



ESPRIT

企業形象設計

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# ESPRIT

THE COMPREHENSIVE DESIGN PRINCIPLE



美工圖書社



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# ESP RIT

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著 者：美工圖書社編

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台北市士林區忠誠路二段40巷14弄2號

電話／(02)8346576・8355232

郵撥／0784758-6 傳真／(02)8366289

門市部：台北市復興北路35號B1

電話／7403450・7405452・7401521

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電話／(02)3145261・3142048

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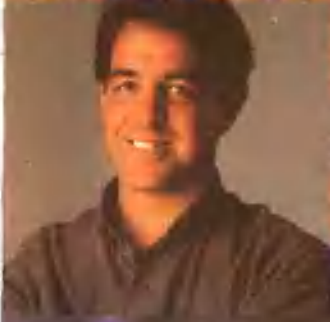
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T E A M

ESPRIT





Fashion by its very nature is an ephemeral idea. To design towards this concept is often a harrowing experience, if not a hazardous business venture. Yet to many this is the fascination that draws people into the industry. Those of us who are in it love the excitement, but are forever frightened by the intangible and often intransigent nature of the public's imagination. To ward off the dangers of losing cachet in a business that can be overwhelmingly image oriented becomes almost the single most pre-occupying objective, especially to established brands. The design problem thus revolves around this issue with continuous pressures being exerted by business and economic factors to complicate the process. What does all this mean? In short, the fashion game is a tough one and few survive more than a decade or at best a generation. Rarely, and very rarely at that, will a company survive into a second generation or a sale to another firm where full control is lost by the founders. The reasons for this are simple. Fashion houses almost always are the singular and complex vision of an individual or at least a small cohesive team such as partners, family members or couples. Likewise, fashion companies rarely get large in general business terms

# I N T E R I O R

所謂流行本質上它就是極為短暫的。換言之，亦可說是僅為滿足一瞬間之點子而已。如秉持此一觀念從事這項事業則即使事業能有所成，亦經常讓人留下痛心的回憶。

但踏入行項行業的人卻不絕於途，於此便可得知此行業予人極大的魅力。就是針對此流行商業服飾，商業中特有的不確定性及短暫性之挑戰，讓人感到興奮，同時亦常受其不可解及不可捉摸的大眾印象所威脅。愈是知名的品牌，其如何才不使其失去吸引顧客之「要件」，且使業務持續發展下去便為重要課題。並不僅仰賴於已建立之品牌水準品牌水準，其為加強現今已存有的品牌形象所應持續的努力決非易事。

特別是流行商業服飾，商業是形象佔極重要地位之產業，所以在設計方面，除與此等問題交纏外，亦與交易上之經濟要素相互予質。

這到底意味着什麼呢？簡單說來流行產業乃是非常強韌的遊戲，能持續 30 年以上的企業已堪稱優良，而維持不到 10 年者亦為常事。雖不常見，其中亦有維持 2 世代抑或在創立者喪失經營權後轉由其他企業經常而繼續者。

and are more often than not strong in home markets and tokenly represented in countries far from the headquarters. Basically, this is because the eye of the founders or prime movers cannot reach that far. Consequently, the challenge in design is to overcome the seemingly inevitable demise of the brand of a worldwide firm especially for a company like ours which specializes in trend merchandise; not in classic consumer products that need little redesigning or updating.

When we first started Esprit some twenty years ago we had no previous experience whatsoever in the fashion business, in fact what business skills we might have possessed came from being in the mountain climbing equipment industry for a brief time where any reference to fashion was an anathema. The idea of image and image making was far from our minds. It was not, in fact, until twelve years after the founding of the company that any attempt to form an image and create a context for the product was made. In 1980 a radical shift in direction was undertaken. A mixed bag of seven different trade names were consolidated under the one name, Esprit, and graphic designer John Casado was brought in to create a new logo and to design

U C T I D N

但是，在流行產業中爲例多此例子呢？原因很簡單！那是因爲流行服飾公司大多數是個人或者是合夥人，家族等型態之以少數固定數人爲中心所創立營運的，形成創立者等於企業之情形。而如創立者不復存在則企業便無法維持，這便是此種型態之企業之所以短命之原因所在。而且，流行產業與其他產業相較下，不易發展成大企業之原因亦是相同。難怪常見於全國規範之展開不盡稱心之企業，於海外分店，其本店充其量不外乎名義上之代表者亦不在少數。較以創立者爲中心之家族工業體制，其不得見之地域之統制更形不易。姑且不論以販賣不需要圖謀設計革新之製造古典製品公司，對於以急速轉變之商品設計爲主題之流行產業說來，如何克服終因設計創新力量之世界品牌的自然淘汰，是重要之重點所在，而這亦即是，ESPRIT 之企業課題。

20 年前 ESPRIT 創立之時可成爲今日 ESPRIT 之經營戰略之基礎體驗，可說是幾乎沒有。事實上，不管怎麼樣，本公司之商業戰略皆來自於與流行性無緣之登山用品產業，於此全然沒有爲塑造形象之構思及技巧。實際上，企業及商品之確立是經過了幾年的歲月。

1980/10/10



labels, tags and packaging. After a few false starts with fashion photographers, Oliviero Toscani joined in the effort to make a strong image and he remains today one of the principle participants in the image making.

As in all things that start modestly and by amateurs, progress, growth, expansion and refinements come in steps and stages. Experience is gathered on the job and a process begins and evolves. Likewise, success leads to more opportunities and mistakes lead to improvements and avoidance of repeating past errors, or hopefully so!

What became apparent and is today our fundamental point of departure for all projects, new products or image campaigns is that of considering the new idea of a product or product line entirely through the mind of the target customer. Since Esprit as a company is a brand and not a business the principle focus is only on Esprit and the customer base it already has. Years of defining and knowing who the target customer is, the customer's taste and habits, as well as knowing the aesthetic, social and personal values of this customer become one and the same with your own values and taste. Marketing to tastes other than your own, to a group of people with whom you



其最大轉機乃 1980 年招聘圖案設計家約翰·卡薩多，依其設計以 ESPRIT 之簡寫鉛字將至今所使用的 7 種商標名稱以一種商標加以統一。接着，設計出標籤、包裝類。而且，以商品本身本品牌形象之直接宣傳手段之流行照中亦在檢討之列。在雇用數名攝影師後最後終於遇見了能強力塑造 ESPRIT 形象之攝影師歐里特斯卡尼。確定 ESPRIT 形象 all-people 宣傳活動，他實是創造 ESPRIT 形象之不可或缺之幕僚之一。如此，一切皆集合了愛好者展開作業，在經驗的累積中各各過程亦有所發展。每一階段確實地發展、擴張，洗練下去。而且，各各的成功亦形成更大的機會，而失敗亦成為改良之契機及避免重蹈覆轍之股鑑。（希望真能達到一理想）

今日，ESPRIT 之全部的新開發計畫明確課題為，「迎合作為目標之顧客的嗜好及為形象宣傳之新構想的追求」。

因為 ESPRIT 與其說是企業倒不如說是一牌子予以確立，故計畫皆順就 ESPRIT 愛好者之方針予以推進。也因爲是，經過數年的研究結果，我們察覺目標顧客明確，從彼等美

must qualify, quantify and survey in order to know them is difficult and, at best, not very effective. Consequently, we endeavor to design for our own tastes and to find designers who closely identify with the lifestyle values of our customers. Our biggest failures have always been trying to design "over the fence" for a consumer group with different values. How, you may ask, could we know what's inside their heads if they view the world significantly different than we do? Could we design products and create an aura around those products that would appeal to the Altai people of Siberia? Highly doubtful, simply because their aesthetic reference points are in a different place. It has always been a great mystery why so many people are mismatched with their jobs working for firms that produce products that they have no feeling for. This is an especially acute problem when a designer must design products or an art director must create an image for an audience they don't intimately understand.

It has long been understood that the psychographic profile of target customers, or the idea of getting "into" the head of the customer will lead you to the best understanding of what makes the customer respond to product, advertising and services.



的感覺及嗜好，習性至社會。個人價值觀與我們實為一致。實際上，以與自己喜好相左之族羣為目標之商品開發是極為困難的（例如為了解彼等必須判斷，探究其性質）。假如，即使能順利進行，亦應不致達到預期的效果，遑論於長期之推展更是困難。至今我們所遭遇最大的挫敗，是在挑戰經常持有相異價值觀之消費者層時所遭遇的。

如此說來，我想持有針對價值觀相異處的流行產業當真是不可能嗎？此疑問是相當地多。但是，如極端說來，我們真的能針對西伯利亞的 ALTIA 人營造出彼此覺得更具魅力的製品及形象來嗎？此乃相當可疑的。在所謂流行中，他們的審美意識與我們是全然相異之不同世界。

在製造者的價值觀與目標顧客不一致時，其商品的成功是困難的，這和現在所說的相同地，雇有感到全然不喜歡自己公司製品的 DESIGNER 及藝術指導服飾公司，是不可能成功的。

由此 2 點，於 ESPRIT，設計與我們喜好相等之製品，而且當然於設計師方面亦須選擇具有與我們及顧客共通之生活型態者，來做為我們的基本方針。亦即後者是選擇，並非是在設計師進入 ESPRIT 後再來把握 ESPRIT 所展顯的形象，而是其贊同 ESPRIT 的型態(STYLE)，而自然地享受其中者。

Therefore, a thorough understanding of this profile makes design that much easier. In the fashion industry where trends of status related products are in a state of constant flux and evolution the designer must be fast enough to respond to a changing market place. Without the individual designer changing simultaneously and in sync with the ever emerging aesthetic, the design problem is not solved.

Our responsibilities in designing products and creating the context in which these products are sold is to encourage a consumer to develop style and not to be consumptive for consumption's sake. Unfortunately, today the competition and compulsion for growth forces companies to overpush the market, to create desires and insecurities that build demand far beyond needs. Obviously, all companies must sell products but they should not do so at the expense of the customer's value system. This is a fine line to follow. By advocating a responsible social and political lifestyle where the use of clothing and accessories, home products and the like can be bought and used, the company can temper pure consumption and bring style service and concrete advice to the consumer.



爲求瞭解目標顧客潛在意識中的圖像，或者是目標顧客心中所持想法，以理解彼等對製品、廣告，服務所呈現出的反應爲最佳方法。而且，這在設計上亦是重要之要點所在。特別是，在流行產業，與地位相關之產品時常是流動的且變化的，所以設計師必須經常對市場變化做出敏感的反應。接下來，針對服飾公司及顧客的關係做一探討。關於商品設計及商品販賣之服飾公司（流行公式）之責任並非是獎勵消費者而是獎勵消費者品味的提昇。不幸的是，今日之流行業界因不當的競爭造成市場供給過剩及不得不使蒙受製造消費者欲望刺激等必要以上的需要之危險的情況。雖然所有的公司不得不銷售公司的製品是不用待言的，但如擴及顧客的價值規則非所應爲。在如服飾、配飾、家庭用品之購買使用般，不破壞現存的社會、政治生活的運作而且適當正當消費量之範圍內，對於顧客品味的提昇本來便是服飾公司之任務功能。

Esprit has not founded its success purely on the product nor purely on the image and context. It is the blend of these two things. Today as the public grows tired of "lifestyle concepts" it will be a market place of quality, function and time saving that will emerge. Context will still be important and most likely brand identity and credibility will be more critical than ever before. Our direction will be to design products that use thrift and efficiency in manufacturing, that will replace expensive and luxurious materials with the elegance of durable, functional, natural fabrics and materials that will be constructed simply, but with clever ideas replacing expensive labor. Today beauty is seen more as a result of form following function than its own imperative of the marketplace.

Can Esprit sustain the vision and success it has had in the first twenty years of its life through the second twenty years? This is of course what is asked both within and outside the company. The answer is "yes," if we can build on our principles and cement firmly in the minds of all who work with us that we have a true *product/context* tradition and a company culture that ensures its sanctity beyond the life span of its founders. If not, like all things without a solid heritage, it will wither away.



ESPRIT 之成功是形象戰略及在出眾的環境營造中的服飾品質相輔而成的，絕非單一方而成的。今日，大眾對於「LIFE STYLE 思想」已開始煩膩。因此，今後之市場對製品的機能、品質，以及如何方能確知購物時間之問題更形重要。我們爾後的方針是設計生產效率佳之產品。而趨向於不使用以前之高成本的勞動力所製造出來的高價且奢侈之材料，而使用具有巧思、富耐久性及機能之天然纖維及素材。在今月與單是應市場之要求所生產之商品相較，似乎追求機能所產生的製品更為美麗，更易讓人接受。

ESPRIT 在過去 20 年中所獲得之成功及視野在爾後的 20 年後亦可能獲得持續地保持吧！這不僅是 ESPRIT 的職員亦為目睹 ESPRIT 成功的所有人們之間的問題。但是，倘若將保存的我們自己的雙手所建立的具價值品／環境／傳統，使 ESPRIT 所創設出的文化較創立者的人生更為長久地存續等使命定着於每職員的心中，則答案是“肯定的”若，不能使，ESPRIT 將與未具有傳統的全部 FRAND COMPANY 一般消失無踪。

C O N T E N T S

• C O M P A N Y P H I L O S O P H Y  
• P R O D U C T I O N  
• A D V E R T I S I N G  
• G R A P H I C S & P A C K A G I N G  
• A R C H I T E C T U R E  
• V I S U A L D I S P L A Y

Even in the very beginning, most organizations, no matter how modest or small, have at least a seed of a vision for what they do. When we began, we too knew that producing fashion products was what we physically did, but behind that effort there was a fundamental operating philosophy. As we expanded and built an organization, this vision/philosophy developed into what today could be described as our management style. There has been a lot of analysis these days regarding management style, mainly because it has been discovered that management style is an integral part of every company. To understand the future of a company is to know why it succeeds or does not succeed.

For us, the first principle we try hardest to implement is to find the right individual with the right skills for the right job. The personality "fit" with the company's personality comes first. We try, above all else, to find people who fit into our culture, whose value system is compatible with ours, that socially, politically, aesthetically, professionally and even ethically [I think fundamentally like we do. This is nothing new. For centuries, organizations have built themselves on this idea. Hard work and discipline is really a determination of whether the company forms a solid body of individuals who will carry out its business goals.

Once a person is hired with the right personality for Esprit, they are likely to be more motivated simply because they themselves are meeting the most basic requirements of a good job relationship: just to enjoy arriving at the workplace in the morning because it's a pleasure to have the interaction with the fellow members of the team. Thus, an "esprit de corps" is established, giving the organization a strength much greater than the sum total of the employees.

Likewise, once a person is hired, Esprit endeavors to give a person a well-described expectation of the job to be done and, along with the responsibility, also the authority to carry it out. The individual in turn must accept the accountability to the organization to see the job well done. The central thrust of all of this is to give a person a job with the idea that they own that job, that they will work first for themselves, finding their professional satisfaction in its direct results or that job because it is what they want to do. The organization (Esprit) will only gain the by-product of their efforts and it is the leadership (i.e. management) role to stimulate this process and to assign the right people to the right tasks.

In relationship to design principles, the right person for the right job is just the same. Likewise, art direction (management/leadership) is also the same. Don't get between the camera and the object being photographed or between the designer's pencil and the Bauer. So an director must stand behind their artists and perhaps whisper in their ear from time to time with a steering suggestion. Short of that, their smartest move will be to choose the best commercial artist for a particular problem and writing an articulate brief. Accompanying the philosophy of the individual working first for himself goes the idea of being a compassionate organization dedicated to being caring and good to people, to be egalitarian and not hierarchical. Listen to everyone yet stick to the vision.

# C O M P A N Y P H

無論是如何小的組織，設立之時，皆應對於未來夢想之基本的目標。我們在設立 ESTPRIT 時亦於流行產業製造向為物理上之必要等問題上當然地加以把握著。但是，無論在物理上如何地予以把握，亦有其必要持有於邁向目的努力的背景中相對應於各個組織方向性的基本哲學。我們對於此點相當的理解，為了爾後的發展，思考著應以什麼樣的姿勢加以實行。

隨著 ESTPRIT 的推展，於此開始之時點所採取之夢想與哲學是做為今日 ESTPRIT 的經營形態予以確立。而且以最近之傾向，亦開始從事各種經營態的分析。理由是我們清楚地認識到經營形態對所有的公司來說是重要的，且對於公司性質的理解掌握著事業成敗關鍵。我們盡最大努力予以實行的第一原則是對於人材的執著。擷取優秀人材對於組織而言或是於事業上皆具有極大的意義。但是，一旦陷入人材不足的困境中，便經常在瞭解當前的困難，從事人事空缺的安排是否具有意義之考量。因此我們將尋求適合工作特性的適切人材在組織營運上，置於重要之重點上。

尋求適合於 ESTPRIT 特性之人材與我們的企業文化一致，不惜地為尋求持有相同價值觀的人及使於社會、政治、美學、專門的或者運動競技 (!) 皆與我適切異的人而努力。這並非是一件新奇的事物。經過了幾世紀，組織皆沿習此理念加以創設。各企業之所以能邁向各自的企業目標邁進，是因為共同體的規律及成員每一個人的堅辛工作所積蓄而成的。

持有適合於 ESTPRIT 之人格的人們於進入公司後便熱情地溶入工作之中。理由是不外乎對於他們來說已得到了「良好人際關係的工作環境 (辦公室)」即對適合於 ESTPRIT 特性之彼等而言，換句話說，皆是與適合與本身特性人格之工作伙伴一起工作。於組織中經常可見的人際關係問題更能大部分的回避。他們已漸漸樂於在早上出勤至公司上班，可說是在與公司同事之互動中感覺到喜悅。如此一來，每一個人的力量集起來便產生了 ESTPRIT DE CORP。

(ESTPRIT 的正式名稱=ESTPRIT DO COPRN, 於法文中是團隊精神的思思)。ESTPRIT 為使員工更能熱情的工作，充分說明對於其工作的責任與期望，再充分地撥與靈限。而每一個人為使工作順利進行亦須負起適切的責任。但是那個工作列植在其本身的事物，第一其乃為自己本身從事工作，而從自己冀望的工作中享受職業的滿足感之想法。故為組織的 ESPRIP, 藉獲得他們辛勤工作的副物持續發展。而促進一個過程實現理想領導者—經營者之任務。

而於設計師及藝術指導者亦可說是相同的道理。而照像機與被照像體及鉛筆與紙間是不容插入任何事物的。優良的藝術指導僅在設計師後掌控、抗衡、身根旁提示。簡單地說來，藉著高明的斡旋可使能寫出明確要約的藝術家從事最佳的工作。藉著每一個社員皆為自己本身而從事工作的哲學理念，ESTPRIT 構築著予社員們平等且最佳的工作環境及具備有傾聽至他們對未來發展構想意見的包容寬的組織。

TEN COMMANDMENTS FOR DESIGNERS

*Thou shalt not imitate.*

*Thou shalt not cater.*

*Thou shalt not seek effectiveness for its own sake.*

*Thou shalt not seek novelty for its own sake.*

*Thou shalt not employ expedients.*

*Thou shalt not exploit thyself nor suffer thyself to be exploited by others.*

*Thou shalt not concern thyself with the opinions of any but the sensitive and the informed.*

*Thou shalt not give to anyone the thing that he wants, unless for thyself the thing that he wants is right.*

*Thou shalt not compromise with popular taste nor with fashion nor with machinery nor with the desire of gain.*

*Thou shalt not be satisfied.*

*Porter Garnett, 1871-1951.*

I L O S O P H Y



DOUGLAS H. TOMPKINS

ESTIMATE DE LOIRE

300 FARMERS STREET  
SUN FRANCISCO, CA 94107  
415 441-1800

#### Business Cards 984

The design of the card was intentionally simple. The logo is not visible on the top or the back. The employee's name is on the front without the last name. Spirit need not use titles. It was found that it is more serene to provide thinking about the nature of his work or to do it rather than to feel a threat or to do it. The card is printed in black on a non-reflective white background.

讓人感覺到簡單的設計所製造出的名片，正反面皆無人使用數字，且表而無任何地址的社名亦亦照顯。這誠是營業用名片，卻不是高貴與藝術的地位而是讓人感覺到工作的性質。將 ESTIMATE 放棄的一種展現，名片是用更簡單白紙印其上即是黑色字體。