

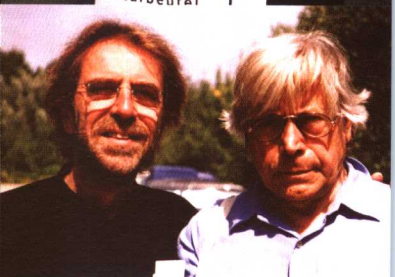
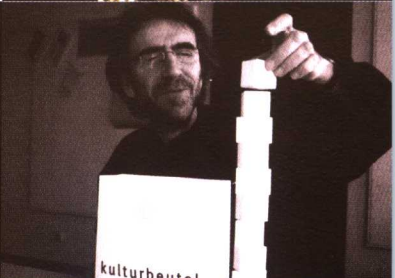
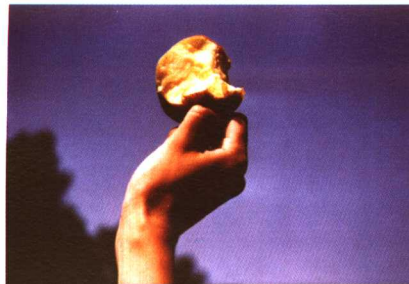
乌韦·勒斯与他的学生们
Students & Uwe Loesch

名师高徒·系列设计丛书

中国青年出版社

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Interview with Prof. Uwe Loesch

1. You are a professor of graphic design, yet to me you are primarily a successful designer. Do you think these are two completely different careers? Which one means more to you? How do you compromise the teaching of graphic design and your own practice of it?

These are two sides of the same coin: heads or tails? Choose one for yourself! You cannot "want to become" a teacher. Great artists always have had students. They were also teachers. In Germany you are officially "appointed" to be a professor if you show appropriate achievements. Apart from that, creativity is innate and therefore neither to be learned nor to be taught. At the university I convey criteria that help in objectively judging one's own work and the work of others.

2. During your educational communication with the students, has your work ever been influenced by the younger minds of design? If yes, in which respect is this so? How do you look at such an influence?

Most students go through a period of copying or imitating. At first they just copy. It takes years for them to find their own form of expression. In Europe only the original, the allegedly new is valid. In Asia they know that the wheel cannot be invented again. Therefore they just seek to improve it. In Europe they sometimes try to leave it out. If we only had wings!

3. As an internationally renowned graphic designer, many of your works are regarded as classics. I'm curious about whether the strong individual style in your characteristic works has an influence on the artistic creations of your students. How do you take hold of this influence? If a student emerges with a style very similar to yours, how would you feel

乌韦·勒斯教授问答

1. 您是一位平面设计专业的教授，但我觉得您首先是一位成功的设计师。教授设计和设计师对您是两种截然不同的职业吗？那么哪一个的意义更大些呢？您又是如何平衡这两者的关系呢？我想听听您在对待这两种职业和谐统一方面的看法。

这是一个硬币的两面：是正是反？你得自己作选择！你没法“想成为”一个老师。大艺术家总会带一些学生，他们也是老师。在德国如果你有了一定的成就，你就会被在正式场合被称为教授。除此之外，创造力是内在的，因而既无法习得也无法传授。在大学里我讲授的是帮助学生客观评价自己和别人作品的原则。

2. 在您的教学交流中，学生这一年轻的设计力量是否会对您的设计工作产生影响呢？主要是哪些方面的影响？您又如何看待这种影响？

大多数学生要经过一个模仿的阶段。起初他们只是复制，往往要数年以后才能找到他们自己的表达形式。在欧洲，只有原创的、新生的事物才是有价值的。在亚洲，他们知道人类不可能再发明一次轮子，于是他们就努力改进它。在欧洲，人们有时尝试抛弃轮子——如果有翅膀该多好！

3. 众所周知，您是一位国际著名平面设计师。您的许多作品被视为经典。我很想知道，这些成功作品中所拥有的强烈个人风格，会否在您的教学中影响学生的创作呢？您如何控制这种

影响？如果有学生的作品风格与您极为接近，又将如何处理这种情况呢？

对一个人作品的最好的赏析来自他的模仿者。真正的好作品无法被剽窃，这一点马上就会表现出来。复制品是对原作的赞美歌颂。我要向学生中的模仿者们指出这一现象。而且，要模仿一种心理状态也是很难的。我并不介意在形式上的与我的风格一致，比如对文字和画面的相似处理手法，如果它们“传播开去”的话。

4. 科学技术的发展日新月异，新技术也早已不可避免地进入了设计领域。您能谈谈在您的教学中对新技术和传统基础训练之间的看法吗？

这两种表现方式都很重要。揉皱一张纸然后把它（用数码相机）拍下来比在电脑上制作出揉皱的效果要简单。而且，电脑主要是用作自我检查的，就是说你可以用电脑看出某件事是否做好了。双手和头脑的关系是一种“捕捉”。我们头脑里的老鼠知道如果在屏幕上画一只猫，它不会被这只假猫吃掉。顺便说一句，我的猫们名字叫做“阴”和“阳”。

5. 全球化概念的深入人心，是否使设计的本土性和地域性差异迅速减少？是否能听听您在设计和教学中如何看待“民族性”这一概念。

18世纪的时候欧洲人对中国的一切都感兴趣。游记和进口的纪念品带来了一种具体的装饰风格，用一个法语词“Chinoiserie”命名。起初，人们制作出一模一样的复制品，接着就有更具想象力的瓷器产品出现。从陶瓷、灰泥、家具、

and what would you do?

The greatest appreciation of your work comes from imitators. Really good work cannot be plagiarized. When an attempt to do so is made, it is immediately apparent. The copy celebrates the original. I point out this phenomenon to the imitators among the students. Also it is very difficult to copy a mental attitude. I don't mind mutual agreements, such as in working with a similar treatment of text and image, if they are shared.

4. With the rapid development of science and technology, it is inevitable that the application of new technologies enter the realm of design. How do you see the relationship between new-tech and the training of traditional basic skills in your teaching?

Both forms of expression are important. Rumpiling a piece of paper and (digitally) photographing it is easier than inventing the rumple-effect on the computer. Plus, the computer primarily refers to itself, i.e. you can see if something was done with a computer. The relation of hand and head is connected to "grasping". The mouse (in our head) knows if it draws a cat on the screen, it will not be ate by that cat. By the way my cats are named Yin and Yang.

5. The idea of Globalization is very popular these days. Is graphic design gradually losing its native character and regional identity? May I know your attitude towards the concept of "nationality" in your design and teaching?
In the 18th century Europe was enthusiastic about everything Chinese. Travel, writing and imported souvenirs brought about a specific decorative style, which was labelled with the French term "Chinoiserie". At first, exact copies were produced,

followed by more imaginative creations of porcelain manufacture, china, succo, furniture, tapestry, textiles, right up to whole "Chinese rooms", mirror cabinets and pavilions. The themes were more or less self-created China inventions. This established image of China has influenced the European idea of the Far East until today. People in today's China act similarly. The European lifestyle is imitated, as far as it is practical and useful. Apart from that, in China one stays Chinese and in Europe European. Or are we all becoming Americans? In a superficial way, Chinese design is heavily influenced by America especially in advertising. But there are increasing numbers of extraordinary Chinese communication designers that establish a beautiful symbiosis of Orient and Occident in their work, and they successfully incorporate the great tradition of Chinese calligraphy and art.

6. Speaking of Globalization, I always feel that people today are emphasizing speed more than creativity of design. How do you understand "speed"?

Faster, higher, farther! What has grown in Europe over centuries is now recalled in China in a few decades. Quality still counts in communication design and requires a concentrated creative process, but I concede that some of my best works are "5-minute-posters". Sometimes you have a fixed idea that turns out to be reliable. To make sure that the idea is no ephemera, I subsequently develop alternatives which I finally dismiss. This book for example had to be made quickly. It was problematic to find and evaluate the best works of the students, even though I have been teaching for 30 years.

织锦、纺织品，一直到全套的“中国房间”。有镜子的橱柜和庭院，主题或多或少都是自由创造。这些设计在人们脑海中树立起中国的形象，至今还在影响着欧洲人对远东的看法。今天中国人的情形与那时的欧洲人相似。大家模仿欧洲的生活方式，只要是实际而有用的。除此之外，中国人还是中国人，欧洲人还是欧洲人。要么难道我们都在变成美国人？表面上看中国的设计受美国影响严重，特别是广告。但有越来越多中国优秀的传播设计师们在作品中实现了一种美丽的东西方共生。他们成功的吸取了中国伟大的书法和艺术传统。

6. 还是因为全球化，我总觉得人们在设计中对速度的要求反而比创意更重要了。您是如何理解“速度”这一概念的？

更快，更高，更远！几个世纪以来在欧洲发生发展的事情正用几十年时间在中国简要地重演。质量仍然对传播设计很关键，这需要一个集中的创意过程。但我承认我的一些最好的作品是短时间完成的“五分钟海报”。有时你会冒出一个创意，最后发现是可靠的。但为了弄清楚这个创意是不是转瞬即逝的，我会随之想出一些别的供选择方案，而最后它们往往不会被采用。比如说这本书必须要迅速地完成任务。要找出并评价最佳的几件学生作品很成问题，毕竟我任教有30年了。每一次协作（包括我们现在这次）都会有有趣的故事，特别是关于学生脑袋里的创意、形象和最后做出来看得见的东西之间的

反差对比。

7. Savignac曾把海报喻为街道上的孩子。在欧洲，人们将海报理解为街道上的艺术。请问您如何看待海报在博物馆中展出和被博物馆收藏这些现象。再请您谈谈海报设计在您的课堂教学中占多大的比例？

“直立人”有明显的玩耍本能。由此看来我们每个人一生一世都还是小孩。要像Savignac一样把这种玩耍本能变成你的职业，就得成为艺术家。在这一点上我倒不明白为什么中国人那么喜欢赌博。幸福不是一场机遇的游戏，而是不可承受的无聊状态。因此我在海报上的很多创意来自灾难的领域。我就是这样得出“视觉失望原则”的。所有该模式中的文字和图像元素都被放在你完全想不到的地方。它们从大街上到美术馆中的有效转换也是一样地令人意想不到。

8. 在您的教学中对学生的理论知识有些什么具体要求吗？您在平时教学时推荐学生看些什么方面的书籍？

要理解这个世界我们首先必须读Douglas Adams写的《银河顺风车旅行教程》，然后有但丁的《神曲》和普鲁斯特的《追忆似水年华》，当然还有荷马的《伊利亚特》和《奥德赛》，不过最重要的还是《一千零一夜》里的《阿拉丁和神灯》，书里很多故事都发生在巴格达和中国。有注解附录的《易经》也会对你有帮助，没注解的可看不懂。如果还有剩余时间，学生

For all collaborations – also my own – this would be an interesting story to tell. Especially about the ideas and images in the students' heads, in contrast to that which is finally visible.

7. Savignac used to say posters are children on the streets. In Europe, people tend to understand the poster as an art on the street. Then, what do you think of posters being exhibited and kept in museums? How much time and effort will you devote to poster design in your class schedule?

The "homo ludens" has a pronounced instinct to live out. In this view all people remain children throughout their lives. To make this playing-instinct your profession, as Savignac did, is to be an artist. In this respect I ask myself why the Chinese like to gamble so much. Happiness is not a game of chance, but an unbearable state of boredom.

Therefore many of my ideas for posters come from the domain of catastrophe. This was how I developed the "principle of optical disappointment". All text- and image-elements within the format are placed where you don't expect them. And their – quite effective – transition from the street into the museum came just as unexpected.

8. Do you have any specific requirement for design theories in class? What are the books that you usually recommend to your students?

To understand the world we first have to read "The Hitchhiker's Guide to the Galaxy" by Douglas Adams, then Dante's "Divine Comedy" and Marcel Proust's "In Search of Lost Time" and of course Homer's "Iliad" and "Odyssey", but above all "Aladin and the Wonderful Lamp" from "1001 Nights", which takes place in Bagdad and China. Helpful would be the

"Yi Jing" with a supplement, because without that, this cannot be understood. If there is time remaining the students should rummage through the biographies of 20th century's great designers and architects to comprehend the connection between work and the personality. One has to develop the principles of creation by oneself and always invent them anew. There is no rule that does not live by exception.

9. How would you feel about the achievements and success of your students?

My former students are terribly successful in San Francisco, London, Amsterdam, Paris, Jakarta and temporarily even in Hong Kong. Eight of my former graduates are teaching as professors at German universities. What more can I expect?

10. One last question, how do you define a "good designer" and a "good student" respectively? Thank you!

The best designers have the largest dustbins.
Jasping Ho/ April 2004

应该翻阅一下20世纪著名设计师和建筑师的传记，从而理解他们作品和个性之间的联系。我们必须自己摸索出创造的规则并不断更新。没有一种规则的存在是无例外的。

9. 您如何看待学生取得的成就？

我以前的学生们在三藩市、伦敦、阿姆斯特丹、巴黎、雅加达甚至还有暂时在香港，他们都干得非常成功。有八个人毕业以后在德国几所大学中做教授。我还能想怎么样？

10. 最后，还想请您为“好设计师”和“好学生”各作一个定义。

最好的设计师有最大的垃圾箱。

何见平2004年4月

乌珀塔尔大学视觉传达设计领域的教学目标

务必传输学生对现存视觉传达设计一知半解论提出质疑和实际改进的知识；务必推动影响从工业社会到资讯社会转型交流的新形式；务必要形成一个与传媒协调的审美新概念和这一概念的可靠认知。<

这一目标将放诸于包括了思想概念、语言和视觉的所有传达设计层面。然而，如果我们把今天的大学比喻为石器时代燧石刚刚发现时的岩洞，那么电脑则是我们这个新铜器时代的实质性武器。长远来看，这将导致所有洞穴熊类灭绝。（Ursus Professoralis Prädigitalis）<

新媒体

视觉传达设计师同时将他们的专业辩护为信息和媒体的交点。但是，要将语言等同于图像，或是将图片视为绝对真实地复制翻版并非易事。印刷出来的文字和图片，是完美的幻像。它看似是完整的成品和对现实影响力的完全诠释。文化技术平面设计受制于自我类似，与只抒发和愉悦自我的自由艺术相比，平面设计师只能等同于一个仓促顺从的奴仆，“主子”即是客户、社会，最重要的还是媒体。<

对于教授视觉传达设计的学院来说，一个特别的景象带着对这种“自我”的景仰浮出水面。好的方面是应该提供在一个世界引发论战的空间，和推进与另一世界（即有线世界）的对话。由于创意是无法学到或教会的，学生的研习只是对世界的重复。但是这种重复技巧必须得到更

On the goals of the field of communication design at the University of Wuppertal

It is essential to convey a theoretical and practical basis of knowledge which enable students to question the superficial assumptions of communication design. It is essential to develop separate new forms of communication which reflect and affect social transformation from an industrial society to a society of information and knowledge. It is essential to discover a new media-adequate aesthetic and to realize this aesthetic in a responsible way.<
This claim is put to the test on all levels of communications design: conceptual, verbal and visual. However: Today, universities are caves from the stone age where the flintstones just discover the computer as a virtual weapon of a new bronze age. In the long run, this leads to the extinction of all cave bears (Ursus Professoralis Prädigitalis).<

The new media

Communication designers meanwhile justify their profession as the intersection between message and medium. But it is not that easy to perceive language as a picture and to understand a picture as a reproduction.<
The printed word and picture, however, are the perfect illusion. It seems to all be finished and documents the power of the factual. The cultural design that graphic art limits itself in, is its own resemblance to itself. In contrast to free art obliged only to itself, the graphic designer amounts to nothing more than a rash obedience to the "master", the client, the society and last but not least towards the media.<
For the colleges of communication design, a special still life comes to mind with respect to this "vanitas". The best are casings

which are supposed to provide spaces for the controversial arguments with one world and to advance the dialogue with the other, the wired world. For creativity cannot be learned and therefore also cannot be taught, the student practices the production of copies (of this world). But this repeating must be mastered all the more. Although the new media tries to tell us that design is an unconditional reflex.<

Creativity should mainly be understood and celebrated as an expression of the overcoming of traditional world views.<

The economic factor design

Communication designers are more or less educated – but above all they are concealed. In the end, to be willing to simulate a picture of this world for oneself and for others means far more than just a virtual decal of the surface. <

Communication designers so we have to assume instead, that communication designers are surfers on the fashion waves of art and design. They are the little boy on the (thin) ice of the puddle, who is taken to be important and indispensable for the amount of one's own thoughts and ideas.<

This turns out to be even more problematic when the economic factor design is held responsible for the identity replacement of globally exchangeable messages, services and goods, and thus becomes a goods in itself. Communications design may for example, contribute to the visual environmental pollution, just as architecture and garbage.<

This is meant cynically and seriously at the same time. For if we do not learn to view our products from an ironically-critical distance, we are far less than hairdressers who practice an honorable handcraft, after all.<

好的掌握。尽管新传媒总是在试着提醒我们设计只不过是绝对无条件地对现实的反射。<

创意应该主要被理解和被赞美为对传统世界观征服的自由抒发。<

经济因素下的设计

视觉传达设计师或多或少都接受过学院教育，他们极度自负。总是会试图模拟出一幅对自己和他人来说，意义上远远超出对实际表象单纯拓印的另类图画。<

视觉传达设计师，我们必须假定他们是遭受着艺术与设计时髦浪潮威胁的双重受害者。他们是如履薄冰的小男孩，脚下是重要到不可或缺的自我主见。<

当面对经济因素为主流，并影响着全球信息交流、服务和商品的时候，问题更为突出。举例来说，视觉传达设计师有可能带来如同建筑和垃圾对视觉环境所造成的同类污染。<

这种观点可以被认为是愤世疾俗和严肃认真的混合体。如果我们不学着从批判和讽刺的眼光来看待我们的作品，那我们甚至还不如一个正在操练着体面手艺的美发师。<

许多人影响着市场和广告，他们身上的这种影响力导致了对个人能力的过高估计，甚至是对有些视觉传达设计师存在不切实际、敬如天人的幻想。长久以来虚幻和模拟被认为是去除乏味和引来关注的正统渠道。面对这些伤脑筋的问题，我们应谨记的是既不可以将解读世界的重任委托给一家“United Colors”公司，也不能

交给设计师中的什么“真主”。<

乌韦·勒斯教授

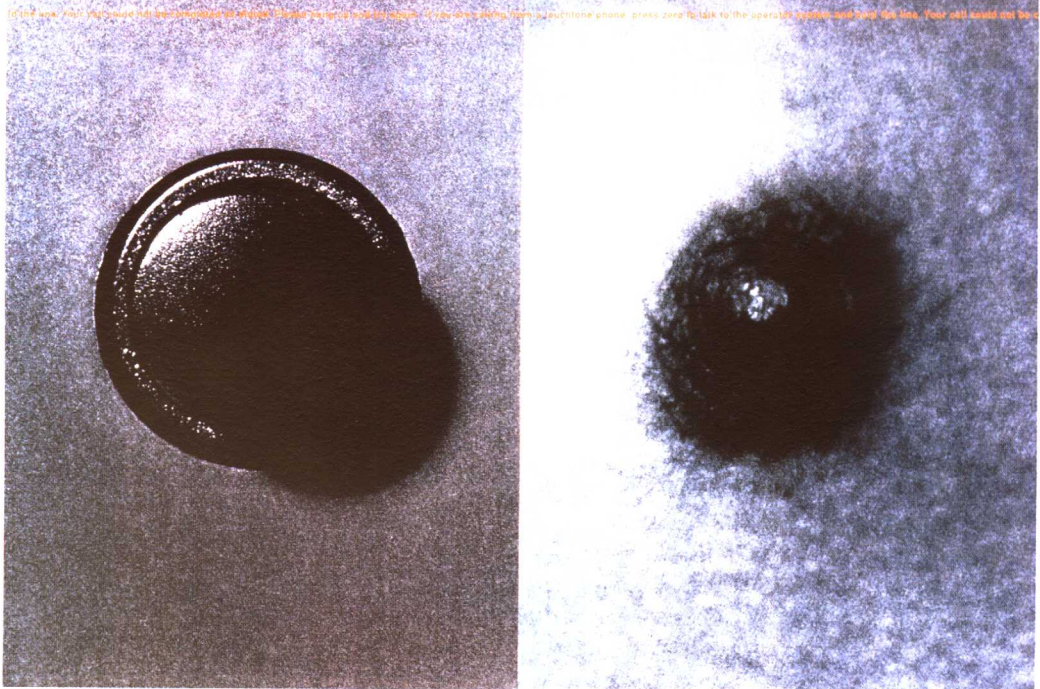
The influence on many people attributed to marketing and advertising leads to the over-estimation of one's abilities and even to phantasies of omnipotence for some communications designers. Illusion and simulation are long considered to be the legitimization of excitement and attention for overcoming boredom. In the face of these published annoyances we must neither trust the interpretation of our world to the "United Colors" of a company nor to the "Ayatollahs" among designers.<

Prof. Uwe Lersch

学生作品
Students Work

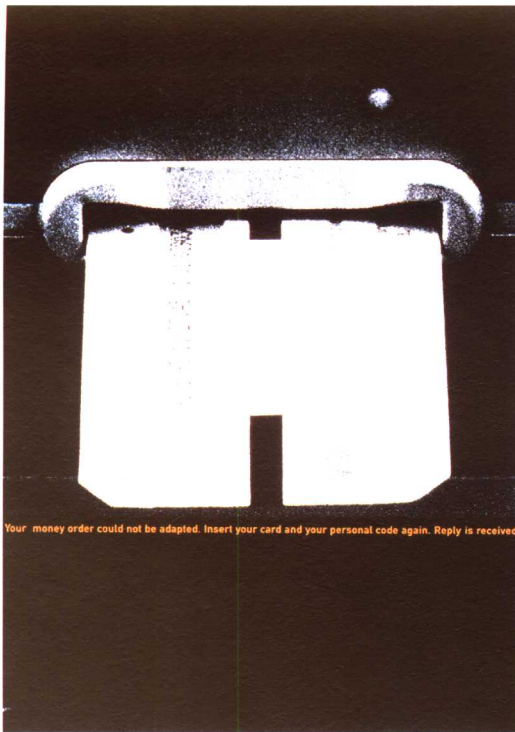
乌珀塔尔大学
University of Wuppertal

乌韦·勒斯教授工作室
Students of Prof. Uwe Loesch

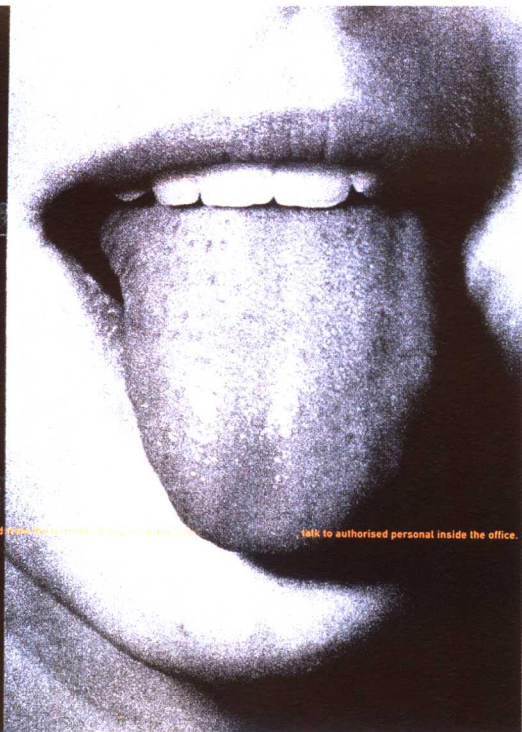


Page 14 - 15:

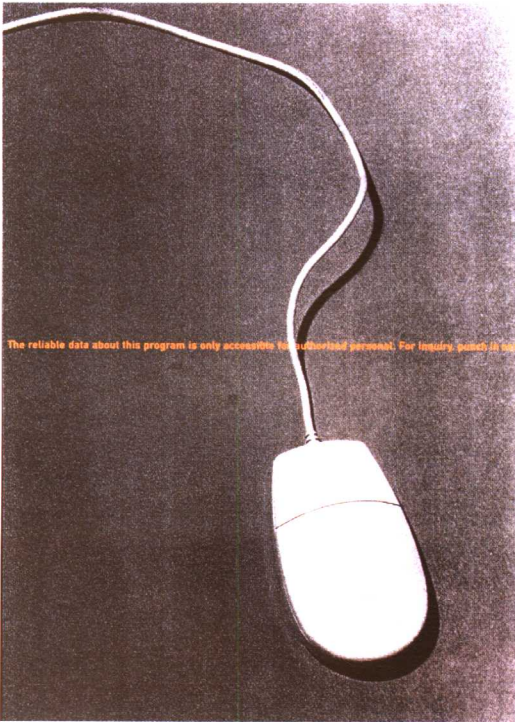
Sven Vogel/学期课题“接触、感受”该作品提示出我们人类的本性和感受。这个系列设计曾获第七届大阪国际设计竞赛金奖/杂志设计/A2 双页/1995年/



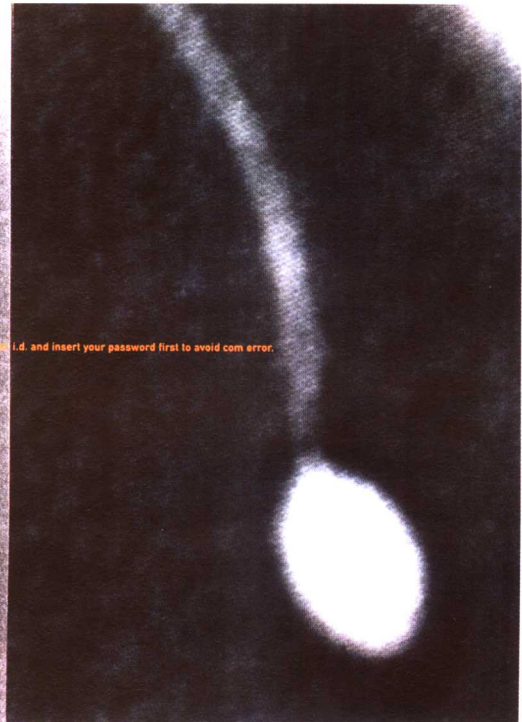
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Page 16 - 17:

Nina Neustzer & Nicolas Markwald / 学期课题
 “德国艾滋病救护组织” 这个以艾滋病救护为
 主题的系列海报中的广告语是“许多梦想到阳
 性结束” / 系列户外海报 250 x 360 m / 2003年

MANCHE ABKOMMEN ENDEN  POSITIV.

WWW.AIDSHILFE.DE

Täglich infizieren sich zwischen 14.000 und 16.000 Menschen mit dem HIV-Virus.
Im Jahr 2002 werden 3 Millionen Menschen an den Folgen von AIDS gestorben sein.

JEDE LIEBE HAT WAS  POSITIVES.

WWW.AIDSHILFE.DE

AIDS kann jeden von uns treffen. Die Zahl der HIV-Neuinfektionen in Deutschland werden derzeit auf etwa 2.000 Menschen pro Jahr geschätzt.