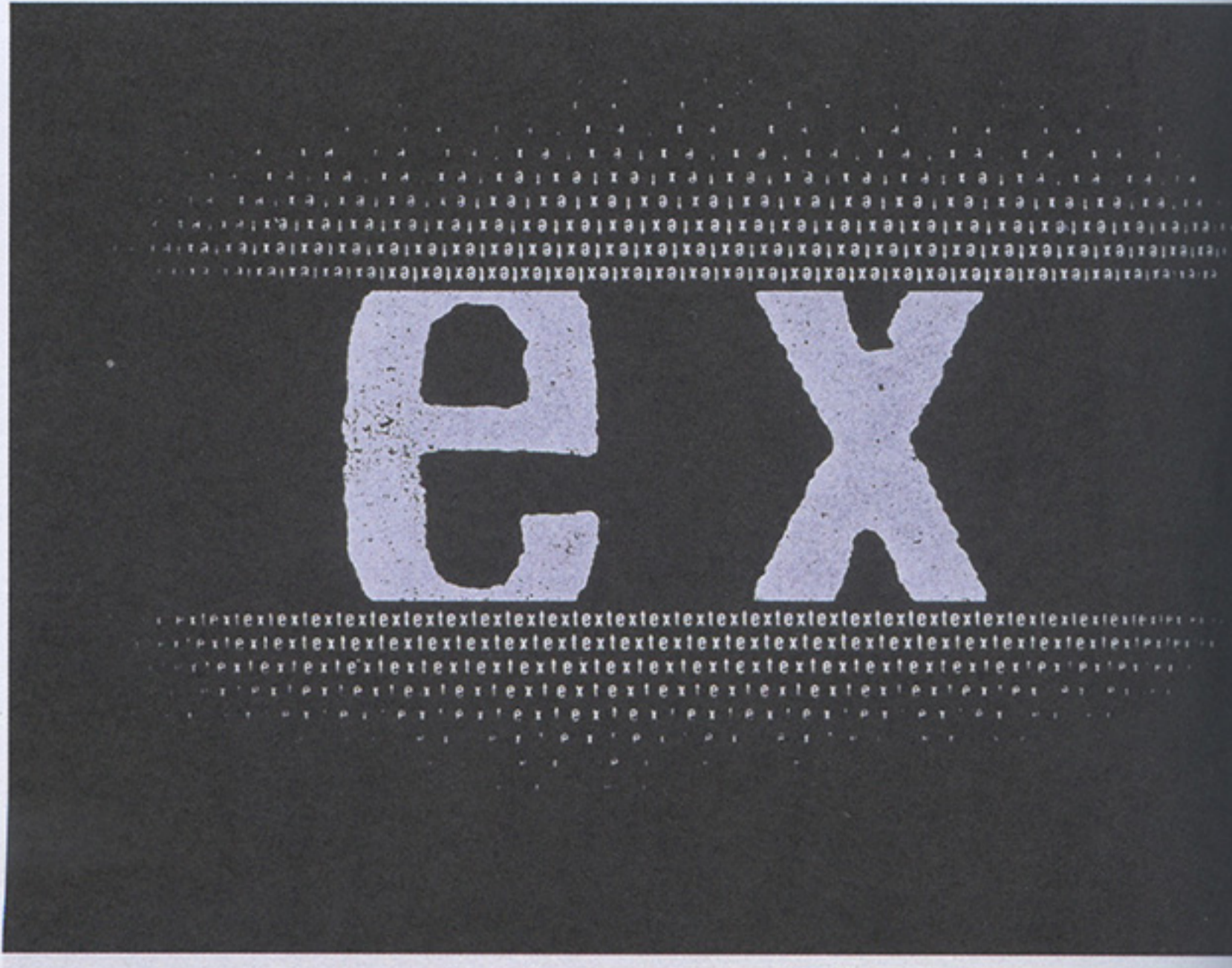


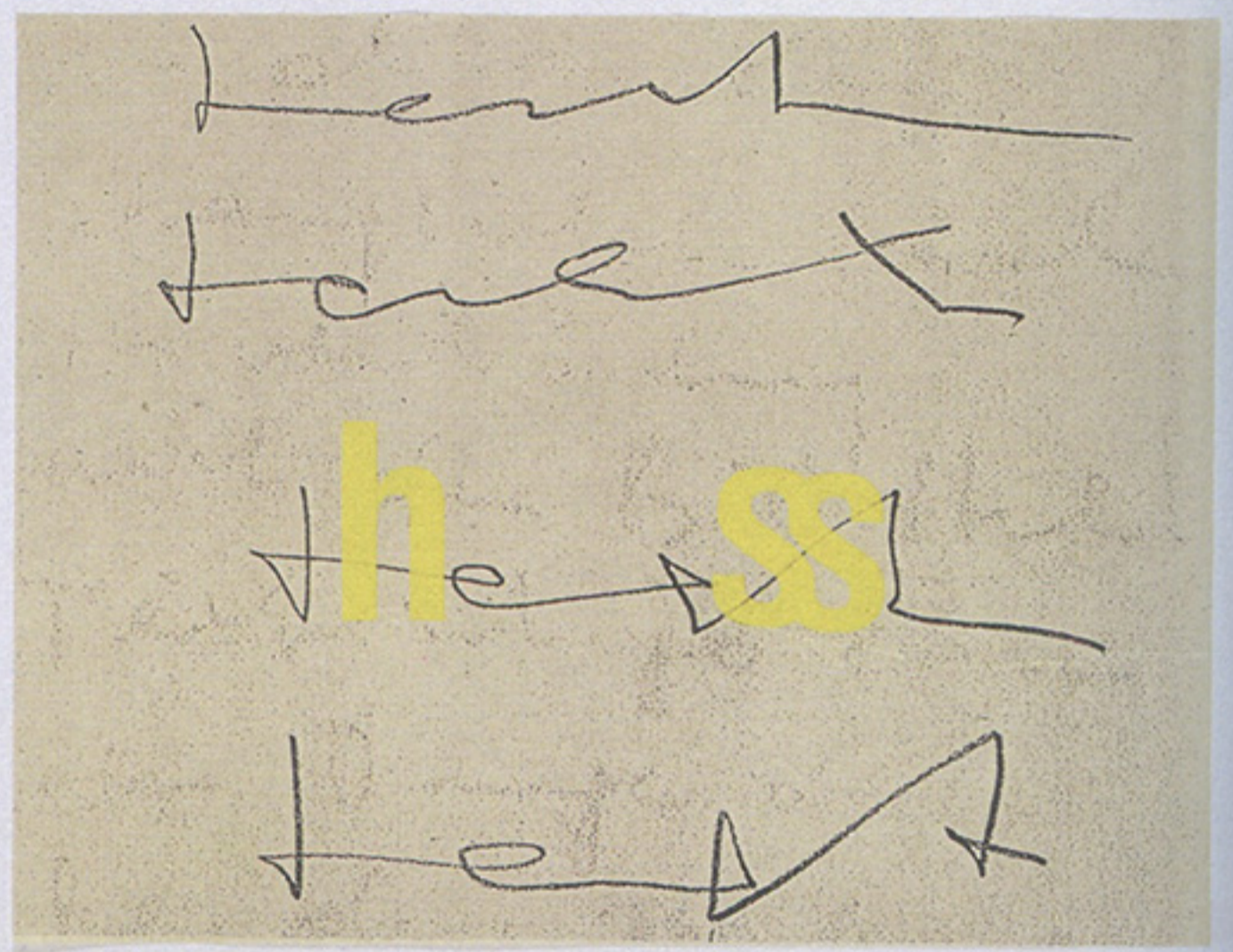
雷哈德·格思纳
REINHARD GASSNER

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Reinhard Gassner 1950 Born at Lustenau, Vorarlberg, AUSTRIA. Trained as reprophotographer, Reinhard Gassner continued his professional education and graphic art training at the studio of his brother, Franz Gassner, MA. He attended various design seminars and began his professional career working for different advertising agencies. In 1976 he established his own studio. — Since 1988 he has taken part in various international exhibitions. — Gassner was awarded several prizes not only for his poster design but also for his corporate and book designs. His main interest is in the tics of visual and verbal communication.



Interview with Reinhard Gassner

1. Why did you choose graphic design as your profession?

directly. It was a combination of several influences.

2. How is graphic design present in your life?

Graphic design has to do with communication and therefore Graphic Design is not only my profession but also an important part of my life. Important for me are the semiotic and semantic aspects of our design work. These aspects are in the small and big things, in micro and macrotypography, in pictures and words, in colours and materials and they influence our perception.

3. Where does your design inspiration come from?

I'm always very interested in the content of the tasks and the communication aims, which is one aspect, and generally I'm interested in semantics and semiotics. These two points are the main sources of my inspiration. I think, as graphic designers we have to be sure that communication is our aim, our product. We have to design dialogues not mono-logues. We have to create interactions not one-way streets. If

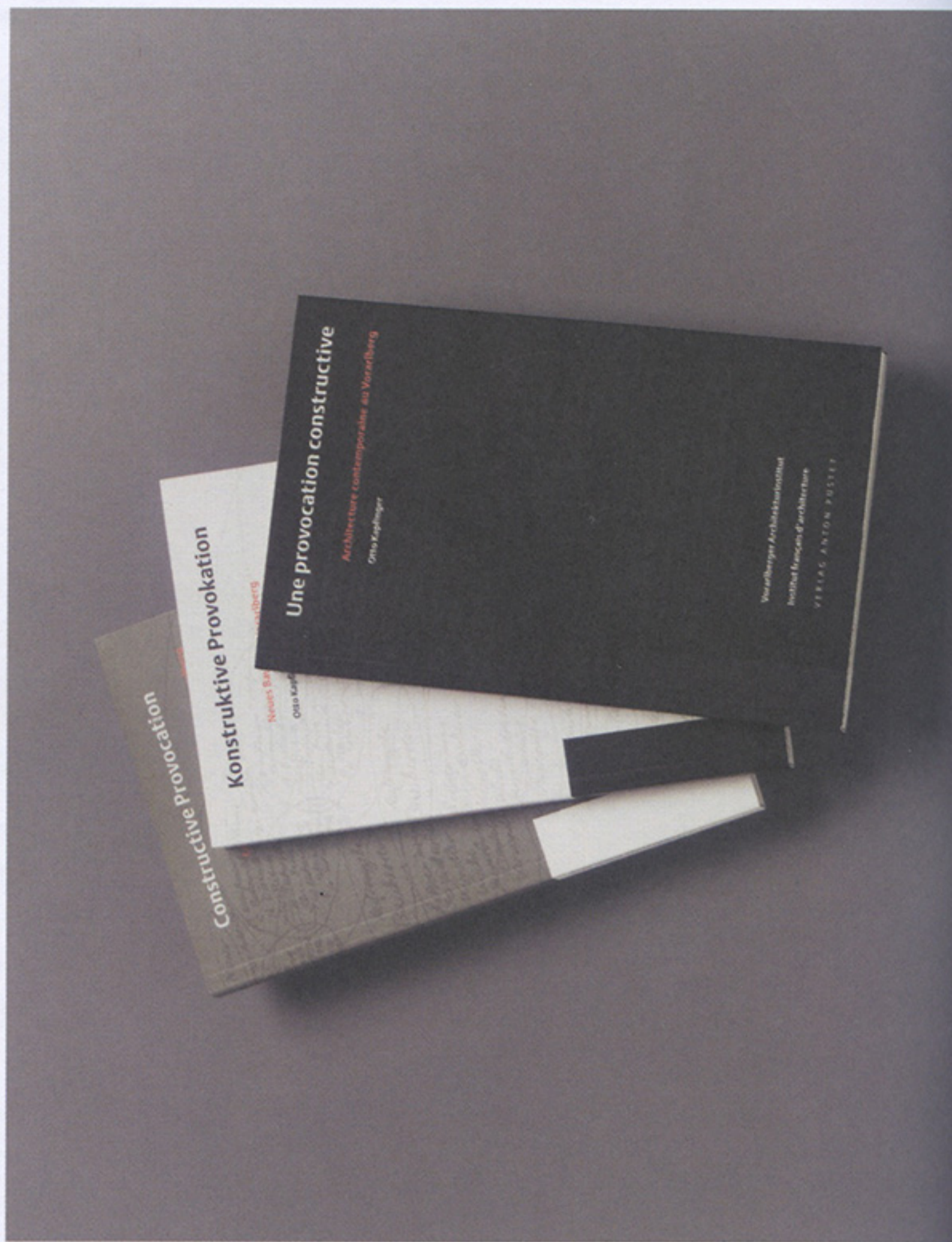
"Familie" / Book / letter press print / 11.7 x 15.4 cm / 100 pages + cover / 1991 /
It's a story about a family and a partship compared to mountain hiking.
I deliberately use a strict and abstract design in hot metal typesetting and letter press printing with narrative typography and illustrations.

Einleitung

Angefangen hat es an einem ungewöhnlich heiteren Abend im Hochsommer. Zusammen mit meiner Frau Claudia war ich als Gast auf einer fröhlichen Gartenparty mit zahlreichen Gästen. Für uns – im zehnten Jahr unserer sehr kindzentrierten Ehe – war es keine Selbstverständlichkeit, als Paar allein, ohne Kinder, im Ausgang zu sein. Wir freuten uns am ungestörten Essen ebenso wie an den ungestörten Gesprächen und Darbietungen.

Es ging schon auf Mitternacht zu, als sich ein anderes Paar an unseren Tisch setzte. Es war der langjährige Obmann des Vorarlberger Familienverbandes, Willi Hagleitner, mit seiner Frau. Er sagte, daß er für den Herbst für eine Feierstunde mit Altbischof DDr. Bruno Wechner

"Constructive Provocation – the contemporary architecture in Vorarlberg" /
 Exhibition catalogue / offset print / 11.5 x 18 cm / 128 pages / 2004 /
 The title shows a scribble by the author concerning the interwoven relations of the scene. Inside the cover I tell this story more
 exactly with the tools of information design, actually with a synchronopsis – a time line with several developments.
 We wanted to make the pictures tell something about the development and so we have selected three image levels for that purpose.
 – a visual essay about the country and its inhabitants in black and white photography. These pictures are almost like short movies,
 which tell us a story and show further layers, when looked at more closely.
 – the presentation of contemporary architecture in Vorarlberg with pictures, which do not show individual buildings, but complete
 ensembles that tell us something about architectural neighbourhoods and relations.
 – information design with narrative and sometimes also ironic contents.



I speak about interaction between the viewer and our work we have to take him as an emancipated partner not as let's say – a stupid consumer. And you can involve the audience with good visual narratives, also with mysteries and omissions like blank spaces. A good way to do that is to tell stories with pictures and create pictures in typography.

4. How many years of graphic training have you received? Do you think the academic education about graphic design is important for designer?

I come from practical training, then I was trained by my brother and I attended several courses. The hardest way of learning has been the practical experience in my job including the setting-up and co-leading of an expert design course at a university level college, where I acquired a lot of useful knowledge in the field of New Media. In this way I also experienced the importance of academic education in design.

5. Does your own cultural background account for the main influence in your design?

For me the general meaning of things is the most important cultural background and therefore the main influence in my work. I think, we derive the coining information for our perception from the significance of things. Visually we derive them from the visible, from the surfaces – I mean surfaces in the broadest sense. By this I mean views, shapes, perspectives, types, visual relations, colours, sharp and unsharp. We cannot look at things without asking and searching for semantics. This is an essential difference between our perception and artificial intelligence. Already Kant said "We create the world by looking at it".

6. Does literature, theater, music or any other subject contribute to your work?

I like reading books, not only design books, and I like listening to music. In my opinion especially music provides a good relation to design aspects. For 12 Years I designed posters for a theatre and my experience is that graphic design has a lot of similarities to the work of a theatre producer. We, too, have to stage the content of a task for communication and the audience is our target group.

7. Who would you name as the greatest master of graphic design?

In my opinion this was Reinhart Morscher.

8. Besides design, what other hobbies do you have?

I like being in the mountains.

MUSTARD MEETS MUSIC... JAZZ CLUB LUSTENAU

20TH ANNIVERSARY 1995



"mustard meets music" / Jazz Poster / silk-screen print / 66 x 94 cm / 1978 /
It's a transformation from a mustard tube to a saxophone and tells us a story of jazz sounds, which are pressed, breathed or roared out of a saxophone, whatever you see or hear in this image. Today this image is used as a key visual and a logo and for many applications.

雷哈德·格思纳访谈录

1. 您为何从事平面设计？

我并没有直接地选择它。这是多种因素和影响共同作用的结果。

2. 平面设计在您的生活中占多大的比例？

平面设计与交流沟通有关，所以平面设计不仅是我的职业，也是我生活中的一个重要部分。对我来说，最重要的是设计中符号学和语义学的方面。这些方面存在于细小的和庞大的东西里面，存在于微观和宏观的图形当中，存在于图片文字中，存在于色彩和材料中，它们影响了我们的洞察力和理解力。

3. 您的平面设计灵感来自何方？

我对所接受的委托任务内容以及所要传达的目标十分感兴趣，这些是一个方面，总的来说，我对符号学和语义学感兴趣。这两点是我的灵感的主要来源。我认为，作为平面设计师，我们必须明确：沟通与传达是我们的目标，我们的产品必须设计对话而不是独自喋喋不休。我们必须创造互动而不是单行道。如果我说到我们的作品和观众之间的互动，我是说，我们必须把他们看作一个不受束缚的合作者，而不是，请原谅我这样说，愚蠢的消费者。你可以通过好的视觉语言、神秘元素和省略手法，例如留白，来吸引观众的视线。做到这一点的一个好办法是，用图片来讲故事，以及用文字创造图片。

4. 您接受过几年的平面设计教育？您觉得对一个设计师而言，平面设计教育重要吗？

我自己是从实践中学习的，我的哥哥训练我，我也参加过一些课程学习。最困难的学习阶段存在于我的实践中，那包括在一所大学程度的学院里建立和共同领导一门专业的设计课程，当然，在那里我也得到了很多有关新有用知识。以这种方式，我同样体会到了学院设计教育的重要性。

5. 你的文化背景是不是构成你设计的主要影响力呢？

对我来说，文化背景是最重要的，它概括了一切事物的含义，所以它也给了我的作品最主要的影响。我认为，我们是事物内在的涵义获取信息，理解这个世界的。看起来我们平时只不过注意一些显而易见的、表面的东西，我是说广义上的表面。我所指的这些表面特征包括外观，形状，角度，类型，视觉关系，色彩，锋利或钝。实际上，我们不会仅仅停留在事物的表面，而不去探求它们在语义学上的内涵。这就是人类的洞察力、理解力和人工智能之间的最根本区别。康德这样说过“我们通过观察这个世界来创造它”。



6. 文学、戏剧、音乐或一些别的题材对你的工作有贡献吗？

我喜欢看书，不光是有关设计的书，我还喜欢听音乐。我认为，尤其是音乐，为设计的各个方面提供了一种很好的关联。12年来，我为一家剧院设计海报，我的经验是，平面设计的工作和一个戏剧制片人的工作有很多相似之处。我们都必须把一个中心内容展示出来，便于沟通和传达，观众是我们的目标人群。

7. 你心目中谁是平面设计的大师呢？

我认为是Reinhart Morscher。

8. 除了设计以外，你还有什么业余爱好吗？

我喜欢待在山里。

"Zuschnitt" / magazine with wood as material and architecture with wood / offset print / 21 x 29.7 cm / 28 pages + cover / 2004 /
In the visual design of the magazine we have developed a communicative almost bibliophile style. The message is information and not promotion.



雷哈德·格思纳

1950年出生于奥地利Vorarlberg的Lustenau。雷哈德·格思纳一开始学习印刷技艺，后来又在他的哥哥福兰茨·格思纳的工作室里继续接受专业教育和平面艺术训练。他参加过各种设计研讨会，通过为不同的广告代理工作来开始自己的职业生涯。1976年他建立了自己的工作室。从1988年起，他参加了各种国际展览。格思纳获得了各种奖项，不光在海报设计领域，还包括企业形象设计和书籍设计等方面的奖。他的主要兴趣在于视觉的和口头的传达交流。