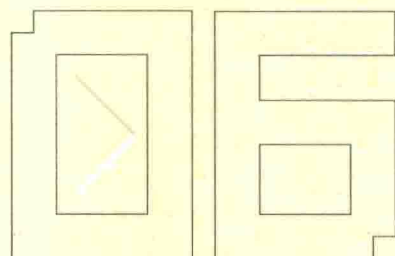


ALMANAC OF 亚太设计年鉴
ASIA-PACIFIC DESIGN



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ASIA-PACIFIC DESIGN



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先后毕业于上海理工大学（1994）及广州美术学院（2001）获「硕士」学位

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Creative Director of Tri-dimensional Design;

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Chief Editor of Design 360° ---- Concept and Design Magazine;

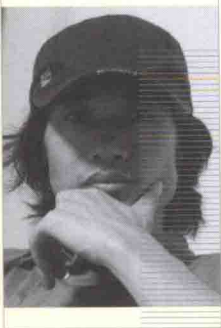
Chief Editor of Almanac of China Advertisement and Design;

Chief Editor of Almanac of Asia-Pacific Design;

Chief Editor of Almanac of China Real Estate Advertisement;

Author of a number of textbooks about advertisement and design
for college students;

Judge of the First University T-shirt Design Competition.



王绍强
Wang Shaoqiang

Our generation is lucky: the Apple computer is introduced and printing becomes much easier, which brings convenience for us. We witness also the rise and decline of the Guangdong Apollo (Group) Co., Ltd. which is one of the first enterprises in China that are aware of brand value. From 1980s until now, our society has undergone dramatic changes. With the rapid development of Chinese economy during the recent two decades, Chinese design changes with each passing day. Facing the trend of globalization, we begin to reflect upon the problems we have met in our design. How can we take part in international design exchange and benefit from it? How can we integrate internationalization with nationalization and strike the balance between them? How can we introduce to the outside world national culture and spirit by the global language? How can we maintain strong Chinese characteristics in the process of international communication? ...

The first publication of Almanac of Asia-Pacific Design in China is among the many attempts we have made to address the issues mentioned above. There is still much left to be desired because of limitation of time and energy. We welcome advice from all the designers. Thanks are due to designers and design groups in Asia-Pacific region who give us great support!

我们这一代人，历史很优待我们，让我们最早接触到苹果电脑，享受制版不用做磨版的快感，也见证中国最早具有品牌意识的企业「太阳神」一胜败兴衰。从20世纪80年代到21世纪的今天，我们经历了一个时代的蜕变。在这短短二十几年，中国经济的高速发展中，设计随着社会的发展日新月异，今天国际化的潮流中开始理性地思考中国设计的问题：如何参与国际间的互动与交流，西为中用，如何使国际化与民族化有机结合，化小众特色为大众语言，如何用国际化的语言来表现民族文化与精神，以及如何在国际沟通过程中保持中华本体等问题。

《亚太设计年鉴》首卷在中国出版，也基于以上等的因素所做的一些探索，由于时间和水平问题，一定有很多不尽人意的地方，也希望广大设计师为我们的工作提出宝贵意见，感谢亚太地区设计界的大力支持。

评选报告 Editorial Report

参选类别 Category	标志设计 Logo Design	包装设计 Packaging Design	平面广告设计 Advertisement & Graphic Design	书籍画册设计 Book & Picture Album Design	视觉形象设计 Visual Identity Design	海报设计 Poster Design	各地区总 入选(件) Number of Slected Works
港台地区总入选(件) Number of Selected Works from Hong Kong and Taiwan	43	26	18	17	9	44	157
台湾 Taiwan	10	14	10	10	3	13	60
香港 Hong Kong	33	12	8	7	6	31	97
海外作品(件) Number of Selected Works from Abroad	43	17	35	25	12	12	144
中国内地总入选(件) Number of Selected Works from Chinese Mainland	401	151	56	53	56	50	767
深圳 Shenzhen	40	15		12	3	6	76
北京 Beijing	52	10	17	18	13	10	120
上海 Shanghai	40	38	5	3	3	4	93
天津 Tianjin	1	1					2
广东 Guangdong	62	27	12	4	14	8	127
福建 Fujian	19	20	1	1	2		43
浙江 Zhejiang	45	10	5	3	6	9	78
江苏 Jiangsu	22	2	2	1	6	3	36
河北 Hebei	12	2		1			15
河南 Henan	1						1
辽宁 Liaoning	22	7	5	2	7	1	44
四川 Sichuan	21	12	3	6	1	4	47
山东 Shandong	18	1				1	20
云南 Yunnan	4						4
湖北 Hubei	1	1	1				3
黑龙江 Heilongjiang	6	3					9
新疆 Xinjiang	7		2			1	10
广西 Guangxi	3	1					4
陕西 Shanxi	22	1	2	2	1	3	31
安徽 Anhui	1						1
江西 Jiangxi	1						1
重庆 Chongqing	1		1				2

总参选公司及个人 Number of Contributors (Company and Individual)	入选公司及个人 Number of Selected Companies and Individuals	总参选作品(件) Number of Contributions	总入选作品(件) Total Number of Selected Works
655	204	3810	1068

Li Yongquan is the new generation design master in Hong Kong. He is a prolific designer famous for bold designs. He was titled by Japanese popular magazine 「Asosio」 as the representative of Hong Kong design circle in the next 10 years.

He has won over 450 prizes, e.g. 4 prizes awarded by New York Art Directors Club on one occasion, and 37 and 48 prizes in the 1st and 2nd Global Chinese Designers' Competitions respectively. He has also won French Poster Salon Award, Mexico Poster Gold Medal, Hong Kong Polytechnic University Outstanding Alumnus Award, and Hong Kong Artist Annual Award etc. He sets a good example for young designers.

He began his design career in Osaka in 1993 and moved to Tokyo in 1997. He is one of the few Hong Kong designers that develop both in Hong Kong and Japan. He is also the only Chinese designer invited by Japanese government to design the coat of arms for their city. Li Yongquan Design Co., Ltd is a well-known corporate image consulting company in Hong Kong. Hong Kong MTR Corporation, Kowloon-Canton Railway Corporation, Meixim Group Co., Ltd, Dragonair, and Societadade Turismo Diversosede Macau (STDN) etc are among its clients.

When I write this essay, I'm holding an exhibition of my work in Hong Kong. The selected 40 posters on show are one third of my poster designs during the recent 10 years. It is better to put it this way: the selected are comparatively moderate works handpicked by the authority rather than sensitive ones. During all these years, poster designing is to me enjoyable experiences, as one enjoys a delicious dessert after a hearty supper. I devote myself heart and soul to the design of each poster. Otherwise, I won't do it. That's why I didn't accept many invitations of poster exhibitions. Designers are for most of the time too occupied to be engaged in extra designs, or they do it hastily, which is dissatisfying. Therefore, I hold a simple principle: do it with all my enthusiasm or don't do it at all. It shows my standard for and attitude towards design: not for winning prizes or fame.

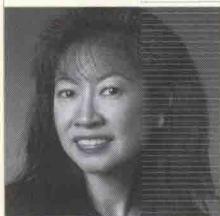
Gee + Chung Design 是一家有着15年历史的设计公司，致力于为客户打造锐意创新成效卓著的品牌形象。他们为 Apple、IBM、Oracle、Lucasfilm 及 Sony 制定的成功策略让这些品牌脱颖而出，不同凡响。Eui Gee 和 Eun Chung 是合作伙伴，也是这家设计公司的创意总监。Eui 毕业于艺术中心设计学院，获平面设计 BFA 学位。Eui 获得了华盛顿大学平面设计 BFA 学位和耶鲁大学 MFA 学位。Gee + Chung Design 设计的作品在各类比赛中获奖无数，其中包括传媒艺术、Graphics, Print, I.D. 美国图形艺术研究协会、纽约艺术总监协会等机构组织的大赛。他们的作品被美国华盛顿美国国会图书馆和史密森博物馆收藏。

成功图形设计的原则：

我们相信设计是实现文化间交流的最有效方式之一，因为视觉的交流是全人类共有的。平面设计师所受到的专业培训使他们能游刃有余地运用这种世界性语言为社会做出积极贡献。作为美籍华人设计师，我们常常从自己的文化背景中汲取有益成分，并运用其为太平洋地区的客户服务，创作出富有向心力的作品。我们最成功的实践是融合亚洲哲学与西方理念，创造出一种超越文化和地域的视觉语言。总之，设计作品必须会自己说话，也必须满足客户的需求。

我们的设计理念建立在以下五条原则上：

- 1 完美定义客户观点：设计就是要标新立异，将一家公司与从不同的特质介绍给观众。我们借助视觉的语言表现客户独特的气质和内涵，为每一家客户量身打造设计策略。
- 2 传递引人入胜的信息：吸引观众注意力的最好方法是讲述动听的故事。我们通过对客户、市场竞争以及目标观众的深入研究，提取出客户品牌最本质、最具震撼力的精髓，然后将这一精神实质融入设计作品之中，让观众产生共鸣。
- 3 创造历久常新的经典之作：让人过目难忘的设计能给客户带来持久的价值，形象和品牌建设尤其如此。一个品牌逐渐得到认可，品牌的设计也要随之成长、演化和改变。
- 4 像观念融入人一样：无论设计的规模，经费或时间要求如何具有挑战性，每一件设计作品都必须用最负责任的态度去完成。客户的各种要求帮助我们实现更有目的性，更有针对性的设计。我们志在做第一流的设计，提升我们的文化内涵。
- 5 确保设计作品卓有成效：成功的设计不仅要达到预期的市场目标，更要超出客户的期望值。我们的设计策略给客户带来巨大的市场效应：提升了知名度，增加了市场份额。显著的成绩使我们获得了客户的信赖，并有利于我们与客户建立起长期互惠的合作关系。从耶鲁大学毕业的时候，Eui 向她的平面设计教授，具有传奇色彩的保罗·兰德 (Paul Rand)，「我如何成为一名成功的设计师？」他不假思索地说：「你需要做到三件事：当个好人，努力工作，碰点运气。」Eui 的平面设计系主任 Anne Eisenman 也曾说过：「你决不能做免费的工作，决不能当别人的手，你应给别人提供思想。」



Gee+Chung
Design

专——家——谈



李永铨是香港新一代设计大师，以作品大胆著称，创作数量惊人，日本畅销杂志——「Apostrophe」更为香港未来十年设计界新世代之代表。

李近年得奖已超过60多项，曾一次夺得纽约美术总监年奖，共6个奖项，第一、二届全球华人设计大赛分别荣获C及B类奖项，为得奖之冠。还有法国海报沙龙大奖、墨西哥海报金奖、理大杰出校友奖及香港艺术家年奖……其成就更为年青设计界之典范。

1983年李已在日本大阪开始设计业务，于1997年移师东京，为少数能在港、日两地双线发展之香港设计师，也是唯一受日本政府聘请为（海都市）设计市徽之中国籍设计师。李永铨设计——有限公司现为香港著名之企业形象顾问公司，近年客户包括两铁——地铁及九铁、美心集团、港龙航空、澳门旅游娱乐有限公司（STDM）等等。

动笔之时，正是在香港举办个展之日，场中四十张海报正是十年内创作海报生涯中的三分之一精选作品（与其说是精选，不如说比较温和之作品，其他可能太敏感，主办当局要「煮白粥」）。这么多年来，创作海报对我来说，就有如一顿丰盛的晚餐之后，再来个精美甜品，是一种享受，是一种设计潮流上的残留回忆，每次都十分投入。如非这样，我敢理想也不想，故此很多邀请海报展览，我也没有参加投稿，设计人很多时候都疯狂地在工作上喘息，再难迎接大量额外之海报创作，本来是双晖美点，也变成单点了事，不是滋味。故此对我的一项简单原则，一就是做，必须全力以赴，全力投入；二就是不，十分简单，就是我在所有创作行为上之标准及态度，非为「打交」，更非为曝光。



李永铨
Li Yongquan

Gee + Chung Design is an award-winning multi-disciplinary design firm which has been creating innovative, powerful and effective client solutions for over 15 years. Their successful strategies for launching and extending brands for top clients including Apple, IBM, Oracle, Lucastilm and Sony have consistently set clients apart from competition and built lasting client value. Earl Gee and Fani Chung are Partners and Creative Directors. Earl holds a BFA in graphic design with distinction from Art Center College of Design. Fani holds a BFA in graphic design from the University of Washington and MFA in graphic design from Yale University. Gee + Chung Design has received many awards from major design competitions including Communication Arts, Graphics, Print, I.D., the American Institute of Graphic Arts, New York Art Directors Club, Type Directors Club and Society for Environmental Graphic Design, and is included in the permanent collections of the Library of Congress and Smithsonian Institution.

Principles of Successful Graphic Design:

We believe design can be one of the most effective ways to link cultures and bridge international understanding, as visual communication is the common language we all share. The talent, skill and training of a graphic designer enable the designer to be uniquely suited to utilize this universal language to make a positive contribution to society. As Chinese-American designers, we often draw upon our cultural background and experiences for our Pacific Rim clients to create work which connects with our client's audiences. Many of our most successful client solutions combine Asian philosophy and Western concepts to create a visual language that bridges boundaries and crosses cultures. In the end, the design must speak for itself regardless of who created the work. It must first and foremost serve the client's needs.

Our design philosophy is based upon the following principles:

Define the client's point of view. Design is essentially about creating differentiation; truly distinguishing for the audience what is different about a company. We create a visual vocabulary for our client that reflects their unique personality and message. We develop solutions that are as diverse as our clients by implementing the design strategy most appropriate for the concept.

Craft a compelling message. The best way to hold the attention of an audience is to tell a compelling story. We distill the essence of a company's brand to its simplest and most powerful form by thoroughly researching our client, competition and audience. We then create a concept-driven message that frames our client's story to resonate with their audience.

Create a timeless solution. Design that is memorable and remains an effective solution long after completion provides lasting value for clients. This is especially important to identify and branding design in which a brand gains recognition with repeated exposure, allowing the design solution to grow, evolve and change with the company.

Focus on conceptual excellence. Every design assignment is an opportunity to do your best work, no matter how challenging the size, budget or time frame. We view client constraints as essential information which enables us to create a more focused, targeted solution. We are committed to creating work that is the best of its kind and elevates our culture.

Insure effective results. Successful design is much more than meeting marketing objectives; it is about exceeding client expectations. Our design strategies achieve measurable results for our clients: increasing visibility, inspiring attendance and motivating sales. Effective results build client trust and lead to successful long-term relationships.

Upon graduating from Yale University, Fani asked her Graphic Design Professor, the legendary Paul Rand, "How can I become a successful designer?" Without a moment's hesitation he replied, "You need three things. You need to be good. You need to work hard. And you need to have luck." Fani's Graphic Design Department Chairman Alvin Eisenman said, "You should never work for free. You should never be someone's hand. You should be someone's mind."

平面设计的张力

平面设计是二维的，主要采取印刷的形式。大部分的平面设计作品（例如书籍和包装）都可以拿在手里，仔细品味。甚至较大的平面设计作品（例如海报）也是如此。

近年来科技的创新给平面设计提供了一个更宽广的发展空间。在各大都会都涌现出许多不朽的作品。

我期待着平面设计在更多更大的空间范围发挥作用。这种扩张将不是简单意义上的二维设计作品在面积上的延伸，而是平面设计师们付出时间和精力在印刷，色彩等领域获取巨大突破，为空间视觉交流做出卓越贡献。

广村正彰

1954年生于日本爱知县
1977年加入田中一光设计工作室
1968年在东京建立IKKS工作室
1992年将公司更名为Hiromura设计事务所

Masaaki Hiromura

1954 Born in Aichi Prefecture, Japan.
1977 Joined Ikko Tanaka Design Studio.
1968 Established Studio IKKS, Tokyo.
1992 Changed company name to Hiromura Design Office Inc.



广村正彰
Hiromura Masaaki

The Expansiveness of Graphic Design

Graphic design is two-dimensional, pertaining mainly to printed matter, and thus is on a human scale. Most graphic design work products such as books and packaging can be hand-held and looked at closely. Even larger works, such as posters, are on a human scale.

However, recent technological innovation has enabled a much larger output, and one is starting to see many works of monumental graphic expression in metropolitan spaces.

It is my expectation that the powers of graphic design will increasingly be called upon to fill large spaces. And I imagine that it will not be in the form of two-dimensional design works simply becoming larger, but the know-how in areas such as typography, chromatics, and beautiful composition developed by graphic designers with time and effort and careful consideration making a significant contribution to spatial and institutional visual communication.

今天平面设计水准的提高，除了设计师本身的素质外，也有赖于同行业、跨行业、国内和国外之间的交流，它使我们开阔视野，相互沟通。可以说，设计交流是我们了解不同文化，与市场，与全球经济融和的重要途径。尽管近十年来，中国的平面设计水准有了长足的发展，但也由于观念的滞后和语言的障碍等方方面面的问题，使我们在平面设计的交流中仍处于弱势。看看在许多国内外平面设计大赛和专业学术活动场合中我们的参与程度，就可以知道我们在交流方面的欠缺，这需要我们共同的努力。中外设计师作品集的出版将有助于设计交流的推广与相互学习。作为设计师，我们应该认识自己所处的位置，妄自尊大或崇洋媚外都不是我们应有的态度，只有历经艰辛的耕耘和积累，才能有所收获，一两件作品的成功并不能代表什么，它只是新起点的标志。我们相信，以一种平和的心态去进行相互的沟通和交流，才能真正学到自己所需要的东西，通过与同行的对比更能激发我们的创作热情。

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To raise the level of graphic design, designers need not only to make great efforts, but also to increase professional and trans-professional, national and international exchanges. Communication broadens one's horizon. Design exchange helps us to get to know different cultures. It is also an important way for us to join the market and global economy. Although Chinese graphic design has made marked progress during the latest years, we fall behind in design exchange due to backward concepts and language barriers etc, which can be easily noticed in our inactive participation in graphic design competitions and academic activities held both at home and abroad. The publication of anthologies of design works by Chinese and foreign designers are helpful in promoting exchange. As designers, we need to know clearly our right positions. We should not be self-important or self-bellitting. It's always true that "No pains, no gains." The success of one or two designs means nothing. It serves only as a new starting point. We believe, only with equilibrium of mind can we really benefit from exchanges, and the contrast and difference will stimulate our creative enthusiasm.

