

The Current Situation And Design Communication Strategies of New Consumer Brand Consumption

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Abstract:

This paper discusses the causes of new consumption and the current situation of new consumer brand design, fully understand the current development and current situation of new consumer brand design can better judge the future direction of brand design and design logic. Field research and interviews are utilized to investigate the popularity of new consumption among the urban consumer population and designers' views on the dissemination of new consumer brand design. And then analyze the examples of new consumer brand design to explore the formation and characteristics of new consumer brand design style. Summarize the strategies for designing and communicating new consumer brands, the new consumer brand design is the brand's re-imagining of its personality and the designer's thinking outside the box.

Keywords:

New Consumer Brands, Construction Status, Design Communication.

1. Introduction

Under the environment of "economy of reserves", rational consumers are becoming more and more picky about brands, and it is increasingly difficult for the former commercial culture to impress users. In this regard, many brands have shifted from online to offline development in order to provide more diversified interactive experience and consumer value. Visuals are an important part of brand strategy, and accordingly, designers are being asked to make higher demands [1]. In such an environment, the so-called fads in design are like a circle. For example, in the first few years, sophisticated internationalism was popular, but when the market became saturated, consumers and brands wanted to see subversive visual expressions. When the market is saturated, consumers and brands want to see subversive visual expressions. When "wild" expressions are widespread, the market's popular aesthetics will flow back to sophistication. In the current market, consumer loyalty is much lower than we thought, and consumers are looking for a looser, more relaxed commercial culture and atmosphere than ever before.

2. The “New Consumer” Era

2.1. *Origins of “new consumption”*

There are epochal reasons for the formation of new consumption, which is a consumption pattern based on digital technology and emerging technology, and it represents the consumption trend of today's society and the future direction of consumption development. Consumers of new consumer brands are relatively price-sensitive in the past, and they pay more attention to quality, brand, experience, and even the match between brand spirit and consumer values. With the mature development of digital technology, the sales pipeline of consumption has changed, and new consumer sales methods, mainly online and supplemented by offline, are gradually spreading all over the Chinese market. The development of new consumerism has been fuelled by the establishment of communities by internet companies, where users share branded products and attract other users to follow and consume the branded products. The maturity of electronic payment methods has solved the problem of integrity in transactions, making payments between strangers safe and secure. New consumption drives the development of a mature logistics industry, and a mature logistics industry enables consumers to shorten their waiting time, which in turn drives the development of new consumption.

2.2. *“New consumer” perceptions of new audiences*

Nowadays, As people born after 1990 gradually become the main consumer role in the market, most of them pursue the quality of life dare to spend, consumption focus on “freshness, personality, identity of the brand, consumer experience”, the new consumer for them to achieve this psychological needs, is the way of self-expression [2]. The market's response is: “Become focused on branding, packaging, Aidou endorsement, community flow, brand spirit identity” gradually become important. At the same time, the maturity of the payment method, Taobao, Jingdong, WeChat shop, the emergence of e-commerce shopping live with goods, so that consumption tends to be more impulsive consumption.

The future of the new consumption can be predicted that after the traffic era is over, firstly, consumers will resume rational shopping, not blindly buy, not be attracted by packaging design and blogger amenity, and will pay more attention to the match between the goods and themselves, and the cost-effectiveness of the goods. Secondly, in the business 3.0 era of acquaintance recommendation mode, the third and fourth tier cities is particularly obvious, the third and fourth tier cities consumer behaviour is greatly influenced by friends and relatives around. For example, in 2022 Double Eleven, Pinduoduo developed a lottery game to return cash, among which users recommend users to participate in the lottery game, so that they become new users of Pinduoduo. Business 3.0 era brands must establish their own personality from the inside out, from the concept of positioning, product, experience, brand design, accurate matching to consumers, and cultivate loyal consumers.

3. New Consumer Brands

3.1. *Conceptual distinctions*

New consumer brand design refers to the design of brands that are emerging, innovative, highly personalised and differentiated in the marketplace. These brands often take advantage of factors such as emerging technologies, new business models

or changes in consumer behaviour to create unique brand images and product offerings that meet the needs of modern consumers for higher quality, more personalised and experiential experiences [3].

Nowadays, new consumer brands are sought after by consumers and capital, and the success of the brands represents a new consumer era. Compared with traditional consumer brands, most new consumer brands first target specific groups of people and consumer scenarios, seize the value economy to create a super single product, simultaneously capture user feedback on new media and new tracks, and highly attract consumers in terms of emotional resonance and cost-effectiveness. After the brand responds to the changes of the times and young people, old brands can be redefined based on brand spirit renewal.

3.2. Opportunities and challenges

Nowadays, the new consumer brand not only needs to consider the issue of shop venues, but also needs to consider how the brand is presented in the Internet media and the communication of the design itself, which is the opportunity and challenge of the new consumer. In terms of development, the new consumer brand is with the progress of the times and technology, from the previous graphic design to today's dynamic design that can be presented online, the design requirements are more diversified and highly interactive experience. Driven by business models and market capital, most designers are trying to respond faster to market utility and cater to customers, resulting in a series of products with similar design styles flooding the design market. For the brand, focusing on the brand design of similar brands in the market is a means to reduce the risk of commercial design. But for designers, the situation is a sign of insufficient innovative power within the design community. Homogenisation itself is a very normal business model, but as a designer should not be the same, more to consider the essence of the brand and the connotation of cultural value, the product's kernel needs, to further stand in the product itself to think about the design of the presentation mode, so that "out of the circle".

For the design of new consumer brands need us designers to plan the brand design from multiple perspectives, very often the brand consists of graphic and spatial brand design, spatial brand design plays an important role in the offline experience. "Interesting products, good-looking packaging and advertisements, and brand values and slogans that match the consumer psychology of young people." These are the characteristics of new consumer brands in this era. New consumer brands use today's "popular" design language, use new design to tell the brand character, and attract new consumer groups after upgrading consumption.

3.3. Designing communication and experience

3.3.1. Commonality of design

New consumer brand design has much in common, fire to the circle everyone knows the super single product is the knocking brick, in addition to cost-effective product power, high value design is also one of the prerequisites to be among the super single product. Meanwhile, in order to cope with the highly competitive retail market environment, brands are intermittently upgrading their designs, and making innovations to other parts outside the product while the main product remains unchanged. The research found that sans-serif fonts are widely used in many brand logos. In addition, "emotionally resonant marketing copy, interesting design graphics,

bold colour contrasts, and rich colours” are common design features nowadays, and when the “emotion” of the brand copy is filled with images, graphics, and graphics, the brand’s design will be more effective. When the “emotion” of the brand copy fills the screen, the digital colour palette flattens the visual tone, the new consumer brand design will be more dynamic in the overall vision using the new medium.

3.3.2. Transformation of the consumer experience

Nowadays, the retail industry has fewer people consuming on-site, and brick-and-mortar shops have turned into a brand experience place for consumers. As the biggest communication contact point for new consumer brands, the new media platform gradually occupies the layout of advertisement communication with more digital design expression, and the attractiveness of social platforms is the first point of consideration for design and communication. “Interactive transmission of information” is a feature of new media brand visual communication design, with the development of Internet social media, people rely on the network society. Brand visual designers pay more and more attention to the audience’s interactive experience, and this new media “human-centred space” provides more opportunities for designers to explore the surrounding environment, and use these creative and brand visual elements to make the logo design and creation of contemporary characteristics. Secondly, brand design often consists of graphic and spatial brand design. In addition to logos and packaging, offline spatial experience is also a good way to promote the brand spirit, so a personalised and appealing spatial design becomes especially important. Taking the Beijing area with high design atmosphere and high consumption level as an example, SKPS often introduces some contemporary mechanical art installations to become card-carrying installations to promote the brand and express the brand personality at the same time; the brand entity shop in Sanlitun makes certain design modifications on the plane, space, packaging and even the concepts before they are stationed in the shopping mall.

Therefore, new consumer brands need to be able to pull up the emotional resonance of consumers as soon as their products are introduced to the market. Therefore, in the noisy media environment, straightforward and emotional expression of product selling points has become a favoured style feature of new consumer brands.

4. New Consumer Brand Design and Communication Strategy

4.1. Goal orientation of the design

4.1.1. Design needs to be differentiated

Heat or popularity exists at any given time and is a very normal market behaviour. It is human nature to like the new and hate the old. This change in the consumer market also prompts us to seek change and find the true differentiation of each brand. At the same time, the visual expression is for the brand positioning services, and not just for the sake of differentiation and differentiation.

4.1.2. Design to maintain rationality and independent thinking

Design is about solving problems and creating aesthetics, but the feedback from the market is that consumer loyalty is not as high as it should be, and this is directly related to the emergence of new brands. Ultimately, the market belongs to those brands that have strong products, are well established and are able to slow down and

work hard. As for market trends, designers need to be critical and use a rebellious perspective to look at followers and homogeneity, not to be pulled down by market trends, and to maintain relative rationality and independent thinking. Regardless of the changing or unchanging market environment, designers should always hold the enthusiasm of exploration to face the various market demands, and can adopt interesting and capricious visual language to impact the “exquisite” business culture.

4.1.3. Distinguish between the design of commercial and cultural projects

Many designers believe that business and culture are “one family”, and their designs often feedback a point of view, that is, to fully draw on the independent, niche, cultural design nutrients, with a sense of scale expressed in commercial design. At this level, cultural design can still create more possibilities for business, commercial design is relatively rational, cultural design is relatively emotional, switching back and forth to a certain extent with the freshness of the design.

Business without culture will not have an independent long-term market, and culture without business does not have vitality. There is no purely commercial project, the brand needs to have independent recognition, which is not only reflected in the visual form, but also in the cultural construction of their own brand, this cultural needs more through spontaneous projects to show, products and sales is only part of it. In fact, from a historical point of view, there are many cases of integration of commercial and cultural projects, and some of the earliest multinational companies like the Italian company Olivetti's product posters have been doing so. In the current design environment, many outstanding designs are capturing the “wild” vision in life, and when the design adheres to such fun and capriciousness, the integration of “wild” elements and vision makes the design process more vital, and directly feeds back to the audience's feelings. The direct feedback to the audience is that “wildness is grounded and can awaken everyone's sense of life”. Meanwhile, in real design projects, designers should face their clients, understand the industry and commercial needs, and explore more possibilities of commercial brands from the understanding of market, clients and projects.

4.1.4. Brand exploration from print to dynamic

The exploration from graphic design language to digital dynamic form should follow the principle of “keeping open to change”. In the process of dynamic branding, the designer's holistic thinking about the design elements should reflect the initial questions that the design is trying to address and answer. Design is, on some level, a way of leading the viewer to observe the current media environment. Branding is no longer static, but extends into the digital realm. By bringing dynamics into the brand DNA, designers can create more meaningful visual identities that evolve in terms of personality expression and communication.

4.2. Design communication to find the touchpoints that move the market

In the face of rapid changes in consumer aesthetics and market trends, on the one hand, designers are required to maintain a keen insight ability; on the other hand, designers' inner strength, as well as thinking and technological self iteration are more tested. Nowadays, brands are pursuing upgrades and changes, but often fail to find interesting entry points.

Take the brand design upgrade of the long-established Guanglianshen (i.e., Figure 1) as an example. Guanglianshen is a mid-point brand based in Shanghai, which won consumer recognition in the first two years by relying on good product strength, and in the minds of consumers, it is the existence of a “local long-established brand”, and most of the audience are uncles and aunts of a certain age. The goal of the brand upgrade is to enter the young people's field of vision without losing the original market of Guanglianshen. The design strategy is to take the scene of sense of life as a breakthrough and capture the park as a conceptual scene. The park is the most living and interesting place in a city, and the stories that happen here every day are deeply imprinted in the history of the city's development. Let it can not only connect the Shanghai culture and regional product advantages on the brand, but also make a bold breakthrough through the old scene of new attempts. To achieve dialogue with young people, to achieve the upgrade of brand rejuvenation, and at the same time to get rid of the current proliferation of “National Trend Chinese Dim Sum” of the situation [4]. The real creation of cultural content belonging to the Guanglianshen own.



Figure 1. Branding Design by KWANG LINSHEN.

After the brand design of the communication of product sales and production through the atmosphere of the park, all the details are to give customers “restore” the appearance of a civic park, but through clever design and reorganisation of sublimation of the “civic park scene”, thus presenting consumers with a new retail space that is young, fashionable, talkative and eager to share. The result is a new retail space that is young, fashionable, topical and with a desire to share.

4.3. Providing effective design for brands

When designing, designers do not try to deliver visual forms, but find a logic according to which the form can truly deliver the content. Brand visual design is based on the logic of “hope that consumers can be impressed by the content itself, rather than by the formal language”. If the designer is framed by the design formula, the work itself will not be dynamic. Take the brand “Three and a Half” as an example: Three and a Half adopts the patented super extraction technology of “cold extraction and intelligent freeze-drying” [5], which can be completed in three seconds without stirring by pouring it into ice or milk, instead of brewing it with hot water as in the past. Because of the cold extraction super instant technology, through the ultra-frequency extraction process, in a lower temperature, shorter time extraction, instant coffee can also retain the flavour of freshly ground coffee. This innovative product hits the needs of consumers well, making coffee drinking more convenient and tasty, in line with the brand concept of “half a relaxation time after three meals”.

Three and a half in the brand design also used the new consumer brand strategy, coffee powder small cup product packaging appearance design of instant coffee powder in a similar coffee machine used in a small cup of coffee capsules, alluding to

the instant coffee flavour enhancement. Product packaging graphic design, a variety of colours plus simple figures, simplify the amount of information can make consumers faster to identify, faster to remember. It is also the modern design appearance that new consumer groups like, and even the small cup of the package is also used by consumers to plant the current red succulent plants, on the one hand, to solve the environmental problems of product packaging, strengthen the brand image, on the other hand, it is also in the Internet through the user card to create heat, topic.(i.e., Figure 2)



Figure 2: Three and a half times brand design.

4.4. Creating stories and IP in brand design

Brand IP will create a new point of vitality for the enterprise. When doing brand IP design, it is necessary to clarify the main line of brand communication and the role of IP in it, and figure out its positioning and use in the whole business activities.

The upgraded brand doll of Yeebo is considered as a relatively successful case, which is quite reverberating in the industry. The brand wanted to give more vigour to this IP, through which the brand could be showcased and accumulated as an image asset of the Epro brand. The main line of communication is to build up a healthy and energetic image by associating it with sports (e.g. you can often see our national sports teams in Epro adverts). The design of the brand IP is to support the main line and strengthen the personality of the brand. At the same time, at a specific point, the brand and the designer planned a New Year's animation for Yeebao to show that Yeebao is full of joy and vitality, and the festive theme of the “Wind, Mountain, Bamboo and Moon” New Year’s bottled water to form a kind of Chinese style linkage, and the whole advertisement promo with the means of shadow animation, authentic Chinese elements, showing the charm of Chinese water culture.(i.e., Figure 3)



Figure 3. IP and Application of Yeebo Brand.

Brand IP design is a long-term process of shaping a certain personality of the brand, IP and LOGO are similar in that after they are made, they should be injected with spiritual connotations through products, activities, etc. The difference lies in the fact that the IP itself has a component of personality in it, and often needs to be integrated into the story to be interpreted. And need to be phased, long-term with a variety of stories and activities to strengthen the persona of the brand doll, and then become a powerful brand assets and contacts.

4.5. Sorting out the message value of the brand

In life, people often preconceive that in the process of contact with consumers, the brand should take the initiative to “embrace”, but the brand is actually more for the expression of personality, Pidan’s circle can not be separated from the design of the brand's products of high value, put it at home as a kind of decorations, so that the act of keeping pets can bring a sense of certainty to life. Pidan’s products have a high value and can be used as decorative items at home, making the act of keeping pets a more fulfilling life, and the products were once popular in the domestic market for medium- and high-end pet products because of their “good looks”.

4.5.1. Design to make things simple is the first thing to do

It is only when a brand does not have too much subjective content that it can turn itself into a transparent container for all that it contains. Packaging is more often than not decorative, and it is common practice to make the product inside create a beautiful association in the process of communicating with the consumer. But the overall look of pidan2022’s design refresh kind of abandoned this storytelling approach, the design from pidan’s brand personality, adopting a very calm and rational way of looking at the style of the market is not so common and relatively bold choice of a visual expression, (i.e., Figure 4)

But on the other hand, text, along with black and white, is the most widely communicated thing in the world. Words are the most direct way to convey content, as words themselves create a more unified consensus in the minds of the audience; and the absence of colour is the easiest colour to perceive. Designing with the simplest and most straightforward information, and the least amount of colour to accomplish this expression is not a subjective creation, but rather a result of objective logic.



Figure 4. Pidán brand update 2022.

4.5.2. Let the design spark curiosity

ABCD created Pidán’s (i.e., Figure 5) first visual rebranding with a modern sans-serif font, colourful graphics representing the different pets, appropriate white space, and neat typography - a relatively rational design style that fits the visual image of an “urban population with pets”. The audience perceived pidan as a very distinctive brand in terms of both functional attributes and visual personality, and I think it is very important that the design achieves the goal of “arousing curiosity” while at the same time smoothly explaining clearly the question of “who is pidan?”

Each event has its own charm, but from the sense of form itself, or from the intention of the design itself, to stimulate human curiosity is always the goal that designers should pursue. A good new consumer brand design should show the result

that “the designer’s design can be seen by the audience, and even arouse the interest of the audience and generate purchasing behaviour.”



Figure 5. Pidan brand update 2018.

4.6. Precise control of design strategy and brand dynamics

The renowned studio Frost*collective has suggested that “Idea, creative, and strategy need to be seamlessly integrated. If you can’t see traces of strategy in the idea, it means that in reality there is no strategy behind the idea.” For brands, the driving force is like an origin of power that can be replicated and amplified. When you find the driving force of a brand, all the strategies, resources, and design inputs become very efficient. Design and branding are based on different logics; design requires strategy. Branding can also be deduced by logic, but it values the founder's original power more. In design: when capturing one's own driving force and deepening one's own brand's temperament and personality, the design output strategy will become highly efficient.

4.6.1. “Suitable for all”

Fit for all is the first tricky problem designers need to solve, and in real projects it's important to build a brand identity that has more soul and more energy. Taking the Tugg Burgers brand as an example, the designer created the Tugg family for Tugg Burgers. Using colourful graphics and an active layout, and creating a lot of character images related to the brand: Cheesela (cheese), Fritte (fries), Gurra (cucumber), etc., the brand design not only breaks the stereotypical visual impression of the previous American burgers, but also builds up the brand world of Tugg very well, and strikes a good balance between business and design,(i.e., Figure 6)



Figure 6. Tugg Burgers branding.

4.6.2. Put yourself in the shoes of the user and explore the possibilities of the brand

A good brand designer should be a doctor to diagnose problems for clients [6]. The market is always changing, and making decisions based on the client's opinion and market situation will always only go with the flow, so a good brand designer can't wait for the rabbit, but should take the time to judge the situation and take the

initiative, so as to seize the initiative. At the same time, the power of the brand has always been derived from its connotation: culture, historical heritage and corporate image; but the brand is always aimed at the outside world: the market, customers, the public.

5. Conclusions

In the new consumer context, homogenisation is an inevitable phenomenon in the development of design and a necessary process in the aesthetics of the regional population. Party A will often hope that designers can also provide brand design with little difference with market competitors. But the trend will pass, brand design needs to find their own position, brand attributes, and then positioning belongs to their own brand style, in order to drive brand longevity. A designer's growth has three growth dimensions, the vertical dimension is technology, the horizontal dimension is cognition, and the vertical dimension is expression. In every designer's self-cultivation, should be the establishment of their own style as a goal of design work, the only way to establish their own design style, will not be the trend of the times to run with. After receiving a project, you can try to add stories and ideas into the design, so that the audience will not only see the brand's good-looking skin, but also feel the brand's young thinking and expression.

Finally, the key to new consumer brand design is that users don't care how many awards you've won. Users are most concerned about who the products that run, run, sell, and sell well in the marketplace today come from. For designers, the important thing is to do a good job of each work, at the same time, designers can do the work "not so full", leaving the audience space for secondary creation, together with the "play up".

Conflicts of Interest

The authors declare that there is no conflict of interest regarding the publication of this article.

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