



FOOD PACKAGING DESIGN

食品包装设计

(美) 道格拉斯·里卡尔迪 编 常文心 译



辽宁科学技术出版社



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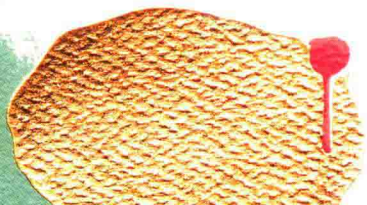
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PREFACE

前言





Can a package tell a story?

Being asked to write a few words as an introduction to this wonderful book is both an honor and a surprise for me. It is an honor because, even though I have not seen the final selections of work to be included, I am certain that I'll find myself, and my studio's work, to be in excellent company — the most innovative and creative packaging from around the world today. But it is a surprise because for my firm, Memo Productions, in New York City, packaging is a relatively small part of the design services we offer our clients. To be clear, we strive to create excellent packaging, but this is not the sole focus of our firm's work, as it might be for other firms.

At Memo, we are typically engaged to create or refine the total brand picture for our clients. Luckily, quite often this involves some aspect of packaging. We hone our clients' core messages, themes, values, and beliefs and develop unique visual elements which give these often amorphous ideas form. The ultimate goal of our work is a memorable, holistic brand identity which resonates with our clients' customers on many, many levels. Certainly this must speak to the actual product or service being sold. Additionally, it must address the whole host of other attributes which makes the brand attractive to the consumer. This is where the story telling aspect comes in.

I believe I speak for every designer when I say that we love to do what we do because every client is unique — and therefore every story is unique. Furthermore, the way each story unfolds, and the tools we use to tell it are always changing. Packaging is one of those tools — and among the most powerful. It is the part of a brand which consumers take away with them — that is provided we have established the trust which allows the brand into their homes and lives. Is that take-away purely functional, like an inexpensive, disposable shopping bag? Or is it something you'll cherish almost as much as the product itself, like a box for luxury chocolates or a new phone? Do these lines have to be so sharply drawn? Can something disposable become something you'll actually want to keep forever?

When we created a series of take out shopping bags for Tarry Market (see page 30) we knew that our client had a low budget for production of these bags. Yet instead of doing a what is typical for this type of situation — a simple stamped logo on the front and back of the bags — we decided to treat them as though they were the most luxurious bag you might see on Milan's Via Monte Napoleone. We developed an entire language of old

包装背后的故事

被邀请写这本美妙书籍的前言对我来说简直又惊又喜。喜是因为尽管我还没有看到这本书最终被定夺的部分，但是我自己很确定的是，我工作室的成果将成为当今世界最有创造力的包装。惊讶又是因为，对于我的公司 Memo Productions 来讲，在纽约，包装是我们能提供给客户的设计服务中相对较小的一部分。简单点说，我们致力于提供卓越的包装服务，但是这可能不是我们公司的核心工作，可能是其他公司的。

在 Memo Productions 设计公司，我们特别精心为客户提供精选的所有品牌图片。幸运的是，这里面会包含包装的很多方面。通过整合客户要求的信息、期望的主题和价值理念，我们设计出独一无二的元素来无形的表达产品所要展现的价值。我们工作的唯一目标就是与客户在很多很多方面达成全面的品牌共识。当然，这些想法必须运用于正在销售的实际产品或服务。此外，我们还要强调那些能使品牌吸引顾客的其他方面。故事从这里讲起。

我相信，每当我说“我们要热爱所做的事情”的时候，我都是代表每一个设计师，因为每一个客户都是独一无二的，所以每一个故事也是唯一的。因此，每一个故事呈现的方法和手段一定是一直变化的。包装就是其中一个方式，也是最具有展现力的方法。包装是品牌的一部分，消费者通过使用与携带将品牌产品带到他们日常生活中去。你们是喜欢纯粹的携带功能的那种廉价的一次性购物袋，还是那种你会像珍惜产品本身一样去珍惜它的，比如说一个奢华巧克力或一个新手机的盒子？这些一定要有明显的界限么？那些一次性使用的东西能否变成你特别想永远珍藏的呢？

当我们为塔里超市（详见 30 页）制造出一系列的外带购物袋时，我们知道客户没打算在这些产品的购物袋上花费太多。但是我们要做的是把他们打造成在米兰的 Via Montenapoleone 大街上随处可见的那种奢华包装袋而不是简单在袋子的正反面印上一个冲压标志。我们开发了一整套老式打印机的语言模式并在每一个包装袋上印上新颖的东西。所以我们这么做不仅能满

printer's patterns and covered each bag with something new. So not only did these bags satisfy our client's desire to keep costs down, but the Market's customers found themselves taking home bags which they were proud to display. And keep. And reuse.

How did this contribute to the overall brand story? Not only did our design solution speak to the building's industrial past and American roots, but it brought to mind a time when printing artisans took extreme pride in their work — creating stunning, elaborate designs with simple means. This is the same pride that Tarry Market takes with what they make and sell. Every detail, every ingredient, every combination is considered. The bags, therefore, build on and underscore the trust that customers feel for this store — "If they spend that much attention to their shopping bags, I know everything they sell must be good." This is the simple, yet often overlooked story every client wants to tell.

Where do we find inspiration?

If only I knew the answer to this question my studio would probably be able to produce ten times the amount of work we do. Honestly, it is in places and at times when we least expect it as much as it is everywhere around us all the time. I won't be the first (and certainly not the last) to point out the dilemma of the rapidly changing world we live in. I find it exciting and scintillating on some days and sad and lonely on others. On the one hand we have access to the world at our fingertips. We can "travel" the world and can find anything and anyone with the click of a button. Yet sometimes we miss what is right under our noses. And we are tempted to disregard everything that came before us as old and irrelevant.

Yet it is in these very forgotten places and fleeting moments that I tend to find my greatest inspiration: The typography of a butcher's sign in East London. A vintage sign in the middle of the Idaho desert. The colours of buildings in an entire corner of Venice, Italy. The shape and colours of peony blossoms in a garden in Brooklyn. My grandmother's handwriting on the back of an old postcard I find at my parent's house. A torn poster on a street in New York. A Paris cafe. The texture and colour of stones in a garden in Kyoto, Japan or the luminescence of the stained glass in a cathedral in England.

I am not, by any means, a collector in the way many of my designer friends are. I tend to return from my travels with lots and lots of tiny scraps of paper,

是客户的要求，让他们降低成本，还使超市的消费者很愿意携带这些袋子，回家后也愿意陈列保存起来。

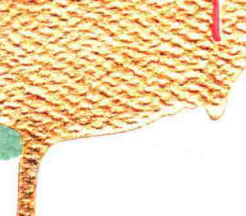
我们的故事对全球品牌的影响有多大呢？我们的设计不仅与建筑工业的历史和美国文化接轨，艺术工匠们在用心灵工作的时候是自豪的，这样才能用简单的方式创造出惊人的别具匠心的设计。这同时也是 Tarry 超市销售理念的骄傲所在。设计时的每一个细节、每一个元素、每一种结合都会被精心考虑。那些手提袋所展现的是消费者对于一个商场的信赖程度，也就是说如果他们会花心思在购物袋上，那么他们卖的东西一定很好。这很简单，但是同时也会经常忽略每个客户期望的品牌背后所展现的故事效果。

发现灵感的源泉

如果我知道应该怎样回答这个问题，我的工作量的工作将增加十倍。灵感就是在我们最没有思想防备的时候侵入大脑的，好似它每时每刻无处不在的围绕在我们身边。我可能不是第一个也绝对不是最后一个人要告诉大家我们生活在一个快速变化的时代里。有的时候我认为这种快速变化是激动人心、熠熠生辉的，有的时候又会觉得是件悲伤孤独的事情。一方面我们可以唾手可得地触及到这个社会的每一方面，我们只需要动动鼠标就会穿梭于整个世界，发现世界上的任何事，找到任何人。然而，这样有时还会让我们眼睁睁地错过很多真理，比如说我们必须快速忽略那些摆在眼前的陈旧与不相关的事。

然而恰是在这被遗忘的地方和飞逝的瞬间才能激发我最强的灵感：伦敦东部的一个屠夫，爱达荷沙漠中部的葡萄酒产地地区，意大利威尼斯整个街角建筑的颜色，布鲁克林花园里芍药开放的样子和颜色。在父母的房子里找到的祖母在一张旧明信片背面写的笔记。纽约街道上一个被撕坏的明信片。一个巴黎的咖啡店。京都花园里石头的质地和颜色，或者是英格兰教堂里彩色玻璃的荧光。

无论如何，我都不是像我许多设计师朋友那样的收藏家。我试图着每次旅行带回许多小的纸屑、商务卡片、



business cards, photographs, magazines and other clippings and then never know how to file them or categorize them for use someday. But I do possess an almost photographic memory of sights I've seen and things I've collected. Maybe this is because I grew up in a time when we traveled the world with my eyes facing forward and not down into a phone. Or maybe it is just because I am curious. Or maybe because as a designer, I take delight in finding the evidence of another designer's work — from the large to the smallest handmade sign.

These moments tell the strange, yet wonderfully unique story of my life. I use them to help my clients tell their stories, which in time become part of their customers' stories. And so it goes on and on — each of us, past and present, inspiring each other in ways we can only imagine.

Imagine if every designer whose work is in this book had the opportunity to trace each project's inspiration. Would there be things in common? Maybe other work they had seen which is now featured in this very same book. In any event, what a crazy, tangled web it would be. In this way our stories don't have a start or an end. This work featured in this book doesn't stop here — let's hope it becomes the inspiration for even better work. I, for one, can't wait to see what beautiful flowers these seeds will grow into.

Douglas Riccardi
Founder, Memo Productions
New York City

照片、杂志和剪报，但是我根本不知道怎样去整理它们并给它们分类以便哪天用到。但是我确实对我看见过的景致和收集过的东西有过目不忘的能力。可能是因为我出生在一个一切用眼睛发现世界的时代，而不是用手机拍摄的时代，亦或者可能是出于我的好奇心，再或者是由于我是一个设计师，我在别的设计师的作品中，大的到最小的手工印记中寻找设计的源头，这个过程中感受快乐。

这些瞬间讲述了我奇特的但是又独一无二的美妙生活。我利用它们帮助客户们讲述他们自己的故事，最终会变成消费者故事的一部分。所以就这样一直传递下去，我们中的每一个人，过去或者现在，在我们能想到的每一种方式中激发对方的灵感。

试想一下，每一位本书里有他作品的设计师有机会追踪每一个作品的灵感。这些灵感会不会有共同点？或许他们看见过的东西正好在这本书里有所展现。无论如何，这将会是一个疯狂的、复杂的网络。在这种方式中我们的故事没有开始也没有结束。在这本书中展示的作品不会在这里结束，期望它会变成更好的作品的灵感。我已经迫不及待地要看这些种子发育成美丽的花朵了。

道格拉斯·里卡尔迪
Memo Productions 设计公司创始人
纽约

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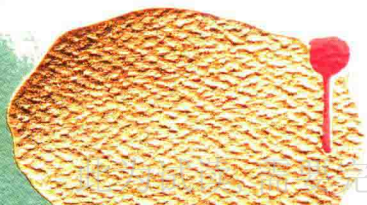
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Why Do We Need to Pack Food?

为什么要对食品进行包装

Food Packaging Protects Food

First, as an indispensable and important part of food commodities, food packaging can protect food appearance from being damaged. From production to marketing, food needs to go on a chain, made of transportation, load and unload, and store, in which food appearance can be damaged inevitably, and effective food packaging can avoid the damage and reduce unnecessary economic loss. Second, the packaging can keep food quality from environmental impact. Food has quality guarantee period which can be affected by temperature, humidity, bacteria, and mould. Food packaging can effectively avoid food spoilage caused by the factors above. (Figure 1)

food information including food texture, taste and characteristic, to consumers when they are choosing their favourite food. In other words, excellent food packaging is just like a silent salesperson that can boost sales. (Figure 3)

食品包装能够保护食品

食品包装是食品商品不可缺少的重要组成部分。它保护食品的外观，避免损坏。食品从生产到销售，要历经搬运、装卸、运输和储藏等环节，在诸多环节中，难免对食品的外观造成损坏，对食品进行有效的包装才能有效的避免损坏，减少不必要的经济损失。其次是保护食品的品质不受环境影响。食品是具有保质期限的，温度、湿度、细菌、霉变都会影响食品的赏味期限。食品包装能够有效避免以上因素对食品的影响，避免食品发生腐坏变质。（如图1）

Food Packaging Brings More Convenience

As the container of food, food packaging, such as beverage bottle, condiment can, snacks bag, etc., can bring more convenience during food's transportation, circulation and sales. Food packaging wraps up food to make it easy to transport, carry and eat food. Furthermore, consumers can learn food information when they are going food shopping. (Figure 2)

包装带来便利

食品性状多样化，食品包装作为流通容器，使食品在运输流通和销售中更加便利。例如瓶装的饮料、罐装的调味品、袋装的休闲食品等。食品包装承载食品，也使食品便于运输、携带和使用，而且消费者可以从食品包装上了解食品信息，便于消费者选择购买。（如图2）

Food Packaging Promotes Sales

Food packaging is the best medium of sales promotion and advertisement. Facing shelves on which various foods are stocked, consumers are always wondering which one is their most-wanted. Excellent food packaging can catch consumers' attention by its characteristic and striking appearance, which meantime offers relevant

促进商业销售

食品包装是最好的宣传促销媒介。消费者在琳琅满目的食品货架前常常会不知所措。到底哪一款才是消费者想要的呢？优秀的食品包装作品能够以特色而醒目的包装吸引消费者的注意力，同时在包装上提供有效的食品信息，消费者可以从中清楚的了解食品的质地、口味、特色等，从而选择自己钟意的食品。优秀的食品包装就像是默默无声的售货员，能促进销量的提升。（如图3）



A work designed by Anagrama for a French dessert brand. Robust and durable corrugated paper, which can effectively protect food, is used as packaging material. Bright-coloured carmine adhesive label is stuck on the exterior to make the whole packaging look simple, elegant and fashionable.

Anagrama设计作品。这是为法国的一个甜点品牌所做的包装设计。设计师采用坚固耐用的瓦楞纸作为包装材料，能够有效的起到保护食品的作用。包装外部搭配使用亮丽的洋红色胶贴，使整个包装看起来简单大气而又时尚。



A work designed by Ideas that Kick. Festival colours are adopted to add an air of bustling and happy festivals. Triangular structure makes this packaging safe and consumers can carry it easily with its top handle.

Ideas that Kick设计作品。包装采用常见的节日色彩，平添喜气热闹的节日气氛。三角造型安全稳固，包装顶端有提带设计，方便消费者选购带走。

A work designed by Memo Productions for a chocolate brand. The packaging material is robust cardboard with gorgeous and gentle colour which can easily catch consumers' attention. This packaging is very likable no matter for who it is bought and therefore sales can be promoted.

Memo Productions设计作品。这是为一个巧克力品牌所设计的包装，包装材质选用坚固的纸板，配合绚丽而又温柔的色彩，很容易抓住消费者的视线，不管是送人还是买给自己，这样的包装都很讨喜，从而带动销量的提高。





A work designed by Anagrama for a homemade honey brand. Glass bottle is used as its packaging material. The glass is transparent so that consumers can see clearly the honey's quality such as colour and lustre, purity, concentration, etc. Number tags and figures are used to distinguish the products of different flavours.

Anagrama设计作品。这是一组手工蜂蜜包装作品。设计师采用玻璃瓶作为包装材料。玻璃的透明特性使消费者可以清晰的看到蜂蜜的色泽、纯度、浓度等性状。并用数字标签和图形区别不同口味的产品。



A work designed by mousegraphics. In order to highlight that Keealonia sea-fish is fresh, clean and easy to cook, the design uses a combined form of transparent plastic and labels. Consumers can see fish body clearly with a label covering in the middle of the body, which makes the whole sight look like an X-ray picture. The label can remind consumers of some cooking methods and the herbal medicine and lemon on the label can make the cooking better.

mousegraphics设计作品。为了突出凯法利尼亚海鱼新鲜、干净和易于烹饪食用的特点，该设计采用了塑料透明包装和标签相结合的设计方法。消费者可以清晰的看到鱼身，而包装中部的标签将鱼身隔断，使画面看起来就像一个X射线图像，而且标签上出现的草药和柠檬会让鱼的烹饪更加美味，具有提示烹饪方法的作用。