

*soft style*

lo stile corporate  
che anticipa le “identità dinamiche”

# hard

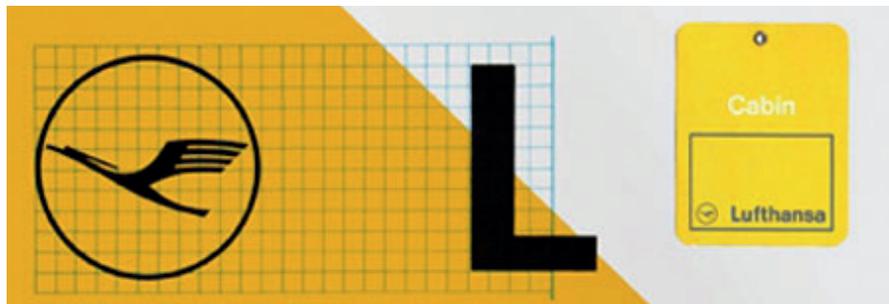
stabilire le regole dell'identità visiva  
e imporne la rigorosa applicazione.

# un caso per tutti

## CORPORATE STTYLE

Otl Aicher

Lufthansa, 1962-...



*soft*

indicare le linee guida all'applicazione dell'identità visiva ma lasciando margini di flessibilità agli interpreti.

tre noti esempi



AEG Turbine Factory, Berlino, 1909, Peter Behrens.

ussische  
nnahme

A E G VERKAUFSSTELLE DES WESTENS

A E G

METALLEADEN-  
LAMPEN  
KOHLENFADEN-  
LAMPEN  
KOHLEN-  
STIFTE

A E G

HEIZ-  
APPARATE  
VENTI-  
LATOREN  
BETRIEBS-  
MATERIALIEN

ALLGEMEINE - ELEKTRICITÄTS - GESELLSCHAFT

AEG Store, Berlin, 1910, Peter Behrens.



Franz Schwechten (1896)



Otto Eckermann (vor 1900)

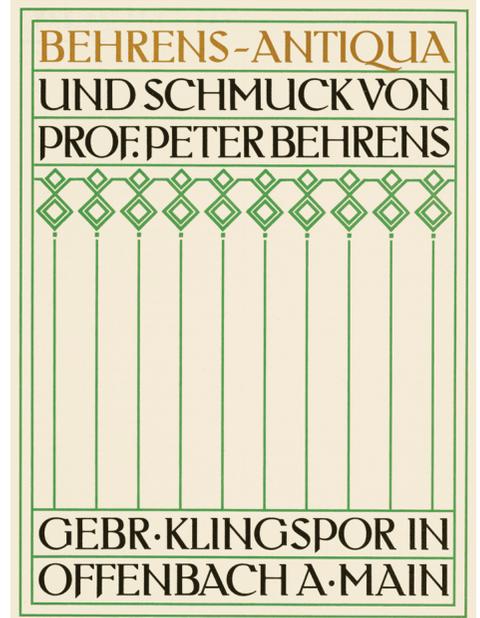


Peter Behrens (1907)



PETER BEHRENS > AEG (1908)

A B C D E F G H I J K L M N O P Q R S T U V W X Y  
 Z Æ Œ Œ Š Œ Z a b c d e f g h i j k l m n o p q r s t u v w x y z  
 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z Æ  
 a b c d e f g h i j k l m n o p q r s t u v w x y z ch ck sch fl ft si



A B C D E F G H I K L M N O P Q R S T U V W  
 X Y Z Æ Œ a b c d e f g h i j k l m n o p q r s t u v w x y z sch

Behrens Antiqua  
typeface 1904

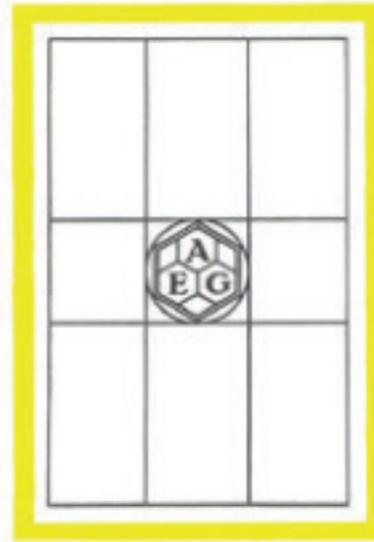


## ELEKTRISCHE TEE- UND WASSERKESSEL

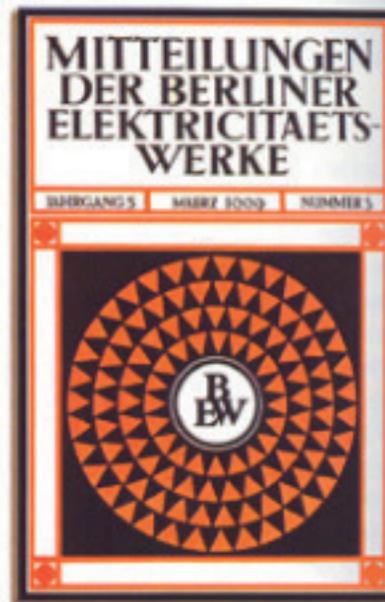
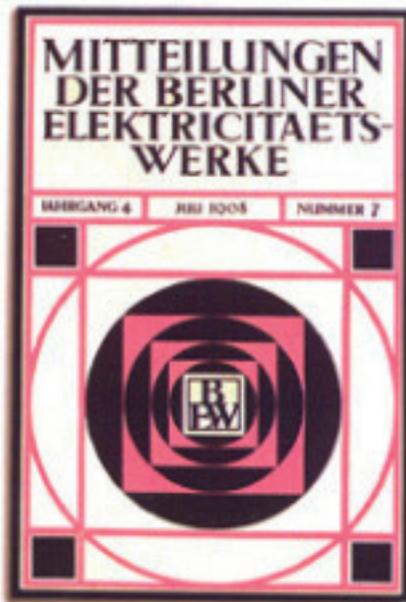
NACH ENTWÜRFEN VON PROF. PETER BEHRENS

Messing glatt, matt achteckige Form				Kupfer flockig gehämmert achteckige Form				Messing vernickelt, glatt achteckige Form			
Pl. Nr.	Inhalt ca. l	Gewicht ca. kg	Preis Mk.	Pl. Nr.	Inhalt ca. l	Gewicht ca. kg	Preis Mk.	Pl. Nr.	Inhalt ca. l	Gewicht ca. kg	Preis Mk.
3588	0,75	1,75	20,—	3589	0,75	0,75	22,—	3587	0,75	0,75	19,—
3598	1,25	1,0	22,—	3599	1,25	1,0	24,—	3597	1,25	1,0	22,—
3608	1,75	1,1	24,—	3690	1,75	1,1	26,—	3607	1,75	1,1	23,—

**ALLGEMEINE ELEKTRICITÄTS-GESELLSCHAFT**  
ABT. HEIZAPPARATE



sistema  
impaginazione



visual identity per cataloghi, manifesti, elementi pubblicitari

**ALLGEMEINE  
ELEKTRICITÄTS  
GESELLSCHAFT**



**AE-G-METALLFADENLAMPE**

**ZIRKA EIN WATT PRO KERZE**

loghi flessibili ... sono una novità?



Peter Behrens (1908)



Peter Behrens (1912)

compresenza di marchio con sigla tipografica  
ed emblema con logogramma iniziali

PETER BEHRENS > AEG (1908)



Michele Ferrero , Dino Gatta e  
Camillo Olivetti, 1894



“È solitamente auspicabile la  
realizzazione di un design manual che  
copra tutte le prevedibili applicazioni,  
nel modo più specifico e dettagliato  
possibile”

FHK Henrion / Alan Parkin,  
*Design coordination and corporate image*,  
1967



*Olivetti*

1910 Camillo Olivetti

olivetti

1934 Xanti Schawinsky

olivetti

1946-1947 Giovanni Pintori



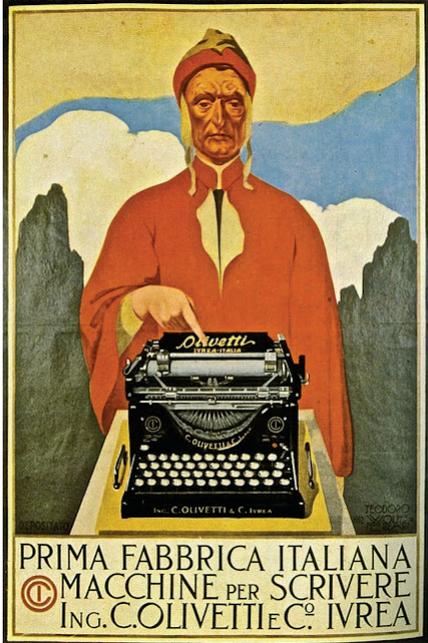
 olivetti

1952 Marcello Nizzoli

olivetti

1970 Walter Ballmer

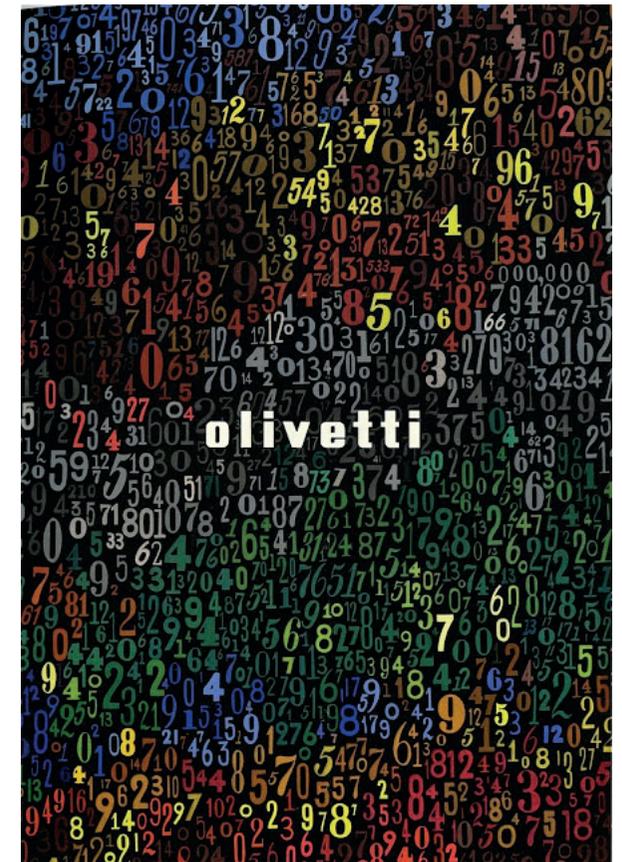
dinamismo temporale e autoriale, coesistenze, una sola identità



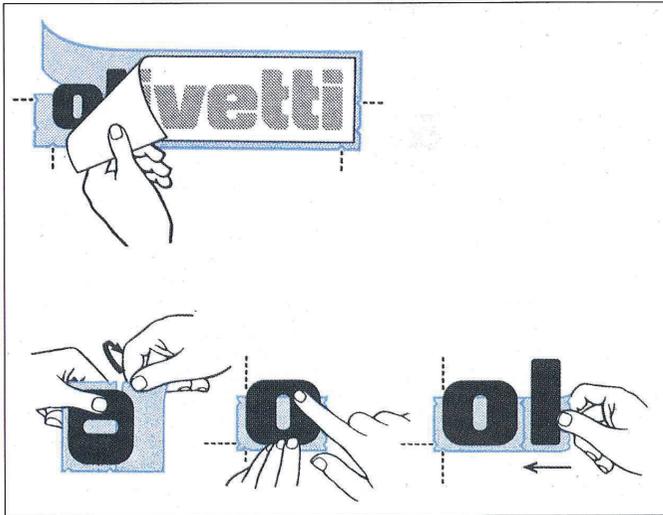
Teodoro  
Wolf-Ferrari,  
1912



calendario Olivetti, 1935  
Xanti Schavinsky



Giovanni Pintori,  
1949.



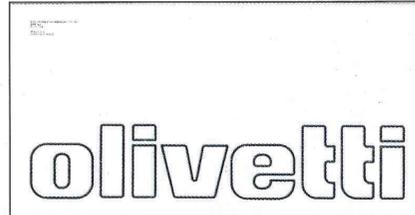
1



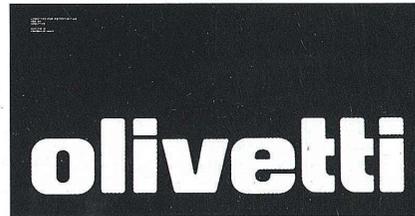
2



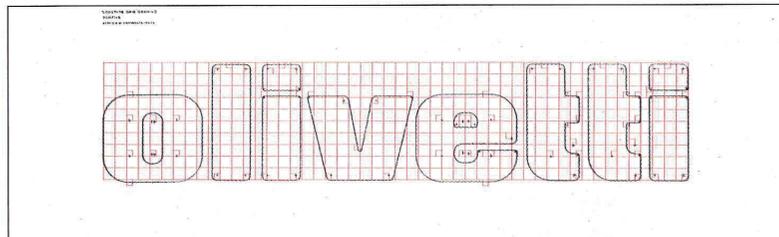
3



4



5



6



7

Immagini relative all'archivio Olivetti.  
1-7. Fascicolo 2. Elementi base, logotipo,  
norme e materiali in dotazione,  
Giugno 1971.

ntori

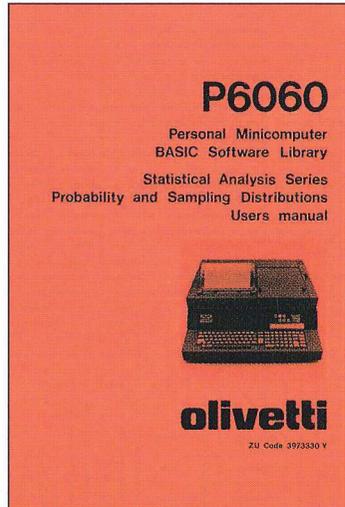
zzoli

ner

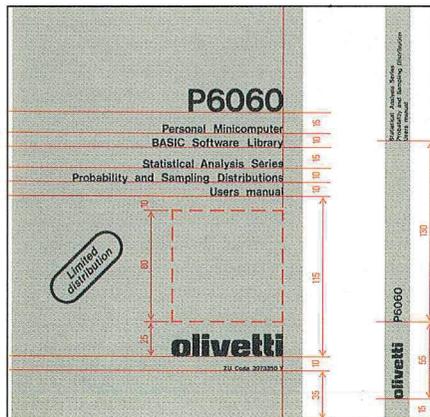
## LIBRI ROSSI

1971-1976, Hans von Klier (olivetti servizio corporate image)  
Clinio T. Castelli, Walter Ballmer, Perry King, Unimark  
International, Contract Studio.

# verso la “cristallizzazione”



3



5

Immagini relative all'archivio Olivetti.  
3-5. Fascicolo 5. Identificazione stampati, manualistica, disposizione grafica ed esempi, Marzo 1977.  
6-8. Fascicolo 6. Identificazione prodotti, imballi di spedizione, disposizione grafica e norme speciali.

## Titoli - Titles

### Sottotitoli - Headings

#### Sottotitoli di 2° livello - Second level headings

Il testo corrente in maiuscolo e minuscolo, allineato a bandiera a sinistra, interlineato a 1 punto.  
Text in upper and lower cases, not justified to the right and with a 1 point spacing.

#### Didascalie - Captions

Note, titoli correnti, codici, numeri di pagina  
Notes, running titles, code numbers, page numbers

# Titoli - Titles

## Titoli - Titles

### Titoli - Titles

#### Titoli - Titles

### Sottotitoli - Headings

#### Sottotitoli - Headings

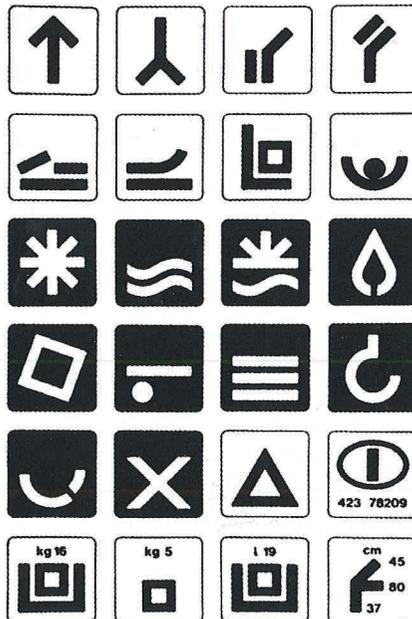
#### Sottotitoli - Headings

#### Sottotitoli - Headings

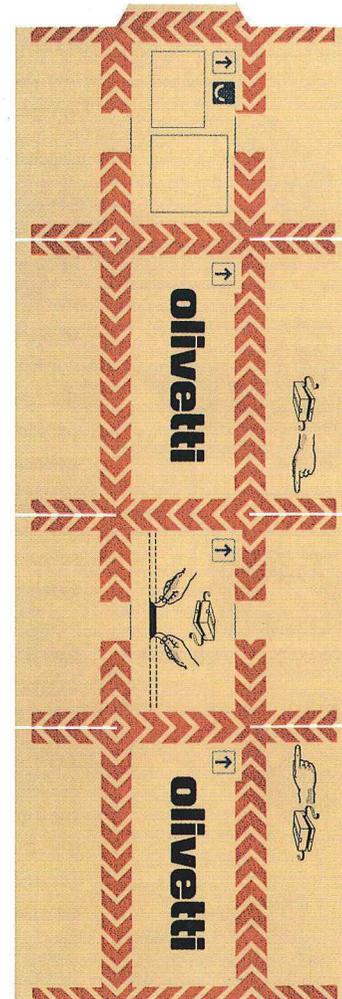
Nome dell'ente emittente, codice, stampato in  
The issuing group, code number, printed in

Nome dell'ente emittente, codice, stampato in  
The issuing group, code number, printed in

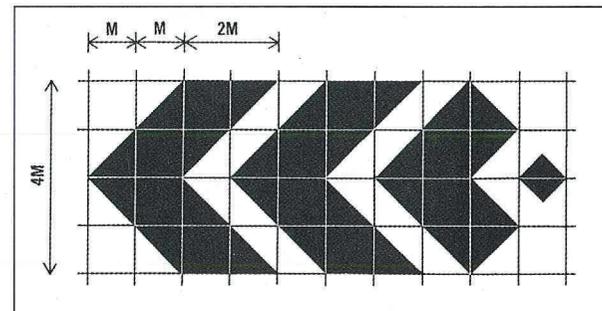
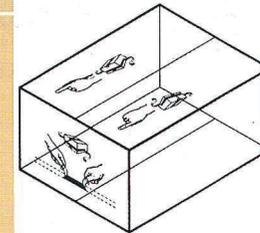
4



6



7



8

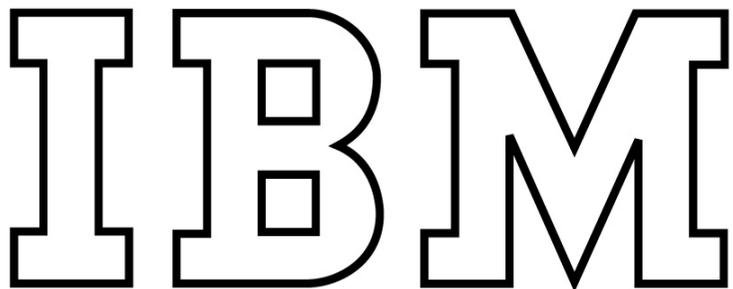
“Una notte all’inizio degli anni cinquanta (del Novecento) passeggiando per la 5<sup>a</sup> Avenue, sono stato attratto da alcune macchine da scrivere disposte davanti alla vetrina di un negozio. Poggiavano su piedestalli e vi erano inseriti rotoli di carta perché il pubblico potesse provarle. Erano di colori diversi e progettate in modo molto attraente (all’epoca era possibile avere una macchina da scrivere IBM “di qualunque colore purchè nera”, per citare la frase di Henry Ford a proposito della sua Tin Lizze). Entrai nel negozio e trovai altrettanto attraenti i mobili moderni; in colori vivaci, trasmettevano il senso di appartenere a una stessa famiglia di prodotti. Sulla targa sopra la porta c’era il nome: Olivetti”.

Thomas Watson Junior, IBM



Negozi Olivetti, Fifth Avenue n. 584, New York.

BBPR Ernesto Rogers, Enrico Peressutti e Lodovico Barbiano di Belgiojoso con Costantino Nivola 1953.



1956  
QUATTRO VERSIONI  
da piena a  
scontornata

PAUL RAND (USA)



1962  
VERSIONE A STRISCE - 8 E 13

**Eight-Striped Logo (Positive)**

Revised May 1961.  
Please discard all previous reproduction proofs. Obsolete logo sheets, including ruboffs, may be used for layouts only. New ruboffs and layout sheets will be supplied when old material is depleted.

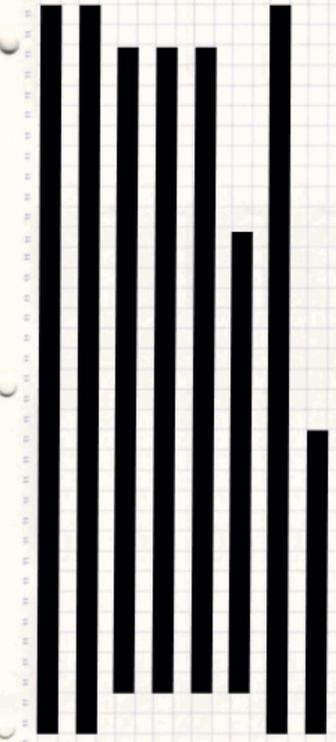
Positive and Negative reproduction proofs require different art work and are not interchangeable. Black stripes are drawn thicker than white stripes. White stripes look thicker, especially when lit (signs, TV screens). Black and white stripes should appear to be similar optically. To avoid errors, mark all your negatives. Exercise special care in making photographic exposures.

Heuer Stark Graphic Standards  
IBM Design Guide, November 1961

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IBM Design Guide, November 1961

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Graphic standard for all reproduction on a two-dimensional surface.

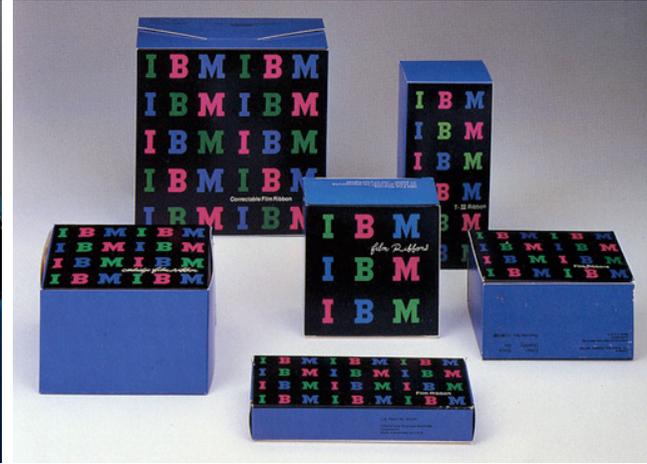
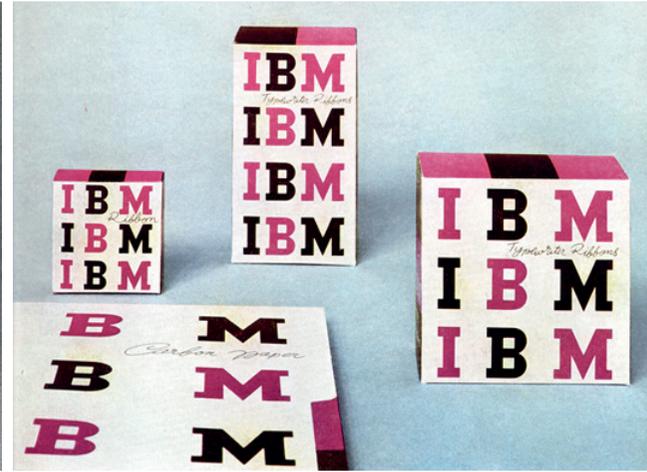
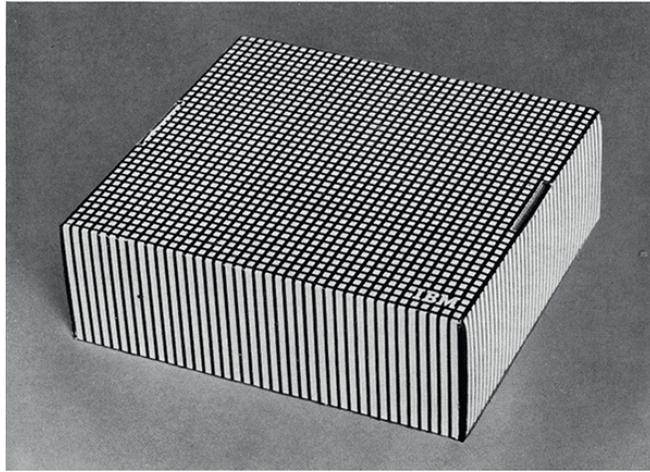
When a mark is to be used, select positioning most appropriate for design.

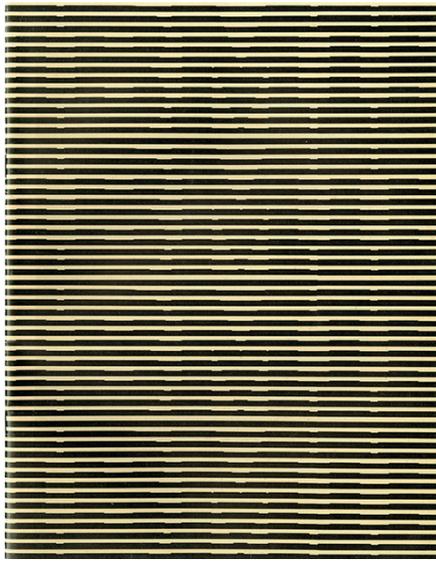


IBM  
®

IBM House Style  
Graphic Design Guidelines / March 1961

IBM Design Guide 1962, Paul Rand





# 1972 Design Guide House Style

## 1 A unique style of design:

In a relatively small company, it is conceivable that a significant part of its visual material will reflect the ideas or control of a single person, or a closely knit group with a common philosophy. It is, it seems, only under such



A company as complex as IBM, on the other hand, depends on the work of a great number of designers in different countries to solve a wide variety of problems. Under such conditions, even if wide differences in culture and capability were not a controlling factor, and even if it were possible to implement, the practicability of a self-imposed limitation to a single style of design is questionable. The possibility that limited means impose certain stereotypes which, in turn, inhibit exploration is, of course, always present — particularly if such factors as distance, time, supervision, and costs are in question.

The relative size of a corporation, however, does not alter the fact that effective communication is largely dependent on novelty, that is, on the unexpected, for its impact.

In the age of machine aesthetics and mass culture, of mobility, and accelerated change, the visual arts seem more and more to lean toward the average, the commonplace, rather than the individual, the unique. The rapid communication of ideas which, on the one hand, inspires invention, tends on the other, to encourage imitation. A certain sameness seems to pervade the fields of architecture, product, and graphic design. A well-designed modern building in New York City looks like a well-designed modern building in London. A well-designed printed piece for pharmaceuticals is often the stylistic twin of a printed piece for electrical appliances.

The emphasis on simple, geometric forms, the absence of ornamentation, and the universal acceptance of certain art forms, tend to aggravate this quality of anonymity. Similarly, conscious striving for modernity, and the universal use of certain tools and materials further tend to complicate this problem. In brief, it is extremely difficult to be or even to look original. As individuals or as corporations, we reflect in our behavior and in our appearance the age in which we live — the modern age. Unfortunately, however, the lack of contemporaneity is not always synonymous with quality or good design.

limited circumstances that a single or unique style of design can be sustained for any length of time. The graphic design of a corporation like Olivetti most consistently reflected these conditions for a long time.

In typography the acceptance of sans serif type faces by most designers seems in itself a contraction of the idea of uniqueness. It is one of the factors which prompts the "where have I seen this before?" response. This is to confuse vocabulary with syntax, or tools with skills. The solution to such problems, it appears, is not simply to forget about sans serif typefaces, simplicity, precision, geometry, nor to rely on the stylistic clichés of the moment (Pop Art, Art Deco and other such ephemeral crutches) but to focus on those aspects of a problem which are timeless, which do not change.

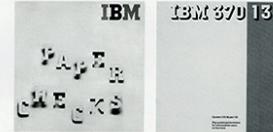
Such constants deal with formal, psychological and functional questions: visual perception, readability, contrast, color, and proportion. Even more important is the problem of context, of idea, of relevancy: finding unique solutions to commonplace problems.

However, because of widespread distribution and exposure, the typeface was quickly taken up by others. Since it no longer served its original function, the use of City Medium as a corporate typeface was discontinued. In summary, it should be recognized that a distinctive,

all purpose typeface is impractical. Because it can be easily copied, its life span as an effective design tool is rather short. On the other hand, experience has shown that a special purpose typeface, limited to use only in association with the IBM trademark, has proved useful.

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
1234567890?::: IBM

For example, these cover designs:



## 3 The recurrent use of a distinctive color:

There are very few instances in which the repetitive use of an overall distinctive color scheme has helped to create a company's visual identity. The Kodak Company is a notable and rare example. Here, however, the product line consists of closely-related items, all meant to be used somehow in conjunction with each other.

The products are, of course, much more interrelated than those of IBM, whose products range from enormous computers to tiny ribbon spacers. Diversified products are difficult to integrate simply by the use of a single color scheme. Much greater latitude in the choice of color schemes is obviously desirable.

## Effective use of the logotype:

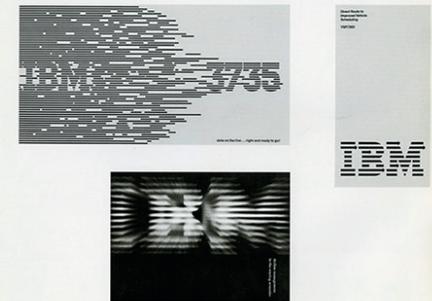
The IBM logotype should not be viewed as a design encumbrance. Nor should it create the impression of having been dictated because of some company regulation. Its use should never appear arbitrary or forced

or as mere decoration in the absence of genuine ideas. A trademark is most effective when it serves the function assigned to it: to help identify a company or product.



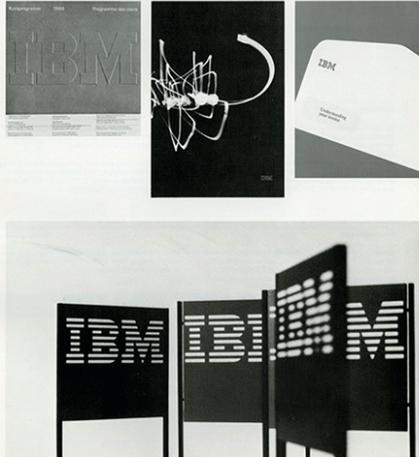
However, a trademark may also help dramatize a product and add visual appeal at the same time.

This is its persuasive or illustrative power.



Choosing a particular variation should not be a matter of whim, but a means of solving formal and/or practical problems. Formal problems entail questions of contrast,

proportion, scale, weight, size, tonal values, directional movements, location, and balance; while practical problems deal with content, reproduction, and fabrication.



## Omission of IBM identification:

There are occasions when the IBM logotype is not used. Ordinarily this may be just an oversight, at other times, deliberate avoidance. Occasionally it may be omitted simply because of the designer's inability to incorporate it successfully into his overall scheme. Rarely do thoughtful considerations warrant such omission. A design which does not accommodate all components is a design which is unresolved.

In keeping with Mass van de Rohe's dictum that less is more, there are instances when the omission of the IBM trademark may be appropriate or even necessary. When a trademark impedes reading, it should not be used. When the effectiveness of an advertisement or brochure depends on soft sell, on subtlety, or on a "teaser" approach, a similar course may be desirable. And there are times when good taste dictates the omission of company identification.



## 5 Continuity

However, occasions of non-use are rather rare, more important is the question of continuity. Unless a concept, an idea, a color, a shape, or a symbol is repeated with some regularity, it is less apt to be remembered or associated with any particular entity. It should, however, be noted that even though repetition is the concomitant of recognition, it may, under certain conditions, contribute to a sense of boredom. The ability to cope with this

difficulty, to discover new combinations and new variations, and to sustain spectator interest distinguishes the professional from the novice. The understanding and ability to do good design is a prerequisite in resolving this problem of company identification. The awareness of good design and its encouragement is incumbent on management.

## What not to do:

Except for the rare occasions when corrections are made for mechanical or optical reasons, it is essential that the letter-spacing and basic silhouette of the logotype not be altered in any way. Care should also be exercised

when the logotype is used to contain an illustrative device of some kind. Here are some examples of what not to do with the IBM logotype.

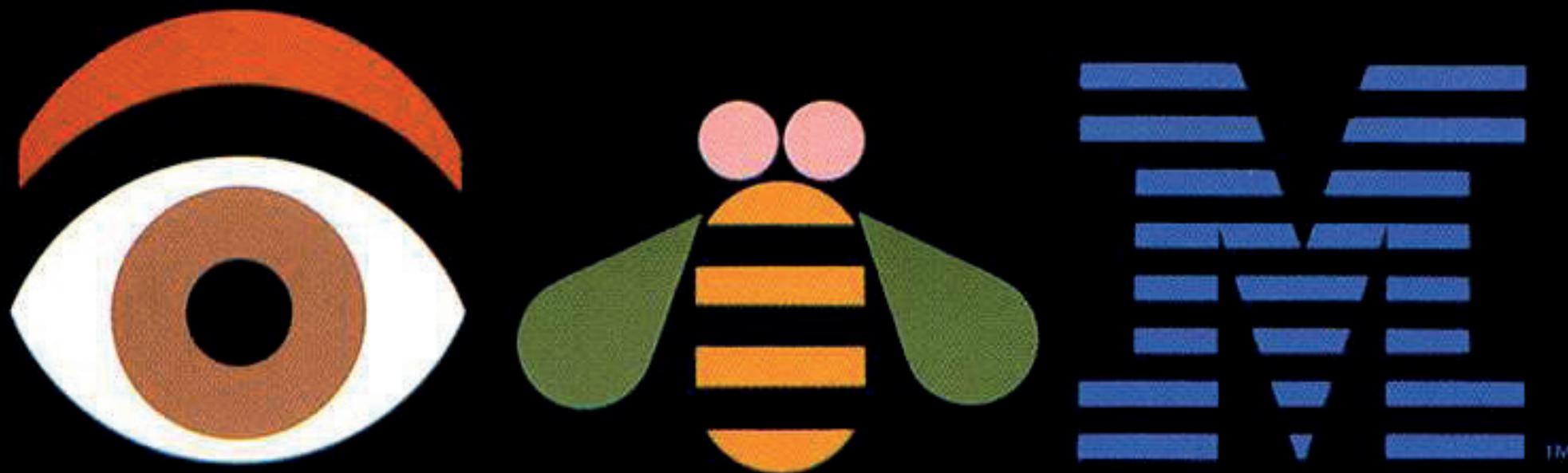


Other creative exercises include use of logotype on a neutral background, 42, packaging, and coloring.



Charles and  
Ray Eames,  
Eero Saarinen,  
Marcel Breuer,  
Ludwig Mies  
van der Rohe,  
Norman  
Forster,  
Isamu  
Noguchi  
...





1981-82 EYE-BEE-M  
... INIZIA LA "SOVVERSIONE"

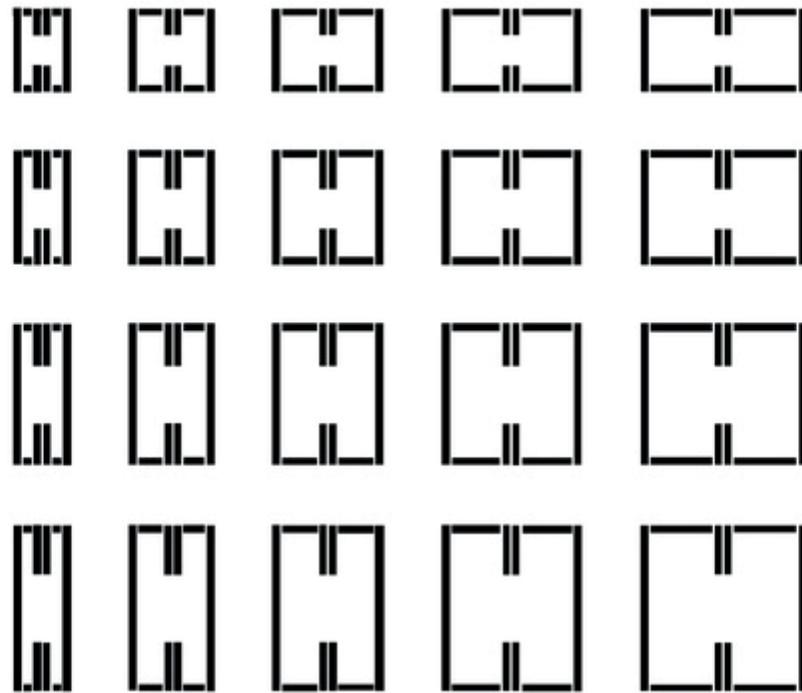
[ programma  
variabile

struttura

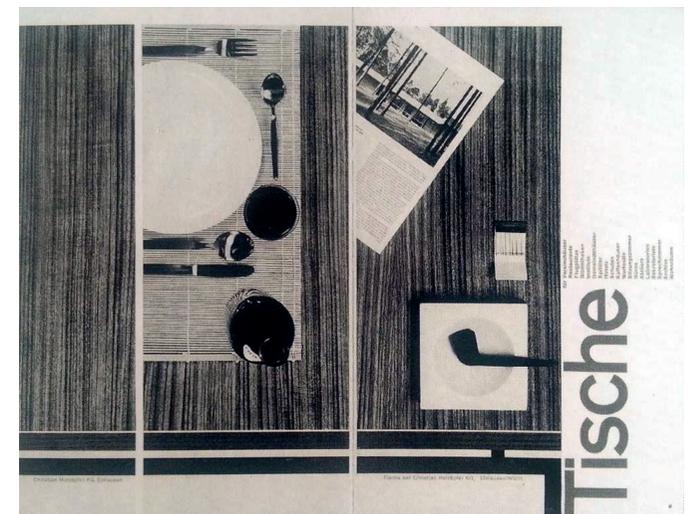
costante

proporzioni

variabili

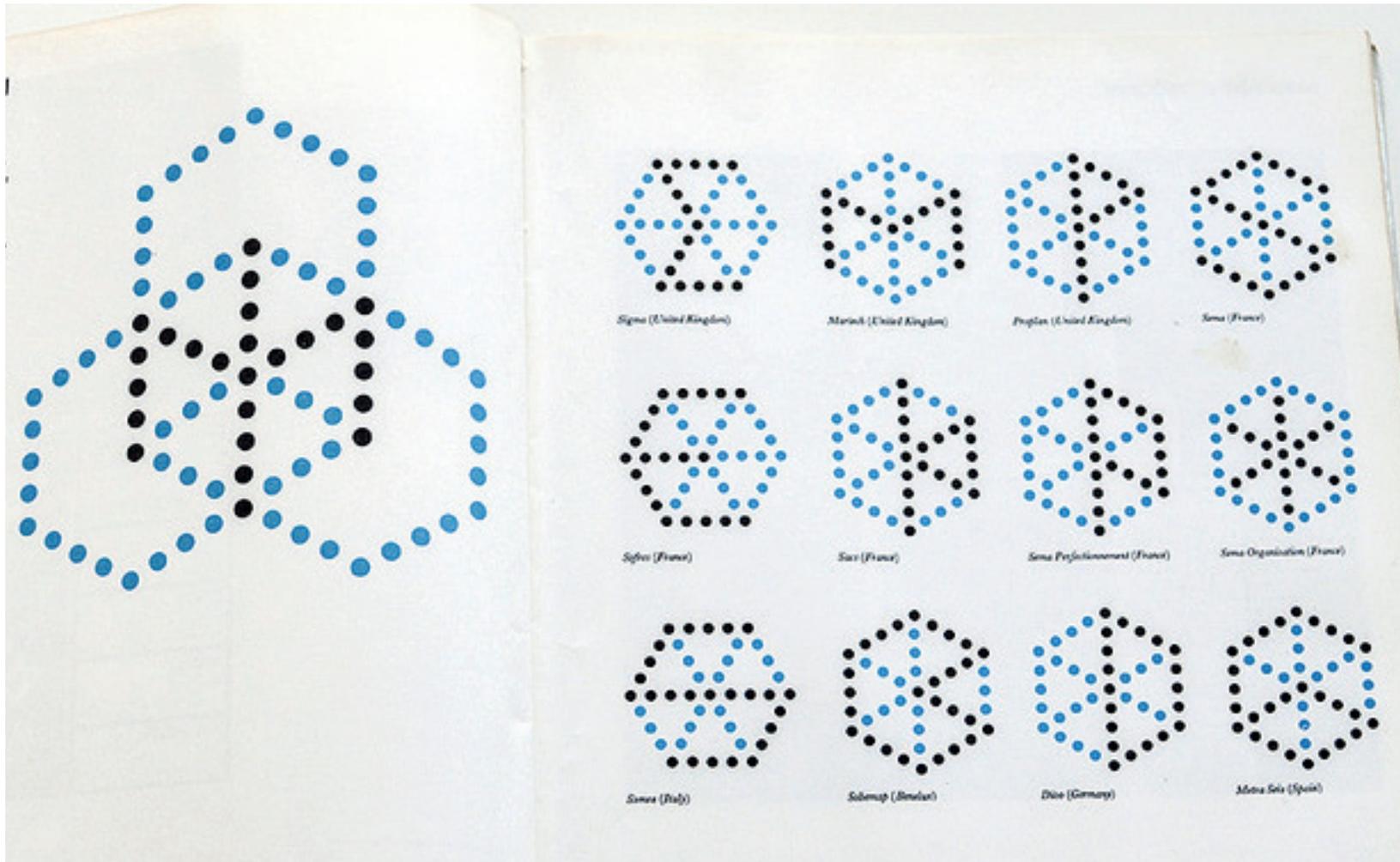


Karl GERSTNER  
 1960 circa  
 MOBILI HOLZAPFEL



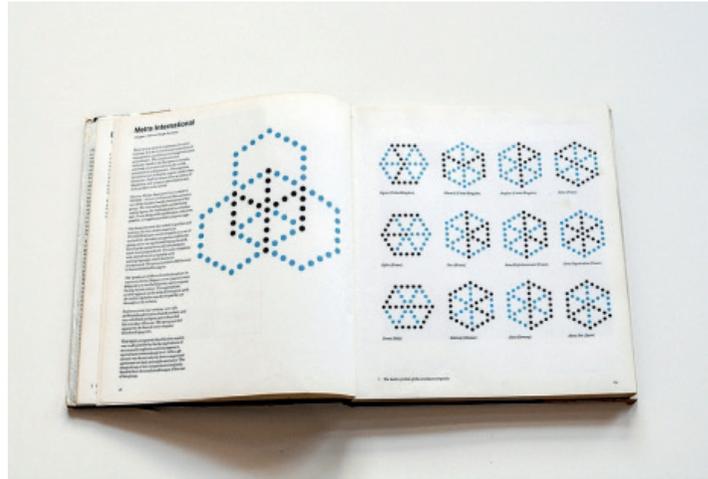
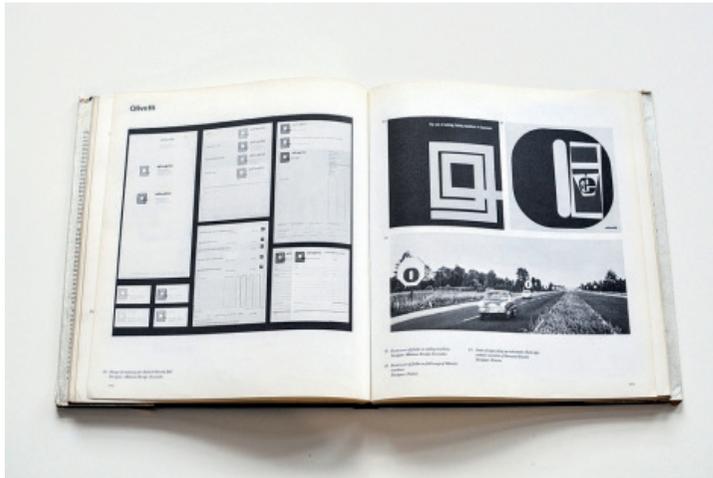


Nelly RUDIN  
SCHWABENBRAU



Henry Kay HENRION  
Metra International





*Design coordination & corporate image*  
FHK Henrion & Alan Parkin  
Published by Studio Vista London & Reinhold  
Publishing Corporation New York  
1967

“Una corporate image è formata dalla totalità di immagini o idee o reputazioni di un’azienda nella mente delle persone che entrano in contatto con essa”.

FHK Henrion / Alan Parkin,

*Design coordination and corporate image*, 1967