

Book Form Design Based on Emotional Experience Taking the Children of the Stars as the Example

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ABSTRACT

Objective: The goal of this paper is to explore book form design strategies based on emotional experience. **Methods:** First, the paper introduces the related theories of emotional design, refines the book form design strategy based on emotional experience, and then analyzes the book design practice of stars for children as the individual example, and collects literature related to autism. It also analyzes the relevant information, designs symbols and expression forms from the three levels of readers' emotional experience, in order to enhance the emotional stimulation of the book theme to the readers and arouse the readers' emotional resonance. **Conclusion:** The emotional design of book forms can enhance the inner and outer beauty of books. It can enrich the reading experience of readers by strengthening the sensory stimulation of books, designing intuitive interactive methods, and respecting cultural characteristics.

Keywords: Emotional experience, Book form design, Children of stars.

1. INTRODUCTION

With the maximization of material satisfaction, people pay more and more attention to spiritual enjoyment, and pay more attention to the sense of experience. Therefore, a good emotional experience has gradually become the key to impressing the needs of the audience. Books, as a way for people to acquire knowledge and spiritual food, are closely related to people's daily life. The form of books is the first impression that books give to people, and plays a role in conveying information and strengthening themes. Therefore, the involvement of emotional experience in book form design can enhance the emotional stimulation of books to readers, so as to achieve an efficient, diverse and personalized communication mode, which is crucial to the optimization of reading sense.

2. EMOTIONAL EXPERIENCE

Emotion refers to the experience of people's attitude towards whether objective things meet their own needs. Regarding emotional experience, cognitive psychologist Norman mentioned in "Emotional Design" that in the process of design, designers need to coordinate various factors, such

as material selection, craftsmanship, and economic costs, but often ignore human emotions. For those audiences who are paying more and more attention to experience, the emotional elements of design will be more critical than practical elements.¹ [1] Therefore, Norman puts forward the concept of emotional design based on the current consumption background and audience psychology.

Emotional design advocates paying attention to people's emotional experience and evoking people's emotional response through design. From the perspective of the meaning of the word emotion, emotions are opposed to the principles of reason, logic, and practicality on some levels, but when emotional elements are involved in objects, it is easier to arouse people's affection. The emotional design concept mainly involves three levels of human instinct, behavior and reflection. Among them, the instinct layer is the innate, the most primitive and the most responsive layer. The instinct layer brain analyzes the surrounding environment and reacts in a relatively fixed pattern. People's five senses occupy the dominating

1. (U.S.) Donald Norman, Design Psychology 3: Emotional Design [M]. He Xiaomei, Ou Qiuxing, trans. Beijing: CITIC Press Group, 2015.

position, requiring attention to human senses, attracting audiences through external feelings, and satisfying their aesthetic needs; The behavior level is the operating mechanism that controls the daily behavior of the body. It can carry out analysis at a higher level and make adjustment according to the situation. At this level, functions, performance, usability and other factors dominate, emphasizing the feelings generated during the interaction between people and objects, which is the key to the continuation of the instinct level experience, requiring the product to conform to the audience's mental model and body scale in terms of use and function, etc., and trigger the audience's emotional needs with practical and comfortable feelings; The reflection level is the operating mechanism that controls the thinking of the brain. It is at the highest level and can actively learn new concepts about the world and summarize the laws. The reflection level is easily affected by factors such as culture and concepts. The design conditions at this level stem from differences in social and cultural backgrounds, and require different needs to be subdivided, to accurately grasp the deep emotional needs of the target population, and to make the audience identify with cultural values. Therefore, each level contains cognitive and emotional components, which cannot be avoided and has a different division of labor, interaction and adjustment, and different requirements for design.

3. BOOK FORM DESIGN STRATEGY FROM THE PERSPECTIVE OF EMOTIONAL EXPERIENCE

Different forms of books originate from the ideological connotations conveyed by books.[8] The form(形态) can be disassembled into the two characters "形 form" and "态 state". Form can be seen everywhere in daily life. It is the external manifestation of things and plays a role in conveying information; while "state" mostly refers to the state of things, which is the inner expression of things. Therefore, the form of a book not only refers to the appearance of the book, but also refers to the state of existence and composition of the book as a thing. The design of the book form is a consideration of the internal and external aspects of the book.[6]

The design of the book form instinct level is based on the reader's initial impression of the book. The instinct level plays an important role here, which is mainly reflected in the feelings of seeing, touching, listening, and smelling of the book; the

design of the book form behavior level pays attention to It is the feeling that the reader retains in the process of reading and flipping through the book; the reflection layer is the continuation of the experience of the instinct layer and the behavior level, and it mainly measures the reader's recognition of the overall impression of the book. The three levels of instinct, behavior, and reflection interact and promote together in the book form design, thereby creating a better reading experience for readers.

3.1 Strengthening the Sensory Stimulation of Books

When people come into contact with a new book, they cannot understand at a glance whether the general content of the book is in line with their own preferences. Therefore, the distinctive and beautiful form of the book can make the book stand out instantly, induce readers to have the idea of reading, and then make them have a deeper understanding of the content of the book. This is the starting point of the emotional experience of books. On the sensory level, directly related to the book form design is the book's binding method, text, color, pattern, material, smell, etc. By strengthening the book's sensory stimulation to readers, readers can quickly generate sensory associations and form profound first impression of the books. For example, the 2020 "Most Beautiful Book" award-winning work "Wind", the overall form of the book imitates the soft, colorless and tasteless feeling of the wind, closely related to the theme of the book, and the view is like the wind to the heart. The designer uses special silver to brighten the ink color, plus soft and elegant materials and flexible arrangement to strengthen the feeling of "wind" to readers, remind readers of spring breeze, dynamic and pleasant pictures, and stimulate readers' positive emotions.

3.2 Intuitive Book Interaction Method

Regarding the design of behavioral levels, Norman pointed out in the book: "Excellent behavioral level design includes function, ease of understanding, ease of use and feeling".² [1] At the behavioral level, the interactive experience of books is directly related to the book form design, and the interactive experience of books is mainly

2. (U.S.) Donald Norman, *Design Psychology 3: Emotional Design* [M]. He Xiaomei, Ou Qiuxing, trans. Beijing: CITIC Press Group, 2015.

reflected in the intuitive and easy-to-understand arrangement of book information, which is the prerequisite for books to realize the reading function. On this basis, through special interactive design, readers can also have a sense of surprise during the reading process, forming a smooth reading experience, and highlighting the uniqueness of books. For example, the book "Book · Architecture Separation and Reunion" is a collection of architectural designer Da She and book designer Zhao Qing. The book mainly expresses the relationship between architecture and books, conveying the view of "when separating, it is a building, and when it is unified, it is a book".[3] In the interactive design of the book, it is cut in the form of dialogue to form a real sense of the picture, intuitively showing the connection between the two fields. And through the form of repetition and hollowing, the reader can expand the space imagination, which is extremely readable.

3.3 Respecting for Cultural Identity

The reflective level design covers many fields, and it is closely related to social culture and customs. At the level of reflection, what is directly related to the book form design is the core ideas conveyed by the book as a whole and the readers' emotions induced by it. For example, when people see that other people's clothing has a sense of fashion, the first thing they reflect on is their own image, and the same is true for the emotional design of books. When readers experience the ideas expressed in books, the first thing they reflect is whether they agree with this idea. The readers of different books are different, so the specific cultural background should be respected, and the form of the book should be expressed according to the cultural background and preferences of the main audience group to achieve deep emotional communication. For example, the book "Yimeng Field Practice", which is an illustration work created by the author and 22 local children when he and 9 college students went to practice in the Yimeng mountain area. On this basis, the picture book was re-edited. This work breaks the form of conventional picture books and encourages children to release their instincts through graffiti, hand-drawing, collage and other methods. When integrating the design, the designer transforms the illustrations drawn by the children into a variety of special-shaped cut pages to increase the sense of hierarchy of the book. Another feature is the addition of UV raised dots and braille in the book, which is convenient for blind readers to touch and

read, reflecting the inclusiveness of the book. The design of the whole book is novel and expresses the immature and innocent world of children. It seems that people can smell the pastoral atmosphere of nature in the book. The designer thinks from the reader's point of view, reflecting the designer's humanistic care, respecting children and blind people's views of the world, cultural concepts and physical dimensions, and embodying responsible deep-level emotional communication. ("Figure 1")



Figure 1 Related books cases (The picture comes from the Internet).

4. BOOK FORM DESIGN PRACTICE FOR THE CHILDREN OF THE STARS

4.1 Children of the Stars

Symptoms of autism include abnormal communication, social skills, interests, and behavior patterns.³ [7] Because autism makes this group immersed in their own world for a long time, and they don't know how to communicate with the outside world, just like the gleaming stars in the distant night sky, so people call this group the children of the stars. According to relevant survey data, since the last century, autism has undergone a huge transition from a rare disease to an epidemic,

3. Yan Zhaojun, Autism — Re-recognizing the Children of the Stars [J]. Jingxin Zhai, 2019.

and the prevalence has been rising. [4] However, this group has not received substantive attention and concern, and there are still a series of social cognition and assistance problems that need to be solved urgently.⁴

From the perspective of the public's awareness of autism, the public's awareness of autism is generally low, and there is a serious cognitive bias. From the perspective of children and their families, once labeled with autism, the children will still be turned away from public schools, and the education problems of children with autism still cannot be properly resolved. In addition, although the government has successively issued laws and regulations to protect the relevant rights and

4. China News Network. There are more than 10 million people with autism in China. What kind of dilemma is this group facing [N]. Sina.com, 2021.

interests of autistic people, the relevant rights and interests are still vague and general. In addition, the public has a vague understanding of the autistic group, which has caused them to be marginalized for a long time.

In summary, strengthening the public's correct understanding of children with autism is a key way to help the autistic community gain understanding. Therefore, the book design is named after "Children of the Stars". Through the collection of relevant literature, based on the understanding of the lives of autistic patients, starting from the emotional line of readers' reading, the book shows the state and psychology of the life of the autistic group, and enhances readers' scientific and emotional awareness of the autistic group, in order to stimulate readers' care for the autistic group.

4.2 "Children of the Stars" Emotional Book Form Design

"Children of the stars" is not only a simple public welfare proposition, but also an emotional issue that is ignored by the public. Therefore, attaching importance to the emotional linkage between books and readers will not only allow readers to better understand and tolerate this group, but also through this group, make the readers see more groups in need of help.

4.2.1 The Book Design Concept of the "Children of the Stars"

According to the emotional design theory, the design content is divided into three parts. First of all, the chapter content is divided into 6 parts from the shallower to the deeper, and introduces the problems faced by the group from the three perspectives of society, science and culture, and how to solve them, misunderstandings and dispelling rumors, practices, etc. Secondly, on the basis of determining the main content, combined with the book theme to design the main character modeling, imagery symbols, information layout, etc., the designer determines the material format to enhance the visual and tactile experience of the book, and create the theme atmosphere. Finally, from the perspective of emotional interaction, the designer uses the binding and interactive details to jointly express the book theme of "children of the stars", enriching the sense of reading experience and sense of hierarchy.

4.2.2 The Emotional Design and Display of the Book Form of "Children of the Stars"

First of all, from the perspective of the external form of the book, in order to enhance readers' understanding of the subject of the book and enhance the uniqueness of the book, the five-sided all-inclusive acrylic book envelope is used to express the closed and lonely state of autistic children. The entire starry sky on the front cover and the back cover is wrapped with a hand-made book girdle. The starry sky is a metaphor for the environment in which the children of the stars are located. While lonely and empty, it also seems to have infinite possibilities. The form of multi-layer packages reflects the psychological needs of the children of the stars to be embraced. The overall shape of the book expresses the theme of the book with a contrasting material and visual style, which gives the book a closed, weak and warm image like a child of the stars, strengthens the visual impact of the book, and stimulates readers' interest in reading.

Secondly, from the perspective of the internal form of the book, on the chapter spreads, different graphics are used to represent the themes of different chapters, combined with the hollowed-out chapter illustrations, to enhance the rhythm of the book; Segmented text and paragraph summaries, coupled with symmetrical composition, Chinese-English contrast, and graphics and text, improve the readability of books; the increase in the rhythm and readability of books not only ensures smooth reading, but also enhances readers' memory of books. In the internal illustration design of the book, on the basis of maintaining the uniform visual style, corresponding scenes and symbols are designed according to the different behaviors and psychological changes of the children of the stars. In the design of the character's styling, the haircut with a cloud cover and the thin body show that the children of the stars like to be alone, closed, and silent, creating a strong emotional atmosphere for the readers.

Finally, from the perspective of the interactive design of the book, the use of a closed record bag to record the different performance characteristics of the children of the stars, emphasizing the closed mental state; The label page in Chapter 3 shows the public's misunderstanding of the children of the stars. The design of tearable labels allows readers to think of past personal memories when they have "tearing the labels" behavior, reminding them of personal memories in the past and reflects on the

personal harm of wrong definitions, which inspires emotional resonance among readers. [2] ("Figure 2")



Figure 2 "Children of the Stars" book design.

5. CONCLUSION

Japanese book design master Sugiura Yasuhei once said that "books are not only tools for holding text and carrying information, but also a very attractive item".[5] In addition to the attractiveness of the book content itself, the form of the book, as the carrier of the inner and outer beauty of the book, is more perceptual than the rational element for readers. Paying attention to the emotional experience design of books can strengthen the theme positioning and artistic expression of books, and provide readers with a more diversified and profound reading experience.

AUTHORS' CONTRIBUTIONS

This article is independently completed by Juanying Wu.

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