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Sarita Syväoja

CREATING A PACKAGE DESIGN FOR OY HALVA AB

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Tikkarinne 9  
80220 JOENSUU  
FINLAND  
Tel. +358 13 260 600

Author (s)  
Sarita Syväoja

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CREATING A PACKAGE DESIGN FOR HALVA OY

Commissioned by  
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Abstract

In this thesis the focus is on creating a graphic design for one of Oy Halva Ab's packages. Halva is a Finnish candy manufacturer. The former package was considered too racist for Swedish markets. The package will be graphically redesigned in this thesis process.

The author will be focusing on the process of making a new design for a package harmonious. The design outcome ought to be visible, brand supportive and ethical. These aspects make harmony in this case. The basic knowledge of package design will be researched as well.

The design process will be done in co-operation with Pisa Marketing Oy. The result will be used as a package for liquorice candy pastilles made by Oy Halva Ab. The design concerns only the graphical look of the package.

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English

Appendices 2

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Package Design, Graphic Design, Color Theory, Typography, Layout, Harmony of Design, Brand, Identity, Logo

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# 1 INTRODUCTION

This thesis deals with package designing process. In this thesis the writer will define what is good design and why. The writer will go through three important aspects when creating a harmonious design: visual, ethical and brand support. Taking account these issues the author will be creating a new visual look for a liquorice candy package.

In this thesis the author will analyse selected articles about some elements of graphic design. These elements are colors, layouts and typographies. The author will also find out the basics of package design. The terminologies brand, identity and logo are also examined.

The major questions will be: How to create a harmonious design? What is good graphic design? How does good graphic design benefit color theory, layout and typography? These themes are in the focus of this thesis.

The idea for this thesis came when a marketing company Pisa Marketing Oy asked the author of this thesis to design a package for the company Oy Halva Ab. This thesis will be an examination for what is to be taken into account when creating a new visual look for a package. The thesis will also give a solution for a new visual look for a candy package based on the facts of this research.

Halva is a Finnish candy manufacturer founded in year 1931. Karavokyros brothers from Greece formerly originated the company. In year 2014 the turnover of OY Halva ab was 12 152 000e. At first they made only halva, dessert made of water, sugar and flour, in this enterprise. Nowadays the products made in Halva are mainly salmiak and liquorice but also other sweets and halva, where the company name originally comes from. The company, Oy Halva Ab, gives the size, shape and the measurements of the package for the designer. This thesis concerns only the harmony of the graphic look of the package.

This project gives a chance for the designer to focus on package design process deeply and also see the overall picture when creating a brand supporting design. The designer also has to understand the responsibilities one has. A graphic designer can be the gatekeeper of information or a mirror reflecting the contemporary culture. According to the framework in this thesis the writer is able to link the aspects (brand, ethic, aesthetic values) of literature. The outcome is a product combined with all the elements of the framework.



Picture 1. Halva logo (Halva).

## 2 FRAMEWORK

The idea of this thesis is the harmony with goes through all the aspects in this designing process. Harmony is not only the harmony of outlook, but also the harmony within ethics and with the company's brand and image itself. The package design should support all of these aspects. That's what makes the complete harmony in this case.

In this thesis harmony of design means also the harmony between the visuals, ethics and the brand image. In this thesis harmonious design for a package is made with visual issues and ethical aspects that supports the identity of the brand. (Figure 1.)

Harmony is usually considered to be something that pleases the eye. It makes sense of order and balance. When something looks chaotic or boring it is usually not harmonious. (Color Matters, 2015)

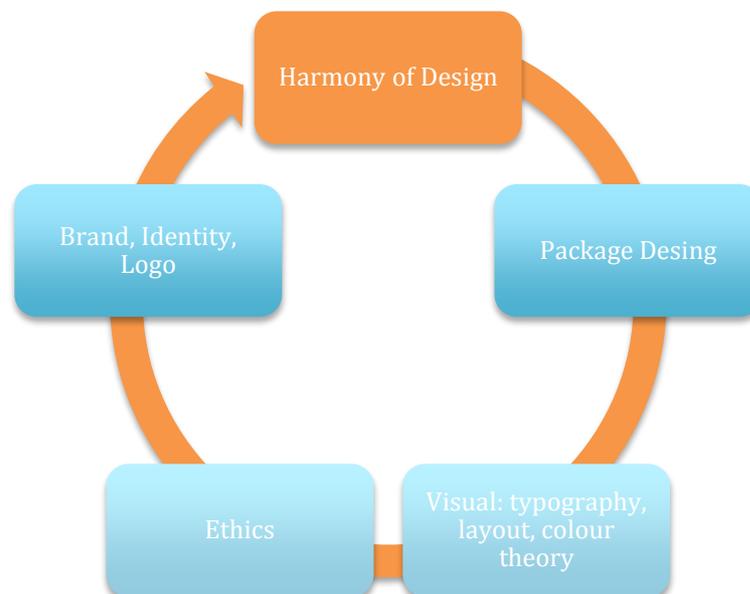


Figure 1. Thesis framework.

The author will be creating a new package design for candy pastilles. Package design means designing and creating the comprehensive shape and configuration of a product's package. Matters taking generally into account are: size and shape, color, closure, outside appearance, protection, economy, suitability, labelling, and environmental friendliness. (All Business, 2015)

Logo is not a brand or an identity. Logo design, identity design and branding have all their own missions. Together they create the overall image of the company or the product. A brand is the overall feeling what comes to mind when thinking about a company. Identity is the visual aspect, which is creating the brand visible. Logo identifies the company by using a sign or an icon. (Mediadeus, 2015)

The visual aspect, in this thesis, is comprised of colour theory, layout and typography. Graphic design or visual design is form of art, which helps the viewer to understand the message. Graphic design is as well involved in all of visual communication such as advertisements, marketing, movies, logos, animations, packaging, signs, marks, books, magazines, posters, billboards, website graphics etc. The principles of graphic design are to be informative and to arrange the elements of the message in an understandable form.

The first visual aspect mentioned in this thesis is color theory. Colors affect to human both mentally and physically. Colors can affect to human brain even more effectively than shapes. The reason for that is that colors are proved to be able to change our feelings. Harmoniously used colors can help a designer to create effective results. However, there are three main ways to show the color theory: The color wheel, color harmony and the color context. Color theories create a logical structure for colors. Color theory is based on Newton's color wheel, 1666. The color wheel is based on colors red, yellow and blue. The color wheel can be arranged to Primary colors, which are red, yellow and blue. Secondary colors are primary colors with green, orange and purple. Tertiary colors are; yellow-orange, red-orange, red-purple, blue-purple, blue-green and yellow-green. Any combinations of other colors cannot form primary colours. Mixing primary colors forms secondary colors. Mixing primary and secondary

colors forms tertiary colors. Color context tells how color behaves in relation to other colors and shapes. The same color with different background color can be read differently. Values, saturations and the warmth or coolness of respective hues can cause massive differences in the perception of colour. (Tiger Color 2015)

The second mentioned visual aspect in this thesis is layout. Layout is one part of graphic design which involves arranging the visual elements of the page. It consists of organizing the text and the images and defining the size and shape of the matter.

The third visual aspect mentioned in this thesis is typography. Butterick (2013) claimed, "Typography is the visual component of the written word". Typography is the way to edit written text and letters. It is meant to help the message correctly get to the reader by using the right form. Typography consists of font, font size, font color, line spacing, decrease and increase the indent, styles of the heading and so on. This also includes the right way of using numbers, lines, ligatures etc. Even though the text stays the same the message can be changed by using the typography right way. (Butterick 2013.)

## 2.1 Timetable

The thesis process started in the beginning of August 2015 by choosing the topic and the context for the thesis. Also the background research was then able to start. After the teacher approved of the topic the proper literature and research questions could now come into focus. Multiple resources were searched, and the ones with most meaningful and helpful knowledge were chosen. The data was observed and analysed carefully.

Then the actual design process could start. First the problem was clarified and background information was searched. Brainstorming, mind mapping and sketching could start. After getting feedback from Timo Ikonen, the art director of Pisa Marketing Oy, the sketches were improved on and developed further. The final design was ready at the end of November 2015.



Figure 2. Timetable and Action plan.

Because this thesis is executed by practise base method the company and its art director Timo Ikonen was in a big role of this thesis. Practise base thesis is done usually in a real, working life with a real customer. Practise base thesis contains usually two parts: the product and the report of the process. The creation should always be based on professional theories and it should always contain a theoretical framework.

## **2.2 Background Information**

In the beginning of the thesis process, the author of this thesis wanted first to figure out what good design actually is. How to define good design? There are many theories and definitions for good design. After multiple explanations were read one of them made the most sense. One very experienced designer, Dieter Rams, (1980) made a list with ten most meaningful matters of what is good design. Even tough Rams is more of an industrial designer these rules can be used in any design related case.

### **” Good design is innovative”**

Even though the design problems and questions are usually quite common the result should be innovative, creative and new each time. Every customer has own needs and goals.

### **“Good design makes a product useful”**

Good design answers the customers and the target groups needs in comprehensive way.

### **“Good design is aesthetic”**

Only the solutions, which are well made, are beautiful and aesthetic. These solutions can cause pleasure and make the result interesting.

### **“Good design makes a product understandable”**

Successful design is the key for information. It makes the message clear and does not need any explanations.

**“Good design is unobtrusive”**

Products which are well designed give the power to the user. The product is only like a tool that the user defines.

**“Good design is honest”**

It doesn't disappoint the observer. The message is in balance with its visuals and content.

**“Good design is long-lasting”**

It is appropriate and understands the time without being high fashion. It is well made and detailed.

**“Good design is thorough down to the last detail”**

Good design can make even the most complicated issues understandable and can make them readable. The visual look can make the viewer to get to know the product.

**” Good design is environmentally-friendly”**

Good design does cause as little pollution for the environment as possible.

**“Good design is as little design as possible”**

No design for the sake of design. It is not the intrinsic value.

### 3 HARMONY OF PACKAGE DESIGN

According to Stribley (2015) there are certain “rules” in graphic design a graphic designer should not be breaking. In the least, when breaking the “rules” the designer should know the facts before doing it. These so called rules were taken into consideration when the package was designed.

Stribley (2015) has suggested that communication is the purpose of design. That is why the readability and legibility of the type is the most important aspect when designing. One of the biggest problems when designing something new, especially with a computer, is that the contrast between text and the background is not high enough. Something might look good on the screen but end up looking dull when printed. When designing these packages, the outcomes were printed out and folded as a package to get the real impression of the colors and the dimensions.

Sometimes using too many capital letters is an issue. “Capital letters give the feeling that perceiver is yelled at”, says Stribley (4/2015). Using too small of a font is one very common mistake as well. Even though something looks good it does not mean that is appropriate for the audience. For example, black is considered universally applicable but it might not be appreciated when using it in baby showers. In this case the amount of text is relatively small so these decisions concerning type size have even more influence.

Hierarchy of the design means that the most important visual elements get more attention in the design compared to less important elements. By using different scale, colour or type can give more attention to the crucial elements. In this package the Finnish market is the main buyer of the product; that is why the Finnish text is getting more attention than the Swedish one.

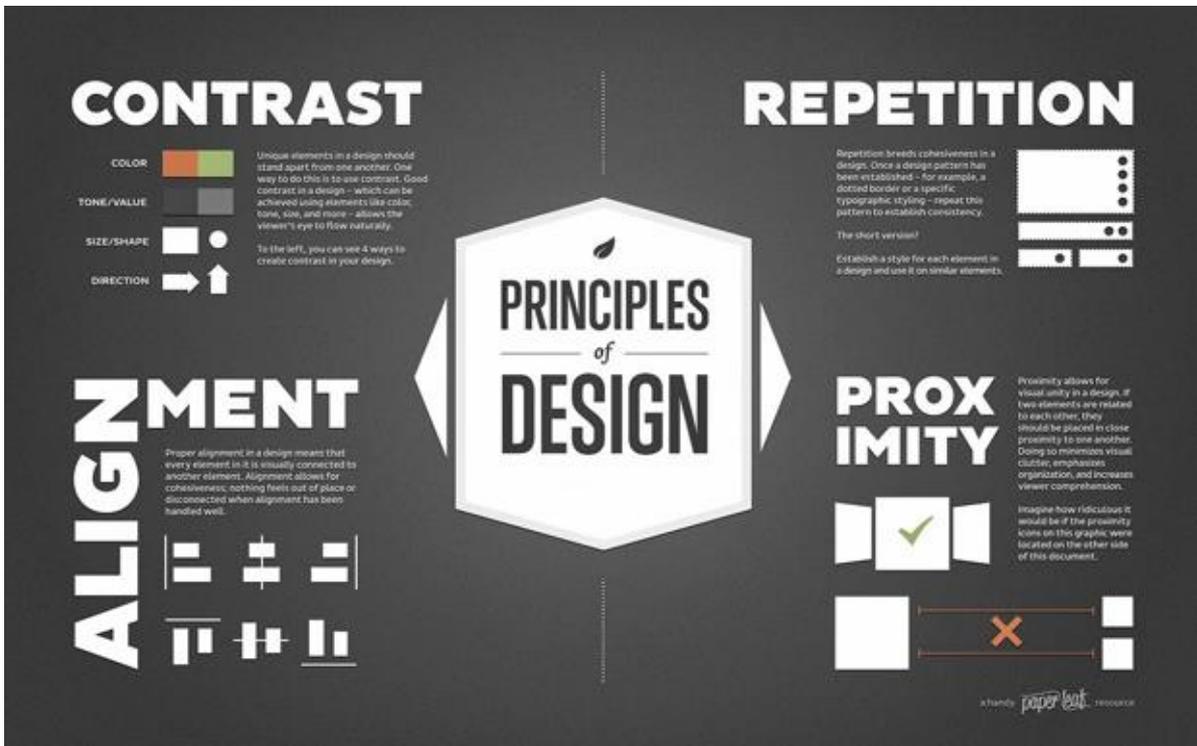
Stribley (2015) advises that one good way to build a clean and logical design is to use a grid. A grid can be built however the designer wants. The grid helps aligning the elements of the design and arranging type. In this design case the

package blueprint was given to the designer. The blueprint had certain parts separated, which created a symmetrical stencil for the work and worked as a grid. The grid can have two or more columns. The more columns there are in the design the more options and flexibility it contains. It is always important to know where the design is going. Is it in a magazine or in a poster? Considering the medium of the work and then building the grid secures that the work is not conceded in any way. It is crucial to remember the gutters.

Usually a design work starts with a design brief. A design brief tells about the basic information of the work. The most important part is to realize for whom a design is intended. It is important to always remember the audience. In this design the brief was relatively short and contained only technical issues.

Color theory is always good to keep in mind when choosing the colors for the design. Also when choosing the fonts for the design it important to choose fonts which are complimenting each other. Both colors and fonts have their own moods and emotions. It is recommended to use not more than three fonts in one design; otherwise the design might end up looking complicated. Also using two colors that are separated in the color wheel create a color discord and are hard for the eye to look at. Usually frictional colors 'clash' and create a cloudy, blurry or unclear outcome. A blurry outcome can also be the result of using a wrong tool when designing. Selecting a raster or a vector in the final design is critical. Rasters pixelate faster, while vectors can be scaled in any size without losing sharpness.

White space is not empty space and a designer should not think so either. White space can help to put the focus on the desirable point of the design, help the design to breathe, balance and make the conclusion clever. Many times the simplest one is the best one. Using too many effects such as shadows, textures, bevels or gradients at once can make the result hard to understand, anaesthetic and complex. (Stribley 2015.)



Picture 2. Principles of Design (Paper-leaf).

### 3.1 Package Design

Package is the coverage over the product. The main purpose is to protect the product. The surface of the coverage offers a place for sale promoting texts and images. The coverage should also contain the product information and other markings. Package design is a field of design which combines both design and ecological knowledge. With the right package design it is possible to reduce waste and to contribute to sales, because nowadays people are more aware of environmental issues. In this case the material, size and the shape of the package were already chosen, so the ecological part was not up to the graphic designer of this thesis to decide.

The art director of Pisa Marketing Oy, Timo Ikonen, gave some examples of good graphic designs for packages (Picture 3.). These packages were shown in the first design meeting. The packages Ikonen chose are a combination of well used typography, colors and graphic patterning.



Picture 3. Examples of Good Package Design chosen by the art director (Our Tuts, Nestle, Flip Flop Design, Lovely Package).

According to Simunaniemi (2015) package design is not only the text and images but also the big picture, which is formed from various elements. Good package design makes the product tempting for the consumer, provides information and builds the brand identity. Simunaniemi (2015) emphasizes that consumers value information, comfort and easiness of the usage and ecological aspects.

Quite often the package is a customer's first contact with the product; that is why the differentiation is so important especially in the field of food supplies and groceries, in this case candy pastilles. Different consumer segments value different matters and therefore it is crucial to pick the target group. "Everything for everyone=nothing to no one," says Simunaniemi (3/2015).

There are some aspects that help the differentiation process. The size and shape of the package and recognizable graphic look and slogans help the identification of the product. The package can tell a story about something unique and detailed. The idea of connecting a story to the product brings social

and cultural value to the product. The story does not have to please everyone, but rather only the selected target group. “The most important thing is to get the client in contact with the product,” highlights Simunaniemi (3/2015).

The decision for the purchase is made not only by feelings but also through common sense. Food recipes, www-addresses and QR-codes can be ways to affect the rationality of the consumer. In this design the package was quite small and even though the QR- code was wanted to the side of the package, it could not fit into the product.

Package is an important part of brand itself. The package can offer more value to the product. It is also an important part of the production process and financial success. Packaging can create a positive image of a company’s brand. Nowadays, the consumers have to make the decision about the product themselves, and sometimes the only help to get information about the product is the packaging. (Simunaniemi 2015.)

### **3.2 Typography**

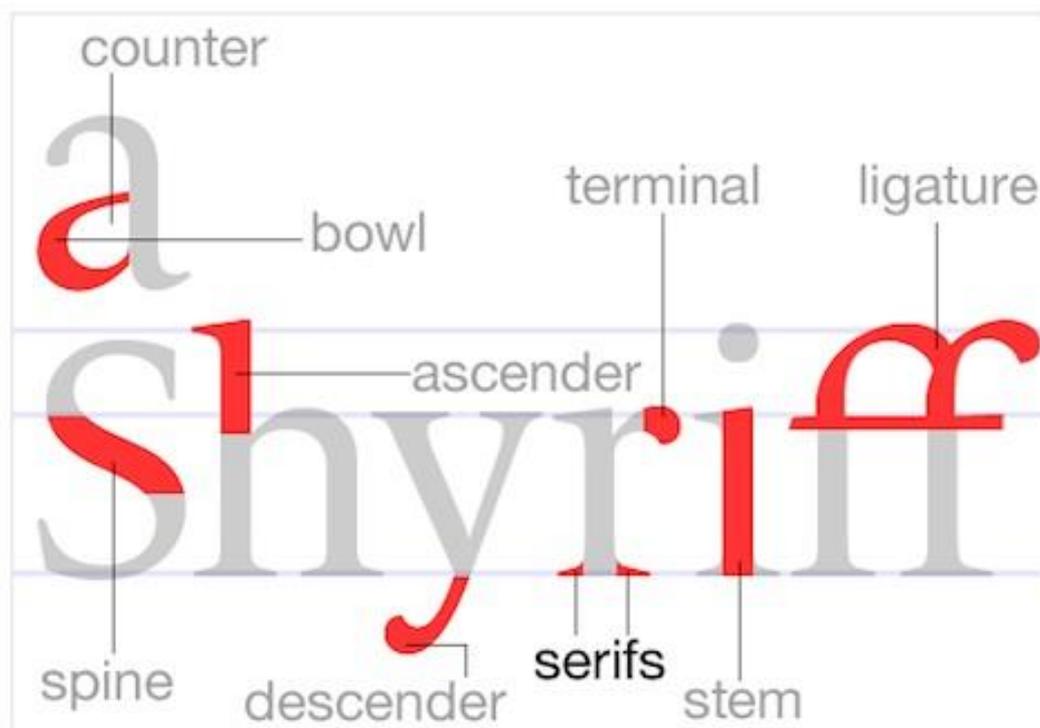
As mentioned earlier the purpose of typography is far more important than we might realize. The right chosen and used typography can lead in to effective results. Kliever (2015) has claimed that typography is meant to help the message get its way to the reader. The most important thing is to use the typography in the appropriate context. It is crucial to find background information before any designing. A designer has to know the purpose and also the cultural context where the selected typography is going.

There are many ways how typography is made into effective form. One is to choose fonts that complement each other. Introvert and extrovert fonts balance each other when they are combined together. Also serif and san-serif fonts play well together. Like people, fonts have also their own moods and personalities. The terminology of typography is shown in Picture 4.

The number of fonts is good to limit. It is said that a maximum of three different fonts is suitable. If finding the right fonts that fit together is challenging it is always advisable to use same family of fonts and adjust them. (Kliever 2015.)

Contrast is a good way to make the text and the typography interesting. Contrast is be made by adjusting the style, size, weight, spacing or color of the text. Furthermore, “the line between contrast and conflict is thin,” Kliever (5/2015) highlights. Too similar or too different is not good when deciding on the typography.

Another way of making the typography effective is to specify the size and boldness of the text. The visual hierarchy is created when the essential information is with large and weighted text. This helps also to “navigate the eye and attract attention,” declares Kliever (2015).



Picture 4. Terminology of Typography (Design Shack).

The space between the characters is called kerning. If the kerning is done wrongly and there is not enough spacing between the characters, it can change the whole look of the design. It is important that the space between each letter is even. Usually kerning is done manually. This aspect usually concerns magazines, publications and books, but as the package includes text areas with sentences it is good to take the kerning into consideration in this process as well.

Leading means the space between words in the text. Longer line lengths regularly demand extra leading compared to shorter line lengths. Usually leadings can be done automatically by tracking. There is a tool for tracking which regulates the space between each word in the text. Stribley (2015) proposes to think of the letter 'i' between each word and correct the leading with this. Typeface and the overall situation should be always taken into account when choosing the leading. A minimum of 6 words or 30-40 characters per line is considered to be advisable. Long lines can be hard on the eyes; on the other hand too short of lines can make the sentences look rough.

Using the correct alignment is important for the readability of the text. There are four alignment types: left, right, centred and justified. Left alignment is the most common one and it is also the most readable and used. Right align is mostly used only in small sections of the pamphlets. It is a decorative device. Centred alignment can be used in many different points and places such as posters, prints, advertisements, branding, invitations, and so on. Centred text is very balanced look and easy to read. Centred text is not good for larger body copies. Novels usually use aligned with justified alignment. Justified text spreads the words evenly from left to right. The problem of justified text is that if there are fewer words in the line, the word and letter spacing will end up looking cheap.

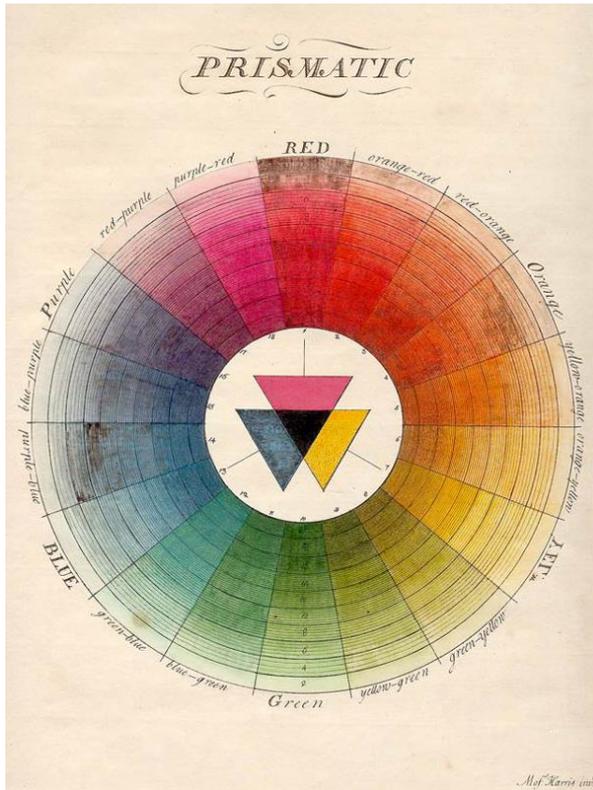
When formatting the body text it is crucial to avoid "widows" and "orphans" says Stribley (2015). When a line of text, which belongs to the paragraph has moved to the next column, it is called a widow. An orphan is a single word on its own line.

Display fonts should be left only in small sections such as titles and subheadings of the text rather than body copy. Making “own” fonts by stretching them is also not a good idea. Fonts, whether they are displayed or not, are designed carefully, and the shapes and proportions are particularly chosen. (Stribley 2015.)

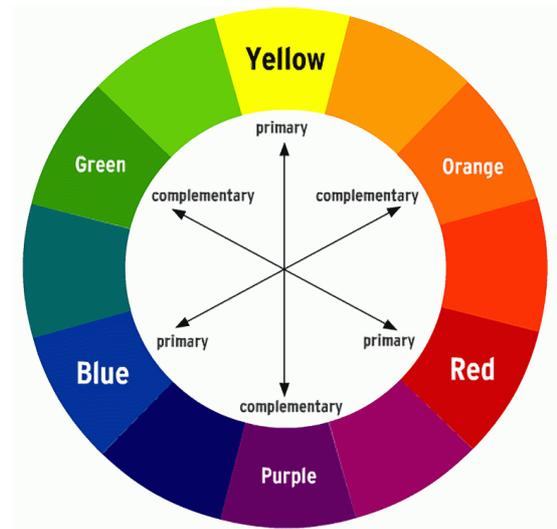
### **3.3 Colour theory**

Colours affect humans both mentally and physically. Colours affect the human brain even more than shapes. The reason for that is that colours are capable to change our feelings. Red and yellow are considered to be warm. That is mainly because they remind us of sun and fire. These have also been shown to raise the blood pressure. Blue and turquoise are cold colours because they usually are connected to ice and water. These colours have a calming effect. Harmoniously used colours can help a designer to create effective results. However, there are three main ways to show the colour theory: The colour wheel, colour harmony and the colour context. Colour theories create a logical structure for colour. (Tiger Color 2015.)

Newton designed the colour wheel in 1666 (Picture 5). The colour wheel is based on red, yellow and blue. The colour wheel can be arranged to primary colours, which are red, yellow and blue. The secondary colours are green, orange and purple. The tertiary colours are yellow-orange, red-orange, red-purple, blue-purple, blue-green and yellow-green. Any combinations of other colours cannot form primary colours. Mixing up primary colours forms secondary colours. Mixing primary and secondary colours forms tertiary colours. Many other artists have also made their own versions of the color wheel (Picture 6). (Color Matters 2015.)



Picture 5. Color Wheel (Isaac Newton).



Picture 6. Color Wheel (Art Moscow).

Harmony is usually considered to be something that pleases the eye. It makes sense of order and balance. When something looks chaotic or boring it is usually not harmonious. Harmony can be created in many ways. Using three colours, which are side by side in the 12-part colour wheel, has harmony. Using complementary colours in the 12-part colour wheel creates a sense of harmony. Some colours can match by the scheme based on nature whether or not it fits into the formula of colour harmony. (Color Matters 2015.)

Colour context tells how colours behave in relation to other colours and shapes. The same colour with different background colour can be read differently. Values, saturations and the warmth or coolness of respective hues can cause massive differences in the perception of colour.

(Color Matters 2015.)

### 3.4 Layout

In graphic design and fine arts layout is the visual order of the graphic elements in the picture. Recognizing usage of elements enables one to compose or analyse functional and practical graphical performance. Traditionally 'matter of taste' conceived issues could be explained by theories, principles and good conventions. If the designer is aware of these philosophies the pictorial solution can be chosen according to content.

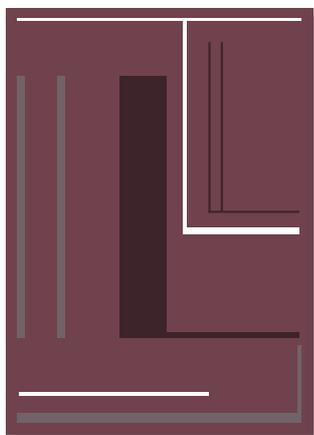
The basic elements of an image can be separated into three different categories: dot, line and surface. All of them have a different meaning in the picture. A dot can be small but the volume of the dot can still be strong. If there are many different dots a surface or an image can be built. When a dot starts to move, it makes a line, and a line creates action. The action can create motion, which can lead the eye to the target. When lines create groups they become a surface. The character of the surface depends on size, shape, structure, texture and momentum.

Everything around us can be reduced to basic shapes. The basic shapes are geometrical shapes such as circle, equilateral triangle and square. When making a layout for a picture the basic elements are classified in desirable arrangement. In good layout the image is organized in solid, interesting and appropriate ensemble.

Layout is based on static and dynamic structures. If the picture includes many symmetrical elements the layout is static and enduring (Picture 7, A and C). If there are many diagonal lines, different shapes and contrast the layout becomes dynamic and movement is created (Picture 7, B and D). Active shape is a shape with a movement and a direction. Intimate shape points at the inside of the shape so the viewers' thoughts may go deeper than the surface.

When making a layout, a visual rhythm can be created using different shapes and colours. The rhythm can be symmetrical or asymmetrical. The rhythm makes a motion possible in the image. Dynamic structures can lead the viewers to the wanted spot. These rhythms are commonly used in the field of graphic

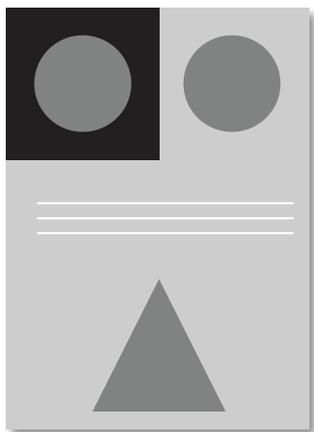
design when a certain part is to be emphasized. There are three systems most commonly used to create a rhythm. These procedures are: the proximity method, the similarity method and the continuity method. In the proximity method the shapes can be different sizes and colours but they are near each other. The viewer adopts the similarity in them. In the similarity method the shapes are similar. The shapes can be located far away from each other, but the viewer assumes that they are connected to each other. In the continuity method the shapes can be different or far away from each other, but their orientation is the same.



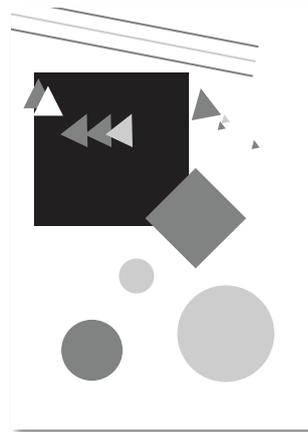
A



B



C



D

Picture 7. Rhythms in Layout.

### **3.5 Brand, identity and logo**

Brand is an organization, service or product, which has its own character. It is formed by the perceptions of the audience. A designer cannot make the brand. Only the customer base can. Anyhow, the designer can make the canvas and basis for the brand. Many people seem to think that brands consist only in a couple of elements – a few colours, fonts, a logo and a slogan. In reality it is much more complicated. One of the biggest issues is to be seen in the media, nowadays especially social media. The whole idea of branding is that everything the company does, everything the company owns, and everything it represents should reflect its values and aims as a whole. As a brand design icon, Landor said, “Products are created in the factory. Brands are created in the mind.” (Mediadeus 2015)

The principle aim of a brand or company image is to be the company’s identity. Most of the time the visual design process is based on visual elements used in the company. These visual elements are used with certain instructions. These instructions specify how the identity is used in different media. What colors, fonts and layouts are used? These indications ensure that the brand identity remains coherent. This procedure helps the process of making the brand distinguished. Identity can be seen for example in the web pages, logo, uniforms, interior design, etc. (Mediadeus 2015.)

A logo identifies the company or the product by taking advantage of a sign, flag, symbol or text. The meaning of the logo is more important than how the logo actually looks. The logo is the brand and identity in one identifiable symbol. (Mediadeus 2015.)

### 3.6 Ethics

Usually when discussing ethics in graphic design this includes copyright law, piracy, plagiarism, fair use or photo manipulation. In this thesis the ethical part is an approach from a moral point of view.

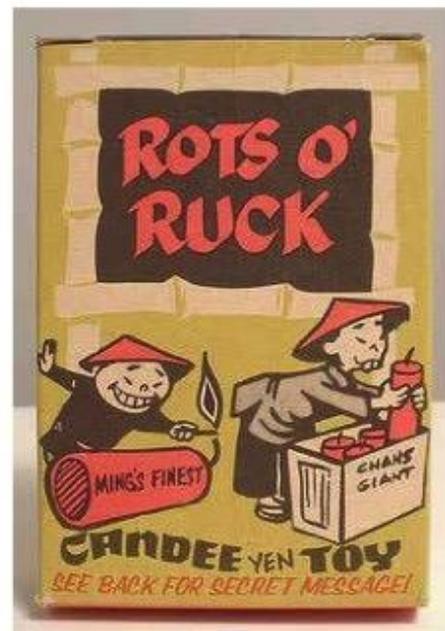
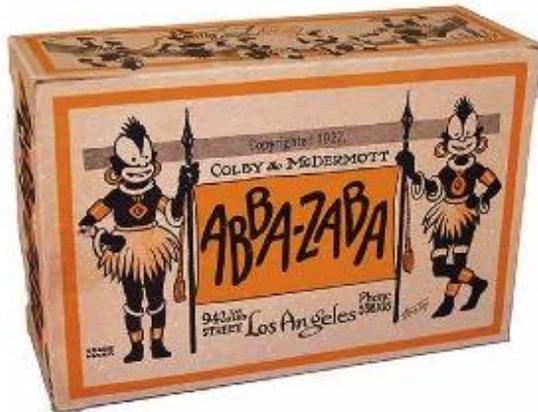
The package design for this thesis were asked to be redesigned. The old, already existing package was considered racist. That was the reason the package was not suitable for Swedish markets. Picture 10 shows contradictory packages. The ethical question posed to a company could be in this case: would you approve of these packages and put your name under these?

When a young graphic designer is starting a new project, usually the main goal might be pleasing the customer. The work could be considered successful if the customer is happy. The respect for the client is shown by not influencing the work according to a designer's own beliefs. It should not be like that. A graphic designer should think through what kind of work is suitable for participating in.

When ethical issues are researched more carefully it can be seen that morality questions appear almost in all parts of ethics in graphic design. They appear in copyright situations or font downloading issues but also in the influences the graphic designer has for the culture. A graphic designer should take responsibility for one's own work. (Kane 2015.)

The ethical question that a graphic designer should take responsibility for is one's own work because the visual communication a graphic designer creates is consumed by the masses. A graphic designer can be the gatekeeper of information or a mirror reflecting the contemporary culture. Today's graphic designers are responsible for the products and matters they have designed, their appropriateness and the cultural power they have. (Kane 2015.)

**The influence that graphic designers have on how communication is delivered may not always be apparent to them. Often they are embroiled in the details of a project and don't even realize the impact their work has had or will have until some time has passed and the work is seen in retrospect. (Kane 2015.)**



Picture 8. Packaging considered racist by Halva and other companies (Retrogasm, Collectors Weekly).

## **4 DESIGN PROCESS**

A company named Pisa Marketing Oy asked the author of this thesis to redesign a visual look for a liquorice candy package. The package size and materials were already decided so the focus of this process was on the graphics. The company did not have any visual instructions, only that the logo cannot be changed. Also the colors and fonts were free for the designer to choose.

The plan and the timetable for the project started to develop during the first meeting in September 2015. The project was to design a new package for a company named Oy Halva Ab. The target group for the package is for young candy eaters as well as adults. The team working in this project was the Managing Director of Pisa Marketing Oy, Jari Wuolle, the Project Manager, Jarkko Hakkarainen, and the Art Director, Timo Ikonen. The schedule was planned in the first meeting, and the final deadline for this work was decided to be the 31<sup>st</sup> of November. The manager was responsible for the whole design process. He also was in charge of supervising and ensuring everything was done properly.

### **4.1 Ideation**

The ideation process started with searching for background information on the company. What kind of history, norms and ideology the company has was searched for. The purpose of the company, the strategy, philosophy and the values they carries were researched thoroughly. After that the packages which the company had already launched were investigated.



Picture 9. Recent package (Halva).



Picture 10. Old package (Halva).



Picture 11. Products from the past (Halva).

It is always good to get to know the competitors, what the concurrent have in their visuals and how they have managed their marketing. It is also decent to know what other companies in the same field offer. These aspects were taking into account next.

The ideation process continued with mind mapping, mood boarding and sketching. After sketching the first versions were made and shown to the art director. Feedback was given, and due to the expectations the improved versions were made.

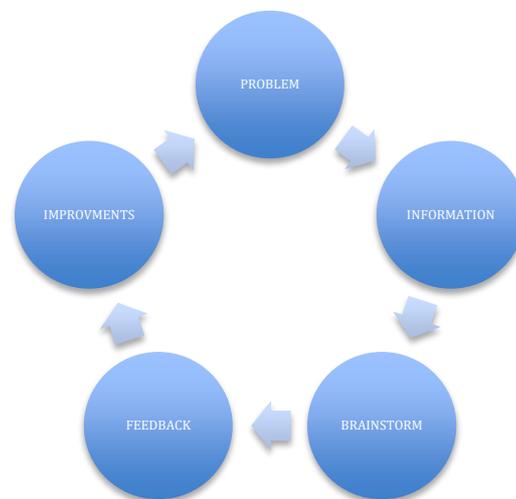


Figure 3. Design Process.

## 4.2 Sketching

The sketching part could start after the problem was defined, background information was researched and brainstorming completed. First the sketching was done by hand on paper. After that some of the ideas were made digitally. At first no specific theme, typography or color was chosen. Furthermore, the designer wanted to stay in the same color scheme that Halva already had in

their logo and pick some features from the old package so that the new package could be easier to recognize.



Picture 12. Rough Sketches of the front view.

### 4.3 Improvements

With the ideas and rough sketches ready the first design meeting could be arranged. The packages which were going to be improved were chosen in the second design meeting. The three main lines were chosen. In this time these three lines were “string”, “shop” and “abstract”. The improvements were done together with the art director Timo Ikonen in the meetings and by email. During the whole process the art director could be contacted by email.



Picture 13. Three Main Lines.

## 5 FINAL DESIGN

The final design was chosen among three different categories, which were chosen with art director Timo Ikonen. The categories were “A) Pastille”, “B) String” and “C) Shop”. The idea behind these packages came during the process. The client got only these three different visual proportions of the packages with couple of different color and style versions.

- A) Pastille. The idea was that the candy pastilles made part of the text. The idea was to play with the size and shape of the text and the pastilles. The background color of the packet is the same as Halva’s other new products have accordingly the products connect in that way as well. The pastilles can be formed from picture of the real candy pastille or an illustrator version of the product. (Picture 14.)
- B) String. In this version the typography brings forward the name of the product in a fun and interesting way. The black string is meant to look like liquorice string and the i-dots are the real candy pastilles. In the yellow package the contrast between the liquorice and the background is successful. In the other package idea the bold stripes make the package pop up from the shelf. The yellow-red stripes are typical for the Halva brand. (Picture 15.)
- C) Shop. In this design the pastille packet is made to look like a small candy store. The top of the packet is the roof with striped canopy. There are some visual components such as street signs and lights to pop up. In these sign is the product information in Swedish. In the backside of the package is the backyard of the shop. The brick wall in the back has Halva’s address and other knowledge made with graffiti. (Picture 16.)

The package idea that Oy Halva Ab chose was A. The stripes were to be changed a bit smaller and made to be multi colored. With some other little changes the packet will be in shops by 2016. (Picture 17.)



Picture 14. First Category "Pastille".



Picture 15. Second Category "String".



Picture 16. Third Category "Shop".



Picture 17. The final two packages.

## 5.1 Questionnaire

The questionnaire was done because the author wanted to get the prospective future customers opinion about the outlook of the design. The Interviewees were searched in different age and gender categories as the product does not have any specific target group. The survey was done during the design process.

The survey was a part of qualitative research of the thesis. Six different customer candidates were interviewed. The customers were picked because of their differing age and gender classes. This was intended for getting as much understanding about preference difference.

The task was to pick the favourite package among nine different packages and explain their choice. The questionnaire is in Appendix 2. The answers and comments are shown below.

Male, 5 years

Package number 6 *"This package looks nice."*

Male, 25 years

Package number 4 *"The package was believable and it's nice to know what the package includes while you can see the product in the picture."*

Male, 55 years

Package number 4 or 8 *"These packages show what the product is. They look sympathetic and vivid."*

Female, 10 years

Package number 2 or 7 *"These packages have nice colors and fun outlook."*

Female, 25 years

Package number 4, 8, 9 *"All of the packages look lovely. These ones are most professional ones and also very innovative."*

Female, 50 years

Package number 5 *“Cute package, it brought up some childhood memories. Could be used in children plays today as well.”*

Many of these packages got positive feedback. Still, the majority of the end users chose the package number four in the survey. Package number four was chosen by Oy Halva Ab as well. This package, with slight changes, will be the product offered for sale.

## 6 CONCLUSION

The reason why this topic was chosen was due the authors' own enthusiastic attitude towards this particular field of design. Many issues in the field of graphical design and art are considered so-called 'matter of taste'-issues. The author wanted to show that traditionally 'matter of taste' conceived issues could be explained by theories, principles and good conventions.

Due to the timetable the current project ended at the stage of suggesting the final two packages for the client. The client could choose out of ten different packages with three main groups: "Pastille", "String" and "Shop". The chosen packages can be used as they are already or developed further.

The process of making this thesis and the project taught a lot for the writer of this thesis. The making of package design became familiar, as did working with other designers and the client became. The end result was pleasing to the designer, and also good feedback was given from the customer and other designers.

This process concerned mainly aesthetic issues and not so much ethical or ecological parts. These areas of design could be researched more, but due to the limited time these issues stayed behind. In the future these themes will be researched even more.

The references used in this thesis were as new and up-to-date as possible. Nevertheless, the previous and well-known facts support the findings this thesis has. The theories were searched and multiple articles and publications were read. The ones with most sense were selected. The information was searched for over weeks, and relevant materials were found. The number of sources used in this research is relevant for its length. The sources have been critically analysed by comparing the findings with each other and to the writers own opinions.

One problem in this specific thesis was the target group which the designer did not know exactly when the design was made. Halva brand has many different fonts and styles in their packages; this presented a challenge to the designer. Some of the feedback mentioned that the chosen packages are not understood and do not fit the brand's style. Oy Halva Abs sales group got to see only the final three categories of the packages which the art director had chosen. The designer had also other, simpler designs for Oy Halva Ab. Due to these reasons the design brief could be more clarified in the beginning. Likewise, the lack of a photo bank was a downside.

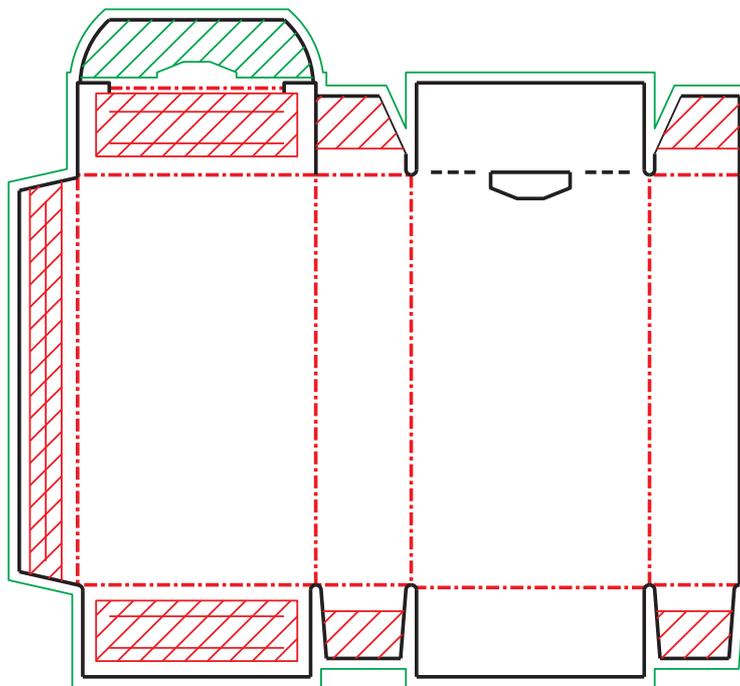
One of the big upsides in this project work was the previous working placement in an advertising company. The designer knew what kinds of programmes are commonly used in advertising companies and how the design process goes overall. In this case the timetable was not as strict as the designer was used to in the previous works.

This project was an extremely decent one and provided great experience. The help of the art director, Timo Ikonen was crucial. The responsibility of one's own work and the power of the work of a designer became even clearer. The reader will hopefully find the research relevant and useful and can use it as a guideline when designing anything graphic.

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- Picture 10 <http://www.halva.fi/historia>
- Picture 11.<http://www.halva.fi/historia>
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- Picture 12. Authors own
- Picture 13. Authors own
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- Picture 16. Authors own
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# THE STENCIL OF THE PACKAGE



# SURVEY

Gender

Age

Which Packet Do You Prefer?

Why?



1.



2.



3.



4.



5.



6.



7.



8.



9.