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Master's Thesis

**The Study of Identity Design in Thai
Traditional Desserts Through Packaging
and Branding Analysis**

**패키지와 브랜드 분석을 통해본 태국 전통
디저트의 아이덴티티 디자인 연구**

August 2015

**Graduate School of Seoul National University
College of Arts, Visual Communication Design
Paranisar Worakuntada**

디자인학 석사 학위 논문

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서울대학교 대학원
디자인학부 시각디자인전공
프라니사 워라쿤타다

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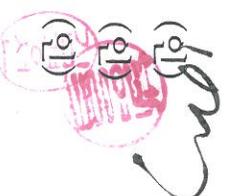
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서울대학교 대학원
디자인학부 시각디자인 전공
프라니사 워라쿤타다

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위원장	백 명 진
부위원장	박 영 목
위원	김 경 선



Abstract

The Study of Identity Design in Thai Traditional Desserts through Packaging and Branding Analysis

Paranisar Worakuntada
College of Arts, Visual Communication Design
The Graduate School
Seoul National University

This research aims to study the concept of design a modernize Thai Packaging for traditional Thai nine desserts; i.e. Thong Yip, Thong Yod, Foi Thong, Med-Khanoon, Thong Aek, Ja Mongkhut, SanehJaan, Kanom Chan and KanomTuay Fu. That will selling in global market. Even though the purpose is that such packages should attract foreigners; the main target, theories of traditional Thai desserts should be applied parallely.

'Tom Yam Kung', 'Som Tam Thai', or 'Khao Pad' has been internationally recognized as 'Thai Food' which represent identities of Thai culture. Unlike traditional Thai dessert, it is not so well-known as Thai food. However, traditional Thai dessert has its own attractive and unique appearance which represents Thai culture and tradition. Since the past, packages from nature such as banana leaves, lotus leaves have been used to wrap certain kinds of desserts while coconut shells have been used as bowls for dessert in the form of liquid. However, such natural packages are thought that they may not be clean and not easy to consume. Therefore, boxes or plastic bags have been used instead based on convenience. Even though traditional Thai dessert tastes and looks attractive, not different from Japanese Mochi or Korean Ttok, it unfortunately lasts only three to five days. Therefore, the possibility of exporting traditional Thai dessert is low. However, it should be preserved, remembered among Thai people and should attract foreigner to try it once.

This analysis based on the theory of art and design in such a nature combination of letters, symbols, colors, and art directions. The purpose of this study is to develop an effective packaging design prototype that uses cultural references to communicate Thailand, differentiate the brand from others and attract the consumer through sight sensory, an integral component of the sensory which produce emotions leading to decision making towards purchase.

The conclusion of this analysis based on the information above, we have new alternative information for the entrepreneurs and designers. Thai designers may bring those solutions and adapt the combination of Modernize style and Thai unique style altogether. The most important point is that Thai designers must be concerned is how to maintain the Thai identity on those of modernized packaging.

Keywords: Thai dessert, Packaging design, Thai pattern, Tradition.

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Contents

Abstract	I
Contents	IV
List of figures.....	VII
1. Introduction	1
1.1 Background & Inspiration	1
1.2 Research Methodology	4
1.3 New market space for Thai desserts	5
1.3.1 Thai desserts for ceremonies or special occasions	8
1.3.2 Thai desserts as souvenir	9
2. Literature review.....	11
2.1 History and root of Thai traditional desserts	11
2.1.1 Categories of desserts	18
2.2 Meaning of dessert and Thai culture	19
2.2.1 The Symbolic meaning of Thai desserts.....	19
2.2.2 Present of Thai desserts.....	29
2.3 Traditional Packaging Forms (shape and materials)	30
2.3.1 Modernize Packaging for traditional desserts	32

2.4 Thai pattern.....	34
2.5 A brief history of packaging.....	57
3. Present of dessert packaging.....	61
3.1 Definition of Packaging Design	61
3.2 Effects of packaging design upon international food product marketing. 63	
3.2.1 Market segmentation	65
3.2.2 Cross-cultural communication.....	65
3.2.3 Cross-Cultural Marketing.....	67
3.3 The Role/Function of Packaging	68
3.3.1 Communication	69
3.3.2 Containment and Protection	70
3.3.3 Preservation	72
3.4 Materials for Packaging.....	73
3.4.1 Aluminum	74
3.4.2 Glass	74
3.4.3 Paper	75
3.4.4 Plastic.....	76
3.5 Packaging Types.....	76

3.5.1 Primary, Secondary and Tertiary Packaging	77
3.5.2 Returnable, non-returnable and recovery packaging	78
3.5.3 Commodity packaging	78
3.5.4 Convenience and functional packaging	79
3.6 Basic Effective Packaging Design Principles	79
3.6.1 Typography	80
3.6.2 Color	86
3.6.3 Image	89
3.7 Brand Identity and Types	92
3.8 Defining the problem	94
4. Final Design Research	96
4.1 Preceding design research	96
4.2 Final design	98
5. Conclusion	118
6. Bibliography	120
국문초록	125
Acknowledgement	127

List of figures

Figure 1.1 The groom’s Khan Mak tray in the traditional wedding ceremony that includes 9 Auspicious Thai desserts. These desserts represent luck and fortune in the marriage	8
Figure 1.2 Thai desserts as souvenir.....	9
Figure 2.1 The 9 Auspicious Thai Traditional Desserts	20
Figure 2.2 Thong Yip	21
Figure 2.3 Thong Yod	22
Figure 2.4 Foi Thong	22
Figure 2.5 Thong Aek.....	23
Figure 2.6 Khanom Chan.....	23
Figure 2.7 Med Khanoon.....	24
Figure 2.8 JaMonkoot.....	24
Figure 2.9 SaNeh Jaan	25
Figure 2.10 Tuay Fu	25
Figure 2.11 Traditional ‘Pan Khan Maak’ in Thai Engagement Ceremony ..	26
Figure 2.12 Pan KanMaak’ in Thai Engagement Ceremony.....	27
Figure 2.13 Traditional Packaging Form.....	30
Figure 2.14 Traditional Packaging Form.....	31
Figure 2.15 Traditional Packaging Form.....	32

Figure 2.16 Letter of Somdej- the letter that Kra-Nok pattern was firstly mentioned. King Jao Fah GromPrayaNarisaraNuwattiwong explained in the Letter of Somdej “Kanok was called for golden water drops pattern”.	34
Figure 2.17 Singha beer	36
Figure 2.18 Kra-Chang Fun Pla	37
Figure 2.19 Kra-Chang Taa Oi	38
Figure 2.20 Kra-Chang Bai-Thet	38
Figure 2.21 Lion-calf style	39
Figure 2.22 Kra-Chang Hoo	40
Figure 2.23 Kra-Chang Ruan	41
Figure 2.24 Phoom Khao Bint	42
Figure 2.25 Prajan Yam	42
Figure 2.26 Rak Roi	43
Figure 2.27 Lotus Upside Down	44
Figure 2.28 Chor Tang Lai and Krui Cherng	45
Figure 2.29 Three Head Kranok	46
Figure 2.30 Kranok Plail	47
Figure 2.31 Kranok Bai-Thet	48
Figure 2.32 Kranok Bai Thet Big	49
Figure 2.33 Lai Prajan Yam Kampoo	50
Figure 2.34 Lai Luk Fuk Kampoo	51
Figure 2.35 Lai Prajan Yam Kan Yaeng	52

Figure 2.36 Pedestal Pattern	53
Figure 2.37 Kruang Prakob Lai (1)	54
Figure 2.38 Kruang Prakob Lai (2)	55
Figure 2.39 Kruang Prakob Lai (3)	56
Figure 3.1 Thai Pattana Crispy Rolls.....	81
Figure 3.2 Rio de Janeiro.....	88
Figure 3.3 Fiji Airways.....	90
Figure 3.4 Fiji Airways and its patterns	91
Figure 3.5 KHA restaurant	93
Figure 3.6 Thai desserts packaging in markets.....	95
Figure 4.1 Afternoon House Corporate Identity Design, My Bachelor's thesis	96
Figure 4.2 Shows the interior design and overall concept for Afternoon House inspired by Alice in Wonderland.....	97
Figure 4.3 Final Design 1	99
Figure 4.4 Final Design 2	100
Figure 4.5 Final Design 3	101
Figure 4.6 Final Design 4	102
Figure 4.7 Final Design 5	103
Figure 4.8 Final Design 6	104
Figure 4.9 Final Design 7	105
Figure 4.10 Final Design 8	106

Figure 4.11 Final Design 9	107
Figure 4.12 Final Design 10	108
Figure 4.13 Final Design 11	109
Figure 4.14 Final Design 12	110
Figure 4.15 Final Design 13	111
Figure 4.16 Final Design (Lamoon Label)	112
Figure 4.17 Final Design (Exhibition) 1	115
Figure 4.18 Final Design (Exhibition) 2.....	116
Figure 4.19 Final Design (Exhibition) 3.....	117

1. Introduction

1.1 Background & Inspiration

The definition of identity is the feeling of belonging, a self-concept to any social classes, ethnicities, social groups or generations which generate and adapt its own discrete culture. Cultural identity then represents any entities that authenticating themselves to the world as a distinct community, nation or country of ethno culture. By creating visual or iconic representations of values, goals, and histories, it unites an individual or groups of people together. Identity is often considered as part of celebrations of patriotism or nationalism (independence, liberty or separation movements, for example). It is designed to be a general description of the people belonging to that particular community.

Varieties of visual and iconic representations of cultural identity can be found all over the world from national emblem, flags, colors, to physical artifacts. These elements are carefully selected as national symbols to communicate distinct identity and its stories. There are several examples; on the Olympic Games flag, each color is applied to represent each continent. The orange color in Holland represents pride and unity of the royal family while the Canadian flag with a designed maple leaf tartan is recognized as seasons change. Each unique community symbolizes the elements that eventually reflect cultural values and identity.

The understanding of artifacts as symbols in a group has been passed on from one generation to another. Each artifact, logo, sign, image or color which is carefully chosen as cultural identity stands out with thorough understanding and acceptance from members of the community. It also descended from an exploration of culture and its differences from others. Some identity can be perceived through traditional costumes or local objects that only exist within that particular group. However, 'food' is considered as one of the most evident, tangible and accessible cultural symbol in every country. There are arrays of traditional food from small take-out shop to restaurant businesses. It is, perhaps, the most efficient symbolism and manifestation that communicate one's identity and cultural values.

'Thai Food' is one of the most apparent examples. Top names among people across the world would be 'Tom Yam Kung', 'Som Tam Thai', or 'Khao Pad'. They clearly represent national identities of Thai culture. As a result, they are in the top menu of all Thai restaurants in every corner of the world. Nevertheless, little as we know, Thai traditional desserts or 'Khanom Thai' also symbolize and express prosperity and lifestyle of Thais. Khanom Thai has a long interesting history as it was originally made to exclusively served members of the Royal family and monks for thousands of year. Later the development, methods and creation of Thai dessert were passed on to the ordinary. Soon the recipe of Thai dessert was widely available throughout the Kingdom of Thailand. Thai

people started using it to represent their culture, and it became more than just common snack that people consume daily.

Thai dessert has been prepared for ordinary meal to special occasions, religious festival or any important ceremonies. It can be served during auspicious occasions and ceremonies or it can become the offerings for Buddhist monk. Meticulousness and lusciousness can be obviously recognized in both their flavors and appearances.

In 2017, it is estimated that the value of exporting Thai food to the six continents or 222 countries will reach 2 trillion Baht. Thailand, as the world's main food exporter has been supported by the government to releasing a campaign 'Thai cuisine to the world's kitchen.' Therefore, there has been high development in Thai food in order to meet the demand of the present market.

With the integration of ASEAN Economic Community in 2015, Thai food has high potential in the ASEAN market. Thailand is rich in ingredients with high quality and Thai cooks themselves also have high culinary skills as well as modern technology. Moreover, the price of Thai food is well-known for being reasonable and competitive.

Thailand can be the main kitchen of producing and manufacturing food products with the world standard. Thai food can easily be the world's favorite dish in the near future if it is efficiently promoted and supported.

Reflecting both Thai culture and lifestyle of the community, Thai dessert has developed into a significant form of Thai cultural identity.

This thesis therefore seeks to find possible design means to contribute to this desired expansion of the traditional dessert processing industry in Thailand. The design prototype uses attractive Thai dessert cooking method prototypes that positively express the culture of Thailand as the main design elements to distinguish the Thai brands from their competitors.

The literature review presents an overview of Thailand, the traditional dessert industry in Thailand, traditional dessert production, packaging design, brief history of packaging, the role/function of packaging, materials for packaging, packaging types, international marketing, packaging design principle (typography, color and imagery), and branding.

1.2 Research Methodology

To fully understand and propose any design prototypes for traditional Thai dessert products that communicates a unique message of Thailand and at the same time appropriate and attractive to the global consumer. The case study methodology is in two folds:

- To find out if these products communicate their country of origin as part of their marketing message?

- To understand the effectiveness of each package by using color, typography and overall design layout. The evaluation matrix was based on packaging design principles:

1. Communication

- Typography (Type character, readability, size and weight contrast)
- Culture reference of the country of origin (symbols, National colors, Landmarks etc.)
- Color (Contrast, coding and consistency)
- Imagery/Photograph (Attraction Power, Differentiation and Appropriateness)

2. Package Design Layout

- Information Hierarchy
- Organization
- Product Identification

1.3 New market space for Thai desserts

“Kanom Thai” or traditional Thai dessert represents Thai identity with its beauty, taste and the smooth smell of candle smoke. Moreover, the names are also created with good meanings.

In order to compete in the world where the demand of the consumer is higher, creating new market space by adding more value to traditional Thai cuisine would be another practical solution.

In tourism industry, companies encourage tourists to purchase Thai souvenirs aiming to promote the culture and expand it to other countries around the world. From my long term and on-site observation, the majority of tourists are interested in traditional Thai desserts. Although some are not quite sure what they are at first, they end up buying Thai desserts as souvenirs. Many said that because Thai desserts are rare in their countries and they are very freshly made. Also, they are not expired until after 2-3 weeks after they are made. One of the interesting reasons I found is that many people mentioned that they chose the desserts from their packaging.

These desserts were only freshly made and served on special crafted tray to royalty in palace. However, there is a campaign called OTOP (One Tumbol One Product), which helps expanding the market of Thai dessert to wider audiences and consumers. The campaign generally encourages each district in Thailand to promote their local products, culture and food. Hence, Thai desserts start to become one of the mass products exporting to international markets. Their packaging has been changed gradually over time to accommodate the transportation purposes and expiration period. Materials used for packaging are

mostly foam, paper or simply plastic. I recognize this failure of packaging as a loss of opportunity and of identity and uniqueness of dessert itself.

Although bread becomes more common and foreign cuisines are popular among Thai people, Thai desserts are still highly consumed for their reasonable price. Most importantly, these desserts are rare to find since they are national dessert. This is not because the process is difficult, but because the newer generation has not taken the recipe and has failed to learn how to make the traditional desserts from the previous generations. Accordingly, I strongly feel that packaging design can play an important role in preserving tradition and culture of Thai dessert because a proper and appealing design would draw an attraction from the buyers. This will generate more income for all dessert crafters and will encourage the young generation to become interested in making Thai desserts for a living. It is this belief that persuades me to focus my thesis on the topic.

With the new market space in the world's market, the development should be based on the demands of consumers, users or those who are able to influence buyers. Most processes are usually in the form of product innovations, especially new food production lines with higher value to match the demand of consumers. At present, there are two trends of developments.

1.3.1 Thai desserts for ceremonies or special occasions

Thai dessert is generally served in all special occasions; such as making merit, wedding ceremony, birthday or housewarming ceremony. It is occasionally given to monks or guests because of its auspicious meaning. For the example, Foi Thong means long living together, Thong Aek means to be number one or the best.



Figure 1.1 The groom's Khan Mak tray in the traditional wedding ceremony that includes 9 Auspicious Thai desserts. These desserts represent luck and fortune in the marriage

1.3.2 Thai desserts as souvenir



Figure 1.2 Thai desserts as souvenir

Thai sweets, or *khanom*, are usually in a bite-sized and a combination of various ingredients; corn, fruits, jasmine and coconut. In the latter days, they are not only for eating as desserts, but also typically used in some occasions or ceremonies as a present or souvenir. The sizes of Thai desserts are significant in

which small pieces are more preferable than the bigger one. Hence the attractive design on the small-sized packaging adds more value despite its size.

The number of Thai desserts' export is increasing as it attracts more foreigners with modern-style packaging as well as the demand from Thais who live in foreign countries, for instance, Hong Kong. There are more than 30,000 Thais in Hongkong; some are workers while others are Thai-speaker ethnic Chinese who live in Hong Kong's Little Thailand (Thai town), Kowloon City. Hong Kong people love Thai desserts. Unfortunately, many kinds of Thai desserts cannot be cooked in Hong Kong due to the lack of some ingredients, thus it is needed to be imported. "Although it is not difficult to find Traditional Thai desserts in Hong Kong, they are very expensive" said Mrs. Jessi Wong, Thai housewife who moved to Hong Kong in 1990.

2. Literature review

2.1 History and root of Thai traditional desserts

Thai desserts (khanom Thai) have high reputation for their taste sensations – as impressive as their appearance. Their appealing looks reflect the nature of Thai people who are neat and meticulous. Desserts have been popular here for hundreds of years; many of them are mentioned in classic works of Thai literature.

Main ingredients for Thai dessert are coconut flesh, coconut cream, and rice flour, which are required to stay in room temperature; warm or hot. In the past, cold dessert was made too, but it was very difficult to make one because ice was hard to find back then. These main ingredients can be easily found in the farm and they are plentiful.¹⁾

If one has an opportunity to visit Thailand and experience Thai culture, one can find Thai traditional dessert or *Khanom Thai* that is widely displayed for sale at many locations around Bangkok and cities around it.

Since Thailand is located in regions near China and India, Thai dessert is greatly influenced by these two great cultural systems of Asia. Chinese culture quickly penetrated through Thai community after the commerce between Thai and Chinese. As for Indian culture, the great influence through Thai court culture has

¹ Jangchut, 2007

been based mainly on religion: Buddhism and Brahmanism. Accordingly, Thai culture can be divided into three aspects; linguistic culture, court culture, and traditional culture. *Kanom Thai* is considered a branch of traditional culture.²⁾

For over thousand years during Sukhothai period (1238-1350), traditional dessert expressed national identity and culture. It also represented prosperity and lifestyle of the people during the period. It became more popular and increasingly developed during Ayutthaya period (1350-1767). However, not until the reign of King Rama I that the recipe for Thai dessert was first published in printing. The published recipe encouraged Thai people to get more interested in making Thai dessert.³⁾

Thai dessert has been the most favorite among Thais for a long time. Many have learned about desserts' existence through *TraiphumPhraruang*, a cosmological literature depicting the religious universe which was written during Sukhothai period (1238-1350). In the famous literature, "*talatkhanom*" or dessert markets were mentioned. Historical records mentioned Ban Mo or pottery villages, where earthen pots, pans, stoves and other equipments for making desserts were built. The popularity of consuming *Khanom* was widespread during the Ayutthaya period (1350-1767). Nevertheless, the most significant development of Thai

² Praesiri, 2009

³ Praesiri, 2009

dessert history came from a lady named Maria Guyomar de Pinha. Maria introduced several exotic desserts to Thailand or 'Siam' during the time. She was born of a Portuguese father and a Japanese mother in Siam in the reign of King Narai (1656-1688). Maria was given the Siamese title and name of "Thao Thong Kipma". Her husband was Constantine Phaulkon, or Chao Phraya Wichayen. This provided her with an opportunity to teach women in the palace the culinary art. The most important desserts from Portugal that change the world of Thai dessert forever are *Thong Yip*, *Thong Yot*, *Foi Thong*, *Sankhaya* and *Mo Kaeng*. These yolk and sugar recipes have remained the most favorite desserts among the Thais until present days.⁴⁾

After Maria had introduced desserts to women in the palace, they became very popular and was given the name '*Khanom*'. Later, it was considered an addition to a meal. Although it was not an essential part, its appearance on a dining table suggested the completeness and importance of the course. In the reign of King Rama I (1782-1809), there was a memoir written by Prince Narinthonthewi, a brother of the King, telling about the celebration for the establishment of the Emerald Buddha Temple. In the memoir, 2,000 of monks were offered with several kinds of desserts such as *KhaoNiaoKaeo*, sticky rice cooked in coconut cream and sugar, *Kluai Chap*, dried banana slices coated with

⁴ Praesiri, 2009

sugar, and *Sangkhaya*, egg custard. Thai dessert was also shown in the literature produced by King Rama II (1809-1824). In the poem, he vividly described Thai foods and desserts of several kinds. In the reign of King Rama V (1868-1910), the first official Siamese cookery book was then published. There were some instructions for preparing desserts as a tradition to offering to Buddhist monks in the book as well.⁵⁾

Thai desserts have played an important role on auspicious occasions and ceremonies. In the past, some types of *Khanom* were prepared once a year on a special occasion due to preparation time and manpower. For example, *KhaoniaoDaeng* and *Kalamae*, both made of glutinous rice, coconut cream and sugar, were only produced on the occasion of Songkran, the traditional Thai New Year Festival on April 13 of every year. As it consumes a lot of time and labor to make these desserts, especially in the *Kalamae*-making process of stirring flour with other ingredients. This requires high consistency. People in the same village would gather up to help preparing desserts in large quantity. This was also an opportunity for them to develop friendship and strengthen unity within a community. Later they took these desserts to offer to monks at a temple. We do not consistently see such tradition in present days.⁶⁾

⁵ Praesiri, 2009

⁶ Jangchut, 2007

Another occasion where Thai people only prepare some typical desserts once a year is during the last day of the 10th Thai lunar month (around the late of September). It is a tradition derived from Indian culture which had been brought to Siam by Indian priests. This tradition has remained to present days. People make merit by offering their typical fruit; egg bananas and *Kraya sat* to monks at a temple.⁷⁾

Kraya Sat is made of shredded rice grains, popped rice, sesame, beans, and coconut meat, ground and boiled with sugar until it becomes very thick and forms into a sticky cake. Once complete, people usually cut into equal portions.⁸⁾

Thewo Alms Offering is another ancient tradition taking place on *Ok Phansa Day*, the final day of the Vassa or the end of the rain retreats. The legend is to celebrate the Lord Buddha's descent from heaven after having preached his mother there. On such occasion, hundreds of monks line up in the temple yard, receiving milled rice, dried food and sweets from the laymen. *Khao Tom Luk Yon* is the special menu for this occasion made of glutinous rice, coconut cream and sugar. It is wrapped up in a palm leaf. This dessert was created to facilitate monks

⁷ Jangchut, 2007

⁸ Jangchut, 2007

in carrying sweetmeats with them when traveling by foot to different regions to propagate the Buddhist doctrines.⁹⁾

On other auspicious occasions, where monks are invited to give blessing to the prayers, the host usually prepares a nice meal to monks and guests. A wide variety of desserts are served to mark the end of a meal. Desserts are included in the meal because Thais believe that *Khanom* is a special dish for meritorious people and implies friendship and love between them.

The popular desserts served during such auspicious occasion are those with blissful meanings in their names. Thai people love the word “*Thong*” or gold to represent fame and wealth, therefore, desserts begin with such name, for instance, *Thong Yip*, *Thong Yotor* *Thong Ek*, are the most favorite. *Maphrao Kaeo* (glass) is made of dried shredded coconut flesh. It holds the meaning of magic glass ball. As *tan* means sugar palm, *Khanom Tan* is made of the flesh and sugar from the palm, signifying a sweet and smooth life.¹⁰⁾

Desserts make their appearance in most of wedding banquets, too. In old days, a special kind of dessert called *sam* (three) *kloe* (friends) was invented. Flour is molded in three small balls, attaching to each other and fried in deep oil. There was a belief that the form of *Sam Kloe* can foretell the marriage life. If the

⁹ Jangchut, 2007

¹⁰ Praesiri, 2009

three balls still stick together, it indicates a happy marriage. If a ball separates from the other two, it suggests that the couple would have no children. If all three balls separate from each other, it is a bad sign for the bride and the groom, indicating an unsuccessful marriage. Moreover, if the dessert does not expand when heated, it also signals the same negative meaning.¹¹⁾

Beside from giving a fortune telling, *Khanom* can also present a token of gratitude or an expression of gladness for individual's success. *Ja* (chief) *Mongkut* (crown), a crown-like yellow dessert made of yolk and sugar, is often offered to a person who has just got promoted. Because of the auspicious meaning of each word constituting its name, only those who deserve will receive this kind of *Khanom*.¹²⁾

There is a dessert that elderly prefer and often give out to person of lower rank. It is called *Luk Chup*, a miniature of fruits and vegetables made of soya beans, coconut flesh, and sugar and coated with natural coloring. Tender care that givers have toward receivers is expressed through the vibrant and lovely shapes.¹³⁾

Although some of these traditions and beliefs have been forgotten nowadays, most desserts still exist. Their unforgettable tastes that always leave a

¹¹ Praesiri, 2009

¹² Praesiri, 2009

¹³ Praesiri, 2009

deep impression on tasters' tongue are the significant explanation of why they still remain. Thai dessert is available at many places from street food stalls and vendors, to luxurious malls.

2.1.1 Categories of desserts

Dessert is produced in variety of flavors, textures, and appearances. Definition of each dessert created includes a range of courses from fruits, dried nuts to multi-ingredient cakes and pies. Expressing positive meanings and blessings to givers and receivers, each word is carefully selected to have meaningful confectionery in the ceremony. It is the belief that each specific dessert brings good luck as it suggests through ingredients and appearance the actual names with good meaning, many of which still remain used until today. In modern times, dessert is passed along to different people and geographical regions. Dessert makers then started to divide desserts into different classification. This is for new generation to study and better distinguish its origin, ingredients and making process. Currently, there are 7 major categories in which Thai desserts can be placed, according to ingredients and process of making.¹⁴⁾

- **Thai dessert that uses eggs as its main ingredient:** Foi Thong, Thong Yib, Thong yot etc.

¹⁴ Jangchut, 2007

- **Thai dessert that is made by steams:** Kanom Chan, Kanom Sa Lee, Kanom Sai etc.
- **Thai dessert that is made by process of boiling:** Kanom Tom Dang, Kanom Tom Kaw etc.
- **Thai dessert that is made by stirring:** Kanom Peak Poon, Kanom Ta Ko, Sa Lim etc.
- **Thai dessert that is made by drying and baking:** Kanom Ba Bin, Kanom Na Nuan etc.
- **Thai dessert that is fried:** Kanom Kong, kanom Fak Bua etc.
- **Thai dessert is made by grilling:** Kraw Neaw Ping, Kanom Jark etc.

2.2 Meaning of dessert and Thai culture

With modern technologies and innovations, old customs are now gradually being forgotten. This includes many of the traditional Thai sweets that the new generations have come to pay little attention to.

2.2.1 The Symbolic meaning of Thai desserts

Thai dessert is made from sophisticated recipes that have been passed down for centuries. It takes time and pays careful attention to prepare. Outstanding characteristics of traditional Thai desserts are luscious flavors, tantalizing aroma, and matchless beauty. Names of each dessert convey the positive meanings that

were carefully selected in the past. Any desserts that begin with “Thong” in the name implies the concept of gold. *Thong Yip* (Golden flower) and *Thong Yot* (Golden drop) are two most apparent examples that dessert can express the blessing of success as well as a prosperous life for the receivers. It brings honor and blessings to both givers and receivers and is often perceived as an exquisite gift. Therefore, in the past people reserved desserts for special occasions; a gift in a wedding ceremony, for instance.



Figure 2.1 The 9 Auspicious Thai Traditional Desserts

The 9 Auspicious Thai Desserts

In general, Khanom Thai can be divided into many categories according to the type of flavoring or the method of making. However, to better understand the 9 pieces of the Propitious Thai Traditional Desserts – the most famous Thai desserts, we need to learn what they are made of. These desserts are often given to

the recipients to commemorate special occasions as the names of each dessert represent prosperity, fortune, glory, and high esteem to the receivers. ¹⁵⁾

- **Thong Yip (Pinched gold egg yolks)** - Golden pinch. It means the constant availability of prosperity and riches. It is made of yolks from duck's eggs, coconut milk and boiled in syrup. The shape comes from using fingertips to mold it in flower-like pattern.



Figure 2.2 Thong Yip

¹⁵ <http://learnthaiwithmod.com/2013/09/9-auspicious-thai-desserts/>

- **Thong Yod (Drop gold egg yolks)** - Golden drop. It represents the continuous wealth throughout the life because gold drops continuously equals to getting richer and sustaining wealth. The main ingredients are the same as Thong Yip but the shape is different.



Figure 2.3 Thong Yod

- **Foi Thong (Threats gold egg yolks)** – Golden threats. It represents long lasting love and steady stream of good fortune. It looks like sheets of golden strings folded together. This shares the same belief as Chinese one.



Figure 2.4 Foi Thong

- **Khanom Chan (Multi-layer sweet)** - It is originally layered in nine tiers. It is made of pandanous-flavoured sticky rice flour mixed with coconut milk, which represents an advancement and promotion as well as continual success.



Figure 2.6 Khanom Chan

Thong Aek (Sweetmeat) – Chief of gold. It is a kind of sweetmeat symbolized fame, wealth, and career advancement. It also represents one with life or good one in life. In the wedding occasion, it means faithful between the newlyweds. The ingredients are eggs, coconut milk and flour and sugar. It is carved in a flower-like shape.



Figure 2.5 Thong Aek

- **Med Khanoon (Thai green peanut paste)** – Unconditional support to success throughout life and work. The word “noon” in Thai means support to success. It is made of rice flour mixed with boiled green peas, and cover by sweet syrup. It looks like a jackfruit’s seed.



Figure 2.7 Med Khanoon

- **Ja Monkoot (Egg yolks dumpling in wheat flour crown)** – It represents triumph and superiority. In Thai “mongkhut” means crown. In the past this dessert was only served to the Royal family. Although it becomes common for ordinary to consume, it is very rare to find because of its difficulty in making method.



Figure 2.8 Ja Monkoot

- **Sa Neh Jaan (Egg yolks dumpling with nutmeg extract)** – It represents love from other people. It means charming, loving and attractive by senior or even lover. This dessert is a must in wedding or engagement ceremonies. Fresh coconut milk, eggs, and rice flour are its main ingredients.



Figure 2.9 SaNeh Jaan

- **Tuay Fu (Jasmine sponge cake, or Thai rice flour muffins)** – It is made of steamed sweet coconut jelly and cream. Tuay Fu represents the progression, prosperity, and success. The secret recipe to make its smell sweet is to put the fresh jasmine scent water in it.



Figure 2.10 Tuay Fu

It is evident that Thai dessert has been arranged in several important ceremonies from a housewarming to a wedding ceremony. I am one of those whose dream is to arrange a traditional Thai wedding ceremony. The concept of a traditional Thai wedding ceremony is the same as of other countries. However, one thing that cannot be left out from the ceremony is the dessert. In Fig 2.11 there are 9 auspicious desserts with meaningful names to make auspicious marking to the bride and the groom. The forms of Traditional Thai Marriage are varied but not all traditions are preserved until now. The ceremony can be designed to fit the needs of the bride and the groom, or even their families. Different regions display different traditions. The common practice for those who live in the Central region is likely to be observed in this case. The engagement



Figure 2.11 Traditional ‘Pan Khan Maak’ in Thai Engagement Ceremony

ceremony or “*Khan Maak*” ceremony is arranged before the wedding ceremony. Although the engagement ceremony is normally set up on the different day from the wedding ceremony, it is economical reason for the newlyweds to arrange the ceremonies in the same day nowadays. The wedding ceremony is actually a non-religious ceremony but some people would invite monks to give blessing to the newlyweds and their guests as an auspicious mark. It is common practice to carefully select the date and time of any propitious ceremonies. Thai people strongly believe that auspicious time suggests favorable beginning. They might even consult it with some monks or astrologers. ¹⁶⁾



Figure 2.12 Pan KanMaak’ in Thai Engagement Ceremony.

¹⁶ <http://wedding.kapook.com/view61733.html>

Traditionally, in Thai culture, the dowry (*sinsod*)¹⁷⁾ is discussed prior to the engagement day. The dowry is to compensate the bride's family and to express that the groom can financially support the bride. Once the amount is agreed, the engagement may then take place. The engagement ceremony starts with the groom's parade; his family and friends bringing the dowry and other necessary elements of the engagement to the bride's house. In the past, the *Khan Maak* parade started from the groom's house to the bride's. Nowadays the parade is often formed just right in front of where the engagement ceremony takes place. The parade starts with the loud acclamation three times from the leader of the parade and followed by the joyful music display. Banana leaves and sugar canes are brought in the parade by some attendants, while others bear the traditional gifts of the *Kan Maak*, including rice, sesame seeds, Thai food and desserts for the feast, and other precious items, such as gold and jewelry. These gifts represent important aspects of the marriage, such as health, prosperity, fertility and longevity. Thai desserts displayed in the *Khan Maak* parade consists of nine different items. The number 9 is important in Thai culture as used in many auspicious occasions. The auspicious time is also extremely important. The lucky number 9 is included in the calculation for the time as well. When the parade finally arrives at the Bride's home they will be welcomed by the bride's family. Then the groom and his representative or "*Thao Gae*" have to discuss with the

¹⁷⁾ <http://wedding.kapook.com/view61733.html>

bride's relatives or friends who set up symbolic gates with chains of gold necklaces or belts by paying them some money in a sealed envelope as entrance fee. When all gates are opened, the bride and his team must present the *Khan Maak* trays to the bride's family. After that the couple will exchange rings and proceed to the water blessing ceremony.

2.2.2 Present of Thai desserts

Thai dessert is normally wrapped in a banana leaf. This natural material is cheap, readily available, secure, waterproof, light, yet strong and beautiful. It is also bio-degradable which is very useful to the nature. The desserts were normally sold in a fresh market. Although you may still be able to find these Thai desserts anywhere from the sidewalks, they are cheap in quality and sometimes barely edible. However, the exquisite and excellent quality of the traditional Thai desserts still keep their reputation in a fancy packaging which can be found in any posh department stores.

Even though the number of Thai dessert shops has increased, the growth isn't going at full pace. Many people and researchers still concern that most modern-day *Khanom* Thai shops only focus on commercial value and elaborate packaging rather than authenticity.

2.3 Traditional Packaging Forms (shape and materials)

The traditional Thai packaging was made of natural materials, by wrapping, bundling, or bunching methods. These methods were used for food, desserts, fruit, vegetables or even flowers. It is a legacy of Thai wisdom expressing Thai culture and lifestyle. In addition to the practical packaging, styles are propagated the creativity and refinement skill of Thais' ancestors for utilizing natural materials which is a good practice to the environment.

Three standard forms of packaging desserts in Thai style are as following: wrap form, bundle form, and bunch form.¹⁸⁾

Wrap form



Figure 2.13 Traditional Packaging Form

¹⁸ Phungsai, 2013

Bundle form



Figure 2.14 Traditional Packaging Form

Bunch form



Figure 2.15 Traditional Packaging Form

These forms of packaging have almost been vanished from the society due to changes in lifestyle, which require more convenience. However, there should be an encouragement in preserving these beautiful and antique methods for traditional Thai desserts. So that they would not be gone from the community forever.

2.3.1 Modernize Packaging for traditional desserts

The most common example of modernized packaging developed in Thailand comes from a dried banana product. A local entrepreneur group ‘Banana

Society' which was founded 6 years ago by Mr. Wuthichi Chanama aimed to develop an odd and unique dried banana package. They initiated the viral trends of Dried Banana with user-friendly packaging. Dried Banana product has introduced a new packaging design with plain color but luxurious in style. Apart from focusing on the hygienic condition of the product, its appearance should also be modern and attractive. Mr. Wuthichai hired a team of designers to create a new packaging design under the concept that it should be more innovative, unique, and remarkable than his existing products. With such concept, it will make the product to be easily recognized on the market places with their modernized logo. There have been pleasing results from the change in the packaging. Banana Society has increased its product value significantly. Moreover, with distinct and more customer-oriented design; plain-color packaging is created for adults while vibrant packaging with cartoon drawing is prepared for youngsters. Today 70 percent of its products are domestic products sold in famous department stores, while 30 percent exports to USA, Canada, China, and Philippines. Even though the Banana Society has not decided the official business target in the future yet, Mr. Wuthichai himself said the development of his products will continue. This case study has evidently shown that a simple product from a local business can actually become popular not only locally but also internationally. This success would be impossible unless the packaging had not been re-designed.

2.4 Thai pattern

Figure 2.16 Letter of Somdej- the letter that Kra-Nok pattern was firstly mentioned. King Jao Fah GromPrayaNarisaraNuwattiwong explained in the Letter of Somdej “Kanok was called for golden water drops pattern”.

According to Thai Royal Institute Dictionary 1982, the meaning of ‘*Kra-Nok*’ is a kind of patterns. Although the spelling was once also ‘*Ka-Nok*’ which means gold it is not frequently used in this term anymore. ¹⁹⁾

In Sanskrit language, the meaning of ‘*Kra-Nok*’ is thorn while in the Thai Royal Institute Dictionary, its meaning is a kind of patterns which can be drawn,

¹⁹⁾ Chiewnawin, 1978

painted, delicately painted with gold or craved for examples. There are many kinds of ‘*Kra-Nok*’ such as the triple *Kra-Nok*.²⁰⁾

Kranok pattern is one of the important basics of painting stripes in Thai Art. Shape, contour and rhythm are the three important factors. Thai art follows its principles and many other subjects, including psychology. For example, the religious constructions that were building by the ancestors inspire not only great respect but also elite ideas.

At present, certain technical expressions relating to Thai design are used confusedly. For instance “*Sen*” (lines) is used synonymously with “*Lai*” (patterns) and the latter, again, synonymously with “*Kranok*” (arabesques). The “*Lai*” are patterns in shape of flowers, vines and leaves. These patterns are used in decorating ceilings, walls, pedestals, panels etc. in many different styles.²¹⁾

The “*Kranok*” is an ornament of interlaced leaves and branches. Only advanced artist can design these magnificent patterns since they are rather difficult for less skilled hands. The ornamentations are composed of flowering lines interspersed with leaf-like patterns, like flames or strips of cloth waving in

²⁰ Leksukoom, 1996

²¹ Jaiaonnom, 1979

the wind. To form a good pattern of “*Kranok*”, the line and the space should be drawn out symmetrically. ²²⁾

There have been many products using Thai patterns in their packaging design to demonstrate or represent the symbol of Thailand. Singha beer logo, for example, was inspired by a Thai mythical creature in the form of a lion. The lion



Figure 2.17 Singha beer

represents power, strength, courage, leadership, dignity, loyalty, perseverance, and endurance. Another example is Kaleidoscope Vision Bazaar’s brand logo. It is inspired by using geometric prototype to create artwork.

²² Jaiaonnom, 1979

Basic Thai Patterns ²³⁾

- *Kra-Chang Fun Pla - Pun Pla* or *Kra-Chang Fun Pla* is designed in a square frame by drawing a triangle inside. The pattern can be overlapped or intervened for beautiful style.

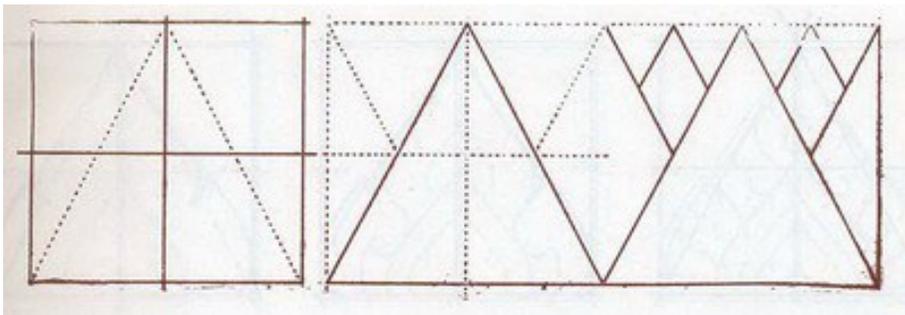


Figure 2.18 Kra-Chang Fun Pla

- *Kra-Chang Taa Oi - Taa Oi* or *Kra-Chang Taa Oi* is a motif formed inside a square frame. To draw a *Kra-Chang Taa Oi*, curved lines must be drawn from the lower corners to the center tip of the square. The motif is inspired by a lotus flower.

²³⁾ Pratewapinimmit, 1987

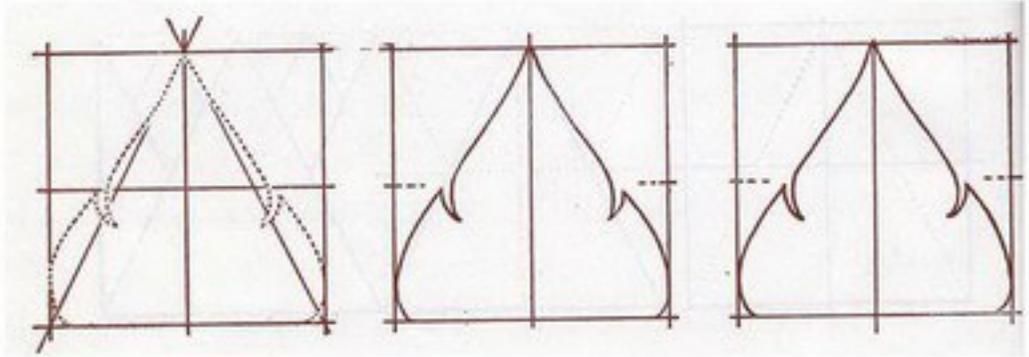


Figure 2.19 Kra-Chang Taa Oi

- ***Kra-Chang Bai-Thet*** - *Kra-Chang Bai-Thet* shares the same outer layer as *Kra-Chang Taa Oi*. The inside design is far more complex and sophisticated. It is called “Lion-calf” style.

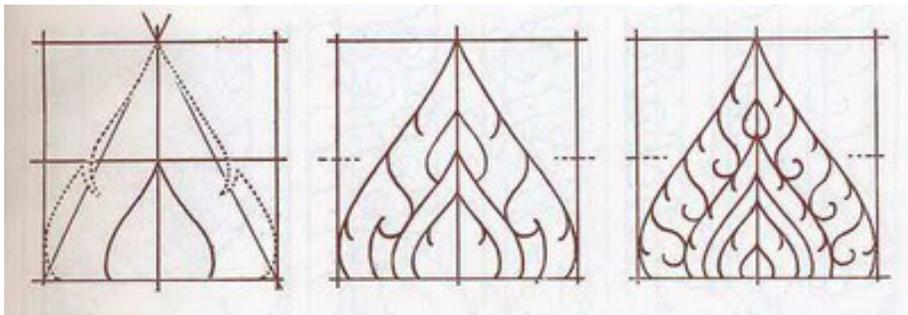


Figure 2.20 Kra-Chang Bai-Thet

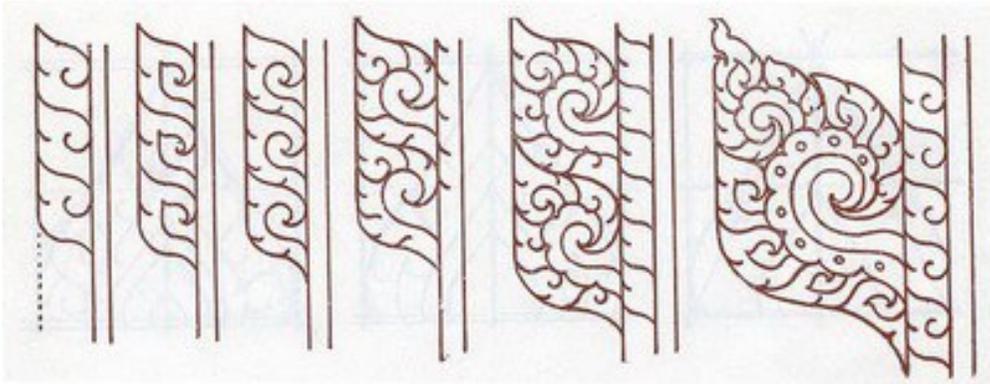


Figure 2.21 Lion-calf style

How to draw “lion-calf” style ²⁴⁾

- I. To create a lion-calf style, draw curved lines diagonally in a form of triangle.
- II. The first one is simply edged.
- III. The second one is edged and twisted.
- IV. The third and the fourth one are edged and detailed inside.
- V. The fifth one is edged and doubled.
- VI. The sixth one is doubled and detailed inside.
- VII. The seventh one is the best lion-calf.
- VIII. The essential part is to draw the tip with *Kranok* style.

²⁴⁾ Pratewapinimmit, 1987

- ***Kra-Chang Hoo*** - *Kra-Chang Hoo* is outlined in a rectangle which is divided into three portions. Inside each small frame contains style similar to *Kra-Chang Bai-Thet*.

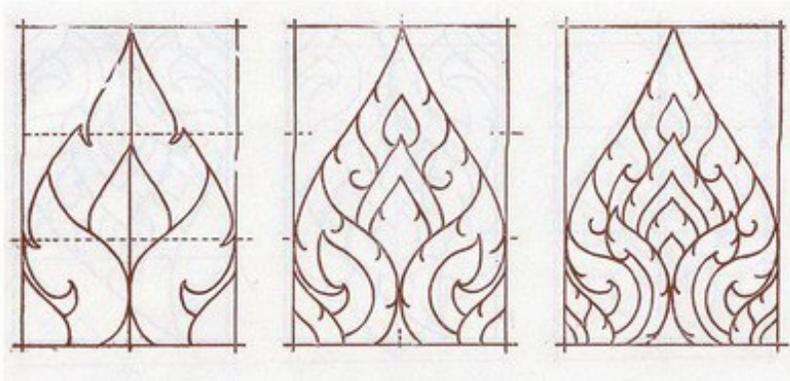


Figure 2.22 Kra-Chang Hoo

- ***Kra-Chang Ruan*** - *Kra-Chang Ruan* is similar to *Kra-Chang Hoo* except that the tip of it sways in one direction, either left or right.

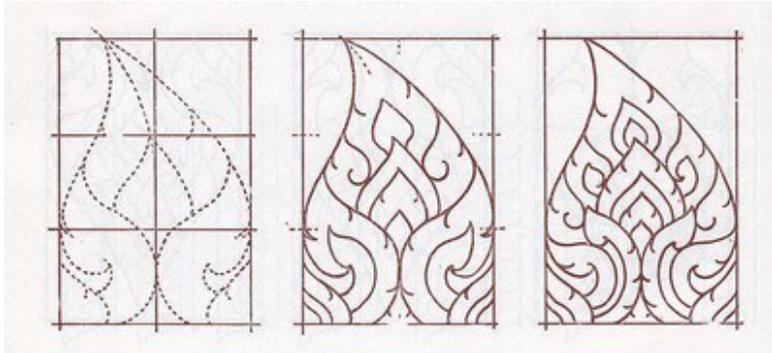


Figure 2.23 Kra-Chang Ruan

- **Phoom Khao Bint** - *Phoom Khao Bint* is outlined in a rectangle. It is created by drawing two *Kra-Chang Bai-Thet* upside down.

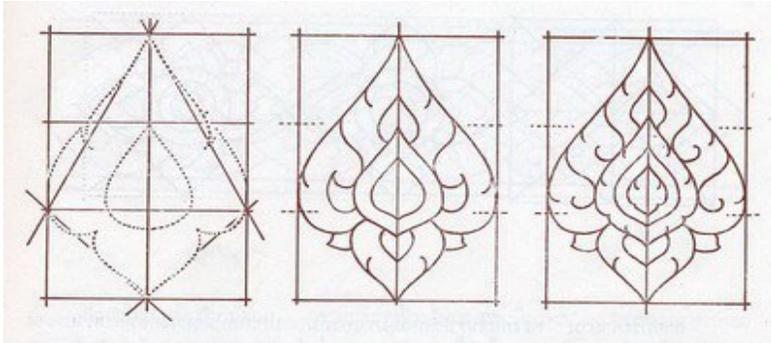


Figure 2.24 Phoom Khao Bint

- **Prajan Yam** - *Prajan Yam* is designed in a square frame and diagonal lines. It comprises of circles in the middle together with *Kra-Chang Bai-Thet* to form a petal flower. The detail of the petal can be designed in any creative forms.

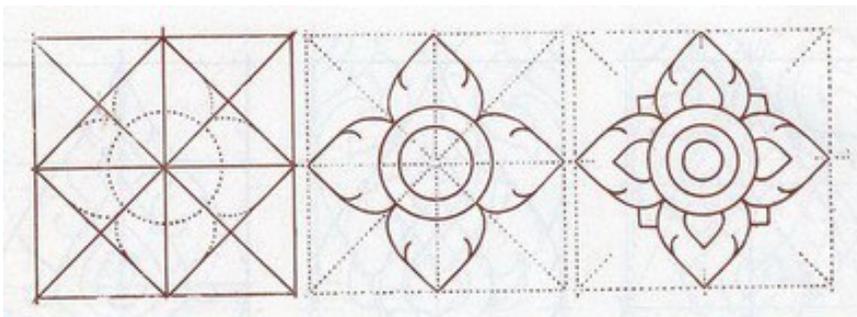


Figure 2.25 Prajan Yam

- **Rak Roi** - *Rak Roi* is a combination of *Prajam Yam* patterns and *Kra-Chang Bai-Thet* or *Kra-Chang Taa Oi* stretching out of the center to its left and right.

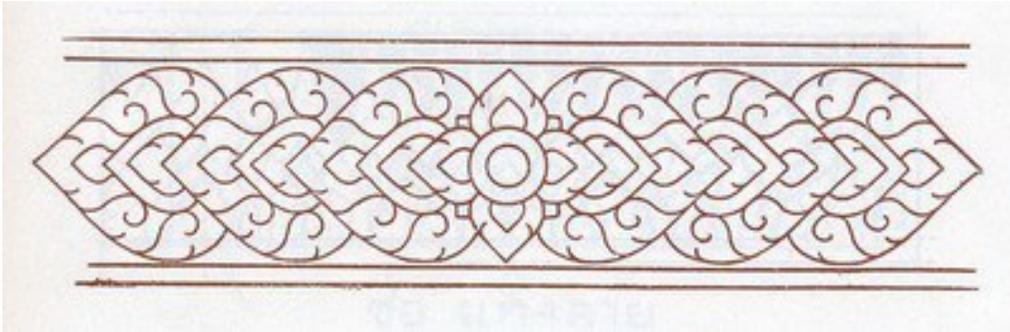


Figure 2.26 Rak Roi

- **Lotus Upside Down** - *Lotus upside down* comprises of *Kra-Chang Taa Oi* or *Kra-Chang Bai-Thet* continuously drawn to its left and right. This pattern is generally used as a pedestal.

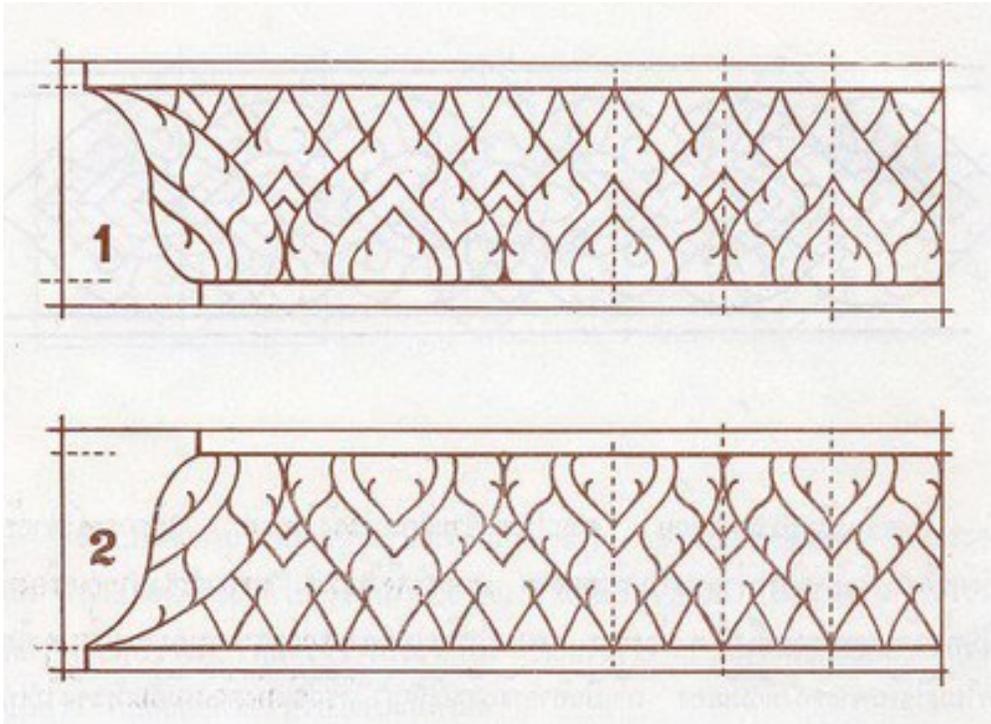


Figure 2.27 Lotus Upside Down

Chor Tang Lai and Krui Cherng

- *Chor Tang Lai* is *Kra-Chang Bai-Thet* but in a taller and slimmer version.
- *Krui Cherng* is almost the same as *Chor Tang Lai*, except that the tip is stretched.

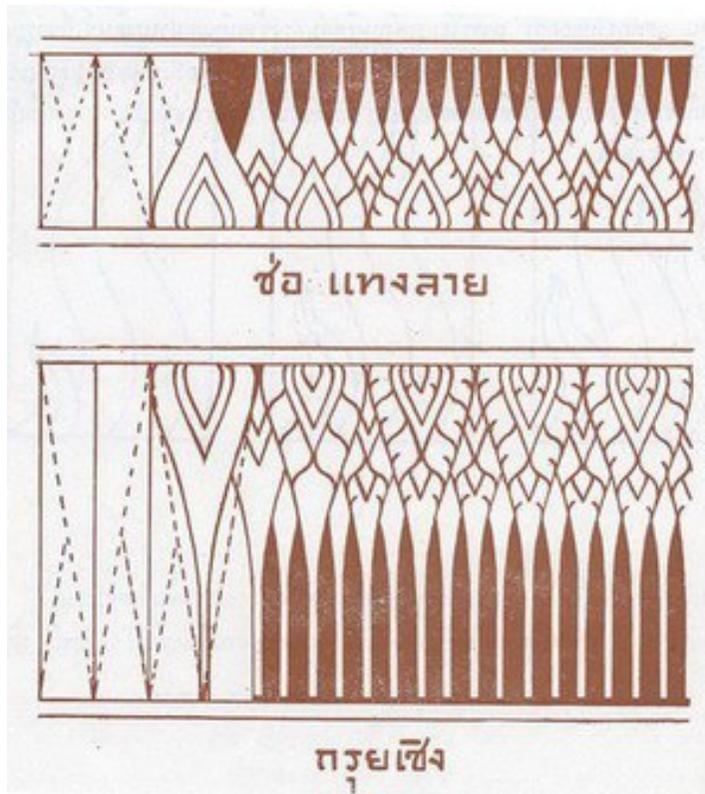


Figure 2.28 Chor Tang Lai and Krui Cherng

- **Three Head Kranok** - *Three Head Kranok* is one of the most important patterns. It is the fundamental point for other *Kranok* patterns. A perfect *Kranok* pattern must be drawn freely and must be able to stretch unlimitedly.

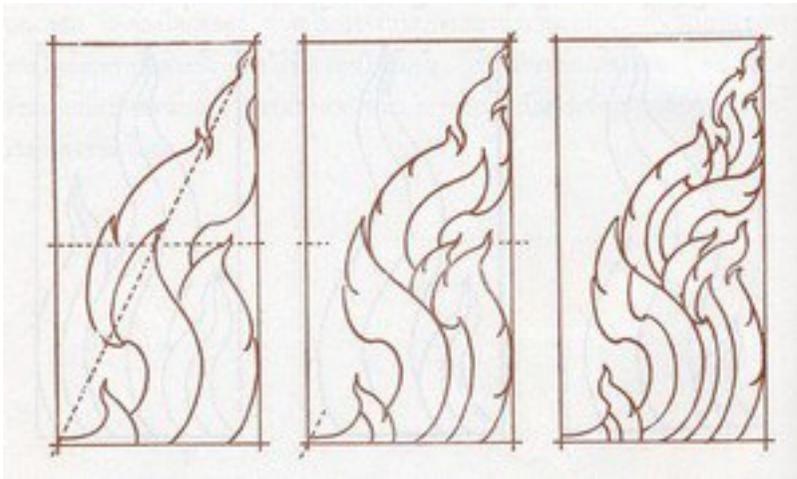


Figure 2.29 Three Head Kranok

- ***Kranok Plail*** - *Kranok Plail* looks almost like the *Three Head Kranok* pattern but different in its leaf.

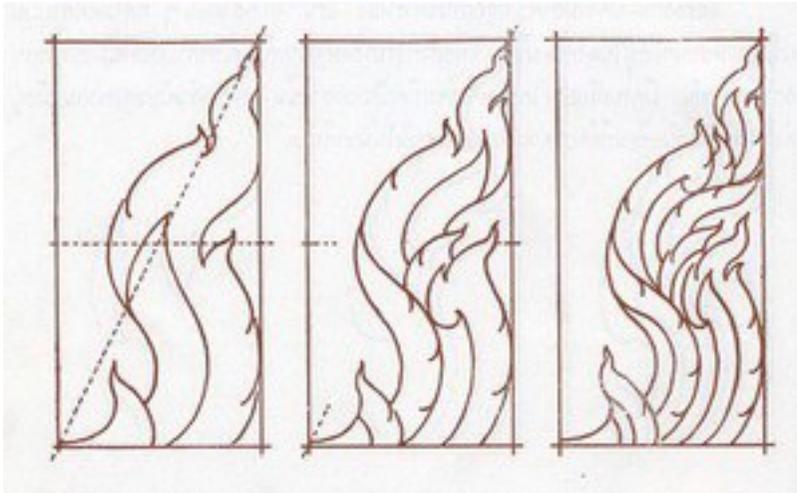


Figure 2.30 Kranok Plail

- ***Kranok Bai-Thet*** - *Kranok Bai-Thet* looks almost like the *Three Head Kranok* pattern but with details. The lion-calf pattern is also used to create this pattern.

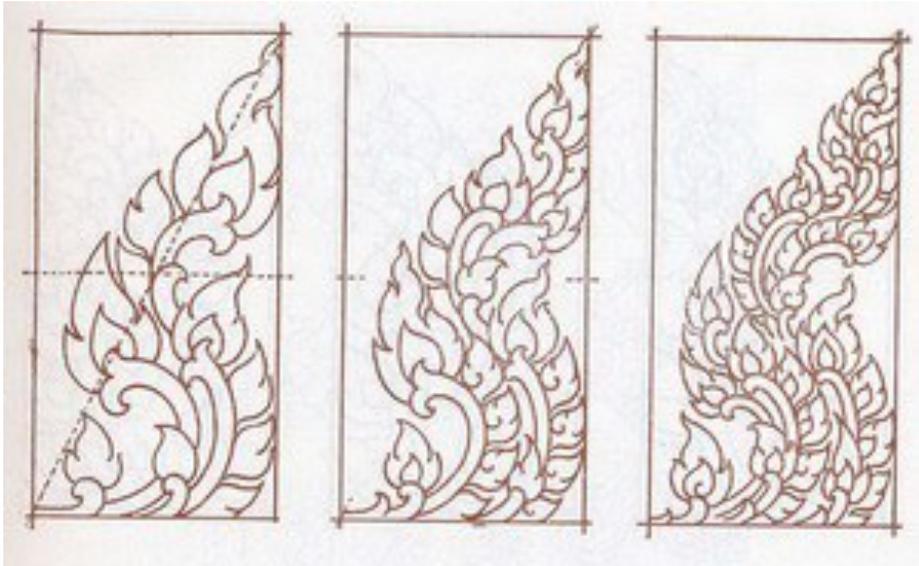


Figure 2.31 Kranok Bai-Thet

Kranok Bai-Thet Big Tail - *Kranok Bai-Thet Big Tail* is a stretched version of *Kranok Bai-Thet*.

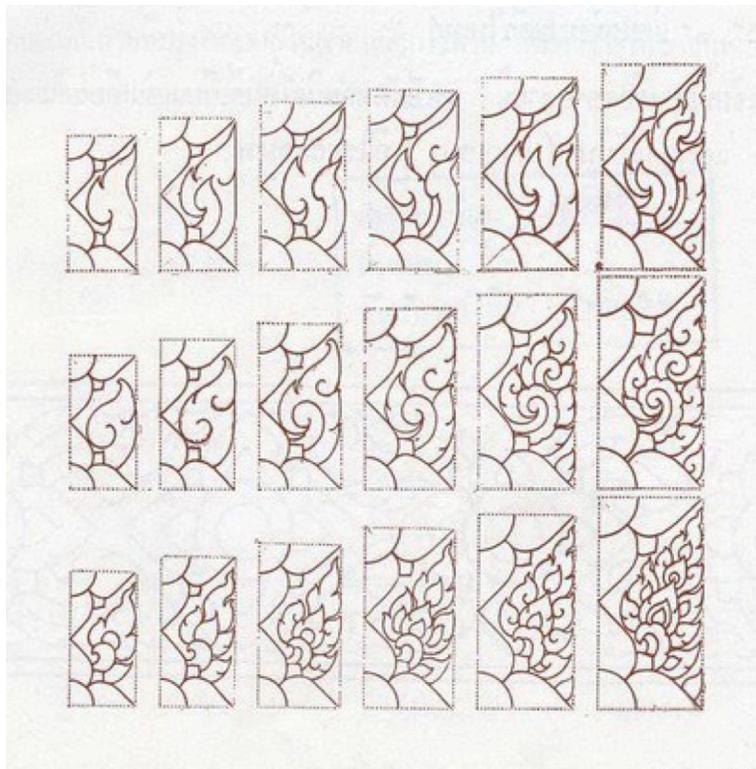
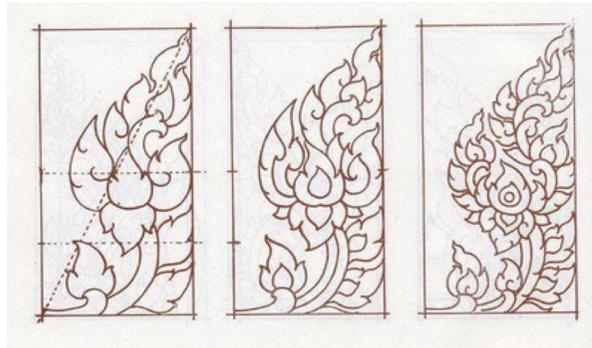


Figure 2.32 Kranok Bai Thet Big

To combine the patterns together, it is essential for an artist to be able to draw the smallest *Kranok* to the largest one. It is considered not pleasant to see all the patterns drawn in the same size. To create a smooth touch of the design, the mixture of small and big sizes of patterns generate specific atmosphere.²⁵⁾

- Reduce and increase the additional leaves until the tip or the top curl.
- Reduce and increase the insides until the tip or the top curl.
- Reduce and increase the *Bai-Thet*.

The first example of *Lai Naa Kradarn* is divided by “*Lai Prajam Yam Kampoo*”.

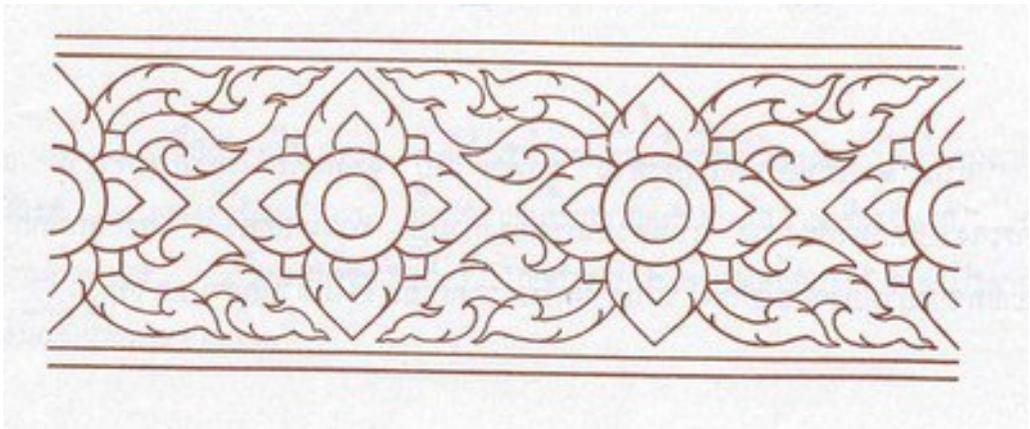


Figure 2.33 *Lai Prajan Yam Kampoo*

²⁵ Pratewapinimmit, 1987

- ***Lai Naa Kradarn*** - *Lai Naa Kradarn* is an endless link between patterns.
The patterns are divided by *Prajam Yam*.

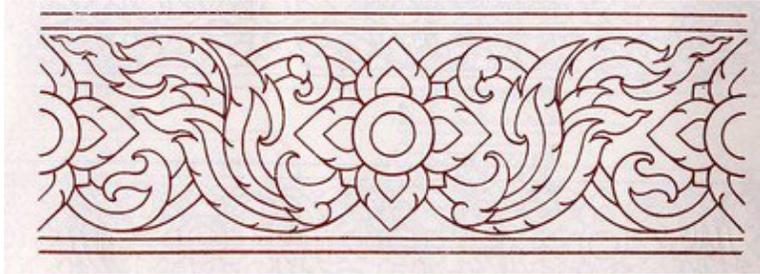


Figure 2.34 Lai Luk Fuk Kampoo

The second example is divided by “*Lai Luk Fuk Kampoo*”.

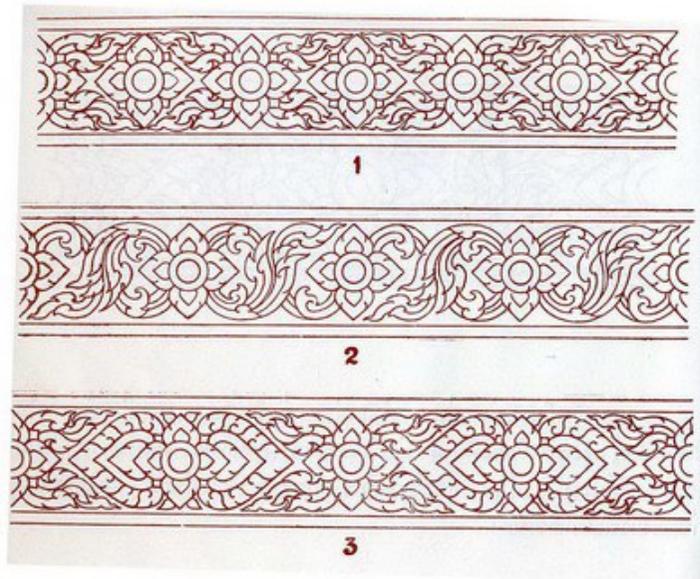


Figure 2.35 Lai Prajan Yam Kan Yaeng

The third one is divided by *Lai Prajam Yam* and *Kranok* which is called “*Lai Prajam Yam Kan Yaeng*”.

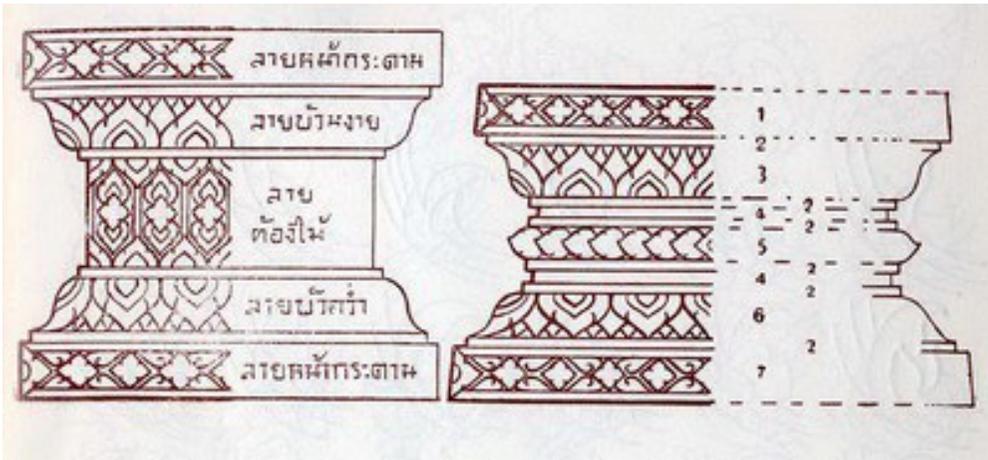


Figure 2.36 Pedestal Pattern

Pedestal Patterns

- To form a pedestal, it is crucial to place the order of the patterns hierarchically. Some patterns cannot be connected together. Such knowledge should be aware of.
- The first example of pedestal is compound of *Lai Naa Kradarn*, *Lai Upside Down Lotus*, and *Lai Thong Mai*.
- The second example is almost the same as the first one but the frame of each pattern is different.

Kruang Prakob Patterns

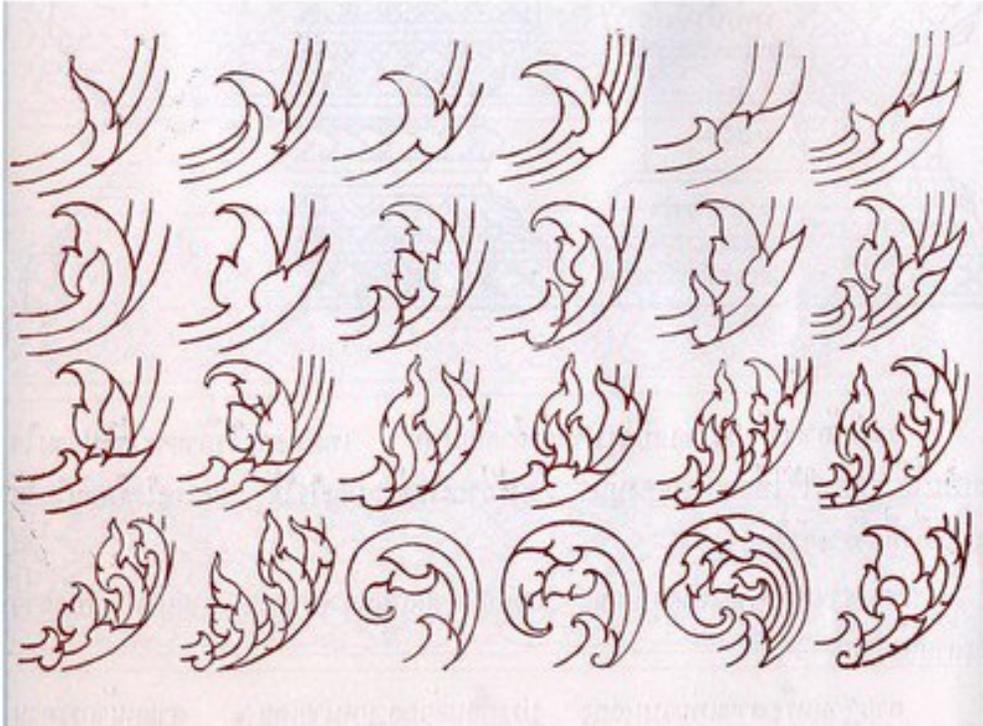


Figure 2.37 Kruang Prakob Lai (1)

Kruang Prakob Lai (1) - The beauty of a pattern or a combination of patterns can be generated by *Kruang Prakob Lai*. This first example of *Kruang Prakob Lai* derives from *Three Head Kranok*.



Figure 2.38 Kruang Prakob Lai (2)

Kruang Prakob Lai (2) - The second example is inspired by *Kranok Bai-Thet*.

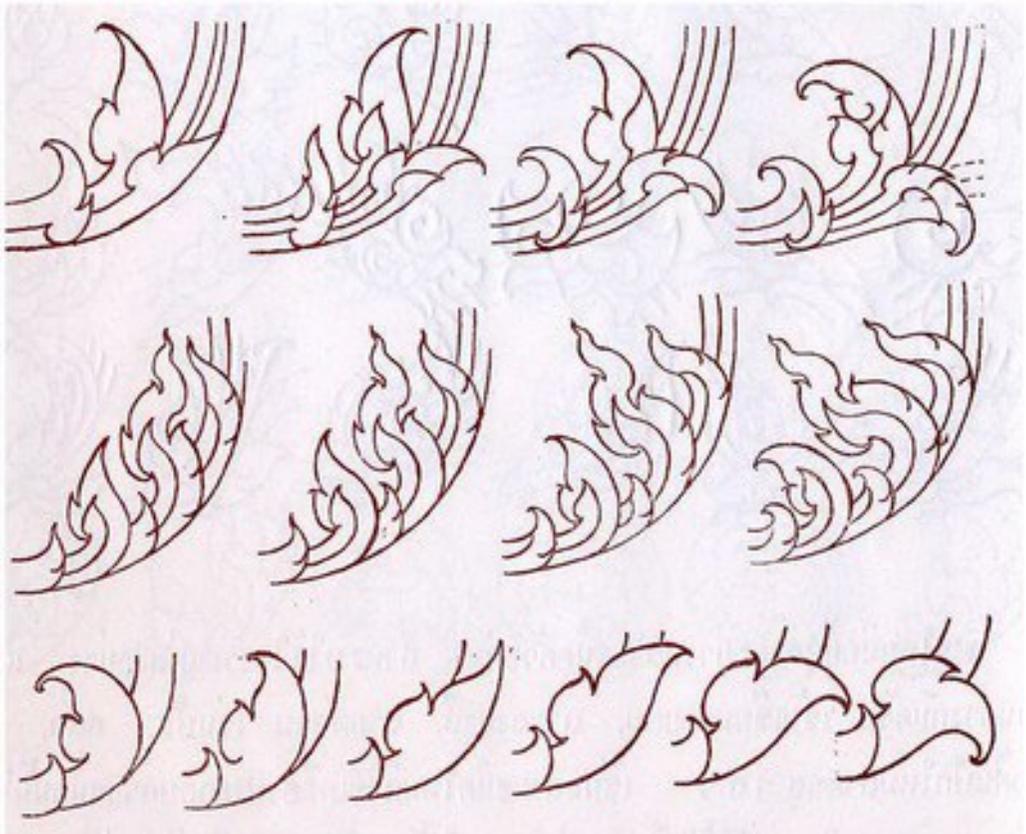


Figure 2.39 Kruang Prakob Lai (3)

Kruang Prakob Lai (3) - *Kranok* patterns used in this case can be reversible.

2.5 A brief history of packaging

Packaging has been involved in a daily life for over thousands of years but it has recently been in the spotlight for having a great effect on selling items. Nowadays packaging is a big business, big news and big part of our lives²⁶⁾. In fact, packaging has existed since the birth of a man; human body or skin is a pack in-and-off itself, to protect the internal organs from external hazards and also aid in transporting these organs from one place to another during daily activities.

According to a review of Kenneth R. Berger's: A Brief History of Packaging Design, during the prehistoric time, humans consumed food where it was found. Families were self-sufficient. They didn't need any packages of goods, either for storage or transportation. When containers were needed, they used natural materials such as gourds, shells, and leaves.²⁷⁾

Packaging in the earliest forms was made of animal skins, leaves and even vegetables. Coconut shells, animal skins, or gourds were used to keep water. Potteries were produced by the ancient Egyptian and Roman. According to Stanley Sacharow in Handbook of Packaging Materials, the first man-made package was manufactured from clay serving as containers. The ancients learned

²⁶ Kirkpatrick, Janice et al., 2009.

²⁷ Kenneth R. Berger, 2002

to bake clay and used fire to make the vessels stronger, but before that they had simply left the crudely shaped bowls and pots to dry in the sun. ²⁸⁾

In ancient times, packaging was created to serve various aspects of life. The Greek artisans produced pottery of exquisite beauty including jars, vases, pitchers and bottles. Records from buried cities show the perfectly preserved decorations on them. Glass bottles were widely used over four thousand years ago. The pyramids themselves were containers; moisture-proof, tamper-proof, impervious to light helped keep their contents in their original form for thirty or more centuries. Bronze and other early metals became important packaging materials in many civilizations. ²⁹⁾

In early civilizations, when trades began, natural goods were needed to be transported from a city to another. However, most of the containers could not effectively protect the products from spoilage and damages. Preventive mechanisms like salting, drying and smoking were adopted to help protect food from going spoiled and prolong their lifespan. ³⁰⁾

During the eighteenth century, the commerce and technologies were rapidly expanded to produce goods in a mass level in order to meet higher demands due to increased population. It was also during this period that

²⁸ Kenneth R. Berger, 2002

²⁹ Kenneth R. Berger, 2002

³⁰ Sacharow, 1976, P. 4

agricultural products were displayed and sold in the markets. However, there was a great concern for hygiene in those products.³¹⁾

In 1795, Monsieur Nicholas Appert, a French Chef developed a material which solved the problem of keeping food fresh for the troops during the war time. That metal is “can”. However, although cans were available to the public around 1830, they were completely expensive and they came in large capacities of 4 to 5lbs (2 to 20kg) which had to be opened with a hammer and chisel.³²⁾

A great transformation in the packaging design industry came in the nineteenth century. Improved packaging was used to protect goods during transportation. Packaging was not just for containment; it was served to preserve, protect foods, and widespread distribution. By the 1950s the majority of goods were branded and packaged. People came into the shop, grabbed the products and went to the cashier or to the shopkeepers to pay the bill. The most efficient way to give advice on the goods to the consumers is the letters and pictures displayed on the packaging. The packaging, therefore, needs to carry much information on the labels and help the products to sell themselves. In order to keep their shelf space, several manufacturers felt the necessity of packaging.³³⁾

³¹ Sacharow, 1976, P. 5

³² Levy, 1993

³³ Levy, 1993

By the end of the nineteenth century, the Industrial Revolution had stirred up the urge of mass productivity and faster transportation means. When consumers were now able to choose what they would buy and what they would not. Packaging was one of the top factors for the consumers to buy a product. The relatively new profession of packaging development came into account in the last decades to accomplish the goals of today packaging industry.³⁴⁾

An increase in terminology relating to environmental concern has appeared in the last two decades. Sustainable packaging has become good practice in the packaging industry due to the environmental issue regarding the impact of packaging. Poor packaging is often shown drifting in the stream of waste around the world, especially in the developing countries.³⁵⁾

All-encompassing brand strategy requires innovative packaging to build a strong brand. Packaging nowadays is more than just a container but an instrument for a brand to communicate with its consumers.

³⁴ Griffin et al. 8 & 9

³⁵ LRRR, 1996

3. Present of dessert packaging

3.1 Definition of Packaging Design

Packaging is more than just any physical features concerned with a product. There is difficulty in defining “packaging” due to its different roles in the commercial cycle.³⁶⁾ There have been attempts to define packaging. Packaging has been defined as a socio-scientific discipline that operates in society to ensure delivery of goods to the ultimate consumer of those goods in the condition intended for their use.³⁷⁾

The Packaging Institute International defines packaging as “the enclosure of products, items or packages in a wrapped pouch, bag, box, cup, tray, can, tube, bottle or other container form to perform one or more of the following functions: containment, protection, preservation, communication, utility and performance.”³⁸⁾

Packaging is defined as “the act of wrapping or covering an item or group of items.”³⁹⁾ The wrapping material around a consumer good serving to contain, identify, describe, protect, display, promote and otherwise make the product

³⁶⁾ Sacharow, 1976

³⁷⁾ Hannon, B. M., 1972

³⁸⁾ Alexander, 1993

³⁹⁾ Klimchuk, R. Marianne and Krasovec A. Sandra, 2006

marketable and keep it clean. According to Rabinowitz, packaging design is defined as the discipline of creating the container, graphics and visible outer presence of a product a consumer buys at retail or might receive in the mail. Packaging design is one of the aspects that influence consumers when buying certain products.

Packaging is pervasive and essential. It surrounds, enhances and protects the goods we buy, from processing and manufacturing, through handling and storage, to the final consumer. Without packaging, material handling would be a messy, inefficient and costly exercise and modern consumer marketing would be virtually impossible.⁴⁰⁾ All successful packages must: (1) act as a physical container, (2) protect and maintain product quality and (3) appeal and attract the consumer. In essence packaging is a discrete part of the production process. Good packaging should be consistent with the demands of the product and be as inexpensive as possible.⁴¹⁾ According to Marketing Intelligence Service, which tracks new products worldwide, in 1991 there were 15,000 products on grocery store shelves. Today, there are over 45,000.⁴²⁾ It's estimated that the average consumer spends less than a second scanning shelves, and in that time, will make

⁴⁰⁾ Robertson, 2006.

⁴¹⁾ Sacharow, 1976.

⁴²⁾ Wallace, November 2005

a decision on whether or not to purchase any given product.⁴³⁾ According to all the definition given, it is clear that consumers do not buy the content, the only thing that affirms their decision over the product is the packaging design. The design is, therefore, a communication medium between the consumer and the manufacturer. Evidently, packaging design is an important element in boosting up sales.

3.2 Effects of packaging design upon international food product marketing

With the rise of global competition, international marketing has become normal practice. To compete in the international market, companies must be able to develop, research, and ultimately sell products. According to Ted Mininni, 70% of the total U.S. economy is involved in the manufacture, importation, marketing and sale of consumer products. Many foreign economies, as part of the U.S. International marketing, are the result of the globalization. Rapid increase in education and literacy levels, widespread information, and higher purchasing power are the benefits from the globalization.⁴⁴⁾ Many companies see the

⁴³ Rabinowitz, 2003

⁴⁴ Frenkel Ter Hofstede, Jan-Benedict E M Steenkamp, & Michel Wedel, 1999

advantage of such event and the opportunity to expand their market in larger scales.

With international marketing, the greatest challenge to any company is identifying global market segments as well as reaching the markets with products and marketing promotions that meet the needs of the consumers.⁴⁵⁾ Today marketers must come up with appealing ideas that would be able to draw the attention of the consumers worldwide.

According to Elliot Young, most purchases are based on impulse or experience. He mentions that 81% of in store purchases are due to impulse buying.⁴⁶⁾ In America an average grocery shopping trip takes 41 minutes.⁴⁷⁾ The product that can catch consumers' eye wins. It is confirmed that packaging design affects consumers' decision-making in buying product. Apart from its functionality, packaging design has shifted into a main tool to "make its presence felt in a crowd, and sell products at the point of purchase."⁴⁸⁾ Although over times, all products and services can eventually be imitated; brands themselves cannot be easily copied. "If marketers successfully endow a brand with associations that tap into consumers' emotional states, then branded products gain

⁴⁵ Frenkel Ter Hofstede, Jan-Benedict E M Steenkamp, & Michel Wedel, 1999

⁴⁶ Young, Elliot, 1990.

⁴⁷ Goodman, Jack. October 2008

⁴⁸ Calver, Giles. 2007

some degree of product differentiation, even if the products themselves are copied be competitors.”⁴⁹⁾

3.2.1 Market segmentation

According to Dr. Yoram Wind and Professor Susan P. Douglas, both domestic and international market segmentation is classified into segments of customers for a particular product or service, which differs in their response to marketing strategies. Such strategy encourages companies to focus on specific characteristics, which will provoke more desirable response and will also augment the revenues. International markets advantage are mostly from segmentation because of the differences in the cultural, economic and political environment between various countries.⁵⁰⁾

Companies around the world have maximized their capacity in packaging design to enter the international market. This compulsory factor has forced the companies to invent effective packaging designs to make a big impact to the consumers’ world.

3.2.2 Cross-cultural communication

⁴⁹⁾ Brand Management, 2008

⁵⁰⁾ Yoram Wind, Susan P. Douglas, 1972, p.17 – 25

Despite the rise of globalization, the trend of cultural orientation has become more popular as well. The single biggest barrier to the success of any company is lack of cross-cultural understanding. The linguistic problem is that foreign companies cannot clearly interpret the culture and that is not sufficient enough to drive success; however, understanding and appreciating intercultural differences ultimately promotes clearer communication, breaks down barriers, builds trust, strengthens relationships, opens horizons, and yields tangible results.⁵¹⁾

The basic definition of communication is a process by which information is exchanged between individuals through a common system of symbols, signs, or behavior.⁵²⁾ Intercultural communication takes a step further by examining how different cultures communicate and understand each other. Cross-cultural communication helps making benefits in all business areas from the conception of ideas, programs, and marketing campaigns to production, to purchasing.

The five dimensions of intercultural effectiveness are the ability to communicate interpersonally, the ability to adjust to different cultures, the ability to adjust to different social systems, and the ability to establish interpersonal relationships⁵³⁾. Interpersonal communication consists of verbal and nonverbal

⁵¹ Vijaya, V. V., & Tiwari, B., 2010

⁵² Communication, 2011

⁵³ Vijaya, V. V., & Tiwari, B., 2010

manners. Verbal communication can be divided into individual-centered and verbal contextual. Individual-centered manner focuses on one on one communication while verbal contextual suits communication in a group.

3.2.3 Cross-Cultural Marketing

More global markets have drawn attention from many competitive companies. In order to maintain a competitive advantage, companies must thoroughly understand both social and cultural environment of the market they are doing.⁵⁴⁾ Due to the variety of values and attitude in each culture, international marketing research is undeniably complex. What is considered perfect for a country might be inappropriate for another. Cross-cultural marketing will help the companies reach the nucleus of their strategy.

The difficulty of marketing in a global environment is managing the ever-changing selling culture. As the competition intensifies, companies look for more creative and innovative marketing strategies to differentiate them from their competitors. International marketing strategies must take account of cultural, economic, technological, and geographical differences between domestic and foreign markets. Internal and external cultural practices, decisions, and sales forces affect the sales organization. These forces tend to influence the international marketing strategy and affect the sales activities of the company.

⁵⁴ Javaligi, R.G., Granot, E., & Brashear Alejandro, T. G., 2011

Understanding of such sales forces helps suggest consumers' value and influence company performance. Measures to assess consumers' satisfaction and brand loyalty are immensely required. The attitudes, beliefs, customs, laws, values, and traditions are all embedded into the market culture.⁵⁵⁾

There are several challenges from marketing products internationally; for example, finding the similarities across countries in order to define a target market; a lack of accurate secondary information; the high cost in conducting international research; coordinating marketing research across countries; and establishing comparability and equivalence in marketing research instruments. The framework of the international market strategies becomes clearer and more relevant when the challenges are lessened.

3.3 The Role/Function of Packaging

Calver, Giles in "What is Packaging Design Book," states that; in the early days, packaging's role was essentially utilitarian. It aided the efficient distribution of merchandise and presented products in an attractive manner.

Packaging is an instrument that protects and contains consumer goods from the environmental impact. It must be designed to improve the health and welfare of the consumer. The growth of packaging has corresponded with any changes in products and their marketing.

⁵⁵ Javaligi, R.G., Granot, E., & Brashear Alejandro, T. G., 2011

Packaging can be considered redundant and it can become a waste to the environment. Such problems occur because either the function of packaging is unknown or not considered in full.⁵⁶⁾

Although the main function of packaging is to contain a product, the design also identifies, and distinguishes a product in the marketplace. Moreover, packaging design resolves the marketing objectives to communicate with the consumers.⁵⁷⁾

The function of the packaging is not just to protect the product. It performs many other jobs as well. These include providing information about the contents as well as enabling and facilitating other logistics processes - including transport and handling as well as storage, order processing and warehousing.

3.3.1 Communication

The package communicates both emotional and functional benefits to the buyer and should be in line with the brand's personality.⁵⁸⁾ The manufacturers communicate with their consumers through packaging.⁵⁹⁾ In the book Packaging

⁵⁶⁾ Robertson, 2006.

⁵⁷⁾ Klimchuk, R. Marianne and Krasovec A. Sandra., 2006.

⁵⁸⁾ Frost Randall, 2005

⁵⁹⁾ Levy, Geoffrey, 1993. P 45

and the Environment, Selke states that; communication includes all the “buy me” aspect of packaging, in addition to information on proper use and disposal of the package and its contents, nutritional information, identification of the product type, amount, and manufacturer.

Rob also writes “Package design is the single most effective communicator of a brand’s core identity. Based on consumer buying decision dynamics, package design is also the single most influential marketing communications tool. Over two thirds of consumer product purchase decisions are made at the point of sale. In some categories, impulse purchasing at shelf accounts for much as 85 percent of sales. Packaging is certainly the last opportunity a company gets to influence consumer perceptions”.

It is lawfully required to have a certain amount of information provided in an outstanding place on the packages of food, drink and pharmaceuticals products. This information must include: what the product is, its manufacturer, where it is made, its quantity, its ingredients, the instruction of how to use the product and how not to use them, manufacturing date or the expiry date, a bar code that allows automated information management in logistics and retailing, instructions for disposal, and very often the price.⁶⁰⁾

3.3.2 Containment and Protection

⁶⁰ Levy, Geoffrey, 1993. P 45

Apart from keeping the contents safe, the packaging also protects manufacturers, distributors, retailers, and users from misusing them. This is done through overt and covert messages that control how the contents are transported, stored, unwrapped, displayed, tracked, deployed, dispensed, consumed, reused, recycled or trashed.⁶¹⁾

When the wholesomeness of a product has reached its limitation, consumers' demand on the packaging has shifted from the safety of the packaging to something more convenient, value-added, and environmentally friendly. Such demand makes a big impact on the packaging design industry, especially in the food. People now concern whether the packaging would be toxic for the contents inside or even harmful to the environment.⁶²⁾

“Packaging processes and material shall not transmit contaminants or objectionable substance to the product, shall conform to any applicable food additive regulation and should provide adequate protection from contamination.”⁶³⁾

⁶¹ Kirkpatrick, Janice et al., 2009.

⁶² Robertson, 2006. P 475

⁶³ Robertson, 2006.

In general, packaging provides product safety through closures to retain pressure, contain and protect contents, maintain vacuum inside container and secure contents inside container.⁶⁴⁾

It is impossible to transport some products made in a form of liquid or powder without packaging. It's even difficult for consumers to carry some fresh products such as eggs and vegetables from one place to another. The most important function of packaging is protection. Packaging protects dry products from moisture or gases while wet products must be protected from moisture loss. Packaging also protects pharmaceutical, pesticide and supplemental products from degeneration, caused by the exposure of the product contents to oxygen. The shelf life of products can be prolonged by protecting them from light, dirt, bacteria, fungi, insects and animals.⁶⁵⁾

3.3.3 Preservation

Packaging extends the life and integrity of its contents by excluding gases, light, water, radioactivity, bacteria and smells. In other words, packaging has come to the age that it can preserve heritage, culture and tradition, integrity, and

⁶⁴ Robertson, 2006.

⁶⁵ Levy, Geoffrey, 1993. P 44

longevity of brands. It also a vital role in the preservation of authentic regional specialties such as J & R Rare Scotch whisky.⁶⁶⁾

Packaging acts as protective barrier to foodstuffs, and slows their rate of deterioration. With high consumer demand for natural foods, packaging takes a different role of preservative previously added to the food itself.⁶⁷⁾

3.4 Materials for Packaging

The primary purpose of packaging is to enclose, protect, store, and transport a product, although its other important function is to display and encourage its purchase. A basic packaging material is that which is used to manufacture the walls of such an enclosures; auxiliary packaging materials are those used to combine decorate, adhere, close, cluster, or permit easy opening of the basic package structure.⁶⁸⁾

Materials used in packaging are aluminum, glass, paper and board, plastics, and steel/tin plate. These materials are used in accordance with the contents of the product. For example, “tin cans” are generally used to store

⁶⁶ Kirkpatrick, Janice et al., 2009. P 59

⁶⁷ Levy, Geoffrey, 1993. P 45

⁶⁸ Griffin, Roger C., 1985.

fully heated sterilized foods.⁶⁹⁾ Despite the categories of the packaging materials, nowadays most packages are a combination of materials.

3.4.1 Aluminum

In 1913, the use of aluminum packaging began in the form of foil used in confectionary industry. However, aluminum that is widely used now can be found in the form of cans. Aluminum, especially can, is also used for heat processed and non-heat processed foods. The aluminum containers become popular due to its simple form. Another benefit of aluminum is that it only affects the environment at the minimum level during the manufacturing stage.⁷⁰⁾ Aluminum foil is impenetrable to light, gas, moisture, odors, and solvents and has strong flexibility, which cannot be found in any other flexible packaging materials.⁷¹⁾ Aluminum cannot be sealed without use of metal-bonding techniques unless a heat-sealing method is implemented.

3.4.2 Glass

⁶⁹⁾ Levy, Geoffrey. 1993. P 99

⁷⁰⁾ Levy, Geoffrey. 1993. P 105

⁷¹⁾ Griffin, Roger C., 1985. P 40

For thousands of year that glass containers have been used and they have never lost their charm. Glass is still able to dominate the markets with its unique features of refillable applications. The early stage of the use of glass was to contain food and beverage. Glass is strong and efficient to store any edible substances. It also conforms to the FDA regulations for food contact. Glass does not deteriorate with age, as it is a barrier to solids, liquids, and gases. Glass can protect its contents from evaporation and odor or flavor contamination. Because glass is transparent, it allows products or contents to be visible to the outside. One of the advantages of glass containers is that its shape can be versatile, therefore, it can be designed in any possible shapes the manufacturers want to create.⁷²⁾ Its image of cleanliness and purity has raised the popularity of glass using among pharmaceutical and health markets. As well as it is widely used in the food industry; baby foods in particular.

3.4.3 Paper

It is undeniable that paper is the most popular material used in packaging industry. Paper containers such as gift boxes, milk cartons, and food containers dominate the market with almost half of all packaging used worldwide.⁷³⁾ Despite environmental concern about deforestation, the advantage of paper is that it can be

⁷²⁾ Griffin, Roger C., 1985. P 74

⁷³⁾ Stillwell, et al. 47

recycled or reused. Paper can also be designed in any particular forms or shapes to suit the contents of the product. It has been made from straw, hemp, cotton, and flax.

3.4.4 Plastic

Plastic is considered new type of materials. About two thirds of foods and beverages that are considered perishable are packaged in plastic containers.⁷⁴⁾ The most common types of plastics are low-density polyethylene, high-density polyethylene, polyethylene terephthalate, polypropylene, and polystyrene. The plastic types range from the flexible plastic such as grocery bags to the solid rigid plastic such as meat trays or egg cartons.⁷⁵⁾ Although plastics are still widely used, in more recent year environmentalists have pushed to reduce this material as it increases energy consumption, atmospheric emissions, and solid waste.⁷⁶⁾

3.5 Packaging Types

Packaging types are mostly determined by the type of product being packaged or function of the package including both food and non-food products.

⁷⁴ Levy, 1993. P 107

⁷⁵ Klimchuk, R. Marianne and Krasovec A. Sandra. 2006. P 146

⁷⁶ Levy, 1993. P 108

Basic functions of packaging maybe summarized as Contain, Protect/Preserve, Transport, and Inform/Sell. When considering the basic functions of packaging, it must be kept in mind that there may be different packaging classifications.

3.5.1 Primary, Secondary and Tertiary Packaging

The essential line of protection between the material and the contents of the product is the primary packaging. It protects the product from external environmental hazards. Secondary packaging is not part of the product that is sold to the customer. It is used for protection and collation between units during storage, transport, and distribution. It also facilitates the handling of the products. The tertiary or the outer packaging on the other hand ensures the safe and efficient shipment and distribution of the goods from the manufacturing point to the next point in their distribution chain; warehouse, distribution center, the retailer or the customer. A proper integration of these three can decrease transportation cost and the environmental impact of the Transport.⁷⁷⁾

⁷⁷ Levy, 1993. P 40

3.5.2 Returnable, non-returnable and recovery packaging

Returnable or “multi-trip” packaging refers to refillable and reusable packages, while non-returnable or “one-way” packaging usually refers to the disposable packages. Disposable packaging nowadays can also be recovered and reused. However, the recovery and reused is not always economical and environmentally appropriate. Recoverable packaging is any packaging, which the raw materials can be recycled and reused for the original purpose or other purposes, composted, or regenerated for environmental purpose.⁷⁸⁾

3.5.3 Commodity packaging

Commodity packaging refers to household goods and food items such as sugar, butter, and detergent. This type of packaging comes in simple packs and provides safe delivery of the product from manufacturers to consumers in good condition. Commodity packs also protects the product against various environmental hazards such as moisture, light, oxygen, pests or crushing.⁷⁹⁾

⁷⁸ Levy, 1993. P 41

⁷⁹ Levy, 1993. P 42

3.5.4 Convenience and functional packaging

Convenience and functional packaging is more complicated and refined than one used for staple goods. This type of packaging is designed to meet consumers' demand and lifestyle. It also offers longer shelf-life for any perishable products. The design must be child-resistant, easy-to-open for the elderly, tamper evident, microwavable, or even ready-to-serve. It is the combination between fulfilling specific consumer needs and minimizing the use of resources.⁸⁰⁾

3.6 Basic Effective Packaging Design Principles

“Packaging has an enormous impact on each brand's success, as it directly impacts the many purchase decisions that are made at the point-of-sale, and can also influence customer satisfaction and likelihood of re-purchase.”⁸¹⁾ An effective packaging design must align with the basic design principles. These design principles range from line, shape, color, to texture, for example. They outline the visual communication and provide the ability to maneuver through the packaging design process.⁸²⁾

⁸⁰⁾ Levy, 1993. P 43

⁸¹⁾ www.pure-insight.com, 2007

⁸²⁾ Klimchuk, R. Marianne and Krasovec A. Sandra. 2006. P 79

3.6.1 Typography

In packaging design, typography is recognized as crucial element on packaging. “Font must have superior digitization, optimal on screen depiction, meticulous laser-printing quality, and exceptional reproduction quality.”⁸³⁾

Typography can draw consumers’ attention to a package. The proper use of type size, weight, and hierarchy greatly influence consumers’ decision. Legibility and readability helps the consumer digest and appreciate the information displayed on the package. “Readability describes the success of the scan and perceives process and legibility describes the process of discriminating and recognizing individual letter forms.”

Variation in type size and typographic hierarchy makes reading effective. “Type that’s proportioned for optimal legibility at common reading sizes – in the neighborhood of 11 points - becomes very hard to read if it’s scaled down much smaller and as type size increases, whitespace appear to grow faster than the typeset characters, making the type appear to be too loosely set.”⁸⁴⁾

⁸³ Klimchuk, 2006. P 79

⁸⁴ Felici, 2003

Thai Pattana Crispy Rolls Designed by Prompt Design, Thailand. Thai Pattana Crispy Rolls Please describe here the marketing objectives or strategies that served as a basis for your solution The brand new Thai Pattana Crispy Rolls snacks Thai modern concept.



Figure 3.1 Thai Pattana Crispy Rolls

The factors of typographical architecture are the package's shape and size, product description, category competition, retail environment, shelf positioning,

and regulatory requirements.⁸⁵⁾ There are thirteen defining principles of typography to assist in decision making for packaging design.

First, define the visual personality of typography. This includes research, experimentation, proper type selection, and a clear visual communication strategy. The visual personality is what consumers would perceive about the product.⁸⁶⁾

Streamline the typography by limiting the typefaces. Too many typefaces can produce a distorted message defeating the purpose. The typeface should provide a clear, consistent appearance, and unified message.⁸⁷⁾

Create a typographic hierarchy. The typographical hierarchy provides the framework for how information is read from greater to lesser importance. This hierarchy draws the attention of the consumers on what they would get from the packaging design. The typographic elements ranked in order of importance are positioning, alignment, relationship, scale, weight, contrast, and color. To increase effectiveness these elements should be positioned in terms of how they relate to

⁸⁵ Klimchuk, 2006. P 90

⁸⁶ Klimchuk, 2006. P 92

⁸⁷ Klimchuk, 2006. P 93

each other; for example clustered words communicate as a unit, while unrelated words are farther apart.⁸⁸⁾

Involve defining the typographic positioning. It is the actual physical placement of the typography on the primary display area. Typographic positioning includes the individual location of letters, and bodies of text in relation to other design elements.⁸⁹⁾

Determine the font alignment, which is an overall architecture of the layout. The basic typographic alignments can be centered, in which each word is centered on the primary display, flush left; in which each word or line is aligned on the left, flush right; in which each word or line is aligned to the right, and justified; in which each word or line is stretched to the same width.⁹⁰⁾

Vary the typographic scale. The selection of the typographical scale refers to the enlargement or reduction of the point size in relation to all the other typographic elements. The typographic scale draws the consumer's attention in

⁸⁸ Klimchuk, 2006. P 93

⁸⁹ Klimchuk, 2006. P 93

⁹⁰ Klimchuk, 2006. P 94

creating a visual impact; for example with the use of larger bold words makes the package legible.⁹¹⁾

Choose to contrast. The typographic contrast includes light vs. bold, italic vs. roman, serif vs. san serif, which allows the designer to organize information for the consumer to add interest to the layout. Effective contrasting makes two words or groups of words distinctly different.⁹²⁾

Always experiment with the type. It allows designers to determine what works and what needs improvement. Experimenting with the timesteps, characters, letterforms, ligatures, kerning and layouts allows ideas to be visualized and take form; this is why this step of the process is crucial in packaging design.⁹³⁾

Deal with stacking the characters carefully. Stack preferences vary from culture to culture, for example the preference of letters being stacked vertical versus horizontal can bring clarity or distortion with the product design.⁹⁴⁾

⁹¹ Klimchuk, 2006. P 94

⁹² Klimchuk, 2006. P 95

⁹³ Klimchuk, 2006. P 95

⁹⁴ Klimchuk, 2006. P 96

Require designers to remove any visual bias. Designing is subjective as every designer has a different perspective on each design context. Even though creativity from the designer is what makes the design a designer should be able to explain their design process and their rationale for the typography used; the design should stand-alone.⁹⁵⁾

State to make the typography ownable, as it is what the consumer uses to connect the brand name and product name to the mental and emotional state. Ownability can be achieved by making slight changes to typeface and characters; however, a designer is cautioned because if the typography is dramatically changed the product could lose its identity and integrity.⁹⁶⁾

The designer is advised to be consistent. Consistency in the personality, style, positioning, and hierarchy creates unified brand family line and product line as well as brand equity.⁹⁷⁾

The final step of refinement for typographic excellence. Although the refinement process is at the end of the design process it is a continuous process of examining and evaluating. This step of the process is the quality assurance and is

⁹⁵ Klimchuk, 2006. P 96

⁹⁶ Klimchuk, 2006. P 97

⁹⁷ Klimchuk, 2006. P 97

achieved when the type is clearly expressed so that it impacts that packaging design ultimately triggering transactions.⁹⁸⁾

3.6.2 Color

According to the National Bureau of Standards, the human eye sees color before the brain can identify imagery in the form of shapes, symbols, words, or other visual elements.⁹⁹⁾

In the packaging design industry, color is definitely one of the most influential factors. Consumers can often recognize a product with the color of the packaging design more than any other features.¹⁰⁰⁾ Color can easily draw attention and manufacturers employ this advantage of color to differentiate themselves from their competitors. However, it needs to be used carefully regarding sensitivity in demographics, age groups, and genders. For example, blue in the Western culture symbolizes depression, sadness, conservative, and corporate.¹⁰¹⁾ However, in China this color represents immortality.¹⁰²⁾

⁹⁸ Klimchuk, 2006. P 97

⁹⁹ Klimchuk, P 105

¹⁰⁰ Klimchuk, 2006. P 107

¹⁰¹ Kyrnin, Jennifer. 2011

¹⁰² Klimchuk, 2006. P 110

The color purple symbolizes sophistication, royalty, luxury, prosperity, wisdom, spirituality, sensuality, mystery, passion, and bravery. However, in Thai culture, purple is for mourning widows.

Red also contains various symbolic meaning. Although it is normally associated with fire and heat, it sometimes symbolizes love, passion, aggression, impulsiveness, excitement, daring, and power.¹⁰³⁾ Moreover, red is often associated with danger or emergencies. Deep red expresses sophistication, royalty, authenticity, seriousness, and effective while bright red symbolizes lifelines. Although in China red is used to represent luck, prosperity, and happiness, in West and South Central Africa red symbolizes death and is worn at the funerals.¹⁰⁴⁾

¹⁰³ Klimchuk, 2006. P 108

¹⁰⁴ Kyrnin, 2011



Figure 3.2 Rio de Janeiro

"This Thai restaurant in Rio de Janeiro, Brazil, combines two concepts—healthy food and fast food. The contradiction is reflected in a form of an ambigram; a revolving logo that can be read the same upside-down, by New York's de Vicq design. The brand imagery is featured with Thai dancers, Buddha's hands and lotus flowers; all to set the mood of Thai culture and cuisine." Designed by Roberto de Vicq de Cumplich

The use of color in packaging design brings the product to life by binding the brand's personality and brand image together. The consistent use of color with packaging design in all product lines can establish identity and brand equity to the

market. The consistent use of the size, shape, graphic configuration, color, and other nonfunctional components marks the uniqueness of the products.¹⁰⁵⁾

3.6.3 Image

Imagery perception and interpretation differs from one culture to another; for example, the meaning of visual images and symbols in one culture may represent happiness while in another culture may represent death or sadness.¹⁰⁶⁾ Effective imagery takes the cultural significance and background into account. Illustrations, photographs, icons, symbols, and characters can communicate without words, yet they create a rich visual language and provide visual stimuli. Imagery can be used to display the product, outline the target consumer, set a mood, establish credibility, and even curb the appetite. The use of imagery through appetite appeal not only educates the consumer (from serving suggestion) but also draws attention by its distinctive look on the shelf.

Simple graphic diagrams or elaborate sketches represent symbols and icons. The use of these symbols and icons can add value to the packaging design. However, it is compulsory for the designer to do the research on the cultural meanings behind the symbols to avoid any cultural conflicts.

¹⁰⁵ Klimchuk, 2006. P 115

¹⁰⁶ Klimchuk, 2006. P 119



Figure 3.3 Fiji Airways

Fiji Airways, for example, has employed local symbols as well. Designed at Futurebrand with Sally Anderson and Ken Shadbolt. Masi Art by Makereta Matemosi, Type design by Kris Sowersby, and Photography by Mark Chew.

“Our mission was to create a proud symbol that would stand out at some of the world’s busiest international airports, a symbol that would allow us to become the very best ‘flying ambassador’ that Fiji could ever have.”¹⁰⁷⁾ David Pflieger, Airline CEO.

¹⁰⁷⁾ www.fijiairways.com/about-fiji-airways



Figure 3.4 Fiji Airways and its patterns

3.7 Brand Identity and Types

Brand identity is tangible and appeals to the senses. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible.¹⁰⁸⁾ Brand identity of the strongest brand combines emotional and function benefit by leaving its customers to feel that the brand represents them.¹⁰⁹⁾ The key to brand identity is a strong communication with the customers. The main principles of brand identity are durability; the communication must be heard and visible daily, understanding; a brand must frequently and properly adapt to changes, and consistency; a brand should manifest consumer's advantages and anticipation in harmonious method.

Global branding is designed for an international audience. In a global market cultures differ along with attitudes and preferences. A diversified brand strategy adjusts and tailors the brand experience for cultural differences among its various global target audiences; however, a monolithic brand strategy is one that presents the brand the same way in all markets.¹¹⁰⁾ Branded environment is a visual identity that has been formulated, constructed, and applied to a three dimensional physical space for variety of environments and for a variety of

¹⁰⁸⁾ Wheeler, 2009

¹⁰⁹⁾ Janonis, 2007, P 70

¹¹⁰⁾ Landa, 2006

purposes. Applications include retail design, sign and wayfinding systems; exhibit design, arts or museum design, themed environments, sports arenas, parks, zoos, aircraft environments, and corporate environments.¹¹¹⁾



Figure 3.5 KHA restaurant

KHA restaurant is another good example of a perfect combination between Thai culture and the world. It is a casual bistro serving authentic Thai food including home-cooked selections from the chef's family recipes and a collection of innovated modern interpretation of Thai Food. Taking cue from the modernization of the classic Thai cuisine, the brand looks to the era of Kings

¹¹¹ Landa, 2006

Rama IV and Rama V – the former welcomed westernization in Siam while the latter who had a full western education took the nation to modernization. Archival articles of the Rattanakosin Kingdom during this period were carefully examined and considered for this branding effort. The restaurant is positioned to be a typical form of usual Thai eateries, which is classy and elegant with removal of the superfluous stereotypical Thai decoration.

3.8 Defining the problem

In international market, packaging is far more serious than in domestic marketing. Apart from the basic functions of packaging, it plays a key marketing role by lodging a shelf appeal, providing product information and fostering brand image and awareness. Packaging is recognized as a crucial part of modern marketing operation and must be able to visually and effectively communicate with the consumers.

Many companies have recently been adapting themselves to the globalization. An influx of products also brings the diverse cultural background. Many companies are slightly adjusting things to this situation by combining the setting, packaging, and other advertising measures. The combination of cultural aspect into the packaging differentiates the product from its competitors. This study based on the review materials, therefore, is focused on developing creative

means where packaging helps increase sales of Thai traditional desserts through the use of Thai cultural elements.



Figure 3.6 Thai desserts packaging in markets

4. Final Design Research

4.1 Preceding design research

My Bachelor Degree project, Identity design development for Afternoon House is the main inspiration to this current thesis. The aim of the project set was to design new packaging for a product line of a teashop in Thailand. I decided to develop packaging for eight different kinds of tea; Darjeeling, Earl Gray, Jasmine, Ceylon, Assam, Uva, Chai and Sencha Green Tea. According to the research, there was a connection between each kind of teas and habits (or personality) of tea drinkers. The concept of using pattern then derived. Eight graphical patterns were



Figure 4.1 Afternoon House Corporate Identity Design, My Bachelor's thesis

created, diversified by the different habits of consumers. The shape of the packaging was inspired by the design of cigarette container, aimed to communicate the slogan of the product, “Drink Cigarette and Smoking some Tea.”

My interest in packaging and interior design led me to do more research on tea industry and its culture. At the same time, I had an opportunity to learn more about Thai dessert and how Thai people engage and consume dessert in the present day. I then started to conduct a further research and I found more references on Thai desserts’ tradition; Thai people still serve Thai desserts in



Figure 4.2 Shows the interior design and overall concept for Afternoon House inspired by Alice in Wonderland

ceremonies, important festivals, as souvenirs and greeting guests who pay them a visit.

4.2 Final design

The following objectives have been established to help design Thai dessert packaging that can deliver the message about Thai culture as part of their marketing message to the consumers.

This study aims to invent a packaging design that uniquely accurately and adequately conveys the idea of Thai through photographs and Thai patterns (*Kranok* patterns) under the basic principles of packaging design. This will attract and educate consumers around the world to develop a positive perception towards Thailand and possibly South East Asia as a whole.

To ensure that the prototype pattern is successful in communicating Thai culture and works together as a unified product line. It is crucial to develop a prototype that would not only differentiate itself from its competitors but also become unique and outstanding.



Figure 4.3 Final Design 1

Final design development



Figure 4.4 Final Design 2

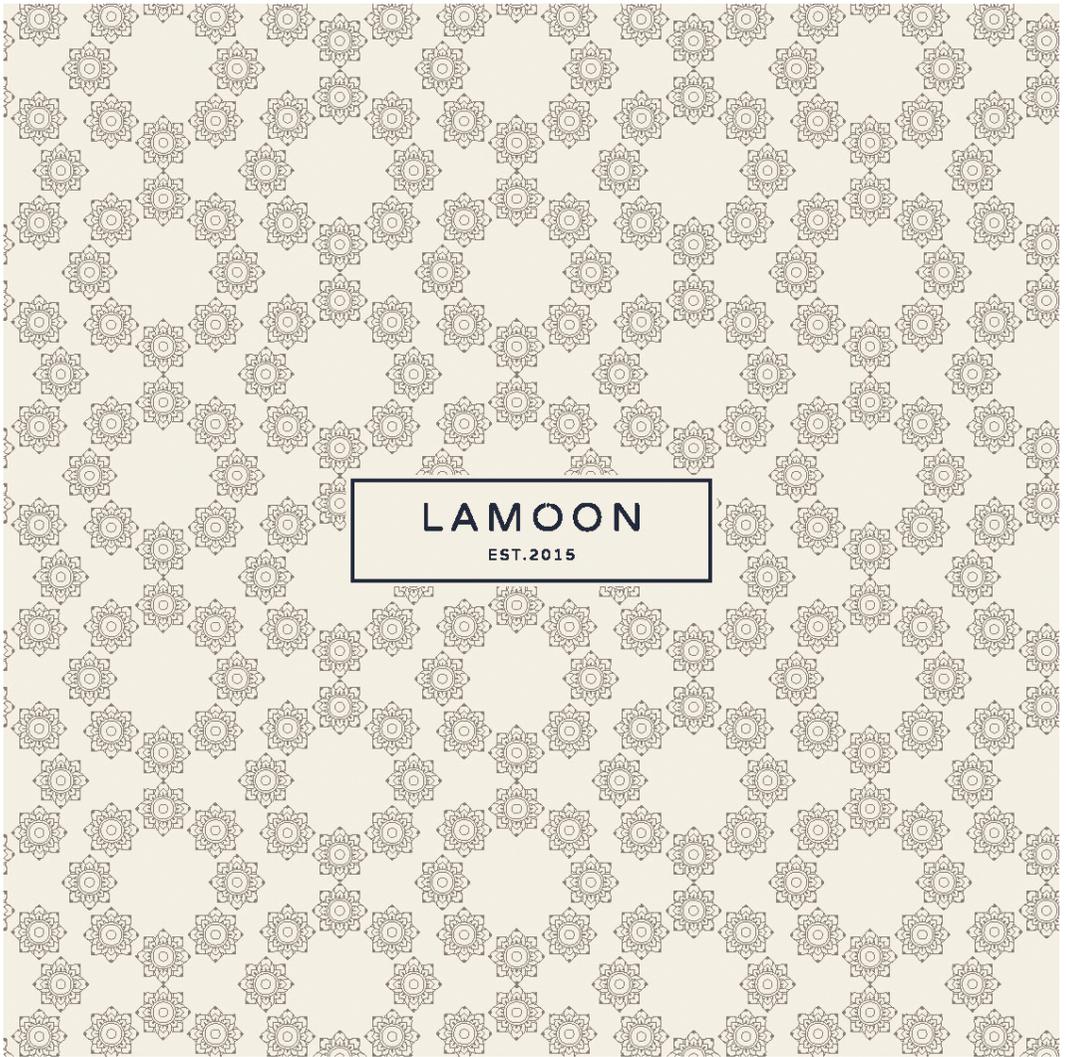


Figure 4.5 Final Design 3



Figure 4.6 Final Design 4



Figure 4.7 Final Design 5



Figure 4.8 Final Design 6



Figure 4.9 Final Design 7



Figure 4.10 Final Design 8



Figure 4.11 Final Design 9



Figure 4.12 Final Design 10



Figure 4.13 Final Design 11



Figure 4.14 Final Design 12



Figure 4.15 Final Design 13

A uniquely designed set of traditional packaging prototypes was created using these objectives. In developing the prototype, a list of attributes on Thailand was developed namely: nature, friendly, modern, peaceful, clean, understanding, and caring, traditional Thai costume, folk tales, freedom and justice, dispersion, warmth, glorious, arts and crafts etc. The established attributes and the evaluation matrix outcome were used as a basis to the design prototype.



Figure 4.16 Final Design (Lamoon Label)

“*Lamoon*” is a catchword expressing sweet and soft taste. It is adopted as the product name. The prototype uses the same typographic style, Verala Round.

The graphic designs were inspired by the appearance of the desserts mixed with Thai patterns (*Kranok/ กระหนก*), and colors to structure its content in an organized visual format. The brand name “*Lamoon*” from a Thai Desserts Manufacture was, therefore, adapted for the prototype design.

The prototype pattern design, as a cultural reference, communicates the beauty and importance of Thai culture. The patterns depict local arts, crafts, and, the most importantly, Thai desserts’ cooking method. They also convey the authenticity, credibility, professionalism, and hygiene and generate confidence of the consumers over the product. The patterns used in the design enlighten and elevate the cultural heritage of Thailand from a primitive status to a contemporary one through its high resolution, precision, crispness and liveliness portrayed in them. The effective combination of the patterns and colors creates a brand image for Thailand positively.

The summation of these patterns represents Thai culture. The prototype design uses pattern of Thai desserts’ cooking method and Thai patterns to represent each product line, strategically positioned at the bottom part of the front side of the design.

A combination of Verela Round and san serif typefaces, lower and upper cases, different type sizes, and weights are used on the prototype to obtain an easy to read information hierarchy in a visually appealing format. The product name and product description use uppercase serif to attain a typographic hierarchy that

creates a strong visual appeal to attract the consumers. The inside of the prototype containing the nutrition fact, ingredients, and other necessary information were displayed in a neat san serif typeface.

The prototype creatively uses a collection of the *Kranok* symbols as motifs on both the front and backside of the design. These symbols add to uniqueness of the prototype design by enhancing the cultural appeal of the product.

Color was effectively used in the prototype to differentiate each product line from the other and identify the products as one unified brand. A Light Beige color was adapted as the dominant color in all the prototypes to link and identify the product line to the brand name. Each prototype was assigned an only 2-color palette that represents the brand style; Light Beige and Golden Brown. The brand name took on the form of the color assigned to each flavor. The nutrition facts, ingredients and other necessary information were expressed on a light color background to contrast their dark color for readability and legibility.

The overall layout and feel of the prototype is well organized and effectively communicates the cultural reference of the country of origin. The design prototype with its look and attractiveness represents Thailand in a positive manner to the global consumers. This marks a strong differentiation of the brand from others and would have ranked high in the evaluation matrix.

Exhibition



Figure 4.17 Final Design (Exhibition) 1

There are three different design sets of the packaging displayed on the table; nine small boxes, a large box containing nine desserts together, and three tiffin-like packages, including brochures and nine frames of patterns (size 30 x 30 cm) hanging over the table. The boxes on the table are diagonally arranged in a form of gable representing Thai style.



Figure 4.18 Final Design (Exhibition) 2



Figure 4.19 Final Design (Exhibition) 3

5. Conclusion

Since the globalization began in the past few decades, local companies have been trying to enter the international market to increase their revenue and to expand the awareness of their services or products. Culture plays a significant role in selling products or service effectively. Tapping into cultural relevance is presenting a product in light of positive, real-world experiences. This is not only generates media exposure, but also solidifies the brand's name by creating consumer trust and loyalty in the product. Packaging carries a great value in marketing a product, it generates sales by connecting with shoppers at the point-of-purchase and it serves as the middle ground between a manufacturer and its consumers.

The motivation of designing package of traditional Thai dessert initiated by my personal experience and observation that today packaging is inconvenient for consumers to taste. In particular, traditional packaging is a one-time packaging. Despite the introduction of highly-developed materials for packaging, no product has exploited more modern and functional design to attract Thai new generation or foreigners to make a purchase. Regarding these issues, this work has been designed under the concept of incorporation between traditional Thai style and modernized materials.

However, due to limitations of time and resources, this study cannot be all-round business solution. Hence the risks and financial considerations are

discussed only slightly in this thesis. In spite of this fact, full efforts have been made to provide an explanation, as detailed and appropriate as possible, of the marketing strategies. As for the other aspects of the business plan, I sincerely hope that there will be a chance to get connected with the Thai dessert manufacturers to commercialize this topic. Finally, I wish all the best that our traditional Thai dessert will be as well known as other famous Thai food in the near future.

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국문초록

패키지와 브랜드 분석을 통해본 태국 전통 디저트의 아이덴티티 디자인 연구

본 논문은 텅잎, 텅여드, 포이팅, 멧카눈, 텅애그, 자몽굿, 사네이잔, 카눔찬, 카눔투어이푸 아홉 가지의 태국 전통 디저트의 현대적인 포장 디자인에 대한 개념을 알아보고자 하는 목표로 다루는 것이다. 물론 본 패키지의 디자인은 외국인 대상으로 개발된 것이지만, 그보다 더 중요한 것은 바로 태국 전통성이 남아 있으면서도 현대성과 잘 조화된 것이다.

태국의 전통 문화를 잘 보여주는 ‘똘얌꿍’, ‘솜땀타이’ 또는 ‘팻타이’는 대표적인 태국 요리로 세계적 알려져 있다. 반면, 태국전통 디저트는 독특한 외모과 매력을 가짐에도 불구하고 외국인에게 비교적 유명하지 않다. 전통성을 살리기 위하여 판매 시 튼튼하지 않은 바나나 나무잎 혹은 코코넛의 껍질을 활용해 포장으로 사용했기 때문에 위생에 대한 의심을 가지는 구매자도 적지 않게 있었다. 이로 인해 편리를 위하여 이런 포장을 대신에 플라스틱 백과 플라스틱 박스를 사용하게 되었다. 태국의 전통 디저트는 한국의 떡, 일본의 모찌, 그리고 프랑스의 마카롱과 다름없이 독특한 멋과 맛을 가지고 있지만, 안타깝게도 유효기간이 짧다는 점에서 아직 상품화하여 유통이 되지 못 하고 있다. 그러므로 태국의 전통 디저트의 인기를 끌기

위해서는 태국 전통성을 유지하면서도 현대성과 잘 어울린다는 점 또한 외국인의 취향과 맞는다는 점도 모두 이루어야만 한다.

이렇듯 본 분석은 글자, 상징, 색상, 디자인 방향, 예술과 디자인의 자연적 결합 등과 같은 예술 및 디자인 이론을 바탕으로 이루어진다. 본 논문의 중요 목표는 타 브랜드와 다르게 태국만의 특성을 잘 보여줄 뿐만 더러 시각적 구성요소를 통하여 구매자의 구매욕구에 영향을 미칠 수 있는 데에 효과적인 패키지의 디자인을 개발시키려고 하는 것이다.

앞서 살펴 바와 같이 태국인 디자이너들은 전통성과 현대성의 조합에 대한 방법을 활용해서 보다더 효과적인 기술을 개발시켜도 좋다. 그러나 주의해야 하는 점은 그 현대성 가운데 태국 전통성을 유지해야 하는 것이다.

주요어: 태국디저트, 패키지디자인, 태국패턴, 전통

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