

**BAKERY
CANDY SHOP
CHOCOLATE SHOP
ICECREAM SHOP
GROCERY
BUTCHER'S SHOP
CAFE AND BISTRO**

FOOD RETAILER

BRAND IMAGE DESIGN

食品店品牌形象设计

(美) 佩里·舍莱特 编 张晨 译



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PREFACE

前言

From a branding and design point of view, there has never been more interest in the grocery store, and how we communicate, shape consumer decisions, and even create theatre within it. This is true in every part of the world. There is, of course, a respect we all must have in the cultural uniqueness of the grocery store, from country to country, where some shoppers are in the store just twice a week, to some grocery and marketplace experiences where shoppers are interacting every single day.

And even with these varying cultural nuances in frequency, experience and loyalty within the grocery store, there is a universal interest in making the store brand act more credibly and overall be more compelling to consumers.

This is what this book is all about, providing a window to all that is happening around the world in grocery branding, and provide inspiration for how store brands can go so much further in the future.

We have been very fortunate to be one of the branding and design companies leading and focusing on store brand development. We are definitely collaborating with grocery retailers in this effort to inspire more powerful design, but also doing it across other retailers in the drug store, mass merchandising, outdoor sport and home improvement channels. We have found that across all great store brand examples, there are unique underlying stories in their development, but there are seven principles that they must live by to truly be strategically compelling.

The equity connection

It is critical to immerse yourself in the overall mission of the retailer, its perception and differentiating equity as it stands today, and what is possible in the future. To do this, the best branding partners

collaborate with the top leadership of the retailers they work with, as well as the top merchants and store brand specialists within the organization. The best store brands and their designs are not created in a vacuum. They take into consideration all the key objectives a retailer is angling towards, and then consider how to optimize store brands as one of the key weapons to achieve their mission. Store brands reinforce the overarching equity of the retailer and vice-versa, and when they don't, they fail.

Environmental support

A package can only accomplish so much. Even when we created a brand image stunning in its shelf presence and attitude, we argued for more environmental media in store to support the brand. In the wide stream of 40,000+ products, that many of the biggest supermarkets carry today, your store brand can get overwhelmed if it doesn't have that off-shelf, environmental support. Give it life and expression beyond the package. Use the theatre of the store to support your brand.

从品牌形象和设计的角度出发,食品店一直是设计人士关心的领域。设计师关注的重点是如何传递品牌精神,引导消费者进行选择,甚至创造趣味十足的购物环境。这一现象在全世界都十分普遍。然而,在不同的国家,不同的文化影响下,难免存在不同的购买习惯,有的人两周进行一次大采购,有的顾客则每天都会在食品店消费。

即便各个文化中人们在食品店的消费频率、消费内容和回购率千差万别,设计师的一个共同目标是让食品店品牌形象变得更加可信,且对消费者有更强的吸引力。

以上就是这本书讨论的主要内容,书中收录了世界各地的食品店品牌形象案例,为设计师提供参考和灵感。

一路发展成为专注于品牌形象设计的龙头公司之一,我们感到十分幸运。我们注重与食品零售商以及药店、大宗销售、户外运动场所和家装频道等其他食品零售网点的合作,力争创作出更有影响力的设计作品。经过多年的实践,我们发现所有成功的品牌形象案例背后都有一个独特的品牌发展故事,但以下的七个原则是塑造品牌形象时需要遵守的。

换位思考

设计开始之前,设计师需要首先进入角色,从零售商的角度进行审视,充分体会品牌形象设计预期实现的目标,企业目前对市场的看法和在市场中所处的位置,以及对未来情况的预期。这是至关重要的一步。这一过程中,业内最好的品牌形象设计公司会与委托零售企业中的高层领导,最出色的商人和企业的品牌形象专员进行探讨合作。最成功的品牌形象和设计都是接地气的,而非凭空构造出来的。首先将零售商希望实现的主要目标纳入考虑范围,然后寻找优化店铺品牌形象的方式,将其作为实现目标的主要途径。食品店的品牌形象与零售商的总体股本之间是相辅相成的关系,一旦这个平衡被打破,品牌将很难成功。

环境支持

食品包装能够传递的品牌形象是有限的,即便是在货架上看起来精美而有吸引力的新产品,我们也尽量要求增加店内宣传以达到强化品牌形象的目的。如今的大型超市可以容纳4万余种商品,在这样庞大的信息面前,想让某个具体的品牌信息脱颖而出就需要进行一定的环境支持。一个品牌的生命力和表现力应该超越包装。店内的环境才是让品牌深入人心的法宝。

Be preferential

There is lots of different nomenclature for store brands, own brands, proprietary brands and the like. But whatever the language, don't treat your store brands as weaker 'stepchildren' to the larger national brands. Beyond the incisive package design for your brand, don't be afraid to treat your store brands preferentially in the store. Preferential in their prominence, in their space allocation, in their shelf placement and in their display and cross-merchandising throughout the store. No need to be apologetic to the CPGs or succumb to planogram analysis (which shows a vision to the past and not to the future). Be preferential.

Don't blindly follow

There has been a 'follow the herd' mentality with store brands for years, and it still exists today. Many retailers we speak to today are scared of 'white' packaging, because of what Wal-Mart has done with Great Value. Too many people are hyper-attentive to the competition and the conventions of what is happening in store brands across the industry. The bottom line is you should create quite uniquely and specially to your own vision. Don't blindly follow the naming conventions, colour conventions set by large categories, or traditionally mundane price-centered store brands and how they have behaved. Intelligently reconsider everything.

Three layers working together

In your intelligent positioning of your store brands and how they are to truly be differentiated for the future, make sure that you are not obsessing on visual language alone. This is the fault of a lot of design companies, who think they are just hired to reinvent the aesthetic language for the store brand. If we are to inspire the creation of these brands differently, we must consider how the visual language is created, yes, but also how it is packaged structurally, and the language we use to express the brand verbally. Visual, structural and verbal languages all working cohesively.

Steve Jobs never asked the consumer

Apple is one of the most innovative and well thought of,

successful companies in the world. When asked, in a New York Times article, what Steve Jobs thought about research, and how Apple utilizes it in guiding new product development, he said 'none...it isn't the consumers' job to know what they want.' There are too many retailers who use research in their creative development process for store brands, and this is a mistake. Consumers will always veer towards safety and what is comfortable to them, so you won't get the most innovative outcomes if they are your only sounding board.

Own the brand's positioning

There are no general rules in utilizing your store's name on the actual store brand packaging, just as there are no generalizations to make in how wide the store brand can span. In creating Hartford Reserve, the brand had a very definitive strategic positioning, and this collaboration that defined the brand's role was a very important part of the process. Define it clearly, know where you want to differentiate the brand other than pure price, own it thoroughly in the mind of the consumer, and repeat it appropriately.

These seven principles will serve you well in the creation of an innovative store brand Programme, and they are principles that many of the examples in this book abided by with real conviction. The store brand industry needs to be guided by continued creative innovation, a true steel hand in branching out from the sole veil of 'price', and store brands need to be marketed with the vigour, inspiration and media support to be compelling in their own right.

Perry Seelert

Perry Seelert is strategic partner of united dsn, a design consultancy based in New York and San Francisco that creates unique brands and is redefining the future of the retail experience.*

有所偏好

自营品牌、自创品牌、自主品牌等使用多种不同的命名方式。但无论是何种情况，进行设计时应该避免让它们在那些大品牌面前看起来过弱势。除了采用引人注目的包装设计，也应该通过宣传、空间分配、货架位置、交叉营销等手段大胆地在店内优先展示这些商品。不必时时考虑优先展示快速消费品，或总是按照市场分析制定营销策略。有所偏好本身也是一种品牌策略。

不要盲从

“随大流”的品牌态度已经存在了很长时间，而且仍将继续存在。我们接触过的零售商中有很多人表示对白色的包装设计有抵触感，因为沃尔玛的“超值”系列产品过于成功，导致许多品牌进行效仿。人们总是过于关注行业内的竞争和惯例。这里要注意的是品牌形象设计一定要创造出属于自己品牌的特色。要避免盲目跟风，被大品牌的命名、色彩趋向所影响。必要时，应对所有设想重新进行理智的论证。

三点合一

设定品牌形象时，设计师应该注意不要一味追求视觉效果。许多设计公司都或多或少地存在这个问题，他们把自己的工作内容定位成对品牌的外观形象进行翻新。事实上，视觉表现力只是品牌形象设计的一部分，设计者还应该考虑到结构表现力和言语表现力。这三个方面互相结合，必定会得到精彩的设计成果。

乔布斯从不问用户意见

苹果公司是全球最具创意、最具声望、也最成功的企业之一。《纽约时报》的一篇报道中写道，当乔布斯被问及对市场调研的看法以及苹果公司如何利用市场调研指导新产品研发的时候，他回答道“没有看法……消费者并不知道他们想要什么”。品牌形象设计中，有很多零售商选择通过市场调研来寻找灵感和方向。这是没有意义的。消费者倾向于安全且可以获得舒适体验的产品，因此单纯询问消费者无法帮助零售商获得最有创意的信息。

拥有独特的品牌定位

店名在产品包装中的使用没有一成不变的规则，就像没人知道一个品牌最终能发展到怎样的规模，一切都是弹性灵活的。以哈特福德食品店的项目为例，它具备明确的品牌策略与定位，这种策略与定位关系构成了品牌形象设计的核心内容。在品牌

形象设计中，设计师需要做的就是对品牌进行精准的定位，确定产品除了价格以外的核心优势，将这个特点深深烙入消费者脑海，然后适当地对其进行重复。

以上的七个原则可以在品牌形象设计的创意过程中起到很好的指导作用，本书收录的许多案例也都是对它们的实践。食品店品牌形象设计的产业需要不断的创新，而除去所谓的价格比拼，创新也是扩张过程中品牌能拥有的最有力的武器。辅以充足的活力、创意和媒体支持，品牌形象必将乘风破浪，广为人知。

佩里·舍莱特

佩里·舍莱特是 united* dsn 设计公司的战略合作人，后者是一家在纽约和旧金山均设有办公室的设计咨询公司，致力于创造独特的品牌形象，在零售业有着举足轻重的影响力。

Theurel & Thomas

哲柔汤玛斯糕点店

Design Agency: Anagrama
Designer: Sebastián Padilla, Mike Herrera
Client: Theurel & Thomas
Nationality: Mexico

设计机构: Anagrama 设计工作室
设计师: 塞巴斯蒂安·帕迪拉, 迈克·埃雷拉
委托方: 哲柔汤马斯糕点店
国家: 墨西哥

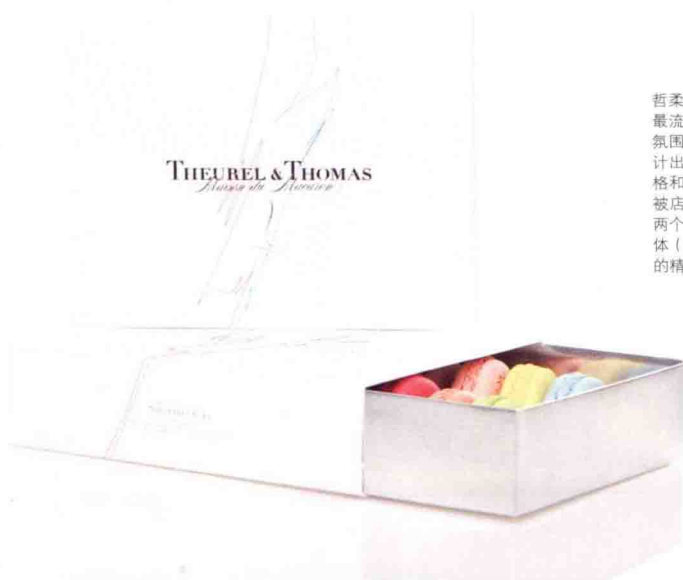
THEUREL & THOMAS
Maison du Meuble

Maison du Moulin





Theurel & Thomas is the first pâtisserie in Mexico specialized in French macaroons, the most popular dessert of the French pastries. One of the most important extensions of a brand, which has a business based in store selling, is the design and ambiance of the stores. For this project it was very important to create an imposing brand that would emphasize the unique value, elegance and detail of this delicate dessert. White was the primary tool for design. As a result of this the attention was fully oriented to the colourful macaroons. Two lines were presented in cyan and magenta, as a relation with a modern French flag to inject a vanguard vision to the identity. Didot (created by Firmin and Pierre Didot), a French typography that would present the brand with sophistication was selected. Details were an essential part of this work.



哲柔汤玛斯是墨西哥第一家从事专业法式马卡龙的糕点店，将法国最流行的这款点心引入墨西哥。对于这类零售店面，店面的环境和氛围是品牌形象最重要的延伸。在这个项目中，最重要的一点是设计出一个强烈的品牌形象，强调马卡龙所代表的独特价值、优雅风格和精致细节。店面装饰以白色为主调，这样人们的注意力会直接被店内色彩鲜艳的马卡龙糕点所吸引。设计包含了青色和品红色的两个线条，以抽象的方式代表法国的国旗元素。店面使用的 Didot 字体（由费尔曼和皮埃尔·狄多设计）也源自法国，同样增加了品牌的精致感。设计师们专注于细节的塑造。

Cocinalo Lindo

Cocinalo Lindo

可爱的厨师

Designer: Maite Cantó
Client: Margie Rullan
Nationality: Puerto Rico

设计师: 迈特·坎托
委托方: 玛吉·罗兰
国家: 波多黎各



Cocinalo Lindo was an idea generated by a mother of four and one of those daughters. Homemade hearty meals and the option of handcrafted pastries are brought to the schoolyard at the end of the school day. This gives kids with extracurricular activities and their parents in waiting (as well as any student and their parents who want a bite before rushing home) a healthy, homemade option instead of the fast-food route. An identity system, packaging and seasonal menus were designed for Cocinalo Lindo.

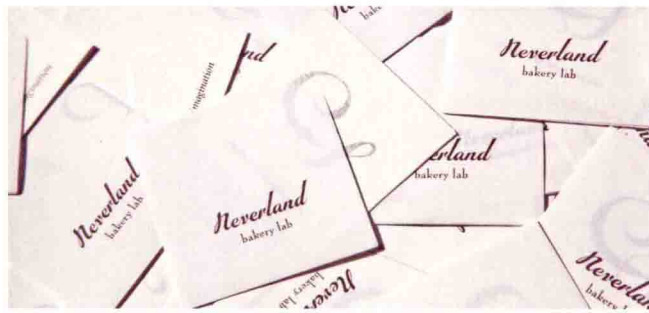
“可爱的厨师”是一位4个孩子的母亲和她的一个女儿的共同创意，将丰盛的家常菜和手工制作的糕点在放学后带到学校操场上，服务参加课外活动的孩子和等候的家长（以及想在回家前吃点东西的学生和家长）。品牌形象设计包括为“可爱的厨师”设计品牌标识、食品包装和季节性菜单。

Neverland Bakery and Restaurant Branding

梦幻岛烘焙餐厅

Design Agency: Cizoo Company
Designer: Chia-Hsiao Sinz Shih, Elica Tzang
Client: Neverland Bakery and Restaurant
Nationality: Taiwan, China

设计机构: 喜树有限设计公司
设计师: 师嘉孝, 曾姿嘉
委托方: 梦幻岛烘焙餐厅
国家: 中国台湾



Neverland is a bakery lab and restaurant brand founded by Chiao Thai Hsing flourmill. cizoo&co. developed a versatile and distinct corporate and visual identity with a kneading dough feel pattern after defining 'made with imagination' as the core spirit of Neverland. This project included designing all the store applications, signage, and packaging system.

梦幻岛烘焙餐厅是由侨泰兴面粉公司创建的烘焙和餐饮品牌。喜树有限设计公司围绕“充满想象的制作”这一品牌核心精神，设计了以面团图案为主、全面而又鲜明的企业和视觉形象。这一项目涵盖所有店内应用、标牌和包装的系统设计。

