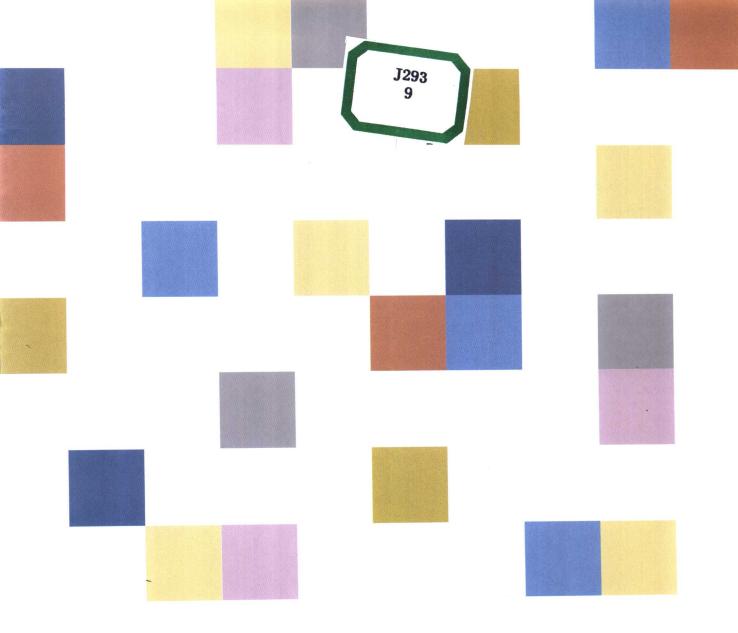


日本专用字体设计协会编 **日本字体与平面设计大奖年鉴**

2004



日本字体与平面设计大奖年鉴 2004

日本专用字体设计协会编



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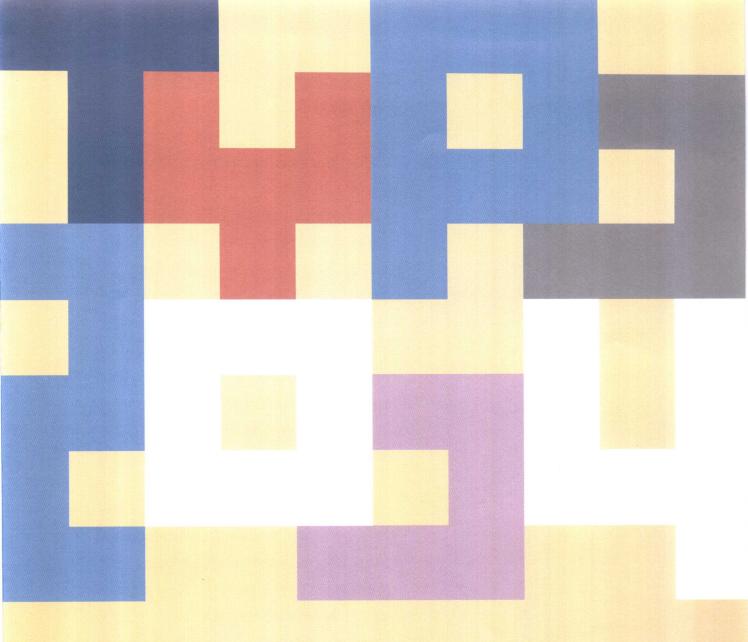
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日本字体与平面设计大奖年鉴

概念和结构的典范 味罔神太郎 (评奏会主席)

在来自于不同渠道选送的1285件作品中,大奖作品只能选择一件!

今年获大奖的作品主题是与"水"和"绿色"环保公益广告有关,它们先后出现在2003年5月2日和4日《每日新闻》的第1、4、12、17、20、25和28页上。这组创意大胆的作品,突破了传统概念上广告与新闻报道在版面空间上的分割,而是将两者紧密地交织在了一起。这种自由表述方法不仅体现了设计者对于环境问题的关注,还有趣地表达了设计者看法,他认为设计师在创作作品的时候,不应该拘泥于固有规则。另一方面,作品还暗示了解决环境问题的关键在于:人们应该不断地对日常生活习惯提出种种疑问。同时,作品还向人们提醒了坚持实施沟通的重要性,特别是坚持人与人之间思想交流的重要性。

这件作品毫无疑问在视觉上产生了强烈的影响力。不过作品同时还向人们展示了印刷和制作工艺方面的重要性。通常情况下,作品的制作是隐藏在作品背后的神秘力量,但是它对于作品的物化有着举足轻重的作用。因此可以说,这件作品是设计师和制作者密切沟通的成果。

在大奖的评判过程中,还有另外两位极具竞争力的参赛者,它们是从那些获得最佳作品奖中推荐上来的。其中一件是最后获得特别奖名为"汉字"的作品——试图通过使用古老的木制明朝粗体字模上的汉字来进行表意,体现"电脑"和"鼠标"这两个现代词语的深层含义。作品独特的创意和精湛的结构得到了评委们的广泛赞誉。

作为评委会的代表,在此我必须克制自己的个人喜好。不过,我还是想提及一下,木下腾弘设计的一套名为"田中一光存在与否"的系列作品,木下希望通过这套作品来表达他对其导师田中的崇敬之情。遗憾的是,作品在"最佳作品"之外没能获得其它任何奖项。我认为这一作品是此次大奖强有力的竞争者,我希望在我结束前高的时候能表达一下我对木下的个人同情,以及对他创作理念的欣赏之情。

Quintessence of Concept and Composition

Shintaro Ajioka [Chairman of the Screening Committee]

From among the total of 1,285 works submitted from various sources again this year, only one entry is selected for the Grand-Prix.

The honor of the title went to the opinion ad about the envi-ronmental concern over "water" and "green" posted on pages 1, 4, 12, 17, 20, 25 and 28 of the May 2nd and 4th 2003 issues of Mainichi Newspaper. This piece of work, with an astonishingly bold sense of freedom, interconnected ad space and article space which were traditionally inviolably separated from each other; the bold new way not only expressed the advertiser's attitude towards the environmental concerns, but also presented a piquant critique that we should not forget to continuously question our given assumptions when producing creative work. On another context, it implies that the key to overcoming environmental issues lies in the continued questioning of our daily lives, and reminds us of the importance of not giving up, of being perseverant in trying to communicate one's ideas to others. This work is of course excellent in its resulting visual impact, but is also significant in the sense that it makes us realize the importance of production work, which is normally a silent force behind the scenes but is essential to materialize

In selecting Grand Prix, there were two other rival candidates recommended from among the works qualified for Best Work Prize. One of them is the work titled "Kanji" which was finally awarded Special Prize. It is an attempt at ideographic repre-sentation of new kanji that symbolize "computer" or "mouse" in the old, wood block Ming-style typeface. Its masterful compo-sition and fresh idea were very highly commended.

a good concept. This Grand-prix is truly won by the close

collaboration of designer and producer.

As a representative of the Screening Committee, I must refrain from stating my personal opinion, but I would like to mention here a series of work called "With and without IKKO TANAKA" by Katsuhiro Kinoshita in an homage to the late Ikko Tanaka, his mentor, which did not qualify for any other awards than Best Work Prize.

This work was in an intense competition with the Grand-prix. I would like to conclude this preface by expressing my deep empathy with the concepts of Kinoshita's work and his formative mastery that supports his concept.

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大奖、特别奖和最佳作品

Gramd Prix, Special Prize & Best Work

Grand Prix

Graphics

001

ad

平野光太郎

cd

福岛和人

de

长内宽明

Yuichi Hosobuchi

cw

谷泽至

大仓诚一

cl

每日新闻社

札幌啤酒

百利达

TOTO

东丽

日立生活形态

NTTdokomo

马自达 三菱地所

Soutec

山之内制药

科尔曼日本

获奖感言 平野光太郎

如果广告穿插在文章中间会出现什么效果呢?…… 这一创意就是 2002 年 5 月黄金假期周中持续了两天的 关于"《每日新闻》(水)"和"《每日新闻》(绿色)"环 境公益广告项目讨论的结果。

这两项设计的结果使报纸上的广告和文章成为了相互之间的一部分:与广告相结合的文字提出了关于水和绿色的环境问题;广告则提供了广告赞助商提供的或试图提供的解决方法。同时相邻的报纸文章则就环境问题和解决办法提供了详尽的数据和信息。当前社会"合作"一词似乎已经成了用滥了的套话。可在这里,广告和文章之间存在着实际意义上的合作关系。最近,关于环境主题的广告出现得越来越多,但是就我个人而言,它们大部分仍然是单方面提出问题或仅仅只是模糊的视觉展示,没有能够提供任何解决这些环境问题的办法。我们设计的理念是提供一种具有解决问题答案的环境广告。同时,这一方案可能不会与报纸作为大众传播媒体的本质功用发生任何矛盾,报纸的本质功用甚至还可以大大利用。目前,我们已经收到了很多读者的回馈信息。

至于设计方面,根据我们为"水"的标题和"绿色"的标题所设计的不同图形——水滴形状对应"水"标题、绿色图形对应"绿色"标题,这样就可以轻而易举地、准确无误地去确认报纸每一页的主题。我们把这些图形分散在文章的各个部位,变化着不同的形态,将一个事实(文章)和另外一个事实(广告/产品)紧密地联系了起来。

为了达到"扩充报纸广告界面"的大目标,在和《每日新闻》的密切合作下我创作了这件作品。我的要求给《每日新闻》社的员工的增加了很多额外的辛苦;除去不断编辑文章字数(为了合乎整体设计的要求),他们还需要协助栏目的版面设计问题。能够和这么多的人、这么杰出的团体合作是我最大的幸运。

很高兴我能够得到这一奖项, 衷心感谢《每日新闻》 社, 还有广告赞助商们——是他们为我提供了这么好的 机会。

谢谢1

On Receiving the Grand Prix Kotaro Hirano

"What if an ad suddenly breaks into the article in the newspaper?"this innocent idea was the seed of the Environmental Advertising Project, "Mainichi (Water) Newspaper" and "Mainichi (Green) Newspaper" run for 2 days during the Holiday Week of May 2002.

These two issues were designed so that the article and advertisement look like as though they are part of each other. The catch copy is posed as a question about concern over water and green, and each of the advertising sponsor's products provide or attempts to provide an answer, while the newspaper article covers a more detailed data or information about environmental issues and efforts to improve. The word "collaboration" sounds like a cliche nowadays, but what happened there really was a collaboration between the article and the ad. Recently you get to see many environmental advertisements, but I feel that many of them are still one-way argument raising questions or just a vaque visual presentation, both without being able to propose any answers. Our ad project was an attempt at being an environmental ad with an answer, which does not conflict with and even takes effective advantage of the essential nature of the newspaper of being a public reporting media. And we have had a lot of feedback from the readers.

Talking about design, by differentiating the topics of "water" and "green" by the icons, a tear drop shape for water and green color object for green, we were able to simply but unmistakably define the topic on each page. These icons were dispersed among the article, and transforming itself to various forms, con-nected the facts (article) with other types of facts (ad/product).

Towards the big goal of "expanding the horizons of newspaper ad", I created this work by a close collaboration with the staff at Mainichi Newspaper. I had to ask an extra hard work from them such as editing the article to the exact number of characters to fit the layout or helping out with arranging the column setting. I was very fortunate to be able to work as part of this wonderful team of so many people.

I am very glad and honored to hear the news of this Grand Prix. My deep gratitude and acknowledgem-ent goes to the Mainichi Newspaper and the ad sponsors who granted me this opportunity.

Thank you very much.





