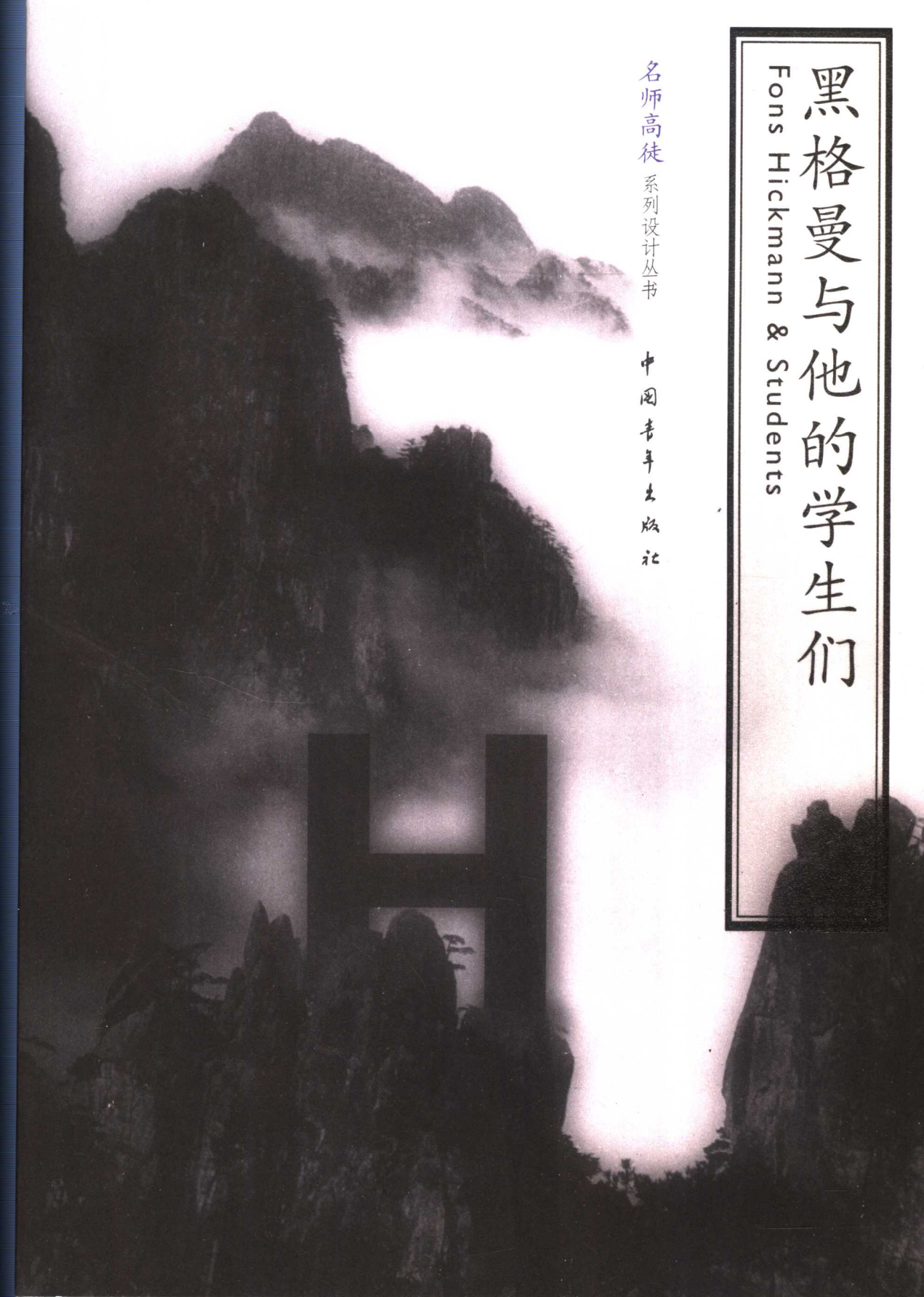


黑格曼与他的学生们

Fons Hickmann & Students

名师高徒 系列设计丛书

中国青年出版社



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黑格曼教授问答

1. 您是一位平面设计专业的教授，但我觉得您首先是一位成功的设计师。教授设计和设计师对您是两种截然不同的职业吗？那么哪一个的意义更大些呢？您又是如何平衡这两者的关系呢？我想听听您在对待这两种职业和谐统一方面的看法。

我是个现代游牧人—现实世界和虚拟世界中都如此。我在柏林的工作室距离维也纳大学约700公里，因此我很多时间都是花在路上。我的生活由对比主宰—维也纳和柏林、日与夜、工作室和大学、虚拟与现实、黑与白。我就是Jeckyl博士和Hyde先生*。

2. 在您的教学交流中，学生这一年轻的设计力量是否会对您的设计工作产生影响呢？主要是哪些方面的影响？您又如何看待这种影响？

“年轻力量”确切地说是什么意思呢？我班上“最年轻的”、头脑最敏锐的人是Kari Bauer。他是我们的丝网印刷工，维也纳最早的一批行动主义者之一。他经历过并从所有你能想象到的艺术和设计运动中幸存下来。他现在66岁了，但从思想和行为上来讲，他毫无疑问是你所说的“年轻力量”。

3. 众所周知，您是一位国际著名平面设计师。您的许多作品被视为经典。我很想知道，这些成功作品中所拥有的强烈个人风格，会否在您的教学中影响学生的创作呢？您如何控制这种影响？如果有学生的作品风格与您极为接近，

Interview with Prof. Fons Hickmann

1. You are a professor of graphic design, yet to me you are primarily a successful designer. Do you think these are two completely different careers? Which one means more to you? How do you compromise the teaching of graphic design and your own practice of it?

I'm a modern nomad — both in the real and virtual worlds. The distance between my Berlin studio and the university in Vienna is around 700 kilometres, so I spend a lot of time travelling. My life is shaped by contrasts — Vienna and Berlin, day and night, studio and university, virtual and real, black and white, I'm Dr. Jeckyl and Mr. Hyde.

2. During your educational communication with the students, has your work ever been influenced by the younger minds of design? If yes, in which respect is this so? How do you look at such an influence?

What exactly are "younger minds"? The "youngest" and mentally most agile person in our class is Kari Bauer. Kari Bauer is our screen printer. He was one of the first Actionists in Vienna. He has lived through and survived every imaginable movement in art and design. He's now 66, but in terms of ideas and behaviour, the man is most definitely a "young mind".

3. As an internationally renowned graphic designer, many of your works are regarded as classics. I'm curious about whether the strong individual style in your characteristic works has an influence on the artistic creations of your students. How do you take hold of this influence? If a student emerges with a style very similar to yours, how would you feel

*Jeckyl 博士和Hyde先生，美国科幻故事的人物，其实是同一个人，但夜晚和白天变成不同性格的人。

and what would you do?

According to the Greek philosopher Socrates (or was it Aristotle?), "The one who speaks is the teacher," which basically means that everyone learns from everyone else – irrespective of conventional teacher/pupil roles. I'm not interested in inflexible styles in art or design. I prefer to see people constantly reinventing themselves. It's hard but it's more fun and leads to genuine creativity. If students want to copy my work, that's their business. Most of the worst plagiarism is done by professionals anyway.

4. With the rapid development of science and technology, it is inevitable that the application of new technologies enter the realm of design. How do you see the relationship between new-tech and the training of traditional basic skills in your teaching?

5. The idea of Globalization is very popular these days. Is graphic design gradually losing its native character and regional identity? May I know your attitude towards the concept of "nationality" in your design and teaching?

Globalization is less popular amongst ordinary Europeans than it is with multinational corporations. I'm in favour of everything that strengthens the sharing of intellectual, cultural and economic resources between societies. But I utterly detest the idea of a few people enriching themselves at the expense of the rest of the planet. Globalisation is only positive if it benefits the weak and the disadvantaged, not just the powerful – globalization should be a kind of counterbalance towards creating

您又将如何处理这种情况呢?

古希腊哲学家苏格拉底（也许是亚里士多德）说：“说话的人就是老师。”这就是说，每个人都从别人那里学习，不论传统意义上教师和学生角色是如何划分的。我对艺术和设计中的多变风格倒没什么兴趣。我更喜欢看到人们不断地更新自己。这不容易但更有趣，并会带来真正的创意。如果学生们想抄我的作品，那是他们的事。反正大多数最差劲的抄袭之作也是专业人员干的。

4. 科学技术的发展日新月异，新技术也早已不可避免地进入了设计领域。您能谈谈在您的教学中对新技术和传统基础训练之间的看法吗？

5. 全球化概念的深入人心，是否使设计的本土性和地域性差异迅速减少？是否能听听您在设计和教学中如何看待“民族性”这一概念。

全球化的概念在普通欧洲人中间远不如在跨国大集团中来得流行。我喜欢一切能加强不同社会间知识、文化及经济等资源共享的事。但我强烈鄙视少数人牺牲我们星球上的其他资源或利益来达到自身目的的行为。只有让弱势群体也能受益的全球化才是正面的，而不能只顾强者——全球化应该是实现一个更公平的世界的平衡力。在知识和文化价值受到重视的时候，对加强共享就有一种特别强烈的需要。如果社会变得太自我强调了，就会出现不同文化和宗教间的误解和矛盾。这样的沟通故障源于对其他

系统的了解，结果就不能理解或容纳他们。狭隘、自大和无知是我们未来的最大威胁。

6. 还是因为全球化，我总觉得人们在设计中对速度的要求反而比创意更重要了。您是如何理解“速度”这一概念的？

7. Savignac曾把海报喻为街道上的孩子。在欧洲，人们将海报理解为街道上的艺术。请问您如何看待海报在博物馆中展出和被博物馆收藏这些现象。再请您谈谈海报设计在您的课堂教学中占多大的比例？

很多人说海报已经死了，但它就是不肯消失，仍一再回到我们生活中来。书籍和杂志也是如此，它们都是化身。在设计和艺术中，一切都是更新重制，即使重制品也是又被拿来重制。这就是令我们的工作在今日如此重要的原因，虽然最终它们将是毫无意义的。

8. 在您的教学中对学生的理论知识有些什么具体要求吗？您在平时教学时推荐学生看些什么方面的书籍？

亲爱的学生们，多读些理论吧：傅拉瑟、魏瑞里奥、罗兰·巴特、艾柯、加缪、麦克·卢汉、柏拉图、尼采、康德.....

不过在读书的同时，别忘了吃喝、做爱。你无需什么都读，但理论会为你的设计过程增添重要的深度。设计也是这个道理。有些重要设计师和艺术家的书籍、展览和其他项目是你一定要熟悉的。

a fairer world. Where intellectual and cultural values are concerned there is a particularly acute need to intensify the sharing process. If societies become too self-referential, major misunderstandings and conflicts can arise between different cultures and religions. This type of communication breakdown stems from a lack of knowledge about other systems, resulting in an inability to understand or tolerate them. Intolerance, arrogance and ignorance are the greatest dangers threatening our future.

6. Speaking of Globalization, I always feel that people today are emphasizing speed more than the creativity of design. How do you understand "speed"?

7. Savignac used to say posters are children on the streets. In Europe, people tend to understand the poster as an art on the street. Then, what do you think of posters being exhibited and kept in museums? How much time and effort will you devote to poster design in your class schedule?

Many people have declared the poster to be dead, but it simply refuses to disappear. It keeps coming back. The same applies to the book and the magazine. They're all reincarnations. In design and art, everything is a remake. Even the remakes get turned into remakes. That's what makes our work so important for the present moment, although ultimately it's meaningless.

8. Do you have any specific requirement for design theories in class? What are the books that you usually recommend to your students?

9. 您如何看待学生取得的成就?

10. 最后, 还想请您为“好设计师”和“好学生”各作一个定义。

爱是最重要的!

何见平2004年4月

Dear students, please read more theories: Flusser, Virilio, Baudrillard, Eco, Camus, Plato, McLuhan, Nietzsche, Kant. And inbetween all the reading, don't forget to eat, drink and have sex. You don't have to read everything, **but theory adds critical depth to the design process.** The same applies to design itself. There are certain books, exhibitions and other projects by important designers and artists that you simply have to be familiar with.

9. How would you feel about the achievements and success of your students?

10. One last question, how do you define a "good designer" and a "good student" respectively? Thank you!

It must be love!
Jianping He/April 2004

"神话"

学一切你能学的。试一切你想试的。看眼前的一切。探索、试验、攀高峰、闯深渊。有时端庄，有时颓废，有时无聊，有时激进。堕入爱河，沉溺怨恨。像鲜花般芬芳，如死鱼般腐臭。大笑、痛哭，然后忘掉一切，寻找你自己的路——去创造。<

冯斯·黑格曼教授

《神话能力倾向测试》之前言，Klartext出版社

"Mythos"

Learn all you can. Try all you want. See what there is to see. Explore and experiment. Make mistakes. Climb vast peaks and plunge to hidden depths. Be decent, be depraved, be boring, be radical. Fall in love, wallow in hate. Smell like a flower, stink like a fish. Laugh and cry. And then forget it all and find your own way – to create.

Prof. Fons Hickmann

Foreword to the publication "Mythos Eignungsprüfung" Klartext Publisher

①
 - LERNE! - was du
 kennst. Probiere
 aus, was du willst.
 SEHE was es gibt,
 taste EXPERIMENTIERE
 finde FEHLER steige
 auf BEISCHNE FALLE

②
 in Täle. Werde FREI
 WIRD VORGEHT, WIRD
 CONSERVATIV UND WIRD
 RADIKAL. LIEBE,
 HASSE, du JETZT + STINKE
 lecke +  weine.
 Und dann vergiss all das
 und finde dich

③
 eigenen Weg - zu
 i gestalten!

实用足球-比赛并赢球

当冯斯·黑格曼在2001年秋天开始在维也纳实用艺术大学讲授平面设计与新媒体这门课时，这个狂热的球迷与同事和学生们一起组织了首届“实用足球”联赛。没费什么劲，他们就把教室变成了一个球场，支起球门，选好队员，印制海报和球衣。对足球的热情很快就蔓延开来。当联赛开幕的哨声吹响时，已有16支由来自各种优秀学科的学生、讲师和教授们组成的队伍迫不及待要比试各自的运动才能了。这个自然发起的活动本是作为一个开展未来工作与合作的热身，结果成为该课程形象塑造与发展的一个影响力，并被用鲜绿色写上了校历。相应的，给冠军的“金靴奖”也一夜之间成为令人垂涎的荣誉。<

在全球范围内，足球和设计常常不知不觉的就成了共同财富，并且在理念、技术、文化和风格种类上都具有可比性。因此，在这一特点上，“实用足球”不仅仅是在用比喻意描述黑格曼他们班怎样用有趣的方法将竞技场上的分析和战略思维搬到设计手法中来。<

这样一个由挑选出来的50个受过技术培训又有进取心，并且热爱设计这项美好活动的选手组成的队伍，会在8到10个学期学习一系列的课程，主要集中在概念设计、排版设计、网页设计、公司形象与编辑设计、海报设计、插图、摄影、丝网印刷和影像等领域。这项注重实践的课程会涉及有固定等级的项目工作。在最主

Applied Football - Play your Game and Win the Match.

When Fons Hickmann took over the class for graphic design and new media at the University of Applied Art in Vienna in autumn 2001, the passionate football fan organised the 1st tournament of "Applied Football" with colleagues and students. Without further ado, the classroom was turned into a football pitch, goals set up, teams selected, posters and football shirts printed. Football fever quickly began running rampant. As the whistle went for the beginning of the tournament, no less than 16 teams, consisting of students, lecturing staff and professors from various, obviously competitive disciplines lined up to measure their sporting prowess against each other. This spontaneous initiative, which had been thought up as a warm up exercise for future work together, was a formative influence for the image of the class and was written in bright green into the event calendar of the university. Correspondingly, "The Golden Boot" prize awarded to the winner of the competition advanced overnight to become a much coveted trophy.<

Present all over the world, football and design have mostly imperceptibly become common property and seem comparable in their conceptual, technical, cultural and stylistic variety. In this characterisation, therefore, "Applied Football" does not only metaphorically describe the playful way that the Hickmann class transfers analytical and strategic thinking from the field of play into design manoeuvres.<

Over a period of 8 to 10 semesters the selected squad of about 50 technically trained and highly motivated players with a love of the beautiful game went through a varied training course focusing on the fields of conceptual design, typography,

web design, corporate and editorial design, poster design, illustration, photography, screenprinting and video. The practically orientated programme involves project work with flat hierarchies. In addition to the main visual competencies, "Applied Football" puts teamwork, organisational development, game plan and content management in the foreground. Game strategies, system and structure develop with the dynamics of the respective challenge. The smaller the playing area is for creative moves, the more important is the surprise element brought about by unconventional tactical variations. Rules must be extended and re-interpreted. Not only goals lead to the longed-for success. Mistakes and losses often make a considerable contribution to preparation for the decisive goal during the course of a championship. <

The course of the game is almost always developed via the geometry of the playing field. Trajectories are analytically calculated, energy fields seismographically mapped out. Analogously with almost all areas of contemporary life, digital code also determines the course of play in the league for visual communication. It no longer has a linear structure but is complex and networked in various media to a high degree. The use of current technological standards is just as self-evident in the technical repertoire as the development of new digital tools. With maximum individual mobility the combined rhythm of the team inspires the choreography of the ballet. In ideal cases the teams combine with stylish passing and skilful play down the wings to go forwards and take their chances. Brazilian in dribbling and technically adept, Hickmann players are also dangerous strikers of the ball in the international league. When necessary, a substitution is made, nobody remains on the substitutes' bench. In accordance with Klaus Theweleit's recently published book "Für zur Welt: Fußball als Realitätsmodell" ("World Goal:

要的视觉竞争力之外，“实用足球”还把集体协作、组织发展、竞争策划和内容管理放在显要位置。竞争的策略、系统和结构是随着不同挑战的推动力量而各自发展的。给创造活动的赛场越小，由打破常规的策略变化带来的令人吃惊的因素就越重要。规则应当得到延伸和重新解释。并不只是进球才会通往渴望已久的成功，错误和失败也常常会为锦标赛中那决定性胜利的形成作相当的贡献。<

球赛的场地安排几乎一直是通过球场的几何形状来设置的：分析计算射门轨道并从测震学角度画出能量的分布图。类似的，在当代生活的几乎所有方面，数字密码也决定了视觉传播队伍的场地设置。这个场地不再是一个线性的结构，而是错综复杂，与各种媒介连成了紧密网络。使用现代科技标准在技术系统中不言而喻，就像新数字工具的发展一样。通过最大化的个人能动性，团队的综合节奏会激发芭蕾舞编排般优美的安排。在理想情况下，这个团队会将风格化的过人动作与熟练的边路进攻相结合，从而向前推进并寻找射门机会。运用巴西式的灵活带球和熟练的技巧，黑格曼的队员们在国际队伍中也是颇具威胁性的前锋。有必要时他们就换人，没有人会一直待在替补席上。<

根据Klaus Theweleit最近出版的《世界波：作为现实模型的足球》一书，亚洲队员越来越多的在国际赛事上问鼎也意味着前所未有的文化、技术和风格上的多元化的挑战正在当代设计的

赛场上出现。从中产生的广泛的遭遇可能性为设计学科开辟了一方新的活动空间和可预见的各种机会。在这个意义上，“名师高徒”丛书可以作为一系列美丽动作中的第一个传球，在这些动作中，队员们的得分机会都在逐渐增加。

开球！ <

Sabine Dreher

作者为黑格曼教授的助教

Football as a Model of Reality") the increasing presence of Asian players at the top of the international game also means that there is an unprecedented diverse wealth of cultural, technical and stylistic challenges in the stadiums of contemporary design. The wide range of possible encounters arising through this opens a new sporting dimension and foreseeable chances for design disciplines. In this connection the book series "Master & Students" could be read as the first pass in a series of beautiful moves, in which the team members all increase their scoring chances. Kick off !<

Sabine Dreher

学生作品
Students Work

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