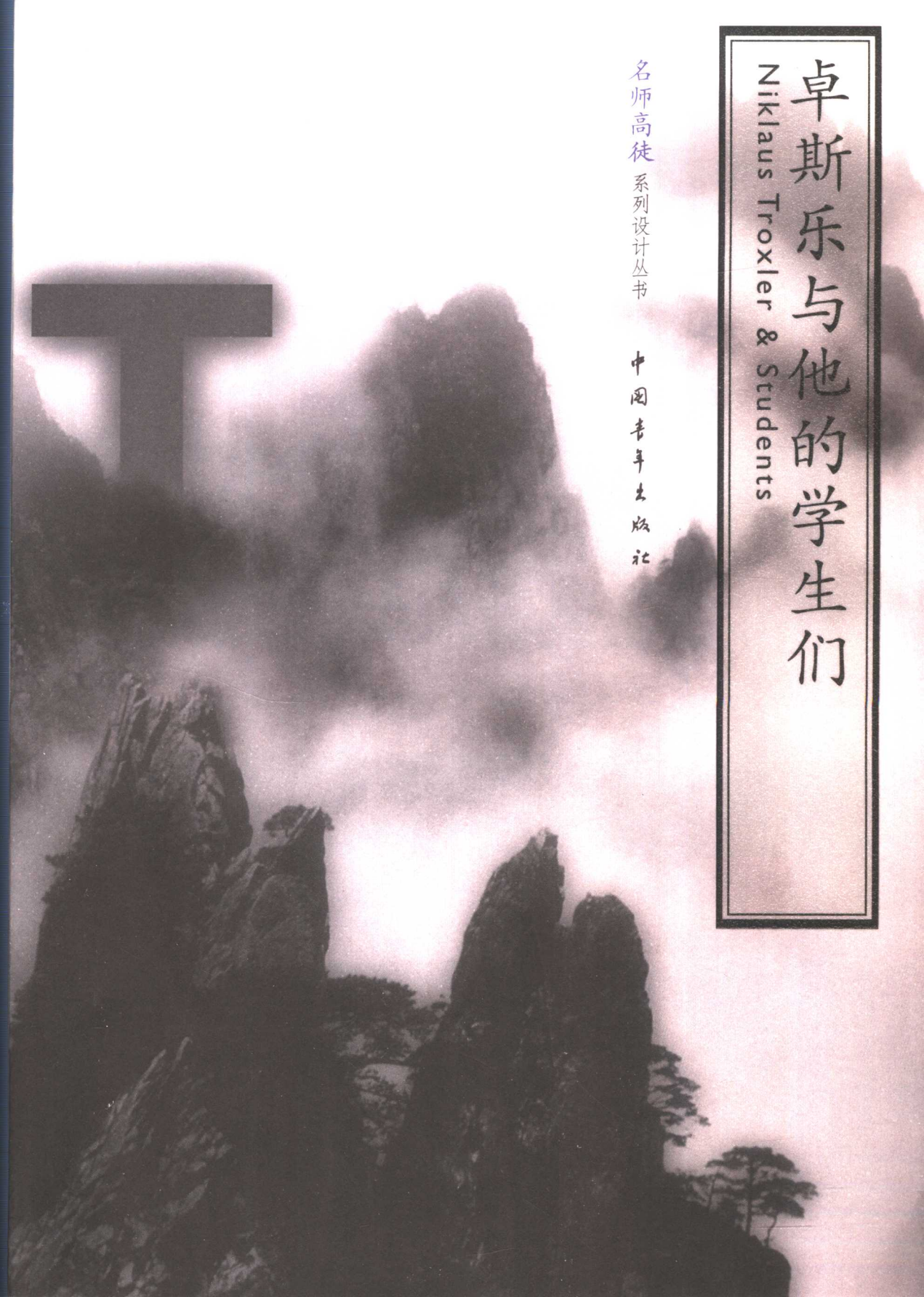


卓斯乐与他的学生们

Niklaus Troxler & Students

名师高徒 系列设计丛书

中国青年出版社



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名师高徒 系列设计丛书

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石岗瑛子(Eiko Ishioka)把设计定义为: 1.永恒 (Timeless); 2.革命(Revolution); 3.原创(Original)。我想把她的设计哲学推荐给中国的设计课堂。这三个概念中蕴涵了设计学术中有关科技、勇气、创造和文化遗产的解释。你也许不同意我把设计奉上学术殿堂的说法, 但设计教育的存在就是对设计学术的承认。设计是一个系统的学科, 有可教可学的历史和理论, 还向着无数可能不断发展。 学术研究的支柱就是科学精神。对这种精神的理解, 就如同设计师得明白每个设计首先是个工作。这样当你再看到报上的三个月平面设计速成班时, 不免报以会心一笑。黑格曼、姚尔丹、勒斯、卓斯乐、马蒂斯和华西莱文斯基教授, 他们无疑是这个时代杰出的平面设计师, 这套丛书介绍了他们对设计的理解和设计教育的方法, 最重要的是书中也介绍了在他们影响下的青年设计师的创作。我再次感谢他们的协助! 同时也感谢中国青年出版社的协助! 最后: 三人行, 必有我师矣! 何见平2004年柏林

Prof. Niklaus Troxler

State Academy of Art and Design Stuttgart

德国斯图加特国立造型艺术学院

尼古拉斯

卓斯乐



The Fantasy and the Enjoyment to Communicate

It was rather late in my life that I became a teacher. After my 50th birthday and after I had applied, I received the call to become professor at the Public Academy of Arts in Stuttgart. I had gained my first teaching experience three years previously at the University of Kassel, where I was permitted to work as a guest professor for one semester. This incident was so positive that I felt enabled to apply in Stuttgart. In all the preceding years, for me, teaching had been out of the question. I was just too involved with many different fields of interest: with graphics, with jazz (I've always organized jazz events), and with the field of international musical and artistic exchanges. I held lectures in USA, South America, Japan, and of course Europe. Through this, I always got involved in fascinating conversations with students. Generally, I'm always interested in young and new points of view of creative power. After all, one only stays attracted to this job as long as one can make new experience in it. Yes, this is my true motivation, my challenge, to continue this occupation. <

I try to remember why I became a graphic artist. What fascinated me about this job when I was young? It was probably like with most of the other young people of my generation, who felt attracted to this profession. I was a good and enthusiastic draftsman. However, at that time I exclusively drew cars and airplanes. I fantasized utopian bodyworks and forms. I invented cars without wheels and airplanes without wings in which one could live comfortably and even movie theaters could fit inside. I was a dreamer and a fantasist. Of course my fellow pupils were strongly impressed by these drawings. Everyone wanted to have such a picture. When I got bored in math class, I drew my fantasies on little sheets of paper. With these

想象和表达的愉悦

我很晚才开始从事教学这一职业。在斯图加特国立造型艺术学院接受了我的求职申请，并任命我为教授的时候，我已然度过了生命中的第50个年头。再早三年，我曾经有过第一次授课的经验，那时我在卡塞尔大学担任了一个学期的客座教授。那是一次良好的经验，于是我觉得自己有能力去斯图加特谋职。<

在此之前，我从未想过去当教师。有太多有趣的事情让我忙得不可开交：平面设计、爵士音乐（我一直在组织爵士音乐会），还有平面设计和音乐方面的国际交流。我在美国、南美、日本，当然还有欧洲各地作学术报告。就这样，我总是和学生打交道，那些新鲜而富有朝气的设计最能引起我的兴趣。只有当这一职业能不断带来新体验的时候，它对我才有吸引力。是的，这就是我从事这一职业根本的动力所在，也是根本的挑战所在。<

我努力回忆自己为什么走上了做平面设计师这条路。在我年青的时候，到底是这个职业的哪个地方如此吸引了我呢？对于大部分向往这一职业的年轻人来说，答案可能是一样的。我当年热爱绘画，而且画得很好。虽然我那时候画的几乎都是汽车和飞机。我凭着想象画出不存在的种种车样。我梦想着无轮的汽车和无翼的飞机，人们甚至可以很舒适地在里面生活，还能在里面看电影。我就是这么一个幻想家和寻梦人。同学们自然都很佩服我会画画，人人都

想向我索画。当我在数学课上百无聊赖的时候，我就拿着画笔在小纸条上驰骋。那样我就能飞入一个属于自己的、丰富多彩的世界里。于是我报名参加了卢塞恩设计学校学前班的入学考试。考试的内容是：人物、风景以及我的个人经历。考试合格之后，我先是做排版学徒，也就是做“排字工”，然后才正式进入艺术学校求学。<

在做排版学徒的日子里，我发现了文字和编排的魅力。这时我已经忘了我对汽车和飞机的兴趣。别的兴趣取代了原先的那些兴趣。从此以后，我就随身携带一本速写本，我在里面记下和画下我注意到或者觉得有意思的一切，包括见过的东西和想法。也是在这一阶段我学会了用文字补充绘画，而且把两者合成一个言简意赅的整体。我甚至觉得，我从前对于设计汽车的狂热现在转移到其它内容上来了。这种狂热持续到现在，只要我对某项工作感兴趣，我就会全身心地投入，形成自己的想法并把这种想法用符合媒体需要的形式表达出来。如果这种形式借助印刷品或者其它媒体向相应的对象传达了预计的内容，那么我们就不妨称之为媒体设计。<

对我而言，这一职业的魅力迄今丝毫没有褪色。每一项工作都需要我深入地探讨其本质。这时，我需要委托客户的密切配合。我必须带着开放式的态度去接触工作，和客户保持沟通。至于想法，就要看我的想象力了。我必须用合适而

drawings, I could escape into my own exciting world. <
I applied via entrance examination for a pre-course at the Art school in Lucerne. There, I had to tackle different themes: the human figure, landscape, and my own world of experience. After graduation I absolved an apprenticeship as typographer, then I entered art school. <

During the time of my apprenticeship as typographer, I discovered my fascination for typography. In the meantime I had lost my interest in cars and airplanes. Other interests took their places. A sketchbook was my enduring companion. In it, I wrote down and drew out everything that caught my eyes or seemed interesting to me, thoughts as well as visual appearances. In this phase, I learned to enhance drawings with lettering to form a concise expression. Generally, I think at this point in time, I was able to transmit my earlier excitement of creating cars onto other themes. This holds true until today. If a task is of interest to me, I can live up to it. I can develop my own ideas and bring them to mature forms, ready for communication. If this form then conveys the contents of the client's order via the means of print or other media to the target group, we can call it communication design. <
Until today, this profession has not lost any of its fascination. Every task demands a deep confrontation with the matter of the order from me. Primarily at this stage, I have to rely on the cooperation with my clients. I have to approach the challenge open-mindedly and have to cultivate the dialogue with the client. Then, in order to find ideas, fantasy is required. I have to convey the contents to the viewer adequately as well as interestingly. <

Today, I often ask myself what motivates young people to study graphic design. Is it the print media they see every day? Do magazines and books fascinate the young people? Or are they being reached by the posters on the billboards and advertising columns? Most print media aren't designed very interestingly. They are more a vice than a virtue. Yet, what fascinates the young people? <

In recent years, the profession of graphic design has undergone changes. Maybe today, youngsters feel less attracted to this job because of drawing, but feel fascinated by the computer work, being able to experiment with Photoshop and Freehand programs. They are used to extravagant flyers, which advertise house and hip-hop parties, they love the lettering and designs on their snowboards, and they know the stylized cd-covers of their favorite bands. Maybe they are delighted by the layout of modern magazines, which they regularly purchase. These magazines are primarily composed of juvenile typography and overgenerous color combinations. It is also true that the ability to draw is no longer a key requirement for this exciting profession. However, fantasy and being imaginative are still obligatory prerequisites. <

Primarily, this job needs people who are interested in many things and are enthusiastic about them. It takes the enjoyment of exploration, the pleasure of developing, and most of all, the delight of communicating with others. <

Of course, the development of the profession of graphic art is subject to permanent change. The image of this occupation develops toward being a job, which demands strict planning and conceptualization. However, new and interesting fields of occupation are developing in the innovative areas of modern mass media, as in the mediation of knowledge, the

吸引人的方式把内容传达给观赏者。 <

如今,我经常问自己,是什么让年轻人愿意进入平面设计这一行业的呢?是那些他们平素见到的印刷品?还是那些吸引年轻人的书籍杂志?抑或是他们见到的海报柱和墙上张贴的海报?大部分印刷品的设计并不精美,给人带来的痛苦多于愉悦。那么,究竟是什么吸引了年轻人呢? <

近年来,平面设计这一职业发生了很大变化。如今,年轻人可能很少是因为喜欢画画才爱上这个职业,更多人可能是因为喜欢摆弄计算机,喜欢使用Photoshop和Freehand等绘图软件进行各种尝试。他们熟悉别墅通宵派对和Hip-Hop派对的那些轻快而夸张的小广告;他们热爱滑雪板上的文字和绘画;他们也欣赏心爱乐队的那些精心设计的唱碟封面。也许,他们很高兴看到那些流行杂志的版面设计,那是他们定期购买的读物。所有这一切,都是首先通过富有青春气息的版式编排和绚丽的色彩组合吸引人的注意力。确实,对于平面设计这个有意思的职业来说,绘画能力的高低已经不再是能否胜任的首要标准。但是,想象力丰富和思路开阔仍旧是不可或缺的条件。 <

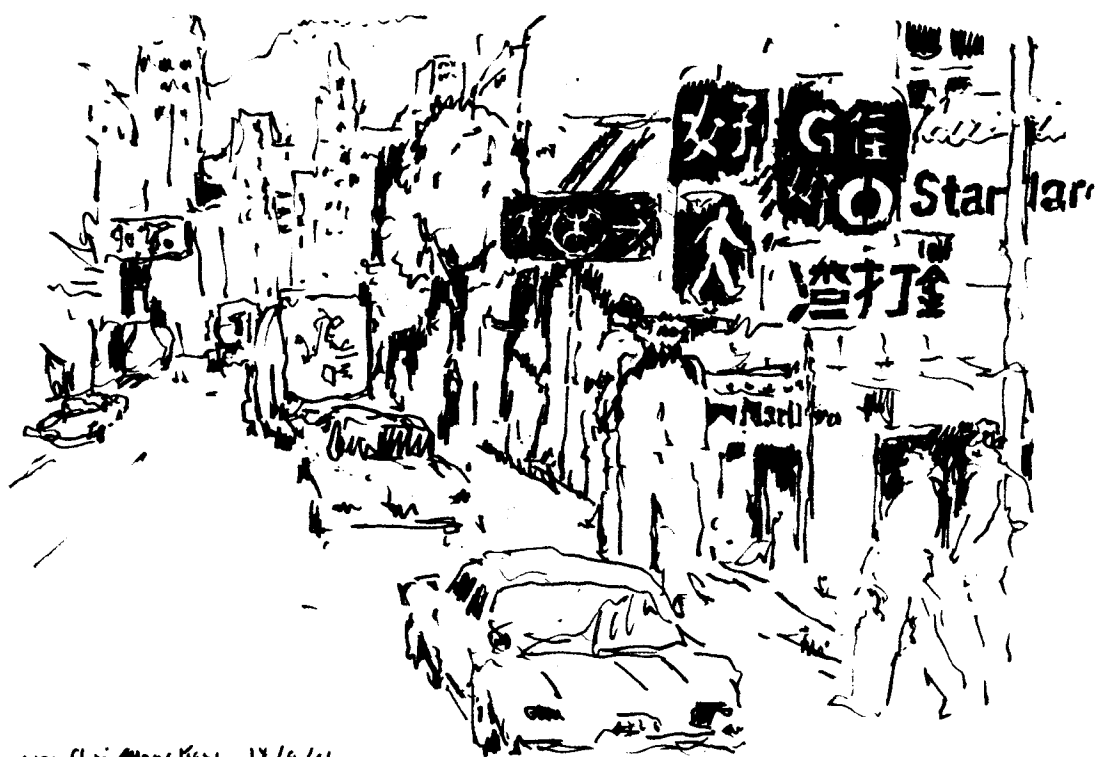
这一职业需要的人,首先要兴趣众多,而且能培养广泛的爱好。要在发现中体会乐趣,在产生想法中体会乐趣,更重要的,是要在向别人表达中体会乐趣。 <

自然,平面设计这一职业的发展始终经历着不

断的变化。如今，整个职业越来越向规划和创意方向发展。但同时我们应该看到，恰恰在知识传播、通讯和定位系统开发或者网页设计这些现代大众传媒的新领域，不断诞生着平面设计的新天地。<

卓斯乐，2003年

development of communication and orientation systems, or in designing websites.<
Niklaus Troxler, 2003



Wan Choi / Wong Kien 17/4/01



上: 速写香港, 2001年; 下: 速写纽约, 2002年



Niklaus Troxler

Our eyes lock. Her long, dark lashes open wide as she surveys me. My train has drifted to a halt and I sit here, motionless, separated from her by a thin sheet of glass. In the distance a chainsaw gnaws at something hard. The wind gently ruffles her thick brown hair. She tosses her head back and a bell clangs out across the muddy, trodden field. The train hisses, scrapes, then edges onward. She eyes the wheels and lets out a phlegmy "Mooh!" <
I've arrived in the "Luzerner Hinterland", central Switzerland, home to farming, logging and one of Europe's most consistently excellent poster designers, Niklaus Troxler. This isn't chocolate box country; this is real, working Switzerland. <
I get to Troxler's handsome chalet-style property in Willisau (population 7000). He greets me with a broad smile and ushers me into the house that serves as home for his family (his wife Ems and the three daughters Kathrin, Annik and Paula) and his studio (one assistant and one trainee). <
Troxler, 53, was born and raised here in Willisau, the second eldest of five brothers and sisters and the son of a car paint-sprayer. "I think the paint spraying was the first influence of colour on me," he says. "I always liked to watch how my father mixed up the colours and I liked the smell too. It's just like the smell when I'm silkscreening colours now." <
As a boy he wanted to become a car designer, but an apprenticeship as a typesetter diverted his energies into typography and printing. He completed his training and in 1967 took up a place at the design school (Schule für Gestaltung) in Lucerne. <
He found debate and inspiration there, with the dominant Josef Müller Iler-Brockmann-inspired culture of rationality, simplicity

尼古拉斯·卓斯乐

我们目光相遇时，她乌黑的长睫毛一下伸展开，打量着我。我坐的火车渐渐停下，我一动不动地坐着，和她只隔一层薄薄的玻璃。远处传来链锯的声音。风轻拂着她浓密的棕发。她转过头，铃声叮玲玲响起。穿过泥泞的、被众人踩过的土地。火车嘶嘶喷着气，吱吱尖叫着缓缓往前挪去。她注视着车轮，含糊地叹了一口气。<
我已到达了“卢塞恩腹地”，瑞士的中部，是农业、木材以及欧洲杰出的海报设计师尼古拉斯·卓斯乐的故乡。这不是巧克力之乡，这是真实的、劳作中的瑞士。<

我来到卓斯乐那间位于人口只有7000的Willisau市的牧人小屋。他咧嘴笑着迎接我，带我进入他与家人（妻子Ems和三个女儿Kathrin, Annik和Paula）住的房子以及他的工作室里（一个助手和一个学徒）。<

卓斯乐53岁，是土生土长的Willisau市人。他在兄弟姐妹五个中排行老二，是汽车喷漆工的儿子。“我想是喷漆最早给了我颜色上的影响，”他说，“我总爱看爸爸调颜色，我还喜欢那种味道，就像现在我用丝网印刷的味道。”<

小时候他想做个汽车设计师，但排字工学徒的经历将他的精力引向了排版和印刷。他完成了学徒，并在1967年进入卢塞恩设计学校就读。在那里，他找到了辨析和灵感。学校受Josef Müller-Brockmann的感染，以理性、简单、讲究排版的设计文化经受住了外界夸张色彩和古怪风格的

轰炸。对年轻的卓斯乐来说，流行艺术比 Akzidenzgrotest*和Helvetica*有趣多了。尽管遭到老师的责难，他很快就开始利用从手写文字、小短片到绘图软毛笔这个魔鬼产物的一切流行方式。“做一个非典型的瑞士设计师对我很重要。”他说。<

活字排版印刷设计的领军人物Hans-Rudolf Lutz (1939-1998)曾来到学院，鼓励学生们探索和试验，但一个更强大的兴趣已开始影响卓斯乐。他从1966年起就在Willisau市组织音乐会，现在更是沉浸在自由爵士乐的世界里。毕业后在巴黎工作的日子建立了他与客户和爵士音乐家之间的紧密联系。一年后当他回到家乡时，他发现这里是个可以让他同时发展与二者关系的富有创造力的地方。<

到1975年，卓斯乐的音乐会已经成为了一个主要的音乐节。那以后每年他都为该盛会和其他一些个人音乐会制作海报，结果产生一系列跨越25年历程的不折不扣的出色作品。究其原因，不仅仅是因为卓斯乐集设计师、客户和爵士乐发烧友于一体，也不仅仅是因为一个设计师在如此长的时间跨度内为同一个事件设计很少见，同时也是因为作品特点在概念和风格上是如此多样化。<

我问他，这样一个综合了客户、设计师和发烧友的性格用在绘图上是促进了还是阻碍了创造过程。他振振有词又若有所思的回答说：“是促进的。它们同时作用于我的头脑。我只需问

and typography enduring a bombardment by the charismatic colourings and eccentricities of the outside world. To the young Troxler, pop art was more exciting than Akzidenzgrotesk and Helvetica so, despite the strictures of his tutors, he was soon employing everything from hand lettering and Cooper Black to that spawn of the devil, felt tip pens. "It was important for me not to be a typical Swiss designer," he says. <

Typography guru Hans-Rudolf Lutz (1939-1998) arrived at the college and encouraged his students to explore and experiment, but an even greater influence was already at work on Troxler. Having organised concerts in Willisau since 1966, he was now immersed in the world of free-form jazz. Time working in Paris after college gave him close contact with both clients and jazz musicians, and when he returned home a year later he found it a fertile place to cultivate relationships with both. By 1975 Troxler's concerts had turned into a major festival. Every year since then he has created posters for the event and the individual concerts that take place. The result: a body of work stretching over 25 years that's truly remarkable, not just because Troxler is effectively designer, client and customer, jazz aficionado all at once, and not just because it is so rare for one designer to produce work for one event for such a long period of time, but also because the character of the work created is so varied in concept and style. <

I ask him whether the multiple client-designer-aficionado personality he brings to the drawing board helps or hinders the creative process. "It helps," he says in eloquent, considered tones. "It all works together in my head. I simply think to myself, what is this event that is coming to me here?" <

•两种著名的瑞士字体

He never consults the musicians involved, so his greatest challenge is not to appeal to the sensibilities of 'a client' but to ensure his own approach is fresh. "The greatest pressure is everything that you've already done. You have to free your head, so you're like a child." <

He has met the challenge. Look through the recent book on his work, 'Jazz Blvd. - Niklaus Troxler Posters' (Lars Müller Publishers), and you see the evolution of an extraordinary graphic language. Early on there's the scribbles and scrawlings of the young maverick, with all sorts of influences at large: pop art, Magritte, Milton Glaser, Twen Magazine, Yellow Submarine. But you can also trace an assured, almost classical handling of typography and the first flowerings of more idiosyncratic illustrative styles and devices. For example, 'The European Jazz Unity' poster of 1972 gives the first outing to a pared down approach that is subsequently evolved in numerous works, including 'Cecil Taylor Solo', in 1989 and 'Dead Trees' in 1992. Then there's his coloured line drawing, seen first in 1977 with a joint 'Dewey Redman Quartet' and 'Marion Brown Quartet' poster and developed until it reaches a frenetic climax in 1992 with posters for the 'Fred Wesley Group' and the main Festival <

And just when you might be starting to form a theory that Troxler is most interested in the diversity and elasticity of his illustration, you come across two pieces of typographic genius: 'McCoy Tyner Sextet' (1980) and a typographic portrait of Thelonious Monk (1986). <

Countless other stylistic and technical devices can be seen entering the Troxler range and later enjoying a delightful

我自己，将要形成的是什么？” <

他从不询问参加演出的音乐家们的意见，因此他最大的挑战并非要迎合“客户”的感受，而是要保证自己的方式总是新鲜前卫的。“最大的享受是你曾做过的所有事。你必须解放头脑，变得像个小孩一样。” <

他经受住了挑战。看看他最近的作品集《爵士大道 - 尼古拉斯·卓斯乐的海报》（Lars Müller出版社），你会发现一种特别的图形语言的演变。

起初，你会看到一个特立独行的年轻人的涂鸦，带着各种东西的放纵的影响：波普艺术、马格里特、Milton Glaser、Twen杂志、黄色潜水艇。但你同时也会注意到一种老练的、几乎是古典主义的排版处理方式，以及十分特别的插图风格和策略的最初绽放。比如说，1972年的“欧洲爵士乐联盟”海报首次出现了删减的手法，并随后在众多作品中得到发展，包括1989年的“Cecil Taylor独奏音乐会”和1992年的“死树”。

还有他的彩色线条画，1977年在“Dewey Redman四重奏”和“Marion Brown四重奏”的联合海报中首先出现了这一手法。到1992年，以“Fred Wesley组合”以及音乐节海报为标志，其发展达到了巅峰。 <

正当你要形成一种印象，认为卓斯乐在插图的多样和变换上是最厉害、最有趣的时候，你又会发现两张极具编排天才的作品：“McCoy Tyner六重奏”（1980）和一张用活字排版做出来的Thelonious Monk的肖像（1986）。 <