

# NEW PACKAGING DESIGN

新包装设计

(法) 新查理 编著



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# NEW PACKAGING DESIGN 新包装设计

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前言 – 谈法国式设计

## PREFACE - FRENCH STYLE DESIGN

by **Gérard Caron** 热拉尔-卡宏

[www.admirabledesign.com](http://www.admirabledesign.com)

Can we talk about a specifically French style of design? Does the creativity of the French design agencies presented in this book reveal any major trends?

Foreign journalists often ask me about the existence of a national specificity in the context of the famous "French touch". This must include design, particularly at a time when internationalism forces us to think globalisation.

After all, in the case of industrial design, is not the line of a Lexus, a Renault or a Mercedes as likely today to have been designed by a creative centre in Los Angeles as in Paris, Milan or Tokyo! Their teams are composed of designers from all corners of the world... For all that, when talking about automobile styles most people still speak about "American", "French" or "Italian" cars without confusing them... but, all the same, would be incapable of defining them.

Certainly, there are products with a universal design, Marlboro, Perrier, Nivea, Apple, etc. – but overall we maintain that design follows the expectations of consumers, and therefore expectations that vary according to the nature of the products. Which contradicts the notion of universal design!

When it comes to packaging, this differentiation according to market is still more obvious, with exceptions like technological brands or cosmetics, which are virtually the same in Asia and Europe, with identical designs and packaging: Sony, Nokia, Lancôme, Chanel, etc.

我们能否谈论所谓的法国式设计？这本书里所介绍的法国设计公司的创作，能表现出现代设计的潮流趋势吗？

我常被外国记者问到，国家特色到底存在不存在这个问题，所涉及的也就是这背负盛名的"法式风格"，特别是当今全球化现象的普遍(包括设计这个领域)，更使我们不得不去思考这个问题。

以工业设计为例，雷克萨、雷诺或是奔驰的车体造型，今天都是在世界各地的研发中心，如洛杉矶、巴黎、米兰、东京等地创造出来的，而这些设计团队的成员更来自世界各地！然而一般人谈起汽车的款式风格，说起美、法或意大利车款都不会混淆，虽然人们无法对各种风格给个清楚的定义。

的确，有些产品的设计是国际性的，像万宝路香烟、沛绿雅矿泉水、妮维雅保养品、苹果电脑等；但我们可以大致肯定的是，设计走向是跟随着消费者的期待的，所以对不同性质的产品也会有不同的期待，这点与设计的普遍性却是相悖的。

至于包装设计，它们依市场不同而异更是肯定的；只有某些科技性产品或美容化妆品牌例外，它们不论是在亚洲或欧洲几乎都一致不变：索尼、诺基亚、兰蔻、香奈儿的包装设计在哪里都是一样的。

The situation is quite different when it comes to the world of food products, cuisine, cleaning products and health. These are the sectors in which cultural particularities are strong: the cooking trends in China, the United States or in Europe are considerably different. This can prove to be true between the different nations of a single region, as is the case between the European countries... and it comes down in favour of the emergence of national styles of design.

I would add to this consideration that, as what goes around comes around, globalisation has given rise to the emergence of numerous local brands and products of which the principal attraction is precisely not being found all over the world!

Can one then speak of a national style in the field of packaging? Yes, for several reasons.

My travels have taught me to observe that the field of design that most follows consumer trends and social behaviour is, far and away, packaging design. It must be said that in advanced countries the rate of renewing packaging today is every few months to one year, while it was every two or three years in the 1990s!

To come to the subject of this book, one can assert that French packaging corresponds to the lifestyles, hopes and dreams of the French. From there to defining the French touch is just a step...



在与食品、烹饪、卫生、健康相关的领域情况很不同，这些产品所带有的个别文化特色很强：在中国、美国或欧洲，饮食习惯迥异；即使在同一地区的不同国家也是如此，比如欧洲不同国家之间的差异也可能相当明显。这便有助于国家风格在设计上的出现。

实际情况的反馈，使我可以为此再补充一点：全球化现象刺激了许多地方性的产品和品牌的出现，然而它们吸引人之处却正是它们不被全球化的一面！

所以，我们在包装设计领域可以谈国家风格吗？可以的，而且理由相当多样。

我在旅行中观察到，最能跟得上消费性潮流与社会生活模式的设计行业，还远远走在包装设计的后面。在经济高度发展的国家中，包装设计的更新率从20世纪90年代的每两三年更换一次，变成现在的几个月到一年的时间。

回到本书的主题，可以肯定的是，法国的包装设计回应了法国人的生活方式、期待与梦想，而从这里要来界定法式风格便仅差一步的距离……

Unless one could speak of a European touch? But I don't think so. The lifestyle in Finland, for example, is a far cry from that of Greece or Portugal. Even the teaching of the arts and design in these countries, although it is tending to be more standardised thanks to the recognition of diplomas across Europe, is none the less still freed from this by the teachers of the different nations! Cultural references, the historical environment, vocabulary are some of the factors that, at the end of the day, produce creations that are Finnish, Greek or Portuguese.

French design agencies do not escape from this phenomenon. Having directed agencies in France, Italy, Belgium and England, I've been able to observe creative approaches linked to national behaviour. The French agencies are characterised primarily by their organisation. The market leaders wield a lot of power: their staff range from 100 to 200, which is rare elsewhere. They generally offer a large palette of services under one roof: architecture, brand identity, packaging, publishing, web design and product design, as opposed to their Anglo-Saxon sisters, which are organised around a speciality.

This cross-disciplinary approach to creation gives French designers a global vision, a kind of maturity, in the creation of packaging; but also in "branding", that is to say of the brand in its functions aside from those of packaging: promotion, derivative products, communication, etc. This can go as far as the shop front of the sales point or concessions. Here is another key for understanding French packaging design...

除非我们能说出欧式风格(取代国家风格)的存在,但我并不这么认为。举芬兰的生活模式为例,它是远异于希腊或葡萄牙的。即使这些国家的艺术与设计教育,在欧洲文凭的整合与互相认同的政策影响下,会出现一统化的倾向,然而要使各国家的教师超脱此文化界限却不是容易的事。文化素材、历史环境、语言词汇这么多不同因素,最后还是形成了属于芬兰、希腊或葡萄牙的创作。

法国设计公司也避免不了这个现象。我带领过法国、意大利、比利时和英国的设计公司,能观察到创作方式与国家习性息息相关。法国设计公司的特点首先突显于结构组织:市场上最活跃的设计公司往往是拥有100到200个合作成员的设计团队,这在欧洲其他国家很少见。他们通常在同一屋檐下提供了很广的服务平台:建筑、品牌标识、包装设计、出版、网页设计、产品设计,跟盎格鲁-撒克逊民族的同行正好相反,后者通常专注于一个专业来发展。

这种创作上的网罗性,给予了法国设计者整体性的视野、某种在包装设计创作上的成熟度;它同样地也被运用到"品牌化"的领域,也就是说将品牌的概念整个扩展到包装设计以外:促销、延伸商品、媒体传播等等,甚至到销售点的招牌设计。这也是了解法国包装设计的一个钥匙。

France being one of the rare countries of the world where the notion of taste is a veritable culture, food packaging is a rich and particularly creative example. Here the designer will always find the best angle, the accessory, the colour that will make the product stand out the best. Attractiveness forms part of it, of course, as with the work of designers in other countries, but there will also be a "little bit extra" thanks to the incredible French gastronomic culture... another important key for understanding the "French exception" in the field of packaging!

One important point remains to complete our explanation of the French touch: taste, fashion and luxury products, with brands such as Louis Vuitton, Dior, Chanel, Dom Pérignon, Hennessy, etc. The inheritors of a long tradition of master-craftsmen serving kings and emperors, French designers, at least the most cultivated of them, have an inexhaustible source of creativity and inspiration from which to create packaging with the most luxurious codes in the world. Other countries also have a tradition of prestigious craftsmanship, but few have been able to develop brands with worldwide prestige, like French designers. Design must lean on historic creative foundations to communicate authentic values to the consumer. The French design agencies know how to use this unique resource.

I hope that reading this book will be the occasion to discover not only these agencies, original creations and new ideas, but also a culture, thanks to this new media, which expresses the lifestyle of a country far better than economic statistics: packaging design.

**Gérard Caron**, who founded the Carré Noir agency in 1973 with three friends, is one of the pioneers of French design in the international sphere. Under his directorship until 1998, the agency opened offices in five countries and designed numerous packaging, visual identity/branding and store concepts. He also co-founded the Pan European Design Association and Enseignes d'Or, is the author of several books published in France and Japan, and is a spokesman at international seminars and in the media. Since 2004, Caron Design Network has encouraged exchanges between Japanese companies and French design agencies. In parallel, Gérard Caron runs Admirable Design, a website created in 2005, and is president of Pentawards, the annual awards for international packaging design.

法国是世界上少数几个能够把“重视品味”成为文化特色的国家之一，其中食品的包装设计便是一个非常丰富、具有创造性的代表。设计师总会找出最好的角度、配件、颜色来突显一项产品的价值。美学观当然会也被表现出来，就像其他国家的设计师一样，但就是会多出那么点不可思议的法国美食文化出来……这亦是在包装设计上另一个了解“法国特性”的重要关键。

还剩一项重要的观点以完整地解释“法式风格”：对于时尚与奢华品的品味。像LV、迪奥、香奈儿、唐-裴利农、轩尼诗等品牌，都承继皇廷艺术里历史悠久的工艺传统，法国设计师(至少那些最具有文化素养的设计师)从这些传统当中汲取源源不绝的创作泉源及灵感，以世界上最奢华的符号语汇去创作出法式的包装设计。其他国家也有他们自己的传统工艺遗产，但很少能像法国设计师这般，懂得如何去把它发展成为一种世界性的声望。设计创作应该要能够以其历史文化中的创造累积为基础，来传递给消费者一种具有正统性的价值。法国的设计公司很懂得去运用他们独特的文化资产。

我期许这本书的读者，借助包装设计这个能够表达一个国家生活模式的新式媒介，而非透过经济统计数字，不仅能够认识这些法国设计公司、它们的创意性作品和新颖理念，还能从而理解到设计后面所隐含的法国文化。

热拉尔-卡宏(G rard Caron)是带领法国设计领域进入国际舞台的先驱人物之一，他在1973年与3位朋友共创了“黑色方块”(Carr  Noir)设计公司，在他的领导下(直到1998年卸任为止)，公司在5个不同国家成立了分部，并完成了数量众多的设计方案：包装设计、企业与品牌形象设计以及品牌概念性商店的设计。他还与人合作共同成立了“全面欧洲设计协会”(Pan European Design Association)和“金字招牌”(Enseignes d'Or)设计奖项，并且著作了许多与设计相关的图书在法国与日本出版，时而受邀参加国际性的媒体访问与座谈会。他在2004年开辟了“卡宏设计网站”(Caron Design Network)以促进法国与日本的设计交流，2005年则成立“杰出设计网站”(Admirable Design)，成为广为人知的国际性设计交流平台。他也是一年一度的蟠桃五星级奖(Pentawards)全球包装设计竞赛的现任主席。





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| 129 | EAU D'ESPOIR 爱茉莉太平洋/艾丝珀希望之水<br><i>Esprit/Amore Pacific</i>   | 147 | INOSITOL 伊夫黎雪/伊诺基托尔慕致去皱日霜<br><i>Yves Rocher</i>                           |
| 130 | GEMOLOGY 宝石学/杰莫罗吉/保养系列产品<br><i>Gemology</i>                  | 148 | SMALL IS BEAUTIFUL 纪梵希/小巧即是美<br><i>Givenchy</i>                           |
| 131 | DIVINE BRONZE 兰嘉丝汀/神奇古铜系列<br><i>Lancaster</i>                |     |   |
| 132 | CLÉ DES CHAMPS 田園之钥/系列产品<br><i>Clé des Champs</i>            |     |   |
| 134 | PRECIOUS SUN 兰嘉丝汀/珍贵太阳抗衰老防晒保养品<br><i>Lancaster</i>           |     |   |
| 135 | VIRGINALE 维尔吉娜护肤系列产品<br><i>Virginale</i>                     |     |   |
| 136 | LANEIGE 兰芝/保养系列产品<br><i>Laneige</i>                          |     |   |





## 酒类饮品 ALCOHOL

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|-----|---|-----|---|-----|---|
| 158 | ACCENT 凯恩菲城堡/阿克森葡萄酒<br><i>Chateau Caillouet</i>                           | 176 | GRANDE TRADITION 杰永斯/大传统白葡萄酒<br><i>Julliane</i>                   | 196 | QUEST COGNAC 联合干邑/探索干邑白兰地<br><i>Unicorn</i>                     |
| 160 | LUCAS CARTON 里斯特尔/卢卡斯卡东葡萄酒<br><i>Listel/Vil d'Orbier</i>                  | 177 | NICOLAS FEUILLATE 丽歌菲雅香槟/促销礼盒<br><i>Nicolas Feuillate</i>         | 197 | DELAMAIN'S TRAVEL 德拉曼/干邑之旅<br><i>Delamain</i>                   |
| 161 | GASPARD, MELCHIOR, BALTHAZAR 库斯奈/泡沫酒礼盒<br><i>Kirsner</i>                  | 178 | COFFRET CHARLES HEIDSIECK 查尔斯-哈雷/香槟礼盒<br><i>Charles Heidsieck</i> | 198 | HÉRITIERS 克雷蒙兰姆酒/继承人<br><i>Rhums Clément</i>                    |
| 162 | WINE 圣戈班包装/葡萄酒瓶<br><i>St Gobain Emballage</i>                             | 179 | CLICQUOT ICE JACKET 凯歌香槟/冰夹克<br><i>Vince Clicquot-Ponsardin</i>   | 199 | RÉMY SPACE 人头马/雷米外太空<br><i>Remy Martin</i>                      |
| 163 | LES PETITES RÉCOLTES 尼古拉/小采收系列<br><i>Nicolas</i>                          | 180 | CHAMPAGNES EVENT 丽歌菲雅香槟/节庆小瓶装<br><i>Nicolas Feuillate</i>         | 200 | CANISTER GLEN TURNER 金爵威士忌/全属罐<br><i>Glen Turner</i>            |
| 164 | WILD PIG 葛布瑞勒-梅佛野猪牌葡萄酒<br><i>Gabriel Meffre</i>                           | 182 | CLICQUOT ACCESSORIES 凯歌香槟/酒具组<br><i>Vince Clicquot-Ponsardin</i>  | 201 | RICARD 保乐力加/里卡尔葡萄酒<br><i>Pernod Ricard</i>                      |
| 165 | CÉPAGES 里斯特尔/葡萄酒系列<br><i>Listel</i>                                       | 183 | CHAMPAGNE KRUG 库克香槟/品牌新形象<br><i>Champagne Krug</i>                | 202 | MINI MARTINI 马提尼/迷你马提尼酒礼盒<br><i>Martini</i>                     |
| 166 | DUNOYER DE SÉGONZAC 杜诺耶-德-赛贡扎克/新红酒<br><i>Philippe Dunoyer de Ségonzac</i> | 184 | BRANDING MOËT & CHANDON 酩悦香槟/品牌系列<br><i>Moët &amp; Chandon</i>    | 204 | RHUMS CLÉMENT AROMATISÉS 克雷蒙兰姆酒/加味酒系列<br><i>Rhums Clément</i>   |
| 167 | PAGO LA MORAVIA 丽格拉德杜哈东/帕果拉莫维亚葡萄酒<br><i>Ribera Del Durodon</i>            | 186 | TRIOMPHE COGNAC 御鹿/凯旋干邑白兰地<br><i>Hinc</i>                         | 205 | RUM ANGOSTURA 杜姆斯/安果斯图兰姆酒<br><i>Dagas</i>                       |
| 168 | AOC RANGE 尼古拉/葡萄酒原产地管制AOC标签<br><i>Nicolas</i>                             | 187 | COGNAC XO 库瓦西耶/干邑白兰地<br><i>Courvaissier</i>                       | 206 | SUZE 轩尼诗/苏滋配酒<br><i>Pernod Ricard</i>                           |
| 169 | CALÉIS 华菲尔/卡雷斯葡萄酒系列<br><i>Fleur des Loirs</i>                             | 188 | NAVAN 崔曼怡/诺梵香草力娇甜酒<br><i>Grand Marnier Lapostolle</i>             | 207 | CHERRY O 罗奇尔甜酒/樱桃O<br><i>Cherry Rocher</i>                      |
| 170 | CHÂTEAU DE BY 格蕾萨克/比城堡葡萄酒<br><i>Greyac</i>                                | 189 | COFFRET DELAMAIN 德拉曼/特干邑礼盒<br><i>Delamain</i>                     | 208 | HOT CONNEXION BOISSET 居由德承者/博瓦塞连接热线甜酒<br><i>L'Hortier Guyot</i> |
| 171 | KERALA 戴达尼克/哈拉葡萄酒<br><i>Daidanis</i>                                      | 190 | BALLANTINE'S EVENT 百龄坛威士忌/促销活动包装<br><i>Ballantine's</i>           | 209 | LIQUEURS 居由德承者/甜酒系列<br><i>L'Hortier Guyot</i>                   |
| 172 | V3+ 直接葡萄酒/葡萄酒业/V3+葡萄酒<br><i>Direct Wines</i>                              | 191 | LOCK BOX 轩尼诗香槟/限量版上锁礼盒<br><i>Hennessy</i>                         | 210 | G.H.MUMM G.H.玛姆香槟酒/品牌系列<br><i>G.H.Mumm</i>                      |
| 173 | CHÂTEAU FRANC MAYNE 法兰克-维恩城堡/葡萄酒<br><i>Chateau Franc Mayne</i>            | 192 | DAVIDOFF COGNAC 轩尼诗/大卫桑夫干邑白兰地<br><i>Hennessy</i>                  | 218 | RUINART EVENTS 瑞纳特香槟酒/节庆系列<br><i>Ruinart</i>                    |
| 174 | PÉTILLANTS 里斯特尔/气泡葡萄酒系列<br><i>Listel</i>                                  | 193 | MARTELL XO 保乐力加/马爹利白兰地<br><i>Pernod Ricard</i>                    |     |   |
| 175 | LEFFE EVENT 莱福啤酒/节庆促销限量版<br><i>L'Abbaye de Leffe</i>                      | 194 | CAMUS COGNAC 卡慕/干邑白兰地<br><i>Camus</i>                             |     |   |