

The Beauty of Graphics in Logo Design: A Case Study of Prize-winning Works in WOLDA Worldwide Logo Design Awards

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Abstract: Combing with prize-winning works of the WOLDA Worldwide Logo Design Awards, this paper analyses the beauty of form, implied meaning and color of graphics in logo design from the perspective of aesthetics, design and psychology. The paper also explores the development trend of logo design in the future, which should be the unity of brand culture, technology and aesthetics that can inspire logo design and experience.

1. Introduction

Marshall McLean, a Canadian educator and communication theorist, once predicted that the modern society had changed from literary culture to graphic culture and entered the “graphic era”. Graphics are visual symbols that record the development of the times and social progress; their artistic charm is self-evident. Today, the information network culture spreads rapidly. With the comprehensive utilization of high technology skills, traditional culture and modern culture collide and influence each other in all countries of the world. Graphic design presents a trend of diversified development, and so does the logo design. Logo design is a visual art with the function of information dissemination. Graphics in logos are aesthetic symbols created through the combination of colors and words. Therefore, this paper takes prize-winning works of WOLDA Worldwide Logo Design Awards as examples to analyze the beauty of graphics in logo design. In the WOLDA Worldwide Logo Design Award, you can find works influenced by diversified cultures. The author tries to study and analyze the design methods of these award-winning works and summarize the beauty of graphics in the logo design.

2. The Beauty of Form in Graphics of Logo

There are many kinds of graphics in logos, which can be divided into concrete and Abstract symbols.

2.1 The beauty of form in concrete symbols

Concrete symbols depict the natural forms of people, animals and plants and express the beauty of nature. Zhuangzi, a famous philosopher in the Warring States Period, believed that beauty existed in heaven, that is, in nature. Figure 1 is the logo of Shan'ai ChariTable Fund which won in the 8th WOLDA Worldwide Logo Design Award. The figure is simply made up of two hands, one up and one down, with the meaning of giving a helping hand. The directions of the two hands are different. Thus, the shape of “S” is formed in the blank space, which is the first English letter of the name of the organization. The design method follows the western pattern of “Rubin’s Cup”, which is shown in Figure 2. The symbol is composed of positive and negative forms. This method can also be called as the visual illusion composition; symbols with different colors can change from negative to positive and from positive to negative. This pattern often appears in logo graphics. In fact, this form of graphics reveals two angles and two meanings of the same picture through dialectical thinking. This artistic skill can be integrated into logo design to provide infinite imagination space and rich connotation.^[1]



Figure 1. Shan'ai ChariTable Fund

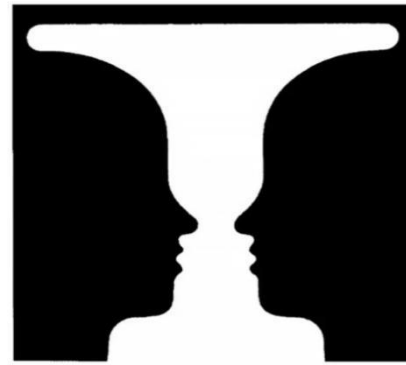


Figure 2. Rubin's Cup

2.2 The beauty of form in Abstract symbols

Abstract logos are composed of points, lines, planes and bodies, such as geometry forms, organic forms and inorganic forms. They provide people for the beauty of different forms. Leonardo Da Vinci once said: "The aesthetic feeling is based on the sacred proportion relationship between the parts. Each feature must act simultaneously in order to produce the harmonious proportion which makes the viewer feel enthralled." [2] For example, the logo of Mitsubishi is made up of three rhombus diamonds which are arranged in a triangle, and the diamonds are arranged in equal proportion. The logo gives people a sense of activity and breakthrough. The logo of "Young Fish" Youth Training Program in the 8th WOLDA Worldwide Logo Design Award is another example. The design elements of this logo are Abstract fish composed of circles and triangles. They distribute from left to right, like small fish swimming alone or in groups, showing the dynamic and rhythmic beauty.



Figure 3. The logo of Mitsubishi

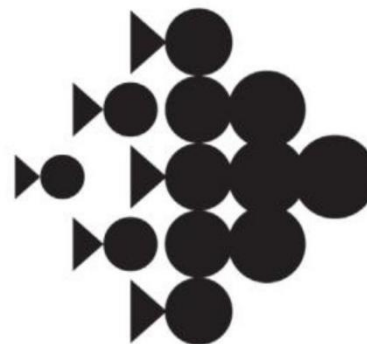


Figure 4. "Young Fish" Youth Training Program

3. The Beauty of Implied Meaning in Graphics of Logo Design

Graphics in logos not only reflect the characteristics of the enterprise, but also have profound implications. For example, the logo of China Unicom is composed of two opposite hearts. It is also an extension of the traditional Chinese culture: the evolution of the auspicious "endless knot" pattern. The endless knot is an endless linear geometric pattern; it is formed of a twisting line with its head connected to its tail. The pattern gives people a sense of interconnection, mutual penetration and endless. For the logo of China Unicom, the designer adopts the "endless knot" pattern to represent the meaning of "long history and endless life". The circuitous lines symbolize the orderly, fast and smooth modern communication network. The logo model also contains the meaning of "extends in all directions" and "the peak of perfection" of the "endless knot" pattern. The logo is novel and elegant, successfully conveys the strong traditional cultural connotation, and accurately expresses the business philosophy of the company. It expresses the hope that China Unicom's telecommunications business can run for a considerable period of time. The application of auspicious implication is to integrate the essence of Chinese traditional culture into modern

design and add cultural elements in the logo design.

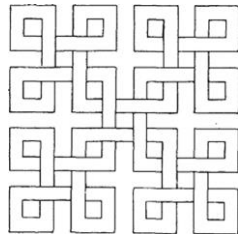


Figure 5. The basic outline of an “endless knot” Figure 6. The logo of China Unicom

In the 8th WOLDA Worldwide Logo Design Award, Casalinga is a small shop in Sicily. It specializes in producing high-quality duck products. The designer skillfully designed the capital letter “C” of Casalinga to make it look like a duck’s head. At the same time, the shape of traditional Sicilian residence was also integrated into the symbol.



Figure 7. The logo of Casalinga Figure 8. The logo of Brandy Cat

Brandy Cat is a local bar in Serbia, which is famous for the variety of brandy and the chilling atmosphere. The shape of its logo looks like a glass of brandy and a black cat, which fully reflects the features of this bar.

4. The Beauty of Color in Graphics of Logo Design

Colors and graphics in logo design complement each other to create the beauty of harmony. Marx said: “In the feeling of beauty, the most popular is the sense of color”.^[3] Therefore, for audiences, the color of logo produces the most direct and common visual experience. Art theorist Johannes Itten said in *The Art of Color*, “Psychological effects often take place together with the optical, electromagnetic and chemical effects that begin in the eyes and in the mind. The response of color experience can be conveyed to the innermost nervous center, thus affecting the main areas of spiritual and emotional experience.”^[4]



Figure 9. The logo of Krystian Figure 10. mobiel schade melden.nl

Two award-winning works in the eighth and ninth sessions reflect the beauty of color. Krystian is a protective clothing manufacturer. Its new logo adopts high-purity red and black to attract people’s attention. At the same time, the combination of red and black provides psychological

warning. The brand “mobiel schade melden.nl” combines the initial letter “M” with the striking red color. It is suitable for use as an APP icon, a mobile phone icon or a computer interface icon.



Figure 11. The logo of the Rockon



Figure 12. The logo of the Altinget

Rockon is a technology organization that dares to be different. Other technology companies usually use blue or blue-green logos; Rockon uses orange, the complementary color of blue to express its distinctive rebellious characteristics. The color of orange is well matched with the lively and dynamic words. Altinget is a digital media company focusing on political news. In the logo, the same areas of red and blue create strong color contrast. The pure white text and high purity background complement each other to produce strong visual impacts and attract audiences' attention.

5. The Development Trend of Logo Design in the Age of New Media

With the rapid development of science and technology, especially the network technology, great changes have taken place in the information media in today's society. As a new information medium, new media possess a wide audience and a large amount of information, which puts forward higher requirements for the logo design.

Firstly, logo design should keep pace with the times, and present more abundant forms based on the current progress of design software technology. For example, graphics design software like Adobe, Corel Draw and Cinema 4D can be used to draw graphics. The original two-dimensional graphics can be transformed into the combination of two-dimensional and three-dimensional symbols; the original static graphics can be changed into dynamic graphics or the combination of dynamic and static graphics. Figures 13 to 15 are examples.



Figure 13. Graphic design of two-dimensional logos



Figure. 14 The design of two-dimensional and three-dimensional graphics



Figure 15. The design of dynamic and static graphics

Secondly, brand culture should be integrated into logo graphics.

More and more designers choose to integrate corporate culture into logo graphics to reflect the spiritual connotation. For example, Figure 16 is a prize winning work from the eighth WOLDA Worldwide Logo Design Award. The “CER Diamantina” is a rehabilitation hospital for patients with various disabilities. The biggest challenge of the design is how to make the blind “see” the logo. Designers create the symbol from a non-visual point of view. CRE font is the world’s first customized Braille font. In order to serve the blind, the logo also adds the touch of Braille.^[5]



Figure 16. Logo of a rehabilitation hospital



Figure 17. Logo of a modern theatre

Thirdly, logo design in the new media era is a part of the multi-cultural unity.

The new media era is characterized by the ubiquitous network and the blending of various cultures. For example, the “SchouwburgCuijk” in Figure 17 is a modern theatre in Keyk, the Netherlands, which was built in 1888 and renovated in 2015. Thus the theatre reflects two different architectural styles. This logo is designed based on this concept, showing a constructivist, dynamic design style. It is a logo with imaginative font. Its arrangement method shows the composition of English characters. At the same time, the square layout also shows the features of bold-face font in Chinese and the characteristics of traditional Chinese seals.

6. Conclusion

The graphics in logos vary in form, meaning and color, giving people different visual and tactile sensations. Logo graphics are the visual symbols of enterprises and can reflect their brand culture. With the progress of science and technology, there are more and more diversified communication methods and carriers. The relationship between logo graphics and people is becoming increasingly close. These graphics can directly affect people’s visual aesthetics and experience. Thus, the design of logo graphic is bound to be the harmonious unity of brand culture, technology and aesthetics.

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