

Dialogue

对话

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肖勇工作室视觉丛书
对话02 Dialogue02

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中国—丹麦远程互动课题（代前言）

肖勇

在欧美，已经有超过40%的平面设计工作是以网络为基础的，而且发达国家的大部分设计师已经熟谙这种设计方式和工作模式。在中国Soho一族和更多设计公司在运用网络辅助工作。你可能通过网络接受澳洲的教育，你的客户可能远在西伯利亚，而你可能在杭州的茶馆从事你的工作，这些不是天方夜谭，而是发生在我们这个地球村的现实。

设计教学在哪方面可以既激发学生学习的兴趣，又在语言、创意、表现上使学生得到训练呢？网络赋予了我们极大的可能。跨越时空、高速快捷，的确“新的技术会促进设计的发展”。我们筹划了半年的远程互动课程就这样展开了。

双方确认的设计主题从具体到抽象，从抽象到意象，锻炼学生的发现能力、观察能力，并通过自己的设计语言去表达去表现。视觉日记可以是任何东西，重要的、实际的、对看到的东西的看法等，发现身边的事物的美感，表达方式体现系列性，以小见大，去寻找自己的感觉并找出生活周边事物中的灵感。抽象元素的选择，更能锻炼抽象思维与视觉表现之间的联系，而且要与对方有所沟通和传达。不同的小组的组合，也考虑到技术、语言、年龄的互补性。双方的学生为许多出乎意料的概念和构思而兴奋，而这些又不断激发更多的创意的绽放。每天新上墙的作品总给人耳目一新的印象。

丹麦指导教师斯科丁讲道：“我们都在通过沟通相互学习。”丹麦八组同学写道：“在错误与迷惑之间开始，对话是彼此了解和解决问题的最佳方式，远距离了解思想，开放的思想准备连接。”赵一峰写道：“我们只用了不到一天时间就赶上了地球自转的速度——我们正努力超越时间和空间！”我们将继续开展这方面的课题与实验，也相信互动课题在将来设计教学中将扮演越来越重要的角色。通过网络化教学，我们意识到：

1. 促进学生对于新型工作设计方式的了解；
2. 增强互动性，充分整合设计和知识资源；
3. 增强交流意识和能力，了解多元文化；
4. 采用无纸化作业，节省成本；
5. 小组作业增强了集体意识和合作态度；
6. 互助与配合在设计过程中显现出重要性。

夜晚是宁静的，工作室内的夜晚没有安静，双方的学生在网上“游戏”着，QQ和MSN不停地闪烁。他们在构思、在交流、在争论。“你好吗？”“我在做‘爱’”“我要上厕所”“我累了”“我饿了”“再见！”这就是生活，这就是可爱的学生。他们充满好奇，怀着对学习的渴望、交流的愿望、未来的希望，不懈地工作。

天上的星星去休息了，天亮了，明天又是崭新的……

China-Denmark Interactive Dialogue Project (Foreword)

Xiao Yong

Today, the internet is a part of the fabric of communication of our daily, it has even changed our way of working and studying. By the end of 2002 forty-six million people have had access to the internet in China. Designers can take a virtual degree course in Australia, work for clients in Siberia and enjoy a cup of tea in Hangzhou tea-house! Internet has already made the global village smaller and helps us fulfil otherwise impossible dreams.

What can internet do to assist design teaching and learning? Luckily our new CAFA campus is equipped with broad-band internet access. Spanning both time zone distance the dialogue project started between Studio 7 in the Central Academy of Fine Arts (CAFA) and Designskolen Kolding, Denmark.

The topics varied from abstract to realistic, images to words. Through the force of their imagination and a sense of discovery the students achieved interesting results. The visual diaries depicted the things you see, you find, you approach. From detail to overview, elements to phenomena, the visual solution were a clear reflection of the students powerful ideas and thoughts. The interaction and transformation of graphic communication across different backgrounds had been the main theme of the design process. Each new day the students excited by the images made by their partners on the other side of the world, resulting in a production that was constantly appealing and innovative.

Inger Merete Skotting, our co-tutor from Kolding mentioned that we both learn from each other. I also think that we learn by doing and once we get started we will follow through and let the project build its own momentum. I believe the internet is an essential tool and medium for our teaching and communication and will play an ever increasing role in the future. And this also involves a number of features:

1. Learning from a new way of working;
2. Interaction can gather potential information and knowledge;
3. Cross-culture communication;
4. A paper free ecology and the subsequent efficiency;
5. Team-work collaboration;
6. Group integration process.

The night is silent and calm but the modem and the computers in the studio have been overloaded for days. QQ and MSN are buzzing and our students are chatting with their teams. They argue and discuss without a pause and are curious and eager to learn from each other. "Hi""I'm doing(making) Love!""I'm tired""I go to toilet.""I'm hungry""See you....."

Stars are asleep while the sun awakes in the East.

课题:对话02

参与者:

丹麦科林设计学院互动媒体、平面、插图系二、三年级学生;
中国北京中央美术学院平面设计专业学生;
来自丹麦科林和北京的参与者每方分成十个小组。

指导教师:

肖勇,平面设计师,中央美术学院设计学院第七工作室导师
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艾丽玫,丹麦科林设计学院互动媒体系主任

2002年秋天,对话共进行了四天,并且分为两个部分:

1. 学生自己的日记。日记应该有一定的数量和一致的形式。组员要遵循自己的导向,诸如印刷和形式。所有的图片都要有日期和时间,作为视觉传达的综合部分之一。日记要求:黑白,尺寸210mmx210mm。
2. 每一组的主题都是对方国家的组员为他们选择的,然后他们做出一系列连续性的图片。图片必须有视觉上的一致性。每天的主题也是不同的。

图片的尺寸都是210mmx210mm大小,黑白,再加上两个对方选择的颜色。图片是主题——诸如对话、路线、高度、元素、足迹、未来、爱、诗、边界、运动、理想——的视觉解释。

海角天涯与近在咫尺:非语言交流

丽莎对英格和艾丽玫的采访

丹麦科林设计学院互动媒体、平面、插图专业的学生与中国中央美术学院设计学院平面设计专业第七工作室的学生进行了一次网上交流——Dialogue02。他们逾越了遥远的距离,用无声的图片进行对话。

文化背景、个人经历和学生自身都对这样一种对话有着重要的导向性。对话并不是永远都顺利。有时交流会脱离原计划,但是无论如何它会给我们经验。这些实验性的东西会在中国与丹麦文化之间架起一座桥梁。因为,除去表面,我们并不是那样的不同。我们期待利用对话来理解对方。

英格(以下简称IM)和艾丽玫(以下简称EM)是这次活动在丹麦的指导教师,她们没有怀疑活动能否顺利进行,因为有开放和热情。有了开放和热情,学生可以自如地跨越国界。一个好对话的主要的基础就是在个人和专业上对对方有信心。

你们分别在地球的两边,对话是如何进行的?

IM:今天的学生对世界的看法是千差万别的。现在飞跃重洋、了解世界和自己都是很平常的事情了。科林设计学院也不例外。几年以前,一个中国学生敲开了我们的大门,现在,整个中国和中国的设计师都向我们敞开了大门。

EM:去中国的想法源于学生们自己。他们想展示丹麦设计、接近中国学生并且与他们合作。愿望终于实现了。2002年春天,50个学生在中国留下了他们的脚印。他们组织了一个学生作品的展览。我们还和清华大学的116名学生组成了一个工作室,参观了工业设计中心,包括和我们联系的中央美术学院。

从中国回来后,学生们收获累累。从对对方的作品的兴趣中,他们发现自己和中国学生有着许多的共同点。我们非常渴望将这种合作继续下去。

IM:设计领域越来越国际化,这些年我们学校也组织了许多国内国际的交流活动。了解其他文化后,世界变得更小更有趣了。北欧设计有着很好的控制力。要从完全不同的文化中去寻找灵感,例如中国和印度。这就是我们寻找的活生生的差异,另一种文化,一个可以给丹麦设计的发展以能量和灵感的冲撞。是选择一个和我们相似的国家还是截然不同的国家并不是很重要,关键是他们消除了我们的偏见,激发了我们的灵感。

EM:我们在中国访问了中央美术学院的教授。通过交流,我们期待建立具体的合作。在科林,我们有许多访问者,包括肖勇。他在中央美术学院有很高的知名度,同时也在丹麦,我们学校任教。中国和丹麦学生都同样期待合作。如果只是眼前的旅行和交流,合作毫无意义。关键是它是一种对我们领域发展的挑战。

IM:我们准备好了一切,肖勇带来了东风。对话终于开始了。

EM:因为我们有热情,做事就容易得多。当还是小孩子的时候,我们常说:如果你在地下挖个洞,挖得足够深,就能打通一条去中国的路。在这个项目中,我们都成了发现者,像哥伦布一样。但是时代不同了。思想以网络为基础去发展是很自然的,和共性的变化是一样的。

IM:这就是网上交流的神秘所在。我们远隔重洋却如此靠近。

中国学生与丹麦学生做事情的最大区别是什么?

EM:我们不会中文,他们也不会丹麦语。这就促使我们需要用视觉去表达。这个对话的目的就在于学生用不同的主题讲述不同的故事。

他们要选择对方的主题,再用视觉的语言作详细的阐述。当你把所有中国和丹麦学生互发的图片放在一起时,你就能把它们区分开。思维方式是不同的。

IM:虽然我们差别很大,但是通过对话,还是能找到共同之处。设计的美感是相同的,而不同点在于交流方式。有趣的是,坐下

来进一步和地球另一边的“故事”通话，并且将它们随身携带。

EM：我可以很容易地想像，在将来，那种交流会是相当多的。对地球另一边发生的事情产生兴趣是一种自然。这是交换想法，是对传统理解的一种对抗，比如丹麦和北欧设计。通过这种视觉的表达，可以对美感有新的理解。

IM：即使在网络的虚拟空间里交流，首先也要认识对方。假如我们都不曾见面，不曾有过尊重，像这样的交流是行不通的。

EM：我们喜新但不厌旧。在数字的空间里，当然想见到对方本人。同时，我们又想利用最先进的科学技术。但是，对你的伙伴有信心是最重要的。学生的个人形象是通过向对方讲述自己的故事来形成的。社会学家 Hennik Dahl 说过：我们是通过讲述世界本身的故事来了解世界的。交流很大，而个人又很小。将这二者结合是很重要的。

在对话的过程中有过什么困难吗？

IM：当顺利的时候，无论在科林还是北京，活动都是紧紧围绕宗旨的。不顺利的时候，误解很大，但是无论如何仍然在进行着！学生们能够说出问题的所在。但是我们的答案永远都是一样的——找到故事，控制局面。

EM：这就是对话的自然之处。你并不是永远都知道将要得到的是什么，谈话也并不会永远都达到你想去的彼岸。是现实改变了对话的自然趋向。而且这是在有关人与想法的新问题出现时，学习与利用互动媒体去挑战和发展你习惯的工作方式的过程。

你们是怎样创造一个不仅是一种交流方式的对话的？

IM：要坚持原则。发送的前后是有区别的。要讨论形式和沟通，美感是最重要的。否则，整个事情便失去了意义。

EM：创造一个有形式感的对话是有趣的。但是，创造一个包括每一个学生的自身和周边的，在科林和北京同时发生的对话更加有趣。而且，这两个城市之间的对话可以在美感方面延展，去创造一个最真诚的承诺。

将来如何呢？你们会推崇这个交流吗？

IM：当然会。这只是个实验性的交流，我们还会在将来组织更深层次的交流。

EM：我不能说这是个无与伦比的成功，因为它不是。在学校，我们有着一些技术上的困难，因为时间太短。但是我们真的有工作的兴趣。

IM：当然，我们没有很好地完成这项工作。在我们的内心中还还有热情，还有许多东西没有疲倦。但是我们已经划破了表面，给新的交流以灵感。对话还将在 2003 年继续，当我们到中央美术学院去做另一个对话的时候。

对话将继续下去，而且会更加具体。对话的目的是让我们打破彼此的界限。我们持续性地交换想法是一种自然。

EM：所有有趣的想法在世界上不同地方的反映都是相似的。我们也可以拓宽我们的视域——不同的人、不同的地区，因为过程是公开的。英国伦敦的圣马丁中央学院对这种对话有兴趣，准备和巴黎交流。因此，可以说，包括科林、北京、伦敦和巴黎在内，我们一起结束了这次网络对话。

网络提供给我们新的设计工具，通过它，工作途径得到发展。这种工作方式有职业本身的洞察力。它作为设计师的工作习惯和在国际上发展设计与设计教育的机会，将被继承和发展。

Workshop: Dialogue02

Participants:

Second and third year students from Interactive Media and Graphic Design and Illustration, Designskolen Kolding, Denmark and students from CAFA, Department of Graphic Design, Beijing, China.

The students were divided into 10 groups with participants in Kolding and Beijing respectively.

Teachers:

Xiao Yong, Director of Xiao Yong studio, Graphic Designer, CAFA.

Inger Merete Skotting, Head of Department, Graphic Design and Illustration, Designskolen Kolding.

Elle-Mie Ejdrup Hansen, Head of Department, Interactive Media, Designskolen Kolding.

The workshop lasted four days in the autumn of 2002 and was divided into two sections.

1. A diary based on the students themselves. The diary is to be kept a number of times during the day and should have a consistent aesthetic form. The group is to follow its own guidelines as to typography and other form considerations. All pictures are to be dated and timed as an integrated part of their visualisation. Diary pictures are to be black and white, format size 210mmx210mm.

2. Each group is to work on a picture series around the theme their partner group in the other country has chosen for them. The pictures must be visually consistent. Each day the group are given a new topic to work with.

The picture size is 210mmx210mm in black and white plus up to two other colours that the groups choose for each other. The picture series is a visual interpretation of the themes: dialogue, roots, high points, elements, track, future, love, poetry, borders, movement, ideals.

Close up and far away

Nonverbal communication

An interview with Inger Merete Skotting and Elle-Mie Ejdrup Hansen by Lisa H. Kuang.

Students from Designskolen Kolding's Interactive Media and Graphic Design and Illustration departments have worked with a group of students from Central Academy of Fine Arts (CAFA), Graphic Design Department, Studio 7 on an internet based workshop entitled Dialogue02. They were participants in a wordless picture dialogue across the vastness of the globe.

Cultural background, personal experience and the student's own physical context have an important bearing on the content of such a dialogue. It doesn't always work. Sometimes communication can deviate from its intended course but in any case it will bring experience in its wake. These experiences can be built upon and help bridge the gap between the Danish and Chinese cultures because under the surface we are not all that different. And there is a desire to meet each other in dialogue.

Inger Merete Skotting (Head of Department, Graphic Design and Illustration) and Elle-Mie Ejdrup Hansen (Head of Department, Interactive Media) who headed the project in Denmark are in no doubt what carried it through - openness and enthusiasm. Because with these two prerequisites one can reach all the way to China and back again. One major fundament a fruitful dialogue can build on is having confidence in each other on a personal and professional level.

How can one work co-operatively when you are both on the other side of the world?

IM: Students today have a quite different approach to the world. It is now quite normal to travel afar and develop an understanding of the world, and yourself. Designskolen Kolding is part of that too. A number of years ago a student from China came knocking on our door and now a whole region of the world is opening itself with contacts to design and designers in China.

EM: The inspiration for the trip to China came from the students themselves.

They wanted to showcase Danish design, meet the Chinese and work with them. This vision bore fruit and 50 students travelled to China in the spring of 2002 and the trip included a major exhibition in Beijing of the school's work. We held a workshop for 116 students at Tsinghua University as well as visiting industry and centres of design education. This included CAFA whom we had already been in contact with. After the success of the trip to Beijing the students travelled within China and the journey gave them the experience of a lifetime. We have a great deal in common with the Chinese, in terms of humour and interest in each other's work. And we were keen on continuing our work with the Chinese.

IM: The world of design has become international and for many years our institution has had international and national exchange programmes. The world has become smaller and interest in other cultures is great.

Scandinavian design can be very controlled and planned. One looks for inspiration in totally different cultures, in countries such as India or China for example. It is contrasts we are searching for, for lifeblood, another kind of culture, a collision of impressions that can give energy and inspiration to the development of Danish design. Not necessarily through the choice of countries that are like ours but rather in places that are so radically different that the meeting them cannot do anything but tug at our own preconceptions and through that inspire us.

EM: In China we met professors from CAFA and through these conversations came the desire to establish concrete forms of co-operation. In Kolding we have had visits from CAFA, including Xiao Yong, a well known graphic designer and teacher at the academy who has also taught at our school in Denmark. Our wanting to continue the co-operation is the same for both the Chinese and us. It is worth nothing that we don't just mean a trip and exchange now and then but a challenge that will develop the core of our field.

IM: We set up the framework for the project. Xiao Yong caught the spirit of it. And so the ball started rolling.

EM: And it was easy because we were enthusiastic. When I was a child we used to say if you dug down far enough you could dig a tunnel all the way to China. In this project we became discoverers just like Columbus, but now we are in

another time. This intense net-based development of ideas is almost physical, like it is happening in the same room in which a collective process is taking place.

IM: And here is the mystery of doing a project on the net. At one time we are close and really far away.

What was the biggest difference between the Danish and Chinese way of dealing with the project?

EM: We don't speak Chinese and they don't speak Danish. That alone makes it implicit that we have to communicate visually. The idea of the project is that the students, using different themes as titles, should tell different stories to each other.

They should choose each other's themes and elaborate on each other's visual language. When you put all the pictures together that the students have sent to each other you can see which ones came from China and which ones were made in Denmark. The approach is different.

IM: In spite of the great distance it has also been possible to make a common expression through the project. The aesthetics of design is international, the difference maybe lies in the communication of the given theme. And the interesting thing is sitting and working further on each other's stories on the other side of the world. You carry their thoughts with you.

EM: I can easily imagine that there can be a lot more of that kind of communication in the future. There is a natural curiosity about what the other parts of the world are working with. It is about an exchange of ideas, a confrontation of ideals that challenge our own classic understanding of what Danish, or for that matter, what Scandinavian design is. Through an exchange of visual expression such as this one can create a perspectival shift from the basis of the meeting of another aesthetic understanding.

IM: Even though it is easy to work in cyberspace you have to get to know each other first. If none of us had met each other and developed professional respect for each other, a project like this would never have got off the ground.

EM: We want the new and the old. To work in physical and digital space. It is human nature to want to look each other in the eye. But at the same time we want to use the newest

technology. But it is vital to have a basis of confidence in your partner. The individual student's identity is formed through the telling of stories to each other from each their own world. Freely quoting from the sociologist Henrik Dahl. We understand the world by telling its story. The great stories are about communities and the smaller ones about individuals. It is important to combine these two.

Have there been any difficulties during the project?

IM: When it went really well, the idea was held onto tenaciously and worked on, either in Kolding or Beijing. And when it went badly or there was a form of miscommunication, it went well anyway! The students were well able to say that something didn't work. But the answer from us was always the same - find the story and take control of the situation.

EM: That is the nature of dialogue. You don't always know what you are going to get and a conversation doesn't always lead there where you want it to go.

It is in reality against the nature of a conversation to decide where one will end. And that is a process of learning and using interactive media to challenge and develop your usual patterns of working in such a way that new questions arise about people and ideas.

How do you create a dialogue that isn't just a one way communication?

IM: There were a set of criteria that had to be adhered to. It does matter what is sent back and forth. Form and communication are to be discussed and the aesthetics are of paramount importance or the whole thing becomes ... meaningless.

EM: It is interesting if one create a dialogue of form. But it is even more interesting when you can create a dialogue of content about what happened in Kolding and Beijing and with each individual student and their relation to themselves and the community. And the dialogue between these two cities can be developed even more in terms of the aesthetics and the content and thereby create an active engagement in its truest sense.

And what of the future? Are you going to repeat the project?

IM: I would really like to. This was a pilot project and we would really like to work with a more in-depth project in the future.

EM: I can't say that the whole thing was an unparalleled success because it wasn't. We had a number of technical problems at the school which meant that the time scale was too short but we have a really interesting basis to work from.

IM: We have certainly not finished this kind of work. There is still fire in our hearts and there is still so much that is as yet untried. But we have scratched the surface and this has given inspiration to new workshops of that kind. The dialogue will continue in 2003 when we come out to CAFA again for another workshop.

The dialogue continues and will become even more concrete. The idea of the dialogue is that we should push at each other's borders. It is its implicit nature that we create a continuous development and exchange of ideas.

EM: All interesting ideas have in common that there are often the same kind of reflections happening at different places around the world. We can also widen the scope to include more people and places. Because a code word for this process is openness. Central Saint Martins College in London have shown interest in the project and have plans about doing something in conjunction with Paris. So it could well be that we end with a network comprising London, Paris, Kolding and Beijing.

The internet provides us with a new design tool and through it a working method to be researched and developed. There is a professional insight in this way of working that will be refined and developed in the future as a new designer's working practice and a chance to develop an international working community in design and its teaching.

你对这次课程有什么感受?

● 中央美术学院设计学院第七工作室

- 第一组** 非常有意思, 让我们明白课程中最重要的是合作。
- 第二组** 跳跃的思维! 飞快的旋转! 好玩!
- 第三组** 空间的交流, 智慧的展现!
- 第四组** 我们站在地球的不同地方, 一网却拉近了彼此的距离。
- 第五组** 虽然语言和文化不同, 但我们拥有共同的平面设计。
- 第六组** 相互的交流, 取得相互的收获。
- 第七组** 非常有趣, 我们很喜欢!
- 第八组** 距离? 两点的分离与重合!
- 第九组** 条条大路通罗马。
- 第十组** 挺有意思的!

● 丹麦科林设计学院

- 第一组**
- 交流是语言和图像的交换, 是发送和回复, 是得到一个回答。最终, 我们认识到我们需要制定一个问题来创造对话。就这样, 交流成功了!
- 学会交流需要时间, 尤其是有文化隔膜时。但是如果你乐意去做, 就会有结果。
- 表现方式: 用无图片的方式展示自己
- 高度: 我们希望你更高
- 道路: 展现人类对话的道路
- 运动: 中国画面中的行动

第二组

第一天我们收到一封中国的电子邮件, 开始得非常顺利。我们把手印印在纸上发给他们, 他们发送过来一个新的话题作为第二天的工作主题。前两天进行得很顺利, 随后中国那边的电子邮件就没有了。他们根本就没有得到任务吗? 我们只能继续发邮件和等待, 而且等待是最艰难的了。

第三天我们决定以一个主题重新开始对话, 尝试后, 还是失败了, 庆幸的是他们回复了邮件, 然后对话就一直持续到最后。

第三组

中丹对话是个充满可能性的课题。

因为网络的存在, 两国之间的距离不再重要, 我们之间不再有语言障碍, 因为语言是视觉化的。虽然刚开始网络交流受阻, 但我们很快找到了中国伙伴的话的头绪, 他们并没有回复第一个主题, 而告诉我们他们的一个组员出去找他丢了的狗, 我们为此做了好多图, 虽然这不是分内安排, 但我们成功创造了一个对话。

第四组

第一天: 我们以自我介绍作为开始, 影印机像照相机一样工作着, 扫描, 发给影印机, 编辑, 再发到中国, 做日记, 再发送。时间一点一滴地过去, 我们每五分钟就查看一次电子邮件——没有! 他们收到我们的邮件了吗? 他们明白我们的英语吗? 我们的英语正确吗? 然后, 就像变魔术一样——“新邮件”! 一张图片上有三个人, 另外一组在问好, 他们建议下一个主题为道路。我们发给他们一个主题, 但最后我们以同样的主题结束工作。就这样, 不知道如何开始的, 然后我们决定继续下去, 整整四天, 都是在同时做同样的主题。

道路: 地区之间和点之间的路。我们希望道路是平面的元素, 中央美院发过来一张《中国之门》。

边界: 看到他们做的门和地球, 我们意识到这也是关于丹麦与中国之间的。我们试图捡起主题, 用眼睛去“听”。发送新的边界图片, 边界消失了, 通过描绘边界, 我们打破了边界。

元素: 最后一天, 让我们来做个摘录: 我们发送一张未完成的图片让他们完成, 他们也发过来未完成的图片让我们完成。我们重复利用了旧图片, 把我们的对话转向元素。最后一天我们开始明白对方了, 要是再有一周就好了。对话并没有结束, 只是刚刚开始。他们最后发过来的图片是我们发过去的第一张——我们自己, 每个人脸上都被印上唇印, 他们起了个名字“爱的元素”。

第五组

因为我们有不同的文化背景, 所以我们需要找到一种全球性的语言来沟通, 我们期待鼓励, 期待发现新的设计和交流的方法, 对于最终结果, 我们并没有抱太大希望, 因为这只是个实验性的课题, 我们只是想为将来的合作建立基础, 或者还能见面。发现万事开头难, 文字或许造成误解, 但我们的图片能说明一切, 这个课题很有趣并且值得去实践, 我们希望继续这种交流。

第六组

网上对话是个很好的想法, 遗憾的是: 我们组并没有达到预期目的。一开始的确很难真正地做到视觉对话交流。因为同一个任务在中国和丹麦理解是不同的, 所以这更像互相发送不同的图片,

而不是“真的”交流。我们组做得很好，也有一些可以创造对话的非常棒的想法，但没有收到回答，所以我们只是简单地交换图片。这可能跟语言和软件知识的缺乏也有关。

结论：开始虽然不顺利，但随着时间推移好一点，如果再有一两个星期或者有个预备，对话结果会更好。不同文化间的对话是有趣和富有挑战的，但需要时间去发展。

第七组

另外一组的想法怎样？虽然不知道，但我们都相信，这个视觉语言交流的课题对我们有帮助，对他们将发送过来的图片期望太高了，而且没有准时收到，令我们非常失望，他们会给我们工作的主题吗？另一边发生了什么事？他们快乐吗？他们在吃午饭吗？我们出去喝杯啤酒怎么样？保证走之前发给你图片！感觉对方一组也是在被强迫，语言可能造成误会。只有竭尽全力敞开思路去理解和我们交流的遥远的另一组。

边界：来自脑力激荡：国界－爱丽斯文岛－草地－看不见的－延伸－人与人之间－个人的－物质的－活动－语言－文化－花园的栅栏－野营－花床－树篱－绿栅栏－沉默－禁止入侵－紧锁的门－笼子－极限－人为什么制造边界？

社会边界：医院－剧院－火车－游泳池－桑拿浴－冬季浴－裸浴－公园

未来：青年，青年的责任，有保障的生活－故土挑战人类媒体－消费社会－脑力激荡－信仰－洗脑－帮助－小布什－公共运输－结果－媒体－恐怖主义－梦想－数字化－大众的人性－通路－未来－网络黑客－商业－纳米技术－机器人－明确的想法－孤独－娱乐

道路：基础设施－路径－系统－连续的杀手－运动的－迷宫－网络－交流－光缆－车轨－信用卡－旅行－地铁－地平线－快乐－学校－地图－知识－马可·波罗－脚印－自行车－溜冰鞋－滑雪板－降落伞－公共运输－中国象棋

第八组

第一天：自我介绍，向其他组员介绍我们，了解合作伙伴，找到第二天的主要平面向导。用只言片语描述自己，并将自己锁定在固定空间内是很难的，但交流只能这样开始。

第二天：丹麦——边界，中国——爱的感受。刚一选定主题我们就讨论了关于边界的一般看法，然后发展了几个肯定与否定的不同的方面。然后我们把这个主题及我们代表它的方式发送到中国。

第三天：丹麦——爱的感受，中国——边界。这回是中国确定主题我们来做。清楚地了解他们的想法是极难的。但我们尽最大努力在做解释的同时去保持他们的作品的特性。

第四天：在最后一天，交流变得迅速及时，我们两边在同一时间做同一主题……让我们看看发生了什么，到最后才诠释了什么是对话：这个过程不是笔直的，而是像河流一样曲折，但总体上我们建立了交流的系统，学到了对话的规则。

交流是在两个或两个以上的实体之间互相促进信息交换和交流的基本规则，在两个实体之间以共同语言为架构。但语言有其更复杂的含义，而不仅仅是文字的发音，这就是我们和世界连接的方法，我们的看法，文化的语言表达。当你不认识网络另一边的人时，如何和他交流？收到友好的邮件鼓励我们继续，收到和期望完全不符的结果令我们失望。即使疲劳我们也要友好地回复，同时从美好事物中找到激情。

第九组

与中央美院的合作告诉我们怎样和像中国这样和我们有着不同文化、距离遥远的国家互动交流，以及国际间交流和团队合作的难度。

元素：元素就是生活的纤维，是生存空间四角的基石。我们想仔细说明我们怎样抓住日常生活中微不足道的元素。我们怎样将它们带进家中而且继续保持他们在伸手可及的地方。

足迹：有的事物看得到，而有的则根本感觉不到，但每个事物都会留下足迹。我们想抓住存在于社会中的足迹：敢于在生活中留下印痕的个人，改变世界的大事件，伟人的前瞻性。在我们对话过程中我们想出了许多无语言的交流——衣服，模仿，手势等等。我们决定将网络工作看成表达不同的想法和心情的方式。

第十组

与中国的交流：一周的接触是不够的（我们希望更长）。

足迹：足迹是我们第一个主题，所以做了好多不同方面的。

元素：中国伙伴希望我们用南瓜作元素，我们将所有的中国朋友想成南瓜，并将最后的南瓜做了汤。

爱：爱是红色的。

What do you think about this workshop?

● Studio7/School of Design, CAFA

GROUP 1

It's very funny! Cooperation is most important!

GROUP 2

I wanna jumping! I wanna flying! Great!

GROUP 3

Space for exchanging, stage for wisdom.

GROUP 4

We are in different places on the earth, but the web connects us instantly.

GROUP 5

Although we have different language, different culture, but we have the common graphic design.

GROUP 6

We have enough harvests each other by exchanges.

GROUP 7

Very interesting! We love it!

GROUP 8

Distance? It's two points's separate and overlapping!

GROUP 9

All roads lead to Rome.

GROUP 10

Just funny!

● Designskolen Kolding, Denmark

GROUP 1

Communication is an exchange of words and images. It is about sending and replying. It is about getting a response? In the beginning we sent but got no answers. No answers, no communication! Finally we realized that we had to formulate questions to create a dialogue. And because of this the communication succeeded!?

It takes time to learn to communicate, especially when you are working with cultural boundaries but if you are willing to work at it you can get results.

Presentation: Show ourselves in a non photographic way

Heights: We want you to be taller

Routes: Show the routes of human dialogue

Movements: Action in the China pictures

GROUP 2

The first day began very well for our group by getting an e-mail from China. We presented ourselves by leaving a hand print on a piece of paper for them and they responded by sending a new topic for us to work on the day after.

It all went well for the first two days, but then the flow of e-mails from China dried up. Didn't they get the assignment at all? The only thing we could do was to keep sending and wait and the waiting was the hardest part of all. On the third day we decided to make a theme to start the dialogue again and we called it, appropriately enough, *miscommunication*. Thankfully they replied to the email, and the dialogue continued onto the final day.

GROUP 3

Dialogue CAFA DK was a great project full of possibilities. The distance between the countries was of no importance because of the internet. Our languages were no barrier because the language was purely visual.

Though the internet communication failed in the start, we soon picked up the thread of what our counterparts in China were saying.

They didn't respond to the first assignment we sent them but they sent us a picture and a note saying that one of their group members had lost a dog and was out looking for it. We made a number of images from that, and even though it was not a part of the assignment we succeeded in creating a dialogue.

GROUP 4

Day 1: We start out by introducing ourselves. The photocopy machine serves as a camera. Scan. Send to Photocopy. Edit. Send to China. Make diary images. Send. Time passes. We check the e-mail every 5 minutes. Nothing. Did they get our email? Did they understand our English? Was our English correct? And then, as if by magic - 'You have mail!' One image, three people, the other group says hello. They suggest routes as our next topic. We sent a topic to them, but in the end we both ended up working on the same one! Not

sure how it happened, it just did. And we decided to continue, all four days, working on the same topics. In parallel.

Routes: The paths between places, between spots, we contemplate routes as graphical elements. CAFA sent us a door to China.

Borders: We see their door and globe, we realize that this will also be about Denmark and China. We try to pick up the theme, 'listening' with our eyes, sending images of new borders, borders broken down, pictograms of Danes and Chinese together. What we are doing is breaking down borders, smashing them by drawing them.

Elements: last day, let's summarize: We send them an image for them to complete, they send us an image for us to complete. We recycle old pictures, turning our dialogue into elements.

Last day we feel we are beginning to understand them, and they us. One more week would have been fun. The dialogue hasn't ended, it is just beginning. The last images they send us are the first images we sent them - pictures of ourselves, each of them kissed by photoshop lipstick at CAFA. They bear the title "Element of love".

GROUP 5

We believed that we needed to find a universal language to reach each other because of our different cultural backgrounds. We expected to be inspired and find new ways of approaching design and communication. In respect of the final result of the workshop our expectations were not that high because it was a pilot project. We just wanted to establish ground for further co-operation and perhaps to meet face to face one day. We found out that all beginnings are difficult, as you say in Danish. The written communication had a lot missing but our visual works were full of expression. The project was fun and a worthwhile experience and we look forward to continuing the workshop.

GROUP 6

The dialogue web workshop was a good idea. Unfortunately, for our part it did not live up to expectations. For starters it was very difficult to actually make a visual dialogue

because there seemed to be different interpretations of the assignment in the Danish and Chinese group so it was more like sending each other different pictures rather than a "real" communication. Our group worked very well and we had some really great ideas that could have created a dialogue but we did not get any response and this left us with a simple picture exchange instead. This may well relate to language as well as a lack of specific software knowledge.

Conclusion: It started tough but got a little better as time went by so maybe if we had a week or two more or had had a pre dialogue it would have improved the results.

Dialogue between different cultures is both interesting and challenging but it will take time to develop.

GROUP 7

Dialogue. The other side What are they thinking? Not knowing but having faith that the project of communicating in a visual language is going to work for us. Both here and on the other side. Big disappointment not receiving the mail on time and high expectations of what they will send us. Will they give us something to work with? What is happening in the other group? Are they having fun? Are they having lunch? Is it ok if we pop out for a beer? Promise to send you the pics before we go! Feeling obligations to the group working on the other side and believing that they do the same. Words are misunderstood. All there is is to do our best and open our minds to learning more about the people far away we are communicating with.

Borders: Words from the brainstorm:

Country borders - Ellis Island - Turf - Invisible - Extension - Between Human - Personal - Physical - Moving - Language - Culture - Garden Fence - Camping - Flower bed - Hedges - Green Fences - Silence - No trespassing - Locked Door - Cage - Limitations - Why did man create borders?

Social Borders:

Hospital - Theatre - Train - Swimming pool - Sauna - Winter bathing - Nude bathing - Park

Future:

Young Grown-ups, responsibility at a young age, Sponsored lives-Mother earth vs. Human being Medias S- Consumer society ,The Brainstorm Religion, Brainwash, Help, George W.

Bush, Public transportation, Consequences, Medias, Terrorism, Biomedications, Dreaming, Digital, Mass humanism, Access, Futurama, Cyberpunk, Commercials, Nanotechnology, Robots, Positive thoughts, Loneliness, Entertainment

Routes:

Infrastructure, Paths, System, Serial killer, Motive, Labyrinth, Network, Communication, Light cables, Car tyre tracks, Credit cards, Travelling, Metro, Horizon, Delight, School, Map, Knowledge, Marco Polo, Footsteps, Bike, Roller-skates, Skateboard, Parachute, Public transport, China Chess (dk) Track

GROUP 8

Day one: Introduce Yourself DK - CHINA

Introduce ourselves to the other members of the group, find the main graphic direction to follow in the next days and get to know your partners. Is difficult to talk about yourself in few lines, to lock yourself into a square, but is the only way to start communication.

Day two: Borders DK - Feeling of Love CHINA

Once this topic was chosen we put in our common point of view about "borders", and developed the different faces of the topic, both positive and negative, and then we sent the topic and our way of representing it to China.

Day three: The feeling of love DK - Borders CHINA

This is the time to get the topic from China, and work on it. It is very difficult to follow a clear line of what they mean and why, but we try to do our best to keep the identity of their work as well as giving our interpretation.

Day four: Dialogue

On the last day the communication is faster and more contemporary: We're working on the same topic at the same time... let's see what happens. In the end there's something that speak about dialogue: The line is not straight, but full of curves like the journey of a river. But altogether we've been able to build a communication system and learn the rules of the dialogue.

Communication is a relationship between two or more entities, exchanging information and stimulating each other. The basic rule of the communication is to have a common "language" that works like a bridge between these

two entities. But "language" is something more complex than just the sound of the words. Is the way we connect to the world, it is our point of view, the verbal expression of our culture.

How do you communicate when you don't know who is on the other side of the invisible wire? The surprise of finding friendly mail encouraging us to go on, the disappointment of getting something completely different from what we asked for, the effort of answering in the nicest way even when we were tired, the enthusiasm growing out from something beautiful that was starting to appear.

GROUP 9

Working with CAFA has taught us a lot about interacting with a culture as different and distant as China and the difficulties and rewards that come from foreign exchanges and group work.

Elements:

The elements are the very fabric of life, the four basic corner stones of our existence. We wanted to elaborate on how we can contact these elusive elements in our everyday life. How do we bring them into our homes and shape them to continuously keep them within reach?

Traces: Everything leaves traces. Some are visible others can only be felt. We want to catch some of the traces that range through our society. The individual that dares to leave an echo in our lives. The one event that changed everything. The giant leap forward? During the workshop we worked with the theme "dialogue".....we thought of different kinds of non-verbal communication - clothes, mimic, gesture etc. We decided to work with lines in the face as a way of expressing different thoughts and moods.

GROUP 10

Communicate with China :

To have contact with China for one week is not enough (we want more).

Traces : Traces was our first subject, so we made traces in many different shapes.

Elements : For this one CAFA-10 proposed that we used a pumpkin as an element (because it was Halloween). We turned all our Chinese friends into pumpkins, and made a soup of the last pumpkin.

Love : Love is red.

中央美术学院

指导教师: 肖勇

学生: 第七工作室, 平面设计1-4年级、进修生

Central Academy of Fine Arts ,China

Teacher: Xiao Yong

CAFA Students: Studio7

Graphic 1-4 and adultes students

第一组

王广福

时斌

夏宇

第二组

时振晓

葛锐

姚昕

第三组

安妮

马麟

第四组

孙德惠

安静

程立

第五组

郑崴

李辰

路阳

第六组

蔡毅晖

邓璐

杨蕾

第七组

黄莹

才让多杰

陆日流

陈秋伟

第八组

赵一峰

蒋建军

马克

穆拉德

第九组

肖晓

刘瞰

余宣

第十组

张晨

张斌

张译

Group1

Wang Guangfu

Shi Bin

Xia Yu

Group 2

Shi Zhenxiao

Ge Rui

Yao Xin

Group 3

An Ni

Ma Lin

Group 4

Sun Dehui

An Jing

Cheng Li

Group 5

Zheng Wei

Li Chen

Lu Yang

Group 6

Cai Yihui

Deng Lu

Yang Lei

Group 7

Huang Ying

Cai Rang Duo jie

Lu Rilü

Chen Qiuwei

Group 8

Zhao Yifeng

Jiang Jianjun

Ma Ke

Murad

Group 9

Xiao Xiao

Liu Tun

Yu Xuan

Group 10

Zhang Chen

Zhang Bin

Zhang Yi