

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

石岗瑛子(Eiko Ishioka)把设计定义为: 1.永恒 (Timeless); 2.革命(Revolution); 3.原创(Original)。我想把她的设计哲学推荐给中国的设计课堂。这三个概念中蕴涵了设计学术中有关科技、勇气、创造和文化遗产的解释。你也许不同意我把设计奉上学术殿堂的说法, 但设计教育的存在就是对设计学术的承认。设计是一个系统的学科, 有可教可学的历史和理论, 还向着无数可能不断发展。 学术研究的支柱就是科学精神。对这种精神的理解, 就如同设计师得明白每个设计首先是个工作。这样当你再看到报上的三个月平面设计速成班时, 不免报以会心一笑。黑格曼、姚尔丹、勒斯、卓斯乐、马蒂斯和华西莱文斯基教授, 他们无疑是这个时代杰出的平面设计师, 这套丛书介绍了他们对设计的理解和设计教育的方法, 最重要的是书中也介绍了在他们影响下的青年设计师的创作。我再次感谢他们的协助! 同时也感谢中国青年出版社的协助! 最后: 三人行, 必有我师矣! 何见平2004年柏林

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Transcending Gestures

Design can be understood as the gestures transcoded of a form to something which does not have this form. The good designer will not impose something superfluous or impossible on this shapelessness. Rather he will attempt to pare out a form concealed in the shapelessness and thereby give it shape. <

We are thus talking about informing and communicating because in the original sense of the word (Latin: in-formare), to inform means to bring something which exists into a form. In this way new signs, new metaphorical languages and new styles are created. This is what the whole subculture lives from, from a continual give and take, carried on by a flow which pulls you with it and drives you on until you land on some shore that you did not even know existing. However, if there had not been a navigator to grasp the wheel at the right moment you would probably be heroically wrecked or miserably stranded on the sandbanks of the familiar. <

The familiar shapes itself from the innumerable messages of our consumer culture. In the face of their overabundance we are threatened with standstill, non-perception and communication breakdown. These are the places where designers are active who create levels of expression. Personalities like Fons Hickmann who know how to find a "form" or perhaps a mode which makes something new possible. <

The surprise in all this is that it is not completely possible to forecast where and how he does it – what comes out of it is a conceptual openness. In artificial art and styled design we are faced with an ossified aesthetics. In contrast to a certain

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设计可以被理解为把一种形态安排给没有这种形态的某件事物。好的设计师不会把肤浅的或不可能东西强加于无形的状态。他会试图从无形中剥离出其中隐藏的形态来，从而为无形赋予形态。<

我们正在说提供信息和传播的问题，因为inform这个词拉丁文（in-formare）的原意是赋予某种存在以具体形态。这样一来新的符号、新的比喻式语言和新的风格式样就产生了。这就是整个亚文化的生命之源，它来自不断的给予和索取，像波涛般卷着你，推你向前，直到来到一片你从不知道其存在的海滩。然而，如果没有一个领航员在关键时刻为你指明方向，你很可能壮烈地触礁，或者在熟识事物的沙滩上悲惨地搁浅。<

熟悉的事物通过我们消费文化中无以数计的讯息来获得形象。在信息过剩的时代，我们面临停滞、感知麻木和交流障碍。而这些地方就是创造各种表达方式的设计师们最活跃的地方。像冯斯·黑格曼这样的个性就知道如何找到一种形式或模式，来使新事物的产生成为可能。<

这一切中令人惊奇之处是：要预知他在什么地方、怎样操作并非完全可能，因为从中产生的只是一种观念的开放。在人工艺术和造型设计上我们面对的是一门僵化了的美学。与那种将一个形态强压进某种风格中的人相比，黑格曼更关注从具体内容意思（包括陈述、人物、背

景、前景等)中发展出来的审美过程。<

这个多变的审美过程是流行文化的一个表征。流行在这里并不意味着“肤浅”或者“低俗”，而是有“严肃”含意的。因为日常文化中浓缩的流行信息涉及并影响着许多人，这些人的意义是集体产生的。在流行文化的环境下，审美不是一篇完整的文章，由读者来破译；而是如流行文化理论家John Fiske所言，是一本在阅读过程中才首次写成的书。审美是一种知识的定位，其本身不固定在任何地点，在那里颠覆性的信息传递代码出现在流传下来的真理的位置上。因此不同层次的潮流、起起落落的各种风格，复苏和反复等使新生事物看上去是一个令人眼花缭乱的过程。<

这句话用来形容设计师冯斯·黑格曼再适合不过了。他集中关注陈述中的“怎么样”，并在自己的编排设计作品中十分认真地对待心理学家们所谓的模式识别。这可能对一个做了许多令人难忘的海报作品的设计师来说并不奇怪。然而他将这决定性的一步迈得更远：事实上他知道必须保持开放趋势的解读想像空间总是与表达的具体空间一道出现的。<

黑格曼的主题是浓缩，是打破习惯和充满讶异的游戏。浓缩表现在他用四种原色叠加印刷形成的标题音乐式的黑色；浓缩就是要努力防止信息在传递过程中的缺损，因为这样可以让我们察觉到细微的差别并作出区分。浓缩是不同种类间转换代码的信号。<

style into which a form is then forced. Hickmann is concerned with the aesthetic process which develops from the respective content (this includes statements, people, contexts and horizons).<
This changeable aesthetics is a sign of pop culture. Pop is meant here not as something "superficial" or even "vulgar" but with a "serious" connotation as its condensed messages in everyday culture reach and affect many people, and whose meaning is produced collectively. In the context of popular culture it is not so much about a completed piece of writing which readers decode but, as formulated by John Fiske, a classical theorist of pop culture, a book that is first written in the process of being read. It is about a location of knowledge which is not itself fixed anywhere and where subversive cross-codings appear in place of truths passed on. Therefore the multi-layered trends, the ups and downs of styles, the revivals and the reprises which make what is new appear as a dazzling process.<
This appearance is a suitable keyword to describe the designer Fons Hickmann. He concentrates on the HOW of a statement and takes pattern recognition (as psychologists call it) quite seriously in his work with typography. This is perhaps hardly surprising for a designer who has made very many reflected poster works. However, one who also takes the decisive step further in fact with the knowledge that an imaginary space of interpretation, which must retain a tendency to openness, always appears with the concrete space of expression.<
With Hickmann it is about concentration, the break with habit and the game full of surprises. A concentration as in the case of the programmatic colour black which Hickmann produces from sampling the four primary colours in an overlay

print. An image of entropy, of the threatened loss of information which the concentration works against, because it allows nuances to be recognised and invites differentiation – a transcoding gesture of sorts. <

It would certainly be a problem only to work with emotionalisation in the area of the continually threatening information loss. Form follows failure. Fons Hickmann admits. The possibility of misunderstanding belongs to communication. Can its forms be something other than varying and transitory? We do in fact learn from our failures and misunderstandings (also if history likes to cut out the catastrophes but in return aestheticises the ruins). For it is not always the straight path that is the best way to the destination. <

Thus it is part of the designer Hickmann's philosophy not simply to look for the clear line, but to study the context, instead of the simple search for an answer, to engage with the question, to become involved in the facts together with all participants, and to find the collaborative moment which constitutes the deeper meaning of corporate design. What comes out of this sounds rather simple: as in life (and in philosophy) there is no fixed point in design onto which it is possible to hold. We must learn to navigate so as not to be stranded or to sink in the current of signs. Good design does not aim to be original but to deliver concepts and to develop sensibilities for what becomes sustainable perception beyond false certainties. <

Frank Hartmann

在不断的信息流失的威胁下，只是想办法感动别人肯定行不通。冯斯·黑格曼承认，形式总伴随着失败。误解的可能性属于传播领域，它的形式除了多变而短暂以外还有别的吗？我们确实在从我们的失败和误解中学习（如果历史愿意删去灾难，只留下遗迹的沧桑之美的话），因为笔直的大路并不总是通往目的地的最佳途径。<

因此，设计师黑格曼的一条哲学就是不单单寻找清晰的界线轮廓，而是去研究环境背景；不单单寻找答案，而是把自己融入到问题中。要与所有参与者一起介入到事实中，要寻找构成企业设计深层含意的集体协作的时刻。得到的结果听起来颇为简单：就如生活中和哲学上一样，设计没有金科玉律可寻。我们必须学会掌握航向，这样就不会搁浅或沉没在符号的洪流中。好的设计并不以个性创意为目标，而是要为超越虚假感知后的持续性传递创意和情感。<

Frank Hartmann



国际平面设计教育论坛

International Graphic Design Education Forum 1028-1030-1031-1032 CIPA Beijing China



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区域

冯斯·黑格曼有一天来乌珀塔尔大学听我的讨论课，虽然他已经从杜塞尔多夫的一所出色的大学拿到了学位。黑格曼不仅仅是想来学东西的，他还想大干一场，这让我震惊。因此，当我很快就开始修改他帮美学系的Bazon Brock教授设计的一张海报的排版时，我并不感到吃惊。一年后他又有新动作了。他的行李中有一套为Graz的无声电影节创作的出色的海报系列，它们很快就在世界许多活动中获得了金奖。黑格曼穿了一件上书“冯斯”的T恤。难怪他现在自己也成了教授，在维也纳实用艺术大学任教并管理该校的设计学院。他不但是个有能力创造出“纯艺术品”的优秀设计师，同时也是个令人钦佩的交流传播者。在他的传记中他写到，“冯斯·黑格曼出生在鲁尔区的某个煤堆中。一次又一次地染上了编排热，童年时掉进了一碗字母汤里……” <

他1972年开始上学，期间大部分时间都在多特蒙德与Schalke间的足球场上度过，曾到很远的地方去旅游。1987年开始尝试学习哲学、日尔曼哲学、摄影、艺术与设计，最后获得平面设计文凭。1991年获得杜塞尔多夫字体设计协会颁发的“Guaredisch一世”称号，并在杜塞尔多夫和柏林都开办了设计事务所，在多特蒙德和艾森两处还有网上办事处。现在柏林的事务所叫“冯斯·黑格曼m23”。1997年被多家大学聘请为讲师和教授，开展了多次巡回讲座，担任

Area

Fons Hickmann appeared one day in my seminar at Wuppertal University, although he had already received a degree from the excellent university in Düsseldorf. Hickmann didn't just want to learn something new, he also wanted to shake things up, so it didn't come as a surprise to find myself correcting the typography for his poster designed for Bazon Brock, a professor in the school's department of aesthetics. One year later he was on the move again. In his luggage he had a fantastic poster series for the silent-movie festival in Graz, which was soon awarded gold medals around the world. Hickmann wore a T-shirt on which was written "Fons". Small wonder that he has now become a professor himself, teaching at the University of Applied Arts in Vienna and running its institute for design. He is not only an excellent designer with the ability to create a "Gesamtkunstwerk", but also an admirable communicator. In his biography he writes: "Fons Hickmann was born somewhere in the coal heaps of the Ruhr district, afflicted by bouts of typographic fever, after falling into a bowl of alphabet soup as a child. In 1972 he began his school career in soccer pitches between Dortmund and Schalke. Then he traveled abroad. In 1987, he began to attempt to study philosophy, German philology, photography art and design which lead to a degree in graphic design. In 1991, he was crowned as 'Guaredisch, the First' by the Dusseldorf Typographical Society. After that, he established design offices in Düsseldorf and Berlin with virtual parts in Dortmund and Essen respectively. Currently he has an office in Berlin, 'Fons Hickmann m23' [...]. In 1997 he received an appointment as a lecturer and professor at various universities, and lecture tours. He participates in juries and numerous publications as well. In addition, he has received

innumerable design awards and honours...." He who rather confidently and unconventionally reflects on his own life as a designer, with such critical and ironic distance, has to be able to create work at a high standard. Hickmann does this! What's more, his output in poster and corporate design is increasingly living up to his aspirations. His work has been represented at biennals and exhibitions around the world, and in 2002 he won the prestigious corporate design commission for the Kieler Woche. Europe's most important sales regatta <
Hickmann now lives in Berlin and Vienna with the illustrator Gesine Grottrian-Steinweg and a small Fontissima with the lovely name Uma Malina. So, when one meets him, one always has the impression that he is just at the beginning.<
Prof. Uwe Loesch

赛事评委，出版多种书刊。所获设计奖项及荣誉不计其数.....”以如此批判和讽刺的态度，充满自信并打破常规的审视自己设计生涯的人必定能够做出最高水准的作品。黑格曼就是一例！不仅如此，他的海报与公司形象设计作品越来越接近他自己的雄心壮志了。他的作品在世界各地的双年展和专题展上都有入选。2002年他在欧洲最重要的风帆节“基尔节”的形象设计投标中一举中标。<

黑格曼现在和插图家Gesine Grottrian-Steinweg，还有一个名叫Uma Malina的小可爱一起住在柏林和维也纳。不论谁见到他，总会觉得成就对他才刚刚开始。<

乌韦 勒斯教授

给思想的图画

它不会对你大喊大叫，但会让你驻足思考。这就是冯斯·黑格曼创作的海报。你只要看一眼，就会再看第二眼。这种海报对抗着当今图像洪流中的视觉自相残杀，打破并让感知这个稀有的用品受到控制。这是给思想的海报。<

当海报令你思考时，它们带给你的就不仅仅是视觉上的经历了。它们通过视觉的途径引发思想；它们越过常规的框框并战胜标准的光学系统和透视法；它们令人惊奇。黑格曼是用他称为“移置”的方法来做达到这一点的。当某个东西占据某个位置时，就叫做放置；而当这个东西换了另一个不同的位置，就叫移置了。移置对放置是令人惊奇的挑战。<

引述维特根斯坦的话说，各人所见皆不同，这在电影上尤其如此。黑格曼的海报让这个哲理清晰地展现出来，就像柏拉图洞穴比喻里的颠倒影像一样，因此也就仿造了电影视觉世界中一切都有可能感觉。用马格里特的一幅画名来说，他设计的是“被禁止的复制品”。<

他为科隆无声电影节创作的系列海报“当眼睛还能说话时”，也是与简单的认知视觉对抗的。通过省略性的将图像碎片化并只体现大致的宏观图像，观看者的眼睛就能感受到其正在经历的视觉过程，也就是说所有表现出来的东西都有一个没有表现出来的影子跟随。面孔在无声电影中的突出地位也在黑格曼的海报中有所体现，当放着光的眼睛这一修辞主题代替了看不

Pictures for the Mind

Posters which don't shout at you, but make you stop and think. This is the kind produced by Fons Hickmann. You look and then you look again. Posters which counteract the visual cannibalism in today's flood of images; posters which break through and de-automate, that rare commodity of perception; posters which are pictures for the mind.<

When posters make you think, then they become more than merely a visual experience. They provoke thought in a visual way. They step outside the expected frame and take over standard optics and perspectives and they surprise. To do this Hickmann makes use of what he calls the method of "dis-placement". When something occupies a certain place, that is placement. But when that thing is supposed to occupy a different place, that's dis-placement. Dis-placements are surprising challenges to placements.<

All forms of seeing can be different, to quote Ludwig Wittgenstein, and this is especially true of film. Hickmann's posters makes this into a show which is like the cave parable of Plato of an inverted imitation and thus parodies the sense of the possible in the visual worlds of film. He designs to use the title of a picture by René Magritte, The forbidden reproduction.<< His poster series "When eyes still could speak", produced for the silent movie festival in Cologne, also works against simple recognition-type seeing. Through elliptical fragmentation and blocking out of the picture the eye of the observer is confronted with its own experience, i.e. everything that is expressed is accompanied by the shadow of that which remains unexpressed. The emphatic role which the face plays on the silent screen is there, too, in Hickmann's posters, when the topos of the

glowing eyes take the place of blind language. By using technical effects such as distortion and blurring and through light effects and shifting the level of reality Hickmann achieves a multidimensioned, media-aesthetic view of the twilight nature of our sensory attitudes.<
Poster design is not always a critical, thoughtful process of working with symbols and signs. It is the deliberated intention behind Hickmann's posters which makes them different from aestheticised design or mere information transfer. They are pictures which make you think, even while in the process of perceiving that which is to be thought. That's communication.<
Prof. Dr. Dieter Fuder

见的语言时。利用扭曲和模糊等技术效果，还有光线效果和现实程度的改变，黑格曼实现了一个多维的、媒介审美型的理念，揭示出我们的感知态度的朦胧特征。<

海报设计不总是一个批判性、思想性、与象征和符号打交道的过程。黑格曼海报背后经过深思熟虑的意图是令它们与唯美化的设计或纯粹的信息传递相区别的关键所在。它们是令你思考的图画，即使是在感知思考对象的过程中。

这就是交流传播。<

Dieter Fuder 博士教授



黑格曼在维也纳，2004年 / Photographed by Tom Keener

