



Unveiling Indonesian Coffee Identity: Developing Packaging Designs Aligned with Japanese Trends

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Abstract. Product packaging design plays a crucial role in providing a distinctive cultural experience, capturing consumer attention, and driving engagement in product purchase or consumption. In Indonesia's creative industry landscape, efforts to expand market reach by targeting specific consumer segments require a deep understanding of developing packaging designs that align with dynamic consumer trends and preferences. However, a critical challenge persists within Indonesia's creative industry, namely the lack of an adaptable conceptual framework for developing product packaging designs that resonate with evolving trends and preferences in the Japanese market. This study focuses on uncovering prevalent trends and consumer tendencies in the Japanese market, while prominently showcasing Indonesia's unique cultural attributes. The research methodology delves into specific regional coffee taste profiles, explores the original product's visual identity, and analyzes the symbiotic relationship between flavor and visual representation, leading to comprehensive packaging structures. Concurrently, an examination of consumer behavior and packaging standards within the Japanese context is conducted. The integration of community engagement is a pivotal aspect of the development process, with active participation from coffee-producing farmer communities shaping packaging elements that reflect Nusantara's distinctive coffee characteristics. The result of these endeavors is the creation of prototypes, poised to become valuable tools for real-world testing in Japan upon the conclusion of this research. This approach provides a tangible metric for subsequent phases of refinement and strategic adaptation, while fostering active collaboration with coffee-producing communities to realize an authentic and sustainable packaging design.

Keywords: Packaging design, Indonesian Coffee Cultural Traits, Consumer Trends in Japan, Cross-Cultural Market Expansion.

1 Introduction

Packaging is the activity of designing and producing containers or wrappers for products. Packaging is divided into three types: primary packaging, which directly contacts the product; secondary packaging, as the outer packaging of the primary packaging and a medium for advertising; and shipping packaging, used for transportation and storage[1]. Apart from preventing damage to the quality of food due to environmental

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influences, packaging also contributes to effective delivery, sales, and consumption. The primary function of packaging is to maintain the durability and safety of food product delivery until consumption. The second function of packaging is marketing [2].

Packaging, viewed from both the company and consumer perspectives, serves the following functions: identifying and distinguishing a brand from others [3], conveying descriptive and persuasive information about the offered product [4] protecting the product during distribution, aiding in storage, and enhancing product consumption [1]. Besides fulfilling functional aspects, packaging also needs to consider aesthetic aspects, including shape, size, color, materials, and other graphic elements [5]. Shenghe Cheng and Yifeng Zheng [6] discuss consumer psychology in the context of creative and cultural products. They delineate various types of consumer psychology, including conformity, seeking differences, comparisons, and realism. This research highlights the importance of packaging design in cultural and creative products, which directly influences consumers' initial impressions of the product. Designers leverage visual design to capture consumers' attention and increase their desire to purchase the product. Furthermore, packaging design in cultural and creative products also acts as a channel for displaying product information. Excellent packaging experience actively communicates information about the product's characteristics, provides consumers with a delightful sensory experience, and enhances the efficiency of product trade.

Packaging design plays a crucial role in consumer engagement and product success in the market. It serves as a powerful tool to attract consumers' attention, convey brand messages, and differentiate products from competitors. Packaging is not merely a protective container; it also serves as a means of communication between the brand and consumers. It creates initial perceptions of the product and influences consumers' purchasing decisions at the point of sale. Over the last three decades, numerous studies have explored the impact of packaging design on consumer behavior and purchase decisions. These studies have shown that even minor adjustments in visual packaging design, such as shape, color, and the placement of design elements, can significantly affect consumer product evaluations and purchase intentions [7]. For example, a study by Silayoi et al. [8] found that visual packaging attributes have the potential to influence consumer purchasing decisions. Similarly, packaging design can enhance the appeal of food products to many consumers. Research has also highlighted the significance of packaging design and materials in adding value to products. The findings from these studies align with the objectives of this research, which aim to develop packaging designs for Indonesian coffee that resonate with Japanese consumer preferences.

With the increasing globalization and interconnectedness of markets, the creative industry in Indonesia has recognized the need to expand market reach and serve specific consumer segments with customized packaging designs. This study aims to uncover common consumer trends and preferences in the Japanese market while incorporating Indonesia's unique cultural attributes. Product packaging design plays a crucial role in delivering a distinctive cultural experience, attracting consumer attention, and encouraging engagement in product purchase or consumption [9]. However, one of the challenges faced by the creative industry in Indonesia is the lack of a conceptu-

al framework that can be adapted to develop product packaging designs that align with evolving trends and preferences in the Japanese market. To address this challenge, this research focuses on identifying prevailing trends and consumer tendencies in the Japanese market while highlighting Indonesia's unique cultural attributes.

In Japan, a deep understanding of the importance of product packaging is deeply ingrained in consumer culture. The Japanese are known as enthusiasts of aesthetically pleasing and functional packaging design. They do not merely view packaging as a practical container for products but also as a medium for conveying messages about quality, authenticity, and even company values. Carefully and neatly designed packaging reflects a commitment to quality and leaves a positive professional impression. Therefore, a profound understanding of Japanese consumer preferences regarding product packaging is essential for businesses aiming to succeed in this market. In this context,

This research aims to further comprehend Japanese consumer trends and preferences concerning packaging design, particularly in the context of Nusantara coffee products, which also reflect Indonesian cultural characteristics. The specific objectives of this research include: (1) examining the regional flavor profiles of coffee in Indonesia to understand the diverse tastes and aromas associated with Indonesian coffee, (2) analyzing packaging structures in the Japanese market to identify key design elements and cues that resonate with Japanese consumers, (3) analyzing the visual aspects of packaging design and its relation to flavor profiles to develop packaging structures that accurately reflect the taste characteristics of Indonesian coffee. The findings from this research will contribute to the development of a conceptual framework that can be adapted for product packaging design in line with evolving trends and preferences in the Japanese market.

2 Methods

To achieve these objectives, this research will employ a mixed-methods approach. First, a comprehensive literature review will be conducted to gain insights into consumer behavior, packaging standards, market trends in the Japanese coffee industry, and the cultural significance of packaging design. Second, data will be collected through surveys and interviews with Japanese consumers to understand their preferences, perceptions, and expectations regarding coffee packaging. In addition, sensory evaluation and taste tests will be conducted to determine the unique flavor profile of Indonesian coffee. Through this research, the goal is to integrate community engagement and active participation from the coffee-producing farming communities in Indonesia, who are important stakeholders in the coffee industry. These stakeholders will provide valuable insights and feedback during the development of packaging designs that reflect the unique characteristics of Indonesian coffee, ensuring authenticity and sustainability.

This research aims to develop coffee product packaging designs that reflect the Indonesian identity while meeting the preferences of the Japanese market. The research methodology involves studying Japanese consumer preferences for product packag-

ing, conducting detailed research on the information that should be displayed on packaging in general and in Japan specifically, and collaborating with the partner, Dopang Co. Ltd, a Japanese company. The key steps in this research include the development of packaging structure design, box packaging design, coffee sachet label design, and the creation of supporting materials such as brochures for marketing purposes. With this approach, it is expected to create packaging designs that combine the unique Indonesian identity with the tastes of the Japanese market, creating products that appeal to consumers and meet the regulatory requirements of the Japanese market.

In this research, the study objects involve six MSMEs that are coffee producers from various regions in Indonesia, namely Solok Natural from Solok, West Sumatra, Kamojang Honey Anaerobic from West Java, Flores Anaerobic Washed from Mangarai, Flores, Kintamani Washed from Kintamani, Bali, Gayo Full Washed from Bener Meriah, Aceh, and Semendo Natural from South Sumatra. These six MSMEs were selected as the research samples with the assistance of House of Bean, an institution that markets Indonesian coffee products to the Japanese market. Collaboration with House of Bean allows this research to gain better access to relevant coffee producers and represent various regions in Indonesia, thus better understanding Japanese consumer preferences for Nusantara coffee product packaging.

3 Result and Discussion

Visual communication design has a significant impact on consumer behavior psychology [10]. This study delves into the psychological activities underpinning consumer purchasing behavior based on behavioral psychology theory. Furthermore, it seeks to establish a relationship between the packaging design of commodities and consumer purchasing behavior and psychology. The packaging design of a product directly influences a consumer's initial impression of the merchandise. Designers employ visual design to capture consumers' attention and enhance their desire to make a purchase. Additionally, packaging design plays a role in conveying product information. Well-crafted packaging design can enhance the efficiency of product marketing by effectively communicating product characteristics. The findings of this research indicate that optimizing packaging design based on behavioral psychology can increase consumer satisfaction with the conveyed information, attention-grabbing appeal, and consumption promotion. From a behavioral psychology standpoint, optimizing and adjusting product packaging design can effectively enhance the efficiency of product information transmission, captivate consumer attention, and boost consumer desire and impressions of the product. Therefore, product packaging design can leverage graphic design and color combinations to influence consumer behavior and drive purchases.

3.1 Packaging Structure Design

In our endeavor to create coffee product packaging designs that align with the preferences of Japanese consumers, we have undergone a meticulous process to develop five distinct alternative packaging structure designs (see Fig. 1). These five alternatives encompass various design elements crafted with the aim of capturing the attention of Japanese consumers. The packaging structure created takes into account ease of production and reduced costs. The pattern applied is packaging with a folding lock system, minimizing gluing to form ready-to-use packaging.

Firstly, we considered packaging structure in the form of a box with a hole or aperture at the top, creating a unique and inviting impression that encourages exploration. Secondly, we developed an option of box-shaped packaging with an aperture at the center front, resulting in a symmetrical and captivating appearance. The third alternative introduces a curved design that presents dynamic and visually appealing elements. Meanwhile, the fourth option features hexagonal packaging, creating an exclusive impression that highlights the uniqueness of Indonesian coffee products. Finally, we integrated cultural elements by creating a box-shaped packaging option wrapped in fabric, known as "furoshiki" in Japan. With this diverse array of choices, we aim to deliver packaging designs that cater to the diverse preferences of Japanese consumers, ensuring that our Indonesian coffee products can effectively compete in the market.

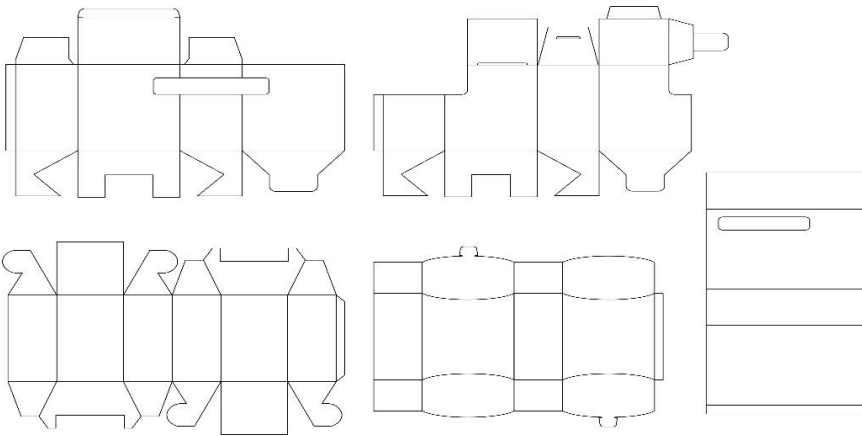


Fig. 1. Alternative design of five packaging structure

3.2 Packaging Surface Design and Label Color Selection

Specialty Coffee Association (SCA) employs the Coffee Taster's Flavor Wheel, which categorizes coffee based on taste using a color scheme. We utilized this tool to determine the color designs for the packaging of the six selected coffee brands. From the flavor wheel, we applied the following color codes: (1) Solok Natural with the color code #ACA16E, (2) Semendo Natural with the color code #D38F77, (3) Gayo Full Washed with the color code #7C5A77, (4) Kintamani Washed using the color code

#8FA087, (5) Flores Anaerobic Washed with the color code #73768F, and (6) Kamo-jang Honey Anaerobic with the color code #6E8C7D (see Fig.2).

By aligning our packaging color choices with the flavor wheel, we aim to visually represent the unique taste profiles of these six coffee brands. This color-coding system not only enhances the aesthetics of the packaging but also serves as an informative visual cue for consumers, helping them identify and connect with their preferred coffee flavors.



Fig. 2. Coffee Taster's Flavor Wheel by Specialty Coffee Association (SCA)

Incorporating the SCA's Flavor Wheel color scheme into our packaging design strategy allows us to bridge the sensory experience of tasting coffee with the visual appeal of the packaging, creating a holistic and enticing presentation that resonates with coffee enthusiasts and potential buyers alike.

3.3 Typography

In a previous study conducted by Shioko Mukai and Genta Miyazaki, published in the International Journal of Affective Engineering in 2016 [11], it was revealed that there is a statistical similarity between assessments of the impression of Japanese letter design and the packaging design of tea beverages. Recent research indicates that easily readable letter design is associated with subjective continuity. In this study, the effect of similarity between assessments of these elements, along with letter legibility, was tested on the aesthetic impression evaluation of packaging. The results of the study showed that the similarity between the assessments of these elements had a significantly greater positive effect on consumers' aesthetic impression evaluations of the packaging, primarily through improved letter legibility. In conclusion, the findings

of this study highlight the importance of considering these elements when evaluating the aesthetic impression of packaging.

Based on these considerations, we have chosen Poppins as the typeface for English text and Zen Kaku Gothic New for Japanese text. The selection of these typefaces is based on considerations of legibility, ease of understanding, and the desired aesthetic impression in the design of our product packaging. Thus, we hope to create packaging design that is not only visually appealing but also meets the legibility standards required in the Japanese market context. Next, tests were carried out for making the packaging structure (see Fig. 3) and reviewing visually appealing through printing samples. (see Fig. 4).



Fig. 3. The results of making the packaging structure



Fig. 4. Early-stage visual design style

3.4 Visual Elements

Packaging serves not only as a container for coffee products but also carries a deeper purpose in introducing the distinctiveness of coffee-producing regions in Indonesia. To effectively depict the unique characteristics of each region, we employ an illustrative style that simplifies the natural landscapes of each coffee-producing area (see Fig. 5). For example, we visualize mountainous regions for Solok Natural coffee from West Sumatra and illustrate the Kamojang crater for Kamojang Honey Anaerobic. Additionally, products like Flores Anaerobic Washed from Manggarai, Flores, Semento Natural from South Sumatra, and Gayo Full Washed from Bener Meriah, Aceh, are also introduced through illustrations that mirror the distinctive geographical features of their respective coffee-producing regions. Lastly, Kintamani Washed coffee from Bali is represented by an illustration depicting rice fields with the subak irrigation system, a characteristic feature of the region. Through this packaging, we hope to communicate the essence and unique identity of each Indonesian coffee product to consumers in the Japanese market.

In addition to exploring the characteristics of the landscape and geographical environment that influence the flavor of coffee, our packaging design approach also pays attention to decorative motifs that correspond to their respective regions of origin. We understand that the cultural diversity of Indonesia is reflected in its unique art, motifs, and decorative patterns (see Fig. 6). Therefore, in our effort to create packaging designs that combine the identity of Indonesian coffee with the preferences of the Japanese market, we draw inspiration from traditional motifs, folk art, and distinctive cultural elements of each coffee-producing region collaborating with us. By integrating authentic and relevant decorative motifs, we aim to create packaging that not only appeals to the aesthetic sensibilities of consumers but also celebrates the diversity and cultural heritage that are an integral part of Indonesian coffee. This is not just about the product but also about honoring and promoting Indonesia's cultural richness to the global market.



Fig. 5. Box Design Alternative 1 Graphic Design Alternative 1



Fig. 6. Box Design Alternative 2 Graphic Design Alternative 2

For this reason, we incorporate distinctive decorative motifs from each coffee-producing region as follows: (1) Aceh Door Motif: We drew inspiration from the traditional door motif of Aceh, known for its distinctive geometric beauty, which not only adds captivating artistic elements but also references Aceh's rich cultural heritage. (2) Jambi's Bungo Melati Motif: The Bungo Melati motif represents the beauty of jasmine flowers in Jambi's traditional decorative patterns. We incorporated this motif to celebrate Jambi's cultural richness in our packaging design. (3) Bali's Barong: Bali's Barong, an iconic figure in traditional Balinese dance, holds spiritual significance in Balinese culture. We included the Barong motif as a tribute to Bali's unique cultural heritage. (4) Padang's Rangkiang Motif: Inspired by Padang's traditional mode of transportation, the Rangkiang motif introduces an authentic cultural element of Padang into our packaging. (5) Papua's Asmat Motif: We also featured the Asmat motif, reflecting the rich and distinctive traditional art of Papua. This inclusion pays homage to the cultural diversity of Papua. (6) West Java's Kujang Kijang Batik Motif: The Kujang Kijang Batik motif from West Java adds another layer of cultural richness to our packaging, symbolizing the artistic and cultural heritage of this region.

3.5 Graphic Design for The Label

This coffee product is presented in a convenient packaging format, a sachet, with a weight of 15 grams. This packaging is designed so that consumers can easily enjoy high-quality coffee without the need for complicated grinding or brewing processes. To provide the necessary information regarding composition, serving instructions, and other product details, we have designed a label that is then printed on stickers applied to each sachet. The process of developing this label design is a crucial stage in our product design journey, allowing us to convey important information to consumers clearly and effectively while maintaining aesthetics consistent with our brand identity (see Fig. 7).

The process of developing this label design involves a series of steps, including the selection of typefaces, typography, colors, and appropriate layouts. Additionally, we also consider visual and graphic elements that support our brand message. We aim for this label to not only serve as a useful source of information for consumers but also to

enhance the positive impression of our coffee product. Thus, the label design not only facilitates consumers' understanding of our product but also becomes an integral part of the experience of serving high-quality coffee.



Fig. 7. The Coffee Label Design Development Stage

3.6 Complementary Elements

It is important to remember that Japanese consumers are known for their keen appreciation of detail and aesthetically presented information in products. They tend to scrutinize product packaging thoroughly before making a purchase, seeking information that instills confidence in the quality and origin of the product. In this context, we understand the significance of providing comprehensive and visually appealing information to Japanese consumers. Therefore, we decided to include a fold-out brochure inside the provided box packaging. This brochure serves not only as a detailed source of information about Indonesian coffee products but is also designed with aesthetics in mind (see Fig. 8). Thus, we aim to meet the preferences of Japanese consumers for meticulous details and aesthetically pleasing presentation in their expe-

rience with our products, enhancing product appeal and ensuring success in the highly competitive Japanese market.



Fig. 8. A4 and Folded Brochure Design

3.7 Final design

The final design outcomes from this research yield four creative and functional packaging products. Firstly, the "Windowed Box Packaging" offers an attractive visual display of six coffee sachets inside, seamlessly combining aesthetics with ease of observation (see Fig.9). Secondly, the "Packaging Box with Furoshiki" merges Japanese tradition with modern packaging, adding a personal touch with patterned furoshiki cloth reflecting the respective regions of coffee production (see Fig. 10). Thirdly, the "Hexagonal Coffee Packaging" mirrors the Japanese preference for unique shapes, also featuring distinctive motifs from the six coffee-producing regions (see Fig. 11). Lastly, the "Pillow Box Packaging" presents an inflated shape, providing extra protection for slightly inflated coffee sachets, while drawing inspiration from traditional houses in Padang, West Sumatra (see Fig. 12). Overall, these design outcomes blend beauty, cultural diversity, and functionality in innovative coffee packaging.



Fig. 9. Windowed Box Packaging

The Windowed Box Packaging. This packaging design features a small hole on the side of the box, allowing buyers to easily see the variety and quantity of individual sachets inside. Additionally, it incorporates graphics with distinctive patterns representing the cultural diversity through batik ornaments or unique motifs from each coffee-producing region. For instance, Balinese Arabica coffee is associated with the Barong Bali motif. The nature-themed illustrations surrounding the box draw inspiration directly from the coffee-producing regions, such as Kamojang West Honey coffee from West Java, which showcases an illustration resembling the Grand Canyon, a natural wonder also found in that region.



Fig. 10. Packaging Box with Furoshiki

Packaging Box with Furoshiki. Furoshiki packaging is inspired by the Japanese tradition of packed lunches, commonly known as bento. In Japan, schoolchildren are accustomed to wrapping their lunches in a patterned cloth called furoshiki. The design of the furoshiki fabric packaging includes patterns from the respective regions where the coffee is produced. This packaging is then wrapped with cloth, forming a small, portable bundle for easy carrying by the buyer.



Fig. 11. Hexagonal Coffee Packaging

The hexagonal coffee packaging is tailored to hold six coffee sachets, reflecting the Japanese preference for distinctive shapes. Examples of motifs from the six coffee-producing regions include the Aceh Door Motif, highlighting the geometric beauty of

traditional Aceh doors, and the Jambi Bungo Melati Motif representing the beauty of jasmine flowers in Jambi's traditional decorative patterns.



Fig. 12. Pillow Box Packaging

The uniqueness of this packaging lies in its inflated shape, creating smooth and gentle front and back sides. It is designed to accommodate slightly inflated sachets, ensuring a snug fit inside the box and enhanced protection from shocks. At a glance, the packaging shape is a simplification inspired by the traditional houses in Padang, West Sumatra.

4 Conclusion

This research underscores the importance of coffee product packaging design that aligns with the preferences of Japanese consumers, known for their appreciation of aesthetically pleasing and functional packaging designs. Packaging serves not only as a practical container for the product but also as a powerful communication tool between the brand and consumers. Meticulous packaging design not only influences consumers' initial impressions of the product but can also impact their purchasing decisions. Therefore, integrating the characteristics of Indonesian coffee with elements of Japanese culture in the packaging design is a strategic step in winning the hearts of discerning Japanese consumers.

This study has yielded five diverse alternatives in packaging structure design, ranging from box-shaped packaging to the cloth-wrapped furoshiki style. Additionally, the selection of colors, legible typography, visual elements, and illustrations reflecting the unique characteristics of coffee-producing regions in Indonesia, along with the inclusion of informative fold-out brochures, adds an extra dimension to the product packaging. All these efforts are aimed at meeting the preferences of Japanese consumers who pay meticulous attention to details and aesthetics in product packaging.

Lastly, it is important to note that this research also involved collaboration with Indonesian coffee producers and stakeholders in the coffee industry. This creates opportunities for developing packaging designs that not only reflect the unique characteris-

tics of Indonesian coffee but also promote sustainability and engage the farming community. Thus, the findings of this research can serve as a foundation for successful and sustainable packaging design efforts in entering the potentially lucrative Japanese market.

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