

OBJECT PACKAGING

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REFLECTION

OBJECTIVE STATEMENT

For this project we took our assigned object and invented a new use for it. We used this new object use to inspire a branding strategy that revolved around creating packaging that would influence and audience to purchase our objects.

PROJECT CONCEPT

I am very passionate about three things: Art, Design: and Chocolate. I used this project to play off of those three passions. The physical form of my object is the perfect size for holding and displaying chocolate in a way that might seem useless and impractical, but with the right marketing, could sell very well in upper-class economies. Using classical as a supplementary branding visual art calls to the privileged audience that's gets to see it in upscale galleries. I chose the pastel piece "The Chocolate Girl" by Swiss artist Jean-Étienne Liotard, for obvious reasons, but also for more symbolic ones as well. Francesco Algarotti, the original owner of the painting, said in a letter to his friend that "the picture is almost devoid of shadows, with a pale background, the light being furnished by two windows reflected in the glass. It is painted

in half-tones with imperceptible graduations of light and with a perfect modelling." I used this to symbolize what my brand stood for, pure decadence, no darkness or ugliness. The goal of the chocolate holder is to present something heavenly, something crafted to absolute perfection. The handmaiden in the piece is a human representation of the object, delivering chocolate to her master. While the painting is only seen on the supplementary chocolate packaging, the colors used on the doorstops packaging were pulled directly from the painting. The brand's name: dörrstopp, is a translation of doorstep in Swedish. This calls back to the origin of the painting and the history of Swiss chocolate itself. The translation itself is still understandable as "doorstop" but looks more expensive because of the foreign pronunciation.

THE CHOCOLATE GIRL, JEAN-ÉTIENNE LIOTARD, PASTEL ON PARCHMENT, (1744)



REFLECTION

PROJECT REFLECTION

It took a while for the concept for this project to come to me. I started off my designing packaging for a regular doorstep and then started to see where my design was leading me towards. I noticed the sleeve that I made for my container mimicked that of an expensive chocolate bar, and then I made the connection in my head of what I wanted to make. I then went to Market of Choice to study chocolate packaging design. I noted things like foil color, length, thickness, and materials of the packaging. I like chocolate bars that were long and thick, like my doorstep. During this project I really wish I would have printed less and spent more time experimenting with measurements on my computer to save physical resources. I think the three most important considerations to make during packaging design are to one, know the physical form of your object and how it relates to what it is contained by, two, understanding the practicality of your packaging, and three, being aware of what kind of audience your packaging speaks to. It is important to know the form of your object so you can make packaging that will

fit it correctly and give viewers a realistic expectation of what is contained inside. If your package is really big and object is small, you might mislead your audience on the actual size of what you are promising to deliver. We also live in a culture that produces a lot of waste. It is morally crucial to make packaging that is practical and that does not create excess. Modular design can help with this, by optimizing shipping and storing methods. Making sure that your design does not use “excess” materials is also environmentally moral. Lastly being aware of the design of your package and what kind of audience it caters to is significant to the success of your products sales. Knowing trends and tactics can help push your product to certain groups of people including age, economic status, region, and sometimes even gender, although recently gendering objects is frowned upon. Object packaging that fulfills all three of these categories can be hard to make, and sometimes the importance of one category can outweigh the other, but it is always important to consider all three during the process of making.

GOOD COP/BAD COP

In context the context of Graphic Design the vehicle is the object being designed and the designer is the driver. Meaning that the vehicle has set definitions of what it is but the designer decides where to take that object. For example, in "good cop/bad cop" the police officer was the object but how he was framed, dressed, and displayed by the designer communicated two very different meanings.

TRANSPARENCY

Transparency is how much you want to reveal/or protect something. A super transparent design might be helpful, but it also might be hurtful. Something that communicates without engaging its audience can create disconnect from content. While if something is completely abstracted and hidden from the audience they become too far removed to even engage with it, there for becoming a design failure. There has to be a good mix of what is revealed to the audience and what is kept hidden in order to intrigue but also inform.

MAP:

"WRONGTHINKING" NEW FUNCTION

- Household** - used as a cleaning supply (scraper) instead of on the ground.
- accessibility increase** - used to create/support an obstacle rather than keep doors open.
- Everyday essential** - heavily sought out, hard to find object with great value.
- Synthetic / Industrial** - is grown on trees rather than made in a factory
- Hardware Store** - Sold as a Fashion accessory rather than a tool

SKETCHES:

IN GROUP IDEAS: COMMANDO

- "SPY tool" recording device that wedges itself into places
- Boomerage weapon.
- "Cover up" - bare minimum Award given to commanders, status ID

VISUAL RESEARCH REPORT

BOTTEGA LOUIE MACROON BOX



PHYSICAL **voice/messaging**

CONTAIN, STORE + PROTECT

The macaroons are stored in a heavy weight box that protects the delicate cookies from being crushed by their surroundings.

DISPLAYED + SOLD

When purchasing the macaroons in person you do not see the box until you begin to select which cookies you would like to purchase. The box shown is enough to contain 6 cookies, the box's shape and color change as you increase the quantity.

VISUAL IDENTITY + MESSAGE TONE

This is a very luxurious design. The light lavender hue presents a link to royalty, while the intricate gold foil designs speak to wealth and power. The weight of the box is makes it presences known when you are holding it

VISUAL RESEARCH REPORT

TCHO CHOCOLATE BAR WRAPPING



PHYSICAL companion product

CONTAIN, STORE + PROTECT

The chocolate is wrapped in a heavyweight paper with an image on the front that reflects the flavor of the sweet it contains. After unpacking the top layer, the chocolate is wrapped in a silver foil that contrasts with the cool toned imagery/ gold details on the front.

DISPLAYED + SOLD

You get what you see when purchasing this object. Its square shape stands out against the rest of the rectangular chocolates that are sold around it.

VISUAL IDENTITY + MESSAGE TONE

The details of this packaging make it seem very special and sought out. However, it's not over the top in its display, it has a modesty to it. The overall message is clear "this is good chocolate for a good price."

VISUAL RESEARCH REPORT

VICE & VELVET CLOUD SOAP BOX



ONLINE

binary opposite

CONTAIN, STORE + PROTECT

The soap is kept in a form fitting match box like container that slides in and out to reveal its product. The sleeve on the outside mimics the soap on the inside, by displaying a white cloud on a pink background, while the soap on the inside is a pink cloud on a white background.

DISPLAYED + SOLD

This object is sold exclusively online. It is displayed on a white background inside its container.

VISUAL IDENTITY + MESSAGE TONE

Bright and cheery, this soap seems to promise to help cleaning up become less of a chore.

VISUAL RESEARCH REPORT

LE PARCEL SUBSCRIPTION BOX



ONLINE

voice/messaging

CONTAIN, STORE + PROTECT

This menstrual product subscription box is contained within its shipping package. The main item it contains is the baggy of products, but can include additional items such as chocolate or lip balms.

DISPLAYED + SOLD

This object is sold exclusively online and delivered monthly to the consumer's door. It is regular cardboard on the outside with white lettering, and bright pink on the inside with white details.

VISUAL IDENTITY + MESSAGE TONE

This makes that "time of the month" less horrific with its bright and somewhat ambiguous packaging.

PROJECT BRIEF

CONCEPT & OBJECTIVES

The concept for this project is to create visually stimulating packaging that **draws its audience inward** calling out them to pick it up. A goal is to have the consumer want to keep the package and **repurpose** it because it is so beautiful. I want the experience of buying the object to feel like a luxury as well. I will do this by creating a product that seem **superfluous and extravagant**, the artisanal chocolate holder.

INSPIRATION & MOTIVATION

I chose the artisanal chocolate holder because I was very inspired by the **luxurious design** of sweets and bakeries. I wanted to explore indulgence and how to translate an experience to a physical form.

TARGET USER

My target audience is an **upper-class couple** that shops at stores like Market of Choice and Whole Foods. They regularly host **dinner parties** with the finest wines, cheeses, and chocolate. Wine has a glass to hold it, cheese has a plate, but what does chocolate have? People need a way to **elevated and display** their chocolate because viewing it is as much of the process as eating it.

CONCEPT BOARD

Rose gold in contrast to sky blue. Script font. Use of white box.



Gold Foil fits with color pallet. Use of white box. Sans serif font.



“Modern Art” modular feel. Interactive type and illustrations.



“Modern” look. Abstract with good color pallet. Use of white box and sans serif font. Good kerning/leading. Minimalistic and to the point.



Two levels of packaging, on the object and on the container. Good use of sans serif, with nice kerning/leading. Balance of illustrative and typographic.



RESOURCE REPORT

In the video “Tim Hankins Talks Brand Packaging” from the Package Design Matters Series, we meet the designer behind the Honest Company packaging. He starts off by giving us the advice to “just at least try.” Meaning that if you don’t attempt something you aren’t going to fail, and without failing, you can’t learn and grow. This is why it is important for us to have the opportunity to bring multiple iterations to class and have it reviewed by our instructors, seniors, or peers. We must know what isn’t working in order to understand what really is. When Hankins talks about his product design for Honest Company he mentions the unboxing process. He mentions that it’s not just the packaging of the product that matters but the way in which

it is delivered to the customer. Online customers receive their products in a designed package, making this everyday process something much more exciting. I think this experience mimics that of Christmas morning. It is more fun to open something if it is packaged in a way that engages you and takes you on a journey. One of the last things Hankins mentions is how his past experiences influence his current design. Hankins tells us that he was the bassist in a band in high school and this artistic outlet is what lead him into design. I think it is important to have a diverse set of interests outside of design that can influence and help further your growth as a designer. In this project I hope to do that with Art History.



WEEK 7 NOTES

- good template, dimensions / sizing works well
- Sleeve is nice touch
 - creates interaction beyond "Opening"
- vector graphic is direction to head in
 - photograph / art historic work but lacking
- colors on vector sleeve are strong, reuse them
- use a color / pattern on the inside of package
 - yellow / gold
 - simple patterns, lines, dots, ect.
- go over the top!
 - object is over-the-top
 - make design reflect that
- make supplementary object? that way can use other drafts (art historical)

PROTOTYPE



“Supplementary Object”

Chocolate Bar that would come with object.

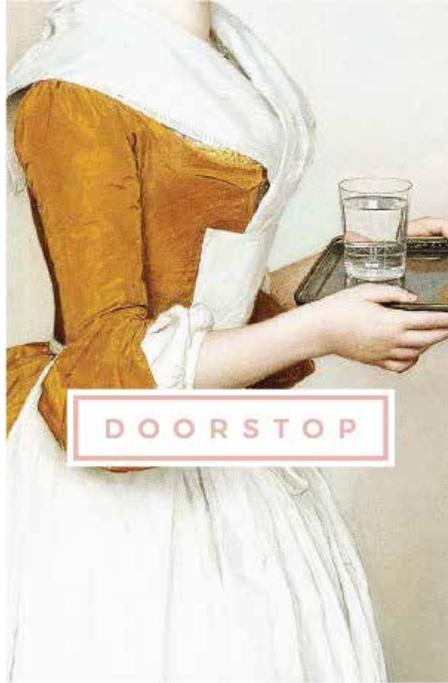


DRAFTS

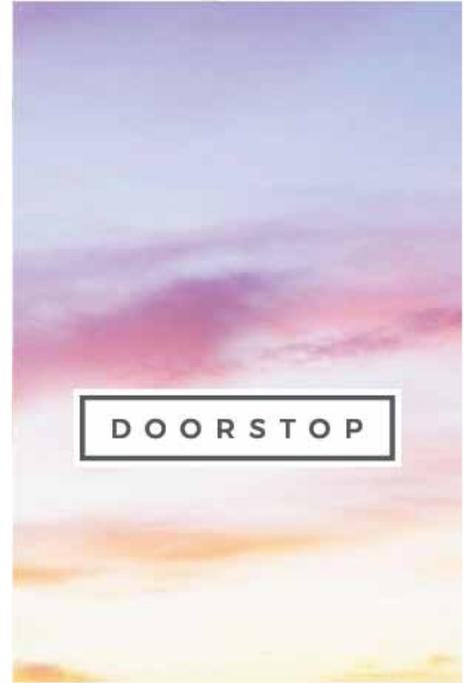
SLEEVES



ILLUSTRATIVE

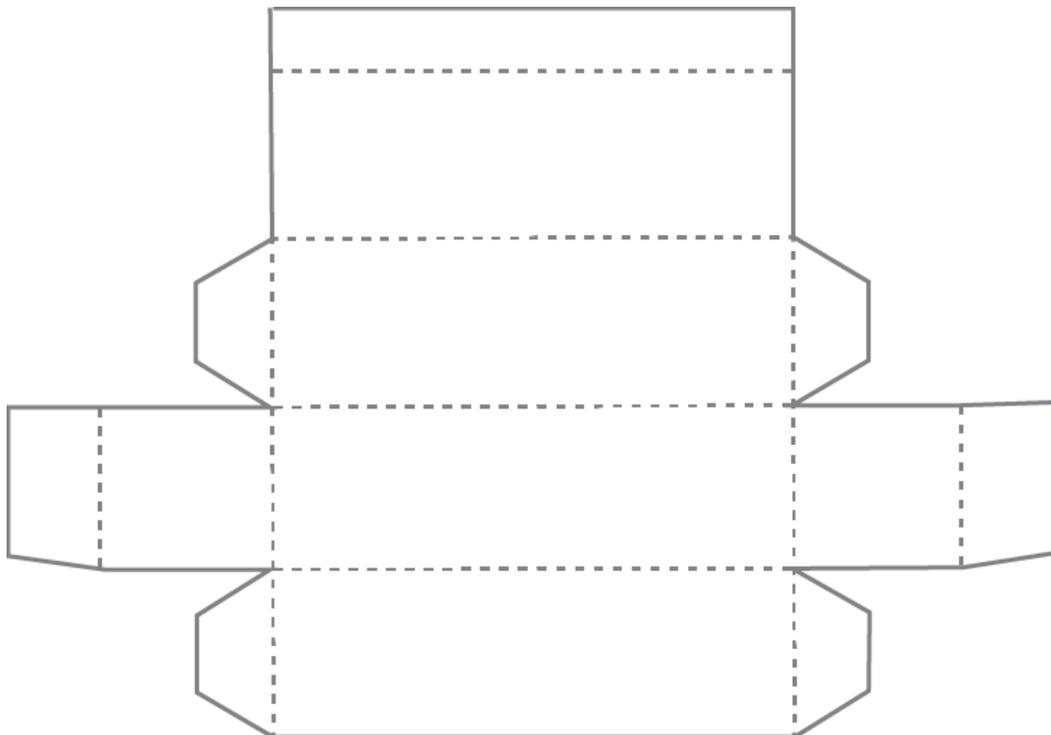


ART HISTORY

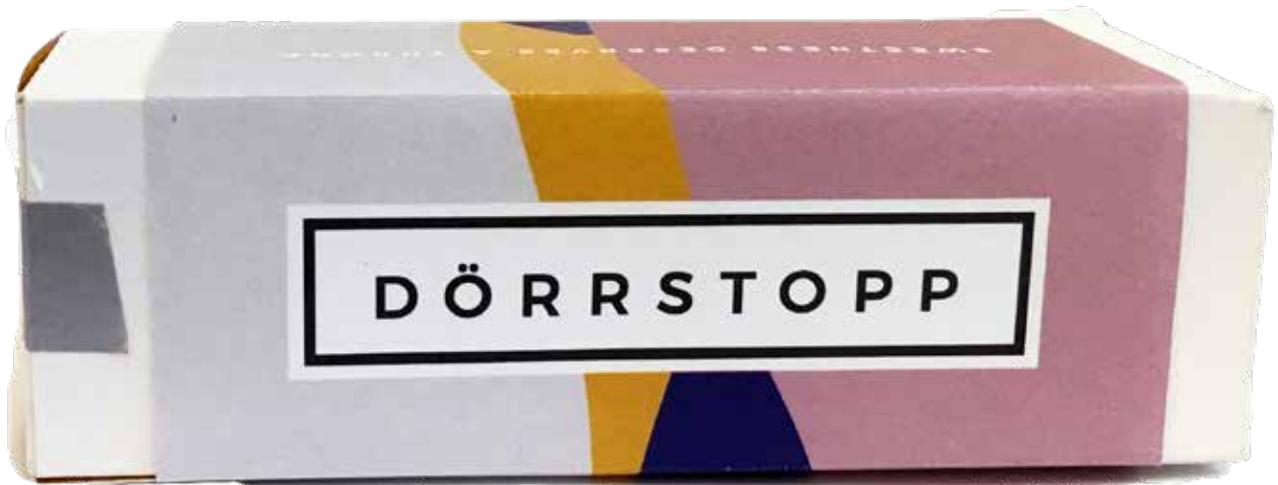


PHOTOGRAPHIC

PATTERN



PROCESS MOMENTS



CONCEPT

The biggest moment for me in concept was deciding to go with an art history theme. I am minoring in art history and I want to start incorporating more of it into my design. I want to make sure I am using it very intentionally rather than just taking art and plopping it into a design. I believe that understanding the art's context and how it played into my concept is one of the strongest parts of this project.

DESIGN

The integral moment of design for me was when I chose to move forward with the illustrative sleeve rather than the photographic/ art history ones. I believe this design was the strongest of the three and would be most easily reproduced. It creates a fluid movement as the vector connects with itself at the bottom of the package. The sloping illustration also reminds me of the Swiss landscape.

CRAFT

Craft was the hardest part of this project for me. I have never been very patient with cutting and pasting things, I made multiple mistakes in every step of the crafting process and became frustrated beyond belief. I think getting the sleeve to fit perfectly around the box was the biggest moment for me. I learned that even if you measure everything perfectly, if a score is even a millimeter off it can interfere with how something fits.