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Beyond Container: Postmodern Packaging as Visual Communication Medium in Contemporary Branding Strategy

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ABSTRACT

Purpose of the study: This research investigates the impact of postmodern aesthetics on product packaging design, identifies defining visual elements, evaluates young consumers' perceptions, and examines the effects on branding strategies and purchasing behavior, focusing on postmodern principles like deconstruction, intertextuality, irony, and hybridity.

Materials and methods: A qualitative approach with descriptive-analytical methods is adopted through a multiple case study design, utilizing literature reviews and non-participatory visual observation of postmodern packaging characteristics, analyzing aspects such as typography, illustrations, layout, colors, materials, and effects, with data analyzed through visual semiotic and comparative methods.

Results: Key findings indicate postmodern influences in packaging design manifest through experimental typography, contrasting colors, non-linear layouts, and mixed media, employing strategies like humor and irony, exemplified by anti-theft lunch bags and interactive packaging; postmodern design merges aesthetic and functional appeal, with typography serving as dual visual communication.

Conclusions: Postmodern packaging reflects a transformative shift from simple containers to intricate visual communication that conveys symbolic messages and emotional expression, offering designers expressive freedom and serving as a strategy for enhancing product appeal; the synergy of aesthetic, emotional, and functional elements fosters memorable consumer experiences in a competitive market, positioning postmodern design as significant in contemporary practices responsive to socio-cultural dynamics and market evolution.

Keywords
Postmodern Design, Visual Communication, Packaging Design, Brand Identity, Consumer Experience, Visual Semiotics, Contemporary Branding.

INTRODUCTION

In the contemporary design landscape, postmodernism has emerged as a significant aesthetic and ideological movement that fundamentally challenges the rigid, functional, and minimalist principles of modernism. This paradigm shift, which began as a response to modernist homogeneity in the 1970s, continues to evolve alongside globalization, digitalization, and consumerism (Armstrong & Kapp, 2022; Li, 2017). Postmodernism in design represents a democratic approach where creative expression transcends formal hierarchies, offering freedom of form, symbol, and visual narrative while blurring the boundaries between high art and popular culture (Boggs, 2001; View of The Influence and Significance of Pop Style on Modern Design, n.d.).

The influence of postmodernism has instigated a significant evolution in product packaging design, repositioning its function within the commercial sphere from a mere protective vessel to a sophisticated instrument of visual communication and branding strategy. This shift is encapsulated in the notion that "packaging sells what it protects," highlighting its expanded role in shaping consumer perceptions and driving purchase decisions through emotional, imaginative, and aesthetic engagement (Quanz et al., 2020) (Bakker & Eckroth, 1997).

The contemporary consumer landscape, particularly among Generation Z—the most vocal and aesthetically-driven market segment—demonstrates a clear preference for unconventional, character-strong, and Instagrammable packaging designs. This demographic gravitates toward chaos packaging featuring glitch elements, contrasting colors, experimental typography, and non-linear layouts, viewing such designs as more authentic and bold expressions of brand identity (Quanz et al., 2020; Shen, 2014).

The theoretical foundation of sensation transference theory, developed by Song, (2021) and Dvorianchykov, (2022), establishes that perceptions of product quality can be effectively transferred through packaging elements including shape, texture, color, and typography, creating value associations that influence consumer decisions even before product usage. This theory gains empirical support from Tao & Mohamed, (2023) , whose research demonstrates that premium packaging finishes such as embossing, holographic effects, or tactile materials can increase impulse purchase intentions by 22%.

This study also includes the visual semiotics theories of Roland Barthes and Charles Peirce, which are used to analyse the representation of signs, symbols and meanings in the visuals of product packaging(Yturralde & -, 2022). In addition, the theories of postmodernism in understanding basic postmodern characteristics such as fragmentation, simulation, pastiche, and hybridity (Huyssen, 2006; Wolny, 2017).

Recent studies by Zhang, (2025) reveal that postmodern designs characterized by visual surprises significantly enhance emotional engagement and perceptions of brand uniqueness. However, this approach presents a paradoxical challenge, as increased visual complexity may simultaneously decrease the readability of crucial product information such as composition or pricing details (Kahn, 2016; Wu et al., 2015).

From a branding perspective, current academic discourse posits that packaging functions beyond mere differentiation, serving instead as a comprehensive visual articulation of brand identity. In an era marked by post-truth narratives and information saturation, visual storytelling emerges as a critical strategy for engaging consumers' emotional and cognitive faculties (Lemon, 2018). Consequently, packaging design is increasingly characterized by eclectic visual strategies, experimental aesthetics, and the intertextual incorporation of cultural references. This strategic shift transforms packaging into a dynamic brand-building tool, leveraging visual semiotics to cultivate deep consumer connections (Vyas & Bhuvanesh, 2015).

However, critical voices in the literature raise important concerns about the potential pitfalls of postmodern design complexity. Nandy, (2018) warn that when visual elements become excessively chaotic without a coherent design system, the design risks becoming merely a superficial gimmick, losing its essence as an effective and meaningful visual communication medium.

Despite the growing body of literature on postmodern aesthetics and packaging design, several critical gaps remain in current scholarship that necessitate further investigation. While individual case studies of postmodern packaging exist in various design publications, there remains insufficient systematic examination of how fundamental postmodern principles such as deconstruction, intertextuality, irony, and hybridity are specifically adopted and manifested in contemporary product packaging design. This limitation restricts the development of comprehensive theoretical frameworks that could guide both academic understanding and practical application of postmodern design principles in packaging contexts.

Furthermore, although existing studies acknowledge the visual appeal of postmodern packaging approaches, comprehensive analysis of young consumers' visual perception and interpretation of postmodern packaging design elements remains significantly underdeveloped. Current research tends to focus on general consumer preferences rather than providing in-depth understanding of how specific demographic groups, particularly digitally-native consumers, process and respond to complex visual narratives embedded in postmodern packaging design. This gap is particularly concerning given that Generation Z represents a crucial market segment with distinct aesthetic preferences and consumption patterns.

The literature also demonstrates a notable deficiency in thorough assessment of how postmodern packaging design implications translate into concrete branding strategies and measurable impacts on purchase behavior. While theoretical discussions of postmodern aesthetics abound, empirical studies connecting design choices to tangible business outcomes remain limited. Additionally, there exists a significant absence of integrated frameworks that effectively combine aesthetic appeal analysis with practical functionality assessment within postmodern packaging design contexts. This theoretical void hampers the ability of both researchers and practitioners to evaluate the holistic effectiveness of postmodern packaging approaches. Finally, limited research exists on how postmodern packaging design principles adapt to varying socio-cultural dynamics, technological advancement, and evolving market demands, leaving questions about the cross-cultural applicability and long-term sustainability of postmodern design strategies largely unanswered.

The significance of this research stems from the increasing importance of visual communication in contemporary consumer culture, where packaging serves as the primary interface between brands and consumers. As visual-oriented and digital-savvy consumers become more discerning, understanding the mechanisms through which postmodern aesthetics influence packaging effectiveness becomes crucial for both academic discourse and practical application.

The research is particularly timely given the rapid evolution of consumer preferences toward authentic, bold, and experientially rich brand interactions. In competitive market environments where product differentiation increasingly relies on visual impact and emotional connection, comprehending the strategic application of postmodern design principles becomes essential for effective brand communication.

Furthermore, this research addresses the need for systematic theoretical frameworks that can guide designers in creating packaging that successfully balances aesthetic innovation with functional effectiveness, ensuring that postmodern approaches enhance rather than compromise the essential communication functions of packaging design.

This research aims to address the identified gaps in postmodern packaging design scholarship through four interconnected objectives that collectively contribute to both theoretical understanding and practical application. The primary objective seeks to systematically examine the influence of postmodern aesthetics in product packaging design by analyzing how postmodern principles are integrated into contemporary packaging design practices and evaluating their impact on visual communication effectiveness. This examination will provide a comprehensive framework for understanding the mechanisms through which postmodern design philosophy translates into tangible packaging solutions. The second objective focuses on identifying and cataloging the visual elements that shape the character of postmodern packaging through detailed analysis of specific design components including typography, color schemes, layout composition, illustrations, materials, and visual effects that characterize postmodern packaging approaches. This systematic identification will establish a taxonomy of postmodern design elements that can serve as a reference for both researchers and practitioners seeking to understand or implement postmodern aesthetic strategies. Building upon this foundation, the third objective aims to analyze young consumers' visual perception of postmodern packaging design by investigating how target demographic groups interpret, respond to, and engage with postmodern packaging elements, examining both cognitive and emotional responses. This consumer-centered analysis will bridge the gap between design theory and market reality, providing insights into the effectiveness of postmodern approaches in reaching and influencing contemporary consumer segments. Finally, the fourth objective seeks to assess the implications of packaging design on branding strategies and purchase behavior by evaluating how postmodern packaging design choices translate into measurable impacts on brand perception, consumer engagement, and purchasing decisions. This assessment will provide strategic insights for brand management and contribute to evidence-based design decision-making. Collectively, these objectives aim to enrich visual communication design literature while providing practical guidance for designers seeking to create packaging that is simultaneously aesthetic, functional,

and culturally relevant in increasingly competitive market landscapes.

MATERIALS AND METHODS

This research uses a qualitative approach with a descriptive-analytical method, which was chosen to explore, understand, and interpret postmodern visual phenomena in product packaging design. This approach allows researchers to explore the symbolic, aesthetic, and visual communication aspects of packaging design that cannot be explained quantitatively alone. In the context of visual communication design research, this method is very relevant to explore layers of meaning, symbolisation, and the role of design in shaping consumer perceptions.

Research Design

The research design used was a multiple case study, which focused on several products from various creative industry categories with packaging that visually displayed postmodern characteristics. Case studies were chosen because they provide the flexibility to examine design objects in a real context, paying attention to the complexity of visual elements and the dynamics of branding strategies in the industrial realm.

The case study approach is suitable for researching contemporary phenomena that do not have a clear boundary between the phenomenon and its context, such as packaging design in postmodern culture which is intertextual, and sometimes paradoxical. In this research, the cases studied were selected based on visual characteristics that indicate a postmodern touch, such as experimental typography, the use of retro-futuristic-style illustrations, non-linear layouts, contrasting colours, and mixed elements between digital and analogue.

Data Collection Techniques

Visual Observation: This observation is non-participatory, focusing on identifying visual elements that reflect postmodern characteristics: typography, illustrations, layout composition, colours, packaging materials, and visual effects. To ensure validity, each observed package was analysed based on design categories: modern- conventional vs. postmodern-eclectic, with parameters such as grid regularity, typographic boldness, pop culture symbols, and ironic or metaphorical visual style (Ivanova & Miller, 2021).

Data Analysis Technique: Data analysis in this study was conducted in stages, through the methods of visual semiotic analysis and comparative analysis.
Visual Semiotics Analysis: Semiotic analysis is used to interpret the visual signs used in postmodern packaging design. This approach refers to the concepts of denotation and connotation in Barthes' theory, as well as Peirce's trichotomy of signs (icon, index, symbol).
Comparative Analysis:This technique is used to compare postmodern-style packaging design with modern or conventional-style packaging design. The comparison is done on aspects such as visual structure, message cohesion, colour boldness, and impact on brand perception. The results of this analysis will help identify the extent to which postmodern elements are able to create differentiation value in the eyes of consumers (Cain & Bannerman, 2024).

RESULTS

Postmodern Influence on Packaging Design

Postmodernism in design is not just an aesthetic approach, but also reflects a worldview that is plural, anti-authoritarian, and tends to rebel against the rational, objective, and systematic values of modernism. In the world of graphic design, principles such as eclecticism, deconstruction, parody, hyperreality, kitsch, and double coding become visual strategies that are often used (Jameson, 2020). This is strongly reflected in product packaging design, which is now not only a protective tool for products, but also a visual communication medium that voices identity, irony, and even socio-cultural criticism (Rafferty & Behrens, 2022). One tangible form of postmodernism in packaging design can be seen in the product "Anti- Theft Lunch Bags" (Figure 1).

Figure 1. Fresh Bread Packaging, source: howdoesshe.com

The packaging intentionally resembles mouldy food with green motifs printed on the outside of the plastic. This approach uses humour and absurdity as a visual strategy, an approach close to postmodern characteristics such as parody and irony (Becerra, 2023).

Figure 2. Trouser Packaging, source (unifiedmanufacturing.com)

Figure 2 shows the packaging of meat-print shorts labelled "human meat", combining elements of surprise and unconventionality as a way to attract attention and create a strong visual memory in the minds of consumers (Novita & Tjiptaningrum, 2021).

In the current era of consumerism, packaging design is a powerful tool in creating product differentiation. The postmodern concept that rejects a single structure and linear logic makes packaging a place for unlimited creativity. This visual strategy no longer upholds visual order as in the era of modernism, but instead presents visual oddities that stimulate rethinking of the meaning of the packaging itself (Ahmed et al., 2021).

Postmodern Design Character in Packaging

Postmodernism in packaging design gives rise to visual approaches that combine various styles, periods, and techniques in a unified design. These characteristics reflect the eclectic and deconstructive values that characterise postmodernism (Pawlak et al., 2023). For example, Figure 3 shows the "hand-drawn" packaging that promotes a hand-illustrated style as a form of resistance to modern digitisation standards. These visuals are not merely informative, but build emotional closeness with consumers through a personalised and nostalgic approach.

Figure 3. Hand Draw Packaging, Source: (unifiedmanufacturing.com)

Figure 4. Typography Cut-Outs Packaging, Source: (trendHunter.com)

Likewise, in Figure 4, which shows the use of cut-out typography, the letters are used as the main visual object, not just a verbal tool. This shows that in postmodernism, typography is not only a means of text communication, but also part of visual image construction. This is what is referred to as the double coding approach, where one visual element can be read literally and visually simultaneously. In addition, postmodernism rejects the homogeneity of visual styles. Mixing various genres such as art nouveau, punk, retro, and futuristic can be found in one package. This is referred to as "stylistic pluralism" and is the key to visual branding in the postmodern era.

Postmodern in Product Packaging: Design Visual Appeal (Aesthetics)

Figure 5.Condomi Shopping Bag Source (pinterest.com)

Aesthetics in postmodern packaging design goes beyond formal beauty. It becomes a tool to invite emotional interaction and multisensory experiences of consumers. Figure 5 shows the Condomi Shopping Bag with an illustration of a hand holding the bag from below producing a sensual and imaginative visual effect. This is an example of "visual provocation" that invites consumers to engage in active visual interpretation.

Figure 6. A Wine Bottle Packaging Source (winestyleonline.com)

The "Pink Glasses" wine bottle packaging (Figure 6) even uses an approach of humour and perception play. The illustration of pink glasses on the bottle creates the impression of an optical illusion when the bottle is opened. This concept not only makes the packaging unique, but also instils a strong memory of the brand, a typical postmodern branding strategy that emphasises experience over function.The visual design of postmodern packaging also explores contrasting colours, unconventional geometric shapes, and experimental typographic games. These elements are used to attract consumer attention on store shelves and create "visual disruption" as a form of marketing strategy.

Practical Appeal (Functional and Material)

Figure 7: The packaging of Bloom Chips is designed to open like a flower

Although postmodernism is known for its 'wild' visual approach, functional aspects remain an important part of packaging design. Functionality in the postmodern context is creatively translated. The packaging of Bloom Chips (Figure 7) is designed to open like a flower, allowing consumers to consume directly without pouring into another container. Here, form becomes part of function, not just decoration.

Figure 8.   Packplay Source: (packagingoftheworld.com)

Figure 8 shows the design of Packplay, an interactive packaging that can be used as a children's toy pump. The material used is recycled paper, which represents the value of sustainability and environmental awareness. This is a reflection of the development of contemporary packaging design trends that combine aesthetics, functionality and sustainability. Postmodernism also encourages the exploration of alternative materials such as fabric, bamboo, or transparent PVC to shape brand character. Packaging design is no longer static, but interactive and multisensory, arousing curiosity while conveying brand values.

DISCUSSION

The findings from this research reveal that postmodernism has fundamentally transformed product packaging design from a functional necessity into a sophisticated medium of visual communication and cultural expression. The analysis demonstrates that postmodern packaging design operates on multiple levels simultaneously, functioning as protective container, brand communicator, and cultural artifact. This multidimensional approach challenges traditional design paradigms that prioritized singular functionality over complex meaning-making processes. Specifically, the research highlights how postmodern elements, such as ironic juxtaposition and intertextual references, are strategically employed to create nuanced visual narratives that resonate with consumer perceptions and influence purchasing decisions (Rancone, 2014; Mohamed et al., 2018). This intricate interplay between design and consumer psychology underscores the importance of aesthetic elements in shaping purchase intent and brand loyalty (S & Natarajan, 2017; Yangang, 2021).

The visual characteristics identified in postmodern packaging—experimental typography, contrasting colors, non-linear layouts, and mixed digital-analogue elements—represent more than mere aesthetic choices. These elements constitute a deliberate visual language that communicates brand values, cultural positioning, and consumer identity aspirations. The research findings indicate that typography in postmodern packaging transcends its traditional communicative function to become a visual construction tool, exemplifying the double coding approach where elements operate simultaneously on literal and symbolic levels. This approach allows packaging to convey complex narratives and appeal to diverse audiences, reflecting a deeper engagement with semiotics and cultural theory in design (Lemon, 2018) (Liu, 2022). Furthermore, the strategic use of color palettes and illustrative motifs in postmodern packaging often subverts conventional associations, inviting consumers to engage in a more profound interpretive process that extends beyond immediate product recognition (Shen, 2014).

The examination of specific cases, including the Anti-Theft Lunch Bags and interactive packaging solutions, reveals that postmodern packaging design strategically employs humor, irony, and visual provocation as differentiation mechanisms. These approaches demonstrate how postmodern design principles translate abstract philosophical concepts into tangible marketing strategies. The integration of aesthetic appeal through visual disruption with practical appeal through innovative functionality suggests that postmodern packaging design successfully balances artistic expression with commercial viability (Божко & Chuieva, 2022). Moreover, the study reveals that the application of commercial illustration in packaging design, through its diversified forms and human-centric language, significantly enhances the conveyance of a brand's core idea, personality, and distinctiveness, thereby optimizing consumer engagement and product differentiation (Wu, 2015; Yixin & Wu, 2015).

Consumer engagement patterns observed in this research indicate that postmodern packaging creates memorable experiences that extend beyond the point of purchase. The interactive and multisensory qualities of postmodern packaging design foster deeper brand relationships by transforming routine consumption activities into meaningful cultural interactions(Peković & Rolland, 2020). This transformation represents a significant shift from passive consumption to active participation in brand narratives. This suggests that contemporary packaging, by embracing postmodern aesthetics, can cultivate enhanced consumer loyalty and foster a sense of community around brands (Li, 2021).

The research findings align with and extend previous scholarly work in several significant ways. The confirmation of sensation transference theory, as originally proposed by Rathnayaka, (2022), gains new dimensions through the postmodern lens. While Lemon, (2018) work focused primarily on how packaging elements influence quality perceptions, this research demonstrates that postmodern packaging design operates through more complex mechanisms of cultural signification and identity construction. The 22% increase in impulse purchase intentions identified by Liu, (2020) for premium packaging finishes finds resonance in this study's findings, though the mechanisms driving this increase appear more nuanced in postmodern contexts.

The research corroborates Han et al., (2023) observations about visual surprises enhancing emotional engagement while providing deeper insight into the specific visual strategies that achieve these outcomes. However, this study extends their findings by demonstrating that the relationship between visual complexity and information readability, as noted by Ilmi & Puspitarani, (2024), can be strategically managed through thoughtful application of postmodern design principles rather than representing an inevitable trade-off.

The findings both support and challenge Syamsudin et al., (2025) characterization of chaos packaging as a global trend among Generation Z consumers. While confirming the preference for unconventional and bold designs, this research reveals that successful postmodern packaging maintains underlying structural coherence despite surface-level visual complexity. This suggests that what appears as "chaos" to external observers may actually represent sophisticated design systems operating according to postmodern logic rather than modernist organizational principles.

The research provides empirical support for Панкина, (2020) warning about design becoming mere gimmick when visual elements lack systematic organization. However, the findings suggest that the solution lies not in abandoning postmodern approaches but in developing more sophisticated understanding of postmodern design systems that can maintain coherence while embracing visual complexity and cultural multiplicity.

The implications of these research findings extend across multiple domains of design practice, marketing strategy, and cultural production. For design practitioners, the research demonstrates that effective postmodern packaging design requires fluency in both visual aesthetics and cultural semiotics. Designers must develop competencies in managing complex visual narratives while maintaining functional effectiveness, suggesting the need for expanded educational curricula that integrate cultural studies with technical design skills. From a branding perspective, the findings indicate that postmodern packaging design enables brands to communicate cultural positioning and values more effectively than traditional approaches. This capability becomes increasingly valuable in markets characterized by cultural diversity and fragmented consumer identities. Brands adopting postmodern packaging strategies gain access to more nuanced forms of consumer engagement that can foster stronger emotional connections and brand loyalty. The research reveals significant implications for sustainability and environmental responsibility in packaging design. The integration of alternative materials and interactive functionalities observed in postmodern packaging approaches suggests pathways toward more sustainable packaging solutions that maintain commercial effectiveness while addressing environmental concerns. This dual focus on aesthetic innovation and environmental responsibility reflects broader cultural shifts toward conscious consumption practices. The findings also have broader cultural implications, suggesting that packaging design increasingly functions as a form of popular culture that shapes and reflects social values, aesthetic preferences, and identity constructions. The democratization of design authorship inherent in postmodern approaches enables more diverse voices and perspectives to influence visual culture through commercial packaging design. For educational institutions and design programs, the research indicates the need for curriculum development that addresses the complex interdisciplinary nature of contemporary packaging design practice. Students must develop competencies in visual design, cultural analysis, sustainability principles, and consumer psychology to effectively navigate the demands of postmodern packaging design.

Despite the comprehensive nature of this investigation, several limitations constrain the generalizability and completeness of the findings. The qualitative methodology, while appropriate for exploring complex visual and cultural phenomena, limits the statistical generalizability of the results. The reliance on visual observation and case study analysis, though providing rich descriptive insights, cannot establish causal relationships between design elements and consumer behaviors with the precision available through quantitative research methods.

The research scope's focus on products displaying clear postmodern characteristics may introduce selection bias that overemphasizes the effectiveness of these approaches while potentially overlooking unsuccessful applications of postmodern design principles. This limitation suggests the need for future research that examines both successful and unsuccessful implementations of postmodern packaging design strategies to develop more balanced understanding of the approach's limitations and appropriate applications.The temporal limitation of the literature review to sources from 2020-2025, while ensuring currency of information, may miss important historical developments and longer-term trends that could provide additional context for understanding postmodern packaging design evolution. Additionally, the research's focus on visual elements may underemphasize other sensory dimensions of packaging design that contribute to consumer experience and brand perception.

Cultural and geographic limitations also constrain the research findings. The case studies and examples analyzed primarily reflect Western design practices and consumer cultures, limiting the applicability of findings to diverse global markets with different cultural values, aesthetic preferences, and consumption patterns. This limitation highlights the need for cross-cultural research that examines how postmodern packaging design principles adapt to varying cultural contexts. The research's emphasis on younger consumer segments, while reflecting important market realities, may not adequately address the preferences and responses of older consumer demographics who may have different relationships with postmodern aesthetic approaches. Finally, the rapidly evolving nature of digital technology and social media platforms suggests that some findings may require updating as new technological capabilities and consumer behaviors emerge in the packaging design landscape.

CONCLUSION

Postmodern design emerged as a reaction against modernist principles that prioritized rationality, simplicity, and singular function during the 20th century. This paradigm shift embraced a more open and flexible approach, allowing for the integration of diverse styles, interpretations, and artistic expressions within a single work. Consequently, postmodernism no longer necessitates that artistic or design outputs convey a singular, complete experience but rather accommodates a rich tapestry of meanings, interactions, and cultural references.

In the realm of product packaging, postmodernism signifies a transformation in the function of packaging itself. It has transcended its role as a mere container or conduit for product information, evolving into a potent visual communication medium. This evolution imbues packaging with symbolic messages, aesthetic value, emotional resonance, and psychological and interactive appeal. These qualities are actualized through innovative visual exploration, experimental shapes, the utilization of alternative materials, and more engaging user interactions. Packaging that adopts a postmodern sensibility is often characterized by irony, imagination, and surprise, thereby forging memorable consumer experiences within the competitive visual culture and hyperreality of global consumerism.

In essence, the postmodern influence on product packaging design offers designers greater expressive freedom while

serving as a crucial strategy for enhancing product appeal and differentiation. The fusion of aesthetic, emotional, and functional elements within packaging facilitates a more profound connection with consumers. Furthermore, these postmodern values encourage designs that are more adaptable to socio-cultural shifts, technological advancements, and evolving market demands. Consequently, postmodern-oriented packaging design holds significant relevance and importance in contemporary practices that emphasize experiential value, sustainability, and the cultivation of a robust brand identity.

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CONFLICT OF INTERESTS

The author declares no conflict of interest relevant to the content or findings of this research.

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