

FLYER & LEAFLET COLLECTION

A SHOWCASE OF QUALITY DESIGNS FOR HANDBILLS, FLYERS AND LEAFLETS

广告传单创意设计

中国专车出版社

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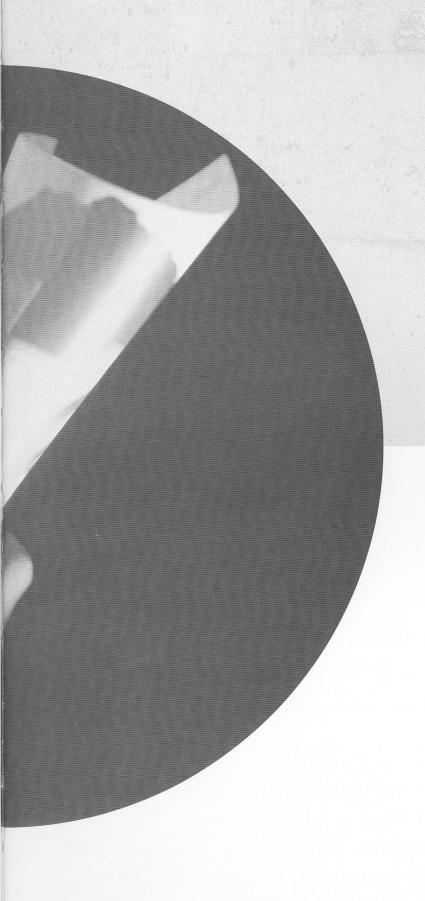
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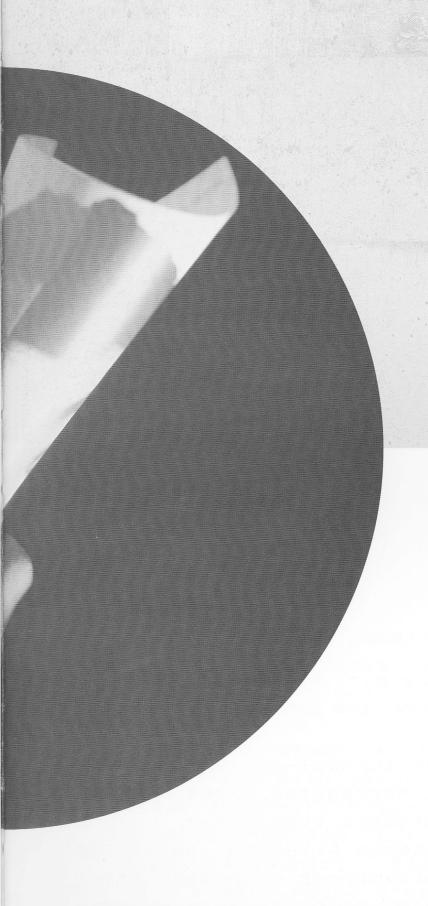
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序言

"传单"一词在日语中叫做"散らし"。这个名词源于动词"散らす",意思是"骤然振翅四处飞翔,令人不安或 困惑"。对这个词源作了解释,我们就不会为每天所见到的过剩的广告传单,带着迷惑人的信息披挂。在我们眼前飞 飞去而感到惊奇了。

就其特性而言,传单给我们带来了可任意处理的日常信息。它们的内容载于一单张用于递送的纸上。通常的做法 是,人们匆忙将其看过后便随意揉碎一弃了之。因此,无论对创意者还是接受者来说,在广告宣传的所有媒体中,发 传单或许是最随意的信息传递渠道了。传单那稍纵即逝的瞬间可能也正是广告和图形设计的着眼点。

多年来,商业图形设计已经取得了与美术界的其它行业抗衡的地位。我们早已学会把这一价值赋予一张好的招贴 广告。比如,把许多印刷品只扫一眼就扔掉,那将会给我们带来屈遭亵渎的感觉。现在人们渐渐意识到,艺术图形创 意和设计的价值远远超过广告结构的价值。目前,企业在商业推广中运用图形设计具有浓厚的兴趣,把它当作提高企 业形象和区别于其它公司的一种手段。

当然,广告的威力使图形设计的地位提升,并栖身于崇高的艺术王国之中,我们应该抱以感激之情。然而,企业 在产品竞争和销售的过程中,图形设计往往失去了它最基本的意义,对此我们不得不感到惊奇。

传单是以看一眼就完事儿的方式向接受者传递必要信息的。确实,这时接受者的注意力是在产品上,传单本身在被看完之后就变为废物。面对传单发送者与接受者瞬间的唐突交接,传单的创意者不得不对其艺术创作更讲究实际了。在这种交接过程中没有更多时间容你逻想,你的作品必须在瞬间即被淹没之前,抓住接受者的眼睛,使其留下深刻的印象,甚至让接受者对此发生浓厚兴趣。

正如我们知道的那样,泡沫经济已经崩溃,仅在几年前,沉迷于对任何事都进行过分渲染、华而不实、索取过度的人们,现在试图回过头来寻找他们的基本价值,一遇到新情况就有些惊惶的广告看起来失掉了明确的方向感。可能是在这"昨是今非"的传单世界里,严阵以待的工商产业也要寻找它们自己的基本价值。无论如何,可以有把握地说,直到作为广告载体的纸张被彻底废弃那一天为止,传单将会继续充当图形设计的骨干。

最后,我们向那些为该书出版慷慨奉献其作品及提供耐心帮助的人们致以诚挚的感谢!



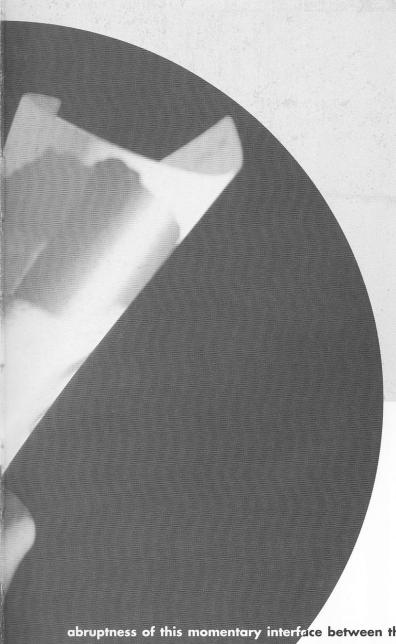
The Japanese word for "flyer" is "chirashi." This noun is derived from the verb "chira-su" meaning "to flutter around in a haphazard manner; to agitate or bewilder." Given this etymology, we are not surprised by the plethora of flyers we see every day, fluttering before our eyes with a bewildering panoply of information.

By their very nature, flyers bring us informal messages in a disposable form. Their contents are delivered on a single sheet of paper that, after a quick glance, is usually crumpled up and thrown away. Among all the media employed for advertising, therefore, flyers are probably the most casual channel of communication, both for the creator and recipient.

The facile transience of flyers may be precisely where the true heart of advertising and graphic design lay. Over the years, commercial graphic design has achieved a status rivalling that of fine art in some ways. We have learned to attach such value to a good poster, for example, that throwing away any printed design after a single viewing may strike us as almost profane. This notion that graphic design has value above and beyond the framework of advertising is one that no doubt gained some currency a few years back when our lives were overflowing with a superabundance of competing products. Corporations took a special interest in graphic design as a means to promote their corporate image strategy and differentiate themselves from other companies.

Of course, we should be grateful if the might of advertising has helped raise graphic design into the lofty realms of fine art. We cannot help wondering, however, if the fundamental role of graphic design—that of championing corporations and their products to consumers—is not sometimes all but forgotten in the process.

Flyers communicate the necessary information in such a way that the viewer gets it at a glance. Indeed, by the time the recipient's attention is focussed on the product, the flyer itself is often already heading for the trash. The

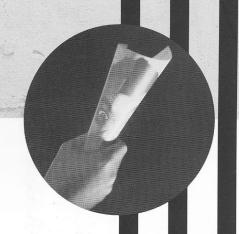


abruptness of this momentary interface between the courier and the recipient means the creator has to be rather hard-nosed about his art. There is no time for precious conceit in this transaction; the work must catch the eye and engage the mind in the instant before it is assigned to oblivion.

The pieces shown in this book all reveal one thing in common; an awareness of their own transience. Here you will find a refreshing absence of the self-absorption that often clouds the focus of other kinds of graphic art. The book is, admittedly, contrary to the spirit of this kind of artwork in that we are immortalizing them. We are sure we are not embalming them, however, and that the reader will gain a greater appreciation of the evanescent quality of these fleet messengers.

The bubble economy has collapsed, as we have been told ad infinitum. People who, only a couple of years ago, indulged their appetite for everything over-blown, flashy and exorbitant are now trying to find their way back to root values. The advertising industry, somewhat confounded by the new conditions, appears to be without a sure sense of direction. It may be that in the here-today-and-gone-tomorrow world of flyers the embattled industry will find its own root values. In any event, it is safe to say that flyers will constitute a mainstay of graphic design until the day that paper is totally obsolete as a form of advertising.

Finally, we would like to express our heartfelt gratitude for the generosity of those who offered their works for publication here and to those who patiently helped us produce this book.



编辑注释

BR:产品商标名称

CD: 创意总监

AD: 艺术总监

D: 设计人P: 摄影师

| 美编

CG: 计算机图形设计

TY: 印刷

CW 广告文案

H 发型及化装

S服装设计

CO:协调者 DF:设计公司

AG: 代理商

CL: 客户

标题可参阅意向用途。每个项目所指出的国家或地区。即作品提供者所居住的国家或地区。 鉴于本书是一部艺术设计作品集。为准确表达作品的有关信息。故在印刷中文简体版时,部份保留了原版英、日文、以供读者参考。

Gallery 画展

Movies 电影

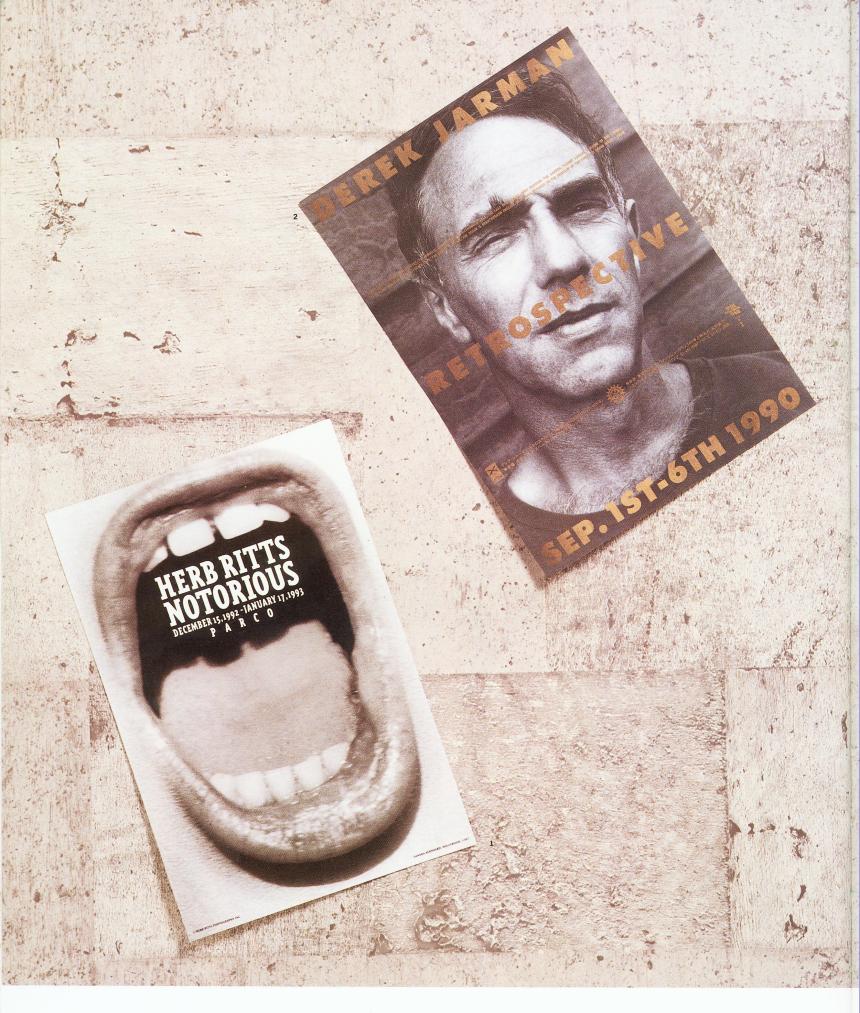
Performing Arts 表演艺术

Concert 音乐会

Party 聚会

Exhibition 展览会

Seminar 研讨会



1. PHOTO EXHIBITION 写真展 1992 AD, D: Hideyuki Taguchi P: Herb Ritts DF: RAM CL: Parco Co., Ltd.
2. MOVIE INFORMATION 映画上映 1990 D: Atsushi Ebina DF: Verve Inc. CL: Uplink Co.



1. MOVIE INFORMATION 映画上映 1987 D: Mari Kobayashi / Masaru Hagiwara DF: Starka CL: Uplink Co.

2. PHOTO EXHIBITION 写真展 1988 AD: Hiroshi Sunto P: Alastair Thain DF: Sunto Office CL: Parco Co., Ltd.

3. DANCE PERFORMANCE 舞踏公演 1992 D: Noriyoshi Kawahara DF: estudio de tres amigos CL: Parco Co., Ltd.

4. MOVIE INFORMATION 映画上映 1990 D: Tomohiro Itami DF: It Is Design CL: Uplink Co.



- 1. THEATRICAL PERFORMANCE 演劇公演 1992 AD, D: Koji Eno CL: Enterprise Organization for Returning Pleasure Ground #3
- 2. COMPUTER ART EXHIBITION コンピュータ アート展 1992 AD, D: Tatsuomi Majima I: Pamela Hobbs CL: Majima Design Inc.
- 3. PHOTO EXHIBITION 写真展 1990 AD: Hiroshi Sunto D: Mitsuru Soejima P: Amy Arbus DF: Sunto Office CL: The Seibu Department Stores, Ltd.
 - 4. PHOTO EXHIBITION 写真展 1988 AD, D: Hiroshi Sunto P: Louise Dahi-Wolfe DF: Sunto Office CL: Parco Co., Ltd.