1. INTRODUCTION

Happiness is an ancient topic. Philosopher Epicurus (n.d) says: "happiness ranks the first among all goodness and all our efforts are for obtaining happiness". At the same time, he emphasizes our moral code is to do the best to minimize hurt, maximize happiness and share happiness with others. Democritus (n.d) believes life is aimed to pursue happiness and pleasure, containing not only sensory enjoyment but also spiritual goodness [1]. People’s desire for happiness never changes in all times. Ethics of happiness advocated by philosophers further indicate direction for human efforts, and those viewpoints and goals are in agreement with current design ideas. Design is aimed at human beings’ common welfare and designers deservedly undertake the mission of “designing happiness”; communicating happiness image of a product rightly corresponds to this ideal. Products are generated in response to human demands. After everyday needs are satisfied, people gradually realize products should possess spirituality to meet their perceptual demands besides satisfying practical reasonable needs; especially in present busy and highly-pressured modern society, impatient and impetuous moods often make us sink into apathy and surrounding products are playing a key role. Fiske [2] describes in his book “Understanding Popular Culture”: inner spiritual level of product has surpassed material level and plays a role of comforting people. Products in agreement with inner feelings always inspire people and compensate for needs and desires that cannot be satisfied temporarily [3]. Specified information communicated through product image can meet some kind of demand deep inside people’s heart [4]. Norman [5], who proposes an idea of emotional design, emphasizes emotion can change user’s recognition and help user convert from rational thinking into emotional thinking. Product is infectious, which should be utilized to create sense of happiness. To achieve this purpose, the design of product should be more considerate, impressive and moving; sensory and emotional experience brought by product can evoke user’s feeling of happiness. From viewpoint of current design, its idea resembles modern emotional design and the difference lies in that the product is endowed with a function of motivating and inspiring. Nowadays, when we see a product with visual aesthetic feeling, we may feel curious but won’t necessarily buy it. However, if we find a product that evokes happiness sense, we always want to own it to increase self-power. Catering to human eternal desire for happiness is a key point for enhancing spiritual value of product. After the introduction of sensory experience and cultural experience, happiness image presents a kind of new design view and make people understand product with their heart.
New life pattern has changed relationships between human and product, and promoting mental interaction between product and people will inevitably become a trend of design in the future. How to bring people a sense of happiness through product? What kind of design element should the happiness-sense product possess? After analysis of relevant researches, this study discusses potential factors that constitute happiness image, in hope of making happy feeling everywhere in life through communicating happiness image of product.

2. RELEVANT RESEARCHES

2.1 The Definition of Happiness Image

Definition of “happiness” was firstly originated from ancient Greek word “ευδαιμονια”, the English translation of which is “human flourishing” and means human flourishing and thriving. Happiness comes from feelings and sharing in life, values different groups’ common existing and flourishing, and contains strong moral consciousness [6]. In History of Happiness, McMahon [7] generalizes western views on happiness throughout over two thousand years since ancient Greece: during Homer period, happiness refers to luck; ancient Greek philosophers believe happiness equals wisdom and virtue; in age of enlightenment, happiness means making merry while one can. Modern psychology mentions the term “subjective well-being” and emphasizes happiness is a pleasant state inside people’s heart and a kind of attitude toward life; such attitude is composed of recognition and emotion at least [8]. The father of positive psychology Martin [9] thinks the aim of happiness sense is to achieve splendid life and makes a conclusion: joy, participation and intention=happiness. Hunter Institute of Mental Health [10] generalizes “POWER” indicators for modern people’s mental health and happiness feeling, and proposes five perspectives of happiness sense-positive, optimistic, whole person, enjoying life and recovery flexibility. Feeling of happiness originates from nice interactions between others and self, human and human as well as people and society; all these interactions can make happiness sense stronger.

Feeling of happiness, which refers to experiencing the best function and experience, is an element constituting nice life, contains two important components-fun and significance-and needs double satisfactions with material and spiritual life [11]. Happiness also means “life satisfaction”, and emphasizes emotional state is more important than subjective perception; instant mental feeling is also valued [12]. Pursuing happiness has always been human instinct. Maslow’s need-hierarchy theory [13] indicates human motivations and desires constitute a hierarchy of needs; the development of needs contains different stages and higher-level needs can only be met after basic needs are satisfied. Similarly, the trajectory of human’s pursuing happiness evolves from the lowest level of physiological desire into the highest-level spiritual exploration, and feeling of happiness is correspondingly getting stronger. Jorgensen and Nafstad [14] believe development of good life features a change from simplicity to complexity and is divided into four levels-the pleasant life, the good life, the meaningful life and the full life. Feeling of happiness is also gradually strengthened through various stages: from physiological needs to psychological satisfaction, reaching the peak when the spirit is full and rich.

At the end of 19th century, German philosopher Paulsen [15] especially emphasized on self-actualization theory (seblstverwirklichung) of happiness and thought self-actualization for the pursuit of beauty and goodness is an important resource of happiness feeling. Human’s sense of happiness mostly derives from top-experiences, which is a kind of flow state representing people’s completely devoting to some matter and brings mental enjoyment that transcends emotion [16]. To sum up, feeling of happiness could be created through experiences of body (physiological), heart (psychological) and soul (spiritual). Physiological experience comes from sensory comfort and is a kind of material satisfaction; psychological experience, originated from perceptual touch, is emotional satisfaction; spiritual experience springs from significance of presence and realizes mental satisfaction. Sense of happiness becomes stronger along with an increase in the level and thus creates rich and colorful life (Figure 1).

2.2 Design Happiness Sense of Product

Definition of modern product has changed. Besides practicability, modern product is a medium that...

Figure 1: Three levels of happiness image
Communicating Happiness Image of a Product

communicates information and expresses emotion. In this 21st century, mainstream of design development emphasizes “humanized” design centering on users’ demands [17]. Core value of design evolves from functional and physiological needs into psychological and spiritual needs [18]. Japanese scholar Nagamachi [19] proposes Kansei Engineering, which means the product design is based on consumers’ psychological feeling and image and consumers’ mental demand is the first consideration for product development. Pleasant sense of product is valued; however, to actually move people’s heart, it’s essential to offer users deeper experience. Jordan [20] thinks that more comprehensive and newly oriented ergonomics research about relationships between human and product should be conducted in the future. Inner-level exploration can improve spiritual value of product, help change human-object relationships, and initiate conversations between product and people [2]. Current products possess feelings and perception but lack sense of being moved, generation of which needs methods surpassing emotion. Happiness image has a function of easing and encouraging people’s heart, and makes people experience happiness and learn how to be happy. Product is the best medium for communicating sense of being moved. The design of happiness image is aimed at “moving people”; it includes not only user’s one-way perception and preference for product but also two-way communications between user and product (Figure 2).

2.3 Explicit factors of happiness image

Explicit factors of happiness image are mainly presented through product forms. Sensory image makes information created by product satisfy user’s demands on aesthetic feeling [4]. Sensory image is mostly caused by colors, shapes and materials of product and brings different subjective feelings as result of influences by user’s inborn intuition and acquired experience. Crozier [21] points out that information or symbol indicated by product shape is relative with user’s psychological perception and preference for product but also two-way communications between user and product (Figure 2).

2.4 Implicit factors of happiness image

Regarding research on implicit factors of happiness image, current literatures show a trend of pilot investigation into spiritual value of product. The first is sense of being exclusive. When purchasing products, people have three purposes: material happiness, spiritual happiness and self-expression [24]. Consumers will choose products in agreement with personal life pattern and emotion to meet their demands and desire [3]. The second is feeling of familiarity. Interactions between human and product are composed of aesthetic experience, experience of meaning and emotional experience [25]. In Lilley’s viewpoint [26], the introduction of human thoughts, notions and habits into design consideration contributes to sustainable value of product. The third is nostalgic feeling. D.J. Huppatz [27] believes nostalgic emotion is a kind of human instinct in the face of future uncertainty, so as to weaken anxiety about the future through recalling past value. In addition, cultural codes can also touch consumer’s old memory and stimulate emotional response; products endowed with significance exert effects on user’s subconsciousness and cause emotional resonance [28]. The fourth is sense of belonging. Mugge [29] thinks people favor some product due to four major causes: Self-expression, Group affiliation, Pleasure and Memories. Product design should integrate happy life experience into product pattern; besides enriching experiences of using product, it also helps strengthen attachment between human and object. The fifth is moral feeling. Combining with Maslow [13] and Tiger’s theories [30], Jordan [20] classifies pleasure into physio-pleasure, psycho-pleasure, socio-pleasure and ideo-pleasure. Ideo-pleasure contains strong social consciousness and the belief of “different groups’ common flourishing”. Consumers’ ideological recognition of product can further enhance product value [31]. The sixth is sense of achievement. Luh [32] believes User Successive Design benefits realization of self-originality, offers consumers predominance in the
creation of everyday life products, and improves spiritual value of product. When these six perspectives are corresponded to happiness image levels, the first three items reflect emotional feeling of being moved, and the latter three items present meaning of existence.

Two major aspects of design of product happiness image (explicit and implicit factors) concretely present connotation of happiness image (Figure 3). If the product design is combined with elements that can increase mental power, such product will have positive influences on human heart and bring an effect of easing, encouraging and inspiring people. This is a challenge for future product design and will lead product design to a brand-new field.

3. RESEARCH DESIGN

To deeply investigate the key to design of product happiness image, this study is carried out through two stages by means of focus group. Focus group, a qualitative research method using group interviews to collect group members’ recognition, attitude and behavior towards research topic, is a kind of exploratory data collecting mode and an important tool for concept confirmation. Focus group of this study is composed of five experts with more than two years of design practice experience. For comprehensiveness of research results, this study is done through two stages. At the first stage, dinner plate is used as test sample, so as to obtain formal elements of happiness-image product and investigate its explicit features. The second stage collects experts’ opinions on design techniques of happiness-image product, thus to get inherent elements and implicit features of these products.

3.1 Stage One—Analysis of Explicit Features

1. Ask five experts to make a brief description of 30 pieces of randomly coded dinner plates according to three formal features-shape, color and texture (Figure 4).

2. Based on above descriptions, among these 30 plates, five experts (coded as A, B, C, D, E) pick out 5-8 pieces featuring shapes, colors and textures that provide sense of being happy or unhappy. In this way, samples accepted by all experts are chosen. (Figure 5)

3. The chosen samples are named according to above descriptions, and contrast results of formal characteristics of happiness image are as below (Figure 6):

Analyses results show complete organic forms provide stronger sense of happiness than split or geometric forms; happiness feeling of warm and bright colors is greater than that of cool and gloomy colors; pliable natural texture generates stronger happiness sense than rigid man-made texture. Products with above features are repeatedly shown in above table.
3.2 Stage Two—Analysis of Implicit Features

This stage conducts connotation exploration through focus group. Two interview questions include: 1. How to communicate happiness image through design connotation of product? 2: Among previous product design experiences, which technique can resonate happily in consumers? Five experts (coded as A, B, C, D, E) are asked to propose viewpoints and opinions on the design of happiness-image products. Content of verbatim transcription is classified, coded and named as below (Figure 7):

According to results of coding verbatim transcription, six implicit features of happiness-image product are obtained: specialty, sharing, symbol, memory, health and participation. As these complicated data are not suitable for listing here, please contact the author for detailed content of this section.

Figure 6: Contrast results of formal characteristics

Table: Implicit Features of Happiness Image

<table>
<thead>
<tr>
<th>Axes</th>
<th>Excerpt from verbatim transcription</th>
<th>Data resources</th>
</tr>
</thead>
<tbody>
<tr>
<td>Specialty</td>
<td>Each time I see product featuring self-personality, I have a feeling of being different from others.</td>
<td>A-03</td>
</tr>
<tr>
<td></td>
<td>Own a rare product.</td>
<td>C-04</td>
</tr>
<tr>
<td></td>
<td>Consumer’s feeling of being exclusive and unique.</td>
<td>D-03</td>
</tr>
<tr>
<td>Sharing</td>
<td>Value its atmosphere of sharing and emphasize design that possesses a sense of wholeness.</td>
<td>A-01</td>
</tr>
<tr>
<td></td>
<td>This product must be possessed or shared by all people.</td>
<td>A-02</td>
</tr>
<tr>
<td></td>
<td>Be able to present a re-union or satisfactory image.</td>
<td>E-02</td>
</tr>
<tr>
<td>Symbol</td>
<td>The integration with auspicious ornamental patterns resembles ancient blue and white porcelain.</td>
<td>A-04</td>
</tr>
<tr>
<td></td>
<td>Introduce traditional figures to create an impression of happy and harmonious family.</td>
<td>B-02</td>
</tr>
<tr>
<td></td>
<td>Add globally used pictures and languages representing happy sense, e.g. the shape of “heart”.</td>
<td>D-02</td>
</tr>
<tr>
<td></td>
<td>Use symbolic meaning of cultural code to express happiness idea.</td>
<td>E-01</td>
</tr>
<tr>
<td>Memory</td>
<td>Mental interactions between people presenting product and the product user.</td>
<td>B-01</td>
</tr>
<tr>
<td></td>
<td>Nostalgic emotion driven by long-term national memories of ceramic culture.</td>
<td>C-03</td>
</tr>
<tr>
<td></td>
<td>Smell or trace that can stimulate happy memories.</td>
<td>D-01</td>
</tr>
<tr>
<td>Health</td>
<td>Natural products are preferable, such as pottery and wood-made things.</td>
<td>A-05</td>
</tr>
<tr>
<td></td>
<td>Product materials should be nontoxic and safe.</td>
<td>B-03</td>
</tr>
<tr>
<td></td>
<td>Whether the components of product are healthy and organic.</td>
<td>C-01</td>
</tr>
<tr>
<td></td>
<td>Health image of product also matters.</td>
<td>E-03</td>
</tr>
<tr>
<td>Participation</td>
<td>Modification can be made in accordance with consumer’s preferences; flexible design that satisfies desire for achievement.</td>
<td>B-04</td>
</tr>
<tr>
<td></td>
<td>Make the product has diversified appearances, which can be integrated into different life contexts depending on user’s preference.</td>
<td>C-02</td>
</tr>
<tr>
<td></td>
<td>A part of user’s efforts are contained in the product.</td>
<td>E-04</td>
</tr>
</tbody>
</table>

Figure 7: Codes for implicit features of happiness image
4. CONCLUSIONS

Results of literature analysis and focus group show that communicating happiness image of a product must emphasize on external and internal representations; design can be conducted according to features of these representations (Figure 8).

We map constituent elements of happiness-image product into three levels of happiness image (Figure 8). From viewpoint of sensory enjoyment, people’s initial happy experience of product originates from external form of product. Complete and organic shapes, warm and bright colors as well as pliable and natural texture are easily to cause feeling of happiness, and this is because people pursue nice, satisfactory, natural and healthy life. Regarding emotional strike, no matter sharing common memories, perceiving cultural code or recalling past affairs, people’s emotional instinct will result in a series of warm and happy feelings of being moved. In terms of meaning of presence, human needs levels are reflected by product image. If the instinct of pursuing self actualization can be satisfied through product, the product will feature a power of inspiring and affecting people. Through exclusive feeling of self identity, achievement sense of participation in product production, and moral feeling of contribution to the environment, product spirituality makes beauty and goodness of human nature explicit.

In the future, based on above results, this study will develop products with happiness image to conduct consumer test. Major contributions of this study include following two points: 1. direct new orientation of product design thinking by discussing characteristics of products with happiness image; 2. establish attachment between human and product by research on spirit-oriented product, thus to indirectly achieve the goal of sustainable design.

Remark:
The sources of all images please require the author.

REFERENCES
10. Hunter Institute of Mental Health; Building Better...
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