



国际视觉设计 | 标志形象



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翻阅着这套由中央美术学院设计学院肖勇教授编著的《2006国际视觉设计》,不知为何突然让我想起二十五年前在学校学设计时的情形。那时难得见到介绍国际设计的书籍,偶尔借到几本日本的设计杂志,大家视若珍宝,宿舍里的几个人分头挑灯夜战,用水粉临摹杂志上登载的外国海报或是其他的设计作品,然后将临摹好的作品一张张剪好贴在相片簿内。这样一本本相片簿慢慢出现在同学们的床头。很长一段时间里,这些临摹的外国设计集成为我们时常翻阅的宝贵资料,以至今日仍可以回忆起其中一些作品的细节。现在资讯发达,书店内有大量的设计书籍,设计师不再生活在过去那个闭塞的时代,大家是否还会像二十多年前的设计学生一样有着同样的热情去欣赏好的设计作品?我想也许还会,但是不会再花大量时间像我们过去那样仔细欣赏手边仅有的一些作品。大家有更多的选择,只是过多的美食佳肴会不会让我们失去饥饿时饱餐的快乐?人在饥饿时特有的敏感会不会不复存在?

多年来,肖勇教授在国际设计界十分活跃,足迹遍布世界各地,有着宽阔的国际视野,在设计交流中也结交了很多中外优秀设计师。在他编著的这套《国际视觉设计》中既有大家熟知的名家作品,也有新近展露才华的新秀的力作,更值得称道的是其中包括了一些中国青年设计师的优秀作品,从某种程度上反映了中国设计飞速发展的现状。今天的中国平面设计界已经涌现出一批具有国际水准的设计师,他们的作品让读者看来更为亲切,他们近在眼前,他们就在身边,他们也许比洋设计师更能引起大家的关注。通过这套丛书,大家会体验到当今世界设计发展的脉动,也会分享到设计同行为解决设计问题时所注入的智慧与创意。每个人会从这套丛书中得到不同的收益,但我希望会有人从中得到我们二十多年前翻阅与临摹外国设计作品时的激动与快感。应该会有!

王 敏 中央美术学院设计学院院长/教授

I was flipping through "A Collection of Modern International Design" compiled by Professor Xiao Yong of Central Academy of Fine Arts, and somehow my thoughts were suddenly brought back to 25 years ago when I was studying design at the Zhejiang Academy of Fine Arts. Back then, it was very difficult to have any access to books on such a topic. Once someone borrowed some Japanese design magazines. They were very rare at the time and thus very cherished, read and shared by everyone at the dorm. We often painted with watercolor foreign posters or other design pieces from any foreign magazines we can have access to and clipped and pasted these paintings onto albums. They accumulated by our beds as something being looked at every now and then, and became a very precious learning resource for us. To this day some details of these design pieces are still vivid in my mind.

Nowadays, a time of information and multimedia age, a great deal of sources and books on design can be found through internet or in bookstores. Designers no longer live in the enclosed age that I once lived. However, will students still appreciate good design works with the same kind of passion or level of compassion as those students had 20 years ago? I suppose they would, but probably would not spend the same amount of time enjoying doing that. More alternatives are available to us now, and we somewhat lost the same kind of excitement of seeing food in a stage of hunger. Has this kind of sensitivity and desire to learn left us forever? Not at all.

Having been an active figure in the international design scene in recent years, Professor Xiao Yong traverses through different regions of the world, expands his visions over international horizons, and acquaints himself with prominent designers home and abroad through design exchanges. Prominently known design pieces are compiled with designs done by younger generation artists in Xiao Yong's book. Especially worth mentioning are some outstanding designs done by young Chinese artists. It reflects the fast development and sophistication of design in China. A group of internationally claimed Chinese designers come into being today. Their works appeal to the audience in a more personal way and they are just by our side. These new Chinese designers may deserve even more attention from the public than renowned foreign designers. This book collection lets us feel not only the pulse of international design, but also the intelligence and creativity infused and shared by an international community of designers in solving design problems. Reading this book series will benefit anyone who is interested in design, though each reader will perceive it differently. I also hope that some young readers will experience the same joy and excitement we experienced over 20 years ago when they read these books. I think they should, and I believe many will.

Wang Min, Central Academy of Fine Arts

随着时代的发展，信息正得到广泛和迅速的传播。标识、商标、图标、符号等更丰富的视觉语汇超越语言的障碍，在信息沟通与传播中的作用可见一斑。信息的传播形式和方式与媒介和技术的发展产生着互动，图文的互动和组合可以使信息的传达更为明晰，使观者的理解更为深入。试想，如果电脑、网络、环境与商品中失去了这些视觉元素，一切会变得多么乏味与单调。

中国已经加入世界贸易组织，这意味着中国将成为世界经济大市场的重要部分。这也为我国经济持续稳定发展带来历史性机遇，同时为我国各个产业的发展带来了新的挑战。在品牌的白热化市场竞争中，中国品牌需要独特鲜明的商标和企业形象，视觉设计在产品设计和品牌形象、环境设计、新媒体中都起着影响甚至决定市场的关键作用。

文化、商业、社会以及活动的标志与形象丰富着我们的视野。从企业标志到商标，从环境标志符号到奥运会标志，看似简单的符号需要设计师的智慧和创意，同时也体现出社会的变化。

美观悦目的标志能给观众以有效的视觉冲击力、感召力和吸引力，其商业上的价值举足轻重。标志设计也同其他视觉艺术一样，映射出时代发展与审美的变化。标志的造型语言越来越丰富并充满着变数。它不仅需要简洁美观，而也要考虑其多种形态的可塑性和能动性。以标志为核心的形象传播在多元形态的传播中，风格化和个性化的形象塑造成为主旋律。

设计在商业、文化、社会中的价值正逐步体现。标志与形象语言具有文字所不能替代的作用。文字符号与视觉语汇相得益彰，共同组合成今天的文化交响乐。本书集国际最近的标志与形象设计，望能给业界以借鉴和交流。

肖勇 2006 年 1 月于北京

LOGO AND IMAGE – SIGN LANGUAGE OF THE ERA

With the advancement of our time, information in this age is now being transmitted more widely and rapidly. A more sophisticated visual vocabulary including logos, signs, icons, symbols etc. is surpassing the barriers that languages create. This is visible in the communication and dissemination of information. The way information is being spread is having an interaction with the development of media and technologies. The combination and relation between text and image could articulate visual communication and deepen understanding. Try to imagine how boring and dull it would be if these visual elements disappear from computer, internet, environment, and products.

With China's entrance into WTO, the country becomes a significant part of the world economy. This brings a historical opportunity for its continuous economic development, but also poses a new challenge for the development of different industrial sections. In an extremely competitive market where brands compete with each other, Chinese brands are in great need of unique and articulate logos and corporate images. Visual design makes a key difference or is even decisive in marketing, in the scopes of product design and branding, environmental graphic design, and new media.

Logos and symbols in the fields of cultural, commercial, social events and organizations enrich our visual horizon. From corporate logos to brand logos, to environmental symbols and signs, to the logo for the Olympic Games, the seemingly simple symbols demand intelligence and creativity from the designer, and also suggest the changes of society.

Visually pleasant logos could impact, stimulate and attract the audience in an effective and visual way. It is significant in its commercial values. Just like any other visual art, logo design reflects the development of time and changes of aesthetics. The language in logo design has got a bigger vocabulary and is freight with variants. It not only should be simple and aesthetic, but also needs the considerations of more possibilities in its shapes and an active being. In the pluralities of communication methods that focus on the communication of logo image, style and individuality are the main ingredients in molding the image.

Design gradually sees its values being reckoned in commercial, cultural, and social fields. Logos and sign language have an irreplaceable function that text is not capable of. Text and symbols add to each other, and together create today's visual music. This book collects latest logos and signs in an international scope, so as to suffice the reference of our profession.

Xiao Yong
Beijing, January, 2006



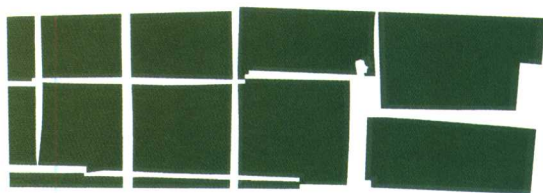
choices 

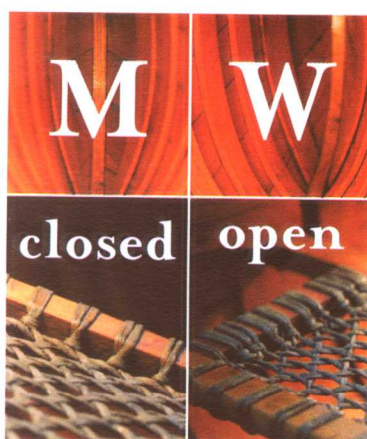
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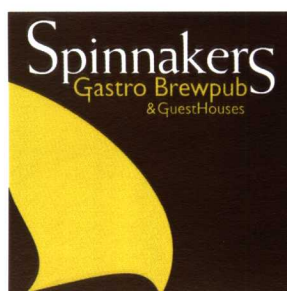
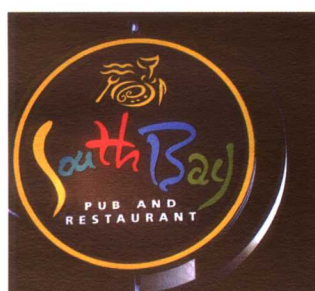
choices 

接点, 设计作为文化界面 / 芬兰设计在美国展览
客户: 芬兰驻纽约文化学会
Sauma, Design as Cultural Interface
Exhibition of New Finnish Design in United States
Client: Finnish Cultural Institute in New York

**MASTERS
OF ARTS
2004**









BRENTWOOD BAY
LODGE & SPA



BRENTWOOD BAY
LODGE & SPA

Arbutus
grille & bar



BRENTWOOD BAY LODGE

布赖特伍德海湾旅店和水疗馆
Brentwood Bay Lodge & SPA

kayak rentals



BRENTWOOD BAY
LODGE & SPA

MARINE
pub

café
DELI & BAKERY

wine
COLD BEER & SPIRITS

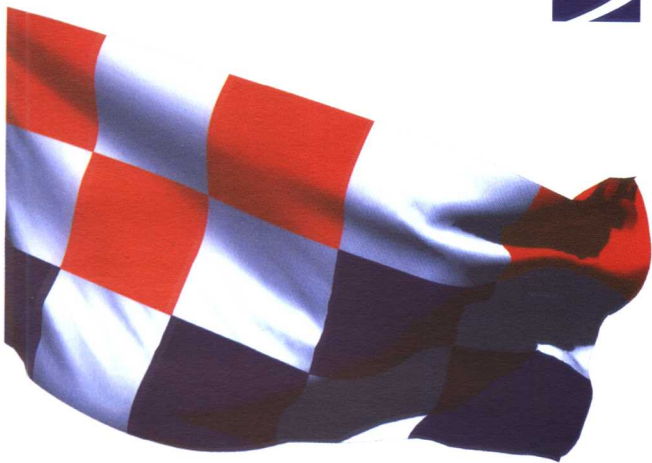


arbutus
GRILLE & WINE BAR



克罗地亚滑雪协会
Croatian Ski Association

CRO
SKI





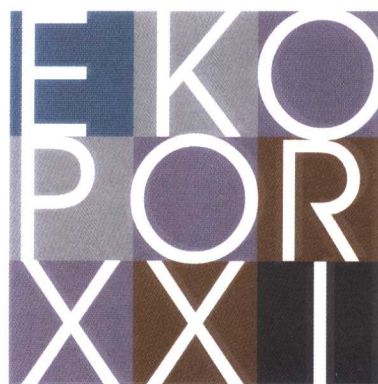
1



2



3



4

生态序列公司
1.生态之家/2.生态之旅/3.生态再生/4.生态建造
Company of Ecological Index

1.Eko Dom (Eco Home)/ 2.Eko Tur (Eco Tourism)/ 3.Eko Rec (Eco Recycling)/ 4.Eko Por (Eco Building)

furnir

furnir



弗尼尔家具/弗尼尔是成型组合家具企业。标志仅用单一平面造型的重复体现产品的组合方式
Furnir/ Furnir is an industry of modular self-assemble furniture. This Logo has only one graphic form that is repeated and from which the whole of the logo is assembled

此为试读, 需要完整PDF请访问: www.ertongbook.com



海拿建筑管理 Harna Construction Management



奥普提玛电信形象 OptimaTelecom



Ministarstvo
Kulture
Republika
Hrvatska
*Ministry
of culture
Republic
of Croatia*

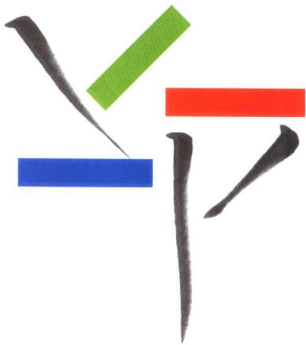


Ministarstvo
Kulture
Republika
Hrvatska
*Ministry
of culture
Republic
of Croatia*



ABCDE
FG; IJK
LMNOP
QRSTU
VWXYZ







BERLIN

↑↑wintools

BAOSHIDI



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Sehr geehrter Herr Kunde,
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Die Richtung
Kommunikation und Corporate Identity sind wichtige Faktoren in Unternehmen geworden. Die Entscheidungen, die dazu getroffen werden müssen, beinhalten stets ein finanzielles Risiko. Schon aus Verantwortung gegenüber dem Unternehmen ist Qualität deshalb unverzichtbar. Vom ersten Nachdenken über eine kommunikative Aufgabe bis zur Begleitung des Produktionsprozesses ist höchster Einsatz gefordert, wenn die Ergebnisse stimmen sollen. Wir stellen uns dieser Verantwortung in jeder Phase unserer Arbeit und bieten das komplette Spektrum an Qualitätssicherung in allen unseren Projekten an. Im Auftrag unserer Kunden sichern wir die Post-Production für Druckwerke in Zusammenarbeit mit der Druckerei.

Mit freundlichem Gruß

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