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主编: 王序

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责任编辑: 张卫

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# WHO ARE WE?

## Backwards

The AGI unites the world's leading graphics designers and artists in a professional club of common interest and achievement. It is an elite club. Its members have been collectively responsible for the identity design of almost all of the world's top corporations and institutions as well as for countless examples of globally-known packaging, publications, illustration and posters.

The AGI provides for friendship, mutual respect and the enjoyment of the company of the like-minded - even 'grassroots' in the face of a sceptical world. Ideas and experiences are exchanged informally at periodic meetings and by letter, email and fax. All members may also attend the AGI Congress, which involves a more formal business and social agenda. A different country hosts the Congress each year and presents its own 'story', members' work and professional achievements in art, commerce and education.

## Outwards

The role and importance of the AGI within the professional field of graphic design is clearly different from the existing national and international professional organisations. In recognition of this context, the AGI is also a platform for activity. It has a task to tell the world and change it. Through the relationships and interaction of its members, the AGI promotes graphic design in lectures, education and publishing. It encourages knowledge and understanding among the young and fosters contacts with other institutions, organisations and companies involved in graphic design.

The AGI holds exhibitions of members work which are highly influential in disseminating new forms, techniques and ideas. There is a book publishing programme based on the thoughts and works of its members. There are contacts with colleges and schools, government bodies and commercial institutes, all aimed at promoting graphic design and visual literacy.

## Backwards

In the 1940s, commercial artists, mural makers, typographers, printmakers, art directors, illustrators and poster designers increasingly realised their common bonds, and the modern profession of graphic design began to be defined. In 1951, five graphic artists - two Swiss and three French - decided to formalise their relationship into some sort of association. Their idea was simply to share common interests and friendships across national and cultural borders.

It was a notion that soon attracted leading exponents of the graphic arts from everywhere in Europe and in the USA. In 1952 the Alliance Graphique Internationale was incorporated in Paris with 65 members from 10 countries. The first AGI exhibition was held in Paris in 1955 and in 1968 the headquarters moved from Paris to Zurich. Student seminars were introduced in 1979 and the first 'Young Professional AGI Congress' was held in London in 1994.

## Forwards

An explosion of global communications is changing the world. Powered by media like television and the Internet, a common visual language is forming as symbols and images become the world's universal vernacular. The original members of the AGI were responsible for creating many elements of this new language. As the world turns, their successors - exponents of the traditional and the new media - are becoming members of the AGI themselves. Today there are around 350 from Africa, America, Australia, Asia, the Middle East and Europe - 27 countries in all.

Membership of the AGI requires reputation and achievement of the highest order and commitment to the processes of visual learning and perception, unlettered by cultural differences. The AGI remains dedicated to the universal aspect of graphic design as a means of communication and information, and its ideals remain relevant to the new world of visual literacy which its members have helped to bring about.



2003年9月我们在赫尔辛基召开年会期间，评选委员会审阅了51位候选人的申请，最后决定邀请其中的15位加入国际平面设计联盟（AGI）成为新会员。

和全世界60亿人口相比，这也许是个极其微不足道的数字，但新会员将令AGI总会员数增至365人。所有成员分享着一种极度的荣耀，即他们在其“职业”实践中享有最大的快乐。因为在工作中充满乐趣是我们的工作动力之一。我们的成员还不断地为寻求下面这个问题的答案而努力：设计在我们极不平静的世界里起到了什么样的作用？

这并不是一项孤立的事业。维吉尼亚·伍尔夫说过：“由于伟大作品的诞生并不是个别孤立的现象；它们是多年共同思维的结果，是人类主体思考的结果，因此在单个声音的背后是大众的集体经验。”

令人惊讶的是新一批会员中只有一位女设计师。这似乎不符合本行业的发展情况。因此我希望鼓励更多的女性设计师加入AGI。我肯定其他成员也会同意我这个观点。

我们向全体新会员表示热烈的欢迎。

劳伦斯·马德丽

AGI会长

During our annual congress in September 2003 in Helsinki, the selection committee reviewed the applications of fifty one candidates and decided to honour fifteen with an invitation to join AGI as a new member.

It may be an totally insignificant number in our world of 6 billion human beings, but the new members will bring the total of AGI membership to 365 professionals. All sharing the extreme privilege of having achieved to practice their "metier" with the utmost pleasure. For having pleasure in our work is one of the things that drives us. And restlessly trying to find answers to the question of what use design can have in our very troubled world.

This is not a solitary undertaking. "For masterpieces are not single and solitary birth; they are the outcome of many years of thinking in common, of thinking by the body of the people, so that the experience of the mass is behind the single voice." Virginia Woolf.

Surprisingly, only one female designer is part of the new "vintage" of members. It seems contrary to the developments in our profession. Therefore, I would like to encourage female designers to join AGI. I'm sure my wish will be shared by the other members.

A warm welcome to all the new members.

Laurence Madrelle  
President of AGI









## 科杜拉·阿莱桑德里

科杜拉·阿莱桑德里, 1960年出生于萨尔茨堡, 她在萨尔茨堡成长并在那里上高中, 主要学习音乐与艺术。她的母亲对室内设计和建筑极感兴趣, 她的父亲是一家保险公司的经理。

1978年至1982年, 进入维也纳应用艺术学院学习, 主修平面设计, 师从赫伯特·苏华兹教授, 并不断接受佐伊·巴迪安所提供的基础训练。1985年至1987年, 进入DOB Needham Worldwide公司任艺术指导。

1987年, 开设了自己的阿莱桑德里设计公司。公司的主要业务是视觉形象的创作、企业设计项目的实施及包装设计, 同时也从事书籍设计及广告。

科杜拉·阿莱桑德里与摄影师克劳迪奥·阿莱桑德里有两个儿子: 塞吉罗(13岁)和(罗伦索7岁)。

## Cordula Alessandri

Cordula Alessandri, born 1960 in Salzburg, Austria, where she was raised and attended high school with a special concentration on music and arts. Her mother had an extremely high interest in interior design and architecture. Her father was a manager of an insurance company.

1978 to 1982 she attended the academy of applied arts in Vienna. She majored in graphic design with Prof. Herbert Schwarz. Consequently she got her basic training with Zoi Badian and afterwards from 1985 to 1987 she also entered the "advertising and promotion" field as art director at DOB Needham Worldwide.

In 1987 she established her own studio "Alessandri design", the studio focuses on the creation of visual concepts and the implementation of corporate design programs and packaging concepts. The studio also has a high expertise in book designs, but also still of course classical advertising. Cordula Alessandri and the photographer Claudio Alessandri have two sons: Tiziano is thirteen and Lorenzo is seven years old.

## 奖项

1994年《奥地利艺术指导俱乐部》, 书籍设计获纽约艺术指导俱乐部优秀奖

1994年为银行设计的年历获最佳年历金奖

1995年海报设计获纽约艺术指导俱乐部铜奖

1995年为银行设计的年历获“山打士年历”优秀奖

1999年包装设计获“金标签”奖

2000年包装设计获“Joseph Binder”银奖

2000年《Class A》获2000年欧洲设计奖之最佳书籍设计

2000年《奥地利邮票150年》, 书籍设计获“Joseph Binder”优秀奖

2000年《奥地利邮票150年》, 书籍设计获“德国传达设计”奖

2001年包装设计获布达佩斯国际平面设计双年展优秀奖

2001年《奥地利邮政》, 年历设计入选布达佩斯国际平面设计双年展

2003年《奥地利邮政》, 年历获红点奖之最佳设计奖

1992年书籍设计获奥地利艺术指导俱乐部铜奖

1993年奥地利艺术指导俱乐部铜奖

1994年为银行设计的年历获奥地利艺术指导俱乐部银奖

1994年《现金流》, 编辑设计获奥地利艺术指导俱乐部铜奖

1995年为“Camera 国际”设计宣传册与目录获奥地利艺术指导俱乐部铜奖

1997年“EFFI 推广”广告获奥地利艺术指导俱乐部铜奖

1999年包装设计获奥地利艺术指导俱乐部银奖

1999年包装设计获奥地利艺术指导俱乐部铜奖

2002年包装设计获奥地利艺术指导俱乐部铜奖

2002年《奥地利邮政》, 年历获奥地利艺术指导俱乐部铜奖

2002年企业形象设计获奥地利艺术指导俱乐部铜奖

2002年书籍设计获奥地利艺术指导俱乐部铜奖

## Awards

1994 ADC New York, Merit Award book design for the "Austrian Art Directors Club"

1994 Best Calendar Award, Gold calendar design for the paper industrie "Leykam Murtztaier"

1995 ADC New York, Silver Award poster for the Austrian "Aidshilfe"

1995 Zanders Calendar Merit Award calendar design for the paper industrie "Leykam Murtztaier"

1999 Golden Label Award packaging design for "Culinarium Oesterreich"

2000 Joseph Binder Silver Award packaging design for "Culinarium Oesterreich"

2000 European Design Award 2000, Best book design "Class A"

2000 Joseph Binder Merit Award book design for "150 years of Austrian Stamps"

2000 Deutscher Preis für Kommunikationsdesign book design for "150 years of Austrian Stamps"

2001 Biennale Bruno, Merit Award packaging design for "Fangocur"

2001 Biennale Bruno calendar for the "Austrian Post"

2003 Red Dot Award, Best of best design annual report for the "Austrian Post"

1992 ADC Austria, Bronze Award book design for "Erolit"

1993 ADC Austria, Bronze Award mailing for "UnterGRUND"

1994 ADC Austria, Silver Award calendar for the paper industrie "Leykam Murtztaier"

1994 ADC Austria, Bronze Award editorial design for "Cash-Flow"

1995 ADC Austria, Bronze Award catalogue and brochures for "Camera International"

1997 ADC Austria, Bronze Award EFFI promotion campaign

1999 ADC Austria, Silver Award packaging design for "Culinarium Oesterreich"

1999 ADC Austria, Bronze Award packaging design for "Passadouro"

2002 ADC Austria, Bronze Award packaging design for "GMBH"

2002 ADC Austria, Bronze Award annual report for the "Austrian Post"

2002 ADC Austria, Bronze Award corporate design for "Willi"

2002 ADC Austria, Bronze Award book design for "The Culinary Heritage of Austria"



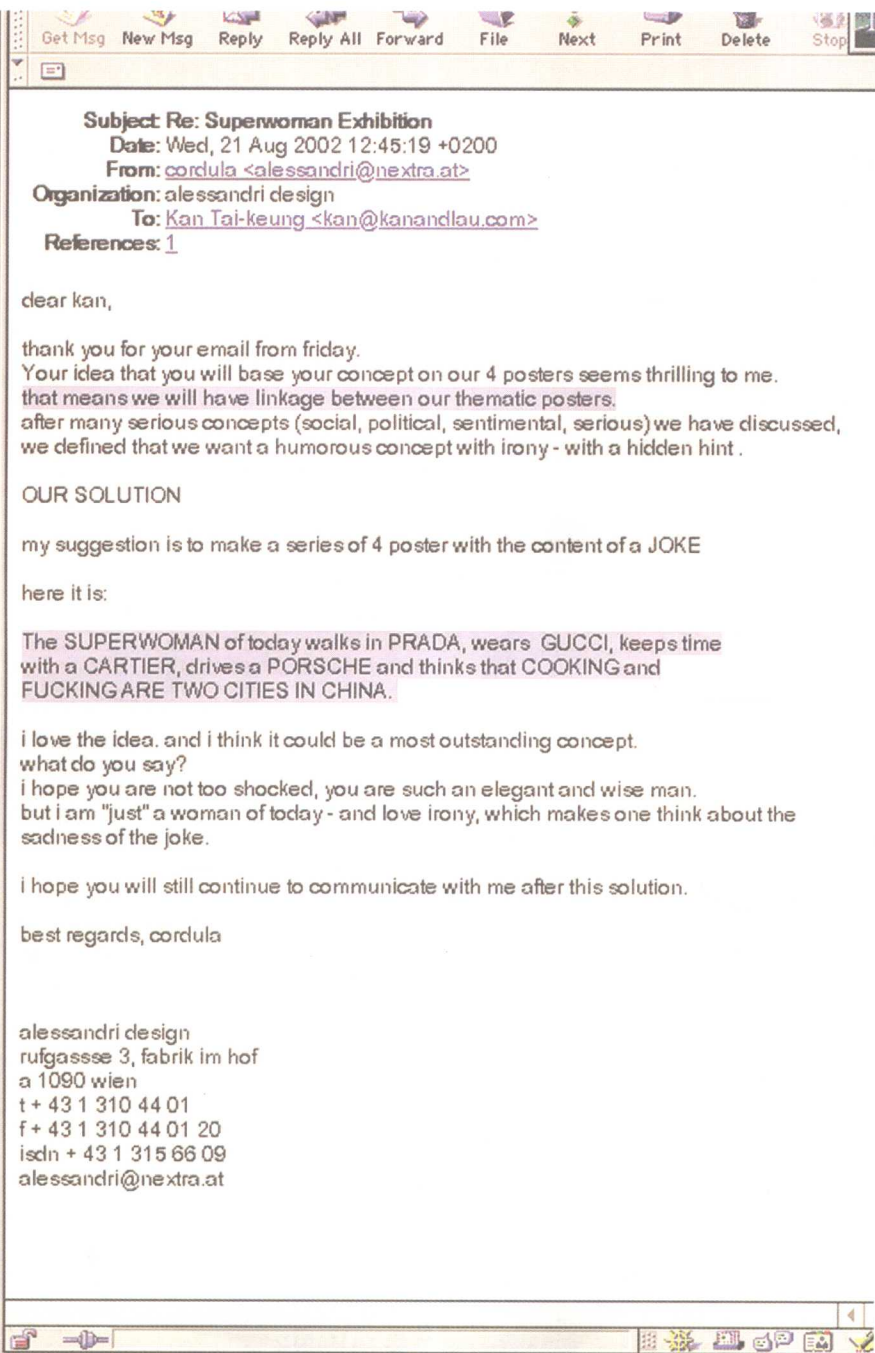


#### Portfolio, 2001

Our best businesscard is the portfolio of our work. Consequently we took a box of film as the shell as the role model for the presentation of our portfolio. We enlarged this model a little, and so we found the best way to present our work over the last years. This system is easy to present and especially easy to complete.

作品档案夹设计, 2001

我们最好的名片就是作品档案夹, 我们常常从架子里取出档案作为作品样板的展示。在过去的几年里, 我们将这些样板稍作放大, 这种形式就成为展示作品的最好方法。



Dear Alessandri,

Thank you very much for your reply and was amazed by your idea. I love your idea but I need to make the things clear and did not want to misunderstand your meaning.

I did agree "the superwoman of today walks in prada, wears gucci, keeps time with a cartier, drives a porsche", but I have some confuse on the meaning of "and thinks that cooking and fucking are two cities in China". What is the meaning of two cities? does it mean two different world? and why you say in China? not in Europe or other country?

Is that your idea to apply the 4 concept of "walks in prada", "wears gucci", "keeps time with a cartier" and "drives a porsche" into 4 posters? then what about "cooking" and "fucking"?

I like your idea but would like to make it clear before I go further.

Thanks and regards.

Kan

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Is that your idea of a "cartier" and "d

I like your idea

Thanks and re

Kan

## Re: Superwoman Exhibition

Vorherige Nächste Antworten Allen antworten Weiterleiten Löschen Anlagen

Von: Kan Tai-keung <kan@kanandlau.com>

Datum: Mon, 2. Sep 2002 8:51 Uhr

An: <alessandri@nexta.at>

Betreff: Re: Superwoman Exhibition

Dear Cordula,

Organ Thanks for your compliments and I do hope you would enjoy the set of books.

Ref In regard to the thematic posters of "Superwoman", I have think of 4 ideas to make it "a tale of 4 cities". I have four cities here in mind: Fucking, Kissing, Working and Nurturing. Each theme with have an object as icon, for example: kissing - lips and rose, working - eye and pen, etc. Besides, the type of the four cities will appear on each poster, also have a translation in Chinese, to make it sounds like a city name in China, this is to let the audience understand more about the joke. What do you think about my idea, and any comments on the 4 ideas I mentioned above?

Regards.

Kan

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I like your idea

Thanks and reg

Kan

## Re: Superwoman Exhibition



**Subject:** Re: Superwoman Exhibition

**Date:** Tue, 27 Aug 2002 12:40:32 +0200

**From:** cordula <alessandri@next.at>

**Organization:** alessandri design

**To:** Kan Tai-keung <kan@kanandlau.com>

**References:** 1

dear kan,

when i got your last reply, i was confused and worried, that the joke cannot be understood by a chinese person.

here the explanation : for europeans of different mother tongue any word with an "ING"- ending sounds CHINESE, as there are many chinese cities ending with an "ING": beijing, nanning, chongqing, maoming, nanjing, jinling ...  
therefore the two cities HAVE to be in china.

i still like the the joke with its ambivalence a lot.

at first i laughed about it, because it is cynical against superficial women (in my opinion any woman has something of it)

but on the other hand, women like me feel also affected:  
being over forty, single parent of two children, making career,  
working a lot ... what remains of the woman in oneself?  
in my twenties i loved to cook nearly every evening for friends and love  
affairs were evident.  
but now: many times "the two cities" seem so far away.  
and then the joke is suddenly not funny at all, but sad.

the design process has begun.  
we are testing many different design solutions.  
approximately end of the week you will get a jpeg of our posters.  
in the meanwhile, best regards

cordula

alessandri design  
rufassse 3 fabrik im hof



plakate aus wien\*



DDDギャラリー 第11回企画展 2002年7月1日(月) - 7月24日(木)  
ウィーンのポスター展 ウィーン市立図書館アーカイフ1883-2002

\*“百幅维也纳海报”，海报系列，2002

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