

KYMENLAAKSON AMMATTIKORKEAKOULU

Bachelor of Culture and Arts / Degree Programme in Design

Elsi Lammila

PACKAGE DESIGN FOR A NATURE-BASED TOURISM COMPANY

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ABSTRACT

KYMENLAAKSON AMMATTIKORKEAKOULU

University of Applied Sciences

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LAMMILA, ELSI Package design for a nature-based tourism company
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Supervisor Sarah-Jane Leavey, lecturer
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The objective was to design a concept of ecological coffee packaging for a nature-based tourism company. The package design had three main aspects to consider: enhancing the brand of the company, environmental friendliness, and functionality.

The project's purpose was to extend the brand's usage into product and service areas which had not previously been explored. The goal was to develop the company's brand recognition by package design. The aim was to determine ecological packaging solutions, and find the balance between ecological, functional and attractive packaging.

The design was carried out following a standard design process. The commissioner provided demographic and practical information. Information about ecological materials, packaging coffee, and package design in general was gathered from shops, web pages, interviews, studies, and books.

A package is a powerful tool for a brand, because it is tangible, and therefore reaches the customer on many levels. There can be more than one functional package design solution for one product. The balance of what is ecological depends on the case; how and where the product is used.

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1 INTRODUCTION

The project determines options for packaging freshly coffee ground for a nature-based tourism company. The client stated that the solution has to be functional, ecological, and it has to enhance the brand. During the design process, a need for tea packaging arose, so the same packaging has to function for both coffee and tea. The packaging needs to be tempting to the target audience. The coffee packaging in this thesis project is not comparable to the ones sold in shops, because of the unique target audience and use.

The client, Tervarumpu, is a company situated in the National Park of Repovesi in Kouvola, Southern Finland. Tervarumpu offers many services, such as guided tours, many outdoor activities, and bed and breakfast facilities. Visitors can rent outdoor activity equipment, and visit the museum. In 2012, Tervarumpu launches its own coffee brand. It is ground fresh on the premises, and needs packaging which holds small amounts, so the visitors can take the package with them on a hiking trip. The coffee can be purchased from the webshop as well, and a part of the profit goes to Repovesi National Park.

Nature-based tourism is a growing business. It is based on the ideology of sustainable use of the area, and on offering quality experiences in the wilderness. In Finland, nature-based tourism companies have neither produced their own coffee nor other foods and drinks. Tervarumpu wants to add value to the wilderness experience for its visitors, and decided to launch a product.

Package design is a branch of design in which form, material, and graphical elements are combined to develop an appropriate packaging for a certain need. Packages have different roles: container, protector and marketing tool, which have evolved over time and with needs.

Branding differentiates a business from competitors by creating a persona for the company. As stated in the Package Design Workbook by Steven Dupuis and John Silva, packaging is a concrete reflection of a brand, the touchpoint of ideas and images the viewers have in their mind, and reality. In the ideal case, the packaging

reinforces the brand identity, and strengthens its positive image. The buying decision can be affected by package design. Nature-based businesses have not traditionally concentrated on branding themselves, but the increasing competition leads to a need for differentiation.

Considering all the information mentioned above, the design process is presented starting from the design brief and ending with the final concept. The process is detailed and illustrated, and the design decisions are explained and justified.

The project's main topics are: brand building, ecological package design, developing nature-based tourism and sustainable development. The research question is:

“How can the brand of a nature-based tourism company be enhanced through the use of package design?” Sub questions are: “How can the balance between ecological, functional and visually attracting be found in package design?” and “What would be the key package design elements required by Tervarumpu?”

The structure of this report is firstly the theoretical information is explained and the ways this reflected in the Tervarumpu coffee packaging design follows. The design process introduces different concepts and ideas, and explains where they came from and why certain decisions were made.

1.1 Motivation

Package design has interested me since the beginning of my studies in Kymenlaakso University. It comes from my interest in combining the field of advertising and the fields of graphic design and product design. Ecological package design started to interest me due to a graphic design course during my exchange studies in Limkokwing University of Creative Technology in Malaysia. The course's main task was to design ecological packaging for a local food product. Package design interests me because it is a diverse field, and it offers challenges.

Aptual is an advertising agency in Kouvola, founded by the commissioner of this project. During my practical training at Aptual, the idea of asking for a package design thesis project arose. The commissioner suggested this project, and it seemed perfect

for me, because of the ecological thinking, and the interesting fact that this project is first of its kind.

Motivation from the client, Tervarumpu, comes from desire to add value to the experience of visiting Tervarumpu, and to help differentiate and build the brand further. Nature-based tourism is a growing business sector, as ongoing nature-based tourism development projects shows. There are other companies operating in Repovesi national park who also offer activities, such as guided tours. Tervarumpu has young and motivated owners, who follow the prevailing trends, and most importantly understand the importance of branding. The Tervarumpu brand is built over time, and they believe that introducing products will help to develop the recognition of the brand. The experience of visiting the site is stronger when the visitor can have something tangible; something to touch, smell and taste, something to take away with them. The coffee and tea are relevant now for Tervarumpus visitors, and there is a possibility that other products will be launched later. The products are going to be available from the hiking center of Tervarumpu and from their webshop.

The project is unique since there are no other coffee products launched under a nature-based tourism brand. The main point, however, is not that the product is coffee. The emphasis is on building brand recognition through expanding the use of the company's visual identity in the growing market sector of nature-based tourism. As mentioned, packaging is an important tool for building brand recognition, since it is tangible. The packaging has to be tempting to the target audience. There are not many products sold under nature-based tourism brands, and package design is not common in the field.

Since nature-based tourism is a growing business sector, it is expected that more competition creates the need to differentiate. When the products of nature-based tourism businesses, for example guided tours, are similar in many companies, the way to differentiate is through recognition of established brand identity and through unique selling points. This project is significant in this vocational field because it is pioneer. It also shows the importance of good design in a field which has not traditionally focused on branding in Finland.

1.2 Defining conceptual Parameters

Brand*	The public face of a marketable product, service, or organisation.
Brand values	The values that reflect the core of the brand. Tervarumpu's 'principles' includes the values.
Client	Tervarumpu nature-based tourism company
Commissioner	Aptual advertising agency
Design brief	A document determining the starting point and goal of the design project and relevant information on the packaging.
Gift coffee	Coffee packed in smaller weights than regular coffee sold in stores. Usually the retailer is not the producer, and the product is packed in a paper bag. Often marketed for special customer groups or occasions, for example Christmas coffee.
Kuksa	Traditional Finnish mug carved from wood.
Package	Container
Packaging	Container with written and illustrated communication.
PLA	Polylactic acid, used as a liner in paper or cardboard food packaging to replace plastic. Made out of renewable materials, such as corn.
Tervarumpu	Nature-based tourism company located in the National Park of Repovesi.
Tone of voice	The linguistic style of a brand
Touch-point	The point and interface where people come into contact with the brand, for example packaging, web page, advertisement.

* More about brand and its effect on package design:

Brand identity is the image of the company. Common visual brand elements are logo, tagline and color(s), but 'brand' goes beyond those, and is a sum of all the visual and informational data one has from the company. A brand may have different qualities

depending on the viewer, but careful brand building guides a company toward the desired image.

Brand affects on package design widely. Tervarumpu is a nature-based tourism brand, and the packaging has to follow Tervarumpu's brand identity. As a result of the design process, the new coffee has its own endorsed brand.

There is an enormous selection of goods and services available, and many companies have similar products. The consumers select the one which speaks to them the most. As an example, there may be many nature-based tourism companies in the same area, and the decision on which one to visit can be influenced by a well delivered brand message.

2 NATURE-BASED TOURISM AND TERVARUMPU

The idea of nature-based tourism is to provide experiences and services in nature, in areas which are protected. The services of nature-based tourism companies often include accommodation, equipment rental, for example bicycles, kayaks and snow shoes, and guided tours of the area. The challenge is to find the balance between a quality experience of natural beauty, and protecting the ecological and cultural values of the area. (sustainabletourisonline.com). Business activity ensures the sustainability of the area, because the revenue is used in maintaining the natural environment, and developing it ecologically (sustainabletourisonline.com). By having visitors in the area, which can be in a national park or other protected area, the public awareness of current ecological issues can also be maintained and increased.

Nature based tourism is also known as ecotourism, but some sources find ecotourism a more specified field, that goes beyond sight-seeing to emphasising the visitors understanding of scientific and ecological features of nature. (Tourism Western Australia 2006.) In other words, ecotourism is one sector of nature-based tourism field.

2.1 Nature-based tourism in Finland

In Finland, this field of business is at an early stage of development. A study about nature-based tourism companies in Finland was done in 2005 by E. Koivula and O. Saastamoinen. Presumably dramatic changes have not happened after that. The study shows that there are companies, but they are not operating at full potential. The education, the awareness of starting up a tourism business, and land resources are not in balance: there are some educated people with an interest in the field but they do not have land, and other who have, for example, inherited land but have no interest, or knowledge of how to start up a tourism business. The existing nature-based tourism businesses in Finland are spread across the country - the best known ones are in Lapland and in the southern archipelagos. One challenge is to get international visitors aware of the eco travelling possibilities in Finland. (Koivula, E. & Saastamoinen, O. 2005).

As seen in media worldwide, interest in ecological issues is a current trend. Travelling and tourism pollute, however, this will not stop people from wanting to have experiences. Nature-based tourism is one way to decrease one's carbon footprint, because it does not waste natural resources as much as, for example, flying to another country and staying in a hotel, and the overall aim is to minimize the environmental impact. Another current trend is an interest in wilderness and ecological travelling. The trend includes an interest in getting in contact with unspoilt nature and its calmness, rather than the high activity of big cities and tourist traps.

'Kompassi Kouvolaan' is a project organized by Kouvola Innovation, an economic development company of the city of Kouvola. The goal of that project is to increase and develop the nature-based tourism in the Kouvola region. A group of local tourism entrepreneurs travelled to Amsterdam, The Netherlands, to visit a travel fair in winter 2012, where they discovered that the Dutch are very interested in outdoor activities. The project leader, Jukka Kinnunen, says that middle Europeans value nature-based travelling and outdoor activities such as cycling and ice skating, which could be organized on a greater scale in Kouvola region. Ice skating clubs in The Netherlands are already organizing tour skating trips to Finland. (Vartti Kouvola 2012, 8).

Reповesi region offers great facilities for tour skating, so this, as an example, shows the potential of the area for developing nature-based tourism further.

Outdoors.fi is a website providing information about all the outdoor activity centres in Finland. Additionally Outdoor.fi has a webshop where you can order badges, t-shirts, mugs, soft toys, and other products as a memento of the national park you visited. The profit goes to the relevant national park. None of the companies operating in nature-based tourism in Finland are grinding coffee or packing tea as a promotional product, so launching such product could help recognize and remember Tervarumpu's brand in a positive way.

National parks are strong bases for ecotourism, claims an article in the largest subscription newspaper in Finland. There are 37 national parks in Finland. In 2011, national parks had over two million visits, and the more visitors, the more income and employment for the area. Last year Repovesi had 78 500 visits, and 1.7 million euros income. (Helsingin Sanomat 2012, B5).

2.2 Tervarumpu

Tervarumpu is situated at the north entrance of Repovesi National Park. The company offers bed and breakfast facilities, guided tours, and rents equipment for outdoor activities. The buildings are old, originally built in the 1950s for loggers. They have been renovated as a sauna, sleeping cabin, and museum. Nothing new has been built on the site, since all the activity is based on sustainable development. The main building, the hiking center, is called 'Tolosen talo'. It has a café, where the packed coffee is going to be sold. There is also a dual purpose facility that has museum and sleeping cabins. The sauna is next to Lake Saarijärvi. All of the buildings are within 200 meters of each other and the hiking paths, which start from the Tervarumpu camp site. The landscape is dominated by forests, hills, and lakes.

Tervarumpu has a strong brand. The personality is polite, friendly, genuine, active, social, and a topical storyteller. The tone of voice is honest, warm and engaging. Tervarumpu aims to be considered as a meeting point, community or a "village".



Figure 1. Tervarumpu's logo

Above is Tervarumpu's logo, which has an image of a fox, which is common with many companies, names and events in the Repovesi area, because the name Repovesi is related to the word 'fox'. The visual elements of the website below give an image of the brand identity.



Figure 2. Visual elements of Tervarumpu homepage.

Tervarumpu's activity is based on the following principles; 'stories reminds us of our roots', 'a human being is always part of nature and society', 'ecologically sustainable activity will succeed', 'moderation in everything' and 'persistence creates strong and durable value'.

The area Tervarumpu is situated in has an interesting history, and some local stories are shared on Tervarumpu's website, so the stories play a role in the Tervarumpu brand image.

Tervarumpu's main visitor group is young adults from 25 to 34 year olds. Age groups from 35 to 55 visit the site a bit less, but the retired are almost as active as young adults. The age groups share a common interest in ecologically sustainable activity and nature. The stories and heritage interest many as well.

Tervarumpu was chosen for family trip destination of the year 2012 by GoExpo travelling fair company.

After visiting the site in November 2011, my personal impression of the place formed and helped me during the design process. The visit inspired and informed me that I need a rougher approach to the design.

2.2.1 Principles

The principles are guidelines for all activity of Tervarumpu, so it is important to understand what they mean, and considered how they could be applied to package design. Below are the principles of Tervarumpu followed by my ideas of ways how to apply them to package design.

Stories reminds us of our roots.

Illustrations of the local history and stories could be applied in the graphics and texts of the packaging. Inspiration for material and form could come from the past.

A human being is always part of nature and society.

Nature could be the inspiration for illustration and materials.

Ecologically sustainable activity will succeed, and persistence creates strong and durable value.

These principles have a direct effect on the material solution: the material has to be environmentally friendly.

Moderation in everything.

Moderation should be applied to the package design in regard to the graphics, material and the form. In practise this could mean simple graphics, material, and form.

2.2.2 Demographic data

The majority of visitors are from the 25-34 year old age groups, but according to the client, potential coffee/tee buyers are people in different age groups with similar values, sustainability and ecological awareness, because buying the coffee supports the national park. Most of those visitors come from Helsinki region, but also from Lahti and Europe.

Eastern Finland University and Metsähallitus (administration of Finnish forests) made a study about the visitors of national parks. As a result the visitors were grouped in four categories: social self-developers, spiritual well-being and nostalgia orientated persons, sporty nature-explorers, and nature-orientated relaxers. (Helsingin Sanomat 2012, B5). The first two groups seem to be closest to typical visitors of Tervarumpu, according to demographic data received from the commissioner. The study explains that they are faithful to a certain area, and they tend to come back repeatedly. This activity is desirable for Tervarumpu, and one point of the packaging is to be engaging to the target audience. The awareness of different types of visitors is valuable, because it gives inspiration for designing, since it gives an idea of the people you are designing for. In conclusion, the style of the packaging is more harmonious than exiting. It could be happy, nostalgic, and 'spiritual'.

3 PACKAGE DESIGN

Package design has developed from a need for packaging, especially food packaging. Clay, shells, animal skins and leaves were used as containers, because food and water needed to be carried and preserved. (Paine F. A. & Paine H. Y. 1992, 1) Later on, when societies and cultures progressed, communication became more important, and icons and writings were used to label the containers. Packaging has evolved a lot over time, from basic utility to marketing tool. (Dupuis, S. & Silva, J. 2008,10).

In the early 20th century, when the grocery stores started to have aisles and a variety of products in line, the customers had a chance to interact with the package before buying the product. As the Package Design workbook says it: “Packaging became the silent salesman” (Dupuis, S. & Silva, J. 2008, 12).

Starting from the late 1950s, the worldwide economy improved, and led to a variety of new products. A new kind of store, supermarket, were introduced (grocceteria.com). The need for differentiation arose. Branding grew into new dimensions; the psychology of consumer behaviour, buying habits, and product loyalties were studied and analyzed. (Dupuis, S. & Silva, J., 2008, 16). Nowadays the market is full of products and information, so it is important to affect emotions and design a clear, unique, and desirable package to sell your products in.

The word packaging has evolved as well, from *package*, a container; to *packaging*, a container with written communication (Dupuis, S. & Silva, J. 2008, 10).

Package design requires skills in 3D product design, 2D graphic design and marketing. Traditionally, product designers and graphic designers have worked in co-operation to deliver functional, aesthetic packaging. Nowadays, packaging requires integration of both fields, so a new education in package design has evolved.

Worldwide, there are only a few schools specialized in package design. (Järvi-Kääriäinen, T. & Ollila, M. 2007, 36).

3.1 Brand and package design

In the Package design workbook by Steven Dupuis and John Silva, the importance of package design is justified as being the final touchpoint of the brand image a customer has when developing a relationship with a brand after contact with advertising and other information received. The book encourages the reader to consider that 75% of a buying decision is made at the store, and 100% of your buyers see the package – no other form of communication has such impact. In the buying situation, the packaging is often the only source of information about the brand. If it is well designed, it is more likely to be sold.



Figure 3. Brand Image Paradigm. (Visual by Elsi Lammila, information from Dupuis, S. & Silva, J. 2008)

Since Tervarumpu coffee has no direct competitors, there is no requirement to think of the design in terms of differentiation in the market. Ways of thinking could include: how to link Tervarumpu to people's minds with the coffee packaging, how to design an emotionally appealing and visually attractive packaging for the target audience. In addition, the package should enhance the brand.

Purchasing choices can be influenced by package design. In this case, the design of the coffee packaging, the key is to affect emotions. The main buying motivation is that by buying, the customer supports the local environment. The package may be bought because it is 'beautiful', which is also an emotion-based activity.

3.1.1 Power of packaging for a brand

The reason why package design is so powerful part of a brand, is that it is the only element to reach at least four senses. The feel of the packaging is sensed through its construction, its material and its shape. The scent is caused by the product itself, or nowadays even a fragrance added to the packaging. The element of sound, such, as the sound of crisp bag or opening a beer bottle awakes memories, which affects feelings. The visual information, consisting of the form and graphical layout, is sensed first, and is the most significant feature. In paragraph 3.2 'Features of packaging', the visual information is specified further.

3.1.2 Advertising by packaging

As The Package Design Workbook describes the current situation: *“Designers and marketers need to realize they are not just selling products; they are telling stories through packaging. Package design is the visual expression of the brand's soul. Used effectively, packaging can define, build and entertain consumers.”* (Dupuis, S. & Silva, J. 2008, 34). This is something to keep in mind when designing a package for a start-up nature-based tourism company, because the packaging tells more about the brand to the visitors, and well designed package reinforces the customer experience, which leads to brand loyalty.

From the 1800s to the early 20th century, advertising of products and services was based mostly on rational reasons, informational and argument-based appeal. Advertisements informed what was for sale, at what price, and where. Later, partly as a reaction to the earlier method, and partly because of the development of brands, advertising became more and more emotionally charged. Both trends coexist nowadays. (Fennis, B. M. & Stroebe, W. 2010, 4). The rational reason to buy Tervarumpu coffee is that the visitor actually needs coffee for a hiking trip. Most

likely the buying decision is based on the emotional reasons mentioned earlier. The role of packaging is also to provide information on the product. Tervarumpu coffee packaging has to tell the content – coffee, the weight – around 100-200 grams, and it has to have logos of Tervarumpu and Repovesi. In addition, an important factor is the text line, which explains that a part of the profit goes to the National Park.

3.2 Features and aspects of package design

Packaging consists of technical features (for example the opening-closing system and pouring mechanism), the material and the shape, which are all affecting each other when designing.

The visual elements in order of noticing are; the colour, the shape, the photography/illustration and the words (Dupuis, S. & Silva, J. 2008, 126). Since the color is noticed first, it is the most powerful element. The material sets boundaries for choosing the color. Another example of how one design decision affects another is that a technical function may affect the physical appearance, like the Finnish milk cartons, which have a triangular top because of the opening-closing system.

The common visual elements of 'gift' coffee packaging are; the color, the shape, the illustration/photography, the name, the body text, which can be a poem or few words describing the product, and the legal information. Below is an example of a Finnish gift coffee packaging with its visual features.



Figure 4. Common visual features of gift coffee packaging.

Many features and roles of packaging lead to a range of aspects to consider: firstly, the target audience, the use of the product, and the information required. The requirements of the package depend on how much the product needs protection or other features, for example concerning hygiene. (Järvi-Kääriäinen, T. & Ollila, M. 2007, 43).

In Tervarumpu's coffee package design important factors are: A. enhancing the brand, B. designing the packaging to appeal to the target customers, C. durable and ecological material, which keeps coffee fresh for about a week, and D. functionality, it has to be easy to open and pour. Closing is not as important since the package is designed as a single use pack.

3.3 Coffee packaging

In general food packaging requirements are that it has to protect the product from dirt, microbes, oxygen, light, moisture, unwanted scents, and mechanical damage. The package has to protect the product from anything that could cause danger to health, cause changes to the structure of the product, or weaken its features, which the consumers can sense. The package has to be easy to use and environmentally friendly, according to the law. (Järvi-Kääriäinen, T. & Ollila, M. 2007, 51). The packages of dry foods have to be durable enough for the specific product, because any holes and cracks make even the best preserving features useless (Järvi-Kääriäinen, T. & Ollila, M. 2007, 55).

3.3.1 Regular coffee packages

Most common roasted and ground coffee packages are metal foil laminate packages, because they prevent the light and oxygen from damaging the coffee and therefore keep the aromas fresh. When coffee beans are ground, they emit gas, so they need to be left for a while for the pressure to balance. Ground coffee is very sensitive to air, and light speeds the affect of oxygen, so it needs to be in airless conditions to keep the aromas before vacuum packing. The common problem with coffee and spices is that the taste and scent has been weakened. (Järvi-Kääriäinen, T. & Ollila, M. 2007, 55). Tea should also be protected from light, but it is not that sensitive to oxygen.

Tervarumpu coffee is ground at the site and it does not need to stay fresh for long. Ground coffee stays fresh enough in a paper bag for about a week. That is good when

designing ecological package, since the foil packages are not environmentally friendly, because of big energy consumption in manufacturing, and the fact that they cannot be recycled or burned.

3.3.2 Ecological aspects of packaging Tervarumpu coffee

One challenge with the packaging on this project is durability. The package should flex enough to be packed in a rucksack with other travelling goods, such as clothes, food, and kettles. The travelling circumstances may include moisture, which is bad for a paper/carton and the coffee/tea itself. The unwanted scenario is that the coffee is all over the rucksack because the package tears open. One way to strengthen and add to the preserving features of the material is to add a layer of plastic. It seems that the ecologicality suffers from using a layer of plastic, but there are different aspects to look at it, as the next chapter shows.

The sales manager from the packaging company Mercamer Ltd says that a package is most ecological when the product does not go to waste, because of the package breaking too easily. He also says that plastics are an important part of packaging materials and without them the environment would be loaded much more than now. (Liinamaa, K. 2012). Another packaging company employee says that paper is more ecological than plastic after use, but manufacturing plastic package consumes a lot less energy, than manufacturing a similar paper bag. (Suominen, T. 2012.). Manufacturing plastic uses oil, which is a non-renewable resource, whereas manufacturing paper uses wood, which is a renewable material. The packaging professionals mentioned are not specialized in food packaging, but their answers show the complexity of what people think is ecological.

In conclusion, people's attitudes differ on what is good or bad regarding the environment. It is difficult to count how much energy is consumed to manufacturing a single paper or paper bag with plastic lining, how many percent of paper bags would get broken while camping, what the effect of that is on the overall environmental load, and how much better for packaging coffee a paper bag with a plastic layer is than just a paper bag.

Some paper coffee packaging has a layer of corn starch extract to keep the grease that coffee has naturally from spoiling. For example, Pentik Oy packs flavoured coffees in

recyclable, compostable kraft paper with a corn starch layer (Tyrisevä, S. 2012.). This solution could suit Tervarumpu packaging, since paper alone might be too weak and not aroma-tight, and plastic lining is environmentally unfriendly.

The 'layer of corn starch extract', also known as polylactic acid, is more ecological than plastic liner. Unlike petroleum based polymers (plastic), PLA can be made from renewable, natural materials; corn, beets, potatoes, and wheat (packplus.com, vineyardpicnicstogo.com). It is mostly used in lining cups and bags, which hold food or drink, and it keeps moisture, grease and aromas in. PLA lined products are biodegradable & compostable, and the manufacturing uses up to 65% less fossil fuel to produce than common plastics. Less carbon dioxide is emitted during production compared to producing common plastics (greenpaperproducts.com).

PLA production on a large scale was established in 1989 (minnesotainventors.org). Few producers in the USA provide PLA lined paperbags and carton cases for food products, but it is not very popular. The main reason is because it is more expensive to produce than regular plastic, and does not have such good food preserving qualities. PLA products are marketed as being compostable, but it is not easy to compost, because it needs special composting facilities, and composting it releases carbon dioxide, so unless the composted matter is not produced to energy in bio plant, it is not as environmentally friendly as one might first think (europeanplasticsnews.com, vineyardpicnicstogo.com).

The previous paragraph shows complexity of ecologicality again, and because of the economics of business, costs affect the development of ecological solutions. The most important factor for this Tervarumpu coffee packaging project is that PLA is non-toxic and manufactured using renewable materials with decreased greenhouse gas emission caused by production. The Tervarumpu coffee is not required to stay fresh for a long time, so a PLA lining would be very suitable in this case.

3.3.3 Overview of coffee package design in Finland

Many Finnish coffee packages use warm tones, browns and reds, and a picture of a steaming cup of coffee. Those elements have been around for a long time, and face-lifting these packages means just minor modifications, but the mood staying the same. The colours mentioned create a warm, appetizing feeling and of course the picture of a

steaming cup of coffee supports it. The elements mentioned above are still dominant on the coffee shelves in supermarkets but there are some exceptions, like the fair trade coffee by Meira (figure 5, right side), which is light blue. People are comfortable with what they know, so it is good for famous coffee brands to hold on to their traditional identities. Some people are also drawn to new things, so fair trade coffee can be sold in a pale blue package, which traditionally is not a coffee packaging colour, and that makes it stand out. In this case, when designing packaging for relatively young people who are interested in environmental issues, a different style of graphic approach of coffee packaging could be more appealing.

Tervarumpu is a young company, so the package design is a step in building the brand. Warm tones in Tervarumpu's hot drink packaging might work best, because it describes the product as well as generating the desired warm, friendly feeling. Green in small amounts is an option for giving the forest trip feeling.



Figure 5. Finnish coffee packaging.

It is a different question, whether modern consumers desire the appetizing, traditional package, if there is more personal package next to it. In the study of Finnish coffee packaging “Pakkaus mielikuva mediana” (Joutsela, M. 2008) ‘beautiful’ was mentioned a bit more often than ‘tempting’ when discussing coffee package aesthetic preferences. The adjectives mentioned are very much up to the viewer; some may find traditional beautiful, while others prefer modern. The three most important features were clarity, usability, and colour. One open comment in Joutsela's study said that traditional coffee packages in Finland are dull. The study was conducted with 250 students, so the group is younger than the average coffee consumers in Finland.

As mentioned in the intro, the coffee packaging in this thesis project is not comparable to those sold in markets, because of the unique target audience and use, but the study mentioned is useful guideline. It is beneficial to be aware of the current trends in coffee packaging, and the history of Finnish coffee packaging, to understand what

consumers are used to in Finland, since Finns are the biggest customer group of Tervarumpu.

3.4 Steps of package design process

The package design process may vary, depending on the designer(s), the product and its manufacturing volume, the research available and needed, and timing restrictions. The typical procedure is: discovery, creation, refinement, implementation, and production (Dupuis, S. & Silva, J. 2008, 79).

Tervarumpu's coffee package design project was executed as follows:

The discovery phase set the goals and objectives and the background research was done. The creative brief, which includes all the information about packaging requirements, customers (demographics, profile, target audience), timing, and whatever relevant, was created based on discussions with the client. Material options, manufacturing capabilities, and general background of the field and existing products was studied.

The creation phase was the ideation and brainstorming step, when the moodboard was designed and a list of keywords were developed. The first graphics for the packaging concepts, which were more like a collection of ideas, were sketched. They are called 'the pre-concepts' in the design process in the last chapter of this report. The forms and structures are explored and the delivering of information is considered. One could say that the brief is interpreted visually.

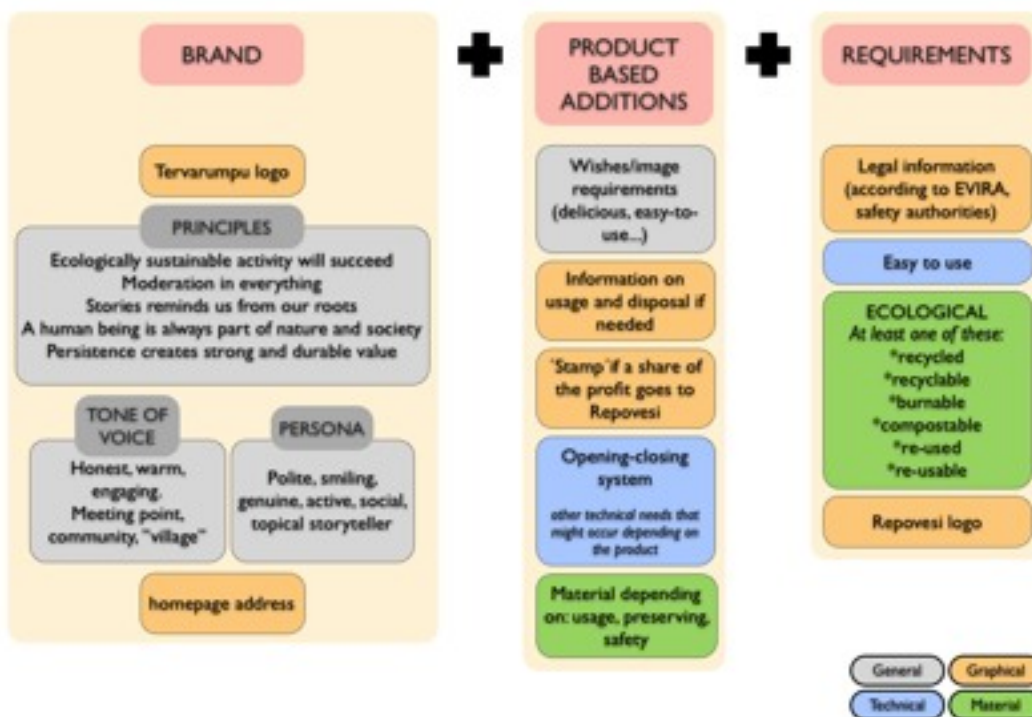
In the refinement phase, the pre-concepts were fine-tuned: developed into concepts. As many concepts as possible were designed, a total of 15, and three of them were chosen for progression. The three were improved again, and the final concept was chosen.

In the implementation phase, the final concept and the content of texts is finalized and applied to 3D-rendering and/or prototype. The packaging is ready for the last phase - production.

3.5 Elements for Tervarumpu package design

The visual chart helped me to define all the features that had to be considered when designing Tervarumpu's package. They are: the elements of the brand, the special requirements based on the product the package is for, and the legal and safety requirements. The map of elements can be used for the package design of possible future products. Below is the chart visualising the key elements of Tervarumpu package design, and below that, the same chart adjusted for coffee package design.

KEY ELEMENTS to be considered during TERVARUMPU PACKAGE DESIGN process



Next chart on the next page.

Requirements specific to COFFEE PACKAGE

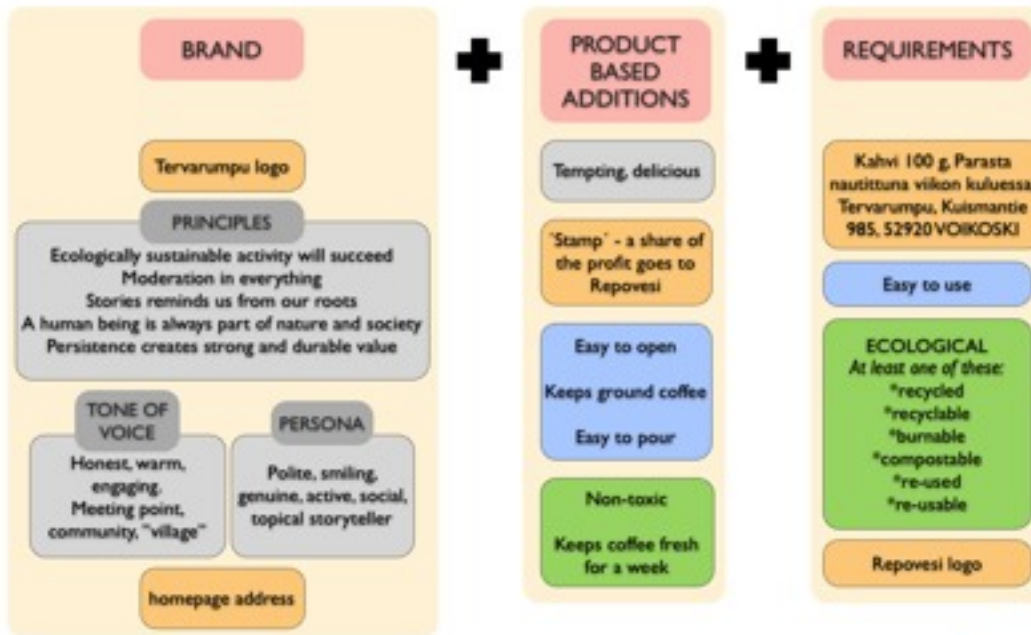


Figure 6. Elements for Tervarumpu package design, and elements especially for Tervarumpu coffee package design.

4 DESIGN PROCESS

The project started with making a creative brief, moodboard, and list of keywords. As one will notice, the creative brief summarizes the information given in this thesis report. Creative briefs are created to get the 'big picture' of design project. The 'Concepts' paragraph explains the design process, including designing the graphics and choosing materials and technical solutions. The final selections are made by the client, and discussions related to those decisions are briefly explained.

In the 'Concepts' paragraph, the *italic* texts are the designers/writers thoughts, which affected the design.

4.1 Creative Brief

Project:

(fresh ground) coffee package design for Tervarumpu

1 Background / Overview:

Tervarumpu is launching its own coffee so that the visitors can purchase recently ground coffee to take with them when they go hiking, or to buy the coffee at home. The coffee is also available from the webshop. The product is unique and experimental, since other nature-based tourism brands have not launched products under their brand.

Tervarumpu offers services for hikers, climbers, international visitors, the retired, and families so they are the user groups. Rather than dividing the potential coffee buyers into age groups, the target audiences' common characteristic is the awareness of and interest in ecological issues and sustainable development.

The bag would be most likely burned at the camp site, immediately after making camp-fire coffee, or alternatively composted, recycled or re-used.

2 The objective, the purpose of the package

The whole experience of seeing the package, smelling the coffee and tasting it has to be engaging. The idea of launching a product is to make the Tervarumpu brand more recognizable, and to add value to the experience of visiting Tervarumpu. The package has to enhance the Tervarumpu brand to make it touchable.

3 Target audience: who are we talking to

Potential coffee/tea buyers are people in different age groups with similar values in regard to sustainability and ecological awareness. Most of them come from Helsinki region, also from Lahti and Europe.

4 The core message

The main thing the packaging has to say is that the coffee is delicious and 'you want to buy me'. The packaging has to affect emotions to be desirable. It should have a positive mental link to Tervarumpu in the customers' minds.

5 The supporting rational and emotional 'reasons to believe and buy'

It is delicious because it is freshly ground and served outdoors. Seeing the package where they saw it the first time takes the person back to that calm, beautiful place in the woods. It is coffee, but with the added extra of remembering the experiences and other aspects associated with the Tervarumpu brand. Buying the product supports the national park.

It looks and is delicious | It creates a good feeling | Buying it supports ecological sustainability | The packaging is beautiful

4.2 Existing gift coffee packaging

A brief study of existing gift coffee packaging was made, because they fall in the same category as Tervarumpu coffee: shape, material, and text content is similar, and their sale is based on emotions. Usually, coffees packed in small paper bags are marketed to a specific customer group or for a special occasion, and the retailer is not the producer. The coffee packages below have a similar function as Tervarumpu coffee, they are not bought because the buyer needs coffee, but because the packaging is appealing and has emotional value. That factor enables the price per kilogram to be a lot higher than average coffee sold in supermarkets, and often these products are bought as presents (that is why they are called gift coffees in this report).

One of the three bags examined was lined with plastic, one with polylactic acid, and one had no lining at all. The glue in the one with no lining had failed, and the bag had torn open, so a thin paper bag without lining seems to be too weak, especially for outdoor travelling circumstances. The best before date in that one was expired, though. All of them were closed with metal wire, plastic, or paper closer. The packing size varied from 100 to 200 grams.

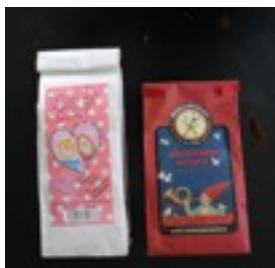


Figure 7. Existing 'gift coffees'.

4.3 Moodboard and keywords

The moodboard was designed to inspire me at the beginning of the design project and to keep the style in mind during it. It has pictures related to Tervarumpu and camp fire coffee. The background consists of three patterns, jute, a treasure map, and wood. A list of keywords is a common tool for focusing on core themes, ideas, and feelings in relation to the brand.



Figure 8. Moodboard.



Figure 9. Keywords.

4.4 Designing concepts

The first thing to do was to pick the material and form. The material has to be ecological, so the relevant options are cardboard, paper, and jute. Cardboard as a material is diverse, and many concepts were developed, but the client did not consider carton to be as eco-friendly as paper or jute so the materials were cut down to paper, jute and after some research, linen. Having a fabric re-usable coffee bag was a really nice idea, but after finding out about producers, and considering the costs, time management, and possibilities to apply information on a fabric bag, the most reasonable solution was to use unbleached paper. There is no reason to reinvent the wheel, so, a paper bag, which is common in gift coffee packaging, was the strongest suggestion for the form.

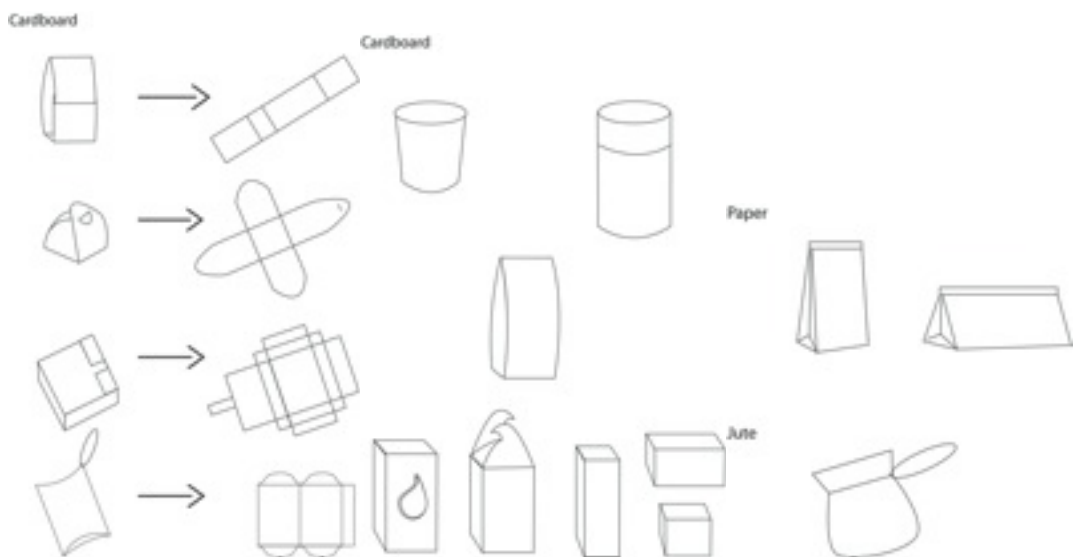


Figure 10. Sketches of form ideas.

It was obvious that as the material is unbleached, whether it was paper or cardboard, the background color is light brown in all of the concepts. There are nature-friendlier printing ink colors available, but brown paper/cardboard makes people think of ecologicality so strongly that it might be best to keep it as it is. Besides, it follows the principle; 'moderation in everything'. To keep the nice, natural feeling of fabric, one idea was to close the bag with a jute string. Since the bag would have had to close with something anyway it is better to use natural material rather than, for example, plastic with metal wires (which is a common closing system for paper bag coffees).

The next step was to design pre-concepts for graphics. The possibilities are either to print on the paper, print stickers, or both. The concepts were based on approximate dimensions, since the final form, material, and size were not yet decided. Preliminary sketches were drawn by hand and the work continued using by Adobe Illustrator. As mentioned previously, the pre-concepts are more like a collection of ideas to show to the commissioner.

The resource material of graphics, names, colors, and typefaces were designed and collected together to show to the client for specifying which ideas works best. Names such as Kuntun Aarre =Treasure of Kunttu (comes from a local story), Nuotiokahvi = Camp Fire Coffee, Retkikahvi = Trip Coffee and Samo (made up name) were suggested. These resources suggested themes such as “authentic Tervarumpu” which imitates the existing Tervarumpu material seen in web pages and brochures. The “Tales” idea has an old photo inspired by local story, and the story behind it printed on the back. The “Moderation” idea kept the design as minimalistic as possible. Several illustrations inspired by kuksa (wooden coffee mug), hot coffee, nature, working men (which was common in the Tervarumpu area in the past) were introduced. One idea was to have a specially designed rubber stamp to stamp the package. My personal favorite was the illustration with the map of hiking paths in the area. This step helped me to better understand what the client wanted.



Figure 11. First ideas: typefaces, colour palettes, and materials.

After meeting the client for the second time and presenting these ideas, the whole idea of the project became clearer to me. Before this meeting, too much time and energy was spent on finding out about the printers and bag suppliers, which turned out to be unnecessary at this point, so attention was tuned to developing the visual content. As the client said, “so long as the concepts are from this world, realistic, they will do”. This second meeting was an eye-opening experience and opened the doors to a

freeform of creativity. Options other than a paper bag for material and form could be considered again. Nothing final was decided at the second meeting, but new ideas developed as a result.

'I believe that many modern consumers choose a prettier coffee package rather than a tempting one. Let us consider that I belong to the target audience of this coffee package. I would rather buy a package that I consider to be beautiful than one with photo of steaming cup of coffee (if they differ). Most important with coffee packaging is that it does not look cheap - that makes me think that the coffee tastes bad, so I do not want to design a cheap looking package. The package should say 'quality'.

The coffee package this project aims to create will not be on the shelf with competitors, but it should grab attention and ease the decision to buy. In fact, it should leave no doubt whether to buy it or not. Since this is a 'new product', meaning this coffee has not been sold before, I would try something exceptional, meaning something that doesn't resemble existing coffee packages that follow the same brand identity year after year. In this case, the customers are relatively modern and aware so there is a good chance that a modern, beautiful, ecological looking package would sell better than a traditional one. With Tervarumpu coffee, the potential customers most likely does not have an urgent need for coffee or tea, so the package should be so appealing that it is bought anyway, an emotionally appealing package should seal the deal. One valuable piece of information, which affects the selling rate, is that part of the profit goes to the national park. In the ideal solution the modern, high-quality, and delicious would meet.'

The concepts designed after second meeting had two different material solutions; non-shiny, unbleached cardboard, and paper. The forms were; a cardboard case because it is sturdy and durable, and a paper bag, because they are proven to work for coffee packaging.

Three mock-ups were made from 170 g paper with different closing systems, one with jute string, one that has a flap, and one with sticker closing. Below are photos of the jute string and flap closing testing models. The flap cap model is developed from an existing cardboard case, which did not keep ground coffee, but when an inner flap was added, it kept coffee well.

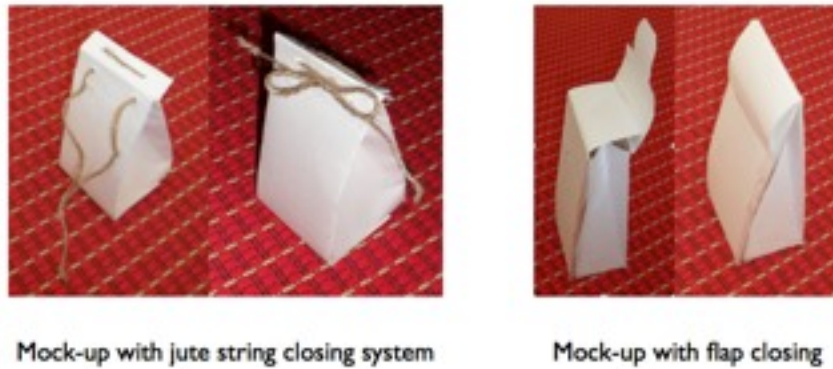


Figure 12. Mock-ups of thick paper case.

15 concepts with different style categories were designed: traditional Finnish coffee package style with a story-telling illustration, simplified design (mostly old style, vintage), and a cartoonish illustration. The ideas were sketched by hand and then created in Adobe Photoshop and Illustrator. The whole process is illustrated in the portfolio.

Some ideas for the concepts came from the subconscious, and some were intentionally, rationally designed. The subconscious ideas just appear from the mind, probably they are also inspired by something seen before, but it is hard to say where and when. The map idea is one of these. In rational design, the ideas are based on some existing ideas, which have worked before, and applied to this certain case, for example, the idea about a hot kuksa of coffee with warm tones. Hot coffee cups are seen in many coffee packages, but in this case, the cup is kuksa. In the end, most concepts are a combination of the subconscious and logic.



Figure 13. Some of the concepts.

After meeting the client for the third time, the three potential designs to develop were chosen; a simple design with stamp-looking label inspired by old coffee bean bags, a cartoon-style illustrated fox concept, and one of the first ideas, a mysterious map inspired concept. The graphics are visually introduced below followed by explanations.



Figure 14. The Beanbag concept.

The concept inspired by old coffee bean bags is simple and convenient. Personally, I find it beautiful and would keep it in sight at home as well. The graphics could be printed on the bag or on a separate sticker which could be used to close the bag. A few different versions of this concept were designed. In the picture are two alternative designs for the front stickers, with blocks for marking which product it contains.



Figure 15. The Map concept.

The map concept was one of my first ideas and was developed to have a mysterious feeling with a story. You won't be able to say what the product is from the front. The map was drawn by calligraphy pen, retouched in Adobe Photoshop and enhanced in Illustrator. The poem adds the mystery; it tells about how the scent of the drink invites you, the taste tells a story, your mind becomes peaceful and the drink is delicious.



Figure 16. The Fox concept.

The strength of the fox concept is that it has many elements; there is a character, the hot drink in a kuksa cup, which tells of the product, and the story on the back. The story is in the form of a poem which tells about a fox who smells the hot drink and goes to it through a path in the forest, and then enjoys the hot drink. 'Coffee' or 'tea' is not mentioned in the poem so it can be either. The illustration also tells a story itself. This is the most emotionally appealing of the final concepts and it could be stretched to other products using other animals of the forest. For example, squirrel trail mix (nuts and dried fruit). This concept is my personal favourite.

The name was decided to be Samo. Originally the idea came from the word samooja, which means a hiker, and has an old tone to it.

The form was decided to be a paper bag. The material was decided to be paper, because it folds better when you put the bag in your backpack. The carton cases do not fold so well, and that is a more important feature than sturdiness. The paper meets the requirements: ecological, sufficiently durable so it does not tear in the backpack or while camping, and it should keep the coffee's aromas. The search for the best kind of paper started. A PLA lined paper bag was found on a shop's shelf, and more

information about the origins of the bag was requested from the manufacturer, and more information about PLA as a material was searched on the web.

A new requirement was that the bag should function for tea as well as coffee, so the printed elements would be the same, but the sticker indicates what is inside. A practical solution would be to use the sticker to seal the bag.

The sticker closing-system was considered to be the most practical and simple option. It does not necessarily allow the bag to be re-closed, but the packaging portions are small, designed for one hiking trip, so this solution will do. One of my research questions is “How to find the balance between ecological, functional and visually attractiveness?”. The closing system options found for the paper bag are jute string, which is beautiful, but unpractical (hard to produce and possibly interferes with pouring the ground coffee), a plastic or paper closer with metal wires, which is not that ecological, and a sticker, which does not re-close well. Within these options, the most suitable is the sticker, because it is most ecological, and re-closing is not necessary in most Tervarumpu coffee use scenarios, because the amount of coffee the package holds is designed for one trip.

Another new feature for me to design was the stamp which tells that part of the profit goes to the Repovesi national park. It says that by buying the product you support the National Park. The most visible text 'Pro Repovesi' is understood internationally, and it is short and catchy. In the next page is the first and last design of the stamp.



Figure 17. Concept for the stamp telling that buying the product supports the Repovesi National Park.

After the fourth meeting with the client, the map concept was chosen for the final concept. The next step was to re-draw the map more carefully and add interesting

details, the sights in the area. The style stays the same, but the appearance needed improving. The inspiration comes from historical maps, but some other, playful and more modern elements would be nice, those together would make it my style. The map idea was one of my first ideas, and one way to create it is that it would be printed as one picture that goes around the paper bag, and if you tear it open (after use), it you would have a map of Repovesi. Printing it on the whole bag may be expensive, which leads to plan B, which is printing the map on a sticker, which covers the front of the paper bag.

The client liked the fox concept as well, and we discussed that there are no right or wrong ways to go. He made a really good point about the fox being used a lot in different connections related to the Repovesi national park (there is a fox in the logo of the national park and Tervarumpu). So it would be, if not confusing, a bit used element in the area. Probably the fox design would have made nice packaging, but the map concept is something new. The map concept fits well with the museum the company is developing.

One of my colleagues in Kymenlaakson University of Applied Sciences asked about the making of campfire coffee, and suggested some kind of measuring tool on the packaging. The client agreed that it is a good point and he had thought about putting the instructions in the package too.

4.5 The final concept



Figure 18. The final concept both sides.

The sticker closing is ecological, but not re-sealable. In this case, when the idea is to pack the coffee in small portions (for one trip), and the packaging is likely to be burned straight after, the ecological aspect is more important than re-closing. If the product is bought home, and not used all at once, it can be closed with paper clip, hair pin or any other similar item.

The material the bag is made from is kraft paper with PLA lining. It is relatively ecological to produce, and can be burned. It keeps the coffee fresh long enough. The bag as a form is common, and functional for coffee, because it is easy to pour the coffee, and it fits well in the hand. The bag could also be short and wide, that would look personal, but would not be as functional. The PLA lined bag could also be composted after taking off the label stickers. The brown kraft paper bag is matt, and has a softer feeling than coated paper. Brown colour, matt and soft feel creates the sense that the product is environmentally friendly.

Just a paper bag without any lining might do as well for Tervarumpu coffee, but to ensure the freshness of the coffee, if it is going to be stored for a longer period, I

decided the concept should have the PLA lining. The actual product that is produced in the future might be packed in slightly different material.

The name, Samo, on the front does not tell about the product. It is not a real word, but it indicates walking in the forest. The idea is that you have to pick up the product to understand what it is. The poem, written in smaller letters, adds the mysterious feeling, and gives an idea of the product. It creates a warm, harmonious feeling. It talks about senses, and makes one want to sip a hot drink. The poem goes; scent invites to hear, taste tells a story, your mind is peaceful, the hot drink tastes delicious. In Finnish it rhymes.

The back sticker says whether it is coffee or tea. The commissioner suggested, that the name is repeated there, so the bag can be placed either side up. The 'back' sticker functions as a sealer, and there is a dashed line to show where to cut or tear. Usually, when packages have dashed lines, there is a picture of scissors to tell that it is meant to cut, but Tervarumpu packaging has a picture of a knife, since it is related to outdoor travelling life. There are instructions for making campfire coffee. The legal requirements are mentioned: ingredients, weight, producer, and that it is best when it is used within one week of the purchasing date. The purchasing date could be applied in the bottom of the bag.

The idea of putting a map of Repovesi national park on the package was one of my first ideas, and since the beginning, there was exceptionally clear vision of it in my mind. Subconsciously I probably knew the final concept at the start of the design process, but it is important not to get stuck on one idea in order to develop new ones. A map appears already in the moodboard. As mentioned, in the beginning the idea of a map was more about the hiking paths, and the idea has progressed, and in the end, it emphasises more the historical aspect. The idea evolved from informational to aesthetic.

4.5.1 Technical execution of the graphics

A book of old maps of Finland and Scandinavia, by Van Mingroot, E. & Van Ermen, E., was an inspiration in the final design.

The map illustration was drawn by hand and computer. An actual map of Repovesi was used to get real lines for land and water areas. The lakes were drawn through baking paper, and then onto sketching paper. The water areas were drawn with a calligraphy pen imitating old maps. The drawing was imported to computer and cut out with Adobe Photoshop. All the paths, the background and lake fillings were done with Illustrator. The landmarks and other details were drawn by hand separately and placed on the map. The background is light sand colour with details, which resembles old paper or animal skin to create the feeling of old map.




Figure 19. Drawing the final concept.

The typography in the name, and the poem, is the same as Tervarumpu's logo, because it is related to the brand. The font is called Maiandra, and it is used in Tervarumpu's other marketing materials. It has the right feeling, organic, light and relaxed, but reliable. The other font in the small legal texts is clear and neutral Helvetica Neue.

SAMO KAHVI

SAMO NOKIPANNUKAHVI

1. Sytytä nuotio ja kiehauta litra vettä pannussa.
2. Lisää puoli pussia (n. 1,5 dl) kahvinporoja.
3. Anna kahvin kuohahtaa pari kertaa, mutta älä keitä.
4. Lisää loraus kylmää vettä ja anna selkiytyä.
Kaada kuksaan ja nauti!




WWW.TERVARUMPU.FI
Kuismantie 985 | 52920 VOIKOSKI

jauhettu kahvi 200 g | valmistuttaja: Tulikukko Oy
parasta nautittuna viikon kuluessa ostopäivästä

SAMO TEE

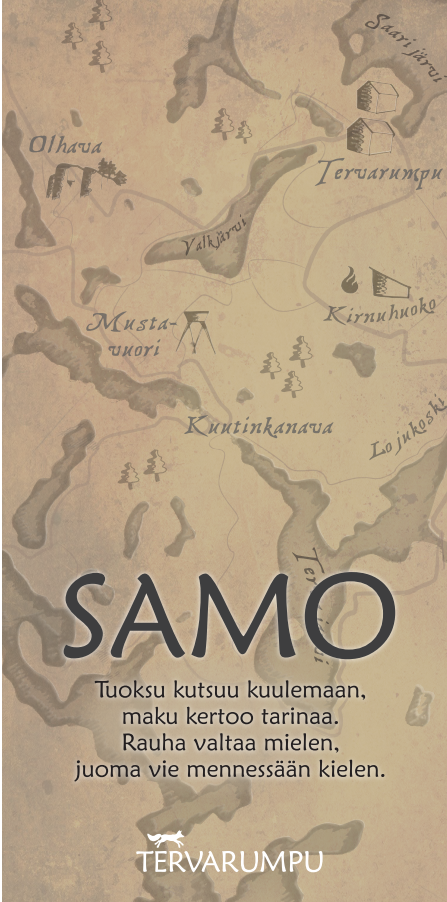
SAMO NOKIPANNUTEE

1. Sytytä nuotio ja kiehauta litra vettä pannussa.
2. Lisää puoli pussia (n. 1 dl) teenlehtiä.
3. Anna teen tekeytyä hetki, mutta älä keitä.
4. Kaada kuksaan ja nauti!




WWW.TERVARUMPU.FI
Kuismantie 985 | 52920 VOIKOSKI

irtolehti tee 100 g | valmistuttaja: Tulikukko Oy
parasta nautittuna kuukauden kuluessa ostopäivästä



SAMO

Tuoksu kutsuu kuulemaan,
maku kertoo tarinaa.
Rauha valtaa mielen,
juoma vie mennessään kielen.



TERVARUMPU

Figure 20. Etiquette stickers: back sticker for coffee or tea, and front sticker.

4.5.2 Reflection

The ecological PLA (polylactic acid) lined kraft paper bag as a form and material, and the sticker closing, enhances the principles 'ecologically sustainable activity will succeed' and 'moderation in everything'. The brown kraft paper gives a sturdy feeling, which makes the product reliable and presents quality. It looks and is ecological. The map, as a graphical element, enhances the principles "tales reminds us of our roots" and "human is always part of nature and society". The warm, harmonious tones add a warm feeling and deliciousness. The map reinforces the desired image as a place with a colourful history, and the feeling of a 'little village'. The combination of all the features says: 'persistence creates strong and durable value'.

The design is timeless and applicable to other products. The package design process does not necessarily end with production, so practical use and feedback from end-users may give hints on how to improve the design.

5 CONCLUSION

Overall the project was fruitful, the client got the package design, and the designer learned new things. The package designed does not expire within the near future.

The project showed that there may be many different package solutions which could work. In this project, the client made the final decisions, but they were well justified. Based on those decision and discussion with the client, the conclusion is that it is good to be aware of elements used before in the field, and recent events that may aid the decision making.

The project taught about working with a client and managing time. In the beginning I did not understand how much time the actual production of a package requires, so the first timetable was not realistic. At first I thought the product could be produced within a couple of months. Luckily the commissioner/client is a specialist in design orientated projects, so my misunderstanding did not cause bigger damage. If something could be done differently, it would be planning the use of time, and reserving more time for background research.

This project required many skills learned during my studies: project planning, graphic design, branding, and design process execution.

For design thesis writers my advice is to define the project as specifically as possible, write every idea and step of design process down, so it can be later on used as a basis for the design process in the report, and be prepared for surprises. It is ideal to first gather all the theoretical information possible, and after that start the design process. The most challenging part of this design orientated thesis for me was producing text and design solutions at the same time.

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Vineyardpicnicstogo.com 2008 [16.3.2012]

APPENDIX

Appendix 1 Photography and illustrations information

All photography, charts and illustrations by Elsi Lammila.

Tervarumpu and Repovesi logos from Aptual Ltd.

Image of Tervarumpu webpage is a screenshot taken in January 2012.