



**i-D leonard•S•nnoli**

STUDIO DUMBAR  
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**Frost** 欧洲创造平面

中国建筑工业出版社

欧洲创造平面

中国建筑工程出版社

目 录  
Contents

序  
Preface

4

基地工作室  
纽约 布鲁塞尔 巴塞罗那  
Base  
New York Brussels Barcelona

8

德克·布莱克  
德国  
Dirk Bleicker  
Germany

68

炽热公司  
巴黎  
Incandescence  
Paris

104

《i-D》杂志  
伦敦  
i-D  
London

178

莱昂纳多·索罗尼  
意大利  
Leonardo Sonnoli  
Italy

242

登贝设计公司  
海牙 鹿特丹 法兰克福  
Studio Dumbar  
Hague Rotterdam Frankfurt

294

佛罗斯特设计室  
伦敦  
Frost Design  
London

362



当王序要求我为《欧洲创造 平面》这本书撰写文章时，我想起了发生在久远的中国历史上的一些事情。远在平面设计存在前，中国人就已经发明了纸与印刷术。在这历史性里程碑的几千年后，欧洲看到了现代平面设计的诞生，它最初证实自己的显露是在上世纪20年代早期，当时俄罗斯先锋派与德国包豪斯运动对我们今天所实践的平面设计予以了最初的推动，不久后，很多国家包括中国，采用并应用这种设计，甚至使之适应于自己的文化。

如今，欧洲正经历着迅猛及深远的变化，不久前，欧盟就包含了25个以上的独立国家，欧洲的政客们正非常努力地把欧洲锻造为一个整体而制定长远的规则。欧洲将会开放边界与贸易框架，还将有共同的宪法、税务系统、行政机构、当然还有统一的货币——欧元。

然而，如果政客们一切都以他们的方式来做的话，对欧洲将不会有利的。如果欧洲许多丰富的及多种不同的文化被标准化将产生什么效果？幸运的是，这是不可能的。只要想一想，欧洲平面设计的高度差异性，相对于我们的美国、日本同行们那些较为相同的风格，则极为不同。具有代表性的就有德国、西班牙、斯堪的纳维亚、英国、法国及荷兰的平面设计流派，以上提到的只是其中的几种流派。在斯堪的纳维亚及荷兰，为政府机构所创作的设计就非常独特。

欧洲平面设计的多样性就如同种类繁多的中国菜式一样丰富，如北京、上海、

四川及广东菜式等。换句话说，中国的地方文化就如同欧洲的设计一样多种多样。在这两种视觉文化之间获取合作，以纸、印刷的发明者与现代平面设计形成力量，不是很美妙吗？这就是我所相信的。

格尔·登贝 鹿特丹 2003年12月

When Wang Xu asked me to contribute to this book on graphic design in Europe, my thoughts wandered to a distant point in the history of China. Long before graphic design even existed, the Chinese had already invented paper and the printing press. A few thousand years after this historic milestone, Europe saw the birth of modern graphic design. It first manifested itself in the early 1920's, when the Russian avant-garde and the German Bauhaus movement gave the initial impetus to graphic design as practised today. Soon after, many countries, including China, adopted and applied this kind of design, each adapting it to its own culture.

At present, Europe is undergoing drastic and far-reaching changes. Before long, the European Union will consist of more than 25 independent nations. European politicians are working hard to develop long-lasting rules to forge Europe together. There will be open borders and trading structures, as well as a common constitution, tax system, infrastructure, and of course a single currency, the Euro.

It would, however, not be beneficial for Europe if the politicians got their way in everything. What if the many rich and widely varying cultures in Europe were also standardized? Fortunately this is impossible. Just think about the high degree of diversity in European graphic design, as opposed to the much more uniform style of

our colleagues in America and Japan. There are typically German, Spanish, Scandinavian, English, French and Dutch schools of graphic design, to name a few. In Scandinavia and the Netherlands, the designs created for government bodies are particularly distinctive.

This variety in European graphic design bears likeness to the various Chinese cuisines, such as Beijing, Shanghai, Sichuan and Canton. In other words, with regard to local culture China is as diverse as Europe. Would it not be wonderful to achieve collaboration between both visual cultures, with the inventors of paper, printing and modern graphic design joining forces? That is what I believe in.

Gert Dumbar, Rotterdam, December 2003



基地工作室

纽约 布鲁塞尔 巴塞罗那

Base

New York Brussels Barcelona



Base is a company that thrives on contradictions, both in its work and in its everyday life. Consider for a moment the agency's clean, modern aesthetic. One might expect a Base studio to look like the set of the movie *Gattica*, with an army of designers dressed in black, working at spotless, metal desks. A visit to the Brussels office reveals quite a different picture. The turn of the century era building that the agency occupies, ironically a former printing shop, bustles with activity. Magazine spreads cover the worn wood planked floors where creative director, Dimitri Jeurissen, finds inspiration for a future ad campaign. Papers, books, and projects past and present line desk after desk. A wall ascending towards the main room's 10m cathedral ceiling bears an eclectic collage of inspirational images, slogans, past projects, outtakes, and printing tests, all assembled by the young, diverse, international staff. There is even a copy of a 17th century Frans Hals portrait of an aged, bearded figure on the wall with a homemade plaque that jokingly reads, "Archibald de la Base. Pere fondateur" (= Archibald of Base. Founding Father).

Although one gets the feeling that people of Base like to amuse themselves and those around them, there is an intense energy in the air. Work is being done. Massive amounts of work. One look at the latest 302-page Base tome highlighting projects from 2000 - 2003 reinforces the fact that this 30-person company, divided between New York, Brussels and Barcelona, is prolific. Most high-end, boutique agencies tend to focus on one area. Base, however relishes the apparent contradiction of working between the diverse worlds of fashion, beauty, contemporary art, politics, design, book publishing, and corporate business.

Take for example Base's work for the New York

基地工作室是一家在矛盾中成长起来的公司, 矛盾既存在于它的工作中, 也存在于其日常生活中。考虑一下这间公司整洁现代的美学观点, 人们也许会以为基地工作室看起来就像是 *Gattica* 电影中的布景, 里面有一队身着黑衣的设计师在一尘不染的金属工作台旁工作。一次对其布鲁塞尔总部的访问却展现出一幅截然不同的画面。工作室所在的建筑物建于19世纪末20世纪初(讽刺的是这里原来是一家小印刷厂), 房子里是一片充满活力的忙乱景象。杂志的内页铺在老旧的木地板上, 工作室的创作指导迪米提利·庄立逊正在此为一个将进行的广告推广活动寻找灵感。纸张、书籍, 过去和现在的项目排满了一张张桌子。主屋的教堂式顶棚有十米高, 一面向房顶延伸的墙壁上贴着各式各样的拼贴, 内容包括带来灵感的图像、广告语、过去的项目、弃用的版本和印刷打样等等, 所有内容都是由工作室年轻多样且国际化的职员收集而来。那里甚至还有一幅17世纪法兰斯·哈尔斯的肖像画复制品, 画中是一个留着胡子的老者, 画旁附有一块自制的铭牌, 上面开玩笑地写着: "Archibald de la Base, Pere fondateur" (基地工作室的阿奇博尔德, 创立人)。

虽然人们得到的印象是基地工作室的人喜欢让自己和周围的人都轻松愉快, 但工作室的气氛仍然带有一种紧张感。工作在忙碌地进行着, 而且是极为大量的工作。最新出版的着重收录基地工作室在2000~2003年间的项目册子厚达302页, 看一下这本书就可以知道它所强调的事实: 这个仅有30名职员, 在纽约、布鲁塞尔和巴塞罗那都设有工作室的公司是十分多产的。大部分高级的小型设计公司都倾向专注于一个领域内。然而基地工作室却喜欢从事明显存在矛盾的多种领域的工作, 包括从时装、美容、现代艺术、政治、设计、书籍出版到企业业务。

以基地工作室为纽约现代艺术博物馆设计的项目为例。这家著名机构指定基地工作室为其位于昆斯区的临时场馆设计名字和品牌标识。“他们给我们提出了非常详尽的要求, 其中有四个要点,” 总经理杰弗里·库克解释道, “首先, 博物馆希望表明它正在迁址的事实; 其次, 它希望自己能融入正在迁入的长岛社区; 第三, 必须保留“何为现代艺术博物馆”的核心理念,



# MoMAQNS

Museum of Modern Art. The renowned institution contracted Base to develop the name and brand identity for the institution's provisional home in Queens. "They presented us with a very thorough brief with four main points," explains managing director Geoffrey Cook, "First, the museum wanted to convey the fact that it was moving. Second, it wanted to integrate itself into the Long Island City community it was entering. Third, it had to maintain the core idea of 'what is MoMA' and not alienate its existing constituency and yet, fourth, at the same time, needed to give the existing brand identity new energy." Not an easy task, as many of these requirements are inherently contradictory. But Base proved up to the task, first by coming up with the name MoMA QNS. Based on airport abbreviations (i.e., JFK, LAX), the new name beat out other possibilities not only because it conveys the idea of movement, but because it can live harmoniously with the famed, Franklin Gothic MoMA logo. Next, Base designated a corporate color, blue, primarily because it reflected the color architect, Michael Maltzan, had chosen for the building itself. To this foundation, a secondary typeface (Office) and graphic symbols as well as a series of custom pictograms that Base designed were added. With these components, along with photographic indications and broad-based taglines developed by copywriter, Tom Greenwood, Base and the museum had the toolbox to tackle any communications need.

Base delivered these elements to the MoMA directorship in a single presentation in Fall of 2000. Says Cook, "We typically provide our clients with one option. Why? The client calls on us, the 'specialist', to provide a solution to a problem. Imagine if you called on a heart specialist to give you different five solutions to your coronary

problem? Or your plumber to give you five different solutions to your clogged drain? The responsibility is on the agency to determine a solution to a client's problem." And determine a solution they did. In a story that is now part of design folklore, following the Base projected presentation of 120 frames to a crowded room of MoMA's top executives, the director, Glenn Lowry, exclaimed, "Thank you very much. Nice work. The new identity looks like it's always been there." The final concept for the identity for MoMA QNS was accepted almost exactly how Base had envisioned it.

It's not to say that things are easy for Base. But one does get the feeling that things with the group always go according to plan. When Jeurissen, along with friends Thierry Bruntaut and Juliette Cavenaile started Base in Brussels in 1993, it was only after two of the three had dropped out of the prestigious La Cambre university. "Dimitri and Thierry left school, but the three of us were always very complimentary," says Cavenaile. "Dimitri focused on art direction, Thierry on graphic design, and I on production." Together, they set out, beginning with their first serious project, a book on Joseph Kosuth for the museum of contemporary art in Antwerp.

Base has since set up offices in Barcelona (1998) and New York (1999). Both ventures happened organically, originating from personal relationships between the three founding members and the two new partners. The offices of course work on local projects. However, the group quickly realized that it was most effective to ignore geographical boundaries and work globally on larger projects for various multinationals.

This strategy has benefited the group immeasurably. In the fall of 2002, PUMA named Base as its brand agency for The Black Station.

不会疏远其现有的支持者；第四，在与此同时需要给目前的品牌形象注入新的活力。”这不是件容易的任务，因为这些要求中的许多要点在本质上是互相矛盾的。但是工作室出色地完成了任务，他们首先构思出了MoMA QNS（现代艺术博物馆·昆斯区）这个名字。根据机场缩写（如JFK，LAX等）取的新名字比其他方案胜出一筹，这不仅是因为它表明了迁址的含义，还因为它能和现代艺术博物馆原来有名的Franklin Gothic字体的标志和谐地组合在一起。接下来，基地工作室指定蓝色为企业颜色，主要是因为这种颜色能反映出建筑师麦克·马尔詹为建筑物本身选择的色彩。然后在此基础上，基地工作室又设计了副字体（办公室）和平面符号以及一系列象形文字。有了这些元素，连同摄影指引以及由文案汤姆·格林伍德创作的含义广泛的时髦用语，基地工作室和博物馆就有了可应付任何交流需要的工具箱。

2002年秋天，基地工作室通过简单的陈述将这些元素呈递给现代艺术博物馆董事局。库克说：“我们的典型做法是只为客户提供一种选择。为什么？客户邀请我们这些“专家”的目的就是要找出解决问题的方法。想像一下如果你请一位心脏科专家来，而他针对你的心脏病提出五种不同的治疗方案？或是你的水管修理工向你提出五种不同的方案来解决你的下水道堵塞问题？公司的职责就是为客户决定解决问题的方案。”而他们确实决定了一个解决方案。以下是一个现已成为设计界传奇的传说，基地工作室为满满一屋子现代艺术博物馆的高级管理层展示了120张图片介绍后，经理格林·罗利大声说道：“非常感谢！出色的工作，新标志看起来就像一直为此而存在的。”最后受到认可的MoMA QNS标志几乎和基地工作室构思的方案完全一致。

这并不意味着对基地工作室来说事情非常容易。但人们确实有一种印象，就是基地工作室的工作一向是按照计划顺利进行的。1993年当庄立逊和朋友塞利·布兰福特及尊尼特·卡文耐尔在布鲁塞尔创办基地工作室时，他们三人之中有两个刚从著名的La Cambre大学退学。“迪米提利和塞利离开了学校，但我们三人一向关系非常密切，”卡文耐尔说，“迪米提利专注于艺术指导方面的工作，塞利侧重平面设计，我则着重制作。”他们三人齐心协力创业，着手

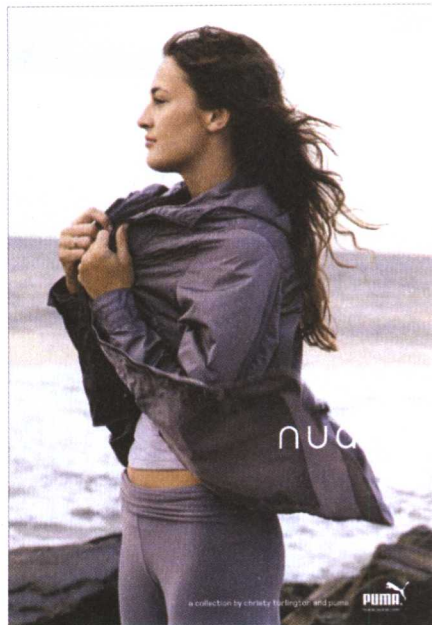
进行的第一个重要项目是为安特卫普的现代艺术博物馆设计一本有关左斯夫·科索夫的书箱。基地工作室自那以后又在巴塞罗纳（1998年）和纽约（1999年）开设了分部。这些业务扩展都是有系统地进行的，源自基地工作室的三位创办人与两位新合伙人的私人关系。各个分部自然是着重于本地的项目，然而基地工作室很快意识到最有效率的工作方式是忽略地理界限，为各种跨国公司在全球从事更大的项目设计工作。

这种策略给公司带来了无法估量的好处。2002年秋天，彪马公司指定基地工作室为其子公司“黑站”做品牌策划。作为彪马公司的高端子公司，“黑站”拥有诸如 nuala、Mahanuala 和 96 Hours 等系列产品，还包括与吉尔·申德、米哈拉及菲利普·斯达克等大师合作推出的产品系列。彪马公司交给基地工作室两个紧迫的任务：重新设计 nuala 的标志和品牌形象，以及为 nuala 的附属品牌 Mahanuala 运动服系列设计标志和品牌形象。

nuala 是由超级名模基里斯提·特灵顿出于对瑜伽的兴趣与彪马公司合作创立的时装品牌。这种柔软且女性化的服装系列已经发展了一批忠实的追随者。然而原来有衬线的标志包含着两个连锁的矩形，给人一种尖锐且棱角分明的感觉，与 nuala 这个品牌的基本特质并不相符。因此基地工作室很快设计出一个较为圆润优雅的标志，更好地反映了公司特质。自此各种销售规划的实施和广告推广活动均进展顺利。

Mahanuala 的设计工作则稍微困难些。这一系列服装是作为运动服设计的，售价低于 nuala 系列。“品牌形象必须表达 Mahanuala 同样是彪马大家庭里的一分子，”庄立逊解释道。“但与此同时又要有足够的区别让消费者不会感到困惑。”他们设计的 Mahanuala 标志线条流畅，与 nuala 有着潜在的联系，它是根据印度梵文的线条设计出来的，加以发展还可以演变成多种平面图案和结构，以应用在各种销售规划和产品中。广告推广活动展示了这种服装的运动功能并表现出它的多种用途。整体效果是在两个表面上两极化的元素——远东的哲学体系和美国的竞技运动——之间取得的平衡。

在布鲁塞尔的总部，基地工作室正在为由其担任艺术指导并设计的《BEople》，一本关于比



The high-end division of the company, The Black Station houses such lines as nuala and Mahanuala, 96 Hours, and all co-op lines including collaborations with Jil Sander, Mihara, and Philippe Starck. Base was given two immediate tasks: to redevelop the logo and brand identity for nuala, and to create the logo and brand identity for its secondary, activewear line, Mahanuala. Nuala was developed by supermodel Christy Turlington in collaboration with PUMA to address her interest in yoga. The line, soft and feminine, had developed a loyal following. However, the original serif logo, contained in two interlocking rectangles, created a sharp, angular feeling that



worked against the essence of nuala. Base therefore immediately worked on a rounder, more refined logo that better reflected the spirit of the company. From there, the various merchandising applications and ad campaign evolved naturally. Mahanuala proved a bit more arduous. The line, lower priced than nuala, was created for athletic use. "The brand identity had to express that Mahanuala was part of the same PUMA family," explains Jeurissen, "but at the same time differentiate it enough so as not to confuse the consumer." The flowing logo, with an emotional reference to nuala, is based on Indian sanskrit lines which going forward will also evolve into graphic patterns and textures for use in various merchandising and product applications. The ad campaign indicates movement and demonstrates the versatility of the clothing. The overall result is the balancing of the two seemingly bipolar elements of far eastern philosophy and American athleticism.

Back in Brussels, Base is setting up a temporary store for BEople, the magazine about Belgian culture that it art directs and designs. The space will be open for only two weeks, selling magazines and original artwork (the proceeds from which will be donated to an AIDS-related charity). They have covered a large wall with printing tests from the magazine, overtop of which up-and-coming artist, Jean-Luc Moerman has painted day-glo, serpentine graffiti. "Yea, people asked why we as an agency were doing a store," relates Jeurissen with a puzzled, almost incredulous look as if to say, "Why not!?" Perhaps Base's increasingly "contradictory" activities, both in the design for its clientele and within its own world, are in fact a paradigm shift, setting a new standard for other studios to follow. Only history will hold the answer.



利时文化的杂志搭建一个临时商店。这个商店将只开放两个星期，出售杂志和原创的艺术品（所获的收益将捐赠给与艾滋病有关的慈善团体）。他们已经在一大面墙壁上贴满了杂志的印刷打样，由崭露头角的艺术家让-鲁克·摩曼在上面用日光荧光染料创作了螺旋形的涂鸦。“是的，人们问我们作为设计公司为何做搭建商店的工作，”庄立逊带着疑惑和几乎是难以置信的神色说道。他的表情似乎是在说：“为什么不呢？”也许基地工作室日益增加的“矛盾”活动——既存在于他们为客户所做的设计中，也存在于他们自己的世界中——事实上是一种模式转换，为其他工作室树立了一个仿效的榜样。只有历史才会有答案。

### 基地工作室

基地工作室于1993年在比利时成立，目前拥有25名职员。分别在布鲁塞尔、纽约及巴塞罗那工作室工作。基地工作室专注于国际形象的拓展，这是对基地工作室作为创作方向、艺术方向、市场及平面设计的独有的融合的全方位描述。基地工作室的客户遍及不同类型的企业、文化及公共机构的领域，其项目从重要的博物馆或时装店品牌形象延伸到政党或洗车店形象。尽管工作范围很广，这些项目通过某种共性联系在一起，重要的是他们以某种概念核心开始，这种概念核心的结果是直接、必然的设计方案。



## BASE

Created in Belgium in 1993, Base is made up of 25 people divided between studios in Brussels, New York and Barcelona. The studio specializes in global image development, a catch - all term used to describe its unique fusion of creative direction, art direction, marketing and graphic design. With a clientele that spans the diverse corporate, cultural and institutional sectors, Base's projects can range from the brand image for a prominent museum or fashion house to that of even a political party or carwash. Despite this broad body of work, the projects are linked by certain commonalities, principally that they all start with a certain conceptual core which results in a direct, necessary design solution.