

姚尔丹与他的学生们  
Alex Jordan+NTE & Students+KH

名师高徒 系列设计丛书

中国青年出版社

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白湖艺术学院没有工作室划分系统，因

此也没有什么“姚尔丹教授工作室”。

Nanne Meyer, Matthias Gubig, Stefan Koppelkamm教授和我自己试图给学生们创造发掘他们的个人世界观和个性手法的机会。因此，我就邀请我的同事们一起来给这本书写稿。也许对中国将来的教育和培训工作会有帮助。

姚尔丹教授2004年

The KHB has no class system and therefore no class Jordan. Nanne Meyer, Matthias Gubig, Stefan Koppelkamm and myself are trying to give our students the opportunity to acquire their own personal world view and handwriting. Consequently, it seems appropriate to me to invite my colleagues to this book. Maybe it can also be helpful for Chinese discussions around future programs of education and training.

Prof. Alex Jordan 2004







德国柏林白湖艺术学院视觉传达系  
The Academy of Arts Berlin-Weissensee  
Dept. of visual communication

合作教授：

姚尔丹教授  
Prof. Alex Jordan

Prof. Matthias Gubig,

Prof. Stefan Koppelkamm,

Prof. Nanne Meyer



Interview with prof. Alex Jordan

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?

Maybe both together. But in modesty ask first was does it mean to be a "successful" designer: after all the question is how to introduce real life in school-life, in university life.

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?

Young, old, that is not the question, better asks: why? and after that only: how?

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 swear, I'm not. But first I feel familiar then I hope he will overwhelm me.

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

姚尔丹教授问答

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。

也许两者是一回事，但请先搞清楚什么是“成功的”设计师。毕竟我们要解决如何将真正的生活带入校园，带入大学的问题。

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？年龄根本不是问题。你最好这样问：为什么影响？怎样影响？

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？

我发誓我不是国际著名的。碰到与我风格接近的学生作品，首先我觉得眼熟，然后就希望他会超越我。

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？二者间没有任何矛盾。我只知道你可以学习学

习再学习，然后像条超载的船一样下沉。事实上我认为，如果我只用水彩和手指来表现我的想法，那会是最棒的。

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。

平面设计可能正在失去其诸多有特色的表现手法。一方面我感觉到这种发展，另一方面我知道它也面临强烈的“抵抗”。

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？

速度是资本主义的一个自然部分：用更少的时间获取更多的利润。速度只有当它是脑中一闪的灵感时才好，否则它大部分时间是在制造垃圾。

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？

你知道，露天的海报除了成为博物馆的展品外还有另一个影响。但如果把海报放在展示厅内，你就有可能进行直接的美学与感觉上的比较，因此也就有可能进行或受益于教育行为。

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？

your teaching?

Don't see any contradiction: I only know that you can learn and learn...

And sink like an overloaded ship. In fact I think, if I have a good idea and I realize it with water colors and with my fingers, it's often the best.

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?

Maybe graphic design is losing a lot of particular expression, on the one hand, I feel this development, on the other hand, I know that there is a strong "resistance".

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

Speed is a natural part of capitalism: make more profit in less time; speed is only good if it's a "flash" in your brain (Geistesblitz). Otherwise it produces bullshit most of the time.

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?



Ok! you know, posters on the streets have another impact than when they are transported in museums. But if you put the posters in the showroom context you have the possibility of direct aesthetical and sense comparison. So you also have the possibility of pedagogical action. Graphic design festivals life and the survive of that.

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

Specific design theory? It sounds like the ridiculous groupie statement: somewhere I am my own design theory.

**9. How would you feel about the achievements and success of your students?**  
I am happy when they find their own way.

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

A good (product) designer doesn't design mass destruction weapons. A good (graphic) designer doesn't help political and consumer terrorism. A good student has not only good ideas but also the 'talent' to bring them to an astonishing, practicable form.

\* Interview with Prof Alex Jordan,  
Jianping He 2004

具体的设计理论吗？那听上去像荒谬的追星者说的话。我就是我自己的设计理论。

**9. 您如何看待学生取得的成就？**

他们找到了自己要走的路我就很高兴。

**10. 最后，还想请您为“好设计师”和“好学生”各作一个定义。**

好的（产品）设计师不会设计大规模杀伤性武器。好的（平面）设计师不会支持政治或消费者的恐怖主义。

\*此采访文字为姚尔丹教授所答，何见平2004年

## 柏林白湖艺术学院视觉传达系

要教视觉传播吗？真正的传播是不可能像编织一样连成一个整体工程的。传播的特点之一是，它会通过一种视觉语言来产生一种双向关系。＜今天的平面设计师在两个极端间摇摆不定：选择做那些“传统”行业（插图师、活字排版员等）以及其他一些需要专业才能的“华而不实”的费钱行当；或者选择参与或策划复杂的跨行业、跨学科项目。＜

白湖艺术学院的基础学习力图使学生们对未来有最大的选择余地。课程设置是基于多个主题项目之上的，往往会包括深入的实际调查，并要求学生自主的概括总结（视调查结果和程序选择而定）。其教学还鼓励学生发掘自己的个人工作方式和创意过程。＜

电脑现在很普遍，它造成了一些误解。比如对“专业技能”一词，有人认为那些“知道”如何设计字体、如何用电脑工具绘画以及如何做网页的学生就是掌握了专业技能。电脑首先是一个节省时间的装置，它恢复了人们对电脑之外或之前的身体和物质上的经历的好奇。＜

在学习的第二年，学生会开始接触字母。活动包括铅笔画和为主题展览创作字体模型，例如，在柏林一个老变电站举行的一个有关水的展览。这一年里，学生们也会接触到绘画、摄影和动画的无限可能性。最后，他们要选择一个研究主题，通过它来实现以更全球性的手法来对待视觉传播的目的。上一年的主题中包含战争、

### Academy of Art Berlin-Weissensee

Teach visual communications? True communication cannot be put together like a knitting project. It is a bilateral relationship that occurs through a 'visual language', among other things.＜

A graphic designer today oscillates between two extremes: by choosing to specialize brilliantly in a 'traditional' discipline (illustrator, typographer) or any other talented 'folly', or by opting to be an author/participant in complex, often multidisciplinary processes.＜

The basic studies at Weissensee try to leave all future options open. The curriculum is based on a large palette of thematic projects, which often encompass in-depth source research and requires auto-briefing (depending on the results of this research process and procedural choices). It also encourages students to discover their own personal working methods and creative processes.＜

The computer is now commonplace. It has generated misunderstandings, such as that of 'expertise' (students already 'know' how to design letters, to paint using an electronic tool and to put together Web pages). It is, above all, a timesaver and has revived curiosity for the physical and material experience beyond (or prior to) the computer.＜

The second year introduces die Schrift (the letter), with pencil on tracing paper, and the creation of models for thematic exhibitions (example: an exhibition about water located in a former Berlin transformer station).＜  
During this same year, students are introduced to the infinite possibilities of drawing, photography and animation. Finally,



students select a theme to work on, with an aim for a more global approach to visual communication. Last year, the theme was Krieg, Terror, Frieden (War, Terror, Peace). <

The challenge is to reconcile the major issues concerning the necessity of interdisciplinary studies with real-life and the restrictions of a years course of study. A true interdisciplinary work can only be created among people who understand each other who accept the intellectual capacities of their partners. One obstacle is the difficulty in sharing knowledge. There is a duty to understand and to synthesise far beyond acquired skills. There is also a risk of dilettantism, of the superficial "jack-of-all-trades" syndrome. But the foremost - and most common-place - danger is that of overlooking the other's professional potential. Even in Germany many people still view the "Communication Designers" as the guy you contact for a calling card or for the design and fine-tuning of an attractive interface. <

We encourage our students to take full advantage of the possibilities offered by Berlin, where there are two of almost everything: universities, libraries, museums. This can also lead students to forget their 'studies' in the strict sense of the term. But it is certainly not a passive respect for a school curriculum that determines the success or failure of one's studies, and even less that of professional success. <

Prof. Alex Jordan

恐怖以及和平。<

我们面临的挑战是要调和有关跨学科研究的必要性的一些问题，与现实生活和短短几年学习的局限性间的矛盾。真正的跨学科工作只能在相互了解的人之间进行，他们会接纳彼此的知识和思维水平。然而知识共享的困难仍然是障碍所在。他们有义务超越自身的“必需”技能去“理解”和综合。另外还有对什么都一知半解，患上“三脚猫”综合症的危险。但最大、也是最常见的危险是忽视别人的专业潜能。甚至在德国，许多人还是把“通信设计师”当作卖电话卡的或者是设计调试交换界面的人。<

我们鼓励学生充分利用柏林的各种资源和机会。所有这些场所在柏林都不止一个：大学、图书馆、博物馆等等。这也可以引起学生们忘记了他们严格意义上的“学习”，但对于决定学业成功与否甚至职业成功与否的学校课程来说，这肯定不会让学生处于被动地位。<

Prof. Alex Jordan 姚尔丹教授

德国柏林白湖艺术学院视觉传达系学生作品

Students Works of KHB

导师：姚尔丹教授

by Prof. Alex Jordan



## "la isla bonita" (美丽岛)2003年 (三年级)

该个人项目是一本无字书。这是一个想象出来的图形世界，一个奇妙的小岛，好与坏，过去、现在还有对未来的幻想似乎在不断形成短暂的连接。作者设计的目的是在没有文字指引的条件下让此书具有意义。他们所使用的艺术语言是不断寻找令书页上的集体工作成为可能的艺术一致性结果。<

### "la isla bonita" - 2003

This personal project is a book without words. The presented picture world of "a beautiful island in which there is good and bad, past, present and future, seems to form spherical connections. The conceptual goal is to give meaning to the past, the future, but not the present, but instead, the quest of the socializing cults, from the past to the present, creating the possibility for the collective work on the drawings.







