

# Gainax社长山贺博之： 日本动漫重线条胜于技术

新加坡拉萨尔艺术学院与日本新潟大学签署合作备忘录，日本动画制作公司Gainax社长山贺博之受邀来新讲座。他指出，尽管如今西方3D动画电影抢占主流市场，日本动画仍重视线条和轮廓。



动漫达人

陈宇昕

1987年上映的日本卡通电影《王立宇宙军：欧尼亚米斯之翼》有两个重要意义：

第一，为了创作《王立宇宙军》，山贺博之、贞本义行、庵野秀明等好友成立了Gainax动画制作公司。1990年代的《新世纪福音战士》，就是Gainax的招牌代表作。

第二，玩具公司万代（Bandai）第一次投资卡通电影。

《王立宇宙军》的续篇“Uru In Blue”据说正在制作中，不过当山贺博之接受联合早报采访时，却说由于诸多原因，计划又再推迟。他说，现在赞助商要先看到初稿才决定是否赞助，这与以往的环境不同，他承认他的天真，造成了计划一拖再拖。本来预计2018年上映，如今改期，可曾给自己设定时间？山贺博之顾左右而言他，说道：“现在全日本都在期待着2020年东京奥运会。”

最近，新加坡拉萨尔艺术学院与日本新潟大学签署合作备忘录。新潟大学去年开始大规模



“A World is Born”展出动画草稿，展示幕后制作过程。（拉萨尔艺术学院提供）



山贺博之（右）向参观者讲解动画草稿。（拉萨尔艺术学院提供）



《王立宇宙军》1987年上映，多年来好评不断，曾在美国好莱坞举办首映。（网络图）

收集1970至90年代动画片的原稿，建立资料库，方便学术与业内人士使用。

签署备忘录后，拉萨尔艺术学院与新潟大学将加强动画制作方面的学术交流，上周邀请新潟大学人文学部两位副教授石田美纪、金俊壤，以及Gainax社长山贺博之到新加坡座谈，同时由学院的颜晓晖博士策划“A World is Born”1980年代日本动画艺术与设计展（展至3月31日），展出《王立宇宙军》许多珍贵手稿，还原动画电影制作过程。

借此机会，联合早报记者采访了山贺博之，请他谈谈GAINAX的成功之道。

## 制作代表年轻人想法的动画片

导演《王立宇宙军》时，山贺博之才24岁。

山贺博之说：“当时市场上大人们没有制作我们想看的动画片，所以我们几个大学生聚集起来自己干。我们要制作一部能够展现我们真实想法，自我价值的动画片，而不是听从前辈们的指示。过程中我们也意识到，制作

动画片需要很多钱。”

于是，山贺博之等人向万代献议，与其仅仅制作钢弹模型，不如真正投入到动画电影制作，就能拥有版权，同时出版模型。这次合作，推动了万代影视（Bandai Visual）的诞生。

有了经费，山贺博之等人便着手制作一个不纯粹商业性，让人印象深刻，长久流传的作品。

Gainax推出了许多科幻题材作品，广受欢迎，除了《王立宇宙军》《新世纪福音战士》外，还有《飞跃巅峰》《天元突破红莲螺岩》等。其实山贺博之并不是科幻爱好者，不过科幻既然是Gainax的品牌，那公司不会轻易改变。

山贺博之很注重日本以外的市场，他认为动漫文化20年来快速向世界扩张，各地人才也希望加入动画行业，他认为新加坡是区域性中心，因此选在新加坡设立了Uru In Blue LLP公司制作《王立宇宙军》的续篇。参与制作的人才也是国际性的，有不少来自韩国与中国的动画师。

虽说市场国际化了，但山贺

博之不会为了迎合国际市场而改变自己，改变作品。他在世界各地游走，遇见许多粉丝，一个作品连接了许多人，那是最珍贵的部分。他说，如果他改变，也是为了粉丝为了与观众沟通，才会做出改变。

接触了不同文化，山贺博之对于差异和适应这件事越来越有感触，因此在《王立宇宙军》的续篇里，他会设计一个生活在西方的东方人，看他如何回应所生活的世界。

## 技术不过是工具

如今西方3D动画电影抢占主流市场，日本动画，尤其是科幻类型经常借用3D技术，未来会不会全盘效法西方呢？

山贺博之认为，无论2D或3D，技术不过是工具，重要的是目的。

他说，对日本人而言，线条和轮廓，是非常重要的。

“也许这与日本的书法传统有关系。现在我们有各种笔，也有电脑，但还是很多人选择毛笔写书法。为什么呢？因为这是超越文字的。”

也就是说，少了线条和轮廓，就不是日本漫画了。

失去身份，作品自然失去魅力。

“A World is Born”展览  
即日起至3月31日  
中午12时至晚上7时  
DECK (120A Prinsep St)  
详情可上网：  
[www.deck.sg](http://www.deck.sg)查询

## **Gainax President Hiroyuki Yamaga: Japanese anime value traditional lines over technology**

Following the signing of a Memorandum of Understanding (MOU) between LASALLE College of the Arts and Japan's Niigata University, President Hiroyuki Yamaga of Japanese anime studio, Gainax, was invited to give a lecture in Singapore. He pointed out that even though 3D animation techniques dominate the market in the West, the emphasis in Japanese anime is still in the line work and contours of drawing.

Main Photo: President Hiroyuki Yamaga (right) speaking with LASALLE students about the sketches he had done during the conception of *Royal Space Force*.

Insert: *Royal Space Force* made its debut in 1987 and has garnered numerous positive reviews over the years. It even premiered in Hollywood.

By Chen Yuxin

The Japanese animated film *Royal Space Force: The Wings of Honnêamise*, which was screened in 1987, is significant in two ways.

Firstly, in order to create *Royal Space Force*, Hiroyuki Yamaga and his good friends Yoshiyuki Sadamoto, Hideaki Anno and more, had to establish Gainax. The company is best known for its *Neon Genesis Evangelion* series in the 1990s.

Secondly, it was the first time that a renowned toymaker, Bandai, invested in an animated film.

On the grapevine is that *Uru in Blue*, the sequel to *Royal Space Force*, is in its production stage but in an interview with *Lianhe Zaobao*, Hiroyuki Yamaga revealed that this has been put on hold again due to various reasons. According to him, sponsors these days would only decide to finance a production after seeing an initial draft of the script. This was unlike the past. He also admitted that his naivety contributed to the continuous delay. When questioned as to whether Gainax has a revised timeline for the film's release, which was originally slated to screen in 2018, Hiroyuki Yamaga stated: "At this point in time, the entire focus of Japan is on the 2020 Tokyo Olympics."

Recently, Singapore's LASALLE College of the Arts signed a MOU with Japan's Niigata University, who since last year had started the large-scale collection of original pre-production materials of animated works produced between the 1970s and 1990s. Such archiving was done to establish a database that can be used by academics, students and industry practitioners for their research, studies, and practice.

Following the signing, both LASALLE and Niigata University will work towards furthering academic exchanges in the fields of animation archival and production. Last week, two Associate Professors from the humanities department of Niigata University, Minori Ishida and Kim Joon Yang, were invited to speak at a symposium in Singapore. Happening around the same time was an exhibition organised by LASALLE Lecturer, Dr Gan Sheuo Hui. Titled *A World is Born: Emerging Arts & Designs in 1980s Japanese Animation*, the exhibition showcased numerous valuable original sketches, conceptual art and notes from *Royal Space Force*, as well as the production processes of animated films. This exhibition is open to the public till 31 March 2018.

Making use of this opportunity, the journalist interviewed Hiroyuki Yamaga on the secrets to Gainax's success.

### **Producing animated films that depict the thoughts of youths**

Hiroyuki Yamaga was only 24 years old when he directed *Royal Space Force*.

"Back then, there wasn't any animated film in the market catered for youths so a few of us who were still in university came together. We wanted to produce an animated film that depicted our thoughts and values, instead of our elders' wishes. In the process, we learnt that a lot of money was needed to produce an animated film," said Hiroyuki Yamaga.

As such, Hiroyuki Yamaga and his friends went to Bandai with a proposal to invest in animated films. Instead of solely relying on manufacturing Gundam models, as was Bandai's practice then, this diversification into anime films would allow the company to own the copyrights to the characters and produce model kits at the same time. This cooperation led to the birth of Bandai Visual.

After securing funding, Gainax went on to work on *Royal Space Force* – an anime that was not purely commercial, but rather one that would leave a lasting impression and be enjoyed for generations.

Gainax produced many popular sci-fi works. Other than *Royal Space Force* and *Neon Genesis Evangelion*, there were also *Gunbuster* and *Gurren Lagann* etc. In truth though, Hiroyuki Yamaga confessed to not being a sci-fi buff; but since the Gainax name has become synonymous with the sci-fi genre, he felt it best that the company stuck to its path.

Hiroyuki Yamaga shared that the overseas market is also very important to him. He felt that in the last 20 years, Japanese anime has risen to global prominence and many talented individuals around the world clamor to join the animation industry. He also emphasised that Singapore's position as a regional hub was critical to his decision to set up Uru in Blue LLP here. The production team working on this is also a multinational one, with a number of animators from China and South Korea.

During his travels around the world, Hiroyuki Yamaga was able to meet up with many fans and to him, the most valuable part of his anime is that they bring many people, from various backgrounds, together. Therefore, unless it is to better communicate with his fans, Hiroyuki Yamaga shared that he has no intention of modifying his productions for a simplistic reason such as to gain a bigger pie of the market share.

After coming into contact with many diverse cultures, Hiroyuki Yamaga has now developed a deeper appreciation of differences and the need to be adaptable. As such, in the sequel to *Royal Space Force*, there will be a character who is of Asian descent and is living in the West. This is so that the audience is able to observe how he responds to his surroundings.

### **Technology is but a tool**

Today, 3D animation techniques are featuring more heavily in movies. Even Japanese animation, especially those from the sci-fi genre, employ 3D technology regularly. Will Japanese animation films follow the footsteps of their Western counterparts eventually?

Hiroyuki Yamaga felt that it does not matter whether the film is a 2D or 3D one – what is more important is the film's purpose as technology is merely just a tool to achieve the goal.

According to him, line work and contours are very important to the Japanese.

“Perhaps, it is related to the tradition of calligraphy in Japan. Even though we now have various writing instruments and even computers, there are many who still practise calligraphy using ink brushes. Why is that so? Because it is not just about the words.”

In other words, Japanese anime would not be the same without the hand that makes the strokes, and the energy that passes from physically putting graphite or ink onto paper. A work without identity is also one without charm.