

Cato

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主编：余秉楠 解建军

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6 Introduction	83 Virtual Spectator	134 Diocese of San Isidro	177 David Jones
12 In Search of a Broader Visual Language	ScreenSound Australia	137 Sydney Breast Cancer Institute	Primrose Textiles
12 C'est La Vie Corporation	Azul Television	Schein Bayer	178 Freedom Group
19 Qantas Airways	84 Chiquititas	Gardener Press	181 Andersons
24 Aerolineas Argentinas	SBS	Rothfield Print Management	182 Guests
31 City Rail	Southern Cross Television	141 Urbane Publicity	Bedshed
35 Sydney Airport	87 Sortsworld Media Group	142 Adam Ellis	184 The Supply Chain
Wellington City Council	88 James Reyne	Eden Quarter	Grace Bros
Hamburg Airport	91 Melbourne Sports and Aquatic Centre	147 Laminex Industries	187 Woolworths
Tasman Paper Recyclers	97 Westmead Children's Hospital	148 Raffles Hotel	188 Rowland
36 Tranz Rail	Cable and Telecoms	Hyatt Regency Johor Bahru	Metro
39 Grupo Aeroportuario Centro Norte Aereopuerto de Monterrey, S.A. de C.V.	Macaulay Metals	Acacia Hotel Indonesia	191 San Pedro Vineyards
Australia's Best Cars	98 Melbourne Major Events Corporation	Hyatt Regency Surabaya	T'Gallant
40 BankWest	Federal Group	Dusit Inn Balikpapan	Mistwood
43 O2e	Tabaret	Eurasia Press Singapore	Bodega Rodas
49 Macquarie Bank	101 Energex	155 Imagebank	192 T'Gallant
Suncorp Metway	102 Powerco	Peakhour	196 KWC Wines
50 Bank of New Zealand	105 Energy Australia	156 'Hindsight'	201 Normans Wines
53 Cybertrade	Snowy Mountain	(Cato Partners & Craftsman House)	Tarrawarra Estate
kiboodle	Hydro Electric Scheme	'Personal Letters' (Cato Partners & Craftsman House)	202 Boynton's Winery
54 Forsyth Barr	106 BHP Petroleum Australia	159 Edge (Cato Partners)	205 Peerick Vineyard
Mission Contact Finance Limited	109 Metasource	160 Australian Commercial & Magazine Photographers	Harwood Vineyard
57 giroPost	Kinetic Energy	166 Metaplasia	Stefano Lubiana
Members Equity	Westar	'First Choice' (Cato Partners & Craftsman House)	206 Hidden Creek
58 Commonwealth Bank of Australia	Miles Kyowa	171 AGDA	Mistwood
61 Austereo	110 Ginza Graphic Gallery	172 Robyn Lea	Carlton & United Breweries
65 Prime Television	Sydney Organising Committee for the Olympic Games	DDD Gallery	209 Normans Wines
66 Cinemedia	Sydney 2000		Rosemount
69 Seven Network	113 Swinburne University of Technology		Caledonia Australis
73 Seven Productions	Royal Guide Dogs		210 Poppy Industries
74 Seven Digital i7	Associations of Australia		Starfish
77 C7	The Black Dog Foundation		215 Ashmore's
81 Deep Fire Productions	Australian Academy of Design		Coles Supermarkets
	Eduexo		216 Te Papa
	114 Curtin University		221 Museums With Vision
	117 Merrill Lynch Mercury Asset Management		222 Scienceworks
	118 Australian National University Centre for the Mind		225 Austrade
	121 Toll Transitions		226 National Museum of Australia
	Jose Luis Rodriguez		229 World Expo '88
	122 John Truscott Foundation		234 Sydney SuperDome
	Victorian Symphony Orchestra		Victorian Arts Centre
	125 Western Australian Ministry of Sport and Recreation		Melbourne International Festival
	126 Infratil		237 Kulcha
	129 Prime Life Corporation		238 Melbourne Olympic Candidature
	130 Taylor Burrell		242 AGIdeas
	133 Fashion Bytes		247 Darling Harbour Authority
			248 Ken Cato, an Education in Design
			251 The creative partners

- 6 简介
- 12 对宽泛性视觉语言的探索
- 12 C'est La Vie公司
- 19 Qantas航空
- 24 阿根廷航空
- 31 城市铁路
- 35 悉尼机场
 - 惠灵顿城市议会
 - 汉堡机场
 - Tasman纸业回收
- 36 Tranz铁路
- 39 墨西哥蒙特雷机场环境
 - OCA品牌
 - 澳大利亚汽车著名品牌
- 40 西部银行
- 43 O2e
- 49 Macquarie银行
 - Suncorp Metway公司
- 50 新西兰银行
- 53 Cyber商贸
 - kiboodle
- 54 Forsyth酒吧
 - Mission Contact金融机构
- 57 giroPost形象计划
- 58 澳大利亚福利银行
- 61 Austereo澳大利亚视听
- 65 主流电视
- 66 Cinemedia传媒
- 69 第7网络
- 73 第7品牌
- 74 i7数码
- 77 C7
- 81 烈火电影电视制作公司
- 83 澳大利亚现场观众网络浏览器
 - Azul电台
- 84 Chiquititas
 - SBS
 - 南方电视
- 87 Sortworld传媒集团
- 88 James Reyne
- 91 墨尔本体育及水上运动中心
- 97 西部儿童医院
 - 电信电缆
 - Macaulay金属
- 98 墨尔本主要活动团体
 - 联合集团
 - Tabaret
 - Namex
- 101 Energex公司
- 102 新西兰Powerco煤气电力公司
- 105 澳大利亚电力公司
 - 雪山水力发电项目
- 106 澳大利亚BHP石油公司
- 109 Metasource企业形象
 - Kinetic能源公司
 - 西部之星
 - Miles Kyowa日本化工公司
- 110 Ginza平面艺术廊
 - 悉尼2000年奥申委
- 113 Swinburne科技大学
 - 澳大利亚皇家导路犬协会
 - 黑狗基金会
 - 澳大利亚设计学术委员会
- 114 Curtin大学
- 117 Merrill Lynch评估管理公司
- 118 澳大利亚国立大学中心
- 121 Toll Transitions公司
 - 阿根廷摄影师Jose Luis Rodriguez
- 122 John Transcott基金会
 - 维多利亚交响乐团
- 125 西部澳大利亚体育娱乐机构
- 126 Infratil公司
- 129 Prime Life公司
- 130 Taylor Burrell
- 133 Bytes时尚
- 134 阿根廷Diocese of San Isidro
 - 品牌
- 137 悉尼乳癌研究所
 - 拜尔制药
- 138 园艺机构
 - Rothfield印刷公司
- 141 城市写照摄影工作室
- 142 Adam Ellis企业形象
 - Eden Quarter企业形象
- 147 Laminex实业公司
- 148 Raffles酒店
 - 印尼Acacia酒店
 - Hyatt Regency Johor Bahru
 - Dusit Inn Balikpapan酒店
 - 新加坡Eurasia印刷机构
- 155 图片库
 - 颠峰时刻公司
- 156 设计师背后的故事
 - (凯托设计公司)
- 159 杂志 (Edge)
- 160 澳大利亚商业摄影杂志
- 166 《第一选择》(凯托设计公司)
- 171 海报设计
- 172 日本DDD艺术廊
- 177 David Jones百货公司
 - Primrose纺织品
- 178 自由集团 (家俱家居用品)
- 181 安德森家俱家居用品公司
- 182 Bedshed企业形象
- 184 Grace Bros百货公司
- 187 Woolworths品牌
- 188 Rowland公司形象
- 191 智利San Pedro葡萄酒包装
 - Mistwood
 - Bodega Rodas
- 192 T'Gallant
- 196 KWC葡萄酒公司
- 201 Normans葡萄酒公司
- 202 Boynton's葡萄酒酿造厂
- 205 Peerick葡萄园
 - Harwood葡萄园
 - Stefano Lubiana
- 206 Hidden Creek葡萄酒酿造厂
- 209 Normans葡萄酒
 - Rosemount
 - Jindalee葡萄酒
- 210 Poppy实业公司
 - Starfish服装店
- 215 澳大利亚连锁超市形象系统
- 216 新西兰国家博物馆Te Papa
- 221 视觉博物馆
- 222 科技成果
- 225 澳大利亚贸易展
- 226 国家博物馆
- 229 88'世界博览会
- 234 悉尼SuperDom标志
 - 维多利亚艺术中心
 - 墨尔本国际日
- 237 Kulcha
- 238 墨尔本奥申委
- 242 AGI大会
- 247 Darling Harbour组织机构
- 248 肯·凯托设计教育简介
- 251 合作伙伴

国际平面设计协会（AGI）

余秉楠

国际平面设计协会，原文为Alliance Graphique Internationale,简称AGI。

AGI创建于1951年的法国巴黎，首任主席是法国的Carlu。它集中了全世界最优秀的和最有影响的著名设计师，领导着现代平面设计的潮流。

1919年，由Gropius在德国创建包浩斯学院。它所创造的充满生命力的现代设计风格，深刻影响着包括建筑、产品和视觉传达等诸方面的设计。1933年，包浩斯学院被纳粹解散，它的许多重要人物迁至英国和美国。其中Bayer以及在美国的其他欧洲移民Lionni, Burtin, Binder, Matter, Tscherny和在英国的Schleger, Henrion后来成为AGI创建时的第一批会员。与此同时，第二次世界大战前后在平面设计领域做出杰出业绩的一个由八位设计师组成的来自英国的天才集体被接纳为AGI会员。

在法国,三十年代最成功的海报设计师有三个“C”，其中的Carlu和Cassandre，以及其后的一些优秀设计师成为会员。法国人认为文化是最优先的，设计师与画家、雕塑家一起享有声誉和得到社会的承认。因此，巴黎很自然成为AGI的基地。

通常来说，当时的一些重要设计的产生很少得到工业上的，也就是相信设计对工业和日常生活的重要性的组织的支持，然而德国的AEG（通用电器公司）和意大利的Olivetti打字机公司显然是当时的先锋。Pintori是AGI的第一个意大利成员，他承担了Olivetti的所有视觉传达设计，他的天才创意和半抽象的设计方法对于世界范围的平面设计有着广泛的影响。

在瑞士，Müller-Brockmann和Hofmann致力于建立和发展瑞士的国际风格。由Neuburg等人创刊的《新平面设计(New Graphic Design)》就是瑞士国际风格的代表。Herdeg于1942年创刊了《Graphic》杂志，它在世界平面设计领域中广为流传。他们都先后成为AGI的成员。Bühler和Brun是创建AGI的成员，他们是杰出的海报、展示、广告的设计家，同时也是巴塞尔学校有影响的教育家。Carigiet作为海报设计家的大师之一早已享誉远近，他在1957年加入AGI。Richez是AGI的第一个比利时成员，他在1958年的布鲁塞尔世界博览会的海报设计，使他斐声海内外。美国的杂志设计在国际上有极高的影响力，《时代》、《生活》、《观察》等杂志建立的创意指导，在新型的传播媒体中占有重要的角色，吸引了许多一流的本地和欧洲的天才设计家，他们中的大多数人是AGI的成员。还值得一提的是Beall，他早在三十年代创立了典型的美国平面设计风格。

1955年，AGI在巴黎的卢浮宫举办首届展览，展出了来自11个国家的75位成员的作品。虽然包浩斯时期所产生的国际风格日趋明显，但由于历史的原因，展览会上各国的气质差异十分明显。仅仅在一年以后，针对1956年在伦敦的AGI展览，评论家Elvin这样写道：“很明显，国际风格已经统领一代潮流。”自1951年AGI建立起，每年轮流在世界各地举行聚会（1973年由于中东战争取消了在耶路撒冷的会议），会员们在友好和相互尊重的气氛中，进行认真和富有成果的学术探讨，举办会员作品展览，培训有才干的平面设计大学生和青年设计师，并用平面设计的方法帮助世界各国的企业、公司和它们的跨国组织的发展。1969年，AGI将总部从巴黎移至瑞士的苏黎世。目前，AGI除拥有上述国家外，还有德国、澳大利亚、加拿大、捷克、丹麦、芬兰、伊朗、以色列、日本、墨西哥、荷兰、挪威、波兰、西班牙、瑞典、韩国和中国等的大约250名会员，清华大学美术学院（原中央工艺美术学院）的余秉楠先生于1992年被接纳为AGI的第一个华人会员，1998年香港的靳埭强先生被接纳为会员。2000年陈绍华和王序成为AGI的新会员。

AGI作为各国著名设计师的联合组织，是国际平面设计界的权威组织，在国际上享有崇高的声誉。

The Alliance Graphique Internationale (AGI)

Yu Bingnan

The Alliance Graphique Internationale, abbreviated as AGI, was founded in 1951 in Paris, France. Its first president was Carlu from France. Among its ranks are the most outstanding and influential famous designers worldwide. It leads since then the trends of the modern graphic design.

In 1919, Gropius has founded the Bauhaus in Germany. The modern design style developed by the Bauhaus influenced deeply many creations in the fields of architecture, industrial products and visual communication. After the Bauhaus was closed by the Nazis in 1933, many of its teachers fled Germany and worked in Britain or the United States. Some of them, e. g. Bayer, along with other emigrates such as Lionni, Burtin, Binder, Matter, Tscherny in the United States and Schleger, Henrion in Britain became the first members of AGI. At the same time, a talented body of eight British designers, who had proved their worth before and during the war, became eligible members.

In France, the most successful poster designers in the Thirties of the last century were the three Cs. Two of them, Carlu and Cassandre, together with other excellent designers afterwards, were members of AGI. Art and artists have been always much respected by the French people. Like painters and sculptors, designers in France enjoy a reputation and an acknowledged place in society. It was, therefore, natural that Paris became the new AGI headquarters.

Generally speaking, around that time many important designs are not supported by the industry and neglected by the organizations which should have believed in the meaning of design in the industrial and daily life. AEG in Germany and Olivetti Typewriter in Italy, however, played a pioneer role in this aspect. Pintori, the first Italian AGI member, was responsible for all the visual communication of Olivetti. His imaginative and semi-abstract approach became a worldwide influence on graphic design.

In Switzerland Müller-Brockmann and Hofmann were instrumental in evolving and establishing the Swiss approach internationally. "New Graphic Design", of which Neuburg was a founder member, became the mouthpiece of the new Swiss International Style. Herdeg started "Graphis" magazine in 1942. This covered graphic design worldwide, with a much more general approach. Both of them were received as members of AGI. Bühler and Brun, the two founder members of AGI, had been well-established designers of posters, exhibitions and advertising and both were influential teachers at the Basel School. Carigiet was already well known as one of the masters of posters. He was made an honorary member in 1957.

Richez is the first Belgic member of AGI. His poster for the Brussels World Exhibition has brought him international reputation.

American magazine design became highly influential on an international scale. "Time", "Life", "Look" established the creative art director of a magazine as the most important figure in this new communication medium. Magazine design in the United States attracted the best native and European talent. The majority of these art directors were AGI members. Special mention here must be made of Beall who had created a typical USA graphic style as early as the Thirties of the last century.

At the first AGI exhibition at the Louvre in Paris in 1955, at which the work of seventy-five designers from eleven countries was shown, although the International Style, existent since the Bauhaus, had become more important, but the national characteristics of most were evident in the exhibits, for the historic reasons given. Only one year later, however, when referring to the 1956 London exhibition, the critic Elvin stated: "Clearly the International Style had begun to dominate the scene."

Since the foundation in 1951 AGI holds assembly meeting every year in different places all over the world (except the meeting 1973 in Jerusalem due to the Middle East crises). In a friendly atmosphere members discussed seriously but fruitfully issues of graphic design, held exhibitions of their works, trained talented students and young designers in this field, and helped with their experiences enterprises, companies and their joint ventures all over the world.

In 1969 AGI has moved the headquarter from Paris to Zurich in Switzerland. Along with the members from the above mentioned countries, AGI has at present around 250 members from Germany, Australia, Canada, Czech, Denmark, Finland, Iran, Israel, Japan, Mexico, Netherlands, Norway, Poland, Spain, Sweden, Korea and China. Bingnan Yu of the Academy of Arts & Design, Tsinghua University, has become in 1992 the first Chinese AGI member. In 1998, Tai-Keung Kan from Hong Kong was accepted as member. In 2000, two designer from China, Shaohua Chen and Xu Wang became members.

As an Network of famous designers from all over the world, AGI is an authoritative association worldwide in graphic design, which enjoys high reputation internationally.



序

解建军

如果你是一位热爱设计的人，那就仔细地读这本书，它一定会给你很多启示。

与凯托接触，感受最大的是他的亲和力。他的谦虚和恭敬让你很难想到他曾任AGI的主席，是一位在范围内享有声誉的设计大师。凯托在国际平面设计界倡导宽泛的设计这一理论。他认为，以标志为中心的传统设计已不能满足现代社会企业和机构形象塑造的需求。在他看来，标志就象是人的指纹，虽然有很强的识别性，但因其绝对面积过小和使用中的局限，已不能象上世纪六十年代那样满足市场的需求。

凯托及其合作人从1970年开始，一直致力于企业和机构形象的设计，为超过二十八个国家的多个著名国际品牌进行了设计。从CI到包装、从网络到环境，他始终倡导和完善着他的宽泛的设计理论。今天，这种思想影响并改变着设计的发展，正是在这种宽泛的设计思想的引领下，凯托和他的合作人们创造了众多杰出的设计，并在设计和商业领域内赢得了同样宽泛的赞誉。

看过他作品的人们可能会有这样的感慨：天啊！凯托和他的合作人们一定是把桌子搬到了澳大利亚的海滩上，光着脚，浸在海水里，喝着啤酒，晒着太阳作的设计。不然，他们的设计中怎么会有那么多的轻松和浪漫，饱含着阳光和色彩。他的作品充满了创造，从二维到三维、到四维、到五维，从宽泛到更宽泛。是啊！这就是他的设计。可贵的是，那些美丽的设计还非常实用，这同样是凯托所追求的。他认为，宽泛的设计仍属于平面设计艺术范畴，它应该能够很好地实施，并可以帮助企业获得显著的业绩和长足的发展。

非常感谢凯托将他和他的公司的作品以这样完整的线索形式在中国出版。今天，因为中国商业及社会的发展，设计也在飞速地进步。它就象是一块正在吸水的海绵，急需优秀的设计思想的溶入。相信凯托的设计思想将会对中澳的文化艺术交流和设计的发展起到深远的影响。

Preface

Xie Jianjun

If you are very enthusiastic about graphic design, I propose that you read the book carefully, because it surely bring you many enlightening.

Contacting with Ken, you' ll be most impressed by his amiability. He is so modest and urbane that you could hardly call to mind that he had ever been the chairman of AGI as well as a world well-known master. Ken proposes a theory of Broader Visual Language. He believed that traditional design which regard logo as the core just can not meet the needs of contemporary enterprises to mold their image anymore. In his opinion, a logo is just like a fingermark of one person, although it has strong sense of identification, it can not meet the needs of market just as it did in 1960s because of it' small area and restriction in using.

Starting his company in the 70's. They have worked for many international famous brands over 28 countries. From CI to packaging, from website to environment, the theory of Broader Visual Language runs through all his work. Nowadays, this kind of concept has been influencing and changing the development of design. Being directed by this idea, Ken and his partners have made a great deal of outstanding design. In the meanwhile, they have gained also broader honour in the area of comercial as general as of design field.

Anyone who has seen his design may has the same feeling that Ken and his partners must had carried the tables to the beach of Australia and work there, drinking beer in the sun, with barefoot standing in the sea. If not, how could they created so many relaxed and romantic ideas full of sunshine and colors! His works are filled with creation, from 2D to 3D, 4D, even to 5D. From broad to broader. Yes, this just is his design. The most praiseworthy is, those beautiful design are very practical, this is also what Ken is seeking. He is of the opinion that the Broader Visual Language is also in the range of graphic design,

it should be well put into practice as well as help business obtain conspicuous achivement and lasting development.

Many thanks to Ken and his partners to have this book published in such a complete form in China. Alonging with economic take-off in China, the whole society is in badly need of combination with excellent design , just like a piece of sponge is very absorbent. There is no doubt that Ken's design concept will play a great role in exchange of Sino-Australia' Culture and Fine Art.

凯托设计公司成立于1970年。创办人肯·凯托和泰瑞·希伯特最初的目标是成为澳大利亚有影响的设计师。

事实证明他们的设计并不仅仅在澳大利亚造成影响，他们已为超过28个国家的企业完成战略、创意及设计工作。早期与远距离的客户交流是件比较困难的事，但是随着电子网络的发展，与世界和客户的沟通变得容易多了。他的作品总是能够跨越不同国家不同文化背景的差异，为企业的形象注入生命力。

尽管公司已获得了众多的奖项和荣誉，在商业设计中，他们理解的核心仍是“实用”，实用意味着对战略的理解和对创意的实施、准确地解决问题、充分利用机会及正确理解客户观点。然而，同时应给予新一代的设计师以更多的关注，格拉海姆·波耐尔、卡梅隆·桑德斯以及冈塞罗·帕罗是公司未来发展的灵魂人物，他们有着共同的哲学观，相信“设计方案来自创意”，公司的未来基于丰富的经验、知识及坚实的基础。本书收集了为大中小企业、学术机构及政府机构创作的作品及其他各地的商业作品。

Cato Partners was founded in 1970. The original partnership of Ken Cato and Terry Hibberd had a single goal that was simply to do work that would be the best they could produce and hopefully influence design in Australia

衷心地感谢你们，我要感谢太多的人！
尽管我获得了很高的声誉，但是那些这么多年来一直和我并肩工作的同事应该获得更多的认可，因为他们为公司的成功付出了努力。我要感谢那些怀有共同的目标和信念的人。那就是：对设计的卓越追求与热爱，并且坚信，优秀的设计可以更加丰富我们的生活。他们的天才、精力与奉献对于公司的成长与追求更高境界至关重要。这本书所包含的作品不是某一个人的作品，它是Cato Partners所有人共同的创作结晶。我衷心感谢正是他们的天才与支持，才有公司的今天。

肯·凯托

A sincere thank you. There are so many people to be acknowledged and thanked. Although my name is on the door it is those who have worked with me throughout the years who deserve much of the credit for the company's success. So much of it has come from working with people who share common goals, the pursuit of excellence, love of design and the profound realisation that good design improves the quality of our lives. Their talent, energy and dedication are the vital ingredients in both the growth of the company and the continuing search for higher standards. The work contained in this book is not the work of one person, it is the accumulated achievement of the people known as Cato Partners and it is them I thank from the bottom of my heart for their talent and support for making the company what it is today

Ken Cato

As history tells that influence wasn't confined to Australia. The thinking, strategy and design attributes have now been applied to work in 28 countries. In the early days the reach was difficult but with the advent of e-mail the distance between countries and clients has become much closer. The ability to work across cultures and across multi-disciplinary areas of design has always been at the forefront of the company's activities

Despite the numerous awards and accolades the company has accumulated, its core understanding of being in business was simply to be of 'use'. 'Use' simply stands for understanding strategy and execution of ideas that were meaningful and relevant to the problems, opportunities and vision of the company's clients. While the focus on the work has always been of the present there has always been a view which looked to a next

generation being established. Graham Purnell, Cameron Sanders and Gonzalo Berro are at the core of the company's future. Each share the same philosophy and have contributed to the growth of 'idea driven design solutions'. There is a wealth of experience, knowledge and structure that form the foundation of the company's future. This retrospective collection of projects includes work for large and small corporations, cultural institutions, Governments and every area of business and commerce

在企业、公共团体、政府机构以及企业的产品中，拥有一套出众的视觉形象已经成为是否被公众认同或者赢得市场份额和赚取利润的一个重要因素。

许多组织、产品、娱乐项目和电子出版物提供的各种信息充斥着今天的全球市场，视觉感受所起的作用应引起我们的关注。

那些在我们看来毫不重要的东西其实都有他们存在的意义。我们可以从各种渠道获取需要的信息，因此，我们不再满足于只是去翻阅那些产品的宣传目录或是那些垃圾广告，我们会直接翻到最后一页或是广告的结尾来看看是谁在试图和我们讲话。

因为我们的业余时间是很宝贵的，如果电视节目不是很精彩，我们会换频道，网上的内容很无聊的话，我们会浏览其他的站点。

不要吃惊，我们所接受的和所能记住的大部分信息大都来自视觉感受。

它也是允许我们跨过语言障碍的视觉沟通而成为我们通向全球市场的捷径。超越传统的媒体，国际企业有大量的视觉形象反映了公司的理念、个性及其产品特征。

办公用品、企业文化、年度报告、产品设计、包装设计、商品推销、广告、运输工具、企业总部、具体的销售对象、企业服装、制服和网站等等，所有这些都由一个主角来扮演。这其中的许多内容不再被认为是交流的工具，当然每年有几百万的美元投在它上面。



过去，设计师为企业设计的传统识别系统大多只能满足需要的一小部分，标志作为系统最基本的要素，只是像指纹一样为企业、机构或产品起到基本的识别作用，但是无法使企业产生更强烈的感染力而无法从众多的品牌中脱颖而出。这种传统概念上的设计是远远不够的。我们在Cato Partners所感受到的是一种“更宽泛的视觉语言”，是每一个组织或品牌必须建立的，应更充分地利用其视觉语言。

这种宽泛的视觉语言仍属平面艺术范畴，它可以让一个企业、商业公司、品牌或组织在任何时候都可以获得更大的市场前景。设计师能起到顾问的作用，来帮助企业获得显著的成绩。

在许多情况下设计师被认为是兼职信息传递者、全职的信息组织者，也常常被认为是视觉形象的装饰者。在将来，只有那些通过观念来完成工作的设计师，需要理智意义上的真正沟通。追求宽广的视觉语言这种远见将活跃在商业舞台上，只有那些通过思考来设计的人才能完成。

Amongst corporations, institutions, government bodies, businesses and their products, the search for a powerful identity has become one of the single most important factors in achieving a strong marketplace presence and financial success. World markets are cluttered with organisations, products, entertainment and electronic services providing all sorts of information that, via visual means, demands our attention. Our tolerance for pursuing anything that is not considered vitally important is almost non-existent. We are able to simultaneously absorb many visual messages, so we are no longer content to read through sales catalogues or press advertisements until we reach the last page or the bottom of the ad to discover who is trying to talk to us. Our leisure time is just as valuable. We surf the television channels or the Internet and move on quickly if the programme or website is not sufficiently interesting

Not surprisingly, most of the messages we receive and retain are visual. It's also visual communication that allows us to cross international language barriers, giving us access to the global marketplace. Beyond traditional media, international corporations have numerous visual components that reflect the attitudes and personalities of the company and its products. Stationery, corporate literature, annual reports, product design, packaging, merchandising, advertising, transportation, corporate headquarters, manufacturing plants, retail outlets, corporate wardrobe, uniforms and websites all have a role to play. Many of these are never regarded as communication tools, yet millions of dollars are invested in them every year

Still, most traditional identity programmes that designers have developed for organisations in the past only satisfy a small part of the equation. While the trademark has been the cornerstone of these systems, it has historically only reinforced the most well-recognised reason for its own existence, acting as a thumb print or instant identifier for the corporation, organisation or product. The trademark has never provided a system that enables recognition prior to or beyond the well-worn 'sign-off'. This is no longer

enough. What we at Cato Partners call a 'Broader Visual Language' must be established for each organisation or brand, if it is to fully harness its visual resources. Broader Visual Language is a graphics system that allows a corporation, business, brand or organisation to communicate successfully at all times and therefore gain maximum marketplace presence. The most obvious and appropriate consultant to help achieve the optimum result is the designer. In many quarters, designers

have been seen generally as part-time communicators, full-time organisers of information, and often as visual decorators. In the future, it's only those designers whose work is driven by ideas, the need to truly communicate with understanding, and a vision for Broader Visual Language that will survive the business arena. And it will be only those who practise design by thinking

Cato Partners Identity Management & Design

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Cato Partners Identity Management & Design

Client: _____ Date: _____

File Title: _____

Disk Artwork: ☐ Keyline ☐ Coloured ☐

Number of Colours: ☐ Special ☐ Process ☐

No cropping has been included with this artwork apply as required before proceeding to film. This disk is to be used together with the colour mark-up provided. Direct any queries to Cato Partners prior to output of separations

While developing the original visual identity components for Cato Partners, we realised that the company had many needs. One of these needs was how to identify A4 sheets of letterhead, and report pages. Due to the number of local and international offices, we potentially had numerous stationery items that required stock control. By simply establishing a distinct cutting form, and die-cutting different quality and types of blank paper, we were able to distribute the correct paper in appropriate quantities. We had not considered that this would become the cornerstone of our identity: not a logotype or a symbol, but the complete form of the item itself

The graphic images, which are only new to the company, are totally different from the simple typographic layouts that portrayed our identity in a time when design was perceived as mere decoration. At Cato Partners, we have always believed in putting forward a serious business identity for our company in order that our thinking and skills be taken seriously. Our chosen typography and colour has always been restrained and never been too trendy or over-designed. So, while retaining the basic premise, we have literally gone out to practise what we preach: the development of a Broader Visual Language

当我们为Cato Partners发展原来的视觉形象的组成部分时，我们意识到这个公司有很多需求。

其中之一是如何确定A4纸的题头及报告手册的版式。鉴于大量国内及国际客户的需求，有大量的办公系统用品项目需要实施。只需简单地建立一个明显的裁切形式，不同质量的裁切和空白页面类型，对于不同的数量确定适合的纸张。

我们已经不认为标志字体或一个图形符号将是我们企业识别的基本要素，我们认为企业识别设计不应只是仅仅从字体、版式上加以区别，而只起到一种装饰的作用。

在Cato Partners公司，我们总是相信为公司推出的一系列相应的商业活动从而使我们的想法和技巧能够被接受。

我们选择规定好的字体和颜色，从来没有太时尚或超越设计的范畴。所以我们在保持基础的前提下实际上在执行我们所宣传的宗旨：发展一种宽泛的视觉语言。

The words 'Identity Management & Design', are difficult to build a visual language around. But 'Partners' provided us with a theme that is absolutely relevant to the way we work. The language we sought had to be broad, flexible and appropriate to who we were and who we had been. Above all, it had to be unique and highly memorable. It also had to have the ability to be expanded and developed as the company evolved. As a starting point, we endeavoured to identify relationships and partnerships that existed on the basis of co-dependence

Internally, we encouraged all members of our design teams, to contribute their thoughts. Finally we arrived at a list of symbiotic relationships we considered to be the most potent, and graphically the most easily translated. Our list of favourites included the bee and the flower. There were also more inanimate relationships, such as the nut and bolt, a true analogy for our financial and procedural documents. We explored numerous ways of expressing these relationships before settling on a number of basic graphic elements that would form the basis of the system. We introduced another component, uneven brackets, as a way of defining the desired relationship and containing groups of information. Through a contrast of scale and various illustration techniques, we set out to use this Broader Visual Language to actively demonstrate the partnerships we have, and to provide a solid structure for those of the future



从单词“个性管理和设计”很难建立一种贴切的视觉语言。但是“Partner”给我们提供了一个绝对准确的工作方法。我们所要追求的语言对于我们是谁和我们会怎样应该是宽泛的、灵活的和恰当的。基于上面的原因，它应是独特的和易于记忆的。

它也应该随着公司的发展而具有扩展的空间。

从最初开始，我们力图确认在合作的基础上已存在的联系和伙伴关系。

对内，我们鼓励设计小组的所有成员，发挥他们的创造力，最后我们得出一种我们认为最具潜力的、最易理解的以符号传达的和谐的关系。这些符号有蜜蜂和鲜花，还有许多无生命的东西。

比如：坚果或是箭弩，一个财政和程序上文档的真实分析。

在我们确定一套系统的基本的平面元素之前，我们会用多种方式寻求它们之间的关系。

通过比例对比和不同的插图技巧，我们决定用这种宽泛的视觉语言生动地表达我们的合作关系，为未来的合作提供了牢靠的根基。

