

KARELIA UNIVERSITY OF APPLIED SCIENCES

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CREATING VISUAL IDENTITY: K-CITYMARKET JÄRVENPÄÄ'S NEW FOOD BRAND

Thesis

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## THESIS

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Title

Creating visual identity: K-citymarket Järvenpää's new food brand

Abstract

This research aims to study brand identity and food packaging. The objective of this study is to create a solid visual identity and packaging design for a new food brand of K-citymarket, Järvenpää, Finland. This research is a part of a project assigned during my internship at Pentagon Design.

To achieve the research objectives, I studied previous literature and research on the definitions of brand and why it is important to build a brand image. Furthermore, I conducted research on psychology-based brand building, a design approach that suits best for this project according to the client's needs.

In this research, besides the theories of building a brand based on psychology that have been applied during the design process, it is also important to understand the actual working process by Discover – Define – Design- Deliver from Pentagon Design and how to apply it during the entire project. The outcome of the work is an authentic yet flexible brand identity fundamental, which will, in the future, have an umbrella effect that links all kinds of food together with an identical heart-shaped logo.

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# 1 INTRODUCTION

This chapter begins with presenting the objective of the research, both from the company's perspective and the author's perspective, along with the purpose and outcome of the design work. Furthermore, the case company's background information and the author's motivation throughout the project are provided. Lastly, a short brief of the thesis structure is given.

## 1.1 Research objectives and outcomes

### *From the company's perspective*

As an idea of food made with love, the brand evolutionary process was first started with a heart-shaped concept that had the straightforward message to customers. By conducting a market survey of how the heart-shaped logo designs have been perceived, the concept leads to a bold typeface that goes along with enduring value and memorable appearance. Not only the heart-shaped logo, but also the brand's name is carefully taken into consideration.

The package of the bread will be firstly examined on the market as an experiment. However, the brand visual elements will be used with the umbrella-effect, which links all kinds of food together under an identical logo in the future. Depending on how successful the brand becomes, the company will apply the visual identity to other kinds of food in the grocery store.

### *From the author's perspective*

The idea of conducting a research about visual identity and food packaging originated from a project that I have been assigned during my career at Pentagon Design. The main objective of this study is to create a solid visual identity and packaging design for a new food brand of K-citymarket Järvenpää, Finland. The brand is to be illuminated positively to indicate that the food is made with love and passion.

In this study, I focus on branding and food packaging and particularly demonstrate the process of creating an entire visual identity out of the combination of these two categories. During the research process, brand creation methodology, which is based on the psychological perspective, is used. Nevertheless, the psychological theory will not be

deeply analyzed. The implementation process will be described in order to define how designers should use psychological theory to easily support the design process.

The outcome of the work is an authentic yet flexible brand identity fundamental, which will, in the future, have an umbrella effect that links all kinds of food together with an identical heart-shaped logo. In addition, the design guide and visual identity including logotype, typeface, brand trademark, pattern, color palettes, food packaging and store decoration are also provided. Lastly, based on the identity guideline, a clear track of how to use the umbrella effect and how to further expand is given.

In order to achieve the research objective and reach the final outcome, there are different aspects of literature that I will use. First of all, the concept of brand needs to be profoundly understood. Secondly, a particular brand building – psychology-based brand building, is carefully investigated because of the nature of the project – creating food with love and passion. Moreover, design in branding is another important aspect because it contributes to the theoretical background by supporting the actual design process. Lastly, brand identity ideals will be studied with a particular framework that I will utilize in the future analysis.

## **1.2 Case companies**

This research is originated from my work experience as a graphic designer at Pentagon Design, Helsinki. The Sinulle project is in the collaboration between Pentagon Design and K-citymarket Järvenpää that I was lucky enough to get involved in. Therefore, in this section, the fundamental information of the case companies is mentioned, including Kesko (the mother company of K-citymarket Järvenpää), K-citymarket Järvenpää (the official case company), and Pentagon Design (the company that gets involved in the project).

- **Kesko**

Kesko is one of the biggest trading companies in Finland that operates in the grocery trade, building trade, technical trade, and card trade. By having more than 1,500 stores in chain enterprises all over Finland, Sweden, Norway, Estonia, Latvia, Lithuania, Poland, Russia and Belarus, Kesko is recorded as the third leading retailer in Northern Europe and recruited around 45,000 employees.

In this research, the food trade sector of Kesko is taken as the case company, more specifically the case of the K-food chain. K-food stores provide not only affordable but also high-quality range of food, which aims to be supplied in the most qualified grocery shops in Finland. In fact, there are approximately 900 K-food retailers to serve custom-

ers. With the target of becoming the biggest and most highly-qualified grocery shops in Finland, K-food has recorded having roughly 900,000 customers visit and purchase with high satisfaction of excellent quality, affordable prices, ease of shopping and responsive services. (Kesko 2016.)

- **K-City Market Järvenpää**

The K-Food chain possesses several types of grocery business with different purposes, which is divided into: K-citymarkets, K-supermarket and K-Market. K-citymarket are considered as the most modern and widespread hypermarkets inside Finland. Additionally, they are also best known for their high quality and diverse offers with affordable prices. Every local K-citymarket retailer manages their own store and it is their responsibility to build the own product ranges along with Kesko's mandatory brands and local brands. In this research, Sinulle product lines belonged to K-citymarket Järvenpää's special selection, but not to Kesko's mandatory brands. (Kesko 2016.)

- **Pentagon Design**

Pentagon Design was founded in 1996 in Helsinki by Sauli Suomela and Arni Aromaa. The company focuses on full design services, including products, packaging, spaces & interiors, services and brand experiences. The company trusts in clarity, quality and innovativeness. Pentagon Design's motto is reinventing everyday design. Sinulle is also one of my first projects during my career at Pentagon. (Pentagon Design 2016.)

### **1.3 Motivation**

At Adobe Creative Connection, Tony Harmer, a senior Solutions Consultant for design products at Adobe UK, discusses four key stats on the importance of design for business. He states that the role of design in today's world is undeniable and the concept is perceived even beyond the beauty. Harmer believes whether design is applied to a brand or a product, it is about the visual concepts or graphical outputs appear. (Harmer 2015.) The perspectives and opportunities about how design connects with an actual brand might differ from each person's point of view. However, the understanding of how important design is for a brand and how it becomes a key element to obtain customers' attention and encourage them to keep choosing a brand is not yet primarily studied. My motivation for this research is originated from that curiosity of the connection between designing and building a brand. (Harmer 2015.) In other words, as a graphic designer, my job is about not only designing but also comprehending clearly why and how design strengthens a brand, in the sense that customers can engage with the brand through design.

From the theoretical perspective, especially when it comes to the K-citymarket, which is about designing a mass product, I have to understand that the product is designed with the target of everyday uses and all types of customers. Based on my own working experiences at Pentagon Design, one of the leading Nordic design agencies, I have gradually learned that a nicely designed package is not the only thing that customers are looking for. This is one of the factors that encourage me to explore more the psychology-based brand building and the brand identity ideals methodology.

From the practical perspective, analyzing customers' point of view is one of the core phases in this research. In addition, creating a solid and a good design is no less important. In other words this is the main outcome of the research. All the knowledge and experience I got throughout this project gave me the confidence to choose this project as my thesis topic. Apart from the theories I have perceived, I aim to observe the most important actual designing skills and tools by working directly with customer in the food packaging industry.

#### **1.4 Thesis structure**

This thesis research is divided into five chapters. Chapter 2 provides a detailed discussion of the theoretical framework. In that chapter, definitions of brand and psychology-based brand building are given, following by design in branding, brand identity ideals, and effective packaging. The design process is described in Chapter 3 with three different steps: discover, define, and design. In Chapter 4, the branding of Sinulle is given in detail as the delivery stage, including logo and typography, pattern and color palettes, label and bread packaging, point of sale design, and possible packaging suggestions. This paper will be finished by Chapter 5, the conclusion. Feedback from customers and research-learning outcomes will be discussed.

## **2 THEORETICAL FRAMEWORK**

To begin with, definitions of brand will be studied, along with psychology-based brand building. Afterwards, design in branding, brand identity ideals as well as the effective packaging ideals will be discussed.

### **2.1 Definitions of Brand**

Wheeler (2006, 4) perceives brand as “the promise, the big idea, and the expectations” that shape a customer’s thought about a certain object. It is customer’s choice to trust a particular brand, depending how positive of an image the brand gives to customer.

Nevertheless, how customer comprehends a brand does not completely depend on the true value of the brand. It is also based on the mindset, as Landor (as cited by Wheeler 2006, 4) well says: “Products are created in the factory; brands are created in the mind”.

On the other hand, Healey (2008, 6) briefly describes brand in a broader picture. A brand can be anything, from being a particular product, personal images, or a whole organization. There is no specific agreement between brand and people who are using it. However, brand is an “unwritten” contract that effectively shows the commitment of the brand to its consumers. (Healey 2008, 6.)

From another perspective, brand is not simply a logo or a product and service. Brand is what it makes and what it sells. (Marie-Claude 2013, 25.) For what it makes, it is about how visually it appears, in terms of logo or package. On the other hand, that what it sells stand for the actual product or service, with regard to the quality. Therefore, to identify a brand, it is based on the name and the product or service itself. Both the name and actual product altogether build a brand image in the consumer’s mind. In other words, the success of a brand depends on how it impress to customers. People are not assured of remembering the product or service when looking at the logo. In the other way around, people might recall the actual product but do not remember its logo and package.

To summarize, the three authors just mentioned have their own opinions towards brand and how to build a brand. There is nothing either right or wrong. However, from my designing perspective, brand is more about how visually a product or service is seen. The better the image is shaped, the easier customers recall it. Nevertheless, the quality of the product is absolutely prioritized, as it is one of the most important features to contribute to the success of a brand.

## **2.2 Psychology-based brand building**

Undeniably, a brand and its image influence customers’ choices in their final decision-making. However, how to build a brand that precisely delivers the message that a product/service is designed for and at the same time meets customers’ expectations is never easy. Therefore, before the actual designing process, it is essential for designers to research and imagine a product/service as a person to understand its personalities. Only by understanding the personalities of that brand will designers be able to create a genuine brand. In the other words, psychology-based brand building is an appropriate and straightforward approach to develop a sustainable relationship between a brand



and customers. This sub-chapter is divided into two different aspects of psychology-based brand building: personality and relationship of brand, and brand influences on customer choices.

***Relationship between brand and its customers is a two-way communication: how brand portrays the image that the person tries to build for him/herself***

Chernatony & McDonald (2003, 141) emphasize that in order to expand the brand personalities for a better relationship between customers and the brand, customer's desirability must be carefully considered and appreciated as a foundation. In our society, people naturally build relationships between each other based on attitudes and behaviors. Customers communicate and develop feelings with a specific brand in the same way they do on a daily basis. In particular, as Blackston (as cited by Chernatony & McDonald 2003, 141) argues, the natural relationship between customers and brand can be specified as a bilateral relationship. It leads to the fact that brand research can be based on how customers notice and respond to the brand and vice versa. However, it is not simply based on customer's perception of the brand. This theory consequently conveys a bigger picture by showing two-way communication between the brand and its customers. There are two stages of attitude in a customer's mind that brand builders should determine how customers acknowledge a brand in particular:

- How consumers think about a brand;
- How consumers think about what a brand thinks of them.

Based on this methodology, marketers as well as designers are able to investigate the strengths to boost and the weakness to improve in the relationship between customers and brand. There are several recommended contributions that marketers and designers should know for a better brand relationship, for example Love & Passion, Self-concept connection, Interdependence, Commitment, Intimacy, Partner quality and Nostalgic attachment.

***Customers choose brand because the brand fits their personality and helps them to connect to the society/community***

A brand presents itself as a person in our society through physical elements. By relying on brands, people help themselves to find sympathy and interface between different groups of people. Customers choose a particular brand not only because of its functions and usability but also because of the fact that it represents something about themselves to their peer community. Customers pay attention to choose a brand as carefully as they choose friends. Brands, which are fulfilled with the contributions men-

tioned above and provide matching images with customers, will likely be bought. (Chernatony & McDonald 2003, 141.)

This research builds a foundation for the design process of my research. It clearly analyzes the way a brand should interact with its customers. In addition, the fundamentals on customer's mind are profoundly understood, which is related to how I should narrow down the target groups of customers and manage the design elements in order to adapt the target customers' needs and expectations.

### **2.3 Design in branding**

Understanding the importance of a brand and the psychology behind each brand is very crucial. Nevertheless, the actual design process is no less important. In other words, the technical aspect of building a brand is one step closer to the final output – an actually successful brand.

Healey (2008, 22) discusses design in branding by stating that design is the process of adding an ornamental form with the intention to do something. Design in branding starts with the actual product, followed by packaging and labeling. Advertising and marketing will be developed afterwards with different fundamentals such as websites, brochures, corporate identity and other practicalities that support the brand to become stronger. It is important to also notice that the main element of branding is to be perceived by touch and see, which are our strongest senses. Smell, sound and taste can be also modified. However it will be less effective to be compared.

Healey also addresses the important role of designers in the process of developing a brand. Designers have to understand how customers interact in their environment. Moreover, designers can be considered as professional problem-solvers, who can give solutions to a brand's ailments. We can now realize that creating brand identities that are sincere and enduring is the designer's main responsibility. (Healey 2008, 22.)

### **2.4 Brand Identity ideals**

Wheeler (2009, 30) considers that there are several brand ideals that are important to the design process regardless of the size of a brand, a company or any type of business. It plays an essential role whether bringing the brand identity to an entrepreneurial enterprise, renewing a brand, producing a new product or service, or retail occupancy. Brand identity ideals include Vision, Meaning, Authenticity, Differentiation, Durability, Coherence, Flexibility, Commitment and Value. Figure 1 illustrates the brand identity ideal.



Figure 1. Brand identity ideals (Source: created by Wheeler 2009, 31).

To begin with, *vision* is the start of creating a brand identity. A leader who can be able to show others to see the future in different perspectives, creates a very successful brand. In addition, every brand has its own *meaning* and stands for something, no matter if it is a big idea, a strategy, a set of values or a unique voice. This is the reason why every brand has symbols, which represent the brand's meaning and values. Symbols become the strongest and fastest way of communication between a brand and customers. Georgetown University Identity Standards Manual (as cited by Wheeler 2006, 34) states, "Symbols engage intelligence, imagination, emotion, in a way that no other learning does." Powerful symbols help people to understand what brands stand for.

Furthermore, authenticity plays an important role in building a successful brand identity. "Know yourself" as stated by Wheeler (2009, 36) is the basis for creating authenticity of

a brand. While keeping authenticity, one also needs to differentiate from others. It is about expressing the difference in a way that makes customers easy to comprehend.

Making a brand authentic and different is difficult. Yet, making it durable and timeless is even more challenging. To make the brand long lasting requires making a commitment between the brand and its customers. “Trademarks, by definition, must last well beyond the fashion of movement” (Chermayeff & Geismar as cited by Wheeler 2009, 40). Additionally, the brand and customers must have the same voice. People should feel familiar using the product/service, and it can truly express people’s personality.

Finally, although authenticity, durability or difference together creates brand identity ideals, everything is uncertain. Therefore, being ready for the future and welcoming all unwelcomed matters that cross one’s path is always required. In other words, the brand identity system must always be kept updated and ready for changes if required.

This research was partly conducted by drawing from relevant literature sources as explained in the chapter above. The whole theoretical framework of a brand, building a brand, and design was created to support my actual design of the bread package at K-citymarket Järvenpää, Finland.

Besides the quality of a product/service, building a brand through its identity and packaging play a crucial role in connecting the brand and its customers since brand is regarded as “the promise, the big idea, and the expectations” that form customer’s thought about that particular product/service (Wheeler 2009, 4). Therefore, different definitions of brand as studied in the previous chapter help to emphasize the importance of a brand. It is not only about visualizing the brand in the market but also connecting the brand with its customers.

Psychology-based brand building is the focus of this research as the goal of re-branding the bread package of K-citymarket Järvenpää, Finland is to emphasize that the bread is made with love and passion. Therefore, before the actual design of the package, psychology-based brand building is chosen as the design approach in order to understand the relationship between the bread and its buyers.

The analysis of design in branding and brand identity ideals aims to study the technical aspect of building a brand. After understanding of the importance of brand and psychology-based brand building, the actual design is made. The framework of brand identity ideals is a concrete foundation that I will refer to during the analysis of the newly designed package of the bread line at K-citymarket Järvenpää

## 2.5 Effective Packaging

Packaging has become one of the most effective weapons for generating sales that was built directly based on the relationship between customers and the brand at the point of purchase. Asher (2010, 108) believes that investing in packaging can bring enormous profits in return. Besides indicating how efficient packaging can be, Asher also gives a clear instruction of how to develop powerful packaging and what are the key criteria for making it succeed. According to Asher, the fundamental elements for potent packaging are visibility, engagement, and communication.

### ***Visibility: Unseen is unsold.***

Visibility means that an unseen product equals an unsold one. The main reason that makes a product stay unsold is because customers at the point of sales could not recognize it. The package needs to be identifiable itself based on certain standards that create well contrast against the busy surrounding. Asher believes that packaging can be remembered by shape, colors and graphic elements.

### ***Engagement: Seeing is believing, feeling is convincing.***

Obviously, visual elements can affect customers' decisions, but visibility alone does not promise turnover. If a package succeeds in catching customers' attention, it also has to be able to make him/her willing to spend more time to glance at the details. Asher demonstrates that using the visual elements of the product itself is the most effective direction. "No one needs to be told how delicious a slice of cake will be if it looks rich, moist and flavorful," (Asher 2010, 108). He considers that no word is powerful enough to convince someone that a piece of cake is tasty, but to see it in reality. Shortly, by being appealing to customers, the packages can build positive engagement with customers afterwards.

### ***Communication: An attention-getting announcement.***

Every package should always present a message itself; otherwise, customers will either misunderstand the brand or struggle to choose the correct one. A functional message can be a flavor description or a new product announcement, which are critical to the purchasing process. Asher also reminds that a package being different among the other products is not enough but also clearly being identified within the brand family are also important. Indeed, putting the message on the top of the package or making it huge does not mean it will have a good outcome. It is essential to understand perspicuously which messages communicate best with customers. That will, as a consequence, be the one that are emphasized. (Asher 2010, 108).

### 3 WORKING PROCESS

This chapter begins with the first step of working process: Discover, where analyzing and identification design are illustrated. Afterwards, the second step, Define, is demonstrated with the theory-based Sinulle's personalities. In the end, there will be a description of the final step, Deliver, with three different design concepts.

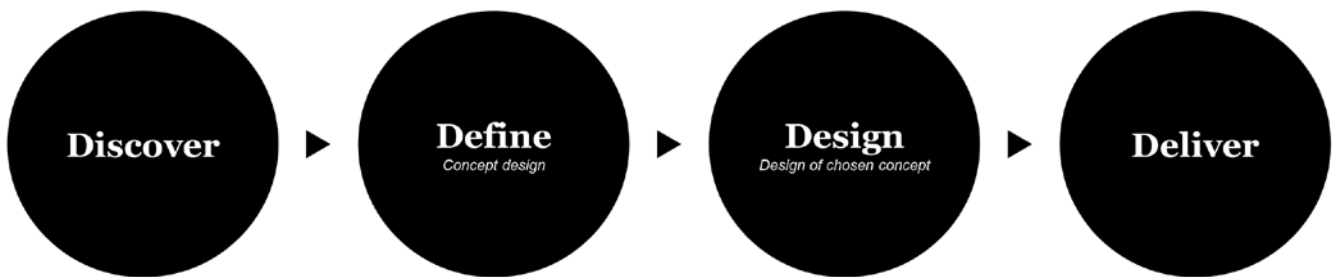


Figure 2. Working process (created by Pentagon Design 2013)

#### 3.1 Discover

This sub-chapter emphasizes the discover process which consists of the analysis and identification phase.

- **Analyzing:** Design challenge and scope based on Strength & Weakness
- **Identification:** Emerging needs of design in packaging



## Analyzing



Figure 3. 1936 Identity & Package Design Concept (created by Pentagon Design 2013).

The 1936 Product line was designed by Pentagon Design for K- K-citymarket Järvenpää in 2013. In order to make a step further to the identification phase for a new product, it is essential to understand the strength and weakness of the previous design. It was not successful in boosting the sales during its trial launch in 2013 and 2014.

The strength of 1936 Products is about the visual elements, which are appealing yet simple stripe patterns, combining cheerful and bright color palettes. The overall package line has a classic style of typography, goes along with strong and bold subtitles that create an optimistic voice.

According to the theory of effective packaging by Asher, visibility alone will not guarantee the purchasing power. Obviously, the weakness of 1936 Products is the way they



communicate with customers. The owner of K-citymarket Järvenpää believes that the main reason customers did not choose the product is because the message of the product was not coherent. On the design brief, the meaning of 1936 is the owner's grandparent's year of birth. In fact, customers did not get familiar with the product's name and brand image overall.

**Strength & Weakness: 1936 Product has succeeded in visibility but not brand communication.**



Figure 4. 1936 Identity & Package Design Concept (created by Pentagon Design 2013).



## Identification

This phase is about identification the emerging needs in packaging design, which is focused on the core graphic elements that do matter to the brand identity in general and in the Sinulle brand in particular. There are five design communication methods in this study, respectively: Layout based, Typography based, Pattern based, Image based, Color palettes based. All of the design coding systems mentioned above can equally play a vital role in brand recognition and create powerful and memorable brand expressions.

### 1. LAYOUT BASED CODING



Figure 5. Layout based coding (IMAGE SOURCES).

With every design, in order to create a strong composition, there should be a genuine layout structure that can strengthen the overall visual appearance of a particular design. Both general graphic design and good layout can be vital elements when it comes to packaging. As it can be seen in Figure 5, every package identity is based on a unique and solid layout, which can be called the brand's layout. Layout based coding becomes one of the fundamental starting points before building design direction. This coding method is suitable for a product that is more informative and has more graphic elements than others.

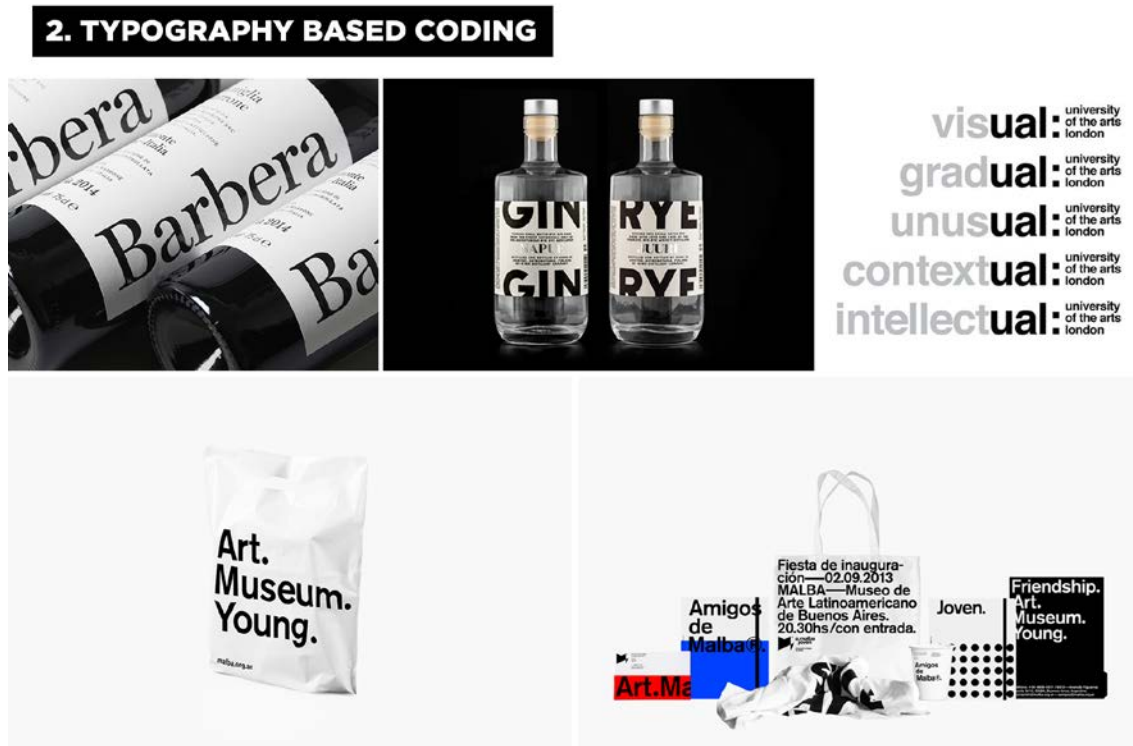


Figure 6. Typography based coding (IMAGE SOURCES).

Brand visual identity can be also recognized by typography; it is evident that the name of the product can be a strong element to be remembered about the brand. It relays straightforwardly to customers' minds regardless of genders or ages. The typography based coding is opened as widely as other coding methods. Typography style, size, shape or the way of combining different types of font do all matter to the packaging. In order to create a fresh brand, the designer can think of how to use the typography in different ways. As shown in Figure 6, the typography is not simply placed in a traditional position. A typography based design package should have the right type of font, which corresponds to the right customer target.

### 3.PATTERN BASED CODING

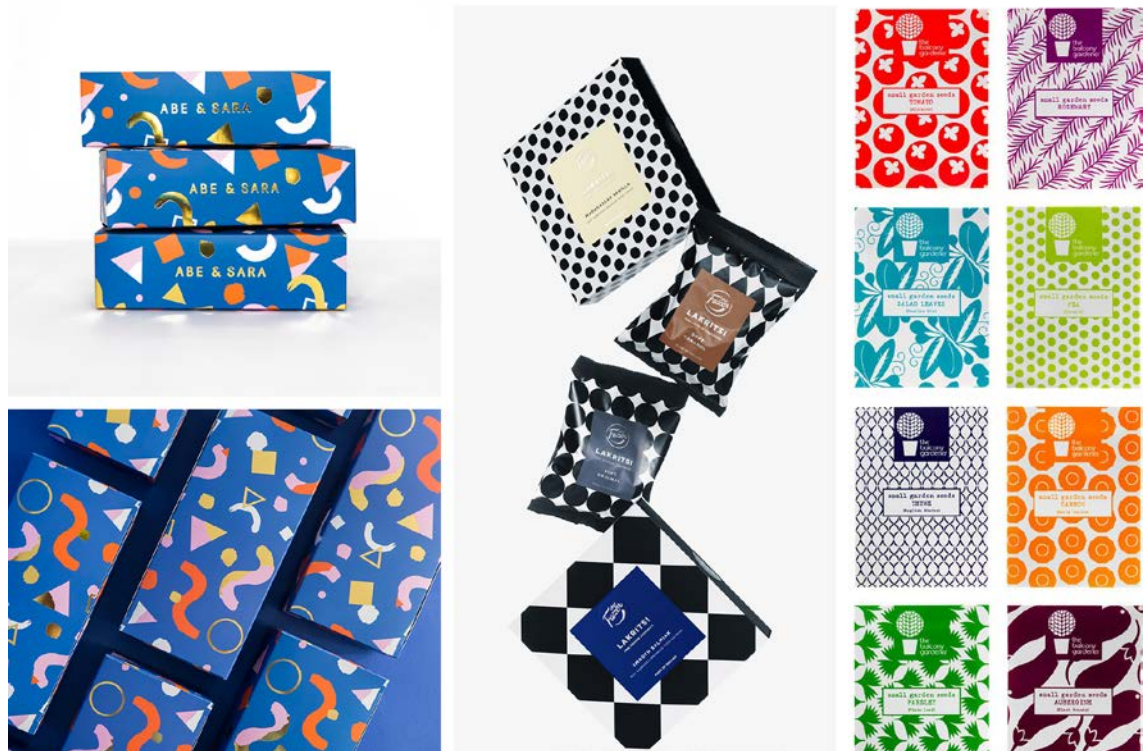


Figure 7. Pattern based coding (IMAGE SOURCES).

Pattern based coding is one of the most visible coding methods, which naturally covers most packaging surfaces. Customers can easily notice a packaging by its pattern. Moreover, it eventually comes before all kinds of design methods as noticing and unscrambling patterns belongs to one of human intelligences. People can pay attention to patterns that appear first in the shop before they take time and a look closer at a logo.

#### 4. IMAGE BASED CODING

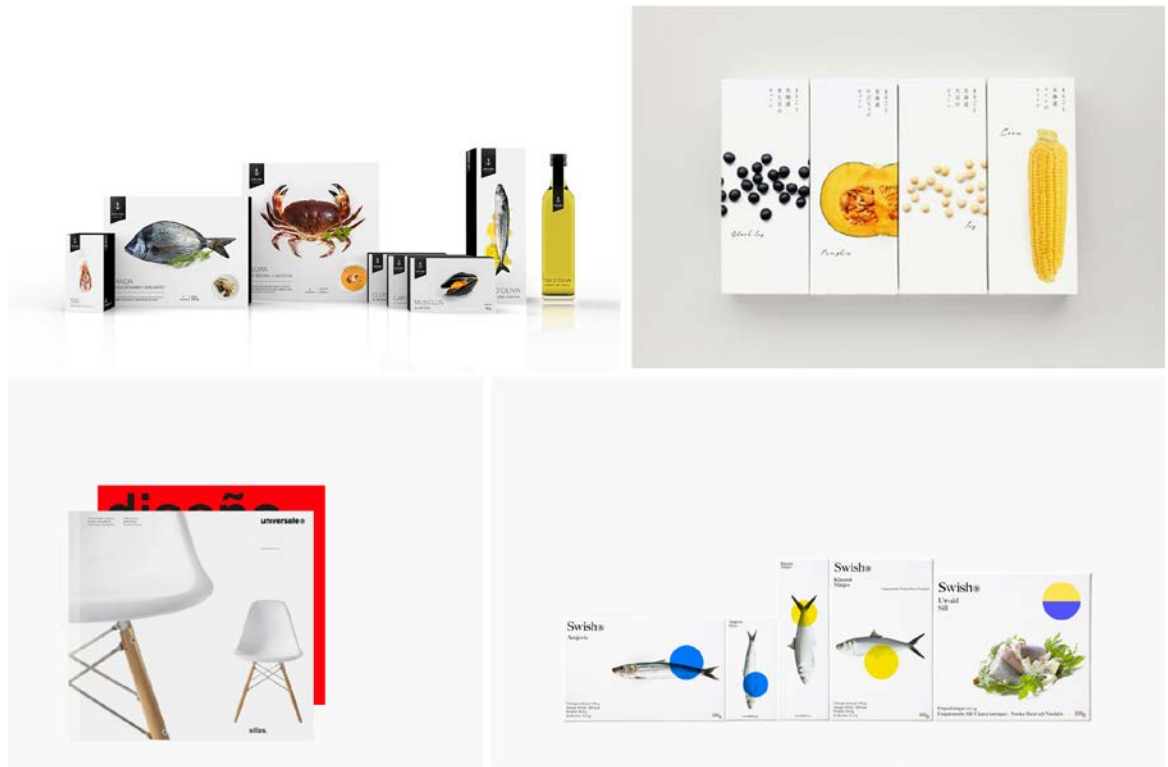


Figure 8. Image based coding (IMAGE SOURCES).

As previously mentioned, Asher believes that “seeing is believing, feeling is convincing.” This is one of the key elements to succeed in packaging. In this case, designing a package with image based coding goes directly to this target. An appealing image of the products in packages convinces customer to trust in the quality of the products. There are various ways of showing the product image, which can become the main identity for the brand as well. Generally, product photography can totally become the main elements in packaging and it is as effective as other coding methods.

## 5. COLOR BASED CODING

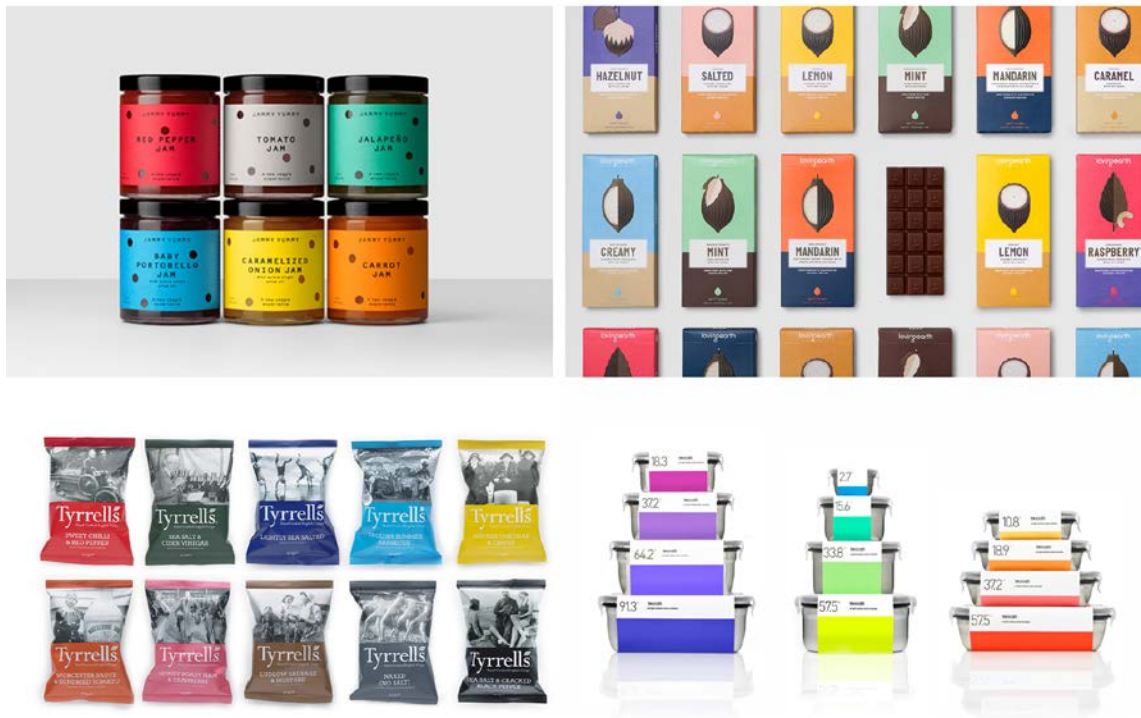


Figure 9. Color based coding (IMAGE SOURCES)

Color is crucial when it comes to graphic design, especially in branding and packaging. Colors are one of the most important key elements to catch the attention of customers at the point of sale. In order to attach to customers emotions, colors are often used in many different ways. It can be present in different palette combinations to prompt customers to have acknowledgment about brands and different packages. That is the reason why every brand has its own identity colors. Not only in general graphic design but also in packaging, colors become incredibly important to new packaging in order to stand out from other competitors. This color based coding is also a very effective and easy method to separate the product lines under the same brand.

After this analyzing and identification stage, it is important to note that Sinulle is a brand that needs to be able to communicate with customers at the point of sale in a short amount of time. Based on the brief, most of Sinulle packages have small surface. However, when it comes together in a large volume, it should be considered how it could interact with customers in the fastest way. As mentioned above, the pattern-based coding has the abilities of making people pay attention even before they take time and a closer look at a logo. That is the reason why the Sinulle's logo at certain



point will not be as crucial as pattern and colors. This leads to the conclusion that the design direction will be driven to the pattern based coding and color based coding.

### 3.2 Define

According to the background information of psychological based brand-building methodology and the discussion with K-citymarket Järvenpää's team, the map of Sinulle's brand has been created. It is an effective way to acknowledge how the brand will communicate with its customers before getting to the actual design process of creating the brand's visual identity.

<b>Lovable</b>		<b>Willing</b>		<b>Fresh</b>	
<b>Friendly</b>		<b>You &amp; Me</b>		<b>Homemade</b>	<b>Confidence</b>
<b>Trustworthy</b>	<b>Passionate</b>				
		<b>Faithful</b>		<b>Cheering</b>	

Figure 10. Sinulle personalities.

As Chernatony & McDonald (2003) mention in the theory of the relationship between customers and a brand, it is natural that the first impression can become the main reason why customers decide to purchase a product or not. In K-citymarket's case, with up to 900,000 customers in a day, a brand representing K-citymarket should be friendly. In fact, Sinulle should also be a person who is willing to talk and help everyone around. In addition, trustworthiness and passion are other important characteristics. A grocery

shop is apparently the place that customers visit on a daily basis, which means that a brand should have a positive motto with which it can be able to bring happiness and satisfaction to different groups of customers. Beside the characteristics such as friendliness, willingness, and trustworthy, the owner of K-citymarket Järvenpää believes that the Sinulle brand should also be able to send the message to its customers that the food is made with as much love as homemade food is.

To get better progress, based on Sinulle's personalities, the defining phase begins with building the brand relationship, which is presented by a visual mood board in order to easily understand the brand's feeling.

#### SINULLE'S PERSONALITIES & BRAND RELATIONSHIP

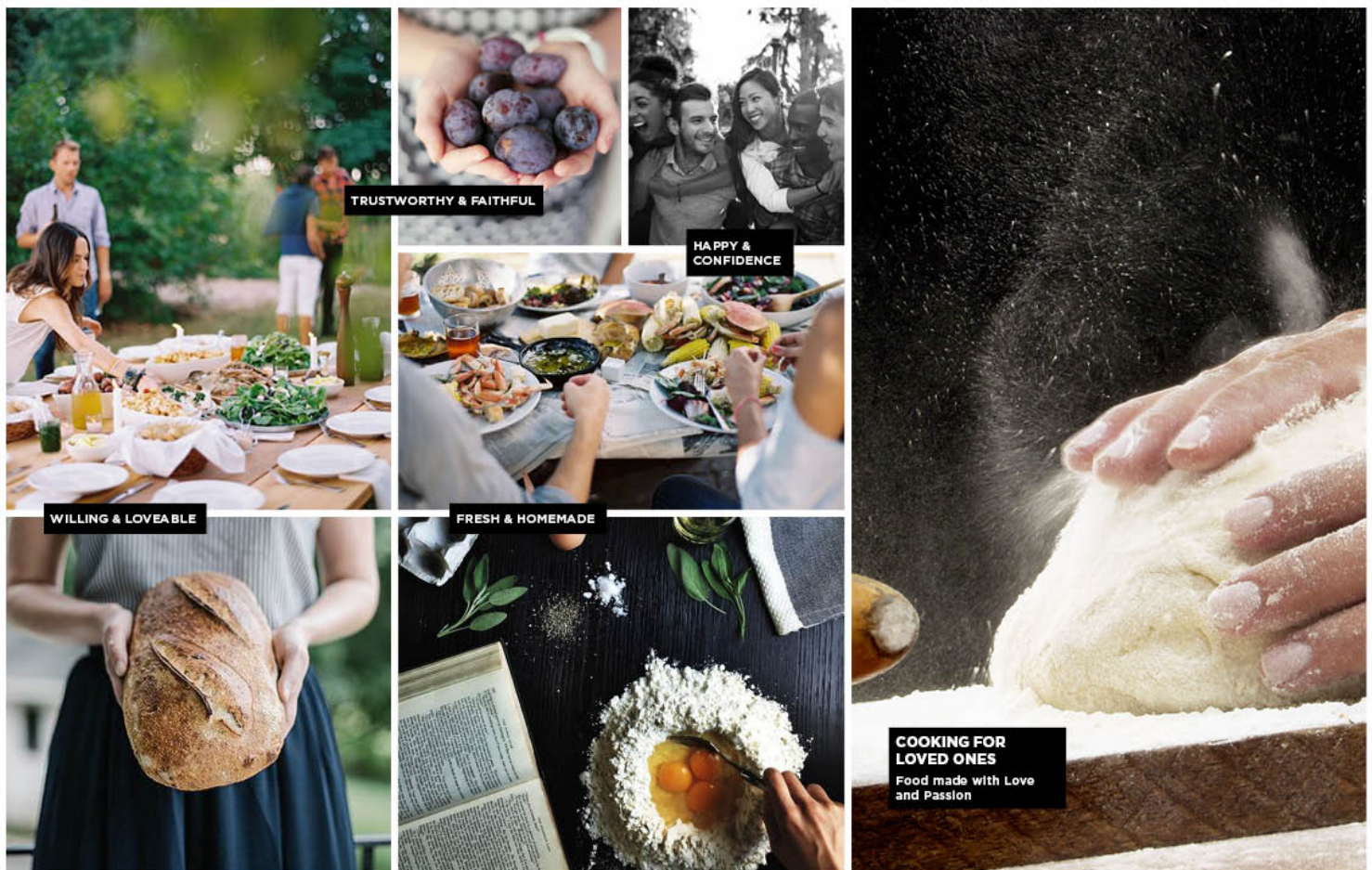


Figure 11. Sinulle personalities & brand relationship moodboard.

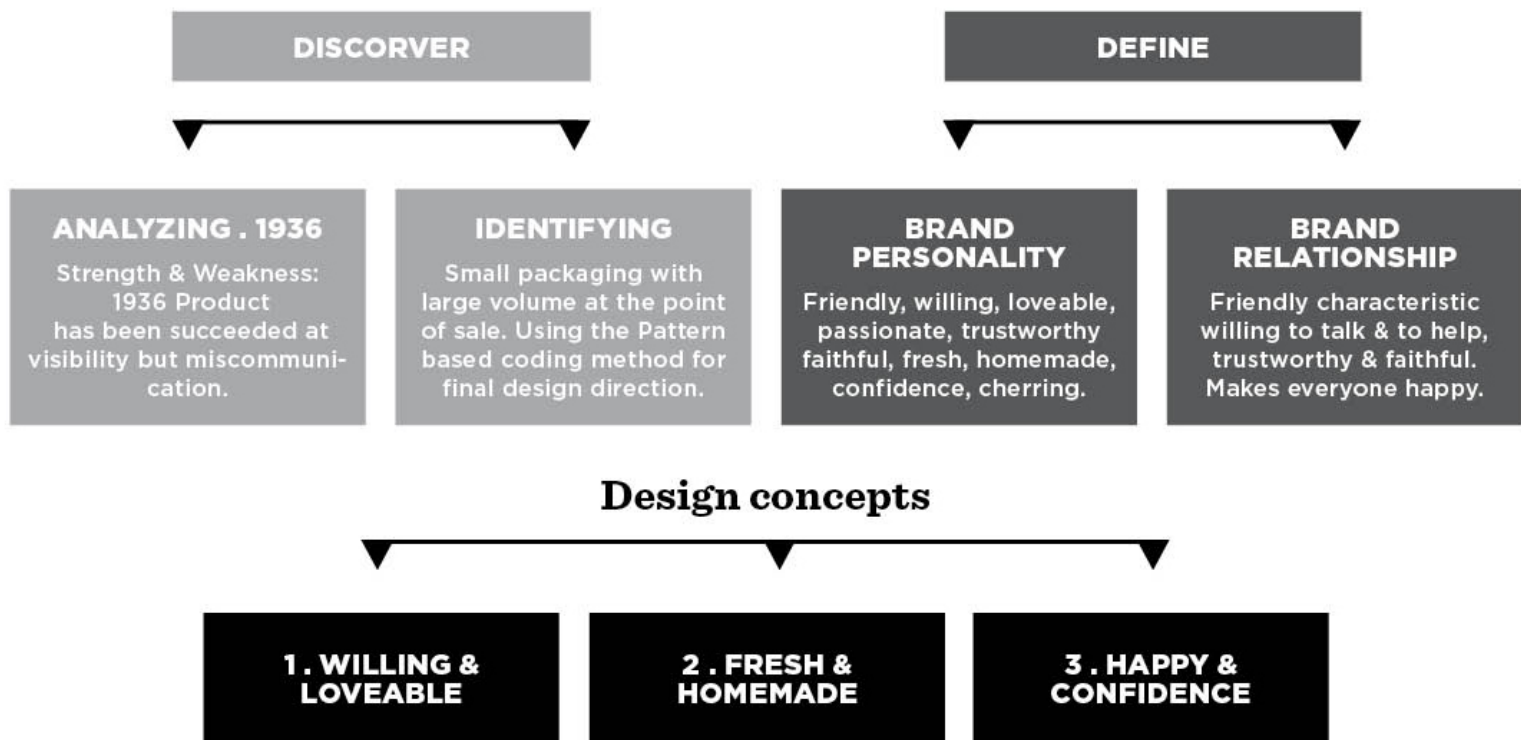


Figure 12. Sinulle discover and define stage result



### 3.3 Design

In this sub chapter, the design progress will be explained in detail. As can be seen from Figure 12, there are three design directions which are presented for K-City Market. The first concept is more about the willing and loveable characteristics. The second concept reflects the fresh and homemade feeling. Last but not least, the third concept illustrates the happiness and confidence of the brand. Each design direction will be investigated based on the mood board, which contains all the sample pictures that represent the brand tone of voice. Next to the brand's mood board is an actual design, which will be explained later in detail regarding typography, color palettes and pattern

- **Concept 01: Willing & Loveable**

#### CONCEPT 01 . WILLING & LOVEABLE . MOODBOARD

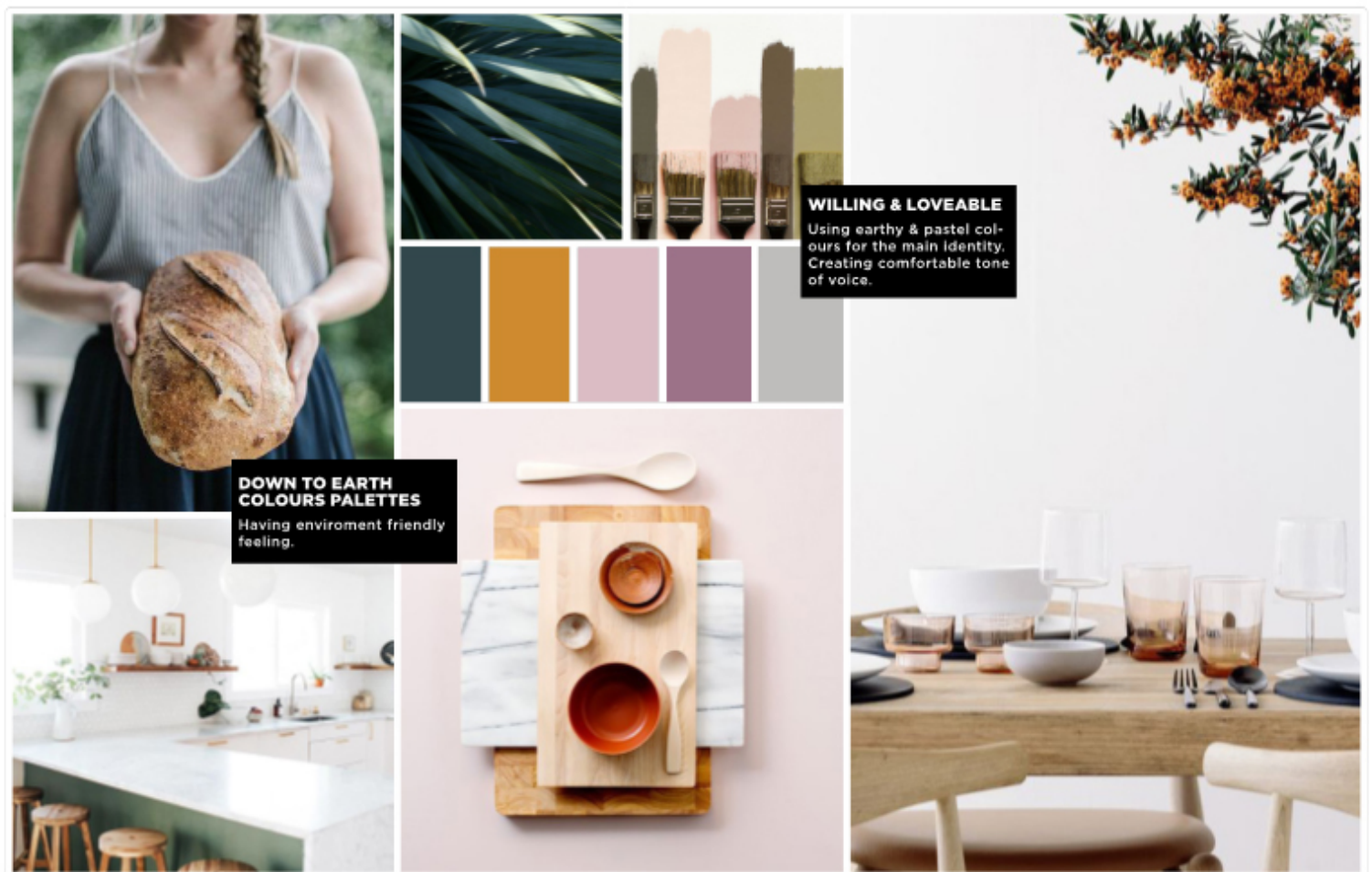


Figure 13. Design concept 01, Willing & Loveable mood board.

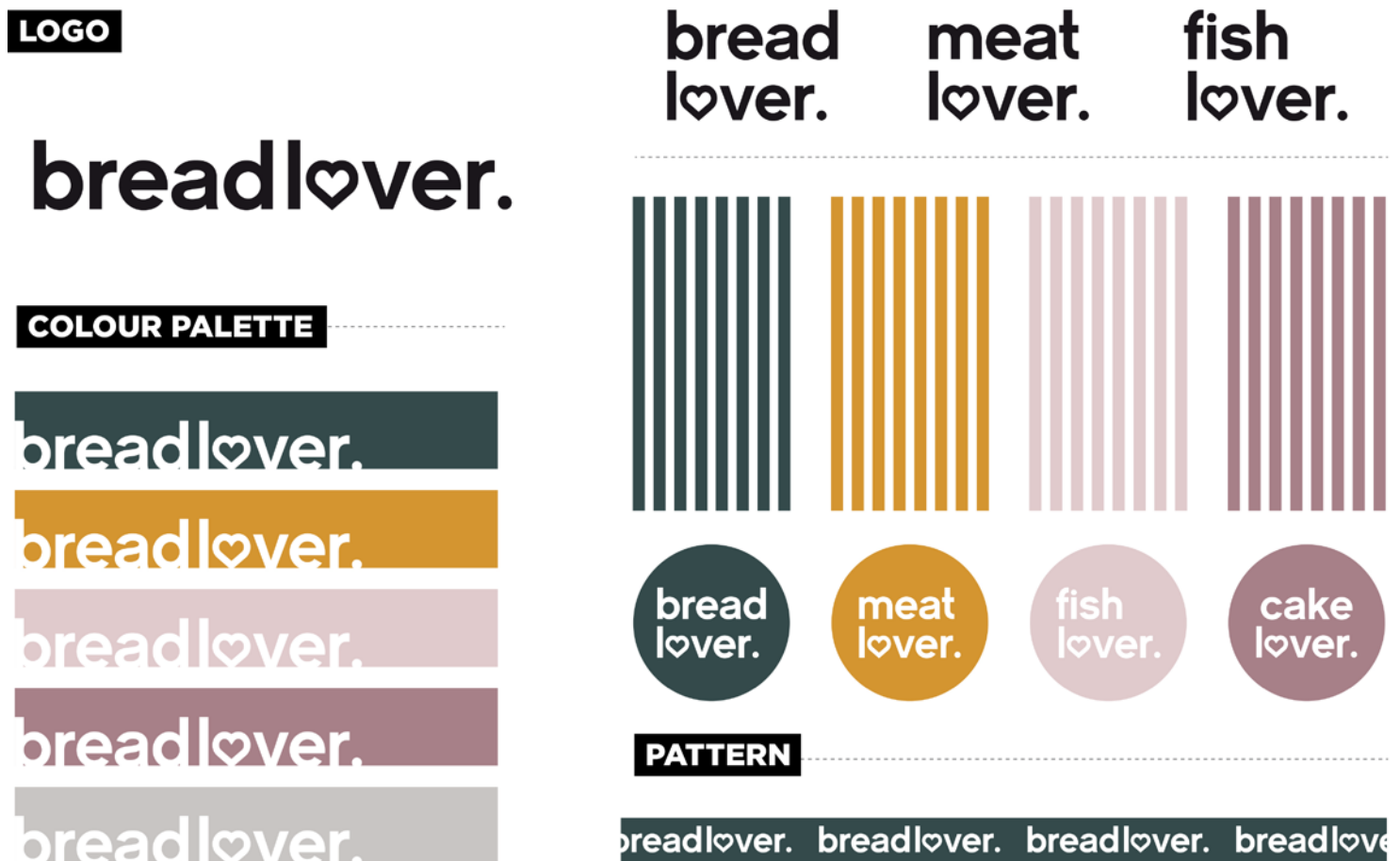


Figure 14. Design concept 01, Willing & Loveable logo, color palettes & pattern.

### Typography

The willing and loveable concept has a bold typography combined with a heart shape, which replaces the letter "O" in the word "lover". The design target of this concept is to create a flexible brand identity and link all the food lines under the name "lover". By using strong & distinct typography, the brand can communicate itself through a lovely name, which sends a straightforward and strong message to customers. This is the only concept that uses English as the main language to make the brand become more international.

### Color palettes

The most vital factor to consider during creating the color palettes is how it can support the concept's characteristics. As the chosen colors are shown in Figure 14, it has a pastel and earthy pink scheme as the key identity brand color, which represents the loveable characteristic. However, it can be easy to misunderstand when it comes to a

pink brand, which is the reason why the pink has to be as gentle as possible. A dark green and yellow are chosen as the supporting colors, which represent the food scheme color. The combination of pink, green and yellow might sound not relatable at first. However, it works completely appealingly when it comes to different food lines.

### Pattern

The simple stripe pattern is applied with the brand color palettes. It seems that the stripe might appear in an ordinary form. Nevertheless, this comes from the concern of small surface packages in huge volume, which means that the pattern should not be too complicated to catch customers' eyes in a short amount of time and from far distance. At the same time, it should not be completely plain solid colors; a stripe becomes timeless and effective in this Sinulle case.

- **Concept 02**

#### CONCEPT 02 . FRESH & HOMEMADE . MOODBOARD

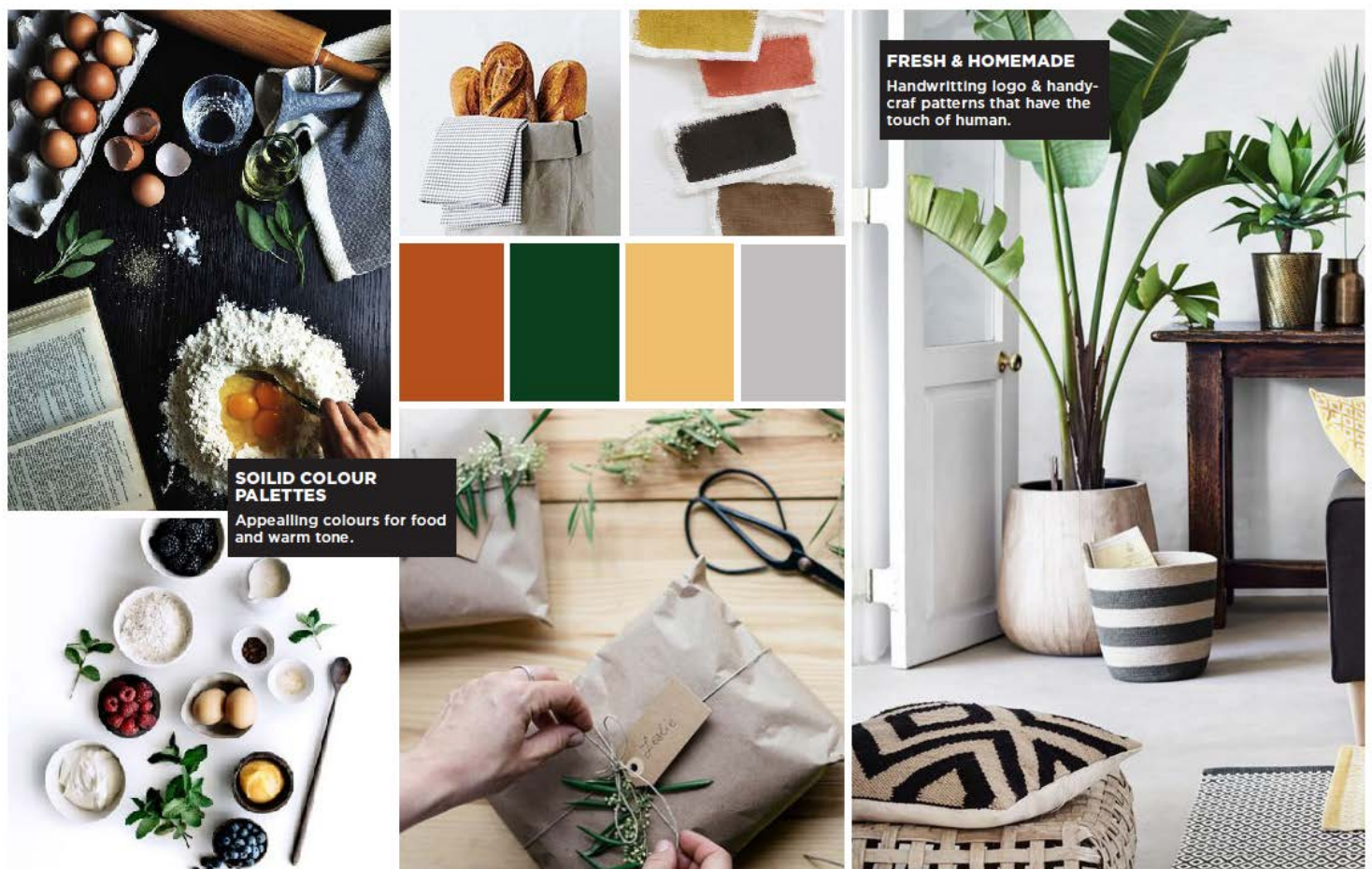


Figure 15. Design concept 02, Fresh & Homemade mood board.





Figure 16. Design concept 02, Fresh & Homemade logo, color palettes & pattern.

### Typography

In order to show the homemade characteristic and have the human touch elements, the strong and bold handwriting logo is chosen for this concept. It should not be too thin since the main target of the brand should be as visible and recognizable as possible. A hand drawn heart shape also belonged to the main logo, combined with the name of the food in Finnish.

### Color palettes

The fresh & homemade concept main colors do not differ too much from the Loveable concept. However, the tone of voice is completely different. It can be seen that the dark solid orange, which creates a brownish overall look, has replaced the pink scheme. The dark green and yellow is also chosen for representing the food scheme.

## Pattern

Taking the huge hand written typography as the main elements to boost the brand visibility, this concept has the hand-drawing dot as a repeated pattern. It is identifiable and gentle enough to support the typography. In order to make the brand identity more concrete, the color palettes are so applied in the pattern, which is flexible to use in different food lines and advertising materials afterwards.

- **Concept 03**

### CONCEPT 03 . TRUSTWORTHY, HAPPY & CONFIDENCE . MOODBOARD

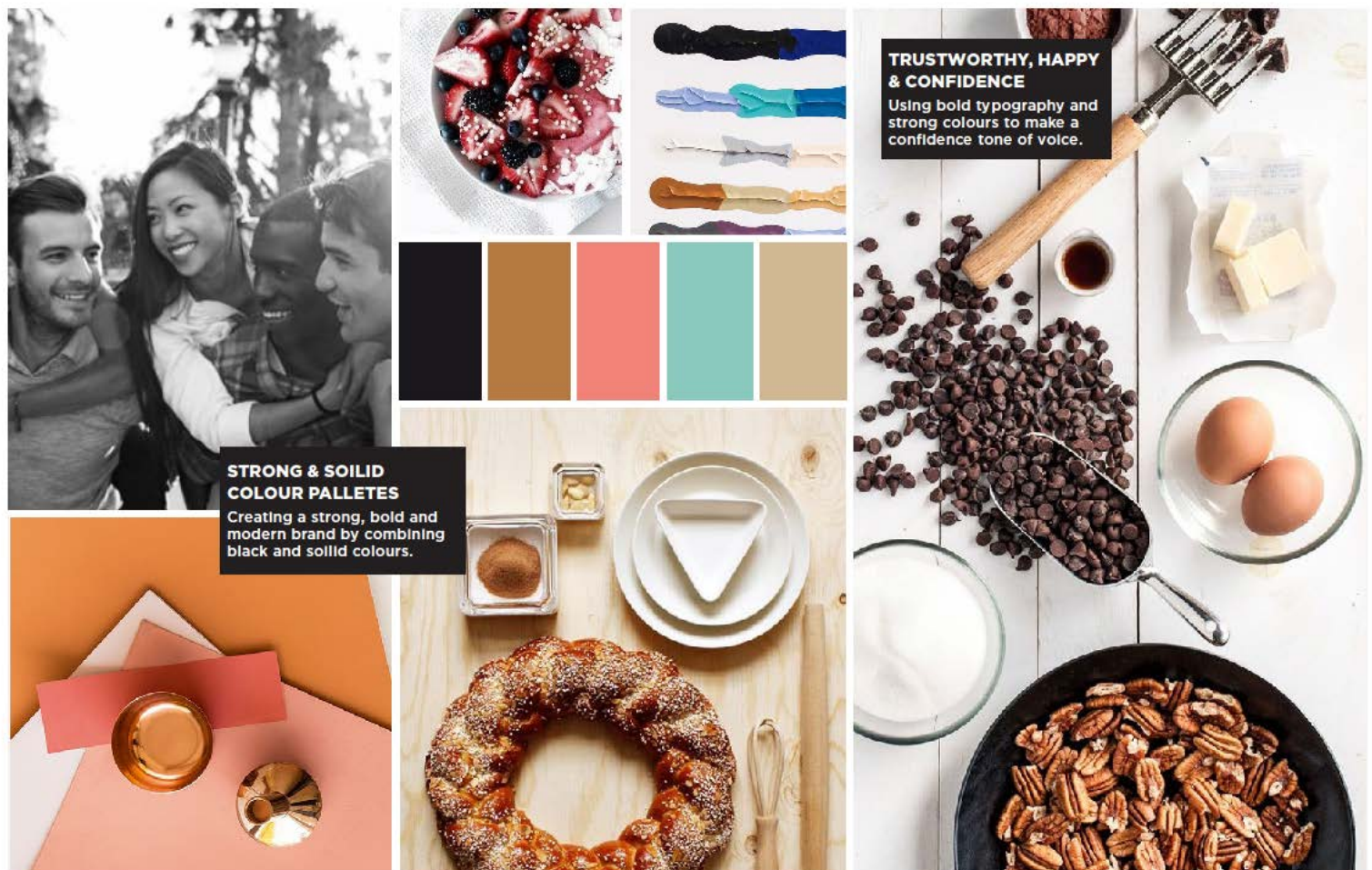


Figure 17. Design concept 03, Trustworthy, Happy & Confidence mood board.



Figure 18. Design concept 03, Trustworthy, Happy & Confidence logo, color palettes & pattern.

### Typography

As showing the confidence tone of voice, this concept has extremely bold and rounded shape typography. The heart logo has also strong and neat vector shape that has the same thickness as the typography.

### Color palettes

This concept is a step further for the 1936 Products, which has strong typography and a black label. With white typography and a black background as the main identity colors, the brand can have different kinds of the supporting solid colors. This factor makes the brand become more diverse and easy to develop in the future product lines.

## Pattern

Apparently, this concept is 1936's revolution. The stipe pattern is kept in a different color scheme. It is about not making this brand too far from the old concept, but to make customer acknowledge that the brand is renewed and improved.

## 4 DELIVER - BRANDING OF SINULLE

In this chapter, logo and typography of the chosen design concept is described at the beginning. Afterwards, the illustration of patterns and color palettes is provided, followed by bread packaging and POS design. The chapter will be finished by possible packaging suggestion.

### 4.1 Logo & Typography



Figure . Sinulle Logo design



Figure 20. Sinulle logo in grid.

As can be seen in the final logo design, the name Sinulle was chosen for the brand instead of Ruoka from the Define stage after some discussions with customer. In the design concepts, the logo is made of the word “Ruoka” (meaning “Food” in English) combined with the heart shape, which can be understood as “We love food”. On the other hand, the word “Sinulle” means “For you”, which is considered to be more charming and emotional. By using the word “For you” and the heart shape, the package itself shows different meanings in different product lines, for example, “Sinulle-Leipää” is “Bread for you”.

#### 4.2 Pattern & Color palettes

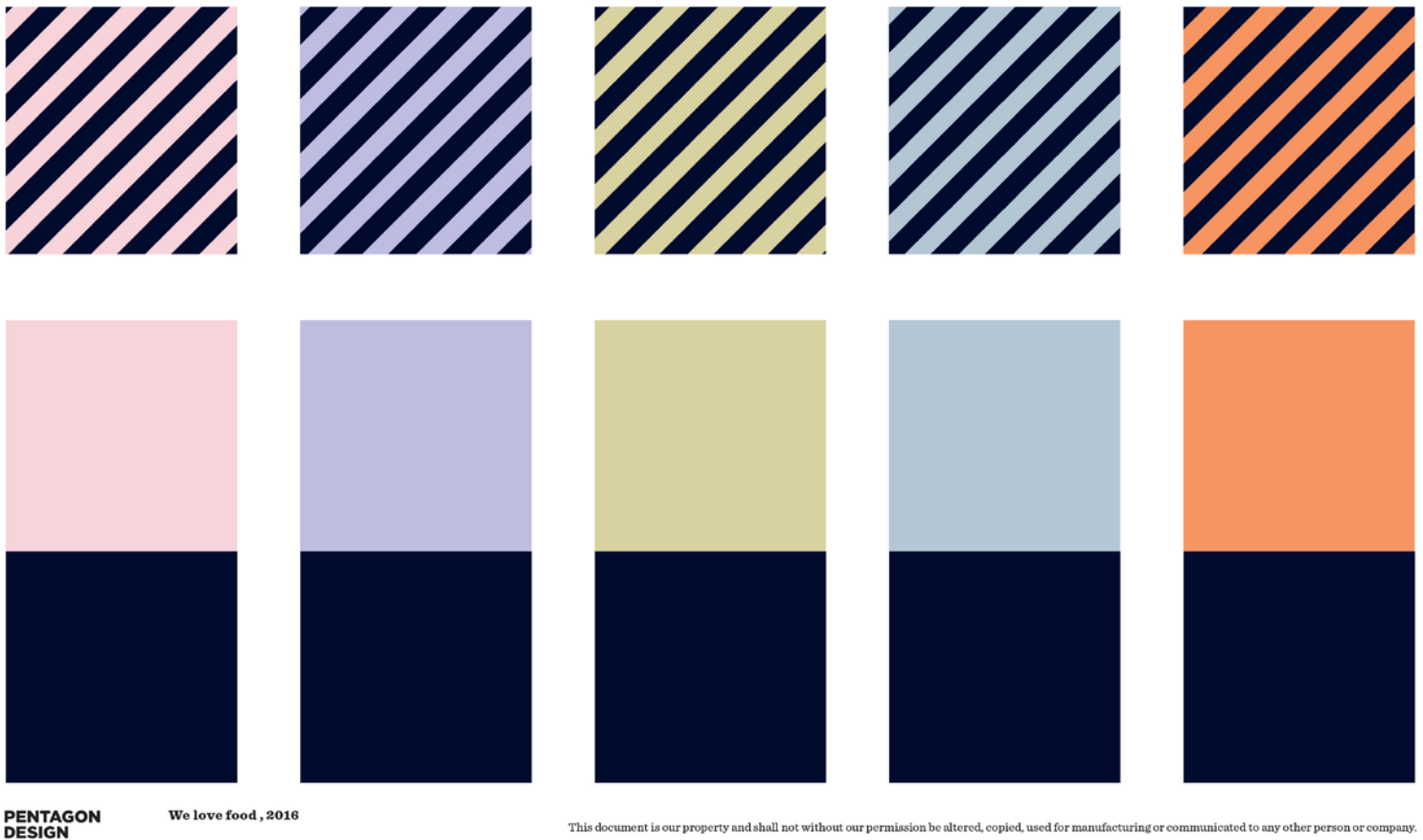


Figure 21. Sinulle pattern & color palettes.

There are various color palette options after customer decides to take the “Happy and Confidence” concept. Customer is satisfied with the idea of combining a strong & dark color with other pastel colors. In the defining stage, the design uses black as the main



color. However, customer gave the opinion that black is too strong. These discussions led the design to a dark navy and pastel color palettes, as can be seen in Figure 21.

Next to the main product lines, which has the dark navy and pastel colors. The grocery shop also has fresh food products, which are wrapped for customers at the point of sales. That is why K-citymarket's owner aims to have an exclusive color design for the wrapping paper. In this case, it should be completely different from the navy-pastel combination. That is the reason why the final design can use black and silver. Going along with the black and silver stripe wrapping paper, a sticker with the heart shape icon will be used.



Figure 22. Sinulle pattern & wrapping paper design.

### 4.3 Label & Bread packaging

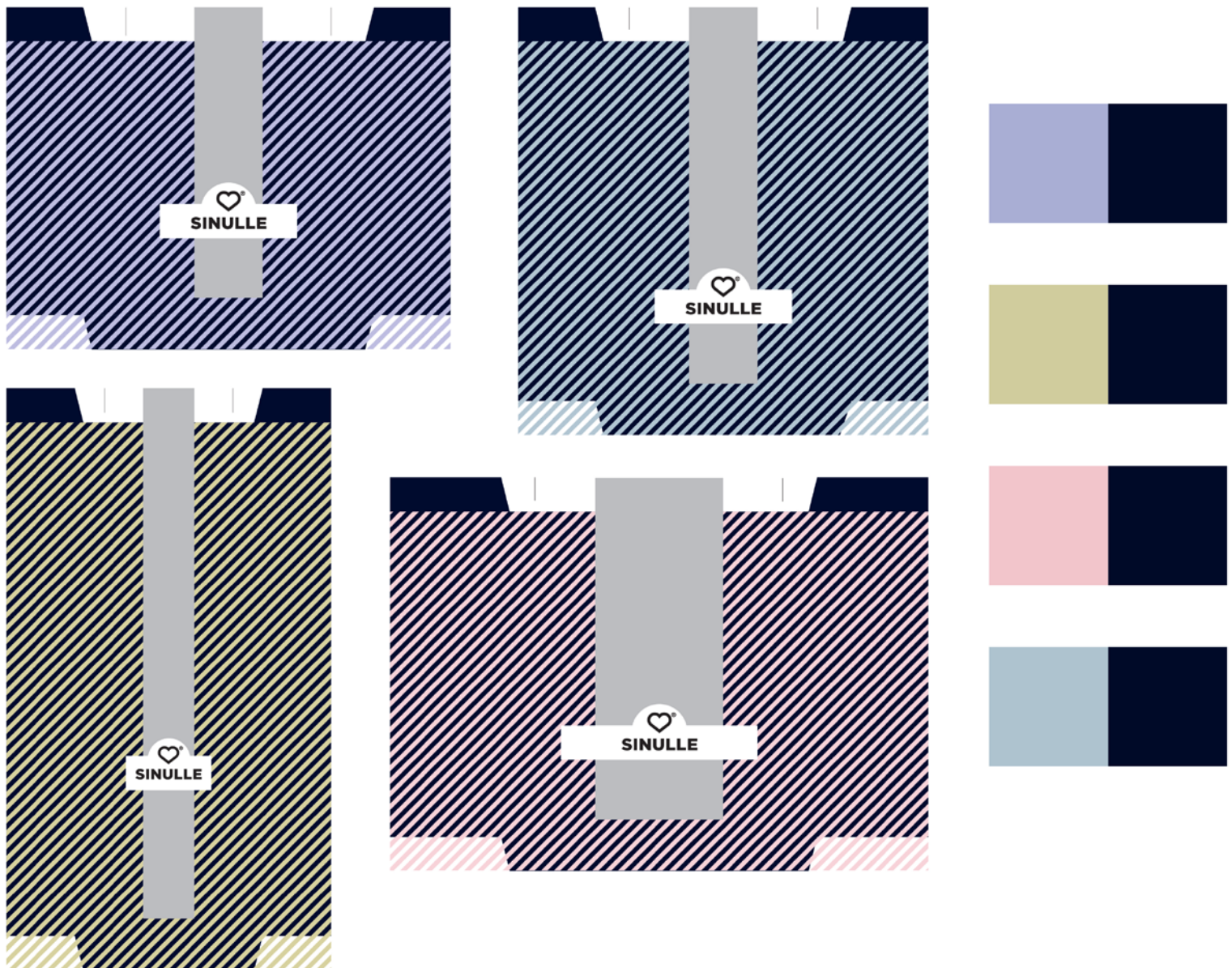


Figure 23. Sinulle four key packages design.

There are four different sizes of the first launching packages, which are used for different kind of breads. With different scales, each package has a transparent paper in the middle of the package in order to show the bread in reality. Even though the scale of each package is different, the size of the white label with black Sinulle logo is kept same.



Figure 24. Sinulle price tag design



Besides the four main packages, separated price tags are printed on sticker paper. On a bigger surface, the price tag has the identity pattern in orange pastel colors while on a smaller surface; the price tag has to be printed in only black and white. Every label has an identical heart-shaped icon on the top and in bold the product's name and a short description of the product's ingredients or nutritional facts.

#### 4.4 POS Design



Figure 25. Sinulle bread shelf design.

The packages have been redesigned, which means that changing the design at the point of sales becomes essential. In order to support the package design with a busy pattern, the design at the point of sales should be clear and simple. With the identifiable navy color on a solid surface and white typography, the bread shelves are structured continuously with the repeated slogan and Sinulle's heart shape. Not only the cover of the shelves but also an information board attached on the shelves is designed with the brand's identity stripe



Figure 26. Sinulle bread shelves & information board design.

#### 4.5 Possible packaging suggestion

As mentioned in the previous chapter, the package of the bread will be examined first on the market as an experiment. The other possible packages will be developed afterwards if the brand succeeds in communicating with customers. With Sinulle's case, aside the bread packages, meat packages will be the main key package that should be focused on in terms of design. The pattern should also be the stripe design with different color palettes, which can create the brand's umbrella effect.



Figure 27. Sinulle meat packages possible development.

## **5 CONCLUSION**

The final result of this research is about to creating Sinulle – K-citymarket at Järvenpää private food brand, which is a flexible brand identity with pattern-based and color-based coding. Sinulle brand has an umbrella-effect that uses only one logo and pattern linking all kinds of food together.

### **5.1 Learning outcome**

In this research, besides the theories of building a brand based on psychology that have been applied during the design process, it is also important to understand the actual working process by Discover – Define – Design- Deliver from Pentagon Design and how to apply it during the entire project. This work platform can actually apply to every design project that is not only about packaging.

Sinulle has been created with the starting point of understanding the theoretical framework, which, most importantly, involves psychology-based brand building, design in branding and brand identity ideals. As the final result, the Sinulle brand identity represents a very confident and happy characteristic, which is also to be able to communicate with customers in an easier way comparing to the project 1936 product line.

### **5.2 Customer feedback**

As the final result, K-citymarket Järvenpää respond is that they satisfied with the strong and bold brand that conveys a very confidence tone of voice. Moreover, it is not only about the design but also about the message under the brand when it comes to the name of Sinulle – For you concept. Despite the fact that the brand name is in Finnish, since these products are being promoted in only in the Finnish market, the final design logo and pattern actually have a hint of internationalization that appears appealing to even foreign customers.

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