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Tissi



国际平面设计师丛书

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Rosmarie Tissi

惕思

国际平面设计师丛书

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嘘嘘嘘序

“全球化”这个词给我们这一时代带来了深刻的影响，它早通过经济渗入了文化的每个角落。世界设计的地域性在快速消失，各民族国家的设计界限已无法区分。这种理论也在许多场合被多数的设计师所谈论和接纳。在这趋势下，公众的聚焦会直接集中到有明显风格符号的设计师身上，成功的设计师总是在他的创作中融入个人性格、生活环境、对社会影响的反馈等因素，设计作品也成为他设计意念、生活哲学、审美情趣和时代感受的表达。＜房龙在《人类的艺术》一书中阐述“生活是人类最伟大的艺术”。我相信，生活也是设计师的创意源泉和设计动力。于是尝试从“设计+生活”的理念关联来介绍一些真正优秀的设计师。＜

这套丛书中介绍了：来自苏黎世的萝丝·梭里·惕思，她是瑞士编排风格的杰出代表，更无疑是世界女设计师的代表；同样来自瑞士的乔治·史丹林，是国际平面设计师中的“隐者”，他的作品是对简约和智慧的生动阐释；来自东京的松永真在中国有着广泛的知名度，从事平面设计40多年，他的作品总是在演绎领导时尚；菲利普·阿佩罗来自巴黎，文字编排为主导因素的设计令他的作品中充满了人文色彩；来自意大利的莱昂纳多·索诺里同样是以文字设计著称，作品中却有大量的实验风格；毕卡·罗利来自北欧芬兰，在他的设计中见不到白山黑水的地理气候，却是缤纷绚丽的色彩世界；克里斯安·葛司南是德国卡塞尔艺术学院的教授，他的作品蕴涵了他对文学和音乐的精深理解；雷克卿·德莱文斯基[德国]、大卫·塔特科瓦[以色列]、幽灵工作室[阿根廷]的安娜贝拉·萨乐和加布里·马特奥给予设计另一种解释，这是设计的政治参与和设计师社会意识的升华。他们的作品中几乎涉及了当今世界的所有问题：战争、暴力、饥饿、贫穷、疾病、环境……我在丛书中介绍这一设计范畴，是因为每个社会都会有不公和弱势，设计师对社会的现实参与，才会令“设计”这一事业趋向完美。＜

设计万岁！＜何见平2004年11月柏林

Foooooooooreword

The mighty current of globalization is rapidly sweeping across the world, bringing profound and formidable changes. Conspiring with an ever-globalized world economy, its reckless forces have penetrated every corner of the cultural domain. Under such circumstances, the world of design has witnessed the vanishing of local characteristics and the blurring of national distinctions. With more and more designers converted to an emerging "world style", the eyes of the audience's are inevitably drawn to artists with distinctive aesthetic expressions, symbols and styles. Accomplished designers incorporate into the art work their passions and inner voices, their observations of life and world, and their reflections upon social realities. The world of colors and forms they create is thus a visual declaration of design and life philosophy and an aesthetic perception of the changing times.<

In *The Arts of Mankind*, Van Loon says that life is the greatest art of all. I believe it is also in real life that most graphic designers find their inspirations and creative power. This series is part of my attempt to approach some of the contemporary graphic artists from a "design plus life" perspective.< This series, *International Masters of Graphic Design* is a book tribute to some of the greatest contemporary graphic designers, including: Rosmarie Tissi from Zurich, a representative of Swiss layout designing and leading female designer in the international graphic arena; Georg Staehelin, also from Swiss, the hermit designer and visual poet of wits and simplicity; Shin Matsunaga from Tokyo, the master of 40 years of creative activities, whose works are familiar to the Chinese audience, yet an evergreen fashion leader that creates and interprets latest styles; Philippe Apeloig from Paris, the humanistic artist who skillfully sketches with letters; Leonardo Sonoli from Italy, another master of typography, as well as an intrepid experimentalist; Pekka Loiri from Finland, the passionate colorist who paints the world in a riot of color instead of black and white, ink and wash; Christof Gassner, professor of art at the Kassel Kunsthochschule, Germany, whose sensational interpretations combine poetry and sounds with color and imagery; and finally Lex Drewinski from Germany, David Tartakover from Israel, and Anabella and Gabriel of Fantasmas: a group of visual communicators and social actors who live their creative works, illuminating all adversities of modern society with the fires of their art – war and violence, starvation and poverty, deadly disease and environment deterioration... The reason why I've chosen to include this group of designers in this book is that no society is free of injustice and disadvantage, and only through political practice and personal engagement will the graphic designers build their Eden of art in a paradise on earth. <

May art and design immortal< He Jianping, Nov 2004, Berlin



十问十答

1. 设计在您的生活中占多大比例?

“无时无刻不是设计，无处不是设计。家庭室内装修、服装、汽车等等，这些全都是设计，体现着我们的喜好和生活态度。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“灵感部分来源于生活经验，也有部分来源于偶然闪念，但主要是来源于对于设计任务的深思熟虑。”

3. 从生活的角度，谁对您的影响最大？从设计的专业角度，谁对您的影响最大？

“影响我的首先是我的父母。后来，我很是敬佩甘地和史怀哲，近来也很敬佩曼德拉，因为他们都散发着伟大的人性的光辉。在设计方面，我受了“包豪斯”学派艺术家的影响，比如Herbert Bayer、Lazio Moholy-Nagy、Oskar Schlemmer等人，不过我也受了美国设计家的影响，比如Saul Bass、Gene Federico、Paul Rand、George Tscherny等人。当然，对我影响最深的也许该数我的搭档齐格弗里德·奥德玛特。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“诚实，对自己和别人一样诚实。这意味着坚持自己的立场。这一点在职业生涯中尤其重要。不去为了成就而否定自己。如果我和某些公司、机构或者政党理念不合，我是不会为他们工作的。”

5. 您最大的生活乐趣是什么？

“我经历过很多幸福时刻，很难说哪一次是最幸福的一刻。”

6. 促使您一直从事设计的动力是什么？

“也许是设计，这是我最拿手、也是最热爱的。”

7. 您如何理解您最大的个人成就？

“当我成功地解决了一项有难度的任务的时候。”

8. 您如何处理您的空闲时间？

“很好。至少我还没有觉得无聊。”

9. 您的业余爱好是什么？

“我喜欢旅行，经常游泳。”

10. 您准备何时退休？退休后您如何选择生活方式？

“我无法对此做出计划。只要有可能、有任务，我就会工作下去。我一直有个梦想，想在一个没有冬天的国度里拥有一幢房子，养很多动物。不过，这可能永远只是个梦想。”

10 answers for 10 questions

1. How is design present in your life?

"Always and everywhere. The furniture, the clothes, the car, everything is design and these objects are testimonies of taste and attitude."

2. Does your design inspiration come from your life-experience? Where does your inspiration come from?

"Partly, my inspiration is the result of my experiences, another part happens coincidentally. However, most of my inspiration is the result of thorough brooding over design tasks."

3. Who is the main influence in your life? Who is the main influence in your design?

"My parents had the most decisive influence on my life. Later I admired people for their humanistic strength and greatness like Mahatma Gandhi, Albert Schweitzer, and in recent times Nelson Mandela. In the field of design the artists of the Bauhaus, among others Herbert Bayer, Lazlo Moholy-Nagy, Oskar Schlemmer, influenced me. But also American design artists like Saul Bass, Gene Federico, Paul Rand, George Tscherny functioned as role models. However, the strongest influence has to be attributed to my partner Sigi Odermatt."

4. What is your life-philosophy? And what is your design-philosophy?

"Honesty towards others and myself. This means to be able to stand up to everything that you do. This is especially true in regard to your work. The objective is not to betray yourself for the sake of success. I would not work for companies, institutions, or political parties, whose policies do not correspond with my convictions."

5. Which was the happiest moment in your life?

"Pointing out the happiest one is hard for me to say."

6. What is your motivation to stick to the design-job?

"Maybe, because design is the thing that I can do best and what I like to do mostly."

7. What are your top personal achievements?

"When I've solved a difficult task successfully."

8. How do you manage your free time?

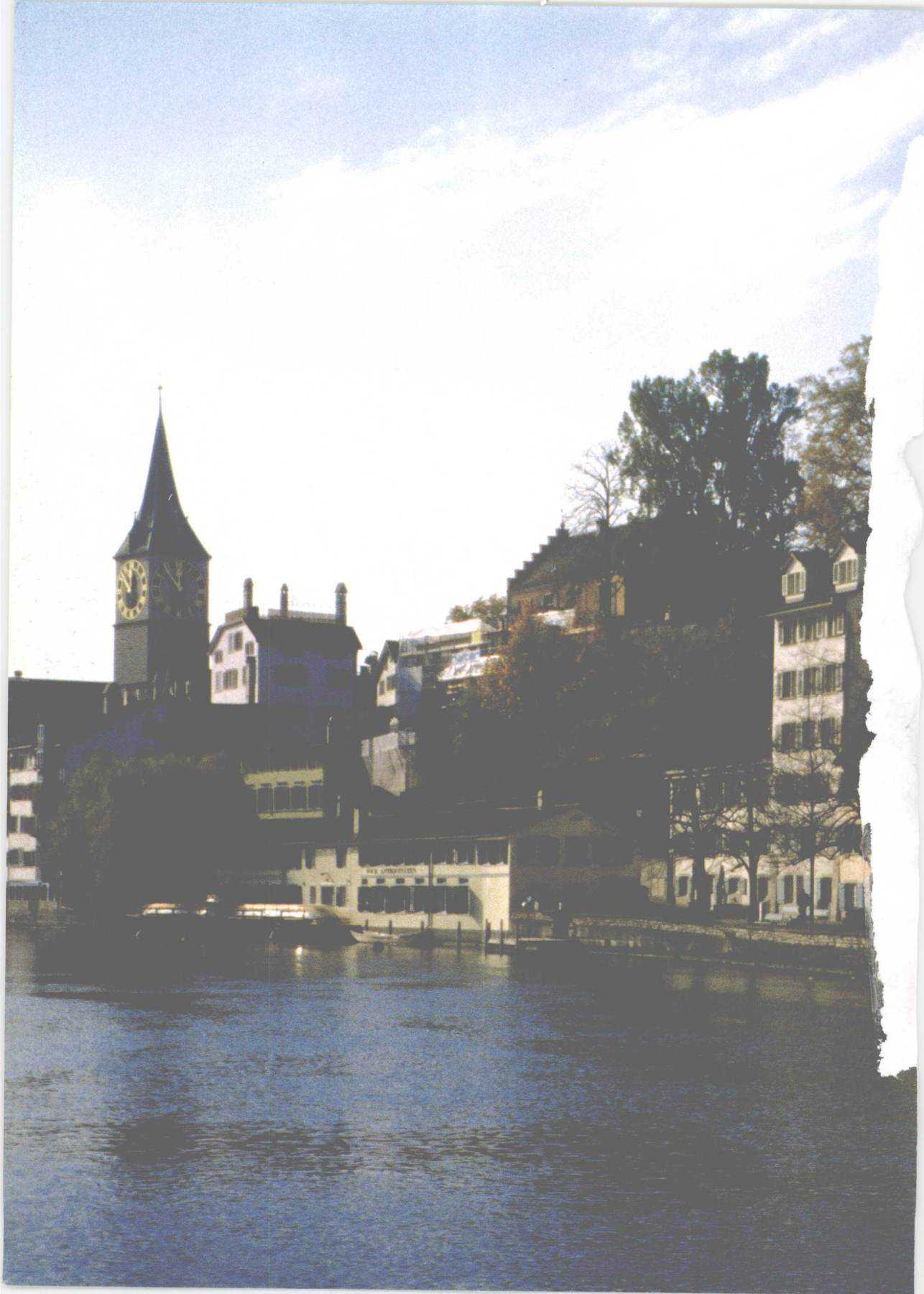
"Very good. I've never been bored."

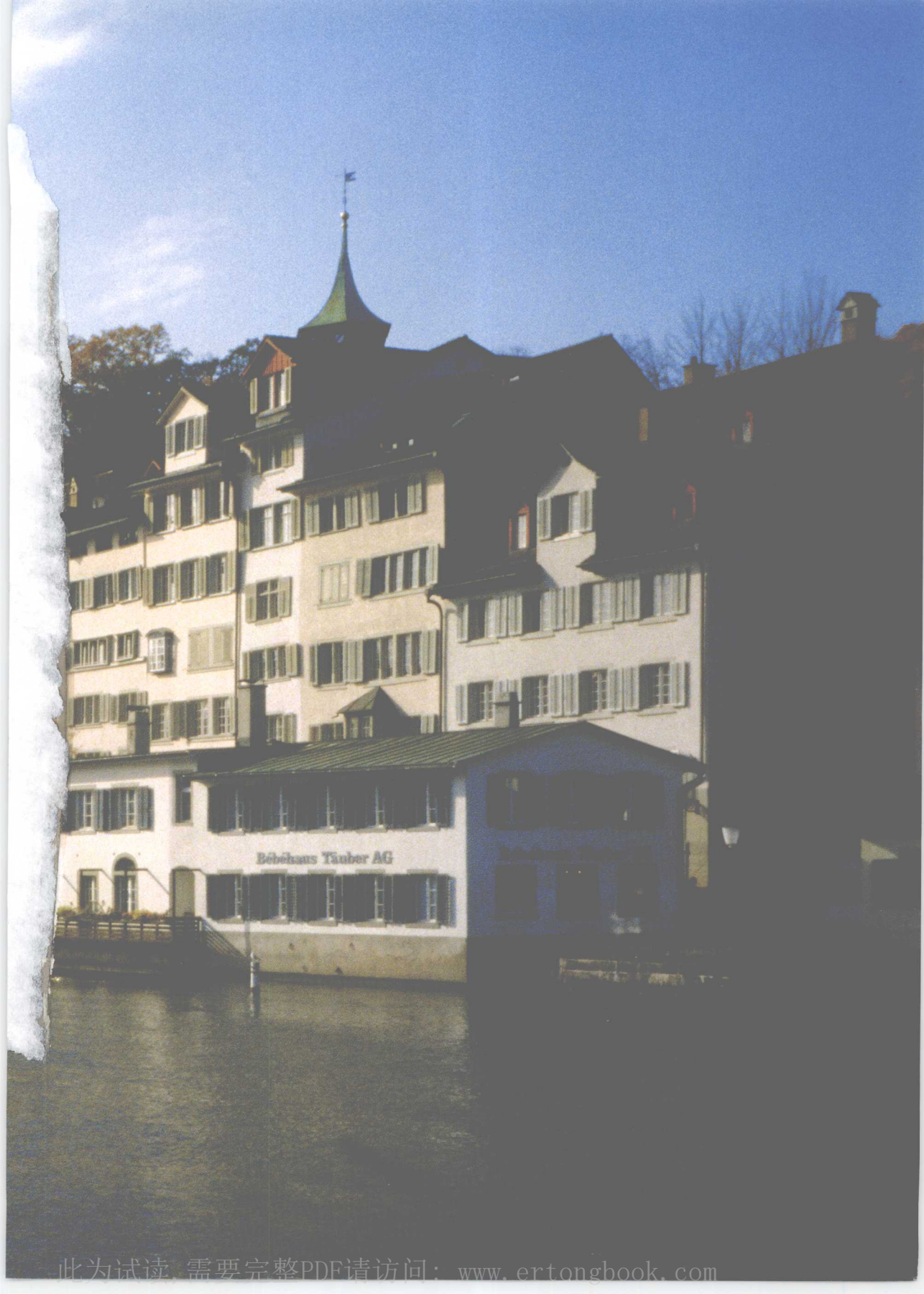
9. What are your hobbies?

"I like to travel and to swim a lot."

10. When do you plan to retire and how do you plan after your retirement?

"I cannot plan that. As long as I'm able to and as long as clients want my art, I'd like to continue working. My dream has always been to own a house and many animals in a country where there is no winter. Yet, this will probably stay a dream."







设计信息

生意

罗丝凌丽·惕思用地众多成功的设计战胜了大男子主义并打破了职业上性别歧视的玻璃天花板。让我们一起来了解一下这位瑞士设计师的哲学与作品风格。<

罗丝凌丽·惕思毫不隐瞒她对世界上影响最大的设计风格之一——包豪斯风格的欣赏。包豪斯设计运动发源于一战后的欧洲，它影响了全世界数以千计的设计师、艺术指导和建筑师的设计理念。“我喜欢包豪斯风格，”惕思说，“从那以后再也没有如此惊人 and 影响深远的风格出现过。你会发现我的作品中有包豪斯的痕迹。”<

的确，这位瑞士设计师以及她的工作室搭档齐格弗里德·奥德玛特的风格呈现出一种干脆的几何外观。惕思的作品无论题材与媒介，皆直截了当、强有力而人文化地向观众传播信息。清晰、饱满、居中的形状与图案是她在排版与构图上的特点。惕思相信平面设计是服务性的，它应当支持某个消息或解释对观众的某种好处。平面设计不应像美术那样为自身的艺术境界而生。正因如此，她与奥德玛特崇尚构思细致但不僵化的设计原则。他们的客户都知道并尊敬这一点。<

Design Messages

Business

Rosmarie Tissi has triumphed over chauvinism and cracked the glass ceiling with her many successful designs. Take an inside glimpse at this Swiss designer's philosophy and work style. <

Rosmarie Tissi is outspoken in her appreciation of one of the most influential design styles the world has ever known — Bauhaus style. The Bauhaus design movement, with roots in post - World War I Europe, has shaped the thinking of thousands of designers, art directors and architects all over the world. "I like the Bauhaus style," she says. "There hasn't been as fabulous and influential a style since. You'll notice that there is a touch of Bauhaus in my work."

Indeed, the style of this Swiss designer — and the style of her studio partner, Siegfried Odermatt — reflects a crisp, geometric look. Tissi's work communicates directly, forcefully and humanistically regardless of the topic or medium. Strong, central shapes and images mark her use of typography and composition. Tissi believes graphic design should be of service — to support a message or explain a benefit to the viewer. Graphic design shouldn't live for its own sake as fine art does, she says. For this reason, Tissi and Odermatt adhere to well thought-out, but not rigid, design principles; their clients know and respect this. <

惕思1937年生于瑞士Schaffhausen，她很早就意识到自己想用一生来做设计。从苏黎世实用艺术学院毕业后，按欧洲的传统，她开始在一间设计工作室当了4年学徒。她认为那些年“很艰难，因为那里的工作质量实在不怎么样。我觉得根本学不到有用的东西。”<

1956年，由于齐格弗里德·奥德玛特的作品给她留下了深刻印象，惕思敲响了奥德玛特家的门，请求他收自己为徒。奥德玛特是个喜欢独自工作的人，并不雇员工。但惕思对杰出成就的渴望和出众的才华说服了他，他最终收了这个学徒。到1968年，他们成了平起平坐的搭档。<
当时，女性在平面设计上的发展空间是极为有限的，在瑞士尤其如此。在惕思和奥德玛特合作的起初，她的作品并不是由她本人呈交给客户的。她说，客户们不习惯收到女性做的这么高质量的作品。<

“即使在发现作品创意是我做的以后，客户们还是会用比对男性设计师作品加倍的仔细和挑剔来看我的作品。”她说，“与瑞士大男子气和大男子主义打交道真让人泄气。”然而，奥德玛特和惕思的客户们开始逐渐认识到是惕思而不是她老师的作品在帮他们解决设计上的难题。惕思说：“我的作品本身就是最好的诠释，我也一样。”<

惕思在事业上曾获得多项肯定和奖励，包括在波兰华沙举行的第11届国际海报双年展；在德国埃森举行的第6届海报三年展以及在在日本富士山举行的第4届

Opening Closed Minds

Born in 1937 in Schaffhausen, Switzerland, Tissi realized early that she wanted to spend her life designing. After studying at the School of Design in Zurich, Switzerland, she started a four-year apprenticeship at a design studio — as is the tradition in Europe. She refers to those years as “a difficult time because the (firm's) work was of such inferior quality. I felt I wasn't learning anything useful.”<

In 1956, impressed by designer Siegfried Odermatt's work, she knocked on his door — literally — and asked for the opportunity to finish her apprenticeship with him. Preferring to work alone, Odermatt had no staff. But sensing a desire for excellence and seeing Tissi's evident talent, he brought her on as apprentice. In 1968, they became equal partners.<

At that time — especially in Switzerland — opportunities for women in graphic design were extremely limited. In the early days of her collaboration with Odermatt, Tissi's work was seen by clients but not presented by her. Clients were unaccustomed to receiving work of such high caliber from a woman, she says.<

“Even after discovering that I created the concepts, clients tended to look at my work twice as hard and twice as critically — much more than a male designer's work,” she says. “It was frustrating dealing with the Swiss machismo and chauvinism.” Gradually, however, Odermatt & Tissi clients realized that often Tissi's work — not her mentor's — was solving their design problems,” Tissi says. “My work speaks for themselves — and so do I.”<
Tissi has received great recognition during her career, including winning top awards at such prestigious competitions as the 11th International

国际海报三年展的最高奖。惕思的作品在世界上许多博物馆和画廊都有展出，包括纽约现代艺术博物馆，东京国立现代艺术博物馆以及华盛顿的美国国会图书馆。她还在罗德岛州设计学校和耶鲁大学做过讲座。<

手工设计作品

“奥德玛特和惕思(Odermatt & Tissi)”二人工作室坐落在山坡上一间有500年历史的老屋里，可以俯瞰苏黎世老城区。工作室里除了他们两个设计师外没有别的人员，也没有任何“机器”。由于一直以来惕思的设计教育都是注重手印字模、绘图、拼贴和版面编排，她坚决认为现在的“机器”使人们过于容易地将过多的图形和信息放在一张纸上。“这样会干扰寻找图形与文字的最佳搭配以有效传播的创造性规则。”她说，“因为有了可以让一页纸容纳这么多信息的电脑程序，设计，或者说设计的缺乏，让读者很难抓住所要传达的意思。”<

她并不反对将电脑作为生产工具，但她相信在很多情况下，电脑代替了创造性思维。她认为没有电脑参与的手工设计才能让设计师们与作品在物质上和精神上都保持紧密联系。<

她认为Paul Rand、Saul Bass等设计师对她的作品有着主要的影响。在谈到他们固有的注重技巧的工作方式与及时反映信息重点的能力时，她说，“当代设计趋向于模糊重点，而不是突出重点。我不认为这是好的设计途径。我们必须从要聪明的包袱中解脱出来，把意思表达清楚。”她认为预先编排好的设计

Poster Biennial in Warsaw, Poland; the Sixth Poster Triennial in Essen, Germany; and the Fourth International Poster Triennial in Toyama, Japan — to name but a very few. Tissi's work is exhibited in several museums and galleries worldwide, including the Museum of Modern Art in New York City, the National Museum of Modern Art in Tokyo, and the Library of Congress in Washington, D.C., and she has lectured at the Rhode Island School of Design and Yale University.<

Design Handiwork

Odermatt & Tissi is a two-person studio located in the loft of a 500-year-old house overlooking Zurich's old quarter. The studio has no staff other than the two designers and no "machines". Trained to produce her work by handlettering, drawing, paste - ups and mechanicals, Tissi firmly believes that today's "machines" make it too easy to combine too many images and too much information on a page. "It interferes with the creative discipline of finding the right combination of image and word that will communicate directly," she says. "With computer programs that allow so much information to be placed on the page, the design, or lack of it, makes it difficult for the reader to easily grasp the message."<

While she has no quarrel with the computer as a production tool, Tissi believes that, in many cases, the computer is a substitute for creative thought. She believes hands - on design, done without computers, keeps designers in touch with their work - literally and figuratively.<

She cites designers like Paul Rand and Saul Bass as major influences on her work. Referring to their innate ability to seek out and project the essence of the communication — without distracting techniques — she says. "Contemporary design tends to obscure what is important, rather than enhance

程序不但不能代替好的构思,而且还常常会阻碍设计师个人风格的发挥。“我希望设计能回归为清晰的个人工作,而且电脑(它很容易让作品变得浮华)能为我们更明智地使用。”<

风格问题

惕思和奥德玛特各自以自己的方式做自己的项目。他爱独处,而她则相对更爱热闹。她常出门旅行,以定期的休假来恢复精力和获取第一手的视觉体验。惕思将这些旅行既作为休闲又作为研究的机会:“它能让我看看世界上其他地方的设计师和客户们的动态。”还能让她拜访自己已经相当广泛的朋友圈。惕思还说她需要时不时的用热带的阳光来给精神充电。<

她坚定的相信过早的成功对长期的成就不利。她认为成功的设计师就像钢琴家或小提琴家,在有了基本的才华和技能后,还需要时间、努力和一定程度的失败才能获得长远意义上的成功。她把这个过程叫做“磨练”。“许多年轻设计师倾向于采用他想到的第一个可行的创意,因此早就停止了思考。”她说,“设计并不简单,这是一件烦琐艰苦的工作。那些看上去简单的好创意往往不是很容易就想到的。”<

“大多数客户,”她说,“欣赏不了伟大的设计,甚至好的设计也不能。当然,他们也希望我们拿出成功的解决方案,但一涉及到艺术上或工艺上的欣赏,他们就把大家的共同目的给忘了。”<

it: That's not what I believe is good design. We must struggle through the cleverness in order to reach the message." Prepackaged design programs don't substitute for good thinking and often prevent the personal style of the designer from coming through, she believes. "My wish is that design would go back to individual clarity and that the computer — which makes it too easy to be flashy — would be used more judiciously." <

A Matter of Style

Tissi and Odermatt work on their own projects in their own way. He tends to be solitary, while she is more exuberant in her approach. She travels often, taking periodic break to refresh herself and view the world first-hand. Tissi uses these trips as both relaxation and research: "It gives me a chance to see what's being done in the world by other designers and clients," as well as to visit with her — by now — wide circle of professional and personal acquaintances. Tissi also says she needs periodic infusions of tropical sunlight to recharge her spirits.<

She is a firm believer that early success can be counter to long-term accomplishments. According to Tissi, successful designers are similar to concert pianists or violinists. The basic talent and skill may be there, but it takes time, effort and some degree of failure to succeed in the long term - "seasoning" she calls it. "Many young designers have a tendency to accept the first workable idea and they quit before breakfast," she says. "Design isn't easy. It's a struggle and hard work. The great ideas or solutions that seem so self-evident and simple are don't often the most difficult to arrive at." < "Most clients," she adds, "don't appreciate great design - or even just good design. They are, of course, interested in having their projects effectively solved, but as far as an appreciation of the art and the craft that goes into it, they are too often oblivious!" <

她的设计心得

惕思认为瑞士或其他一些欧洲国家的设计“看上去炖过头了”。她更看好美国的设计，觉得它们更轻松活泼些。她说美国好的设计师看起来能从设计工作中获取更多的乐趣，“他们更愿意打破旧习，更玩世不恭些。”她觉得设计学校应当更注重实践能力而不是理论的培养，应当把重点放在传播设计的人本方面，而不是技术和结构。<

“所有的传播都要经过策划和设计，但我认为有些设计师把自己看得太重要了，他们相信自己能让世界变得更美好。我想光凭我们的能力，并不能改变多少。我们只能帮帮忙。”惕思说。<

“年轻设计师应避免对其他设计师进行抄袭或模仿。当然，我们可以通过学习最好的设计师们解决问题的方法而在风格上受他们的影响。那是令他们独一无二的地方，”她说，“但我们都有自己的长项，自己思考问题的方式。如果我们了解自己的长项，就应该走自己的路，不要放弃信念，把自己的工作做到最好，其余问题都会迎刃而解。”<

Karl H. Steinbrenner

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Her Take on Design

Swiss design, or some other European design, "often looks like it was cooked too long" in Tissi's opinion. She thinks American design — good design — looks easy, more playful and relaxed. The best U.S. designers look like they have more fun when they design, she says: "They are more iconoclastic and irreverent." She believes design schools should emphasize the practical instead of the theoretical, and should focus on the human aspect of communication design rather than technique and structure.<

"All communication must be planned or designed, but I think some designers take themselves too seriously when they believe they can change the world for the better," Tissi says. "I don't think we can change much by ourselves. We can only help."<

"Young designers should avoid trying to copy or emulate other designers. Of course, we can be influenced by studying the way the best designers seem to solve problems. It's what makes them unique," she says. "but we all have our own strengths, our own ways of thinking. If we understand those strengths then we should simply be who we are, try not to compromise our beliefs, and do the very best work we can do. The rest will come."<

Karl H. Steinbrenner

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