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靳|埭|强|设|计|奖|2004

全国大学生平面设计比赛获奖作品集

Collection of Works from the Kan Tai-keung Design Award 2004 National Graphic Design Award for University Students

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Preface 序



王受力

汕头大学长江艺术与设计学院副院长 美国洛杉矶艺术中心设计学院理论系终身教授 国内多家美术学院客座教授

Wang Shouzhi
Vice Dean of
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Life professor, Theories Department, the Art Center College of Design, Pasadena, California

Visiting professor of various arts institutions in China

从事电影工作的人,如果获得奥斯卡金像奖,可以说就确立了自己在行业中至高无上的地位了。虽然奥斯卡奖是美国艺术基金会支持的美国电影学院设立的奖项,但是在评奖方面,却并没有任何政府行为的背景,完全是由三千多个行业内的专家评出的。奥斯卡在电影行业中得到广泛的认同,足以使获奖者得到国际电影界的一致首肯。人文科学中好多类别都有类似的大奖,比如建筑界的普里兹特大奖、文学中的诺贝尔奖、法国龚古尔奖等等都具有这种一锤定音的作用。

设计门类繁多,基本每个设计门类都有自己的专业奖项,激励设计进步的手段之一,就是设计奖。没有设计比赛,没有奖项,大家仅仅埋头工作,没有目标、没有提高的标准,设计是难以提高的。

20世纪初期,意大利设计还处在刚刚起步的时期,设计家吉奥·庞蒂(Gio Ponti)就提出要设立一个定期举办的设计大展,设立设计最高奖项,还有就是出版一本设计月刊。1929年,意大利人设立了米兰三年展,并且设立了"金罗盘"大奖(Compasso d'Oro),又出版了《多姆斯》月刊(Domus),——成为促进意大利设计水准的杠杆。从设计角度来看,意大利人开创了设计大赛的先河。第二次世界大战之后,好多国家都学习这种使用设计大奖的方法,来促进设计水准的提高,鼓励新生设计力量的成长。无论是建筑设计、工业产品设计,还是平面设计、广告设计,甚至具体到海报设计、玩具设计、钟表设计、首饰设计,都有设计比赛和奖项,全世界的设计水准在经济带动下,在这些比赛、大展和奖项的促进下,不断提高。

中国现在也有不少设计展与设计奖,我自己就参加过多种这类大奖的评委工作,但是大部分的这些展览和大奖都有比较浓厚的官方色彩,许多展览和大奖都是各个官方的专业设计协会组织的,虽然也邀请专家来评定,但是往往很多流于形式。在评选过程中,要照顾方方面面,要均衡关系,这样的设计奖就有失公允了。

斯埭强先生是香港平面设计界的元老,在国际和国内设计界都具有举足轻重的影响力。他也是最早把现代设计观念引人国内的设计师之一。这些年以来,他一直奔走于香港和内地之间,努力促进国内设计水准的提高,一方面身体力行参与设计,他设计的中国银行标志系统,是国内近年以来最杰出的视觉识别系统之一,影响非常大;另一方面,靳埭强先生也参与教学,担任汕头大学长江艺术与设计学院院长,接著高等教育人才,他还设立自己的奖学基金,并且设立了"靳埭强设计奖",扶掖设计新生力量。他的设计奖完全独立运作,邀请国际专家来评选,具有较高的客观性,因此

靳埭强设计奖2004是在汕头大学长江艺术与设计学院举办的一次大型艺术设计类比赛,因此,对于这个成立才两年的学院来说,具有更加重要的意义。我记得早两年是在江南大学设计学院举办,在业内很有影响,因为这个设计比赛没有任何官方色彩,是很纯粹的专业比赛,并且目的很鲜明,就是要提携新生力量,从大学生中发现新人,鼓励青年在设计上的探索。

本次的未来设计师大奖是长江艺术与设计学院的一个进校刚刚两年的女同学获得的,这个学院不少学生来自贫困的农村,学设计要从零开始,这并不容易。我开始教他们的时候都有点怀疑是否能够使他们领会现代设计的精神。通过靳埭强先生、杭间先生、吕敬人先生、吴勇先生等等这些老师精心的培养,居然两年就出成绩,看到她上台接受颁奖,我的确有一种由衷的欣喜。

这次获奖的前几名,既有来自北京名校的学生,也有来自河南、广西一些院校的学生。虽然各个学院教育水准参差不齐,但是学生的 整体水准都相当高,特别对于民族化的探索,是很突出的一个倾向。在设计界比较浮躁的时代,这种探索对于发展是具有非常积极的促进

设立权威的设计比赛和奖项,对国内正处在上升时期的设计水准具有非常重要的意义。靳埭强设计奖是目前国内同类设计比赛中最杰出的一种,随着时间的推移,我希望它会具有越来越高的权威性。能够亲身参与靳埭强先生领导的设计教育工作,见证学生水准的提高,在我来说也是一件非常开心、非常荣幸的事情。

希望靳埭强设计奖能不断出现一些优秀的新人,也希望这个比赛能够成为国内平面设计界一个最具权威性的赛事。

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To filmmakers, the winning of the Oscars is considered a supreme recognition of one's professional accomplishments in their field. Although the Oscars, which is organized by the Academy of Motion Picture Arts and Sciences, receives financial support from the National Endowment for the Arts, the adjudication is carried out by the deliberation from more than 3000 professionals of the film industry without any government intervention. With such non-governmental backdrop, the Oscars awards are therefore well recognized among filmmakers both locally and internationally. Many other similar grand awards for arts and humanities also have the same function such as The Pritzker Architecture Prize, The Nobel Prize in Literature and Prix Goncourt of France.

Design is made up of a great variety of disciplines and categories. Each of the disciplines has its own professional award as a means to stimulate and encourage the development of that particular discipline. Without design competitions or awards, we will be in a working state deprived of a goal for improvements. The standard of design is therefore hard to be uplifted.

At the turn of the 20" century when design in Italy was still at a sprouting stage, designer Gio Ponti proposed the setting up of a regular design exhibition, the establishment of supreme awards, as well as the publication of a design journal. In 1929, Italy held its first Milan Triannual Design Contest, and the grand award of Compasso D'oro was established, and the monthly magazine Domus was published. All these synergies helped raising the standard of design in Italy. To a great extent, Italy is a pioneer in the creation of design competitions. After the Second World War, many countries followed the examples of Italy to hold design awards to help raise the standard of design, and to nurture the growth of the new design force. Numerous design awards of different disciplines have been organized ranging from architecture design, industrial product design, graphic design, advertising design, poster design, toy design, watch design to jewellery design. Triggered by economic prosperity and accelerated by these various contests, exhibitions and awards, the global standards of design are on the rise.

Nowadays, there are also numerous design exhibitions and awards held extensively in China. I myself have participated in the adjudication of a great number of these events. However, most of these exhibitions and awards carry a strong official touch from the government. They are often organized by professional design associations under the umbrella of the state government. It is true that experts are invited to adjudicate at the events, yet the subtle need for balancing the interests of various parties often produces unfair results.

As a pioneer of graphic design in Hong Kong, Mr Kan Tai-keung commands an influential position in design both nationally and internationally. He is one of the first designers to introduce modern design concepts into the mainland. All these years he traveled extensively and intensively between Hong Kong and various places in the mainland with just one goal, i.e. the goal of raising the standard of design in mainland China. As a design practitioner, he actively participates in design projects. His corporate branding of Bank of China has become one of the most outstanding visual identities in China. As the Dean of Shantou University Cheung Kong School of Art and Design, Mr Kan also engages in teaching and nurturing of talents for higher education. He has set up his own foundation and the Kan Tai-keung Design Award aiming to nurture the sprouting new force of design. The Award operates is getting greater and wider recognition every year.

The Kan Tai-keung Design Award 2004 is a large-scale design competition held in Shantou University Cheung Kong School of Art and Design. For a college with just two years establishment, the Award has a more significant meaning. I remember two years ago the Award was held in the South Yangtze University School of Design in Wuxi. Without any governmental touches, this design competition is able to command great respect from the design sector. It is a pure professional contest aimed at nurturing new creative forces among university students and encouraging young people to embark on their path of discovery in the journey of design.

The 2004 event has left me a profound impression. To provide a platform of fair play and authority, the School invited a number of design masters with international reputation. The entire adjudication was independent and did not show the slightest bias towards the fact that the competition was held at the Cheung Kong School of Art and Design. The whole event went smoothly and remarkably, and the winning entries were equally outstanding.

The grand prize of Prospective Designer 2004 has been awarded to a Year 2 female student of Cheung Kong School of Art and Design. Since many of the students at the School come from poor farmers families, design is something completely new to them. They have to start from zero. It is no easy task at all. At the beginning, I also doubt if they can fully perceive the spirit of modern design. With strong commitment and nurturing from the dedicated team of teachers including Mr Kan Tai-keung, Mr Hang Jian, Mr Lu Jing-ren and Mr Wu Yong, the School is able to produce talents of this award-winning student. Watching her receiving the honor on stage, I have a great sense of heart-felt joyfulness!

The Award winners also include students from renowned universities in Beijing, as well as colleges in Henan and Guangxi. Although the standards of teaching vary from college to college, the students' works have displayed an overall high standard, especially on the study of ethnic issues. It is a very distinguished direction at the time when design has become rather unfocused nowadays. Such direction will play a proactive role in the development of design.

The organization of credible and authoritative design contests and awards is extremely important to the uplifting of the standard of design in China during a time when the development of design is on the rise. The Kan Tai-keung Design Award is the most outstanding contests among similar kinds of awards in China. As time goes by, I hope it will become more and more credible with greater authority. I am very happy and honored to be able to take part in the design education work spearheaded by Mr Kan Tai-keung and to witness the improvements of students every day.

We hope that the Kan Tai-keung Design Award will produce an endless list of outstanding talents and that it will become the most authoritative competition of graphic design in China.

Wang Shouzhi

Background

靳埭强设计奖背景介绍



自1999年起,靳埭强设计奖已成功举办了五届,如今,它已成为中国最具影响力与号召力的大学生艺术设计比赛之一。此项赛事致力于以国际先进设计创意理念和具有原创性、本土精神的设计作品推动中国艺术设计教育的发展,致力于用高水准的参评标准启发、引导大学生的设计思维与理念。每届比赛都在全国各艺术设计院校掀起参赛热潮,而参赛作品的质量也在逐年提高。同时,比赛也为华人地区的广大爱好设计的青年人提供了一个展现自我创意的自由舞台,一个提升专业视野的广阔空间,使一批年轻设计者成长、成熟于"靳埭强设计奖"。

本届比赛首次在汕头大学举行,由长江艺术与设计学院主办,李嘉诚基金会赞助。主题为"中国传统图案与现代视觉设计",旨在提供予年轻人对"如何将传统元素与现代思维糅合起来"进行多角度思考和表达的平台。自2004年6月正式启动以来,得到了各艺术设计院校学生的积极踊跃地响应,共收到来自全国各地以及港、澳、台的设计作品3515件,其中包括来自新加坡、日本及澳大利亚留学生的作品。主题作品通过重新解构传统文化符号的表现形式,如"具文化深意的视觉异化"、"富有创意的概念挪用"等,更深刻地介入对现实生活本质层面的思考;通过重新解读传统图案的视觉价值,赋予其承载传达现代人的审美方式和生活态度的内核,充分地诠释了"中国传统图案与现代视觉设计"的关系。

Started in 1999, this is already the 5th Kan Tai-keung Design Award National Graphic Design Award for University Students. It is one of the most influential and appealing graphic design competition for university students all over China. This competition aims to promote the development of Chinese design education by means of recognizing works with international advanced design ideas, as well as designs that carry originality and local characteristics. Its supreme assessment standards are set to provide guidance for students in stimulating and inspiring their creative design ideas and concepts. The competition is well-known for bringing about a competition rush among different design colleges all over China and the quality of submitted works is rising each year. At the same time, the competition also offers a stage for eager and young Chinese designers to exhibit their distinguished creative thinking, a space to expand their vision in the profession. New groups of young designers are able to gain professional maturity as they grow with the Kan Tai-keung Design Award.

This year's competition, held at Shantou University for the first time, was organised by Cheung Kong School of Art and Design and sponsored by Li Ka Shing foundation. The theme, 'Traditional Chinese Patterns and Modern Visual Design', aimed at providing a platform for youngsters to reflect and express their views on 'ways to combine traditional elements with modern thinking'. Since its launch in June 2004, it has received positive and enthusiastic responses from various schools of art and design all over the country. A total of 3,515 pieces of works were submitted by students all over the country including districts of Hong Kong, Macau and Taiwan. Besides, works from overseas students studying in Singapore, Japan and Australia were also received. Through expressions that de-constructs the traditional icons of culture, such as 'visual alienation with profound cultural association' and 'theoretical application of innovativeness', the works provide deep reflection on the elemental level of reality. Through the decoding of the visual value brought forth by traditional patterns as the core for aesthetics and living attitude of modern people, the works are able to fully illustrate the correlation between 'Chinese traditional patterns' and 'modern visual design'.

Welcom Address from Kan Tai-keung 靳埭强致辞



尊敬的各位领导、嘉宾、老师、同学们、你们好:

今天我很开心能够在汕头大学,在我自己确立的靳埭强设计奖颁奖礼的现场。我看到很多年轻人在一起就很开心,每一届比赛都受到广大学生的欢迎,这里的人和学术界的人士都大力地支持该个比赛,这使我很感动。

每一次比赛我们都要求高水平,绝对的公平公正,邀请有国际水平的评委来参与评选,也坚持我的比赛没有"照顾、平衡"这个观念,是以设计作品的水平高低为惟一的标准来评选,不以参加数量多的学校、举办学校的优势来照顾,也不是因为要平衡各个学校都有平均拿奖机会来评选,这个是我的坚持。在这种坚持中,我也感到有些压力,因为本届我们汕大长江艺术与设计学院的学生因为受到我们的鼓励,都很勇跃地参加,数量很多,结果参赛的作品中获奖的比例相当多,已经引起大家的关注,但我还是秉公平起见,完全没有受这个的影响。对我们学校的学生是公平.对其他学生也是公平,所以今年我们学院的学生拿到的奖项,是你们应该拿到的成绩,不是因为在这里举行。

我也相信这个比赛是树立一个榜样,也树立一个标准。我们尊重原创。如果参加比赛的学生 参加我的比赛,就应该保证他的作品是没有抄袭的,如果有人举报,一经证实马上可以取消资格, 所以这也是很严厉的一个问题。在中国提倡原创,才是我们设计水平提高进步的惟一的路,所以这 是我们坚持的一个原则。

今年很开心,因为靳埭强设计奖第一届举行的时候,我们是看水平的。如果水平不够,就没有奖,一个奖都没有也可以。所以第一届比赛的未来设计师大奖是空缺的,只评了金、银、铜奖与优秀奖。以后每一届都有好的作品评出来,今年也是,很顺利地产生大奖,所以我很开心。也恭喜今天拿奖的同学,不单是大奖,还有其它奖的同学,恭喜你们!

还有我也对参加这个比赛的所有学生说一声谢谢,因为你们很努力的让你们的作品来参赛, 是一个你对自身水平的衡量,也是对我们有信心的体现。但是没拿奖的同学也不要失望,因为比赛每一次都有不同的评委,他们的评选标准虽然是客观,但难免还是有一些不同的眼光去衡量一个作品,所以不一定是没拿奖的作品就失败。你参加了比赛,有这个过程有这个勇气,你们就已经有水平、有潜力来做好一个设计师,所以我在这里也对没拿奖的同学勉励,希望你们继续努力。

我在这里最后要感谢所有支持我们的单位,尤其是李嘉诚基金会。还有因为我这个比赛的题材限这一次的"岁寒三友——中国传统图形与现代视觉设计"研讨会这个课题一起举办的活动,这个活动是由清华大学美术学院跟我们学校共同合办,我觉得这个研讨会给了我们很大的帮助,所以我也向合办的清华大学美术学院致谢。当然还有所有的评委,不管是来自海外的,还是来自中国不同院校的,他们把很不容易做的工作做得很好,谢谢他们。我在这里需要特别提及的是我们这个活动的工作人员,研讨会的工作人员,还有义务工作的学生,你们体现出来的敬业精神让我感动,我在这里特别地说一声谢谢,谢谢你们。

最后我祝各位身体健康,谢谢大家!

斯 埭 强 2004年12月12日于颁奖礼上

Distinguished guests, ladies and gentlemen:

I am very excited to be here tonight, here in Shanotou Univeristy, here on the stage celebrating Kan Tai-keung Design Award 2004. I am excited to see your faces, young and vigorous, and I am grateful that the competition is popular among all of you. I am also touched by everyone who dedicated so much of their time and effort in supporting this event.

This competition requires high-quality designs, and therefore we invite honorable judges with international experience and marvelous ideas to make sure the absolute fair and square of all judgments. My principle of no exceptions and the insistence to pursuit high-quality design work together to guarantee fairness of the competition. We do not offer special treatment to anyone, nor do we give our judgments with a balancing pole. I want to make clear that these are what we always pursuit and insist. Thus when a great number of students from Cheung Kong School of Art &Design (CKAD) of Shantou University took part in this competition with my encouragement, I admit that I felt certain pressure before giving judgments. However, my principle and pursuit of fairness is a must and thus I carried out the judgment without any influence. We are fair to any contestant, and I would like to state this point that every student from CKAD given this award is worthy of it. It is a result and acknowledgement of your efforts and abilities, not because the ceremony is held here tonight.

I believe that this competition is held as a model and standard for its kind. Any work of plagiarizing must be forbidden. Any contestant should pledge for his/her work of an original one. If anyone is authenticated for plagiarizing, we will cancel his qualification without mercy. We respect original work, and we should stick to this principle so that an improvement in design in China can be made.

For the 1st Kan Tai-keung Design Award, the biggest award --- Prospective Designer was empty with no winner and only gold, silver, copper, and outstanding awards had been issued. That's because we ask for high quality. If no qualified work is there, no award is given. Therefore, I am happy to see that Prospective Designer is awarded this year. Congratulations to her and all other winners.

I would like to take this opportunity of thanking all contestants. Your participation and effort are not only an acknowledgement to yourself, but also to us. I still want to encourage everyone, especially those who have not won the prize this year. Every competition has its own judges who, although professional in their duties as judges, still may look at works from different perspectives. Winning the prize means your work is successful; however, not getting the prize does not mean that you are a failure. Once you take part, and once you put your effort into it, you are potential to be a good designer. No pains, no gains. I hope you may work hard and gain some day.

I would also like to express my thanks and gratitude to every sponsor, especially to Li Ka Shing Foundation. My thanks should also go to Tsinghua Academy of Arts and Design. They worked together with us for the seminar 'The Three Friends of the Winter' which helped a lot for this competition. To our panel of judges, overseas and domestic, I offer my sincere thanks and welcome. Without their dedication and supervision, this event would be impossible. To all staffs and students who have contributed to this event, I express my heartfelt thanks and congratulations. Without their efforts and hard work, this event would not go on so well.

Thank you.

Kan Tai-keung At the Ceremony of Dec.12,2004

Introduction to Kan Tai-Keung

靳埭强简介

斯埭强 汕头大学长江艺术与设计学院院长 国际平面设计联盟AGI会员 铜紫荆星勋章衔 中国人民政治协商会议广州政协委员

Kan Tai-keung
Dean of Cheung Kong School of Art and Design
Member of Alliance Graphique Internationale

Bronze Bauhinia Star

Member, Guangzhou Committeeof the Chinese People's Political Consultative Conference



斯埭强是驰名中外的香港设计师,多年来在香港及海外设计竞赛中,获奖数百多项。在香港,靳氏于1979年成为首位 入选香港十大杰出青年的设计师; 1984年更是惟一获赠市政局设计大奖的设计师; 他又于1991年获香港艺术家年奖之设计师年奖、1992年被选为90年代风云男士、1998年荣获杰出成就大奖, 1999年获香港特区颁予铜紫荆星勋章衔及2000年被英国选为20世纪杰出艺术家及设计师。因靳氏的卓越成就,他于2002年应中国中央电视台邀请拍摄"东方之子"名人访谈专辑。

斯氏作品经常在海外各地展出,并在国际权威设计刊物上刊载,于1993年,被《IDEA》杂志选为世界平面设计师百杰之一;在1995年,更是首位华人名列世界平面设计师名人录,他的设计作品被不同国家的博物馆所收藏。靳氏热心艺术教育及专业推广的工作,经常在各院校授课及赴海外演讲,出任设计组织的顾问和比赛评判等。现在是香港设计师协会资深会员、比利时国际商标中心荣誉大使、国际平面设计联盟AGI会员、中国设计年鉴副主编、北京中央美术学院客座教授、清华大学美术学院客座教授、江南大学设计学院客座教授、西安美术学院客座教授、桂林电子工业学院客座教授、昆山科技大学客座教授、香港理工大学设计学院荣誉教授、康乐及文化事务署艺术顾问及香港艺术馆荣誉顾问等。靳氏又致力写作,曾出版十多本设计专论,包括:《平面设计实践》、《商业设计艺术》及《物我融情——靳埭强海报选集》等。现已完成编著《中国平面设计书系》。他对青年一代设计师具深远的影响力。

2003年,汕头大学邀请靳氏协助筹办长江艺术与设计学院,并担任该学院院长,进一步致力中国现代设计教育。

As a renowned designer both locally and internationally, Kan has received hundreds of awards in both Hong Kong and international competitions over the years. In Hong Kong, he was the first designer elected as one of the "Ten Outstanding Young Designers" in 1979; he was also the only designer to receive the Urban Council Design Grand Award (Best Designer of the Exhibition) in 1984; Artist of the Year Award - Designer of the Year 1991, "Men of the Nineties" in 1992, Outstanding Achievements Award 1998, Honour of Bronze Bauhinia Star in 1999 by Hong Kong SAR and 2000 Outstanding Artists and Designers of the 20th Century by the UK. Kan's outstanding achievements were further recognized as he was invited by the China Central Television (CCTV) for a feature story in 2002.

Kan's accomplishments have earned him international recognition through coverage in prominent publications. In 1993, he was the only Chinese selected by Japan's prestigious design magazine IDEA as one of the 100 World's Graphic Designers; and is the first Chinese to be included in Who's Who in Graphic Design of Switzerland in 1995. His works have also been collected by a number of museums of various countries. Kan plays an active role in art education and the promotion of art and design as a profession. He lectures frequently in both local and overseas institutions, and acts as advisors for various associations and as adjudicator in competitions. He is now the Fellow Member of Hong Kong Designers Association, Honorary Ambassador of International Trademark Center, Belgium; Member of Alliance Graphique Internationale; Vice-Editor for Chinese Design Yearbook, China; Guest Professor of Central Academy of Fine Arts, Beljing; Guest Professor of Tsinghua Academy of Arts and Design,Beljing; Guest Professor of Southern Yangtze University, School of Design; Guest Professor of Xi'an Art Institute; Guest Professor of Guilin University of Electronic Technology; Guest Professor of Kunshan University of Technology, Taiwan; Honorary Professor, School of Design, Hong Kong Polytechnic University,Advisor of the Leisure & Cultural Services Department and Honorary Advisor of Hong Kong Museum of Art. Kan has published more than ten books on design theories, which include: "Applied Two-Dimensional Design"; "The Art of Graphic Commercial Design"; and "Sentiments and Harmony, Selected Posters By Kan Tai-keung", etc. He has completed the editing of a series of books on "Graphic Design in China". He is a prominently influential figure among young designers of today.

Kan Tai-keung was invited by Shantou University in 2003 to guide the project of preparation for Cheung Kong School of Art and Design.He was then appointed dean of the new school.Kan aims at the reform of China's modern modern design education.

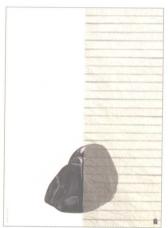
斯埭强作品 Kan Tai-keung 's Works

- 1、《大名堂家具城推广海报系列》 Poster Series of Da MingTang Furniture
- 2、《岁寒三友主题海报系列》 Poster Series of "The Three Friends of the Winter"

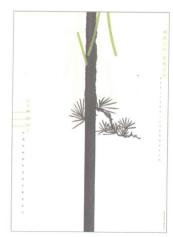


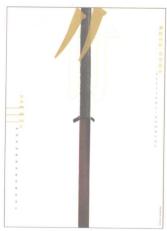


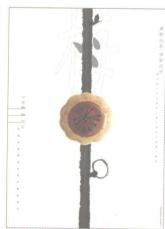




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Introduction to Judges of the Semifinal 初评评委简介

何 洁 _{教授} 清华大学美术学院副院长

Prof. He Jie



Vice Dean of Tsinghua Academy of Arts and Design



肖 勇 _{副教授} 中央美术学院设计学院 Associate Professor *Xiao Yong* Central Academy of Fine Arts Design College

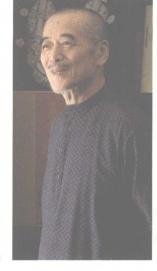


是 勇 _{数授} 汕头大学长江艺术与设计学院 设计系主任

Prof. Wu Yong

Director of Design of Shantou University Cheung Kong School of Art and Design

Introduction to Judges of the Final 终评评委简介



杉浦 康 Kohei Sugiyra

世界著名平面设计大师,被誉为"日本设计界的巨人"、"视觉信息设计的建筑师",现任神户艺术工科大学教授。1932年生于东京都,1955年东京艺术大学建筑科毕业,1967年任德国乌尔姆造型大学客座教授,1970年起开始书籍设计,创立以视觉传达论、曼荼罗为中心展开亚洲图像、知觉论和音乐论的研究。他真正实现了西欧设计手法和东方美学精神的融汇贯通,作品被贯注了深邃的东方精神。他是亚洲图像研究学者第一人,并多次策划有关亚洲文化的展览会,音乐会并制作相关主题的书籍设计,以其独特的方法论将意识领域世界形象化,对新一代创作者影响甚大。

1955年获日宣美术奖,1962年获每日产业设计奖,1971年获第二届野间出版文化奖,1979年月历展获总理大臣奖,他设计的《传真言院两界曼荼罗》于1982年获德国莱比锡"世界最美的书"设计评比金奖及其它多项殊荣。1997年获每日艺术奖,1998年被授予日本国家紫授带勋章等。他的主要编著:《视觉通信》、《文字的宇宙》、《文字的祝祭》、《亚洲宇宙观》、《亚洲宇宙+曼荼罗》、《花宇宙=生命树》、《立体年星星的书》、《日本的造型、亚洲的造型》、《圆相的艺术工学》、《造型的诞生》等。

A worldwide famous master in graphics design, present professor of Kobe Design University, Kohei Sugiura is known as the 'master of Japanese design' and the 'architect of visual information design'. Born in Tokyo in 1932, he graduated from the Faculty of Architecture of the Tokyo National University of Fine Arts and Music in 1955. In 1967, he became the guest professor at ULM in Germany and he started to focus on book design in 1970. He established the research in Asian iconography, perception theory and music theory with focus on visual transformation and Mandala. He has successfully accomplished the thorough integration of Western European design tradition with Eastern aesthetical concept. His works are filled with a profound Eastern spirit. Being the first in developing the research on Asian iconography, he has organized various exhibitions, concerts and produced books design concerning Asian culture. With the application of his unique theory, Kohei has successfully translated the perceptual world into iconography and his works have cast profound influence on the new generation of designers.

He received numerous awards over the years including: Japan Advertising Artists Club (JAAC) Prize in 1955; Mainichi newspaper prize for design and industry in 1962; the second Noma publishing cultural award in 1971; the prime minister award at calendar exhibition in 1979; his Mandala—Now You See, Now You Don't designed in 1982 was awarded the gold prize plus many other awards in Leipzig Book Design Fair held in Germany. Besides, he also received the Daily Art Award in 1997 and was presented with the Japanese medal of honour with purple ribbon in 1998. His major publications include: Visual Newsletter, Cosmos of Calligraphy, Ceremony of Calligraphy, Asian Cosmology , Asian Cosmology + Mandala, Floral Cosmology-Traditions in Dyeing Weaving, and Ornaments, Looking at Stars 3-Dimensionally, Asian and Japanese Forms and Designs, Art and Engineering of Circular Shapes, The Birth of Form, etc.

杉浦康平作品 Kohei Sugiura's Works

- 1、《文字的宇宙》 Cosmos of Calligraphy
- 2、《传真言院两届曼荼罗》 Mandala-Now You See, Now You Don't
- 3、《记号的森林传说歌》 Legend of Marked Forests





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