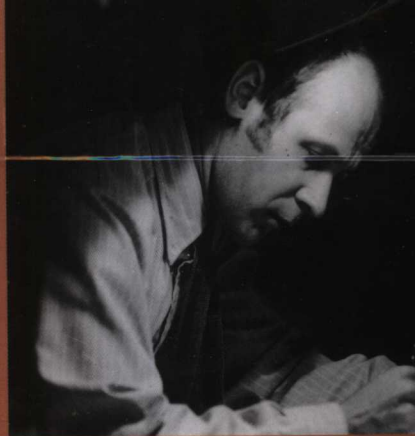




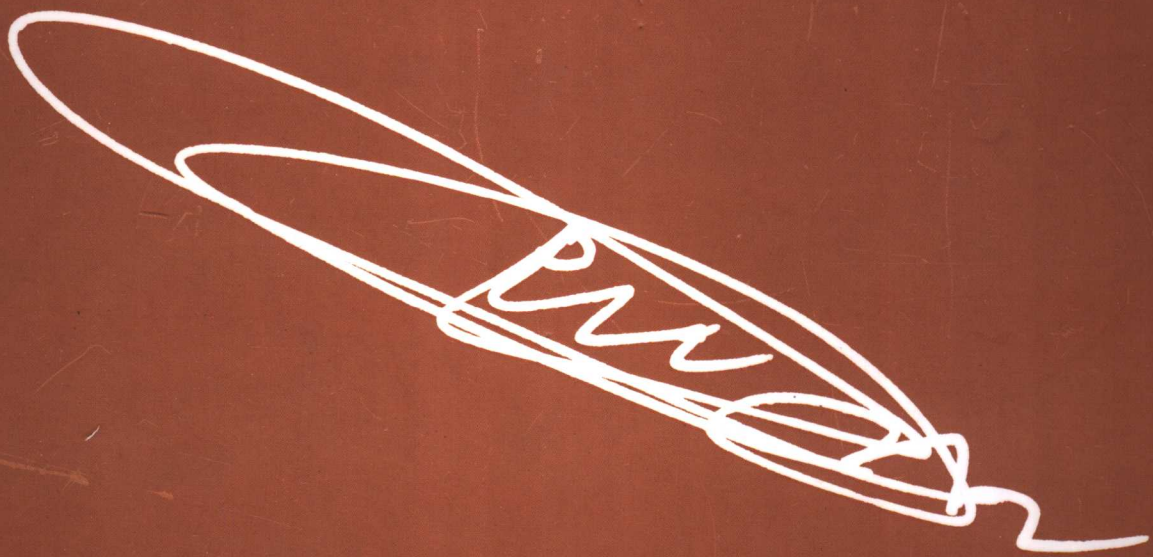
余秉楠 主编

上海三联书店

三联国际平面设计大师作品系列



[荷兰] 本·博斯



Ben Bos

Edited by Yu Bingnan


Shanghai Joint Publishing Co.

The Selected Works of Masters of Graphic Design



余秉楠 主编

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图书在版编目(CIP)数据

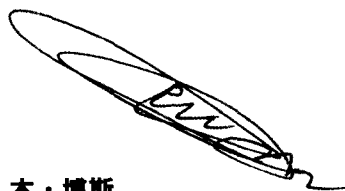
本·博斯 / (荷) 博斯著; 甘宜龙译. — 上海: 上海三联书店, 2006.9

(三联国际平面设计大师作品系列)

ISBN 7-5426-2377-X

I. 本… II. ①博…②甘… III. 平面设计—作品集—荷兰—现代 IV. J534

中国版本图书馆 CIP 数据核字 (2006) 第 101148 号



本·博斯

主 编 / 余秉楠
译 者 / 甘宜龙

责任编辑 / 范桥青
封面设计 / 范桥青
版面设计 / 焦 燕
监 制 / 林信忠
责任校对 / 张大伟

出版发行 / 上海三联书店

(200031) 中国上海乌鲁木齐南路 396 弄 10 号

<http://www.sanlian.com>

E-mail: shsanlian@yahoo.com.cn

印 刷 / 上海精英彩色印务有限公司
版 次 / 2006 年 9 月第 1 版
印 次 / 2006 年 9 月第 1 次印刷
开 本 / 889 × 1194 1/16
印 张 / 12.75

书 号: ISBN 7-5426-2377-X/J-83
定 价: 148.00 元

Ben Bos, edited by Yu Bingnan, translated by Gan Yilong

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First edition published in 2006
Shanghai Joint Publishing Company
2F, No.10, Lane 396, South Wulumuqi Road
Shanghai 200031, P.R. C.
www.sanlianc.com
ISBN 7-5426-2239-0/J-79

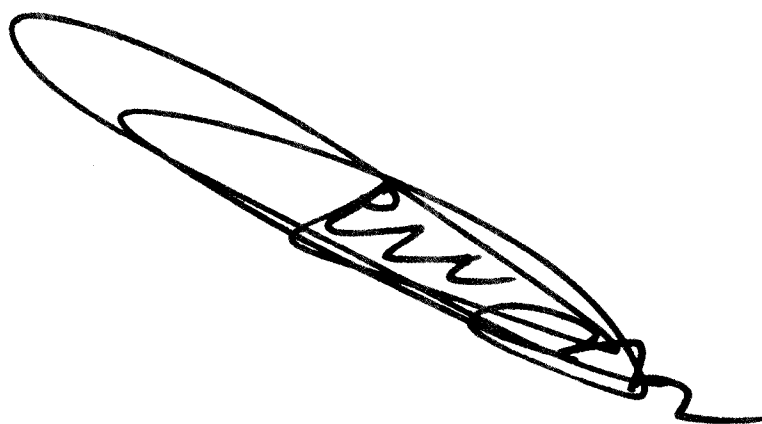
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The Selected Works of Masters of Graphic Design



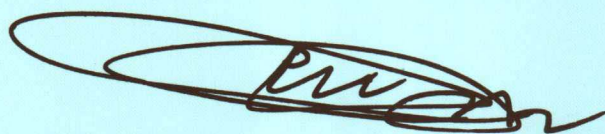
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在法国斯特罗佩兹的大街上，1996
In the streets of St.-Tropez, France 1996



W. Hüppert



献给埃莉

For Elly

国际平面设计协会 (AGI)

余秉楠

国际平面设计协会，原文为 Alliance Graphique Internationale，简称 AGI。

AGI 创建于 1951 年的法国巴黎，首任主席是法国的卡尔吕。它集中了全世界最优秀的和最影响的著名设计师，领导着现代平面设计的潮流。

1919 年，格罗皮乌斯在德国创建了包豪斯学院。它所创造的充满生命力的现代设计风格，深刻影响着包括建筑、产品和视觉传达等诸多方面的设计。1933 年，包豪斯学院被纳粹解散，它的许多重要人物迁至英国和美国。其中巴耶尔以及在美国的其他欧洲移民莱昂尼、伯丁、宾德尔、马特、契尔尼和在英国的施勒格尔、亨利容后来成为 AGI 创建时的第一批会员。与此同时，第二次世界大战前后在平面设计领域做出杰出业绩的一个由 8 位设计师组成的来自英国的天才集体被接纳为 AGI 会员。

在法国，20 世纪 30 年代最成功的海报设计师有 3 个 "C"，其中的卡尔吕和卡桑德雷，以及其后的一些优秀设计师成为会员。法国人认为文化是最优先的，设计师与画家、雕塑家一起享有声誉，得到社会的承认。因此，巴黎很自然地成为 AGI 的总部。

通常来说，当时的许多重要设计很少得到工业上的支持，人们还没有认识到设计对工业和日常生活的重要性。然而，德国的通用电器公司 (AEG) 和意大利的奥利维蒂打字机公司 (Olivetti) 显然是当时的先锋。平托利是 AGI 的第一个意大利成员，他承担了奥利维蒂的所有视觉传达设计，他的天才创意和半抽象的设计方法对于世界范围的平面设计有着广泛的影响。

4 在瑞士，布罗克曼和霍夫曼致力于建立和发展瑞士的国际风格。由诺伊堡等人创刊的《新平面设计》(New Graphic Design) 就是瑞士的国际风格的代表。赫德克于 1942 年创刊了《平面艺术》(Graphic) 杂志，它在世界平面设计领域中广为流传。他们先后成为 AGI 的成员。比勒和布龙是创建 AGI 的成员，他们是杰出的海报、展示、广告的设计家，同时也是巴塞尔学校有影响的教育家。卡里吉特作为海报设计家的大师之一早已享誉远近，他在 1957 年加入 AGI。

里谢茨是 AGI 的第一个比利时成员，他为 1958 年的布鲁塞尔世界博览会所创作的海报设计使他蜚声海内外。

美国的杂志设计在国际上有极高的影响力，《时代》、《生活》、《观察》等杂志建立的创意指导，在新型的传播媒体中占有重要的角色，吸引了许多一流的本地和欧洲的天才设计家，他们中的大多数人是 AGI 的成员。值得一提的还有比尔，他早在 20 世纪 30 年代就创立了典型的美国平面设计风格。

1955 年，AGI 在巴黎的卢浮宫举办首届展览，展出了来自 11 个国家的 75 位成员的作品。虽然包豪斯时期所产生的国际风格日趋明显，但由于历史的原因，展览会上各国的风格差异十分明显。仅仅在一年以后，针对 1956 年在伦敦的 AGI 展览，评论家埃尔文这样写道："很明显，国际风格已经统领一代潮流。"

自 1951 年 AGI 建立起，每年轮流在世界各地举行聚会 (1973 年由于中东战争取消了在耶路撒冷的会议)，会员们在友好和相互尊重的氛围中，进行认真和富有成果的学术探讨，举办会员作品展览，培训有才干的平面设计大学生和青年设计师，并用平面设计的方法帮助世界各国的企业、公司和它们的跨国组织的发展。

1969 年，AGI 将总部从巴黎迁至瑞士的苏黎世。目前，AGI 除了上述国家的会员外，还有德国、澳大利亚、加拿大、捷克、丹麦、芬兰、伊朗、以色列、日本、墨西哥、荷兰、挪威、波兰、西班牙、瑞典、韩国和中国的约 300 名会员，清华大学美术学院 (原中央工艺美术学院) 的余秉楠于 1992 年被接纳为 AGI 的第一个华人会员。2004 年 AGI 年会在北京举办，这是该组织首次在中国举办年会。

AGI 作为各国著名设计师的联合组织，是国际平面设计界的权威组织，在国际上享有崇高的声誉。

Alliance Graphique Internationale (AGI)

Yu Bingnan

Alliance Graphique Internationale, abbreviated as AGI, was founded in 1951 in Paris, France. Its first president was Carlu from France. Among its ranks are the most outstanding and influential famous designers worldwide. It leads since then the trends of the modern graphic design.

In 1919, Gropius founded Bauhaus in Germany. The modern design style developed by Bauhaus deeply influenced many creations in the fields of architecture, industrial products and visual communication. After Bauhaus was closed by the Nazis in 1933, many of its teachers fled Germany and worked in Britain or the United States. Some of them, e.g. Bayer, along with other emigrates such as Lionni, Burtin, Binder, Matter, Tscherny in the United States and Schleger, Henrion in Britain became the first members of AGI. At the same time, a talented body of eight British designers, who had proved their worth before and during the war, became eligible members.

In France, the most successful poster designers in the Thirties of the last century were the three Cs. Two of them, Carlu and Cassandre, together with other excellent designers afterwards, were members of AGI. Art and artists have been always much respected by the French people. Like painters and sculptors, designers in France enjoy a reputation and an acknowledged place in society. It was, therefore, natural that Paris became the new AGI headquarters.

5

Generally speaking, around that time many important designs are not supported by the industry, which means the important effect of design on industrial and daily life had not been realized. AEG in Germany and Olivetti Typewriter in Italy, however, played a pioneer role in this aspect. Pintori, the first Italian AGI member, was responsible for all the visual communication of Olivetti. His imaginative and semi-abstract approach became a worldwide influence on graphic design.

In Switzerland Müller-Brockmann and Hofmann were instrumental in evolving and establishing the Swiss approach internationally. "New Graphic Design", of which Neuburg was a founder member, became the mouthpiece of the new Swiss International Style. Herdeg started "Graphis" magazine in 1942. This covered graphic design worldwide, with a much more general approach. Both of them were received as members of AGI. Bühler and Brun, the two founder members of AGI, had been well-established designers of posters, exhibitions and advertising and both were influential teachers at the Basel School. Carigiet was already well known as one of the masters of posters. He was made an honorary member in 1957.

Richez is the first Belgic member of AGI. His poster for the Brussels

World Exhibition has brought him international reputation.

American magazine design became highly influential on an international scale. "*Time*", "*Life*", "*Look*" established the creative art director of a magazine as the most important figure in this new communication medium. Magazine design in the United States attracted the best native and European talent. The majority of these art directors were AGI members. Special mention here must be made of Beall who had created a typical USA graphic style as early as the Thirties of the last century.

At the first AGI exhibition at the Louvre in Paris in 1955, at which the work of seventy-five designers from eleven countries was shown, although the International Style, existent since the Bauhaus, had become more important, but the national characteristics of most were evident in the exhibits, for the historic reasons given. Only one year later, however, when referring to the 1956 London exhibition, the critic Elvin stated: "Clearly the International Style had begun to dominate the scene."

Since the foundation in 1951 AGI holds assembly meeting every year in different places all over the world (except the meeting 1973 in Jerusalem due to the Middle East crises). In a friendly atmosphere members discussed seriously but fruitfully issues of graphic design, held exhibitions of their works, trained talented students and young designers in this field, and helped with their experiences enterprises, companies and their joint ventures all over the world.

In 1969 AGI has moved headquarter from Paris to Zurich in Switzerland. Along with the members from the countries mentioned above, AGI has at present around 300 members from Germany, Australia, Canada, Czech, Denmark, Finland, Iran, Israel, Japan, Mexico, Netherlands, Norway, Poland, Spain, Sweden, Korea and China. Yu Bingnan of the Academy of Arts & Design, Tsinghua University, has become the first Chinese AGI member in 1992. The 2004 AGI Congress was held in Beijing and it is also the first time the AGI Congress was held in China.

As a Network of famous designers from all over the world, AGI is an authoritative association worldwide in graphic design, which enjoys high reputation internationally.



双重天赋

我的一部分童年在第二次世界大战中希特勒占领下的阿姆斯特丹度过。中学和父母健在的家是两个仅存的安全的地方——在如此阴森的环境下没有比这更安全的了。我的父亲是第二代装订工。在我家里，尊重纸张是神圣的规矩。家里有足够的纸张激起了我强烈的绘画的愿望。中学艺术教师注意到我的天赋，给我在教室里充分的自由。一台打字机，一只奢侈的35毫米柯达照相机（荷兰解放后不久一个海员外甥送给我的礼物）是基本的工具，以使我能开始一个写作、插图说明、“设计”和编辑各种各样的书面纸张的“生涯”。我的“生涯”是为同学、我的运动俱乐部、本国军人和阿尔卑斯俱乐部而服务的。他们后来称我是双重天赋的报纸从业人员。杂志和报纸使我能回想起我生命中的爱。我在荷兰空军服役当军官时参加了记者教程。

受雇于阿赫恩德贸易公司时，我当了他们个人杂志的记者兼设计。后来我花了十五年的时间训练了整整一代荷兰同事，教他们记者专业课程：形式与内容。阿赫恩德是我交流思想方面第一个重要的雇主（1954—1963）。我先是做他们的广告文字撰写人，同时发展了作为概念制作者、设计者和艺术指导方面的技巧。在阿姆斯特丹平面造型高中和里埃特维德学院的六年晚班为我打下了基础，使我能进入那时还年轻的平面造型设计的职业生涯。学院里我的主要的老师、设计师

威姆·克鲁威尔，以及他在阿赫恩德团体的同事，工业产品设计师弗里索·克拉默，参与建立了荷兰第一个多学科设计团体——“全体设计”，该团体建立于1963年。他们选我领导他们的画室雇员，但不久我有机会建立我自己的设计团队。我的教育背景（带有文学和经济学课程的中学教育）加上在阿赫恩德的实践经历，使许多商业倾向的客户把他们的方案交给我和我的设计团队来制作。三年以后，他们任命我为全体设计的创意指导。我在这个团体中呆了二十八年。

六十年代中期，公司特征的专业化很快发展为一个主要是设计的问题。我在这些活动中是专家，做过很多这些规划。这些规划构成了全体设计持续运作的强劲的经济支柱。由于这是一个新的领域，特征方案的规则和“基础”只能由先驱设计者创造。作为公司特征的设计者和“报纸从业人员”，这个经历使我赢得了国际声誉。我在设计出版社出版了几本有关这些主题的书籍和许多文章。我经常在全世界很多研讨会、艺术学校和大学作讲演。1978年，我经挑选受邀成为国际平面设计协会（AGI）的成员。1996年，布尔诺两年一届会议接纳我为荣誉会员。1998年，我又成为荷兰设计者协会（BNO）的荣誉成员。在多次设计竞赛和考试中我都担任裁判，在荷兰是如此，在国外也是如此。我的作品在个人展和团体活动中都有展出。在国内外，我频频得奖。在同行里，我

常常被称作“公司特征设计的权威”。

这些规划使我有机会设计了大约120个商标，其中很多存在了几十年。1998年，我获得了一个世界商标设计奖，同时获奖的还有设计者米尔顿·格拉色、罗尔夫·哈德、尤金·格罗斯曼、恩斯特·罗克、所尔·巴斯、约瑟夫·杜勒-布罗克曼和依科·田中。

我重新设计了两份荷兰国家报纸：“阿尔机敏·汉德斯布拉德”和“亥特·巴罗尔”。为第一份，我也开发了一种创新的方法把新闻传送到原始的宽版面，但为了所有读者的方便也可用小版面。不幸的是，这个“汉德斯布拉德”不久后和另一份有质量的报纸“NRC”在我的方法实施之前合并了。我为这份新的报纸设计了报头。

在我的代表作选集里有两个客户占首要地位。兰德斯塔德雇佣服务集团在它早年时（1967年）就找我了，那时还只是一个小规划。这个集团飞速增长，成了世界同行中的领导者。三十多年里我为他们在很多国家设计并监督他们的视觉标志。

在交流领域中阿赫恩德是我的第一个雇佣者，他成了“全体设计”和“设计II”（我自己的设计团队，成立于1991年）的客户。我和阿赫恩德的

关系持续了五十年，当中有过间断。最近的规划中有他们的一个“模比里厄姆”，即他们的办公室用具的室内博物馆样式的设计。

1993年，我建立了NAGO，荷兰平面造型设计档案馆，收集了自第二次世界大战到目前为止许多荷兰杰出的平面造型设计者的有创造力的作品。2000年，我的专著《本·博斯一生的设计》由阿姆斯特丹BIS出版，有荷兰语和英语两种版本。它与布雷达的一个叫“德·比亚德”的博物馆回顾展协同出版。

2002年，我为荷兰平面造型设计文化基金会写了他们的年度书，题目是《你认为我是谁》。其主题是“特征”。我的妻子埃莉作了图片研究，同时在因特网上收集了许多特别的信息。这本书被选进了“年度最佳50榜”。

很多年以来我一直就公司特征为不同的专业课程作讲演。在九十年代后期，我一直在鹿特丹伊茨塞斯学院教平面设计的历史，并帮助这个学院设计管理新研究领域规划。

本·博斯
国际平面设计协会

Doubly gifted, they say

Part of my boyhood took place during the second world war, in Amsterdam, occupied by Hitler's army. The secondary school and the parental home were the only 'safe' places - as safe as those can be under such grim circumstances. My father was a second generation bookbinder by trade. Respect for paper was a 'holy' house rule. Enough paper at the family home to stimulate my strong urge to draw. The art-master at the secondary school recognized the talent and gave me total freedom in the classroom. A typewriter and the luxury of a Kodak 35mm camera (a gift from a seafaring nephew, just after the liberation of Holland) were the essential tools to start a 'career' of writing, illustrating, 'designing' and editing all kinds of papers. For the schoolmates, for my athletics club, for the national servicemen as well as for the Alpine Club. They would later call me a doubly gifted newspaper man. Magazines and papers would remain the love of my lifetime. I took a course in journalism during my compulsory service as an officer in the Dutch Airforce.

When employed with the trading-firm Ahrend, I became the journalist/designer of their personnel magazine. Later I trained over a period of 15 years a whole generation of Dutch colleagues in this journalistic specialism: form and content. Ahrend was my first important employer in communications (1954-1963). I started with them as their copywriter, but developed my skills as a concept maker, designer and art director. Six years of evening classes at the Amsterdam Graphic high school and the Rietveld Academy prepared me for the next step

into the then still young profession of graphic design. My most dominating academy teacher, the designer Wim Crouwel, and his colleague at the Ahrend Group, industrial designer Friso Kramer, were among the founding partners of the first Dutch multi-discipline design group 'Total Design', that started off in 1963. They chose me to lead their studio employees, but very soon I got the chance to start my own design team. The combination of my educational background (a secondary school with a literary/economic program) and my practical experience with Ahrend meant that many projects from business-oriented clients found their way to my drawing table and design team. After three years they appointed me as a creative director of Total Design. I would eventually stay with this design group for 28 years.

The mid-sixties were the years in which the specialism of Corporate Identity rapidly developed into a major design issue. I specialized in this field of activity and was in charge of numerous of these projects. They constituted a strong financial backbone for the continuity of Total Design's operations. Because it was such a new sphere of work, the rules and the 'grammar' of identity programs had to be invented by the pioneering designers. My work as a corporate identity designer and a 'newspaper man' established my international reputation. I published several books on these subjects and numerous articles in the design press. I was also a regular lecturer at seminars, art schools and universities all over the world.

In 1978 I was invited to be a member of the select Alliance Graphique Internationale (AGI). In 1996 the

Brno Biennale made me an honorary member. The same happened in 1998 when I became an honorary member of the Dutch Designers' Association BNO. I was a judge at many design competitions and examinations, in the Netherlands and abroad. My work has been exhibited in one-man-shows as well as during group events. I was awarded frequently at home or abroad. Within the profession I am often called 'a guru of corporate identity design'.

The projects gave me the opportunity to design some 120 logotypes, many of which survived for decades. I was given a World Logotype Design Award 1998, in the good company of designers like Milton Glaser, Rolf Harder, Eugene Grossman, Ernst R o ch, Saul Bass, Josef Müller-Brockmann and Ikko Tanaka.

I redesigned two Dutch national newspapers, the 'Algemeen Handelsblad' and 'Het Parool'. For the first one I also developed an innovative plan to present the news on the original broad sheet format, but with all the readers' comfort of a tabloid paper. Unfortunately this Handelsblad merged soon after that with another quality paper, 'NRC', even before my plan was implemented. For this new national newspaper I designed the masthead.

Two clients took a dominating role in my portfolio. The Randstad employment service group came to me in its early years (1967), as a small project. The group underwent an enormous growth, to become one of the world leaders in its trade. I designed and supervised their visual identity for more than 30 years and in many countries.

Ahrend, my first employer in the field of communications, came back as a client of Total Design and of FORMatie2 (my own design team, founded after I had left Total Design in 1991). The relationship with Ahrend covered - be it with some interruptions - a period of 50 years. One of the final projects was the making of their 'Mobilium', a in-house museum of their office furniture design.

In 1993 I founded NAGO, the Netherlands Graphic Designers' Archive, which by now took care of the creative heritage of many outstanding Dutch graphic designers since the second world war. In 2000 my monography 'Ben Bos Design of a Lifetime' was published by BIS Amsterdam, in a Dutch and an English version. It was published in conjunction with a retrospective exhibition in Museum 'de Beyerde', Breda.

In 2002 I wrote for the Dutch Foundation for Graphic Culture their annual book, entitled 'Who do you think I am?' The subject was 'Identities'. My wife Elly did the picture research and collected also a lot of special information from the internet. The book was elected among the '50 Best of the Year'.

For many years I have been lecturing about Corporate Identity for various professional courses. During the late nineties I was teaching the history of graphic design at the Ichthus College Rotterdam, where I also assisted in planning its new field of study for design managers.

Ben Bos AGI BNO