

世 界 设 计 大 师 丛 书

Yu Bingnan

余秉楠

河南美术出版社

主编 余璐



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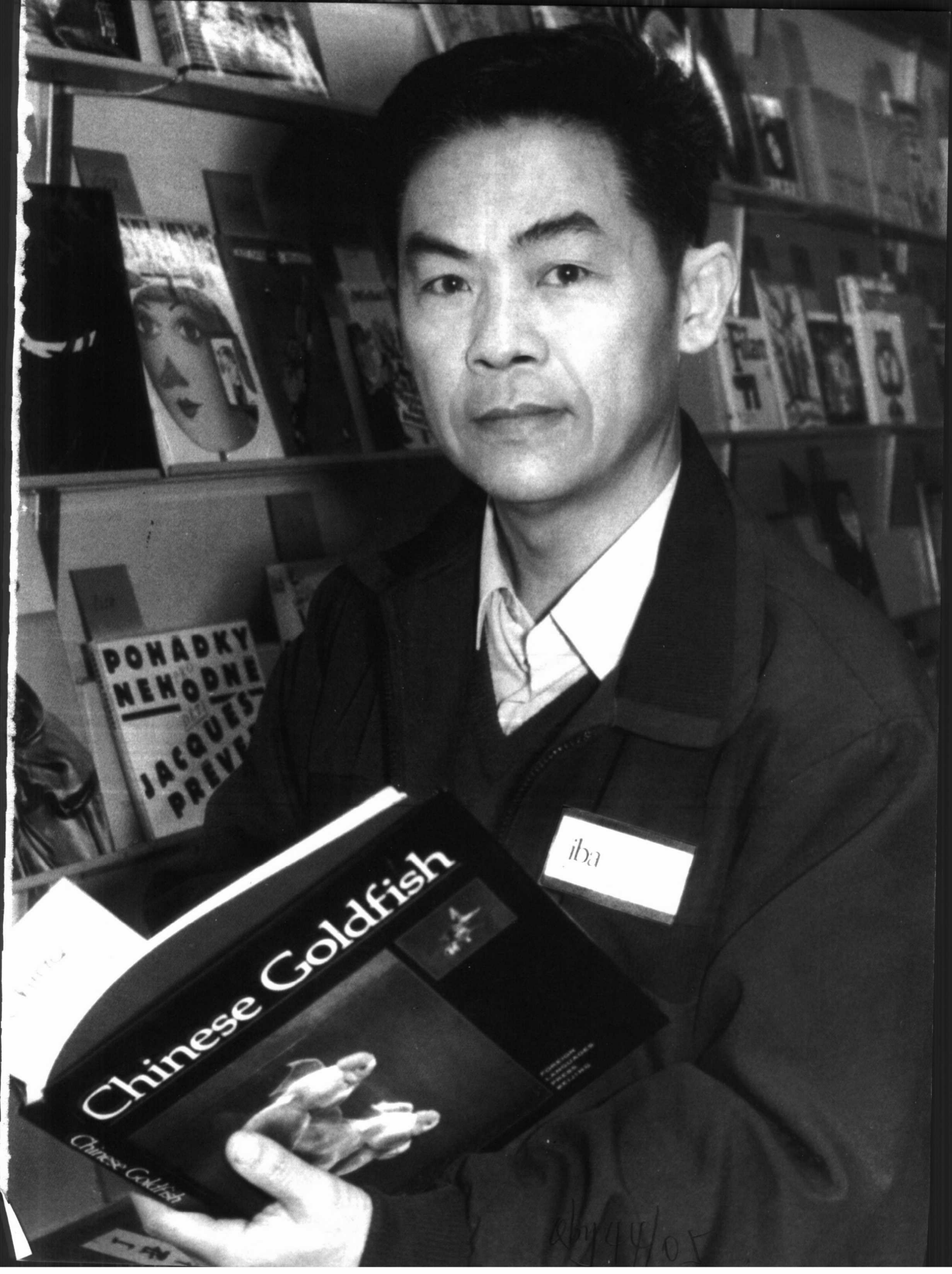
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国际平面设计协会 (AGI)

The Alliance Graphique Internationale (AGI)

国际平面设计协会，原文为 Alliance Graphique Internationale，简称 AGI。

AGI 创建于 1951 年的法国巴黎，首任主席是法国的卡尔吕。它集中了全世界最优秀的和最有影响的著名设计师，领导着现代平面设计的潮流。

1919 年，由格罗皮乌斯在德国创建包豪斯学院。它所创造的充满生命力的现代设计风格，深刻影响着包括建筑、产品和视觉传达等诸多方面的设计。1933 年，包豪斯学院被纳粹解散，它的许多重要人物迁至英国和美国。其中巴耶尔以及在美国的其他欧洲移民莱昂尼、伯丁、宾德尔、马特、契尔尼和在英国的施勒格尔、亨利容后来成为 AGI 创建时的第一批会员。与此同时，第二次世界大战前后在平面设计领域做出杰出业绩的一个由八位设计师组成的来自英国的天才集体被接纳为 AGI 会员。

在法国，30 年代最成功的海报设计师有三个“C”，其中的卡尔吕和卡桑德雷，以及其后的一些优秀设计师成为会员。法国人认为文化是最优先的，设计师与画家、雕塑家一起享有声誉和得到社会的承认。因此，巴黎很自然地成为 AGI 的总部。

The Alliance Graphique Internationale, abbreviated as AGI, was founded in 1951 in Paris, France. Its first president was Carlu from France. Among its ranks are the most outstanding and influential famous designers worldwide. It leads since then the trends of the modern graphic design.

In 1919, Gropius has founded the Bauhaus in Germany. The modern design style developed by the Bauhaus influenced deeply many creations in the fields of architecture, industrial products and visual identification system. After the Bauhaus was closed by the Nazis in 1933, many of its teachers fled Germany and worked in Britain or the United States. Some of them, e. g. Bayer, along with other emigrates such as Lionni, Burtin, Binder, Matter, Tscherny in the United States and Schleger, Henrion in Britain became the first members of AGI. At the same time, a talented body of eight British designers, who had proved their worth before and during the war, became eligible members.

In France, the most successful poster designers in the Thirties of the last century were the “3C”. Two of them, Carlu and Cassandre, together with other excellent designers afterwards, were members of AGI. Art and artists have been always much respected by the French people. Like painters and sculptors, designers in France enjoy a reputation and an acknowledged place in society. Therefore, it was natural that Paris became the new AGI headquarters.

通常来说,当时的许多重要设计很少得到工业上的支持,还没有认识到设计对工业和日常生活的重要性。然而德国的通用电器公司(AEG)和意大利的奥利维蒂打字机公司(Olivetti)显然是当时的先锋。平托利是 AGI 的第一个意大利成员,他承担了奥利维蒂的所有视觉传达设计,他的天才创意和半抽象的设计方法对于世界范围的平面设计有着广泛的影响。

在瑞士,米勒·布罗克曼和霍夫曼致力于建立和发展瑞士的国际风格。由诺伊堡等人创刊的《新平面设计(New Graphic Design)》就是瑞士国际风格的代表。赫德克于1942年创刊了《平面艺术(Graphis)》杂志,它在世界平面设计领域中广为流传。他们先后成为 AGI 的成员。比勒和布龙是创建 AGI 的成员,他们是杰出的海报、展示、广告的设计家,同时也是巴塞尔学校有影响的教育家。卡里吉特作为海报设计家的大师之一早已享誉远近,他在1957年加入 AGI。

里谢茨是 AGI 的第一个比利时成员,他在1958年的布鲁塞尔世界博览会的海报设计使他蜚声海内外。

Generally speaking, around that time many important designs were not supported by the industry and neglected by the organizations which should have believed in the meaning of design in the industrial and daily life. AEG in Germany and Olivetti Typewriter in Italy, however, played a pioneer role in this aspect. Pintori, the first Italian AGI member, was responsible for all the visual identification system of Olivetti. His imaginative and semi-abstract approach became a worldwide influence on graphic design.

In Switzerland Müller-Brockmann and Hofmann were instrumental in evolving and establishing the Swiss approach internationally. "New Graphic Design", of which Neuburg was a founder member, became the mouthpiece of the new Swiss International Style. Herdeg started "Graphis" magazine in 1942. This covered graphic design worldwide, with a much more general approach. Both of them were received as members of AGI. Bühler and Brun, the two founder members of AGI, had been well-established designers of posters, exhibitions and advertising and both were influential teachers at the Basel School. Carigiet was already well known as one of the masters of posters. He was made an honorary member in 1957.

Richez is the first Belgian member of AGI. His poster for the Brussels World Exhibition has brought him international reputation.

美国的杂志设计在国际上有极高的影响力,《时代》、《生活》、《观察》等杂志建立的创意指导,在新型的传播媒体中占有重要的角色,吸引了许多一流的本地和欧洲的天才设计家,他们中的大多数人是AGI的成员。还值得一提的是比尔,他早在20世纪30年代就创立了典型的美国平面设计风格。

1955年,AGI在巴黎的卢浮宫举办首届展览,展出了来自11个国家的75位成员的作品。虽然包豪斯时期所产生的国际风格日趋明确,但由于历史的原因,展览会上各国的风格差异十分明显。仅仅在一年以后,针对1956年在伦敦的AGI展览,评论家埃尔文这样写道:“很明显,国际风格已经统领一代潮流。”

自1951年AGI建立起,每年轮流在世界各地举行聚会(1973年由于中东战争取消了在耶路撒冷的会议),会员们在友好和相互尊重的气氛中,进行认真和富有成果的学术探讨,举办会员作品展览,培训有才干的平面设计大学生和青年设计师,并用平面设计的方法帮助世界各国的企业、公司和它们的跨国组织的发展。

American magazine design became highly influential on an international scale. “Times”, “Life”, “Look” established the creative art director of a magazine as the most important figure in this new communication medium. Magazine design in the United States attracted the best native and European talent. The majority of these art directors were AGI members. Special mention here must be made of Beall who had created a typical USA graphic style as early as the Thirties of the last century.

At the first AGI exhibition at the Louvre in Paris in 1955, at which the works of seventy-five designers from eleven countries was shown, although the International Style, existent since the Bauhaus, had become more important, but the national characteristics of most were evident in the exhibits, for the historic reasons given. Only one year later, however, when referring to the 1956 London exhibition, the critic Elvin stated: “Clearly the International Style had begun to dominate the scene.”

Since the foundation in 1951, AGI holds assembly meeting every year in different places all over the world (except the meeting 1973 in Jerusalem due to the Middle East crises). In a friendly atmosphere members discussed seriously but fruitfully issues of graphic design, held exhibitions of their works, trained talented students and young designers in this field, and helped with their experiences enterprises, companies and their joint ventures all over the world.

1969年, AGI将总部从巴黎移至瑞士的苏黎世。目前, AGI除了上述国家的会员外, 还有德国、澳大利亚、加拿大、捷克、丹麦、芬兰、伊朗、以色列、日本、墨西哥、荷兰、挪威、波兰、西班牙、瑞典、韩国和中国共约三百名会员, 清华大学美术学院(原中央工艺美术学院)的余秉楠于1992年被接纳为AGI的第一个华人会员。

AGI作为各国著名设计师的联合组织, 是国际平面设计界的权威组织, 在国际上享有崇高的声誉。

In 1969 AGI has moved the headquarter from Paris to Zurich in Switzerland. Along with the members from the above mentioned countries, AGI has at present around 300 members from Germany, Australia, Canada, Czech, Denmark, Finland, Iran, Israel, Japan, Mexico, Netherlands, Norway, Poland, Spain, Sweden, Korea and China. Bingnan Yu of the Academy of Arts & Design, Tsinghua University, has become the first Chinese AGI member in 1992.

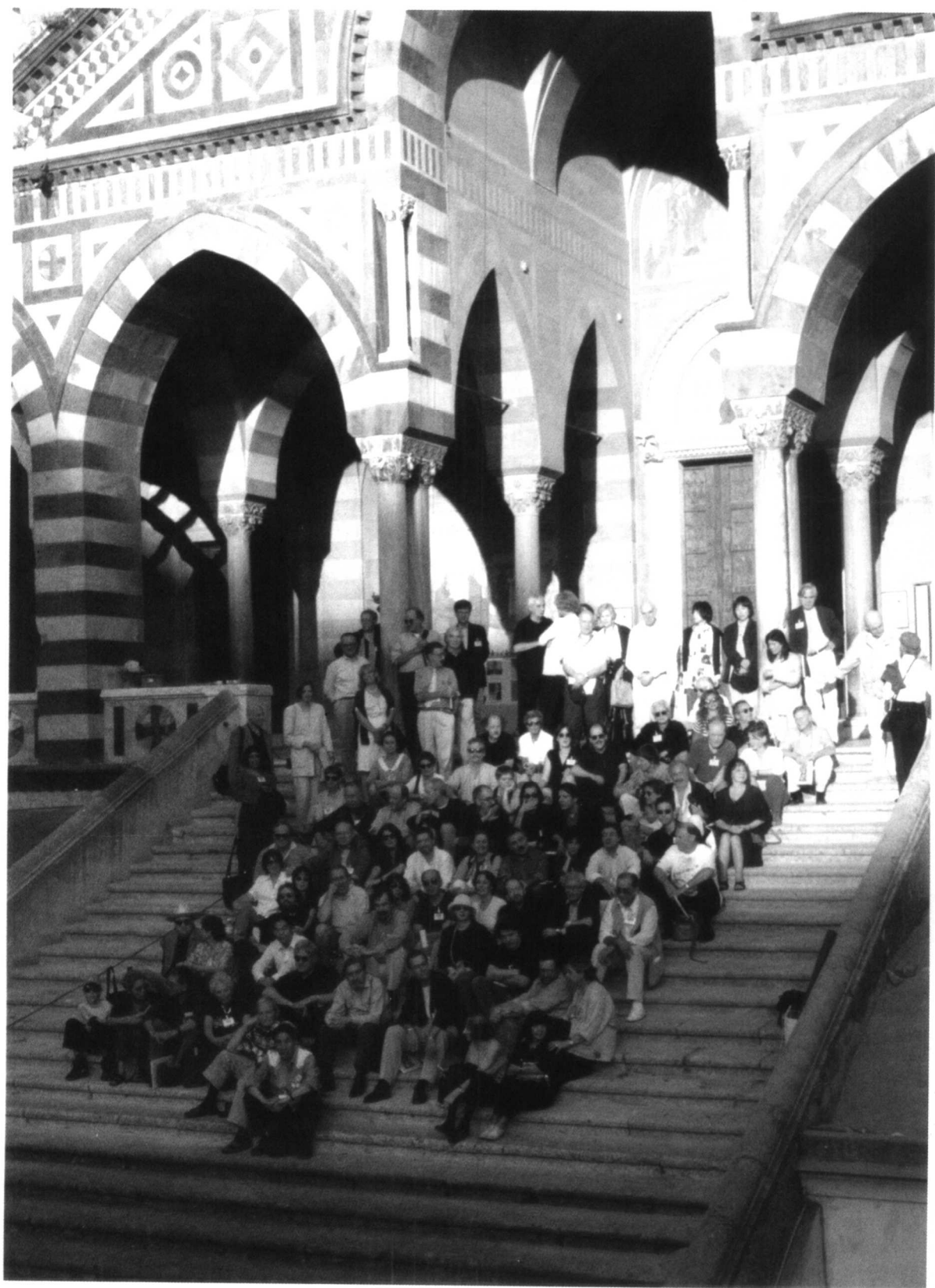
As a Network of famous designers from all over the world, AGI is an authoritative association worldwide in graphic design, which enjoys high reputation internationally.

评论 / 访谈
Comment / Interview

学而时习之，不亦悦乎！
学而不思则罔，
思而不学则殆。

孔子

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国际平面设计协会(AGI)1995年意大利阿玛尔非
大会合影

我在日本的字体竞赛上第一次遇见余秉楠先生，当时我们都是评委。

他指导他的学生创作的中国字体给我留下了深刻的印象，所以我很想和他交流。

不巧的是我们周围都是日本人，他们可翻译中文或英文而没有其它的语言。

不久，我们很快发现了我们有一种语言是共同的：他的第二外语正是我的母语。秉楠在德国的城市莱比锡学习平面设计 and 字体设计，那时的德国我们称之为东德。

我出生在维也纳，德语尽管是我的母语，但由于不常使用而变得生疏，甚至有一些幼稚。

很快秉楠和我高兴地聊起来，日本东道主看到后感到非常惊讶。

几年后，我给国际平面设计协会(AGI)介绍余秉楠的作品，并很高兴他成为第一个获得批准的中国会员。

这件事情说明交流最重要的，首先是视觉，然后才是语言。

I first met Bingnan Yu where we were both judges at a typeface design competition in Japan.

I was very impressed by the quality of the submitted Chinese fonts he had inspired his students to create and wanted to talk with him.

Unfortunately we were surrounded by Japanese who could translate in and out of either Mandarin or English but not between them.

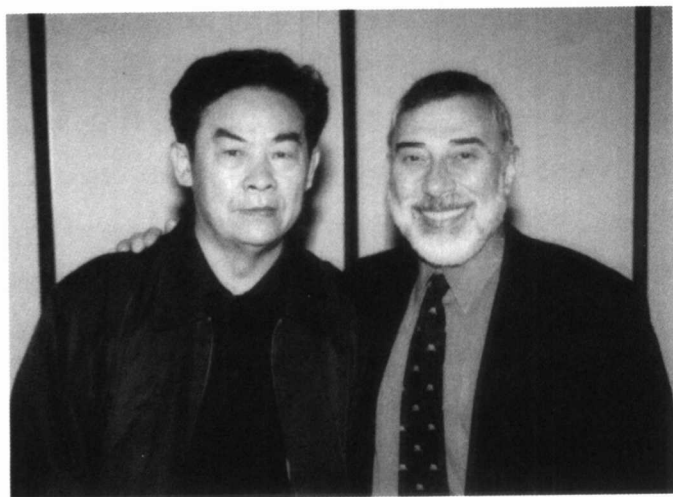
Soon we discovered that we had a language in common: his second and my first. Bingnan had been sent to study graphis and typography in Leipzig, the city of Gutenberg in what was then called East Germany.

I was born in Vienna,so German is my mother tongue, although rusty and a bit infantile.

Soon Bingnan and I were happily chatting together while our Japanese hosts looked on in consternation.

A few years later I introduced Bingnan's works to the Alliance Graphic International and was delighted when he became our first ethnic Chinese member.

This story demonstrates the sequence of communication: first the eye, then the tongue.



1992 年石汉瑞介绍余秉楠加入 AGI。