

This book has selected many distinctive brand image design works from excellent designers all over the world. According to the contents, it has been categorized into five sections, including clothing store, shopping mall, grocery, stationery shop, sports shop and design store in which each of the projects is instructive and profound. Now, with the rapid development of the "cultural industry", it's been proved that the brand image design will continue to face challenges, and thus more innovation and solution are needed. Here, we believe that so many reference materials will inspire the designers greatly and be worthy of being collected.

STORE BRAND IMAGE DESIGN

Design Media
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Store Brand Image Design

商店品牌形象设计

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preface

If we think about the famous Apple Stores, we realize that the most valuable brands – even if not retailers by themselves - actually have a strong retail component in their value chain. Part of the explanation is that retail is clearly a very strong builder of brand awareness and as a visibility and communication tool, retail space can be used to achieve better brand performance. Additionally, and more importantly, retail is the place where the brand meets the client. Few other brands have this possibility; most of them, like the FMCG brands, wait on a shelf to be picked by the consumer. Retail brands have the power to actively attract the customers and thus increase the chances of closing the deal. And many times, customers first choose the store and then the product brand they need.

A retail brand is more than a product brand, more than a service brand and more than a location/environment brand – it is about all of them together. Of course that the basic principles of marketing and branding do apply, but the segmentation is more difficult, given the multiplicity of retail brand attributes. It is strenuous to do a proper segmentation and targeting job when the outlets want to sell everything to everybody and do not understand their competitive advantages. Moreover, the “lowest price” tagline is a trap, because everybody claims it, but only the biggest players can really keep up with this fight. Therefore, it helps when the store has a clear differentiation and positioning, which must be credible, relevant to consumers and delivered day in, day out. This in turn helps the building of a distinctive brand, which is obviously different for a DIY retailer compared to a supermarket or a category killer.

However, distinctiveness is not enough in retail. Brand loyalty in retail is to be achieved by customer trust. In order to acquire this, a mélange of pragmatism, functionality, emotions and entertainment must be delivered— and all these account for the brand experience. In order to deliver an outstanding brand experience, the frontline employees must be

前言

谈起著名的苹果公司，我们就不难发现那些最著名的品牌，即便没有零售商，也会在自己的价值链中拥有一个强大的零售部门。这样说的原因是，零售是一个非常强大的品牌意识建设者，而作为视觉与传达工具的零售空间则更能够帮助品牌性能进行更好地发挥。此外，也是更重要的一点，零售店也是品牌直接与顾客见面的有效空间。除个别商品之外，大多数商品，如快速消费品品牌，均被陈列在货架上等待消费者的购买。零售品牌需要拥有强大的磁场吸引顾客，以提升商品成功交易的几率。很多时候，客户首先选择商店，随后购买他们所需要的产品品牌。

一个零售品牌并不仅仅是一个产品的品牌，也不仅仅是一个服务品牌，或者一个地方或环境品牌，它应该是上述这些属性的集合体。尽管最基本的营销和品牌塑造原则是相同的，然而，市场的细分较为复杂，从而导致了零售品牌属性的多样化。对于品牌来说，进行恰当的市场细分，并在不了解自身竞争优势的前提下确定目标市场是一项极其困难的工作。此外，“超低价” 的标语是一个陷阱，因为每个人都这样声称，但是却仅仅是那些很大的玩家能够在市场的价格战中取胜。因此，一个独一无二的设计风格 and 别具一格的品牌定位，对拥有相对固定的客户，并保证每天商品的销售额具有一定的帮助。这样反过来更加促进一个独特品牌的建立，从而与其他同类产品相比更具竞争力。

然而，对于零售店来说，单凭特殊性是远远不够的。零售品牌的忠诚度需要客户的信任来建立。为此，这就需要实用主义、功能性、情感与娱乐完美地结合在一起，并作为构成品牌体验的重要组成部分。为了传递一个杰出的品牌体验，一线的员工必须熟知公司的处事方式和消费者的期望。在此，品牌的承诺具有重要的影响力。

knowledgeable of the companies’ way of doing things and the consumer expectations. Here, the brand engagement programmes will make a difference.

Another expression of brand power in retail is the use of private labels and own labels. Over the past decades, these allowed retailers to achieve a better negotiating position against the product brand suppliers and consequently to skew the balance of power in their favour. Nowadays it is impossible to believe that a retailer could survive or grow in the years to come without building a strong brand, and store branding & design is a strategic tool to achieve brand differentiation, to gain brand loyalty and to make the best use of private labels. That implies a holistic approach to design, so that a customer should instantly learn what that brand stands for just by entering the retail place.

The store branding and design approach must encompass the brand identity and the retail design as such, but also brand engagement training with the management and employees. This was the approach for the DOMO retail store (see page 042): the new identity enhanced awareness and attraction, the retail design was developed in accordance with the playful and friendly personality of the brand, while the front line employees were trained and engaged with the spirit of the brand. All these contributed to delighting its customers with the most pleasurable shopping experience, and allowing the client to weather the recession better than its competitors.

Especially for an up-and-coming player, the brand identity and retail design can make a huge difference, helping it to achieve leadership in a much shorter time and with a lower cost. This was the case with the DIY retailer Dedeman, a regional player who was engaged in national expansion. The new brand & retail identity (see page 040) is a daring one for the DIY/retail category, but it succeeded in winning over the hearts of buyers and boost the business up to national leadership, using limited financial resources and competing against international players.

The old mantra for retail used to be “Location, Location, Location”. It looks like the greater mobility of the consumers and their increased sophistication would change this into “Branding, Branding, Branding”.

Cristian ‘Kit’ Paul
Creative Partner, Brandient
Romania

零售店中另外一个品牌力量的表达方式是私有品牌或自营品牌。在过去的几十年里，这种方式允许零售商在与供应商协商的过程中，赢得一个更加有利的位置，从而获得更多的权力与利益。现如今，没有一个强大的品牌进行支撑，简直难以相信一个零售店可以生存或延续多年，而商店品牌塑造与设计则成为打造品牌特殊性的战略工具，帮助实现品牌忠诚度，并对私有品牌进行充分利用。这就要求品牌的整体性设计，使顾客在进入零售店的瞬间了解到品牌的内涵。

商店品牌和设计方法必须包括品牌识别和零售设计，同时，品牌管理人员及员工的技能训练也不可或缺。多摩零售店（详见042页）就是一个非常好的例子：新识别方案强化了品牌的知名度与吸引力，零售店设计的开发遵循了诙谐、亲切的特点，与该品牌的风格相得益彰；而一线的员工也接受过良好的有关品牌文化的培训与指导。所有这些促成了一个强大品牌的建立，为顾客营造了一个愉悦的全程购物体验，并保证该品牌即使在经济萧条的环境下，亦能在同行业中领先。

尤其是对于一个具有无限发展潜力的商家来说，品牌识别和零售设计能够帮助其与其他品牌进行鲜明的区分，并在更短的时间内，利用较低的成本迅速占领市场。我们拿狄德曼品牌为例，这一地区性品牌迅速成为国内知名品牌的经验可以为我们提供有效的参考。这一全新的品牌与零售识别方案设计较为大胆，在DIY/零售领域内属于一种突破性尝试，然而，正是这种突破成功吸引了买家，最终使该品牌仅仅运用有限的财政资源，成功打败国内外竞争者，而一跃成为国内同行业品牌之首。

过去，零售店的关键词是“地段，地段，地段”。如今，随着消费者越来越强大的购买机动性以及越来越丰富的购物体验，这句话应该改成“品牌，品牌，品牌”。

克里斯蒂安·吉特·保罗
Brandient设计工作室，创意伙伴
罗马尼亚



Go'dag

“Go'dag”品牌视觉形象设计方案

Title: Go'dag
Production Date: 2010
Creative Director: Marie Brodersen
Designer: Marie Brodersen
Photographer: Marie Brodersen
Nationality: Denmark

标题：“Go'dag”品牌视觉形象设计方案
完成时间：2010年
创意总监：玛丽·布罗德森
设计师：玛丽·布罗德森
摄影师：玛丽·布罗德森
国家：丹麦



Go'dag (hello in an old-fashion way) is a new concept for Supermarket. It is a Copenhagen based programme in which a "Go'dag vehicle" gathers fresh groceries from the Danish countryside in the morning. It is then parked outside Supermarket stores in the afternoon for city dwellers to enjoy. The visual identity is a mix of old and new. The logotype is handwritten and placed on Manila tags which form high contrast to the sleek and modern biodegradable plastic packaging. The concept also includes a recipe folder with basic recipes. Here the illustrations are abstract and modern with the handwritten titles as a contrast.

“Go'dag”（一种古老的问候方式）是设计师玛丽·布罗德森专为超市开发的一个全新理念。这个以哥本哈根为中心的项目方案以丹麦每天早晨从农村运送新鲜食品的汽车为主题。这种汽车在下午完成任务之后，停靠在超市的外面，供市民使用。这一视觉识别设计方案巧妙地将复古气息与时尚格调融为一体。字体采用手写格式设计，印刷到马尼拉标签之上，从而与干练、时尚的可降解塑料包装形成鲜明的视觉对比。此外，该项目的设计理念还包括一个介绍基本烹饪手法的折叠式食谱书。在这里，抽象的插画设计与时尚的手写主题对比十分鲜明，能够轻松捕获消费者的目光。



Greens Corporate Identity Design

绿地水果蔬菜店企业形象设计



Title: Greens Corporate Identity Design
Production Date: 2011
Designer: Patricia Román Humanes
Client: Greens
Nationality: Spain

标题: 绿地水果蔬菜店企业形象设计
完成时间: 2011年
设计师: 帕特里夏·罗曼·胡梅耐斯
客户: 绿地有机水果蔬菜店
国家: 西班牙



Greens is an organic fruit and vegetable shop. A visual identity has been created to show, through the graphic design and the materials it used. How important the nature is for Greens. The starting point for the identity was the name itself, which refers to the vegetables and also refers to the colour of nature and the environment.

“绿地”是一家以出售有机水果和蔬菜为特色的零售店。对于该店的企业形象设计方案，设计师帕特里夏·罗曼·胡梅耐斯旨在通过独特的平面设计 and 材料选用，打造出独一无二的识别方案，以突出绿地水果蔬菜店关注于天然的营销理念。“绿地”识别系统的首个出发点是对商店名称的设计，设计师帕特里夏·罗曼·胡梅耐斯运用匠心独运的设计手法，巧妙地将蔬菜与天然色调和周围环境融为一体。

Girassol Pastry Store

吉拉索拉糕点店视觉识别设计



These are graphic design, packaging and illustration for Girassol. The design is clear and simple with illustrations of sunflower that emphasizes the simplicity required by the client.

这一匠心独运的视觉识别设计方案是来自坎德视觉传达设计工作室的设计师佩德罗·科斯塔专为吉拉索拉糕点店量身打造，该识别方案涉及平面设计、包装设计以及插画设计等方面。整个吉拉索拉糕点店视觉识别设计方案遵循了清晰、简约的设计风格，设计师佩德罗·科斯塔巧妙地在方案中添加了向日葵插画元素，完美地突出了客户所要求的简约、自然格调。



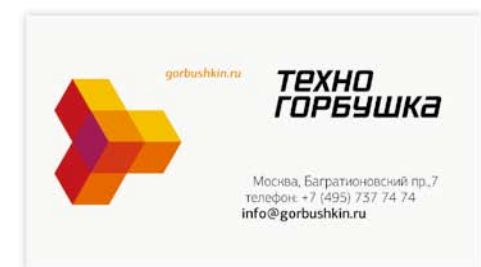
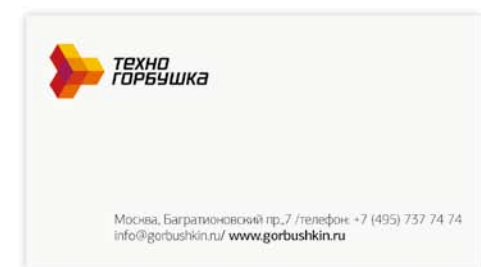
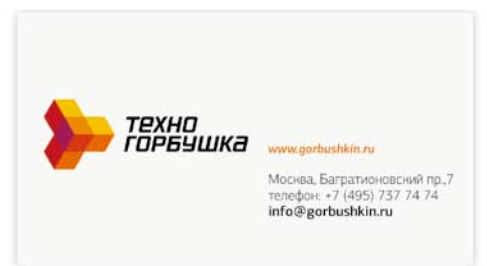
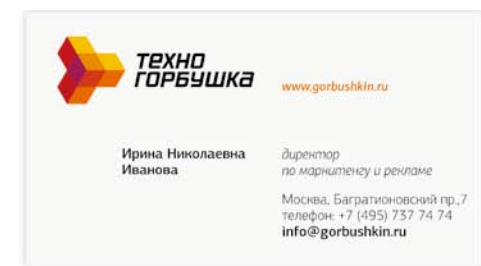
Title: Girassol Pastry Store
Design Agency: Campo Visual - Design de Comunicação
Production Date: 2007
Creative Director: Pedro Costa
Designer: Pedro Costa
Client: Girassol
Photographer: Pedro Costa
Nationality: Portugal

标题: 吉拉索拉糕点店视觉识别设计
设计机构: 坎德视觉传达设计工作室
完成时间: 2007年
创意总监: 佩德罗·科斯塔
设计师: 佩德罗·科斯塔
客户: 吉拉索拉糕点店
摄影师: 佩德罗·科斯塔
国家: 葡萄牙



Techno Gorbushka

“Techno Gorbushka”大型购物中心视觉识别设计方案



Title: Techno Gorbushka
Design Agency: Design Depot
Production Date: 2010
Creative Director: Peter Bankov
Designer: Anna Kulachek
Client: Techno Gorbushka
Photographer: Max Kurbala
Nationality: Russia

标题：“Techno Gorbushka”大型
购物中心视觉识别设计方案
设计机构：“设计站”设计工作室
完成时间：2010年
创意总监：彼得·班柯夫
设计师：安娜·库拉切克
客户：“Techno Gorbushka”大型
购物中心
摄影师：马克斯·库尔巴拉
国家：俄罗斯

Techno Gorbushka is a large shopping mall which sells technical equipment. Goods are divided into three groups: household appliances, communication devices and audio-, video-, photo devices. Logo is a three-dimensional letter G, which can also be interpreted as three arrows. It communicates that Gorbushka is a place where you can get all kinds of the newest high-tech products.

“Techno Gorbushka”是一家大型购物中心，以销售技术设备为主要特色。该购物中心的商品被分为三大类别，包括：家用电器、通讯设备以及音频—视频—摄影设备。在该中心的识别方案设计中，设计师安娜·库拉切克巧妙地打造了一个三维字母“G”，并将其作为标识，这个三维形态的“G”同样也可以被理解为三个箭头的合成体。这一匠心独运的设计婉转地表达出“Techno Gorbushka”大型购物中心是人们购买最先进的高科技产品的理想之地。



Happy Tofu, Vegetarian Supermarket

“快乐的豆腐”素食超市视觉识别设计方案

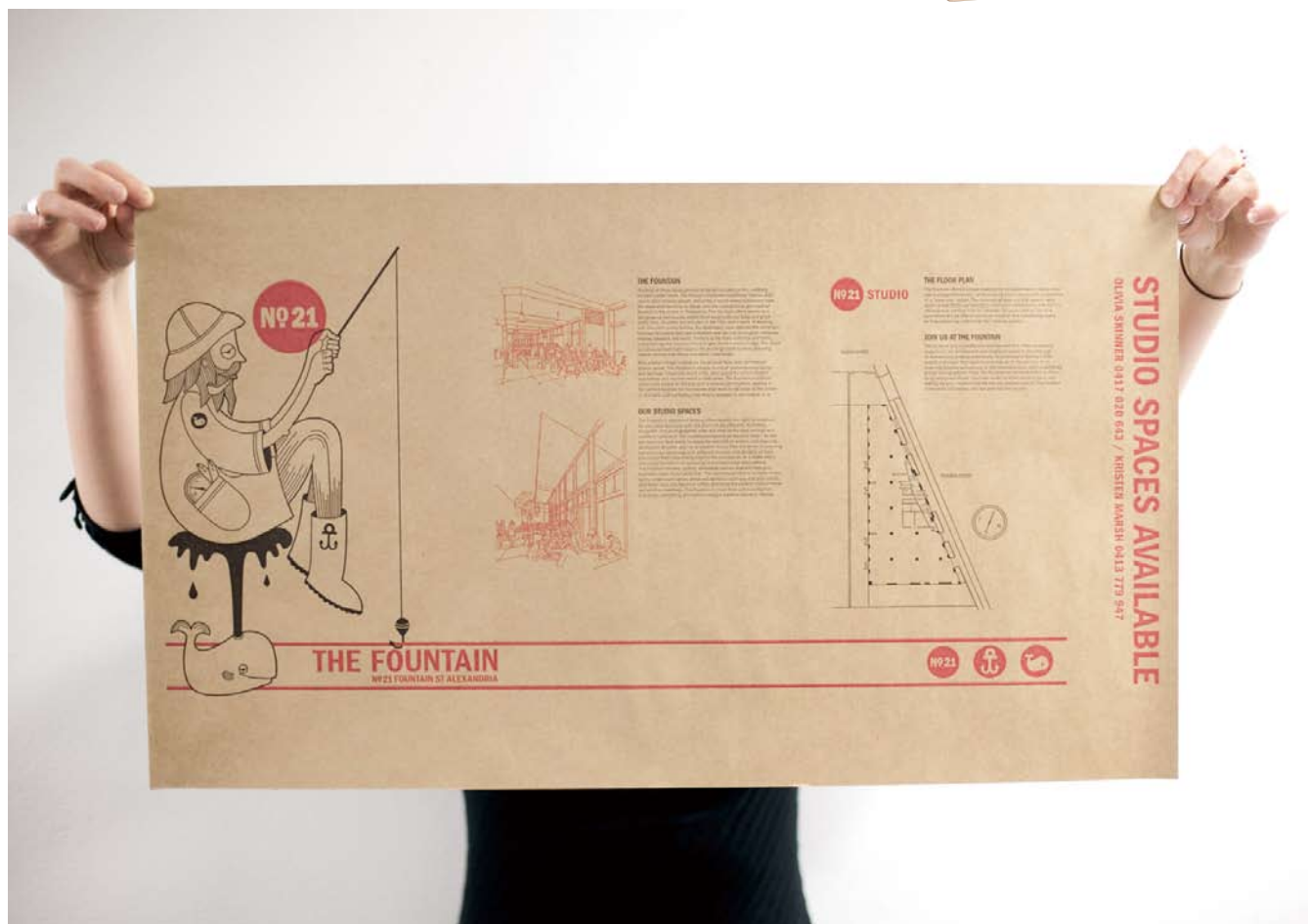
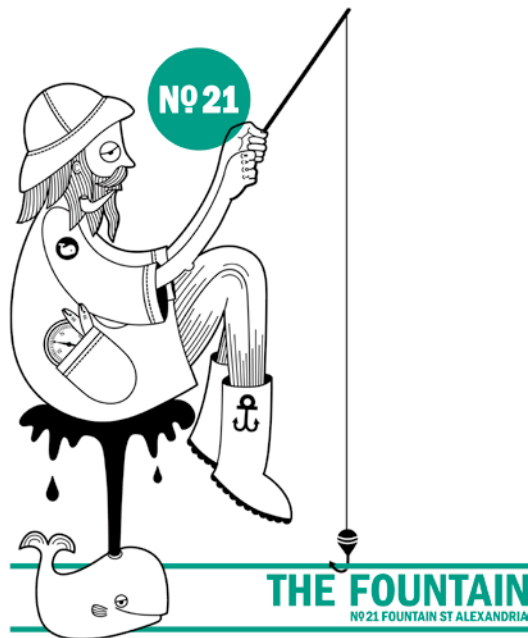
Title: Happy Tofu, Vegetarian Supermarket
Production Date: 2011
Creative Director: Avner Gicelter
Art Director: Avner Gicelter
Designer: Avner Gicelter
Instructor: Ernesto Bijovsky
Client: Happy Tofu
Photographer: Avner Gicelter & Lee Coren
Nationality: Israel

标题: “快乐的豆腐”素食超市视觉识别设计方案
完成时间: 2011年
创意总监: 艾维纳·吉斯尔特
艺术总监: 艾维纳·吉斯尔特
设计师: 艾维纳·吉斯尔特
技术指导: 欧内斯特·彼约维斯基
客户: “快乐的豆腐”素食超市
摄影师: 艾维纳·吉斯尔特, 李·科莱恩
国家: 以色列

The brand “Happy Tofu” was created as part of a branding course in Shenkar College. This brand specializes in products for vegetarian customers. Vegetarian shops usually come off as patronizing for non-vegeterian customers, hence the designer created the crooked and a bit corks design, which is supposed to make everyone feel welcomed. All of the products have different icons (milk, eggs, vegetables, fruits, etc.) and their design is a derivative of the cube-like shape of the “Happy Tofu”.

“快乐的豆腐”这一品牌方案是申卡尔学院品牌课程的一个部分。这一品牌以为客户提供素食产品为经营特色。通常，从非素食主义顾客的角度来说，素食店给人一种难以亲近之感，因此，在这一方案的制作过程中，设计师艾维纳·吉斯尔特巧妙地构思了一个非直线型、活泼的设计方案，匠心独运的设计营造出亲切之感，从而拉近品牌与顾客的距离。该品牌旗下所有的产品均拥有不同的图标（包括牛奶、鸡蛋、蔬菜和水果等），而这些图标的设计灵感均取材自“快乐的豆腐”品牌的立方体形态。





The Fountain Brand Identity

源泉品牌视觉识别设计方案

Title: The Fountain Brand Identity
Design Agency: team scope
Production Date: 2010
Creative Director: Mark Burrough
Designer: Claire Orrell
Client: The Ambience Group
Nationality: Australia

标题：源泉品牌视觉识别设计方案
 设计机构：团队视野设计工作室
 完成时间：2010年
 创意总监：马克·伯勒
 设计师：克莱尔·奥里尔
 客户：埃姆贝恩斯集团
 国家：澳大利亚

Our brand for 'The Fountain' – a warehouse redevelopment – features an eccentric 'sea-captain' who characterises the history of this warehouse, where patrons could purchase anything from whale oil to fish hooks. The use of paper bags and rustic posters for promotion brought some old-world charm to a modern day brand.

“源泉”品牌是一个大型商店重建项目，来自团队视野设计工作室的设计师克莱尔·奥里尔巧妙地设计了一个“海边垂钓的船长”形象，将这一商店的悠久历史娓娓道来，顾客们能够在这个商店中购买到各种各样的商品，包括鲸油、鱼钩等等。纸袋的运用以及淳朴的海报设计风格为这一现代品牌增添了无限古典气息。



Babyfirst

“宝宝优先”零售店视觉识别设计方案

Title: Babyfirst

Design Agency: Mad Studios

Production Date: 2006

Creative Director: Brian Lau / Lilian Chan

Art Director: Brian Lau / Lilian Chan

Designer: Lilian Chan / Brian Lau

Client: Babyfirst

Nationality: China

标题：“宝宝优先”零售店视觉识别设计方案

设计机构：疯狂设计工作室

完成时间：2006年

创意总监：布莱恩·刘，利里安·陈

艺术总监：布莱恩·刘，利里安·陈

设计师：利里安·陈，布莱恩·刘

客户：“宝宝优先”零售店

国家：中国



BABYFIRST is a joint venture retail store selling high-end childcare products in Mainland China between local and foreign businessmen. The design brief states the need not only to convey the company's 'foreign origin' but also to cater to local tastes and cultures. It is a Chinese tradition to swaddle a newborn baby in red to confer on it good fortune. The pacifier communicates wellbeing and 'foreign'.

“宝宝优先”有限公司是一家中外合资的零售商店，以在中国大陆和国际上经营高端儿童产品为特色。该项目的设计理念意在完美地传达出“宝宝优先”有限公司“国外起源”本质以及其兼顾地方品味和文化的特色所在。在传统的中国生活中，人们喜欢用红布做成婴儿的襁褓，寓意好运常伴，而在该项目中，设计师利里安·陈、布莱恩·刘巧妙地运用了这一点。橡皮奶嘴则巧妙地蕴含着幸福和“泊来”之意。



SC Exclusive Branding

SC专属品牌视觉识别设计方案

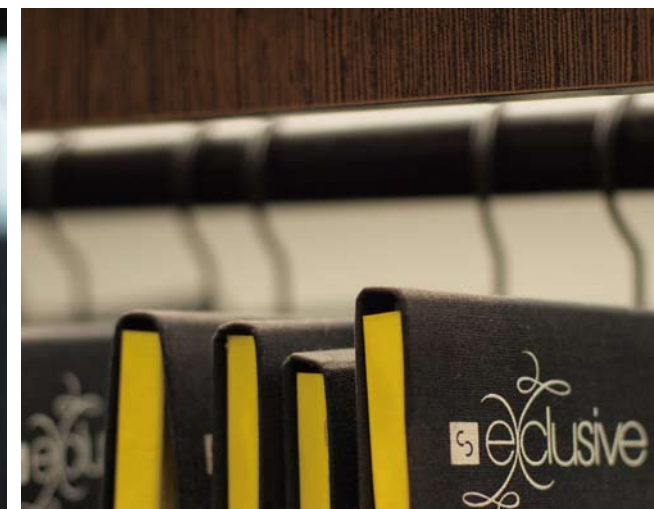
Title: SC Exclusive Branding
Design Agency: S2DO graphics
Production Date: 2008
Creative Director: Miguel Sarabua
Designer: Miguel Sarabua
Client: SC tecidos
Photographer: Miguel Sarabua
Nationality: Portugal

标题: SC专属品牌视觉识别设计方案
设计机构: S2DO平面设计工作室
完成时间: 2008年
创意总监: 米盖尔·萨拉布阿
设计师: 米盖尔·萨拉布阿
客户: SC tecidos布艺店
摄影师: 米盖尔·萨拉布阿
国家: 葡萄牙



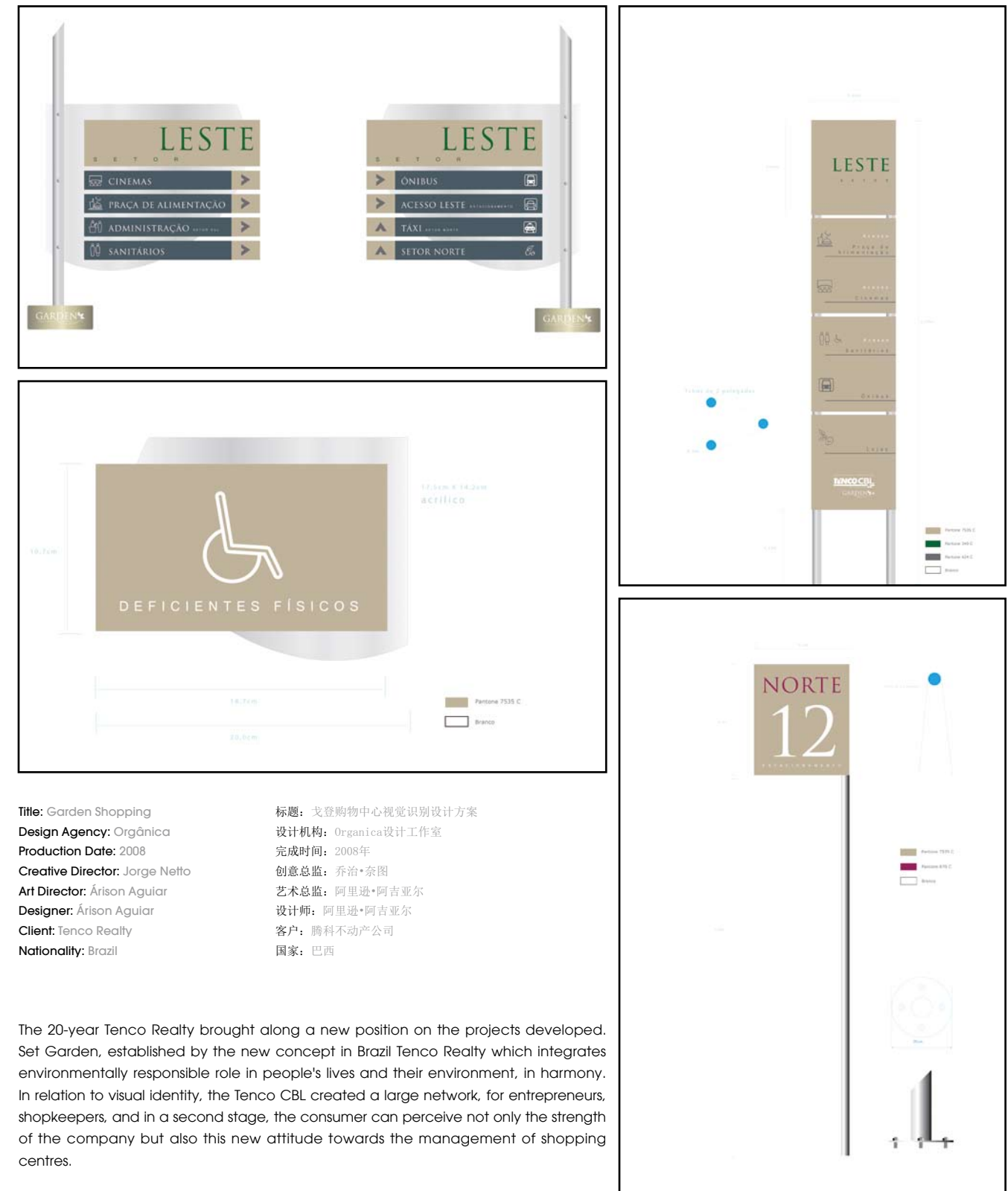
This is branding designed for the fabrics store SC tecidos exclusive line that provides some of the most selected fabrics in the market for the most demanding clients. The simplicity of the brand image in a classic black and white environment represents the exclusivity of the products.

SC专属品牌视觉识别设计方案是设计师米盖尔·萨拉布阿专为SC tecidos布艺店专属品牌产品而设计。SC tecidos布艺店专属品牌产品以向顾客提供市场中最精致、最前卫的布艺产品为特色。该品牌的设计风格简约、唯美，设计师巧妙地运用黑色和白色的经典搭配，完美地象征了这些产品的独一无二。



Garden Shopping

戈登购物中心视觉识别设计方案



Title: Garden Shopping
Design Agency: Orgânica
Production Date: 2008
Creative Director: Jorge Netto
Art Director: Árison Aguiar
Designer: Árison Aguiar
Client: Tenco Realty
Nationality: Brazil

标题: 戈登购物中心视觉识别设计方案
设计机构: Orgânica设计工作室
完成时间: 2008年
创意总监: 乔治·奈图
艺术总监: 阿里逊·阿吉亚尔
设计师: 阿里逊·阿吉亚尔
客户: 腾科不动产公司
国家: 巴西

The 20-year Tenco Realty brought along a new position on the projects developed. Set Garden, established by the new concept in Brazil Tenco Realty which integrates environmentally responsible role in people's lives and their environment, in harmony. In relation to visual identity, the Tenco CBL created a large network, for entrepreneurs, shopkeepers, and in a second stage, the consumer can perceive not only the strength of the company but also this new attitude towards the management of shopping centres.

拥有20年创办历史的腾科不动产公司在项目开发领域打造了一个崭新的高度。这个专为巴西腾科不动产公司提出的全新理念，巧妙地将环境保护与人们的生活及其周边环境和谐融合在一起。从视觉识别设计角度来说，腾科不动产公司希望能够为创业者和店主营造一个大型、全面的网络，而从另一个层面来看，意在通过这一识别方案帮助消费者更好地了解这一公司的发展潜力以及购物中心管理的新模式。



Obos Forretningsbygg Brand Identity

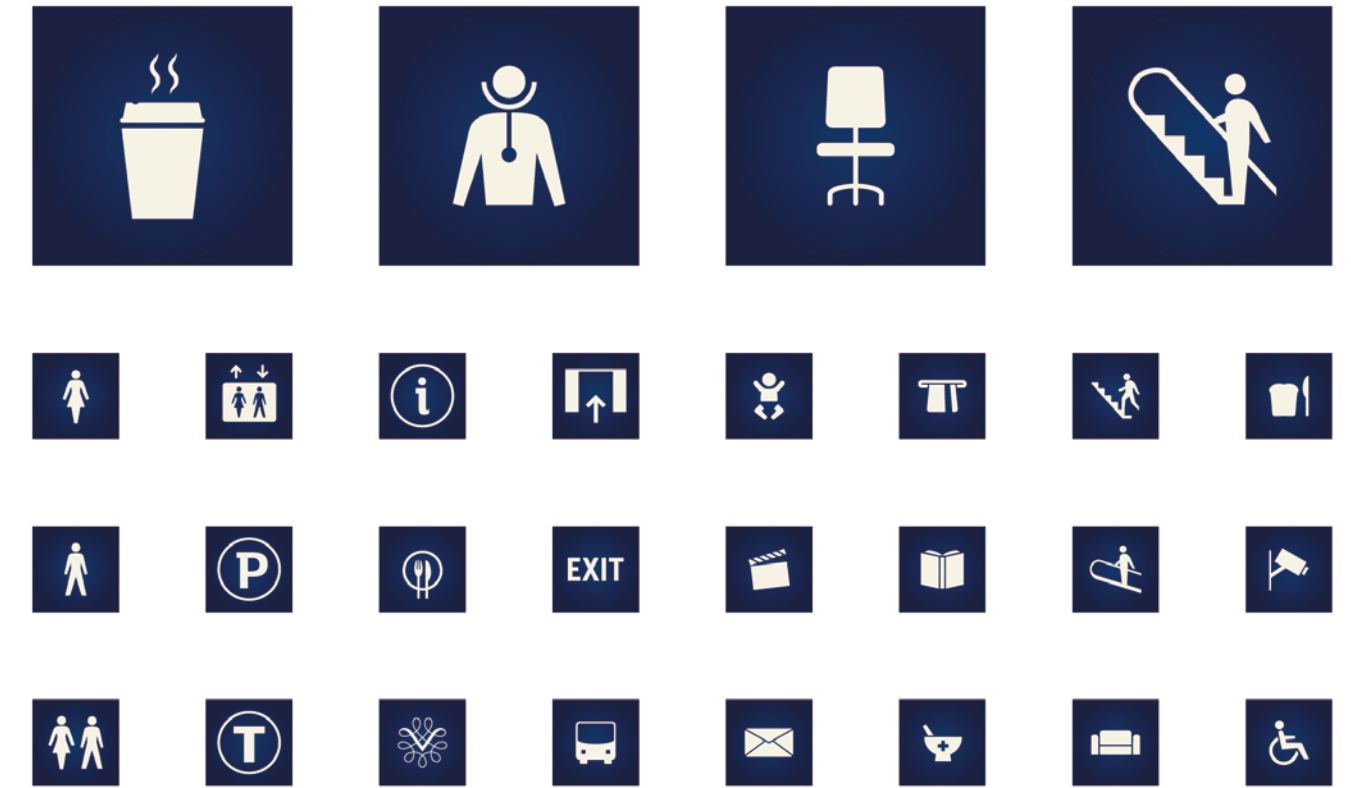
Obos Forretningsbygg购物中心视觉识别设计方案

Title: Obos Forretningsbygg Brand Identity
Design Agency: Mission Design AS
Production Date: 2010
Creative Director: Karl Martin Sætren
Designer: Karl Martin Sætren / Rune Vallesether
Photographer: Obos Forretningsbygg
Nationality: Norway

标题: Obos Forretningsbygg购物中心视觉识别设计方案
设计机构: 目标设计工作室
完成时间: 2010年
创意总监: 卡尔·马丁·塞特莱
设计师: 卡尔·马丁·塞特莱, 卢恩·瓦勒赛舍尔
摄影师: Obos Forretningsbygg购物中心
国家: 挪威

Obos Forretningsbygg has six shopping centres in the suburbs of Oslo. They have been managed individually and basically competed with each other. Now their visual identity and mark Karl Martin Sætreneing tools have been redesigned to stand together against a much more threatening competitor, the inner city.

Obos Forretningsbygg购物中心在挪威奥斯陆的郊区拥有六家店面。这六家购物中心独立经营，同时彼此之间相互竞争。目前，他们的视觉识别和标识在经过目标设计工作室的设计师卡尔·马丁·塞特莱和卢恩·瓦勒赛舍尔联手打造后，重新焕发出勃勃生机。这些独特的设计完美地结合在一起，将为市区内强有力的竞争对手带来强大的冲击。



oil! Supermarket

“你好!超市”视觉识别设计方案

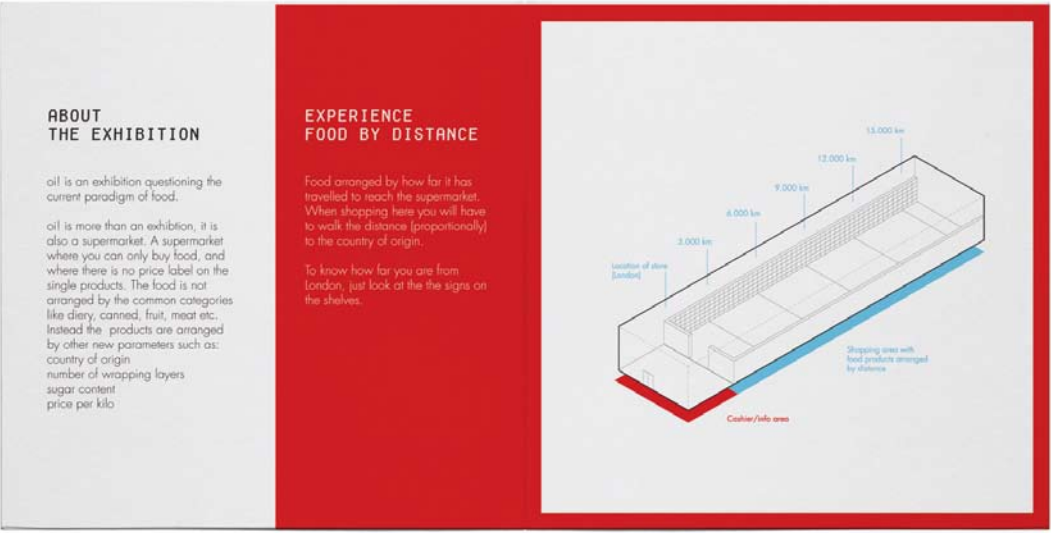
Title: oil Supermarket
Design Agency: Jens & Anna
Production Date: 2010
Creative Director: Jens Dan Johansen / Anna Craemer
Designer: Jens Dan Johansen / Anna Craemer
Nationality: Danmark / Germany

标题：“你好!超市”视觉识别设计方案
设计机构：延斯与安娜设计工作室
完成时间：2010年
创意总监：延斯·丹·约汉森，安娜·克莱默
设计师：延斯·丹·约汉森，安娜·克莱默
国家：丹麦，德国



“oil” is an exclamation used to attract someone’s attention. Here it is used to attract people’s attention to the current paradigm of food. “Oil!” is an exhibition pretending to be a supermarket, the difference of which to a normal supermarket is that the products are arranged by parameters such as: number of wrapping, layers, sugar content, price per kilo, distance to country of origin and thereby forcing the customers to pay attention to these parameters. To make the difference to a normal supermarket visible and to give an forward-looking appearance the modernist typeface “Futura bold” is used for the identity.

“oil!” 在英语中是一个用来引起别人关注的感叹词。该项目以此为名，旨在丰富多彩的市场产品中吸引人们的眼球。“Oil!” 是一个超市的虚拟展览，与传统的超市不同的是这里的产品全部按照一系列参数进行排列，例如：包装的数量、层次、含糖量、单价、距原产地的距离等等，以促使消费者对这些参数的关注。此外，为打造一个醒目、独特、独树一帜的设计方案，从而在传统的超市中脱颖而出，营造出一个前卫、时尚的外观，设计师延斯·丹·约汉森与安娜·克莱默还专门应用了充满现代主义气息的“弗图拉粗体”字体。





Market City

“都市市场”视觉识别设计方案

Title: Market City
Production Date: 2009
Designer: Ara Isidro
Nationality: Australia

标题：“都市市场”视觉识别设计方案
完成时间：2009年
设计师：亚拉·伊西德罗
国家：澳大利亚



A new identity and brand was given to Market City – a retail factory outlet in the heart of Sydney's China Town. A general design, as well as a Spring/Summer campaign was created along with a Mix&Match brochure – featuring the seasons' key looks while giving the individual the ability to 'mix&match' different tops and bottoms.

“都市市场”视觉识别设计方案是设计师亚拉·伊西德罗专为“都市市场”而设计的全新识别和品牌方案。“都市市场”是一个工厂直销中心，坐落于澳大利亚悉尼的中国城内。设计师亚拉·伊西德罗主要负责为该中心提供总体方案、春夏季活动以及一个“Mix&Match”手册的策划与设计，“Mix&Match”手册以季节特色为主题，上下部分富于变化，独特、醒目的造型十分引人注目。



ALT

ALT零售商店视觉识别设计方案

ALT is a 3-level retail concept store for the urban female executives. Level 1 consists of cosmetics, accessories and footwear. Level 2 showcases various Asian apparel labels. Level 3 is a place for wellness and lifestyle household products. This branding and design project includes naming, identity, collateral and signage design.

ALT是一个三层的零售产品概念店，以都市女性为消费主体，并以经营高端零售产品为特色。

ALT零售商店的一层空间主要出售女士化妆品、配饰以及女鞋。商店的二层主要展示的是亚洲服饰品牌。三层空间主要为消费者呈现的是健身及日常生活用品。在ALT零售商店的品牌设计方案和设计项目中，设计师的主要设计任务包括品牌的命名、视觉识别的设计、附属材料以及引导标识的设计。

Title: ALT
Design Agency: Immortal
Production Date: 2010
Creative Director: Theresa Yong
Designer: Choo Chin Nian
Client: ALT
Photographer: Yuvan Boentoro / Choo Chin Nian
Nationality: Singapore

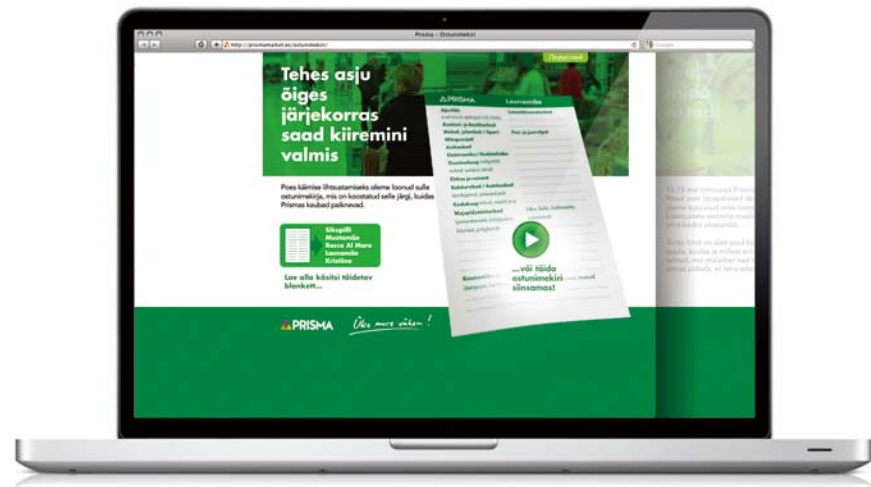
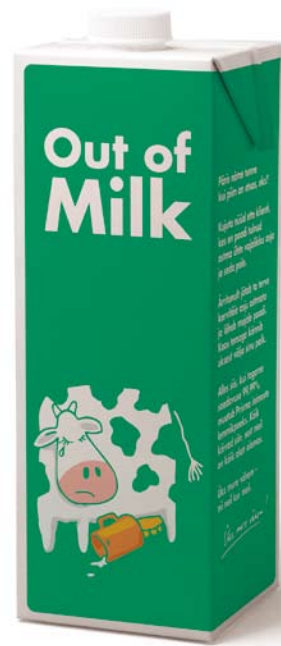
标题: ALT零售商店视觉识别设计方案
设计机构: 常青树设计工作室
完成时间: 2010年
创意总监: 特里萨·杨
设计师: 祖清年
客户: ALT零售商店
摄影师: 喻宛·伯恩特罗, 祖清年
国家: 新加坡





Prisma

普利斯玛连锁超市
视觉识别设计方案



Title: Prisma
Design Agency: Brand Manual
Production Date: 2010
Creative Director: J. Margus Klaar
Art Director: Dan Mikkin
Designer: Dan Mikkin / Markko Karu
Client: Prisma Peremarket AS
Nationality: Estonia

标题：普利斯玛连锁超市视觉识别设计方案
设计机构：品牌指南设计工作室
完成时间：2010年
创意总监：J. 马尔古斯·科罗拉
艺术总监：丹·米吉
设计师：丹·米吉，马克·卡鲁
客户：普利斯玛连锁超市
国家：爱沙尼亚



Prisma is a well-established supermarket chain in Estonia, which is different from others by having wide aisles and shunning in-store promotions. What Prisma needed was not a new logo, but clear communication of its value – hassle-free shopping. Brand Manual focused first on employees, then on Prisma's customers.

普利斯玛连锁超市在爱沙尼亚拥有很好的口碑，超市内部合理的布局受到了公众一致的好评。开阔的通道和店内商品促销的规避性处理在众多超市中脱颖而出。实际上，普利斯玛连锁超市真正需要的并不是一个崭新的标识，而是能够清晰地表达出其价值的视觉传达媒介，从而帮助消费者畅通无阻地快乐购物。这个品牌指南设计方案首先以超市的员工为重点，随后将侧重点转移至来到普利斯玛连锁超市购物的消费者。

3-Top & B2 Mall @ T3

3-Top & B2 Mall @ T3购物中心



Glass panel after skytrain
Section 1 (left)



Glass panel after skytrain
Section 1 (right)



Glass panel after skytrain
Section 2 (right)



Glass panel after skytrain
Section 2 (left)

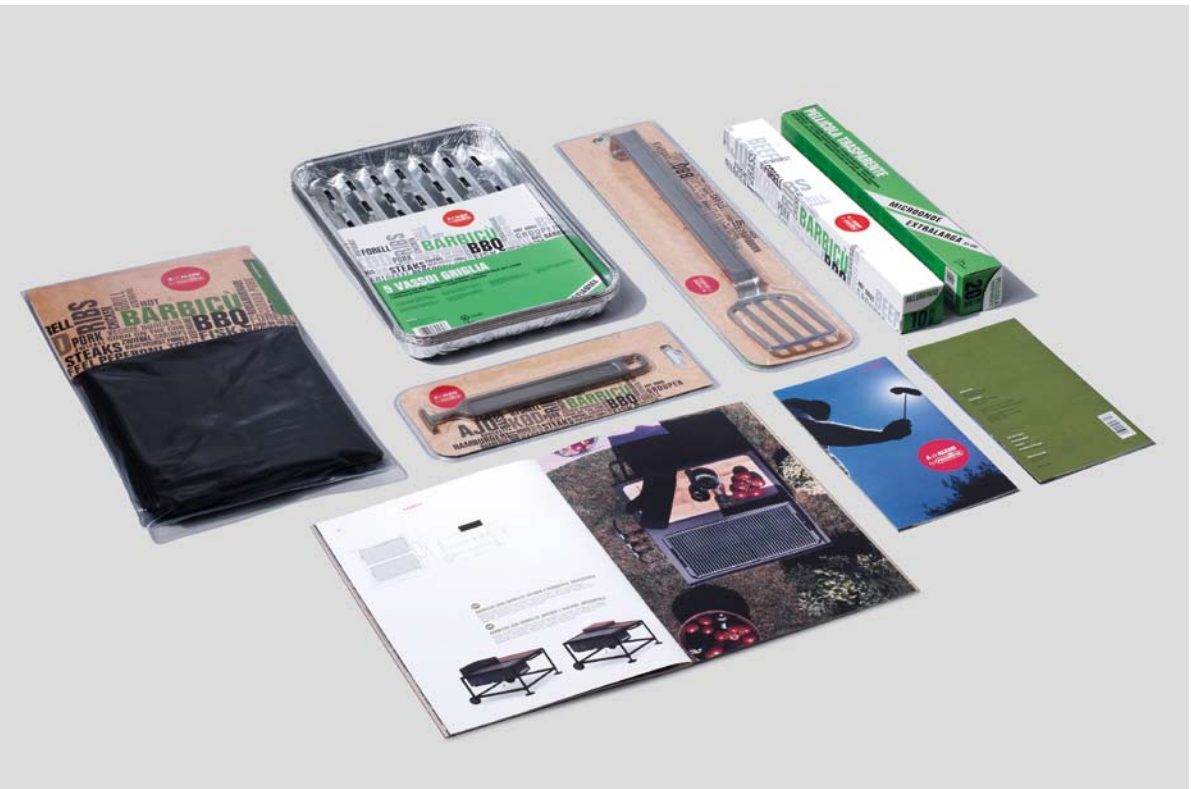


Title: 3-Top & B2 Mall @ T3
Design Agency: BDD Pte Ltd.
Production Date: 2008/2009
Creative Director: R P Abraham / David Clegg
Art Director: Andy Helme
Designer: R P Abraham / David Clegg
Client: Singapore Changi Airport
Nationality: Singapore

标题: 3-Top & B2 Mall @ T3购物中心
设计机构: BDD私人有限公司
完成时间: 2008/2009年
创意总监: R P亚伯拉罕, 大卫·克莱戈
艺术总监: 安迪·赫尔姆
设计师: R P亚伯拉罕, 大卫·克莱戈
客户: 新加坡樟宜机场
国家: 新加坡

This is a brand identity for '3-Top & B2 Mall @ T3' - food, beverage and shopping experience at Singapore Changi International Airport, Terminal 3. Changi Airport's newest passenger terminal, Terminal 3, was opened for scheduled flight operations on 9 January 2008. The terminal welcomed its first scheduled flight, a Singapore Airlines flight from San Francisco. T3 has an annual handling capacity of 22 million passengers, bringing the total handling capacity of Changi Airport to about 70 million passengers per year.

这一项目是设计师R P亚伯拉罕、大卫·克莱戈专为新加坡樟宜机场第三航站楼内3-Top & B2 Mall @ T3购物中心而设计的品牌识别方案。3-Top & B2 Mall @ T3购物中心以为旅客营造一流的食物、饮料和购物体验为特色。新加坡樟宜机场第三航站楼在2008年1月9日正式建成, 是最现代化的航空客运枢纽之一。该航站楼迎接的首个航班由美国旧金山飞往新加坡。T3航站楼平均每年接待乘客2200万人次, 极大地增强了樟宜机场的运载能力, 目前, 该机场平均每年能够接待7000万人次。



Alessi BBQ

阿莱西野外烧烤品
牌识别设计方案

Title: Alessi BBQ

Design Agency: Lissoni Associati

Production Date: 2009

Creative Director: Sergio Menichelli

Designer: Beki Bessi Karavil

/ Tommaso Cavallini

Client: Alessi

Photographer: Cesare Chimentì

Nationality: Italy

标题: 阿莱西野外烧烤品牌识别设计方案

设计机构: 利索尼联合设计工作室

完成时间: 2009年

创意总监: 塞尔吉奥·麦尼彻理

设计师: 贝基·培西·卡拉威尔,

托马索·卡瓦利尼

客户: 阿莱西野外烧烤品牌

摄影师: 凯撒·奇门蒂

国家: 意大利

This is a corporate identity designed for the new BBQ for Alessi designed by Piero Lissoni. The work is composed of a series of packaging products collateral to the BBQ itself.

该项目是来自利索尼联合设计工作室的设计师贝基·培西·卡拉威尔与托马索·卡瓦利尼，在2009年专为阿莱西野外烧烤品牌新产品而设计的企业识别方案。阿莱西野外烧烤品牌识别设计方案对一系列野外烧烤的包装产品进行了完美的包装。





Dedeman

狄德曼品牌视觉形象
设计方案

The DIY company founded and owned by two diligent and industrious brothers has proved to be a showcase in entrepreneurship. After rebranding, Dedeman continued its national expansion, even in times of economic crisis, while the helmeted dog became a ubiquitous presence in the Romanian DIY landscape — and deservedly achieved the market leadership.

由两个睿智而勤勉的兄弟创办和管理的DIY公司在业界内堪称是一个成功的典范。在设计师克里斯蒂安·吉特·保罗，波格丹·杜米特拉切为其提供品牌重新塑造之后，狄德曼品牌在国内市场上进一步扩展，即使是在经济萧条时期，戴头盔的小狗依然活跃在罗马尼亚DIY公司的所有角落，并理所当然地在市场中处于领先地位。

Title: Dedeman
Design Agency: Brandient
Production Date: 2007
Creative Director: Cristian 'Kit' Paul
Designer: Cristian 'Kit' Paul / Bogdan Dumitrache
Client: Dedeman
Nationality: Romania

标题：狄德曼品牌视觉形象设计方案
设计机构：Brandient设计工作室
完成时间：2007年
创意总监：克里斯蒂安·吉特·保罗
设计师：克里斯蒂安·吉特·保罗，波格丹·杜米特拉切
客户：狄德曼品牌
国家：罗马尼亚

