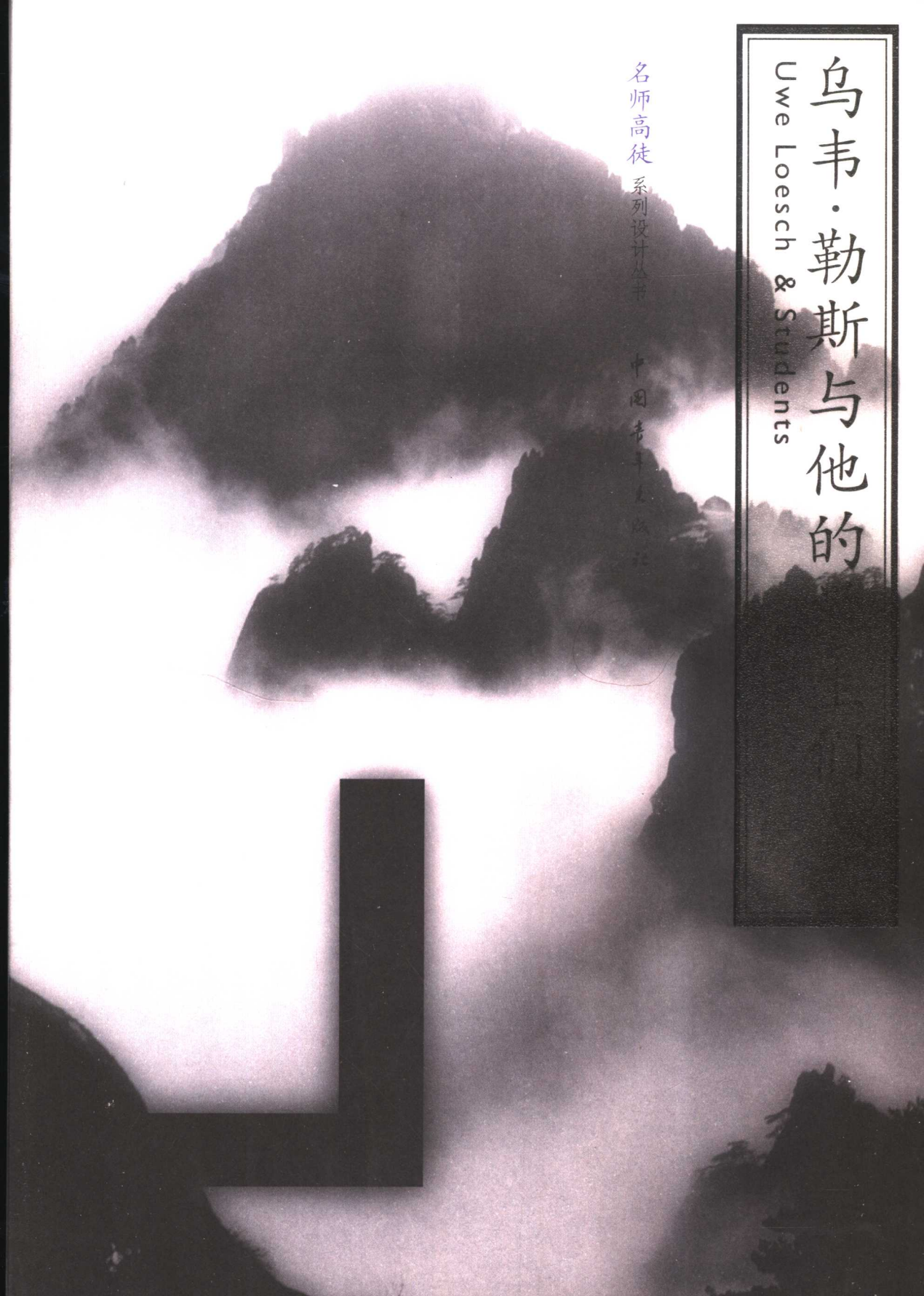


乌韦·勒斯与他的

Uwe Loesch & Students

名师高徒 系列设计丛书

中国青年出版社



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乌韦·勒斯与他的学生们
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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. Uwe Loesch
University of Wuppertal
德国乌珀塔尔大学

烏韋·勒斯



Posters by Uwe Loesch - A glimpse at the image of the ineffable idea.

By and large posters may either fit with current trends or not. The work of Uwe Loesch is characterized by the greatest possibilities that a poster has to offer: to be the *raison d'être* of its own genesis. In his Dusseldorf studio, posters are created for a wide variety of occasions - cultural, commercial, industrial or political. Set in campaigns that show above all else an aspiration to intelligently treat both of the message as well as the medium. When both are considered, there is an arresting level of self-evidence in which contemplation of an Uwe Loesch poster can be viewed as a revelation. Uwe Loesch, who attained international renown almost overnight at the beginning of the 1980's, surprises epigones and imitators even after more than a decade with provocative new presentations of images and typographical ideas. The minimal, the proclamation of simplicity, the celebration of the "point of view," the definition of the phenomenon of uninformed, the canonization of the banal in the image of the everyday, the bestowing of meaning to the absurd, the negation of perpendicularity, the cancellation of gravitation in typography (everything goes), the discovery of coincidence, of visual noise, of the broken down as a claim lodged against the comfortable world of decorative kitsch; the use of fuzzy logic as a principle of design, art as gesture, the courage to leave out information or create gaps as silly questions aimed at the impudent target group of cultural bureaucrats - all of this was found in the work of Uwe Loesch long before it became the repertoire of a newly computerized generation of designers <

Loesch was one of the first to use the translucency of paper as a principle of poster design. His "window posters" link

乌韦·勒斯的海报一难以言表之思想形象一瞥

一般来说,海报与眼下的潮流不是相符就是相悖。乌韦·勒斯的作品以海报的最大能力为特点:要做自己的创世纪篇章存在的理由。在他位于杜塞尔多夫的工作室里,为各种场合制作的海报层出不穷,有文化的、商业的、工业的和政治的。他参与的推广活动显示出很重要的一点,就是处理信息和媒介时对智慧的启迪。当信息和媒介都被纳入考虑范围,二者以引人注目的不言而喻相互说明时,思考乌韦·勒斯的海报会带来某种启示。乌韦·勒斯在20世纪80年代初几乎一夜之间享誉国际。十多年后他挑拨式的新形象表现手法和印刷理念仍然令追随者和模仿者们吃惊。极简的风格,对质朴的宣扬,对“观点角度”的歌颂,对无信息现象的定义,将日常形象之平庸神圣化,给荒谬赋予意义,对垂直的否定,在印刷排版中将万有引力取消(东西都在飞),发现巧合,发现视觉噪音,发现支离破碎是对装饰性大路货充斥享乐世界的指控;将混乱的逻辑作为设计的原则,将艺术作为示意,将(信息)鸿沟作为愚蠢的问题掷向目标观众即文化官僚们的勇气—所有这些早在电脑时代的设计师们对其乐此不疲以前,在乌韦·勒斯的作品中都能找到。<

勒斯是首先把纸的半透明特性作为海报设计原则的人之一。他的“窗户海报”把“毫无共通点但互相决定”的象征符号彼此连了起来。这种通过思索媒介途径来质疑信息的手法后来变

得更清晰了，在第一张可以在上面行走的“地板海报”中，还有在他的书本海报“Punktum”里。那是一个大型的平面被折成书的形式。勒斯坦率地承认他的作品是“对观众脑海中的表面的自然攻击”。他以同样的嘲讽姿态远离那些硬让文字和图像（和金钱）挂钩的庸俗之人，远离那些标准化了的设计工作室里的偶像学家们。勒斯既占据了点也占据了面，图像是方位，印刷排版只是消息，不过仍然是可读的刺激物，随意地被分隔、篡改和抛弃。<

20世纪70年代末，他制作出“最终字体”，叫做“异性装”，介于商业制图艺术家和客户之间，有点像古董字体又有点像怪异字，是为了给CD做封面字体。他给色彩层次下的定义也同样极端：“金色是嘲讽的折射，红色是一支黄的铅笔。”或者像20世纪70年代中期的一张早期海报上所写：“蓝莓在青涩时是红的。”这些色彩各自的职能同时也体现出他跟语言的亲密关系和对纯图像海报的喜爱，这表现在烟幕弹式的“IQ”中——一张谴责切尔诺贝利事故之后的辐射污染的海报。在他1991年法兰克福的“绿色行动：文字麻醉”中，纯图像倾向表现得更清晰，并在最终的分析中变得更有效了。他没有使用承载信息的文字或图形，而是把上了色的大块表面贴在树上，一有新内容就可以加上去，而且可以互相交换。<

在德国传播设计的舞台上，乌韦·勒斯处在一种孤寂的显赫地位上，他把这看作是几乎被挤到

symbols that "have nothing in common but determine one another". This media-reflective questioning of the message also becomes clear later, in his first walkable "floor poster" and especially in his book poster "Punktum": a large-scale surface out to book format.<

Loesch, who "frankly admits that his work is spontaneous assault on the surface in the mind of the observer", distances himself with equal irony from the banalities of the people who smack, interrelate text and images, as well as money from the iconologists of the calibrated design studios. Loesch has resided in both point as well as surface, the image as location, in typography as nothing more than a message, which is nevertheless a readable irritation, dismembered, interpolated and randomly cast.<

At the end of the 1970s he developed the "ultimate font", "Transvestite" which was worked for both commercial graphic artists and their clients, who wanted to be spoiled with an option between Antiqua and Grotesque which were the available fonts for CD's. He was equally radical in defining the hierarchy of colour: "Gold as ironic refraction, red as a yellow pencil", - or, in an early poster from the mid-1970s: "Blueberries are red when they are green".<

This assignment of colour at the same time defines his affinity with language, his love of the non-verbal poster as expressed in the camouflage "IQ": a poster condemning the radioactive contamination following Chernobyl. Or, even more clearly, and in the final analysis more effectively stated, in his "Aktion Grün: wörtlich betäubt" ("green campaign: literally anaesthetized") in Frankfurt am Main in 1991. Instead of text messages and coloured image surfaces were posted on trees of which available

contents could receive interchangeable assignment.<

Within the German communication design scene, Uwe Loesch has attained a position somewhat like lone eminence that he views as a marginal apparition close to off-stage. His typical minimalization of message in text and image has in the meantime created its own school (in the literal sense). On the other hand he is precisely "not one of these formal levellers with their symbols devoid of meaning". His credo "more or less, nevertheless" is more or less a piece of self-irony. ("Even less is nothing at all!")<

Nowadays Uwe Loesch works in almost all fields of communication design. In addition to designing posters he develops new concepts for periodicals and magazines, books and catalogues. In the field of corporate design he has pointed to new directions a number of times in recent years. His corporate design concept for the Kunsthochschule für Medien in Cologne was honoured by the Art Directors Club of Germany. Loesch, who writes all his own texts, willingly discloses his "principle of optical disillusion" in pamphlets and manifestos. "The new sign," he writes, "rejects any symbolic interpretation, it withdraws itself from the claims of commercial graphic art and denies the superficial promises of communication design. It does not curry favour. Not with the target group. Not with the majority society. Not with the client. It does not quote post-modernism, does not touch on design neurosis and does not look back. To the Zeitgeist".<

Stephan Soltek

台下的边缘亮相。他典型的文字图形信息极简
化同时也帮助他创办了自己的学校。另一方面，
他恰恰“不是这些完全失去符号象征意义的平
均主义者中的一员”。他的信条是“多一点，
少一点，还是那一点”。这多多少少是一句自
我嘲笑了。（“即使更少一些，也还什么都不是！”）<

现在乌韦·勒斯的工作范围几乎涉及传播设计的
所有领域。除了设计海报，他还为期刊和杂志，
书籍和目录创建新构思。在企业设计上他近年
来曾几次为业界指出了新的发展方向。他为科
隆媒体艺术高等学院提供的形象设计策划获得
了德国艺术指导协会的嘉奖。勒斯在完全自己
撰写的小册子和声明里欣然道出他的“视觉醒
悟原则”。他写道，“新的符号拒绝任何象征
性的理解，它从商业制图艺术中撤退出来并推
翻了传播设计的肤浅希望。它不会曲意奉迎，
不管是目标受众也好，社会主流也好，客户也
好。它不引用后现代主义，不触碰到设计的神
经衰弱，也不回头看。致时代精神”。<

Stephan Soltek

乌韦·勒斯—典型的传播者

视觉传达已经成了一个时髦的词儿，以至其微妙的意义和多面的外延都贬值了。平面设计师们把自己叫做“视觉传播者”，这么叫虽换掉了头上的帽子，却不一定换得掉他们自己或他们设计作品的表现。要想配得上这个名称，首先得面对一项挑战。许多设计师的作品在美学上很中看，被拿去应用、出版和展览，但却常常不能传达需要表达的消息。<

按这些标准来看，乌韦·勒斯是个典型的传播者，因为他用文字、铅笔、笔刷、剪刀、纸、照相机和铅字，还有最重要的智慧，来让目标观众理解他的意思。他运用起涉及到的每种媒介都同样自如，把它们彼此间的互动关系处理得很好。他的全部心思都用在信息本身的特点上，以及如何用最直接、最简练和最具创意的方式来传递它。但他并不是随心所欲地按自己的意愿改变事物的本质，相反，他试图把行人从每天无聊的信息中解放出来，点燃冷漠的公众期待，展示出不可视见背后的重要性和憧憬的体验。<

我一直迷恋于感知、接收、蒙骗和概念这四者的关系。感知当然是其他三个的基础，通过视觉、听觉、触觉甚至嗅觉等所有感觉来形成。新事物本来就是没有先例的，因此无法预知和准备。但大多数研究创造性的作者都认为没有这回事。新事物只是已有元素的一种组合，这些元素之前从未连接在一起过，新的排列结合方

Uwe Loesch - The archetypal communicator

Visual communication has become a buzz-word and as such its sensitive significance and manifold connotations have been devalued. Graphic designers by calling themselves "Visual Communicators" have changed their hat but no necessarily themselves or their performance. The name change constitutes a challenge which has to be met if one wants to qualify. Many designers produce works which are esthetically pleasing, which are used, published and exhibited but which often fail to communicate its intended message.<

Regarding this critique, Uwe Loesch is an archetypal communicator as he uses words, pencils, brushes, scissors and paper, camera and type, but above all intelligence, to get his ideas across a chosen sector of the public. He feels equally at ease with all the media he uses and the interactive relationships of some or all of them, depending solely on the nature of the message and the aim of conveying it with the greatest directness, simplicity and originality.<
However not self-conscious originality for its own sake but as a new approach to shake the viewer out of his daily boredom, indifference and conformist expectancy; to present something relevant, yet unpredictable and not "déjà vu".<
I have always been fascinated by the interrelationship of perception, reception, deception and conception.<
Perception is of course the basis of the others. Perception through all the senses: sight, hearing, touch and even smell. The new is by its nature without precedent and therefore unpredictable and unexpected. Yet most writers on creativity agree that there is no such thing. What appears as new is a combination of existing elements, which have previously not

been connected but which in the new arrangement or syntheses have not yet been experienced or seen before. <
 Arthur Koestler has coined the word 'Bisociation' to describe the act of creation: whenever two heterogeneous elements meet or are put together in such a way that in their new combination they assume a completely different meaning. Their perception is completely at variance with that of their constituent elements. This is equally true in art, science and humour. (A.K. "The Act of Creation") <
 Reception is implicit in perception as everything perceived must be received in communication terms. the message is the interface between sender and recipient. <
 Deception covers the area of perception dealing with illusion, ambiguity and ambivalence. In this context what is perceived is a controlled illusion, whether visual (by all painters, sculptors and designers) or verbal and/or audible (by all writers, poets and musicians). <
 Conception is the planned and/or intuitive use of perception psychology communication theory and pertinent (at times even pertinent) ambiguity. I present these somewhat complex thoughts in the knowledge that Uwe Loesch's posters and photographs illustrate and explain admirably what I mean. <
 His bewildering examples of different kinds of alienation surprise and intrigue - yet provoke eventual understanding. The effort which the viewer has to make to perceive the seemingly incomprehensible as comprehensible cannot fail to create a memory, which in turn leads to understanding, insight and action. (depending on the nature of the message.) The planned

式也没有人见过。 <

Arthur Koestler造了一个词“Bisociation（二元关联）”来描述创造活动：两个互为异类的元素相遇或被放在一起，二者结合的方式使这个新组合获得了一种全然不同的含义。它们被感知的效果完全随构成元素的变化而变化。这个原理也适用于艺术、科学和幽默（A.K. “创造活动”）。 <

接收暗含在感知中，因为用传播术语来讲，感知到的任何东西都首先要被接收。信息是发送者和接收者之间的接口。 <

欺骗是感知中和错觉、双关与矛盾有关的那部分。这时候我们感知到的是一个被人操纵的假象，有视觉上的（幕后主谋可能是画家、雕塑家或设计师），也有文字和听觉上的（主谋可能是作家、诗人和音乐家）。 <

概念是经过计划的或随意的对感知心理学、传播理论和恰当（有时甚至是不恰当）模糊的应用。我之所以在这里提出这些有点复杂的想法，是因为乌韦·勒斯的海报和摄影令人佩服地体现和解释了我的意思。他有各种体现间离效果的迷惑人的例子，令人惊讶又感兴趣，但又会激发最终的理解。观众为了理解表面上无法理解的现象所作的努力必然会创造并留存一段记忆，从而引导观众走向理解、启发和行动（取决于信息的具体特征）。 <

他的一些精心策划的令人费解的文字表述和相应的印刷排版设计，粗糙的屏幕和焦点错乱的

摄影，被陌生化和抽象到了几乎无法辨认（让人绞尽脑汁辨认正是作者的目的）的嘴、眼和点，这些都是乌韦·勒斯作品的标志性特征。他想到的手法总是大胆而富有主动的冒险精神。换了别人，则往往会弄巧成拙。<

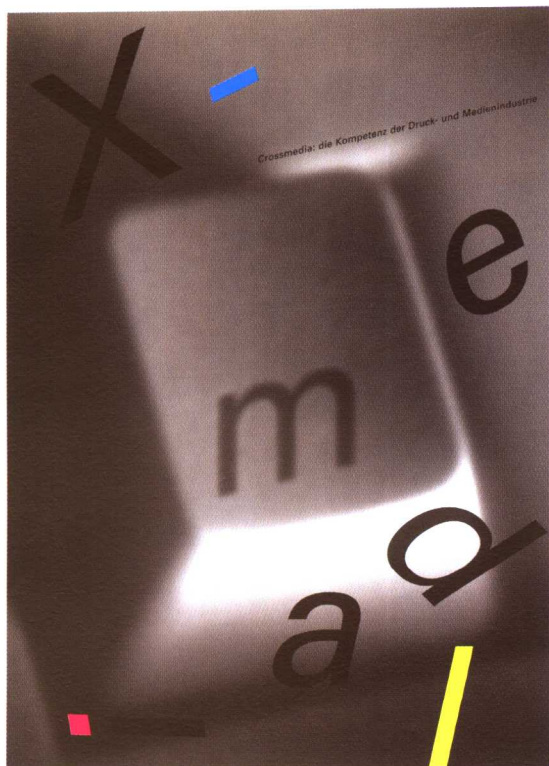
乌韦·勒斯的风格证明了他对所用媒介的熟练掌握，证明了他认真的顽皮以及他的智慧。这些因素结合在一起打造出新颖而成功的视觉传达，无怪乎他每次都能击中要害，直达预期目的。<

FHK Henrion

near-unintelligibility of some of his words and their typographic presentation, the coarse screen and the out-of-focus photography the mouth, eye and dot alienated and abstracted to the point of bare recognition (when recognition is its own reward), are all the hall-mark of Uwe Loesch's work. His attempted solutions are always daring and willfully risk-taking. If handled by another they could easily and frequently misfire.<
It is proof of his mastery of the media he uses, his serious playfulness as well as his intelligence with that they result in novel and therefore successful communication which almost invariably hits the bull's eye.<
FHK Henrion

乌韦·勒斯作品
The Work





Page 14:

'X - 媒体' / 为德国印刷和媒体工业同盟创作的形象推广海报，曾获第18届波兰海报双年展银奖 / 118.9 x 84.1 cm / 2001年 /

Page 15:

'EBV扫描' / 为EBV电分扫描公司设计的推广海报，围绕了'EBV扫描 - 新闻'的主题 / 140 x 100 cm / 1985年 /

EBV-SCAN scannt:



EBV-SCAN: Scannt für elektronische Bildverarbeitung. November 1971, 1976/2