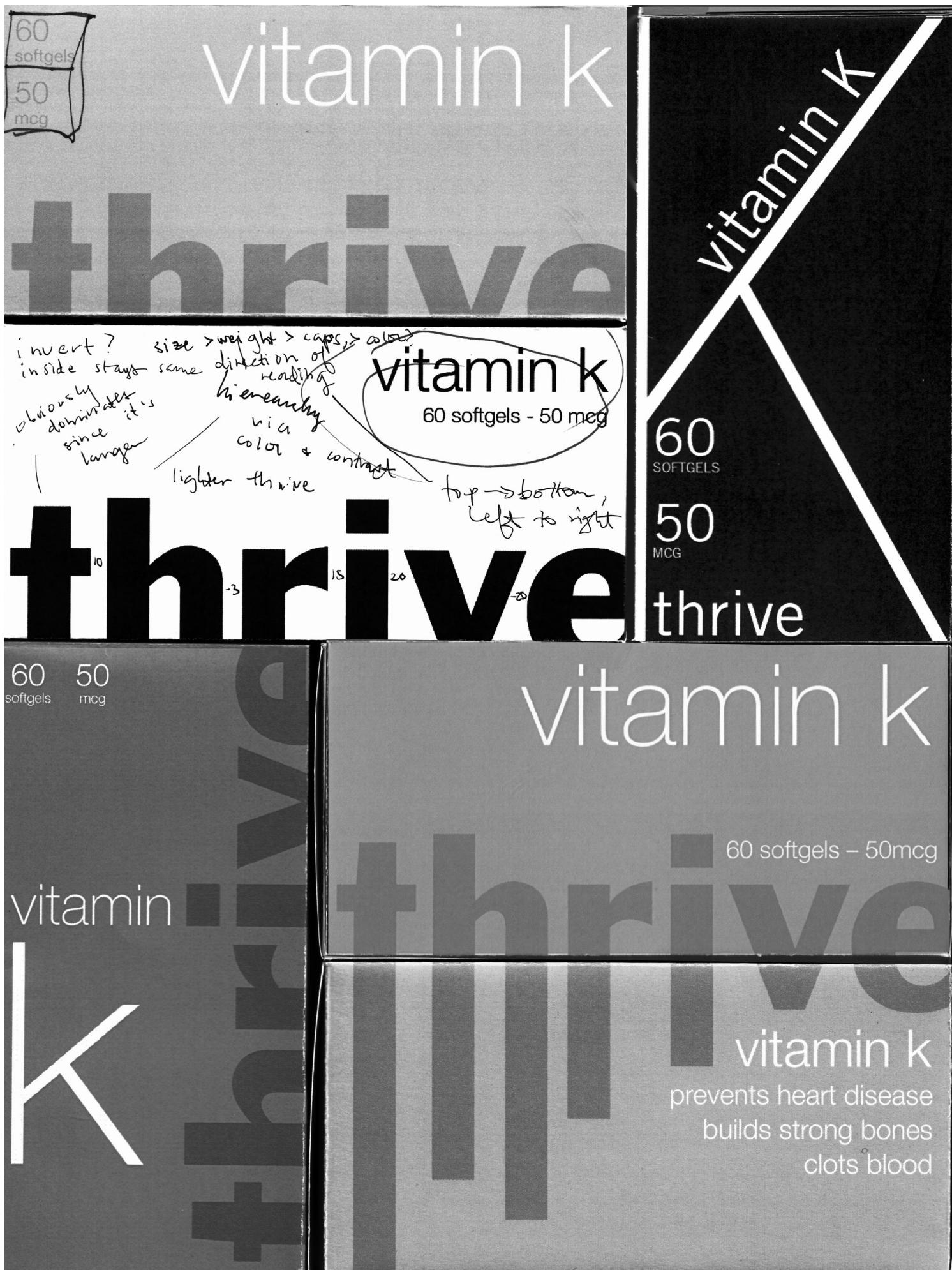


Packaging Design

Vanna Vu

Word & Image I / Project 2

2.27.17



What's in a name?

(In this case, quite a bit actually)

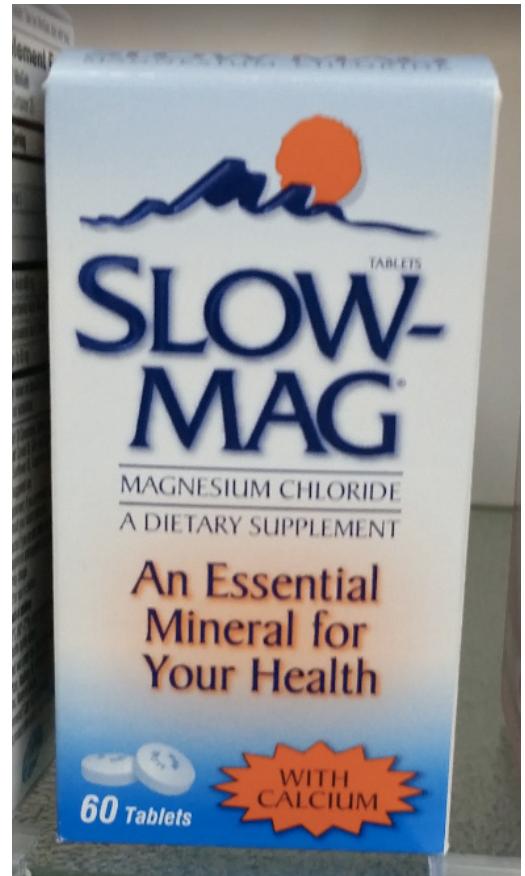
In researching vitamin K, my group learned that the K comes from the German word *Koagulation*. Naturally we tried to turn that into a tasteful company name. The best we could do was "Koag," i.e. the sound of a duck sneezing mid-quack. It also had the problem of being an obscure reference that maybe only Germans would get.

Then we brainstormed names relating to vitality, health, organicness and came up with generic combos revolving around "vita." Another dead end. One group member wanted to express a relation to thriving, so I figured why not name our company "thrive," an active verb that captures all that we wanted to convey in one syllable, and in a way, also serves as a tagline? There was still an inclination to attach a nature-based prefix (biothrive, ecothrive) or the other health product trope of a plus sign (thrive+), but those were redundancies that undermined the succinct power of "thrive."

The company name and the thought behind it formed the conceptual basis for my design.

Visual research, pt. 1: Millbrook Pharmacy

The first stage in visual research was going to see what health products that were being sold in stores looked like so that we knew what *not* to do.



Poor lady and her dog had the color and life sucked out of them, and the right one was probably made in Microsoft Word using WordArt.

Commonalities:

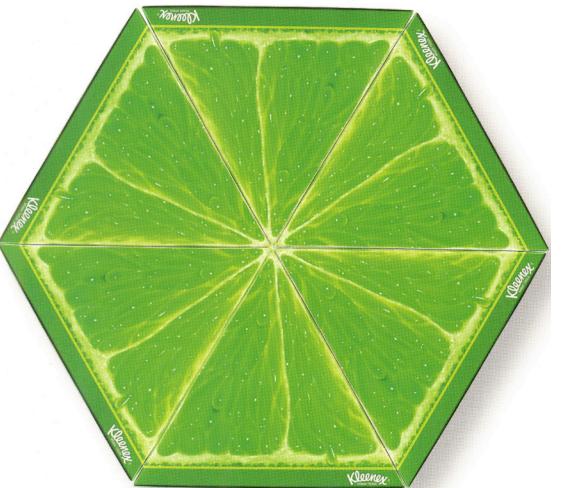
- Gradients
- Curved lines
- Gradient curved lines
- Auras
- Predominant use of sans-serif
- Hearts
- Illustrations of the pills/gummies
- Quasi-realistic fruit
- Panels are self-contained

The products also had a similar front panel format/sense of hierarchy:

- Tagline/key feature at the top
- Large, centered or left aligned brand name (often a slanted font)
- Supplement type
- Supplement purpose/benefits
- Fruit or heart image
- Supplement image and amount at a bottom corner



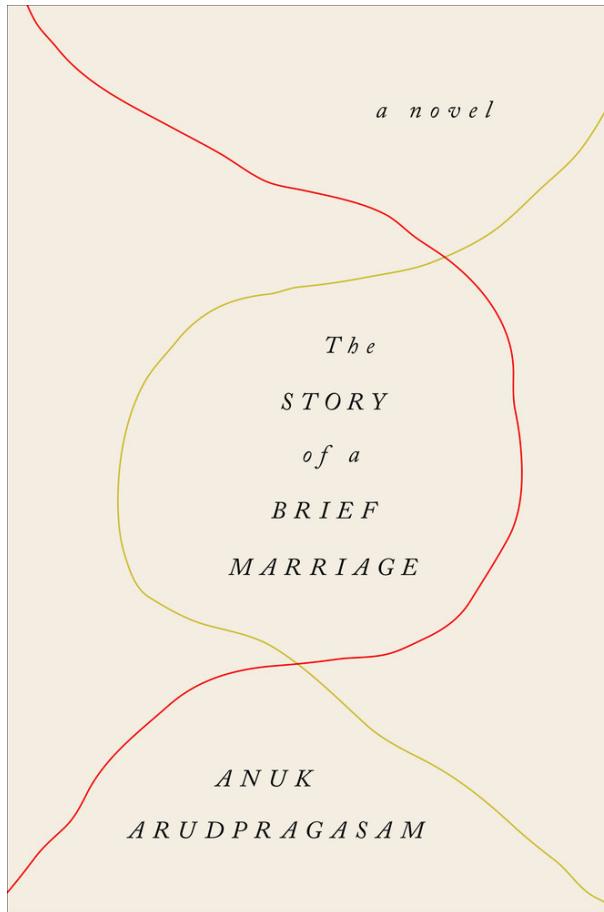
Establishing an identity with pattern and differentiating products through color



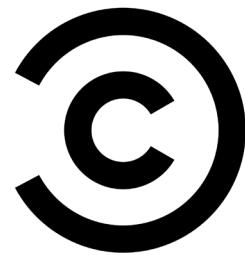
The unit and the whole,
modularity

Visual research, pt. 2: books, online resources

In the second stage of visual research, I looked through books about packaging and also began to think brand identity. The following ideas influenced my design.



Conveying an idea with simple lines



COMEDY CENTRAL

the ONION®

CNN

FOX NEWS Channel

Choice of type
and connotations
(Makes you wonder)

Mockup trio 1: materializing concepts

What does vitamin K do, and who is it for?

Vitamin K should only be taken by people who have a deficiency, which often affects proper blood clotting; it's not like the general gummy vitamin that the average person takes. People who take vitamin K have been told by their doctor to do so, so they know what it's for. Vitamin K deficiency affects about an equal percentage of men and women (19 years old and up), so our audience was just adults.

In this first design phase, we were only allowed to use black and white text and characters. I started by thinking about words associated with thrive: continuous growth, multiplicity, vinery. I was really interested in the idea of creating modular units that when connected formed a pattern, and in turn reflected back on the ideas of continuous growth, multiplicity, and vinery. This meant abstracting text and characters.

I also thought about orientation of the box and text, how that would affect legibility, and how a sense of direction or movement could convey growth: up, down, left, right, diagonal—they all have their own meaning.

Moving to the computer, I played more with breaking the frame of the panels, thinking about wrapping elements across the sides like vinery.

- text extending across panels but still readable on one side
 - or NARS approach: ~~NARS~~ **NARS**
 - but those letters overlap to convey that there is a continuation of text
 - also works b/c all caps
- exposing actual product vs. using a graphic / drawing / enhanced representation
- no 'realistic' depictions of fruit - dated — or leaves / greenery
 - iconography, minimalist drawing — just enough to convey it
 - issue of no color
- thrive / Thrive / THRIVE
 - growth, health, movement — not static — so should the text move?
 - make 't' the growth element? A ~~typographic~~ ^{multiplicity} symbol / alt. logo? • a more abstract conveying thing
 - all lowercase
 - modularity of boxes? to convey continuous, uninterrupted growth: occupies more panel space from imagery rather than text
 - wild also some viney?
 - 'K' itself
- orientation of box (2:1)
 - vertical: tall, growth, usual for vitamins
 - horizontal: more space for enlarged text
 - limits sense of growth ... horizontal growth not as compelling
- orientation of text
 - vertical: upward movement
 - horizontal: at the bottom
 - + a symbol of health, medicine
 - a lot of health brands use a slant + bold lettering: moreover in the lending, established brands (e.g. TYLENOL)
 - medical audience vs design
- panel layout
 - do people read front-back-sides or rotate?
 - bottom is probably ignored: barcode should go there
 - inside flap = growth imagery
 - viney, but emphasizes 'k' instead of 't'

thrive
thrive
thrive
thrive

thrive

thrive

thrive

thrive

thrive **seventeen** **THRIVE** **Thrive**

thrive
thrive

tvYTYkywIt **THRIVE** **ThrYve** **Vit**
Thrive

HtV" **hrive**

Thrive

THRIVE

thrive thrive K
thrive t hrive

I THRIVE

THRIVE

THRIVE

THRIVE

THRIVE

THRIVE

THRIVE

THRIVE

THRIVE **Thrive**

Inrive

Thrive

Thrive

Thrive

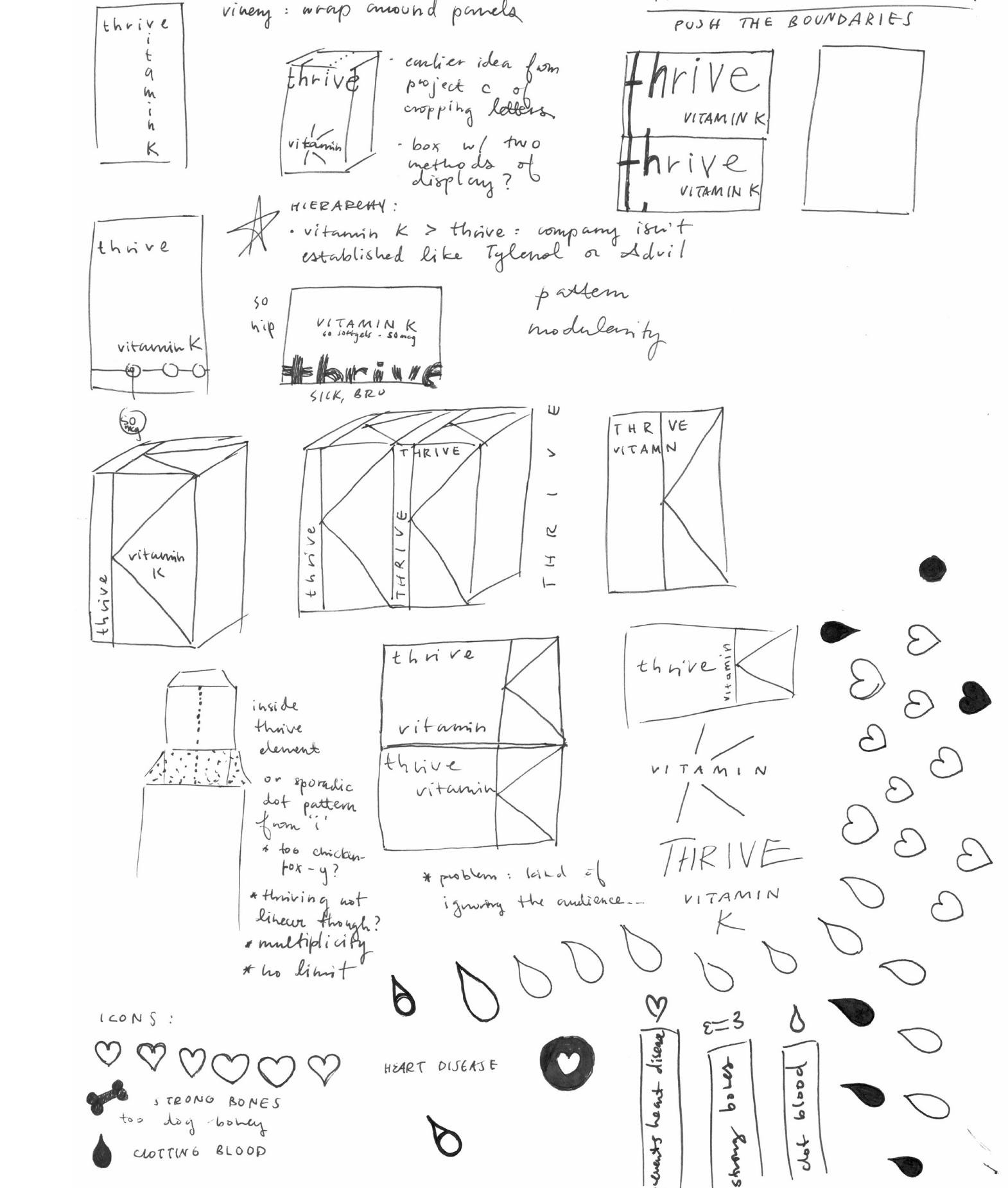
Thrive

Thrive

Thrive

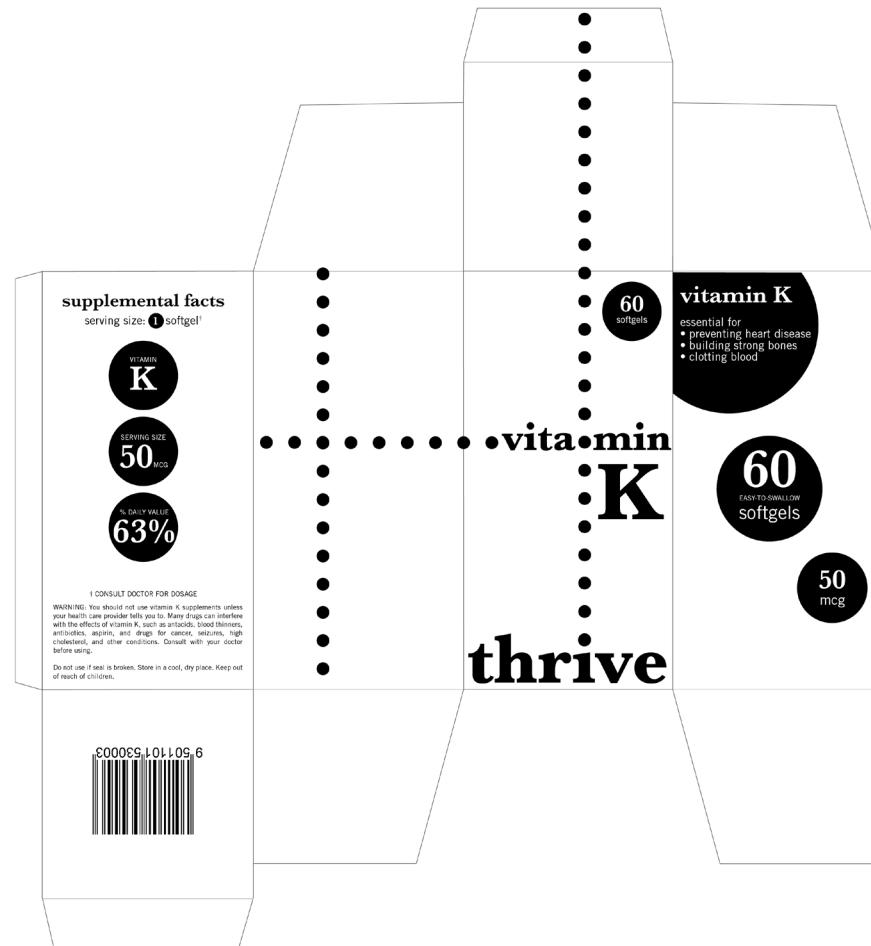
Thrive

Thrive **Thrive**



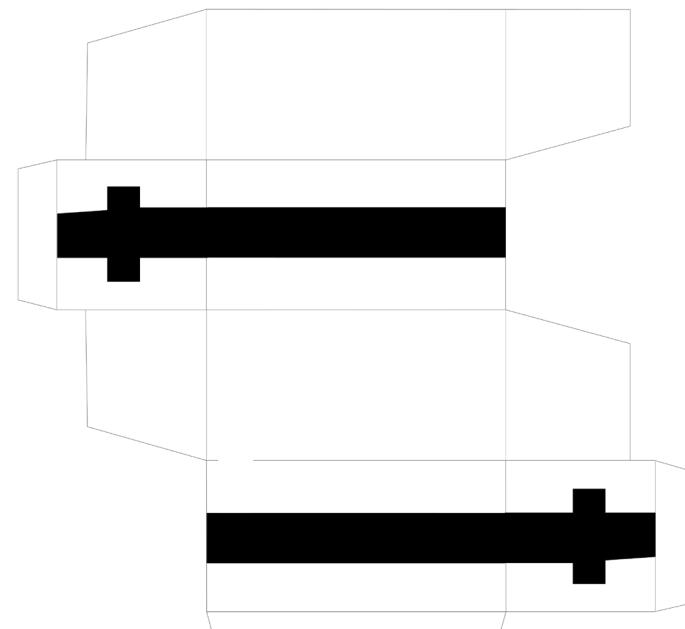
Typeface study
Ended up being one of the less explicitly rationalized decisions and more of just choosing what felt right/fit better

Wrapping the dynamic K



*Upward growth of a dot
Has an inside polka-dot pattern
Reminds me of chicken pox*

I chose to go with this version since it has the best instance of cross-panel action and a good sense of movement in the "thrive" panels. It has issues with hierarchy and the competing and stylistically disconnected black panel.



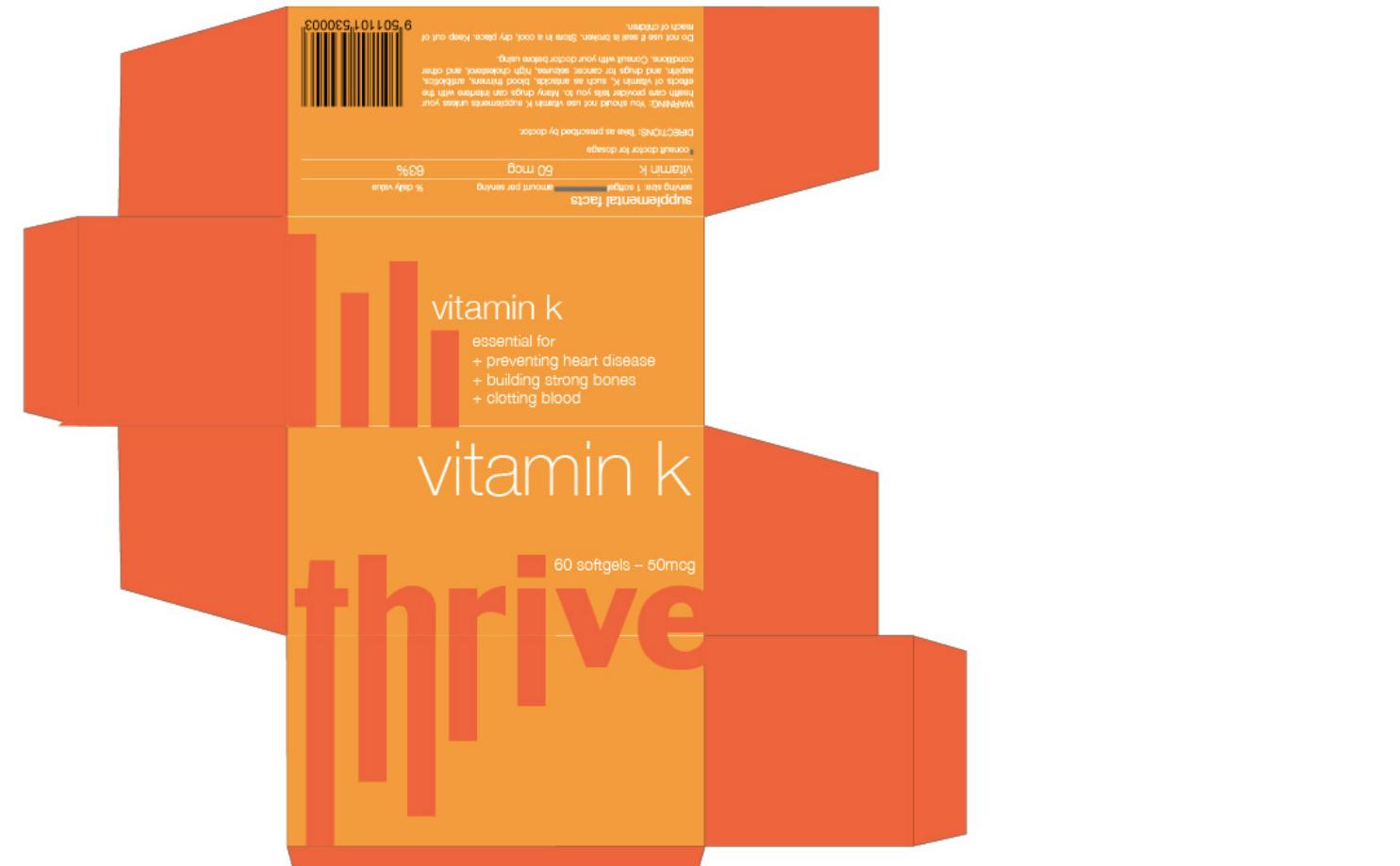
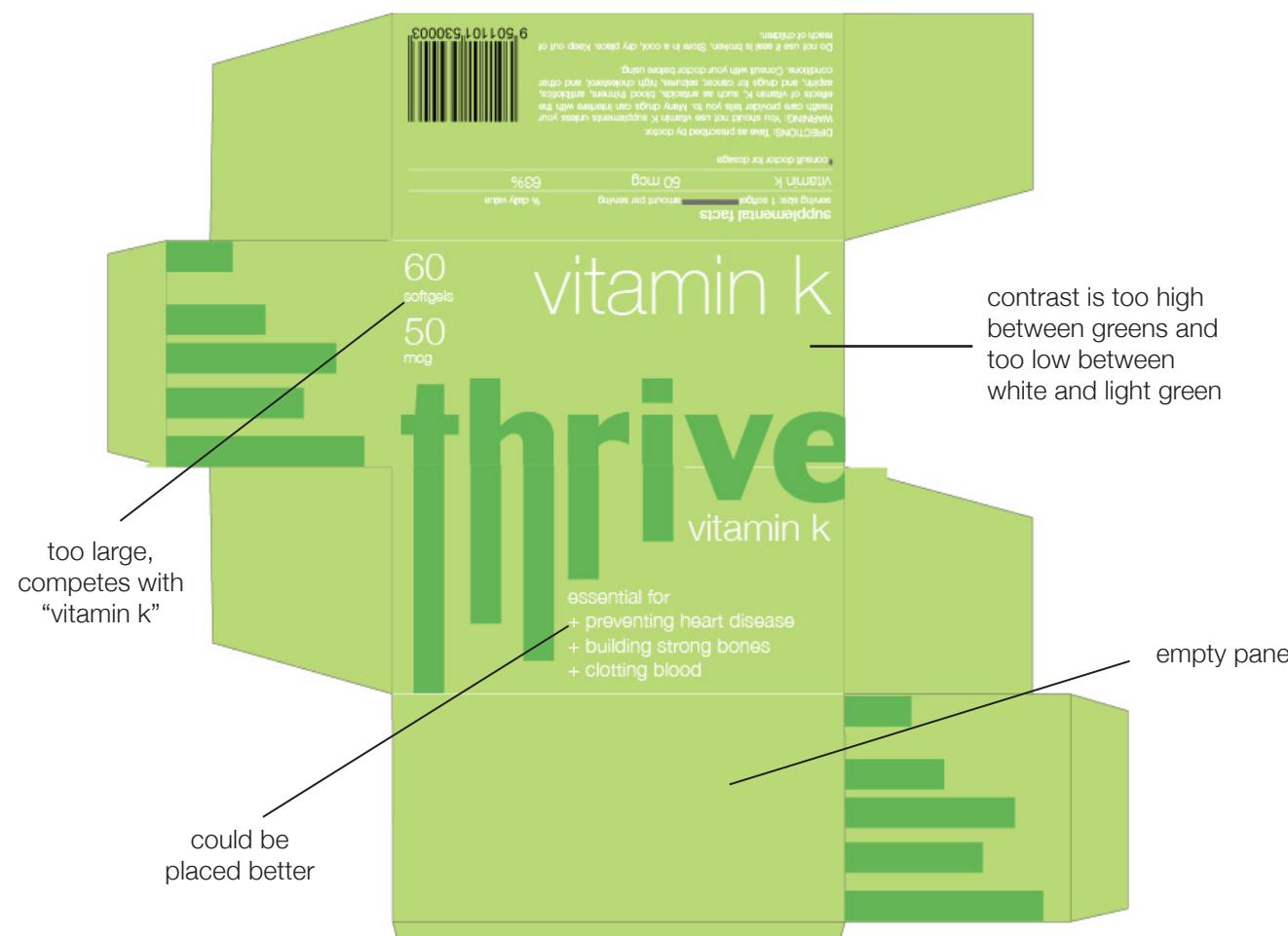
inside

Mockup trio 2: color

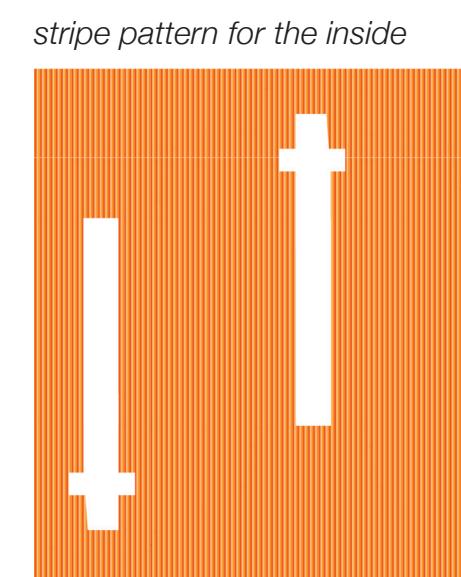
In this set we were allowed to use two hues and their shades and tints. I considered hierarchy more and began to establish a greater sense of multiplicity and pattern with the “thrive” off-shoots.

The orange versions worked better visually since the contrast levels allowed the white “vitamin k” to take priority in hierarchy. Conceptually, they didn’t fit with the idea of “thrive” as well as green; it also doesn’t help that orange is practically synonymous with vitamin C.

I learned that along with scale, color, placement, and orientation also affect hierarchy.



Playing with orientation one last time
Reconsidering supplemental facts format

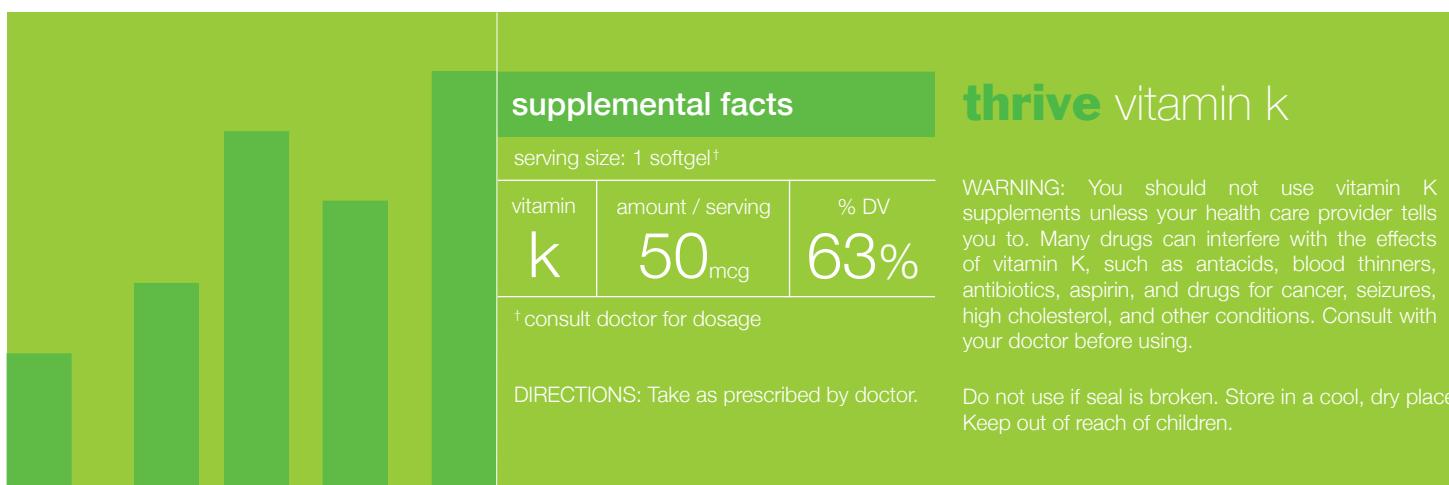
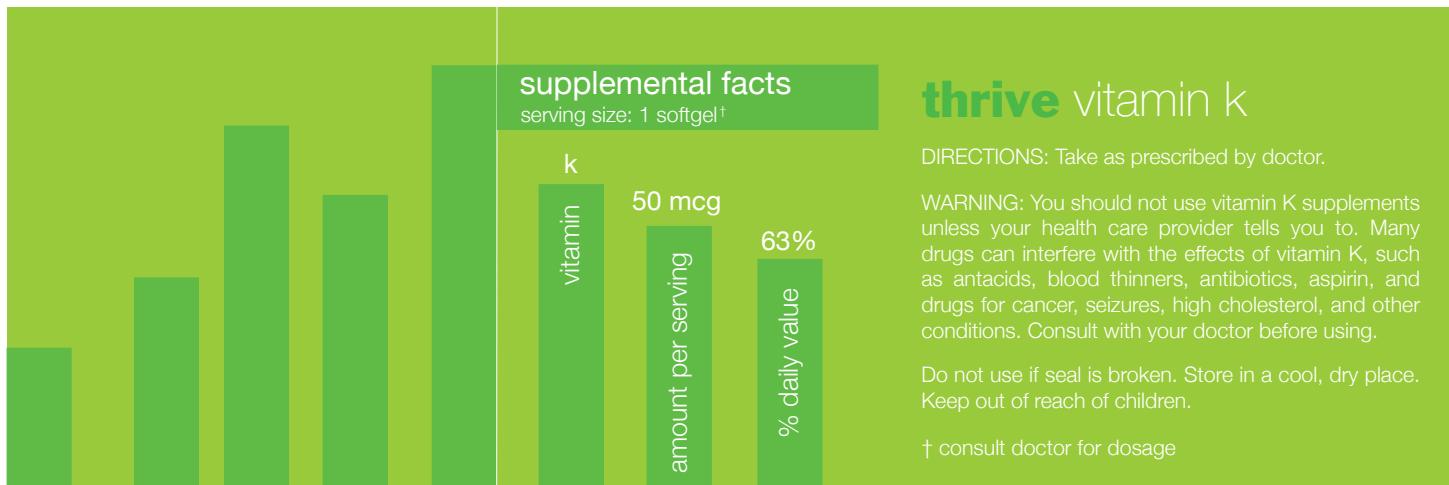
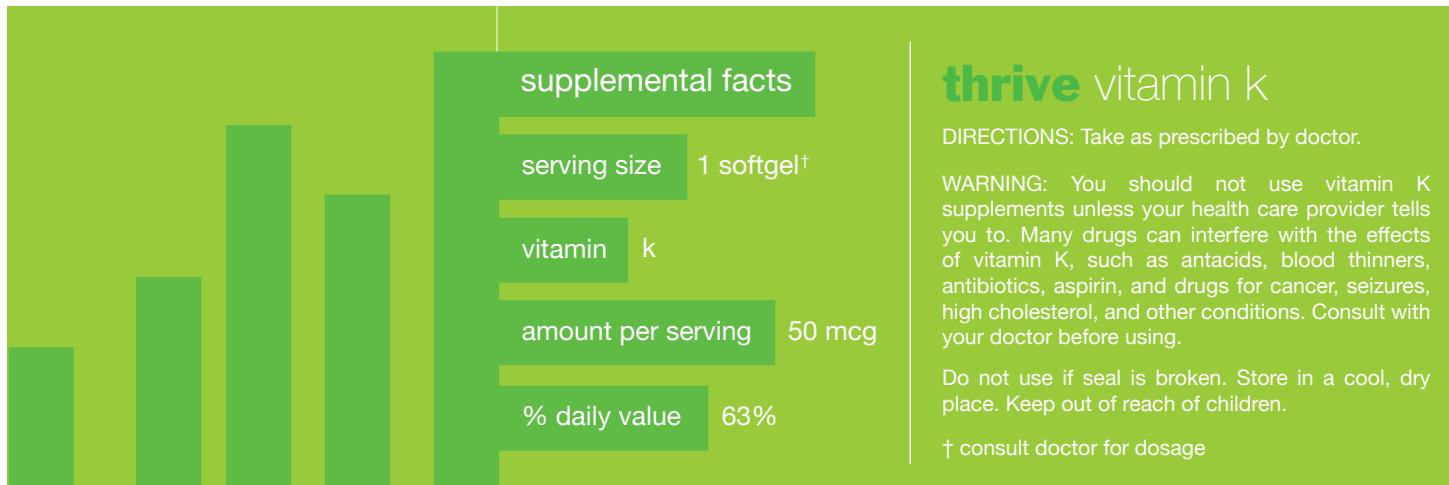




Penultimate draft: iterations, test prints

In this draft I focused on individual panels and made color studies to optimize hierarchy and to test how the temperamental machinery that is printers would output the color. In the color study panels, I also messed with the placement, size, and color of the softgel information.

I made icons to represent the benefits and functions of vitamin K, but they were stylistically incongruent with the packaging as a whole and also weren't the greatest icons (Dog bones? Water droplets?). I removed them in the final draft.



For the supplemental facts panel, I worked to bring in the line elements and have the panel interact with one of the side panels. After going through critiques, it was brought to my attention that the first three iterations resembled bar graphs (that didn't correspond to the information) while the last iteration still echoed the notion of vertical and horizontal lines. These panels were also crowded with the directions and warnings that for some reason I had still not moved to the empty panel.





Final draft

Finally I pay more attention to the bottom of the box. It ends up being a very important element to grounding the design; it's where the lines sprout from and begin to wrap around the box. The lines start to really come together and also form a secondary level of implied lines and grids.

The supplemental facts panel still needs some work. The three lines on the right mostly function as space fillers, and they interrupt the movement of horizontal lines. Their placement on the "directions" banner also creates an imbalance and sort of forms a precarious tree branch.

