

史丹林

Georg

Staehelein

国际平面设计师丛书



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史丹林 / Georg Staehelin

Editor & Designer: He Jianping

Publisher: Chongqing Publishing House

Layout: Hesign Studio Berlin (www.hesign.com)

Translation: Chengcheng Zhang, Michael Funk

Printed in China

本书由重庆出版社独家出版。
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图书在版编目(CIP)数据

史丹林 / 何见平主编. —重庆: 重庆出版社, 2005

(国际平面设计师丛书)

ISBN 7-5366-7131-8

I.史... II.何... III.平面设计—作品集—瑞士—现代

IV. J534

中国版本图书馆CIP数据核字(2005)第013427号

国际平面设计师丛书 / 史丹林

GUOJI PINGMIAN SHEJISHI CONGSHU / SHIDANLIN

主编 / 设计: 何见平

责任编辑: 金乔楠

特约编辑: 章英

Hesign Studio Berlin (柏林)

Duesseldorferstr. 48

D-10707 Berlin, Germany

Tel: 0049-30-88676915

E-mail: pingposter@t-online.de

www.hesign.com

翻译: Candie Zhu, Chengcheng Zhang

版权引进: 杭州博克版权咨询服务有限公司

重庆出版社出版发行

重庆长江二路205号

邮政编码: 400016

新华书店经销

深圳华新彩印制版有限公司制版印刷

开本: 787mm × 1092mm 1/16

印张: 10.25

版次: 2005年4月第1版

印次: 2005年4月第1次印刷

ISBN 7-5366-7131-8/J·1130

定价: 75.00元

Georg Staeheinlin

史丹林

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重庆出版社

嘘嘘嘘序

“全球化”这个词给我们这一时代带来了深刻的影响，它早通过经济渗入了文化的每个角落。世界设计的地域性在快速消失，各民族国家的设计界限已无法区分。这种理论也在许多场合被多数的设计师所谈论和接纳。在这趋势下，公众的聚焦会直接集中到有明显风格符号的设计师身上，成功的设计师总是在他的创作中融入个人性格、生活环境、对社会影响的反馈等因素，设计作品也成为他设计意念、生活哲学、审美情趣和时代感受的表达。<房龙在《人类的艺术》一书中阐述“生活是人类最伟大的艺术”。我相信，生活也是设计师的创意源泉和设计动力。于是尝试从“设计+生活”的理念关联来介绍一些真正优秀的设计师。<

这套丛书介绍了：来自苏黎世的罗丝凌丽·惕思，她是瑞士编排风格的杰出代表，更无疑是世界女设计师的代表；同样来自瑞士的乔治·史丹林，是国际平面设计师中的“隐者”，他的作品是对简约和智慧的生动阐释；来自东京的松永真在中国有着广泛的知名度，从事平面设计40多年，他的作品总是在演绎领导时尚；菲利普·阿佩罗来自巴黎，文字编排为主导因素的设计令他的作品中充满了人文色彩；来自意大利的莱昂纳多·索诺里同样是以文字设计著称，作品中却有大量的实验风格；毕卡·罗利来自北欧芬兰，在他的设计中见不到白山黑水的地理气候，却是缤纷绚丽的色彩世界；克里斯安·葛司南是德国卡塞尔艺术学院的教授，他的作品蕴涵了他对文学和音乐的精深理解；雷克狮·德莱文斯基[以色列]、幽灵工作室[阿根廷]的安娜贝拉·萨乐和加布里·马特奥给予设计另一种解释，这是设计的政治参与和设计师社会意识的升华。他们的作品中几乎涉及了当今世界的所有问题：战争、暴力、饥饿、贫穷、疾病、环境……我在丛书中介绍这一设计范畴，是因为每个社会都会有不公和弱势，设计师对社会的现实参与，才会令“设计”这一事业趋向完美。<

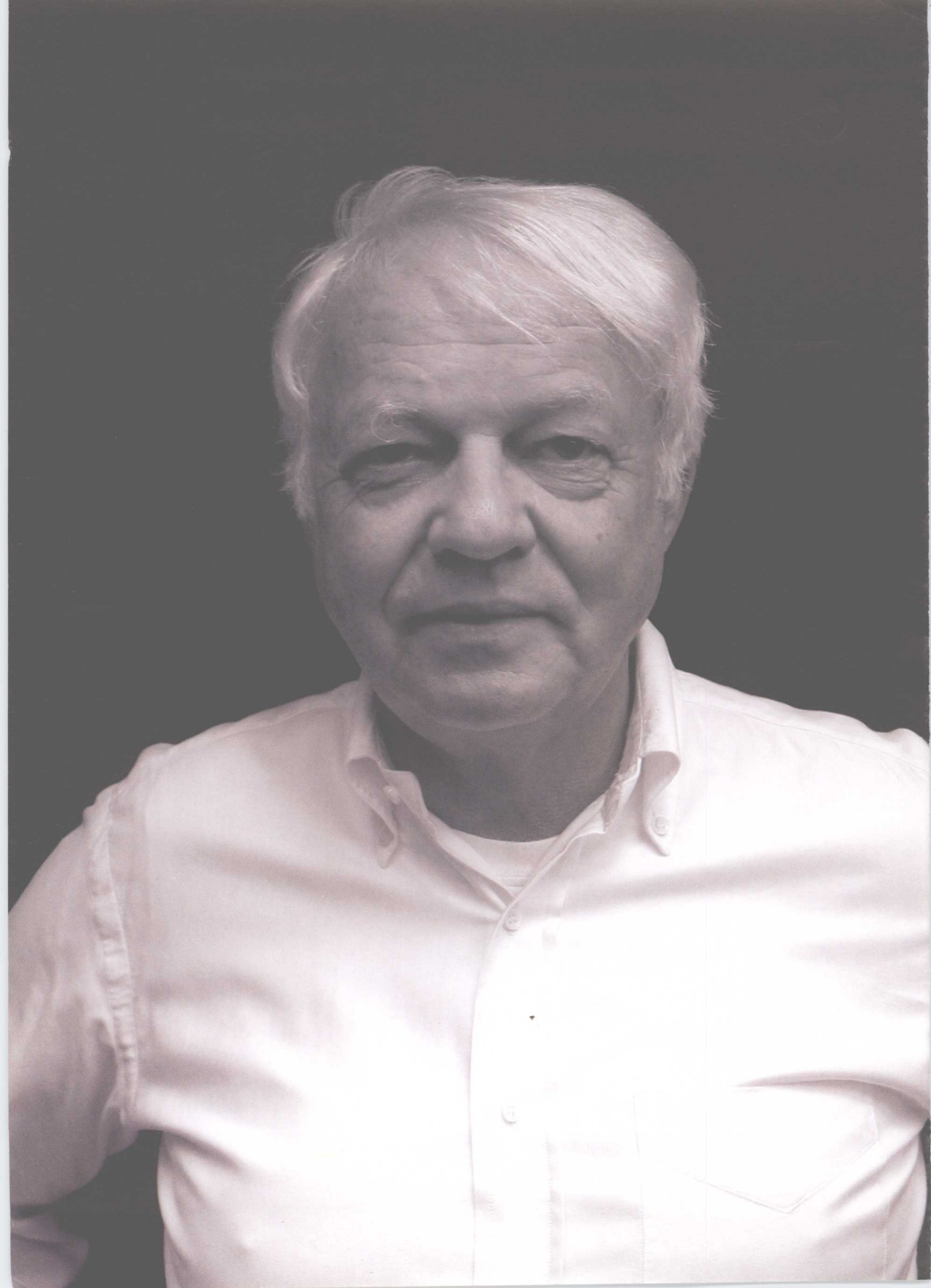
设计万岁！<何见平2004年11月柏林

Foooooooooreword

The mighty current of globalization is rapidly sweeping across the world, bringing profound and formidable changes. Conspiring with an ever-globalized world economy, its reckless forces have penetrated every corner of the cultural domain. Under such circumstances, the world of design has witnessed the vanishing of local characteristics and the blurring of national distinctions. With more and more designers converted to an emerging "world style", the eyes of the audience's are inevitably drawn to artists with distinctive aesthetic expressions, symbols and styles. Accomplished designers incorporate into the art work their passions and inner voices, their observations of life and world, and their reflections upon social realities. The world of colors and forms they create is thus a visual declaration of design and life philosophy and an aesthetic perception of the changing times. <

In *The Arts of Mankind*, Van Loon says that life is the greatest art of all. I believe it is also in real life that most graphic designers find their inspirations and creative power. This series is part of my attempt to approach some of the contemporary graphic artists from a "design plus life" perspective. < This series, *International Masters of Graphic Design* is a book tribute to some of the greatest contemporary graphic designers, including: Rosmarie Tissi from Zurich, a representative of Swiss layout designing and leading female designer in the international graphic arena; Georg Staehelin, also from Swiss, the hermit designer and visual poet of wits and simplicity; Shin Matsunaga from Tokyo, the master of 40 years of creative activities, whose works are familiar to the Chinese audience, yet an evergreen fashion leader that creates and interprets latest styles; Philippe Apeloig from Paris, the humanistic artist who skillfully sketches with letters; Leonardo Sonoli from Italy, another master of typography, as well as an intrepid experimentalist; Pekka Loiri from Finland, the passionate colorist who paints the world in a riot of color instead of black and white, ink and wash; Christof Gassner, professor of art at the Kassel Kunsthochschule, Germany, whose sensational interpretations combine poetry and sounds with color and imagery; and finally Lex Drewinski from Germany, David Tartakover from Israel, and Anabella and Gabriel of Fantasmas, a group of visual communicators and social actors who live their creative works, illuminating all adversities of modern society with the fires of their art – war and violence, starvation and poverty, deadly disease and environment deterioration... The reason why I've chosen to include this group of designers in this book is that no society is free of injustice and disadvantage, and only through political practice and personal engagement will the graphic designers build their Eden of art in a paradise on earth. <

May art and design immortal < He Jianping, Nov 2004, Berlin



十问十答

1. 设计在您的生活中占多大比例?

“如今‘设计’一词越来越远离最初的含义，已成了一个主要与奢侈品相关的词眼。对我来说，‘设计’永远保留着最初的含义，永远是在我专业创作与日常生活中无所不在的艺术风格。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“灵感从不是自发产生的，而是来自许多源头。我的灵感源泉通常来自对艺术课题的透彻分析、信息理解与适当的素材。随后，表现手法上的精挑细选将促成惟一方案的出炉。”

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？

“我生命中最大的幸运便是，从小到大我的兴趣与才能都得到了认可与支持，这些主要是来自我的母亲。父母的培养与家庭环境、文化氛围对我的发展起到了很大的作用。”

遇到我妻子贝娜特为我的生活底色增添了绚丽的一笔，她不仅全力支持我的设计事业，而且为我的生活揭开了设计以外的全新的视窗。这样我的创作事业便能够与贝娜特帮助心理障碍儿童的社会事业相得益彰。

同时，我的恩师——设计师Armin Hofmann和我的朋友——评论家Reinhard Morscher都对我的专业创作产生了重要影响。同样令我受益匪浅的还有我实习与培训中共事的设计室负责人，包括巴黎的Gérard Ifert、阿姆斯特丹Total设计公司的Wim Crouwel，以及伦敦五星设计联盟的Alan Fletcher和Colin Forbes。”

4. 您的生活哲学是什么？您的设计哲学又是什么？

“‘设计与生活’一定要和谐统一，作为丈夫、父亲与专业设计师的职责对我来说都同样重要。”

至于‘设计哲学’，我想我的目标便是努力实现客户的需要与我自己的艺术主张间的完美契合。”

5. 您最大的生活乐趣是什么？

“我生活中经历过这么多美好的事，我想我的一生全都是快乐的。”

6. 促使您一直从事设计的动力是什么？

“我无时无刻不感到设计事业的召唤，创作给我带来不可计数而难以言表的快乐。”

7. 您如何理解您最大的个人成就?

“我最大的成就就是——我是幸福家庭的一员。”

8. 您如何处理您的空闲时间?

“我就喜欢慵懒地呆着。”

9. 您的业余爱好是什么?

“我没有业余爱好。”

10. 您准备何时退休? 退休后您如何选择生活方式?

“只要我的‘天职’还能带给我快乐和满足, 我就不会打算退休。”

10 answers for 10 questions

1. How is design present in your life?

"The term 'design' has estranged itself from its original meaning and has become a diffuse collective term which is used nowadays mainly in connection with luxury goods. For me the word 'design' has kept the original meaning of an all-round artistic style in my professional and everyday life."

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

"Inspirations are seldom a spontaneous happening. Life experience shows that they originate from several sources, in my case intensive analysis of the artistic problem, analytic information as well as suitable material. Thirdly, a strict method of selection works as a catalyzer which generally results in one single final solution which can then be presented."

3. Who is the main influence in your life? Who is the main influence in your design?

"I was fortunate to grow up in an environment where my interests and talents were realized and sponsored, mostly by my mother. Cultural life played an important part in my parental home.

Poignant in my life was meeting my wife Beate. She accompanies my work with great empathy and has opened up other spheres of life for me outside my designer world. Thus the activities of my professional work together with Beate's work with socially handicapped children going on side by side under one roof has always been possible.

Also, I have been much impressed and professionally influenced in my life by Armin Hofmann as designer and teacher as well as Reinhart Morscher as friend and reviewer. Then the employers I had during my apprenticeship and training also played an important part, these being Gérard Hiert (Paris), Wim Crouwel (Total Design, Amsterdam) as well as Alan Fletcher and Colin Forbes (Pentagram, London). "

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

"'Design and Life' must completely harmonize and my duties as husband, father and professional man are all of equal importance to me.

As regards the second part of the question: I regard it as my aim to create a perfect synthesis between the demands of the client and my own artistic claims."

5. Which was the happiest moment in your life?

"I have experienced so many good things in my life that I may regard my whole life as happy."

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

"My profession is my vocation and gives me great pleasure."

7. What are your top personal achievements?

"To be a member of a happy family."

8. How do you manage your free time?

"I'm just lazy."

9. What are your hobbies?

"I have no hobbies."

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

"I do not intend to retire so long as my job still gives me such pleasure."

Armin Hofmann 作序

1959年至1963年,乔治·史丹林在巴塞尔设计学院平面设计系学习平面设计。<

他以简约的方式描绘复杂事物的才能在早年学习时期便已显露出来。这一点在他此后的设计中一直保留下来,并已成为他的创作特色。今天,乔治·史丹林已成为瑞士一流的设计师。尽管插图设计的创作环境日益复杂,史丹林却成功地开拓出了一种独特形式的语言,超越了信息时代瞬息万变的潮流及风尚。他意识到过分依赖机械化和计算机化的潜在危险,并在自己的创作中成功地将新兴的机械制图与传统的以人为本的构图法加以调和。史丹林的这一敏锐性在其印刷版面上表现得淋漓尽致。从他睿智、精确的文字处理不难看出,史丹林深谙版面设计之道,而又不失文字选择与创作的自由。史丹林作品的一个显著特征便是版面样式与图画形式的有机结合。其构图作品通常是融合了各种传播形式的有机整体。外围与内部、文字阅读与画面观赏、执行手法与复制需求等在他的海报中完美结合、浑然一体,取得了极强的视觉效果。<

因而,史丹林的设计作品具有重要的教育意义。他本人就是老师。同时,他的创作又为下一代设计师提供了灵感与典范。如果我们时常感到设计环境的日益复杂为直观广告业带来了严峻的挑战,那么史丹林的设计作品就恰恰为完美而合理的平面造型创作提供了理想的典范。<

Foreword by Armin Hofmann

Georg Staehelin attended the graphics class at the department of graphic art of the School of Design in Basel from 1959 to 1963.<

His talent to depict complicated issues in a simple and understandable manner already became apparent during his early study years and remained typical for his whole work. Today Georg Staehelin belongs to the leading Swiss designers. In spite of ever more complex circumstances under which illustrative work has to be accomplished, he succeeded in developing a separate formal language transcending fashions and the quickly changing trends of the contemporary age of communication. He realized the danger hidden in the overvaluing of mechanization and computerization and built a bridge between the looming machine graphics and a way of composition focused on the human being. This sensitivity is outstandingly displayed in his typographical work. The intelligence and accurateness of his dealing with letters indicates his knowledge of the laws of typography without losing the creative freedom attached to the choice and the creation of words. A specific feature of Staehelin's work appears where typography and picture forms meet. His composition products always are holistic forms of communication. Outside and inside, reading and watching, technique of execution and reproduction requirements emerge as a unit which is exceedingly visible in his posters. <

Staehelin's work therefore has a pedagogical core. He is a teacher. At the same time his products are an inspiration and an ideal for a new generation. If there is the recurring impression that the branch of visual advertising suffers from a complex situation, Staehelin's work is the ideal and the promise of a better and more responsible handling of graphic means.<

Armin Hofmann, 2004年2月15日

Armin Hofmann 1920年出生在瑞士的Winterthur。他的成长过程恰逢瑞士平面设计的发展阶段。他27岁在巴塞尔设计学院开始了教学生涯。此后其在设计学院任教40余年。

除进行平面设计并在巴塞尔教书外，Hofmann曾任费城艺术博物馆大学客座讲师，自1956年以来任耶鲁大学教授，曾在印度Ahmedabad的国立设计学院任客座教授，还曾任Brissago耶鲁夏季课程负责人。

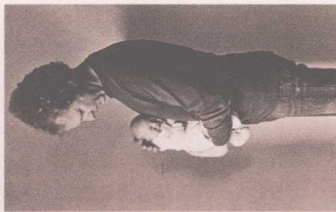
Armin Hofmann, February 15, 2004

Armin Hofmann was born in Winterthur (Canton of Zurich) in 1920 and grew up during the great era of Swiss graphic design. He works in Basel, where he began his career as a teacher at the School of Design at the age of 27. He has continued teaching there for over 40 years.

In addition to his work as a designer and as a teacher in Basel, Armin Hofmann was a visiting lecturer at the Museum College of Art Philadelphia, and he has taught as a visiting professor at Yale University since 1956. He also has been a visiting professor at the National Design Institute, Ahmedabad, India. Director of the Yale Summer Program, Brissago.

The teaching method he used was flexible and set new standards. His ideas became widely known through his work as a designer and as a teacher. In his books he set down his maxims. He received numerous international honors, awards and exhibitions.

10 Beate Korndörfer 8 Georg Staehelin 73



Jana Emanuel Staehelin
*2. Juli 1979



上: 乔治与贝斯特的新婚卡, 10.5 × 15.7 cm, 1973年; 下: 儿子约翰斯的新婚卡, 15 × 10 cm, 摄影: Doris Cuarella, 1979年。

减至最多——创造剩余价值

简而言之, 可以用一句话来概括乔治·史丹林设计作品的创作效果, 那就是“减至最多——创造剩余价值”。<

在创作初始阶段, 设计师首先考虑的是创作目的与所要达到的艺术效果。作品前景中的意义是设计师通过调和创作主题、客体、设计意图与欲传讯息而表达出来的。在这一阶段, 乔治·史丹林关心的是如何确立一个连贯、一致而又尽可能符合作品商业目的的创作理念。他认为设计构想就隐藏在主题之中, 只待他与同事们集思广益来激发创作灵感¹。在这一过程中, 他构思出种种初级造型, 并根据创作意图, 对这些雏形加以加工、处理。乔治·史丹林“坚持首先确定中心理念, 再通过适当选择和合理安排设计元素建立有助于此后创作行动的个案”²。<

史丹林与同时代设计师之间的区别便在于此。在他看来, 创作理念不是一经确定便绝对不变的, 也不能确保最终的创作成功; 作为初始构想, 创作理念只是整个设计实施过程的开端。<

乔治·史丹林的设计技艺是1958年到1963年间在故乡巴塞爾设计学院学成的, 那时巴塞爾是享有盛名的设计之乡。当时正是瑞士商业美术发展的鼎盛时期。Armin Hofmann, Emil Ruder, Donald Brun 和 Walter Bodmer 等设计大师都曾为史丹林讲授平面设计课程, 对他产生了深远的影响。<

Reduce to the Max – with Surplus Value

In short, Georg Staehelein's composed results could be characterized in one sentence: Reduce to the max(imum) — with surplus value.<

In the beginning of every creation the graphic artist has to concern himself/herself with the goal and the purpose of the task, meaning in the foreground is the dealing with the subject, object, intention and statement. In this stage, Georg Staehelein is concerned with finding a coherent idea, as close to the commercialized object as possible. For him, the approaches already lie idle in the questions. Through brainstorming he awakens them from the state of slumber¹. Hence, he develops process forms and activates them towards the functional. Georg Staehelein is "convinced to find specific solutions, which turn out to be useful in action, through a main idea, through the right choice and the mastering of a composition's elements"².<
And herein lies the difference between his work and many of his generation: the idea is not elevated to be absolute, and is no guarantee for success, but just the start of the creative implementation of the visualization.<

Georg Staehelein learned his craft in 1958-63 in the graphics class at the School of Design in Basel, his hometown, which enjoyed a very distinguished reputation at that time. That was the time when the Swiss commercial art was at its zenith. Armin Hofmann, Emil Ruder, Donald Brun and Walter Bodmer were his influential teachers.<

Hofmann taught him the conceptual and sculptural design, the syntax in the elementary: The dealing with point, surface, circle, line, letter, word,

Hofmann为他讲授概念设计与雕塑设计。这两门课程可谓平面设计的基本语法课,包括对点、线、面、圆、字母、单词、色彩、肌理、空间、时间、动态等设计元素的处理,并介绍冲突、构图、结合、变化与排列置换等艺术手法。史丹林从中学到了许多,例如即兴的感性创作与合理化的处理过程、设计原则与创作自由但并非不是截然相反的两极,反而会成为相得益彰、相辅相成的创作元素³。Hofmann将他引入了瑞士现代建筑的殿堂,并让不到20岁的史丹林接触到了美国平面设计大师Paul Rand的设计范例。通过Emil Ruder,史丹林结识了包豪斯建筑学派的大师们,平面设计家Moholy-Nagy、Bayer和Breuer以及法籍乌克兰海报设计师Cassandre。通过Donald Brun,他又认识了当代法国商业平面设计的代表人物Carlu、Colin、Nathan Garamond和Loupot。对乔治·史丹林产生重大影响的校外人士有Herbert Leupin^{*}和Karl Gerstner^{*}。

毕业后,史丹林曾与Gérard Iliet在瑞士“64世界博览会”共事,期间有幸结识了Walter Ballmer在内的多位瑞士设计师和商业插图画家。他工作过的第一个国外专业设计中心是设在阿姆斯特丹的Total设计公司。从Wim Crouwel和Ben Bos那儿,他学到了系统的光栅印刷排版手法。1986年到1989年期间,乔治·史丹林曾与五星设计联盟的创始人Crosby、Fletcher、Forbes共事,五星设计是英国当时规模最大、最具吸引力的设计公司之一。这是史丹林创作生涯中收获最大的一段时间,与平面设计家Alan Fletcher和极赋组织天才与创作远见的设计经理Colin Forbes合作,令史丹林受益匪浅。从他们那里,史丹林学习到在概念阶段,精确、一致的创意是最重要的,这是最敏锐、最智力和谨慎的表述。在伦敦,他还受到Bob Gill和Robert Brownjohn作品的激发与鼓舞。1989年,他在苏黎世建立了五星设计的瑞士分部,直到1977年一直担任设计室的负责人。此后便一直与家人住在苏黎世附近,进行自由设计。<

colors, materiality, space, time, movement, etc., and aspects such as confrontation, composition, combination, variation, permutation. Among other things he learned that emotional, spontaneous working and rationally bound proceeding, discipline and freedom are by no means contradictory poles but may engage productively as equal and mutually determining elements³. Hofmann also introduced him to the Swiss architecture of the modern age and confronted the barely 20 year-old man with the working samples of the American designer Paul Rand. Through Emil Ruder, Georg Staehelin got to know the Bauhaus teachers and graphic artists Moholy-Nagy, Bayer and Breuer as well as the Ukrainian-French poster designer Cassandre. Through Donald Brun he got acquainted with some exponents of contemporary French commercial graphics: Carlu, Colin, Nathan Garamond and Loupot. Other highly influential persons for Georg Staehelin without connections to the school were Herbert Leupin and Karl Gerstner.< After his graduation Staehelin worked with Gérard Iliet on the Expo 64, the Swiss state exhibition where he had the chance to meet several famous Swiss designers, e.g. Walter Ballmer. The first professional station abroad was Total Design in Amsterdam. From Wim Crouwel and Ben Bos he learned the systematic working in the field of raster typography. From 1966 to 1969 Georg Staehelin worked with Crosby, Fletcher, Forbes, the founders of Pentagram Design, one of the biggest and most attractive designing offices in England at that time. For Staehelin this was a most fruitful time: The cooperation with the graphic artists Alan Fletcher and Colin Forbes, the graphic manager, organizationally talent and "Man of Creative Visions". From them he learned how important precise and coherent ideas were in the conceptual stage; In London he was also animated by the works of Bob Gill and Robert Brownjohn. In 1969 he set up the Swiss dependence for Pentagram Design in Zurich which he headed until 1977. Since then, he has worked as a freelancer and lived with his family near Zurich.<

* Herbert Leupin (1916-1999), 瑞士海报大师和插图师; * Karl Gerstner, 1930年出生于瑞士巴塞尔, 平面设计大师, 特别是在字体设计方面成就卓著。

你所说的“减至最多”是什么意思?“剩余价值”又是指什么?

“减至最多”顾名思义: 在视觉或版面表达中, 付诸实施的创意被削减成了最基本的元素。在海报中, 这种基本元素可以是一个符号或代码; 在目录里可以是一个标识语; 其他情况下也许是摄影剪影、版面安排或是图文结构。这些基本元素通常是一个个极为浓缩的视觉概念, 即意义。设计作品要表达的讯息常常是以极其简约的视觉形式精确、明了地传递出来⁴。在这一过程中, 史丹林一次又一次地试探着解读的极限。一方面, 他实现了高度的简约。同时又以自己高度的艺术鉴赏力确保所采用的艺术表达形式不至于过于抽象或单调。另一方面, 他总能成功地创造出某种积聚而成的视觉刺激, 时尚、前卫、新鲜而切题。在设计手法上, 史丹林汲取着无限的资源。“寄繁于简”可以说是他的座右铭! 他不仅采用各种设计手法, 而且还考虑到其种种要素, 例如: 大一小、正一负、黑一白、抽象—具象、平面图形—摄影印刷、字母—标点、正向—反向等。他使这些要素以不同的组合方式反复出现。一张照片也许还会被加以平面设计的元素。<

在印刷字体的选择上, 他倾向于有所侧重。从前他认为字体应根据具体背景而变换; 而现在, 随着经验的积累与不断地思考, 他更喜欢使用古典字体“Bodoni”和虽看似古板却在实际版面上显得生动、鲜活的“Akzidenz-Grotesk”, 以及略似“Sectecnoid Light”的字体“Futura”。< 这种侧重一方面反映了瑞士印刷样式“真实—实用”主义风格的影响, 该风格盛行于60年代, 以他的家乡巴塞尔为中心; 另一方面反映了一种回归铸字

What do you mean by “reduce to the max” and what is “surplus value”?

“Reduce to the max” can almost be taken literally: In the visual or typographical expression the realized idea or its respective meaning is reduced to the basic element. In the case of a poster the basic element can be a sign or a code, in a catalogue a logo; elsewhere the photographic cutout, the typographical composition, the text-picture-structure. In most cases it is a concentrated visualized idea: meaning, with extreme scantiness a message is accurately, concisely and ascertainably displayed in a visual formula⁴. In this process, Staehein is testing the boundaries of the readable again and again. On the one hand he realizes a high degree of reduction. With virtuosity he prevents the formula from turning into the realm of mystery or into the trivial. On the other hand he achieves a sharpness of accumulation which always seems to be unusually up to date, new, fresh and adequate with respect to the object. In the choice of means Staehein draws on unlimited resources. Less is more, could be the motto! Not only does he limit himself to the means of design but also to their factors: big – small, positive – negative, black – white, abstract – figurative, graphic – photographic and typographical, letter – punctuation, true to side – inverted, etc. They emerge in different combinations again and again. A photograph might be added with a graphical element.<

In the choice of script types he regards self-limitation as an advantage. While in earlier times he perceived the script family to show its qualities in exchange with the specific context, due to his grown experience and constant pondering, today he prefers among other things: the classical typeface “Bodoni”, the “Akzidenz-Grotesk”, which can appear lively in spite of it’s stolidity and the type “Futura”, which lightly seems as “Sectecnoid Light”.<

排版特定样式的倾向。乔治·史丹林反对在印刷文字处处理上随意自创、滥用版式。他认为许多情况下各元素间的相互协调与适度的限制会产生神奇的艺术效果；会时不时地成为一种结构纽带，本身也成为版面安排的有机部分，或是起到强化对比与反差的视觉作用。无论如何，他所采用的印刷样式都是真实、实用的，很少是装饰性的。<

史丹林的设计不仅突出了对信息的理解与广告素材的实用性，还含有另一个出人意外的层面。这不是对时代精神的把握，也不逞造型上的精巧装饰，而是某种可称为剩余价值的最小元素；不是物质意义上的最小价值，而是构成作品意义总和的最小成分，通常包括造型上的处理、印刷工艺上的增减与形象化的文字功能等。他将这些模棱两可的设计元素运用得巧妙而睿智，为观赏者提供了广阔的探索空间。一开始，这种含混不清与模棱两可也只会使观赏者有些恼怒，而只消多看一眼，他们便可领会其间的奥妙。其丰富的信息与艺术表现力为人们带来了顿悟的惊喜。它们所发挥的是语义上与视觉上的双重作用：通过强化作品的主题与视觉信息，使作品更为敏锐；通过最后的研磨，加快了作品主题的传播速度，丰富了作品暗含的讯息。这种最小元素是由巴塞尔式的顽皮与盎格鲁撒克逊式的含蓄构成的创作瞬间，它从来不是分隔、说明和笑声。史丹林创作内容上与形式上的集中表现力、睿智的锦言妙语和浓缩的信息量完美地结合成了简约、一致的设计整体。并且营造出了优美和谐的氛围，实现了形象、意义的完美结合。这便是史丹林无人能及的创作才能：借助集中一致的创意、恰到好处地剩余价值、艺术美感与适当的表现手法和深层意义为观赏者带来视觉、知觉的冲击与震撼。所有这些都使得史丹林作品取得了超越时空的

On the one hand, this limitation is also a reference to an era of factual-functional Swiss typography which had its centre in his hometown during the sixties; on the other hand, a return to the limited possibilities of the hot metal setting. Georg Staehelin works consciously against the excess of availability and the arbitrary work in the field of scripture. In many cases, the level of coordinates, of the information draws on a modest restraint, sometimes has the character of legends. Here and there it becomes an important structural link, is itself part of the line-up, or makes for the enhancement of the contrast. By all means it is factual, only rarely it decorates.<

With Staehelin, not only the comprehension of the information or the pure functioning of the advertising material comes to the fore. There is an additional, a surprising layer. This is not the grip on the Zeitgeist or of clever formal décor but a certain minimum which may be described as surplus value; not in a material sense but as the sum of Staehelin's mode of meaning: most often these are graphical interventions, additions or clippings on the verbal typographical level or visualized literal functions. Wit and intelligence are features of the ambivalences. They allow the observer to explore. In the beginning they often irritate but the second glance sets off a realization. Message and execution generate a light bulb moment. The functionality is linguistic as well as pictographic at the same time. They sharpen the idea and its visualized statement, acuminate them and give them the last grinding, speed and suggestiveness. A winking which consists of Baseler mischievousness and Anglo-Saxon understatement. What it never is: detached, declaration, laughter. The designing execution's verbal and formal concentration, the witty punch lines and informative attributes perfectly reach an economically coherent relationship. Furthermore, there are not only grace and harmony in an atmospheric sense, but also the convergence

艺术效果。<

乔治·史丹林为年轻一代设计师树立了完美的典范，特别是在技术上一切皆为可能的今天。他证明了借助于有限的创造手法来完成睿智而经久不衰的设计作品完全是可能的。乔治·史丹林对设计过程中的所有问题都身体力行。他不喜欢花哨的印刷版式与装饰性的字体。在设计行动与手法上，他坚持自己的原则，他坚持在纸上画草图与设计实验。在史丹林看来，作品的感观刺激、设计策略以及对词语、文字剪裁和图像元素的把玩在创作中至关重要。他从未将创作局限于印刷作品，也从不侧重于某一个设计原理。他会将同样的创作热情与设计精力投入某个家具目录、公司标志抑或文化海报的设计之中。<

乔治·史丹林现年62岁。此前瑞士及其他西方国家没有出版过专门介绍其艺术成就的刊物。因而，感谢编辑，这是第一个献给史丹林及其作品的出版物。乔治·史丹林淡泊名利，在毕生的创作中，从不关心名誉地位。乔治·史丹林是位积极意义上的视觉服务者。他一直都是一位杰出的设计师：概念阶段彻底投入；形象化过程中坚持不懈；执行阶段确保质量；在所有问题的解决过程中坚守责任和信誉。<

平易与谦逊更加增添了他的个人魅力。<

of object and meaning. That is what Staehelin masters like nobody else: to focus the idea, with the adequate dimension of surplus value, grace and the dose of expression and meaning hitting the nerve⁵. Very often this awards a quality to the results which takes them beyond timely and contextual limits. <

For the younger generation Georg Staehelin is a good example, especially today when (technically) almost anything is possible and therefore every register has to be used. He shows that exiting, intelligent and lasting design is possible with limited means. Georg Staehelin approaches every problem individually. He abhors style or an illustrative handwriting. With respect to acting and manner of execution he sticks to his principles. He scribbles and experiments on paper. The materiality's sensuousness, the tactics, the object-like playing with words, with cut out text and picture elements, e.g. with respect to the layout, are very important to him. He is far from developing and controlling print-specific products. Georg Staehelin is not biased by any ideology. He applies the same amount of attention to a furniture catalogue, a company logo or a culture poster.

Georg Staehelin is now 62 years old. There is no publication honoring his achievements in Switzerland or the Western cultural space in general. Thus, the presented publication is the first (praise to the editor!). Georg Staehelin avoids publicity. In his work he is concerned neither with the positioning of his subject nor with the glorification of his own ego within the finished product. Georg Staehelin is the service provider in the positive sense. He remained what he, aside from his human qualities, always embodied as a designer: thoroughness during the conceptual phase, persistence in the process of visualization, an indispensable claim to quality in the execution, meaning a high degree of creditability and commitment in the solution of the respective problem. <

Adding up to his grandeur are decency and modesty. <