

Analysis on the Use of Visual Touch and Emotional Creation in Brand Image Design

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Abstract: Using visual and tactile senses to create emotions in brand image design can not only improve the quality of design works, but also provide psychological comfort to the audience and release the humanistic care of the brand. This article starts with the production of visual and tactile sensations and the elements that affect the visual and tactile experience to understand what brings us visual and tactile experience; and analyzes the relationship between the five senses and visual design; lists the visual and tactile creation methods that can be applied in the field of brand image design, and lists Classical cases are analyzed in detail; finally, starting from the development of network visual art, the visual and tactile experience and the constant changes in design are analyzed, and the application of visual and tactile sense in the field of brand image design is prospected.

Keywords: Brand Image Design; Visual Touch; Emotional Creation.

1. Introduction

1.1. Overview of Brand Image Design

Brand image design can spread the inner core and value meaning of the brand, and establish the social awareness of the brand. It is the main visual medium for shaping the brand image, the external visual expression of the inner spirit of the brand, and the communication carrier of the brand's commercial value and brand culture. A good brand image design can improve the audience's perception, association and brand preference for the brand, thereby affecting the audience's purchasing behavior and brand awareness. Image expression is transformed into perceivable visual identification symbols. Through the application practice of brand image design, various image forms are visualized, intuitive, and orderly. Visual communication, that is, the visual identification symbols conveyed fully reflect the brand Concept and brand connotation. Brand image design is an image expression process that integrates perceptual thinking and rational thinking. It is full of rational knowledge and emotional strategy. The appropriate brand image style can highlight the competitive advantage and show unique aesthetic characteristics in brand operation, which can effectively reflect the main body of the brand. Build and maintain brand identity.

1.2. The Combination of Visual Touch and Brand Image Design

For the study of visual and tactile senses, Japan and Europe and the United States compare systems, and the designer represented by Mr. Hara Kenya put forward the concept of "designing with the five senses—communication design", which just introduces the category of design psychology into the brand image. design. Hara believes that the means of brand image design to convey information is not only visual, but also should make full use of the five senses "sight, hearing, touch, smell, and taste" to design the mode of information transmission. The work of graphic designers is not limited to the visual field. They can try to design various sensory-related media to convey information starting from the visual and tactile senses.

The so-called visual and tactile perceptual design of the brand image means that the designer uses the visual and tactile elements of the brand image to stimulate the audience's unique tactile experience of the brand, so that the brand image not only affects the audience's eyes, but also affects all five senses and inner psychology. This is a modern design method that gives the audience a beautiful emotional experience on the premise of satisfying the transmission of brand image information. The brand designed in this way will give people a strong spiritual shock.

2. Visual and Tactile Experience and Emotional Creation

2.1. Production of Visual and Tactile Senses

Visual touch is psychological touch. Different from the physical sense of touch, it is not a tactile experience obtained by directly touching an item through the skin, but a memory stored from previous touches on items of similar material, generated through visual experience of items with the same properties Stimulation, to re-stimulate people's memory of previous tactile experience, so that without touching the object, they have already judged the tactile sensation of this object in their minds, and through this tactile intention, it brings people visual and A dual sensory experience of touch.

Everyone's life experience is different, so this psychotactile experience is different from person to person. Some approaches may not work for someone who hasn't built up a lot of haptic experience. If a child who has just come into contact with the world has not stored too much tactile memory, or the tactile memory he has been exposed to is not deep and firm, then he will do many behaviors that we think are dangerous, such as wanting to Touch freshly boiled water or touch some sharp objects. With the help of design, designers can also help children build different visual experiences and lead them to understand the world, such as designing some textured and non-dangerous toys for them, or toys made of different materials, Tactile books, research shows, have a real impact on children's development.

The same material can also have different visual and tactile effects on different people, which is also due to the different experiences and life experiences of each person. For example,

the same piece of untreated wood, for people who have been stabbed by wooden thorns, seeing this log will arouse the painful memory of being stabbed; Said that this is just a piece of textured, original wood. In design, you can use people's positive attitudes or negative emotions or experiences towards a certain object, and use or avoid using visual and tactile senses.

The impact of the same material on the same person may also change. It depends on the environmental conditions and psychological state of the person viewing the material at the time. For example, when we see a piece of crystal-clear ice in the hot summer, we must be delighted and want to get close to it; but in the hot and cold winter, we avoid it for fear. Therefore, it is very important to induce audiences with suitable visual stimuli under appropriate circumstances.

2.2. Elements that Build Visual and Tactile Senses

Different materials will bring different psychological touch to people. Among them, the texture of the material has the greatest influence on the construction of the visual and tactile sense. —Generally speaking, the textures on the surface of objects in nature have their own characteristics and unique features, which is an important attribute that distinguishes them from other things. It is these different textures that lead us to recognize different things. When creating, you can reproduce or imitate the texture characteristics of things to show part or all of the appearance of things. In addition to natural textures, there are also man-made textures. For example, regular or irregular textures constructed in the process of architecture, painting, sculpture, computer graphics, and surface textures of man-made materials. These textures also play a vital role in the expressiveness of the work.

The influence of color on visual and tactile sense cannot be ignored. For example, for the same graphic design, warm colors and cool colors can give people completely different feelings. This visual law can be combined with the core concept of brand visual design to create a suitable atmosphere in a suitable season. Coupled with people's inherent cognition of things, we can mobilize people's memory through colors to achieve our goals.

People living in each region have different cultural backgrounds and living habits, which lead to different reactions to the same color and the same material in different regions. For example, when people who know something about Christmas see the classic red and green colors of Christmas, they will immediately think of Christmas, and then think of falling snow, warm stoves, Christmas gifts, etc., and even lead to more thoughts about Christmas. festival memories. And to those who have never known Christmas, it is just red and green.

Therefore, in design activities, we must first understand who is the target group of the design activity, what kind of needs they have, what kind of cultural background they have, and whether there are beliefs, customs or other taboos.

2.3. "Five Senses" and Design Emotion Creation

The concept of integrating the five senses into design was proposed by the famous Japanese designer Kenya Hara—an information building formed through the comprehensive perception of human eyes, hands, mouth, nose, ears, etc., through the brain reaction. The proposal of this concept is very humane. Kenya Hara realized that people do not simply

"look" when they feel design works. Of course, vision is the main source of perception, but viewers also use eyes, hands, nose, even other parts. The creation and appreciation of graphic design is no longer a simple two-dimensional category, but a comprehensive perception process. Perhaps these feelings are very subtle, but with the visual effect and the concept of the whole design, it may have a more profound resonance.

When we look at graphic design works, we should treat them with three-dimensional, multi-angle, and multi-dimensional thinking. The central idea of the design and the material language are integrated, which makes the design works have an unusual feeling. Whether it is the material of the basic carrier in the design or the special material that appears in the design, these materials are not only in the material category, but an artistic symbol; this artistic symbol brings people special feelings, which are tactile, olfactory, even psychologically. Material texture is like a design language, which has the same unique expressive force as text and graphics. There are many materials that have different visual and tactile sensations, and this sense of difference is also an impressive creative point in design works.

3. Application and Analysis of Visual and Tactile Sense in Brand Image Design

3.1. The Way Visual Touch Creates Emotion in Design

3.1.1. Utilize the Unique Characteristics of Natural or Man-Made Materials

It is not uncommon for designers to draw inspiration from nature. Whether it is shape or color matching, nature has given human beings a lot of inspiration. The unique texture and texture of the material is difficult for modern industry to completely imitate and replace. For the shaping of the brand's visual image, some designers began to return to nature to find more solutions.

And man-made materials also have their unique charm in the brand visual image. For example, frosted glass is often used in wine packaging. In addition to creating a hazy feeling, its non-smooth touch also gives people a different feeling than smooth glass. Wines that pursue elegance or high style sometimes choose this glass. way of packaging.

Both natural and man-made materials have their own unique properties. Choosing the right material is very important to shaping the brand's visual image. In terms of design, there is no "good" or "bad" difference between natural materials and man-made materials, only the difference between whether they are used properly or not.

3.1.2. Make the Product Itself Part of the Brand's Visual Identity

When selling some products, in addition to careful design of visual images such as brand logos, they also focus on how to better display the product itself. The designer cleverly combines the product with the packaging, making the product a part of the packaging. For example, transparent packaging or window-opening packaging is used, that is, a window is opened in a part of the product packaging, and it is closed and covered with a transparent material, so that a part of the product itself can be revealed.

In addition to designing the visual image of the brand, many foods often show the appearance of the product itself.

This makes it easier for consumers to compare and choose products. For example, among the agricultural products on supermarket shelves, there are often several kinds of red dates of the same specification and similar packaging. At this time, consumers are more willing to compare and choose through the transparent part of the packaging pocket. For packages that are not convenient to directly display the content, many will put a physical photo or simulated picture of the product on the package, using the product texture to attract customers.

There are also many cases of ingeniously combining the product itself with packaging graphics, such as "explosive head" bread, which adds cocoa powder to the outer layer of the pineapple bread, and the uneven pattern on the surface of the bread looks like an exploding head. Curly hair, the texture of the product itself becomes part of the overall visual identity. Compared with a two-dimensional plane, this change in three-dimensional space obviously brings people a deeper experience. The visual texture drives people's tactile imagination, and the audience also drives taste associations based on experience. This series of multi-sensory stimuli to consumers is obviously richer and stronger than a single visual stimulus.

3.2. Application Cases of Visual and Tactile Sense in Brand Visual Image

3.2.1. Umeda Hospital

Umeda Hospital is a hospital that serves mothers before and after childbirth, which is different from general hospitals. The brand guide system designed by Mr. Kenya Hara for Umeda Hospital shows the possibility of visual and tactile sense in brand image design. Its biggest feature is that the logo itself is made of cloth, and each sign

The signs are covered with white cotton jackets that can be removed and washed at any time, some are like socks, some are like sheets, thus creating a soft sense of space and making the signs with rigid edges and corners emotional. Human touch.

The value of the material of Umeda Hospital to the guidance system of Umeda Hospital mainly reflects the use function: ①The material of cotton fabric creates a soft and warm atmosphere for the hospital. Soft cotton, easily reminiscent of soft clothes, futons, etc. Therefore, when the way finding system uses a lot of cotton cloth, it will put the audience in a warm atmosphere. ②It helps relieve the tension of patients. Everyone has this experience, after entering the hospital, there will be a feeling of tension. Compared with the cold metal, cement, and plastic, the soft cotton cloth conveys a feeling of easy access and non-destructiveness, which relieves the tension invisibly. ③ This material is more environmentally friendly. Environmental protection first reflects that the raw material of cotton cloth is cotton, which is made from natural plants. In addition, the cotton cloth is more convenient to remove and wash. If the logo becomes dirty, you only need to take it out and wash it.

3.2.2. Nagano Winter Olympics

The program brochure for the 1998 Nagano Winter Games designed by Kenya Hara can be described as ingenious. Kenya Hara believes that the Winter Olympics should embody the characteristics of winter. When he conceived the design, he did not directly dig deep into the graphics or text, but focused on the choice of paper for the design. He imitated

the experience of stepping on the snow and leaving a series of footprints. On a kind of white soft paper, he used the expression techniques of embossing and scalding to make the text part sunken, creating a kind of impression left on the ice and snow. The effect of footprints evokes people's good memories of "ice and snow". And in the middle of it, the crimson torch is shown in the form of bronzing. The bright red is deeply pressed in the center of the snow. Through the visual and tactile contrast, the design is perfected. Both of them cater to the theme of the Winter Olympics. with vibe.

In this project, Kenya Hara presented the brand image of the Nagano Winter Olympics to the audience in an intuitive and metaphorical way. His unique visual and tactile perceptual design concept not only gives the audience a visually aesthetic feeling, but also gives a strong sense of affinity to the spirit and soul, leaving an indelible impression on the audience. It can be seen that different processing techniques of materials can obtain unique visual and tactile effects and enhance the image of the brand in the hearts of the audience.

4. Conclusion

By observing the development law of online visual art, we can see that the visual and tactile experience has undergone a "simplified-complex-simplified" change with the change of online visual art, and the same is true for brand image design. The design of the brand's visual image has gradually returned to the brand itself, and designers have refocused on how to better convey brand information to consumers. As a result, the brand packaging that we can come into contact with every day adopts a fresh and simple style.

Net visual art is not just moving in the direction of simplification. Artists will certainly not be willing to stop here, and designers in various fields are exploring the future development route in their own ways. In this era of blooming flowers, people have gradually realized the great appeal of human beings for emotional care, and began to gradually release themselves, so as to carry out diversified development in the cultural field.

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