

LES PACKAGINGS DU MONDE
DESIGNING THROUGH SPACE

no44

DIRECTORY OF INTERNATIONAL PACKAGE DESIGN



III



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LES PACKAGINGS DU MONDE
FEATURING CORPORATE & BRAND IDENTITY

noAH

DIRECTORY OF INTERNATIONAL PACKAGE DESIGN

III

1. Packaging - Design

Extending throughout 64 cities in 50 countries across the globe,
the world's only creators' organization:

ICO

Concentration of this power and energy
into a single memorable editon — noAHIII !

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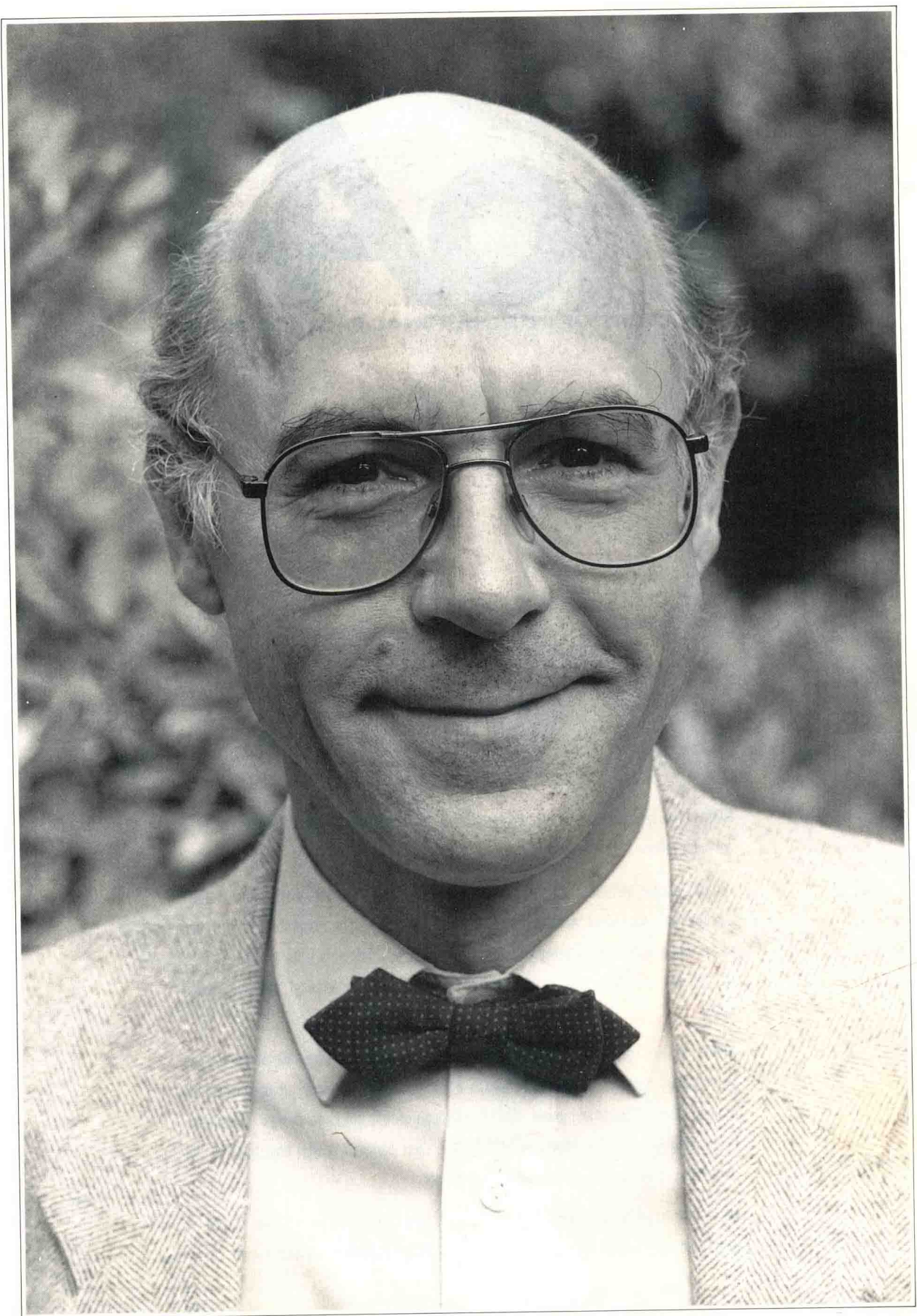
DIRECTORY OF INTERNATIONAL PACKAGE DESIGN

NOAH III features the most contemporary of international package design in a splendid edition.

An impressive gathering of package designers from all over the world present their designs and individual approaches to package design. The assembled styles and ideas reflect what are distinct cultural and market environments. As a result, NOAH III delivers a vitality and freshness that captures the character of package design today.

NOAH III highlights the design and marketing objectives that are shared by today's international package designers. There is an emphasis on simplicity of design and on product identity becoming more effective through simple package design. Designers everywhere confront the challenge of moulding their personal design objectives to the demanding requirements of advertising objectives.

NOAH III is an exciting and important edition that will serve as a major source of ideas and information for designing and marketing professionals the world over.



Julien Behaeghel
ICO BUREAU BELGIUM
President & Managing Director
Design Board/Behaeghel & Partners S.A.

PACKAGING, UNIVERSAL LANGUAGE OF OUR TIME

For several years we have been living in a world without borders. The planet is the marketplace and in order to be visible most products must be distributed on the widest possible scale. There will be no room in this new international market for national or local products. This means that the packaging role will become more and more vital, as one of the key communication tools; the objective being to sell the same product all over the world with the same pack, taking into consideration languages, mentalities, cultures and legislation variables.

At the same time, packaging design groups must become truly international through the internationalism of their people and their networks.

The second aspect of international packaging is the importance of the communication programme. The weight of the media has never been so important. How could we foresee any efficient communication programme without the establishment of a strong brand personality being communicated through all media on a worldwide basis? It is not enough to have a good product and a good pack; we will badly need a very well thought out communication strategy. And this strategy must be coherent in all communication tools, including packaging. This is why brands such as COCA-COLA, CAMEL, MARLBORO, MINOLTA, GAULOISES.... are known by everybody.

Therefore the relationship between communication/advertising budgets and packaging design investments is and will be important. Today the packaging design budget is representing $\pm 5\%$ in U.S.A. and not even 1% in Europe when compared to advertising budgets; this might not be enough if we seriously think that a packaging co-ordination programme is necessary.

The third aspect is not the least important one. The definition of the ideal brand personality must be in perfect alignment with the product characteristics and the market expectations. In other words, the product image through the packaging visual structure must express the uniqueness of the brand personality versus the main competitors. These competitors are getting more and more numerous if we consider the international market place. By experience I can say that the more unique a product/packaging personality is, the more chance it has to be recognized and therefore successfully distributed and bought by the consumers. There will be less and less room for "me-too" products without anything specific to offer to the target group.

These 3 inputs, Distribution, Communication and Personality are probably the most important ones for the package designer to consider. The package must, more than ever, be part of the marketing mix before the designer can begin to visualize the packaging concept. In order to fully play his role, the packaging designer will have to carefully and correctly weigh all the various components of the graphic vocabulary such as the brand image, the product information, the typesetting, the product function, the colours, the illustration and/or the photography, the visual structure, the texture and material, and the symbol of the brand. This last element is certainly one of the most, if not the most important visual tool, since it is the best way to express the brand personality and the most international approach to translate a brand concept.

1. The Symbol

Most of Design Board/Behaeghel & Partners' packs are examples of the international role that a brand symbol can play. The drop of LENOR means liquid softener, the baby of PAMPERS means softness, mothercare and protection, the man of MR. PROPRE means efficiency and strength. Brands like LUVS, ARIEL, GAULOISES and CAMEL are much more important today than the verbal expression of the brands. They are also understood by everybody whatever the language, the sensibility or the cultural background is.

There are many other examples of interesting symbols; I only want to point out the international dimension of such images and symbols versus the more limited possibilities of the brand name.

2. Colour

Besides the symbol the colour dimension is certainly the second element of importance in identifying a pack within our international objective. Yellow stands for KODAK, red for COCA-COLA and blue for GAULOISES. In these cases, the colour is more than 50% of the brand image. In most instances the colours will be used to call for attention, to help the package to come out of the crowd; the colour will become the eye-catching signal to symbolize the product, like blue for GAULOISES, or white for cleanliness, or to better express the product personality. A colour can effectively make a pack more or less aggressive, masculine or feminine, cheap or expensive, warmer or colder.

We can obviously also use colours to identify product varieties or product families. Whatever way we want to use colours in packaging, they constitute a vital tool in the international vocabulary.

3. Brand Logo

The brand logo being an intricate part of the product personality, it is obviously a very important element of the pack message. A product cannot exist without a name, the stagnation of the "own brand products" is a vivid proof of it.

On the other hand the language barrier is not always possible to overcome when the brand has a specific meaning such as PAMPERS, LUVS (= LOVE), CAMEL or PEAU DOUCE. In these cases the consumer might recall the name but without understanding it and this is one more reason to be very strong in the visual symbol to express the product. As a general rule, we would recommend the use of names without any language meaning.

The designer's language is very rich and quite complex. Besides the previous key elements, he can still consider and use the typography of the logo (CAMEL), the dominant colour of the pack (yellow for KODAK, blue for GAULOISES), the original shape of the bottle (LOBURG, PERRIER), the graphic structure (MARLBORO triangle) or even a material texture which can make the product softer, fresher or more adequate to the product concept.

All these elements are part of what I call the international language of the packaging which can travel and become part of the worldwide commercial communication situation that is today's reality, a language which is truly visual or symbolic to translate without words the personality of a product. A package which SHOWS the brand image without TELLING, because we know that a symbol or drawing is always easier to understand and to memorize than a piece of literature.

Julien Behaeghel

ICO BUREAU BELGIUM
President & Managing Director

Design Board/Behaeghel & Partners S.A.

For more than thirty years, I have worked as a freelance package designer, tackling the problem of what design will best project, dress up, and get a product to sell. Nowadays, I deal almost exclusively with luxury items such as confectionaries, liquor, cigarettes and cosmetics. For such goods, the two most important points to bear in mind before beginning a design are, that the shape of the package be attractive, and that it have an emotional appeal strong enough to lead a customer to pick it up and look it over without thinking. In addition, the package must distinguish a product making it stand out from others. After so many years in the business, these fundamentals have become second nature to me and do not seem to deserve special mention. However, when a product I have worked on reaches the market and is met with some degree of recognition and popularity then I, as the designer, achieve a degree of satisfaction as well.

Recently, however, the life cycle of most luxury products has been short; four or five years is considered exceptional. After putting in so much effort to turn out an original design, a product may stay in vogue for only a year or so, and, at the point where it has gained the necessary attention and popularity, will then be discarded. Though I have no reason to complain, the truth is, that I am left with a touch of sadness, futility and dissatisfaction.

As a way to help relieve this frustration, about six or seven years ago I got together with other designers in the field and began holding group exhibitions where we could display packages created independently of both client and product. With these works I am freed from contracts and restraints — to do as I please

I finally had autonomy but suddenly found myself at a loss for what to do. Difficult to admit that after so many years in the world of commercial design, working at the beck and call of others, the repertoire of my vision and ideas had narrowed considerably.

Luckily, however, I had on hand a collection of traditional Japanese toys from various locales. I had begun this collection after chancing upon and becoming captivated by some local toys in a folkcrafts shop which I had gone to in search of themes for desk calendars. As I held one of these toys, unsophisticated and unrefined, gentle and sweet, a smile inadvertently appeared on my face and I could feel myself unwinding. The appeal of these objects, which were neither overpowering nor logical and calculated, was great. Following this, I began fervidly to collect local toys from all parts of Japan.

A separate encounter, with the work of Nihon no Dozokumen (Folk Masks of Japan) by Kumata Ryoji, also served to draw my attention to the world of these objects. Folk masks refer to woodcarved masks made in ancient times and the Middle Ages of Japan. These masks reflect the pious supplications of ancient peoples for abundant harvests and prosperous offspring. Like the toys, folk masks are both unsophisticated and unrefined, yet each is filled with life; with the power of communication. The masks, depicting the origins of the expressions of the Japanese, led me to make drawings that realistically reproduced, transformed or simplified these images.

Local toys and folk masks, the legacy of our ancestors, consequently became an important motif in my works. For example, I incorporated drawings of these toys and masks onto a type of old fashioned folding case to make my own special "image box", and called them "daruma zukushi" and "the cradle mandala".

Similarly, I made a set of boxes for masks, with each of the smaller boxes able to nest inside the larger boxes. In the beginning I worked with paper but gradually, began to use wood as well. Though wood is hard to the touch, it is rich in character with its warmth, its grain, lustre and fragrance. Even today, for example, I am struck by the sweet scent of the Japanese cypress when I open the "daruma (Bodhiharma) drawers" that I made four years ago. A number of works I have made commercially and independently can be found in noAH I & II in addition to the present volume.

Because all of my ideas concerning packages become transparent in the objects that I have been free to create on my own, the work can be, in a sense, both frightening and exhilarating. This however, does not mean that I do not find commercial art interesting. There is also a feeling of pleasure in narrowly reaching compromises with the various demands of clients that clash with my own design concept.

From a different angle — behind the search for something new lies a revival of the sentiments for the old. Tradition and innovation, freedom and restraint — the many new works that emerged from the demands arising from within myself reflect a higher degree of originality, happiness and beauty. This in turn has become my own secret joy.

私は、もう三十年以上もフリーランサーとしてパッケージを作ってきた。中身を保護し、引立て、沢山買って貰うにはどんなデザインが良いのかと、私なりに神経を磨り減らしながら取り組んで来たわけだが、さて改めてデザインするに当たっての心構えは？と考えてみると——。日頃、菓子、酒、たばこ、化粧品などこまめに嗜好品を手がける者として、まず心掛けるべきことは、パッケージ自体が造型的に美しいこと、感性に強く訴えて思わず手に取って見たくなるようなものであること。そしてこれらを踏まえた上で、いかに商品としての個性（優越性）をもたせるか、などなどであろう。今更取り立てて言うほどのこともないこれらデザインのいろはを潜在意識の底に秘めながら、やっとの思いで市場に送り出した商品が、そこそこの評価と売れ行きを見れば、デザイナーとしてもそこそこの満足感があるというものだ。

だが、近頃の大方の嗜好品のライフサイクルの短かさはどうであろう。4、5年ももてば長命という事態になって来ている。折角新味を出した積もりの商品もナウいのは一年位、それなりの目的を専らした時点でスッパリ切り捨てられる。それはそれで文句を言う筋合いはないのだが、作り手にとっては、矢張り一抹の寂しさ、虚しさ、物足りなさが残るもの人情である。そんなこんなフラストレーションの捌け口を見つけたと言うわけでもないのだが、6〜7年前から同業仲間とのグループ展などにクライアント抜き、中身（商品）抜きのパッケージを自主的に作って出品するようになった。今号にも最近作の一部を紹介させて貰ったが、自分で作る分には何の制約も拘束もない。私は何をやってもよいのである。

さて私は自由だ。何でも好きなことをやれるとなった時、私は忽ちハタと当惑した。一体何をどうすればよいのか？情けない話だが、長年コマース・デザインの世界にどっぷりと浸かってあてがい扶持の仕事を経て来たせいで、視野も思考のレパートリーもすっかり狭いものになってしまっていた。しかし幸いなことに私の手許には、郷土玩具という恰好のコレクションがあった。収集を始めたきっかけは卓上カレンダーのためのテーマ探しである。民芸店に並んだ郷土玩具の数々をひと目見て、私はすっかり惚れこんだ。素材で泥臭くて、優しくて可愛らしくて、手に取って眺めずかしているうちに思わず微笑みが生まれ、気分がほぐれて行く……。理屈も計算もなく、何より押しつけがましくないのがいい。それから私は、かなり熱心に全国各地の郷土玩具を集め始めた。

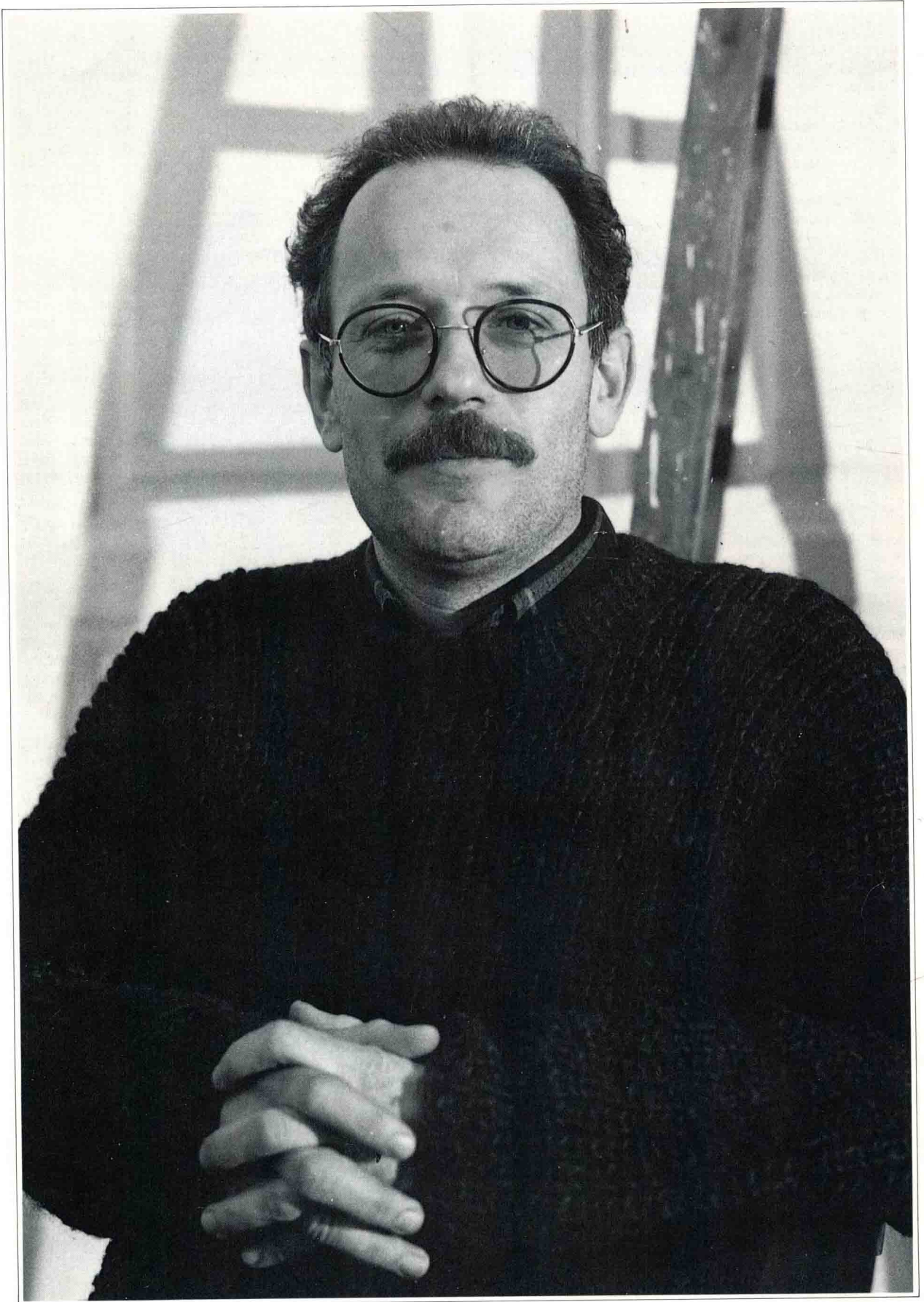
これとは別に、「日本の土俗面」（料治熊太著）と言う本に出合ったのが始まりで、私はこの世界にも惹かれて行った。土俗面と言うのは日本の古代から中世にかけて造られた木彫りの面のことで、五穀豊饒、子孫繁栄を願った昔の人の敬虔な祈りがこめられている。素材で泥臭いのは郷土玩具と同様だが、ひとつひとつの面が生命を持って生き生きと語りかけて来るような迫力がある。私はここに日本人の表情の原点を見る思いでこれをリアルに写しとったり、デフォルメしたり、単純化したりして描くことを楽しんだ。

当然の成り行きとして、我々の祖先が伝えてくれた素晴らしい遺産、郷土玩具と土俗面は、私のオリジナル作品における主要なモチーフとなってしまう定着した。例えば昔ながらの「帙」スタイルの中に玩具と土俗面をとり込んで私自身のイメージボックスとし、題して“だるま尽くし”、“えずこ曼陀羅”などなど。“お面の入れ子”なども作った。素材も始めは紙だったが、次第に木にも手を伸ばすようになった。木は、手触りは固いけれど、何故かソフトの温もりがあって木目、色調や、香りなど個性も豊かだ。4年前に作った“だるまの引き出し”などは、開けると今だに檜の香りが快い。折にふれて作って来た私のオリジナル作品の何点かは、コマース作品と共に今号のほかにもノア I、II に掲載されている。

ところで、何の制約もなく自由に作った作品は、作り手のパッケージに対する考え方が全て表に出て来るわけで、或る意味では恐ろしいが同時にそれだけやり甲斐のある作業でもある。かといってコマースの仕事がつまらないかと言えば、これはこれで立ちはだかる約束事のひとつひとつとギリギリの所で折れ合いながら商品化して行く快感は又格別なものがある。別のアングルから見れば、新しいものを求める心の裏には、古いものを懐かしむ情緒が甦る。伝統のモダン、自由と拘束……私のあるアンコールに応えて出て来た実験的な作品の数々が、より新鮮でより楽しくより美しい商品パッケージの上に投影されつつあることを、私は秘かな喜びとしている。



Shigeru Akizuki



Peter Pocs
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WHO PACKS AND WHY ?

Discussing the question of international package design, it is quite obvious for the East-European buyer, looking at the products one after the other, which world system made them — except for some exceptions.

The economical explanation presents itself at once.

One product is made by a consumers' society and the other is made by a centralized, stop-gap society. Although this basic situation refers mainly to the variety of goods, it has an effect on the package design too.

In the East-European countries the culture has a relatively high autonomy compared with the economy (state in the state), where individualism can hardly be evaded, so one can find good "packaging" products here, I mean — in the figurative sense — books, illustrations, record-covers and posters.

Hence the package is restricted to the primary function with us. Its aim is only to sort the products — flour, matches, brandy or hydrochloric acid — so that the customer can tell the difference between the two liquids mentioned at last!

Accordingly, derived from the stop-gap economy and from the lack of personal interest system, this sort of package does not have to fulfill the interests of saleability and favouring.

In those countries, however, where the economy is based on the market laws, well considered marketing activity is regular. It is quite obvious that the package design is an important part of this activity which is a system-planning process.

In my opinion those packages are well-done, where the graphic designer dresses the product with a specific, nonconfusable gown. These packages suggest the "otherness" and the "characteristic of nothing else" ideas. The main aim of these packages is to make a connection between the buyer or buyer-stratum and the product.

This competition for the customers calls forth a natural renewal, too. It means that the goods have to meet the buyers in a more and more up-to-date way, more practically, less expensively, more aesthetically or more fashionably.

This challenge also means that those graphics which are most able to fulfill the above mentioned claims of package design and ingenious way of thinking should be employed.

I hope the connection of East-European countries to the international circulation of package design will inevitably come.

THE IDEA

We create images. We strive to make them relevant to objectives yet pay homage to ideals that exist in the mind. The search for inspiration is driven by force; the will of the individual ego. At the fleeting moment when creation occurs in the dark realms of the imagination, all doors to reality are closed for protection. Because an idea is so intrinsic, so precious and delicate, just a whisper of criticism can make it wither and die. Evaporate. Vanish forever. An idea needs the safety of the mind to gain nourishment and time to develop depth and strength so it can withstand the horrors of public scrutiny. Ideas... they enhance our world with the magic of the unconscious.

THREE DIMENSIONAL THINKING

The struggle between the conscious and the unconscious compels the designer to remove the object from all reference to deliberate thinking. The object migrates to where it can be evaluated in an irrational state. Taken to the unconscious realm, the object can be disintegrated and allowed to mutate, to develop its own hierarchy.

This ideal reference can be captured and transferred back to the real world to find its place, its form and personality. The synthesis of these two realms... the conscious and unconscious... produce energy.

Anyone who creates... artist, writer, musician... cannot totally escape the reference to reality without lapsing into madness. Evidence of disorder confronts us in the images that surround us in our daily life. We flee from chaos to the comfort of the rational, the orderly, the disciplined because it satisfies our conscious appetites while presenting us with solutions in the real world.

THE QUEST FOR COMMUNICATION

Clear and meaningful expression of ideal images gives real objects their essence, power, speed. It enables them to take on a life of their own. We need to find the energy that springs from the collision between the real and the ideal, to communicate with it and understand it before we dare to create its structure and relevance in the rational world.

Talent is the will to participate in the struggle between the real and the imagined, between conscious and unconscious... the Yin and Yang (in-yo)... the two forces whose interplay produces a third result.

"Becoming" involves a search for the ideal. The pure. The essence. Experience is like peeling the layers of an onion, getting closer and closer to the center where the purest juice lies. It takes just one person to plant the onion seed. Others can nurture it, harvest it, and seek the center of its being.

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