Development of a packaging family for Logue

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Topic

The design and development of a packaging family concept for a device, and it successors, to aid creators in digital music production.

Logue is a young start-up from Enschede. Founded by two Creative Technology (BSc) graduates who strive to create a product to aid, as they describe it, audio creatives in expressing themselves in music production. Their unique approach of designing focuses on bringing together the feeling of analogue production from the 80s/90s with the digital world that exists today. Their expertise lies with designing and evaluating the electronic device itself, along with developing the code that is utilised by the product. As far along as they are in the process, however, there was no packaging design yet. They wanted a fresh and creative input for the packaging to come to a result they feel is fitting to their philosophy and brand.

To get started, a lot of research was conducted on the field of packaging, not just visual designs, but mainly materials and methods of packaging. This helped to generate a basic understanding of what elements are important in the world of packaging and those findings were later employed for the design phase. One of these main elements was sustainability. This is not just a big pillar in the packaging world, but it's also something the founders of the company value.

Since the company links its product to the analogue age of the end of the previous century, there was a large spectrum of sources for inspiration for the packaging. The goal became to create something that matches the company's brand and vision, naturally, but also feels like it fits the style of that period in time. To encompass the variety of influences into a comprehensible whole, research was done into comparable products in the field of music production; electronic devices (with a similar form factor); and art movements from the 80s/90s. These influences were gathered through a series of literature study, semi-structured interviews, and studying the art styles. Finally they were grouped into characteristics that could be implemented as design elements.

Besides the methods of packaging and brand/style analyses, a 'side-project' was launched, alongside Maarten Smit. This side-project entailed the adaption and development of a brand experience manual, based on the brand experience framework as described by Motta-Filho (2020). The results that came from this manual were interpreted to form characteristics that could be translated to design elements as well, which proved to become an integral part of the design process.

When the main research phase was concluded a list of requirements was compiled based on functional properties, but also visual/design properties. Following this, the actual design process was initiated. During the design process, a 'lite' version of co-design sessions were used. The way that these sessions were conducted was by generating iterative sketches, and later medium level designs on mock-ups, which where then presented to the founders. Using their insights and advise, a second round was then compiled, et cetera.

This finally led to the generation of three concept designs. The designs were then detailed, placed on mock-ups for a better visual understanding and a template or stencil was created for all three of them. While these concepts comply with most of the wishes and requirements of the company, there were a few aspects that were not adequately addressed.

Particularly the cost aspect of the design was discussed in the material research, for the outer packaging, but was not acknowledged much further. There are a few price indications that were requested and received from production companies, however. This is considered to be a component of the project that should be taken up in the future development of the concept(s). When the packaging is fully defined to the final dimensions of the product.

Finally, there were a few recommendations for the company, based on the research outcomes. The most important point of interest for the future is likely to be the stress testing of the actual packaging. Stress tests were simulated with help of SolidWorks, which are known to be quite accurate, but not fully compliant to the real world. The main advise would be to conduct real world tests as soon as possible, to discover possible improvement points before (mass) production.

References

Motta-Filho, M. A. (2020). Brand experience manual: bridging the gap between brand

strategy and customer experience. *Review of Managerial Science*, *15*(5),

1173–1204. https://doi.org/10.1007/s11846-020-00399-9