



PROMOTION DESIGN

商业推广设计2



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在新发现及再发现的过程中探求创造力 ——商业推广设计的展望

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传统四大媒体依然强大，但不能只依靠这四大媒体

跨媒体与创意的关系这一论题在嘎纳广告节被提出并成为流行主题进行了研讨。这象征着在全世界范围内报纸、杂志、电台、电视四大媒体传达广告信息的有效性无法再像以前那样一概而论了。

需要注意的是，我们并不是说大众媒体、大众媒体广告这个“巨兽”已经消失了，而是指在现有基础上追求更加高端的企划及表现形式。近年来，“大众媒体已经失去作用，新媒体将取而代之”的极端论调相当流行。但实际调查显示，大众媒体广告的性价比仍旧是毋庸置疑的。且本书中设计作品的设计师们作为创意总监和艺术总监都对大众媒体所能发挥的作用有相当程度的认知。商业推广设计这一概念，也并不是开拓了什么全新的文化领域的名词。

但是，消费者接触信息的媒体接触点（contact point）确实发生了变化。在电视上看到的信息可以立刻从网络进行检索。周末可以一口气把录好的电视剧看完。听着广播，用笔记本电脑检索信息。或者边给朋友回手机短信边看上一眼昨天晚上在车站拿到的传单。如果日本队获得国际比赛胜利，第二天早上可以到便利店去买上几分报纸，还可以顺便买点今天新发售的绿茶。

我们不再像过去那样只是被动接受大众媒体传递给我们的信息，而是利用各种媒体与信息产生接触，想要进一步了解就可以马上利用网络来确认，获得更深入的信息。然后有用的信息可以立即通过EMAIL告诉朋友。以这样的模式，信息可以在整个消费群中传播。面对信息，消费者一般都拥有一定程度的能动性和判断力。因此，消费者需要的是更高端的信息提供方式。

提高多媒体创意、商业推广设计创意的意识是非常重要的，要在明确信息传递模式的基础上进行设计实践活动。

多媒体创意实践中的新发现、再发现

以前说起电视广告的企划手法，有的广告导演说：“手法无所谓，即使用老手法，只要通过现代的播出手段让它显得新就可以了。”这种现象并不仅限于电视广告领域。将以前就有的思维方式，更加新颖、更加强有力地表现出来，是需要相当的实力的。曾经和创意总监及媒体策划聊天，总是感觉他们虽然是不同领域的人，但如果协作却可以互补地发挥出成倍的力量（当然，互相理解创意，说服广告主进行实施并不是容易的事情）。至今为止，媒体与设计师进行直接对话的机会并不多。但是随着消费者的变化，媒体策划（或处于此位置的人才）可以统领包含商业推广在内的所有媒体，对设计创意的开发提供帮助。由此可以引发一系列设计领域的新发现，或者更适合称为“再发现”。

在讨论世界历史的时候，已经很少有人用哥伦布1492年“发现”美洲这种说法了。因为南北美大陆的存在并不以欧洲文化的意志为转移，并拥有独自发展起来的文化。现在的历史学家通常将15世纪称为“地理大发现”或“大航海时代”。同样的，现在我们通过设计创意的发挥，也进入了一个“大航海时代”。各个领域的智慧相互融合，开拓出全新表现方法、概念及手段。

商业推广设计必须注重因地制宜

每隔一个月我所在的公司中，关心设计工作的人就会凑在一起搞个聚会。每次的主题会因为主持部门的不同而有所不同，有一次主题是“BELOW THE LINE AWARD”。因为主持方平常是专攻商业广告、平面设计以及广告制作方法的，所以他们收集了商业推广的相关制作物，来进行展示及投票活动。当然还包括

了电视广告的各种周边产品。从跨地区的广告到公交车广告，以及特定日子才能看到、只有自动贩卖机才有的广告，这些东西堆满了200人的会议室（其中很多都收录于本书）。

由此我们可以明确，设计师们必须要回应消费者对信息提出的更高要求，满足他们显示出的高度的好奇心。在法律、预算、日程上受限制无法以大众媒体广告为主导进行推广的时候，就要运用智慧来考虑如何以创意一决胜负。

吃惯了大众媒体广告这种套餐，广告主还有消费者也会想尝尝自己点菜来吃。作为设计师要如何回应这种要求呢？这其中也有不少难点。不能光考虑表现的问题，更要考虑这种表现要运用于怎样的环境中，进行策划的时候必须要考虑这些。

发挥设计力量的方式在改变

艺术总监、文案创意、商业策划、客户企划、媒体策划还有营销，各自分开进行工作已经无法应付现在的形势了。在这个团队中，无论是谁，只要充满热情、有执行能力又充满创意点子的人就可以当领袖，带领大家让创意变成现实。这才能在今后的时代发挥出设计的力量。这个团队中的艺术总监一定要是各方面“设计工作”的专家，发挥出最大的力量。艺术总监与设计工作中其他职种以及从事设计以外工作的人的最大区别，就是他背负着监控从设计创意到最终广告出台的整个过程的宿命。艺术总监不但要有专业技能还要在各方面都有一定实力。这样才能在多媒体时代发挥更大的力量。在“什么事都可以实现”的沟通环境中，设计需要有力的执行部队来配合艺术总监，以使得任何创意都能得以实现。

今后的设计潮流将会如何发展我们无法预知，但是可以肯定

的是，能够跨越大众媒体、网络媒体以及商业推广的范畴，发挥出设计力量的作品才有生命力。

有必要开发对总体宣传以及商业推广作业效果正确的评估方式

这样在商业推广设计的面前就展开了一片广阔的天空，充满了无限的可能性，当然同时也要承受周围更加苛刻的目光。这就是效果评估。目前一些可以帮助我们衡量媒体有效性的指标只是初级水平，对于形成决定户外媒体及店内促销有效性的科学研究和系统评估距离还很远。尽管一个小的工作实体已经存在，但对总体宣传表现效果进行测定，产生确实的说服力还有一段距离。设计的表现发挥了多大的作用，最终要看商品卖得好坏与否。设计的综合能力如何鉴定是我们今后要追求的。

商业推广设计的工作必须贯穿于广告活动的始终。

Discovery and Rediscovery

—Creatives and the Future of Promotion Design

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The four mass media remain dominant forces, yet they cannot communicate everything.

The relationship between cross media and creatives became a popular subject of debate after the Cannes Media Lions section was established at the Cannes International Advertising Festival, symbolizing awareness among creative people worldwide that conventional, automatic use of the four mass media channels alone – newspapers, magazines, radio, and television – was no longer going to be effective for delivering advertising messages completely.

Although the Leviathan of mass media and mass advertising is far from dead, the world today is seeking more sophisticated concepts and advertising expression. Some argue today that mass media advertising no longer works and an alternative is needed, but survey results constantly validate the cost-effectiveness of mass advertising. Indeed, so does the fact that many of the producers of the products published in this volume have established careers as creative directors and art directors in the media.

Reference to promotion design does not mean we suddenly come into contact with a new, alien culture or civilization. Nonetheless, the point of contact between consumers and information is clearly changing. People watch television and immediately run a Web search on information featured in the program. They watch all the TV soap episodes recorded during the week on weekends while listening to the radio, browsing the Web on a notebook PC, flicking through a community newspaper picked up at the railway station, or replying to emails from their friends on their mobiles. The day after Japan wins a Soccer World Cup qualifier, people rush out to the convenience store to buy several newspapers – and, while they're there, pick up a bottle of green tea, a new brand that has made its shelf debut that very morning.

This illustrates how consumers do not just passively accept information provided by the media, but rather actively seek contact with it via numerous channels and immediately use the Internet when they are interested enough to want to learn more about a specific topic. When they find useful information, people often pass it on to their friends by email – and this trend has spread to all consumer groups. Given this context, it makes sense that more sophisticated ways of communicating are needed if

messages are going to reach consumers who proactively seek out the information they want.

It is important to bear in mind that such trend shapes the background for the growing awareness and practice of cross-media creatives and promotion creatives.

Discovery and rediscovery in cross-media creative processes

Talking about how television commercials are made, one creative director I know argued that the newness of a concept really doesn't matter much – you can even use old ones, just so long as your delivery *comes across* as something fresh and new. This principle applies beyond just television commercials, but using it requires considerable effort and ability, since it requires taking an existing idea, rejuvenating it, and giving it greater impact.

I often talk with creative directors and media planners and am constantly reminded that what is normal and obvious to each professional can produce a far greater impact than the mere sum of the parts when their areas of expertise are combined. It is a given, needless to say, that you have to go the extra mile to ensure that these professionals understand one another, convince the advertiser that the concept will work, and then put it into practice.

In the past, opportunities for direct dialogue between creatives and the media were few, but as consumer attributes change, it is becoming more common for media planners (or persons qualified to assume that position) to take an overview of all media – including promotional media – and develop ideas hand in hand with the creative people. The process often seems to lead not only to the birth of new ideas but also to the "rediscovery" of old ones.

Discussing world history, few people today would say that Christopher Columbus "discovered" America in 1492, since the North and South American continents had their own indigenous, established cultures even before Columbus came along with European culture. Historians today speak of the 15th century as the age of "geographical discovery" and "the great explorers." Likewise, in our own chosen field we are now in the age of the great explorers in terms of how we exercise our creativity. Our quest is to discover new expressive proposals, concepts, and

techniques on the distant horizon by developing ways to combine and integrate the wisdoms of the respective specialties involved.

Sometimes you have to specialize in promotion

About every two months my company holds a meeting of people with an interest in creatives. The theme varies depending on the department that hosts the meeting, and one department organized a competition called "Below the Line Award". Whereas most regular meetings focus on commercials, graphics as well as production styles of individual creative directors, the organizers of this meeting collected for viewing a broad range of promotional gimmicks and conducted a popularity vote. The 200 person-capacity conference room was filled with these promotional items. They naturally included those that were coordinated with television commercial runs, but among the items collected from Tokyo, Osaka, and Nagoya were ones dealing with "trainjack", i.e. ad placements that completely fill the cars on specific trains, others that could only be seen in a particular place on a certain day, and still others that had to do with merchandise only available at vending machines. (In fact, many of these items are included in this book).

The competition clearly highlighted creatives' determination to satisfy heightened demand for information and sophisticated curiosity among consumers, and their intellectual prowess that produces the best ideas in situations where legal, budgetary, and scheduling restrictions made mass advertising-led campaigns impractical.

If we liken mass advertising to a set-menu, full-course meal, we can say that advertisers and consumers today prefer the wider choice that an a la carte menu offers. The challenge lies in responding to their needs with creativity, since it is not solely a matter of finding expressive ideas, but also planning how they are to be exposed to the world.

Changing ways of harnessing designing capability

The traditional way of allocating different roles in the same project to art directors, copywriters, commercial planners, account planners, media planners, and account executives

is no longer fully effective. As we move into the future, we are more likely to exercise creativity in a new manner: A member of the team – anyone with the enthusiasm and the best practical idea – should take up the role of team leader and press forward toward an end result.

Art directors are likely to continue playing a major role as the professional in the designing process. They stand apart from other creative and non-creative roles because of their commitment to seeing the project through from fledgling ideas to final delivered forms. Their universal capabilities are the ultimate product of their specialist skills, thus making them a valuable source of strength in cross-media work. In today's "anything goes" communication environment, organizations are beginning to develop effective teams able to give substance to art directors' ideas, whatever they may be.

Although we cannot predict future design trends, I am convinced that only work that harnesses designing capability and goes beyond the barriers of mass media, Internet, promotions, and the like, will survive.

Need to develop ways for accurately measuring the effectiveness of overall campaign and promotional processes

A boundless horizon and infinite possibilities lie ahead of promotion design, but at the same time the field faces a tough challenge in the form of demands for effectiveness measurement. Several indicators serve to help us measure the effectiveness of the media – ratings are one – but so far only a limited stockpile of scientific researches and evaluation indices are available to help us determine the effectiveness of outdoor media (OOH) and instore promotions. A small body of work exists, but it has yet to develop to the point that we can measure the effectiveness of comprehensive campaigns and use the results to provide sufficient evidence to convince advertisers. Although the best result of a promotion is for a product to sell, from now on we will likely be asked to demonstrate to what extent our creative expressions have contributed to the result and measure the combined effect of the overall promotion design.

The time has come that promotion design must arm itself with the capability to see advertising activities through from start to finish.

目 录

- 2 在新发现及再发现的过程中探求创造力
——商业推广设计的展望
沼泽·忍
- 10 缩略语
[刊登的广告实例]
- 12 运动饮料“激流”的整体宣传
- 18 手机电话/数字通信“EDGE”的整体宣传
- 24 优惠券杂志《HOT PEPPER》的整体宣传
- 30 出版社的推广宣传“发现·角川文库”
- 40 营养饮品的整体宣传
“喝 GURONSAN 人生永不失败”
- 44 门户网站“告诉我! GOO”的车站广告
- 50 门户网站“告诉我! GOO”挑战活动
- 52 果汁饮料“三得利小娜”的角色促销活动
- 54 健康饮料“MATCH”的“MATCH·
BAND & BRAND”整体宣传
- 56 LIPTON P500♥TOWER RECORDS
整体宣传
- 59 POKKA 咖啡的“AROMAX”推广宣传
- 60 “DyDo DRINKO”的清凉饮料水
“复刻堂”系列
- 62 饮料“CALPIS 水和 CALPIS 苏打”
- 64 乌龙茶“闻茶”的整体宣传
- 66 “GATORADE”的宣传
- 68 “百事可乐”的宣传
- 71 “三得利 FLAVAN 茶”的整体宣传
- 75 能量饮料“LIFTOFF”片剂
- 76 “THE GREAT COCKTAILS”整体宣传
- 82 水果品牌“Well-Pict Berries”的
流通推广宣传
- 86 罐装冰酒“-196 摄氏度”的新品发售宣传
- 89 发泡酒“小麦”的整体宣传
- 90 三得利季节性发泡酒
“春生”、“夏生”、“秋生”、“冬生”的宣传
- 91 伏特加品牌“Ketel One”的宣传
- 92 名古屋产啤酒“金鲑”的品牌更新
- 94 啤酒宣传“Budweiser·Complex·Campaign”
- 96 进口红酒“Yellow Tail”的新品发售宣传
- 100 “麒麟烧酒饮料冰冻荔枝”的新品发售宣传
- 102 武田食品“武田维生素饮料”
新品发售宣传
- 104 小吃“TOHATO·暴君墨西哥辣椒 &
暴君墨西哥小辣椒”
- 106 HOUSE 食品的“旨玉米”的 TVCM “命名篇 1”
- 107 HOUSE 食品的“旨玉米”全国店销推广
“新品发售篇”
- 108 日本麦当劳的“390 日元黄金周”宣传
- 110 日本麦当劳——2004 雅典奥运会宣传
“竞技与小游戏”
- 112 日本麦当劳——雅典奥运会宣传
“声援日本女子曲棍球代表队”
- 113 日本麦当劳——雅典奥运会宣传
“奥运会品牌宣传”
- 114 丰田最小车型:小型丰田“PASSO”
- 118 汽车“本田·AIRWAVE”的发售宣传
- 122 “TOYOTA COLLORA FIELDER”
“路之尽头 天空之下”
- 124 音乐 CD 的发售通告
“在思念重叠之前……”
- 126 日产“NOTE”的宣传
- 128 轻骑摩托“YAMAHA NEW VINO”的型录
- 130 PEUGEOT 的新车发售宣传活动
“Metamorphose”
- 132 迷你型箱式汽车“本田 EDIX”发售期宣传
- 135 数码摄像机“Xacti C5”的品牌广告
- 136 数码相机“松下 LUMIX Slim7”的宣传
- 140 “TOSHIBA gigabeat”品牌宣传
- 144 手机“Sony Ericsson Vodafone 802 SE”
的新品发售宣传
- 146 液晶电视“Eizo Foris. TV”
- 148 Hewlett Packard 的品牌宣传
“HP WEEK 2004”
- 156 数码相机“DiIMAGE Z1”的促销宣传
- 158 东日本铁路旅客公司“View+Suica”的
宣传活动
- 164 宠物用品制造商的品牌宣传“犬变化!”
- 165 东京电力概念书“个性厨房”
- 166 宠物食品公司的宣传
“Nisshin 宠物食品年历 & 书籍”
- 168 WWF 日本的“降温计划”宣传
- 172 “日本生命”的企业广告
“为了你的爱人”系列
- 174 木屋制造的新提案
“WONDER DEVICE”
- 176 公共住宅“UR 租赁住宅”
的推广及促进入住宣传
- 178 房地产公司“Able”的宣传
- 180 Momijin 银行信用卡贷款
“Momijin”的销售宣传
- 182 “Recruit”招聘活动的通告整体宣传
——第一阶段报纸广告
- 183 “Recruit”招聘活动的通告
整体宣传——第二阶段
“B-ING·跳槽 转职活动”的通告
- 184 “Recruit”招聘活动的通告
整体宣传——第三阶段
电车广告发布各种活动的通告
- 185 “Recruit”四个求职网站的利用促销宣传
——“转职·招聘专列”
- 186 Sanrio 新角色
——“Sugar Bunnies 白兔黑兔”的广告展开
- 188 “KDDI DESIGNING STUDIO”的
开业通告宣传
- 192 电台“J-WAVE”的春季档节目改编宣传
- 196 有线电视“J:COM”南大阪台开台宣传
- 198 “数字电视周!”数字电视开播 1 周年的宣传
以及第二次提高认知度活动的宣传
- 202 电视台“SKY PerfectTV!”的宣传
“嘿,你有收看么?!”
- 204 电视台“SKY PerfectTV!”的宣传
“让你看个够! SKY PerfectTV!”

206	电视台的宣传“SKY Perfec TV!” 韩流“让你看个够! SKY Perfec TV!”	276	化妆品品牌“ModelCo”进入日本市场相关 品牌支持	348	内设画廊/商店 Jonen 的宣传 绘本“小熊学校”创刊纪念宣传
208	网络游戏门户网站“Han-Game”的宣传	278	化妆品品牌“REN”进入日本市场相关的 品牌支持	350	出版物“拟音拟态词典”的宣传
212	NTT DoCoMo 的手机电话“Lechiffon” 与时尚品牌“Pinyk Girls”的联合宣传	279	化妆品的国际品牌“Lunasol”	352	特种纸“TANT & MERMAID”的宣传
214	手机“W22H”的宣传“滑动创造格调”	280	时尚品牌“THE SUIT COMPANY”	353	特种纸“BORNFREE”的宣传
218	CPU 制作公司“英特尔”的企业广告	284	服装品牌“NEW YORKER”2005 年 春夏宣传	354	特种纸“SATOGAMI”的宣传
220	手机“FOMA”的销售突破 100 万台宣传	286	服装品牌“LOOKS”的品牌更新宣传	356	博报堂“面向海外的品牌宣传册”
223	国际法律事务所“Bingham McCutchen”的 广告及企业印刷品	288	时尚品牌“UNIVERSAL LANGUAGE”	357	“TOTO 综合目录”的封面设计
224	2005 日本爱知世博会的主题馆“Global House”	292	服装品牌的宣传 “ANAYI Spring / Summer 03”	358	日建设计的 PR 手册“日建设计图书馆”
228	阪神淡路地震追悼“A Glant Candle”	295	香港地铁公司“MTR”的安全宣传	361	面向香港的年轻人夏季节目宣传
230	NPO“Waterscape”的宣传	296	“西武 Lions”的宣传	362	购物中心的宣传 “PARCO HAPPY CHANCE!”
232	健康、劳动和福利部门的宣传 “残疾人的辅助犬法“WELCOME! 辅助犬”	298	日本申办“2011 橄榄球世界杯”的宣传	366	土特产店“四季之樱”的更新
234	为东京“贯井南町西儿童会” 而进行的节日动员计划	300	读卖新闻的奥运会宣传“阅读、声援”	370	三得利工厂和三得利大厅的小物件
236	电通研讨会—2005“The New Spice Trade”	302	电影“华氏 911”的宣传	372	麻婆豆腐“辣”饭店
240	“Kami-Robo EXPO 2005”	306	电影“加菲猫”的放映宣传	374	复合商业设施“Caretta SHIODOME”的 宣传
244	嘎纳广告节研讨会“亚洲差异性 Changing Minds 电通 2003”	310	电视节目“Sutaplka!”的宣传	376	松屋银座“梦幻圣诞节”的宣传
246	“第一届大阪南艺术节”宣传工具	312	电视节目“有趣好奇心·Doronpal”的宣传	378	商业街“Mori Town”的再开业宣传 “新童话”
247	JAGDA 新人奖“New Designer Awards Exhibition 2004”的展览通告	314	日本中央赛马会“JRA 2004”的宣传	380	“札幌工厂”集团公司的更新宣传
248	香川发起的“漆器生活”展	318	游戏软件“生化危机逃出升天”的宣传	382	鱼糕店“仁加屋”的品牌再构筑
250	2005 年竹尾纸业展示会	320	游戏软件“罗马之影”的游戏试玩版宣传	384	时尚大厦“ANNEX”的品牌宣传
252	“箱根 Lalique 美术馆”的总体视觉设计	322	小钢珠机“Newgin-CR COBRA”的宣传	386	时尚大厦的品牌宣传“ANNEX 初夏”
254	“都市的模型展——审视东京”的展示设施设计	324	音乐组合“Humantouch”的大碟 “Psychedlic x Moisture”的宣传	387	投资公司美国道富公司的企业概要
256	“众神之美的世界”展览宣传	326	松平健的“Matsuken Samba II” 唱片封套/海报	388	童装“AICO”的品牌设计
257	慈善拍卖的宣传	327	职业棒球队“千叶 LOTTE MARINES” 的宣传“WELCOME!! RAKUTEN”	390	意大利冰激凌“Da Dolce”
258	香烟“Hope Super ‘SHOCKING’ Lights”的宣传	328	新型“Romance Car”的品牌宣传	392	设计学校“CO 1 School of Visual Arts” 的毕业作品展
264	香烟“Peace Aroma Menthol”的新品发售宣传	330	日本亚洲航空“2004 台湾宣传”	394	体育活动“Pasadena Tournament of Roses” 的宣传
266	香烟“Peace Acoustic”的新品发售宣传	332	旅游宣传“台湾茶山的指南”	396	主题公园群 环球影城
268	抗花粉用品的宣传“花粉 封住鼻子”附样品的 车站海报	336	“让富士山成为世界遗产”的宣传	398	为“香港文化产业博览会”进行的 设计项目
270	“Sea Breeze”的 2005 年宣传 “Everybody’s Cool”	340	静冈县改变伊豆 2000! “伊豆恢复活力大作战”	400	再开发商业社区“Fourth Street Live!”的 环境平面设计
272	海外化妆品品牌“Za”的品牌更新宣传	346	长野县大町市吸引游客的宣传	402	Index
		347	“国营阿尔卑斯安云野公园”		

CONTENTS

4	Discovery and Rediscovery— Creatives and the Future of Promotion Design Shinobu Numasawa	104	Tohato's Snack "Bokun Habanero & Bokun Babynero"	172	Company advertisement of NISSAY series titled "For Whom I Love"
10	Abbreviations	106	"Uma-Morokoshi" by House Foods — TV Commercial "Naming Version 1"	174	Promotion for Log House Maker's Proposal "WONDER DEVICE"
12	"Geki Ryu" Sports Drink Campaign	107	"Uma-Morokoshi" by House Foods Nationwide POS Campaign "New Release Version"	176	Raising Awareness and Promoting Public Housing "UR Rental Housing"
18	Campaign for Mobile Phone and Data Communication "EDGE"	108	Promotion of "The ¥390 Golden Week" by McDonald's	178	Campaign for Able Real Estate
24	Campaign for Coupon Magazine "Hot Pepper"	110	Athens 2004 Olympic Games Campaign by McDonald's — "Match and Win"	180	Sales Promotion for "Momijin"; the Momijin Bank's Card Loan
30	Publishing Company Promotion "Discover—Kadokawa Paperbacks"	112	Athens 2004 Olympic Games Campaign by McDonald's — "Japan National Women's Hockey Team Support" Advertisement	182	"Recruit" Total Promotion Campaign Announcing Recruitment Events — First stage: Newspaper advertising
40	Advertising campaign for Nutritional Supplement Drink— "Red Guronsan for a Person Who Can Never Fall"	113	Athens 2004 Olympic Games Campaign by McDonald's — Olympic Brand Advertisement	183	"Recruit" Total Promotion Campaign Announcing Recruitment Events — Second stage: "B-ing" and Travaille Changing Career Events"
44	Train Station Poster Project for "Oshietel goo" Portal Site	114	Toyota's Smallest Vehicle! Petit Toyota "Passo"	184	"Recruit" Total Promotion Campaign Announcing Recruitment Events — Third stage: Various Events Advertised Throughout an Entire Trail
50	Challenge Campaign for Portal Site "This Week's Oshietel goo"	118	Debut Campaign for Automobile "Honda AIRWAVE"	185	"Recruit" Campaign to Promote Access to Four Job Search Websites— "People Looking for New Jobs Only"
52	Character Promotion for the fruit drink "Suntory natchan!"	122	TOYOTA COLLORA FIELDER "Beyond the Road Under the Big Sky"	186	Promotion for New Sanrio Characters "Sugar bunnies; Shirousa and Kurousa"
54	"MATCH: Band & Brand" Campaign for Health Drink "MATCH"	124	Announcement for New Release of Music CD "Before My Feelings Become Deeper..."	188	Opening Campaign for "KDDI DESIGNING STUDIO"
56	Lipton P500 ♥ Tower Records Campaign	126	A campaign for Nissan's "Note"	192	Radio Station "J-WAVE" Spring Program Revision Campaign
59	Pokka Coffee's "aromax" Launch Campaign	128	Catalogue for the Scooter "YAMAHA New VINO"	196	Opening Campaign for Minami Osaka Broadcasting Station of Cable TV "J.COM"
60	Refreshment Beverage from DyDo DRINKO: The Fukkokudo Series	130	PEUGEOT's Campaign for New Model "Metamorphose"	198	"Digi-Tele Week!"—Promotion for the 1st Anniversary of the Startling of Terrestrial Digital Broadcasting, and Its Recognition Campaign Vol.2
62	Brand Promotion by Calpis	132	Launch period campaign for Honda Minivan "Edx"	202	Promotion campaign for Broadcasting Station SKY Perfec TV! "Hey, have you subscribed?"
64	Campaign for Oolong Tea "KIKI-cha"	135	Digital Movie Camera "Xacti C5" Brand Promotion	204	Promotion campaign for Broadcasting Station SKY Perfec TV! "Up to the Neck in SKYPer!"
66	Promotion for "Gatorade"	136	Campaign for Digital Camera "Panasonic LUMIX Slim7"	206	Promotion campaign for Broadcasting Station SKY Perfec TV! Korean Boom — "Up to the Neck in SKYPer!"
68	Promotion for "PEPSI"	140	"TOSHIBA gigabeat" Brand Promotion	208	Promotion for the Internet Game Portal Site "Han-game"
71	Promotion for "Suntory Flavancha"	144	Mobile Phone "Sony Ericsson Vodafone 802 SE" Release Campaign	212	Collaboration Between NTT DoCoMo's Mobile Phone "Lechiffon" and Fashion Brand "Pinky Girls"
75	Promotion for Energy Drink Tablets "LiftOff"	146	Promotion of the launch of a LCD TV, "Eizo Fors. TV"	214	Advertising Campaign for W22H Mobile Phone — Sleek Side-format design
76	"THE GREAT COCKTAILS" Campaign	148	Branding Campaign of Hewlett Packard "HP WEEK 2004"	218	CPU Manufacturer "intel" Corporate Advertisement
82	Trade Promotion for Berry Brand "Well-Pict Berries"	156	Promotion Campaign for Digital Camera "DIMAGE Z1" (posters and other graphics)		
86	Promotion of the Launch of "−196°C", a Canned Shochu-based Beverage	158	"view+Suica" Campaign by East Japan Railway Company		
89	A Campaign for Low-malt Beer "Komugi"	164	"Poochange," a brand promotion for a dog products maker		
90	Promotion of Limited-season-only, Low-malt brews, "Harunama," "Natsunama," "Akinama" and "Fyunama"	165	Tokyo Electric Power's Concept Book "Style Kitchen"		
91	Promotion for Vodka Brand "Ketel One"	166	Pet Food Company's Campaign "Nisshin Pet Food CALENDAR & BOOK"		
92	Renewal of Nagoya Microbrew "Kin Shachi-Beer"	168	"Temperature-Down Plan" Campaign by WWF Japan		
94	Beer Campaign "Budweiser Complex Campaign"				
96	Debut Campaign for Imported Wine "yellow tail"				
100	Promotion for "Kirin Chuhai Hyoketsu Litchi Flavor"				
102	"TAKEDA VITAMIN DRINK" by Takeda Food — New Release Promotion				

220	Thanks Campaign for Over A Million FOMA Contracts	279	Its Japanese Debut	348	Publication Campaign of Picture Book "Bear's School"
223	Advertising and Corporate Literature for International Law Firm, Bingham McCutchen	280	Promotion for Cosmetics Global Brand "Lunasol"	350	Promotion of a publication "Giongo Gitaigo J"isho"
224	Global House —Theme Pavilion of Expo 2005, Aichi, Japan	284	Fashion Brand "THE SUIT COMPANY"	352	Promotion for Fancy paper "TANT and MERMAID"
228	Hanshin-Awaji Earthquake Memorial — A Giant Candle	286	2005 Spring/Summer Promotion for Apparel Brand "NEW YORKER"	353	Promotion for Fancy Paper "Bornfree"
230	Promotion for NPO "Waterscape"	288	Promotion for Apparel Brand "Looks' " Renewal	354	Promotion for Fancy Paper "SATOGAMI"
232	Campaign by the Health, Labor and Welfare Ministry of for the "Law Concerning Assistant Dogs for the Physically Impaired—Welcome Assistant Dog!"	292	Fashion Brand "UNIVERSAL LANGUAGE"	356	Hakuhodo "Brand Book for Foreign Clients"
234	Promotion for NPO "Waterscape"	295	Campaign for Apparel Brand "ANAYI Spring/Summer 03"	357	Cover Design of the "TOTO General Catalog"
236	Campaign by the Health, Labor and Welfare Ministry of for the "Law Concerning Assistant Dogs for the Physically Impaired—Welcome Assistant Dog!"	296	Safety Campaign for "MTR" Corporation	358	"NIKKEN SEKKEI LIBRARY"—PR Book for NIKKEN SEKKEI Ltd.
238	Festival Support Program for "The Nukui Town West Child Association" in Tokyo	298	Promotion for the "Seibu Lions"2005 Baseball Season	360	Promotion for the book series "Traveling World Heritage Sites in China"
239	Dentsu Seminar 2005 "The New Spice Trade"	300	Campaign for Japan's Bid for the "2011 Rugby World Cup"	361	Promotion for a Summer Youth Program in Hong Kong
240	"kami-robo expo 2005"	302	Olympic Campaign by the Yomiuri Shimbun "Read and Cheer"	362	Promotion for Shopping Center "PARCO HAPPY CHANCE!"
244	"kami-robo expo 2005"	306	Promotion for Film "Fahrenheit 911"	366	Renewal of Souvenir Shop "Shiki no Sakura"
244	Asian Diversity "Changing Minds" Dentsu 2003,a seminar at Cannes Advertising Festival	310	Release Campaign for the Movie "Garfield"	370	Novelties from Suntory Factories/Suntory Hall
246	Promotion Tools for 2004 Osaka Minami Art Festival	312	Promotion of TV show "Sutapikal"	372	Restaurant Mápódóufu "Là"
247	Announcement of New Designer Awards Exhibition 2004 by JAGDA	314	Campaign for TV show "Omoshiro Kokishin ☆ Dorompal"	374	Campaign for Shopping Complex "Caretta SHIODOME"
248	"Life with Lacquer Exhibition" from Kagawa Prefecture	318	Campaign for "JRA 2004" by the Japan Racing Association	376	"Dreamy Christmas" Campaign by Matsuya Ginza
250	TAKEO PAPER SHOW 2005	318	Campaign for Game Software "BIOHAZARD OUTBREAK"	378	The "New Fairy Tale" reopening campaign for the Mori Town shopping mall
252	Total Visual Development for "Larique Museum, Hakone"	320	Campaign for Game Software "SHADOW OF ROME"	380	Renewal Promotion for Complex "SAPPORO Factory"
254	Exhibition Facility Design "City Models Exhibition-Tokyo Perspectives"	322	Trial Giveaway Campaign for Game Software "SHADOW OF ROME"	382	Brand Restructuring for Fish Cake Shop "Nikaya"
256	Exhibition Facility Design "City Models Exhibition-Tokyo Perspectives"	324	Promotion for pachinko Machine "Newgin-CR COBRA"	384	Branding Promotion for Fashion Complex "ANNEX"
256	Promotion for the Exhibition "The Sacred World of Shinto Art in Kyoto"	324	Promotion for the Album "Psychedlic x Moisture" by the Duo "Humantouch"	386	Fashion Complex "ANNEX—Early Summer" Promotion
257	Promotion for Charity Auction	326	Record Jacket/Poster for Ken Matsudaira's "Matsuken Samiba II."	387	Marketing Brochure for State Street Corporation
258	"Hope Super "SHOCKING" Lights" Cigarette Campaign	327	"WELCOME!! RAKJTEN" Campaign by Professional Baseball Team Chiba Lotte Marines	388	Branding and Retail / Fashion Design for Children's Clothing Brand "AICO"
264	Cigarette "Peace Aroma Menthol" Release Campaign	328	Brand Promotion for the New Model "Romance Car"	390	Brand Identity for Italian Gelato, "Da Dolce"
266	Cigarette "Peace Acoustic" Release Campaign	330	Japan Asia Airways "2004 Taiwan Campaign"	392	Promotional Program for the CO-1 School of Visual Arts Design 03 Show
268	Advertising Campaign for Hypo-allergenic "Block Allergenic in the Nose" Station posters with samples attached	332	Tourism Campaign "Taiwan guided by Cha-san"	394	Promotional Materials for the Pasadena Tournament of Roses
270	The 2005 Sea Breeze Campaign "Everybody's Cool!"	336	"Mission Mt.Fuji - The Road to World Heritage" Campaign	396	Theme Park Complex "Universal Studios Escape"
272	Renewal Campaign for the Overseas Cosmetic Brand "Za"	340	Shizuoka Prefecture Change Izu 2000! "The Izu Rejuvenation Plan"	398	Design Program for the Hong Kong Cultural industries Expo
276	Cosmetic Brand "ModelCo" Branding Support for Its Japanese Debut	340	Shizuoka Prefecture Change Izu 2000! "The Izu Rejuvenation Plan"	400	Environmental Graphics for Fourth Street Live!
278	Cosmetic Brand "REN" —Branding Support for	346	Tourism Promotion for Omachi City, Nagano Prefecture	402	INDEX
		347	Promotion for the Gallery / Shop "Jonen" in the "Alps Azumino National Government Park"		

艺术指导 & 书籍设计

山口至刚

Art Direction & Book Design

Shigo Yamaguchi

Abbreviations 缩略语

CD: Creative Director

PI: Planner

CW: Copywriter

AD: Art Director

D: Designer

DF: Design Firm

I: Illustrator

P: Photographer

CG: CG Artist

A: Agent

CI: Client



Bottle design/left side



Bottle design/front



Bottle design/right side

运动饮料“激流”的整体宣传

可以畅饮的低渗透压力运动饮料。成分是东方口味的“海带根”和“冲绳盐”。从其商品特征出发，起了“激流”这个名字。箭头的标记体现出一口气喝掉的感觉。广告歌是“燃烧吧龙”。

"Geki Ryuu" Sports Drink Campaign

This sports drink with its low osmotic pressure can be easily gulped down. The drink contains kelp extract known as a source of oriental 'umami (the fifth taste)' and Okinawan salt. The name 'Geki Ryuu (rapid current)' was inspired by these ingredients, together with its vigorous image. The arrow motif represents the fact that Geki Ryuu can be drunk in one draft. The campaign theme tune was taken from the film 'Enter The Dragon'.



Can design



Bottle with novelty blister pack



Novelty figures

CD: Koichi Sawada
 AD: Koichi Sawada
 D: Takeru Kawai, Toshikazu Minatomura
 CW: Takuya Isojima
 PI: Koichi Sawada, Takuya Isojima, Takeru Kawai
 DF: DENTSU Inc., Common Design Inc., Pict Inc.
 P: Shoji Uchida
 A: DENTSU Inc.
 CI: KIRIN BEVERAGE CORPORATION
 2005

运动饮料“激流”的整体宣传
"Geki Ryuu" Sports Drink Campaign

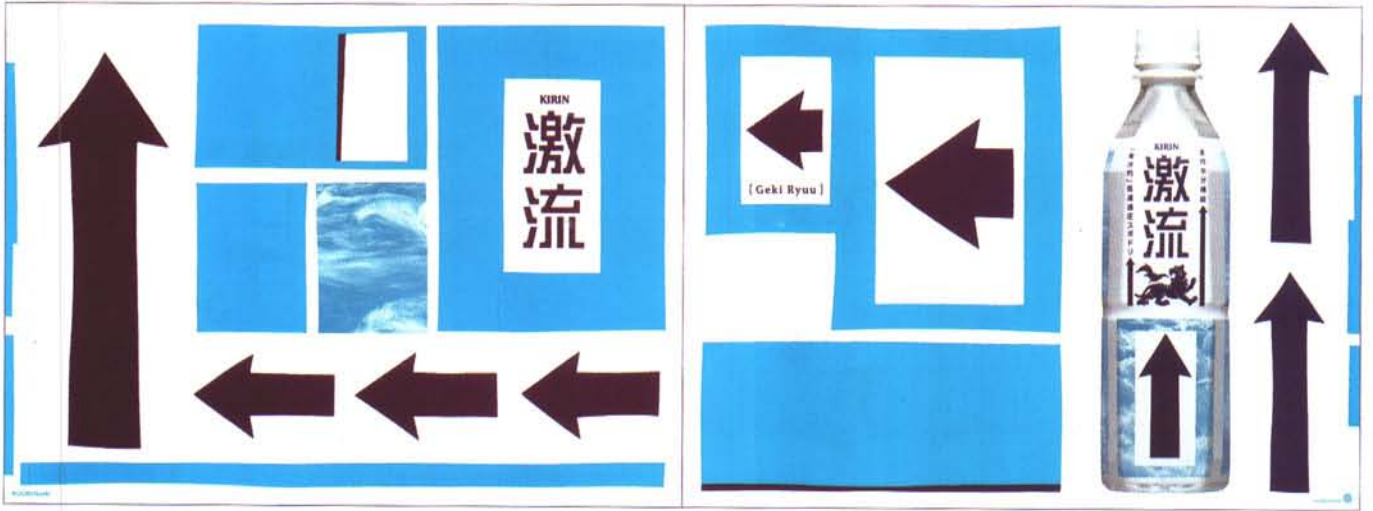


Set of 2 posters / size B0



Posters / new B type frame





Set of 2 posters / size B0



Set of 2 posters / size B0

