Predifining Emotion Throught Product Design

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Abstract

In the recent decades the business environment has changed tremendously due to the advance of globalization and competition, changing the essentials for success. To overcome competitive pressure, marketer and designer have to focus on customer's sensory needs and desires to create a deep rooted relationship through emotional dialogue. In this context, innovativeness appears to be a key ingredient to create and control consumer's emotion. Perceived of innovativeness is strongly influenced by consumer desire attribute of product. Design innovativeness is one of a powerful differentiator, which can be used as a strategic tool to achieve and sustain competitive advantages. Design's contribution to a product's success manifests itself in several ways, for example in packaging design. Packaging is a tool to build emotional connectivity with consumer. Marketer and designer have to be creative to build deep relationship with consumer through aesthetics and visual attribute of packaging design, in this case : cosmetics packaging. This study attempts to show that perceived innovativeness which are build from consumer's visual standard are important aspect in building emotional responses. Collecting method in this research is using questionnaire. Population in this research is working woman in Jakarta, sample amounting to 102 people. Hypothesis examination in this research by correlation and multiple regression. Analysis result indicate that perceived innovativeness and consumer's visual standard have an effect to emotional elicited.

Keywords: Perceived Innovativeness, Consumer's visual standard, Emotional elicited

1. Background

In the recent decades the business environment has changed tremendously due to the advance of globalization and competition, changing the essentials for success. In this context, innovativeness appears to be a key ingredient to achievement and competitiveness in the new millennium. While the innovativeness of a firm can depend on and be traced through numerous factors, consumers are more likely to perceive it through product design, as this information is readily available and easily accessible to them. During the product realization process, cross-functional development teams consider the many attributes which make up a product including an in-depth look at the specific requirements of the various stakeholders.

This includes aesthetics form in product design and how this visual element creates an emotional response which has impact on user perception. Consumers and users have a range of responses to visual stimuli according to previous experiences, the context in which they are presented with a product, and its surrounding environment. One of the most significant and strongest responses is an emotional reaction. Product design is one of the mostly debated topics in the last years, particularly in design literature. However, in marketing, the impact of design on a number of key constructs (e.g., brand) is only scarcely studied.

Our emotions enrich virtually all of our waking moments with either a pleasant or an unpleasant quality. Given the fact that a substantial portion of these day-to-day emotions is elicited by 'cultural products,' such as art, clothing, and consumer products (Oatley and Duncan, 1992), designers may find it important to include emotions in the intentions of their design efforts.

Those products elicit a wide variety of emotional responses, ranging from pleasant to unpleasant, weak to strong, simple to complex. In addition, emotional responses can incite customers to select a particular artifact from a row of similar products, and may therefore have a considerable influence on our purchase decisions.

As a consequence, more and more producers are currently challenge designers to manipulate the emotional impact of their designs. Whether internalized, externalized, conscious, subconscious, or a combination of these elements, the aesthetic design of an object and its parts is a significant factor in creating a positive, negative, or neutral opinion of value.

This study attempts to show that perceived innovativeness which are build from consumer's visual standard are important aspect in building emotional responses. We hope this paper can support marketers and also designers to get a grip on the relationship between product design and emotional responses. In other word, designers can influence the emotions elicited by their designs because these emotions may not be as intangible as they seem.

This claim is based on theories of emotion that maintain that although emotions are idiosyncratic, the conditions that underlie and elicit them are universal. Those theories indicate that each distinct emotion is elicited by an unique 'pattern of eliciting conditions' (Lazarus, 1991).

2. Theoretical Foundation

2.1. Emotional branding

Brands are competing hard on their distinctive identities to differentiate themselves from other brands in the overcrowded market. Contrary to the real world scenario where products and services offer not only benefits and features but also use customer's sensorial aspects to influence decision making process whereas in a virtual environment it lacks sensory touch. For brands to overcome competitive pressure firms are focusing on customer's sensory needs and desires to create a deep rooted relationship through emotional dialogue, positioning their brands apart from others. Through emotional branding a firm creates controls consumer's emotions and make them better receptors to brands (Gobe`, 2001; Travis, 2000).

Moreover, Gobe` (2001) emphasizes the importance of emotions and proposes the use of emotional branding as a methodology to connect product to the consumer in an emotionally profound way. Also, profound relationship with the customers can be created and recreated through emotional connectivity and the dialogue with customers on more refined and complex need for diversity can promote emotional satisfaction exceeding material pleasure. Therefore, Gobe`'s emotional branding concept based on the four pillars: relationship, sensorial experiences, imagination and vision can be used to create, recreate and sustain emotional relationship and dialogue. Adopting the model will enable to identify the emotional branding strategy for virtual community.
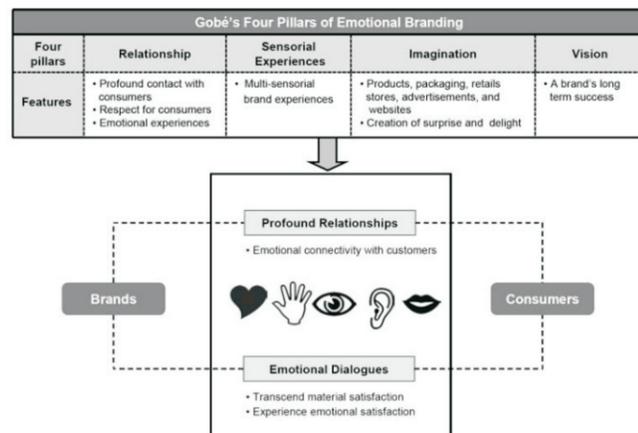

Fig 1: Gobe's four pillars of emotional branding, (2001).

From Gobe's Four Pillar of Emotional Branding (Fig 1), we can see that packaging is a tool to build emotional connectivity. At a time when packaging increasingly is perceived more as an advertising medium and a marketing tool for extending relationships with consumers, the package design process is in need of transformation. Marketers can no longer afford to address design issues as separate from other brand development efforts. Packaging still must stand out on the shelf, but to be effective, it must also express the brand's values, help build consumer loyalty and bring something new and notable to a category. And marketers who fail to use package design to extend their brand message will miss out on a vital opportunity to connect with their companies' consumers.

Packaging, like other brand contact points, can sometimes be a critical element of the product and brand relationship with the consumer. As such, the packaging itself can sometimes create completely new perceptions about a brand that might have lost its appeal and coolness.

2.2. Consumer Acceptance of Innovative Product

In today's business environment, innovativeness is regarded as one of the most valuable assets of organizations. The astonishing pace of new technologies, changes in consumer demands and preferences and fierce competition requires businesses to stay innovative to survive and grow in the market. Innovation has many different types and hence is defined in a number of different ways. One of the earliest definitions of innovation was offered by Schumpeter (1934), who noted that it is "some form of new combination" either in the *product* (e.g., a new product or an improvement on the existing product), *process* (e.g., a new production method), *market* (e.g., entering to a new market), *input* (e.g., a new source for supply) and *organization* (e.g., establishing a new organizational entity or new ways to manage business).

Jaworski and Kohli (1993) state that market-orientation is one of the key antecedents of innovativeness, as a market-oriented business essentially provides the target audience with innovative products. The extent to which internal and external stakeholders perceive the product or service as being innovative is defined as "perceived innovativeness". Unquestionably, this perception relies on the perception of the abovementioned factors.

The literature shows that what consumers want in a product or services drives their perception of product quality and that it influences both perceived value and willingness to buy. This would suggest that perceived quality is strongly influenced by consumer desired attributes of products (Rajendra & Hareiharan, 1996). It has been found that an interaction between the initial choice context and experience determines the strength of association between the attributes of the chosen brand and key product benefits and thus leads to persistent preferences. An understanding of the effects of the initial choice context and product experience may help marketers to devise strategies to achieve brand equity (Muthukrishnan & Kardes, 2001).

No matter what their advantages, newer technologies are not adopted by all potential buyers immediately. Rather, a diffusion process is set into motion. The newer technology may widen the market by allowing applications which were not feasible before. It will also provide an opportunity for buyers of earlier technologies to substitute the more recent technology (Norton & Bass, 1987). The characteristics of innovations, as perceived by individuals, help to explain their different rates of adoption. They are defined in Roger's Diffusion of Innovation Theory (DOI) as relative advantage, compatibility, complexity, trialability and observability (Rogers, 2003).

These characteristics are defined by Rogers (2003) as follows:

Relative advantage - the degree to which an innovation is perceived as being better than the idea it supersedes.
Compatibility - the degree to which an innovation is perceived as consistent with the existing values, past experiences, and needs of potential adopters.

Complexity - degree to which an innovation is perceived as relatively difficult to understand and use.
Trialability - the degree to which an innovation may be experimented with on a limited basis.
Observability - the degree to which the results of an innovation are visible to others.

2.3. Design and Emotional Consumer Responses

In the last two decades, the markets have witnessed remarkable advancements in several areas, which directly influence the dynamics of business, including technology, information, and changes in consumer preferences. Obviously, such changes have urged firms to find new ways of gaining and maintaining competitive advantage. Cost leadership approach of the pre-marketing era is now not an option for many businesses, particularly small ones, due to the limited resources of these firms. Alternatively, such firms are rather inclining to the differentiation strategy to gain sustainable competitive advantages. Differentiation strategy enables these businesses to focus on a few core competencies, while creating considerable benefits for customers.

Moreover, this approach provides firms with better opportunities for developing strong brands, as differentiation is generally realized on perceptual levels. In other words, products are differentiated on several aspects that enhance positive consumer perceptions and these differences are strongly communicated to the target, through which the consumer pins the product with these differences on his mental map. These relative, but not necessarily absolute, differences play a major role in perception of the brand and formation of brand images.

Companies can differentiate their products on several aspects, such as features, technology, speed, or service. Within these, design may be regarded as the gleaming facet of the differentiation strategy. As Kotler and Rath (1984) point out, design is a powerful differentiator, which can be used as a strategic tool to achieve and sustain competitive advantages. This is particularly due to the capability of design to communicate product information quite effectively and efficiently. Literature suggests that product design has a great potential to carry strategic messages (Karjalainen, 2004; Muller, 2001), as well as conveying information about the product's purpose, benefits, features, origin and the profile of its owner (Monö, 1997).

Such information in turn contributes to development of brand awareness and brand image (Schmitt and Simonson, 1997), which reinforces the importance of design as a key differentiator. Communicative power of design mostly arises from its capacity to influence and enhance visual perception, which extremely influences the way that humans understand and evaluate the material world. Research proposes that more than two-thirds of all the environmental stimuli reach the brain through the visual system (Zaltman, 1997).

Although design cannot be conceptualized solely on the visual grounds (i.e. aesthetics), it is unquestionable that design is mostly perceived through visual senses, particularly during the initial stages of product-consumer relationship. Other components of design, namely functionality and ergonomics, mostly require more cognitive information processing, and therefore are likely to be assessed in the subsequent stages of the relationship. However, the impact of aesthetics on perception is immediate and direct, and obviously it is reflected in the first impression of the product. Notably, the impression that the product creates is then transformed into the image of the brand.

The importance of design is well documented, particularly in design literature. Built on the theory of semiotics, design literature has clearly recognized the power of design and systematically developed models to explain the communication mechanism. Especially in the recent years, several researchers with design backgrounds have made successful attempts to expand the investigation of design communication into marketing related fields, such as consumer research and brand management (e.g., Karjalainen, 2004; Warrell, 2001; Vihma, 1995). On the other hand, research on design in marketing literature is very scarce. Although design has been noted to have an impact on several marketing related concepts, brand awareness, perceived quality and choice, only limited empirical evidence was presented, while the majority has taken the relationship as granted.

Within this context, research in marketing domain only recently began to investigate the impact of design on a number of marketing processes. In a pioneering article, Bloch (1995) asserts that design (particularly product form) contributes to success of the product in four main ways: (1) differentiating the product from competition and enhancing instant recognition, (2) conveying information about the product, (3) contributing to the pleasure derived from a beautifully designed object, and hence satis fying aesthetic needs, and finally (4) creating long lasting effects as the product becomes part of the sensory environment. Other researchers noted similar effects, while they considered design, either as packaging or form or in general, as an important medium to communicate with consumers (Nussbaum, 1993) while increasing attention, recognition and willingness to buy (Kotler, 2003; Underwood and Klein, 2001; Garber, 1995).

Obviously, all these effects are ultimately reflected in the brand knowledge. Creusen and Schoormans (2005) state that the product communicates value most directly through its design, which is then embodied in the perception of the brand. Design serves a tool to transmit symbolism (Keller, 1993; Aaker, 1991) and through this mechanism it differentiates the brand from the competition. This is a very important effect to be studied, as a successful brand is considered to be the most valuable asset of a company.

For the last two decades, marketing science has evolved in a way to prioritize branding as one of the most critical activities of businesses. Such an attention is not beyond reason: Brands provide the companies with recognition and differentiation, which in turn generates value both for the customers and business itself (Keller, 2003). According to DeChenatony and McDonald (2003), a successful brand is "an identifiable product, service, person or place, augmented in such a way that the buyer or user perceives relevant, unique, sustainable added values, which match their needs most closely".

From such a holistic viewpoint, brand is the meaning that the consumers attach to a product (Kapferer, 1992), through which the consumers perceive all benefits pertaining to it. Upon this perception, consumers respond to the product cognitively, emotionally and behaviorally. For instance, they may find the product useful/ useless, they may like/dislike it, they may approach/ avoid buying it (Bloch, 1995, Monö, 1997).

Notably, research on cognitive and behavioral responses is older than research on emotional responses, particularly due to the fact that marketing has long relied on the "rational man" approach, assuming the consumer as an organism that calculates costs and benefits, hence utility, and makes a decision afterwards.

It was only 80s when the hedonic aspects of consumption were brought into sunlight (e.g., Hirschman and Holbrook, 1982), which was followed by vast research on emotions, fantasies, aesthetic taste and similar constructs.Literature suggests that cognitive responses on design involve perception of functionality and ergonomics, product categorization, dollar value and other similar inferences made by the consumers (Kaplan, 2007). As noted before, behavioral responses to design appear as approach to or avoidance from the product, which reflects itself in purchase or dismissal of the product. On the other hand, research on how design can elicit emotional responses is scarce (Desmet et al., 2000), although emotions are key to understanding consumer behavior.

Demirbilek and Sener (2003) define emotional response to design as "the consumer's affective reactions to the semiotic content of the product". According to Bloch (1995), emotions elicited by product design may range from entirely positive to entirely negative. Emotional responses to product design are important because they add up to the pleasure of buying, owning and using these products (Hirschman and Holbrook, 1982), and they provide an opportunity to differentiate the product from competition (Kotler and Rath, 1984), enhancing brand-building process.

The relationship between perceived innovativeness and product design is important, as the design of the product appears to provide immediate information for consumers, which guides them in the perception of innovativeness. In other words, consumers are likely to make inferences about innovativeness by observing product design. Within this context, this paper proposes that design related aspects directly influence the consumers' emotional responses to the product, which also directly relate to the perception of product innovativeness. These responses then are embodied into the brand perceptions and form several aspects of brand knowledge.

2.4. Emotions and nature

During recent years the recognition of nature as a source of inspiration for the human being has been studied in more detail. Benyus [15] refers that nature's models are a great reference for inspiration and imitation to innovate, e.g. a solar cell inspired by a leaf. Wilson [16] proposes the biophilia hypothesis, which says that humans have an innate emotional attachment to nature and specifically to life and lifelike processes. He adds that humans evolved as creatures deeply enmeshed with the intricacies of nature, and that we still have this affinity with nature ingrained in our genotype. Considering this hypothesis if people experience specific emotions from nature, designers might use nature as a source of inspirations to elicit similar emotions in product design. Anusas [17] proposes that by including nature in different levels, media (wilderness images), form (visual, audible, tactile, kinesthetic, etc.) people might experience emotions inspired on nature.

2.5. Elements of Packaging Design

Design involves a number of important considerations ranging from the specification of product components and functional concerns, to the external and aesthetic aspects of the product/ packaging providing brand-consumer touchpoints. Although there is a range of work that addresses design issues, it does not yet comprise a substantial, well-formulated body of research (Veryzer, 1999). Relevant work is scattered among the psychology, perception, semiotics, human factors, marketing, and industrial design literatures, as well as others.

This is in stark contrast to the significance attached to packaging design by someresearchers and particularly managers. Surveying senior marketing managers, Bruce and Whitehead (1988) report that 60% of respondents consider design the most important determinant of new product performance while price is listed by only 17%. Similarly, an analysis of the performance of 203 new products revealed that product design was the most important determinant of sales success (Cooper & Kleinschmidt, 1987). This evidence is further supported by research showing a high correlation between the design quality of visual stimuli and financial performance of the company (Hertenstein, Platt, & Veryzer, 2005; Wallace 2001).

Consistent with this perspective, trade journals such as *BrandWeek*, *BrandPackaging*, *Beverage World* and *Promo* identify several managerial trends suggesting a growing brand communication role for packaging. Indications of these roles include an increase in nondurable product buying decisions at the store shelf, a reduction in spending on traditional brand-building mass-media advertising, and growing managerial recognition of the capacity of packaging to create differentiation and identity for relatively homogeneous consumer nondurables (e.g., Bertrand, 2002; Spethmann, 2003).Design's contribution to a product's success manifests itself in several ways. First, incluttered markets, packaging designs distinguish products from competitors and help gain recognition in a crowded marketplace (Berkowitz, 1987a, 1987b; Bloch, 1995; Schmitt & Simonson, 1997).

Packaging design can assist in building strong brands by differentiating products, creating loyalty, allowing for premium pricing, cutting through clutter, and protecting against competition (Henderson et al., 2003; Hutton, 1997; Schmitt & Simonson, 1997). Past research suggests that as much as 73 percent of purchase decisions are made at the point of sale; implying that the design of packaging plays a pivotal role at the point of sale (Connolly & Davison, 1996). Design pioneer James Pilditch (1972) calls packaging design the "silent salesman" who ensures that a brand stands out, is recognized, and is included in the evoked set. Accordingly, packaging design gained significantly in importance when retail outlets moved to self-service, and the packaging became an increasingly important and integral part of the selling process (Rettie & Brewer, 2000). It also influences impulse buying, as estimates indicate that half of all purchases are unplanned (Philips & Bradshaw, 1993).

2.6. Model Building

2.6.1. Independent Variables Appraisal

Cognitive theorists of emotion argue that an emotion always involves an assessment, or appraisal, of how an event may harm or benefit a person. This appraisal is a non-intellectual, automatic evaluation of the significance of a stimulus for one' s personal well-being (e.g. Roseman and Smith 2001). The central implication of the concept of appraisal is that not the event as such, but the meaning the individual attaches to this event, is responsible for the emotion. In the case of products, an appraisal has three possible outcomes : the product is beneficial, harmful or not relevant for personal well being. These three general outcomes result in a pleasant emotion, an unpleasant emotion or an absence of emotion, respectively. Beneficial perceived has strong correlated with innovativeness (Kaplan Demirbag, Melike 2009). Jaworski and Kohli (1993) state that market-orientation is one of the key antecedents of innovativeness, as a market-oriented business essentially provides the target audience with innovative products.

Any product (feature) that is appraised as novel/innovative will elicit a pleasant response and un-novel will elicit unpleasant emotion (Desmet 2002). Innovative product that accepted as beneficial will elicit positive emotion, while innovative product that accepted as non beneficial will elicit negative emotion. We propose :

H1 : Consumer's Perceived Innovativeness will have positive influence to Emotion Elicited

Concern

Every emotion hides a concern, that is, a more or less stable preference for certain states of the world (Frijda, 1986). According to Frijda, concerns can be regarded as points of reference in the appraisal process. Thus, the significance of a product for our wellbeing is determined by an appraised concern match or mismatch : products that match our concerns are appraised as beneficial, and those that mismatch our concerns as harmful. Types of concerns reported in the research literature are, for example : drives, needs, instincts, motives, goals, and values (see Scherer, 2001).

Standards are our beliefs, norms or conventions of how we think things should be. Standards are the state of affairs we believe ought to be. Standards are relevant for the preservation of our social structures. A product that meets our standards is legitimate; resulting in an emotion such as admiration. A product that conflict with our standards is illegitimate; resulting in an emotion such as contempt and indignation (Desmet 2002). As Kotler and Rath (1984) point out, design is a powerful differentiator, which can be used as a strategic tool to achieve and sustain competitive advantages. This is particularly due to the capability of design to communicate product information quite effectively and efficiently. Literature suggests that product design has a great potential to carry strategic messages (Karjalainen, 2004; Muller, 2001), as well as conveying information about the product's purpose, benefits, features, origin and the profile of its owner (Monö, 1997).

Since this research focuses on visual product appearance, we will translate standard in the type of concern into visual image. This image consist visual elements of product, such as color, textures, materials, shapes, proportions, comforts, etc. The product that match with consumer's visual standard will elicit positive emotion, while the product that unmatch with consumer's visual standard will elicit negative emotion. We propose :

H2 :   Consumer's Visual Standard will have positive influence to Emotion Elicited

Any product (feature) that is appraised as novel will elicit a pleasant response and un-novel will elicit unpleasant emotion (Desmet 2002). While a product that meets our standards is legitimate; resulting in an emotion such as admiration. A product that conflict with our standards is illegitimate; resulting in an emotion such as contempt and indignation (Desmet 2002).   Innovative product which match with consumer's visual standard will perceived as beneficial and Innovative product which unmatch with consumer's visual standard will perceived as non beneficial

H3 :   There will be correlation between Consumer's Perceived Innovativeness and Consumer's Visual Standard

**2.6.2.   Dependent Variable Emotion Elicited**

Gobe` (2001) emphasizes the importance of emotions and proposes the use of emotional branding as a methodology to connect product to the consumer in an emotionally profound way. Packaging is a tool to build emotional connectivity. At a time when packaging increasingly is perceived more as an advertising medium and a marketing tool for extending relationships with consumers, the package design process is in need of transformation (Gobe's four pillars of emotional branding, 2001).

Emotions towards a product are not a special type of emotions. The disappointment elicit towards a product focus is that same as a human focus. (Desmet 2002) Desmet's model is created for the emotions experienced for pre-purchase context. It includes 14 emotions, 7 pleasant and 7 unpeasant. Pleasant : inspiration, desire, pleasant surprise, amusement, satisfaction, admiration, and fascination. Unpleasant : boredom, disgust, unpleasant surprise, dissatisfaction, disappointment, indignation and contempt.

Surprise emotion elicited by what is sudden and strange; a suddenly excited feeling of wonder or astonishment. When something desirable is present, as well as an appraisal that something undesirable is absent, is motive consistent, pleasant emotion will be elicited. On the other hand, when something desirable is absent, or something undesirable is present, is motive-inconsistent, unpleasant emotion will be elicited. Boredom is a condition characterized by perception of one's environment as dull, tedious, and lacking in stimulation.

3.   Research Design

The figure below describes the overall steps in our research :
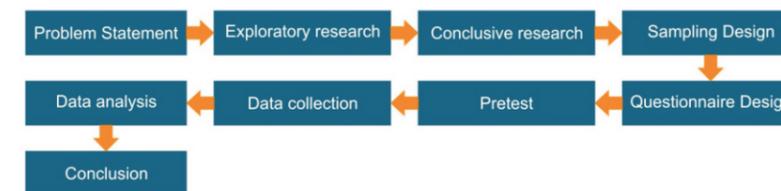
3.1.   Sampling Design

Non-probability sampling was used in this research using purposive method for determining sample distribution.

☐   Target population
    Working woman in Jakarta, age between 24 years to 40 years.
☐   Define sampling frame
    Number of women in Jakarta (24-40 years old)
    Source : Total Population of Jakarta in 2007 by Age Group, BPS Jakarta

Calculate sample size

The method to determine the number of samples in this study using the opinions of Slovin . The result of the sampling determination is 100 samples. To avoid the possibility of sample error and simplify the calculation of the total number of questionnaires, we distributed 125 units. The number of questionnaires processed was 102 because 23 questionnaires are not eligible to be processed and analyzed for the next step.

☐ Data analysis plan

Analysis of this research include analysis of 3 (three) variables: innovativeness / Novelty of Product (X1) and Visual Standard / Knowledge (X2) as an endogenous variable and Emotion elicited (Y) as an exogenous variable.

The effect of innovativeness / Novelty of Product (X1) and Visual Standard / Knowledge (X2) on elicited Emotion (Y) was done Multivariate Regression, while to test the correlation between innovativeness/ novelty of product and visual standard/knowledge was analyzed by correlation.

4. Findings and Analysis

4.1. The Effect of Perceived Innovativeness and Consumer's Visual Standard on Emotion Elicited

A Multiple Regression Standardized was used to test the first Hypothesis (H1) and the second Hypothesis (H2) :

H1 : Consumer's Perceived Innovativeness will have positive influence to Emotion Elicited
(H1 : P1 = 0 ; not influence   against   A1: P1 0 ; influence)

H2 : Consumer's Visual Standard will have positive influence to Emotion Elicited
H2 : P2 = 0 ; not influence   against   A2: P2 0 ; influence)

Based on the data processing results, both of perceived innovativeness and consumer' visual standard are considered to be significant since p-value>0,05. Perceived Innovativeness provides a significance influence on emotional elicited (p-value : 8,13E-18). Consumer's Visual Standard also provides a significance influence on emotional elicited (p-value : 1,42E-68).

The findings clearly revealed that the more innovative a product is perceived, the more positive the consumers respond to the product design. In other words, the findings reveal that there is a close relationship between the perceived innovativeness of a brand and the emotional responses to the product design of the firm bearing this brand name. Obviously, the relationship between perceived innovativeness and product design is not always a one-way relationship. On one hand, it may be suggested that product design influences the perception of innovativeness. That is when a firm is engaged in developing new products with distinguishing features, the audience eventually perceives the brand as innovative.

This is due to the fact that consumers are likely to make inferences about the brand by initially observing the visual qualities of the product. On the other hand, it is also likely that the firm may communicate the message of "innovativeness" via other means (e.g., marketing communications), which in turn influences the consumers to "feel" that a particular design by that brand is innovative.

Whichever route is utilized, this study reveals that there is a strong relationship between the perceived innovativeness of the brand and the emotional responses elicited by the products of that brand. This indicates that firms should invest more in design in order to enhance consumers' perception of innovativeness for their brand. Perception of innovativeness is important for firms, as it is ultimately reflected in the brand knowledge, particularly brand image. Given the tendency of consumers to value innovativeness very highly, the brand can extremely benefit from such a policy.

As a theoretical contribution, this study provides evidence for the relationship between perceived brand innovativeness and emotional responses to the product design. The study also validates the use of Self-Assesment Manikin (SAM) Scale that was developed by Lang et al. (1985) as a potential tool to measure the emotional responses invoked by the product design.

4.2. Correlation Test between Perceived Innovativeness and Consumer's Visual Standard

The correlation test was used to test the third hypothesis (H3) :

H3 : There will be correlation between Consumer's Perceived Innovativeness and Consumer's Visual Standard
(H3 : 3 = 0 ; not correlated   against   A3: 3 0 ; correlated)

From distribution table with level of significance = 0.05 and degrees of freedom n-2 = 102-2 = 100 , we obtained the value of R= 0,68 . The value of t-test : $t_{0,05;100}$ = 9,35. Therefore $(t_{test}$ = 9,35) > $(t_{0,05;100}$ = 1,98), it can be concluded that the correlation of perceived innovativeness and consumer's visual standard is significance. Thus, the third hypothesis that perceived innovativeness has a positive relationship with the consumer's visual standard is acceptable.

If we see emotion elicited that was reached from each visual attiribute, we can analyze that cosmetics packaging WD is better accepted by the consumer than the other cosmetics packaging. This is reflected from the emotional elicited of visual variables: appearance, shape, texture, style, quality, image, and apparent of use. In terms of appearance, WD packaging is perceived as attractive and beautiful. For shape, packaging WD is perceived as that slim, sleek, and lightweight. For texture, packaging WD is perceived as smooth. In terms of quality, packaging WD perceived as a elegant packaging.

For the image, WD packaging is perceived as modern, feminine, and simple. And for ergonomics, cosmetics packaging WD perceived as a packaging product that is easy to use. Cosmetics packaging PK has the highest emotion elicited in terms of color. This shows the pink color found on the packaging PK perceived as soft colors, matching, and light. Perceived of visual attributes that elicit pleasant emotion are in the area of consumer's visual standard generally.

Cosmetics packaging AN was least preferred by consumers. Several variables showed that the emotion generated from the packaging is in the area of unpleasant emotion; texture, color, and style. This suggests that packaging AN is perceived as a rough texture, shape impressed thick, ugly, and messy, has a dark color, and look cheap. Khouw (2002) found that men were more tolerant of gray, white or black than women, and that women reacted to the combinations of red and blue more frequently, and got confused and distracted more than men.

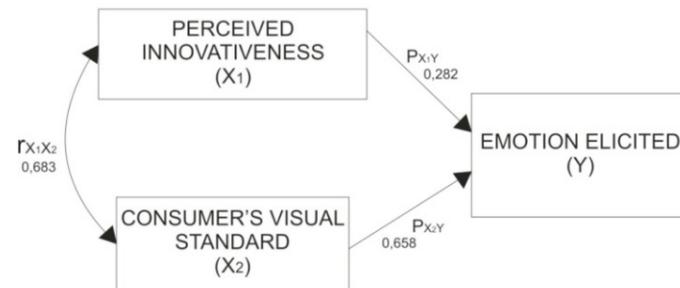### 4.1. Structural Model Paradigm Perceived Innovativeness and Consumer's Visual Standard on Emotion Elicited

Figure 3 : Model Paradigm Perceived Innovativeness and Consumer's Visual Standard on Emotion Elicited

4. Conclusion

To conclude this discussion, the results of the current study suggest that (a) to some degree designers can predefine specific emotions into visual product appearance.

Designers often claim they are creating emotional products but almost none prove that people experience such emotions. For this reason it is crucial that designers and marketers become more critical towards the designs. This study illustrates the importance of predefining emotion in product design. The results also indicate that even if the stimuli are different, similar emotions were evoked. This suggests that designers and marketers can create plenty of different solutions to evoke similar emotions. For this reason it would be rather complex to create rigid guidelines between specific colors, textures, materials, and shapes to elicit specific emotions. In other words a particular design might differ in emotional response when one of its product attributes is modified. For this reason, it would be more interesting to create methodologies that designers can easily adapt to their personal/company design process.

Emotions are a complex concept to deal with; each person experiences a particular emotion from the same stimulus. Additionally, emotions are influenced by the culture, context, experience, faith, and so forth, making them difficult to be described and identified. Designers have to comprehend this information and synthesize it into a product which also reflects their experience, expertise, point of view, and so forth. Based on the abilities of the designer and the background of the consumer, the result might be a desired product or an unpleasant surprise for consumers.

We support that the use of images from nature was a source of inspiration for elicit specific emotion (Arnold, 1960). The images were helpful to establish a range of particular colors, textures, and in less degree shapes, for the designs. Designers can use these sets to take images that elicit the emotions that they are aiming to predefine in their designs. These images of course are a supportive tool, not the structure of the design itself.

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