

Arpita Parajuli

PACKAGE DESIGN

Documentation Book

BFA 3rd Year, 2nd Sem



KOHASHI



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A heartfelt thanks to Tr. Ashok Man Singh, whose knowledge in packaging construction, material choice, and cost planning gave this project a strong practical foundation. His assistance helped me connect design ideas with real-world applications.

I'm also thankful to my friends, faculty members, and family, whose encouragement and honest feedback helped me stay motivated and focused throughout this journey.

Lastly, I am grateful to Kathmandu University School of Arts for offering such a comprehensive and integrated learning experience. From research and concept development to building an entire brand, this project has significantly expanded my knowledge across multiple areas. Working with materials, print techniques, and fabrication processes has given me valuable exposure to real-world challenges—every step was demanding, but also a powerful learning opportunity.

Project Overview

This project was developed as part of the Package Design course with the aim of gaining a holistic understanding of packaging as both a functional object and a powerful brand communication tool. It combined theoretical exploration with hands-on application, covering topics such as the evolution of packaging, material selection, structural systems, and visual identity development.

A central focus was on how packaging extends beyond protection to shape user perception and convey brand values. By researching brand strategies and consumer behavior—and applying those insights to the creation of my own brand—the project emphasized the importance of cohesive storytelling across both physical and digital platforms.

The process involved building a brand from the ground up, developing its visual language, crafting digital assets such as brand guidelines, and designing physical elements like jewelry and packaging boxes. This integrated approach offered a deeper understanding of how design systems function across mediums and remain consistent in tone and message.

Working closely with materials, fabrication techniques, and cost planning provided practical exposure to real-world production challenges. It allowed creative concepts to be tested, refined, and realized through tangible outcomes.

Overall, this project has strengthened my abilities in conceptual thinking, structural design, branding, and strategic execution equipping me with essential tools for professional practice and a clearer understanding of design in a broader commercial and cultural context.



Research

History of Packaging

Prehistoric Packaging Materials and Techniques: Early humans used natural materials like animal skins, leaves, gourds, and wood for storing food as nomadic lifestyles evolved.

Domesticated Village Packaging Evolution: Settling in villages led to crafted containers such as wood crates, clay pots, and woven baskets to protect and transport food.

Packaging in Cities: With urban growth, Egyptians developed blown glass containers (~1500 BC), China used mulberry bark and paper for wrapping food and medicine.

Medieval Packaging: Wooden barrels and boxes became common for storage and sea transport. By the 1600s, packaging played a key role in trade and commerce.

Napoleon's Food Preservation Prize (1795): Inspired Nicolas Appert to invent airtight sealed glass jars for preserving food.

Invention of Tin Cans and Cardboard: Peter Durand patented the tin can (1810), Sir Malcolm Thornhill invented the first cardboard box (1817), and Francis Wolle created the first paper bag-making machine (1852).

Can Opener and Carton: Ezra J. Warner invented the can opener in 1865, making canned food accessible; Robert Gair accidentally invented the carton in 1879.

Industrial Revolution and Branding: Packaging became crucial for ensuring food safety and communicating brand trust, with notable advances like Kellogg's cereal box (1906).



The Invention of Cellophane (1908): In 1908, Jacques Brandenberger developed transparent, moisture-resistant film, paving the way for modern plastic packaging

The Invention of Saran Wrap (1933): Polyvinylidene chloride (PVDC) was accidentally discovered by Ralph Wiley in 1933 as a dark green film used to protect military planes. After WWII, the green tint was removed, and Saran Wrap was approved for food packaging.

The Invention of Bubble Wrap (1957): Al Fielding and Marc Chavannes invented bubble wrap as a protective packaging material. Frederick W. Bowers successfully pitched it to IBM for cushioning fragile products like computers.

The Invention of the Pop Tab (1959): Ermal Frazee created the pull-tab can opening. By 1965, over 75% of U.S. brewers used it. Due to litter concerns, Frazee patented the modern push-in fold-back pop tab in 1977.

The Invention of PET Plastic Bottles (1973): Nathaniel Wyeth patented the first plastic bottles able to hold carbonated drinks, offering a cheaper alternative to glass and becoming widely adopted by manufacturers.

Packaging Today: Sustainability is now a major focus, with innovations aimed at reducing environmental impact. Eco-friendly solutions like biodegradable and edible packaging are shaping the future of the industry.



History of Materials in Packaging Design

Paper

- Used by Chinese in 1st–2nd century B.C. with mulberry bark.
- Spread to Europe; reached UK (1310), U.S. (1690).
- Early paper from flax and rags; wood pulp introduced in 1867.
- First paper bags (1844), bag machine (1852), gussets added in 1870s.
- By 1905, mass printing of paper bags began.



Glass

- Used in Egypt around 1500 B.C.
- Blowpipe improved shaping; automatic glass machines in 1889.
- Since 1970s, used for premium packaging.



Metal

- Used since ancient times; tin cans pioneered by Nicolas Appert.
- Peter Durand patented cylindrical can.
- Printed metal boxes (1866); aluminum cans used from 1959.
- Can opener invented in 1875; easy-open lids followed.



Plastic

- “Ebonite” in 1851; celluloid (1870) by Hyatt.
- Bakelite invented in 1907; polymer theory by Staudinger (1920).
- Plastic packaging boomed after 1950s, especially in the 1970s



Why is Packaging Important?

Safety

Packaging protects products from contamination, spoilage, and damage. It shares key info like expiration dates, ingredients, and warnings. Materials should not transfer color, smell, or chemicals. Strong packaging, especially during shipping, builds consumer trust.

Protection

Its core purpose is to keep products safe from heat, moisture, light, and pressure—ensuring they reach consumers in perfect condition.

Sustainability

Consumers prefer recyclable and reusable packaging. Using fewer materials lowers cost and environmental impact. Clear labels help users recycle correctly.

Attractiveness

Packaging grabs attention through colors, logos, shapes, and slogans—acting as a “silent salesman.” It shares the brand story and helps products stand out and be remembered.

Usability

Easy-to-open and resealable packaging improves the user experience. Durable design supports long-term use, especially for high-volume products. Practical packaging builds loyalty, repeat purchases, and positive word-of-mouth.



Types of Packaging

Packaging is divided into three types—primary, secondary, and tertiary—based on function. Each type protects the product, shares information, and supports storage or transport.

What Is Primary Packaging?

Primary packaging is the material that directly touches the product. It holds the item during use and is designed to protect, preserve, and attract buyers through its look and branding. For example, in cosmetic lotion, the bottle, lid, and label are all primary packaging. Other examples include glass jars, plastic wraps, tin cans, blister packs, and kraft paper. This packaging is essential for hygiene and safety, especially in food and medicine, and it also displays key information like ingredients or allergens.

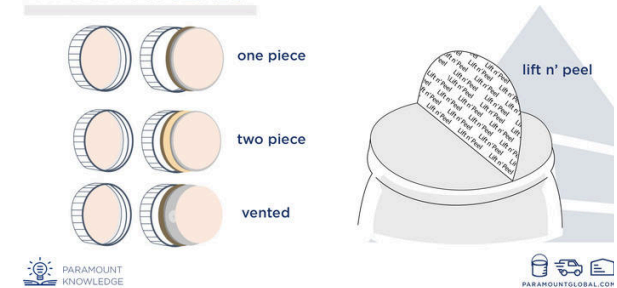
Primary Packaging Material Considerations

- Product Compatibility: Should not react with the product.
- Protection & Preservation: Must guard against moisture, light, and damage.
- Regulatory Compliance: Must meet safety standards (e.g., FDA, EMA).
- Sustainability: Recyclable or biodegradable materials preferred.
- Barrier Properties: Should block gases, vapors, or liquids.
- User Convenience: Easy to open, resealable, and functional.
- Cost-Effectiveness: Balance quality and production cost.
- Tamper Evidence: Visible seals to detect any tampering.
- Shelf-Life Extension: Helps keep the product fresh and safe longer.

Levels of Packaging



INDUCTION SEALS



What Is Secondary Packaging?

Secondary packaging adds an outer layer of protection over the primary packaging. It's used during transport, storage, and retail display. It often helps to group several items together and can carry branding elements. This type is commonly used for cosmetics, food, and medicine. Examples include Cardboard boxes, Printed pouches or bags. It helps protect the primary layer, supports stocking and labeling, and makes handling easier for retailers and customers.



What Is Tertiary Packaging?

Tertiary packaging is used for bulk handling and shipping. It's not consumer-facing and is designed to ensure safety during large-scale transport. Examples include Corrugated shipping boxes, Pallets, Stretch or shrink wraps, Shipping containers. It plays a crucial role in keeping grouped products secure during long-distance travel or warehouse storage.

Best Practices for Tertiary Packaging

- Weight Consideration: Lightweight packaging helps reduce shipping costs.
- Ease of Use: It should be quick to assemble, fill, and seal.
- Eco-Friendly Materials: Choosing paper or plant-based options helps lower the environmental impact.
- Tight Fit: Use the right-sized boxes to minimize space and improve safety during transit.



Different types of packaging materials



Corrugated packaging sheets



Litho laminated



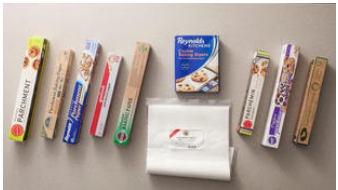
Rigid boxes



Cotton



Composite cans



Parchment paper



Shrink wrap



Paper bags



Bubble wrap



Paperboard



Mono cartons



Paper foil laminate



Jute bags



Tin cans

Packaging symbols



This side
up



Fragile



Handle
with care



Keep dry



Temperature
sensitive



Protect from
direct sunlight



Flammable
materials



Do not open
with knife



Do not place
near
magnets



Maximum
stacking height



Do not
stack



Do not
hook



Do not
lift



Scope



Two person
lifting



Trolley
Lifting



Non-GMO
Project seal



Gluten
Free



Vegetarian



Vegan



Compostable



Home
Compostable

Recycling symbols



The 'Mobius Loop' shows that the material can be recycled, but it does not indicate that it can be recycled in your kerbside recycling.



Producer contributes to a packaging recovery scheme. This has nothing to do with recycling and does not indicate whether or not the item can be recycled.



This is just a reminder to be tidy. It does not indicate that an item can be recycled in your kerbside recycling.



Terracycle is a specialist recycling scheme. The material needs to be pre-sorted and sent to their facility. Do not put it in your kerbside recycling.



Widely recycled by 75% or more of Local Authorities. But it still isn't collected by **all**, so you need to check.



Product is made from recyclable aluminium. It does not indicate that the item can be put in your kerbside recycling.



Packaging is widely recycled. But it still isn't collected by **all** Local Authorities, so you need to check.



Product is made from recyclable glass. It does not indicate that the item can be put in your kerbside recycling.



Packaging is recycled by less than 20% of Local Authorities. Some Local Authorities will accept it, so check.



Product has originated from a sustainably managed forest. This has nothing to do with recycling and does not indicate whether or not the item can be recycled.

Die Cutting

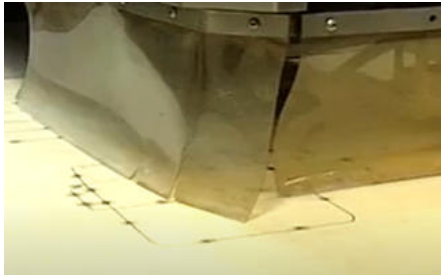
Die cutting uses a specialized tool called a die to cut materials into custom shapes, designs, and patterns. It's widely used by businesses to create unique packaging.

What is a Die?

A die is a custom-made cutting tool created by die makers. It's mounted on a press to shape and cut packaging materials. Before making a die, the die line must be finalized. Once created, the die can be reused many times, making it cost-effective for large production runs.

Understanding the Die-Cutting Process

The packaging outline is designed using Computer-Aided Design (CAD) software, producing a digital die line. This design is transferred to a wooden die board, where laser cutters burn the die line for accuracy. Steel rules are hammered into the board, along with foam and rubber to create clear crease lines for easy folding. The die-cutting machine then presses the die onto the material, cutting the shape and forming creases as programmed.



1. Laser printing on dieboard



2. Steel rules are hammered into the die board



3. Die-cutting machine firmly presses the die into the material to cut out the shape



4. Packaging is cut according to the dielines

Die Lines

Die line is a digital document or blueprint that shows the exact shape and structural specifications of a packaging design.

1. How to read a die line?

- **Cut Lines (Trim Lines)** – Shown as solid black lines, indicate where the die-cutting machine will cut. Essentially, these lines outline the exact final size of your packaging design after the trimming process.
- **Fold Lines (Crease Lines)** – Shown as solid red lines, indicate where your packaging will be creased and folded to construct your packaging into its final 3D form.
- **Perforation Lines** – Shown as black dotted or dashed lines, indicate where the packaging should be punched that makes it easier to fold or torn. They are often used in packaging that requires easy opening or separation.
- **Trim Area:** This is the outermost boundary of the design, where the packaging will be cut.
- **Bleed Area:** The bleed extends beyond the trim line by a small margin to ensure that color or imagery runs to the edge without leaving unwanted white spaces if there is slight misalignment in the cutting process.
- **Live Area:** This is the area inside the trim boundary where important information (like text, logos, etc.) must stay to ensure visibility. Anything outside the live area could be cut off.

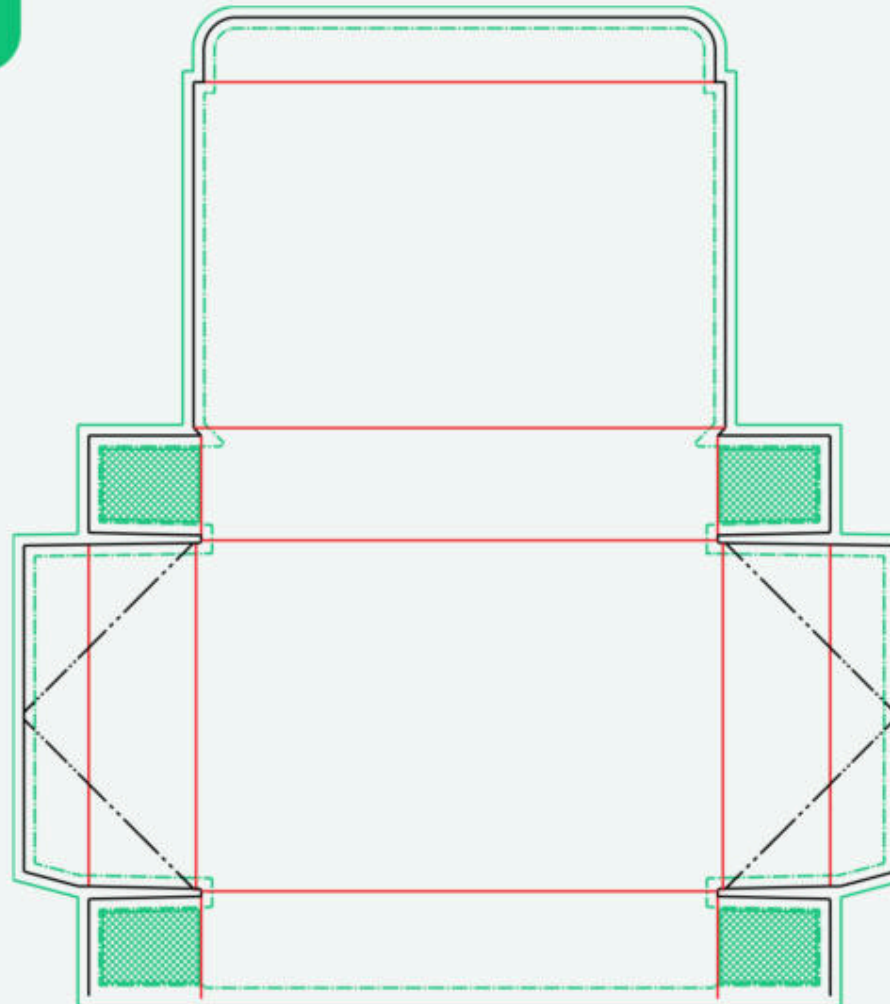
2. Glue Areas and No-Print Zones: Glue Areas are left free of ink or coatings so glue can stick properly during packaging assembly. No-Print Zones are areas where printing isn't needed—like spots that will be heat-sealed (e.g., chip packets) or crimped (e.g., chocolate wrappers). These zones must stay clean for sealing or shaping.

3. UPC (Universal Product Code) Area: The UPC code is placed in a marked area on the die line to make sure it scans easily. Its size, angle, and placement are carefully set to avoid scanning issues at checkout.

4. Panel Orientation and Press Direction: Packaging usually has multiple panels (front, back, sides). Artwork must follow correct directions on each panel. This prevents mistakes like flipped designs or wrong-side printing, and ensures connected artwork flows correctly across folds.

What's Included In Dieline

- CUTTING LINE
- BLEEDAREA
- CREASE LINE
- - - SAFETY MARGIN
- - - PERFORATION
- ▨ GLUE AREA



5. Eye Marks & Eye Channels (for Flexible Packaging)

These are tiny black marks on the film's edge read by sensors to ensure correct alignment during printing and cutting. It ensures quality and consistency across mass production and is common in chips bags and flow wraps.

6. Modifying a Die line

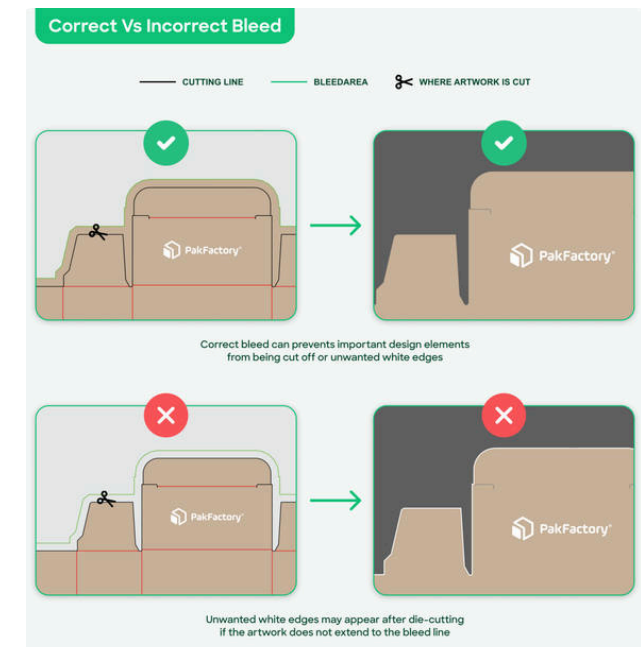
Die lines are made based on actual cutting tools (dies). You should never change them without approval – even small edits can cause costly errors during production.

7. Why Die lines Are Important?

- Error Detection and Proofing: Helps you review and correct any issues in artwork, text placement, or structure.
- Visualizing Final Design in 3D: You can create a mockup to see how the design will look once folded which helps avoid design flaws and improves client approvals.
- Die Cutting Process: Printers use dielines to make the custom die board for cutting.
- Prototyping: Before full production, dielines are used to create a test sample for checking everything – size, structure, artwork, and folding.



Eye marks



ARTWORK GUIDELINE



DieLine

Do not make changes to the provided dieline template



Color

All colors must be in the CMYK or PMS color space



Artwork

Design considering outer and inner bleed lines, and ensure strokes are ≥ 0.25 pt



Images

All images must be at least 300 PPI



Fonts

All text objects must be outlined and sized properly

*Check all boxes before artwork submission:

☐


Artwork files in CMYK mode

☐


Have your image quality set to 300 DPI

☐


Embed all your images

☐


Outline all your text

☐


Thin lines should be at least 0.25pt

☐


PMS color code must be indicated along with a swatch

☐


DO NOT flatten/scale/resize dieline templates

☐


Use 100% K value for any black text, QR codes and UPC barcodes

☐


Minimum text size preferred is 6pt

☐

By checking this box, you confirm that you have read and complied with above requirements.

HOW TO

Prepare Your Dielines For Print & Prepress



1.

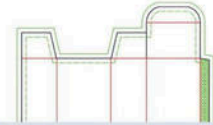
The Details

- ☐ Determine the size you need
- ☐ Determine the weight of your product
- ☐ Consider the purpose and requirements of your packaging

2.

Looking at your Dieline

- ☐ Open dieline vector file on Adobe Illustrator
- ☐ Locate the **cut**, **fold**, **bleed** and **safety** lines as well as **glue tabs**



3.

Positioning Your Artwork Design

- ☐ Work out where the top, bottom, sides and interior of your packaging is
- ☐ Determine where your artwork design will be printed
- ☐ Create artwork directly on dieline or transfer a file
- ☐ Position artwork according to bleed and cut lines
- ☐ Place text and outline typeface

4.

Considering Your Printing Method

- ☐ Considering material sheet sizes for dielines
- ☐ Offset Printing - Best for vibrant and complex designs and text
- ☐ Digital Printing - Best for simple, minimalist designs

5.

Working with Manufacturers

- ☐ Request a prototype of your packaging
- ☐ Examine and test out packaging
- ☐ Go through quality control
- ☐ Make necessary changes
- ☐ Send off for mass production

Printing Technology

What is print technology?

Various techniques and processes used to reproduce text and images onto different substrates such as paper, fabric, plastic, and more.

1. Offset Printing – Precision and Quality

One of the most traditional printing methods, commonly used for both packaging and labels.

Advantages:

- High-quality and consistent image reproduction with support for various print effects
- Cost-effective for small to medium runs

Disadvantages:

- Best suited for flat, smooth surfaces and limited in handling large formats compared to flexographic printing



2. Flexographic Printing – Speed and Flexibility

Used for printing on packaging materials like cardboard, plastic, and labels. Ideal for high-volume, fast-turnaround jobs.

Advantages:

- Fast and versatile for both simple (1-color) and complex (up to 7-color) designs and supports large formats and various packaging materials

Disadvantages:

- High initial setup costs and lower image quality compared to offset and digital printing



3. Digital Printing – Versatility and Adaptability

No need for plates; artwork is transferred digitally (e.g., via PDF). It is ideal for small runs, quick changes, seasonal packaging, and customization.

Advantages: Fast, cost-effective, and low waste; suitable for custom and short-run prints.



4. Screen Printing – Bold and Durable

Uses stencils and layered ink for strong, vibrant prints. Commonly used in textiles, signage, and promotional products.

Advantages: High durability and vivid color output; compatible with eco-friendly inks and materials.



5. Gravure Printing – Precision at Scale

Uses engraved cylinders for direct ink transfer; best suited for high-volume, high-quality jobs like magazines or food packaging.

Advantages: Excellent image detail and color consistency; efficient for long runs with low quality loss.



6. LED UV Printing – Sharp & Instant

Ideal for magazines, brochures, posters, and leaflets. UV light instantly cures ink, preventing absorption.

Advantages: Sharp, vibrant colors; high-quality results with fast turnaround.



7. 3D Printing – Creative & Niche

Prints physical, three-dimensional items. Used for novelty products, display pieces, and promotional freebies.

Advantages: Great for custom, eye-catching marketing items; best for small-batch or unique designs.



How offset works?



Preparing: Cleaning the plate with alcohol and plate cleaning chemical



Color adjustments are done here



Each segment is for a different color: Generally, 4 compartments for CMYK



1st step of papers going into the machine



Plates are fed according to colors. Eg: A yellow plate is being entered



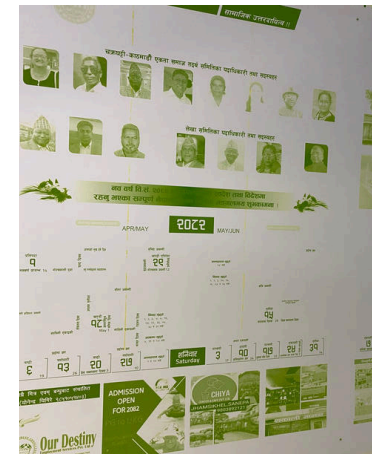
Cyan plate loads on roller. Ink applied. Only one plate at a time.



Near the end, spray powder is added inside the machine to prevent ink smudging and papers sticking together.



Yellow plate before applying ink



Yellow plate after applying ink



Final printout. This now goes for cutting/ gluing, further lamination

Finishing touches

1. Emboss and Deboss

Embossing raises designs on materials, while debossing presses them in. Both are used on packaging, cards, and brochures to add depth and elegance. These techniques enhance visual appeal and brand impact by creating a memorable tactile feel, highlighting key details, and ensuring durability.

Common die materials include magnesium, copper, and brass.

2. UV Coating

UV coatings are applied as a liquid to packaging surfaces and cured using ultraviolet light to protect, enhance and improve packaging material surfaces.

They are of 2 types:

- Gloss: Smooth to the touch with a subtle, muted shine—gloss UV offers a refined luster without the high glare of traditional glossy finishes.
- Matte: Low in shine with minimal surface reflection—matte UV delivers rich color density and a soft, sophisticated appearance.

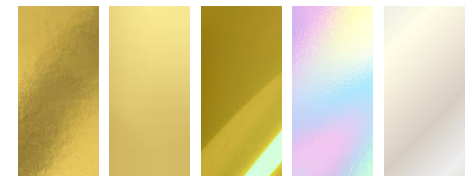
3. Foil Stamping

It is a specialty printing process that uses metal dies, heat, and pressure to apply thin colored foil films onto a product through hot stamping.

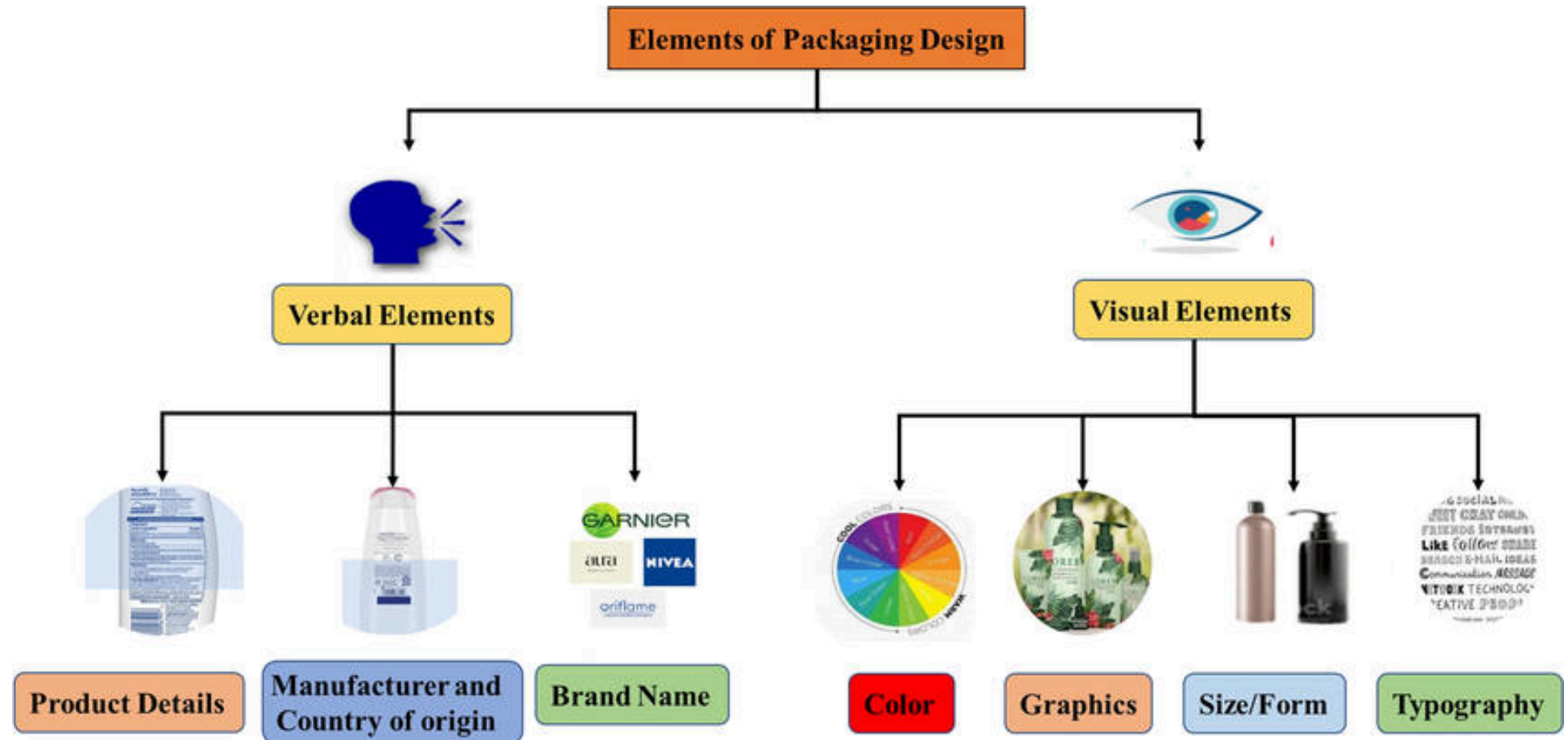
Depending on the substrate and desired finish, there are four main techniques:

- flat foil stamping transfers foil with copper or magnesium stamps for a slightly raised design
- vertical foil stamping works on flat and cylindrical surfaces
- sculpted foil stamping uses brass dies for a deeply raised, carved look
- peripheral foil stamping applies foil around the entire outer edge of the product.

Foil stamping keeps colors vibrant on any paper, offers versatile finishes, and makes designs stand out for stronger branding.



Design elements



Design elements communicate messages to consumers.
Verbal elements send out information while visual elements affect emotions.

1.Color:

It plays a vital role in packaging by conveying different meanings to consumers. Red evokes passion, urgency, and excitement, making it ideal for bold, energetic products. Blue suggests trust and reliability, often used in healthcare and technology. Yellow grabs attention and adds a playful, creative touch, suitable for fun or innovative items. Purple signals luxury and a premium feel, perfect for high-end products. Green reflects nature and eco-friendliness, commonly used for sustainable or health-conscious brands.

2.Shape & Size: Shapes help build brand identity (e.g., Coca-Cola bottle). Shape affects perception—square feels stable, round feels complete. Taller packages seem to hold more and are often preferred.

3.Graphics: Bold colors, icons, and images catch attention and tell stories. Visuals increase emotional impact and memorability. Placement matters—images on the right or pointing upward feel more positive and drive purchases.

4.Material: Material choice shows product quality and brand feel. Plastic: cheap, light, Paper: eco-friendly, printable, Metal: strong, premium and Glass: elegant, fragile. Material also affects emotions—metal feels techy, wood feels calm. New materials add uniqueness.



Design principles

In execution of a successful packaging design project, following principles should be considered:

- **Clarity and Simplicity**

Packaging should clearly show what the product is. Busy designs confuse buyers.

Eg: Dove's simple white packaging with minimal text conveys purity and gentleness.

- **Attractive Visuals**

Colors, images, and layout make packaging stand out and influence choices.

Eg: Coca-Cola's red and signature script font are instantly recognizable.

- **Brand Identity**

Consistent colors, logos, and fonts build trust and reflect brand values.

Eg: Apple's minimal boxes with sleek designs show simplicity, innovation and premium quality.

- **Functionality**

Packaging must protect and be easy to open, carry, and recycle.

Eg: Pringles' canister keeps the chips intact and fresh and is easy to stack or store.

- **Honesty**

Packaging should truthfully represent the product.

Eg: Honest Tea uses natural, minimal packaging that reflects its simple, organic ingredients.

- **Typography**

Clear font style and size improve readability.

Eg: Nivea uses bold, clean fonts to display the product type clearly, like "Moisturizing Cream."

- **Target Audience**

Design should fit buyer preferences.

Eg: Kinder Joy uses bright colors for children; Chanel No. 5 uses elegant packaging for luxury buyers.

- **Information Hierarchy**

Key information like brand and benefits should stand out; details like ingredients go smaller.

Eg: Colgate highlights whitening upfront.



Consumer Purchasing Behavior

Consumers' buying habits are influenced by personal factors (age, gender, culture), social factors (income, living conditions, family), and psychological factors (brand perception). Understanding these helps predict when and how customers purchase.

1. Complex Buying Behavior

Occurs with expensive or high-involvement purchases. Customers need detailed info, reviews, and support. Focus is on value not just cost. It involves a longer decision process.

2. Dissonance-Reducing Buying Behavior

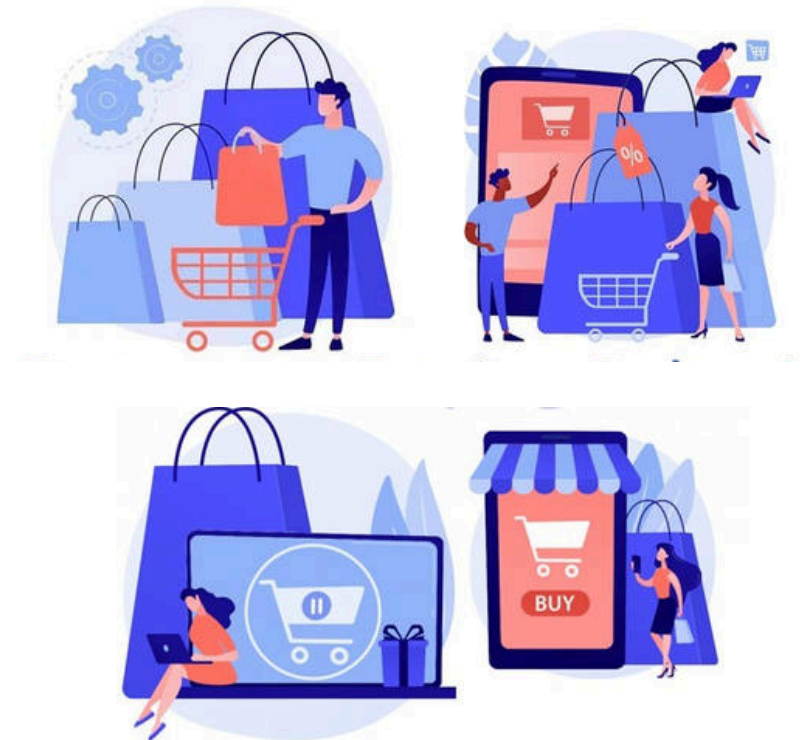
Customers are involved but see little difference between options, leading to post-purchase anxiety or regret. Common for items like appliances or insurance. Brands should ease doubts with comparisons, return policies, and reassurance.

3. Habitual Buying Behavior

Products people buy regularly without much thought (like shampoo or snacks). Here, Customers may be brand loyal. To break habits, brands should offer timely promotions, free trials, or flexible returns. Goal is to become part of the customer's routine.

4. Variety-Seeking Buying Behavior

Customers enjoy trying new products and switching brands out of curiosity, especially in cosmetics, snacks, or fashion. Brands maintain interest through new products, loyalty programs, and personalized communication based on customer data.



Key Factors Influencing Purchases

1. Psychological Influences

Emotions, trust, and brand perception affect choices. Feelings like urgency, scarcity, or exclusivity can drive action. People often buy based on how a product makes them feel.

2. Social Influences

Family, friends, and influencers impact decisions. Social media and online reviews build trust and shape preferences. People follow trends and seek approval from their communities.

3. Personal & Financial Factors

Individual needs, lifestyle, and income guide what people can and want to buy. Personal experiences and values also affect purchase decisions.

4. Marketing & Situational Triggers

Ads, promotions, and product placement can create urgency or attract attention. Time, location, or mood during the buying moment also matters.

Factors Influencing Consumer Behaviour			
Economic Factors	Personal Factors	Psychological Factors	Cultural and Social Factors
Personal Income - Discretionary Income, Disposable Income	Age	Motivation	Culture
Family Income	Occupation	Involvement	Subculture
Expectations regarding future income	Life Cycle Stage	Perception	Social Class
Liquid assest & consumer credit	Lifestyle	Learning	Social Groups
Level of Standard of Living	Personality & Self Concept	Lifestyle	Opinion Leaders
		Attitude	Role & Status

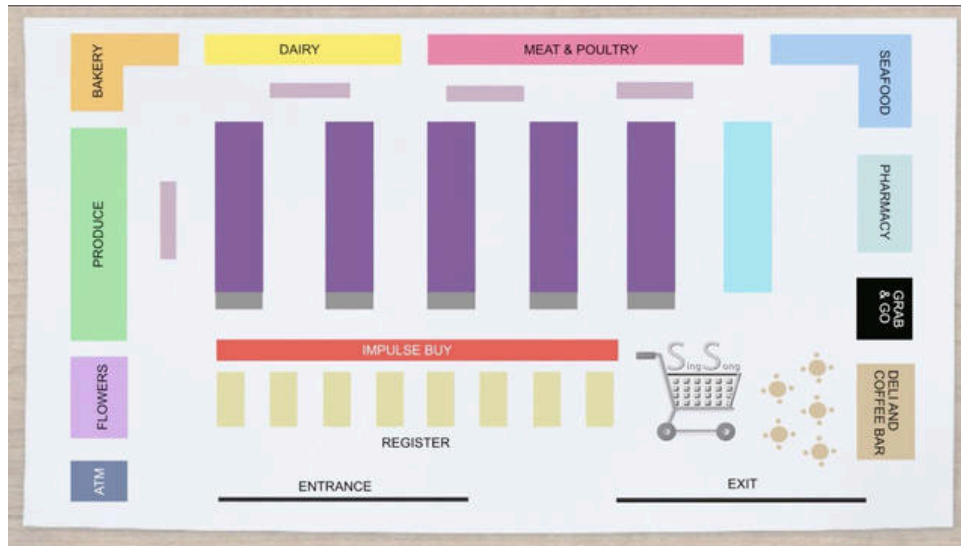
How to improve consumer buying behavior?

- Targeted marketing
- Personalized experiences
- Optimize pricing
- Enhance product offerings
- Improve customer service
- Optimize the customer journey
- Leverage social proof
- Create engaging content

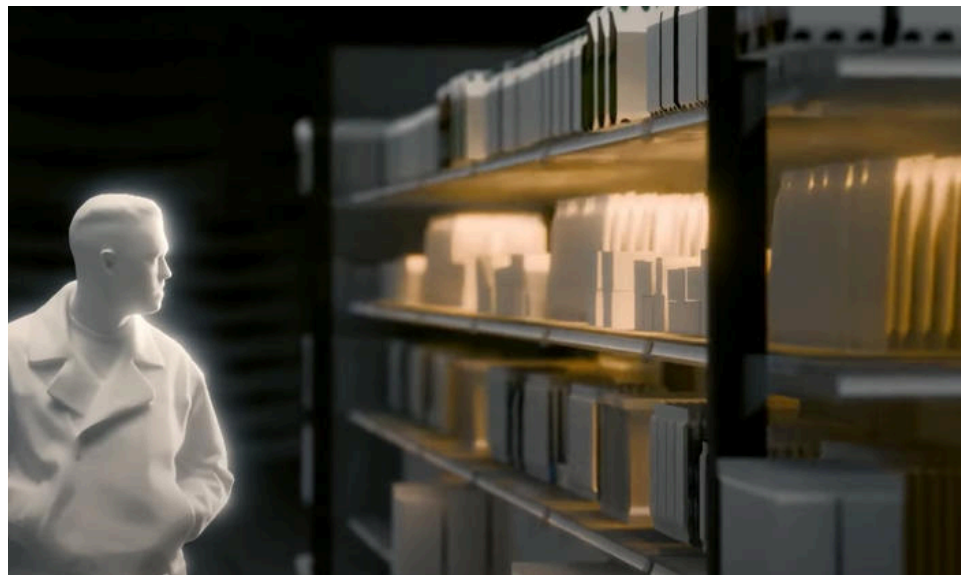


Why you always buy more at grocery stores?

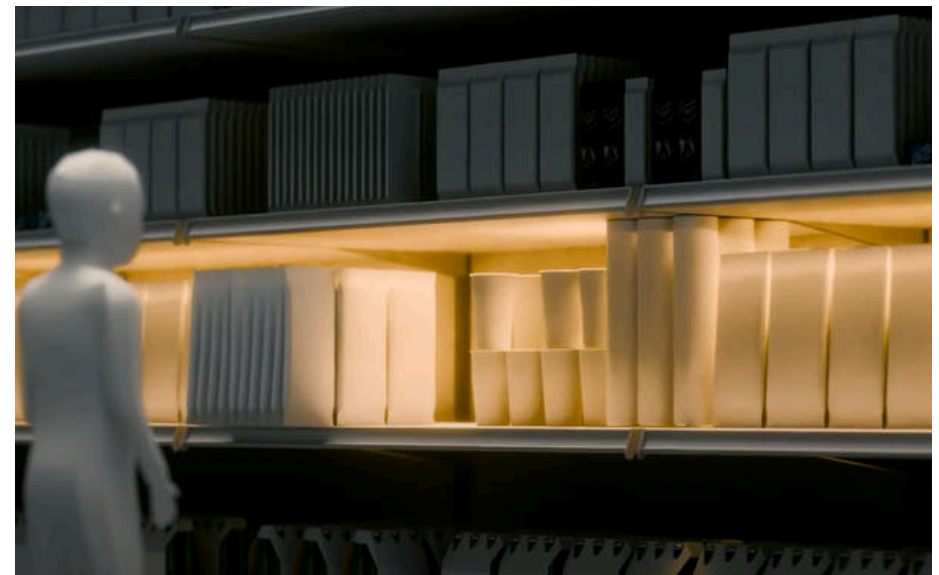
- 1. The Unexpected Shopping Spree:** Grocery stores use specific layouts and marketing tactics to encourage impulse buying.
- 2. History of Grocery Stores:** Before 1916, shoppers requested items from clerks. Piggly Wiggly introduced the first self-service store, allowing customers to browse freely. This model rapidly expanded, creating the modern grocery experience.
- 3. How Grocery Stores Make Money:** Profit margins on groceries are very slim (1%-3%). The real income comes from slotting fees—brands pay stores to place products in prime spots like eye level or high-traffic areas.
- 4. Store Layout Tricks:** Stores are designed in a grid with aisles laid out in a loop, so you pass by as many products as possible on your way through, increasing the chance of unplanned purchases.
- 5. Entrance Strategy:** Fresh produce and flowers greet you with bright, flattering lighting, making the store feel welcoming and encouraging healthy buying habits.
- 6. The Traffic Builder Method:** Essentials like milk and bread are placed at the back of the store, forcing you to walk through multiple aisles where you're tempted by other items.
- 7. The Golden Zone:** Products placed at eye level (4–5 feet) sell eight times more. Shelves are also designed for optimal product visibility and accessibility, often targeting the average shopper's height.
- 8. Right-Handed Bias:** Since most people are right-handed, higher-margin products are placed on the right side of aisles. Some floor textures even slow you down to increase the chance of additional purchases.
- 9. Checkout Area Trap:** Impulse buying spikes while waiting in line. Checkouts are stocked with candy, snacks, and small gadgets, designed to tempt last-minute purchases. Delays increase this effect.
- 10. Psychological Pricing & Smell Marketing:** Prices ending in .99 feel cheaper, flashy signs highlight deals, and pleasant scents encourage you to stay longer—all boosting sales.



Store layout



Golden zone for adults



Golden zone for kids

Emotional Design

What Is Emotional Design?

Emotional design creates products that spark feelings—joy, trust, excitement—by carefully using color, typography, imagery, tone, and interaction. The goal is to understand users and design experiences that are enjoyable, meaningful and memorable.

How Emotional Design Anticipates User Needs?

- Understand Emotions: Use research, interviews, and surveys to discover what users feel and value.
- Empathy in Design: Step into users' shoes—what delights or frustrates them? Design for emotional impact.
- Create Emotional Cues: Calm colors for meditation apps, playful visuals for kids' games—visuals reflect emotion.
- Go Beyond Function: A food app may ease anxiety with live tracking; a calendar might inspire with quotes.
- Feedback Loop: Test, gather feedback, iterate—emotional connection grows over time.

Applying Emotional Design Effectively

- Research Emotions: Know what users love, hate, and need emotionally.
- Identify Triggers: Find key moments where emotions matter most.
- Use the Right Elements: Match emotion to design through color, type, visuals, voice.
- Test & Iterate: Collect feedback and refine design for better emotional impact.
- Stay Authentic: Avoid manipulation. Design must align with brand and user expectations.

Why Emotional Design Matters?

- Stronger Engagement: Positive emotions create deeper user bonds.
- Greater Satisfaction: Happy users overlook small flaws and enjoy the product more.
- Trust & Loyalty: Emotional ties build brand trust and encourage repeat use.
- Market Differentiation: Emotion makes products stand out in crowded markets.

Real-World Examples

Apple – Sleek, minimalist products that evoke elegance and innovation.

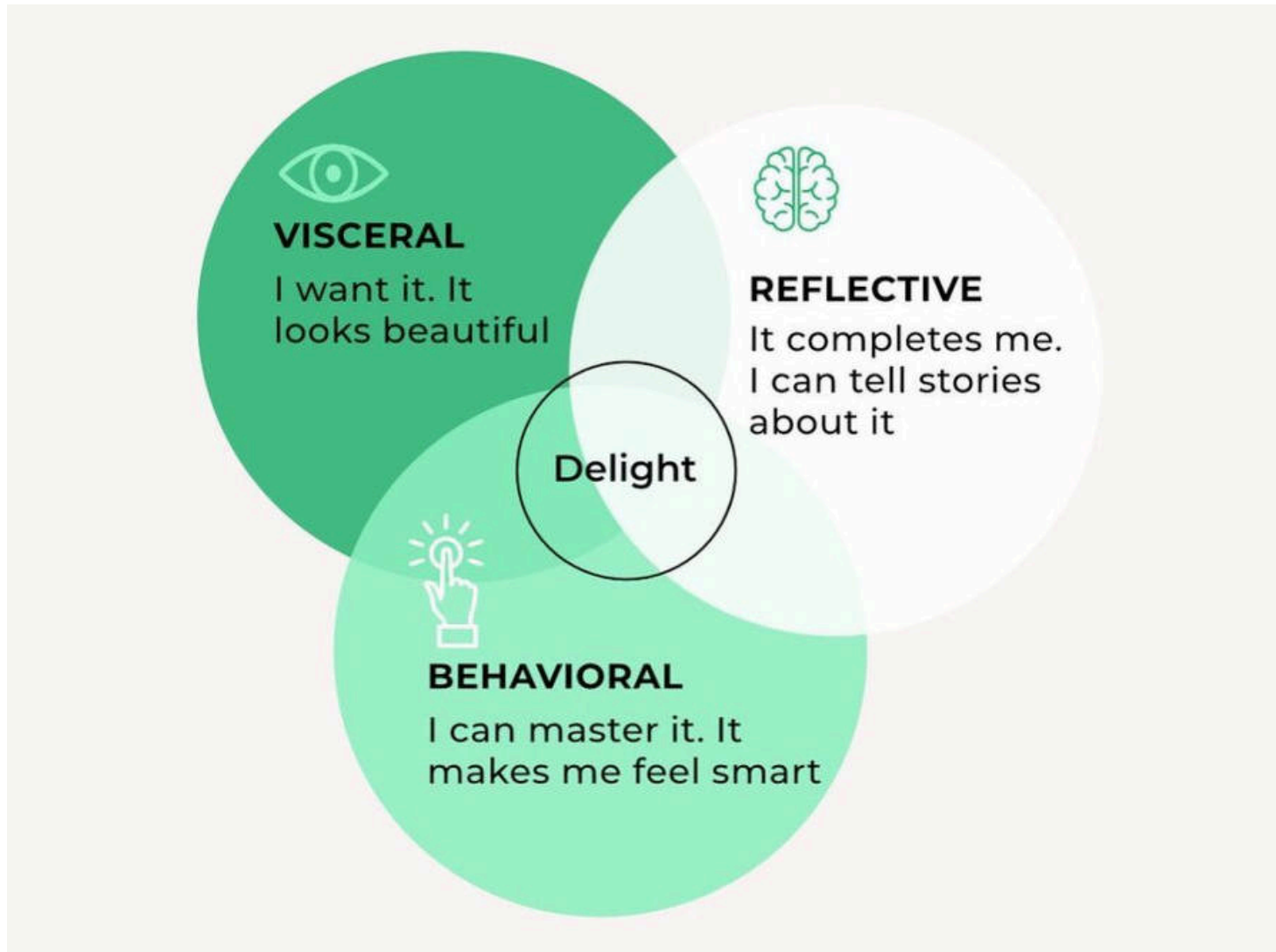
Disney – Magical design that stirs joy, nostalgia, and wonder

Airbnb - fosters trust, inclusion, and adventure, inviting travelers to explore new places and connect with communities.

Coca-Cola - Their campaigns evoke happiness, nostalgia, and companionship, creating lasting emotional bonds with customers.

The 3 Levels of Emotional Design:

- Visceral (First impressions): Appeals to senses—look, feel, sound. Example: Sleek car, luxury packaging.
- Behavioral (Ease of use): Focuses on function and usability. Builds trust and satisfaction.
- Reflective (Meaning) Personal memories, pride, identity. Example: Heirloom, travel memento.



Sustainable Packaging

What Is Sustainable Packaging?

Sustainable packaging is designed to reduce environmental impact. It uses recyclable, compostable, or renewable materials, minimizes waste, and supports a closed-loop system.

Example: Cargo Cosmetics uses seed-embedded packaging that grows into plants when discarded.

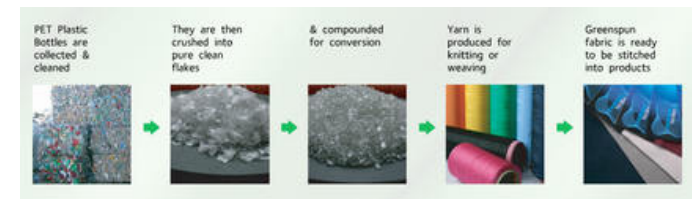
Key Principles of Sustainable Packaging

As outlined by the Sustainable Packaging Coalition, sustainable packaging:

- Uses renewable energy: Swire Coca-Cola's plants in China run on 100% green electricity, cutting 80,000 tones of CO₂ annually.
- Incorporates recycled or renewable materials: Patagonia uses 100% recycled paper packaging.
- Balances cost and performance: Tetra Pak combines durability with cost efficiency.
- Uses clean production technologies: Reduces waste and emissions during manufacturing.
- Uses safe and healthy materials: Evoware produces packaging from edible seaweed.
- Minimizes material and energy use: Efficient design without sacrificing function.
- Is recyclable or compostable: Designed for a circular lifecycle.
- Is safe for people and communities: Lush uses 90% recycled packaging and sells naked products.

Why It Matters?

- Reduces environmental harm – Less waste, lower emissions.
- Builds brand trust – Appeals to eco-conscious customers.
- Saves costs – Less material and lighter shipping.
- Meets regulations – Aligns with environmental laws.
- Meets consumer demand – Shoppers expect sustainable options.



Ergonomic Packaging

What is Ergonomic Packaging?

Ergonomic packaging is designed for comfort, ease, and safe handling. It considers how people lift, hold, open, and use a product, aiming to make the experience intuitive and strain-free.

Key Principles:

- Clear Instructions: Use visual and tactile cues like “open here” or “pull tab” to guide users.
- Audience-Centered Design: Adjust packaging for user needs—larger fonts for older users, easy grips for children, etc.
- Comfortable Grip: Ensure handles and shapes match product weight and intended use. Avoid awkward wrist positions.
- Consider Environment: For refrigerated or frozen items, use packaging that remains easy to handle (e.g., squeezable containers).
- Add Traction: Avoid slippery surfaces on round items. Add texture for a better grip.
- Test with Users: Conduct real-world tests to ensure ease, comfort, and usability.



Art and Science of Packaging Design

Effective packaging design combines aesthetics, functionality, and psychology. It not only protects the product but also influences consumer decisions and reflects the brand's values. Below are the key elements that make packaging design effective:

1. Brand and Audience Alignment

Packaging should clearly express your brand's identity—logo, colors, typography, and style. It must also connect with your target audience by considering their age, preferences, and shopping behavior.

2. Functionality and User Experience

Good packaging protects the product, is easy to open, use, and store. It enhances the customer experience through thoughtful, practical design.

3. Sustainability

Eco-friendly materials like recyclable or biodegradable paper and minimal waste design are essential. Clearly communicating sustainability efforts on the packaging can build trust with conscious consumers.

4. Visual Appeal and Branding

Packaging should attract attention and convey the brand's message. Use colors, fonts, and imagery strategically to create a strong, memorable first impression.

5. Clear and Informative Labeling

Essential details like product name, ingredients, usage, expiry date, and safety info must be clear and easy to read. Compliance with labeling regulations and the use of barcodes or QR codes is also important.

6. Innovation and Interactivity

Unique shapes, smart packaging (like QR/NFC tags), and personalized designs make products stand out and create engaging consumer experiences.

7. Cost Efficiency

Choose materials and structures that balance quality with affordability. Efficient production, minimal waste, and space-saving designs help reduce overall packaging costs.

Why Research Matters in Package Design?

- Understanding the Target Audience: helps you know who you're designing for—what they like, need, and expect.
- Aligning with Brand Identity: keep your design consistent with the brand's voice, values, and message.
- Standing Out from Competitors: You can create unique, eye-catching designs that stand out on shelves.
- Choosing the Right Materials: helps you pick materials that are suitable for the product, cost-effective
- Ensuring Legal Compliance: ensures your labeling and design meet legal and industry standards, avoiding fines
- Enhancing Functionality helps you create packaging that's not just pretty, but also practical, durable, and easy to use.

Different methodologies of doing research for packaging design:

1. Market Research

- Surveys & Questionnaires: Ask potential customers about their preferences, habits, and opinions.
- Focus Groups: Small group discussions to get feedback on design concepts.
- Competitor Analysis: Study how competitors design their packaging to find gaps and opportunities.

2. User Research

- User Testing: Give prototypes to real users and observe how they interact with the packaging.
- Interviews: One-on-one discussions to understand user needs, pain points, and expectations.
- Customer Journey Mapping: Understand the steps users take from seeing the product to using it.

3. Visual and Trend Research

- Mood Boards: Collect images, colors, textures, and styles to define the visual direction.
- Trend Analysis: Research current design trends, colors, and materials used in the industry.

4. Material Research

- Material Testing: Test different packaging materials for strength, durability, and sustainability.
- Supplier Research: Identify material sources that match the design and budget needs.

5. Field Research

- Retail Audits: Visit stores to see how products are displayed and what grabs attention.
- Observation: Watch how consumers handle packaging in real-life retail environments.

However, relying solely on research doesn't always guarantee success. Designers often need to trust their intuition as well. For example, research predicted the failure of Ronald McDonald, but the brand went ahead—and today, he's one of the most iconic mascots in the world. This shows that blending research with instinct can lead to impactful packaging design.

Relationship Between Advertising, Marketing, Branding, Promotion, and Packaging Design

Advertising

Advertising is paid promotion through print, TV, or digital media. It helps reach a wider audience and increase sales by building awareness.

Marketing

Marketing is the overall strategy to promote a product or service. It includes advertising, PR, social media, and research to reach the right customers.

Branding

Branding is a business's unique identity—name, logo, and style. It builds trust and recognition by keeping everything consistent.

Packaging Design

Packaging design is how a product looks and feels physically. It involves materials, colors, and layout to attract customers and reflect the brand.

How They Work Together?

Branding sets the identity. Marketing plans how to promote it. Advertising spreads the message. Packaging visually ties everything together. When aligned, they create a strong and lasting impression.



Terminologies

1. Billboarding & Brand Blocking

Brand Blocking is when a brand dominates a section of the retail shelf using consistent packaging design—color, layout, and style—to create strong visual impact and easy recognition. For example, Pop-Tarts' blue boxes create a noticeable “blue wall” in store aisles.

Billboarding is when a group of products visually align to form a larger pattern or unified display—like a billboard. While this grabs attention, it can reduce shop ability if all products look too similar, making it hard for customers to find specific variants.

Balancing consistency and clarity are key. Effective blocking should be eye-catching and easy to navigate.



2. Impulse Buying

Impulse buying refers to unplanned, emotion-driven purchases made on the spot. It's often triggered by excitement, urgency, or attractive displays—like limited-time offers or easy “buy now” options. In-store, checkout counters are prime locations for such purchases. For example, at Bhatbhateni, small items like gum, snacks, and chocolate are placed strategically near the register. Research shows every second of waiting increases the chance of impulse buying by 4%, and 87% of such purchases happen within 3 seconds before payment.



3. Private labels:

Private label brands are products that are manufactured by one company but sold under another company's brand name — usually the retailer's own brand. These are also known as store brands or house brands.

Eg: Private label of Bhatbhateni



Case Study 1: Oatly

What is Oatly?

Oatly is a Swedish company that produces oat-based alternatives to dairy products. Founded in 1994 by Rickard and Björn Öste, the brand offers oat milk, ice cream, yoghurt substitutes, cold coffee, and more – all certified vegan, kosher, and gluten-free.

Oatly's Mission

Oatly aims to provide plant-based nutrition while reducing environmental harm and encouraging sustainable food choices

Early Packaging & Challenges faced

In the 1990s, plant-based milk brands like Oatly used safe, generic packaging. So, they blended in rather than standing out, failing to communicate their unique identity or mission.

Thus, Oatly needed change because:

- More than just food: They had unique science behind its product but didn't reflect that in its branding.
- Weak brand identity: Their weak brand meant they couldn't stand out or charge more
- Wrong mindset: It acted like a generic food brand—focused on price and volume, not purpose or design.

So, Oatly needed a bold new approach to show its true value and purpose.

2014 Breakthrough: A Bold Rebrand

Oatly rebranded completely, turning its packaging into something bold, fun, and educational.



Key Elements of Oatly's Revolutionary Design

Typography That Talks

Oatly's packaging design completely redefined how plant-based brands communicate. With hand-drawn typography and playful phrases like "IT'S LIKE MILK, BUT MADE FOR HUMANS," the cartons felt more like conversations than labels.

Color Palette That Commands Attention

Used light blue for recognition, browns and greens for flavor cues. Clean layouts with white space added premium feel. Their minimal yet bold look cut through the visual noise of store shelves.

Breaking Packaging Conventions

By breaking layout conventions and using asymmetrical designs, every carton felt dynamic and attention-grabbing. The bold "OATLY!" logo screamed personality rather than polish, perfectly matching the brand's rebellious tone

Packaging as a Billboard

Packaging became a medium of storytelling—each surface filled with clever messages that made people stop, read, and even share on social media. Through this, Oatly turned packaging into its most powerful marketing tool.





Lessons from Oatly's Rebrand

Oatly transformed packaging into a platform—not just to sell, but to connect, disrupt, and lead.

- **Niche targeting:** Focused on baristas first, creating demand from cafes and early adopters.
- **Authentic messaging:** Transparent, human voice made the brand relatable and distinct. Instead of aggressive marketing, it used clever, honest copywriting to grab attention and build a genuine connection with consumers.
- **Health simplicity:** “Free from” labels (like non-dairy, gluten-free) appealed to health-conscious consumers without overexplaining.

Five stages of consumer decision-making

1. Problem Recognition

Consumers realize a need or problem, often triggered by marketing. Packaging that highlights the problem and shows how the product solves it can create the desire to buy (e.g., eco-friendly packaging promoting a cleaner home).

2. Information Search

Consumers look for options, relying on past experience, recommendations, and brand information. Clear, informative packaging helps consumers quickly find key details.

3. Evaluation of Alternatives

Consumers compare options using emotional and rational factors. Packaging that stands out with distinct colors, logos, and designs can influence their choice by evoking feelings.

4. Purchase Decision

The consumer chooses based on perceived value, price, and convenience. Packaging that meets expectations and appeals to the target audience supports the final purchase.

5. Post-purchase Behavior

Consumers judge if the product meets their needs. High-quality, functional packaging increases satisfaction and loyalty, while poor packaging can cause disappointment and negative feedback.

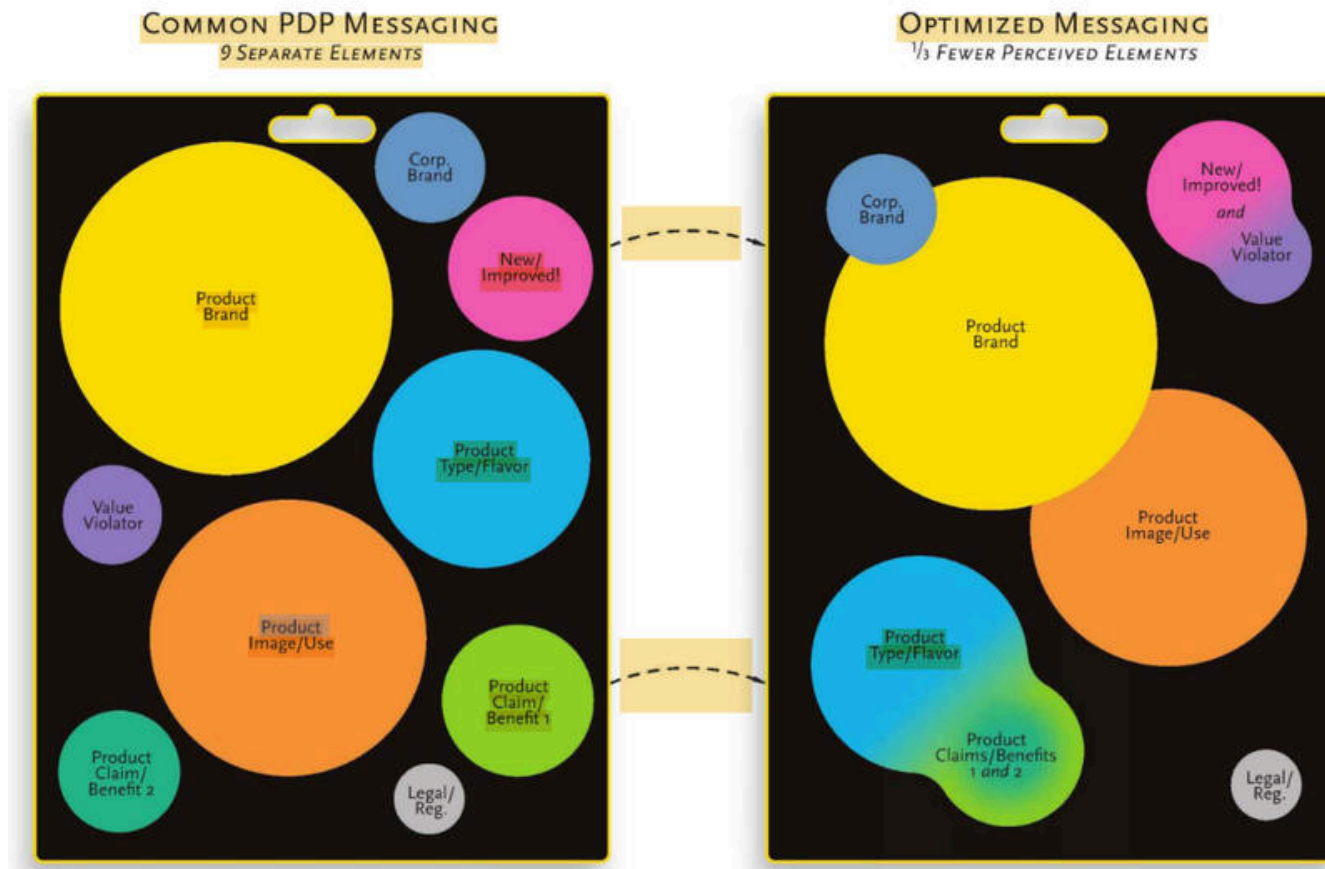


Optimized messaging

Optimized Messaging means grouping related information to reduce perceived clutter. Even if a package has many elements, smart grouping by placement, size, or wording can make it feel simpler.

Example: Instead of separate lines for brand, flavor, product type, and benefit, combine them like:
“ChocoGlow: High-Protein Chocolate Smoothie”

This clear, compact message communicates everything efficiently in one line.



Jewelry Design

What is jewelry?

Jewelry is decorative personal adornment made from precious or non-precious materials, expressing individuality and timeless beauty.

Materials used:

A. Metals

- **Gold:**

Pros: malleable, tarnish-resistant, and less allergenic than silver, ideal for fine jewelry.

Cons: It is more expensive, can scratch easily.

- **Sterling Silver:**

Pros: soft, malleable, ductile, inexpensive, durable, and can be polished to a bright shine.

Cons: scratches and bends easily, tarnishes over time, requires regular cleaning, is sensitive to chemicals, and may cause allergies due to copper content.

- **Platinum**

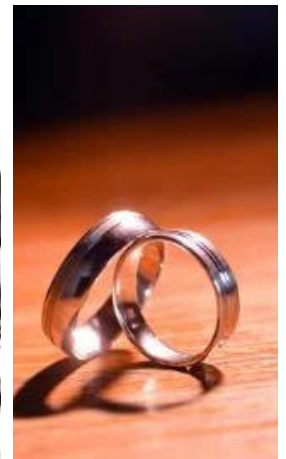
Pros: rare, extremely durable, corrosion and heat-resistant, naturally white, and hypoallergenic.

Cons: more expensive and heavier than gold due to its rarity and density.

- **Titanium**

Pros: strong, lightweight, silver-colored, highly durable, commonly used in watches and wedding bands.

Cons: Less popular in jewelry, usually fused with gold for higher durability.



B. Gemstones

- **Diamonds**

Known for unmatched durability and brilliance, diamonds rate 10 on the Mohs hardness scale, making them ideal for luxury jewelry and rings.

- **Sapphires**

Highly valued for their beauty and rarity, sapphires come mostly in blue and score 9 on the Mohs scale, making them very hard and durable.

- **Rubies**

Priced for their deep red color and symbolism of love and passion, rubies also rate 9 on the Mohs scale, just below diamonds.

- **Emeralds**

Famous for vibrant green color and rarity, emeralds score 7.5–8 on the Mohs scale but are brittle and require careful handling.



C. Base metals

- **Brass**

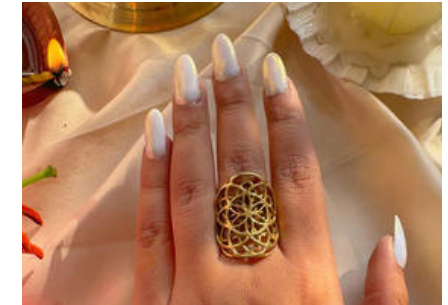
An alloy of copper and zinc, popular for its durability and color.

- **Copper**

A reddish-orange, soft, and malleable metal often used in alloys and jewelry findings.

Pros: Affordable, widely available, and allows diverse coloring techniques.

Cons: Tarnishes quickly, more allergy-prone, and cannot be hallmarked.



Brass ring

D. Alloys

- **Stainless steel**

An alloy composed of various elements such as iron, chromium, carbon, etc. and its price is lower than other precious metals.



Copper necklace

E. Organic Materials

- **Pearls**

Pearls are organic gems formed inside molluscs, mostly cultured today. They have a smooth, lustrous look and come in colors like white, cream, and black. With a Mohs hardness of 2.5–4.5, they are soft and scratch easily.

Pros: Naturally beautiful, easy to shape, affordable cultured options, no cutting needed.

Cons: Expensive, soft and prone to damage, sensitive to acids and chlorine.



- **Shells**

Used in jewelry for centuries, popular types include Mother-of-Pearl, Cowrie, and Paua. Shells have a Mohs hardness of 3, making them soft and easy to carve.

Pros: Easy to cut and sculpt, can be polished, unique and versatile, historically significant.

Cons: Soft and fragile, limited supply, ethical concerns over sourcing.

- **Seeds and Nuts**

Pros: Affordable, lightweight, easy to carve and polish, sustainable, and widely available.

Cons: Fragile and not water-resistant—can swell or break when exposed to moisture or impact.

- **Wood:**

Pros: Affordable, lightweight, and easy to carve, shape, and polish—ideal for bold designs.

Cons: Absorbs water, prone to damage from impact, and natural colors may fade or darken over time.



Tagua (Ivory Palm Nut)



Use of Tagua in different jewelry pieces



Betel



Use of Betel in different jewelry pieces



Bodhi seeds



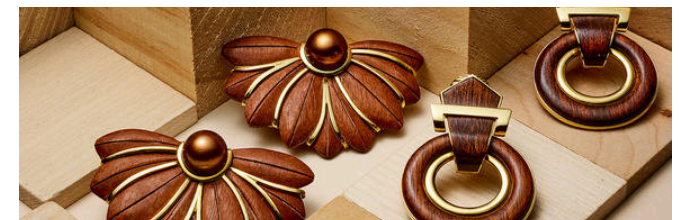
Bodhi seeds in bracelet



Rudraksha in a necklace



Acai seeds necklace



Wood in jewelry

F. Synthetics

- **Lab grown diamonds:**

Pros: Less expensive, identical in quality to natural diamonds, and ethically eco-friendly.

Cons: Less rare, may lack emotional symbolism, and have lower resale value.

- **Glass**

Pros: Versatile, colorful, and cost-effective compared to crystals.

Cons: Fragile, heavy, and requires costly tools for shaping.

- **Acrylic, Resin, and Plastic**

Pros: Lightweight, affordable, and ideal for creative, flexible designs.

Cons: Prone to scratches, melts under heat, and less durable than glass.

- **Clay**

Pros: Non-allergic, lightweight, customizable, and scratch-resistant.

Cons: Can break easily and lacks fine detailing and durability of metals.

- **Ceramic**

Pros: Eco-friendly, smooth glossy finish, and offers artistic uniqueness.

Cons: Fragile, can chip or crack, and requires careful handling.

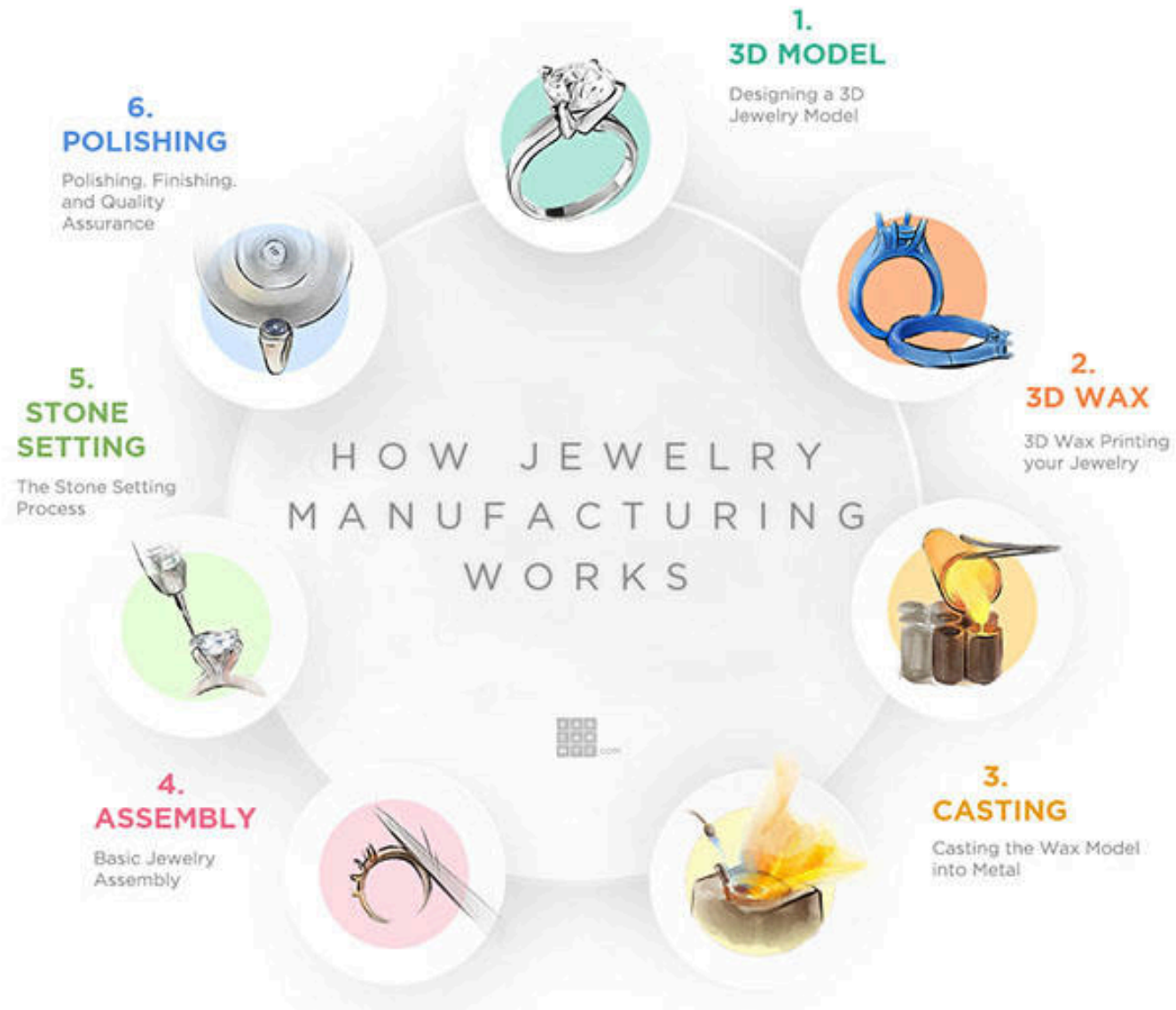


Sea glass necklace



Recycled plastic

Fabrication Process



Popular Jewelry Manufacturing Techniques

1. Sand casting:

Casting is a common jewelry-making technique where molten metal is poured into a mold to form a shape. In sand casting, a pattern is pressed into sand to create the mold, while investment casting uses a detailed wax mold coated with plaster. Once the metal cools, the mold is broken to reveal the final piece.

2. Stamping

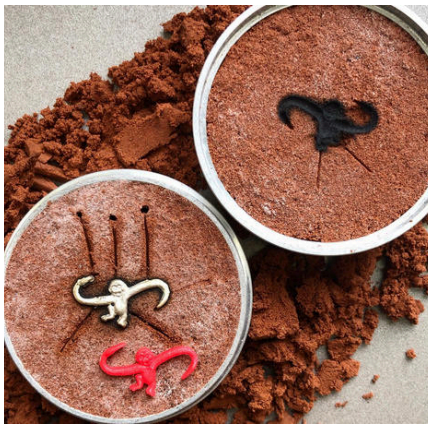
It is a key technique in jewelry making used to press designs, patterns, or text onto metal surfaces. It's commonly used for initials, decorative elements, serial numbers, or hallmarks that indicate purity and origin, helping ensure authenticity and add detail to the piece

3. Wire working

It is a flexible and creative technique where wire is bent, wrapped, and shaped to form jewelry like necklaces, rings, or pendants. It's used for making filigree, wire-wrapped beads, chain maille, and sculptural designs, allowing intricate forms without soldering.

4. Beading

Beading is a jewelry-making technique where beads are strung together to create various designs. It's popular for handmade jewelry and offers great versatility. Beads come in many materials like glass, crystal, pearls, metal, wood, stone, ceramic, and polymer clay.



Packaging materials

1.Velvet boxes: They offer a soft, rich feel with satin or suede linings, making them ideal for presenting luxury jewelry in an elegant, high-end way.

2.PU Jewelry boxes: They are durable, affordable, and easy to clean, offering a leather-like look with customizable textures for packaging a wide range of jewelry.

3.Leather Jewelry boxes: They offer a luxurious look and feel, making them ideal for showcasing personalized and high-value pieces with elegance and protection.



4. Gift boxes: Paper gift boxes like drawer boxes, heaven and earth lid boxes, lokta paper boxes and folding boxes are affordable and easy to customize and transport.



Drawer paper boxes



Heaven and Earth lid paper boxes



Folding paper boxes

5. Jewelry Pouches and Velvet Bags: Velvet bags add elegance and protect jewelry but attract dust and need cleaning. Adding a card inside can prevent damage. Button bags are simple but not durable, microfiber envelopes feel premium but open easily, and drawstring bags fit more items but crease and lack a flat look.



Button velvet bags



Microfiber flip cover envelope bags



Drawstring bags

6. Sustainable jewelry boxes: It uses recycled or natural materials like bamboo, jute, or seed paper, with minimal design and eco-friendly padding like honeycomb paper for a stylish, eco-conscious look.

7. Sustainable wooden boxes: They offer a natural, eco-friendly look, often made from recycled or responsibly sourced wood. They can feature laser engraving, metal accents, or recycled materials like cork or jute, making them both elegant and environmentally conscious.

8. Plastic jewelry boxes: They offer clear visibility and protect against dust and moisture, but they lack heat resistance and aren't eco-friendly. PE film suspension boxes use transparent film to hold jewelry in place, creating a floating display that works well for rings, earrings, and pendants.

9. A jewelry case: It is a stylish and practical storage option with compartments, soft lining, and sometimes mirrors or lights. Made from materials like wood, leather, or acrylic, it can include metallic accents or engravings to reflect the brand's look.



10. Anti-oxidation bags:

It protects jewelry from air, moisture, and dust to prevent tarnishing. Types include OPP bags for lightweight pieces, CPE bags for heavier items, PVC bags for shiny jewelry, and eco-friendly EVA bags for colored metals and pearls. Choose the right size and store them away from sunlight and humidity.



11. Technology Integration in Packaging

Augmented reality (AR) adds interactive digital content to packaging, like showing a designer's story when scanning a jewelry box with a phone. NFC tags and QR codes provide authentication, care info, or jewelry history, enhancing security and engagement. Smart packaging uses sensors to create experiences, such as jewelry boxes that light up or play messages when opened, making unboxing memorable and modern.



Jewelry Packaging Branding Methods

- **Hot stamping:** Uses heat to press metallic foil logos onto packaging, creating a glossy, premium look. Limited to single colors. Best for leather, PU, and paper boxes.
- **Printing:** Applies colorful ink logos directly on packaging. Shows personality but may fade and isn't very durable. Suitable for plastic and paper boxes.
- **Stickers:** Affordable and great for small batches. Requires manual application and may look less polished. Works well on paper, PU, and wooden boxes.
- **Embossing:** Presses logos into the surface, creating a raised, textured effect. Adds a quality feel but less visible. Ideal for leather, PU, and solid wood boxes



Hot stamping



Logo printing



Stickers



Embossing

Layers of packaging

- **Product Holder:**

Soft inserts like velvet or satin hold and protect the jewelry inside the box. Example: Tanishq earrings sit securely in slitted inserts.

- **Innermost Jewelry Box:**

The main box made of leatherette, wood, or quality paperboard that protects and showcases the jewelry with luxury finishes.

Example: Bvlgari's plush, matte ring box.

- **Outer Box:**

A sturdy cardboard box that protects the jewelry box during shipping, often branded to match. Example: Newstep's protective outer box.

- **Final Outer Bag:**

A branded paper or fabric bag for easy carrying and brand visibility. Example: Tanishq's gold-printed shopper bag.

- Optional: Clear film boxes, moisture pouches, care cards, and tissue or velvet wraps for extra protection and presentation.



International Jewelry brands

1. Tiffany and Co

Tiffany & Co., a global icon for over 180 years, exemplifies luxury through its timeless design, eco-conscious craftsmanship, and signature Tiffany Blue aesthetic. The brand is known for exceptional customer experiences, consistent visual identity, and ethical sourcing. Tiffany teaches key luxury branding lessons: create a strong, recognizable identity; offer immersive, exclusive experiences; uphold impeccable quality; maintain brand consistency; and connect emotionally with customers. Strategic partnerships and a balance between tradition and innovation keep the brand relevant while honoring its rich heritage.



2. Cartier

Founded in 1847, Cartier is renowned as the “emperor’s jeweler,” admired for its aristocratic heritage, refined craftsmanship, and iconic deep red packaging. Cartier blends French elegance with modern precision, crafting both jewelry and boxes that are luxurious, structured, and artistically balanced. Its design philosophy focuses on purity of form, meticulous proportions, and meaningful detail. Packaging reflects not just opulence but also environmental responsibility, using certified and sustainable materials. Cartier teaches that true luxury lies in timeless design, brand consistency, and ethical innovation — seamlessly marrying tradition with forward-thinking values.



3. Bvlgari

Founded in 1884, Bvlgari blends classical Roman heritage with bold modern design. Deeply rooted in the art and architecture of Rome, its packaging reflects iconic motifs like the Pantheon grid and octagonal star, echoing timeless grandeur. Crafted with sustainable materials—such as FSC-certified wood fiber, pure silk, and natural latex—the boxes embody eco-conscious luxury. Visually, Bvlgari’s packaging uses gold, brown, and minimal geometric lines to create a refined yet powerful aesthetic.



Nepali Jewelry brand

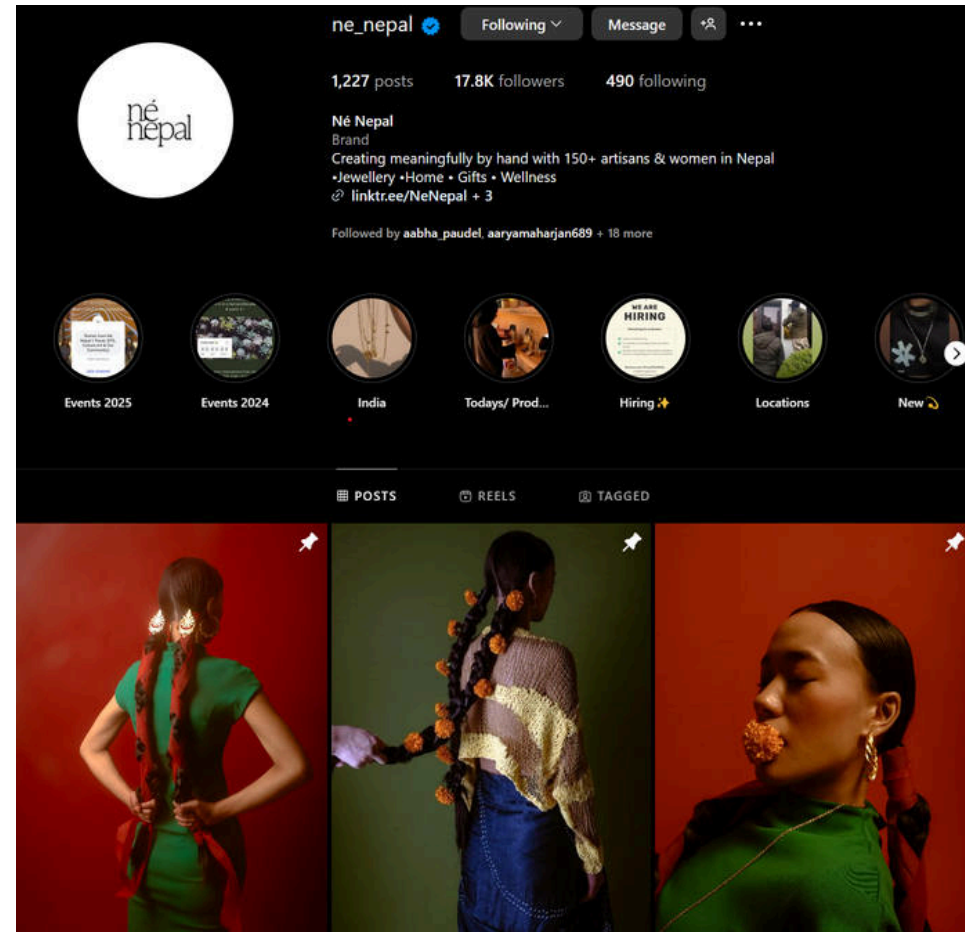
1. Ne Nepal

Ne Nepal is a heritage-luxe jewelry brand that reimagines traditional Nepali ornaments with a minimalist, modern touch. Inspired by ancestral forms like tilhari, phuli, sirbandi, and madwari, the brand transforms cultural symbols into wearable art for today's generation. Rooted in respect for local craftsmanship — from Patan's goldsmiths to Bhojpur's silversmiths — Ne Nepal supports artisanal communities, particularly women-led groups, through ethical, small-scale production.

The brand's philosophy centers on slow design, cultural preservation, and mindful luxury. Each handmade piece is created with intention — carrying stories of Nepal's heritage, expressions of identity, and hope for the future.

Visually, Ne Nepal embraces a soft, earthy elegance: muted tones of gold, off-white, and rose; clean lines inspired by mandalas and Himalayan forms; and calm, poetic branding. Packaging is crafted from lokta paper, raw cotton, and recyclable elements — enhancing the unboxing into a quiet, soulful ritual.

Targeted toward thoughtful wearers, both in Nepal and abroad, Ne Nepal invites people to wear their roots — softly, proudly, and beautifully.



How jewelry brands work on their branding, promotion, advertising and marketing?

1. Building a Jewelry Website

Your website is often the first impression customers get of your brand, so it should reflect your jewelry's style and quality.

This includes:

- Designing a site with colors and layout that match your brand's personality.
- Making navigation easy and mobile-friendly to keep customers engaged.
- Using high-quality images and detailed descriptions to showcase collections.
- Adding e-commerce features so customers can buy directly online.

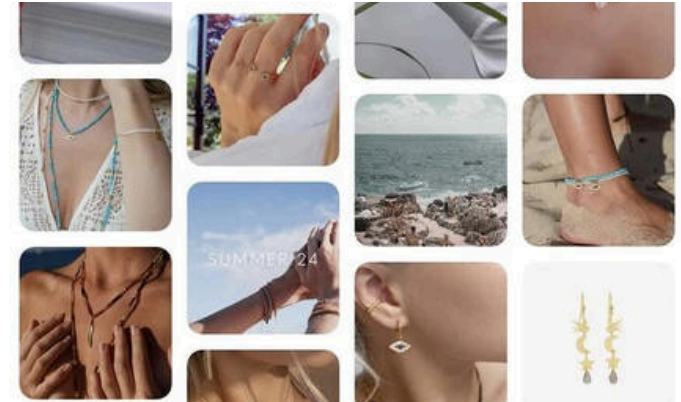
2. Leveraging Social Media

Platforms like Instagram and Pinterest are perfect for visual promotion.

To succeed:

- Post stunning photos and videos of your jewelry, natural shots of people wearing them.
- Engage with your audience by replying to comments and messages to build trust.
- Run targeted paid ad campaigns to reach specific customer groups.

This helps jewelry brands build recognition, trust, and drive sales both online and offline.



3. Email marketing

It allows direct communication with interested customers. Brands segment their audience based on preferences or buying history, offer exclusive deals or early access to new collections, and track performance metrics like open rates and conversions to refine future campaigns.

4. Search Engine Optimization (SEO)

It helps improve visibility on search engines.

5. Collaborations with influencers

This helps brands tap into new audiences. Influencers may be paid or gifted jewelry in exchange for featuring the products. Events like pop-up shops, fairs, or partnerships with fashion designers provide opportunities for customers to see, try, and fall in love with the jewelry in person.

Together, these methods create a strong brand presence, drive customer engagement, and boost sales.

Successful Jewelry Marketing Campaigns

Effective jewelry campaigns connect emotionally with the audience and reflect the brand's purpose. It's about more than showing products—it's about sharing what the brand stands for.

- David Yurman uses influencer marketing on Instagram and YouTube to show how its jewelry fits various styles, making the brand feel aspirational and relatable.
- Bulgari created emotional short films with Vogue for Mother's Day, highlighting mother-daughter bonds while subtly showcasing their jewelry. The focus on storytelling over direct promotion made a strong emotional impact.
- Mikimoto promoted its bridal pearl collection through a dreamy short film portraying a bride as a movie star. The message was clear: every woman who wears Mikimoto pearls is a heroine, shining like a celebrity on her special day.
- Swarovski's #MySparkDelight Campaign: Swarovski UK ran a Twitter campaign encouraging followers to share photos of things or people that brought them joy during tough times. The #MySparkDelight campaign spread positivity and emotional connection, making it a memorable success.



Case Study 2: Tanishq

Tanishq, launched in 1994 by Titan (Tata Group), transformed India's fragmented jewelry market by introducing trust, design innovation, and transparency. Initially built to earn foreign exchange through jewelry exports during India's 1991 forex crisis, the brand pivoted to Indian consumers after liberalization.

Jewelry Market Gap

Titan's team, led by Xerxes Desai, saw that while Indian families loved buying jewelry—mainly as investment—the market was unorganized, outdated, and lacked a trusted national brand. So, they aimed to bring trust, modern design, and technology to the jewelry industry, just as they did with watches.

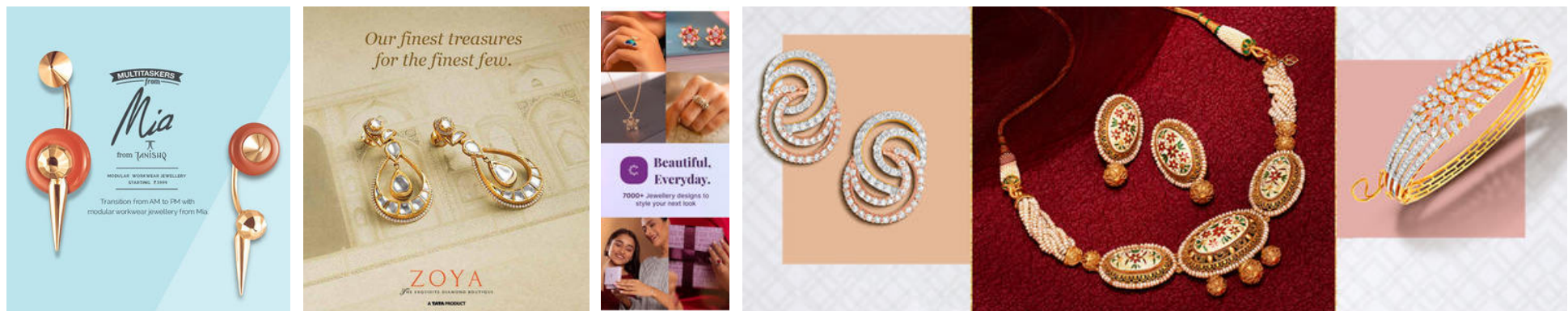
Tanishq's Early Struggles

Despite strong backing, Tanishq initially struggled because:

- Local jewelers had deep-rooted trust.
- Tanishq focused on 18K gold for design, but customers preferred heavier 22K gold for value.

Breakthrough Strategies

1. Karat Meter: Introduced a Swiss machine to test gold purity for free, exposing dishonest local jewelers and earning public trust.
2. 19/22 Strategy: Allowed customers to exchange sub-22K jewelry (19K–22K) for certified 22K by just paying making charges—building loyalty.
3. Gold Harvest Scheme: Made gold affordable for the middle class through a 12-month installment plan, with Tanishq paying the last month.
4. Empathy-Driven Innovation: Launched diverse collections for specific needs:
 - Mia: Affordable, work-friendly designs.
 - Zoya: Premium luxury jewelry.
 - CaratLane: Online reach and convenience.



Brand Strengths:

- Cultural localization in festivals
- Loyalty program (Anuttara)
- Wide accessibility through gift vouchers

Result

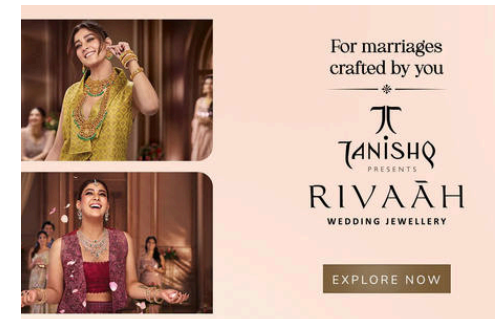
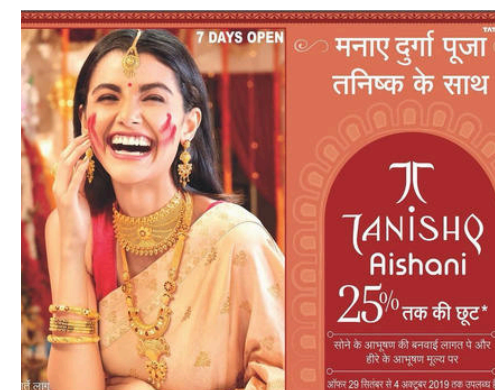
From losses to one of India's most trusted and profitable jewelry brands, Tanishq succeeded by blending innovation, trust, affordability, and emotional connection.

Business learnings from Tanishq:

- Build Trust First: Prove product quality with transparency before selling.
- Empathy Matters: Understand and connect with customers' emotions and culture.
- Educate Customers: Teach market about new concepts like purity and design.
- Adapt Quickly: Change strategy if initial approach fails.
- Take Smart Risks: Bold moves (like gold exchange) can create lifelong loyalty.
- Segment Your Market: Offer different products for varied customer needs.
- Make Buying Easy: Flexible payment options boost affordability.
- Combine Brand Strength with Customer Focus: Reputation helps, but consistent value wins
- Consistency Builds Brand Identity: Tanishq maintains elegance, trust, and emotional richness in all messaging—from stores to ads to events—ensuring a unified brand experience.
- Innovation Solves Real Problems: Whether tech like the Karat Meter, financial plans like Gold Harvest, or tailored collections, Tanishq innovates to improve customer life, not just for trendiness.

Product Range Highlights:

Tanishq offers certified diamond, gold, and platinum jewelry across diverse styles and occasions—from traditional bridal sets to modern daily wear. Their collections celebrate cultural heritage, craftsmanship, and innovation with offerings like Zoya (artistic inspirations), Kundan & Polki (Mughal-era designs), Colours of Royalty (Victorian gemstones), and Mohan (ruby-inspired designs), plus crowns and tiaras blending tradition and elegance. Platinum pieces emphasize durability and luxury. Ethical sourcing and purity assurance are core values throughout.



Unlocking the power of design - 6 keys to success

These 6 keys are found by studying both successful & unsuccessful designs. Goal was to understand what makes a design work well

Package Design - Lecture 3 (Workbook)

- Along with these 6 points, packaging project is also affected by: Teamwork, the product itself, budget & time, where & how it's sold, how it's made.

- both in sales & visual impact. Often designers & clients judge success differently but it's better when both care about design (art) & strategy (science).

- Teamwork is essential: A strong, collaborative team (designer + client) is foundation for great packaging. Questions → Are we working well together? Do we respect each others ideas? Are our goals aligned? → Positive answers to these questions → succeed ↑
- As a designer, your work is not just the design - it's also the experience you offer during the project. Clients come back to designers they trust, respect & enjoy working with. So, good service + communication + collaboration is as imp. as talent.
- Good packaging connects with people & makes them want to buy product. That's what good marketing is.

1) Don't React - Proact : means Act before its too late.

- In the world of consumer packaged goods, competition is very high. Companies try many things to stay ahead like making new/improved products, using clever advertising or fun promotions. But now, many are also updating their branding & packaging.
- Staying ahead: Consumer preferences keep on changing. If brand waits too long, it can loose its place in the market. Many companies focus on improving products / advertising 1st but they forget how imp / powerful packaging is. It influences purchasing decisions. So, Don't react - proact (Update your design before its outdated)

→ Act early & lead trends, instead of copying what others are doing.
→ Don't wait for problems. Do sth before problems happen.

- Eg: A company that sells shampoo for kids : (x) If they react: They wait until parents stop buying it → Then, they say "Oh no! our bottle looks boring" → So, they change it too late → They've already lost customers.

↳ Sometimes, soft launch जेरे test जेता देता फील्ड।

- (✓) If they proact: They notice new trends (cute animals or eco friendly packaging) → they change bottle design early to match those trends → both kids & parents love the new look & more people buy it!

- Market conditions: Every product category has its own market patterns, sales season & distribution systems. Designers should know these factors & advise clients accordingly. They should share visual trends that match brand's goals.
(when it's popular / who buys it) (holidays / summer / christmas) (big supermarket / convenience store)

- Brand equity: Stay true to the brand.

→ Don't change just to follow the trends. Make changes only if they match brand's personality, make changes strategically & keep in mind what consumers care about (Customer insights)

Core visual elements

(like colors, styles, logo); Some of this can change, others should not. Eg: Coca-Cola (Red color, flowing font, curvy bottle shape) helps people recognize Coca-Cola. Even if their ad style changes or they add new product, this brand equity mostly remains same → familiar, trustworthy.

Case-study: Dole organics

- launched an organic frozen fruit line based on fair trade, sustainable farming & natural methods. The fruit is picked at peak ripeness & frozen to keep its full flavor.
- Product quality was high. So, packaging had to reflect freshness, health & care. For this, packaging team focused on showing natural abundance, from the source-goodness & not just "this is organic" but reflected the idea of why its good for you & the planet.

2) Connect on an emotional level

When consumers shop, they walk through aisles looking for the right product. Sometimes they know what brand they want. Other times they're browsing a category or noticing a promotional display. No matter how they get there, they often face many similar options on shelf. At this moment,

→ Packaging needs to do the selling - esp. if product is more expensive. The design must draw them in emotionally, not just visually. → convince consumers emotionally that the product is worth the extra money.

Consumer selection:

- 1st impression matters - Consumers typically spend just a few seconds to decide on a product. So, visual elements (like str, photography, typography & illustrations) need to quickly communicate the product's value.
- Creating an emotional conviction : Packaging must give consumers a deeper reason to believe that product is worth the higher price. It should not only look appealing but also convey quality, luxury & trust through its design. belief/opinion
- Sensory experience : Combination of visuals create a sensory experience. This can be achieved using elements like str. (shape of packaging can make product feel unique or premium), photography (images that suggest quality), typography & illustration (fonts & artwork that evoke feeling of luxury, authenticity) & graphic elements (logo, colors) that align with brand's identity & promises.

Eg: Apple iPhone

→ price high असुवि packaging: sleek, minimal, high quality material box. So, unboxing experience feels premium → justifies price.
 → Emotional conviction.

→ to evoke

Elicit response:

An emotional bond betⁿ consumer & brand builds over time through consistent design across diff media touchpoints like ads, social media & product packaging. So, by the time consumer sees the product on the shelf, they already have an idea of what the brand stands for. So, our packaging needs to meet this idea & make product stand out.

→ If the product is similar to others, packaging needs to work harder to attract & persuade the buyer, creating an emotional appeal. This emotional connection is what convinces them to choose us over others.

So, Packaging is final touchpoint

* Packaging can surprise, amuse & draw consumers into a relationship with the product.

* Research shows that while people might justify their purchases with facts (price/quality), emotions are what truly drives a purchase. So, even if people say themselves they're buying a product because it's a good deal, it's often the emotional connection they feel with brand / product that leads to final decision.

→ Buying is more about how product makes them feel rather than just facts around it.

Eg: Buying a luxury watch. You may justify it by telling it's made with high quality material / or will last longer. But deep down, emotional reason could be to feel more sophisticated / successful. (Rolex watch)

Case study: Lightlife

→ A brand offering healthy meat alternatives.

• Used packaging & photography to create an emotional connection with consumers. Product is placed on a clean, simple white plate with fresh vegetables around them. This visual arrangement → looks fresh, healthy & appetizing. → both healthy & tasty & this matches brand's personality (lighthearted & healthy).

3) Don't settle for parity

→ refers to when products look almost the same, offering similar features, design & packaging.

→ When packaging is "parity", consumers have a hard time differentiating betⁿ brands & product blends in with others on shelf.

- Many products on shelf end up being overlooked because their packaging doesn't grab attention. Acc. to Perception Research Services (PRS), over 30% of products aren't even noticed by customers.

BUT it's not about making your packaging louder than others - it's about understanding what attracts your target consumer. Eg: Your buyer might be drawn to clean designs, bold typography, unique shape / font. So, goal is to make your product the only one they notice.

Designing differentiation:

- Often many packages look too similar → sea of sameness → called parity (product appears to have equal value)

↓
This happens when companies play "too safe" due to the fear of losing customers. But if all packages look same, none will stand out.

So, Designers must help brands push past this fear & create packaging that's both strategic & creative → Good packaging is closely tied to sales success.

Parity line:

- Designers should study where a product stands compared to its competition → This is the parity line.

- ↓
- i) Above the line : Is the brand taking risks & standing out ?
 - ii) Below the line : Is it playing safe, blending in with the competitors ?

Calculated risks:

- To go above the parity line, brands must be brave & designers must trust their intuition to come up with fresh ideas.
- Traditional methods like focus groups often reject new ideas because people tend to choose what they already know. Thus, innovative designs are sometimes ignored, even if they could succeed.

BUT designers shouldn't feel discouraged if clients fear change.

→ Fighting parity is worth the challenge.

Eg: All tea packages in a store are green & show leaves. But one tea brand decides to break this norm by using deep purple box, with minimalist white text & a minimal illustration. This packaging catches eye & is above parity line.

Case study: Munchkin

- They wanted to get rid of boring products & instead create smart, fun designs that delight both kids & parents.
- At first, they planned to use a regular box
- But Creative change → Removing toys from box to show its unique qualities → Better visibility on shelves
→ More interaction - parents could immediately see educational benefits of toys.

⇒ Innovative, Stood out, So effective that others started copying } Great brands must keep evolving to stay ahead.

4) Focus on core values:

- What are core values?
 - important beliefs & ideas that company stands for
 - like company's DNA, they stay the same even if strategies / trends change
 - often inspired by founder's vision.
 - Why are core values important in design?
 - Guides decisions on color, shape, messaging
 - Helps designers & marketers stay true to what the brand is really about
- } Eg: A company that values natural ingredients, then packaging may use recycled paper / earthy colors.
- Show respect:
 - All packaging should follow laws & standards (FDA) → builds trust with customers.
 - Slogans & catchy lines are for marketing
 - ↳ but core values go deeper & are long lasting
 - Integrity, Innovation & Ingenuity:
 - In a world full of ads & flashy visuals, → sticking to authentic values helps your product stand out honestly.
 - (honesty) (new ideas) (clever thinking)
 - these values help guide the team (brand managers, art directors, designers) & make decisions that truly reflects brand.
 - * Why values matter ?? → shows what company stands for
→ explain why it exists
- } When designers understand & follow these values, clients goal (✓)

Thus, Taking care of brand's DNA is key part of package design.
Core values are like roadmap → help express the brand's unique personality to customers through packaging.

- * Packaging shouldn't mislead.
 - ↳ Even when you're designing, be cautious of if things mentioned are ethical or not?

Case study: Country Crock

- Challenge: Entering a new market.
 - ↳ known for its spreads (butter) & wanted to expand to new food category (prepared side dishes)
 - ↳ Will new product still feel like Country Crock?
- Sticking to core values:
 - ↳ stayed true to core values - simplicity, freshness & farm style comfort → Consistency ✓
- Design solution:
 - ↳ Used fresh farm images (show quality & honesty)
 - ↳ kept familiar colors & style
 - ↳ appeal to new customers while staying true to existing fans
- Result: Big success

5) Validate appropriately:

- Research is helpful but not perfect
 - consumer research helps in designing, but isn't always accurate.
 - many new products fail even after lots of research.
 - what people say in focus groups often differs from how they act in stores.
 - Human behavior is complicated & buying decision depends on diff factors (age, gender, culture, money)
 - ↳ So, relying on only research → Wrong decisions.
 - ↳ Sometimes, quick, natural reactions are more useful than long interviews.
 - Problem with over-trusting research:
 - Many companies treat research like its 100% truth, but some of the best packaging ideas wouldn't exist today if people had only listened to research.
 - Research often tells you what already happened, not what could work in future → giving directions while looking in rearview mirror.
 - Best way - simulate shopping:
 - Most helpful research happens when:
 - ↳ designers observe consumers in real stores
 - ↳ test packaging on real shelves.
- Such point-of-sale research may be expensive, time consuming but gives real insights.

Case study: Ro•Tel

- Challenge - Reviving a classic brand
 - Ro•Tel is an iconic brand known for its fresh southwestern flavor.
 - Goal → refresh the design without losing emotional connections consumers had with it.
 - Research:
 - What parts of Ro•Tel brand did people like? How design match brand story?
 - ↳ clear, focused redesign.
- So, Research didn't control the design, it informed it. Designers used it as background knowledge, not final decision tool.

6) Collaborate:

- Package design isn't a one person job. It needs input from many people
 - ↳ business owners, marketing directors, packaging managers.
 - Include clients from the start:
 - Old method: Designers worked alone & only showed final result later.
 - Better method: Work with clients early & often.
 - ↳ builds trust, leads to better understanding & helps clients accept ideas more easily.
 - Work together:
 - For a successful collaboration, one should start by asking:
 - Who is the decision maker?
 - How will choices be made?
 - Clients have final say but designers should show their expertise. However, they should make sure design matches client's goal, not just their own style.
- Creative journey:
- Design is powerful & effective.
 - Great collaboration makes creative journey effective.
 - But if clients only want cheapest option & don't value design → package becomes ordinary, blends in, loses uniqueness.
- So, best packaging → working together, sharing ideas, trusting each other & aiming for both business success & creative impact.

Case study: Sam's choice

- Wal-Mart → update flavored water line while keeping it affordable & using design to attract new consumers.
 - Creative agency + Wal-Mart → Teamwork, Collaboration (W); used phonecall, email to stay connected
 - Team trusted each other & shared ideas freely → designers had flexibility → effective design.
- So, a collaborative approach even when remote can lead to successful design outcome - esp when trust & communication is strong.

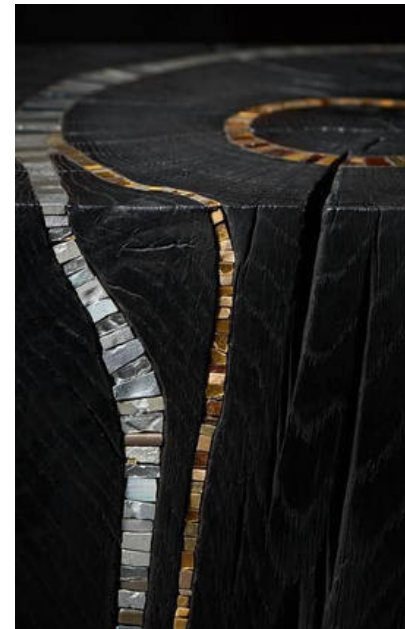
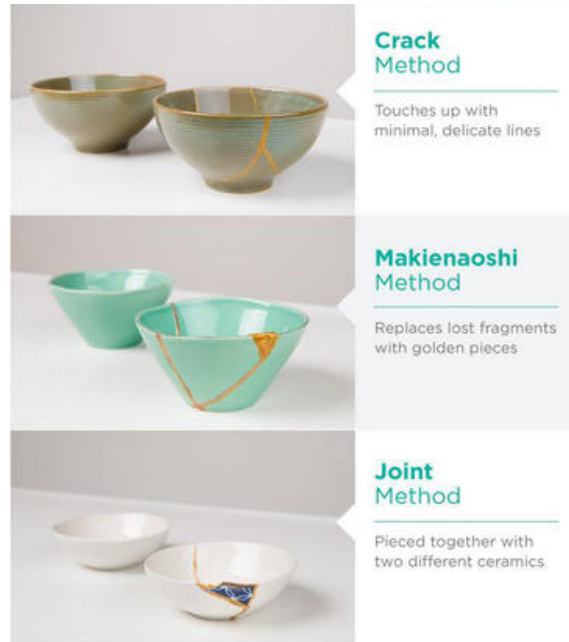
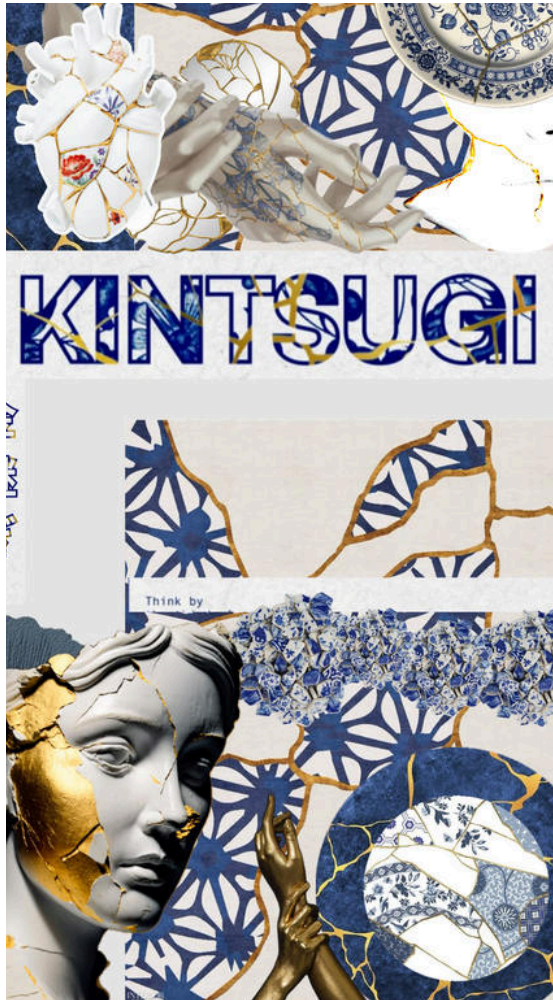
An aerial photograph of a river with a small boat, overlaid with a semi-transparent light beige filter. The river flows from the top left towards the bottom right, with a small boat visible in the lower left section. The surrounding land is a mix of green and brown, suggesting a natural, possibly rural, environment.

Design Proposal and Concept Development

Inspiration and Brand name

At this stage, I have developed an inspiration and curated brand name options that align with the brand's philosophy and visual direction

Inspiration: Kintsugi technique



Why Kintsugi?

In a world polished by filters and perfection, we're taught to hide the cracks — to blend in, to be flawless.

But life isn't seamless. It's shaped by stories, softened by struggle, and marked by the beauty of becoming.

At our core, we believe that scars are not signs of weakness, but testaments of strength. Thus, this brand provides a fresh perspective that growth and transformation is worthy of celebration.

Brand Philosophy:

- Creating meaningful jewelry that reflects resilience, growth, and the beauty found in imperfection.

Vision:

- To empower individuals to embrace their uniqueness and wear their jewelry with confidence and pride.

Mission:

- To craft jewelry that celebrates the beauty in imperfections and tells a story — a story of strength and personal growth

Values:

- Authenticity: Staying true to oneself and one's journey.
- Celebrating Uniqueness: Honoring individuality and personal stories.
- Craftsmanship: Creating quality pieces with attention to detail and care.
- Emotional Connection: Creating jewelry that resonates deeply and connects emotionally.

Design Aesthetic:

Organic forms, raw textures, and asymmetry that symbolize life's unpredictability, resilience, and growth.

Company:

- Philosophy - create meaningful pieces that reflect resilience, growth, beauty of imperfection.
- Vision - A brand that empowers people - to be confident in their uniqueness
- wear their journey with pride.
- Values - Authenticity : celebrating individuality, uniqueness, beauty of being real.
 - Craftsmanship
 - Emotional connection

Why Kintsugi?

- Social media → Perfection is often idealised
→ Need to "fit in"

So, this company → provides a fresh perspective
↓
flaws, scars can be beautiful
growth & transformation are worthy of celebration

Combination of "hi" → fire & "hana" → flower forming a literal translation of "fire flower"
⊗ also name of a Spider
• Hibana :

- means "spark" or small burst of fire in Japanese.
- metaphorical → small spark that can ignite sth larger!

- ⊗ Common
- Nysa Jewels & Co - Indian
 - Nysa Jewels - Hyderabad based company.
 - Nysa :
 - associated with myth & hidden beauty
 - Greek
- Nysa was a secret mountain where the god Dionysus was raised symbolizing hidden growth, protection & natural magic.
- Why?
 - Name is not too literal & gives room to expand collections.
 - Idea of growth from within & beauty that isn't obvious at first glance.

Hanashi :

- means "talk", "conversation", "story", "tale"
- act of storytelling

Brand name :

- Akari - Japanese word meaning "light" → hope, clarity
- means illumination / bright
- Hoshi - means "star"
 - ↓
 - Stars have the ability to shine even through a dark night (ie. even through adversity)
 - Every person has their own unique light to share with the world.
- Kohana - means "little flower"
 - ↓
 - A brand that's not about big, flashy perfection but about small, meaningful beauty that grows from within.
 - evokes grace, softness, resilience
 - A small flower may seem delicate but often grows in the toughest soil - cracks in concrete, between stones
 - represents quiet strength, hope & beauty that grows through challenges

Inspiration :

Kintsugi
gold join/repair

In 15th century, Japanese shogun broke his favorite tea bowl → sent it to China for repair → came back with ugly metal staples

↓
• Japanese technique of repairing broken pottery using gold, silver & lacquer mixed with powdered metal
→ adhesive from sap of certain trees.

Instead of hiding cracks, it highlights & embraces them

has connection to "Wabi Sabi" ⇒ Zen philosophy

↓
Japanese way of thinking which teaches :

- Accept things as they are - even if they are old, incomplete, imperfect
 - Find beauty in simplicity, natural aging & the everyday
 - Let go of chasing perfection - nothing lasts forever & that's okay.
- values
imperfection,
impermanence,
simplicity

Main ideas of Kintsugi :

- Embrace imperfection : flaws and cracks are a part of object's beauty.
- Celebrate uniqueness
- Healing is art : Repairing → stronger, more meaningful.
 - ↓
 - Turning brokenness into strength.
- Appreciating history → Cracks, Repairs add value & character to object.

↓
Kintsugi teaches us that in life we can turn adversity into sth beautiful & resilient.
Kintsugi shows us that in time, we can heal from our wounds, embrace our imperfections & become stronger.
No matter the difficulties, we can find a way to reframe & find meaning in life.

Selected Brand names

1.Kohana

- means “little flower” in Japanese
- Flower- delicate nature
- Such small flowers grow on the toughest soil- cracks in concrete or between stones: Representation of quiet strength, hope, beauty that grows through challenges

Pros: Sounds elegant, Easy to remember, Aligns with brand philosophy and values

Cons: Common

2.Kohashi:

- blend of Kohana (meaning "little flower") and Hanashi (meaning "storytelling" in Japanese: brand's desire to create meaningful, story-driven pieces)
- Kohashi: story of resilience, hope, and growth.

Pros: easy to pronounce, memorable, elegant, Aligns with brand values, unique

3. Hibana:

- “hi”- fire or flame and “bana”- flower: Literal translation of “fire flower”
- Hibana (火花) -Japanese word that means "spark": theme of growth and resilience

Pros: easy to remember, simple

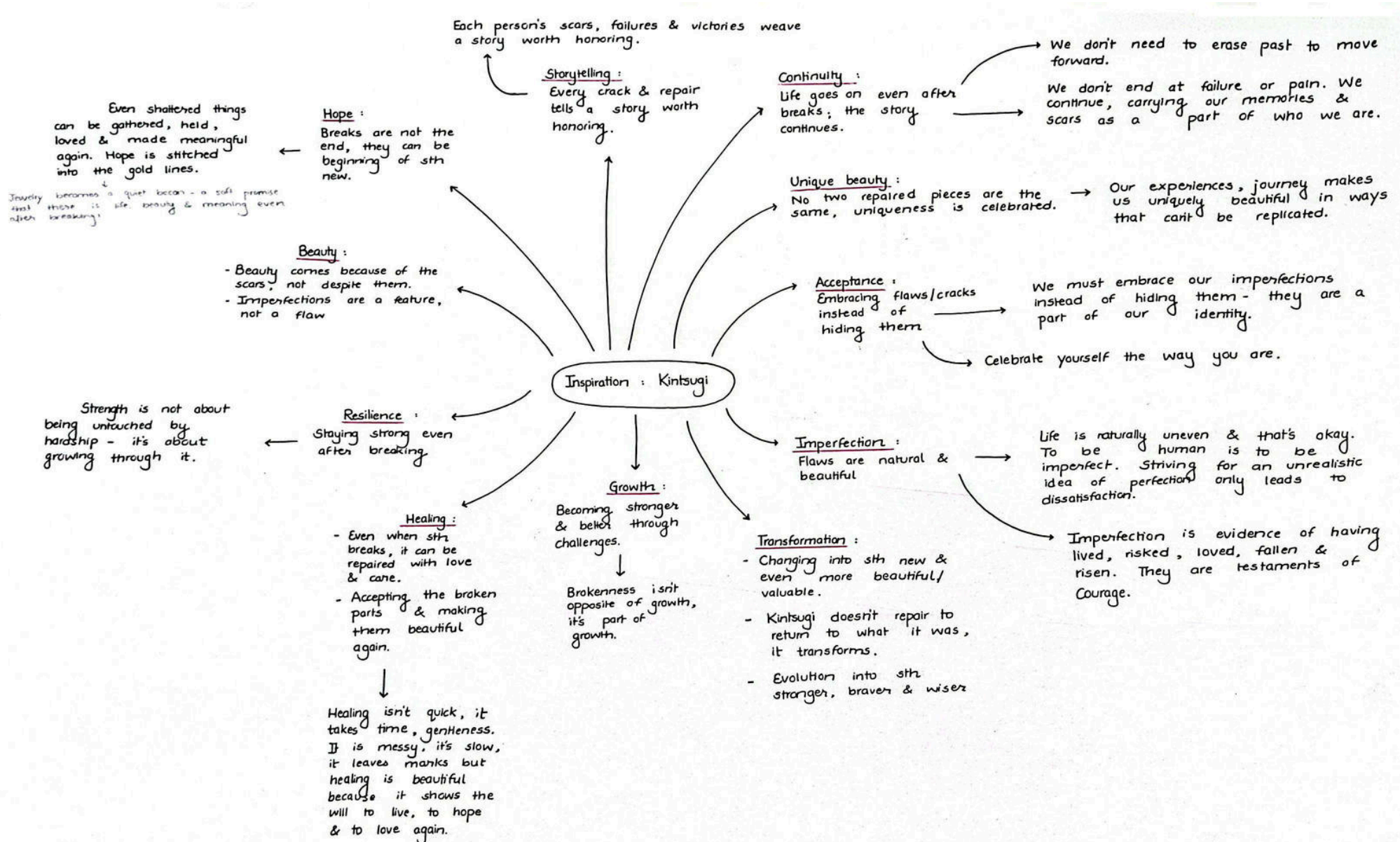
Cons: name of Ghost spiders

Final Brand name: KOHASHI

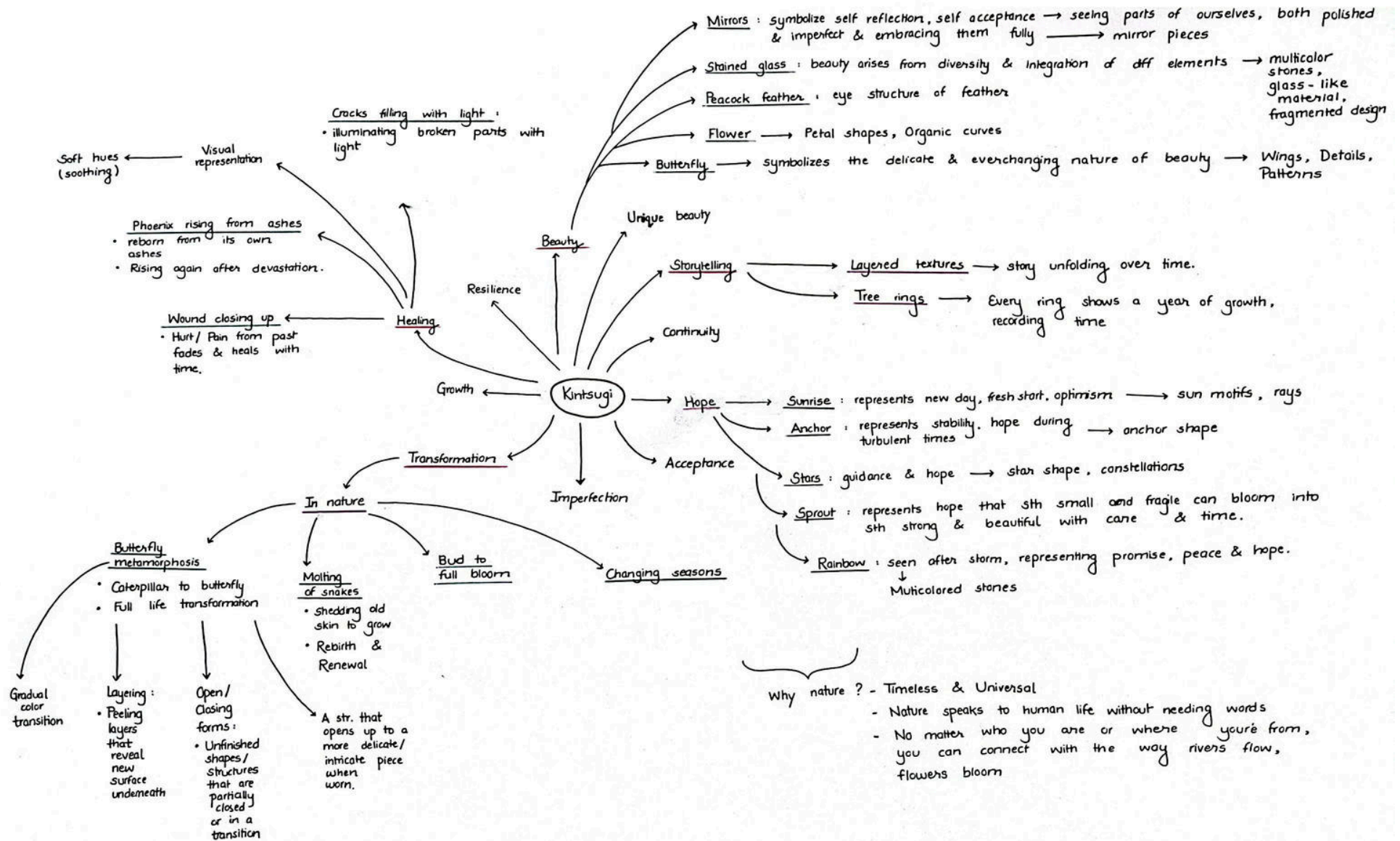
3 concepts ideation

Rooted in the philosophy of Kintsugi, the concepts below were explored to shape the brand's creative direction

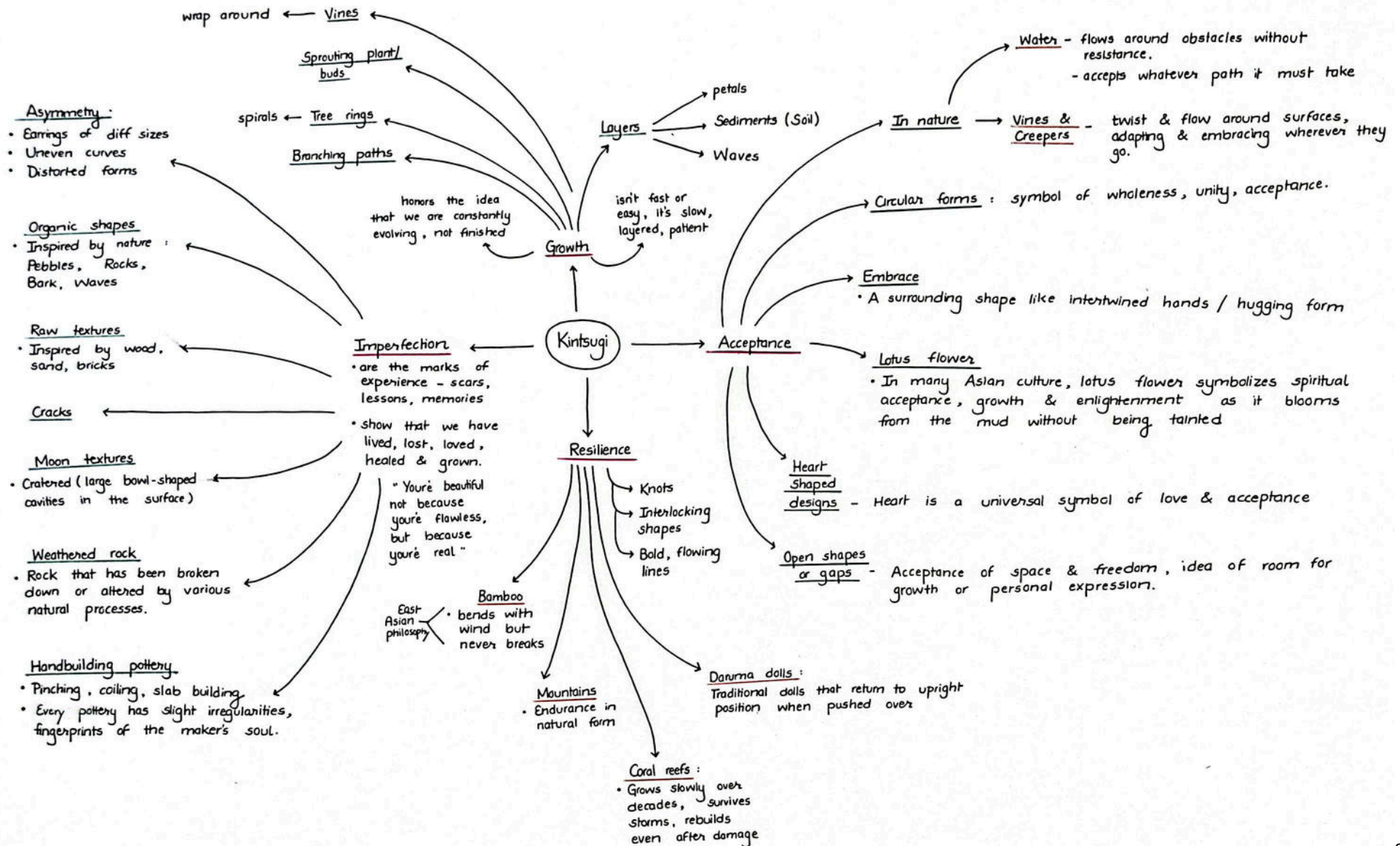
Mind map: Here, I've branched out ideas that resonate with the philosophy of Kintsugi and noted down their deeper meanings.



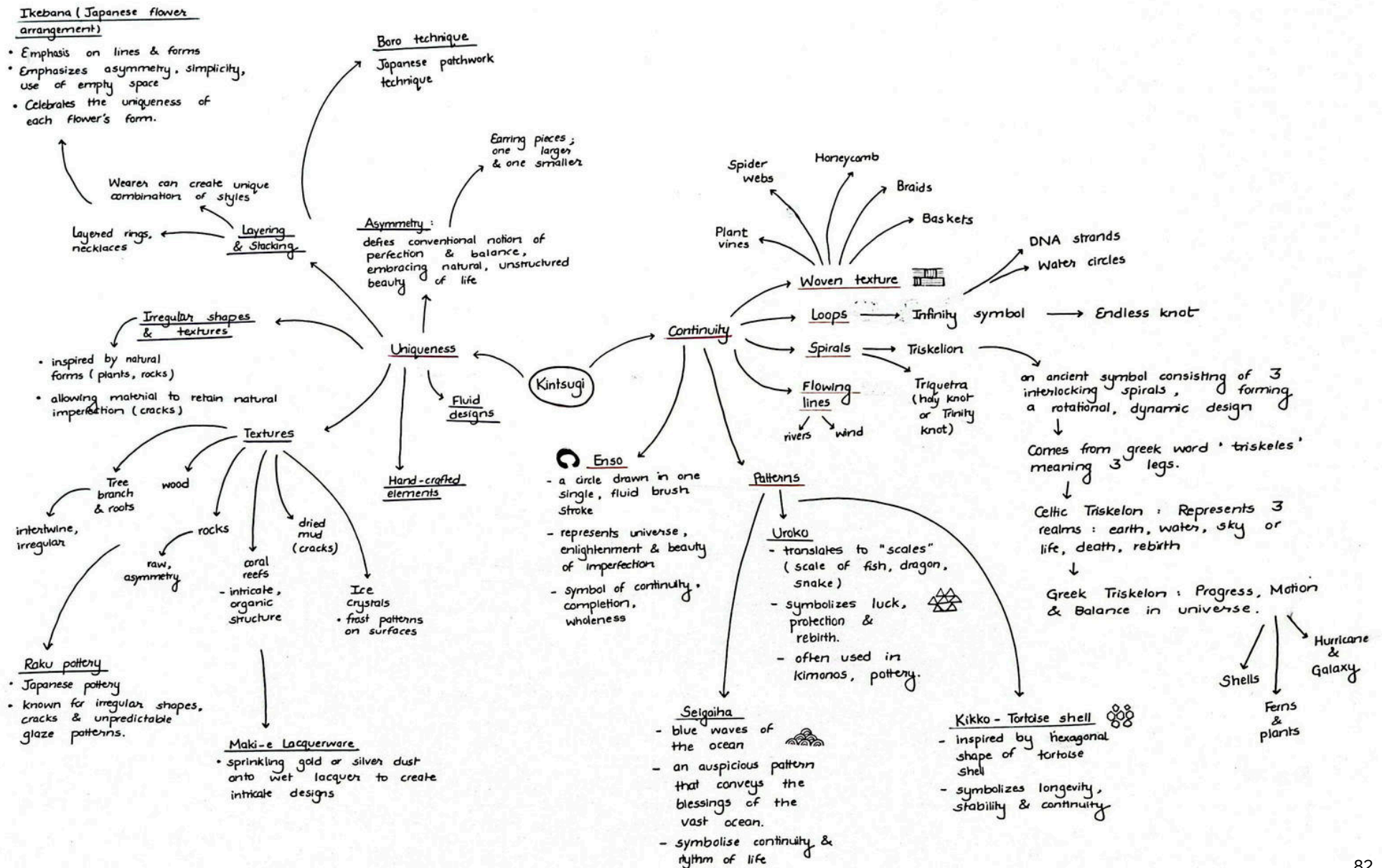
Mind map : Here, I've translated those ideas into visual metaphors, exploring how images and textures can quietly echo their meaning.



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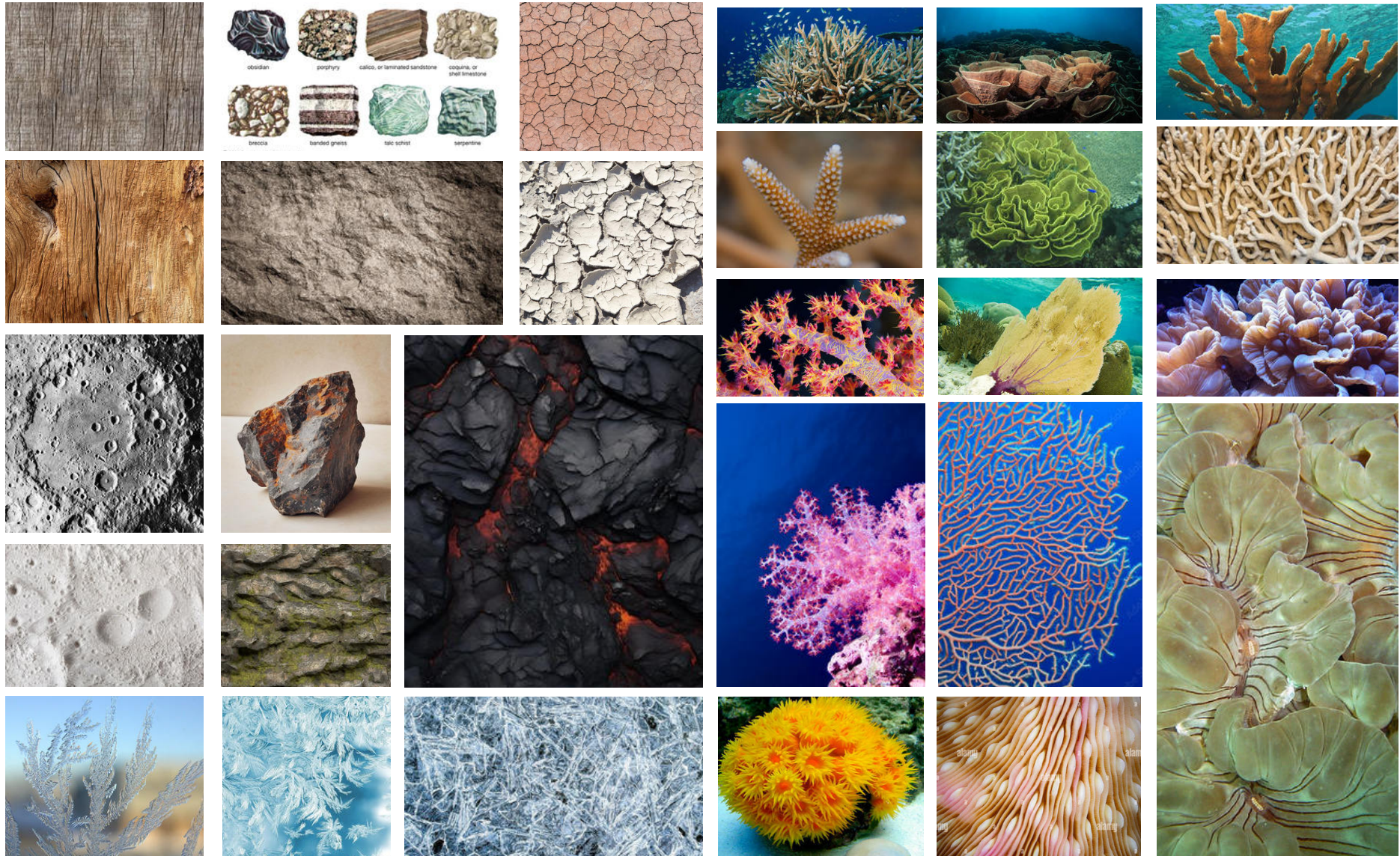


Concept 1: Uniqueness

- No 2 repaired pieces are the same
- Kintsugi does not hide the cracks — it highlights them.
- Each break, each line of gold, creates a pattern that has never existed before.
- Celebrates uniqueness
- Every person's experience, struggles, and growth make them unique and beautiful in their own way



Visual metaphors from nature- various textures



Design Style: Organic Modernism

It is a design style that harmonizes natural elements with modern aesthetics, creating spaces that blend nature's beauty with contemporary living

Key Characteristics

- Natural Materials: Use of wood, stone, clay, concrete, and natural fabrics for an earthy, grounded feel.
- Earthy Tones
- Clean Lines & Simple Forms: Inspired by modern design, with uncluttered silhouettes and minimal ornamentation.
- Emphasis on Texture: Rough stone, wood grain, raw finishes, hammered metal – to add depth and warmth.
- Connection to Nature
- Sustainability & Eco-Consciousness
- Handcrafted Elements: Visible craftsmanship, imperfections, and artisanal qualities

Why Organic Modernism?

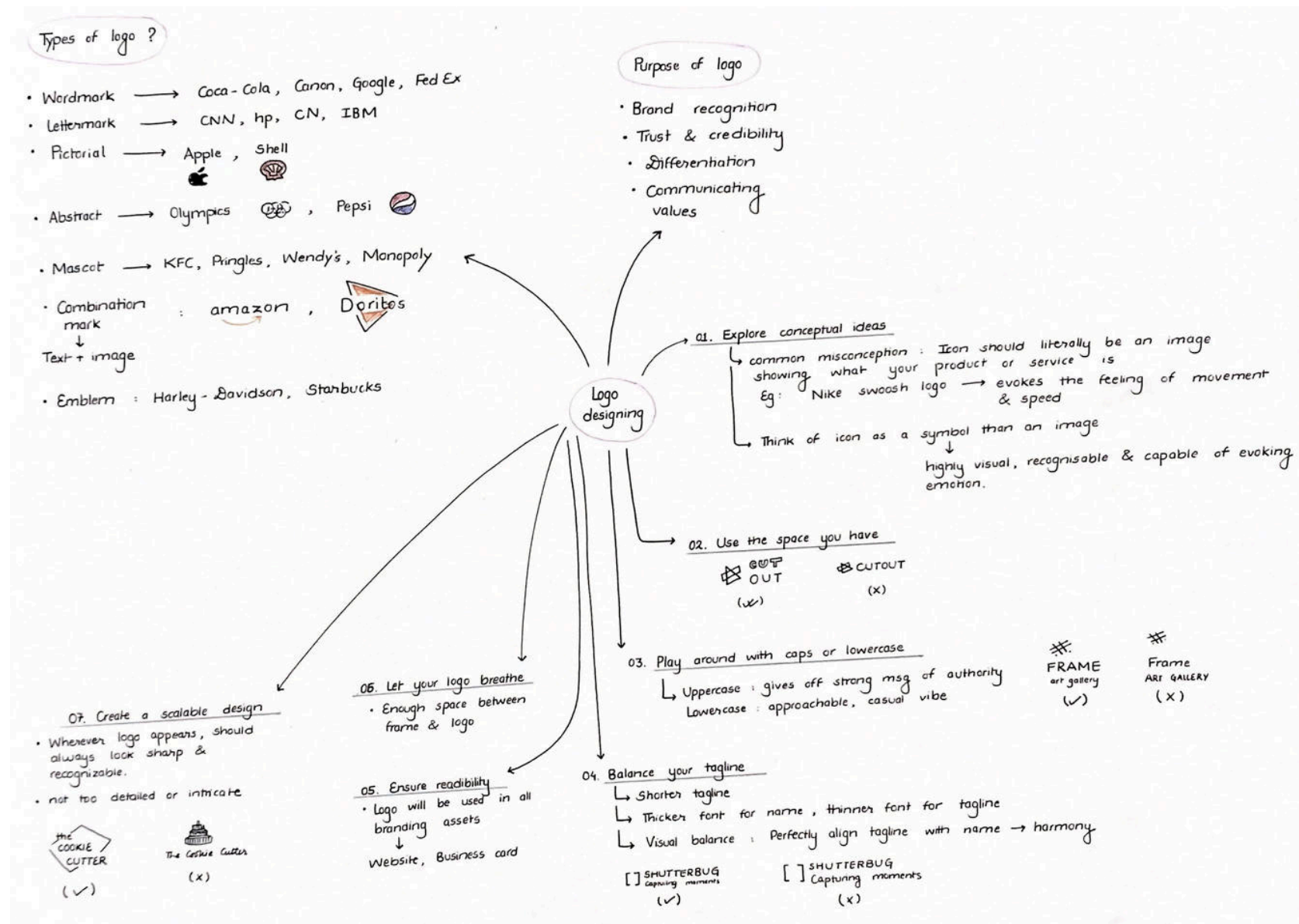
- Embraces Natural Imperfection
- Simplicity That Lets Uniqueness Shine
- Handcrafted, Authentic Feel
- Organic shapes and Natural inspirations





Stylescape for Concept 1: Uniqueness

Mind map: Here, I've researched about types of logo and key considerations to keep in mind while designing one



- What emotions should this brand evoke?
- Is color essential to recognition, or does the logo still work in b/w?
- How will logo look in diff environments (print, digital, dark mode, light mode?)

Right color palette comes from understanding the brand's msg & target audience, not just following trends.

Key considerations:

- Does the typeface match the brand's voice - formal, friendly, bold or refined?
- Is it legible across all sizes, from a website to a tiny app icon?
- Does it remain strong even when adjusted for weight & spacing?

Tests after designing logo:

- 1) Blur test - (x) identified → may have too many details.
- 2) 5 sec recall test - either describe or draw from memory → Memorability
- 3) Scalability test

What makes a good logo?

Simplicity

Minimalism should remove excess, not identity

Memorable 

↳ If you remove brand name, will people still identify your company?
Eg: Nike  ✓

Versatility

↳ needs to work in diff environments
Eg: Spotify

Scalability

↳ App icons, Social media

Full logo (detailed version)

Simplified icon (for tiny sizes)

Adaptive color variations (for light & dark bg)

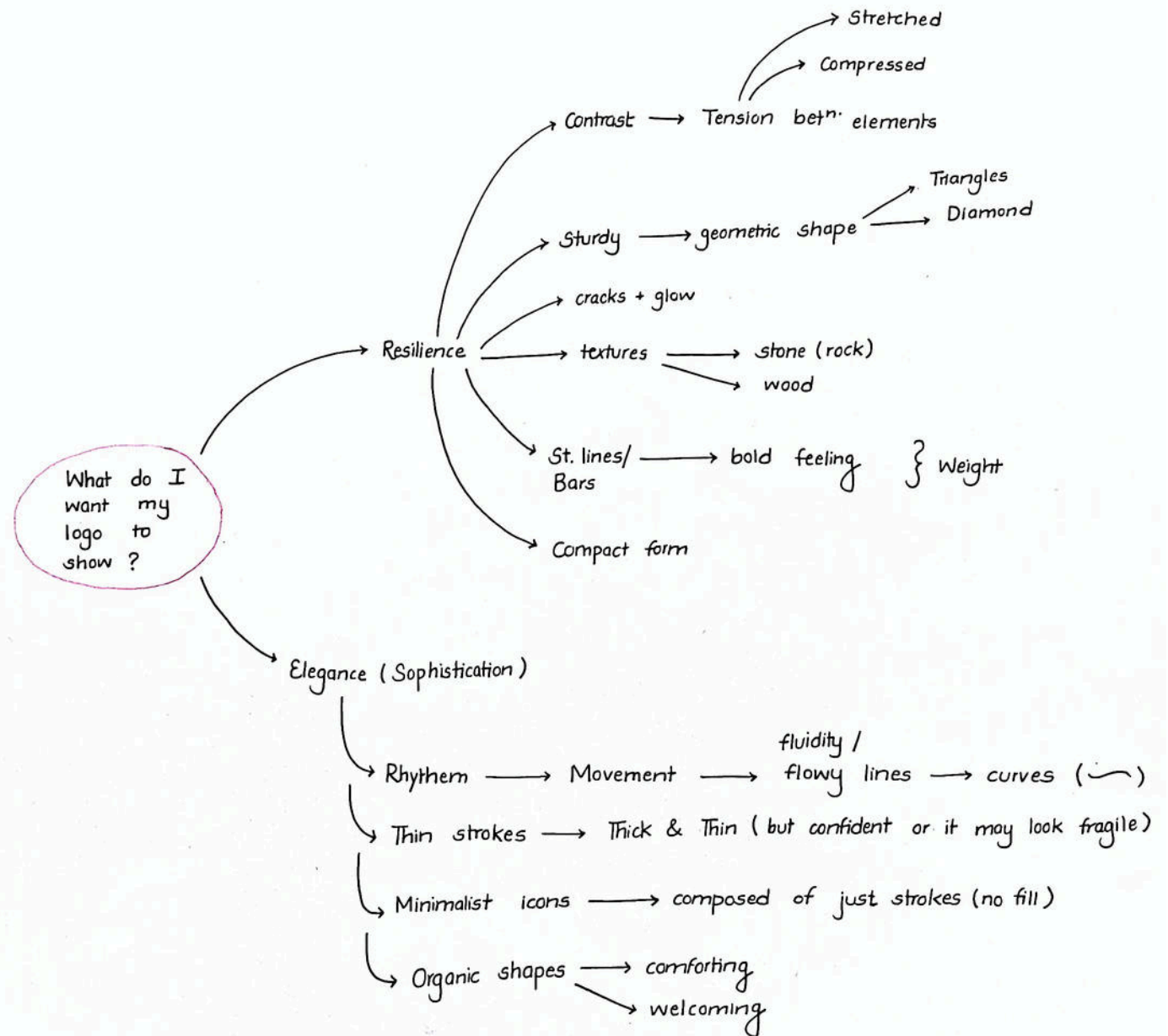
Shape Psychology

- : Friendly, Approachable (Starbucks, Target)
- : Reliable, Structured (Microsoft, LinkedIn)
- △ : Dynamic, Innovative (Adidas)
- /// : Motion, Forward thinking, Innovation, Sports

Imp. things to keep in mind before designing a logo:

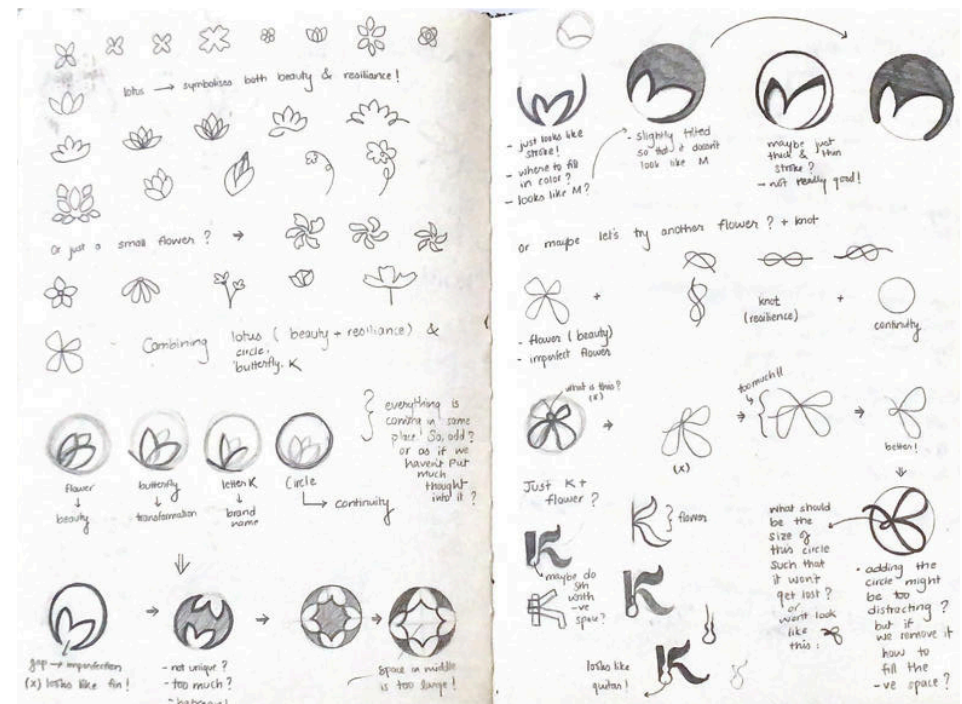
- What does brand stand for?
- What emotions should it evoke?
- What makes it unique?
- Who logo is targeted to?
 - ↳ What do they value?
 - ↳ Where do they interact with the brand?

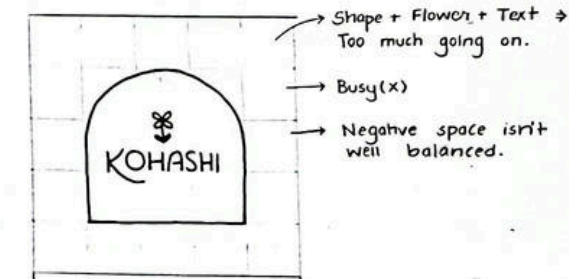
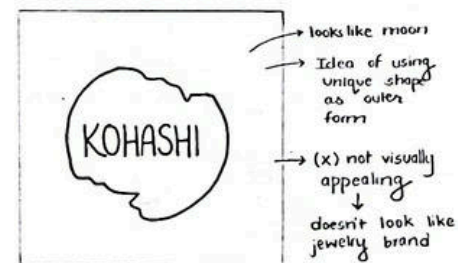
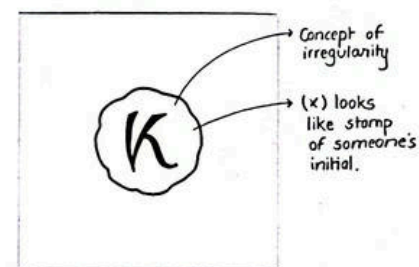
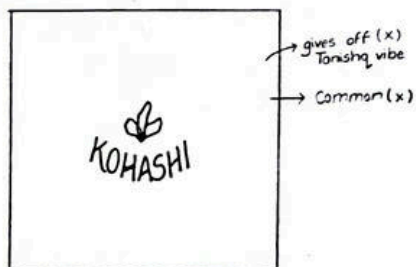
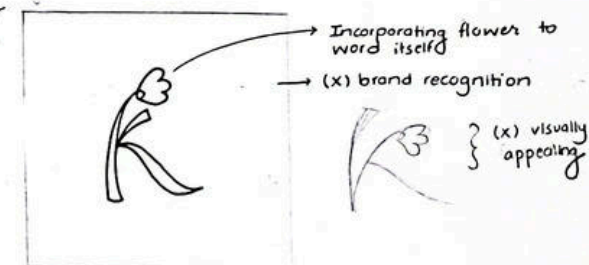
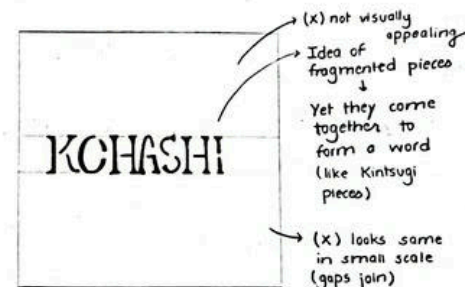
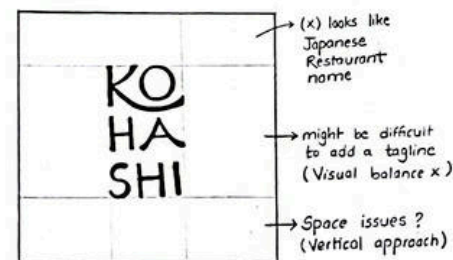
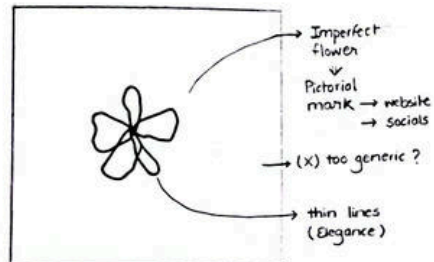
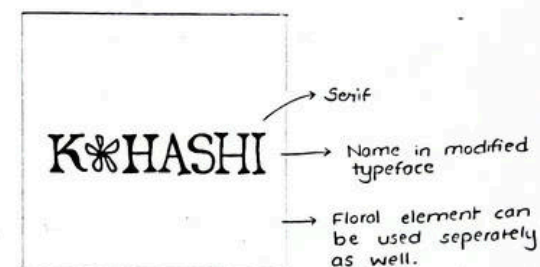
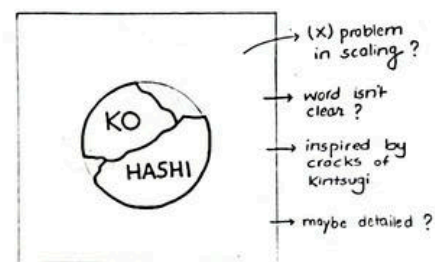
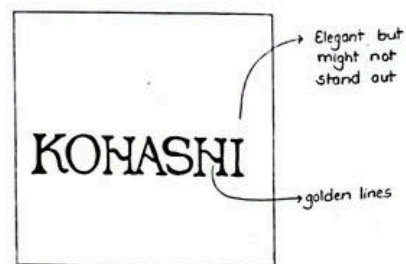
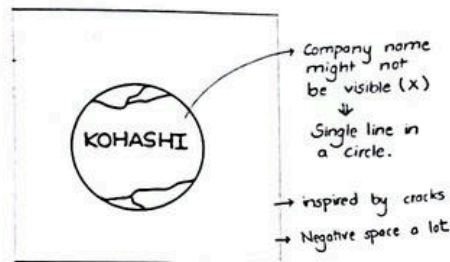
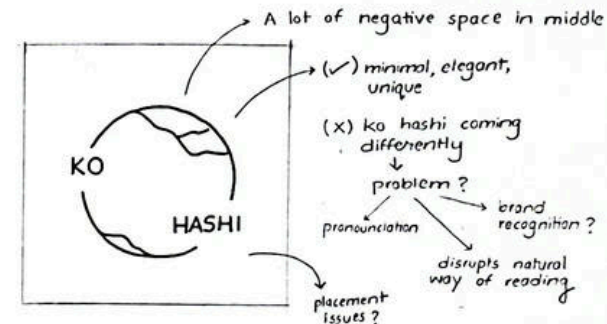
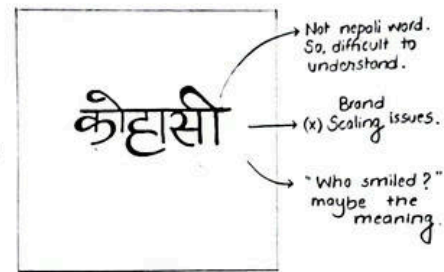
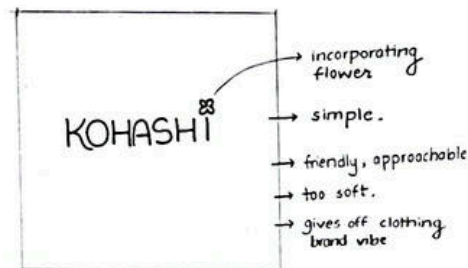
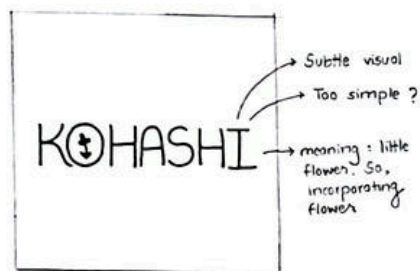
Mind map: Here, I've explored what I want my logo to convey and how that can be achieved

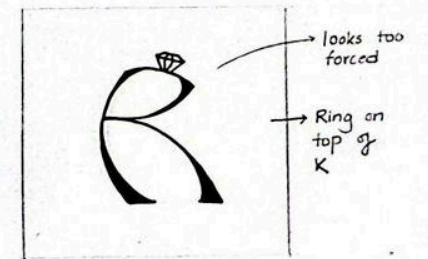
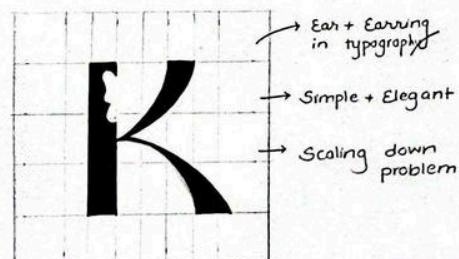
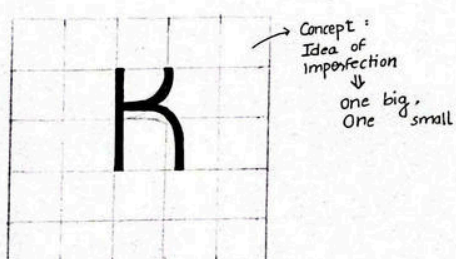
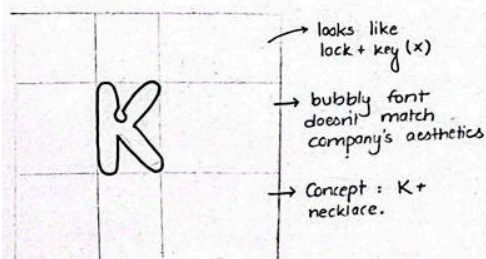
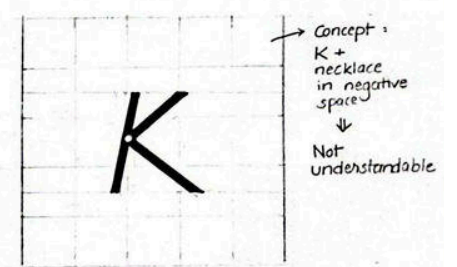
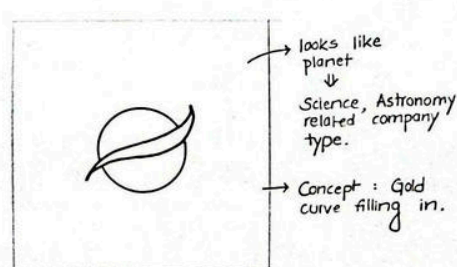
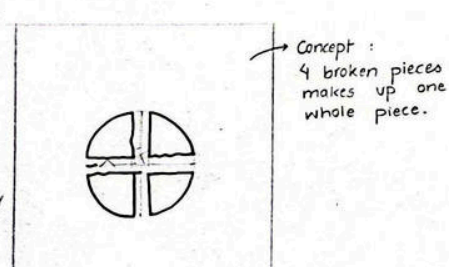
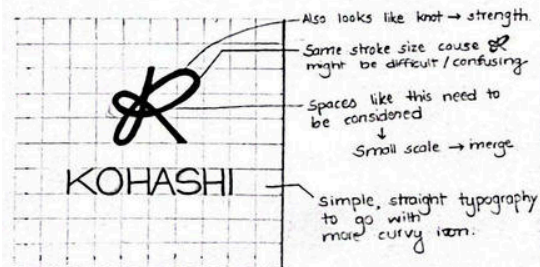
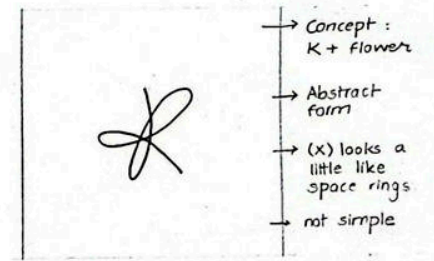
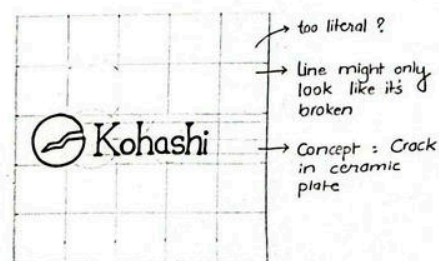
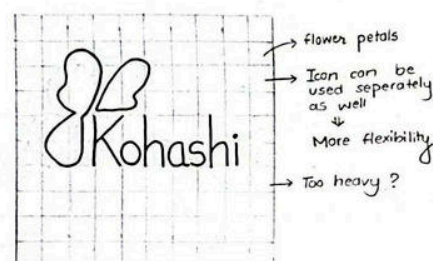
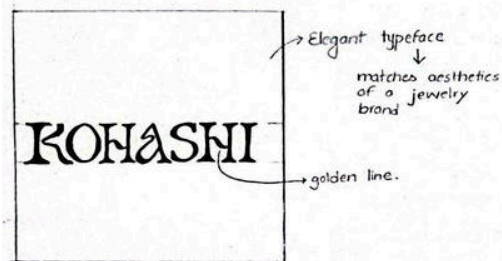
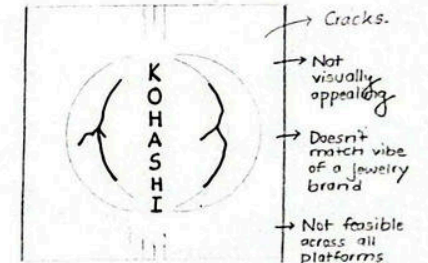
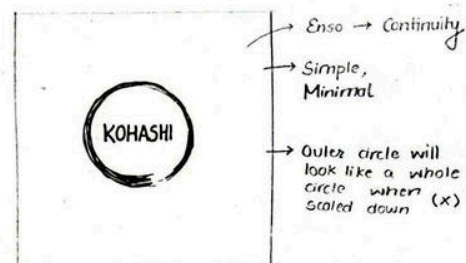
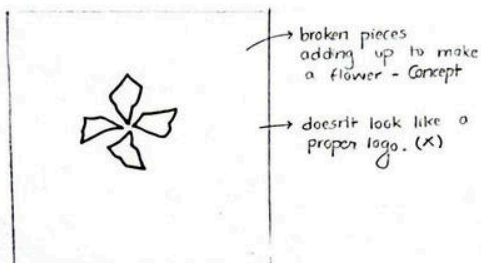
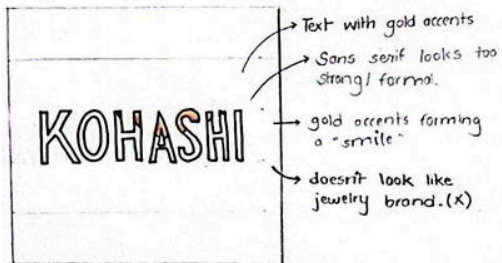


Logo exploration

All my logo designs are guided by the overall inspiration – Kintsugi. While the individual concepts I’ve explored include uniqueness, transformation, and continuity, the logo remains consistent. It reflects the deeper philosophy that connects every collection, offering a unified identity even as each concept brings its own perspective.





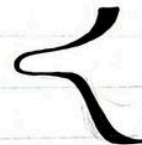




- inspired by circles
- looks like tentacles.



- inspired by organic shapes
- looks off
- looks like H



- -ve space problem
- Is the st. line in front of K really needed?
↓
Maybe not
- not really understandable



- (x) looks like a blade
- feels too sharp (not good for jewelry company)



- looks like small "r" horizontally

Kohashi

- looks simple + elegant
- maybe too common?
- reminds me of Apala

KHASHI

- Too much going on!
- logo should be simple & memorable. Not this!
- Idea: fragments/breaks in between. Incomplete letters complete each other!

KOLASHI

- Extension on K doesn't look good
- Concept: is a gold line such that it moves across all letters joining fragmented letters

KOHASHI

- Concept: If breaking down all letters looks too much! just breaking 1st & last letter.
- strict? sharp? elegant? (x) maybe serif?

KOHASHI

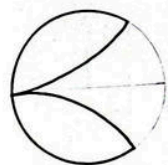
- connected feel
- Serif typeface
↓
Elegant but also formal.

KOHASHI

- Rigid + Elegant
↓
Badani type

KOHASHI

- H but symbolises necklace
↓
Jewelry brand
- HA feels a little contradicting



- Concept: Circle
↓
Continuity but make it K.
- looks like leaf?



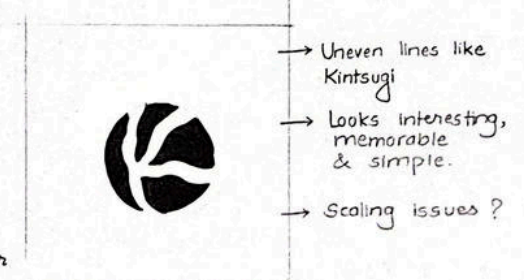
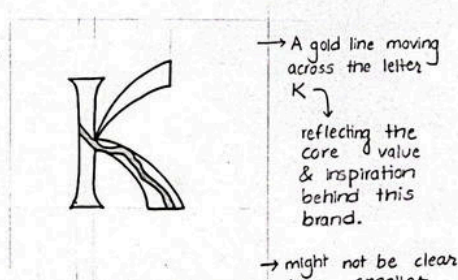
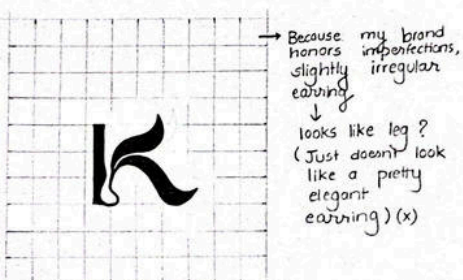
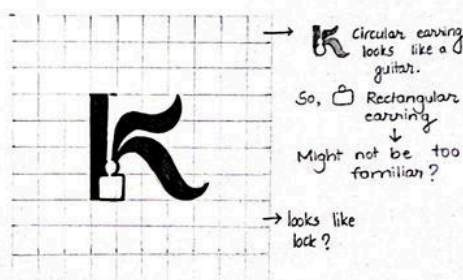
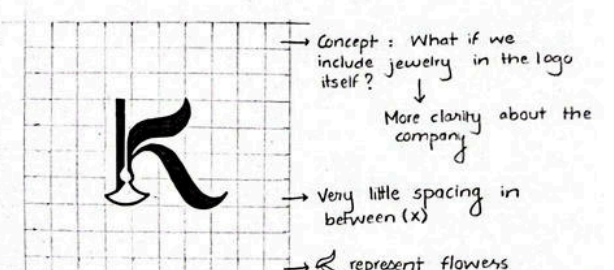
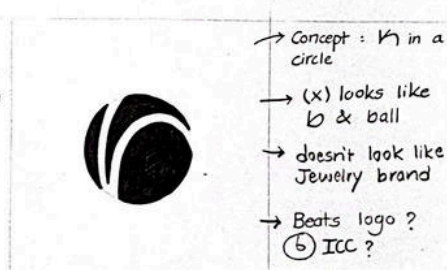
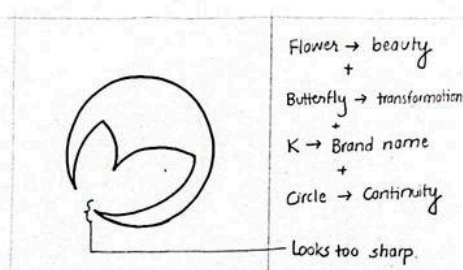
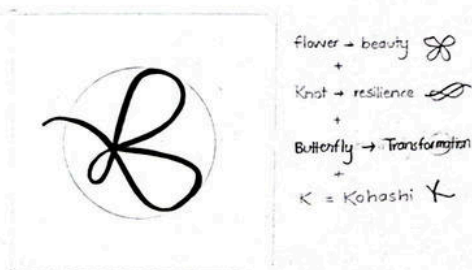
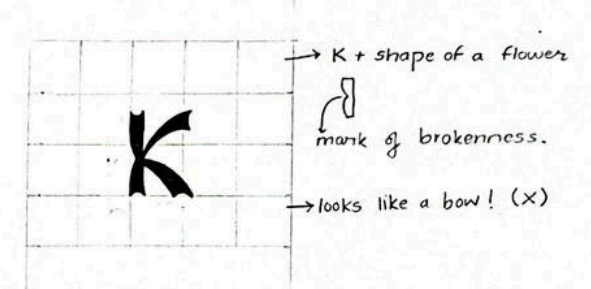
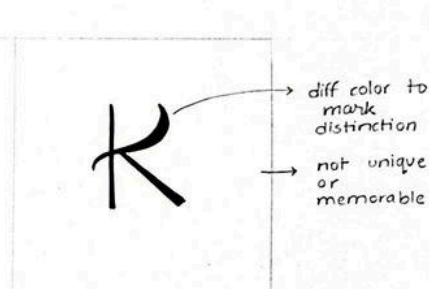
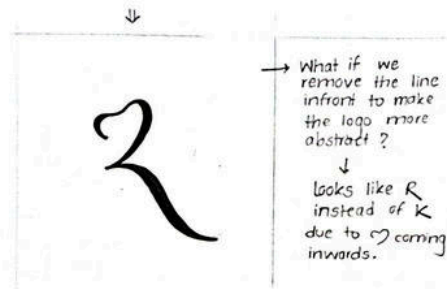
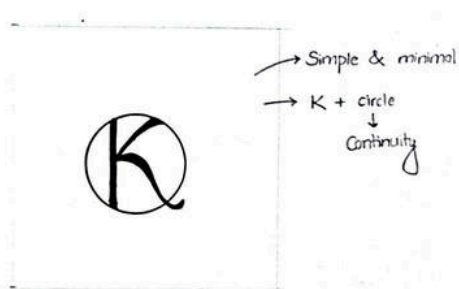
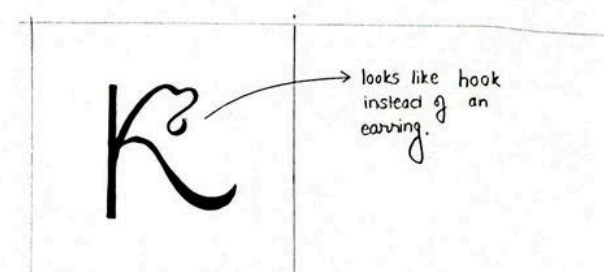
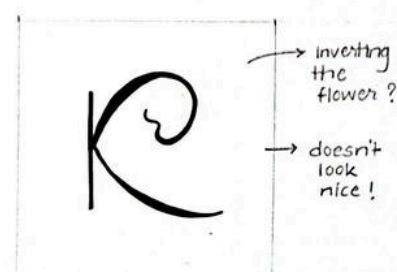
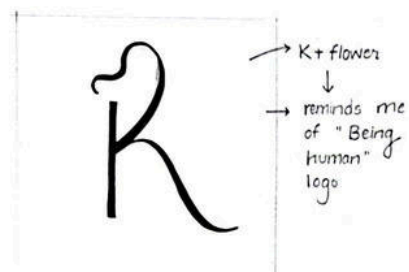
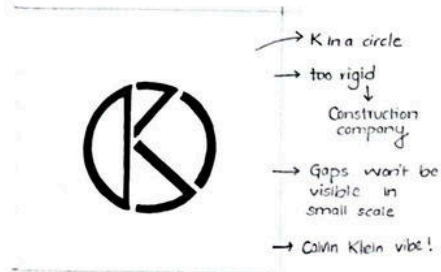
- making diff in sizes sth that it doesn't look like leaf.
- crack to make shape unique
↓
also aligns with brand identity
- not quite memorable
- looks like wings?

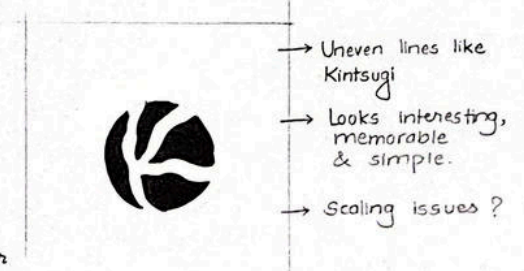
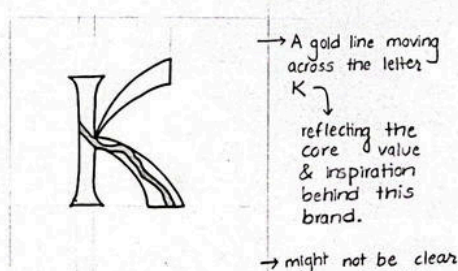
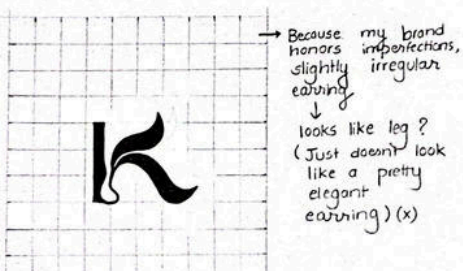
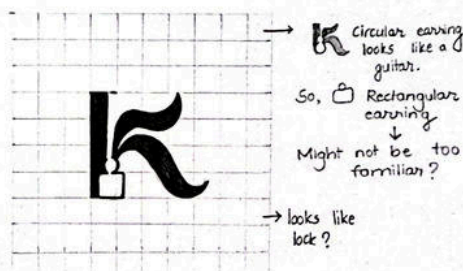
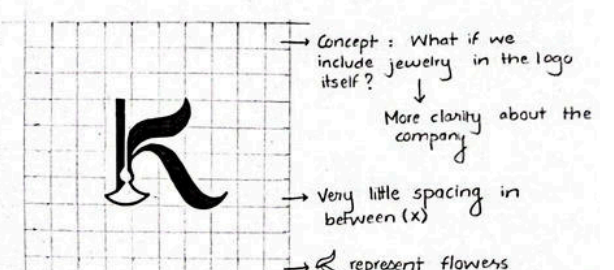
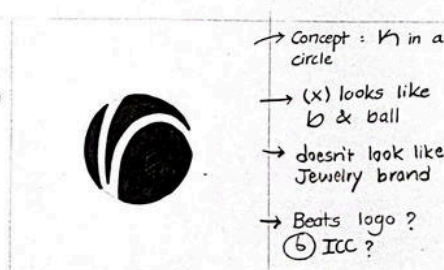
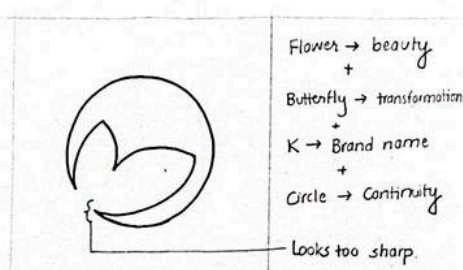
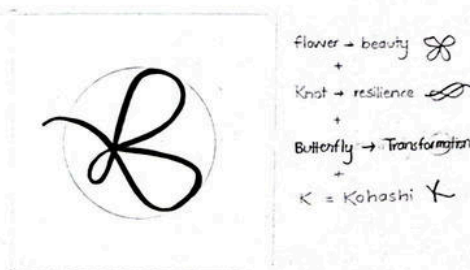
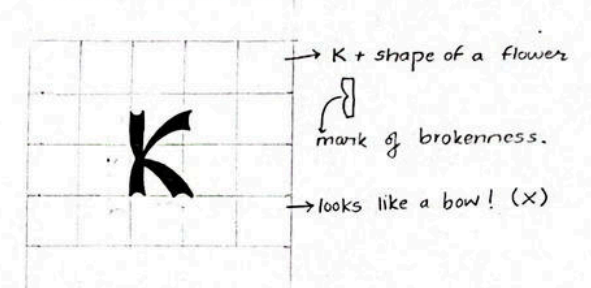
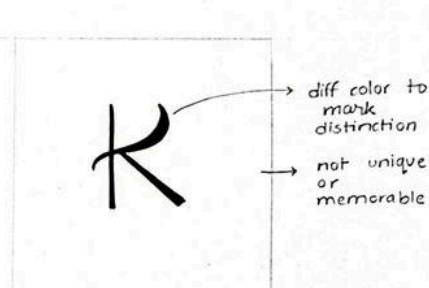
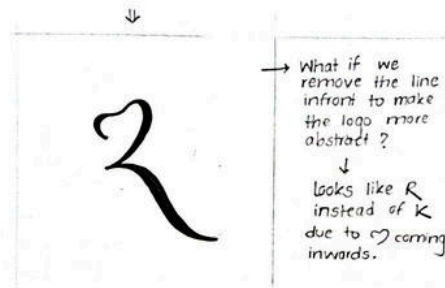
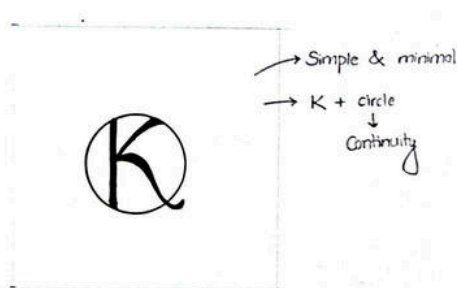
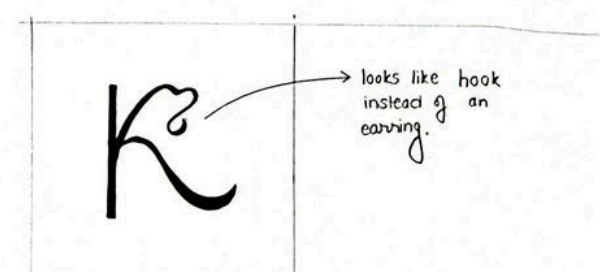
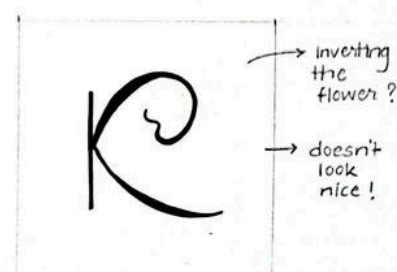
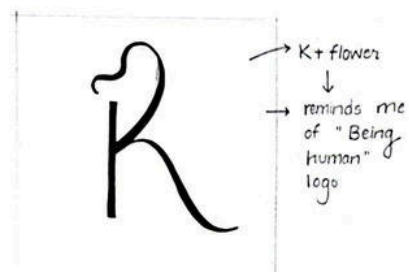
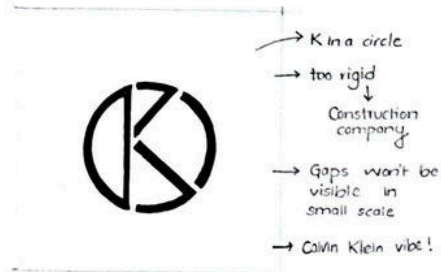


- Concept: Imperfect K but looks like π (x)
- Some Chinese alphabet?



- Earring + K in (-ve) space
↓
Scaling issues
• Merges in small scale
- looks like a water balloon?





Selected logos for Concept 1: Uniqueness



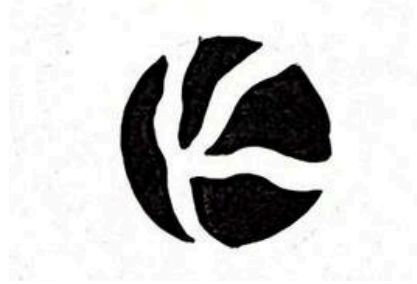
Concept: H and A are connected using a gold line

Pros:

- Easier to remember the brand due to wordmark
- Serif font looks elegant yet formal

Cons:

- Might not come well across all platforms like website icon, Instagram profile



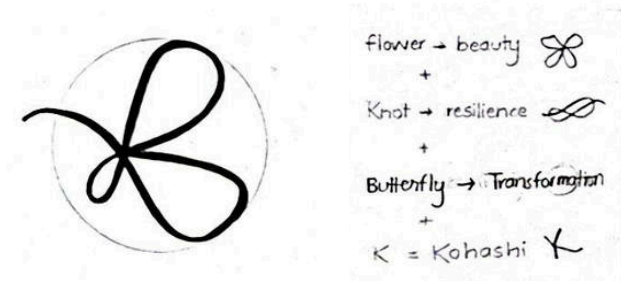
Concept: Uneven lines like Kintsugi are created using negative space

Pros:

- simple
- memorable
- interesting

Cons:

- Might become a single blob while scaling down



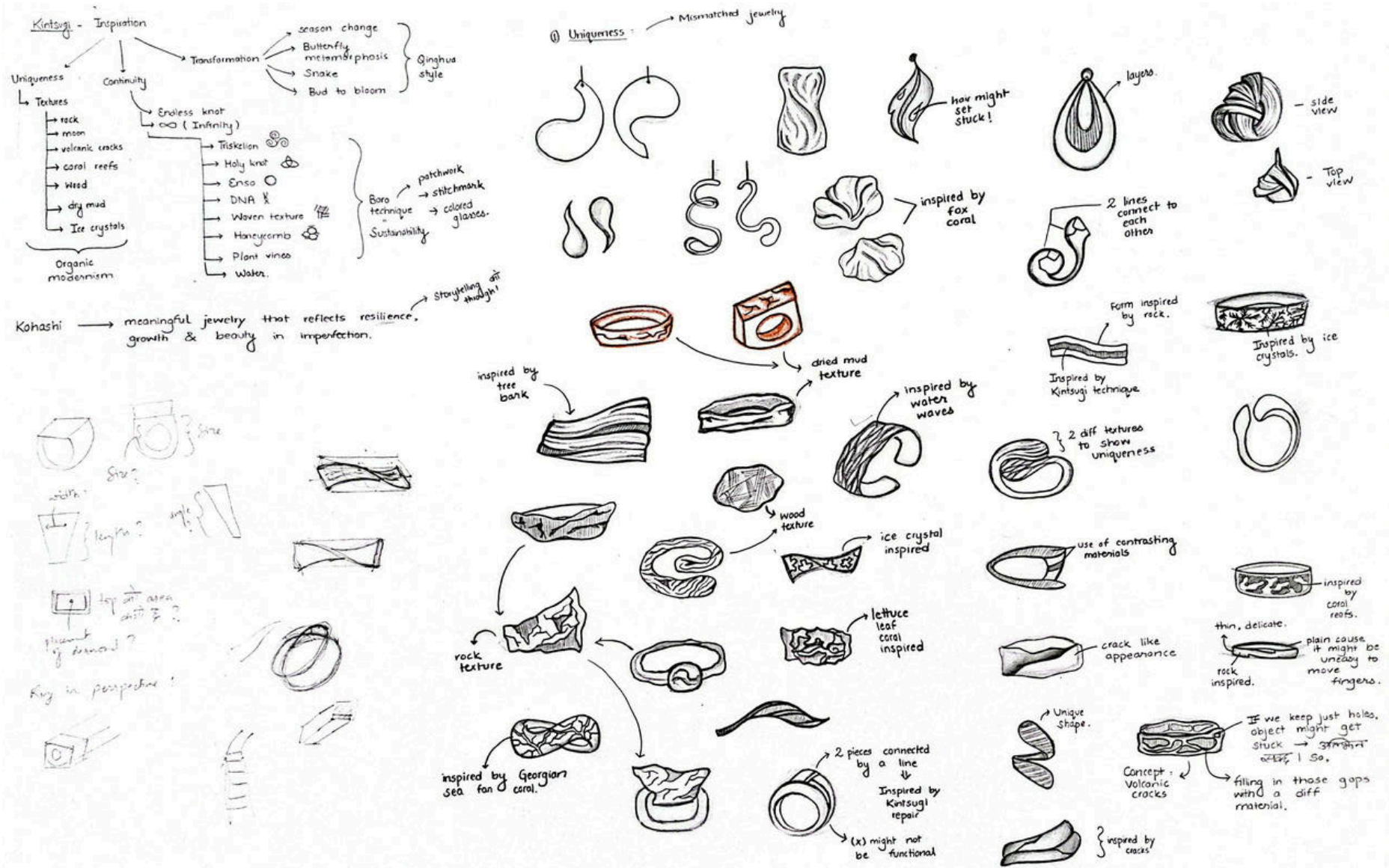
Pros:

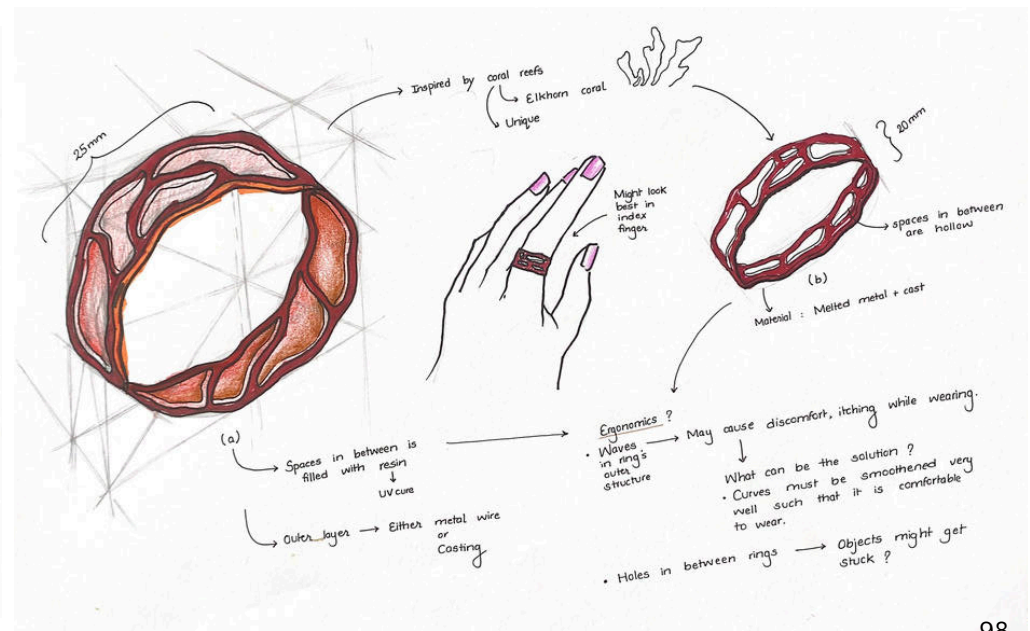
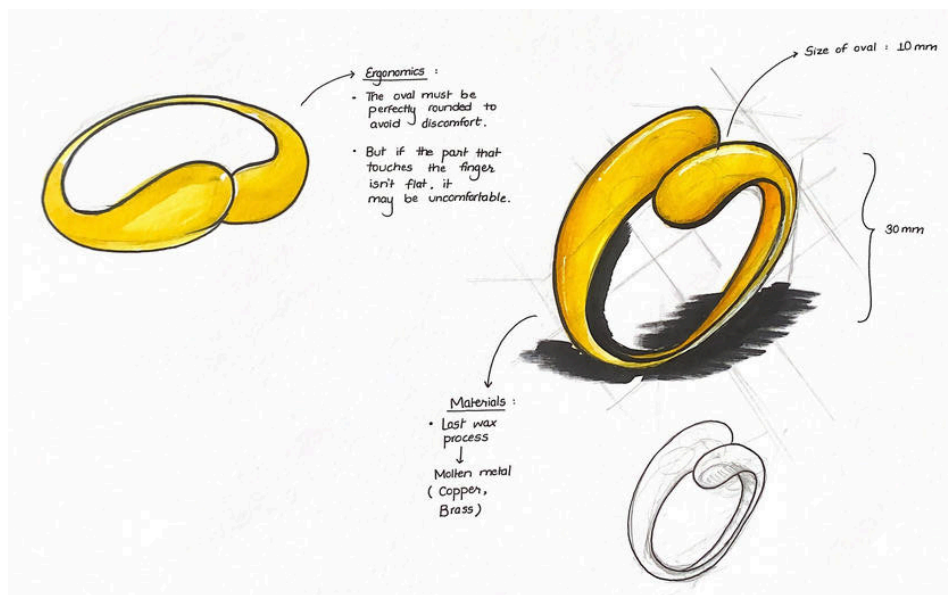
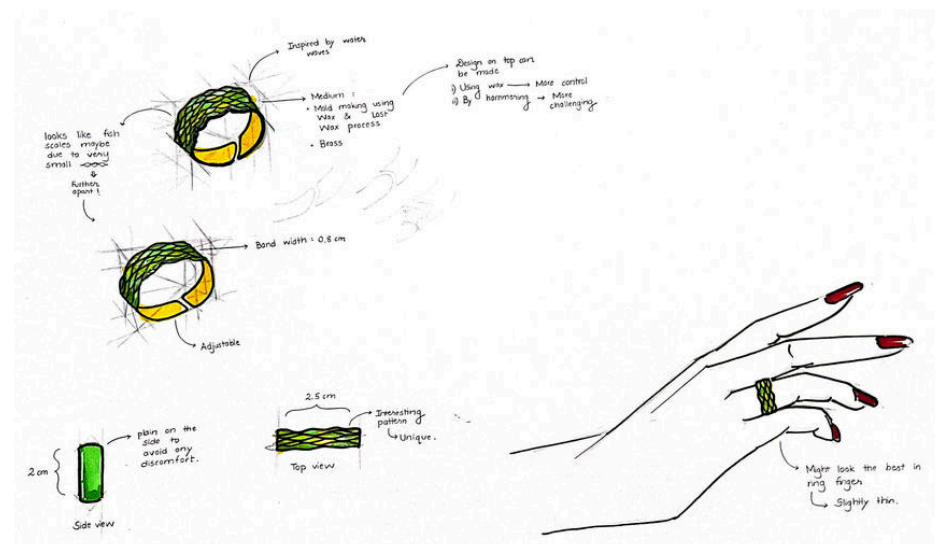
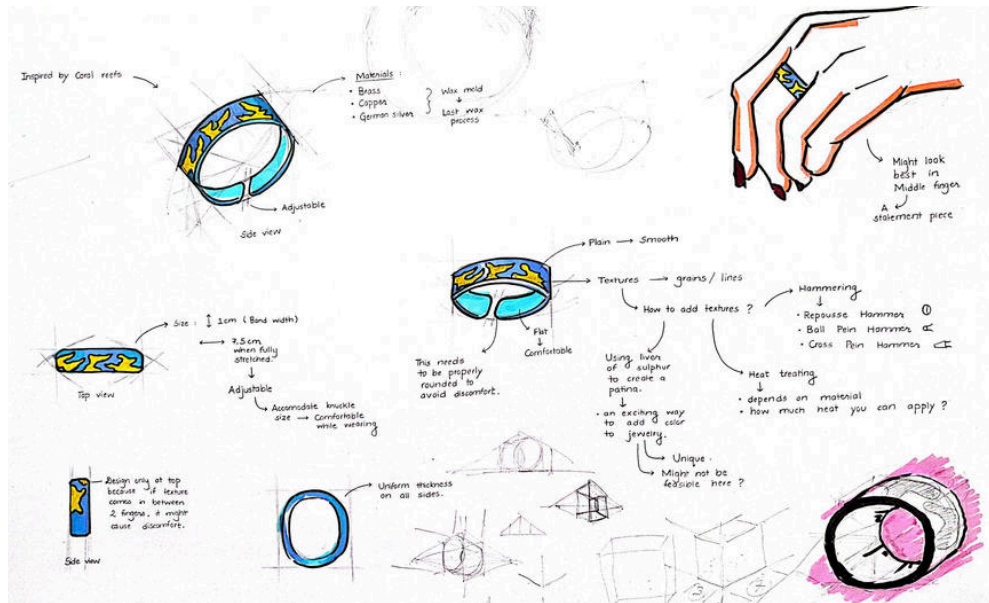
- simple
- memorable
- abstract but still has hidden meaning
- reflects the brand's essence

Cons:

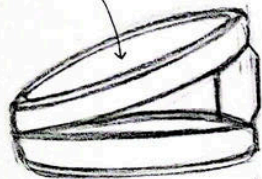
- Stroke size might merge together while scaling down

Design exploration

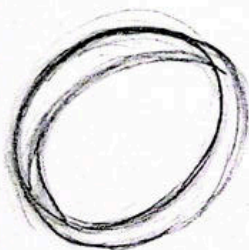




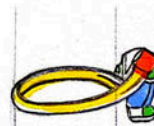
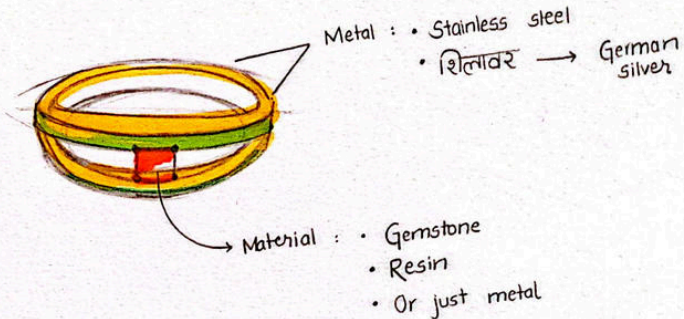
putting the finger in



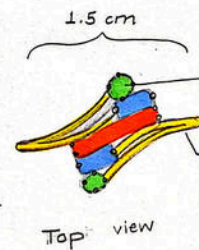
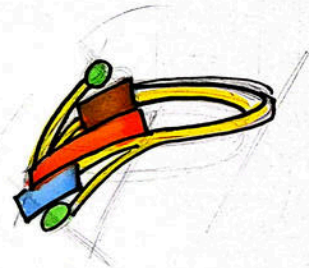
Side view



Concept: 2 pieces connected by a rectangle $\Rightarrow$ Kintsugi



Side view

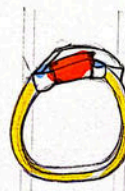
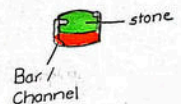


Top view

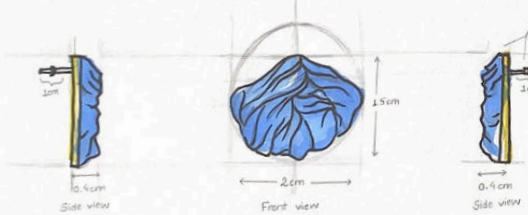
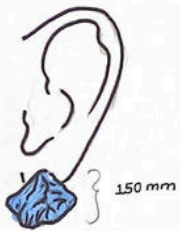
Use of pearls & natural stones
Wire.

difficult to fabricate
 $\downarrow$
cutting pearls & stones into desired shape is difficult.

Setting style:



Front view



Side view



Front view



Side view

Inspired by fox coral
Stud / Top

Material:
• Brass $\rightarrow$ Lost wax process
• Fabric $\rightarrow$ flow

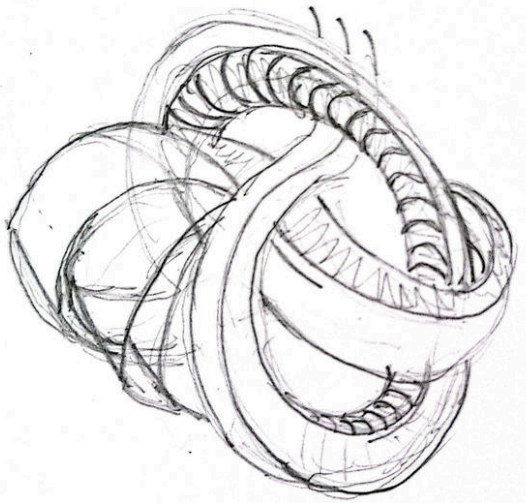
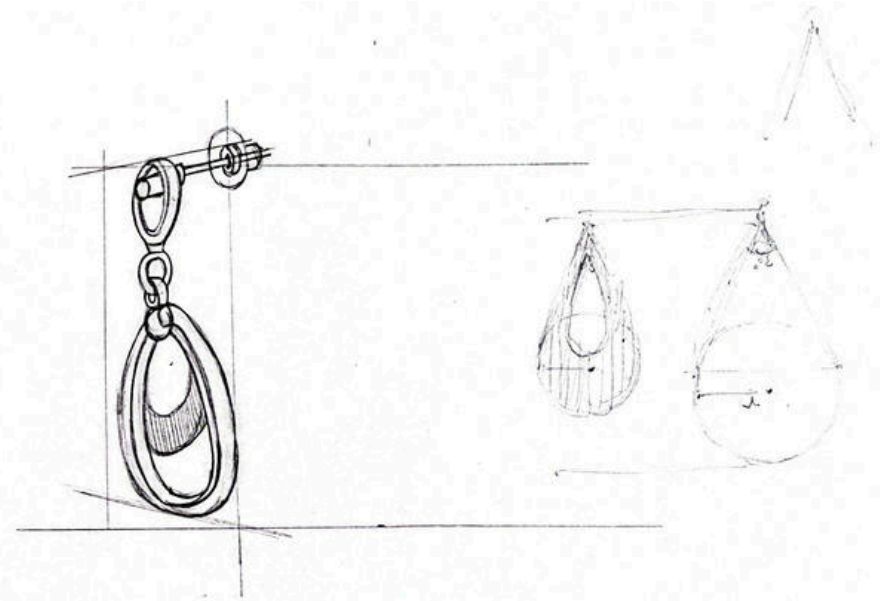
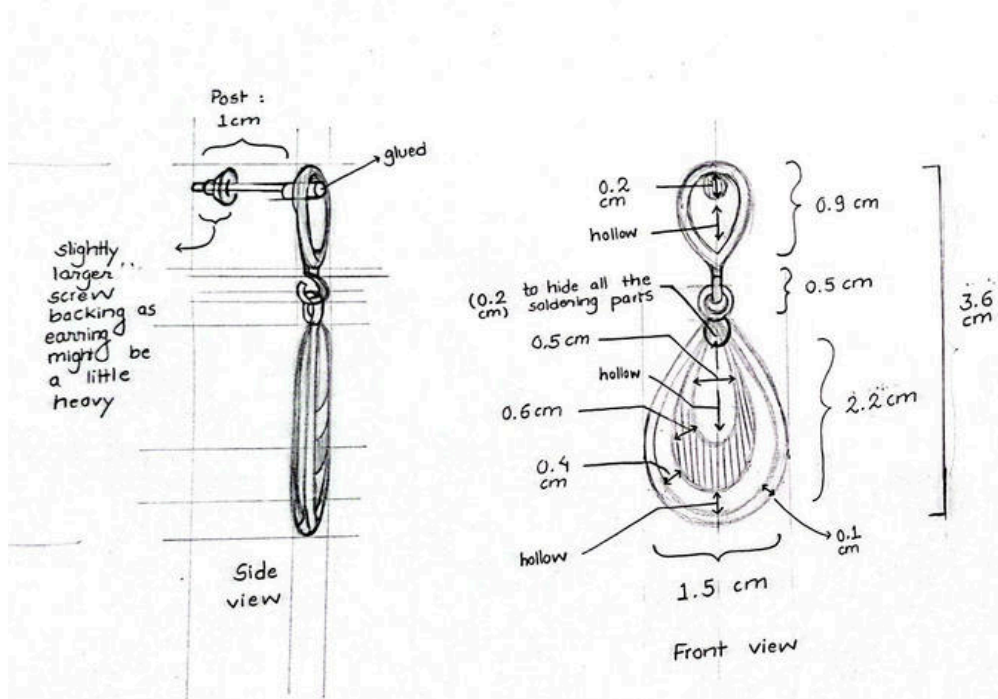
Design is too complex / Too much!
looks complicated in a small space
 $\rightarrow$ try a minimalist approach!

How is the top & stick attached?
Rounded
Comfortable enough to wear.
holds the piece together but still doesn't cause discomfort.

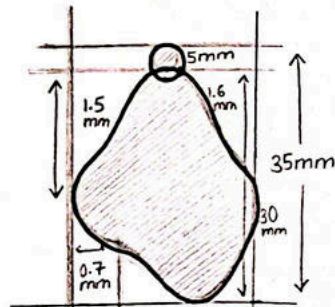
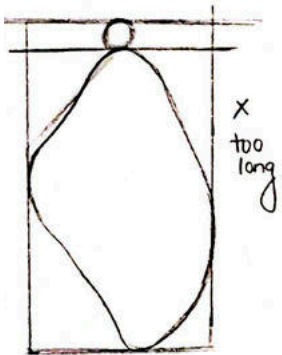
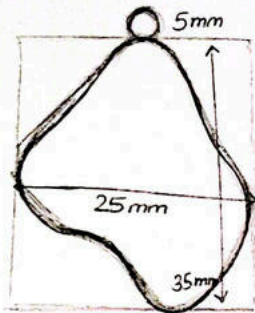
Mostly done is material is heavy
 $\uparrow$
arranges, durable
Soldering
Gluing $\rightarrow$ fashion, cheaper
 $\downarrow$
Works if material is light.



Earring is flat on the back side to avoid discomfort.



Earring dimension

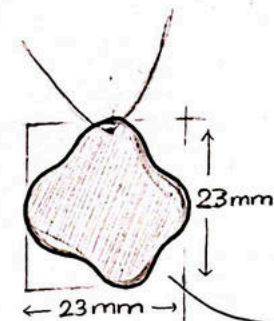
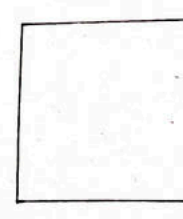


→ str. inspired by fox coral
→ lines take inspiration from tree structure.

Ring dimension



Pendant dimension

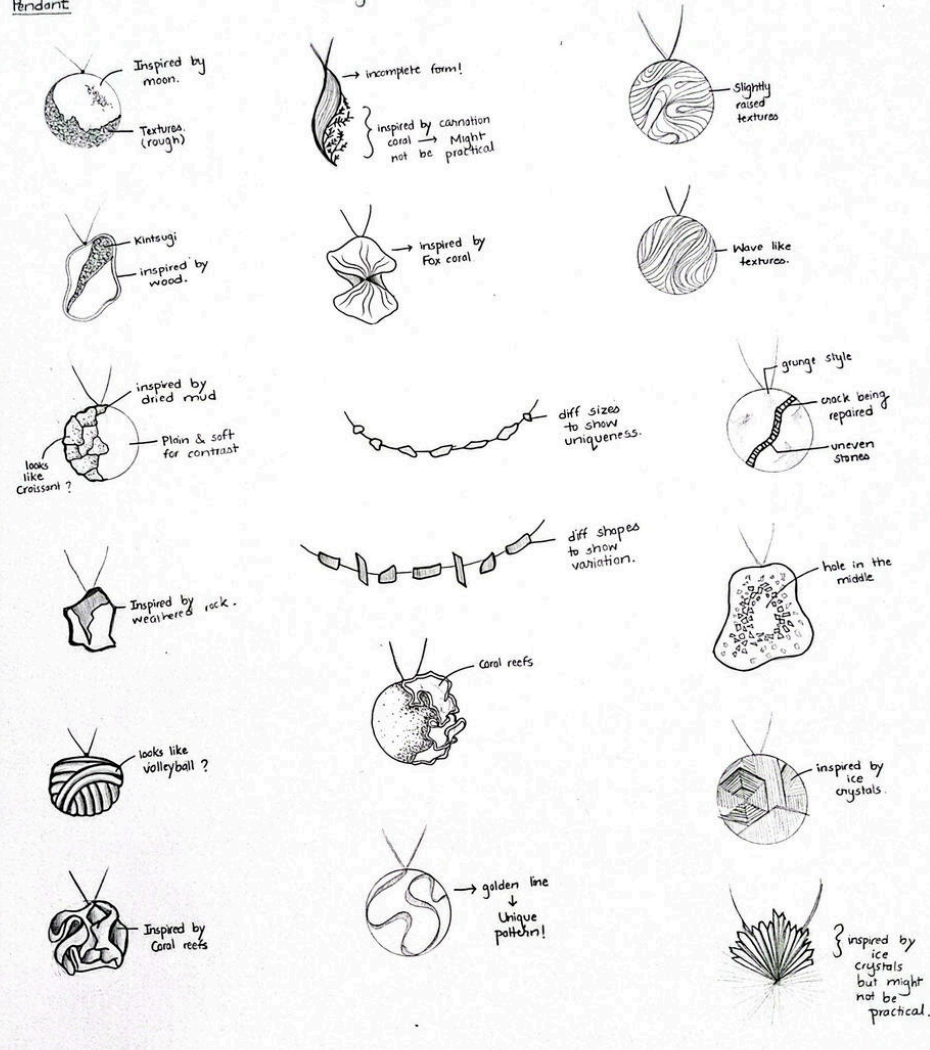


→ str. that is a metaphor for "four clover leaf"
→ symbolizes good luck.

Theme : Uniqueness

→ Textures (rock, moon, volcanic cracks, coral reefs, wood, dry mud, Ice crystals)

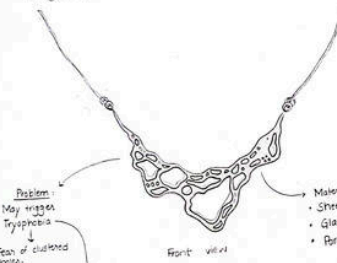
Pendant



Inspired by sea form

agitated by wind & waves
Unique

- Light, airy, frothy forms
- irregular patterns

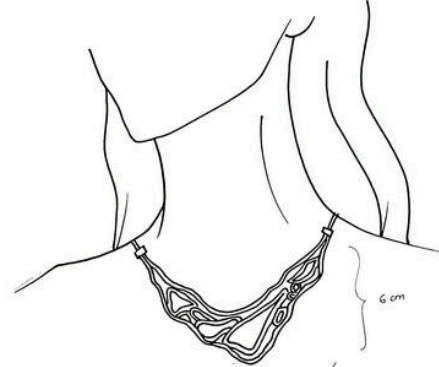


Problem:
May trigger Trypophobia
Fear of clustered holes.

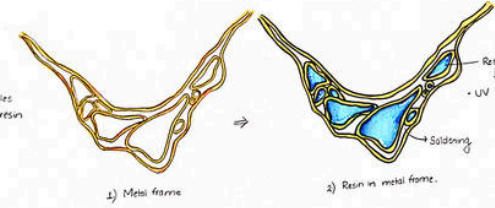
but if holes are covered with resin, it might be okay.

OR:
- Reduce holes
- Fill with resin

- Materials:
- Sheet metal → flat structure
 - Glass fusion
 - Porcelain clay → Glaze + framing



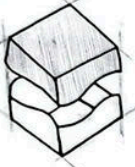
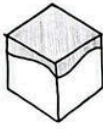
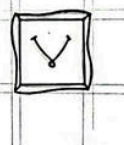
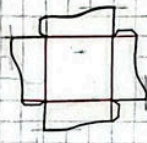
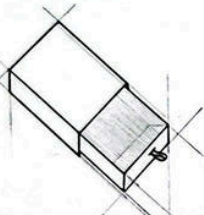
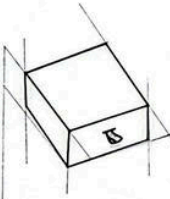
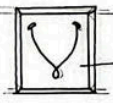
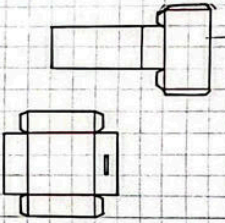
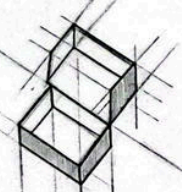
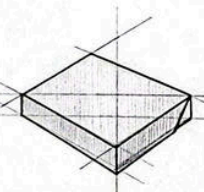
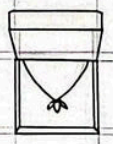
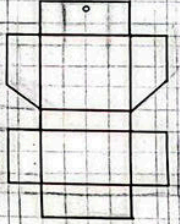
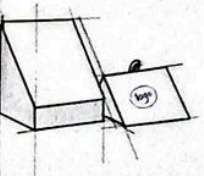
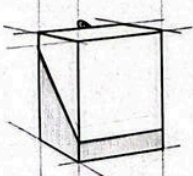
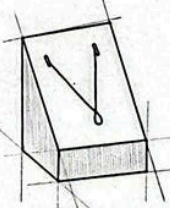
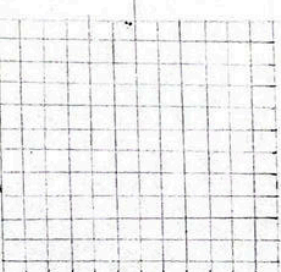
width: 13cm (Approx) of the piece
Chain (additional)

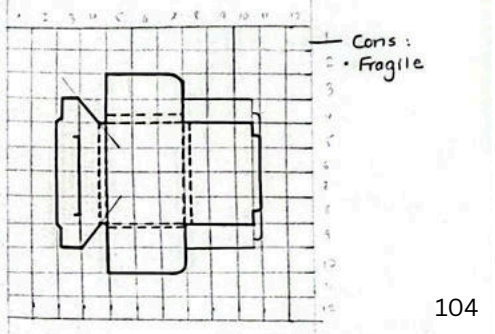
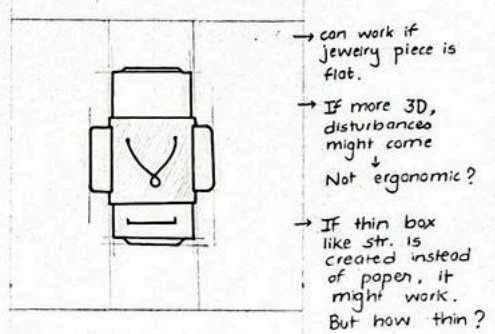
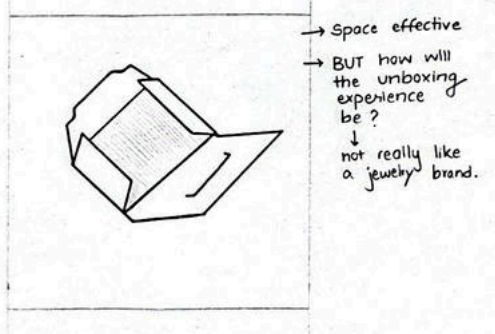
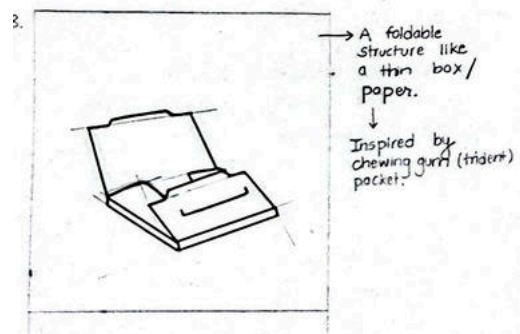
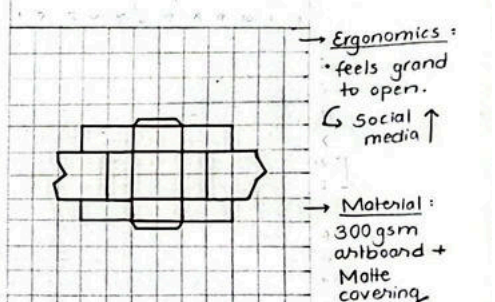
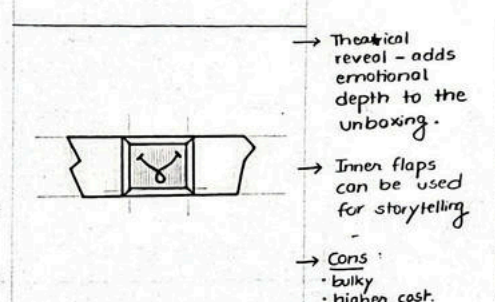
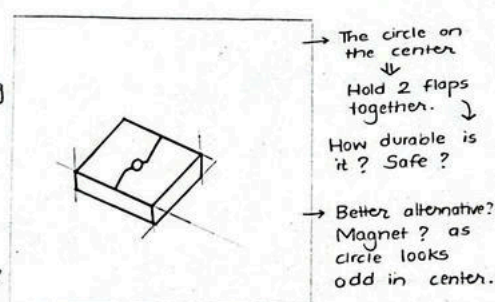
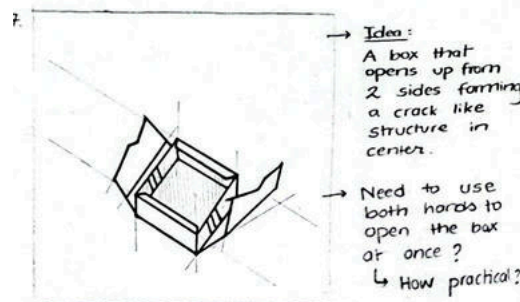
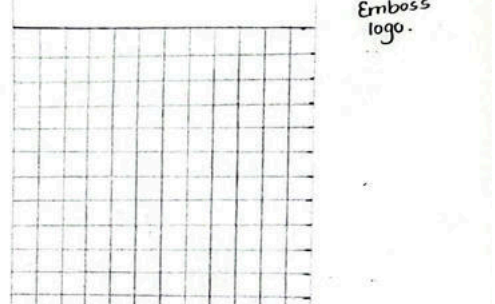
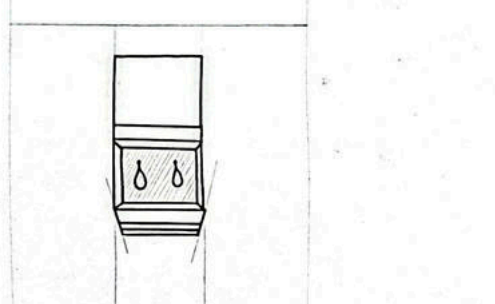
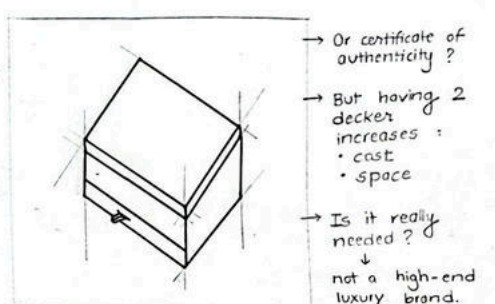
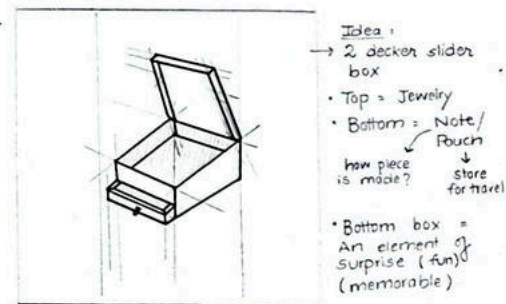
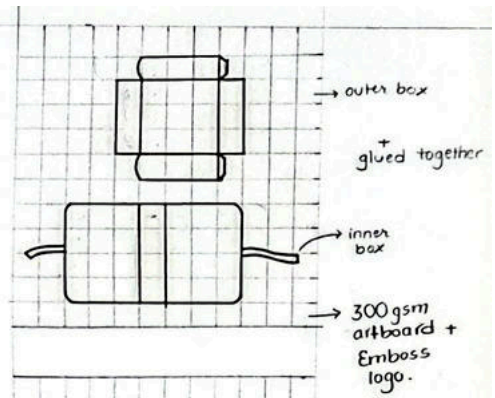
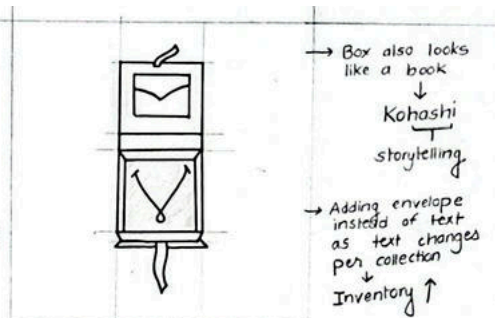
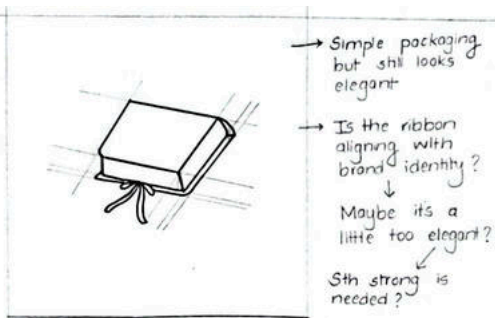
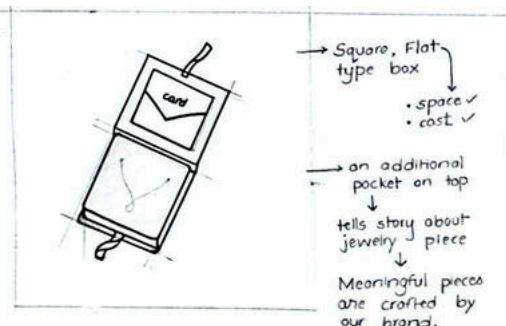


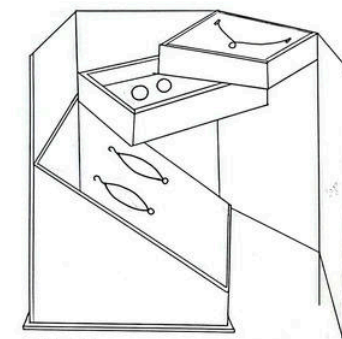
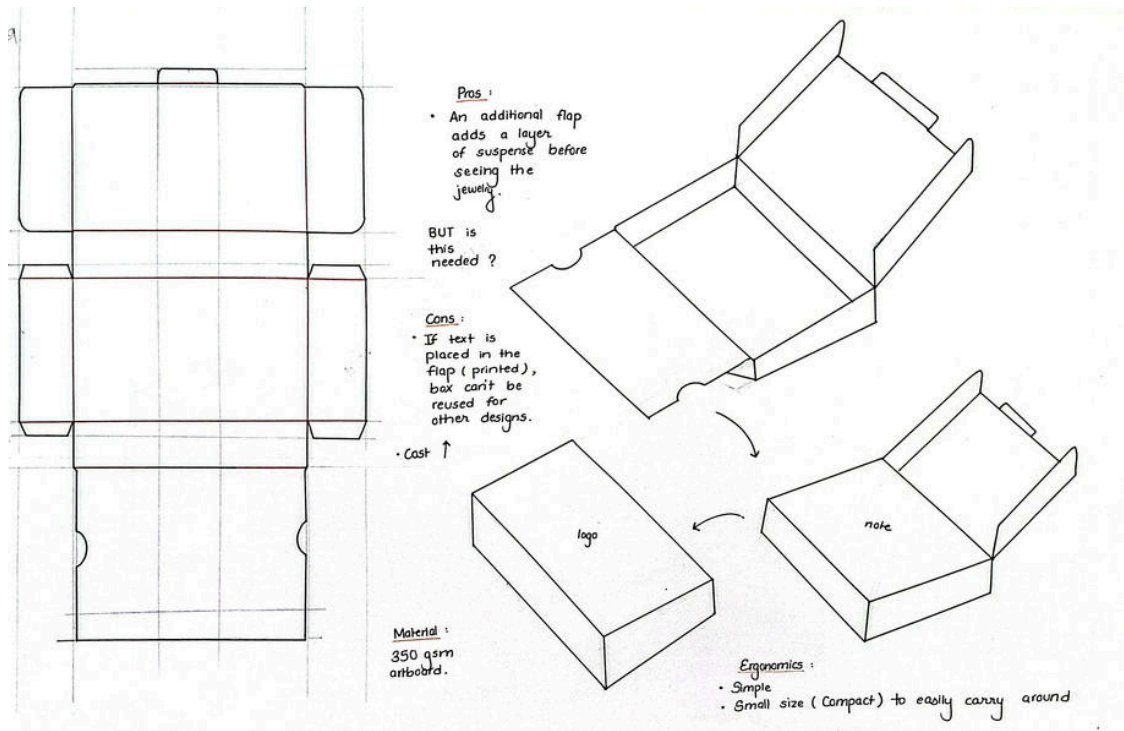
- Inspired by the organic nature of ring.
- Bold, twisted piece

Package Design Exploration

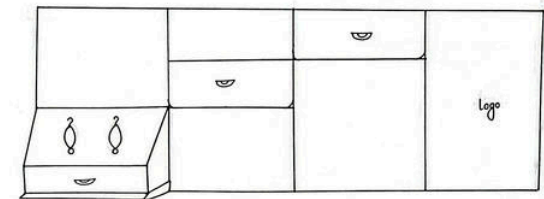
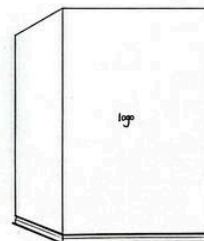
Primary Packaging: Rigid Box

 Open box - Idea: An imperfect style box that connects 2 irregular pieces to become one. - Aligns with brand's idea. - Unique? → Memorable user experience? 2 pieces	 Closed box - Looks like melted ice cream / chocolate / waves? ↓ - doesn't align with brand's identity? → too playful? or can colors & design make it look elegant?	 How jewelry is presented? → does the box need to be this big? ↓ - height? ↓ - waste?	 Die-line (Rough) → Curves should be measured out accurately to avoid gaps.
 Slider box - Idea: A simple slider box ↓ • Easy to open & close • Easy to manufacture • Easy to store. → User friendly	 Drawer style box → box isn't too deep. ↳ So, cost efficient. → drawer style is intuitive & sophisticated. → compact.	 How jewelry is presented? → Ergonomics: • smooth pull • ideal for gifting → Foam insert or clay insert to hold jewelry	 Inner box Material: Rigid greyboard with anti-board or textured lokta paper wrap, satin ribbon
 Box with side cutout - Idea: Simple box with a cut on the side → 1 piece only ↓ - Convenient	 Box with side cutout → Cost efficient → Small & Easy to store → Might be too common? ↓ - Not a memorable experience?	 How jewelry is presented? → Material: • Art paper (double layer)	 How jewelry is presented? → how will the box close? ↓ - Magnet.
 Box that opens up - Idea: A box that opens up to show as if jewelry is being exhibited ↓ - slanted approach. → Unique, Memorable → Elegant.	 Box with slanted top → handle on top to easily open the box ↓ - Ribbon style (will a small ribbon handle the weight?) ↓ - Need to check using prototypes.	 Box with slanted top → Chances of jewelry slipping? → Might be difficult to manufacture + costly. → Is the box too big for the product?	





• 3 tiered box
→ has compartment for earring, ring & pendant



Pros:

- All 3 pieces come in same box → Space efficient
Less inventory
↓
diff sizes for different pieces isn't required.

• Cost friendly
• Gives a memorable unboxing experience
• Customers can use this as a storage box.

Ergonomics:

- Without a handle, people might be confused.
- Utilizes proper space → Efficient

Cons:

- Not everyone wants to buy all 3 pieces.
- Might be difficult to assemble.

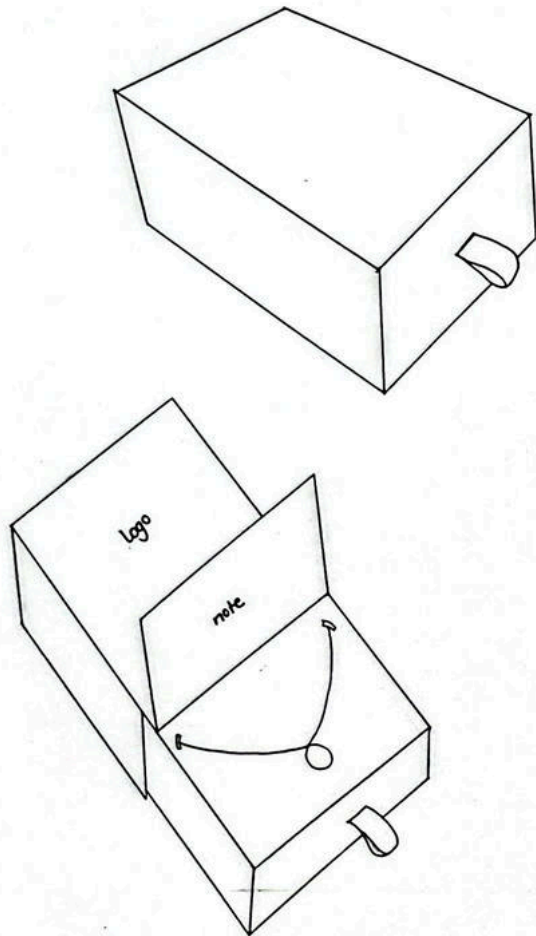
So, this box can be used for

- Special Occasions.
- Limited edition
- Gift box itself.

Problem:

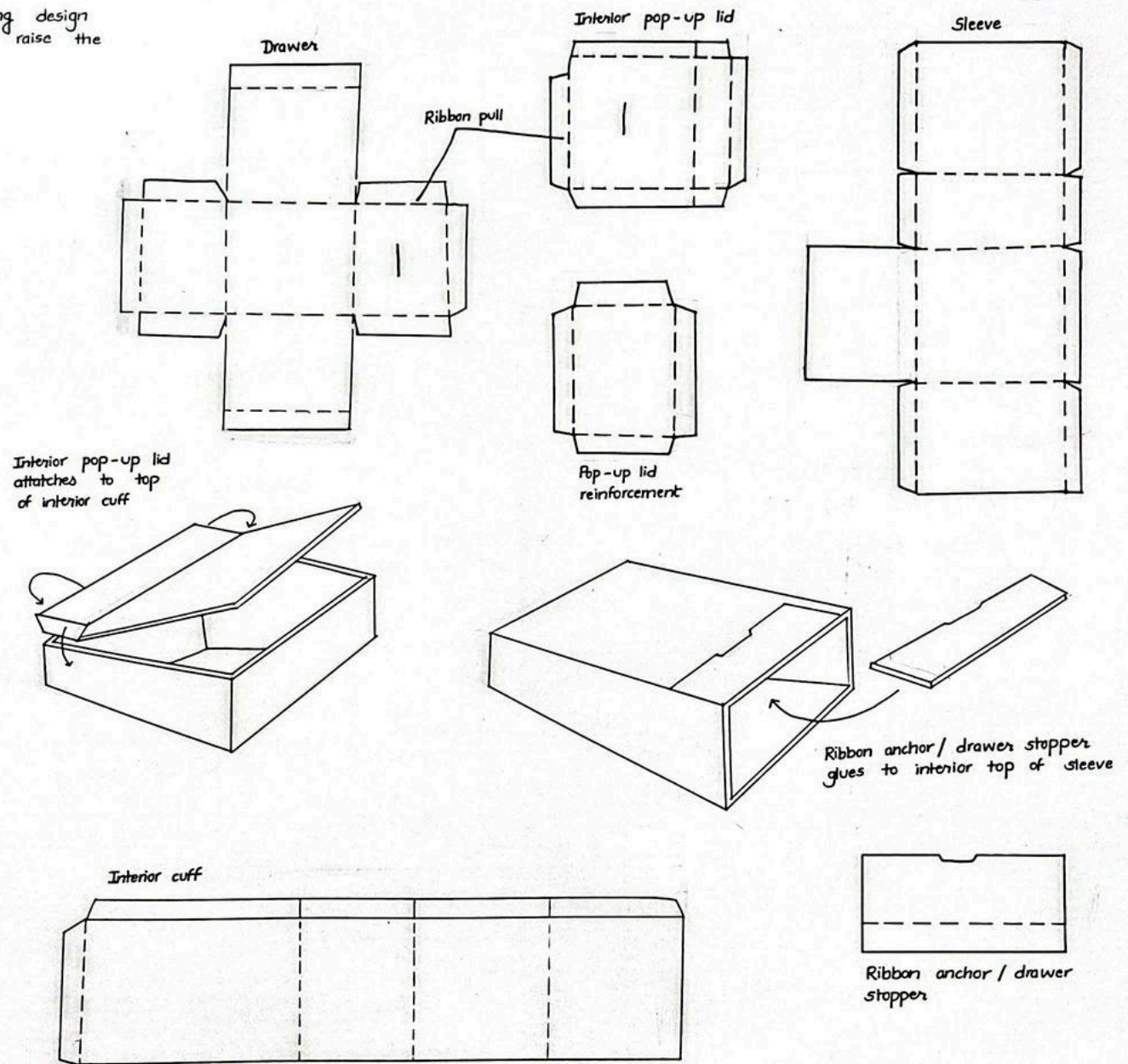
- Since 3 pieces come in a single box, durable material?
↓
• Cardboard?
• Kut board?

Pop-up drawer box : When pulled open, this packaging design utilizes a hidden ribbon to raise the interior lid

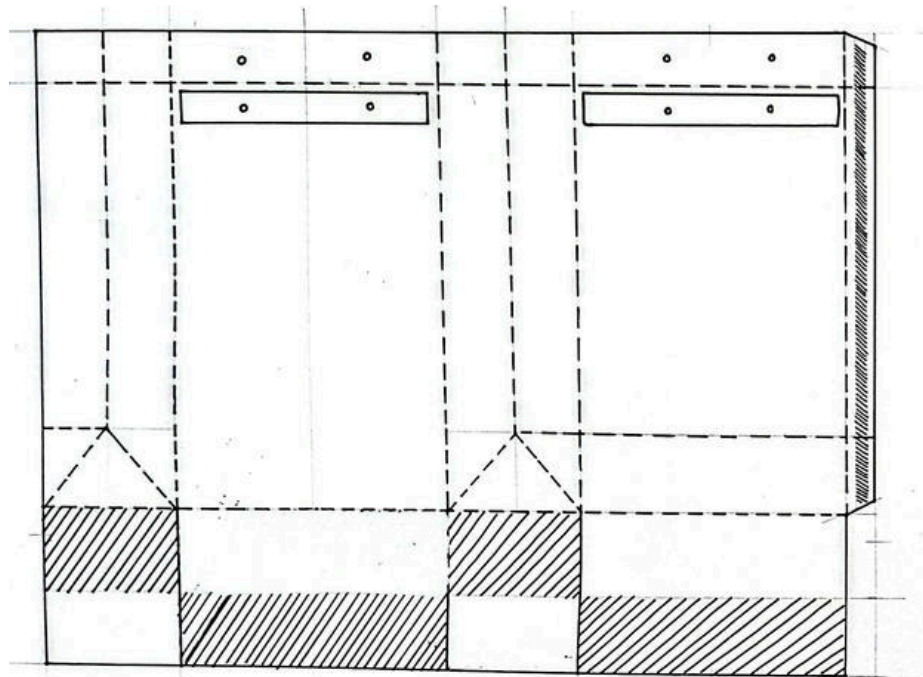


- Pros :
- Memorable unboxing experience → fun
→ Does my brand really need this?
 - Unique

- Cons :
- Multiple parts to be assembled → Difficulty in mass production.



Secondary packaging: Paper bag



Bottom round

Euro-style shopping bag :

- defined by its reinforced turned edge along top of the bag. The fold provided added rigidity & differentiates the bag construction by commanding a level of luxury.

Pros :

- handles can be customized for comfort & elegance

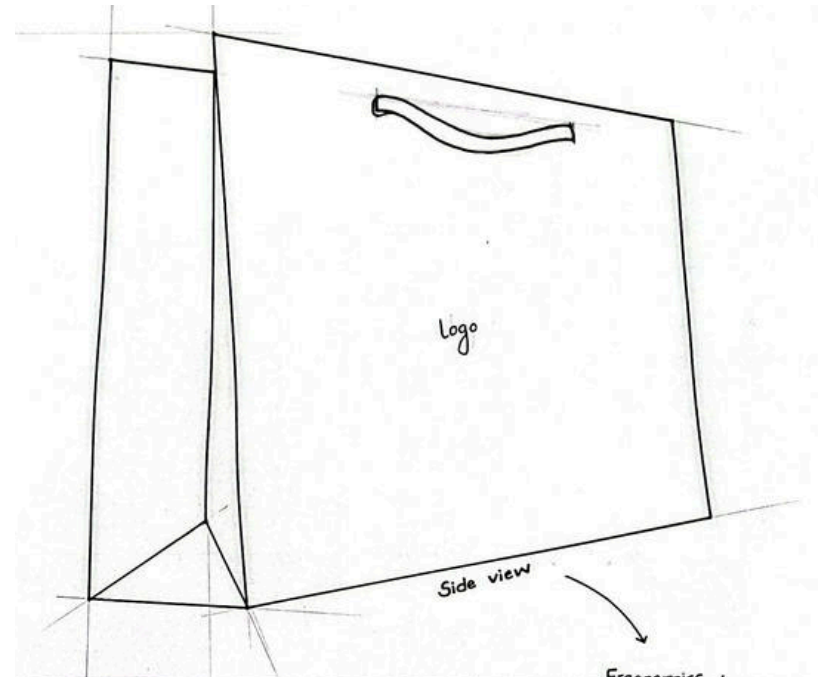
→ Rope handles with knot
→ Ribbons

- Versatile branding options due to clean, flat surface

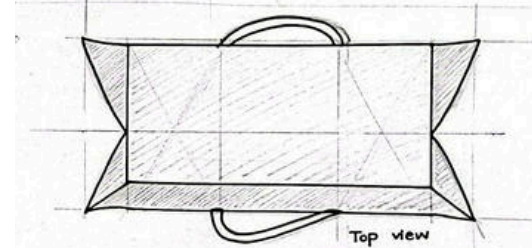
- Reinforced at the top = Durable

Cons :

- Common



Side view



Top view

Ergonomics :

- Comfortable to carry due to smooth handles & reinforced structure
- Handles don't cut into the hand, even when bag is heavy

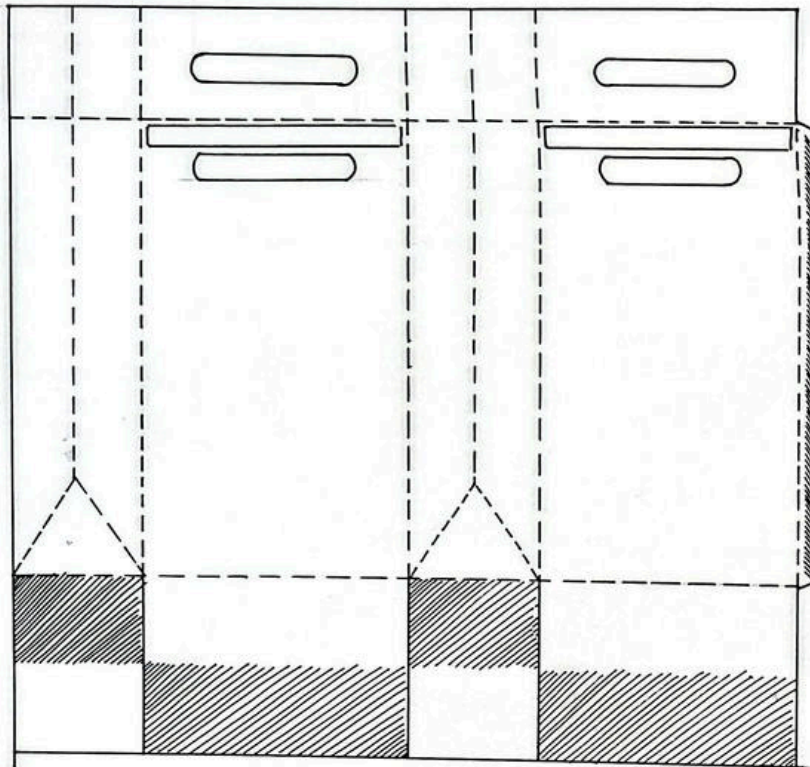
Jewelry box won't be this heavy!

- Maintains its shape, preventing jewelry boxes from slipping or sliding.

Protects the content inside.

Material :

- Topboard (300 gsm)



Bottom board

Diecut handle bag

A cost-effective bag using cut-outs as handles rather than attaching separate ones.

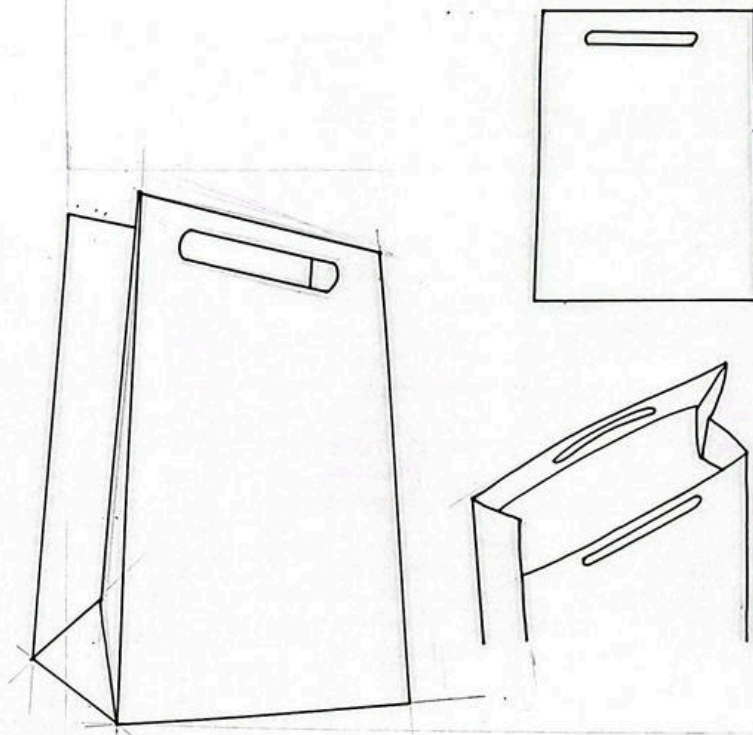
Pros:

- Streamlined, modern look
- Reduced cost due to fewer components

Cons:

- Can tear easily if not reinforced
- Not suited for heavier jewelry box

→ Currently our products are minimal but may have special collection in future.



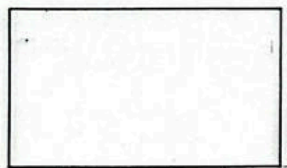
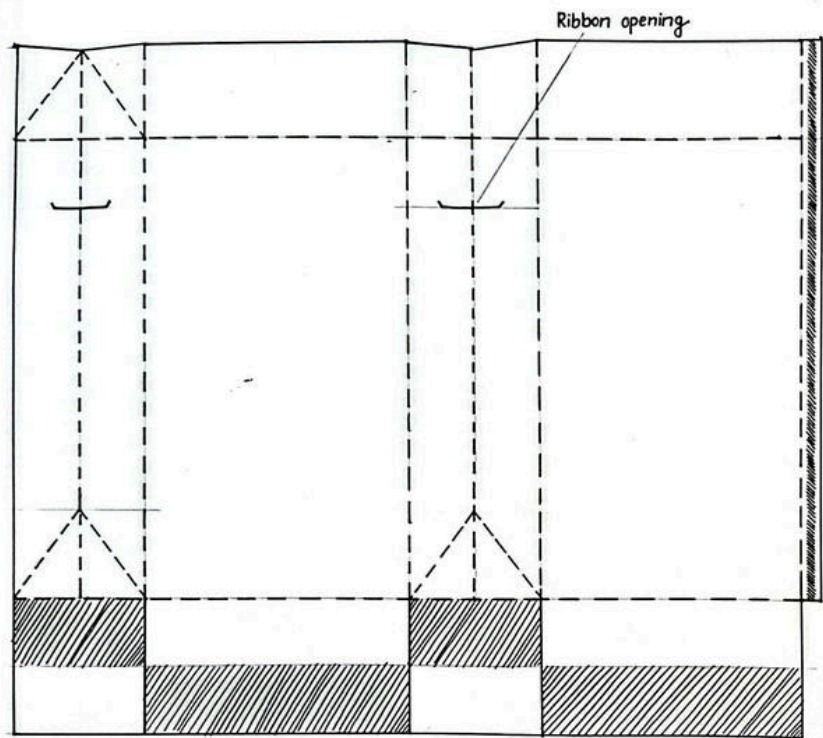
Ergonomics:

- Simple to use, but may strain hands when carried for long.
↳ Uncomfortable?

- If thin material is used → Tear

Cost:

- Minimal (ideal for ~~cost~~ cost conscious segments)



Bottom board

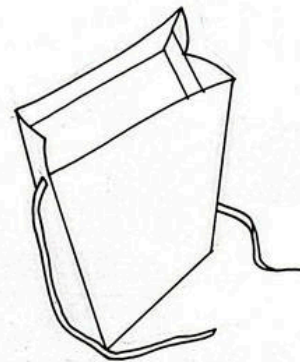
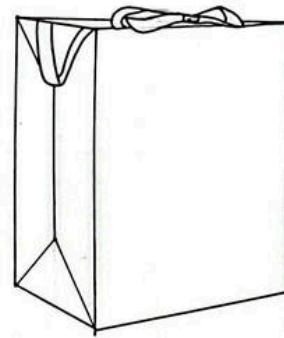
Gift wrap bag : A simple but elegant structure that mimics gift wrapping

Pros :

- Memorable unboxing experience (without doing too much)
- Can be reused by the customer → Gift giving

Cons :

- Ribbon on top → might not go well with my brand's philosophy.
Too much ?

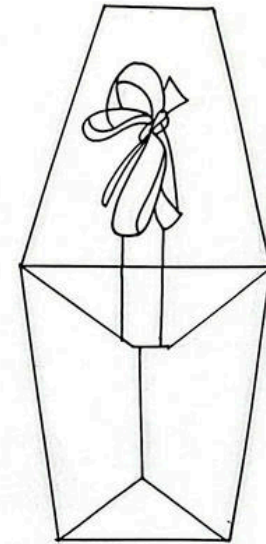


Ergonomics :

- Easy to open & handle

Material :

- Duplex board



Concept 2: Continuity

- Kintsugi honors the entire life of an object — not just its perfect form but also its breakage and repair as a part of its continuous story
- We don't end at failure or pain. We continue, carrying our memories and scars as a part of who we are
- Visible repair: symbolizes how our past experiences are not interruptions but integral parts of who we are
- life is a series of phases — breakage, healing, and renewal — all flowing into one another in a continuous rhythm.



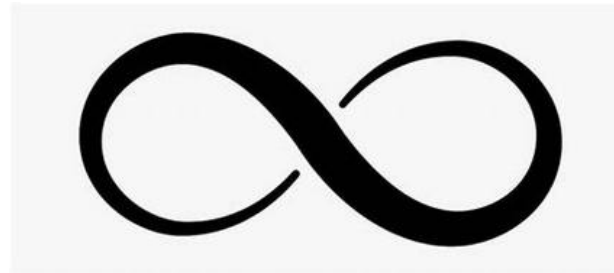
Visual metaphors of continuity



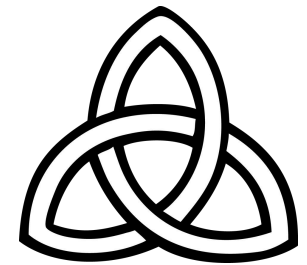
Triskelion



Endless knot



Infinity symbol



Holy knot



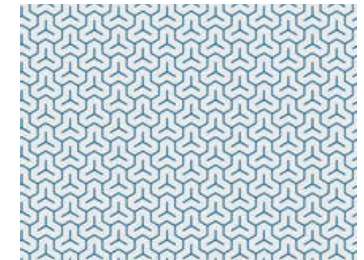
Enso



Seigoiha



Uruko pattern



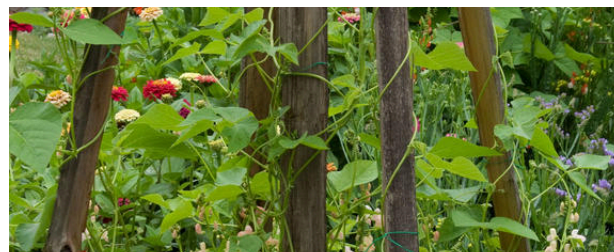
Kikko -Tortoise shell



Woven texture



Honeycomb



Plant vines



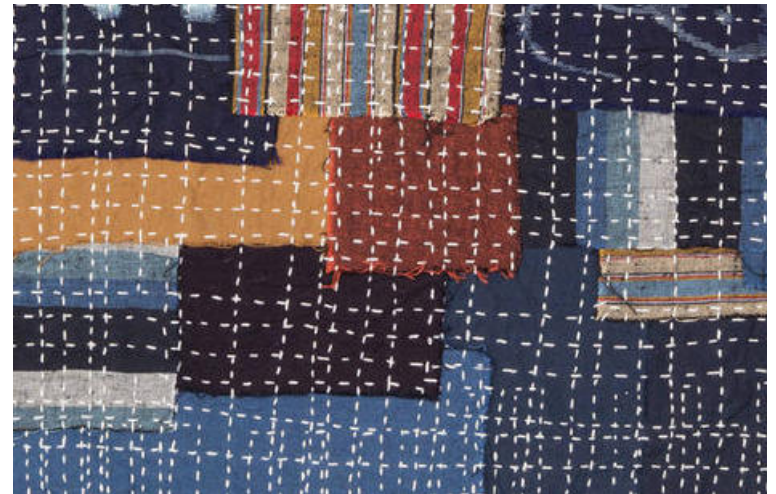
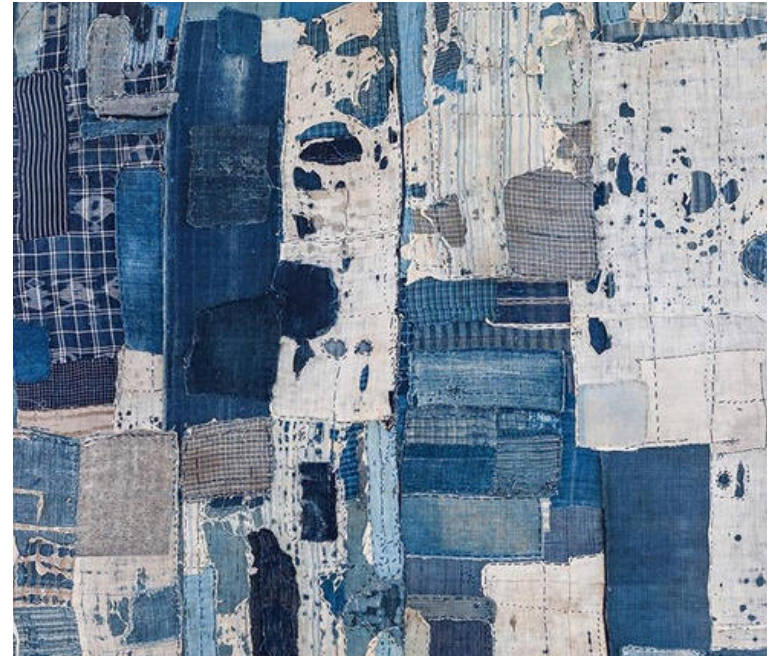
DNA

Style: Boro technique

- Japanese mending technique where torn textiles are patched with layers of fabric
- Features: Visible stitching, patching, layering fabrics.
- Feel: Raw, storied, mended beauty.
- Use: Visual storytelling of repair and resilience.

Why Boro symbolizes continuity?

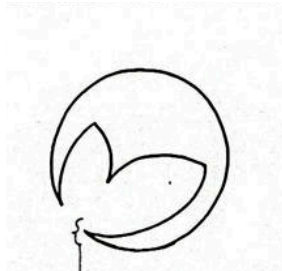
- Layered Repairs Over Time: Cloth is a living proof of continuity and endurance.
- Instead of discarding something, Boro extends its life cycle through careful, loving repair
- Boro is imperfect, beautiful, and deeply human





Stylescape for Concept 2: Continuity

Selected logos for Concept 2: Continuity



Flower → beauty
+
Butterfly → transformation
+
K → Brand name
+
Circle → Continuity

Pros:

- Memorable
- Simple

Cons:

- Looks a little strict due to sharp edges

Concept: Wordmark in a modified typeface and little flower as letter “O”

Pros:

- Flower element can be used separately in icons.
- Easier to remember the brand due to wordmark
- Serif font looks elegant yet formal

Cons:

- Common and not really memorable



Concept: Extension from K is a gold line that moves across all letters joining fragmented letters

Pros:

- reflects the brand essence

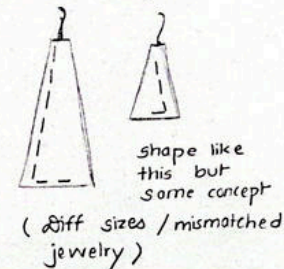
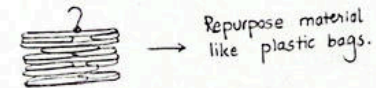
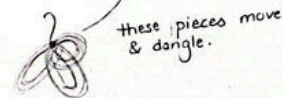
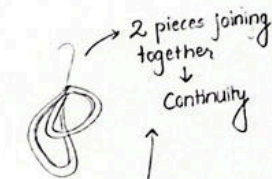
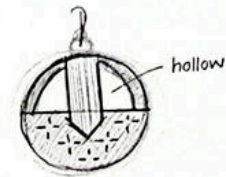
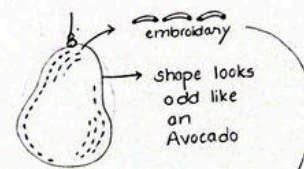
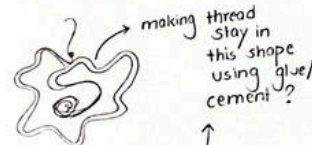
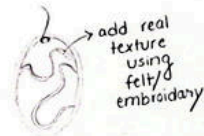
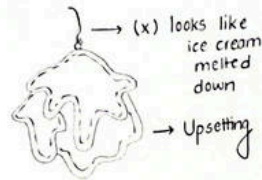
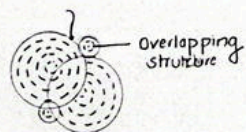
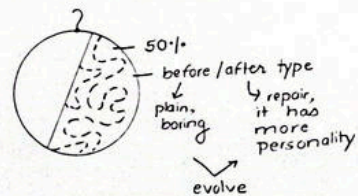
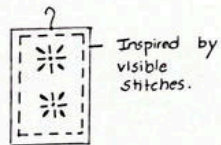
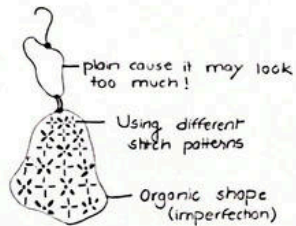
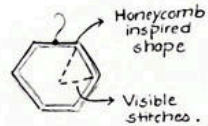
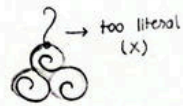
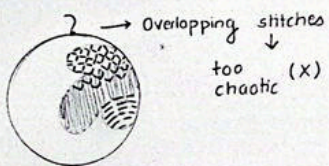
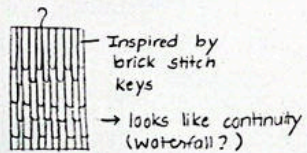
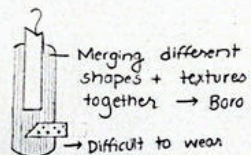
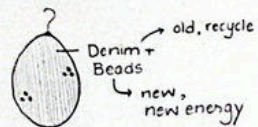
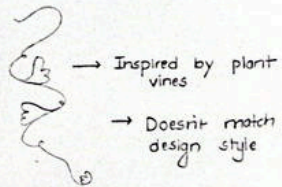
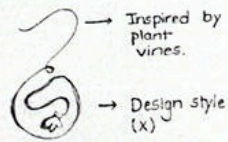
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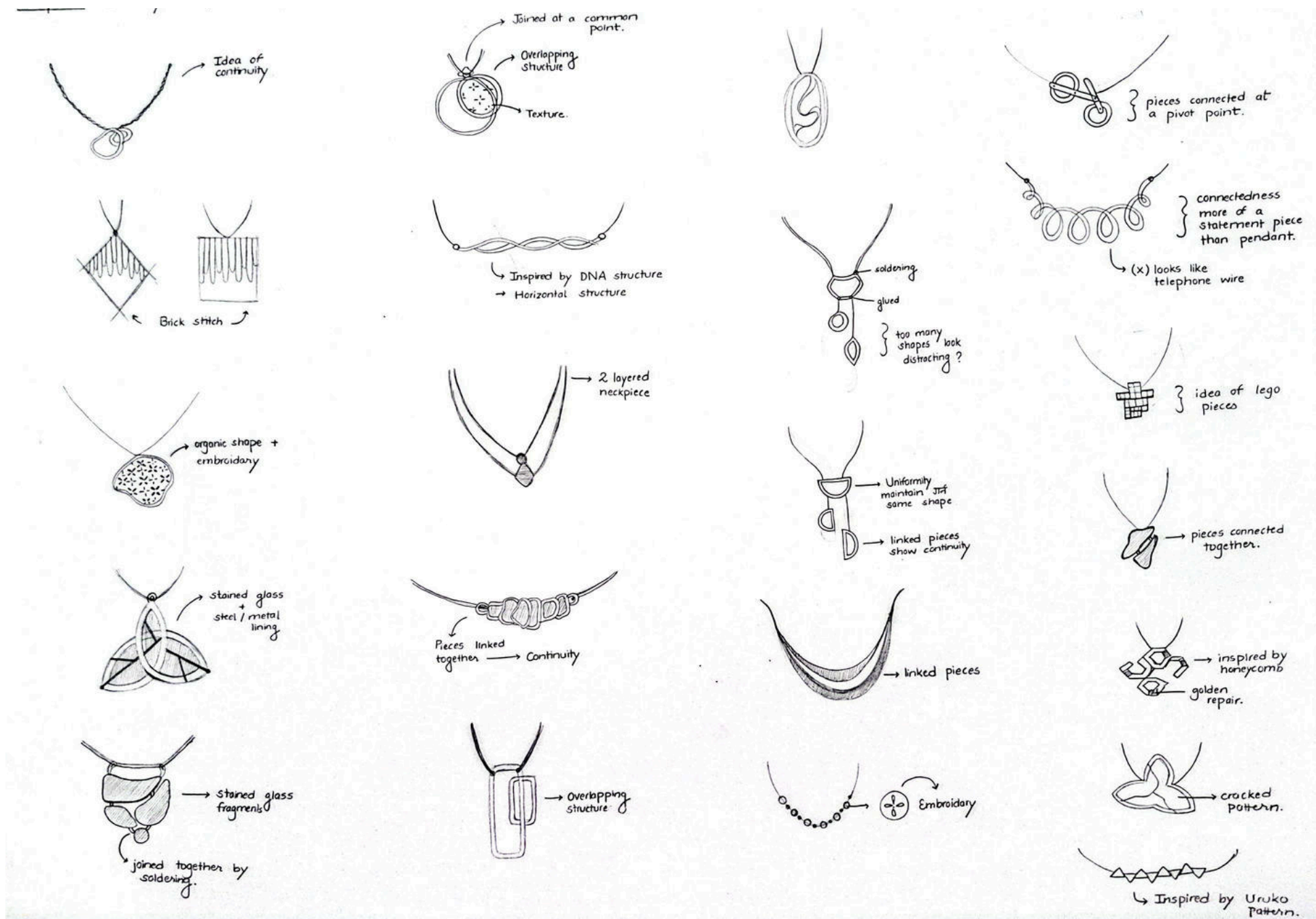
- Extension on “K” looks a little too much probably because the name “Kohashi” is already long.

Design exploration

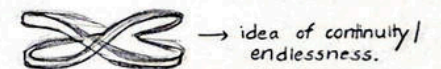
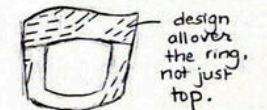
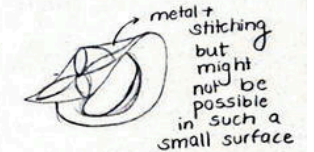
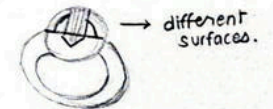
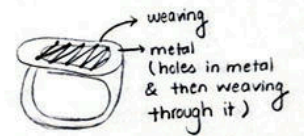
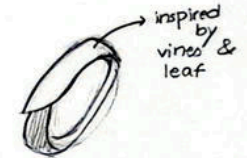
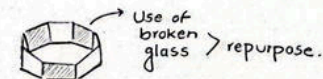
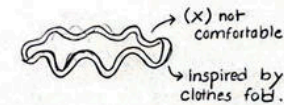
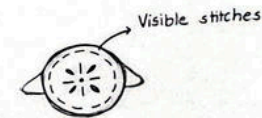
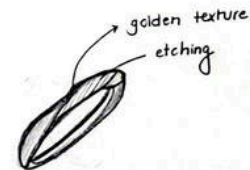
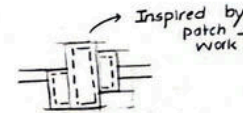
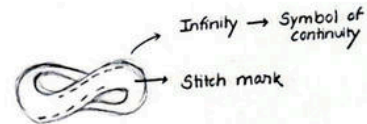
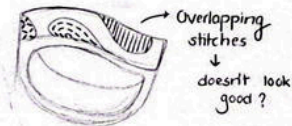
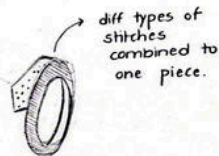
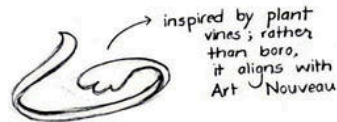
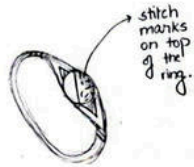
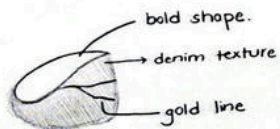
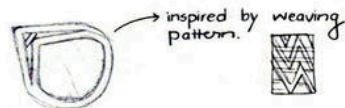
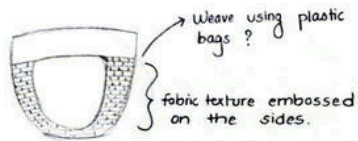
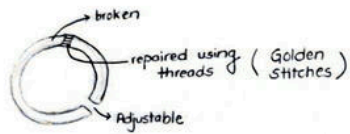


Concept 2 - Inspired by Boro technique → stitches
(Continuity) → roughness (Earrings)

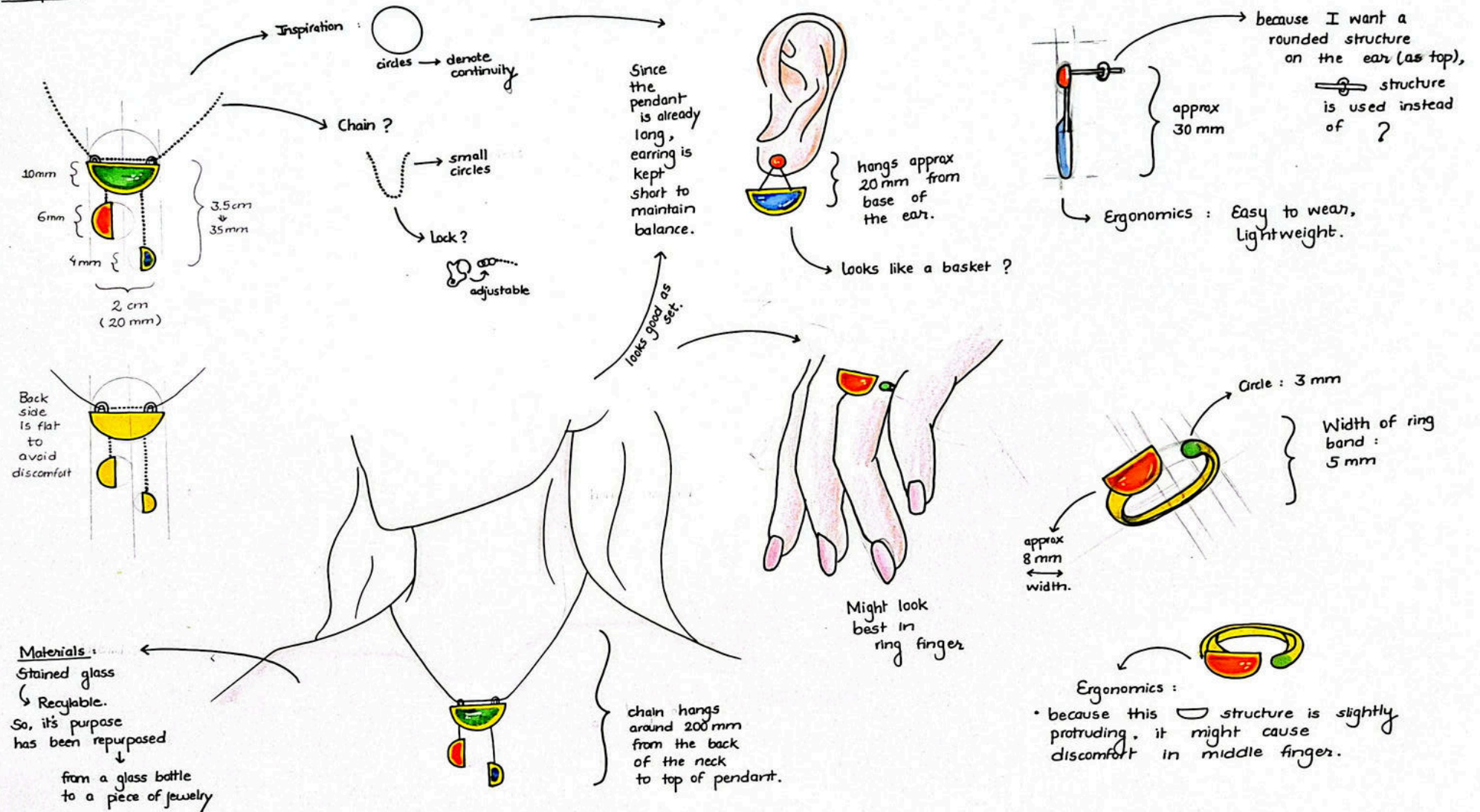




Ring designs

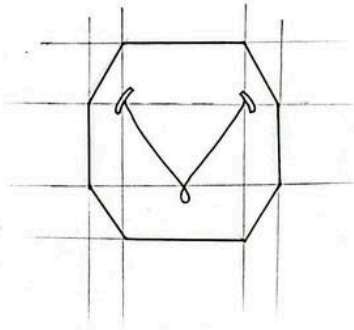
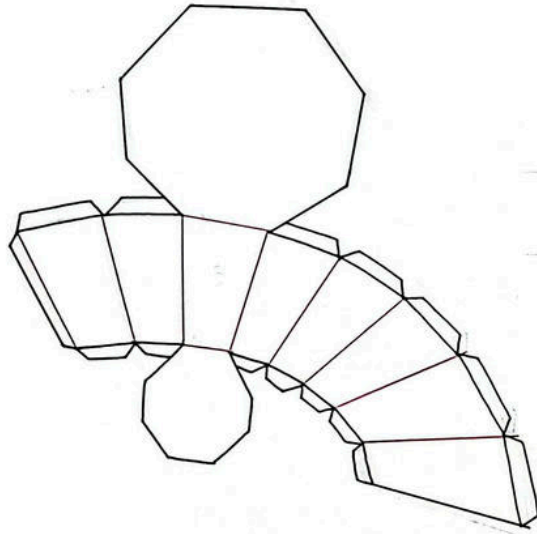


Concept 2 :



Package Design Exploration

Primary Packaging: Rigid Box



Diamond
shaped
box

Pros :

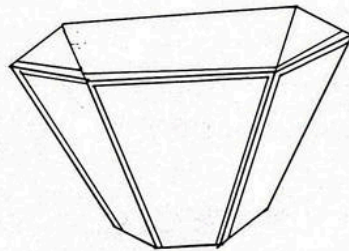
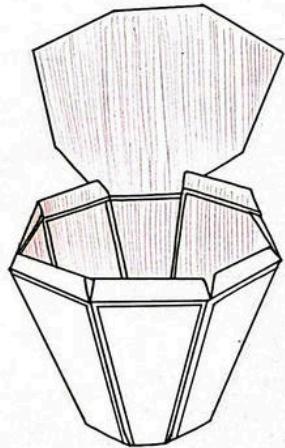
- Unique shape

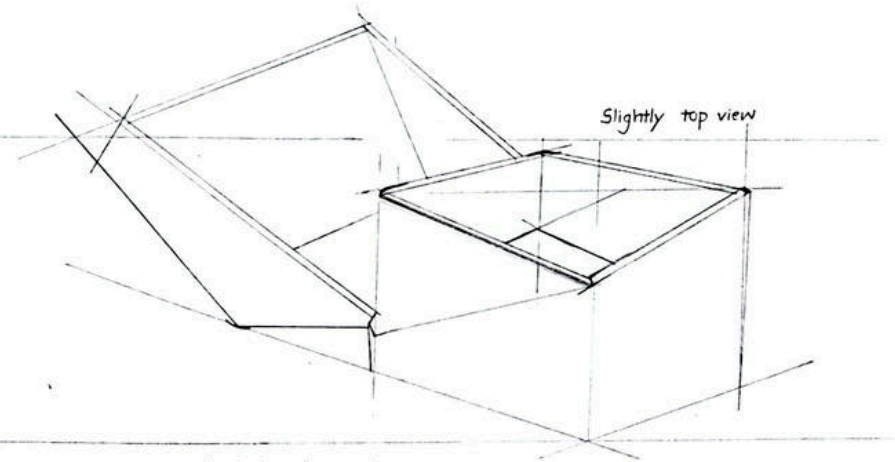
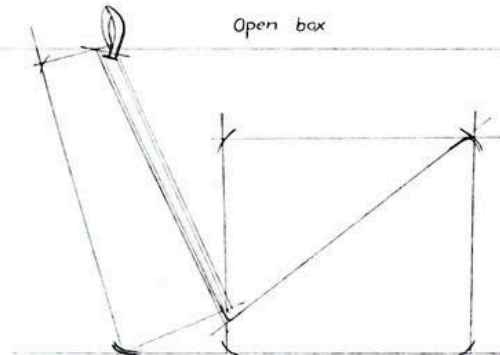
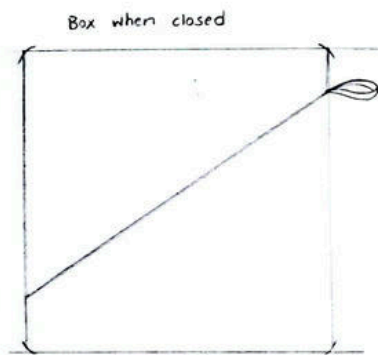
Cons :

- No magnet / Ribbon / flap for the box to close securely.
- Doesn't align with my brand.
- Angles must be perfectly cut & aligned to ensure no extra white space.

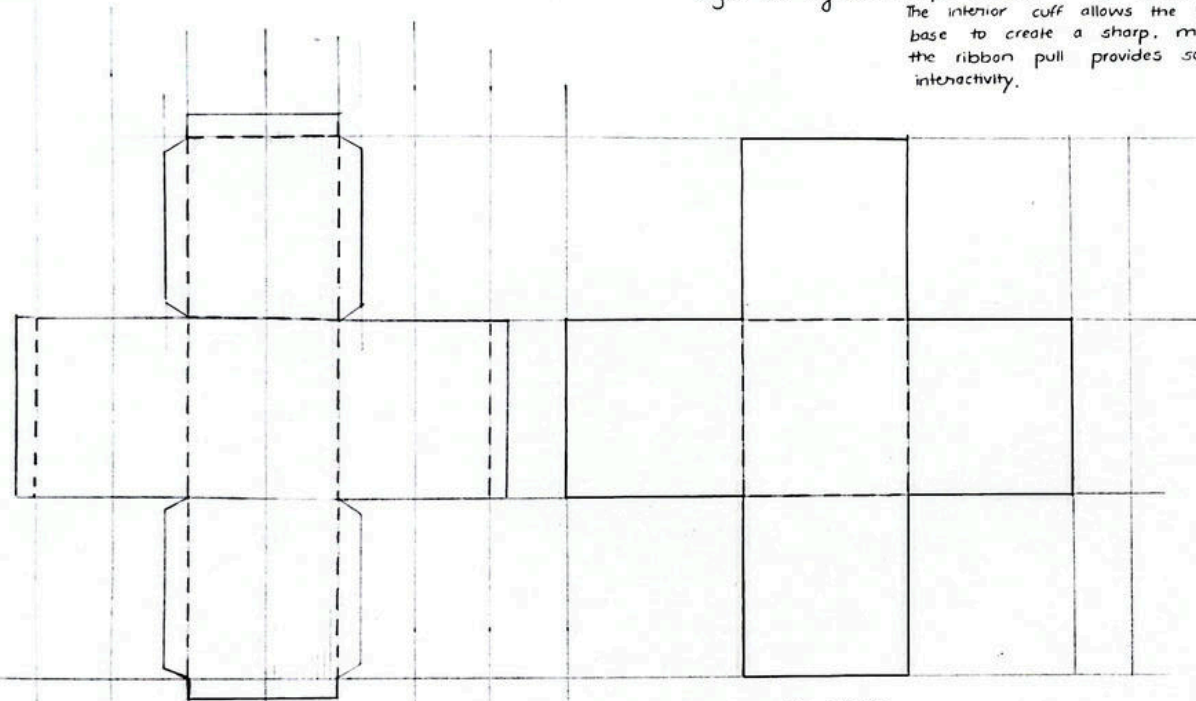
Ergonomics :

- How to open ?
- Safety ?



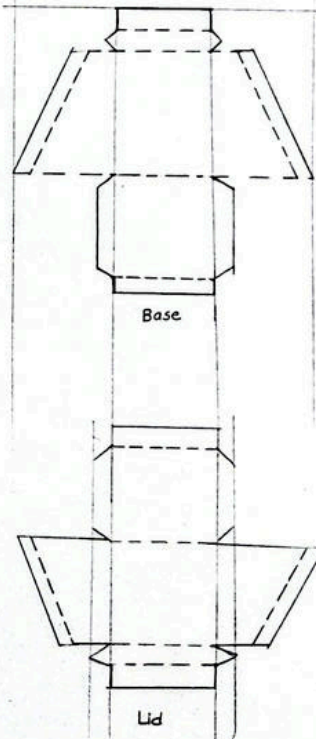


Angled cuff ring box - simple evolution of the standard hinged ring box
The interior cuff allows the exterior lid & base to create a sharp, modern shape while the ribbon pull provides softness & interactivity.



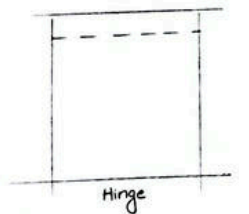
Box exterior

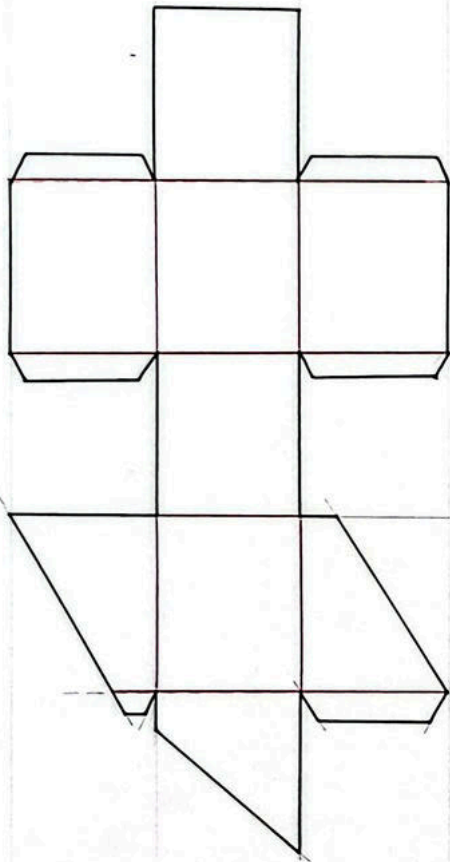
Box interior



Base

Lid



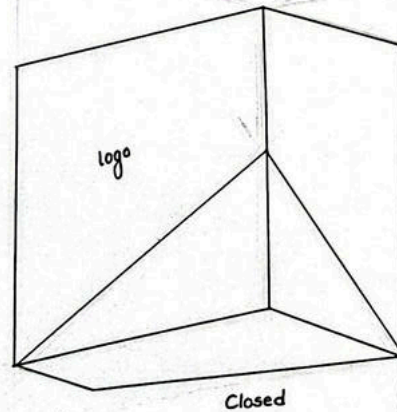
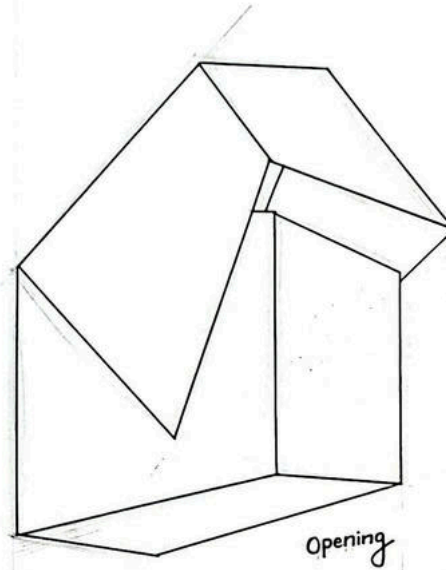


Pros :

- Interesting structure
- Memorable

Cons :

- Angles must be perfectly aligned for easy opening & closing.
- Since there is no ribbon/ any additional cue, there might be confusion regarding how to open?

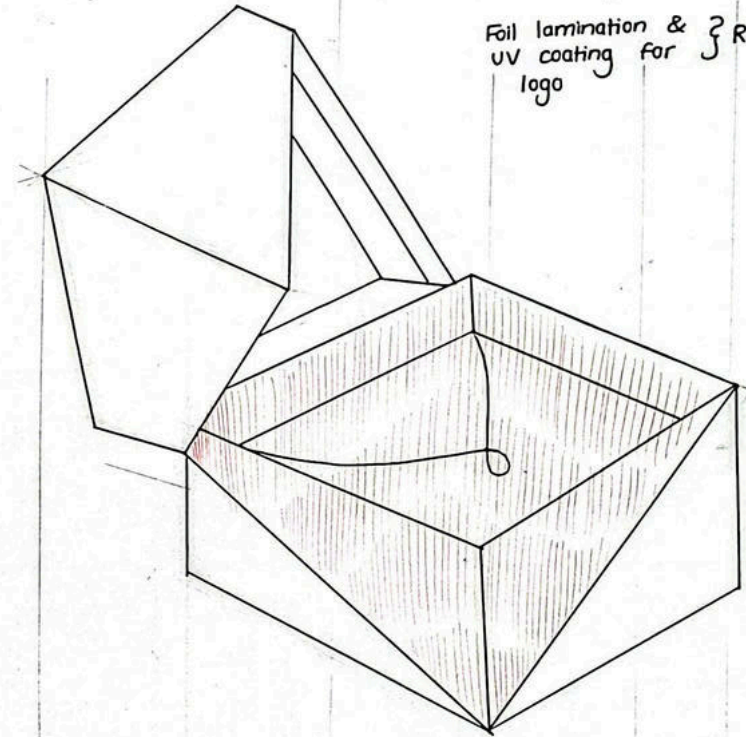


→ Ergonomics : Confusion might arise.

Material :

- Topboard (300gsm x 2
↓
Overlapped structure)
- durable.
- budget friendly

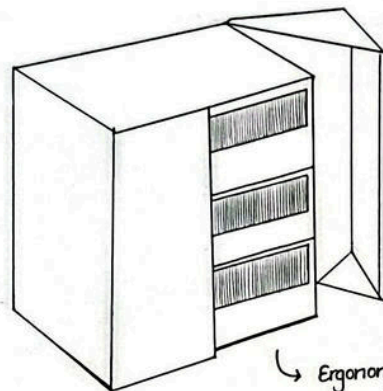
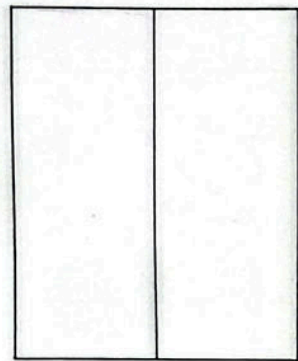
+
Foil lamination &
UV coating for
logo } Rs 50



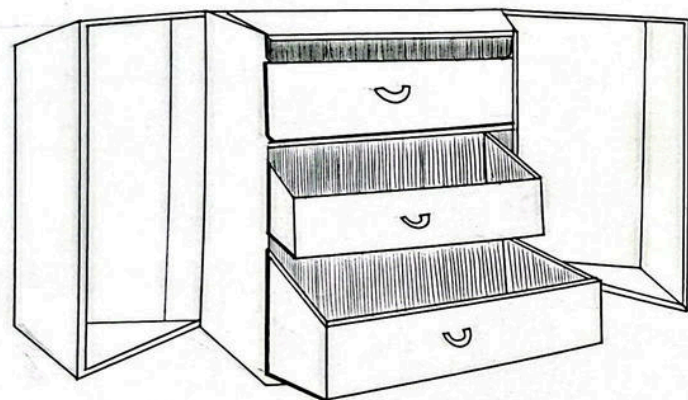
Why this box ?

- Slightly asymmetrical box

→ Straight form → Strength +
Elegant pattern → Feminine.



Ergonomics ?
 • Easy to open
 • Intuitive
 • Easy storage



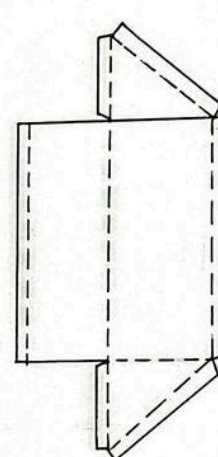
3-Drawer box

Pros :

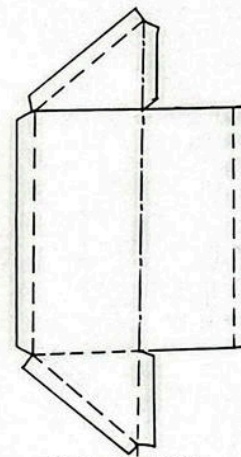
- Saves space → 3 jewelry pieces can come in 1 box
- Stockable nature
- Best for selling pieces in set → Gifting
- Cost efficient
 → Reduces the need of 3 separate boxes.

Cons :

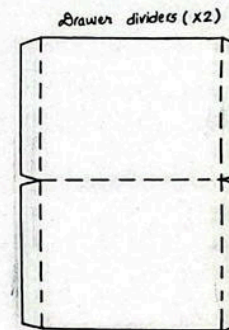
- Not the most interesting design (looks like cupboard)
- Presentation of the jewelry isn't really eye catching
 → Open each drawer to see the piece.
- Looks like jewelry box storage.
- Weight ↑ ⇒ Will the box handle ?
- Difficulty in assembling.



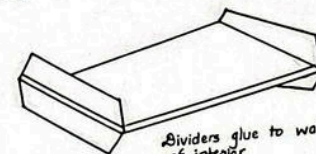
Left door panel



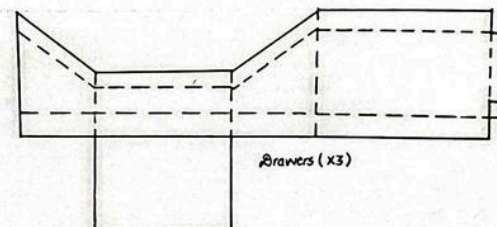
Right door panel



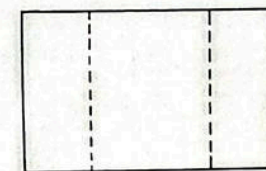
Drawer dividers (x2)



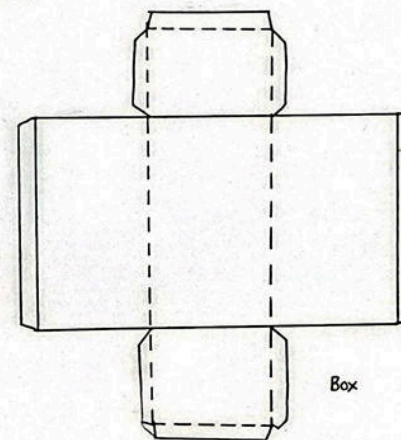
Dividers glue to wall of interior



Drawers (x3)



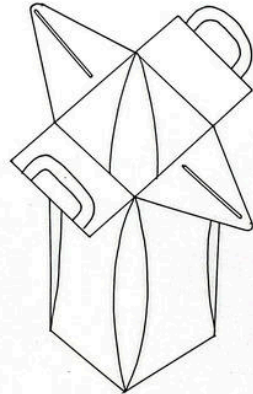
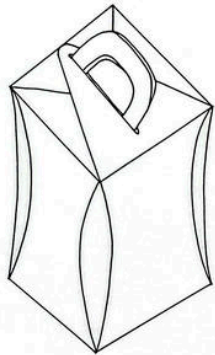
Back hinge



Box

Secondary Packaging: Paper bag

Here, I have explored more origami-based techniques for the paper bag



Concept:

- A unique packaging opportunity

Pros:

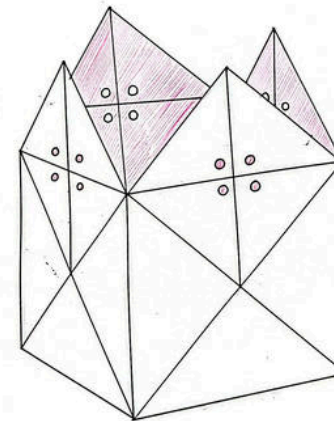
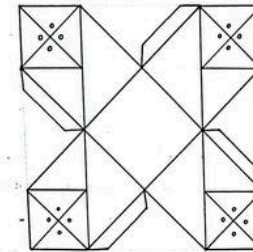
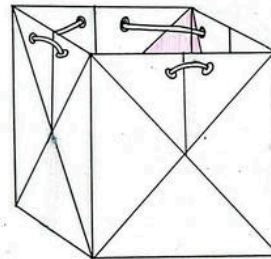
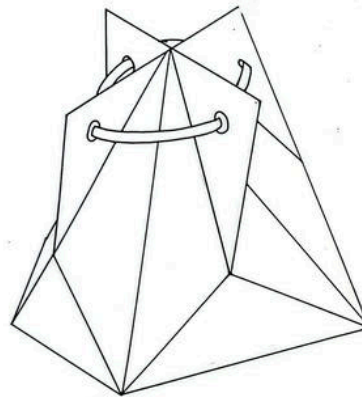
- Strong shape → Memorable even from a distance
- Unique shape sparks curiosity among new people.

Cons:

- Looks like a box rather than a bag.
- Not very visually appealing
- Difficult to hold.

Ergonomics:

- Difficult to carry
- Fragile when a heavier box is placed inside
- Handle isn't spacious enough.



→ Idea:

An origami inspired box with a unique structure.

Pros:

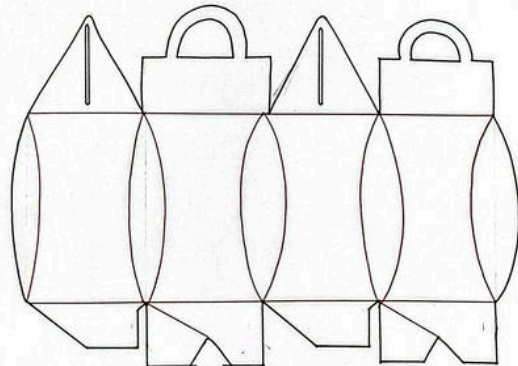
- Unique → isn't seen in the market easily.
- Memorable experience
- Folded structure ~~is~~ No glue reqd.

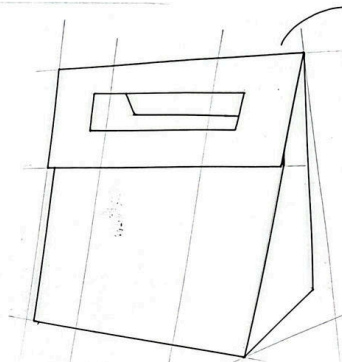
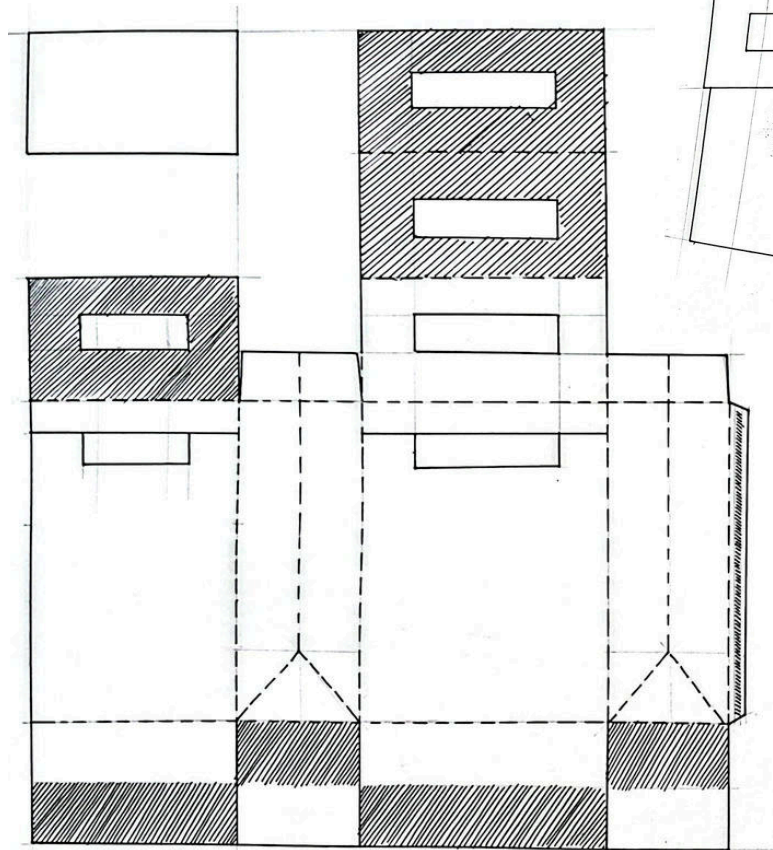
Cons:

- How well does it protect the product inside?
- Looks too playful for my brand.
- How easy will the opening & closing structure?
 - ↳ Use of rope.
- Does it go well with Jewelry brand?
- Difficulty in adding designs due to angular, uneven surfaces.

Material:

250 gsm artboard.





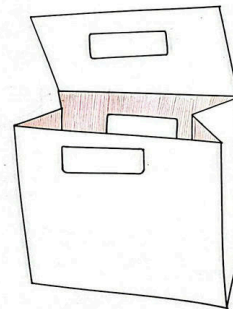
➤ Ergonomics :

- Easy to hold & carry
↓
might strain your hands after a long time.

- Flap adds a tactile, feel, secure

Complications :

- Magnetic flap must align perfectly or it will misclose.
- Reinforcement board is needed at the top
↳ or else tearing



Diecut handle bag with flap

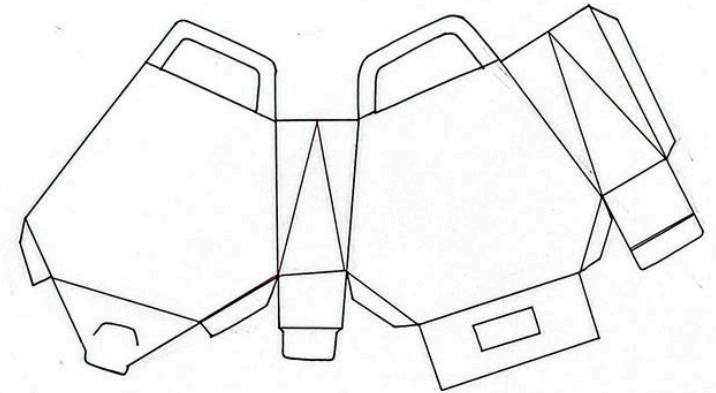
- Use of magnets & flap closures to the diecut handle format, giving it a cleaner finish.

Pros :

- More secure - protects the contents better
↳ extra flap
- Adds value without being too bulky

Cons :

- Increases cost - Magnetic closure, 1
- Requires precise assembly.



Pros :

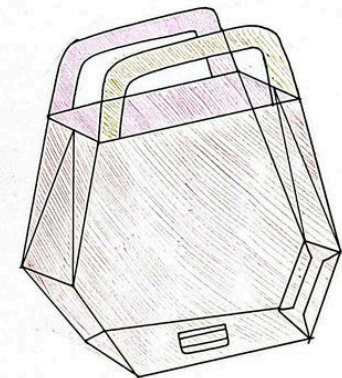
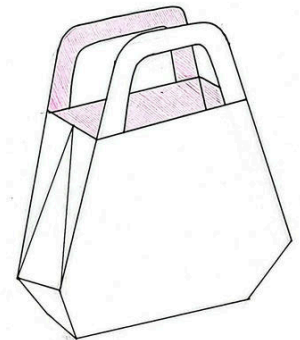
- Unique
- Gives a handmade approach

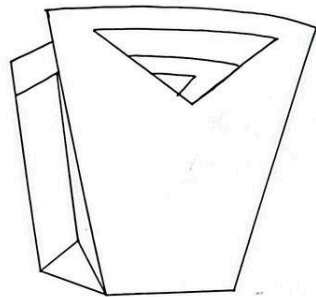
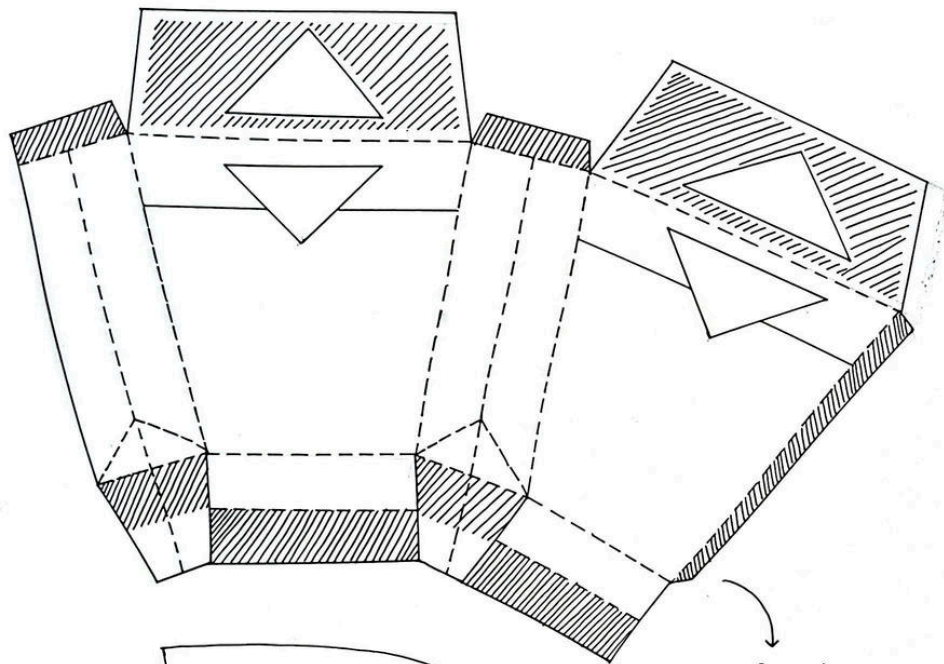
Cons :

- No extra flap on top for added security.

Ergonomics :

- Easy to hold & carry.
- Simple to open & is spacious inside.





Pros :

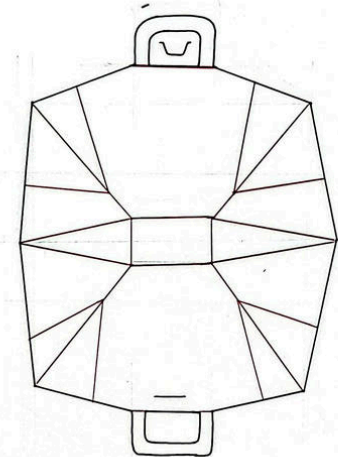
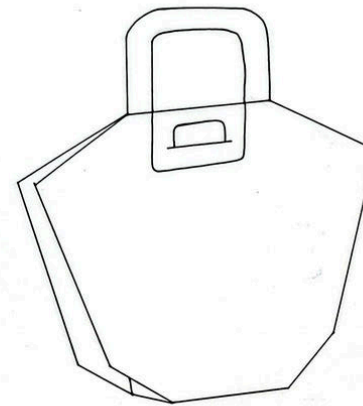
- Unique structure
- Memorable

Cons :

- Too sharp for a jewelry brand?
- A bit masculine?
 - ↳ Angled cuts.
- Doesn't go well with my brand vision.
- A lot of edges
 - ↳ Dieline must be super accurate to ensure safety.

Ergonomics :

- Angular hole might feel uncomfortable.



Idea :

- Bag that resembles a purse (hand carry)

Pros :

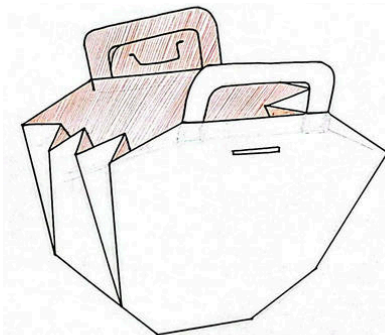
- Stands out from our regular bags due to angular cut at bottom
- No glue needed - folded structure.
- Small flap at the top closes the bag → Security.

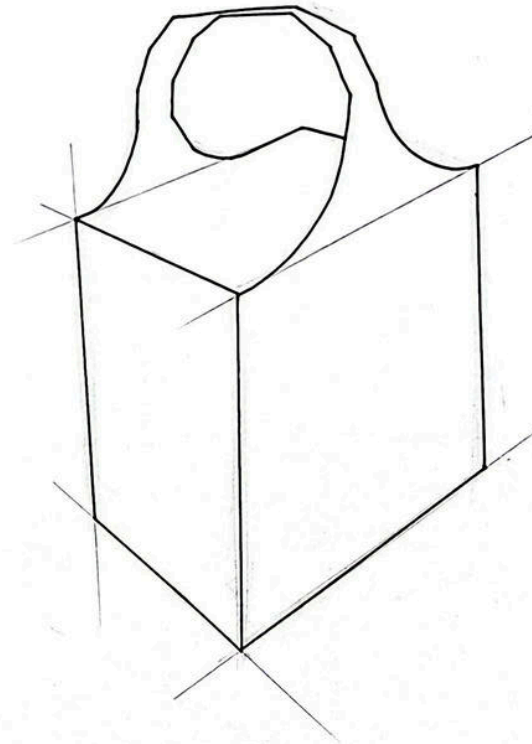
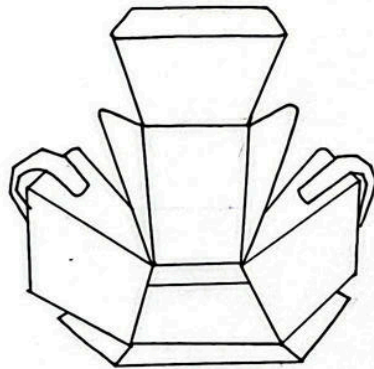
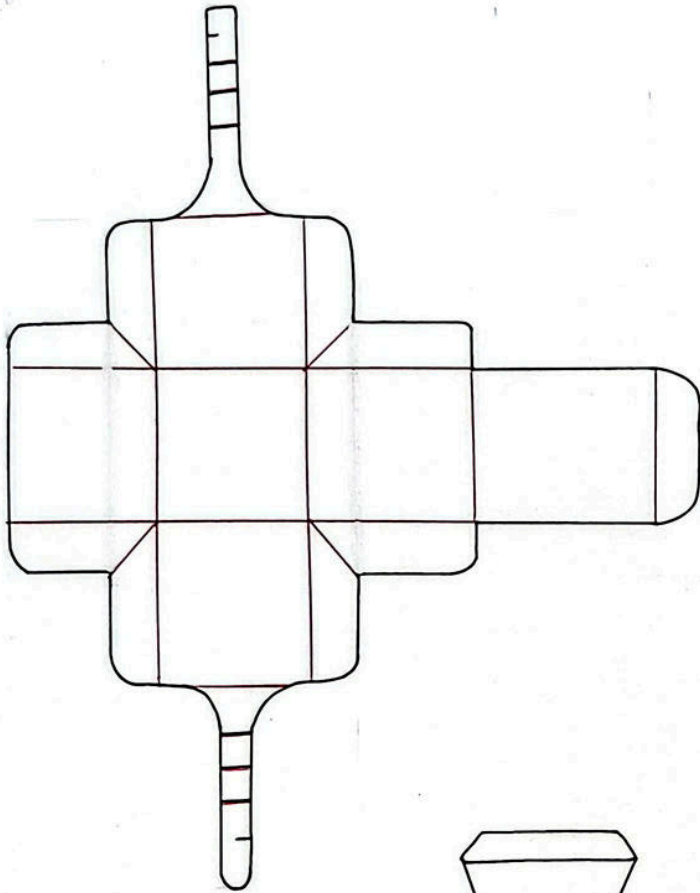
Cons :

- Stability issues if not folded well.
 - ↳ Angular cut at the bottom.

Ergonomics :

- Easy to hold & carry.





Carrier Box

- Self folding box

Pros :

- No extra gluing needed for handles.

Cons :

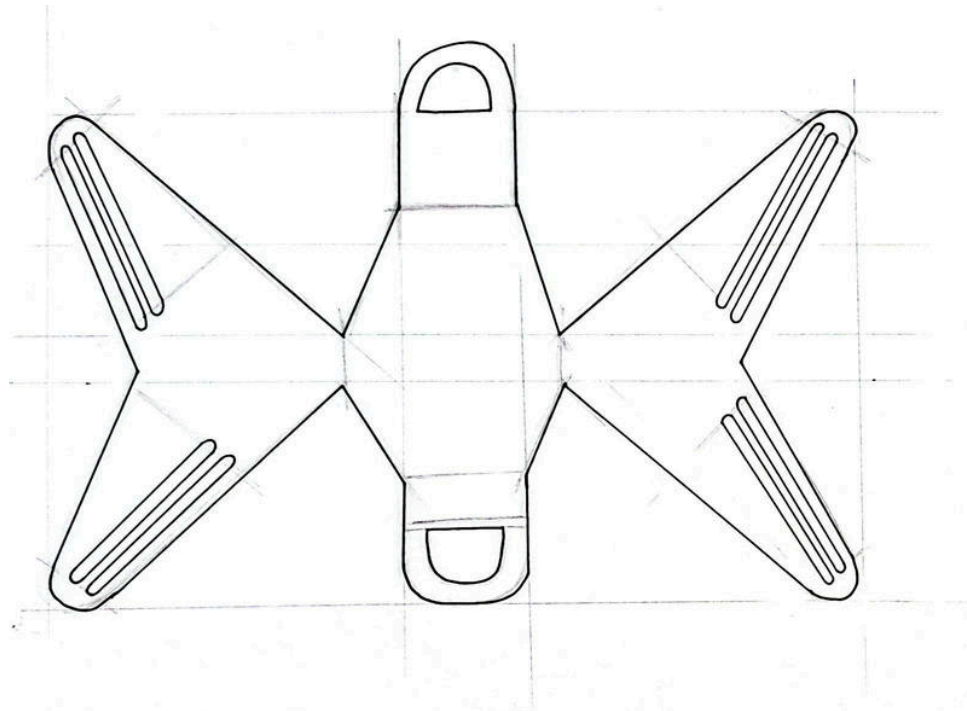
- The handle completely shuts itself. In order to open / bring our product outside, bag needs to be folded out

↳ Security concern

↳ Accessibility concern.

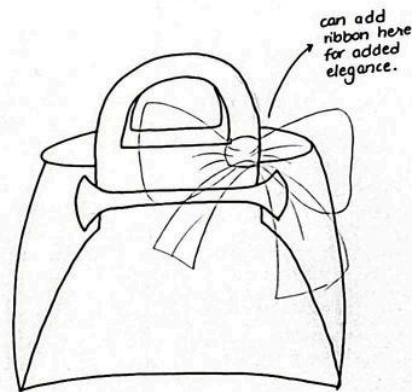
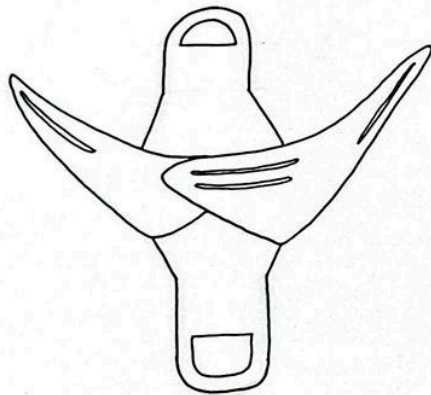
Ergonomics :

- Not practical as a carry bag.



Ergonomics:

- Box needs to be completely open to bring the product outside
 ↳ Not practical at all.



Pros:

- Unique packaging → looks like a purse itself
- No glue/adhesive needed

Cons:

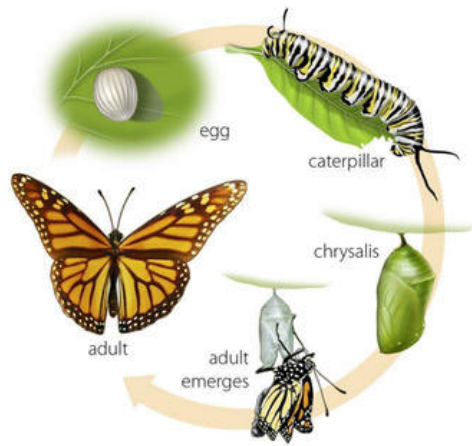
- Might not be a durable option.
 ↳ decorative (✓) but protection?
- Handle may tear if reinforcement isn't done properly.
- Might look awful if not assembled well.
 ↳ Cheap, Readymade.

Concept 3: Transformation

- Kintsugi doesn't repair to return to what it was, it transforms
- Changes it into something more valuable
- Golden cracks show transformation openly. They are not hidden — instead, they become part of the new identity of the object
- Breaking is not the End — it's the Beginning



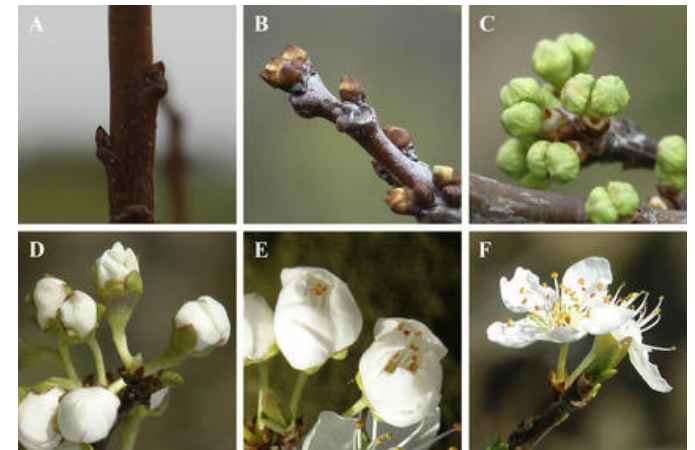
Visual metaphors of transformation



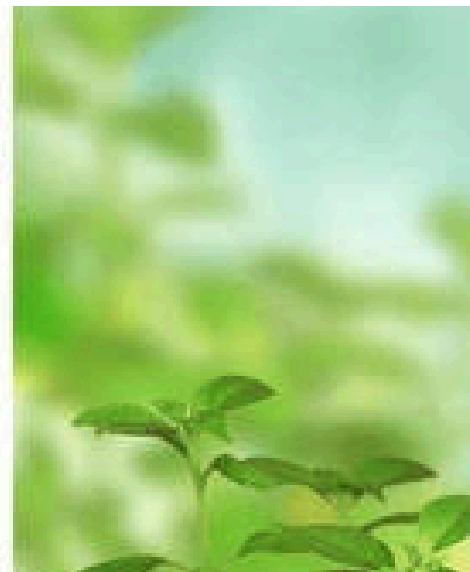
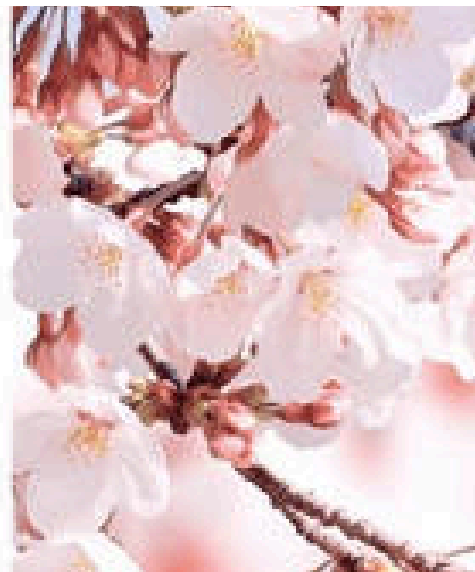
Butterfly Metamorphosis



Molting of snakes (Ecdysis)



Bud to full bloom



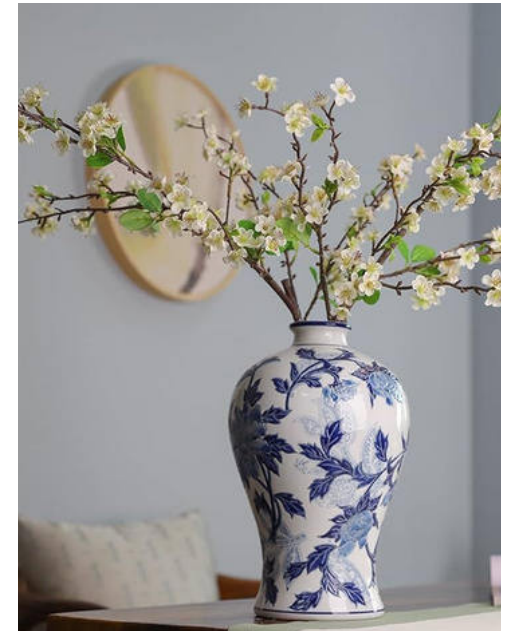
Changing seasons

Design style: Qinghua style

- Qinghua (青花), or Blue and White Porcelain
- literally means "blue flower" in Chinese
- Design: floral motifs, landscapes, dragons, phoenixes, birds, clouds, mythological creatures, symbolic imagery
- Symbolism: dragons -imperial power and good fortune
- bold, rich, and vibrant blue against the white
- known for fluidity and grace, with careful attention to detail and precision
- became an inspiration for Delftware (Dutch blue-and-white pottery) in the 17th century

Why Qinghua?

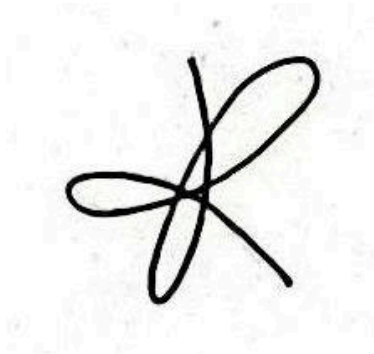
- Shared Ceramic Heritage





Stylescape for Concept 3: Transformation

Selected logos for Concept 3: Transformation



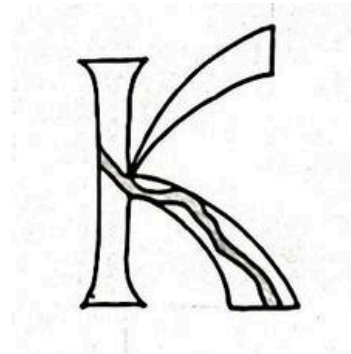
Concept: K plus flower

Pros:

- Abstract form which isn't too literal
- unique

Cons:

- Also looks like "R"
- Might be a problem while scaling it down
- looks like space rings?



Concept: A gold line moving across the letter K- reflecting the core value and inspiration behind this brand

Pros:

- aligns with the brand value in a subtle way

Cons:

- might not be clear while scaling down



Concept: Breaking all the letters might look too much. So, breaking just 1st and last letter.

Pros:

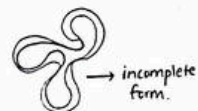
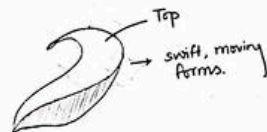
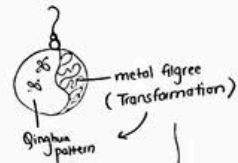
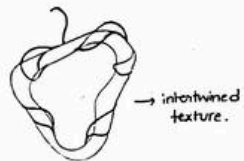
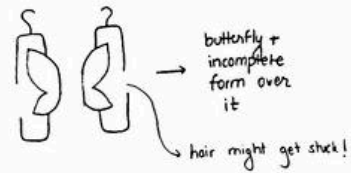
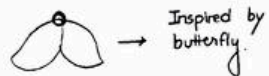
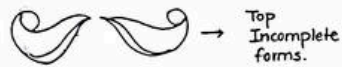
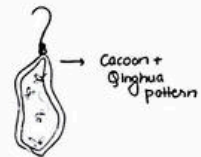
- might make people question why the letters are broken? sparks curiosity

Cons:

- looks sharp and strict, not elegant
- K isn't clear when cut off

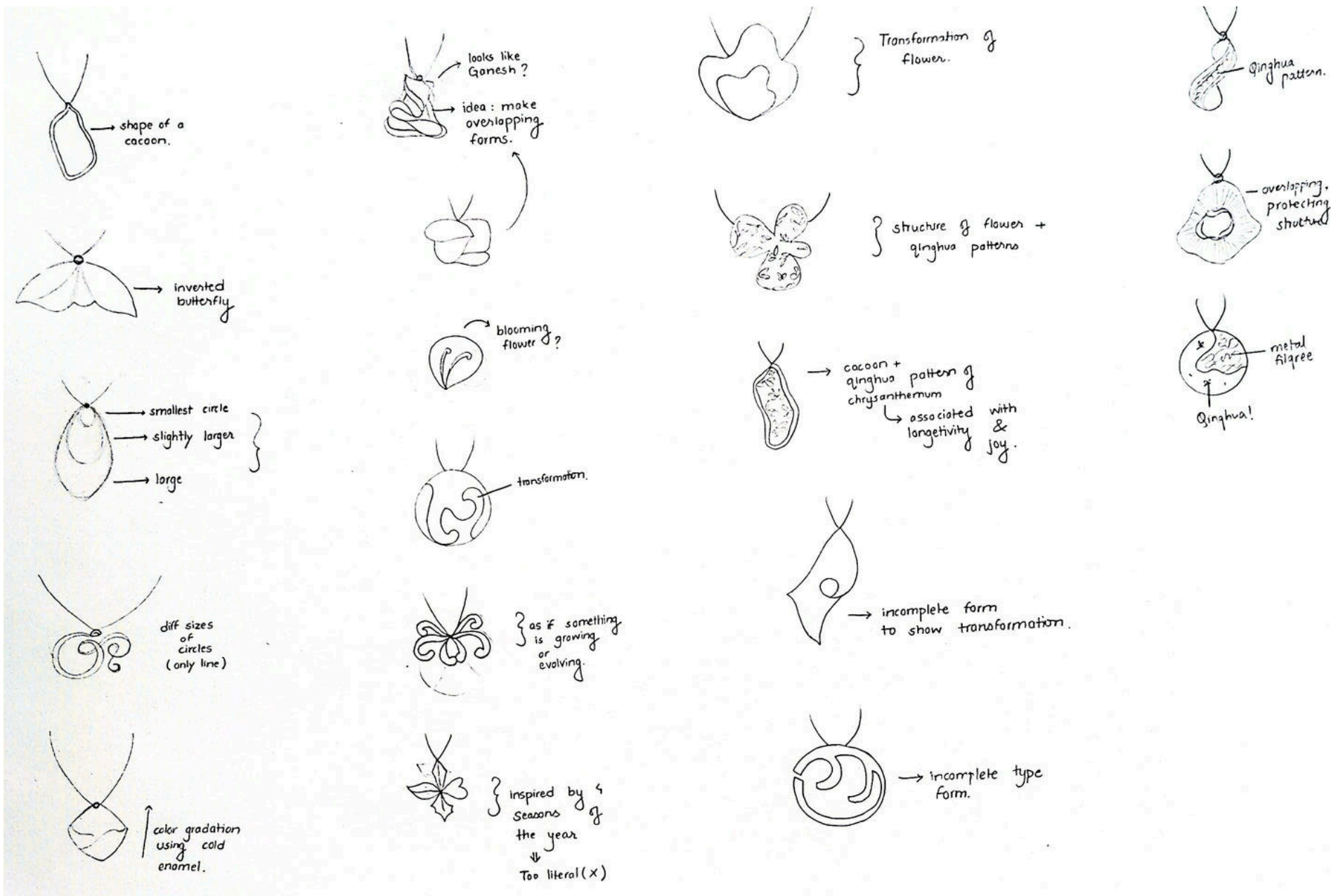
Design exploration

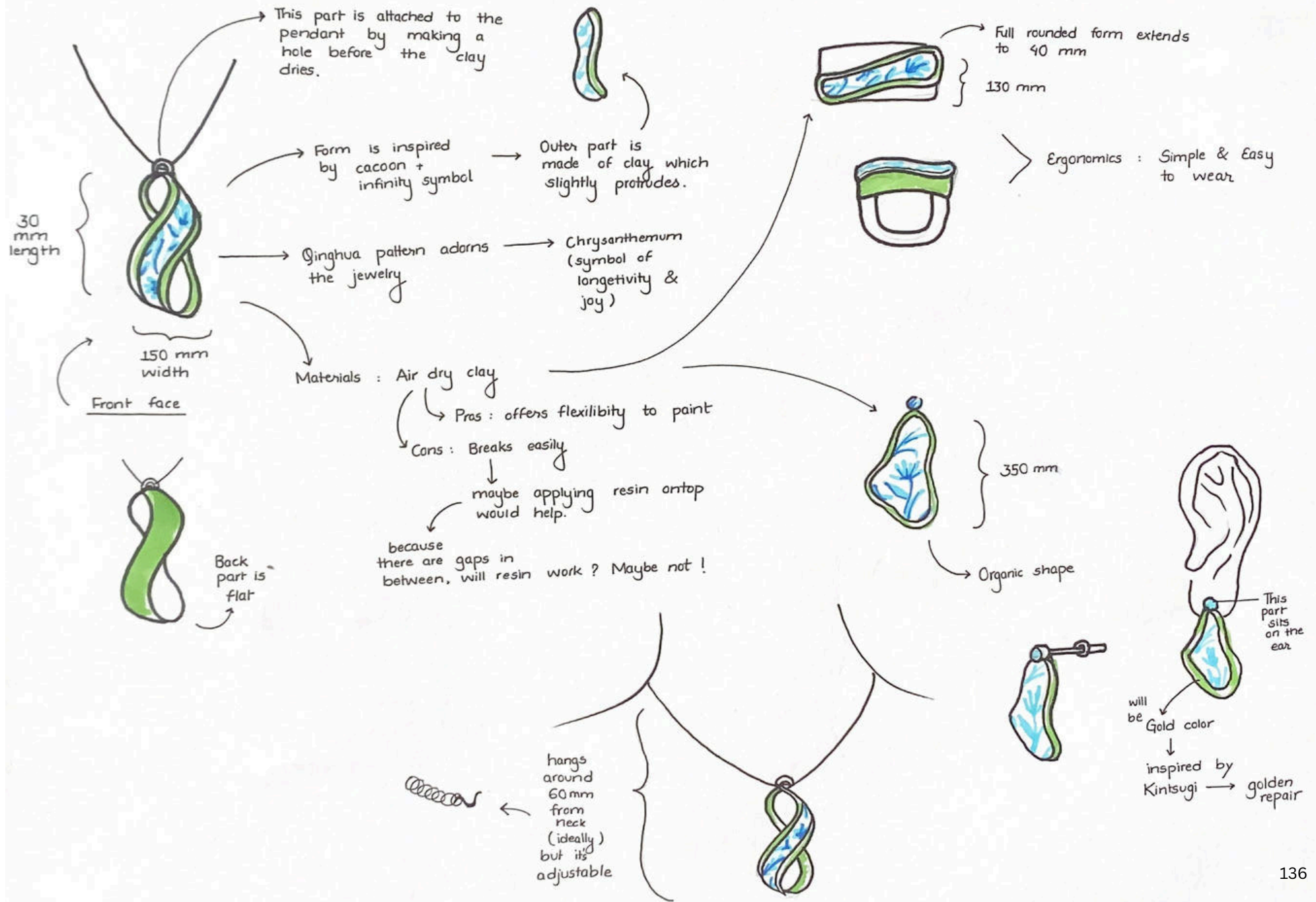
Earrings: (Transformation)

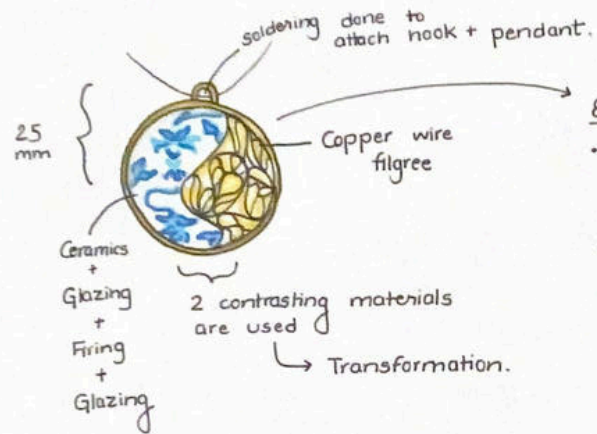


Rings:



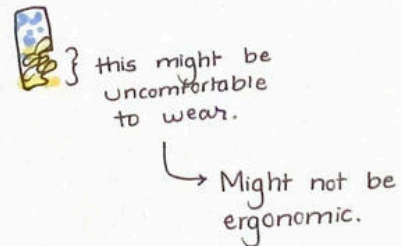
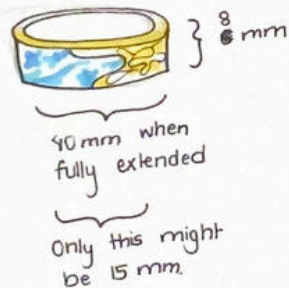
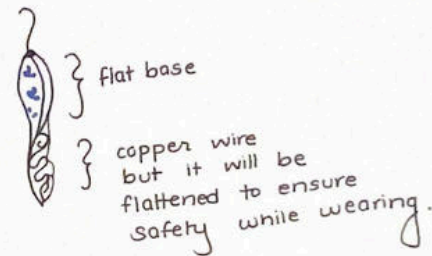
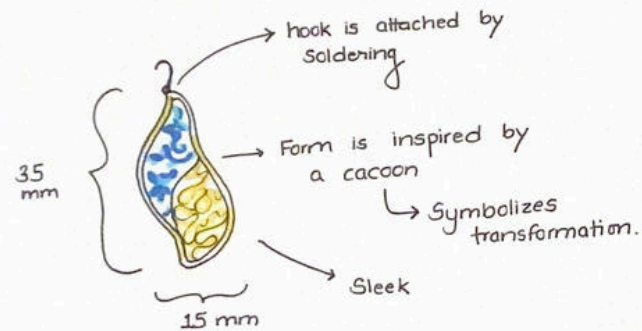






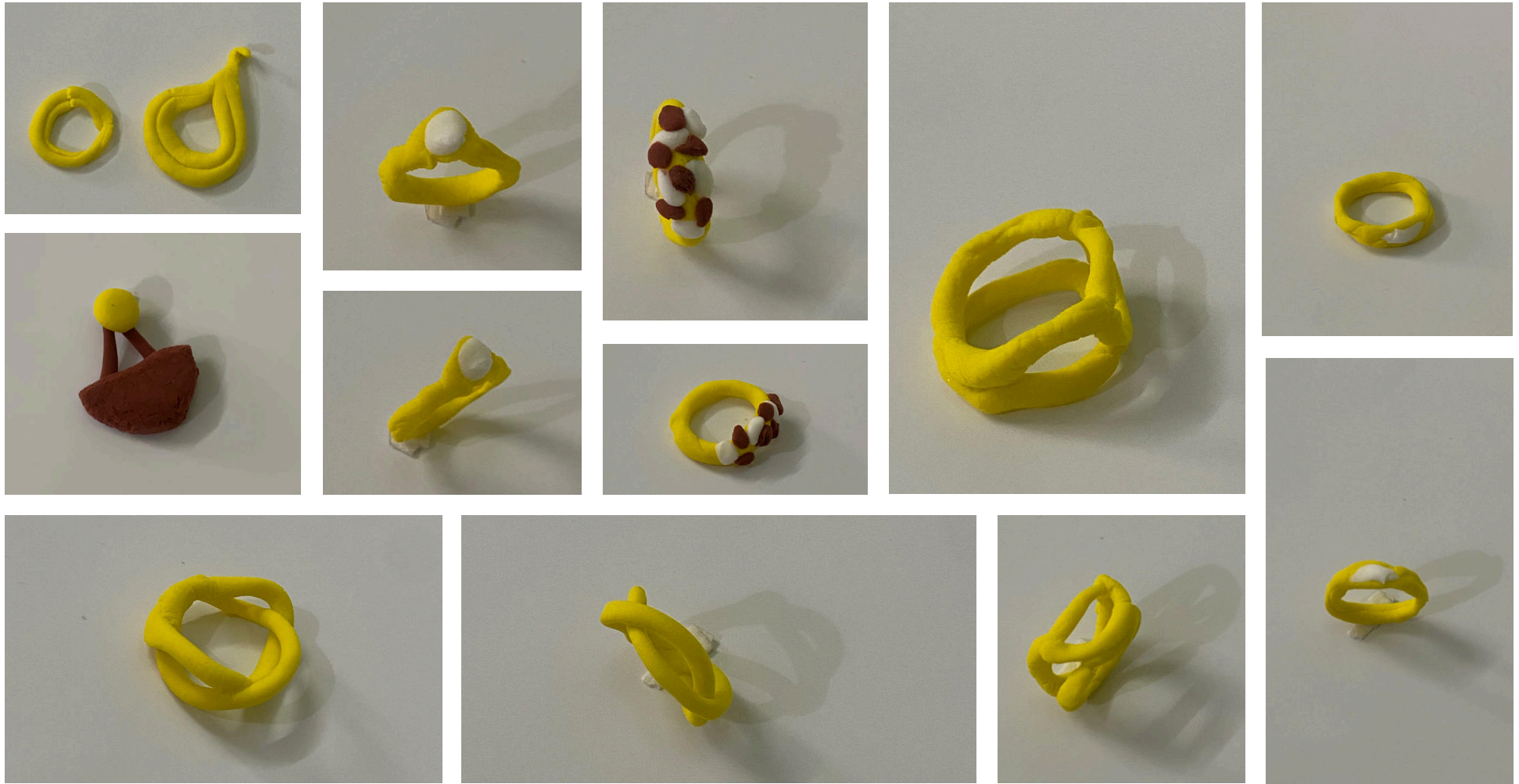
Ergonomics:

- Will clay add a heavy weight?
→ Maybe not after firing
- Copper wire should be properly twisted / turned → No sharp edges should be left → Hurt you!



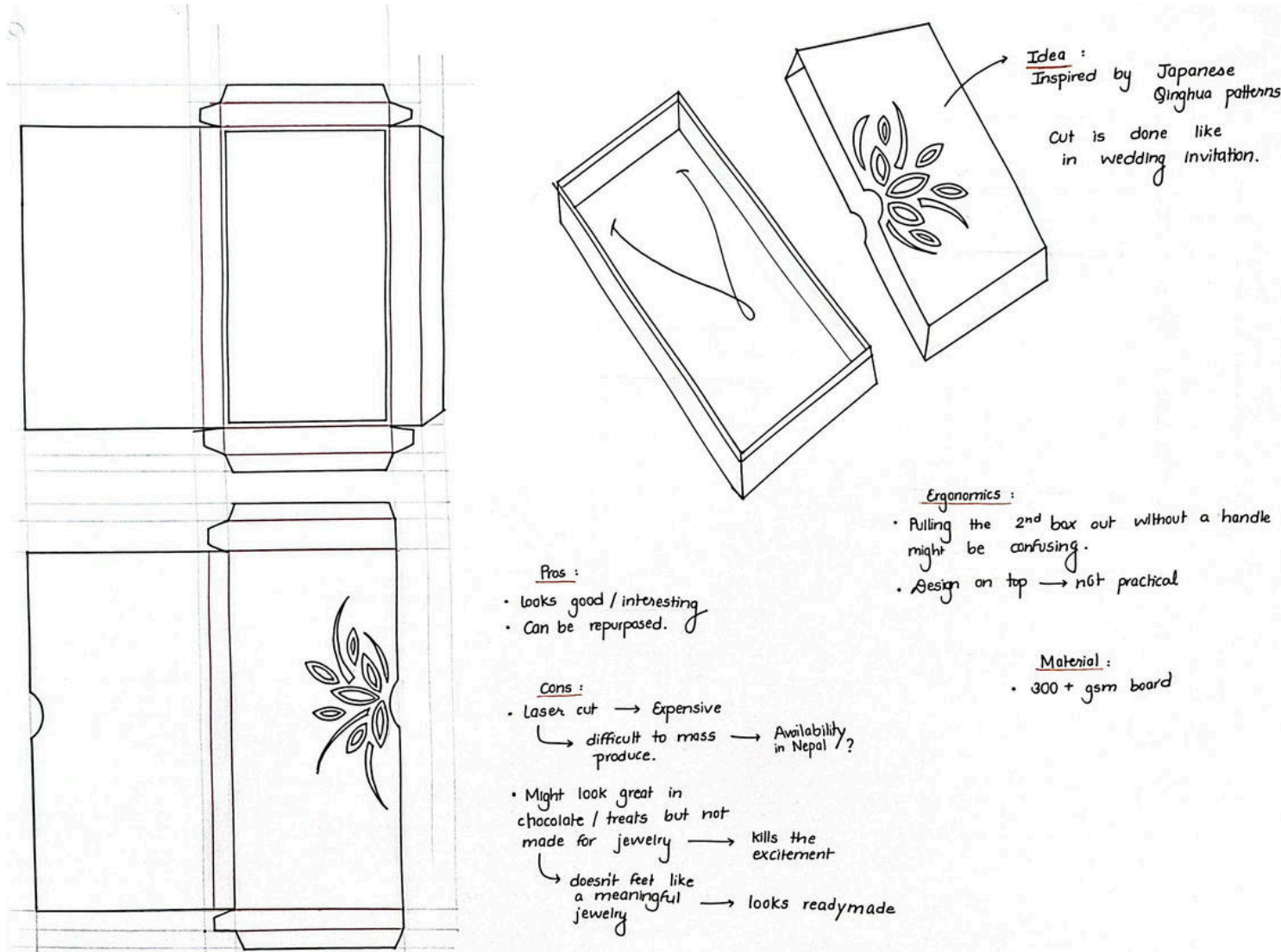
Prototypes

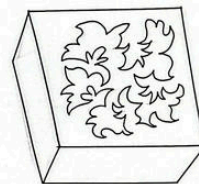
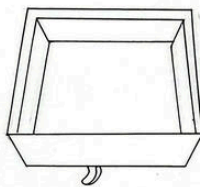
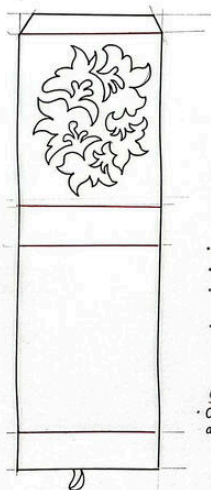
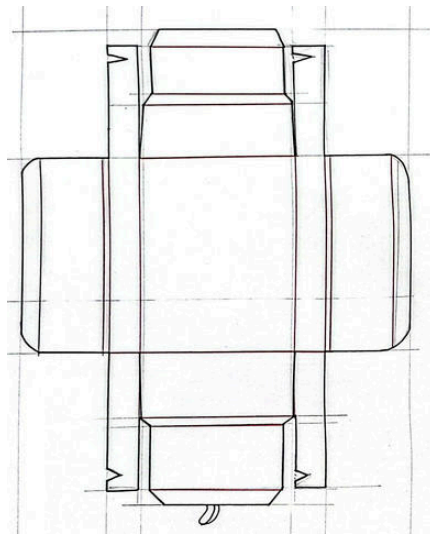
These are the initial jewelry prototypes crafted using foam clay. They were made to explore size, form, and overall dimensions before moving into final materials.



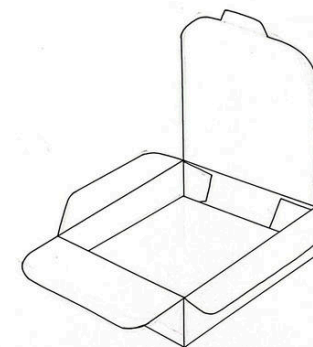
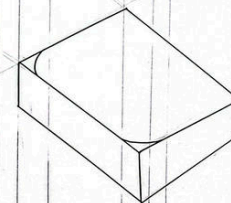
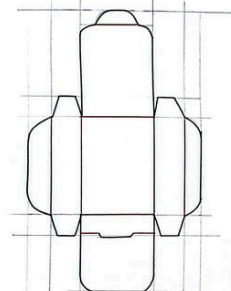
Primary Packaging: Rigid box

Here, I've explored various box styles, considering their pros and cons, ergonomic aspects, and suitable materials that align with both function and aesthetics.





- Pros:
- Unique
 - Interesting
 - provides a fresh perspective.
 - Slides like box
 - Intuitive
- Cons:
- Cutout on top might not align to my brand identity.



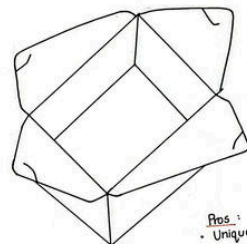
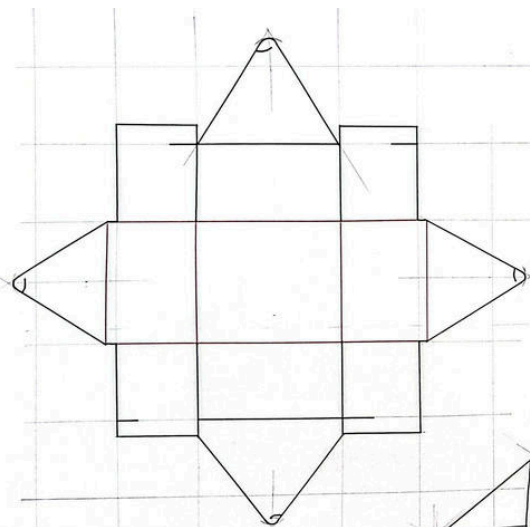
- Simple box with rounded edges
↓
elegance

- Pros:
- Simple
 - Budget friendly
 - Portable

- Cons:
- Common.

- Practical

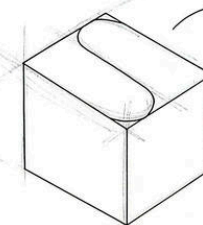
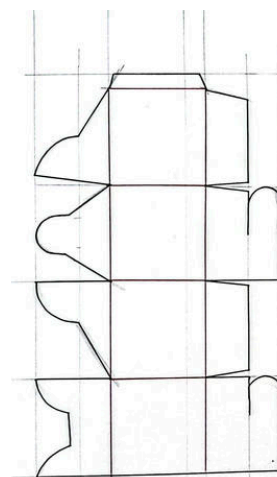
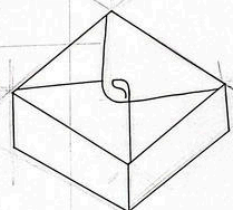
- Ergonomics:
- Simple to open, spacious
 - User friendly.



- Idea:
- Opens up like a flower
 - Kothaashi
 - but still maintains a base such that the jewelry inside won't fall off.

- Pros:
- Unique

- Cons:
- Not suitable as long term packaging; feels like a trend.
 - Proper alignment
 - Confusion regarding how to open?



- like the imperfection of Kintsugi instead of /

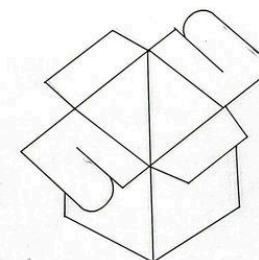
- Pros:
- aligns with brand identity
 - Unique

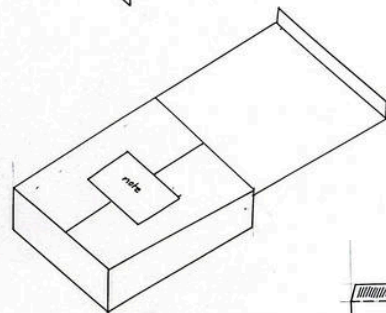
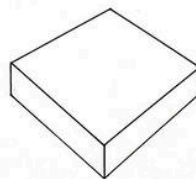
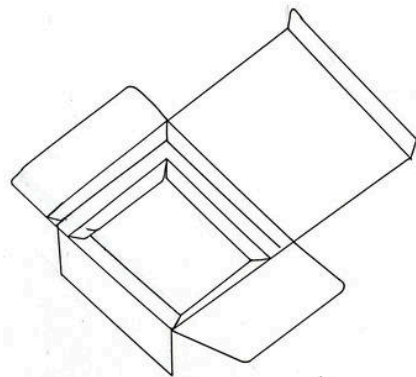
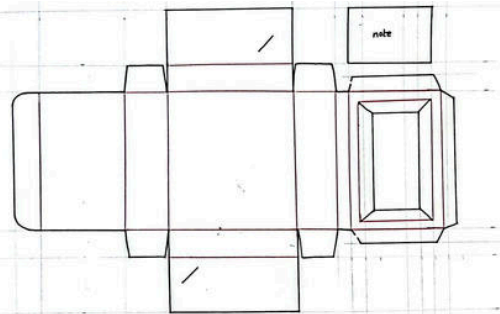
- Cons:
- Must align perfectly to ensure cleanliness.

- Ergonomics:
- Might not have a satisfying unboxing experience.

- Material:
- 350 gsm artboard + lamination.

- matte.
feels like better quality.





Pros:

- Box opens up like a door
↓
Memorable unboxing experience.

Cons:

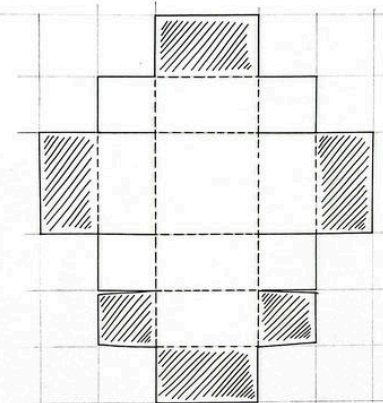
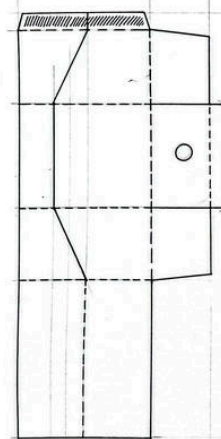
- Too many structures
↓
Cost increases.

Ergonomics:

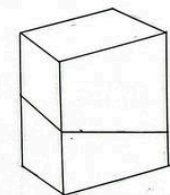
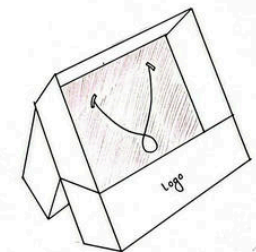
- Easy to hold & carry.

Material:

- 300 gsm artboard → Multiple layers will make the box strong.



Display box



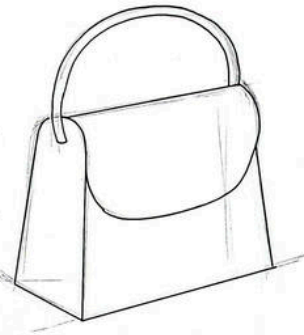
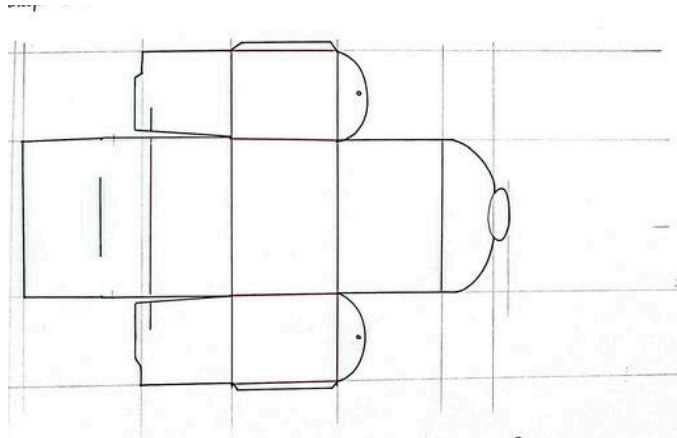
Pros:

- Feels like luxury.
- Looks as if we have our own display shelf for our jewelry.
- Magnet.

Cons:

- Box needs to be elongated for larger neck pieces.
↳ how will this look?

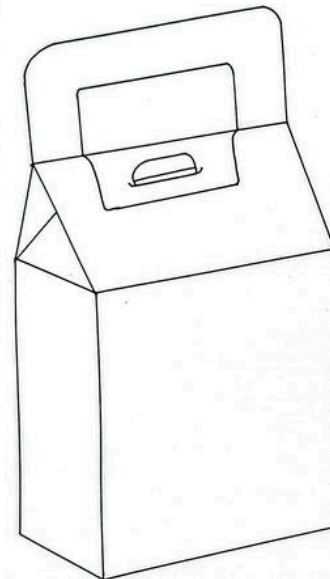
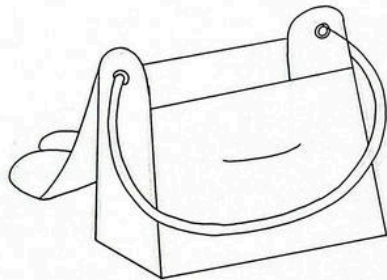
Secondary Packaging: Paper bag



- Pros:
- Purse like appearance
 - Unique
 - Can be reused.

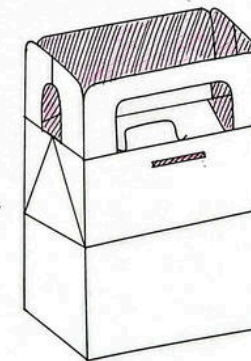
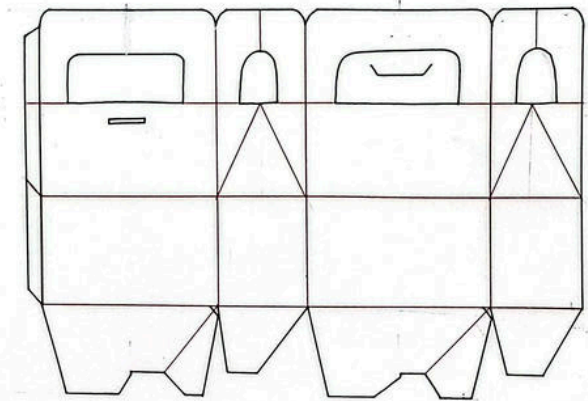
- Cons:
- The top flap might not align perfectly to the slit.
↳ looks rough.

- Material:
- 350 gsm artboard
 - Rope / Satin ribbon.



- Material:
- Rigid grey board

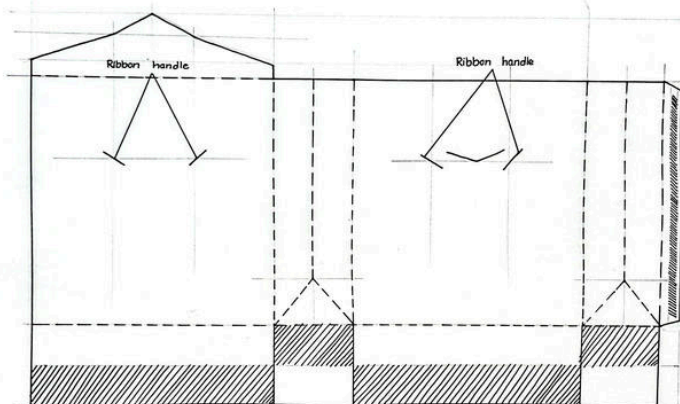
- Ergonomics:
- Easy to hold & carry.
 - Simple, straightforward
 - Strong security to the product inside



- Idea:
- Similar to normal shopping bag but what can be done to make us stand out?

- Pros:
- Slightly unique
 - Durable.

- Cons:
- Added cost & do we really need this?
↳ Or just not needed.
 - house resemblance?



Satchel bag

- echoes the A-frame look of a purse or handbag, utilizing a flap closure that tucks shut to protect the product inside.

- Mimics luxury purse forms

Pros:

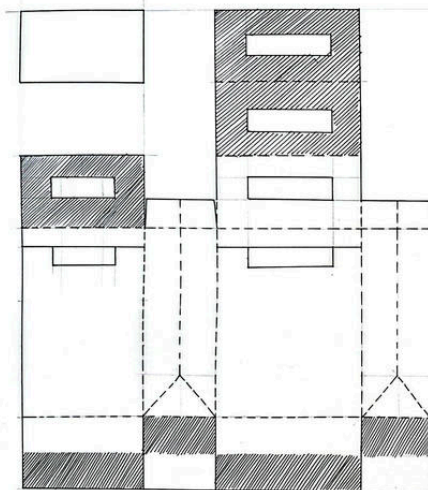
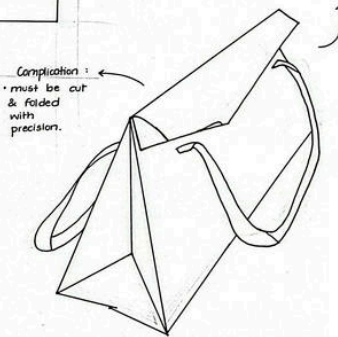
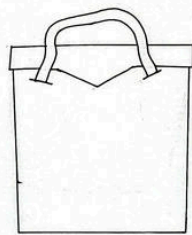
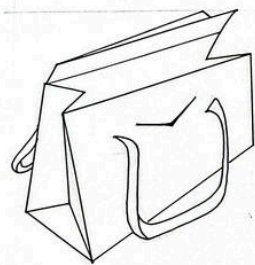
- Shape makes it memorable
- Elegant, Gift giving vibe

Cons:

- Ribbon on the side → Thick to support the bag → may not align to our brand's vision.

Ergonomics:

- User friendly - Opens like a purse
- Comfortable to carry
- Extra protection due to the flap



Decut handle bag with flap

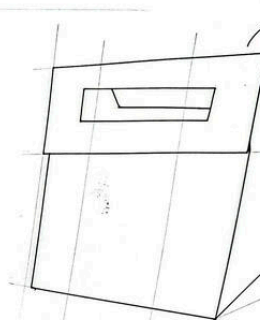
- Use of magnets & flap closures to the decut handle format, giving it a cleaner finish.

Pros:

- More secure - protects the contents better
↳ extra flap
- Adds value without being too bulky

Cons:

- Increases cost - Magnetic closure, flap
- Requires precise assembly



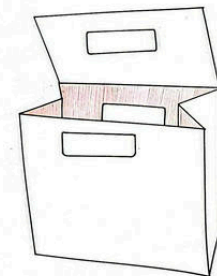
Ergonomics:

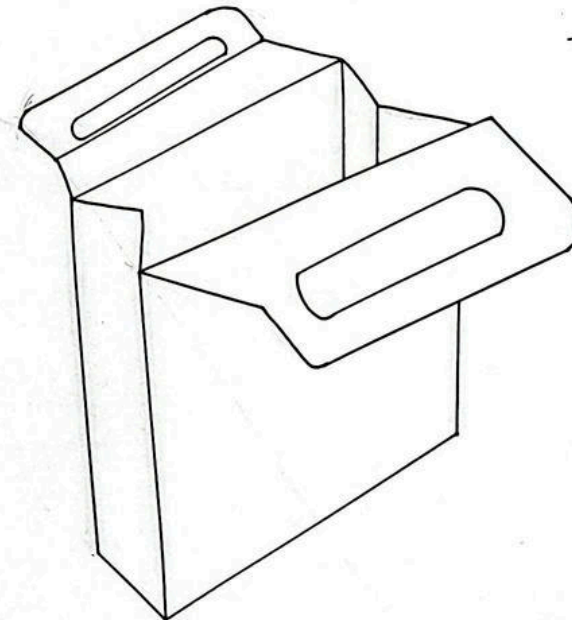
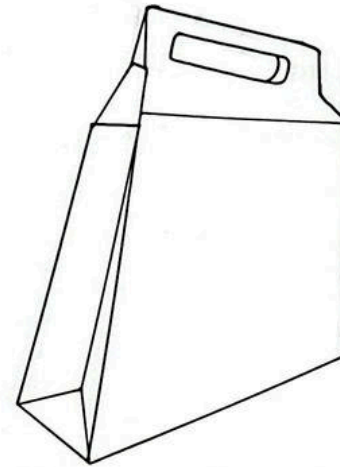
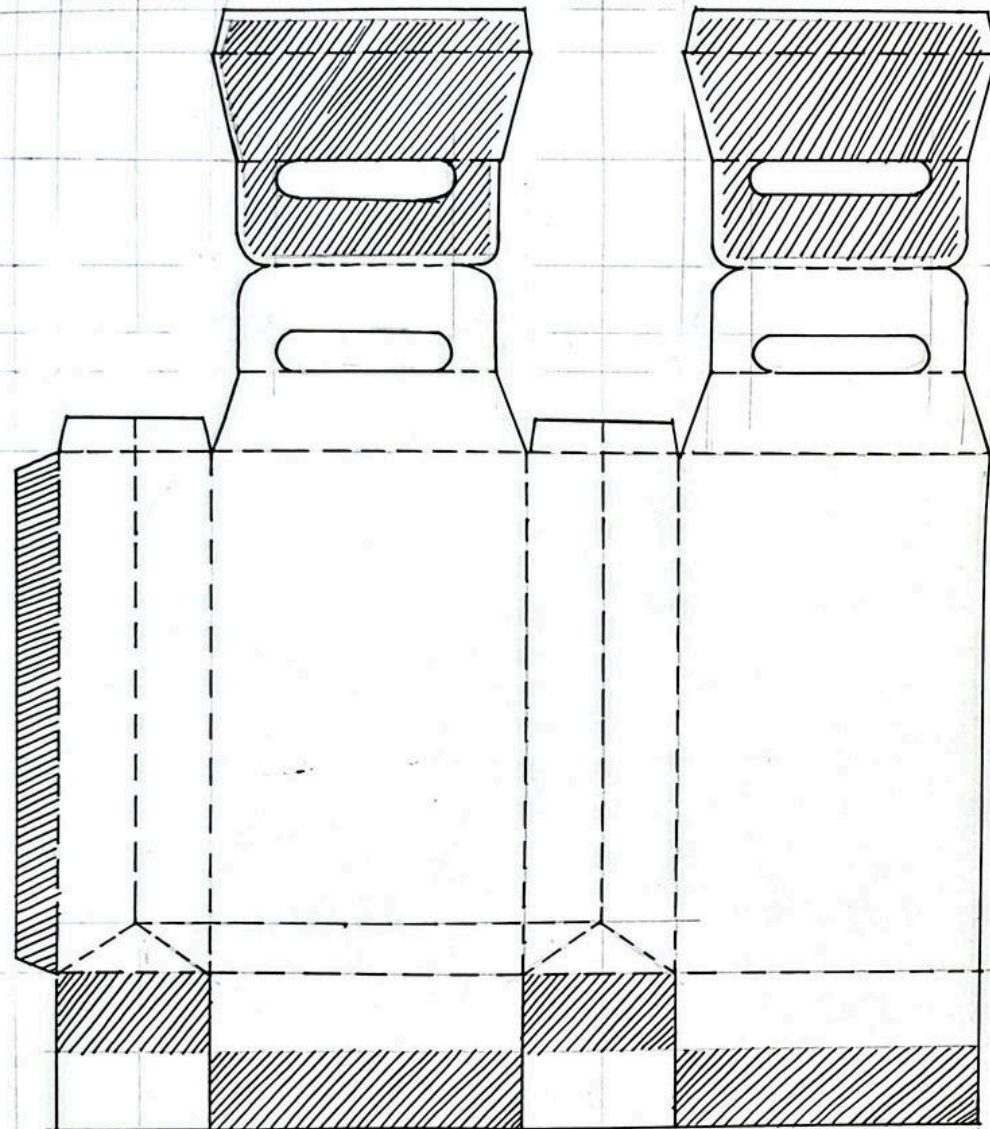
- Easy to hold & carry
↳ might strain your hands after a long time.

- Flap adds a tactile, feel, secure

Complications:

- Magnetic flap must align perfectly or it will misclose.
- Reinforcement board is needed at the top
↳ or else tearing





Diecut handle shopping bag

• Pros :

- Easy to carry
- Reinforced structure at top makes it more durable.

Cons :

- Common.

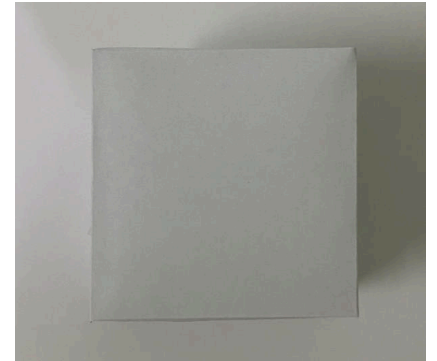
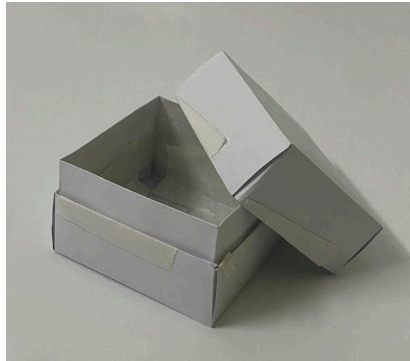
Ergonomics :

- Putting your hand in hole is slightly difficult than holding by a ribbon / rope.
- You can't hold multiple bags in one hand while carrying this.

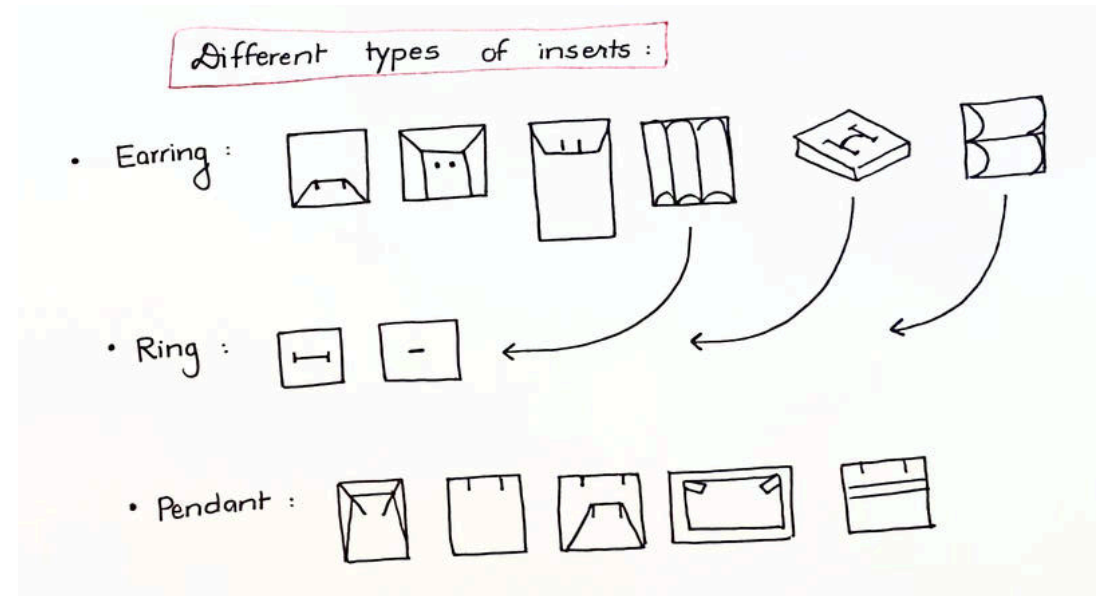
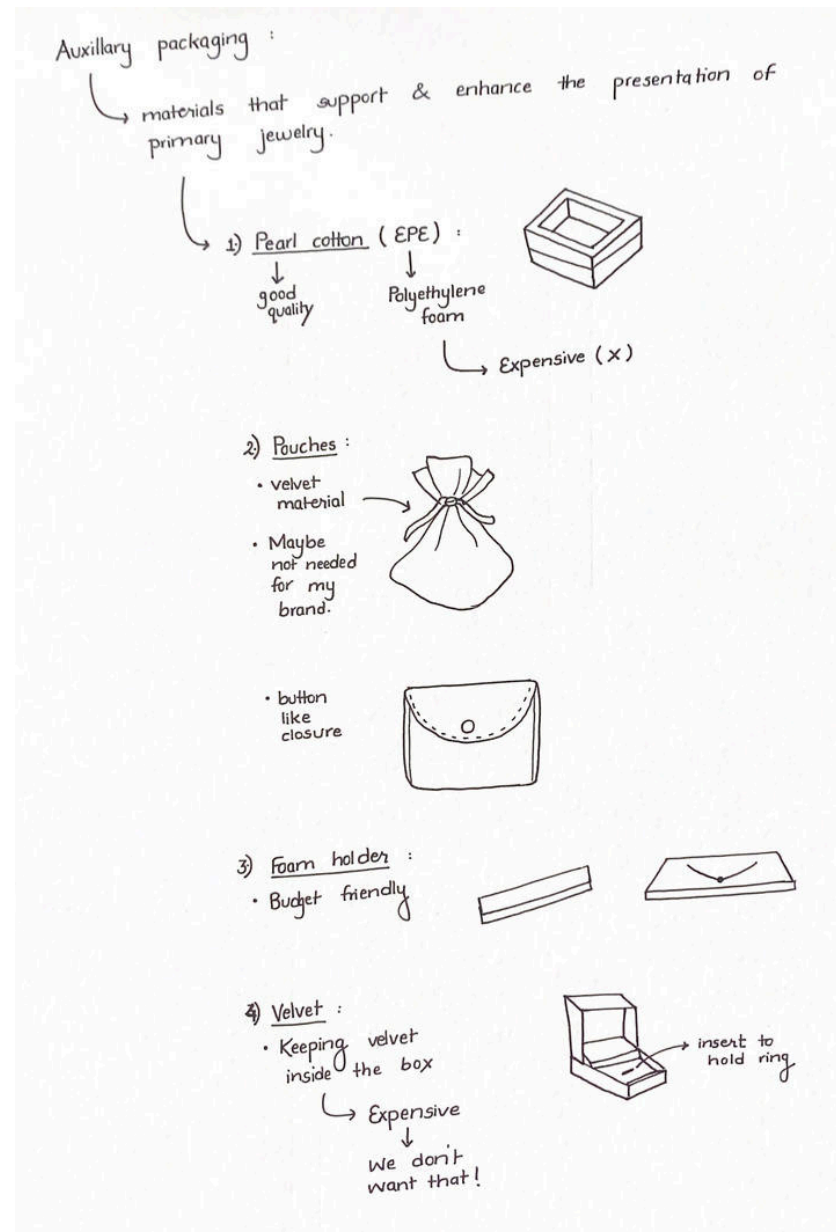
Material

- Topboard (300 gsm)

Prototypes



Here, different types of auxillary packaging and inserts are explored



Design proposal and Concepts Development

Arpita Parajuli
27th May 2025

Problem Identification

1. Vision Statement

Our long-term vision is to create a jewelry brand that empowers individuals to see beauty in their own imperfections — a reminder that healing, transformation, and self-acceptance are journeys to be worn with pride.

My brand aspires to help individuals break free from perfectionist ideals and wear their story unapologetically. Each piece is a quiet yet powerful celebration of who they are — cracks, scars, strengths, and all. Through meaningful design and thoughtful storytelling, I want people to feel accepted as they are, to live by their own rhythm, and to feel seen.

2. Issue Statement

In an age of filtered perfection and curated personas, we are losing connection with the raw, unpolished beauty of being human. Constant comparison has created a culture where flaws are hidden, and healing is rushed.

There's a lack of jewelry that acknowledges the emotional journeys we go through — pieces that don't just accessorize but resonate. That's why my brand offers symbolic, emotionally rooted designs that reflect resilience, growth, and the beauty found in imperfection.

Each piece is more than an object — it becomes a vessel for personal meaning. With every design, I aim to offer a quiet note of affirmation and reflection to the wearer.

About the Brand

1. Method

We design through a lens of reflection and emotional storytelling. Rooted in the Japanese philosophy of Kintsugi, we see damage not as something to hide, but something to illuminate — turning breaks into beauty. Our process is intuitive and symbolic. We begin by asking not just “what will it look like?” but “what will it mean?”

Inspired by natural patterns and human experiences, we merge tactile textures with quiet strength. Each design is created with thoughtful intent — it must serve not only the aesthetic but also the emotional needs of our audience. We don't follow trends. We follow truth.

2. Target Market

Demographic Overview

- Gender: Primarily Female
- Age: 18–30
- Income Level: Middle-income (students, freelancers, creatives, early professionals)

- Occupation: Creative/empathetic fields (Art, Design, Counseling, Fashion, Writing)
- Location: Urban, artsy cities with access to galleries, markets, and cultural event.

Psychographic Profile

- Core Values: Authenticity, emotional healing, self-expression, appreciation of craft
- Interests: Slow fashion, symbolism, nature-inspired design, journaling, emotional wellness
- Buying Behavior: Looks for soulful, story-driven pieces. Prefers affordable but intentional jewelry with symbolic meaning. Likely to buy for self-reflection or as a meaningful gift.
- Emotional Triggers: “This feels like me.” “This reminds me of my journey.” “This makes me feel whole.”

3. Mission Statement (Purpose)

To craft jewelry that honors personal journeys, celebrates imperfections, and tells quiet stories of strength, transformation, and healing.

4. Vision Statement (Goals)

To empower individuals to embrace their uniqueness and wear their truth with quiet confidence and emotional grace.

5. Core Values

Authenticity: Honoring truth over polish

Emotional Connection: Designing with empathy and intention.

Craftsmanship: Respecting detail, process, and material

Celebrating Uniqueness: Valuing the differences that shape us.

6. Distribution Channels

- Official Website – A dedicated space that reflects brand ethos and offers storytelling-integrated shopping.
- Social Media – Instagram, TikTok, Facebook for visual narrative and community interaction
- Art Markets – In-person interaction with a community that values craftsmanship and emotion
- Pop-Up Stores
- Physical outlets in the future

Designing for the Brand

Design Concept

1. Inspiration

The heart of our brand lies in Kintsugi — the Japanese philosophy of embracing cracks and flaws as a part of an object’s history. It teaches us that healing is not about erasure, but about transformation — becoming stronger, wiser, and more beautiful. Kintsugi is not just a repair method. It’s a metaphor for life. It reminds us that the marks we carry are not signs of failure but of endurance and evolution.

2. Influences

- Nature – Organic imperfections: textures of rocks, dried mud, coral reefs, and tree bark
- Philosophy – Symbols like Enso (circle of enlightenment), Triskelion, Endless Knot (eternal connection), Boro (stitched memories)
- Cultural Motifs – Uruko, Qinghua – patterns that carry heritage and meaning
- Metamorphosis in Nature – Bud to bloom, caterpillar to butterfly – cycles of change and strength

3. Concepts

Concept 1: Uniqueness

- Storytelling: No two repaired pieces are the same. Kintsugi doesn't hide the cracks – it highlights them. Each break and golden line creates a pattern that has never existed before. Similarly, every person's experience, struggle, and growth make them unique and beautiful in their own way. This collection celebrates the beauty of imperfection and individuality.
- Visuals: Inspired by textures found in nature – rocks, wood grains, ice crystals, dried mud, moon surface – each naturally shaped over time, uniquely formed, never replicated.
- Purpose: This concept honors the uniqueness of each human being. It's a perfect gift for yourself or a close friend – someone who is embracing their own journey, identity, and individuality.
- Style: Organic Modernism- balances natural forms with clean minimal design, echoing the harmony between imperfection and refinement. It supports the idea that natural flaws and textures can exist beautifully within contemporary design – just like the golden seams in Kintsugi.

Concept 2: Continuity

- Storytelling: Kintsugi honors the entire life of an object – its breakage and its repair – as a continuous narrative. We don't stop at failure or pain. We carry our history forward, with our scars visible, not hidden. Life flows like a river – through breakage, healing, and renewal – in a rhythm that keeps us going.
- Visuals: Inspiration from symbols of flow and continuity such as: Endless knot (interconnection and eternity), Triskelion (cycles, motion, growth), Spirals and waves (continuous expansion).
- Purpose: This collection is ideal for those going through a personal transition, healing, or major life change – a reminder that nothing truly ends, and everything we live through becomes a part of us. It's a thoughtful gift for moments like graduation, recovery, moving forward.
- Technique: Boro is made of old cloth patched and stitched again and again – a literal layering of stories, preserving memory and emotion in each stitch. Instead of discarding, Boro extends life – echoing the idea of enduring, not replacing.

Concept 3: Transformation

- Storytelling: Kintsugi doesn't aim to restore something to its original state – it transforms it. The golden cracks are symbols of change and new identity. Breaking is not the end – it's the beginning of something more resilient, more beautiful, more authentic.
- Visuals: Inspired by transformative cycles in nature, such as: Butterfly metamorphosis, Seasonal transitions (winter to spring), Flower blooming and Molting, shedding, and regrowth
- Purpose: This collection is people who are stepping into a new chapter of their life.
- It's a symbolic gift for someone who has come out stronger – post-breakup, post-failure, post-burnout, post-loss – and is becoming their new self.
- Technique: Qinghua - blue and white motifs that represent delicate strength and grace

4. Design Aesthetics

- Forms: Organic yet slightly angular — soft but strong
- Details: Embossing, foil stamping, and engraved motifs add tactile depth
- Texture: Inspired by natural elements; imperfect finishes that feel real and honest

5. Color Palette

The color palette is designed to reflect the emotional tone and philosophy of each concept.

For Uniqueness, earthy tones like rustic brown, rose gold, and soft gold are used to represent groundedness, warmth, and the natural beauty found in imperfection—much like textured rocks or dried mud.

In Continuity, deeper and mismatched colors like red, green, and blue symbolize the layered experiences of life, the idea of repair through contrast, and the emotional richness of a life lived fully.

Transformation features soft gradients of blue and white inspired by Qinghua porcelain, suggesting calm, clarity, and the subtle power of inner change—like winter melting into spring or a butterfly emerging from its cocoon.

6. Typography

- Primary Font: Elegant serif — refined, timeless, slightly poetic
- Secondary Font: Clean sans-serif — minimal, modern, legible for body text

7. Packaging Strategy

- Structure: Book-style unfolding box made from sturdy 300gsm artboard — cost-effective yet premium feel
- Emotional Layer: A poetic card inside an envelope-style flap, describing the story of the piece
- Experience: Packaging that unfolds like a moment of self-reflection, gentle and immersive

8. Packaging Materials

- Primary Packaging: 300 gsm Artboard — durable, tactile, and eco-conscious
- Secondary Packaging: European-style paper bag with fabric rope handles — elegant and strong
- Auxiliary: Foam insert to hold jewelry securely and elevate presentation

Conclusion

This design proposal embodies a jewelry brand rooted in symbolism, transformation, and emotion. Each concept — Uniqueness, Continuity, and Transformation — reflects not just aesthetics but lived experiences.

By fusing philosophical ideas with modern design, I aim to create not just products, but personal artifacts — worn reminders that healing is powerful, stories are sacred, and every flaw has a place in beauty.

Through thoughtful forms, mindful materials, and immersive packaging, my brand offers more than adornment — it offers a moment of connection, a whisper of strength, and an invitation to be wholly, imperfectly you.

An aerial photograph of a river with a small boat, overlaid with a semi-transparent light beige filter. The river flows from the top left towards the bottom right, with a small boat visible in the lower left quadrant. The surrounding land is a mix of green and brown, suggesting a natural, possibly rural, environment.

Refinement and development of the final selected design

Selected concept: Uniqueness

Among these, 1st concept: Uniqueness was chosen

Why?

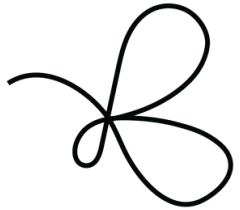
- Broad topic- Wide scope for designs and forms- Somehow encompasses all 3 concepts
- Jewelry is personal- every piece feels like it belongs to one story, one person.
- Emphasizes individuality
- Celebrates what makes each person different
- Takes inspiration from nature — its universality allows people from all walks of life to connect with it, making the design feel familiar, grounding, and emotionally resonant.



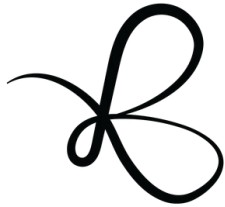
Logo refinement

In this stage, a few selected logo designs were further refined through multiple iterations to explore their potential.

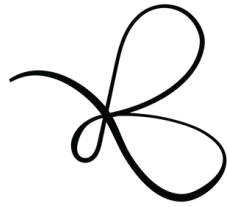
Variation 1



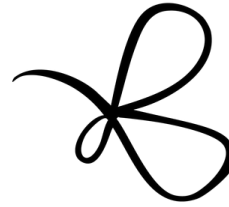
Uniform stroke: looks clean but lacks personality, looks dull and boring



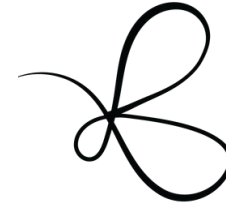
Changing width of the stroke to add more dimension. Looks a little tacky



Leans a little more towards feminine side



Feminine but still feels strong- due to slight variation in stroke width, Slightly problematic in the center



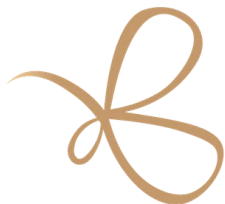
Slightly thin stroke, clean but still has some personality, center part looks a little conjoined



Maroon color- to add a touch of elegance?



Looks soft but feels a little like baby product related brand? Mother baby product?



Center part looks better but logo isn't fluid enough



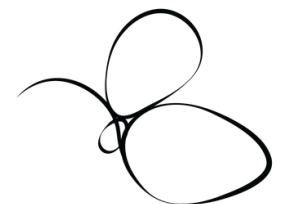
Seeing how it'll look against a black background



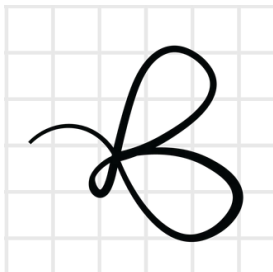
Gold stands out against a black background but will it be good enough for a jewelry brand? Maybe not



Center part is adjusted but it looks even more conjoined



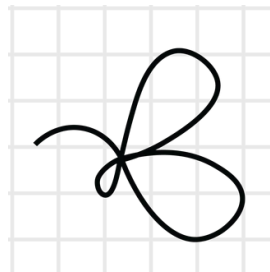
Using circles and then making changes- doesn't look cohesive



Changing stroke width to add personality to the logo



Trying to see how it'll look in a round shape



Adding it to a single grid to slightly manage proportions

Variation 2

Concept: “O” as a little flower but complication: People won’t understand flower as an “O” without knowing the brand name

Slightly bold but curved font? While the letter "S" draws initial attention, the small flower — which was intended to be the main focal point — gets a bit overlooked.

What if we try a lighter font? Flower blends in perfectly. Looks too elegant?

A serif font to balance out both elegance and strength?

variation on the flower itself. Font is too bold

Lighter, More elegant font

K and flower looks interesting but scaling issues

Circle on top of S looks disconnected

Looks too strict due to sharp edges

curved line on just “A” feels unrelated

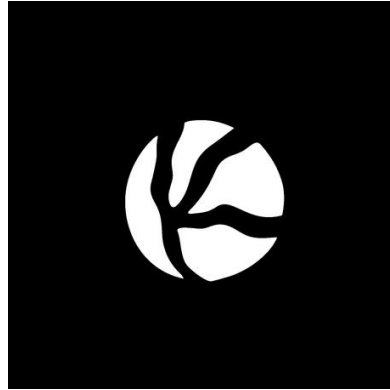
Flower blends with the font

Variation 3

Concept: K in negative space resembling a cracked plate.



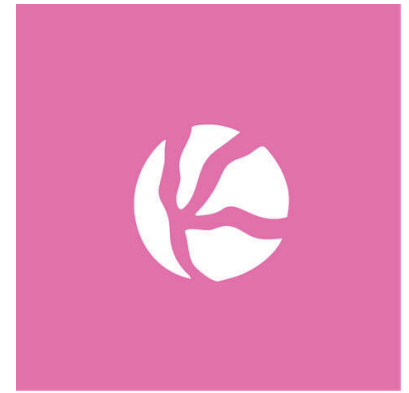
Slightly bold but curved font? While the letter "S" draws initial attention, the small flower — which was intended to be the main focal point — gets a bit overlooked.



Reversed colors to see how it looks



Color is inspired by gold in Kintsugi



Because the logo feels bold, adding a soft color - elegant touch. However, this logo might be a little problematic across different backgrounds.



Slightly simpler curves are added

Variation 4

Concept: Linkage/ Interconnectedness



Font: KG Sheran PERSONAL USE ONLY

shows interconnectedness between 2 words- linkage, joining



Using yellow to highlight that connection.

But using 2 contrasting colors might cause scaling issues in the future - how will different colors look against different backgrounds?



Maybe just the 2 letters as a word gives a different meaning “as”?
but the same scaling issue



Font: Esteria

Modifying the font to create a connectedness but this font feels too heavy



Font: Rikatin

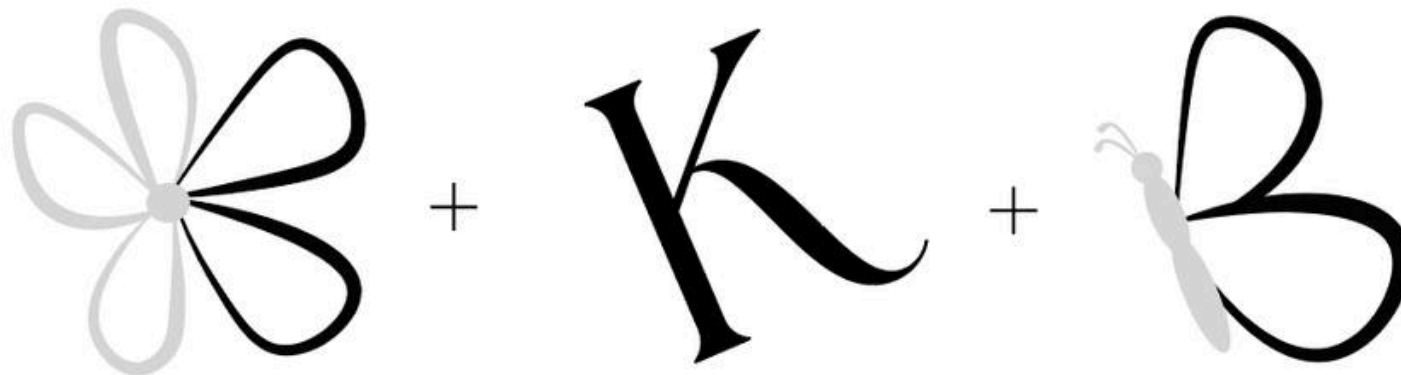
Looks too gothic inspired

Modification on the font looks odd

Out of these, variation 1 is the one that I feel resonated with my brand the most.

Why?

- holds meaning (transformation and resilience)
- feels elegant
- versatile- icon can be used as pattern as well
- the flow of icon can be used across multiple platforms

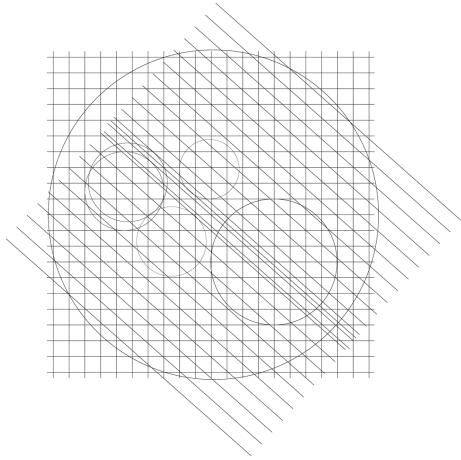


Kohana: meaning
“little flower”
Resonates brand’s
philosophy of
resilience

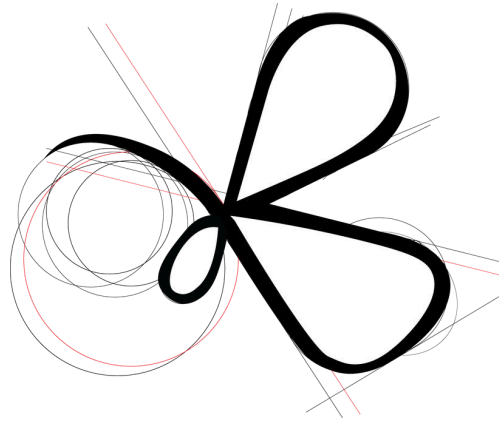
Brand name:
“Kohashi”
Letter “K”
helps in brand
identification

Butterfly:
Aligns with brand’s
core values of
transformation

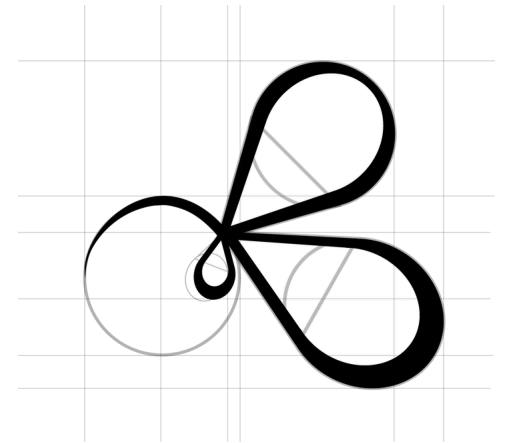
Adding logo to a grid



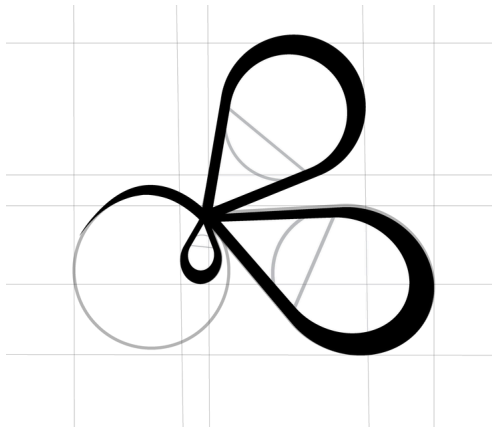
Tried an actual grid but that didn't work



looks extremely forced- not even smooth



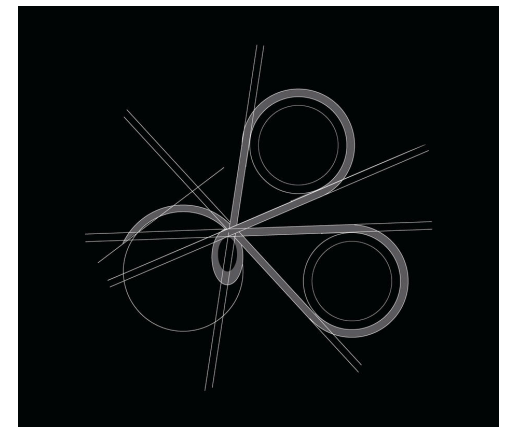
Using just circles- looks too formal



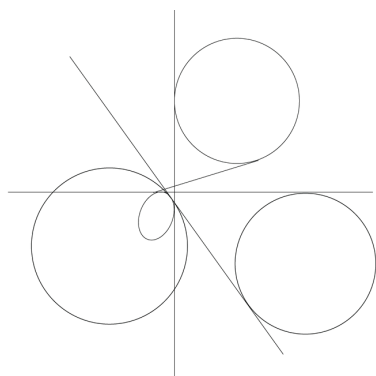
Using ovals- looks too strict



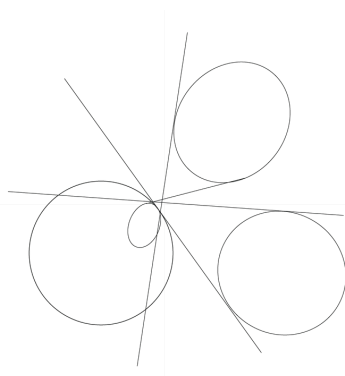
Tried using gaps between circles and lines to create shapes



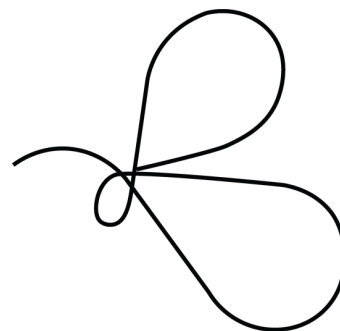
Filling in those gaps- no thick or thin strokes- looks too plain abd misses flow



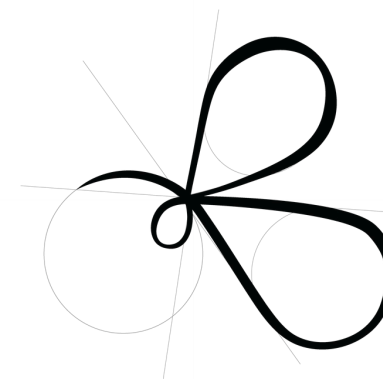
Straight formation with circles



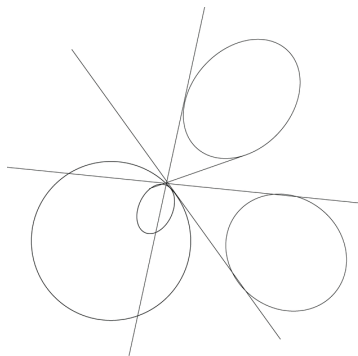
Slightly tilted position with ovals



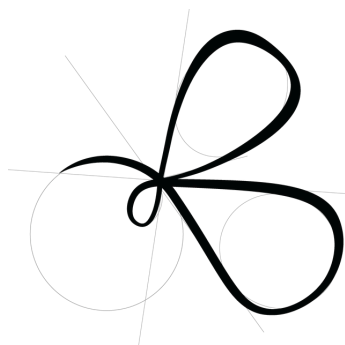
Single flat outline just to see the shape



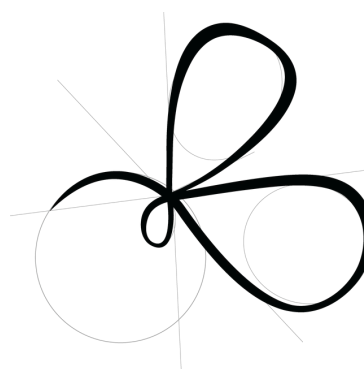
Changing the width to see what works- Rounded circles look too symmetrical



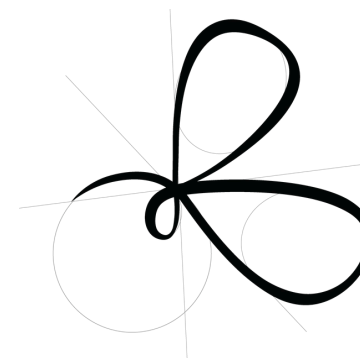
Going into more ovals: asymmetrical formation



Changing the width: slightly asymmetrical shape- looks unique, matches the concept and goes well with brand identity
Still looks very stiff



Slightly tilted formation: More organic



Will changing the circle sizes make it look like a K? maybe not

Typography exploration

At this stage, typography that complements the logo and reflects the brand's personality was carefully explored to ensure coherence and visual balance.

Experimentation with different typefaces



Little circle in “S” looks odd



Typeface with thick and thin lines



Extremely decorative font



Both typeface and logo is blending in



“K” and “O” looks interesting but there will be problems while scaling



Modification in “S” doesn’t look cohesive



Modification in “S” changed to a thin stroke- looks odd



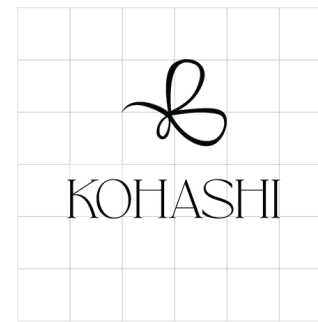
Changing the hierarchy- doesn’t look balanced



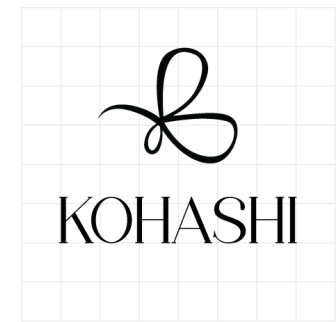
Font is too bold and icon seems lost



Font is too decorative and icon is extremely large



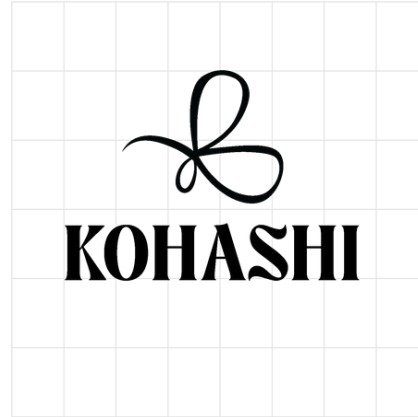
Adding icon and typography to a grid- to manage scale



Elegant icon+ Sharp font?



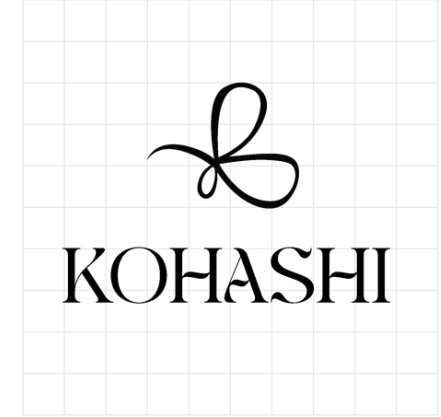
Very sharp contrast between icon and wordmark. Icon looks too big



feels too congested, font is too thick for the stroke logo?



Text- big; hierarchy is not maintained



Font- extremely wavy- doesn't align with the brand



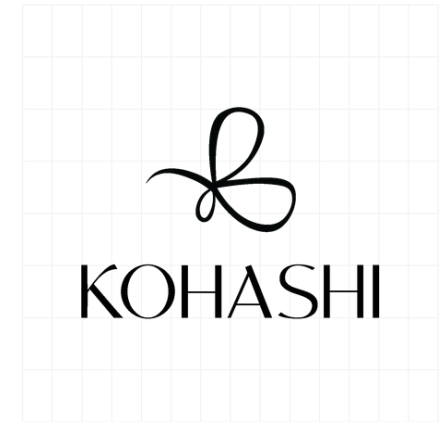
Sharp edges make the font strict and spacing is tight



Letters feel scattered



Experimentation with very thin grid



What about a sans serif font?

Typography

KOHASHI

Main font: Moglan Demo (used for headings)

Why?

- Serif font- feels trustworthy, sincere
- Because logo is quite fluent and elegant, I wanted to add a slightly bold font (sharp edges) to represent strength
- Small strokes “feet” add a refined, graceful feel which feels intentional, mature, and poetic

Moglan Demo Font

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

The overall font (as heading is good, but “Q” is too decorative)

Q Looks like a tail, the part in the center looks like a mistake rather than being intentional

Q Does the font cover too much horizontal space?

Q Looks much more balanced. “O” plus extension on the bottom

Q The extension feels too curved

Q extension has been simplified a little

After adjustment- Primary font

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

- all the letters feel much more balanced (as if they belong to the same family)

Secondary font exploration

KOHASHI
NOT PERFECT, JUST TRUE

Arial- 10pt: Looks cohesive but does it compliment the primary font?

KOHASHI
NOT PERFECT, JUST TRUE

Century Gothic- 10pt: Slightly rounded font that goes well with the roundness of letter “O”
Visual harmony- All cap and lightweight font matches the elegance and consistent style
Pacing is comfortable: It’s readable and classy without stealing attention from the main logo.
Tagline feels like a natural extension of the logo — refined, gentle, and confident.



KOHASHI
NOT PERFECT, JUST TRUE

Lato- 13pt: Tagline looks too big, both texts are screaming for attention

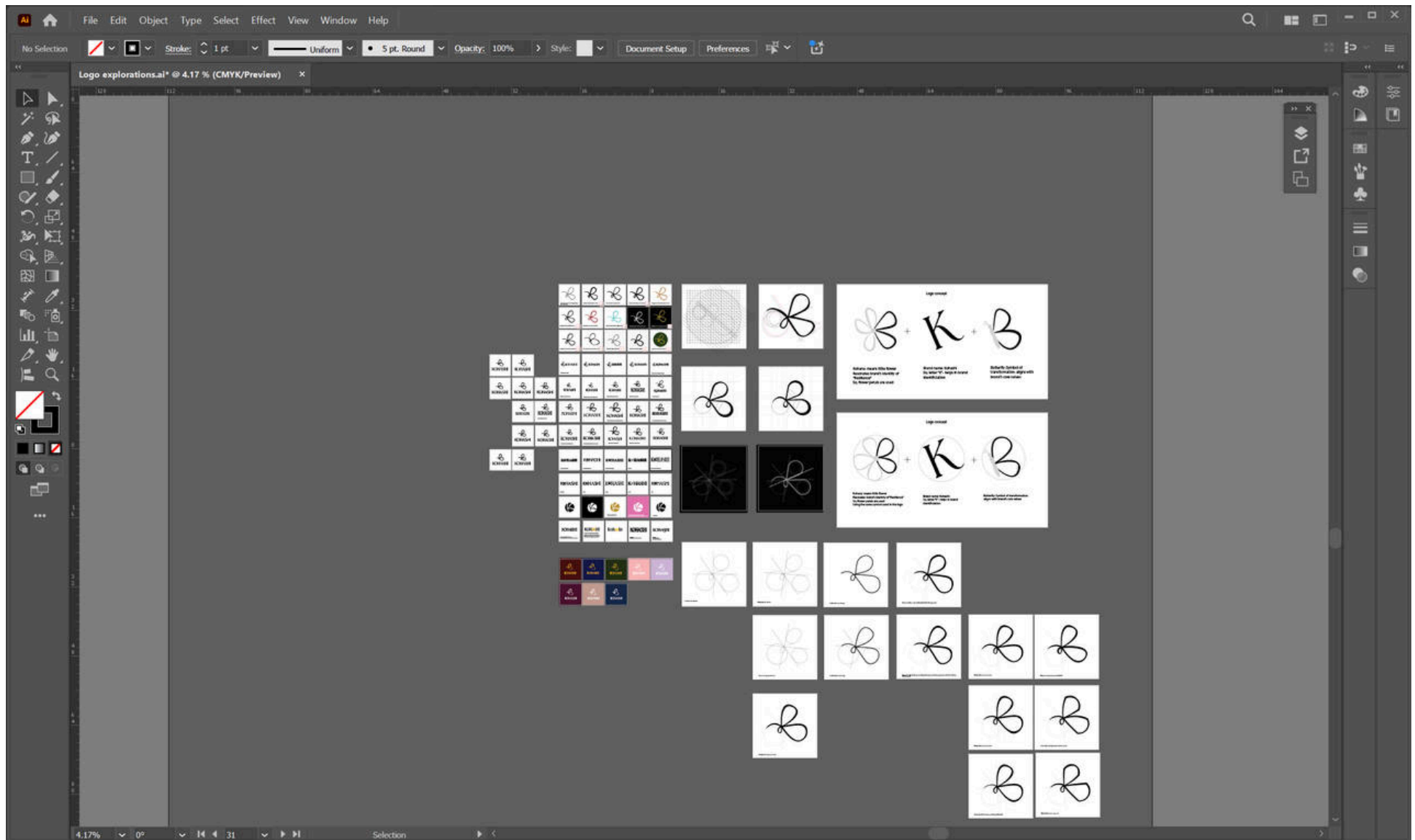
KOHASHI
NOT PERFECT, JUST TRUE

Franklin Gothic Medium Condensed- 13pt: What if we try bringing a contrast of heavy and condensed font? visually harsh compared to the soft, flowing elegance of Moglan.
Visual tension: Looks like it belongs to a tech or industrial brand- feels strict and mechanical

KOHASHI
NOT PERFECT, JUST TRUE

Constantina- 13pt: spacing between letters is increased but that looks too spaced out: serif style tries to match but the increased tracking makes it visually fragile and hard to read.
Breaks flow: Doesn't feel like a grounded part of the logo system
lacks the warmth and organic feel Moglan provides

Workspace- Adobe Illustrator



Color experimentations

Warm tones- gives off an earthy feeling



Earthy tones- minimal, approachable, inspired by nature (rocks)
but the color palette looks flat: needs more contrast?



Earthy tones (raw, authentic feeling)
more contrast added to color palette



looks monotonous



color palette reminds me of a furniture company



lacks personality



lacks contrast



dull



Is orange the vibe I am going for?



Looks too royal and professional; as if it's luxury



Not sure about white and gold



Colors look a little muddy



Feels too premium and difficult to approach

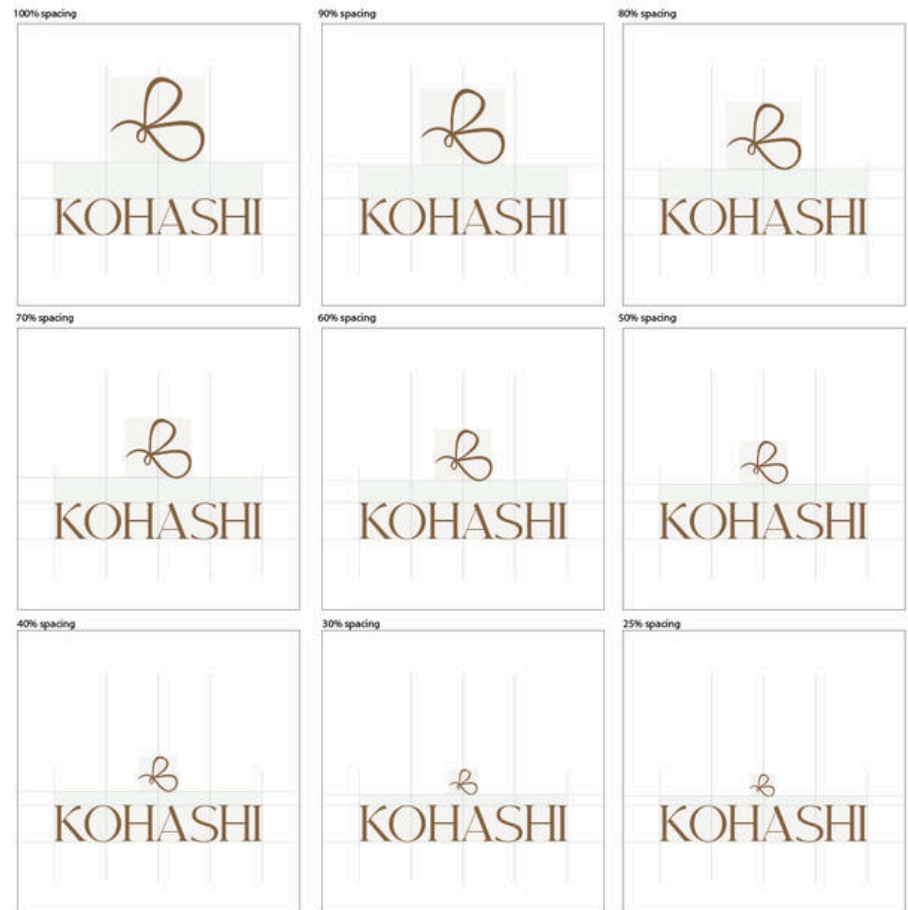
Spacing experimentations

Here, I've placed the icon and wordmark on a grid and adjusted the spacing from 100% to 25% to see what works best and to check the logo's visibility at different scales.

Changing the spacing between icon and text



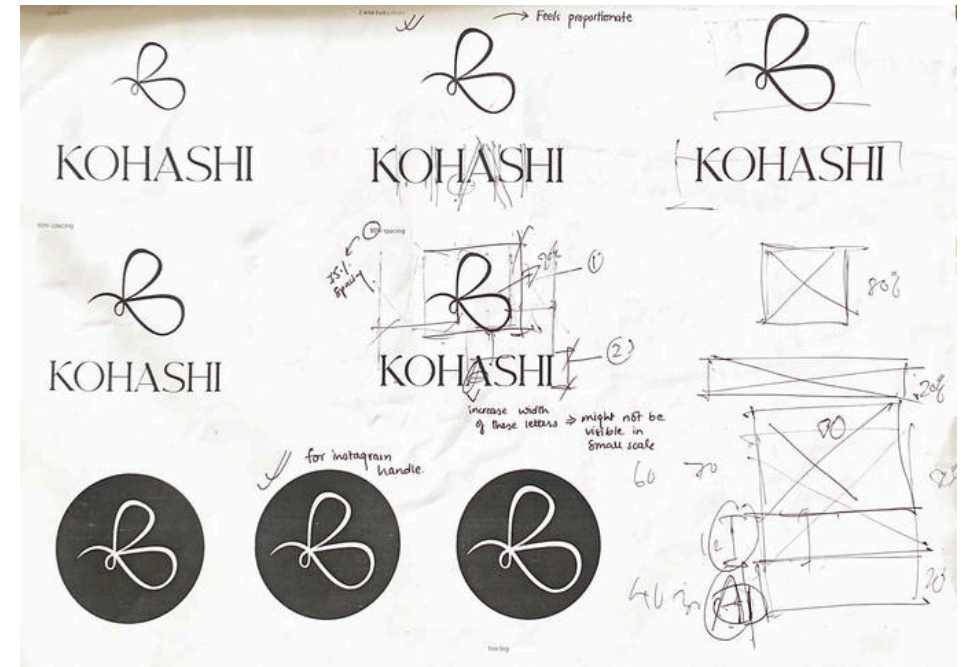
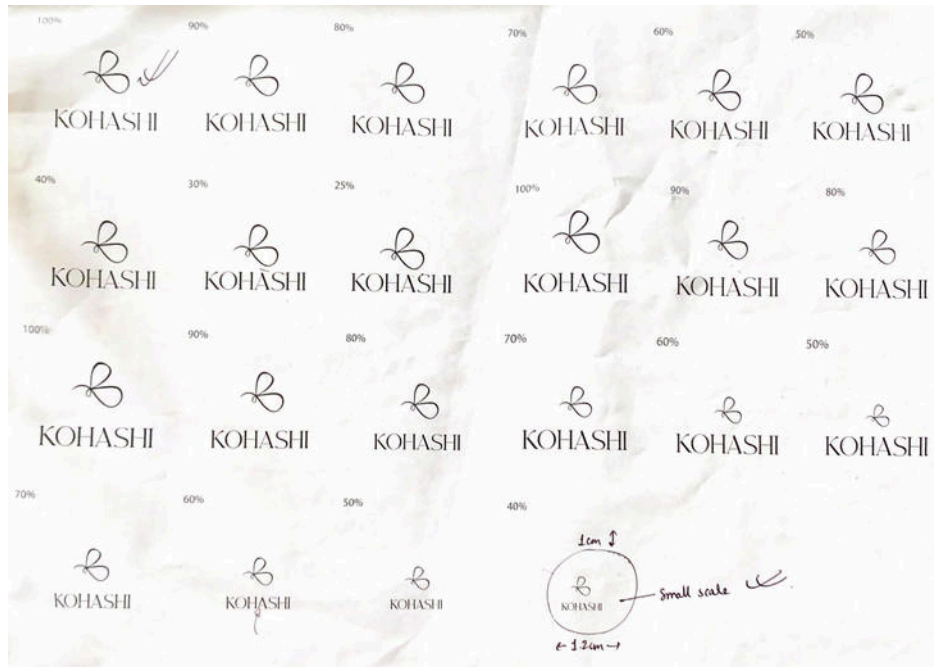
Changing the spacing between icon and text + size of icon



Changing the spacing between icon and text + size of icon + Size of text



Sample prints to determine the size



Learnings:

- Printout helps us see problems that weren't visible in desktop
- 75% spacing between icon and wordmark works good in both large and small scales
- Because, H and A has thin strokes, it becomes slightly invisible in smaller scale- Thus, width of these letters is slightly increased.
- Even if icon was placed in the center, due to the weight of the icon, it felt slightly off balanced- icon was moved to the left slightly

Packaging prototypes

In this stage, package prototypes were made and analysed according to their ergonomics, usability, how well they align with the overall brand personality, as well as factors like structural integrity, material suitability, storage & stackability, production feasibility, user experience, and visual appeal.

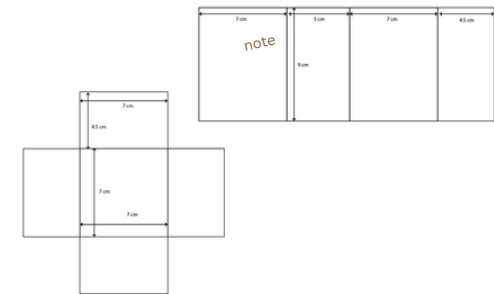
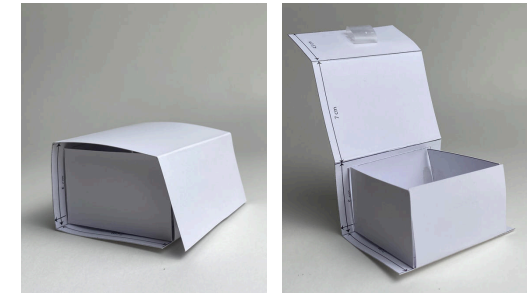
Square box with a flap -1

Concept:

A book-style box inspired by Hanashi (storytelling), designed to offer a meaningful unboxing experience. It features a flap closure (originally planned with magnets, now replaced with tape). Inside, a top pocket holds a story card that shares the meaning behind the jewelry, adding emotional depth.

Challenges Identified:

- Bulky Structure: The outer box was oversized, making it feel bulky and less elegant — raised questions about its necessity.
- Closure + Functionality Issues: Lack of inner flaps left the box slightly open; magnet closures added complexity, cost, and required precise layering to maintain a clean finish.

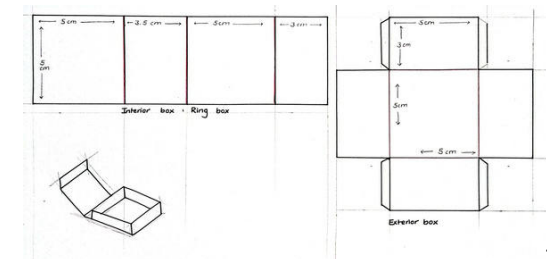


Square box with a flap- 2

Concept: An improvised version of the previous box where the outer structure is made smaller such that it looks like one single box instead of 2 attachments.

Challenges identified:

- A simple structure which is very common- doesn't add much value
- Doesn't align with the brand's values.

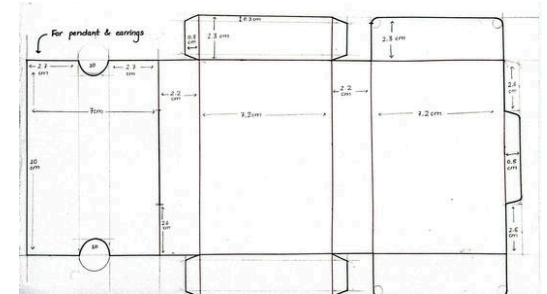


Box with an inner flap-1

Concept: The inner flap holds a short message revealing the story behind the jewelry. It adds emotional depth and a sense of discovery as the jewelry is revealed only after lifting the flap – echoing the brand's layered meaning.

Challenges identified:

- Jewelry not immediately visible, which may reduce the initial “wow” factor
- Extra production steps due to added flap
- Slit edge didn't allow clean closure
- Flap stuck out due to paper quality and mismeasurement

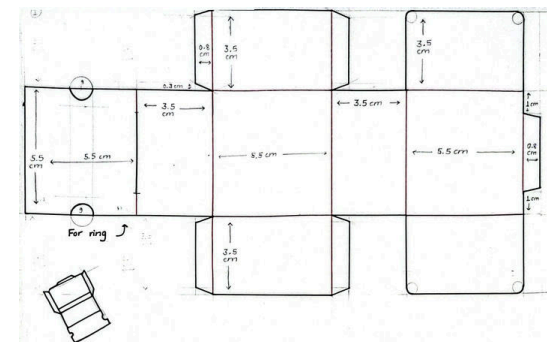
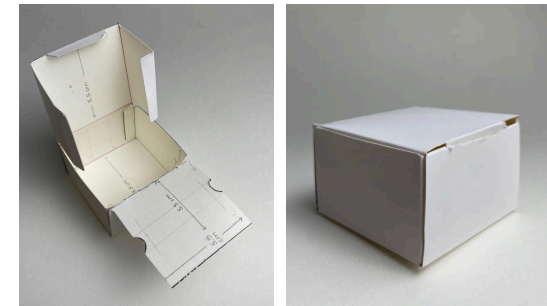


Box with an inner flap-2

Concept: Similar to the previous version, just different measurement for the ring

Challenges identified:

- The slit for closure was cut with better precision but it's still difficult to open and close.
- The note part can go well with brand's value but overall packaging doesn't feel like Kohashi.

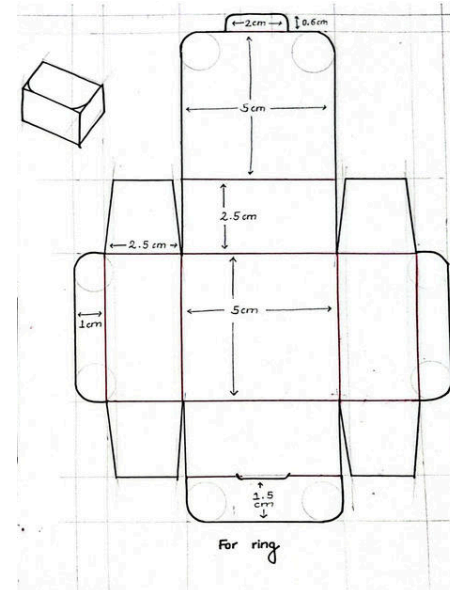


Box with rounded corners- 1

Concept: A simple box with rounded edges and the inner flap will be a different color

Challenges identified:

- The slit for closure was cut with better precision but it's still difficult to open and close.
- The note part can go well with brand's value but overall packaging doesn't feel like Kohashi.

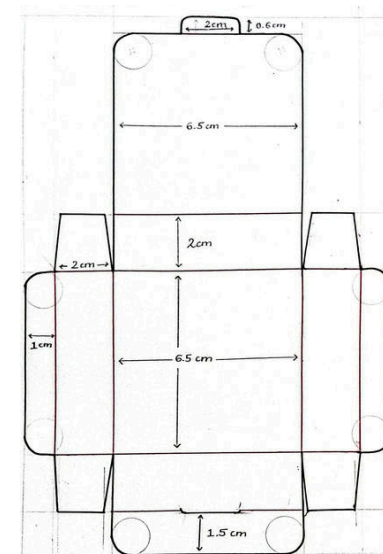


Box with rounded corners- 2

Concept: An improvised version of previous box, Size is increased to fit earrings and pendant.

Challenges identified:

- The flap with the slit was attached to the box itself creating a much cleaner look but still it was difficult to open and close
- Wear and tear of the slit compromised visual cleanliness.

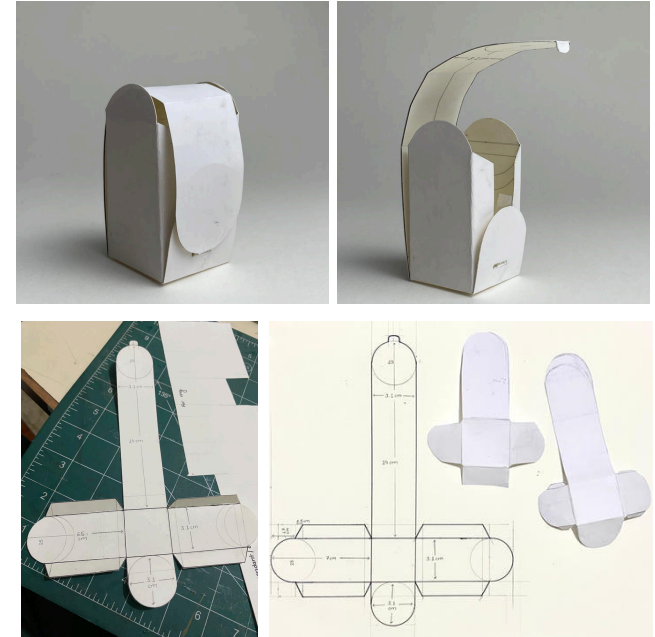


Rounded/ cylindrical box- 1

Concept: An experimentation; is a square or rectangle box the only option? What if we try a rounded box? A slightly taller version was made keeping in mind an earring box.

Challenges identified:

- Problems with measurements- earring wouldn't fit
- Looked like a beverage package, rather than a jewelry box package
- Not appealing or elegant
- Display of jewelry wouldn't look good in this
- Doesn't align with brand

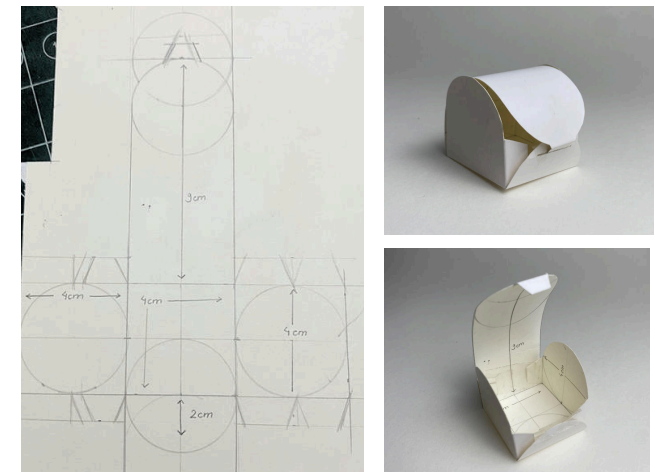


Rounded/ cylindrical box- 2

Concept: What if we reduce the height? Will that work?

Challenges identified:

- Problems with measurements- box didn't close properly or even stay intact
- Closure flap was too short- box didn't close- protection issues
- The round flaps were distracting

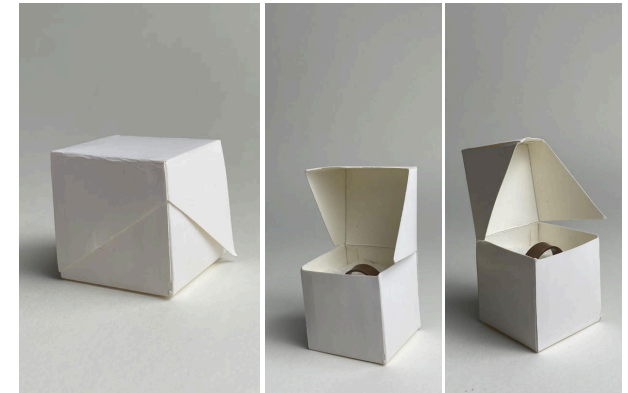


Asymmetrical box 1

Concept: Since “Kohashi” focuses on beauty in imperfection, why not try an asymmetrical box?

Challenges identified:

- Size of the box is too small
- Process of opening the box might be confusing
- Seamless experience: Side flap hinders the process of taking out the jewelry piece
- Too sharp?

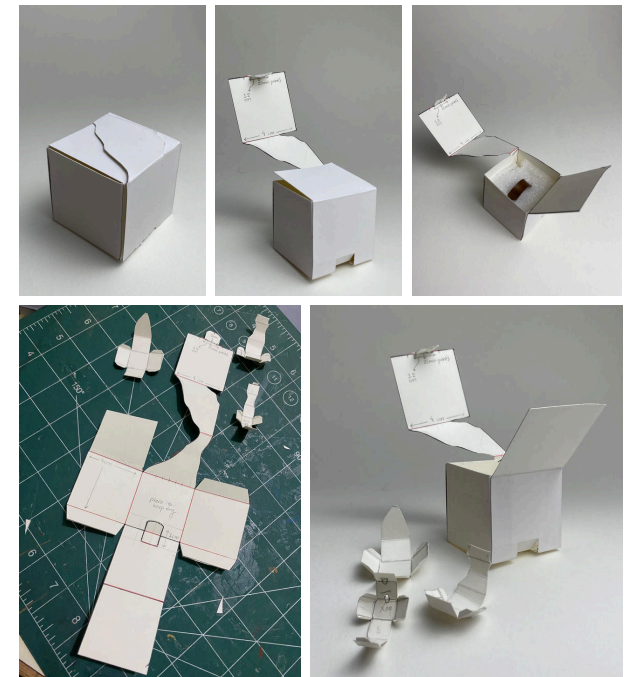


Asymmetrical box 2

Concept: Takes inspiration from a paper tear- uneven and uncertain. Miniature versions were made to check the structure.

Challenges identified:

- Tear part with the outer flap feels flimsy when opened
- Increases production steps and cost- Does the extra flap add value or is it distracting?
- Box closes well- secure but doesn't look neat

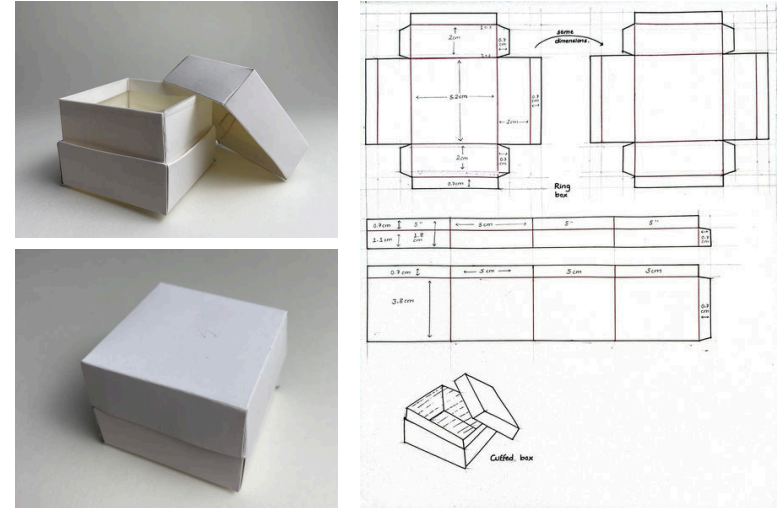


Cuffed box 1

Concept: A simple, easy to open and secure box

Challenges identified:

- Measurement problem: Height of the box was less- looked flat
- How does it align with my brand? What's unique?

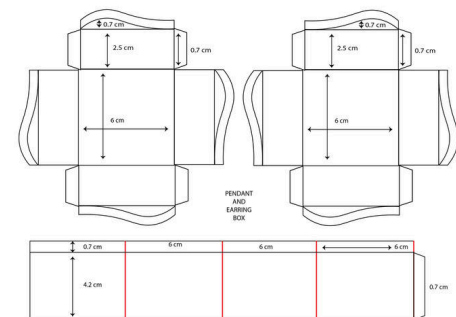


Cuffed box 2

Concept: What if we create curves instead of straight lines?

Challenges identified:

- Due to the curves, the edges couldn't be folded- difficult to open and close
- The curves felt like waves instead of a paper tear
- Box didn't look visually appealing when both curves overlapped.



Box with a crack structure 1

Concept: What if we create gap between the 2 boxes to resemble a crack?

Challenges identified:

- Due to the curves, the edges couldn't be folded- difficult to open and close
- What should be the pattern of those curves?
- How much gap to maintain?
- Measurement issue: Outer box needed to be slightly larger than this to ensure smoother opening and closing. How much larger?



Box with a crack structure 2

Concept: Improvised version of previous box where a regular pattern has been applied on all 4 sides

Challenges identified:

- Due to the curves, the edges couldn't be folded- difficult to open and close
- Only coloring the crack looks okay when box is closed but looks odd when box is opened.
- Top box was a little loose.



Box with a crack structure 3

Die line was made and printed to check the accuracy, logo placement, colors- a trial box

Challenges identified:

- Opening and closing is still not the smoothest- What can be done?
- Color wasn't accurate
- What is the best way to cut those curves?



Box with a crack structure 4

Same dieline but with patterns - a trial box

Challenges identified:

- What should the flow of the pattern? Does it look distracting?
- Logo was too big
- Opening and closing is still not the smoothest- What can be done?
- Color wasn't accurate
- What is the best way to cut those curves?



Box with a crack structure 5

Same dieline but with patterns - a trial box

Challenges identified:

- Adding the logo to the bottom left- logo loses its essence
- Flow of line is still distracting from the top view- Is it needed?
- Opening and closing is still not the smoothest- What can be done?
- Color wasn't accurate
- What is the best way to cut those curves?



Box with a crack structure 6

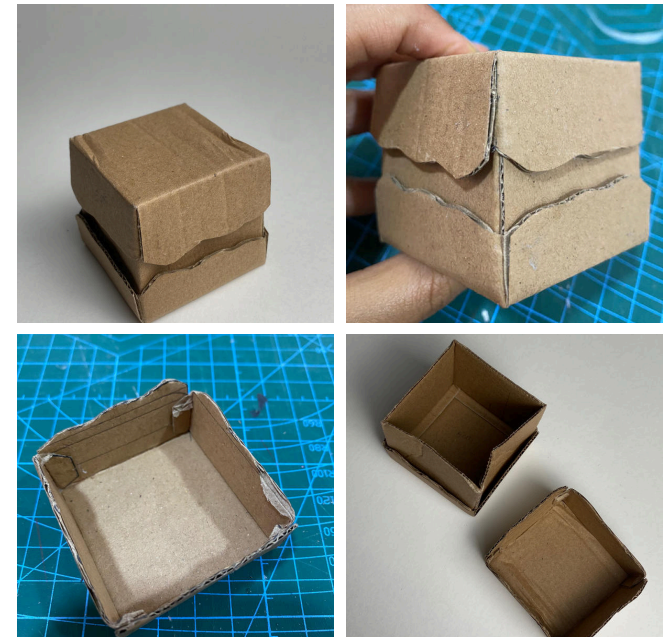
Concept: What if we use a slightly thicker material instead of paper? Will that affect the opening and closing mechanism?

Option: Cardboard

Same dieline but in a cardboard- rigid

Challenges identified:

- Because the cardboard is slightly thicker, lid didn't fit properly
- Box is rigid but edges aren't clean



Box with a crack structure 7

Measurement on the lid is increased by 1mm such that it fits perfectly.

Challenges identified:

- Box is rigid but edges aren't clean- Cardboard is composed of multiple layers



Box with a crack structure 8

Same structure of box but slightly larger to fit earring

Challenges identified:

- Box is rigid but edges aren't clean
- Box feels a little flat - due to increase in width but similar height



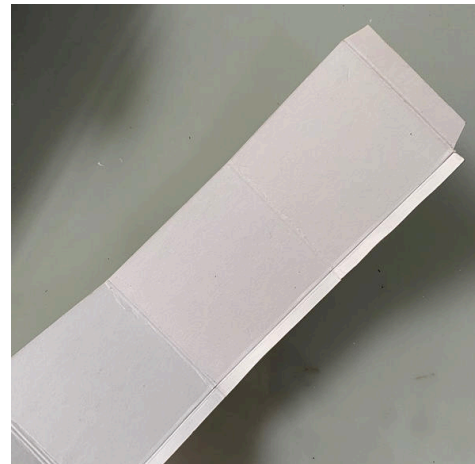
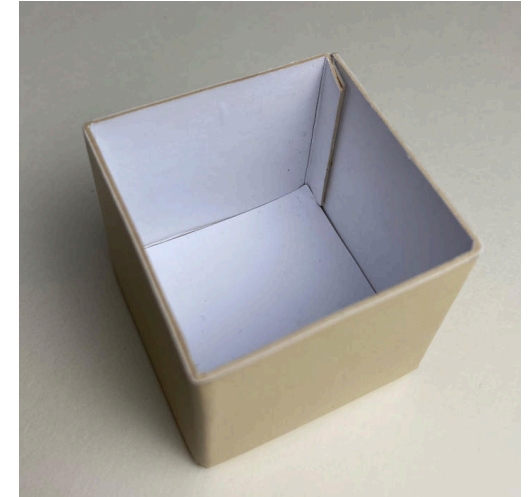
Box with a crack structure 9

Concept: A material having similar thickness of a cardboard but without multiple layers such that the edges are cleaner.

Option: Mount board

Challenges identified:

- Glue application: Fevicol was applied to paste the die line- didn't dry quickly- caused bubbles- looked rough
- The lower flap (5 mm) was too short to fold in a rigid paper. Thus, small triangles were cut.
- Box is rigid, edges are cleaner but because the measurement of paper was used, lid doesn't close properly. So, thickness of paper should be considered while making a dieline.
- Copper jewelry against a white background- looks a little faded out



Box with a crack structure 10

Concept: Use of a black mount board such that copper jewelry stands out.

Challenges identified:

- A thin layer of fevicol was applied using a painting knife to avoid bubbles- better alternative of adhesive spray was used for the lid later
- Pin point holes made on black paper wasn't visible- light was shone from beneath to make the points visible
- Box is rigid, edges are cleaner but because the measurement of paper was used, lid doesn't close properly
- Use of Fevibond (stronger adhesive)- yellow stain was visible on the edge



Box with a crack structure 11

Concept: Let's try one sample of just the mount board to see if it is any easier without pasting the paper on top

Challenges identified:

- Mount board is thick and creasing, folding it accurately is really difficult.

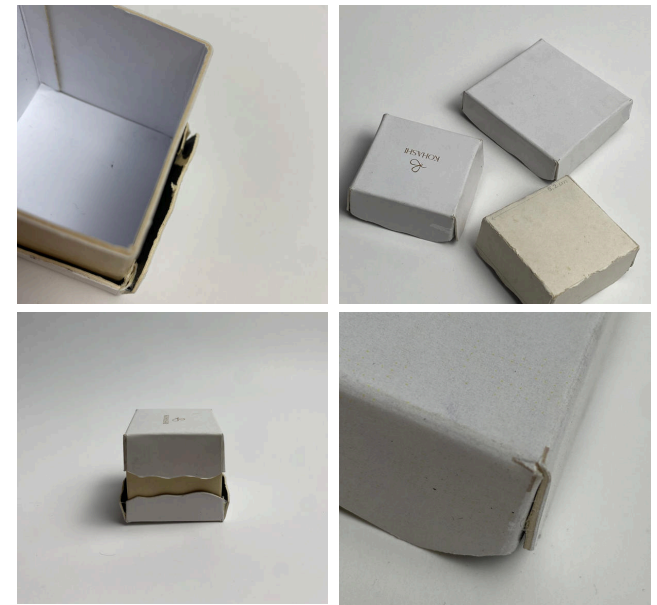


Box with a crack structure 12

Concept: Material used: Mount board

Challenges identified:

- The interior box is sturdy and due to its straight lines, it is easier to fold- looks clean
- Since board is thick, it covers some space at the bottom- even though die line is correct, it won't sit as expected
- Box still looks untidy



Box with a crack structure 13

Concept: What if we create interior structure with mount board but lid and base with top board? Will it be both sturdy and clean?

Challenges identified:

- Even though cost increases, this box is sturdy, protects the content well and has a great finishing.
- Color of the interior is faded out, reprint needs to be done
- After lamination, Curves aren't smooth when cut with a paper cutter- use a scissor instead



Box with a crack structure 14

Color of interior box is correct

This is the final packaging box



Color sample test across different print shops



CDP Hattiban



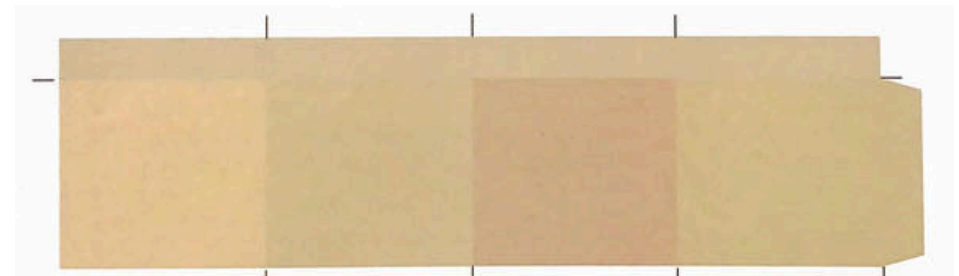
Fuzion, Bhakundole



IDPS, Kupondole



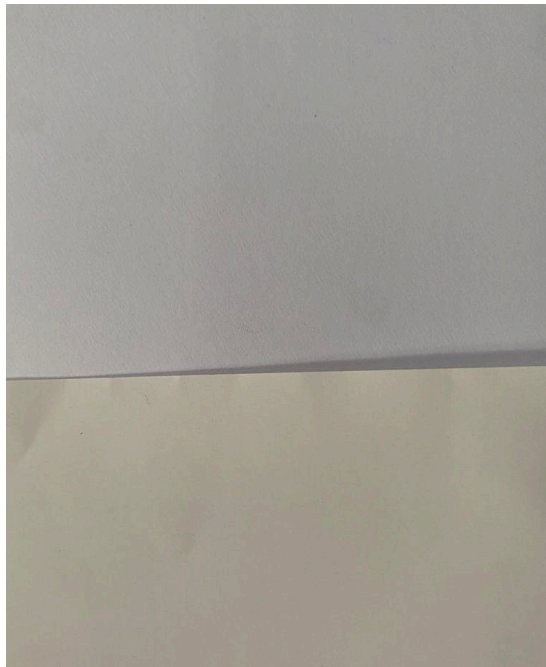
Variety Press, Balkhu



Paper sample collection



Top board- 250 gsm

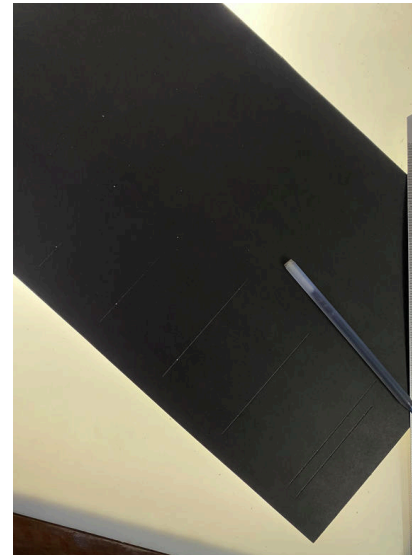


Artpaper-200 gsm

Cardboard



Rigid board

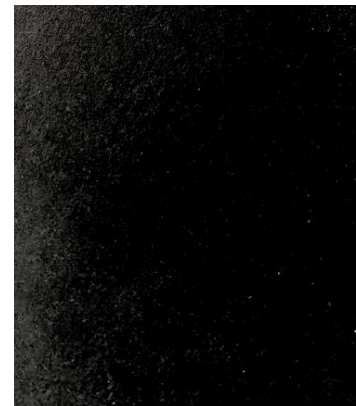


Black/ White Mount paper



White mount paper

Ivory sheet-150 gsm

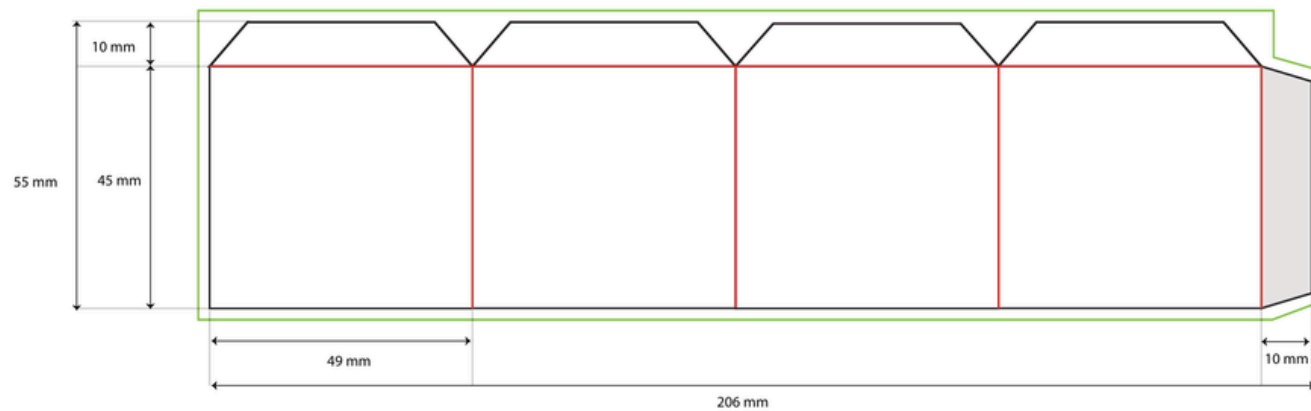
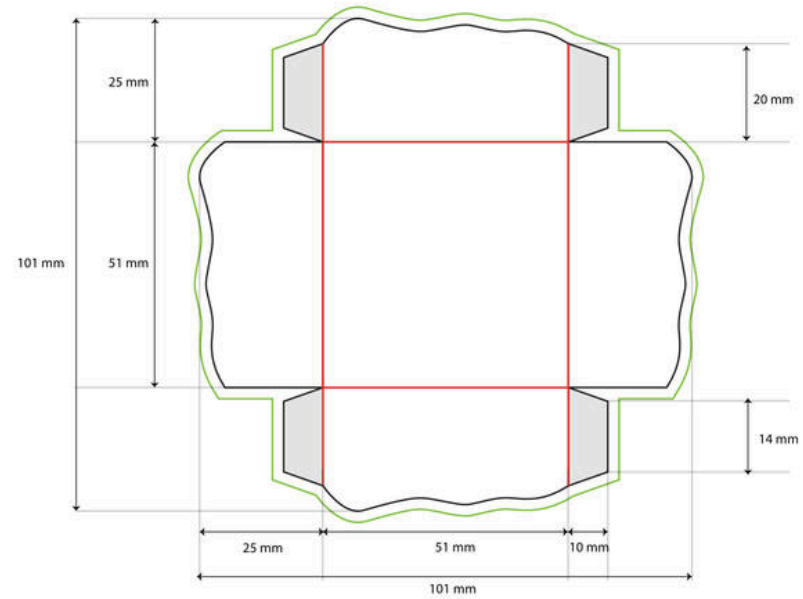
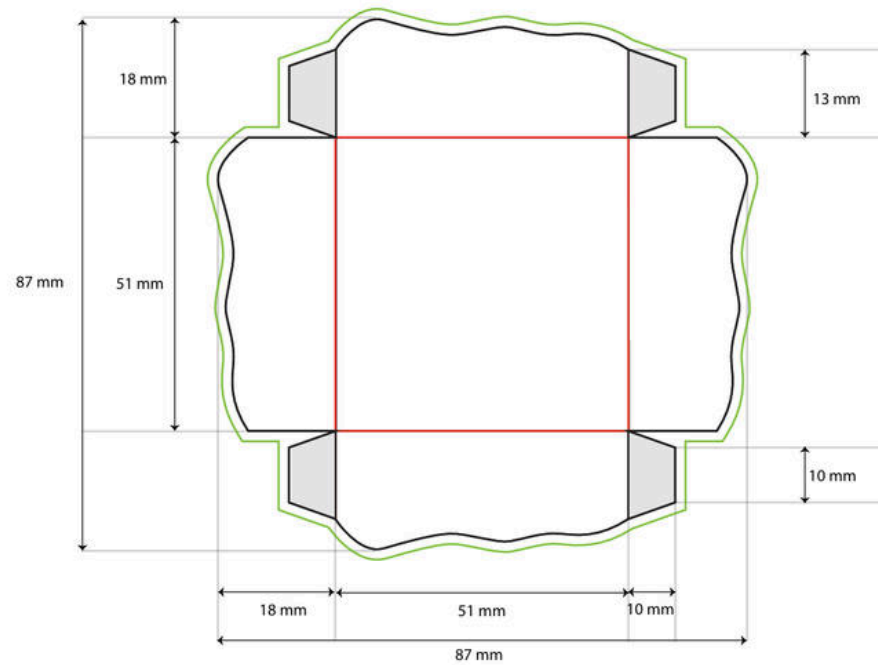


Black Mount paper



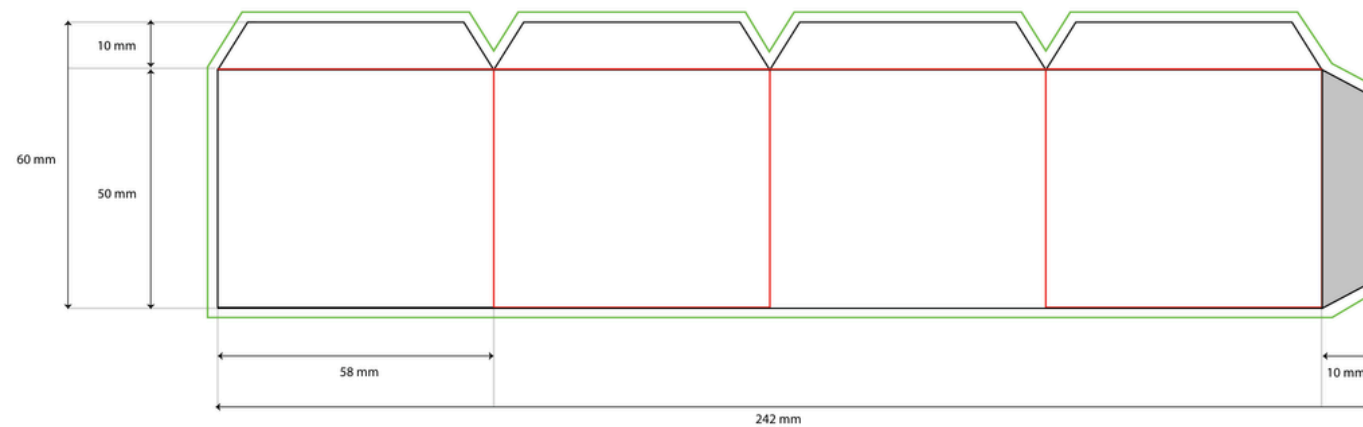
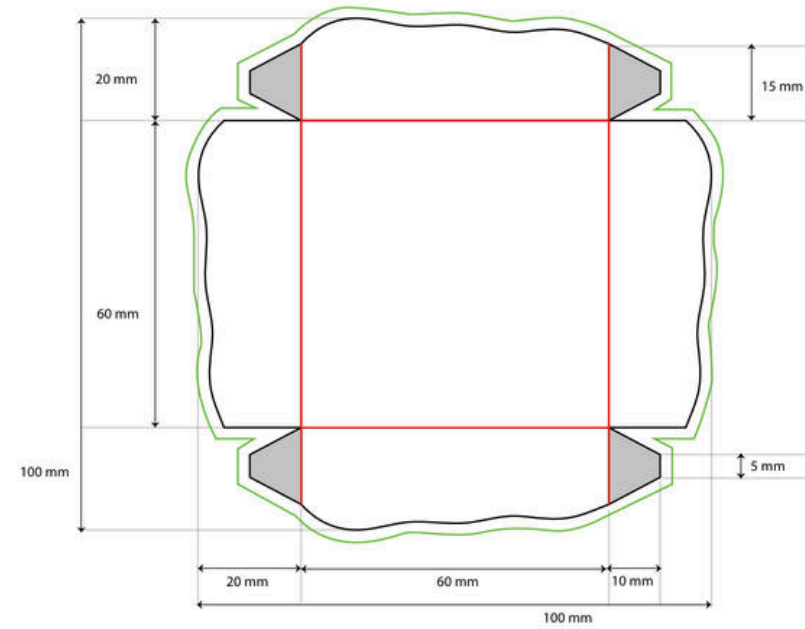
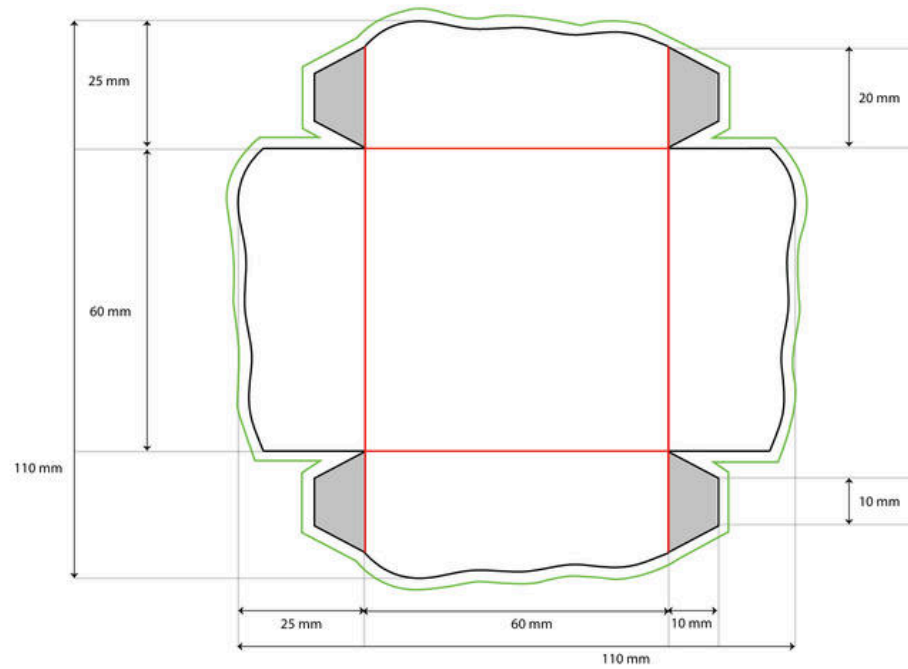
Artpaper-150 gsm

Ring box dieline



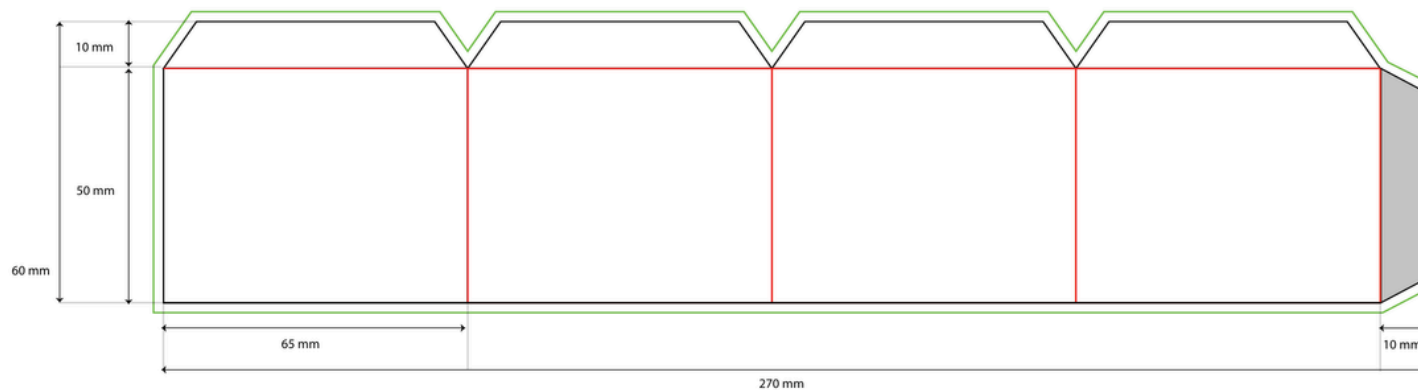
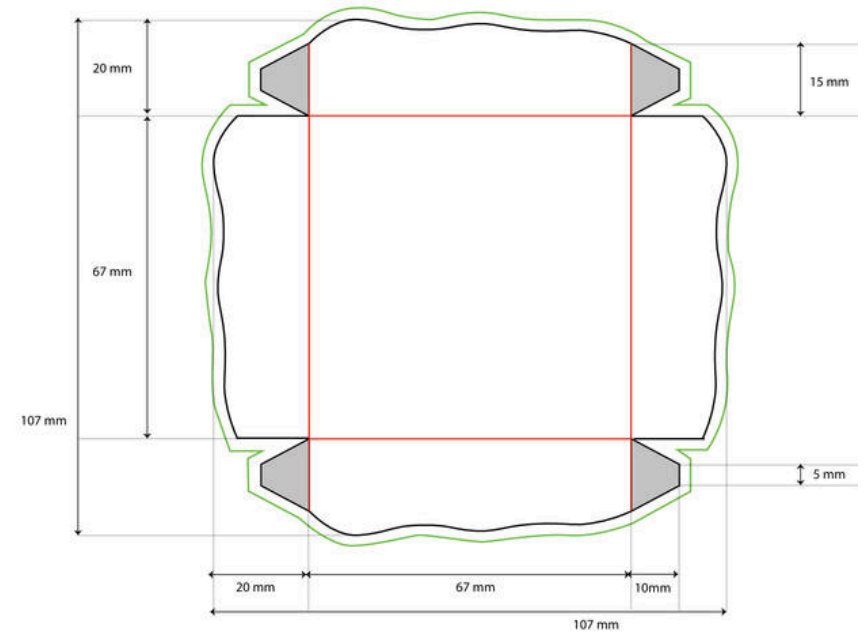
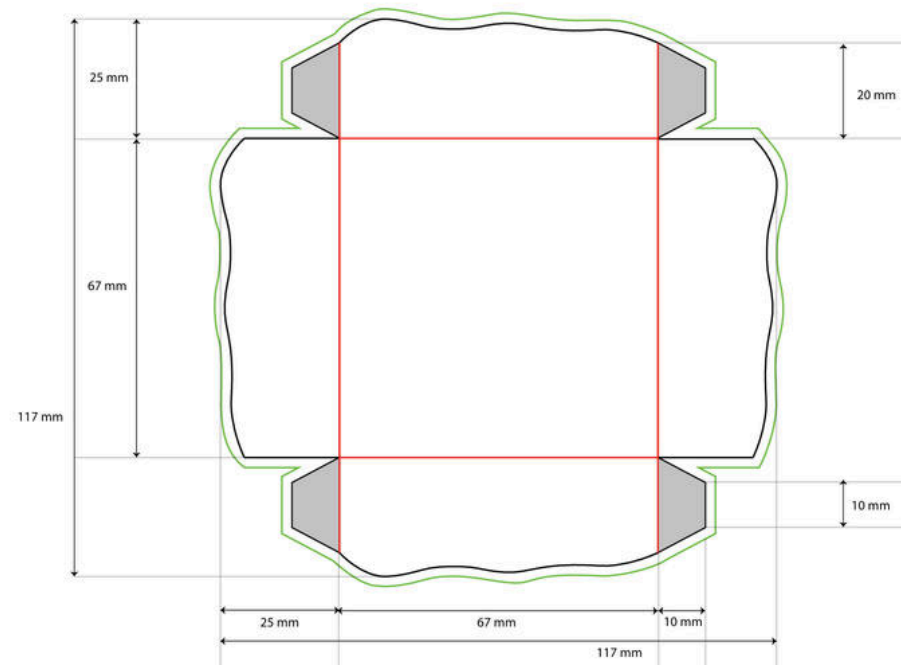
- Cut lines
- Fold lines
- Bleed lines
- Glue tabs

Pendant box dieline



- Cut lines
- Fold lines
- Bleed lines
- Glue tabs

Earring box dieline



- Cut lines
- Fold lines
- Bleed lines
- Glue tabs

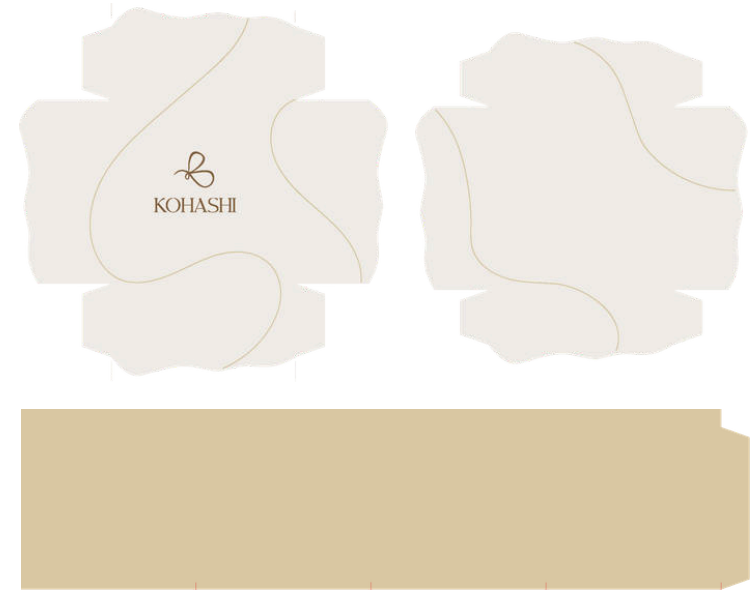
Design 1

Concept:

- Replicating the flow used in logo
- Curves that resemble paper tear are made

Complications:

- Takes away the charm from the logo; feels a little distracting

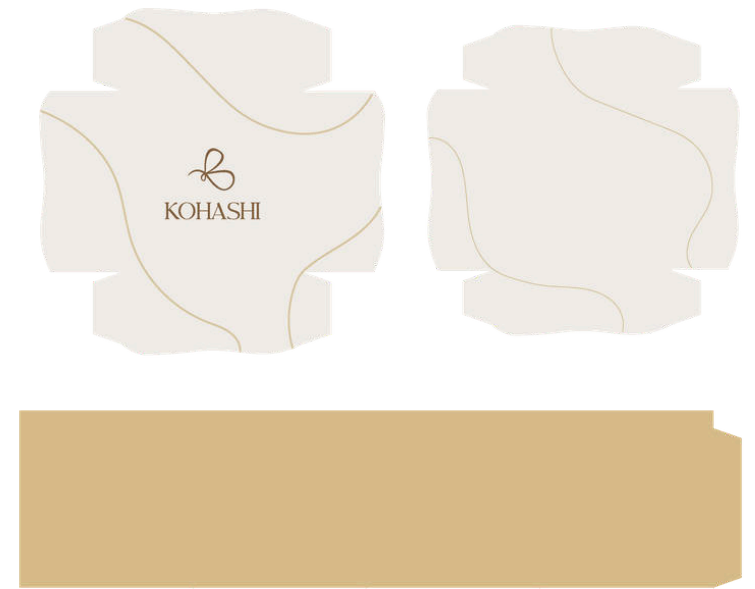


Design 2

Concept: Variation in lines similar to previous design but simpler curves are made

Complications:

- Still feels a bit distracting
- What if we put lines just on the bottom then?



Design 3

Concept: Variation in lines similar to previous design

Complications:

- Logo feels too big for the box- almost covers the entire box
- Keeping lines in just lower box makes it confusing. From where did this come?



Design 4

Concept: Variation in lines similar to previous design and placement of logo is changes

Complications:

- Logo again feels lost when placed in the bottom

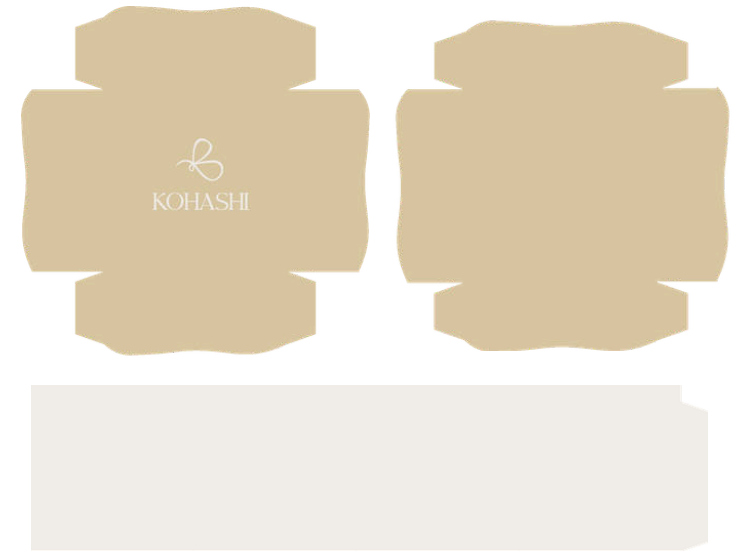


Design 5

Concept: What if we reverse the colors?

Complications:

- Logo isn't visible
- Doesn't align with my brand's concept of showing a crack.

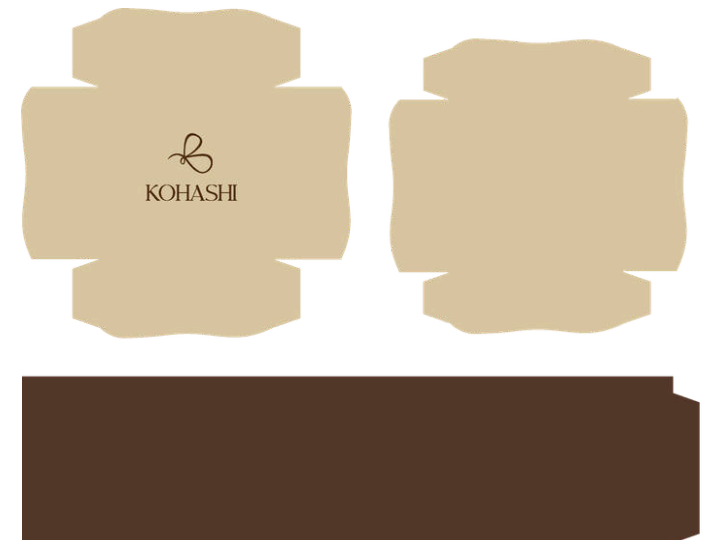


Design 6

Concept: What if we keep darker color?

Complications:

- Logo is visible but this feels rigid, doesn't convey softness or elegance
- Doesn't align with my brand's concept of showing a crack.
- Doesn't justify Kintsugi



Design 7

Concept: What if we keep it simple? Just to the point?

Complications:

- Logo feels a little big
- However, overall aesthetic feels soft and welcoming



Design 8

Tried embossing canvas texture onto the lid- didn't look clean enough- Just an experimentation



Paper bag prototypes

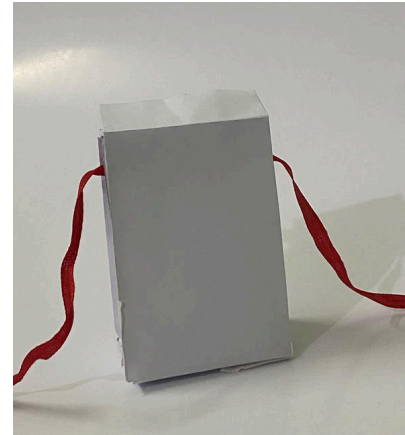
Prototype-1

Concept: A bag that resembles a gift pack.

Paper used: 200gsm Art paper

Challenges identified:

- Difficult to open and close
- Ribbon doesn't match my brands aesthetic
- Because gift giving isn't my brands major focus right now, this doesn't seem necessary



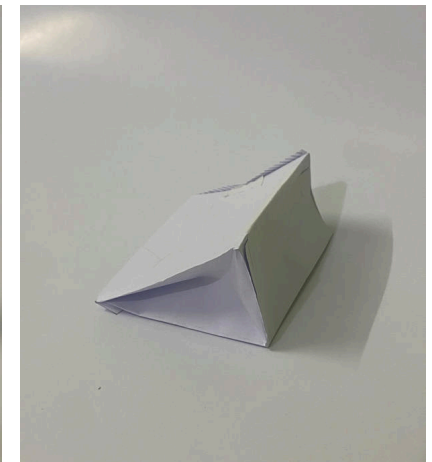
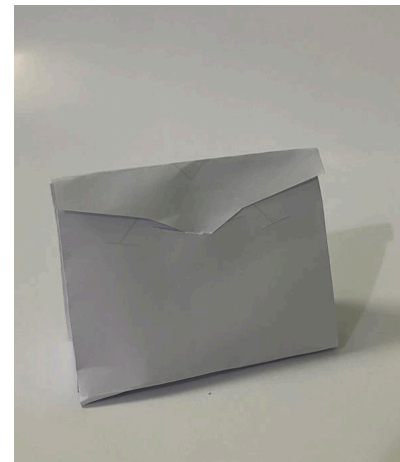
Prototype-2

Concept: A satchel bag? This seems unusual. Will it be a fun unboxing experience?

Paper used: 200gsm Art paper

Challenges identified:

- Difficult to open and close
- Not protective
- Difficult to hold
- Impractical



Prototype-3

Concept: A normal shopping bag

Paper used: 200gsm Art paper

Challenges identified:

- The hole will tear when used repeatedly
- Hurts to hold the bag for a long period of time



Prototype-4

Concept: European style shopping bag with a ribbon

Paper used: 200gsm Art paper

Challenges identified:

- How will this sit flat? but it's practical
- Size is extremely small



Prototype-5

Concept: Variations of previous bag

Paper used: 250gsm Art board

Challenges identified:

- Used a rigid paper so it didn't fold properly
- Size was small



Prototype-6

Concept: Variations of previous bag

Paper used: 150gsm Art paper

Challenges identified:

- Size was extremely big. How to measure correct size?
- Fold is not clean



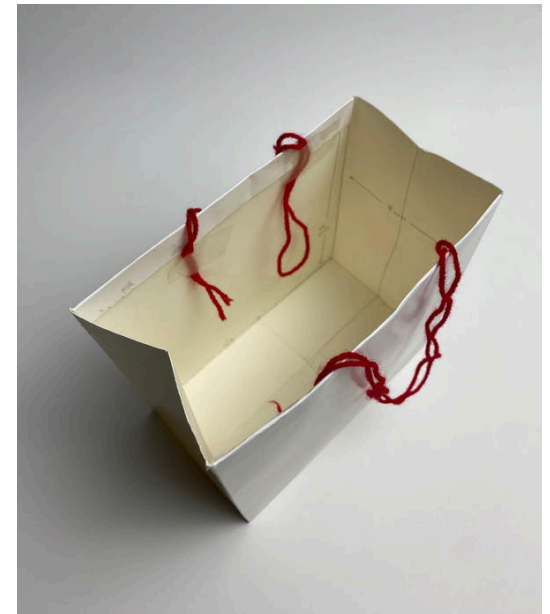
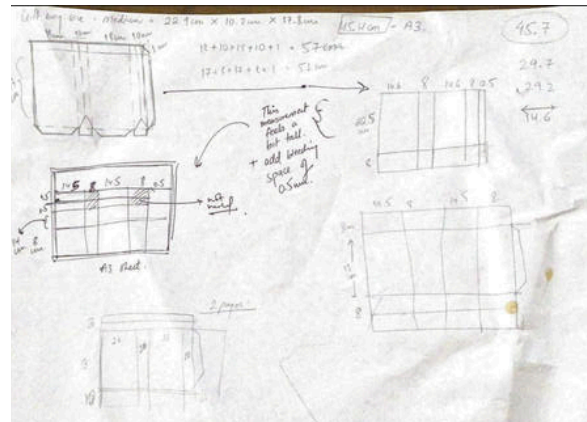
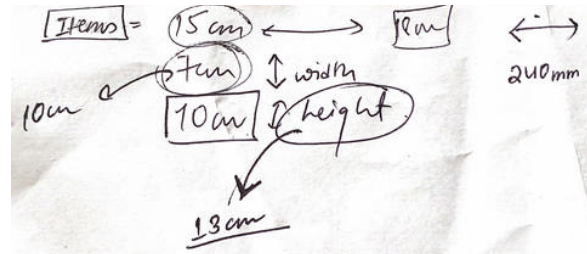
Prototype-7

Concept: Jewelry boxes were stacked upon one another and by measuring the height, width and breadth, an estimate size was made

Paper used: 190gsm top board

Challenges identified:

- Box became a little small (height)
- Using 2 sheets of paper would be costly, so i tried making this bag in a single A3 sheet- less flexibility



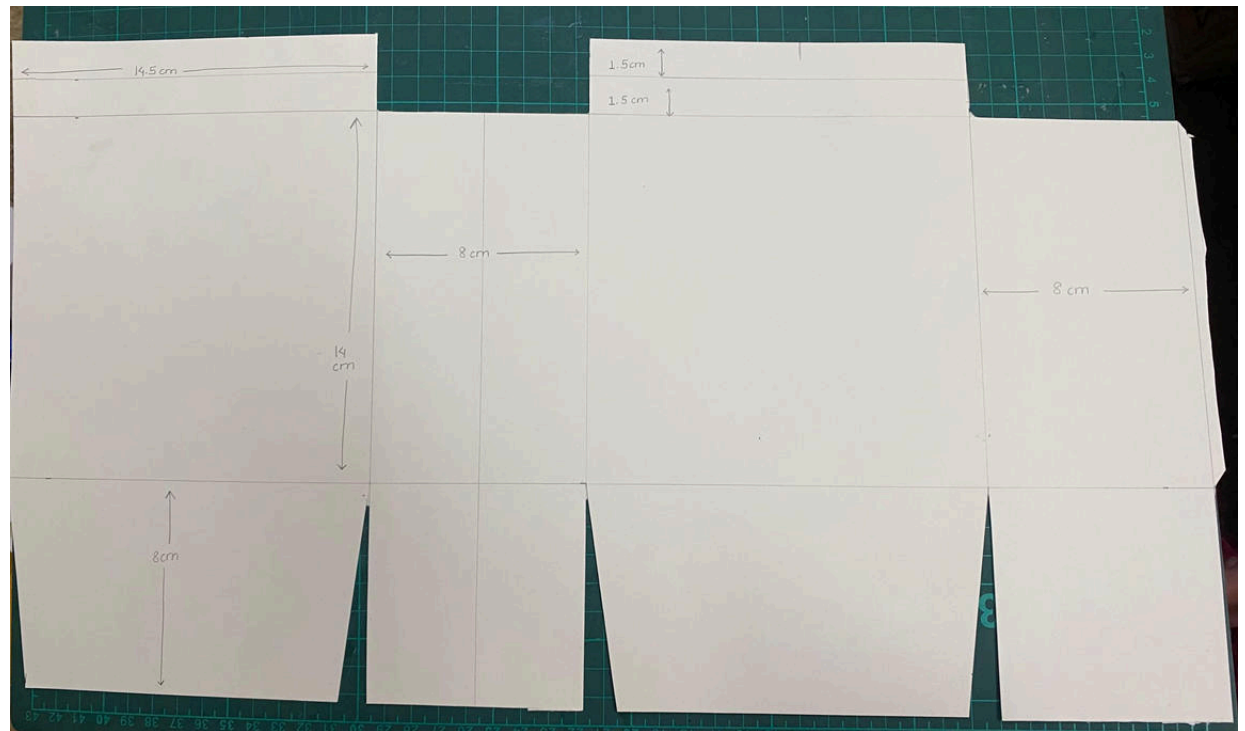
Prototype-8

Concept: Variations of previous bag

Paper used: 190gsm top board

Challenges identified:

- Box - tall (height)
- Difficult to take jewelry in and out

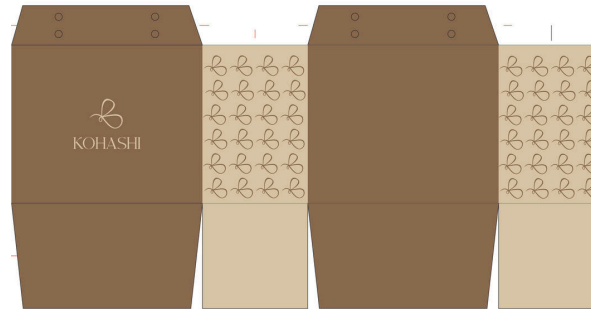


Design 1

Concept: Using the logomark as a side panel pattern such that branding is visible on front and side panels.

Challenges identified:

- The logo looks odd against the string

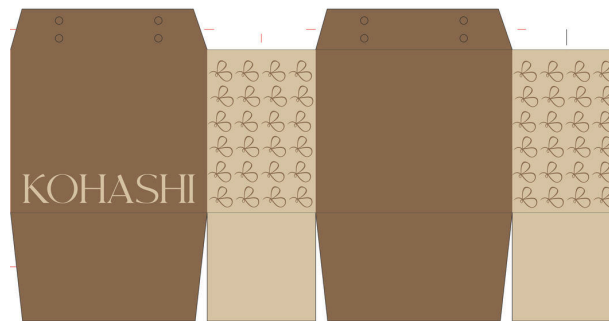


Design 2

Concept: What if we use scale to grab attention?

Challenges identified:

- Name of the brand has been written in a larger font to grab attention even from far away but is it screaming too much?

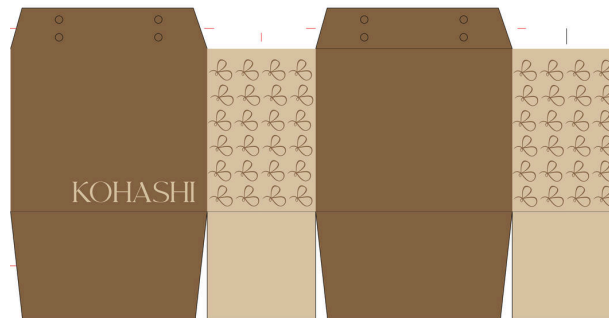


Design 3

Concept: What if we use reduce the size of text a little while still keeping it as a primary focus?

Challenges identified:

- Does the side alignment look off?



Design 4

Concept: What if we use our secondary logo (just wordmark) because logomark is already on the side panel?

Challenges identified:

- Looks clean and minimal but will the brand name be properly visible if kept at the bottom?
- How visible is the side panel? Because the side panel is folded, will the logomark be visible and will it be impactful?
- Does this bag really help with branding or not?



Design 5

Concept: What if we do a center align instead of a side alignment?

Challenges identified:

- Looks too strict and visually unappealing



Design 6

Concept: What if we do primary logo (in a medium scale) on the side

Challenges identified:

- Looks visually balanced and if complete logo is used, it will help in branding

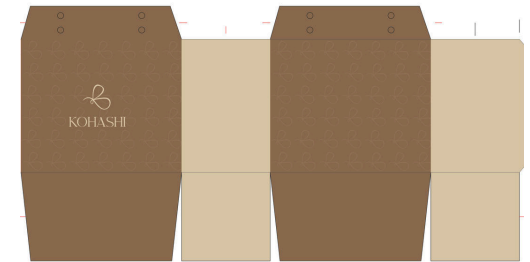


Design 7

Concept: Using the logomark as a background pattern itself

Challenges identified:

- The background pattern and logo mark together looks conflicting
- If opacity is reduced, how visible will the pattern be?

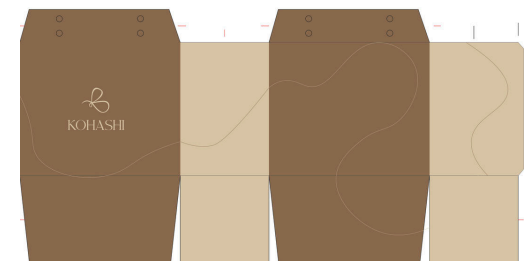


Design 8

Concept: Using the flow from the logomark to guide our background pattern

Challenges identified:

- The logo in the center with string still looks odd
- How and where to add the lines such that it looks like a part of the design rather than being just a distraction.



Prototype-9

Concept: Refinement of previous design

Challenges identified:

- How to punch hole accurately?
- Used 250 gsm top board but paper started tearing when folded. Solution to this: Laminating the sheet before creasing
- Height was small- couldn't fit all the boxes properly. Thus, height was increased.

In order to punch clean holes accurately, a sample paper was cut (same dimension as actual box)

Then, circles of same size were made and by placing the paper in different positions, holes were made.

Once, I found the right position, a line was drawn on the punching machine itself which acted as a guide.



Prototype-10

Concept: Refined version of previous package

Paper: 250gsm top board with lamination

Challenges identified:

- Holes are clean but position is still not correct
- By applying a matte lamination, crease lines are clean and it also provides better protection to the bag itself
- Instead of using a rope, crochet yarn has been used- more authentic.
- The bag is still not flat when folded- might have stacking issues



Prototype-11

Concept: Refined version of previous package

Paper: 200 gsm Ivory sheet

Challenges identified:

- Holes are clean and position is correct
- Matte lamination doesn't stick well in ivory sheet. Thus, no lamination was done- white lines were created
- Color is dull comparatively
- Better stack ability



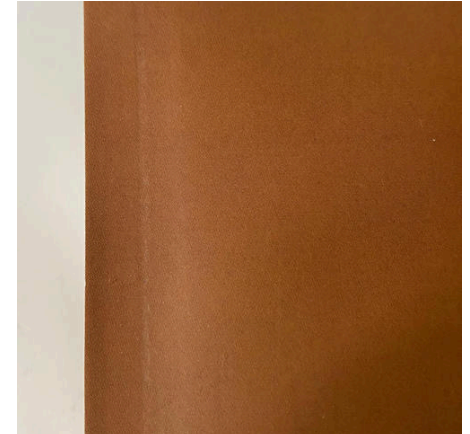
Prototype-12

Concept: Refined version of previous package

Paper: 200 gsm Art paper with lamination

Challenges identified:

- Holes are clean and position is correct
- Matte lamination has its own cons: a line appeared while laminating degrading the entire look of the bag.
- However, the bag is stackable and foldable- but crease lines should be marked better.



Prototype-13

Concept: Refined version of previous package

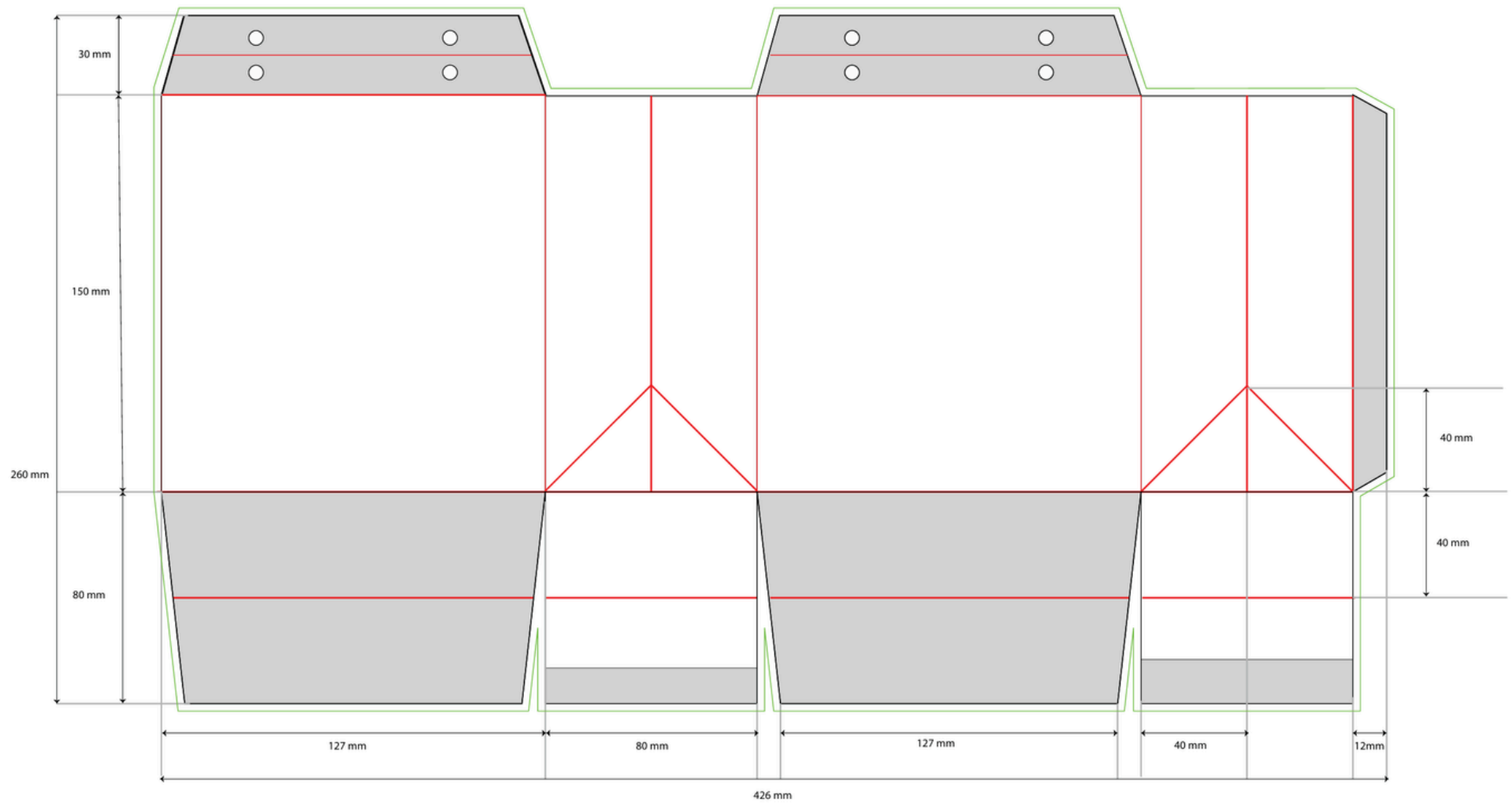
Paper: 200 gsm Art paper with lamination

What worked?

- Holes are clean and position is correct
- Careful attention was given to ensure a clean and smooth finish during the matte lamination process.
- Crease lines are better- stackable



Paper bag dieline



Auxillary packaging

1.Used polythene foam sheets

Polythene foam sheets were used to secure the jewelry in place.

Pros:

- Easy to cut and shape to fit different jewelry sizes.

Cons:

- The white color of the foam didn't complement the ring—making it appear dull or faded.
- Adding a black paper layer improved contrast but lacked a professional finish.
- To enhance appearance, velvet cloth was glued on top. However, when a hole was made to insert the ring, the white foam underneath became visible, which disrupted the visual appeal.

2. Black Foam Sheet

Black foam was used as an alternative to improve the overall look of the jewelry.

Pros:

- Provided better contrast, making the jewelry stand out visually.
- Even when a hole for the ring was made, the overall look remained cohesive.

Cons:

- The foam wasn't deep black, which made the finish look less professional.
- Its spongy texture made it difficult to cut cleanly, affecting precision and neatness.

3. Black Foam Sheet with Velvet Lining

To achieve a more refined look, a black foam sheet was covered with velvet fabric.

Pros:

- The jewelry stood out beautifully against the deep black velvet, enhancing its appeal.
- Gave the packaging a more elegant and professional finish.

Cons:

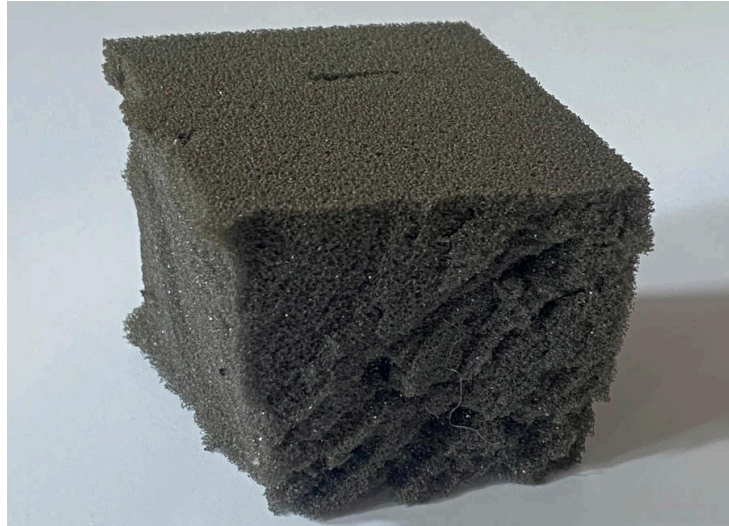
- Measuring the fabric accurately and aligning the ring gap at the center was challenging.
- Wrinkles formed while gluing the velvet onto the foam, affecting the smooth appearance.

Final Choice:

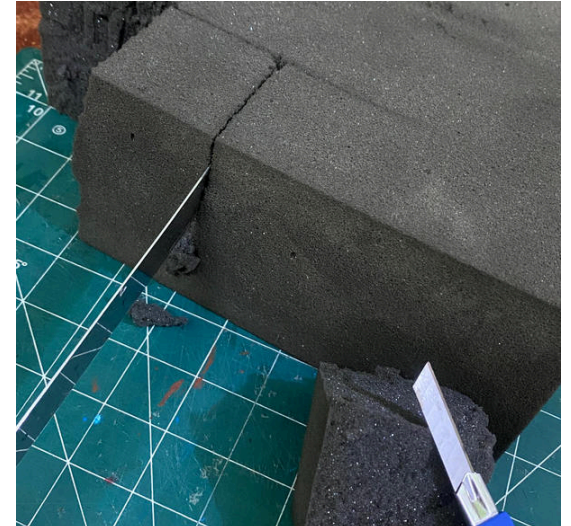
After several trials and adjustments, I selected “Black foam sheet with velvet lining” for my auxiliary packaging in ring, as it offered the best visual result and Polythene foam sheet with velvet lining for earring and pendent box as it complemented the jewelry effectively.



Polythene foam sheet



Difficult to cut black foam sheet- not clean



Using a metal scale helps to cut foam cleanly



Velvet on top- neat



Final output

The background of the slide is a piece of marbled paper with a complex, organic pattern of swirling, vein-like shapes in various shades of beige, cream, and light brown. The pattern resembles natural stone or watercolor washes.

Jewelry prototypes and making

Prototype-1

Material: Beeswax

Challenges identified:

- The reduction process allowed no room for error.
- Technical difficulties
- Beeswax- Hard and difficult to carve
- Attempted to heat and mold it into a rounded form, but results were inconsistent.

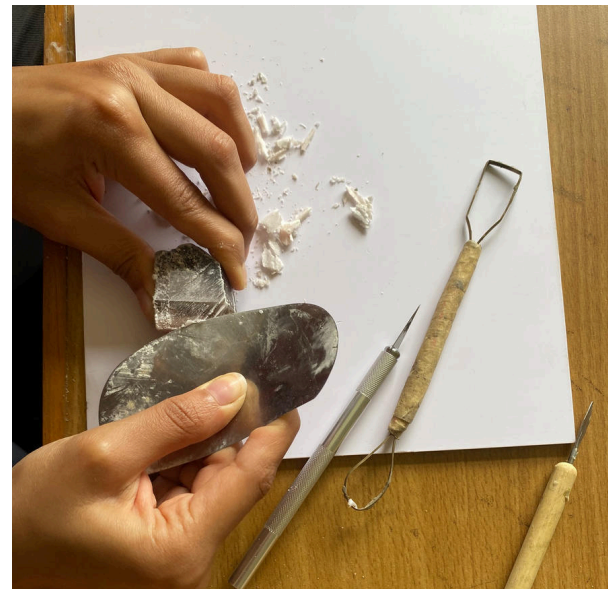


Prototype-2

Material: Candle wax

Challenges identified:

- Reduction process- no chance of errors
- Technical difficulties
- Glides smoothly than beeswax but this also increased chances of error



Prototype-3

Material: Plasticine

Challenges identified:

- Plasticine was too soft to work with, making it difficult to achieve the desired shapes and forms



Prototype-4

Material: Clay

Challenges identified:

- Chances of clay cracking
- This was done to just check the dimensions



Prototype-5

Material: Brass

Challenges identified:

- This was done just to see the overall size
- Extremely thin for a ring



Prototype-6

Material: Copper plate

Challenges identified:

- Thick metal plate was used which was difficult to cut.
- Technical aspects- but learned this slowly with time



Ring making

Material: Copper plate

Challenges identified:

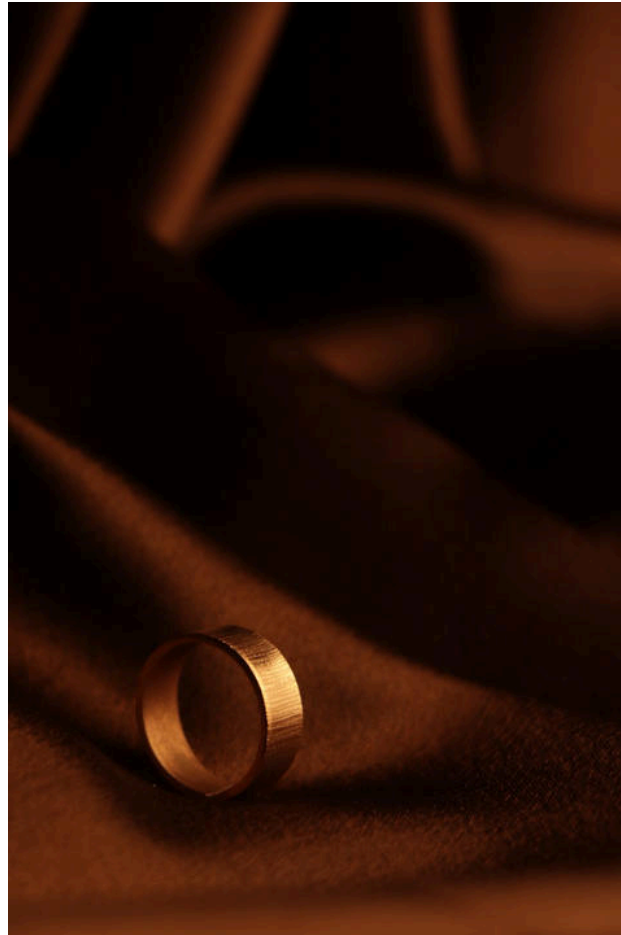
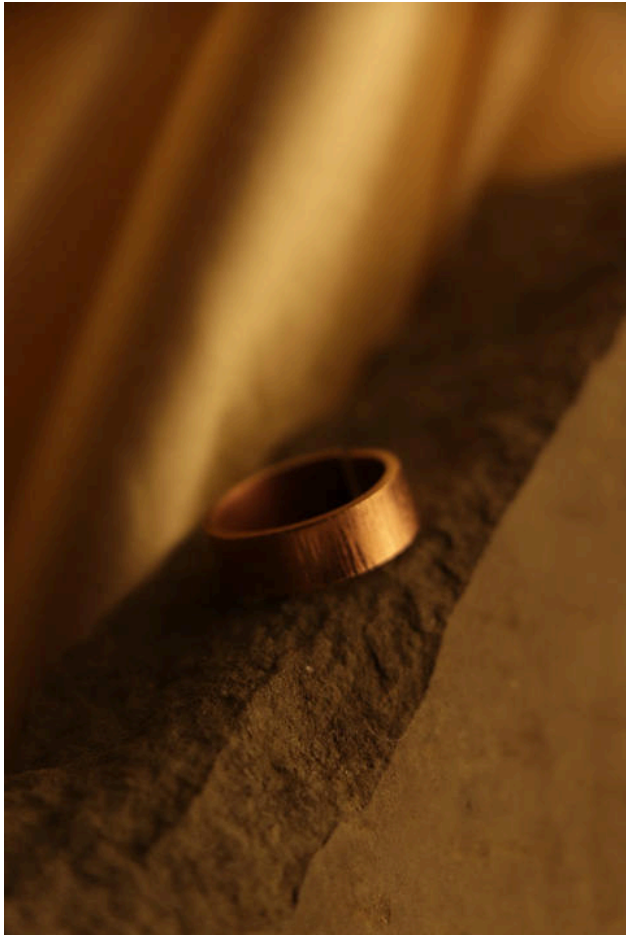
- Difficult to work with a hard metal.
- Lack of knowledge regarding tools.

Steps involved:

- The copper plate was first cut according to the calculated ring size.
- The edges were then smoothed using a metal file.
- A blowtorch was used to heat and soften the metal, making it easier to work with.
- Additional filing was done to refine the shape.
- Sandpaper was used to smooth the surface and prepare the base.
- Since the texturing process was irreversible, practice was done on scrap copper plates beforehand.
- The ring was then bent into shape using heat and a ring mandrel (measuring stand).
- Finally, polishing was done using Brasso and other finishing tools to achieve a clean shine.



Final Ring design



Earring making

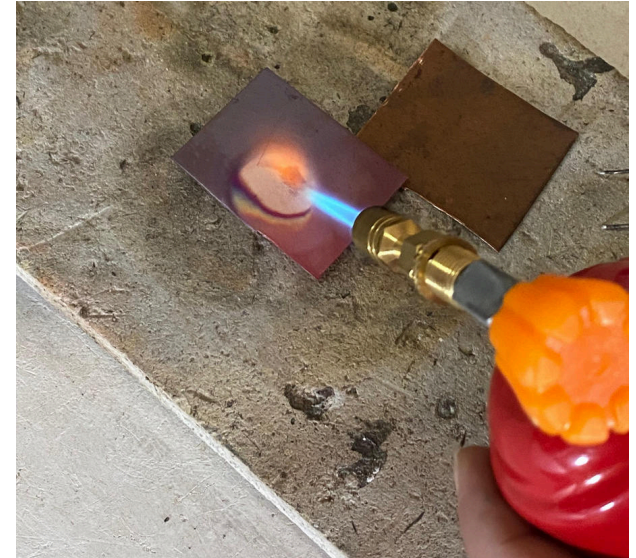
Material: Copper plate

Challenges identified:

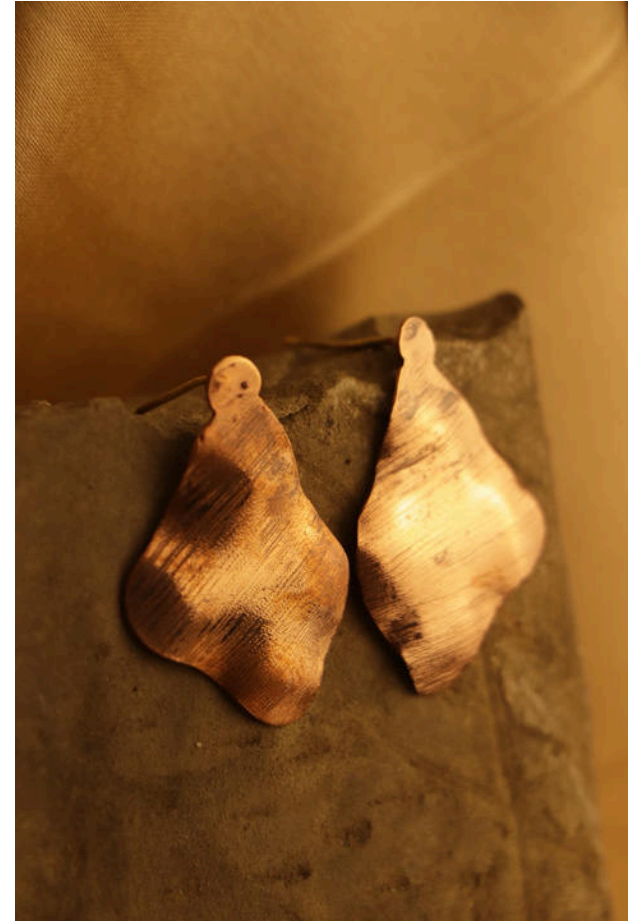
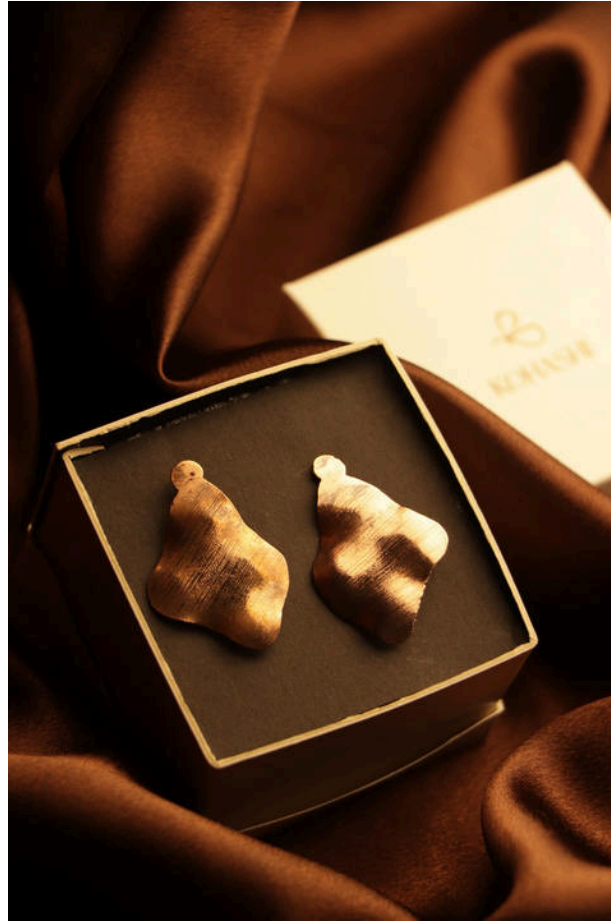
- Slightly thinner copper plate was used- comparatively easier to work with
- Getting edges clean on an organic shape was difficult
- Attaching a post on the earring was quite tricky

Steps involved:

- The copper plate was first cut according to the calculated earring size.
- A blowtorch was used to heat and soften the metal, making it easier to work with.
- Rectangular metal plate was then cut into desired shape
- Additional filing was done to refine the shape.
- Textures were added
- Post was attached behind the earring
- Curves were made by hammering
- Finally, polishing was done using Brasso and other finishing tools to achieve a clean shine.



Final Earring design



Pendant making

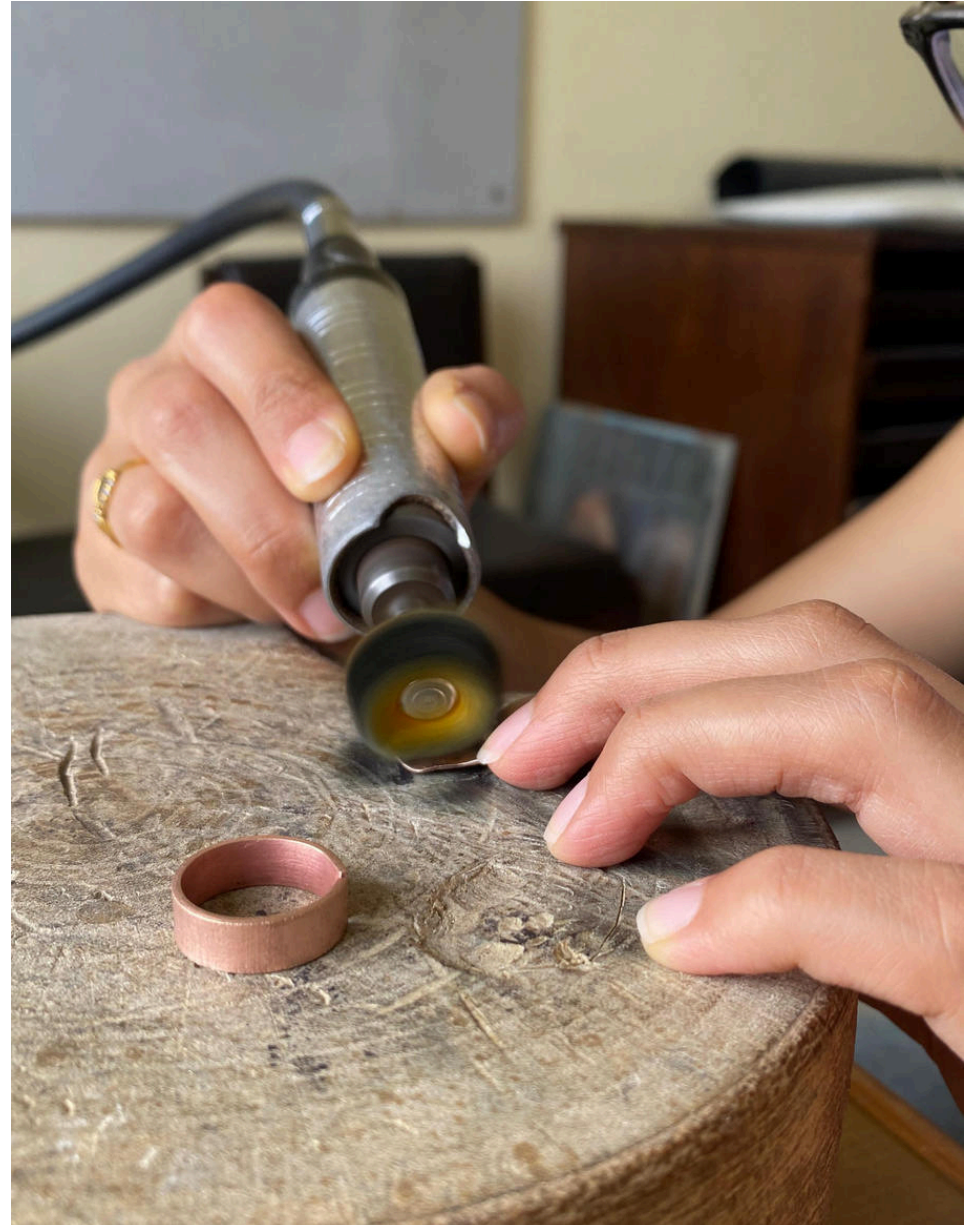
Material: Copper plate

Challenges identified:

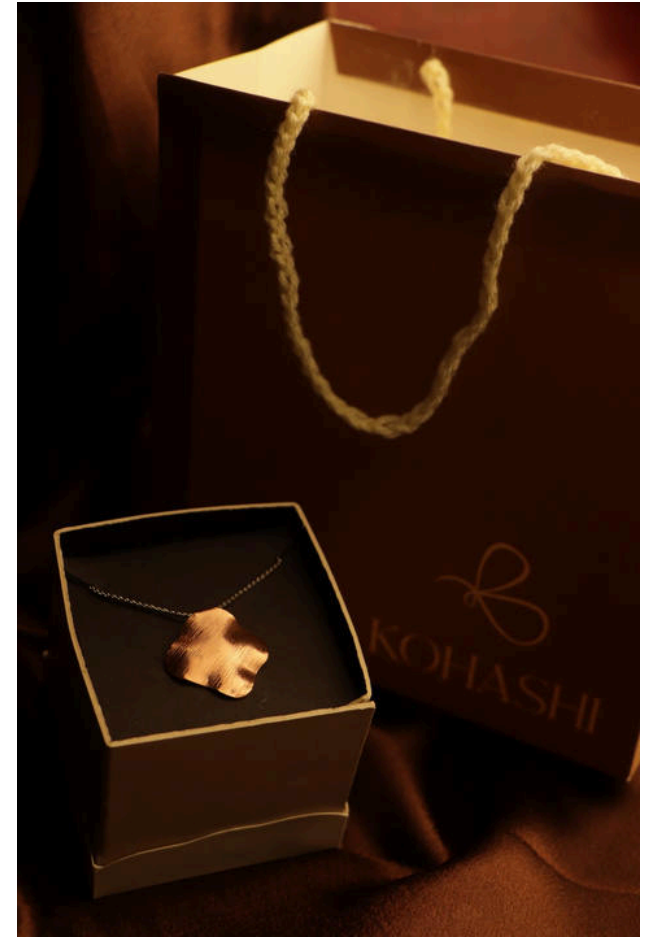
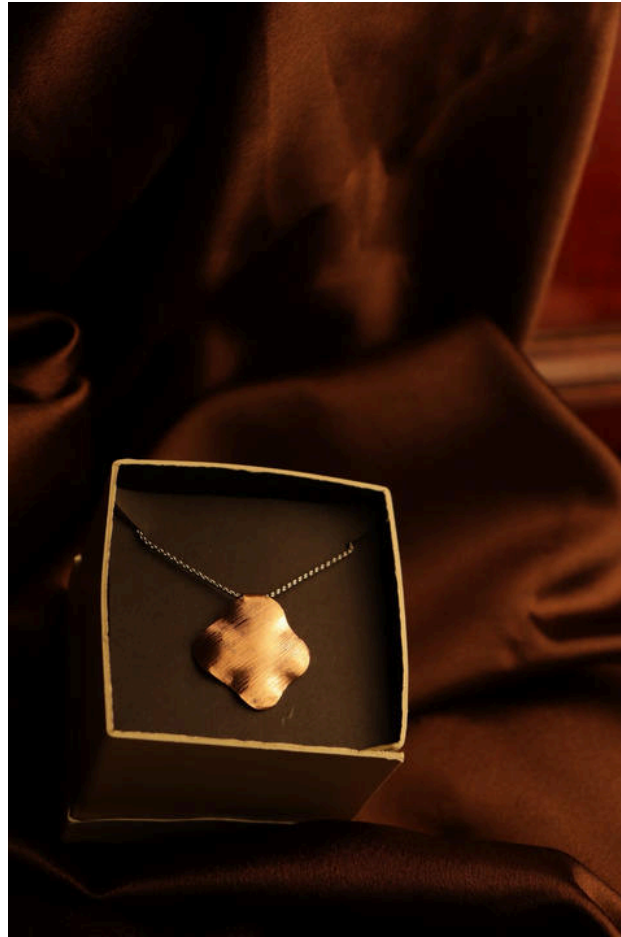
- Slightly thinner copper plate was used- comparatively easier to work with
- Getting edges clean on an organic shape was difficult
- Finding the right chain was quite a hassle- gold and silver chains were available in the market but rose gold chain was a little rare.

Process:

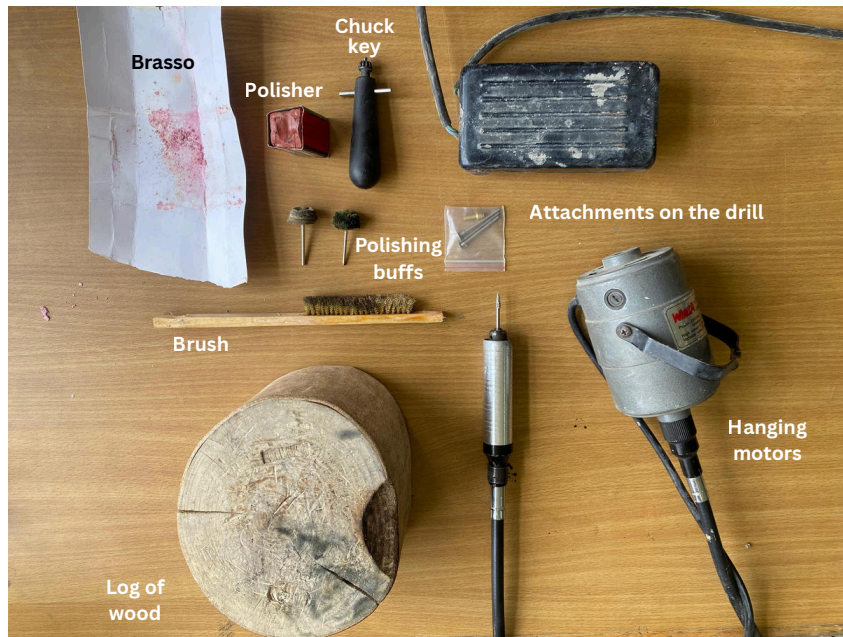
- similar to making an earring



Final Pendant design



Tools used



An aerial photograph of a river with a small boat, overlaid with a semi-transparent light beige rectangle. The text "Other brand collaterals" is centered within this rectangle.

**Other brand
collaterals**

Stationary Design

Letterhead: 210*297mm

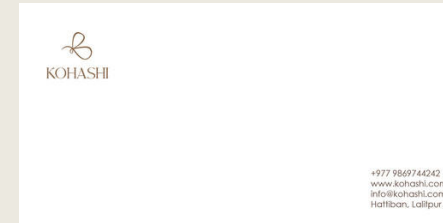
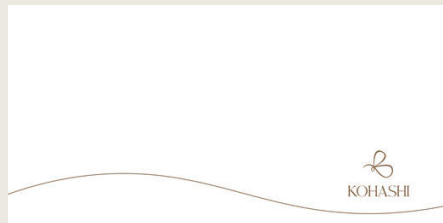
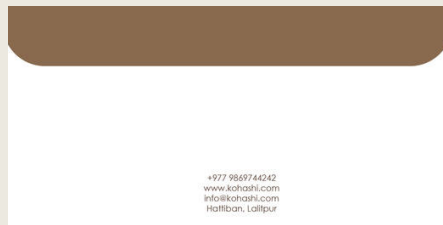


- Primary logo along with the watermark- looks too much?
- How else can we use the Watermark?
- Logo on the bottom loses it's value
- Keeping the contact details on the bottom part still feels odd
- What if we just integrate the stroke from the logo?
- Will the yellow stroke be visible?
- Center plus right alignment feels off
- Adjustment made on the stroke ✓

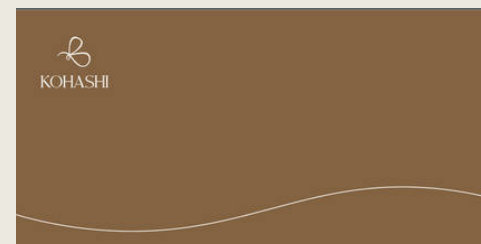
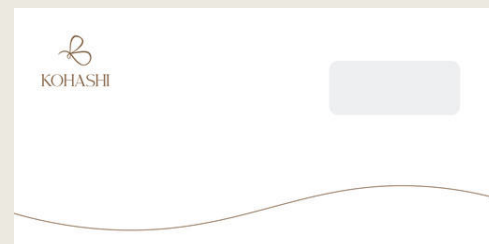
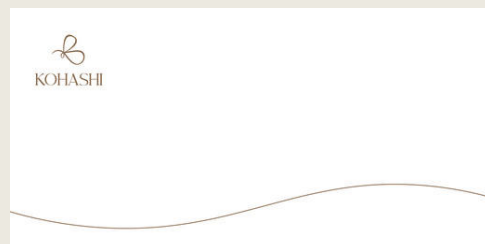
Business Card: 3.5*2 in



Envelope: 220mm*110mm



- A simple envelope with stroke integration from the logo
- doubtful about the visibility of the text
- Is it really essential to put 2 logos? Is it screaming too much?
- Front and back color looks odd

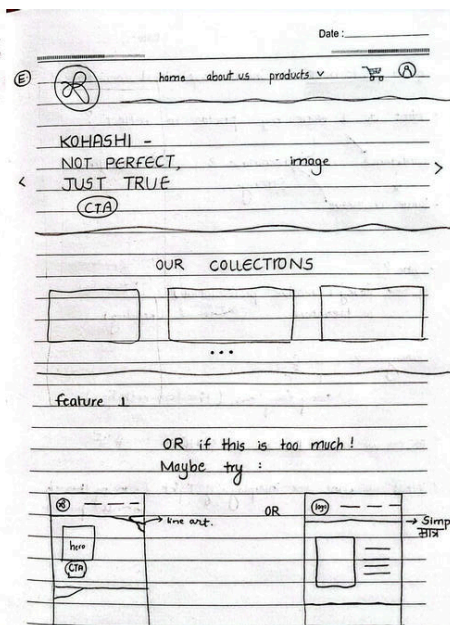
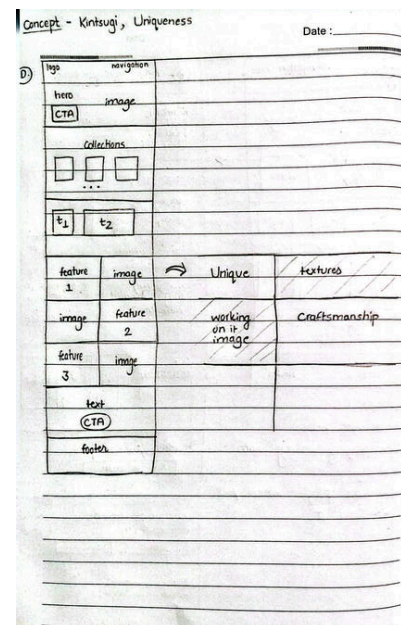
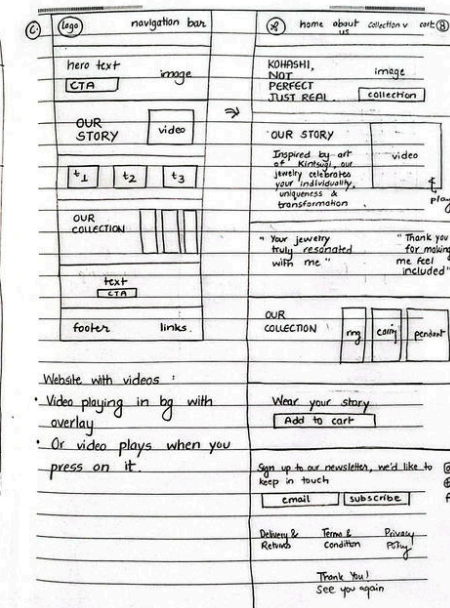
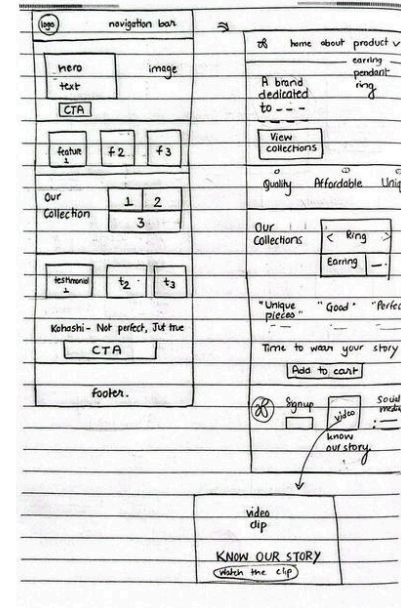
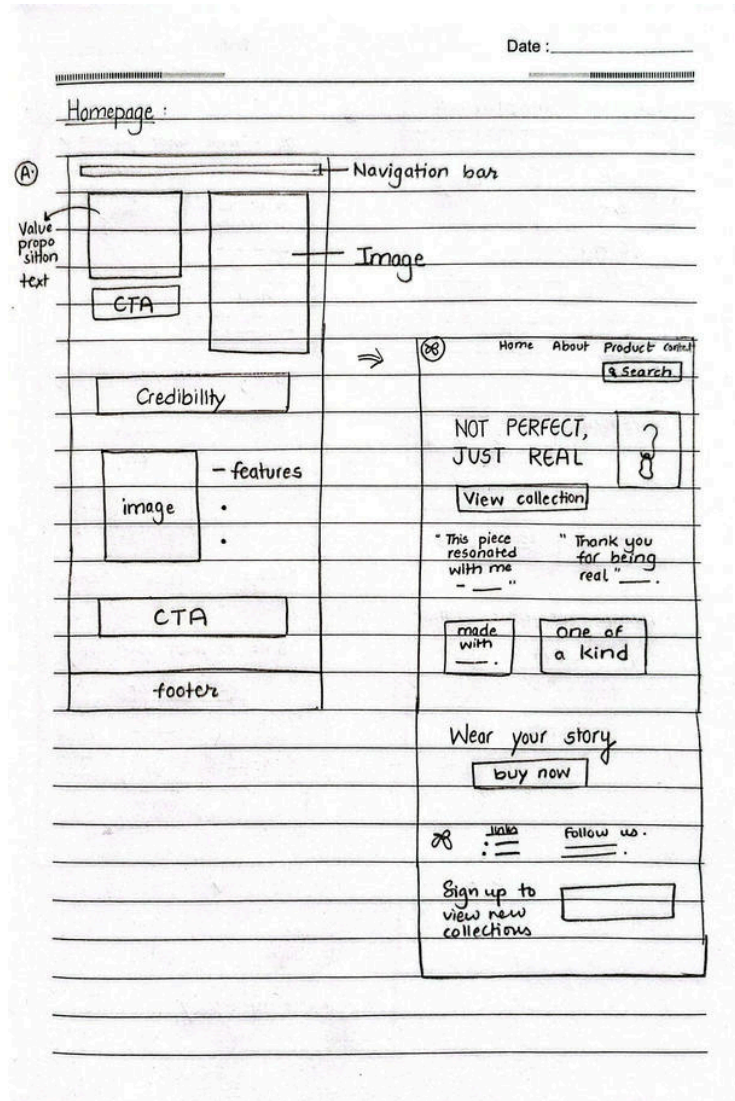


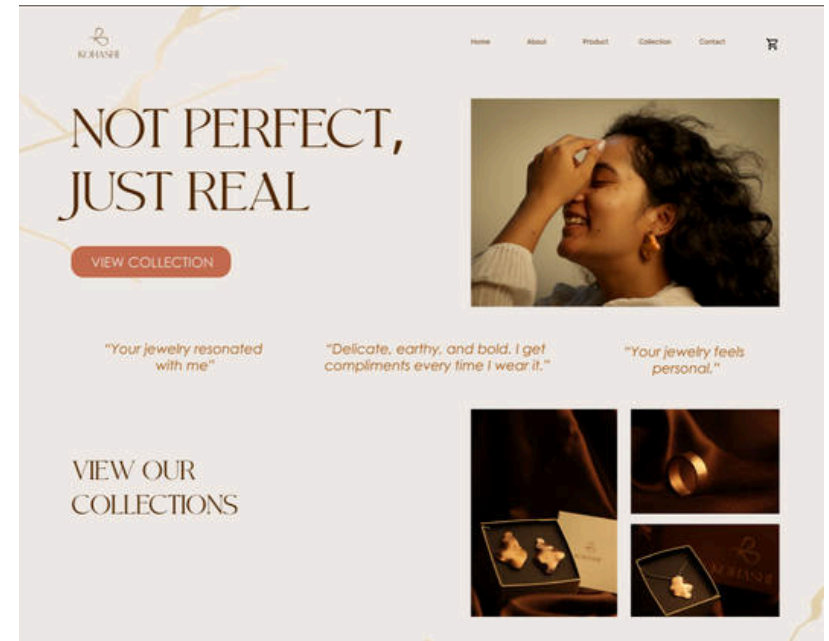
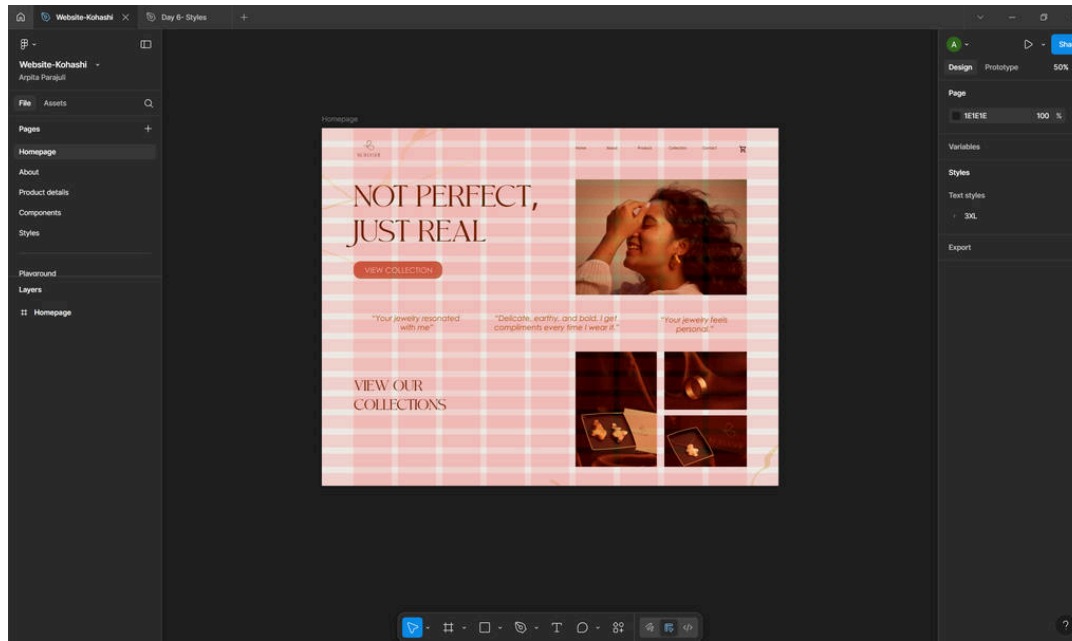
- Placement of details look cleaner
- An extra transparent section is added- but this increases cost
- looks cleaner



Website design

Brainstorming





Rough draft of how website might look like

An aerial photograph of a river with a small boat, overlaid with a semi-transparent light beige filter. The river flows from the top left towards the bottom right, with a small boat visible in the lower left section. The surrounding landscape is a mix of green and brown, suggesting a natural environment.

Brand Guidelines

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Brand personality	
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About the brand

Who are we?

Kohashi is a jewelry brand rooted in Kathmandu, dedicated to celebrating the strength, individuality, and imperfect beauty found in every person's journey.

Inspired by the philosophy of Kintsugi, our pieces are thoughtfully handcrafted to reflect resilience, growth, and authenticity. Made for those who seek meaning in what they wear, Kohashi offers emotionally resonant jewelry — created with care, intention, and a sense of quiet elegance.

Each piece is a reminder of how far you've come — not of the cracks, but of the becoming.

Kohashi — not perfect, just true.

Philosophy

Crafting meaningful pieces of jewelry that tell stories of resilience and transformation — finding beauty not in perfection, but in the raw, imperfect moments that define our journey.

Mission

Our mission is to create jewelry that embraces imperfection as a source of beauty and strength. We craft pieces that carry the essence of personal transformation and resilience, offering wearers a tangible connection to their stories of growth and self-acceptance.

Vision

To empower every individual to honor their uniqueness and wear their jewelry as a proud symbol of their journey and strength.

Values

At Kohashi, our core values guide everything we do.

We prioritize authenticity, encouraging everyone to stay true to their unique journeys. We celebrate the individuality that makes each story—and each piece of jewelry—distinct. Through careful craftsmanship, we create quality pieces with attention and care. Most importantly, we design jewelry that fosters a deep emotional connection, allowing wearers to carry their personal stories with meaning and pride.

Target audience

Demographic Profile

- Gender: Primarily Female
- Age: 18 to 30 years old
- Income Level: Middle-income earners
 - Students, freelancers, interns, early-stage professionals
 - Often balancing affordability with aesthetics
- Education:
 - High school graduates, college/university students
 - Young professionals in creative or emotionally engaged fields (e.g., Art, Design, Literature, Psychology, Counseling, Fashion, Social Work)
- Occupation:
 - Creative field workers: illustrators, writers, designers, musicians
 - Students exploring personal style
 - Young adults involved in self-discovery or healing journeys
- Location:
 - Urban cities with creative communities
 - Access to galleries, indie markets, art schools, cultural events

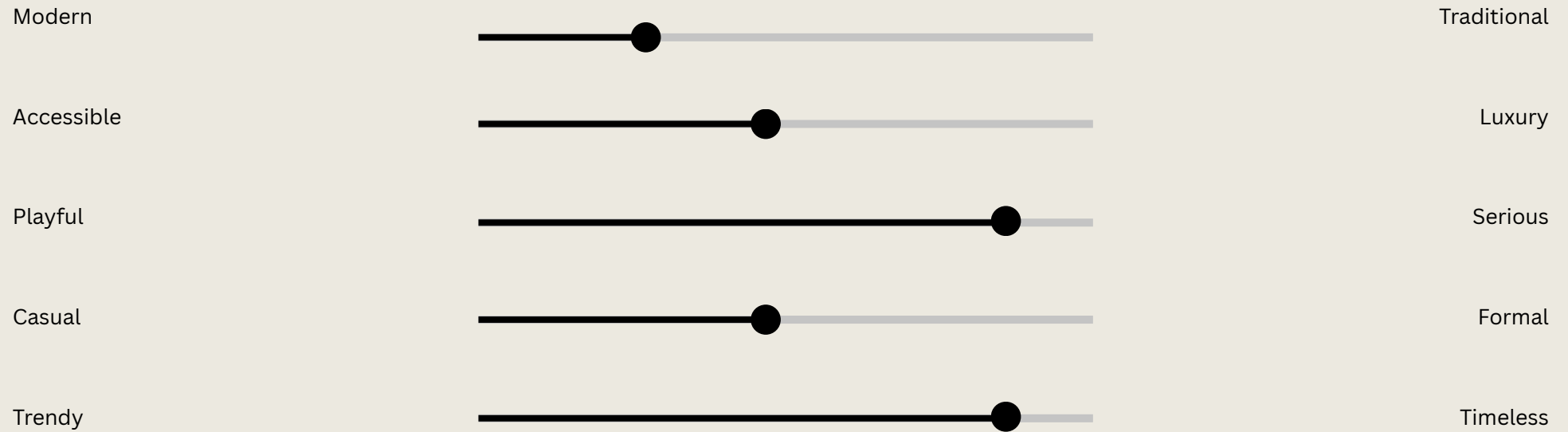


Psychographic Profile

- Core Values: Self-expression, Authenticity, Emotional resilience and healing and appreciation for craftsmanship and storytelling
- Interests: Handmade and slow fashion and Nature-inspired aesthetics
- Lifestyle:
 - Likely to attend art fairs, vintage markets, zine fests
 - May be involved in creative hobbies like sketching, embroidery, or dance
- Buying Behavior:
 - Seeks jewelry that “feels like a part of them”, not just fashion
 - Prefers affordable but thoughtful pieces with meaning
 - Attracted to symbolic elements (Enso, Infinity, Knot, Vine) — wants a story or soul behind the piece
 - Buys from ethical or local brands if possible
 - Likely to gift jewelry to friends/loved ones as tokens of emotional support or bonding
- Emotional Triggers:
 - “This reminds me of my growth.”
 - “This symbolizes what I’m going through.”
- They’re not just buying a product — they’re investing in a personal artifact.
- Packaging, storytelling, and design must reflect care and emotional narrative.
- They enjoy brands that interact like a friend — gentle, introspective, and inspiring.

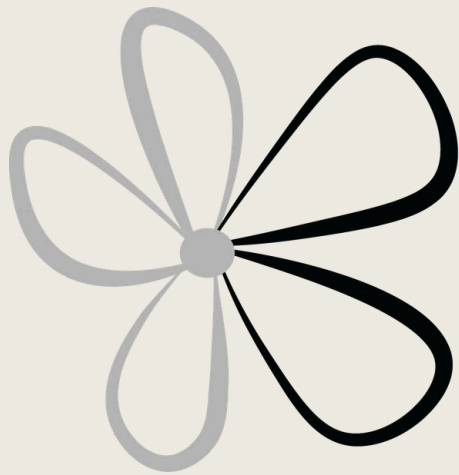


Brand personality

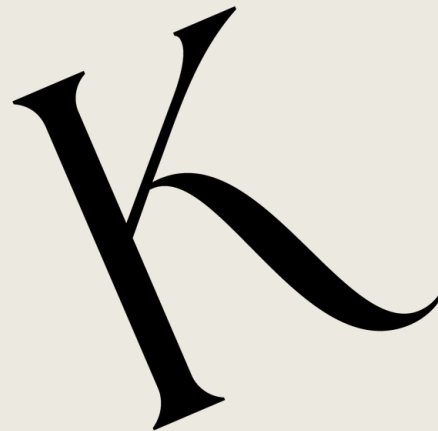


Logo

Concept behind the logo



Kohana: meaning
“little flower”
Resonates brand’s
philosophy of resilience

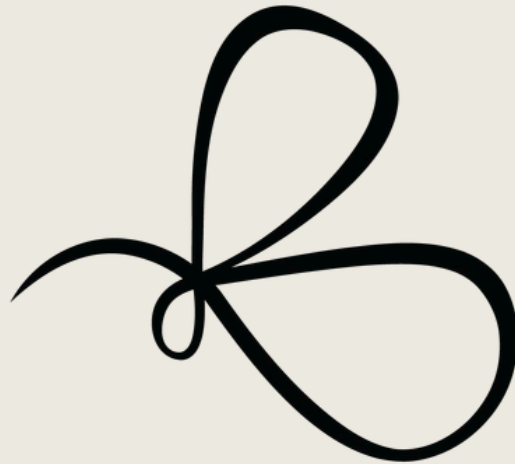


Brand name: “Kohashi”
Letter “K” helps in
brand identification



Butterfly:
Aligns with brand’s core
values of transformation

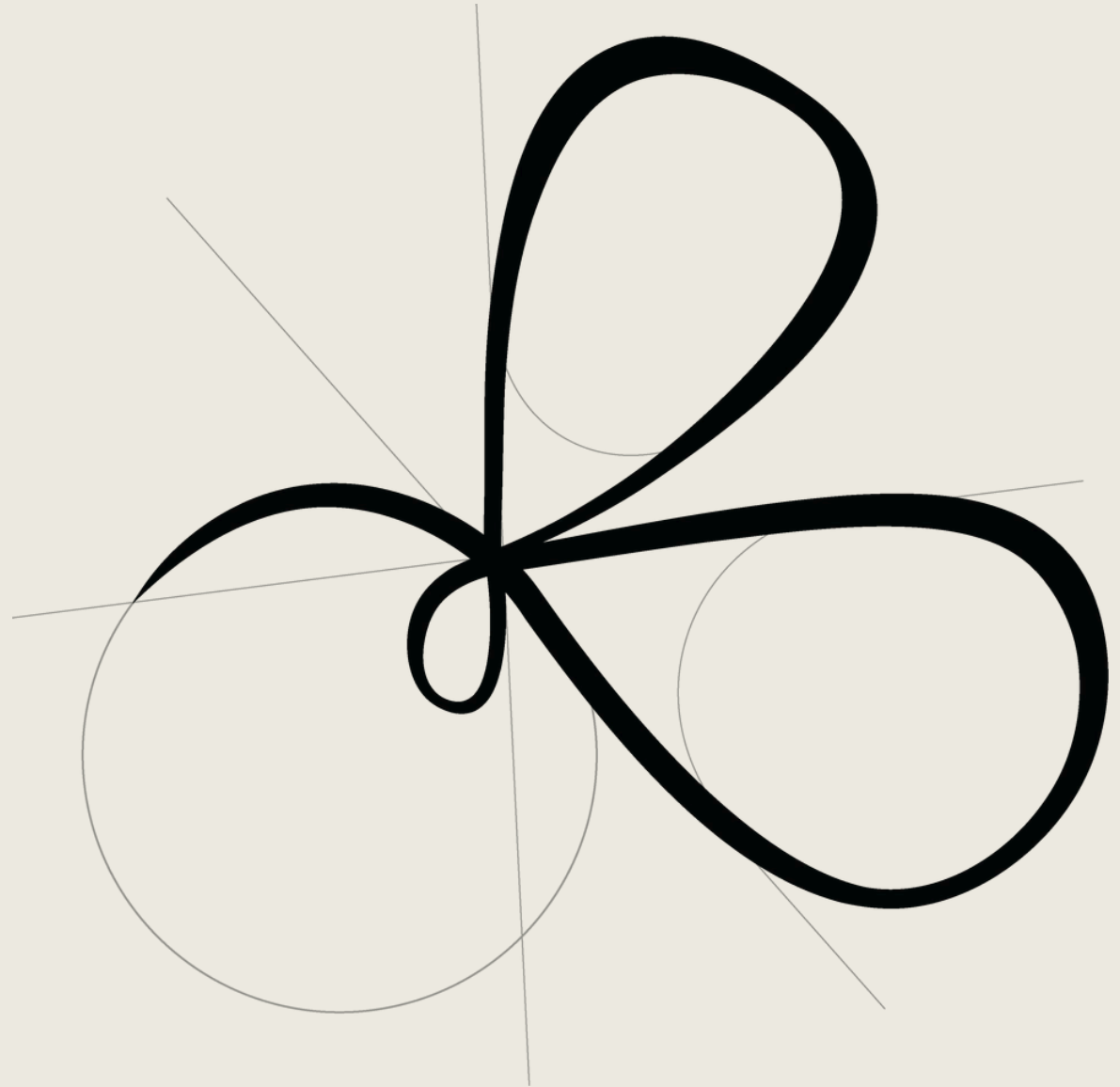
Final logo



KOHASHI

Logo mark construction

Use of circles, ovals and lines to
create a structure



Logo scaling

Logo scaling ensures clarity and consistency across all sizes and platforms.

It preserves visual integrity and reinforces brand presence.

Bold scaling



84px

Medium scaling



64px

Small scaling



56px

Additional usage



48px

Minimum scaling

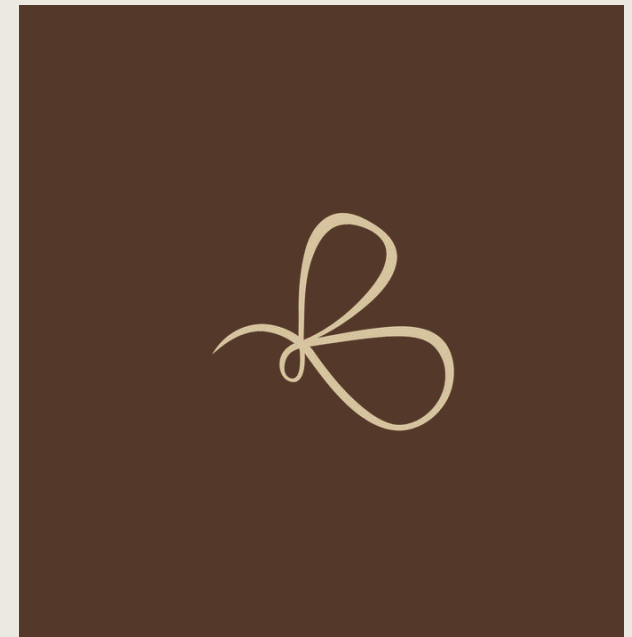
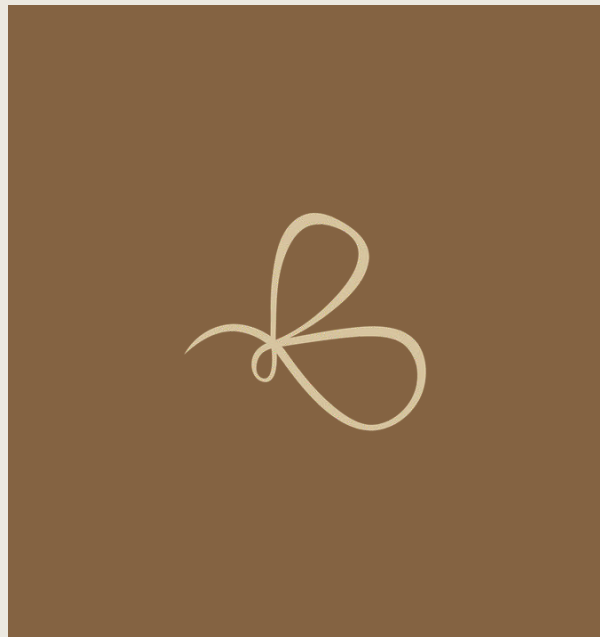
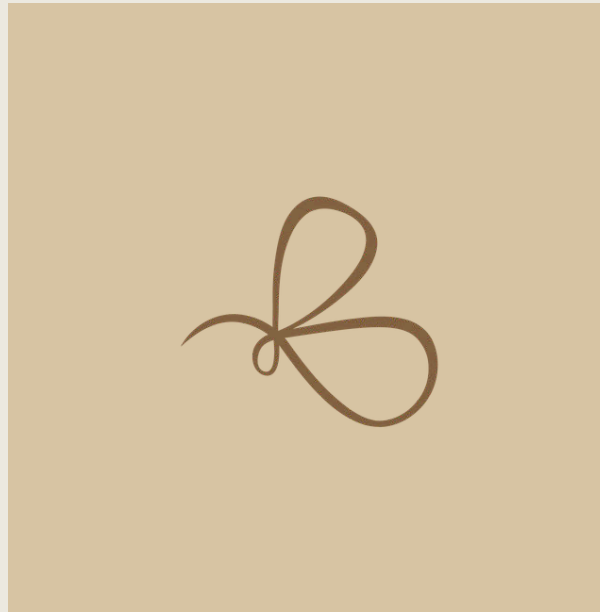


36px

Logo Mark

The logo mark is a graphic symbol that represents a brand independently of text.

For Kohashi, the logo mark is designed to be simple, memorable, and scalable reflecting the brand's essence.



Logo Type

Typography plays a key role in brand guidelines by setting the visual tone and ensuring readability.

Kohashi uses a strong typeface that reflects the brand's strength and resilience.

This consistent typographic style enhances recognition and clearly communicates the brand's resilient personality across all platforms.



Clear Space

Clear space ensures the logo stays visible and impactful. It avoids clutter, helping the brand remain clear, focused, and easily recognizable.

Here, Letter “O” has been used to determine the clear space.



Primary Logo

Our primary logo is the main logo used to represent our brand. All the other logotypes are build around it. It is typically used across high-visibility, official, and foundational brand materials.

Placements: Jewelry box, Paper bag packaging, Website header/ footer, Business cards, Letterhead, Envelope, Brochures, Catalogs Certificates of authenticity or care cards, Posters and other places where our target audience sees us for the first time



Logomark and Favicon

Our logo mark is a core element of the Kohashi brand, capturing the essence of who we are — graceful, resilient, and shaped by transformation.

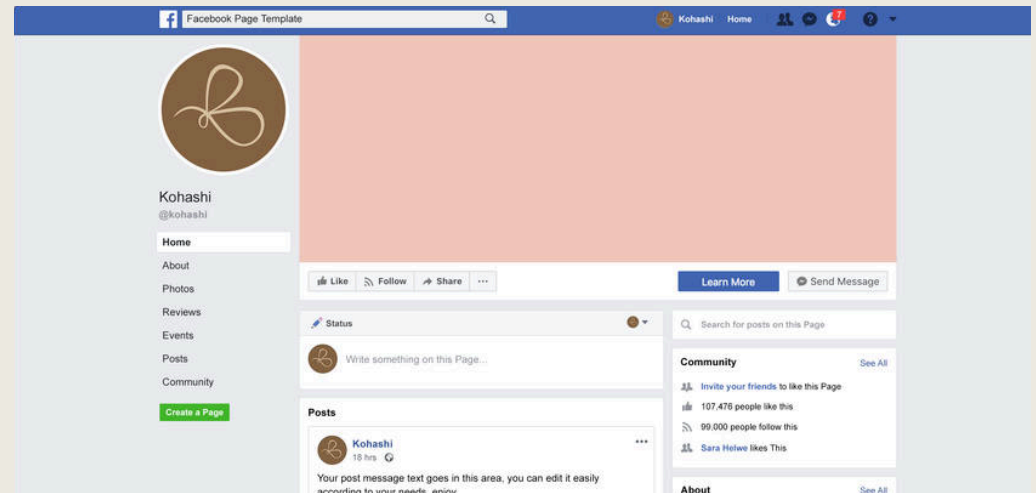
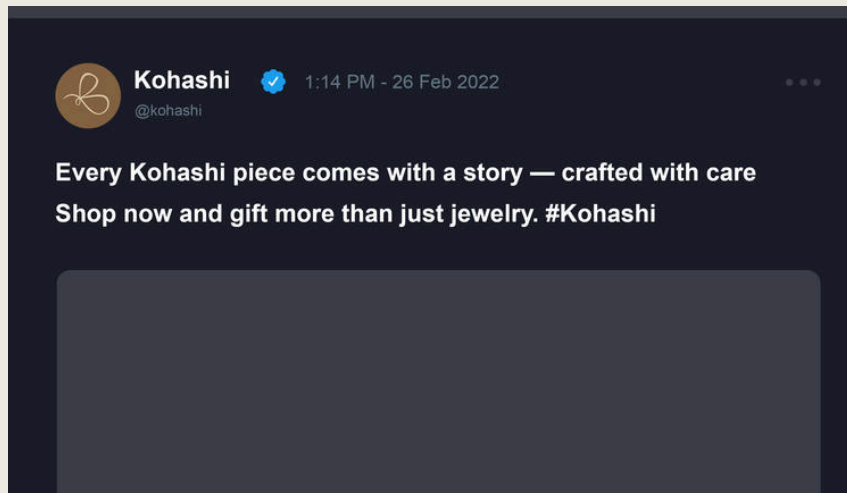
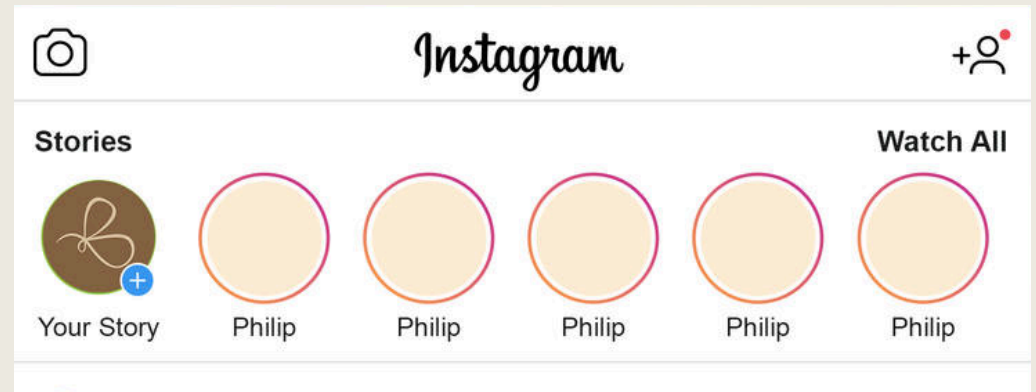
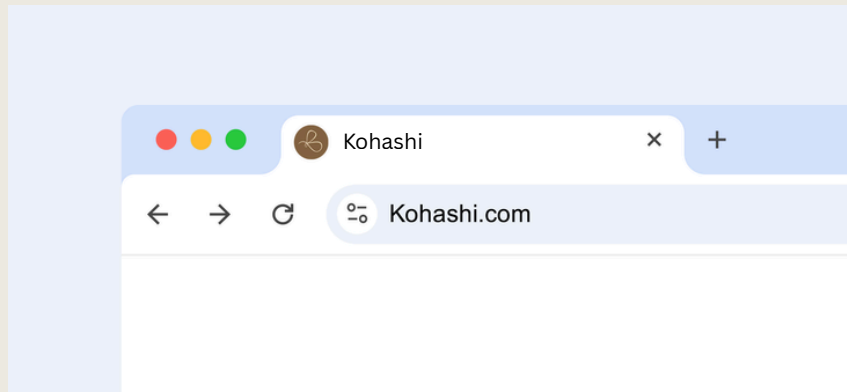
While the wordmark “KOHASHI” plays a key role in building recognition, the logo mark serves as a complementary visual cue. It should not replace the full logo in primary brand communications but can be used independently in select contexts where space is limited or the brand name is already clearly present.

Recommended placements:

- Social media profiles
- Brand patterns
- Jewelry engravings



Application of favicon



Do's



Maintain proper spacing around the logo to ensure visibility and clarity
Always refer to logo clear space



Use the logo in its original colors and proportions, avoid distorting or altering it



Use high resolution versions of logo for crisp reproduction across all mediums

Dont's



Do not squeeze or stretch the logo



Do not add blur



Do not space out the logo



Do not add drop shadow



Do not use colors other than the brand colors



Do not place the logo at an angle



Do not outline the logo



Do not re-create using any other typeface

Color

Primary Color palette

Our color palette is grounded in warmth and subtlety.

These colors were chosen to reflect Kohashi's grounded spirit — inspired by natural textures, soft light, and the quiet strength of aged materials.

The palette evokes a sense of calm elegance and quiet strength, aligning with our philosophy of embracing imperfection and authenticity.

It mirrors the handcrafted, organic nature of our pieces, offering a visual language that feels honest, grounded, and deeply connected to the stories we tell through jewelry.

Soft gold

#D7C4A3

Off white

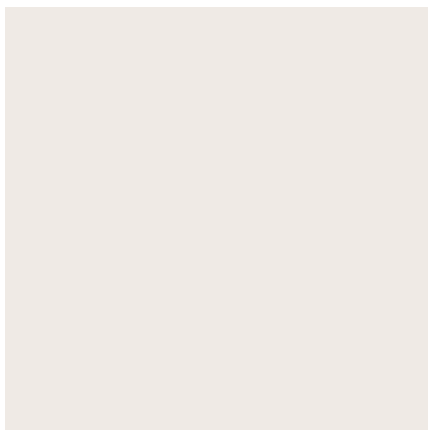
#efeae5

Coffee

#846342

Mocha

#54382A



Off white

C : 5% R : 239
M : 6% G : 234
Y : 7% B : 229
K : 0%

HEX: #efeae5



Soft Gold

C : 15% R : 217
M : 18% G : 199
Y : 38% B : 162
K : 0%

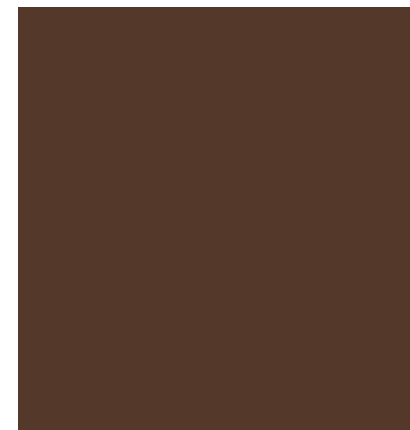
HEX: #D7C4A3



Coffee

C : 40% R : 132
M : 55% G : 99
Y : 77% B : 66
K : 24%

HEX: #846342



Mocha

C : 47% R : 84
M : 67% G : 56
Y : 75% B : 42
K : 53%

HEX: #54382A

Accent Color

Our accent color introduces a sense of vibrancy and contrast to the Kohashi identity.

It is used sparingly to draw attention, guide focus, and highlight key elements within a design.

Use it intentionally to:

- Highlight buttons or calls to action
- Mark important links or icons
- Create contrast in minimal layouts



Teracotta

C : 24% R : 196
M : 69% G : 108
Y : 76% B : 79
K : 0%

HEX: #c46c4f

Typography

Primary Font: Moglan Demo

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l m n o p q r s t u v w x y z

Secondary font: Century Gothic

Century Gothic Regular

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 ? ! @ # \$ % & *

Century Gothic Italic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
*0 1 2 3 4 5 6 7 8 9 ? ! @ # \$ % & **

Century Gothic Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 ? ! @ # \$ % & *

Century Gothic Italic Bold

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9 ? ! @ # \$ % & *

Primary font- Moglan Demo



KOHASHI

NOT PERFECT, JUST TRUE



Secondary font: Century Gothic

Stationary



Mockups









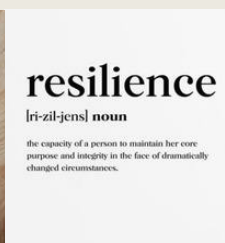
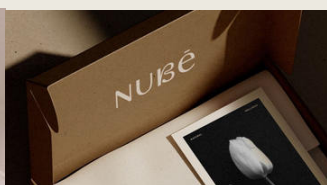
THANK YOU

for letting us be a part of your journey


KOHASHI



Stylescape



Final Refined design concept and proposal

Arpita Parajuli

July 15, 2025

Brand Overview

Founded in 2025, Kohashi is a jewelry brand devoted to honoring strength, individuality, and the imperfect beauty within every journey. Rooted in the philosophy of Kintsugi, each piece is thoughtfully handcrafted to embody resilience, growth, and authenticity. Designed for those who find meaning in what they wear, Kohashi offers emotionally resonant jewelry — created with care, intention, and a quiet sense of elegance. Our mission is to create jewelry that embraces imperfection as a source of beauty and strength. We craft pieces that carry the essence of personal transformation and resilience, offering wearers a tangible connection to their stories of growth and self-acceptance. We prioritize authenticity, encouraging everyone to stay true to their unique journeys. We celebrate the individuality that makes each story—and each piece of jewelry—distinct.

Target Audience

Kohashi's audience is primarily women aged 18–30 — students, freelancers, and early-stage professionals in creative or emotionally engaged fields. They value self-expression, emotional resilience, and meaningful craftsmanship. Drawn to slow fashion and nature-inspired aesthetics, they seek jewelry that feels personal — not just stylish, but symbolic of growth and healing. They're likely to attend art fairs, enjoy creative hobbies, and support ethical or local brands. For them, Kohashi isn't just jewelry — it's a quiet companion on their journey.

Core Concept / Design Philosophy

Kohashi finds its soul in the art of Kintsugi — the Japanese practice of repairing broken pottery with gold, where cracks are not hidden but honored as part of the object's story. This philosophy shapes everything we create. Rather than chasing perfection, Kohashi embraces the visible marks of resilience, healing, and growth — encouraging individuals to wear their story with pride.

At the heart of the brand is the belief in uniqueness. Each jewelry piece is handmade and one of a kind, just like every personal journey. No two pieces — like no two lives — are ever the same. Kohashi celebrates the raw beauty that comes from lived experience, reminding wearers that their imperfections are not flaws, but powerful symbols of who they've become.

Design Objective

The design for Kohashi aims to communicate quiet elegance, emotional depth, and the beauty of transformation. The visual identity embraces imperfection as strength, highlighting the uniqueness of every journey. Through thoughtful textures, warm tones, and handcrafted details, the design tells a story of resilience, authenticity, and becoming — inviting wearers to see themselves not as broken, but beautifully whole. Kohashi's branding seeks to feel intimate and meaningful.

Visual Identity Elements

1. Logo

Kohashi's logo is built around three symbolic elements: a little flower, the letter K, and a butterfly.

- The little flower draws inspiration from the word “Kohana” (meaning "little flower" in Japanese), representing quiet strength and resilience — like a wildflower that blooms even in the harshest conditions.

- The butterfly symbolizes transformation. Much like how Kintsugi transforms broken pottery into something new and beautiful, the butterfly's metamorphosis from cocoon to wings reflects personal growth and becoming.
- The letter K anchors the identity, aiding in brand recognition — essential for a new brand like Kohashi.

The icon features a balance of thick and thin strokes, creating a fluid, delicate form that feels both graceful and intentional.

For the wordmark, a serif font — Moglan Demo — was chosen. Its subtle “feet” and refined curves convey trust, maturity, and poetic elegance, while the slight sharpness in its edges adds a quiet boldness, reflecting the brand's core values of elegance and resilience.

Overall, the logo tells a visual story of transformation, strength, and delicate beauty — a perfect mirror of Kohashi's spirit.

2. Typography

Kohashi uses two primary typefaces to balance elegance with clarity.

- The primary font, Moglan Demo, is the same serif typeface featured in the logo. Chosen for its timeless, elegant, and sincere character, it conveys the emotional depth and refined quality of the brand. A slight modification has been made to the letter “Q” to better align with Kohashi's unique visual language. While this slightly decorative serif font is ideal for headings and brand signatures, it's not suited for text-heavy content.
- For body text, Century Gothic is used. Its clean, rounded characters offer a modern contrast to Moglan's sharp serifs, providing visual balance. With variations including regular, bold, and italic, Century Gothic adds versatility for use in longer text, small headings, or supportive messaging.

Together, these fonts reflect Kohashi's identity — combining grace and strength, and delicacy and clarity.

3. Color Palette

Kohashi's primary color palette consists of Soft Gold (#D7C4A3), Off White (#EFEAE5), and Coffee Brown (#846342) — all inspired by the earthy tones of nature, particularly soil and raw materials. These colors reflect the brand's core values of being grounded, authentic, and true to oneself. They evoke warmth, sincerity, and a quiet sense of elegance.

To ensure readability and balance, Mocha Brown (#54382A) is used for text-heavy content or when stronger contrast is needed. This deeper tone maintains the natural feel while providing clarity and structure.

This soft, nature-inspired palette supports Kohashi's emotional storytelling — offering a sense of comfort, quiet strength, and natural beauty. It complements the brand's handcrafted aesthetic and reinforces the feeling that each piece is both meaningful and rooted in something deeper.

4. Texture and Patterns

Kohashi draws deeply from the textures found in nature — from weathered rocks and dried earth to tree bark, ice crystals, and stone surfaces. These organic forms carry silent stories of time, change, and endurance. No two tree barks or stone patterns are ever the same — just like no two personal journeys are alike. The rings of a tree, for instance, quietly record years of growth, struggle, and survival. These natural textures reflect the quiet strength that Kohashi values. By incorporating such irregular, raw patterns into each jewelry piece, the design becomes more than decorative — it becomes a tactile echo of nature's resilience and individuality. Nature is something we all feel instinctively connected to. By using it as the core source of inspiration, Kohashi grounds its designs in something universally meaningful, yet deeply personal.

Packaging

For Kohashi's packaging, the goal was to subtly incorporate the essence of Kintsugi — the beauty found in cracks and imperfection. After multiple explorations, trials, and iterations, a cuff-style box was developed featuring curved, flowing lines that echo the natural, uneven patterns of Kintsugi repair.

The box structure combines both stability and elegance:

- The interior uses mount board for strength and rigidity, ensuring the jewelry is well-protected.
- The lid and base are made from 250gsm top board, giving the outer structure a refined yet lightweight feel.

The overall design is both functional and symbolic – visually delicate, yet structurally strong, much like the stories Kohashi tells through each piece of jewelry.

Photography & Visual Style

Kohashi's visual style is rooted in warmth, softness, and emotional intimacy. Product photography features a dark brown silk background, chosen to evoke a sense of richness, earthiness, and quiet elegance. The folds and textures of the fabric create a natural, intimate setting that aligns with the brand's handcrafted, story-driven identity. Props are minimal and organic – allowing the jewelry to take center stage while reflecting the calm, introspective mood of the brand.

Material & Production Plan

Kohashi's packaging materials are chosen with equal focus on aesthetic and structural integrity:

- Mount board is used for the box's core to ensure rigidity and protection.
- 250gsm top board forms the outer lid and base, offering a smooth and refined finish.
- Inside, foam padding or fabric lining offers a soft resting place for the jewelry, enhancing the unboxing experience

Cost for individual box is Rs 38 when 500 boxes are printed.

Brand Continuity Strategy

To build a strong, recognizable identity, Kohashi's design language is consistently applied across all touchpoints:

- Social Media: Use of warm, earthy tones, handwritten-style captions, poetic language, and close-up textured visuals to build emotional connection.
- Website: Minimalist layout, serif and sans-serif font pairing, symbolic icons, and storytelling sections that guide the user through the brand's philosophy.
- Stationery: Business cards, thank-you notes, and care instructions use the same color palette, serif typography, and subtle gold accents for cohesion.

Mockups & Visual Examples

The design concept is supported by:

- Moodboards capturing the emotional tone – natural textures, Kintsugi imagery, earthy tones.
- Packaging mockups of the cuff-style box, lid textures, and interior layout.
- Logo use examples across box tops, social banners, and stationery.
- Close-up product presentation shots that reflect lighting, fabric styling, and brand voice.

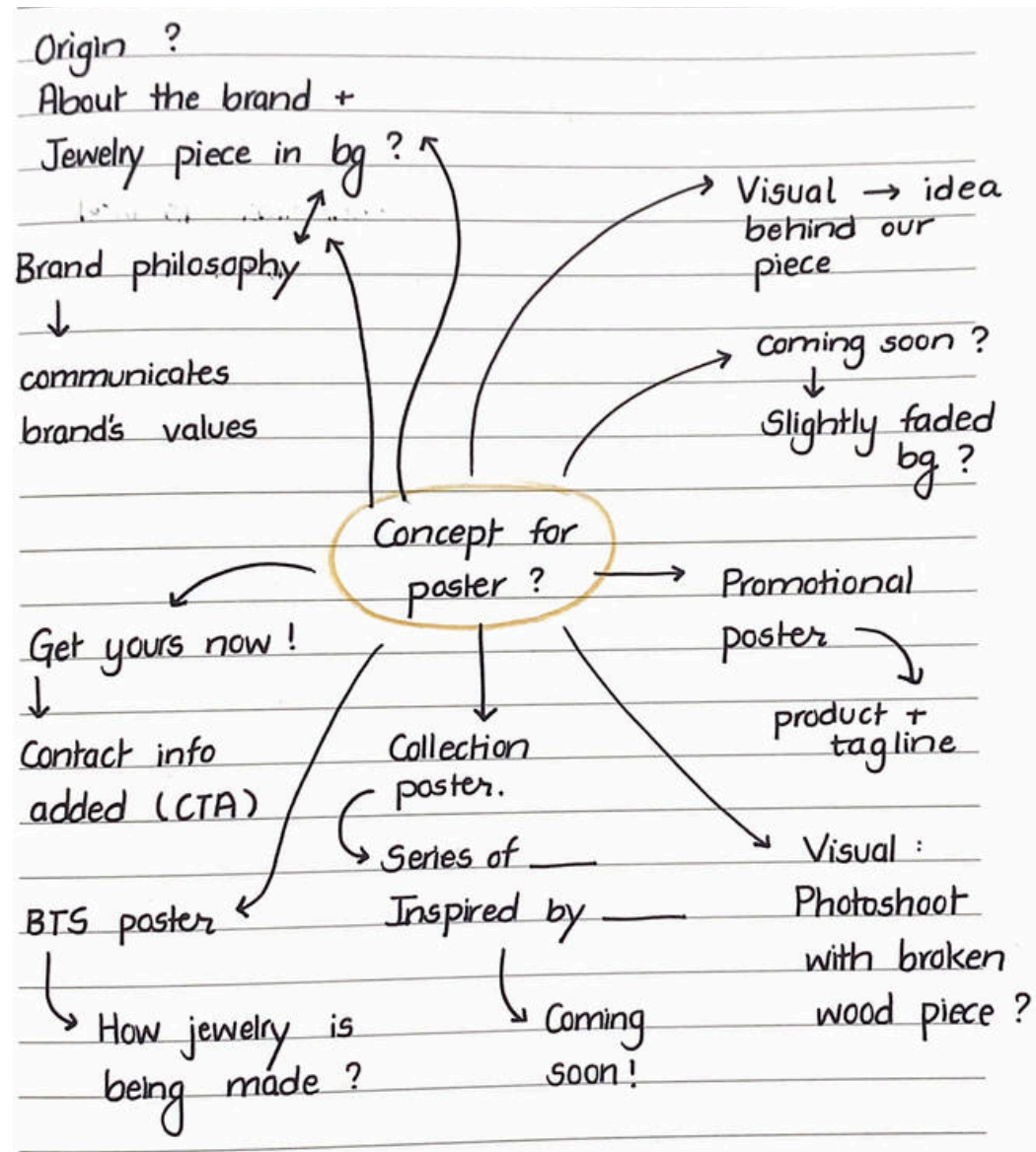
Conclusion / Emotional Impact

Kohashi aims to leave its wearer with a feeling of being seen, held, and honored. Each piece of jewelry – from design to packaging – feels one-of-a-kind, like a keepsake of personal growth. The brand offers more than adornment; it offers a quiet, powerful reminder of resilience and beauty in becoming. Through gentle storytelling, warm tones, and handcrafted elements, Kohashi leaves a lasting impression that feels intimate, timeless, and true.

An aerial photograph of a river with a small boat, overlaid with a semi-transparent light beige filter. The river flows from the top left towards the bottom right, with a small boat visible in the lower left section. The surrounding landscape is a mix of light and dark green, suggesting fields and trees.

Photography and Poster design

Brainstorming:



Shortlisted ideas:

- Collections poster:

Why? because all 3 pieces are under 1 series and design is inspired by textures of bark

- Promotional/ Visual poster:

Why? looks appealing and shows our jewelry pieces such that people would want to buy it

Brand photoshoot → Should have visual consistency?

- What do I want my photos to reflect ?

Confidence
↓
Feminine & Strong
Self love
Ruffles on sleeve

- Vibe ?

Artistic (Creative professional)
or literature
hand (Reading)

Earring →

curly flowy hair (Freedom reflection)

OR can we reflect lines on face itself ?

What I want → interplay of light (coming through small parts)

Photography session



What Worked?

- The use of brown silk cloth paired with golden lighting highlighted the elegance, warmth, and strength that Kohashi embodies.
- The jewelry pieces stood out beautifully alongside their packaging, effectively conveying the brand's mood and personality.



Areas of improvement?

- The shoot lacked lifestyle imagery.
- Including photographs of the jewelry being worn would add context, enhance emotional appeal, and help customers envision how the pieces look in real life.



Concept?

- Use of light and shadow to create contrast, Use of rock- textures and imperfection (match the vibe of the brand)

What didn't work?

- Natural light kept changing — had to work quickly
- Jewelry feels like it has been lost in the frame — lack of visual balance.



What worked?

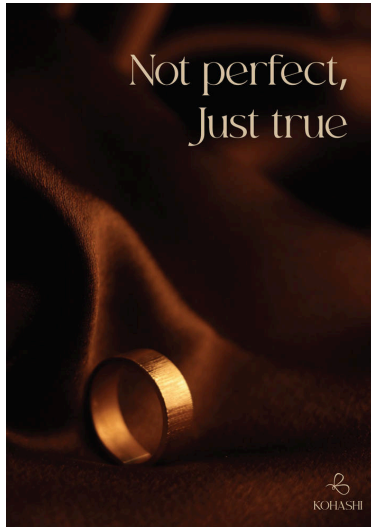
- The warm yellow lighting creates a soft, inviting feel, while the photos reflect confidence and comfort in one's own skin.



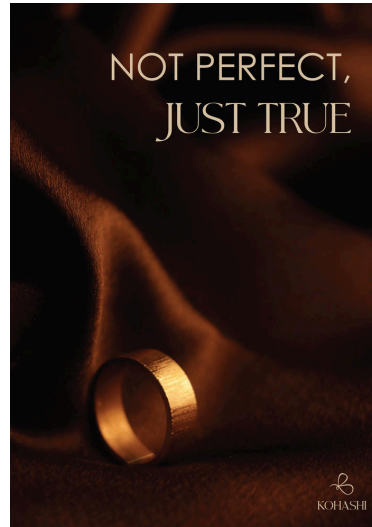
What worked?

- Natural skin, real smile, and expressive posture align with brand's message of imperfection and individuality.

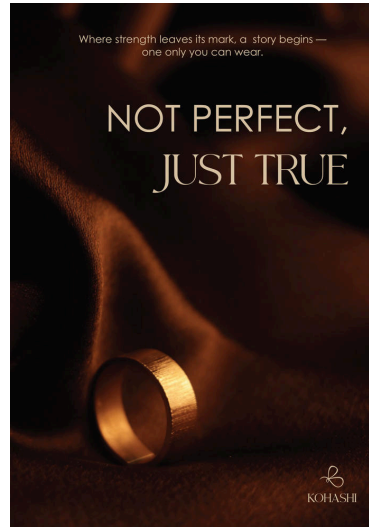
Poster design iterations



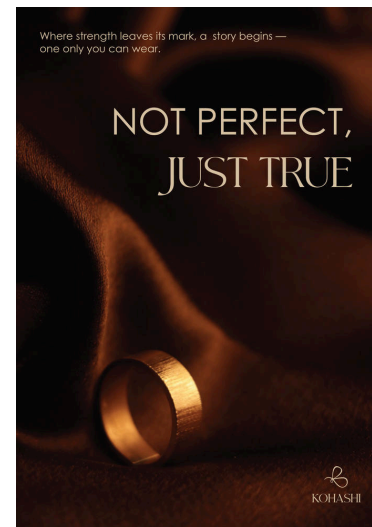
- Does this look too plain/ empty?



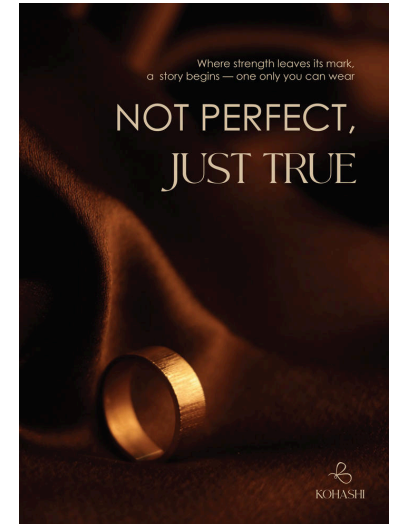
- Playing around with typography while sticking to our brand's fonts
- Is the logo aligned too much at the bottom?
- A lot of empty space in the poster?



- Text is added to reduce the negative space and also provide little hints about the jewelry

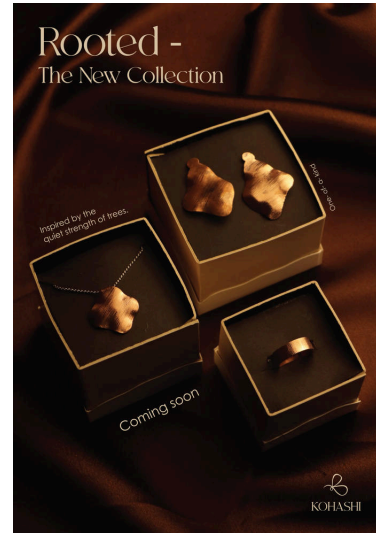
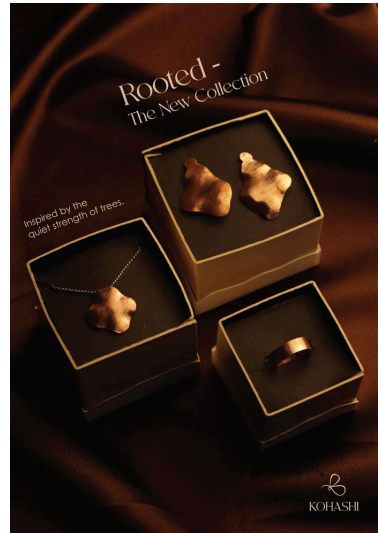
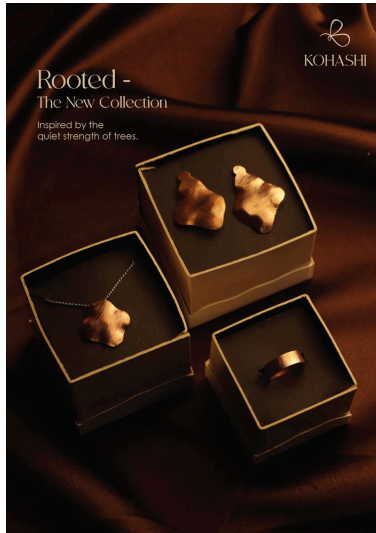


- Playing around with alignments
- Eyes are getting confused at what to read.



- Text has been grouped together- while hierarchy is maintained using scale
- Looks balanced

- **Pros:** Product is seen clearly- looks appealing
- **Cons:** No CTA involved or any other contact detail mentioned



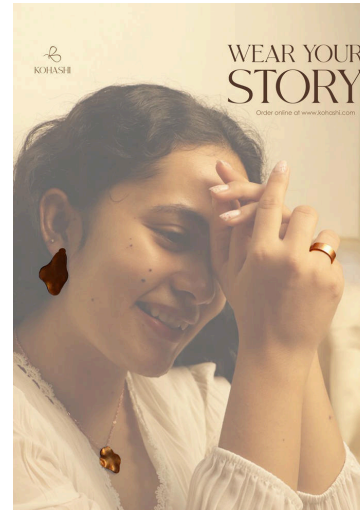
- Jewelry boxes are at an angle, but text is straight-looks mismatched?
- What if text is also tilted?
- Still looks odd
- What multiple texts are added? Looks distracting
- What if size of image is increased? Such that viewer knows where to look at? looks better
- Still, Text seems off
- Playing around with alignment
- **Pros:** Jewelry collection is shown well
- **Cons:** Poster design feels jumbled up and distracting.



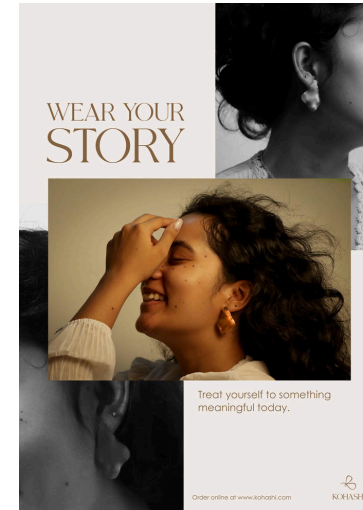
- Too many images- where to look?
- The image below lacks connection
- Too strict



- Comparatively better visual balance
- However, the bottom section is too empty



- What if we try to highlight just the jewelry?
- Doesn't look natural



- What if we use just earring images? and create contrast using b/w?
- Text hierarchy is weak
- Lower image is too dark?



- Use of gold lines add a layer of depth
- More visually balanced and clear

Selected poster

Concept?

- Not just to showcase the jewelry, but to capture the feeling of wearing it – confident and unapologetically yourself.
- To celebrate real, unfiltered beauty, free from digital perfection. No heavy edits, no filters – just honest expression and emotion

Why is this poster selected?

- “Wear Your Story” is strong, personal, and memorable.
- The subtext underneath perfectly captures the brand’s ethos.
- Visual hierarchy is clear
- Brand vibe (soft, handcrafted, soulful) - communicated through colors, layout, and expression.
- Images are rich in emotion and showcase the product in use
- Includes Call to Action- further increasing chances of purchase



An aerial photograph of a river with a fish jumping out of the water, creating a splash. The river flows from the top left towards the bottom right. The water is a light brownish-yellow color, and the surrounding land is a darker brown. The fish is a small, dark, elongated shape in the lower left quadrant, just above the splash. The splash is a white, circular shape in the lower left quadrant, just below the fish. The text "Social media" is centered in the middle of the image.

Social media



Kohashi_

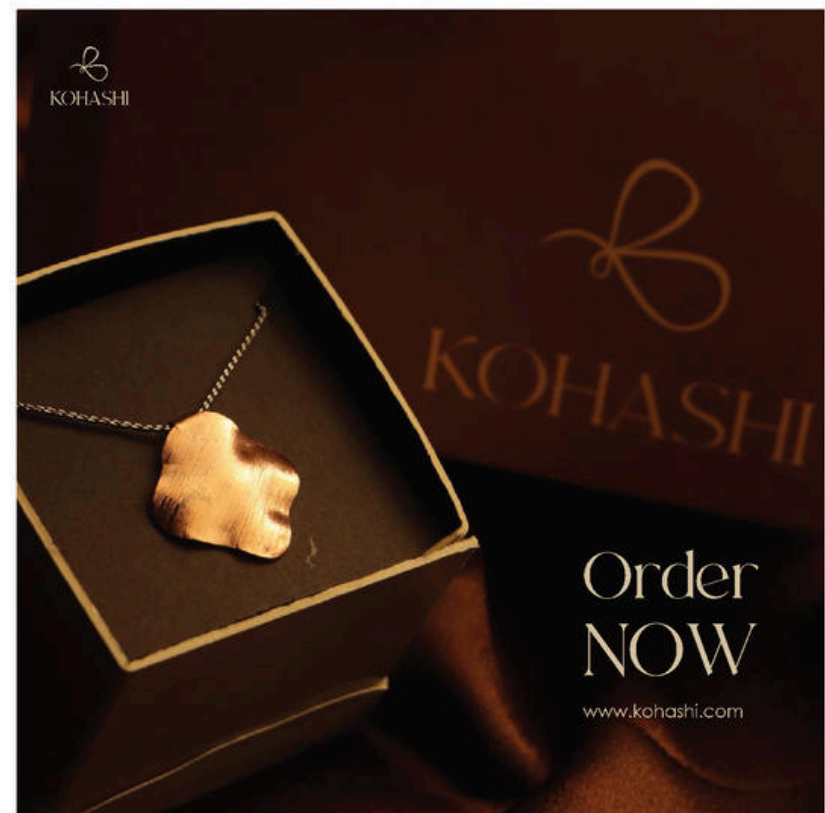


7453 likes

[View all 100 comments](#)

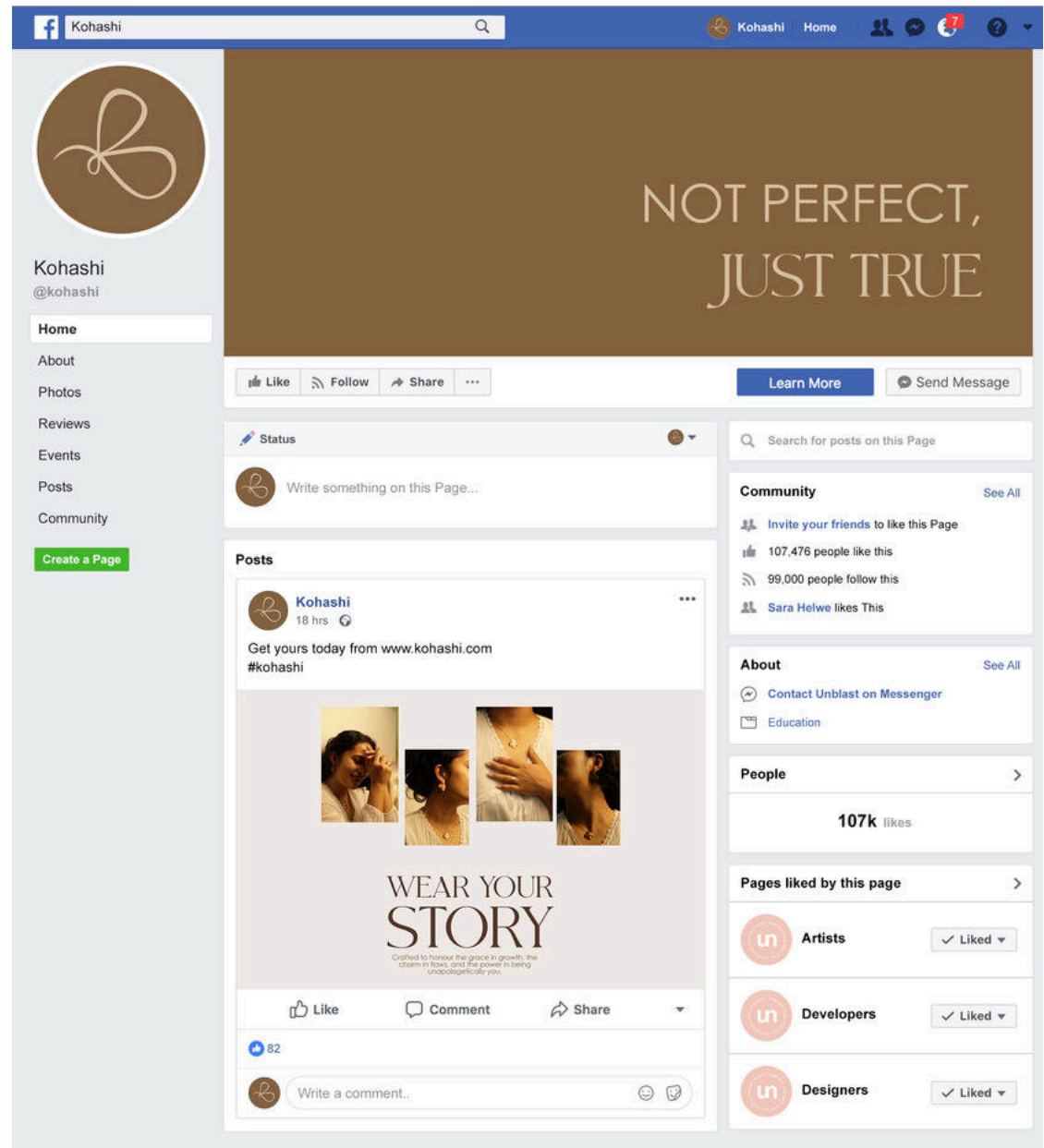
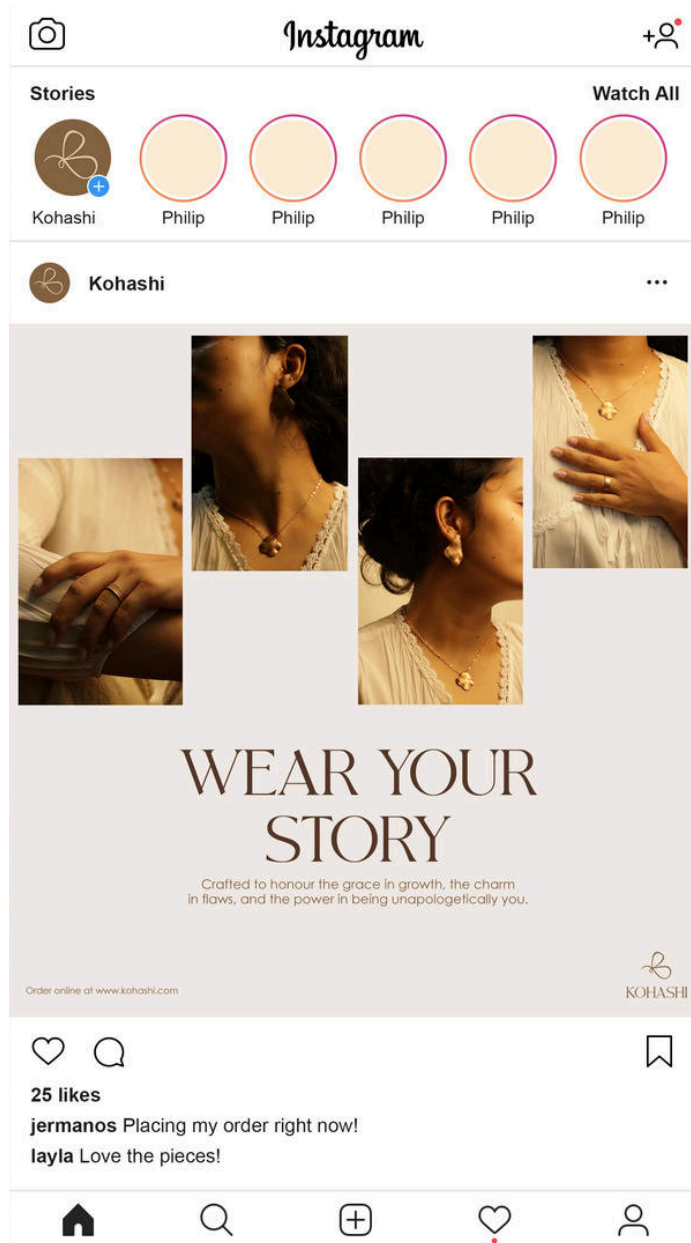


Kohashi_



7453 likes

[View all 100 comments](#)



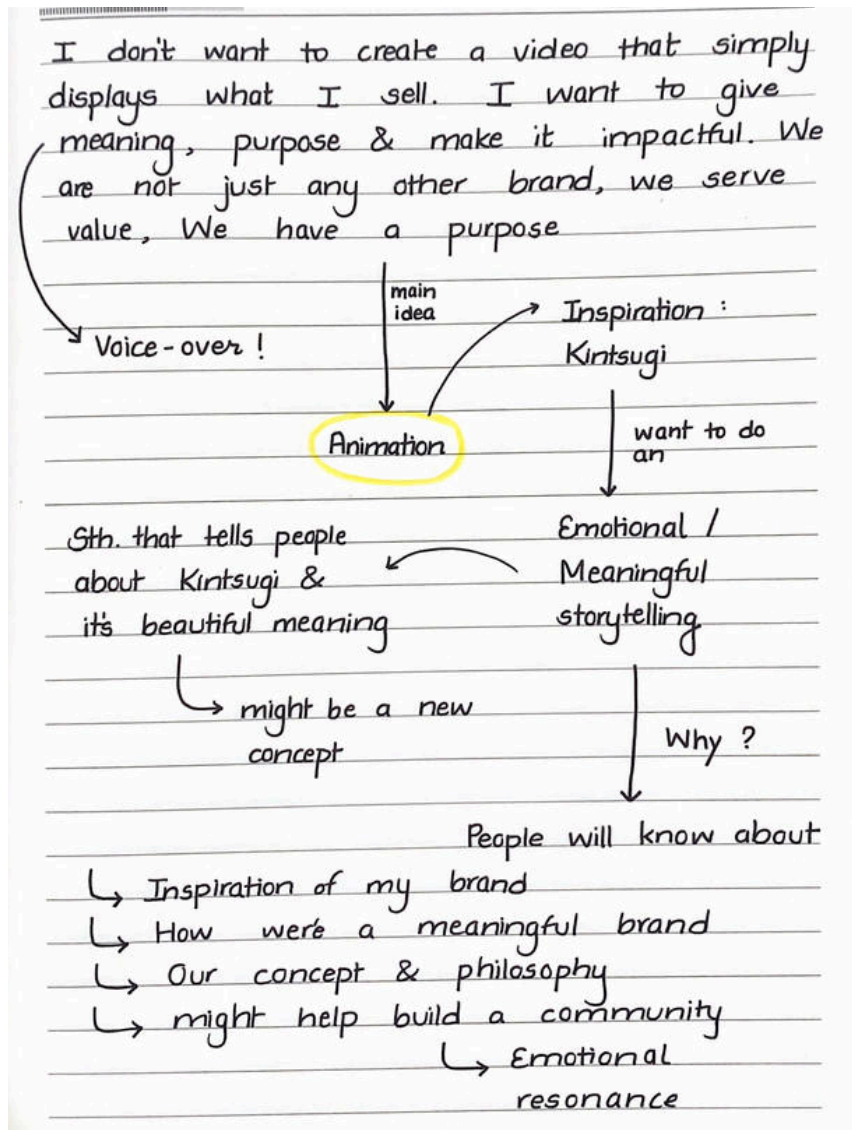


The background of the slide is a photograph of a river. The water is a light, milky brown color, suggesting a sandy or silty riverbed. The river flows from the top left towards the bottom right. On the left bank, there is a small, narrow boat with a person sitting in it. The person is wearing a light-colored shirt and dark pants. The riverbank is covered with green grass and some small plants. The overall scene is peaceful and natural.

Animation

Process

- Concept development



Date : _____

Story :

- A delicate ceramic vase on top of a shelf
- Someone knocks it off
- Shattered
- Skilled artisan repairs it with Kintsugi

Voiceover = "In every break, there is a story - A chance to be more beautiful, unique"

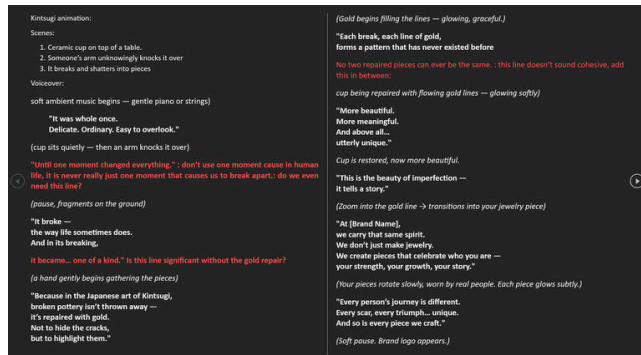
- Jewelry pieces closeup

Voiceover = "Our jewelry celebrates the strength in imperfection"

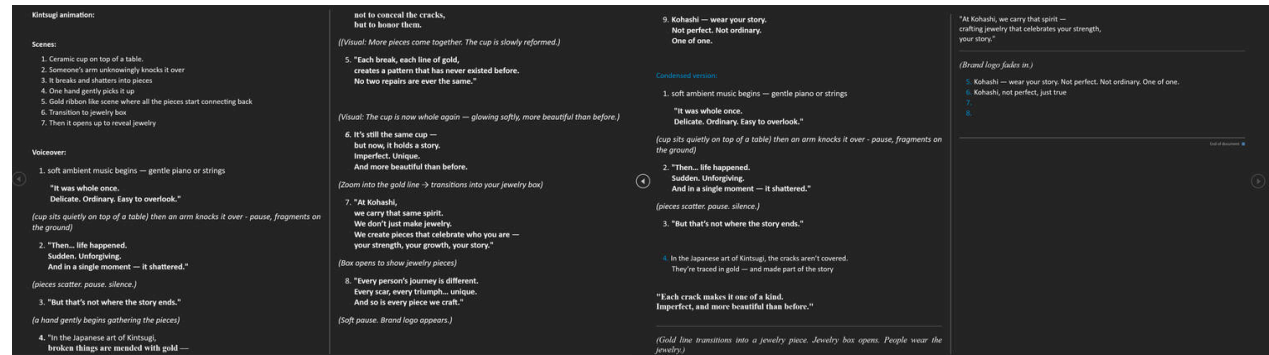
- Women wearing our piece - smiles (x) confidently

Not perfect, just honest !

- Voice over script was written- Recorded- around 60seconds- too long
- Script was condensed- Recorded- 40 seconds
- Further condensed and refined- 30 seconds- this felt good enough



Script 1



Further refined and condensed versions

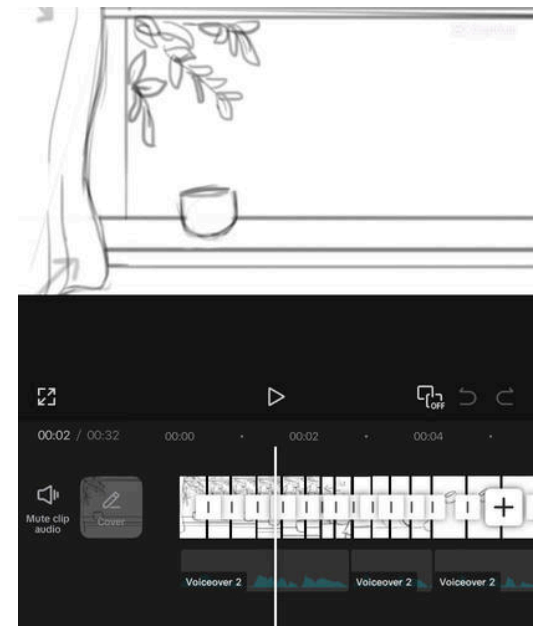
1st draft (condensed version) storyboard was made along with the voiceover- 93 frames were created but it wasn't enough -decided to shorten the Audio again

People said they felt lost somewhere in between the video- not effective storytelling
Why did this happen?

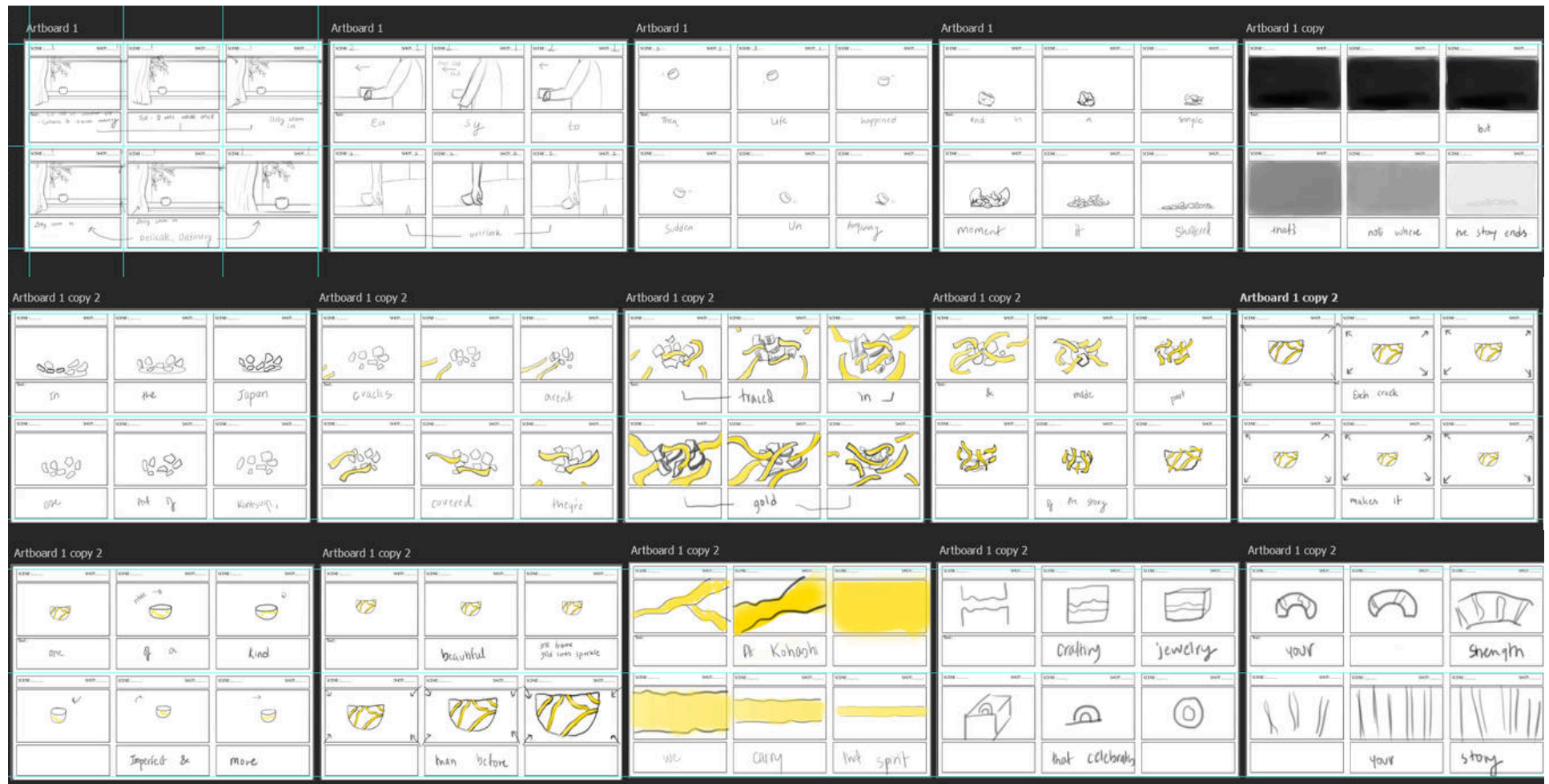
- Video clip was too long
- Storytelling was monotonous
- Lack of expressions while speaking

Based on this, identified the parts that weren't working:

- Changed the script
- Added more frames it between to create continuity
- Some frames were losing connection with each other- modified them

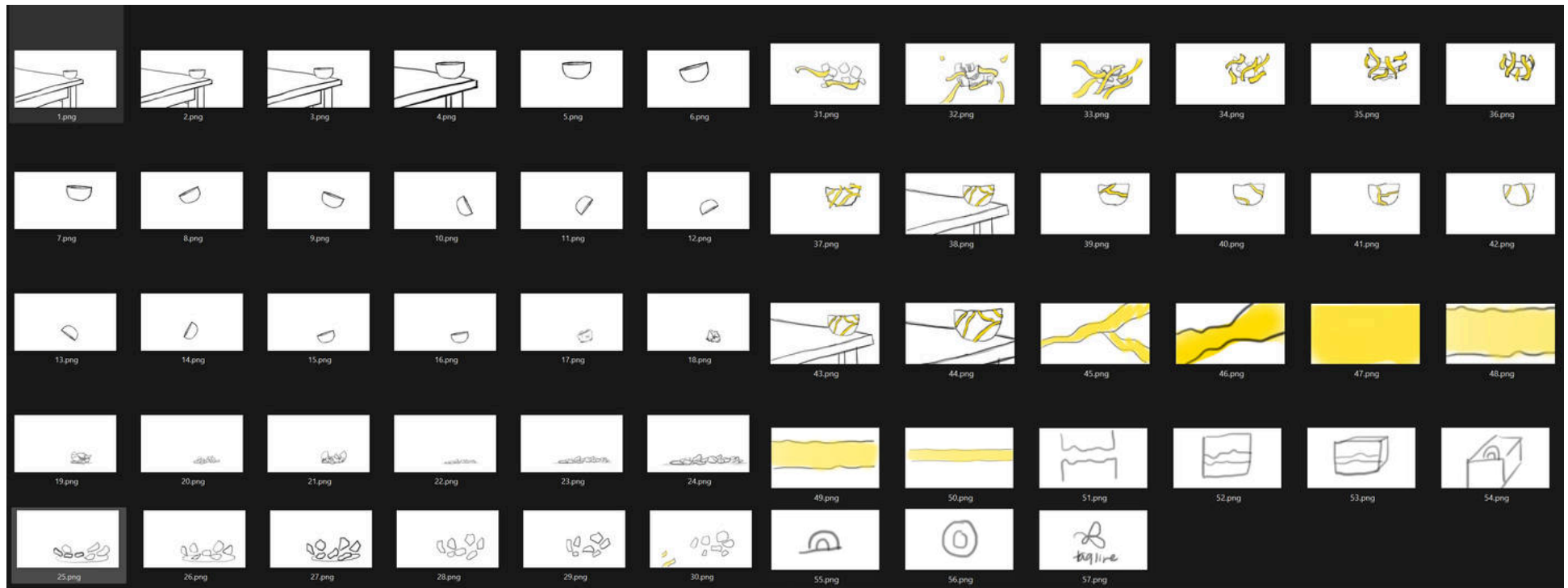


1st draft storyboard

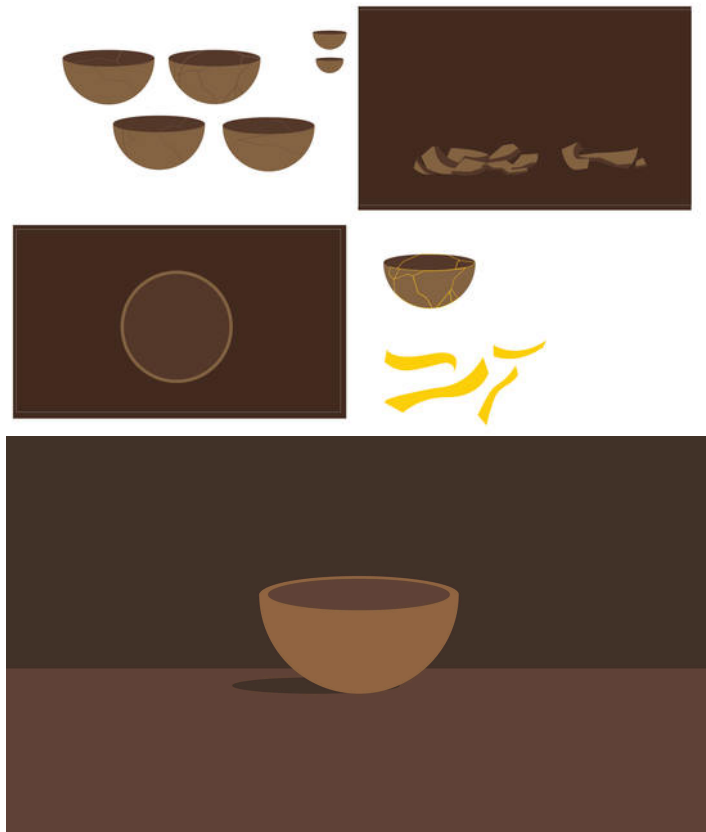


2nd draft storyboard was created

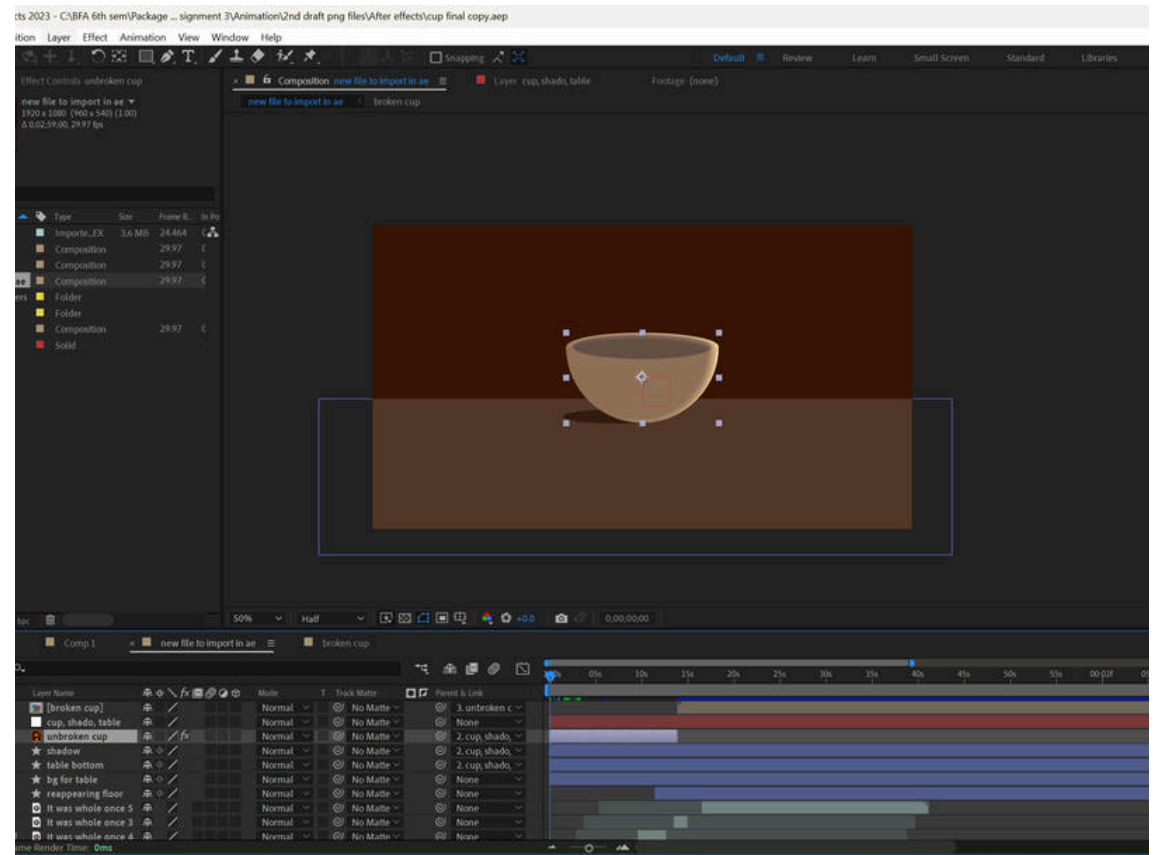
- Recorded the voiceover again with more expression
- added pauses between major moments- like cup shattering on the ground
- Removed distracting elements- like hand pushing the cup or curtains and leaves on the background- keep it simple yet impactful



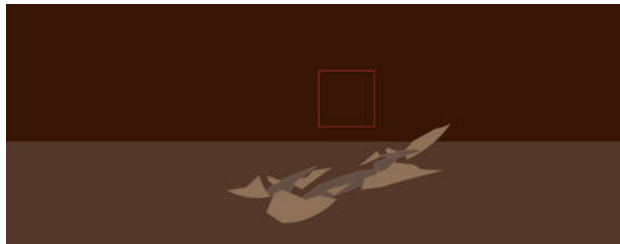
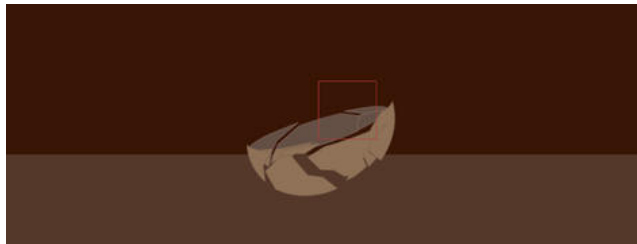
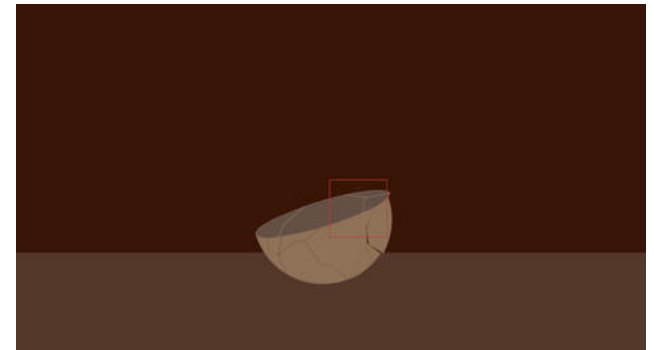
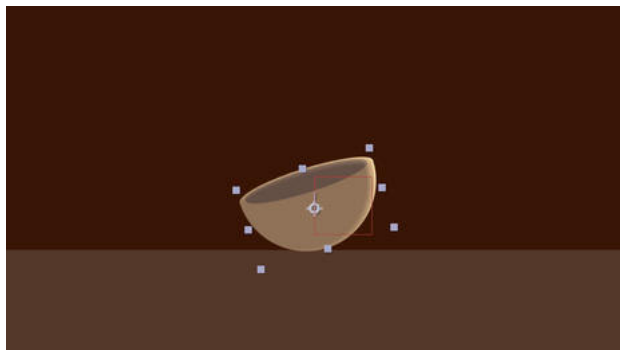
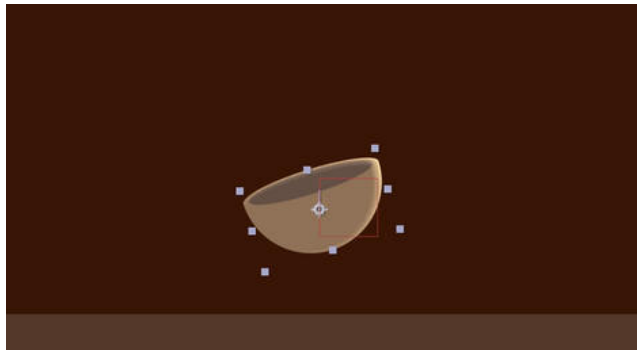
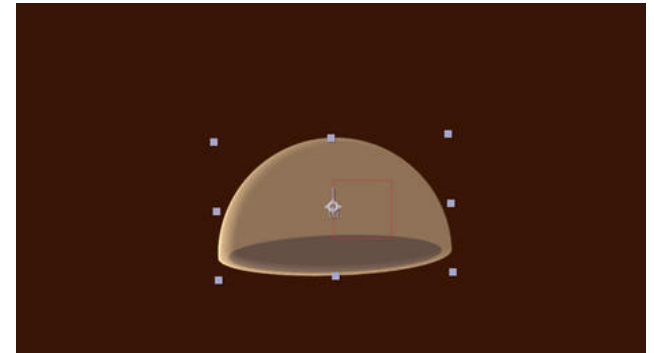
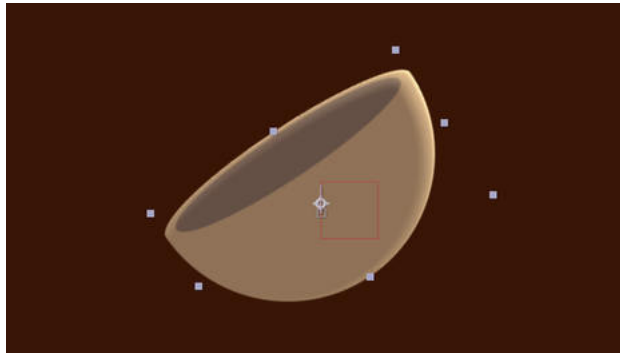
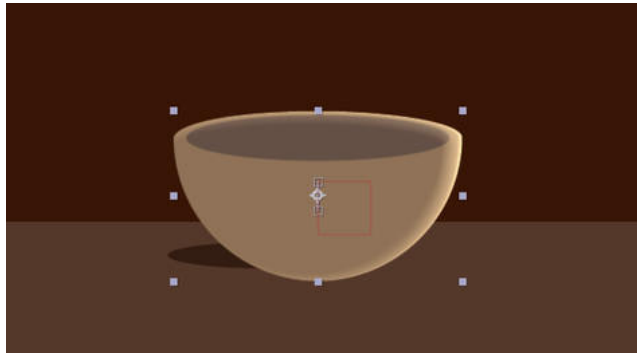
- Illustrated few elements in Illustrator and took them to After Effects to see how everything will look together



Illustrator



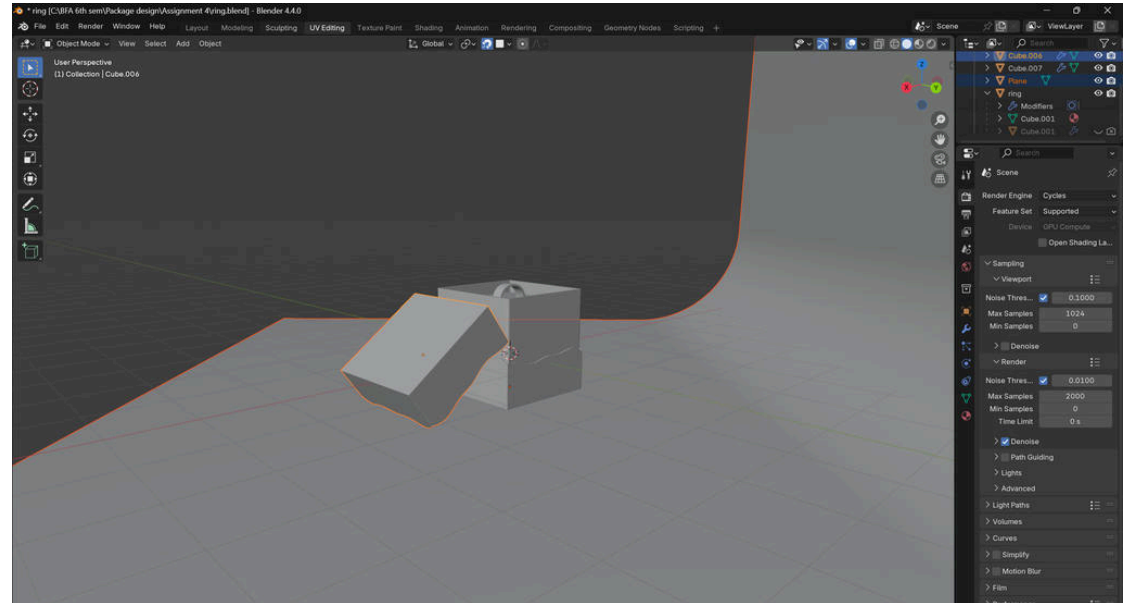
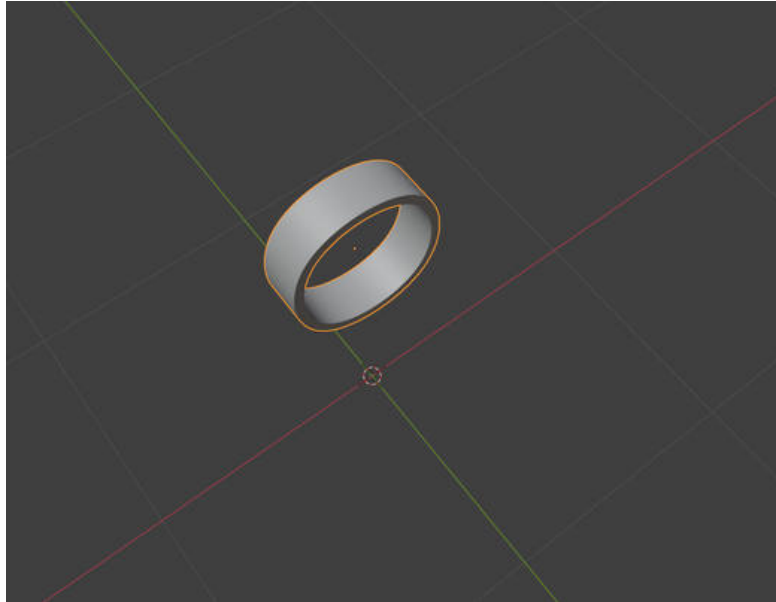
After effects

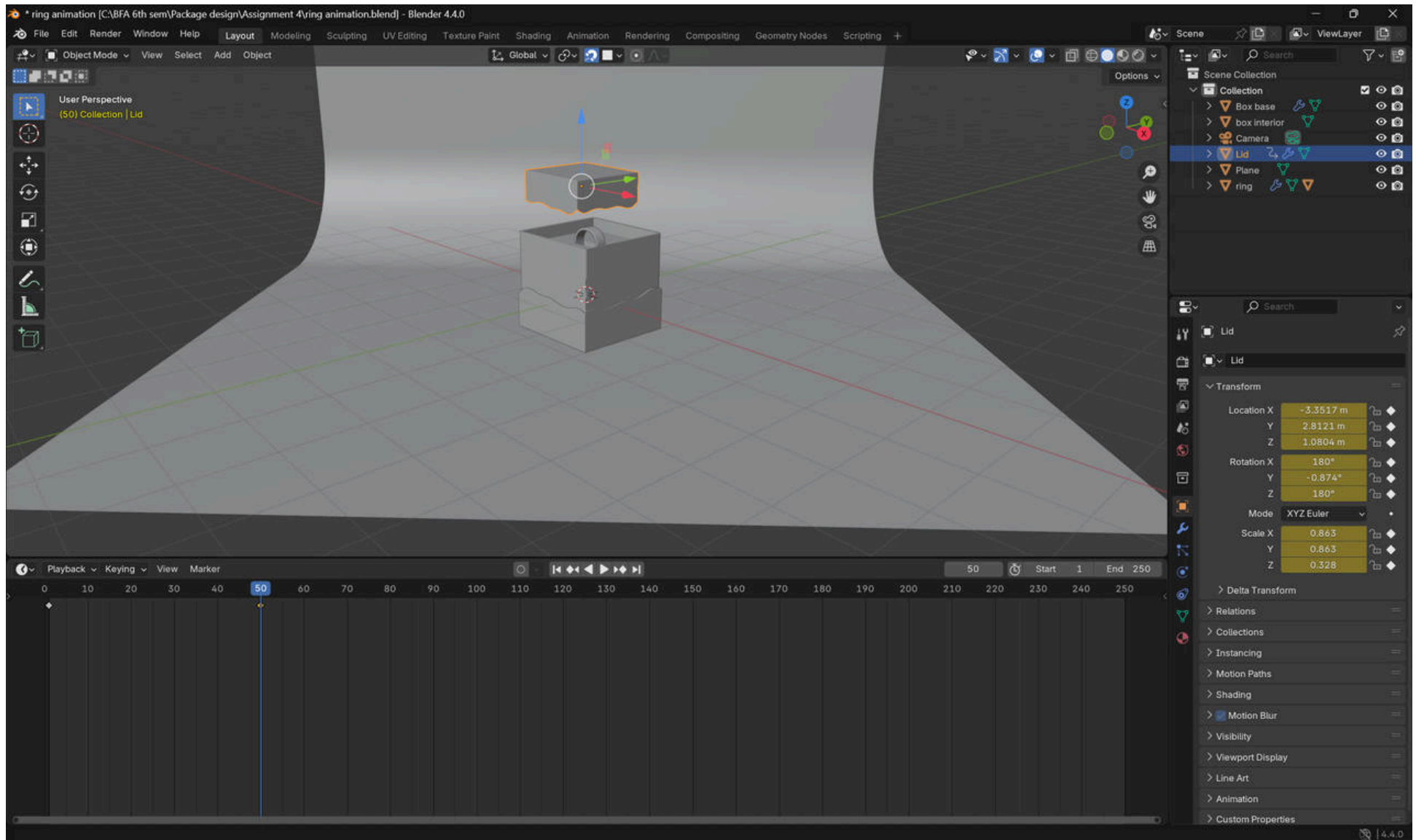


Problem:

- Ceramic pieces look very flat (paper- like)
- need to add volume







Rendering in blender

The background of the slide is a photograph of a river. The water is a light, milky brown color, suggesting a sandy or silty riverbed. The river flows from the top left towards the bottom right. On the left bank, there is a small, narrow boat or raft. The right bank is visible in the distance, showing some greenery and a small structure. The overall scene is a natural, outdoor setting.

Costing

Material costing for rigid box

Since all boxes (ring, pendant and earring) fit in individual A4 papers, Here is a breakdown of it's cost:

1 A4 paper= fits 3 interior box structures

Thus, 1 A1 paper= 24 structures

Then, Number of sheets required= $500/24 = 20.8$ = approx. 21 sheets

Now, 21×16 (Cost of 150gsm Art paper) = Rs 336

Since, we're making the interior structure with a mount board,

1 A4 mount board= fits 3 interior box structures

Thus, 1 A1 paper= 24 structures

Then, 21 (Number of sheets) $\times$ Rs 250 (Cost of paper) = Rs 5250

Next, 1 A4 paper= fits 4 lids

So, 1 A1 sheet= 32 lids

Number of sheets needed= $500/32 = 15.6$ = approx. 16 sheets

Now, $16 \times$ Rs 36 (Cost of 250gsm top board) = Rs 576

Thus, Total cost of paper= $336 + 5250 + 576$ = Rs 6162

Because our package has only 3 colors, Spot color is used instead of CMYK plates. This reduces cost

Printing cost= 3 plates= Rs 1500 (Cost of plate) $\times$ 3 (Number of plates used) = Rs 4500

Our box requires 3 different dies.

So, die cutting= 3 (Number of dies needed) $\times$ 500 (Cost of individual die) $\times$ 5 (Labor cost) = Rs 7,500

Since, we're doing Matte lamination for extra protection,

Lamination= Rs 4 $\times$ 500 sheets = Rs 2,000

Total cost= $6162 + 4500 + 7500 + 2000$ = 20,162

Then, Cost of 1 box= $20162/500$ = Rs 40.324

Cost of 1 box: Rs 40.324

However, when number of pieces increases from 500, this packaging cost will also reduce.

Material costing for paper bag

Since 1 bag fits in 1 A3 sheet, Here is a breakdown of it's cost:

1 A3 paper= fits 1 paper bag

Then, Number of sheets required= 500

Now, 500×20 (Cost of 200gsm Art paper) = Rs 10,000

Total cost of paper= Rs 10,000

Because our package has only 2 colors, Spot color is used instead of CMYK plates. This reduces cost

Printing cost= 2 plates= Rs 1500 (Cost of plate) $\times$ 2 (Number of plates used) = Rs 3000

Our box requires 1 die

So, die cutting= 1 (Number of die needed) $\times$ 750 (Cost of individual die) $\times$ 5 (Labor cost) = Rs 3750

Since, we're doing Matte lamination for extra protection,

Lamination= Rs 4 $\times$ 500 sheets = Rs 2,000

Total cost= $10,000 + 3000 + 3750 + 2000 = 18750$

Then, Cost of 1 box= $18750 / 500 = \text{Rs } 37.5$

Cost of 1 box: Rs 37.5

However, when number of pieces increases from 500, this packaging cost will also reduce.

Total cost of rigid box+ paper bag= Rs 40.324+37.5 = Rs 77.824

Material costing for jewelry

Earring (pair)

Size=35mm each

Rough weight= 10–12g total

Estimated cost= Rs 55

Pendant

Size =23mm

Rough weight= 4–5g

Estimated cost= Rs 60

Cost of chain= Rs 50

Ring

Size = 5mm band

Rough weight= 2–3g

Estimated cost= Rs 50

Thus, Cost of material comes around Rs 155

Concept ideation= Rs 1000

Labor cost= Rs 1000

Cost of jewelry (3 pieces) = Rs 2155

Final cost

Cost of packaging for 3 boxes and 3 paper bags = $\text{Rs } 77.824 \times 3 = 233.4 = 234$

Cost of jewelry= Rs 2155

Extra cost= Rs 30 (auxiliary packaging)

Total= $234 + 2155 + 30 = \text{Rs } 2419$

Profit margin= 25%= $25/100 \times 2419 + 2419 = \text{Rs } 3023.75$

Thus, Cost of 1 product= $3023.75/3 = \text{Rs } 1007.9$

Selling price = Rs 1000

Citation

- https://www.roozrang.com/the-history-of-packaging-the-evolution-of-packaging-design/#first_packaging_materials
- <https://crawfordpackaging.com/blog/history-of-packaging/#:~:text=Ancient%20Chinese%20Packaging%20Techniques,mulberry%20bark%20to%20wrap%20foods.>
- <https://www.designhill.com/design-blog/the-evolution-of-packaging-design/>
- https://www.researchgate.net/publication/362274822_PACKAGING_AND_THE_HISTORICAL_DEVELOPMENT_OF_PACKAGING_DESIGN
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- <https://pakfactory.com/blog/die-cutting-process-in-packaging/?srsltid=AfmBOopTD9LJpoFrRwMI3ASZ-DamOdTC7MMBUIXWLx82-2r3XHjNOxPt>
- <https://pakfactory.com/blog/embossing-and-debossing-packaging/>
- <https://pakfactory.com/blog/how-to-prepare-your-dieline-for-print/>
- <https://www.jpinc.com/what-are-die-lines-in-packaging-a-complete-guide-jp-graphics/>
- <https://pakfactory.com/blog/cmyk-packaging-print/>
- <https://flexiblepouches.com/blog/eye-marks-what-are-they-and-when-do-you-need-one/#:~:text=Eye%20marks%2C%20also%20referred%20to%20as%20registration%20marks,crucial%20reference%20points%20for%20printing%20and%20converting%20machinery.>
- <https://consolidatedlabel.com/faqs/eye-mark/>
- <https://pakfactory.com/uv-coating.html>
- <https://pakfactory.com/hot-foil-stamping.html>
- <https://pakfactory.com/blog/what-is-foil-stamping/>
- <https://www.youtube.com/watch?v=lxGNULZ7Rkg&t=153s>
- <https://www.youtube.com/watch?v=MbwwTyGUapg&t=214s>
- <https://www.youtube.com/watch?v=y9HS9sb22Mw>
- <https://www.youtube.com/watch?v=NyuS1BxyZqA&t=41s>
- <https://pakfactory.com/blog/what-is-spot-uv/>
- <https://www.boxon.com/knowledge/the-boxon-blog/a-deep-dive-into-printing-technology/>
- <https://www.gelato.com/connect/blog/print-technology>
- <https://www.bbpress.co.uk/news/what-are-the-different-printing-methods-available>
- <https://www.techtarget.com/whatis/definition/offset-printing-offset-lithography>
- <https://ordant.com/what-is-offset-printing/>
- <https://printninja.com/printing-resource-center/printing-academy/pre-press-production/printers-marks/>
- <https://curlytales.com/love-the-illustrations-on-blinkits-brown-bags-this-is-the-artist-thats-brought-them-to-life/>
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- <https://www.youtube.com/watch?v=EAqKK9QfsXI>
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- <https://insight7.io/consumer-behaviour-is-the-study-of-what-influences-purchasing/#:~:text=Social%20Buying%20Influences%20Buying%20Influences%20play%20a,for%20guidance%2C%20particularly%20when%20considering%20high%2Dinvolvement%20purchases.>
- <https://www.geeksforgeeks.org/what-is-emotional-design/>
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Thank You!