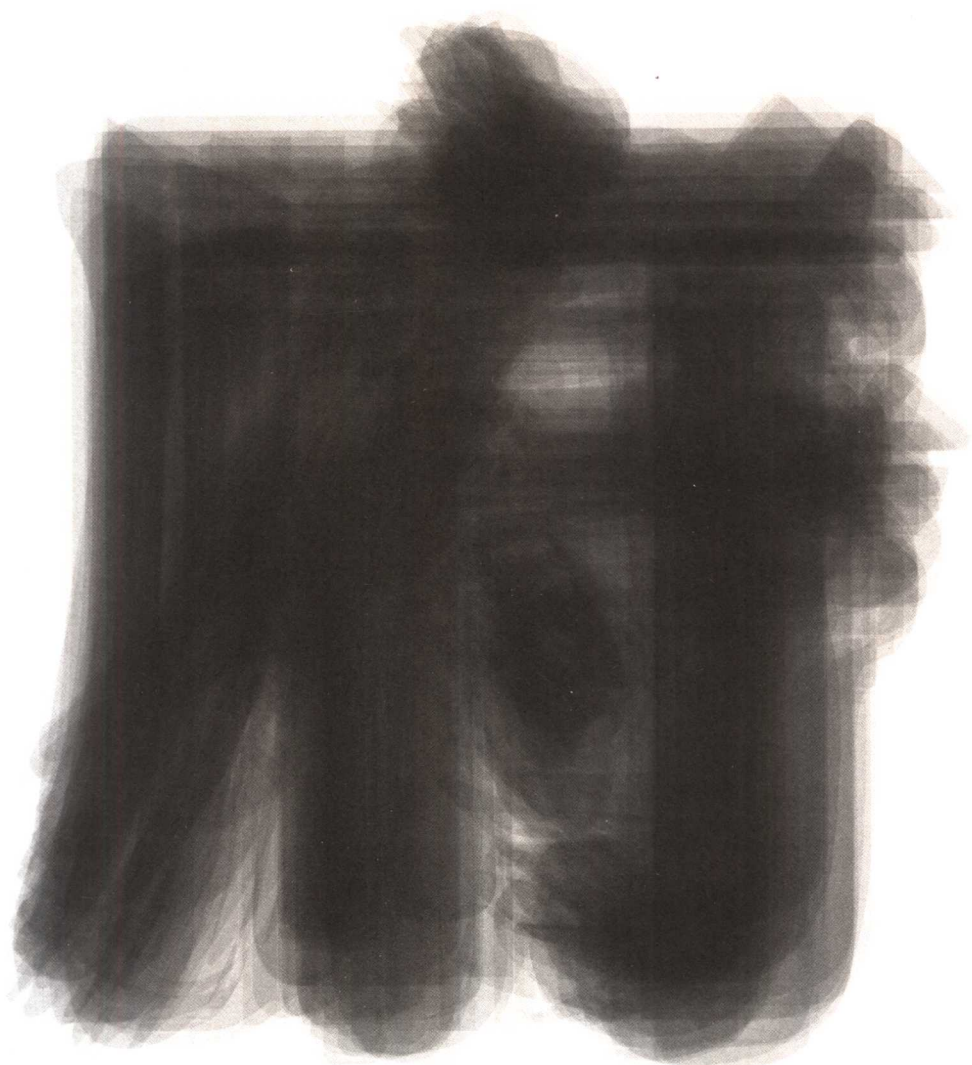


设计+生活·国际平面设计师丛书

Alan Fletcher

府烈茶



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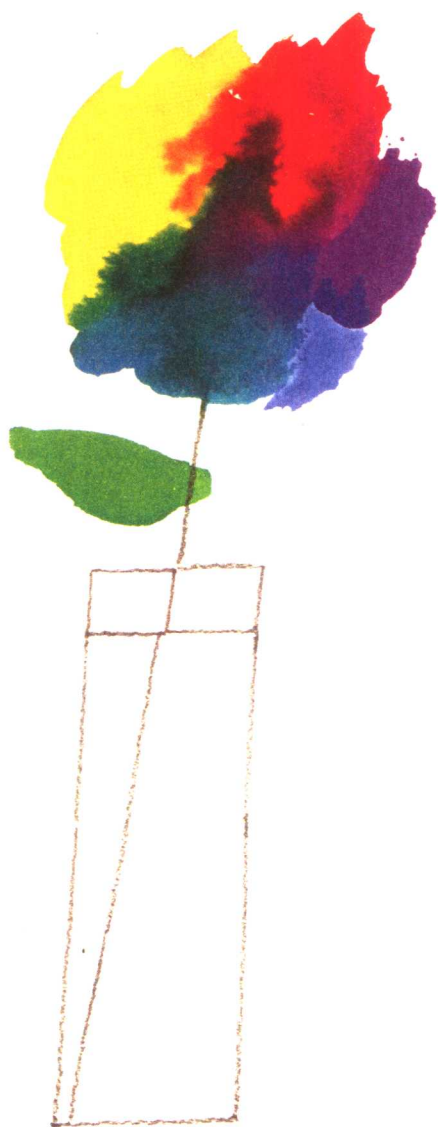
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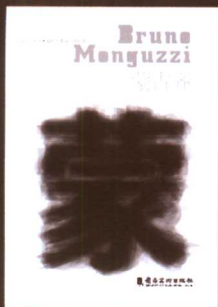
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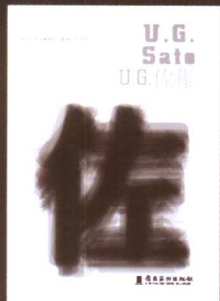
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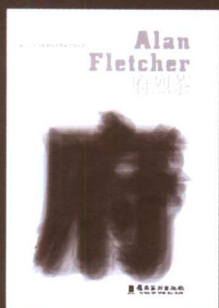
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- 1961 在米兰的 Antonio Boggeri 工作室开始了他的个人设计生涯，在瑞士和美国的很多艺术院校讲过学，自1979年至今一直是国际平面设计联盟成员
- 1971 “博多尼奖”
- 1990 “纽约艺术指导俱乐部金奖”
- 1991 巴黎“PRIX JANUS”以及“日本富山海报3年展”的银奖和铜奖
- 1994 被誉为年度瑞士最佳字体设计家
- 2000 获“日本富山海报3年展”金奖和“龟昌雄策奖”
- 2003 在伦敦被评为皇家荣誉工业设计师



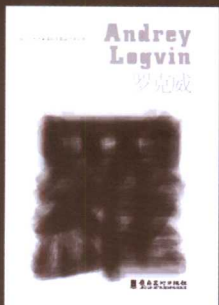
U.G. Sato 佐藤

- 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”



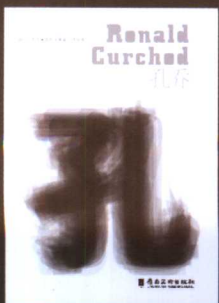
Alan Fletcher 府烈茶

- 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 被授予菲利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

设计+生活

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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

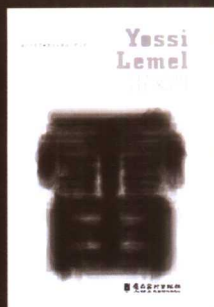
2001-03 Lemel Cohen广告创作社合伙人兼创作主任

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

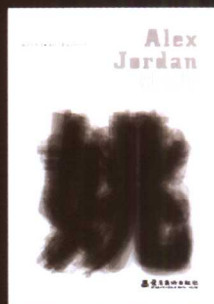


N.T.E. & Alex Jordan 姚尔丹

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



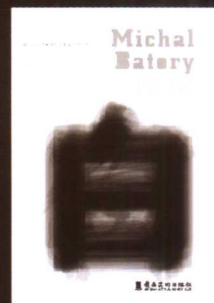
Michal Batory 白同异

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学院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

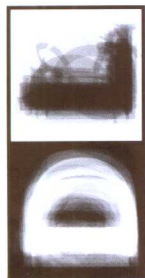
1996 法国肖蒙海报节一等奖



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ALAN

府烈茶

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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；魏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学，生活在同一个城市，却难得见到一面；U.G.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；孔乔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？”；蒙古乔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，他最了解异地创作的甘苦，却一直不理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

Blois, 1990
AGI meeting

Kurt Wirth SW	Alan Fletcher UK	Walter Allner USA	Shigeo Fukuda J	John McConnell UK	Yaron Vardimon Israel
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十问十答

1. 设计在您的生活中占多大比例?

“设计不是你做的一件事，而是你自己。它是一种生活方式。它将所有事物包含其中：早晨起来先穿哪一只袜子，早餐吃些什么，如何问候同事，星期天安排什么节目，坐什么式样的椅子，对街头接踵而过的女孩的印象。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“当然是。”

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？

“这个名单太长了。我既是岩石也是海绵。有些东西我拒绝，有些我吸收。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“人在世上只活一次，我要竭尽其用。”

5. 您最大的生活乐趣是什么？

“一天中的某一刻。当然有些日子会比另一些更有价值。”

6. 促使您一直从事设计的动力是什么？

“要做得对。”

7. 您如何理解您最大的个人成就？

“老当益壮。随心所欲不逾矩。”

8. 您如何处理您的空闲时间？

“我处理得相当不错。”

9. 您的业余爱好是什么？

“业余爱好是失败者的行为。”

10. 您准备何时退休？退休后您如何选择生活方式？

“我从不做任何计划，生命的退休即为死亡。”

10 answers for 10 questions

1. How is design present in your life?

"Design is not a thing you do, it's what you are. It's a way of life. It encompasses everything: which sock you put on first in the morning, what you eat for breakfast, how you greet a colleague, what you do on Sunday, the kind of chair you are sitting on, the impression you have of the girl who just passed you on the street."

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

"Obviously."

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

"The list is too long. I'm both rock and sponge. Some things bounce off, other things are absorbed."

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

"I'm only here once and I intend to make the most of it."

5. Which was the happiest moment in your life?

"One moment or another during the day. Of course some days are more rewarding than others."

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

"To get it right."

7. What are your top personal achievements?

"To get younger as I get older and to be less inhibited as I get more restricted."

8. How do you manage your free time?

"Rather well."

9. What are your hobbies?

"Hobbies are activities for failures."

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

"I'm not planning anything. Retiring from life is death."

4

World

vision

work

every

Rick Poynor 对话阿兰·府烈茶

是什么让您决心离开工作了20年的五角设计联盟？

一言难尽。我当时有很多不错的工作在手，然而突然在一段时间，一个接一个地因为客户的经济拮据而夭折，他们将工作雪藏，这令我十分失落和困惑。我接这些工作并非出于个人喜好而是为了公司的运转需要。以前也曾经历过两三次这样的情形。三次！够了。另一个原因，相对于为客户做大而复杂的项目，我更倾心于个人创作。大项目中，很难得到自由发挥，虽然有那么几次我做到了，但是太不容易了。不管怎么样，我决定转换到一个更自主的工作环境中去。

这是否就是您一直在憧憬的某一天要去实现的事呢？

也不完全是。我不是个有计划的人，明年，甚至下礼拜要做什么，我都从未考虑过。五星设计联盟一开始只有几个人，到最后有了一大群员工和老板。我从未停留在一个一成不变的位置，我的事业在不断地转变，最后，我想，如果我再不作出重大改变，也许就为时晚矣。您曾经想做哪一类的工作呢？

Rick Poynor in conversation with Alan Fletcher

What made you decide to leave Pentagram after 20 years ?

A combination of factors. I had some terrific jobs, but one after the other, almost at the same time, they died, mainly because the clients were having a hard time economically. They just canned the work, which I found disappointing and frustrating. I was taking jobs that I wouldn't normally have wanted to take because I needed the work in order to help feed the crew. It wasn't something I enjoyed doing. I suppose it had probably happened two or three times before. Three times is enough! Another reason is that I really enjoy doing more personal work, as opposed to having to deal with large, complicated programmes for clients. It was difficult for me to do the sort of thing I wanted for that kind of project. I pulled it off a few times, but it's not so easy. Anyway, I decided that I'd be in a better position to pick and choose on my own.

Was this something you had always expected to do one day ?

Not particularly. I'm not a planner, not even for next week let alone for next year. I never really thought about it. Pentagram started with very few people and has ended up with a lot of people and bosses. I wasn't staying in exactly the same situation, but one undergoing constant change. Eventually I wanted a bigger change and I thought, if I don't do it now it's probably going to be too late.

What kind of work did you want to do ?

这样吧，还是从我不想做的工作谈起。大的、综合性的项目总是会牵涉到各种冗长的会议以及琐碎的行政和人事管理问题。我喜欢的当然是那些内容、主题有意思的，并且可以从中得到工作乐趣的项目。比如与费顿出版社 (Phaidon) 一起合作出版美术书籍，那可远比什么狗食广告来得刺激。还有与《建筑装饰艺术》(Domus) 的合作，那是一本主要介绍当代建筑、设计与文化的杂志。我说不上来究竟想做哪一类工作，只是想尽快与聪明人一起做有刺激性的工作。

当五星设计联盟的设计项目不断地流失时，是否曾感到惊慌失措？

我离开时并未带走任何工作，而且在头两三个月里，什么也没有。这样过了几个星期后，我想：“我也许犯了大错。”因为我得生活，我没有任何积蓄。我怕吗？那倒没有，这大概是因为我是一个生命力很强的人。

您这些年的作品很多都带有明显的个人风格，您是如何让客户接受您的想法的？

(笑) 对于某些客户，我操控得当。双方必须达成一种和谐。这可不像在菜市场的讨价还价那么简单。这需要付出的是情感交流，要去巴结。某种意义上说，这并非好事，因为占用太多时间，而且你对客户的投入通常是远远多过客户的。最重要的是客户的信任，相信你有能力做到他们所期望得到的东西。如果他们太固执己见，就会令我迷失方向，工作会变得非常费劲，我也因此提不起精神。

Well, it was more a case of avoiding the kind of work that I didn't want to do. Complex projects which require interminable meetings and administration, a lot of stroking and people management. Certainly I prefer projects where I find the content or subject interesting. For instance I work with Phaidon who publish fine-art books. That's more stimulating than dog food. Also for *Domus* magazine which is mainly concerned with contemporary architecture, design and cultural issues. I don't have a moral stance about which jobs I do, it's just that I'd sooner be involved with intelligent people on stimulating projects.

Was that scary after the continuous flow of design projects at Pentagram ?

I didn't leave with any work and had nothing for the first two or three months. After the first few weeks, I thought, 'I could have made a big mistake here', as I have to earn a living because I've never actually saved anything. Do I get scared about that kind of thing ? Not really, probably because I'm a survivor.

You've done a lot of work over the years that is immediately recognizable as your own. How do you go about getting what you want from a client ?

Smile! I operate best with a certain kind of client. There has to be a rapport. It's not like dealing with your greengrocer, which is a strict buying and selling interaction. It's more than that. It requires emotional commitment on my part. You get sucked into it. In some ways it's not so good because you spend too much time, and your emotional commitment to the task is probably greater than the client's. I need a client who feels that I can supply

假如客户只是让你继续一个并不充分的设想，你是否需要他们更积极的配合呢？

是的，这时就需要你的耐性和努力去沟通。你必须做到与他们相熟到可以在星期天早晨致电到他的家中，同他讲：“看，我有了个更好的主意。”

或者：“我改变主意了，再多给我几天时间。”

他们是否需要多一点的设计师成分在其中呢？

我想是的。他们中的绝大部分大概都是失意的有创意的人。他们对过程有极度的兴趣。他们有跳跃性的想象思维。但是他们还必须是某种程度的冒险家，

拥有极度的自信、不怕失败，有创业精神和才能。如果他们成天担心老板会怎么说，那就算了吧。我与他们中的很多人都成了好朋友。一直以来，

五星设计联盟都注重追求作品的恒久性而非时髦。换句话说，就是1975年的作品到了1995年还不过时。就像路透社，经久不衰。实际上，他给人的

感觉是永远都将在明天完成。

永恒可以说是一种野心吗？

我不认为如此。它是一个副产品。问题的解决必须倚重于问题的方面面，而不是藏着掖着，死抱着不放地钻牛角尖。这不是给猩猩涂唇膏！如果这是问题所在，那就重新设计那只猩猩，或是唇膏或其他。你必须在头脑中有一个完整的想法可以与客户讨论和沟通，让他们理解你这样做的理由。这可以说是

something they want. If it's too hard-nosed my mind begins to wander and it all becomes frightfully laborious and uphill work.

That doesn't turn me on.

Presumably if the client just lets you get on with it that isn't enough — you need something more positive from them ?

Yes, you need grit in there, a bit of interaction. You need to be close enough to be able to call him at home on a Sunday morning and say 'Look,

I've got a better idea' or 'I've changed my mind, give me another couple of days.'

Do they need a little bit of the designer in them ?

I think they do and most of them are probably frustrated creative people. They have an interest in the process. They are capable of leaps of imagination.

They also have to be risk-takers to some degree, and have a strong enough belief in themselves not to think of it as a risk. They have to have that entrepreneurial ingredient in them. If they're worried about what their boss is going to say, forget it. With a lot of them I also become good friends.

One of the things Pentagram has emphasized over the years is being outside fashion and aspiring to produce work with a 'timeless' quality so that something that works in 1975 is still applicable in 1995. The Reuters identity, for instance, has stood up well. It could have been done tomorrow, in fact.

Is timelessness an ambition ?

I don't think that timelessness is an ambition. It's the side-product. The solution has to be based on some aspect of the problem, not be something

编者按：“Jan Tschichold 1902-1974，出生于德国莱比锡，1933年受纳粹迫害离开德国，是著名的文字、编辑设计师。

集体工作的一个长处：你能够与意见相近的人共同分享。如果他们这样说：“我们认为一点都不好。”你若坚持说一定好，要么干脆就什么都不说就行不通。如果这时你换一种语气，向他们解释你的理由，他们就会提出深入的建议，这样就形成一种正面的讨论，而不只是“我就喜欢这个样子”。事实上，我也常常使用这样的策略，不过我会事先在头脑中预演可能将发生的争论，如果你的概念很强，很实在，那它必定又成为永恒的潜在可能，因为这并不是配合本月热点而产生的。

那么是否可以认为沉淀下来的就是通常我们称之谓为风格化的元素呢？

风格这个词很不寻常，它的含义包括从独特的行为习惯到对众人的感召力的任何事。然而，据我所知，无论你的作品中是否带有气势的成分，你无法设计气势。

区分有气势的一流作品和失败作品的要素是什么？

必须有绕梁不绝的回响。听人绘声绘色描述他的作品会令你感到兴奋，然而真正见到时，却会失望，因为并非你所想象的那么优异。就拿墙上这幅Tschichold*作于1938年的海报“Der Berufsphotograph”（职业摄影师）来讲我觉得其中的美妙之处就在于它有着你能想象到的在今天可能被认为是陈词滥调的东西。“怎样才能令这幅照片有趣味呢？用反转色来表现！”下面加一排清楚显眼的字体一直撞到边。可以认为这都是些陈词滥调，然而在今天还在回响着。

you stick on the problem to hide it. It's not putting lipstick on a gorilla! If that's the brief, then you redesign the gorilla, or the lipstick, or whatever. But you must have a solid idea so you can discuss the solution with the client and he can understand why you've done it that way. That's one benefit of working in a group situation: you're sharing with other like-minded people. If they say, 'We don't think that's any good' it's no good insisting 'It is' or you just end up bickering. If you say, 'I did it for these reasons', then they can say, 'Well, maybe you didn't push it far enough' or 'It's the wrong route.' It becomes a positive discussion, not just a 'I like it like this.' Actually, I'm not against that either. I quite often use that ploy. But I've got all the arguments ready in my head if they're not satisfied. If you have a solid concept, it has the potential to be timeless because it's not fixed to what's hot this month.

So the important thing to leave out is what is usually described as the stylistic element ?

Style is a curious word because it can mean all sorts of things, from mannerism to charisma. However, as far as I'm concerned either what you've done has panache or it hasn't. You can't design panache.

What are the qualities that distinguish a first-rate piece of work, a piece with panache, from the also-ran ?

It has a resonance about it, as opposed to a dull thud. You can get quite excited listening to someone describe why they did something, but when you actually look at it, it's a let-down. It doesn't have that extra quality. Take that poster on the wall which was done in 1938 [Tschichold's 'Der Berufsphotograph']. What I think is marvellous about it is that it actually has what today would be considered every cliché you could imagine. How

它是那个时代的一记重击，现在仍是。Tschichold 用他的方法解决了他的问题，而不是拿别人的东西来抄抄改改。

这种感觉的潜意识是否只可意会，不可言传呢？

如果它是不能言传的话，那我们如何将它传达给他人呢？恐怕不能。假设我们派在一个派对中，你觉得正向着你走来的那个人很与众不同，这就是感召。

你越是想说清楚那种特别之处，却越是说不清楚道不明。实际上，这是一种感觉。

使用另类的平面语言是否也能产生出高级的作品呢？

这令我想到现在的那些使用电脑完成的层次丰富、画面复杂的作品。

还是说你首先需要学会以稍微不同的方式去看待？

最终，不管是电脑制作还是一个细心照排的印刷文字，以什么方式完成都不重要。这只是个人表达方式，或者说是交流语调的不同。正如电脑平面在今天的出现，相对于当时盛行的主流设计，不管是达达主义和荷兰风格派^{*}还是Tschichold本人，都是新鲜事物。Franco Grignani 或Max Huber的50年代作品只是与所谓的新浪潮字体有某种程度的不同。Peter Behrens^{*}的说法完全正确：“字体是一个时代最具特点的素描。”我赞成要接受形式上的轻度变化，但不是年龄或习惯上的鸿沟。我们今天看来是“经典”的，并非在初现时就是“经典”。我个人以为我发现了反传统的真正魅力，一个俗气的物体，

can I make this photograph interesting ? I'll make it negative! It's got underlining and neat typography butted up to the edges. It's got every cliché in the book, but it still has a resonance to it. For its period it's a knockout. It still is Tschichold was solving his own problems. He wasn't copying from someone else and re-dressing it up.

Is this intuition of quality beyond words or can you pin it down ?

If it can't be expressed in any way, how can we communicate it to other people ? I don't think you can. Let's say you're at a party and someone walks in and you just know that there's something special about them. They have charisma. Now the more you try to pin it down and explain what it is, the worse it gets. The fact is that you just intuitively know.

Will this quality come through even if what we might call the graphic language is unfamiliar ?

I'm thinking here of some of the new computer-based work which is very layered and complex.

Or will you need to learn a slightly different way of looking first ?

In the end it has nothing to do with whether it's done on a computer or that it's a very carefully laid-out piece of letterpress type. That's the means of expression, the tone of voice, the way somebody communicates. Dadaist and de Stijl typography, or Tschichold, were probably more of a break with the reigning views of their time than the computer graphic styles of today. The work of Franco Grignani or Max Huber in the 1950s is different only in degree to so-called New Wave typography. Peter Behrens was right when he said that typography is the most characteristic portrait of a

^{*} 编者按：“荷兰风格派(De Stijl)”成立于1917年夏天，是和俄国构成主义著名的现代主义设计运动。它的创始人包括Theo Van Doesburg (1883-1931)、皮特·蒙德里安(1872-1944)、皮特·胡萨(1884-1960)等。

^{*} Peter Behrens: 德国现代设计之父，“青春风格”(Jugendstil)运动重要设计家，也是世界上第一个工业设计事务所的创办者。他的事务所培养了两位包豪斯学院的校长，包豪斯的第一任校长、创办人Walter Gropius和第二任校长Mies Van der Rohe。他的代表作品为德国通用电器(AEG)的企业形象看版设计和1900年国际博览会建筑设计。