

Process Book

Japan Century of Design

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01 PURPOSE

The purpose of this project is to study the design styles of different periods, and then make celebration products for the design of this period. The main directions of the design are cancellation seals, stamps, envelopes, brochures and celebration books. In particular, this book includes designers and design works annotations that are not introduced on other products. And what I study is the history of Japanese graphic design.

02 RESEARCH

Japan Art Movement

Japanese graphic design combining tradition and modernity

Japan Art Movement periodAfter : The Second World War

In the second half of the 20th century, Japan's rapid economic recovery and development took the lead in becoming a non-European country that achieved modernization, which made the world look impressive. Japan's graphic design was developed in the context of this economic revitalization. Japan in Japan is an Eastern country with a long history. Compared with the Western design, Japanese design has great differences from the traditional perspective and from the national aesthetic standpoint. Japan has a very strong sense of graphic design, traditional book illustrations and bindings, woodcut printing (Ukiyo-e), various packaging designs, etc. are quite influential. Especially in the late 19th and early 23rd centuries, Japanese graphic design has a great influence in the West. For an Eastern country, the international influence of its design is unprecedented.



Figure 1
Kebo Department Store, 1975
Shigeo Fukuda

Figure 2
"Nihon Buyo", 1981
Ikko Tanaka

Figure 3
"Asaba's Diary", 2005
Katsumi Asaba

Although the development of modern Japanese design is closely related to European and American design, it does not closely follow the Western design. Instead, it is exploring the possibility of a self-study, seeking international style, and combining the traditional features of fashion and popular clan. The design is a paradigm of modern design in parallel with the development of traditional and modern dual-regulation. In 1960, the "World Design Conference" held in Tokyo brought the first prosperity to Japanese modern design, while the popular European and American design style also brought strong stimulation to Japanese graphic design at that time, which promoted the 1960s. A huge leap in Japanese design. The Tokyo Olympics in 1964 and the World Exposition in 1970 became the stage for Japanese designers to show their talents, and the rise of Japanese graphic design has truly become international.

The modern graphic design that began to develop in Japan after the war has become a very mature design system after 40 years of development. Japanese design has a close relationship with European and American design, but Japanese designers have not followed the Western design, but are looking for a combination of international style, popular Western style and Japanese national design. From the post-World War II to the modern Japanese graphic design development process in the 1980s, the exploration of Japanese graphic designers was successful.

(1) Localization and internationalization

Japan's history has long been a study of foreign culture, providing historical experience for modern Japanese graphic design to learn Western design techniques and highlighting national identity. Japan's deep learning of Western culture since the Meiji Restoration and the rapid development of the modern economy have been the national graphic design. The development has laid a good cultural and economic foundation.

(2) Combination of tradition and modernization

Japanese modern design not only contains the rationalism and high-tech characteristics of European modern design, but also the commercial taste and popular color of American design, as well as the thoughtful, delicate, exquisite, compact temperament and charm of traditional culture and crafts. The most attractive feature of Japanese design. From the perspective of style performance characteristics, Japanese modern graphic design can be divided into two categories: first, rich colors, gorgeous decoration, and creative design; second, simple color, elegant, simple and simple design. These two styles are derived from two aspects: First, the familiarity and flexible use of Western modern design language makes the works have a sense of the times, making the Japanese design creatively express the national sentiment and highlight the national personality. Second, the traditional Japanese philosophy. The Japanese worldview has a dialectical spirit and believes that all human activities are alternately cycled and repeated. Japanese graphic design integrates the cultural background of the nation with the modern design concept, and this integration is the inevitable result of the synergy between the traditional culture and aesthetic concepts of the nation.

After the war, the United States fully supported Japan, and Japan was greatly influenced by the commercialization of the United States. In the cultural "American", aesthetically abandoning tradition and loving formalism. Later, the emergence of the two organizations played a great role in guiding and promoting the field of Japanese graphic design. They brought the concept of "good design" and less commercialization in the Bauhaus era to Japanese graphic design and design education.



Figure 1
JAGDA(Japan Advertising Artist Club)

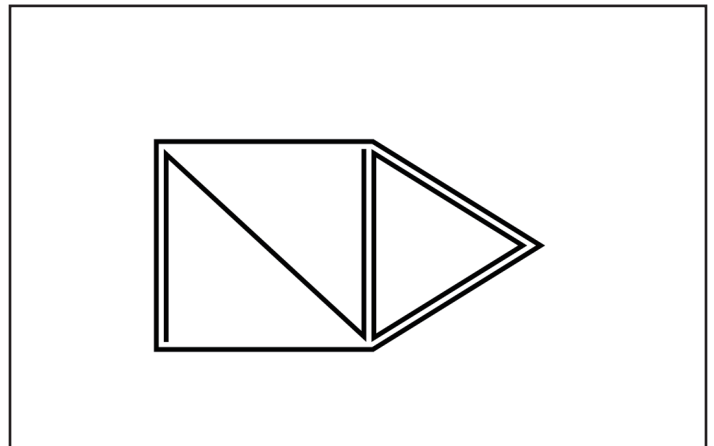


Figure 2
21st Meeting

One is the Japan Advertising Artist Club founded in 1951, which is the predecessor of Japan graphic designers association (JAGDA). Takashi Kono, Yusaka Kamekura are the association core staffs. The other is the "21st meeting", which is the predecessor of the Japan design center (NDC). In 1959, the founder of Japanese graphic design, Yusaka Kamekura, proposed to hold a study meeting for young designers in the cultural institute, Tokyo on 21st every month. A group of Japanese graphic design giants such as Ikko Tanaka Shigeo Fukuda they all been members of the center

Yusaka Kamekura

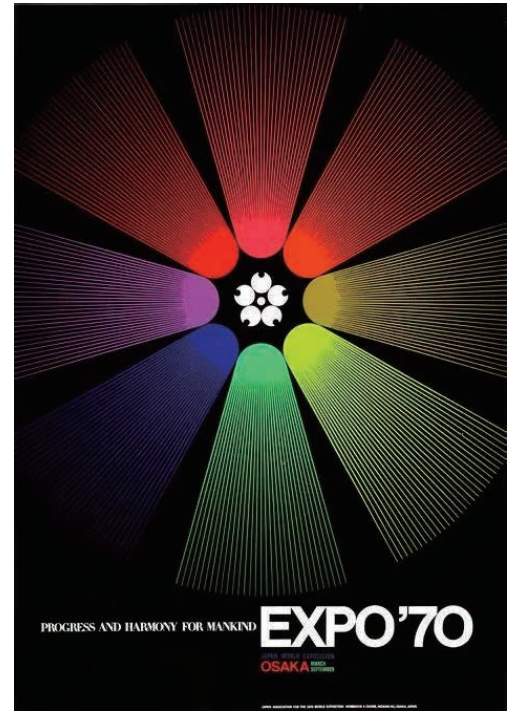
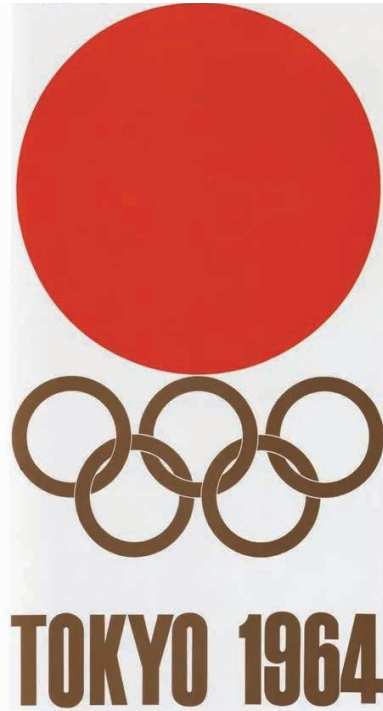
Yusaka Kamekura (1915-1997) is one of the pioneers of Japanese graphic design. His designs include logos, packaging, books and page layouts, but some of his most memorable achievements are posters. From 1935 to 1938, Kamekura studied architectural and constructivist principles at the School of Modern Architecture and Arts and Crafts in Tokyo. The design theory of Bauhaus in Japan. Since 1938, he has served as artistic director in many Japanese magazines (including "Japan"). In 1951, he became the co-founder of the Japan Advertising Arts Club and dedicated to the recognition of the graphic designer industry. In 1955, he participated in the "55 Graphics" exhibition with Hiromu Hara, Paul Rand and others. After his death in 1997, the Japan Graphic Designers Association (JAGDA) awarded the Kamekura Design Award in his name to recognize him as the main leader of JAGDA and to recognize his "deep influence on design at home and abroad." The Yusaku Kamekura Design Awards are awarded to Japanese or international designers who produce the most outstanding works of the year, regardless of age or occupation. Kamekura is the key figure in this node. He is the father of graphic design in



Yusaka Kamekura
1915-1997

Figure 1
Tokyo Summer Olympics, 1964

Figure 2
Expo'70, Osaka, 1970



Japan. The first generation of graphic designers who grew up after World War II introduced the modernist design system from Bauhaus College and the founder of Japanese poster design to modernization. He changed people's perception that planes can only be hand-painted, and the design became increasingly professional and specialized, establishing a position. Influenced by Western modernism, he reveals a strong modernity in his poster works, but without losing the symbolism and simplicity of Japanese traditional aesthetics, the modern design style with oriental colors has influenced Japan and even the world. poster design. Known as the father of modern Japanese graphic design.

He has won many awards in his life including: "Tokyo ADC Gold Award" in 1958, "Ministry of Culture and Art Awards in 1961, Special Art Prize of the First Warsaw International Art Exhibition in 1966", "Daily Industrial Design Award", 1982, 1982 Zi Zizhang, 1988 Xun San, etc., 1989 COGRADA Award, 1990 "Ministry of Industry First Design Award", 1991 Personal Culture Medal, 1993 became "New York Art Tutor Club" Member of the Warsaw International Poster Advertising Biennale from 1960 to 1992 won the Gold, Silver, Art and Special Awards. In the Brno International Graphic Art Biennale, he won the Silver and Bronze Awards. The Herti Poster Advertising Biennale received a grand prize. The poster of the *Tokyo Summer Olympics*, Yusaka Kamekura used a gradient to make the red circle look like the rising sun, and a gradual gold decoration with five rings and text, to express the image of Japan's recovery after world war ii. *Expo '70, Osaka* used eight lines that radiate around to show the image of the countries participating in the Expo.

Ikko Tanaka

He created an era, his giant arm, let the world know the modern design of Japan. For a long time, Tanaka was a messenger. On the one hand, he integrated Japanese traditional culture into the design and let the world understand the traditional Japanese culture. On the other hand, he introduced the modern design concept to Japan to revitalize the Japanese design industry.

Ikko Tanaka graphic design is deeply rooted in Japanese traditions while at the same is informed by Contemporary western visual expression. His work includes the design of the logos for Expo '85 in Tsukuba, World City Expo Tokyo '96, and the main logo of Osaka University. He curated and designed exhibitions for the Victoria and Albert Museum (London) and throughout Japan. Ikko Tanaka is also credited with developing the Muji (Mujirushi Ryōhin) brand together with Kazuko Koike (Marketing consultant) and Takashi Sugimoto (interior designer). Muji, a Japanese retail company, sells a wide variety of household and consumer goods, characterized by its minimalist design, emphasis on recycling, avoidance of waste in production and packaging, and no-logo Or “no-brand” policy. He worked as Muji's art director until 2001. He graduated from the Kyoto Academy of Fine Arts in Japan in 1950 and established Tanaka Ichiro Design Studio in 1963. In each of the works, Tanaka will show different ideas, but it will not be



Ikko Tanaka
1930–2002

Figure 1
MUJI Brand

Figure 2
Japanese dance, 1981

Figure 3
Music writing 200 years, 1995.

Figure 4
The imagination of words, 1993.

Figure 5
Sapporo winter Olympics, 1972.



very abrupt. It can be said that every new design is very successful, thanks to his control of the balance of the plane as a whole, in the design. In the world, Tanaka has always implemented his own design style, and constantly re-engineered and innovated, and each time he can design a work that makes people feel shocked. Tanaka Izumi has a very important position in the graphic design world and is known as the graphic designer of Japan's “national treasure”. His works are clean, elegant, and have a certain color, yet they are simple and fresh. He not only integrates Japanese culture, but also features of Western design. What is not worthwhile is that the two styles of things are intertwined in a poster, without any sense of

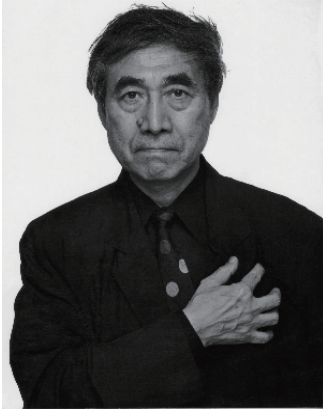


contradiction. His unique ideas and expression techniques have pushed the visual language to a new artistic conception, and have caused a combination of tradition and modernity in the Japanese design community.

Tanaka used geometric shapes to construct traditional Japanese characters. The two posters in figure 2 combine Japanese traditional and modern design styles. *Sapporo winter Olympics* uses arcs and white gradients to create a winter scene, while arcs also have a sense of movement streamline and convey the concept of sports. *The imagination of words* uses the gestures of words and different gradients to create The sense of hierarchy of The poster. He USES various gestures to form a sense of visual streamline and a sense of visual guidance.

Shigeo Fukuda

Shigeo Fukuda is an internationally recognized design genius and visual communicator. In addition to the “godfather of Japanese graphic design”, “visual illusion master” another name, or “one of the world’s three major graphic designers”. The works are mainly graphic design, but also three-dimensional works. Professor Shigeo Fukuda and Gunter Rambow (Germany), Herbert Lubking (the United States) and called “the world’s three major graphic designers”, his design concept and design works are world-renowned, the second half of the 20th century design industry had a far-reaching impact, in the current graphic design textbooks can be found in almost every his work. Professor Shigeo Fukuda has held many personal exhibitions around the world. His designs have won many international awards. Due to his outstanding achievements in design philosophy and practice, Professor Shigeo Fukuda was honored as the “Pope of



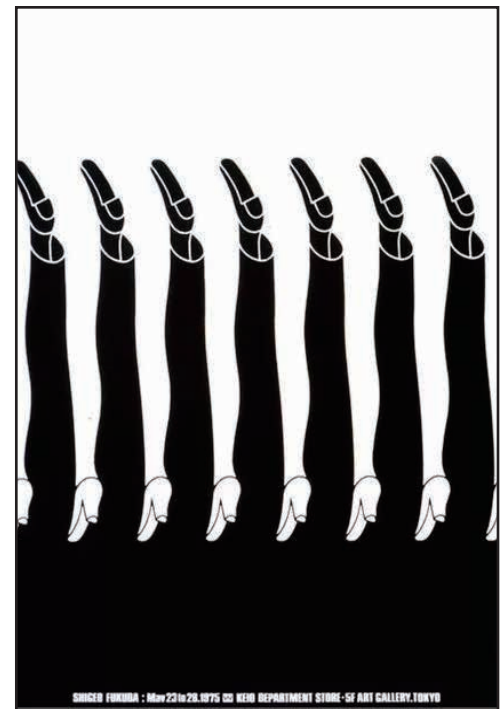
Shigeo Fukuda
1932–2009

Figure 1
Inter Design, 1981

Figure 2
Happy earth day, 1982

Figure 3
Ten World Artists, 1982

Figure 4
Department Store, 1972



graphic design” by the western design circle. He used a variety of positive and negative shape of the intersection to form the poster. *Inter Design* uses a lot of black lines to represent everyone to attend this meeting and experience various trivialities and finally gather here. *Happy earth day* cleverly added green leaves at the end of the axe, with a little irony, and also achieved the purpose of promoting environmen

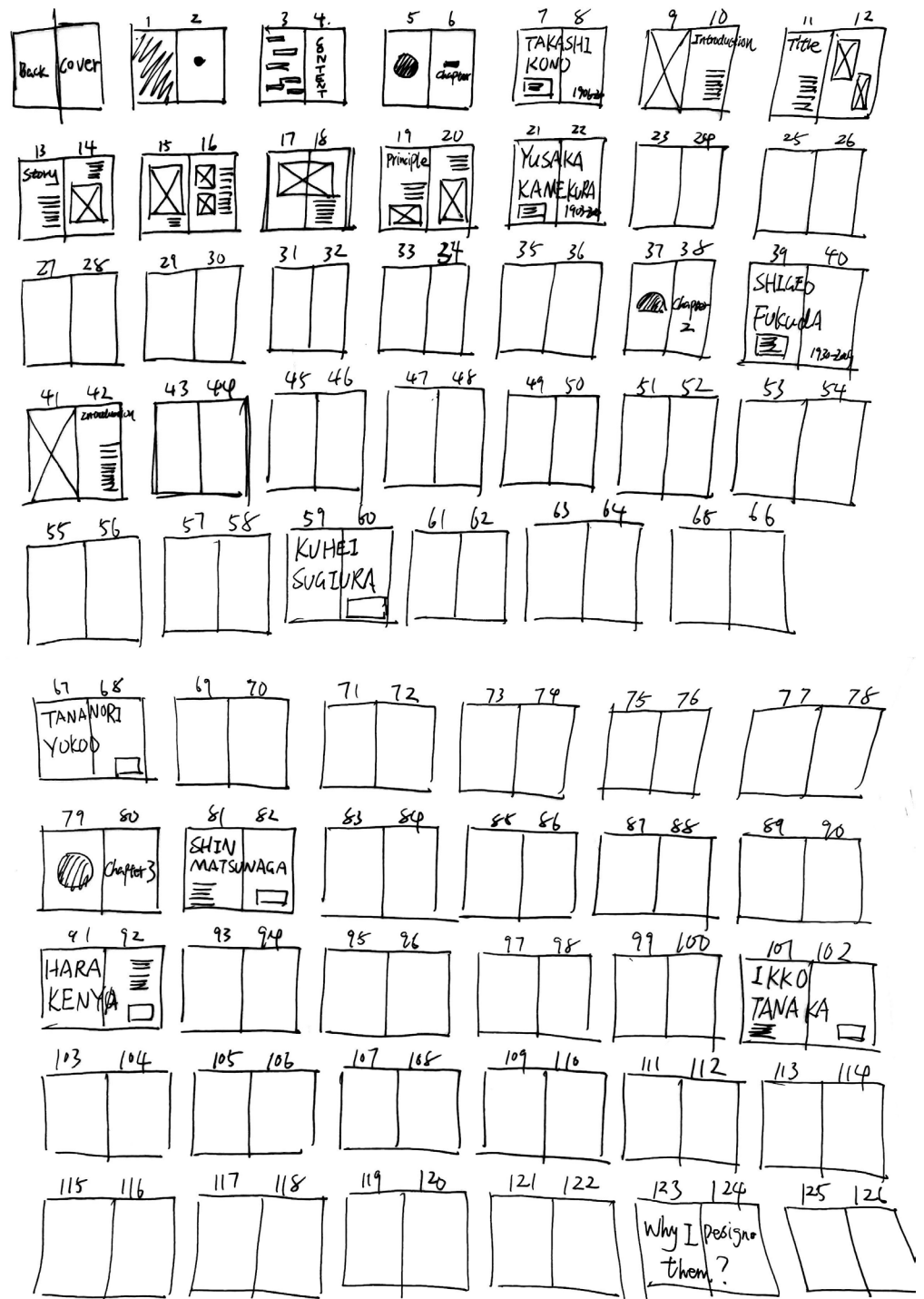
tal protection. We can also see in the posters of *Department Store* that he USES the contrasting colors of black and white and the shapes of legs of men and women to form positive and negative patterns to form the posters. Fukuda was fond of using “visual illusion” in his early works. Except in his works, you can see many familiar everyday objects, he is also very good at using the “line” and the “face” will be the common objects symbolization, show the simple, rich taste, the modelling of the humanized and image, let these things easily across racial, language, country, customs barriers, age, gender, and so on, cause all the viewer deep resonance. Mr Fukuda’s design philosophy: “there should be no excess in design”. From this point of view, it is not difficult to see that there is a common point between his design concept and the Chinese traditional aesthetics. Shigeo fukuda is praised as the “five-in-one visual creative master”, namely: versatile designer, unpredictable visual magician, innovative method practitioner, passionate and witty humanitarian care, humorous and clever old urinate. Each of fukuda’s new ideas is the culmination of a process of exploring different possibilities. He always abandons the old and tries to make up for the new, and systematically integrates various ideas and innovations. Each batch of works reflects the leap of his subjective imagination and his ingenuity in controlling and constructing works. He shows a rational sense of order and continuity in the seemingly absurd visual image. Due to his outstanding achievements in design philosophy and practice, professor shigeo fukuda was honored as the “godfather of graphic design” by the western design circle.

One of his most famous works is entitled Victory 1945 and it won him a grand prize at the Warsaw Poster Contest in 1975, a competition whose proceeds helped fund the Peace Fund Movement. Much of his work was designed to make a social impact rather than a commercial one and he was a strong advocate for pacifism and environmentalism. Not only a designer he also practiced sculpture, one example of which was a large sculpture of silverware that resembled a helmet but cast an intricate shadow of a motorcycle titled Lunch with a Helmet.



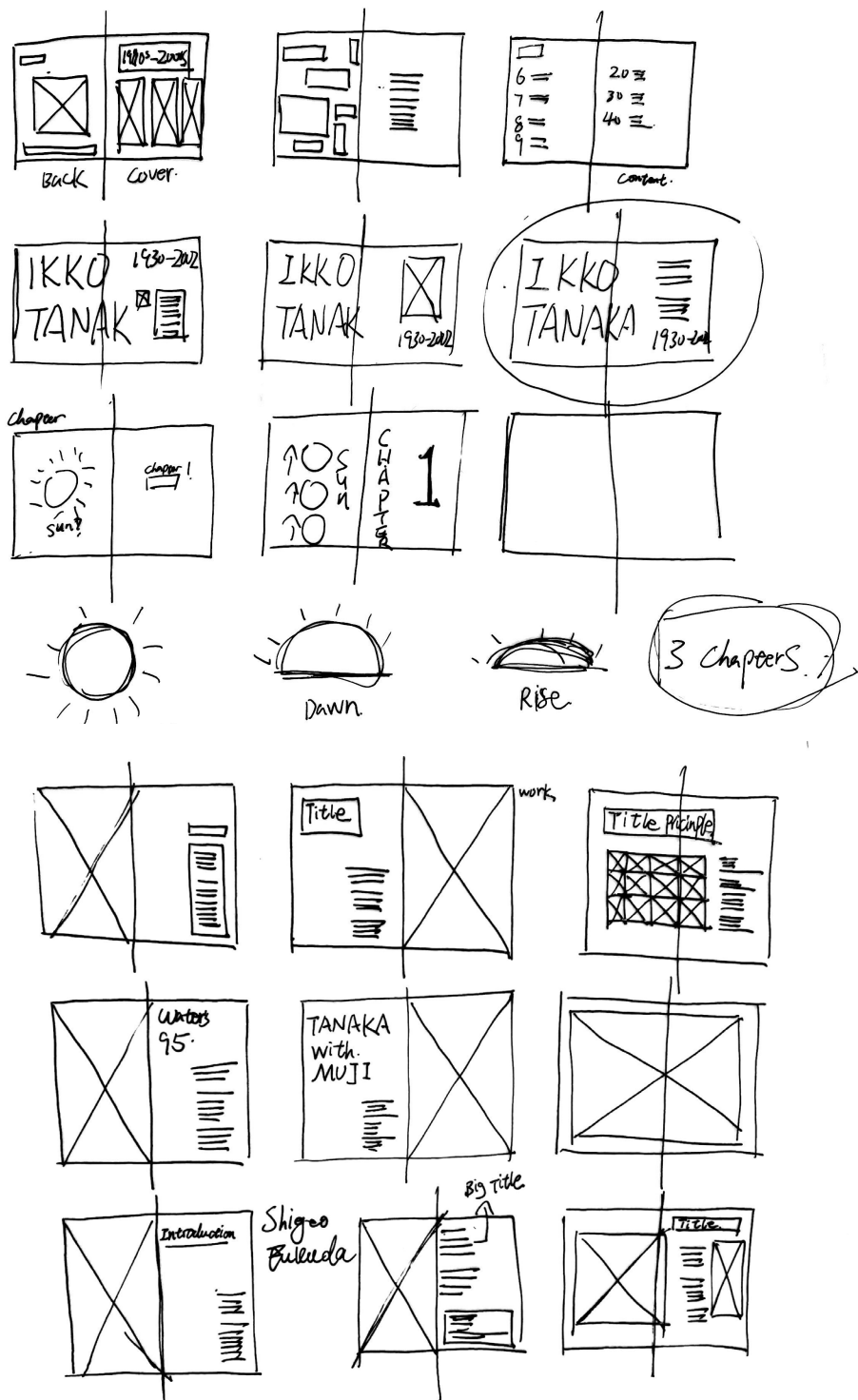
03 PROCESS

Sketch—Celebrates Book



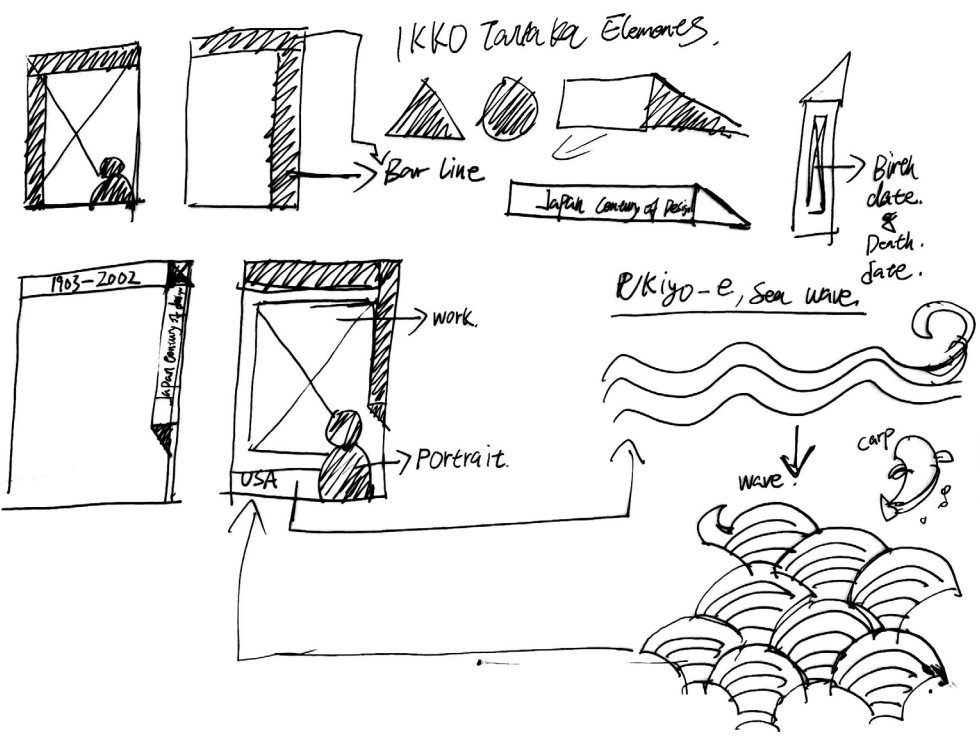
03 PROCESS

Sketch – Celebrates Book



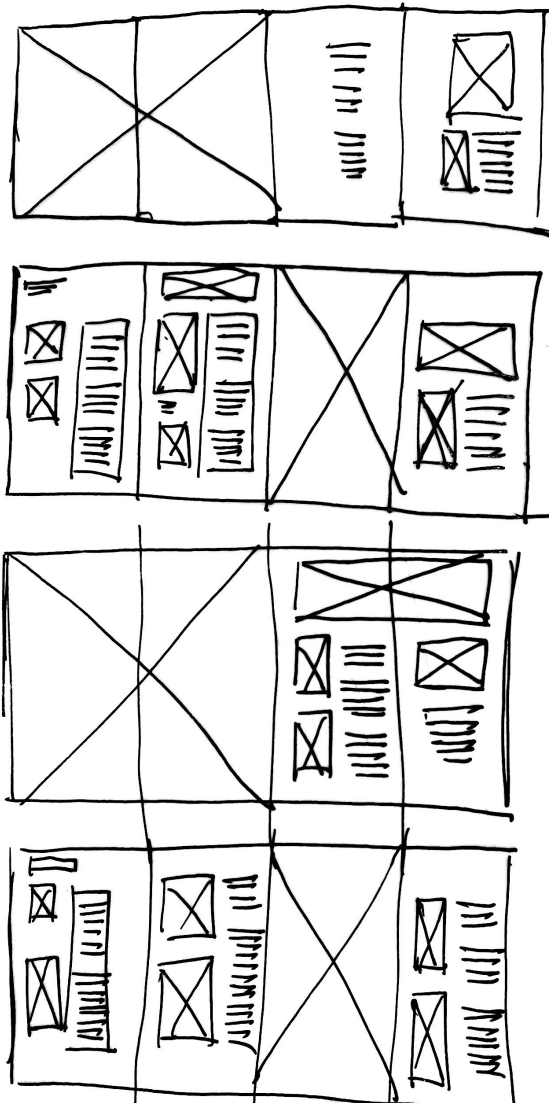
03 PROCESS

Sketch - Stamps and Envelopes



03 PROCESS

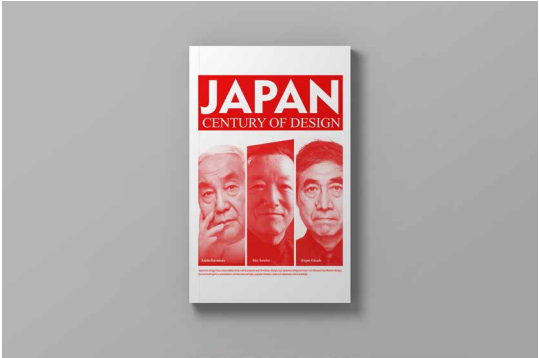
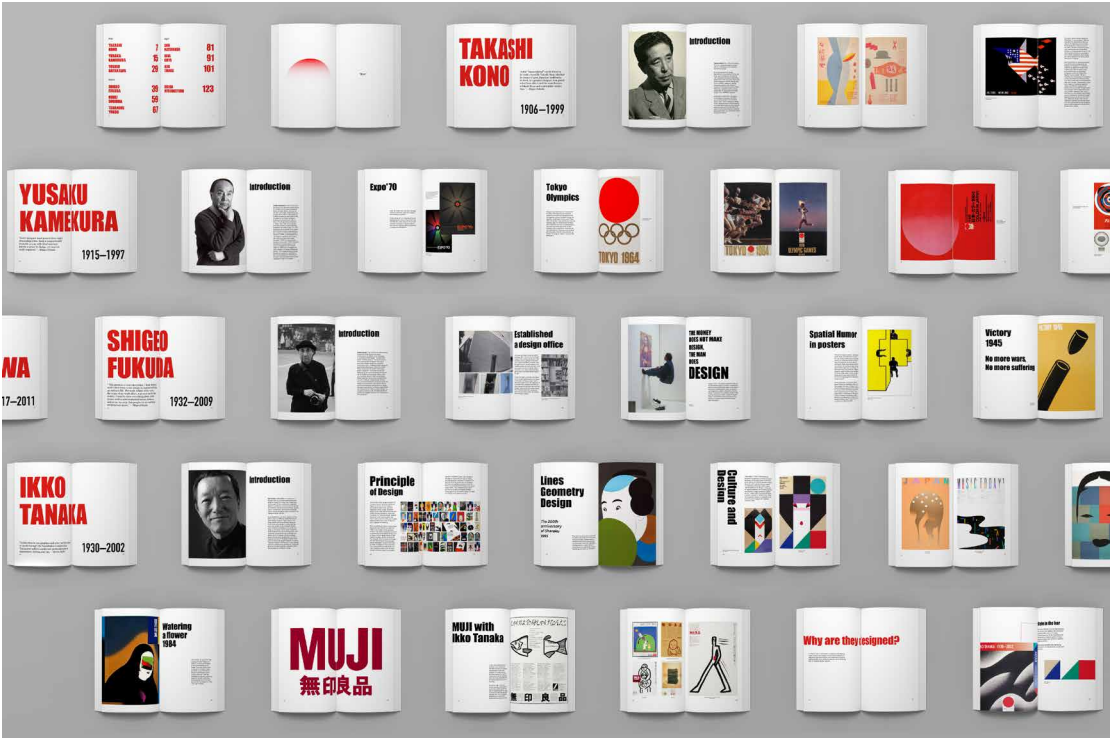
Sketch – Brochures



04 FEEDBACK

1. Make celebration books.
2. Introduce in the book why the elements on the stamp are designed.
3. Mock up of books considers the production of multiple angles and highlights the key points.

05 FINAL DESIGN



05 FINAL DESIGN



05 FINAL DESIGN



05 FINAL DESIGN



05 FINAL DESIGN



05 FINAL DESIGN



05 FINAL DESIGN





Japan

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YUSAKA KAMEKURA 1915-1997

He is the father of Japanese graphic design and the first generation of graphic designers who grew up after world war ii. He introduced the modernist design system from Bauhaus college and the founder of Japanese poster design to modernization. His poster works reveal a strong modernity sense, but do not lose the symbolism and simplicity of traditional Japanese aesthetics, and he is known as the father of modern Japanese graphic design. In the 1950s, Mr. Kamekura's modern Oriental design style influenced poster design in Japan and even around the world

SHIGEO FUKUDA 1932-2009

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05 FINAL DESIGN



05 FINAL DESIGN



End

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