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《商业推广设计》是一套介绍企业如何利用多种媒体进行商业推广宣传的系列图书，由日本Graphic社提供版权。本系列图书收录了很多国际知名企业和品牌的优秀设计案例，内容涉及餐饮、服装、音乐、零售、制造、化妆品、医药及公益活动等几十个行业。其中每个案例都包含标志、包装、招贴、POP广告、展示、网页、赠品及多媒体广告等不同的商业推广形式。编者通过丰富的图片展示和详尽的文字描述，从企业理念、经营战略、市场策略与创意设计等角度，对这些经典案例进行了深入剖析。这使本书不但具有较高的资料参考价值，还有最新的商业推广设计理念的阐述，能够提升企业对于商业推广的理解与认识，并在当今多维的市场推广中为设计师提供非常有价值的设计方法与思路。

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PROMOTION DESIGN 商业推广设计1

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于莹 译

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CHINA YOUTH PRESS



商业推广设计是时代的助推力

油谷胜海

Designing Gym 有限公司设计总监

逼近生活

商业推广就是把“顾客”带到商品跟前。

如果说四种宣传媒体（报纸、电视、广播、杂志）是在大量地向人们宣传企业与商品知识的话，商业推广就是促使人们行动起来的宣传方式。它囊括了多种形式，可谓是个“拿来主义”的百宝箱。为此，赠品广告也好，助兴演出广告也好，就象为新闻事件提供 PR 宣传材料一样，这一切在商业推广中都是重要的内容。

从这种意义上来看，商业推广与广告相比，其范围要广得多，而与开创品牌相比，其目标又更为明确。而且最重要的是商业推广作为主体，是直接把企业、商品、服务带到“顾客”面前。但是，商业推广所面对的“顾客”并非是目标消费者、有生活情趣的人、市民、人民、大众、民众、群众之类抽象的名词。它所面对的、所要达到的理想境界是要尽可能地接近“顾客”的日常生活，哪怕只有一厘米的进步。因此，我们可以说，商业推广是个明确的能动物。为了更加亲近日常多样的生活，各式各样的媒体、构思就在商业推广中逐渐形成。就像是为了要把握人们内心深处隐秘的多变姿态一样，商业推广每天都在实验、推行着新的思路和宣传手段。

PR、助兴演出以及依赖于外在设备的商业推广虽然量很大但是能够保存下来的记录很少。这是一件相当令人遗憾的事情。嘎纳国际广告节媒体类金狮奖的获奖案例就显得非常珍贵了。

商业推广的原点在于“活广告”

从卖三明治的、发传单的到街头卖香蕉的，他们都是主动接近顾客的典范，他们的宣传构思十分明快并且引人注目。网络上

的“弹出窗口广告”，只需要轻轻一碰，就可以不费吹灰之力地提高他们的宣传力度，扩大他们的影响。原始广告的能量再统合进设计的计划性和复合的广告手段，由此，商业推广达到了媒体艺术的领域。并且，通过中间媒介的参与，利用对话式设计模糊了游戏与广告的界限。

扩大“移动广告”的媒介，把每一个可能利用的宣传手段都利用起来，从铁道列车、公车、飞船、气球乃至利用火箭发射展开太空广告。甚至也许不久的将来，在满月上用镭射光线打出商品名称借以展开宣传的模式也会产生（不过大家应该不会支持的吧）。此外，作为主要的宣传手段，赠品宣传在 24 小时便利店的店头也再次出现，并且活跃起来。

其实，商业推广一直都在运作，它们深深把握着时代的脉搏。在杂乱中寻找神圣，在高速中寻找闲适的生活节奏，正是它们把小小的构思演化成一个大的变革。

商业推广是充满“野性”的巫师

商业推广中，看起来一本正经的广告，经常包含着一种看不见的野性。而这种“野性”正是商业推广的动力。为什么说呢？在人们内心中，往往存在着一种与正邪无关的野生——野性——原始欲望。鉴于此，人们在接触了多样的媒体与理念之后，常常会既对商品抱有一种好感，又时而对产品怀着反面的情绪。但不管怎样，商业推广都促使产品本身更进一步地接近了顾客。据说是萨满法师制造出导致善恶区分之前的原能量，而这种善恶一体的原能量在印度教中被称做 ShaKi，就好像在印度教中破坏神同时又是创造神一样。商业推广追随的正是这样一种能量。

商业推广需要多样的媒介

信息的阶级性逐渐崩塌,世界正朝着更高水平、更高统一的方向迈进。地方性隐藏在了集团以及个人的内心深处而没有显现在表面上,或者正在慢慢消失。全球化这一世界共同意识也在全球范围内逐渐变强。这样一来,也许那些对个人而言多余的能量就想要稳定下来,那些不稳定的能量就会充斥在这个城市空间中。

比起大的中央集权化价值来说,分散移动型的价值更为吸引人(东南亚渔民、耕种火烧田的农民都无视国境肆意移动。他们以小集团为单位移动到任何一个想要去的地方。然而现在,随着全球性的定居化趋势,这种肆意移动的比率也在减少)。现今,人们既不算孤立,也称不上结成了很大规模的集团。因此,随着信息的高水平化,衣食住行的模式同化,寻找独特自我的过程也变得愈发艰难。于是,人们又准备开始移动。

在以这种生活和文化结构移动分散型人群为对象,进行商业推广的时候,急需我们去发现和创造多种多样新的媒介手段。

设计总监寻求合作和有差异性的拍档,是要把商业推广引向何方

设计者、艺术总监、创意总监、筹划者、制作人……各种职业的人都聚集在一个项目中。伴随着媒体分散化,设计的最终结果也变得微不足道。这是为什么呢?由于大家的作品渐渐变得相似,所以广告也好,产品也好,都似乎因此变成了毫无新意的填图本,非常呆板。即使设计得再完美也无法避免这种情况。那么,难道不该更有个性的吗?难道指導體制渐渐变得古老无效了吗?也许只有等到那些能够自由操控非数码、数码以及媒介的设计者

们,与能把这几种形式杂糅利用的外国奇人一起,制作出意外的创新性设计作品的时候,作品力才可能会突破各种条件的限制吧。“产品力—商品力—作品力”三位一体的模式就这样被硬拉着前进了。

设计如果只是追随着、表现着某些语言的说明,或仅仅只是突破了种种条件(时间、预算、结构……)的限制,应该是不能令人满意的吧?单单的高速度并不代表时间的整体。低速度、散步、绕远路也好,植物、动物、矿物的时间也好,都是多层次并且流动着的时间。如果把设计用身体来比喻的话,那么它就如细胞一般维持着其中的各种机能,使身体与心灵成为一个整体。而时间就是连通各部分的透明管子。

神秘、神圣的东西、纯粹的太空以及地球,一切都该是流动的。这样的设计很怪但也很美。就好像有生命的东西是美好的一样。

从生硬的统一形式到移动分散的商业推广,自由之风将会吹遍这一领域吧,就好似一边聚散一边移动的蜜蜂群体一样。

广告和CI都很沉闷,艺术和现代美术也是如此

明明已经被人看穿,结构也已经被看透,广告还在努力试图游说。其实,对于人们来说,比起劝说,理解更为重要。比起理解,共鸣更为重要。而比起共鸣,又更应追求协作。是的,人们都想要工作,想要一起平等的工作,然后感受来自于共存这一社会中的纯粹的时间与空间。这就是合作这一稍稍美化了的词汇所想表现的内容。志愿者也是这么一回事。但是现在,变得更为迫切了。这是因为商业推广发展到了唤起合作这样一种程度上。人们想从运动以外的领域来获取简单劳动所带来的单纯的快乐。把单纯的劳动也带到艺术、广告、商业推广的领域里去,寻回还没有加上“工作”

“奴隶化”修饰的单纯劳动吧。

在阿富汗佛陀的爆炸中，我们听到了灵魂的吼叫。

看着我吧！喜欢我吧！爱我吧！

“我觉得重建什么的是很荒唐的。”只有一个绪方贞子在如是诉说着 100 万难民面临着的死的危险。可是，世界、神都一直闭着眼睛。

我认为这并不能称为商业推广。这是听到了灵魂绝望地孤独地咆哮。你难道听不到吗？充当人体炸弹的人们的爆破残响在这地球上还久久不散呢。

商业推广是策划者吗

策划者这个词是在指称企划未来的人的时候使用的。这一名词是受到了 2004 年 1 月，东京艺术大学交互式媒体艺术系的第一期毕业制作展的主题《Project the Projectors》的启发而诞生的。艺大的学生们主办了这次活动，并且各自携带着职业署名“Projector”的名片。在这里，“艺术家”被比作那些在社会上还没有作为职业固定下来还处于浮游状态的能量。人们始终意识到存在着一种现在无法命名的，指向未来、面向未知的开拓。他们多数是在创造媒体本身，或者是以超越、重生、转换意义为目标。他们脱离了多媒体的无规定性，跳出了场所的条件局限，从电子、动画、照片，到人们的行为，他们想要做的是超越媒体概念，专注于自我批判。在这里我们看到了只顾朝着未来前进的商业推广精神。

《电通报》（2004 年 5 月 31 日）

在球迷的批评下棒球广告停播了

美国职业棒球联赛

美国职业棒球联赛 (MLB)，在受到了球迷的强烈批评后决定中止和哥伦比亚电影《蜘蛛侠 2》的共同商业推广。企业一方要求吸引人们对于商品的关注。如上所述企业与要求广告要有节制的消费者之间的斗争今后可能还将持续。据《广告时代》杂志报道，MLB 发表说将计划启用即将公开的该电影标志作为 15 处大联赛球场的场地背景。但是，不到 48 小时该宣言就被撤回了，理由是球迷对采用商标作为场地背景表示了忧虑。从 ESPN 网站上进行的民意调查结果来看，超过 4.5 万人的回答者中有 79.4% 表示了反对。在 AOL 网站上，7 万人中也有 83% 的人表明了自己的反对意见。

电影和棒球这一对娱乐界的竞争对手共同企划宣传这样一种有勇气的构思，遭到了球迷的反对，企业被迫终止了这一企划。企业拥有的推行和终止商业推广方案的决断力，以及球迷对此做出的迅速反应，都表明社会系统还拥有一定的健全性。这正是这篇报道想要传达的吧。

商业推广是文明的好奇心和野生的标本箱

在商业推广中，企业和受众之间感情对立的例子也是很多的。像边缘性的构思那样，如果改变了观点甚至还会招来反对。我们的文明伴随着信息垃圾、产业垃圾、交通死伤者、战死者，我们关于活着的觉悟到底又有多少呢？

反 WTO、NO LOGO 运动，并没有像生态学那样有光鲜的外表。文明是和垃圾一起存在的。城市强加于人的身份，变本加厉的向社会展示着一种不堪入目的招摇。这并不是混沌 (chaos) 的那种美。企业精神中也有着多种多样的文化和美。到底什么是

垃圾,什么是美?我们希望人们不要硬性区分它们,但也不要害怕垃圾。由于商业推广的未知性,本书收集了多种多样的事例,希望能够传达给人们:我们所要关注的是人类内在的深度以及人们对于事物的好奇心的广度。因为也许这才应该是人类的原生能量吧。

人们都希望与世界上其他人,哪怕只有一个人也可以,能够在某一方面相互沟通。这本书展现给大家的就是沟通方式的多样性。

Promotion Design

An Accomplice of Our Times

Katsumi Yutani

Design Director (Designing Gym Inc.)

Skin contact just an inch away

Promotion is the act of leading the "customer" to the product.

If the role of the four mass media (newspapers, television, radio and magazines) is mass advertisement and the announcement of information concerning enterprises and products, promotion urges people to action. It is a catch-all ISM. Therefore, both free-gift advertising and performance advertising, as well as the staging of news events that provide material for public relations activity, are important ideas in promotion.

In this sense, it has a wider scope than advertising and a clearer goal than branding. Moreover, in promotion, the enterprise, product or service is above all the central subject and confronts the "customer" directly. The aim is not target groups, consumers, the active population, citizens, the people, the masses, the public, or the multitude, but to get even an inch closer to the various scenes in the everyday life of the "customer". It is a clearly proactive matter. Because it seeks contact with a variety of life scenes, it creates a variety of media and ideas. Like drawing aside a curtain to enter the many and varied recesses of individual psychology, in promotion, new ideas and media are tested and put into practice day by day.

Although there is a large amount of PR and performance-and installation-related promotion, there are unfortunately few records of such activity. A rare example is the Media Lions category of the Cannes International Advertising Festival Awards.

"Walking Advertising"—the origin of promotion

Advertising which actively approaches the customer, from sandwich board carriers and leaflet distribution to the banana-selling street performance, all have a clear aim and therefore attract notice. 'Walking advertising' is also increasing exponentially on the Web, without involving physical exertion. When such primitive advertising energy is united with design planning and a media mix, promotion enters the sphere of information media art. Interactive design, through the participation of bypassers, extinguishes the boundary between play and advertising.

The media of 'moving advertising' may expand to encompass railway carriages, buses, airships, air balloons, space advertising by rocket, and sooner or later laser beams spelling out product names on the full moon (but I hope we'll all be against that!).

Free gifts have re-emerged as a major media through convenience store distribution.

Promotion is always on the move, breathing in deeply the air of the times. Finding the sacred amid the profane, slow pace amid speed, and making big transformations from small ideas.

Promotion — a shaman injecting "wildness"

Promotion retains the wild element originally present in advertising but which, through internalization, has been lost from sight in complacent advertising. Why should this wild quality be the power source of promotion? It is because, leaving aside the question of good and bad, the 'wildness -- untamedness --

desire', that are the nature inherent in all of us, are touched by diverse media and ideas, thus provoking not only positive emotion, but even negative emotion, thereby allowing it to draw a step nearer to the customer. The shaman draws out this energy ahead of its division into good and bad. In Hindi, this energy, which can turn to good or bad is called shakti (sexual energy). In the same way as the god of destruction is also the god of creation. Promotion chases after this energy.

Why promotion needs diverse media

The society in which information is stratified is breaking down and the world is becoming more level and more uniform. The local no longer appears on the surface but has become hidden in the interior of the group or the individual. Or has disappeared. Similarly, a shared and synchronized 'glocal' consciousness has gained a powerful hold around the world. Nevertheless, people want to commit their surplus energy as individuals. The urban air is full of energy that has not found a place to which to commit itself.

Rather than a great centralized value, people are attracted by dispersed mobile values (Southeast Asian seafaring tribes and slash-and-burn farmers take no account of national borders in their wanderings, they go where they want to in small groups. Nowadays however, with increasingly settled patterns of living, this tendency is decreasing). People are neither solitary nor form large groups. In this way, as finding an individuality separate from others is made more difficult by the leveling of information and the shared patterns of food, clothing and shelter, people assume a ready mobility.

To bring promotion to this mobile and dispersed population with its uneven patterns of lifestyle and culture, the discovery and creation of diverse media itself is an essential and vital factor.

Design direction, seeking collaboration and contrasting partners, on the path to where?

Designers, art directors, creative directors, planners, producers.... Why is it that today, with a wide range of professions involved in the same project, together with the dispersal of media, the final form of the design has been weakened? Even if the result is good, somehow it has all begun to look the same. Both the advertising and the product are like a timid coloring book. Should not it be more radically different? Perhaps our direction systems have become outdated and stopped working. When creators capable of freely moving between analog and digital media, can produce design of unexpected boldness, by forming a collaborative network with contrasting individuals from other walks of life who can add further synergy, the strength of their creations will transcend all limitations. They will be led by the strength of "manufactured-commercial-creative" products in a form of trinity.

Design seems to be satisfied with simply being an accompaniment to an explanation in words or with merely satisfying a set of limitations (time, budget, structure etc.). Time is not all high speed. There is also low speed, walking pace, and roundabout paths, the time of plants, animals, and minerals, all proceeding on different levels. Sometimes let us remember the time of human cells. If design is likened to a human body, it would be a transparent tube

along which flows time, considering the human body and the heart as a whole, while each cell connects communication and product, hardware and software.

Mysterious and sacred things, a pure universe and Gaia would also flow along it.

That kind of design is suspicious yet beautiful, in the same way as living things are beautiful.

Promotion design that moves from a state of fixed uniformity to a mobile and dispersed form will be stirred more by the winds of freedom. Like a moving swarm of bees flocking together and flying apart.

Advertising, CI, art and contemporary art none have room to breathe

Their cleverness is too obvious and we've seen through their structure, but they keep on trying to persuade us.

People want conviction rather than persuasion, empathy rather than conviction, and collaboration rather than empathy!

Yes, people want to work. To work together equally, and want to feel a response from the pure time and space which coexist in this society and is the medium they live in. That is the slightly prettified word 'collaboration'. It was the same with volunteers. Except now they want more response. This shows that promotion has reached a level where it invites collaboration.

Let us recapture, other than through sport, the pure joy

of physical movement. Bring pure labor also to the art, advertising and promotion industries! Labor that is not 'token-work' or based on 'slavery'!

When the Afghan Buddha images were destroyed, I heard a spirit cry.

Look at me! Like me! Love me!

The idea of rebuilding them is absurd. Ms. Sadako Ogata was the only person to campaign about the threat of death to one million refugees. But, the world, and the gods just kept their eyes shut.

I'm not saying that this is promotion. I can hear the cry of the spirit, of despair, of solitude. Can't you hear it too; the sound of suicide bomb blasts echoing round and round the world?

Is promotion a projector?

I mean projector in the sense of something that casts into the space ahead. This thought was inspired in January 2004, by the theme of the first graduation exhibition "Project the Projectors" of the Department of Inter Media Art, Tokyo University of Art. It was organized by students, each of whom had a business card on which 'Projector' was given as their profession. Here, it was indicated that "artist" is like a floating energy fluid not grounded in society as a profession, while its name was consumed as a mere word. They were conscious of being at the frontier of the unknown facing beyond the present to something yet unnameable. Many were aiming to actually create or to dissect media, reproduce them, and alter their meaning.

Escaping from the disorder of multi-media, as well as

from the limitations of place, they made attempts through means of electronics, animations, photographs, and even people's behavior, to transcend the concepts of media, at times in a self-critical manner.

It was as if I were seeing the future spirit of promotion which looks steadily into the unknown, the goal ahead.

"Dentsu News" (May 31, 2004)

Base advertising dropped after criticism from fans
US Major League Baseball

US Major League Baseball (MLB), after being strongly criticized by fans, decided to drop a joint promotion with Colombia Pictures of 'Spiderman 2'. It looks as if the struggle between enterprises trying to create interest in their products and consumers calling for moderation in advertising will continue. According to the magazine Ad Age, the MLB announced a plan to display the logo of the film, which is about to open, on the bases of 15 Major League stadiums, but withdrew it less than 48 hours later. The reason was that fans had expressed concerns about displaying a logo on the bases.

In a website survey of attitudes conducted by ESPN, 79.4% of the more than 45,000 respondents were against the plan. On the AOL site too, 83% of 70,000 people were against.

This article describes how a bold idea developed jointly by the entertainment rivals of film and baseball was dropped by the enterprise after opposition from fans. The enterprise's decisiveness in first

implementing and then abandoning a promotional idea, and the immediate reaction of the fans, indicate at least some degree of health in the social system.

Promotion serves as a specimen case for civilization's curiosity and wildness

In promotion, the feelings of the enterprise and the recipient are often at odds. The sharper an idea, the more likely is a reaction against it when it is seen from a different viewpoint.

How seriously are we prepared to face the fact that we are all living in a civilization that assumes information and industrial waste, as well as traffic accident victims and war deaths?

The anti-WTO and No Logo movements do not have the superficially attractive front that the ecology movement has. Civilization means living with waste. The identity forcibly imposed on the street invites society to a still uglier way of drawing attention. That is not the beauty of chaos. Within the spirit of an enterprise too, there are diverse cultures and beauties. I would like people to stop labeling things as waste or as beauty. I want them to be courageous and stop being afraid of waste.

This book contains diverse and undiscovered examples of promotion, and I would like to see in it the depth of the human inner self and the breadth of human curiosity. This surely is wild human energy.

People want to be linked even to just one person somewhere in the world. This book shows the diversity of those linkages.

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