



VISUAL MESSAGE BOOKS **Edit & Design : Zhu E**

The viewpoint where people'eyes are aimed is the mirror of their emotions. It is consecutive, changeable and unfixed. Such as a multifarious viewpoints should be caused for an object by different time and place. The viewpoint is neither definite nor disciplinary.

—— Zhu E

视觉语言丛书 **朱锴 主编、设计**

视点是情绪的反映，因时空而异，没有固定的轨迹可寻，即使是对同一个对象，在不同的时间、不同的地点也会产生不同的视点，视点没有规律性，但有连续性。

—— 朱锴

书装设计与海报不同，书是三维的，如同建筑物有六个面，在设计过程中，每个面都要求设计师去考虑到，缺一不可。书装设计首先要有感染力，有能打动人的魅力，这种魅力来自用纸的手感、

书体的轻重、

尺寸的大小、

文字的形态、色彩、

以及贯串全书的天头、地脚、切口的余白的宽窄。

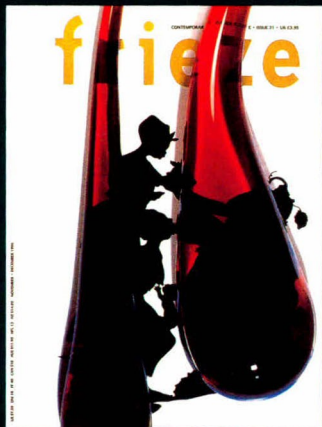
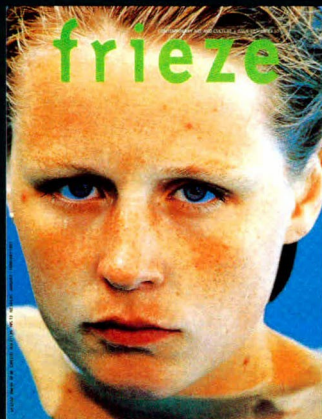
书装设计不能强加于人，是否能真正引起读者的阅读兴趣，是它全部存在的价值所在。

朱锴

在设计师的头脑中总是会重复着这些问题：到底什么是杂志？到底什么是书？它们看起来应该如何？在形式上还有没有另外的可能？如何用摄影的手段和其他方法一针见血地诉说出整本书或杂志要传达的概念？在今天这样一个随意可以获得大量信息的电子时代，能从货架上脱颖而出的也只有那些蕴涵着更深概念的封面了。

书籍或杂志的封面设计其实也可以说是一种说服读者购买的广告行为。在没有任何偏好的读者面前，如何使得他们能够“一见钟情”，并决定“与之相伴”，正是每一位设计师冥思苦想的问题。这8本书中所向大家介绍的封面设计师的作品，从某种角度讲，他们都是在展现对传统接受能力的挑战，并将自己的独特观念通过封面的视觉感受来传达给众人。

目前有很多关于未来的推测：下一个时代里由于网络的影响，杂志和书籍将逐渐被废弃？！而我却坚信，即便未来人手一台电脑，很多事情都可以借助互联网的力量来解决，书籍和杂志仍然不会失去它的魅力。到那时候，印刷会变得更加精美，摄影会变得更富表现力，设计也将会更有创造性和说服力！



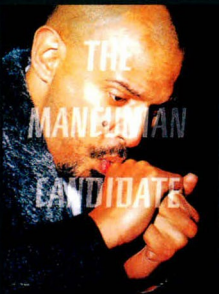


It's an American tradition: When you're in the mood for a seasonal change, you turn to the corn. It's a staple of the American diet, and it's a symbol of the harvest. It's a symbol of the American way of life. It's a symbol of the American dream. It's a symbol of the American spirit. It's a symbol of the American soul. It's a symbol of the American heart. It's a symbol of the American mind. It's a symbol of the American soul. It's a symbol of the American heart. It's a symbol of the American mind.

Seasonal Change

By David Shields and Robert O'Hara

When you're in the mood for a seasonal change, you turn to the corn. It's a staple of the American diet, and it's a symbol of the harvest. It's a symbol of the American way of life. It's a symbol of the American dream. It's a symbol of the American spirit. It's a symbol of the American soul. It's a symbol of the American heart. It's a symbol of the American mind. It's a symbol of the American soul. It's a symbol of the American heart. It's a symbol of the American mind.



Washington approached through the western door suburbs of Washington, D.C. The project's location is in a suburban area, and it's a symbol of the American way of life. It's a symbol of the American dream. It's a symbol of the American spirit. It's a symbol of the American soul. It's a symbol of the American heart. It's a symbol of the American mind. It's a symbol of the American soul. It's a symbol of the American heart. It's a symbol of the American mind.

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Michael Giacchino on Barry Adamson

By David Shields and Robert O'Hara



Who's That Girl

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Glenn O'Brien on Alex Bog

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black+white

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aldo fallai
lenny kravitz
rebekah crook
jean-baptiste mondino



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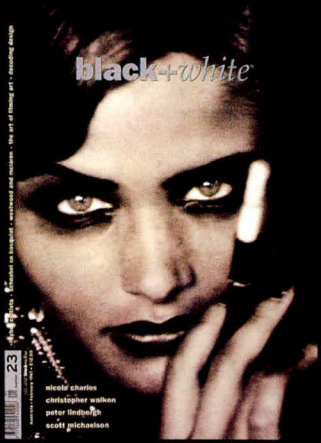
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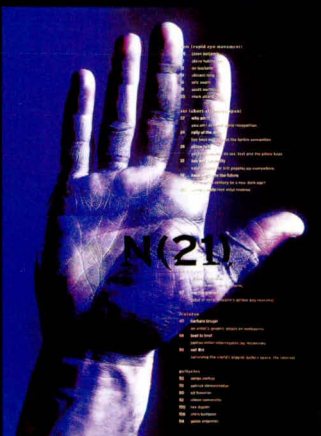
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nicola charles
christopher walken
peter lindbergh
scott pilcholson



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kristen mcmenamy in katharine hamnett, 1991, juergen teller

Although the London fashion press now cite low-life documentarians like Siedler and Lutz Clark as their primary influences, only Juergen Teller actually started his career as a documentary photographer. Since 1980, Teller has critically examined a raw sexuality and parasitic lifestyle born of his hierarchy of subjects. His extensive film book is filled with starkly realistic portraits of individuals and places he has seen in the course of his career - a career that catapulted Teller from a boy from an east-meets-west village to the high circles of the world's fashion capitals.

kristen mcmenamy in katharine hamnett, 1991,
juergen teller:



Foto: Massimo Sestini/Photo: Getty Images, P. 11/12: M. Sestini/Photo: Getty Images

How Aldo Inez van Lamsweerde, Biederick Knipfl, Cor der Bee, Peggy Stein, Eise Soderland, Jerome Esch, Maurice & Rob van Gijzen, Herbert van Hoogdalen, Kees Klomp, Benjamin Landshoff en Christien van Citters zijn enige van de mensen die wij in het verleden in Credits portretteerden als Jonge Honden. Met het experimenteren met de formele verzoeken deze rubriek. Dit nummer portretteert wij Lisbeth Bijlstra die vier jaar geleden ook in de Jonge Honden-rubriek stond. Bij het herlezen van dat stukje vroegen wij ons af waarom wij ooit met die rubriek zijn gestopt. Het was eigenlijk erg leuk, die nog nauwelijks behande mensen die één, hoogst twee jaar bezig zijn en al onmiskenbaar hun sporen nalaten. Daarom vanaf dit nummer: Jonge Honden Revisited. Hoewel... de naam doet inmiddels wel heel erg denken aan berichten naar Caenen. Dus die naam veranderen we; de eerste New Kids on the Block zijn trouwaf Maurice Schellekens, artiesten Carle Heider en illustrator Oba. Verder zijn er dit nummer eigenlijk nauwelijks structurele veranderingen! Frank Mijnen, hoofdredacteur

INHOUD

8 1. **YOUNGWOOD** 8 2. **NEW KIDS ON THE BLOCK** - Hanne talent fotograf Maurice Schellekens, illustratie Oba, Heider en Carle Heider 8 3. **LEVE TOSSE** - Lucht je hart en vraag me raad bij Theater bij 11. **TREND** - Licht, licht, licht! Jessica dijkt over het nieuwe indiemode 13. **TECHN** - Inbrengen met 1. **Zuid Polaris**. De vloed van zeken rond de digitale camera door Jan A. van der Elzen 14. **COPT** - 'Wij hebben ons er drukken gewend zodat jij er over een kant praten 17. **SENSE** '1 - Samenwerking 21. **SITE BY SITE** - KPN en die-ten-acties met Patrick door Alvin Stijnman & Joris 24. **VRAAG & ANTWOORD** - Kruisvoet en duuroverheer door Lutz Stockman 26.

26. **Waarom als laatste kalender door Thomas Meeke** 28. **Lisbeth Bijlstra** vijf jaar voor afbreuk in een verhaal hoezij werden geïnter door Oba 29. **Portretten van 'verzoeken' Art** 30. **Waarom als laatste kalender door Tom Meeke** 31. **Tage Meeke**. De laatste heeft toch ook geen draag' door Anne Stijnman 34. **Duurbestemming**: het hotel als corporate lounge door Nancy Ankerp 44. **Wij** werk van 1987 46. **Reclamebedrijven** - geïntermediate behoudrijke

