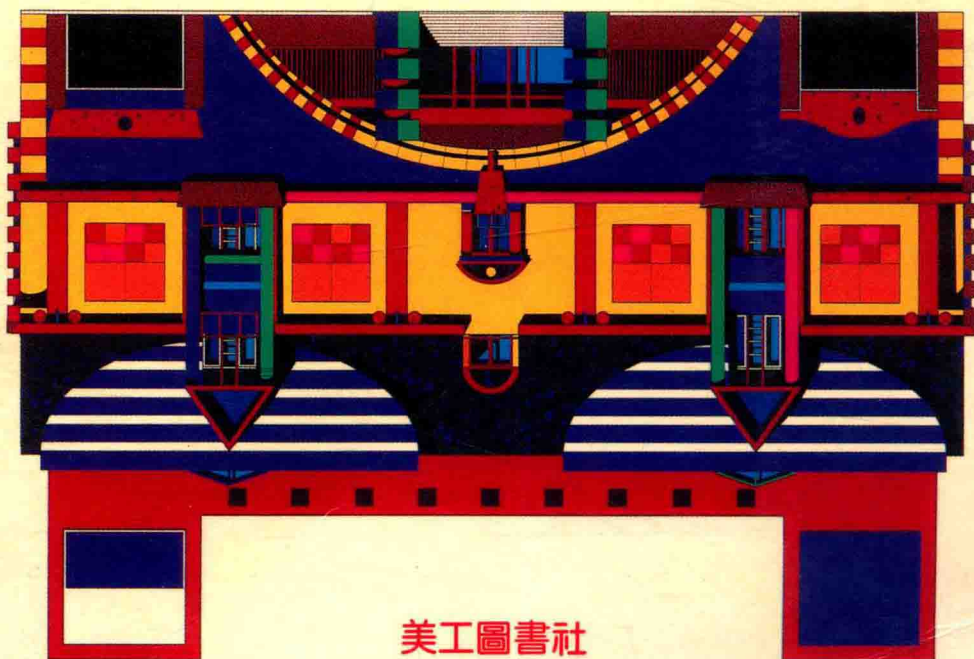
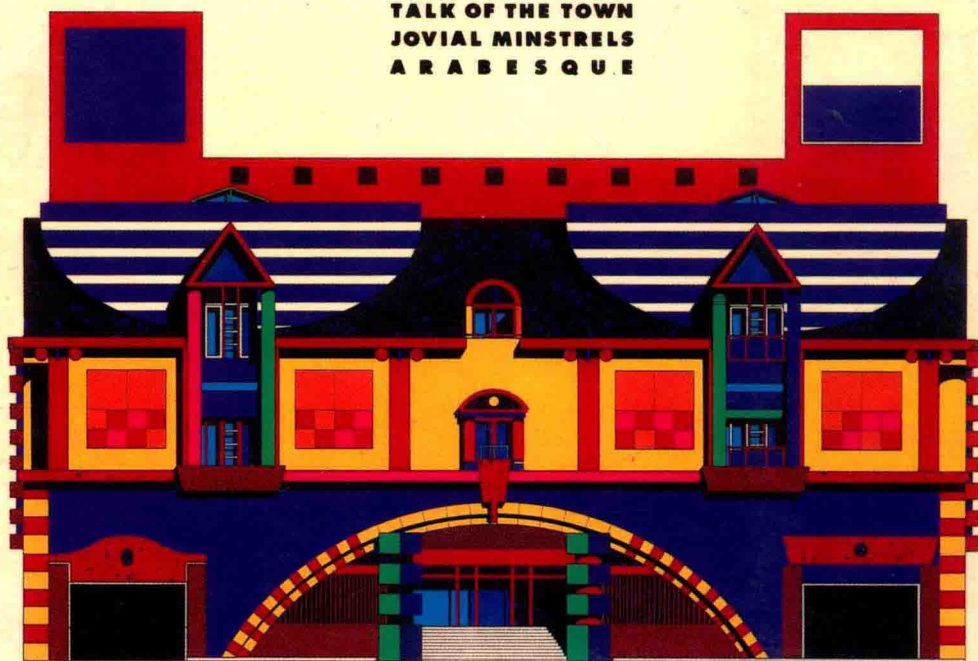


最新挿畫表現法

PROJECT · DESIGN · ILLUSTRATION

PROJECT "RAIL-IN"
A SHADED SIESTA
RETURN TO PARADISE
TALK OF THE TOWN
JOVIAL MINSTRELS
ARABESQUE



美工圖書社

EIJI MITOOKA & DON DESIGN ASSOCIATES

PRESENTACTICS

PROJECT · DESIGN · ILLUSTRATION

最新挿畫表現法



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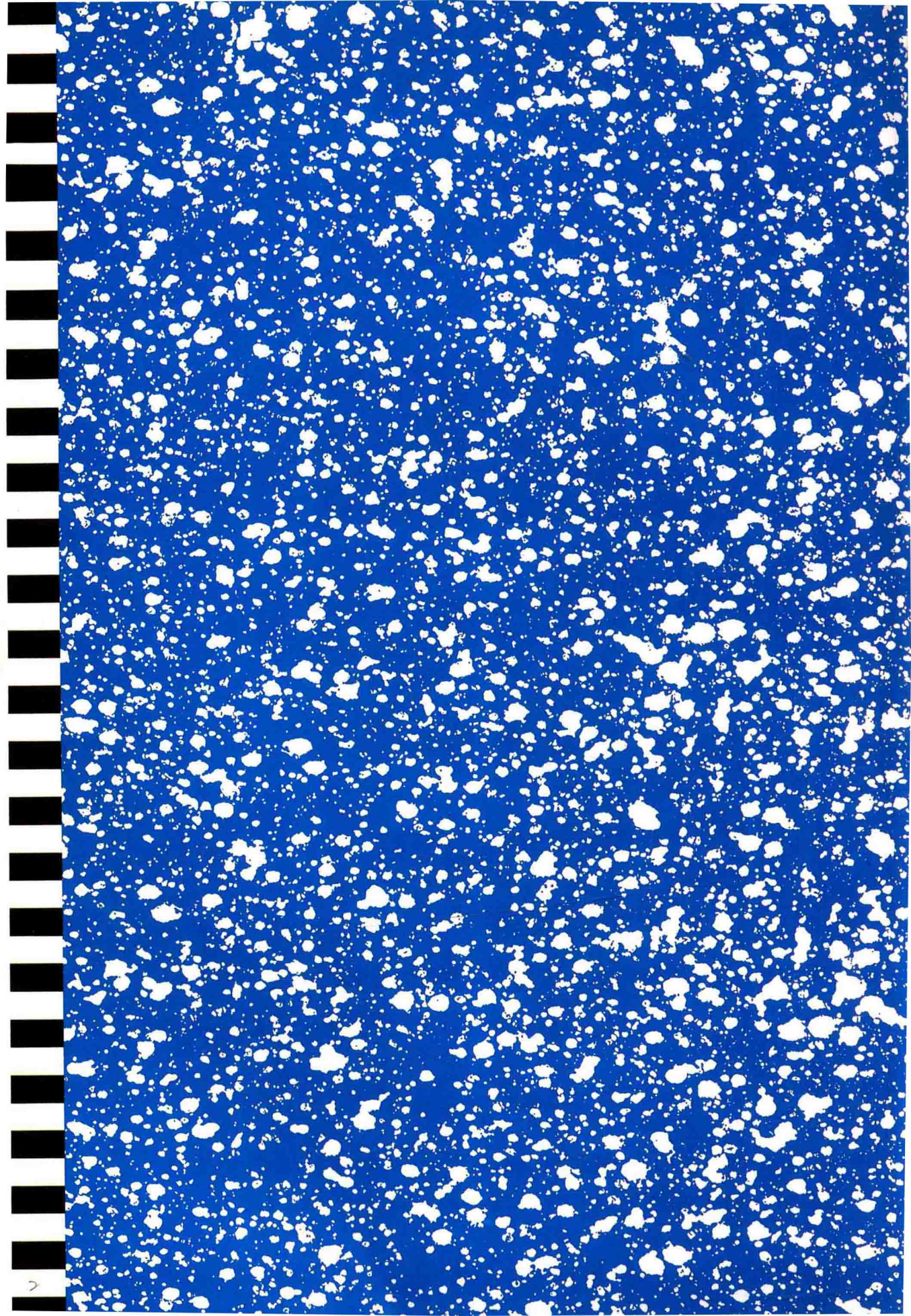


PRESENTACTICS
PROJECT · DESIGN · ILLUSTRATION

最新插畫表現法



EIJI MITOOKA & DON DESIGN ASSOCIATES



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關於設計工作 1987~1993

我曾經述說過，設計工作好像走在時代一步前的畫「風俗畫冊」那樣。接著自己承認是在彌補硬體和軟體之間空隙的「設計之拾穗」，再說過要朝向「設計的提升基本」業為目標而努力。這任一項都是第三冊作品專集推出的 1987 年至 1993 年之間受託設計中時而所記述坦率的感慨。在本書所介紹的是，由畫例證明這些語意的前後 6 年之記錄，亦即畫出由平面往立體期間所做的工作目錄。

我的情形，開始學習有透視藍圖，然後由此往插圖解說(illustration)，進入飯店與休閒地的藝術指導，並且進而朝向建築與車輛的設計圖樣，不過其步伐隨年齡增多同樣是淡泊的。不論平面、立體、規模的大小，畫草圖或設計也並非一個忽然獲得靈感才有構想，只有由數十年的經驗和在極限內運用調理而已，由這意義來說全都在同一線上。

前述的「風俗畫冊」、是比喻將透視圖和插圖解說組合的圖。

又，把建築空間的藝術指導定義為「拾穗」，是爲了使服務立場有所機能起見，對所有雜多的物品各別加以決定，彌補建築物和人之間空隙需有耐性的工作為這理由。關於室內、室外、標誌、傢俱、器具用品、小物品、制服、文具、商品、廣告品，行事與商店的展示等，則起用設計；加以指示或選定。這就需要掬取從建築家和服務幹部雙方手裡灑落的細小部分，以成本績效第一地加以解決。可是，這時着眼點需常站在使用者立場注視。

可說「雖有各種主張，從利用者來看稍更好用，高興又舒服」的立場，提出折衷案或想出彌縫當場的提案，即使有謙虛也不必拘束。或許說的很冒昧，我終於能夠享樂到緩和對建築名稱的「作品」所朝向的強勁向心力，折開為粒子以符合人身高的規模，將其空間的魅力凝縮為等身高大，當作一畫面重新整合的工作。

獲得如幸運機會所得的經驗和立足點，在我本身轉到從零開始造作者方面時，也當作不變改足點而成為唯一的依據。

譬如，在新型特快列車「燕子號」的大型產品設計時，將目前為止乘客所注視而思考著的斷片印象和希望，重疊於圖面上，而造成車輛的所謂「可動建築」。當然不必待言的是，幸虧車輛工程師的專家們採納我的意見才得實現。

對所謂設計重點，有識者的批評主要對象，幾乎是建築為外觀，車輛為車頭形狀的樣子，我却不把重點擺在這些地方。尤其設計公共財產時，首先需讓大多數人的眼光看起來至少有美觀些，只要有此意需真正感覺到任何環境都能加以改善，才是第一重要。

我從工作中學到，突出自我的表現不如以整體的「設計提升基本」，才是我的設計工作。說起「提升基本」也決不是「摘要」，就是在各種條件之下，經再三考慮到最後結果，具有自負是最上等質的精華。此外，由於基本範圍甚廣，從便當盒至車身為止，大致上能夠含蓋到設計者未來一貫應著手的全領域。

在造物體的醫師抖起精神和多管閒事及計算與責任之下，處處參與計劃而賦予設計解決的立場，正是設計者所祈願的事。

本書題名為（提案策略），不必待言是由（提案）和（策略）合併的造詞。但是，我似乎違背這題名，當我在提案時，竟從未意識到“策略”的必要。

畢竟稱呼為「提示」或「提出」的工作領域，對專業用詞生疎的我，一直到聽慣了也並非那麼遠的往事。加上世間的分工化，幾乎是計劃案本身龐大化的原故吧，如今提案既然由立案者介紹其作品以上，早已成為在代理業之下有透視藍圖者，圖表設計者及撰寫廣告稿者等，構成該稱為「提案者」的集團作業設計立場，由於如此，確實使“提案”作品的完美程度大大地提高是事實，不過本來的方法是自己的計劃以自己的語句和視覺的手段來說明，這對立案者是理所當然的權利啦。

我自己本身是從透視藍圖學習才進入設計的門路，如今聞顧往事，我一直都是由一張圖面一面想造出某些立體一面畫圖稿。逐漸地把自己能提案的部分加以擴大。

如果手拿本書的各位，把構圖與分別用色彩及各點景觀當作「策略」之一認定的話，則勉強達成了本書標題角色。不過，以提案成功，不論是依視覺的或語句，只是親自造出提案的人吧。這並非只是時代潮流運用自如，不論以什麼形式參加，需持著建造者方面的意識，則所提案內容定會顯出其把握的信心和夢想及心思的濃度。

在此所列的我自己和名家設計的工作，對於有意志自己思考造形的各位，不論其欲活動的範圍，希望能有所幫助。

水戸岡 銳治

INTRODUCTION

It was in 1987 that my third book *Perfect Presentation* was published. More than six years have passed since then, and during that time the Japanese economy remarkably flourished at one time, and rapidly fell in the recession, like a bubble blasted.

Even the sharp line of economic statistics seems to me a light line painted with a brush on the distant background, as I am working on design and illustration all the time. However, I recognize that the spirit of the times can be traced in my six years' works when I look at each of them again.

The social changes: the construction rush of leisure facilities, urged on the campaign for working hours reduction, booming public attention to ecology, and the pervading sense of design on a social base, are all reflected in my current work. Namely, in my studio I am producing projects creating space for play, and high quality residences, the illustration of natural motifs or architecture making the most of nature, and diverse design work for products or the environment, either in private or public space. None of the projects mentioned above needed the pre-presentation. In other words, the illustrations we worked on were not used for promotional purposes. But they are visual language which best explains the given projects to the parties concerned, and an anonymous public, helping them picture the project image. These illustrations are also appropriate for advertising as commercial art work. To me, this is the most effective way to present the buildings, ambience, vehicles, and furniture that I design myself.

The title "PRESENTACTICS" is, needless to say, a combination of the words presentation and tactics. But you will think it inconsistent that I have never been conscious of tactics in my presentation. It is natural that we should resort to our own words and visual material to persuade people when we present our work. However, for a long time the presentation was an individual work, but nowadays it is group work done by so called "presenters" made up of illustrator, graphic designer, and copywriter, with the work divided among the specialists. I went into this career learning rendering. Looking back upon past days, I have been drawing and creating things in illustration and extending, little by little, the idea which I can express. It is up to you, the readers to perceive the tactics in angles, color use, and figures I have used in this book.

Yet it is the one who creates by himself that succeeds in the presentation, whether he uses the visual image or words.

EIJI MITOOKA

PROJECT "RAIL-IN"

鐵路入口的提案

是為鐵路車站做到更有魅力的空間之提案。但是，並非大終點站的車站大樓。在地方的交通線上，只有很少數常駐幹部的車站，或完全無站員的車站亦很多，其大部份是滿足於從時代留下來而存在。在車站的周圍，有豐富的自然環境，人口的大部份像高齡者。

這種小車站的站房，要不要建築適合地域界標的建物，是計劃的第1階段。像“克萊恩”的樣子，在建築上以最小規模的建物，而把周圍的自然美凸顯，倒不如用現代款式設計較好。

更進一步，沿着月台並列建物。咖啡店、餐廳、旅館、別墅……，每一個建物皆為獨立單位，按照需要而展開。

鐵路會將旅客運到，小車站周圍若留存有歷史性的街道並列，單是不必沾手也會有自然廣張的情形。不需要高爾夫球場，更不需要網球場，自然的街列就照原樣比較好。可以用自行車迴轉，也可以在小川垂下釣線。鐵路入口是打開在線路上的門扉，把門打開讓旅行者進入思慕的舒暢生活經營的自然之中。就像要迎接久出都市的孩子們，老年人會準備拿手的料理與溫情來親切地歡迎招待。

在快要被遺忘的車站上，首先飄動小旗。然後“車站入口・計劃”做為出發點。

This presentation aims at remodelling an old railway station into a more attractive space. It is for a small local station with a few or no station staff which seems to fall behind the times. Not for a big terminal. It has a rich natural environment and the local population consists mostly of elderly people.

The first step of the project is to make the station building into the landmark of the area, and architecturally, to keep the structure small with a look of "Klein Garten (small garden)". To emphasize the beautiful natural surroundings, I chose a modern style for the design. The amenities like cafe, restaurant, hotel etc. stand along the platform. The building is composed of separate units, each having a function for different needs. The restaurant serves food cooked by elderly people, using fresh ingredients. The hotel is also controlled by local elderly people. It may be nice to set tables for lunch on the platform. Trains take tourists there, and around the small station there might be historic streets or an undeveloped natural environment. No golf clubs nor tennis courts are needed. The rural environment and streets should be what they used to be. Visitors may go for a ride on bicycles or go fishing. The RAIL-IN project is a, so to speak, a small gateway set up on the railroad, to revitalize the old town. Through it, tourists go into the old world where they find the good old life. They are treated as homecoming boys from the cities by the proud old folks with their traditional dishes, and receive a hearty welcome.

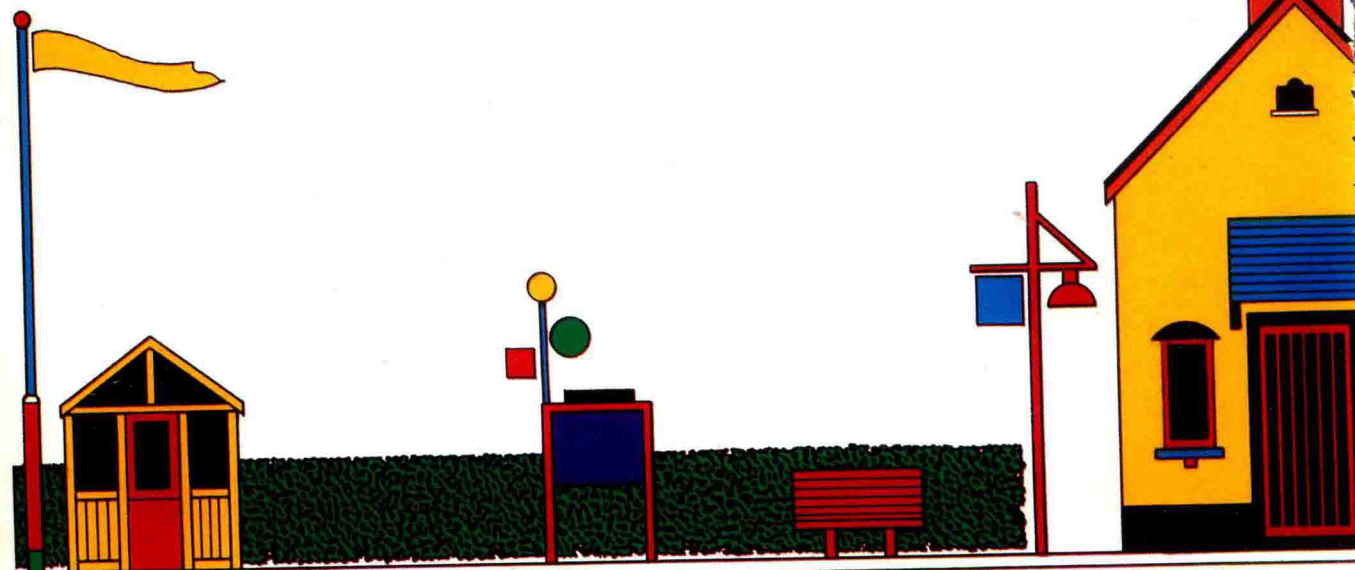
Let's raise a small flag on a station people hardly recall. The RAIL-IN project will start there.

SCENE

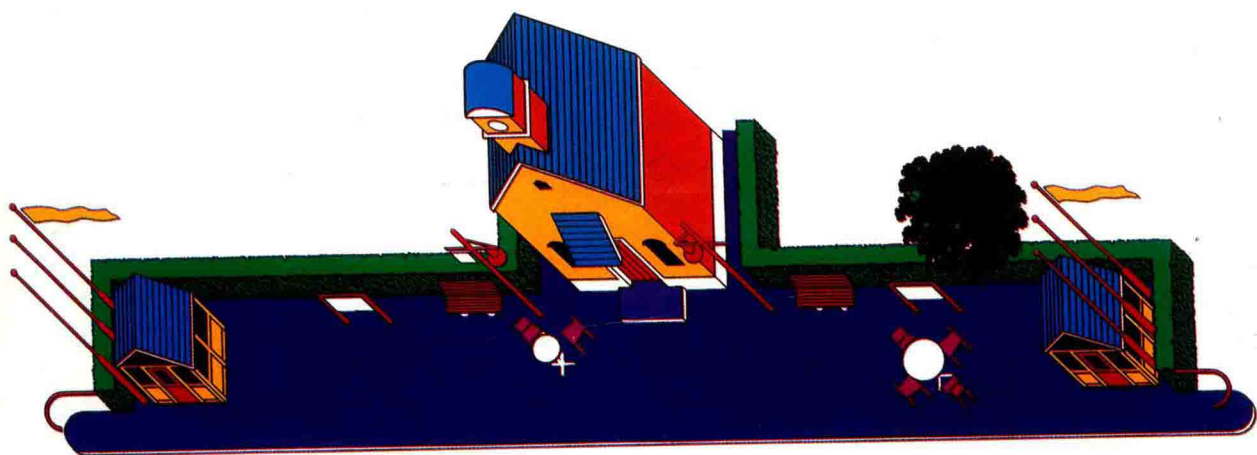
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RAIL-NN



Elevation



Axonometric



RAIL-ON
在鐵路

為無人管理火車站所做的提案。一棟小車站建築物，月台邊的亭，此外是旗子、桌子和長椅，這些就確實能使火車站夠可享受。

The presentation for the unmanned railroad station. A small station building, and a bower at the edge of the platform. All the flags, tables, and benches, are doubtless what makes the station enjoyable.







RAIL-001

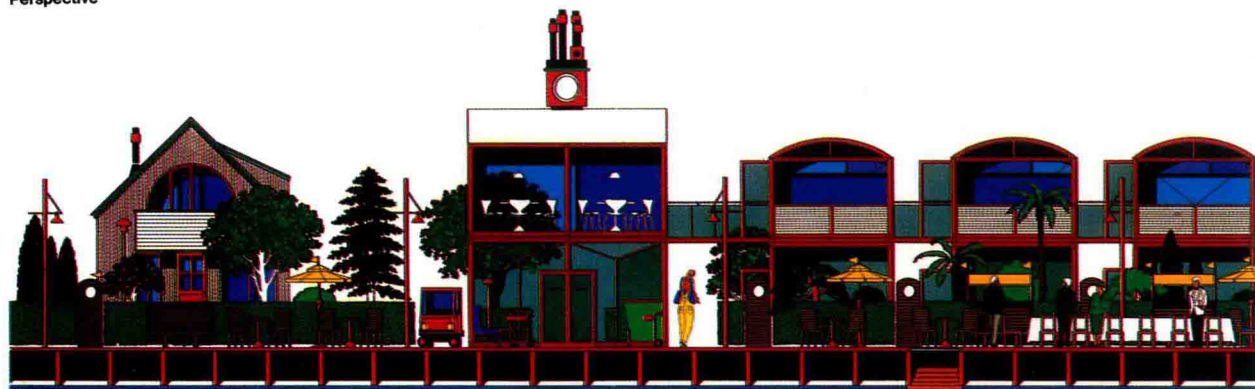
在鐵路

圖中央是火車站的門口，2樓是作為餐廳。左邊二棟是小屋風格的旅館，右邊三棟是B和B格式的飯店，由平坦屋頂和餐廳相連著。在月台的供應早餐正吸引消費者享受。各建築物雖小却各自獨立著，可應必要增加單元的系統。

In the center is the entrance to the station, and the upstairs is the restaurant. The two buildings on the left are the cottage style hotel, and the three on the right are also a hotel of the B&B type. The deck walk connects them with the restaurant, attracting customers by offering breakfast on the platform. Each building is small and independent, and additional units can be added.



Perspective



Elevation



RAIL-IN
在鐵路



SECTION (各部分)

小屋、太陽傘、桌子……這些都是使小車站能愉快的要素。

The bower, parasols, flags, and tables...these are the elements that make the station pleasurable.

PERSPECTIVE (景色)

在這計劃案、摩登的建築物和豐富的草木翠綠；以樹籬和活用特色的象徵性樹木等，正成為計劃的法定性要素。

The modern building and rich verdure. A hedge, and a symbolic tree reflect the local characteristics. In this project, plants are crucial element.