

LES PACKAGINGS DU MONDE
PACKAGING CONCEPT AIRBRAND DESIGN

no44

DIRECTORY OF INTERNATIONAL PACKAGE DESIGN

IV



JCA

LES PACKAGINGS DU MONDE
FEATURING CORPORATE & BRAND IDENTITY

no4

DIRECTORY OF INTERNATIONAL PACKAGE DESIGN

IV

Extending throughout 64 cities in 48 countries across the globe, the
world's only creators' organization:



INTERNATIONAL CREATORS' ORGANIZATION

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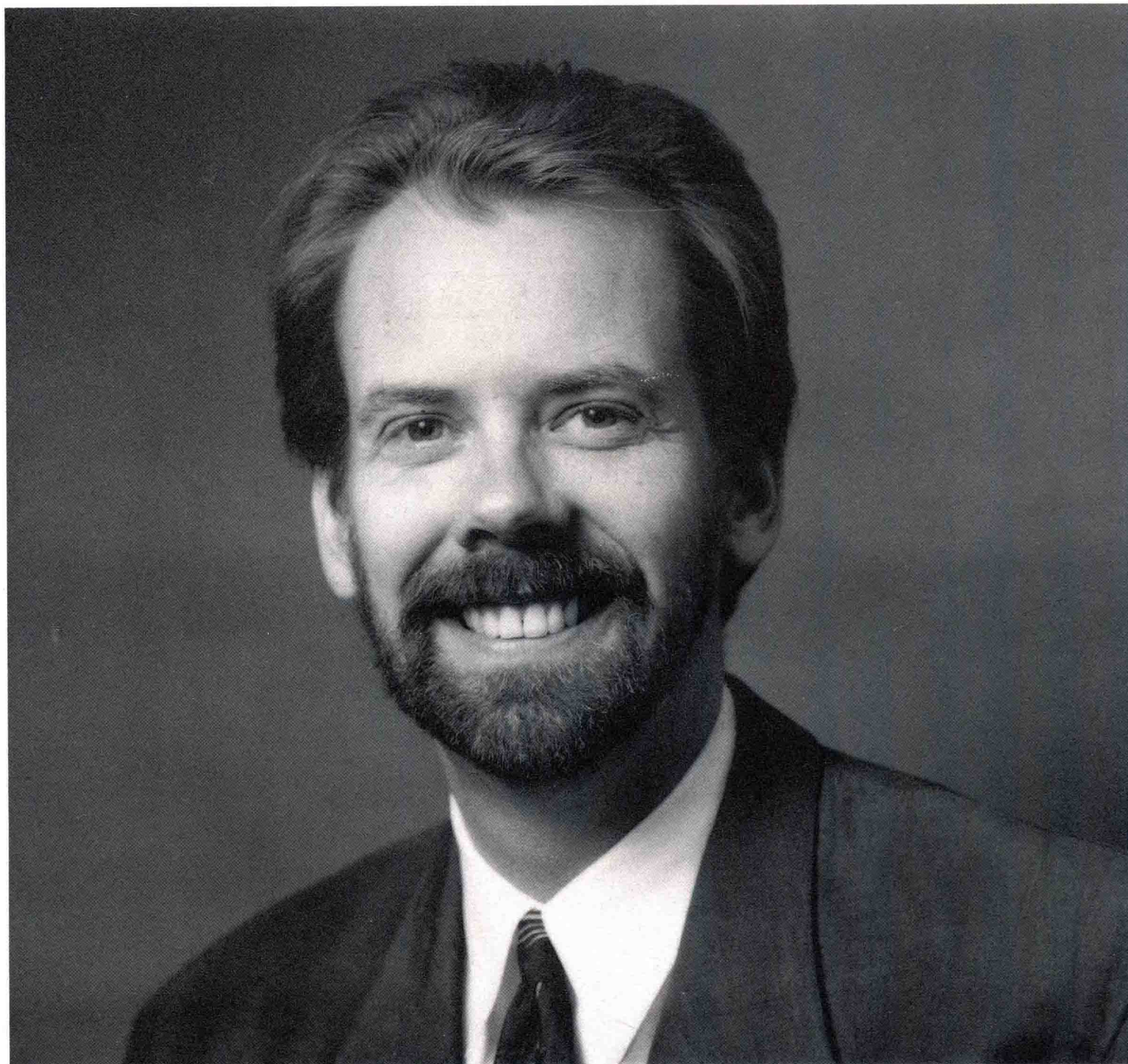
noAH

DIRECTORY OF INTERNATIONAL PACKAGE DESIGN

NOAH - a name symbolic of a vehicle for bringing the myriad representatives of life to higher ground. No title could be more appropriate for this publication.

Contained within are representative works of package design creativity from every region on earth. In noAH IV you will encounter many products contained in packages of a dazzling variety of designs, indicative of the imaginations and cultures of the artists at hand. Please enjoy your voyage across these pages, across the rainbow of the world's package design.

Bon voyage!



My dog, Twister, used to come to the studio every day with me. He would lie underneath my drafting table, rising only to greet a new client. Twister would ramble over to the stranger, take a few sniffs and determine whether this was friend or foe. If an arm reached out to scratch his chin or pat his back, he'd give me the high sign:

"You can work for this one." If the stranger, upon spotting a dog, stiffened or showed signs of immediate disgust, Twister gave me another look: "This'll be a tough one."

That was 13 years ago. Today, Twister is 16 years old.

His hearing is impaired, his eyes are not so good and he doesn't come to the office any more. But sometimes I wonder if these dog "gut" feelings still don't apply. Twister's quick analysis of a client, his intuitive response to a person, often seem to relate to my own world of design.

All the marketing research in the world may still not be as successful as the "gut" feeling; that innate sense of stopping work on a design direction

that is going nowhere. That right direction that when pursued, leads you and your client towards fame and fortune.

I don't believe there is ever just one right solution for any given project; there may be many. But I know there are wrong solutions.

Often these bad solutions are the result of marketing research: coming out with derivative products or design solutions.

As many designers know, keeping a client from following the strong advice of a focus group, a media analyst or a ouija board, is tough. Instead of keeping up with the Jones' it's the designer's job to help his client exceed the Jones'.

At Stan Evenson Design, we are involved in plenty of research.

Before we start the design phase of a project, we do a complete orientation. We familiarize ourselves with the client's product, their background, market orientation and goals, the competition in the marketplace and the wants and needs of all client personnel involved in

the project.

Since our design projects are a team effort at Stan Evenson design, this information is shared with all members of our staff.

Even though we've been through plenty of research, and we can write it down as facts and figures, it's still intuition that counts.

It's still the "gut" feeling that tells you the logo is right, a package will sell, an ad will pull. I guess that intuition, combined with some talent and an ongoing openness to observe and learn is what classifies a designer. I think in the years to come—when computers have taken over the world, the Jetsons are a reality and people don't remember why beer and bowling went together.

Twister will look down from dog heaven and say, "Yeah, Stan was a good guy. He took care of his clients; he gave them what he thought was best for them."



The investment by a company in new product development today is large. At the same time the success of the new product is paramount to the ultimate return on the investment and the overall success of the company producing that product.

Let's take a high quality wine for example. At the development end, it may be the best product of its kind ever produced, in the most 'beautiful' bottle ever seen, with a 'super' seal to keep it permanently tasting its best. But without packaging design it is still naked! It is still anonymous. The product can't be taken anywhere, nor will it go anywhere, until it is properly dressed.

Similarly, the corporate design for a major international hotel can be likened to packaging design. A new hotel is just like any other product. It may be designed by the best architect in the world, be 30 floors tall, have five hundred rooms and be superbly sculptured from concrete, marble

and glass, but at completion it is still a naked product, certainly larger, but still in essence similar to a bottle of wine without a label.

Until the hotel is given a corporate identity and signage (a hotel's label if you like) - to project its uniqueness and standing in the market place, it is simply an anonymous building.

The role of the designer in any new product's future is extremely important - more than many company executives are aware. There are still today, unfortunately, companies who, after spending a fortune on product development, still shop in the bargain basement for design.

The designer really holds the crucial key to the success of the product they are entrusted with. It is a huge responsibility which many designers do not understand at all. Some designers see any new design project as the 'green light' to simply push their latest style!

To be successful in today's fiercely competitive marketplace, the design

presentation of a product must stand out from its competitors. It must stand out from the crowd.

But that doesn't call for 'different-at-all-cost' concepts that are irrelevant and meaningless to the product's targeted audience. Such design is irresponsible, unsuccessful and an absolute waste of money. It is a fact that designers who produce striking concepts that don't work are not good designers.

Design is not successful unless it works for the product and helps make it totally successful in the product's targeted market. Only successful design can rightly be called good design!

Good design is always based on healthy respect for fact and function, but also, without exception, combined with the magic ingredients of innovation and flair, to produce design solutions that are not only relevant but are exciting, outstanding and successful!



Now, within the last decade of the 20th century and at the dawn of a new era it is essential we review the definition as well as the role of Design. In recent years, and particularly in the eighties, we have witnessed massive growth and greater recognition of the profession. Design in fact has become a key element both in the development of corporate activity and for consumer well-being.

With the responsibility for an international design company employing over 100 people who year after year reflect, create and conceive tomorrow's products, it seems essential to me that I pause for a moment or two and take a look at what I have achieved in my last twenty years of experience in this field, twenty years of joy and pleasure, but of doubts and questions as well.

It would seem in fact that Design, over and above its prime function of both practical and aesthetical characterization of the "well made object", may henceforth be defined as an aspect of the relationship between man and his environment, and therefore as having a cultural and historical value which is an essential determining factor for man's behaviour and his

relationship with the world.

The object may no longer be envisaged as an autonomous and detached entity but as the emanation of a desire, of collective expectation, of which it is both the sign and expression.

From this perspective the role of the designer is an essential one, but, as is readily understood, a rather delicate one as well.

The designer must be aware of the consequences of each of his creative acts, not only for the present but for the future of his contemporaries. Any creation will have an effect not only on the man or woman from whom it originated but also on the group for whom the work is intended, in so far as it gives direction to the group's sensitivity, tastes, desires, and in the last analysis, its thought.

It has become essential for all designers to be aware of their responsibility, which involves recognizing the increasing power of the object and its signification for the inhabitants of the planet as a whole. It cannot be denied that the object, once it has been given life by the designer, has a soul.

And it is this soul, its quality, nature, and the message it conveys, for which we have responsibility today.

The opening of borders and frontiers, the intermingling of cultures, and the realignment of international companies require from us an increasing respect for the individual and his relationship with objects and the meaning they create within him.

Such a respect naturally enough requires rejection of the mundane - the banality which is ever more present and which manifests itself in the generalising and homogeneous tendency in visual codes and signals. Today it seems essential that the designer listen to individuals, and focus on their uniqueness, their personality, and hence, their richness.

We need to be open to the influences of the world, to the influence of others, and this is for us, as designers, the most extraordinary challenge. In fact it is perhaps the challenge which will contribute to retaining the specific values of each individual culture, and allow men and women the world over to relate to one another on the basis of their cultural individuality and integrity.



Japan, Europe and Packaging

Brigitte and Jean-Jacques Evrard met in 1969 at the Institut Supérieur de Design 75, in Brussels.

Four years later they married. In 1976, they founded a design studio together in Brussels, having held separate jobs for three years.

Today, B.E.P. Packaging has a staff of ten.

Its customers include McCain, Kraftco, L'Oreal, Kellogg, Nestlé, Lever, Seagrams and so on...

In September '89, on their return from their second study trip to Japan, Brigitte and Jean-Jacques imagined themselves having this light-hearted conversation...

JJE: Ten years ago, during our first trip, I found there were great differences between Japanese and European design. Nowadays I find that design is developing in the same way as it is here, and particularly so in Belgium: It's becoming more and more internationalized.

BE: Fortunately for our Japanese friends, there are still some differences! For example, Japan is undoubtedly the only country where there is such wide recognition and appreciation of design. A design exhibition like the one held in Nagoya - with several million visitors - is unimaginable in Europe...

JJE: What I also find surprising is the ease with which the Japanese assimilate foreign cultures. Rather like the Belgians, they have a flair for adapting products and packaging from far and wide, for their own markets. But I wonder if there's a risk that the more they adapt, the less they create?

BE: Don't worry; no other country today produces as many new products and packages as Japan. And the "shelf-life" of those products and packages is getting shorter and shorter. Japanese designers are in no danger of starving to death!

JJE: Many Japanese products even have French names...

BE: Yes, Japan has a keen interest in Europe and vice-versa. For example in 1989 in Belgium, a giant cultural event called "Europalia" was devoted to Japan.

JJE: It's still important to preserve cultural identity! Once 1992 arrives, there will be no more customs barriers for the twelve EEC countries. The result; some people are dreaming of a single market with 320 million consumers. In short, the same products will be sold everywhere, with more or less the same packaging...

BE: This might be true for soft drinks and cigarettes, but it doesn't apply to all products. Take "petits pois" for example...

According to a survey, the French and the Belgians like them really small, the English prefer them to be very green and the Germans like them "natural". And the Japanese, how do they like them?

JJE: Unless we introduce a "standard" average petit pois, which in theory will please everyone!

BE: A half European, half Japanese pea to capture both markets!

JJE: Ultimately, isn't there a risk of everything becoming "standard", products, packaging, and designs?

BE: Yes, except that Italy will always be the country of good pasta and cappuccino; France, the country of cheese and wine; Belgium, the country of pralines and chips; Japan, the country of soya. And the packaging must be made to suit this.

JJE: So tell me, what product are you currently working on?

BE: It's for an Australian client, just routine.

JJE: Tell me about it...

BE: Packaging for a Norwegian Camembert produced in Africa, packaged in New Delhi, tested in Los Angeles, and destined for the South American market...

JJE: You see, designers from all over the world still have good times ahead of them. And the producers as well.



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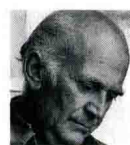
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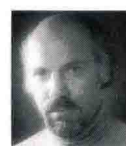
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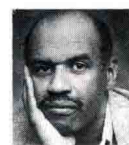
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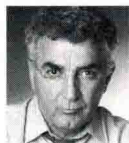
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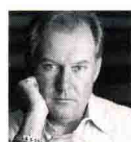
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