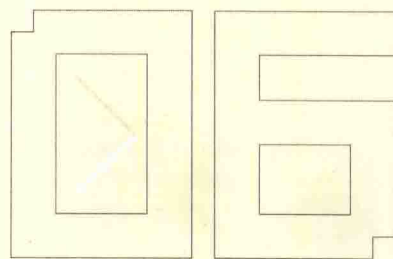


ALMANAC OF 亚太设计年鉴
ASIA-PACIFIC DESIGN



ALMANAC OF 亚太设计年鉴
ASIA-PACIFIC DESIGN



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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

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书籍·画册设计 Book · Picture Album Design 017

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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

现任广州美术学院讲师，设计教研室主任
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三度空间设计创作总监

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《Design 360°》观念与设计杂志主编

《中国广告与设计分类年鉴》主编

《亚太设计年鉴》主编

《中国房地产广告年鉴》主编

著有多部广告设计大学教材

首届全国大学生文化衫设计大赛评委

Graduated from University of Shanghai for Science and Technology
in 1994 with Bachelor's Degree, and from Guangzhou Academy
of Fine Arts in 2001 with Master's Degree;

Lecturer and Director of the Design Staff Room of Guangzhou

Academy of Fine Arts;

Member of Executing Committee of Guangzhou Graphic Designers'

Association (preparing);

Creative Director of Tri-dimensional Design;

Art Director of Sandu Cultural Media;

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 printmaking becomes much easier, which brings convenience for. 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，享受制版不用做薯藕的快乐；也见证中国最早具有品牌意识的企业「太阳神」胜利兴衰。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。在这短短二十九年，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。

专——家——谈

吉首大学美术学院
图书资料室

当想到我是一位平面设计师的时候，我想到汉字对亚洲设计能发挥甚么的影响力。

当想到我是一位香港设计师的时候，我想我的视野与商业经验能带给客户甚么的效益。

当我想我是一位中国设计师的时候，我想到中国现代设计可带给世界文化什么的贡献。

当我想到我的名字叫「小康」的时候，我想到作为设计师，从什么地方能提升中国

百姓的生活质素。

「1960年生于香港，肄业于香港理工学院，现为「新与刘设计顾问」公司的合伙人。

刘氏是「设计与香港委员会」之发起人，1989年起成为香港设计师协会执行委员之一，1984年和1985年当选为该会主席。他是香港中文大学美术系、香港理工大学设计学院以及香港专业教育学院的特聘讲师，并为汕头大学长江艺术与设计的学院学术顾问。现担任香港设计中心董事局主席、香港设计总会秘书长及国际设计管理学会的顾问。

1984年起，刘氏获香港及海外之奖项超过150项，其中包括于1989年举行的德国莱比锡最佳书籍设计获银奖、香港设计师协会双年展金奖及苹果大奖、1989年东京字体协会铜奖及纽约水银奖金奖等。其艺术作品被意大利「黄金之城」之现代珠宝首饰艺术博物馆、香港艺术馆、香港市政局、香港文化博物馆及私人所收藏。刘氏艺术的杰出表现，使他获奖参与美国MAA1997-1998年度文交流励计划。

近期参加的展览包括「第八屆国际小型雕塑展」（夏威夷大学画廊主办），「艺游城市计划三：人·物·刘小康作品展」（康乐及文化事务署艺术推广办事处主办），「Oscar Chang：新建筑·刘小康艺术与设计的展」（于日本大阪巨口OQ画廊及日本静冈文化艺术大学展出）。在2005年赢得「二〇〇四最佳构子」由周礼钊颁发。



刘小康
Liu Xiaokang

As a graphic designer, I think of what influence Chinese characters can exert upon Asian design.

As a Hong Kong designer, I think of what benefit I can bring to clients with my international perspective and commercial experience.

As a Chinese designer, I think of what Chinese modern design can contribute to world civilization.

As what my name Xiaokang (well-to-do in Chinese) indicates, I have at heart what I can do to help improve the quality of life for Chinese common people.

Liu Xiaokang was born in Hong Kong in 1958. He studied in Hong Kong Polytechnic University. He is now copartner of Kan & Lau Design Consultants.

Mr. Liu is an initiator of Design and Hong Kong Committee. He has been one of the executive committee members of Hong Kong Designers Association since 1989, and was elected as its Chairman during 1994 and 1995. He is Guest Lecturer of Department of Fine Arts of the Chinese University of Hong Kong, School of Design of Hong Kong Polytechnic University, and Hong Kong Institute of Vocational Education, and Consultant of Cheung Kong School of Art & Design of Shantou University. He is also Chairman of Board of Hong Kong Design Center, Secretary General of Hong Kong Design Association, and Consultant of International Design Management Association.

Mr. Liu has won over 250 prizes in design competitions held both in Hong Kong and abroad, including Silver Medal in The Best Book Design in Leipzig Germany in 1989, Gold Medal in Hong Kong Designers Association Biennial Exhibition, Bronze Medal awarded by Tokyo Font Association in 1993, and Gold Medal in New York Mercury Award etc. His works have been collected by Italian Modern Jewelry Art Museum, Hong Kong Museum of Art, Hong Kong Urban Council, Hong Kong Heritage Museum and individuals alike. In view of his excellence in design, he was chosen to participate in America MAAA 1997—1998 Exchange Plan.

He has taken part in some of the recent exhibitions, such as the 8th International Small-sized Sculpture Show (sponsored by Art Gallery of University of Hawaii), Artists in the Neighborhood Scheme II, People • Chair – Works by Freeman Lau (organized by the Art Promotion Office of the Leisure and Cultural Services Department), and Of Ink and Chair — Kan + Lau Art and Design Exhibition (held in DDD Art Gallery in Osaka Japan and Shinjuku Culture and Art University in Japan). He won 2004 The Best Chair prize awarded by Zhou Li-Xuan.

眼前，绿色方格稿纸上汹涌而来的是属于门德尔松那种夏夜之梦里不绝的乐音，配着音乐节奏，那一幕幕的剧情就在我脑海里上演着。我是属于比较视觉型的人吧，从听到的音乐里，我会将它转换成颜色及形状来体验各种的意象，但我也尝试着从五感里去感受生命的节奏，让触觉、嗅觉等等不同的感受转换成视觉元素，贮存为创作的素材。各类生活的体验也都陆续成为个人创作的源头，并持续发展出文字、家亲、文字色彩、数字色彩、用脚趾喂奶、快餐牛肉面、直觉投资等设计模块……期待能整理出三十六组或更多从生活取经的设计方法，且能应用在教学实验上。

文化和人们生活的丰饶富足有着直接的关系，而历史文化累积的力量对生活习性的养成也有着根深蒂固的影响。台湾，在历史册叶上的政治领域长居弱勢，除却原住民外，外来法、西、荷等西方国家的侵略占领，及至日本五十余年的殖民统治，至1945年国民政府迁台，将中华文化瑰宝输入生根，在各种文化冲击下，其内韵之深厚、面貌之多元，让生长斯土从事创意工作的我们，得以大量汲取并建构个人创作的基础。

一直以生活经验转换成创作动力的我，由于较深入社会，且二十余年来，从创作领域及设计管理及市场行销等工作的开展，让一直朝向菁英美学钻研的自己，重新思考占社会绝大比例的常民美学所应置放的位置？有一位动物学家问我：「为什么小孩和动物特别亲近？」原因只有一个：「高度。」或许这是答案之一吧！

此次三度文化及《包装与设计》杂志社等机构共同策划出版的《亚太设计年鉴》，其在传播设计生活思想、反应亚太设计水平，并扩大开放性的交流平台，这些想法深得人心，设计同行也都能慷慨投入，但在交流相互成长的背后，不知是否有更长远的做法？

多年来，市场规模开发不易及大多同类型竞争等主观因素相对影响到包装、书页、Logo、V、海报、平面等产品发展之不足以深、远、大，这些原因让我的创意团队试着去结合建筑、景观、空间规划、艺文策展、公共行销等产业专才共同开拓舞台，了解某些同业朋友也正作相同的尝试，但个人毕竟资源有限，真正期待一个有效率的单位能号召整合各种科专业，共同推动（设计全产业链）的发展及扩大整体社会影响力。

曾尧生，1961年毕业于中国文化大学美术系。曾任洛城设计创意总监、汉皇文化事业总编辑、自立报系设计小组艺术顾问、台湾中华书局视觉顾问等职务。现任大视觉顾问创意总监暨总经理、上海东美建筑设计院董事院长、桃园国际艺术策展公司艺术总监、鼎兴开发贸易Karat de Luxe品牌总监以及国立台中技术学院兼任讲师。

他曾参与云林文化中心主题馆协同规划、车和钢铁、太平洋电报等几十家企业CI、VI规划、平面规划及公共艺术空间建筑之整合。1980年、1983年的汽车大展项目指导、故宫经典规划设计及多次国际书展规划，并著有《图解印刷设计》一书，曾为《商业设计教程手册》一书作封面设计。在《自立晚报》、《商工日报》均有其写作专栏。

1974年台北故宫博物院「华雨书展」、2004年香港文化博物馆、翻开——中国书籍设计书展。



曾尧生
Zeng Yaosheng

Life Culture & Design Exchange

As I am writing, the scenes of Midsummer Night's Dream unfold before my eyes with the background music by Mendelssohn. When I listen to music, I will instinctively transform the sound into various colors and shapes to experience all sorts of images. I also try to visualize all senses such as touching and smelling etc. and make them source materials for design. I draw upon my life experience for creative ideas as well. I hope that I can sort out more design methods inspired by daily life happenings, and apply them to my teaching practice.

On one hand, culture reflects directly the daily life; on the other hand, customs and habits are deeply rooted in historical and cultural traditions. Taiwan was at first inhabited by aborigines. Then it was invaded and occupied by invaders from France, Spain, and the Netherlands etc. Later on it was under Japanese colonial rule for over 50 years until the government led by Kuomintang came in 1949. The consequent cultural diversity inspires native Taiwanese designers like me.

Life experience is the wellspring of inspiration for my creative work. During the recent 20 or so years, I have dealt with design, management, marketing and sale, which helps me to turn my attention from elite aesthetics to popular aesthetics. Once, a zoologist asked me, "Why are children close to animals?" The answer is "Height." There is deep philosophical meaning in it.

Almanac of Asia-Pacific Design initiated by Sandu Cultural media Co., Ltd and Package and Design Magazine etc aims to spread design concepts, display the present level of Asia-Pacific design, and build up an open exchange forum. The publication of this book has thus been enthusiastically supported by designers in this region.

During the latest years, package, book, logo, VI, and graphic design etc haven't made marked progress, due to subjective and objective factors. My design team tries to broaden our horizon by combining our work with architecture, environmental design and space design etc. However, the resources we can gather are very limited. We hope that there is an efficient organization to promote the development of design and exert strong influence on the society.

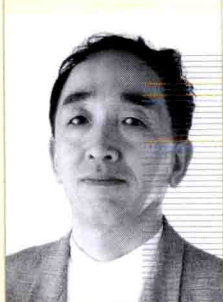
After graduation from Department of Fine Arts of Chinese Culture University in 1981, he worked as Creative Director of Luochang Design, Chief Editor of Hanhuang Culture, Art Consultant of the design team of Independence Newspaper, and Visual Consultant of Taiwan Chung Hwa Book Co etc. He is at present Creative Director and Manager of Delta Design Corporation, Chairman of the Board of Shanghai Dongmei Architecture Design Institute, Art Director of L'orange International Art Consultant Co., Ltd, Karat de lusso Brand Director of Toko Sanitaryware Trading Development Corporation and Lecturer of National Tai-chung Institute of Technology.

He has participated in the design of theme pavilions of Yunlin Culture Center, CI and VI design for dozens of corporations such as Tung Ho Steel Enterprise Corporation and Pacific Cable etc. He is Author of Illustration Printing Design and Columnist for Independence Evening Newspaper and Commerce & Industry Daily. He has also designed the cover for Commercial Design Handbook.

He took part in Taipei National Palace Museum Book Exhibition in 1994 and Filip : Chinese Contemporary Book Design Exhibition sponsored by Hong Kong Heritage Museum in 2004.

当今的世界面临着多方面的危机，诸如自然生态遭到破坏、战争的威胁、恐怖主义的泛滥以及经济全球化带来的负面效应等等。各类设计作品中也多反映了这些残酷的社会现实，以引起人们行教的注意。设计作为装饰的时代已经一去不复返了，设计师们赋予其作品更深刻的内涵。虽然人类面临重重困难，设计作品体现更多的还是对光明的期待和向往。我希望自己一直拥有积极向上的人生态度。这种向上的态度也是未来设计的精神实质。有人说，取法于欧洲和美国的设计，日本的设计就会繁荣和发展。我却尝试融汇更多的亚洲文化传统于自己未来的设计之中，比如源远流长的中国文化以及台湾、韩国和日本本土等的文化精髓。

Hiroiyuki Ueno是一位平面设计师，也是Hiroiyuki Ueno设计事务所的负责人。他是日本富山县人，生于1956年。他担任富山县艺术委员会和富山与韩国·海报交流展执行委员会的主席。他也是日本平面设计协会（JADSA）和富山县设计协会的会员之一。他的设计作品获得了国内外的众多奖项，被收录在丹麦Copenhagen博物馆，芬兰Jyväskylä海报博物馆，日本富山县现代博物馆以及韩国三陟大学等。



Hiroiyuki
Ueno

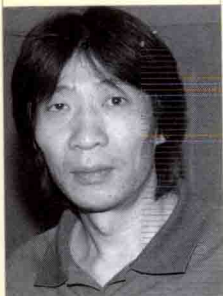
As for the problem that the world is faced, the ideal way of the graphic design is asked too greatly by a natural damage, war, terrorism, and economic globalization etc. The age when the design was a decoration ended. There is visual for the purpose, and it is not possible to function only by the expression to which beauty and interest are early. However, the design seems to increase brightness also while there is a lot of dark news. I want to bless my life, and to live positively. I think that it is connected with the posture of the graphic design in the future. It is said that the graphic design of Japan will have flowered while accepting the graphic design of Europe and America. It is thought that it is in the identity in the sphere of the culture of the Chinese character including China that has cultivated a deep civilization, Taiwan, South Korea, and Japan, etc. as a possibility of my design in the future.

Hirovuki Ueno is a graphic designer and President of Hirovuki Ueno Design Office Limited Company. He was born in 1945 in Toyama, Japan. He is Chairman of Toyama Art Directors' Club and the executive committee of Toyama and Korea • Exchange Poster Exhibition. He is also one member of Japan Graphic Designers Association (JAGDA), and Toyama Prefecture Design Society. He has won many prizes in design both at home and abroad. His designs have been collected in Dansk Plakato Museum (Denmark), Lauri Poster Museum (Finland), Toyama Prefectural Modern Museum (Japan), Samcheok National University (Korea) etc.

早在1906年，韩国出版的《Gwanbok》就以韵律、线条、脸、精神为四大主题，来表达韩国独特的人文精神和传统文化，用以提升国家形象。同年，日本平面设计协会每年进行《和平海报展》，于1900年并以《JAPAN》为主题展开大规模的国家形象海报的世界巡回展。有鉴于此，中国台湾亦开始了以《台湾之美》《台湾印象》等为主题的海报创作展，来反映台湾形象。这就是海报艺术魅力和力量所在。

海报通过非常典型、视觉化的语言来深刻反映社会每个层面，这就要求设计师及其制作者对视觉语言要有敏感的特性；及广阔的视野与丰富的想象力，对不同主题、不同概念要有恰如其分的理解力。海报的艺术表现已构成了人们日常生活的视觉领域中不可或缺的一部分，没有一种艺术能像海报中的交流那样直接。

毕业于中央工艺美术学院（现清华大学美术学院）装潢系，曾任广东美术家协会设计中心总经理。1990年调于南方日报广告部，创建南方广告公司任创作总监。清华大学美术学院特聘艺术总监。现任广州灵燕广告公司创作总监。全国多家电院校聘任客座教授。多幅作品获奖并收藏。



郑伟
Zheng Wei

On Poster Design

In 1986, Graphica published in Korea adopted the four themes ---- Rhythm, Line, Face and Spirit to give expression to unique

Korean humanitarian and traditional culture, and help improve the national image. In the same year, Japan Graphic Designers Association (JAGDA) began the yearly Peace Poster Exhibition, and a large-scale world tour exhibition of national image posters centered on JAPAN was held in 1990. Taiwan has also held posters exhibitions such as Beauty of Taiwan and Taiwan Impression etc to introduce Taiwan to the outside world. The charm and power of poster design are beyond our imagination.

Posters adopt a typical visual language to reflect with insight all the aspects of the society. Designers need to have exceptional sensitivity to visual communication, a wide field of vision, a fertile imagination and great perceptivity. The artistic expression of posters has become an indispensable part of our daily visual experience. There is no art form that can realize direct communication like poster design.

He graduated from Graphic Design Department of Central Academy of Arts & Design (predecessor of Academy of Arts and Design, Tsinghua University). He's former General Manager of the Design Center of Guangdong Artists Association. In 1983, he transferred to the Advertising Department of South China Daily, founded South China Advertising Company and took up the post of its Creative Director. He is the specially invited Art Director of Academy of Arts and Design, Tsinghua University, and Guest Professor of a number of colleges and universities. He is also Creative Director of Guangzhou Lingyan Advertising Company. His design works have won many awards and become items of collection.

