



The Elements of Emotional Design Needs for Cantonese-Style

Chairs

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ABSTRACT

This study aims to explore the elements of emotional design needs of young consumers for Cantonese-style chairs, revealing their design preferences and emotional resonance within the context of modern consumption. Through semi-structured interviews with 30 young consumers aged 18 to 35, data analysis was conducted using grounded theory's three-level coding, resulting in the identification of three core categories and their corresponding emotional demand dimensions. The findings indicate that the emotional needs of young consumers for Cantonese-style chairs primarily manifest in three aspects: appearance appeal, pleasure of use, and emotional value reflection. Specifically, appearance appeal encompasses dimensions such as the chair's form, color, material, decoration, and structure; pleasure of use emphasizes functional practicality, ease of use, comfort, and safety and reliability; emotional value reflection includes personal, social, and co-creation emotional values. These findings provide theoretical support and practical guidance for the emotional design of Cantonese-style chairs, promoting innovation and development in the design of traditional Cantonese-style chairs.

Keywords: *Cantonese-style chairs; emotional design; young consumers; grounded theory; Design Needs*

INTRODUCTION

With the consumer market's continuous development, young consumers' demands are becoming increasingly diverse and personalized. Emotional design has gradually emerged as a significant trend in the field of furniture design (Chen Yongkang et al., 2022). In recent years, emotional design has not only been regarded as a key factor in enhancing user experience but also as an important strategy for establishing relationships with consumers (Liu Minna & Sun Hong, 2023). Young consumers, particularly those aged 18 to 35, represent the main force in the market and are increasingly focused on emotional needs when choosing furniture, rather than merely on the practicality of the products (Zhao Xueqiang & Ma Yanyan, 2024).

The theoretical foundation of emotional design was first proposed by Norman, who emphasized that design should consider users' emotional needs, categorizing emotional experiences into visceral, behavioral, and reflective levels (Norman, 2007). This model provides a framework for understanding how consumers establish emotional connections with products. Subsequent research has further explored the impact of emotional design on user experience, indicating that emotional design can significantly enhance consumer satisfaction and loyalty (Lin Li et al., 2023).

In the field of furniture design, Cantonese-style chairs have garnered attention due to their unique cultural background and artistic value (Lin Qiuli & Guo Qiong, 2018). Cantonese-style chairs not only embody the essence of traditional Chinese craftsmanship but also reflect the uniqueness of local culture (Chen Huihua & Liu Han, 2022). However, many Cantonese-style furniture pieces on the market are replicas of ancient designs, and there are few enterprises innovating in Cantonese furniture design. When launching new products, companies often rely on the subjective preferences of decision-makers, making it difficult to gain consumer recognition (Chen Debin, 2020). With the integration of modern design elements, the emotional value of Cantonese chairs has been redefined, and young consumers' emotional demands for such furniture have become increasingly complex, involving multiple

aspects such as personal identity, cultural recognition, and aesthetic pursuits (Lv Bingxue et al., 2021).

Therefore, a deeper exploration of young consumers' emotional design needs for Cantonese-style chairs will not only assist furniture designers in creating more attractive and competitive products but also provide valuable market insights for related enterprises. This paper will employ semi-structured interviews to investigate young consumers' emotional design needs for Cantonese-style chairs, aiming to provide theoretical support and practical guidance for future design practices.

LITERATURE REVIEW

Cultural Background of Cantonese-Style Chairs

Cantonese-style furniture often fails to meet consumers' emotional needs (Wang Liuzhuang et al., 2023). Research on Cantonese-style furniture has primarily focused on aspects such as developmental evolution, decorative features, and stylistic changes, with few new perspectives or breakthroughs, and a notable lack of studies addressing modern consumers' emotional needs (Guo Qiong et al., 2022). As a significant component of traditional Chinese furniture, Cantonese-style chairs embody rich cultural connotations. Current developments in the Cantonese-style furniture industry lack research focused on consumer emotional needs, resulting in modern studies indicating that Cantonese furniture is not merely functional but also serves as a carrier of culture and art (Zhu Yun, 2018). The unique design of Cantonese-style chairs conveys the distinctiveness and historical significance of local culture (Chen Huihua & Liu Han, 2022). In the purchasing process of young consumers, the cultural significance of Cantonese-style chairs often becomes a crucial factor in their choice (Lin Qiaowen et al., 2024). With the evolution of modern design, Cantonese-style chairs are gradually integrating contemporary elements. Lv Bingxue et al. (2021) note that young consumers seek a balance between traditional culture and modern design, making emotional design in Cantonese-style chairs particularly important. To meet young consumers' needs for cultural heritage and personal expression, designers must effectively integrate emotional elements into their designs (Fang Kun, 2021).

Theoretical Basis of Emotional Design

Emotional design, as a significant branch of design theory, emphasizes that design should not only fulfill functional requirements but also satisfy users' emotional needs. The three-level model of emotional design proposed by Norman (2007)—comprising visceral, behavioral, and reflective levels—has become a classic theory in this field, clarifying the relationship between emotion and design. At the visceral level, the Appearance Appeal of the design is crucial; the behavioral level emphasizes the pleasure experienced during product use; and the reflective level focuses on how products influence users' self-identity and social status (Desmet & Hekkert, 2007; Norman, 2007). The goal of emotional design is to create products that resonate emotionally with users, which is particularly important in furniture design. Zhu Jiangang (2023) points out that through emotional design, furniture can not only meet basic functional needs but also evoke emotional resonance among users, thereby enhancing consumer loyalty to the brand (Zhu Jiangang et al., 2023). Wu Yiman (2024) further explores the multidimensional composition of user experience, highlighting the critical role of emotional experience in user satisfaction (Wu Yiman, 2024). These theories provide significant theoretical support for this research.

Emotional Needs of Young Consumers

Young consumers are a crucial segment of today's market, and their emotional needs play an increasingly significant role in furniture selection (Kang Siyu, 2023). Research shows that young consumers tend to prioritize emotional resonance over mere functionality when choosing products (Dai Ling, 2022). Sun Zhengnan & Liu Jie (2024) indicate that young people's choices in furniture are influenced by cultural and social recognition, particularly their desire for the products they select to convey personal values and identities. Additionally, the proliferation of social media has intensified young consumers' demand for emotional design (Sun Zhengnan & Liu Jie, 2024). Sun Lanxin & Wu Qun (2024) found that young people share and showcase their furniture choices on social media, influencing their purchasing decisions (Sun Lanxin & Wu Qun, 2024). Studies show that young consumers are more inclined to choose products that evoke emotional resonance, a phenomenon particularly

evident in the furniture market (Lv Bingxue et al., 2021).

Application of Emotional Design in the Furniture Sector

The application of emotional design in furniture design is receiving increasing attention. Furniture design should not only focus on the product's practicality but also consider the emotional experiences of users (Dong Nianci et al., 2023). For instance, the appearance, functionality, and cultural connotations of furniture should be integrated to enhance its emotional value. Research indicates that emotional design can boost consumers' brand loyalty and purchase intention, especially in competitive market environments (Yang Ruining & Cheng Yi, 2023). Furthermore, emotional design plays an essential role in fostering emotional connections between consumers and products. Cao Chunyan & Yang Gangjun (2021) found that emotional design can enhance users' self-identity, thus increasing their satisfaction and loyalty (Cao Chunyan & Yang Gangjun, 2021). By deeply understanding consumers' emotional needs, designers can create products that are more attractive and competitive.

RESEARCH METHODOLOGY

This study employs a qualitative research method, utilizing semi-structured interviews to collect data and grounded theory's three-level coding to analyze it, aiming to gain an in-depth understanding of young consumers' emotional design needs for Cantonese-style chairs. The specific research methodology encompasses three main steps: participant selection, data collection, and data analysis.

Participant Selection

The target demographic for this study consists of young consumers aged 18 to 35, a significant segment in home furnishing consumption (Lv Bingxue et al., 2021). The participants were 30 consumers from furniture markets in cities within the Cantonese furniture production and sales regions (Guangzhou, Foshan, Zhongshan, Jiangmen, Dongguan). Creswell suggests that the sample size for grounded theory research typically ranges from 20 to 30 participants, which is sufficient for exploring themes and ensuring data

saturation (Creswell, 2021). Guest, Bunce, and Johnson (2006) found that data saturation usually occurs within the first 12 interviews, although additional interviews may provide further depth and variability (Guest et al., 2006). Fassinger (2005) also advocates for a sample size of 20 to 30. Based on these guidelines, the preliminary target sample size for this study was set at 30 respondents, deemed adequate to thoroughly explore the emotional design needs of young consumers while allowing for flexibility in adjustments as saturation is approached. Face-to-face interviews were conducted, with a gender ratio of 14:16, including a mix of students and white-collar professionals to ensure diversity and representativeness in the sample. Basic Information of Interview Participants see in Table1.

Table 1: *Basic Information of Interview Participants*

| Participant Number | Gender | Age | Occupation | Location |
|--------------------|--------|-----|------------------------|-----------|
| 1 | Female | 24 | Marketing Specialist | Jiangmen |
| 2 | Male | 28 | Graphic Designer | Zhongshan |
| 3 | Male | 31 | Teacher | Jiangmen |
| 4 | Female | 31 | Office Clerk | Dongguan |
| 5 | Female | 35 | Advertising Planner | Foshan |
| 6 | Male | 22 | University Student | Zhongshan |
| 7 | Female | 24 | Marketing Specialist | Jiangmen |
| 8 | Male | 28 | Photographer | Guangzhou |
| 9 | Female | 33 | Interior Designer | Foshan |
| 10 | Male | 32 | Architectural Designer | Shenzhen |
| 11 | Female | 31 | Marketing Manager | Dongguan |
| 12 | Male | 28 | Teacher | Guangzhou |
| 13 | Female | 19 | University Student | Jiangmen |
| 14 | Male | 27 | Product Designer | Guangzhou |

| Participant Number | Gender | Age | Occupation | Location |
|--------------------|--------|-----|--------------------|-----------|
| 15 | Female | 23 | University Student | Foshan |
| 16 | Male | 29 | Product Manager | Dongguan |
| 17 | Male | 33 | Software Engineer | Guangzhou |
| 18 | Female | 29 | Doctor | Dongguan |
| 19 | Female | 32 | Government Officer | Zhongshan |
| 20 | Male | 30 | Project Manager | Guangzhou |
| 21 | Female | 23 | University Student | Zhongshan |
| 22 | Male | 33 | Product Manager | Zhuhai |
| 23 | Female | 34 | Housewife | Jiangmen |
| 24 | Female | 31 | Furniture Designer | Zhongshan |
| 25 | Female | 29 | Marketing | Dongguan |
| 26 | Male | 33 | Interior Designer | Guangzhou |
| 27 | Female | 30 | Teacher | Zhongshan |
| 28 | Male | 20 | University Student | Jiangmen |
| 29 | Female | 28 | Marketing Officer | Dongguan |
| 30 | Male | 33 | Software Engineer | Guangzhou |

A random sampling method was employed to capture in-depth personal perspectives and emotional experiences through the interviews. Prior to participation, all participants were provided with adequate information and signed consent forms to uphold data confidentiality and protect their rights.

Data Collection

Data collection was conducted using semi-structured interviews, with an interview guide featuring open-ended questions focused on young consumers' emotional needs. The

interviews lasted between 30 and 60 minutes, recorded using audio devices to ensure the accuracy and completeness of the information. The interview questions covered several aspects, detailed in Table 2.

Table 2: *Semi-Structured Interview Guide*

| Category | Questions |
|---|---|
| 1. Basic Information | <p>Could you please tell me your age?</p> <p>What is your gender?</p> <p>What is your current occupation?</p> <p>Which region of Guangdong Province do you live in?</p> |
| 2. Understanding of Cantonese-Style Furniture | <p>Are you familiar with, have you purchased, or do you use Cantonese-style chairs?</p> |
| 3. Emotional Response – Visceral Level (Appearance Perception) | <p>Do you like the appearance of modern Cantonese-style chairs?</p> <p>What specific needs or expectations do you have regarding the appearance of modern Cantonese-style chairs?</p> |
| 4. Emotional Response – Behavioral Level (User Experience) | <p>How do you feel about the user experience of modern Cantonese-style chairs?</p> <p>What specific needs or expectations do you have regarding the usage of Cantonese-style chairs?</p> |
| 5. Emotional Response – Reflective Level (Emotion and Thought) | <p>When using or seeing modern Cantonese-style chairs, do you feel an emotional connection with them? Does this connection prompt further thoughts?</p> <p>What emotional needs do you hope Cantonese-style chairs can fulfill?</p> |
| 6. Suggestions for the Emotional Design of Cantonese-Style Chairs | <p>In terms of appearance, user experience, or emotional expression, what aspects of modern Cantonese-style chairs do you think could be further improved to better meet your needs?</p> |

After the interviews, all recordings were transcribed into textual data for subsequent analysis.

Data Analysis

Data analysis in this study followed grounded theory methodology, primarily utilizing the qualitative analysis tool Nvivo11 for data collection and analysis. This included three steps: open coding, axial coding, and selective coding (Glaser & Strauss, 2017). The analysis process adhered to the following steps:

1. Open Coding: Key concepts were extracted from participants' interview transcripts, identifying themes related to emotional needs.

2. Axial Coding: Concepts extracted in the open coding phase were categorized and integrated into broader categories. This process involved comparing and synthesizing relationships among different concepts to construct a clearer structure.

3. Selective Coding: Core categories were further identified and linked to the previously mentioned main and initial categories, forming the theoretical framework of the study. This stage emphasized the multilayered nature of emotional needs, revealing various dimensions considered by young consumers when selecting Cantonese-style chairs.

The validity of data analysis was ensured through a test of theoretical saturation, signifying the analysis was complete when new interview data no longer provided additional insights (Glaser & Strauss, 2017). The research process utilizing grounded theory is illustrated in Figure 1.

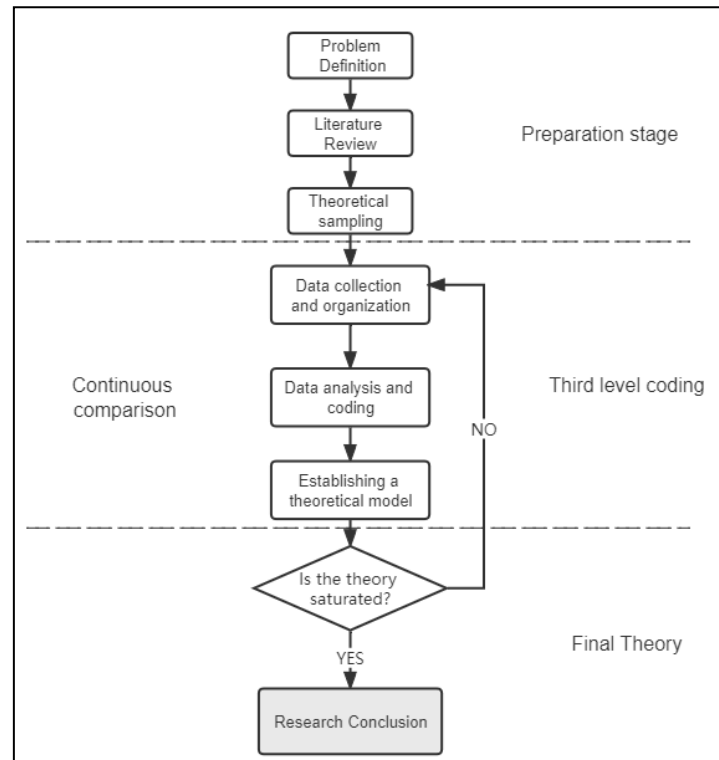


Figure 1: Grounded Theory Operation Procedure

Reliability and Validity of the Research

To ensure the reliability and validity of the research findings, multiple measures were implemented during the interview design, data collection, and analysis processes. First, the interview questions were validated through a pilot test to ensure their effectiveness and relevance. Second, during data analysis, the researcher continually cross-referenced existing literature to ensure the findings aligned with relevant theories. A random selection of 25 research samples was imported into the Nvivo11 software, with 5 samples retained for testing theoretical saturation, and the original data underwent coding. Additionally, participants were invited to provide feedback on the results post-interview to verify the accuracy and credibility of the analysis conclusions.

RESULTS AND DISCUSSION

This study, through semi-structured interviews with 30 young consumers, combined with grounded theory's three-level coding analysis and theoretical saturation checks, ultimately identified the emotional needs of young consumers regarding Cantonese-style chairs. By

employing open coding, selective coding, axial coding, and theoretical saturation tests, this research determined three core categories, twelve main categories, and forty-one initial categories. These findings not only reveal the motivations behind consumers' choices of Cantonese chairs but also provide important references for design practice. The emotional design needs identified for young consumers regarding Cantonese-style chairs are summarized in Table 3.

Table 3: *Emotional Design Needs for Cantonese-Style Chairs*

| Research Objective | Core Category | Main Category | Initial Category |
|---|--|---------------------------|---------------------------------|
| Emotional Design Needs for Cantonese-Style Chairs | Appearance Appeal (Visceral Level) | Form Attractiveness | Form Creativity |
| | | | Form Simplicity |
| | | | Streamlined Lines |
| | | Color Attractiveness | Traditional Form Reflection |
| | | | Color Fashionability |
| | | | Color Richness |
| | | Material Attractiveness | Color Coordination |
| | | | Traditional Color Reflection |
| | | | Use of Modern Materials |
| | | Decoration Attractiveness | Material Diversity |
| | | | Material Coordination |
| | | | Traditional Material Reflection |
| Structural Attractiveness | Innovative Decorative Patterns | | |
| | Exquisite Decorative Design | | |
| | Proportional Decoration | | |
| Pleasure of Use (Behavioral Level) | Rational Decoration Placement | | |
| | Traditional Decorative Elements Reflection | | |
| | Application of Modern Structure | | |
| Functional Practicality | Simple and Elegant Structure | | |
| | Application of Traditional Mortise and Tenon | | |
| | Additional Functions | | |
| | | | Function Conversion |
| | | | Integration of Smart Technology |

| Research Objective | Core Category | Main Category | Initial Category |
|--------------------|---|-----------------------------|--|
| | | Ease of Use | Convenient Pre-Assembly Simple to Operate Easy to Maintain |
| | | Comfort | Comfortable Material Comfortable Dimensions Ergonomic Shape |
| | | Safety and Reliability | Structural Stability Safe and Environmentally Friendly Materials Rounded Design |
| | Emotional Value Reflection (Reflective Level) | Personal Emotional Value | Emotional Resonance Symbolizes Personal Taste and Identity Cultural Significance |
| | | Social Emotional Value | Economic Value Cultural Inheritance Cultural Innovation Ecological Value |
| | | Co-creation Emotional Value | Customization Involvement DIY Fun Design |

The following sections will analyze emotional design needs based on Appearance Appeal, Pleasure of Use, and Emotional Value Reflection.

Appearance Appeal (Visceral Level)

Appearance Appeal is the primary consideration for young consumers when selecting Cantonese-style chairs. This core category encompasses several main categories:

Form Attractiveness: The study found that young consumers' needs for the Form Attractiveness of Cantonese-style chairs include: Form Creativity, Form Simplicity, Streamlined Lines, and Traditional Form Reflection. Many consumers indicated that the shape and design of the chair must capture their visual interest. For instance, one participant stated, "I like chairs with personality and unique shapes; they make me feel special at home." Additionally, simplicity and smoothness in design are important factors; participants generally believe that overly complex designs detract from overall aesthetics. Consumers also

expect designers to boldly innovate while retaining traditional shapes, achieving a perfect balance between cultural heritage and modern living.

Color Attractiveness: The research revealed that young consumers' needs regarding Color Attractiveness for Cantonese-style chairs include: Color Fashionability, Color Richness, Color Coordination, and Traditional Color Reflection. Respondents mentioned that the chair's color should coordinate with the home environment, and the reflection of traditional colors is also valued. One participant noted, "Color is very important to me; fashionable colors make me feel more comfortable and at ease." This emphasis on color highlights young consumers' personalized choices in their emotional needs. Additionally, respondents hope that the colors of Cantonese chairs can retain classic elements from Lingnan culture, such as the deep tones of rosewood or golden embellishments from inlay craftsmanship. These traditional colors can convey the unique cultural connotations of Cantonese furniture and play a pivotal role in modern home decor.

Material Attractiveness: The study found that young consumers' needs for Material Attractiveness in Cantonese-style chairs include: Use of Modern Materials, Material Diversity, Material Coordination, and Traditional Material Reflection. Respondents expressed, "Modern materials enhance the comfort of chairs, while traditional materials give me a sense of cultural depth." This underscores young consumers' dual pursuit of culture and environmental sustainability. Material diversity can provide richer visual and tactile experiences for Cantonese chairs. The harmony of materials also directly affects the overall aesthetic of the chairs.

Decoration Attractiveness: The research identified that young consumers' needs regarding Decoration Attractiveness for Cantonese-style chairs include: Innovative Decorative Patterns, Exquisite Decorative Design, Proportional Decoration, Rational Decoration Placement, and Traditional Decorative Elements Reflection. The innovation and elegance of decorative patterns are crucial factors. Participants generally pay close attention to decorative details, believing that decorative elements should be reasonable and artistic. One participant noted, "Intricate decorations make me feel the designer's dedication; good

decoration tells a story." This reflects young consumers' recognition of the culture and stories behind the design. Respondents also wish for Cantonese chairs to retain and embody traditional decorative elements, such as traditional patterns, carving techniques, and inlay craftsmanship, which can enhance the cultural connotation of the chairs while making them visually appealing.

Structural Attractiveness: The study found that young consumers' needs for Structural Attractiveness in Cantonese-style chairs include: Application of Modern Structure, Simple and Elegant Structure, and Application of Traditional Mortise and Tenon. Respondents emphasized the combination of modern innovative structures and traditional mortise and tenon techniques. Young consumers desire designs that are not only aesthetically pleasing but also stable, reflecting respect for traditional craftsmanship and a craving for modern design.

Pleasure of Use (Behavioral Level)

Pleasure of Use primarily focuses on the functionality and user experience of the chair, encompassing the following main categories:

Functional Practicality: The study found that young consumers' needs regarding the functional practicality of Cantonese-style chairs include: Additional Functions, Function Conversion, and Integration of Smart Technology. Participants generally indicated that the practical functions of a chair are crucial, especially in modern households. They desire multifunctional designs, such as the incorporation of smart technology and adjustable features. One participant stated, "I hope the chair can adjust to my needs, enhancing my usage experience." This indicates young consumers' expectations for smart home integration. Additionally, consumers wish for the chair to have flexible conversion functions, such as transforming from a single chair to a double chair, or from a chair to a recliner or sofa. Such designs not only enhance the practicality of the chair but also provide users with greater flexibility in utilizing space.

Ease of Use: The research identified that young consumers' needs regarding ease of use in Cantonese-style chairs include: Convenient Pre-Assembly, Simple to Operate, and Easy to

Maintain. The study shows that ease of use is an important consideration for consumers. Respondents stated that chairs should be easy to assemble and maintain, especially for busy young individuals, where a straightforward experience is key. One participant noted, "I don't want to spend too much time on assembly and cleaning; simple designs make me feel comfortable."

Comfort: The study revealed that young consumers' comfort needs regarding Cantonese-style chairs include: Comfortable Material, Comfortable Dimensions, and Ergonomic Shape. The comfort of materials and the suitability of functional dimensions directly influence consumer choices. Participants emphasized that comfortable chairs can enhance their quality of daily life. The comfort of the shape design mainly manifests in the alignment of the chair's backrest with the natural curvature of the spine, the seat's shape accommodating the natural curves of the hips, and the headrest providing a certain curvature for comfortable support of the head and neck. Such designs can alleviate discomfort from prolonged sitting, especially for users who need to use chairs for extended periods. For instance, one respondent expressed, "I hope the chair allows me to sit for long periods without feeling tired, so I can better enjoy life."

Safety and Reliability: The research found that young consumers' needs for safety and reliability in Cantonese-style chairs include: Structural Stability, Safe and Environmentally Friendly Materials, and Rounded Design. Regarding safety, respondents generally focused on the stability of the chair's structure and the use of eco-friendly materials. One participant mentioned, "I hope the chair is sturdy and durable, and the materials are safe for me and my family." This need reflects young consumers' high regard for health and safety. Additionally, respondents hope that the edges and corners of Cantonese-style chairs are treated to avoid sharp designs, thereby reducing the risk of injuries. This rounded treatment not only enhances safety during use, especially in households with children, but also gives the chair a softer visual appeal, making it appear more approachable and warm.

Emotional Value Reflection (Reflective Level)

Emotional Value Reflection emphasizes the emotional significance of the chair at both personal and societal levels, specifically including:

Personal Emotional Value: The study found that young consumers' needs for personal emotional value in Cantonese-style chairs include: Emotional Resonance, Symbolizes Personal Taste and Identity, and Cultural Significance. Many participants mentioned that choosing a chair is not only for functional use but also for self-expression. For example, one respondent noted, "A good chair allows me to showcase my taste and personality in front of friends." Additionally, traditional patterns on Cantonese-style chairs, such as bats and longevity peaches, are also favored by respondents; these patterns serve not only as visual decorations but also as symbols of cultural heritage, continually inspiring emotional resonance and cultural identity during use.

Social Emotional Value: The research identified that young consumers' needs regarding social emotional value in Cantonese-style chairs include: Economic Value, Cultural Inheritance, Cultural Innovation, and Ecological Value. The materials and craftsmanship of Cantonese chairs determine their potential for retaining or appreciating in value in the market. Respondents not only focus on the practical functionality of the chairs but also hope that they can serve as assets that yield economic benefits. They wish to experience the exquisite craftsmanship of traditional Cantonese art and the unique charm of Lingnan culture through ownership and use, thereby embodying the value of cultural heritage. At the same time, they hope that Cantonese chairs can integrate modern design concepts while preserving traditional culture, achieving cultural innovation and re-creation. For example, incorporating elements from Cantonese embroidery and Cantonese opera can enhance the cultural depth and artistic value of Cantonese-style chairs, transforming them from mere functional items into cultural artworks. Moreover, if the design can reduce material waste, utilize renewable or recyclable materials, and ensure components are replaceable and easy to recycle or refurbish, this will further appeal to modern consumers.

Co-creation Emotional Value: The study found that young consumers' needs regarding Co-creation Emotional Value in Cantonese-style chairs include: Customization Involvement

and DIY Fun Design. Participants expressed strong interest in custom and interactive designs. They wish to be involved in the design process to enhance their emotional connection with the product. One consumer mentioned, "Participating in the design makes me feel a deeper connection to the product; this experience is very special." Respondents also hope that Cantonese chairs could offer DIY options, such as selecting and installing components themselves and adjusting decorative details, which not only enhances product interactivity but also provides consumers with more enjoyment and satisfaction in use.

Through an in-depth analysis of young consumers' emotional needs, this study reveals the design elements of Cantonese-style chairs. These findings not only provide theoretical support for design practice but also offer new perspectives for future research, emphasizing the importance of emotional design in furniture selection.

LIMITATIONS OF THE STUDY

While this study provides valuable insights into the emotional design needs of young consumers regarding Cantonese-style chairs, there are several limitations that should be acknowledged.

Firstly, the study is based solely on qualitative data gathered from semi-structured interviews with 30 young consumers from five major Cantonese-style furniture markets in Guangdong Province. While the selection of participants aimed to reflect a range of demographic and consumer perspectives, the relatively small sample size limits the generalizability of the findings. A larger sample size, or a more diverse group of participants from other regions, could provide a broader understanding of the emotional design needs across different cultural or socio-economic contexts.

Secondly, the study focuses exclusively on Cantonese-style chairs, which means that the findings may not be directly applicable to other types of furniture or cultural styles. The emotional design needs identified here may be specific to the Cantonese aesthetic and may not fully reflect the emotional needs of consumers in other design contexts. Future research could expand this study by exploring emotional design needs in other regional or global

furniture styles to compare and contrast different cultural design preferences.

Another limitation is the reliance on self-reported data through interviews, which may be subject to social desirability bias or respondent interpretation. Although the use of grounded theory and rigorous coding techniques helped minimize these biases, participants' subjective interpretations of their emotional needs and preferences could still influence the data. Triangulating the data with other methods, such as surveys or observational research, could enhance the validity and reliability of the findings.

Lastly, the study primarily investigates the emotional needs of young consumers aged 18-35. While this demographic is highly relevant to contemporary design trends, the emotional needs of other age groups, such as older consumers or children, have not been explored. Future studies could extend this research by incorporating a more diverse age range to provide a comprehensive understanding of emotional design needs across different consumer segments.

Future Scope: Future research could build upon this study by exploring the emotional design needs of a larger and more diverse sample, incorporating both qualitative and quantitative methods to enhance the depth and breadth of the findings. Additionally, extending the research to include a variety of furniture types and cultural contexts would provide a more holistic view of emotional design preferences. Further investigation into the long-term impact of emotional design on consumer satisfaction and brand loyalty could also offer valuable insights for furniture manufacturers and designers.

CONCLUSION

This study provides an in-depth exploration of the emotional needs of young consumers, revealing the multidimensional emotional factors they consider when selecting chairs. The findings indicate that young consumers' emotional needs primarily center around three core categories: Appearance Appeal, Pleasure of Use, and Emotional Value Reflection. These insights not only offer theoretical support for the emotional design of Cantonese-style chairs but also present new perspectives for related research.

Importance of Appearance Appeal: The study shows that Appearance Appeal is the foremost factor for young consumers when choosing Cantonese-style chairs. Respondents emphasized the aesthetic needs related to form, color, materials, decoration, and structure. This finding highlights the central role of emotional design in product attractiveness. To meet young consumers' pursuit of personalized and modern design, designers should consider integrating traditional elements with contemporary design to enhance the emotional appeal of their products.

Enhancing Consumer Experience through Pleasure of Use: In terms of Pleasure of Use, young consumers emphasized functionality, ease of use, comfort, and safety. The research found that modern young individuals value not only the aesthetic aspects of products but also their practical use in daily life. This necessitates that designers comprehensively consider both function and form during the design process, creating products that balance Appearance Appeal and practicality. Additionally, designers should focus on enhancing the user experience, particularly regarding ease of operation and comfort, to satisfy young consumers' pursuit of a high-quality lifestyle.

Far-Reaching Impact of Emotional Value: The representation of emotional value is another significant finding of this research. Young consumers wish for the chairs they select to reflect personal taste and social responsibility. The study reveals that participants' attention to brand heritage, ecological value, and personal emotional resonance underscores the importance of emotional design in modern consumption. This emphasis on emotional value not only strengthens the connection between consumers and products but also provides a foundation for building brand loyalty.

Implications for Design Practice and Future Research: The findings of this study provide guidance for furniture design practice, particularly in addressing the emotional needs of young consumers. Designers should focus on consumers' emotional needs, promoting emotional and personalized design. Furthermore, the results offer insights for future research directions. Subsequent studies could further explore the differences in emotional needs of consumers across various cultural backgrounds and the impact of emotional design on

consumer behavior.

In summary, young consumers' emotional design needs for Cantonese-style chairs are multidimensional, encompassing Appearance Appeal, Pleasure of Use, and emotional value. These needs not only reflect consumers' personalities and lifestyles but also provide new avenues for thought within the furniture design industry. Moving forward, designers should actively respond to consumers' emotional needs with innovative and diverse designs that adapt to market changes.

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