

马蒂斯与他的学生们

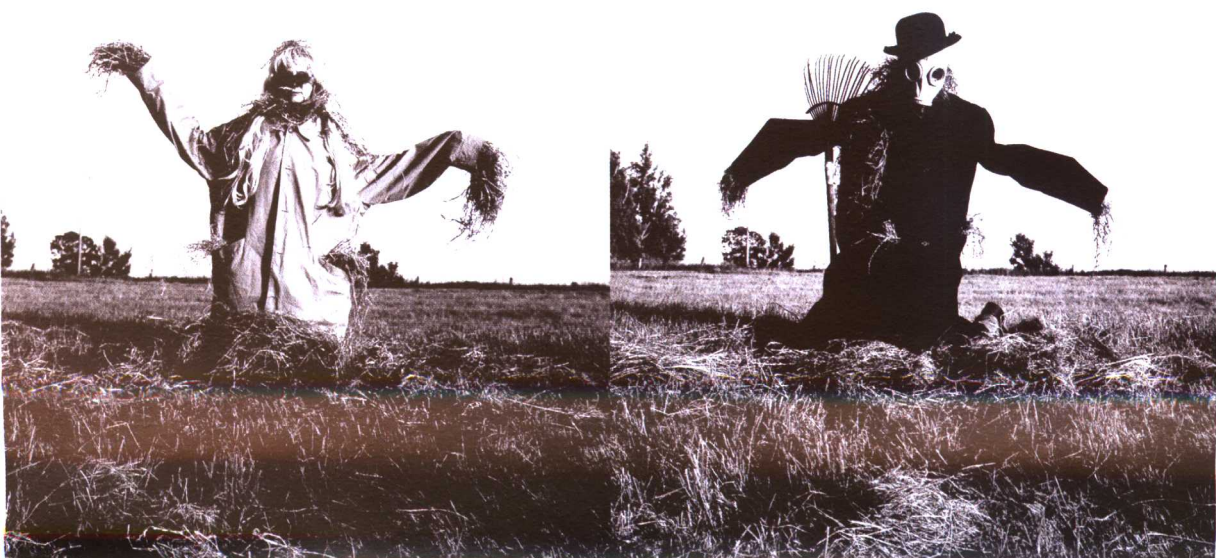
Students & Holger Matthies

名师高徒系列设计丛书

中国青年出版社

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马蒂斯教授问答

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。

当然，信息的流动和教学的传递依赖于每个人自身职业生涯的经历。实践和理论知识无法一比一地转移到教育中去。然而实践领域的知识和实现往往是问题和纠正性讨论形成的始作俑者，特别是因为学生们在离开大学后会遇到同样的职业惯例和有着相似结构和问题的日常生活。

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？葡萄园的产量有大小年之分，学生的质量同样各年有波动。如果葡萄又大又甜，每个人都会参加采摘，包括教授。

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，您又将如何处理这种情况呢？

如果在教育过程中出现了明显的创作风格的依赖或一致，我就得踩急刹车了。我真心希望学

Interview with Prof. Holger Matthies

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?

Of course, the flow of information and conveying through teaching feed on the experiences of one's own professional life. The practical and theoretical knowledge cannot be transferred to the education at a 1:1 ratio. Knowledge and realizations from the practical field, however, often serve as stimulators and marker for the formulation of the problem and the corrective discussion, especially because students will encounter the same professional routine and everyday life with similar structures and problems when leaving university.

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?

As in good and less good vintage years, there are quality fluctuations within the cycle of student years. If the grapes are sweet everybody participates, even the professor.

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

and what would you do?

If during the course of education, a major stylistic dependence or congruence in the way of working is developed, one has to pull the emergency brake.

I really hope that the contributions of students in this book give an impression of their great stylistic spectrum. Training students to be multipliers of one's own handwriting would be fatal. I do not reject, however, relationships of thought.

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?

The result of the traditional techniques which are learned is basic knowledge. In essential means, these should absolutely belong to the educational canon. The new techniques and media are indispensable although in the work of many students they often seem to be anonymous and exchangeable in their application.

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?

The money accumulation of the big joint-stock companies in the time of globalization is so unbelievably huge that the relapse into the class society must not be. Bill Gates is buying the visual memory of all mankind exploiting the ideas and the creativity of whole centuries to his own advantage. When the striving for profit and speed are the only motors of

生们给这本书做的贡献会使人对他们生动的风格系列留下印象。训练学生克隆繁殖自己的笔迹是致命的，但我并不反对思想的相互关联。

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？

我们学习传统技术是一项基础知识，它们绝对应该是属于经典教材的。新技术和媒体也是不可或缺的，虽然在许多学生的作品中，它们的应用常常是匿名且可互换的。

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。

在全球化的时代，大型股份合资公司的资金积累之巨大是如此令人难以置信，以至我们绝不可能倒退至阶级社会。比尔·盖茨正在把人类几个世纪来探索思维和创造力的所有视觉记忆购入囊中，从而为他自己谋利。当对利润和速度的追求成为全球化的惟一原动力时，世界的平衡就失去了控制。在将来，民族身份和地区特征会在高速数据传递和简化的传播方式面前逐渐消逝。

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？

后现代的狂热速度不断让我们处于危险境地，该减速了！创意是我们作品的原动力，它需要有足够的时间去发展和繁荣。

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?

Savignac之所以说“海报是大街上的孩子”,是想指出海报的无产阶级特征。它们不在精英云集的场合而在公众场合出现,人人都能看见并且看懂。不过那是很久以前的事啦!如今,海报有人收藏,它征服了博物馆并在形式上被称为“海报艺术”。自然,它们也是视觉传播教育日程上不可分隔的一部分,是海报设计师们“追求的对象”。

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?

我邀请一些流派不同或作品风格迥异的设计师来举办讲座或做访问学者。我们会讨论他们的出版物书籍等。这样我们的大学就减少了隔阂,缩短了距离,消灭了盲点,学生们也得以接触到更广阔的“设计宇宙”。

9. 您如何看待学生取得的成就?

学位考试的时候我跟我的学生一样紧张。当他们掌握了所有的问题,当他们的实践作品得到赞赏,当他们通过了学位考试,我就分享他们的快乐。当他们毕业后工作上有成就或在比赛中获奖,我有足够的理由和他们一道庆祝并肯定他们所选择的道路。我以前的一些学生现在

globalization, the entire balance gets out of control. In the future, national identity and regional characteristics will be sacrificed to fast data transmission and simplified ways of communication.

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

The post-modern speeding frenzy constantly puts us on the spot and should be "slowed down".

The idea is the locomotive of our work. It has got all the time it needs to grow and prosper.

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?

With his statement "Posters are the children of the street" Savignac wanted to point out their proletarian character. They were not to be met in elitist but in public spaces, open and comprehensive to everybody.

That was long ago! Today, posters are collected, have conquered the museums and are taken for "poster art" in their form. Naturally, they also are an integral part of the education table of visual communications and the poster designer's "lust object".

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

I invite designers who embrace a different school, or who have developed a contrary handwriting in their work to give

lectures or visiting scholarships. Their publications and books are presented and discussed.

This way the university closes gaps and blind spots and students gain access to a wider spectrum of the "universe of design".

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

During the diploma exams I am as nervous as my students are. When they master all the questions, when their practical work is acclaimed, and when they have passed the diploma exams, I share their happiness.

When their later work is successful or when they are honoured in competitions, I have reason enough to celebrate with them and to confirm them in the way they have taken.

Some of my former students are themselves professors or lecturers today.

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

Objective professional images can be found in vocational schools or at the job centre. The practical field has a different reality in store. There are only few niches in our profession where critique or controversies are appreciated.

The person who escapes the spiritual sluggishness of a lethargic society who is not afraid of the violation of rules, who agitates and provokes without insulting the audience, has proven power, persistence and courage. I respect that!

Kejing He / April 2004

自己也成了教授或讲师。

10. 最后, 还想请您为“好设计师”和“好学生”各下一个定义。

标准的职业形象在职业学校或人才中心就可以找到。行业实践里则存在着一种不一样的现实。

在我们这一行里要找到令人能够欣赏批评和争论的称心位置还真不容易。好的设计师能够逃脱这个冷淡社会的精神倦怠。他不怕打破规则; 他刺激挑拨观众, 却不伤害他们; 他证明自己有力量、恒心和勇气。我敬佩这样的人!

何见平2004年4月

训练 = 教育?!

按照常规,卓越的创造力应该是训练策略的结果,这就意味着:一个延续性的教育是艺术化的、设计化的、学术化的和理论化的过程。如果这种教学的内容会给艺术创造领域带来一种以目标为导向的调节,我要说一个好的教育模式,就是训练学生对质量的判断。<

如果一个人在学业结束时能够从教育艺术和视觉传播的各种可能性中,从一大堆含义和符号中,发掘出一种独立的形式语言;如果他拥有用分析推理来估计和安排复杂问题的技巧,那他就有能力超越一个更为复杂的世界来阐明自己的立场和观点。要在令人迷惑的媒介形式里占据独特的位置,前提条件是有不因大学生活结束而结束,不为大学围墙所禁锢的教育。<大学的象牙塔是过去的残遗。政治和社会的运行过程不单单要引起注意,还要引起我们的仔细思考和批判评论。一所活的大学要培养社会的新榜样,或者甘冒不韪把自己放在某个运动的领导位置,这就不会把设计未来的事全让给政治家干。<

自然的,要提供这样的教育,先决条件是异想天开、冒险、试验和挑衅不能被压制。我不想为广告公司和设计实用主义者培养执行命令的助理,他们对每个人都是好好先生!在寻找被需求图形的创意过程中,最强的动力就是反抗精神,它与充斥着消费画面的流行文化作斗争。一个不确定的活动总在等人去组织,它不会被

Training = Education?!

As a rule, creative competence should be the result of training strategies. That is: an extended education in artistic – configurative and scientific – theoretical processes. If the contents of such schooling lead to a goal-orientated mediation in this field, I would speak of a good educational concept which is decisively influencing the quality of the students' degree of education. <

The person who is able to develop a separate formal language out of the variety of connotations and signs from the scale of possibilities within educational art and visual communication at the end of his or her studies, who has the skill to evaluate and arrange complex issues with analytical consequence, will be able to define his or her position, his or her stance in contrast to an ever more complex world. The prerequisite for the achievement of a distinctive orientation within the confusing media variety is an education which does not stop at the gates of the university. <

The ivory tower of the university is a relic from the past. Political and social processes do not only have to be noticed, but must also be reflected and critically commented on. A living university is working to produce new models of society or put itself offensively on top of a movement. It does not leave the design of the future to the politicians alone. <

Naturally, the educational offerings presuppose that fantasy, risk, experiment and provocation are not suppressed. **I do not want to breed accomplished assistants for advertising agencies or design pragmatists who would work without resistance from everybody! The strongest motivation in the search for an unsent idea is the spiritual pocket of resistance**

against the populist culture of consuming pictures. An activity which is not affirmative is waiting to be occupied. It will not be scorned, wasted and thrown away. It keeps its individuality, its dignity, and in the best case turns out to be timeless <

In this essay about educational training I have talked about "wasted" pictures, meaning a picture language which is penetrating the familiar again and again. Media analysts assert that we like to receive the established and the familiar because it does not pose a threat to us. We love stories and pictures, experts argue, which repeat familiar structures or at the most vary slightly. Of course it is right, but could important movements in fine art happen, as for example surrealism, dada or pop art, if this thesis would be valid? <

I believe that we are called upon, especially in our profession, to call established things into question, to find out if there are niches and spaces to occupy behind the mainstream. <

Prof. Helga Marthies

扫描、消耗，然后扔掉。它保存着它的个性和尊严，并且在最好的情况下会成为永恒。<

在这篇关于教育培训的文章中我提到“被需求的”图形，意思是一种不断重复熟悉的东西的图形语言。媒体研究者断定，我们都喜欢接收固定的和熟悉的，因为那不会对我们形成威胁。<

专家们认为我们喜爱故事和图画，是因为它会重复熟悉的结构特征，顶多是稍作变化。当然这个观点是有道理的，但如果它是一个无懈可击的理论，那么像超现实主义、达达或波普艺术这些美术史上的重要运动还会发生吗？<

我相信我们有义务，特别是在我们的职业领域内，去质疑和挑战已有的固定模式，去寻找在主流的背后是否还有几块可以安身的空间。<

霍尔戈·马蒂斯教授



符号与图形的冷漠、潮流的膨胀以及后现代加速的狂热导致了人们视觉听觉的迟钝。像以前一样，大家对语言和图形幽默有很大的需求。而令人吃惊的是，有个性的创意会战胜乏味的讲座和搬弄是非的需要。图像表述应当讽刺、尖锐、神秘而富有诗意。Raymond Savignac曾说：

“创意必须是作品的灵魂。形式只是触及你的视网膜，而创意穿过头脑，触及心灵。” <

在柏林艺术大学的课程介绍上把这门课介绍简称为“视觉修辞”，马蒂斯工作室的授课内容是图像的发明创造、图像的表述和图像的操作。

作为一个启发式的培训课程，它将侧重于构图、摄影与排版技巧的全部应用领域。通过项目实践、理论研讨，师生将探寻各种视觉传播方式的复杂性，从而在图形与媒介的迷宫中做好记号，找准方位，以便顺利通过。<

往后，每个教育工作者的成绩，都将以教学和研究在其专业内容上的能力来衡量。但并非所有因素都是可具体衡量的，因此必须提供有关某些衡量标准的信息，来评定教学计划和学习安排的配合是否能培养出有竞争力的设计师。<为了使目标和课程结构更清晰，马蒂斯工作室选择了6年的学习时间跨度。这一项个人的决定意味着毕业创作和毕业设计展示被限定在一定的时间内，由此大大节约了由于不断重复、拖延毕业创作和展示的巨大预算开支。<

霍尔戈·马蒂斯教授 2000年2月，柏林

The indifference of symbols and pictures, the inflating of trends and post-modern acceleration frenzy have led to a visual and acoustic immunization. As always, word and picture jokes are in great demand. Surprisingly, the original ideas triumph over boring lectures and the need to gossip. Image expression should be ironic, pointed, enigmatic and poetic. "The idea must be the backbone of a work..." claims Raymond Savignac and further explains: "While the form only touches the retina, the idea penetrates the head and heart." <

The lecture series of the HdK Berlin with the abbreviation "Visual Rhetoric" show that Mattheis' class is about image inventions, image expression and image manipulation. As a didactic training program, it will be dedicated through the entire application areas of graphic, photographic and typographic technique. The complexity of visual communication patterns will be investigated in projects and theory dialogues, to secure pathmarks and orientation in order to navigate through the flood of images and the media labyrinth. <

In the future, each one taking part in the apprenticeship will be measured as to how efficiently teaching and research in one's field leads to results. Not everything will be objectifiable and measurable; therefore, information on certain parameters will have to be provided as to whether teacher schedules and study programs lead to design competence. <

To make goals and structures visible, Mattheis' class has chosen a 6-year time segment. This personal representation means there will be a very reduced repertoire of diploma and design presentations, since an overview of the budget would be drastically exceeded. < Prof. Holger Mattheis, Berlin, in February 2000

马蒂斯教授工作室

柏林艺术设计系

The Class of Prof. Holger Matthies

Berlin University of the Arts
/Assistant: Dirk Bleicker

学生作品
Students Work

因为被邀请到上海同济大学参加一个专题研究组，我对中国学生对于美国文化的了解和态度产生了兴趣。我们谈了理想和象征符号、可口可乐、蓝色牛仔裤、摇滚乐等等。<

对美国的生活方式，他们既有抵触的，也有崇拜的，这并不奇怪。米老鼠是所有学生都熟悉的一个卡通形象，我们的话题就是：米老鼠万岁！还是，打倒米老鼠！<

大家有机会对这一主题持正方或反方立场。上海的学生集中精力研究了一个星期。结果令大家满意，非常棒！<

回到柏林后，我迫不及待要看看我的学生会怎样处理这个话题。结果是这样的。<

Having been invited to a workshop at the Tongji University in Shanghai I was interested in Chinese students' knowledge about American culture. We spoke about ideals and symbols, Coca Cola, Blue Jeans, Rock 'n' Roll etc. <
It was not surprising to encounter rejection and admiration for the American way of life. Mickey Mouse was familiar to all students as a comic figure – our topic was: Long live Mickey Mouse! or Down with Mickey Mouse! <
There was the opportunity to take a positive or a negative stand towards the theme. The students from Shanghai worked hard and concentrated for one week. The results pleased us all. It was great! <
Back in Berlin I was keen on seeing how my students would approach the topic. Here is the result. <



