



UNPACK ME!

New Packaging Design
Le nouveau design de packaging
Nuevo diseño de packaging
Novo packaging design



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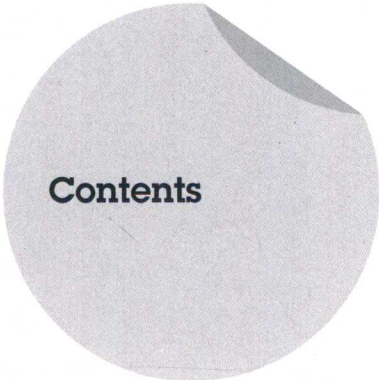
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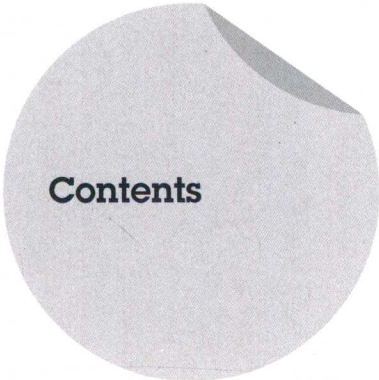
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Acknowledgements

Kuroyanagi Jun

A Tokyo-based designer born in 1985, Kuroyanagi Jun specializes in packaging design. He has won several awards, including the Japan Packaging Design Awards (Silver Award and Judge's Recommendation), the UK's D&AD Awards (Bronze Award) and Belgium's Pentawards (Silver Award).

Preface

The goal of packaging design is to present a product in a way that integrates it into its context. Packaging design is in fact very similar to the processes that go into developing the product itself, with packaging designers needing to be in tune with the producer's own concept and ambition so that they can base their design around the product's look, shape and feel.

There are millions of packaging designs in the world, but none of them look exactly the same. Each designer will approach a product differently, meaning that if two designers were to create packaging for the same product and both followed the client's brief precisely, they would both still end up creating different final results. The packaging design for any given product is therefore both a combination of the producer's requirements and the packaging designer's unique creative vision.

Designers have the potential to transform the message a product conveys through the packaging's aesthetics and functionality, with their designs having the power to trigger the five human senses – and perhaps even a little of the sixth sense. Great packaging design allows customers to connect with a product through its packaging and feel intrigued to explore the story it conceals.

One of the essential rules of successful packaging design is to draw on the experiences and methodology of previous generations. This is true not just with regards to previous packaging designers, but also the legacy left by the company's products, or even the nation that makes the product. As a Japanese designer, I am also a devotee and teacher of chado, the ancient Japanese ceremony of making tea. Chado is rich in symbolism and metaphor, and draws on utensils and techniques that convey an entire philosophy on life. It instils those who practice it with an appreciation of many of the qualities that packaging designers make use of, such as integration and synthesis. Harnessing chado's philosophy for creative designs—whether they are small items like packaging or large ones like architecture or the theatre—is all about ordering and assembling time and space and making a work of art out of the knowledge and wisdom inherited from our ancestors.

Packaging is not just used to protect, transport or preserve a product; it is also a marketing tool used by product makers and designers to attract the attention of consumers and gain an edge over the competition through superior aesthetics and functionality. Packaging designers need a deep understanding of the demand for a product, the local culture it is sold in and even the world's appreciation of creativity. That said, the value of brilliant packaging can only be appreciated if designers are prepared to experiment and innovate.

As one of the contributors to this international packaging-design portfolio, I am deeply impressed by the works featured in *Unpack Me!*; all of them are full of vitality. They present us with new shapes, materials, colours and typography, and in their smaller details each designer's ingenuity is revealed. It is a real pleasure to "unpack" the designs contained in this book and immerse oneself in some of the most seductively beautiful pieces of packaging design from around the world.

Préface

Kuroyanagi Jun

Né en 1985, Kuroyanagi Jun, graphiste installé à Tokyo, se consacre à la conception de packaging. Il a remporté de nombreux prix, dont le Japan Packaging Design Awards (médaille d'argent et recommandation du jury), le D&AD Awards du Royaume-Uni (médaille de bronze) et le Pentawards de Belgique (médaille d'argent).

Le but recherché d'un conditionnement ou packaging est de présenter un produit de sorte qu'il s'intègre parfaitement au contexte visé. La conception d'un packaging s'apparente au processus de développement du produit lui-même. Le graphiste doit assimiler le concept du client et le traduire dans le packaging qui reflètera l'esprit du produit.

Il existe de par le monde des millions de conditionnements, mais il n'y en pas deux identiques parce que chaque graphiste aborde les produits à sa manière. En effet, deux graphistes travaillant sur le packaging d'un même produit, en suivant scrupuleusement le cahier des charges du client, arriveront à des propositions différentes. Ainsi, le packaging d'un produit est le résultat des impératifs du client combinés à la créativité propre du designer.

Les graphistes ont la capacité de transformer le message véhiculé par le produit en faisant appel à nos cinq sens, voire à notre sixième sens, sensibles à l'esthétique et à la fonctionnalité du packaging. Un conditionnement bien pensé va établir un lien entre le produit et le consommateur dont la curiosité sera éveillée : il cherchera à en savoir plus en explorant ce qui se cache derrière l'emballage.

Une des règles incontournables d'un packaging réussi est la prise en compte des expériences et méthodologies des générations passées. Ceci est vrai non seulement au niveau des emballages, mais aussi des articles fabriqués par la compagnie, voire même de la nation ayant créé le produit. En tant que graphiste japonais, je suis également amateur et maître de chadô, la cérémonie de thé traditionnelle. Le chadô est riche en symboles et métaphores, et fait appel à des ustensiles et des techniques qui transmettent toute une philosophie de la vie. Les personnes pratiquant le chadô sont sensibles aux qualités nécessaires aux graphistes de packaging, dont l'intégration et la synthèse. La philosophie de ce rituel ancestral, qui consiste à ordonner et coordonner l'espace et le temps, appliquée à la conception graphique — que ce soit pour de petits objets comme des emballages ou de grands projets d'architecture ou de théâtre — permet de transformer en œuvre d'art le savoir et la sagesse hérités de nos aïeux.

Un emballage ne sert pas uniquement à protéger, transporter ou conserver un produit. Le packaging est un outil de marketing que les fabricants et concepteurs de produits utilisent pour attirer l'attention des consommateurs et se démarquer de leurs concurrents grâce à une esthétique et une fonctionnalité supérieures. Les graphistes doivent parfaitement connaître la demande existant pour un produit, la culture locale du lieu où il est vendu, ainsi que le fait si la créativité est appréciée ou non dans le marché. Il est clair, cependant, que l'ingéniosité d'un nouvel emballage ne pourra être reconnue que si les graphistes sont disposés à expérimenter et à innover.

En tant que collaborateur de cet ouvrage sur le packaging dans le monde, je suis « emballé » par les projets plein de vitalité présentés dans *Unpack Me!* par mes confrères graphistes. Ils nous proposent de nouvelles formes, matériaux, couleurs et typographies, et la personnalité de chaque créateur transparaît dans les moindres détails de ces objets. C'est un plaisir de découvrir les créations illustrées dans cet ouvrage et de se plonger dans les plus belles solutions de packaging du monde entier.

Kuroyanagi Jun

Kuroyanagi Jun, diseñador nacido en 1985 y residente en Tokio, se ha especializado en el diseño de packaging. Ha recibido diversos galardones, como la plata y la mención de los jueces en los Premios al Diseño de Packaging de Japón, el bronce en los D&AD británicos y la plata en los Pentawards de Bélgica.

Prefacio

El objetivo del diseño de packaging es presentar un producto de tal manera que se integre en el contexto. El diseño de packaging, de hecho, es muy semejante a los distintos procesos que intervienen en el desarrollo del propio producto; los diseñadores deben estar en armonía con el concepto y las aspiraciones del fabricante para que el diseño se base en la imagen, la forma y las sensaciones que inspira el producto en cuestión.

Aunque existen millones de diseños de packaging en el mundo, no hay dos iguales. Cada artista aborda el objeto de una forma, de manera que aunque dos diseñadores crearan un packaging destinado al mismo producto, siguiendo al pie de la letra las instrucciones del cliente, acabarían obteniendo resultados diferentes. Por lo tanto, el diseño de packaging es una combinación de los requisitos del fabricante y la visión creativa única del diseñador.

Los diseñadores tenemos el potencial de transformar el mensaje que transmite un producto mediante la estética y las características del packaging. Nuestros diseños son capaces de desencadenar los cinco sentidos y tal vez incluso el sexto, en cierta medida. Los mejores diseños de packaging hacen que los clientes conecten con el producto mediante el packaging y se sientan intrigados a explorar la historia que este oculta.

Una de las normas esenciales del diseño de packaging efectivo consiste en basarse en las experiencias y la metodología de las generaciones anteriores. Esto no se aplica solamente a los diseñadores de packaging anteriores, sino también al legado de los productos de la empresa y hasta de la nación que los fabrica. Como diseñador japonés, también soy aficionado y maestro de *chado*, la antigua ceremonia japonesa del té. El *chado* abunda en simbolismo y metáforas y se basa en utensilios y técnicas que transmiten toda una filosofía de vida, insuflando a quienes lo practican el gusto por muchas de las cualidades que emplean los diseñadores de packaging, tales como la integración y la síntesis. Si se aplica la filosofía del *chado* a los diseños creativos (ya sea de objetos pequeños, como packaging, o grandes, como obras de arquitectura o teatro) se ordenan y se ensamblan el tiempo y el espacio y se construye una obra de arte con el conocimiento y la sabiduría que hemos heredado de nuestros antepasados.

El packaging no se usa solamente para proteger, transportar y conservar un producto, sino que también es una herramienta de marketing con la que los fabricantes y los diseñadores atraen la atención de los consumidores y se adelantan a la competencia mediante unos valores estéticos y unas características superiores. Los diseñadores de packaging necesitan una honda comprensión de la demanda del producto, la cultura en la que se vende y hasta la consideración de la creatividad en el mundo. Teniendo en cuenta todo esto, el valor de un buen packaging solo se aprecia si los diseñadores están dispuestos a innovar y experimentar.

Como participante en esta muestra de diseños de packaging internacionales, me impresionan las obras que se incluyen en *Unpack Me! nuevo diseño* de packaging; todas están llenas de vida. Además, nos ofrecen formas, materiales, colores y tipografías novedosas y nos revelan los recursos de los diseñadores hasta en los detalles más insignificantes. Es un verdadero placer "desenvolver" los diseños de este libro y sumergirse en las creaciones más hermosas y seductoras del mundo en el campo del diseño de packaging.



Prefácio

Kuroyanagi Jun

Kuroyanagi Jun, designer nascido em 1985 e residente em Tóquio, especializou-se em design de embalagens. Recebeu diversos prêmios, como a prata e a menção honrosa dos juízes nos Prêmios ao Design de Embalagens do Japão, o bronze nos D&AD britânicos e a de prata nos Pentawards da Bélgica.

O objetivo do design de embalagens é apresentar um produto de tal maneira que se integre no contexto. O design de embalagens, de fato, assemelha-se muito aos diferentes processos envolvidos no desenvolvimento do próprio produto; os designers devem entrar em harmonia com o conceito e com as aspirações do fabricante para que o projeto se fundamente na imagem, na forma e nas sensações que inspiram o produto em questão.

Embora existam milhões de projetos de embalagens no mundo, não existem dois iguais. Cada artista aborda o objeto de uma forma, de maneira que, ainda que dois designers criassem uma embalagem para o mesmo produto, seguindo ao pé da letra as instruções do cliente, acabariam obtendo resultados diferentes. Portanto, o projeto de embalagem é uma combinação dos requisitos do fabricante e da visão criativa única do designer.

Nós, os designers, temos o potencial de transformar a mensagem transmitida por um produto através da estética e das características da embalagem. Os nossos projetos são capazes de despertar os cinco sentidos e, de certo modo, até mesmo o sexto. Os melhores projetos de embalagens fazem com que os clientes estabeleçam uma conexão com o produto através da embalagem e se sintam instigados a explorar a história que ela oculta.

Uma das normas fundamentais de um projeto eficiente de embalagem é tomar como base as experiências e a metodologia das gerações anteriores. Isto não se aplica somente aos antigos designers de embalagens, mas também ao legado dos produtos da empresa e até da nação que os fabrica. Como designer japonês, também sou amante e mestre de *chado*, a antiga cerimônia japonesa do chá. O *chado* transborda em simbolismo e metáforas, e baseia-se em utensílios e técnicas que transmitem toda uma filosofia de vida, insuflando nos que o praticam o gosto por muitas das qualidades empregadas pelos designers de embalagens, tais como a integração e a síntese. Quando se aplica a filosofia do *chado* aos projetos criativos (quer sejam de objetos pequenos, como as embalagens, quer sejam de grandes obras de arquitetura ou teatro), o tempo e o espaço ordenam-se e encaixam-se, compondo uma obra de arte com o conhecimento e a sabedoria que herdamos dos nossos antepassados.

A embalagem não é usada somente para proteger, transportar e conservar um produto, mas constitui também uma ferramenta de marketing com a qual os fabricantes e os designers atraem a atenção dos consumidores e superam a concorrência por meio de valores estéticos e características superiores. Os designers de embalagens necessitam adquirir uma profunda compreensão da demanda do produto, da cultura na qual ele é vendido e até da consideração da criatividade no mundo. Tendo em conta tudo isto, o valor de uma boa embalagem só será apreciada se os designers estiverem dispostos a inovar e a experimentar.

Como participante desta amostra de projetos de embalagens internacionais, fiquei impressionado com as obras incluídas no *Unpack Me!*, todas elas repletas de vida. Além disso, elas nos oferecem formas, materiais, cores e tipografias inovadoras e nos revelam os recursos dos designers, até mesmo nos mais mínimos detalhes. É um verdadeiro prazer “desembalar” os projetos deste livro e mergulhar nas criações mais belas e sedutoras do mundo no campo do design de embalagens.

Nanamiya

Client
Nanamiya

Design Agency
artless Inc.

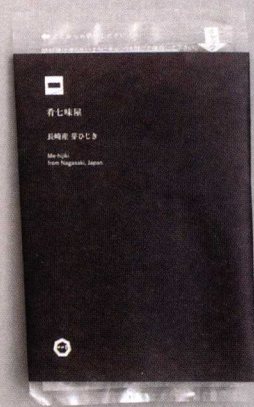
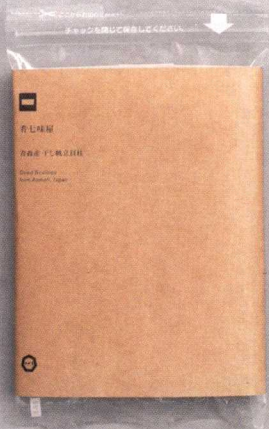
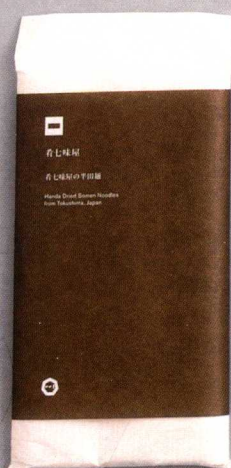
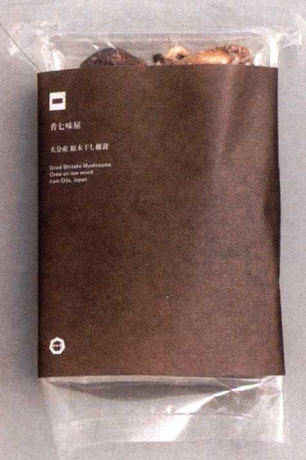
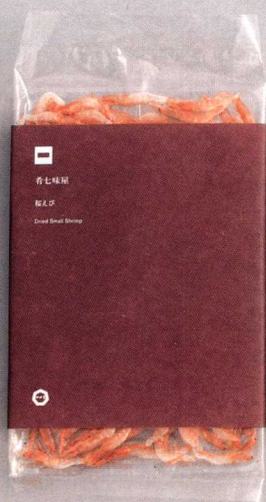
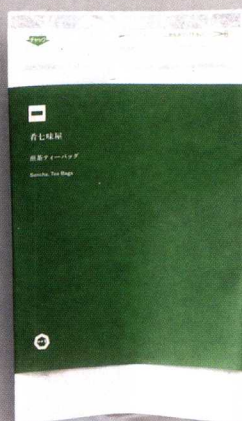
Designer
Shun Kawakami

Photography
Yuu kawakami

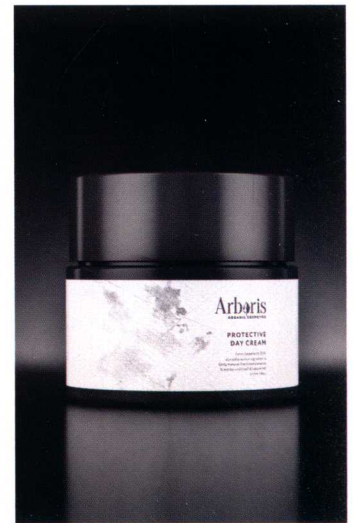
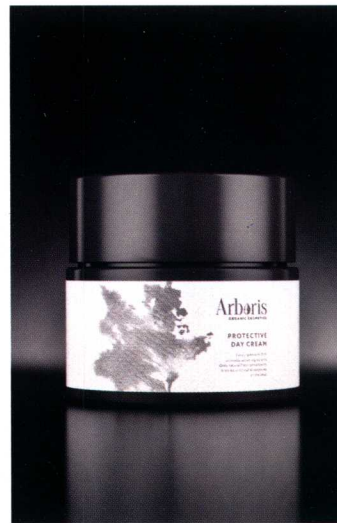
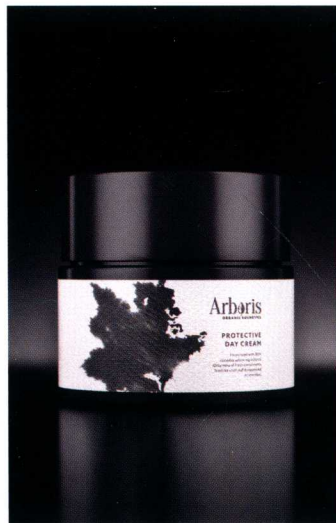
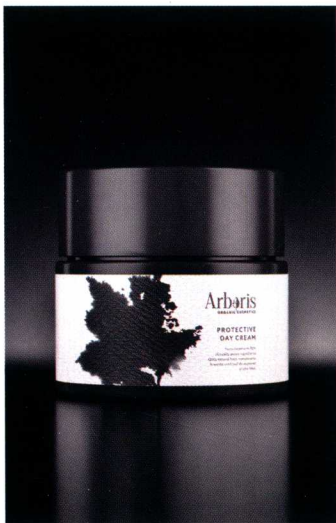
Description

artless was asked to design the new package of Nanamiya. Nanamiya is the Japanese gift brand, which has diverse types of carefully selected Japanese food. Traditional manufacturing process, scarce products made by craftsman and natural foods in season are the most important part of all products. As for the gift box design, the Japanese elements and European elements are combined to express the Japanese new way of modern.









Arboris

Client
Arboris

Design Agency
Ohmybrand Studio

Creative Director
Parshina Nadie

Illustration
Nadie Parshina

Description

The name Arboris (in Latin – “tree”) appeared on the base of the completely natural composition, which includes nothing but vegetable ingredients. Arboris products, due to their natural origin, have a short shelf life. Ohmybrand proposed to use a special paint in the design of labels. The paint begins to fade when the cream loses its freshness. Black color and mascara-stylized appearance show the premium qualities of the product and make it stand out from the mass of skin care cosmetics.

