

书丛设计师设计平面出版国际

索诺里
Leonardo Sotnoli
重庆出版社
国际平面设计丛书

y q u

h21

CANPO GRAFICO

Eudin.

white spaces

schwarz

המסע
ד'ITALIE

Astor Čajkovskij

enter the world of production. This time is no exception. Our aim is to provide a stimulating design exercise which is at the same time a chance to improve the range of kitchen implements for the consumer, adding something which is new, intelligent and amusing.

do fronton

国际平面设计师丛书
索诺里 / **Leonardo Sonnoli**

Editor & Designer: He Jianping

Publisher: Chongqing Publishing House

Layout: Hesign Studio Berlin (www.hesign.com)

Translation: Chengcheng Zhang

Printed in China

本书由重庆出版社独家出版。

未经出版者的书面许可, 任何单位、团体和个人均不得以任何形式复制和传播该书的局部或全部内容。

图书在版编目(CIP)数据

索诺里 / 何见平主编. —重庆: 重庆出版社, 2005

(国际平面设计师丛书)

ISBN 7-5366-7133-4

I. 索... II. 何... III. 平面设计—作品集—意大利—现代
IV. J534

中国版本图书馆CIP数据核字(2005)第013563号

国际平面设计师丛书 / 索诺里

GUOJI PINGMIAN SHEJISHI CONGSHU / SUONUOLI

主编 / 设计: 何见平

责任编辑: 金乔楠

特约编辑: 章英

Hesign Studio Berlin (柏林)

Duesseldorferstr. 48

D-10707 Berlin, Germany

Tel: 0049-30-88676915

E-mail: pingposter@t-online.de

www.hesign.com

翻译: Chengcheng Zhang, Manuel Hoehne

版权引进: 杭州博克版权咨询服务公司

重庆出版社出版发行

重庆长江二路205号

邮政编码: 400016

新华书店经销

深圳华新彩印制版有限公司制版印刷

开本: 787mm × 1092mm 1/16

印张: 10.25

版次: 2005年4月第1版

印次: 2005年4月第1次印刷

ISBN 7-5366-7133-4/J·1132

定价: 75.00元

Leonardo Sonnoli specially thanks to:
my wife Michela, Maria Naglos, Pierpaolo Sonnoli,
Angela Strekeij, Paolo Tassinari, and Perpaolo Vetta.

onardo zucconi

索诺里

国际平面设计丛书
重庆出版社

嘘嘘序

“全球化”这个词给我们这一时代带来了深刻的影响，它早通过经济渗入了文化的每个角落。世界设计的地域性在快速消失，各民族国家的设计界限已无法区分。这种理论也在许多场合被多数的设计师所谈论和接纳。在这趋势下，公众的聚焦会直接集中到有明显风格符号的设计师身上，成功的设计师总是在他的创作中融入个人性格、生活环境、对社会影响的反馈等因素，设计作品也成为他设计意念、生活哲学、审美情趣和时代感受的表达。<

房龙在《人类的艺术》一书中阐述“生活是人类最伟大的艺术”。我相信，生活也是设计师的创意源泉和设计动力。于是尝试从“设计+生活”的理念关联来介绍一些真正优秀的设计师。<

这套丛书中介绍了：来自苏黎世的罗丝侏丽·惕思，她是瑞士编排风格的杰出代表，更无疑是世界女设计师的代表；同样来自瑞士的乔治·史丹林，是国际平面设计师中的“隐者”，他的作品是对简约和智慧的生动阐释；来自东京的松永真在中国有着广泛的知名度，从事平面设计40多年，他的作品总是在演绎领导时尚；菲利普·阿佩罗来自巴黎，文字编排为主导因素的设计令他的作品中充满了人文色彩；来自意大利的莱昂纳多·索诺里同样是以文字设计著称，作品中却有大量的实验风格；毕卡·罗利来自北欧芬兰，在他的设计中见不到白山黑水的地理气候，却是缤纷绚丽的色彩世界；克里斯安·葛司南是德国卡塞尔艺术学院教授，他的作品中蕴涵了他对文学和音乐的精深理解；雷克卿·德莱文斯基[德国]、大卫·塔特科瓦[以色列]、幽灵工作室[阿根廷]的安娜贝拉·萨乐和加布里·马特奥给予设计另一种解释，这是设计的政治参与和设计师社会意识的升华。他们的作品中几乎涉及了当今世界的所有问题：战争、暴力、饥饿、贫穷、疾病、环境……我在丛书中介绍这一设计范畴，是因为每个社会都会有不公和弱势，设计师对社会的现实参与，才会令“设计”这一事业趋向完美。<

设计万岁！< 何宽平2004年11月柏林

Fooooooooooreword

The mighty current of globalization is rapidly sweeping across the world, bringing profound and formidable changes. Conspiring with an ever-globalized world economy, its reckless forces have penetrated every corner of the cultural domain. Under such circumstances, the world of design has witnessed the vanishing of local characteristics and the blurring of national distinctions. With more and more designers converted to an emerging "world style", the eyes of the audience's are inevitably drawn to artists with distinctive aesthetic expressions, symbols and styles. Accomplished designers incorporate into the art work their passions and inner voices, their observations of life and world, and their reflections upon social realities. The world of colors and forms they create is thus a visual declaration of design and life philosophy and an aesthetic perception of the changing times.<

In *The Arts of Mankind*, Van Loon says that life is the greatest art of all. I believe it is also in real life that most graphic designers find their inspirations and creative power. This series is part of my attempt to approach some of the contemporary graphic artists from a "design plus life" perspective.< This series, *International Masters of Graphic Design* is a book tribute to some of the greatest contemporary graphic designers, including: Rosmarie Tissi from Zurich, a representative of Swiss layout designing and leading female designer in the international graphic arena; Georg Staehelin, also from Swiss, the hermit designer and visual poet of wits and simplicity; Shin Matsunaga from Tokyo, the master of 40 years of creative activities, whose works are familiar to the Chinese audience, yet an evergreen fashion leader that creates and interprets latest styles; Philippe Apeloig from Paris, the humanistic artist who skillfully sketches with letters; Leonardo Sonboli from Italy, another master of typography, as well as an intrepid experimentalist; Pekka Loiri from Finland, the passionate colorist who paints the world in a riot of color instead of black and white, ink and wash; Christof Gassner, professor of art at the Kassel Kunsthochschule, Germany, whose sensational interpretations combine poetry and sounds with color and imagery, and finally Lex Drewinski from Germany, David Tartakover from Israel, and Anabella and Gabriel of Fantasmas, a group of visual communicators and social actors who live their creative works, illuminating all adversities of modern society with the fires of their art – war and violence, starvation and poverty, deadly disease and environment deterioration... The reason why I've chosen to include this group of designers in this book is that no society is free of injustice and disadvantage, and only through political practice and personal engagement will the graphic designers build their Eden of art in a paradise on earth. <

May art and design immortal< He Jianping, Nov 2004, Berlin

W

I

t

h

i

n

og

s



十问十答

1. 设计在您的生活中占多大比例？

“我热爱设计，却从不为设计所累。设计是我生命中的重要组成，却不是我生活的全部。

此刻，我正端坐在办公室的Eames椅上，文字随指尖轻舞闪烁雀跃于苹果G4的屏幕之上；音乐从Ikea橱柜上的Sony立体声音响中流淌而来，Naska Loris台灯的柔光弥漫了棚顶屋角。答完这些问题，我就要回家啦，踩着我心爱的Paul Smith鞋，背上我在国内买的Nike，然后坐在Vico Magistretti设计的Karettell塑料椅上，倚着AG Fronzoni设计的雪白Cappellini餐桌享用我的午餐。边吃边看着孩子们尽情嬉戏于中国制作的精美童椅间。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“我的创作灵感来自对昔日传统、过往经验的借鉴，来自对他人杰作的艳羡，来自我性格、心灵的深处。”

3. 从生活的角度，谁对您的影响最大？从设计的专业角度，谁对您的影响最大？

“我生活中最重要的人是我的妻子与相识于一年前的好友2pv。

刚刚我已提到了自己创作中的几大灵感源泉。而对我的设计创作影响最深的还是20世纪欧洲先锋派艺术传统。故乡的里雅斯特的未来主义、结构主义、包豪斯学派设计大师之艺术宝藏，席卷全欧的激流派艺术思潮，‘视觉诗人’与概念艺术，无不在我的创作中留下了深刻的印记。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“哲学对设计师而言似乎太过严肃深刻。我的生活设计都再简单不过：人生处处如何似，应似飞鸿踏雪泥。能有两个孩子，设计过许多海报，我已心满意足。而若要在金钱与设计间作出选择，我将无可敬药地选择后者。”

5. 您最大的生活乐趣是什么？

“我最快乐的时候是当我两个孩子出生的时候，这么说太过平淡无奇，但确实如此。还有就是，说起来有点傻，接到设计学院的录取通知书时，我感到那也是最快乐时刻。”

6. 促使您一直从事设计的动力是什么？

“回答1：我也不知道。我就是喜欢设计，喜欢以自己的方式表达交流。我敢说干我们这行的想必都是些特立独行、目空一切的‘王者至尊’。

回答2：为了还抵押金、雇保姆、送孩子上幼儿园，我便不能停下手中的画笔，因为除了设计，我一无所知。”

7. 您如何理解您最大的个人成就?

“不必再睡爬满蟑螂、老鼠出没的卧室，不必再为棚顶的防雨服逢雨必漏而愁眉不展。18岁时，一文不名的我在祖母的资助下得以继续学业。祖母鼓励我学自己喜欢的东西。于是我选择了设计，而不是保证日后衣食无忧的热门专业。今天，我有了自己的房子、自己的家，生活舒适快乐，这一切全凭设计，真是不敢相信。”

8. 您如何处理您的空闲时间?

“和孩子们一起读书买书。我常常带着孩子去朋友的书店，真是一举两得。”

9. 您的业余爱好是什么?

“和许多设计师一样，我喜欢读书，听音乐。太平淡无奇了？是的。创作中，我们尽情感受、把玩着种种细腻入微的感官要素；闲暇中，我们便不再需要任何新奇的释放。知道有多少医生、律师在闲暇时画画以排遣抑郁吗？”

10. 您准备何时退休？退休后您如何选择生活方式？

“设计是永无止境的毕生创作，设计师也便成了永不退休的视觉诗人。如果在最后的日子，飞翔的思想还在，闪亮的灵感还在，我会亲手设计自己墓石上的美丽图文。”

10 answers for 10 questions

1. How is design present in your life?

“I love my work, but I'm not a 'design victim'. In the whole life, design is important but not fundamental. I'm in my office now, sitting on a Eames chair, writing on an Apple computer G4; my sony stereo is playing on a Ikea locker, illuminated by a Naska Loris lamp. When I finish to answer at this interrogatory I'll go home, walking with my Paul Smith shoes, with the beautiful Nike bag bought in China on my back, and I'll have a lunch on the Cappellini white table designed by AG Fronzoni sitted on the Karetell plastic chair designed by Vico Magistretti. Meanwhile my children will play on the very-well-designed-for-children chairs made in China.”

2. Does your design inspiration come from your life-experience? Where does your inspiration come from?

“Inspiration comes from my knowledge of the past, from the knowledge of the history, from the colleague that I consider better than me (from my envy, therefore) and from my character.”

3. Who is the main influence in your life? Who is the main influence in your design?

"My wife and since one year ago also my friend 2pv. For the influence in my design see also answer 2. But mainly my roots stay in the ground of the 20th century European avant-garde. Starting from few artist of my born town (Trieste), which were connected to futurism, constructivism and Bauhaus, to the most recent Fluxus movement, the visual poetry and the conceptual art."

4. What is your life-philosophy? And what is your design-philosophy?

"Philosophy is something serious, deep. Not for designers. In a more superficial way: I think all men want to leave a sign after their deaths. I'm glad I've two children and I did many posters. Furthermore, when I've to choose between to get money and to design, (unfortunately) I prefer to design."

5. Which was the happiest moment in your life?

"So banal but true: the birth of my two children. More stupid: when I received the communication I was accepted in the design school."

6. What is your motivation to stick to the design-job?

"Answer 1 I don't know the motivation. I really like to design, to find my way to communicate. I'm sure to do this kind of job we are all quite presumptuous, conceited, 'primadonna'. Answer 2 It's the only job I know and I've a mortgage to pay, the baby sitter and the kindergarten."

7. What are your top personal achievements?

"Don't sleep more in a bedroom with thousands of cockroaches and a few rats, with a waterproof plastic rug against the rain falling down from the ceiling. Around 18 I was really poor but, helped by my grandmother, I continued to study instead of to work. She suggested me to choose what I liked. So I didn't think about a safe job but to learn graphic design. Now I've my house, my family, and I live well, all thanks to design: that's incredible."

8. How do you manage your free time?

"Staying with my children, reading and buying books. Often I go to my friend's bookshop with my children: bingo."

9. What are your hobbies?

"Books and music. Very boring, as many designers. The problem is that we use all the sensitiveness in our work so we don't need other release. Do you know how many frustrated doctors and lawyers are painting in their free time?"

10. When do you plan to retire and how do you plan after your retirement?

"I think that our profession belongs to our life, so no designers really retire. If my brain continues to work enough, it should be fantastic to design my gravestone."



* Piet Zwart (1895-1977), 荷兰德立主义平面设计领域的创始人, 与“风格派”有关; * El Lissitzky (1890-1941), 苏联平面构成主义大师, 与夏加尔、康定斯基同代, 他对俄国和荷兰的“风格派”影响很大。
* Jan Tschichold (1902-1974), 出生于德国莱比锡, 著名的文字编排设计师, 1933年受纳粹迫害离开德国; * Laszlo Moholy-Nagy (1895-1946), 出生于匈牙利, 画家、平面设计师, 包豪斯构成主义大师。

来自《字体平面设计》的专访

过去10年间, 莱昂纳多·索诺里的设计创作涉足极广, 从公司形象、标志到图书、杂志设计无所不有。索诺里最得心应手的还是“文化传播”领域的设计, 如为市政当局(佩沙洛市政府)、博物馆、公益基金等机构进行的设计创作。<

莱昂纳多·索诺里以文字、图像为顾客代言, 成功地塑造了一幅幅错综复杂而饱含艺术张力的海报作品, 版式鲜活、妙不可言。索诺里不喜欢直抒胸臆、一览无余地将艺术元素铺陈开来, 而是以若隐若现、若即若离的艺术魅力牢牢抓住读者的思绪, 令人不厌其烦地品味着个中深意。<

设计哲学

“设计哲学”一词在索诺里看来未免过于矫揉造作, 他似乎更愿意用设计原理或理念之类的通俗字眼来形容自己风格独特的设计创作。关于自己的设计, 索诺里如是说道: “我把设计当成一种职业, 我本人也就是一位职业设计师。这便意味着我要竭尽全力以最简捷、高效的方式解决艺术创作与视觉传播中

出现的一切问题。当然, 我有自己的创作理念。我常常是站在昔日‘巨人’的肩膀上建构自己的创作技艺, 我将前辈大师各色、零星的设计技巧与方法统统拿来, 然后再杂糅出自己的全新艺术诠释, 就像以数字方式加工拼凑而成的拼贴画。”<

索诺里所指的艺术大师就是欧洲的先鋒派艺术家。他曾说过: “从小我就喜欢Piet Zwart*、El Lissitzky*、Jan Tschichold*、Laszlo Moholy-Nagy*”

Interview from "Type Graphics" by Margaret Richardson

For the past ten years Leonardo Sonnoli has produced work ranging from corporate identity and signal systems to books and magazines, but in terms of what Sonnoli is best known for is "cultural communication", the work done on behalf of municipalities (like Pesaro), museums, and non-profit foundations.<

On behalf of these clients Leonardo Sonnoli has managed to create a range of posters which are stark, complex, typographically acute, and brain teasing. He provokes and challenges his audience to delve into a poster's meaning rather than explicitly conveying it.<

Philosophy of Design

Although dismissing a philosophy of design as "pretentious", Sonnoli does relate to his work in very definite terms. He elaborates saying "I consider my job as a profession, and I regard myself as a professional. This means I try to solve each problem of communication as effectively as possible. Definitely I have my own ideas on how to design. Mainly I base my creative skills on the knowledge of the past, especially gleaned techniques and methods from the masters, and interpreting these, like using collage, digitally."<

For Sonnoli the masters are the European Avant-Garde. He says, "I grew up loving the 20th century designers like Piet Zwart, El Lissitzky, Jan Tschichold, Laszlo Moholy-Nagy, and also the Italian Futurists. I have based my creative skills on this knowledge of the past."<

这样的二十世纪设计大师，还有意大利的未来主义艺术家。我就是将自己的创作技艺建构在他们的艺术积淀之上。”<

索诺里用一个鲜活的比方来形容自己的设计原理：“设计好比是开车。要确保安全地向前行驶，你就得不停地察看后视镜，也就是说借鉴以往的创作经验。然后我再为昔日的美学要素加以今日的时代精神与全新的手法技艺。”<

索诺里又将设计之于自己比作音乐之于电台主持：“电台主持将形形色色的音乐合成为一时期精彩纷呈的节目。如果说他们是音乐合成师，那我就是图像合成师，用我的键盘与鼠标糅合着文字与图像。”索诺里将这一手法称为“新杂糅”，借用Jan Tschichold经典之作《新版式》的标题创意。<

“新杂糅”或许概括了索诺里的设计过程，但却无法表现其创作所取得的视觉效果与艺术魅力。他的作品不仅博采各派精华，而且还将杂糅而成的七色光芒和谐如一地置于崭新的时代背景与创作意境之下。无论规格还是意境，索诺里的海报作品都可以“大气”二字来形容。索诺里以妙趣横生的版面处理与寓意无限的意象安排创作出了一幅幅醒目、惊心的海报杰作。索诺里的创作渐渐由先锋主义转向了极简抽象艺术，仅凭对比例尺度的把玩便营造出惊人的艺术震撼。观众无不惊叹于索诺里笔下那匀称的艺术元素、调和的负空间构架与饱含图画美感的文字要素（就想起被索诺里的海报装点得流光溢彩的佩沙洛吧）。<

字体与版式

谈到自己独树一帜、别具匠心的字体设计时，索诺里认为他作品的独特艺术效果源自精简而非添加。索诺里深有感触地说道：“要用最简洁的方式与读者对话，同时又要保证视觉语言的生动有效，可不是件容易的事儿。”此外，索诺里又偏爱选用无衬线、无饰边的字体，这便又为他那极简抽象的视觉世界

Explaining on how he works Sonnoli uses this analogy: "You can compare designing to driving a car. To go safely ahead, you have to check the rear-view mirror, in this case to glance to the past. Then I use these aesthetics and remix the past with our own 'zeitgeist' and our new technology."< He further compares what he does as a designer as similar to what a disk jockey does with music, saying, "The way a DJ works as a mixer of music, I am working with my keyboard, and my mouse and mixing bits of text with bits of pictures." Sonnoli calls this approach "neue remix" with reference to the title of the Jan Tschichold classic "Die Neue Typography".<

Although this may describe the process of designing for Sonnoli, it doesn't reflect the effectiveness of the results. His work not only shows these formidable influences, but it also brings them into a contemporary context. His posters are large not only in terms of size, but also in terms of ideas. Sonnoli produces eye-catching, mind-provoking posters with intriguing type treatments and suggestive imagery. Sonnoli has moved from avant-garde to a heightened minimalism while creating a sense of shock by sheer scale. His use of balance, negative space, and illustrative text put the viewer in awe. (Imagine Pesaro festooned with posters by Sonnoli.)<

Type and Typography

Sonnoli's unique use of type in his designs he says originates in "taking away rather than adding. It's really a challenge to communicate with as little information as possible without being boring or not expressing ideas." In part, this minimal vision is enhanced by his choice of sans serif, no frills type.<

平添了几分精练与简约。<

索诺里倾心于包豪斯主义的艺术实验，并信奉版式唯美主义的妙语箴言，正如Moholy-Nagy所写：“字体本身蕴涵着如此强大的视觉感染力与艺术表现力，其感性直观远比单纯的理性语义更能表意传情；而当图画被当做字体、版式要素运用于构图版面当中，其视觉艺术与信息传播效果便更是妙不可言了，单纯的文字变成了鲜活的图文。”换言之，图、文两大平面要素具有互通的艺术魅力，文字也能取得图画一般的视觉美感与传播功效。<

在索诺里的艺术诠释下，字体凭借自身的艺术表现力脱颖而出，成了不可小觑的艺术主体。为此，他还特地杜撰了“文·物”（“Wri-Thing”）一词，在威尼斯大学的专题讲座便以此为题。在“文·物”（“Wri-Thing”）主题海报中，索诺里将自撰之词阐释为“字体即事物、事物即文字”；并补充解释道：“文字诉之于字体，而字体的选择又展现着思维的轮廓。”<

索诺里同样也做字体设计，但在在他看来，自己从不是真正意义上的字体设计师，他常说自己设计的不过是一些特殊编排的字体。索诺里认为自己更擅长的还是将字体把玩运用于整体设计之中。虽以字体版式上的锐意实验而闻名，索诺里却说自己在选择字体时还是最依赖ITC Franklin Gothic一类得心应手的无衬线字体。<

索诺里的设计作品无不风格鲜明、独具特色，但他的创作却绝非为了风格而风格。索诺里说过：“我的创作从不以格调为目的，而是要以最注目的视觉形式传达作品内在的思想和情绪。我不希望读者被动地‘接纳’，我想刺激他们的头脑，唤醒他们的情感。况且，好的设计作品应该能够帮助读者提高视觉审美、拓展艺术视野。从这一角度而言，我相信真正的视觉传播杰作同样也该是重要的文化佳作。”< Margaret Richardson

He hearkens to the Bauhaus experiment and typographic aesthetic saying, just as Moholy-Nagy wrote, “that type contains a visual element so strong that it communicates more than just intellectual meaning and photography when used as a typographical element is efficient, so you substitute text on its own as photo-text.” In other words, the text works effectively as illustration. <

Sonnoli has elaborated on the theme of type as an object in its own right. For this he invents the term “Wri-Thing”. This was the subject of his lecture given at the University of Venice. And Sonnoli designed the “Wri-Thing” poster which defines the term as “the displacement of type into things and things into words”. In further explaining this concept he adds, “Essentially I am saying that text is type-based and that you show the shape of an idea through the use of type.” <

Although Sonnoli has designed type, which he says is primarily display type, he doesn't claim to be a type designer. What he feels he does best is design with type. Although Sonnoli is known for his experiments typographically he also says that when choosing a typeface he often falls back on a “comforting” sans serif like ITC Franklin Gothic. <

Although there is a definite style which is evident in Sonnoli's work, he claims that “it is not my goal to have a style but to visibly express an idea. With my work I'd like to stimulate people to think and not just ‘receive’ a message. Furthermore I think good graphic design has to help people to enlarge their visual aesthetic (and maybe artistic) knowledge. In this sense I believe in good visual communication as an important cultural tool.” <

Margaret Richardson

“文·物”

“文·物”？让我们暂且借“文·物”一词来形容莱昂纳多·索诺里设计创作中交错概念而成的版式杂糅。“文·物”这一戏指双关显然得益于Eric Gill* 妙语名言之启示。早在1936年，Eric Gill便说过：“字母即物，而非物之描绘”，这也许是对平面艺术再现实、生动不过的评述了。“文·物”一语所要表达的意思是：浮现于纸面的字母、文字构成了一个象征体系，将一个个符号一组组标记转换为视觉沟通、思想交流的艺术语言；而这些符号、标记本是相互独立、各不相同的，因而在协调统筹入画面版式之前，字母本是独立的实物与个体。“文·物”一语浓缩了莱昂纳多·索诺里设计创作中无所不在的核心理念。他独特的艺术语言与设计手法强调突显了字母、文字在版面之外的“实物、个体”性，而一旦置于版式框架之内，它们便与文化传统一脉相承，随社会发展不断演进，与科技变革息息相关；它们的栖身之处正是最为复杂敏感的文化十字路口，各种文化艺术思潮、设计师本人的艺术积淀与技术创新的日新月异在这里交汇撞击着。同时，“文·物”一语又影射出继书写与印刷之后，计算机科技发起的第三次文字革命所带来的兴奋与不安、淋漓地展现着由凸版印刷到阴极射线管，由丝网之二维、铅印之三维世界到电子时代空间尽失的巨大变迁。<

凭着交融的艺术语言、杂糅的视觉意象与错综的印刷版式，莱昂纳多·索诺里似乎在以一幅幅“文·物”创作向世人宣告：随着空间概念的消逝，作为

Writhing

Writhing? Writhing is the temporary title of the hotchpotch of all the typographical subjects composing the work of L.S. (Leonardo Sonnoli) Writhing is an exposed calembour inspired by the most realistic and vivid remark on the graphic work: "Letters are things, not pictures of things" — Eric Gill, 1936. Writhing means that writing is a conventional system that transforms a set of signs into communication, and that those signs are single things characterized by individual specifications; therefore beyond and before getting organized, letters are individual things. Writhing represents the metagrammar technique used by L.S. to underline, before and beyond, the nature of Letters as Things: in which way they derive from tradition, in which way they evolve in general procedure, in which way they depend on technological transformation, and how changeable is the intersection where they are set, a place of convergence/conflict among intellectual worlds, craftsmen's memories and industrial innovations. Writhing reproduces the uneasiness/attraction for computer science, the third revolution of the word after the writing and the printing. Writhing marks the memorable change from typography to the cathode ray tube, from the three dimensions of lead — and from the two of the film — to the complete lack of physicality in electronic writing.<

With help of linguistic pastiche, a visual remixing and typographical interferences, Writhing shows how the virtual lack of physicality brings Letters as Things closer and closer to the representation, so to that special fact of being "picture" that Gill used to stigmatize. Writhing accomplishes,

* Eric Gill (1882-1940), 英国雕塑家和平面设计师。他以字体设计闻名于世，曾设计了“Gill Sans”无饰线体。

“实物、个体”的字母、文字正愈发向影像、象征靠拢，也就是Eric Gill曾嗤之以鼻的“物之描绘”。莱昂纳多·索诺里的“文·物”验证并超越了Adolf Loos所描绘的现代主义苦痛：“这里有一把椅子。作为艺术表达之对象，这把椅子将被艺术家的画笔所描绘。而呈现在画布上的椅子只能是最初艺术对象的再现，于是便成了真实生活的二手描摹。我们的二十六个字母亦是如此，人们将字母刻于岩石，雕于铜器，或是付诸笔墨。借助光线、阴影与透视等巧妙的技法，我们能够将石面、铜表的文字再现于二维的纸面。然而，无论如何，纸面上的文字永远只是真实事物的再现，而无法成为实物本身。付诸纸面的文字永远只能属于油墨的世界。”<

莱昂纳多·索诺里的“文·物”或许是似非而是的艺术悖论，却绝不是风格不一的设计拼盘。连昔日豪情万种的文字雕刻家Gill本人（《文字即物》作者）都已宣称：“书写、印刷文字已成为昨天的艺术表达，字母也许该由缩略符号所取而代之了。”或如莱昂纳多·索诺里的艺术创作所示，昔日的字母、文字应让位于语音、影像、意象、杂糅等转瞬即逝而回味无穷的艺术表达了。<

Pierpaolo Vetta, 写于1998年10月23日。

and overwhelms the modern anguish of Adolf Loos: "Here is a chair. This chair is an artistic object. If it were painted, the painted chair would be a further reproduction of the initial artistic object and therefore it becomes a second-degree work of art. Now, let's try to apply the same method to the letters of the alphabet. Letters could be carved in stone, cast in bronze or written in ink. Thanks to light, shadow and perspective, stone and bronze letters can be reproduced on paper. In any case, it is a reproduction, not real objects themselves. Letters printed on paper can only have the dimension of ink."<

Writhing — the work of LS — could appear as a paradox, but certainly not as inconsistent. Gill himself, a proud sculptor of letters (Letters as Things) declared that "Writing and printing letters is a convention which is totally worn out, decayed and corrupt; letters should be replaced by shorthand symbols." Or else, they should be replaced by recorded sounds, representations, images and mixing which appear first and then rapidly leave, as LS seems to suggest.<

Pierpaolo Vetta, 23rd October 1998



莱昂纳多·索诺里儿时的照片。

寄传承于颠覆

人们常以笼统、简洁的词语概括、总结着“地域特色”。而莱昂纳多·索诺里的版面设计则以一次次美丽的邂逅与昔日历史传统似是而非的再现向人们展示着“地域特色”与“时代精神”的错综复杂。为展现丰富、复杂的主题，索诺里惯于将艺术叙事之线索、脉络散布于盘根错节的符号意象之中。20世纪60年代早期，索诺里出生在在的里雅斯特一个托斯卡纳族家庭。与该地许多居民一样，索诺里自幼便受到不同文化传统的熏陶。索诺里曾在哈布斯堡工艺美术学院下属的一所艺术学校学习。二十世纪初，Urbano Corva, Giorgio Dabovich, Nino Ferenzi, Giovanni Giordani, Piero Lucano, Guido Marussig, Argio Orell, Antonio Quaiatti, Pollione Sigon, Vito Timmel与Giulio Toffoli等艺术天才曾就读于该美院。这些艺术家们在丰厚、坚实的本土版式设计框架下（尤其是Modiano与萨尔托艺术传统）执著于艺术创作，推动着的里雅斯特的海报艺术运动。他们与Leopoldo Metlicovitz, Marcello Dudovich等都是意大利及欧洲海报艺术史上享有盛誉的设计大师。出生在得天独厚的小城，索诺里自幼便在地中海文化与北欧文化的交融中耳濡目染，在昔日传统与时代精神的碰撞中汲取养分，并在开放宽松的人文氛围中自由成长。80年代，索诺里就读于Urbino高等艺术学府Albe Steiner学院，并受益于帕尔马的Michele Provinciali与德国的Alfred Hoenegger等明师的指点。不难想象，索诺里从南方艺术传统中汲取了自由、原创的艺术风格，又从北方艺术沉淀中积累了丰富

A Reverse Motion to the Future

The expression "genius loci" has often been generalized because of brief and concise analysis. Exception: the typographical work of Leonardo Sonoli, where coincidences and historic-geographical returns may lead us to summarize the complexity of "spirit of places" and of time, we would add. The author is perfectly aware of this and while he is designing posters, he is used to scattering clues and indications on the tangled composition of signs and images. He was born in Trieste in the early Sixties of the last century, of carisc-tuscan descent he has an hybrid origin like many people in that region, LS attended a technical school, which could be seen as a direct derivation of the Hapsburg "Industrials". At the beginning of the twentieth century, in the class of heads of art at the "Industrials", there were students such as Urbano Corva, Giorgio Dabovich, Nino Ferenzi, Giovanni Giordani, Piero Lucano, Guido Marussig, Argio Orell, Antonio Quaiatti, Pollione Sigon, Vito Timmel, Giulio Toffoli: they were a specialized group working within solid typolithographic local worlds (Modiano and Salto above all), they were the artists of Trieste of the poster movement, who along with the more famous Leopoldo Metlicovitz and Marcello Dudovich, held a very prominent position within the history of the Italian and European poster. Grown up in the border town par excellence, at the intersection between the Mediterranean and the Northern Europe, LS has breathed present times which were hanging between past and future, along with many broadminded people and also with many contradictions. During the Eighties he was in Urbino, as a student at the Superior Institute for Artistic Industries, the School of Albe Steiner, among his teachers there were Michele