

Systems in corporate design

Guest Prof. Eike König

October 23rd 2008

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1 Introduction = **Origins of visual systems**

Systems in corporate design

1 Introduction – Origins of visual systems

Example – Stonemasons symbols/signatures

→ First appeared during the ancient period.

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1 Introduction – Origins of visual systems

Example – Stonemasons symbols/signatures

→ But weren't commonly used until the late romance period.

Example – Stonemasons symbols/signatures

- It wasn't until the gothic period, that stonemasons began to mark their work with their own personal signature/mark.

Example – Stonemasons symbols/signatures

→ First, these symbols were personal,
then they developed into a kind of a
quality label for the stonemason.

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1 Introduction – Origins of visual systems

Example – Stonemasons symbols/signatures

→ These symbols also made the settlement for the stonemasons easier.

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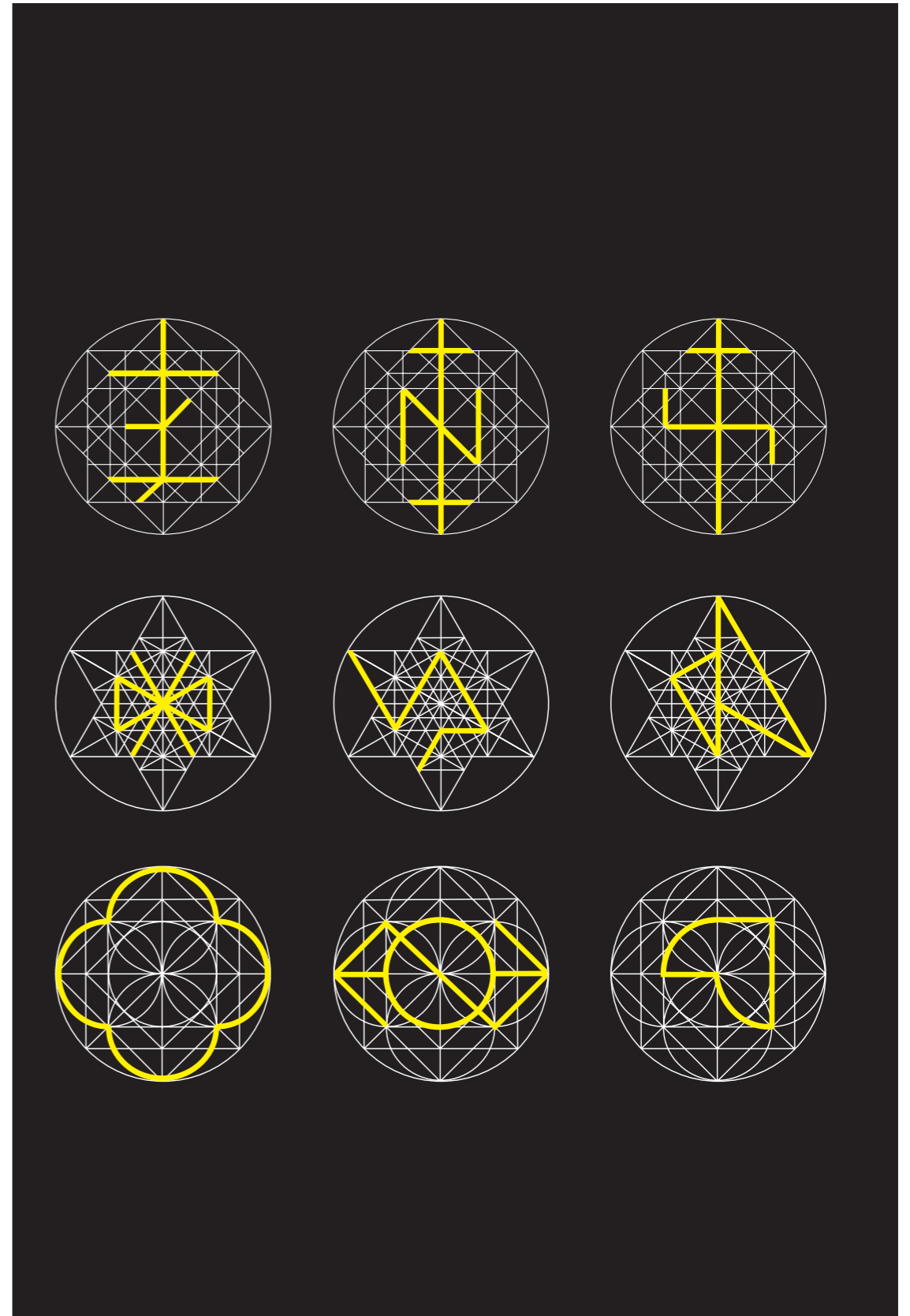
1 Introduction – Origins of visual systems

Example – Stonemasons symbols/signatures

→ Initially very figurative, they developed more and more into abstract geometric shapes.

Example – Stonemasons symbols/signatures

→ The forms of the signs were based on different geometric grids.



2 Introduction = Changing needs

Aspects and fields of change

- Communication
- Company
- Products
- The Market
- Consumer/Target Group
- Technology
- Cultural trends

Changing needs

→ Communication

The rapid development of the communication landscape leads to lower life expectancy of corporate identities/corporate design.

Changing needs

→ Companies

The company structures are getting more complex, mergers or repositioning require a frequent change of the companies face.

Changing needs

→ Products

Shorter development cycles, bigger
product range.

Changing needs

→ The Market

Faster, more complex and global
(tapping global markets requires
adaptation of the visual appearance of
various cultures and languages. e.g.
Carlsberg logo).

Carlsberg

कार्ल्सबर्ग

کارلسبرگ

嘉士伯

칼스버그

Chsaa luoon

Карлсберг

Changing needs

→ Technology

Through new technologies and new media, new areas of corporate design appear.

Changing needs

→ Cultural trends

Faster changes than 50 years ago:
Corporate designs must quickly adapt
things and get rid of elements that no
longer fit the current cultural trends.
(e.g. 3M logo-evolution)



Changing needs

- Demanding, which requires the constant need for change.

The consumers

- Demanding, which requires the constant need for change.
- The shift from passive to active consumer requires more interaction.

The consumers

- demanding and with constant need for change
- The shift from passive to active consumer requires more interaction.
- Conventional communication models can sometimes fail for certain companies. For example, bigger corporate companies may require a separate visual language for their external (consumer) and internal (stakeholders) audience.

Conclusion

- A corporate design which is only represented by a logo, can no longer reflect the company as a whole.

Conclusion

- All global, economic, technological and cultural changes require a variation instead of being static.

Conclusion

- A corporate design must be flexible.
It must be able to adapt to changing conditions.
(e.g. M3 logo-evolution p. 13)

Conclusion

→ Changing needs are reflected through new corporate design strategies.

Conclusion

- Open systems allow flexibility and offer a greater range of possibilities within tight constraints.

Conclusion

- The rules set within an open system should allow for the brand to change, grow and adapt while still retaining the integrity of the brand.

3 From the logo to the system to the visual language

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3 From the logo to the system to the visual language

From the logo to the system to the visual language

→ New strategies for flexible appearances
start with a convertible catching logo,
which can exist in many variations.

From the logo to the system to the visual language

- New strategies for flexible appearances start with a convertible catching logo, which can exist in many variations.
- The variations can reach up to a kind of visual language with a vocabulary and a syntax, in which individual elements are no longer defined as such, but the combination of all of them turns into the sign itself.

3a The logo as the smallest unit

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3a The logo as the smallest unit

The logo as the smallest unit

→ A 'logo' is a word- or imagemark, or a combination of both, which represents a company.

The logo as the smallest unit

- A logo should be easily identifiable.
Expressing aspects of the company,
like origin and ownership. It should be
durable and technically versatile i.e.
does it work in black in white? What
does it look like when it is produced
small, or blown up really big.

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3a The logo as the smallest unit

The logo as the smallest unit

→ A good logo is unique, this makes it memorable.

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3a The logo as the smallest unit

The logo as the smallest unit

→ But the logo only makes up one small part of the whole system.

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3a The logo as the smallest unit

The logo as the smallest unit

→ It is the most clear representation of the company.

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3a The logo as the smallest unit

The flexible logo

- A flexible logo is a logo that can easily adapt and change with social and cultural trends within ruining the integrity of the design.

The flexible logo

- A flexible logo is a logo that can easily adapt and change with social and cultural trends within ruining the integrity of the design.
- The MTV Logo is a great example. While the base outline of the logo always remains the same, additional elements like colour, texture and patterns are used to change the tone of voice so that it appeals to different audience.

3b Systems and rules

Systems in corporate design

3b Systems and rules

Systems and rules

- The logo is only one part of the corporate design. There are corporate fonts, corporate colours, corporate image worlds etc.

Systems and rules

- All these elements result in a modular system. This makes it possible to generate a consistent communication for the company.

Systems and rules

- The combination of these elements provides a visual language for the company. A corporate design manual provides the rules how to use this language.

Systems in corporate design

3b Systems and rules

Systems and rules

- A corporate design manual contains rules that ensure that all the different design elements result in a homogenous identity.

Systems in corporate design

3b Systems and rules

Systems and rules

- The manual also insures that the corporate design retains its true identity and integrity.

Systems in corporate design

3b Systems and rules

Systems and rules

- But even dictatorial manuals often leave a little room for the creative use of a corporate design.

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3b Systems and rules

Systems and rules

- To plan everything in detail is very labor-intensive. It can also make the use of the corporate design sobering and exhausting.

Systems in corporate design

3b Systems and rules

Systems and rules

- This can often result in solutions that are uninspiring, as there is no room for creativity and innovation.

Systems and rules

- Karl Gerstner: “There is never an absolute solution, instead of solutions for problems it is about designing programs for solutions.”

Systems in corporate design

3b Systems and rules

Systems and rules

→ So there is always a space for different possibilities.

Systems in corporate design

3b Systems and rules

Systems and rules

→ Variation will replace static.

Systems in corporate design

3b Systems and rules

Systems and rules

- If all the elements work together the combination of them all becomes the identity.

4 Types of variations

Different types of open systems

→ 4 types of open systems will be presented:

4a Grid systems

4b Container systems

4c Algorithms and generative designs

4d Modular systems

4a Grid systems

Grid systems

- Within a corporate design the grid can be the stable and flexible element at the same time.

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4a Grid systems

Grid systems

→ The grid provides stability.

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4a Grid systems

Grid systems

- The intuitive composition is replaced by a systematic design.

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4a Grid systems

Grid systems

→ The main task is to create the basic grid.

Grid systems

- The grid should not be used in a strickt manner, but as a system that provides flexible space.

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4a Grid systems

Grid systems

- A balance between maximum and minimum freedom should be achieved.

Grid systems

- According to Karl Gerstner, there is never an absolute solution for a task, in his opinion, there are always multitude solutions.

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4a Grid systems

Grid systems

→ Instead of solutions for tasks he proposes “Programs for solutions”.

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4a Grid systems – Example

boîte à musique

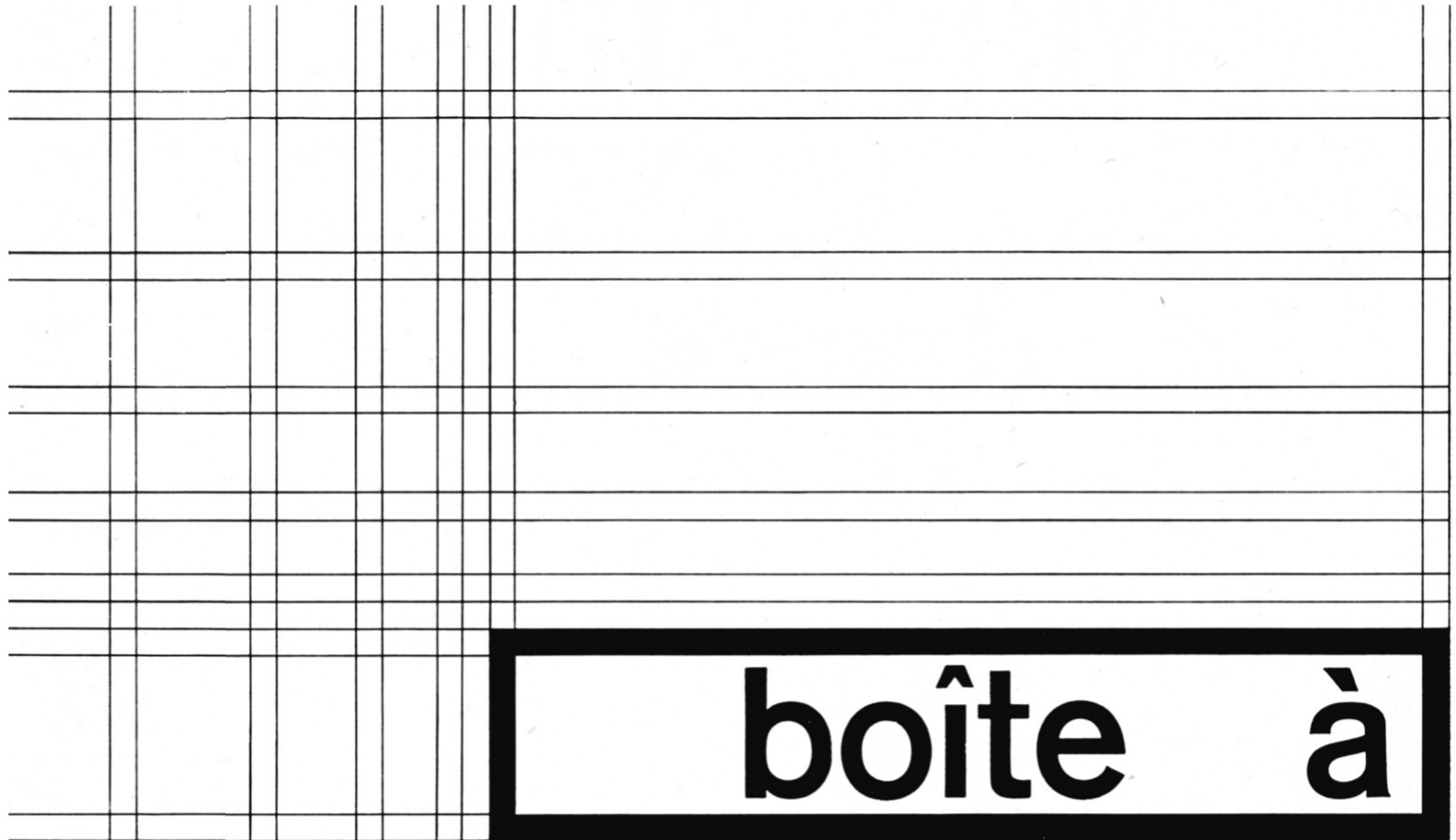
Example

boîte à musique (musicshop based in Basel, Switzerland),
Karl Gerstner, 1955

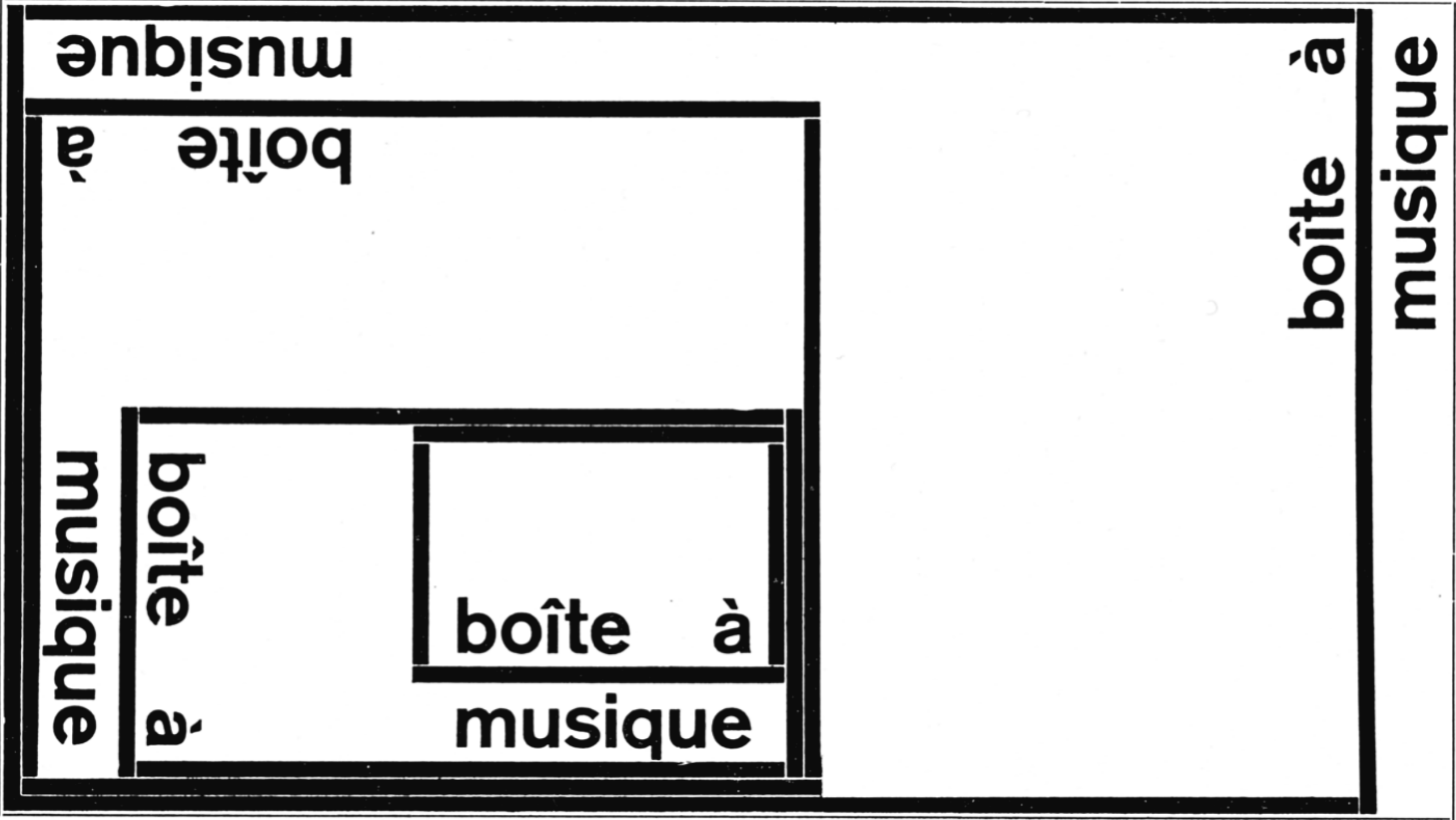
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4a Grid systems – Example

boîte à musique



boîte à
musique



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4a Grid systems – Example

boîte à musique



Systems in corporate design

4a Grid systems – Example

boîte à musique

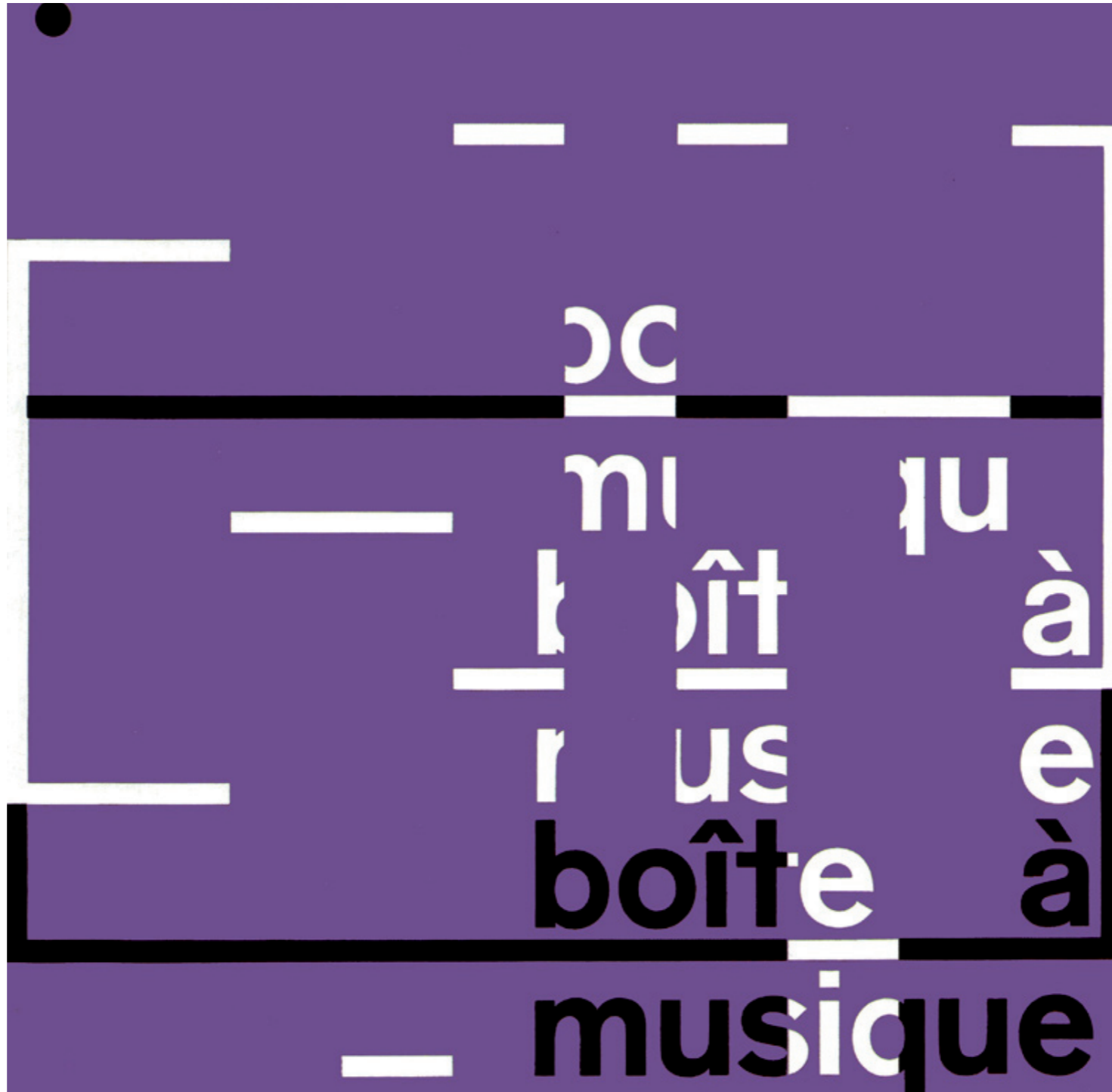
alle platten — derrik olsen	20 = 1 — das sind zwanzig schlager auf einer platte mit dem titel san remo 1958	boîte à musique
im shopping center drachen basel 23 04 23 über mittag geöffnet	natürlich kennt man edith pial doch hinreissender als je ist sie in ihrem olympia recital	

alle platten — derrik olsen im shopping center drachen basel 23 04 23
boîte à musique

plattenbon
im wert von fr
alle platten bei derrik olsen im shopping center drachen basel aeschenvorstadt 24
boîte à musique

Systems in corporate design

4a Grid systems – Example

boîte à musique

Systems in corporate design

4a Grid systems – Example

boîte à musique

bei derrik olsen - alle
platten - im shopping
center drachen basel
aeschenvorstadt 24

boîte à
musique



4b Container systems

Systems in corporate design

4b Container systems

Container systems

- The wordmark is not changing, it remains stable.

Container systems

- Using the wordmark as a base
variations of the wordmark could be
developed using different textures and
fills.

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4b Container systems

Container systems

- The base attribute (e.g. the wordmark) remains the same.

Container systems

- This system could work well for a company that may have smaller subdivisions or additional umbrella brands.

Container systems

- But they can also be refreshing,
for example in the case of seasonal
flexibility and versatility.

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4b Container systems – Example

New Museum

Example

New Museum (New York, USA),
Wolff Olins, 2007

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4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example

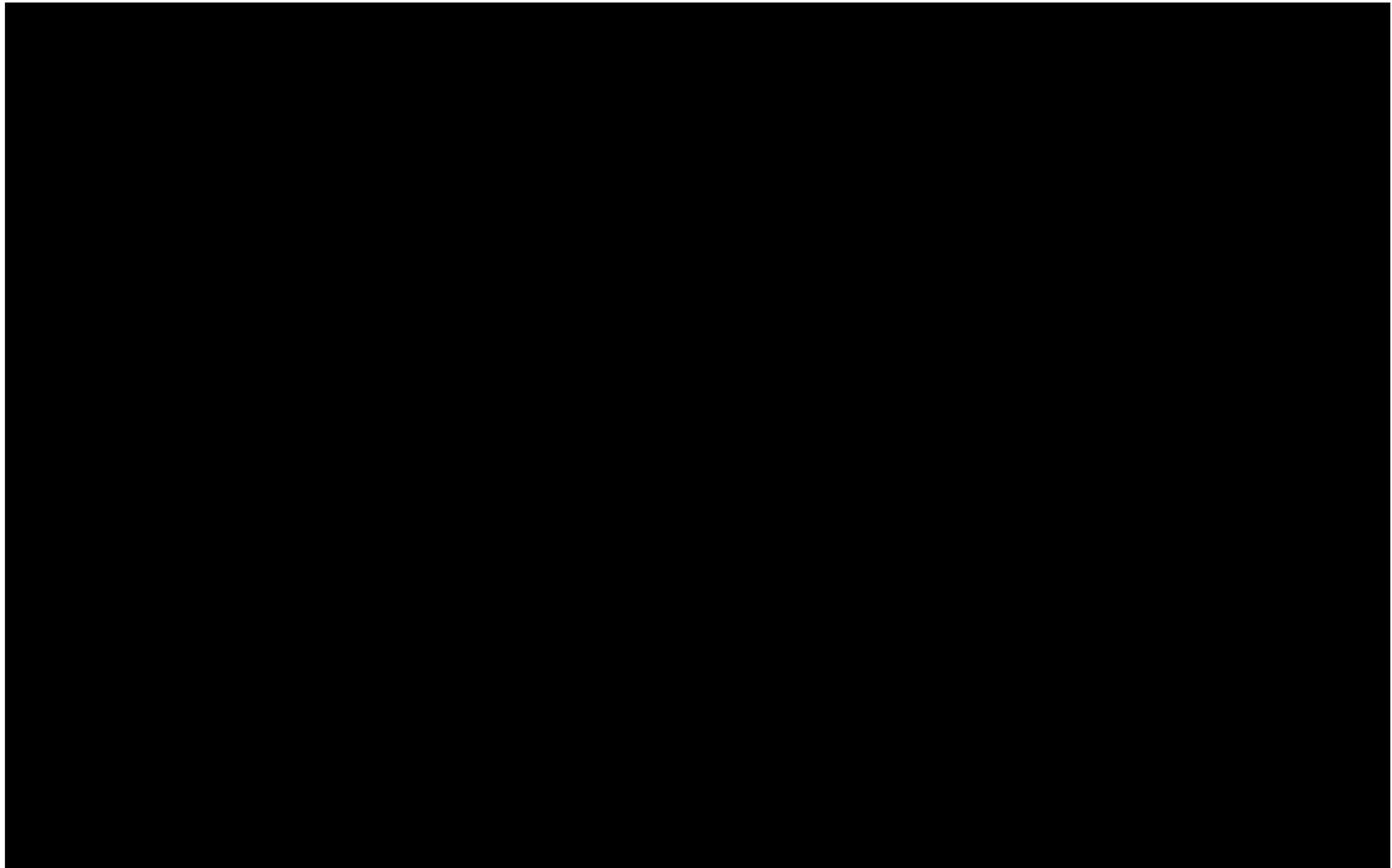
New Museum



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4b Container systems – Example

New Museum



Systems in corporate design

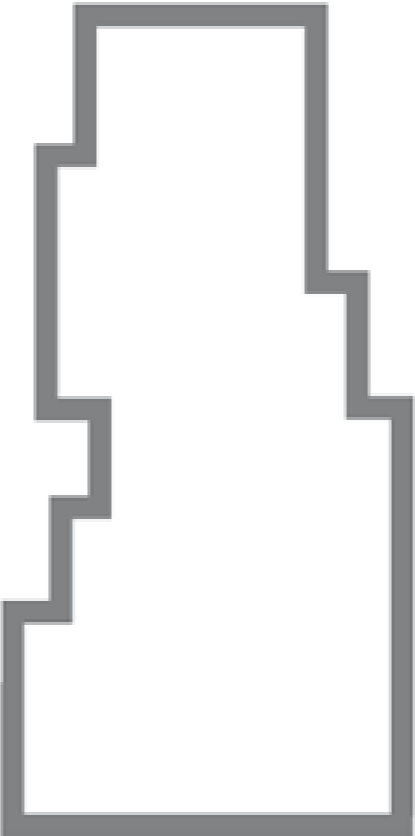
4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example
New Museum



Systems in corporate design

4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example

New Museum



Systems in corporate design

4b Container systems – Example *New Museum*



4c Algorithms and generative designs

Algorithms und generative designs

- In the traditional design process the outcome of the logo is usually represented by one form.

Algorithms und generative designs

- This process involves developing a method or program to generate multiple forms to represent a company.

Algorithms und generative designs

- Inspiration for this method of design stems from Concrete and Generative Art.

Algorithms und generative designs

- Once the instructions (algorithms) have been defined the system can be programmed and put into use. From this point on no real creative tasks need to be performed by the designer. Everything is automatically generated.

Algorithms und generative designs

- The arrival of the computer has opened up new methods of visual expression for the designer.

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4c Algorithms and generative designs – Example

Lovebytes Festival 2007

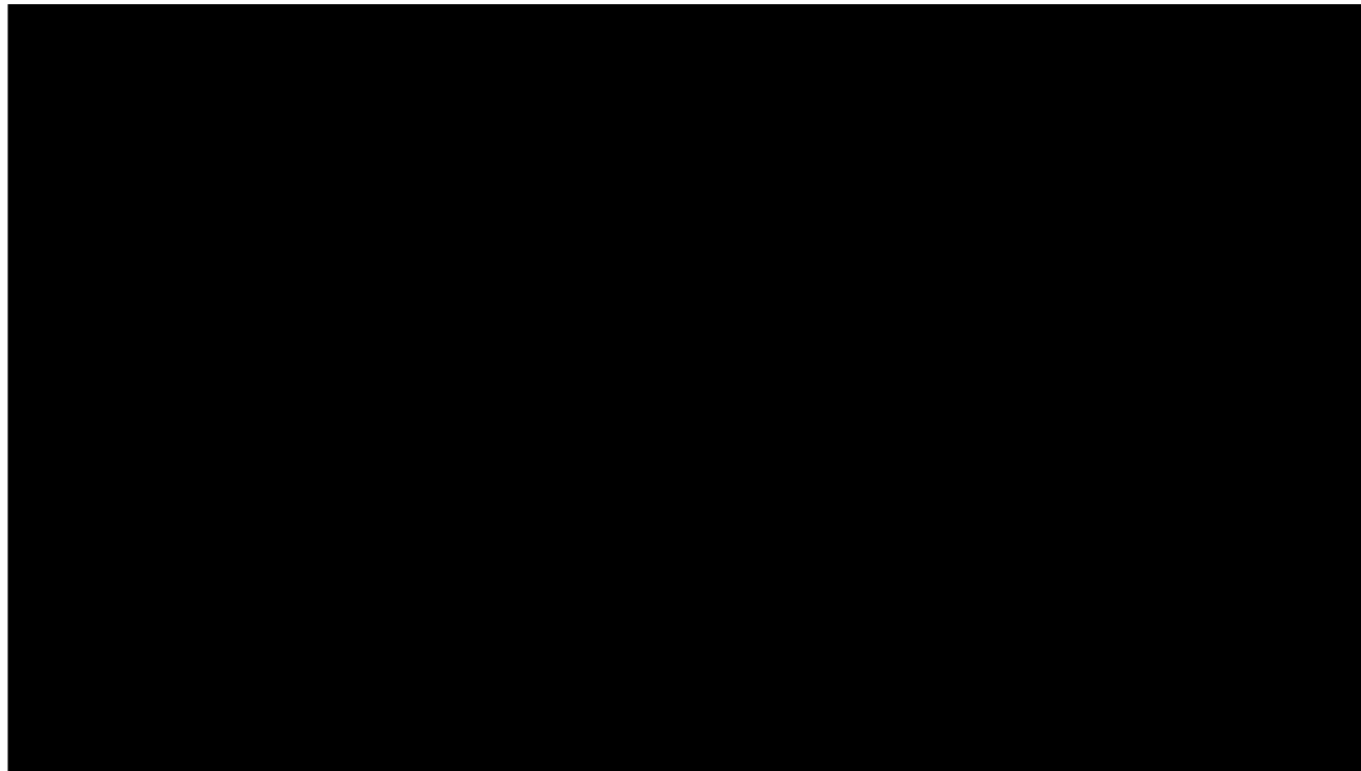
Example

Lovebytes Digital-Arts Festival
(Sheffield, England),
Universal Everything, 2007

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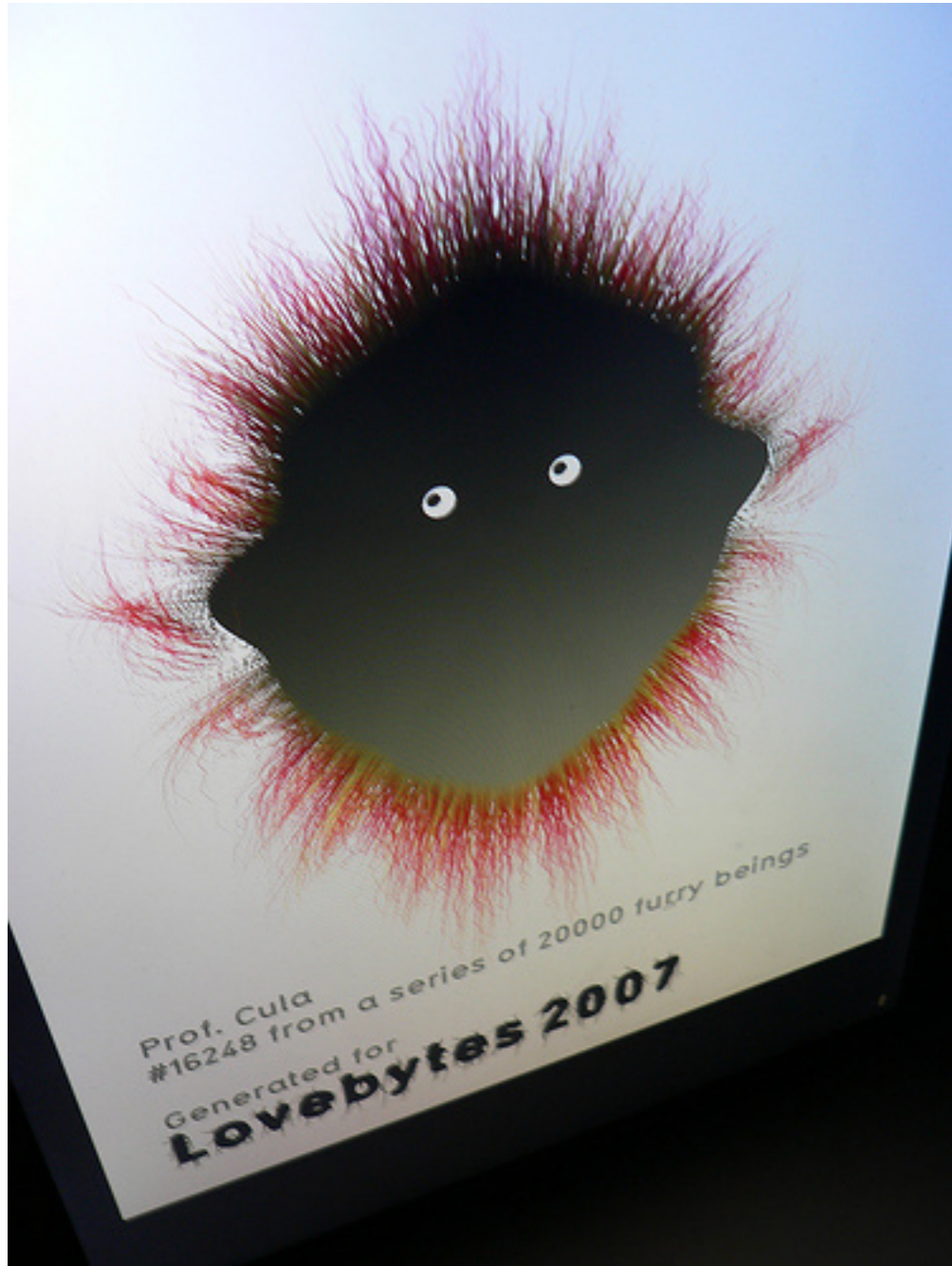
4c Algorithms and generative design – Example

Lovebytes Festival 2007



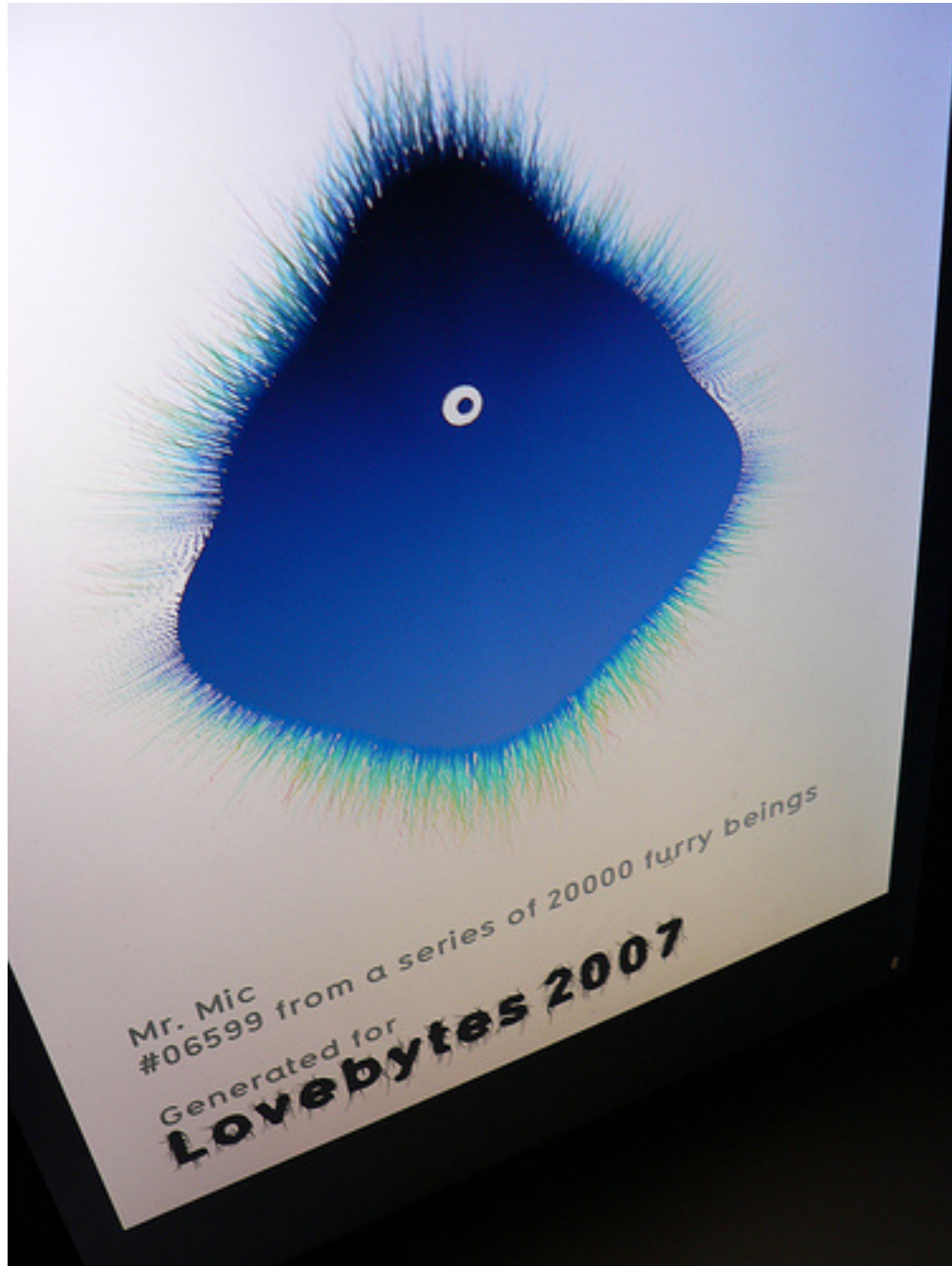
Systems in corporate design

4c Algorithms and generative design – Example
Lovebytes Festival 2007



Systems in corporate design

4c Algorithms and generative design – Example
Lovebytes Festival 2007



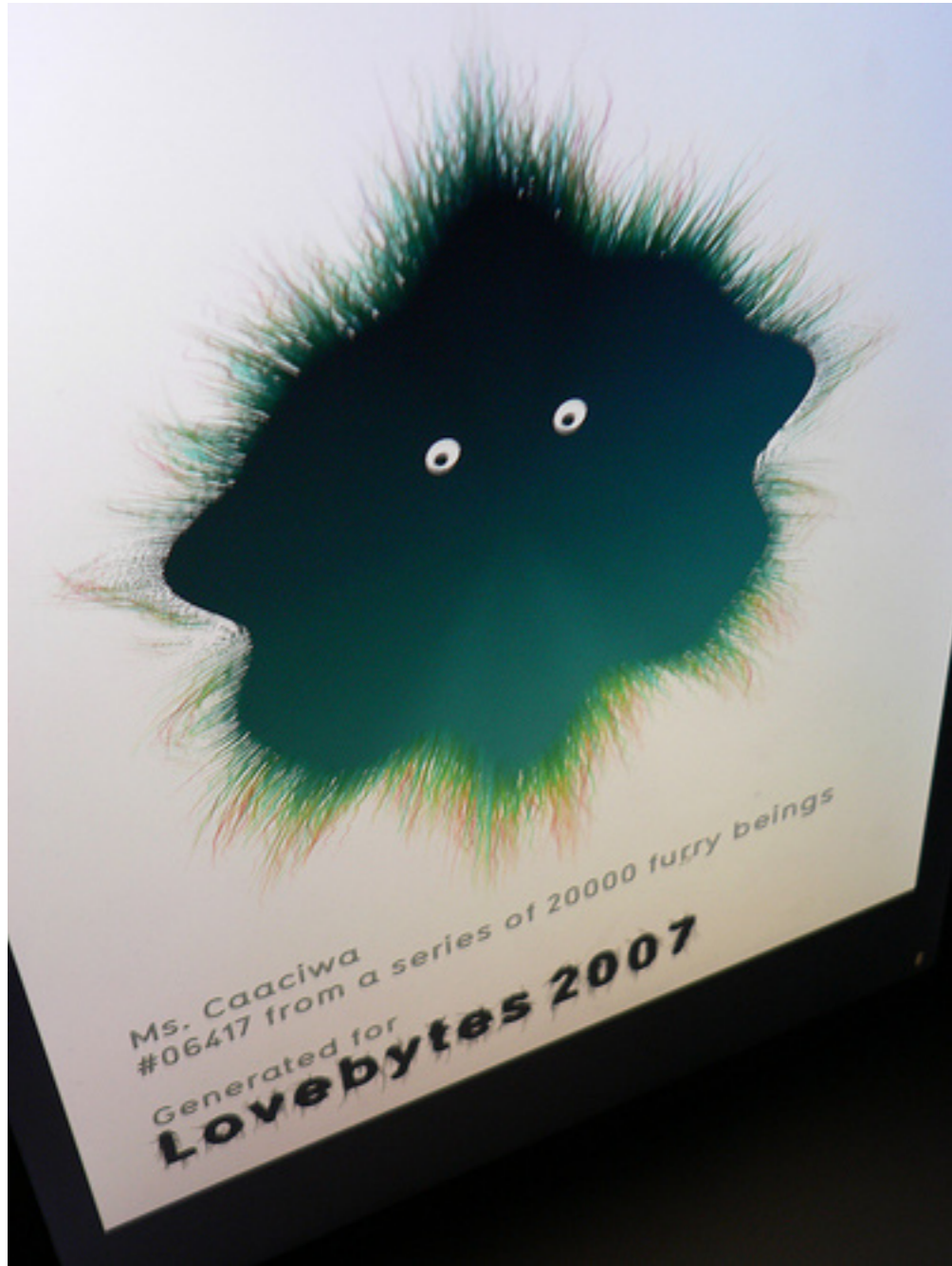
Systems in corporate design

4c Algorithms and generative design – Example
Lovebytes Festival 2007



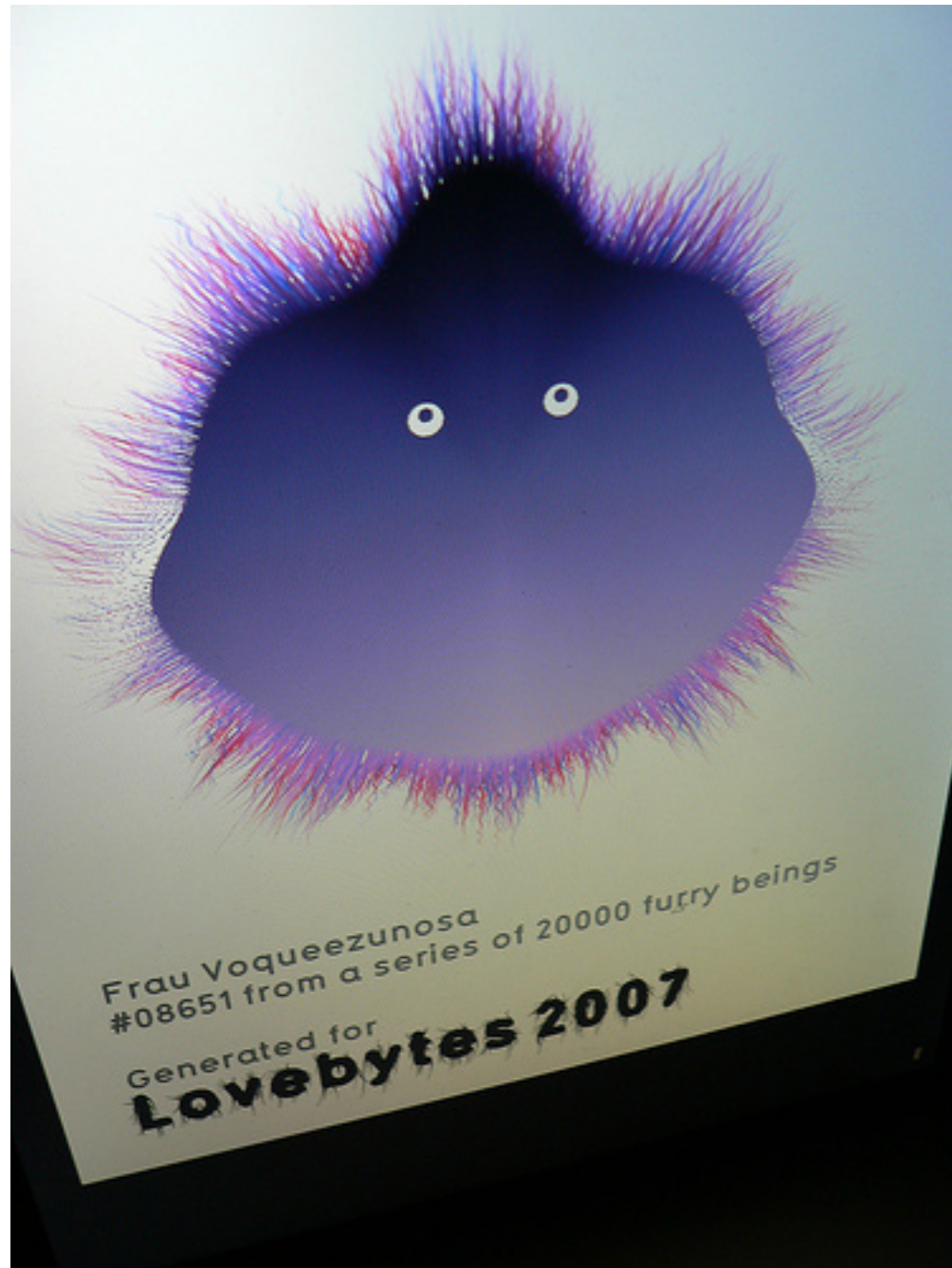
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4c Algorithms and generative design – Example
Lovebytes Festival 2007



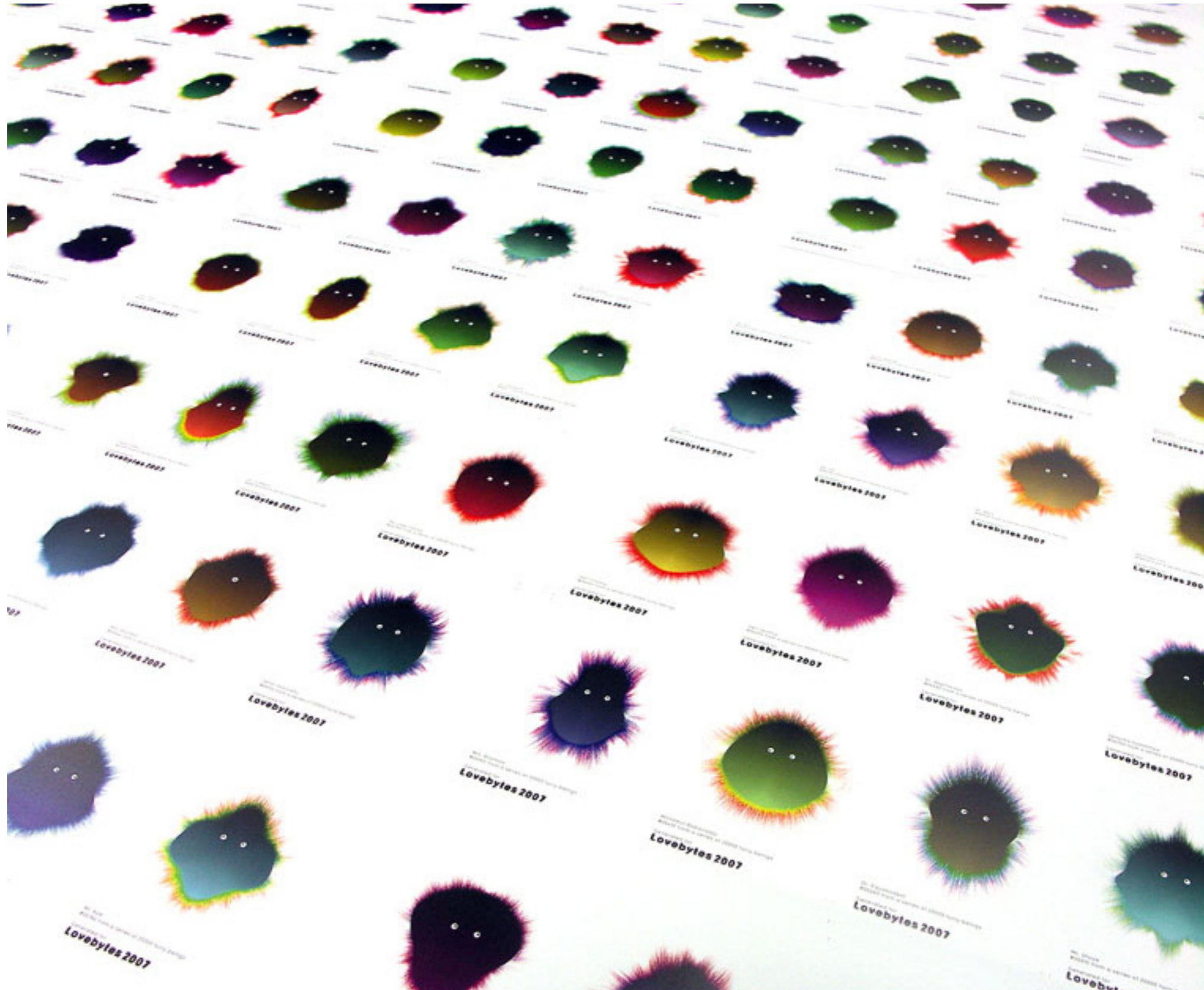
Systems in corporate design

4c Algorithms and generative design – Example
Lovebytes Festival 2007



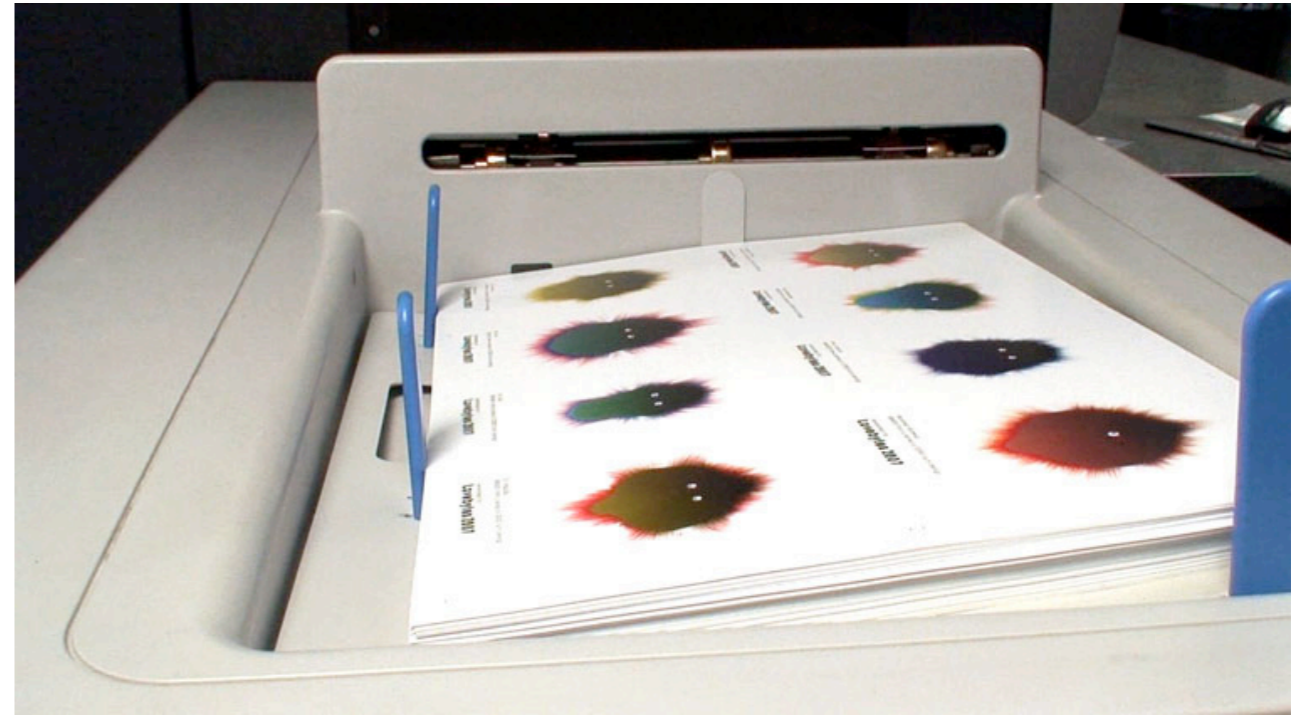
Systems in corporate design

4c Algorithms and generative design – Example *Lovebytes Festival 2007*



Systems in corporate design

4c Algorithms and generative design – Example
Lovebytes Festival 2007




Systems in corporate design

4c Algorithms and generative design – Example *Lovebytes Festival 2007*



Systems in corporate design

4c Algorithms and generative design – Example
Lovebytes Festival 2007



Lovebytes 2007

13—20 May

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Tuesday 15 May

The day's events

Terry Smith - Private Places	Silent Spaces	18:00
Radar Film Festival & BBC New Music Shorts at	Coffee Revolution	20:00
Tuesday Club - Digital Mystikz (DMZ), Junglist	Alliance, Juliun & Rich C90 (B2B) & Resident djs	22:30

Ongoing exhibitions

Art of Motion presents Superstrings - a looped screening of work by emerging film and video artists.
Beacon - Thomson & Craighead
Noise - Terry Smith
Single-Shot
And finally Esther & - Anachron-Gen
Tent - Rose Butler

Filter events:

16 x Artists Talks
06 x Performances
08 x Screenings
02 x Workshops
08 x Exhibitions

4d Modular system

Systems in corporate design

4d Modular systems

Modular systems

→ A corporate design is not only represented by a logo.

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4d Modular systems

Modular systems

- The way the components interact with each other is essential to a corporate design.

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4d Modular systems

Modular systems

- The corporate logo, typeface, color, image etc. is what shapes the image of a company.

Systems in corporate design

4d Modular systems

Modular systems

→ A modular system allows you to design more efficiently.

Modular systems

- A modular system has to ensure that all graphical elements harmonise and look/work like a family.

Modular systems

- This allows for the designer to have a pool of harmonious working elements. The designer can play and design applications that are visually consistent and retain the integrity of the corporate design.

Modular systems

- A modular system allows the corporate design to constantly change, evolve and grow.

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4d Modular systems – Example

Zune corporate design pitch

Example

***Zune* Corporate Design Pitch,**
HORT, 2008

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4d Modular systems – Example

Zune corporate design pitch



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4d Modular systems – Example

Zune corporate design pitch



Corporate Colours



Primary Colours



Seasonal Colours 1



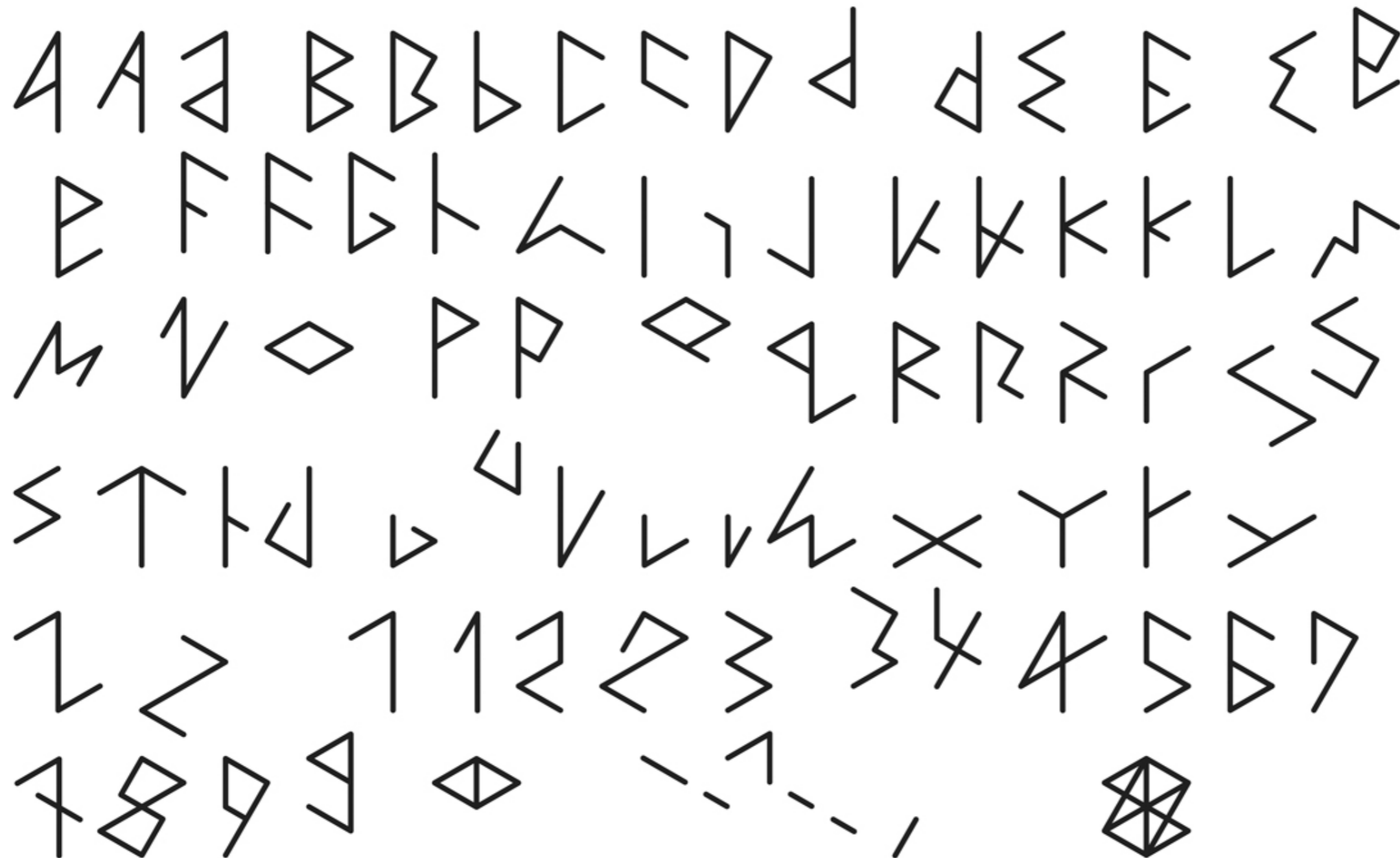
Seasonal Colours 2



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4d Modular systems – Example

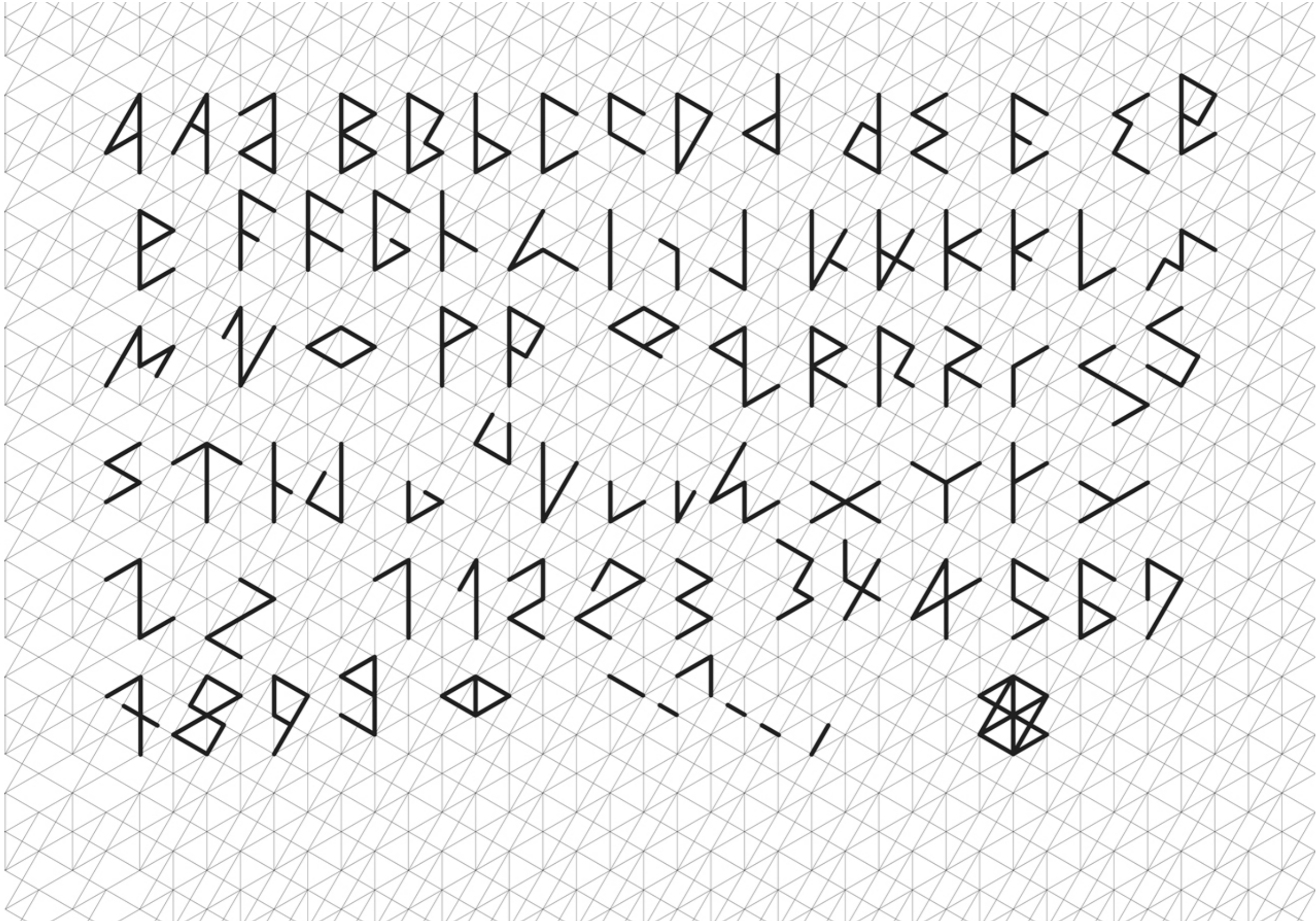
Zune corporate design pitch



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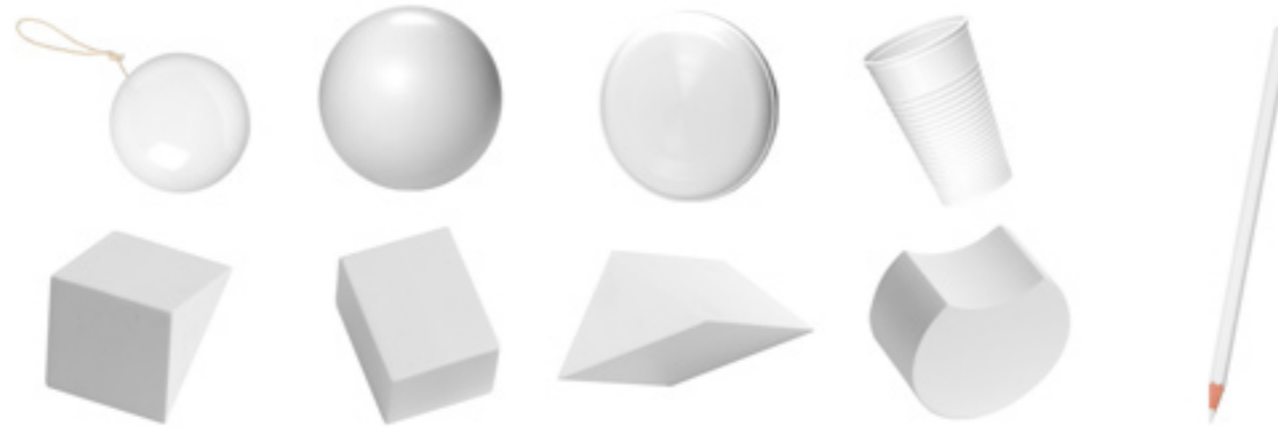
4d Modular systems – Example

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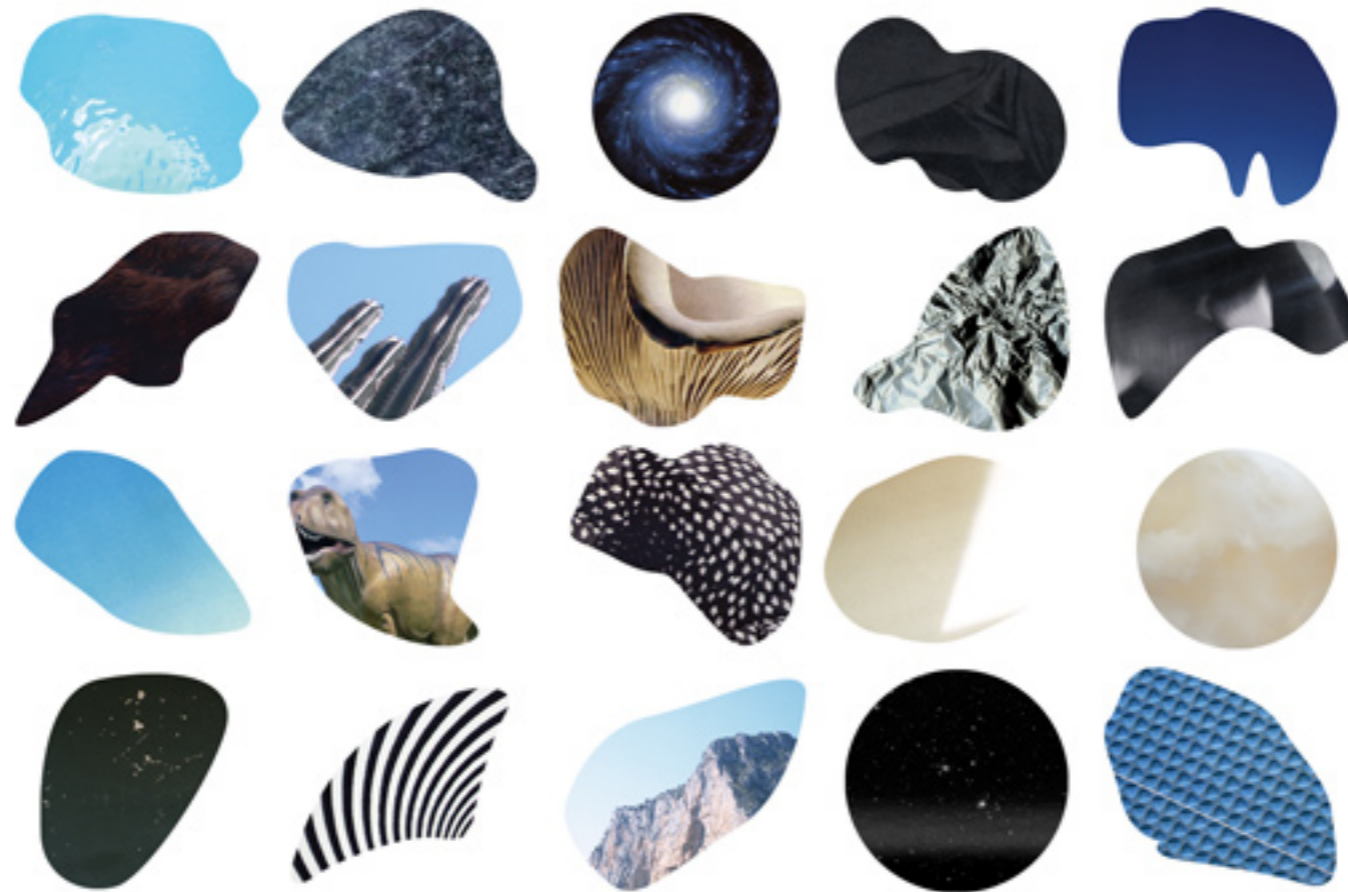
4d Modular systems – Example
Zune corporate design pitch



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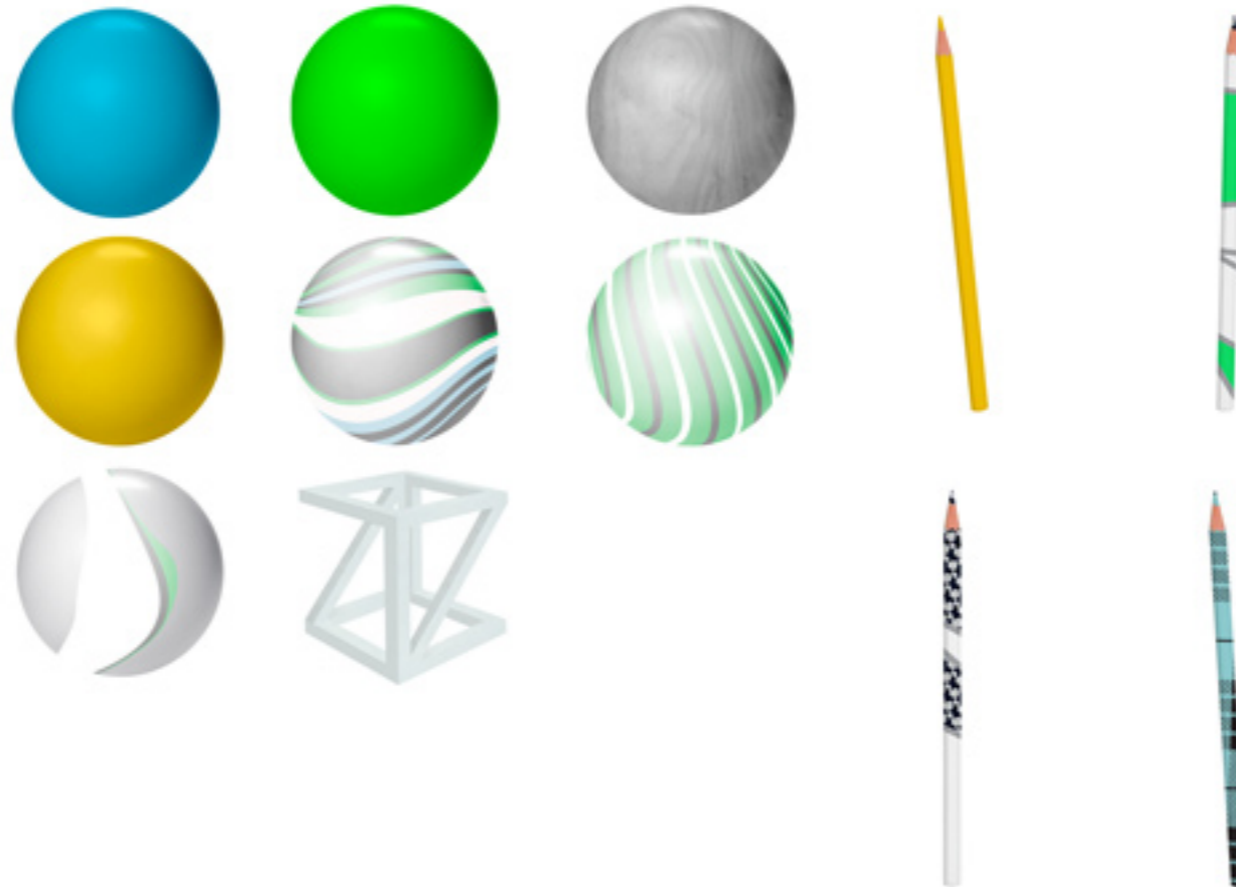
4d Modular systems – Example

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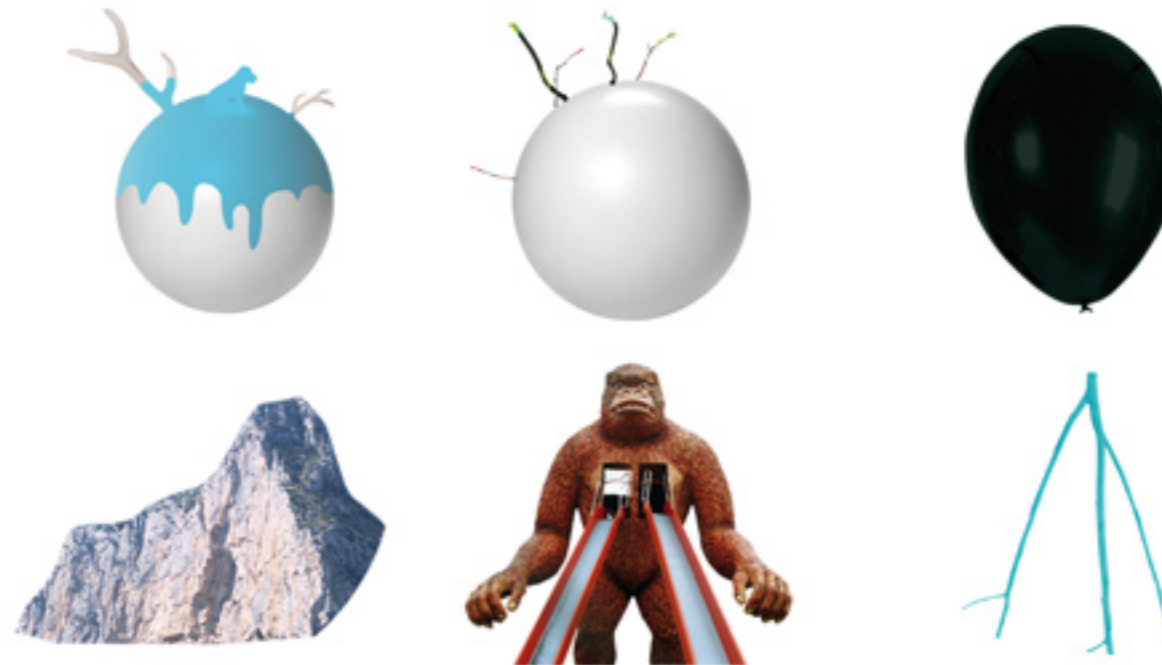
4d Modular systems – Example
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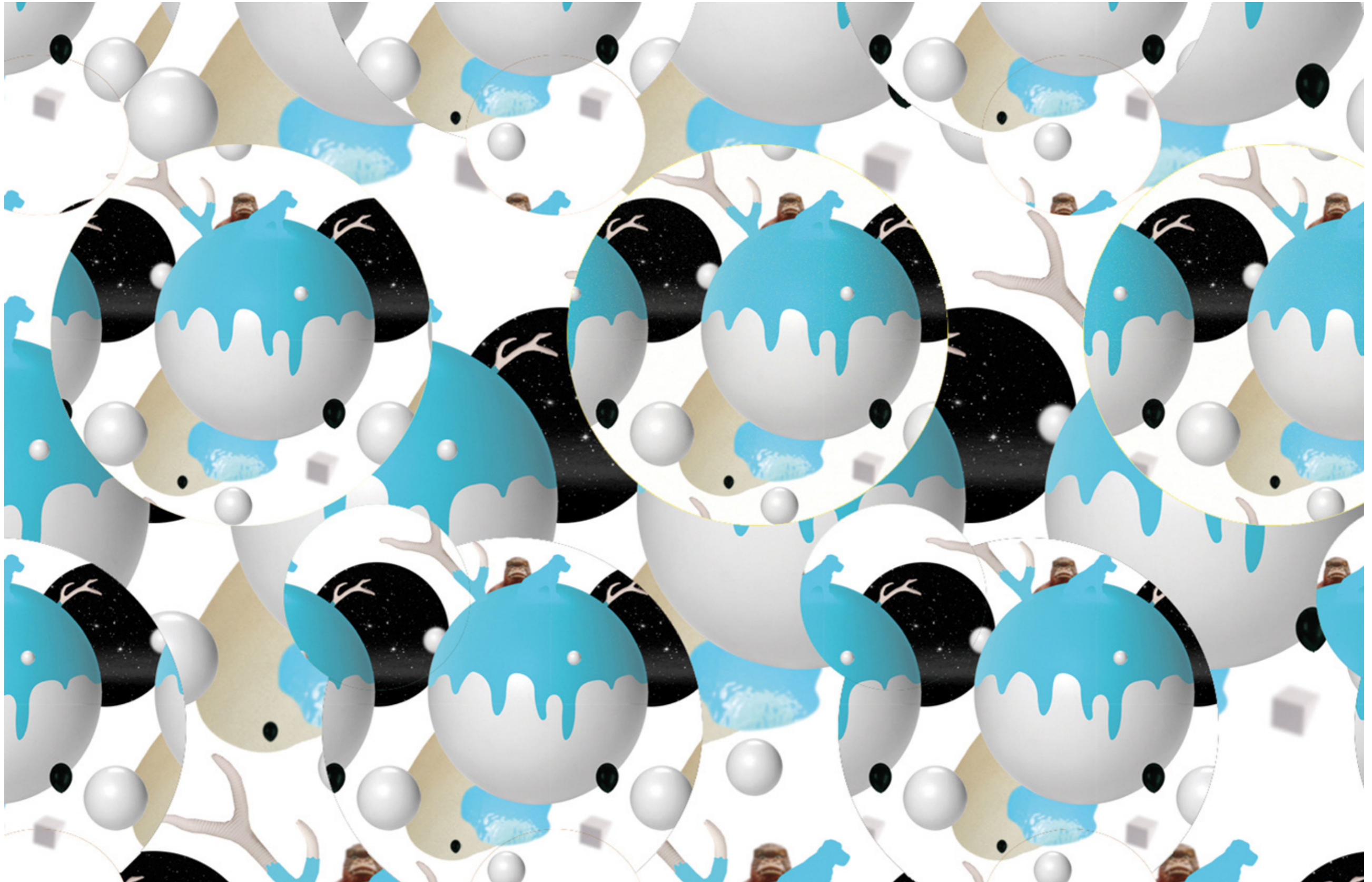
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4d Modular systems – Example

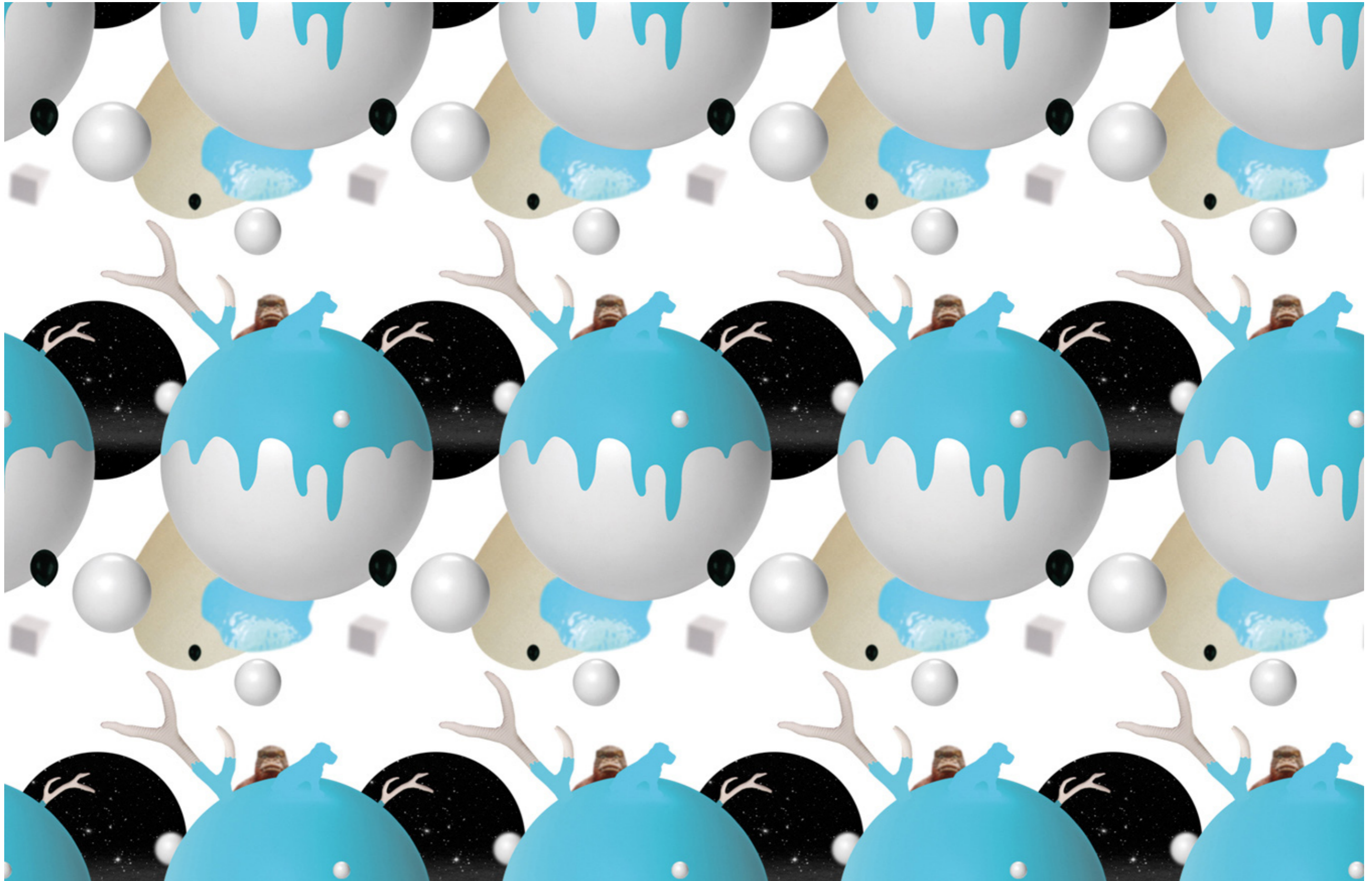
Zune corporate design pitch



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4d Modular systems – Example
Zune corporate design pitch



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Zune corporate design pitch



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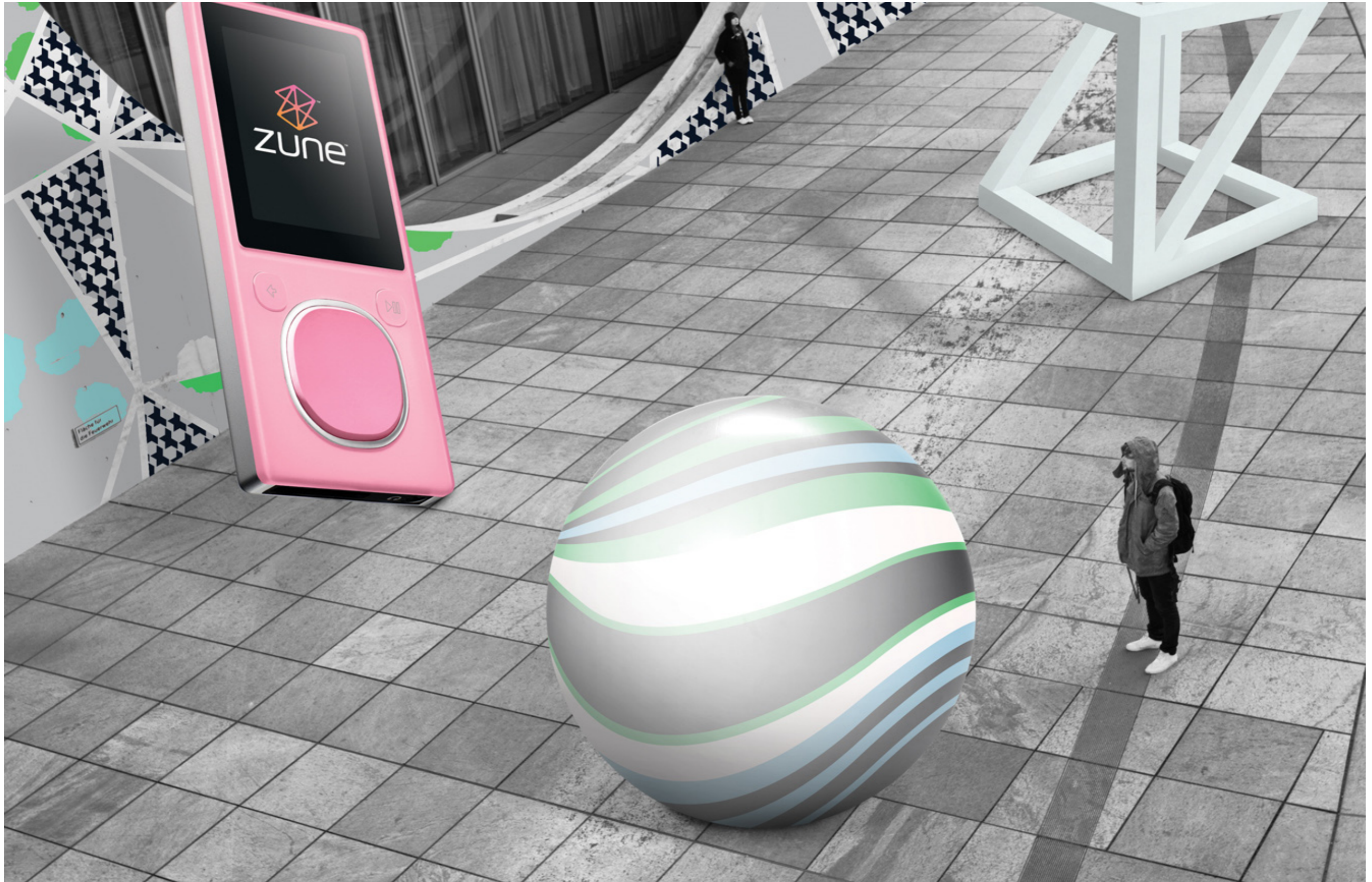
4d Modular systems – Example

Zune corporate design pitch



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Zune corporate design pitch



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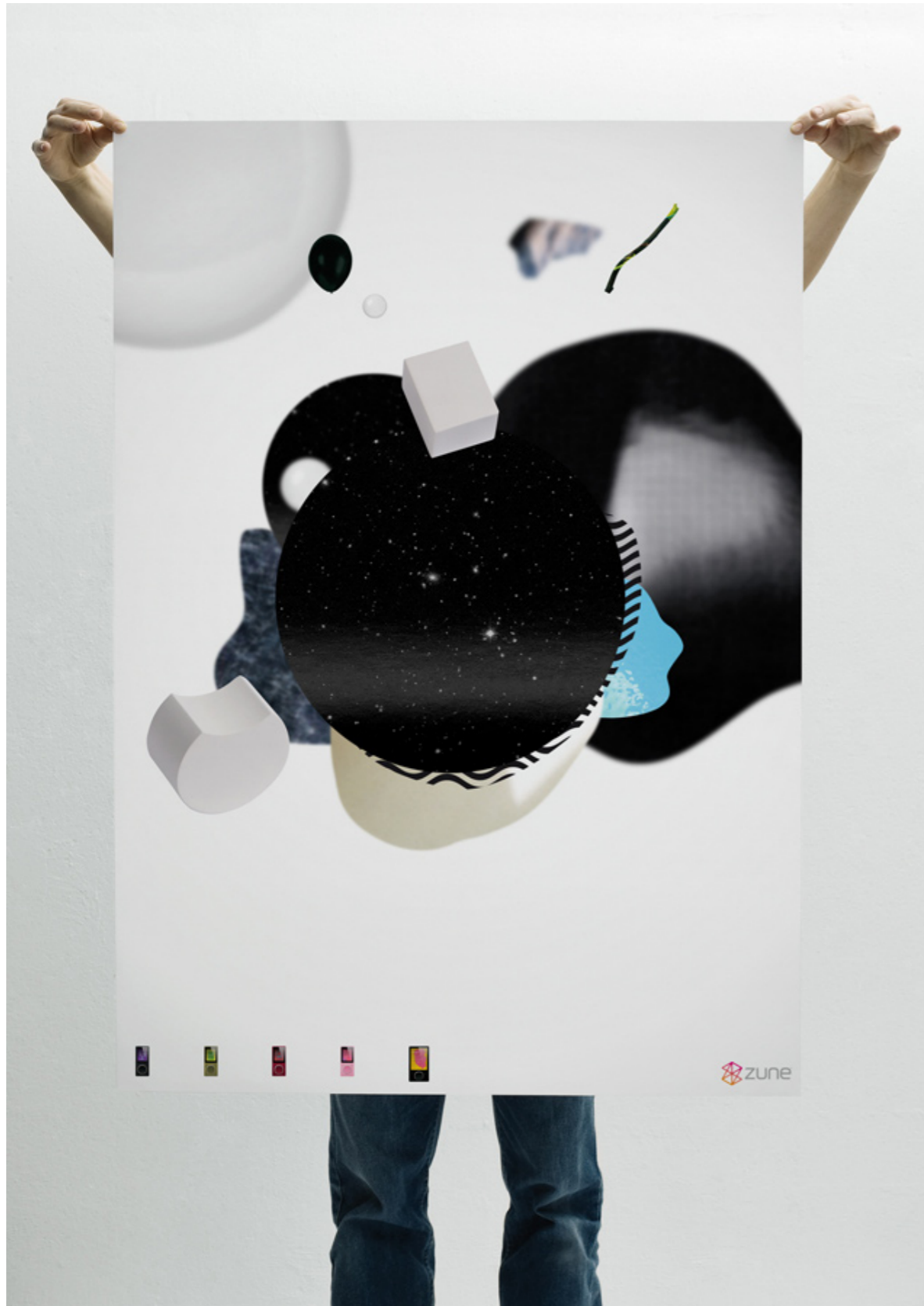
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Zune corporate design pitch



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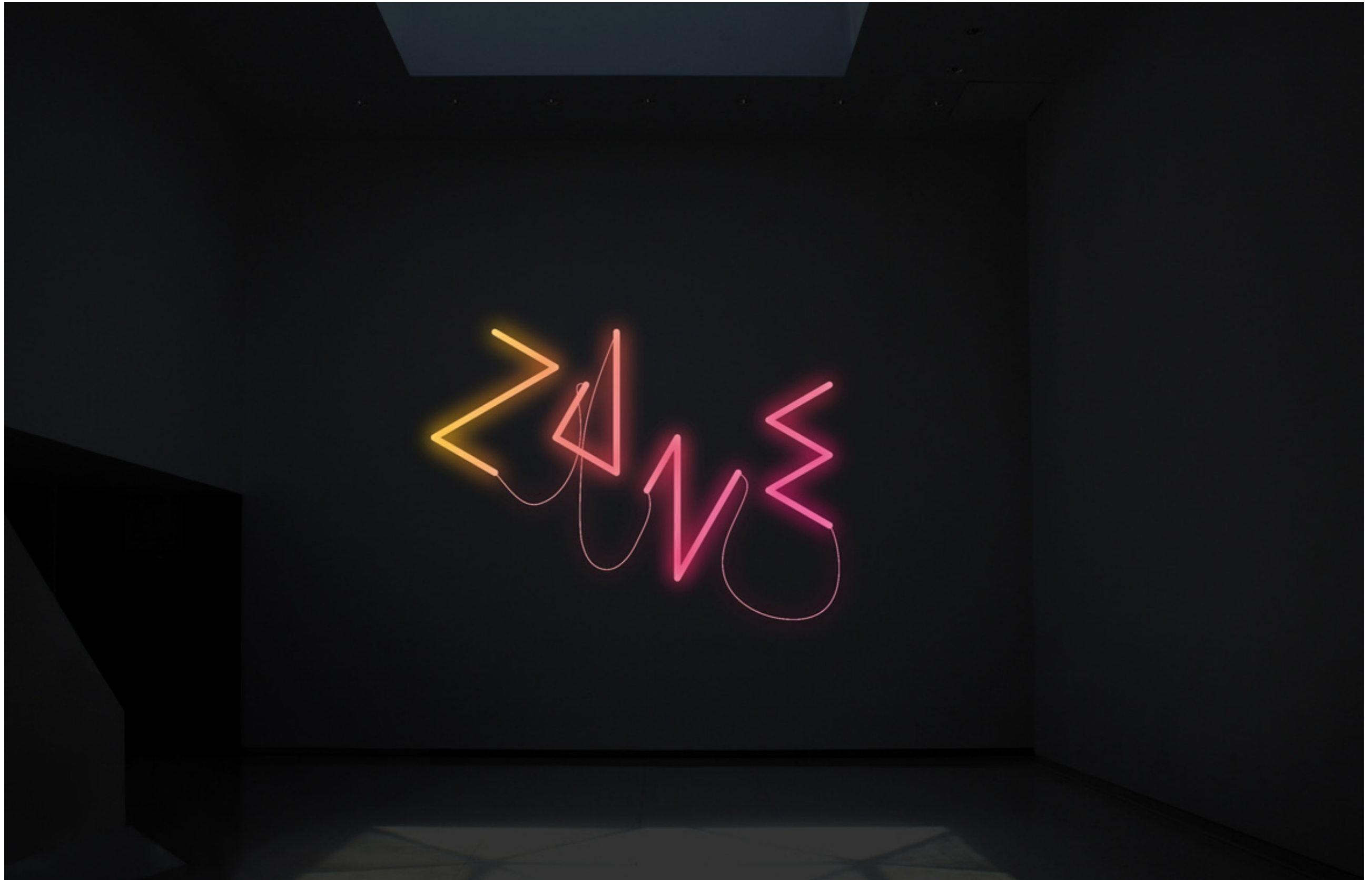
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Zune corporate design pitch



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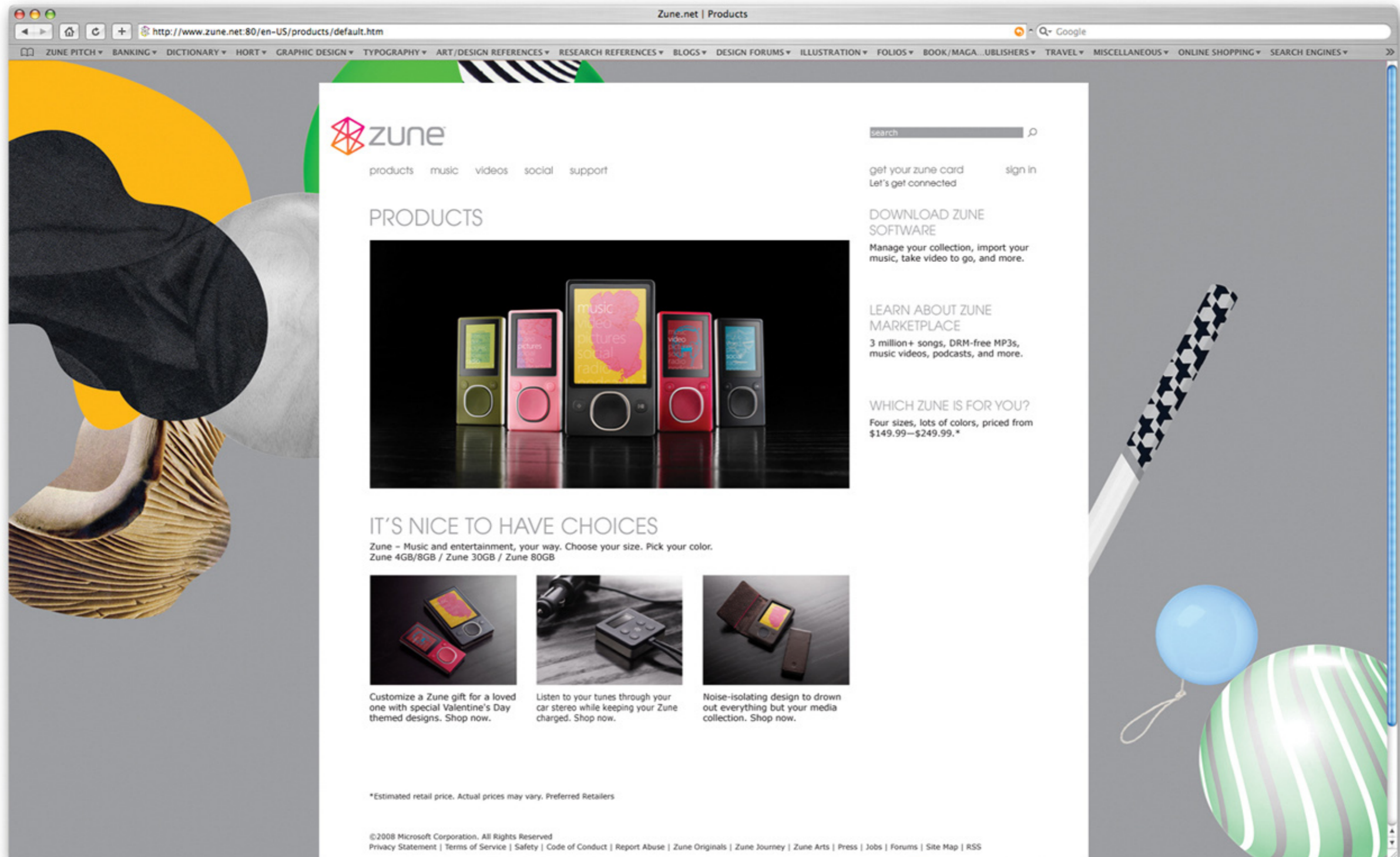
4d Modular systems – Example

Zune corporate design pitch



Systems in corporate design

4d Modular systems – Example Zune corporate design pitch



Systems in corporate design

4d Modular systems – Example Zune corporate design pitch

The screenshot displays the Zune.net Products page in a web browser. The browser's address bar shows the URL <http://www.zune.net:80/en-US/products/default.htm>. The page features a navigation bar with links such as ZUNE PITCH, BANKING, DICTIONARY, HORT, GRAPHIC DESIGN, TYPOGRAPHY, ART/DESIGN REFERENCES, RESEARCH REFERENCES, BLOGS, DESIGN FORUMS, ILLUSTRATION, FOLIOS, BOOK/MAGA...UBLISHERS, TRAVEL, MISCELLANEOUS, ONLINE SHOPPING, and SEARCH ENGINES. The Zune logo is prominently displayed at the top left, with navigation links for products, music, videos, social, and support. A search bar is located at the top right. The main content area is titled "PRODUCTS" and features a large image of five Zune devices in different colors (green, pink, black, red, and blue) arranged in a row. Below this image, the text "IT'S NICE TO HAVE CHOICES" is followed by a description of the Zune device and its features. To the right of the main content, there are three sections: "DOWNLOAD ZUNE SOFTWARE", "LEARN ABOUT ZUNE MARKETPLACE", and "WHICH ZUNE IS FOR YOU?". The footer contains copyright information and links to various resources.

Zune.net | Products

http://www.zune.net:80/en-US/products/default.htm

ZUNE PITCH BANKING DICTIONARY HORT GRAPHIC DESIGN TYPOGRAPHY ART/DESIGN REFERENCES RESEARCH REFERENCES BLOGS DESIGN FORUMS ILLUSTRATION FOLIOS BOOK/MAGA...UBLISHERS TRAVEL MISCELLANEOUS ONLINE SHOPPING SEARCH ENGINES

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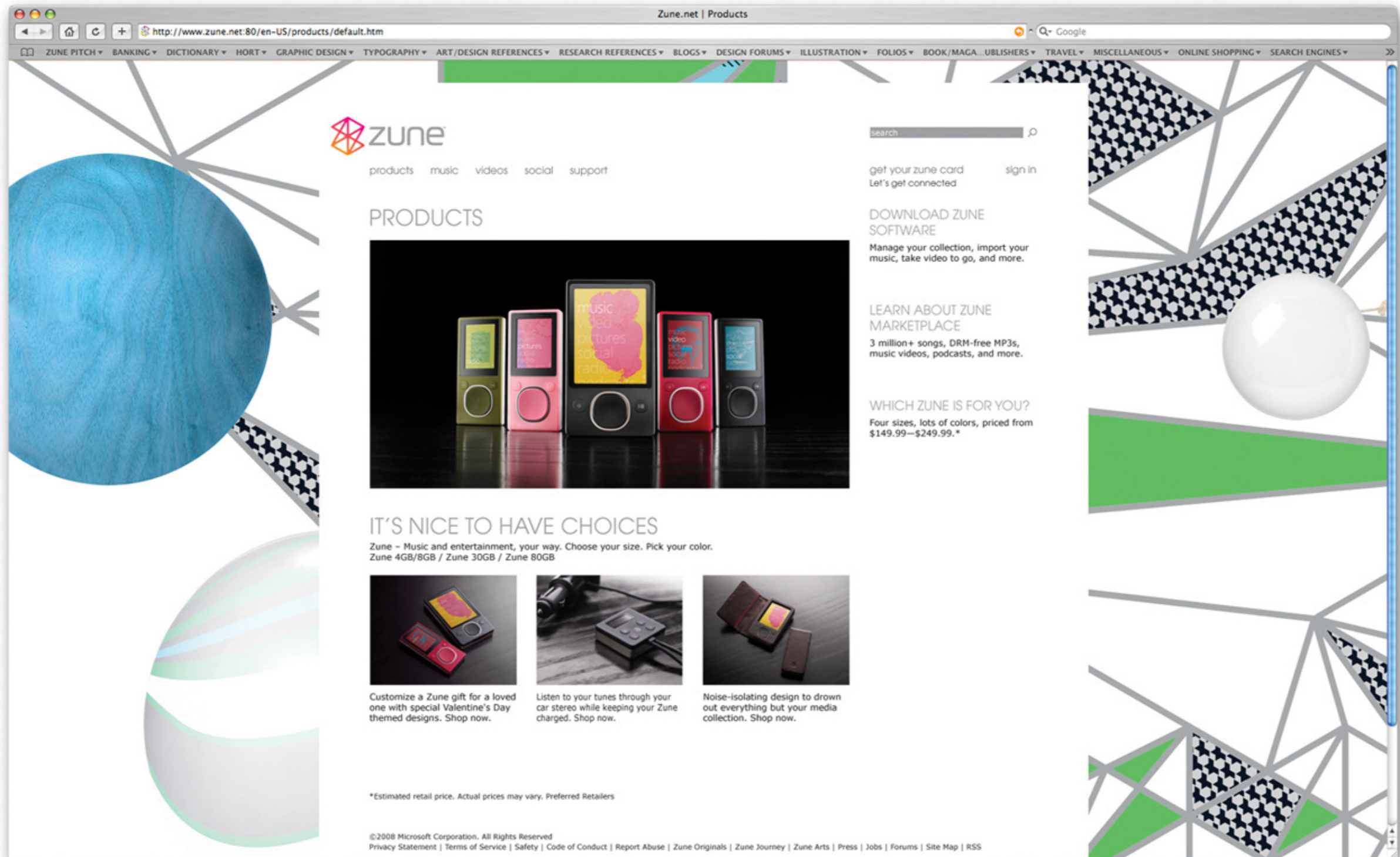
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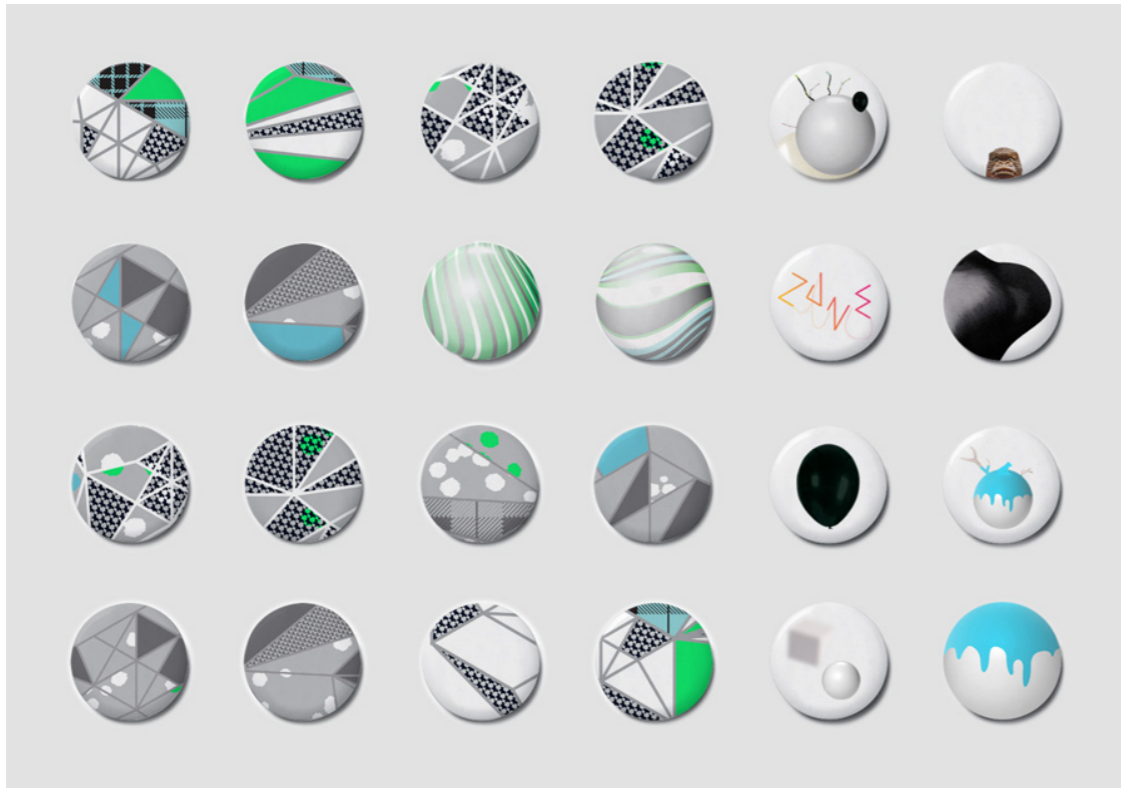
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4d Modular systems – Example Zune corporate design pitch



Systems in corporate design

4d Modular systems – Example
Zune corporate design pitch



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Systems in corporate design

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