



葛司南

CHRISTOF

GASSNER

重庆出版社
国际平面设计师丛书



DBZ

Li

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Nature Culture Paper

Nord Sü

ÖKO-TEST

ÖKO-TEST
Ratgeber Kleinkinder

ÖKO-TEST
Ratgeber Kleinkinder

ÖKO-TEST
Ratgeber Heimwerken

Zu viele
Dankmale?

Gib's eine
Ist die
forderung

Rückblick
auf
für ein Leben
unter globalen
Perspektiven
neben

CESTAT
THERAPIE

Die Erfahrung, ich hier
zu sein, ist ein
Wort, das mich
mit der Welt

URAUFGABUNG

3. SCHÜLER-
THEATER
Werkzeuge für Lehrer und Schüler
Regie, Schreibe, Musik,
Körper, Kostüm und
Schauspiel

Die Anatomie
menschlicher Beziehungen



Ballett

ÖKO-TEST
Ratgeber Haushaltsgeräte



国际平面设计师丛书

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Christof Gassner

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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：来自苏黎世的罗丝·梭里，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，他的作品中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、疾病、贫穷、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勢，设计师对社会的现实参与，才会令“设计”这一事业趋向完美。<

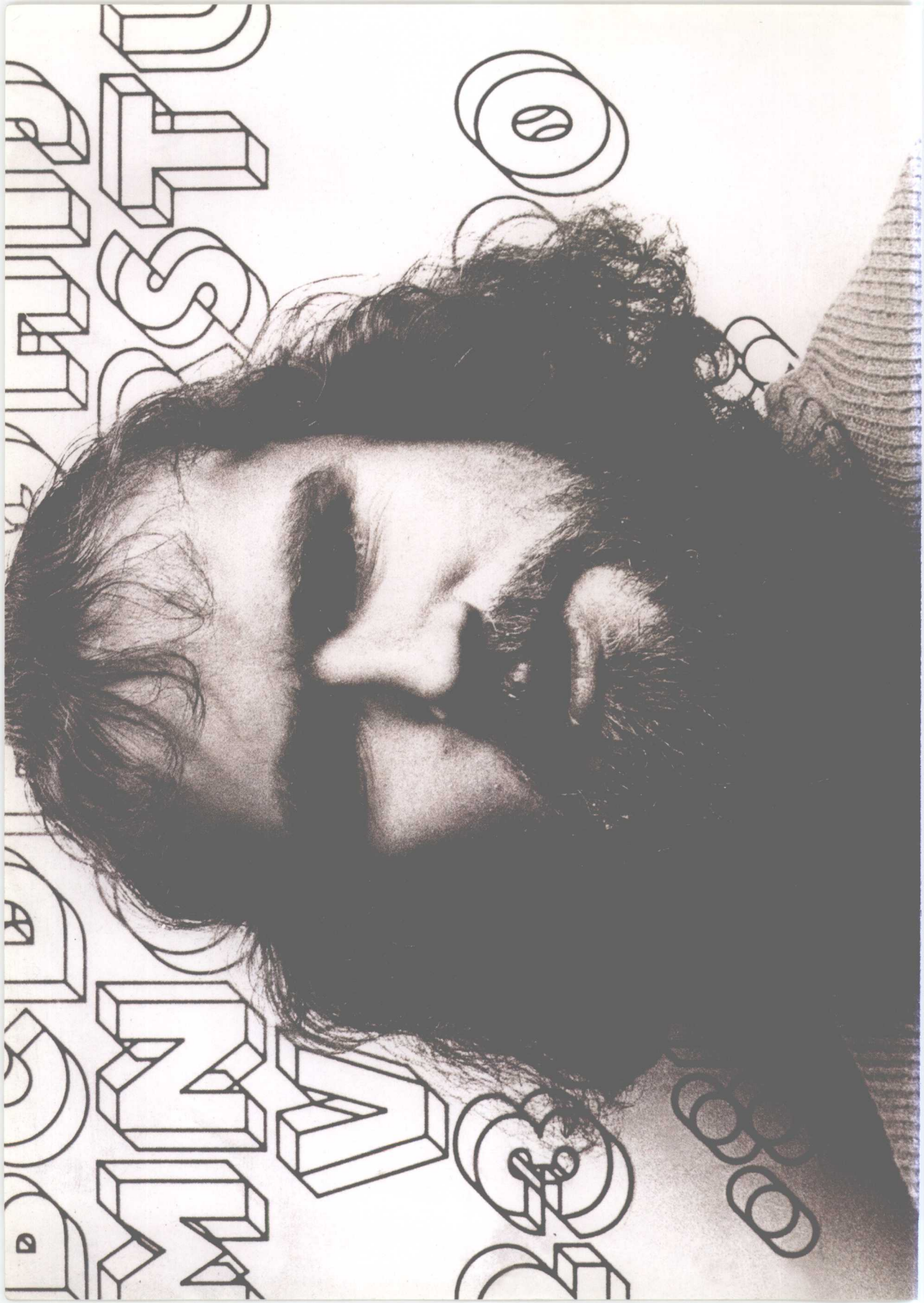
设计万岁！<何见平2004年11月柏林

Fooooooooooreword

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 Sonnoli 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 Fantasma, 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



"Voxur"字体—在一个国际字体竞赛中夺冠并被推广，这也开始了葛司尚和"Letrasat"字体公司的长期合作。Photographed by Gabriella Lomazzi, 1973年。
* Michelangelo Antonioni, 出生于1912年，世界级的意大利电影导演，1994年威尼斯国际电影节终身成就奖；* Robert Bresson, 法国著名电影导演。

十问十答

1. 设计在您的生活中占多大比例？

“我一边在卡塞尔艺术学院教书，一边照旧经营我那略显老套的个人设计室，要改变这样的生活可不是件容易的事儿。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“我认为创作‘灵感’，更合适地说，设计‘方案’是在设计任务中挖掘出来的。当然，任何方案都是与设计师的个人经历、所见、所闻、所感分不开的。”

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？

“我在苏黎世度过的童年和少年时期正值二战之后的五六十年代，我相信这一时期为我此后的一生留下了难以磨灭的烙印。在这一时期的最初，是家庭对我的影响，痛苦的记忆完全地破坏了我对家的理解。之后，我进入了苏黎世实用艺术学院，在学院的早期学习中，我便遇到了令我终身受益匪浅的恩师Walter Binder。随后，是Josef Müller-Brockmann的平面造型设计课，以及他课上推崇的独辟蹊径的瑞士设计手法。对我产生重要影响的还有Antonioni*、Bergmann，特别是Robert Bresson*的电影。还有苏黎世剧院绝对经典的合唱戏剧，那还是属于演员与作者的年代，导演尚未登上戏剧的舞台。那时上演的是仅次于Brecht、Osborne和Dürrenmatt的经典剧目，看罢戏剧，我便在夜深人寂中阅读陀斯妥耶夫斯基和加缪的作品。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“我对被四处滥用的‘处世哲学’、‘设计哲学’一类名词不感兴趣，脚踏实地地做好每一天的每一件事就是我对自己的期望。不多也不少。”

5. 您最大的生活乐趣是什么？

“梦境。”

6. 促使您一直从事设计的动力是什么？

“就像人人皆知的西西弗斯不得永无止境地推石上山一样，一旦开始便无法放手。”

7. 您如何理解您最大的个人成就？

“坚持不懈。”

8. 您如何处理您的空闲时间？

“从不安排。”

9. 您的业余爱好是什么？

“我没有‘爱好’。‘爱好’又是个令我生厌的词儿。”

如果你指的是除设计外与我的生活紧密相关的事情的话，那么我的答案就是阅读。继陀斯妥耶夫斯基之后，Thomas Bernhard*曾一度是我的最爱。此后是Fontane*；现在我正在读契科夫*的书。此外我还喜欢徒步旅行，听巴赫、舒伯特、Charlie Parker*和Thelonious Monk*的音乐。过去几年我曾一度迷恋电影，但是除了Jarmusch、Kaurismäki和Lars von Trier的作品，如今的新电影已使我觉得索然无味。”

10. 您准备何时退休？退休后您如何选择生活方式？

“还有的是时间考虑这个问题。”

10 answers for 10 questions

1. How is design present in your life?

"Lecturing at the 'Kunsthochschule' (University of Arts and Applied Sciences) in Kassel as well as running my rather old fashioned one man show design office is difficult to get away from it."

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

"The 'inspiration' or better the 'solution' is to be found in the assignments. Though, of course, it's all related to what's been experienced, seen, heard or read."

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

"I do think that my childhood and youth in Zurich in the after war times of the 50's and 60's left quite some imprints. At first, it was my family which thoroughly hurt my understanding of family. Then my studies at the 'Kunstgewerbeschule' (School of Arts and Trade) which started off with the great teacher Walter Binder whom I owe a lot. Later on the graphics class of Josef Müller-Brockmann, the relentless advocate of the hermetic systematics of the Swiss graphic. Though, there were also movies by Antonioni, Bergmann or in particular those of Robert Bresson. And a real wonderful ensemble performed at the theatre of Zurich, still at the times of actors and authors before directing theatres became reality. They put on stage classics next to Brecht, Osborne or Dürrenmatt, and at nights I read Dostojewski and Camus."

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

"I'm not overly fond of terms like 'life-philosophy' or the inflationary used 'design-philosophy'. Doing all that daily stuff in a solid fashion is my aspiration. No more and no less."

* 安东·契科夫 (1860-1904), 俄国19世纪伟大作家; * Thomas Bernhard (1931-1989), 奥地利著名诗人; * Charlie Parker (1920-1955), 美国爵士音乐家, 爵士音乐史上最伟大的中音萨克斯风手;
* Theonious Monk (1917-1982), 美国爵士钢琴演奏家、爵士音乐作曲家; * Fontaine (1931-1989), 全名Theodor Fontane, 还被译为Fanny, 德国19世纪的历史学家和小作家。
后附: 两件从学生Karin Thomae 的毕业论文中选取的图片, 这件作品名为《冬天的记忆》, 这位学生现居纽约, 她已经是久负盛名的摄影师了。

5. Which was the happiest moment in your life?

"A dream."

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

"As well-known Sisyphos couldn't let go of rolling the stone up over and over..."

7. What are your top personal achievements?

"Persistence."

8. How do you manage your free time?

"Not at all."

9. What are your hobbies?

"I don't have 'hobbies' (also a term I utterly dislike).

However, if your question was aiming at my affinities beside design, it is reading. Thomas Bernhard had been my favourite author right behind Dostojewski for quite some time. Then Fontane; at the moment I'm reading Tschechov. Besides hiking I also enjoy listening to the music of Bach, Schubert or Charlie Parker and Thelomious Monk. For many years cinema was my passion, though, with the exception of Jarmusch, Kaurismäki and Lars von Trier, the new kind of movies have lost me."

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

"There is plenty of time left."





日常生活，城市，设计

“我的眼睛看得生痛”，这是来自巴黎的Ruedi Baur不久前所作演讲的标题。这位成就非凡的年轻同行是应我的邀请前来卡塞尔的。来自柏林的Anna Berkenbusch上个月试讲了一节课，她选择的题目是“视觉交流作为无助的点綴”。苏黎世平面设计大师Gottfried Honegger*得出结论说：“大量的视觉信息垃圾损伤我们的视觉，使我们的心灵更为孤独。”他并且提出要求：“我们在审美上也需要一种生态观念。”<

“言语交流并不比视觉交流更胜一筹。”“（广播中）驱逐了词语和思想”，这是不久前作家Jurek Becker在慕尼黑黑传媒节上所作的发言。“广播电台的所作所为，”Becker说，“就好像全国人都是聋哑学生，而思考对于聋哑学生纯粹是一种折磨。”期刊杂志市场的发展也与此类似。“怎么样才能用尽量少的新闻含量卖掉尽量多的广告呢？”Cord Schimiben在《时代》周刊上撰文问道，“比方说可以创造一个‘信息精英’群体，就是指那些前卫人士，他们出于客观需要必须博闻强记，因而主观上没有再获取更多知识的需求。”<

以上种种看法还仅仅是个前奏。因为，所有关于未来的预言在这一点上意见是一致的，那就是信息时代、信息交流社会才刚刚起步。至于这个美丽的新世界究竟会发展成非物质的数字化天堂，还是发展成由媒体控制一切的极权地狱，各种预言则是大相径庭。无论怎么说，信息高速公路正在逐步建立起来。<

Everyday Life, City, Design

"My Eyes Hurt", was the title for the lecture of a very successful young colleague of mine from Paris, named Ruedi Baur, whom I recently invited to an event in Kassel. "Visual Communication as Decoration of Helplessness", was the heading of a practice-lecture last month by Anna Berkenbusch from Berlin. Gottfried Honegger, one of graphic design's doyens, made the point in Zurich: "A flood of visual information-garbage makes our eyes sick and our hearts lonely." He added the demand that "we need an ecology of aestheticism".<

Verbal communication is not a notch better. Recently, Jurek Becker complained during the Munich Media Days that "words and thoughts have been kicked out" (of the radio). "The stations' act as if they were dealing with a nation of mentally handicapped, for whom thinking means nothing else but torture." A parallel development exists on the newspaper market. Cord Schimiben asked in Die Zeit: "How can one sell a maximum of advertisements with the least amount of journalism? An example thereof is the invention of the 'Info-Elite', an avant-garde that has to know and read very much and therefore only wants to know very little."<

However, all of this is just a forecast. All forecasts agree that the information age and the communication society are only at their outset. The predictions are divided whether this "Brave New World" will lead to an immaterial cyberspace or wind up to become the hell of a totalitarian "mediacracy". Nevertheless, information highways are being built.<

* Gottfried Honegger, 1917年出生于瑞士苏黎世，著名画家，他的作品为平面设计的造型训练带来极大启发。

这种发展让我想起了孩提时代看过的一本小人书：在50年代的瑞士，Globi是一个家喻户晓的漫画人物。他四处冒险，经历非凡，甚至去过懒人国。小人书里有100来页说的都是Globi在懒人国里如何神勇地大吃大喝，最后终于不支倒下，撑得奄奄一息。大家赶紧叫来了知道如何治这种病的懒人国医生。医生的疗法一针见血：“让他接着吃，接着喝！拿鸡蛋来，拿咸肉来，拿火腿来！”<

“视觉交流”这个概念是在将近40年前由乌尔姆设计学院引入德语词汇的。这个概念表达的是：平面设计、版面设计、海报设计、插图、摄影和视听媒体不应该被看做是孤立的、文学的、艺术的或者设计的门类，而是一种社会过程，一种可视语言，属于社会话语、日常文化、平常和普通的文化。<以卡塞尔为例，塑造一座城市文化的不仅仅仅是这里每五年一届、长达百日的艺术展览盛会，而是盛会之外的平常日子。而且，就是在这些平常日子里，塑造文化的也不仅仅是那120件或者更多件陈列在威廉山宫殿内会林雨就陈列在弗里德里希博物馆内的)的艺术杰作，虽然那些作品确实出色。同样塑造文化的还有广告柱上以及大面积张贴的海报，墙上或过街地道里的涂鸦。卡塞尔有很多的过街地道，兴致勃勃走下坡路的行人是卡塞尔的一个标志，不比另一个标志赫拉克勒斯像差。换句话说，文化遗产不仅要在姆尔哈德国图书馆的手迹和古籍里找，也要在书店和录像带出租店的橱窗里，在报刊亭的橱窗里找。<

简单说来，信息交流设计师，视觉设计师（我就是其中一员）的取舍在很大程度上决定了城市的面貌：交通和各种标志、方向指示系统、信息终端、节目单
This development reminds me of a picture book from my childhood. Globi used to be a very popular comic character in Switzerland in the 1950s, which lived through all different kinds of adventures; among others he took a trip to the land of milk and honey. After Globi literally has eaten himself bravely through about one hundred pages, he collapses, more dead than alive. The hurriedly alerted doctor knows advice and has a striking remedy: "Eat even more and drink more, man! Bring him bacon, eggs, and ham." <

The term "visual communication" was only introduced into German language usage by the college of design in Ulm forty years ago. It perceived graphics, typography, poster design, illustration, photography and audio-visual media less as single literary, artistic, or creative disciplines, but viewed them as a social process, as a visual language in societal discourse, in the everyday culture of the ordinary and common. <

Not just the 100 days of High Mass every five years have an impact on the culture of a city like Kassel. It is the unspectacular normality in between. Not only the 120 master paintings in the castle of Wilhelmshöhe — or when it rains they are shown in the Fridericia — are significant, but also the posters on the advertisement columns and billboards, the graffiti on the walls and underpasses have an impact. Significantly, Kassel has many underpasses. The pictogram of the pedestrian, who descends tirelessly into the underground, is as much an emblem of Kassel as Hercules. Or, another example, not only in the manuscripts of the library Murhard can the cultural heritage of Kassel be sought after, but also in the windows of the bookstores and video shops and on the displays of the newspaper stands. <

To make it short: a lot, most of what communication designers, what visual creators — myself speaking to you as one of the latter — a lot what we

和时刻表、购物袋和包装纸、礼品包装和水果包装纸、香烟盒和可乐罐、火柴盒和糖袋、价格标签和特价标记、菜单和啤酒杯垫、彩色的墙壁和有文字的外墙面、印在T恤衫和雨伞上的公司标志、送货车和有轨电车的信息或消息。卡塞尔市内新的蓝色有轨电车的车身上还没有广告，这真正可以让人轻松一下，在毫无特色的城市面貌中给人留下尤其深刻的印象：这些电车还只是在林登贝格和黑森山麓两地之间、或者在荷兰大街和威廉山之间往返，而不是从一个银行开往另一个银行，或者从沃尔玛开往可口可乐公司。<

如果这一切，以及更多的事物，在一起构成了城市面貌的话，那么每一件事物都应该考虑环境的可容纳性。也就是说，交流的内容和为之付出的消耗之间的比例是否可以接受，对于色彩和形式、字母和图像、符号和结构的使用是否危害环境等等。衡量是否危害视觉环境的标准不是二氧化碳值，而是我们的视觉和听觉有没有受伤害，我们的大脑状态如何。日常的事物就是普通的设计，非常普通的设计。Otl Aicher曾经说过这样的话：“生活，就是一次设计。设计一种生活方式。在这件事情上，我们必须自己掌握主动，因为我们已经看穿了理想主义的种种手段。无论是祖国，还是艺术或者真理都不可能帮助我们自己把握生活。而且，这是在一定环境下的生活，不是在虚无缥缈的宇宙中的生活。这种生活是自己可以实现的，但不是作为艺术品去实现。这是一种切实的生活，不是抽象的生活。这是日常的生活，不是什么特别的生活。这种生活就是非常普通的生活；这种生活就是非常平常的事物；这种生活是自己把握生活、自己的环境、自己的朋友和邻居，这需要设计。能够实实在在地生活的人是在进行真正创造性的活动。最普通的事情就是最不容易的事情。而生活，

do and increasingly that what we leave out, shapes the appearance of the city: traffic signs and pictograms, leading and orientation systems, information terminals, game and train schedules, plastic bags and wrappers, gift boxes and fruit wrappings, cigarette packs and coke cans, match boxes and sugar bags, prize signs and sales signs, menus and beer spills, painted walls and facades with writing, logos on T-shirts and umbrellas, messages on trucks and trams. The new blue trams of Kassel, which have not been touched by advertisement, are soothing for the eye and an obvious landmark in the amorphous street impression. They still drive from Lindenberg to Hessenschanze or from Holländische Straße to Wilhelmshöhe, not from one bank to the other or from Wall Mart to Coca Cola.<

If all of the parts mentioned above — and many more — are components of the city's appearance and therefore parts of a living space, they have to be confronted with the question of environmental wholesomeness. Is the content, which is being conveyed, in an acceptable relation to the expenditure? Is the use of colors and forms, letters and pictures, signs and structures at the expense of nature? Part of the visual environmental poisoning — not directly measurable in CO₂ values — is the pain in our eyes and ears, the state of being in our heads. A few words by Otl Aicher to the average, the common, the ordinary design: "Life is a sketch, the sketch of a form of life. We have to take it in our own hands; we have unveiled the techniques of idealization. Neither our fatherland nor the piece of art nor the truth will help us to live it by ourselves. It is the life in our immediate environment and not in the cosmos. It is life in one's own achievability and not as a piece of art. It is life in the given, not any longer in the general. It is everyday life, not life on Sundays. It is life as the truly ordinary life. It is life as being ordinary, the life at work, life in one's environment, your friends and neighbors.

就是在普通事物中得以体现。文化，就在这普通中得以发展。文化，就表现为人们赋予生活的形式。” <

Aicher在这里将艺术和设计明确区别开来。我不想把二者区分得这么一清二楚，因为二者还有相通之处。但是，我认为设计师一方面针对艺术、另一方面针对广告的自我定位是十分必要的。 <

当广告业教皇级的人物大卫·奥格威从他法国的宫殿里（他应该享受他的宫殿）向我们喊出他的平生信条“我们是在卖东西，难道不是吗？”的时候，广告和视觉交流的界限就清晰地体现在后半句“难道不是吗”中间了。 <

对于广告来说，重要的是委托方，是市场，是规模，而对于视觉交流来说，任务才是思考的重点。对于广告从业者来说，最后起决定作用的只是经济上的成功，而设计师对待自己的工作就要仔细许多，要在商业的必要性和社会、文化的可能性之间艰难地寻找平衡。就可预见的未来社会、城市化的城市而言，我认为文化的可能性会在较长的时期内逐渐演变为商业的可能性。最后，我想谈一谈视觉交流过程的三个参与者：委托方、设计师和观众（或者叫发信人、邮递员和收信人）的角色，以及各自角色变化的可能性。我希望，信息交流社会不要成为噩梦，而城市越来越城市化，就像社交会话辞典对“城市化”这一概念定义的那样。我再重复一遍，我希望的是：城市应该城市化、适宜居住，设计师积极投入、委托人开明、观众有欣赏水平。 <

现在说一说设计师或者平面设计师。只要在各个高等院校学生毕业作品展走上一圈，就足以证明，很多从事这一行业的年轻人才华出众：设计方案理论

It wants to be designed. Who leads a true life is accomplishing a really creative achievement. Strenuousness is the normality. And it is in this normality that life pays off. Culture develops in normality as a form, which you give your life." <

Aicher draws a clear line between art and design. I don't want to support it as sharply - even though I see some overlapping - however, it appears to me that defining the location of design in opposition to art is as meaningful and necessary as opposing it on the other side with advertisement.

If advertisement's high priest David Ogilvy shouts out from his castle in France - we shall not be grudging this to him - his motto: "We sell, or what!" the border between advertisement and visual communication lie exactly in the "or what" <

For those to whom the client and the market are the highest values, the task itself is the focus of attention. For an advertiser final economic success is decisive. A designer perceives his actions more differentiated. He searches for a balance between commercially necessary and socially cultural possibilities. For the predicted future society, for the urban city, I think that in the long run cultural possibilities will become commercially necessary.

In the end, I want to deal with the roles and the possibilities of the three groups, which are involved in the process of visual communication, namely the client, the designer, and the audience - or put it in different terms: the sender, the postman and the recipient. What I wish for, in order for communication society not to become a nightmare, is that the city stays urban in the sense of its definition in the encyclopedias. What I wish for is that the city should stay urban and be possible to be inhabited: what I wish for are committed designers, enlightened clients, and a knowledgeable audience. <

详实、考证充分；解决方案富于幻想、新奇而敏锐。观赏城市的海报墙、橱窗，或者是报刊、杂志或电视节目进一步证明，学生们的作品里通常很少见到在学校学到的东西。虽然我下面要说的会有些老套过时，我也因此险些变成一个类似John Osborne笔下的角色，他在《愤然回首》中称之为“一棵昔日自然保护公园里最后枯萎的植物，他不能理解为什么不再有阳光”。尽管如此危险，我还是希望：我们这行的人应该更多地意识到设计事关道德，应该更扎实、更有毅力，要去做正确的事情，而不是按别人的要求行事。我们也不能用这样的借口逃避责任：我们倒是想做好人，只是这个世界太坏，最坏的要数委托人。<

我这里不是想说，委托人（无论是公共机构还是经济机构）没有什么要学的了。无论是在生产还是在交流中，把评判标准从“更多、更快、更大、更善、更美”转为“慢一些、少一些、好一些、美一些”是很有必要的。自然，这种方式的转变要求政治家和企业家分别按照一种理念、一种生活设计行事，而不是围着民意调查或者季度结算团团转。<

我认为，只有如此，才能将人云亦云的“生态营销”概念彻底颠覆。这意味着不再是推销生态标准，而是开始用生态的观念改造市场，告别生态标签那层绿色的表象，而转向积极思考的消费文化。与此相关，也就走向生态的交流，从文字、图像的消费走向使用。<

至于广义的城市面貌问题，公共的和机构性的委托人负有特殊的责任，我们国家这类委托人在这一点上做得太远远不够。在荷兰，从铁路、邮局到消防、税务

Concerning the creators, the graphic designers: Walking through the exhibitions of graduates at different design colleges proves that a high number of young talents are developing many theoretically based and carefully researched concepts, resulting in extraordinary, imaginative, and sensitive solutions. On the other hand, wandering through the landscape of billboards and shopping windows of our cities or leafing through magazines, newspapers or television programs, we notice that not much remains from what was once learned in design college. Even if it may sound old — fashioned I am endangered to find myself in the role of John Osborne in "Look Back in Anger" to be one of the "last wilting plants from the nature resort of the past. He cannot understand why the sun ceases to shine". For the future, I expect a little more consciousness that design is a moral action, which should have more inertia and steadfastness in doing what's right and not only doing what is being demanded. We cannot exclude ourselves from the responsibility with the excuse that we would like to be good, yet the world is evil and the most evil are the clients.<

I don't want to say that public or commercial institutions still don't have much to learn. A change of paradigms from more, faster, bigger, more perfect to slower, less, better, more beautiful is necessary. Naturally, this demands politicians and business executives who act respectively to a concept, a draft of life and who do not agitate from poll to poll or from business report to business report.<

I think only then it will be possible to put the term eco-marketing from its head to its feet. This does not mean that ecological criteria should be merchandised but it means that the ecological restructuring of the markets should be initiated. It should be the step from the eco-label, from the green attire, to a reflexive consume culture. Connected to this, the ecological communication should make the step from only consuming typography

部门等公共机构的设计为欧洲树立了标准。在法国，在文化部长Jacques Lang的领导下，启蒙性的国际交流设计拥有了广泛的基础，这已经成为公共生活不可或缺的一部分。而在我们这里呢？联邦、州和地方的大型机构需要的只是一种中庸的面貌，尽管这种设计现今也是鲜艳夺目，异常时髦。 <

建筑师和未来学家Rüdiger Lutz称我们这个高度工业化的社会为“彩纸社会”，是介于工业文化和后工业生态文化之间的过渡形态。除了一再宣称的机动性和多元化以外，多姿多彩也是这个“彩纸社会”的特征之一。这种公共空间图像多样性（首先是数量多）是毋庸置疑的，但是其内容却往往很单调。这其中，平面设计的形式大多僵化成为模式，实验性的设计成为视觉图案，视觉语言成为配方。这些图像很少再具有故事性，都没有了背景，没有了生命。技巧的完美排斥了想象，剥夺了对话的空间，剥夺了脑子里形成的图像的空间。 <

要对这些图像，这些自己的图像抱以开放型的态度，我也就是在讲观众要有欣赏水平。对自己的图像开放；对已有的模式存疑；对新鲜的视觉语言好奇——这些要求对于总体尚属成熟的公民们来说过于朴素了吗？ <

收视率 and 发行量，市场研究和民意调查的结果似乎证明了：我们周围的世界确切反映了观众的口味。只是，这个口味就像我们刚才看到的狗粮一样，不是天上掉下来的，而是被制造出来的。制造这种口味的恰恰是我们这个世界的图像和模式，我们天天在所有的媒体、用能使用的视觉手段复制它们。我们的视觉手段扭曲了真实，我们先是自己制造出所谓的观众口味，然后再对它亦步亦趋。 <

and images to utilizing them.<

Related to the city's image, in the broadest sense, the public and institutional clients have a special responsibility, which they hardly fulfill in this country. In the Netherlands, public institutions like the railway, the mail service, the firefighters, and tax collectors have set high standards in European design. In France, under the aegis of the Minister for Culture Jacques Lang, a broad basis for informational communication design was created, which has become a fixed part of public life today. In our case, the great federal, state, and communal institutions rather demand mediocrity, even if it comes along loud and colorful, vested in the latest fashion. <

Rüdiger Lutz, an architect and researcher of the future, has called our society "confetti society", which is in the transition between industrial and post-industrial ecologic culture. For this "confetti society" next to mobility and pluralism, the paradigm of diversity is valid. The diversity (above all the numerosness) of pictures in public space is unarguable. Yet, they are opposed by the simplicity of their contents. Hence, the forms of graphic design have become petrified formulas and experimental creation has become a visual pattern, and visual language has become a recipe. All these images hardly tell a story. They are without background and lifeless. Technical perfection has taken the place of fantasy. It doesn't leave room for dialogues, no room for imagery.<

Openness for these, for your own images – with this I come to the point of the knowledgeable audience – openness for one's own images; mistrust of given patterns; curiosity for fresh visual languages. Are these naive requirements for politically mature citizens?<