

PACKAGING CONCEPT FOR AN INSTANT DRINK

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ABSTRACT

This thesis is made as an assignment for the Natural Nordic company. The subject of this thesis is to plan and design a packaging concept for a supplement product made of Finnish berries and herbs by the Natural Nordic Company. The product is planned to be released in the Japanese market.

This thesis includes the visual concept design which includes the graphic design of the package and a proposition for the packaging solution. The outcome will be used as the product packages for four different herb and berry mixture supplements that will eventually be exported for resale in Finland and Japan.

The objective of this thesis is to design a package that adds value to the product with graphic and structural design elements that are simple to use and to store. The final product is influenced by Scandinavian minimalistic design in an unique and interesting way.

TIIVISTELMÄ

Opinnäytetyöni on toteutettu yhteistyössä Natural Nordicin kanssa. Työn aiheena on suunnitella pakkauskonsepti suomalaisista marjoista ja yrteistä valmiiksi tuotetuille tuotteille, jotka suunnataan Japanin markkinoille. Tässä opinnäytetyössä toteutetaan visuaalinen konseptisuunnittelu, joka sisältää pakkauksen graafisen ilmeen sekä ehdotuksen pakkausratkaisusta. Kyseessä on oikea tuote, joka myöhemmin viedään tuotantoon. Yrtti- ja marjajauhe sekoituksia on neljä kappaletta ja kullekin niistä suunnitellaan sekä annos- että myyntipakkaus.

Projektin tavoitteena on suunnitella pakkaus, joka tukee käytön ymmärrettävyyttä sekä tuotteen haluttavuutta pakkauksen graafisen suunnittelun sekä rakenne valinnan keinoin. Lopputuloksena tuote, joka henkii skandinaavista minimalismia kuitenkin ainutlaatuisella ja mielenkiintoisella tavalla.

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1 INTRODUCTION

1.1 CHOICE OF SUBJECT

A suitable topic was found when I heard of the thesis assignment from Lahti University of Applied Sciences. The project described was a Finnish company called Natural Nordic looking for a student in the Packaging and Branding program who could design a packaging concept for a supplement product aimed at the Japanese market. The assignment met all my criteria on the topic of the thesis, so I contacted them immediately.

I started working on my thesis in the fall of 2020. Earlier that year my exchange studies in Japan were cancelled due to the Covid-19 epidemic and since then my interest in the Japanese culture and Japanese design has grown greatly. In addition, I have previously worked as a graphic designer, from which I have most experience and skill in the area of graphic design.

1.2 BRIEF

WHY

To help the client to sell the product that is not familiar to Japanese.

WHAT

Premium packages that are unique.

- Portion packages
- Sale packages

TO WHO

To Japanese and Finnish people who are interested in a healthy lifestyle.

To Japanese who are interested in Finnish products.

HOW

By using different design methods in co-operation with the client.

1.3 THE CHALLENGE & OBJECTIVES

The objective was to design a packaging concept that will generate sales growth in the Japanese market and that will also be suitable for Finnish distribution.

Natural Nordic already has its products on sale in Japan at selected retailers but the products have not started selling as desired. Natural Nordic actively communicates with resellers and receives valuable feedback on what Japanese consumers are looking for in a natural supplement product.

The main challenge is that products made from the raw natural ingredients used in the product are too foreign and hard to understand for Japanese consumers. As a result, the use of the supplement product also seems too difficult to understand. The goal was to develop a package that is both desirable and reflects the actual use of the supplement.

The packaging concept planned in this thesis is designed for a brand new product range. This product range includes four different natural supplement flavors. Each flavor will have its own package. The packaging for each flavor must be cohesive but clearly distinguishable from each other.

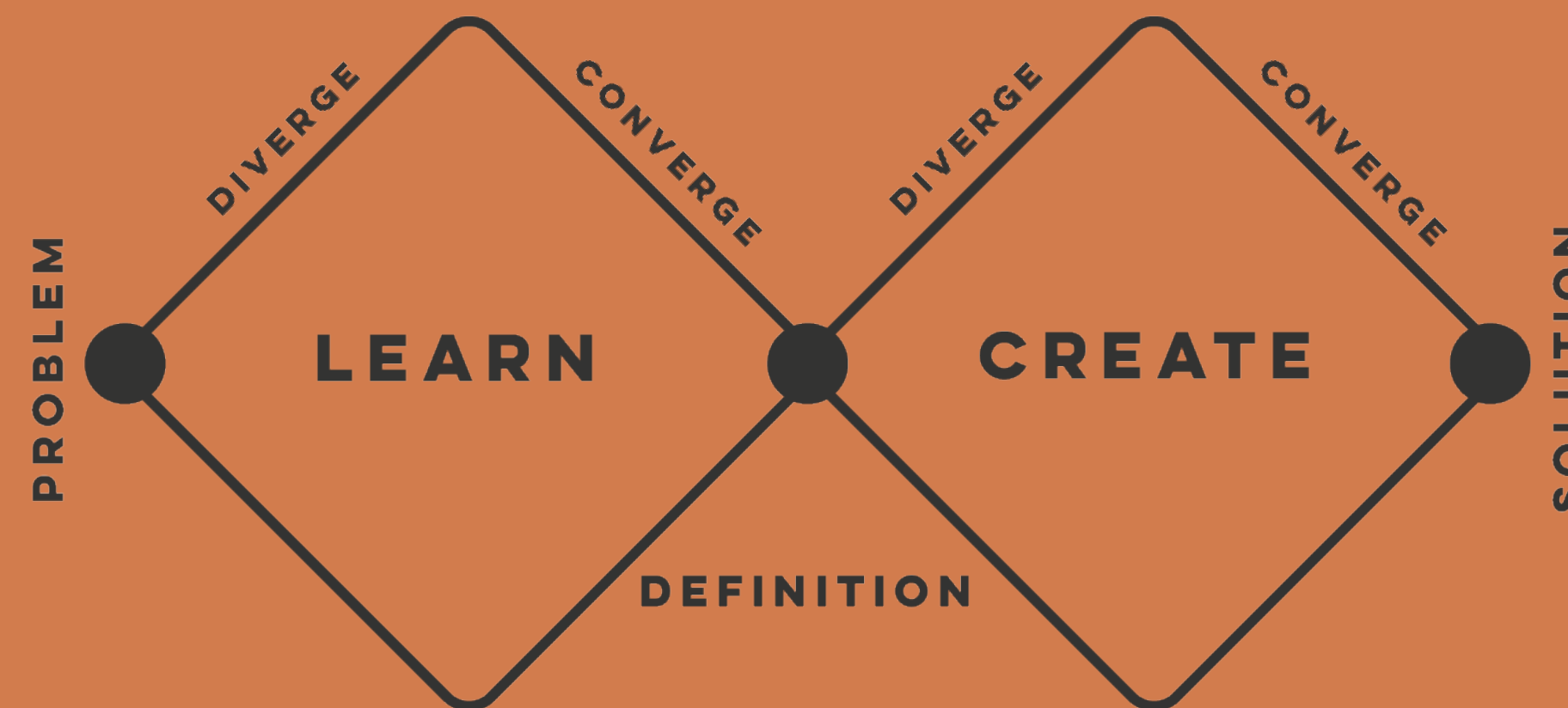
During the project, my goal is to improve my skills as a packaging and graphic designer. A successful project leads to a packaging concept where the packaging structure, material choices and graphic design creates a product family that is functional and desirable from the end consumers point of view.

1.4 DESIGN METHOD

As a design method, I used a tool called double diamond which is suitable for the design process. The double diamond, as the name implies, has two diamonds or sections. Under the first diamond, an understanding of the problem is formed and under the second diamond, a solution to the problem is developed.

Based on the design model my planning was divided into creative problem solving of diverge and converge. In the diverge phase of the first diamond, information or ideas are openly collected without greater evaluation. The purpose for this is to gather as many options as possible of the problem. In the converge phase, these findings or ideas are analyzed and crystallized into a more accurate form in order to finally state the right problems. (Palo, 2018)

Under the second diamond, I return to find as many solutions as possible to the problem which was defined during the previous stage. In the converge phase of the second diamond, the solutions are again crystallized to eventually provide a clear solution idea for the problem. (Palo, 2018)



2 NATURAL NORDIC

2.1 COMPANY

Natural Nordic is a Finnish brand passionate about promoting natural wellbeing, nature's pure and healing ingredients from Finnish forests. Natural Nordic products originate from the Finnish summers filled with light, respecting Finland's clean nature and following Finnish heritage. The selection of wild food is hand picked and gently processed to preserve all vital qualities and to make it easy to use. (Jores, 2021)

Natural Nordic product catalog includes a range of wild berry powders, chaga mushroom, other wild food and dried herbs such as nettle. Other natural health products are coming (drinks, poultices, maybe snacks). Products are sold mainly via Natural Nordic webstore. There are only a few carefully selected places who sell Natural Nordic products in Finland (e.g. Finlandia-talo, Riihimäen lasimuseo - places that have tourists and high end customers interested in quality, and design). (Jores, 2021)

Natural Nordic's main sales focus is abroad, in exporting. They have selected Asia as their focus, but occasional sales activities have been started in Europe, France after a demand. Own activities in Japan are a local Japanese webstore with personnel handling it, local social media presence and various pop-up events e.g. in selected premium department stores, beauty shops or cafes. In France Natural Nordic has a sales personnel to handle inquiries and contacting potential B2B customers. In both markets, Natural Nordic has been participating in professional level contest and achieved great results - in 2019 Team Chef Contest, award with berry powder, Tokyo, Japan and in 2020 Snacking d'Or finalist, Paris, France. (Jores, 2021)

The new product for which the packages are designed in this thesis are instant drinks made of dried herb and berry powder. The powder mixture is sold in portions so when mixed with 2 dl of water, it mixes in the correct proportion. The powder can be mixed with cold or hot water. The powders can also be used in other creative ways such as in baking.

2.2 CURRENT PACKAGES

The current package for berry, herb and mushroom powders includes a photograph of the flavour and the product name is highlighted in the center of the package with a large font. The packaging graphics are printed on a sticker sheet that is glued to both sides of the brown cardboard package. The sticker on the back of the package contains all the information related to the product and instructions for using the product. The post-shipment stacking of packages for sale is done by hand which must be taken into account when designing new packages.



Picture 1: Lingonberry powder package, naturalnordic.fi. 2021.



Picture 2: Nettle powder package, naturalnordic.fi. 2021.

3 ADDED VALUE WITH PACKAGING

3.1 BASIC FUNCTIONS

The basic function of the sales package is to protect the product from external factors such as moisture, dirt and dust. It also has a basic function in preventing damage to the product itself. In addition to protecting the product, the packaging gives consumers more information about the product and has a seal to ensure the product is unused.

The informative content of a package typically includes the name of the manufacturer and product, country of origin, barcode and the intended use of the product. Some products may also have legal obligations for included information such as nutrition facts, ingredients and warnings. The purpose of the obligations on food information is to educate the consumer and protect consumers from health risks and financial losses. (Ruokavirasto 2021.) Transportation and storage of the product are also things to consider when planning the packaging.

Regarding food packages, the chemical stresses applied to the product must be taken into account in the package design. For example, oxygen and light may affect several products. (Järvi-Kääriäinen & Ollila). With the right packaging choices, the product is protected from pests and microbiological changes. Some food products also require an unbroken cold chain which should also be taken into account when designing sales packages.

3.2 PACKAGING & BRAND IMAGE

Packaging can be thought of as an interface between the consumer and a brand. The packaging gives the consumer an image of the quality and the brand in general. Every detail of the packaging builds a holistic image. Influential items can include packaging material, colors, typography, graphical elements, images and textual content. The package is therefore an important marketing tool and plays a large part in creating a brand experience. Packaging leads the brand and attracts the potential consumer in the store. (DuPuis & Silva 2008.)

Issues that affect the experience of using the packaging include the unboxing of the package and the feel of the material. The image can even be affected by the sounds made when feeling the material or when the package is opened and closed. In this way the packaging can also be a key part of the product experience. (Joutsela 2016.)

3.3 PREMIUM PACKAGING

The quality and value of the product are also reflected in the packaging. A package that reflects the image and values of the brand plays an important role on the store shelf. The designer must carefully assess what kind of things the brand wants to communicate to the consumer. Good packaging communicates clear and relevant information that is easy for the consumer to understand, even at a quick glance. (DuPuis & Silva 2008.)

Premium packaging is characterized by value-added factors such as material quality, packaging graphics, shape, opening and closing mechanisms, and other special effects in printing such as embossing or foiling. Apple's packaging is an obvious example of premium packaging that feels very valuable. Apple is known to have done a good job in packaging design, with the user experience, material and feel, as well as visuals, carefully thought out down to the last detail.



Picture 3: iPhone package, eventige.com. 2021.

4 FINLAND IN JAPAN

4.1 SIMPLE DESIGN

Finland is still an unknown country in many countries of the world, where very little is known about Finland or Finnishness. In Japan however, Finland is a surprisingly well-known and liked country. For Japanese people, the most interesting things in Finland are the beautiful Finnish nature and local design. From Finnish nature, Japanese are fascinated by its purity and freshness, which also manifests itself in Finnish design as minimalism. Different features unique to Finnish design such as graphics, light colors and the feel of natural materials are found to be fascinating.

Japanese admiration for simplicity dates back to early Shinto faith and culture. In the religious tradition of the original Shintoism, minimalism is present in the simple lines of shrines, unadorned woodwork and unpainted art. Thus, minimalism is not a new trend but an existing style aesthetic. Minimalism

strips away all other elements except those required by the product to function, with the goal of creating an effect of a product that is more than the sum of the elements. Minimalism includes clear and sparse typography, the moderate use of colors, and the separation of visual space. Empty space plays an important role in minimalistic design. An empty space is an area that is free of all elements. Minimalism is intended to bring the desired element, such as an image, text, or color bar, to the forefront and leave the rest to be reduced, giving the highlighted element a value of attention. (Chapman 2010.)

4.2 CONNECTING FEATURES

Products made from high-quality and durable materials and raw materials are attractive both in Finland and Japan. An emotional bond is created to the products, which is strengthened with long-term use. A trend combining Japanese and Scandinavian design called “japandi” has risen in the world’s consciousness. The term japandi occurs frequently in the field of furniture design where the phenomenon combines traditional design techniques with today’s minimalism. (Saari 2020)

Cultural admiration from both sides is also a strong unifying factor. Finns are interested in concepts familiar from Japan such as Wabi-Sabi, which encourages people to seek balance in their lives and a deeper meaning in the imperfections and trials of life. Wabi-Sabi teaches to see beauty in imperfection, to appreciate simplicity, and to accept all disappearance. (Kemp-ton 2018)

Trade relations between Finland and Japan are also affected positively by the way both sides act punctually and keep their word. A functioning partnership will proceed according to schedule and with respect for both parties. Japan and Finland celebrated 100 years of their diplomatic relations in 2019. To honor the anniversary, Business Finland and Visit Finland organized a major Finnish event for design and food companies in Tokyo. (Kopilow 2019)



Picture 4: Room decorated with minimalistic esthetics, finnishdesignshop.com. 2021.

5 STARTING POINT

5.1 PRODUCT TASTING

The customer provided me with samples of herb and berry powder mixtures that went by the working names of green, yellow, red and blue. In addition, the tasting was attended by two people with whom we shared the tasting experience. We mixed each powder mixture with both cold and hot water separately. We did not read the ingredient list of the mixture before tasting the drinks so that it would not affect the tasting experience and outcome. Each product tasted fresh, yet at the same time very harmonious. The experience of consuming each drink was strongly associated with the feeling that it is good for the body and mind.

The taste of the berries stood out better from the yellow and red drinks than from the green and blue ones, which tasted more like herbs and green tea. The drinks with berry tastes suggested summer and were better with cold rather than warm water. The more herbal flavors were found to work better with hot water and the image of autumn evenings emerged.



Picture 5: Instant drink powders, Rajala K. 2021.

5.2 BENCHMARKING

Natural Nordic has a dozen competing brands in Finland. Most of the competing products are berry powders but there are also mushroom and herb powders in the Finnish market. Most packages are cardboard re-sealable bags that open from the top of the package. The graphics are either printed directly on the package or on a label. Some of the packages are cylindrical and made of plastic or aluminum, which can be opened from the top. Without exception, the graphics on the packaging show the product in the original form as a berry, herb or in powder form. There are no portion packs on the market. Competitor's products can be ordered online and are also available in large grocery stores and health stores such as Life and Ruohonjuuri.

Picture 6: Arctic Powder



Picture 7: Mettä



Picture 8: Loov



Picture 9: Puolu



Picture 10: Nordic Pure



Picture 11: Organic Lingonberry Powder



Picture 12: Berryfect



Picture 13: Finnberry



Picture 14: Kekreyemis Tozu



5.3 SURVEY

Following a client brief and work-related background research, a good way to deepen the understanding of the customer and the brand was to conduct a survey for them to make it easy to observe the end consumer's image of the brand and product. The survey used a method in which the questions are directed away from the company's industry and covered very different subject areas. This survey method creates a stronger image of the product than an adjective description, because people rarely have a completely identical view of what is beautiful, elegant or bohemian for example. In this survey, I instructed the founders of Natural Nordic to answer questions independently so that it is possible to map out whether they have a mutual image of the product. All questions in the questionnaire were answered from a product perspective.

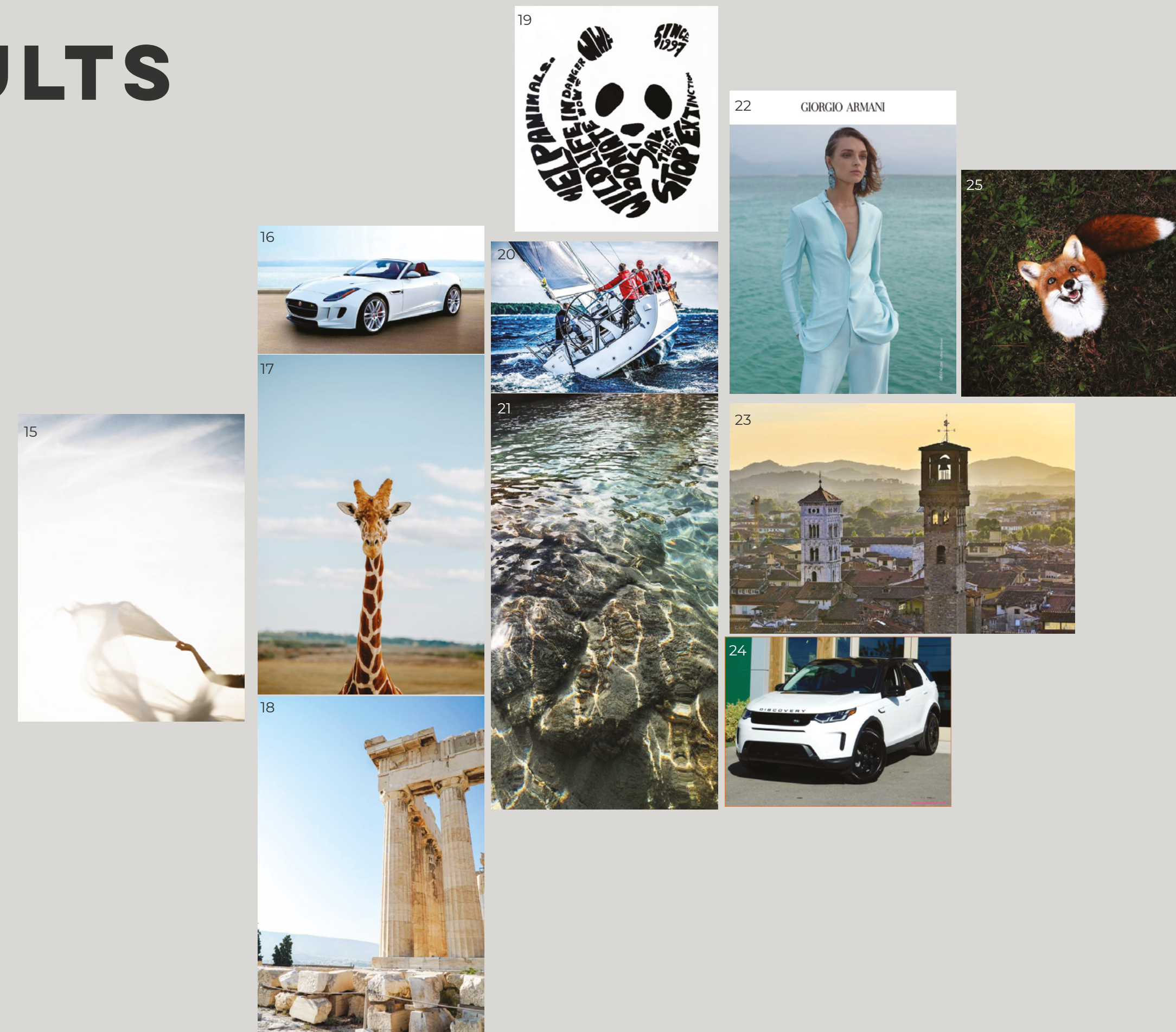
5.4 ANSWERS

- 1. If you were a song what would you be?**
A: Finlandia or Koivu (Sibelius)
M: Smetana/Vltava, playful, gurgle of water, serene, powerful, even powering, versatile, still classy.
- 2. If you were a city what would you be?**
A: Lucca (IT), History
M: Athens – timeless, significant
- 3. If you were a car what would you be?**
A: Land Rover
M: Jaguar – everyone knows the quality even if they had not tried it. Desirable.
- 4. If you were an animal what would you be?**
A: Fox
M Giraffe, unique or one of a kind, still – not for everyone to see but everyone knows.
- 5. What are the most important values of yours?**
A: Honesty, trustworthy
M: Purity, naturalness, genuineness
- 6. What is your team?**
A: WWF
M: Sailing team - they travel the world by sea, they work together, they need all of the members to success.
- 7. What is your element?**
A: Water
M: Air
- 8. What is your color?**
A: woods green
M: Green (I would say white, but I´m not sure if it counts as a color)
- 9. If you were a clothing brand what would you be?**
A: Halti
M: Armani – classy without logo which is not needed for emphasize. Channel is more alike because they use logo for emphasize.
- 10. If you were a movie character what would you be?**
A: Dancing with the wolves
M: Yoda. (wise, approachable, different) and note: this is just imagination, I´ve never seen Star Wars movies.

5.5 SURVEY RESULTS

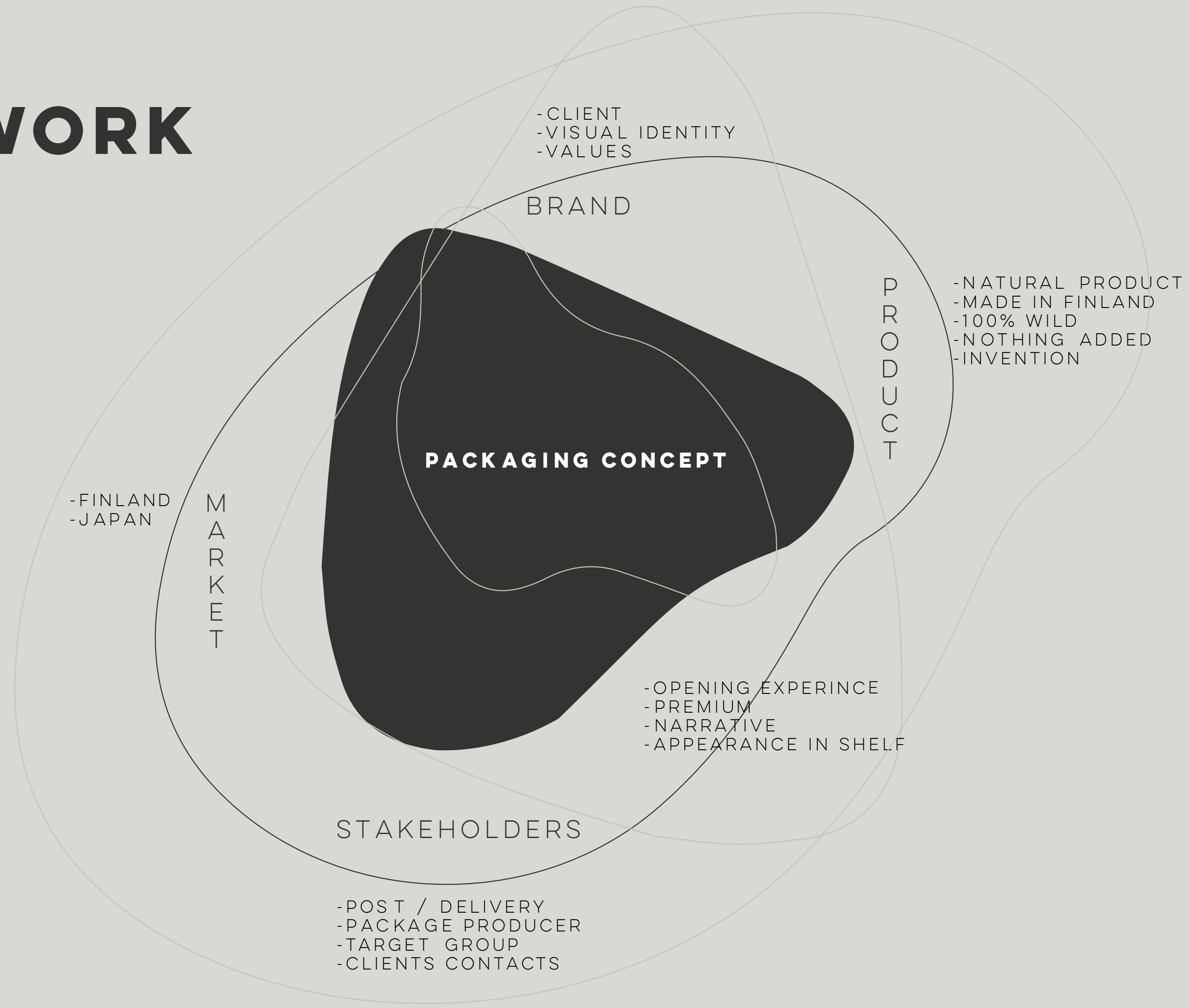
Based on the responses, I made a photo collage that brought together the rising keywords from the responses. This is a perceptive way to explore the image of a product. The client was positively surprised by the result as they did not answer any of the questions with the same answer. However the answers communicated similar values as well as image.

We observed the photo collage together with both respondents and this sparked a lot of discussion and thoughts that would probably not have otherwise arisen. Both respondents' visual image of the product was largely focused on the Finnish forest because of the origin of the ingredients. However the images convey more airiness and freshness, which we all interpret together as a reference to dignity and high product quality. According to the client, the image conveyed by the photo collage corresponds to the product. Therefore it was justified to continue working towards high-quality, high-value premium packaging.



Picture 15-25: Collage, Rajala K. 2021.

5.6 FRAMEWORK



6 DESIGN PROCESS

6.1 MOOD BOARD

A mood board makes it easy to assess what kind of atmosphere will be expected from the end result. The work utilized three different mood boards that were evaluated together with the client. The mood boards were developed on the basis of discussions with the client, towards a vision of a Scandinavian minimalist premium package with an interesting implementation.

The line drawing and the watercolor mood boards did not inspire much enthusiasm from the client. The line drawing in particular was perceived as too simplistic. In a photorealistic mood board, the idea is for the product to be photographed in packaging in a style that mimics a photograph. For example digital drawing could be used as an implementation method.

A real photo of the berry bunches and herbs was excluded as the project took place in winter and early spring time. It is good to note that previous attempts of marketing berry powders in Japan have been limited by the fact that the Japanese have not understood the use of the product. We ended up describing the product on the packaging as a powder. In this case, you can already see concretely what the package contains from the sales package.

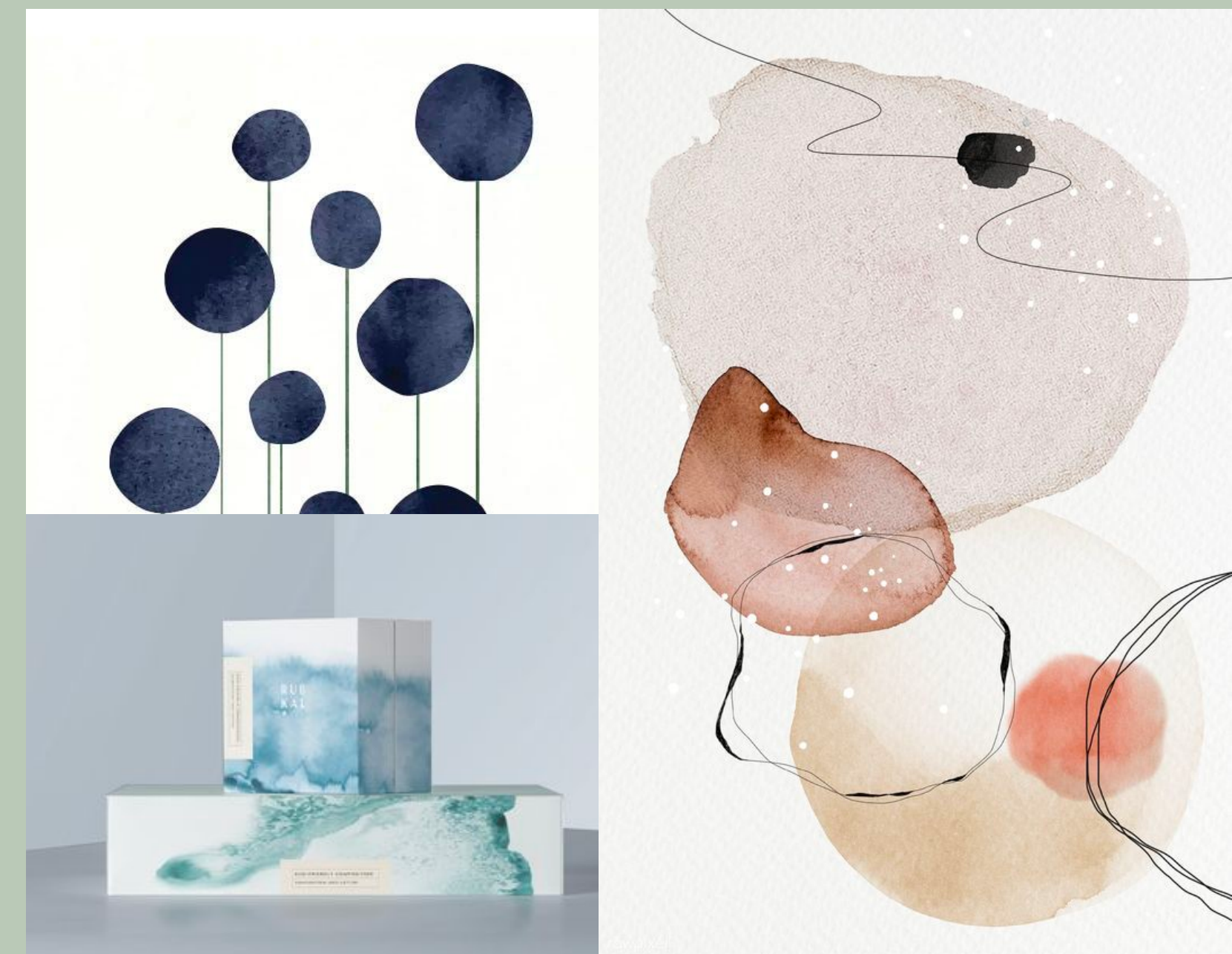


Moodboard 1: Photorealistic,
Rajala K. 2021.

6.2 ALTERNATIVE MOOD BOARDS



Moodboard 2: Lineart,
Rajala K. 2021.



Moodboard 3: Watercolor,
Rajala K. 2021.

6.3 PACKAGE SOLUTION

I set out to find a suitable packaging solution for the project by observing physical packages in grocery stores and browsing online stores. I noticed that various existing packaging structure solutions and processing possibilities were suitable for this project. The thesis project is quite extensive because the product family includes four flavors and the sales package and portion packages are designed for each taste. An existing packaging solution was used to limit the amount of work rather than developing a brand new packaging structure design.

The sales package was chosen to be a traditional solution with two parts: a tray and a sleeve. Most commonly this combination works so that the sleeve is closed around the tray and the tray is pulled out from inside the sleeve. In the chosen packaging solution, the sleeve has an openable part.

In the initial discussions, the client wished for a WOW effect in connection with the opening experience. For this reason, the solution was selected for further processing. The surface area inside can be utilized when the sleeve is opened completely. This provides more space for the packaging information that can now be divided into two groups: product specific information and more extensive branded information that is revealed to the end consumer during the opening experience.



Picture 26: Package solution, grand-deluxe.com. 2021.

6.4 COLORS

Colors are always experienced individually and the effect of colors is tied to their environment. Experiencing colors is reflected in our own lives and thus affects how we experience color as an experience. Color perception is also affected by things alongside it that affect its contrast ratio to a single color. Thus, the designer cannot directly judge which color is better than another for what purpose. However the designer can utilize the theory of color psychology, the historical or cultural symbolism of colors and prevailing trends.

Colors can be an eye-catching element on the package and the success of a product package can strongly depend on its color. Harmonious yet intense colors were chosen for the work so that the different flavors of the product family can be immediately distinguished from each other at a quick glance. The choice of colors was also strongly based on creating an image of the product and its taste. The gradient in the package reflects the product, which is a water-miscible powder. The gradient brings a harmonious atmosphere that communicates a balanced lifestyle.

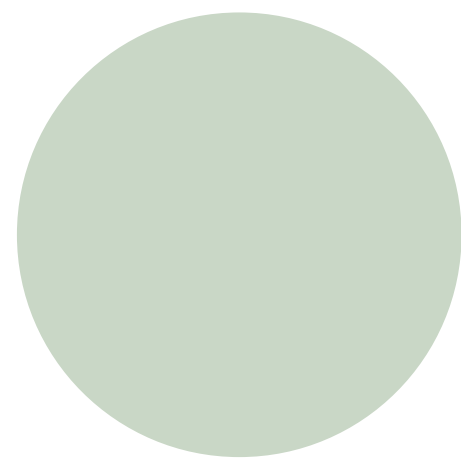
The color scheme was outlined through the color gradients in which colors play the biggest role. The objective was to find the most harmonious mix of colors that reflect well-being. The first idea was that if the colors blended together over a larger area and therefore more imperceptibly, the impression could be calmer. After testing, I ended up with an almost opposite degree of blending where the proportion of color blending is smaller to form a third perceptible color in addition to the two colors to be blended. The gradient third color creates a line-like area in the center of the package that resembles a horizon.

The production names of the product flavors (blue, yellow, red, green) needed further processing. There were discussions of how many health benefits there are in products and how they can be presented. We began to outline the idea where each product would be named for its health benefits. This led to the new product names: red = balance, yellow = energy, green = purity and blue = vision.

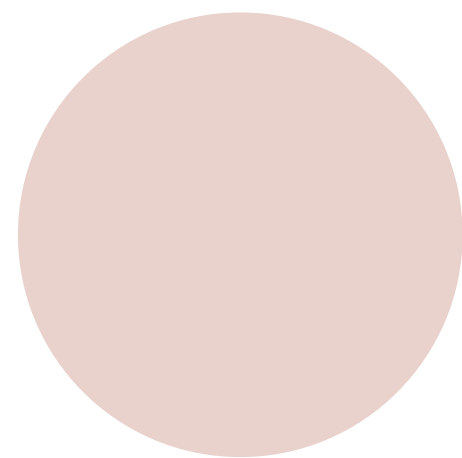


Picture 27: Testing gradient, Rajala K. 2021.

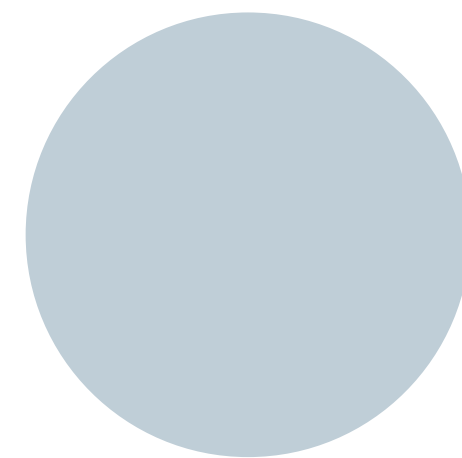
6.5 FINAL COLORS



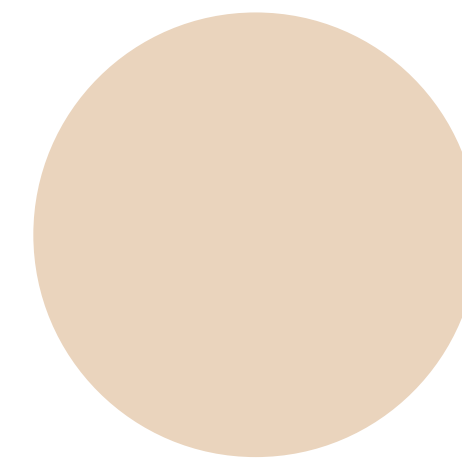
C26 M8 Y26 K1
R201 G215 B198



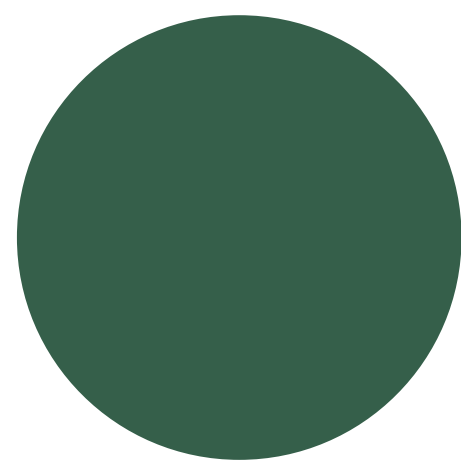
C9 M21 Y17 K0
R233 G209 B204



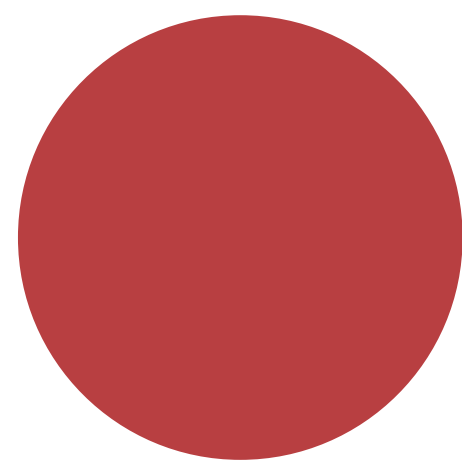
C30 M13 Y13 K0
R191 G206 B215



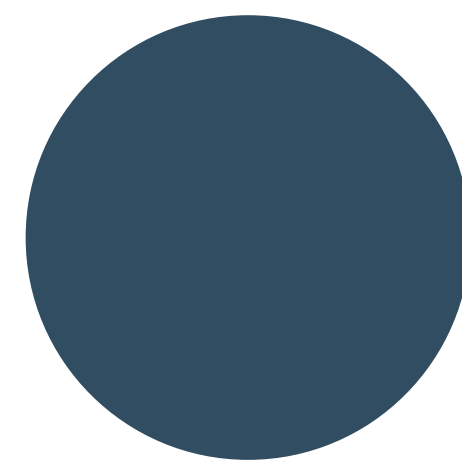
C9 M18 Y27 K0
R234 G212 B189



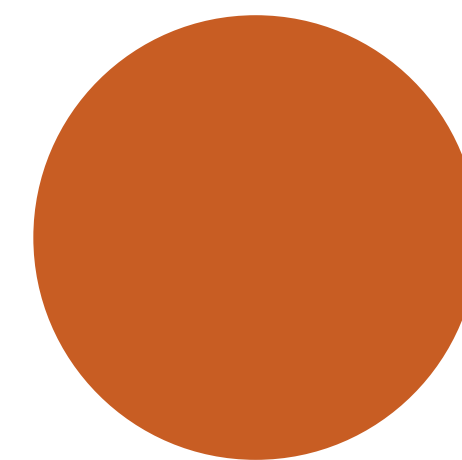
C78 M39 Y69 K35
R53 G95 B74



C20 M85 Y68 K11
R184 G63 B65



C84 M60 Y40 K31
R49 G77 B99



C17 M71 Y94 K6
R200 G93 B35

6.6 FINAL GRADIENT



6.7 TYPOGRAPHY

Typography acts as a presenter of an informative message on the package. The readability, size and format of the text significantly affect typographic communication. Typography communicates important things that are specific to a product, such as the product's name, function, material, and raw materials. Fonts are roughly divided into two main groups; serif and sans-serif. These two categories are formed based on whether the font has a suffix or not. Serif fonts are suffixed fonts and sans-serif fonts are not suffixed. Subcategories are also extensively listed under these main groups.

Fonts are also used to create an image of the product. The title font belonging to the Natural Nordic brand is Lulo Clean One, which is also used in this work. Lulo Clean One is a font with only capital letters so the letter height is always the same. Fonts that contain only uppercase letters are best used as title fonts when there are small amounts of text. The font mimics the minimalist style of the packaging as it is very thin and clear-lined. Lulo Clean One is used in these packages in the name of the product and in the accompanying text describing the health benefits. It is also recommended to use a brand-specific font for

brand recognition reasons. In addition to Lulo Clean One, the packaging uses a font called Montserrat. Montserrat has a round design similar to Lulo Clean One. A similar design language creates harmony and simplicity in the packaging. Montserrat is an easy-to-read sans-serif font with a large selection of different cuts. Mainly light cuts are used in this package but emphasized words use medium cuts.

LULO CLEAN ONE

A B C D E F G H I J K L M N O P Q R
S T U V W X Y Z

Montserrat

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

6.8 PORTION PACKAGE

A rather traditional solution was chosen for portion packaging that is well suited for food packaging. The actual size of the dose pack was only confirmed at the end of the project, which led to the size of the sales package being indicative in this work. Different packaging manufacturers were interviewed while planning the design of the sales and portion packaging which gave the project relevant insights. It was especially important to hear a manufacturer's recommendations when planning the portion pack in which the powder is in direct contact with the package. The manufacturer also confirmed the functionality of the gradients in printing.

The graphics in the portion pack reproduce the gradient theme. The portion packs are mainly sold only packed in the sales packages, but the client pointed out that they already had at least one retailer where the products will be sold in portion packs. The objective of the portion pack was to keep the design minimalist, yet attractive and clearly compatible with the sales package. We discussed with the client the information that would be printed in the portion pack. We selected only the most important information such as product use and nutritional content for the portion pack.

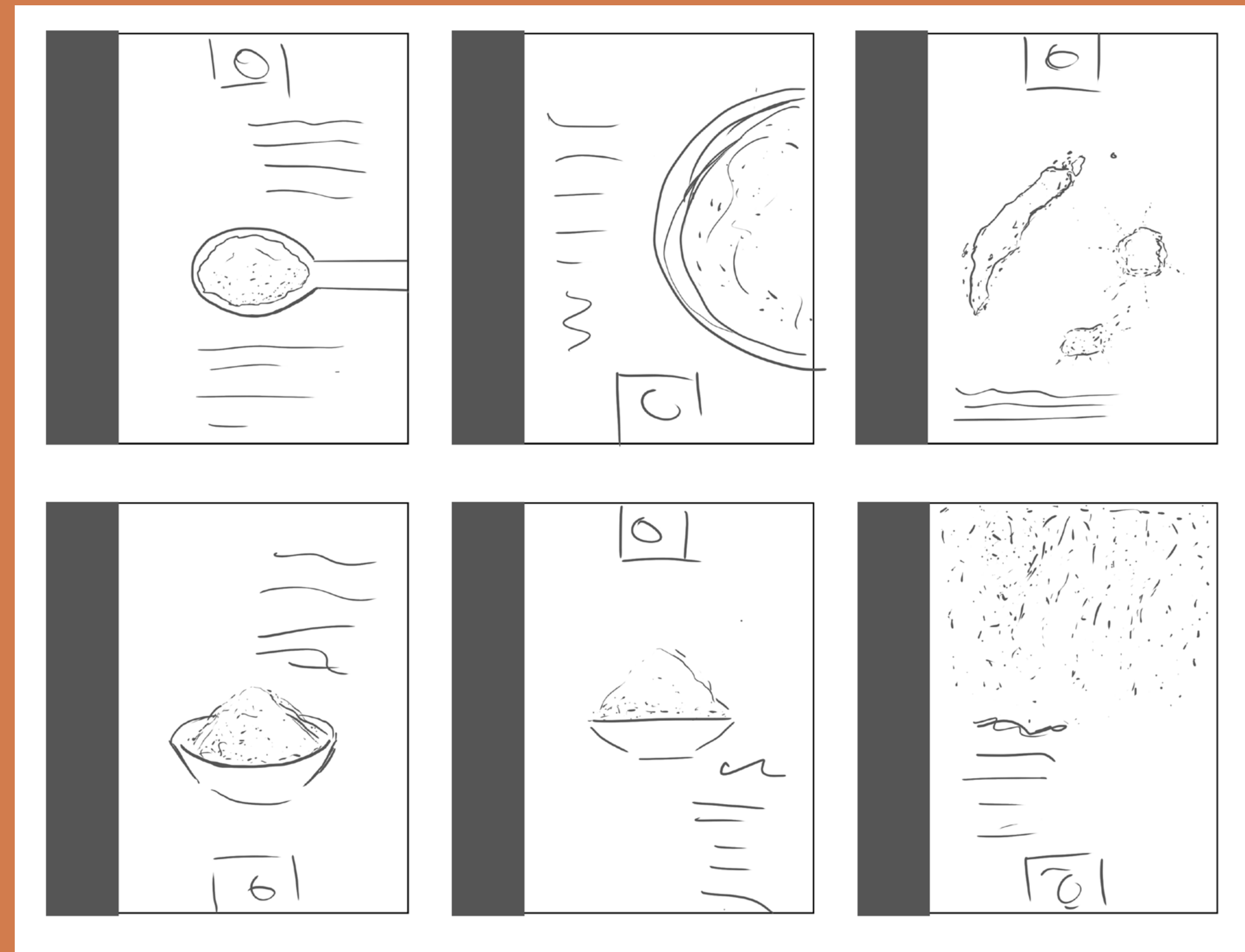


Picture 28: Portion package layout, Rajala K. 2021.

6.9 DRAFTING

Based on the mood boards presented earlier and the comments received, I started to think about how the powder appears in the sales package. The client's strongest favorite of the mood boards was the photorealistic illustration style. Presenting the product in powder form was selected so that the end consumer would get an immediate idea of the actual product. The composition and the style of how the powder is presented in the package was also designed during this step. From the different ideas I quickly excluded those where there was a spoon included because the product is sold in portion packs and therefore no spoon is required when using the product.

Two images were selected for further development in which nothing but powder was added to the image. In the second alternative, the powder seemed to flow down from the top of the package, following the pouring event from the powder bag. However, when I set out to experiment with the right product, this presentation seemed to not match with the gradient strip. Therefore the overall look of the packaging didn't feel harmonious. The remaining alternative option was the overwhelming favorite. The idea behind the presentation is to describe the powder as a "work of art" that might seem abstract at first glance. However, we saw it as expedient that another dimension could open up behind the abstract form.



Picture 29: Drafting, Rajala K. 2021.

6.10 SPIRIT ANIMALS

I went to work on the powder and got used to working with it. The powder was surprisingly easy to work with regular brushes made for painting. I swirled the powder for a long time and tried different methods and ideas. I was reminded of the opening brief where we talked about the fact that Natural Nordic loves storytelling and that they have recently built their brand story around spirit animals. I started working on the idea and testing how the powder would form an image that is abstract but recognizable as an animal figure.

We discussed spirit animals together with the client and they expressed interest in choosing the spirit animals as they are familiar with the symbolism. Therefore they made a proposal about power animals after which we discussed the topic.



Picture 30: Drafting with powder,
Rajala K. 2021.

6.11 SKETCHING SPIRIT ANIMALS



FROG

Purity instant drink in the form of a spirit animal symbolizes a frog. A frog symbolizes cleansing and transformation.



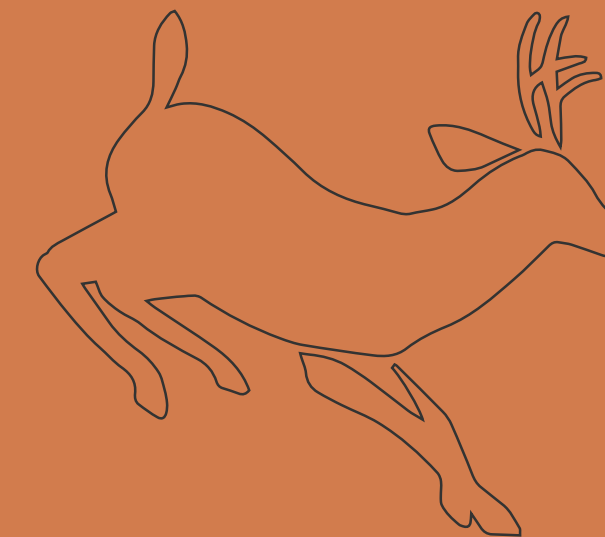
SWAN

Vision instant drink in the form of a spirit animal symbolizes a swan. A swan is perceived as a symbol of purity.



SQUIRREL

Energy instant drink in the form of a spirit animal is symbolized by a squirrel. A squirrel is said to symbolize joy and speed.



ROE DEER

Balance instant drink in the form of a spirit animal is symbolized by roe deer. Roe deer symbolizes tenderness and sensitivity to the senses.

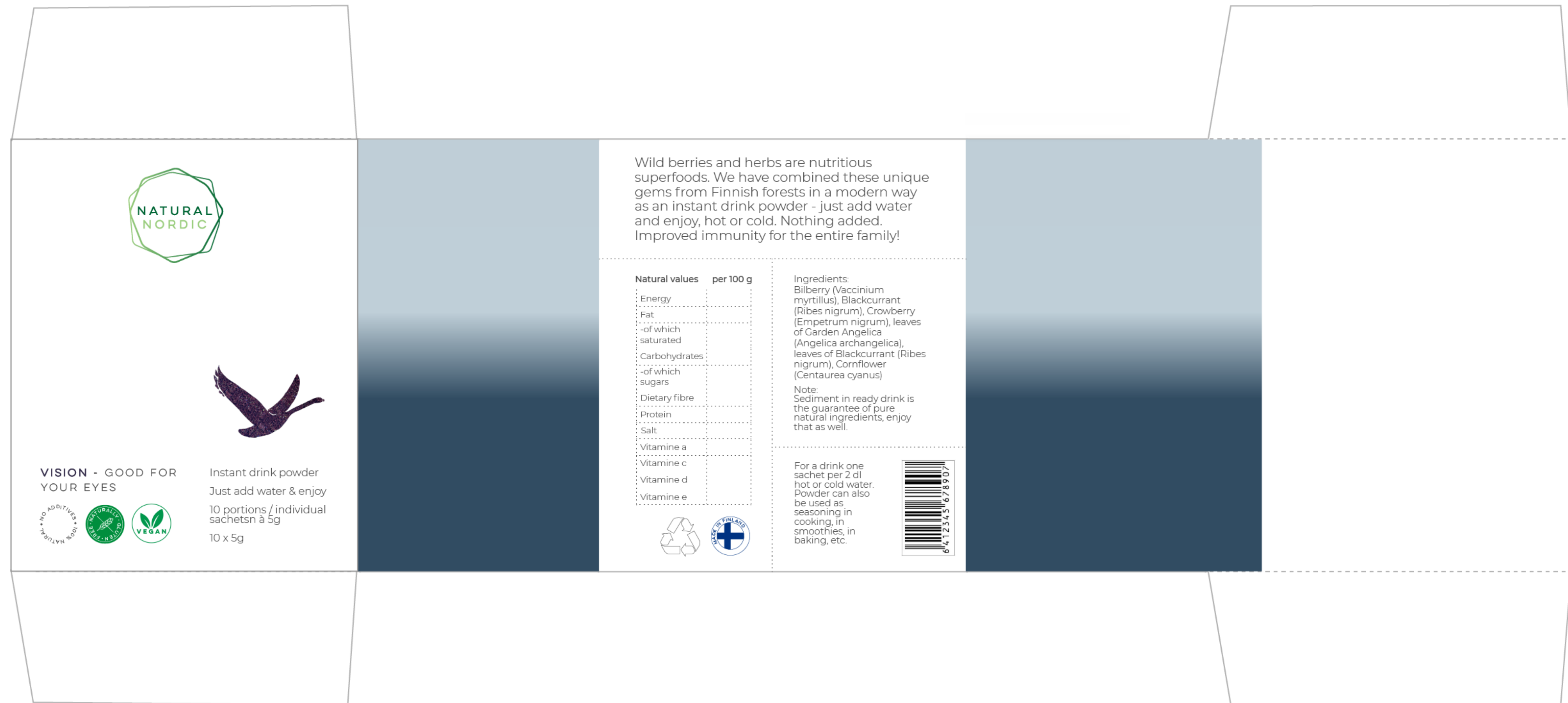
6.12 GRADIENT TESTING

I made drafts of the area to be reserved for the gradient color. At this point, I paid attention to how many sides of the package the gradient extends. On the front, the gradient appears in a thin strip so that the products can be easily and quickly identified at a glance. Hand-drawing with a marker pen was a quick way to perceive and structure things. The water selected for further processing has taken into account the product's rapid identification, separation from other products and the use of empty space, which is essential in minimalist design. The gradient strip appears as a thin strip on the left edge and continues its journey to the left, completely covering this side.



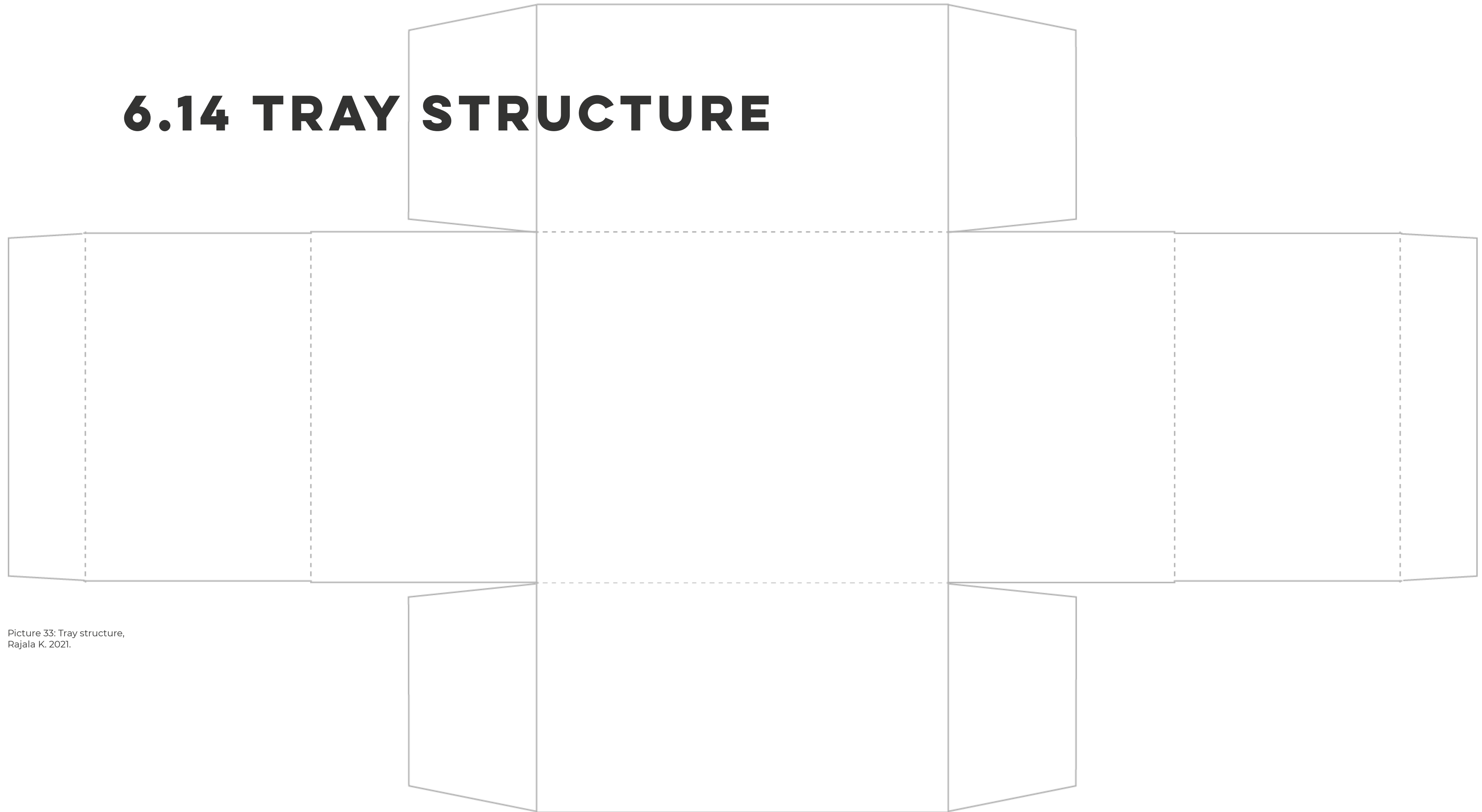
Picture 31: Gradient area drafting, Rajala K. 2021.

6.13 STRUCTURE & DESIGN



Picture 32: Sales package layout, Rajala K. 2021.

6.14 TRAY STRUCTURE

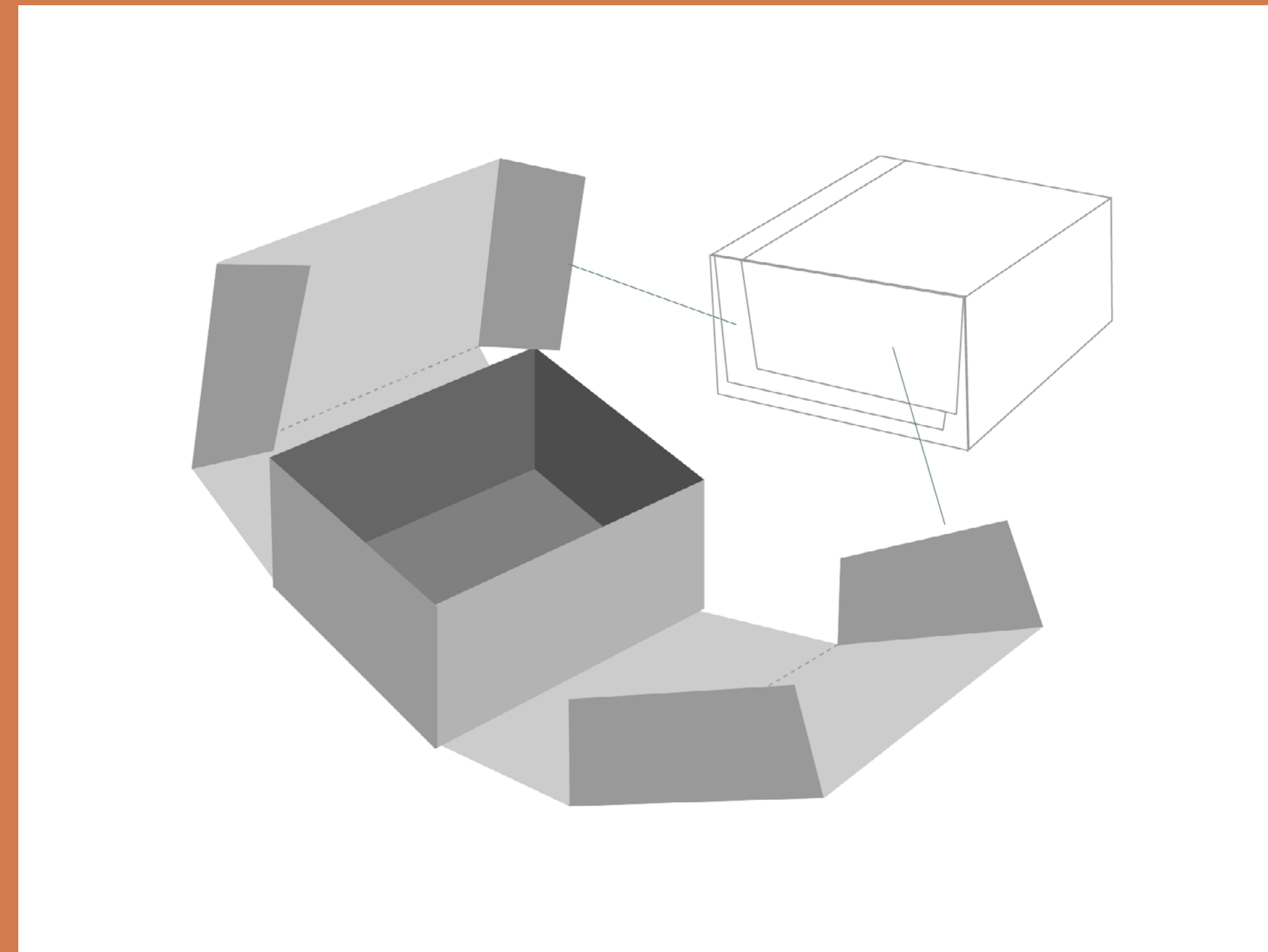


Picture 33: Tray structure,
Rajala K. 2021.

6.15 INSIDE THE SLEEVE

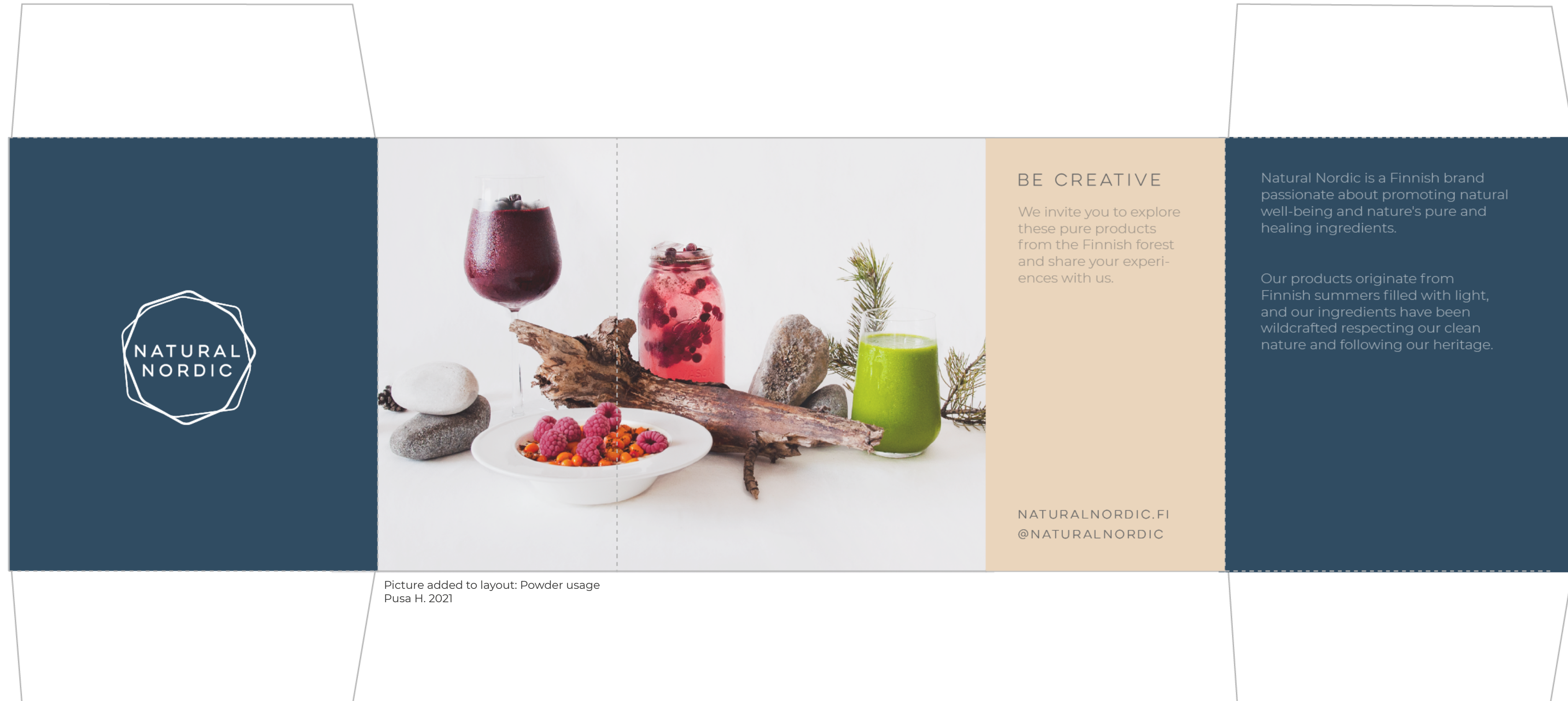
I started planning what kind of content would be appropriate to put inside the sleeve. I had previously planned that the interior would serve as a brand advertising space. The client provided the copy texts that would be placed inside the sleeve. At an early stage I planned that utilizing a photograph would be an exciting solution to emphasize the premium quality of the package. A photograph works well in a package only if it is printed on high quality material with high quality printing technology.

As stated before one of the biggest issues was that the Japanese felt unfamiliar with the use of the product and this needed to be solved with the new packaging design. A photograph designed specifically for this package could solve this problem in a way that inspires and educates the end user how to use the product. I ended up adding a few healthy drinks as well as a snack where the actual product was used. The goal was to set the portions beautifully and harmoniously. In addition Finnish nature is brought into the picture by laying out some prunes, cones and stones. We designed and shot the layout in collaboration with a professional photographer.



Picture 34: Function of the sleeve, Rajala K. 2021.

6.16 DESIGN INSIDE THE SLEEVE



Picture added to layout: Powder usage
Pusa H. 2021

Picture 35: Layout inside the sleeve,
Rajala K. 2021.

7 FINAL RESULT

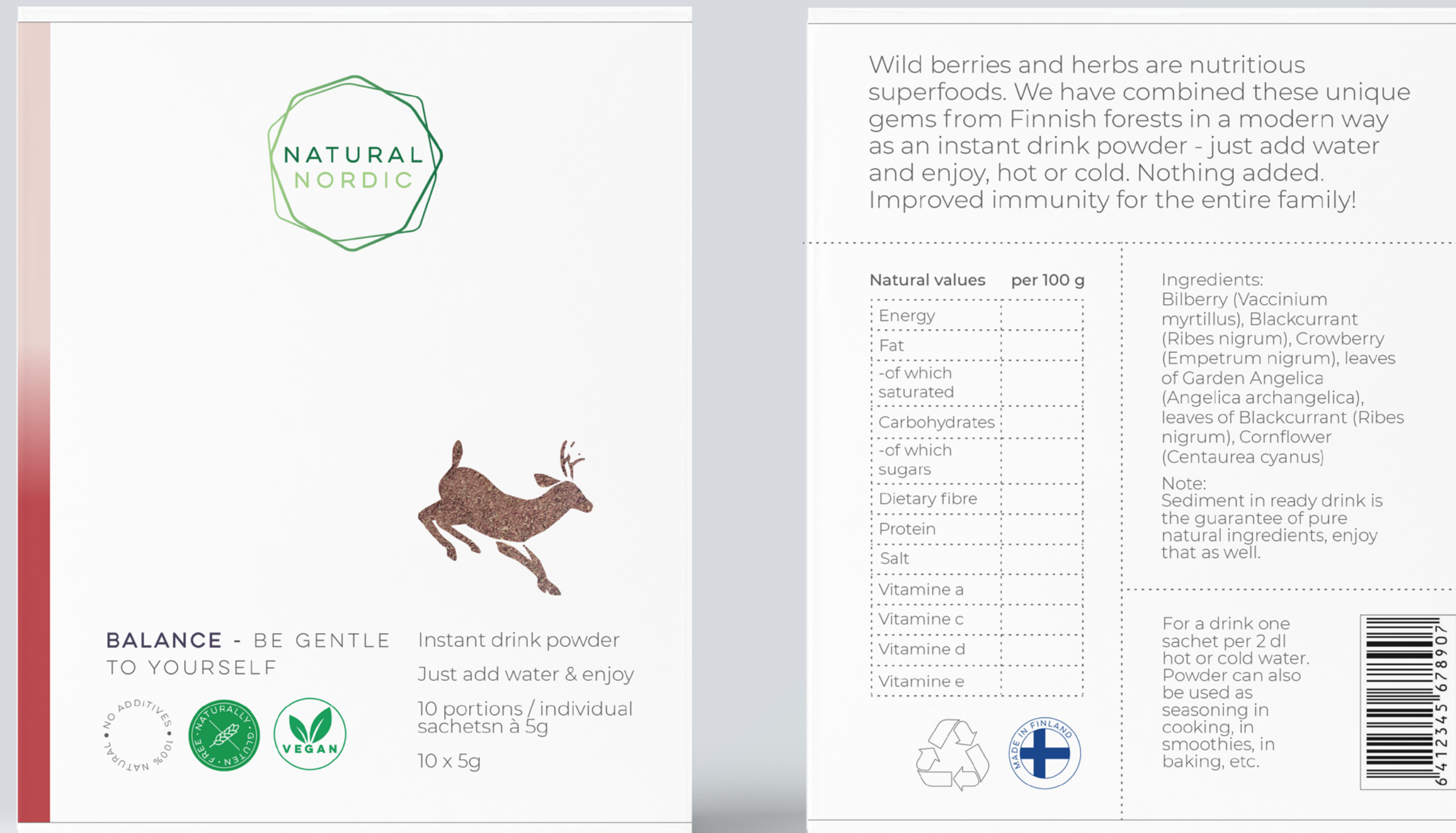


Mockup 1: Portion & sales package,
Rajala K. 2021.

PACKAGING CONCEPT - 7 FINAL RESULT - 7.2 PORTION PACKAGE



Mockup 2: Portion package,
Rajala K. 2021.



Mockup 3: Sales package, Rajala K. 2021.

| PACKAGING CONCEPT - 7 FINAL RESULT - 7.4 ALL FLAVOURS - PORTION



Mockup 4: All flavours - portion,
Rajala K. 2021.



Mockup 5: All flavours - sales, Rajala K. 2021.

8 CONCLUSION

8.1 EVALUATION

The aim of this thesis was to create a packaging concept for a new product from Natural Nordic. The end result would be ready for production. In overall the project progressed consistently by using different design methods. The biggest challenge in this thesis was the project schedule which stretched from the original plan. Just before the return of my thesis I got the actual dimensions of the portion packs and the packs are already in production. The final dimensions of the sales package are not yet available. We are going to consult the company from which the packaging is ordered and produced. The second biggest challenge was to draw spirit animals with the actual powder from the product. Because the schedule was stretched and the drawings with the powder were timed to the end of the project, I didn't manage to produce them according to the original plan. Therefore I cropped the powder in Photoshop. The follow-up plan is to produce the powder drawings according to the original plan. Print materials from the sales package are also produced.

My goals were to develop my skills as a designer and in packaging structure design. The project has been educational from both my and the client's perspectives. In terms of packaging structure I was able to choose a solution that is suitable for the project and solves the problem that the client previously had. I also managed to design preliminary dimensions for the sales package in relation to the portion package. From the graphic design point of view the aim was to find a minimalist and an interesting look for the Japanese market in mind. I managed to find workable solutions to this goal. I also got to delve into Japanese culture and design and feel that I learned a lot from it.

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PICTURES

Picture 1: Lingonberry powder package. 2020. [cited 10.02.2021]. Available at: <https://www.naturalnordic.fi/collections/berry-powders/products/lingonberry-powder>

Picture 2: Nettle powder package. 2020. [cited 10.02.2021]. Available at: <https://www.naturalnordic.fi/collections/dried-wild-herbs-and-mixes/products/nettle>

Picture 3: Iphone package. 2020. [cited 10.02.2021]. Available at: <https://www.eventige.com/blog/product-packaging-design-influences>

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Picture 9: <https://www.arcticwarriors.fi/tuote/puolu-villipuoluk-kajauhe-45g-luomu/>

Picture 10: <https://purenordic.ch/en/product/wild-lingonberry-powder/>

Picture 11: <https://www.ebay.com/itm/Natural-100-Organic-Lingonberry-Powder-SuperFood-Freeze-Dried-Weight-Loss-80g-/292362839565>

Picture 12: https://res.cloudinary.com/tokmanni/image/upload/c_pad,b_white,f_auto,h_800,w_800/d_default.png/6430047390446.jpg

Picture 13: https://www.google.com/url?q=http://finnberry.co.uk/products/lingonberry-powder/&sa=D&source=editors&ust=1620927716773000&usg=AOVaw0wycz_EZBLT-iTZO2ccnoX

Picture 14: Kekreyemis Tozu <https://www.natural-produkte.de/en/Stuttering-Powder.html>

Picture 15: Collage. 2021. [cited 01.11.2020] Available at: <https://fi.pinterest.com/pin/575686764874177896/>

Picture 16: Collage. 2021. [cited 01.11.2020] Available at: <https://www.forbes.com/sites/kristintablang/2016/04/04/week-in-luxury-cars-jaguar-nissan-gtr-rolls-royce-black-badge/?sh=469364657c27>

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Picture 20: Collage. 2021. [cited 01.11.2020] Available at: <https://www.gettyimages.co.uk/photos/sailing-team-work>

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Picture 27: Package solution. 2021. [cited 15.11.2020] Available at: <https://www.grand-deluxe.com/works/packaging/15248/> Picture

Picture added to layout: Powder usage. Pusa H. 2021

MOODBOARDS

Moodboard 1: Photorealistic. Rajala K. 2021.

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<https://fi.pinterest.com/pin/311944711689827296/>

Moodboard2: Lineart. Rajala K. 2021.

<https://www.instagram.com/p/BNWCpm6DFj5/?epik=dj0yJnU9bXRWMHFkNmNfVU9SU0FiX2ZCS3R3MGsz-VnhvSDRaNFcmcD0wJm49VI9kWUFqNjdEbTY5UTZodUF-WRkiZyZ0PUFBQUFBR0NIU0Fv>

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Moodboard 3: Watercolor. Rajala K. 2021.

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