

Logo 标识的世界

World

Trademarks, Symbolmarks, Characters, Pictograms, Logotypes, Corporate Identities and Brand Identities



上海人民美術出版社

〔日〕长谷川纯雄 奥田政喜 编著 王超鹰 颜士仅 译



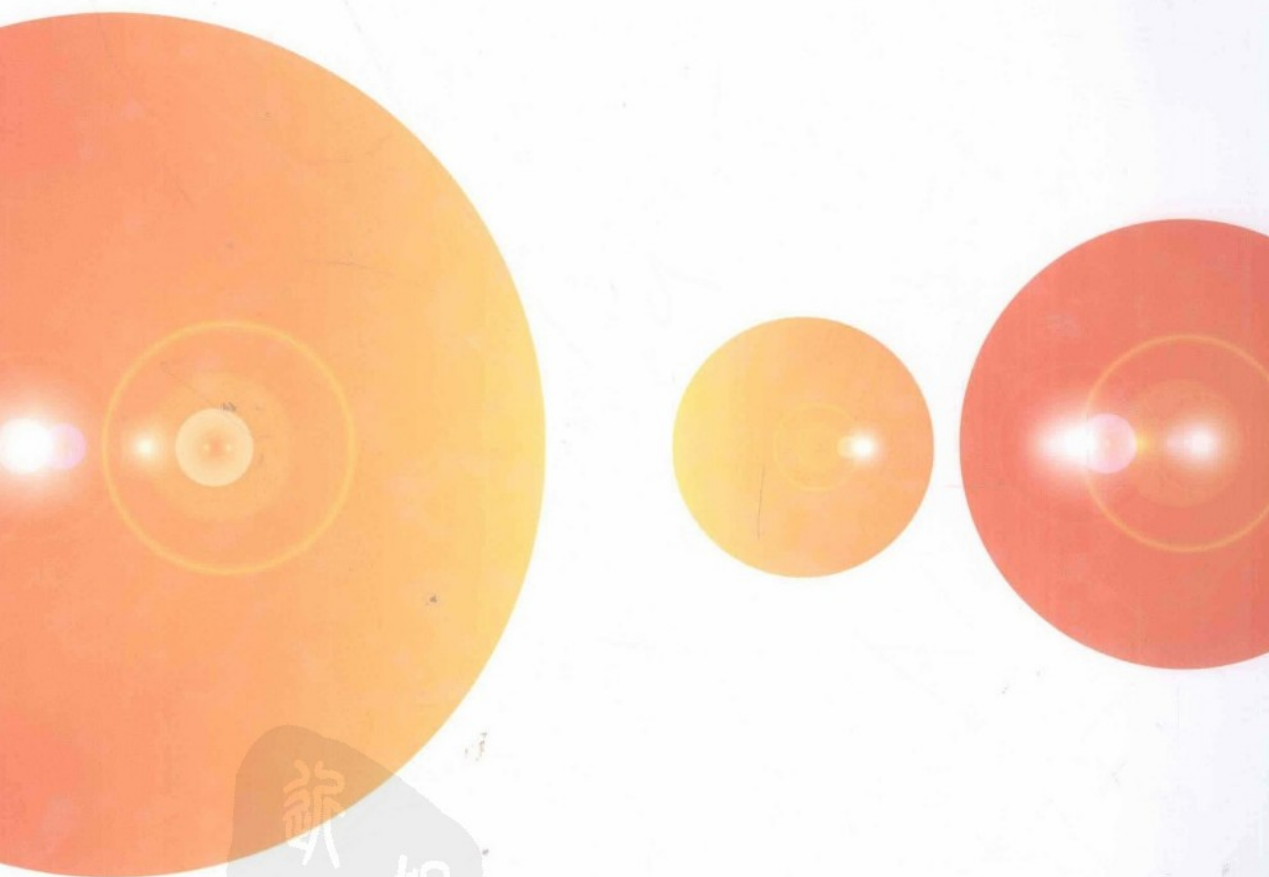
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著 者: [日]长谷川纯雄 奥田政喜

译 者: 王超鹰 颜士仅

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封面设计: 章莉莉

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简称

PI : 策划
CD : 创意总监
AD : 艺术总监
D : 设计
CW : 文案
I : 插画
P : 摄影
A : 制作
C : 客户
2009 : 编写年份

本书以收集 2005 年以后发表的设计作品为主。

艺术总监和设计为同一个人时, 省略艺术总监的简称。

(株)(有)(财)等均为企业简称, 企业法人、分公司、分支机构等表述均予以省略。

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装帧—长谷川纯雄

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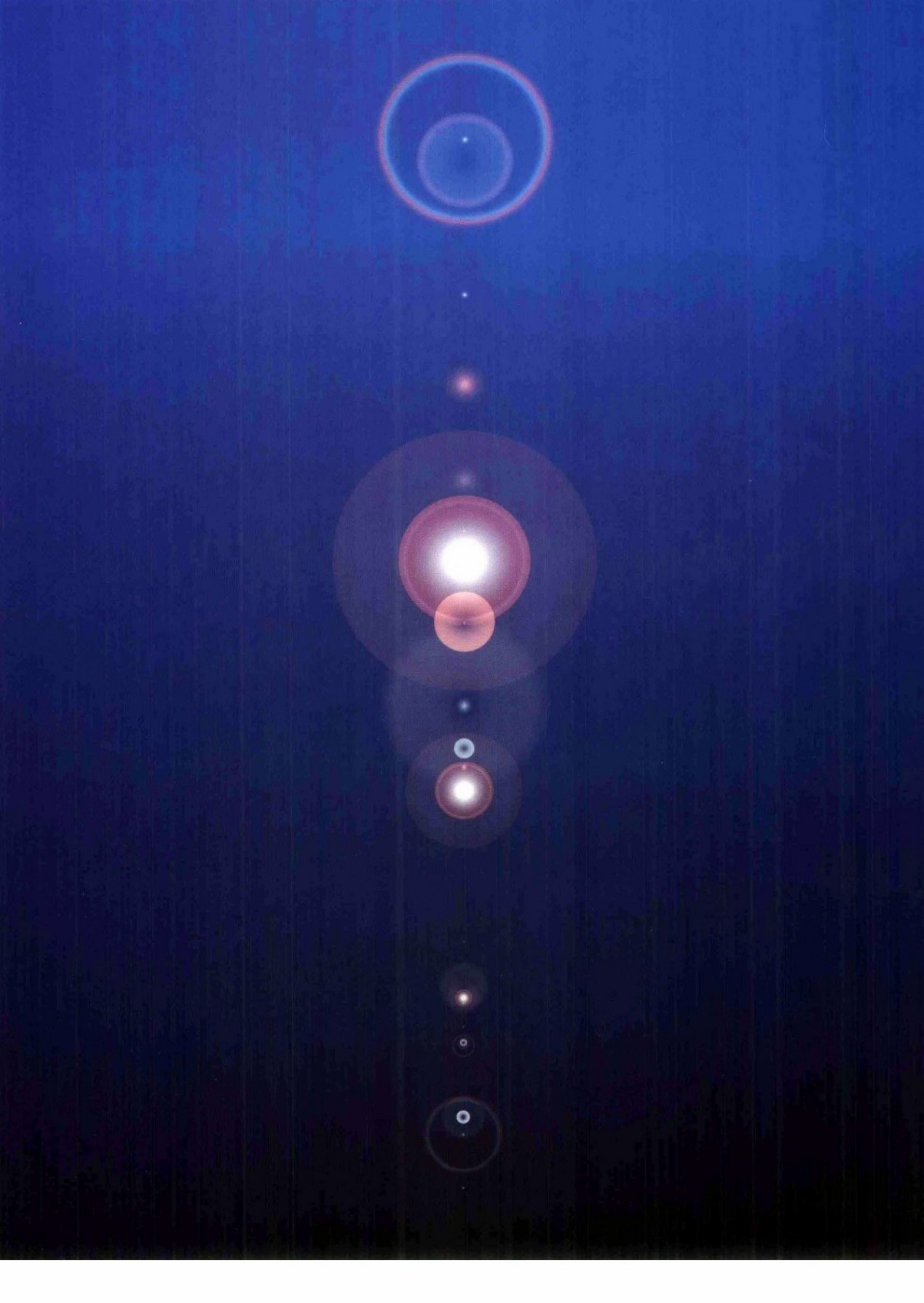
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Abbreviations

PI : Planner
CD : Creative Director
AD : Art Director
D : Designer
CW : Copywriter
I : Illustrator
P : Photographer
A : Agent
C : Client
2009 : Production Date





国际化标识的 意义和责任

中西元男

今天，不仅仅是著名的企业及品牌商品，包括街上不起眼的小店，都知道做宣传和打造商品形象时，必须有一个像样的视觉标识，这是已经被人们广泛接受的事实，并且成为当今不可或缺的手段。显然，设计意识的普及和知识的大众化，是一个非常可喜的现象。

我特别希望设计由量的积累向质的提高转变，从而有更高的提升。例如，随着日本的街道环境和日本人生活空间的变化，在人们的审美意识不断转变的过程中，设计与文化品位也有了更紧密的联系。随着低出生率和老龄化社会的持续发展，具有民族特点的文化振兴策略，应该作为最基本的国策而受到重视，这是一个民族赖以生存和持续发展的重要途径。

Creating New Logos: Significance and Responsibilities

Motoo Nakanishi

No longer limited to big-name companies, brands and products, logo design has recently come to be seen as a perfectly natural step for small local retailers and even minor promotional campaigns. In as far as it demonstrates the spread of design consciousness and the growing market base, this is a splendid development.

This quantitative expansion will hopefully evolve into a qualitative improvement, leading to an aesthetic consciousness raising in Japan's physical environment and in the settings of Japanese life, and resulting in an enhanced level of cultural life. Looking to the future, we see a continuing demographic background of low birth rates and an aging population; cultural nation-building as the foundation of our national identity offers an important path to survival with a sense of purpose.

Be that as it may, interest in areas such as corporate and visual identity has begun to grow again lately, and I am now asked more frequently to contribute related articles. Looking back, this is perhaps evidence that, after a lapse of some twenty years following the collapse of Japan's economic bubble, the importance of these areas has begun to be recognized once again. Recently in particular, with the appearance of logos for official bodies and promotional campaigns, the logo has gained an ever wider field of application to become more than just a corporate symbol. This phenomenon is inseparable from the state of information overload that has resulted from the increasingly information-based nature of our society. It arises from the fact that many people have begun to understand the importance of the instantaneous communication of

我发现近年来，人们对于 CI·VI 的关心程度又有了回升的趋势，因为这一类的业务委托项目似乎在迅速增加。回顾日本泡沫经济的崩溃过程，在时隔 20 多年之后，企业形象设计的重要性再次被许多企业家重新认识，这足以证明了 CI 工作的社会意义不可小视。大家已经认识到，标识不仅仅是企业的象征，也包含了理念、文化、战略的对外宣传，标识已经得到了更多的扩展性应用。而这一现象的出现，与信息化社会的快速发展，信息传播的无限泛滥是有着密切关系的。对于生活中必要的信息，人们往往是没有时间去听解释的，作为符号所具有的瞬间传递作用，被越来越多的人所理解，这一现象已经成为发展的必然。在感性意识决定行为速度的今天，标识的符号作用更显得十分重要。我们不难想象，在标识设计领域内的商机，还有着很大的拓展空间。但是，所有从事视觉标识设计的人员，他们所承担的社会责任也更重大，因为标识绝对是美化社会生活环境最基本的创造行为。

20 世纪 80 年代初期，日本三大音响制造商之一的特里奥公司（健伍公司的前身，译者注），因销售业绩低迷而濒临破产，当时我与 PAOS 的同仁们接受了重振企业的委托，并且有幸参与了整个 CI 的实施工作。我们首先提出了对该公司包括更换品牌名称在内的进行全面改革的大胆建议，并设计推出了全新的视觉标识 KENWOOD。由于当时该公司的流动资金已经十分匮乏，在没有大规模对外广告投入支撑的情况下，只能在汽车音响的产品系列中使用了

essential information through the power of symbols without the need for an interpretation of meaning. With today's demand for speed in decision-making, this trend is likely to gather more strength. Seen in this light, it is not difficult to imagine that the business potential of the logo design sector may still have ample room for expansion. It is also certain that the social responsibility of the designers involved will increase. That is because their activities can be said to underpin the aesthetic infrastructure of society and everyday life. Some time ago, when business results flagged at Trio Electronics, Inc., one of Japan's three big manufacturers of audio equipment, we at PAOS had the good fortune to be commissioned to develop a corporate identity as part of corporate regeneration. We presented proposals that included changes to corporate brands, as part of which we created a new logo for the Kenwood brand. At the time, the company did not even have funds available for publicity to launch the new logo, and so began using it with no public announcement, in the car audio division only. This gradually bore fruit, and, like a kind of fashion wave that sweeps through society, more and more people, especially the young began to display the Kenwood logo in the rear window of their cars. At the time, around 62% of the company's sales were in overseas markets, and so this fashion took off worldwide. Following not far behind this phenomenon, company sales began to grow; the company saw an almost unbelievable serial increase in sales and profits, and five years later it ended up changing its name from Trio Electronics, Inc., to Kenwood Corporation. This is evidence of the power of design, which means that we all want to use aesthetically pleasing objects and want to be surrounded by design that pleases us, or, to put it in demotic terms, want to be in touch with 'cool' things. Good design that is truly powerful will take off on its own regardless. This project thus provided a direct experience of the fact that high-quality logo design has tremendous ability to motivate behavior by working on our deep-level psychology. It has already been twenty-eight

新的品牌标识。但是,时尚感强烈的标识设计,迅速地实现了它获得年轻人喜爱的战略目的。大街上可以看到有许多年轻人会把 KENWOOD 标识贴在汽车的后窗上,作为一种流行的象征符号。由于特里奥产品当时销售的比例中有 62% 是出口到国外的,所以这一现象也席卷了世界各地,许多人纷纷以此作为追赶潮流的行为,而特里奥的营业额也不可思议地成倍增长。五年后特里奥公司的名称也正式更改为今天的健伍公司(KENWOOD)。

简单地说,谁都希望使用设计美观的商品,都想把最喜欢的设计作品与身随行,这就是设计的魅力所在。一件优秀的设计作品,即使它静静地出现,也能散发出充满魅惑的生命力。KENWOOD 的标识虽然已经是将近 30 年前的设计了,然而作为企业的视觉标识,它所带来的视觉无形资产却难以估算,这也充分说明了标识所承载的责任和价值。

1. 作为营销工具的标识

最初,企业的经营者们是为了提高经营效率而开始认识到了品牌标识的重要作用。大约在上世纪 50 年代,那时在欧洲及日本的企业当中,似乎还没有什么可以作为 CI 的成功案例。标识作为现代营销手段的认识和普及,大概是从 1956 年 IBM 的新标识使用后才开始的。



years since this episode, but it still represents a good example of the value in terms of software assets that a corporate logo can provide.

1. Logo as Marketing Tool

It was in the 1950s that company executives first began to recognize the importance of the brand logo as a corporate management technique for their own use. Although relevant examples in Europe and Japan had not been completely absent until then, it was only from around 1956, when for instance the IBM logo came into use, that the use of logos began to spread based on an awareness of their role as a tool in the general practice of modern business management.

At the time, the IBM chief executive Thomas Watson Jr. made the decision that, although the company's official name was to remain International Business Machines Corporation, it would use the three letters IBM as its corporate brand. This was a historic decision of great foresight which anticipated society's entry into an age of information overload and recognized the resulting importance of the brand (see the old and new IBM logos above).

Subsequently, there appeared in the United States a number of design consultancies such as Lippincott & Margulies which specialized in what they called corporate identity (though what they were actually involved in was visual identity), and this led to the great corporate identity boom of the 1960s.

Why did this phenomenon occur?

(1) Modern business management and the logo

The background to the emergence in the US and later elsewhere of these ideas and techniques that emphasize corporate identity was a point in history when, as part of the flux of world events, the gradual

当时 IBM 的经营者托马斯·华生 (Thomas Watson) 下决心从公司全称的 International Business Machines Corporation 中提取出 IBM 的简缩字母作为企业品牌进行宣传。而随着信息泛滥时代的来临, IBM 以其简洁的视觉形象取得了惊人的记忆效果, 从而为人们认识品牌标识的重要性提供了一个史无前例的案例, 并且在整个视觉设计史上留下了精彩的一笔。

随后, 美国的 Lipinot 和 Maglies 等 CI (企业形象设计, 但仍以 VI 为主) 的专业设计咨询公司开始相继出现, 从 20 世纪 60 年代开始, CI 的第一次大浪潮蜂拥而至。

为什么会产生这一影响所有企业的时代现象呢?

(1) 现代经营和标识的意义

美国人之所以率先重视 CI 的导入, 其背景是因为全世界开始出现了由工业化时代向信息化时代转变的信号, 即在大型企业的经营活动中, 逐步萌发出重视运用简洁的符号来进行视觉传达的动向。企业形象及产业品牌, 已不是单纯地自己满足家庭生活需求的商品区分标记, 而是作为市场营销和管理工具, 并且被市场予以了认可。

例如: 3M 品牌被积极地使用是从 1960 年开始的, 在此以前, 3M 公司的正式名称为 Minnesota Mining and Manufacturing Company, 实在是太长的名称了, 人们无法进行记忆。为了寻找解决的办法, 各类人士推选了 “Minnesota Mining” “MM and M” “The Mining



transition from the age of industrialization to the age of information appeared as a social phenomenon, and large companies began to attach importance to exploiting the communicative power of symbols. In other words, corporate and business brands were now recognized to be not merely some kind of family crest serving the vanity of the company, but something which itself functioned as a tool of marketing and management.

As an example, the 3M brand came into active use from 1960. The official company name of 3M up till then had been the long and somewhat tongue-twisting Minnesota Mining and Manufacturing Company. This led to stakeholders using a variety of appellations such as 'Minnesota Mining', 'MM and M', 'The Mining Company', '3M', and so on. In response, the company decided to establish a consistent corporate brand based on the name 3M and developed a corporate identity system under a new logo design. Subsequently, 3M switched to its current more neutral logo and rolled out a corporate identity incorporating a regulatory system (see the old and new 3M logos above).

As is apparent from these early examples, there now began to appear in the US cases of companies adopting what could be termed logos of an incipient information-age type in coordination with corporate management. Seen from a different perspective, one could say that the US, where marketing reached maturity earlier than anywhere else in the world, was also one step ahead in experiencing the flowering of image marketing and management and of corporate brand strategy.

(2) The importance of visual appeal (sensory appeal)

For the purposes of everyday life, we absorb all kinds of information through our five senses, but the sense of sight is said to account for 80% of that information. This demonstrates the importance of beginning by ensuring that a corporate image appeals to the visual sense. More than ever given the accelerating move

Company”“3M”等各种不同的名称,最后企业还是决定使用 3M 作为企业和品牌的统一名称,并展开了全新的标识设计和 CI 系统导入。从此以后的 3M,在基本保留最初设计的基础上,逐渐向目前的标识发生改变,而且始终伴随着管理系统的 CI 规范的执行。

在领悟到了这一事件的意义和感觉到在美国所出现的这种变化,我们终于发现,展现企业经营和连接信息化时代开端的标识设计浪潮涌到了眼前。由此可以知道,世界上的市场成熟化最早出现在美国,因此其形象设计也会领先一步,并且在营销及管理领域,或者说企业品牌战略等各个方面都形成了全面的发展。

(2) 视觉诉求(感性诉求)的重要性

通常在人们的日常生活中,会通过五官来获取所有的外界信息,其中从视觉获得的信息至少占到了 80% 以上。通过视觉来提升企业形象的重要性,在这一常识性的数据中已经得到了明示。而且随着信息化社会的不断加速,在现代社会及市场环境中,企业具有个性化的识别标识,容易被认可和记忆,同时,瞬间给予的视觉冲击力也更能打动对方的心灵。

问题是,许多标识仅仅只是显眼、冲击,结果往往留下了意外的负面印象,得到相反的效果。良好的标识,在于能够规避差的形象要素,这是设计在营销观点上的关键。所以,如何适应成熟的受众苛求,实现快速注目和良好视感的目标,理所当然地成为标识设计的首要课题。

toward information overload in the current social and market climate, vehicles for presenting corporate information need to possess an identifiable individuality of form, and must also have the communicative force to transmit information instantaneously. In contemporary society, where taking time over decisions allegedly means getting left behind, it is essential for companies to equip themselves with the ability to both inspire and be inspired.

Information transmission includes both 'appeal to meaning' which transmits an understanding of content, and 'appeal to senses' which transmits a sensory message. The function required of the logo quite naturally prioritizes appeal to feeling and the senses. Moreover, as the hoped for result is the imprinting of a positive image, it is not enough for it to simply stand out, it needs rather to inspire a sympathetic emotional identification in the beholder. Even if it does manage to acquire stand-out status, if it ends up sowing a negative image, it will be completely counterproductive.

'Giving more attention to not creating a negative image than creating a positive one' could be described as the key to image marketing. Therefore, when targeting the consumers of Japan - a society at an advancing stage of maturity - the aim should be to create logos that are 'pleasantly striking'

2. A Mechanism to Help the Logo Function as a Marketing Tool

The prime role ascribed to the logo today is to act as the solution to the question of whether it can function as a marketing tool. To respond to this role, it needs to meet a number of design conditions. Let me make a brief list of these.

(1) Form-related conditions

- Conveys a constant impression whether enlarged or reduced

2. 标识作为营销工具时的功能构造

现代标识被予以的最大功能是，作为企业的市场营销工具。怎样来解决这一关键性的需求呢？在众多的标识设计要素中，必须至少满足下列基本条件，简要内容列举如下。

(1) 造型上的条件

- 不管基本造型被放大或者缩小，都尽可能不改变视觉印象。
- 不论是单色或者多色使用，都要保证在实施过程中的视觉质量。
- 要尽可能适应平面、立体、动态等不同使用场合的要求变化。

(2) 系统化的构建（整体和 parts 的关系及规范手册的运用）

小至名片、徽章，大到建筑体，企业往往会有许多需要展开的项目。标识本身仅作为其中的一个部分来展现企业的整体形象，对于企业而言，首先应该优先构建个性化的视觉应用要素，其次在整个设计系统中，标识的营销手段是很重要的内容之一。

但是，必须注意的是，如果企业已经有了原先制定过的视觉规范手册，而且还在继续使用的话，需要解释改变的理由时就十分不便。为了获得比视觉规范手册更佳的视觉效果，还需要改善现有的规则，但这一点实际上也是很重要的。

- Retains its quality both in single or multicolor
 - Is adaptable to two-dimensional, three-dimensional and moving image applications
- These are the basic conditions concerning logo design.

(2) Building a system – whole/parts relationship and regulatory design manual benefits

- Companies encompass a large range of items from business cards and lapel badges at the small end to buildings at the other. The logo unifies these under one image, opening an effective path to corporate individuation. A relevant system is important in establishing the logo as a marketing tool.
- The logo is commonly used by the many groups affiliated with the company to build a unified image. Seen in this light, it is important to create a system which sets a minimum standard in order to ensure that, whoever is using the logo, it always maintains a certain minimum level of quality. However, where we need to exercise caution is that the regulatory design manual, which is supposed to be a tool for setting the minimum standard, tends to be interpreted as setting a maximum standard which there is no need to rise above. Anticipating that the results may extend beyond the rules, it is essential for the company to implement a policy to improve such rules accordingly.

(3) Advantages of standardization – simultaneous achievement of improved image and reduced costs

- To achieve optimal benefit from the logo, a large number of design items and control systems are usually reviewed. This reassessment and standardization process offers the company a great opportunity for cost reduction and improved management efficiency. In a large organization for instance, undertaking an overall review of the material, design, printing, and distribution costs of a business card used by all employees has halved business card production costs in some cases. For business Japanese style, where the first step is always the exchange of business cards, this is a major advance.

(3) 追求标准化的意义 (提升形象和降低成本)

通常为了有效地运用标识,需要对一些应用设计及管理体系进行调整。对于企业来说,这应是降低成本及提高管理效率的大好机会。例如:大企业员工使用的名片,通过对其材料、设计、印刷等成本的控制及设计方面的统一,最终使制作成本减半的事例举不胜举。从交换名片开始,能够给企业带来较大的形象改变。

3. 标识设计的基本要求

但是,什么才是企业的个性化形象?

我们知道,大工业化时代是重视规模化的、以量产为价值的时代,因此不需要突出企业的个性,而倾向于以行业形象出现在世人面前。

例如:日本百货店的象征性标识,大体上在圆形中放入文字及图形是较为典型的标识设计,这是因为日本的百货店是从和服店演变而来,销售商会在布匹的卷芯两头贴上商号标记,并且一直沿用到了现代百货行业,当人们看到这个圆形标识就知道这是代表了百货店的业态。但是,随着商业形态的多样化,以及追求各类信息需求的现代社会的到来,作为企业形象的标识,要求具有更加个性的视觉信息来进行对外传播。也就是说,企业应对信息化时代的策

3. Basic Approach to Logo Creation

What does establishing the company's individuality mean?

In the former age of industrialization, an age that emphasized quantitative value based on collectivist ideas, there was a common tendency toward a convoy style of operation which encouraged companies not to step out of line by asserting their different individualities.

A typical example of this was the department stores, nearly all of which had a symbol consisting of a circle containing lettering or a graphic element. The origin of this was that many Japanese department stores started out as kimono businesses, and their trademark therefore appeared on the ends of the tubes around which the kimono fabric was rolled. In those days, there was a shared recognition of this form as representing the department store sector. However, in an age with an increasingly diversified retail sector whose individual parts needed to communicate information separately, the logo, which could be described as the public face of the company, was now required to communicate information of an individual nature. In other words, the new times required a corporate individuality adapted to the age of information, and it was this kind of individuality that would bring results in the new age.

In this age of individualism and corporate individuation, what is the significance of creating a logo and putting in place a corporate identity and visual identity? In response, the following essential points can be cited.

(1) Basic points to consider in logo development

- Historic opportunity to review corporate mission and management policy

High-quality symbols are a distillation of ideas

略，就是要有独特的视觉个性形象，我把它称为企业发挥个性的时代到来。

在个性化的时代里，设计标识、导入 CI 及 VI 的责任和意义在哪里呢？作为必要的前提条件，这里我提出下列要点供诸位参考。

(1) 研究和开发标识的基本要素

- 让企业重新认识价值观和经营方针是企业发展的历史机遇。
(出色的视觉标识是经营思想和企业文化的无形资产。)
- 不仅仅是给人看的图形，而是打造值得深思的象征标识。
(包括对商品特征表现、服务体系的反映等功能要素的承载。)
- 充分发挥电脑的功能与可能性。
(过去与印刷技术的同步是设计的原点，今天电脑软件的功能也是优秀设计的源泉之一。)

(2) 兼顾与互联网的对应功能

- 如果以市场营销为中心来考虑基本要素，并且让品质、价格的差异化，标识还应承担着形象差异化的网络传播作用，因为网络营销更要求以标识的视觉要素作为基础。

- The question is not how to display, but to make something worth displaying

Include development of symbolic products and services, as appropriate

- Take full advantage of computer functions and potential

Need to recognize that, just as the potential of printing ink and paper are sources of high-quality design, so today are computer functions

(2) Attention to Internet adaptation

In terms of marketing requirements, in addition to differentiation by quality and price, as well as image through logo, differentiation through web marketing is now a significant factor in logo design development.

4. What is High-Quality Logo Design?

To create high-quality logos, the following points must be kept in mind.

- (1) People have the gift of seeing with their 'mind's eye' – thus the precise formative depiction of detail is important
- (2) If people can compare things side by side, they will generally choose the better product.
- (3) If one does not know which is better, then the best thing is to choose the more beautiful (Pythagoras).
- (4) A high-quality logo will take off on its own without advertising support (from my own experience)
- (5) Play the central character in a competitive environment – remember to always use your rivals as a supporting cast

5. What Ultimately is Contemporary Logo Design?

What I have written in the above is no more than an essential outline of contemporary logo design.

4. 什么是优秀的标识设计？

关于优秀标识的设计要领和必须注意的方面，在这里简单列举如下。

- (1) 具有使人感动的视感能量（这里造型的精度和微妙的细节就尤为重要）。
- (2) 可以经得起更多的视觉排列、比较来实现最终对设计方案的选择。
- (3) 必须明白的是，好中还需选更好（某位前辈的名言）。
- (4) 优秀的标识是，不作任何宣传，放在任何地方也会引人注目（我个人的经验之谈）。
- (5) 在激烈的行业竞争环境中，能够充当主角（把竞争方作为配角并进行有效利用）。

5. 现代标识设计的责任是什么？

综上所述，对于现代标识设计的基本要求而言，首先当然是必须得到客户企业方的认可，以及在不同的条件下都能够有效使用的便利，同时，随机应变的调整也是很重要的。

从市场营销学的观点再强调一点，由于标识是反复给人记忆的载体，其最终目的是为了确立品牌的地位而发挥重大的作用。营销的关键就是把企业或产品自身的优势，进行慎重地

Naturally, corporations wanting new logos all find themselves in different sets of circumstances, and it is self-evident that we must adapt to these as we go along.

However, what I would stress last of all from a marketing standpoint is the important fact that working to imprint an image through repetition will ultimately have a great impact in establishing brand strength. The key to marketing is said to be "how well we create a situation by which to judge by placing emphasis on familiar things" and in this connection, however unglamorous the activity, repetition is important. This does not however mean using the logo as a pattern; using it in patterns or giving it excessive exposure may impair the symbolic character of the logo and will more often than not reduce its value.

Additionally, it should be remembered that the logo, as well as being required to produce a market result, is also a product to which society is exposed. As it is used in society and daily life, the aesthetic level of the logo has an impact on the urban landscape of Japan, and also impacts on the aesthetic consciousness of the Japanese nation.

If Japan is to become a country of attractive environments, it is incumbent upon the designer to assume a social responsibility on the path to 'establishment of a cultural nation and to a great nation'. This is what we could call our mission.