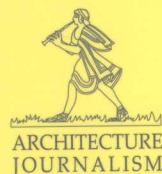


# 设计语言

经典标志设计密码

(美)迈克尔·埃瓦米 著  
贾秀海 译



安基国际设计传媒策划制作

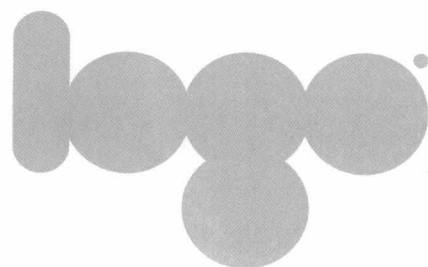
- 原创设计师指南
- 75个类别，1300多幅标志原图
- 按形状分类，按行业索引

 华中科技大学出版社



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## LOGO

Text © Virginia Mcleod

This book was designed, produced and published in 2007 by Laurence King Publishing Ltd., London.

Translation © 2008 A&J International Design Media Limited

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### 图书在版编目(CIP)数据

设计语言: 经典标志设计密码/ (美) 埃瓦米 (Evamy, M.) 著; 贾秀海译.

— 武汉: 华中科技大学出版社 2009.2

ISBN 978-7-5609-5136-2

I. 设… II. ①埃… ②贾… III. 标志—设计—世界 IV. J524.4

中国版本图书馆CIP数据核字 (2009) 第016733号

**设计语言: 经典标志设计密码** (美) 麦克尔·埃瓦米 著 贾秀海 译

出版发行: 华中科技大学出版社

地 址: 武汉市珞喻路1037号 (邮编: 430074)

出 版 人: 阮海洪

责任编辑: 李 妍 候雪倩

责任校对: 孙超慧

责任监印: 张正林

排 版: 王 峙

印 刷: 北京佳信达欣艺术印刷有限公司

开 本: 787mm×1092mm 1/16

印 张: 22

字 数: 176千字

版 次: 2009年2月第1版

印 次: 2009年2月第1次印刷

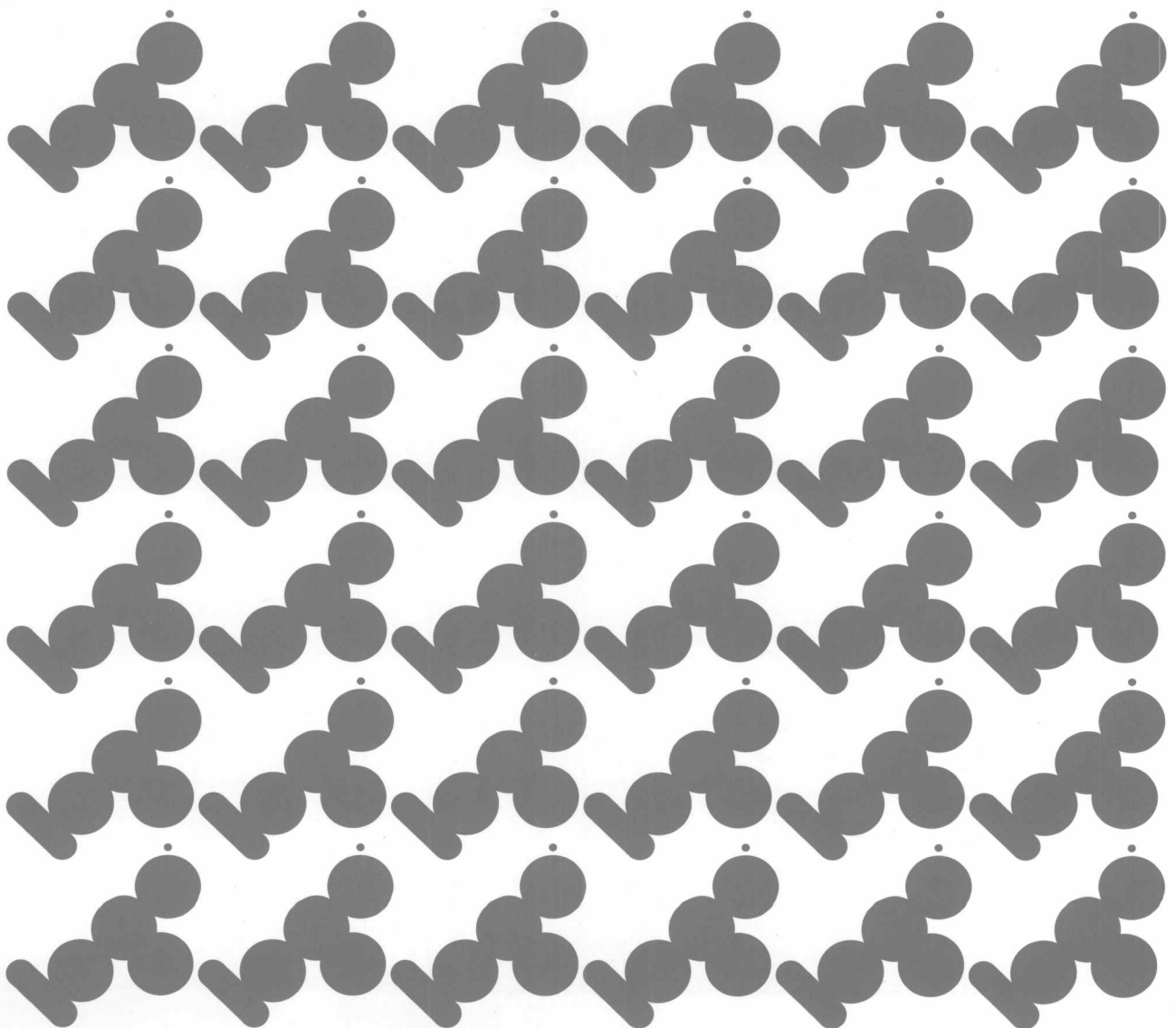
书 号: ISBN 978-7-5609-5136-2/J·128

定 价: 258.00元 (含光盘1张)

销售电话: 022-60266190, 022-60266199 (兼传真)

网 址: www.hustpas.com

(本图书凡属印刷错误、装帧错误, 可向承印厂或发行部调换)



### What is in this book?

In this book you will find many of the greatest logos ever designed: some that have been widely acknowledged as such and others that will be. There is work by masters of symbol and logotype design, such as Paul Rand, Saul Bass, Otl Aicher, Anton Stankowski and Lance Wyman, alongside marks by today's big names and emerging talents, including North, Sagmeister Inc, Open, Spin, Johnson Banks, Browns and Segura Inc. In all, 'Logo' contains work submitted by more than 150 leading design firms of all sizes, from across Europe, North America and the Far East, plus dozens of outstanding identities, mostly of a certain vintage, sourced from the client companies themselves.

This book is about what we see around us now, regardless of when it was designed. It contains logos that date back over a century and a handful that were still to be launched when this book was written and designed. Our aim, above all, has been to provide a true, broad and unique reflection of the state of the art in high quality corporate identity design in the early twenty-first century.

The book has been designed by Spin, the London-based creators of identities for Channel Five, the Whitechapel Gallery and the Institute of Contemporary Arts. Logos are almost exclusively displayed in black and white or greyscale to better highlight the formal qualities of each logo, which are detracted from when several marks appear in full colour on a single page, leading to a Times Square effect of logos clamouring for attention.

### How are logos arranged?

Marks have been categorized according to their most significant visual features or characteristics,

for example, overlapping type, square symbols, symbols containing trees. To create a sense of the impulses and trends currently at play in identity design, the material was given the chance to order itself; groups of logos were allowed to coalesce naturally into categories. Some did this more naturally than others. Also, there were many instances in which a logo could have legitimately been placed in any of three or four categories. So a few designs may not be exactly where you might expect.

There are three sections: one on text-based logos (Logotypes and letters), one on pictorial and abstract emblems (Symbols) and a final, brief section on logo systems (Families and sequences).

There are also 40 'focus' logos: identities that have either been outstandingly influential or are outstandingly good, and which have been given their own page and extended caption.

### Captions and credits

The caption for each logo identifies the organization and its area of activity, the country of its headquarters, the designer or design firm responsible and the date of design. Many of the logos need no further explanation, but extra insights and stories about designs have been provided wherever possible.

Credits for individuals have been included in captions where requested by design firms. Positions and roles on projects have been abbreviated according to information provided (bearing in mind that similar functions are known by a variety of names in the design industry):

- AD: art director(s)
- CD: creative director(s)
- DD: design director(s)

SD: senior designer(s)

D: designer(s)

Two design firms featured share the name Coast Design, one based in Brussels, one in Sydney. In captions, the former is referred to as 'Coast' and the latter as 'Coast Design (Sydney)'.

### Acknowledgments

To all of the individuals at companies that submitted work and helped to keep the quality high, a big thank you. There are too many to mention by name but there are several whose time and care I especially appreciate, namely: Steff Geissbuhler at C&G Partners, Lance Wyman, Simon Beresford-Smith at Pentagram and Laura Roche at FutureBrand.

Thanks also to Jo Lightfoot at Laurence King, who gave me the opportunity to do this book; to the book's editor Catherine Hooper for her air of calm and superior grasp of written English; to Ian Macfarlane and Chris Allen at Spin for their design genius and sensitivity to the material; and to Angelina Li for chasing companies with tireless charm.

Thanks to Browns, Atelier Works, Thomas Manss, SEA and Untitled for repeatedly putting their faith in me as a copywriter and for making the experience of working with them so enjoyable and enlightening.

Lastly but mostly, my thanks and love go to my wife, Samantha, and our two young sons, Lucas and Thomas, who have all contributed ideas, patience and perseverance beyond the call of duty. Finally, an apology: to Lucas, for not finding a place for the logos of Superman, The Fantastic Four and X-Men. Bad, bad Dad.

## 这本书里有什么？

在这本书里，你将会看到许多历史上最伟大的标志设计：有些已经被广泛认可，有些将会被认可。这里有符号设计大师和标志设计师，例如 Paul Rand, Saul Bass, Otl Aicher, Anton Stankowdki 的作品。还有当今声名显赫或者刚刚崭露头角的设计师的作品，包括 North、Sagmeister 设计公司、Open 工作室、Spin 工作室、Johnson Banks、Brones and Segura 等公司。总的来说，这本书汇集了来自 150 多家各种规模的顶级设计公司的作品，从欧洲到北美再到远东。其中许多设计别具特色，大多数作品都具有某种共同特征，标志图样也是由客户公司提供的。

这本书介绍的是我们现在周围所见的事物，不管它是什么时候设计的。在这本书里，有些标志的历史已超过一个世纪，有些则是在本书被编辑策划时刚刚发表的。总之，我们的目的是提供一个真实，广泛和独一无二地反映高品质的 21 世纪早期企业标志设计艺术现状的平台。

本书由 Spin 设计工作室策划，这个总部设在伦敦的工作室是第五频道、Whitechapel 画廊、当代艺术研究所标志的设计者。这些标志几乎都只有黑色和白色，或者呈灰色调，却更好地突出了每个标志的官方品质，使它们在在众多全彩色的标志同时出现时，脱颖而出，如同标志界的时代广场般引人注目。

## 如何安排标志？

标志被按照它们最有意义的视觉特点或性格特质分类，比如，层叠式标志、方形标志、带有树形图案的标志等。为了在设计标志时引领潮流和趋势，题材本身得以有机会为自身定性；成组的标志被自然地划入同一类别。一部分标志很自然就做到了这一点。同样，也有很多例子可以被合理地划入三个或四个类别中。所以有些设计可能不会出现在预期的类别里。

本书分为三个部分：一部分是以文本为设计基础的标志（印刷体类和字母类），一部分是图像

和抽象寓意（象征图案）的标志，最后一部分是按标志系统（亲缘性和序列性）归类的标志。

书中还有 40 个“重点”标志：列举出那些流传不是很广或者没有被很好地推广的标志，这些标志将在专门的和补充标注中介绍。

## 标注与个人信息

每个标志的标注都介绍了设计者或设计公司的组织名称、经营范围、总部所在国家及标志的设计时间。很多标志都不需要更深层次的介绍，但是我们也尽可能地提供其他有关设计的领悟和背景故事。

应设计公司的要求，设计者的个人信息被列入标注中。根据提供的信息，个人在项目中的职位和角色用缩写形式表现出来（用来区分那些在设计界广为人知却有相似功能的多种名称）：

AD：艺术总监  
CD：创作总监  
DD：设计总监  
SD：高级设计师  
D：设计师

有两家特别的设计公司都叫海岸设计，一家总部设在布鲁塞尔，另一家在悉尼。在标注中前者被称为“海岸”，后者被称为“海岸设计（悉尼）”。

## 鸣谢

在此向所有为保证本书质量而辛勤工作和提供帮助的公司和个人致以诚挚的感谢。我要感谢很多人，特别是几个给予我关心的人：C&G Partners 的 Steff Geissbuhler、Lance Wyman、Pentagram 的 Simon Beresford，还有 FutureBrand 的 Laura Roche。

同样感谢 Laurence King（英国著名出版社）的 Jo Lightfoot 给我机会来完成这本书；感谢本书编辑 Catherine Hooper 的严谨态度和对英文书写规范的准确把握；感谢 Spin 工作室的 Ian Macfarlane 和 Chris Allen 的设计天分和对素材的敏感；感谢不知

疲倦地寻找合作公司的 Angelina Li；感谢 Browns、Atelier Works、Thomas Manss、SEA 和 Untitled 公司，作为广告撰稿人他们一直非常信任我，和他们一起工作是一次令人愉悦并富有启发性的经历。

最后但也是最重要的，我要感谢我的妻子 Samantha 和我们的两个儿子 Lucas 和 Thomas，并表达我对他们的爱。他们给我的建议、耐心和坚持都远远超过了责任的范围。最后，我要道歉：Lucas，很抱歉没有给超人、神奇四侠和 X 战警找到合适的标志——你的坏爸爸。

7 What is a logo?  
什么是标志?



10 Who makes logos?  
谁创造了标志?



8 Where do logos come from?  
标志从哪里来?



12 Can logos change anything? And why do logos get changed?  
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14 What do logos mean?  
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16 Where do logos go?  
标志将向何处去?



The logo is the focal point of any identity system and the key to its acceptance.

标志是所有身份识别系统关注的焦点，也是其被接受的关键。

3M

What is a logo?

什么是标志?



Logos are signs, marks of identity designed for easy recognition.

They are used by every kind of organization in every part of the world, from international corporations to charities and from political parties to community groups and schools. Logos also identify individual products and services.

Most people think of logos only as symbols containing some kind of abstract or pictorial element, in the manner of Nike's 'swoosh' or WWF's panda. But a logo can equally be just a combination of typographic elements – letters, words, numerals and punctuation marks – set in a chosen typeface, such as the 3M and Kellogg's logos. In fact, a logotype, the word from which we get 'logo', is exactly that: a single piece of type. Most of the time, logos operate on a sliding scale between the purely verbal and the purely visual: a word with a letter that makes a visual pun, for example, or a symbol containing a company name.

Logos or 'brand identities' (as created by these companies) are usually one small part of a far bigger identity package, which can include a new name and slogan, the development of a 'brand architecture' and numerous applications of a corporate visual system and verbal 'tone of voice'. However, the fact remains that the logo is the focal point of any identity system and the key to its acceptance. Designing logos is generally seen as the quintessential graphic designer's art. It is the compression of meaning into just a few memorable

marks, the distillation of the big and complex into something simple and unique that presents one of the defining design challenges of the modern era. No other part of a graphic design firm's output will be on such public display or be open to such intense scrutiny. As a communicator, there is no better way of making your mark on the world.

标志是信号，是使身份易于识别而设计的记号。它们被世界各个角落的各种组织所采用，从跨国公司到慈善机构，从政治党派到社区组织和学校。标志同时也被用来区分产品和服务。

大多数人认为标志就是一些包含某种抽象或图像元素的符号，就像耐克'swoosh'标志或者世界野生动物协会（WWF）的大熊猫标志一样。但是，标志也可以仅仅是印刷元素——字母、文字、数字和标点符号——某种特定字体的综合体，就像3M和Kellogg的标志。事实上，联合活字，这个使我们衍生出“标志”的词，它的确切意思是：一个种类。标志常常在纯文字和纯图像间摇摆：例如，一个由字母构成的可视化双关语，或者一个包含了公司名字的符号。

标志或者“品牌身份”（由公司创立）通常只是整个身份定位领域的一小部分，它们可以包含一个新的名称和宣传口号，也包括“品牌建筑”的发展和企业视觉标志系统及文字“语调”的大量应用。然而，事实上，标志是所有身份识别系统关注的焦点并是其被接受的关键。标志设计通常被认为是精英图像设计师的艺术作品，是把寓意压缩进少量的便于记忆的符号中，将庞大并且复杂的东西浓缩成某种简单而独一无二、用以呈现富有时代感的特定设计的挑战。没有哪个设计公司的作品会被公开展示或暴露于如此严苛的审视之下。作为一个沟通方法，没有比让世界看到你的符号更好的了。



The ubiquity of logos, and their great power to unlock memories, feelings and associations, are the product of 150 years of exponential growth in the field of advertising and corporate communications.

标志无处不在，它们强大的释放记忆、感觉和人与人之间联系的力量，是广告和企业沟通领域150年来成几何速度增长的产物。



Where do logos come from?

标志从哪里来?

Logos – or their equivalents – are as old as civilization itself. It is widely considered that branding, as a means of identifying an object's ownership, has its roots in the marking of cattle hides and horns by large estates and temples in Ancient Egypt, and in the development by Greek and Roman craftsmen of 'maker's marks', which allowed goods to be traded with confidence anywhere across an entire empire, regardless of their place of origin. This is continued in the role of trademarks today.

In medieval Europe, heraldry was conceived as a means of recognizing helmeted friends and foes on the battlefield. Crosses, crescents, animals, mythical creatures and flowers abounded. The concept of verbal identity also arrived in the form of mottoes. Simultaneously, cattle branding became standard practice in Mexico, thanks to Christopher Columbus, and was later developed by Texas ranchers as a deterrent to rustlers. They fashioned branding irons into combinations of shapes, letters and symbols that would be hard for poachers to turn into their own marks. Branding continues to this day, and not just of livestock. Human branding also has a history, through the slave trade, Tsarist Russia, Nazi Germany and, today, in tattoo parlours and American university fraternities.

However, the Bible tells of an instance of branding that pre-dates just about everything. The world's first logo was, it seems, God's work. The Old Testament reports that God 'put a mark on Cain'. This was meant not as a punishment for killing his brother – why simply mark someone when you could just as easily smite them with bolts? – but as a means of protection from others who might have wanted to take the law into their own hands. The mark was God's 'keep off' sign, addressed to potential Edenite vigilante groups.

We can only speculate as to what kind of visual device the Almighty would have employed to convey his key marketing message in an instantly understandable and persuasive way to the target audience – the skill that is the holy grail for all aspiring logo designers. God being God, he would have found a way. And, by all accounts, it worked: Cain led an untroubled life, moving to Nod, east of Eden, and raising not just a family but also an entire city. Indeed, the almost unbounded good fortune of his new life could have owed a great

deal to his exclusive right to bear the God brand.

Today, the world's omnipotent brands belong not to deities but to fast-food groups, drinks manufacturers, banks, telecoms giants and airlines. The ubiquity of their logos, and their great power to unlock memories, feelings and associations, are the product of 150 years of exponential growth in the field of advertising and corporate communications.

In the nineteenth century, the packaging of early mass-produced goods was branded with company insignia to aid their distribution from centralized factories and to differentiate them from locally produced competitor products. In the USA, to engender trust in the new non-local products, companies such as Kellogg's and Campbell's employed the signature of their founder, while elsewhere human emblems were used, such as the rosy-cheeked quaker of Quaker Oats and the African-American Uncle Ben (a Texas rice-grower) and Aunt Jemima.

In the UK, the 1875 Trademarks Registration Act came into effect on 1 January 1876. That morning a nameless employee of Bass & Co, the Burton on Trent-based brewery, having spent the night outside the registrar's office, was the first to register the trademark for the company's pale ale: a simple red triangle, conceived successfully to provide instant recognition on a barrel or bottle. The emblem – now with three-dimensional edges – continues to appear on bottles and cans.

Other long-lasting logos originating from this time include those of Shell, Mercedes-Benz, Ford and Michelin. But it was a German business that pioneered what is now called corporate identity. In 1906, the electrical goods group AEG hired an 'artistic advisor', Peter Behrens, who was given the brief of transforming and unifying the image of the sprawling company. It was the first appointment of its kind. Behrens, a trained architect, was given licence to design new buildings, products and graphic material. The AEG logo he designed in 1912 is still in use, unchanged in almost a century.

But the real age of the logo arrived after World War II, when booming demand for goods in the USA, stoked by the new medium of television advertising, unleashed a flood of new products and businesses. The growth in department stores and supermarkets meant that packaging had to work ten times as hard to catch the shopper's eye.

Logos and graphics that were visually simple and immediate won attention; applied consistently and repetitively across packaging and advertising, they won loyalty.

In logo design, Paul Rand was the master. Rand took the modern Swiss approach of stern graphic simplicity and sans-serif fonts, and gave it a smile. Rand had the knack of giving faceless corporations a personality, often by reducing their existing logos to simple humanistic elements, and then carrying the clarity and personality through to packaging, annual reports and other material. He added a package with a bow to the shield of United Parcel Service (UPS); he turned the antique 'W' of Westinghouse into what looked like a cartoon crown; and he lightened and harmonized the logo for computer giant IBM by 'striping' the thick heavy letterforms. Rand's model of making the simple memorable and timeless gave all future logo designers a yardstick with which to measure their efforts.

In the meantime, agencies such as Walter Landor & Associates (now Landor & Associates) in San Francisco and Lippincott Margulies (now Lippincott Mercer) in Manhattan grew quickly on the back of packaging design programmes and logo creation and then entrenched themselves in the emerging field of corporate identity, helping corporations to build brand awareness at home and abroad. In 1960s London, new agencies like Pentagram, Minalte Tattersfield and Wolff Olins followed suit, the latter reintroducing pictorial symbols to mainstream identity design, with a fox for Haafelds, the paint manufacturer, in 1967 and a hummingbird for Bovis, the construction company, in 1971.

A logo was useful as an identifier and as a point of difference. Symbols, in particular, could be understood by people of different languages and cultures within large cities or in countries beyond the logo's place of origin. However, as companies grew and diversified across industrial, commercial and national boundaries, the scope of identity programmes also expanded. From logos and packaging, identity systems came to encompass a welter of media and environments as the biggest brands sought to exert a greater hold on consumer behaviour. Coordinated advertising and sponsorship campaigns, branded packaging, printed literature, retail fit-outs and point-of-sale

displays all helped to boost 'brand awareness' (not the same as brand popularity). The identity industry boomed and fragmented.

Since the 1980s, waves of globalization, deregulation, consolidation, restructuring and repositioning, accompanied by the revolution of electronic communication, have presented new challenges and opportunities to the managers of corporate and brand identity. The steeply rising processing power of computers and other new media have enabled new images and new complexity to be built into visual identities.

Despite all of the investment in brand 'experience', digital marketing and 'holistic brand relationship' creation, the logo continues to provide the kernel of any identity programme. Logos seem to offer the most concise available visual index of graphic design; evidence of the factors that change the practice of design - emerging styles and attitudes, new technology, the Internet - is seen first and by the widest audience in logos.

There are more organizations, products and services competing for more of our attention than ever before. Very rapidly, the man, woman and child in the street have become adept at interpreting the signs of identity and ownership around them. Today, everyone has a point of view about the latest logo. It seems to be a natural human impulse to seek out meanings in them - meanings that experts in branding and corporate identity frequently seem unable to anticipate.

标志——或者其等价物——与人类文明本身同样古老。给物品做标记被认为是赋予物品所有权的方法而被广泛认同。这种方法起源于在属于古埃及大地主及神庙的牲畜皮毛和兽角上做的记号。随着希腊和罗马手工艺者的“制作者的符号”的发展，商品得以在整个帝国范围内有信誉地进行买卖而不用考虑其产于何地。这一角色发展成了今天的商标。

在中世纪的欧洲，徽章被用来在战场上区别以头盔遮面的敌与友。徽章图案包括十字架、十字军标志、动物、神话人物和鲜花等，不一而足。文字身份的概念也通过箴言的形式体现。在同一时期，哥伦布使给牲畜做标记在墨西哥成为标准操作。在这之后，得克萨斯的农场主们把这一方法发展成抵御牲畜窃贼的良方。他们将烙铁做成各种造型、字母和符号等（印在动物皮毛之上），这样窃贼就很难再把它们变成自家的记号。做记号的方法一直延续到今天，对象也不仅限于牲畜。给人类做标记同样历史悠久，奴隶贸易、沙皇俄国、纳粹德国，还有现在的文身店铺和美国大学联盟都是如此。

然而，圣经记述了一个几乎把所有事情都提前了的，关于做标记的例子。这个世界上的第一个标志是，似乎是，上帝的杰作。旧约里上帝“在该隐身上做了标记”。这表示不要因为他杀死了自己的弟弟而惩罚他——为什么当你可以轻易地将令其浑身肿胀作为对他的惩罚的时候，却仅仅在他身上做标记呢？——使他远离那些想用自己的方法来体现正义的人之手。这个标记是上帝给予那些潜在的Edenite保卫者的“不要插手”的信号。

我们只能怀疑万能的主用什么样的可视化手段，把他的主要营销信息以一种持续的、可理解的并且具有说服力的方法传达给目标受众——这种技巧是所有野心勃勃的标志设计师所向往的圣杯。上帝就是上帝，他总有他的办法。而且，不管怎么说，这方法奏效了：那人过上了不被骚扰的生活，

他搬到诺德去了，在伊甸园的东面，不仅养活了家人，还繁衍出一整座城市。确实，他的几乎不受限制的美好新生活完全是拜上帝给予他标记的特权所赐。

今天，世界上的万能商标不再属于造物主而是属于快餐集团、饮料制造商、银行、电信巨人和航空公司。标志无处不在，它们强大的释放记忆、感觉和人与人之间联系的力量，是广告和企业沟通领域150年来成几何速度增长的产物。

19世纪，早期的大批量生产的产品包装被集中生产，公司的徽章被用作商标来帮助经销商把他们的产品与当地竞争者的产品区分开来。在美国，为了给非本地产品树立信誉，Kellogg's和Campbell's公司用其创始人的签名作商标，而在其他地方则是用人像符号（作商标），例如，教友牌燕麦的红面颊教友商标，非洲裔美国人本叔叔（一个得克萨斯粮食种植者）和Jemima阿姨（一个为客人做煎饼的烘焙师）标志等。

在英国，1875年商标注册法案于1876年1月1日生效。那天早上，总部设在特伦特伯顿的Bass & Co酿酒厂的一个不知名职员，在注册处门外等候了一夜来为这个公司的灰白色麦酒注册商标：一个简单的红色三角形。它长期成功地成为标注在酒桶和酒瓶上的商标。这个符号——现在带有三维立体边线——仍旧出现在酒瓶和易拉罐上。

另一些起源于这一时期的历史悠久的商标还包括壳牌、梅塞德斯——奔驰、福特和米其林。但是在当时，它还是一种德国经济体，也就是当今企业注册的前身。1906年，电器产品集团AEG雇用了一位“艺术顾问”——Peter Behrens，他的主要任务是转化和整合这个正在扩张的企业形象。这是这类委托的先例。Behrens是一个训练有素的建筑师，拥有建筑、商品和平面素材设计的执照。他为AEG在1912年设计的商标至今仍在用，一个世纪以来未曾改变。

但是真正意义上的商标时代是在第二次世界大战之后，当时，美国对商品的爆炸式需求，加上新电视广告媒体的撩拨，引发了一场新产品和新经济的洪流。仓储式商店和超级市场的增多，意味着产品包装要以十倍努力来吸引消费者的眼球。商标和平面设计因其视觉简洁而迅速引起人们的注意；它们被持续而反复地使用在产品包装和广告中，并且赢得了顾客对产品的忠诚。

Paul Rand是商标设计领域里的大师。他为现代瑞士公司设计了严肃简洁的无边线的字体，并赋予它笑容。Rand常把企业现存的标志简化为人性化元素，他拥有赋予没有面部特征的企业人格特点的能力，然后通过产品包装、年度报告和其他介质把这种简洁与人格特点表现出来。他给联邦快递（UPS）的盾形商标加上一个弧度；使Westinghouse的古老的W形商标看起来像一个卡通的皇冠；通过“切细”粗重的印刷体字母的方法使电脑巨商IBM的商标更加夺目且和谐。Rand的简单易记且永不过时的设计风格，已成为未来标志设计师们衡量自身作品的标尺。

与此同时，类似旧金山的Walter Landor & Associates（现在的Landor & Associates事务所）和曼哈顿的Lippincott Margulies（现在的Lippincott

Mercer事务所）这样的事务所，在产品包装与设计项目的帮助下也有了很快的发展。它们发展壮大并开始涉及企业定位领域，帮助企业进行在本土和海外的品牌认知建设。20世纪60年代的伦敦，一些新生的事务所，例如，Pentagram、Minale Tattersfield和Wolff Olins都经历了类似的发展历程，他们随后把图像符号重新引入标志设计的主流领域，例如，1967年油漆生产商Hadfields的狐狸形象，1971年建筑公司Bovis的蜂鸟形象等。

标志就像身份证，可以体现其自身的与众不同。符号，尤其特别，它可以被使用不同语言的、大城市里拥有不同文化背景的和非标志出产地的人们所理解。然而，由于企业的发展和工业的多样化，商业上以及国家间的障碍，标志设计项目所涉及的领域也在扩大。从标志和产品包装开始，产品的身份识别系统变成了包含媒体和环境因素为最大的品牌，控制消费者行为的系统。联合广告推广和赞助活动，印有商标的包装、印刷文学、零售装备和重点销售展示，所有这些刺激了“品牌意识”（不同于品牌推广）的建立。标志工业也随之蓬勃发展并产生了裂变。

20世纪80年代以来，全球化浪潮、自由主义、联合主义、重组和重新定位主义，所有这些都伴随着电子通讯的革新对企业经营者和品牌定位提出了新的机遇与挑战。计算机处理能力的节节攀升和其他新媒体，使新图像和新综合体也进入了视觉标志设计领域。

抛开所有对品牌“体验”的投资不说，数字化营销和“整体品牌关系”的建立及标志还是所有产品身份规划的核心。标志似乎为平面设计提供了一种最简洁方便的视觉索引。事实证明，这种设计实践的改变——新风格、新态度、新科技，互联网——可以使最广泛的受众最先看到这些标志。

还有很多的组织、产品和服务公司在为了吸引我们的注意而进行着前所未有的竞争。街上的男人、女人、孩子都迅速地变成了诠释环绕在周围的设计标志和所有权的行家。今天，每个人对最新产生的标志都有自己的看法。寻求蕴含在标志中的意义——那些品牌和企业身份设计专家没有加进去的意义，似乎成了人类的自然冲动。

Gone are the days when company bosses plucked idiosyncratic corporate symbols from the ether.

那种老板们可以凭空取得富有特质的企业符号的日子已经一去不返了。

**GOODYEAR**

Who makes logos?  
谁创造了标志?



Broadly, logos are commissioned by marketing departments or other individuals within an organization and created either by in-house graphic designers or by an external design agency. Approval for a design usually has to be sought from the senior management of the organization and, in some cases, may lie solely with its head. The process of approving and finalizing a logo can take months and can erode a design's quality and distinctiveness. Moon's logo for The Royal Parks, on the other hand, was unexpectedly given the thumbs up by HM The Queen within 24 hours.

For most organizations, the visual identity overhaul that ensues from a change of logo usually means a major investment. The process involves a number of stages, including a research phase to assess the client's current identity and market position, to identify its ambitions and to establish an intellectual platform for the design (and, possibly, naming) phase. Then there is the design of the identity and all of the material it is applied to. This can involve other specialist skills. Dalton Maag, the London-based typographic consultancy, offers a 'logo refinement' service that exhaustively tests and hones a logo's lettering and spacing for optimum legibility, whether it is just a few pixels in height or blazed across a billboard.

For major businesses, the total bill can easily run into many millions, after fees for research, branding advice, design, internal communications and training, a launch event, press, PR, advertising and further research.

There is also the cost of rebranding premises, vehicles and products and the production of new stationery, literature, websites, and so on. All of which militates against risk-taking and originality. Gone are the days when company bosses plucked idiosyncratic corporate symbols from the ether, such as Goodyear's winged boot, inspired by a statuette of the Roman god Mercury in the home of founder Frank Seiberling. Now, there are tiers of management and marketing all erring on the side of safety and trusting in reams of customer research.

At the other end of the cost scale, there are companies in the mould of Logoworks, an online ordering service that offers clients a range of logo design packages and 'initial logo concepts...in just 3 business days'. Logoworks employs more than 200 designers and had sales of \$7.3 million in 2005. In 2006, it was the 66th fastest growing business in the USA, according to the Inc. 500 rankings. For small to mid-sized American businesses, Logoworks and the like are answering a call for inexpensive, badge-like identities and a design process unburdened by intellectual enquiry or deliberation. Co-founder Morgan Lynch laid bare his insecurities about professional design consultancy to 'Inc.' magazine when talking about his earlier experience in a software start-up that went to a local agency for an identity. 'Eventually we got a logo that was okay, but I didn't like paying bills for people thinking about our stuff. The design process seemed flawed.'

通常，标志设计由组织内的市场营销部门或者其他个人做出委托，然后由一个室内平面设计师或者外观设计事务所进行设计。设计方案通常需要得到组织高级管理层的认可。在有些个案中，决定权可能完全掌握在组织的领袖那里。标志的认可和最后拍板的过程可能会持续几个月并最终破坏商标的品质和独特性。然而，皇家花园的月亮形标志却出人意料地在24小时内就得到了女皇的认可。

对大多数组织来说，视觉化标志的革新和随后而来的标志的改变通常意味着一次大规模的投资。这个过程包括几个阶段——包括一个了解客户目前标志和市场定位的研究阶段，了解企业野心和建立一个智能化平台的设计（并且，有可能的话，命名）阶段，然后就是设计标志阶段，所有的资源都要物尽其用。这需要其他的专业技术。Dalton Maag，这个总部设在伦敦的商标设计顾问公司，提供“品牌激活”服务，它致力于测试和完善标志的文字和空间设计，使其具有最大的易读性，有的时候仅仅是增加标志的像素或者在标志牌上加上火焰图案。

对一宗大生意来说，账单总额可能轻而易举地达到几百万，这些费用包括调研、品牌咨询、品牌设计、内部沟通和培训、品牌启动活动、媒体推广、公共关系推广、广告和深层调研等。经营场所的品牌重置、车辆和产品及文具的更新、文案、网页的重新设置都需要费用。所有这些都是对品牌的风险承担能力和原创能力的考验。那种老板们凭空取得富有特质的企业符号的日子已经一去不返了，就像固特异轮胎，它的商标的灵感来源于其创始人Frank Seiberling家里的一尊罗马神祇莫里丘的雕像。现在，基于大量的消费者调查，品牌的管理和市场营销策略全都指向安全性和可信性。

有些公司会提供另一种成本规模的服务，例

如，Logoworks公司，它提供在线预订服务，为客户提供成套设计和“初始商标概念……在3个工作日内完成”的服务。这个公司雇用了200多名设计师，2005年的销售额为730万美元。2006年，根据“Inc”前500的排名，它是全美第66位发展最快的企业。对于美国的中小企业来说，商标工作室和类似的组织满足了他们追求廉价的类似于徽章的标志设计的需求，而使其免于被智囊咨询或者过分审慎所累。提到早年启动一个软件项目的经历的时候，Morgan Lynch的合伙创始人向“Inc”杂志透露了他对专业设计顾问公司的不信任，那时候他找到当地的一个商标设计公司来设计商标，“最后我们得到了一个还说得过去的商标，但是我不想付钱给代替我们思考的人。整个设计过程是有缺陷的。”

A logo is like a lens that an organization holds up to itself.  
标志就像是一个公司为自己设置的透镜。

TATE

Can logos change anything?  
And why do logos get changed?  
标志能改变什么，为什么要改变标志？



Corporate logos help us to distinguish one organization from another. The way a logo does this is by reflecting, visually, the activities, values or attributes that represent the organization best – in the view of the organization's leaders.

A logo can create expectations of, say, a new business or service, but on its own it cannot change opinions that have already been formed through personal encounters with the business. It is the experience of individuals that gives a logo real associations and real meaning.

Put another way, a logo is like a lens that an organization holds up to itself. If there is light behind the lens in the form of outstanding products, a memorable customer experience and excellent supplier relationships, it will shine; the logo will offer a piercing beam of positive associations. If there is no light, there is nothing to see, and swapping lenses will not make a blind bit of difference.

If a struggling business changes its logo and nothing else, it will continue to flounder. Successful new logos signify positive change within organizations. The success of the Tate logo in the UK is down to its accurate portrayal of the modernization and realignment of the four Tate galleries, which have dramatically enhanced the visitor experience. To view it only as a nice bit of type is to stunt its achievement.

A logo change can signal a shift in management direction or a revitalization of corporate culture or values. A typical example is BT, which claimed in 2003 that its newly launched

globe of many colours 'reflects the wide range of activities that BT now encompasses'. There can be little argument that the new logo is better suited to this role than the previous 'piper' emblem.

There are plenty of other reasons for an identity change or update, a change in name being an obvious one. It may be that a company has outgrown its logo – the design has become misleading about the company's range of activities or simply looks dated. Intricate older logos can fail to reproduce well, especially in electronic media. Or there may be a legal need to change a symbol.

A change of identity is occasionally part of a larger campaign to shed an unhealthy reputation. Philip Morris Companies renamed itself Altria Group in 2003, adopted an abstract mark of a grid of richly coloured squares and set off on a public relations and philanthropic charm offensive, none of which was able to disguise the fact that its products could kill.

Symbols that become controversial may need to be shuffled offstage. Robertson's, makers of jams and marmalades, introduced its 'Golly' mark in 1910 after the son of the founder noticed children in rural America playing with black rag dolls made from their mothers' discarded clothes. In 2002 after sustained pressure from groups that considered the mascot racist, it was pensioned off. The company insisted its withdrawal had nothing to do with political correctness, attributing it instead to the character's dwindling popularity with children. Another notorious example is British Airways' U-turn on its 'ethnic' tailfins, after former prime minister

Margaret Thatcher draped her handkerchief over the rear of a model 747 to register her disapproval.

It is always tempting to ditch an identity when times are tough but it is never an answer in itself. Few are the businesses with the confidence to stick by their logo through thick and thin. A notable exception is Apple, whose rise and rise back to success began with the iMac and continued with the iPod and iTunes. Its logo was not looking quite so tempting or iconic, though, in the mid-1990s when the company was still churning out beige boxes and chancing its arm on concepts such as the Apple Newton. As the father of modern logo design Paul Rand has often been quoted as saying, the Chanel logo 'only smells as good as the perfume it stands for'.

Does this mean that it doesn't matter what a logo looks like as long as it functions as a sign? Pretty much. However, the best signs are highly visible, communicating quickly and clearly. And clarity, especially in today's business environment, is not easy to achieve. Also, logos are not like traffic signs; they do not belong to a system of similar logos. Each one must be unique or, better still, memorable if it is to work as a mark of identity. Furthermore, if it is to have any kind of shelf-life, it must resist design fads and fashions. All of this takes a lot of design.

企业标志帮助我们区别不同的组织。标志通过视觉化来反映企业行为、企业价值观或者贡献以呈现该组织最好的一面——组织领袖眼中的最好的一面。

标志可以建立期待，比如，一种新的生意形式或者服务，但是它们自己无法改变人们通过个人与这些生意形式的接触所形成的观点。这种个人体验赋予标志以真实的关联性和实在的意义。

另一种说法是，标志就像是一个公司为自己设置的透镜。需要一个品质卓越的产品、令人印象深刻的客户体验和与供应商的良好关系，以光线的形式存在于透镜的后面，这个标志就会发光，就会给积极的互动关系提供刺眼的光芒。但如果没有任何光线，仅仅是改变透镜本身，那么情况就不会有任何改善。

如果一个陷于困境的公司除了改变它的标志之外什么也不做，那么它将继续在困境中挣扎。成功的新标志象征着组织内部的积极改变。英国泰德现代博物馆标志的成功要归功于它对现代主义的精准诠释和4个泰德画廊的重组，这些都极大地增强了参观者的亲历感。仅仅把它当成一个好的标志来看待，是对它成就的低估。

标志的改变标志着管理方向或企业文化或价值观的新生。一个典型的例子就是英国电信，它在2003年公布了新的多彩球形标志“体现了英国电信现在所涉及的众多领域”。毫无疑问，这个新标志比之前的“风笛手”符号更符合英国电信的新

角色。

改变或者更新标志可以有許多其他理由，改变名字是最明显的一个。这可能是由于一个公司的规模超出了其标志所涵盖的范围——这个标志设计会使人对公司的经营范围产生误解，或者仅仅简单的因为它看起来过时了。复杂且古老的标志的再生过程很艰难，尤其在电子媒体领域，有时候改变标志还需要履行法律程序。

改变标志有时候是企业摆脱坏名声的策略的一部分。Philip Morris公司在2003年把自己的名字改成了Altria集团，把一个抽象的色彩丰富的方格子组成的网作为标志，之后还展开了公关活动，以体现其博爱精神，但所有这些都不能掩盖他们的产品失败的事实。

那些富有争议性的标志还有可能被淘汰。果酱和柠檬酱生产商Roberson's公司，其创始人的儿子在发现美国乡下的孩子用母亲不要的衣服制成黑色的布娃娃玩之后，于1910年创造了“Golly”这个标志。2002年，在遭受到吉祥物种族主义者压力的情况下，这个标志被停止使用，取而代之的是一个在孩子中不甚流行的标志，公司坚称标志的撤回和修正没有任何关系。另一个臭名昭著的例子是，英国前首相马格丽特·撒切尔夫人用把手帕扔到一个747飞机模型的引擎上的方式表达了她的否决之后，英国航空公司关于“民族”之翼态度的大转变。

当世道艰难的时候人们总想深挖一个标志的内涵，但是标志自己不会提供答案。很少有公司会自信到不管世道好坏都坚持使用他们的标志。一个著名的例外就是苹果公司，它的商标从iMac开始到iPod和iTunes经历了一个又一个成功。尽管在20世纪90年代中期，这个公司还在混沌中挣扎并试图染指掌上电脑（Apple Newton）这样的概念的时候，它的商标看起来也不是很吸引人或者很图标化。就像现代经常被引用的标志设计之父Paul Rand的那句话，香奈尔的标志“闻起来和它所代表的香水一样美妙”。

这是否意味着不管标志看起来是什么样子，只要它还发挥着符号的作用就行吗？差不多吧。然而，最好的符号的可视性好，可以进行快速而清晰的沟通。清晰，尤其是在今天的经济环境中，是不容易做到的。同样，标志可不像交通灯，它们不属于类似标志的系统。每个标志都必须独一无二，或者，如果是商标符号的话，最好便于记忆。还有，如果它有任何适用期的话，它都必须避免迎合任何设计潮流和风尚。所有这些都需要花力气去设计。

Meaning is of little importance compared to the associations that customers make with organizations as a result of their own dealings with them.

商标的意义与客户与企业之间的关系相比，就不是那么重要了，因为那是客户自己处理的事情。

# Swiss Re



What do logos mean?  
标志意味着什么?

Logos do not have to mean anything. Their main purpose is to be informative: to convey to whom or what something, someone or somewhere belongs.

Just because a logo doesn't mean it can't. A logo's effectiveness as a mark of identity lies in its degree of difference. To make logos unique, designers apply the visual tools at their disposal – typography, form, colour – and draw on the points of difference that distinguish an organization's individual culture, ethos, activities and mission. They can add meaning to logos, although that meaning is of little importance compared to the associations that customers make with organizations as a result of their own dealings with them.

To read more into a logo, you need to look at the choice of typeface, its weight, the character spacing, the relative position of words and the content and visual style of the symbolic elements. Typefaces, like people, possess distinct personalities – contemporary, traditional, stark, reserved, extrovert, decorative, impulsive – that can quickly convey the nature of an organization.

The logo for Barneys New York, designed in 1981 by Steff Geissbuhler when he was at Chermayeff & Geismar Inc., is simply two levels of statuesque, extravagantly spaced capital letters, capturing perfectly the image of one of the world's most stylish and exclusive fashion outlets. Such details as unconventional ligatures, punctuation marks and the arrangement of a logo's elements can impart other information or simply entertain. At the heart of the Barneys logo, for instance, the position of the 'N' over the 'Y' of New York underlines the store's pride in its location.

Some logos need no explanation. If the symbolism is obvious or its connection with the organization is clear, then everyone understands. Others employ symbols that seem to have a negligible connection with their organization's activity, and it hasn't done Apple, Lacoste, Kipling, Godiva, Starbucks, Shell, Mercedes and a host of other big brands any harm.

However, we do, as a species, feel the need to seek meaning in images. We like stories, and pictorial logos can provide that kind of fixed narrative. It is when presented with more abstract logos that our minds head off down

different avenues. In an article in 'Eye' in 1998, Will Novosedelk reported the ways in which a conference audience (not of customers, but marketing professionals) in Phoenix interpreted the new identity for Lucent Technologies. It was presented to them by a director of Landor, whose work it was, yet the connection with the concept of light, from the Latin word 'lux', passed much of the audience by. Instead, links were made with Lucifer, which led to the accompanying symbol – a hand-painted scarlet circle – taking on, in the audience's eyes, an air of diabolical menace.

Non-objective logos were originally intended to act simply as signs without specific meaning, to which we attach our own associations. But human nature demands more. Which is why businesses of a more controlling nature – or their consultants – are now in the habit of issuing lengthy, pseudish rationalizations of their new logos' symbolism. These earnest ramblings are intended to guide us towards the designated interpretation. They tend not to see the light of day in the press and that is possibly just as well for the credibility of the companies concerned. They could be interpreted as a way of justifying the high cost of a project to shareholders: 'Yes, it was expensive...but look at how much symbolism we got!'

For example, when Interbrand produced a three-dimensional 'evolution' of the classic AT&T logo by Saul Bass, it claimed the following: 'A new luminosity makes the brand more approachable and a degree of transparency helps capture the honesty and openness central to the revitalized brand.' Mastercard, in introducing its new identity in June 2006 stated: 'The three circles of the new corporate logo...reflect the company's unique, three-tiered business model as a franchisor, processor and advisor.' Of course. It's staring me in the face. Huawei Technologies, the Chinese telecoms giant, claimed in a letter to customers that its updated fan-like logo 'reflects Huawei's principles of customer focus, innovation, steady and sustainable growth, and harmony'. Anything else? Not to be outdone, LG, the Korean industrial conglomerate, suggests that 'the letters "L" and "G" in a circle symbolise the World, Future, Youth, Humanity and Technology'.

Such semiotic bombast is unusual. It is even rarer – almost unheard of, in fact – for a



business to go the other way and positively prohibit any fancy-dan interpretations of its logo. In 1994, one company – a Swiss insurance company – did. 'The Swiss Re symbol (three thick vertical bars topped by a single horizontal bar) is abstract. It does not represent any image, word or sound. Its four components form a simple, geometrical syntax which is easy to follow and remember.'

A modern logo that doesn't try to mean anything? Now that is unique.

商标不必有任何意义。它们的主要目的是具有传播性：传达关于某种事物、某人或者某处的归属的信息。

商标不必具有任何意义并不代表它不能具有意义。一个标志作为身份符号的效果体现在它与众不同的程度上。为了使标志独一无二，设计师在它们的外观上使用可视化工具——字体、形式、色彩——把凸现企业个体文化、思想、行为和任务的与众不同作为重点。他们可以赋予标志意义，尽管商标的意义与客户与企业之间的关系相比不那么重要，因为那是客户自己处理的事情。

要对标志有深层的解读，你需要注意字体的选择、字体宽度、字间距、相关词语的位置、文本内容和符号元素的视觉风格。字体就像人一样，是拥有独特的性格的——时髦的、传统的、古板的、保守的、外向的、爱打扮的、冲动的——能很快传达出企业的本质。

Steff Geissbuhler在1981年为巴尼斯纽约店(Baryneys New York)设计了标志，那时他在Chernayeff & Geismar Inc工作。这个标志只是简单的两行雕像般的距离很远的大写字母，却完美地表现出了世界上最具有风格和时尚性的商店的特点。非传统的绷带造型、标点符号、标志元素的布局等诸如此类的细节都可以传达其他信息，或者仅

仅是趣味性。比如，在Barneys的标志的中心，字母“N”在New York单词中的字母“Y”之上，显示出该公司为其所在地而骄傲。

有些标志不需要解释。如果它的象征意义很明显或者它与公司间的关系很明显，那么大家就都能够理解了。有些标志似乎和公司行为间没什么联系，但这却没有给苹果(Apple)、鳄鱼(Locaste)、吉卜林(Kipling)、高迪瓦(Godiva)、星巴克(Starbucks)、壳牌(Shell)、梅塞德斯(Mercedes)等品牌带来什么伤害。

然而，我们却是一个需要在图像里寻找意义的物种。我们喜欢故事，而图画性的标志可以提供那种特定的叙事环境。我们的思绪在大街上飘荡的时候，各种抽象的标志就会浮现出来。1998年“Eye”杂志的Will Novasedelik报道了凤凰城一个商务会议的参与者（不是消费者，而是专业的营销人员）对朗讯科技(Lucent Technologies)公司新标志的反应。郎涛设计室(Landor)的一位总监向观众介绍了这个标志，他的任务是把拉丁词汇“Lux”和光线这个概念联系起来，但是大多数观众都没有体会到这一点，相反的，Lucifer把它们联系到了一起，他引出了行星的形象——一个回旋的红色的圆形——缓缓升起的红色圆形图像。但在观众的眼中，这似乎更像是恐怖的威胁。

无主题标志最初的意图是简单地作为标志而没有特别的意义，其只要能和我们搭上关系就可以了。但是人类的天性决定我们需要更多。这就是为什么更多具有控制性质的经济体——或者他们的顾问——现在正习惯于以冗长的说明来解释他们的新标志的合理性。这些热切的解释想把我们引向设计好的解读之中。他们试图不理睬媒体的意见，这些公司担心的可能只是他们的信誉。他们可以这样向股东们解释这高昂成本的合理性：“是啊，这很

昂贵……。但是看啊，我们的标志更有象征意义了！”

举个例子来说，当Interbrand工作室的Soul Bass用三维的“变革”标志来代替AT & T公司的经典标志时，它是这样阐述的：“一个新的发光体造型使品牌更具有亲和力，一定的透明度有助于体现品牌的诚信度和开放性，从而集中表现品牌的新生。”万事达信用卡，在2006年6月引用它的新标志的时候这样说道：“这3个圆圈的新标志……反映了公司独一无二的、三方联系的商业模式，即同时兼任经销商、流程处理者和顾问的模式。”当然了，这显而易见。华为科技，中国的电子通信巨人，在给消费者的公开信中说：它的最新的像风扇一样的标志体现了华为“以客户为中心、创新、稳定和可持续和谐发展的原则”。还有别的吗？我不是想激怒谁，LG——韩国的工业巨头，说在一个圆圈里的字母“L”和“G”代表了世界、未来、年轻、人性化和科学技术。

这样的符号学上的夸大是很不正常的。实际上，这是少有的——几乎是闻所未闻的。然而对于一个将要开拓其他领域的企业来说，这样做却可以免于卖弄标志意义之嫌。1994年，一家瑞士保险的公司——就是这样做的。人们会说“Swiss”的标志（三个纵向垂直的柱子，顶上覆盖了一个水平的柱子）是抽象的。它不代表人和形象，词语或者声音。它的四个简单的几何结构元素便于理解和记忆。”

这是一个什么都不代表的现代标志吗？现在，它是独一无二的。



