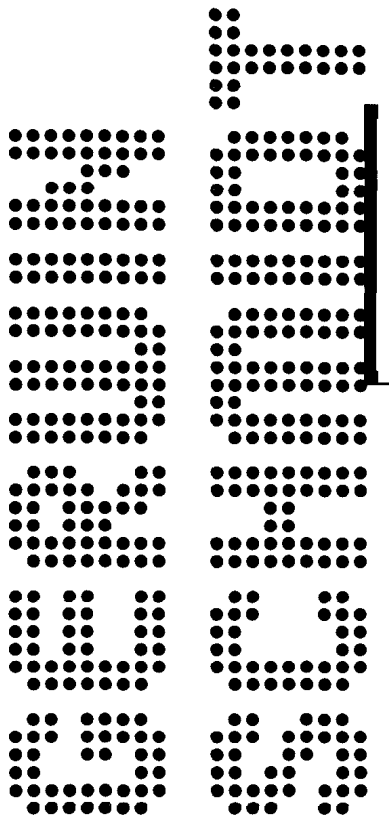




国际青年平面设计大赛

葛文

湖南美术出版社



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序

《国际青年平面设计师丛书》系列丛书介绍了来自德国的方安珂、葛文，墨西哥的麦哲伦和日本的柏本乡司。他们在平面设计领域中的成就使他们成为年轻设计师的代表。

方安珂 (Anke Feuchtenberger)

我曾第46《艺术与设计》杂志上撰文介绍过安珂的作品。安珂在墙倒前的东柏林艺术学院完成她的学业，她和王翰尼是同学，他们共同的导师是前东德集插画家和舞台美术家于一身的平面设计艺术家Volker Pföler教授。原民主德国艺术学院的教育体制基本上遵循前苏联的美术教育体制，只有造型艺术和实用艺术的大专业分类，而没有专业设计学科的分类。平面设计和造型艺术的专业课程区别不大，对学生的教育重视基础课程的传授，特别是素描课程的强化训练。王翰尼和方安珂今日的成就得益于当时的造型艺术训练。

安珂的作品以插图为主。她创作了大量的连环画，故事题材直接来自改编的德国童话和自己编写的故事。她还和Kathrin de vries长期合作，为Kathrin的故事创作连环画。在她数量庞大的插图和海报作品面前，你简直会怀疑，她是否拥有异于常人的双倍时间。但这还不是全部，她又涉足了舞台美术的服饰、化妆造型等工作。

安珂作品的风格使她一直保持徒手式的创作方式。她几乎在每次给我的来信中都向我抱歉，她不能向我提供作品的数码文件。她称自己是电脑盲人，但是她作品的魅力正是来自这种非电子化的情感表达。安珂在作品中非常敏感地表露出她作为女性的感受，贯穿了悲伤、痛苦、母性、爱情和生活的主题。

葛文 (Gerwin Schmidt)

葛文曾在卡塞尔大学就读平面设计，后来随导师冈特·兰堡 (Gunter Rambow) 去了卡尔斯鲁厄HKG设计学院继续深造，并在那里结束学业。1997年他在慕尼黑建立了他的个人设计工作室，2003年被聘为斯图加特美术学院平面设计专业教授，那时他才37岁。葛文和Julia Hasting应该是兰堡教授引以为豪的两大弟子。

瘦高的葛文来自德国的巴伐利亚。他的设计项目基本上是文化范畴的艺术展览、博物馆节目、电影观摩、电影研讨等活动的海报、画册和书籍等。慢慢地他已经成为慕尼黑文化机构的设计代表人物了。

葛文是一个随和轻松的人，他是那种可以成为你朋友的人。他的作品走一种中庸、简洁的路子。

也许是慕尼黑的地域特征使然，19世纪的Ludwig Hohlwein，20世纪90年代的Pierr Medell都走了一种中庸的设计风格，他们把设计表达得轻松、易懂、随和机智。Corinna Rösner博士也曾撰文评价葛文的作品时尚、新鲜和平易。观赏葛文的作品没有排山倒海的起伏跌宕，却有些神似北欧大地的森林湖泊，大气委婉，连绵悠长。

麦哲伦 (Alejandro Magallanes)

Alain le Quernec向我推荐麦哲伦，他说麦哲伦的作品中有欧洲设计中没有的元素。

来自墨西哥的麦哲伦应该是南美海报设计的代表人物。他创作了大量的戏剧、音乐、电影和政治海报。这些不同于欧洲DIN尺寸的大小不一的海报中，麦哲伦始终他以徒手式的插图来创作。当然你会马上体会到麦哲伦作品中最有特点的元素，那就是色彩。这种色彩平时融合在墨西哥地毯中、建筑物上、陶瓷盘里……麦哲伦把它们浓缩糅进了他的海报之中。你可以这样来形容他的色彩：繁华、艳丽、浓厚、饱和、狂野、大胆。然而，他并没有把海报创作当做色彩练习，作品中的创意才是他永远不忘的核心要素。他海报中的创意太尖锐了，仿佛是一把色彩艳丽的钻子。你被美丽色彩迷惑，但也不能无视尖锐的危险。

麦哲伦为了这本书给我寄来了几大捆有关他海报创作的注释和文章，这在其他设计师中也是罕见的。我见到的是一个精力充沛、尖锐锋利但又不失深度的麦哲伦。

麦哲伦，好样的！

柏本乡司 (Satoji Kashimoto)

我是在1996年波兰华沙海报双年展上第一次见到柏本乡司的作品《招聘就职系列》，他的这件作品获得了第16届双年展的商业类金奖。两年后我又在第17届华沙海报双年展他的个展上看到了他更多的作品。我非常欣赏他作品中体现设计创意的唯美风格。

当然我是后来才了解他的那么多作品全是为一个RECRUIT企业创作的，这家公司主要经营招聘类的广告，为各类行业服务。这是令我不了解的一种经济现象。设计师的创作决定公司的效益和生存，这样的设计必然受到众多的压力和限制。我敬佩柏本乡司还能在这个工作中融入自己的语言。他理解中的设计关注到人类自身对幸福和个人理想状态的表现，他在作品中注入渴望与人沟通的因素，这是他成功的原因。 何卫华2003年6月Berlin



十问十答

1.设计在您的生活中占多大比例？

我为自己设计了家居系统。

2.您设计的灵感来源于生活吗？您如何获取灵感？

我试着理解我周遭的一切。

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？

a) 我的父母。 b) 我的老师。

4.您的生活哲学是什么？您的设计哲学又是什么？

a) 正如 Robert Lax 诗中所写：

“……只要是我在做的，我便会全心投入……”

b) 努力开发出传达内在信息的方案。

5.您最大的生活乐趣是什么？

我小时候做过一个可怕的恶梦：梦中，被毒蛇团团围住的我爬到了母亲身上，母亲的身体就像危难中的一座安全岛，父亲拿起一把尺子，猛击我的床脚，于是，忽然之间所有的毒蛇都被打死了。

6.促使您一直从事设计的动力是什么？

原则。

7.您如何理解您最大的个人成就？

与挚友和我喜欢的人一起完成感兴趣的设计方案。

8.您如何处理您的空余时间?

尽量挤出空闲时间。

9.您的业余爱好是什么?

和我爱的人共度时光。

10.您准备何时退休? 退休后您选择怎样的生活方式?

a) 等我感到厌倦时。

b) 努力为下个阶段做好准备。

10 answers for 10 questions

1. How is design present in your life?

" In a furniture-system I designed for myself."

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

" I try to understand everything that surrounds me."

3. Who is the main influence in your life?

"a) My parents. b) My teachers."

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

"a) As Robert Lax wrote in one of his poems:
... I'm into the business of doing what I'm doing ...

b) Try to develop every project out of the content."

5. Which was the happiest moment in your life?

"When I was a child and had a terrible fever-nightmare - I was all over surrounded by snakes - I was lying on the body of my mother, like on an emergency-island - my father took a ruler - hit the bed next to me with the ruler, so that all the snakes immediately had been killed."

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

"Discipline."

7. What are your top personal achievements?

"To realize projects that interest me, together with friends and people that I like."

8. How do you manage your free time?

"Try to have free time."

9. What are your hobbies?

"Spend time with my love."

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

"a) When I'm getting bored. b) Trying to be prepared for the next step."





性格头脑

葛文·史密特以他的复杂著称，其实不然。但他也不想让自己和别人都轻松。他的办公室可以让 **Silvestrin** 都满意了。这位35岁的平面设计师要求一切都井井有条。他把自己的作品和工具摆放在一个个灰色塑料箱里，可以摞起来，排满一面办公室的墙。如果他要找一件什么东西，他必须得把箱子搬下来，完了再重新堆回去。看上去好像在玩巨大的乐高积木。所有平的东西都保存在抽屉里。葛文住

Character Head

Gerwin Schmidt is renowned to be complicated. This is wrong. Yet, he doesn't want to make it easy for himself or anyone else. The office of Gerwin Schmidt could please Silvestrin. The graphic design artist, who is 35 years old, cares a lot for orderliness. He keeps his works and tools in gray plastic cases which can be stacked and which are mounded in front of one office wall. If he searches for something, he has to restack the cases. It looks as if he were playing with gigantic blocks of Lego. Everything that is flat is stored in drawers. Schmidt lives inside of

在某个系统里面，而且他自己就是个系统。交谈的时候，他坐在你对面，两眼放光，随时准备跟你解释他的作品或构思。他是那种不轻易接受事物的人。他那不可抗拒的固执注定要求做到最好。这种勤恳可以说是年老与年轻的关键不同所在，老年人就没有这个特点。

葛文抽着万宝路香烟，一边盯着他的客人看，一边解释着他的工作方法：“我的海报是与内容紧密结合的。每件作品由三部分组成：信息层面，吸引

a system. And he is one himself. In conversations, he sits opposite of his partner with sparkling eyes, ready to explain his work or advertise his ideas. He is one of a kind who does not take things easily. With an irresistible stubbornness, he wants the best. The difference between the old and the young may be signified by exactly this diligence, which is not a feature of the elders.

Schmidt smokes Marlboro-lights, fixes his eyes on his guest, and explains his method of working: "I derive my posters from the contents. Every work consists of three parts: the informational layer, the layer which catches attention, and the meta-layer,

注意层面和转化层面，它包含着情感信息。我尝试让每件作品都有暗含在外表之下的评论。”他说他只遵循自己的多层面原则。如果一件作品不起作用，这往往是因为有一个层面没有构思或实现好。对于葛文来说，唯一重要的是质量和无条件的担当起对抗所有障碍的责任。葛文工作方式的特点是一种几乎是毋庸置疑的态度。然而，它很快就溶解在私人事务里了。我们谈话当中不时响起的电话铃透露了这一点。葛文马上变成了一个温文尔雅的年轻人，

which contains an emotional message. I try to supply every work with a subcutaneous comment." He says that he only works with this principle of multi-layerdness. If a work does not function, it is usually because one of the layers has not been properly thought through or implemented. For Schmidt, the only things of importance are quality and the unconditional commitment against all obstacles. An almost apodictic attitude characterizes Schmidt's professional approach. However, it is quickly dissolved in private matters. The ringing of the telephone during our conversation reveals this. Schmidt becomes a gentle young man, whose

几秒钟前你绝对想像不出他可以如此温柔。这种反差是他有意的。他的学生也经历过他前后判若两人的情形。他上课时严格而尖锐，而课下则很友好，跟学生喝啤酒时甚至有点儿傻。

葛文的压力很大。由于荣获多个奖项并被不断地邀请参加一些重大赛事，他感到“肩上压着整个设计史的重任。但人总要做些有创意的东西吧。”

他说他是在长期的过程中逐步建立起现在这种强烈的自信心的。现在他有资本批评别人的作品了。

tenderness would have been unthinkable only seconds before. This contrast is intended. His students also experience him as two persons. He is strict and sharp during class. In contrast, afterwards, he is friendly and almost silly while drinking a beer with his students.

The pressure is great on Schmidt. Decorated with many awards and permanently being invited to important competitions, he feels "the weight of design history on his shoulders. Yet, one has to create something original."

He says that he has built up his high self-esteem through many long lasting processes. By now he can

这对他比较容易，因为并没有那么多好的艺术家，特别是在慕尼黑。原因看起来很简单：“没人搬进来，也没人离开。”因此慕尼黑的标准基本没变过。

这是他可以处理的情况，因为他属于那些优秀的人。葛文在办公室里那张白色的 **Eames** 转椅上摇晃，把T恤衫的袖子撸到肩膀以上，吸着烟。虽然他的家乡在慕尼黑，但他说话不带当地口音。他认为高地德语更准确些。他口中关于自己作品的话总是有恰当的例子来支持。这种说理方式对他很重要，

afford to criticize the works of others. It is easy for him, since there aren't that many good artists, especially in Munich. The reason seems to be simple: "No one comes in from the outside and from the inside no one goes away." Hence, the standard in Munich stays about the same.

It is a situation he can deal with, since he belongs to the good ones. Schmidt shifts around on his white Eames chair in his office, pulls his T-shirt sleeve over his shoulder, and smokes. Even though he's originally from Munich, he does not speak with a dialect. He regards High German as being more precise. What he has to say in regard to his work is

因此，在我们谈了一个小时以后他站起来说：“你还没看我的作品呢！”然后他开始找一些能说明问题的作品，它们并不完全是为出版商或工业客户做的项目。

葛文的一大特点是对政治有浓厚的兴趣。他常常为预算很低甚至没有资金拨款的项目做事，还很乐意支持学生的作品。这样看来他不断用以提高自己的格言也是有根据的：“我必须呈现给客户他们以前从未想到过的作品。他们当时可能会有些恼怒，
always aptly remarked and supported by examples. This kind of reasoning is important to him. This being so, he gets up after an hour of conversation and says: "You haven't seen any of my works yet!" He looks for a case with adequate examples of his works. They aren't exclusively implementations of projects for publishers or industrial clients' orders. For Schmidt, a large part of his quality is having a lively political interest. Often times he works for low-budget or no-budget projects. He also commits himself to supporting the works of his students. In this regard, his epigraph, with which he always sets the mark higher for himself, is also valid: "I have to

但这些惊讶能提升作品的最终结果。

像他这样的人生活在当今满街挂着丑陋作品的城市里会不会觉得是种折磨？如果葛文在街上走，他得戴上视觉过滤面罩，把所有差劲的图像都挡在视线之外，以免火冒三丈。“伪装的专业素质太令我沮丧。”他毫不留情地说。葛文在脑海中勾勒出发展的轮廓，他是个分析推理性的人，不是个梦想家。他随身带着他的构思，在某些特定的时候，必须把它们在电脑上体现出来，而不走手绘草图的弯

offer my clients things that they could not have thought of before. They might be irritated then, yet, these surprises improve the final results of the works."

Does someone like him suffer under his environment, from all the ugly works that are hung on the cities' walls? If Schmidt walks in the streets, he puts on a visual filter that cuts out all the bad graphic works from his view in order to protect him from becoming furious. "Pseudo-professionalism unnerves me," he says sharply. Schmidt makes his developmental sketches in his head. He is an analytical human, not a dreamer. He carries his idea