

PRO

Character
Grids
Interaction
Media
Ideology
Platform

超设计
PRODESIGN
辽宁科学技术出版社

ISSUE 01

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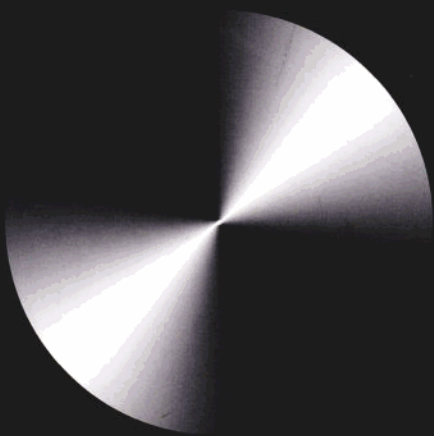
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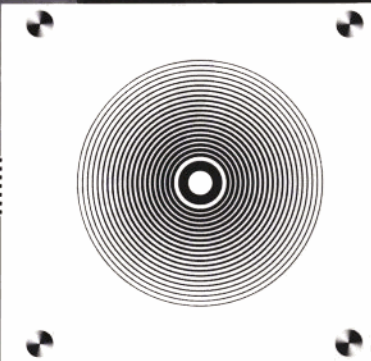
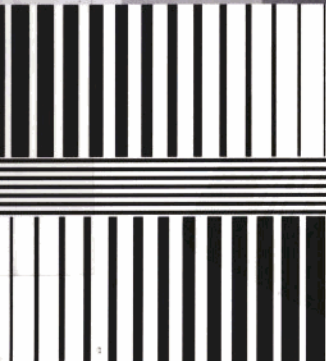
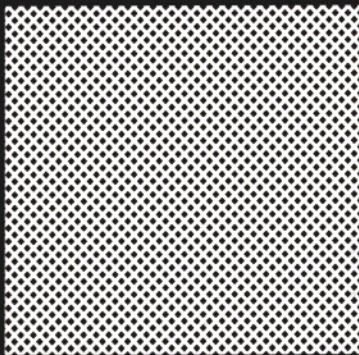
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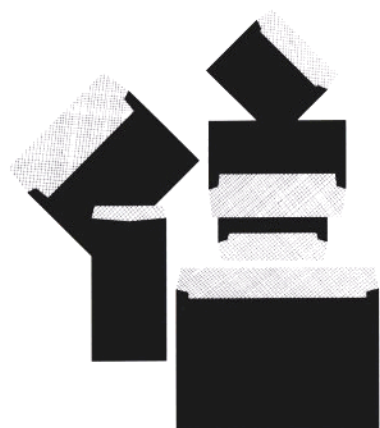


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“xiao·ling” 2009北京IcoGPADA世界设计大会



2009北京世界设计大会暨首届北京国际设计周 设计界饕餮盛宴 邀您共享

2009年10月底，全球设计界的眼光将聚焦北京！

被誉为“设计界奥林匹克”的世界设计大会即将在京召开。届时，世界各地近千位顶尖设计大师将云集京城，设计界的饕餮盛宴即将拉开帷幕！

2009北京世界设计大会暨首届北京国际设计周由中华人民共和国教育部、文化部、北京市人民政府主办，它将为国内外设计师提供相互交流、互动、展示的平台，为中国设计产业、设计教育提供走向国际、寻求发展的机会。设计大会更是一次设计师提升自身设计实力的绝佳契机，必将使与会者不虚此行。

目前，本届大会的注册工作已在世界范围内全面展开，正式接受来自世界各地的设计师及设计团体的注册参与，注册分为网站注册、传真注册以及邮寄注册三种模式。欢迎设计界的朋友踊跃参加报名。

详细情况请登陆官方网站：2009北京世界设计大会：www.beijing2009.org 首届北京国际设计周：<http://beijingdesignweek.org>

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C100

Wander among art and design 游走于艺术与设计之间

By Luo Shui Ge Yixue 文 | 洛水 译 | 史 雷

Born in 1974 Christian started drawing at a young age, in 1989 he painted his first graffiti "Batman", followed by 10 years active Graffiti writing. After his design studies and a short year in advertising, Christian worked as a freelance graphic designer/illustrator before founding his own studio in 2003. Under the name C100 Studio he and his team work for clients such as Rome snowboards, Sony BMG, Oakley, Nudie Jeans, Sonarkollektiv and Levis to name a few.

In 2003, after a few less graffiti active years Christian got into street art, being fascinated by the new possibilities to communicate outside. Beside being busy painting he constantly built up his network of street artists, though not knowing what was going to come. In 2003 his first book "The Art of Rebellion-world of street art" came out, which got very good feedback from the worldwide street art scene: "The Yellow Pages of street art" - The Flower Guy, New York 2003. Three years later his second book, "The Art of Rebellion II - world of urban art activism" was released, which documented the evolution of this art form within the past three years. Both books sold over 70.000 copies worldwide. In Fall 2008 he finished his first book of the new series "Part of Rebellion", which focuses on only one artists work, featuring his friend Flying Fortress, with whom he had gotten into street art again back in 2000. Also in 2008, a C100 Studio edition of Pyramyd's Design and Designers book series was released. All named books are available in bookstores worldwide.

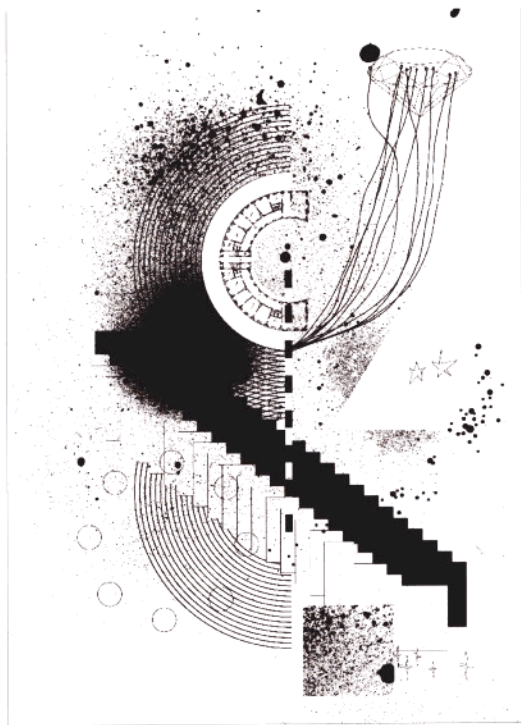
Beside working as an author and designer Christian also held workshops and lectures for students in Milan and Vienna, still working as an artist in his spare time. On this website you see some of his recent art projects, please come back again as it will be updated regularly.



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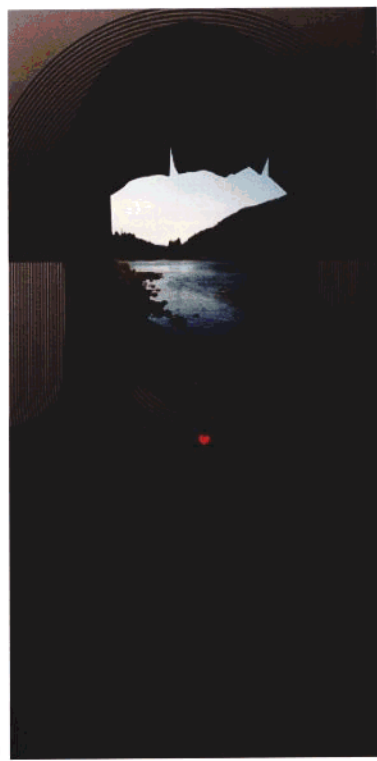
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1. Rome skateboard
2. Skull
3. Zurichn
4. Head Snowboards
5. Zerwink

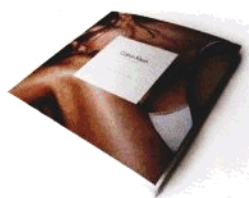
1. 罗马滑板系列设计
2. Skull 插画设计
3. Zurichn 插画设计
4. Head 滑雪板
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4



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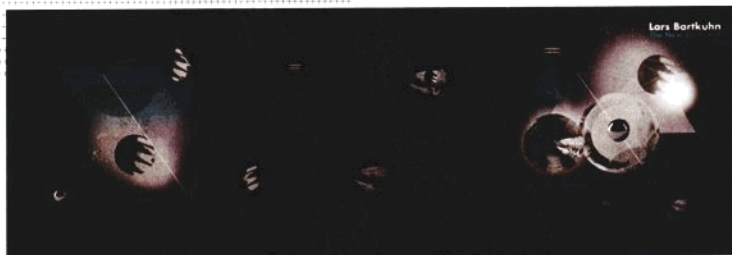
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THE NEW CONTINENT

Lars Bortkuhn's new book 'The New Continent' is a collection of his most recent work, featuring a series of black and white photographs of people in various poses and settings. The book is published by the artist's gallery, 'The New Continent'.

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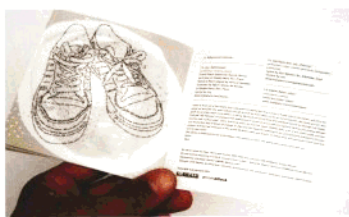


克里斯蒂安·亨德马克(Christian Hundertmark), 1974年生于慕尼黑, 是一位艺术家和设计师, 也是C100工作室的创始人。他从小开始学习绘画, 1989年完成了他的第一幅涂鸦作品“蝙蝠侠”, 随后的10年里他一直持续着涂鸦创作。在学习了数年的设计与广告专业后, 克里斯蒂安成为了一名自由平面设计师和插画家。直到2003年, 他与几个同伴成立了自己的工作室并将其命名为C100, 为Rome滑雪板、索尼BMG、OAKLEY、Levis等客户做过设计。

2003年, 很久没有进行涂鸦创作的克里斯蒂安被种种新颖的与外界交流的方式所吸引, 重新把重点放在街头艺术。除了不停地绘画, 他还努力建立起与街头艺术家的人际网络, 尽管他们当时并没有料到结果会如此成功——2003年他出版了个人第一本书《叛逆的艺术——街头艺术的世界》, 获得了世界各地艺术家的好评。三年后他出版了第二本书《叛逆的艺术——都市艺术在行动》, 记载了2000年以来街头艺术形式的演变。这两本书在全球均有超过七万本的销量。2008年秋季, 克里斯蒂安完成了“反叛艺术”系列的最新一辑, 与之前不同的是, 这本书仅仅介绍了他的朋友Flying Fortress的作品, 他曾和克里斯蒂安在2000年一起投身街头艺术的活动。

除了写作和设计之外, 克里斯蒂安还在米兰和维也纳为学生开设了工作室和讲座, 在业余时间仍保持着自由艺术家的身份。

4



6

1. CK-picture album
2. Illustration design
3. Lars barkuhn CD design
4. Oakley Gascan-C100 sunglasses
5. Apop CD design
6. Glam CD design

1. CK 画册设计
2. 插画设计
3. Lars barkuhn CD设计
4. Oakley Gascan-C100 系列太阳镜
5. Apop CD 设计
6. Glam CD 设计

6

1. KIA Soul Advertising
2. McDonalds-picture album
3. Marsmobil CD design
4. Svevo bike
5. Global warming
6. Ghetto Blaster poster

1. 起亚 Soul系列汽车广告
2. 麦当劳-画册
3. Marsmobil CD 设计
4. Svevo自行车
5. 全球变暖海报设计
6. 手提收音机海报



5



Freitag, 09.11.07, 23h, Club 103
 DJ Seattle B (Smiley Records, Karlsruhe, USA)
 Mr. Win (Paradiso, Amsterdam)
 Daniel Hachmann (Urban Recordings, Berlin)
 Club 103, Fiedlerstrasse 47, Berlin-Kreuzberg



Freitag, 15.3., 23h, Cookie's Berlin
 1st Floor
 Sander (Counterpoint, Bremen, London, UK)
 DJ Brewar (PMA, Man Records, Vörsel)
 Daniel Hachmann (Urban Recordings, Berlin)
 2nd Floor
 Jhon - Kalle - Much A Sound, Berlin
 Cookie's Berlin, Fiedlerstrasse 47/48, Berlin Mitte

6

Shinnoske Sugisaki 杉崎真之助

真 AND/OR 善

Yoshimaru Takahashi 高桥善丸

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Shinnoske Sugisaki
杉崎真之助

Born 1953 in Nara, Japan, graduated from the Design Department of Osaka University of Art in 1975. He established his own studio in 1986 based in Osaka. Sugisaki sees design as a process of constructing information to create impressions. His goal is clear and effective communication. For clients in both the corporate and cultural sectors, he has worked on a wide range of projects including advertising, branding, information and space design.

During his career, Sugisaki has received a number of prestigious design awards. His works have been showcased in exhibitions and has given many lecture both domestically and internationally, in cities: Tokyo, Osaka, Beijing, Shanghai, Hong Kong, New York, Hamburg and Sao Paulo. Shinnoske Sugisaki is a member of the AGI (Alliance Graphique Internationale); JAGDA (Japan Graphic Designers Association); Tokyo Type Directors Club; Japan Typography Association and DAS (Designers Association.)

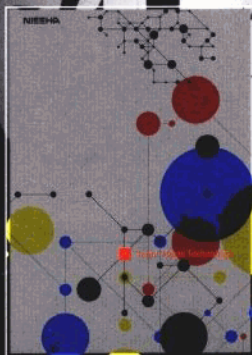
杉崎真之助，1953年出生于日本奈良。1975年毕业于大阪艺术大学设计专业。1986年于大阪建立工作室。

在他看来，设计是为印刷服务的信息构建过程。

设计的目标是建立明确和有效的沟通。其工作范围包括广告、品牌、信息和空间设计。

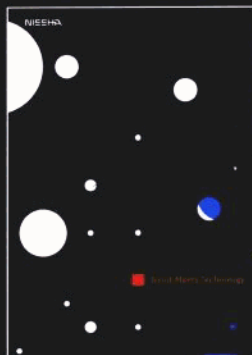
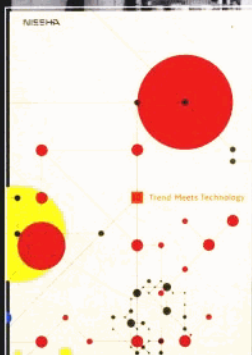
杉崎先生曾获得无数大奖。作品多次在国内和国际上展出，并在世界各地举办讲座，包括东京、大阪、北京、上海、香港、纽约、汉堡和圣保罗。

同时，他也是国际平面设计协会、日本平面设计协会、东京字体协会、日本印刷协会、设计协会成员。



● book design
书籍设计

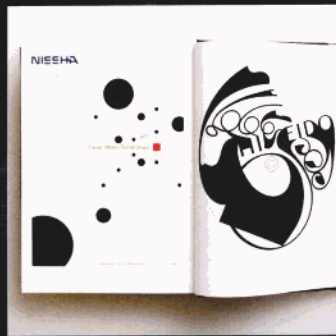
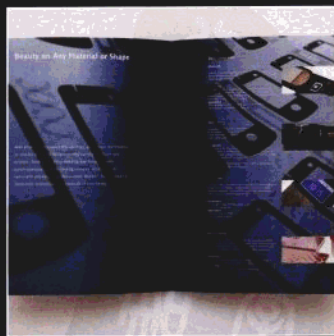
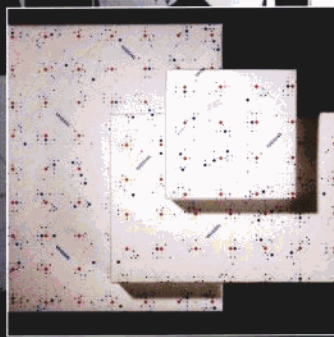
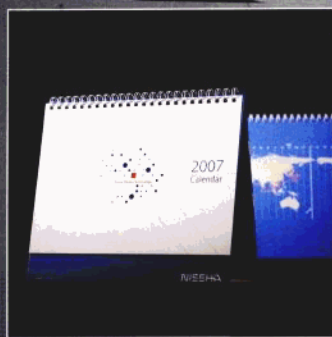
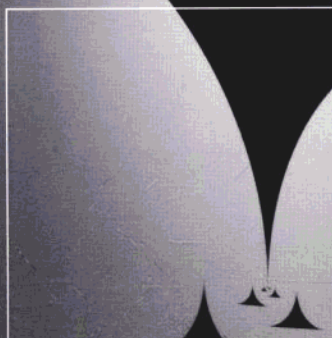
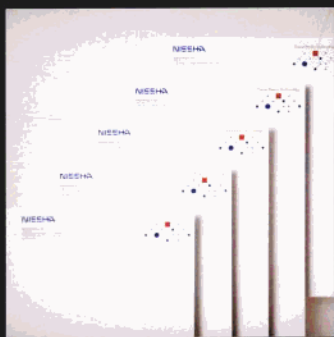
● "niesha" poster design
"niesha" 海报设计





● Impression Architecture book design
《建筑印象》书籍设计

● 《Impression Architecture》book design
《建筑印象》书籍设计



Shinnoske Sugisaki

The name given to the series of works in this book is Solidgraphy. This word conveys the sense of a filled solid expressing something. The square, the circle, and other simple forms are largely artificial, they allow no gaps for unbridled emotion to slip in. There is something beautiful in their elegant neatness.

Whether creating communication designs or exploring pure form in experimental work, I have always aimed at logical expression. Creation, however, has its origins not in reason, but in emotion. While geometric shapes have no inherent mind, during construction I feel their touch and movement.

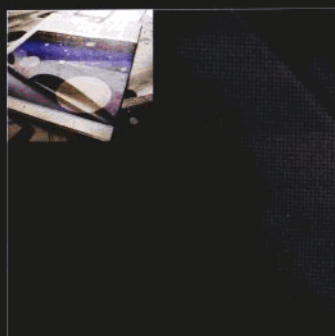
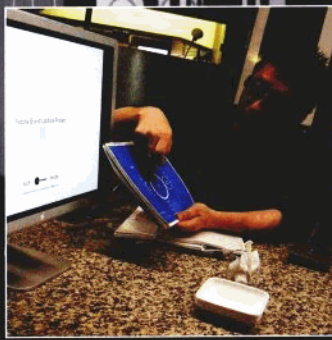
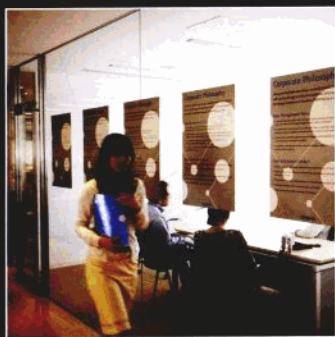
At the start of this book, the *You Are Here* series is designed to express the existence of single individuals among the 6.7 billion persons currently living in this world. Here, icons representing persons are arranged as units of measure in geometric formations. Each exists in an abstract reality divorced from human experience. I worked in the hope that those viewing the pieces would be able to pick up on the personal feeling that I put into the work.

杉崎真之助的设计理念

书中的这个系列设计名为三维平面设计。作品中，方形、圆形及其他形状都经由设计而成。其简洁高雅的外形蕴含着无法言说的。

设计中，我注重逻辑的表达。在我看来，几何图形并没有固定的形状，只是在设计过程中用心去感受去创作而已。

该书前半部分的“原来你在这里”系列作品针对目前全球67亿单人群而设计。作品中图标所代表的人物被分割成若干单元，每个单元都被设置在一个抽象超现实的氛围中。我希望读者能够读懂我的设计用意。





Yoshimaru Takahashi 高桥善丸

Yoshimaru Takahashi was born in Toyama Prefecture in 1952. He explores culture-inspired visual communications in terms of the fundamental concept that graphic design is to itself a form of culture that speaks of its era. He participates actively in special exhibitions, lectures, and judging committees both domestically and internationally, and he values the relationship between design and culture. Major awards he has received include the New York ADC Silver Award and Special Award, New York Festival Bronze Award, Asia Graphic Award Judges Award, HKDA Award, major competitions he has won include the International Triennial of Poster in Toyama, International Biennial of Graphic Design Bmo, Lahti Poster Biennial, Warsaw International Poster Biennale, UNESCO International Poster Exhibition, and the Beijing International Poster Biennale, among others. His major publications include Fuzzy Communication, published by the Museum für Kunst und Gewerbe Hamburg, Yoshimaru Takahashi's Design World 1.2.3, published by Kosei Fine Arts Publications, Emotional Typography, published by ddd Gallery and Medicine's Graffiti, published by Korinsha Publishing. He is a visiting lecturer at Osaka University of Arts Graduate School, and president of Kokokumaru Co., Ltd.

高桥善丸，1952年出生于日本富山。他依据平面设计是时代文化的写照这一理念，对文化视觉沟通进行了深入探索。

他本人非常注重设计与文化的关系，经常参加各种专题展览、讲座，并担任诸多国内和国际大赛评委。

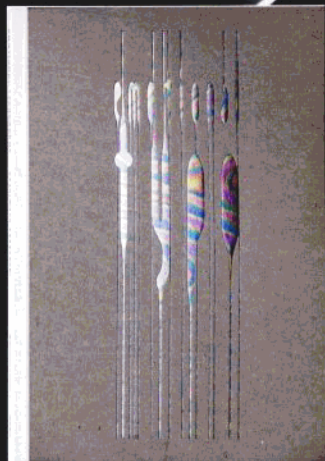
作为一名优秀设计师，高桥先生曾获得许多设计大奖，包括：纽约艺术指导俱乐部银奖和特别奖、纽约节铜奖、亚洲平面设计竞赛奖、香港设计师协会奖。此外，他在许多国际大赛中也赢得众多奖项，包括富山国际海报三年展、布尔诺国际平面设计双年展、拉赫蒂海报双年展、华沙国际海报双年展、教科文组织国际海报展和北京国际海报双年展等。

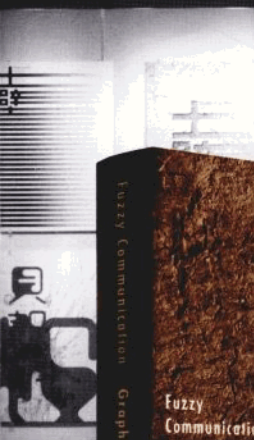
其主要出版物包括由汉堡艺术与工艺美术学院出版的《模糊沟通》。

康生美术出版社出版的《高桥善丸设计世界》、DDD画廊出版的《情感印刷术》、Korinsha出版的《医药涂鸦》。同时，他也是大阪艺术大学研究生院的客座讲师，并担任Kokokumaru有限公司总裁。

• book design
书籍设计

• poster design
海报设计





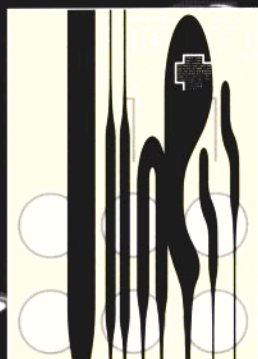
Fuzzy Communication

Graphic Design by Yoshimaru Takahashi

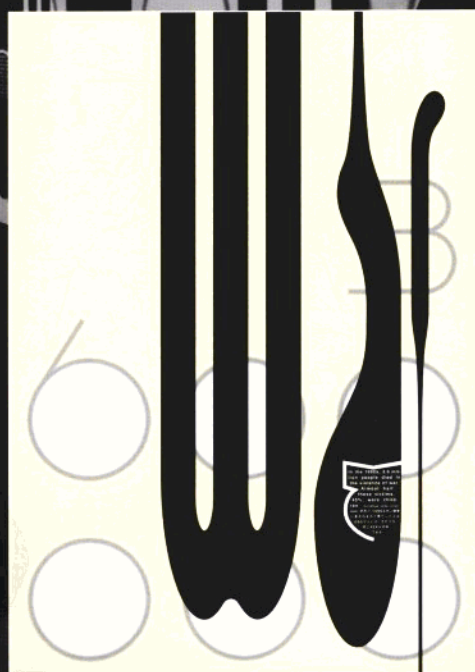
prism

Fuzzy
Communication
Graphic
Design by
Yoshimaru
Takahashi

FUZZY



- book design
书籍设计
- poster design
招贴设计



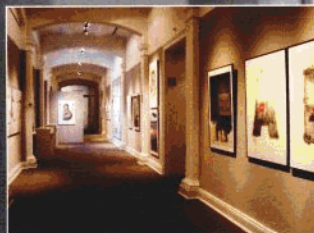
Yoshimaru Takahashi

Designing Concept

All my life, I have been exploring how people in Japan communicate. In particular, I have been fascinated by the peculiarly Japanese aesthetic delight in ambiguity of expression and value of reluctance to willfully impose meaning. When pursuing graphic design, I seek to enable this same delicate openness to interpretation. I cannot help but pay respect to this same sensitivity when dealing with the current theme of typography. While logographic characters or alphabetic letters are tools for symbolic communication, the form of handwritten text can serve to convey a certain mood or feeling to the recipient of the information.

When using computers, however, compared with the feel and character of handwriting, the amount of information and expressivity emanating from the physical surface and configuration of symbols is greatly diminished.

Constrained by rational, systematic, and rigorously standardized symbolic elements, working in the digital environment has been a challenge. I





wondered whether it would be possible to design typeface characters that could convey more than a bland surface expression. For me, emotional typography is an attempt to enable the live debate openness that should be a part of non-formal written communication. That is how I approach the design of characters and letters.

高桥善丸的设计理念

我一直着力于研究日本人的沟通方式，尤其是含蓄委婉的表达方法，并试图将其引入到平面设计，尤其是字体设计之中，使之得到充分诠释。无论字符图案还是字母都可以看做是符号沟通的手段，而书面文字更可以视为良好的情感传输者。然而，随着电脑的出现，数字世界的到来，文字的特有魅力逐渐变得黯然失色。我希望能够通过字体设计来改变这一尴尬境地。

在我看来，情感印刷作为一种非正式的文字沟通方式，可以看作是对实现精致生活的一种有效尝试，而这也正是我研究字符及字母的目的所在。