

Redesign of Candy Packaging Under the Influence of Experience Economy and Digitalization, with the Colored Fudge of Hsu Fu Chi for Example

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Abstract: Firstly, the paper describes the concept of the experience economy. Consumers would tend to buy some products with aesthetic and practical functions in the experience economy, and then there is an analysis of the transformation and breakthrough of candy packaging. The paper begins from the specific case to analyze the shock of the brand, Hsu Fu Chi, in the experience economy and digital era, so as to point out that only the continuously bringing forth something new from the old along with the development of era could strengthen the market competition of the brand to gain the consumers' favor. In the end, there is a redesign on the packaging of colored fudge of Hsu Fu Chi based on the need for experience economy and digital media technology.

1 INTRODUCTION

1.2 Upgrading Consumer Demand

1.1 Experience Economy

Experience economy focuses more on the human consumption experience and more on the personalized and interactive experience of consumers than the service economy. The term "experience economy" first appeared in the book "The Impact of the Future" (Li 2013) by American futurist Alvin Toffler, and then he discussed it again in "The Third Wave" and created a new word "producer and consumer" (Bian 2003). Pine and Gilmour jointly published the book "The Experience Economy". From a more comprehensive perspective, this paper discusses and analyzes the relevant contents of the experience economy era, and clearly points out that "experience is the fourth economic output we want to talk about" (Guo 2008) a new source of value. The advent of the experience economy has turned the single purchase and consumption relationship between consumers and businesses into a two-way interactive experience, with "experience" as the end, to add value, enrich the spiritual world, and comprehend life.

In the era of the experience economy, consumers prefer to buy products that they can give themselves an affective experience through physical stimulation or behavioral experience, to a certain extent satisfy self-interest or certain enjoyable experiences, and eventually consumers will determine whether they can be dedicated customers of the brand by acquiring the degree of the consumer experience, among which two types of ways to meet the demand are as follows: one is to experience a new consumer object that is new and enjoyable, and the other is to go away from daily comfortable areas to find a new consumer experience (Wang 2019). It can be found in the Engel coefficient table from 1978 to 2021 that the consumption structure of Chinese citizens is moving towards a well-off society in all aspects, that the proportion of food consumption expenditure in total expenditure is constantly shrinking and that the purchase demand of consumers is beginning to shift from material to mental (chart 1), which also contributes to the development of design from material form to design endowment of spiritual culture, from structure focusing on design in previous mass production to more attention to design functions, affective representation, etc.

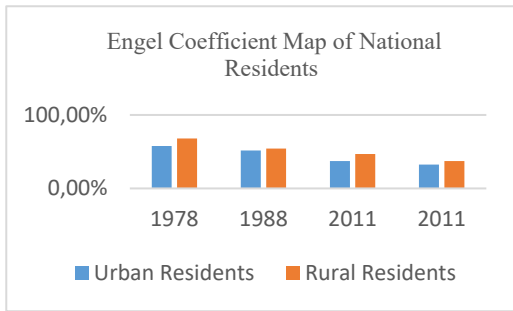


Chart 1: Engel Coefficient Map of National Residents

2 MARKET ANALYSIS OF HSU FU CHI BRAND IN EXPERIENCE ECONOMY

2.1 Brand Introduction

Hsu Fu Chi is a large enterprise in China that specializes in the production of syrup-dots and latecomers such as incandescent nuts, pastries, fragrances and jelly, founded in 1992 in China and officially born a registered brand in 1994, and gradually expanded the production line and logistics base of syrup-dots to set up regional logistics centers so as to master the distribution operations in radiating areas more effectively. As a result of fierce market competition and the continuous development of the e-commerce industry, the original consumer base of Hsu Fu Chi is gradually losing out, and many brands are facing bottlenecks in market development and the challenges of aging (Zhu 2009). As for the overall environment of the syrup consumer market, the syrup industry is in an overall decline stage, and the domestic syrup industry will face a greater adjustment stage in the next few years (chart 2). A lack of innovation capacity is currently being faced by the syrup industry, which leads to numerous homogeneous products, a lack of interest in packaging visual elements and a single layout form and is also prone to be limited by special festive constraints during sales. Together with the entry of foreign brands in the Chinese market, most of the mid-to high-end market of the fruit industry has been accounted for, as a result of other factors such as the rise of the e-commerce industry, which have brought a significant impact to the domestic fruit industry (Zhou 2015). As for changes in consumer groups, consumers will be more inclined to buy products that are more high-end, eco-friendly, and healthy with higher cost performance and convenience as consumption level improves, and the consumer trend

is changing in the direction of entertainment and entertainment. It is an urgent task for fruit enterprises to solve how the fruit industry will break the bottleneck and influence consumers in a way that consumer groups like to notice, so as to enhance their brand competitiveness.

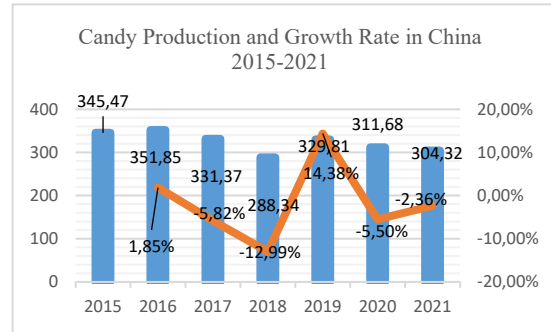


Chart 2: Candy Production and Growth Rate in China 2015-2021

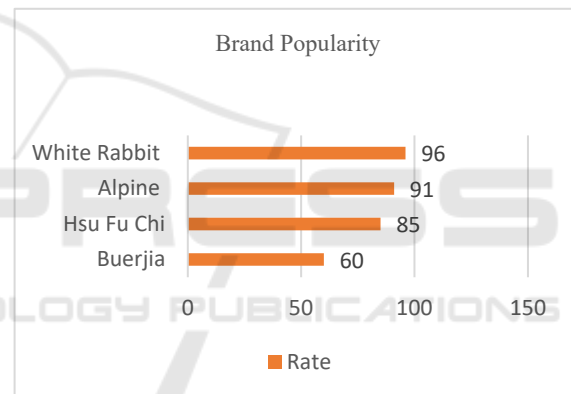


Chart 3: Brand Popularity

2.2 Competitive Product Analysis

Among similar products, Alps is selected, and three types of brands of the Great White Hare are conducted by the author. The information on the table shows that the brand of the Great White Hare brand is more well-known in the related products, while the Alps is relatively high in terms of brand integrity, which still needs to be improved in both brand awareness and brand integrity (chart 3&4), according to the research, it is found that the soft market of the fruit has been neglected by the fruit industry, so the direct confrontation with existing fruit enterprises can be avoided, by which the Hsu Fu Chi brand can seek to make up for the gap. It is found that 50% of them are kids in the 2020 fruit consumer market, which is a potential consumer group that cannot be ignored (chart 5), so I will take the Color bean candy

under Hsu Fu Chi as the object of product packaging re-design.

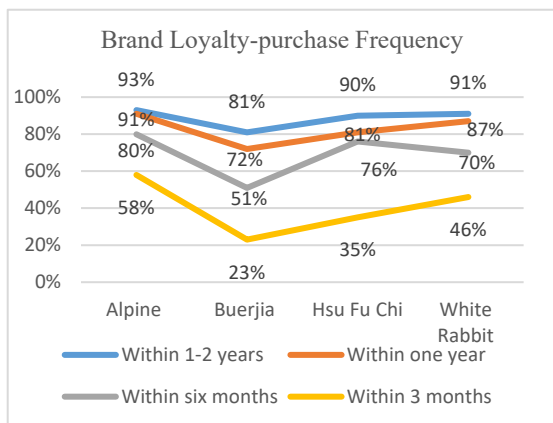


Chart 4: Brand Loyalty-purchase Frequency

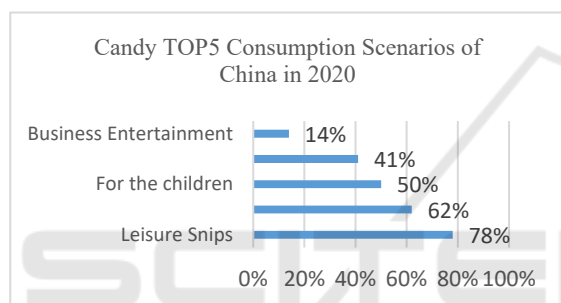


Chart 5: Candy TOP5 Consumption Scenarios of China in 2020

As far as packaging is concerned, the icons of children's consumers are directly used as their creative elements in the icons (Fig 1). The sales crowd is clear on the packaging of the product that the sales crowd is mainly children; the packaging is fuse with a look that is beautiful and fittable, which shows that the man is more naivety and the wife is a clever and cute, which is in line with the trend of being beautiful in the children's minds; moreover, the trumpet of the family is easy to identify and beautiful and unique, with a strong sense of series and attracting attention. We also offer a series of story-based packaging and a series of young time to enable the packaging to be patted, to motivate people's thinking, to arouse the interest of consumers, and to attract students with a simple and insightful appearance packaging and Printed Patterns on the inside of Canes to achieve consumer products. The packaging design of the White Rabbit candies is based on an exaggerated design and the launch of a series of super "big white hounds" packaging (Fig. 2), in which the super white hare is filled with multiple

White Rabbit candies. During the design and packaging of the product, the shape of the suckles in the memory is exaggerated, taking into account the consumer aesthetic needs, which are beyond the image of consumers, such a packaging design can attract consumer attention to a certain extent and attract consumers by using interest packaging to purchase.

Currently, the Color bean candy packaging on the market is based on the design of plastic bags, which enables consumers to see the products more directly through the visual display of different Color bean candy. For example, the visual pattern of the product with the physical image as packaging (Fig 3) is matched with the brand symbol and color to attract consumers, compared with the packaging of big white hares and Buerjia, the lack of interest and new design of Color bean candy packaging makes it difficult to gain an advantage in the market competition. How can the Hsu Fu Chi brand use the design of product packaging to improve the market competitiveness of products and meet the aesthetic needs of consumers in the context of the experienced economy.



Figure 1: Buerjia Candy Packaging

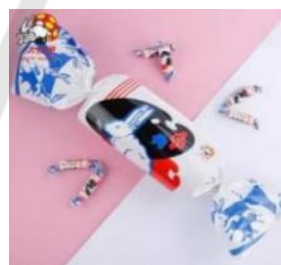


Figure 2: Super White Rabbit toffee packaging



Figure 3: Color Bean Candy Packaging

3 IMPACT OF EXPERIENCE ECONOMY ON THE DESIGN OF CANDY PACKAGING

Packaging is a key factor to attract consumers to buy products. It not only becomes a salesman with the silent and visual presentation of the product but also shoulders a crucial mission of the image of the corporate brand. How to design standing-out packaging in traditional packaging among multiple competitors from the three aspects of vision, structure and interest is a question to be considered by designers. Besides, the packaging design in the experience economy cares more about the feeling of consumers. Integrating digital media technology in the design would not only raise the quality and efficiency of the design but also provide much more inspiration for the design of candy packaging, so as to inject new vitality into the brand product and empower new cultural connotations of products.

3.1 Focus on the Emotional Need of Users

Along with the continuous development of the modern economy and society, people have been highlighted gradually. Consumers start to change their attention from material requirements to the need for their emotional status of themselves in the consumption environment. Hence, it requires that the outer packaging of the product should meet the individual pursuit and bring an interesting emotional experience for consumers (Zhao 2017).

The packaging design is mainly composed of graphics and text color, and these factors are arranged and grouped to form a new semiotic language through the technology of digital media, so as to add new cultural semantics to the product. As the important factor to attract consumers, the color with voiceless expression is a delivery process from vision to psychology; thus, it requires designers to go beyond their own subjective use of color and pay more attention to the emotion and psychological feelings of consumers when having design. A good packaging design color should not only fit the attributes of products but also triggers the imagination and emotion of consumers to some extent, so as to seize the consumption psychology of consumers. Paying more attention to the details could we have a better promotion of the sales of products. As an essential language of packaging design, patterns should be intuitive and easy to understand with such visual features as a strong performance and powerful

infection. It is an important bridge between product and consumer (Zhou 2016). Before the design, there should be a correspondent analysis of the product image and use situation of the packaging pattern to know about the semantic content of the product image in a specific language environment, so as to ensure barrier-free communication among designers, the designed product packaging and consumers (Chen 2005). In the era of the experience economy, designers should care more about the consumers' psychological feelings and emotional needs so that they would mainly consider the consumption experience of users in addition to the basic function of products to attract much more consumers to make a purchase (Fig 4).

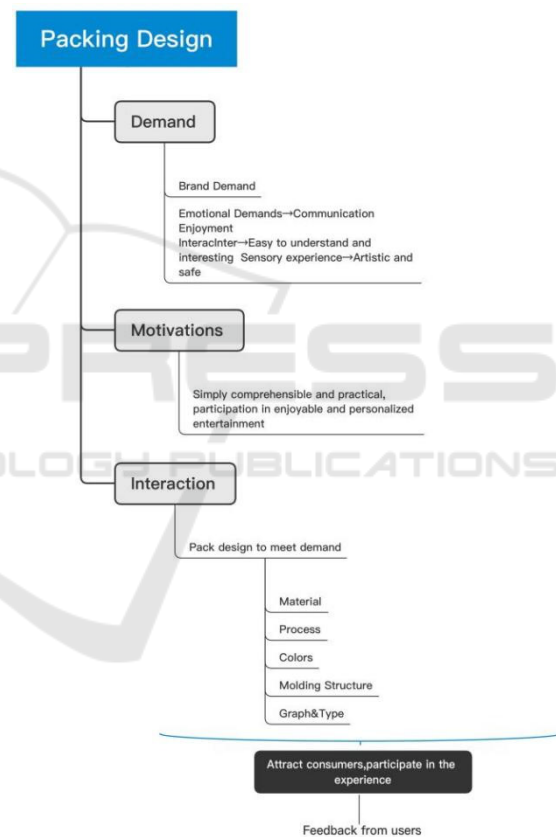


Figure 4: Relationship between Packaging User Experience Desire and Packaging Design

3.2 Stereoscopic Nature of Space

In traditional packaging design, both the basic information and publicity method of products are presented in the form of two-dimension. For example, the packaging design in the Republic of China era, there was design with pattern design and word color in the packaging to deliver the most intuitive and

simple basic information for consumers, but they could not get the information out of the packaging and the form was monotonous. In the present day with the influence of digitalization, design has been developed from a two-dimensional space to a three-dimensional one. In the design of packaging, designers could contain the pattern of the product in the QR code and add the relevant product information or story about the product design in the code through the technology of digital media, and the two-dimensional pattern on the packaging could be turned to be the three-dimensional dynamic and visual experience when consumers scan the code; consequently, consumers would have much more sense of the reality of participation. What's more, consumers could have much more specific information by scanning the QR code of the packaging to decide whether to buy it or not when they know a little about the components when purchasing one product. The digitalization era enables consumers to have more convenient consumption. Such multi-dimensional packaging design would not only provide a brand-new consumption experience for consumers but also play a role in supervising producers' standardized operation. In the future, the information interaction of packaging design would be the key point of the design.

3.3 Diversification of Communication Media

Now, people's life has been affected by digitalization, so the publication of products is no longer the poster or the publication in a real store. With the application of digital media, producers cast their eyes on the new communication media since it is featured with fast propagation and wide coverage in a short time to make up the connection between people and things of original entity consumption. Along with the development of the Internet, consumers would be more and more inclined to online shopping. For consumers, it breaks through the boundaries of time and space to have an unconstrained purchase and to have a door-to-door delivery through express. In the era of big data, platforms would recommend correspondent products according to individual preferences, which would certainly improve the consumption and use of the experience of users. Producers could have a multi-media presentation and publication for the products and add interactive modules in the packaging design to add interaction with consumers so as to gain much information feedback from users for the convenience of the

improvement of the products.

3.4 New Trend of Candy Packaging Design

With the development of digital media technology, traditional packaging design has been replaced gradually. Both the arrangement and printing mode between elements and the display and promotion of products have a gradual upgrading of diverse and dimensional direction. Designers also need to pay more attention to the linkage of users' experience and digital media technology and how to make better use of digital media to attract the eyes of consumers so that they could have a better consumption experience. The multi-dimension of packaging will be the new trend in packaging design.

4 PRACTICE OF REDESIGN OF COLORED FUDGE PACKAGING UNDER THE EXPERIENCE ECONOMY

Being affected by digital media technology, computer graphics technology shows a diverse development trend. Designers could design packaging for products with all kinds of software. In the design of the colored fudge packaging of Hsu Fu Chi, the author assisted design with Photoshop. Compared with the traditional hand-drawn mode, the software drawn could precisely confirm the size of the packaging and the control of overall proportion, and there is also a better adjustment in the arrangement of design factors.

In the redesign of colored fudge packaging of Hsu Fu Chi, the author selected the color of the product itself as the main color to get close to the packaging and the nature of the product, and it was inspired by the taste experience of the product for consumers. The pink should be a sweet and happy taste; the orange looks like a lemon since the sour taste makes consumers frown slightly at the first taste. Blue means sour and sweet when tasting(Fig 5).When designing the pattern of packaging, the designer would make it with RGB mode which has about 16.77 million different colors formed by the three primary colors of red, green and blue through 8-bit coding, and its color would be brighter than other color modes. Frequently, it would be used in TV and computer monitors. When the packaging design is printed to be the real object, it needs to adjust the color mode to be the CMYK mode, a common

printing mode. C stands for Cyan; M is Magenta; Y means Yellow and K symbolizes Black. Obviously, it would be found that the color of the real object is dark when printing the fineness since there is a distinction between the RGB and CMYK in the principle of color formation. RGB forms the color by mixing the lights of the light source while CMYK is the color formed by the light reflected by human eyes after the light source irradiates the object and part of the spectrum is absorbed by the object. Due to the packaging design monitor and the principle of color formation in the printer, there was a ceaseless adjustment in the color of the packaging, trying to narrow the gap between the real object and the preview renderings. The application of digital media technology greatly improved the efficiency of design adjustment.

The pattern design of colored fudge of Hsu Fu Chi was to have geometric processing of simple living objects. The patterns were presented in the form of mixing. In the specific graphic production, there was much more consideration on the fitness between the graphic pattern and the packaging structure so as to ensure the complete presentation of the adhesive part of the package, wireframe and basic information of the product. The population of computer graphics software turned out to be a great helper, especially in the adjustment of special details. For the selection of materials, the author simulated many different materials and finally selected the paper packaging in the computer since the paper packaging was easy to be recycled and degraded with a mature reuse technology (Fig 6). There would be lower pollution to the environment, and it could be recycled for many times. In addition, it was at a low price and convenient transportation and storage. A piece of paper could be made into various forms of packaging by means of die cutting, folding, gluing and so on; and the toughness, tension and thickness of different papers could enable the paper to have different roles in packaging design. The tough and solid paper could be used as an outer wrapper while the soft and light one could be the inner wrapper (Wang 2019). Paper packaging material is a green packaging material with the highest potential, and it is suitable for the new trend of the development of candy packaging design.



Figure 5: Expand Diagram of Pack Structure



Figure 6: Packaging Design Presence

In the interaction with consumers, it was selected with the combination of the online and the offline. For the offline interaction, the author adopted the fitting way of interactive part and overall form to design the packaging of colored fudge to be a triangle as a basic form; then a simple geometric picture was mixed with multiple basic patterns so that consumers could simple interactive experience after tasting the candies to build up an emotional bridge between consumers and products. It would also add memory points to consumers to shape their loyalty to the brand. Make new value for the candy packaging and empower consumers with spiritual enjoyment. Such interesting commodities could make people feel the relaxation and the fun of simplicity and change. In the aspect of lines, there was a form of QR code on the packaging for scanning mentioned above to ensure the integrity of the packaging pattern presentation. The author hid the basic information of products in the QR code of the product packaging for the consumers to have a reading, which would reach the perfect appearance of the packaging and ensure the completion of basic information of products.

5 CONCLUSIONS

Due to the influence of the experience economy and digitalization, there is also a huge change in the presentation of packaging design. What package shoulders is not only the appearance of vision but also the presentation of the corporate culture. In the future packaging design, digital media and computer graphics technology is a good helpers for products to gain the mass consumer market and march to diverse and sustainable development.

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