



# 首届华人平面设计大赛获奖作品选

THE PRIZE SELECTIONS OF THE FIRST INTERNATIONAL CHINESE GRAPHIC DESIGN COMPETITION

黑龙江科学技术出版社

HEILONGJIAN SCIENCE & TECHNOLOGY PRESS





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首届华人平面设计大赛标志设计：陈幼坚  
Symbol design for the first Chinese graphic design competition

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THE PRIZE SELECTIONS OF  
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序

天时  
地利  
人和  
我们有理由——  
对未来充满理想和希望。  
21 世纪将是中国文化的时代  
——这是历史的昭示；  
设计文化是社会走向经济一体化，文化多元化的凝聚力和融合器  
——这是设计的梦想。

继北京人民大会堂海峡两岸设计大聚会之后，  
首届华人平面设计大赛于 96 年 11 月 27 日又在北京落下帷幕。  
由国内及台湾、香港和新加坡、美国的著名设计家组成国际评审团，  
肩负着设计界所承负的时代使命，以极大的热情和积极奉献精神检阅了  
来自世界各地充满智慧、创新、精致、愉快气息的 4000 多件作品，  
蕴藏在海报设计、机构形象设计、广告设计、包装设计、其它设计、  
书籍装帧、商业摄影、插图插画作品中，  
淋漓尽致地体现了华人设计师充满活力的创意，传播、弘扬华夏文化，  
参与世界进步的高度责任感，  
令人遐想、使人愉悦、予人启迪。  
经过 3 天的评审，从入围作品中评选出了“苹果电脑设计”大奖  
及金奖、银奖、铜奖、优秀奖、评审奖。

这是值得庆贺的盛事；  
这是值得自豪的参与；  
这是值得自信的奋斗；  
这是值得奉献的事业。

谨以此记录了充满同仁之所望，投身设计、追求卓越的奋斗足迹。  
献给设计事业的追求者们！

何政华

Prelude

Perfect Opportunity  
Geographic advantage  
mankind in harmony  
We have every reason - to cherish a future full of ideal and hope.  
The 21st century will be an era of Chinese culture - this is the trend of history.  
The design culture is the concentration force and merger  
in the process of social economic integration, and of the multi-polarization of  
the culture - this is the dream of design.  
After the grand gathering in BeiJing, the frist Chinese Graphic Design Contest was  
drawn to conclusion on Nov.27,1996 in BeiJing again.  
International Expert Judge from China,Taiwan,Hongkong, Singapore, US,  
With mission of the times on the shoulders of the design field,  
With highest enthusiam and spirit of active contribution,  
inspected over 4,000 works from all over the world, which are full of wisdom ,  
creativeness, delicacy, and happy atmosphere.  
Among the eight categories including poster design, CI design, advertisement  
design, package design, other design, book decoration, commecial photography  
and illustration,  
the active creativeness of Chinese designers is completely manifested,  
as well as the high responsibility to popularize and promote Chinese culture and to  
participate the global progress.  
After three days of review, the " Macintosh Design " Prize, Golden Prize,  
Silver Prize, bronze prize, Excellence Prize, and Judgement Prize are  
awarded out of the preliminary selection.  
This is a grand occasion worthy of celebration.  
This is a Participation worthy of pride.  
This is a pursuit worthy of contribution.  
Hereby a record of hope of our colleague, a record of their pursuit of devotion and  
excellence.  
To all those colleague who pursue the devotion to design.





北京，王府井大饭店，首届华人平面设计大赛于96年11月25日至96年11月27日在这里举行。

从海内外著名的华人设计师到在校学生以鲜明、独特的形象和标志设计；境界深刻的招帖，广告设计；充实而寓意希望的包装设计、装帧设计、摄影和插画及其它作品八大类4000多件（套）作品参赛，这些作品，从一个侧面反映出了华人设计师的成就、智慧和热情。

来自国内及台湾、香港和新加坡、美国的著名设计家组成国际评审团，大赛以积极、鲜明的主题；有意义内容表现形式；独特而新颖的设计风格为原则，在北京市公证处公证人员现场监督下进行，经过了三天紧张而细致的评审，从入围作品中评选出了“苹果电脑设计”大奖及金奖、银奖、铜奖、优秀奖、评审奖。

评审程序为：

初评

首先由全体评委定出不入选的作品，评委分别持不同色彩纸卡，分别贴在不入选作品上，进行初评。

复审

就初评作品编号由评委持评分表进行评审录取优秀奖作品，自认最优者给最高，依次评给，依设定录取数由最高分数者依序录取。

决审

就录取为优秀奖作品编号由评委持评分表进行评审参加录取金、银、铜奖决赛作品，自认最优者给最高分，依次评给。

由全体评委对各件参加录取金、银、铜奖作品进行论诉见解及取舍标准的再认定与研讨，确认符合本届大赛录取条件（进入金、银、铜奖之标准）之作品编号摊开，由评委持评分表进行评审，自认最优者给最高分，依次评给，以分数高低录取金、银、铜奖。希望奖由各评委依设定标准从学生作品中选取，评审奖由各评委依设定标准选取，并提出选取理由论诉。

为了更好的记录此次大赛，特编辑出版《首届华人平面设计大赛获奖作品选》在编辑时，我们试图用一种朴素无华的装帧，以精确的翻拍、扫描，最大限度的反映和记录原作的效果。

在此一并敬致衷心谢意所有关心、支持、帮助此次活动的各界人士，尤其要感谢为此次大赛付出极大辛劳的各位评委，及赞助苹果电脑的苹果电脑国际有限公司。

当然，从组织大赛到画册的编辑，由于经验不足，难免有疏漏之处，敬请批评指正！

毕竟，

这是第一次。

下届，

我们会更加努力！

The first Chinese graphic design competition was holding in Beijing Wangfujing Grand Hotel between Nov.25-Nov.27,1996. From home and aboard, famous Chinese designers and college's students submit 8 categories, over 4,000 works including poster, CI, Advertising, package, others, books, photographic, illustration. These works reflected the Chinese designers' archivement, wisdom and enthusiasm from indirect sources.

A international judge group from nations, Taiwan, HK, Singapore and US. With a principle in positive, distinct theme, have substantial content, and form of expression and special style. Accompanized by the notary public of Beijing notary office, after 3 days of review "Apple design" prize, Golden prize, Silver prize, Bronze prize, Excellence prize and judgement prize are awarded out of selecction.

Judge procedure is:

Preliminary: first select not be chosen by all expert judge, paste different color papercard on the not be chosen.

Re-appraise: spread out the chosen works, give the score in score form, award out of excellence prize.

Final-appraise: spread out the excellence works with serial number, give the score in the form, awarded out of golden prize, silver prize, bronze prize.

The judgement prize is selected by one judge, he produces reasons on his selected.

In order to record this contest, we edit and publish <<The prize selection of the first Chinese graphic design competition>>. We try to use a simple and unadorned style of binding and layout, in accurate take picture and scan, reflect and record original's effect as well as we can.

Here we'll thank all give this contest careness, support and helpness. Especially we'll thank every judge who spare no pains in this contest, and we'll thank "Apple Computer International Ltd." who give support with "Macintosh computer".

To be sure, there are careless and oversight through organize the contest and edit the selection. We please oblige us with your valuable comments.

After all, this is the first time. Next, we'll do much better.







陈汉民

## 陈汉民

1955 年 中央美术学院实用美术系毕业  
1957 年 中央工艺美术学院装潢系研究生毕业  
1957 年 中央工艺美术学院任教至今  
(1983-1993 年任装潢系主任)  
现任中央工艺美术学院教授  
中国包装技术协会设计委员会副主任  
中国标准化技术图形符号委员会委员

## Chen Hanmin

1955 Graduated from The Central Academy of Fine Art, Practical Art Dept.  
1957 Graduated from The Central Academy of Arts and Design, Decoration Dept. (M.A.)  
1957-now Teaching in The Central Academy of Arts and Design  
(1983-1993 Director of Decoration Dept.)  
now he is a professor of The Central Academy of Arts and Design  
Deputy director of The China Package Technology Association Design Committee  
Member of The China standardize technology figure symbol Committee

## 评委寄语

动物商标造型贵在简洁，简洁是商标作为方寸艺术的特殊性所要求的，也正因为这一制约，恰恰形成了动物商标特有的艺术趣味。

简洁构成了艺术趣味，趣味来源于精、神、真。  
精是精炼，神是神韵，真是真实。

上海日用化学品二厂新设计的凤凰商标较好体现了以上要求。作者赵佐良同志对传统凤凰造型作了艺术再创造，设计用笔惜墨如金，精炼而不简单；形象生动，神形兼备，形态夸张而不牵强失实，这是对造型艺术整体的分寸感的把握，所以有较高的艺术品位。

Animal brand's should terse, terse is a special require in brand while regard as little square art, also because of this require, it forms animal brand's special art interest.  
Terse constitute art interest, interest is from succinct, state of mind, reality.  
The nes phoenix brand of Shanghai second daily chemicals factory is well reflect above require.  
Designer named Zhao Zuoliang make art recreative in traditional phoenix model, design it succinct not simple, image lively, exaggeration not fiction, he has grasp whole sense of propriety of art model , so it has a high art character.



凤凰商标 赵佐良  
Phoenix Symbol Zhao Zuoliang





靳埭强

## 靳埭强

一九四二年生於广东省番禺县，曾修业於广州市第十三中学校。一九五七年在香港定居，因家贫辍学，投身学徒，满师后当裁缝师，如此十年之久。一九六六年起在香港中文大学校外进修部攻读由王无邪策划之设计课程。一九六七年从事设计工作。一九七六年合创新思域设计制作公司，八十年代改组为靳埭强设计公司，任职创作总监。

靳氏的设计佳作多不胜数，其中以文化海报、香港生肖邮票与中国银行行徽等深入人心，口碑载道。他曾香港及海外设计竞赛中，获奖二百多项，包括美国洛杉矶世界艺术比赛金牌、东德莱比锡世界最美书籍银牌及铜牌、美国CA传艺奖、香港市政局设计大奖、香港艺术家年奖等。靳氏作品曾获数十种国际权威设计书刊刊载，和瑞士GRAPHIS设计杂志专题评介及在四十周年特集中选为世界一百位杰出设计家之一。靳氏的海报更获收藏於英国、丹麦和美国的美术博物馆和大学。

靳氏自七〇年起致力设计教育工作，现为香港正形设计学校校长及主任讲师，亦常应邀往海外及国内演讲或授课，并著作多本设计学专著，靳氏曾出任香港设计师协会主席、香港艺术家联盟创会委员，又常担任艺术及设计比赛之评审和顾问。靳氏现为广东省工业设计协会高级顾问，香港理工学院设计系荣誉学位课程之学术评审委员。靳氏对年青一代设计师有甚大影响力。

靳氏亦擅长现代水墨画，曾展出於中外各地，作品为多所美术馆收藏。靳氏个人在艺术与设计具有卓越的成就。加上在教育工作的参与及贡献。一九七九年，被选为香港十大杰出青年；又在一九九二年获选为九十年代杰出男士之一。

## JIN Daiqiang

Born in 1942 in Panyu County, Guangdong Province. He once studied in No. 13 middle school in Canton. In 1957, he settled in Kong Kong. He quitted school because of poverty, and became an apprentice. After graduation, he had been a tailor for ten years. From 1966 he began to take design course in the out-of-campus further learning department of Hong Kong Chinese University, which is initiated by Mr. Wang wuye. From 1967 he started his design career. In 1976 he set up New Thoughts Design Making Co. with others. In 1980s, the comapny was changed to Jin Daiqiang Design Co. Ltd, in which Mr. Jin was the creativity supervisor.

Mr. Jin's excellent design works are numerous, among which culture posters, Hong Kong stamps and logo for Banks of China are well-known to the public, he won over 300 prizes in different design contests at home and abroad, including Los Angles World Art Contest Golden Prize in US, Silver and Bronze medal for World Best Book Decoration in Lizberg, East Germany, CA Chuanyi Prize in US, Hong Kong Municipal Design Grand prize, Hong Kong Artist Annual Production Prize. Mr. Jin's works was published and quoted by dozens of pretigious international design books and magazines, and he appeared in a spcial issue of GRAPHIS design magazine in Switsland, and was chosen as one of the top 100 outstanding designers in the world in the special issue at its 40th anniversary of the magazine. Mr Jin's posters are collected in art musesums and universities in Britain, Denmark and the US.

From 1970s on, Mr. Jin devoted to design education. Now he is a member of board of directors in Zhengxing Design School of Hong Kong, he is also the senior lecturer there, he is also often invited to offer lectures or courses at home and abroad, and he also writes many books on design. Mr. Jin was once elected chairman of Hong Kong Designers Association, member of Hong Kong Artist Colleague, and he is often invited to be expert judge or advisor. Mr. Jin is now the senior advisor of Guangdong Provincial Industrial Design Association, member of the Scholar Committee of honored degree course in design department, Hong Kong Science and Technology College. Mr. Jin has great influence towards young generation designers.

Mr. Jin is also good at modern water colour paintings, and his works were once exhibited at home and abroad, and collected by many museums. Because of Mr. Jin's outstanding achievements in art and design, and his participation and contribution to educational work, he was chosen among the Ten Outstanding Youths of Hong Kong in 1979. He was also chosen as one of the outstanding youths of 1990s in 1992.

## 评委寄语

这海报意念清晰，视觉效果具震撼力，充满现代感，是其中一个可以探索的现代中国设计路向。

This poster has a clear subject with strong visual effect, brimming with contemporary. It is one of design approach that can be explored in modern China.



新十字架  
The New Cross

郭显君  
Guo Xianjun



艾普尔·格莱曼

艾普尔·格莱曼  
艾普尔·格莱曼(April Greiman)女士。受教于欧美，是当今国际公认的设计师。她被誉为美国在平面设计、环境、运动及交互式领域中运用先进科技进行设计的开拓者。  
1970年，格莱曼取得了堪萨斯州艺术学院的学士学位，1970 - 1971 她在瑞士的巴塞尔设计学校攻读研究生课程。  
格莱曼现在是美国设计顾问委员会成员，国际平面设计联盟(AGI)成员，并曾担任过 AGI 执委。目前，她担任美国南加州建筑学院导师。

格莱曼女士自毕业后，设计的作品遍及美国、日本、欧洲、以色列等世界各地，并多次在美国举办个人画展。1985年，她的作品在联合国科教文组织国际海报大赛获奖；1994年，她的“ Der Stiftung Bunchkunst-Pramiert ”获世界 - 法兰克福最佳图书奖，“束自边缘”获南加州建筑学院青铜勋章。她的海报作品“男人 1 女人斜身”加州设计二号系列、“1984 洛杉矶奥运会”等均入选美国国会图书馆。东京出版的《七位平面设计师》一书中评论道：“艾普尔·格莱曼的作品简直是爆炸性的，她是世界上最具胆量、最具独创性的平面设计家。”  
目前，格莱曼女士的工作室致力于“交互式+多媒体设计”工程，包括：交互式界面设计；被誉为“无极想 - 电脑平面设计史”的交互式多媒体 CD ROM 工程。

April Greiman is internationally recognized as one of the most daring and experimental graphic designers in the world. A leader of the 1970's California-inspired "New Wave" style in graphics, architecture, and interiors, Geriman is now known for her imaginative incorporation of new electronic technology into the practice of design.  
April Greiman was educated at the Kansas City Art Institute in Kansas City Art Institute in Kansas City, Missouri, and at the Allgemeine Kunstgewerbeschule in Basel, Switzerland. Her celebrated work for Esprit, Xerox, Vitra, the Los Angeles 1984 Olympics, Walker Art Center and many other corporations have received honors in every major design competition, including those for the American Insti- tute of Graphic Arts, UNESCO, Communication Arts and ID magazines. Greiman's work hangs in the collections of the Smithsonian Institute and the Museum of Modern Art.

评委寄语

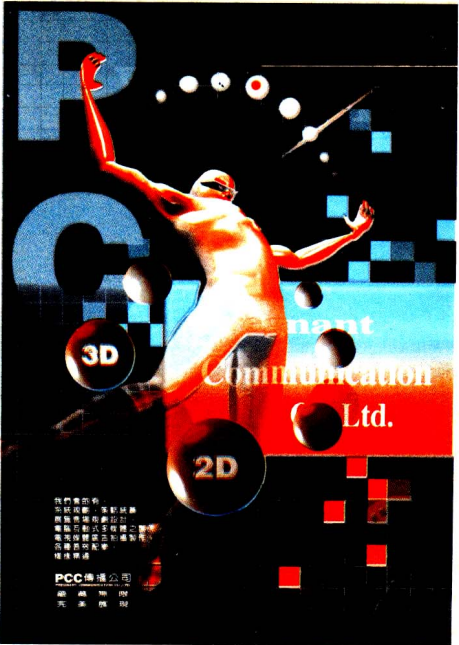
作为一名美国设计师，我非常荣幸地应邀担任首届华人平面设计大赛的评委。虽然我是首次访华，但我必须承认，我对中国文化的印象和经历与我在这次大赛作品中的感受是相当一致的，这些作品确实象征并代表了世界上这个独特地方。我把感受归纳为以下几点：

- 1. 开放和纯朴  
大量作品运用了许多不同的表达方式，其中一些作品颇具独创性和启发性，许多作品有着独特的“大陆”眼光。虽然中华艺术之精神是人所共知的，但许多设计作品还是很出色，毫无雕饰，纯朴得令人难以置信。
- 2. 强度和密度  
大赛作品中既有精心制作细致入微的绘画作品，又有手工绘制的海报，还有字母构成的标志，件件都是巧夺天工的精品，而参赛作品之多，令人难以取舍。
- 3. 能量和活力  
大多数作品的功底浑厚，这一结果显然反映出了作者对意图的关注和努力。更为重要的是这表明了中国的平面设计将在工商业革命中激发出新的思想文化与丰富的机会。  
我深深地为作品的创造性与新颖性所震撼。这在我个人的艺术生涯中是绝无仅有的，我非常乐观地并有兴趣地注意到技术的飞速演变对这复杂和连续的文化所产生的影响，我真诚地希望重返中国，目睹这一过渡时期的文化和友好善良的中国人民。  
我之所以选中这幅作品，是因为它代表了一种“前瞻性”平面设计，这种探索在这样崭新的平面设计文化中并不多见，而更象典型的“西方”模式。我非常欣赏这一作品的幽默风格和空间感。它向我们预示着整个中国正在“孕育”新的生命，这个词的暗喻非常传神。祝贺你们！

I would like to say how honored I am for having been invited to be the Expert Judge from America for The First International Chinese Graphic Design Competition. This was my first trip to China and I must say that my impressions of the culture and experience were quite parallel to my perceptions of the graphic design projects that represent and symbolize this part of the world. I have conveniently put them into the following categorical word descriptions:  
Openness and Innocence: many different avenues of expression were explored in the professional examples submitted. Some very original and provocative, many derivative with a “unique twist of the Mainland eye.” For all of the well-known sophistication of Chinese Art, many examples of contemporary design were surprisingly innocent and naive.  
Intensity and Density: materials submitted ranged from highly elaborate and incredibly detailed illustrations to handpainted posters and lettered logotypes that were truly works-of-art! The sheer number of submissions was enormous and nearly overwhelming.  
Energy and Vitality: the amount of work and care that went into the majority of the projects was obviously the result of enormous focus and intention, but perhaps more importantly, indicative of the explosion of ideas and opportunities that are simultaneously present during this current cultural (r)evolution of Chinese graphic design for industry and commerce.  
I have rarely in my personal or professional life been so stunned by such abundant creativity and freshness. I am extremely optimistic and interested to see the impact of rapid change and technology on such a cohesive and yet so complex culture. I would truly hope to return to China again to see how the culture and its very kind and gentle people unfold during this transition.  
Thank you for inviting me to China again and sharpening my sensibilities with your insights and great work. I hope you enjoy the show!  
I chose this poster as representative of “the probing of forward-looking graphics” that would be typically uncharacteristic of such a young graphic design culture and more typical of the “Western approach”. I appreciated both the wonderful humor of this piece, but also its spatial qualities. It would exemplify for me that all of China IS PREGNANT, in the best metaphorical sense of the word. Congratulations! I wonder if it will be a boy or a girl. Or BOTH!



April



PCC传播公司形象 侯纯纯、李宗颖  
PCC Image Hou Chunchun/Li Zongying



## 陈幼坚

1950年出生于香港，曾赢得本地及海外设计奖项逾三百多个，奖项包括著名的美国 Communication Arts 优异奖，New York Art Directors Club Award, Graphis, 英国的 D&AD, 日本的 Typo directors Club Award 及 1989 年度香港艺术家联盟的设计家年奖，并於一九九一年应邀在东京举行个展，是首位有此殊荣的香港设计师。

於 1970 年至 79 年间，陈氏曾任职香港多间跨国广告公司为美术设计总监，及后，於 80 年自设公司，近年更成功地开拓了日本市场。

融汇中西方文化的设计被视为陈氏创作的一大特式，他采用创新手法演绎中国传统，为东方平面设计发展开创新视野，而在东南亚，他的设计概念已带动一股热潮，启发许多业界同行重新反思本国的文化传统，从固有文化中拈取灵感，再创新意，一反过往向西方流行文化取经的倚赖习惯，形成更新气象。

在国际设计坛上，陈幼坚备受推崇，一九九四年，美国电影协会邀请他出席该年度在夏威夷举行的讲座，就如何把中国文化特色引用于现代设计发表演说，他亦曾多次获日本、泰国、新加坡三国的政府邀请，向当地设计界讲述东西古今融汇再创新的导向，让各地人民重新认识本国文化，运用繁荣，此外，其作品及专访更分别多次刊登於日本及美国等多份权威设计杂志及专刊。

於 1990 年，陈氏展开其产品设计事业，除推出一系列带浓烈东方色彩的 T 恤，茶叶，雨伞，手表，纸及金属制品，销售於香港、日本、台湾、新加坡、泰国、瑞典、德国、加拿大及法国等市场外，更受聘於日本三大高级餐具制造商之一的 Nikko 公司作出多个系列的餐桌用品设计，为设计事业奠定另一新里程。

### Alen chan

Born in Hong Kong in 1950, winner of over 300 design prizes at home and abroad, including the US Communication Arts Excellence Prize, New York Director Club Award, Graphis, and D&AD from UK, Typo Supervisors Club Award from Japan, and the Annual Designer Prize of Hong Kong Artists Colleague. He was invited to hold his personal exhibition in Tokyo in 1991, the first designer in Hong Kong to have this honor.

From 1970-79, he was the art design supervisor for many multinational companies when he worked in Hong Kong, then he set up his own company in 1980. In the past few years, he had successfully pioneered in Japanese market.

The integration of east-west culture in design is regarded as one of the features of his works. Based upon Chinese tradition, he pioneered into a new perspective for the development of Chinese 2D design. In southeast Asia, his conception of design was followed by a tide of followers in rethinking about their own cultural tradition, many colleague create new ideals upon existing culture, a new school and phenomenon different from the dependence school which used to learn from popular western culture.

He was adored for this in the international design circle. In 1994, he was invited by American Films Association to be present at the annual lectures in Hawaii, where he delivered a speech on the integration of Chinese culture with modern design development. He was also often invited by Japanese, Thailand and Singaporean government to lecture on the orientation of east-west, ancient-modern integration for further creativity for local design circles, in order to let local designers to rethink about their local culture. In addition, many of his works were published in many authoritative design magazines and in their special issues.

In 1990, Mr. Chan started his production design career. Apart from a series of T-shirts, tea, umbrella, watch, paper and metal products, which are full of orient feature, and sold in the markets of Hong Kong, Japan, Taiwan, Singapore, Thailand, Sweden, Germany, Canada, and France, he is also employed in Nikko Co. one of the three biggest manufacturer of quality cooking utensils—to design many series of utensils on dinning table, which lay down a new milestone for his design cause.

### 评委寄语

我认为担任评委能拓宽视野，是一种理性与感性的考验，因为来自不同地域的评委各自拥有自己的文化背景，观点与角度不同，对美学与实用，以及国际观与时代感都有不同的看法，所以对作品的评价不一。我从聆听当中，能让自己回复学生身份，吸收新的观点，给自己多一点冲击和考验。美国评委 April Greiman 女士给我很深的印象：她契而不舍地追问中国文化与商业设计上的应用问题，触发我们从理性角度反省：究竟我们的文化是否已成功渗透到现代商业设计中，成为一种有力的国际语言？综观这次比赛，不但能从各华人设计师的风格迥异中，反映出本土文化的重要性，而且充分地显示出平面设计，特别是国内作品，已获商业用户广泛支持。使用平面设计的商业用户来自各行各业，产品十分多元化，打破了以往单以包装为主题之局面。观其发展速度，中国设计水准可于五年内大大提升，我期望将有新一代华人设计师成功涉足国际舞台。

这幅像迷宫一样的海报，刚好象征华人设计师在国际大气候中，正处于摸索的阶段。我们都像在迷宫里寻找一条出路，要揣摩自己扮演的角色。这幅作品实在是一幅寓意深长的优秀作品。

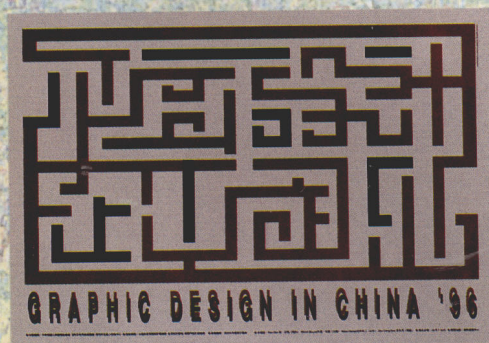
I think it can give you a wide field of vision invited to be the expert judge, it's a test of the perceptual and the rational. Since the expert judge from different place have their own cultural background, they have different viewpoint of arts and practical, internationalization and sense of times, so it's different for the judge of works. When I was listening to, I feel I am a student, it can absorb newpoint, give myself more strike and test. Expert judge Ms April Grenman from US give me a deep impression: she always ask the applied questions of China culture in commercial design. This shook us up self-examination in reason point of view. Actually our culture have had or not successfully infiltrate in modern commercial design to be a strong international signal?

This contest have reflected the importance of national culture and graphic design from Chinese graphic designers, especially the national works have been wide support of commercial clients. I hope there are new Chinese designer set foot in international stage before long.

This poster looks like a labyrinth, just symbolize that Chinese designers are in the explored period in international climate. We all like finding a way out in labyrinth, think the role we act. This is real a fine work with much pregnant meaning.



陈幼坚



平面设计在中国

Graphic Design in China

张达利

Zhang Dai



# 陈梁

1938年8月生 1964年毕业于浙江美术学院工业美术系，毕业后一直从事包装、广告设计，现任《中国广告》杂志社主编，职称：高级工艺美术师，

社会职务：中国广告协会学术委员会常务委员。中国美术学院、深圳大学、上海大学美术学院、同济大学、湖南工艺美术职工大学、哈尔滨大学、杭州大学、江南大学客座教授。

参与社会活动及资历：全国优秀广告作品展评委会，二三四届主任评委、中广协广告公司委员会优秀作品评委会一二三四届主任评委、《广州时报》广告作品展评委会一二三四届评委、中国电视广告印象奖三四届评委、94首届中国报纸广告优秀作品评委会评委、多次参加上海、江苏、浙江、福建等地优秀广告、平面设计等方面评选工作，特邀为主任评委、评委等职。

- 1978年为中包装协会会员
- 1982年为中国工业美术协会会员
- 1984年为中国流行色协会会员

首届华人平面设计大赛的举办是件深具意义的活动。世界华人平面设计家携手以作品交流技艺、谋求共识，以促进跨世纪的中国经济腾飞。估世界人口四分之一的华人消费者辟向华人设计家提供了广阔的施展才华的空间；渊远流长的中华文化为华人设计家提供了丰富的设计营养；民族魂、兄弟情使华人设计家深感没理由不联手为中华振兴尽心尽力。

纵观本届参赛作品，深感：平面设计在功能与对象上认识的提升；在创意与表现上前进的成果；在“古为今用”与“洋为中用”上探索的努力；在制作与工艺上挚著的求精。为此愿以下面几句话与大家共勉，并贺首届华人平面设计大赛的成功举办。

华人重情感，  
创意贵沟通，  
文化宜互跨，  
设计当精进，  
中华得振兴。

Chen Liang

Born in 1938, graduated from Zhejiang Arts Academy, industry arts department in 1964. Since then, he is engaged in package, advertising design all along, now he is chief editor of China Advertising, senior artist.

Social dutiess: member of the standing committee of China Advertising Association academic committee, professor of China arts academy, Shenzhen college, Shanghai college arts academy, Tongji University, Hunan arts and crafts and arts college, Harbin college Hangzhou college, Jiangnan University.

1978, member of China package Association. 1982, member of China Industrial arts Associaton. 1984, member of China fashionable color Association.

## 评委寄语

招贴 “免襖”

以简法的视觉语言，从民俗入手，追求公众心灵深处对环境保护的认同和促成自觉行动。这是该作品最大特点。

作品运用闽台公众以司空见惯的月蒲叶（用于蒸稞，具独特沾香）和民俗中用于祭天和祝寿的龟印红稞（稞——糯米制品）其内涵有机联系，经过设计，巧妙地把月蒲叶残缺处理，以示自然环境遭破坏的内涵与龟印红稞祷木长寿的示意，从公众善心中诱发关注环境的意识。言简意赅而亲切的文字，精心地处理在月蒲叶残缺处，醒目有致。青翠之叶与红红的龟稞，强烈的色彩对比，加上大面积的白地，形成了强烈的视觉冲击力，使主题突出令人难忘。

该作品以独特的创意，深具亲和性的图形与文字语言，洗炼而富有感染力的画面编排设计，有效地完成特定目标对象的主题诉求。在中华民俗文化与现代设计观念融合上迈出了健康而坚实的一步。

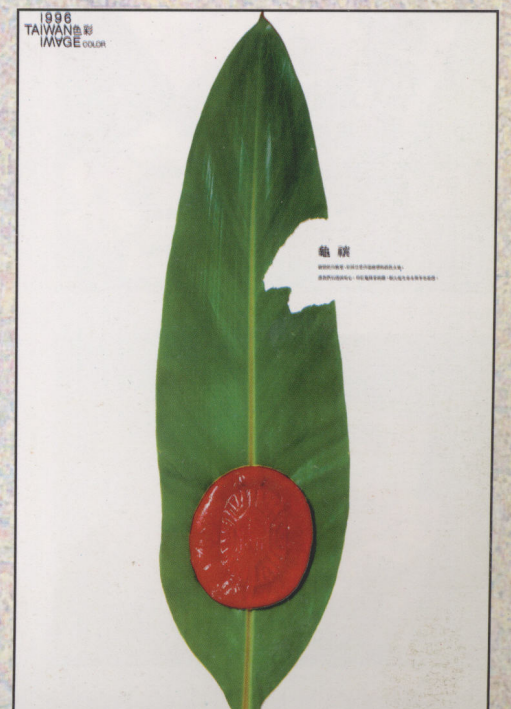
With plain visual language and from the folklore convention's point of view, to pursue the recognition of environmental protection from the bottom of soul of the public, in order to promote the action consciously, this is the biggest characteristics of the work.

In the work the internal organic relations between Yupu leaves (used in steaming, with unique fragrance), which is commonly used by people from Fujian Province and Taiwan, and Guiyinhongke (a kind of rice product), which is used in the worship of heaven and wishes of longevity in folklore conventions, are presented through design. The Yuepu leaves are subtly fragmented to pieces, to imply the destruction of the natural environment, and the implication of longevity through Guiyinhongke and Biao wood, to initiate the conscienceness of environment from the kind hearts of the public. The simple and kind words are skillfully illustrated at the fragment edge of the leaves. The green leaves and red Gueyinhongke forms a striking contrast in colour, and the large areas of white background presents a stronger visual power, which makes the main theme of the work unforgettable.

This work is credited with unique creativity, with strong affinity in graphs and verbal languages, with compact and influential design layout, which effectively fulfills the pursuit of theme towards the targeted object, a healthy and solid step towards the integration of Chinese folklore culture and modern design concept.



陈梁

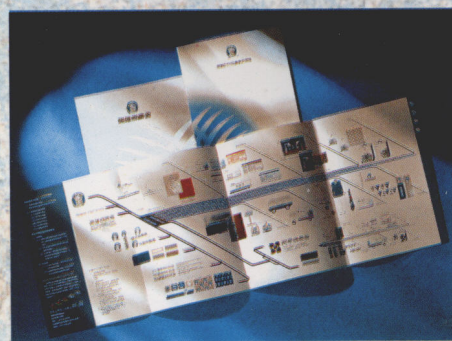


免襖 傅铭传  
Mian Rang Fu Mingchuan





Hsi



农会 CI  
CI of Farmers' Associations  
陈政芬  
Sunny Chen

## 杨夏蕙

杨夏蕙先生，本名船生，1947年出生在台湾基隆。1960年，杨先生开始拜师习艺，1962年进入台北的国际建筑广告公司当美工助理，一方面学习美工，一方面参加各种补学教育，并以同等学分出国进修，参加大众传播及企业管理课程研究。

杨先生先后担任过文华广告公司、西北传播公司、侨联广告公司、超然美术综艺公司的设计师、经理及总经理等职务，担任过中体电视台节目制作人以及中体日报、翡翠周刊、各大公民营机构的企划顾问，担任过台北市美展全省美展及设计大展，汉城奥运会纪念展等评审委员。现任美太设计协会顾问，台湾美术设计协会总会理事长，亚洲艺术创作协会（台湾）会长，台湾视觉形象设计协会辅导会长，台湾形象策略顾问公司策略总监、台湾省立美术馆展品审查委员，超然传播艺术函授学校校长，并在静宜大学企管系及岭南高专设计科教授企业形象策略及视觉设计课程。

杨先生从事企划及平面设计研究与教育已有三十余年，他在平面设计、CI设计方面的专业著作非常之多，在台湾曾荣获资深设计家贡献奖及相关荣誉。是台湾最资深的前辈设计家，目前许多中青代的杰出设计师都是他早年培训提拔出来的。

## Yang Hsiahui

Yang Hsiahui, another name is "Chuan Sheng" (born in boat). In 1960, he started study under the teacher, In 1962, enter taipei international architecture advertising company as a art assistant. Mr. Yang assume the designer, manager and general manager of Wenhua AD. Co., W-N communiction Co., QiaoLian AD. Co., ChaoRan Arts Co., assume the office of the programme producer of Zhong Ti TV, assume the office of Zhong Ti Daily, jade weekly, many other structure's plan adviser, assume the expert judge of Taipei Fine Arts exhibition, Taipei design exhibition, the commemoration exhibition of the Olympic Games in Hancheng.

Now he is adviser of MeiTai design Association, board chairman of Taiwan Arts design Association, the president of Asian Arts Creative Association (Taiwan), the guide president of Taiwan visual image design Association, chief inspector of Taiwan image tacties adviser company, president of ChaoRan communication school. Teach in JingYi College manager Dept. CIS and VI design course. There are more than 30 years since Mr Yang was engaged in plan and graphic design research and education. He writes many books on graphic design, Win the contribution prize and other honor in Taiwan. He is the most reputation designer in Taiwan. Now many excellent designers promoted from him in the early.

## 评委寄语

### 深植 CI 观念

随着形象力时代的来临，CI 经营战略是竞争大未来必备的利器。CI 在台湾已蔚然成风，而大陆在改革开放、经济起飞之际，亦形成一股 CI 热潮。

纵观海峡两岸目前 CI 的导入，有些仍停留在表相的 VI 层次上。台湾“农会 CI”是称得上少数规划严谨而完整的个案，亦有详实的规范手册，从基本要素到应用系统，处处可见规划单位的用心，同时又制作 CD-ROM，透过电脑互动模式，加强使用上的效率与方便性。

本次参赛中，机构形象设计类参赛的 CI 作品不多，没有特别的代表作品，因而在整体表现上就显得较弱。所以，推荐台湾“农会 CI”为评审奖，除对规划单位的肯定外，更希望藉此抛砖引玉，唤起大家对 CI 真正的重视与实质效益的推广。

## Let CI concept be highly popular

With the image time arrived, CI strategy is becoming the necessary and favourable weapon in future competition. CI has already been quite popular in Taiwan, and also becoming a new trend in mainland China at the time of reforming and opening and economic development.

Looking around the situation on CI design in Taiwen and mainland China, some of them are still staying on the VI level. Taiwan's "CI of agriculture Institute" is one of the few cases which is strictly planned and complete, and also it has detailed standard handbook, from base essential factor to applied system, to reveals the conscientious of the unit which planned it, at the same time, they made CD-ROM to enhance the efficiency and the convenience for the user.

There is not many CI works in this contest, and there is no particular representative ones, so it's weakly displayed as a whole. Therefore, I recommend Taiwan's "CI of agriculture Institute" as judge award, not only to affirm the unit which planned it, but also expect others to follow suit, and to arouse people to attach importance to CI and to popularize its essencial benefit.



苏秋平

苏秋平，1954年生，从事广告设计事业逾20余年，在“老外”创意总监独霸天下、中文创意人只能当翻译的新加坡，敢于以实力竞争，凭着实干精神确立了中文创意人在新加坡广告界的地位。

苏秋平，在广告创作中，屡获国际及国内大奖，荣获的奖项包括美国纽约广告节金奖、台湾时报广告奖、亚太广告将和新加坡、香港广告创意奖等，1990年甚至囊括了新加坡CCA和亚太所有的中文奖项。

他的创作方式不拘一格，个性强烈。1990年他受香港电扬国际广告公司(DYR)邀请出任大中华区域创意总监，积累了更丰富的经验，并且使他深切体会到亚太区域的中文广告创作终将得到国际肯定。

1993年，与朋友合作创立了三人行广告公司(FONG HAQUE & SOH),在新加坡以注重中文创意而著称，锋头直逼4A级的国际广告公司。客户网络包括日产车系、惠普电器、中国银行、仲量行地产、黄页、CALTEX、3M、DHL、ABN亚洲商业电视台等等。在一九九六年的新加坡广告创意奖(CCA)评选中共夺得平面广告最佳系列、最佳单件奖等共十二项奖项。

苏先生于1996年被新加坡创意协会(CCA)推选为副主席，并受邀为第三届台湾时报世界华文广告奖和1996年香港广告创意奖的评审委员。

苏先生热爱中华传统艺术，尤其对民间版画兴趣浓厚，他精力旺盛，勤于笔耕，在新加坡销售量最大的华语日报《联合早报》上开设专栏文章，撰写广告人的酸甜苦辣和逸闻趣事。

Peter Soh

Peter Soh, born in 1954, has undertaken design cause for over two decades. In Singapore, "foreigners" dominated the field of art creativity supervisors, Chinese art creativity seekers can only served as translators, but Soh's position is well established as a Chinese artcreativity supervisor in Singapore's advertisement circle, based upon his strength and down-to-earth spirits.

Peter So won many prizes at home and abroad in advertisement creativity, including New York Advertisement Golden Prize from US, Times Advertisement Prize from Taiwan, Asia Pacific Advertisement Prize, and Advertisement Creativity Prize from Singapore, Hong Kong. In 1990, he won all the Chinese prizes in Singapore CCA and Asia PacificAdvertisement Contest.

His mode of creativity is quite unique, with strong personalities. In 1990, he was invited by DYR (Hong Kong) Co. to be the art creativity supervisor in Greater China Area, and he accumulated richer experiences, and was deeply aware that the Chinese advertisement creativity in Asia and Pacific will surely be recognized by the international world.

In 1993, he set up Fong Haque & Son Co. with three friends. In Singapore, he was well-known for his Chinese creativity, and his company was nearly gradeds as a 4A international advertisement company. His client network includes whirlpool electronic products, Bank of China, Zhongliang Properties, Yellow Pages, CALTEX, 3M, DHL, ABN Asian Business TV Station etc. . In 1996, he won 12 prizes including the best series of 2D advertisement prize, best singular work prize etc. in the selection of Singapore advertisement creativity Prize (CCA).

Mr. Soh was appointed as the vice chairman of Singapore Creativity Association (CCA) in 1996, and was invited as an expert judge for the Third Global Chinese Advertisement Prize from Taiwan Times, and for Hong Kong Advertisement Creativity Prize in 1996.

Mr. Soh loves Chinese traditional art, esp. deeply interested in folklore etching. He is energetic and hardworking in writing, and he contributes articles to a column in Lianhe Morning Daily--the Chinese newspapaer with the largest sales in Singapore, in which he puts down the happiness and bitterness of an advertiser, as well as anecdotes.

评委寄语

近几年来多次参与新港台广告创作奖的评审工作，从而更深一层地了解到各地各界的创作风格。

这次能受邀前往北京担任首届华人平面设计大赛的评委更是别具意义。随着世界经济局势的转移，中国这单一市场今后在国际舞台所扮的角色将会举足轻重，广告和平面设计也必会随着中国现代化与国际化的脚步而快速成长且专业化。

平面设计在中国仍是一个新兴的产业，与新港台尚有一段距离，创作风格也未成形。虽然如此，大部分参赛作品之水准都远比我想像中高。

在评审过程中，我深为深圳及广州的一些作品所吸引，虽可明显看到创作方式受到港台几位大师的影响，但自成一格的时代也为期不远。被我选为评审个人奖的却是一份来自浙江美术学院的作品，以九七香港回归为主题，横看是由英文字母组成的HongKong，反过来直看却是我们中文的“喜”字，制作虽仍需改进，但构思却能简单又巧妙。

Recent years I participated in judge work for advertisement creativity awards from Singapone, Hong Kong and Taiwen, I understand the creativity styles from each place and from all classes. It is significant to be invited to Beijing as judge in this competition this time. With the transition of the global economic situation, China as a single market will play a very important role at the world stage in the future, advertiseme and graphic design will surely grow quickly and to be more proficient with the step of modernization and internationalism of China. Graphic design is still a new industry in China and still lags behind that in Singapone, Hong Kong and Taiwen, and the creative style has not become mature, in spite of this, most works show far more high quality than I imagined.

During the judgement, I was deeply attracted by some works from Guangzhou and Shenzhen, although they are affected by a numble of great masters from Hong Kong and Taiwen, but the time they can form their own style is coming near. The one which I selected as judge award is from Zhejiang Art Institute, the theme is Hong Kong return to China in 1997, look it straightly, it's made up of English letters "Hong Kong", but look it vertically, it is our Chinese word "happiness"(Chinese use this word at wedding), though it need to be improved, but the idea is simple and ingenious.



1997 香港回归 蒋华 李红宇 靳军  
1997 HongKong Return  
Jiang Hua/Li Hongyu/Jin Jun



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