1. BACKGROUND AND PURPOSE OF RESEARCH

Globally, the growth of traditional industries has stagnated, or worse, has begun to decline. For example, Kaga Yuzen [Note 1] —a traditional dyeing industry of Ishikawa Prefecture, Japan, has lost its vitality. The skilled-laborer count in this industry is dwindling, which causes a scarcity of successors and an existential crisis for the industry. Recently, academic research pertaining to analyzing the correlation among customers' superficially unreadable subconscious (Kansei, desires, and thoughts), and product manufacturing, has gained traction. Cognitive scientist Donald Norman discussed user-centered design and usability [1]. Yamamoto, Mukai, Yusof, Taura, and Nagai reported their research concerning the creative thinking process [2]. Zhou and Nagai studied the impression given by uniform color [3]. Senoo [4] reported the perspective of Kansei-based product manufacturing. Additionally, Matsuoka and Yamamoto [5] investigated emotional-value behaviors related to lifestyle and fashion. They reported that regarding fashion-sensibility-value behavior, people tend to have different opinions depending on their lifestyle. Based on the findings of these extant studies [5], adoption of new product development approaches is needed to help understand and meet customers’ subconscious demands. As described above, research on Kansei has attracted attention. However, no study has been conducted focusing on individual users’ subconscious behaviors. The creators’ creativity is also extremely important; however, as the product is user-oriented, considering subconscious Kansei and user desires is necessary. We believe further research is required in this regard.

For example, the globally declining traditional industries are in a stage of inability to change because of the conflict between preserving tradition and accepting new values. Consequently, they do not possess the necessary insight to manufacture products that meet customer demands. Accordingly, we hypothesized that several traditional industries lack an understanding of customer demand. Thus, in this study, we analyzed the subconscious Kansei and desires of users to gain accurate insights into customer aspirations without repeating previous failures. We propose a marketing model based on new metrics, and considered the Kaga Yuzen industry is as a sample for testing our hypothesis.

This study aims to address the gap between product manufacturers and end users. Currently, all product design processes are operated solely on designer process intuition in the absence of a clearly defined procedure. Even if a company has a clear industrial design process, sometimes, it may overlook some important elements. Therefore, we need to determine the priority areas and formulate a design approach to be followed to meet user expectations.
2. RESEARCH APPROACH

This study was conducted based on a multifaceted approach comprising five steps (Figure 1): pre-research, focusing and verification through experimentation (experimental evaluation), behavioral and psychological survey, Kansei and desire analysis, presentation of results, and discussion.

All surveys were conducted according to the code of ethics as prescribed by Kanazawa College of Art. After initially determining the essential direction through pre-research, we proceeded with designing products considered desirable. Subsequently, the results obtained in this study were verified by performing experiments involving the designed products. Surveys pertaining to customer behavior and psychology were conducted to analyze their Kansei and desires [6]. Thus, we were able to read their subconscious reactions and isolate several points. Based on these, we derived a reliable methodology and proposed a universal Kansei marketing model.

Notably, the process of applying proposed methodologies in the future to obtain similar results is difficult to understand. However, our results can provide important clues and rationale that can be utilized for generalized processes.

3. PRE-RESEARCH

3.1 Status of the kimono industry

The demand for traditional kimonos in modern Japanese society has diminished mainly because the garment is not suited to modern lifestyles. Thus, it is not worn daily. Currently, kimono use is limited to traditional ceremonies—tea ceremonies, flower arrangement ceremonies, and Kabuki theater—which have recently become increasingly simplified. This has led to fewer people wearing kimonos.

We conducted a survey for gauging the opinions of industry professionals and the market regarding the daily use of kimonos. Moreover, a literature survey was conducted to track the temporal changes in the popularity of Kaga Yuzen. The following statement from the cooperative Kaga Dyeing Promotion Association summarizes the Kaga Yuzen industry in Japan now—“During the bubble economy in Japan in the 1980s, if an artist could paint it, they could sell it, so it was a bonanza. Before we knew it, we entered a period when the kimono did not sell. Without any way to deal with it, the industry lost its bearings, and it’s still that way today (according to the cooperative Kaga Dyeing Promotion Association survey).” The market research performed in this study revealed that a kimono market for young people is now emerging. However, owing to the development and use of new fabrics, such as lace and blended materials, and to design diversification, new kimono types being sold are significantly different from the traditional ones. In the kimono market for the young, the sale of traditional Kaga Yuzen products is difficult because of their associated disadvantages, such as high and difficult maintenance, high price, and low-speed of production. Younger generations enjoy wearing antiques or pairing kimonos with new items. Thus, newly developed Kaga Yuzen products have a meager opportunity to enter the modern kimono market targeted for the young.

3.2 Questionnaire survey

A questionnaire was prepared to gauge participants’ interest in, recognition of, and expectations of Kaga Yuzen products in modern times. The survey included 21 students and 124 workers (40 men and 105 women; age range: 18–76 years). The questionnaire comprised 10 multiple-choice questions, such as “Are you familiar with Kaga Yuzen?”, “What sort of item would you be interested in trying?”, and “What type of material do you prefer?” (Figure 2). Moreover, the survey included a free-writing section for participants to convey additional thoughts. The survey results revealed that some participants could recognize Kaga Yuzen products. For example, “I know that it is a kimono pattern” was the most common response from the participants (55% of the total), although their expectations for these products were low. Several participants responded stating, “I like Kaga Yuzen very much, and I’d like to wear it if I had the chance” (16%). Additionally, one opinion stated that “If I were going to wear it, I would...
prefer to have a traditional, pure-silk kimono. That said, I do not have any opportunity to wear a kimono, so my dreams will not come true.” Meanwhile, some participants said, “I would like to try wearing it if it were something new that I’d never seen before, or something attractive” (8% of the total). Other responses that expressed disinterest included “It feels too distant from my lifestyle. I do not think I would wear it.” However, some participants mentioned, “When I think of it as a Japanese tradition, I want it to continue,” and “As a Japanese person, I value its spirit and sensibilities” (statements in free descriptions).

Based on the above-described survey results, we focused our research to reconstruct the “dyeing technique,” which lies at the heart of the Kaga Yuzen industry. Thus, we mapped potential courses of action in flowchart form (Figure 3). This facilitated delineation of the potential benefits and issues likely to be encountered along each path. By combining this approach with the results obtained by conducting multiple surveys during the pre-research phase, we evaluated the correlation between the initial thoughts of customers and their subsequent actions. We considered the demands, behavioral patterns, and convenience of customers across different age groups and focused on the most appropriate target clientele.

4. FOCUSING AND VERIFICATION THROUGH EXPERIMENTATION

4.1 Focusing

In this study, we manufactured test products based on the results obtained during the pre-research phase. These test products (Western-style apparel) were manufactured considering a target set of customers (wealthy early adopters; green circle in Figure 3) and their preferences.

Figure 3 presents a tree diagram including all the possible options. This figure was created using the decision tree technique. The technique involves creating as many hypotheses as possible and then imagining the outcome: “What would happen to this if we did that?” This requires assumption of the situation. It is like a sketch for broadening and organizing our thoughts, which is positioned as a design process. This search was conducted by designers to identify the issues.

We identified the benefits, problem areas, and issues that can occur when certain choices are made during the product design process. The focusing process is described as follows.

Given the choice between the kimono and Western clothing, we selected the latter in this study. Although kimonos are expected to remain in fashion for a few more years, we believe that their demand will gradually diminish, and that Western clothing will continue to suit customers’ lifestyles.

Further, choices were made on the type of Western clothing, complementing accessories, and art forms. Although introducing easy-to-buy and low-unit-price products, such as accessories and small cloth items, is an option, assigning central roles to them is difficult. Moreover, to fully reflect the beauty of Kaga Yuzen, items with large surface areas, such as clothes, were judged more suitable than those with small surface areas. Furthermore, accessories were found to fail to fully represent the beauty of Kaga Yuzen. These differences were clearly observed during test-piece manufacturing.
Furthermore, although demonstrating the beauty of Kaga Yuzen through other art pieces is possible, fabrics tend to degrade earlier than ceramics, metals, or stone. When handled without sufficient care and appropriate maintenance, fabrics may not survive adequately long to be considered antiques. In essence, the value of fabrics as art pieces is difficult to retain. However, considering the final form of textiles or their market may yield more possibilities.

Therefore, we focused exclusively on Western clothing in this study. The following factors were considered when choosing between domestic and international markets as the target customer base. The choice of marketing exclusively to non-Japanese customers involved a significant divergence between the products necessary for inbound sales across Japan, and outbound sales overseas.

Meanwhile, considering inbound sales would only lead to an “imagined impression of Japanese items,” to remind customers of elements associated with the “Japanese culture,” such as anime and Japanese souvenirs available at Asakusa. Another major motivation for customers to purchase a given product is the convenience of capturing photographs and sharing them on popular social networking sites.

However, marketing Japanese products in foreign markets, irrespective of the destination country, would result in customers comparing the exported products with those available locally, when making purchases. Therefore, we decided to sell the products not only in Japan, but also in other parts of the world, while being based in Japan, instead of going abroad to sell them. This was made possible by the recent popularity of online shopping driven by barrier-free Internet access.

As already mentioned, based on the pre-research survey results, we mainly focused on people belonging to the upper class and early adopter categories as our target customers. Our products would mostly appeal to customers driven by a strong Kansei and those capable of cherishing the essence of the unparalleled color schemes and imagery offered by Kaga Yuzen. The target customer group included managers, creative professionals, industrialists, people with a global sense of fashion, culturally intrigued individuals, innovators, and early adopters. Financially independent individuals capable of making purchase decisions were considered part of the target group, regardless of their age. These individuals demonstrated a keen interest in culture. Moreover, they were driven by a strong Kansei not only for themselves and their partners, but also for their children, grandchildren, pets, etc.
4.2 Correct use of mapping the potential of Kaga Yuzen

In this study, we analyzed the potential of the Kaga Yuzen market, as described in the previous section.

However, the scope of application of this study’s results is not limited to a specific field, as mentioned above. We found each company and designer can follow the options on the developed map and manufacture the products they want.

For example, kimono designers can follow the “sell as traditional kimonos” option as depicted on the left in Figure 3. In that case, the study should revisit the various materials, techniques, and strategies that designers use to develop and sell their products. Additionally, the final product depends on the design intent (sustainability or easy care), on the premise that kimono designers can determine what users want the most.

The final form of the product depends on its purpose, whether it is sold as sustainable or easy to maintain. If survival of the existing Kaga Yuzen artists, provision of livelihood opportunities, and development of successors are the first priorities, then promoting “hand-painted prints” is essential. In this study, we considered the survival of traditional crafts, that is, hand-painted prints, to be important. Therefore, we chose an option matching these prints.

However, if the survival of Kaga Yuzen artists is not a concern, then the manufacturing of a machine-printed kimono should be preferred over a hand-painted one. Furthermore, if the primary design intent is encouraging young people to wear kimonos, their prices should be reduced by using cheap materials and devising methods for reducing the labor required to produce such clothes. In fact, several relevant industry players have adopted this approach.

If the design objective is to continue providing a genuine, traditional kimono, the marketing efforts of the manufacturer must focus on promoting events and new cultural opportunities, encouraging people to wear high-quality kimonos. For companies that specialize in the promotion of Japanese pop culture, collaborations with counterparts involved in the creation of animation and popular manga would be best, because several animations exist in which the main characters wear traditional Japanese outfits. Furthermore, companies with a strong overseas presence (e.g., a Japanese company with an overseas base) should primarily focus on exporting their products to international markets. We believe manufacturers who specialize in the production of accessories should use small pieces of Kaga Yuzen cloth.

Thus, the flowchart depicted in Figure 3 can be used as deemed appropriate by the product designers, depending on the final design intent. It is noteworthy that Figure 3 can be effectively used in designing and manufacturing not only Kaga Yuzen but also other products by dividing each design element into parts and considering their individual influence on the final product sales.

4.3 Experimental evaluation

The products manufactured in this study were presented to 501 participants at four exhibitions held in test markets set up in Tokyo (128 participants), Kanazawa (91 participants), Milan (72), and Osaka (210), and individual participants’ reactions were observed. Nine differently shaped variants of the final product were displayed at the exhibitions under the premise of “same shape, different patterns (Figure 4).” Despite limited shape options, the participants were surprised by the impressions caused by the different materials and patterns.

Additionally, we varied the methods of displaying the test products across the different exhibition spaces in order to identify the most effective means of marketing. At the Tokyo, Kanazawa, and Milan exhibitions, product installations were placed in dedicated arts-and-crafts galleries, and all product sales were performed during exhibition. All products were displayed on mannequins, and no racks or hangers were used. Although the number of participants was small, at the Kanazawa and Tokyo exhibitions, they were able to immediately see matching jewelry, which piqued participants’ imaginations for wearing the items, and was well received. Most visitors could communicate freely with the artists, and spent ample time observing the products on display. Thus, multiple purchases were made by visitors, despite an insufficient number of dressing rooms and mirrors. While many users stopped by the exhibition held at a commercial facility in Osaka, none of them made a purchase. Nonetheless, this helped us gain further insights into the participants’ thought process.
Most visitors passed in front of the store without prior intention to enter the store. Therefore, their behavior was classified as not being prepared to buy expensive items. It was speculated that these products were not intended for users who shop in a fluid manner.

During the abovementioned exhibitions, we invited interested visitors (a total of 128, comprising 18 students and 110 workers, 37 of which were men and 91 women; age range: 19–79) to participate in the survey. In terms of ethnicity, 64 participants identified themselves as Asians (including Japanese), and the remaining as Western Europeans. The survey asked participants to select their two favorite products by labeling them as “Favorite” and “2nd Favorite,” and explain their reasoning behind these choices.

As observed, most participants chose products characterized by a combination of different graphics, colors, and materials. Interestingly, including subjects’ ethnicity revealed differences in their fashion preferences. In particular, Westerners preferred apparel that portrayed attractive body silhouettes and reacted strongly to playful designs featuring birds and/or insects.

Dresses (YZ01) were identified as the most popular display items. Several participants reported that they preferred wearing dresses as single items, compared to the flexibility afforded by boleros (YZ03) or ponchos (YZ04), which could be considered either formal, dressy, or casual depending on the ensemble. Significantly, careful screening of designs performed several times by multiple designers (groups with leaders having decision-making powers) increased their popularity.

4.4 Results of focusing and experimental verification

The experimental verification process revealed that participants experienced a series of feelings in different stages to determine whether a given peace of apparel provided satisfaction. These stages include recognition of product shape → recognition of product design and color → feel of the fabric → comfort and ease of movement when the product is worn → final decision if the outfit suits them to their satisfaction. However, the order of these stages may change from one case to another. Cases in which instantaneous decisions are made can be considered “love at first sight” scenarios. Moreover, in instances where a discrepancy exists between customer intuition and their senses (or when they stumble upon something they have been looking for), such as those in which they react by stating “this is more beautiful than I had expected,” or “this is more comfortable than I had expected,” their Kansei is stimulated to create emotions connecting to their desires.

| Q1. | Are you interested in clothes that have a strong sense of history and culture? |
| Q2. | When purchasing an article of clothing, what lets you overcome the feeling that “it looks good, but it’s expensive, so I can’t buy it?” |
| Q3. | Why do you think people are paying high prices for luxury brand bags and cosmetics? |
| Q4. | When it comes to food, why pay for food that is a little expensive? |
| Q5. | Why pay for a trip? |
| Q6. | What do you think is the “essence” of things? |
| Q7. | What do you think it means to have a sense of beauty? |
| Q8. | Nowadays, people tend to prefer simple clothes and lean styles compared to the high-growth period. Why do you think that is the case? |
| Q9. | What parts of your appearance do you care about in important situations? Please list three. |
| Q10. | Are you in a position to invest generously in yourself? What percentage of your income do you invest in yourself? |
| Q11. | What do you pay the most attention to when you are seen by others? |
| Q12. | What is tradition for you? |

Figure 5: Questions in the interview

5. BEHAVIORAL AND PSYCHOLOGICAL SURVEY

5.1 Survey administration

In addition to the above-described surveys performed in this study, an additional survey was conducted to understand customers’ values and thought processes. This survey involved 69 randomly chosen participants (33 males, 35 females, and one other in the age range of 20–83), irrespective of job, age, or social status. The survey required participants to respond to questions intended to identify their values and ways of thinking. The survey comprised 12 questions about how participants thought or made decisions regarding different aspects of their lives (Figure 5), including the purchase of and standards for outfit selection [7].

5.2 Results of behavioral and psychological survey

The following results were obtained from the survey described above. Regarding purchasing outfits, several participants were concerned about how many times they would actually wear them. In essence, they were concerned about “whether it would have a good return on investment.” Therefore, an unexpectedly large number of participants stated that when selecting outfits, they focused on “not making other people uncomfortable” as a pretext for personal choice. Many people assigned great importance to others’ perceptions concerning whether their outfit appeared neat and clean, and how well it fit within the surroundings. Furthermore, we discovered a trend among participants to consider disparities between themselves and their surroundings. For example, whether their outfit stood out excessively or if it fit well with others’ clothing preferences. Responding to questions regarding well-established fashion brands, several participants positively stated that they could appreciate the superior quality offered by these brands.
whereas others expressed their lack of comfort by stating, “I avoid them because they would make me feel self-conscious.” Some respondents expressed strong preferences, while others expressed aversion, and some participants expressed both emotions simultaneously.

Based on the above survey responses, we conducted follow-up interviews with 16 randomly selected survey participants to question them further. Our follow-up interviews showed that with the proliferation of social networking sites, the participants began to realize that photos will always be available online. For many respondents, instances where they deemed it important to be conscious of their appearances were identified using the keyword “on stage.” These respondents paid careful attention to being “on stage” for themselves, for those around them, and for everyone else during interviews, first meetings, major presentations at work, and ceremonial occasions.

Furthermore, the respondents were observed to unconsciously want to move up the “stage.” In such instances, ensuring that everything remained neat and clean was considered of paramount importance. In response to the question, “when purchasing an article of clothing, what lets you overcome the feeling that ‘it looks good, but it’s expensive, so I cannot buy it?’”, many participants mentioned occurrences wherein a particular outfit “clicked” for them or when it seemed “just right.” Several rational, balanced responses indicated the value of feeling content with owning a particular outfit or having the chance to wear them on multiple occasions. Conversely, we also received responses regarding participants making impulsive purchases to avoid missing the opportunity to buy specific items.

5.3 Analysis of Kansei and desires

Based on the participant responses to the survey described in the previous section, we performed an analysis of participants’ Kansei and desires. The analysis results revealed that the major motivations behind the selection of outfits for an important event include “I do not want to make an embarrassing mistake” and “I do not want to be embarrassed by something I have done.”

Moreover, respondents were conscious not to bother the people around them, make others uncomfortable, or be rude. We received several responses wherein participants stated that they strove not to come across as sloppy, dirty, or frumpy. Thus, it can be inferred that the clothing preferences of individuals in contemporary Japan are witnessing a shift toward simplicity and prudence, compared to that existing at the time of the bubble economy. However, this can be attributed to the aforementioned “embarrassment.” This can be realized from survey responses prioritizing harmony and relationships with others over making oneself more appealing. This suggests an evolution of the role played by clothing from its original function of protecting oneself and showing strength or sex appeal [8].

Regarding customer “mentality,” the survey responses indicate extremely high customer expectations that selecting the right outfit could overcome weakness through statements such as “allowing me to develop” and “elevating me.” Individual variation notwithstanding, this could be considered a reflection of the participants’ innate drive to improve themselves [9]. These surveys and interviews revealed that the participants’ belief that an outfit could elevate them, culminates in their willingness to pay a premium to purchase that outfit [10]. We learned that people prefer to avoid things that make them feel low.

6. VISUALIZATION OF EMOTION GRADATION

6.1 Awareness

Throughout this research, we have learned that the Kansei process, which motivates customers to make a purchase, is not accidental. Instead, it comprises a set of predictable reasons and a sequence of steps. Things that can be simply expressed as preferences are actually awakened through subconscious Kansei stimulation. Using different screening and observation techniques, the future desires of individuals can be easily understood.

1) Systematization of potential requirements

Figure 6 depicts the five stages forming the core of the Kansei marketing model. As shown in Figure 6, customers have individual preferences. However, these preferences are not responsible for decision making. The “five stages of social emotion” are determined by the interactions between “respect from others,” “level of interest and confidence in internal changes due to external factors,” and “subject Kansei.” Insights can be obtained through interactions among these points. A key point identified in this study is the concept of “shame.” In particular, regarding wearable items, the key is to fully understand the concept of shame and support customers.

2) Connection with users

Section 5 describes the results of the psychological survey, wherein the participants expressed positive, negative, and mixed feelings when questioned about their preferences toward purchasing outfits from well-established brands.

This encouraged us to investigate how negative feelings regarding a particular item could be transformed into positive feelings. The answer to this question can be deduced based on the following insights. The results of
the psychological survey reveal that many respondents who demonstrated a strong preference for a particular brand (including luxury brands) purchased outfits from that brand without thinking of them as something they could not afford. Moreover, unlike participants who preferred not to purchase outfits from these brands, the first category of participants did not experience any disparity between themselves and the brand. To them, outfits from such brands are highly valued and sought-after; however, they are not unobtainable.

People tend to appreciate and seek the things they desire and seem attainable [11]. However, the feeling of a desired item being unattainable ultimately manifests itself as aversion. The Arbinger Institute refers to this situation as "being in-the-box" [12]. Instances wherein customers, who are "not really interested in" or "dislike" a certain brand, harbor such feelings as "perhaps I like this brand more than I thought," lead to an even stronger connection with that brand. This can be compared to becoming close friends with a once-disliked classmate. By talking to them, one realizes that they are surprisingly good human beings.

By appealing to a user’s conscience, working step-by-step, and gaining their trust, it is possible to turn them into loyal customers that might also become strong allies supporting the brand.

3) Strength of traditional industries

The strength of traditional industries is their perfected (or mature) beauty cultivated throughout the years [13]. In other words, their strength lies in the weight of time, making its value apparent to consumers.

As proof of this fact, cheap versions of traditional products enjoy steady sales. In contrast, it remains unclear whether customers are satisfied with these products. Recently, there have been many instances of cheap versions of traditional products entering the market. Although this is not a poor idea in principle, it leads to the misinterpretation of a crucial aspect. As shown in Figure 6, most customers wish to elevate their lifestyle and/or mentality by purchasing appropriate products.

Cheap versions of products are unable to afford this growth to customers; therefore, they are considered deceiving. Thus, proposing product designs that support the improvement and growth of customers and industries alike is necessary. By maintaining the true value and essence of traditional industries, designers (creators) could find greater success by disposing of archived replicas and superficial tricks, and producing items from scratch instead.

We must not disregard the power of "Kansei" and "emotion."

6.2 Kansei marketing model

Based on the results obtained in this study, we propose a Kansei marketing model comprising five stages. For the same person, different situations and experiences result in the manifestation of different emotions. Product providers must be aware of this and act appropriately to assist customers. Additionally, as described in Figure 6, as one
proceeds from a lower emotional stage to a higher one, the feeling of “gradually earning respect from others” changes to “level of interest and confidence in internal changes due to external factors, such as dressing up,” which is a crucial transition. When proceeding from the bottom to the middle of the stage, the negative attitude of an individual changes to a positive one. At this point, the individual realizes that internal changes occur because of external factors. This is particularly observed in higher stages, wherein some people attempt to utilize this phenomenon to change themselves. Therefore, product and service providers must remain conscious of customer sensitivity, to accept appropriate opportunities to help them grow.

Customers experience greater satisfaction when their values and social emotions are aligned with the products and/or services they purchase. The proposed Kansei marketing model can be used to identify the stage of social emotion to which a potential customer belongs. In turn, this would help them realize what they are looking for.

7. DISCUSSION

7.1 Application of Kansei marketing model

Various marketing models are available in the world. However, previous models did not consider the “social emotions” perspective of “how users care about the gaze of the others,” as proposed in this study. Moreover, the gap between “popular products in research” and “products that are actually sold” was because of the social emotions which affected people’s final decisions. In short, when the vector is transmitted from the user side, if the vector of the line of sight from another person, and the complex of the arrows in the two directions do not match, the user will not make a purchase.

Fashion trends are visceral, behavioral, and reflective, as their always exists an interaction between outfit and “wearer.” These interactions differ from those involving other products; therefore, they must be explored further. For example, in addition to clothes, fashion items such as shoes, bags, homes, and cars, have close interactions. Thus, applying the proposed model is still possible. The same can be true for televisions and chairs, which can be the primary characters in a room. However, not everything fits appropriately. How about stationery? How about a folding chair? Additionally, what is the position of clothing as a daily necessity? It seems that categorizing the roles of products will be necessary. Clothes and other products differ in their origin and requirements. Therefore, their application must be carefully determined.

7.2 Future work

The primary result of this study is the proposed model for new criteria. In this paper, the “Kansei marketing model” was derived by conducting verifications and surveys from various angles. This model has a unique five-step classification. The model has been partially visualized; however, it is still in the development stage.

The applicability of the Kansei marketing model was confirmed with the Kaga Yuzen (kimono) products and industry, and it can be applied to other products as well. It can also be applied to different domains outside of the kimono industry, to incorporate and confirm the complex parts as an element. For example, it can be used to develop online games. Nowadays, playing games allows us to connect with others through a virtual world via the Internet, and enjoy time together. In essence, users must take note of others’ concerns, even in a virtual world.

In a society where it is commonplace for everyone to share everything through social media, users will likely purchase products based on social emotion more than ever before. Virtually all products and services will be purchased with an awareness of “appearance in a complex sense.”

The Kansei marketing model presented in this study is considered useful in deriving solutions that bridge the gap between users and product providers. We will also investigate creators’ perspectives and use ethnographic techniques to study how top creators differ from others. Furthermore, we will determine how to close the gap between users and product providers.

We plan to develop the usage of our proposed model into other products in different fields, confirming the applicability in various cases, in order to verify the hypotheses we mentioned. Indeed, we intend to conduct the next steps of the studies in 2021-2022.

A fundamental issue in the area of traditional industries is, “How is it possible to break away from the stereotypes that potentially affect many traditional industries?” Focusing on this issue, we intend to develop the model to be more applicable to society.

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NOTES
1. Kaga Yuzen is a traditional Japanese fabric dyeing technique, which is primarily used in the manufacturing of the kimono—a traditional Japanese outfit. Kaga Yuzen was developed in the Samurai culture of Kaga Hyakumangoku and is known for its muted colors (Kaga-gosai or “the five colors of Kaga”), including crimson, indigo, yellow ochre, dark green, and royal purple, and its realistic hand-painted image patterns. (Survey by the Cooperative Kaga Dyeing Promotion Association website: http://www.kagayuzen.or.jp/ know_en/).
2. This paper is revised from the proceedings of KEER2020 by extending the original content to achieve a version different by more than 50% [14]. Based on the discussions at KEER2020 and reviewers’ comments, we were able to summarize the model in a useful manner.

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