

綿貫 宏介

僕ハ字ガ好キダ。書ガ好キナノジャナイ。言葉ノ語源ニテモ興味ガアル。ダカラ字引ヲタクサン持ッテイル。子ドモノ頃カラ寝ル前ニ字引ヲ眺メテイタ。僕ニotte字引ハ、今ノ子ドモチノ漫画ミタイナモノカモシレナイ。文字ヲカタチニスルトキ、色々アイデアガ次々ト湧キ上ガル。千変万化ノ文字ノ世界ハ、ダカラ僕ノアルガ儘ノ表現活動ノ出発点ニナッテイル。

僕ハデザイント云ウ言葉ヲ意識シタコトハ無い。同様ニ芸術家ト云ウモノヲ目指シタコトモ無い。自分ノ感ジタコト、考エタコト、生キ様コソガ芸術デアリ、デザインデアルベキダ。絵モ陶芸モ、詩文モ篆刻モ、デザインモ、アルガ儘ニ僕ノ中カラ抽出サレテイク。僕ノ外ニアル世界ト、僕ノ内面ノ全テノモノトノ相対スルモノガ、カタチトナッテ現レルモノガ、僕ノ在リ方ト云エルモノダロウ。

画家ト云ウ職業ヲ選ンデ仕事シテ絵ヲ描クヨリ、生活ノ中デ絵ヲ描クホウガ、ドレホド豊カナコトカ。モット云エバ絵ヲ描カナクテモ構ワナイ。絵ヲ描ケル限サエ持ッテイレバイイ。絵ハ生キザマソノモノダカラ。絵ヲ描ク前ニ、己ヲ創ルベキナノダ。僕ハ、自分ノ身ノ周リヲ自分デ創リタイ。絵ヲ描キタイカラ描キ、好キナ陶器ヲ身近ニ置

キタイカラ陶芸ヲ始メタ。自邸ヲ思ッタ通りニ創リタイカラ建築設計ヲシタ。自宅ニシツラエタ茶庵デ、オイシイ菓子ヲ食ベタイカラ、菓子ヲ創ッタ。

文字ハ、アル人カラ別ノ人ヘノ、意志ノ伝達媒体トシテアルモノ。アクマデ目的ハ意志ヲ伝エルコトニアル。文字ハ、本来道具デアルベキモノ。伝エタイコトガアル。ソレヲ自分ノ字デ表ス。中国古来ノ言葉ニハ魅セラレルモノガ多イ。タトエバ「真金不鍍」。真金ハ鍍セズ。スナワチ、ホンモノノ金ハメッキヲスル必要ガナイ。日本デハ「金剛石モ磨カネバタダノ石」トイウ。僕ハソノママデインジャナイト思ウ。泥デモ木デモ鉛デモイイ。ソノモノズバリガ最高。ソレ以上ニ見セカケヨウトスルカライケナイ。ダカラ僕ノ文字モ無手勝流。水ノヨウニ形ガナク、縛ラズ、静動自在ナサマガ、イチバンイイト思ッテイル。黄庭堅ノ言葉ニ金石波ニ付随ト云ウノガアル。僕ノ好キナ言葉ダ。

遊ブヨウニ創ッテキタモノデ、タイポグラフィ協会カラ賞ヲイタダイテ、僕ハ嬉シイ。僕ノ世界ガ、価値ヲ同ジクスルデザイナーノ皆サンニ、何カラ感ジテイタダイタシタラ幸イニ思イマス。

綿貫宏介略歴

1956年、関西学院大学大学院政治学系研究室よりポルトガル・リスボン大学に戦後初の留学生として渡欧。滞欧15年余り、ポルトガル・スペインを根拠に欧州・アフリカ・南米を歴遊。その間外交史研究より転じて南欧画壇に並ぶ人となり、リスボン国立近代美術館のほか、欧州・アフリカ各地の美術館に収蔵された作品数は39点。

出版された詩書画集等の著作は20冊を越え、その行動領域はデザイン・彫刻・陶芸・ガラス・建築・造園・詩文・書・和紙・篆刻・染・織・酒・茶・点心にわたり、独自の世界を展開。

“……中略……有馬温泉は神戸・六甲山北麓の温泉宿の街。その一つ御所坊で綿貫宏介の仕事と遭遇した。一軒の「旅館」という存在とシステムを、視覚的・空間的に統合するために玄関そのものから、部屋の名称・装飾品・備品・帳票類、廊下の火災避難地図や宅急便の取扱注意シールに至る「環境」を、一人の頭脳と手で創造している。しかもそれらが柔軟で多彩な表現となって、温泉宿というホスピタリティの実用世界に生きている。

綿貫宏介の仕事は大胆かつ繊細で、幅広い教養と感性の深さが造形に現れる。そしていつも「全体をデザイン」している。本高砂屋「無方庵」では菓子そのものの形象から、西山酒造の「小鼓」では酒を容れる瓶から、「宇治園」では

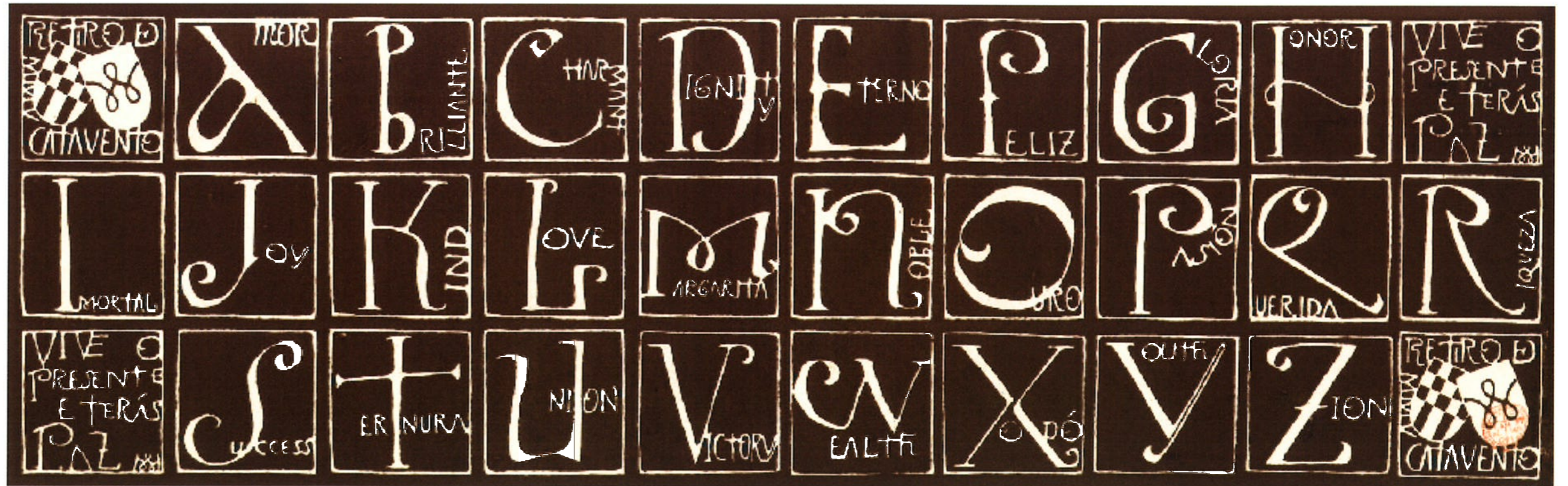
茶筒からはじまる。それぞれの内容を監修するだけでなく、その名を考案し文字や絵に仕立て、容器を仕掛け包み紙やラベルなどのエフェメラを統合する。その勢いは店構えや会社の名刺・帳票類、サイン表示にいたる総体の見え方「世界」をデザインするにまで及んでいく。

欧米のデザインに追い付き追い越すことから、日本の近代デザインが始まり高度成長する産業の一翼を担って、デザインも分業、専門化することで発展してきた。しかし一方でデザインの原点が「生活すること」の絶えざる創意工夫であり、小さな仕事の積み重ねがつくる、全体のデザインにあることを忘れてきたかもしれない。そのスタイルは日本の正統様式を引き継ぎながらも現代感にあふれ、活気に満ちた古くて新しい総合の様式といえる。……”

2000年10月、タイポグラフィ協会発行のタイポグラフィックス・ティ誌215号は「一万年の時空を越えて・綿貫宏介」を特集。その創作活動の全貌をエディトリアルディレクター・中川憲造と、デザインジャーナリスト・山本雅也が特別編集仕立てにて立体的に活写し紹介した記事より抜粋。



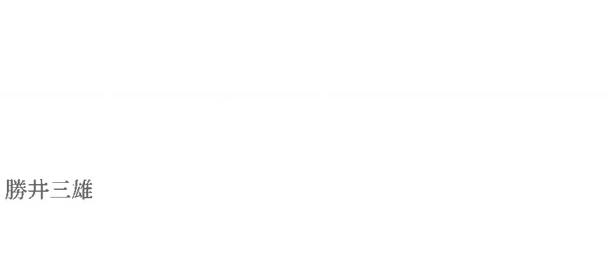
ポートレート：綿貫宏介
Portrait: Hirosuke Watanuki



アルファベット
Alphabet

第8回佐藤敬之輔賞 選評

Selecting for The 8 th Sato Keinosuke Award



グラフィック、タイポグラフィ、パッケージ・デザインなど、綿貫宏介の仕事には沢沢注介、棟方志功といった民芸運動の先人たちとの共通項が感じられ、日本の生活と文化の様式を軸に、現代の生活に添う独自の美意識と世界観を提示していることは疑いようもない。しかし、ここで我々が評価すべき点は別の視点からの業績であろう。本高砂屋（神戸市）、西山酒造（丹波市）、御所坊（有馬温泉）、宇治園（大阪市）、沔白庵（大阪市）、銘酒市川（静岡市）といった企業との仕事では、表現者としてのライフワーク的なスタンスからトータル・イメージが生み出されている。独自の方法論がこれらの企業から求められているのだろう。いわば派生的に生まれてきたブランディングとも言えるカリグラフィ、その独特の力が、地域企業の活性化に活かされている点が興味深い。社会のさまざまな場面で活かされてこそデザインの着実な表現なのである。

1931年東京生まれ。東京教育大学卒。グラフィック・デザイン全般をはじめ、70年大阪万国博、75年沖縄海洋博、85年つくば科学博のAD、90年花博シンボルマーク等を手がける。テクノロジーを使った表現を生かし新たなコミュニケーションの領域を拓く。武蔵野美術大学名誉教授。JAGDA理事。東京ADC、NY ADC、AGI各会員。毎日デザイン賞、東京ADC会員賞、講談社出版文化賞、芸術選奨文部大臣賞、NY ADC金賞、紫綬褒章、旭日小章授賞、亀倉雄策賞、ラハチ、ブルノ、メキシコ、ワルシャワ、各国ビエンナーレでグランプリなど、受賞多数。



Mitsuo Katsui

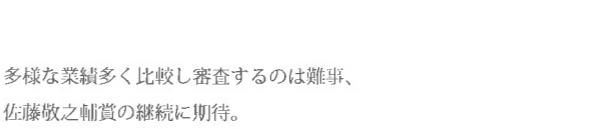
From graphics, typography to packaging, Hirosuke Watanuki’s work bears similarities to our predecessors in the folk craft movement such as Keisuke Serizawa or Shiko Munakata, being based on Japanese life and cultural styles but no doubt presenting a worldview and a sense of beauty that is both unique and in line with modern life.Yet, we should recognize his accomplishments from a different point of view.

In his work with clients including *Hontakasagoya* (Kobe), *Nishiyama Brewing* (Tamba), *Goshobo* (Arima Onsen), *Ujien* (Osaka), *Houkyuuan* (Osaka), and *Ichikawa* (Shizuoka), he creates a total image that owes to his stance of committing to expression as his lifework. These companies were probably looking for an original methodology. It is interesting how the unique power of calligraphy, somewhat like a derivative of branding, is being used to revitalize these local businesses. A design is only solid when effectively applied to various situations in society.

Mitsuo Katsui was born in Tokyo in 1931. A graduate of the Tokyo University of Education, he was the art director of the '70 Osaka World’s Fair, '75 Okinawa International Ocean Exposition, and the '85 Tsukuba Expo, as well as the designer of the '90 Flower Expo symbol. Applying techniques using new technology, he has been a pioneer in the field of communication. A professor emeritus of the Musashino Art University, he is a director of JAGDA and a member of ADC, NY ADC, and AGI. He has won many awards including the Mainichi Design Award, Tokyo ADC Member Award, Kodansha Publishing Cultural Award, Minister of Education Award for Fine Arts, NY ADC Gold, Medal with Purple Ribbon, Order of the Rising Sun (Gold Rays with Rosette), Yusaku Kamekura Award, and grand prizes in biennials all over the world such as in Lahti, Brno, Mexico, and Warsaw.



奥村昭夫



多様な業績多く比較し審査するのは難事、佐藤敬之輔賞の継続に期待。

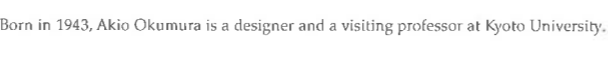


1943年生まれ、男、デザイナー、京都大学客員教授。http://www.okumura-akio.com



Akio Okumura

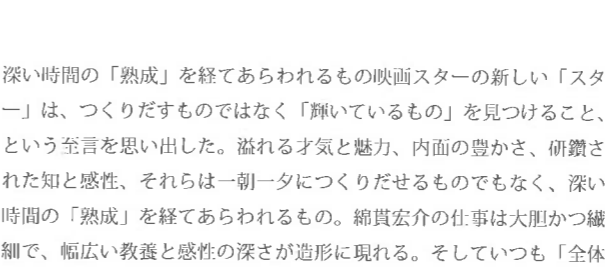
The diversity of achievements make comparison and judging a difficult task. I hope for the continuation of the Sato Keinosuke Awards.



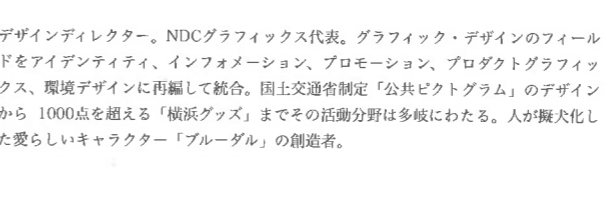
Born in 1943, Akio Okumura is a designer and a visiting professor at Kyoto University.



中川憲造



深い時間の「熟成」を経てあらわれるもの映画スターの新しい「スター」は、つくりだすものではなく「輝いているもの」を見つけること、という至言を思い出した。溢れる才気と魅力、内面の豊かさ、研鑽された知と感性、それらは一朝一夕につくりだせるものでもなく、深い時間の「熟成」を経てあらわれるもの。綿貫宏介の仕事は大胆かつ繊細で、幅広い教養と感性の深さが造形に現れる。そしていつも「全体をデザイン」している。本高砂屋「無沔庵」では菓子そのものの形象から、西山酒造の「小鼓」では酒を容れる瓶から、「宇治園」では茶筒からはじまる。それぞれの内容を監修するだけでなく、その名を考案し文字や絵に仕立て、容器を仕掛け包み紙やラベルなどのエフェメラを統合する。その勢いは店構えや会社の名刺・帳票類、サイン表示にいたる総体の見え方「世界」をデザインするにまで及んでいる。そのスタイルは日本の正統様式を引き継ぎながらも現代感にあふれ、活気に満ちた古くて新しい総合的様式といえる。ジャストシステムは、日本のDTP時代の幕開けを純国産のソフト開発で担うとともに、美しい文字文化の創出につとめてきた。かな漢字変換ソフト「ATOK」は最高水準の変換精度を誇り、タイポグラフィに関わる私たちに、快適な「制作環境」を提供してきた。同時に、その快適さはパッケージングの外観のみならず、ソフトウェアのインストールまで、その「過程」をも気持ちよくデザインしている。この精神は企業のアイデンティティにまでおよび、ジャストシステムという全体をデザインすることを意識している。渡貫宏介もジャストシステムも、深い時間の「熟成」を経てあらわれるものが、その手になるありとあらゆるモノに輝きを与えている。私たちは眼を凝らしてその光彩を受け入れるだけで、その魅力に触れることができる。（敬称略）



デザインディレクター。NDCグラフィックス代表。グラフィック・デザインのフィールドをアイデンティティ、インフォメーション、プロモーション、プロダクトグラフィックス、環境デザインに再編して統合。国土交通省制定「公共ピクトグラム」のデザインから 1000点を超える「横浜グッス」までその活動分野は多岐にわたる。人が擬人化した愛らしいキャラクター「ブルーダル」の創造者。

What Arises When Time “Matures”
I recall a clever remark about how a new movie star cannot be made, but can only be discovered by the sparkle of his talent. An abundance of wit and appeal, inner beauty, and a well-honed intellect and sensitivity are all qualities that cannot be acquired overnight. Rather, they only emerge after they have matured over time.

Hirosuke Watanuki’s work is both daring and delicate, as his broad knowledge and sensitivity is apparent in his designs. He always “designs the entirety.” For Hontakasagoya’s *Muhoan*, his work begins from the shape of each confectionery piece; for Nishiyama Brewery’s *Kotsuzumi*, the glass bottles; and for *Uji-en*, the tea canisters. Not only does he supervise each of its contents, he names them and prepares graphics or logotypes, designs the containers, and then integrates



ephemera including wrapping paper and labels. His work has grown to create a whole “world” of designs, extending over store appearance, business cards, office forms, and signage. While staying in accord with Japanese traditions, his work is also modern and energetic, and is done in a fresh style integrating old and new.

JustSystems has played a vital role in the dawn of the Japanese DTP age, taking part in our beautiful typographical culture through the development of domestic software.Their IME software *ATOK* boasts top-notch accuracy in converting phonetic input to kanji, which has provided us with a pleasant typographical work environment. This pleasantness can also be attributed to the well-designed user experience, from the look of the packaging to the software installation process. The same mindset runs through their corporate identity, which consciously designs the whole that is JustSystems.

The works of both Watanuki and JustSystems exhibit their sparkle as a result of what only appears when matured over time. To come in touch with their allure, all we need is to look closely and accept their brilliance.

Kenzo Nakagawa is a design director, and the head of NDC Graphics. He has reorganized and integrated the fields of graphic design into identity, information, promotion, product graphics, and environmental design. His wide range of work spans from the standardized public pictograms for the Japanese Ministry of Land, Infrastructure and Transport, to the designs of more than a thousand items in Yokohama merchandise. He is also the creator of Blue Dal, an adorable mascot of a human-like dog.

Hirosuke Watanuki

I like words. Not calligraphy. Etymology interests me a lot. That is why I have many dictionaries. Since I was a child, I used to browse through their pages before going to bed. To me, dictionaries are probably like what comic books are to children today. When I shape words, so many ideas flow out one after another. The kaleidoscopic world of words is therefore the starting point of my work as it is.

I have never been conscious of the word *design*. Similarly, I have never aspired to be an artist. It is what I feel, what I think, and how I live that is in fact the art, and should be, the design. My drawings, ceramics, literary work, seal-engravings and designs are extracted as they are from inside of me. It could be said that how I ought to be is what comes into shape from the confrontation between the world outside of me and everything that is inside me.

How fulfilling it is to draw in everyday life, rather than to chose the profession of a painter and do so as a job. Moreover, one does not need to draw. It is enough to have the eye to do so. Because drawing itself is a way of life. Before drawing a picture, one must create his own self. In my case, I want to create my own surroundings. I draw because I want to, and I started ceramics

because I wanted to have close to me the ceramics that I like. To have my house just how I wanted it, I designed the architecture. I wanted to eat delicious sweets in my tea house, so I made them.

Words are a means of communicating a will from a person to another. One must remember that the purpose is to communicate that will. Words should essentially be tools. If there is something you want to convey, you do it with your own writing. I am fascinated by many of the old Chinese sayings. For example, "One does not gild real gold." In other words, real gold does not have to be painted gold. In Japan though, we say "An uncut diamond is just a rock." I think they should be left as is. Be it dirt, wood, or lead, that left untouched is the best. We go wrong when we try to add more to that. That is why I have my own style of writing. The qualities I value most are to be as fluid as water, unconstrained, and moving freely between static and dynamic. Huang Tingjian once said, "Inscribed metals accompany the waves." I like this saying.

I am happy to receive an award from the Typography Association for the work I have had fun creating. I would be delighted if my work has been a source of any inspiration to all designers with the same values.

Hirosuke Watanuki: Timeline

Hirosuke Watanuki went to the University of Lisbon in 1956 from the Graduate School of Politics at Kwansai Gakuin University as the first student to study abroad after World War II. Based in Portugal and Spain, he stayed in Europe for more than fifteen years, traveling throughout the continent and to parts of Africa and South America. Meanwhile, he shifted away from his studies in diplomatic history and became a part of the artistic circles of Southern Europe, having 39 pieces of his work included in the collections of the National Museum of Modern Art in Lisbon as well as other museums in Europe and Africa.

Collections of his literary work and artwork have been made into over twenty publications, and he has created his own unique world with fields of activity ranging from design to sculpture, ceramics, glasswork, architecture, landscape gardening, writing, calligraphy, Japanese paper-making, seal-engraving, dyeing, weaving, sake, tea, and dim sum.

Many inns are located in the Arima Onsen area, lying at the northern foot of Mt. Rokko in Kobe, and *Goshobo* is one of them. Here, Hirosuke Watanuki's task was to integrate the existence and system of a Japanese *ryokan* inn, both visually and spatially. To do so, he has created a whole "environment" with his own mind and hands, from the entrance itself to the room names, interior decorations, fixtures, and forms, as well as the emergency exit maps in the corridors to the handling labels used for package delivery. Even more, the flexibility and variety of it all comes to life in the practical world that is the

the hospitality of an onsen inn.

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From trying to overtake Western design, the modern age of Japanese design sought to play its part in the rapid growth of the country's industries, and has developed itself also through division and specialization. However, this might have led us to forget that the root of design is the unremitting creativity that is to "live our lives"—the accumulation of small bits of work that make up the design of the whole. While staying in accord with Japanese traditions, his style is also modern and energetic, and is one that integrates the old and the new.

In October 2000, the 215th issue of the JIA-published *Typography T* magazine ran a feature titled "Beyond Ten Thousand Years of Time and Space: Hirosuke Watanuki." In it, editorial director Kenzo Nakagawa and design journalist Masaya Yamamoto have put together a special compilation vividly introducing the entirety of his creative work.



和菓子パッケージ「喂」
木高杉屋・無紡庵
Ichimoku; Japanese confectionery packaging,
Muhoan from Hontakasagoya



旅館部原の配置図
陶泉・御所坊
Plan of the arrangement of the rooms;
Arima Onsen inn Goshobo



日本茶本箱「新茶」
半治園
Seasonal Tea; Japanese tea packaging,
Ujien



日本酒の瓶と化粧箱「路上有花」
西山酒造場
On the Road are Flowers; sake bottle and gift box,
Nishiyama Brewery



拓本
人看花 花看人
He Watches Over the Flower, The Flower Watches
Over Him; rubbing