

# international visual yearbook

communication design

2008/2009 全球最佳视觉传达设计年鉴

红点奖

# 红点奖

全球最佳视觉传达设计年鉴2008/2009

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international yearbook communication  
design 2008/2009

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Peter Zec  
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International Yearbook Communication Design 2008/2009

By Peter Zec

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2008/2009

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Herausgegeben von  
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与往年相比，今年的红点奖参赛人数更多，比赛更具国际化，设计作品更具含金量——这些都是今年“红点奖”比赛给专家评审留下的深刻印象。在视觉传达领域中，富有创造力的设计师们注重美观的设计和强势的品牌形象。当发觉从某种程度上说，一切似乎已经“存在”时，设计师们就必须激发自己的创造性来重新诠释已有的经验财富。我们当今的多媒体时代为设计师们带来了特殊的挑战，那就是他们的设计要清晰简洁并富有新意。

在广告界已存在明显的简洁化趋势。高端的目标受众需要设计巧妙的信息和娱乐性的资讯。广告商希望用精美的、可信的设计打动消费者。因此，顶尖广告商的参与提升了红点奖的重要性。

今年的红点奖第一次为设计、视觉传达机构颁发了“红点年度机构”这个奖项。本届大赛奖杯是由Simon P.Eiber代表珠宝制造商Gebrüder Niessing GmbH专门为红点奖设计的，此奖杯用来奖励斯图加特的Strichpunkt设计机构在设计领域的突出业绩，机构的创始人Kirsten Dietz和Jochen Rädiker从业12年来多次荣获红点奖，今年又被授予“红点年度机构”奖也属实至名归。

参赛人数之多足以说明红点奖在国际上的受欢迎程度。今年共有39个国家的大约6000个设计作品参加评选，来自世界各地、经验丰富的评审团要从视觉传达设计界评选出最优秀的作品。由于今年有很多亚洲地区的参赛作品，所以大赛又专门邀请了一位亚洲评审，他会用对亚洲市场的独特眼光来审视作品。

在提交的作品中，343个作品获得了红点奖，38个非常优秀的作品获得了“红点至尊奖”，这意味着仅有约6.5%的参赛作品能够获奖，竞争相当激烈。12个参赛类别中只有最好的、最有创意的作品才有机会得到评审团挑剔的评选。

因此要特别祝贺今年“红点奖”的所有获奖者们，同时也要感谢那些勇于面对评审团评选的参赛者们。

值得一提的是荣获特别奖的参赛作品给评审团留下了深刻的印象，同时这些作品也都取得了傲人的成绩。对于12个类别中的每一类别，评审团会为其中特别优秀的作品颁发“红点大奖”，本书对获此殊荣的获奖者及他们的参赛作品做了详尽的描述。

为优秀学生作品设置的“红点初级奖”由多特蒙德

More entries than ever before, increasingly international and distinctly higher design quality – these were the impressions of the expert jury in this year's "red dot award: communication design". The creative professionals in the communication industry have focused on elegant restraint and strong brand identification. In a time when seemingly everything has already "been there" at some stage, designers have to motivate themselves to use their existing wealth of experiences in innovative ways. Our multimedia age poses a special challenge to designers to make clear statements and design fresh images.

In the field of advertising a clear trend is becoming apparent. A sophisticated target group requires well-designed information and an entertaining message. Advertisers need to convince consumers with good and, above all, credible design. As a result, the red dot design award is gaining increasing importance with top advertising agencies.

This year, red dot is honouring a design or communication agency for the first time with the title, "red dot: design agency of the year". This year, the Stylus trophy, which was especially designed by Simon P. Eiber on behalf of the jewellery manufacturer Gebrüder Niessing GmbH for red dot, is awarded to the Strichpunkt Design agency for its continuously exceptional design achievements. After twelve successful years in business and winning several distinctions in the red dot design award, the Stuttgart-based corporate communications agency of Kirsten Dietz and Jochen Rädiker is a particularly worthy first winner of this title.

The high number of entries shows how sought-after the red dot quality label is internationally. In total, the design quality of approximately 6,000 works submitted from 39 countries had to be assessed. Experienced and independent jurors from all around the world were asked to choose the best works from the communication design industry. This year there were so many entries from Asia that a special jury was invited, with a keen eye for the Asian market, just to assess them.

Of the submitted works, 343 received the red dot distinction and 38 were awarded the "red dot: best of the best" for particularly outstanding design achievements. This means that only approximately 6.5% of the entries actually received an award. The competition is tough, and only the best and most creative entries from the 12 competition categories managed to stand up to the jury's critical assessment.

I would like, therefore, to especially congratulate all the winners of this year's "red dot award: communication design" and thank all those who have not been afraid to stand and face the judgment of our jury.

The winners of the special prizes deserve special mention as they have left a lasting impression on the jury with their outstanding design achievements. In each of the 12 competition categories, the jury could award a "red dot: grand prix" to honour an already exceptional work for being particularly special. The winners of this hard-earned and



大学应用科学专业的Raul Mandru和Tim Gatzky获得，奖金为1万欧元。他们的参赛作品是交互式装置“The Surveillance Map of the World”。

以下参赛作品获得了2008年“红点初级奖”的提名：

- 德国Dormagen的Christian Jackmuth设计的图书和标识系统“Internally Displaced”；

- 由乌珀塔尔大学的Hans Günter Schmitz教授率领的设计团队所设计的包装“Fake, falsity, delusion, illusion”；

- 德国Pulheim的Markus Abts设计的图书“The Year of Being Nowhere”；

- 德国Offenbach / Main的Katrin Schacke所设计的“PARCOURS”，这是有关艺术家和设计师自营的图书和海报；

- 瑞士Sagogn的Remo Caminada为“Riders Palace advertising material season 07 / 08”设计的印有活动信息和酒店信息的包装袋，包括B200海报系列；

- 中国台湾新竹县的邹昕航设计的海报“Global Warming Solutions”；

- 德国汉堡Nina Borrusch (Jung von Matt AG) 的3D虚拟涂鸦“Tagged in Motion”。

我要感谢参与本届大赛的朋友、合作者、工作人员和赞助商。如果没有他们的参与，本届大赛和这本年鉴是不可能完成的。特别要感谢泛欧品牌设计协会（PDA）在“包装设计”方面与我们的通力合作。另外，再次向大赛评审团的评选工作致谢。

这本年鉴已经成为当代设计领域的参照书籍，今年本书仍由红点出版社出版。为了充分展现多媒体项目获奖者的风采，我们随书附赠一张DVD，其中包含了所有获奖作品。

希望大家能喜爱这本年鉴。

彼得·扎克

well-deserved title have their work presented here in detail in this book.

The “red dot: junior prize” for the best student work goes to Raul Mandru, a student at Dortmund University of Applied Sciences, and Tim Gatzky for their interactive installation, “The Surveillance Map of the World”. This award comes with 10,000 monetary award.

Also nominated for the “red dot: junior prize 2008” were:

- “Internally Displaced”, book and sign system by Christian Jackmuth, Dormagen (Germany)

- “Fake, falsity, delusion, illusion”, packaging studies, project group led by Prof. Hans Günter Schmitz, Bergische Universität Wuppertal

- “The Year of Being Nowhere”, book by Markus Abts, Pulheim (Germany)

- “PARCOURS – A guide to self-employment for artists and designers”, book and poster by Katrin Schacke, Offenbach/Main (Germany)

- “Riders Palace advertising material season 07/08”, plastic bag with event and hotel information including B200 poster series by Remo Caminada, Sagogn (Switzerland)

- “Global Warming Solutions”, poster by Tsou Hsin-hang, Hsinchu County (Taiwan, China)

- “Tagged in Motion”, 3D graffiti suspended in space, by Nina Borrusch (Jung von Matt AG), Hamburg (Germany)

There were again several friends, partners, staff and sponsors involved in the realisation of this year’s competition, without whom neither the present yearbook nor the event itself would have been possible. A special thank you goes to the Pan-European Brand Design Association (PDA) for their wonderful collaboration in the “Packaging Design” category. Furthermore, I would like once again to express my gratitude to the jurors of the competition for their commitment.

The yearbook has become an established reference work of contemporary design. This year it will again be published by red dot edition. In order to adequately present the winners of the multimedia categories, we are introducing an accompanying DVD containing all the award-winning works.

I hope you will enjoy reading this yearbook.

Yours,

Peter Zec

## 评奖数据

今年红点设计比赛代表的国家数:

**61**

向大赛提交参赛作品的设计师人数:

**11,000**

向“红点奖”提交的参赛作品数:

**5,885**

今年的获奖总数:

**381**

获得红点奖的作品数:

**343**

获得红点奖的百分比:

**5.8**

“红点至尊奖”的获奖作品数:

**38**

获得“红点至尊奖”的百分比:

**0.6**

“红点初级奖”的提名作品数:

**8**

“红点大奖”的获奖作品数:

**5**

1993年向“红点奖”提交的作品数:

**1,245**

1993年获奖作品数:

**76**

获奖百分比:

**6.1**

## The Award by the Numbers

Number of countries represented in the red dot design award this year:

**61**

Number of designers who submitted their works to the competition:

**11,000**

Number of submissions to the “red dot award: communication design 2008”:

**5,885**

Total number of awards this year:

**381**

Number of red dot awards won:

**343**

Percentage of submissions that won a red dot:

**5.8**

Number of “red dot: best of the best” awards:

**38**

Percentage of submissions that won a “red dot: best of the best”:

**0.6**

Number of nominees to the “red dot: junior prize”:

**8**

Number of “red dot: grand prix” awards:

**5**

Number of submissions to the “red dot award: communication design” since 1993:

**1,245**

Number of awards won in 1993:

**76**

Percentage of awards won:

**6.1**

2008年“红点奖”召开会议所花的小时数：

**127**

接收和安排参赛作品以供评审团评选消耗的卡路里数：

**2,405,673**

2008年“红点奖”的国际评审团人数：

**14**

评审团评选参赛作品时行走的公里数：

**65,581**

评审团评选过程中饮用水的升数：

**63**

评审团评选过程中饮用咖啡的升数：

**33**

2007年参加颁奖典礼的人数：

**681**

颁奖晚上消耗的红点鸡尾酒数：

**539**

每年参观红点设计博物馆展览的人数：

**140,000**

Design Zentrum Nordrhein Westfalen为杰出设计颁奖至今的年数：

**55**

Design Zentrum Nordrhein Westfalen开始为传达设计作品颁奖的年份：

**1993**

我们也要像获奖者和评审团一样，努力做到一年比一年好！

Number of hours spent in meetings about the “red dot award: communication design 2008”:

**127**

Amount of calories spent on receiving and setting up the submissions for the jury assessment:

**2,405,673**

Number of members in the international jury for the “red dot award: communication design 2008”:

**14**

Number of kilometres the jurors travelled to assess the submitted works:

**65,581**

Amount of water consumed during the jury sessions in litres:

**63**

Amount of coffee consumed during the jury sessions in litres:

**33**

Number of guests who attended the award ceremony in 2007:

**681**

Number of red dot cocktails consumed at the party:

**539**

Number of visitors to the exhibitions in the red dot design museum in one year:

**140,000**

Years since the Design Zentrum Nordrhein Westfalen began honouring outstanding design:

**55**

Year the Design Zentrum Nordrhein Westfalen first awarded works in communication design:

**1993**

Just as our award winners and jury members, we also strive to be better every year!



每年，由来自世界各地的评审委员们组成的评审团会从12个类别中评选出最有创意的设计。“红点大奖”颁发给每一类别中最优秀的作品，所有的获奖者都将被自动提名为“红点至尊奖”。评审团从每一类别中评选出一个“红点大奖”的获奖作品，今年有五个作品获得此项大奖。

Every year, an international jury selects the most innovative design achievements from twelve individual competition categories. The “red dot: grand prix” is awarded to the best work in each category and all winners of the honorary distinction “red dot: best of the best” are automatically nominated for it. In each category, the jury can select a “red dot: grand prix” prize-winner – this year, it was awarded five times.



information design/  
public space

websites/interactive  
advertising

interactive games/tools

graphical user interfaces

tv & cinema

sound design





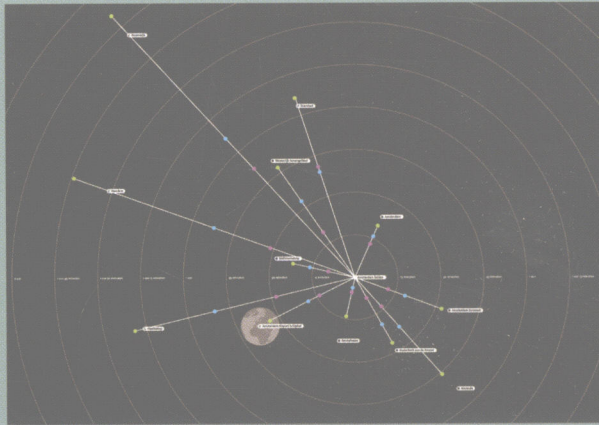
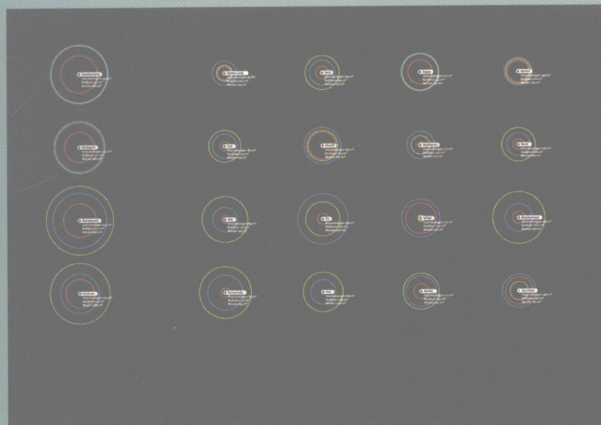
20世纪70年代Benoit Mandelbrot提出的分形理论震惊了世人。突然间能够计算出自然界的复杂图形和几何图形了，甚至还发现杂乱无章的图形中竟存在着与本身相似的结构，也就是说，一小段海岸线的轮廓和整个海岸线的轮廓相似，这激发了医学家、生物学家和宇宙学家去探索突破性的新见解。

设计师在寻求新的设计方案时同样会引入自然元素。位于阿姆斯特丹南部的Zuidas已发展成一个在国际上具有重要影响力的商业中心，并拥有迷人的生活环境。企业形象的核心包括能够体现本地区城市特点的各个方面。模仿复杂的DNA结构，每个个体及其功能性都由包含它们自身密码的彩色环表现出来，依据它们之间的相互关系，有的单独存在着，有的互相缠绕在一起，有的组成一个复杂的链状结构。所有的个体都同等重要，然而却代表了不同的区域，如生活区、工作区或娱乐区。因此Zuidas巨大的差异性就变得清晰明了了，随后应用起来也非常自如。

When Benoit Mandelbrot put forward the theory of fractals in the 1970s, everyone was surprised. Complex patterns in nature and geometry could suddenly be calculated. The discovery that even behind apparently chaotic patterns lie self-similar structures and that, say, the outline of a small section of a coast resembles the outline of the whole coastline, inspired medical scientists, biologists and cosmologists to ground-breaking new insights.

When looking for new design solutions, designers too pick up on principles of nature to create intuitively comprehensible analogies. Zuidas in the south of Amsterdam is the epitome of a district that has developed into an internationally influential business centre with an attractive living environment. The core of the corporate identity is constituted by the various facets which coin the urban flair of the area. Modelled on the complex structure of DNA, the various entities and functions are visualised by coloured rings that contain their own codes and, depending on their context, can be displayed individually, intertwined or as a complex chain structure. All entities are equally important, yet represent different areas such as living, working or recreation. Thus the immense diversity of Zuidas becomes clear and transparent, resulting in its highly flexible use.

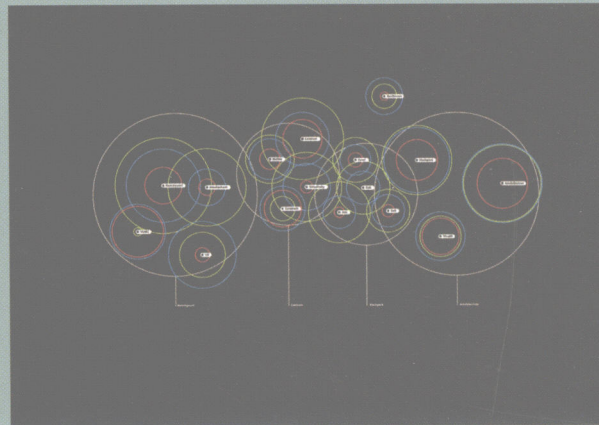
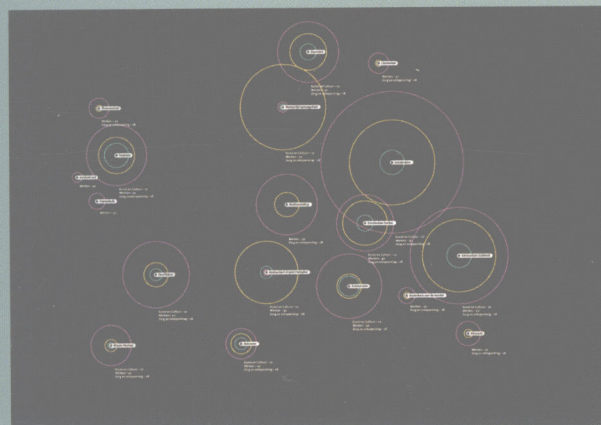




**title**  
Corporate Identity Zuidas Amsterdam

**client**  
Projectbureau Zuidas, Amsterdam

**design**  
Total Identity bv, Amsterdam  
Julius van der Woude





曼谷的脚踏车车手和纽伦堡大教堂的圣母玛利亚的奉献精神有哪些共性？阿尔卑斯山背景下的奶牛和在上海有轨电车上睡觉的中国人有哪些共性？赫尔辛基的冰柜和马尔代夫的遮阳伞又有哪些共性？答案就是它们都描绘了柏林航空公司所到之处的日常生活，同时也诠释了柏林航空公司的2007年年度报告的主题，即柏林航空公司的航线遍布全球。

这一主题的形象代言是一个运往世界各地的行李箱。行李箱用机场行李带打包，上面贴有这家航空公司的标志。在第一页上印有公司所到之处的贴纸，给读者提供了以自己的目的地的贴纸来装饰封面的机会。这一设计理念在内文设计中得到了延续，比如通过在背景上打出报告数据来说明行李箱内部的物品清单，以行李传送带的形式来表现表格的内容，或用行李箱的小图标来呈现每一类别的内容。最后，一系列具有独特视角的24张照片展现了所到之处的风貌，这些照片最终将被制成一套旅游胜地的明信片。

What does a bicycle or scooter driver in Bangkok have in common with the devotion shown to the Virgin Mary in a Nuremberg church? And what does a cow set against an alpine panorama have in common with a Chinese person sleeping in a Shanghai tram, or a fridge freezer in Helsinki with parasols on the Maldives? The answer is that they all depict situations from everyday life in the airline destinations of Air Berlin, illustrating the motto of their 2007 annual report: Air Berlin goes global.

This message is visually conveyed by the image of a suitcase going on a world trip. The case is sealed with a typical airport luggage strap, while the rest of the cover dispenses with all labelling except for a sticker of the company. On the first page a sheet of stickers with the different destinations gives readers the possibility to complement the cover with their personal destinations. The design idea is consistently taken up on the inside, such as in the reported numbers printed on a background depicting suitcase interior lining, the table of contents in the form of a baggage conveyor belt or the categorisation of the contents via suitcase pictograms. And lastly a 24-page photo series with unusual perspectives and parallels to the different destinations, which at the end are bundled into a set of postcards ready to be sent off from the different travel destinations.







**title**

Air Berlin Annual Report 2007 /  
Air Berlin Geschäftsbericht 2007

**client**

Air Berlin PLC & Co. Luftverkehrs KG,  
Berlin

**design**

Strichpunkt GmbH, Stuttgart  
Kirsten Dietz, Jochen Rädeler

**art direction**

Kirsten Dietz

**graphic design**

Kirsten Dietz, Holger Jungkunz,  
David Claaßen

**photography**

Claudia Kempf, Robert Brembeck,  
Oliver Jung, Matthias Ziegler,  
Yvonne Seidel





科学得益并繁荣于交易。2007德国科学年聚焦人文科学，它的中心主题是：人文科学——人类的基础，主要为了传达不能用直接社会效益来定义人文科学这一理念，但直接社会效益可以作为许多现存的辩题的背景知识，这些背景知识不仅能把文化变成一种体验，还能够连接过去、现在和未来。

下面每张图片上都标有一个大写字母，其扮演着“运输方式”的角色。大写字母被放在显眼的位置上，和人文主义的背景一起成为2007德国科学年的形象大使。有趣的是观看者只会从积极的角度来解读这些字母，所以这些字母又变成了建筑和设计之间的桥梁，向公众阐明了抽象“人文科学”这一主题。

Science thrives on and flourishes through exchange. The German Year of Science 2007 focused on the humanities; its central motto was: “The Humanities. The ABC of Human-kind.” The primary aim was to communicate the notion that the humanities are not defined by their immediate social utility, but that they contribute to many current debates by providing background knowledge, knowledge that not only turns culture and cultures into an experience, but also offers a link between past, present and future.

In the installation documented here, individual, oversized letters of the alphabet adopt the role of a “mode of transport” for these key theses. Gigantic letters were attached to highly symbolic locations, together with the humanistic background of which they transformed into ambassadors of the Year of Science 2007. One interesting aspect was that viewers could only read the letter from a particular vantage point. Thus the letters become quasi mediators between architecture and design, bringing the abstract topic of “humanities” visibly into public spaces.

