DEVELOPMENT OF A USER INTERACTION IDENTITY MODEL AS A CORPORATE INTERACTION IDENTITY STRATEGY

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ABSTRACT:

The importance of interaction in brand identity strategy is increasing because information devices and services themselves are the main products of the company. However, no systematic and practical research has been undertaken regarding development of interaction identity. Users can communicate directly with the company through their interaction with products, so interaction should be considered as an important element of brand identity. Therefore, the purpose of this research is to develop an interaction identity model that would be in accord with brand identity and other brand design elements. To do this, an interaction identity strategy that visualizes invisible interactions will be developed. This user interaction identity model can serve as a tool for analyzing interaction values and designing interaction strategically.

1. INTRODUCTION

1. 1. BACKGROUND AND PURPOSE OF RESEARCH

A strategic method of organically combining brand management and brand design management has been developed consistently. Brand identity is delivered to consumers as diverse points, such as brand logo, symbol, advertising, product, packaging, and web. Brand identity must be managed by design strategy and systematic management system of corporations and brand strategy, and must change according to market environment and changes in time, based on the core identity of the brand. However, many brands currently are not preparing a method of effective design management that corresponds to the media changes while depending on the traditional brand management strategy. For example, in delivering brand identity based on user experience and interaction, such as product interface, the reality is that there is no proper guideline to establish a strategic brand identity.

Therefore, the purpose of this research is to develop a user interaction identity model applied with unity in order to reinforce brand identity by recognizing that interaction is a core factor to a new identity strategy.

1. 2. METHOD AND SCOPE OF RESEARCH

To establish a stronger identity considering the interaction of brand identity, the following is the suggested method of research:

First, clarify the mutual relationship between properties of brand identity and interaction, and confirm the significance of interaction in brand identity strategy.

Second, observe the possibility of applying interaction in brand identity strategy.

Third, suggest a user interaction identity model as a way of reinforcing brand identity.

The following graph divides interaction by range.

Indirect interaction		Direct interaction	
Sensual factor	Factors of human contact	Factors of information	Factors of product
Corporate lounge Store interior Exhibition design Entertainment Event	Customer sales Service center Consultation Customer care program Office/General location	Brand graphic Website Advertisement	Hardware product Software product Product interface

Table 1: Interaction by range[1]

The contents of the research can differ according to the range of interpreting interaction. Interaction can be defined as mutual or reciprocal influence between overall corporate activities, service, and consumers; in a more confined sense, it can be limited to the issue of using information, products, or specific services produced under the corporate brand. Interaction can be applied on many levels in the ranges mentioned above, but this research is limited to factors of direct interaction.

2. UNDERSTANDING BRAND IDENTITY AND INTERACTION

2. 1. BRAND IDENTITY

In order to help understand a brand, the various definitions of a brand will be examined. The American Marketing Association(AMA) defined a brand as names, terms, signs, symbols, or designs, or their mixture, made by individuals or groups with the intention to characterize properties or services and differentiate themselves from competitors or properties or services. In addition, Kevin Lane Keller defined brand as a product with a specific factor to be differentiated from other products made due to particular necessities. According to him, a brand is all communications and the whole of experiences acquired by a "mind set" based on emotional and functional profits by consumers.

Celia Lury in her 2003 book, *Brands: The Logos of the Global Economy*, expressed another viewpoint. She claimed that a brand is not a closed thing but it has a character to consistently extend to social relationship.

Clearly, there are various definitions of a brand but compared to past opinions that a brand was considered to be a fixed thing, the viewpoint of a brand as a dynamic and changeable thing is gaining popularity.

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1. Alex Simonson, Bernd H. Schmitt(1997), *Marketing Aesthetics*, Free Press
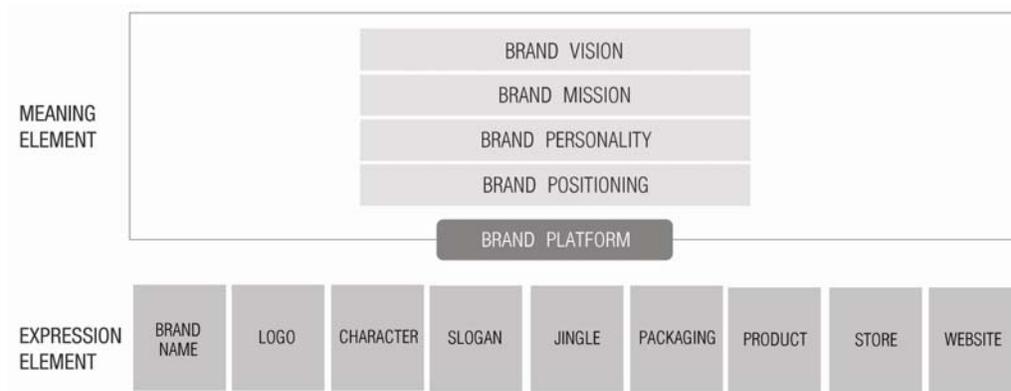
Figure 1: Brand Identity System[2]

The above figure is a general diagram about the brand identity system.

However, the identity strategy of the traditional brand notion should be modified according to the environmental changes of design, society, culture and technique, market and the identity notion developed according to the environmental changes will be examined based on the notion suggested by the Doblin Group.

Classification	Notion
1st Period Single Identity	1) CI is given one-sidedly and accepters are in a position to accept the company image; the goal is to advertise the company positively. 2) It is transferred only for the static and fixed accepters through mass print media or broadcast media.
2nd Period Brand Identity	1) The brand identity was given more importance than the company identity and accepters changed to a more positive and assimilated image with identity. 2) Purchase of company products through various media was enabled and interactive dialogue was increased.
3rd Period Interest Identity	1) Human beings' direct experiences became important and consumers' activities and individual experiences and interests became important. 2) As media extended more to such media as Internet, mobile, and information communication equipment, optional operation by each medium was enabled.

Table 2: Company Identity notion by times suggested by Doblin Group[3]

2. Son Il Kwon(2003), *Brand Identity*, Kyoung Young Jung Sin, p.211, Korea
3. Doblin Group, *Corporate Identity: What's Next, Journal of Design management*, Design, Feb.1997, Korea

The characteristics of changing identity can be considered to be 1) expansion of identity notion and expression area; 2) change of communication method; 3) diversity of identity expression method according to subdivision and diversity of media environment; and 4) consumers' active participation.

Compared to the past, current conditions that transfer brand identity through information equipment and information service itself require a new strategy different from the existing media. The changing brand identity models will be explained later in detail.

2. 2. INTERACTION

①Definition of interaction

A pithy definition of interaction design is not easy. It's been used to describe activities involved in creating things from e-commerce web sites to GPS navigators, and by people who come from a range of backgrounds including the arts, industrial design, and marketing.[4] Jenny Preece, in the textbook on the subject, defines it this way:

" ···*designing interactive products to support people in their everyday and working lives*'' (Preece et al., 2002, p.6)

In the book *Mobile Interaction Design*, interaction design is described as follows:

For outsiders, and people starting to learn about interaction design, the danger is to see the activity as one concerned only with providing a 'skin' to the product — an activity performed only after the more important work of coding which constructs the skeleton and guts of a system. But interaction design does not equal interface design. Terry Winograd eloquently said that interaction design is about the construction of "the 'interspace' in which people live, rather than an 'interface' with which they interact" (Wonograd, 1997)

②Goals of interaction

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4. Matt Jones and Gary Marsden(2006) *Mobile Interaction Design,* p.95, John Wiley and Sons, England

Figure 2: Goals of Interaction[5]

The purpose of interaction design, as mentioned above, is usability and user experience. Usability is mainly allowing users to use efficiently, and user experience is, in a broad sense, users experiencing interaction with the subject. Usability started as an engineering concept, so the purpose can be achieved only by focusing on finding the problem. On the other hand, user experience is something that should be considered mainly at the level of design.

Figure 3: Goals of Interaction2

As mentioned in the figure above, I plan to include identity to the purpose of interaction design, which generally has been prioritized along with user experience and identity goals, and I will mention the details later in the paper.

3. INTERACTION AS BRAND IDENTITY STRATEGY

3.1. THE NECESSITY OF COMBINING IDENTITY WITH INTERACTION

5. Jennifer Preece(2002) *Interaction design: Beyond Human-Computer Interaction*, John Wiley & Sons

(1) The change of the Brand Identity Concepts

Examining the many scholars' theories about existing brand identity shows that most of them bisect brand and consumers like caller-audience and sender-getter. However, this dissertation intends to approach the viewpoint that brand and consumers communicate interactively rather than through bisected relations. It can be said that brand identity is the thing to be formed continually over a long period through the interaction in the far-reaching activities between brand and consumers, rather than the fixed and concrete thing.

An American distinguished Pop Management book says "The force of a brand is what impression the relation with the brand gives to you." (Travis, 2000: 10). It means that every one comes to have a new viewpoint to brand through the experiences & relations in his own every day life.

A scholar with a new viewpoint is Celia Lury, a sociologist. Her assertion that brand has meaning in our everyday lives and ''brand isn't a fixed thing and has the possibility to change continually'' has a thread of connection with the point of this dissertation. If Celia Lury thinks the value of brand is recreated through interaction with other elements in various social relations, this study insists that interaction between brand and consumers is an important element to convey brand identity, especially based on the elements involving brand and relations with consumers. If redefined in design sphere, brand identity is the thing to be recreated in every situation in the diverse combinations of the various elements related to design to compose brand identity (concrete or abstract) and relations with consumers. The noteworthy point here is that the element of the invisible interaction is essential to form brand identity in the relations between brand and consumers. The strategies for such an invisible interaction will be discussed intensively hereafter.

(2) The increasing importance of interaction in the image formation process

The image of an object is formed by very comprehensive information. For example, the image of a person is formed not only by his looks but by his words and actions, attitudes, or the contents of interaction in encounters with others. From this standpoint, we can know that the identity of the enterprise has been conveyed as the form to deliver brand image to customers lopsidedly, and the value produced continually through interaction has been overlooked.

Don Norman said that the story we hear first when we purchase a brand, the situation when we open the package, the feeling with every experience when we get service and upgrades all are important(Norman, in Anderson, 2000b). So, during the whole process to purchase a brand, use and stop using it, consumers have continual interaction with brand. Furthermore, through the whole process of such interaction, brand identity is conveyed and brand image is formed by consumers.
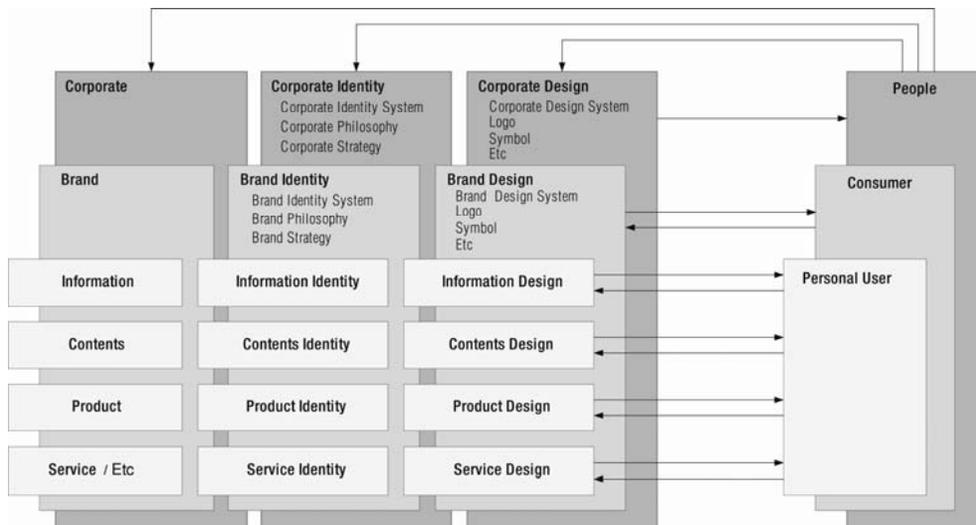
Figure 4: Correlative relationship between corporation, brand, and consumers

In the figure above, the correlations among the enterprise, brand, and customers, and interactions between customers and brand, are schematized.

(3) The advent of the various media and increase of interaction consumption according to information.

Owing to the advent of the various media unlike the traditional ones, identity can be conveyed through media, which makes direct interaction with consumers possible. There are enterprises to use community interaction, like the Internet and computer games. And the web sites launched by many enterprises allow interactions not only between users and the enterprise but among consumers. The cases that involve things that enterprise produce and consumers consume are the formless information or service that are increasing more and more. The primary cause is the increase of the products to take much interaction, like information tools and information service.
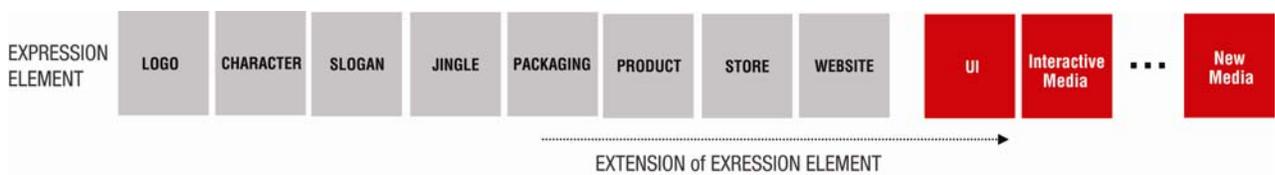

Figure 5: Extension of expression elements in Brand Identity System

As for the scientific and technological objects and goods, Knorr Cetina said that the objects of today change and are prescribed as the hidden character. Interaction between brand and consumers shows the different aspects from those of the past. The objects are not to be defined clearly as concrete ones increase gradually, so it's time to change the strategy of brand identity from the past.

3.2. THE PROBLEMS BETWEEN THE PRESENT BRAND IDENTITY AND INTERACTION

(1) No consideration of interaction in the elements of brand identity

Brand identity is conveyed not only by brand image before purchase but by users' experience after purchase because of UI of the product, interactive media, and the advent of new media enabling two-way relations with users. However, when analyzing the present brand design, it seems that delivering one-way visual image is being done, but considering "interaction" as the brand design element and using it isn't being done.

(2) The problem of consistency among media in brand design.

From the viewpoint of synthetic design strategy, the phenomenon without consistency in brand design can be found. For example, there are many cases in which distinct brand identity isn't conveyed even in the same mobile brand, and consistency with web sites and interactive media of the same digital media can't be found. Furthermore, there are many cases in which no consistency with existing media, including logo, packaging, and digital media, can be found.
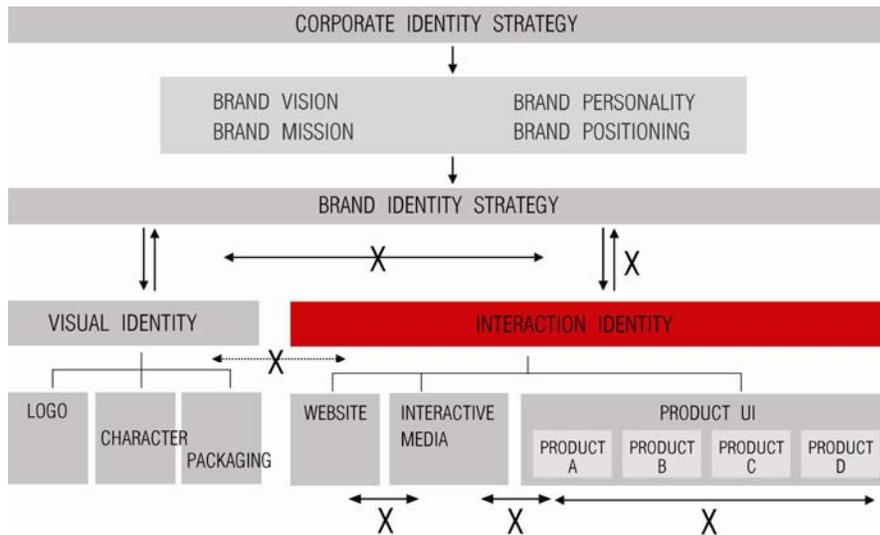

Figure 6: Case of no connections among elements in brand identity system

(3) The absence of brand design methodology considering interaction

As seen Fig. 6, there are necessary strategies to give unity to interaction in the same product brand and to apply interaction to the entire brand design with unity. There were researches on Motion Identity Strategy, called MI in identity strategy in the past; however, they concentrated on "motion" in design and had difficulty reflecting "Interaction" based on the relationship between brand and consumers.

Therefore, this dissertation intends to propose some strategies in order to solve such problems.

3.3. THE CASES EMPHASIZING INTERACTION BETWEEN BRAND AND CONSUMERS

There are various cases to emphasize interaction between brand and consumers. As seen Fig. 4, the correlations with the enterprise, brand and consumers, consumers interact not only with the specific goods but with formless and abstract things, including information and service. I'll examine the cases of the various interactions by its object.

(1) The cases in digital device

From the expansive viewpoint, interaction can include interaction with service and information in addition to interaction with direct goods like a digital device; however, interaction of the most concrete and narrow meaning can be found in the digital device. The book *Mobile Interaction Design*, written by Matt Jones and Gary Marsden, discusses the concept of "interaction as brand," citing Apple as its representative company.

Apple has been maintaining its reputation for a long time due to high-quality design, value, and outstanding convenience during use, and it's one of the companies where one can find convenience and pleasure while using the brand.[6] iPod is portable, like a cell phone and laptop, and it can store considerable music. Furthermore, iPod has changed the music market with its pleasure of interaction that one can feel during use. iPod revived Apple, which was in a difficult situation. In other words, it changed recognition of the company from just a computer company to one that sells entertainment instruments.[7] I'll summarize the features of Apple's iPod, Nokia, and Sony Ericsson as examples of successful brand interaction.

① iPod

In the book *Mobile Interaction Design*, iPod is described as follows:

The case of iPod is sleek and smooth but so is the interaction design. The product's strong attraction owes much to the simple yet powerful controls presented to the users: just six easy-to-understand buttons, operating all music selection and playing functions as well as its other features, such as the alarm clock and calendar.

6. Matt Jones and Gary Marsden(2006) *Mobile Interaction Design,* p.56, John Wiley and Sons

7. Leander Kahney(2006) *The Cult of iPod*, p.5, Kahney

Figure 7: iPod

The interaction feature of iPod is the navigation method to identify its rank easily and provide users with new visual experiences. Developing the menu structure as the method for screen contents to move to the left like iPod>Music>Playlist...., it makes us grasp menu order easily, using little space.

Figure 8: iPod Navigation

② Nokia

Nokia also is an innovative brand with interaction design. The top interaction feature of Nokia's phone is NaviKey. "Every one can use this phone easily because it works with the single key" is the message that Nokia sends to customers (Lindholm et al., 2003)

The figure below shows Nokia's Usability Knee, which has been evolving and changing continually according to the changes of marketing and technological environs.
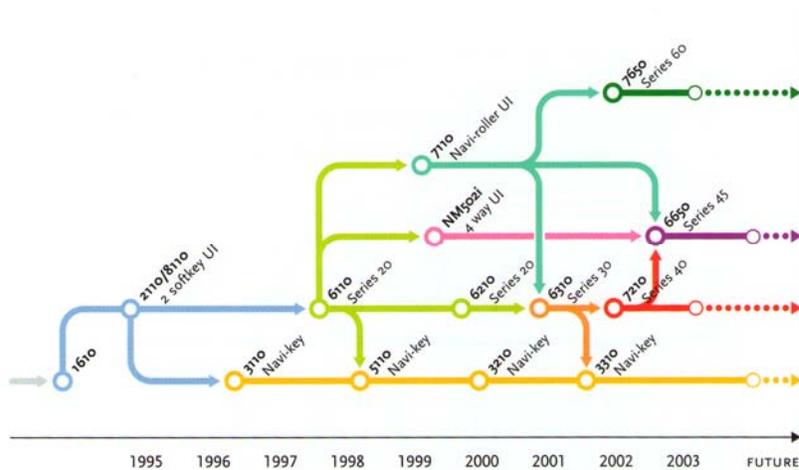
Figure 9: Nokia Usability Knee[8]

Figure 10: Nokia UI style evolution[9]

It is important to continuously supplement the previous interaction method with a strategic approach and expand it according to the market situation.

③ Sony Ericsson

Sony Ericsson introduced the Walkman phone, a mobile phone focusing on playing music. Sony has a unique interaction method; for example, it has an interactive feature in which all icons of the menu spread from the center to the perimeter when accessed to standby mode.

8. Christian Lindholm, Turkka Keinonen, Harri Kiljander, *Mobile Usability: How Nokia Changed the Face of the Mobile Phone*, McGrawHill, 2003
9. Ibid.

Figure 11: Sony Ericsson

The figure below is the menu screens of each type of Sony Ericsson. When first accessed to the main menu screen of all types, the icons become clearer, spreading from the middle to the perimeter.

| Z610i | W880i | W800i | K810i | K750i |

Figure 12: Consistency of menu screen interaction of Sony Ericsson

Figure 13: Animation when accessed to the main menu of W800i

The figure below represents sub-menu list screen. All the types in the figure have features of an animated list dropped softly down from the top when accessed to the sub-menu list for the first time. This applies to all the sub-menu list screens and conveys the identity unique to Sony Ericsson.

Figure 14: Animation sequence of W800i when accessed to main menu

There also is an animation method in which the screen moves to the left when each tab in the sub-menu is clicked on. The figure below is the animation shown when the tab in the connectivity menu of Calls menu of W880i is selected.

Figure 15: Animation sequence when accessed to main menu of W800i

As shown in the figures above, the animation is soft and not mechanical as a whole, and has interesting dynamic features. It also provides appropriate feedback to users. The features shown in figure 13, figure 14 and figure 15 also appear in various devices of Sony Ericsson, as in figure 12, and this helps reinforce Sony Ericsson's identity.

(2) Examples of information and services

Brand management today is based on an assumption that does not only come from the quality of product. Brand also exists in the social and mental levels, putting together all relationships between products and consumers (Cowley, 1999; 12). Some companies even use community interaction, such as the Internet and computer games. There is active interaction in web sites launched by a number of companies, not only between companies and consumers but also between consumers.
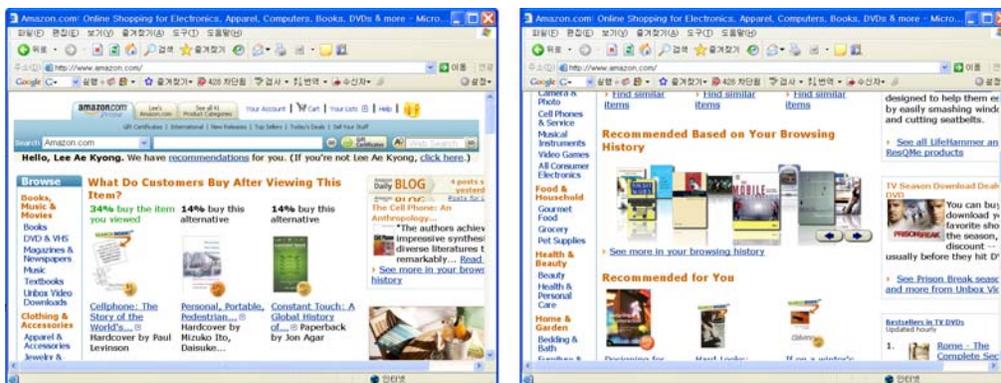

Figure 16: Amazon website (www.amazon.com)

The Amazon web site is an example of successful interaction of information and service consumption. Consumers search, select, purchase, and receive products from the Amazon web site. Thus, the consumers interact continuously with web sites through this process. Amazon provides a feedback service that records books purchased by consumers for their next visit. This is a type of systematic interaction between company and consumers. eBay also uses this kind of interaction between users and consumers. It is important to establish a service plan in the marketing phase and to plan how the interaction should take place in the design if this interaction to be performed effectively.

(3) Examples of integrated brand management

Apple can be a good example of identity management in brand design. As mentioned in interaction design, Apple benefited from the unity of its basic operating system and the consistency of products, such as coloration, button, plug, icon, mouse, sound, and light. Interaction also played a great role in the system's unity. Apple gives unified identity not only in digital media but also in other media, such as package or advertising design.
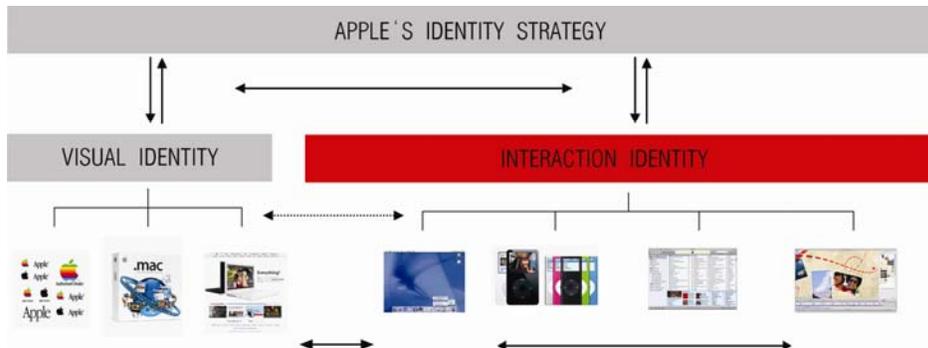

Figure 17: Brand design of Apple

As seen in the figure above, Apple shows its original identity in all designs related to its brand, regardless of types of media.

The figures below are the photos of Apple's MacBook Pro package. A number of Apple-mania photograph their opening of package after the purchase of Apple products, and then upload the photos on the web sites. All these are because of the excellence of the MacBook product itself, as well as Apple's delicate package design. Consumers feel the identity of Apple even when opening the package.

Figure 18: Opening of Apple MacBook Pro package[10]

10. Leander Kahney(2006) *The Cult of Mac*, p.19, Kahney, Photo: Quentin R

3.3. SOLUTION

(1) The expanded brand identity must be reestablished, including the concept of interaction. In this study, I define the sharing of value through the incessant interaction between brand and consumers as "brand interaction."

Brand Interaction: Brand interaction is a concept proposed in this research to mean interaction between brand and consumers. It can include all invisible activities and services of corporations, but this research focuses on interaction among products, specific media, and consumers.

There are words like "original" and "innovative," adjectives that tend to deliver the identity of a company in a unilateral way, but these are not suitable for identity strategy, including the interaction I will try to establish in this study. Therefore, for the identity strategy considering interaction, the adjectives based on the relationship with consumers are as follows.

aesthetically pleasing, satisfying, safe to use, enjoyable, easy to remember, voluntary, imposed, positive, negative, intense, efficient to use, entertaining, easy to learn, helpful, have good utility, rewarding, motivating, supportive of creativity,emotionally fulfilling, symmetric, asymmetric superficial, enduring, shor-term, public, private, formal, informal

Figure 19: Example of adjectives for brand interaction concept

(2) The methodology of brand identity is required to be applied to the interaction and the media delivering the existing brand identity.

① Elements to develop interaction identity system

As there are basic elements of visual identity, the interaction has the important elements that determine the identity of interaction. As sown below, I divided the elements, such as the visual elements, i.e., color, logo, layout, and type face, which have been considered important in determining the identity of existing brand design into interactivity, information, feedback, manipulation method, and information providing method.

VISUAL ELEMENT	INTERACTION ELEMENT
color, logo, layout, typeface	interactivity, information, feedback, operation method, information display

Figure 20: Visual and Interaction elements

In this study, I selected navigation, information display, and feedback among the elements of interaction having important effects on interaction identity establishing strategy. I will discuss the interaction identity strategy using these elements later.

② Basic structure of brand identity strategy considering visual elements and interaction elements.

The previous identity of a company had been delivered mainly by visual expression. However, there are an increasing number of cases of the interaction inherent in utilization of product and services. Therefore, the interaction needs to be introduced actively as the core element of identity strategy. So it is important to know how to inherit the interaction contained in a variety of media and how to link it with other elements of identity. Using the example of Apple above, visual elements among various products and interaction elements are mutually linked, thus reinforcing the identity of the company.

Following is the basic structure of identity of a company considering both the visual and interaction elements.
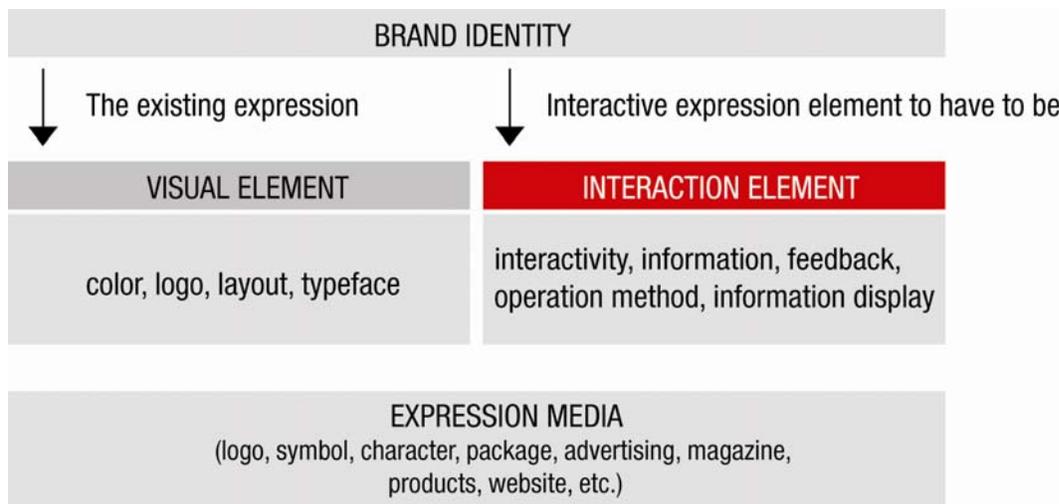

BRAND IDENTITY

The existing expression → | Interactive expression element to have to be →

VISUAL ELEMENT	INTERACTION ELEMENT
color, logo, layout, typeface	interactivity, information, feedback, operation method, information display

EXPRESSION MEDIA
(logo, symbol, character, package, advertising, magazine, products, website, etc.)

Figure 21: Visual and Interaction elements

The essential part of brand identity strategy above is based on the combination of visual and attitude.

5. DEVELOPMENT OF METHOD TO ESTABLISH USER INTERACTION IDENTITY MODEL

5.1 INTRODUCTION OF USER INTERACTION IDENTITY MODEL

This study proposes a strategic plan to establish the identity of interaction that is yet to be discussed in brand design strategy. I define this as the user interaction identity model. It consists of three maps, the interaction concept map, expressing interaction concept; the interaction element positioning map, expressing identity such as display, navigation method, and feedback; and the interaction scenario map, grasping the interaction flow based on scenario. The brand interaction identity strategy is an integrated strategic system by which you can understand the overall character of interaction through these three maps.

This is the strategy to reinforce the concept of brand interaction proposed by this study. It may suggest a general strategic plan, including visible and invisible activities and services, but in this study I will propose a strategic plan focusing on the interaction with consumers through products and particular media. In other words, this is not about the detailed analysis of functional details of particular media or details of GUI, but about the design concept (visible, invisible elements) as a whole.

5.2. USER INTERACTION IDENTITY MODEL
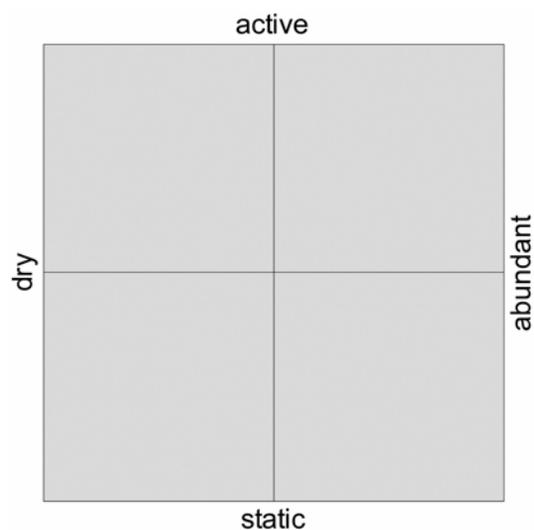
(1) Interaction Concept Map

Figure 22: Interaction Concept Map

The interaction concept map is used to explain the concept of overall interaction of certain media. I designated key words for the vertical and horizontal axes based on the core value of interaction.

Vertical axis: The vertical axis expresses the degree of interactivity and motion, and the key words are "active" and "static."

active: the more intense the interactivity and motion, the closer the marking is to "active"

static: the weaker the interactivity and motion, the closer the marking is to "static"

Horizontal axis: For the horizontal axis, the key words for image are divided into dry and abundant.

abundant: when the visual elements are abundant and colors are various, the marking is closer to "abundant"

dry: if the visual elements are simple or colors are few, the marking is closer to "dry"

The interaction concept map can be used to set up the interaction concept in the planning phase of the actual design, but it also can be very useful in comparing and analyzing the interaction identity of the previous brand.

(2) Interaction Elements Positioning Map

I extracted the elements greatly influencing the interaction identity, such as display, navigation, and feedback. I selected the key words suitable for each element and drew the following plan.
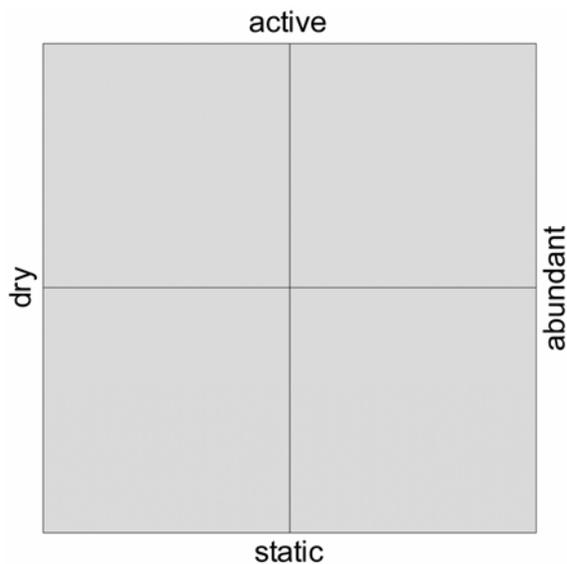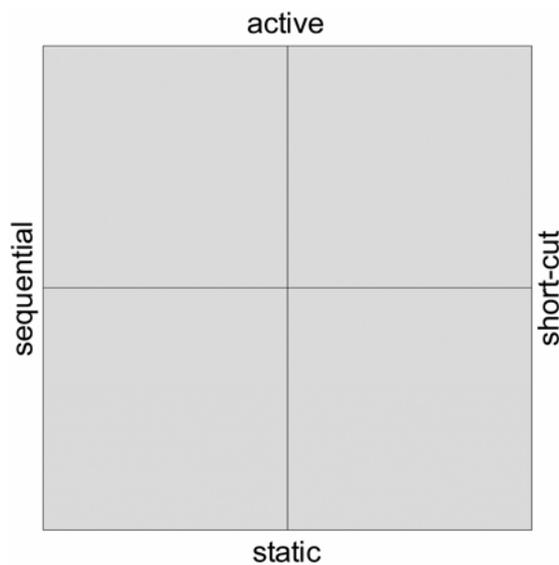
① Information Display

Figure 23: Information Display

Vertical axis: The vertical axis expresses the degree of interactivity and motion, and the key words are "active" and "static."

active: the more intense the interactivity and motion, the closer the marking is to "active"

static: the weaker the interactivity and motion, the closer the marking is to "static"

Horizontal axis: For the horizontal axis, the key words for image are dry and abundant.

abundant: if the visual elements are abundant and colors are various, the marking is closer to "abundant"

dry - when the visual elements are simple or colors are few, the marking is closer to "dry"

② Navigation

Figure 24: Navigation

Vertical axis: The vertical axis expresses the degree of interactivity and motion, and the key words are "active" and "static."

active: the more intense the interactivity and motion, the closer the marking is to "active"

static: the weaker the interactivity and motion, the closer the marking is to "static"

Horizontal axis: For horizontal axis, the key words for access to information through navigation are "sequential" and "shortcut."

sequential: if the access is conducted by stages, the marking is closer to sequential

shortcut: if the access method is possible by shortcut, the marking is closer to shortcut.
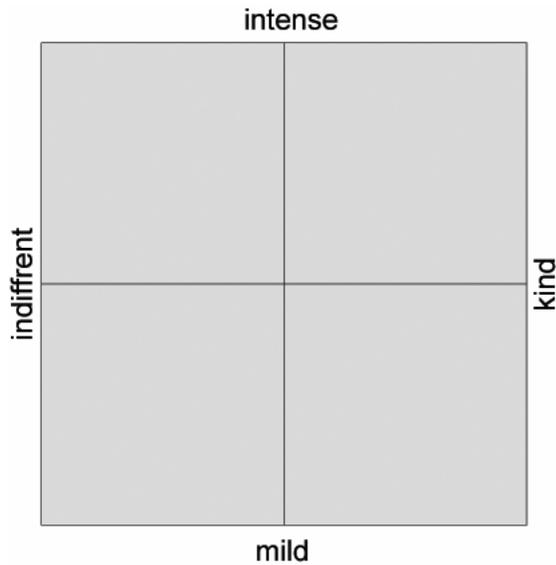
③ Feedback

Figure 25: Feedback

Vertical axis: The vertical axis is the map that expresses degree of feedback and frequency. The key words are "intense" and "mild."

intense: The more frequent the feeback, the closer the marking is to "intense"

mild: the less frequent the feedback, the closer the marking is to "mild"

Horizontal axis: For the horizontal axis, the key words for feedback are "kind" and "indifferent."

kind: in case the feedback is given in a kind manner

indifferent: in case the feedback is given in an indifferent manner

(3) Interaction Scenario Map

As mentioned in "Experience Design" by Nathan Shedroff, the most effective way to define an experience is to set its boundary. I set the boundaries for special and important experience such as beginning, development, and conclusion. In this study, I would like to propose the Interaction Scenario Map, with which I can design special experience through the interaction. The proposed interaction scenario map is divided into five stages: Starting – Idle - Main Menu – Sub-Menu – Ending, which is suitable for mobile devices. The interaction scenario map appropriate for mobile can be converted into a suitable stage to apply it to other media. The interaction scenario map showing the overall interaction scenario as above can be planned in detail, depending on each menu.

The following figure consists mainly of a core scenario map showing the overall identity and an extended identity map showing the identity in sub-menu such as SMS, Media Player, Preference, and Calling.
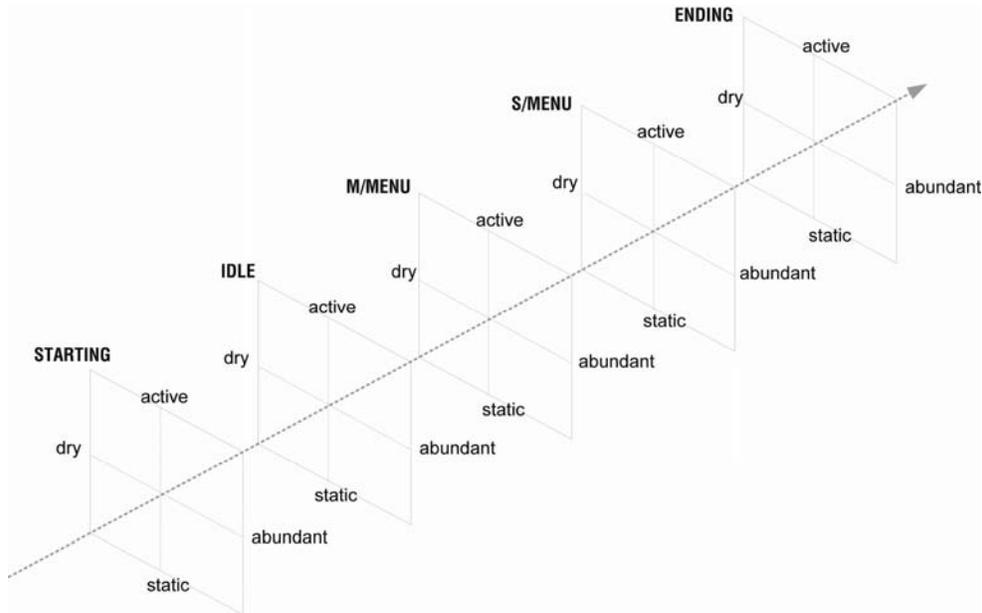

Figure 26: Interaction Scenario Map

Each stage of Starting, Idle, Main Menu, Sub Menu, and Ending can be divided into three steps to make up the map. With this subdivided map, the interaction scenario map can be structured elaborately.
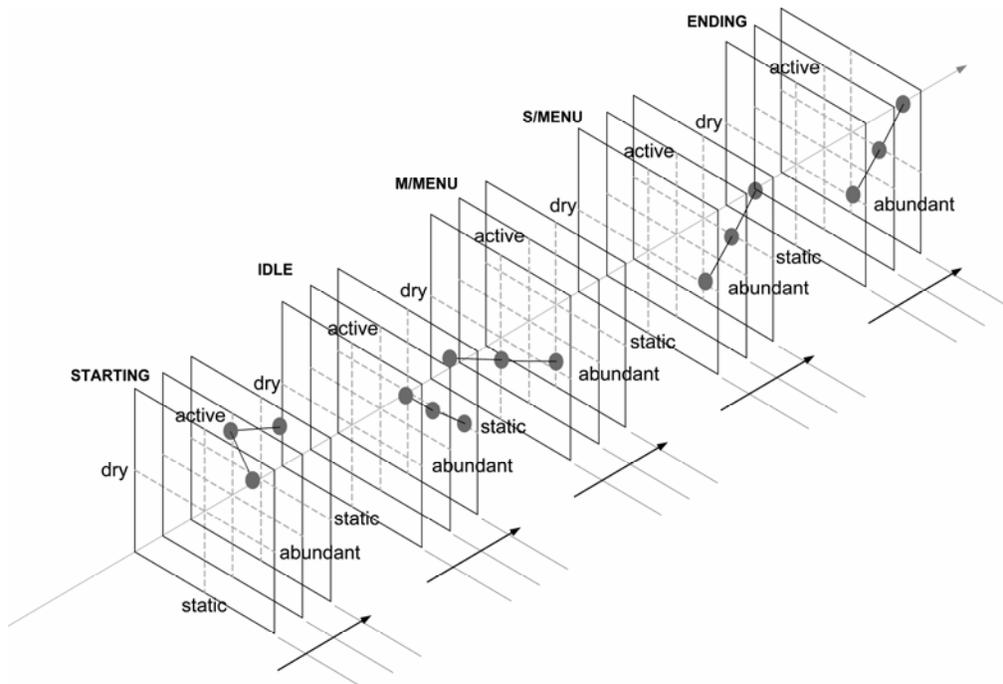

Figure 27: Interaction Scenario Map

5. 3. EXAMPLES OF BRAND INTERACTION DESIGN MAP UTILIZATION

The above-mentioned brand interaction design map can be used to establish a brand interaction strategy and to analyze the characteristics of current brand interaction. To do this, I analyzed the interaction of actual mobile brands Sony Ericsson, Nokia, and Motorola.

Figure 28: Case study models

(1)Nokia
In the case of Nokia, the animation at the beginning and end is very static and has a simple interactivity. I could see that the interaction was relatively diversified and multiplied in the main menu and sub-menu.

- NOKIA Dynamic Map Type A – 5500, N72, 3230, E50 (very still)
- NOKIA Dynamic Map Type B – 7373, 5300, 6131, 2610 (some movement)
- NOKIA Dynamic Map Type C – N95 (a little fast movement)

- According to a result of analysis, Nokia has the same perpendicular and horizontal axis per type on the whole.
- It has still Interactivity and Motion as well as Dry images.
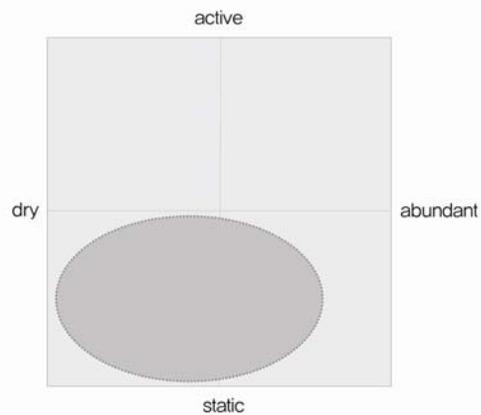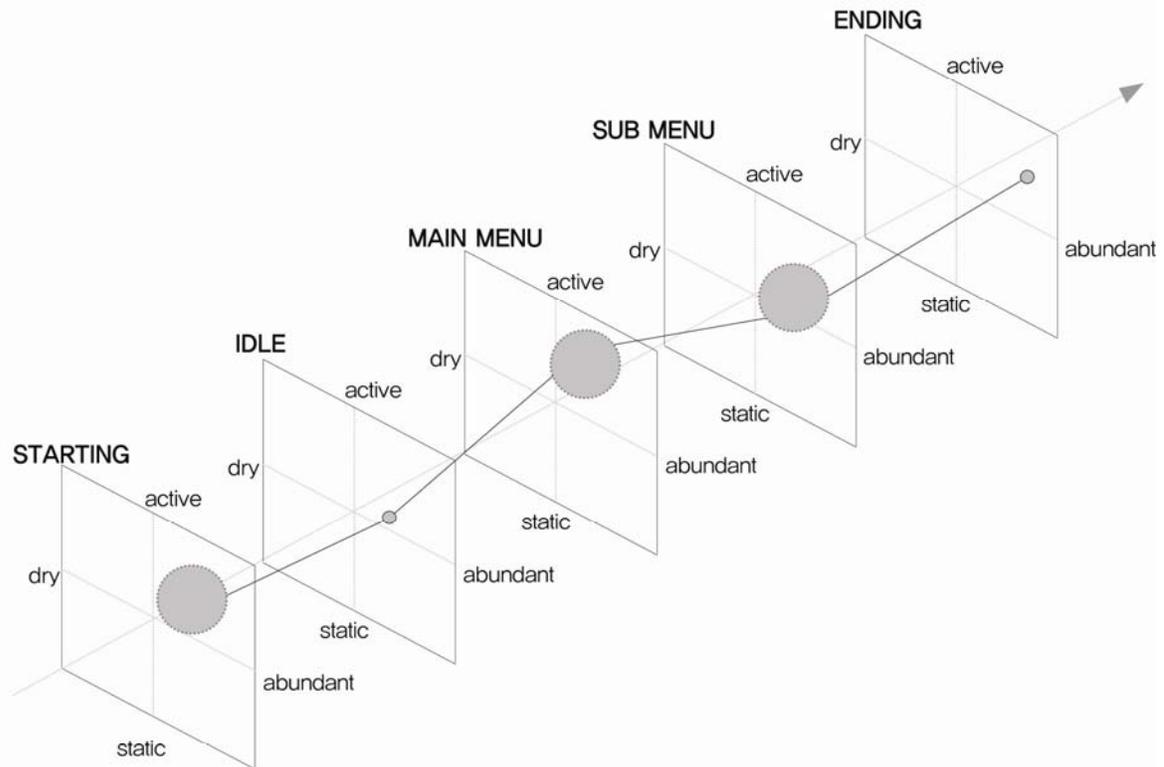- Power on/off animation applies to all the models uniformly.

Figure 29: Analysis of Nokia with brand interaction design map

(2) Sony Ericsson

- SONY ERICSSON Dynamic Map Type A – Z610i , W800i, K810i, K750i
- SONY ERICSSON Dynamic Map Type B – W880i (Various GUI set and more Abundant Images than other types)
- SONY ERICSSON Dynamic Map Type C – W950i (It has different method of Touch Screen & Interaction to other types.)

ENDING
active
dry
abundant
static

SUB MENU
active
dry
abundant
static

MAIN MENU
active
dry
abundant
static

IDLE
active
dry
abundant
static

STARTING
active
dry
abundant
static

- According to a result of analysis, Sony Ericsson has the same perpendicular and horizontal axis per type on the whole.
- It has very strong Interactivity and motion as well as Abundant Images
- In case of Main Menu Icon, its motion spreads from the middle to the outside upon access. The motion applies to all the models.
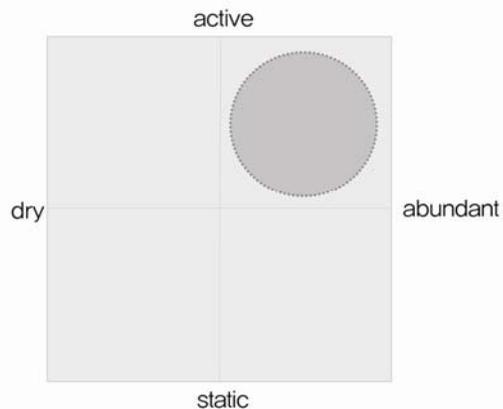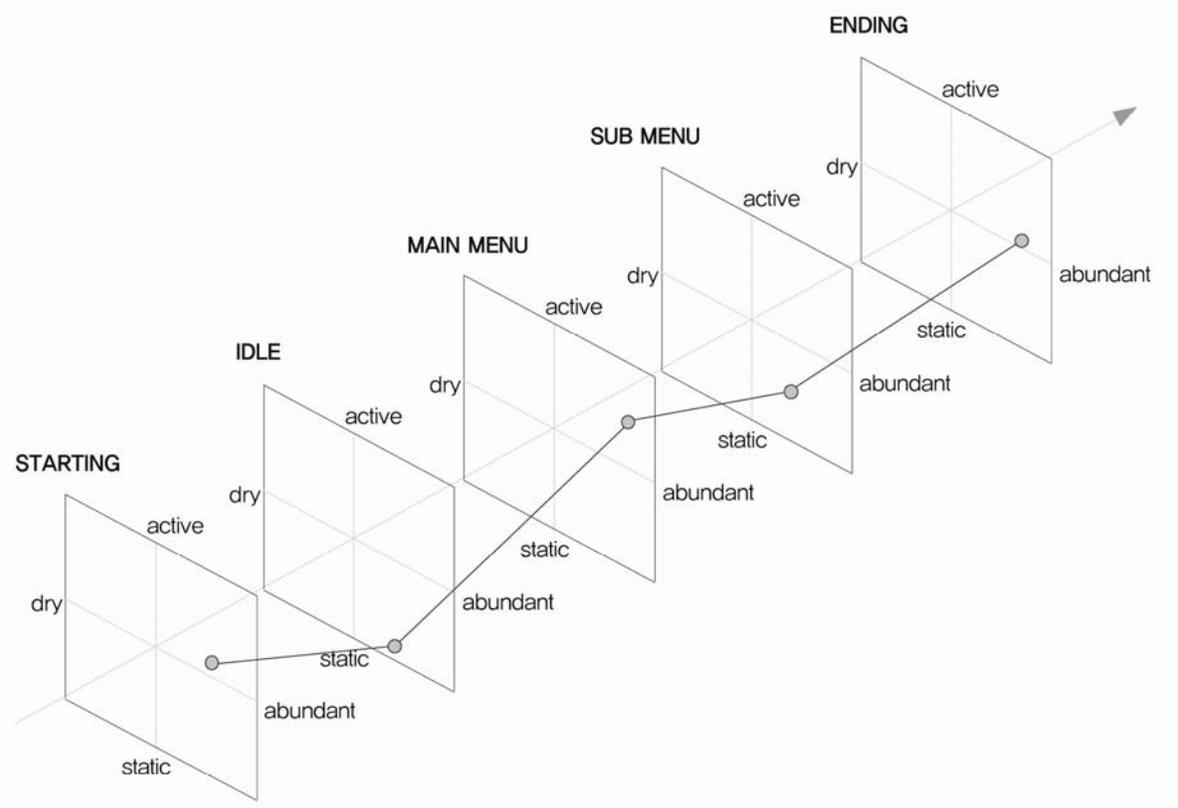 in case of Sub Menu Icon, Slide Down Motion applies to all the models.

active
dry   abundant
static

Figure 30: Analysis of Sony Ericsson with brand interaction design map

(3) Motorola

- According to a result of analysis, Motorola has the same perpendicular and horizontal axis on the Map except a specific model (F3).
- Its Interactivity and motion are a bit weaker than Sony Ericsson's. It has Abundant Images.
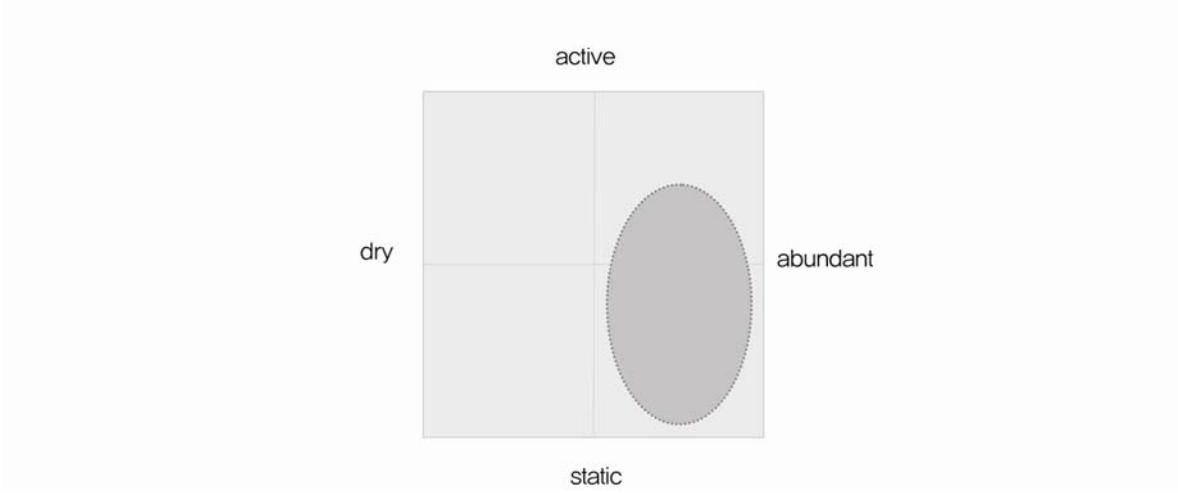

Figure 31: Analysis of Motorola with brand interaction design map

(4) Analysis of interaction identity of Nokia, Sony Ericsson, and Motorola

As a result of the analysis of products from mobile makers, the products of Motorola were the most static, and the expression method and technique for interaction were simple. But in the case of Sony, the interaction movements were the most active and the expression was very rich. In the figure, the size of circles means the range of type images or the flexibility of interactivity if it's a single type.

The purpose of this analysis is to verify the utility of the map and tool, rather than correctly analyzing the interaction images. For more precise analysis, a general survey standard (a problem of sampling) must be met, coupled with the analysis methods for more objective positioning.

However, it could be possible to use it as a tool to establish the strategy or to compare and analyze the interaction between the objects.
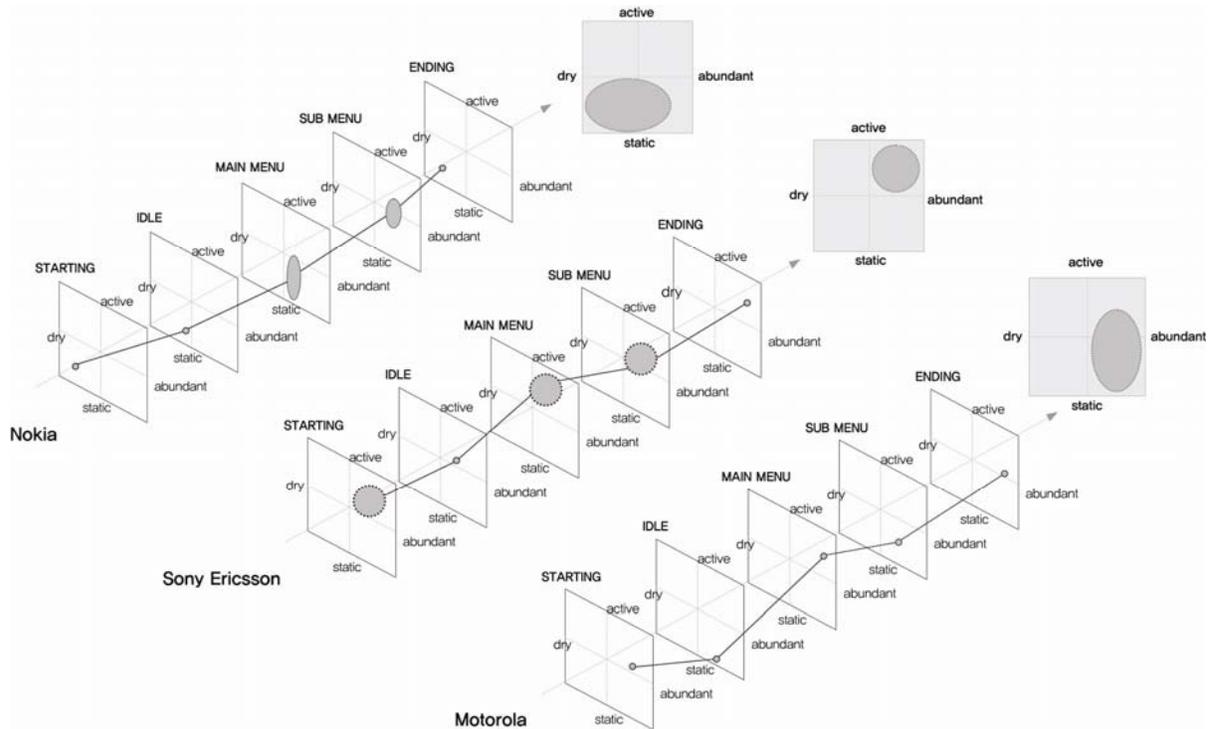

Figure 32: Analysis of Nokia, Sony, Motorola with brand interaction design map

6. CONCLUSION

The purpose of this study is to recognize the great role of interaction in delivering brand identity and to establish the interaction identity strategy as brand design strategy.

According to Joel Degrips of d/g*worldwide, branding is not only about omnipresence, visibility, and functionality. Branding is about being sensitively close to people in their daily lives. He said, "The brand names its price only when the products or services are capable of sensitive conversation with consumers." Therefore, the information that the brand design conveys requires constant interaction with consumers. The brand design contains much more than just unilaterally conveyed information, and we think it is necessary to develop the brand design involving interaction with consumers.

Thus, we must establish the expanded brand identity concept, including the interaction concept. In this study, we defined the sharing of value through the incessant interaction between brand and consumers as "brand interaction." This can include the visible and invisible activities and services of companies, but in this study we focused on the interaction with consumers through products and specific media.

To summarize the content of this study
(1) The possibility of introducing interaction as a way of delivering brand identity
(2) The concept of brand interaction as a way of delivering brand identity
(3) Development of a brand interaction establishing strategy as a way of delivering brand identity
(4) Development of examples of a user interaction identity model as a way of delivering brand identity

To combine interaction and identity, we focused on (1) changes in the brand identity concept; (2) the increasing importance of interaction in making images; and (3) the emergence of various media and the increase of interactive consumption. However, the following problems were found in the current brand identity strategy.
(1) Failure to consider interaction in the elements of brand identity
(2) Lack of consistency of brand design between media
(3) Absence of brand design methodology considering interaction

And then we focused on the interaction between brand and consumers with the examples of digital devices of iPod, Nokia, and Sony Ericsson, and we also studied the examples of information and service consumption of Amazon and integrated brand management by Apple.

As above, we made a following conclusion after reviewing the application of interaction in identity strategy based on the examples of need for a combination of interaction and identity, problems of current brand identity strategy, and interaction between brand and consumers.
(1) Expanded brand identity must be reestablished, including interaction.
(2) A methodology for brand identity is required to be applied to the interaction and media delivering the previous identity.

For this, we extracted the elements to develop the interaction identity system and proposed a basic brand identity strategy that considers visual and interaction elements. The brand interaction map to establish brand interaction identity strategy is divided into an interaction concept map, an interaction elements positioning map, and an interaction scenario map. And then we analyzed the interaction identity of Nokia, Sony Ericsson, and Motorola based on the proposed brand interaction map.

The brand interaction proposed by this study can include all the visible and invisible activities and services, but this study focused on the interaction between the brand and consumers through products and specific media. In the future, we can widen our views on broad strategy and design regarding the brand interaction in various media, not only the specific digital media.

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