TIMELESS DESIGN – ASSOCIATED PRODUCT TYPES AND RELATIONSHIP WITH HUMAN VALUES AND GOALS

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Abstract: Timeless design emerged recently as an approach to reduce resource consumption and pollution. The objectives of this research were: to verify the interest in timeless design and refurbished products; identification of the term closest to the meaning of timeless; identification of the types of products that can be associated with timeless design; and the correlation between timeless design and human values and goals. The types of products considered were retro, simplistic, exceptional, and trendy. These products were materialized through images of cars, chairs, citrus juicers and radios. The human values studied were nostalgia, materialistic, conspicuous, traditionalist values and Kahle's List of Values (LOV). The considered human goals were those proposed by the Young and Rubicam company. The research results confirmed some findings of other researchers.

Keywords: timeless design, retro design, simplistic design, human values, human goals, LOV

1   INTRODUCTION

Any rational person on Earth is aware that humanity is facing three global problems: irrational exploitation of resources, pollution and production of increasing amounts of waste. There is no single solution to these problems and no solution should be applied in isolation.

Thanks to technological progress, each new generation of products offers improved performance and more functions at a significantly lower price than the previous generation. So, the consumer is tempted to buy new products, and the companies management is exploiting this trend.

Thus, the conscious segments of society have to fight with the consumerism mentality, also expressed through planned obsolescence, which manifests itself both in the fields of product functionality and aesthetics. Anyway, planned obsolescence cannot be eradicated completely, at least in the near future.

A first conclusion is that anyway, at the end of its lifetime, the product or part of the product ends up in the trash. So, the life of the product in its original form or in a modified form should be extended.

Researchers, but not only them, agree that one way to increase product longevity is to manufacture functionally, aesthetically and emotionally sustainable products that will

provide consumers with a positive experience, motivating them to keep the products as long as possible.

It is obviously the task of the designer and the product manager to conceive sustainable products, and one approach is by creating timeless aesthetics. Extending the life of the product through timeless aesthetics is a path that should not be neglected.

In general, people get emotionally attached to the products they use, so the natural tendency would be to keep a "good friend" as much as possible. But why would they give up a product that still works properly? The first reason would be that the product looks outdated and new products seem more attractive. A second reason would be that displaying the old product in public could affect the owner's social identity. Therefore, this paper primarily addresses the aesthetic aspects of timeless design.

And after all, how it can be created timeless design? Through what "lenses" should the designer and the product manager look?

2   LITERATURE BACKGROUND

From the study of the literature (Flood Heaton, & McDonagh, 2017; Lobos, 2014; Wallner, Magnier, & Mugge, 2020), the following definition emerged: ***Timeless design*** is the design of products that provides a long-lasting aesthetic experience, immune to fashion changes and stylistic trends, experience which contributes to the improvement of the emotional and psychological durability of the products, leading to a extended period of use.

Considering the perspective of dictionaries, timelessness is the quality of not being affected by the passage of time. From this perspective, timeless design refers to that product aesthetic that is not datable, the observer being unable to determine the conception date, based on elements related to fashion, technology, etc.

Timeless design contributes positively and substantially to product longevity. It has been shown that product longevity is obtained not only by increasing the product physical durability, but also by increasing the emotional and psychological "durability", ensuring a deep and enduring satisfaction during use (Haug, 2018; Van Nes, & Cramer, 2006; Zafarmand, Sugiyama, & Watanabe, 2003). Timeless design is also active in counteracting the tendency of consumers to replace products without thought or guilt only because there is a wide selection of newer (and in many cases cheaper) products (Lobos, 2014).

Ideally, products with timeless design will motivate owners to keep them as long as possible, beyond any environmental considerations (Flood Heaton, & McDonagh, 2017). Brandon Moore ("Timeless design", 2016) expressed very beautifully the essence of this type of design: "[Timeless design] no longer means something that is devoid of a time stamp or style but something that remains beautiful year after year, decade after decade. [...] I now also believe timeless design is an illusion, an unachievable idea of perfection."

A concept related to timeless design, but which additionally takes into account the evolution of man over its ages, is ageless design (Ghim, & Shin, 2020). Ageless design is a design approach for product longevity considering the blended age groups and their diversified needs over the product lifetime. It is aimed to make a product attractive to different generations, accessible and easy to use regardless of age, and durable in aesthetics.

The interest enjoyed by timeless design is linked to the introduction of the circular economy. Timeless design becomes important for the following reasons:

➢ reduce unnecessary consumption of products by mitigating the influence of fashion in product design; people no longer feel obliged to "throw away" products that are still functional, just because they look outdated (Wallner, Magnier, & Mugge, 2020);

➢ facilitates the acceptance and marketing of refurbished products, contributing to the decrease in the manufacture of new products, with the decrease in the consumption of material, energy and financial resources, also contributing to the reduction of pollution;

➢ allows, through the long duration of use, to establish an emotional connection ("cherish and enjoyment") between the user / owner and the product, thus contributing to the psychological well-being of the user / owner;

➢ relieves the user of the effort of adapting to new products (given by new operating modes or new interfaces), a more intense effort as user gets older;

➢ it amplifies the semiotic relevance of products in people's minds (Lobos, & Babbitt, 2013);

➢ reduces the harmful influence of kitsch, because timeless design educates the population in the spirit of solid and perennial values.

The enumeration of the above causes also indicates another approach to follow, but closely related to timeless design: the refurbishing of products. But a question arises: are people really interested in buying and using refurbished products?

The introduction and generalization of the circular economy collides with the consumerism practice, which has reigned in the last century. And the most aggressive approach is planned obsolescence, which from an aesthetic point of view refers to those design elements that allow the precise identification of the year or season when the product was launched with the precise and stated purpose of causing the fashion-conscious owner to replace her/his old product for fear of being laughed at in front of peers because has an outdated object. But, if everyone would refurbish their products or would continue to use existing products to their very practical limits instead of purchasing new ones, certainly a nightmare would strike manufacturing companies (Sun, Chiang, Lin, Lin, 2022).

Wallner, Magnier, and Mugge (2020) analyzed the products likely to be included in the timeless design category. The researchers correctly identified three types of products: Nostalgia Evoking Designs (retro design), Simplistic Designs (simplicity reduced to essence) and Exceptionally Beautiful Designs.

3 EXPERIMENT DESIGN

Following the analysis of the scientific literature dedicated to the field, it was established that the concept of timeless design requires an in-depth study to make it workable for the designer. Also, the public interest in the timeless design and refurbished products should be tested in order to confirm if the research is worthing.

Since the design for timelessness is at its beginning, there is a need to identify the possible approaches to achieve this aim. An approach confirmed by other research is through the designer's tactic to develop a certain type of product (simplistic, etc.). Another possible approach is to establish a well-defined structure of human values (in Kahle's sense, for example) that the designed product will satisfy. And an alternative approach to the last one is to identify the dominant goals from a list of goals (such as the Young & Rubicam goals, for example).

Thus, the following research objectives (*RO*) were identified:

➢ *RO 1:* checking the public's interest in purchasing products with an outdated design and, respectively, refurbished products;

➢ *RO 2:* clarification of the term timeless from the perspective of similar terms;

> ➢ *RO 3:* establish the correlation between timeless design and the types of products proposed in the literature;
> ➢ *RO 4:* establish the correlation between nostalgia, materialistic, conspicuous and traditionalist values and the aesthetic measure of products susceptible to be considered timeless;
> ➢ *RO 5:* establish the correlation between Kahle's List Of Values (LOV) and the aesthetic measure of products susceptible to be considered timeless;
> ➢ *RO 6:* establish the correlation between Young & Rubicam goals and the aesthetic measure of products susceptible to be considered timeless.

Kahle's List of Values (LOV) is the most well-known and most used system of human values. Contains the following values, which are considered to be essential for all human beings (Kahle, Beatty, & Homer, 1986): self-respect; security; warm relationships with others; sense of accomplishment; self-fulfillment; being well-respected; sense of belonging; fun and enjoyment in life; and excitement.

The Young & Rubicam company has introduced a market segmentation system based on the primary goal of the consumer's lifestyle. The goals considered were: status; discovery; control; enlightment; security; escape; and survival ("There are seven", 2019).

Considering the types of products used by various researchers to study timeless design, it was decided to use three types of product design (retro, simplistic and exceptional) and one type (trendy) as control.

Retro design refers to the reinterpretation of past designs, in terms of shapes, colors, textures, etc. Regarding the choice of the moment from the past that can be evoked, there are two options: a) choosing a period remarkable for its visual originality (Art Nouveau with its undulating curves and pastel colors, for example); b) choosing the period of childhood or adolescence of second and third age consumers.

Although the whole type can be considered retro, a distinction can be made between retro design (the new product visually evokes a classic product of the manufacturing company, as in the case of the New Beetle) and neo-retro design (the manufacturing company "assembles" visual elements of the past into a new product). When the observer looks at a retro design, she/he identifies the aesthetic datable elements, but these do not mean at all that the product is outdated either aesthetically or functionally.

Simplistic design is a design characterized by simplicity to the point of expressing the very essence of the product, but not simplicity to the extreme, because then the design would be minimal. Flood Heaton and McDonagh (2017) believe that minimalism has negative connotations, the most important of which is that the minimal form no longer communicates the necessary information about the product usability, class, quality, etc. Simplistic design is perceived as timeless because it has no datable features (especially of the added kind) that can be associated with a certain period for reasons given by fashion or the introduction of innovative technology. Simplicity is associated with integrity, honesty, elegance.

Exceptional design appears when the designer has a moment of epochal inspiration, when the designer distances herself/himself radically from tradition and mainstream, or when advertising, conjuncture and public reaction transform a design just a little special into a memorable one. The exceptional design elicits a dramatic emotional response, which emphasizes the sculptural aspects of the product to the detriment of the practical ones. Unfortunately, there is no established methodology for achieving exceptional design.

Trendy design is represented by the product aesthetics conceived according to current fashion standards.

The author chose 127 product images from the following product classes: cars, chairs, citrus juicers and radios. He then selected only those

that could fall into one (only one) of the types considered for the experiment. Afterwards, the author, with the help of two colleagues with interests in the same field, selected, within each class, one significant image for each type. All the selected images received the "votes" of all three judges. Some of the images chosen are presented in figures 1 – 10.

Figure 1. New Beetle (retro)

Figure 2. Lada Niva (simplistic)

Figure 3. Thonet's Coffeeshop Chair (retro)

Figure 4. Mies van der Rohe - Barcelona Chair (exceptional)

Figure 5. Gemco juicer (simplistic)

Figure 6. Philippe Stark – Juicy Le Salif (exceptional)

Figure 7. Stefano Giovannoni – Mandarin Juicer (trendy)

Figure 8. Steppleton Radio (retro)

Figure 9. Dieter Rams – Braun Radio (simplistic)

Figure 10. Tykho Radio (exceptional)

A questionnaire was designed to collect data from the participants. All the scales used in the experiment were 7-point Likert scales. The questionnaire is presented as an appendix at the end of the paper.

First, the participant profile was established. *Nostalgia* was determined based on Holbrook and Schindler construct (1991). The participant's *materialistic* trait was measured with the a construct developed by Richins, and Dawson (1992). The participant's *conspicuous* trait was measured with the following construct, inspired by Argan, Akyildiz, Argan, & Kaya (2015). The participant's *traditionalist* trait was measured with items inspired by the work of Duckitt, Bizumic, Krauss, & Heled (2010).

The Kahle's *List of Values* (LOV) were determined asking the participants to assess the importance given by them to the "classic" values (Kahle, Beatty, & Homer, 1986). The Young & Rubicam *goals* were established using the proper methodology ("There are seven", 2019).

The public's interest in purchasing products with an outdated design and, respectively, refurbished products was checked with the

questions inspired by dedicated literature. The *aesthetic measure* and *product character* of each product was assessed using proper constructs.

It must be mentioned that every time the word "timeless" appeared in the questionnaire, the following sentence was added: "Timelessness is the quality of not being affected by the passage of time."

4 EXPERIMENTAL RESULTS

The experiment was carried-out with 156 participants (94 women and 62 men). The participants' mean age was 25.4 years. All participants were students enrolled at a large technical university in Romania. The participants had basic training in industrial design. The participants were not financially rewarded for their participation in this research. The accuracy of results was tested using *Z*-score. No *Z*-score were outside the interval [-3; +3], so no data sets were removed. The *Z*-score ranged between -2.8 and 2.93. The reliability of data was checked using the Cronbach's alpha coefficient. The calculated value for the complete set of data was α = 0.871, a value which stands for a very good reliability. The results for participants' attitude towards old and refurbished products (overall, but also deployed on gender) are displayed in Table 1.

Table 1. Attitude towards old and refurbished products

Means	F	M	O	Var.
Classic design	5.82	5.89	5.86	1.92
Outdated design	5.33	5.09	5.17	3.07
Refurbished product	5.63	5.21	5.34	2.08
Refurbished product (up-to-date design)	5.76	5.54	5.61	2.11
Refurbished product at half price	5.11	5.08	5.09	2.44

Note: F – Female; M – Male; O – Overall; Var. - Variance

The data from Table 1 indicates that participants are in favor of classic design and refurbished products with an up-to-date design. Refurbished products are well-seen and outdated design is accepted. Participants are reluctant to buy a refurbished product at half price, probably because they suspect something wrong made the producer to drop the price so dramatically. It is worth mentioning that the variance is relatively constant, with the notable exception of outdated design. In almost all cases, female participants were more in favor of old and refurbished products than males.

Table 2. Correlation coefficients between terms (mediated by product type)

Correlation coefficients	Timeless - Classic	Timeless - Traditional
Retro products	0.66	0.49
Simplistic products	0.85	0.62
Exceptional products	0.62	0.47

To clarify the meaning of term "timeless", it was compared with the terms "classic" and "traditional". The correlation coefficients were calculated for each relevant type of product, and the results are displayed in Table 2. It is easy to see that the term "classic" is much closer to the term "timeless" than "traditional", the difference of correlation coefficients being 0.15 - 0.23. In the case of simplistic products, it is found that the correlation is really strong (0.85), a fact that should be linked to a finding presented below.

The means of participants' appraisal of classic character and aesthetic measure are presented in Table 3. The retro and simplistic products are clearly associated by participants with classic character. Moreover, the means of exceptional and trendy products are not only lower than other products, but below the value 4 (which is the average of 7-point Likert scale).

Table 3. Appraisal of classic character and aesthetic measure

Means	Classic Character	Aesthetic Measure
Retro products	5.25	3.62
Simplistic products	5.29	3.27
Exceptional products	3.46	4.43
Trendy products	3.11	4.21

Table 4. Appraisal of timeless character

	Mean	Variance
Retro products	4.97	0.88
Simplistic products	5.09	0.99
Exceptional products	3.71	1.00
Trendy products	3.39	0.89

Surprisingly, the types of products considered classic get an average value below 4 in the aesthetic assessment, which could mean that the participants do not necessarily associate classic character with beauty.

The participants were asked directly to assess the timeless character of the products employed in the experiment and means obtained are displayed in Table 4. As anticipated by the appraisal of classic character, the retro and simplistic products were considered timeless far more then the other two types.

In table 5, there are indicated the values of the correlation coefficient between the aesthetic measure (expressed by the specific construct) of the four product types and human values and, respectively, goals subject to analysis. Of the 240 correlation coefficients calculated, only extremely few stood out in terms of value.

They indicate a moderate correlation between the beauty of exceptional / trendy products, and materialistic / conspicuous human values. Approximately, one fifth of the correlation coefficients are slightly positive, two thirds – slightly negative and one tenth – significantly negative. This means that overall there is no correlation between human values and goals and the beauty of products expected to be timeless. Moreover, simplistic products recorded most of the lowest values for negative correlations. Significantly negative correlations were found for retro products and self-respect, respectively social status.

Table 5. Correlation coefficients between product types and human values and goals

Correlation coefficients	Retro			Simplistic			Exceptional			Trendy		
	Beauty	Atractivity	Impression	Beauty	Atractivity	Impression	Beauty	Atractivity	Impression	Beauty	Atractivity	Impression
Nostalgia	-0.10	-0.16	-0.12	-0.11	-0.13	0.09	0.09	0.08	0.06	-0.06	0.09	-0.05
Materialism	-0.09	-0.06	0.03	-0.07	-0.07	-0.01	0.43	0.51	0.39	0.41	0.27	0.43
Conspicuous	-0.18	-0.17	-0.09	-0.22	-0.19	-0.13	0.31	0.30	0.25	0.31	0.35	0.26
Traditionalism	0.10	0.05	0.04	-0.05	-0.06	0.05	0.09	0.13	0.08	0.06	0.14	0.07
Self-respect	-0.28	-0.22	-0.24	-0.21	-0.20	-0.23	-0.11	-0.13	-0.03	-0.13	-0.10	-0.20
Security	-0.18	-0.20	-0.20	-0.23	-0.21	-0.21	-0.15	-0.13	-0.05	-0.11	-0.16	-0.15
Warm relationships with others	-0.07	-0.06	0.04	-0.18	-0.14	-0.10	-0.12	-0.01	-0.02	-0.09	-0.15	-0.10
Sense of accomplishment	-0.15	-0.13	-0.14	-0.11	-0.10	-0.16	-0.07	-0.01	0.06	-0.09	-0.11	-0.06
Self-fulfillment	-0.05	-0.04	-0.01	-0.14	-0.12	-0.19	-0.06	-0.12	-0.08	-0.03	-0.04	0.05
Being well-respected	-0.12	-0.15	-0.10	-0.22	-0.19	-0.15	0.00	0.03	0.08	-0.01	-0.09	-0.12
Sense of belonging	-0.14	-0.15	-0.11	-0.28	-0.24	-0.17	-0.08	0.02	-0.05	-0.04	-0.12	-0.08
Fun and enjoyment in life	0.01	-0.05	-0.02	-0.19	-0.15	-0.14	-0.03	0.02	0.00	0.02	0.02	0.02
Excitement	-0.03	-0.02	-0.06	-0.23	-0.19	-0.14	-0.08	-0.01	-0.04	-0.06	-0.08	-0.06
Status	-0.22	-0.23	-0.17	-0.31	-0.29	-0.26	0.03	0.08	-0.01	0.10	-0.01	0.02
Discovery	-0.06	-0.13	-0.10	-0.22	-0.21	-0.20	-0.10	-0.06	-0.03	-0.14	-0.15	-0.14
Control	-0.10	-0.11	-0.08	-0.20	-0.19	-0.19	0.07	0.08	0.04	0.00	-0.09	0.02
Enlightment	-0.06	-0.11	-0.11	-0.20	-0.18	-0.17	0.01	0.03	0.00	-0.09	-0.18	-0.10
Security	-0.07	-0.09	-0.10	-0.23	-0.21	-0.27	-0.08	-0.05	-0.01	0.00	-0.15	-0.05
Escape	-0.07	-0.08	-0.15	-0.18	-0.15	-0.22	0.12	0.13	0.13	0.07	0.02	0.06
Survive	-0.12	-0.15	-0.18	-0.22	-0.22	-0.23	-0.02	0.02	0.10	-0.02	-0.07	-0.03

5 DISCUSSION

The limitation of this research is given by the fact the participants were students at a Romanian technical university. The sample of 156 participants is relevant, considering the rule of thumb which stipulates that more than 100 participants allow the identification of trends.

The participants in the experiment were asked not whether they like or consider beautiful the products that are not new, but whether they would buy such products, because practically

the process of purchase matters. It was mentioned in the questionnaire that the referred products offer all the functions and facilities of a state-of-the-art product. Thus, it was ensured that the interest of participants is focused on the aesthetic and emotional aspects.

It has been observed that, in general, people are favorable to classic design and to the idea of refurbishing products. Product aesthetics is important to consumers and this is evident from the fact that outdated design is accepted but not as desirable as the up-to-date design. (An evidence can be considered the 50% increased variance of the responses associated with the outdated design.) This fact is also observed in the case of refurbished products, people accepting a refurbished product with an up-to-date design more easily than a refurbished product with an outdated design.

Even if the price is a very important purchase criterion for some segments of consumers, it mattered only as an indication of the guaranteed quality for the participants in the experiment. Thus, if a refurbished product is offered at half price, people will suspect some functional problems, even if there is the stated guarantee of the functions and facilities of a last generation product.

Since the term "timeless" is unclear for many people, the correlation between this term and the terms "classic", respectively "traditional", was investigated in relation to the three types of products (retro, simplistic and exceptional). It was found out that the term "classic" is much closer to the term "timeless" in comparison to the term "traditional". The correlation was strongest for simplistic products, but it was also strong for exceptional and retro products.

However, on a global level, simplistic and retro products were evaluated as being much closer to the idea of classic, respectively traditional, than products with exceptional design and trendy ones (for which a certain distance from classic and traditional was expected). On the other hand, in the aesthetic assessment, the products with exceptional design and the trendy products obtained much higher means than the simplistic and retro products. So, people are more likely to enjoy the beauty of exceptional and trendy products than of simplistic and retro products.

When people rated the timelessness of retro, exceptional, simplistic and trendy products, simplistic and retro products were more associated by people with the concept of timelessness than exceptional and, as expected, trendy products, a fact reinforced by the close values of the variance.

When the correlations between product types and values or goals were analyzed, strong correlations were generally not observed, indicating that a general approach of associating the timelessness of products with human values or goals is low efficient and should be avoided.

There were no correlations between traditionalist values and product types or between nostalgia and the types of analyzed products. But we should not forget the fact that the participants in the experiment were young, who had little reason to be nostalgic.

Moderate correlations were observed between exceptional and trendy products on one hand and materialistic and conspicuous values on the other hand. For exceptional and trendy products, practic no correlations were observed with Kahle's LOV values or Young & Rubicam goals.

No correlations were observed between retro products and Kahle's LOV values or Young & Rubicam goals, and in two cases (self-esteem and social status) the correlations were significantly negative. This obviously means that the participants in the experiment believed that they could not gain self-respect or social status through the use or possession of retro products.

In the case of simplistic products, the correlations with Kahle's List of Values were negative, and in some cases significantly negative (self-respect, safety and sense of belonging). The situation was more negative for

Young & Rubicam's goals, which means that the participants in the experiment were reluctant to believe that they can achieve their goals with the help of simplistic products.

6   CONCLUSIONS

The conclusions that follow are based on a research carried-out with 156 students at Romanian technical university. Considering the research objectives (*RO*), the conclusions:

RO 1: An interest in using old or refurbished products was found, if the design is timeless or up-to-date. Women are more sensitive to the idea of refurbishing and timeless design than men. Offers of refurbished products at half the price of a new product are viewed with suspicion.

RO 2: Since the term "timeless" is unclear for some segments of the population, similar terms were tested to see which is more close and the identified one was "classic", the correlation being the strongest in the case of simplistic products. Thus, the designer has the term "classic" at her/his disposal to help the puzzled client understand what timeless is.

RO 3: Three types of products were taken from the literature (retro, simplistic and exceptional) to which the trendy type was added as control. It was found that retro and simplistic products possess a timeless, respectively classic character, and the exceptional and trendy ones are clearly not timeless. But as far as the aesthetic measure is concerned, retro and simplistic products are considered inferior to exceptional and trendy products. The consequence is that, for the segment of participants involved in the experiment, conferring the timeless character does not mean conferring beauty.

RO 4: There were no correlations between nostalgia, and traditionalist values and the aesthetic measure of the four types of products considered in experiment (retro, simplistic, exceptional, and trendy) nor between materialist and conspicuous values and aesthetic measure of retro and simplistic products. Moderate correlations were observed between materialistic and conspicuous values and exceptional and trendy products.

RO 5: There were no correlations between Kahle's List Of Values and the aesthetic measure of the four types of products (retro, simplistic, exceptional, and trendy). Actually, slightly negative correlations were observed for one human value (self-esteem) and aesthetic measure of retro and simplistic products.

RO 6: There were no correlations between Young & Rubicam goals and the aesthetic measure of the four types of products (retro, simplistic, exceptional, and trendy). Actually, slightly negative correlations were observed for goals in the case of simplistic products.

7   APPENDIX 1 - QUESTIONNAIRE

1. Enter your first and last name.
2. Enter your age (numeric value only).
    Express the extent to which the following statements correspond to your opinions.
    (Nostalgia trait)
3. They don't make them like they used to.
4. We are experiencing a decline in the quality of life.
5. Technological change will ensure a brighter future. (reversed item)
    (Materialism trait)
6. I admire people who own expensive homes, cars, and clothes.
7. Buying things gives me a lot of pleasure.
8. I'd be happier if I could afford to buy more things.
    (Conspicuous trait)
9. Luxurious products ensure the prestige of the owners.
10. If you wear an expensive item, others will notice it.
11. When I wear an expensive item, I feel really good.
    (Traditionalist trait)

12. The "old-fashioned ways" and "old-fashioned values" still show the best way to live.
13. It is important that we preserve our traditional values and moral standards.
14. The Internet and the overly free press are undermining society.
    (List-of-Values)
15. Rate the importance you attach in your daily life to the following values:
    ➢ self-respect;
    ➢ security;
    ➢ warm relationships with others;
    ➢ sense of accomplishment;
    ➢ self-fulfillment;
    ➢ being well-respected;
    ➢ sense of belonging;
    ➢ fun and enjoyment in life;
    ➢ excitement.
    (Young & Rubicam goals)
16. Rate the importance you attach in your daily life to the following goals:
    ➢ status;
    ➢ discovery;
    ➢ control;
    ➢ enlightment;
    ➢ security;
    ➢ escape;
    ➢ survival.
    (Interest in purchasing outdated or refurbished products)
17. Would you buy a product with a classic design, but with the guarantee that it offers all the functions and facilities of a last generation product?
18. Would you buy a product with an obviously older design, but with the guarantee that it offers all the functions and facilities of a state-of-the-art product?
19. Would you buy a refurbished product, without design changes, but with guaranteed quality and durability?
20. Would you buy a refurbished product, of guaranteed quality and durability and with an up-to-date design?

21. Would you buy a refurbished product for half the price of a brand-new product?
    (Aesthetic measure)
22. Please rate the beauty of product *X*. [1 – Ugly; 7 - Very nice]
23. Please rate the attractiveness of product *X*. [1 – Unattractive; 7 - Very attractive]
24. Please rate the impression that product *X* makes. [1- Banal; 7 – Impressive]
    (Product character)
25. Please rate the timelessness of the product *X*. [1 – Trendy; 7 - Timeless]
26. Rate the classic character of the product *X*. [1 – Modern; 7 - Classic]
27. Rate the traditional character of the product *X*. [1 – Unconventional; 7 - Traditional]

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