

40 AGENCES

40 BRIEFS

40 STRATÉGIES

40 CRÉATIONS

LAVERNIA & CIENFUEGOS

DISEÑO

FOUNDED IN 1995

SPECIALISES IN Product design, corporate identity, packaging, graphic design.

DIRECTORS Nacho Lavernia | Alberto Alvarez de Cienfuegos

CLIENTS

RNB Laboratories | Mercadona | Sanico | Tecno Spain | Antares/Flos
Sociedad Madrid 2012 | Capdell alpaca | Auta | Importaco | Fontsaem
Intermon Oxfam | Korott | SP Berner

“To design is to look in a different way in order to see a different solution, a better one.”

Lavernia & Cienfuegos **Diseño**

SPAIN

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TO TRANSLATE CONCEPTS INTO SHAPES

CONVERSATION WITH NACHO LAVERNIA

Who are you? How did the agency start?

After studying both design and management, I have been part of several different professional teams: Caps i Mans, La Nave and Gimenó y Lavernia. In 1995 I founded my own studio with three students from the CEU San Pablo Design School, where I taught. In 2000, one of them, Alberto Cienfuegos, an industrial engineer in design, became my partner and the studio took its current name: Lavernia y Cienfuegos, Diseño.

How did the studio grow?

From the beginning, the studio has specialized in graphic and industrial design. It has gotten us to work on important packaging projects with high numbers of production units and points of sale displays, and projects that involve branding and graphic communication as well as the design of the container. Two clients have been particularly influential to the studio: first, Sanico, with which we have been collaborating since 1996, has given us the chance to design more than 100 bathroom accessories, apart from catalogues, corporate identity, pieces of communication, and fair stands. The second is RNB. We have been working for them since 1998 on cosmetic products design. This collaboration was the origin of our constantly increasing activity as packaging designers.

What are your sources of inspiration?

The inspiration sources are there, in the world of art, architecture, and design and also in our

daily life: street, media, cinema... Our raw materials are the two-dimensional and three-dimensional shapes. Shapes with certain finishes, textures, colours... Any shape has the capacity to symbolize something. And our work is to say things using languages built from these shapes.

Can you define your signature?

We are not interested in having our own style if it means always getting the same results. We believe that each client and each project demand a different type of solution and there will be many possible solutions. The thought that characterizes our work is that out of all of those solutions, we choose the one that is the most interesting for us, and it is always the solution where simplicity prevails and where the strength of the result comes from how the smallest number of elements, and their symbolic and emotional power, interact.

What is your methodology for approaching a client order?

We are interested in the design considered as a whole: the circumstances of our client, the user needs, the characteristics of the market, the production problems, and of course, the thing that we consider interesting in the project. That sets the way we work. We like to make a commitment with our clients, with their products, with their strategy. For that reason we prefer to work with companies that value design and that bet on innovation. In

every project, we try to participate from the beginning since the important thing is to start with a good idea, an open one, a suggestive one, one that demands new points of view.

What will be the major concern in design in the next years?

The future of design depends on creativity and on talent to discover tendencies of the market and in the capacity of the designer to connect with the users at which the project is targeted. The sentence “Form follows function”, from Sullivan, now should be “Form follows market”.

Outside the specific remit of the order, are there any recurrent overall issues?

To interpret the order is one of the most delicate and important tasks of the designer. Nowadays we can still find orders insufficient and badly defined. In these cases, we are the ones that have to force the client so that he explains in detail, with our help, what the problem is, his expectations, his objectives, the market he intends to reach, the competition, the profile of his clients... Having a good briefing is fundamental to developing the project and comparing the proposals of design with the requirements of the order and, at the end, to being able to judge with objectivity if the results fulfil the objectives, that is to say, if they are satisfactory. •



Por sus propiedades hidratantes,
calmantes y reparadoras,
protege y evita la sequedad
cutánea dejando la piel suave.

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PIELES SECAS
HIDRATANTE CORPORAL CON
ALOE VERA

A BRAWNY COSMETIC RANGE FOR MEN FOR A SUPERMARKET CHAIN

MARCH 2007

SPAIN

LABORATORIES RNB FOR MERCADON

CREATIVE DIRECTORS ALBERTO CIENFUEGOS | NACHO LAVERNIA



BRIEF

A shelves opportunity

Since 1998, Lavernia y Cienfuegos has been in charge of image and product design for RNB. The task here was to design the first range of skin and hair care products for men for the supermarket chain Mercadona. Among the top 50 distribution companies in the world, Mercadona is the leading supermarket chain in Spain, with more than 1,400 stores. Its personal care products had become increasingly respected, with consumers considering them quality products at extraordinarily competitive prices. In the skin care market, the demand for products for men is growing significantly. RNB saw the opportunity to stock Mercadona's shelves with a line of personal care products for men.

CONCEPT | STRATEGY

A strategy elaborated in common

Collaboration between RNB and the studio always starts when the marketing department decides to launch a new product. It continues with meetings at which the market and the competition are analyzed and the positioning of the project is defined. At the same time,

the studio meets the manufacturers involved in the production, ensuring the viability of the project from the beginning.

A target

The briefing: the target is a young, athletic man who is starting to care about his skin and the way he looks. The objective of the line is to open personal care sections of stores to male clients and to attract a young audience that does not normally use skin care products or that buys them in other stores, all in accordance with Mercadona's "quality at a low price" philosophy. An important part of the project is the brand; Mercadona suggested the name 960.

A range of product lead by two main masstige¹ pieces

The briefing details variety of products that were part of the line and the technical requirements of the packaging. Cologne and a combination shower gel-shampoo were going to be the two main pieces and so should have the same packaging. The line was divided in two types of products: basics (shampoo, shower gel, deodorant, aftershave and face wash) and specifics (more sophisticated items). The idea is to help consumers with little expertise in the personal care area to understand the

composition of the line and the differentiation between daily use products and others. Another marketing decision was that six products would come in a box including the cologne. This decision was based on criteria like the rank of the product, its price, and what shoppers can normally find in that market. In terms of packaging the firm decided the following: to design a 200ml bottle for the cologne and the shower gel-shampoo, and a 100ml bottle for the aftershave, moisturizer and exfoliating cream. The rest of the products would come in standard tubes and an aluminium can.

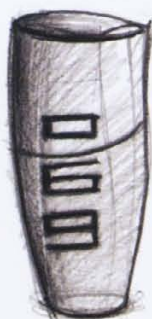
PROCESS | CREATION

A brand name

In order to make 960 a number that is connected to a customer who plays sports, the studio proposed a time: 9:60. This way, the name is phonetically simplified and defines the brand. The following step is a package intimately connected to the brand.

A male colour

Added to black and white, two tones of grey differentiate the two groups that form the line: a very clear tone for basic products and



another, almost black, for the more sophisticated ones. This way, the shower gel and the cologne can have the same packaging.

A sporty form for the two main products

The package's shape mimics the morphology of a muscle and therefore has suitable connotations regarding sports, physical exercise and the body. In addition, the shape is ergonomically comfortable and has adequate volume. The formal modifications always had a corresponding design solution. As the packaging material, the studio opts for plastic that allows a soft-touch finish and that, in addition, stands up to rough treatment, such as being carried in gym bags and used in the locker room.

A typographic solution

The studio preferred powerful typography over an iconographic system for the brand's name on the package. The agency chose a suitable font based on the shapes of the letter and numbers in each. The studio starts with a Black Helvetica, which provides three numbers with dominant circular components. They alter the digits, varying slightly the 9 from the 6 and they superpose ones over the others to reinforce the brand impact. The result works well both horizontally and verti-

cally and fits all of the packages: square, rectangular, or cylindrical.

Appealing boxes

Boxes are produced in printed cardboard with three direct inks and with a matte finish for the brand name. Since the cologne is the piece of reference for the whole range and therefore should attract the most attention on the shelf, a special transparent amber polycarbonate box is designed.

The other containers to design are the 100ml bottle, for creams, with a standard dispenser that imposes some conditions, such as bottle's final diameter. To reinforce the differentiation between the three products that would come in this same container and to avoid visual competition with main bottles, the lids are personalized with light colours (orange, green and red). The narrow shapes at the bottom are an intermediate volume between the one of the shower gel-shampoo and the cylinder of the deodorant, which, this way, is well integrated within the set. A series of tubes of different capacities completes the line. •



¹ Word formed from mass and prestige.