**Chapter 4: Design Fundamentals**

**Add a note here****Basic Design Principles**

Add a note hereKnowledge of the fundamental principles of two-dimensional design is an essential component to any visual problem-solving assignment. Basic design principles, as they relate to the use of design elements such as line, shape, color, and texture, provide guidelines that shape visual communication and the ability to maneuver through the packaging design process.

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Add a note hereTwo-dimensional design begins with an understanding of a layout, which is the purposeful arrangement of design elements to form the visual communication. The key objective of a layout is to create a visual organization that is satisfying, stimulating, thought-provoking, and pleasing to the eye. Some layouts follow a grid (a framework that provides a fixed system for the layout), while others are guided by analyzing the design elements and how they function in their respective positions. The first step toward this goal is to understand design principles, how design elements are affected by their relationship to one another, and how this impacts the overall visual communication.

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Add a note hereThere are varying concepts relating to the basic principles of design. They can be specific as they relate to a distinct discipline or can be general as they refer to compositional guidelines. The principles defined here can significantly enhance the understanding of what makes one packaging design layout work while another seems unresolved.

* Add a note here**Balance**

Add a note hereBalance is the convergence of elements or parts to create a design that makes the appearance of a “whole.” Visual balance can be created by symmetry or asymmetry.

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* Add a note here**Contrast**

Add a note hereContrast is created when elements are placed in a way that emphasizes their differences. Contrast can be in the form of weight, size, scale, color, value, or the positive and negative dynamics of space.

* Add a note here**Tension**

Add a note hereTension is the balance of opposing elements. A layout that utilizes the principle of tension can stimulate visual interest by giving one element greater stress or emphasis.

* Add a note here**Positive and Negative**

Add a note herePositive and negative refers to the opposing relationship of design elements in a composition. The object or element constitutes the positive, and the space or environment in which the element exists is the negative.

* Add a note here**Value**

Add a note hereValue is created by lightness or darkness of color. Applying the principle of value is a useful way to control the viewer’s attention through contrasts of light and dark.

* Add a note here**Weight**

Add a note hereWeight refers to the size, shape, and color of a visual in relation to other elements.

* Add a note here**Position**

Add a note herePosition is the placement of elements in relation to one another within the visual format. Position creates a focal point that in turn guides the viewer’s eye.

* Add a note here[**Alignment**](http://library.books24x7.com.ezproxy1.apus.edu/assetviewer.aspx?bkid=17151&destid=704#704)

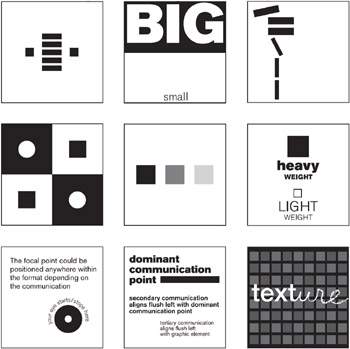
Add a note hereAlignment is the arrangement of visual elements in logical groupings that are comfortable to human perception and visually support the flow of information.

* Add a note here**Hierarchy**

Add a note hereHierarchy is created by the organization of visual elements in steps or ranks by their order of importance. The level of dominance given to elements can be visually communicated by size, weight, value, position, alignment, and scale.

* Add a note here**Texture**

Add a note hereA two-dimensional composition can communicate texture through the use of design styles. Texture can give a composition depth or can simulate physical qualities such as smooth, coarse, or grainy.

[](javascript:PopImage('IMG_70','http://images.books24x7.com.ezproxy1.apus.edu/bookimages/id_17151/fig91_01_0.jpg','1000','998'))  
Add a note hereIllustrations of basic design principles

**Packaging Design Principles**

Add a note hereIn packaging design the basic design principles are customized to meet the objectives of each design assignment. These guidelines help to define how color, typography, structure, and imagery are applied within a design layout to create the right sense of balance, tension, proportion, and appeal. This is what makes the design elements form the communicative attributes of the packaging design.

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Add a note hereThere are numerous variables that affect how and why packaging design attracts consumers. Consumer researchers spend countless hours analyzing these variables. From a purely design perspective (removing other marketing variables such as price, location, and brand loyalty) there are significant elements that best capture consumer attention and break through the visual clutter of the retail environment.

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Add a note here**Top Four Attention Grabbers:**

* Add a note hereColor
* Add a note herePhysical Structure or Shape
* Add a note hereSymbols and Numbers
* Add a note hereTypography

Add a note here**The attraction of design elements is based on:**

Add a note hereBasic principles of design + clear marketing objectives + effective use of top four attention grabbers = well-designed consumer packaging design

Add a note here**Packaging design that serves the intended target market should be:**

* Add a note hereCulturally appropriate
* Add a note hereLinguistically accurate
* Add a note hereVisually logical
* Add a note hereCompetitively designed

**The Primary Display Panel**

Add a note hereNo matter what the structure of the packaging design is or what material it is made from (a bottle, jar, cylinder, tube, bag, pouch, or box), there is an area reserved for the brand identity and the primary communication elements. This area, called the principle or Primary Display Panel (PDP), is considered the front of the packaging design. The size and shape of the PDP constitutes the display area for the most important visual aspect of the packaging design: the visual communication of the marketing and brand strategy. The PDP holds a significant share of the responsibility in selling the packaging design in the crowded retail environment.

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[](javascript:PopImage('IMG_71','http://images.books24x7.com.ezproxy1.apus.edu/bookimages/id_17151/fig93_01_0.jpg','1000','637'))  
Add a note hereTahitian Noni TePoema   
Client: Tahitian Noni   
Design Firm: Hornall Anderson Design Works   
Designers: Jack Anderson, Lisa Cerveny, James Tee, Tiffany Place, Leo Raymundo, Jana Nishi, Elmer dela Cruz, Bruce Branson-Meyer   
Hierarchy is the emphasis or dominance of elements or typography to show order of communication. When hierarchy is correct, the eye follows the design through a comfortable logical sequence.

[](javascript:PopImage('IMG_72','http://images.books24x7.com.ezproxy1.apus.edu/bookimages/id_17151/fig93_02_0.jpg','1000','439'))  
Add a note hereKashi TLC Crackers   
Client: Kashi Company   
Design Firm: Addis Design   
Creative Director/Designer: Joanne Hom   
The personality of this well-designed, playful PDP effectively captures attention and communicates the product’s benefits.

[](javascript:PopImage('IMG_73','http://images.books24x7.com.ezproxy1.apus.edu/bookimages/id_17151/fig94_01_0.jpg','1000','575'))  
Add a note hereVenus   
Client: The Gillette Company   
Design Firm: Wallace Church   
Creative Director: Stan Church   
Designers: John Bruno, Lawrence Haggerty (logo), Paula Bunny   
A well-designed PDP may be a simple, clean design that clearly communicates the product’s personality.

Add a note here**Required elements generally include:**

* Add a note hereBrand Mark
* Add a note hereBrand Name
* Add a note hereProduct Name
* Add a note hereIngredient Copy
* Add a note hereNet Weight
* Add a note hereNutritional Information
* Add a note hereExpirations, Hazards, Directions, Dosage, Instructions
* Add a note hereVariety
* Add a note hereBar Code

Add a note here**Elements dictated by design include:**

* Add a note hereColors
* Add a note hereImagery
* Add a note hereCharacters
* Add a note hereIllustrations
* Add a note hereGraphic Devices
* Add a note herePhotographs (noninformational)
* Add a note hereSymbols (noninformational)
* Add a note hereIcons
* Add a note hereVisual Hierarchy

Add a note hereUnderstanding the order of importance of primary and secondary design elements helps to determine their distribution on the packaging design. Generally speaking, the primary elements can consist of the ones that are required by the marketer, by a regulatory authority, or by an assessment of the most important communication elements. Secondary elements comprise all supplementary design elements, such as product descriptors or romance copy. The size, position, and relationship of the elements are determined by basic layout and design principles, and a hierarchical system is used in overall strategy of the packaging design. The hierarchy of information is successful when the design is easy to read, meaning the eyes move around the design reading what is most important first and following around in a logical sequence.

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Add a note here**Hierarchy and clear communication:**

* Add a note hereElements are organized by importance.

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* Add a note hereInformation can be clearly understood.
* Add a note hereVariety, assortment, and product differences are easy to distinguish.

**The Well-Designed PDP**

* Add a note hereCommunicates the marketing/brand strategy effectively

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| Show AllFetching ToCHide All | Bookmarks | **Notes** |

* Add a note hereIllustrates product information clearly
* Add a note hereEmphasizes information by hierarchy and is uncluttered and easy to read
* Add a note hereSuggests the function, usage, and purpose visually
* Add a note hereDescribes the usage and directions effectively
* Add a note hereDifferentiates the product from the competition
* Add a note hereDistinguishes the product on the shelf and in relation to other varieties

**NOTES:**

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| |  | | --- | | [)](javascript:__doPostBack('ctl00$ContentPlaceHolder1$NotesBookmarksMenuSection$AnnotationList$ctrl41$NoteTree','s247507707,176,2677a345-9073-4a39-bf0c-572295f14405,176-1')) |  |  |  |  | | --- | --- | --- | |  | http://library.books24x7.com.ezproxy1.apus.edu/WebResource.axd?d=6mj0LLLFkifuUy-qtBbckzck4DYxJOqGYjgxVC85oW_HqXkU15naRwRPg4C7OhgTpPSPWY3H83BAX2oFDgsG5GrJ7jgNlYv5k0e10fy5CAsVEuYh0&t=635588438575142005 | Many design firms provide ancillary strategic services that go beyond the design of the consumer product, including brand strategy, consumer research, name generation, point-of-purchase design, structural design and retail design, and global strategic positioning. Since many firms have similar organizational structures, provide similar services, and follow comparable processes, additional services enable them to demonstrate their marketable differences to clients, diversify their client offerings, demonstrate their role as strategic advisor to clients, and present a competitive advantage. Packaging design firms must have professionals that represent a diverse range of expertise to fully support these capabilities. Add a note hereDesign firms or consultancies that have developed ancillary client services generally sell them as “proprietary strategic services.” This defines the service as their unique and ownable offering. These services can serve to define a process of design, research, name, symbol, or nomenclature generation, or design analysis. | | |
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| http://library.books24x7.com.ezproxy1.apus.edu/images/_.gif | [Skip Navigation Links.](http://library.books24x7.com.ezproxy1.apus.edu/assetviewer.aspx?bookid=17151&chunkid=802192466&noteMenuToggle=0&leftMenuState=1#ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl42_NoteTree_SkipLink)   |  |  | | --- | --- | | [Hide All](javascript:TreeView_ToggleNode(ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl42_NoteTree_Data,0,document.getElementById('ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl42_NoteTreen0'),'%20',document.getElementById('ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl42_NoteTreen0Nodes'))) | [Chapter 4: Design Fundamentals](javascript:__doPostBack('ctl00$ContentPlaceHolder1$NotesBookmarksMenuSection$AnnotationList$ctrl42$NoteTree','s342453667,209,b1cf52d6-624a-4c10-9cd9-5ac89d927771,210-1')) |  |  |  |  | | --- | --- | --- | |  | http://library.books24x7.com.ezproxy1.apus.edu/WebResource.axd?d=6mj0LLLFkifuUy-qtBbckzck4DYxJOqGYjgxVC85oW_HqXkU15naRwRPg4C7OhgTpPSPWY3H83BAX2oFDgsG5GrJ7jgNlYv5k0e10fy5CAsVEuYh0&t=635588438575142005 | Knowledge of the fundamental principles of two-dimensional design is an essential component to any visual problem-solving assignment. Basic design principles, as they relate to the use of design elements such as line, shape, color, and texture, provide guidelines that shape visual communication and the ability to maneuver through the packaging design process. | |
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| http://library.books24x7.com.ezproxy1.apus.edu/images/_.gif | [Skip Navigation Links.](http://library.books24x7.com.ezproxy1.apus.edu/assetviewer.aspx?bookid=17151&chunkid=802192466&noteMenuToggle=0&leftMenuState=1#ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl49_NoteTree_SkipLink)   |  |  | | --- | --- | | [Hide All](javascript:TreeView_ToggleNode(ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl49_NoteTree_Data,0,document.getElementById('ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl49_NoteTreen0'),'%20',document.getElementById('ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl49_NoteTreen0Nodes'))) | [Chapter 4 - Design Fundamentals (The Primary Display Panel)](javascript:__doPostBack('ctl00$ContentPlaceHolder1$NotesBookmarksMenuSection$AnnotationList$ctrl49$NoteTree','s374569244,216,0a11501f-c3bb-4653-b178-da9ba4f5be6c,222-3')) |  |  |  |  | | --- | --- | --- | |  | http://library.books24x7.com.ezproxy1.apus.edu/WebResource.axd?d=6mj0LLLFkifuUy-qtBbckzck4DYxJOqGYjgxVC85oW_HqXkU15naRwRPg4C7OhgTpPSPWY3H83BAX2oFDgsG5GrJ7jgNlYv5k0e10fy5CAsVEuYh0&t=635588438575142005 | Elements are organized by importance. Add a note hereInformation can be clearly understood. Add a note hereVariety, assortment, and product differences are easy to distinguish. | |
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| http://library.books24x7.com.ezproxy1.apus.edu/images/_.gif | [Skip Navigation Links.](http://library.books24x7.com.ezproxy1.apus.edu/assetviewer.aspx?bookid=17151&chunkid=802192466&noteMenuToggle=0&leftMenuState=1#ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl50_NoteTree_SkipLink)   |  |  | | --- | --- | | [Hide All](javascript:TreeView_ToggleNode(ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl50_NoteTree_Data,0,document.getElementById('ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl50_NoteTreen0'),'%20',document.getElementById('ctl00_ContentPlaceHolder1_NotesBookmarksMenuSection_AnnotationList_ctrl50_NoteTreen0Nodes'))) | [Chapter 4 - Design Fundamentals (The Well-Designed PDP)](javascript:__doPostBack('ctl00$ContentPlaceHolder1$NotesBookmarksMenuSection$AnnotationList$ctrl50$NoteTree','s652734968,223,5f0f543b-c5cf-4506-baed-c183d166450e,223-1')) |  |  |  |  | | --- | --- | --- | |  | http://library.books24x7.com.ezproxy1.apus.edu/WebResource.axd?d=6mj0LLLFkifuUy-qtBbckzck4DYxJOqGYjgxVC85oW_HqXkU15naRwRPg4C7OhgTpPSPWY3H83BAX2oFDgsG5GrJ7jgNlYv5k0e10fy5CAsVEuYh0&t=635588438575142005 | Communicates the marketing/brand strategy effectively Add a note hereIllustrates product information clearly Add a note hereEmphasizes information by hierarchy and is uncluttered and easy to read Add a note hereSuggests the function, usage, and purpose visually Add a note hereDescribes the usage and directions effectively Add a note hereDifferentiates the product from the competition Add a note hereDistinguishes the product on the shelf and in relation to other varieties | |