

The Highlight on the Study of Hybridity Between Japanese and Indonesian Style Character in 'Wayang'

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Abstract With the advancement of technology, Japan has influenced most people in the world with its animation development, preserving and promoting their cultures, including Indonesia. In this modern era, the younger generations mostly kept updated about trending topics from other countries but were unaware of their own country's cultural values. They didn't know that local Indonesian culture itself, especially 'Wayang' could be modified into a great creation like any other. Many artists have tried to conserve the culture in many ways, but some of their works are not accepted by the locals, and it is still not enough to attract the youth. This article highlights the possibility of a style hybrid between Japanese animation and traditional Indonesian 'Wayang' to help preserve the culture without disregarding authenticity. The results of the findings will help the public understand that there are many ways of preserving their country's local culture in this modern era, with one of them being to create and develop a new brand of animation that has been adored by many people for a long time, in a way it will not disregard the culture.

Key words Wayang, Hybridity, Culture, Animation, Character Design

Introduction

Animation has become a part of daily life in the postindustrial world (Silvio, 2010), and it has been long marveled for its ability to make objects usually perceived as lifeless move, to allow objects to act (Suan, 2017). Meanwhile, hybridity is a mixture of two things or more, which is hybridizing two cultures. In this article, the researcher will highlight the research objective and research question which are to compare and contrast the Japanese animation to develop the Indonesian originality for the Wayang character without disregarding the authenticity of the Indonesian culture and what are most effective ways to hybrid the Japanese and Indonesian character style in Wayang without losing the originality of Indonesian identity. The research methodology consists of qualitative research, which involved emailed-interviews with people experienced in the field and visual analysis to study the existing style hybridizations and animations. Quantitative research was a survey distributed to general society and animation enthusiasts. The methodology has greatly enabled the researcher to find the result and discussion of the article that will further discuss the findings of the research. The conclusion of this article was created in the last section to summarize and reflect the highlighted findings.

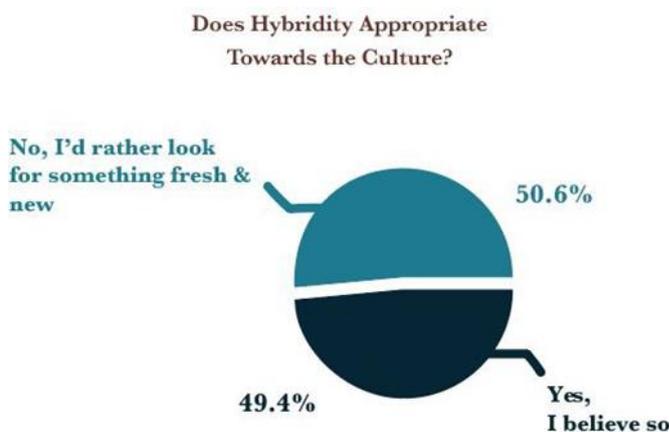


Figure 1. Survey: Does Hybridity Appropriate Towards the Culture?

Problem Statement

One of Indonesia's cultural heritage is Wayang. Wayang is usually known as puppet art theatre where stories will be told, and the puppet will be combined with human characters. The person who controls everything behind the scene is called Dhalang. Wayang was made manually and traditionally, very different from the advanced Japanese animation. The people who have influenced by modernization tried to hybridize Wayang's visualizations with Japanese styles, such as Wayang Manga, Wayang Animation, and more. However, not all of their creations are acceptable by the local Indonesian people.



Figure 2. (Left) Princess Mononoke in Wayang Style. (Right) Mobile Legends Bang Bang: Kadita Wayang 2D Animation.

Indonesian culture is known for its traditional and distinctive values. This is to maintain the uniqueness of the nation's culture that has been passed down from generation to generation. So, it is not surprising if Indonesians find it difficult to accept changes, especially those that have something to do with their cultures.

Japanese manga or anime are both reflected in their cultures and daily lives (Ahmad, 2008), the same as Wayang's performance. The forms of Japanese animation are also more human reality. However, in Wayang, ornamental forms seem more imaginative than the visualizations of natural forms. The shape of the objects is visualized in such a way that they are not realistic but more symbolic. This way is to achieve the uniqueness of each character (Sugihartono, 2018).

As many designers have been trying to find a way in hybridizing Indonesian style of animation with Japanese style, this research has discovered and witness how they satisfy audiences' cosmopolitan desires for trendy global aesthetics in hybridizing, without ruining the local cultural context and how it could be accepted in the community of Indonesia.

Methodology

The researcher has used and adopted qualitative and quantitative research methods for primary data collection. Nevertheless, the secondary data from journals and articles were also essentially used to enhance a deeper understanding of the research topic in addressing the research objective that ultimately compares and contrasts the Japanese animation to develop the Indonesian originality for the Wayang character without disregarding the authenticity of the Indonesian culture.

In the qualitative research, the researcher has done interviews directly with associate professors, lecturers in university, or managing director in animation studios. The data was gathered through emails sent to the interviewees. The total interview emails were sent to nine targeted respondents with purposive sampling and received replies from three interviewees. The researcher has provided twelve questions in advance relevant to the research topic. One of the essential questions asked were what are the interviewees' perception about hybridity between Japanese animation and Indonesian heritage Wayang

and how they would deal when the idea is executed. Moreover, suggestions to how the researcher could implement the research further in the future. The interviewees have helped answer the emails questions despite their busy times. Indeed, the researcher has greatly received useful insights from the respondents' feedback.

Furthermore, to understand further about the research topic and realization of the idea, the researcher has observed and analyzed herself. She has conducted an in-depth study at hybridity examples in Japanese animation and traditional Indonesian Wayang, how it could be combined and accepted by society. The researcher collected the materials in articles she has read, published hybrid comics, websites used for artists posting their creations, cut-out animation videos, and other more trusted sites that credited the creators. The researcher observed Japanese animation and Indonesian traditional Wayang performance characteristics, which has made them different and revealed similarities. The data analysis relies on the observation of the researcher herself.

Besides qualitative research, the researcher has also conducted a quantitative research survey, which received participation up to 81 respondents. Eleven questions were designed with a few multiple choices and short-to-long answers for the targeted audiences to expressed their views. Since the researcher have used mixed methods in her mode of enquiries, the respondents could answer them by the options selection of the multiple choices or any open-ended question techniques to express their thoughts in this research. Most of the respondents replied with short answers, yet very explicit and fruitful for the researcher to drawn the conclusion. This would be used as supporting evidence for the researcher's arguments in the journal. As the research topic is about the hybridity of styles, which means striving for a new idea in a new era, the researcher mostly wanted to know the young Millenials' opinions. However, it could also be answered by young adults and elders.

Findings and Discussion

Proliferation in the postindustrial world exists because of the development of digital technologies such as Pixar Studios and Aardman Studios. However, there was also Miyazaki Hayao's hand-drawn animation (Silvio, 2010). Three characteristics of anime audiences are; not limited to age; only people with cultural awareness can resonate with Japanese animation, and audiences with an open mind (An, Yuemeng).

Based on the survey data collection about style hybridity, 50.6% of the respondents agreed that the researcher should proceed with the idea as they believe it would be interesting and a brand new kind of animation they are waiting for. However, 49.4% of them did not agree as they wanted to keep the Wayang authentic as it is and would not want the Wayang element overwhelmed by the Japanese animation (see fig. 1). In solving this problem, the researcher believes that there is a possibility to hybrid the two styles together while preserving both cultures.

From the results, the researcher believes that since Japanese animation is mostly 2D animation and Wayang is originally made from cut-out papers, this gives an idea to combine these techniques into making a cut-out animation. The elements joined together would look-alike like Princess Mononoke of Ghibli in Wayang style and Kadita of Mobile Legends Bang Bang hero with the patterns of both Indonesian and Japanese styles (see Fig. 2).

Undeniably, the public was afraid of this new change and if the hybridity would not go well as expected, especially for the Wayang, because they believed these two cultures did not have any similarities. However, they also suggested using Japanese animation for animated background keeping the puppets' essence. Some even have suggested refining the art style of Wayang with Japanese animation. As long as the techniques could accompany each other in balance, they would try to accept the merging styles.

Aside from mere entertainment, Wayang culture could also be made for branding and advertising to celebrate certain events. With this, the researcher gained another idea to help conserving Wayang, which is to make souvenirs such as keychains, stickers, GIFs, posters, collateral designs, and many more. Art would be more noticeable if it is wearable

and stylish at the same time. An emoticon is one of the animated characters and is used for online communications (Silvio, 2010). This is because whenever people buy something from somewhere, that has cultural values, they will look at them again and bring back memories and nostalgic feelings that will attract them to come back for more and recommend it to the others. This could promote the cultures verbally and globally.

Conclusion

In this modern era, it is just right for consumers to demand a more advanced animation quality. There were already many great creations and high technologies, especially Disney and Japanese animation. This globalization has automatically influenced people worldwide in the countries' cultures and styles. However, many younger generations have forgotten about their own local cultures and mindlessly follow the newest trends. Designers and artists have been trying to find a way to preserve the Indonesian most valuable heritage, which is Wayang and hybrid it with Japanese style without disregard its authenticity.

The data collected from the methodology has given the researcher many findings that had helped her in writing this article. The answers from professionals and the general public genuinely open the researcher's mind in expanding her thought into exploring more studies to answer the research question and meet the research's objective. Based on the data gathered, the most effective ways to hybridize the traditional Indonesian Wayang and Japanese animation are balancing each other without one style overwhelming the other and keeping the essence of both cultures in one artwork.

To summarize, the hybridity of Japanese animation and Indonesian Wayang is possible, as long as it is made and treated the right way. There are considerable reasons why people rejected the idea of hybridity. However, the researcher believed that as the world is changing into a new era, so should the people living in it. The researcher would study different animation techniques and elements in the future to be able to proceed to carry out the solution for the research topic and problem statement.

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The Preliminary Discovery of Key Aesthetic Elements That Contributes to the First Impression of Business Websites

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Abstract Excessive growth of online businesses in today's world has risen in an endless stream of competition, where the first impression of business websites take responsibility for the instantaneous decision-making factor of Internet users. These factors have been closely studied in a number of studies, which have revealed the mysterious roles of visual aesthetics and their significance in the perceived credibility of websites, and hence the article intended to reveal the findings with regard to the key aesthetic elements responsible for these impressions on business websites. The conclusion was drawn from a quantitative approach in which over 100 respondents participated in survey forms to provide their insight into the most desirable aesthetic features identified in a variety of business landing pages.

Keywords First impression, Visual aesthetics, Business websites

Introduction

Marketing demands of online websites have increased significantly in recent years, with online retailers reportedly generating over 9.4 percent higher revenue in 2016 (Statista, 2018). These escalations have primarily been achieved through the growing consumer demand of online businesses. The circumstance has, however, led to unprecedented competitions between various business firms and institutions on the Internet, resulting in a barrier that causes visitors to lose interest, and hence leaving the website right after their first impression (Pengnate et al., 2018). The critical state of the initial engagement made by average users demanded a first impression that not only conveys credibility, but also a pleasurable aesthetics that captivates the interest of the site visitor within a short timeframe. Although previous studies have established the impact of web visual aesthetic features as key predictors of overall impression in websites, the deeper dimensions of the individual elements remain relatively unexplored specifically for business websites. The research, therefore, seeks to study the values of the immediate perceptions of visual aesthetics in business websites in the light to develop practical strategies for a desirable first impression.

3. Which of the following web pages do you find most appealing? *

Website 1

Website 2

Website 3

Website 4

3a. Which elements of this design do you find most attractive? *

Color

Type (letters, fonts)

Graphics/Images

Q4 - Q5 are identical to Q3 (with different web stimuli set)

Figure 1. Visual Cognitive Tests questionnaire.

Problem Statement

As the popularity of online businesses has increased dramatically, its exponential growth has been reported to create an unprecedented level of competition on the market. The overflowing of online businesses has provided customers around the globe the luxury of making decisions on a whim, resulting in critical needs for a strong first impression of a website to retain site visitors after their initial impression (Pengnate et al., 2018).

Multiple studies have examined the immediate assessment time of a website's first impression and reported the evaluation rate of an average user in less than a second (Pengnate et al., 2018). Such abrupt impressions of the websites are not exclusively valid within a given timeframe, as these first impressions were found to be consistent across different exposure times, resulting in a threat for online vendors to lose their potential customers over to their competitors who are only a few clicks away (Pengnate et al., 2018). These issues have been closely studied in previous studies, where web aesthetic plays a prominent role in the emotional responses of web page design, consequently leading to the credibility and initial engagement of websites. It is therefore crucial to establish understandings that resonate a solid impression of a website as these websites are not only perceived as its face to the world, but the first line of interaction to its potential customers or partners (Affandy et al., 2018).

Methodology

Visual aesthetics, despite being generally an unsystematic aspect that is non-quantifiable by its nature (Affandy et al., 2018), their estimated level of visual appeal was measured as independent variables in the previous researches, where static web stimuli are provided against the key aesthetic elements as the dependent variables (Pengnate et al., 2018).

In the article, questionnaires were conducted primarily to determine observable features of web aesthetic elements that play a major role in the first impression of business websites. The introductory questions of the survey forms were conducted on users' perception of the necessity of web visual appearance (see fig. 1). The introductory section was constructed in a close-ended type question of Likert scale, where all responses are set in predetermined categories. This is to demonstrate the extent of which the majority of users perceive website aesthetics as a digital representation of an organization (Affandy et al., 2018) and the degree to which the design of the website is relevant to their decision to remain engaged after their first impression of the particular landing page (Pengnate et al., 2018).

The visual cognitive tests followed up as the main section, which inspected the respondents' view and perspective of the most appealing aesthetic elements on various business landing pages. The major aesthetic elements such as typography, color, and images are the focal point of the research. These elements were found in various studies as the most stable and basic design principles understood by the majority of the users (Orlova, 2018. Alsudani & Casey, 2009. Affandy et al., 2018). With the key aesthetics elements set, participants of the survey were first prompted to select the most enticing web page out of 4 provided web stimuli and to decide on the most appealing element relevant to their own web page selection. The tasks were repeated in a total of 3 sets of web stimulus, where the selection of the web stimuli sets are based on the common types of business websites that acquired the prevalence of the visual aesthetic features (refer to figure 1). Visual aesthetics, despite being generally an unsystematic aspect that is non-quantifiable by its nature (Affandy et al., 2018), their estimated level of visual appeal was measured as independent variables in the previous researches, where static web stimuli are provided against the key aesthetic elements as the dependent variables (Pengnate et al., 2018). The approach was proven effective in this context as inspired by past studies focusing on the first impression aspect of web aesthetics.

Findings and Discussion

Throughout the main section, a range of web stimuli from various selections of business landing pages were featured in the visual cognitive tests in order to reveal the most

prominent visual aesthetic features perceived in the first impression of business websites. The two main types of website categories included in the web stimuli are institutional websites and e-commerce websites focusing on selling products and services. Such kinds of websites are widely studied in the area of visual aesthetics research due to its relevance in the business aspects of design.

In the research, a total of 100 respondents participated in the survey forms, with respondents from the age of 18 to 24 highlighted as the most common age group in the questionnaire. The survey forms acquired majority users without extensive background expertise in design. Approximately 58 percent of respondents were identified as inexperienced in the field of design, the additional 16 percent had done simple designs before, while the 8 percent of the minority were either experienced or worked in the field of visual communication before. Following the demographics of the questionnaire, the outcome from the introductory section has illustrated a strong need for web aesthetics, with the majority of respondents, up to 74 percent, having strongly agreed or agreed that the visual aesthetic qualities of a website plays a crucial role as a depiction of an entity. The additional 88 percent, on the other hand, agreed that the appearance of a website is essential for their decision-making factors to engage with the website after their first impression.

In the visual cognitive tests, respondents were given the flexibility to decide on a web stimuli that most appealed to them from each set, and to decide on a design element that stood out most from their selected choice of web stimuli. The following data shown in appendix 1-3 presents the selection rate of the web stimuli from each set with its most favourable aesthetic feature in the final form of data compilation.

In the compiled results of all the twelve stimuli combined, a total of 57.5 percent of respondents selected images as the most appealing feature of the landing pages, while the other two elements remained closely comparable in total votes. Key findings from the outcome have shown that pictures are viewed by consumers as a central aesthetic component that greatly contributes to the first impression of business web pages. The chosen web stimuli from each set represent the harmony of the individual visual aesthetic elements that complement their unique role in producing a powerful visual display for the hero image of the website. Following the remarkable appearance of the image element, the results of the other two elements were unexpectedly consistent throughout the exposure of the different sets of web stimuli, which generally demonstrates their role as supporting components to the perceived attractiveness of the overall website image and layout.

Conclusion

Visual aesthetics and their mysterious roles in web interaction design have been closely studied in contemporary times. Many studies have reported their influential effects that culminate a positive emotional response from the users to the website. Nevertheless, it was due to the lack of guidance on web aesthetics that created a challenge that arose in a first impression filter many online vendors have encountered in recent years.

The research has identified key elements of web aesthetics that were considered by the majority of respondents as the main factor that enhances their initial impression on business websites. The research began with the inspection of the aesthetic elements as individual components that later lead to the key elements as a whole. The visual cognitive tests first presented images as the most influential element on various business landing pages. The elements were later found in further analysis to be dependent on supporting factors such as colors, typography, hierarchy, scale, contrast and other elements which weren't part of the study. The improper use of these elements leads to a skeptical design that miscommunicates and discourages the interests of site visitors. The sequence eventually ends in a loss of potential customers from the initial phase of user interaction with the particular online vendors.

The undeniably increasing role of visual aesthetics has been mediated in many aspects of website design, most well known in the field of business. The conclusion of the research addresses the significance and the general dimensions of the initial aesthetics impression

through thoughtful responses across a wide range of age groups and backgrounds. This helps to provide a deeper insight into the complexities of visual aesthetics, thus enabling future web designers to understand web aesthetics and better convey positive web credibility along with the initial engagement in business website design. Further research on the dynamic dimensions of visual aesthetics is strongly encouraged to extend the information model as currently limited and to provide practical guidelines on the different types of aesthetic triggers for surface reputation, thereby removing the possibility of losing potential customers from the initial subjective evaluation.

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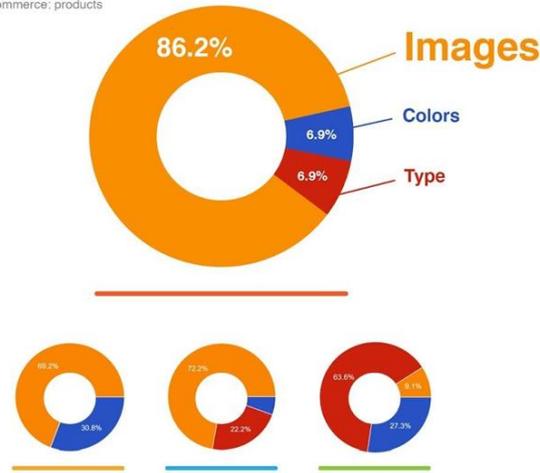
Picture Credits

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Appendices

Set A

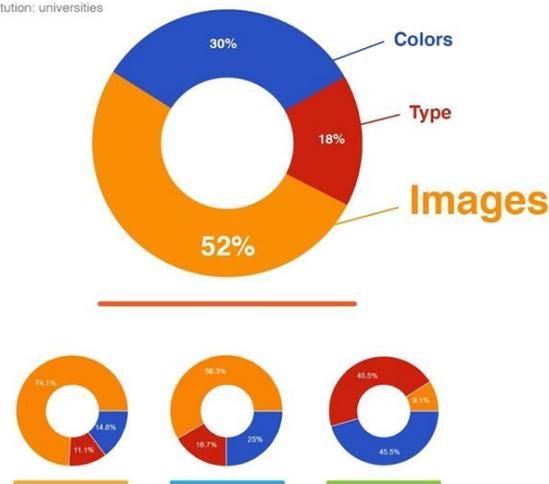
E-commerce; products



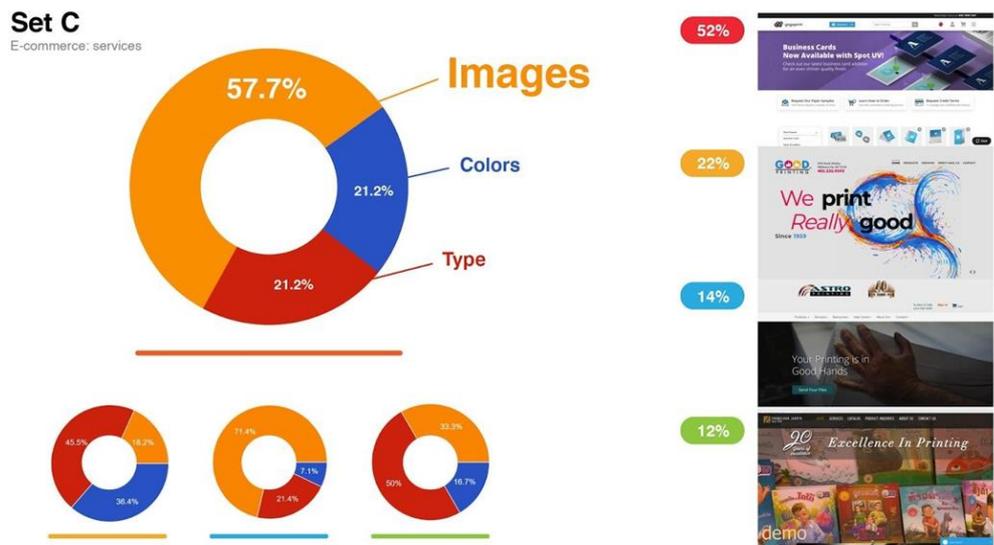
Appendix 1. Majority of the respondents voted Images as the most attractive individual design element in E-commerce (products) website homepage.

Set B

Institution: universities



Appendix 2. Majority of the respondents voted Images as the most attractive individual design element in an institution (universities) website homepage.



Appendix 3. Majority of the respondents voted Images as the most attractive individual design element in E-commerce (services) website homepage.

Semiotics in Advertising and Its Relationship with Viewer Persuasion

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Abstract *This research seeks to find the relationship between the application of semiotics in advertising and the relationship with viewer persuasion. Deploying the research methodology of visual analysis and a focus group study, the researcher's primary goal is to explore effective deployment methods of semiotics in advertisements, as well as to find out the elements of semiotics that trigger viewer persuasion. This research is therefore an in-depth study about the role of semiotics in advertising and how the semiotic method can be used to achieve the goal of advertising, which is viewer persuasion. It also describes the elements which make semiotics an effective tool in advertising and also determine the possible failures and ineffective methods of using it in advertisements. Using semiotic analysis, the researcher determines the process in which meaning is perceived and how it could be interpreted by viewers. It is found that semiotics plays a large role in delivering a message from the advertiser to the viewers and is also useful in convincing the viewers to take action. However, it is imperative to perform a semiotic analysis involving the contextual and historical study of the advert that is being put out to ensure that the intended meaning and the perceived meaning are the same. It can be concluded that, with the correct usage of semiotic in advertisements, much benefit can be found to the advertiser.*

Keywords *Visual Semiotics, Advertisements, Graphic Design, Visual Communication, Viewer Persuasion*

Introduction

Entering the 21st Century, it is more than fair to say that the role and presence of advertising is unprecedented and that it can even be pegged as the century of advertising, with innovations leading in the field of technology, the internet, and industrial production. From the moment one wakes up until the sun goes down, everyone is constantly bombarded with advertisements attempting to persuade the viewer to take action, or buy their services and products.

With such a purpose, building a bridge from the retailer to its consumer base is essential to the field. With the previous premise being established, it is extremely imperative for advertisers and advertising agencies to have an in-depth understanding as to what would persuade and reach out to their potential customers. They would need to possess the knowledge of what will help trigger the consumer to purchase the product, and how they intend to use that knowledge. Here is where semiotics, a concept mostly associated with the field of linguistics has evolved further and is being applied by these large advertising agencies to persuade their viewer into taking action. Some work, while others have drastically negative effects. Studying the effective deployment methods of semiotics in advertisements and its relationship with viewer persuasion, would be helpful for graphic designers and conceptual thinkers alike.



Figure 1. An advertisement depicting women's abuse and how it can never be hidden through the imagery of a women wearing a fully clothed (term), however her eye that is hurt is clearly visible.

Problem Statement

If one were to ask, "What is semiotics?", the shortest possible definition, would be that it is the study of signs (Chandler, 2018). Then again, what exactly does one mean by signs? In a semiotic sense, signs are anything that signifies something else, a connotative meaning (Faizan, 2019). Semiotics is one of the oldest paradigms for perceiving meaning (Mick & Oswald, 2006). The essence of the semiotic method lies in identifying how signs are used to represent something else. In the case of advertising, that something is usually a need, a desire, a purpose or message and so on.



Figure 2 A snapshot of The Coca-Cola Company's famous Hilltop video advertisement depicting unity and embracing diversity

An example of this would be that a brand may advertise their services or product for the sole purpose of gaining new customers. In another instance, a brand may advertise a campaign to send a message or a public service announcement to reach to the masses. Knowing which signifiers to use to convey advertising messages is the essence of the trade of advertising (Beasley & Danesi, 2002). This is pivotal because, using the wrong signifiers may send a wrong message or garner a negative reaction from the viewer. A huge chunk of advertising is about signification through skilful representation (Beasley & Danesi, 2002).

However, with the quantity of online advertising facing a surge, generic ads have noticeably lost effectiveness (Bleier & Eisenbeiss, 2015). Common responses to advertising include distrust as well as avoidance. The notion of wanting to sell an idea or a product from advertisements may irritate consumers, leading them to switch channels on televisions or install ad-blockers (Verlegh et al., 2015). Hence, this is one of the main reasons that the language of persuasion is crucial and often employed for successful advertising campaigns, thereby boosting patronage of an idea, product or service. The primary objective of most advertising messages is to persuade the viewer to believe and invest in an idea or product. Therefore, it is of utmost gravity that the language of persuasion be an asset in advertising (Kenechukwu et al., 2013).

Methodology

Visual Analysis The visual analysis examined the usage of semiotics in an advertisement and determined the effective deployment methods of semiotics in that advertisement shown in Figure 1.0. With a systematic approach chosen, the analysis is conducted in 4 stages beginning with the discussion of the context surrounding the advertisement, timeline, and background using Nord's WH questions. The second step is done simultaneously with the third step, where by the former uses Semiotic Clustering to analyse and dissect the 'Competing Meanings' -also known as Denotative Meanings - as well as the 'Connotative Meanings' while the latter is a breakdown of the clustering process. A sample of the Semiotic Clustering is found in Appendix 1. The researcher then discussed the reception of the advertisement and provide the conclusion of the overall analysis in the final step. Discoveries made from the visual analysis will then be applied to future analysis of advertisements.

Focus Group Interview A selected group of participants participated in the focus group. They were chosen based on research according to the demographic factors pertaining to the

advertisements, ensuring that they are the right match in analysis the advertisement. The gist of the focus group was that it requires participants to select the advertisement from different industries that successfully persuades them to purchase the product. A sample of the interview protocol is found in Appendix 2. Through the focus group interview, the researcher was able to collect data from a consumer or viewer perspective to provide insights as to how the society views advertisements and how they process it. The interview protocol featured 1 pair of advertisements from the Cosmetic Industry as well as another Public Service Announcement and required the participants to choose the advertisement in which they feel most compelled to react to.

Findings and Discussion From the visual analysis, it is clear that for an advertisement to be successful in its deployment of semiotics, there should not be much disparity between its intended meaning and the perceived meaning. The intended meaning is the initial intention of the advertiser and the message they wish to send out regardless of how it is, in reality, perceived by the audience, whereas the perceived meaning, is when the audience and crowd have perceived the meanings behind the advert regardless of what is initially intended by the advertiser. This theory is formulated through the visual analysis where The Pepsi Company's Live Louder advertisement faces much backlash from the public being called as "tone deaf". Though the advertisement intended on delivering the message of unity, and coming together to fight for a cause, their lack of study in historical and social context caused a complete misunderstanding and a huge difference in the perceived meaning by the audience.

From the focus group interviews, it is found that semiotics in advertisements aid consumers in being receptive to multiple, distinct, positive inferences (if deployed correctly) while still conveying the main message of the advertisement (H. Jonathan, R. Aaron, W.Y Lim, personal communication, July 10, 2020). Usage of color and emotional cues in an advertisement seem to be primary elements that render semiotic an effective tool in the attempt of persuading a viewer. Having been subject to a form of indirect persuasion, 80% of the focus group participants are moved to take action by several elements that makes semiotics effective in advertisements.

When sharing on the elements that made the advertisement effective, LW expressed his emotions, "...the thing I felt most is the wow-ness, which is what wanted to make me buy the product...I feel really sad, and pain seeing the boy like that...the message here I feel more strong, and I feel like if I were a smoker...I also would want to stop." Colors on the other hand, can be rendered as many different things, and it holds a special ability to have a strong imprint in the memory of humans in a vivid and evocative manner. This was particularly noted in LW's response, "Also, I think the color is also pretty depressive. I get the feeling of death or like very depressive, actually."

In efforts of maintaining few differences in the intended and perceived meaning, much care should be taken in finding out the background, social and historical context surrounding the subject or theme of the advertisement. Failing to do so, on many accounts has proven failure in an advertisement's attempt to persuade the viewer with Pepsi's Live Louder advertisement being a lead example. Thus, before releasing an advertisement to the masses, it is imperative to perform a semiotic analysis in which the denotative and connotative meanings are systematically analysed taking into count the social context.

Conclusion

A foundational key factor which makes visual semiotics persuasive in nature is its ability to evoke emotion through perceptible metaphors and imagery. Consumer behavior analysis has shown the consumers are most often moved to purchase an item that they feel emotionally connected to or moved by it. This form of advertising is called as affective advertising, defined to be a form of advertising that panders to one's emotions and feelings as opposed to our knowledge and analytical side. Affective advertising executions may lead to more positive judgements of a particular message that is being advertised as according to Bower and Cohen (1982), people's judgements are more of often than not instinctively –

without much awareness- influenced by the emotions that run through them and how they are feeling at that exact moment. The journey of processing emotion begins with a trigger -assuming the form of an object, message or an event- of cognitive assessments and leads to an evaluation of the message shaped by the viewers personal belief system and personal values (Lyons, 1980). This evaluation then leads to physiological changes in the body causing desires or feelings which prompts the viewer to take action or express a certain behavior.

In conclusion, based on the analysis of the data, it is fair to say that indirect persuasion utilized by the deployment of semiotics in advertising is effective in sending the message across to the audience. Discovering the answer to the research questions of what elements of semiotics contribute to its level of persuasion, from the focus group interview, we are able to determine that proper utilisation of emotional elements as well as intelligent usage of color contributes to the overall effectiveness of the deployment of semiotics. The findings from the visual analysis suggests that for the deployment to be successful and to not generate a backlash from the masses, it is imperative to perform a semiotic analysis to discover the disparity between perceived and intended meanings. For this to happen, researchers should always perform an analysis into the context and social backgrounds of the advertisement, uncovering if there could be other possible meanings to the signs and signifiers that are laid in the advertisement.

One significant limitation faced by the researcher in the study is that the qualitative nature and self-study approach could be subject to be bias even though credible secondary sources were utilised. The usage of visual analysis and focus group interview subjected this study to a few potentials of bias and could influence the validity of the study. Therefore, the findings are only related to the subject studied.

These limitations open doors to future research possibilities such as including more quantitative measures of methodology to test the hypothesis prior to further study. Future study of the application of semiotics in the field of advertising could also include the possible analysis of textual elements and advertisements that are not merely confined to video or still images.

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Appendices

Kendall Jenner :

Denotative Meaning	Connotative Meaning
Female	White Privilege
Youthful	Elitism
Model	Wealthy
Causasian	Conventional Beauty
Popular	Superficiality
Reality TV Star	Unearned Privilege

Appendix 1 : Sample of Semiotic Clustering

1. What do you think is the message behind both of the advertisements ?
2. Which advertisement has successfully conveyed their message through the advertisement and why?
3. Which advertisement compels you to buy the product and what elements about the ad contributes to your decision?
4. Do any of these advertisement trigger any emotions? What are the emotions and what about the advertisements triggered the emotions?

Appendix 2 : Focus Group Interview Protocol



Appendix 3 : Figure 4, Imagery used to assist Focus Group Interview



Appendix 4 : Figure 5, Cosmetic advertisement without the employment of semiotics analysis.



Appendix 5 : Figure 6, Cosmetic advertisement with the employment of semiotics analysis.



Appendix 6 : Figure 7, Public Service Annoucnement with the employment of semiotics analysis.



Appendix 7: Figure 8, Public Service Announcement without the employment of semiotics analysis

A Review of 3D Animation Pre-Production in Ideation

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Abstract *There is a creative team behind amazing animation that works behind the scenes, making new stories for us to enjoy. Today, animation has become commonly used as a platform to tell a story; John Lasseter, director of Cars 3 animation, said, “Making an animated film takes at least four to five years, sometimes longer. So at Pixar, we never make a movie unless we have come up with a really great idea, one we’re excited to work on every day for all those years” (The Art of Cars 3, 2017). Using secondary interviews as qualitative methods to find answers from professionals who work in 3D animation and reviewing different research papers has also been essential. These different sources help this article find the pre-production process in 3D animation. This review of interview and research papers are compiled and discussed.*

Key words Animation, 3D Animation, Pre-Production

Introduction

The Animation industry has evolved over the years, with the new advanced technology or the internet. Years by years, animation pushes the boundaries of the animation they produce, giving new and more complex results. One of these new results is 3 Dimensional or commonly known as 3D animation. Today, 3D animation has become a very common animation we see, from short films to full-length movies. Still, before the final version of these films, there are creative thinkers and animators building the structure of these films. Creative team built a story that developed through the years and these ideas manage to make people laugh or cry with the movie. Animation is a form of storytelling and it seems like everyone can create a story easily, but it is only a few that can touch the mass emotion that can be called a great storyteller. Many animators that work in the industry have their own ways of triggering their creative imagination. Therefore, the researcher reviewed different animators' journey of ideation in their animation or art from secondary interviews.



Figure 1. Using Menv to animate Woody. Source: The making of Toy Story

Problem Statement

“Animate comes from the Latin verb *animare*, which has the meaning of making alive or to fill with breath, a starting word of animate. In animation, we completely make a new reality using drawings, clay, puppets, or forms on a computer screen, and we make them seem so real that we want to believe they’re alive” (Ann, Jean Wright, 2005). “Every country has a different culture, it is said that cultural evidence exists in everyday habits. The language people speak, faith in different religions, gambling in Las Vegas, and different food from different places are examples of cultural reflection” (Samovar & Porter, 2001).

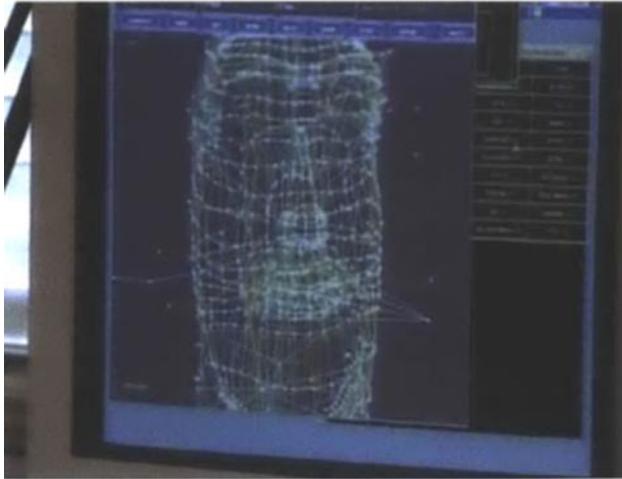


Figure 2. Detecting vertices of Buzz Lightyear by using a clay model. Source: *The making of Toy Story*.

“The work of pre-production in animation that happened behind the scenes is not the work of a night. John Lasseter, director of *Cars 3* animation said, “Making an animated film takes at least four to five years, sometimes longer. So at Pixar, we never make a movie unless we have come up with a really great idea, one we’re excited to work on every day for all those years” (Lasseter, 2017). “Story is an important step of producing a great animation or film, *Toy Story* was conceived and written at Pixar but it is developed in a collaborative effort of a team from Walt Disney Feature Animation. It all starts with a story concept, the basic premise of the movie” (Henne, Marck, 1996). “Malaysia television is filled with Japanese and US animation, and these animations are cultural products that are different to the values upheld by Malaysians” Hassan (2004) described that a lot of animation student’s projects have some sort of identity from different races and heritage in Malaysia. According to him, there is no specific animation trend in Malaysia considered uniquely as a local identity.

With the difference in many cultures worldwide, it has been on wonder how each culture affects the making of animation. This article will look deeper for the understanding of the making in animation with cultural influences.

Methodology

The methodology and design used were based on qualitative methods; the method used in this research is based on the objective, which is how animation pre-production developed ideas in the making of 3D animation by searching for interviews from different studios. The researcher decided to use a secondary interview as the method because of the common questions; the researcher wants to get a professional opinion, so she decided to use a secondary interview. The instrument gathered in the interview consisted of inquiries related to the objectives and questions related to the research. The reasons for using secondary interviews are because the questions are quite common. Each answer is from different platforms, concept art empire, Empire Magazine, and liftoff network, a written interview.

The last interview is from 101 PUR 100, a 22 minutes video interview. The downside of using secondary interviews are some questions are sometimes not related to the research.

Answers and opinions gathered are from five different animators that are working in the industry. Participants for this research were carefully selected from different animators, specifically those working in 3D animation. The researcher did not specifically name any studio, job desk, age, race, gender or class when choosing so the interviewees' desk jobs are varied from the director, co-director, background artist, and storyboard artist. Instrumentation of interview consisted of questions related to this research, some from written articles and some from video interview. Each answer was collected based on their answers and compared to find the conclusions. All the professionals are found based on the researcher's personal interest in their work and art and some are recommended by Dr. Hayati and the researcher's friends, they are Laura Price from Disney Studio, Alex Chiu from Marvel Animation, Glen Keane from Disney Studio, Andrew Chesworth Disney Studio, Thomas Astruc from Studios Zagtoon and Method Animation, Domee Shi from Disney Studio.

Findings and Discussion

In Toy Story, animation started with an idea of friendship. During that time, the animators are given the opportunity to work with Pixar; the animators pitch two stories that ended up declining by Pixar; after their idea was declined, they decided to change their work based on the friendship they had. This core ideation is the start of the first 3D animation movie and to today still continues as a sequel, continuing the friendship character of Woody and Buzz Lightyear (see Fig. 1 & 2) that are loved by the audience. This ideation process ended up with a story that is most close to them (Henne, 1996). This example has a similar story with the interviewees' response.

There are a few interviews that will be reviewed and most of the interviewees come from different places and backgrounds but most of them agree that culture has a strong influence in animation. The interviewees believe that the first influences they have are from their childhood or parents or someone significantly affected their childhood. Each animator describes their experience as the best storyteller and the basis of their idea. Every animator said that their inspiration comes from people around them or stories they heard of. They imagine each story or character from someone they know or someone they wanted to be. There are similarities of perspective from different interviewees about the influences in animation. When the interviewees asked about their influence when making their animation, they said they got them from stories and people. However, even when the answers are rather similar when categorized, all interviewees have their own answer and inspiration.

From an article made by Agustina (2017), it is said that there are four stages of process involved from conception, pre-production, production until post-production. The process of making characters has four steps themselves which are modeling character, texturing, rigging and lastly shadow in character. When making 3D models, Agustina (2017) said that by manipulating polygons, vertices or edges in 3D space, 3D modeling can be achieved. Before modeling, a concept needed to be made using a drawing application such as SAI or Photoshop. Using 3D modeling applications such as Maya or Blender, put in the design and start adding mesh to shape as desired shape and concept. When finished with the desired character model, texturing is the next step. Agustina (2017) explains that there are 5 ways of adding texture, colored, normal map, displacement, specular or occlusion. These different ways of adding texture needed a higher specification of the computer, by using colored one for texture and bump with node editor. They are using UV mapping to project 2D images to the 3D model's surface. UV mapping is also useful for making different textures for one mesh.

In their article, Agustina (2017) said that the next step is rigging, the process of creating a 'skeleton' for the 3D models, these skeletons allowed animators to animate 3D models to their desired movement (see fig. 3). Most character models needed these rig so they can be deformed or moved around. The first rig needs to be applied in the X-axis, parallel with the model. The rig doesn't have to be applied in all parts of the model but can also be

duplicated. The next step, according to Agustina (2017), is to add shadow to the models. Shadow can be created using a light source by comparing the pixel to a z-buffer or depth image of the light source's view. This can be done by adding plane mesh in front of the camera after giving the camera track and adding a plane as a floor.

Conclusion

Finding of this study and the qualitative analysis of the preproduction in 3D animation to cultural influence in animation. There are several ways of getting information or opinion from all the professionals. All the knowledge of 3D animation takes place in the pre-production, but not only that, animators should have knowledge of animation principles to make a believable animation. Animation principles play a huge role in making a great animation; in other words, the principles of animation are the backbone of animation, not only limited to 2D animation but also 3D animation.

From the professionals who gave their opinion, many things influence their decision when making animation, but all of them demonstrate that culture is one of those aspects. Childhood memories influence their work ethic and storytelling, giving a true feeling of their childhood memories. These memories can be in the form of animation or film, movies, games, or favorite characters. Animators are also familiar with their culture, giving a raw feeling of experience to the audience, making a great animation representing their culture. The interesting finding from the opinion of professionals is that they all have different backgrounds and cultures, they work in different fields in the animation industry, yet they all have similar answers. They said that they are inspired by people around them or with their favorite movies or films.

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Appendix

Interviewee	Occupation	Company	Selected reasons	questions	answers
1	Laura Price	Background designer	Disney Studio	An artist that works in the industry for several years of experience, work in Disney Studio for the animated series Tangled the Series. Therefore, qualified for this research.	<p>"The artwork I make is based on storytelling. I come up with my own ideas and stories, either using my own experiences as inspiration or I create a story that's completely new. Then I have fun designing the characters, their world, and scenes with the characters interacting."</p>
2	Alex Chin	Storyboard artist	Marvel Animation	A storyboard artist that works in the 3d CGI of Marvel, worked in the industry for several years. Therefore, qualified for this research.	<p>what is the first inspiration you had back then when you are younger?</p> <p>"Oh gosh, where to even begin? This is always my favorite question to answer. Growing up I liked manga/anime a lot. Fullmetal Alchemist is my favorite manga because it's got everything I ask for in a story. Arakawa's draftsmanship is incredible, and her panel planning is so well thought out and so well composed. I also like the Pokémon manga, especially the drawings by the first artist Moto. Her work is full of so much charm. The Legend of Zelda series is my favorite video game series, especially Majora's Mask. I love the themes, how it relates to the series as a whole, and the gameplay is top notch. The 3D remake is beautiful too! As for anime, Samurai Champloo and Kiki's Delivery Service are my top choices for their aesthetics and the themes. Big classics like Akira and Ghost in the Shell are great, and Cowboy Bebop is probably just... a perfect TV series. It's got everything! The Incredibles is one of my favorite movies and definitely my top pick for animated movie. As for live action, I think I'm a sucker for historical & sports dramas/movies that take a stab at existing events (i.e. Lincoln, Imitation Game, Remember the Titans, and an old favorite Glory Road.)"</p>
3	Glen Keane	co-director	Disney Studio	A senior animator that works from 2D animation such as Ariel and Tarzan and continue to 3D animation of Tangled. Therefore, qualified for this research.	<p>He said that when he started imagining a character, he started to make her based on Disney princess, Ariel. He was searching for character that have a sense of believing the impossible is possible, and he finds Ariel got that! He stated that he start this movie because there is so much potential in this character that was born from a magical flower, lock up but the more you lock her up, the more you have to get out. He said this is the kind of character the world need to see right now.</p>
4	Andrew Chesworth	director	Disney Studio	A director from the movie Moana represents the culture of Polynesian. Therefore, qualified for this research	<p>I was one of the many animators out there who began drawing at a young age. As soon my brain transitioned me from consuming crayons to scrawling images with them, I was hooked with that act of creativity. I recall vividly pausing animated films like Roger Rabbit and Beauty and the Beast on the VHS player, and mimicking the pictures I would see on the screen, particularly the funny breakdown and in-between drawings that made me laugh. Animation and drawing almost seemed like one and the same thing to me.</p>
5	Thomas Astruc	director	Studios Zentrop and Method Animation	The director of a TV series Miraculous Ladybug, a 3D animation that he directed. Therefore, qualified for this research	<p>Astruc said he was working as an animator on the show W.I.T.C.H. when he met a woman wearing a T-shirt with a ladybug on it. They began to share drawings, some of which were ladybug-themed. Astruc also noted that Marinette's hair was styled after the woman. They also worked on the cartoon A.T.O.M. around 2004-05. Astruc first drew Ladybug on sticky notes and remarked about how strong the Ladybug character was, and had a couple memories of seeing ladybug-themed superheroes in comics.</p>

Appendix 1. Interviewees' specific answers.

Visual Elements in Packaging Graphic Design and Brand Identity

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Abstract *In a world driven by consumerism, brands are continuously displayed all around us. Due to this, it is essential for brands to establish a recognizable and unique brand identity to be distinguishable from brand and products. To create a successful brand identity, the visual elements on products and packaging must effectively reflect the brand's identity. Therefore, this study looks into the role of visual elements in primary packaging in helping to relate a product to its brand identity. This research focuses on four soda brands and how these brands utilize their visual elements to differentiate their brand. An online about the visual elements (colours, logos, symbols, and typography) on the primary packaging of four soda brands (Sprite, 7-Up, Fanta and Mirinda) was conducted. The author also conducted a visual analysis by studying the visual elements on the same four soda brands featured in the survey. The findings of the research suggest that the visual elements on the primary packaging of the studied soda brands create associations that allow the sodas to be unique, which helps the consumers to familiarize themselves with the brand and relate the products to their brand identity.*

Keywords *Visual elements, Packaging, Graphic Design, Brand Identity, Soda Brands*

Introduction

This article is about a study on the role of visual elements in primary packaging in relating products to their brand identity. The study starts by addressing the research problem and introducing the research questions and research objectives that were identified from the problem statement. The research methodology then follows by explaining the two chosen research methods and the reasoning behind why they were chosen to conduct the research. The research focuses on four soda brands: Sprite, 7-Up, Fanta and Mirinda. Primary data was then collected and analysed. The next section then discusses and analyze the findings, themes and topics derived from the primary data to extract answers for the research questions. Finally, the article closes with a conclusion that aims to achieve the research objectives and answer the research questions.



Figure 1. Tropicana packaging design – before (left) and after (right).

Problem Statement

Our world today is that of a consumer society where brand identity significantly influences consumers' choice of buying one product over another. Therefore, companies use brand identity to help consumers distinguish their company from other companies, increasing

consumer loyalty and company credibility in hopes of attracting more consumers to buy their products (Slade-Brooking, 2016). According to Wang (2013) and Chen, et al. (n.d.), packaging design is also a medium for brand identity so as well as ensuring that the packaging is distinctive from competitors, companies aim to relate the visual packaging of their products to their brand. Due to consumers discerning brands and their products visually (Chen, et al., n.d.), companies use visual elements, such as colors, logos, typography, and symbols, to help consumers differentiate and identify their brands (Philips, et al., 2014). These visual elements are then incorporated into the packaging to help connect the product to its brand.



Figure 2. The four studied soda brands.

As shown in Figure 1, an example of this would be the Tropicana orange juice redesign packaging fail in 2009, where the previous Tropicana brand symbol, an orange with a straw sticking out of it, was replaced with a picture of a glass of orange juice. Unit sales dropped by 20 percent in only two months, forcing the company to discontinue the new packaging and replace it with its previous version (Smith, 2014). Consumers then contacted the company complaining about how the previous symbol clearly symbolized fresh taste whereas the new packaging resembled a generic store brand which made it more difficult for the consumers to recognize Tropicana from the other orange juices (Elliott, 2009).

Hence, the research questions and research objectives aim to study the role of visual elements in primary packaging in helping to relate a product to its brand identity and how the visual elements in the primary packaging help to relate a product to its brand identity. The study was conducted by observing the use of visual elements (colors, logos, typography, and symbols) in the primary packaging of four different soda brands and a survey was also conducted to understand how it works from the public's point of view.

Methodology

This research used both qualitative and quantitative approaches. For quantitative research, an online survey was conducted via Google Form for faster and easier collection and analysis of data. The survey consists of 11 questions based on four different soda brands: Sprite, Fanta, 7-Up and Mirinda and was targeted to any consumers. As the survey was conducted for two weeks, a total of 126 responses were collected. The survey was done to help the researcher gain insight from consumers about the role of the visual elements in the primary packaging of the soda beverages in reflecting their brand identity. The sample questionnaire can be found in the Appendix.

To support the quantitative data, a visual analysis, observing each visual element (colors, logos, typography, and symbols) on the primary packaging of the same four soda brands featured in the survey (refer to Figure 2), was carried out. The visual analysis was done to help the researcher determine the visual elements' role in communicating the sodas' brand

identity to consumers as well as how they help to relate the sodas to their brand. Soda cans and not soda bottles were observed as soda cans are usually more decorative and implements more visual elements on them in order to attract consumers. The lemon-lime sodas: Sprite and 7-Up and the orange flavored sodas: Fanta and Mirinda were observed. Two different flavors were observed to determine how the visual elements (colors, logos, typography, and symbols) on the primary packaging of these sodas still showcases the sodas' own brand identity despite still showcasing the fresh and sour taste of lemon-lime and the sweet and juicy taste of oranges. The observation was conducted directly: these sodas were purchased, and the visual elements (colors, logos, typography, and symbols) used in their primary packaging were examined. The observation is also supported by secondary literature.

Findings and Discussion

This section aims to discuss the findings from the survey and visual analysis in order to address the research problem. This discussion will be conducted according to the highest percentage from the survey data that indicates which element is the most significant in the sodas' packaging design.

Logo — According to Virtanen (2018), logos are the most differentiating element of brand identity. This is supported by the survey as 73% of respondents answered that logos are the most distinguishable element of brand identity as it is unique, whereas color and symbols can be similar for different products. The visual analysis also supports this as each of the studied soda brands has a unique logo. The wordmark, symbols and colours used in the logos of the studied brands are entirely different, which allows consumers to easily associate a logo and product to its brand.

Colors — When it comes to colours, 16.7 % of respondents state that colours are the most significant visual element in reflecting brand identity as it allows people to link a brand's mood with familiar colours. Due to this, colour is able to communicate a brand's image and message in an instant (Hosea, 2017). The visual analysis supports this as Sprite and 7-Up uses greens of different shades as the main colour on their packaging to showcase their refreshing brand image. Similarly, Fanta and Mirinda uses oranges of different shades as the main colour on their packaging to showcase their enthusiastic image.

Symbols — Virtanen (2018) suggests that because people find it easier to remember and learn visual images than words, symbols are effective in creating associations that allows people to recognize and identify a brand. From the visual analysis, it is observed that Sprite and 7-Up included lemon and lime symbols in their packaging to reflect their drink's lemon-lime flavor. Similarly, Fanta and Mirinda included orange symbols in their packaging to reflect their drink's orange flavor. Despite utilizing similar symbols, 8.7 % of respondents from the survey are still able to associate the symbols with their brand.

Typography — As stated by Baker & Balmer (1997), typography affects the design and display of a brand's name, so it is a visual element that allows consumers to identify a brand, even without an accompanying logo or symbol. This is supported by the visual analysis as each of the studied soda brands' typography is unique to each brand and is recognizable without an accompanying logo or symbol. In the survey, one respondent answered that 'Typography allows one to become familiar with a form of writing to the point that even if it does not say the brand's name you still relate to it.', which further emphasize that due to the differences in the brands' typography, consumers are able to associate the brands solely by their typography.

Overall, 94.4% of the respondents answered that each element is unique for each brand so the combination of brands' visual elements, results in distinctive identity and makes it easier for consumers to remember the brands. Therefore, it can be concluded from the research that the visual elements on the packaging of the soda brands, whether as a combination or individually, creates unique associations that allows consumers to familiarize themselves with the brands and relate the products to their brand identity.

Conclusion

To conclude, this research focused on visual elements in packaging graphic design and brand identity. This section aims to recap the important parts of the research, address the limitations encountered and suggest future areas of research.

The ability for consumers to relate products to their brands relies on the effectiveness of the visual elements used on the packaging of the products. Therefore, this research was done to study the role of visual elements in primary packaging in helping to relate a product to its brand identity. This was achieved through the quantitative and qualitative method chosen, which was to conduct a survey and to observe the use of visual elements (colors, logos, typography, and symbols) in the primary packaging of four different soda brands.

The findings of the research suggest that the visual elements on the primary packaging of the studied soda brands (Sprite, 7-Up, Fanta, and Mirinda) create associations that allow the sodas to be unique, which helps the consumers to familiarize themselves with the brand and relate the products to their brand identity. This was then discussed in detail in the discussion section.

Although the research objectives were achieved, and the research questions were answered, a few limitations are acknowledged. When conducting a survey, respondents may not answer truthfully and may not take the survey seriously. Additionally, as the survey is conducted online, connectivity issues and technical problems may have arisen which may have prevented some respondents from completing the survey. To improve the reliability of the research, the researcher could have included a section in the survey to obtain demographic information, which will help determine whether the participants are a representative sample.

As the study was run through a limited product sample (only with soda products), the information gathered by the research is limited and may not necessarily apply to other products. Therefore, further research could be done by studying the visual elements of packaging graphic design on other food and beverage products. Other possible further research includes studying the visual elements of packaging graphic design on products from other industries as well as additional research on the visual elements of packaging graphic design on a wider range of soda brands.

The results of this research suggest that applying visual elements of brand identity in packaging design comes with a variety of advantages to consumers, so this research is important to designers and marketers when creating new packaging designs. Therefore, the subject area should be further investigated.

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Picture Credits

Fig 1: Tropicana packaging design – before and after. (2016) [online] Available at: <https://expansion.mx/empresas/2016/07/24/13-cambios-de-logotipo-desaprobados-por-el-publico#pid=slide-o> [Accessed 5 April 2020]

Fig 2: Orange flavored sodas: Fanta (left) and Mirinda (right). (n.d.) [online] Available at: <https://www.goomer.app/thehungerburgers/menu>, <https://pepsidrc.com/product/mirinda/> [Accessed 31 May 2020]

Fig 2: lemon-lime flavored sodas: 7-Up (left) and Sprite (right). (n.d.) [online] Available at: <https://domidelivery.com/products/refresco-7up-355ml-lata>, <https://order.hungryhungry.com/pinostrattoria/menu> [Accessed 31 May 2020]

Appendix

Visual elements in packaging graphic design and brand identity

Hello! I am a Design Student from Taylor's University. I'm currently conducting a research on the role of visual elements in primary packaging design in helping to relate a product to its brand identity. This research aims:

- To study the role of visual elements in primary packaging design in relating soda beverages to the identity of soda brands
- To study how visual elements in primary packaging design help in relating a product to its brand identity

Please answer the survey questions honestly. Thank you so much for participating! ~
*Required

Before you answer the questions, here are some terms and definitions you may need:

Visual elements:

1. Colour - A visual element in which its appearance results from how it reflects light.
2. Logo - A recognizable combination of shapes, colours, symbols and letters or words that creates a design used to represent an organization or a product.
3. Symbols - Images, signs, icons and illustrations that are used as a representation of something.
4. Typography - The form, spacing and layout of letters, words and sentences.

Brand identity - The visual and verbal expression of a brand that identifies and distinguishes the brand in consumers' minds.

Are you familiar with these brands of soda beverages? (Tick if yes) *

Sprite
 Fanta
 7-Up
 Mirinda

Which elements do you think belong to the Sprite soda? (You may choose more than one answer) *

 <input type="checkbox"/> A)	 <input type="checkbox"/> B)
 <input type="checkbox"/> C)	 <input type="checkbox"/> D)
 <input type="checkbox"/> E)	 <input type="checkbox"/> F)

Which element best communicate the 7-Up soda to you? *

Logo

Typography

Symbols

Colour

Which elements do you think belong to the Fanta orange soda? (You may choose more than one answer) *

A)

B)

C)

D)

E)

F)

G)

H)

Which element best communicate the Mirinda soda to you? *

Logo

Symbols

Typography

Colour

Do you think visual elements such as symbols, typography, logos or colour, help to relate a product to their brand? *

Yes

No

Which visual element do you think has the most significant role in reflecting brand identity? *

Logo

Typography

Colour

Symbols

Other: _____

Please elaborate on your reasoning. *

Your answer _____

Do you think the combination of these elements successfully reflects these flavors? *

Yes

No

Do you think the combination of these elements successfully brings out the brands' identity? *

Yes

No

Please elaborate on your reasoning. *

Your answer _____

Appendix 1 Sample questionnaire

The Balance Between Aesthetics and Functionality in Packaging Design

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Abstract *Packaging design has become a major component in conveying brand's messages and values to the consumers. It also helps in getting a brand clearly identified from other brands in the market and it has become a strong marketing tool in promoting a brand to a consumer. Aside from the aesthetics, the functionality also plays a major part in the packaging, as it plays an important role in creating a great experience for the consumer. Therefore, this study focuses on the balance between aesthetics and functionality in packaging design, specifically in beauty product packaging design with the purpose to explore the role of aesthetic packaging design concerning its function and explore about how far the aesthetic of a packaging could be utilized. In this research, quantitative and qualitative approaches were used as part of the research methods. An online survey was distributed and 42 participants responded. Besides that, four email interviews with experts in packaging design field were also done. Based on the findings, the results indicate that aesthetics and functionality in packaging design are two very important aspects in promoting the quality of a product. The aesthetics in a packaging could attract customers and make them feel interested about a certain product, while the functionality in a packaging could maintain the costumer's loyalty towards the brand due to the quality of the product.*

Keywords *Packaging design, graphic design, aesthetics, functionality, beauty product*

Introduction

Product packaging design refers to the creation of a product's exterior. It is a significant factor leading to the product's differentiation and it creates product preferences for the consumers. Aesthetically pleasing design brings up the user's positive attitude, as it makes them care more about the product. Aside from aesthetics, functionality also plays an important role in creating a good packaging design.

Therefore, the purpose of this research is to further enhance the author's knowledge and understanding on the role of aesthetics in packaging design, to what extent the aesthetics of packaging could be utilize and how it could work hand in hand with the function of the packaging itself. The researcher also hopes to gain a deeper understanding about balancing aesthetics and functionality in packaging design.



Figure 1. Example of beauty product primary packaging design.

Problem Statement

Packaging or packaging design is something many know about and are familiar with. It usually acts as a 'wrapper' of the product itself to protect it from damage, loss, and contamination. Packaging consist of three types, which are the primary, secondary and tertiary. Primary packaging refers to the materials that make direct contact with the product, whereas secondary packaging is another level of protection used for bundling and marketing purposes, and finally tertiary packaging is used to provide protection during shipping and storage (Dowless, 2019).



Figure 1. (Left) Cetaphil's body lotion. (Right) Love, Beauty and Planet's body lotion.

Until nowadays, packaging design was considered to be part of a major component in a product's marketing mix as it is used to convey the brand's message and values (Nickels & Jolson, 1977). But it has now become an important part of the product itself. Packaging design acts as a main means to create product preferences for the consumers (Stewart, 2004).

However, ever since the design of packaging plays a very strong role in the marketing world, people start to focus solely on the aesthetics of the packaging. Focusing too much on the function of the packaging could result in a poor design, but, focusing too much on the aesthetic could also lead to a poor experience for the users or consumers (Bright, 2018). Having a greatly designed packaging can only attract the consumers, it is up to the function to provide the information clearly and precisely (Bright, 2018).

Therefore, this research is conducted to explore the role of aesthetic packaging design of two beauty products in relation to its functionality. This research also explores how far the aesthetic of a packaging can be utilized, as well as to study further the balance of an aesthetic and functional packaging design.

From the problem statement, comes the research questions revolving around the roles of aesthetics in beauty product packaging and how the aesthetics could work hand in hand with the function itself. Therefore, the research objective is to further study the role of aesthetics in beauty product packaging design and explore the balance between aesthetics and functionality in beauty product packaging design.

Methodology

In this research, the researcher used both quantitative (survey) and qualitative (interview) approaches as the research methods.

Survey The researcher used Google Forms to create the survey because it is more convenient in obtaining and analysing the data from a big number. In this research, the study is based on two beauty brands, namely Cetaphil (Figure 2) and Love, Beauty and

Planet. Therefore, in the survey, these two products are also featured. The reason behind these chosen brands was because of the clear difference in their packaging design and function. The survey was designed with 8 questions and were specifically targeted towards women in the age of 18–29, as 93% of 18–29 years old use beauty care products (Kunst, 2019). The sample questionnaire of this survey can be found in Appendix 1. This survey was conducted for 9 days and a total of 42 responses were collected.

Interview To support the quantitative data, as well as achieve a more in-depth explanation and understanding, the researcher conducted an email interview with experts in the packaging design field. This email interview also allows the researcher to have a deeper understanding about packaging design in general and through the questions asked, the researcher hoped to achieve something that could answers to the research and also hopefully got some new findings that could add some strength to the research. The researcher designed 4 questions that were sent to a total of 27 different experts via email. The experts were carefully selected by the researcher based on their relevance to this field of study and they were discovered through Behance, a social network or portfolio site for creatives to connect and inspire. All the experts were mostly specializing in branding, packaging and graphic design, which are relevant to the researcher's research topic. The invitations were sent through Outlook and out of 27 experts, 4 experts have replied and agreed to do the email interview. After receiving responses, the researcher then sent the interview questions to the experts. The sample interview protocol can be found in Appendix 2.

Findings and Discussion

The Role of Aesthetics in Beauty Product Packaging Design

Colour From the 2 brands that are featured in this study's survey, more respondents were attracted to Love, Beauty and Planet's packaging (Fig. 3) (73.8%) compared to Cetaphil's (Fig. 2) (26.2%) because of the soft use of pink colour that attracted the respondent's attention more.

According to Bird (2016), pink is seen as a comfort colour and it is also widely perceived as a feminine colour (Black, n.d). The choice of soft pink colour portrays a very feminine and clean look that could attract a lot of women. Meanwhile, Cetaphil's lotion (Fig. 2) is more known for their simpler and cleaner white packaging with a blue/green pump cap. According to Das (2019), white is a colour that is often used to show that the product is simple, safe and traditional.

This shows that colour plays a very important role in beauty product packaging design as it is one of the most essential components to attract consumers and it is also one of the first things that people often notice (Stephenson, 2016).

Typography From the visual analysis, the researcher discovered that both Love, Beauty and Planet's packaging (Fig. 3) and Cetaphil's packaging (Fig. 2) uses a sans serif typeface. The choice of typefaces used by both brands shows a friendly and approachable look that reflects well with the overall image that the brands portray.

Sans serif is known to display a youthful, approachable and highly versatile look (Sevila, 2019). "In packaging design cases where the product requires a more generic packaging vessel, the design aesthetics, colours, fonts, etc become more prominent" (J. Cutri, personal interview, August 28, 2020). According to Arteaga (2020), it is important that the brand's main values are communicated, therefore, it is important that the typeface used in the packaging could clearly convey the brand's messages.

Logo From the visual analysis, the researcher discovered that both of the brand's logo clearly represents their own brand identity, where Love, Beauty and Planet's logo (Fig. 3) display a very feminine look while showcasing their energetic, bright and positive imagery (June, 2017) and Cetaphil's logo (Fig. 2) shows a cleaner look and the use of bold colour gives off a fresh feeling to the plain packaging.

According to one of the interviewees, the packaging creates a mood with intentions to appeal to the target audience through branding, colours, fonts selection and layouts. Their logo and packaging design complemented well with each other and represents their company's value clearly. This shows that logo also plays a significant role in a packaging design as it can quickly grab consumers' attention by making a strong first impression and convey the company's values and ideas in an interesting way (Bhasin, 2019).

The Balance Between Aesthetics and Functionality in Beauty Product Packaging

In packaging design, the graphic elements (colour, typography, and logo) are what makes up the aesthetics. Aesthetics are not only for visual attractiveness as it comes with a function. Aesthetics in design could enhance the functionality of the packaging design with attractive layouts ("Aesthetics", n.d). Moreover, the graphical elements used in the packaging design could help the brand in conveying the right message to the consumers, as well as conveying the brand's value and identity as a whole. The functionality of one's packaging is what keeps the consumers loyal to the brand (J. Cutri, personal interview, August 28, 2020).

Conclusion

This research focused on the balance between aesthetics and functionality in packaging design, specifically on beauty product packaging design. The aesthetics in packaging design are made up of the visual elements, such as colours, typography and logo. It plays an important role in conveying the brand's messages. Aside from the aesthetics, functionality in packaging also plays a major role in maintaining the loyalty of customers towards a brand. Therefore, this study aimed to explore the role of aesthetics in relation to its function, to what extent the aesthetics in packaging design could be utilize and how it could work hand in hand with the function itself.

From the online survey conducted, the researcher was able to see the respondents' opinion on the aesthetics of packaging design from a consumers' point of view and from the email interview, the researcher was also able to gather some in-depth explanation from the experts. Some of the major findings that the researcher has found is that aesthetics in packaging design in terms of the graphical elements (colours, typography and logo) plays a very important role in creating a good first impression and attract customers. Moreover, it also shows the quality and improves the value of the product. However, packaging that only focuses on pure aesthetics without taking much consideration into the functionality may only attract a one-time purchase customer. Aesthetics may be the one that makes the packaging stand out in the market to attract customer, but the functionality is what brings them back (J. Cutri, personal interview, August 28, 2020). In order to have a successful packaging, it is important to consider these two aspects, which are the aesthetics and functionality. The balance between aesthetics and functionality is the essence of a good design in any medium. In packaging, the functionality of the package itself is more important and should be considered as part of the design itself.

Throughout this research, the researcher also came across a few limitations. The number of participants for the online surveys could have been more in order to achieve a wider scope of data, however due to the time constraints, the researcher was not able to collect more responses. The packaging design examples that were included in the online survey could also be changed into lesser known brands to avoid any bias towards the product packaging. The possible areas of future studies involve the role of packaging design aesthetics in general and not only on beauty product packaging. Moreover, the researcher would also like to suggest having a more in-depth study on the aesthetics element in packaging design. The researcher hopes that this research would be able to provide knowledge and information about the balance of aesthetics and functionality in packaging design.

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Picture Credits

Fig 1: DewyTree. (n.d.). [Online Image]. Pinterest. <https://id.pinterest.com/pin/43276846409339635/>

Fig 2: (Left) Cetaphil Moisturizing Lotion. (n.d.). [Online Image]. Amazon. <https://www.amazon.com/Cetaphil-Moisturizing-Lotion-20-pack/dp/Boo12ZTW2E;> (Right) Murumuru butter and rose body lotion. (n.d.). [Online Image]. Love, Beauty and Planet. <https://www.lovebeautyandplanet.com/us/en/body/products/body-lotion/murumuru-butter-&-rose-body-lotion.html>

Appendices

<p>1. How old are you? *</p> <p><input type="radio"/> 18 - 23 years old</p> <p><input type="radio"/> 23 - 29 years old</p>	<p>Image 1 : Cetaphil Moisturizing Body Lotion</p> 
<p>2. Do you use any beauty products? *</p> <p><input type="radio"/> Yes</p> <p><input type="radio"/> No</p>	<p>Image 2 : Love, Beauty and Planet Delicious Glow Body Lotion</p> 
<p>3. Do you think the packaging design of a beauty product is important? *</p> <p><input type="radio"/> Yes</p> <p><input type="radio"/> No</p>	<p>Image 1 and Image 2 are the same products (body lotion) from 2 different brands.</p>
<p>4. Why do you think the packaging of a beauty product is important/not important? *</p> <p>Your answer _____</p>	
<p>5. What do you think is the function of a beauty product packaging? (you can choose more than 1 answer) *</p> <p><input type="checkbox"/> to protect the product</p> <p><input type="checkbox"/> to convey important information about the product</p> <p><input type="checkbox"/> to promote the product's brand</p> <p><input type="checkbox"/> to differentiate between one product to another</p>	
<p>6. Looking at the packaging from Image 1 and Image 2, which one will you choose? *</p> <p><input type="radio"/> Image 1</p> <p><input type="radio"/> Image 2</p>	<p>"There should be a balance between aesthetics and functionality in product packaging design."</p>
<p>7. Why do you choose that specific packaging? *</p> <p>Your answer _____</p>	<p>8. Please give your opinion about the given statement. (max 30 words) *</p> <p>Your answer _____</p>

Appendix 1. Sample of Survey Questionnaire.

INTERVIEW QUESTIONS

1. What is your opinion about the importance of having a balance between aesthetics functionality in product packaging design?
2. What do you think is the important factor to be considered in designing a product packaging for a beauty product or food product?
3. What do you think is the role of aesthetics in a packaging design of a beauty product or food product?
4. How do you think the aesthetics and functionality of a beauty product or food product work hand in hand?

Appendix 2. Interview Protocol.