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for a sustainable future

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DESIGN AND MARKETING DEVELOPMENT

Technical Manual

Secretary-General, United Nations Industrial Development Organization.

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We regret that some of the pages in the microfiche copy of this report may not be up to the proper legibility standards, even though the best possible copy was used for preparing the master fiche.

1. Here today are people gathered from a variety of countries, and in each of your countries, I am sure that there are particular materials and techniques, traditional customs and practices. This in turn means the existence of special items used in daily life, gifts, works of art and similar items.

Most likely in terms of interest and understanding of products from your countries, we Japanese are by far more concerned and readily open than the peoples of Europe and America.

In Japan, we have a saying that goes, "It's always darkest at the foot of the lighthouse." Many Japanese, including myself, regrettably do not show as much interest in the fine products from your respective countries as they do in products from Europe and the United States.

Through such gatherings as are taking place here today, we can hope for a deepening of mutual understanding, and I also hope that my speech here today will be of at least some assistance in the product planning and design of consumer durables from your countries which are destined

for the Japanese market.

2. In order to plan and design consumer durables for the 1970s, it is necessary, it is said, to consider the following four types of reactions.

- A. Reaction to the "Age of Internationalization" in the market.
- B. Reaction to the young generation which forms the backbone of the mass market.
- C. Reaction to product variety.
- D. Reaction to changes in status values.

(U.S. Industrial Outlook '73)

Japan is no exception. In the following portion of my speech, I would like to deal with defining the details of the above types of reactions as they apply to the Japanese market.

A. Reaction to the Age of Internationalization in the Market

About three years ago, I participated in a Japanese design exhibition which was held at Hong Kong's City Hall. During the ten days of the exhibition, I was very surprised to see that the clothing worn by the many young people of Hong Kong who visited the exhibition was in no respect different from clothing which could be found in Tokyo or Osaka. I also feel that you who are attending this conference have noticed that the manners and customs you may see in the

large cities of Japan are no different from those of Europe, America, or your own countries.

The Age of Internationalization means the internationalization of the means of production, of the characteristics of the marketplace, and of the channels of distribution which link production and sales.

B. Reaction to the Young Generation which Forms the Backbone of the Mass Market

In planning and designing general consumer durables, the target market is the mass market. For Japan, the mass market relies upon the young generation in their 20s and 30s.

For example, the furniture market is supported at its present level of sales, approximately ¥800 billion annually, by furniture for young married couples. Again it is the young generation that supports the interior design accessory market for such items as tableware, kitchen utensils, and the like. I think that the things that the young people of Japan need and want are probably basically the same things needed and wanted by the young people of your various countries.

During the 1950s, much emphasis in Japan was placed on design for the purpose of encouraging exports, and the main subjects of discussion were designs which would be well received in America or designs aimed at the European market.

Recently, however, people have become aware of the very natural fact that basically, goods which cannot be accepted by the Japanese market can make no headway in overseas markets.

In order to forestall misunderstanding, here let me explain that by design I mean the three constituent requirements of consumer durables, taking mass production and mass sales as a premise, of structure, function, and appearance (style, color, pattern). It is the duty of design and the designer not to reach a compromise among these requirements but to harmonize them.

Thus for products from your countries to become commodities at the distribution stage and win the satisfaction of the Japanese consumer, there is a need for research into style, color, and pattern, the constituent requirements of appearance in which design plays a major role.

C. Reaction to Product Variety

The unit of today's life style has shifted from the family to the individual. Planning and design of consumer durables in the past was able to consider the family as one unit, but today the target must be the individual. One factor which has come to be necessary is the diversification of commodities. Where once one household needed one radio, the need grew to one radio for each room, and today to one or two radios for each individual. In such situations of extreme market segmentation, the response must be the

diversification of commodities.

D. Reaction to changes in Status Values

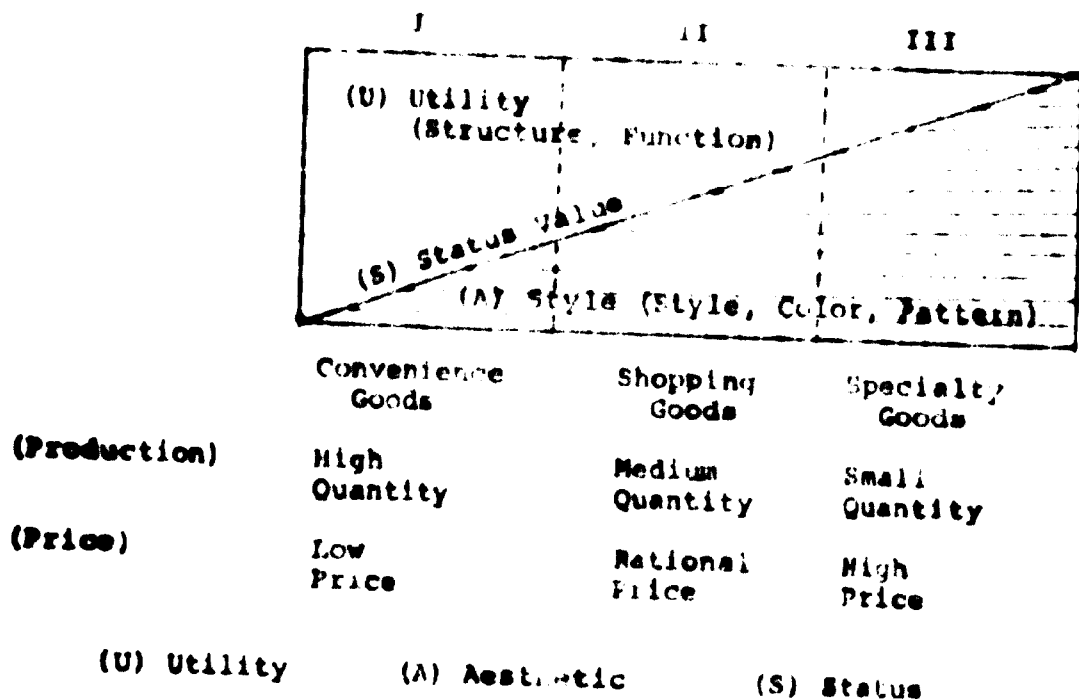
Kurashiki, a city in the Japanese countryside, was once a production center for student uniforms and work clothes. As taste turned against student uniforms, there was for a time considerable worry about what would happen to Kurashiki, but the development of young fashions in jeans has rescued this area. Shizuoka, a production area for that practical form of footwear--sandals--has gained a new lease on its industrial life through the spread of the five-day work week and the leisure boom. In each of these cases, the beneficial results came about as a result of commodity planning and design which took early account of the changes in the young generation's status values.

3. Product Planning and Design

Design is a weapon in competition and a means for producing profits. The only basis for evaluating design lies in the question, "Does it sell?" Thus, in order for you to make your products, you must be aware that design costs are of great importance in just the same way that costs must be calculated for materials, machinery, tools, buildings, and payroll. The cost of design, an intangible step in the process, can easily be forgotten if one is not careful.

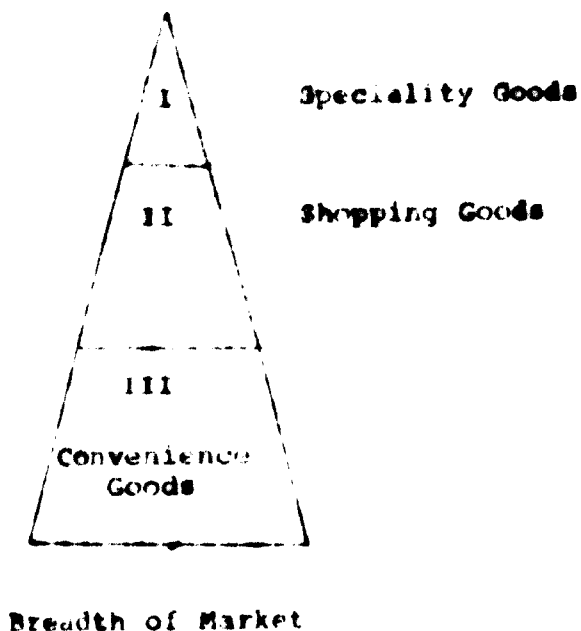
Next, when you aim your products at the Japanese market, the method of carrying on the design works will differ depending on the characteristics of the product involved.

Figure 1.



The choice of category I, II, or III for your products will depend on the characteristics of your own country's materials, techniques, and traditions. The breadth of the market to receive these various products is as shown in Figure 2.

Figure 2.



Such a division of products doesn't at all mean a division into good quality and poor. All are important to our everyday lives. When there are special characteristics (competitive power) in the materials or techniques used, the aim should be in so far as possible at product categories I and II. When productivity is high, lines of products falling in category III must have competitive power in product quality and function.

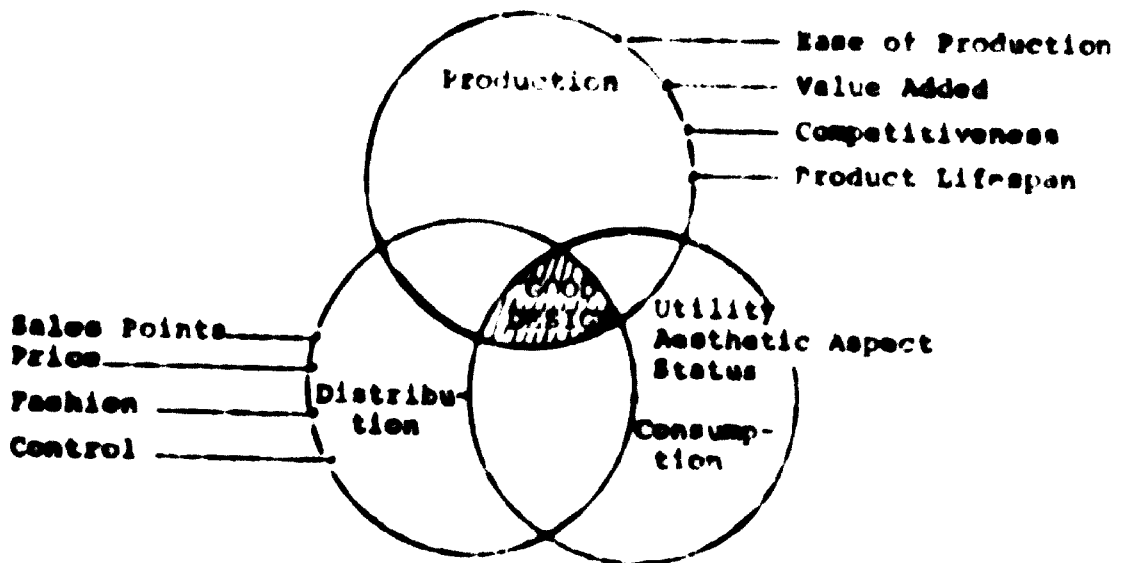
Further, parallel to product design in categories I and II, one must not forget the importance of secondary products such as packaging design. In addition, your products also become conversation items for us Japanese, and

the thoughtful provision of explanations (through catalogs and the like) is necessary.

4. Evaluation of Industrial Design

Design, an effective measure for adding value to products, must be properly evaluated. There are three standpoints from which design may be evaluated. First is from the standpoint of the producer, second, from that of the distributor, and third, that of the consumer. At times, the evaluations of these three different parties may not be totally in accord, but truly outstanding design must satisfy the parties in each of these three positions. (Figure 3.)

Figure 3. Three Standpoints for Evaluating Design



Let me discuss product evaluation from the standpoint of the consumers who, by purchasing your products, convert your assets into money.

A. Utility

A-1. Safety

One indispensable condition is that products be safe scientifically, physically, and psychologically. There is a need for thorough study of the various safety regulations in effect in Japan. In particular, products which are related to heat (kitchen utensils, lighting fixture, curtains) present problems of fire resistance, heat transmittance, and heat resistance.

A-2. Ease of Use

This is a basic requirement for all consumer durables. Cups which are easy to hold, toilets which are easy to use, pitchers which are pouring easy, clocks and calanders which are easy to read--all these as well as the ease of use of every type of product are important topics for design.

A-3. Durability

There are needs for appropriate durability and durability which suits the purpose for which the product is to be used. At the same time, sufficient consideration must be given to such items as ease of repair, ease of replacement of parts, handling of discarded products, and recycling.

A-6. Reasonable Price

The degree to which the consumer views the product's price as reasonable can be measured by the degree of satisfaction the consumer derives from the product.

B. Aesthetic Aspects

B-1. Form, Shape

Important here are a balance of shape and size, and a form with a feeling of stability.

B-2. Color

Harmonized color combinations, quiet basic colors, and effective use of accent colors.

B-3. Pattern

A quiet pattern which emphasizes the overall aesthetic quality.

B-4. Texture

Use of the particular touch and feel of wood, textiles, glass, ceramics, plastics, etc.

C. Status, Image

C-1. Status arising out of history and traditions.

C-2. Status arising from scarcity value.

C-3. Status arising from place of origin or manufacturer's brand name.

C-4. Status arising from quality or technique.

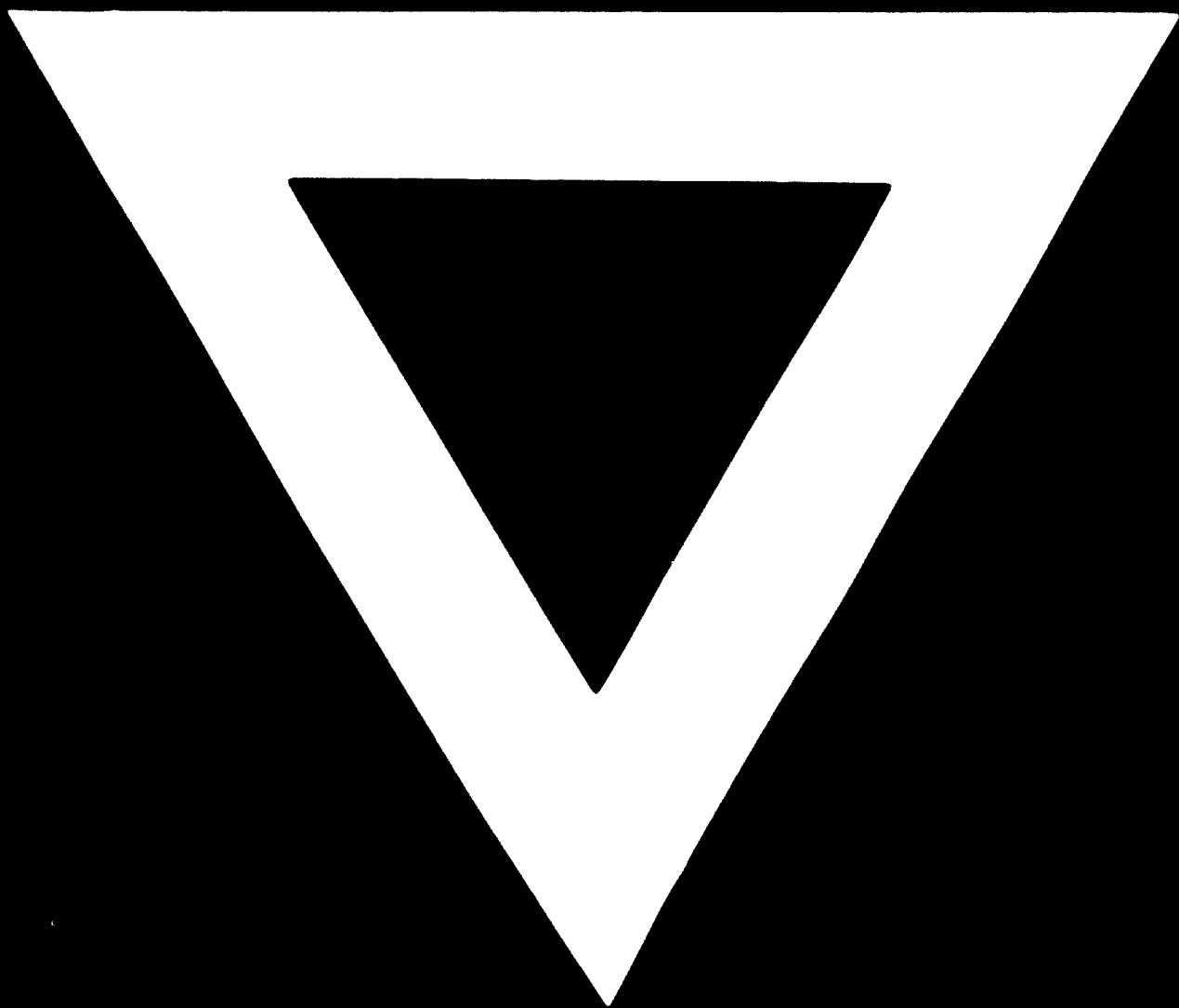
In Japan there is a lack of interior styling as found in Europe and the United States. Thus it is impossible to

say just what design (style) is best, but the basic requirements for design of consumer durables are warmth, intimacy, stability, and elegance.

I hope that the day will soon arrive when the materials, techniques, and traditions of your various countries, applied with liberal conceptualization, will give birth to outstanding consumer durables which can be put to use in our daily lives here in Japan.

Thank you very much.





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