

PAOS DESIGN



PART 2

日本企业识别设计

世界图书出版公司

日本企业识别设计 (2)

编者：本书编写组 主编：赵圣亚

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公司名稱隱含期待

PAOS 的公司名稱取自英文 Progressive Artists Open System 的首字縮寫。在英文的語感上或許有些問題，但是，希望明確表示我們設計業姿態的結果所取的名稱。亦即，Progressive 是經常維持進步，挑戰的精神，Artists 是經常做為美的創造者。而 Open System 則為對所追求的主題提出最適切答案的柔軟而開放的組織體。我們懷抱着這種願望決定公司名稱。

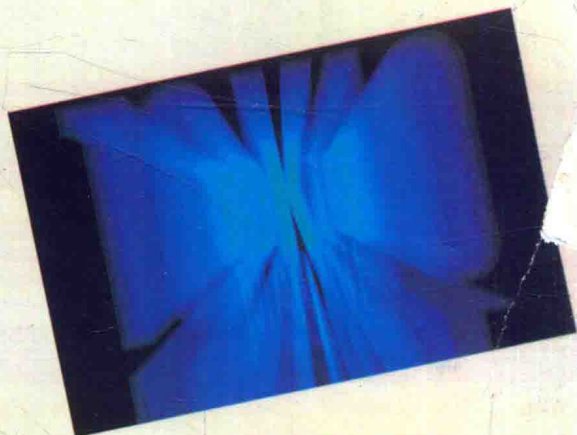
我們當初就指向「知性服務業」來從事工作，徹底從事智慧與造形的軟體價值創造，創造企業更良好的經營環境，對生活文化賦予新價值來支持我們的事業。為此，PAOS 對印刷物的製作工作，或媒體仲介等工作都一切不受理。純粹離開硬體，僅以軟體來維持事業。PAOS 的口號是「創造思考」(Think Creative)。這是要求公司職員經常思考何謂創造，提出方案的態度，把這種可謂無形價值的無與類比的有用常識向顧客提案，就是我們事業的泉源。

顧客都處於嚴厲競爭原理中的企業，因此，不失敗比成功更為重要。為此首先明確了解顧客真正的需求，以易懂的概念與指針來提案，獲得其認可後加以實現。對這些概念顧客自己亦未察覺，但卻該企業自己所擁有的可能性潛力。總之，PAOS 本身做為提案的創意者，發生委託企業所需要的將來指針時，從經驗上已經可看出企業已成功一半。

經常超越時代的超優良損害保險企業

東京海上火災保險株式會社，從 1879 年創業以來，超越 100 年仍繼續坐在業界第一位寶座，代表日本最大規模的損害保險會社。曾經海上保險為中心的損害保險企業，從 1960 年之後逐次增為以汽車保險、火災保險、各種傷害保險及所謂家計保險等為其主流。另一方面，東京海上公司因具有相當高的企業知名度，尤其在都市地區、股票市場上，使得學生就業選擇，將其公司列於上位。但是，這種優良品質企業形象的建立，檢討原因，主要因海上事業（現在海上保險的營業額仍為世界第一）。今後在家計保險和金融革新等事業比率逐漸提高的潮流下，及高度資訊化社會的到來中，東京海上尤其需要更新一般生活者對其的形象。因此，預防醫學的 CI 引入，可說是對準了時代的變化。從對 PAOS 委託企劃初期，就以新商標的設計為首，並以公開招標的方式，由世界最高水準的設計師們公開競賽，因此，PAOS 展開了從調查、研究到決定方針的計劃、新圖案的調整，以及圖案決定後的系統等企劃。日、歐、美三國著名設計師的圖案設計結果，最後採用美國設計師 Chermayeff 和 Geismar 二人聯合所提出的案子。這是在日本 CI 企劃中，第一次出現的國際正式圖案。而新表象的基本形象是代表「親近」、「行動力」、「先見性」。

◎東京海上



社名：東京海上火災保險株式會社

本店：東京

業種：損害保險

規模(1988年度)：總資產 3兆6600億圓/正味收入

保險料 8349億圓/従業員 1万1000名

開發作業開始：1983年

CI導入年度：1984年

コ・クリエーター：アイバン・チャマイエフ

Company name : THE TOKIO MARINE AND FIRE INSURANCE CO., LTD.

Head office : Tokyo

Line of business : Non-life insurance

Scale of business (fiscal 1988) : Total assets, ¥3,660 trillion; Net premium income, ¥834.9 billion; No. of employees, 11,000

Year of CI program initiation : 1983

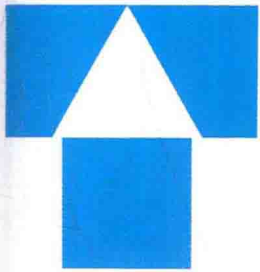
Year of CI program implementation : 1984

Associate designer : Ivan Chermayeff

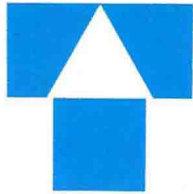
Leading the Industry in Corporate Excellence

Founded in 1879, Tokio Marine and Fire has consistently been the leader in Japan's nonlife insurance industry. Although its previous emphasis was marine insurance, since the 1960s the company has moved more strongly into household insurance, which includes automobile, fire and casualty policies.

Tokio Marine and Fire's name is well known in urban areas and on stock exchanges, and the company is one of the top employment choices for college graduates. A careful investigation of the company's image, however, revealed that the marine aspect was what people were most familiar with. With an expanding share of the company's business going to household insurance policies, it was felt that a new corporate identity (CI), one emphasizing the ordinary consumer, should be developed. This and other trends called for a "preventive" CI development. PAOS was hired to undertake overall planning, including setting up a corporate symbol competition among some of the world's best designers and developing a design system based on the winning entry. Three designers—one each from Japan, Europe, and the United States—took part in the competition. The winner was the U.S. firm Chermayeff and Geismar Associates.



**TOKIO
MARINE**



**TOKIO
MARINE**



TOKIO MARINE



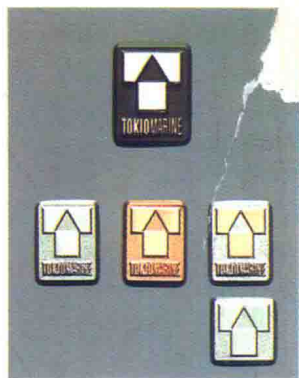
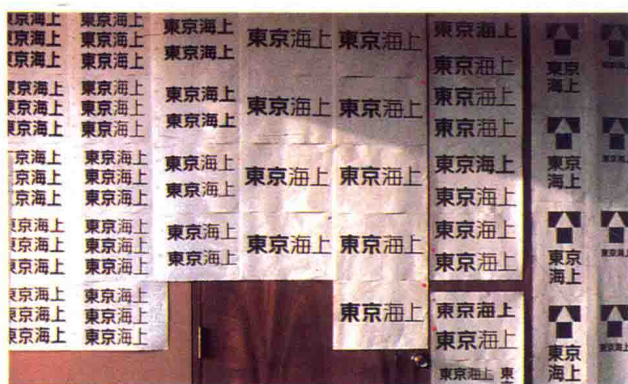
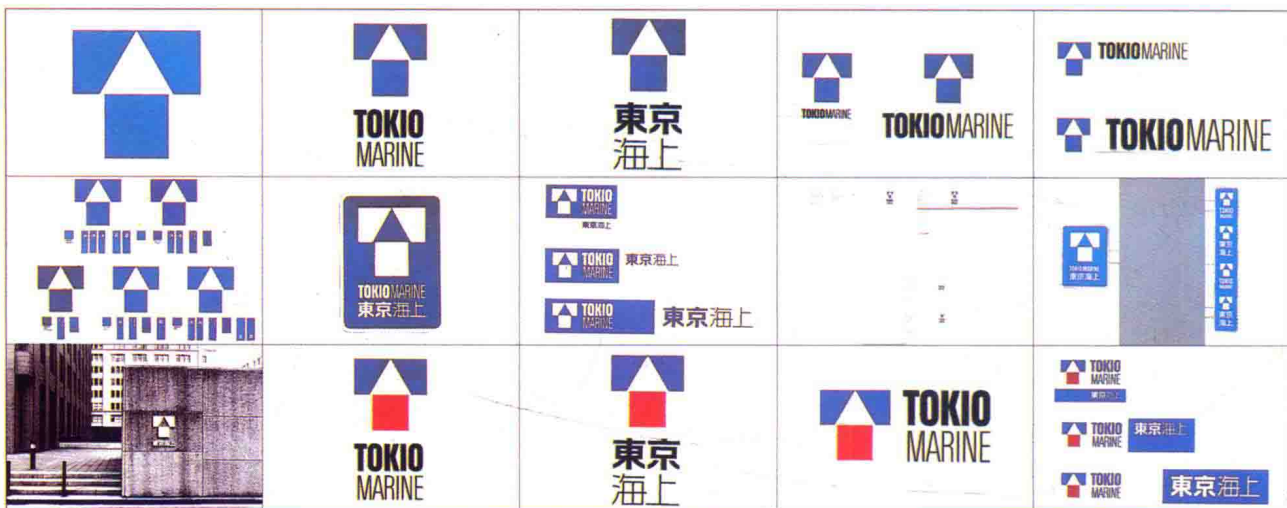
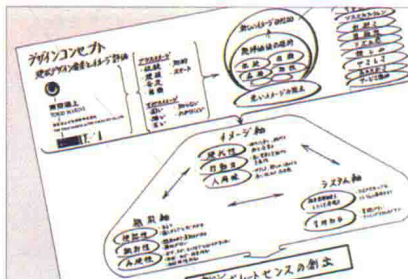
**TOKIO
MARINE**

東京海上

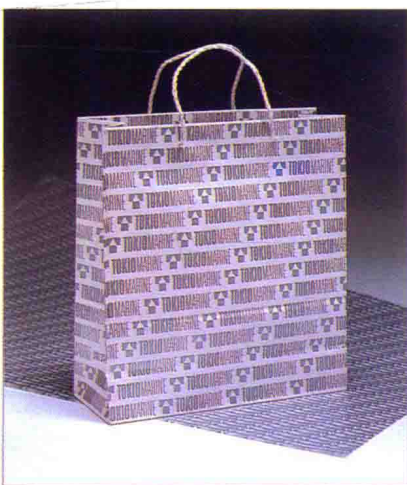
東京海上火災保険株式会社

THE TOKIO MARINE AND FIRE INSURANCE CO., LTD.

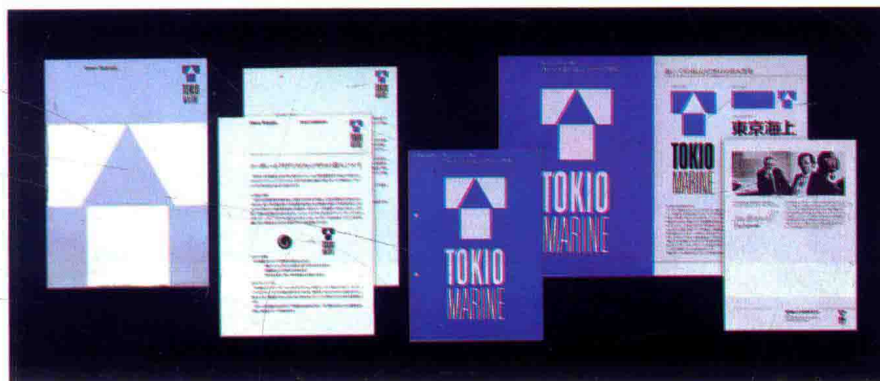




被採用的 Chermayeff 和 Geismar 聯合設計案，是以東京海上的英文名字的第一個字母「T」為主題 Mark，並和英文社名的表記「TOKIO」加以強調形成標識。Mark 是左右對稱具有安定形象的造形，白色為底色所形成的三角形表現上昇或躍動感。而英文名不以 TOKYO 寫，而寫成 TOKIO MARINE，是因後者為該社在 100 年以前創業期所使用的海外標幟，加以發揚光大設計而成。基本設計案決定後，PAOS 企劃小組開始對表像的中心顏色進行基本設計的精緻化作業，在此作業完成同時，PAOS 又實施開發「東京海上」所使用的標幟標識。第一次展開的項目，是為公司職員及各層代理店使用所製作的徽章，當此徽章引入後，配帶率達到百分之百。



The design of Chermayeff and Geismar Associates employs the letter T as its motif and preserves the somewhat unusual, but emphatic, spelling "Tokio," used since Tokio Marine and Fire's founding over 100 years ago. PAOS refined the symbol and the colors of the original draft into a design system and undertook the design of the Japanese characters for Tokio Kaijo. PAOS requested that the new corporate symbol express intimacy, activity, and foresight. In Ivan Chermayeff's own words, "The symbol is a memorable and simple reminder of the company's continuing upward movement, suggested by the arrow, and its solidity and strength suggested by the roof, itself a symbol of protection of both goods and people. The overall symmetry of the design adds further strength to the image. This design treatment is unique in Japan."



東京海上損害保險會社和其他的金融企業一樣均以各種印刷物為標幟的主要訴求項目。名片、信紙等文具，商品小冊子、目錄、大量的帳票類、保險證券等訴求圖案，皆以東京海上公司的商標為主，品牌標幟為副。而有關基本設計系統和圖案展開的基本想法及各種徽章設計，都收在一本設計手冊中。

Insurance companies employ many types of signs, as well as printed items, including business cards, letterheads, pamphlets, catalogs, numerous business forms, and insurance policy certificates. The corporate symbol plays the leading role on these items, while the brand name Tokio Marine has a supporting role; this is detailed in the Tokio Marine design manual.



信號計劃首先在公司大樓一樓的大廳壁面上，懸掛新表觀看版開始。這是要對公司內外，直接了當表示導入 CI 姿態的象徵性空間設計。此壁面信號是以無以倫比的尺寸看版，來象徵東京海上新身份地位，同時，現在也成為構成大廳空間環境的重要因素。日本全國 500 處以上的分店、分社，以及損害服務中心和高達 4 萬家的代理店信號，同時也配合做為行銷工具，來展開成為街道環境因素。



The first step in applying the new design to the company's signs was a two-meter plaque bearing the new corporate symbol in the first-floor lobby of the head office. This impressive stelalike sign of stainless steel was used to symbolize to company employees and the public the onset of the CI program.

Useful as a marketing tool and enhancing the town environment, new signs, often of heroic proportions, were developed for the more than 500 Tokio Marine branches and casualty service centers and 40,000 agencies (1984 figures) around the country.



電氣通信事業，從 115 年的公營 轉換為民營，從獨占轉換為競爭 的體質

日本電信電話公司（簡稱為電電公司），在 1985 年 4 月 1 日結束了 115 年國營的歷史，改為日本電信電話株式會社。這種民營化電電公司的 CI，其真正目的在從獨占到競爭到服務業的意識革命的體質轉換。銷售高達五兆六千五百二十七億日元，員工有三十二萬人的龐大規模，NTT 的 CI 是採用間接溝通手法，亦即與其從內部的教育使能對舊電電公司的象徵記號，加以刷新，不如先讓一般生活者認為「電電改變」了，然後再經由這種方式，來改變、影響公司人的心。以後「NTT」被稱為爆炸性集團的表象標幟和公司商標，並在以此為核心的新商標引進之後，新生 NTT 的形象以極短的時間打入到一般民間，成為社內意識革新的起爆力。電氣通事業未來的象徵，是做為新公司所開發出來具爆炸性的集團，對內部是表現邁向民營化的事業活力，對外部是象徵有效的 CI 成功事例。NTT 的 CI 以後成為公共企業體民營化 CI 的範例，同時，把所謂 C 戰略變為現代經營的常識，推廣到一般業界，而且 NTT 的 CI 不僅在新會社誕生時帶來衝擊，其集團企業也受到波及，此外並將作為民營化的主題「服務時應有方法」的追求加以推廣，使 CI 成為坊間話題。

A 115-year Government Monopoly Goes Private

Facing reestablishment as a private corporate entity on April 1, 1985, Nippon Telegraph and Telephone Public Corporation prepared to end 115 years as Japan's only telecommunications service. The corporate identity (CI) program it adopted for this purpose was designed to help workers gain a better awareness of their new roles in a competitive service industry. Even so, it was decidedly dependent on indirect communication to employees. In other words, rather than institute internal educational drives, the firm concentrated on replacing the timeworn symbols of its monopolistic past with something fresh. This approach successfully broadcast the idea that NTT had undergone major change. In turn, its employees assumed attitudes more responsive to the public's new expectations. NTT adopted a new symbol, the "dynamic loop," as it is called, and began using the "NTT" nickname. With these steps and a new design system intended to augment them, the firm's new image caught on quickly and became an indirect incentive to changing attitudes within. Internally, the "dynamic loop" symbolized the company's thrust into private enterprise. NTT's CI program serves as a model for public enterprises gearing up to go private. It has also influenced NTT Group operations and continues to grow in prominence in the company's quest to define its service role.



電電公社



社名：日本電信電話株式會社

本社：東京

業種：電氣通信サービス

規模(1988年度)：売上高 5兆6527億円 / 従業員
27万6700人

開発作業開始：1984年

CI導入年度：1985年

コ・クリエーター：亀倉雄策、早川邦彦

Company name : NIPPON TELEGRAPH AND
TELEPHONE CORPORATION

Head office : Tokyo

Line of business : Telecommunications service

Scale of business (fiscal 1988) : Sales, ¥5,652.7 bil-
lion ; No. of employees, 276,700

Year of CI program initiation : 1984

Year of CI program implementation : 1985

Associate designers : Yusaku Kamekura, Kuni-
hiko Hayakawa



NTT

NTT

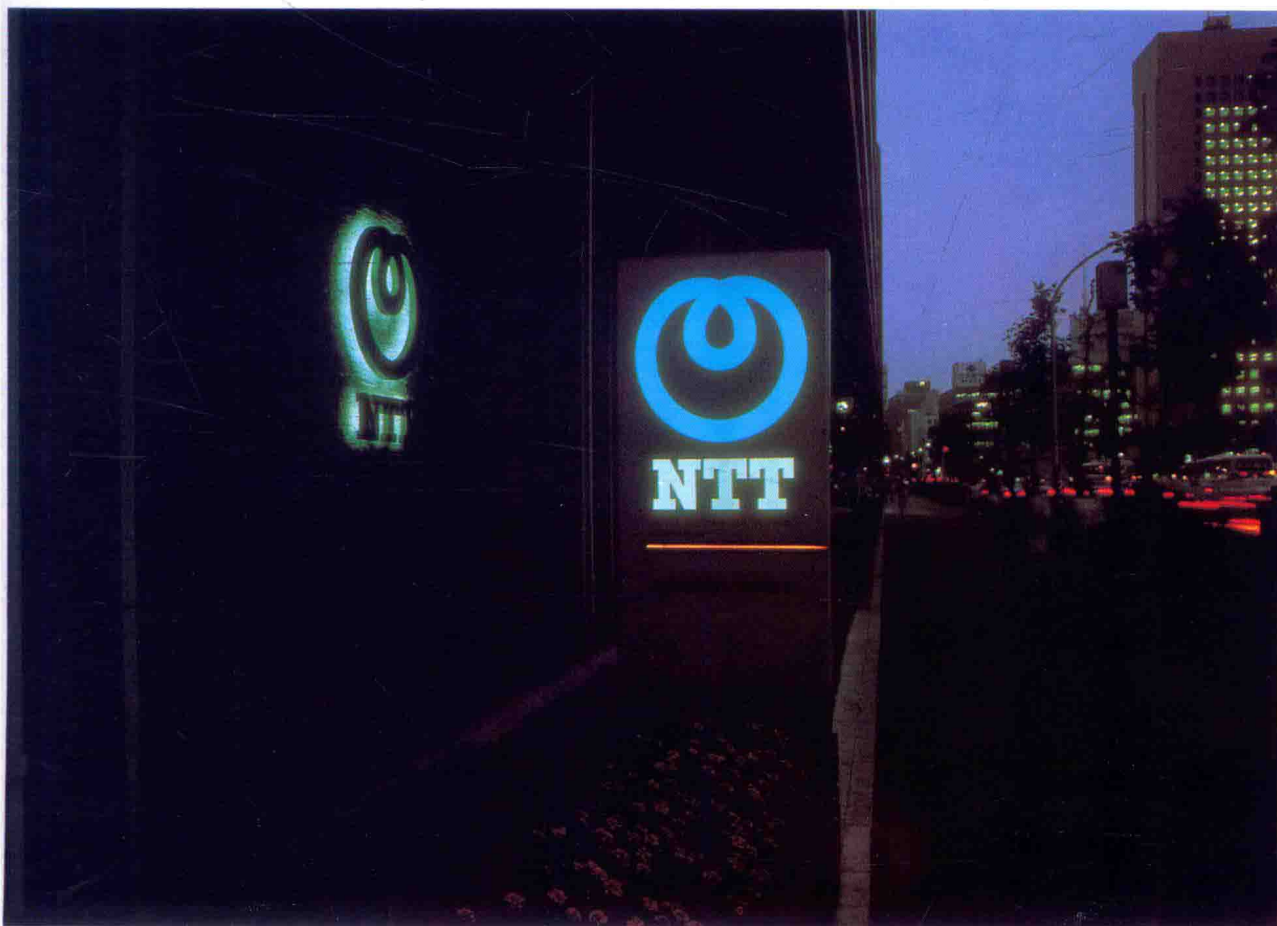
NIPPON TELEGRAPH AND TELEPHONE
CORPORATION

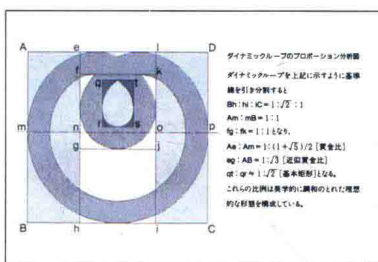
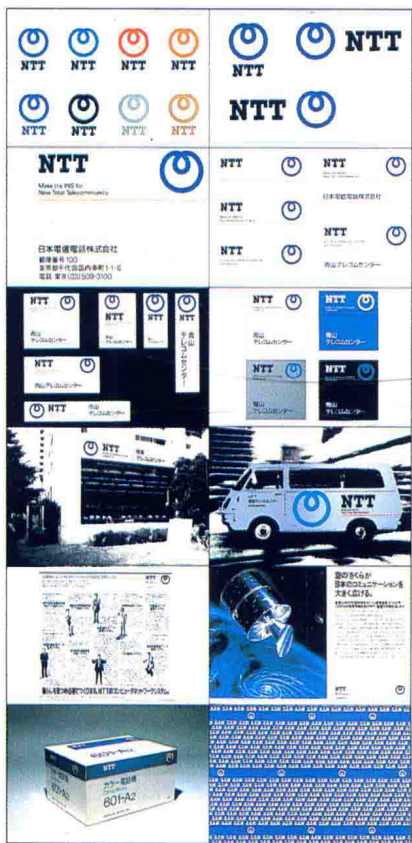
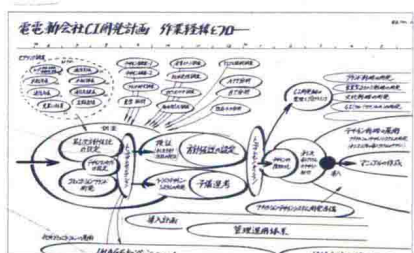
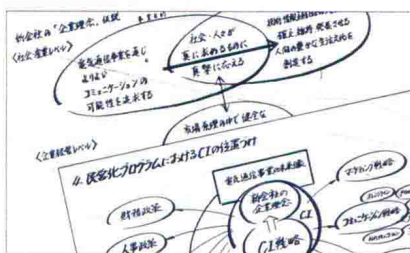


NTT

日本電信電話株式会社

NIPPON TELEGRAPH AND TELEPHONE
CORPORATION





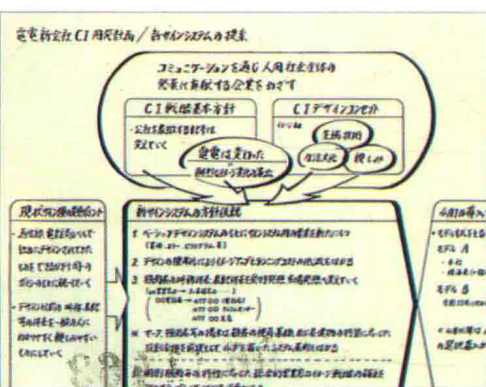
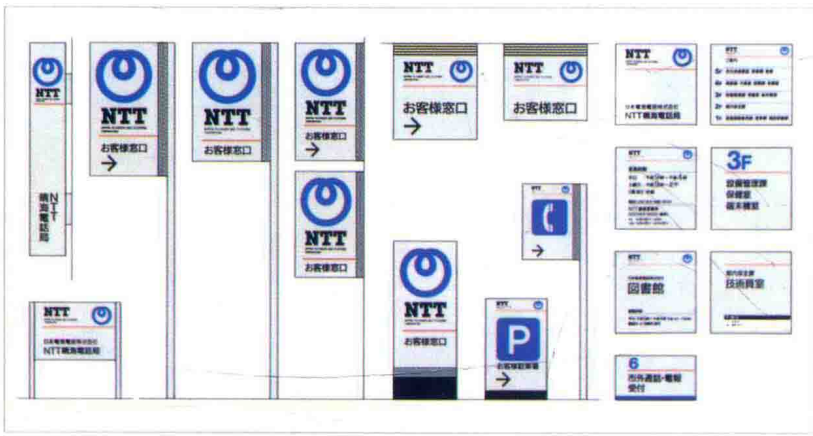
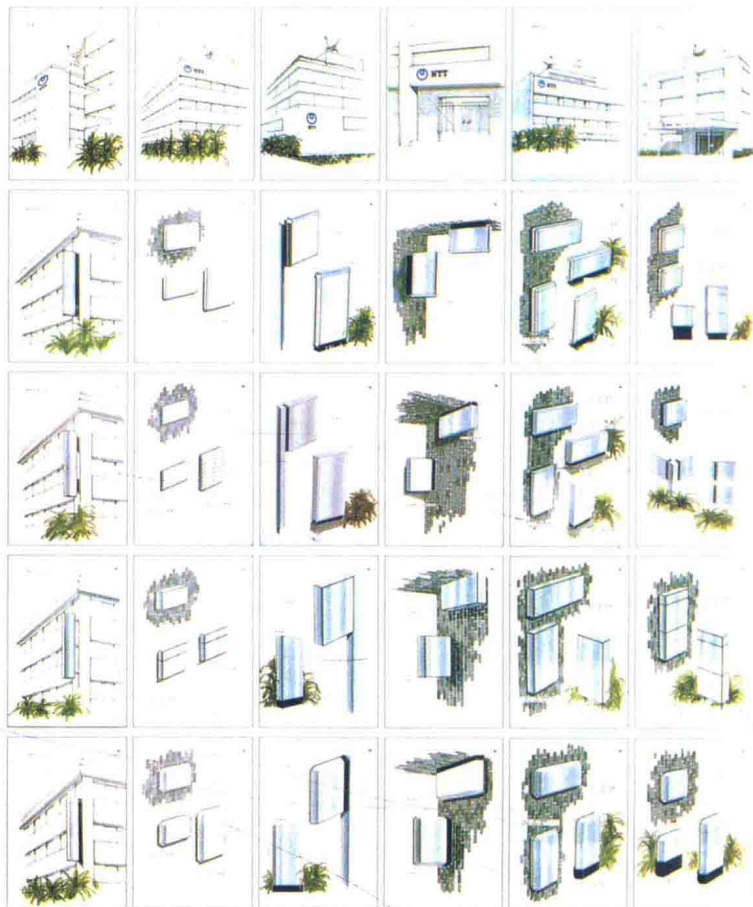
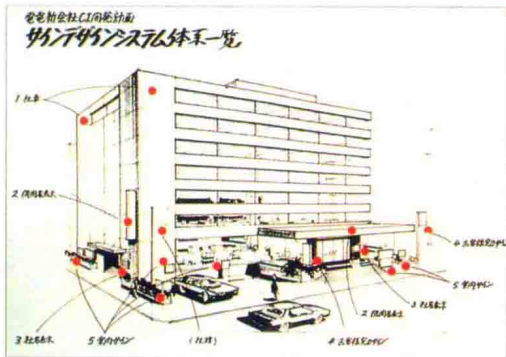
NTTのCI特色在於其公共性、話題性、尖端性、且在不管公司龐大規模及作業量下，以一年多的短期內進行開發。在國會所決定的轉移日期1985年4月1日，將所有記號改變成為代表會社的記號。這種龐大計劃之所以能完成的原因，是在於開發優秀表象圖案設計師——龜島雄策氏の督導，以及和發表導入所發揮的總合力。株式會社電通和對CI開發經驗具有豐富技術的PAOS，所組成的共同作業體制，在CI引進半年後進行調查，顯示出NTT的表象符號，在20歲年齡層中有百分之九十九點四的人了解，而60歲以上的階層有百分之六十六的人了解。此外大家對公司服務及未來的評價也比公營時代提高，使被稱為「衙門的形象」大大改變。

a year in spite of the sheer scale and number of tasks to be tackled, be they concerned with projecting the firm's public role, stirring public interest, or casting an aura of technological leadership. Success came from a team effort: Yusaku Kamekura, who created the symbol, Dentsu Inc., the producer, and PAOS, drawing on its vast store of expertise. Surveys after the program's implementation showed that the majority of people in their 20s and over half of those 60 and up could identify NTT's new symbol. Moreover, satisfaction with its service posture and corporate future had improved substantially.



在 NTT 的設計系統開發上，其重要的指針是指「尖端性」、「親近性」等形象概念，而電信電話事業所具有的公共性要如何表現呢。公司在全國 2000 處積極設置電話局，使成為街道中心的地標，對地域景觀上有很大的影響。因此，在展開設計標幟時，就將它做為建築的一部份加以溶合，用美麗、具善意而且受歡迎的圖案，並以成為供獻街上新景觀的圖案為目標。

A crucial focus of the development process was conveying NTT's public service role. All its facilities, including 2,000 phone offices nationwide, had become familiar landmarks near the hub of virtually every regional community. From this realization, it was decided early on to develop NTT sign designs that would blend well with the buildings they adorned and that would scenically contribute to their surroundings.

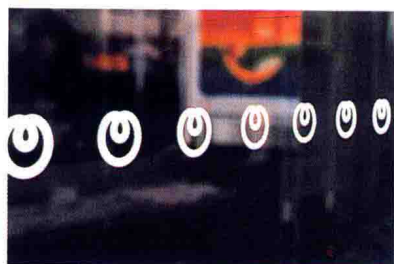


在視覺形象方面，除公共性的課題之外，民營化、服務業化，對 NTT 的 CI 來說是站在利用這一方所進行的溝通戰略。以前標示「營業窗口」的地方，改為「顧客窗口」。至於對資訊接受者及利用者來說，容易了解的看版究竟是以什麼做為第一要素，而以此為主題來進行開發系統。不僅是表面圖案的處理，還包括素材、結構的運用，使 NTT 自己獨特的看版體系確立下來，這些設計以後獲得日本 SDA 看版設計協會大賞。具有龐大數量的 NTT 看版系統，其功能不僅超過做為一種符號，還扮演了 NTT 民營化、服務業化的推行角色。

Besides the visual challenge faced in projecting its social significance, NTT needed to broadcast its new character as a private, competitive service organization. Communicative openness to the views of its customers would thus be crucial to CI strategy. As one example of that approach, former "business counters" at its offices became "customer service counters."

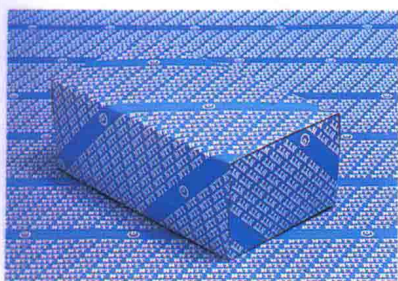
Also, developers wanted to create a set of easy-to-understand office signs. The results amounted to more than a simple set of graphic designs; NTT was given a sign scheme unique in its constituent elements and structure. The new signs were later awarded the SDA Grand Prix. NTT's sign system has transcended utilitarian function to symbolize the company's bold move into the arena of private competition.





具有強力集團表象的 NTT 圖案系統，是以極為簡單的體系所組成，由強力集團和 NTT 的標籤設計及正式社名此 3 要素所組成具傳統性的結構，但考慮到和其他表示要素的關係，因此英文社名和城市線條組合的設計，也被有效的使用。這些繼承從前的橙黃色線條具有（廣告改善活動的企劃名）的含意。表現新生 NTT 的色彩是以藍色為主，副色選用橙黃色。此外以銀色為底，來配合圖案和顏色的看版，令人感到是以技術性、精度感系統所構成。

Built around its impressive "dynamic loop," NTT's design system has been kept clean and simple. It is an orthodox set of three basic elements: the loop, the NTT logotype, and the firm's full official name. Additional considerations for other expressive designs led to the combined use of each of the three basic elements with the company's English name and an appealing orange band for greater visual effect. Vivid blue represents the "New NTT," while orange has been selected as a complementary element. The subtle and effective blending of these colors and symbols on a silver background has produced a sign system strongly suggestive of NTT's distinction for technical excellence and precision.



高達 4 萬餘臺的車輛，也做為活動的媒體，成為構成 NTT 新形象的重要工具。總數高達 1 萬三千種的設計品，是由詳細的設計系統手冊實施總管理。在 CI 導入後，員工帶用公司徽章的比率急速增加，如此從員工意識變化顯示出，NTT 的 CI 在外界所引起的迴響，對內部帶來的影響也很大，令人重新認識優越記憶發信力和展開力系統的效果。

Its fleet of over 40,000 service vehicles offers a convenient mobile medium to project NTT's new image. The design system manual is a comprehensive guide to application and management of the 13,000 design items in use nationwide. The repercussions of NTT's CI program have reflected back on attitudes within the firm. This is seen in the new awareness of its employees, a dramatically improved percentage of whom now wear their company badge.