Role of Axiological Values in Branding, Product Packaging and Design

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Abstract

This paper intends to determine the role of axiological values, particularly moral and aesthetic values in product branding, packaging and design. The term 'design' here should not be confused with the designing of the print content of the packaging, here, design stands for the aesthetic attributes of the product, its color, texture, shape and overall feel that adds axiological value. The paper explores the realms of product branding, packaging and design, keeping in context the axiological aspects that are unintentionally or intentionally being followed by the organizations during these processes.

Keywords: axiological values, product branding, design

1. Introduction

Motivation theory focusing on moral motivation would be utilized to explore of role of moral values in branding. While associating a brand with a product, and when it comes to brand, the psychological theories also play a major role (Ionescu 2010), so the paper keeps psychological theories of motivations as a bridge. Furthermore, all the aspects of product packaging would be explored with a special emphasize on color aspect of packaging, and Metaphysics of color theory would also be applied to explore and establish the role of aesthetic values in packaging. In order to explore and determine the role of aesthetic values in design, design theory would be utilized. After exploring the role of axiological values in all these aspects, the author tried to determine the role of axiological values in customer purchase experience based on the three aspects; branding, product packaging, product design. This paper builds theory on the basis of available literature, supported by the relevant philosophical theories (Ionescu, 2010).

1.1. Objectives

- To explore and establish the role of axiological values, particularly moral and aesthetic values, in branding, product packaging and product design.
- To provide a proposed frame for understand the nature of relationship between axiological values of moral and aesthetics and branding, product packaging and product design.

2. Literature Review

2.1. Marketing & Axiological Values

Marketing is the a function of business which creates value for the customer to get value in return (Venugopal & Viswanathan, 2017) and axiology is all about study of value and we focused on moral and aesthetic values. moral value and aesthetic values have a role in various elements of marketing, which are branding, product design and product packaging, these elements of marketing also position the product in the mind of the consumer which play a crucial role in the purchase decision of the customer (Mattsson, 2008). So marketing has deeply rooted connection with axiological values (Handriana & Tanti, 2013).

Axiological is the branch of philosophy that undertakes the study of principles and values (Mattsson, 1988). The framework of these values is divided into two main types: aesthetics and ethics. Ethics is related to the inquiry of morals and personal values. Aesthetics is about the evaluation of the dynamics of the standards of beauty, joy or taste. In axiology, education exceeds beyond knowledge as it also undertakes the quality of life. The very concept of axiology is also derived from religion, in the context of bible, the need for self-preservation and self-continuation is innate in humanity. Humans, like animals, need food and shelter, as well as the desire to reproduce. But there's another set of values we're looking for: truth, beauty, and love. These are distinct requirements and ideals that the animal kingdom is unconcerned with. The Bible explains to us the answer to why the necessity for truth, love and beauty subsists. We are both physical and spiritual beings. We are created in the image of God (Genesis 1:27). God is higher than the natural world—He is "super-natural"—and so we are created in the image of what is supernatural. Therefore, we value what is supernatural and intangible. "For in Him we live and move and have our being".

2.2. Role of Moral Values in Branding

Since the earliest times makers of merchandise have utilized their brands or stamps to recognize their items. Pride in their items has most likely had an impact in this. All the more especially, by distinguishing their items they have furnished buyers with a method for perceiving and determining them would it be advisable for them they wish to repurchase or prescribe the items to other people (Mccabe & Boyle, 2006). . The utilization of brands by makers has grown extensively throughout the long term and particularly somewhat recently. In any case, the capacity of a brand as recognizing the products of one maker from those of another and of in this way permitting

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shoppers opportunity of decision has stayed unaltered. The manners by which brands have created throughout the years are basically triple. To begin with, overall sets of laws have perceived the worth of brands to the two makers and buyers. Most nations on the planet currently perceive that licensed innovation - brand names, licenses, and plans, copyright - is property undeniably and hence give freedoms on the proprietors of such property. Furthermore, the idea of marked products has been stretched out effectively to embrace administrations. In this way the suppliers of monetary, retail or different administrations can now for the most part treat them as marked items, if they are recognized from those of contenders. Consequently administration marks currently for the most part partake in similar legal freedoms as item marks. Thirdly, and maybe above all, the manners by which marked items or administrations are recognized from each other have progressively come to embrace impalpable variables, as well as such genuine elements as size, shape, make-up and cost. The brand characteristics which customers depend upon in settling on a decision between brands have become progressively unobtrusive.

Moral values play a vital role in branding because a brand is a medium of recalling the values associated with a particular product and when a product undergoes the branding process (Handoyo, 2015). then Axiological principles subtly play a vital role in this process and after its completing when the brand is launch and a customer is exposed to it, even then axiological principles play a vital role in the motivation of customer which is intrigued by a brand. We can better understand this connection through Humean theory of motivation. According to Humean perspective, solely belief is not sufficient for motivation, It always demands, in addition to belief, the existential role of a conative desire. Therefore, moral belief is not sole originator of moral motivation, but it must depend upon intrinsic motivation or preexisting desire, which leads to actual action (Zahn, Oliveira-Souza, & Moll, 2020). In our regular day to day existences, we stand up to a large group of moral issues (Walker, & Frimer, 2015). Whenever we have thought and shaped decisions about what is correct or off-base, positive or negative, these decisions more often than not have an obvious hang on us. Albeit eventually, we don't necessarily in every case act as we suspect we should, our ethical decisions commonly spur us, essentially somewhat, to act as per them. At the point when rationalists discuss moral inspiration, this is the essential peculiarity that they look to comprehend. Moral inspiration is an occasion of a more broad peculiarity — what we could call regulating inspiration — for our other standardizing decisions likewise commonly make them propel force (Curren, & Ryan, 2020). At the point when we make the regularizing judgment that something is great as far as we're concerned, or that we have motivation to act with a certain goal in mind, or that a particular strategy is the objective course, we likewise more often than not be moved. Numerous savants have respected the inspiring power of standardizing decisions as the key element that marks them as regularizing, accordingly recognizing them from the numerous different decisions we make. Rather than our standardizing decisions, our numerical and observational decisions, for instance, appear to have no natural association with inspiration and activity. The conviction that an anti-toxin fixes a particular disease might move a person to take the anti-toxin, assuming she likewise accepts that she has the contamination, and assuming she either wants to be restored or decides that she should treat the contamination to her benefit. Completely all alone, in any case, an experimental conviction like this one seems to convey with it no specific persuasive effect; an individual can decide that an anti-toxin most successfully fixes a particular contamination without being moved somehow. So In this sense the axiological constituents of a brand create an intrinsic motivation which ultimately leads to strong brand recall and thus affects customer purchase decision. Hence, there is a significant role of moral values in branding.
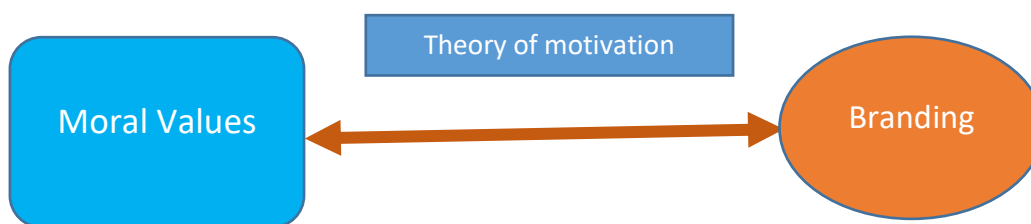

Figure 1. Role of Moral Values in Branding

The Ancient Greeks utilized the expression "chroma" while discussing variety. In any case, did "chroma" mean tone, immersion, brilliance or the entirety of the abovementioned? In "Shade, Brightness and Saturation in Classical Greek Chroma Terms", Ekai Txapartegi contends that Plato's Timaeus gives proof that in Classical Greek "chroma" alluded to tint (Chirimuuta, 2017). (I ought to bring up that a minor remedy is required. The expression "Leukon" (White) is erroneously deciphered as "Dark" and the expression "Melan" (Black) is mistakenly interpreted as "White".). As Txapartegi notes, Plato makes reference to roughly ten chroma terms in the Timeaus.

Newton recommended that there are endlessly many tones. In "The number of Colors?" Kirsten Walsh tends to this case and contends that it ought to be perceived as an epistemological, rather than a powerful, guarantee. She further contends that Newton favored the seven principal tones for tasteful, not supernatural, reasons (Goldman, 2015). As indicated by her, Newton's trials uncovered that the light going through the crystal didn't hold its

roundabout shape when projected to the screen, as anticipated by the got view, yet all at once seemed lengthened. This perception drove Newton to presume that, in opposition to the got view, white light isn't unadulterated or homogenous, yet is comprised of various refract capacities. These discoveries brought about Newton's New Theory, as indicated by which white light must be created by blend. Olaf Müller, in his commitment "Goethe contra Newton on varieties, light and the way of thinking of science", investigates the meaning of Newton's trial considering Goethe's study. He contends that Goethe properly noticed that Newton's perceptions were hypothesis loaded. Goethe, thusly, merits recognition for calling attention to an irregularity between the strategic origination of researchers and their genuine practices.

Zeng, et. al (2020) provides an interesting take on variety transcendentalism, starts with the questions: "Is there variety according to the watcher? Or on the other hand are the tones impartially genuine?" and goes on to questions such as "Is there actually variety on the planet, regardless of whether nobody has come to see it?" and tries to Contemplate every one of the various creatures and the distinctions in what colors look like. A few tones are not shown by any means, some are not many tones, and some are a large number. For instance, some monkeys look quite terrible in red. Birds and honey bees frequently see colors in the UV range. Different creatures see colors up to the infrared reach. individuals don't know both. Since it is , it might have all the earmarks of being obviously hued to the watcher's eyes. In any case, does this simply show that various creatures can see various tones? It doesn't need to imply that tones are just according to the watcher. Request yourself which from these creatures sees the genuine substance of the world. You can reply, they all do! The world is brimming with colors, so it's no big surprise that various creatures have developed to see various pieces of the full-variety range. Then there could be more behind it. Various eyewitnesses might see various varieties when given a similar light as the info. This isn't because of the distinctions in that frame of mind on the planet, yet to the distinctions in the visual framework. At the end of the day, the apparent tones are relative, so the genuine varieties can't be dispassionately understood. You might try and decline to recognize the apparent variety and the genuine variety (Marmodoro, and Grasso, 2020). Obviously, we might consider variety just as agony. The apparent aggravation is simply ... torment. Obviously, when the needle punctures my skin and harms me, the aggravation is totally emotional. It doesn't check out to inquire, "If nobody stings, would the needle actually hurt?" However, for the bizarre explanation of variety, the deception that it is impartially dissipated remains. The whole surface of things Still, not at all like agony, colors positively appear to be dissipated all over. For what reason might I at any point get this gander at face esteem? We should consider it briefly. Have two individuals get water and placed their hands in a pot at a set temperature (for instance, 70 degrees). How about we pour cold water (for instance, 35 degrees) into the principal individual's hand. Request that a subsequent individual pour boiling water (eg 100 degrees) over him.

It appears to be very clear that while the water is at a steady temperature, one individual feels the water is hot and another feels it truly cold. This is on the grounds that the chilliness and intensity of the water is totally in the possession of the watcher. You can project chilliness and intensity onto the actual water, however it's not actually there. Similar applies to colors. It is additionally according to the watcher. However, as on account of cold and hot, we erroneously project them into the world. Obviously, this conversation rotates around the distinction between the abstract view of chilliness and intensity and their objective connection temperature. At long last, we say that we want to recognize apparent varieties (which can change contingent upon the watcher's condition) and goal colors that are fixed freely of the watcher. .. In any case, the variety is by all accounts not the same as the temperature. Being red just implies that it looks red. For instance, it doesn't seem OK to say that a red surface that looks dark in the wake of being enlightened by yellow light is as yet red. This shows how we with no obvious end goal in mind discover that something is the shade of what a variety really resembles under white light. This is only a show, a language stunt. Do you need to pick both extreme variety incredulity and innocent variety authenticity? I suspect visitor Jonathan Cohen has an extremely brilliant viewpoint on this issue.

The whole point of packaging is to attract customer through a tempting visual stimuli and color plays a vital role in it (Logue, 2016) and color creates a particular visual aesthetic which determines the role of aesthetic values in product packaging. Packaging has 4 components colors, visuals, typography and format. Color being the most instrumental in terms of stimuli and recall. The above discussion on color theory and metaphysics of color has provided solid ground for establishment of the theory that aesthetic values plays a vital role in product packaging having color as an instrumental stimuli.
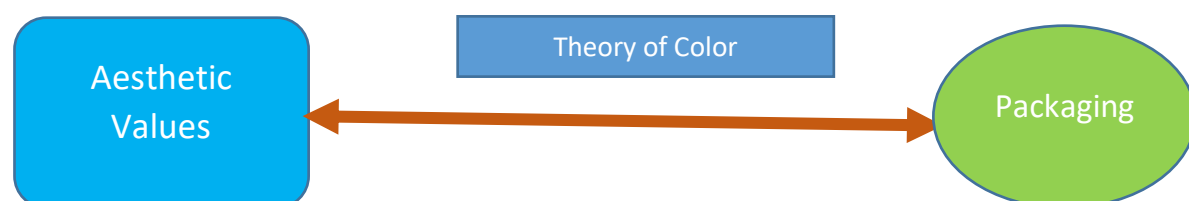

Figure 2. Role of Aesthetic Values in Packaging

2.3. Role of Aesthetic Values in Design:

It is the design that has a major impact on how the viewer perceives the product. Design theory is a collection of principles that professionals use to create effective designs. If you are interested in a design career or want to complete a design project, understanding these principles help you determine the visual elements that best represent the purpose of your finished product (Binangkitsari, & Sulistiono, 2018).

. This article defines what design theory is, explains its importance in graphic design, lists different types of design principles, and provides work tips on design principles and best practices. Graphic designers often apply these theories when creating images for marketing purposes such as marketing campaigns and brand management (Binangkitsari, & Sulistiono, 2018). This helps the artist understand how to effectively convey a message to the audience through visual clues. This theory helps designers learn how aesthetic principles affect the viewer's interpretation of design products. Design Theory helps both companies and designers create visually appealing and practical products. That principle helps developers explain their problems and use design elements to create human-centered solutions (Baldassarre, et. al, 2020).

. Design principles usually help designers understand elements such as proportions, colors, scales, textures, grids, lines, volumes, spaces, and achieve balance, rhythm, hierarchy, patterns, emphasis, and unity. Helps you understand how to place. It also helps creators convey their message to their viewers in a clear and thoughtful way. For example, if you want to show the importance of climate protection, you can create a design that shows how animals, plants, people, and technology interact. On the basis of above discussion we can conclude that Design theory has elements which are inter connected with aesthetic values hence design has its deep roots with aesthetic values (Baldassarre, et. al, 2020).
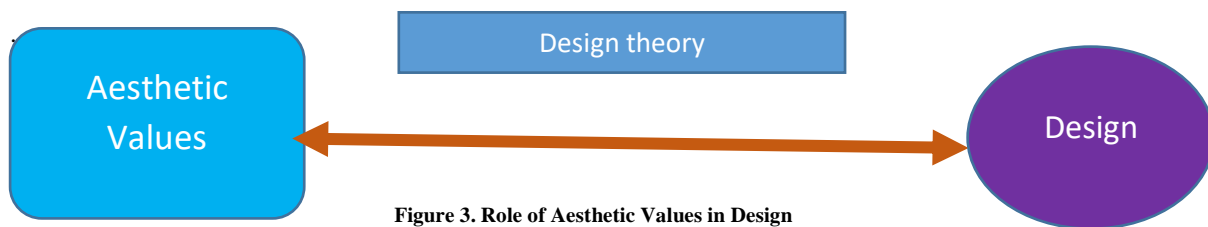

Figure 3. Role of Aesthetic Values in Design

2.4. Customer purchase decision:

Hence, there is an indirect influence of Axiological values in customer purchase decision (Grewal, et al, 2017)., as a customer makes the decision through relevant product external aesthetic features which are packaging, branding and design, and these factors are influenced by axiological elements hence, axiology can be considered indirectly linked to formation of customer purchase decision (Ponsonby-Mccabe, & Boyle, 2006).
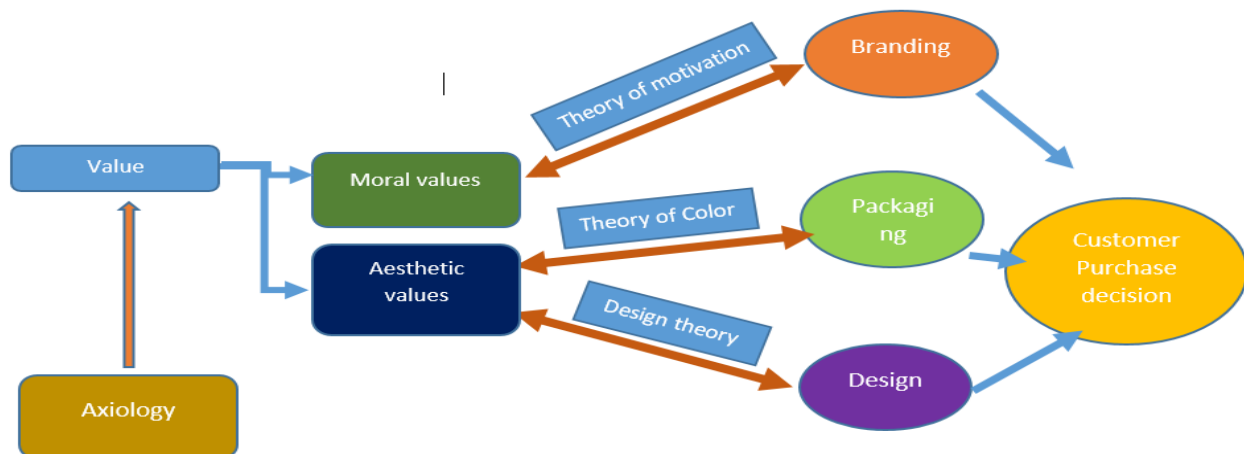

Figure 4. Customer Purchase Decision

3. Conclusion

The theoretical framework presented in this paper has determined the role of aesthetic and moral axiological values in design, packaging and branding, it has been found that these three process have an aspect of axiological values, particularly aesthetic and moral, even though these values are not intentional kept in consideration but they is a natural philosophical role. These three aspects of marketing play a vital role in customer purchase decision, so indirectly moral and aesthetic values influence the customer purchase decision. This framework can be explored further by taping in to the customer buying roles and determine the role of axiological values in these roles.

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