

姚尔丹与他的学生们

Alex Jordan & NTE

名师高徒 系列设计丛书

中国青年出版社

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 and 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

Nous Travaillons Ensemble

姚尔丹 & 「我们合作」— 法国平面设计工作室

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*“Grapus”是法国左派设计团体，由姚尔丹、Gerard Paris Claver、Pierre Bernard 和 Jean-Paul Bachollet组成，后赢得法国国家设计奖，现已解散。

Nous Travaillons Ensemble (We Work Together)

At the end of the eighties Nous Travaillons Ensemble (We Work Together) emerged from one of the three working groups of the legendary graphic collective Grapus*. The group consists of the founders Alex Jordan, Valérie Debure, Isabelle Jégo and Ronit Meirovitz. In France their work is singular in its approach as well as in the originality of production. <

The name "Nous Travaillons Ensemble" is already a key to the understanding of its way of actions. In an atelier people work together without giving up the individual's personal viewpoints. Furthermore the name means that the goal is a productive common process of ideas. The work is not about being deliberately at somebody's service, but about cooperating in finding reasonable solutions for social, humanitarian and cultural problems <

In most cases the missions carried out by NTE (which are also triggered by the group often) come from organizations and official institutions such as city information bureaux or governmental departments. The group draws on a network including the photography group "le bar Floreal" (www.barfloreal.com), the multidisciplinary organization "la Forge" (www.laforge.org), and individuals such as the multimedia expert Antonio Garcia. <

The NTE working style obliges "clients" like "partners" to a real argument: the quality of proposed solution always depends on the level of the questions. NTE does not produce decorative answers. In contrast to the incestuous self-mirroring of a certain graphic design only committed to itself and its good aesthetic vibrations, they deal with the problem of the mediation of the targeted messages. This is less a point of pleasing than one of achieving the needed public attention for or against a

80年代末，Nous Travaillons Ensemble (我们合作) 从具有传奇色彩的图像团体Grapus*的三个工作组中脱颖而出。该小组由创建人姚尔丹、Valérie Debure、Isabelle Jégo和Ronit Meirovitz等四人组成。他们的作品在法国被认为是技法独特而制作新颖。<

“我们合作”这个名字本身就是理解他们活动方式的关键。在工作室里大家一起工作但不会放弃各自的观点。并且这个名字还意味着他们的目标是一个有成果的共同创意过程。他们的工作不是刻意要为某些人服务，而是通过合作为社会、人文和文化的问题找出合理的解决方案。<

NTE的大多数业务都来自像城市信息办公室或政府部门这样的组织机构。这个工作组与其他相关组织或个人形成一个网络，包括摄影团体“花月吧”(www.barfloreal.com)、跨行业组织“熔炉”(www.laforge.org)以及多媒体专家Antonio Garcia。<

NTE的工作风格要求“客户”们像“合作伙伴”一样进行真正的思辩和论证：提出解决方案的质量总是由提出问题的水平决定的。NTE不会制作粉饰的回答，不会像有的平面设计一样顾影自怜的一味追求展现自身的美感。他们关注的是目标信息的调配传递。因此他们更多的是要实现某个社会事实所需要的公众注意力，或赞同或反对，而不是要令什么人满意。自然的，客户也必须愿意参加到可能发生的公众讨论中

去。<

依赖现实世界，有意识地利用平面设计在社会中的功能，这是企图把设计工作室放进“尽责的”平面设计桎梏中的根源。批评家们这样形容这种设计的特点：忽视正式问题，左倾，意识形态的灌输，无所不知的口吻……“我们合作”的职责则更接近于一种完全的负责，更像是干预活动所需要做的事。<

因此“负责的图像”很可能意指更好的那个选题。NTE工作室的哲学基点是人类生存条件的价值核心与法则。凭经验，他们知道轻松的实用主义和正统的服从多数的民主委员会往往毁了那些有意思的项目的诞生。<

NTE的大量“绘画”海报绝不会掩盖他们多样的表达形式：刊物、书籍、图片、舞台布景、多媒体…… NTE的特点，与其说在风格，不如说在语调。幽默是很重要的特点之一：快活又讥讽，甚至常常出现在严重问题的面前。我想起有人曾这样评价Grapus：“他们走到装满美味的大坑边，却不会掉进去。”这句话也可以用来形容NTE，但他们的幽默绝不是缺乏情感的表现。拟人化的动物，展示的裸体、手、生殖器官等，每一次的主要问题都是本质的，是人性。他们以特别的专注表现不知名的侧影、疾病或侵略的伤痛，因为NTE的图像是现实和其苦难的放大镜，没有掩饰，没有假装的羞耻。如果你的语调找准了一既非中立也非政治正确的一你就能谈许多事，而且让大家听见的机会也大

social fact. Naturally, the client has to be willing to join the public discussion which might be the result <
This reference to reality, this consciousness of the useful role of graphic design within a society is the root of attempts to put the atelier in the cage of the "committed" graphic design which is characterized by its critics in the following way: neglect of formal aspects, leaning to the left, propaganda, know-all manner ... The commitment of Vous Travaillons Ensemble does more resemble a full responsibility and the consequent need of interference <
"Responsible graphic" therefore most probably means the better assignment. The basis of the group's philosophy are the core values and rules of human living conditions, and the group knows from experience that comfortable pragmatism and formal democratic committees acting according to majority votes often foil the birth of interesting projects. <
The many "painted" posters of NTE must not hide the fact that the groups scale of expression is rather broad: journals, books, pictures, scenographics, multimedia. NTE rather has a tone than a style. Humour is an important part of that: airy, sarcastic - often even in the face of a serious problem. Somebody I think, once said about Grapus: "They go to the edge of good taste without falling into it". This statement can also be applied to NTE, this humour, however, is in no way a sign of lack of sensibility. <
Personified animals, displayed naked bodies, hands, genitals, ... each time the main issue is the essential, the humanity. The anonymous silhouette, the injury through illness or aggression are present, are treated with special caution, because NTE's pictures are magnifying glasses of our reality and its sufferings. Without glossing things over, without fake shame. If

one hits the right tone – not neutral or politically correct – a lot of things can be talked about and the chances to be heard multiply. <
 Like pictures, simple and carefully formulated sentences are poetic and often ambiguous plays on words (often the skilful word-picture rhetoric can hardly be translated into language). In the posters, the calligraphic is omnipresent and readable but not narcissistic. <
 The functioning of the word-picture rhetoric and the right choice with regard to the form of the presentation of the content of the messages during NTE's production are the guarantors for their public transparency <
 Etienne Hervy, Paris May 2004

Etienne Hervy, born in 1976 is a writer and journalist specialised in graphic design. Since 2001 he is member of the French design magazine "Étapes Graphiques". (www.etapes.com)

大增加。 <

像图画一样，简单并仔细构建的句子是诗意而模糊的文字游戏（老到的图文修辞往往很难被译成语言）。在海报中，书法是可读的，且无处不在，但并不自恋。NTE在制作过程中的信息图文修辞处理和对内容表现形式的正确选择，是他们获得公众透明度的保证。 <

Etienne Hervy, 巴黎, 2004年5月

Etienne Hervy 生于1976年，是平面设计专业的作家和记者。2001年起加入法国设计杂志《图形驿站》。（www.etapes.com）

兔子传递的信息—法国海报艺术家在德国勃兰登堡州Cottbus市的展览

这个来自法国的海报工作小组名为NTE (Nous Travaillons Ensemble —我们合作)。他们的作品无论在形式上还是在思想上都独树一帜。他们的作品一扫陈腐，取而代之的是激情的迸发。在这里，一切都有条不紊地推进。他们运用非正式的、反讽而有时又自相矛盾的语言来关注现实生活。NTE的艺术家已经来到了勃兰登堡州。

展览包括了几件姚尔丹的作品。他是NTE在巴黎的创立者和摄影家协会的创始人。<

这与时势不无关系：80年代在平面设计界曾掀起结社的风气。因为在当时，法国社会的政治状况处在步履艰难的境地：其引以自负的价值观已经败落，制度本身也日渐腐朽，而它的伟大设想也不再合乎时宜。其实早在1968年，政治革新的大风暴席卷巴黎和布拉格的时候，法国的艺术家就曾走到一起，组织了“Grapus”。他们要求的是对政治问题的干预。然而，在法国社会的政治状况逐渐走向疲惫的时刻，他们对“政治可信度”和“积极主义”不得不重新定义。这个结果，就是建立了NTE。他们的作品并不致力于晦涩的艺术性，而是将目光投向现实社会，描述人性中柔软而坚强的一面。<

Vaill rie Debure、Isabelle J go、Ronit Meirovitz和姚尔丹的集体作品分两层楼展出。海报的内容有：处决的时刻、街头的狂欢、攻击、示范和公民的进取心。就像初期的民主政治，没有

Messages from Rabbits

French Poster Artists in the Brandenburg Art Collections Cottbus

"Rather big, in form and in thought! Burning passion instead of sour dough." Nothing here just trots slowly along! What is in demand is immediate access to injustice, murder, crisis, stultification, loss of love, prohibition of poetry, skirmishes, and also solidarity <

French posters of the design group N.T.E. (Nous Travaillons Ensemble = We Work Together) arrived in the Brandenburg Art Collections. In between are a couple of photos by Alex Jordan, founding father of N.T.E. Paris and initiator of a photographers' community. When several graphic artists formed the team at the end of the eighties, traditional socialism was in agony. Its pretentious values had worn out, its system decayed, and its great ideas were no longer appropriate for the future. As early as 1968, during the tempestuous political spring in Prague and Paris, French graphic artists came together to form a group called "Grapus". Its claim was to intervene politically. However, with the collapse of socialism, their political credibility and approach to activism had to be redefined. The result was the founding of N.T.E., it is clear; the works of these artists do not strive for artistic intricacy. The opposite is the case. They aim to be socially effective images, depicting the gentle change and the aggressive nature of humanity.<

Teamwork by Val rie Debure, Isabelle J go, Ronit Meirovitz and Alex Jordan are on display on two floors. The posters were executed for concrete occasions: street parties, strikes, demonstrations and citizens' initiatives. Grass-roots democracy - no

theoretical or ideological drivelling - is displayed on the posters. Their naivety and distance to aestheticism are exactly what constitute the posters' appeal.<

- What is the Cause?

The symbol of NTE is the rabbit. This peaceful and fast animal only loses against the hedgehog when it is alone. Two clasping rabbits in the shape of a heart, a heart-shaped fingerprint - overall the signs are not pedagogical. Yet, the intention of the works is clear: get along with each other, get rid of violence, and start asking the question: "What is the cause?< An example thereof is the silk-screen print "Barbarism or Algeria" (1997), a work ordered by the French Human Rights Organization concerning the terror in Algeria. A human being, tortured between clamps, is depicted between the colors of Islam, red star and sickle. Militant Islamic groups are in power in the North-African country. Murder and persecution of dissidents happens on a daily basis. Nevertheless, the poster visualizes only the general tendency, direct and striking by the way. Confronted with this design, politicians recoiled from financial aid. NTE, printed it at its own expense. Another work "Prohibition" has the same intention. It opposes the brutality and unworldliness of the Afghan Taliban against women. Women being the social group in Afghanistan, which is merely allowed to perceive its prison bars through the gap in their veil. These posters convey necessary and useful messages that are intended to wake us Western-Europeans - who have been pampered with democracy - from our afternoon naps. Next, we see photos by Alex Jordan of equal design and intention. They are cheeky, free, passionate, uninhibited, and defy artistic and stylistic pretentiousness. "St. Petersburg 1992" is in the

受理论和意识形态的左右。这一切他们都用海报做了诠释。正是这天真而隔阂的美学构成了这些作品。<

—原因何在？

NTE的象征是兔子，这种平和而敏捷的小动物只与刺猬为敌。两只抱紧的兔子像是一个心形的指印。综观这个形状是非教条的，但作品的意图很明晰：即彼此和平相处。同时他们开始提问：“原因在哪里？”例如一件丝网印的作品“是暴行还是为了阿尔及利亚？”(1997)：这是应法国人权组织的要求，针对在阿尔及利亚发生的恐怖主义事件而创作的。它描述了一个人因为伊斯兰种族问题而承受酷刑。在北非，伊斯兰好战组织谋杀迫害异己分子的事情几乎天天发生。作品在视觉上简单明了而又直指要害。政治家试图筹集资金，但最终仍由NTE自费印了这些海报。其他的作品也有相同的关注，如抗议塔利班组织对妇女的不人道待遇。从女人面纱的缝隙中表现出了强烈不满西欧政府因民主自由对其不闻不问的态度。这也是NTE所希望提醒世界的。从姚尔丹的大量作品中，我们看到了相同的关注，他们在形式上不拘一格，但蔑视自命不凡的艺术形式。“圣彼得堡”(1992年)是其中的一件作品，一个制作粗糙的雪人在布满水洼的树荫下的灰暗的停车场中，它的手指向困境，预言着俄罗斯艰难的未来。<

—良好的学校教育

总的来说，所有的作品提出对社会良知的关注

以及对观众的影响。此外，姚尔丹曾一度住在德国Saarbrücken市，毕业于杜塞尔多夫美术学院，曾经是约瑟夫·博伊斯（Beuys）的大师生，于1976年移居法国，1993年起在柏林白湖艺术学院（原东柏林美术学院）担任视觉艺术系主任。良好的学校教育使他受益匪浅。在过去的几年里，NTE 加强了展览的观念、方案、对慈善机构活动的关注以及设计城市形象（Aubervilliers市，Dieppe市等）和教学的活动。从NTE建立之初，Sandrine Albanel、Stefanie Brahy、Jean-Marc Bretegnier、François Chalet、Andreas Filthaut、Vanina Gallo、Julien Génoulaz、Sylvia Goetze、Blandine Guillaud、Kati Herzig、Virginie Legrand、Anette Lenz、Nathalie Minne、Olaf Mühlmann和Jorg Rasmussen都对NTE的风格产生过深远的影响。 <

Klause Trende, Lausitzer 《巡回报》2000年8月9日

viewer. In this image, thaw unfolds its double meaning. We see a harshly mauled snowman between puddles, the shades of trees, and a gray parking lot. The arms of the snowman sadly point towards the slough. It is a melancholic motif foreshadowing spring and the doubt of the new socio-political season in aggravated Russia. <

- Good Schooling

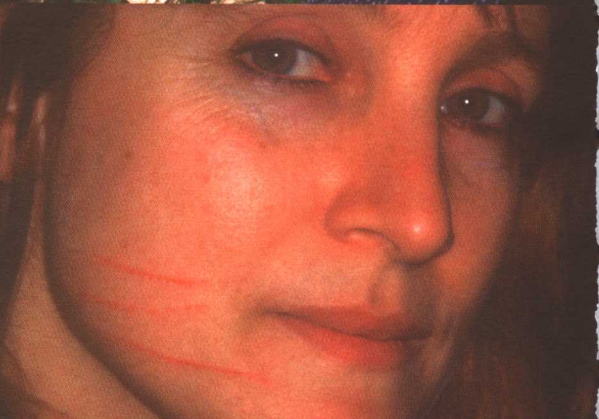
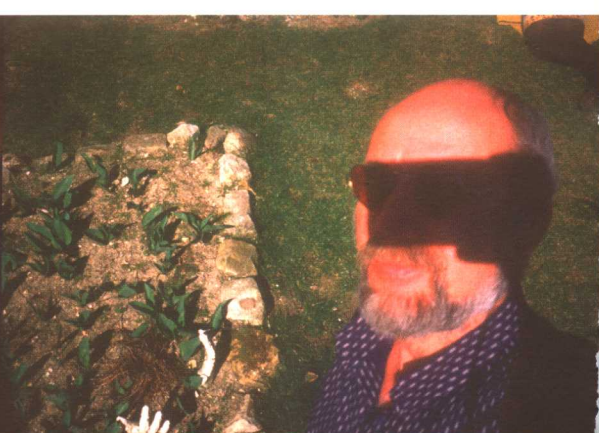
Summing up, all of the works on display depict the makers' social commitment and aim at the social conscience of the viewer. By the way, Alex Jordan lived for quite some time in Saarbrücken, studied art and graduated in Düsseldorf, was a master student of Beuys, and moved to France in 1976. In 1993 he was appointed to a chair for visual communication at the Art Academy Berlin-Weißensee. Good schooling pays off. The curriculum vitae of NTE are concealed in Jean Bachelot's text. During the past years, the group developed exhibition concepts, scenarios, and communication campaigns for public institutions (Archives of the World of Work, Roubaix), designed city-image campaigns (Aubervilliers, Dieppe), and initiated pedagogical activities (Secours populaire français). <

Since its foundation Sandrine Albanel, Stefanie Brahy, Jean-Marc Bretegnier, François Chalet, Andreas Filthaut, Vanina Gallo, Julien Génoulaz, Sylvia Goetze, Blandine Guillaud, Kati Herzig, Virginie Legrand, Anette Lenz, Nathalie Minne, Olaf Mühlmann, and Jorg Rasmussen moulded and influenced the productions. <

Klause Trende/Lausitzer Rundschau 09.08.2000

《被儿画》 魏尔丹的摄影作品，2003年





姚尔丹和NTE作品
The Work

Page 16:

嘘”在法国巴黎市举办的“收集结设计和艺术装置展览”时的一个图形。1993年。

Page 17 - 21:

Auber villeys十年度社区节日”活动海报。作为城市形象CI设计的一部分，Auber villeys年开始举办一年一度的社区节日。NTT和索尼开始选择兔子作为这一活动的象征，因为活动举办的总部坐落在福利之家，它被人称为“兔子之家”。1/6 x 1/20 cm。版本为1995、1996、1998、1998、1999年。

Page 22 - 23:

“清洁城市”系列公益海报。Auber villeys设计。1/6 x 1/20 cm。1999年。

