

设计+生活·国际平面设计师丛书

U.G. Sato

佐藤



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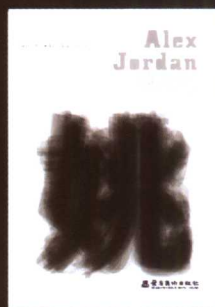
Yossi Lemel 雷又西

- 1994 第十六届捷克布尔诺平面设计双年展银奖
- 1998 第十八届布尔诺平面设计双年展布尔诺市长奖
- 1996-2002 平面设计协会金奖, 黄金分割奖
- 1999 以色列年度广告设计竞赛金奖
- 2001-03 Lemel Cohen广告创作社合伙人兼创作主任
- 2002 首届韩国国际海报双年展大奖
- 2002 第七届墨西哥国际海报双年展金奖
- 2002 第20届布尔诺平面设计双年展评判奖
- 2003 以色列特拉维夫 ASCOLA MEIMAD艺术和设计学院视觉传达系主任



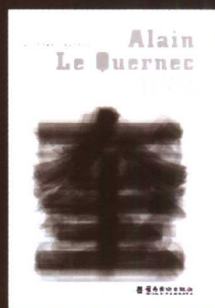
N.T.E. & Alex Jordan 姚尔丹

- 1976 在Grapus工作, 直到他赢得国家级荣誉
- 1991 进入NTE
- 1993 成为德国柏林白湖艺术学院教授、视觉艺术系主任



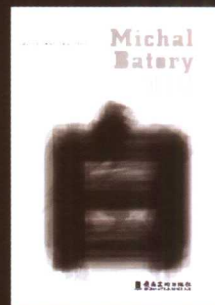
Alain Le Querrec 奎内克

- 1961 为了成为艺术教授而到巴黎学习艺术
- 1972 以教授身份回到布列塔尼, 在这个偏远的省份用简单的技术发展了他的海报创作
- 1990 成为国际平面设计师联盟AGI成员
- 2003 作品保持政治, 社会和文化内容、并越来越远离广告



Michal Batory 白同昇

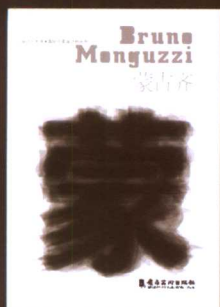
- 1987 开始在法国生活
- 1979-1985 波兰Lodz市国立视觉传达学院海报专业, 后获平面设计硕士学位
- 1986-1987 获波兰艺术文化部颁发的青年艺术家奖学金
- 1994-1999 作为独立平面设计师为巴黎众多高等院校及文化展览馆设计形象与活动推广



Henning Wagenbreth 王翰尼

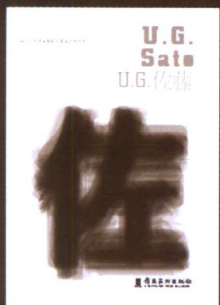
- 1982-1987 就读于东柏林艺术学院图形设计专业, 毕业后从事自由平面设计职业
- 1992 Regio, 巴黎歌德学院40位德国和法国插图师展
- 1994 受聘为柏林艺术大学视觉传达专业教授
- 1991/1994 100件最佳德国海报荣誉奖
- 1995 波兰Rzesow 戏剧海报双年展二等奖
- 1996 法国肖蒙海报节一等奖





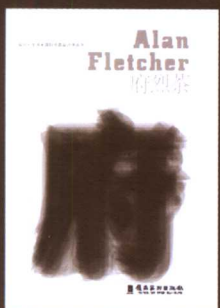
Bruno Monguzzi 蒙古齐

- 1961 在米兰的 Antonio Boggeri 工作室开始了他的个人设计生涯，在瑞士和美国的很多艺术学院讲过学，自1979年至今一直是国际平面设计联盟成员
- 1971 “博多尼奖”
- 1990 “纽约艺术指导俱乐部金奖”
- 1991 巴黎“PRIX JANUS”以及“日本富山海报3年展”的银奖和铜奖
- 1994 被誉为年度瑞士最佳字体设计家
- 2000 获“日本富山海报3年展”金奖和“龟岛雄策奖”
- 2003 在伦敦被评为皇家荣誉工业设计师



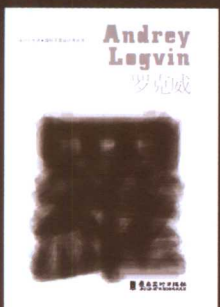
U.G. Sato 佐藤

- 1975 建立了“设计农场”
国际平面设计师联盟、日本设计师协会以及TIS的成员
- 1978 “布尔诺国际平面设计双年展”金奖
- 1979 “拉赫蒂海报双年展”金奖
- 1989 “保加利亚艺术家联合会雕塑奖”
- 1996 “华沙国际海报双年展金奖”，莫斯科国际平面设计双年展“金蜂”奖
- 1997/2000 “富山国际海报三年展铜奖”
- 1997/2001 “赫尔辛基海报双年展特别奖”



Alan Fletcher 府烈茶

- 1972 与友人合作成立了五星设计联盟公司；
- 1977 与五星设计联盟设计公司的合伙人柯林·福布斯共同获得“D&AD”总裁奖
- 1982 以在设计上的出众成就荣获工业设计家协会的年度奖章
- 1982-1985 成为国际平面设计师联盟的主席，册封的皇家工业设计师，英国特许设计协会会员，皇家艺术学院和伦敦学院的资深教员以及金斯敦大学的荣誉教授
- 1992 荣获大英设计师暨艺术指导协会“D&AD”和纽约“One Show”的金奖和银奖
- 1993 被授予菲力浦王子奖年度设计师称号
- 1994 被载入于美国艺术指导俱乐部名人纪念网



Andrey Logvin 罗克威

- 1992 第一届俄罗斯国际海报双年展全场大奖
- 1995 第五届莫斯科广告节全场大奖和二等奖
- 1996 波兰华沙十五届国际海报双年展商业类金奖
- 1997 第七届莫斯科广告节一等奖、二等奖和评委特别奖
- 1997 成立罗克威设计公司
- 1998 担任莫斯科实用艺术学院助教至今
- 1999 莫斯科平面设计学术委员会成员，国际平面设计师联盟成员
- 1998 第八届莫斯科广告节一等奖和二等奖
- 2001 俄罗斯国家艺术奖



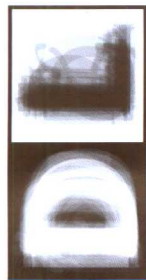
Ronald Curchod 孔乔

- 1989 成为图形制作自由职业者，开始自由作画。成为了图形画家，举办了第一次个展
- 1996 “第三届 Osnabruck 国际剧院海报竞赛”全场大奖
- 1998 “法国文化海报展”全场大奖和二等奖
- 1998 “第七届 Rzeszow 国际双年展”三等奖
- 2000 “第六届富山国际海报三年展”铜奖
- 2001 “第十三届肖蒙国际海报节”，全场大奖

U · G · S A T O

佐藤

嶺南美術出版社



DESIGN + LIFE

设计+生活·国际平面设计师丛书

嘘嘘嘘序 I

“Global”这个词给我们这一时代带来了深刻的影响，它也早通过经济渗入文化的每个角落。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，设计作品也成为其设计意念、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。于是尝试从“设计+生活”的理念关联来介绍一些优秀的设计师。这套丛书第一辑的十位设计师也是我熟悉的朋友。<

来自伦敦的府烈茶是英国现代设计的骄傲，世界设计团体五星设计联盟的创始人，这次我延用了田中一光先生为他取的汉名“阿兰·府烈茶”，但你就算不熟悉他的名字，也应该熟悉他的作品；姚尔丹教授是来自巴黎的德国设计师，我原本不信文质彬彬的他会是激进的左派设计团体“Grapus”的核心成员；王翰尼是我柏林艺术大学的同事，生活在同一个城市，却难得见到一面；UG 佐藤先生生活在东京，我们却在东欧相识；雷又西来自以色列的特拉维夫，他是我多年的好友，我们的友谊是 Internet 的受益者；孔亦是生活在法国图卢兹的瑞士移民，我难忘和他初次在肖蒙海报节的见面，他手指着我，惊讶地问 Holger Matthies 教授：“为什么这个人会说德语？”；蒙古齐来自瑞士的意大利语区，他是最温和可亲的教授，也是最有前辈风范的设计师，他的友谊令我如沐春风。白同昇是生活在巴黎的波兰设计师，他最了解我为何愿意留在柏林生活；罗克威生活在寒冷的莫斯科，但他的热情好动老令我疑惑，他如何创作出那么理性的作品——是构成主义的遗传？来自法国布列塔尼的奎内克是设计圈内的周伯通，但在工作中他却是一丝不苟，我希望他能重新回忆起他的中文。<

感谢章英，我的美院同学，是你促成了这套丛书的出版。 何见平2003年6月Berlin



十问十答

1. 设计在您的生活中占多大比例？

“我总认为生活不应媚俗，而该富有创意。因此，我的生活方式，比如发型、着装、室内室外布置等都凸显自我的感觉，展示我的创意。我不要求奢华，我追求的是简单、平民化和趣味。有时我还设计一些衬衣图案、钟表、桌布、灯座、外墙及内墙装饰。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“二次大战时期，为躲避美国的空袭，我被迫与父母分离，在乡村度过了我的童年。这种经历使我与自然极其亲近，树木、山岗、小溪、田野、昆虫和鸟儿们，渐渐地，我学会并习惯了通过它们来画出我的想象。比方说，我看到的各种动物在夜幕下大树的剪影中嬉戏的场景。现在，我过着都市生活，但我离不开车，而是骑单车或步行，因为在步行中总能发现各种各样的美妙东西。当我想象一只鸽子停在金属网篱笆的破洞中的时候，我得到了一个和平主题海报的创作灵感；当我看到公园里满地的被昆虫啃食过的红叶片上的小洞时，我联想到了一个被腐蚀了的世界的形状。”

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？

“生活中，对我最有影响的是我父亲，他同时也是我最亲密的朋友。他已不幸于30年前离开了人世，他在我童年时教给了我画画的快乐。我高中时的一个朋友是我的对手，后来他成了一名著名画家。”

“我的设计受到Raymond Savignac海报中的幽默、马格里特的才情，还有埃舍尔的无限奇幻的影响。在日本方面，我受江戸时期浮世绘的影响较大，那包括了东列斋写乐画面中的歌舞伎的兴奋的脸庞，葛饰北斋笔下独具意境的风景和歌川国芳的幻梦图画。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“我尽力保持幽默和顽皮，但我想我也必须对世上的不公平和战争有所愤怒。我认为平面设计是一种视觉传达。我用幽默、幻想和讽刺的方式传达信息。”

5. 您最大的生活乐趣是什么？

“我感到最快乐的时刻就是我的第一次个展‘UG佐藤作品的演变理论’，于1972年在东京画廊内展出的时候。我建立了自我的图形交流方式。”

6. 促使您一直从事设计的动力是什么？

“我从事设计的动力是要与大家分享我发现的幽默和才智，这将为全世界带来欢乐。”

7. 您如何理解您最大的个人成就？

“建立我自己的博物馆。”

8. 您如何处理您的空闲时间?

“散步、饮酒和沉思。”

9. 您的业余爱好是什么?

“旅行、滑雪、唱歌, 有时还打棒球。”

10. 您准备何时退休? 退休后您如何选择生活方式?

“有生之年, 我不会退休, 所以无所谓退休计划。”

10 answers for 10 questions

1. How is design present in your life?

"Always I think not to live from force of habit but to live creatively in life. Consequently the life style of mine displays my originality, hair style, dress, interior, exterior and etc. are full of my sense. But they are not luxurious rather cheap, simple and playful. Sometimes I design printing patterns of shirts, clock, table ware, lighting stand, wall of room or exterior."

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

"I have lived separating from the parents in the country at my childhood for avoiding the air attack by the air force of U.S.A. in the second World War. I became intimate with nature - trees, field, stream, hill, insects, and birds. Gradually I studied used to draw out my imagination through them. For example I saw many kinds of playful animals in the silhouette of a big tree in the evening. But now I almost am in urban life. I don't drive. But I ride bicycle and walk. When I am taking a walk, I often find many kinds of fantastic things. The moment I image a dove in the shape of broken hole of wire net for fence, I got inspiration to make a poster for peace. And then when I saw many holes eaten by insect in fallen red leaves in the park, I supposed figure of the world rotting away. My inspiration often comes from living in my way every day."

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

"The main influence in my life is my father and my intimate friend. My father died about 30 years ago. He taught me a joy of drawing picture in my childhood. My friend in high school is my rival and he became a famous painter."

"I was influenced in my design as well as the humor of Raymond Savignac in his posters, the esprit of René Magritte and the illusion of M.C. Escher. In Japan I was influenced by wood-cut printing called Ukiyoe in Edo period. They are the printings of exciting actors face by Toshusai Sharaku, landscape full of ideas by Katsushika Hokusai, and illusory illustration by Utagawa Kuniyoshi."

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

"I make a effort to keep a humor in mind and I live with playful sense of mind.

But I think I have to get angry at injustices and wars in our society and the world."

"I think graphic design is visual communication. I communicate messages using ways of humor, illusion and satire. Laugh save the world."

5. Which was the happiest moment in your life?

"I felt the happiest moment when I held the first one man exhibition titled 'Theory of my evolution' at the gallery in Tokyo in 1972. I established how to communicate by my own illustration."

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

"It is to share my humor and esprit I found out for every one. It will bring happiness all over the world."

7. What are your top personal achievements?

"It is to build the museum of mine."

8. How do you manage your free time?

"Walking, drinking and thinking."

9. What are your hobbies?

"Travel, skiing, singing, sometimes playing base ball."

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

"I will never retire until death. So I have no plan after retire."

U.G.佐藤的多面化和搞笑天才

U.G.佐藤的创作,是以他的幽默、幻想和嘲讽将环境、和平以及性等问题交织在了一起。他的作品之所以吸引人,就是因为出自了童真和充满了顽皮,因此也极易懂。他所信奉的“视觉交流是平面设计的根本”在他简单然而却不造作的图画中明显可见。 <

一方面,他对世界和社会的不合理持极度批判的态度。儿时对战争和广岛、长崎原子弹爆炸灾难的记忆,对他有着极其深远的影响。还应该提到的是,1996年他在巴黎街道张贴了150幅日本设计师的海报作品以示对法国核实验的反对。他对强权和因循守旧概念的反对是他的创作来源。 <

让人惊讶的是,他的严肃主题作品中有着特殊的一种乐观精神,令观者找到解脱。他作品中的幽默是视觉信息享受的又一明证。 <

间操知子

The Many Faces of U.G. Sato and the Laughter DNA

U.G. Sato's creations weave together the environment, peace and eros with humor, illusion and satire. What makes his art so fascinating is that it is created out of a childlike innocence and is filled with playfulness and makes his works easy to understand. His belief that "visual communication is the foundation of graphic design" is apparent in his illustrations those are simple yet stimulating.<

On the one hand, he is enormously critical of the absurdities of the world and society. Childhood memories of war and the catastrophe of the atomic bombs that were dropped on Hiroshima and Nagasaki have influenced him greatly. It should be noted that in 1996, he took into the streets of Paris 150 posters drawn by Japanese designers to protest France's nuclear testing. His resistance against authoritarianism, conventional philosophy and concepts is the source for the energy of his creativity.<

On the other hand, his greedy pursuit of eroticism emerges clearly in many of his works. For example, a close look at a woman's long leg wearing a high-heeled pump reveals a man being crushed underneath her shoe. Or, the wrinkles on a man's brain are filled with men and women in various sexual positions.<

From the shocking to the serious motifs, there is a certain esprit to the optimism in his creations in which the viewer can find salvation. With ideas that deceives the human eye and humor to tickle the heart, U.G. Sato's art is a testament to the joys of visual messages.<

Tomoko Mase

“海报是视觉传达世界中的奇葩”

在今天与日俱增的信息交换的趋势中，这样的说法依然适用。 <

一张宽大的纸上，你可以表达出确切的信息，引人注目并富于感染力。每张海报的创作过程可能不尽相同，但它们的共同点是可以持续创造力的延伸。正是因为这样，那些再普通不过的白纸，成了不同寻常的大众传媒。要创作一幅优秀的海报无规可循，我们每个人都有能力创造出别出心裁的佳作，所需要的只是更多对人类社会的关注和娴熟的制作技巧。创作的起点首先是去寻找好的创意：绘画是思想的视觉形态表达。换言之，我们可以将创意定义为直觉，而绘画则是其外在表现。 <

创意往往不期而至，它来自于我们周围的一切事物。他们本身也许看上去和主题并无明显关联，但如果我们改变审视的角度，就会看到许多不同的方面。当然，最好的是当你创作一件作品时，能够单刀直入地用绘画表现出头脑中的想法，然而许多时候，你不得不去借助不同的视觉语言，权衡主题和图像之间的关系，琢磨如何巧妙地运用色彩。这是真正的难点所在，但也是创作的魅力所在。无论怎样，你心中必须谨记简单明了的交流沟通的重要性。 < 如何解决不断恶化的环境，是21世纪最严峻、最有决定性意义的问题之一。海报也不例外地关注和面对这个问题。 <

"Posters are the flowers of visual communication"

This statement holds even in today's society, with its current trend towards an increasingly advanced exchange of information. <

On a single big sheet you can express a specific message, striking and fascinating. There may be differences in how you actually make each poster, but they are always characterised by a continuous creative tension. They are just simple sheets of paper, but, precisely because of this, they become extraordinary mass media. <

There are no rules for the making of a good poster, but we can say that each one of us has within him/herself the ability to create original works, so long as we pay attention to human problems and have creative skills. <

The starting point is above all the search for a good idea: the drawing is the act that translate the idea into a visual form. In other words, we can define the idea as the intuition and the drawing as the execution. <

The suggestion for the idea comes unexpectedly, from everything which surrounds us. If we change our perspective on a common object, which in itself bears no apparent relationship with the topic, different points of view may come up concerning it. <

Surely the best thing is when you manage to do, in a straightforward way, through the drawing, what you originally had in mind: however, very often you have to come to terms with the different visual languages, the relationships between text and image, the use of colours. This is where

与此同时借助幽默可能会非常有帮助。“视觉玩笑”打破了禁忌和阻力，运用讽刺肯定了常理，所有海报中的元素，令其看起来赏心悦目，也传递着对自由的感受。<

从创意到海报的一个实例：

70年代初，我遇到一个制做“和平”主题海报的契机。我记得在搜寻创意的过程中，我“将重要事情寓于看似不重要的视觉情境之中”的习惯给了我很大的帮助。在我住的地方附近有块露天的区域被铁丝栅栏围着，孩子们在上面弄了一个洞，这样他们可以进去玩耍。那个破口引起了我的注意，后来，我坐在书桌前，脑海一直盘旋着那个情景，忽然，我看见一只飞翔的鸽子，我的思想延伸到了那个露天的栅栏。我想：“这就是个创意。”于是我作了大量的素描稿，最后成功定稿。接下来，我用毛笔和墨水勾画栅栏，并且转印到丝网上，那个“破口”放在栅栏的中间一目了然的位置，线条运用简单然而却意味深长。我想我的注意“反白空间”的习惯是宝贵的，它时常可以提供有趣的创意。<

此外，我不太多利用文字，为的是可以尽可能地让每一个人最大程度地理解我的作品，我有意减少文字比重，并尽可能追求惟一的、直观的视觉形象，这是我做海报的最根本的方式。<

UG 佳林

difficulties arise, but herein also lies the fascination of the actual making.<

In any case, you must always bear in mind the importance of communicating in a simple, clear way.<

[...]The worsening of the environmental situation is one of the serious problems whose solution will be decisive for the 21st century. Posters, too, will more and more have to take a stand and confront this issue.<

At the same time, it may be useful to resort to the sense of humour [...] the "visual jokes" that break taboos and repression, the satire that confirms common sense, all these elements, which are sometimes to be found in posters, help make them pleasant and convey a feeling of liberation.

[...] A concrete example of how I moved on from the idea to the making of a poster.

At the beginning of the 70es I had the opportunity to produce a poster for peace. I remember that during the search for the idea my habit of attaching importance to seemingly trivial visual situations was of great help. In that case it was the wire fencing that encircled an open area near where I was. Children had made a hole in it so that they could get in and play. That rent attracted my attention.<

When, sitting at my desk, I was thinking of the scene, suddenly I saw a dove flying and my mind set it in the opening in the fence I thought. "This is the idea". Then I made a number of sketches and I succeeded in focusing on the final image on paper.<

Later on, I drew the lines of the fence with a brush and ink, and printed it on silk screen. It was a very simple composition with, in its centre, an opening in the shape of a dove. Through the various nuances of blue, which represented the space, I was able to obtain an intensely meaningful

编者按：UGA（盖亚，希腊神话中的人物）

effect.<

I think my habit of paying attention to empty spaces [...] is something precious that can sometimes provide interesting suggestions.<
[...].Besides, I don't make great use of characters. So that I can make myself understood by everybody in the best possible way, I have chosen to reduce the weight of words and have relied mostly on the sole strength of the image. This is at the root of my way of making posters.<

U.G.Sato

正如一个令人沮丧的、复杂的问题可以用一种令人愉快的方式来诠释，如果它是借一种引人发笑的形象来传达的，就如同小丑对幽默和机智的运用那样。<
我的作品从图像出发，运用看似荒谬的玩笑或假象，以求更贴近事物的本质，如果我的作品刺激了观者的大脑，使他们感动并记住甚至留下深刻的印象，我将会非常高兴。<

随着地球环境的日益恶化、道德的沦丧、地区性对立激增，我们日渐失去对 Gaia*的戒备，在这样的情形下，我致力于用我的视觉作品，超越语言的障碍，尽我所能去打动更多的人，不论他在地球的哪一个角落。<

UG 佐藤

Even a complex and dispiriting message can be interpreted in a pleasing way, if it is conveyed with a playful spirit of image, as if done by a clown using humor or esprit.<

My design work, which is based on illustration, simply cannot exist without nonsensical playfulness and illusion, both of which appear to get around the intrinsic value of things. I would be happy if my work stimulates viewers' brains for a moment, moves them, and remains in their memory even if just in traces.<

As the global environment worsens day by day and ethnic and regional conflicts proliferate, we are losing our awareness of the grace of Gaia. Under such circumstances, I am determined to continue my efforts to make visual messages which transcend language barriers, to engrave on the minds of as many people as possible in various parts of the world.<

U.G. Sato

U.G.佐藤的环保题材作品

U.G.佐藤的作品以“图解性”而闻名。法国艺术家马塞尔·杜尚(1887-1968),这位20世纪初现代艺术家的奠基者认为:我们正在一个“片断的年代”,它缺少思想尺度或道德标准,并且他说,今天我们被置于一个巨大的、摇摇欲坠的废墟之中,所有连续性的意义都不见了,这看起来是一个悲剧,但即使杜尚本人,也是以辛辣的讽刺而闻名于世的。而今天承其衣钵之人,比如Susan Sontag(作家),对此的解释是:“这与其说是悲剧,倒更是一个具有讽刺意味的处境”,Sontag和其他现代思想家开始接受并直面这种讽刺的情境,这种发展导致了“新达达主义”运动,从另一方面来看,波普艺术以及极简主义艺术,都是对“泛灵论”的一种复兴,艺术家通过这种方式来回应我们的“片断年代”。<

在U.G.佐藤、杜桑和雷诺·玛格里特(1898-1967)的作品中,都可以感受到波普艺术的精神存在主义的感染力。这两位艺术家之间的联系表现在他们都善于用图形表达自己幽默、玩世不恭的艺术态度。<

玛格里特的作品是从最基础的图形来着手的,他做了许多广告作品,他的作品有着独特的超现实的气质,通过对一组毫无关联的事物进行夸张的组合,带给观者强烈的视觉冲击。<

Ecological Posters by U.G. Sato

U.G. Sato's name goes hand in hand with a world of trick illusions. According to Marcel Duchamp(1887-1968), the French painter who helped pave the way for modern fine arts, we are in a "fragmented age" which lacks any central standards or criteria of thought. He said that today we are being thrown into a huge, precarious pile of scraps where all continuity of meaning is lost. It seems tragic, but even though Duchamp was known for his bitterly ironic views, his successors today, such as writer Susan Sontag, comment that "it is not a tragic, but rather an ironic situation." Sontag and other modern thinkers now simply take on the task of accepting all the ironies of our times <

This development has led to neo-Dadaism, characterized by the frequent use of collage. On the one hand we see pop art, and on the other minimal conceptual art, which responds to our fragmented age by reviving an animistic world view <

The influences of pop art animism can be seen in the illusionary tricks of both U.G. Sato and Duchamp's contemporary, René Magritte (1898-1967). What connects these two artists' graphics is their common use of humor and playful nonsense <

Magritte's work was from the very beginning graphic. He did a lot of advertising work, and was a unique surrealist, using nonsensical combinations of objects, whose apparent lack of relationship caused shock when first viewed. However, they also provided a welcome sense of relief and freedom from the gloomy world of rational meaning.<