

# **Single-serve ice cream packaging:** packaging structures enhancing brand

August Salo  
2014

Single-serve ice cream packaging:  
packaging structures enhancing brand

Lahden ammattikorkeakoulu  
Muotoilu- ja taideinstituutti  
Muotoilun koulutusohjelma  
Pakkaus- ja brändimuotoilu

August Salo  
Opinnäytetyö  
Kevät 2014

## Abstract

The thesis focuses on packaging structures and branding; discussing the role packaging plays in brand identity. In today's crowded marketplaces brands must fight to differentiate themselves from the competition by offering unique product experiences. As most products are packaged in one way or another, packaging has become a valuable element in brand communication and marketing. Packaging is seen as a part of the product experience, adding value and personality to otherwise similar products. The thesis goes on to examine the single serve-ice cream category to identify possibilities for packaging structures to support premium brand values. Interviews, benchmarking, and observations serve as a basis for the design process. The final objective of the thesis is to provide a design for a packaging structure that is centered around a new premium user experience of single-serve ice cream.

### Keywords:

Packaging Design  
Structure  
User Experience  
Brand  
Ice Cream

## Single-serve ice cream packaging: packaging structures enhancing brand

**Lahti University of Applied Sciences  
Institute of Design and Fine Arts  
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Packaging and Brand Design**

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## Tiivistelmä

## Yksittäis-pakattu jäätelö: Pakkaus rakenteet brändin rakentamisessa

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Opinnäytetyö keskittyy pakkausrakenteen rooliin brändi-identiteetissä. Nykyiset markkinat ovat pullollaan tuotteita, joten brändien täytyy erottautua massasta tarjoamalla uniikin käyttäjäkokemuksen. Suurin osa nykypäivän tuotteet ovat pakkattu jonkinlaiseen pakkaukseen. Tämä tekee pakkauksesta arvokkaan elementin brändin kommunikoinnissa ja markkinoinnissa. Pakkaus nähdään osana tuotekokemusta joka luo lisä arvoa muuten samankaltaisille tuotteille. Opinnäytetyön muotoilu osio tutkii yksittäis-pakatua jäätelöä tuote kategoriana. Haastattelut, benchmarkkaukset, ja observaatiot luovat lähtökohdat muotoilulle. Opinnäyttyön tavoiteena on luoda uusi konsepti joka tarjoaa premium käyttäjäkokemuksen yksittäis-pakattun jäätelön kategoriassa.

### Avainsanat:

Pakkausmuotoilu  
Rakenne  
Käyttökokemus  
Brändi  
Jäätelö

## Table of Contents

<b>1. Introduction</b>		
1.1 Choice of topic	8	
1.2 Focus category	11	
<b>2. Background - Brand and Packaging</b>		
2.1 The evolving definition of “brand”	14	
2.2 Three pyramids of need	18	
2.4 Smashing brands	20	
2.5 Packaging is a brand asset	22	
2.6 Packaging structures: Shape and user experiences	24	
2.6.1 The power of shape	24	
2.6.2 User experience	26	
<b>3. Analysis of the ice cream category</b>		
3.1 Ice cream as a product	30	
3.2 Ice cream brands	32	
3.3 In the retail environment	34	
3.4 Interview: Kolmen Kaverin Jäätelö	36	
3.5 Interview: Consumers	38	
3.6 Ice cream consumption: Habits and rituals	42	
3.6 Benchmarking: Existing products and packaging	44	
3.7 Differentiated products and packaging structures	46	
3.8 The symbolic shape for ice cream	52	
<b>4. Defining the brief</b>		
4.1 Brief: Premium single-serve ice cream experience	56	
4.2 Choice of material	56	
4.3 Two directions for design	56	
<b>5. Concepting - Direction 1: Existing ice cream forms</b>		
5.1 Starting points for design	61	
5.2 Process	62	
5.3 Cone Concepts	64	
5.4 Stick Concepts	72	
5.5 Concluding and abandoning direction 1	80	
<b>6. Concepting - Direction 2: A new product form</b>		
6.1 Starting points for design	84	
6.2 Process	86	
6.3 2D-Cone ice cream cake packaging	88	
6.4 Testing opening	90	
6.5 In the retail environment	94	
<b>7. Final Concept - Ice cream cake</b>	97	
<b>8. Conclusions and Evaluation</b>	107	
<b>9. References and Appenix</b>	111	

1. Introduction

## 1.1 Choice of topic

The topic of my thesis stems from my interest in structural packaging design. During my education in packaging design I have been taught to view packaging holistically; that is, every aspect of packaging should support each other. The graphics of packaging should be designed to support the structure and vice versa. Placement should support packaging and packaging should dictate the placement. And don't forget the product. Packaging should always support the product and its intended purpose.

Working as a structural designer at a packaging manufacturer I was always the person asking, why things were done they way they are. Why are the structural possibilities of packaging not explored further before manufacturing. Is budget always the way to go? The short answer I received was change is expensive. This led me to the question of, why, if change and differentiation is expensive, do some companies do it and why do they seem to succeed in the market.

Last summer (2013) an article was published in the marketing and advertising magazine Markinnointi&Mainonta concerning the Finnish packaging industry. In the article, the writer critiques the inflexibility of packaging manufacturing and the resulting design briefs. He proposes that packaging is an integral part of marketing and more value should be placed on creating new design instead of settling for the existing generic solution. Packaging should be viewed as a communicator of brand, giving meaning to the product it holds inside. (Marmai.fi, 2013).

The issue that the article puts forth is obviously more complex than a yes or no question. I understand this, however, I believe it to be a valid topic worthy of addressing. The article struck me, as I had been contemplating this same issue for quite some time. Inspired, I began searching for other literature considering branding and packaging.



**M&M**  
MARKKINOINTI&MAINONTA

Kovat nimet  
pehmenivät  
M&M 8/2014

Tilaa M&M-lehti Kirjautu sisään  
Tilaa M&M-uutiskirje Rekisteröidy  
Miksi rekisteröityä?

ETUSIVU UUTISET BLOGIT KESKUSTELU SAITTIMITTARIT

Seuraa Markkinointi&Mainontaa

**Uusimmat**

16:42 Kuluttaja-lehti vertasi silitysrautoja: Älä maksa tämän enempää

13:25 Mika Ihamuotila plagiointikeskustelusta: Se satutti, mutta oli tervettä

11:26 Kun markkinointikin automatisoituu

18.4. 19:28 Maailman hurjimpaan työhön haki vain 24 - Ei lomaa, ei palkkaa, viikkotyötunteja vähintään 135...

18.4. 14:02 Pääsiäismainos suututti ruotsalaiset

18.4. 11:37 Kuluttaja selvitti: Salaattijuustoissa on huimia eroja

18.4. 09:26 Mainostoimistojen water cooler -indeksi pakolliseksi

17.4. 20:38 Pääsiäinen on yhtä tuskaa petturipuolisille

17.4. 18:23 Wired valitsi johtaja-listalleen 5 suomalaista

17.4. 15:31 Näin toimii "tulevaisuuden ruokakauppa"

LAIHON KLINIKKA

# Mutta suurin niistä on pakkaus

Tommi Laiho | 12.8.2013 08:40

Suosittelle 307 Jaa Twiittaa 20 +1 0 Share 48

Suomessa ei ymmärretä kuinka suuri merkitys pakkauksella on tuotteen haluttavuudelle.

Image 1: Screenshot marmai.fi - 2014



Image 2: Single-serve ice cream - 2014

## 1.2 Focus category

As the study of background literature touched upon packaging and brand in a broad range of categories; the practical study of structure requires a narrower scope. To narrow the scope of my practical work I chose to limit my focus to one product category. I wanted to work in a category in which packaging structures have not seen much change. After a short exploration of possible categories I stumbled upon the ice cream category, in particular single-serve ice cream. Single-serve ice cream is a category that consists of a abundance of products , different flavors and qualities. At glance however, the packaging is not as diverse. The category is dominated mostly by 3 different forms of product; the cone, the stick, and the cup. I found single-serve ice cream to be interesting, because it is a rapidly consumed product that has a place in most people's lives. I decided to explore the possibilities of packaging structures from a branding perspective.

2. Background:  
Brand and Packaging



## 2.1 The evolving definition of “brand”

To begin we must understand what is meant by the term “brand”. The meaning and depth of the word “brand” has evolved over time. Originally the term “brand” referred to burning or the act of burning (Oxford Dictionary Online, 2014), in particular burning wood (image 3). At some point Cattle farmers began to burn symbols (image 4) onto their cattle to distinguish ownership. The symbols were burned into the skin with a hot iron, or “branding iron”. Cattle farmers were among the first to use the term brand in its modern form. Later, industrialization and mass production caused branding to be adopted by product manufacturers. The increase in products on the market pushed the need for manufactures to identify themselves from the competition. Marks and labels became a way to communicate quality and origin, thus gaining trust of the consumer. (Wikipedia: Brand, 2014).

Today the Oxford Online Dictionary (2014) defines the word “brand” as follows:

- brand (noun)
- 1A type of product manufactured by a particular company under a particular name: a new brand of soap powder
  - 1.1A brand name: the firm will market computer software under its own brand it takes a long time to build a brand
  - 1.2A particular identity or image regarded as an asset: you can still invent your own career, be your own brand
  - 1.3A particular type or kind of something: they entertained millions with their inimitable brand of comedy
  - 2An identifying mark burned on livestock or (especially in former times) criminals or slaves with a branding iron: the brand on a sheep identifies it as mine
  - 2.1 • archaic A branding iron.

- 2.2A habit or quality that causes someone public shame or disgrace: the brand of Paula’s dipsomania
- 3A piece of burning or smoldering wood: he took two burning brands from the fire
- 4 • literary A sword.

The dictionary definition serves as a simplified explanation for what a brand is, referring to it as an identifying mark or name for a product/service. While name and logo are an integral part of a brands identity, today’s market is flooded with branded products (image 5). This redundancy has pushed companies to deepen their brands, focusing on other elements related to their products. The American Marketing Association has broadened the definition of brand as a marketing term to account for this change:

“A brand is a “Name, term, design, symbol, or any other feature that identifies one seller’s good or service as distinct from those of other sellers.”(AMA: Brand, 2014).

As the definition states, the main goal of branding is to differentiate a product from its competition. But how is this done in today’s crowded market of infinite choices?

Modern brand theories suggest that branding is no longer only a label to prove reliability and quality, but in fact consumers are drawn to brands that provide a unique experience and symbolic values (Underwood 2003). A brands identity consist of all the actions of the company. What a brand does, how it communicates, looks, sounds, and is talked about builds the identity. (Malmelin

Image 3: Burning wood - Wikipedia.org 2014



Image 4: Cattle Branding - cattlebrands.blogspot.fi, 2014



Image 6: Apple Store - creativeaction.co.uk 2014



Image 5: Brand collage - Panaceamobile.com, 2014

and Hakala, 2007). A brand must build a relationship with the consumer, through the careful design of each detail connected to it. Building a relationship will make the brand more personal to the consumer, thus gaining their loyalty. (Lindstrom, 2005). A strong brand changes industries, ways of marketing, organizations, and consumer attitudes; creating trends and communities (Malmelin and Hakala, 2007).

“An emotional connection between a consumer and a brand is the result of the brand’s consistent expression and concise implementation throughout all media touch points, culminating when the consumer is face to face with the product on the shelf” (DuPuis and Silva, 2008, p.68).

Changes in consumer attitudes and habits has caused marketer’s to consider them as less of rational beings, purchasing purely on the basis of need, and more as emotional beings, purchasing products for their symbolic attributes. Products serve as a way of fulfilling personal and social identities and aspirations. (Underwood, 2003). Brand’s focusing on their symbolic values are more likely to gain the attention of consumer than those which purely focus on providing the most functional product.

Donald A. Norman (2004) covers the process of designing for emotion in his book Emotional Design. He proposes that the cognitive and emotional system of experience can be divided into three levels: the visceral, the behavioral, and the reflective. The visceral level refers to the pre-conscious mind, concerned

with evaluating appearance or first impressions. The visceral mind works rapidly to form judgments on what is good and what is bad. Designing at the visceral level centers on the initial impact of a product; how it looks and how it feels. For example, packaging is designed to stimulate consumer’s at a visceral level when on the shelf. The behavioral level is all about use, or the experience of the product. The behavioral experience is formed through function, performance and usability. The reflective level is where higher levels of cognition and emotion occur. At the reflective level thought and emotion work together to interpret and understand the experience as a whole. While the visceral and behavioral levels process the immediate experience, the reflective level extends over time. The reflective level triggers memories and sets the base for future experiences. The reflective level is the strongest of the three levels and can change how the two other levels are perceived. Designing at the reflective level should focus on creating long-term connections and satisfying the emotional needs of the consumer. (Norman, 2004). Brands that understand and succeed in stimulating at all three stages will be able to create a stronger relationship or bond with the consumer and gain their loyalty in the future.

## NORMAN’S 3 STAGES

Visceral

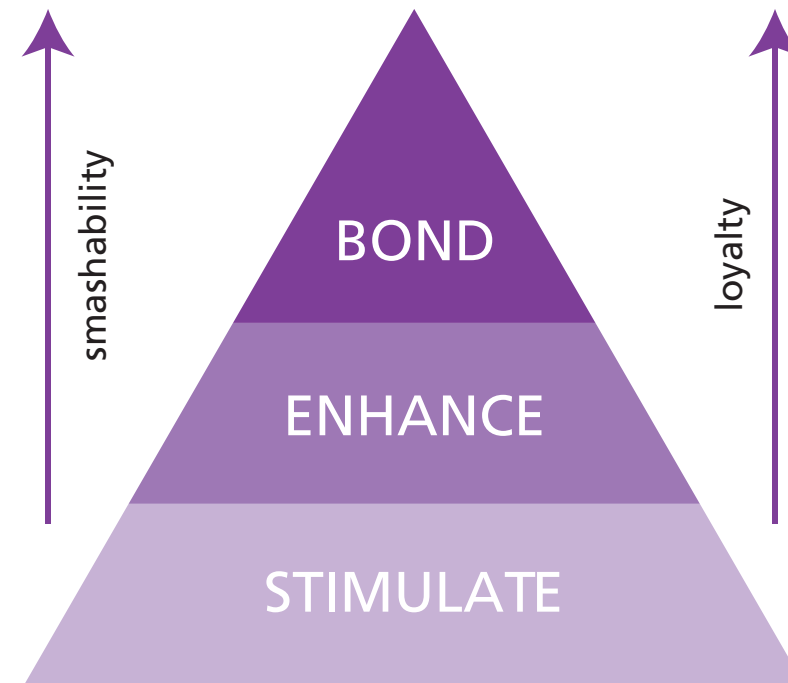
Behavioral

Reflective

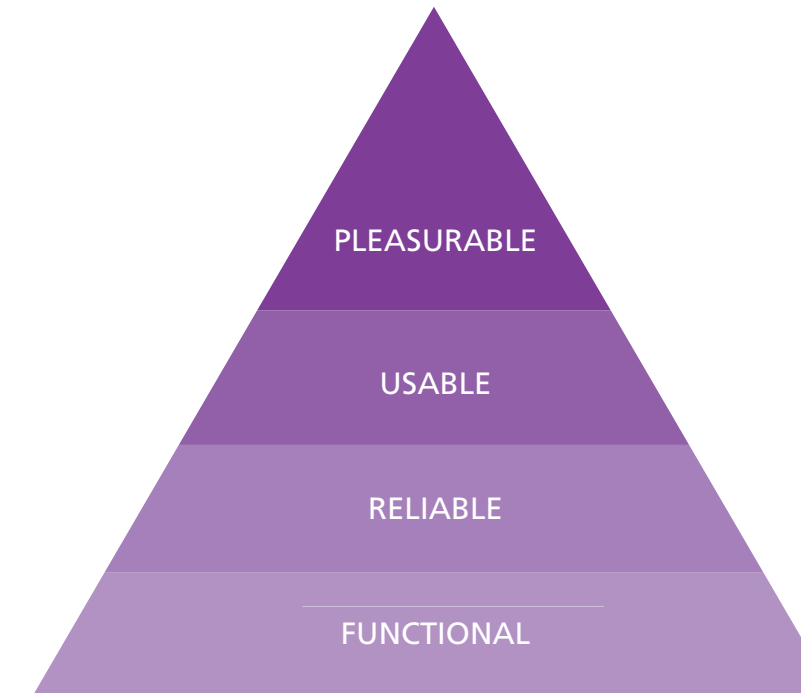
## 2.2 Three Pyramids of Need

In order to create a lasting bond brands need to stimulate consumers' emotions and senses, and enhance product experience. This is illustrated in Martin Lindstrom's (2005) book *BRANDsense*, in the form of the sensory brand pyramid. Moving up the sensory brand pyramid generates loyalty and improves smashability. (Lindstrom, 2005). When comparing the sensory brand pyramid with the Walter's hierarchy of user needs pyramid we find that, where Lindstrom places bonding at the top, Walter's indicates pleasure. Stimulation is replaced by functionality and moving up reliable and usable substitute enhancement. The two pyramids working together serve to illustrate how the needs of brand can be met through consideration of the needs of the consumer. Providing functional products will stimulate consumers, while making the products reliable and usable will enhance the product experience. Bonds are formed only if the product and its provided experience is found to be pleasurable.

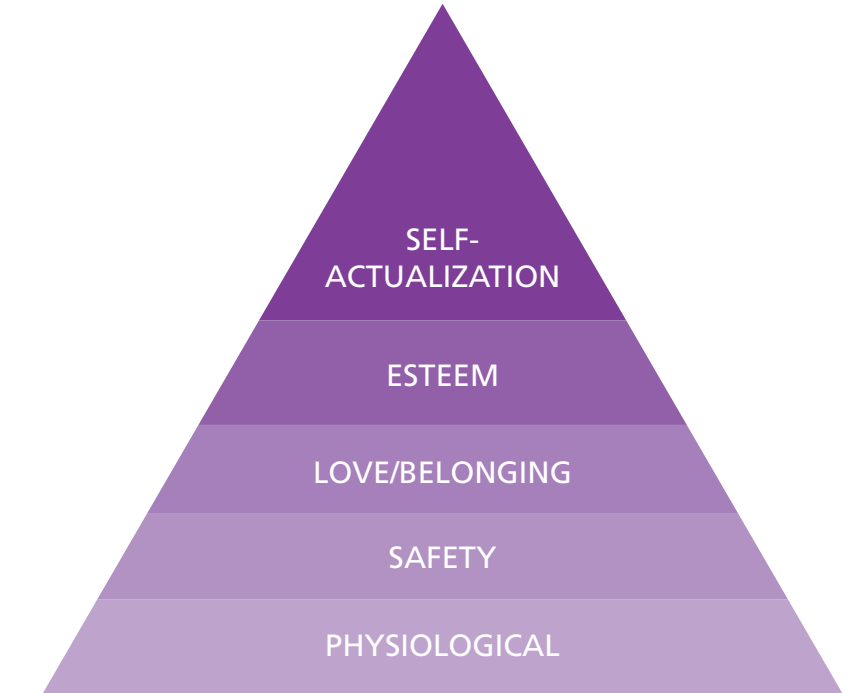
By adding a third pyramid from psychology, Maslow's Hierarchy of Needs, we can further compare user needs to the sensory brand pyramid. At the top of Maslow's pyramid we find self-esteem and self-actualization. As consumers are looking to build their self-esteem and create their own identities by self-actualization, brands must provide products that support these needs. Consumers often view branded products as symbols of personal attributes, goals, social patterns and aspirations. In short, a brand whose products build self-esteem, allow for self-actualization, and create pleasurable experiences will form a strong bond with the consumer; gaining trust and loyalty and increasing brand equity.



**Sensory Brand Pyramid**  
(Lindstrom, 2014)



**Walter's Hierarchy of User Needs**



**Maslow's Hierarchy of Needs**

## 2.3 Smashing brands

A brand's value, or brand equity, is directly related to the amount of touch points, or brand elements, it can claim ownership of and associate to its identity. The basic elements of brand are name, logo, symbol, characters, packaging, and slogans. The choices made will dictate the identity and associations related to the brand. (Farhana, 2012). An abundance of audio visual marketing has encouraged some brands to develop elements targeting all five senses in order to differentiate (Lindstrom, 2005). Differentiation is key to building a successful brand, as only through differentiation will a brand be noticed by the consumer.

In his book BRANDsense, Martin Lindstrom (2005), proposes a concept for testing a brand's strength by breaking down or "smashing" the elements it is comprised of. The Smash Your Brand philosophy comprises of twelve fundamental components (image (x)). Essentially the philosophy encourages brand managers to break their brand down to the twelve fundamentals, and then break these down by removing elements one by one until the brand is no longer recognizable. the longer the elements the stronger the brands identity is. For instance, Coke has proven the strength of its logo in practice by creating graphics in which only part of its logo is visible (image 7). Even though the logo is only partly visible there is no doubt what brand is in question. The same can be said about the shape of Cokes classic bottle, the mere silhouette of which is highly recognizable (image 8). Brands that can withstand the Smash Your Brand philosophy will most likely be in the top of their category. The relationship created by owning elements associated with brand can become so strong, that the

brand itself may be used to define the entire category it competes in. An example of this are brands like Kleenex, and Band-Aid, that have created such strong bonds with consumers that their name is used to refer to all products in the category. Even Coca-Cola has been success full in this way as many people refer to a cola drink with the name even if the product in question is not manufactured by the brand.



Image 7: Coke can - businessinsider.com, 2014



Image 8: Coke silhouette - wordpress.com, 2014

## 2.3 Packaging is a brand asset

Packaging has become a permanent part of modern living; nearly every product comes in some form of packaging or another. This makes packaging a platform for a brand to communicate with the consumer in environments where other forms of marketing cannot reach. Packaging has been referred to as the “silent salesman”(Meyers and Gertsman, 2005), catching the attention and persuading consumers to make a purchase. Packaging provides brands the opportunity to graphically send messages in the retail environment, where most purchase decisions are made. Advances in technology and the need to generate holistic and unique brand experiences have increased packaging’s role in branding. Packaging has evolved from a non-product related graphical platform to a product-related attribute, which is considered as part of the product experience (Underwood, 2003). The consumer is constantly being presented with visual stimulation, making it difficult for brand’s to rely solely on their visual identities, especially concerning their packaging. This has pushed brands to redirect focus on creating customized packaging shapes and functions.

Packaging can be seen as a three-dimensional manifestation of brand, allowing it to interact with the consumer at a physical level. In fact packaging is often the first physical contact a consumer has with the product before purchase, playing an important role in the way consumer experiences and associates with the product and brand. Many of the leading brands on the market today have recognized the need to differentiate at a physical level through the use of packaging, creating packaging

that directly reflects the values of the brand and addresses the needs of their consumers. While other forms of brand marketing change rapidly, packaging has a longer life span making it ideal for building relationships with the consumer and creating brand identity. (Meyers and Gertsman, 2005; Dupuis and Silva, 2008; Klimchuck and Krasovec, 2006). Good packaging will address Norman’s three levels of emotional experience referred to in the previous section, providing a pleasurable and identifiable product/brand experience.

*“Consumers are hypersensitive and overexposed to design, so much so that they are critical of its manifestation. They involve themselves with what keeps them interested and entertained.”* (Dupuis and Silva, 2008).

*“Unfortunately, too often, consumers find lots of similar-looking packages that form a sea of sameness.”*

(DuPuis and Silva, 2008, p. 70)

## 2.5 Packaging structures: Shape and user experiences

A packaging structure can be defined as the physical three-dimensional form created by manipulating a material. Essentially a packaging structure is everything excluding graphics. Packaging as stated previously is a physical manifestation of the brand and is directly related to how consumers interact and experience products and brands. Packaging structures allow brands to recognizable shapes and functions that both support and create brand identities. Through the use of structural design a brand can enhance the appearance/ of their product and affect how products are used.

### 2.5.1 The power of shape

Packaging structures are essentially shapes created around products. The shape of packaging can play a major role in a brands identity, in some cases becoming a symbol for the brand (Underwood, 2003). Beverage brands have understood the value of differentiating themselves via the shape of bottles. Both Coca-cola and Absolut Vodka both have harnessed their packaging as a central part of their brand identities. Owning a unique shape allows other marketing techniques, such as advertising, to use more creativity in making entertaining and involving material. For instance, Absolut Vodka advertising uses the shape of the Absolut bottle to create imagery that communicates the personality of the brand, while very rarely showing the product itself (image 9-11). The advertising demonstrates the power of the bottles shape, and at the same time strengthens and creates its association, as a symbol for brand identity.

Shape also plays a large role in differentiation in the retail environment.

Consumers are quick to make decisions and are guided by what they see and perceive. As stated before in a previous section, packaging's job is to catch the attention of the consumer. In other words, the more differentiated a packaging is the easier it is for it to stand out from its competitors. Shape can allow product packaging to stand out from a distance where graphics and logos are not visible. Packaging shape does more than just draw the attention of consumers. An article (Creusen and Schroomans, 2005), listed six roles of product appearance in consumer choice: attention drawing, functionality, ergonomics, aesthetics, and symbolism. For many non-durable consumable products, packaging creates the products personality. The shape of a water bottle, for instance, can communicate value and quality; also dictating for whom the brand is targeted (DuPuis and Silva, 2008; Underwood, 2003).

In some cases the structure of a packaging can directly communicate and even redeem a brand promise. Packaging structures can directly communicate and demonstrate the purpose of the product inside. An example of this is Sony Walkman's waterproof headphone packaging (image 12), which takes the form of a sport water bottle filled with water and sold in vending machines at sports centers. The headphones are packaged in the environment they are intended to be used in, demonstrating the functionality of the product.

Shape is a valuable aspect to any brand that looks to differentiate their product by packaging design. Shape communicates brand identity, generates brand promise, and affects the consumers emotional association with brand. A good packages shape will engage emotion and trigger the consumer memory, generating positive associations.



Image 9-11: Absolut Vodka advertising - absolutad.com, 2014



Image 12: Sony Walkman waterproof headphones - packaginginspiration.com, 2014

## 2.5.2 User experience

Packaging structures provide more than just protection, attractive shapes, and a front for a brand's graphical identity. The function of packaging after purchase is to be opened or used. The opening and use of packaging forms the beginning of the user's physical experience of the brand and its product. As brands are increasingly focusing on generating positive experiences the way in which packaging should be functional yet entertaining and supporting the brand's identity and values. Underwood (2003) suggests that packaging builds brands through mediated and lived experiences. Mediated experiences refer to how consumers perceive the packaging and its communicated information before purchase, while lived experience refers to the way packaging is perceived during use. Apple, for instance, has understood the value and role that its products have in the lives of the consumer. Apple users carry their iPhones everywhere with them and the device is involved with many aspects of the consumer's life, making it one of their most valuable possessions. Understanding this, Apple designed their packaging (image 13 and 14) to support this value, focusing on the way the packaging presents the product to a new consumer. Opening the packaging reveals the phone in a jewelry-like fashion. Each piece of peripheral equipment is stored neatly and hidden under the phone, making the first impression as clean as possible. The ritualistic opening experience, and the fact that the product comes ready to use, of the iPhone packaging adds value to the product and supports the brand's goal of bonding with the consumer.

Some brands, such as Pringles, use their differentiated opening

and packaging structure to build their identity on. The Pringles can differentiates from other potato chip brands, providing better protection and offering a less messy product experience. Pringles has even gone as far as to use the opening of the packaging in its advertising. The "pop" of the Pringles lid has become an identifiable element that defines the Pringles brand. Pringles has used its packaging as a foundation for all its marketing material; creating secondary uses for it, such as an attachable speaker element (image 15), and displaying the functional and entertaining attributes in its advertising (mainly the opening "pop" and the neat and organized stack of single chips).

The way in which packaging is interacted with is largely influenced by its structural design. Brands should focus on creating packaging structures, which form experiences unique to the brand and provide supporting functions for the use and image of the product.



Image 13 and 14: iPhone Packaging - wikimedia.org, 2014; jronaldlee.com, 2014



Image 15: Pringles Speaker - theodmgroup.com, 2014

3. Analysis of the ice cream category



### 3.1 Ice cream as a product

Ice cream is a frozen dessert typically made of dairy products. It is available in a variety of different flavours, and may sometimes contain added chunks of ingredients. The meaning of “ice cream” is broadly used for a variety of different forms of frozen desserts (e.g. sorbet , gelato, frozen yogurt), but in many countries it is regulated to refer only to products with specific properties. (Wikipedia 2014).

As with many other products of indulgence (e.g. chocolate), the first forms of ice cream in history were reserved for royalty. This is especially understandable in the case of ice cream, as before the invention of refrigeration the process of making it was extremely difficult. For example the Roman Emperor Nero transported ice down from mountains to create an early form of ice cream. In fact, it was not until the invention of cheap refrigeration that ice cream became readily available to the general public; before which it was reserved only for special occasions. (Wikipedia 2014).

The quality of ice cream is generally measured by its milk fat content and the amount of air (or overrun) added during the manufacturing process. Ice cream that is high in milk fat content and low in air content is creamier and considered premium, while aerated ice cream is considered a bulk or economy choice. Premium ice creams usually have an overrun of 50% or less. (idfa.org, 2014)

Single-serve ice cream can be briefly defined, as the term suggests, as a portion of ice cream meant to be consumed by a single person in one sitting. Single serve ice cream was first sold at ice cream stands and parlors, where the ice cream was scooped into dishes

to be enjoyed on the spot. The development of mass-production techniques and refrigeration later led to the packaging of individual servings to be sold in a wider range of retail environments. (Wikipedia, 2014). The development of commercial single-serve ice cream, like many other portioned products, can be attributed to changing consumer life styles. Consumers are constantly on the move, demanding products which can serve them on the go. The emergence of take-out or portioned foods have also made it easier for brands to create ranges products which target specific audiences and age groups, ranging from adults to teens to children. (Meyers and Gerstman, 2005)

Ice cream is a food product with strong emotional associations with pleasure and happiness. It is generally regarded as a desert or treat, reserved for moments of indulgence. Today ice cream is consumed by nearly everyone in some form or another. Eating ice cream begins in early childhood, allowing it to gain a relationship with consumers in a way other products may not.



Image 16: Ice Cream dish - wpcva.org

### 3.2 Ice cream branding

The world of ice cream is a colorful one. Brands use bright colors and imagery to communicate the delicious nature of the product. Childishness is not a sin in this category as ice cream roots its self in the lives of consumers at an early age. Many brands, such as Ben and Jerry's, play on this notion, creating an identity centered on funny word play and cartoonish imagery that entertains consumers of all ages. Other brands take a more serious approach, promoting the product as a piece of indulgence or luxury (e.g. Magnum or Mövenpick). Both these cases represent approaches taken by premium brands. As ice cream can be considered a non-necessity product, branding is generally focused on visually appealing to consumer emotions.

Ice cream as a product has very little property wise to distinguish one manufacturer's product from another. It can be suggested that, the packaging a brand chooses to use creates the products personality.

In reality the differences in the properties of ice cream are very slight when comparing products at a product level. It could be suggested that, as with other rapidly consumed products, brand, and thereby packaging, is what creates the products personality.



Image 17: Mövenpick advertising - dealsnavigator.com, 2014



Image 18: Ben and Jerry's packaging - stupiddope.com, 2014



Image 19: Magnum advertising - feeldesain.com, 2014

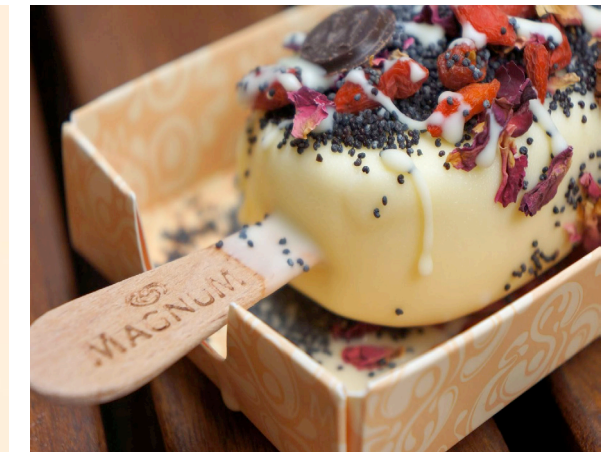


Image 20: Magnum customized stick - Stuffpoint.com, 2014

### 3.3 In the retail environment

As one of packaging's main roles is to make impressions and communicate at the point of sale, it is important to identify the environments in which it is sold. In the case of single serving ice cream, the product is sold in a variety of environments and situations; restaurants, cafés, ice cream carts and kiosks, vending machines, supermarkets. In restaurants and ice cream kiosks ice cream is generally served without commercial packaging. Supermarkets are the main environments in which single serve ice cream is sold in commercial packaging.

I started my research into ice cream packaging by visiting different supermarkets and kiosks to identify the similarities and differences in the presentation of products. During my visits I quickly found that the way in which ice cream products are positioned in stores are generally the same in all sales points. Ice cream requires constant cold chain, so they are placed in the frozen foods section. Most supermarkets present ice cream products in freezer chests. Modular wire baskets or barriers divide the products. In some cases the products are carefully organized into their designated basket, while in others the products appear jumbled. Space in freezer chests is very limited and the amount of different products is vast, increasing the need for brand differentiation.

One trend, that caught my attention, was that some retail retailers have begun to place the larger ice cream packages (multi-packs and bulk ice cream) in freezer closets (see image (x)). Some brands even separate themselves from other products by placing them in their own freezer. This gives brands the possibility to surround their products with supportive in-store marketing materials, such as banners. This sort of marketing strategy is mostly used

by high-end brands, due to the cost of acquiring shelf space. This change of product positioning changes their visibility. In the case of ice cream chests the consumer is only able to view products once they walk up close. Freezer closets allow products to be further away, grabbing the attention of the passing consumers. Could single-serve ice cream make this same transition?



Image 21: Retail environment changes - August Salo 2014



Image 22-27: Retail environments - August Salo 2014

### 3.4 Interview: Kolmen Kaverin Jäätelö

To gain more knowledge about the ice cream industry I decided that it would be a good idea to interview someone who works in the field. I had previously come across a new brand of ice cream called Kolmen Kaverin Jäätelö; a small Finnish ice cream producer who was fresh on the market. Kolmen Kaverin Jäätelö was launched in 2012 and has quickly gained visibility in markets around the capital city area. Their ice cream is made of all natural Finnish ingredients, and is made with minimal added air making it a premium ice cream. The reason behind the name Kolmen Kaverin Jäätelö is that the company was founded by a group of three friends.

I decided Kolmen Kaverin would be an ideal brand to interview, as they are new on the market and have therefore had to address the issue of differentiation recently. I contacted Kolmen Kaverin Jäätelö and was able to set up a meeting with one of the founders, Heikki Huotari. The interview provided insight into the branding and packaging decisions and issues the company had faced before launch.

The Kolmen Kaverin Jäätelö ice cream is available in sizes of packaging: a small 25ml cup, a 50ml cup, and a 75ml tub. Their main product is the 50ml cup meant for the bulk buyer, the 25ml cup is considered a single serve package. Both packages are made of carton. The company had considered many forms of packaging, even requesting some more customized packaging from manufacturers. The main issue behind the packaging choice was the fact that the ice cream was to be hand filled. This proved to be difficult with early attempts at customized packaging, for example a brick type

of carton packaging was not able to withstand the filling process. The material choice was made through considerations of what the brands values and image was. The values that the company stands by are: authenticity, domesticity, ethicalness, and honesty. Plastic was thought of as too industrial and not representative of the brands stand points. The angularity of a brick type of carton package was also considered to be industrial and lacking the softer homeliness the brand was looking for. The carton cup could withstand filling by hand, and was in line with the values of the brand.

The next issue discussed was differentiation. Wanting to portray the handmade and natural properties of their ice cream, Kolmen Kaverin Jäätelö decided to keep things simple. The color orange was selected through observations of the market; what would stand out in the crowd? The packaging was to work throughout all the flavors under the brand, therefore the printed graphics were simplified to contain, the color orange, logo, a text about the domesticity of ingredients. all other product specific information is printed on a sticker placed on the bottom of the cup. Pictures were not used, as they were considered a common trend. To communicate contained flavor, a sticker seal is wrapped over the top of the packaging. The flavors are named after what is inside, no fancy word play just honesty. Each flavor's seal is a different color for easy identification. The sticker seal is applied by hand and aids in the conveying of the hands on approach Kolmen Kaverin Jäätelö has on ice cream. The seal is also considered to be a mark of authenticity. The sticker is also easier to open than some of the plastic seals used by competitors.

#### Summary of main points:

- Packaging was chosen to support the image of homeliness
- Packing by hand was a defining criteria for structure
- Use of a hand placed sticker seal, communicates a home-made image
- Orange color was chosen to stand out on the shelf.
- Simplified graphics differentiate from the more industrial brands
- Single-serve version is in cup form to promote a slower consumption



Image 28: Kolmen Kaverin Jäätelö Packaging - fitfashion.fi 2014

### 3.5 Interview: Consumers

As understanding consumer behavior is core criteria for creating any successful brand or product, I decided to conduct a series of interviews with ice cream consumers. The objective of the interviews was to collect information on consumption habits and preferences. The interviews would provide a chance to identify the way existing packaging functions in the eye of the consumer. The interviewed subjects were chosen by matter of convenience with no set age or gender limits. Interviews were conducted in the form of casual open discussion about ice cream and packaging. As my topic is focused on structure, I directed discussion towards user experience; opening being one of the main areas of interest.

I asked participants to state their preferred form of single-serve ice cream and the reasons behind them, to which many immediately answered with particular brand names. Discussion often turned to the analysis of the functionality of the existing packaging. The participants readily described faults they have found with packaging, resulting in the development of their preference of a specific form over another. Issues about opening and disposal were subjects common to most of the discussions. In general, participants thought of packaging as a wrapping; quickly disposed of and uneventful. Opening was described mostly using the term “ripping” or “tearing”, both of which are rough in nature and suggestive of an uncontrolled event. After opening, packaging was thought of as a piece of inconvenient trash; difficult and often messy to handle. Some participants suggested that packaging might be improved by eliminating irregular pieces generated when opening. On the go, people preferred packaging, which was

easy to handle after opening, because trash bins are not always available where they want to enjoy the product.

When discussing memorable ice cream experiences many participants referred to products they had encountered during their years of childhood. Nostalgia was strong, as products that are no longer available were recounted with smiling faces. Products such as Joke Joke and Solero Shots were remembered as exceptional experiences due to their highly differentiated properties. Joke Joke was a stick ice cream covered with pop-rocks that popped in the mouth. Solero Shots changed the way in which a frozen product was consumed, creating a drinkable solid. Solero Shots was taken off the market, but was later brought back under the name Calippo Shots. The Solero experience was strongly driven by the form of its packaging. Some participants brought up newer products that had caught their eye. Many had noticed Magnum’s new packaging structures, which had recently appeared in stores. The unusual box style packaging was considered valuable and, in at least one case, too valuable to be bought. Some, however, were disappointed when opening revealed a very regular looking ice cream stick that seemed smaller due to the amount of empty space around it. These were a few examples of how unusual or unique packaging and product forms can create memorable experiences and affect the way a brand is perceived.

In some conversations the participants described rituals, such as tearing packaging in a specific way or licking the wrappings after opening. This could be understood in two ways, positively

or negatively. One; consumers want consistency from products and will create their own if this is not present - or - two; when not guided consumers will create their own experience, thereby creating a personal relationship with the product. Either way consumers will create their own ways to consume products.

Lastly, one interesting trend presented its self during the interviews that I had not paid much attention to when initially thinking about the category. This trend was portioning. While it seems like an obvious attribute to any single-serve product, I had been considering single-serve ice cream from an on-the-go perspective. Participants reported purchasing single-serve ice cream not only to enjoy on-the-go, but also as a way not to commit to buying large quantities of product that takes up space and often goes to waste. While all single-serve ice cream can be considered as portioned, no brand has developed this as an experience. There could possibly be a space on the market for a product that promotes slower consumption instead of an on-the-go quick consumable. This could especially benefit a premium brand, as the product is of high quality and is naturally thought of as being more than just a quick treat.

The interviews provided many points that could be addressed during the development of a new product or packaging structure. The gathered information will later direct my thoughts during the design process.

#### Common themes in conversations:

- Failed opening experiences
- Disposability and unwanted trash
- Unusual packaging and product shapes/functions create memorable experiences
- Portioning

## Quotes from interviews

“Muoviset litran jäätelö pakkaukset voidaan käyttää uudelleen, voisiko pienempiä kuppeja tehdä kerättäviksi muihin tarkoituksiin. En tiedä, tuli vain mieleen.”

“Kerran hämmennyin kun Jättis -kääreen alta paljastui toinen paperi. Ihmettelin ja kävin repimään, silloin osat tuutin päältä tippui syliin. Jesus että vitutti!”

“Litra-jäätelön päälle marjoja, ainut tapa OIKEASTI syödä jäätelöä.”

“Syön yksittäisiä jäätelöjä kesällä ulkona. Talvisin syön harvoin ja silloin sisällä lämpimässä, yleensä ravintolan jälkiruokana.”

“Pidin lapsena aina mehujästä jossa oli eri makuja. Yritin aina syödä värien mukaan.”

“Vihaan sitä kun joudun kantamaan tahmeita roskia kädessä kun ei löydy roskista.”

“Ostan yksittäispakattuja jäätelöjä kun tekee mieli jotain pientä hyvää. Kotona jäätelö syödään lähes aina lisukkeena, esim. uunituoreen piirakan kanssa.”

“Revin kääreen varovasti tikku-päästä ja vedän jäätelön ulos.”

“Tuuttin kääre revitään puoleen väliin. Käteen jää epämääräinen roska.”

“Tykkäsin pienempänä niistä mehujäistä, jotka olivat pieniä kuulia. Lopuksi pääsi juomaan sulanut mössö pakkauksesta.”

“Syön jäätelön kupista. Haluan syödä rauhassa. ja nauttia.”

“Revin pakkauksen auki ja heitän heti roskiin”

“Muistan syöneeni sellaisia jalan muotoisia jäätelöitä”

“Mangnumin kartonkinen pakkaus tuntui arvokkaalta, vähän niinkuin olisi korulaatikoita avannut. Sisällä oli tikku-jäätelö joka oli mangnumilta tuttu ja hyvä. Nyt kun tarkemmin ajattelen saatoinkin ehkä vähän pettyä kun siellä ei ollutkaan muuta.”

“Rakastan jäätelöä!”

“Söin pienenä Amppari -puikkoja. Harmitti aina kun lopussa oli keltanen eikä punainen.”

“Ostan kotiin mielummin tikkujäätelöä, koska sillä voin rajoittaa kotona herkuttelua.”

“Jäätelö on jäätelö. se on hyvää, se sulaa, mutta ei se mitään”

“Eikös Mangnumilla ole sellainen uusi pakkaus? Huomasin kun kävin S-marketissa viime viikolla.”

“Kerään jäätelötikkuja, niistä saa lapset sitten askarrella. Itse kylläkin pidän Ben and Jerry's jäätelöistä eniten.”

“Valintani on aina mangnum, mieluiten vielä se jossa on niitä kerroksia. Aloitan syömällä suklaa kuoren ja sitten nautin jäätelön tikun ympäriltä.”

“En ole hirveemmin kiinnittänyt huomiota pakkaukseen. syön sen mikä sillä hetkellä tuntuu mieltä.”

### 3.6 Ice cream consumption: Habits and rituals

Ice cream has many forms of consumption and it is consumed in many situations for many different reasons. Ice cream is served as desert at restaurants or social gatherings. Some choose to share the experience when out with friends or loved ones. Others use it as a comforting treat in times of hardship. Ice cream is generally considered to be a summer season product, as during winter the last thing on peoples mind is eating a frozen product.

There are many ways people consume ice cream. Ice cream can be considered a condiment, or in other words something that is added to another product to enhance the expererience or to add a finishing touch. For example, ice cream is used to compliment a warm slice of pie. In some cases the adding of ice cream can create a whole new product, for example adding ice cream to soda creates a cold, creamy fizzing drink.

Ice cream its self can act as the main product to which other products are added. People top their ice creams with a variety of things (nuts, berries, jams etc.) to compliment the flavor of ice cream.

Some people form rituals around how they consume ice cream. I, for example, as a child used to add cocoa powder to vanilla ice cream, taking my time slowly mixing it in to create a soft choclata treat. The formation of rituals enhances the bondng with the product as the consumption becomes a personal process.



Image 29: Ice cream soda - sugarloco.com, 2014



Image 30 : Ice creamwith pie - blogspot.com, 2014



Image 31: Ice creamwith with toppings - sheknows.com, 2014

### 3.6 Benchmarking: Existing products and packaging

I decided to go out and buy a variety of single-serve ice cream products to evaluate the performance of different packaging structures. Focusing on shapes, functions, and the image they communicate. This would also provide me with a supply of delicious treats for the duration of the project.

Looking at the existing products, one is presented with a variety of flavors and brands to choose from. The store freezers are filled with colorful packaging trying to gain consumers attention. The product forms and packaging structures are, however, less diverse. The category is dominated by two basic product forms: the cone and the stick. If Lindstrom's (2005) proposed "smashing brands" concept were applied to the packaging of these forms, it would result in the hard if not impossible distinguishing of which brand is associated to which product. Removing graphical elements would show that most product packaging in the category are almost generic in shape. The dimensions may offer a direction, but most likely would not be enough.

Cones are generally packaged in a paper wrapping, with carton or plastic protecting the top. The packaging serves to protect the product adequately, but in terms of branding and differentiation the structure has little value. Graphics are the only part of the packaging that communicates brand to the consumer. To open the paper wrapping is ripped away. As found during the interviews the ripping was considered by many to be a negative experience, often resulting in a mess.

Sticks are generally packaged in cellophane pouches. As with the cone wrapping the packaging structure does little to differentiate from the competition. The pouches are also opened by ripping the wrapping.

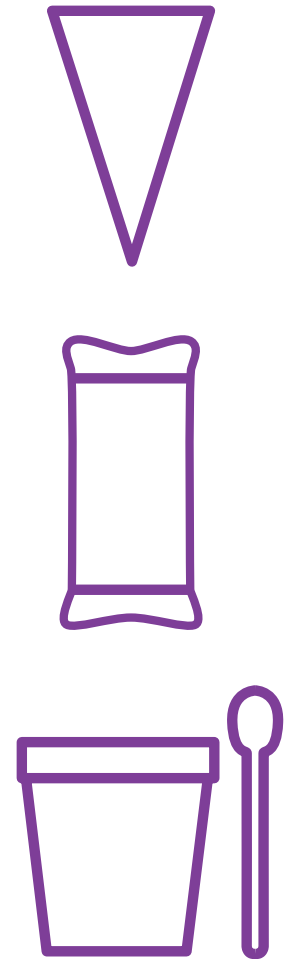


Image 32: Benchmarking opening collage- August Salo, 2014



### 3.7 A few differentiated products and packaging structures

While most single serve ice cream packaging cannot withstand removal of graphics, it is not the case for all available brands. When examining the existing market, a few products stood out in regards to packaging structure. These were also referred to by a number of consumers during interviews. The structures varied both in shape and function, affecting both the perception and experience of the product.

#### Magnum Kiss/Temptation

**Material:** Carton board

**Shape:** Magnum Kiss/ Temptation products are packaged in a carton box structure, that has been previously used in other categories of products. Where typical packaging for ice cream sticks often appear disorganized in the retail environment; the straight edged shape of the carton stacks well and creates an organized display. Carton as a material allows for a smooth graphical face for brand graphics. The dimensions of the packaging fit the dividing modules of typical retail freezers, filling the available space.

**Function/Opening:** The differentiated carton structure provides a new opening experience. The carton box has a flip open lid, which one consumer reflected to a jewelry box.

**Image:** The straight edged smooth packaging combined with the “jewelry box” lid adds value and premium image to the Magnum product. The jewelry box-like structure supports the premium positioning of the Magnum ice cream brand. Several consumers had paid attention to the new product in store due to its shape and enhanced shelf presence. The consumers considered the feel of the packaging as valuable and premium. One interviewee, a passionate ice cream consumer, even considered the product too premium for her taste. Unfortunately, some consumers found that upon opening the packaging they felt disappointed when faced with a typical stick ice cream. The contained stick ice cream was in fact found to be smaller than the regular Magnum products.



Image 33: Magnum Kiss Packaging - ingman.fi, 2014

## Calippo Shots

**Material:** plastic

**Shape:** Calippo shots packaging is conical a structure made of plastic. The product consists of small frozen pellets of juice.

**Function/Opening:** Calippo shots presents consumers with a new way of enjoying a frozen treat. The packaging has a twist open cap from which the product is dispensed directly to mouth. The experience of the product resembles that of drinking soda, but in this case the soda is partly solid.

**Image:** The product is targeted towards a young audience. The shape of the packaging has elements of sports drinks, and manages to communicate the way it is meant to be consumed. The sporty image and unique consuming experience differentiates Calippo from its competitors.



Image 34: Calippo Shots packaging - naschwelt.com, 2014

## Valio Hurmaava

**Material:** Plastic

**Shape:** Valio Hurmaava packaging is essentially an elongated plastic cup. The tapered shape of the packaging fits the hand and differentiates from other cup ice cream packaging.

**Function/Opening:** When opened the lid is designed to fit the bottom of the packaging. This allows for the lid to be conveniently placed out of the way when enjoying the ice cream. When attached to the bottom the shape of the packaging changes to resemble a traditional ice cream sundae glass. The packaging structure would allow for stacking in store, but generally they are randomly placed in freezer chest.

**Image:** Hurmaava is one of Valio Ice Cream's premium end products. The shape associated with a traditional ice cream serving dish is an attempt to create a more memorable experience. Playing to the ice cream consumers emotions, the packaging is trying to communicate notions of enjoyment associated with eating ice cream in a ice cream parlor.



Image 35: Valio Hurmaava packaging - ,2014

## Mövenpick Cup

**Material:** Plastic

**Shape:** A customized cup structure; Mövenpick modified the regular circular cup into a square based container. The crown-like curves of the lid make the design elegant and recognizable.

**Function/Opening:** Breaking the seals at two corners releases the lid. The lid has a concealed compartment, conveniently containing a spoon.

**Image:** The Mövenpick cup stands differentiated from other cup ice creams as a premium product, due to its material and carefully designed curved outlines.



Image 36: Mövenpick cup - blogspot.com, 2014

## Haribo Push Up

**Material:** Plastic and carton

**Shape:** A Cylindrical tube shaped variation of the ice cream stick.

**Function/Opening:** After tearing off the paper seal the ice cream is gradually pushed out of the tube. This is done, by pushing up on the plastic stick portion of the packaging. This type of function has also been used in lollypop packaging. When the ice cream is finished the candies contained in the stick are released as an added bonus.

**Image:** Haribo is originally a candy brand and is targeting the younger consumer. The packaging is a fun experience that attracts the thrill seeking younger ice cream consumer. Older consumers may view the packaging impractical and childish. The fun nature of the packaging supports Haribo's image, as a colorful and fun candy brand.



Image 37: Haribo Push Up - iceshop.co.uk, 2014

### 3.8 The symbolic shape for ice cream

During the interview stage of the project I had asked for random individuals to draw the first shape that comes to mind when thinking about the word “ice cream”. As I had hypothesized before conducting the survey; the results were predictable, although the bias towards one shape was surprising. Most of the participants drew the shape of an ice cream cone, while only a few drew an ice cream stick. There were only a few individuals that drew something other than a cone or a stick, one of which was a drawing of a one-liter brick ice cream; an example of how packaging can influence associations. In this particular case the brick packaging is a structure used by many Finnish ice cream manufacturers.

As some brands have been successful in “owning” shapes and other properties directly related to the general products in their category, a thought struck me; could a brand use the cone shape to attempt a similar “owning” of a shape?



Image 38: Ice cream cone - webstaurantstore.com, 2014

#### Ice cream cone

The ice cream cone is one of the most innovative inventions in the history of ice cream. It is essential the perfect packaging or serving dish, because it is edible and leaves no waste after consumption. The invention of the cone is disputed and many claims have been made to its origin. The cone, as we know it today, made its debut at St. Louis World’s Fair in 1904. The story being, that an ice cream stand ran out of bowls and the neighboring waffle stand suggested that a rolled waffle would work as a substitute. (Wikipedia 2014)

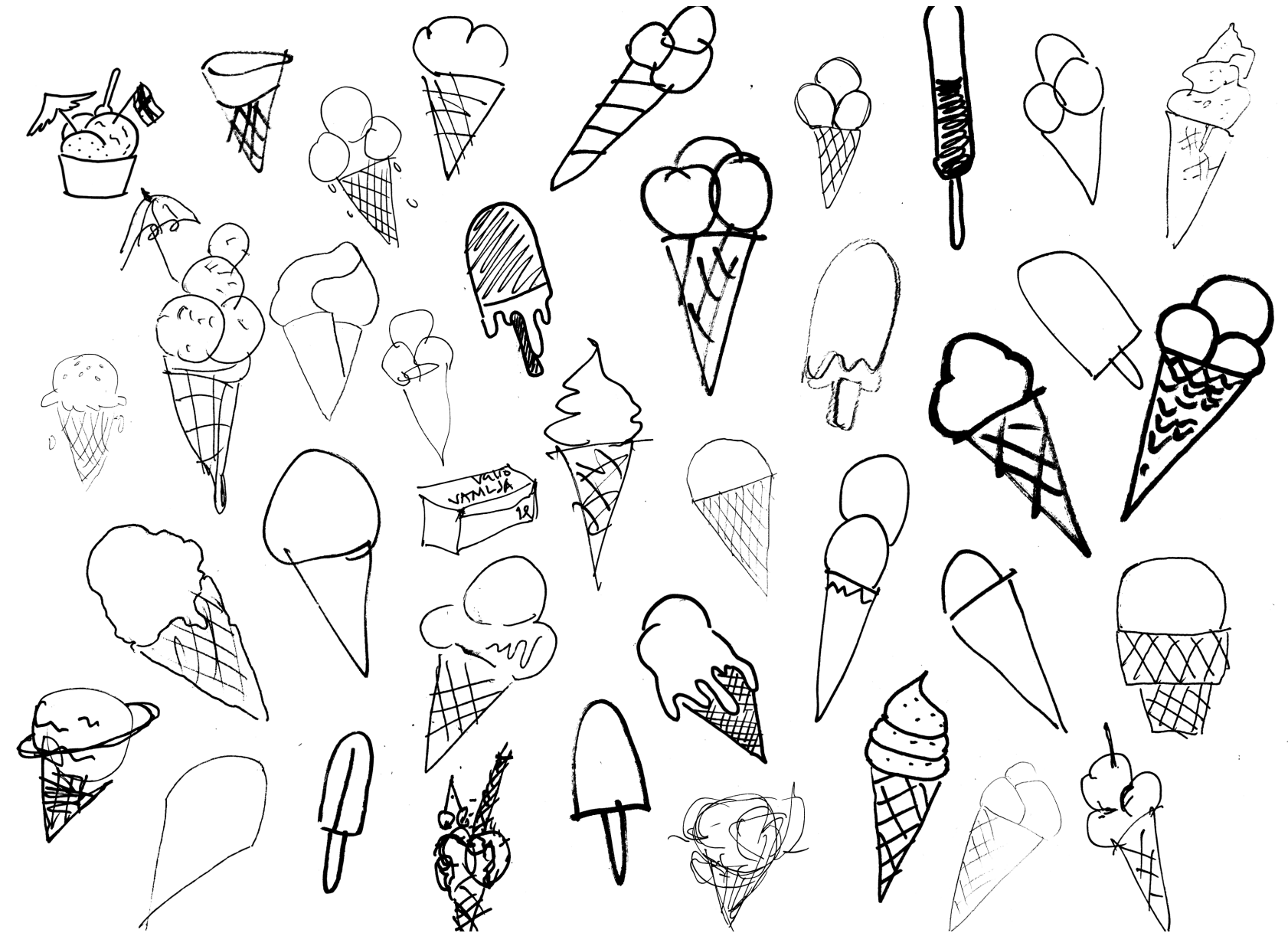


Image 39: Scanned ice cream drawings by consumers - August Salo, 2014

## 4. Defining the brief

#### 4.1 Brief: Premium single-serve ice cream

As this is a self-initiated project there, is no brand given brief. As differentiated packaging is often associated with higher end products, I decided to give myself a brief that is focused around premium ice cream.

The objective of my design process is to explore the possibilities for packaging structure to create user experience and differentiate brand. As there is no brand behind this brief, my design should focus on creating packaging, which either could be adopted by an existing brand or could be used to launch a new brand of product. The design should address issues of opening, disposability, and differentiated shape. Display and attention grabbing, as well as the user experience should be central to the design process.

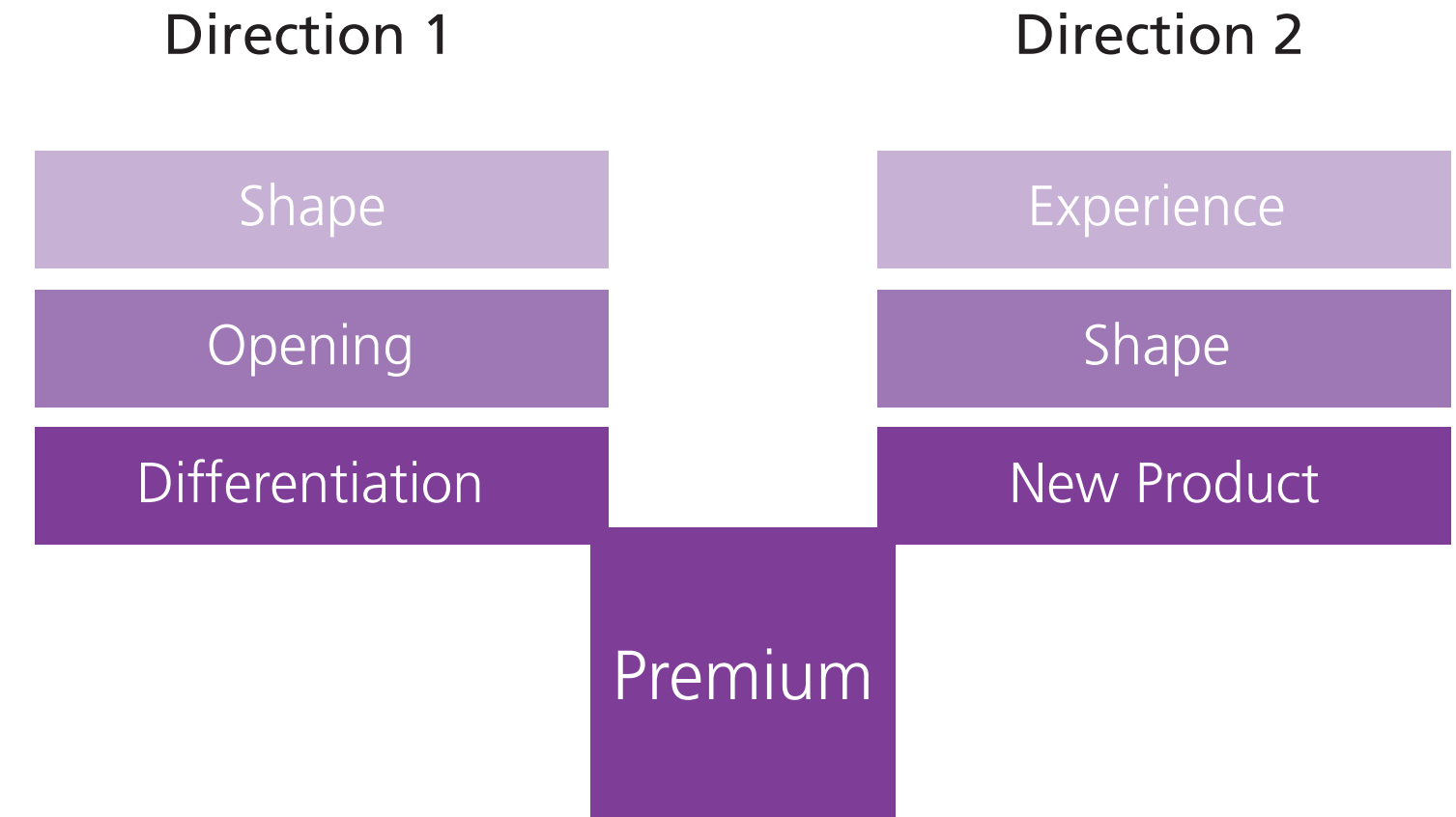
#### 4.2 Choice of material

The materials generally used for ice cream packaging are: plastic, carton, cellophane, and paper. As in many categories, the use of plastic is decreasing in the ice cream category. This is largely due to environmental issues and trends in sustainability. Due to this fact and my previous experiences, I decided that my design would focus primarily on using carton or other fiber based materials. Carton has been used in various categories, such as alcohol and chocolates (images x), to promote premium quality and specialty. As material, carton is versatile and easy to work with and allows for quick prototyping by hand. Carton provides large printing flat surfaces for graphical communication. The ecological properties and different coating possibilities make carton ideal for replacing plastic in food packaging.

#### 4.3 Two directions for design

Quick initial ideation presented two directions for design. One direction would be to consider the familiar traditional forms of single-serve ice cream (stick and cone) as the product; creating packaging structures to add value as a premium product. Another direction would be to consider ice cream as a basic element to be shaped into a new product; focusing on creating a unique holistic ice cream experience through packaging. As both directions are valid, I decided that I would explore both. The objective would be to identify and test possibilities, finally choosing one final concept to develop further.

## Two directions for design



5. Concepting - Direction 1:  
Existing ice cream forms

## 5.1 Starting points for design

Direction 1 considers the existing forms of, cone and stick single-serve ice cream, as the product to be packaged. As many interviewed consumers identified issues in opening and disposal as hindrances of experiences. The objective for direction 1 is to explore structural possibilities focusing on opening experience and shape. The concepts should support an image of a premium product.



## 5.2 Process

Considering the set starting points I began exploring possible packaging structural solutions that could address the issues reported by consumers and which would allow the products to stand out in retail. As ice cream melts very quickly, I had to find something to simulate the product during the concepting process. I decided that modeling clay would be efficient for the purpose of simulating the ice cream. Modeling clay would also allow me to easily create different shapes, especially when concepting for the stick ice cream products that brands have used to create unique shapes. Based on rough idea sketches I began creating quick mock-ups around the clay models of ice cream.

Image 40: Modeling clay ice creams - August Salo, 2014



Image 41: modeling clay ice creams 2- August Salo, 2014

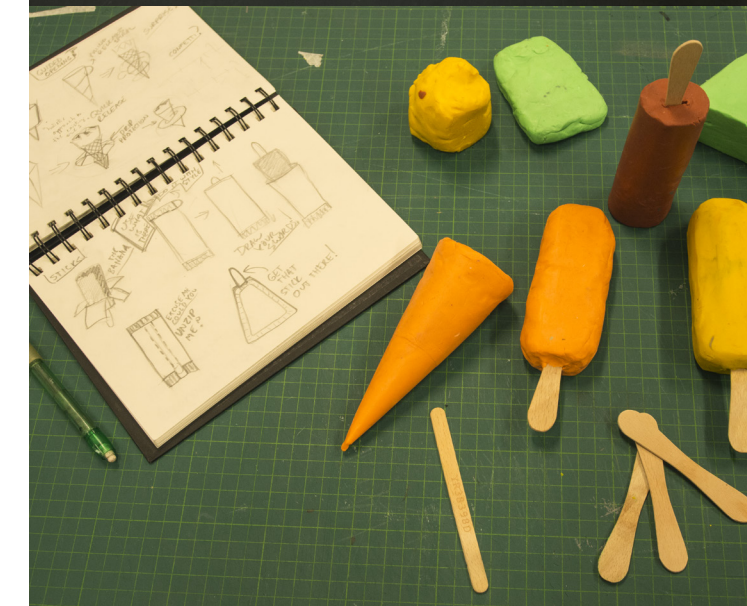


Image 42: Direction 1 process - August Salo, 2014



Image 43: Direction 1 mock-ups- August Salo, 2014

### 5.3 Cone Concepts

The main issues identified during interviews and product benchmarking:

- Generic packaging structures differentiating only by graphics
- Opening by ripping is often inconsistent
- Ripping produces an undefined shape of often messy trash
- The ripped of piece often has to be inconveniently carried around as trash cans are not always readily available



Image 44: Sketching conce concepts - August Salo, 2014

## Hexagonal Cone

The Hexagonal Cone concept eliminates the need for the extra cover piece (carton or plastic), which was reported as an unwanted extra piece of trash upon opening. Interlocking creases, inspired by origami folding, substitute the cover. The hexagonal form gives the cone a new sharp edged look that catches the eye. The top closure forms a elegant flower-like shape that adds to the recognizability of the product. The rigid structure and straight edges of the packaging communicates value that serves to promote a premium image. To open, the top closure is pulled open after which the packaging can be peeled open along a perforation. The perforation guides the opening resulting in a consistent opening experience.



Image 45: origami inspiration - blogspot.com, 2014

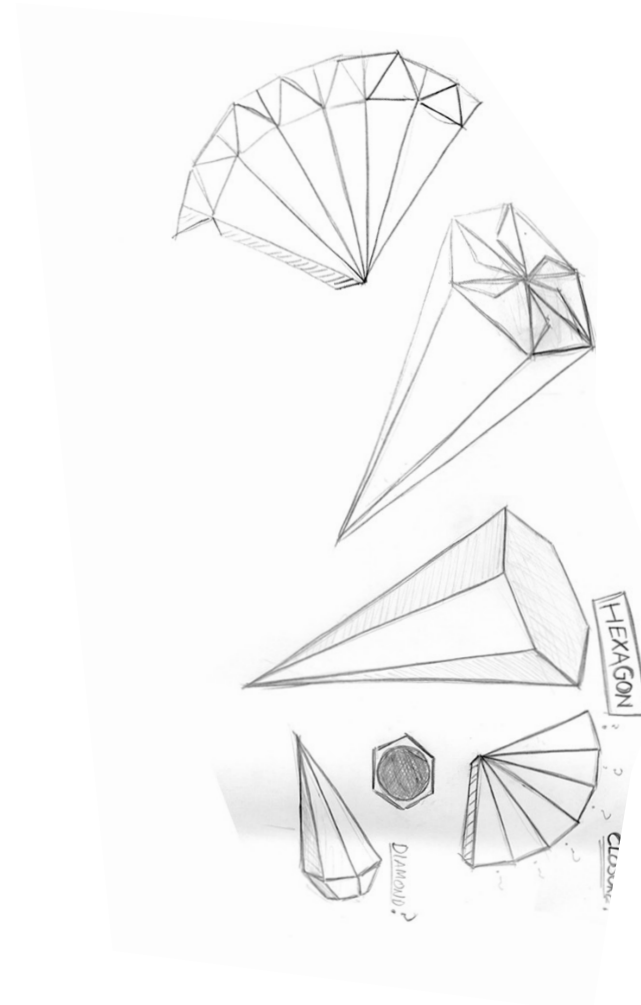


Image 46: Hexagonal cone sketch- August Salo, 2014

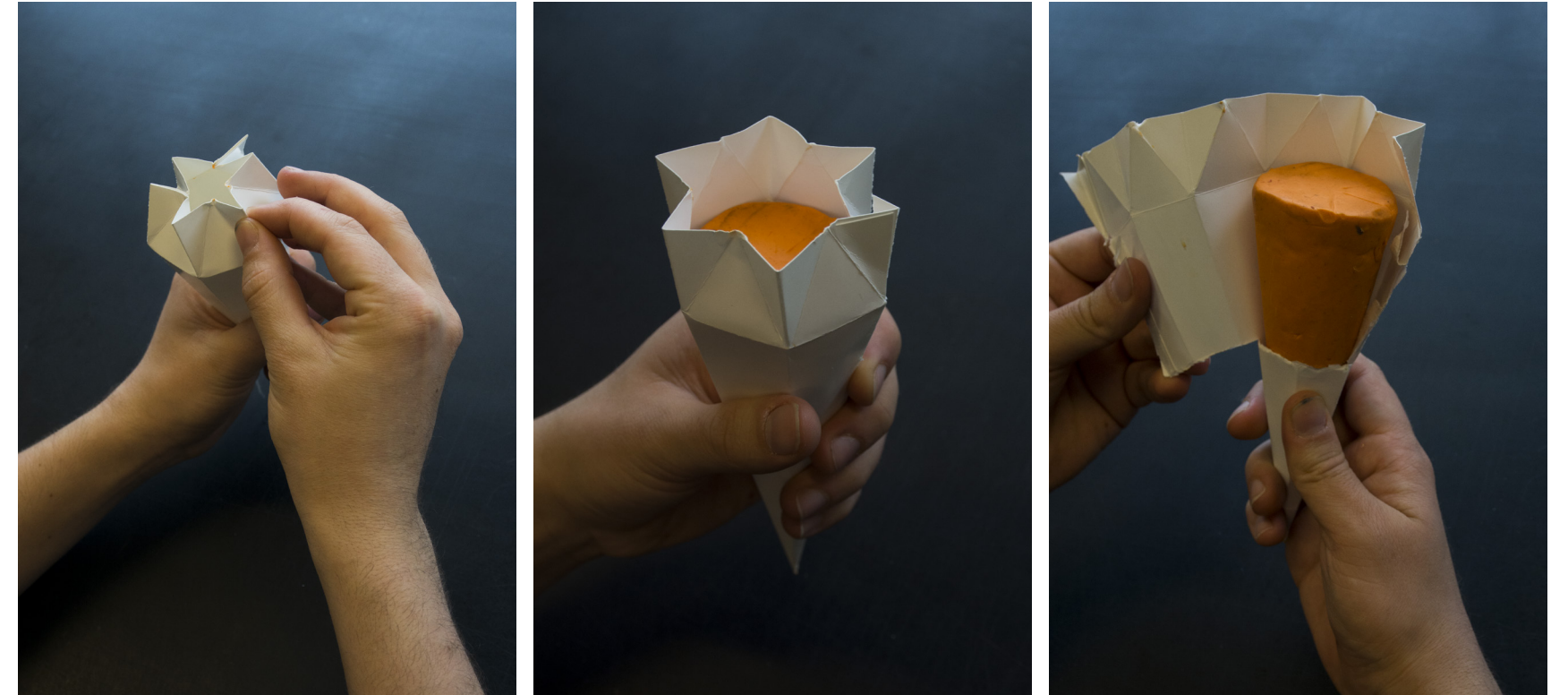


Image 47-49 : Opening Hexagonal Cone concept - August Salo, 2014

## Pull-down Cone

The Pull-down Cone concept concentrates on creating a guided opening experience. Instead of peeling or ripping the Pull-Down Cone opens, as its name suggests, by pulling down on the top portion. After removal the top portion of the packaging can be flattened and disposed. While the shape of the packaging is not very different from the existing cone packaging, the clear and neat opening attempts to create a memorable experience. The guided opening and possible material choice would allow the concept to act in favor of a premium brand.



Image 50: Telescope inspiration - shopify, 2014



Image 51: Telescope inspiration - August Salo, 2014

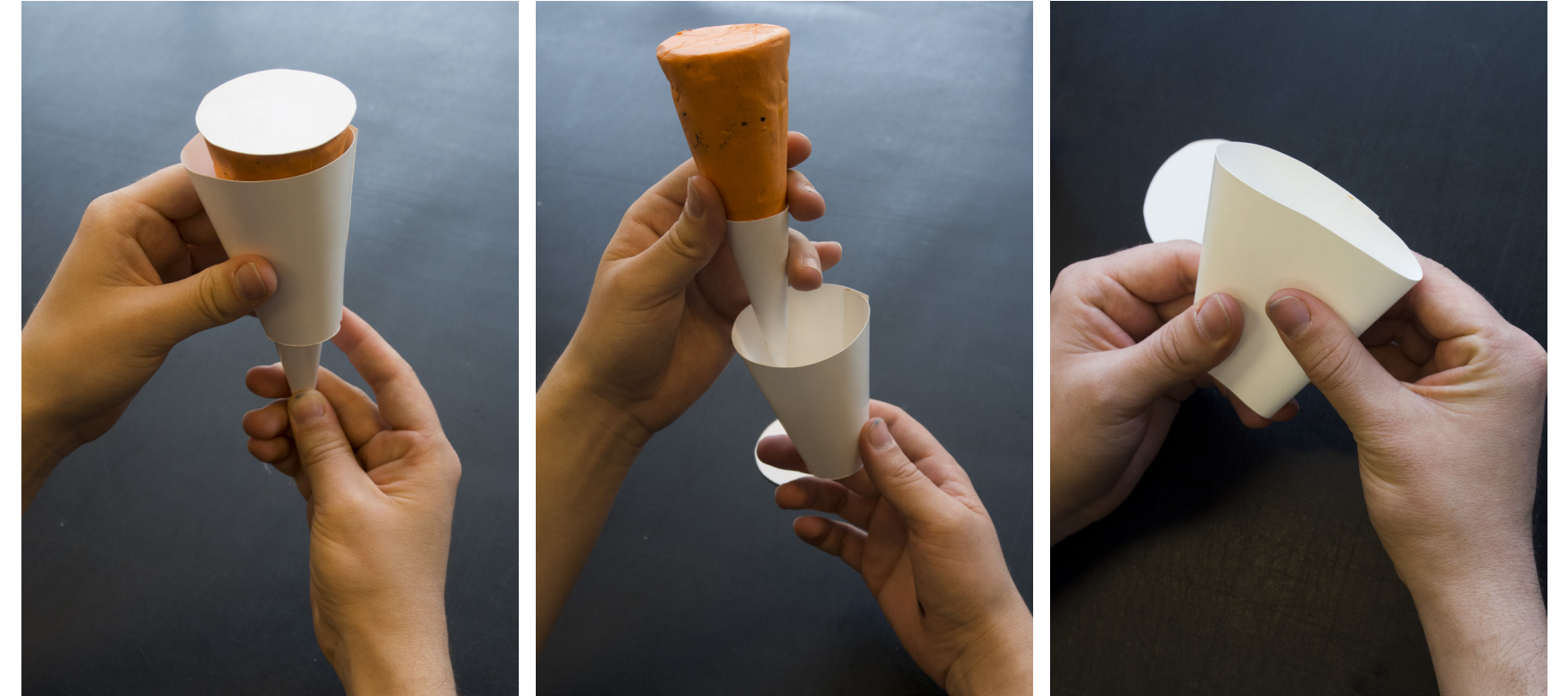


Image (52-54): Opening Pull-down Cone concept - August Salo, 2014

## Tornado Cone

Tornado Cone plays with the current ritual of tearing the paper around the cone; the purpose being to create a surprising opening experience. The paper is spiraled around the cone, and glued at the top edge. On opening the spiral is released. The Tornado cones unique opening style could be used in creative ways in a brands marketing, as it has interesting graphical qualities. The concept relies on the positive element of surprise, and emotional connection that it may create. The manufacturability, however, would most likely be too difficult and expensive, due to its use of material. This is why the concept was left at a very rough form and later abandoned for other concepting directions.



Image 55: Pealed lemon inspiration - boldsky.com, 2014

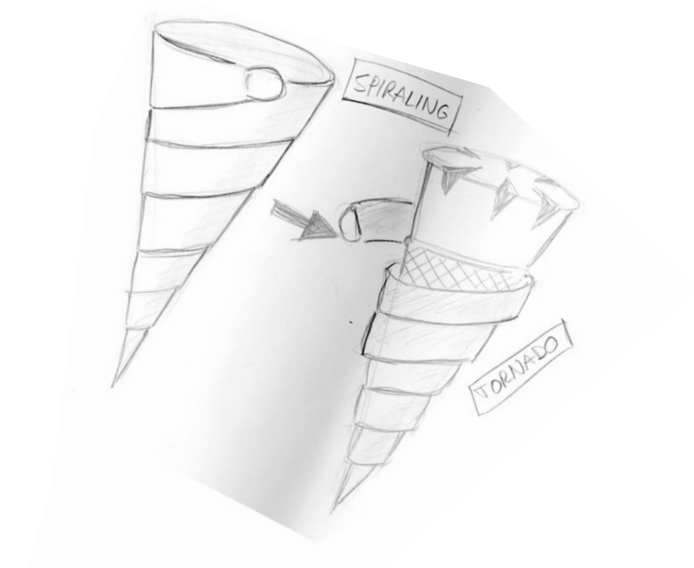


Image 56: Sketching tornado cone - August Salo , 2014

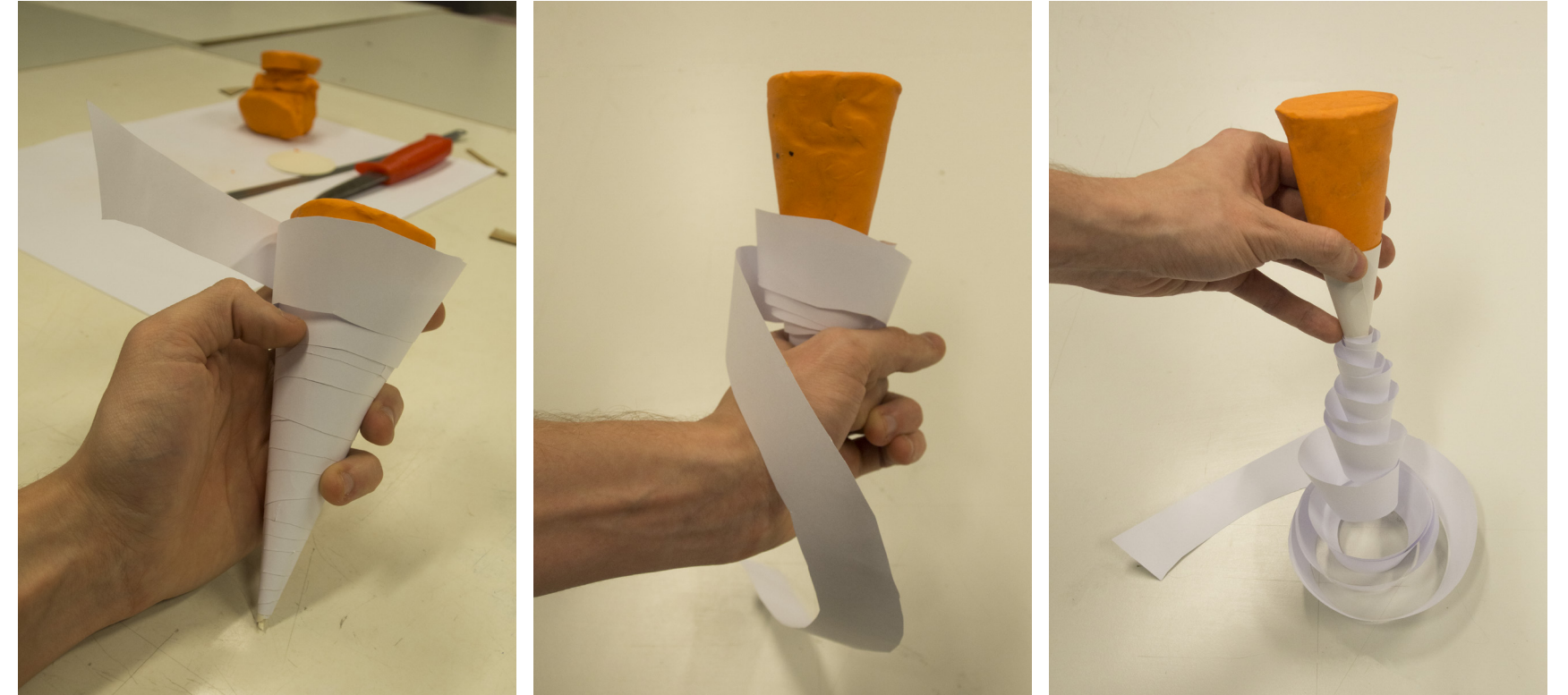


Image 57-59: Opening Tornado Cone concept - August Salo, 2014

## 5.4 Stick Concepts

Ice cream sticks come in a variety of different shapes. In fact, the shape of the ice cream has been used by brands as a way of differentiating their product. The shapes are, however, not visible until out of the packaging. This is due to the generic form of their cellophane wrapping. Due to the lack of shape in ice cream stick packaging, I decided to focus on creating concepts, which allowed for the unique shapes to be communicated via packaging.

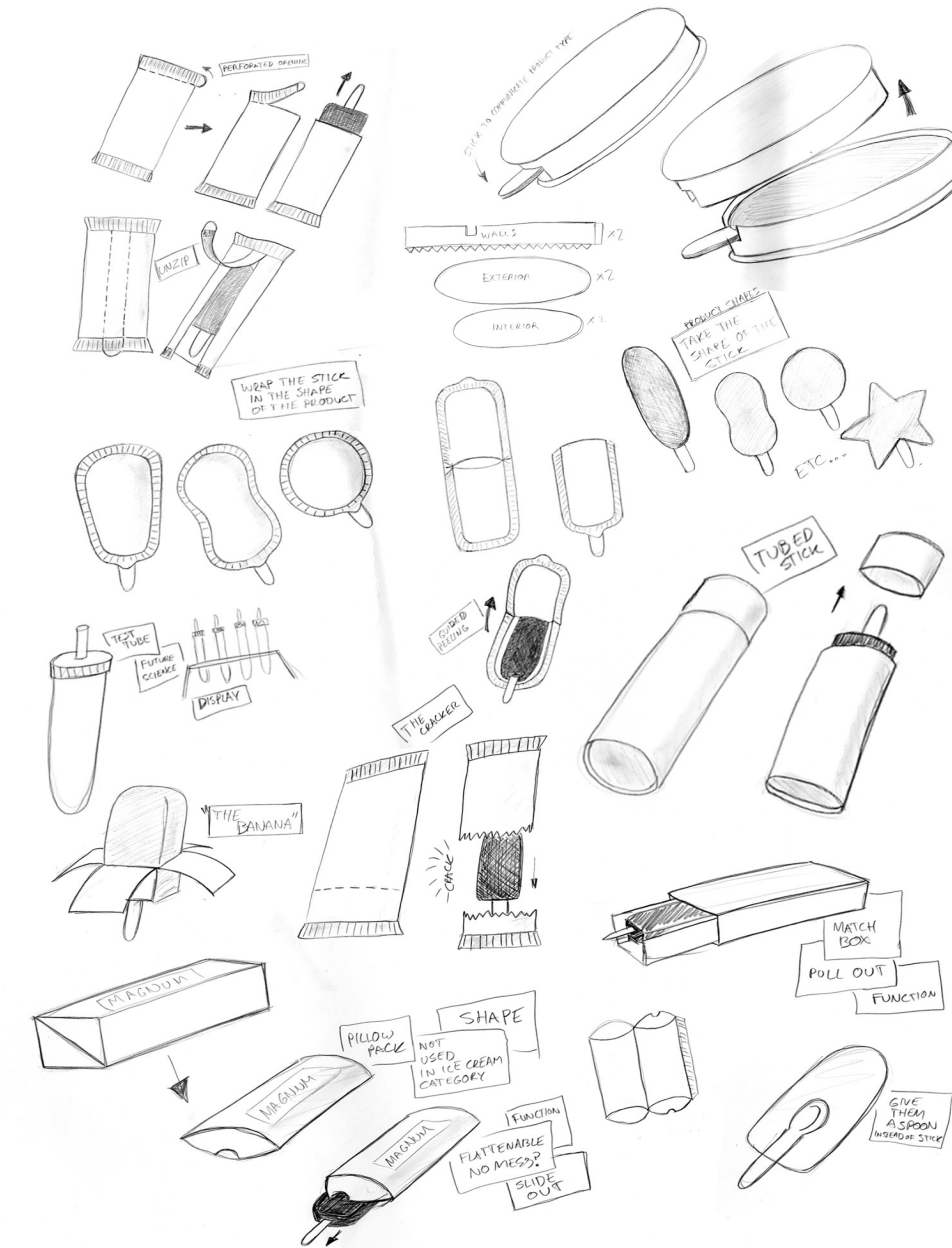


Image 60: Sketching stick concepts - August Salo, 2014

## Cased Stick

The Cased stick concept essentially builds on the Magnum's Kiss packaging idea. As the shape of ice cream sticks is a brand dependent element, the concept attempts to translate the shape through the packaging structure. Consisting of a base and a lid, the Cased stick structure is a familiar one used for products like chocolate assortments. The way in which the structure is constructed allows for the creation of different shapes using the same technique. The structure allows carton to take to a curved shape, something that many other structures cannot achieve. The Cased Stick concept has connotations of value, as it is rigid and does not require ripping to open. As the structure takes on the curved shape of the product inside, I decided to make a slit for the stick to protrude out of. This would eliminate excess space inside the packaging. Upon opening the consumer would now be greeted by a full package, instead of a partly empty box. The protruding stick would also communicate the type of product that is inside and the packaging would also visually mimic the product.



Image 61: chocolate box inspiration - .com, 2014

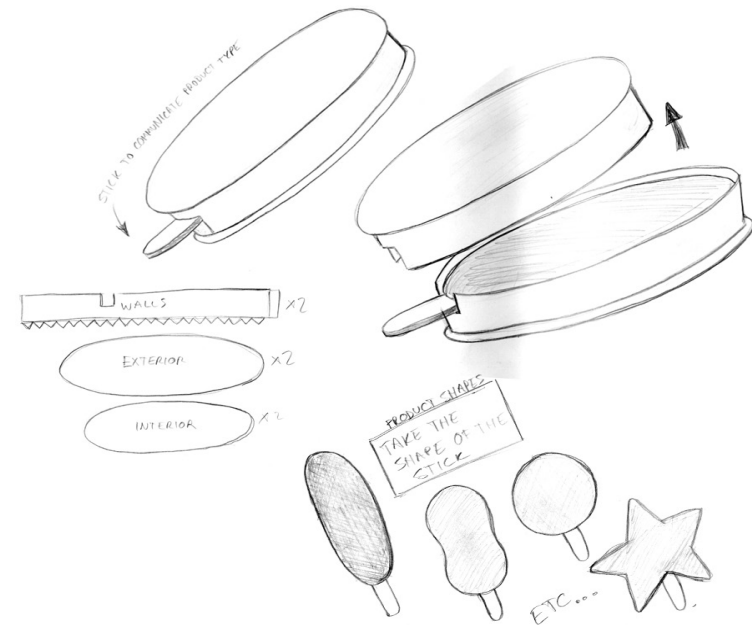


Image 62: Cased stick sketches - August Salo, 2014

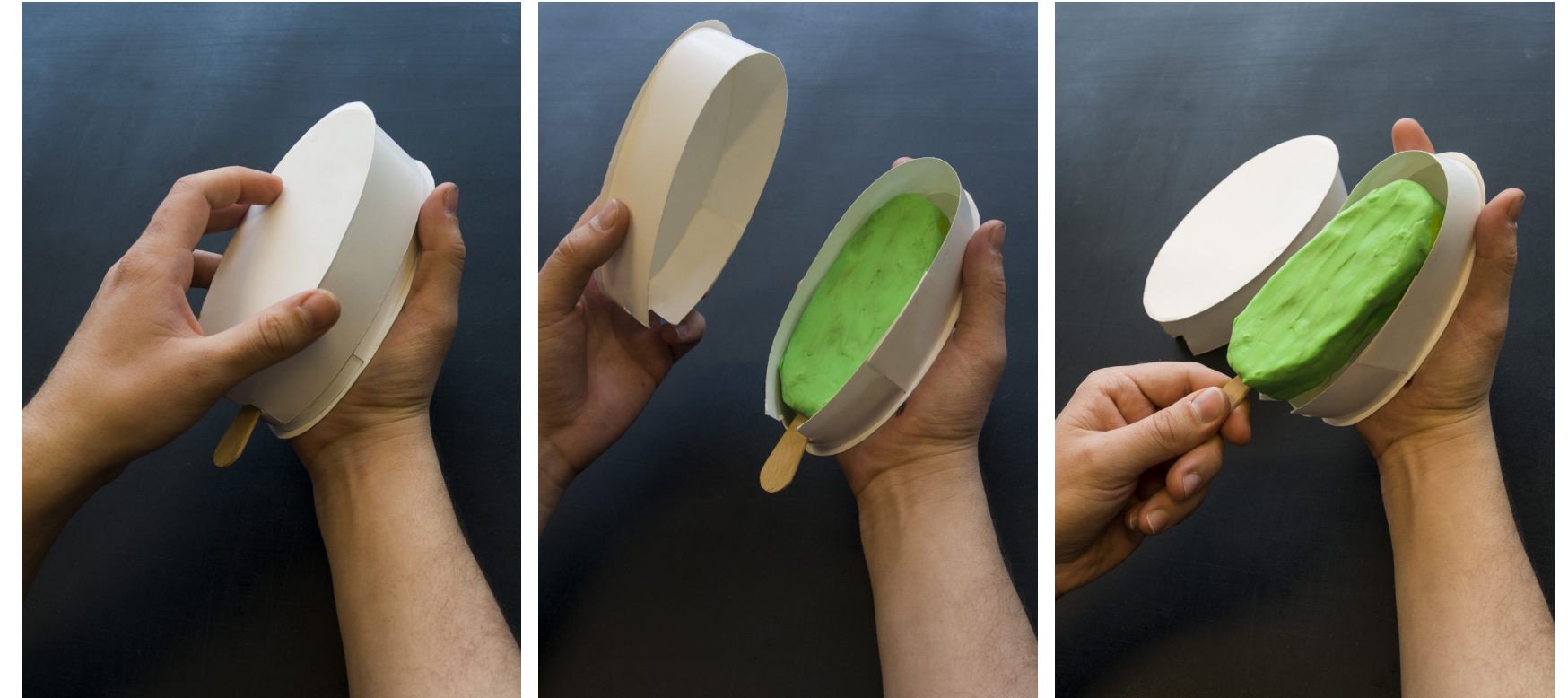


Image 63-65: Opening Cased Stick concept - August Salo, 2014

## Peel-over Stick

The peel over stick is an exception to my initial choice of carton as a material. The concept attempts to provide a solution to the regular cellophane wrapping's shapelessness and lacking opening experience. Sealed around the edges of the product the cellophane could adapt to the shape of the stick. This concept was inspired by juice pouch structures that have been emerging, and have the possibility to have curvaceous shapes. As with the Case Stick concept the stick could be left out of the packaging giving the consumer a handle to grab on to and directing the way the packaging is to be opened. The cellophane wrapping is peel of in one piece; from the stick end and over the top of the product. As making the wrapper proved to be extremely difficult, by hand, the concept is demonstrated by using a crude paper mock-up.



Image 66: chocoalte box inspiration - .com, 2014

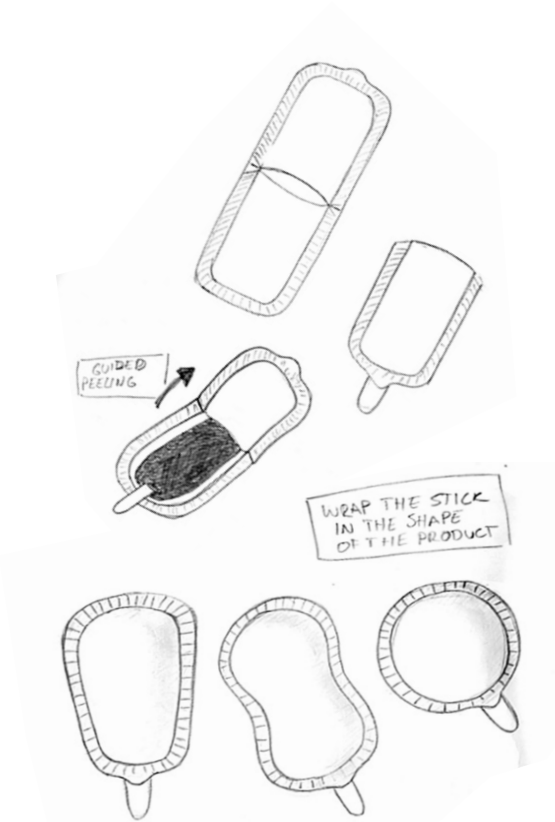


Image 67: Peel-over Sketches - August Salo, 2014

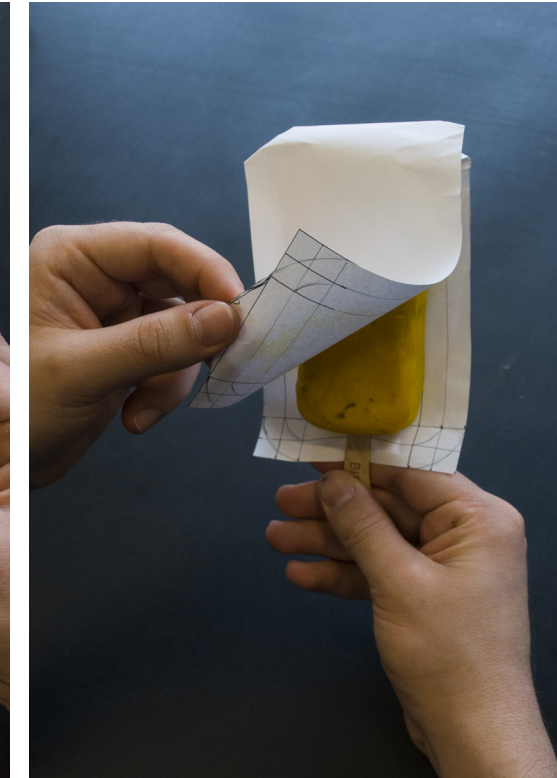
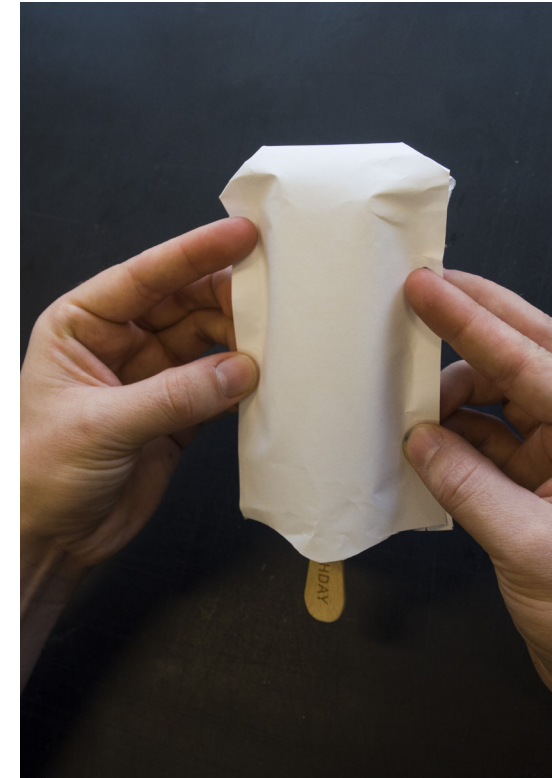


Image 68-70: Opening Peel-over Stick concept - August Salo, 2014



## Tubular Stick

The Tubular Stick concept is partly inspired by the premium quality communicated by a cigars tube casing. The concept takes the tube for used by, for example, whiskey and other alcohol brands, to distinguish their product as a premium, and brings it to the world of ice cream. There is something satisfying about pulling a product out of a tube. Some may associate it with the drawing of a sword from its sheath. Removing the lid, presents the consumer with the stick from which to pull the product out. The concept would also allow the product to stand out in the store due to the lack of many tube-like products offered at this time. The tubular shape also makes it possible for the product to be organized neatly in the store.



Image 71: Cigar tube inspiration - .com, 2014



Image 72: Tube Sketching - August Salo 2014

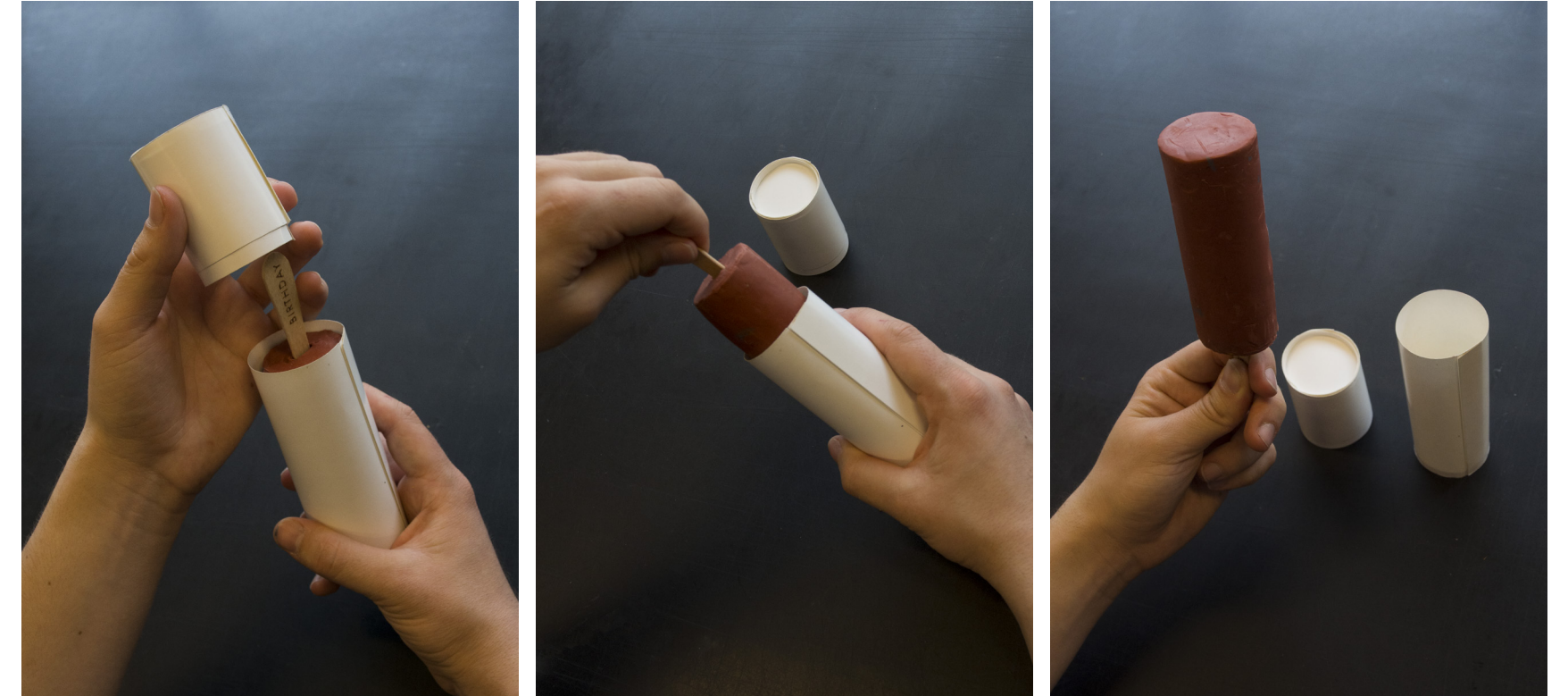


Image 73-75: Opening Tubular Stick concept - August Salo, 2014

## 5.5 Concluding and abandoning direction 1

After exploring and testing some of the ideated concepts I quickly began to feel this was not the direction I wanted to focus on. The concepts were interesting and could benefit a premium brand of ice cream, however, I felt they were lacking personality. Also there was an air of over-packaging about them, this was also pointed out by several on lookers. Due to these personal feelings and the advice of on lookers I decided to abandon direction 1, to focus my design on direction 2.



Image 76: Abandoned direction 1 - August Salo, 2014

6. Concepting - Direction 2:  
A new product form

## 6.1 Starting points for design

Direction 2 considers ice cream as a basic element that is used in creating a product. I decided to focus direction 2 on the design of a single-serve ice cream that takes a step back from being an on-the-go product. The design should focus instead on creating a premium experience centered on portionability and slower consumption to promote the product as a delicacy. The existing habits and rituals, as well as the lessons learned during direction 1 provide a supporting background for this approach.

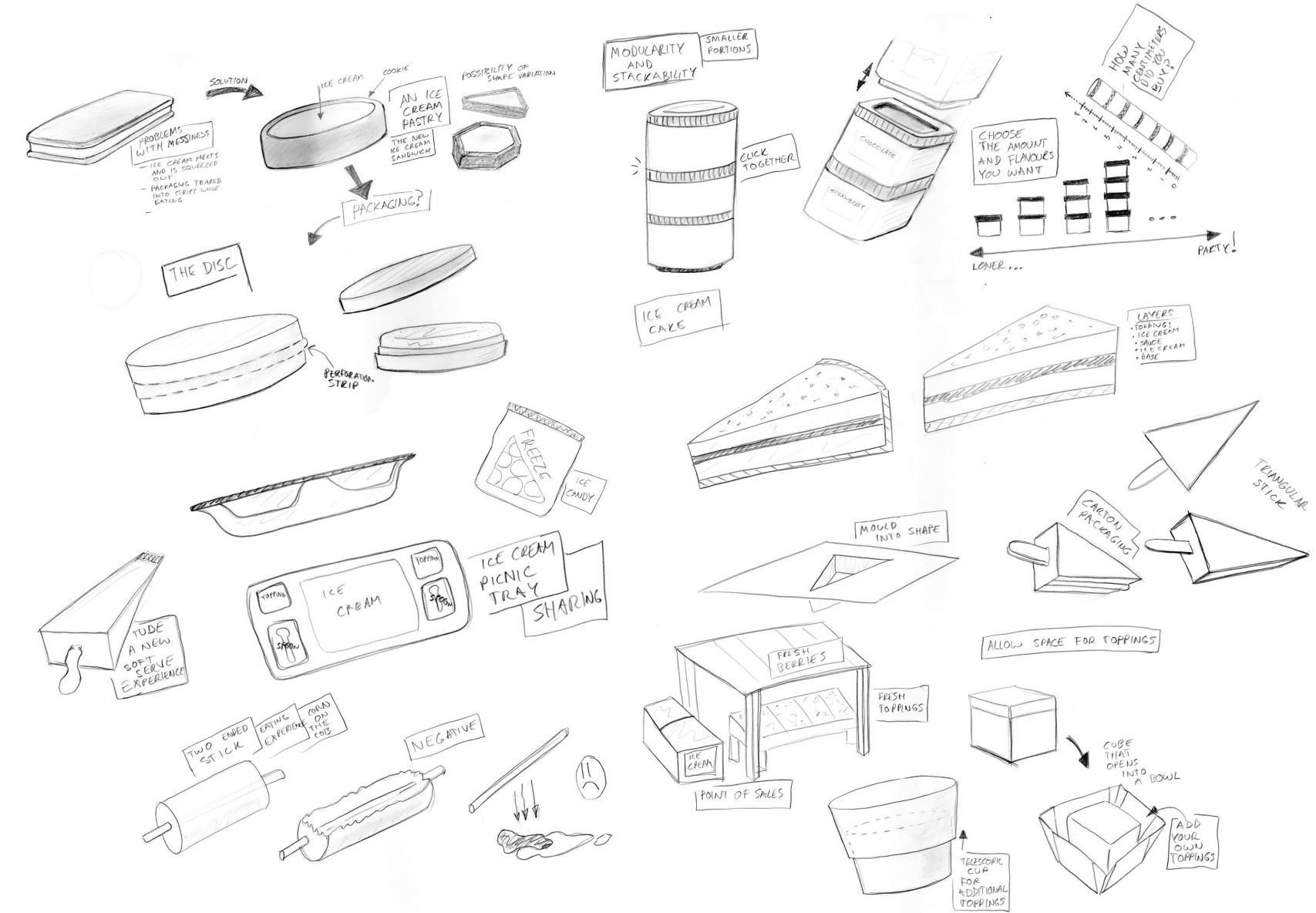


Image 77: Sketching direction 2 - August Salo, 2014

## 6.2 Process

The process for direction 2 was quite similar to direction 1, going from sketch to prototype quickly. A lot of thought processing was used, as the direction had no set product to be packaged. Ideation shifted from a purely packaging driven process, to a product driven one. I drifted back and forth between conceiving novelty-like product and products that were more traditional in nature. I finally chose two concepts to test. One, seen to the right (images 78), addressed the habit people have of adding toppings, such as berries, to their ice cream. This habit is usually associated with eating at home or in a calm place where larger quantities of ice cream can be portioned out into bowls. The goal was to create a structure, which opens up to create space for the addition of toppings. After testing the idea with a possible structure I decided it was not as promising as the other idea I had also been contemplating. The created space could be negatively perceived by consumers not looking to add toppings to their portion, as the product will look like less as empty space is added around it.

During ideation of direction 2, I noticed a lack of a single serve ice cream cake on the market. This was interesting, as whole ice cream cakes are found on the market. As I planned it out in my mind further, I found that that an ice cream cake would be an ideal product for a premium ice cream brand looking to gain attention and new customers. As cake, another sweet delicacy is associated with intimate moments and celebrations an ice cream cake could be the answer for slowing the consumption of the product and communicate that it is meant to be enjoyed. I decided that this would be worth developing further, into a fully working prototype.

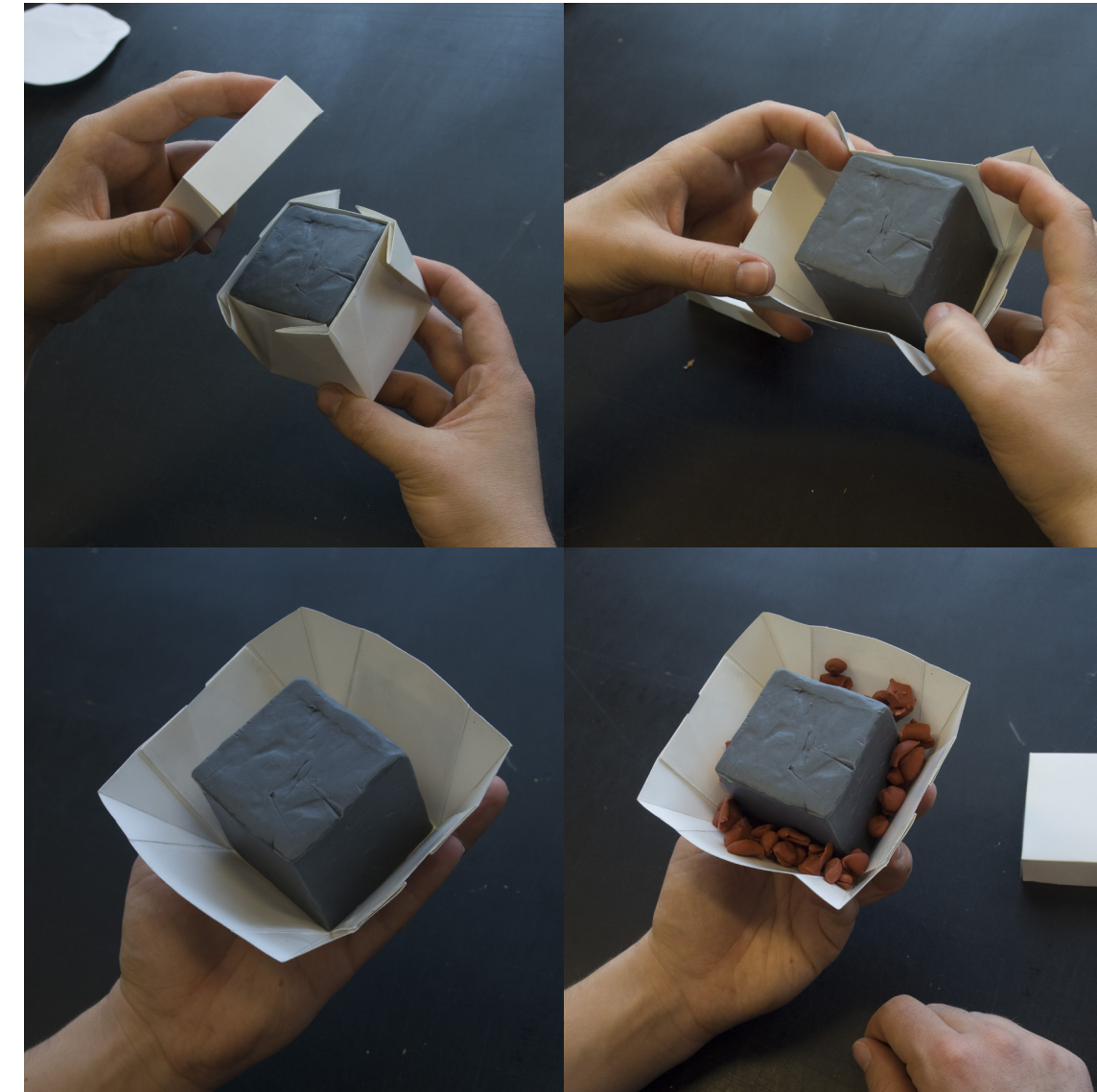


Image 78: Prototyping a “Add to me” concept for ice cream collage - August Salo, 2014

### 6.3 2D-Cone ice cream cake packaging

As with previous prototyping I started by making a modeling clay representation of a typical cake slice; a triangular cut. Playing around with the triangular shape brought me back to my earlier survey of the shape of ice cream. The cone shape had been presented as the most associated shape, which had let me to wonder whether it could be harnessed as a branding element through packaging. This was it. A cone is essentially a triangle when drawn 2-dimensionally and a slice of cake is also a triangle. My previous experience with working with carton structures allowed me to quickly come up with a form of structure that would package the slice of cake and at the same time take on a symbolic form of an ice cream cone. The result was a very naïve-like simplistic silhouette of an ice cream cone. The shape pleases the eye as it does not try to mimic the exact dimensions of a cone but is more of a caricature of a cone.

I decided to incorporate as many details gathered during my analysis of and trials in the ice cream category. The 2D-Cone concept was to exploit the trend in retail i had earlier discovered in order to maximize its impact. As cake is generally eaten at a restaurant or cafee as a fine desert, the concept was not to be thought of as purely a on-the-go product. The concept would also serve those who buy single serve ice cream as a portioning product. The opening and disposal of the 2-Dimensional cone product should be convenient. Last but not least the product as a whole was to provide a unique experience.

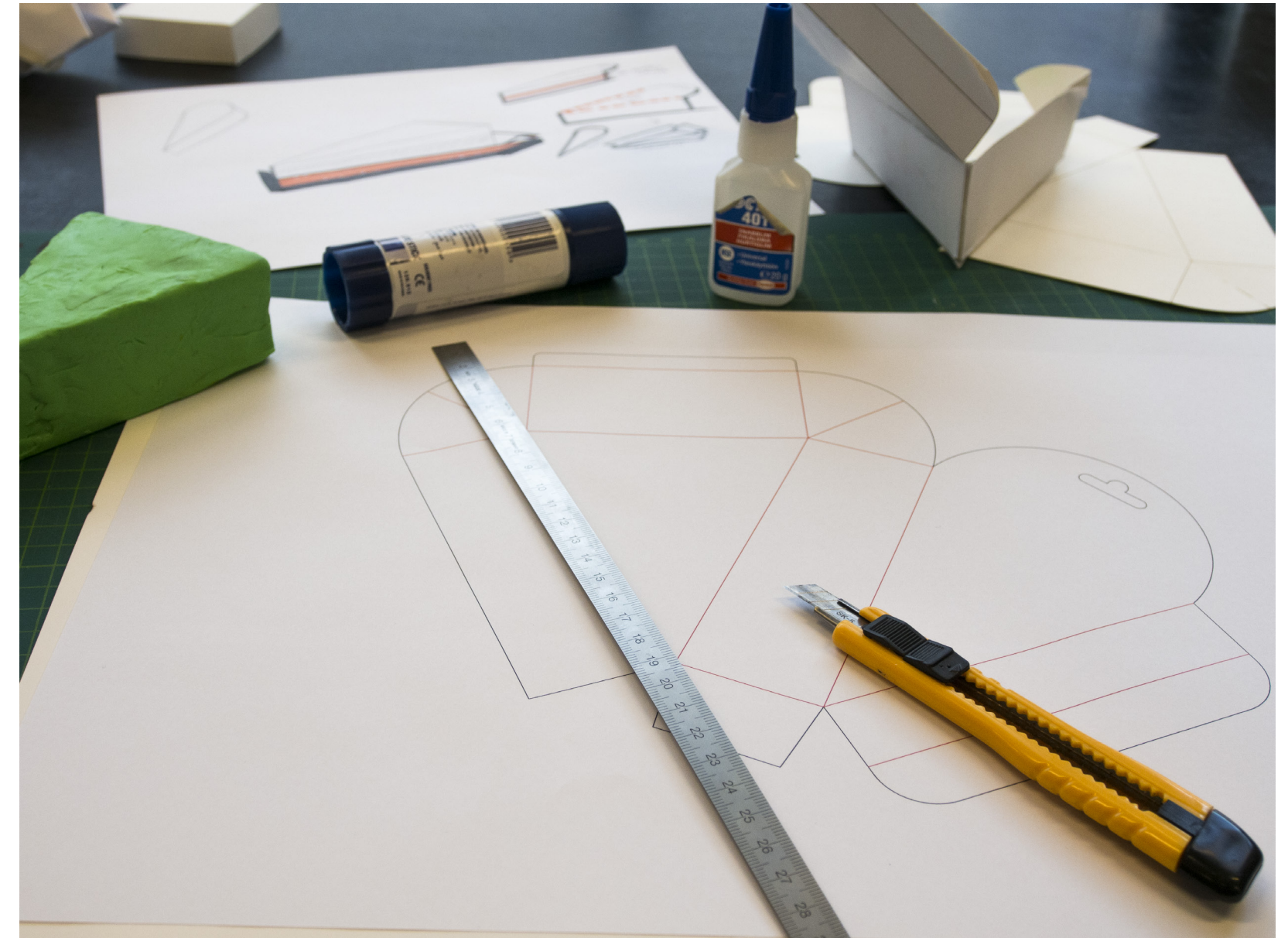


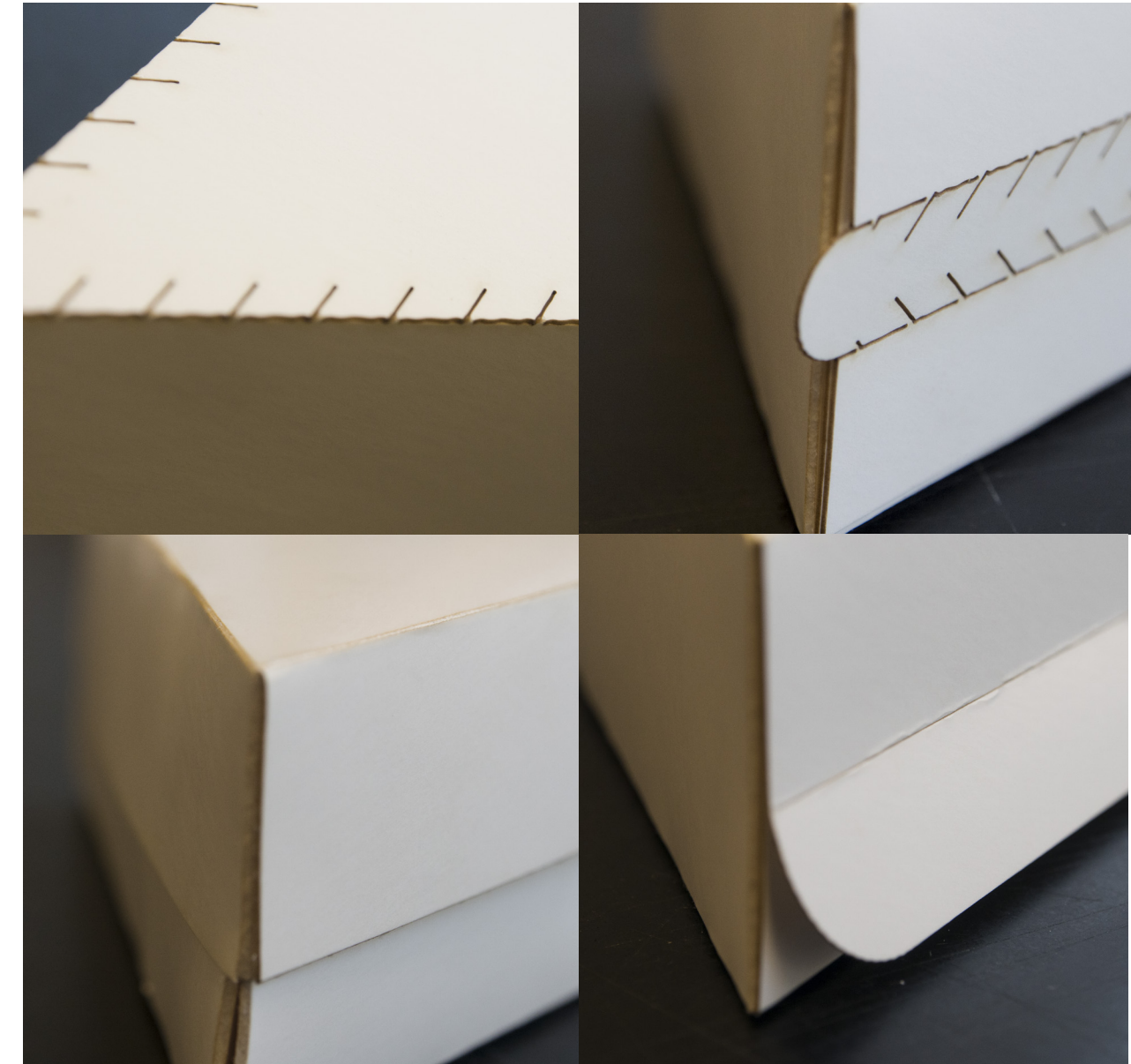
Image 79: Concepting process - August Salo, 2014

## Testing different openings

After creating the basic structure of the packaging I decided to test different ways of opening. I came up with 4 variations (images 80), each providing their own feel to the packaging and opening experience. I asked a few people to comment on them to see what they felt was the best suited for the product. In the end however I chose to go with the one that produced the least amount of trash upon opening.

The first type (top left) involved tearing the cone shaped face off in its entirety. This opening was reported to be interesting and while without graphics guiding opening, people found it hard to understand. The second (top right) was a tear strip; this one was regarded as too regular, as one-litre ice cream bricks sold as an economy product have used it. The third was comprised of two separate parts, a lid and a base. The opening was found to be pleasing and to feel valuable. However, the lid was found to be problematic as after opening there was no place to put it. The last type of opening was a simple lift open flap that was glued to one side released when pulling up on its tab. I decided that this would be part of my final concept as there was no unnecessary waste produced when opening.

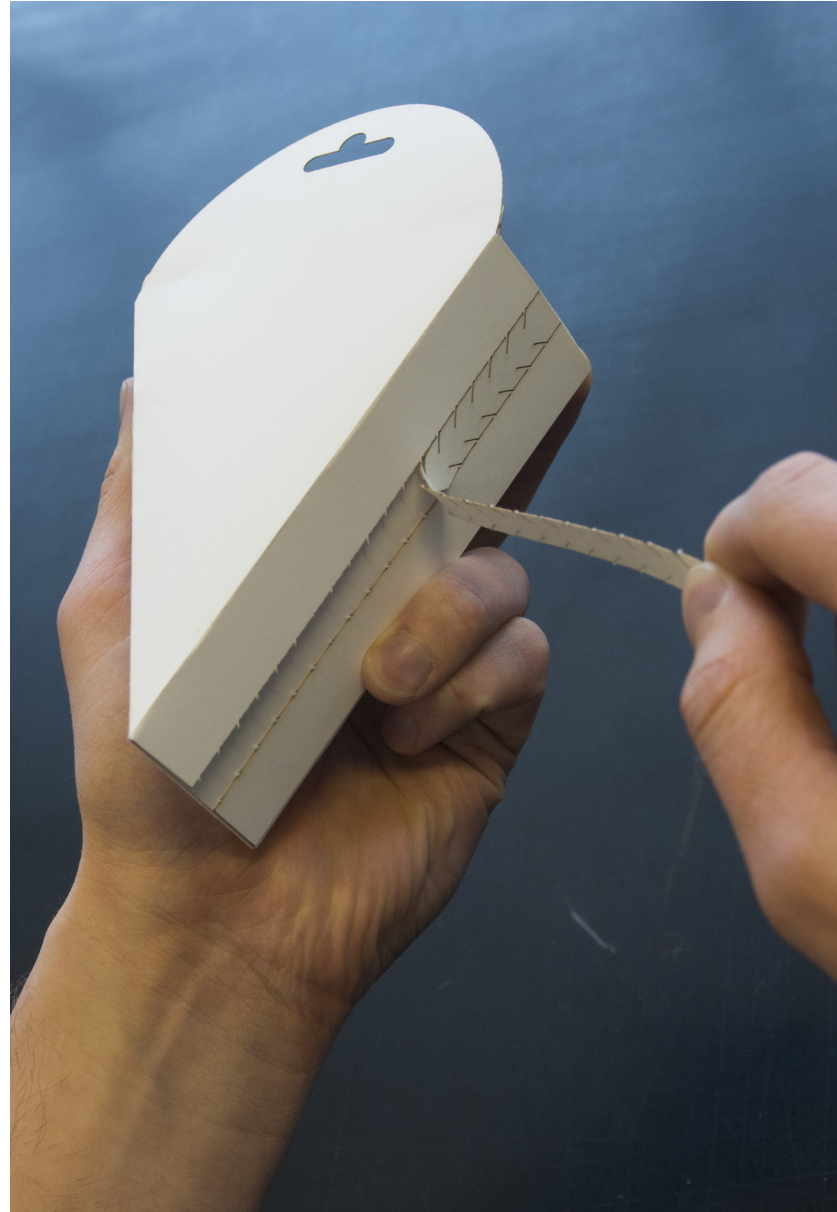
Adding a single extra crease on the back of the structure allows it to be folded completely flat after consuming the product; making it easy to dispose of.



Images 80: Opening mechanisms - August Salo, 2014



Images 80 : Opening mechanism 1 - August Salo, 2014



Images 80: Opening mechanism 2 - August Salo, 2014



Images 80: Opening mechanism 3 - August Salo, 2014



Images 80: Opening mechanism 4 - August Salo, 2014



## 2D-Cone in the retail environment

The 2D-Cone packaging takes advantage of the growing trend of placing ice cream in standing freezers instead of freezer chests. The packaging is designed to hang from hooks, in the same way candy bags are hung in the sweets department. Hanging the packaging in a standing freezer allows for its shape to have maximum impact. The symbolic cone shape catches the attention of the consumer from afar, possibly enticing them to make an impulse purchase. The hanging packaging could also help easily identify the aisle in which ice cream can be found. Differentiating in this way might, however, be expensive as shelf space in stores is limited. But for a brand that has the money or the courage to take this step, it might be worth it. A new brand on the market could quickly gain visibility.



Image 81: 2D-Cone packaging in store display - August Salo, 2014

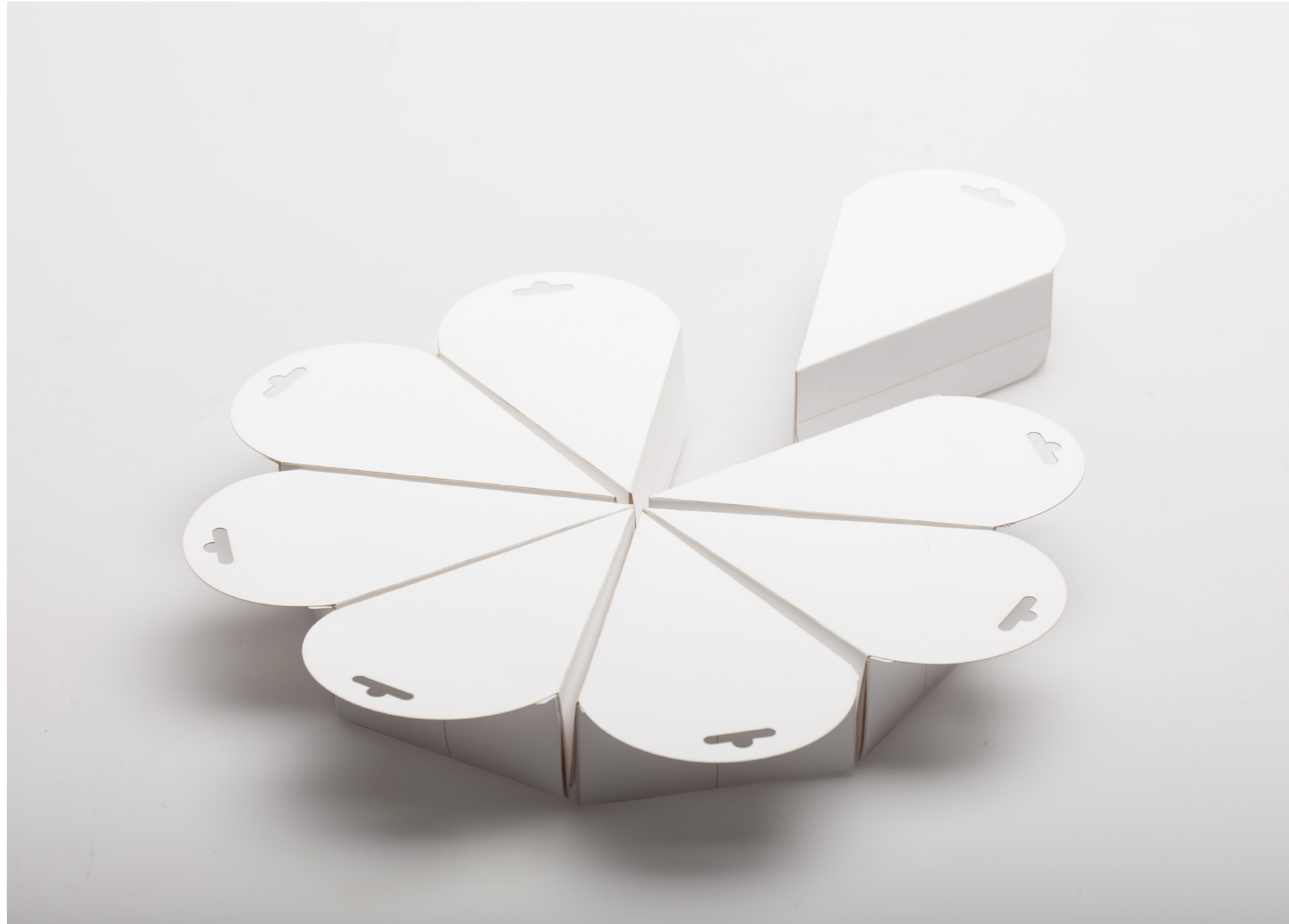


Image 82: 2D-Cone packaging consumer table top display - Samuli Takala, 2014

7. Final Concept:  
2D-Cone packaging concept

## Final Concept: 2D-Cone - “a slice of ice”

The 2D-Cone is a fresh look on what could be the next product in the single serve ice cream category. It takes advantage of the symbolic shape of an ice cream cone to stimulate the consumers emotions, and allowing for the brand to partly gain ownership of the classic shape. The caricature of the cone is designed to be fun yet elegant. It functions well in the retail environment by hanging in a standing freezer; demanding for consumer attention with an added element of surprise upon purchase.

The product attempts to promote a slower consumption to maximize the enjoyment of a premium ice cream. The product concept would also allow for an infinite amount of flavor and topping combinations, to keep the consumer interested.

The structure allows for the formation of a pleasant table top display for consumer’s possible social occasions . The structure opens neatly and allows for two different consumption methods. The on-the-go consumer can enjoy the slice of ice cream straight from the packaging, while consumers who buy the product for home or social use can conveniently move the slice out of the packaging and on to a plate; making it ideal for special occasions.

The packaging addresses the matter of disposal seriously by eliminating all waste produced when opening. To ease disposal the single crease at the back allows it to fold completely flat.



Image 83: 2D-Cone packaging - Samuli Takala, 2014

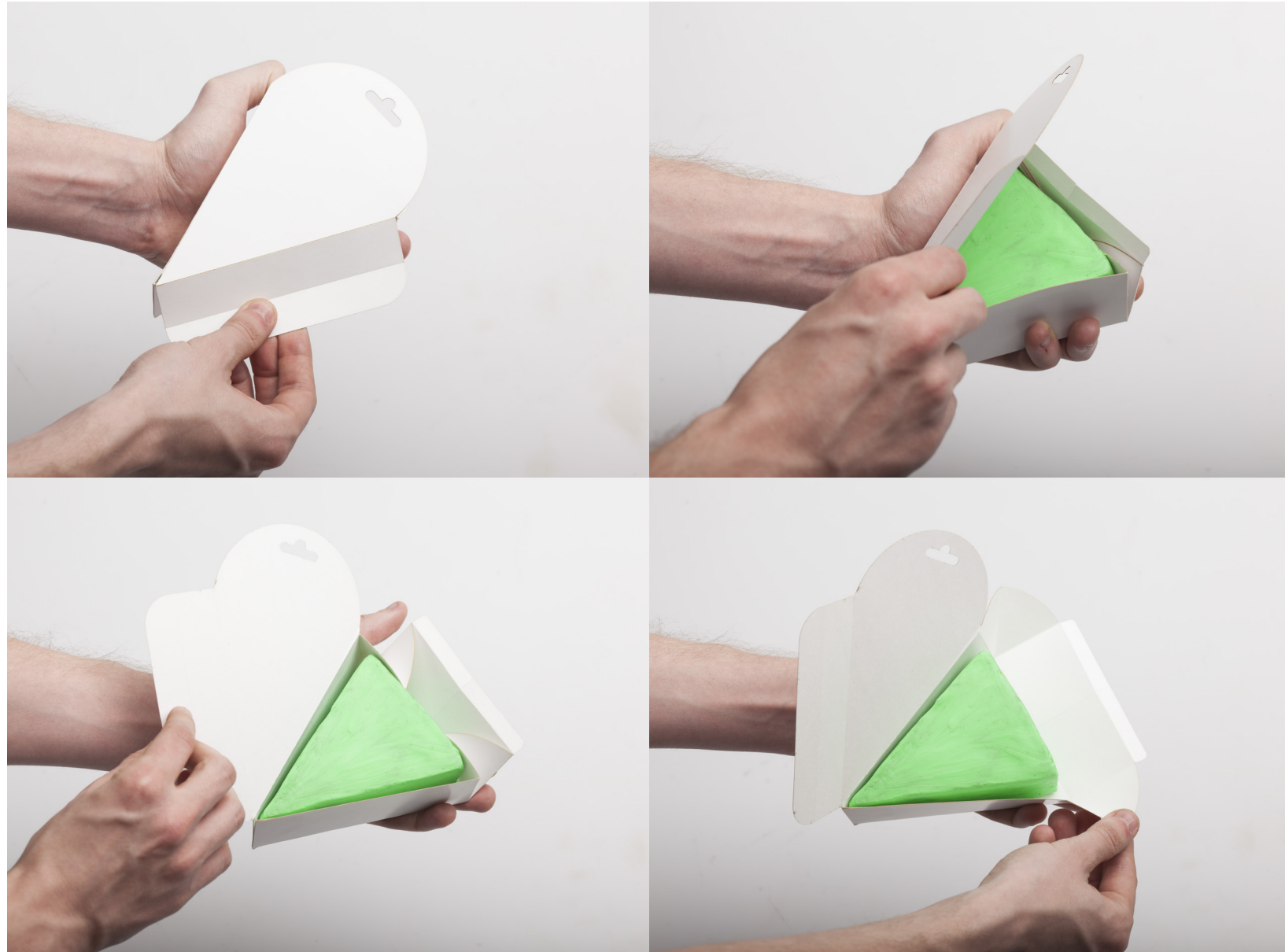


Image (84-87): Opening 2D-Cone packaging - Samuli Takala, 2014



Image 88: Eating from 2D-Cone packaging - Samuli Takala, 2014



Image 89: 2D-Cone packaging cake formation - Samuli Takala, 2014



Image 90: 2D-Cone packaging cake formation 2 - Samuli Takala, 2014



Image 91: Serving from 2D-Cone packaging - Samuli Takala, 2014



Image 92: 2D-Cone packaging flattened - Samuli Takala, 2014



Image 93: 2D-Cone packaging on plate - Samuli Takala, 2014

## 8. Conclusions and Evaluation



Image 94: 2D-Cone packaging stacking variation - Samuli Takala, 2014

## Conclusions and Evaluation

The process of writing this thesis allowed me to delve into the interesting world of brands and I feel that I have come out knowing a lot more than I knew upon starting. Although at times the background literature seemed overwhelming. In hindsight narrowing of the scope of my study of literature would have proved wise and making the analysis more focused and easier to conduct. Focusing on single-serve ice cream proved to be interesting as the product qualities allow yet limit the impact packaging can have on the product experience. I believe I met the objectives I had set for myself at the beginning of the project, adequately. The final concept demonstrates how a brand could use the iconic shape and function of a packaging structure to break the norms of generic packaging structures with minimal expense. The unique structure gains the attention of the consumer in the retail environment and provides a fresh new product experience that does not stray too far from traditions; supporting the notion of premium quality. Finally the concept eliminates unwanted waste and is easily disposed of with in its flattened form. I am very satisfied with the final structure for the ice cream cake concept, as it touched upon so many objectives I had set in my brief. However, I am a bit disappointed in the presentation of the final concept, as I did not leave myself enough time to develop a graphical identity to support the structure. Thankfully, however, a kind photography colleague offered to photograph the final prototypes; to ensure the quality of the presentation. I would also have liked to test the concept with a real ice cream cake for better photographic documentation of the use of the product. This will, however, have to be left for later development stages of the concept.



## 9. References and Appendix

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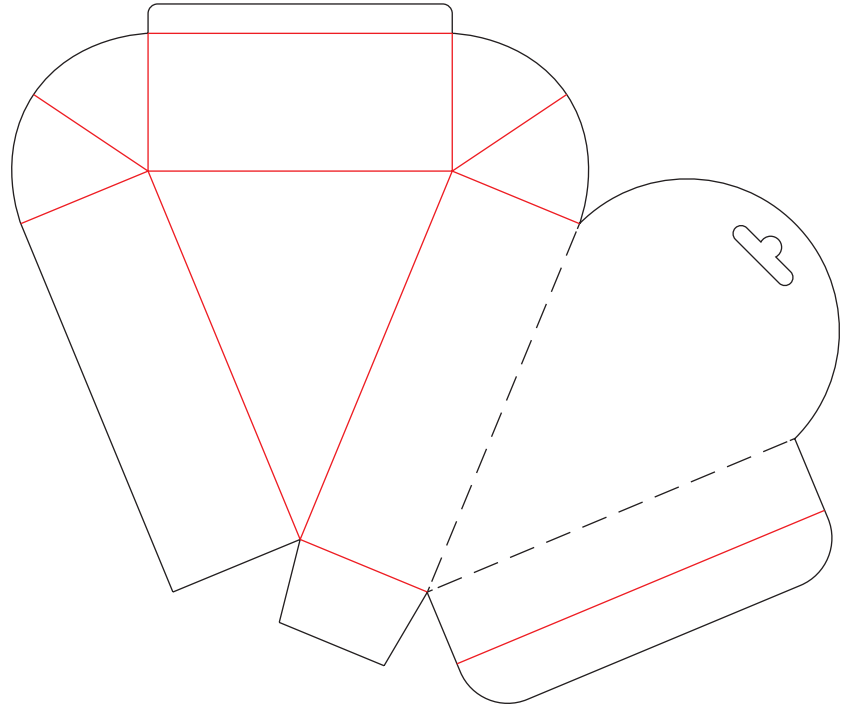
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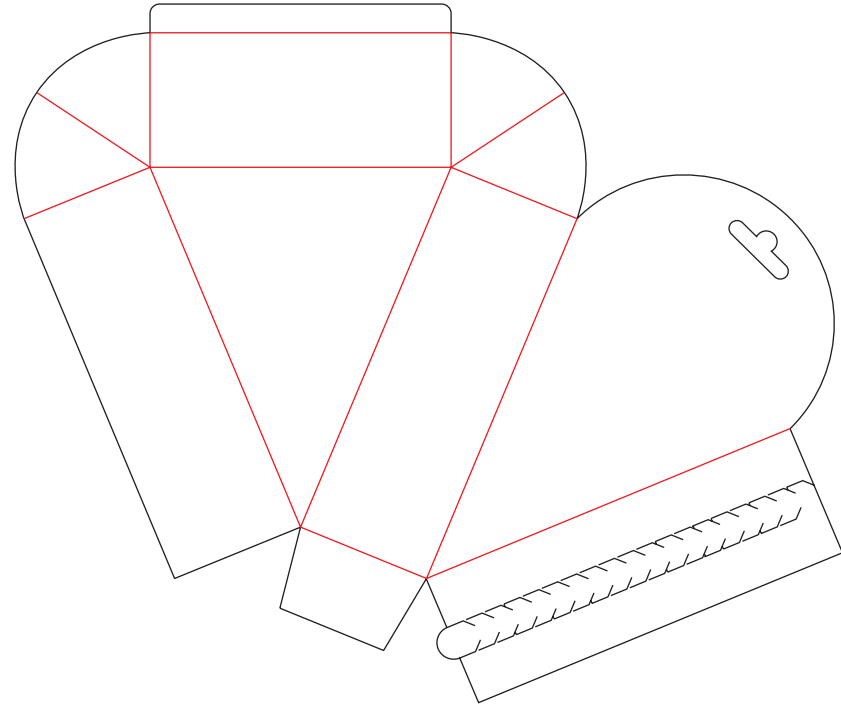
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# Appendix

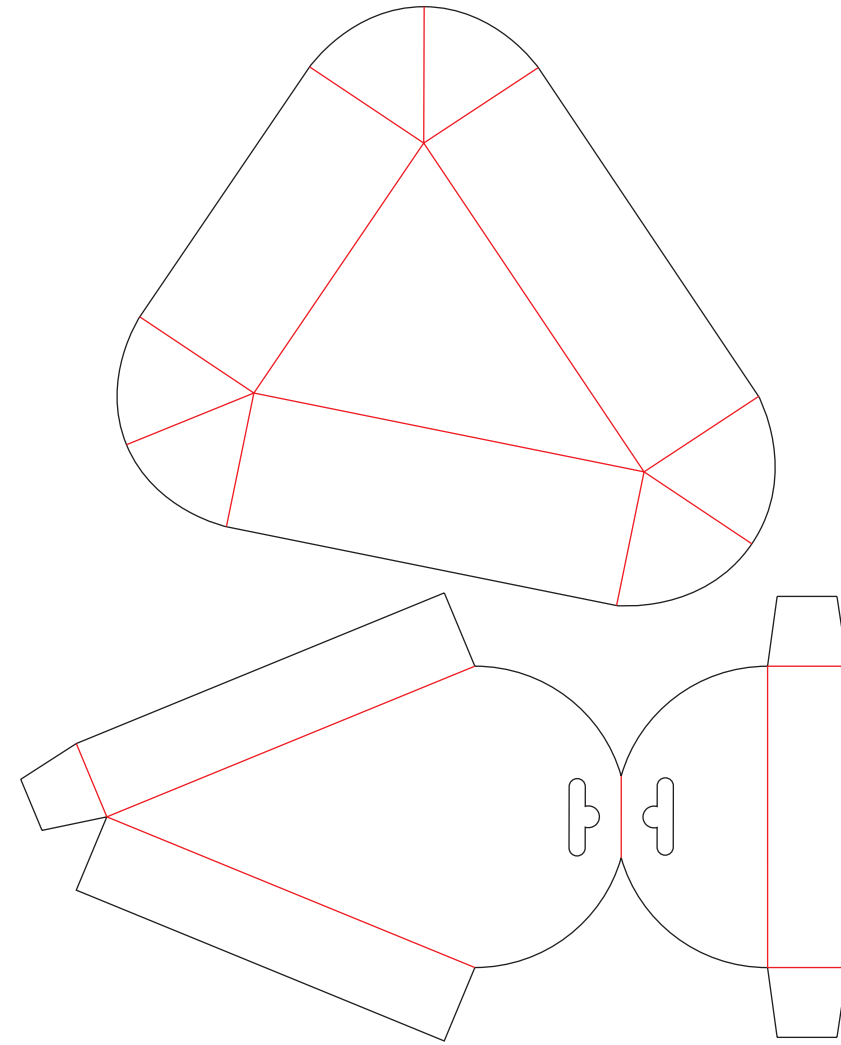
## 2D-Cone Dielines



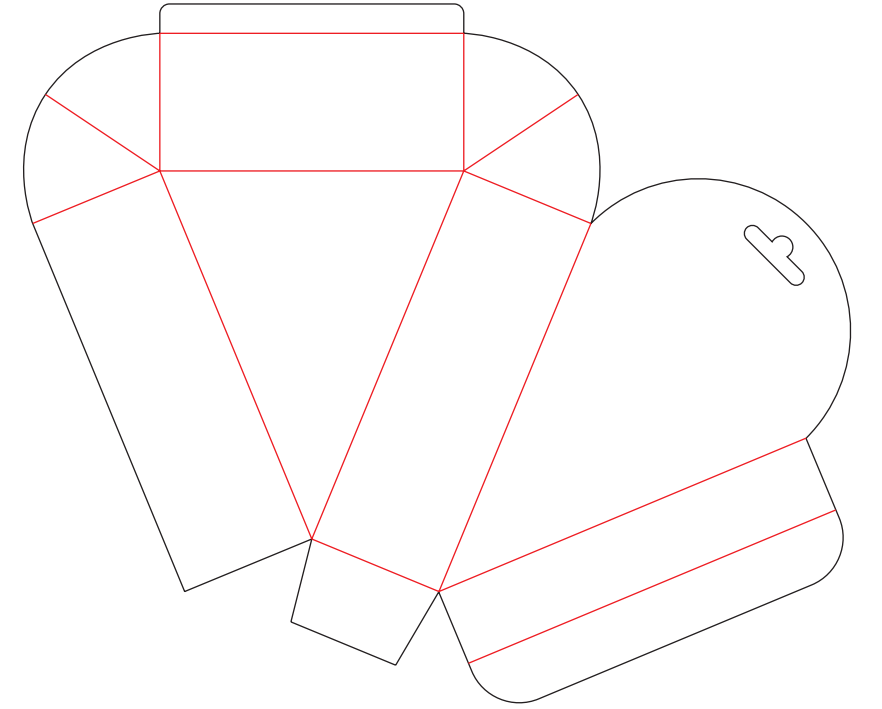
Opening 1



Opening 2



Opening 3



Opening 4

