



DAN REISINGER

世界平面设计大师

# 丹·雷辛格

主编：余秉楠

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## 序言 Foreword

丹·雷辛格是以色列最重要的设计家，也是国际设计界的一流艺术家。

他说：“我的传记是由三种颜色组成的故事：我在孩提时佩戴的六角星的黄色，俄军解放者军旗的红色，以及以色列天空的蓝色。”翻开他的画册，我们不难发现，这三种颜色正是贯穿在他全部作品的主色调，洋溢着自由与活力，充满了激情和创造力。

以色列多语言、多文化的现实背景，是摆在所有设计师面前的挑战。丹·雷辛格将这些文化障碍减少到最低限度，在彼此冲突的元素之间创造视觉上的和谐，使他的作品不仅创新而且丰富了视觉内涵。

他的造型语言简洁、明快、自信，将形式、色彩和功能完美地结合在一起。他的启蒙老师是毕业于包豪斯，后来是耶路撒冷贝泽莱尔艺术与设计学院的院长莫迪凯·阿登。从他的大量作品中可以明显地看到，一方面是中东特色与国际化的对话，另一方面是东西方文化之间的碰撞。对此他做到了兼收并蓄，博采众长。

丹·雷辛格不仅是一位辛勤耕耘而且涉猎广泛的设计家，他将不同的领域熔为一炉，开创了以色列新的设计语言。他最重要的作品包括为哈比马国家剧院、以色列航空公司、以色列铁路公司的企业形象设计以及近东国际博览会的海报。他是国际平面设计协会（AGI）和纽约艺术家指导俱乐部（ADC）的会员。1998年，丹·雷辛格荣获以色列奖。

为本书作书籍设计的赵健恰巧是丹·雷辛格的朋友，熟悉他的为人及其作品的风格，因此在设计时能够自信、大胆、轻松，并有所追求。视觉语言同样干净、明确，同样洋溢着激情。在应用严谨的网格框架前提下，出现了自由和活力的空间，两者既有碰撞又相互和谐。例如在文字的组合上，采用了诗的版面，段落起行不空格，段与段之间空一行，两种不同的文字之间不留空隙，上下留有疏朗的空间，既引起了读者的兴趣，又加强了阅读的功能。读者在受到丹·雷辛格作品的感染之余，一定也会欣赏到这本书的设计之美的。

余秉楠

2001年8月于北京

Dan Reisinger is the most important designer in Israel and one of the leading designers in the world.

He said that his biography is a story of three colors: the yellow of the star he wore in his childhood, the red of the flag of the liberating Russian Army, and the blue of the skies of Israel. Sure enough, you will find that these three colors are the primary features throughout all his works, and it is these colors that make his works full of freedom and vitality, vigor and creativity.

The multi-lingual and multi-cultural background of Israel poses a challenge to all designers. And Reisinger managed to reduce the barriers between cultures to a minimum. The kind of visual harmony that is built upon conflicting elements enriched his works and endowed his works with deep visual implications.

Through simplistic and concise visual language that shows his confidence, Reisinger perfectly combines form, color, and function in expressing his artistic thoughts. He is the student of Mordechai Ardon, Bauhaus graduate and president of Bezalel Academy of Art and Design, Jerusalem. On the one hand, Reisinger's works show obvious dialogues between the Middle East characteristics and internationalization. On the other hand, his works show conflicts between the eastern and western cultures. It is his absorbing things from both sides that he has excelled in his artifice.

As a diligent and versatile designer, Reisinger combines different fields of study in a whole for his designing and has pioneered Israel's new language of designing. His most important works include the devising and designing of the images of Habimah National Theatre, Israel Airlines, Israel Railways, and the poster of the Near-East International Exposition. He is member of the International Graphic Design Association (or AGI, Alliance Graphique Internationale) and Art Director's Club of New York. In 1998, he was awarded the Israel Prize.

The designer of this book, Zhao Jian, happens to be a friend of Dan Reisinger. Having good knowledge of the man and his artistic style, Zhao has put his own vigor and creativity in presenting the works of this renowned artist, in a "language" as almost comparably clear and energetic as the original. Against the background of cyber-framework, there is appreciable space for freedom and vitality, which makes it possible for conflicts to be engrossed in harmony. In the arrangement of verbal characters, a poetical style is applied. With no indentation at the beginning of paragraphs, one double-spacing between paragraphs and a single-column spacing between two different languages put on pages with extra-large margins on the top and the bottom, the designing is both reader-friendly and functionally enjoyable. While enjoying the works of Reisinger, readers are expected to appreciate the aesthetics of this presentation.

Yu Bing'nan

Beijing

August 2001

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## 丹·雷辛格 工作即人生

1934—1949

丹·雷辛格生于南斯拉夫 是一个手工艺家族的第四代传人 这个家族为教堂 重要的私人 and 公共建筑提供绘画和装饰服务 足迹和影响遍及奥匈帝国境内和巴尔干地区。丹的父亲阿明还绘制小型风景画。丹说 ‘我是在绘画的色彩和氛围中长大的。速写和绘画对我来说就像走路和说话一样自然。’

1934—1949

Dan Reisinger was born in Yugoslavia, the fourth generation in a family of craftsmen who painted and decorated churches, stately homes and public buildings throughout the Austro-Hungarian region and the Balkans. Dan's father, Armin, also painted miniature landscapes. "I grew up with color and with the smell of paint. Drawing and painting were as natural to me as walking or talking," says Dan.

第二次世界大战和纳粹侵占南斯拉夫 毁灭了雷辛格的童年。由于犹太人的身份，雷辛格的父亲和大多数家人都死于大屠杀。他和母亲卡蒂亚在勇敢的塞尔维亚家庭的保护下 靠藏在阁楼和地下室里躲过战时的劫难。

World War II and the Nazi occupation of Yugoslavia shattered Reisinger's childhood. As Jews, most of the Reisinger family perished in the Holocaust, including Dan's father. He and his mother, Katya, survived the war years by hiding in attics and cellars, under the protection of courageous Serbian families.

到1944年解放时 恐怖和受压迫的体验在丹的心中转化为行动的热望，这一点直到现在还在他的性格中留下印记。

Upon liberation in 1944, Dan's experiences of fear and oppression were transformed into a burning will to act which still remains the hallmark of his character. He found outlets for new activity in the Partisan Pioneer Brigade where he underwent military training, as well as at school where he created posters, handwritten "newspapers", and maps.

他在游击先锋队接受军事训练 在学校制作招贴、手工“报纸”、地图 在这些地方他找到宣泄的渠道。

In 1949, Dan immigrated to the newly established State of Israel together with his mother and stepfather, Andre Vig.

1949年 丹与母亲及继父安德烈·威格一道 移居到新建的以色列国家。雷辛格说 “我的传记是由三种颜色组成的故事，我在孩提时佩戴的六角星的黄色 俄军解放者军旗的红色，以及以色列天空的蓝色。”

"My biography is a story in three colors," states Reisinger. "Yellow of the yellow star I wore in my childhood, red of the flags of the liberating Russian army, and blue of the skies of Israel."

1949—1957

雷辛格与他的新国家的相会既是戏剧性的 也是激动人心的。中东的气候，沙漠的地形，多种族的入口，掌握希伯来语言的需要——所有这一切都对雷辛格的想象力提出了挑战 将他带入新国家需要新面貌而产生的创作漩涡。

1949—1957

Reisinger's encounter with his new homeland was both dramatic and exciting. The Middle Eastern climate, the desert landscapes, the multi-ethnic population, the need to master the Hebrew language—all these challenged Dan's powers of imagination and drew him into the creative whirlpool generated by the need to fashion new realities in a new country.

最初 为了养家糊口 他干起了房屋粉刷的工作 他父亲过去的雇员对他进行了职业培训。尽管移民安置营的生活条件很艰苦 但他仍然挤时间练习速写和作画。他将作品

Initially, he worked as a housepainter to support his family, having been trained in the profession by former employees of his father. In spite of the harsh conditions of life in an immigrant absorption camp, Dan still found time to draw and to create paintings. He showed his work to Mordechai Ardon, Bauhaus graduate and

Director of the Bezalel Academy of Art and Design, Jerusalem, and in 1950 was accepted as the school's youngest student. Reisinger was trained by the foremost artists and teachers—in painting(Ardon), woodcutting (Ya'akov Steinhart), sculpture(Ben-Tzvi),and poster design(Rudi Dayan). It was at Bezalel that Dan learned to trust his visual talents and in tuitions no less than his linguistic and intellectual capabilities. He graduated with distinction from Bezalel and was awarded the prestigious Hermann Struck prize for his poster designs.

送给莫迪凯·阿登审看。此人毕业于包浩斯，是耶路撒冷贝泽莱尔艺术与设计学院的院长。1950年，他被接收为这

所学校最年轻的学生。雷辛格师从一流的艺术家和教师——绘画老师是阿登，木刻老师是雅克夫·斯坦哈德，雕

塑老师是本·特兹维，海报设计老师是拉迪·戴扬。正是在贝泽莱尔，正如相信自己的语言和智力水平一样，丹学

会相信自己的视觉天赋和直觉。他以优异的成绩从贝泽莱尔毕业，并且因其招贴设计荣获赫尔曼·斯特拉克奖。

In 1954, Reisinger enlisted in the Israeli Air Force where he served as art director for its books and publications. While in the army, he attended a course in postage stamp design given by British designer, Abram Games, who would become a lifelong friend and lasting influence.

### 1957—1966

1954年，雷辛格加入以色列空军，任空军图书和出版物的艺术指导。服役期间，他参加了英国设计师艾布拉姆·盖姆斯执教的邮票设计课程，与盖姆斯成了终身朋友，并长期受到他的影响。

During this period, Reisinger traveled, studied and worked in Europe to expand his personal horizons. In Brussels he won first prize for his design of the official poster for the Expo' 58 Science Pavilion. His exposure to the charged creative atmosphere surrounding Expo' 58 brought him in to close contact with the best contemporary manifestations of international architecture design, music and theater. He was deeply impressed

### 1957—1966

在此期间，雷辛格在欧洲旅行、学习和工作，拓宽自己的眼界。在布鲁塞尔，他为1958年博览会科学馆设计的官方海报首次获奖。置身于1958博览会的创造性氛围之中，使他得以同当代最优秀的建筑、设计、音乐和戏剧的国际性展示建立紧密联系。他第一次看到远东的艺术品和工艺

by the exuberance—and the minimalism—of Far Eastern cultures whose artworks and artifacts he experienced for the first time. These formative encounters inspired Reisinger to embrace both Western and Eastern cultural values.

品，丰富的远东文化和简约风格，给他留下了深刻的印象。这次的机遇，对丹影响深远，激励雷辛格对东西方文化的价值兼收并蓄，博采众长。

Moving to London, Dan studied stage and three-dimensional design at the Central School of Art, while also working on a freelance basis. His activities included poster designs for the British Post Office and other national institutions. While in England he met and married his wife, Annabelle. His ties to Israel re-

丹到伦敦中央艺术学校学习舞台和三维设计，同时还从事自由创作。他的活动包括为英国邮政局和其他国家机构设计海报。在英国期间，他与安娜贝拉相遇并结婚。他的以色列情结仍然很强烈。在短暂返回祖国期间，他为哈比马国家剧院、以色列航空公司以及近东国际博览会设计海

mained very strong. On brief visits back to his homeland, Dan created posters for Habimah National Theater, EL AL Israel Airlines, as well as the Near-East International Fair. This output contained the seeds of Reisinger's lasting influence on the design scene in Israel.

报。这些作品中蕴含了雷辛格在以色列设计界影响持久的

### 1966—1977

种子。

In 1966 the Reisingers returned permanently to Israel, and Dan opened his independent studio in Tel Aviv. As a participant in the team headed by architect A. Sharon, Dan designed the central section of the Israel Pavilion for Expo'67, Montreal. In collaboration with editor/journalist Josef (Tommy) Lapid, he established Israel's first color magazine.

## 1966—1977

1966年 雷辛格一家落叶归根重返以色列，丹在特拉维夫开设了独立的工作室。作为以建筑师A·沙龙为首的工作

小组的成员，丹设计了1967蒙特利尔博览会以色列馆的中心部分。与编辑/记者约瑟夫（汤米）·拉皮德合作，他创办了以色列第一家色彩杂志。

虽然与周边阿拉伯国家之间的敌意不断增长，但是以色列的经济仍在发展壮大。丹认识到视觉传播日益增长的重要性以及公司对设计的需求，他为许多商业和文化企业

（如，以色列航空公司）做设计。工业梦想家斯蒂夫·活特海默委托雷辛格为他的伊斯卡公司设计企业标识，还提出了一系列创新性的日历——这些作品中有许多赢得了国际大奖。这些试验性的日历之一发展成为“永久性日历”，后来收到纽约现代艺术博物馆的设计委托。

在这个硕果累累的时期，丹·雷辛格跻身于国际设计界的一流艺术家行列。F H K 亨里昂与乔治·海姆、琼·戴维一起邀请他加入享有很高声望的A G I（国际平面设计联合会）。一年后的1971年，丹应赫布·卢巴林和卢·多尔夫斯曼的邀请，成为纽约艺术家指导俱乐部的会员。

The Israeli economy was expanding, despite ongoing hostilities with neighboring Arab countries. Dan recognized the increasing importance of visual communication and the need for a corporate approach to design, which he implemented in many commercial and cultural enterprises, such as EL AL Israel airlines. The visionary industrialist, Stef Werthimer, commissioned Reisinger to design a corporate identity for his company, Iscar, and also sponsored a long series of innovative calendars—which won many international awards. One of these experimental calendars developed into the “perpetual calendar” subsequently commissioned by the Museum of Modern Art, New York.

It was during this fruitful period that Dan Reisinger rose to prominence in the international design community. F H K Henrion, together with George Him and Jean David, invited him to become a member of the highly prestigious A G I (Alliance Graphique Internationale). A year later, 1971, Dan became a member of the Art Director’s Club of New York, at the invitation of Herb Lubalin and Lou Dorfsmann.

In 1976, Reisinger’s work was exhibited in a one-man show at the Israel Museum, Jerusalem. This represented a turning-point in the history of the Museum which had never before provided a platform for Israeli designers. The curator of the exhibition, Izzika Gaon, realized the significance of Dan’s work in a multi-lingual/multi-cultural society. The exhibition underscored the importance of visual communication, as well as the aesthetic and economic value of good design. The exhibit was subsequently shown at the Tel Aviv Museum of Art. Reisinger’s paintings, “The Scrolls of Fire,” are on permanent exhibition at the Diaspora Museum in Tel Aviv.

## 1977—to the present

1976年，在耶路撒冷的以色列博物馆，举办了雷辛格的个人作品展。这在该博物馆的历史上是个转折点，因为此前该馆从未为以色列设计家举办过展览。展览的主持人伊扎克·加昂意识到丹的作品在一个多语言/多文化社会里的重大意义。这个展览强调了视觉传播的重要性以及一个好的设计在美学和经济上的价值。随后，这个展览又在特拉维夫美术博物馆展出。雷辛格的绘画作品“滚动的火焰”成为特拉维夫的迪阿斯波拉博物馆的永久性展品。

Today, Dan Reisinger’s collected works comprise over 200 logos, more than 250 posters, corporate identities, packaging, calendars, postage stamps, exhibition designs and orientation systems. In recent years, his emphasis has shifted to environmental and architectural projects undertaken in collaboration with such leading Israeli architects as Ya’akov Rechter and Dora Gad. Many of his works have been featured in major publications (“Top Graphic Design,” “Corporate Identity International,” “Graphis,” “NOVUM,” “Idea,” etc.), as well as in international exhibitions. At the opening of Reisinger’s one-man show at the International Typeface Corporation in New York in 1991, Paul Rand acknowledged Dan’s role in the impressive development of Israeli design, and a fruitful dialogue ensued between the two designers.

Reisinger's posters are included in major poster collections. It is in this medium that his activism is perhaps most forcefully expressed. Some of his best posters were created at his own initiative as a personal expression of protest or social/political commentary, in such works as "Peace"(1968), "Let My People Go," "Again,"etc

As a lecturer and teacher, Reisinger has given courses at the Bezalel Academy, Haifa University, and other design institutes in Israel. He has also acted as design consultant to the Bank of Israel, the "Beautiful Israel" Society, the Israeli Air Force and the Tel Aviv Municipality. Invitations to serve as jury member and lecturer in international forums have resulted in stimulating interactions with colleagues and students in places ranging from Aspen, London, New York, Rio, Vienna, Moscow, Helsinki and Mexico to Brno, Budapest, Hanover and Shanghai.

In 1984, Dan's Alma Mater awarded him the first Bezalel Alumni Prize. This would be the forerunner of greater recognition to come. In 1998, Dan Reisinger received the Israel Prize—the highest honor that the State can bestow for outstanding achievement in the fields of science, literature, theater, art and architecture. He is the first designer ever to have received this award.

Today, Dan continues his work from his Tel Aviv studio and his home in Caesarea. The Reisingers have three sons and four grandchildren.

Text by Louise Bethlehem Ph D

## 1977年至今

如今，经收集整理的丹·雷辛格作品包括200余件图标、250多张海报招贴、公司标识、包装、邮票、日历、展览设计以及方向标志系统。近年来，他的注意力转向环境和建筑项目。他和一流的以色列建筑师如雅克夫·雷克特、多拉·加德合作进行这些项目的设计。主要出版物（《极品平面设计》《国际企业标识》《平面》《NOVUM》《创意》等等）以及国际展览都以他的许多作品作号召。在1991年纽约的国际字形联合会雷辛格个人展开幕式上，保罗·兰德认为，丹在以色列设计艺术引人注目、发展中扮演了重要角色。两位设计家之间进行了富有成果的对话。

雷辛格的海报被收入主要的海报收藏中。他的实践主义也许在这一媒介中得到了最有力的表达。他自发创作的一些最优秀的海报表达了他个人的抗议或对社会/政治的批评。这类作品中有《和平》（1968）、《让我的人民走再一次》等等。

作为一位演讲者和教师，雷辛格在贝泽莱尔学院、海法大学以及以色列其他设计机构教授课程。他还作为以色列银行、美丽的以色列协会、以色列空军以及特拉维夫市政当局的设计顾问。应邀作为评委会成员和国际论坛的演讲人，使他可以在许多地方与同行或学生进行交流。从阿斯彭、伦敦、纽约、里奥、维也纳、莫斯科、赫尔辛基和墨西哥到布尔诺、布达佩斯、汉诺威和上海。

1984年，丹的母校颁发给他第一个Alumni奖。这是即将到来的更大的认可的前奏。1998年，丹·雷辛格荣获以色列奖——这是这个国家授予在科学、文学、戏剧、艺术和建筑领域取得杰出成就者的最高荣誉。他是接受这一奖项的第一位设计师。

如今，丹在他的特拉维夫工作室和凯撒里亚的家中继续他的工作。雷辛格夫妇有三个儿子和4个孙儿女。

撰稿：路易丝·贝斯莱海姆博士

## 有关丹·雷辛格作品 的评论摘录

### 1. 以色列奖评审委员会 (1998)

评委会决定授予丹·雷辛格“以色列奖”的理由。

摘自亚罗姆·瓦迪蒙教授(评委会成员)的总结

丹·雷辛格是一位涉猎广泛的设计家。在40多年的时间里，他在以色列的设计语言上打上了自己的烙印。雷辛格毕业于耶路撒冷的贝泽莱尔学院，他跨越以色列早期平面设计中盛行的界线和限制，将不同领域熔为一炉，开辟了新的发展道路。一方面在人民和新的环境之间的对话，另一方面在以色列茁壮成长的工业和萌芽时期的艺术和文化之间的对话。雷辛格使包括视觉传播在内的活动领域呈现了多样化。从艺术方向到展览设计，从海报到舞美设计，从色彩环境到三维作品，从广泛的企业形象设计到邮票。依托多语言和多文化汇集的以色列的现实背景，雷辛格的创新性工作的卓越性在于它丰富的视觉内涵。他通过明确的符号和大胆使用色彩，对形式和内容进行直截了当的处理，超越了文化的藩篱，要求在本地环境中表现出鲜明的审美态度。这些特质确立了雷辛格在以色列设计艺术先驱中的领导地位。

### 2. 兰·谢科里教授 (1995)

原耶路撒冷贝泽莱尔学院院长

丹·雷辛格用大量符号艺术作品丰富了我们的视觉环境。他成功地创造了简洁的形象，这些形象既有丰富的内涵，又容易被理解吸收。由于巧妙地运用古老形式和集合联想，符号的空间结构展现了符号的内涵。

### 1. Israel Prize Committee (1998)

The jury's reasons for awarding the Israel Prize to Dan Reisinger.

summarized by Prof. Yarom Vardimon R.G.I. (jury member)

Dan Reisinger is a multidisciplinary designer who has imprinted his mark on the visual language of Israel over a period of forty years. A graduate of the Bezalel Academy, Jerusalem, Reisinger crossed boundaries and limitations which prevailed in the early years of graphic design in Israel and forged new directions on the path towards a dialogue between the people and their new environment on the one hand, and between Israel's growing industries and budding art and culture on the other. Reisinger's varied spheres of activity include many aspects of visual communication from art direction to exhibition design, from posters to stage-sets, from colorful environments to three-dimensional works, from comprehensive corporate identities to postage stamps. Against the backdrop of the multilingual and multicultural collective Israeli reality, Reisinger's creative and innovative work is prominent for its richness in visual connotations. His direct treatment of form and content, which relies on clear symbols and daring use of color, transcends cultural barriers and commands an impressive and aesthetic presence in the local milieu. These qualities have established Reisinger's leading position among the pioneers of design in Israel.

### 2. Professor Ran Shechori (1995)

Former head of Bezalel Academy, Jerusalem

Dan Reisinger has enriched our visual environment with a large number of signs and symbols. He succeeds in creating concise images which are rich in formation yet easy to absorb. The spatial structure of the symbol exposes its content while making sophisticated use of ancient forms and collective associations.

### 3. 吉尔·戈德法因 (1991)

摘自《平面》杂志

雷辛格与他的祖国因蓬勃的创造精神而蒸蒸日上。这种创造活力正是以色列生存和发展的法宝。由于与不断变化的世界保持同步，作为传播者和教育者的雷辛格一直是发展中的以色列设计艺术的首要动力。

### 3. Gil Goldfine(1991)

From an article in Graphis magazine

Both Reisinger and his homeland thrive on the vibrancy of a creative spirit where invention is a tool for survival and progress. By keeping pace with an ever-changing world, Reisinger's influence as a communicator and as an educator continues to be a primary force in broadening design horizons in Israel

### 4. 马克·谢普斯 (1977)

原特拉维夫博物馆馆长

雷辛格帮助我们在烦扰复杂的都市环境中生活。他将形式、色彩和功能完美地结合在一起，把我们每天需要的信息和物件呈现在我们眼前。有时是以谐谑的形式。

### 4. Mark Schepps (1977)

Former curator of Tel Aviv Museum

Reisinger wants to help us live within the disturbing complexity of our urban environment. His perfect combinations of form, color and function guide us — sometimes playfully — to the information and objects we need every day

### 5. 伊兹卡·加昂 (1976)

原耶路撒冷的以色列博物馆设计部主任

丹·雷辛格的生涯及其旺盛的创造力是与以色列的发展相同步的。新的国家快速增长的需求向他的才干提出了挑战，也激发了他个人参与创造新的审美旨趣的雄心。在其他移民为我们的口语添加词汇的同时，雷辛格为我们的视觉语言添加了新的形式和色彩。他的作品难以归入以任何特定风格划分的类型。如果一定要给他贴上类型的标签，这张标签就是色彩。

### 5. Izika Gaon (1976)

Former curator of design at Israel Museum, Jerusalem

Dan Reisinger's career, with its vibrant/creative energy, parallels the development of Israel. The fast-growing needs of a new country challenged his talents and motivated his personal ambition to participate in the creation of a new aesthetic reality

While other immigrants added words to our spoken language, Reisinger added form and color to our visual language. His work defies classification according to any specific style, if anything, his trademark is color

Dan Reisinger

On design in a multi-cultural/multi-lingual society

Israel is a country in which most public communications have to appear in 3 languages—Hebrew, Arabic and English. Each language has its distinct alphabet and typography, Hebrew and Arabic read from right to left, English reads from left to right. Arabic uses ligatures, Hebrew does not. The necessity to combine these scripts—aesthetically and meaningfully—presents a challenge to any graphic designer

My personal multi-cultural/multi-lingual background has helped me to overcome these objective difficulties and, at the same time, express my subjective need to minimise cultural barriers and to create a visual har-

mony between conflicting elements

In the case of EL AL Israel Airlines, the integrated Hebrew/ Latin logo, with its two-way readability, presents an image of a bridge between cultures and transforms the national to an international visual communication

Dan Reisinger

Design (like politics) is the art of the possible. It parades between polarities / negotiates opposites—esthetic and function—intellect and intuition—the rational structure which restrains the emotive impulse—the image which explodes the constraints of calculation

## 丹·雷辛格

### 论多文化 / 多语言社会中的设计

以色列这个国家的大多数大众传播都不得不以三种语言进行表达——希伯来语、阿拉伯语和英语。每种语言都有

自身的独特字母和印刷样式。希伯来语和阿拉伯语从右往左读，英语从左往右读，阿拉伯语使用连字弧线，希伯来语则不是这样。因此，将这些字体在审美上和意义上加以结合的必要性是摆在每一位平面设计师面前的挑战。

In the age of computer graphics and the endless possibilities on visual variations the designer of today needs the wisdom of the right choice. The designer of tomorrow, apart of his talent, will need more intellectual and psychological training

Dan Reisinger

about the Hebrew alphabet

我个人的多文化 / 多语言背景帮助我克服这些客观上的困难。与此同时，帮助我表达自己力求将文化障碍减小到最低限度的主观需要，以在彼此冲突的元素之间创造视觉上的和谐。

Most great cultures possess a rich visual heritage—monuments, sculptures, murals, calligraphy etc. The Hebrew/Jewish religion prohibited the creation of sculptures and human images, therefore our visual culture is limited mainly to Hebrew texts and calligraphy written in the distinctive Hebrew alphabet (the "aleph-bet") consisting of 27 characters. Written or carved writing fulfilled the main functions of cultural communication—recording events, transmitting ideas, teaching the Bible etc.

在以色列航空公司的案例中，经过整合的希伯来语/拉丁语徽标，可以用两种方式解读，给人一种文化桥梁的想象，并将民族性的视觉传播转变为国际性的视觉传播。

丹·雷辛格

设计（如同政治一样）是一种可能性的艺术。它逡巡在两种倾向之间/调和对立面如审美和功能——智力和直觉——限制感情冲动的理性结构和揭示计算的局限性的想象。

Throughout the centuries, many letter-forms and techniques have evolved, stone-cutting, quill-writing in black ink on parchment, printing—mostly in black. Traditionally, the Hebrew letter-form is closed and disciplined, manifesting its beauty in quiet rhythms. Other cultures—Moorish in Spain, Renaissance in Italy, Baroque in Central Europe—had a considerable influence on this tradition, adding color, illustration and illumination to Hebrew texts

对我来说，工作的过程就是与逻辑和魔法周旋。

在计算机平面设计的时代，视觉变形具有无限的可能性，今天的设计师需要有做出正确选择的智慧，而未来的设计师，除他的才能外，则需要更多的智力和心理上的训练。

In spite of the fact that the written word was such a powerful force in the intellectual and spiritual experience of the Jewish people, the Hebrew language was not used for everyday verbal communication for many centuries