



# Perception and Impact of the New Packaging Brand Design on End Users

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**Abstract:** The theoretical section examines the roles of packaging in marketing, graphic design and emotional branding. Furthermore, the influence of logo colours on brand perception is analysed, drawing on theoretical concepts and data obtained from a conducted survey. The respondents demonstrated a clear tendency to associate specific colours with certain industries and showed a willingness to interpret colours as indicators of quality, reliability, and emotional closeness to the brand. The results reveal that logo colour most frequently affects the first impression, evokes brand personality, and differentiates it from competitors. Although colour is not always a decisive factor in consumer decision-making, it remains a crucial component of visual identity. In conclusion, successful branding in a digital and globalised market requires a thoughtful and strategic approach to colour selection, grounded in psychological and cultural aspects of perception and mindful of the target audience and market context.

**Keywords:** packaging; product design; branding; visual identity.

## 1. Introduction

While the original function of packaging was to protect the product, it has progressively evolved into a complex strategic instrument of marketing communication, encompassing functional, informational, symbolic, and emotional dimensions. In contemporary market conditions, packaging design not only attracts consumer attention and communicates product-related information but also actively shapes brand meaning and stimulates purchasing behaviour. Increasingly, brands employ packaging as a means to differentiate themselves in saturated markets, articulate brand values, and influence consumers' perceptual and evaluative processes. As a result, packaging has become an integral component of brand identity and a core element of holistic brand marketing strategies [1, 2].

From the consumer's perspective, packaging often represents the initial and sometimes decisive point of contact with the product, functioning simultaneously as a visual stimulus and a source of explicit and implicit information. For this reason, packaging is frequently described as a "silent salesperson", emphasising

its ability to influence consumers in the absence of direct human interaction. Consequently, packaging today constitutes an inter-functional and multidimensional aspect of marketing, integrating design, logistics, sustainability, and communication objectives. Its strategic role extends to meeting evolving consumer expectations, optimising material usage, reducing operational costs, and ultimately contributing to enhanced corporate competitiveness and profitability [2, 3].

High-quality packaging—ranging from carefully conceived visual design to the use of sustainable and innovative materials—has become a decisive factor in contemporary brand success. Depending on consumer perception, packaging can contribute either to the strengthening or erosion of brand equity in the marketplace. At the same time, packaging functions as a powerful experiential and communicative medium, shaping consumer attitudes, expectations, and overall brand experience, while playing a crucial role in the construction and reinforcement of brand image [4, 5].

Brand image represents the set of perceptions, meanings, and associations stored in consumers' memory structures, formed through

repeated interactions with brand-related stimuli. Research consistently demonstrates that brand image serves as a critical heuristic in quality assessment and significantly influences consumer preference formation and choice behaviour [2].

### 1.1. The Role of Packaging Design

For packaging to fulfil its strategic potential, it must be coherently aligned with the brand's overarching identity system and consistently integrated across all marketing communication channels. Any ambiguity, inconsistency, or difficulty in shelf recognition may disrupt perceptual processing and increase the likelihood of consumers selecting competing products [6, 7].

An aesthetically appealing package may nevertheless fail to achieve its purpose if it does not effectively differentiate itself within the visually cluttered retail environment. Therefore, packaging design must be developed with a clear understanding of its functional performance in situ, taking into account shelf density, category conventions, and the diversity of competing visual stimuli [8].

The definition of graphic design—also referred to as visual communication design—encompasses the intentional and systematic creation of meaning through the synthesis of visual and verbal elements, including imagery, symbols, colour, typography, photography, and compositional structure. Within branding contexts, graphic design plays a central role in conceptualising and materialising brand identity, from logo creation to the development of comprehensive and coherent visual identity systems [9].

Effective design must be strategically conceived to convey emotion across multiple touchpoints, enabling consumers to establish affective connections with products and brands. The incorporation of emotional dimensions is often achieved through specific formal and visual strategies, making it essential for designers to carefully evaluate how visual elements communicate affect and facilitate deeper brand relationships throughout the design process [10, 11].

Consumer emotions and responses are shaped by a range of graphic elements, including colour, typography, form, illustration, texture, pattern, and compositional hierarchy. The

manner in which these elements are integrated determines whether packaging is perceived as visually appealing, distinctive, and recognisable, or conversely as ambiguous and ineffective. As primary carriers of visual communication, these elements strongly influence first impressions and contribute to the development of emotional attachment and brand familiarity [12].

Emotionally oriented design thus emerges as a central mechanism in the creation of positive user experience and the establishment of long-term consumer–brand relationships. Ultimately, design that successfully evokes emotion does not merely attract attention but facilitates memorability, meaning-making, and brand differentiation, rendering it indispensable in contemporary visual communication and highly competitive market environments [13].

## 2. Experimental Part

The perfume brand is designed to embody elegance, courage, and spiritual depth, uniting aesthetics with inner strength through carefully conceived packaging and the perfume name Esthira, inspired by the biblical Queen Esther. The brand's vision is to offer a product that transcends superficial impressions and encourages women to reflect on inner beauty, faith, and resilience. The target market is comprised of women who are seeking meaning, want to feel dignified and confident, and are willing to grow personally through small yet symbolic gestures.

### 2.1. Selection of Colours and Typography

Since spot colours enable a more vivid and precise rendering of shades, they are an ideal choice for projects requiring consistency and high print quality. Blue (PANTONE P 100-8 U) and gold (PANTONE P 11-8 U) were chosen to visually and emotionally reinforce the brand's core message of elegance, courage, and spiritual depth. According to colour psychology, blue symbolizes trust, calmness, security, and spirituality. It is often associated with a sense of inner peace, stability, and wisdom. In the context of this product, blue serves as the primary colour, effectively resonating with the target group of women who seek meaning beyond appearances, valuing serenity, elegance, and symbolism. Gold symbolizes wealth, success,

wisdom, and value, but also spiritual radiance and nobility. It is traditionally linked to prestige and luxury; however, in this context, it is employed to emphasize a woman's dignity and inner worth rather than external splendour [14].

Serif typefaces are generally associated with classical elegance, seriousness, and reliability. Their traditional form and ornamental details convey a sense of refinement and stability. For this reason, serif fonts were considered during the design process, with Bodoni MT ultimately selected for its pronounced elegance, luxury, and precision. Its visual impression further emphasizes the aesthetic and perception of high quality, making a significant contribution to the brand's visual identity. The Bodoni MT Regular typeface was specifically used for the visual identity of the brand and the perfume packaging. It is a classic serif font characterized by a strong contrast between thick and thin strokes and by elegantly shaped terminals [15].



**Figure 1.** Front side of the box (author's work).

## 2.2. Research on the Influence of Colours on Brand Perception

Visual communication has become one of the key elements in shaping consumers' perception of a brand. Among visual elements, the colour of a logo occupies a particularly important role, as it directly affects emotional responses, recognizability, and the associative value of the brand. However, although it is

generally known that colours have a psychological effect, there remains a need for empirical verification of how different colours actually influence consumer perception in specific market contexts. In this regard, a survey was conducted with the aim of examining respondents' views on the relationship between packaging colour and brand perception.

The sample population consisted of university students. The study was conducted between June 2nd and 6th, 2025, through an online questionnaire. A total of 36 randomly selected participants voluntarily and anonymously completed the survey, comprising 18 female and 18 male students aged between 19 and 22, enrolled in undergraduate and post-graduate programmes. The obtained results were interpreted in light of relevant theoretical models of colour perception and branding, thereby ensuring the theoretical grounding of the conclusions.

## 3. Results and Discussion

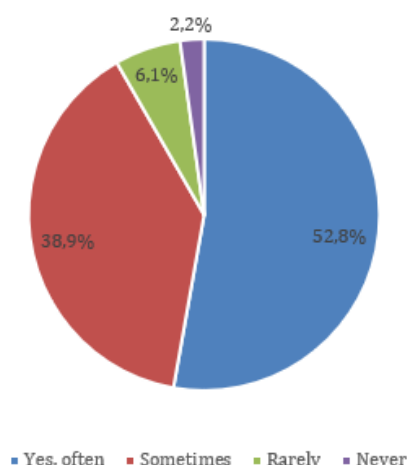
The analysis of the survey results aims to provide a theoretically informed examination of respondents' attitudes regarding the influence of packaging colours on brand perception, with particular emphasis on principles derived from colour psychology and contemporary branding theory. The study focuses on the interaction between emotional responses elicited by colour and cognitive brand evaluation processes, thereby contributing to a deeper understanding of the role of colour within integrated brand identity systems.

Results shown in Figure 2 indicate that 52.8% of respondents report that brand colour often influences their perception, while 38.9% report that this influence occurs only sometimes. In contrast, 6.1% rarely and 2.2% never react to brand colour in this context. This distribution suggests that colour has a noticeable emotional impact, but its influence is neither uniform nor consistently decisive across the sample.

Results shown in Figure 2 suggest that, although brand colour contributes to the perception of luxury, its influence operates primarily at an affective rather than a decisional level, which is consistent with findings in colour psychology. According to colour psychology theories, certain hues (e.g. black, gold, deep blue) are commonly associated with prestige,

exclusivity, and sophistication, yet these associations are culturally mediated and context-dependent. The fact that more than half of respondents (52.8%) often react to colour confirms that colour acts as an emotional stimulus shaping first impressions, while the high proportion of “sometimes” responses (38.9%) indicates situational variability rather than stable behavioural reliance.

From a branding theory perspective, this pattern supports the conceptualization of colour as a symbolic brand cue rather than a primary determinant of consumer choice. The presence of respondents who rarely or never react to colour (8.3% combined) may reflect increasing visual saturation and standardization within luxury branding, where similar colour schemes reduce distinctiveness. Consequently, colour appears to function as a supportive element that enhances perceived luxury only when aligned with other brand signals, such as material quality, storytelling, and price positioning.



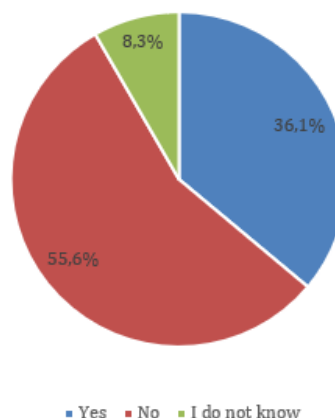
**Figure 2.** The influence of brand colour on perceived luxury among respondents.

The results presented in Figure 3 show that 55.6% of respondents believe that brand colour does not attract their attention, while 36.1% state that it does, and 8.3% report uncertainty. These findings indicate that, for the majority of respondents, colour alone is not sufficient to capture attention, suggesting a predominance of cognitive over perceptual processing in brand recognition.

The results presented in Figure 3 indicate that brand colour exerts a moderate influence on attention capture, which aligns with

psychological models of visual perception. Although colour psychology posits that vivid or contrasting colours can act as attention triggers, the dominance of “No” responses (55.6%) suggests that attention is more strongly guided by learned brand cues. The relatively substantial proportion of affirmative responses (36.1%) nevertheless indicates individual differences in perceptual sensitivity, implying that colour may play a stronger role for certain consumer segments.

Branding theory further explains this pattern through the concept of multi-sensory brand recognition, whereby consumers rely on a constellation of elements including brand name, logo shape, typography, and symbolic meaning. The limited attention-attracting role of colour observed in this figure suggests that colour functions as a reinforcing rather than initiating cue, enhancing visibility only when embedded within a coherent visual identity system.



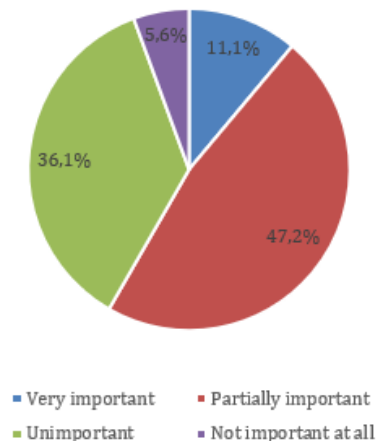
**Figure 3.** Perception of brand colour's attention-attracting potential among respondents.

Figure 4 shows that 47.2% of respondents perceive brand colour as partially important in distinguishing brands, while 36.1% consider it unimportant. Only 11.1% rate brand colour as very important, and 5.6% believe it is not important at all. This distribution clearly indicates that colour is rarely perceived as a primary differentiator, but rather as a secondary or complementary factor.

Results shown in Figure 4 suggest that brand colour is perceived as partially relevant in the differentiation process, which reflects established branding theory regarding competitive parity. The predominance of “partially

important” responses demonstrates that colour contributes to associative brand meaning rather than direct differentiation. From a colour psychology perspective, repeated exposure to similar colour palettes across brands may reduce emotional salience, leading consumers to rely on other evaluative criteria.

The high proportion of respondents who regard colour as unimportant or only marginally important (41.7% combined) suggests that overreliance on colour without strategic differentiation through messaging, positioning, and symbolic meaning limits its effectiveness. Branding theory conceptualises this role through secondary brand associations, where colour reinforces brand personality but does not independently establish competitive advantage.



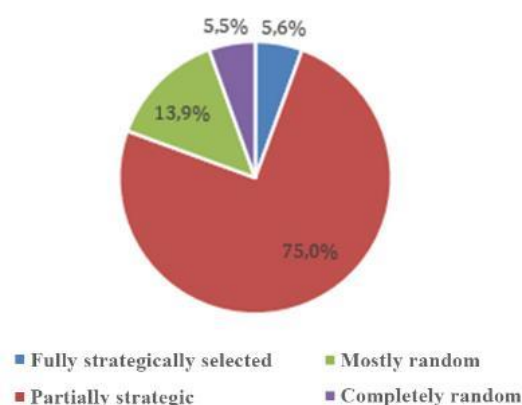
**Figure 4.** The significance of brand colour for respondents in distinguishing it from competitors.

The results shown in Figure 5 indicate that 75.0% of respondents believe that brand colours are partially strategically selected, while 13.9% perceive them as mostly random. Only 5.6% consider colour choices to be fully strategic, and 5.5% believe they are completely random. These findings suggest a prevailing perception of limited strategic depth in colour selection processes.

The results shown in Figure 5 indicate that respondents predominantly perceive brand colour choices as partially strategic, which can be interpreted through both psychological and branding frameworks. Colour psychology emphasises that effective colour selection requires systematic research into emotional associations, cultural meaning, and target audience characteristics, yet the low percentage of

respondents perceiving colour as fully strategic (5.6%) indicates consumer scepticism regarding the rigor of such processes.

From a branding theory perspective, this perception aligns with critiques of contemporary branding practices, where aesthetic trends and imitation often override long-term strategic coherence. The belief that colours are only partially strategic may therefore signal a lack of transparent or clearly communicated brand rationale. As a consequence, insufficiently articulated colour strategies may weaken perceived brand professionalism, reduce trust, and negatively affect long-term brand equity.



**Figure 5.** Respondents' perception of whether brand colours are the result of a marketing strategy.

## 4. Conclusions

Packaging is no longer merely a means of physical protection for products but has become a structurally embedded component of strategic brand communication systems, exerting a significant influence on consumer perception, meaning construction, and long-term brand positioning. Through the deliberate orchestration of design elements—colour, illustration, typography, materiality, and composition—packaging operates as a multimodal semiotic interface between the brand and the consumer, simultaneously conveying functional information and symbolic value. In this sense, packaging transcends its traditional utilitarian role and becomes an active agent in the production of brand meaning and consumer trust.

Within this framework, the colour of packaging cannot be understood as a merely decorative or aesthetic attribute but must be conceptualised as a strategically encoded communicative resource. Drawing on principles of

colour psychology, colour functions as an affective and pre-cognitive stimulus, shaping emotional responses and expectations prior to conscious evaluation. At the level of branding theory, colour contributes to the stabilisation of brand identity by reinforcing associative networks, emotional tone, and perceived coherence. However, the findings of this study underscore that colour achieves its full strategic potential only when systematically integrated into a broader visual and communicative architecture, where it operates relationally rather than autonomously. In such configurations, colour serves as a mediating mechanism that links visual expression with perceived brand value and symbolic capital.

The empirical results of the present research substantiate these theoretical propositions and provide nuanced insight into the conditional role of colour in branding processes. Respondents consistently indicated that packaging and logo colour significantly shape first impressions, perceived professionalism, and emotional affinity toward brands. These findings empirically confirm that colour primarily exerts its influence at the level of affective orientation and intuitive judgement, rather than as a direct determinant of rational choice. Even in instances where colour does not emerge as the dominant decision-making factor, it remains a highly salient visual code that facilitates brand recognition, category navigation, and competitive distinction.

A particularly salient contribution of this research lies in the finding that colour is perceived as an important yet non-exclusive component of visual identity construction. The predominance of responses indicating partial importance reflects a sophisticated consumer awareness of branding complexity, wherein meaning is generated through the interaction of multiple visual and symbolic elements. From a theoretical standpoint, this aligns with contemporary branding models that conceptualise brand identity as a dynamic, systemic configuration rather than a collection of isolated cues. Within such systems, colour functions as an affective amplifier and associative stabiliser, enhancing consistency and memorability while remaining dependent on typographic, structural, and narrative supports.

Nevertheless, the emotional efficacy of colour remains structurally constant. Operating at

an intuitive and pre-reflective level, colour shapes the consumer-brand relationship prior to analytical cognition, influencing attitudes, expectations, and perceived authenticity. This temporal precedence of affect over cognition positions colour as a critical entry point into brand experience formation, particularly within saturated and attention-fragmented market environments.

From a forward-looking perspective, the ability to understand and strategically manage consumers' perceptual and emotional processing mechanisms will constitute a central competency of advanced branding practice. Colour, in this context, should be approached not merely as a visual signal but as a symbolic carrier of cultural meaning, emotional resonance, and brand ideology. In the contemporary attention economy, where differentiation is increasingly challenged by visual homogeneity, colour emerges as a key resource for achieving salience, coherence, and long-term brand equity. Consequently, the strategic selection of packaging colour, alongside rigorous investigation of its perceptual and contextual effects, remains a foundational dimension of sustainable and theoretically informed brand identity development.

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