



March 11, 2011

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Squeaky clean

Tango Group, a UK company dedicated to developing and distributing alternative energy products, has patented the first water-powered shower radio.

The H2O FM shower radio works on water pressure alone. The device is fitted in-line with the water supply in your shower. The motion of the water flowing through the radio turns a micro-turbine, creating kinetic energy to drive a tiny generator, which powers the radio. Water + movement + a little inventive genius = great news for those who like to sing in the shower.

The radio, which consumes no extra energy, contains an integral battery, which recharges as the shower runs, meaning the radio can also be played when the shower is switched off.

This invention comes from the same company that collaborated with English inventor Trevor Baylis OBE on the original wind-up radio in the 90's. Channeling the same economic and eco-friendly spirit as its predecessor, H2O shower radio removes the need for disposable batteries. As Baylis noted, "art is pleasure, invention is treasure", H2O is a perfect example of how simple and effective gadgetry can improve our day-to-day lives.

What will you sing?

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November 13, 2010

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It is hard not to snigger at the notion of Playboy launching an energy drink, although for the octogenarian founder Hugh Hefner getting his slippers off probably requires a significant expenditure of energy, let alone any other nocturnal activity.

Schoolboy humour aside, it is an interesting launch. The liquid inside the can is pretty standard stuff, as is the positioning – connotations of celebrity, excess and sexual freedom, ideal for the target group of young urban males. 'Be the lifestyle. Drink the lifestyle' says the website. Model and "actress" Kelly Brook is a good fit as the drink's brand ambassador for that approach.

However, the energy drinks sector is slowing and growth, such as it is, is coming from demographics outside the traditional lads market, such as women and the health conscious. Hmm, how many women do you know that are fans of Playboy?

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QUESTION TIME



Question time

This month's question: *Is packaging at risk of losing its position as the 'great seducer'?*

At the recent launch of the Institute of Packaging Professionals, guest speaker and branding expert, Meenal Kachil discussed the idea that packaging is losing its position as 'the great seducer'. It's a suggestion that has been bandied around for some time now, and looking at the condition of the marketplace many would be inclined to agree with this point of view. The combined pressures of a saturated market and a grim economic climate have produced a new breed of consumer, who is more discerning with their purchases than ever before. Some trusted brand strategists are failing to deliver results, forcing brands to go back to the drawing board. Increasingly we are witnessing brands turning to digital strategies, sometimes at the expense of packaging development. So, it would seem that at least some brands agree with the statement in question. But are brands right to lose faith in packaging? Could it be true that packaging no longer possesses the same power that it once did? Are brands and pack designers simply failing to look outside of the box? Or have they just lost sight of the fundamentals? Over to you, panel...

DANIELLE PINNINGTON
Founder & Owner,
Shoppercentric

It is our opinion that one of the biggest flaws in the current design process is that much of it is done away from the very environment in which it has to work hardest – the shelves in-store.

We've seen countless examples of packaging designed to fit a brief that didn't consider the real environment, including:

- The new product which couldn't actually fit on the shelves that are typical of the category it was designed for;
- The re-launch that reduced the impact of the brand's core colour in-store by updating the packaging, but meant shoppers couldn't find it on shelf, and believed it was no longer stocked;
- The range refresh that assumed the portfolio would be placed side by side on shelf, ignoring the fact all retailers range the category by format first, and brand second;
- The new product format ignored on shelf because its pack format was exactly the same as an adjacent category, and it was placed on shelf right next to that adjacency.

The reason these points are relevant is because packaging needs to seduce shoppers at the fixture, not just the users in focus groups or the brand team in the board room. In a recent project the majority of shoppers felt a brand would be less tasty than the Own Label simply because the Own Label had fruit images on the pack. The client found it hard to believe that something so innocuous to them could mean more to shoppers than brand equity, but as we explained, shoppers make their choices in a

matter of seconds and there was little else to differentiate the products on shelf.

Packaging surely has to be designed with the store environment and shoppers in mind which means answering some fundamental questions:

- Where will it sit on shelf?
- If it's a range will the portfolio sit together or apart?
- How do shoppers make their decisions – What needs to be said or shown on pack?
- How can the pack standout from the category crowd whilst avoiding confusing shoppers?

Armed with the answers to questions such as these, we believe brand and design teams will be more likely to produce packaging that can seduce shoppers and consumers, particularly if they can weave the magic of new technology like AR/ VR into the end result.

IAN WILLIAMSON
Retail Manager,
Tetra Pak

When it comes to the power of seduction, packaging is and will always be a key player. Take gins for example, when we buy a bunch of flowers, we almost always say yes to the tissue paper and ribbon.

The reason behind this behaviour is that packaging tells a story about the product it holds. It influences the purchasing decision because it tells the shopper what type of product they are buying, and most importantly what level of quality it is. A bunch of flowers with a plastic band around the bottom sends a very different message to a carefully wrapped bouquet.

This theory can also be applied in the supermarket aisle. While

the majority of milk in the UK is supplied in plastic bottles, many of the specialist milk brands such as Flora Danica or Maxine instead opt to use cartons. This sends a clear message to the consumer, not only that the product is different, but also that it is in some way superior.

Another example of this is Tesco Finest sweetcorn, which is packed in Tetra Brik. By using a carton in an otherwise can dominated category, the product instantly grabs attention.

It is true of course that advertising and marketing campaigns also have the power to seduce. In a subtle way to packaging, they tell the consumer a story about the product being promoted. However, it is usually the packaging that seals the deal. It is the silent salesman that gives a product its visual identity, and allows the shopper to make a mental link between what they have seen outside the store, with the real-life product on shelf.

It is a really exciting time to be working in the packaging industry. With as much choice available consumers are demanding more than ever before, which means the industry as a whole is becoming increasingly innovative. On top of this, major advances in technology are changing the way we are able to engage with, and indeed seduce consumers.

The world is evolving at a rapid rate, but as long as there are products to sell, there will always be a need in packaging. And as long as the packaging industry works hard to meet consumer demands, while embracing new technology, I have every confidence that it will continue to take the lead role in seducing the shopper.

DAVID MCGOWAN
Global Packaging
Innovation Director,
Blue Martin

Some might argue this role of packaging is not to seduce at all. Research consistently shows that, in the FMCG category, consumer purchasing decisions are made in-store. For instance, research findings released in May 2012 by The Point at Purchase Advertising International (PPAI) claimed that up to 76 per cent of purchasing decisions are made in-store (an increase on 70 per cent in 1995). Now, think about how many thousands of products there can be in a store, and it becomes apparent that a pack has very limited time in which to work its seductive magic. With its unique tactile connection to the consumer, packaging is

arguably the 'finisher', not the seducer. The value of a consistent supporting marketing communication becomes even more important.

Also, with the advent of digital media, traditional advertising budgets are being re-visioned. Digital marketing methods can be very economically efficient and open up whole new realms of potential creative engagement. It's no wonder why current digital marketing spend in the UK has accelerated to its highest level in five years. But does the increasing development of digital/alternative/new marketing channels mean that packaging impact is becoming less crucial?

The real value lies in your vision of the value packaging can provide. If you judge packaging on basic functionality alone, such as instant visibility and portability, then its seductive influence is limited to

those crucial few seconds on shelf. Those are both obviously fundamental credentials of successful packaging, however marketers who neglect to see the bigger picture when contemplating packaging's role in their brand's overall marketing campaign, are missing a trick.

A pack should live off-shelf, as well as on. Think of some of the most iconic FMCG brands in history such as Cadbury, Vaseline and Schweppes - they all echo the lasting, memorable presence that their packaging design provides across their other marketing consumer touchpoints, utilising it to visually capture and encapsulate their brand values.

Packaging has another advantage over other marketing activity: its ability to add value to the product.

Taken over structural packaging design for malted food drink

In a saturated marketplace it is a constant battle to win, and keep the consumer's attention.

Island Cadbury Bournville. We created a structure that addressed improved ergonomics and addressed one of Indian consumers' biggest complaints: sunlight strength. In a potentially very humid climate, the improved user experience Bournville's new structure provides has given the brand added competitive advantage, making it outstanding as a product shot.

And it's not just consumers; retailers must also be seduced by packaging. Our ever-increasing cultural awareness of environmental issues means that any packaging solution that claims green credentials, or can offset a product's eco footprint, will add value and, with increasing governmental regulations, will gain listings easier. What other marketing avenue has such literal power to physically make a product more attractive? ■

Our industry experts provide a compelling insight into the topical issues of the day

THE EXPERTS...



**DANIELLE
PINNINGTON
FOUNDER
& OWNER,
SHOPTHERENTAL**

Danielle spent time as a researcher specialising in the world of NPD, branding and sales volume estimation. She was in the position of Deputy MD at Research International before joining Insite Marketing Planning as a Head Director. In 2004 she took the decision to set up Shoutmedia.



**IAN
WILLIAMSON
RETAIL
MANAGER,
TETRA PAK**

He joined Tetra Pak in 1968 and spent time in the technical division, in service-machine development and R&D in Sweden. A departure into marketing and product management responsible for cluster Nordics ended in 2008 with a role in retail management in the UK and Ireland.



**DAVID
MCGOWAN**
GLOBAL PACKAGING
INNOVATION
DIRECTOR,
BLAIS MARLIN

A qualified Master Brewer, David's client side career spans 23 years. David joined Blue Media in September 2011. With experience across global innovation, marketing, procurement, R&D and more, David supports the agency's menu around the world.



Upsetting the apple cart

Brand design specialist bluemarlin has created a dynamic and charming identity to enable artisan cider and juice producer Orchard Pig to scale its core business and move into the mainstream. The new look, which encompasses on premise and off trade across 16 products, begins rolling out this week.

bluemarlin has worked with Orchard Pig for five years, back when it was a hobby brand with an annual turnover of £25,000. Now a £1m brand, it needed a new look to vault it into the big time whilst reinforcing its credibility as a top quality producer with an expanding portfolio of authentic products.

"Orchard Pig is a real colourful character and quite simply one of a kind. To reinforce this, the new labels have been designed to make Orchard Pig stand out from the herd by celebrating its hero, provenance and natural individuality. Playful copy, unconventional colour, graphic discovery and a spot of mischief have been combined to appeal to our free-spirited fans and their thirst to explore," comments Orchard Pig managing director Andrew Quinlan.

"What the re-design has done is create a herd, Orchard Pig's family if you like, whilst at the same time provide much clearer product differentiation between ciders and fruit juices, and specifically the individual varieties within these categories, to make the range easier for consumers to navigate," he concludes.

bluemarlin has given each product a fun and memorable name. For the lovingly crafted ciders, led by bestseller Reveller, the new names reflect Orchard Pig's character: a truly loveable swine! And for the delicious juice range, they offer a playful way of communicating the invigorating flavours, and importantly make a splash about the new trio of unconventional sparklers: Totally Minted, Very Berried and Deeply Rooted.

bluemarlin Bath creative director Chris Hart says: "Orchard Pig is a wonderfully playful brand. We wanted to capture and celebrate the fact that the Orchard Pig is a distinctively different animal that chooses not to play by the category rules. That led us to our big idea, which underpins the entire design and branding piece: upset the apple cart. Harnessing this playfulness through design, we have made Orchard Pig much more engaging to consumers and trade customers alike.

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bluemarlin London
2/3 Melbury Mews
158 Hurlingham Road
Fulham
London
SW6 3NS

T: +44 (0)20 7471 6330
F: +44 (0)20 7471 6333

bluemarlin Bath
Page Barn
Newbury
Nr. Bath
Somerset
BA11 3RG

T: +44 (0)1373 800010
F: +44 (0)1373 814665

bluemarlin Sydney
Level 3
2-14 Mountain Street
Ultimo
NSW 2007

Australia
T: +61 2 9282 0800
F: +61 2 9282 0899

bluemarlin Asia
80A & 82A
Tanjong Pagar Road
Singapore
088501

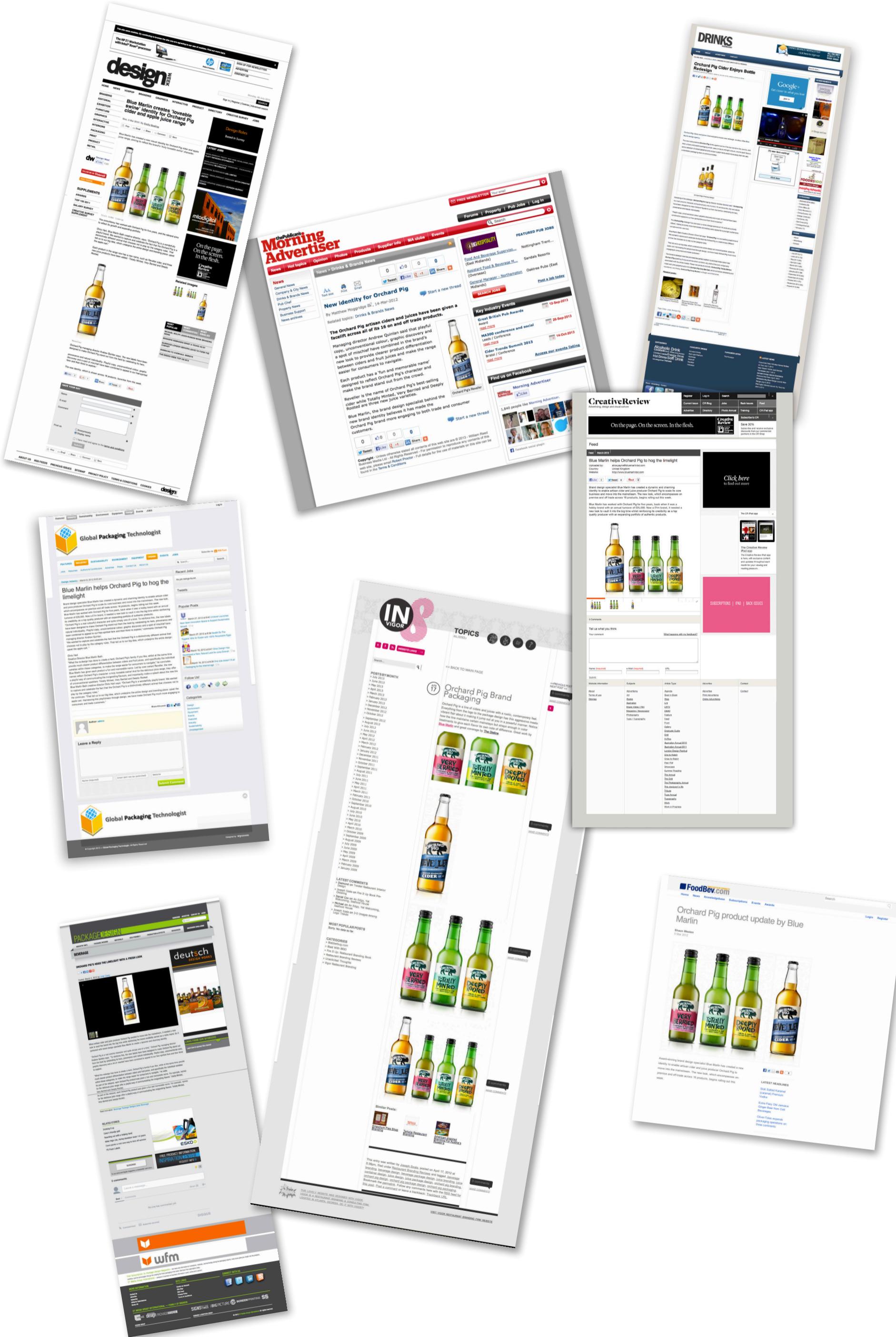
T: +65 6222 6503

bluemarlin New York
231 Front Street
Suite 301
Brooklyn
NY 11201

T: +1 646 688 1010
F: +1 646 688 1011

Alice M. Payne

London, SW15 3BQ
07912538247
alicepayne@outlook.com





Bluemarlin performs fruit alchemy with J2O

Integrated brand design agency bluemarlin has created a refreshing new look for Britvic brand J2O. The redesign celebrates the launch of reformulated recipes for the core variants: orange and passion fruit, apple and raspberry, and apple and mango.

The new graphic and structural packaging design gives J2O greater presence in store and more shelf stand-out in the brand's on-trade heartland. The new look is upmarket, contemporary, distinctive and ergonomic.

The graphic design features a vibrant new colour palette which, combined with intricate splash and drip detailing, visually communicates J2O's fruit taste and liquid refreshment.

"The aim of the redesign was to bring J2O's fruit mixology back to life," says Simon Pendry, creative director at bluemarlin London. "We replaced the previously flat label background with a gradient effect and shading, to create a new depth around the brand marque that increases its impact and embodies J2O's multi-dimensional fruit combinations."

Topped off with white highlights and contemporary typography, the new graphic expression is altogether more uplifting and engaging.

The new 275ml bottle, crafted by bluemarlin's 3D team, possesses a seemingly taller, more sophisticated shape, which will appeal to an on-trade adult audience. The slimmer shape reflects J2O's new more refreshing recipes, and an embossed wave on the front of the bottle denotes J2O's flavour blends to complement the new graphic design.

Helen Gorman, brand controller at Britvic, comments: "The new structure and graphics work beautifully together to underscore J2O's positioning as a premium, modern brand."

bluemarlin has also worked with Britvic to create three new limited edition J2O variants: Glitter Berry, Papaya Punch and commemorative Jubilee pack Diamond Berry, which are in store now.

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[BlueMarlin New York](#)

231 Front Street
Suite 301
Brooklyn
NY 11201

T: +1 646 688 1010

F: +1 646 688 1011

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Alice M. Payne

London, SW15 3BQ
07912538247
alicepayne@outlook.com

The collage includes the following sources:

- FoodBev.com**: "Blue Marlin creates new look for Britvic's J2O" (June 6, 2012)
- brand&design VILLAGE**: "PackagingNews" (1-2 October 2013)
- DRINKS brands.com**: "J2O Given New And Improved Look" (June 12, 2012)
- THE DRUM**: "Blue Marlin creates new look for J2O" (June 6, 2012)
- packaging INNOVATIONS**: "J2O Packaging Redesign by Blue Marlin" (1-2 October 2013)
- BS**: "J2O PACKAGING REDESIGN BY BLUE MARLIN" (June 12, 2012)
- packaging today**: "New looks and blends for Britvic J2O range" (24-27 September 2013)

Key points from the articles:

- FoodBev.com**: "The redesign celebrates the launch of reformulated recipes for the apple, orange and passion fruit, apple and raspberry, and mango variants."
- brand&design VILLAGE**: "The graphic design features a new colour palette, which, combined with intricate script and tip detailing, visually communicates J2O's fruit taste and liquid refreshment."
- DRINKS brands.com**: "The new bottle, spiegel and labeling moves away from the previous J2O label, which was considered flat and dated."
- THE DRUM**: "The aim of the redesign was to bring J2O's fruit mixology back to life. We replaced the previously flat label background with a gradient effect and shading, to create a new depth around the brand marquee that increases its impact and embodies J2O's multi-dimensional fruit combinations."
- packaging INNOVATIONS**: "The redesign has added a new look to the brand, which now includes a vibrant new colour palette, a more dynamic font and a new bottle shape."
- packaging today**: "Overall, J2O's new graphic and structural packaging gives the brand a modern, clean and crisp on-shelf presence. The new design features a vibrant new colour palette, a more dynamic font and a new bottle shape."