

BASICS

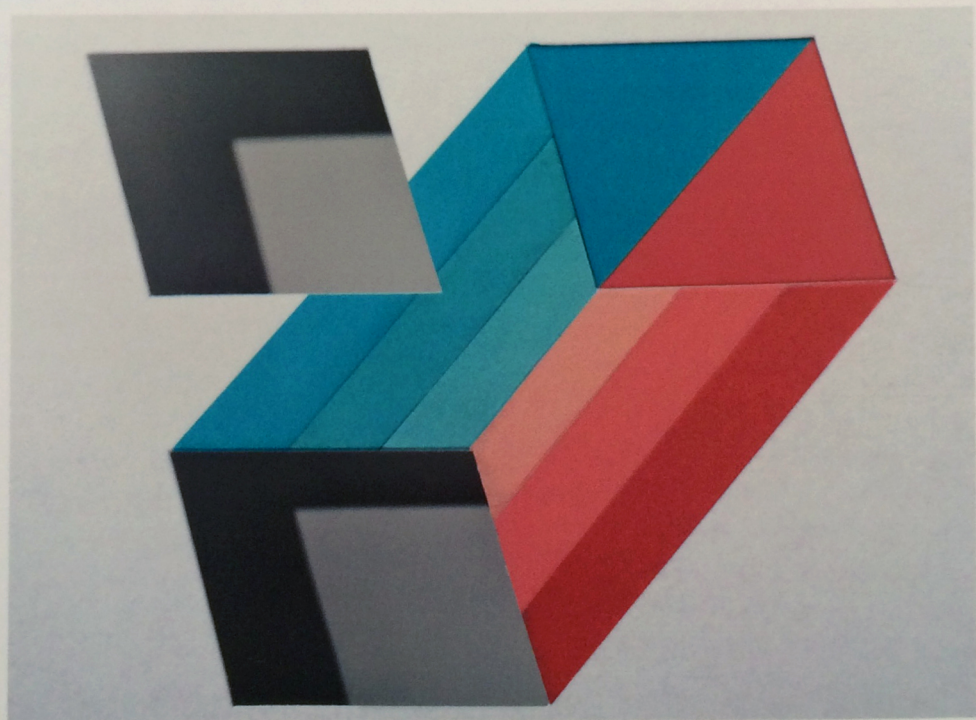
DESIGN

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DESIGN THINKING FOR VISUAL COMMUNICATION

Second Edition



B L O O M S B U R Y

Client: Zúmex

Design: Lavernia & Cienfuegos

Design thinking: Practical and attractive solution for retail



Zúmex

This packaging created by Lavernia & Cienfuegos for professional citrus and fruit juicer machine manufacturer Zúmex features a number of design solutions in one. Lavernia & Cienfuegos designed a range of bottles for supermarkets and other points of sale where customers squeeze their own fruit and take away fresh juice in bottles of various sizes. The bottles are made from translucent HDPE plastic and have an ergonomic design to make them easy to fill, and were designed to minimize cost and work within logistical restraints. In addition to meeting all these requirements, the bottles also have an attractive visual presentation that gives personality and unity to the range.

Using symbols

The use of symbols and signs in a design requires the designer to think carefully. Symbols communicate effectively because they harness shared cultural norms, which may not migrate comfortably to being used as part of an identity, logotype or branding for a company or product. Certain symbols are universal and may be ineffective in helping to create a visual identity for a particular entity or brand; appropriation may fall victim to the overriding, more generally held interpretation of the symbol.

Symbols can be hugely effective, as testified by the plethora of instantly recognizable global logotypes. In these cases, something unique has been created based on a thorough understanding of a company or product, their history, composition and values. Signs are commonly found in the following:

Logos: A logo is a graphic symbol, designed to represent the character of a company, product, service or other entity, such as the giant panda logo that represents the World Wildlife Fund.

Logotypes: Logotypes function by literally identifying an organization, using characters styled in such a way as to give an indication of its strengths or culture.

Brands: A brand is a symbol, mark, word or phrase that identifies and differentiates a product, service or organization from its competitors. Brands are created to help us distinguish between similar product offerings through perceptions of quality and value. The brand then becomes a recognizable symbol for a certain level of quality, which aids our buying decision. Brands often craft a 'personality', which represents a set of values that appeal to their target consumers such as foods that are 'healthier', cosmetics that are 'cleaner' or ketchups that are 'saucier' than their competitors.

Identities: 'Identity' is a term used to describe the behavioral characteristics of a company, such as its level of service and its approach to doing business. Branding is the expression or presence of this identity in the marketplace and can be used to create something unique and recognizable. Companies can employ different identity strategies. A monolithic identity sees all companies or products carry the same brand. An endorsed identity sees a separate brand for each company or product endorsed by the parent company to show the lineage. A branded identity is a fully branded company or product in its own right, without reference to the parent company.

Client: Sanico
Design: Lavernia & Cienfuegos
Design thinking: Adaptable and informative interior signage icons



Sanico

Pictured is a signage system created by Lavernia & Cienfuegos for retailer Sanico that features a wide range of icons designed for interiors in square and rectangular shape that provide homogeneity while allowing the combination of signs to add meanings. The design achieves clarity and allows for immediate interpretation by using universally recognizable icons. The signs are self-adhesive and fabricated in stainless steel cut by laser.



Lavernia & Cienfuegos: Deluxe packaging solution

Pictured over the following pages are images of packaging for a deluxe premium Iberian ham.

Agriculturas Diversas, a company with a long tradition in the premium ham sector, created a new brand of Iberian, acorn-fed Iberian ham and required prestigious packaging so that the product could be bought as a special gift. The packaging needed to transmit the product's extremely high quality to put it on par with other delicacies at the high end of the gourmet world, such as caviar and foie gras. The solution including matt black packaging with a contrasting golden pig handle on the outside and an elegant serving inside that presents the finest cuts of Iberian ham as though they have just come from the slicer.

How did you approach repositioning this product?

We worked on two designs. Each one started from a different point of view. The definitive one, which is that shown here, was born with the idea of serving a quality product. The tray, which uses high quality materials and finishing, suggests a careful and high standard of service. The positioning of the product is transmitted through the image of an exclusive and distinguished service. The other alternative that we worked on started with the origin of the hams. These hams are pigs reared in oak country (in La Dehesa) in very special conditions and fed with acorns. The packaging was a piece of oak wood, referring to the origin, the country, and the artisanal aspect that is integral in the elaboration of the ham. It was also quality packaging, but it spoke of the origin of the product and its production. The chosen one, however,



Pictured is packaging created by Lavernia & Cienfuegos for premium Iberian sliced ham brand Extrem that features a high end treatment to position the product alongside other gourmet delicacies as caviar and foie gras.



is like a promise about its consumption. Two different points of view, two distinct solutions.

How do you approach finding new ways of communicating?

We always look at how to give a twist to the problem: How to look at it from a position that allows us to discover something new. To design is to look in a different way, to see the problem from a different point. We are graphic designers. Designing a product and its packaging is facilitated by jumping from one field to another, by applying solutions from one specific sector to another distinct one. The transfer of ideas is something very enriching. For this reason we resist pigeonholing ourselves, of specializing in just one discipline.

What processes do you instil in the studio to promote creativity?

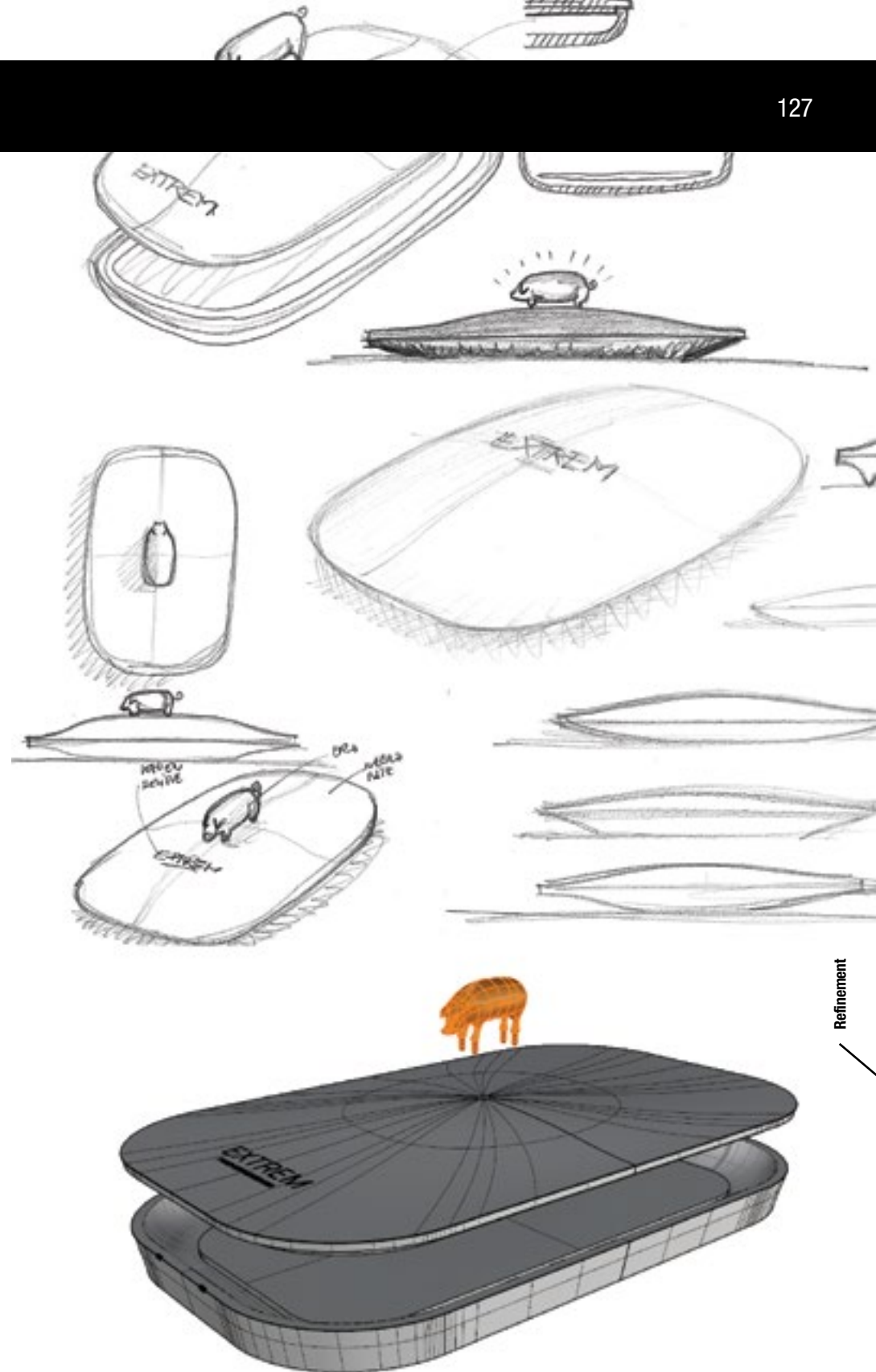
I think that when we speak of creativity we speak of different things. On the one hand, it is the talent to imagine new things and at the same time see or know a design solution intuitively. This is innate creative talent. On the other hand are people who support you in techniques for imagining new ideas, but who are not capable of making the necessary creative leap to know

a solution intuitively. This is a learned creativity. Creative talent can be trained and improved. Learned creativity can go very far, but never as far as natural talent. We look for an initial focus on each project which awakens different creative visions in those that have to develop the work. We are convinced that the mere fact of doing design implies a certain commitment to the search for innovation, with the desire to say new things or, at least, in a new way.

What is the best piece of advice you have been given about thinking more creatively?

It is an idea from Nigel Cross, who said that the form of thinking used by designers and architects is different to that of engineers. Engineers operate with a strategy focused on the problem, analyzing and breaking it down, while designers focus on the solution. We work on solutions intuitively. I think this is certain. The client speaks to us for the first time about what he wants and we are already imagining forms, images... solutions. A project is a continual search for and verification of the possible imagined solutions. Until we stay with one because we have proved that it is good, in other words, that it responds to all the key requirements of the brief.

Lavernia & Cienfuegos are an industrial and graphic design practice based in Valencia, Spain
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