

BIG BRAND THEORY

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王绍强 编著

大连理工大学出版社

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FOREWORD

TIE ME UP, TIE ME DOWN

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That something is authentic is theoretically valuable, but what if the subject in question is authentic but of little aesthetic value or has a minimum of craft and focus on the part of the maker(s)? To be real is fine, but what if an object or person is both authentic and crappy? The world is full of authentic designed objects that provide truly foul real-world experiences. Try sitting on an Eames bucket chair (or an Aeron chair for that matter) and actually working for more than two hours. These "design objects" are sought-after artifacts for their aesthetic qualities, but they'll provide singularly uncomfortable sitting experiences.

This juxtaposition of authenticity and quality is something that I have come back to often over the past few years. I've found brand strategy that evaluates both sides of the coin (aesthetics and information) to be an increasing aspect of my own professional practice, making me a planner/advisor just as much as a graphic designer. It's an interesting place to be - innate core values being decided hand-in-hand with aesthetics. It's what design can be - a pluralistic way of assessing and providing form-giving to objects of desire from a holistic perspective.

And this is where branding comes in: brands are so much bigger than logos, type choices, color palettes and packaging designs. Most brand-oriented books published by design media focus solely on the facades applied to contemporary brands, but just as important are the products contained within. Branding is such a totalizing force: the manipulation of desire through tugging at all-too-human aspirations, comforts, trusts, vanity and a gamut of other feelings. For most brands, things fall flat somewhere - be it massive big box retailers' destruction of local economies, footwear companies' labor issues or web browser developers' late-to-the-

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In this peculiar moment of graphic design and the near-collective obsession with easy solutions masquerading as critical practice^[4] in more academic design circles, thinking bigger and assessing structure and content in a truly considered, craft-centric fashion is the least we should do, both as designers and as brands. Taste and style are great, but they are not nearly enough in how we assess clients or client design options^[5]. If we interacted with others merely because we spoke the same cultural shorthand^[6], we wouldn't get very far... and they'd never criticize our choice of neckwear.

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FOREWORD

BIG BRAND THEORY

by Jesper von Wieding, Strategic Creative Director
and co-founder of 3X.dk

It is a great honour for me to be asked to write the preface for this book – BIG BRAND THEORY!

As a strategic creative designer I have over the years spent big part of my professional career working with national and international well-known company and product brands.

An important part of our daily life, as designers, is to keep updating ourselves on the daily life around us, new lifestyles, trends or movements. Many designers search for inspiration using the internet and some of us just can't live without these moments - visiting design bookstores! No matter where I am in the world I just have to pass by a bookstore! It has become a habit that I can't live without. I am addicted - I need my monthly dose and can't live without it! These soundless moments are fantastic, when I find myself, in the company with a good friend or alone, completely relaxed and surrounded by books and other readers. I can't get enough looking at design books, featuring spectacular "best of" compilations with "Case studies" of the high-profiled branding campaigns, providing invaluable sources of inspiration and knowledge, guiding us to understand the key elements of their successful brand or design.

So what is a brand?

Many would define a brand as a name, term, design, symbol, or any other feature that identifies one seller's good or service as distinct from those of other sellers. The legal term for brand is trademark. It's interesting to look back in the history because the word branding originally means a way to tell one person's cattle from another by the use of a hot stamp iron. Today branding is also about positive perception, customer loyalty, excess price, it's a recruitment tool and a valuable asset for the company that owns it.

"The days of 'hidden' companies are way over..."

No big international companies or organizations can survive and lead a market today up against their competitors, without a clear understanding and full control of their own corporate and/or product brand identity!

Jesper von Wieding has over his 25 years of graphic design experience within Corporate Identity, Brand Development, Packaging Design, Fashion / lifestyle, furniture design, exhibition design and interior design. He has worked in USA, France, Germany, Stockholm, Oslo and Copenhagen. He is one of the founders and former co-partner of Scandinavian DesignLab. In 2010, Jesper left Scandinavian DesignLab to pursue new challenges by establishing the company 3X (www.3X.dk), a company of strategic creative consultant's & entrepreneurs. 3X is a company with a unique combination of expertise that spans from art, culture, design, branding, entertainment, education, publishing to food and beverage. 3X has offices in Beijing, Copenhagen, Guangzhou, Hong Kong China and Kuala Lumpur.

A brand is the visual extract of the identity!

When developing a new brand identity it's therefore important that the relationship between the design agency and their client is build on sharing, insight, knowledge and trust! No Big Brand identity is developed without an in-depth understanding of the client's vision (Out of reach – but within sight!), mission (How do we get there?), strategy, values (difficult to copy and relevant to the customers/target groups) and that differentiates the company from its competitors (Point of difference / POD).

“Think forward stay forward.”

The fashion industry is well-known for being fast and unpredictable. Working as a graphic designer within the fashion industry requires the ability to transform emotional values into strong visual concepts and constantly to be able to capture and interpret new trends, constantly being able to challenge, develop and create new visual expressions combining different materials and new printing techniques. This book shows examples of that and very much more across media!

I hope that you will enjoy reading BIG BRAND THEORY. The case stories that you will find in the book span from living, food & drink, fashion, culture, exhibition to promotion! I am sure that you will experience design work developed by “some of the best in class”. This book will show some of the latest brands boom in the market economy and the secrets why classic brands live long in people's mind as well. I hope that you will find just the inspiration you are looking for.

I wish you good luck!





CONTENTS

004	FOREWORD
009	LIFESTYLE GOODS & SERVICES
067	FOOD & DRINK
129	FASHION
189	CULTURE & PROMOTION
249	INDEX
256	ACKNOWLEDGEMENTS

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