

# **Understanding Brand and Design Aesthetics: An Exploration of Color, Design and Typography**

EMILY THU

## **SUPERVISOR**

RUNE ANDERSEN, KÅRE MOSGREN

**University of Agder, 2023**

Faculty of Faculty of Engineering and Science

Department of Information and communication  
technology

## Abstract

This thesis explores the complexities of evolutionary brand design, focusing specifically on the role of color and typography in brand aesthetics. Using a mixed-methods approach incorporating surveys, group discussions, and demographic analysis, we examined audience responses to various alterations in a brand's aesthetic elements. The analysis suggests that color and typography significantly influence brand perceptions and associations.

Through a series of design iterations, I observed a general preference for the original aesthetics over altered designs. This trend was consistent among both individuals with and without a design background. Designs that deviated drastically from the original aesthetic received less favorable responses, highlighting the importance of brand familiarity and consistency.

A difference of preferences emerged between people with and without a design background. Designers showed appreciation for complexity and depth in designs, while non-designers liked the simpler and more accessible aesthetics. This finding underlines the importance of understanding the audience's design exposure and preferences when making brand aesthetic decisions.

This study found gender-based preferences for different design elements. Female respondents preferred lighter color palettes, while males favored a minimalistic aesthetic. These differences underscore the critical role of demographic factors in shaping design preferences. The study faced limitations in engaging participants in group discussions about design suggestions, indicating a future direction to develop engaging methodologies for audience participation.

In conclusion, while refreshing a brand design may seem like a straightforward solution to modernize a brand, it is a multifaceted process that involves significant effort, even within an evolutionary approach. The findings of this research emphasize the need for thoughtful, well-planned strategies in the process of brand design evolution.

## Preface

At the end of this important journey, which has led to this thesis, I would like to take a moment to think about the amazing people who have guided and supported me through this tiring process.

A big thank you goes to my supervisors, Rune Andersen and Kåre Mosgren. You believed in me and have always been there to help me with your great wisdom and advice. This has been like a guiding light, helping me through my academic research process. Your help has made my thesis work better and helped me grow as a person. I am very thankful for your constant support and kind guidance.

To my colleagues and friends, we have been through many things together, and your help and advice have made the journey more enjoyable. Our many talks, big debates, and times spent together for coffee breaks have made this journey not only educational but also enjoyable.

I must say thank you to my family, who have always believed in me. You were there for me when I felt doubtful or frustrated. Your love, encouragement, and reminders to rest have helped me stay focused throughout the work on this thesis.

I also want to thank those who have influenced this work directly or indirectly, including the many authors and researchers whose hard work forms the basis of this thesis. This thesis is not just the result of my own effort, but also the result of the great community that I am lucky to be part of.

To all who have been with me on this journey, I dedicate this work to you. As I move forward, I will remember the lessons learned, the friendships made, and the gratitude I feel as I move on to the next stage of my journey.

With great thankfulness, Emily

## Table of Contents

<b>Abstract</b> .....	<b>0</b>
<b>Preface</b> .....	<b>1</b>
<b>Table of Contents</b> .....	<b>2</b>
<b>1. Introduction</b> .....	<b>4</b>
<b>1.1 Background</b> .....	<b>4</b>
<b>1.2 Branding</b> .....	<b>5</b>
1.2.1 Brand designer .....	6
<b>1.3 Problem statement</b> .....	<b>7</b>
1.3.1 Research question 1 .....	7
1.3.2 Research question 2 .....	7
1.3.3 Research question 3 .....	8
<b>1.4 Limitation</b> .....	<b>8</b>
<b>1.5 About the recourse</b> .....	<b>8</b>
<b>2. Theory</b> .....	<b>10</b>
<b>2.1 Trends</b> .....	<b>10</b>
2.1.1 Trends of 1970.....	10
2.1.2 70's typography.....	10
2.1.4 Trends of 2023.....	13
2.1.5 Minimalistic.....	14
<b>2.2 Color</b> .....	<b>15</b>
<b>2.3 Demographic</b> .....	<b>16</b>
<b>2.4 Brand Design</b> .....	<b>17</b>
<b>2.5 Rebranding</b> .....	<b>18</b>
<b>3. Method</b> .....	<b>21</b>
<b>3.1 Research design</b> .....	<b>21</b>
<b>3.2 Brand Analysis</b> .....	<b>21</b>
<b>3.3 Qualitative Method</b> .....	<b>22</b>
3.3.1 Informal Interview.....	23
<b>3.4 Quantitative method</b> .....	<b>23</b>
3.4.1 Survey.....	24
3.4.2 Questioner.....	24
<b>3.5 Reliability</b> .....	<b>25</b>
<b>3.6 Approach to analysis</b> .....	<b>25</b>
<b>3.7 Privacy</b> .....	<b>26</b>
<b>3.8 Bias</b> .....	<b>27</b>

<b>4. Analysis and Discussion .....</b>	<b>28</b>
<b>4.1 Result.....</b>	<b>28</b>
4.1.1 The open questionnaire .....	28
4.1.2 The open questionnaire .....	30
4.1.3 interview or group session .....	32
<b>4.2 Analysis.....</b>	<b>33</b>
4.2.1 Research question 1 .....	33
4.2.2 Research question 2 .....	34
4.2.3 Research question 3 .....	35
<b>4.4 Common findings and deviations .....</b>	<b>36</b>
<b>5.Summary and Conclusion.....</b>	<b>37</b>
<b>6. Bibliography .....</b>	<b>39</b>
<b>7. Figure list.....</b>	<b>42</b>

# 1. Introduction

The interest for this thesis originates from my fascination with brand aesthetics and how they evolved over time. In a world where our visual landscape is dominated by brands, understanding the principles and processes behind their design evolution is crucial. As brands strive to maintain relevance in an ever-changing market, I have often pondered the complexities involved in such transitions. This curiosity fueled my exploration into the world of evolutionary brand design.

This work is grounded in the belief that a brand's aesthetics - its colors, fonts, and overall design - are not mere superficial elements. They are vital aspects of a brand's identity, shaping audience perceptions and their emotional connections with the brand. Investigating the dynamics of color and typography in brand aesthetics has been a fascinating journey, offering valuable insights into how people respond to and interpret these elements. This thesis would not have been possible without the active participation of all survey and group discussion participants who lent their time and shared their perspectives. Their varied responses, reflecting diverse backgrounds and experiences, significantly enriched this study.

I would also like to extend my gratitude to my advisors, whose guidance and expertise have been invaluable throughout this research journey. Their constructive feedback and challenging questions have contributed to my learning and the depth of this research.

Lastly, this work is a testament to the intriguing field of brand design, demonstrating its complexities and the need for careful, nuanced approaches to brand evolution. It is my hope that this work inspires further exploration and dialogue in this realm, contributing to the advancement of our collective understanding of brand aesthetics.

## 1.1 Background

Creating brands is not as simple as it implies; it is not just about creating a logo and declaring that you have created a brand. Working with a brand is like working with a product, requiring initial research into finances, mission, and vision statements (Aaker D. A., 2010). Professor Dave Moon, in his book on branding, suggests that creating a brand design involves working with three pillars, each of which needs to be complete to create a stable brand (Moon, 2021).

Evolutionary rebranding of an existing design can make a brand more attractive and relevant by incorporating relevant trends in the (Muzellec & Lambkin, 2006). This strategy allows brands to adapt to the latest trends and consumer preferences without completely abandoning their existing identity.

By incorporating relevant trends in the market, brands can appeal to new audiences while still maintaining their core identity (Wheeler, 2017). For example, a brand could update its color palette or typography to reflect current design trends, while keeping its logo or overall brand aesthetic intact (Schultz, Antorini, & Csaba, 2005). This approach can help to keep the brand fresh and relevant, without alienating existing customers who are familiar with the brand's existing identity (Kapferer, 2012)

## 1.2 Branding

The role of a brand designer is to assist businesses in creating a strong and distinct brand identity that resonates with their target audience (Wheeler, 2017). This involves working with various design elements such as logos, colors, typography, imagery, and messaging to create a cohesive and memorable brand image (Olins, On Brand, 2003). To achieve this, brand designers conduct research and analysis to gain a deep understanding of a client's business goals, target audience, and competitive landscape (Kapferer, 2012). Based on this research, they developed a brand strategy that outlines the key design elements that will best represent the brand and resonate with its target audience (Ze Zook, 2009).

Brand designers are responsible for designing the various brand elements, ensuring that they are consistent with the brand strategy and effectively communicate the brand's message to its target audience (Wheeler, 2017). They work closely with the client throughout the design process to ensure that the final design aligns with their vision and goals for the brand. In addition, they may collaborate with other professionals such as copywriters and marketers to ensure that the brand messaging is consistent across all channels (Ze Zook, 2009).

In conclusion, the work of brand designers is essential in creating a strong and memorable brand identity for businesses (Olins, On Brand, 2003). By conducting research, developing brand strategies, and designing brand elements, they help businesses effectively communicate their message to their target audience and stand out in a crowded marketplace (Aaker D. A., 2010).

The company has developed a strong brand identity through its use of consistent design elements, such as a recognizable logo featuring a stylized heart with wings, and a consistent color palette and typography across its product lines and marketing materials (Estee Lauder Companies, 2021).

Too Faced is a cosmetics company that has established a unique design aesthetic characterized by playful, colorful, and amusing packaging, typography, and product names. The brand's founders draw inspiration from their individual experiences and interests to create a distinctive design that resonates with their consumers (Too Faced, 2021).

The company has developed a strong brand identity through its use of consistent design elements, such as a recognizable logo featuring a stylized heart with wings, and a consistent color palette and typography across its product lines and marketing materials (Estee Lauder Companies, 2021). Such a strong and consistent brand identity is crucial for business success in the 21st century (Keller K. L., 2006; Olins, *The Brand Handbook*, 2008). *Too Faced's* design plays a crucial role in the company's success by differentiating it from competitors in the crowded cosmetics market (Lim, 2012) and attracting consumers who value high-quality, cruelty-free, and sustainable products. The brand's design strategy aligns with its broader values and mission and reinforces its commitment to delivering unique and innovative cosmetic products that appeal to a diverse range of consumers (da Silveira, 2013).

Too Faced is a cosmetics company that was founded in 1998 by Jerrod Blandino and Jeremy Johnson. The company is headquartered in California. They offer a wide range of cosmetic products, including foundation, eyeshadow palettes, mascara, lipstick, and skincare products. The company's products are available for purchase online and in stores in more than 30 countries worldwide (Too Faced, 2021). The company has a strong brand identity and has gained a loyal following among consumers who appreciate its unique design aesthetic, high-quality products, and ethical approach to animal testing (Kozinets & Handelman, 2004). Recognized for its success in the cosmetics industry, Too Faced has won numerous awards for its products and design. The company has also partnered with organizations such as Global Wildlife Conservation and Best Friends Animal Society to support animal welfare and conservation initiatives.

### 1.2.1 Brand designer

There are several compelling reasons why one might choose to pursue a career as a brand designer. Branding is a critical aspect of marketing and plays a significant role in shaping consumer perception and loyalty towards a product or service (Wheeler, 2017) (Olins, 1996). As such, companies invest heavily in their branding efforts, which creates a high demand for skilled brand designers (Temporal, 2015). By specializing in this area, designers can become an essential asset to companies looking to improve their branding efforts and enhance their overall market position.

Design can be a highly creative and rewarding field. Designers can express their creativity and produce visually appealing designs that resonate with their target audience (Wheeler, 2017). Furthermore, brand designers often have a considerable amount of creative freedom, allowing them to push the boundaries of traditional design and create unique and innovative branding concepts. The opportunity to work on a diverse range of projects and with various clients provides them with exposure to different industries and challenges. This variety can make the job exciting and dynamic, as designers are continually presented with new opportunities to hone their skills and apply their creativity.



The role of a brand designer can play a pivotal part in shaping a company's identity and overall success (Wheeler, 2017) (Olins, 1996). By creating visually compelling and emotionally engaging branding concepts, designers can help establish a company's reputation and differentiate it from its competitors (Gobe, 2001). This can be immensely satisfying and fulfilling for designers, as they can see the tangible impact of their work on a company's success.

The role of a brand designer is essential in today's competitive marketplace, and it offers a wide range of opportunities for creativity, professional growth, and personal fulfillment (Wheeler, 2017) (Temporal, 2015).

### 1.3 Problem statement

The selection or modification of logos is a nuanced process, deeply embedded in the understanding of consumer perception and brand recognition. Keller (2008) posits that the overall design of a logo plays a crucial role in how a brand is perceived.

Color is a significant component of logo design. According to (Keller K. , 2008), color can influence brand recognition and consumer attitudes. The choice of color in a logo could potentially enhance a brand's appeal and bolster its recognition among consumers. Similarly, the shape incorporated in a logo design can also communicate brand attributes. (Aaker J. L., 1997) highlights that certain shapes can invoke particular associations - round shapes are often linked with warmth and friendliness, while angular shapes may be seen as reflecting durability and efficiency.

Another important facet of logo design is the typography used. (Aaker J. L., 1997) suggests that typography can be a powerful tool in conveying the personality of a brand. Traditional serif fonts might impart a sense of reliability and professionalism, whereas modern sans-serif fonts might evoke perceptions of innovation and forward-thinking. In conclusion, the selection or modification of logos must take into account the significant influence of design elements such as color, shape, and typography on consumer perception and brand recognition (Keller K. L., 2006; Aaker D. A., 2010)

#### 1.3.1 Research question 1

Does demographic and age interpret designs in different ways?

#### 1.3.2 Research question 2

Do people response differently to color and fonts in different designs?

### 1.3.3 Research question 3

Does a design background affect the perception regarding brand aesthetics?

## 1.4 Limitation

During the research process of this thesis, certain restrictions were experienced which could have potentially influenced the findings. The first limitation was the difficulty in gathering people in a physical location for feedback sessions. The inability to meet face-to-face may have limited the depth of feedback collected, necessitating the use of alternate methods for gathering insights.

Another constraint was time, which hindered the opportunity for multiple design iterations and refinements. The design process ideally involves a continuous cycle of feedback and refinement, and the limited time of the study may have impacted the quality of the final designs.

The last significant restriction related to the design variations. Due to the nature of the design package, there was a trade-off between creating a wide variety of designs and developing a few designs in greater detail. This limitation potentially affected the depth of exploration and development of each design.

Despite these challenges, these limitations provide valuable learning opportunities for future design research, helping shape strategies for managing similar scenarios and interpreting findings in the correct context. These restrictions also reveal areas for additional research and exploration in design studies.

## 1.5 About the recourse

The product developed for this thesis will involve a brand design and rebranding that incorporates evolutionary design principles proposed by Muzellec and Lambkin (Muzellec & Lambkin, 2006). Specifically, the project will focus on an existing brand that requires either an updated design or a fresh approach to adapt to the modern design change in marketing. As part of the rebranding process, a designer will need to consider various elements such as font selection, color palettes, logo creation, and mockup design to create a fresh look that aligns with the brand's vision and goals. In addition to the traditional design elements, the project will also incorporate evolutionary design principles. This approach involves creating a design that is adaptable and can evolve over time to meet changing customer needs and preferences.

Muzellec and Lambkin's modern design change in marketing emphasizes the importance of creating a brand that is both visually appealing and responsive to market trends. By considering these principles, the designer can create a brand that is not only visually appealing but also flexible and responsive to market changes (Muzellec & Lambkin, 2006).

The product of this project will be a combination of graphic elements, including a new logo, fonts, mockups, and a carefully chosen color palette that reflects the brand's personality and values. The result will be a brand with a fresh and modern look that is adaptable and ready to evolve in response to changing customer needs and market trends, in line with the modern design change in marketing. analysis of potential brand candidates. By examining previous works and exploring brands that were well-known, it was determined that a cosmetics brand would be an appropriate choice. To select the brand for the rebranding, certain criteria were applied, such as popularity, graphic profile, and community.

As a result of this investigation, Too Faced cosmetics emerged as a strong contender for the rebranding project. The company's existing design had grown stale and inconsistent across its various makeup lines, which presented an opportunity for a fresh and cohesive visual identity. For instance, some of its product lines were based on candy and food items, such as the "Peachy palette" and "Chocolate palette," while others were focused on more mature themes, such as the "Hangover" line and the "Better than Sex" line.

Therefore, Too Faced cosmetics was chosen as the brand for the rebranding project due to its potential for visual and brand identity improvements. By revamping the brand's visual profile, the goal was to create a more consistent and appealing identity that would resonate with the brand's target audience. Upon analyzing the color palette of the brand, it was observed that although pink and gold were commonly utilized, a cohesive color story was lacking. To address this issue, the decision was made to revamp the brand's visual profile based on certain design trends.

## 2. Theory

### 2.1 Trends

In determining which design trends to incorporate, a thorough investigation was conducted into current trends in the cosmetics industry. Two trends were chosen: one based on a design trend popularized by Philip VanDusen's video (VanDusen P. , 2022), and the other on a new trend of rebranding occurring within the luxury fashion industry. The selected trends included 70's typography and a minimalist font style.

The choice to adopt 70's typography was made with the goal of creating a unique and distinct look for "*Too Faced*," which would help it stand out in the highly competitive cosmetics industry. The minimalist font style, on the other hand, was chosen to impart a sense of elegance and sophistication to the brand's visual identity.

Overall, the aim of these design trends was to provide "*Too Faced*" with a modern and stylish image that could better appeal to its target audience while also establishing a distinct and recognizable visual identity.

#### 2.1.1 Trends of 1970

70's typography and graphic design, particularly the use of vintage 70's style fonts and typefaces, are enjoying a resurgence in contemporary design (Davis, 2018). This trend can be seen across various mediums, from packaging and apps to marketing campaigns and animations (Poynor, 2003). A characteristic of 70's design includes the use of bubble-like balloon fonts or bold, rounded serif fonts (Heller, 2012). These fonts, popular during the golden age of magazine advertisements (Eskilson, 2007), often evoke a psychedelic or liquid feel, especially when incorporated in animations (Lupton, 2008).

#### 2.1.2 70's typography

To begin the design process, it was necessary to seek inspiration from various sources. In particular, the use of color palettes and font types was examined to create a distinct 70's aesthetic. The objective was to develop a fun and vibrant visual identity for the brand, using a poppy look that would capture the essence of the era. To achieve this, a 70's pop font was selected for the design, with a variety of colors to enhance its playful quality. The color palette was carefully researched and designed to evoke a summer and daytime feel, with shades of pink being chosen to maintain a connection with femininity and makeup. The color tones were deliberately selected to have low contrast, reminiscent of old 70's photography.

By combining these colors, the overall effect was intended to inspire feelings of nostalgia and flower power, which would resonate with the target audience. Thus, the design elements were meticulously crafted to create a cohesive and distinctive visual identity for the brand, one that would evoke a sense of fun, femininity, and retro charm.



Figure 1- Design #1

To create the background for the mockups, a filter was applied along with a blend of the chosen color palette. The objective was to evoke a sense of swirling movement, reminiscent of the disco era, with the patterns adding to the overall effect. In addition to the background, the same pattern was also used in the packaging design for the makeup, albeit in a more subdued color palette to create an old photography texture.

The logo for "Too Faced" was designed using different colors from the chosen palette, contributing to a playful and youthful aesthetic. The font "*Bratsy Script*" was selected as the primary component to create the design, in keeping with the 70's typography trend.

All these design elements were carefully chosen and integrated to create a cohesive and effective visual identity for the brand. The final product successfully captures the essence of the 70's era while remaining relevant and engaging to modern audiences.



Figure 2 - Design #2

In the process of creating the 70's typography design, the aim was to explore the duality inherent in the name "Too Faced," which connotes two opposing aspects. Specifically, the intent was to create an evening/going-out style, with darker colors to embody this duality.

The color palette was selected to maintain a similar base in color, while incorporating pink and purple shades to create a contrast between warm and cool tones. To convey an edgy, nighttime vibe, the color palette was dominated by cold colors such as light and dark purples. The font and background were kept constant from the previous design, with only a color swap implemented to achieve the desired effect.



Figure 3 - Design #3

#### 2.1.4 Trends of 2023

One of the most significant trends in color typography today is the usage of white text on black backgrounds, known as dark mode typography (VanDusen P. , 2022). Despite past guidelines advising against this due to legibility concerns, technological advancements in screen resolution and color dept, as well as a preference for more minimalist design, have made this design more feasible (Manovich, 2013). Dark mode, which has been adopted as a standard by many operating systems, lends a mysterious, dramatic mood to designs and is often associated with premium brands (VanDusen P. , 2022).

The Y2K aesthetic, characterized by bright colors, futuristic motifs, and an emphasis on technological advancement, has had a significant impact on design trends (Duggan, 2021) . This look, popularized by celebrities in the late 90s and early 2000s, represents a sense of optimism about the future.

The cyber wave design trend, emerging in the early 2010s, is influenced by the aesthetics of early internet and video game culture, blending retro-futuristic elements with bright neon colors, geometric shapes, and distorted, glitchy textures (Laing, 2004). Bold, blocky typography is a significant element of cyber wave design, reminiscent of early video game

graphics (VanDusen P. , 2022). This trend is often associated with electronic and techno music, and with wider "vaporwave" and "retro wave" movements that celebrate retro culture and the aesthetics of the 1980s and 1990s.

#### 2.1.5 Minimalistic

To being the design process, finding inspiration is key. Looking at the new rebrand of luxury brand in high fashion and the rise of simple and artist branding in the makeup industry, the minimalistic style needed to be explored. Cosmetics brand like *Haus of Labs*, *NARS* and *MAC Cosmetics* is all using a simplistic style with a modern sans-serif font. Looking at the rebrand of the big fashion houses like Burberry and Saint Laurent, also going for a sans-serif font, and made the decision to try to focus on a simple but elegant packing and would be an enormous difference from the design 70's typography.

From a playful design into the modern design in a rebrand can be seen as new way to hit a new target demographic. The font needs to be simple yet eye catching and subtle at the same time. Looking into the sans-serif fonts, Neue Helvetica and Helvetica was both options to create a simple font for a logo design, but in the end the chosen font was "SF Pro" in "Compressed Ultralight." This to create a thin and luxury feeling font, while keeping it simple. As is common for cosmetic brands to keep their logo a simple font, and not a logo icon to keep the advertisement and store displays the same. The other elements of the packaging design are using Neue Helvetica, to have a different feel to the logo. The choice to create a darker more elegant design is to create two opposite designs, to look at the reaction of consumers.

The color palette was inspired by old noir movies, with a black and white color palette. I want to create a simple and luxurious feeling, inspired by other cosmetics and luxury brands. The choice to have a limited color palette was also to create a gender-neutral design, as inclusivity is a key factor in cosmetics consumers (Azuma, 2021). *Too Faced* fresh look would feel gender neutral and feel more inclusive with a simple color palette, and less focused gender stereo types, like pink and gold.

To summaries the design, is a minimalistic design with elegant and simple fonts in the sans-serif font family. To create a gender inclusive design and feel of the brand, with a simplistic logo font that works to establish higher end luxury than "*Too faced*" contemporary design.





Figure 4 - Design #4

## 2.2 Color

Color is a crucial element in brand design, and it can have a significant impact on our emotions, perceptions, and behavior (Singh, 2006). Color can influence our minds and evoke different emotions, associations, and meanings, often deeply ingrained in our cultural and individual experiences (Labrecque, 2012).

Colors can evoke different emotional responses depending on their hue, saturation, and brightness. For example, warm colors like red, orange, and yellow are often associated with energy, excitement, and warmth, while cool colors like blue, green, and purple are associated with calmness, relaxation, and sophistication (Labrecque, 2012).

In Brand Identity, colors can also help to create a unique and recognizable brand identity by associating certain colors with the brand's values, personality, and mission (Bottomley, 2006). For example, Too Faced uses pink as a dominant color in its branding to convey a playful, feminine, and fun image.

Colors can influence our perception of a brand's quality, trustworthiness, and reliability (Ampuero, 2006). For example, black is often associated with sophistication, elegance, and luxury, while green is associated with growth, health, and eco-friendliness.

Behavior and decision-making processes can also be affected by colors. Red is often used in marketing to create a sense of urgency, while blue is used to create a sense of trust and reliability (Kauppinen-Räsänen, 2014). Overall, color plays a crucial role in brand design and can have a significant impact on our emotions, perceptions, and behavior. Understanding the psychology of color can help companies to create more effective and engaging brand designs that resonate with their target audience (Singh, 2006).

The Role of Graphics and Color in packaging, marketing, and branding are professionally researched. Color is a powerful tool that provides valuable information, with research indicating that between 62-90% of assessments and evaluations are based on colors alone (Singh, 2006). Marketers have long recognized that colors have a profound effect on consumers' thoughts, feelings, and behaviors, making it an effective mnemonic device to support cognition, capture attention, and stimulate consumer engagement (Labrecque, 2012). When consumers consider making a purchase, they consider multiple factors, including product form, design, and aesthetics, which marketing scientists and managers consider essential for gaining a competitive advantage (Ampuero, 2006). Others argue that to capture discerning consumers, strategic use of visual cues is necessary. Further, packaging design should be a primary consideration for marketers as it is a strategic brand issue.

### 2.3 Demographic

Perceptions by demographic affect how design choices are interpreted and understood by individuals from diverse demographic groups (Gao, 2009). Demographic factors such as age, gender, culture, and geography can all exert a significant influence on how people perceive and respond to distinctive design elements such as color, typography, imagery, and layout (Häubl, 1996).

(Gao, 2009) have demonstrated that individuals from distinct age cohorts often display contrasting aesthetic preferences when it comes to design. Younger generations, for example, typically favor modern and minimalist design styles, while older generations may be more inclined toward traditional or classical designs.

Furthermore, gender has also been shown to impact design perceptions, with women exhibiting greater affinity for softer colors and rounded shapes, while men may exhibit stronger preferences for bolder colors and sharper lines (Venkatesh, 2000).

Cultural background is also an important determinant of design perceptions, with diverse cultures having their own unique aesthetic sensibilities that can influence design choices

(Maheswaran, 2000). For instance, some cultures may gravitate toward more elaborate and decorative designs, while others may favor more practical and austere designs.

Geography can also play a role in design perceptions, with people in urban areas tending to prefer more contemporary and progressive designs, while those in rural areas may be more receptive to more rustic and traditional designs (Goulding, 2002). Understanding how individuals from different demographic groups interpret and respond to design is crucial for designers in creating products, services, and marketing campaigns that resonate with their target audience. By tailoring design choices to the preferences and expectations of diverse demographic groups, designers can improve the efficacy and success of their projects.

## 2.4 Brand Design

As stated by (VanDusen P. , 2022) in his instructional YouTube video on brand design, brand design refers to the visual elements that make up a brand's identity, including its logo, color palette, typography, imagery, and packaging. It also encompasses the tone of voice, brand messaging, and personality that a brand conveys through its visual identity (Wheeler, 2006).

The goal of brand design is to create a cohesive and memorable brand identity that resonates with the target audience and sets the brand apart from its competitors (Olins, 2008). By using these design elements, brands can establish a strong visual identity and create an emotional connection with their audience, driving brand loyalty and growth (Lindstrom, 2006).

Brand touchpoints include emails, websites, e-commerce platforms, social media, and other digital marketplaces (Moggridge, 2007). A logo, a fundamental design element, serves as the visual representation of the brand and holds it together. It should be simple, memorable, and communicate the brand's values and personality (VanDusen P. , 2022).

The brand's color palette and typography are critical elements that help convey its personality, tone, and emotional appeal. The selection of colors and fonts should align with the brand's identity and resonate with the target audience (Wheeler, 2017).

Images, messaging tone, packaging, and user experience are all powerful tools in creating a connection between the brand and its audience and should reflect the brand's values, personality, and messaging (VanDusen P. , 2022). The personality of a brand, defined as the set of human characteristics associated with it, should be consistent across all touchpoints and align with the brand's values and messaging (Olins, 2008).

## 2.5 Rebranding

Historically, "renaming" was the primary focus in the context of the rebranding process (Muzellec & Lambkin, 2006). However, more recently, additional aspects of rebranding have been further explored and developed. (Muzellec & Lambkin, 2006) have conceptualized the "Rebranding Mix," a theoretical depiction of the rebranding process, which illustrates how corporate identity and rebranding are closely intertwined and reciprocally influential. The corporate identity is a company's self-perception, which ideally should align with consumers' perceptions of the brand's image and reputation (Muzellec & Lambkin, 2006).

(Daly & Moloney, 2004) contributed to the understanding of rebranding by developing the rebranding continuum, which categorizes rebranding into three tiers: minor changes, intermediate changes, and complete changes. Minor changes involve aesthetic modifications, such as refreshing or restyling brand elements that have become outdated (Daly & Moloney, 2004).

Conversely, intermediate changes target marketing strategies to revamp the corporate brand's image. These changes typically involve leveraging communication and customer service techniques to reposition the brand (Daly & Moloney, 2004).

A descriptive model of rebranding outlines two main drivers for changing a brand's design or name: alterations in market aesthetics or changes in company position. Evolutionary rebranding encompasses minor modifications made over time to maintain brand relevance amidst evolving trends (Muzellec & Lambkin, 2006). Revolutionary changes, by contrast, often emerge when a company or brand necessitates a wholesale new association with their name or brand. These sweeping changes frequently result from a critical loss of brand trust, triggered by events or mishaps that have significantly eroded customer confidence (Muzellec & Lambkin, 2006).



Figure 5 - Revolutionary / Evolutionary graph

Rebranding is a process that involves forging a new brand identity for an existing brand by modifying its visual and messaging components, aligning them better with the brand's current values, objectives, and target audience (Muzellec & Lambkin, 2006). Here are the steps for implementing rebranding to create a modern design: A comprehensive assessment of the existing brand identity is crucial (Stuart, 2004). This involves analyzing the brand's logo, color palette, typography, images, packaging, voice, messaging, and overall personality to pinpoint the strengths and weaknesses of the current design and identify potential improvements.

The next stage is to articulate the brand's objectives, values, and target demographic. This aids in setting a clear path for the rebranding effort and ensures the modern design faithfully represents the brand's identity and messaging (Merrilees, 2008).

The development of a modern design concept, which is in line with the defined objectives and values, becomes necessary. This phase could entail crafting a new logo, choosing a new color scheme, deciding on a new typography, updating images, and honing brand messaging and tone of voice.

After creating the modern design concept, it should be tested with the target audience to ascertain its impact and resonance (Merrilees, 2008). This may involve focus groups, surveys, and other market research methodologies. Based on the feedback received, the design can be tweaked and optimized until it achieves the brand's objectives and resonates with the target demographic.

When the modern design is finalized, it can be launched. This involves updating the brand's website, packaging, marketing materials, and other customer touchpoints to reflect the modern design. Effective communication of these changes to the target audience is paramount to ensure a seamless transition and prevent confusion (Merrilees, 2008). Rebranding can serve as a potent tool for crafting a modern design that better represents a brand's objectives, values, and target demographic. By following these steps, brands can create a modern design that appeals to their audience, cultivates brand loyalty, and spurs business growth (Muzellec & Lambkin, 2006).

### 3. Method

This chapter is about the method used to answer the questions asked in this thesis. The first sections are about the research design and method used. How the quantitative data was collected and how the group sessions created quantitative data. At the end there is a section where analyzing the mixed data and aspects of the data is discussed

#### 3.1 Research design

The research design comprises both qualitative and quantitative methods, with mixed methods as the overarching methodological approach. A method is a tool used to solve a problem and gain new knowledge (Holme, 1996). The quantitative part of the study involved conducting a survey for selected individuals. The survey aimed to gather feedback on unique design proposals that have been created. I also sought information from those with a background in design. The survey was quantitative, but I also collected qualitative data using open-ended questions, allowing respondents to express their thoughts freely. The qualitative part of the study consisted of observations made during a group discussion of the different design's examples, involving selected individuals with expertise in design fields.

The advantages of combining qualitative and quantitative methods into a mixed approach have been used to complement the two methods (Holme, 1996). A methodological approach that involves both types of methods is known as Mixed Methods. Mixed Methods involves collecting both qualitative and quantitative data and interpreting them to a combined answer to the research questions (Creswell, 2018). (Creswell, 2018) describes characteristics of this methodological approach, which includes collecting and analyzing both qualitative and quantitative data to answer research questions. This approach utilizes precise qualitative and quantitative methods. Exploratory sequential mixed methods are a design in which the qualitative part of the research is conducted and analyzed first, followed by the quantitative part. Finally, the data are merged and analyzed as a whole (Creswell, 2018).

#### 3.2 Brand Analysis

Analyzing a brand necessitates a comprehensive evaluation of its identity, which encompasses elements such as its messaging, visual cues, positioning, target audience, and competitors (Aaker, 1996). The following steps should be considered in brand analysis: The initial step involves identifying the brand's target audience. This requires an understanding of the audience's demographics, psychographics, and behaviors, as well as identifying the challenges they seek to address (Urde, 2013).

The brand's messaging should be evaluated. This includes examining the brand's tone of voice, personality, and unique selling proposition (USP). Such evaluation helps ascertain whether the brand's messaging is consistent, transparent, and resonates with its target audience (Keller K. L., 2006).

The visual elements of the brand, including the logo, color palette, typography, and imagery, should then be assessed. These elements are critical in the creation of a brand's identity (Aaker J. L., 1997). The evaluation helps identify whether these visual cues align with the brand's messaging, values, and target audience, and if they elicit a positive emotional response from the audience.

The brand's positioning and differentiation should be assessed. This involves understanding the brand's market placement and how it differentiates itself from its competitors. It helps determine whether the brand's positioning strategy is effective and whether its USP is being communicated effectively (Keller K. L., 2006).

Understanding the brand's competitors and their strengths and weaknesses through a competitor analysis can provide insights into areas of differentiation and improvement. This involves analyzing the competitors' messaging, visual elements, positioning, and target audience (Urde, 2013).

Market analysis should be conducted to understand market trends, consumer behaviors, and market opportunities. This helps identify opportunities for growth and expansion and determine whether the brand's messaging and visual elements align with market trends (Aaker, 1996). A brand analysis involves a holistic evaluation of various aspects of the brand's identity, messaging, visual elements, positioning, target audience, and competitors (Keller, 2002). By following these steps, brands can identify their strengths and weaknesses, uncover areas for improvement, and craft a strategy to fuel growth and success.

### 3.3 Qualitative Method

Qualitative research is a method employed to gain a deeper understanding of social phenomena, behaviors, and interactions. This research approach focuses on the 'why' and 'how' of decision-making, as opposed to 'what,' 'where,' and 'when,' which are commonly addressed in quantitative research. Qualitative methods prioritize the depth, detail, and meaning of the data collected over the breadth of the research (Bryman, 2016).

Qualitative research methods can be highly diverse and include methods such as interviews, participant observations, focus groups, and content analysis, among others. These methods aim to collect rich, descriptive data that can provide insights into individual experiences, perceptions, and motivations, thus adding depth and detail to our understanding of a particular context, issue, or phenomenon (Creswell, 2018).



In this study, the qualitative component involved observations made during a group discussion of various design examples, engaging individuals selected for their expertise in the design fields. These observations allowed for an in-depth understanding of the perspectives, experiences, and interactions of these experts, which informed the interpretation and analysis of the research question (Bryman, 2016).

By integrating qualitative research methods into the broader research design, this study was able to explore the complexity and nuances of the research questions at hand, providing a richer and more detailed understanding than could be achieved using quantitative methods alone (Creswell, 2018).

### 3.3.1 Informal Interview

As a component of obtaining feedback on the various design alternatives, a face-to-face meeting was organized to provide a presentation of the designs by the researcher. The purpose of this presentation was to offer further clarification on the design choices utilized in the various versions and allow for questions during the presentation. All questions and comments were documented throughout the presentations to enable a comparison of the responses given earlier in the individual survey responses. This was also a means for the researcher to observe how individuals are influenced by others' opinions and interpretations and to assess how their perception of the best design evolved during the discussion and presented rationale.

### 3.4 Quantitative method

Quantitative methods are characterized as structured and systematic (Holme, 1996). The data obtained through these methods typically consists of "categorized phenomena" and centers around the "counting and prevalence of phenomena" (Johannessen, 2016). These methods rely on identifying the units under investigation and the variables of interest (Johannessen, 2016). A significant component of the present study entails a quantitative approach. During the development of various graphic design proposals, the current researcher sought to ascertain whether the selection of specific design trends influenced the experience of distinct expressions. Of particular interest was an investigation into potential disparities between design professionals and those without relevant backgrounds. To address this component of the research, a survey was employed as a data collection strategy. The number of respondents yielded by the survey was consistent with expectations, thus providing a robust foundation for subsequent analyses.

### 3.4.1 Survey

Two distinct questionnaires were developed for the study, catering to participants with and without design background. The questionnaires were carefully designed to enable direct comparison of results from the two surveys, which was accomplished by including related questions for both user groups. Non-design participants were presented with a simplified scale for selecting their preferred design without internal rating between fresh design options. On the other hand, participants with a design background were asked to rate the design options on a scale ranging from 1 to 4, where 4 indicated the most favorable rating.

To establish uniform categories across the surveys and to group participants accordingly, questions pertaining to age, gender, and design background were included. The addition of further categories would result in the questionnaire being subject to personal information classifications. Therefore, to avoid such classification, no further questions regarding the participants were included in the survey.

The ultimate inquiry directed towards the cluster of respondents with design expertise was an unrestricted inquiry regarding their favored design alternative, accompanied by a justification for their preference. This provision was established to enable the participants to furnish feedback that was not encompassed by the pre-defined questions in the survey. Furthermore, it was structured as an open-ended feedback mechanism concerning the design, process, questions, or other remarks regarding the questionnaire.

A feedback loop with fellow students and advisors was incorporated in the development of the questionnaires. The survey instruments were implemented using Google Forms, facilitating the accumulation of survey data, and enabling the analysis of data across all responses. Moreover, this procedure served as the data infrastructure for the tables and charts utilized in the analysis of survey findings. Google Forms also simplified the process of getting the respondents to answer the survey, as I could simply share the correct link to either to all or to a selected group for the survey that required design background.

### 3.4.2 Questioner

A questionnaire defined by (Babbie, 2010), is a data collection tool used in research to gather standardized information from individuals. It consists of a series of questions designed to collect specific data from a defined group of respondents. The questions can be either open-ended, allowing free-text responses, or closed-ended, limiting responses to predefined options.

Questionnaires are commonly used in both quantitative and qualitative research and can be administered in many ways, including paper-and-pencil, online, or via phone (Dillman, 2014).

The mode of administration is often chosen based on the target audience and the type of data required.

The design of a questionnaire is critical to its success. As stated by (Fink, 2013), a well-designed questionnaire should be clear, unambiguous, and structured in a logical order to facilitate easy comprehension and completion by respondents. Furthermore, (Bryman, 2016) underscores the importance of ensuring that the questionnaire aligns with the research objectives and adequately captures the required data.

### 3.5 Reliability

Reliability refers to the consistency and stability of the questionnaire's results, across different raters or researchers, and under different conditions. As suggested by (Kvale, 2009), it can be assessed using statistical tests that measure the degree of agreement between multiple raters or the consistency of the questionnaire's items. Validity, on the other hand, refers to the accuracy and appropriateness of the questionnaire's results in measuring the concept or construct that it intends to measure. (“3. 281,2. Explain how reliability and validity are related to each ...”) Validity assesses whether the questionnaire measures what it claims to measure and whether it is relevant and meaningful for the research question, as indicated by (Tjora, 2021).

The reliability of a questionnaire, researchers can use several methods, including test-retest reliability, inter-rater reliability, and internal consistency reliability. These methods, as outlined by (Kvale, 2009), involve administering the questionnaire multiple times to the same or different participants and comparing the results to determine whether they are consistent and reliable. To test the validity of a questionnaire, researchers can use several methods, including face validity, content validity, criterion-related validity, and construct validity. These methods involve assessing whether the questionnaire's items are relevant and meaningful for the research question and whether they are associated with other measures of the same construct or with relevant outcomes, as explained by (Tjora, 2021). In summary, assessing the reliability and validity of a questionnaire is essential to ensure that it is a trustworthy and accurate tool for collecting data in academic research.

### 3.6 Approach to analysis

When analyzing qualitative data, it often involves processing text (Johannessen, 2016). After the observation was carried out, the notes and forms were converted into a detailed text,

which describes what was observed, along with the timings of the process. The observation was coded according to the hypothetical model. The text was first reviewed to identify when the Introduction, coding, application, and translation appeared in the process. Once these were marked out, their lengths could be recorded. The notes from the group meeting were reviewed multiple times so they could be coded. Coding is about identifying essential elements in the collected data and marking them with codewords that describe what the information elements are about (Johannessen, 2016). The notes were categorized so they could be analyzed along with the observation, but also separately.

The survey is used as descriptive statistics. It is not meant to be used to analyze causal relationships. There has been a focus on examining correlations between design experience and non-experience, or how age affects preferences in design trends. Most importantly, whether the respondents would choose one of the designs mockup's examples or would prefer the existing design. The results were first sorted so they could be presented in the media resource. These results are displayed in graphs and tables. Since in several cases there were respondents who used free text answers, these had to be sorted and categorized. To investigate the significance of the data, they were analyzed in conjunction with the literature, previously presented in the theory section of the assignment.

### 3.7 Privacy

A fundamental principle for ethically sound research practice is the requirement of confidentiality. Information from the research project should be handled in such a way that the identities of the informants remain anonymous. Moreover, it is crucial that identifiable information is stored securely (Thagaard, 2018). Comments and observations after the group gathering were anonymized. This was done by removing all information that could identify the individual, such as the informant's name. It is important to take ethical considerations into account regarding anonymity, but in a way that allows the research results to be communicated (Tjora, 2021). Therefore, I filled out a general description in parentheses when I removed names of people, for instance, or used fictitious names for the informants. This helped me remember each of the informants and thus gain a better understanding of the whole in the analysis process. Ensuring user privacy during the collection of survey responses is pivotal for conducting research ethically. The Norwegian Centre for Research Data (NSD) has formulated guidelines to safeguard privacy, which serve as a valuable framework for researchers globally. To evade the inclusion of non-personal and non-sensitive data in my research, I devised my questions and noted observations in such a way that the data collected and analyzed fell outside these categories.

The preservation of participant privacy was a primary concern in this research. To prevent potential issues or distress in case of a data leak or mismanagement, I refrained from asking for personal or sensitive information. My approach was to simplify the process and concentrate on the information necessary for the research, thereby ensuring adherence to the principles of data minimization. This methodology not only facilitated adherence to the NSD guidelines, but it also ensured that no sensitive or personal data became part of my data collection process. If during data collection, any information could potentially be linked back to an individual, I took measures to anonymize this data or incorporated it into a broader quote or reference, ensuring that individual identities were not compromised.

### 3.8 Bias

An element to consider during the execution of group discussions is the potential for bias, which can unduly influence the outcomes of these interactions. Bias could come into play based on pre-existing relationships or familiarity among group members, the setting of the conversation, and the potential influence on the group's preferences.

Because the group discussions were held with co-students who had prior acquaintance with me, there could have been an inherent bias (Krueger, 2014). This familiarity might have influenced the opinions expressed, either consciously or unconsciously. Participants may have leaned towards agreeing with my points of view or, on the contrary, held back from expressing opposing views to avoid potential conflicts.

The environment where the group discussion took place - the school - could also have contributed to bias (Krueger, 2014). The setting might have led participants to present views they perceived to be more 'academic' or 'acceptable' within that environment. This could in turn have skewed the discussion outcomes, away from their authentic preferences or opinions.

Pre-existing familiarity and the specific setting may have affected the group's design preferences, skewing towards favoring certain designs over others based on perceived personal affiliations or the academic context (Flick, 2018).

Interpreting the outcomes of the group discussion it is therefore essential to take these potential biases into account, acknowledging their influence on the conclusions drawn.

## 4. Analysis and Discussion

This section delves into the specifics unearthed from the dual analysis of both quantitative and qualitative data; a comprehensive methodology designed to thoroughly tackle the research questions central to this study. The quantitative analysis involves rigorous scrutiny of numerical data, identifying discernible patterns, trends, and relationships among the respondents. Such an approach facilitates the generation of findings that significantly bolster the objectivity of the study's results.

The qualitative analysis, meanwhile, provides an enriched and expansive comprehension of the subject at hand. It enables a deeper understanding of the responses by exploring the experiences, perceptions, and contextual factors reflected in the study's responses.

The integration of these two methodologies allows for the subsequent chapters to effectively present the results and delve into a thoughtful exploration of their implications. This integrated approach ensures that the findings are not only presented but also meaningfully discussed within the context of the study's broader aims.

### 4.1 Result

#### 4.1.1 The open questionnaire

The empirical data from the open survey for the public is shown here. First a presentation of the participators in the survey and then the findings from it. The survey was sent out via Facebook, LinkedIn, and emails to former professor at California State University Northridge, and 94 completed the survey. The respondents were 77.7% female, 18.1% Male, 2.1% nonbinary and 2.1% preferred to not say. The age distribution of the participants was 77.7% in the 21–40-year age range, 20.2% in 40+ and 2.1% in 20 and younger. The design background of participations is divided by 57.4% has no design background, 11.7% has some design background and 30.9% has a design background.

In This survey the participations were asked to rate their favorite and least favorite design based on certain criteria in the analysis, the criteria were color, text/font, fitting for a cosmetic brand, stye and overall design. The participants were not told which design was the original, unless they were aware of the designs for the brand *Too Faced*. The first design in the survey is dark 70's design, the second is dark color 7+0's inspired design, the third design is an original design and lastly the minimalistic design.

The finding of the general survey was that design number 1 was favored in the color and style section, with the third design/original design being favored by the participants in overall design and most fitting for a cosmetic brand. Based on the survey this design is the

most favored overall. While the second design is the least favored design by all the participants, while design number 4 is favored when it comes to font text. For an overview of all the answers of people look at the figure.

- Spørsmål/Design	1	2	3	4
1 In your opinion which design for you has the most appealing colors?	41%	11%	30%	18%
2 In your opinion which design has the least appealing colors?	17%	31%	23%	29%
3 In your opinion which design has most the appealing looking text?	15%	9%	36%	40%
4 In your opinion which design has the least looking text	12%	33%	30%	26%
5 Which design in your opinion is most fitting for a cosmetics brand?	21%	7%	45%	27%
6 Which design in your opinion is least fitting for a cosmetics brand?	15%	46%	12%	28%
7 Looking at the styles of the design, which do find the most appealing* *style defined by era, like the 70s or by the stye genre like minimalist.	36%	10%	29%	26%
8 Looking at the styles of the design, which do find the least appealing *style defined by era, like the 70s or by the stye genre like minimalist.	12%	33%	29%	27%
9 Looking at the whole design, which do find the most appealing in your opinion?	28%	10%	36%	27%
10 Looking at the whole design, which do find the least appealing in your opinion?	15%	36%	24%	24%

Figure 6 - Heatmap for questions regarding design options 1-4

As this survey has differences in design background and not, the people with a design background favored design 1, more than the people with no design background. Design number 3 was highlight favored by people with no design background, and design 4 saw more positive reception from participants with no design background. While the original design was seen less favorable by people with design background.



Figure 7 - Distribution of preferences for questions in the survey

#### 4.1.2 The open questionnaire

The empirical data gathered from the survey for people with a design background is shown here. First a presentation of the participants in this survey and then the findings. To find participants of the survey, it message was sent out on a Canvas page for all bachelor students at Multimedia technology and design bachelor to reach out if interested. Due to the survey and informal group discussion being connected, the response was lacking. Only 2 people reached out after the post and the rest were asked in person to participate. The survey was completed by 11 participants. The genders split for the survey was 72.7% female and 27.3% male. For the age range 90.9% was in the 21-40 age range while 9.1% was in 40+.

In this survey, participants are requested to assess and provide ratings for four distinct designs related to the "Too Faced Cosmetics" brand, employing a Likert scale for their evaluations. The designs under scrutiny encompass the original brand design and three novel designs that I have created. Getting their perceptions of several design elements, beginning with the color palette, which examines how harmoniously the colors interact in the designs and how well they embody the brand. The next element is typography, which



refers to the evaluation of the typefaces used in the designs, focusing on aspects such as readability and the emotional resonance they evoke.

Participants are also expected to consider the broader design choices, which pertain to the overall layout and various visual aspects. Finally, they are invited to reflect on the extent to which the designs align with prevailing trends. By considering all these elements collectively, participants will gain a holistic understanding of the brand's design. Their responses will be instrumental in providing invaluable insights for my master's thesis.

The respondents provided feedback on various aspects of a series of cosmetics brand designs, including color palette, typography, the font used, alignment with design trends, and overall impressions.

For the first design, the warm color palette was highly appreciated as it aligned well with the brand's original colors. The design was perceived as fun and eye-catching, although some respondents pointed out issues with the logo's typography, suggesting the shadow did not fall naturally, making the logo appear flat. The second design received mixed feedback, primarily negative, due to its intense colors and aesthetics that some respondents felt did not appropriately represent a cosmetics brand. One respondent even mentioned it looked more like a campaign for a non-cosmetics product. The third design was appreciated by some respondents for its simplicity, cleanliness, and overview. However, not all were positive, with one respondent finding it bland and uninteresting.

Finally, the fourth design was applauded by some for its minimalistic, clean design and style, whereas others found it too dark and unappealing. There was also feedback suggesting it had a masculine feel to it and that the logo and typography made the product look like toothpaste or paint, failing to represent cosmetics appropriately.

Overall, the respondents favored warm, fun designs that align closely with the brand's color palette and clearly represent cosmetics. Designs with intense colors or those failing to accurately represent cosmetics were less favored by the participants.

Based on the information provided, it is not possible to provide a quantitative analysis of the responses. The data consists of qualitative feedback on design aspects, and the respondents' personal preference for the best and worst designs. However, if we attempt to give a simple count-based analysis of how often a design was favored or disfavored, we can look at the last part of each response:

Design 1: Preferred most by 5 out of 11 respondents.

Design 2: Preferred least by 2 out of 11 respondents.

Design 3: Preferred most by 5 out of 11 respondents.

Design 4: Preferred least by 5 out of 11 respondents.

These numbers suggest that Designs 1 and 3 were the most popular, each being the favorite of approximately 45% of respondents. Design 4 was the least popular, being the least favorite of around 45% of respondents. Design 2 had mixed reviews, but it was also the least favorite for some respondents. Please note that this analysis is quite simplified and might not capture the full complexity of the feedback given.

- Spm/Design	1	2	3	4
1 Rate the design based on the color palette	3.64	3.09	3.73	3.18
2 Rate the color palette of the design based on ur own preference	2.82	2.00	3.27	2.73
3 Rate the typography of the Logo	2.91	2.73	2.82	2.64
4 Rate the font used in the design	3.27	2.91	3.00	2.73
5 Rate the design based on the design trend	3.18	2.55	3.09	2.55
6 Rate the design based a cosmetics brand	2.91	2.36	3.45	2.45
7 Rate the design as a whole in your personal opinion	2.91	2.09	3.09	2.36

Figure 8 - Designer feedback scoring for design 1-4

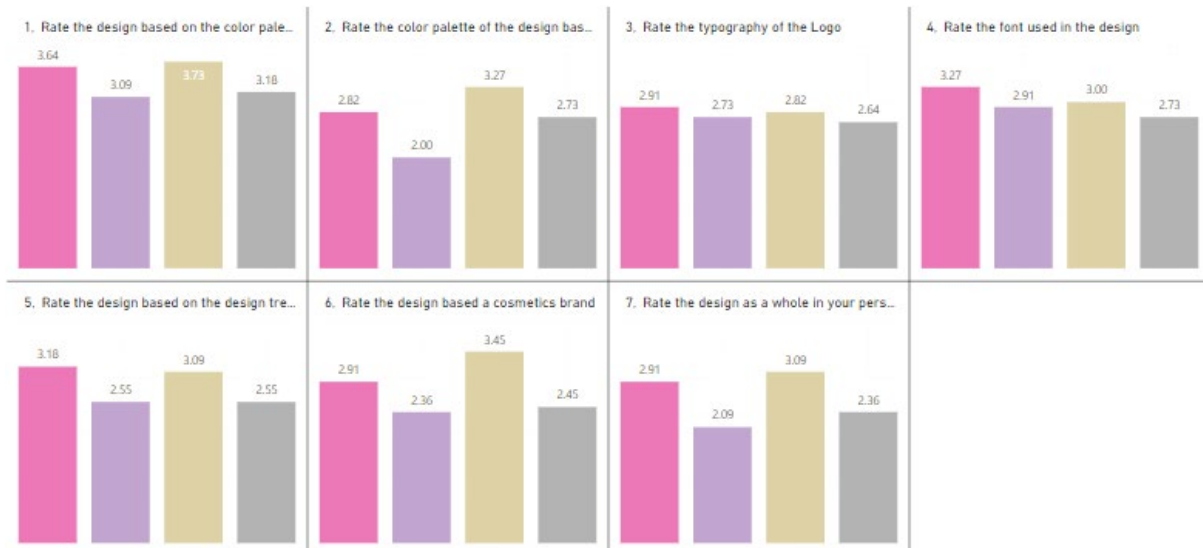


Figure 9 - Distribution of preferences for designer preferences

#### 4.1.3 interview or group session

The participants of the group discussion were students invited from Multimedia technology and design bachelor and was supposed to be the same participants to take the survey. The number of participants in the group discussion did not match the participants of the

discussion. As some of the participants did not complete the survey before arriving at the discussion, all participants were reminded by text to complete the survey after the discussion to get an even number of participants. Therefore, the result of the discussion and survey for design complete line up.

The discussion was held in person, and the people were left to discuss each design shown on the screen. The discussion showed that the favored designs was design number 1 and design number 3, and their least favored was design number 2. This aligns with the answers of the corresponding survey that was sent out to participants. Many of the participants kept the same option as in the survey, while some change their opinion on design number 4, and had a little more positive perception towards the design compared to previous perception about the design. Below *Figure 10* is showing a summary of notes.

Design 1:

- Reminded some of makeup products (blush, bronzer, etc.)
- Enjoyed more fun designs than minimalistic ones
- Warm color palette that matches with a particular brand
- The background pattern is eye-catching
- The logo's shadow doesn't fall naturally on the text

Design 2:

- Colors were perceived as too strong
- Gave the impression of being too dark, like a cold basement rather than a fancy campaign for a makeup product
- The logo and typography didn't represent cosmetics well, resembling toothpaste or paint
- Masculine aesthetic, which could work for a rebrand but not as a representation of cosmetics

Design 3:

- Liked the color palette and simplicity
- Fits well for a makeup brand
- Clean, stylish, and minimalistic
- Eye-catching background pattern
- The logo could be improved with better shadowing
- Muted colors make the logo appear flat compared to the background

Design 4:

- Liked by some for its minimalistic and clean design
- Others found it bland and boring, lacking something to draw them in
- Gray, heavy, and dull appearance

*Figure 10 - Designer comments on design options*

## 4.2 Analysis

Here I am to debate the findings of the data.

### 4.2.1 Research question 1

Does demographic and age interpret designs in different ways? Survey responses indicated a general preference for the original brand aesthetics over the altered design. This trend was noticeable among both individuals with and without a design background, as detailed in figures 4 and 5. Daly and Moloney (2004) assert that rebranding and introducing a fresh look for a brand can impact audience perceptions, a notion that finds resonance in this survey. Interestingly, designs that deviated dramatically from the original were less well-received by survey respondents. Conversely, designs influenced by the 70's trend and cotton candy-inspired aesthetics, which align more closely with the established brand, elicited a more positive response.

Regarding the trend design, participants demonstrated a liking for the light colors and retro appeal of the 70's design. The minimalistic design, however, did not garner much favor during the group discussion. Interestingly, the conversation revealed a gender-based preference: male participants expressed an inclination toward the minimalistic items, whereas female respondents wished for a lighter design. The darker 70's design was universally dismissed in the surveys and was perceived as the least appealing. Feedback described it as heavy and inconsistent with the vibrant color palette commonly associated with the 70's era.

Analysis of the demographics revealed some differences in preferences between men and women, and between designers and non-designers:

Designers mostly favored Design no.1. They appreciated the complexity and depth in design, along with the color usage. In contrast, non-designers favored the original design due to its simplicity and appeal. It is also possible that some respondents who had previous engagements with the company expressed a preference for the original design due to familiarity.

The response to design 4 seems to be polarizing. It was often chosen as the most appealing in various categories but also the least appealing in some. This could suggest that while it stands out and attracts attention, it also has elements that some respondents find unappealing. Responders with design background might find this design a tad simple and uninteresting, but others found it masculine and elegant due to its dark colors.

Design no.1, characterized by the most appealing colors according to respondents, received 41% preference.

Design no.3, representing the original design, secured 30% of the votes for the most appealing colors.

These findings underscore the importance of considering audience preferences and demographic factors in the process of brand aesthetic modification.

#### 4.2.2 Research question 2

Do people respond differently to color and fonts in different designs? People responded differently to the color palettes in the various design options. Design no.1, which featured light colors, seemed to align with the preferences of a considerable proportion of respondents. Design no.2, with its dark purple color, did not specifically stand out in terms of preference. The original colors in Design no.3 had its set of admirers, reflecting the comfort of familiarity. Design no.4, which boasted a minimalistic black and white aesthetic, appealed

to a specific demographic, particularly men. These findings align with (Moon, 2021) argument that color in design can trigger different emotional responses (Moon, 2021)

typeface in Design no.1 was preferred mostly by designers, whereas people without a design background expressed liking the font and color of Design no.4. This difference implies a varying appreciation for design elements among people with various levels of design exposure and experience, which resonates with (Moon, 2021)'s emphasis on the role of typography in enhancing visual communication (Moon, 2021).

There were some readability issues with Design no.4. Its small font and low contrast made it difficult for some respondents to read. The black outline was also highlighted as a factor that compromised legibility. These findings echo Moon's observations about the importance of balance between style and readability in design (Moon, 2021).

Design no.1, with its light colors, seemed to resonate more with people with a design background, while Design no.3 was preferred by those with no design or brand background. When it comes to gender, female respondents favored the color palette of Design no.1, while male respondents preferred Design no.4 and showed a disinclination towards Design no.1. These results underline the significant role of demographic factors in shaping design preferences, which aligns with (Moon, 2021) assertion about demographic consideration in design decisions (Moon, 2021)

There were suggestions indicating that the colors were almost perfect, particularly citing the warm colors that matched with the existing color palette. These responses imply an overall satisfaction with the current brand aesthetics and a resistance to drastic changes. This complies with (Moon, 2021) observation on the importance of aligning design aesthetics with existing brand values (Moon, 2021).

Statistics show a split in design preferences between genders. Around 34% of female respondents liked Design no.1, while a significant portion of male respondents preferred Design no.4. This finding emphasizes the importance of considering gender demographics while making design decisions, a point that (Moon, 2021) frequently addresses in his work (Moon, 2021).

This analysis affirms that colors and fonts significantly impact the aesthetic appeal of a design and therefore, audience perceptions. They should be chosen carefully, considering various demographic and individual factors, a notion supported by Moon's work on design aesthetics (Moon, 2021).

#### 4.2.3 Research question 3

Does a design background affect the perception regarding brand aesthetics? General Group Differences: Present a broad overview of the preferences of the two groups. Were there stark differences in how each group responded to the brand aesthetics or were their responses quite similar?

The two separate groups, one with a design background and the other without, displayed some variations in their responses to brand aesthetics. The patterns of responses indicate a divergence in perception and preferences rooted in their exposure and understanding of design elements.

Both groups showed similar responses overall, however, respondents with a design background were more open to Design no.4. The latter group's exposure and understanding of design principles could explain this. Conversely, Design no.1 received more preference from respondents without a design background, due to its more conventional or accessible aesthetic appeal.

Those with a design background appreciated the depth and craftsmanship in the designs, often looking beyond the immediate visual impact. Their training and exposure allow them to value the intricacies of design that may not be immediately apparent to the untrained eye. In contrast, respondents without a design background were primarily concerned with whether the design's aesthetic expression resonated with them or not.

Perceptions of the brand image varied between the designs. Design no.4 was perceived as masculine and luxurious, a sentiment that emerged from group discussions. For Designs no.1 and no.3, respondents felt they were more appropriate for the selected brand's identity, as discussed in the group conversations. This implies that the respondents were associating the brand aesthetic with a particular image or set of qualities, and their preferences were influenced by how well they felt the designs embodied those qualities.

In summary, while there were some similarities in the responses from the two groups, clear differences also emerged. These differences primarily revolved around the appreciation of specific design elements and the perceived brand image, reflecting the influence of design exposure, and understanding of aesthetic preferences. The findings suggest that while it is crucial to create aesthetically appealing designs, it is equally important to consider the target audience's background and perceptions when developing a brand aesthetic.

#### 4.4 Common findings and deviations

Common findings across the three research questions reveal that the original brand aesthetics were preferred over the altered designs, irrespective of respondents' design

background. Designs that significantly deviated from the original were not well-received. Design elements such as colors and fonts had a considerable impact on preferences, with light colors and easily readable fonts favored. The analyses also highlighted a noticeable difference between the responses of people with and without a design background. Lastly, demographic factors, particularly gender, significantly influenced design preferences.

Deviations:

Although the general trend was to favor original aesthetics, certain designs like the 70s-inspired and cotton candy aesthetics garnered positive responses, indicating an acceptance for evolution if it aligns with the brand's established identity. Similarly, while a significant proportion preferred easily readable fonts, people with a design background showed appreciation for complex design elements and smaller fonts. Another deviation is seen in the mixed feedback for the minimalistic design (Design no.4); it was viewed as masculine and elegant by some but received criticism regarding its readability. This disparity shows a divergence in the perception of aesthetic value and practicality.

## 5. Summary and Conclusion

Concluding the research undertaken in this thesis, it is apparent that rebranding is a complex process with multiple aspects to consider. It cannot be perceived as a quick fix to update or refresh a brand's image. Even when adhering to an evolutionary approach, it requires considerable effort and time to design an updated version that appropriately reflects the brand's identity and appeals to the target audience (Muzellec & Lambkin, 2006).

Throughout this study, it was observed that colors significantly influence people's perceptions and associations with a brand (Moon, 2021). Thus, careful consideration of color palettes is a crucial aspect of the rebranding process, ensuring the selected colors resonate with the brand's intended message and audience.

Future work could entail more iterations on brand design, continually refining the aesthetic elements to better suit the target demographic. A deeper understanding of the demographic could also be beneficial, given the observed influence of demographic factors on design preferences (Moon, 2021). Further user testing with relevant groups could provide additional insights into perceptions of the brand, ensuring the designs remain effective and engaging. It is worth noting the limitations of this study, which primarily pertains to the difficulty in engaging participants in group conversations about the design suggestions. It is a challenge that underscores the need for developing compelling methodologies that elicit active participation from the target audience.

In conclusion, although refreshing a brand design may seem like an easy solution to an outdated brand, it is a process that involves significant work, even within an evolutionary approach. This process requires the careful balance of maintaining the brand's core values

while adapting to current trends and audience preferences. As with any endeavor, this research indicates that thoughtful, well-planned strategies yield the best results in brand design evolution.

I like to have had more time, or more experience to mitigate the lack of time to make an even better product.



## 6. Bibliography

- VanDusen, P. (2022, December 20). *Brand Design trends of 2023*. [Video]. Retrieved from YouTube: <https://www.youtube.com/watch?v=ZMWwwgEYjek>
- VanDusen, P. (2017, December 11). *9 Brand Design Elements Your Brand MUST Have for Designers and Entrepreneurs* [Video]. Retrieved from YouTube: <https://www.youtube.com/watch?v=jB57Pc1W6Ys>
- Muzellec, L., & Lambkin, M. (2006). Corporate rebranding: destroying, transferring or creating brand equity.? *European Journal of Marketing*, Vol. 40 No. 7/8, pp. 803-824.
- Daly, A., & Moloney, D. (2004). Managing Corporate Rebranding. *Irish Marketing Review*, Volume 17 Number 1 & 2, p 30-36.
- Moon, D. (2021). *Creative Strategy for Effective Branding*. And Creative Strategy.
- Mohebbi, B. (2014). The Art of Packaging: An Investigation Into the Role of Color in Packaging, Marketing, and Branding. *International Journal of Organizational Leadership* 3, p. 92-102.
- Elliot, A., Maier, M., Moller, A., Friedman, R., & Meinhardt, J. (2007). Color and psychological functioning: The effect of red on performance attainment. *Journal of Experimental Psychology: General*, 136(1), p. 154–168.
- Singh, S. (2006). Impact of color on marketing . *Management Decision*, Vol. 44 No. 6,, p. 783-789.
- Thagaard, T. (2018). *Systmatikk og innlevelse: en innføring i kvalitative metoder (5. utg.)* . Bergen: Fagbokforlaget.
- Aaker, D. A. (2010). *Building Strong Brands*. New York: Simon & Schuster.
- Wheeler, A. (2017). *Designing Brand Identity*. New Jersey: John Wiley & Sons.
- Schultz, M., Antorini, Y. M., & Csaba, F. F. (2005). Corporate Branding: An Evolving Concept. In M. Schultz, Y. M. Antorini, & F. F. Csaba, *Corporate Branding: An Evolving Concept* (pp. pp. 9-20). Frederiksberg: Copenhagen Business School Press.
- Kapferer, J. (2012). *The New Strategic Brand Management: Advanced Insights and Strategic Thinking*. London: Kogan Page Publishers.
- Olins, W. (2003). *On Brand*. London: Thames & Hudson.
- Ze Zook, J. (2009). Brand and branding. In J. Ze Zook, *Marketing Communications* (pp. p. 77-118). London: BookBoon.
- Keller, K. L. (2006). The importance of corporate brand personality traits to a successful 21st century business. *Journal of Brand Management*, 14(1/2), p. 74-81.
- Lim, W. M. (2012). Branding, marketing and designing for success in the global cosmetics industry. *Journal of Brand Management*, 20(2), p. 101-116.
- da Silveira, C. L. (2013). Reconceptualizing brand identity in a dynamic environment. *Journal of Business Research*, 66(1), 28-36.
- Kozinets, R. V., & Handelman, J. (2004). Adversaries of consumption: Consumer movements, activism, and ideology. *Journal of consumer research*, 31(3), p. 691-704.
- Estee Lauder Comapnies. (2021). *Too Faced*. Retrieved from Estée Lauder Companies: <https://www.elcompanies.com/en/our-brands/too-faced>

- Too Faced. (2021). *TOO FACED CAREERS*. Retrieved from Too Faced: <https://www.toofaced.com/careers-page>
- Olins, W. (1996). *The New Guide to Identity*. London: Gower.
- Temporal, P. (2015). *Advanced Brand Management: From Vision to Valuation*. John Wiley & Sons.
- Gobe, M. (2001). *Emotional branding: The new paradigm for connecting brands to people*. Allworth Press.
- Labrecque, L. I. (2012). Exciting red and competent blue: the importance of color in marketing. *Journal of the Academy of Marketing Science*, 40(5), p. 711-727.
- Ares, G. &. (2010). Studying the Influence of Package Shape and Colour on Consumer Expectations of Milk Desserts Using Word Association and Conjoint Analysis. *Food Quality and Preference*, 21, p. 930-937.
- Davis, M. (2018). *Street Fonts - Graffiti Alphabets from Around the World*. Thames & Hudson.
- Poynor, R. (2003). *No More Rules: Graphic Design and Postmodernism*. New Haven: Yale University Press.
- Aaker, J. L. (1997). Dimensions of brand personality. *Journal of Marketing Research*, 34(3), p. 347-356.
- Keller, K. (2008). *Strategic brand management: Building, measuring, and managing brand equity*. Pearson Education.
- Heller, S. &. (2012). *100 Ideas that Changed Graphic Design*. Laurence King Publishing.
- Eskilson, S. (2007). *Graphic Design: A New History*. Yale University Press.
- Lupton, E. &. (2008). *Graphic design: The new basics*. Princeton Architectural Press.
- Manovich, L. (2013). *Software takes command (p. 376)*. Bloomsbury Academic.
- Duggan, E. (2021). *The History of Y2K: 2021's Hottest Trend*. Retrieved from New Wave Magazine: Retrieved from <https://www.newwavemagazine.com/single-post/the-history-of-y2k-2021-s-hottest-trend>.
- Laing, G. (2004). *Digital Retro: The Evolution and Design of the Personal Computer*. The Crowood Press Ltd.
- Azuma, F. (2021). Gender-Neutral Cosmetics. *Global Business Journal*, 7(2), p. 1-9.
- Bottomley, P. A. (2006). The interactive effects of colors and products on perceptions of brand logo appropriateness. *Marketing Theory*, 6(1), p. 63-83.
- Ampuero, O. a. (2006). Consumer perceptions of product packaging. *Journal of Consumer Marketing*, Vol. 23 No. 2, p. 100-112.
- Kauppinen-Räsänen, H. (2014). Strategic Use of Colour in Brand Packaging. *Packaging Technology and Science*. 27. , p. 663-676.
- Gao, L. W. (2009). The "shaken self": Product choices as a means of restoring self-view confidence. *Journal of Consumer Research*, 36(1), p. 29–38.
- Häubl, G. (1996). A cross-national investigation of the effects of country of origin and brand name on the evaluation of a new car. *International Marketing Review*. 13. , p. 76-97. .

- Venkatesh, V. &. (2000). Why Don't Men Ever Stop to Ask for Directions? Gender, Social Influence, and Their Role in Technology Acceptance and Usage Behavior. *MIS Quarterly*. 24. , p. 115-139.
- Maheswaran, D. &. (2000). Issues and new directions in global consumer psychology. *Journal of Consumer Psychology*, 9(2), p. 59–66.
- Goulding, C. &. (2002). Working Weeks, Rave Weekends: Identity Fragmentation and the Emergence of New Communities. *Consumption, Markets and Culture*. 5.
- Olins, W. (2008). *The Brand Handbook*. Thames & Hudson.
- Lindstrom, M. (2006). Brand Sense: How to Build Powerful Brands Through Touch, Taste, Smell, Sight and Sound. *Strategic Direction*. 22.
- Moggridge, B. &. (2007). *Designing interactions (Vol. 17)*. Cambridge: MIT press.
- Stuart, H. &. (2004). Corporate makeovers: Can a hyena be rebranded? *The Journal of Brand Management*. 11, 472-482.
- Merrilees, B. a. (2008). Principles of corporate rebranding. *European Journal of Marketing*, Vol. 42 No. 5/6, pp. 537-552.
- Holme, I. M. (1996). *Metodevalg og metodebruk*. Tano Aschehoug.
- Creswell, J. W. (2018). *Research design (5th ed.)*. SAGE Publications.
- Urde, M. &. (2013). Brand orientation and market orientation — From alternatives to synergy. *Journal of Business Research - J BUS RES*. 66.
- Bryman, A. (2016). *Social Research Methods (5th ed.)*. London: Oxford University Press.
- Johannessen, A. C. (2016). *Introduksjon til samfunnsvitenskapelig metode (5. utg.)*. Abstrakt.
- Babbie, E. (2010). *The practice of social research*. Wadsworth: Cengage Learning.
- Dillman, D. A. (2014). *Internet, phone, mail, and mixed mode surveys: The tailored design method (4th ed.)*. John Wiley & Sons Inc.
- Fink, A. (2013). *How to conduct surveys: A step-by-step guide*. Sage Publications.
- Flick, U. (2018). *An Introduction to Qualitative Research (6th ed.)*. SAGE Publications.
- Tjora, A. (. (2021). *Kvalitative forskningsmetoder i praksis. (4. Utg.)*. Gyldendal.
- Kvale, S. &. (2009). *Interviews: Learning the craft of qualitative research interviewing*. Sage.
- Krueger, R. A. (2014). *Focus groups: A practical guide for applied research*. Sage publications.

## 7. Figure list

Figure 1- Design #1.....	11
Figure 2 - Design #2.....	12
Figure 3 - Design #3.....	13
Figure 4 - Design #4.....	15
Figure 5 - Revolutionary / Evolutionary graph .....	19
Figure 6 - Heatmap for questions regarding design options 1-4 .....	29
Figure 7 - Distribution of preferences for questions in the survey .....	30
Figure 8 - Designer feedback scoring for design 1-4.....	32
Figure 9 - Distribution of preferences for designer preferences .....	32
Figure 10 - Designer comments on design options .....	33