

redrew the High Line Girl, making it look like the kind of woman that would have been painted on the side of an airplane during World War II. Overall, I think that we were successful in changing the comparative mindset from information to proud past.

I also Balmori's last Balmori was nature and to rely on a

My first first for which I Timothy Hsu, the School of Visual Art director at V work on *Survivor*. *Survivor* is about member of a real the group has because the narrow becomes famous the flight record hijacked. The image up of a face, and the type reads from top to bottom to show how everything in the book goes downhill.

KIDD. Was that your first jacket for Chuck Palahniuk?  
CORRAL. Yes.  
KIDD. But this was before the *Fight Club* movie came out and Palahniuk became famous?  
CORRAL. Yes, this was only Palahniuk's second

[Telephone rings...]

CHIP KIDD. "Hello?"  
JOHN FULBROOK III. "Hey man."  
KIDD. "Hey. What's up?"  
FULBROOK. "Gotta sec?"  
KIDD. "Yup. Doing a mechanical."  
FULBROOK. "Listen. Do you know

# 新设计的对话

## ——来自平面设计的新声音

上海人民美术出版社

FULBROOK. "We want you to host it this year."  
KIDD. "Really?"  
FULBROOK. "Really."  
KIDD. "I—oops. Can you hold a sec?"  
FULBROOK. "Sure."

KIDD. Ah,  
CORRAL. I chance to the New Nicholas and Pete Blechman U.S. me world's r

that incorporates elaborate costumes, choreography, multimedia, and special effects into its performances, walking the line between pop music and performance art. The band is represented both by Capitol Records and the Deitch Projects gallery in New York. Their website was created about two years ago, at the same time the band was developing costumes and visual imagery for a new album and a new series of shows. When they hired me to work on the site, they gave me a huge

FULBROOK. "Fire  
Voices in Grap  
KIDD. "Right, so  
FULBROOK. "You  
KIDD. "You're kid  
most AMAZIN  
heard. A PAN  
's on it:  
K. "We  
this year  
and Ka  
d the de  
ore. Th  
tive media, bro  
fashion design  
Gasparska. Ne  
Corral, who ha  
look for fiction  
Last but not le

accessory designer David Mason. His work is defined by an unusual mix of innocent and evil, candy-coated and nasty; it's sweet and scary at the same time. He gave me a lot of material to look at that embodied this juxtaposition aesthetically. Based on these references and the variety of objects that Mason produces, I created an identity for him that has a sweet, bright-colored palette but is also a bit fierce and daunting. This aesthetic was then translated into a website that takes all the playful elements and puts them in motion, creating a little world of sweet and naughty parts.

The last project I'm going to show is yet again at another end of the spectrum. I was asked to create a chart insert for a book entitled *Super Vision*, a publication by Ivan Amato showcasing images of objects at all of the visible size scales that exist in the universe. The goal of the chart was to help explain the scale relationships to the reader.

ALICE CHUNG. Karen and I met at the design studio 2x4, where we worked side-by-side. Even though we weren't always working on the same projects, we would often look at each other's screens to see what the other one was doing. I started at 2x4 straight out of school; at that time, it was a fairly small studio with three principals—Michael Rock, Susan Sellers, and George Stout—and about eight designers. A great deal of the work was for artists, architects, and culture-related organizations, so 2x4 became my introduction to the world of art and architecture in print.

I still have a soft spot for the very first project I worked on while still a summer intern there. The partners encouraged the designers to work independently, without too much direction from the top down, and to me this project, the design of an issue of *ANY* magazine, embodies the self-motivational character of our work. Architecture New

ences and the variety of objects that produces, I created an identity for him that has a sweet, bright-colored palette but is also a bit fierce and daunting. This aesthetic was then translated into a website that takes all the playful elements and puts them in motion, creating a little world of sweet and naughty parts.

The last project I'm going to show is yet again at another end of the spectrum. I was asked to create a chart insert for a book entitled *Super Vision*, a publication by Ivan Amato showcasing images of objects at all of the visible size scales that exist in the universe. The goal of the chart was to help explain the scale relationships to the reader. The design was based on the immense range of dimensions that exist in the universe. The design was based on the immense range of dimensions that exist in the universe. The design was based on the immense range of dimensions that exist in the universe.

[pause]  
character of our work. Architecture New York (ANY) is an organization that used to publish *ANY* magazine and a series of books based on its annual architecture conferences. 2x4 designed *ANY* until about 2001. While the design of the magazine was based on a rigorous grid and the limitation to two typefaces, there were few other guidelines. The layout was allowed to be very free and expressive.

The issue that I worked on was the joint issue no. 19/20, with the theme "The Virtual House." For no. 19, writers were asked to submit articles based on the topic; the flip side (no. 20) featured architects' work that related to the idea of a "virtual house." In the design for no. 19 we explored different typologies of the printed page. The layout of each article has a unique look and feel based on those different types. No. 20 was designed in contrast to the text-only no. 19, with the intention of giving the reader a more visual and immersive experience.

KAREN HSU. While I was at 2x4, the range of projects I worked on was fairly diverse, reaching from logos, identity systems, advertising, illustration, and invitations to a few large-scale environmental signage architectural collaborations. One of these large-scale projects was the first Prada wallpaper installation for the Prada store in SoHo, which was a close collaboration with the store architects, Ren Koolhaas's Office for Metropolitan Architecture (OMA). This project was particularly fascinating for me because I have a personal interest in wallpaper patterns. It was also an exercise in exploration because our process was defined by numerous small steps that each had to be approved before we could move on. After we determined that the overall direction of the design would be a bulbous, voluptuous floral pattern, we did a density study for the scale of the pattern. We ended up choosing the middle one to pursue and then looked at different variations—we considered whether the pattern should be more somber and whether the floral pattern could be made tougher by turning it into camouflage. We thought about using the pattern as a veil over Italian comics and discussed whether it could be stenciled on top of wheat-pasted Italian posters. Eventually, we started thinking of

# 新设计的对话 3

——来自平面设计的新声音

王毅 译 吴瑩 校

上海人民美术出版社

美国平面设计师协会纽约分会

纽约，2005

---

## 图书在版编目(CIP)数据

新设计的对话.3/(美)基德(Kidd,C.)著;王毅译. —上海:上海人民美术出版社,2005.6

书名原文:Fresh Dialogue Pive: New Voice in Graphic Design

ISBN 7-5322-4399-0

I. 新... II. ①基...②王... III. 平面设计-作品集-美国-现代 IV. J534

中国版本图书馆CIP数据核字(2005)第040663号

---

©2005 Princeton Architectural Press

All rights reserved. No part of this book may be reproduced in any form without written permission of the copyright owners. All images in this book have been reproduced with the knowledge and prior consent of the artists concerned and no responsibility is accepted by producer, publisher, or printer for any infringement of copyright or otherwise, arising from the contents of this publication. Every effort has been made to ensure that credits accurately comply with information supplied.

本书经美国Princeton建筑出版公司授权,由上海人民美术出版社独家出版。版权所有,侵权必究。

合同登记号:图字:9-2005-225号

## 新设计的对话.3

编者:[美]奇普·基德

译者:王毅

审校:吴莹

责任编辑:姚宏翔

封面设计:吴莹

技术编辑:陆尧春

出版发行:上海人民美术出版社

(地址:上海长乐路672弄33号)

印刷:上海中华印刷有限公司

开本:889×1194 1/20

印张:7

版次:2005年6月第1版

印次:2005年6月第1次

印数:0001-4000

书号:ISBN 7-5322-4399-0/J·3988

定价:48.00元

[ 背景对话 ]



出席嘉宾

罗德里戈·科拉尔

艾伦·戴伊

阿格尼斯扎克·加斯帕斯卡

“杂食动物”(艾丽斯·丘和卡伦·胡)

主持人

奇普·基德

时间

2004年5月26日

地点

技术时尚学会

纽约市

目 录

前言 .....	7
(由克里斯·狄克逊和约翰·富尔布鲁克三世撰写)	
第一章：我们曾在何处 .....	14
第二章：我们现在何处 .....	64
第三章：我们将往何处 .....	112
作品致谢 .....	132



## 前言

清新的空气,鲜活的鱼;新酿的美酒,盛开的花;新烤的面包,鲜榨汁;当然……还有我们充满新意的对话。美国平面设计师协会纽约分会每年一度的对话——与那些年轻、富有天赋的设计师们的对话,已经把许多新星介绍给了设计界,展示了乔纳森·霍菲勒、蒂伯尔·卡尔曼、珍妮弗·玛拉和斯代芬·赛格梅斯特的创作,以及其他许多人的作品。

今年,我们从众多的学科和经验中挑选对话者,想寻找这样一些设计师不管他们怎样有经验,也不管他们在哪一方面擅长,他们都正在创作流行之物、有力之物,都一直在与大众文化打交道,都在寻找新鲜的创意。

我们最后选择了五位富有天赋的人士,他们来自一些全然不同的领域——时尚、出版、网络、广告和艺术,他们是艾丽斯·丘、罗德里戈·科拉尔、艾伦·戴伊、阿格尼斯扎克·加斯帕斯卡

和卡伦·胡。在可敬的奇普·基德的协调下——是一位精力充沛的主持人,我们这些嘉宾参与到一场关于他们的创作和创意的对话之中。那些观众们享受到一场作品的盛宴,其中包括时代广场全新的充满动感的标志、大胆而又老道的惠特尼双年展目录、没有字词的书籍封面,以及费希尔斯普纳的动态网站。基德挑战这些嘉宾将一切都揭示出来——他们得以保持新鲜的秘密、他们在设计上受到的影响,一直到他们创作的一些最为奇特的项目。本书是设计和讨论的一个灵感之夜的记录。

享受它吧!保持你的新鲜!

克里斯·狄克逊和约翰·富尔布鲁克三世

*“新设计的对话”两主持*

美国平面设计师协会纽约分会理事会2004年度成员





[ 聚光灯打在舞台左侧，这里有一个乐队指挥台。右边几步远的地方，五位嘉宾坐在一  
张长条桌后面，每人前面有一部笔记本电脑。背景上可以看到一块投影屏幕。]

[ 奇普·基德走上舞台 ]

**奇普·基德：**大家好，欢迎来到“新设计的对话”。我们今晚的嘉宾是艾丽斯·丘和卡伦·胡、阿格尼斯扎克·加斯帕斯卡、艾伦·戴伊和罗德里戈·科拉尔。

艾丽斯·丘和卡伦·胡是“杂食动物”的两位创建者，这是一个小而多产、胃口极好的设计工作室。她们最近与惠特尼美国艺术博物馆进行了合作，与“渐近线”进行了威尼斯建筑双年展的合作，与费城的当代艺术研究院进行了合作，与圣路易斯的当代艺术展览馆进行了合作，与费城艺术博物馆进行了合作，与美国自然史博物馆进行了合作，与布朗克斯艺术展览馆进行了合作，还有“白色圆柱”、“戴切项目”、“创造时光”、普林斯顿大学建筑学院、哈佛大学设计研究生院、西格逊·莫里森和“人权在中国”(HRIC)，以及其他许多。

“杂食动物”的创作刊登在《大都市》杂志、《印刷》杂志、《WWD美丽商情》杂志、《306090》杂志和《台阶》杂志。她们还获得过“艺术指导俱乐部”的卓越奖。艾丽斯·丘就读于罗德岛设计学院，在那里获得了BFA和BGD。

完成学业之后，她在纽约的“2X4”工作了4年。她目前在耶鲁大学艺术学院讲授印刷课程，同时也是艺术学院的客座评论家。卡伦·胡在俄勒冈州立大学获得了平面设计的BFA，又从耶鲁大学艺术学院获得平面设计的MFA。在纽约，她曾在“17号”和“2X4”两处工作。她也曾是《印刷》杂志2003年度的视觉设计之一，并在库柏-休伊特国家设计展览馆2003年三年展中展出自己过去在《2X4》上创作。她也是耶鲁大学艺术学院研究生平面设计项目的评论家。

互动媒介、电视广播、印刷和时尚设计师阿格尼斯扎克·加斯帕斯卡是一家位于布鲁克林的设计工作室“吻我我亮”的创建者。她的互动性设计作品发表在《时代》、《台阶》和《印刷》这样的刊物上，但她却希望自己的创作远远超过人们印象中那种典型的网络设计师的范围。她致力于保持自己创作的多样性，将设计视为一门内有无数媒介和形式的学科，可以从任何事物上汲取灵感——冲浪和狗一直到自己喜爱的服装与室内设计。

27岁的加斯帕斯卡1999年在库柏艺术联合

学院获得BFA。在自己开业之前，她在纽约市“好玩垃圾”当了5年的艺术指导。她的客户包括布卢姆伯格、LEGO、诺尔、美国自然史博物馆、“体验音乐”项目和费希尔斯普纳。

艾伦·戴伊从2004年2月以来担任“凯特·斯佩德和杰克·斯佩德”的设计指导。“凯特·斯佩德”是一家1993年成立的手提包公司，如今已经迅速发展为一家从鞋子到家居用品的产品广泛的公司。戴伊以前是“奥格威 & 马瑟品牌综合体”即BIG的设计指导与合伙人，在这里他曾与摩托罗拉、米勒酿酒公司、莱维斯以及时代广场NYC一道工作。在加入“奥格威”之前，戴伊曾在“兰杜联合”的纽约事务所工作过4年，为一些客户设计商标和企业标志，这些客户中包括三角洲航空公司、百事可乐和“反酒后驾车母亲联合会”(MADD)。他的创作曾参加过几次设计展览，并在一些刊物发表，如《交流艺术》、《印刷ID》、《365》、《美国平面设计师协会年度作品选》和《平面设计》。去年，《印刷》将他选为他们每年的“20位设计师30项设计”的新聘视觉设计之一。戴伊是一位精力无限的画

家、插图画和篮球运动员。

罗德里戈·科拉尔是我在视觉艺术学院教书时的学生，他为FSG出版公司、双日书局设计了许多富有创意的书籍封面，还独立地为罗德里戈·科拉尔设计有限公司进行设计。他的作品发表在《阿比塔里》、《纽约时报》和《印刷》杂志上。

我们今天晚上并无固定主题，但在创作上我们这些嘉宾却都有某个方面的共同点。他们每个人开始时都曾为一家以设计为主的公司工作过，艾伦是在“奥格尔夫”，罗德里戈是在FSG，艾丽斯是在“2X4”，卡伦是在“17号”和“2X4”，阿格尼斯扎克是在“好玩垃圾”。然后，过了一段时间，他们就自己开业，或者是加入另外一家公司。今晚，他们将向我们展示他们早期和近来的一些创作，谈谈他们的经验、创意和思想。



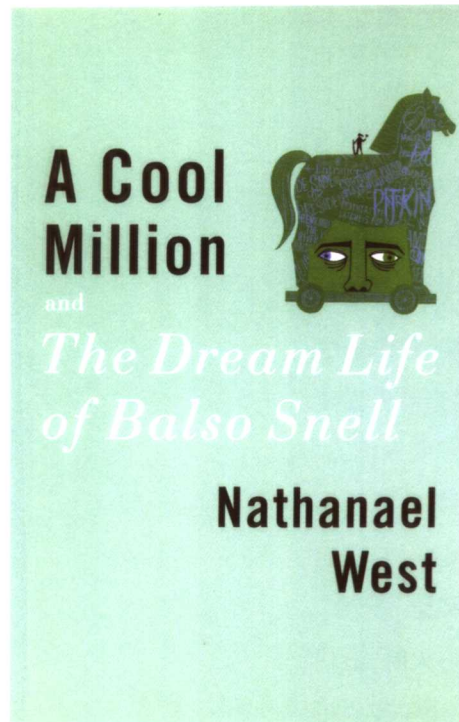
## 新设计的对话 3

# 第一章：

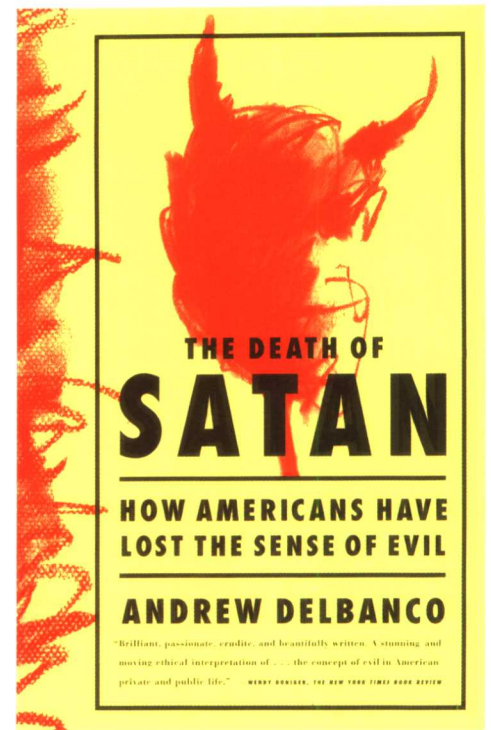
## 我们曾在何处

**罗德里戈·科拉尔：**从视觉艺术学院毕业后，我就作为设计师开始在FSG工作，这是一家文学书籍出版社，它强调书的内容，而不是销售与品牌。我头几个月的工作主要是为平装本重新设计包装，二度使用精装本封面的构思。由于这方面的预算实在太低，所以我主要就是在原封面上添加装饰线框，在字体上进行创造。

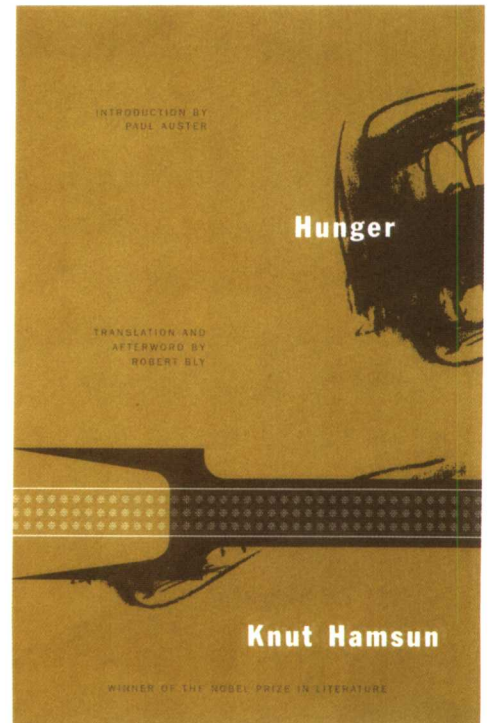
- 1 我在FSG设计的第一幅封面并不特别有新意，不过我总得有个开始呀。《一个冷酷的百万》和《巴尔苏·斯奈尔的梦中生活》是奈思奈尔·怀斯特写的两个短篇小说，收在一本书中，它们讽刺了美国梦。其中一篇讲的是一个人爬进了特洛伊木马，这就成为艾伦·罗斯金设计的封面插图的灵感来源。精装本使用了同一幅画，但位置与字体有不同的处理。
- 2 在《撒旦之死》这本非虚构作品中，安德鲁·戴尔邦库认为美国人已经失去了对邪恶的畏惧，并解说了为什么这种态度对社会不利。这一次，尽管我仍然没有得到合理的预算，但我已经可以重新创作封面了，哪怕只是斑点的使用。
- 3 还是这位插图家唐纳·迈哈克，又为克奈特·海姆桑创作的《饥饿》设计了封面。这个故事讲挪威的一位年轻作家，生活在大街上，与饥饿作战，想保持心智健全。



1



2



3



一年之后，我开始与苏珊·米切尔一道工作，她是FSG的艺术指导，设计精装书的封面，有预算可以聘专业（也就是有经验）的摄影师工作。当我设计第一幅精装本封面时非常兴奋，我聘了人，相信发行人会喜欢我设计的东西。维克多·帕拉文写了这本《昆虫的生活》，它是一部长篇小说，书中的角色是由昆虫变成的人，又变回昆虫去，类似于卡夫卡的《变形记》。

- 4 我让聘来的摄影师拍了一个叫做“生物”的发条玩具，它是在古根海姆博物馆的礼品店买的。它看起来像一只昆虫，我觉得它与书的名称很相配。但是，当我将这个封面设计交给几位编辑和发行人时，他们说：“不行，这个太冷了，它太欧洲了。”由于我的预算已经用完，所以我就请我的一位朋友弗里德里克·西米特——他喜欢业余摄影，拍摄了这位戴着巨大墨镜的女孩。

- 5 能够找到像我自己这样的人，他只对做这样的工作感兴趣，并不太关心钱，这种经验对我来说非常有用。当时，对于去接近那些已有名气的人，我仍然有点忐忑，他会说：“看好了，这是我的想法，去拍吧。”所以，与那些跟我水平差不多的人一起工作，感觉就舒服多了。此外，雇用一个专业人员并不必然地保证一个设计成功。我之所以想用“生物”，是因为我觉得它酷，但当它被否定后，我意识到并不是这幅照片被否定了，而是我的想法被否定了。于是，我重新构思这个设计，结果就好多了。