



Application of Transference in Cigarette Case Sleeve Design - Exemplified by Yuxi

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Abstract. The current domestic flexible packaged cigarette design suffers from serious homogenization, the popularity of packaging patterns and styles, the lack of protection for cigarettes, the lack of attraction to young consumers, and so on. Therefore, it requires introducing the design of a flexible packaged cigarette case sleeve to solve the above problems, and studies the application strategy of transference in it. This paper describes the demand of young consumers for cigarette case sleeve design in behavioral, psychological, perceptual and social needs. This paper combs three kinds of empathy theories, combined with the design case of the Yuxi cigarette case sleeve, to improve consumers' aesthetic and individual needs, and to obtain emotional value, which can also enhance product competitiveness and obtain higher brand loyalty.

Keywords: Cigarette Case Sleeve · Transference · Young Consumer

1 Introduction

Cigarette packaging is divided into rigid package and flexible packaging, in which the rigid package uses upscale coated white cardboard, while flexible packaging uses coated paper as outer packaging material. Because of the paper material, flexible packaging is more prone to extrusion deformation, which cannot produce a very effective protection effect on cigarettes; flexible packaged cigarettes are designed to cater to the market, and their surface patterns are stable for a long time and their styles are popular, which leads to the lack of personalized attraction for young consumers and the inability to obtain more purchase intentions and brand loyalty.

The continuous development of Chinese Sci. & Tech. and the economy as well as the expansion of the field of opening to the world result in the domestic tobacco market competition being intensified. Faced with such competitive pressure, cigarette brands not only upgrade their R&D in product quality but also gradually increase their investment in the design, innovation and development of cigarette outer packaging. Among them, cigarette case sleeves can not only protect flexible packaging cigarettes but also meet the aesthetic and individual needs of consumers. The main material of the cigarette case sleeve is a pet, and the surface of the case sleeve adopts offset printing or laser printing pattern sticker. The side-opening, hollow-inside structure just fits a pack of 20 flexible packaged cigarettes. Because the outer packaging material of flexible packaged

cigarettes is coated paper, which is soft and light, it is not conducive to protecting the products. Cigarette case sleeve material is firm and flexible, which can effectively protect flexible packaged cigarettes. In addition, the patterns on cigarette case sleeves can be designed in different styles according to the theme, crowd, use, grade, etc., and become a “lucky box” to meet the individual aesthetic and emotional needs of young consumers.

Designing a popular cigarette case sleeve should not only be highly compatible with cigarette brands but also impress consumers psychologically. The introduction of transfer, as a part of its product development process, can more effectively design products that meet both functional needs and emotional needs.

2 Demand Analysis of Cigarette Case Sleeve Design Based on the Personality Characteristics of Young Consumers

The special properties of cigarettes make it necessary to take into account the needs of most consumers in cigarette packaging design. However, youngsters are different from other age groups in behavioral, psychological, perceptual and social needs for cigarette packaging. Therefore, the cigarette case sleeve becomes the link to meet these needs.

1. In behavior, youngsters are maverick and willing to show their uniqueness and difference. They are unwilling to go with the trend or keep consistent with the public when choosing products, and they are more willing to try to buy some breakthrough or niche product packaging. If the visual effect, packaging grade and interest of a cigarette package that meets the needs of mass consumption are not enough to attract youngsters, it will not highlight their personality. Therefore, it is required that cigarette case sleeve design can fully reflect the behavior tendency of young consumers, and make breakthroughs in vision, material and shape of case sleeve design to attract youngsters.

2. Psychologically, the pressure on contemporary youngsters in work, study and life is increasing day by day; with the rapid development of the Internet, face-to-face communication is gradually reduced. Youngsters have nowhere to release their personality in such a situation, which makes them use the Internet or symbolic content to express or vent their emotions and find people or things with the same “label” and identity to comfort themselves. The popularity and universality of cigarette packaging will not be recognized by young consumers, ignoring their emotional needs and leading to their boredom. Cigarette case sleeve’s design expression close to youngsters’ lives can stimulate young consumers’ psychological resonance through symbolic and emotional design presentation.

3. In perception, consumers’ perception of cigarette packaging design includes its pattern, color, shape and structure. Influenced by different aspects such as experience, education and experience, different perceptions will produce completely different associations and feelings for people of all ages. Contemporary youngsters, who are generally more educated, have a broader vision and have a more diversified and rich life. For example, in the classic “pink or blue”, pink as a (general) rule is considered to represent women, while blue represents men. Therefore, women’s products are mostly designed to be pink, while men’s products are mostly blue. However, in material-rich Contemporary, youngsters have gained more choices and more open ideas, so their aesthetics will not stick to traditional ideas and order. Therefore, in the visual design of cigarette

case sleeves, it is necessary to integrate visual elements such as patterns and colors that conform to the contemporary aesthetic of young consumers.

4. In terms of social needs, the cigarette is one of the important media for modern people's communication, and the social value of its packaging has also undergone subtle changes. This change also gradually affects the packaging design of cigarettes in reverse. In addition to technical problems, packaging changes also indicate changes in youngsters' social psychology or social concepts. The value of cigarette packaging is nothing more than protecting products and promoting itself. In essence, these functions and values are only added values temporarily attached to cigarettes, and they are "abandoned" after cigarettes are used up. However, with the development of the social economy, the consumer groups of cigarettes have been divided. Consumers no longer only take the material function of cigarettes as their consumption orientation but pay more attention to whether the cigarettes they buy can reflect their social status and personality. Therefore, the case sleeve has gradually become an important part of the cigarette itself, which has formed a fundamental change in the nature, form and significance of cigarette packaging.

Therefore, the cigarette case sleeve can greatly meet the needs of youngsters at all stages. Designing different levels of the cigarette case sleeve can enrich consumers' choice range within the same brand.

3 Application Strategy of Transference in Cigarette Case Sleeve Design

"Empathy" comes from interdisciplinary research in psychology, neuroscience and social science [1]. The word originated from the foreign language "empathy", which was first put forward by German aestheticians Fisher and his son in the field of psychology. They think of "empathy" as "the ability to understand and share other people's emotional states". In the field of aesthetics, this concept has been studied by Lipps, Groos, Guangqian Zhu and other scholars one after another [2], accompanied by subsequent aesthetic concepts such as "identity of object and self" and "internal imitation". These two theories have great influence and promotion on people's understanding of empathy.

In product design, empathy mainly plays a role between products and consumers. Whether it is the visual display of products, the way of use or the content and thoughts to be conveyed, designers need to think differently, stand in the perspective of consumers, and put themselves in the shoes of consumers to experience their lives, experiences and thoughts. After that, the designer presents the specific thoughts and feelings in the form of color, pattern, modeling and other design languages, and transmits them to consumers in these subtle ways, thus arousing consumers' psychological resonance and emotional resonance for products and enhancing consumers' willingness to buy.

3.1 "Identity of Object and Self"-Enhance Consumers' Personality Expression Through Images

"Identity of object and self" is an aesthetic concept put forward by Lipps, a German aesthetician and psychologist. In his view, the concept of empathy is a relatively complete aesthetic psychology theory. It is a natural tendency or desire rooted in human beings,

which is, in Lipps's words, "to interpret something similar in the same point of view. This view is always determined by what we are closest to. Therefore, we always look at the events happening around us according to the analogy of events happening to ourselves, that is, according to the analogy of our personal experience" [3]. Lipps thinks that the subject projects his own emotion to the object of aesthetic care because of this tendency while carrying out aesthetic care. In this way, the object to be cared for becomes the same thing that fits with the emotion of the aesthetic subject. After that, when the subject appreciates this object with obvious subject emotion, he actually appreciates his own emotion in the object. In other words, empathy can make consumers' spirits, emotions and ideas find objects that can be revealed; aesthetic objects have become the symbol of consumers' inner spirit after they are integrated into their spirit. In this process, empathy allows consumers to assert themselves.

We extend it to the cigarette case sleeve design. If a design is to gain the empathy of consumers, it needs to find visual images that express their emotions and thoughts and are easy to understand. Yuxi cigarette case sleeve design as shown in Fig. 1. Flexible packaging Yuxi is a high-quality cigarette product produced by Hongta Tobacco, which has been sold for more than 20 years. As always, its visual pattern and style have become the classics of popular cigarette consumer goods. In order to attract more personalized young consumers, the case sleeve is attached to product marketing, which enables consumers to obtain higher added value and enhance brand loyalty. The case sleeve is hollowed out in a diamond, which makes it perfectly fit with the cigarette brand. The picture of the case sleeve uses a tiger to hold copper coins. The image of the tiger is mighty and fashionable, symbolizing the guarding of the zodiac in the Year of the Tiger and having the meaning of good fortune and well-being; Copper coins held by tigers also symbolize good fortune. This image isomorphism with traditional patterns can effectively convey fashion sense and cultural content, and at the same time satisfy consumers' personality expression through induction, exaggeration and rejuvenation.

3.2 "Internal Imitation"-Reproducing Consumers' Aesthetic Experience Through Color Symbols

Besides Lipps, another aesthetician Groos put forward the "inner imitation theory". If Lipps's "empathy" prefers "from people to objects", Groos's "inner imitation" is the opposite. Imitation is one of the most common impulses of animals. It is mostly the product of musculoskeletal action. However, aesthetic imitation is more implied in people's spirits. Therefore, Groos calls it "inner imitation". "Internal imitation" can be described as "symbolic imitation". Symbolism is the foundation of all memory. When the experience is condensed into memory and reappeared in consciousness, it does not need to be told completely, but one detail can replace it and symbolize it [4]. For example, I once saw a beautiful sunrise on the top of a mountain, and I was deeply impressed by its fiery red color. After that, as long as I saw the warm red, I could think of the sunrise that day without really going to the top of the mountain again. Color matching in cigarette case sleeve design is extremely important. With proper matching, consumers will be attracted by color, which is conducive to better advertising communication of cigarette brands [5]. Color association is often accumulated by people's life experiences. Therefore, we can also reproduce consumers' aesthetic experiences with the help of color



Fig. 1. Yuxi Cigarette Case Sleeve Design (by the author)

empathy. For example, in Fig. 2, the case sleeve design of the Yuxi cigarette brand with the theme of Spring Festival is based on bright red, and the Equipped is decorated with small yellow-green tiles and flowers and birds. The whole picture is warm in color, which makes people quickly associate with the Forbidden City, tradition and festive and peaceful atmosphere. Red symbolizes enthusiasm, excitement and warmth. It is used during holidays such as Spring Festival, which can not only meet the needs but also add an aesthetic experience to users.

3.3 “Emotional Theory”-Conveying Consumers’ Aesthetic Taste with the Help of Lines

Besides Groos, another important propagandist of empathy theory is Ver Vernon Lee, an English critic and aesthetician. Different from Groos’ “inner imitation”, the “emotion theory” put forward by Ver Vernon Lee holds that when the subject sees the object of appreciation, various sensory organs such as breathing and circulation will change. As she wrote in *Beauty and Ugly*, “The curve of the waist of the vase protrudes outward at the same time on the left and right sides. When my eyes moved to the thickest part of the vase waist, I immediately did inhalation exercise; When I saw the curve concave, I immediately exhaled... [6]” When Ver Vernon Lee enjoyed the vase, he let his body follow the curve of the vase to feel the movement and imitate the curve of the vase shape, thus carrying out empathy. In her view, the imitation of linear motion is the key to empathy. Therefore, in the design of the cigarette case sleeve, the unique aesthetic taste can be conveyed by means of lines. There are many kinds of line shapes, but Chinese people love the beauty of symmetry very much. For example, Yuxi cigarette case sleeve in Fig. 3 takes a symmetrical Chinese knot as the main body of the picture, and its symmetry

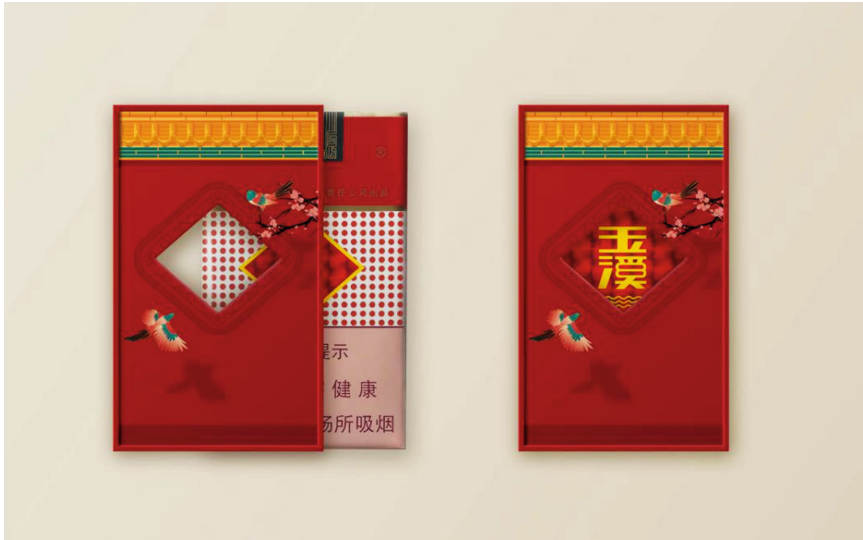


Fig. 2. Case Sleeve Design with Spring Festival Theme of Yuxi Cigarette Brand (by the author)



Fig. 3. Case Sleeve Design with Spring Festival Theme of Yuxi Cigarette Brand (by author)

is similar to the human body structure. Pythagoras, an ancient Greek philosopher, said: "The lines of beauty and all other beautiful forms must have symmetrical forms." When consumers appreciate Chinese knot patterns, they feel symmetrical figures similar to human bodies and feel pleasure.

4 Conclusion

The design concept of applying transference to the cigarette case sleeve can not only enable consumers to protect flexible packaging cigarettes more effectively and obtain practical value, but also enhance consumers' individual aesthetic and emotional value. In addition, cigarette brands can also use this empathic design to enhance the competitiveness of products. It can also gain higher brand loyalty by continuously launching the cigarette case sleeve with different themes and styles. The design method obtained by applying for transfer in cigarette case sleeve design can be applied to more related fields, and thus produce more extensive application results.

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