

the Osaka High School of Industrial Arts where I have studied comprises six divisions such as visual design, which was my major, and product design, fine arts, architectural design, interior design and photography. This school was established in 1919 following the BAUHAUS as a model and therefore, from its school buildings to its curricula were all but exact imitations of the German example. I heard it was truly a revolutionary enterprise for Japan of that age. Unlike the German counterpart which closed its history in 14 years after its foundation, the Japanese BAUHAUS survived all these years to carry the torch of the philosophy of design education, lighted by BAUHAUS, over 80 years, although the school buildings, which was an exact imitation of the original BAUHAUS as mentioned above, has been modified and rebuilt in 1997. I have studied visual design course in this school for three years, from 16 to 18 of my age. I recall that the curricula I took were so fully loaded and much enlightening. Although my major was of course the visual design, the course compulsorily taught me the basics of product, interior, architectural designs as well as fine art, photography, graphic art printing and advertisement. I am much grateful for such a loaded course of design which influenced me immeasurably all round design sensibility and design philosophy embedded deep inside me mentally or even spiritually, although my current profession is centered in graphic design. I strongly believe that the design philosophy of BAUHAUS is strong undercurrent of the contemporary, overwhelmingly digitized design techniques. I therefore, feel it is necessary to go back to the basics taught at BAUHAUS in this age of design chaos. The high school I graduated from is well known for its graduates such as Yoshio Hayakawa, and late Ryuichi Yamashiro, who deceased recently, and many other great designers because these graduates of this school have exhibited pyramidal works in the Japanese design industry. Hayakawa marked a great influence in me and my works so far. I am always much impressed by Hayakawa's sensibility in vivid color applications, abstract forms having unique Japanese touch in them which cannot be found in design works made by the designers based in Tokyo. I really admire Hayakawa's illustrations, book cover designs and also symbol marks he made. I am trying to apply all round design sensibility and the sense of entertainment, which are not subject of quickly changing fashion and styles, or the BAUHAUS basics I have learned when I was young, in my typographical design.

Nanbu Toshiyasu

新世代平面设计家

南部俊安的设计世界

海

向为这套丛书提供详细资料并接受采访的各位设计师和现场采访过程给予协助的全体人员致以深深的谢意。

——朱锴

Visual Message Books

New Generation Graphic Designer **Nanbu Toshiyasu**

新世代平面设计家 南部俊安的设计世界

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目录 Index

11	视觉语言丛书·序	
13	边序边说	朱 愕
15	自序	南部俊安
17	图版	
144	作品一览	
148	略年谱	

视觉语言丛书·序

Visual Message Books (视觉语言丛书)是由旅日平面设计家和出版人朱镔先生主编、设计并撰文、全面性、系统化介绍日本设计师和设计动向的丛书。令人赞叹的是他花费了几年的时间,亲自走访了几乎每一个设计师,和他们交谈,对他们进行采访,与他们一起整理资料。本丛书几乎包括了战后日本设计史上老、中、青几代设计师中的主要杰出人物,更难能可贵的是每一册作品集中,还收入了这些设计师各自独特的思维、创造过程和制作过程,使丛书具有很高的学术研究价值。

在后现代消解一切的时代里,在消解经典、消解权威的同时,更需要的是冷静的研究、理性的阐释,在这样的时代氛围中把日本几代设计精英完整地、如实地摆到中国的设计师面前,为走向21世纪的设计艺术和设计审美文化的发展提供合理化借鉴,应该是朱镔先生耗费近7年时光来构思和筹划这套丛书的基本出发点和意图。

本丛书介绍的设计师都有着彼此不同的理论模式,持有各不相同的见解,各自用自己的作品阐述着各自的设计思想。在一套丛书中如此集中、系统地分析、介绍一个设计大国的设计动向,在世界设计图书出版界里也并不多见。书中详尽的作品点评和制作过程剖析以及图片资料形象地阐明了平面设计的主要原理,相信本丛书定给大家带来许多启示。

本丛书点评的每一位设计家的作品集均由作品部分和制作过程剖析两部分构成,并都配有设计特点评介。本丛书面对中文读者,但为了专业人员查询资料之需,一部分附有英文对照。

边序边说

朱锴

从一名设计师的角度看，感兴趣的不是一个时代变化的最终结果，而是在不断变化的时间和空间中的人的状态和变化，所以设计师应该清楚真正要给人看的是什么，必须特别明白自己从对象上发现了什么，而后给人提示的是一个什么样的视点，即画面怎么处理、怎么构成，画面要引导观者看什么，对设计师来说，这几乎就是一切，设计师是要带着第三只眼睛看世界的。

设计的“眼”在于如何处理和体现商业行为与艺术行为的关系，艺术行为是要面对藏在自己内心深处的全部情感，避开喧哗。而商业行为很真实，在现实面前，所有的情感都会变得严肃起来，矛盾冲突非常大，设计的所有文章都是在这种关系上作的。

艺术行为要求设计师的是艺术理想，而商业行为要求设计师的则是具有普遍性的生活理想，艺术理想同生活理想之间是冲突的，冲突最终要在设计师手里得到统一。设计师给人提供的不是思想、不是情节、不是故事，提供的是一种人的关系，设计的所有内涵都是从人的关系里升出来的，还要尽量使形象趋于视觉化，如果做不到视觉化和易于沟通的话，设计就没有意义了。设计根本就是一个独特的世界。在这个世界中，人所使用的语言和我们日常生活中的语言有极其密切的关系，但完全不是同一种语言。

在纯艺术里，无论是现实生活影响到作品还是作品反映了现实生活，都是以不那么直接的方式进行的。而设计则直接被生活局限，它的本质是应时的，所以着重考虑的不是被具体的环境和具体的事物局限的个人精神状态，而是在被具体的环境和具体的事物局限中反映出来的普遍状态。设计师要诉说的不是对事物的精神状态，而是他的选择。

设计创作像盖楼，开始只是有一些想法，一张作品的产生是一个不断具体化的过程，先有一点想法再建立起一个结构，然后一点点地感觉它，不断添砖加瓦，设计行为实际上是一种替人做证明的行为，只有在业主对自己的产品还没有安全感时才会去做的行为，这有点像替被告打官司的律师。

设计艺术发展到今天，已经没有什么闻所未闻的技巧可言，没有什么技巧、手法没有被使用过。同样的技巧、同样的手法，会有很多人在用，关键在于用的方法如何，怎么样去用那些技巧、手法，倒是很重要的。

今天，单纯的画面意象已经无法支撑起一张作品的全部生命，都市中的古玩不一定代表传统特色，都市中的摇滚也不一定代表现代精神，都市文化已呈现出一种多元化的局面，每个人熟悉的都只是都市的一部分，都市里的人越来越走向个性化，都市里的个人也越来越多元化，在每个人心中的都市文化都不一样，各人表现着各自所感受到的那一部分都市。尤其在一个被人文主义包裹着的社会里，当时代、当环境发生变化时，明确地知道自己是谁是一件必须做的事，所谓知道自己是谁，其实就是获得自觉，然后以人的能动性精神力量去控制自己的创作走向。日本新世代平面设计师都很注重这种能动性，所以才会看到当今日本设计最先前的一些年轻人的活跃场面。这些人真正让我心动的不是他们的作品，而是他们自觉地偏离经典，偏离权威，从既定价值体系中心离去的行为。当整个社会都对一种权威的、经典的潮流膜拜或服从的时候，当所有的人都说是“是”的时候，有一些人勇敢的在说“不”，这就是这些新世代设计师的全部。

自序

南部俊安

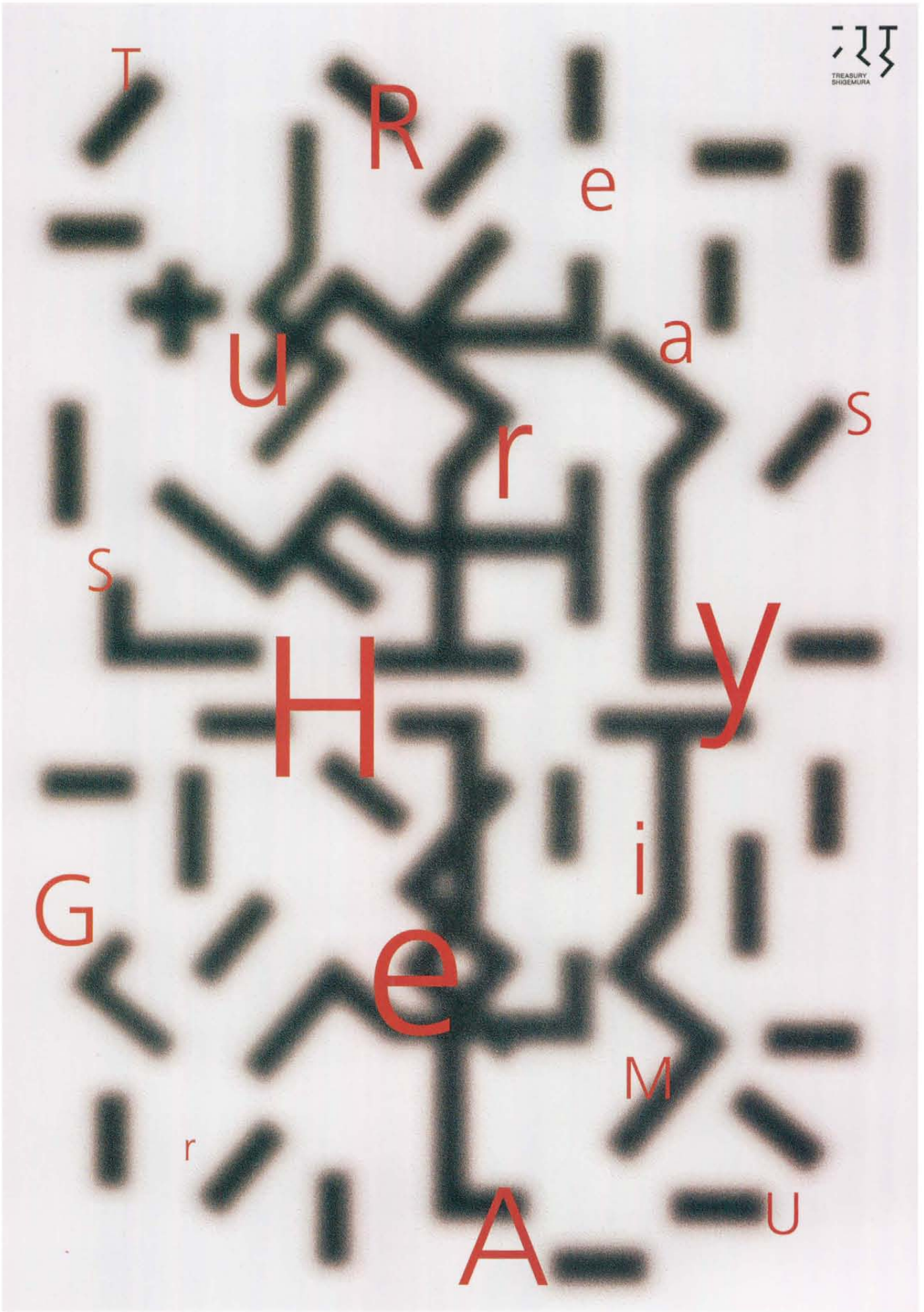
有这么一句俗语：没有视觉的人等于已经灭亡，但这也可以反过来理解成一句反话，它含有警告之意，即便能有视觉，若搞错了方向那可非常危险呀。这句话对采用电子方法的设计师来说也非常适用。各个设计师都对个人计算机所得到的被动的软件不持疑问，好像就能获得既方便又崭新的视觉，而且出现了许多深陷进去不能自拔的设计师，对此总觉得有点异常奇怪，有点不妙。

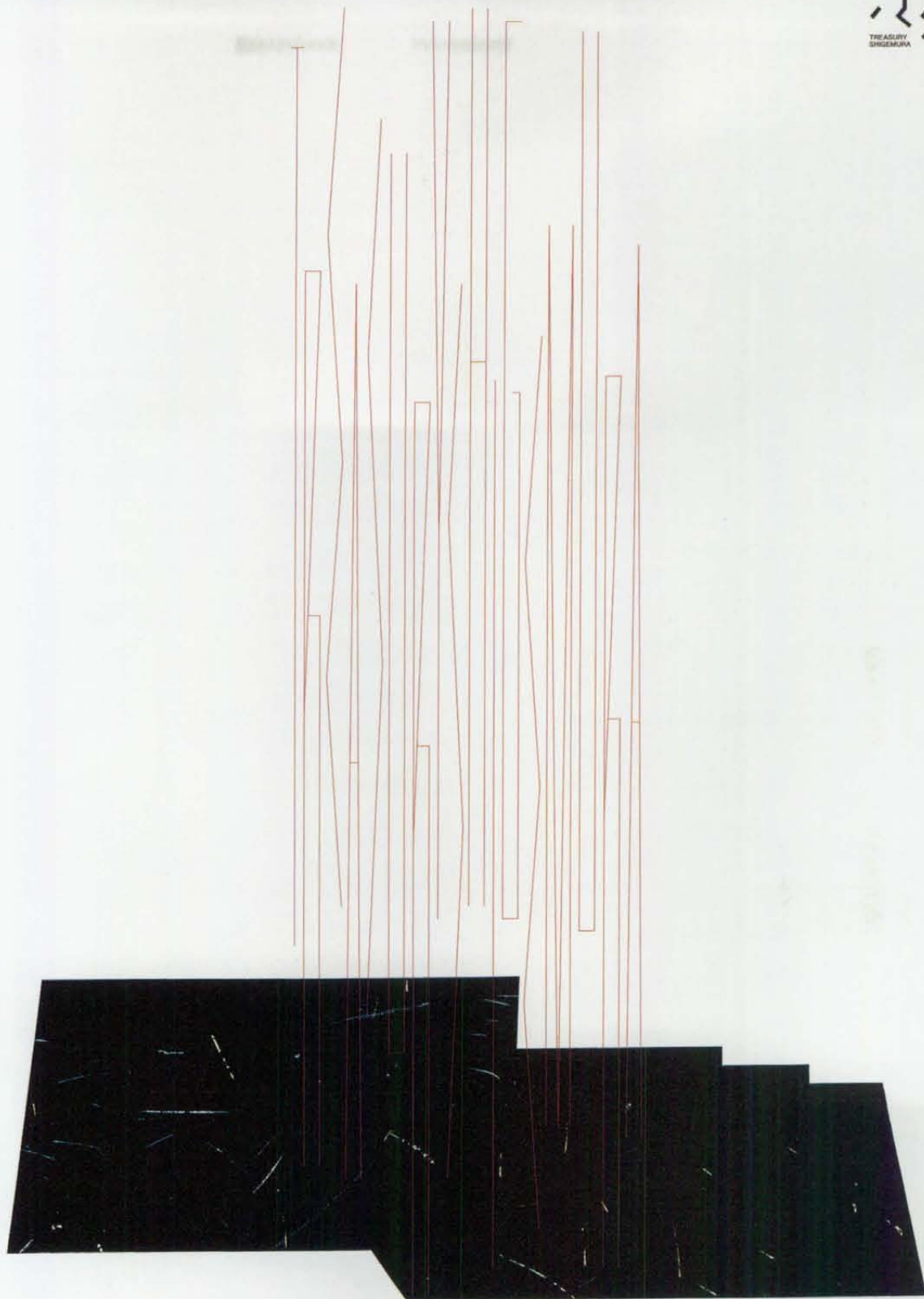
原本电脑设计和动画片电脑设计以外的大部分美术印刷设计都是靠模拟创作出高质量的东西的。虽说是又回到了亲自动手的做法，但作为造型它如果能升华还是好的，不过多数情况是幼稚拙劣，或者是模仿类同。设计师如果能有自己的设计软件，那是很理想的，不过在软件上追求表达思想的出发点的人实在是太少了。正因为如此，才必须具有这样的软件(概念)：它要借助于以坚决不动摇的设计基

础和传统为背景的独创性的主意和手法。

时代的技术越是加速度地进步，越是会发生同步“同时”的现象，这一点也是意味深长的。已经显露出一个过去和未来共存的没有时间概念的世界了。好像是出现了一个所谓超越眼下时空的“既旧又新”的空间。如果在使用语言处理的文字编排设计方面进行分析的话，那就会有这样的观点：一面使用最新的技术，时间却在倒行逆驶。这是一个古老的形态和新的造型同时并存的世界。对依靠电子计算机得到的视觉图像化的东西要唤起怀旧的和已经看到的感觉的人大概只有我这个孤家寡人吧。

从今以后我的课题就是把受到高科技支持的技术和潜伏在人们深层心理中的精神融合在一起发展，同时还要确立文字编排设计的规范。



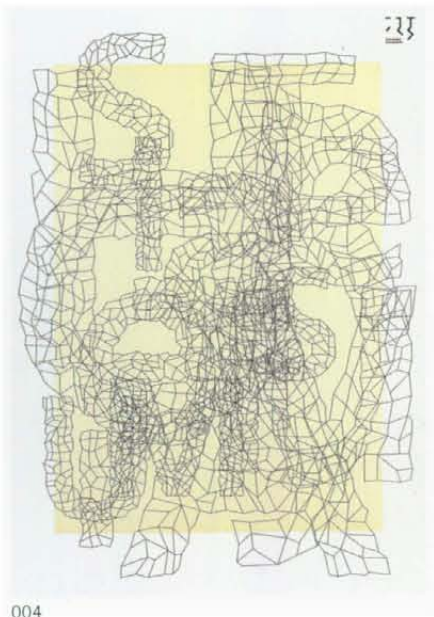


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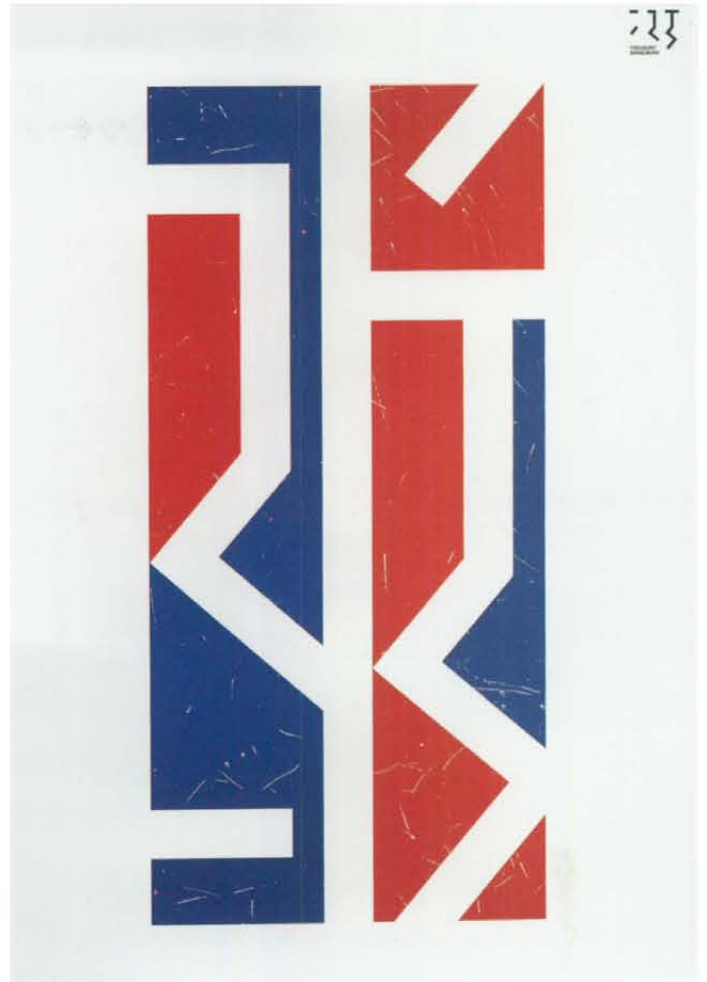
001-002 建筑设计事务所 1994年
Architecture Design Office 1994
这张作品以都市形象为创作的主轴
线，把建筑构造体、空间、地图人为
地进行了符号化抽象变形。



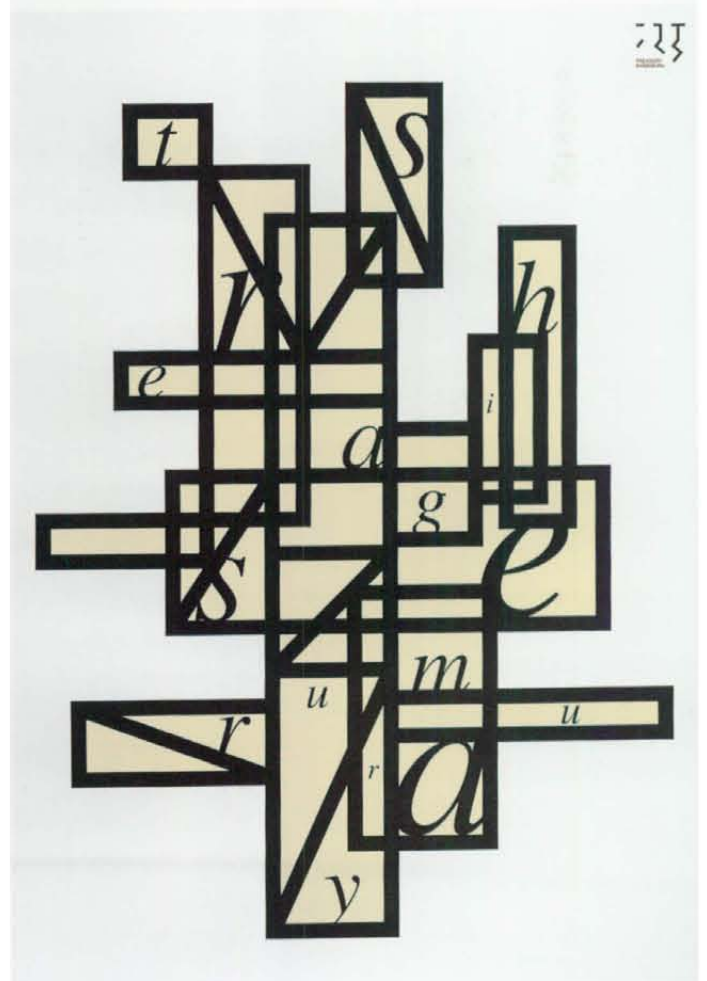
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004



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006

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Everyone now understands that the world of computers can only exist on the basis of language. Typography is an act which visualizes the concept of letters and words. Both computers and typography are a main current of your times. I think that the key to successful creation now is to understand the kind of relationships through which the linguistic world of computers and typography is converted into the visual world.

008

007 JAGDA 海报展 2000: DESIGN
1999 年

The JAGDA Poster Exhibition 2000 DE-
SIGN 1999

南部俊安在这张作品中尝试了将个人的历史转换成视觉语言来表达,对现代设计创作方法的可能性作探索性试验。

008 字体设计 1999 字
Typeface [Direction Line] 1999

这组新字体的特征是每个字都可以活动,包括文字排列组合在内,让使用者在使用的过程中也加入到设计里来,而且还提示了可以在海报中作视觉化表现的可能性。