

red dot  
communication  
design  
yearbook  
2006/2007

国际设计年鉴

2006/2007

Peter Zec  
(德) 彼得·扎克 编

2006/2007

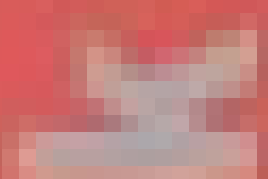


reddot design award  
communication design

大连理工大学出版社

# 國際設計年鑑

1997-1998



WORLD

DESIGN

ANNUAL

1997-1998

WORLD

DESIGN

ANNUAL

WORLD

DESIGN

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1997-1998

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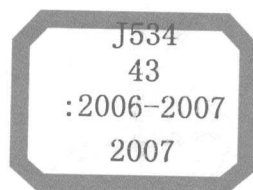
DESIGN

ANNUAL

1997-1998

WORLD

DESIGN



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## 2006/2007

Peter Zec (德) 彼得·扎克 编

初蕾 裘美倩 译

大连理工大学出版社

Red dot Communication Design Yearbook 2006/2007

By Peter Zec

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red dot communication  
design yearbook  
2006/2007



reddot design award  
communication design





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Peter Zec



世界从来没有像今天这样瞬息万变,获得来自世界各地的信息和进行交流是如此简单和容易。但即使有更多的交流渠道,也并不意味着交流总是很顺利,或者受众能够真正收到讯息,更不用说理解了。事实上,这种情况很少发生,正如我们大多数人依据一生的经验所知道的那样。不过,幸好有专家认识到交流机制的细节,他们知道如何准备甚至是最复杂的信息,使它们准确到达受众。每年,“红点奖:传达设计”的评委们都要承担极为艰巨的任务去观看、评价和检查所提交的上千件传达设计作品的质量。

这种困难并不仅仅来源于作品的数量,而且由于它们的趋势各异,所以直接比较质量变得更为困难。一方面,评委们要选出一些杰出的设计作品,它们不显眼但深奥,吸引人们的情绪,并透出一丝幽默和讽刺。而另一方面,仍然有一些非常有力的正统派设计作品,它们设法将复杂的信息转化为清晰的形式语言,这同样给评委们留下了深刻的印象。

今年,我们收到了来自于31个国家的3708件作品。并且,根据评委们的观点,这些参赛作品保持了一贯的高质量,但是最终获奖作品的比例只为6%左右:186次,评委们为高质量的设计作品颁发红点奖,24次,评委们为最高质量的设计作品颁发红点至尊奖。

从今年开始,红点大奖不再授予整个竞赛中最优秀的作品,评委们可以为9个类别中的优秀作品分别授予“红点大奖”。今年有6个作品获得这一殊荣,本书将详细介绍这些作品。

令我个人也感到非常高兴的另一个变化是,为最优秀的学生作品而设计的红点初级奖的奖金由前些年的2500欧元变为10000欧元。这赋予了“红点初级奖”更多的意义,同时也为评委们的工作制造了更多的困难,因为他们必须决定除纯粹的质量之外,哪一件作品值得做特别的推广。

在详细讨论了极为不同的提名作品之后,评委们最后选择了由来自于奥芬巴赫的Martin Gorka, Cornelia Vogt, Violetta Walter设计的作品(Times of the earth—atlas of palaeogeography)。作品是与法兰克福的森肯堡博物馆合作完成的。这三位来自于奥芬巴赫设计学院的学生处理了如何呈现自2.9亿年前至今的板块构造、陆地与海洋分布、气候条件、动植物世界及洋流的数据的问题,以这

Never before has the world been as fast moving as today, the access to information from all around the world so uncomplicated and communication so easy. But even though there are more and more communication channels available to us, this does not necessarily mean that communication always runs smoothly or that the addressee really receives the message, let alone understands it. In fact, this happens very rarely, as most of us know from life-long experience. However, fortunately there are experts who know the mechanisms of communication down to the details and who also know how to prepare even the most complicated messages so that they arrive at the person they are intended for. Every year, the jury of the “red dot award: communication design” has the incredibly difficult task to view, evaluate and examine the quality of thousands of submitted works of communication design.

This is not only difficult simply due to the amount of works, but also because there are different trends, which makes it harder to compare quality directly. On the one hand, the jurors have selected some outstanding works which are quiet but subtle, appeal to the emotions and go under the skin with humour and irony, while on the other hand, there have also been some classical works which were particularly strong and which managed to translate complex contexts into a clear language of forms, thus impressing the jury.

This year, exactly 3,708 works from 31 nations had to be evaluated. And even though the quality of the entries was, according to the opinion of the jury, consistently high, the percentage of works finally winning an award was only about six per cent: 186 times the jurors awarded a red dot for high, and 24 times a “red dot: best of the best” for highest design quality.

For the first time this year, there was no longer a single Grand Prix for the best work of the whole competition, but instead the jurors had the choice to award one “red dot: grand prix” for outstanding work in each of the nine categories. This honour was bestowed upon six works, which we will introduce to you in greater detail in this book.

Another change in the competition, about which I am also very happy personally, is that the Junior Prize for the best student work now comes with a prize-money of 10,000 euros instead of the 2,500 euros of previous years. This gives the “red dot: junior prize” even more significance, and in turn makes the work of the jury a lot harder, because they now have to decide beyond pure quality which work deserves to be promoted in particular.

种方式，它们可以通过统一设计的插图和表格来进行比较。结果给人留下了深刻的印象，这一设计将复杂的连接关系以简单易懂的方式呈现出来。

另有四位年轻设计师和设计团队获得了初级奖的提名：

来自于维也纳的Christor Nardin, Agnes Steiner和Martin Wunderer设计的海报“The Essence 2006”。

来自于奥芬巴赫的Catrin Sonnabend设计的报纸“Here+Now. 64 suggestions of how to waste time”。

来自于维也纳的Wolfram Wiedner设计的网站“www.klassehickmann.com”。

来自于多特蒙德的Diana Zima设计的目录册“Royal children—for the perfect family”。

我愿意借此机会再次向他们和今年所有获奖者表示祝贺，同时要感谢那些有勇气面对评委们评价的参赛者。

一些朋友、合伙人、职员和赞助人再一次帮助我们完成了今年的竞赛。没有他们的帮助是不可能出版这本年鉴的，因此我要感谢所有参与者。

我还要感谢这次竞赛的所有官方合伙人，他们是Art Directors and Graphic Designers Association, Spain (ADG-FAD), Australian Graphic Design Association (AGDA), Beroepsorganisatie Nederlandse Ontwerpers (BNO), Bund Deutscher Grafik-Designer e.V. (BDG), Deutscher Designer Club e.V. (DDC), Korea Institute of Design Promotion (KIDP)。

最后，我要衷心地感谢所有评委们，观看4000件参赛作品不仅仅是让人兴奋的事情，还是一项艰巨的工作。

我希望你们能够享受这本年鉴。

彼得·扎克

After detailed discussion about the very different nominated works the jury finally chose “Erdzeiten – Atlas der Paläogeografie” (Times of the earth – atlas of palaeogeography) by the team consisting of Martin Gorka, Cornelia Vogt and Violetta Walter from Offenbach. In their project, which was realised in cooperation with the Senckenberg museum from Frankfurt/Main, the three students from Hochschule für Gestaltung Offenbach (Academy of Design Offenbach) dealt with the problem of how to present data on plate tectonics, distribution of land and sea, climatic conditions, plant and animal world, and ocean currents from 290 million years ago until today in such a way that they can be compared in uniformly designed illustrations and tables. The result is impressive, because with the help of design these complex connections are presented in a simple and easy-to-understand way.

Four other young designers and design teams were also nominated for the junior prize:

- Christof Nardin, Agnes Steiner and Martin Wunderer from Vienna for the poster “The Essence 2006”
- Catrin Sonnabend from Offenbach for the newspaper “Hier + Jetzt. 64 Anregungen zur Zeitverschwendung” (Here + Now. 64 suggestions of how to waste time)
- Wolfram Wiedner from Vienna for the website “www.klassehickmann.com”
- Diana Zima from Dortmund for their catalogue “Königskinder- Für die perfekte Familie” (Royal children – for the perfect family)

I would like to use this opportunity to again congratulate them and all the other winners of this year’s “red dot award: communication design 2006”, and also thank all those who had the courage to face the judgement of our jurors.

Once again, several friends, partners, staff and patrons have helped us in the realisation of this year’s competition. Without their help this yearbook would not have been possible, therefore I would like to thank all of those involved.

I would also like to thank all the official partners of the competition: Art Directors and Graphic Designers Association, Spain (ADG-FAD), Australian Graphic Design Association (AGDA), Beroepsorganisatie Nederlandse Ontwerpers (BNO), Bund Deutscher Grafik-Designer e.V. (BDG), Deutscher Designer Club e.V. (DDC) and Korea Institute of Design Promotion (KIDP).

Last but not least, I would like to again express my heartfelt gratitude to all the jurors of the competition for their commitment—viewing almost 4,000 entries is not only an exciting task, but also hard work.

I hope you will enjoy reading this yearbook.

Yours, Peter Zec



Don Ryun Chang

Apex Lin

Kirsten Dietz

Leonardo Sonnoli

Tyron Montgomery

David Linderman

Martin Pross

Jean Jacques Schaffner



代表荣耀的“红点大奖”被授予这一类别的最佳设计作品。所有的“红点至尊奖”获奖者都被提名“红点大奖”。评委们从每一个类别中为每一位获奖者。今年，这一奖项颁发了6次。

The honorary distinction “red dot: grand prix” is awarded to the best work of its category. All winners of a “red dot: best of the best” are nominated for the “red dot: grand prix”. From among these the jury can select one prize-winner for the “red dot: grand prix” for each competition category. This year, the distinction “red dot: grand prix” was awarded six times.



# grand



好设计的成功之处在于将无形变为有形，并且可以传达不能用语言表述的情绪、情感和魅力。这一特征在公司和公司交流中扮演着重要的角色。但是，一直以来以严肃、认真、实事求是形象出现的年报中也添加了情感元素，这是一件新奇的事情。Best World International的经营报告“Happy World”就是其中的一个案例。

这是一家新加坡公司，经销健康产品。为了同其经销的对健康和美容有积极作用的营养品和化妆品相匹配，公司以一个欢乐大家庭的形象表现自己。高级管理人员的肖像被绘制为彩色的插图，而没有采用拍摄照片的通常做法，然后以“Happy Family”纸牌的形式出现在报告中。快乐顽皮的设计与职员的高职业水准相结合，体现出Best World是一家传播生活、健康和成功之喜的公司。

It is a special achievement of good design to make the invisible visible and to also convey aspects which cannot be put into words such as for example moods, emotions and charisma. These characteristics play an important role for companies and their communication. However, the fact that emotions have found their way into annual reports, which have hitherto been the epitome of seriousness and matter-of-factness, constitutes a novelty. An example of this is “Happy World”, the business report of Best World International.

The company from Singapore distributes health and wellness products. And analogous to the positive effect their nutritional supplements and cosmetics have on wellness and beauty, the company presents itself as a large happy family. Even the highly qualified managers are not as otherwise common shown in representative photographs, but instead are portrayed in colourful illustrations, which at the same time are images of the “Happy Family” card game which comes with the report. The combination of the happy and playful design and the staff’s high professionalism shows Best World as a company radiating joy of life, health and success.





题目  
Happy World  
Best World International  
Limited Annual Report  
2005/06

作品类型  
年报

时间  
2006年

客户  
Best World International  
Limited, Singapore

设计  
Epigram, Singapore  
Creative direction/  
Art direction:  
Kelvin Lok

Text:  
Roger Hiew, Daven Wu  
Illustration:  
Jumali Katani  
Project management:  
Jenny Ng





生活在上一千年的人类是如何发展到完全不同的现代人的，这一直是令人兴奋的问题之一。自从文艺复兴以来，人们就开始科学地研究人性和文化。在位于德国Herne的威斯特伐利亚考古博物馆中常年展出的“Tatort Forscherlabor”证实了考古学可以同侦探小说一样令人兴奋，这一点你可以在博物馆中直接感受到。将考古设想为一个刑事案件可以激活它的特性。在“犯罪现场”，一个经过改造的石头墓穴周围放置了14个“科学容器”，参观者寻找线索，分析证据，目的是重现案件。互动游戏、触摸屏和实验丰富了这次探险之旅，以简单的方式呈现的历史知识可以使人们轻松掌握。

以如此方式表现考古可以激励参观者发现事实并积极地探究它。知识在易理解的不同层次上传播，参观者可以有多种途径接近这一主题，并且有机会更深层次地了解它们之间的联系。

How man lived in the past millennia and developed into this highly differentiated modern human being is one of the most exciting questions of all time. Since the Renaissance human nature and culture have been researched scientifically, and that archaeology can be as exciting as a whodunit is demonstrated by the permanent exhibition “Tatort Forscherlabor” (Crime scene: research laboratory) in the Westfälisches Museum für Archäologie (Westphalian Museum of Archaeology) in Herne where it can be experienced first-hand. The speciality of this field is brought to life by staging archaeology as a criminal case. At the “crime scene”, a reconstructed section of a stone grave surrounded by 14 “science containers”, the visitor looks for clues and has to analyse several pieces of evidence in order to reconstruct the “case”. Interactive games, touchscreens and experiments supplement this journey of exploration, which presents the knowledge of our history in a hands-on way so that it can literally be grasped easily.

Archaeology is portrayed in such a way that it stimulates visitors to find out about its content as well as actively explore it. The different clear and understandable levels on which knowledge is conveyed offer visitors several ways of accessing the subject and the opportunity to gain a profound insight into archaeological connections.





题目

Tatort Forscherlabor

## 作品类型

展览

时间

2005年

客户

Atelier Brückner GmbH,  
Stuttgart

## 设计

Atelier Brückner GmbH,  
Stuttgart

Creative direction:

Prof. Uwe R. Brückner

Art direction:

Eberhard Schlag,  
Natalie Kleemann





“Nano Maca”是由产于南美的Maca植物利用纳米技术生产出来的一种保健品。在包装方面，设计者采用了高定位的矜持的外观设计，将药品和化妆品行业的特征结合起来，体现出这一产品的高质和高效。印加入得益于这种在安第斯高原上耕种了上千年的万能植物，其根部的旺盛生命力在几年前被重新发现。Maca可以在海拔高于4000米的地方抵御恶劣的气候环境，这是因为其特殊的能力：富含维他命和矿物质，推进能级、运行和免疫系统，并且具有抗氧化和抗癌的功能。简化的半透明的包装滤掉了印加文化，将这一植物在保健方面的地位以现代手法诠释出来。这一设计集中体现了诚信的概念。

“Nano Maca” is a nutritional supplement made from the South American Maca plant, which is produced with the help of nano-technology. For the packaging the designers developed an up-market, reserved look, which combines attributes from the fields of pharmaceuticals and cosmetics, thus expressing the high quality of the plant's effect. The Incas already appreciated this versatile plant, which has been cultivated for thousands of years in the high plateaus of the Andes and was rediscovered some years ago due to the vitalising powers of its root. Its resistance against extreme climatic conditions in an altitude of more than 4,000 metres is regarded as the cause of its special powers: it is rich in vitamins and minerals, boosts energy levels, performance and the immune system, and also has antioxidant and anti-cancer properties. The reduced, semi-transparent packaging leaves out any references to Inca culture in favour of a modern interpretation of its positioning in the wellness sector. The design is thus concentrated down to honesty and credibility.





## 题目

Nano Maca  
Herbal Supplement

## 作品类型

品牌开发, 包装设计

## 时间

2005年

## 客户

Eco Terra GmbH,  
Dietzenbach

## 设计

Eiche, Oehjne Design,  
Bad Homburg

Art direction:

Ilka Eiche, Peter Oehjne

Text:

Ilka Eiche, Peter Oehjne  
Customer advisory service:  
Peter Oehjne

