

Trinity University

Digital Commons @ Trinity

Communication Honors Theses

Communication Department

5-2020

Maximalist Design for Food Branding

Elyse Andrews

Trinity University, elysemarieeee@gmail.com

Follow this and additional works at: https://digitalcommons.trinity.edu/comm_honors

Recommended Citation

Andrews, Elyse, "Maximalist Design for Food Branding" (2020). *Communication Honors Theses*. 18.
https://digitalcommons.trinity.edu/comm_honors/18

This Thesis open access is brought to you for free and open access by the Communication Department at Digital Commons @ Trinity. It has been accepted for inclusion in Communication Honors Theses by an authorized administrator of Digital Commons @ Trinity. For more information, please contact jcostanz@trinity.edu.

Maximalist Design in Food Branding

Elyse Andrews

A departmental senior thesis submitted to the Department of
Communication at Trinity University in partial fulfillment of the requirements
for graduation with departmental honors.

April 27, 2020

Dr. Aaron Delwiche

Dr. Jennifer Jacobs Henderson

Thesis Advisors

Dr. Jennifer Jacobs Henderson

Department Chair



Michael Soto, AVPAA

Student Agreement

I grant Trinity University ("Institution"), my academic department ("Department"), and the Texas Digital Library ("TDL") the non-exclusive rights to copy, display, perform, distribute and publish the content I submit to this repository (hereafter called "Work") and to make the Work available in any format in perpetuity as part of a TDL, digital preservation program, Institution or Department repository communication or distribution effort.

I understand that once the Work is submitted, a bibliographic citation to the Work can remain visible in perpetuity, even if the Work is updated or removed.

I understand that the Work's copyright owner(s) will continue to own copyright outside these non-exclusive granted rights.

I warrant that:

- 1) I am the copyright owner of the Work, or
- 2) I am one of the copyright owners and have permission from the other owners to submit the Work, or
- 3) My Institution or Department is the copyright owner and I have permission to submit the Work, or
- 4) Another party is the copyright owner and I have permission to submit the Work.

Based on this, I further warrant to my knowledge:

- 1) The Work does not infringe any copyright, patent, or trade secrets of any third party,
- 2) The Work does not contain any libelous matter, nor invade the privacy of any person or third party, and
- 3) That no right in the Work has been sold, mortgaged, or otherwise disposed of, and is free from all claims.

I agree to hold TDL, DPN, Institution, Department, and their agents harmless for any liability arising from any breach of the above warranties or any claim of intellectual property infringement arising from the exercise of these non-exclusive granted rights."

I choose the following option for sharing my thesis (required):

☒ Open Access (full-text discoverable via search engines)
☐ Restricted to campus viewing only (allow access only on the Trinity University campus via digitalcommons.trinity.edu)

I choose to append the following [Creative Commons license](#) (optional): Attribution-NonCommercial-NoDerivatives 4.0

Introduction

Branding is the story a consumer needs to hear in order to see themselves purchasing and using a product. Branding is relevant and different in many categories of products and companies, but is especially important to the food industry (Keating, 2018). This outward appearance of a company is made up of several aspects, including their social media presence, advertising, and packaging that communicate the values and experience of a product to the consumer. To establish their brand's appearance and attract consumers to purchase their product, companies will take advantage of many graphic design trends.

A design trend that has reemerged in the past two decades is minimalism, and it can be found in packaging, web design, clothing, and interior design around us. Minimalism is a style of art and design that has and likely will continue to cycle in and out of popularity in the future. Characterized by its reliance on white space and sans-serif fonts, minimalism is an excellent way to communicate cleanliness, simplicity, and purity (Schenker, 2018; Meggs & Purvis, 2011). While these are all positive attributes, this aesthetic cannot be used to communicate the experience of every product, particularly in the food industry. Food is full of life, color and energy, and eating is often not a clean experience. By using trendy minimalist branding, companies may be at a disadvantage among consumers. In contrast to the wave of minimalism seen in the beginning of the twenty-first century, designs that lean into maximalist principles appear to be gaining popularity. Maximalism is what it sounds like - the opposite of minimalism. It is characterized by bold colors, layering, pattern, excess, and serif or more decorative fonts (Budds, 2017; Witkowski, 2018; JA Culture, 2019; Rivers, 2008). Maximalism, like minimalism, is not a new trend and has its roots in several decades of graphic design history (see fig. 1 & fig. 2) (Budds, 2017; Rivers, 2008; Witowski, 2018). While maximalism may be the next upcoming trend, it also may be more suitable for branding in the food industry given that the nature of maximalism communicates more of the energetic and lively qualities of food, and is able to transmit more information about a product to a consumer.



Figure 1. A maximalist interior designed by Sasha Bikoff New York in the Kips Bay Decorator Showhouse inspired by the Memphis design aesthetic.



Figure 2. Paula Scher's design for The Public Theater. The maximalist design pulls from Russian Constructivism.

Several studies have pointed to the fact that package design is an extremely important yet often overlooked aspect of food branding (Rundh, 2013; Clement, 2007; Togawa et al., 2019; Art and Science; Schifferstein et al., 2013; Underwood & Klein, 2002; Venter et al., 2011; Moutafsi & Kyratsis, 2016). With consumers making purchase decisions within seconds of looking at the package, it is imperative that brands make a firm connection with the consumer (Milosavljevic, 2011; Hoyer, 1984; Truan, 2017; Moutafsi & Kyratsis, 2016). Three of the most important aspects of branding include the social media presence of a brand, advertising campaigns, and the package design of their product. These aspects enable a brand to effectively communicate themselves to consumers to attract them to purchase a product.

This project seeks to explore a variety of relevant literature about minimalism and maximalism, and their connection to food packaging design. The literature review will conclude by exploring examples of food branding failures and successes in the context of minimalism and maximalism. I will apply understanding

gained through this research to create a more maximalist identity for a San Antonio food startup, Grain4Grain.

Minimalism and Maximalism

This section will introduce minimalism and maximalism and discuss some of the history behind these design styles. They react to one another and cycle in and out of use and trendiness. This section will conclude by looking at where graphic design is today, and consider why one design style may not be suitable for an entire category of products.

Minimalism

Minimalism is a form of art, architecture, design, and a lifestyle. The minimalist art movement emerged in the late 1950s and flourished over the 60s and 70s from the work of visual artists like Frank Stella, Donald Judd and Agnes Martin (Tate, 2017). Minimalism in graphic design occurred at a similar moment and characterized much of modernist design. While the term is commonly used in order to reference visual art and design, in recent years the definition has expanded to include a minimalist lifestyle. This mindset and practice encourages decluttering one's life and reducing possessions to the bare minimum. This has emerged in the late 2010s and is seen in the popularity of Mari Kondo's "The Life Changing Magic of Tidying up" and the surge of content on YouTube discussing different ways to adopt a minimalist perspective from creators like Matt D'Avella and Jenny Mustard (see fig. 3).

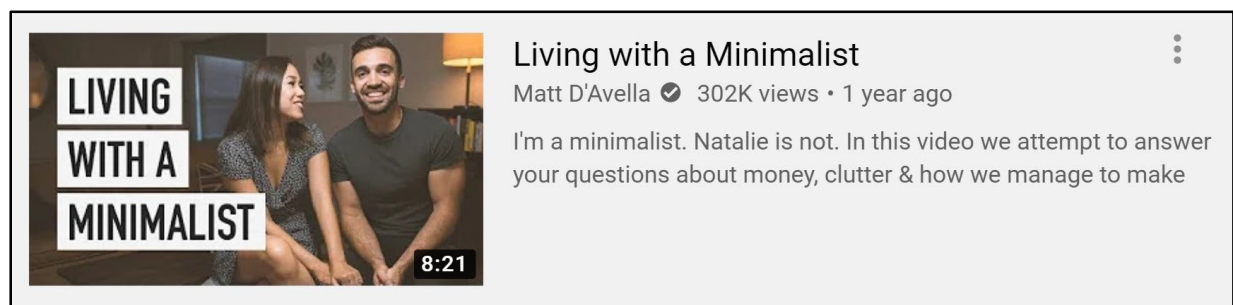


Figure 3. YouTuber Matt D'Avella makes lifestyle and self-improvement content on his YouTube channel, with most of his videos centering around the theme of minimalism.

Minimalist design offers solutions to specific design problems. After WWII, modernist graphic design was organized into a clear movement, called Swiss Design, or International Typographic Style (Meggs, 2005). It is a response to the need for a clear, studied, and calculated design method. This style is characterized by neutrality and objectivity, emphasizing the importance of structure and planning in the design process (Benyon, 2016). The grid system is heavily employed, and photography is preferred over illustration as it provides an unbiased view of the subject (Meggs, 2005). Sans serif typefaces are commonly used, and this aesthetic was used for corporate design because it allowed for a standardized design style that matched the desired efficiency and functionality of major companies (Meggs, 2005; Benyon 2016). It is clean and easy to read and it can appear to be simple to execute as it often relies on still backgrounds, sans serif font and photos (Stewart, 2018) (see fig. 4).

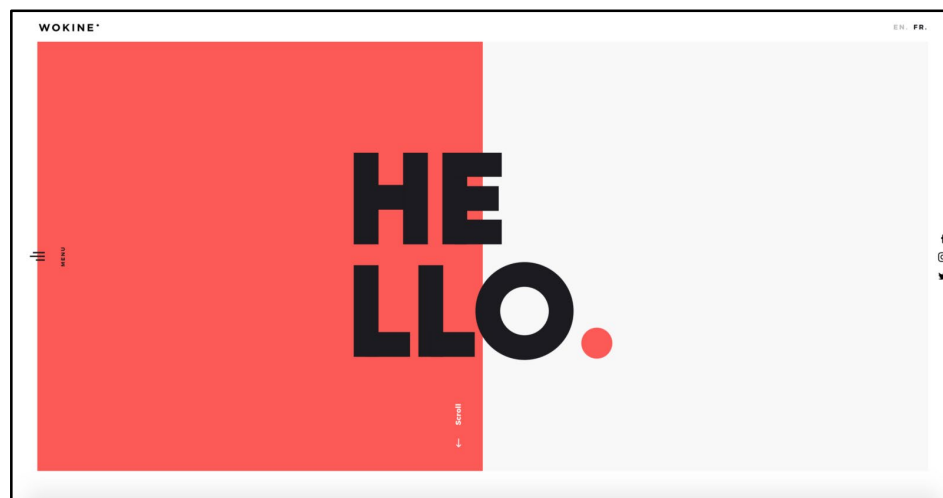


Figure 4. An example of minimalist web design from Wokine Studio, a digital agency that incorporates modernism and aesthetic into their designs.

Minimalism cycles in and out of popularity and use throughout time. On the larger scale of graphic design history, graphic design has shifted from pre-modern maximalism to a modern minimalism, to a postmodern explosion of maximalism. Then, in the 2010s, technology contributed to the more popular

minimalist aesthetic. Assuming that this cycle is to continue, general design tastes will lean more maximal in the near future.

Maximalism

Maximalism is the opposite of minimalism. Designing with a maximalist design aesthetic means incorporating more visual elements such as pattern, texture, color, layers, and decoration (Budds, 2017; Witowski, 2018; JA Culture, 2019; Rivers, 2008). While this sounds like cluttered and distracting design, maximalist design is still design and requires a great deal of thought to balance the composition of elements. It can be thought of as ordered chaos, and is capable of solving a variety of design challenges (JA Culture, 2019). Jolly Pumpkin Artisan Ales (see fig. 5) and Browar Minister Beers (see fig. 6) are good examples of unique, maximalist design that can be found in craft beer. In order to stand out amongst competitors, each product must develop its own personality that communicates the experience of drinking the beverage.

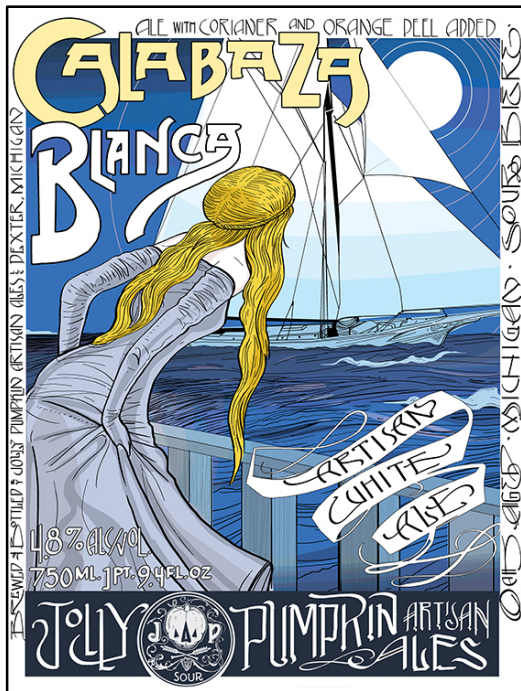


Figure 5. Jolly Pumpkin Artisan Ales Calabaza Blanca label.



Figure 6. Colorful label designs on Browar Minister beers.

Maximalism's past is more difficult to pin down to a central period of time. Occurring before minimalism, Art Deco was a major trend in art, design and architecture between the 1920s and 1940s that has influenced what maximalism is in the present. This style utilized geometric designs and embraced feelings of a new technological era. This aesthetic consisted of repeated patterns, a focus on decorative type, and ornamentation. After modernist minimalism, postmodern graphic design emerged in the late 1970s and marked a shift in design preference as a result of the reaction against this modernist design. The modernist tradition became academic and lacked innovation, so designers began to break from the grids of modernism to explore historical and more decorative elements of design. The '80s and '90s continued this reaction to modernism, and can be characterized by the significant work of Italian architecture and design group, Memphis. Memphis questioned modernist standards of functionality and minimalism with bright pops of color and pattern that covered their furniture. This aesthetic carried over to the mainstream through fashion and media, with a major example being the visual style of MTV (Bingham, 2019). Design today appears to have shifted yet again away from the excess of the 90s, and towards the more minimalist aesthetic we have seen throughout the 2000s.

In the past few years, there has been a growing interest in maximalist design for a number of reasons. In several articles about graphic design trends for 2020, authors list maximalist characteristics, and hint at the desire for more descriptive, decorative, and narrative design (May, 2019; 99designs team, 2019). Since minimalism and maximalism cycle in and out of popularity and use, the new wave of maximalist design is likely a reaction against the minimalism of the past two decades. Over time, the cleanliness of minimalism and a focus on the marketability of design washed away creativity (Wertheim, 2017). Additionally, the United States recently experienced an extended period of prosperity, and excess in design might have felt less irresponsible in 2018 than it would have ten years ago (Witowski, 2018).

In terms of typefaces, a major shift away from minimalist sans-serif fonts that is growing in popularity is found in Didones. In the article "Here's the Typography of the Next Decade", Hawley mentions that "on a technical level, Didones and geometric sans serifs are more or less total opposites: serif versus sans serif, intense stroke contrast versus none at all, tall ascenders (letters like "h" and "t") versus short ones"

(Hawley, 2019). These fonts have been used more frequently in different products, from Chobani's rebranding to Target's newer men's brand, Goodfellow & Co (see fig. 7) (Stinson, 2018; Hawley, 2019; Brooke, 2019; Kumar, 2017). Rather than returning to Swiss design and its sans-serifs, this style is more of a callback to fonts of art deco and groovy fonts of the 70s (see fig.8) (Brooke, 2019).



Figure 7. Target's new men's basic brand Goodfellow & Co employs a Didone font that communicates the essence of a casual, modern gentleman.



Figure 8. Cooper Black is a popular typeface that was created in 1922 by Oswald Bruce Cooper. Today it is often used as a “groovy” font, reminiscent of the 1970s.

If the space between minimalism and maximalism is viewed as a spectrum, there are a large number of examples that fall somewhere in between each end. Glossier, a makeup brand, utilizes a generally minimalist layout in their marketing and product design, but uses a Didone font in their “Glossier Play” logo. The company also employs creative illustrations that add energy to their brand (see fig. 9) (Brooke, 2019). Flat, colorful illustrations add friendliness and a feeling of authenticity to the aesthetic of mega tech companies like Facebook and Google, who have relatively colder, minimal branding (see fig. 10) (Hawley, 2019). It is difficult to predict with accuracy exactly what, but design taste appears to be progressively moving away from the minimalist, sans-serif aesthetic yet again.



Figure 9. Glossier play is a makeup brand that was more opaque and bold than Glossier's normally subtle product line. It combines the company's sans serif logo with "play" in a Didone font. It carries a more playful and creative tone that follows the purpose of this side brand.



Figure 10. Flat illustrations have become very popular on social media websites like facebook, and can frequently be seen in editorial illustrations for media websites like Refinery 29.

Graphic Design Today

Graphic design is everywhere, and looks different in each setting in which it is found. In digital technology, for a period of time, minimalist design was a result of necessity. At the end of the 90s, designers had come to the realization that screens did not have high enough resolutions to display information and products with enough clarity, causing overly-busy websites to be at a disadvantage if they strayed from this style. Apple started this way and continues to design using minimalism (see fig. 11). Minimalism is common in tech and other industries as it communicates a specific message about the brand and function of the product- laptops, tablets and phones are only cases for the colorful, busy, digital world within them.



Figure 11. Apple’s minimalist MacBook design invites the user to use this product as a tool to express their creativity and develop their own projects. For a product that serves this purpose, minimalist design is incredibly effective and appropriate.

Today, minimalism is still a strategy that many industries take advantage of, as described above. While minimalist design aligns with the tastes of many consumers, it is not necessarily the ideal design strategy to use with all products and services. Its trendiness may lead to its downfall, as the marketplace is oversaturated with minimalist design. In a market where minimalism dominates shelves, a space has opened up for maximalism where it stands out to a new generation of consumers.

Brands and Social Media Across Platforms

Branding communicates the experience of using a product as well as the values of the company that produced it. In “Telling stories: The role of graphic design and branding in the creation of ‘authenticity’ within food packaging,” Barnes (2017) describes how contemporary branding is different from its original goal - ownership. Today, branding is a practice that communicates the values and personality of a product, utilizing narratives and storytelling to develop a more emotional attachment to a company and product (Moor, 2007; Barnes, 2017). A brand is no longer just about the name and logo of a company, it is that along

with the social media presence, the tone of voice, the advertising of the brand and the “story” that is being told to consumers (Barnes, 2017). In food branding, a company’s essence should match with the branding of its products.

Branding should not be stagnant as it is an active process, and requires maintenance and occasional refreshing of the brand. Or in some cases, an entire rebrand is necessary. It is important not to rebrand frequently because it can be hugely expensive and it has the possibility of backfiring if it is not researched well enough (James, 2015). Innovation can lead to rejection, especially for brands who have developed a strong and dedicated following. An evergreen branding identity that is able to shift with the times while remaining consistent at its core is ideal. In most cases though, moderate novelty is good (Celhay, 2015). Moving away from standards of a product category may also lead to confusion for consumers who are accustomed to being able to easily locate their preferred product (Piqueras-Fiszman & Spence, 2011). On the other hand, it is necessary for companies to revitalize their brands in order to stay relevant. Lays Potato Chips redesigned the visuals of their classic packages in order to reflect a more accurate, modern customer-product experience (Connolly, 2019).

Food Branding, Social Media, and Advertising

Food companies have a different relationship with branding than other types of consumer goods for a few reasons. One major reason is the barrier between consumers and the product. Consumers are not typically able to test out a product before purchasing it, so they must infer from packaging, online reviews, and advertisements to decide if they want to purchase the product. Another reason that branding is important is the saturated marketplace of other brands makes it difficult for new companies and startups to establish themselves and stand out among competition (Underwood & Ozanne, 1998). In order to overcome these challenges, brands utilize social media and other forms of advertising to increase brand recognition, and design the packaging of their products to attract consumers to purchase.

Advertising entices and informs consumers, using strategies to make the brand more appealing. This can be accomplished through more traditional platforms such as television advertisements and magazines.

Advertising also extends into the internet, and a brand's digital presence is responsible for informing consumers about the brand and attracting them to purchase products. The packaging plays a substantial role in the consumer's relationship with the brand, and "now lives beyond the retail shelf in photos on social media platforms, becoming one of many brand touch points" (Morley, 2017).

Advertising is the part of branding that has historically received the most attention. Advertising can demonstrate how the product may be used, or provide insight into this experience. This is accomplished through channels like radio, television, social media, and online advertisements. Advertising has remained relevant in the food industry for so many years and there is a major focus on it because it works. Food advertising on television has a strong effect on individual food choice, and these effects are increased when consumers are cognitively occupied with other tasks (Zimmerman & Shimoga, 2014). While these strategies continue to support a brand, consumers are now much more aware of the intentions of advertising, and are increasingly wary of their effects (Connolly & Davison, 1996; Ottman, 2011; Underwood & Ozanne, 1998).

Advertising extends its reach into social media, but its effects on the consumer are experienced differently. Because of its reliance on images, specifically photography, Instagram is perhaps the most well-suited to foster foodie culture. Instagram has over one billion monthly active users (Instagram About Us Page). This platform along with others such as Facebook and Snapchat have made their way into most people's daily routine, and social media has a significant influence on our society. Beyond its reach into our lives, social media has changed the way that food packaging looks (Hewitt, 2018, Connolly, 2019). For example, Lays potato chips changed the appearance of their classic products in late 2019 to reflect foodie culture brought by Instagram and Snapchat (see fig. 12). The iconic image of a sliced potato is now photographed top-down, which is more reminiscent of the way people are viewing food at the end of the 2010s- through their own cameras (Connolly, 2018). Additionally, food brands may want to design their packaging to look more appealing in photos taken for social media by consumers, which provide brands with free advertising.



Figure 12. The Lay's rebrand (left) depicts similar potato imagery, but at a different angle that is more similar to how consumers view their food - in real life and through their cameras.

Food brands have found a great deal of success on Instagram (Klassen et al., 2018). It is image-based, giving brands the opportunity and challenge of situating their products in different contexts. Ginsberg found that posts that only include images of the product feel more like advertisements, but when images of people using the product were introduced, it felt more inviting. Beyond the two types of posts described, there are a variety of features brands can use to boost sales and increase brand awareness (Ginsberg, 2015). Instagram allows users to post temporary stories, upload multiple images in one post, and upload video. Along with video posts, users have the opportunity to use IGTV, which allows accounts to post videos longer than one minute. Food accounts like BuzzFeed's Tasty (fig. 13) and Bon Appetit Magazine (fig. 14) have large followings and a dedicated fanbase. They take advantage of Instagram's features such as IGTV, multiple photo posts, and videos.

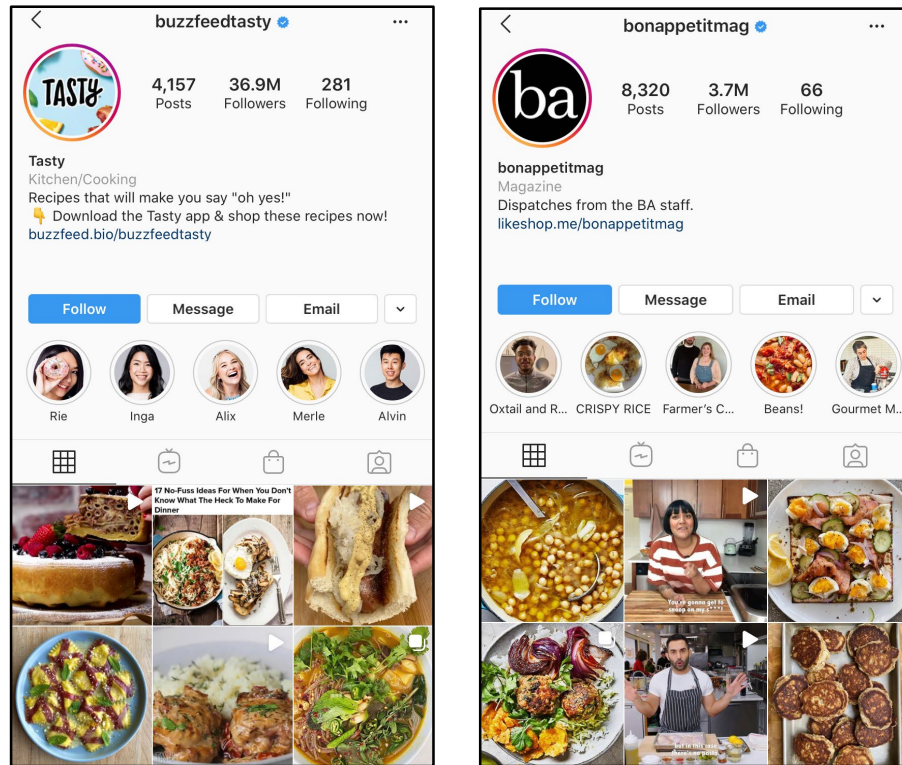


Figure 13. BuzzFeed Tasty is a branch of media company BuzzFeed that focuses on uploading short food and recipe videos to social media.

Figure 14. Bon Appetit Magazine also enjoys a large and dedicated audience on their page.

Instagram provides several tools for brands to use to track campaigns or to be notified if someone shares an image of a product on their story, assuming they use account tagging and hashtags. It also allows brands to link directly to a product page to sell their product, which often leads to more interactions with a story or post (Klassen et al., 2018). This is another situation where brands should consider the appearance of their product in: e-commerce. With the rise of services such as Instacart, Amazon Prime Pantry, and Postmates, many people spend less time in stores shopping. Hewitt (2018) discusses the “thumbnailability” of a package when seen online. While the design may need to be altered for ease of viewing, it should still reflect the properties of a brand.

Packaging Design

Packaging design matters (Keating, 2018; Rundh, 2013; Togawa et al., 2019; Schifferstein et al., 2013; Underwood & Klein, 2002; Venter et al., 2011). It protects the product and gives the consumer an idea of what they can expect inside. Beyond this, food packaging as a vehicle for marketing is becoming more valuable for brands (Hewitt, 2018; Mintel Packaging Trends 2019; Connolly & Davison, 1996). Hawkes (2010) explains that spending on food advertising is declining, but other methods of marketing, like packaging, now play a greater role in the marketing of a brand. It appears that historically, packaging design has been considered a small step in the branding and selling process, but it is more important than people think, and is often not given enough credit (Clement, 2007). Packaging design is an essential part of the branding process. Food is a low-involvement product (Van Ooijen, et al., 2017; Moutaftsi & Kyratsis, 2016). As a result, the decision to purchase is made within 3-7 seconds (Hoyer, 1984; Truan, 2017; Moutaftsi & Kyratsis, 2016). Milosavljevic, Koch, and Rangel found that decisions can be made in as little as a third of a second. Additionally, around 70% of purchase decisions made in store (Bell, Corsten & Knox, 2010). While social media and advertising can inform or entice a consumer to seek out the product, the packaging provides essentially the only opportunity to have an in-person, physical relationship with the product before buying (Simmonds & Spence, 2017; Rundh, 2013; Hewitt, 2018; Connolly & Davison, 1996). Therefore, it is essential that the package that consumers interact with makes a connection with them. In the study “Influence of package design on the dynamics of multisensory and emotional food experience,” the authors found that during the buying stage, people pay most attention to visual elements of the product’s package (Schifferstein, Fenko, Desmet, Labbe & Martin, 2013; Togawa et al., 2019). The second most important aspect is taste (Schifferstein, Fenko, Desmet, Labbe & Martin, 2013). This makes sense with the finding that food packaging has an effect on both flavor perception and consumption quantity (Togawa et al., 2019). In these ways, food packaging is incredibly unique compared to the packaging of other consumer goods.

Designers and brands must consider that packaging exists in a variety of environments, and can be interpreted differently in each context. The appearance of the front of the package is perhaps the most important on the grocery shelf, but it must be able to withstand scrutiny from a consumer observing other

sides, or even catch the consumer's eye once it ends up in a cupboard (Venter et al., 2011; Connolly & Davison, 1996). While many consumers claim to be very aware of the influence of advertising on their lives, most are not as actively aware of the subconscious effects of design (Connolly & Davison, 1996).

Product experience is influenced by both the actual perception of the sensory product properties and by preexisting attitudes and beliefs about a product (Schifferstein, Fenko, Desmet, Labbe & Martin, 2013; Robinson, Borzekowski, Matheson & Kraemer, 2007; Hawkes, 2010). These preexisting attitudes may develop from social media and advertising exposure, but it is the experience of interacting with the package that will decide if the product goes home with the consumer.

Physical Design

In packaging design, there are two major aspects that make up the appearance: the physical design of the product, and the visual elements that appear on the surface of this design. The design of the food package is meant to protect the product, but it also communicates information about the function of the package and product. Packaging helps to manage the supply of everyday items and protect products traveling over great distances (Rundh, 2005). Its role has evolved over time, and improvements in technology have allowed for more engaging and creative packaging design.

Packaging often ranges from practical to aesthetic, and the shape of the package can communicate many different details to a consumer. For example, angular packaging design is perceived as more intense (van Ooijen, et al., 2017). Festila & Chrysochou (2018) found that angular packaging shapes are more frequently used for health products and can make foods seem healthier. Additionally, transparent packaging is appealing to many consumers, as they say that they like to see what they will be receiving inside the package (see fig. 15) (Venter et al., 2011; Simmonds & Spence, 2017). While these design styles can be good for specific audiences, they may drive consumers away from purchasing a product. In terms of practicality, a bulky package that is difficult to lift may dissuade a consumer from putting it in their cart, much less try and bring it home. Alternatively, an aesthetic package design may be frustrating to users who are unsure of how to use it, and who value usability over attractiveness. Reimann, et al. (2010) postulates whether or not the effectiveness of aesthetic package design would be hindered if all packages in a category are vibrant and well-

designed, and there is not a standard choice. Another important role of packaging is its ability to stand out next to competition. Grocery shelves are packed with several different variations of a product, designed for a variety of different consumers and brands. Design is a tool for brands to differentiate themselves from competition (Zolli, 2004; Underwood & Ozanne, 1998).



Figure 15. The window on this pasta package allows the consumer to develop an idea of what they will receive when they open the package. As a chickpea-based alternative to traditional pasta, this transparency shows that it functions the same as traditional pasta, but with different health benefits.

With the growing concern for the future of Earth, the potential environmental impact of packaging is making its way into how brands design. Environmentally friendly aspects of packaging can have a clear, positive impact on consumers and should be taken more seriously (Rokka & Uusitalo, 2008; Ottman, 2011). There are several factors that go into the purchase decision making process, and moral reasoning is yet another (Thogerson, 1999). Consumers are becoming more concerned with their own health, the health of their families, and often, the health of those who live far away from their own homes (Ottman, 2011). The food industry, as well as our society, is becoming more globalized, and consumers are more aware of the impact that they have on the planet. This may extend to a greater concern for product packaging being

recyclable, or even the treatment of workers who help to produce and manufacture the products they receive (Ottman, 2011). While sustainability and the environment are important aspects of many Millennial and Gen Z lives, it is important to note that older generations are also concerned about topics surrounding green packaging (Ottman, 2011). Many consumers are now frustrated with packaging that is not recyclable or environmentally responsible (Keating, 2018; Mintel Packaging Trends 2019; Venter et al., 2011). While there is a greater overall concern from consumers, the preference for more sustainable, green, or environmentally friendly packaging depends on the type of consumer who is interacting with the product (Thogerson, 1999; Rokka & Uusitalo, 2008; Venter et al., 2011).

Visual Design

The visual design of the packaging utilizes elements of graphic design in order to more clearly communicate the experience of the product. It also may be used to communicate information about nutrition. Similar to van Ooijen et. al's (2017) finding that angular packaging is perceived as more intense, Velasco et al. found that angular shapes and typefaces on the visual design of the package communicated a more sour, bitter, or salty product (Velasco et al., 2014; Velasco et al., 2015). Like the physical aspects of package design, the manipulation of several variables in visual package design can have an impact on the message the product conveys to the consumer. Well-designed packages can serve to make the product stand out among the several other options of a comparable product (Rundh, 2013). Unique, atypical packaging can make the product stand out next to its competitors on grocery shelves (Rundh, 2005; Reimann et al., 2010). It is also important for brands to consider existing product category standards that may restrict a large variation in design, but even slight variations in color, type, and illustrations can indicate newness (Celhay & Trinqucoste, 2015).

Colors used in the packaging communicate the character of the brand. Color often carries different meanings in different cultural contexts, so in an increasingly connected world it is wise for companies to be aware of the different settings their products may be viewed in. Color is also frequently used to signify visual codes that identify different versions of a product, for example, red lids used on milk cartons to indicate

whole milk and blue lids to indicate a lower-fat option (see fig. 16) (Connolly & Davison, 1996; Piqueras-Fiszman & Spence, 2011; Celhay & Trinquencoste, 2015; Festila & Chrysochou, 2018). When these codes are switched or changed, it may lead to confusion among consumers, and this should be taken into account when redesigning packaging for an existing brand (Piqueras-Fiszman & Spence, 2011). Color can also have an impact on the perceptions of a product's nutritional value. Lighter colors are used to communicate a sense of healthiness (Mai et al., 2016; Festila & Chrysochou, 2018). Additionally, this perceived healthiness may cause a decline in perceived taste, but it is dependent on who is looking at the product.



Figure 16. An example of visual codes utilized in food packaging. In the United States, most milks generally follow this structure.

Many food packages have images of the food on them. This is to encourage consumers to purchase the product and see it, even if they can't try it before purchase. Togawa et al., (2019) found that placement of images on the front of the packages impacts the way it is perceived in taste and healthiness. If an image of a food product is placed closer to the bottom, it was perceived as more “heavy,” which made participants raise their expectations of a heavy flavor of the product, and even made some want to eat less due to this perceived weight. In several interviews with consumers in South Africa, Venter et al. (2011) found that images of food on the front of packages were important to shoppers. They wanted to see a trustworthy image of the product inside, and were often drawn to transparent packaging that allowed them a glimpse of the product. However,

if the product on the inside of the package was not attractive in its unprepared form, many respondents suggested that they would prefer an illustration of the product or an attractive image of the product in its final form (see figs. 17 & 18).



Figure 17. PAM olive oil spray. Since it would be difficult and less engaging to show a photograph or illustration of the olive oil itself, these stir-fried vegetables offer an attractive recipe idea to the consumer while showing the function of the product.



Figure 18. Betty Crocker's chocolate cake mix. A window in the packaging would not be as successful as this image of the completed cake, because the cake mix itself is far less attractive than the final product.

Packaging helps to overcome the challenge created by constraints of the grocery environment. As a result, it is important for the package to provide all the information that the consumer needs to make the decision to purchase the product (Venter et al., 2011; Underwood & Klein; 2002). The packaging is used to tell consumers what they will be receiving inside a box or package, because they are unable to see for themselves because it is sealed for food safety reasons. For many food categories such as rice mixes and pancake and waffle mix, the package has the responsibility of clearly informing the consumer how they are to make the product into its final form (Venter et al., 2011; Underwood & Ozanne, 1998; Underwood & Klein, 2002).

The reception of a product's message is often determined by characteristics of the consumer. One variable that often influences a consumer's response to a package design is their health goals. With the vast

amount of information available on the internet about health and special diets, consumers are becoming more educated about ingredients and nutrition than in the past (Schultz, 2015; Keating, 2018; Ottman, 2011). In terms of visual design, Mai et al., (2016) proposed that although pale and light colors highlight healthiness, this association may also lead to a decline in perceived taste. While the study confirmed that many participants did have a lowered expectation for the product's taste, consumers with a health goal in mind did not face any lowered expectations in flavor. Additionally, consumers with health goals were more likely to pay attention and use front of package food labels (Van Herpen & Trijp, 2011; Becker et al., 2015).

While food packaging is required to provide detailed nutritional information about the product, this standard black and white table on the back or side of the package is frequently overlooked. As a result, many companies have decided to incorporate front of package labels for a variety of reasons. Front of package labels are viewed more often than nutrition facts (Becker et al., 2015). It is a positive way to make people aware of nutrition information using color coding and design characteristics (see fig. 19) (Becker et al., 2015; Van Herpen, 2011; Bialkova et al., 2013). While these labels are very helpful for many consumers, they also vary in effectiveness. Van Herpen found a lack of attention to labels, and that it did not stimulate healthy choices among consumers without health goals in mind. Additionally, different labeling formats have different effects. Talati found that front-of-package labels produced a positivity bias in food products, which caused them to appear to be healthier (Talati et al., 2016).

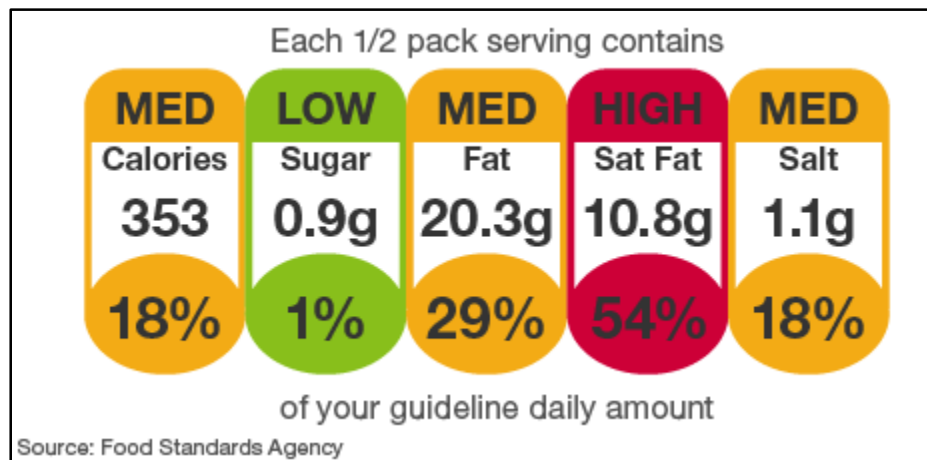


Figure 19. An example of a front of package label that utilizes color to communicate information about the healthiness of the product.

Connected Packaging Design

Advertising, social media, physical and visual elements of package design all play important roles in building and supporting a brand. They do not and should not operate independently, and there is an increasing number of opportunities to combine all of them together. Connected packaging design is an example of an opportunity for brands to extend their reach to their target audience (Mintel Packaging Trends 2019; Hewitt, 2018). Connecting aspects of the physical packaging to the virtual world through QR codes or Snapchat links allows brands to provide an additional service to their consumers, and in return deepening their connection as well as obtaining more trackable information about the effectiveness of these campaigns (Mintel Packaging Trends 2019; Hewitt, 2018). Packaging can also be thought of as an owned media channel, and a relatively cost-effective one (Hewitt, 2018).

Packaging design, both physical and visual, should be geared towards connecting with a company's target consumer and building the brand. All of these variables should be considered when designing packaging and promotion for consumers. Food branding is an exciting category of branding with many opportunities for designers and brands to be creative and take advantage of the many colors, flavors, and experiences food has to offer.

Minimalist and Maximalist Food Branding Case Studies

Food branding can be designed in several different ways, and even when restricted by target audience preferences, one clear solution is not available. Minimalism is not a one-size-fits-all solution for any design task and neither is maximalism. However, maximalism may be a better strategy for branding food due to its closer relationship to the nature of food.

Different categories of consumer goods adopt general design characteristics. As mentioned, tech products such as smartphones and laptops are almost exclusively branded minimally, inviting the user to decide the use and fate of the product. This is in line with To and Patrick (2017), who found that minimalist and maximalist packaging have an influence on consumer self-brand connection, and which one is more valuable depends on the power involved in a situation. Exposure to minimalist design encourages value-expressive behavior when the viewer feels more powerful, while exposure to maximalism prompts more self-preserving behavior in situations when the viewer has less power. With this framework, an experienced and creative baker would be gravitated towards minimalist packaging because they feel more excited about the potential to create their own recipe using their own knowledge, and they don't want or need to rely on packaging to tell them what to do. Low-power consumers, or those who are less sure of what they want to purchase or cook, would be more attracted to a more maximalist package design that "chooses" for them. In an environment like a supermarket chain, rather than a specialty food store, consumers may be looking for products to solve questions such as "what should I make for dinner?" or "what is the best option for a keto diet?" Maximalist package design would be better suited for meeting this need.

Additionally, there are many qualities inherent to food that make maximalism a generally more suitable design strategy for branding. Food does not take, it gives. Eating involves consuming something, not reducing something from the body. Food is often experienced in a social and lively setting, and for many, it is a pleasurable and enjoyable experience of flavor, color, and sometimes excess. People enjoy sharing the beauty and abundance of food on their social media, and this has given rise to the popularity of food content on social media platforms like Instagram (360i, 2011; Atanasova, 2016). It is an essential and unique aspect of

most cultures around the world, and the number of possibilities that cooking allows is immeasurable. A recent maximalist food trend on social media that has caught the attention of the internet is the construction of elaborate cheese boards (Tandoh, 2020). Many Instagrammers, YouTubers (see fig. 20), and Tik Tokers (see fig. 21) are making their own “salami rivers” and colorful compositions that go beyond cheese’s normally monochromatic palette (Tandoh, 2020).



Figure 20. YouTuber Brooke Miccio has been sharing her cheeseboard creations with her fans since 2019.

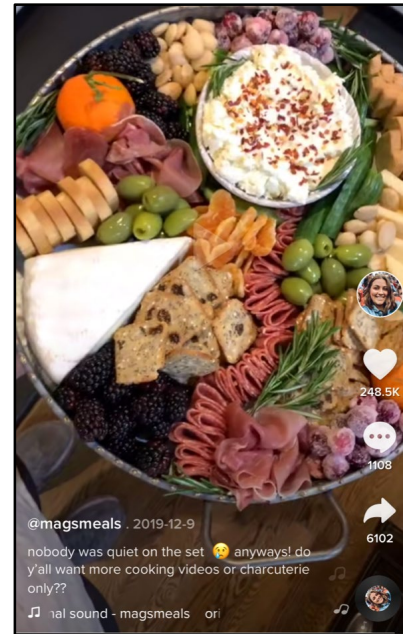


Figure 21. Mag’s Meals is a TikTok account by Maggie Johnson that became popular in late 2019 from her elaborate cheeseboard videos.

Besides these inherent aesthetic qualities of maximalism, there are consumers who are more likely to appreciate atypical design, and these include those that are experts in categories, highly educated young people, and consumers with a propensity to innovate (Celhay & Trinquencoste, 2015). However, when designing atypically, brands should keep in mind that the perceived risk for the consumer should be low (Celhay & Trinquencoste, 2015). This may involve placing a product at a lower price point, or offering sales to encourage these consumers to try out the product. Additionally, Reimann et al., (2010) talks about how reward value plays a role in aesthetic product experiences.

The following examples are instances when companies realized the importance of incorporating maximalist principles into their branding.

Case Study 1: Tropicana

In the case of Tropicana, the repackaging of their Pure Premium orange juice led to a major loss in sales and widespread consumer disapproval (Lee et al., 2010). In early 2009, parent company PepsiCo decided to modernize several of their brands by repackaging and rebranding their products. Tropicana disregarded preexisting familiarity and fondness for the package design, and also ignored preexisting product color category codes (Lee et al., 2010). In their \$35 million effort to redesign the packaging, they removed the iconic orange with a straw stuck in it and replaced it with a lackluster glass of orange juice (see fig. 22). Additionally, the standard, color-coded cap was replaced by a creative orange-shaped cap.



Figure 22. The original Tropicana Pure Premium packaging (left) next to the 2009 redesign.

Along with this packaging, the agency created a campaign that consisted of black and white images of parents hugging their children with the tagline, “Squeeze, it’s a natural.” The words on the image are designed

in a similar way to the package, using a sans serif green, orange, and white font (see fig. 23). There is also a seal that says, “a new fresh carton - same great taste.”



Figure 23. An advertisement announcing the new packaging that utilizes similar design elements from the packaging.

The visual packaging design became more visually sleek and minimalist, and the designers accomplished their task of redesigning orange juice with a more modern and trendy design. Unfortunately, many consumers thought that the design looked too much like a generic store brand, and that it was ugly compared to the previous package design (Elliott, 2009). After heavy criticism and backlash, Tropicana returned to its former design, only a few months later and at least 50 million dollars poorer, including the approximately \$27.3 million loss in sales (Andrivet, 2015; Lee et al., 2010).

This is an example of when redesigning a food package to a more minimalist aesthetic had an incredibly negative outcome. The orange with the straw on the front of the package is creative, iconic, and communicates an ideal, fresh experience of consuming orange juice. While it was a creative rebrand in several ways, it was an unnecessary one that was unaware of the target audience’s preferences and stripped away the liveliness of the product. It may have looked perfect to designers and executives, and even in testing to

consumers who could have been impressed by the novelty of the cap, but to the larger body of consumers, the design fell flat (Elliott, 2009; Conan, 2009; Andriver, 2015).

This is also an interesting case as it points to the awareness that consumers have about branding, whether or not they understand the full extent of its effects (Conan, 2009; Connolly & Davison, 1996). This awareness was increasing at the time due to the rise of social media that allowed consumers to provide immediate feedback to marketers and brands (Elliott, 2009). While this situation caused a lot of financial damage for Tropicana, it was illuminating to see the real, emotional connection that consumers have with their food and beverage products in the twenty-first century.

Case Study 2: Chobani

In 2018, Chobani did a major rebrand of their packaging and overall identity (see figs. 24 & 25). Founded in 2005, Chobani was designed for the time it was created in. With a plain, white base paired with minimalist font and simple photographed images of fruit, Chobani's branding was functional for a standard yogurt company but lacked the message of the delicious flavors each of their products contained (Vit, 2017).



Figure 24. The original Chobani packaging.



Figure 25. The current Chobani Strawberry packaging.

Additionally, with Chobani being a pioneer in the yogurt industry, competition has emerged over the years and the look of Chobani's packaging has been copied by many other brands (Klara, 2018). Along with this factor, in general, the brand felt aged and needed a refresh to differentiate themselves from their old

identity that had been absorbed by their competitors. In the article, “Is Millennial Minimalism On Its Way Out?” Liz Stinson examines Chobani’s new rebranding away from its simpler, more minimal design. She notes that the font, perfect for lower resolution screens of the 90s, was not the appropriate choice for the yogurt company in 2005, and especially not in 2018 (Stinson, 2018). While the rebranding maintains much of the original concept and layout of the packaging, it refreshes it with a more engaging, fulfilling, lively and colorful experience (see fig. 26). The white background has become a slight off-white color, and illustrations are favored over photographed fruit. Additionally, the company’s logo shifted to a smoother Didone font that subtly communicates the texture of the product (Vit, 2017). The company also decided to include other American folk illustrations that add a more crafty look to the packaging (Vit, 2017).



Figure 26. Chobani’s new visual identity incorporates a Didone font and flat, colorful, organic shapes that communicate a rustic and delicious product.

Chobani’s rebrand is the opposite of Tropicana’s original plan, but both reflect the idea that in food branding in the twenty-first century, leaning into maximalist design aspects can tell a company’s audience more about the character of the product they are purchasing. While yogurt generally is a simple product, the company is able to differentiate itself from others by highlighting the textures and color and flavor of their

products by bringing these elements forward on their packages. Each package differs based on the product, and this is an example from their newer coconut milk yogurt line (see fig. 27). Additionally, much of their new advertising is focused on how Chobani can be incorporated into different recipes, extending the basic use of yogurt (Klara, 2018). They have even made changes to their product offerings, as they are now including coconut and oat-based vegan options (Chobani Product Page). This has strayed from the traditional look that Chobani uses in its original dairy products, but the illustrations, logo, and color scheme all work to unite all of the brand's offerings. Adopting principles of maximalism into food branding is an opportunity for brands to showcase their brand's personality among a crowd of minimal-looking competition.



Figure 27. The strawberry Chobani coconut-based yogurt alternative.

Startups, Small Business and 21st Century Branding

Between 2009 to 2014, \$18 billion in sales shifted from large to small companies (Schultz, 2015). This occurred for several reasons, one being that consumers became more aware of the ingredients, health, and environmental impact of the products that major corporations produce, and they negatively responded to the lack of care in these areas (Schultz, 2015). This loss of consumer trust creates a space for smaller companies

and startups to build their brands and take some of their former customers who may be seeking different alternatives to brands they once were loyal to. Building a successful brand means paying attention to what consumers want, and how to best show off the brand's message and identity.

Different brands require different designs to communicate effectively with their audience and to reflect the use and function of their product. The central point of this research is to encourage food companies and startups to not overlook the value of quality, maximal packaging design. It is often overlooked in favor of deceptively simplistic minimalist design, and could harm a company in the long run if their packaging design is not in line with their brand values and target audience. There are so many variables that can change the outcome of a consumer's experience, and design strategy should not be limited to minimalism, which lacks the tools to communicate the essence of most food.

Client Challenge: Grain4Grain

In the fall of 2019, I met with Yoni Medhin, one of the two founders of Grain4Grain, a local food startup based in San Antonio. Their products include a pancake and waffle mix and a flour called "Barely Barley" that uses spent grain from local breweries to make a flour that is low in carbs and gluten, and high in protein and fiber. With each pound of flour they produce, they donate a pound to local food banks. Earlier that year, the company won third place in HEB's Quest for Texas Best competition that launched them forward and onto shelves in HEB's stores. Their current packaging leans more towards the minimalist side of the spectrum, but the company has a lot to say about itself that is not clearly expressed by the current design (see fig. 31).

This company's sustainable practices, their ties to local companies, and their efforts to support their local communities, making them an ideal client to carry a maximalist design. For the application portion of this project, I redesigned the pancake and waffle mix, the "Barely Barley" flour for Grain4Grain and also created a new design for frozen waffles they are planning to launch in the future. Through introducing maximalist principles and applying design research conducted for this project, these into new designs more clearly communicate the vision and work of this brand.

The main challenge of this package redesign is that Grain4Grain has a large amount of information it wants to communicate to consumers in a short period of time - the few seconds that people spend looking at the product in stores. The design mindset that guided this process can be called organized maximalism and is based on the fact that we all have a lot going on in our lives, and it's often difficult to keep track of everything. There are two ways to combat this messiness - throw things out or organize them. I view organization as maximalism, and throwing things away as minimalism, and it is important to adopt a similar mindset when it comes to design. If there is important information to communicate about a product, it should not be thrown out or saved for a corner of the internet where only dedicated fans can find it. Design is about problem solving. In this situation, the opposite of throwing things away is not buying more things - maximalism is organizing what one has.

In order to add energy to the packaging, I illustrated a pattern based off of barley for the background of each product. For the palette, I decided to keep the colors of the current packaging, but increased the amount of warm tones. I used white sparingly and opted to use a warmer beige in locations where white might be expected. The front of the pancake and waffle mix (fig. 28) and the flour (fig. 29) are lighter in color to communicate healthiness, and the frozen waffles are a darker green (fig. 30) (Mai et al., 2016; Festila & Chrysochou, 2018). While the mix and the flour would be found in nearby aisles and are similar in the content within the packaging, the frozen waffles would need to stand out on their own in the frozen aisle while still maintaining a consistent visual brand identity. Photographs were used to give even more life to the packaging for the pancake and waffle mix and the frozen waffles, since seeing the pre-cooked content inside the packages is not as enticing as the final product (Venter et al., 2011). In each of these, the photograph was centered further down towards the bottom of the front of the packaging in order to communicate a sense of richness and flavor (Togawa et al., 2019). I opted to not include an image of a baked good on the flour, to allow consumers to feel that they have more agency while using the product (To & Patrick, 2017).

Since front of package nutrition labels tend to be analyzed more than nutrition facts on the other sides of the packaging, front of package labels are included on each package that organize information previously strewn across the front of the current packaging (Becker et al., 2015). They illustrate the

importance of organization of elements in a successful use of maximalism. While the consumer inspects the front of package labels for nutrition information, they are led to a fourth square that reads “pound 4 pound donation.” This is a strategy to encourage the viewer to explore the other sides of the box to learn more about this information.

On the back and sides of the packaging, I included more important information about the sustainability of the company, the health benefits of the product, and the positive impact it has on the local community. The tagline “fight the carbs. feed the hungry. help the planet.” is featured prominently on the back of each package to briefly summarize the brand to the consumer that has taken the time to briefly examine the back of the packaging. Circles of various colors contain the information while still providing a comfortable flow to the packaging. A recipe for banana bread appears on the back of the flour packaging along with a photograph of the finished product and functions as more of a suggestion for the consumer, and won’t necessarily guide them in a specific direction like an image on the front of the packaging would. The barcode for the flour would be placed on the bottom of the packaging, to avoid making the back of the packaging too cluttered. Attractive photographs of baked goods and a field of barley also appear on the rest of the packaging to continue the liveliness and fullness of the packaging.

Social media links are featured on all the packages in order to encourage engagement beyond the grocery store. The flour packaging features a QR code for the consumer to access more delicious recipes on Grain4Grain’s website. The packaging for the mix and the frozen waffles also features a note next to the nutrition facts that states “check out the #grainadvantage” in order to tie it into the recent use of the hashtag on Grain4Grain’s social media. Along with the designs for each of these products, I created graphics for the company to use on social media and in advertisements to announce the redesign (see fig. 32).



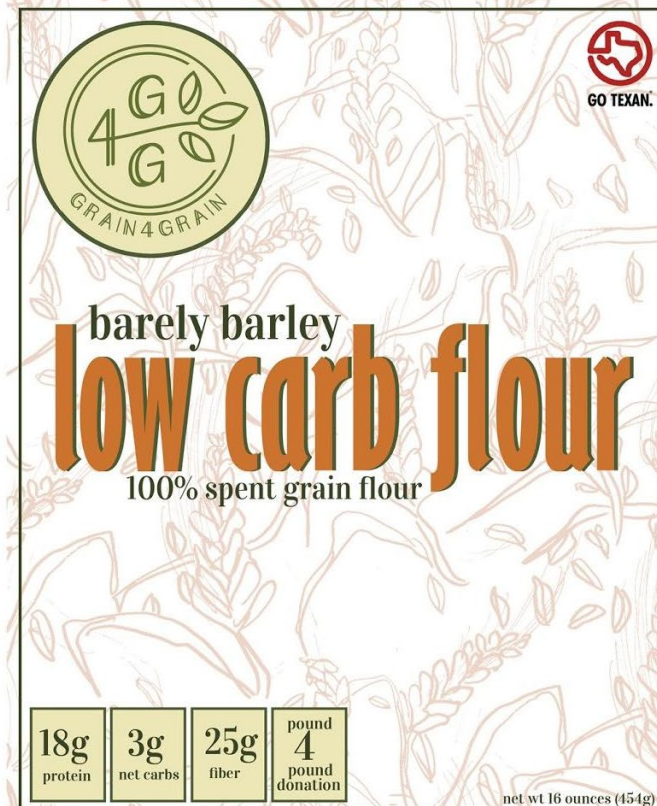
Figure 28a. The redesigned waffle and pancake mix packaging.



Figure 28b. The redesigned waffle and pancake mix packaging.



Figure 29a. The redesigned Barely Barley flour packaging.



4G
GRAIN4GRAIN

GO TEXAN

barely barley
low carb flour
100% spent grain flour

18g protein
3g net carbs
25g fiber
pound 4 pound donation

net wt 16 ounces (454g)



**fight the carbs.
feed the hungry.
help the planet.**

Each year,
6 million tons
of spent barley are wasted
at breweries across the
nation

we upcycle this
resource into our
flour!

While this product bakes
similarly to almond or coconut
flour, barely barley has the
#grainadvantage

per 1/2 cup	coconut flour	almond flour	barely barley
net carbs	12 g	4 g	3 g
protein	8 g	12 g	18 g
fiber	20 g	6 g	25 g
fat	8 g	28 g	3 g

Nutrition Facts
about 8 servings per container
Serving size 1/2 Cup (60g)
Amount Per Serving
Calories 130

	% Daily Value*
Total Fat 3g	4%
Saturated Fat 0.7g	4%
Trans Fat 0g	
Polyunsaturated Fat 1.6g	
Monounsaturated Fat 0.5g	
Cholesterol 0mg	0%
Sodium 10mg	0%
Total Carbohydrate 29g	10%
Dietary Fiber 25g	89%
Total Sugars 0g	
Includes 0g Added Sugars	0%
Sugar Alcohol 0g	
Protein 18g	36%
Vitamin D 0mcg	0%
Calcium 65mg	4%
Iron 5.22mg	30%
Potassium 603mg	20%

*The % Daily Value (DV) tells you how much a nutrient in a serving of food contributes to a daily diet. 2,000 calories a day is used for general nutrition advice.

INGREDIENTS: Barely Barley Flour (100% Spent Grain Flour)

scan for more recipes!

reduced gluten banana bread

1 cup Barely Barley Low Carb Flour
3/4 cup brown rice flour
1 cup corn starch
1 tablespoon baking powder
1 teaspoon xanthan gum
1 teaspoon salt
1 cup sugar
1 cup unsalted butter
3 large eggs
4 medium bananas, pureed

Preheat oven to 350 deg F. In a bowl mix Barely Barley Low Carb Flour, baking powder, xanthan gum, and salt. In a mixer, cream butter and sugar until light and fluffy then add eggs one at the time. Add bananas. Add flour mix in small increments and whisk it until combined. Pour batter into baking bread form lined with parchment paper, then bake in the oven on 350 deg F for 50-70 min or until a wooden stick will come out clean. Enjoy!

join us online!
@grain4grain

Figure 29b. The redesigned Barely Barley flour packaging.



Figure 30a. The packaging for upcoming frozen waffles.



Figure 30b. The packaging for upcoming frozen waffles.



Figure 31a: The original pancake and waffle mix and Barely Barley flour packaging.



Figure 31b: The original pancake and waffle mix and Barely Barley flour packaging.



Figure 32a. Social media posts to promote the redesign.



Figure 32b. Social media posts to promote the redesign.



Figure 32c. Social media posts to promote the redesign

References

- 99designs team. (2019, November 18). 11 top packaging design trends for 2020. *99designs*.
<https://99designs.com/blog/trends/packaging-design-trends/>
- 360i. (2011, May 25). 360i Report: Online food & photo sharing trends. *360i Digital Agency Blog*.
<http://blog.360i.com/web-design/360i-report-online-food-photo-sharing-trends>
- Andrivet, M. (2015, May). What to learn from tropicana's packaging redesign failure? *The Branding Journal*. <https://www.thebrandingjournal.com/2015/05/what-to-learn-from-tropicanas-packaging-redesign-failure/>
- Atanasova, A. (2016, November). *The psychology of foodstagramming*. Social Media Today.
<https://www.socialmediatoday.com/social-networks/psychology-foodstagramming>
- Barnes, A. (2017, October). Telling stories: The role of graphic design and branding in the creation of 'authenticity' within food packaging. *International Journal of Food Design*, 2(2), 183–202.
https://doi.org/10.1386/ijfd.2.2.183_1
- Becker, M. W., Bello, N. M., Sundar, R. P., Peltier, C., & Bix, L. (2015, October 1). Front of pack labels enhance attention to nutrition information in novel and commercial brands. *Food Policy*, 56, 76–86.
<https://doi.org/10.1016/j.foodpol.2015.08.001>
- Bell, D., Corsten, D., Knox, G., Zhang, X., & Dai, Y. (2010, December). From point of purchase to path to purchase: How preshopping factors drive unplanned buying. *Journal of Marketing*, 75(1), 22–22429. <https://doi.org/10.1509%2Fjfm.75.1.31>
- Benyon, L. (2016, November 23). Is this the answer to Helvetica, a.k.a. The “lazy” design choice? *Eye on Design*. <https://eyeondesign.aiga.org/its-time-for-the-swiss-style-of-typography-to-bow-out/>
- Bialkova, S., Grunert, K. G., & van Trijp, H. (2013, August). Standing out in the crowd: The effect of information clutter on consumer attention for front-of-pack nutrition labels. *Food Policy*, 41, 65–74.
<https://doi.org/10.1016/j.foodpol.2013.04.010>
- Bingham, C. (2019, October 1). *More is more: Memphis, maximalism and new wave design*. te Neues.

- Brooke, E. (2019, April 10). *Why funky '70s-style fonts are popping up on brands like Chobani and Glossier*. Vox.
<https://www.vox.com/the-goods/2019/4/10/18302108/noticed-70s-fonts-serifs-chobani-flesh-glossier-play>
- Budds, D. (2017, April 14). *Minimalism is dead. Hello, maximalism*. Fast Company.
<https://www.fastcompany.com/90109697/minimalism-is-dead-hello-maximalism>
- Celhay, F., & Trinquécoste, J. F. (2015, November). Package graphic design: Investigating the variables that moderate consumer response to atypical designs. *Journal of Product Innovation Management*, 32(6), 1014–1032. <https://doi.org/10.1111/jpim.12212>
- Chobani. (n.d.-a). *Chobani Product Page*. Retrieved April 22, 2020, from
<https://www.chobani.com/products/>
- Clement, J. (2007, November 26). Visual influence on in-store buying decisions: An eye-track experiment on the visual influence of packaging design. *Journal of Marketing Management*, 23(9–10), 917–928. <https://doi.org/10.1362/026725707X250395>
- Conan, N. (2009, April). Tropicana's re-branding is a bust. In *NPR Business*. NPR.
<https://www.npr.org/templates/story/story.php?storyId=103327797>
- Connolly, A., & Davison, L. (1996, October). How does design affect decision at point of sale? *Journal of Brand Management*, 4(2), 100–107. <https://doi.org/10.1057/bm.1996.33>
- Connolly, K. (2019, September 27). *Social media-friendly food packaging 'reignites' Lay's brand*. Packaging Digest. <https://www.packagingdigest.com/packaging-design/social-media-friendly-food-packaging-reignites-lays-brand-2019-09-27>
- Elliott, S. (2009, February 22). Tropicana discovers some buyers are passionate about packaging. *The New York Times*. <https://www.nytimes.com/2009/02/23/business/media/23adcol.html>
- Festila, A., & Chrysochou, P. (2018, September). Implicit communication of food product healthfulness through package design: A content analysis. *Journal of Consumer Behaviour*, 17(5), 461–476.
<https://doi.org/10.1002/cb.1732>

- Ginsberg, K. (2015, March). Instabranding: Shaping the personalities of the top food brands on Instagram. *Elon Journal of Undergraduate Research in Communications*, 6(1).
<http://www.inquiriesjournal.com/articles/1131/instabranding-shaping-the-personalities-of-the-top-food-brands-on-instagram>
- Hawkes, C. (2010, February). Food packaging: The medium is the message. *Public Health Nutrition*, 13(2), 297–299. <https://doi.org/10.1017/S1368980009993168>
- Hawley, R. (2019a, August 21). Don't worry, these gangly-armed cartoons are here to protect you from Big Tech. *Eye on Design*. <https://eyeondesign.aiga.org/dont-worry-these-gangley-armed-cartoons-are-here-to-protect-you-from-big-tech/>
- Hawley, R. (2019b, December 4). *Here's the typography of the next decade*. The Outline.
<https://theoutline.com/post/8385/didones-font-of-the-decade>
- Hewitt, M. (2018, August 9). *How social media is changing packaging design*. Packaging Europe.
<https://packagingeurope.com/api/content/5d7cb36c-9b12-11e8-8596-12408cbff2b0/>
- Hoyer, W. D. (1984, December). An examination of consumer decision making for a common repeat purchase product. *Journal of Consumer Research*, 11(3), 822–829. JSTOR.
<https://doi.org/10.1086/209017>
- Instagram. (n.d.-b). *Instagram About Us Page*. Retrieved April 22, 2020, from
<https://about.instagram.com/about-us>
- JA-Culture. (2019, July 9). *Maximalism: Madness or magic?* Medium.
https://medium.com/@JA_Culture/maximalism-madness-or-magic-f0f8b0964a0b
- James, G. (2015, November 2). *Top 10 rebrand disasters of all time*. Inc.Com.
<https://www.inc.com/geoffrey-james/top-10-re-brand-disasters-of-all-time.html>
- Keating, K. (2018, May 18). *The art and science of effective food packaging design*. PKG Branding.
<https://www.pkgbranding.com/blog/the-art-and-science-of-effective-food-packaging-design>

- Klara, R. (2018, November 28). *Why Chobani is reinventing itself—And why it had no choice*. AdAge.
<https://www.adweek.com/brand-marketing/why-chobani-is-reinventing-itself-and-why-it-had-no-choice/>
- Klassen, K. M., Borleis, E. S., Brennan, L., Reid, M., McCaffrey, T. A., & Lim, M. S. (2018, June). What people “like”: Analysis of social media strategies used by food industry brands, lifestyle brands, and health promotion organizations on Facebook and Instagram. *Journal of Medical Internet Research*, 20(6), e10227. <https://doi.org/10.2196/10227>
- Kumar, K. (2017, August). *Target refreshes brands to stay chic and relevant, phasing out Merona and Mossimo*. Chicagotribune.Com. <https://www.chicagotribune.com/business/ct-target-new-brands-20170821-story.html>
- Lee, J.-Y., Gao, Z., & Brown, M. G. (2010, November). A study of the impact of package changes on orange juice demand. *Journal of Retailing and Consumer Services*, 17(6), 487–491.
<https://doi.org/10.1016/j.jretconser.2010.08.003>
- Mai, R., Symmank, C., & Seeberg-Elverfeldt, B. (2016, December). Light and pale colors in food packaging: When does this package cue signal superior healthiness or inferior tastiness? *Journal of Retailing*, 92(4), 426–444. <https://doi.org/10.1016/j.jretai.2016.08.002>
- May, T. (2019). *20 top graphic design trends for 2020*. Creative Bloq.
<https://www.creativebloq.com/features/graphic-design-trends-2020>
- Meggs, P. B. (2005, July 8). *Graphic Design*. Encyclopedia Britannica.
<https://www.britannica.com/art/graphic-design>
- Meggs, P. B., & Purvis, A. W. (2011, November 22). *Meggs' history of graphic design* (5th ed.). Wiley.
- Milosavljevic, M., Koch, C., & Rangel, A. (2011, August). Consumers can make decisions in as little as a third of a second. *Judgment and Decision Making*, 6(6), 11.
- Mintel. (2019). *Global Packaging Trends 2019*.
<https://downloads.mintel.com/private/nlYDR/files/753149/>

- Mizutani, N., Okamoto, M., Yamaguchi, Y., Kusakabe, Y., Dan, I., & Yamanaka, T. (2010, October). Package images modulate flavor perception for orange juice. *Food Quality and Preference*, 21(7), 867–872. <https://doi.org/10.1016/j.foodqual.2010.05.010>
- Moor, L. (2007, October 1). *The rise of brands*. Berg Publishers.
<http://libproxy.trinity.edu:80/login?url=https://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,cookie,uid&db=sih&AN=36190878&site=eds-live>
- Morley, M. (2016, March 30). This is why Glasfurd & Walker is winning at food packaging + restaurant design. *Eye on Design*. <https://eyeondesign.aiga.org/this-is-why-glasfurd-walker-is-winning-at-food-packaging-restaurant-design/>
- Moutaftsi, P., & Kyratsis, P. (2016, July). Visual brand identity of food products: A customer's perspective. *Journal of Applied Packaging Research*, 14. <https://doi.org/10.14448/japr.08.0015>
- Ottman, J. A. (2011, February 7). *The new rules of green marketing: Strategies, tools, and inspiration for sustainable branding*. Berrett-Koehler Publishers.
- Piqueras-Fiszman, B., & Spence, C. (2011, December). Crossmodal correspondences in product packaging. Assessing color–flavor correspondences for potato chips (crisps). *Appetite*, 57(3), 753–757. <https://doi.org/10.1016/j.appet.2011.07.012>
- Reimann et al. - *New Insights on the Role of Aesthetics in Consumer.pdf*. (n.d.). Retrieved February 19, 2020, from https://www.acrwebsite.org/volumes/v45/acr_vol45_1023672.pdf
- Reimann, M., Zaichkowsky, J., Neuhaus, C., Bender, T., & Weber, B. (2010, October). Aesthetic package design: A behavioral, neural, and psychological investigation. *Journal of Consumer Psychology*, 20(4), 431–441. JSTOR. <https://doi.org/10.1016/j.jcps.2010.06.009>
- Rivers, C. (2008, January 1). *Maximalism: The graphic design of decadence & excess*. Rockport Publishers.
- Robinson, T. N., Borzekowski, D. L. G., Matheson, D. M., & Kraemer, H. C. (2007, August 1). Effects of fast food branding on young children's taste preferences. *Archives of Pediatrics & Adolescent Medicine*, 161(8), 792. <https://doi.org/10.1001/archpedi.161.8.792>

- Rokka, J., & Uusitalo, L. (2008, August). Preference for green packaging in consumer product choices – Do consumers care? *International Journal of Consumer Studies*, 32(5), 516–525.
<https://doi.org/10.1111/j.1470-6431.2008.00710.x>
- Rundh, B. (2005, September). The multi-faceted dimension of packaging: Marketing logistic or marketing tool? *British Food Journal*, 107(9), 670–684. <https://doi.org/10.1108/00070700510615053>
- Rundh, B. (2013, October 21). Linking packaging to marketing: How packaging is influencing the marketing strategy. *British Food Journal*, 115(11), 1547–1563. <https://doi.org/10.1108/BFJ-12-2011-0297>
- Schenker, M. (2018, January 30). *The minimalist design trend: Why less is more*. Creative Market.
<https://creativemarket.com/blog/minimalist-design-trend>
- Schifferstein, R., Fenko, A., Desmet, P., Labbe, D., & Martin, N. (2013, January). Influence of package design on the dynamics of multisensory and emotional food experience. *Food Quality and Preference*, 27(1), 18–25. <https://doi.org/10.1016/j.foodqual.2012.06.003>
- Schultz, E. J. (2015, May 25). *Big food's big problem: Consumers don't trust brands*.
<https://adage.com/article/cmo-strategy/big-food-falters-marketers-responding/298747>
- Simmonds, G., & Spence, C. (2017, December 2017). Thinking inside the box: How seeing products on, or through, the 3 packaging influences consumer perceptions and purchase behaviour. *Food Quality and Preference*, 62, 340–351. <https://doi.org/10.1016/j.foodqual.2016.11.010>
- Stewart, J. (2018, October 28). What is Minimalism? Learn the Intricacies & History of This Influential Aesthetic. *My Modern Met*. <https://mymodernmet.com/what-is-minimalism-definition/>
- Stinson, L. (2018, March 12). Is millennial minimalism on its way out? *Eye on Design*.
<https://eyeondesign.aiga.org/the-next-big-design-trend-the-opposite-of-whatevers-happening-right-now/>
- Talati, Z., Pettigrew, S., Dixon, H., Neal, B., Ball, K., & Hughes, C. (2016, December 2). Do health claims and front-of-pack labels lead to a positivity bias in unhealthy foods? *Nutrients*, 8(12), 787.
<https://doi.org/10.3390/nu8120787>

- Tandoh, R. (2020, March 9). Who Are These Maximalist Cheese Boards For? *TASTE*.
<https://www.tastecooking.com/who-are-these-maximalist-cheese-boards-for-characuterie-plate/>
- Tate. (n.d.). *Minimalism – Art Term*. Tate. Retrieved February 27, 2020, from
<https://www.tate.org.uk/art/art-terms/m/minimalism>
- Thøgersen, J. (1999, December). Moral norms and packaging choice. *The Ethical Consumer*, 22, 439–460.
<https://doi.org/10.1023/A:1006225711603>
- To, N. (Rita), & Patrick, V. M. (2017, October). Muji versus Maharaja: When (and why) minimalist versus maximalist design differentially influence consumer self-brand connection. *Advances in Consumer Research*, 45, 258–263.
- Togawa, T., Park, J., Ishii, H., & Deng, X. (2019, December). A packaging visual-gustatory correspondence effect: Using visual packaging design to influence flavor perception and healthy eating decisions. *Journal of Retailing*, 95(4), 204–218. <https://doi.org/10.1016/j.jretai.2019.11.001>
- Truan, S. (2017, February). The power of packaging. *Nobelus University*.
<https://nobelusuniversity.com/2017/02/19/the-power-of-packaging/>
- Underwood, R. L., & Klein, N. M. (2002, October). Packaging as brand communication: Effects of product pictures on consumer responses to the package and brand. *Journal of Marketing Theory & Practice*, 10(4), 58. <https://doi.org/10.1080/10696679.2002.11501926>
- Underwood, R. L., & Ozanne, J. L. (1998, January). Is your package an effective communicator? A normative framework for increasing the communicative competence of packaging. *Journal of Marketing Communications*, 4(4), 207–220. <https://doi.org/10.1080/135272698345762>
- van Herpen, E., & Trijp, H. C. M. van. (2011, August). Front-of-pack nutrition labels. Their effect on attention and choices when consumers have varying goals and time constraints. *Appetite*, 57(1), 148–160. <https://doi.org/10.1016/j.appet.2011.04.011>
- van Ooijen, I., Fransen, M. L., Verlegh, P. W. J., & Smit, E. G. (2017, December). Packaging design as an implicit communicator: Effects on product quality inferences in the presence of explicit quality cues. *Food Quality and Preference*, 62, 71–79. <https://doi.org/10.1016/j.foodqual.2017.06.007>

- Velasco, C., Salgado-Montejo, A., Marmolejo-Ramos, F., & Spence, C. (2014, June). Predictive packaging design: Tasting shapes, typefaces, names, and sounds. *Food Quality and Preference*, 34, 88–95. <https://doi.org/10.1016/j.foodqual.2013.12.005>
- Velasco, C., Woods, A. T., Hyndman, S., & Spence, C. (2015, August 1). The taste of typeface. *I-Perception*, 6(4), 2041669515593040. <https://doi.org/10.1177/2041669515593040>
- Venter, K., Merwe, D. van der, Beer, H. de, Kempen, E., & Bosman, M. (2010, September 15). Consumers' perceptions of food packaging: An exploratory investigation in Potchefstroom, South Africa. *International Journal of Consumer Studies*, 35(3), 273–281. <https://doi.org/10.1111/j.1470-6431.2010.00936.x>
- Vit, A. (2017, November 29). *Get me to the Greek*. Under Consideration. https://www.underconsideration.com/brandnew/archives/new_logo_identity_and_packaging_for_chobani_done_in_house.php
- Wertheim, B. (2017, October 4). The maximalists are coming. *The New York Times*. <https://www.nytimes.com/2017/10/04/fashion/ugly-design-decor-hardcore.html>
- Witowski, A. (2018, September 4). *Make the most of maximalism*. Communication Arts. <https://www.commarts.com/columns/make-the-most-of-maximalism>
- Zimmerman, F. J., & Shimoga, S. V. (2014, April 10). The effects of food advertising and cognitive load on food choices. *BMC Public Health*, 14(1), 342. <https://doi.org/10.1186/1471-2458-14-342>
- Zolli, A. (2004, October 1). *Why Design Matters More*. AdAge. <https://adage.com/article/american-demographics/design-matters/45049>

Images

Figure 1. A maximalist interior designed by Sasha Bikoff New York in the Kips Bay Decorator Showhouse inspired by the Memphis design aesthetic. Adapted from Sasha Bikoff New York Website, by S. Bikoff, 2018, Retrieved from <https://sashabikoff.com/portfolio-posts/kips-bay-decorator-show-house>.

Figure 2. Paula Scher's design for The Public Theater. The maximalist design pulls from Russian Constructivism. P. Scher, 1995, Retrieved from <https://www.pentagram.com/work/the-public-theater/story>.

Figure 3. YouTuber Matt D'Avella makes lifestyle and self-improvement content on his YouTube channel, with most of his videos centering around the theme of minimalism. Matt D'Avella on YouTube. Retrieved April 8 2020 from <https://www.youtube.com/channel/UCJ24N4O0bP7LGLBDvye7oCA>. Screenshot by author.

Figure 4. An example of minimalist web design from Wokine Studio, a digital agency that combines modernism and aesthetic into their designs. Adapted from Wokine Studio. 2016, Retrieved from <https://www.wokine.com/en/>

Figure 5. Jolly Pumpkin Artisan Ales Calabaza Blanca label. Adapted from Jolly Pumpkin website, 2019, Retrieved from <https://brewery.jollypumpkin.com/all-beer>.

Figure 6. Colorful label designs on Browar Minister beers. Adapted from Ostecx Créative, illustrations by K. Offert, 2019, Retrieved from <http://www.ostecx.com/en/prace/minister-brewery/>.

Figure 7. Target's new men's basic brand Goodfellow & Co employs a Didone font that communicates the essence of a casual, modern gentleman. Adapted from *Dappered*, 2017, Retrieved from <https://dappered.com/2017/08/style-poll-targets-goodfellow-co-new-look-book-is-out/>.

Figure 8. Cooper Black is a popular typeface that was created in 1922 by Oswald Bruce Cooper. Today it is often used as a "groovy" font, reminiscent of the 1970s. Adapted from Cooper Black Wikipedia Page, image by P. Hunt, 2006, Retrieved from https://en.wikipedia.org/wiki/Cooper_Black.

Figure 9. Glossier play is a makeup brand that was more opaque and bold than Glossier's normally subtle product line. It combines the company's sans serif logo with "play" in a Didone font. It carries a more playful and creative tone that follows the purpose of this side brand.

Adapted from Glossier website, 2019, Retrieved from https://www.glossier.com/play/?utm_medium=organicsocial_play&utm_source=twitter&utm_campaign=post&utm_content=play-launch_030419.

Figure 10. Flat illustrations have become very popular on social media websites like facebook, and can frequently be seen in editorial illustrations for media websites like Refinery 29. Adapted from AIGA Eye on Design website, graphic made K. Brenner, illustrations by P. Stanley, 2019, Retrieved from <https://eyeondesign.aiga.org/dont-worry-these-gangley-armed-cartoons-are-here-to-protect-you-from-big-tech/>.

Figure 11. Apple's minimalist macbook design invites the user to use this product as a tool to express their creativity and develop their own projects. For a product that serves this purpose, minimalist design is incredibly effective and appropriate. Adapted from Gregory Schmidt M.D. website, "Full Stop on Apple Ads", by G. Schmidt, 2017, Retrieved from <http://www.gregoryschmidt.ca/writing/full-stops-on-apple-ads>.

Figure 12. The Lay's rebrand (left) depicts similar potato imagery, but at a different angle that is more similar to how consumers view their food - in real life and through their cameras. Adapted from Packaging Digest, by K.B. Connolly, 2019, Retrieved from <https://www.packagingdigest.com/packaging-design/social-media-friendly-food-packaging-reignites-lays-brand-2019-09-27>.

Figure 13. BuzzFeed Tasty is a branch of media company BuzzFeed that focuses on uploading short food and recipe videos to social media. Instagram. @buzzfeedtasty. Retrieved April 24 2020 from Instagram App. Screenshot by author.

Figure 14. Bon Appetit Magazine also enjoys a large and dedicated audience on their page. Instagram. @bonappetitmag. Retrieved April 24 2020 from Instagram App. Screenshot by author.

Figure 15. The window on this pasta package allows the consumer to develop an idea of what they will receive when they open the package. As a chickpea-based alternative to traditional pasta, this transparency shows that it functions the same as traditional pasta, but with different health benefits. Adapted from Banza website, 2020, Retrieved from <https://www.eatbanza.com/products/banza-chickpea-penne>.

Figure 16. An example of visual codes utilized in food packaging. In the United States, most milks generally follow this structure. Adapted from The Publix Checkout, by J.J. 2019, Retrieved from <https://blog.publix.com/publix/shop-the-dairy-milk-aisle-like-an-expert/>.

Figure 17. PAM olive oil spray. Since it would be difficult and less engaging to show a photograph or illustration of the olive oil itself, these stir-fried vegetables offer an attractive recipe idea to the consumer while showing the function of the product. Adapted from Amazon, 2020, Retrieved from <https://www.amazon.com/PAM-Olive-Oil-Cooking-Spray/dp/B000RYDVPA>.

Figure 18. Betty Crocker's chocolate cake mix. A window in the packaging would not be as successful as this image of the completed cake, because the cake mix itself is far less attractive than the final product. Adapted from Amazon, 2020, Retrieved from <https://www.amazon.com/Betty-Crocker-Baking-Triple-Chocolate/dp/B017XKKYN2>.

Figure 19. An example of a front of package label that utilizes color to communicate information about the healthiness of the product. Adapted from FoodNavigator.com, by C. Scott-Thomas, 2015, Retrieved from <https://www.foodnavigator.com/Article/2015/02/17/FIC-regs-missed-opportunity-for-mandatory-front-of-pack-labelling#>.

Figure 20. YouTuber Brooke Miccio has been sharing her cheeseboard creations with her fans since 2019. Brooke Miccio on YouTube. Retrieved April 8 2020 from www.youtube.com/user/brookexbeauty/ . Screenshot by author.

Figure 21. Mag's Meals is a TikTok account by Maggie Johnson that became popular in late 2019 from her elaborate cheeseboard videos. TikTok. @magsmeals. Retrieved April 8 2020 from TikTok app. Screenshot by author.

Figure 22. The original Tropicana Pure Premium packaging (left) next to the 2009 redesign. Adapted from The W1nners' Club, by D. White, 2019, Retrieved from <https://w1nnersclub.com/business-blunders/tropicana-packaging-rebrand-fail/>.

Figure 23. An advertisement announcing the new packaging that utilizes similar design elements from the packaging. Adapted from The Branding Journal, by M. Andrivet, 2015, Retrieved from <https://www.thebrandingjournal.com/2015/05/what-to-learn-from-tropicanas-packaging-redesign-failure/>.

Figure 24. The original Chobani packaging. Adapted from Amazon, 2020, Retrieved from <https://www.amazon.com/Chobani-Strawberry-Bottom-Greek-Yogurt/dp/B07BBWDHQ4>

Figure 25. The current Chobani Strawberry packaging. Adapted from Chobani website, 2020, Retrieved from <https://www.chobani.com/products/fruit-on-the-bottom/cup/strawberry/>

Figure 26. Chobani's new visual identity incorporates a Didone font and flat, colorful, organic shapes that communicate a rustic and delicious product. Adapted from AIGA Eye on Design, by L. Stinson, 2018, Retrieved from <https://eyeondesign.aiga.org/the-next-big-design-trend-the-opposite-of-whatevers-happening-right-now/>.

Figure 27. The strawberry Chobani coconut-based yogurt alternative. Adapted from Chobani website, 2020, Retrieved from <https://www.chobani.com/products/chobani-coconut/cup/strawberry/>.

Figure 28. The redesigned waffle and pancake mix packaging.

Figure 29. The redesigned Barely Barley flour packaging.

Figure 30. The packaging for upcoming frozen waffles.

Figure 31: The original pancake and waffle mix and Barely Barley flour packaging.

Figure 32. Social media posts to promote the redesign.

Design Citation Notes:

- The frozen waffle cooking instructions were referenced from Birch Benders Frozen Buttermilk Waffle Mix.
- The field of barley was found on wikimedia commons:
[https://commons.wikimedia.org/wiki/File:Field_of_Barley_-_Near_Kunitz_\(Jena\)_-_Germany.jpg](https://commons.wikimedia.org/wiki/File:Field_of_Barley_-_Near_Kunitz_(Jena)_-_Germany.jpg)
- All other photographs are from the Grain4Grain website or their social media accounts.