



力里

托尼克设计

Thonik Design

Hugues Boekraad

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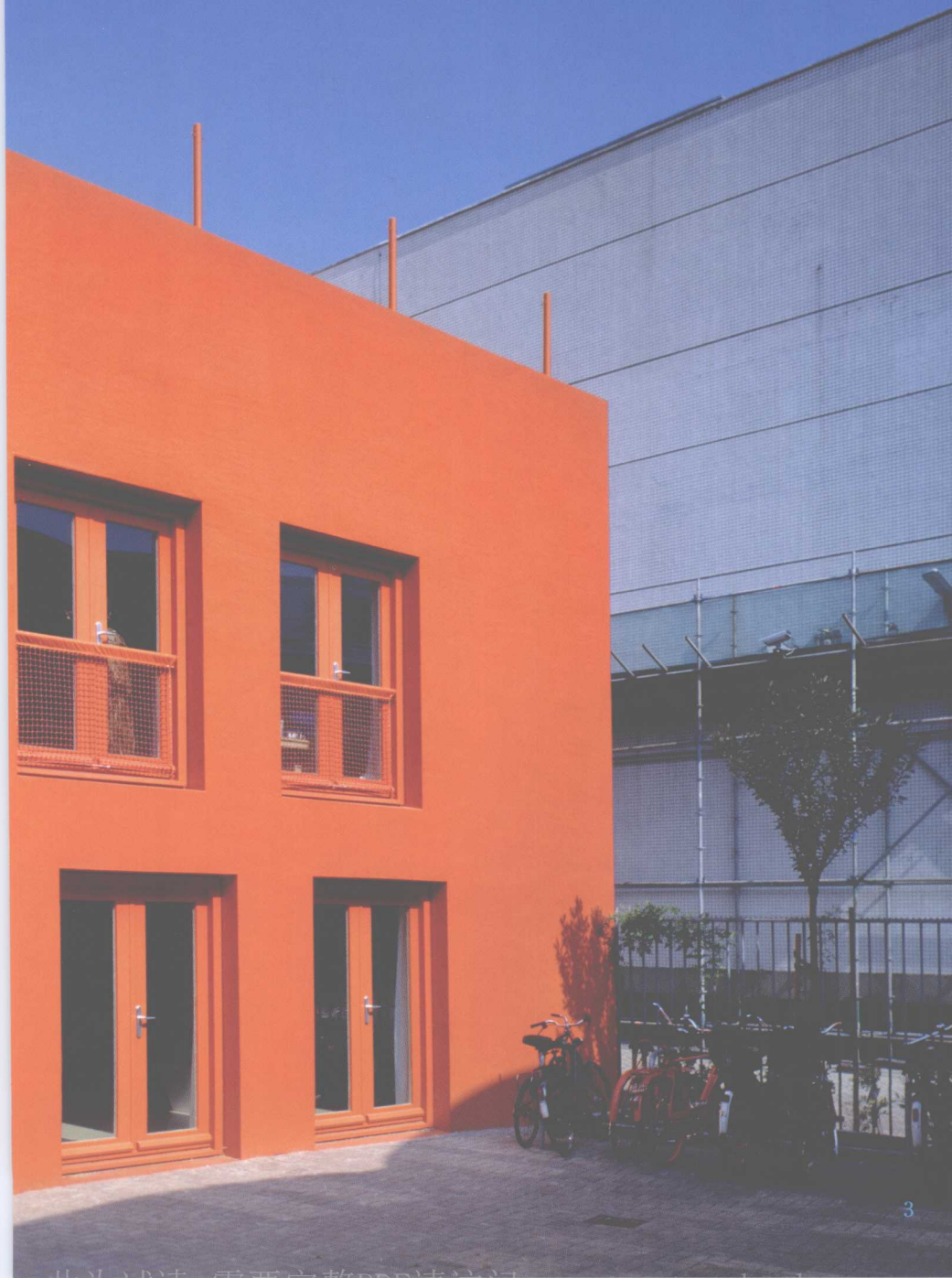
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POWER

THONIK DESIGN

力量

托尼克——托马斯·威德肖温(Thomas Widdershoven)与尼克·冈尼森(Nikki Gonnissen)设计工作室——是荷兰设计界最前卫的代表之一。他们的设计风格清晰、明快、有力,以生动的色彩和强有力的观念为特色。该工作室担任了众多文化领域的设计工作,除主要的博物馆外,他们的客户还包括荷兰社会党和阿姆斯特丹市政府等。

玛丽娜:你们怎么会在上海举办这个展览的?

托尼克:2006年夏天,“当代中国——中国前卫建筑、艺术、平面设计与时尚展”在鹿特丹举行。当时,我们负责了活动的视觉传达和画册设计工作,并在一次专家会议上遇见了许多相关人士。后来,一群中国设计师来到我们在阿姆斯特丹的工作室参观,大家都觉得相见恨晚,非常开心。这些人回到中国后,向龚彦(策展人,艺术家以及零时艺术中心总监)叙述了我们的工作,于是这一切就发生了。

玛丽娜:是什么激发了你们与中国前卫圈之间的火花?

托尼克:我们发现彼此在反讽、观念和传达等方面志同道合。举个例子来说,中国青年设计师们从过去寻找时尚的标志,他们在T恤上印上了毛泽东的头像。同样,在荷兰社会党(SP)活动的设计中,我们也在“番茄”上重现了共产主义的标志——红星。这颗红星以非正统的方式将不同的意义联系在一起。基督教里,红星是希望与未来的象征;作为共

产主义的象征,它代表了激情澎湃的过去;而在喜力啤酒的广告中,这颗红星则意味着质量。见到不同文化背景下的设计师对反讽和分享策略拥有如此相同的开放意识,真是令人感到振奋。

玛丽娜:在荷兰设计界,你们处于怎样的地位?

托尼克:我们是文化爱好者同时也是文化生产者,因此,我们的设计试图建立与平面设计史的联系。我们主要为博物馆工作,但同时,在公共领域也有两个大型的项目,这种结合在任何西方国家,包括荷兰,都是罕见的。公共领域的两个大项目——荷兰社会党竞选活动视觉设计和阿姆斯特丹市新标识设计,它们都源自于我们的个人情感感受:阿姆斯特丹是我们生活的城市,但是,自从政治家皮姆·福廷¹(Pim Fortuyn)和电影制作人戴欧·梵高²(Theo van Gogh)遭人谋杀后,荷兰社会党就陷入了奇怪的政治河流中。我们所做的就是澄清执政者在公共领域中权力的角色和地位,通过简化阿姆斯特丹市区的视觉传达系统,使城市形象更清晰、透明和有力,政府支持我们三分之一的资金。在社会党项目中,我们设计所关心的是如何提高一位对政治辩论做出贡献的人的能见度,从而强化整个政治辩论的可参与度与持久性。这也算是我们为民主尽的绵薄之力吧。

玛丽娜:你们的作品常被视为典型的荷兰设计:有效又吸引人,用最少的资源创造最明

1. 2002年5月6日,离荷兰15日的议会大选还有9天,荷兰右翼政党领袖、公开的同性恋政治家皮姆·福廷(Pim Fortuyn)在希尔弗瑟姆(Hilversum)遇刺身亡。福廷的遇刺在荷兰和整个欧洲引起剧烈震荡,欧洲政坛进入一个微妙时刻。

2. 西奥·梵高(Theo van Gogh),1957年7月23日出生于荷兰海牙,电影导演、制作人、编剧及访问节目主持人,也是有名的极端自由主义支持者。2004年11月2日在阿姆斯特丹,西奥·梵高因为政治和宗教上的偏执被谋杀。

POWER

Thomas Widdershoven and Nikki Gonnissen's design agency, Thonik, is one of the foremost representatives of Dutch design. Its style is clean, bright and bold, with vivid colours and a strong conceptual impact. The agency has undertaken important commissions in the cultural sector and, as well as major museums, its clients include the Dutch Socialist Party (SP) and the municipality of Amsterdam.

How did this exhibition in Shanghai come your way?

China Contemporary, an exhibition of Chinese avant-garde architecture, art, graphic design and fashion, was staged in Rotterdam in the summer of 2006. We were responsible for the communications and the catalogue, and we went to a meeting where we met many of the people involved. Later a group came to our studio in Amsterdam and it turned out to be a fantastic encounter. Back in China this group told Gong Yan, a curator and artist who is director of the O Art Center of Fudan University Shanghai Institute of Visual Art, about our work, and that's how it happened.

So what struck the spark between you and the Chinese avant-garde?

We found we were on the same wavelength in terms of irony, concept and communication. To give you an example: in the same way young designers in China are recycling the past by putting Mao on T-shirts as a fashion icon, we've reintroduced the communist star on an image of a tomato for the SP campaign. This star combines different meanings in an unorthodox way. In Christianity, the star is a sign of hope and of the future. As a communist symbol, the

star stands for an emotionally charged past. In adverts for Heineken the star means quality. It's really great to see that designers from totally different cultures have the same liberating sense of irony and share one another's design strategies.

What's your position in the Dutch design landscape?

We're culture lovers and culture producers and we try to relate to the history of graphic design. We work mainly for museums, but we also have two large projects in the public domain. This combination is highly unusual anywhere, including the Netherlands. The two projects in the public domain, the campaign for the Socialist Party and the municipality of Amsterdam's new visual house style, stem from personal involvement: Amsterdam because it is our city, and the SP because the Netherlands has sailed into strange political waters since the murders of the politician Pim Fortuyn and the filmmaker Theo van Gogh. By simplifying the municipality of Amsterdam's visual communications and making them clearer, more transparent and more powerful, we are clarifying the authorities' role and position of power in the public domain. The government is accountable for one third of our economy. What concerns us with the SP is to boost the visibility of one of the contributors to the political debate so as to strengthen the accessibility and vitality of the political debate as a whole. That's how we're doing our bit for democracy.

Your work is often regarded as typically Dutch, by which people mean attractive and effective, with a clear concept

确的观念。你们同意这样的标签吗？

托尼克：当然同意。不过，我们也有无政府主义的一面，并且把每一个项目都当作一次试验。这其实也是典型的荷兰风格！荷兰国家小影响力有限，既然我们成不了最大，那就变得聪明些。我想，这也解释了荷兰设计侧重观念的原因吧。

玛丽娜：在上海展出的内容是什么？

托尼克：策展人龚彦建议以“力量”为主题。我们的工作界于广告和设计之间，因此在视觉领域自然大有发挥之地。龚彦见过我们为比特丽斯女王登基25周年庆典而作的25幅肖像海报后，觉得在大多数外者心中，我们国家的形象建立在波德模式¹（Polder Model）、新教徒、风景、围海造田以及欧洲最古老的民主等概念之上。对他们来说，女皇宽宽的肩膀、大礼帽及仪式化的权力将是一派出人意料的异国风情。于是，最终产生了三个方面的力量：政治力量、仪式力量和视觉力量。这让我们都十分神往，因为这个角度对我们来说正是全新的。

玛丽娜：你们将如何实现一个好的平面设计展呢？

托尼克：我们很少看到凭借印刷制造出有趣图像的展览。通常，我们所见的是摆放在展柜里的印刷品和挂在墙上的海报。虽然我们也无法摆脱展柜——我们自己设计的展柜——但是，我们想让我们的作品在这个美术馆环境中获得一种自主表达的力量。这儿的挑战是如何将本质上没有价值的印刷品转变成珍贵而又独特的东西。这是我们工作的逻辑延伸，正如我们一边向不同的媒体披露社会党

标志设计的原创思路——那个红色的番茄，一边又对它进行修正直到获得我们想要的效果那样。

于是，我们决定制作一个由手工羊毛地毯组成的装置。在中国，至今仍存在着古老的地毯文化，而且前卫圈也对地毯文化兴趣正浓。在我们自己的文化里，几个世纪以来地毯一直与威望、身份和权力紧密相连。在女皇和皇帝的寝宫里，地毯远远不止是装饰品。过去，皇帝造访城市时，人们在房屋的窗户上悬挂起地毯，隆重欢迎陛下大驾光临。

从印刷品转换为地毯，我们必须改变或省去一些与原来背景有着特殊关系的元素。当然有些东西我们依然能够重新使用，如阿姆斯特丹盾形纹章上的十字架以及那句“还留下什么？”（What's left）的口号。这句口号曾经被点缀在社会党的购物袋上，如今出现在地毯上，一定会让人立刻联想到社会党活动的内容。但是，在中国，这句口号将会有其自身的含义。

在此基础上，我们建起了这件大作品。一边是女皇的25张按年龄依次排列的肖像海报（仪式的力量），另一边是关于社会党活动的照片和实物（政治的力量）。在它们之间的地面上是16个展柜和16张地毯（视觉的力量）。形象上，这些地毯连接了比特丽斯女皇肖像与社会党的番茄，寓意上，它们连接了君主与百姓。

玛丽娜：你们在荷兰举办过大型展览吗？

托尼克：没有，这是我们的第一次举行全部作品的回顾展，我们感到骄傲。这个展览将会巡回展出，到时候也会巡回回到荷兰。

1. 波德（Polder），意为开拓地，尤指荷兰等国围海造的低田。在新生地上，风车必须24小时不停的抽水，否则，大家就有灭顶的危险。1982年，荷兰的经济面临巨大困境。工会领袖、雇主代表以及政府三方决定共谋出路，最终，各方势力在谈判中达成共识，签订瓦圣那协议（Wassenaar Agreement），奠定了荷兰劳工结构的转型、扭转政府财政恶化的趋势，成为荷兰经济重新出发的基础。这种创造荷兰奇迹的共识协商机制，被称为“波德模式”（Polder Model）。

conveyed with the minimum of means.

Do you agree with that as a label?

Certainly. But we also have an anarchic side to us and we regard each project as a chance to experiment. That's typically Dutch too. The Netherlands is a small country with limited influence, so, as we can't be strong, we have to be smart. We think this explains Dutch design's strong conceptual bias.

What are you showing in Shanghai?

Curator Gong Yan suggested taking power as the theme. Our work is at the interface of advertising and design and is certainly a strong player in the visual domain. And Gong Yan had seen the 25 posters for Queen Beatrix's silver jubilee. The queen with her square shoulders, her large hat and her symbolic power is an unexpectedly exotic image for people whose image of our country is based on ideas of the polders, Protestants, the landscape, the reclamation of land from the sea and the oldest democracy in Europe. Ultimately it came down to three aspects of power: political power, symbolic power and visual power. Intriguing, because this totally appropriate angle is new for us.

How do you put on a good exhibition about graphic design?

We have seldom seen an exhibition in which new, interesting images are made with the aid of printed matter. Usually all you get are folders in display cases and posters on the wall. Although we couldn't get away from display cases, which we designed ourselves, we wanted our work in this other museum context to have a new expressive power all of its own. The challenge here was to translate essentially worthless printed matter into something valuable and unique. This is a logical progression of the way we work, as when we extended the original idea for the SP, the red tomato, to different media, modifying it to get the effect we wanted.

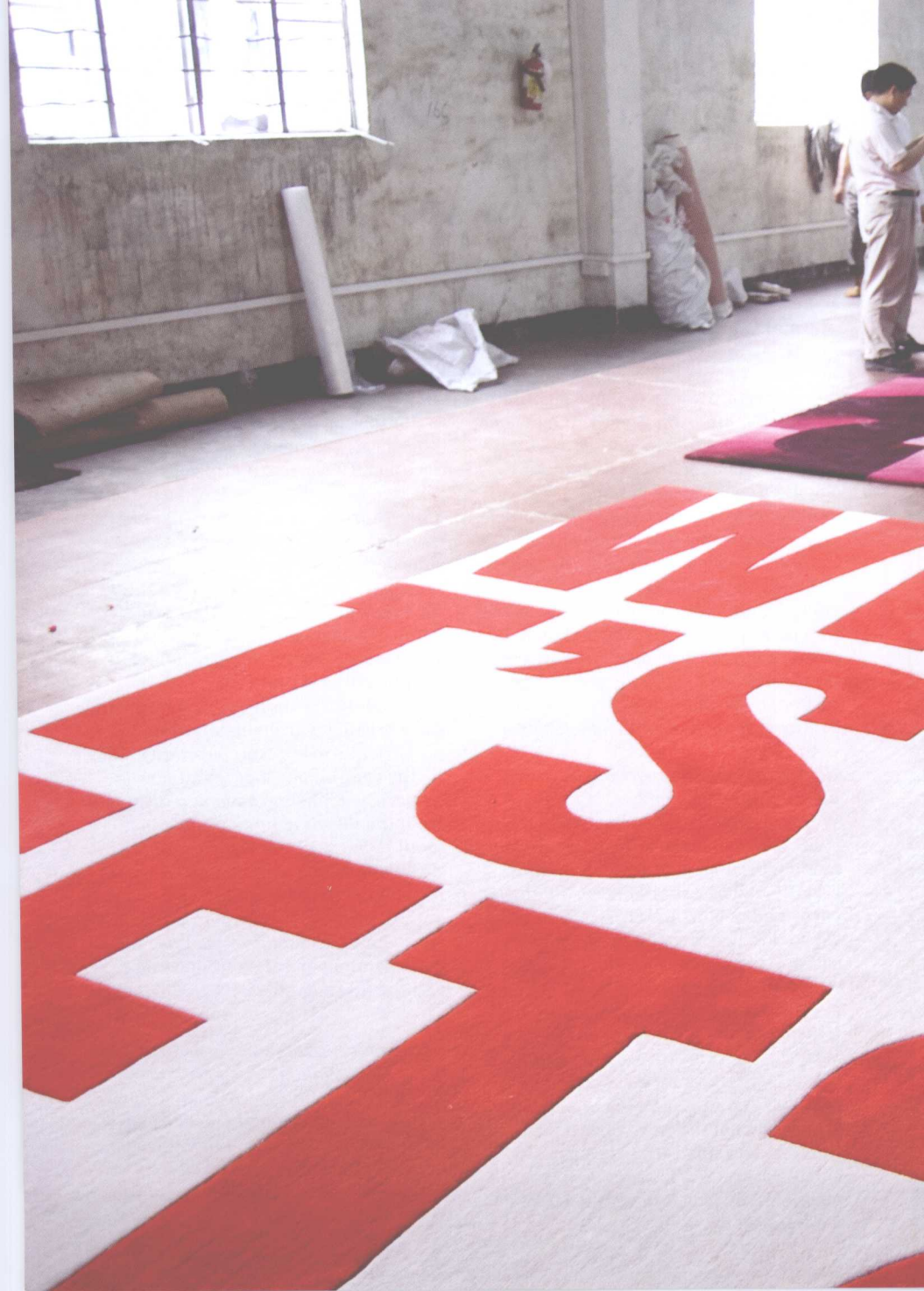
We decided to do an installation with hand-knotted woollen carpets. One of the reasons for this is that an old carpet culture still exists in China and at the moment the avant-garde is taking an interest in it. In our own culture carpets have been associated with prestige, status and power for centuries. The carpet is more than an adornment in the residences of queens and emperors; in the past, the people hung carpets from the windows of their houses to welcome the monarch as he made his state entry into the city.

In the transition from printed matter to carpet we changed or omitted a number of elements if they were too specifically connected to the original location. Of course, there were some that we were able to reuse, such as the crosses from Amsterdam's coat of arms and the 'What's Left?' slogan. This once adorned the SP carrier bag and, even on a carpet, it is immediately recognizable as a part of the SP campaign, but in China it has its own implications, particularly where the threatened carpet culture is concerned.

Building on these elements, we have created a large installation, with 25 portraits of a queen becoming older by the year on one side (symbolic power), and photographs and originals from the SP campaign on the other (political power). Between them are sixteen display cases and sixteen carpets on the floor (visual power). Literally and figuratively the carpets bridge the space between monarch and people, between the portraits of Queen Beatrix and the SP's tomatoes.

Have you ever staged a large exhibition in the Netherlands?

No, this is the first retrospective of our work and we're proud of it. The exhibition is going on tour and it will be seen in the Netherlands in due course.







Loes

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