

How does Graphic Design Satisfy Consumer Preference in Commercial Society?

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Abstract. Different people have different preferences about beauty, beauty itself has no standard, and different things are loved by different people. Therefore, there is not a clear and highly discerning judgment standard on what kind of design work is a good design work. Perhaps there is no such thing as a standard in art itself. However, in the free market, consumers have chosen the answer through their currency votes: those designs with a larger market share may be better design works. However, some graphic designers find it difficult to accept the market share standard to judge the quality of design works, because these best-selling design works often do not conform to the artistic beauty advocated by the design art theory. But what is a better artistic beauty is also an extremely subjective personal value judgment. When graphic design is applied to commercial society, the first thing is to satisfy consumers' preferences. How do graphic designers reconcile artistic beauty with customer needs? How can design art theory be effectively combined with consumer preferences? It is a problem that professional designers often encounter and need to think about in their work.

What is the truth of graphic design in real society?

When we talk about graphic design, we often recall those works with peculiar shapes that we have seen in a graphic design art exhibition. We do not know what practical uses these strange art works have, but they have been remembered by us because of their peculiar shapes. For example, you may have seen an extremely flat crystal container with a large hole in the middle at a graphic design art exhibition. In fact, this crystal container with strange shape is difficult to hold even a glass of wine, but you have remembered its strange shape.

This is especially true for designers who are specialized in graphic design. In their view, machinery and repetition have nothing to do with design arts. They yearn for a free and unconstrained creative environment. They hope their work is full of romance and creativity. Active thinking, novel ideas and novel designs are the standards that many designers consider excellent. These designers received professional design training when they were in college, and they were always passed on the idea that design should be creative, novel and interesting. For example, conceptual book design, advanced picture album design or classroom work design, etc., the more novel the idea is, the more it means that it will be highly praised by the teachers, impressed by the students and scored high in the exam.

However, in real life, design as an applied skill, the primary goal is to solve problems and achieve goals. Customers pay to design, not to appreciate the so-called unconstrained artistic beauty, but to achieve the established commercial goals. Unrealistic design ideas often mean a waste of money to customers. Therefore, when these future graphic designers leave their college, they are awakened from their dreams by the cold water of reality: most of the designs they come into contact with are boring and repetitive design items such as charts, meal orders, banners, brochures, etc. What is more interesting is that these design works are often timeliness and sometimes require completion within hours. In order to cope with design tasks, plagiarism and repetition often become routine methods. The nice times when they had a teacher to guide them in school, enough time to ponder and revise slowly, and to give full play to their imagination are gone forever.

Occasionally, there maybe be a design project that can give full play to unconstrained ideas, but most of time, customers will not give designers the chance to use creative. For customers, it is the right choice to come up with a design that can satisfy their business objectives. Most of the time, the customer will think that the unconstrained design ideas run counter to his business objectives, because if the customer does not understand the designer's wonderful idea, he will think that other people can't understand just like him, thus concluding that this will hinder the achievement of his business objectives.

Therefore, unfortunately, after applying design to commercial society, the truth of design becomes a means to solve problems and achieve goals. However, the design scheme that can solve practical problems is often very simple in commercial society: for example, the practical packaging that consumers like is often simple in structure, common in materials, low in price, strong and durable, most of consumers do not need to wrap eggs with beautiful and smooth silk.

How can design art theory be effectively combined with consumer preferences?

However, many graphic designers do not seem to realize the truth mentioned above. They still have a lofty sense of artistic holiness in graphic design and put this sense in the first and unshakable position. Driven by this sense, commercial design often leads to a dilemma-for paying customers, he is more concerned about whether his commercial goals can be achieved through graphic design works than the sacred artistic sense of the works. A cruel social reality is that the demand for economical and practical graphic design far exceeds the demand for design works with sacred artistic beauty. This means that the vast majority of graphic designers need to satisfy the consumers' economic and practical needs of graphic design in order to satisfy their own survival needs. On the basis of survival needs, it is possible to pursue one's own artistic pursuit. According to Maslow's hierarchy of needs theory, graphic designers' pursuit of their sacred artistic beauty is a self-fulfilling need, which should be based on the full satisfaction of survival needs.

Therefore, in the real graphic design art work, designers need to follow the basic laws of human needs, on the basis of fully understanding the truth of graphic design in real society, to reconcile the differences between graphic design art and customer needs, and to find an effective combination path between graphic design art theory and consumer preferences. This article believes that this effective path needs to satisfy the following requirements.

Adjust the mentality, modestly comprehend the customer's consumption preferences. Different customers have different preferences for design works. Some customers need a LOGO that is memorable, so what designers need to do is to design a LOGO pattern. Some customers need a slogan that people will never forget, so what designers need to do is to create a novel and unique slogan. Some customers want to improve the visual quality of their products, so what designers need to do is to make the packaging look noble.

Unfortunately, some designers think that after years of professional training, they are already experts in the design. Since customers find themselves making designs, they first require customers to believe in their taste and their design ability and talent. Before the customer's requirements are clearly understood, the design had be carried out according to his own ideas. He thinks that he knows better than the customers what kind of design is needed and that it is not necessary to understand the customers' consumption preferences. Unfortunately, the beauty or non-beauty of the design works is only his personal subjective standard, which belongs to his personal consumption preference and cannot represent the consumer preference of customers. Therefore, he is often greeted by: his proud plan is relentlessly and firmly rejected by his clients. When he has to cater to the customer's ideas, it will certainly be very unpleasant: he thinks that he is the authority when he is professionally trained in design, simply because the customer does not understand design, does not understand the artistic standards of design, and rejects the works he has worked so hard to design.

However, we might as well ask: What is the criterion for judging design art? Unfortunately, for the same design work, some design experts think that it is a pretty design, some design experts think

that they cannot bear to look directly at it, and some design experts think that it is bland. The standard of artistic beauty in design does not exist subjectively.

However, we can find a relatively objective criterion in the market: countless consumers through their money votes chosen the answer, and those design works that are popular in the market can be considered as good works. Kodak's film is the best photography method in the world for some photography art lovers, but billions of consumers have told the answer by choosing digital cameras: most people like digital photography. Therefore, Kodak Company declared bankruptcy in August 2013. Ironically, Kodak Company invented the world's first digital camera.

Some fans who choose digital photography also claim that they like to buy expensive and heavy cameras, and believe that only using these cameras to shoot is the best way in the world. However, billions of consumers have chosen the answer with their money: taking photos with a portable mobile phone is the most popular way. Therefore, the profit margin of mobile phone manufacturers is much higher than that of high-quality camera manufacturers.

From a commercial point of view, market share is a direct reflection of the quality of design works. In our daily life, many goods sell well because they satisfy the preferences of the vast majority of consumers: for example, chopsticks are for eating convenience, drinking cups are for drinking water convenience, pens are for writing comfort, and so on. We do not need chopsticks, drinking cups and pens that are heavy, strange in shape but full of artistic beauty. At best, people will only glance at these strange design works in some art exhibitions. Designs need to be linked to reality more, Solving problems in the design process is the most important thing. For example, we can see gym flyers, posters of big coffee lectures and so on everywhere every day, When consumers look at these, it is important to get the desired information quickly, such as whether they are innovative or not and whether they adopt gradual color change, it do not make much sense. The purpose of brochures is to attract more consumer groups instead of the only gorgeous appearance. Effective publicity is the important measure of the success of these designs. Therefore, the form of expression of the design work is not the most important, although the final effect of the design work may not be satisfactory to the designer, in the eyes of the customer, the important thing is whether your design reflects his consumption preference and what value is ultimately created.

Effective communication, dig the internal needs of customers. The conceited designers often ignore the fact that no matter what degree the design is done, it must finally satisfy the needs of the customers, because the customers pay for the design. A good-looking design may attract consumers' attention, but whether you approve your design or not depends on whether the function of the design satisfies the needs of customers. It is futile to fail to satisfy the needs. Consumers can tolerate that a practical work is not perfect in appearance, but cannot accept that a colorful work is useless. After all, the most important thing is to solve the function problem, and the beautiful thing is secondary.

We need to know what each customer's needs are, and what is the background and context of this need in order to find out the real goal, that is to say, we need to dig deeper into the customer's needs. There is no shortcut to design, not to say that when you master a new design skill and then apply it to design, you can solve the problem. The focus of design is not creativity, but to finally solve the problem. It is interesting but not necessarily meaningful to create a new form aimlessly. When designing a work, the first consideration should be the function, before choosing color matching, intertwining fonts and designing visual patterns, ask yourself what effect these choices have? What problem does this solve? Do they satisfy the deep needs of customers?

With the promotion of the importance of design in business, customers will pay more and more attention to the quality of design, and customers will often confuse their designers: designers have tried their best to give full play to what they have learned, but still cannot get the satisfaction of customers. At this time, designers need to reflect on whether they really understand the real needs of customers.

Faced with the problems raised by customers, most designers will try their best to avoid them, believing that customers do not understand the design or that this problem is difficult to solve. However, this can only deal with temporary problems, and it will also make you miss many

opportunities. Design is not only a simple matter like a publicity leaflet or a poster. In addition to making visual design, it also needs to help customers solve various scattered small problems, such as a newly established company, their positioning、 their consumer group characteristics、 the advantages and disadvantages of their competitors、 how to obtain a certain market share and problems needing attention in development, etc. These are all matters that should be known in advance when designing works. In fact, once problems are discovered, it becomes easier to deal with them: understand them and then make plans to solve them.

For the design process, the average person does not have any concept. The customer only comes to raise their confusion, just like a patient comes to a doctor for consultation and to find a solution to the problem. How to solve the problem requires mutual understanding and common solution. Customers do not understand design, but it does not mean ignorance. Designers can place themselves in the position of customers and try to understand their needs. Designers are just like tourists, even if they have a clear understanding of the local information before traveling, even if they have learned all the theoretical knowledge of traveling, they can only help tourists complete the journey, but they cannot be compared with the local people in any case. The customer is just like the local people, even though he knows nothing about design, he knows more about the current situation of his industry, his own needs and the rules of his industry, these common sense is the premise to solve the design problem.

Facing customers, we need to know what their real needs are. Designers should effectively communicate with their customers, propose solutions to different customers and explain your ideas in detail. When the customer agrees with your idea, it means you have found the right path.

As Natasha Jen, who is the partner of Pentagram Five-Star Alliance said: Unlike most design rules, graphic design is not only a design, it does not have a specific medium、 form or theme. It can penetrate into any media, any rules and communicate with any topic. Especially in the complex media world of digital and 3D, graphic designers need all-round talents to think and design from all aspects.^[1]

Conclusion

To sum up, even though designers have more professional theoretical knowledge and methods of design, customers have a better understanding of the current situation、 rules and needs of their industry, and there is information asymmetry between designers and customers. Therefore, sharing their knowledge, communicating actively and effectively, understanding customers' consumption preferences, and exploring customers' internal needs are effective ways for designers to satisfy customers' preferences in graphic design.

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