



图书基本信息



前言

Although I briefly touched upon conceptual analysis in my earlier books, whenever I go back to review them I always am regretful that I didn't expand that area. Teaching graphic design in the United States since 2002 has offered me a good opportunity to experience and appreciate American graphic design as well as design education in person. I have also had the privilege of working with some skillful American designers and teachers. As a result, I revisited the idea of publishing a book with a special focus on the design process. And since many young Chinese are learning to speak English, I felt it was important to use both Chinese and English simultaneously, which would allow readers with English skills to avoid ideas being "lost in translation" and apprehend more genuinely the book's content. The Pennsylvania State University, where I'm presently teaching, is an important research institution in the United States and the graphic design program at Penn State is also one of the top programs in the country. The head of the program, Lanny Sommese, is an internationally known designer who has been practicing, teaching and writing about graphic design for nearly 40 years. In short,



内容概要

近四十年来，兰尼·索曼斯已在平面设计的世界舞台上确立了声誉，在这个领域里他是最重要的设计师之一，也是美国最受尊敬的平面设计教育家之一。

同时他还是著名国际平面设计协会AGI的会员。

索曼斯的作品已在世界各地许多博物馆展出，其中包括华盛顿特区的美国国会图书馆、旧金山现代艺术博物馆、德国柏林德意志历史博物馆、日本富山现代艺术博物馆、中国香港文化博物馆、法国巴黎国家图书馆、比利时蒙斯艺术中心以及波兰华沙海报博物馆等。

他获得过许多奖项，其中包括墨西哥国际海报双年展金奖、俄罗斯莫斯科平面设计双年展金蜂奖、保加利亚索菲亚国际戏剧海报三年展金奖以及一项科罗拉多国际海报邀请双年展的最高奖。

他和妻子(同时也是设计伙伴)克莉斯汀一道经营着一个获奖的设计工作室——索曼斯设计。

他们的设计作品已发表在数以百计的设计范例书籍之中，《图形》、《意念》、《传达艺术》、《设计步骤》以及《新平面设计》杂志都分别专题介绍过他们的设计作品。

此外，他的作品也包括在《平面设计史》(第一版和第二版)以及中国出版的“当代世界大师设计意念丛书”之中，题为《意念的创造：兰尼·索曼斯》。



作者简介

陈放，是国际著名的平面设计师，他曾在法国肖蒙国际海报暨平面设计节、美国科罗拉多国际海报双年展以及斯洛伐克特尔纳瓦海报三年展举办过桂冠个人作品展。

此外，他还编撰和出版了10多七设计书籍。

现与兰尼·索曼斯一道执教于宾州州立大学。



书籍目录

前言 社会海报 文化海报设计 教育宾州中央艺术节 非商业设计 设计生活 企业形象 书报刊设计 简历设计 思考设计说明



章节摘录

插图：Some students thrived in this environment, others just barely held on, but here is the truth: everyone I saw who entered the program and stuck with it emerged a better designer. Lanny would evaluate each student's level of ability and judge the work accordingly. If routinely weak students really busted their butts and made a breakthrough, they'd be praised, even if the result needed a lot more work. Conversely, if he sensed that one of the class "stars" was obviously coasting, he was merciless. I don't think his criticisms would have had as much sting if he were a mere theorist. He was not. Lanny ran a thriving one-man design studio out of his office, and he would enlist seniors as apprentices on various projects in a program called the Practicum. This allowed us to put ideas formed in class to the test of actual clients. It was an eye-opening laboratory that showed us what we were to be up against when we left, and how to get challenging ideas approved. And they were——Lanny's work had already been featured in Communication Arts, Print and Idea magazines. Added to this was his love of silkscreening posters. Even then Lanny's reputation as a world-renowned poster maker was well established. He had fallen under the spell of the Potish circus poster movement of the sixties, and applied that style's.



媒体关注与评论



编辑推荐

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