

卓斯乐与他的学生们

Students & Niklaus Troxler

名师高徒 系列设计丛书

中国青年出版社

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Interview with Prof. Niklaus Troxler

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?

Since I was over 50 years old when I was called to be a professor at the Public Academy of Art in Stuttgart, it was a great and new challenge for me. The fact that I became the successor of one of my biggest idols, Heinz Edelmann, made the entire issue even more significant. Of course I had held workshops all over the world and had worked as a guest professor at the University of Kassel; however, this call evoked a totally different feeling of responsibility in me.

Two main fields of occupation have always characterized my professional life: graphic design and jazz. These two activities have always influenced each other mutually so that the new job as professor extended my professional day to a quasi tripod. I am of the opinion that these three different careers continue to influence each other strongly. This process reveals new possibilities for my students and myself.

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?

It has always been in my interest to follow the development of graphic design attentively. My design work stays only interesting as long as I can discover new aspects and hence can continue developing. Accordingly, it is of vital importance to look

卓斯乐教授问答

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。

我50岁的时候才出任斯图加特国立造型艺术学院教授。对我而言，这是一个全新的挑战。而且，我接任的是我的伟大楷模之一 Heinz Edelmann 的位子，也使这件事具有更重要的意义。虽然我曾经在很多地方领导过很多工作小组，而且也在卡塞尔大学担任过一学期的客座教授，但是，正式出任教授还是激发了我一种全新的责任感。

我一直主要从事两方面的工作：平面设计和爵士乐。这两种工作一直就互相影响。现在加上教授的工作，我的日常生活就扩展成三个支点。我想，这三种迥然不同的工作继续相互影响，可以给我和我的学生展开新的前景。

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？关注平面设计的发展，一直就是我的兴趣所在。当然，只有我在自己设计的作品里能够不断创新并发展自己，我的作品才会继续保持吸引力。所以向前瞻望无比重要。学生们一定要尊重前辈大师，但是不能简单地模仿，而是要首先寻

找属于自己的新方案。我要在这个方面引导我的学生。我最注重的，是培养学生养成一种将来成为优秀设计师所不可或缺的态度。惟有如此，才能避免近亲繁殖式的模仿行为。

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，您又将如何处理这种情况呢？

我不是一个循规蹈矩的老师。我不传授任何规则，即使要教的话，也只教如何打破规则的规则。学生必须要成长为独立和高水平的创作者。成长的道路需要他们自己找寻，而我会用建议和批评向他们提供帮助。实际上，学生们并不是重复或者模仿我的设计。如果出现这样的情况，我当然会干涉。

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？

不管我们愿意还是不愿意，我们都要和日新月异的技术发展保持同步，让它们为我们所用。我在这里无意挑起各种信条的冲突，只是我要一再指出传统手工技术的重要性。学生必须要接触到手工这种实实在在的东西。恰恰在我们学校，传统的手工技术仍旧得以发扬。我们有书籍装订、排版、胶印、凸版印刷、丝网印刷、摄影和视听媒体工作室，配备有优秀的指导教

ahead. The students are supposed to respect the old masters, but should not copy them. Above all, they are supposed to seek new solutions. I want to influence my students only in the latter aspect. It is my primary objective to teach an innovative attitude to my students, which is indispensable in becoming a creative personality, thus excluding epigonic imitation.

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 and what would you do?

I'm everything else than a dogmatic teacher. I don't teach any rules. If there is one, it is the rule that rules are there to be broken. The students are supposed to develop to being independent and qualified authors. Of course they have to find the way themselves. I aid them with advice and criticism. Usually the students do not imitate or copy me. If this should be the case, of course I will intervene.

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?

We have to keep up with permanently changing technology and we have to keep pace, whether we like it or not. We have to use it for our purposes. I am not leading a war of faith. However, I always refer to the older handicraft techniques.

The students should experience the sensuousness of artisanship. Especially at our Academy, traditional handicrafts can be cultured, since we have workshops for bookbinding, typography, offset, book printing, silk-screening, photography and audiovisual media, which are led by excellent caretakers.

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?

Formerly, more national characteristics were recognizable in graphics. Today this is hardly the case anymore. Of course the graphic artists of the north design a little cooler than their colleagues from the Mediterranean areas. Of course designers in the far East use different symbols from in the West. Yet, design is influenced more by the personality than by the place of origin. It is one of my aims to continuously introduce such extraordinary persons to the students. This is implemented either through guest lectures at our Academy or by visiting studios during excursions.

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

Today, design is often misunderstood and perceived as form, shell, or mere decoration. However, good design is always defined by its contents and idea. Our times are fast moving and communication seems to permanently demand new trends. This acceleration is developing unnatural features. It seems that design has to permanently appear new and fashionable. The question of style is being emphasized, which is absolutely ludicrous. We should dissociate ourselves from this and find

员。师生们经常使用这些设施。

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。

如果说以前还能在平面设计里发现很多民族特性的话，那么今天已经不再可能了。当然，和地中海地区设计师的作品相比，北方人设计的作品要“凉爽”一些。而东方的设计师和西方的设计师也不会运用相同的设计符号。但是，设计作品更多是受设计师个人的影响，而不是地域的影响。我很注重利用机会向学生介绍优秀的设计家，或者是在我们学校举行的客座讲座进行，或者是在专业学习旅行期间去参观艺术家工作室。

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？

“设计”如今经常被人误解为外型、包装或干脆是一种装饰。实际上，优秀的设计是由内容和创意构成的。在我们所处的这个时代，一切都很短暂，我们互相之间的交流仿佛也不断需要新的流行趋势。这种飞速的发展已经变得不太正常。设计也仿佛必须不断以新鲜和时髦的面目出现。设计风格成为首要的问题，这简直是一派胡言。我们要和这种看法保持距离，去寻找属于自己的、合乎内容需要的道路。

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？

海报是用来贴在街上给人看的，这是一种不同寻常的媒介。没有人为了看海报而上街。有时候，海报可以让行人惊讶，引起他们的注意，甚至会让他们会心一笑。海报如果能晋身为收藏品自然很好，不过这只是附带产生的现象。设计的历史通常是由海报记录下来的。海报用一目了然的方式把内容和创意展现在一块平面上。海报一直就是我教授的内容之一，学生会为客座报告或者展览设计海报。这是种经常性的训练，也是一种内部竞争，很受学生的欢迎。学生们要学会根据不同的媒介形式进行设计，这意味着，他们是在设计一本书，一个网页，还是一张海报是极其重要的。每一种媒介都有各自的特点，在设计的时候需要注意。

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？

我努力向学生尽可能传授更多的关于设计过程的知识。我有一间个人的图书室，学生经常使用它。上课的时候，我还介绍新出版的书。我订阅了国际性的专业杂志如《Eye》、《Graphis》、《étapes》、《Form》和《Idea》等供学生传阅。

9. 您如何看待学生取得的成就？

我希望，年轻人毕业后能够在设计工作中找到乐趣和满足，而且，一生永远能够保持对于这

new ways to achieve justice for the contents.

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?**

A poster is always intended for the street. It is an extraordinary medium. No one goes to a street to look at a poster. It is more the case that rather the posters achieve to surprise the pedestrians, to catch his attention and to evoke a grin or a smile. It is a nice side effect when posters advance to become collectibles. Design history is often documented by the means of posters. On a single level the poster clearly lays out contents and the translation of an idea.

In my instruction, posters are always a theme. When guest lectures are coming up or exhibitions have to be announced, my students work out posters. It is a continuous training and a popular internal competition.

The students should learn to design according to the medium. The difference between the media is of imminent importance, for example designing a book, a website, or a poster requires different criteria. Every medium has its own characteristics. Doing them justice is the prime objective of designing.

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

I endeavor to supply my students with as much information as possible about what is happening in design. I have created

my own library which the students use actively I present the newest publications during class sessions. I have subscriptions of international specialist journals like "Eye", "Graphis", "Etapas", "Form", and "Idea". These are shared among the students.

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

I hope that the young people will find pleasure and satisfaction in their creative work after their studies and that they can maintain a life-long love and passion for this beautiful profession.

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

A good graphic design artist is a personality, who shows character. He is not exchangeable and has his own opinion. The good designer lets his attitude flow into his work with heart and mind. The good student makes exactly this his goal.

Jeanping He, April 2004

份美好职业的热爱和热情!

10. 最后, 还想请您为“好设计师”和“好学生”各作一个定义。

一位优秀的平面设计师具有不可替代的个性, 而且拥有独立的见解。他会带着这种态度全身心地投入设计工作。好学生应该以此作为努力目标。

何见平2004年4月

教学简介

和德国其它高等院校相比，斯图加特国立造型艺术学院的视觉设计专业规模较小。每年，我们从大约300名申请人中间最多录取20名学生。

这意味着，我们培养的是精英人士。最初的两个学期是基础学习阶段，由Gerwin Schmidt教授开设两个字体课程。学生要学习艺术基础，例如色彩、构图、艺术技巧等等，同时也会学习专业基础课程，例如字体设计、版式设计、电子和模拟技术、艺术史和设计史。<

接下来是三个学期的初级学习阶段，学生在摄影、插图和文案三个专业方向上得以进一步提高。<

进入高级学习阶段之后，学生就会多多少少有所侧重。我们三个班级各有不同的侧重点：Hans-Georg Pospischil教授负责杂志设计，Uli Cluss教授负责企业标识设计和书籍装帧，我负责插图设计。学生享有充分的自由，可以向任何一位教授求教，寻求建议和修改意见。<

由于整个专业不超过80名学生，所以一切工作清晰而有条理。<

Alfred Seiland教授负责摄影教学，Jan Bazing先生上插图课。<

技术工作室是斯图加特国立造型艺术学院教学内容的重要组成部分，每个工作室的负责教师均有专业资格。<

对我而言，我们专业学习的目的是将有才华的设计师培养成独立的创作者，他（她）应该拥

Concerning Education

In comparison to the faculties of other German universities, the faculty of communication design at State Academy of Art and Design Stuttgart is relatively small. Annually 20 students are admitted from 300 applicants, hence meaning that we are educating an elite. In the first two semesters, the students acquire the artistic basics of color theory, composition, and artistic techniques. Yet, they also learn the practically related fundamentals of typography, digital and analogous techniques, as well as the history of art and design. <

Subsequent are two semesters for orientation. For two semesters everyone has to study typography and applied design with Prof. Gerwin Schmidt. The students are required to further their education in the fields of photography, illustration and text. In the semesters of the main course, the students should specialize in one field. The three classes differ in respect to their focus: Prof. Hans-Georg Pospischil's emphasis is on magazine development, Prof. Uli Cluss' emphasis is on corporate design and book design, and my emphasis is on graphic illustration. The students are free to approach all professors to request aid and adjustment. <

Since the faculty is limited to 80 students, everything is clearly laid out and transparent. Prof. Alfred Seiland is responsible for photography and Jan Bazing teaches illustration. The technical workshops, which are directed by certified teachers, are an important aspect in the education of the Public Academy of Arts in Stuttgart. <

In my opinion, the primary aim of studying should aim at developing talented designers to become independent authors with a far reaching scope and a solid balance between free and applied claims. The course of study offers maximal freedom and ultimate technical education. Subject theories as well as communication theory constitute the absolutely indispensable fundamentals for the route of studying. <
Prof. Niklaus Troxler

有宏大观念，可以在自由的艺术创作和实际应用之间游刃有余。学习的自由度很大，技术设施完备。专业理论和媒体理论课程也是专业学习的必要基础。<

尼古拉斯 卓斯乐教授

改变，而不是永恒

对当代图形教育的一些思考

在平面设计业，特别是在其教育领域，我们处在一个关键的转折点上，它可以从此决定未来。

这倒不是什么新鲜说法，学生 and 行业人员总是某个特定历史时期的受益者。不管人们如何看待该现象，占主导地位的条件和发展中的条件是新式平面设计爆发的理想环境。<

如今，硬件和软件领域的息息相关产生了全新的媒介、全新的生产可能性以及自我表达的新方法。这些活动在没有特定主流风格的时代里是典型的。这样重大的变革才成为可能。年轻作者出版的东西在学生群体中很受欢迎，比如

“Benzin” 瑞士的青年设计团体、Stefan Sagmeister、Chalet或Martin Woodtli的作品等。<

科学技术的迅速发展加速了信息的流通，但许多评论家也将阅读和写作文化的流失归咎于此。

特别是年轻人的文化总被用一些贬意的形容词来描述，例如“无礼”、“好勇”、“可耻”、

“颓废”、“贫贱”或者“没文化”。我对此有不同意见。我认为异常是正面的情况。我将

对差异的重视和赞美看做是通往成功的途径。我把电子舞曲、说唱、漫画、电视游戏和滑板等

现象理解为一种新的生活方式的表达。他们创造了新的自由试验的环境，而我们作为设计师

正开始慢慢地了解并融入自己的作品中。每个新物种的创造不都是通过采样吗？我们可以把

这看做不同特性、不同粒子间的融合，从而形

Change Instead of Constancy Thoughts on the Study of Graphics Nowadays

In the field of graphic design and especially in its education, we have reached a strategic turning point, at which we are able to influence the future decisively. This is nothing new. Students and practitioners have always been the beneficiaries of distinctive periods in time. However one might view this, the prevailing conditions and those to come are ideal for an explosion of new graphic design.

Currently, entire worlds of hardware and software are flowing together so that entirely new media and possibilities of production, as well as new ways of self-depiction are offered. This kind of activity is typical for a time, in which no definite style is prevalent. Hence, big changes should be possible. Publications of younger and young creators are very popular among the student body: "Benzin" (Gasoline), with juvenile Swiss design, the works of Stefan Sagmeister, Chalet, or Martin Woodtli, just to mention a few.<

The rapid technological developments have not only accelerated the stream of information. Many critics have also made them responsible for the loss of the culture of reading and writing. Especially expressions of youth culture are alluded to with negative adjectives like "ill-mannered", "aggressive", "degrading", "cheap", or "lacking culture". I am of a different opinion. I view abnormality as something positive. I perceive the celebration of differences as a path to achievement. I view phenomena like techno, rap, comics, videogames, and skateboarding as expressions of a new approach to life. They have created the environment for a new freedom of experimenting, which we as designers are slowly beginning to understand

and starting to incorporate into our works. Is not sampling the method of creation for every new type or species? We can perceive this as a merging of different characters, of different particles forming a new entity. It is obvious that the question of copyright is not as central any more. The students have to be aware of their responsibility. A young generation of students has the possibility to change our ways of optical perception fundamentally. <

This new form of expression is more concerned with allusions than ornamentation, deals rather with dissipation than examination. Its goal is to sculpt change instead of designing constancy. Today, we can find techniques of utmost difference in the works of the students: collages (sampling), hybrid juxtaposition, layering, structuring, multiple valuation, combination, speeding up, intertwining, and alternately orderly or arbitrary compositions. Every style seems possible, every form of expression is allowed. One can find citations from the great time of "orderly" graphic as well as from trivial mass communication. Utilizing this generous view on the new era of hyper information, in which creativity is connected with a tendency of change, a tentative optimism for coming years is justifiable. Students have to be aware that they have to know more than ever before. Undeniably, it is true that no preceding generation of design students was confronted with higher expectations. Yet, unexpected freedom can emerge from this challenge and its limitations. Prospective graphic design artists have to find their own role in the technological fields, which are rapidly attaining higher levels of complexity. They have to define themselves through their standpoint in relation to the world by showing true commitment. <

Prof. Niklaus Troxler

成新的个体。版权的问题现在明显已不是那么主要了。学生们必须了解他们肩负的责任。年轻一代的学生将有可能彻底改变我们在视觉感知上的方法。 <

这种新的表达形式关注喻意多于装饰，放任多于限制。它的目标是塑造改变而不是设计永恒。

而今，我们能在学生作品中看到极为独特的技巧，比如抽象拼贴、混合并置、分层堆积、排列配置、多重评价、合并、加速、编结，以及交替的、有序的或随心所欲的构图。每种式样看起来都有可能，每种表达形式都是被允许的。

你可以从“秩序图案”的伟大时期里，也可以从琐屑的大众传播中找到引用素材。 <

利用对超级信息新纪元的这一宏观看法，也就是将创造力和变革的趋向联系起来，我们有理由对未来几年感到暂时的乐观。学生们必须认识到时代对他们知识量的要求比以往都多。无可否认，之前没有哪一代设计专业的学生被寄予过如此高的希望。但是，这样的挑战和它的限制也会催生意外的自由。未来的平面设计艺术家必须在日趋复杂的技术领域里找准自己的角色，他们要从自己的立场与世界的关系出发，通过真心的承诺来阐释自己。 <

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