

靳埭强 设计奖

Kan Tai-Keung
Design Award

全球华人大学平面设计比赛获奖作品集

Collection of Works from Worldwide Chinese
University Students Graphic Design Competition

2005



中国青年出版社



长江艺术与设计学院
Cheung Kong School of Art & Design

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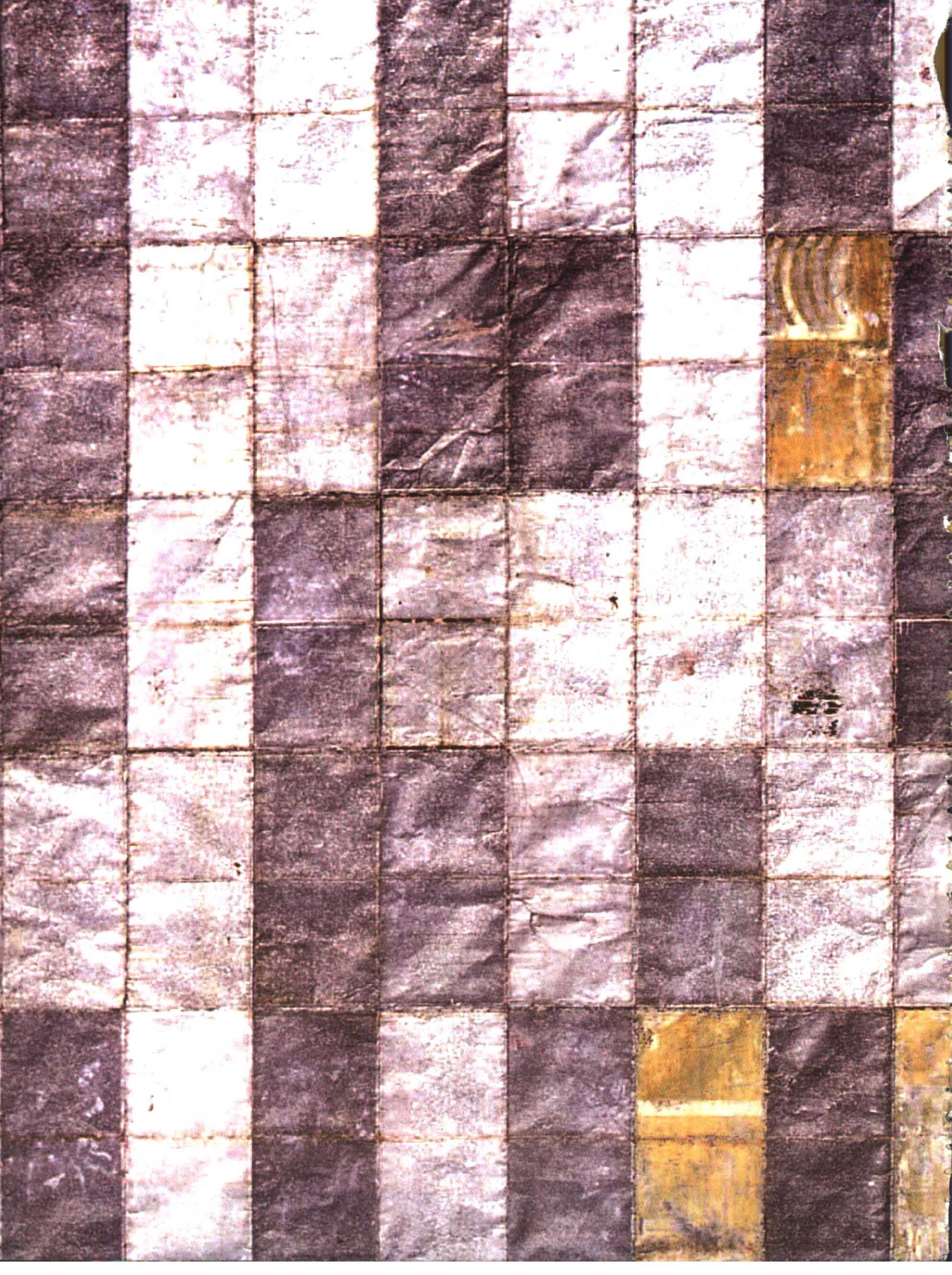
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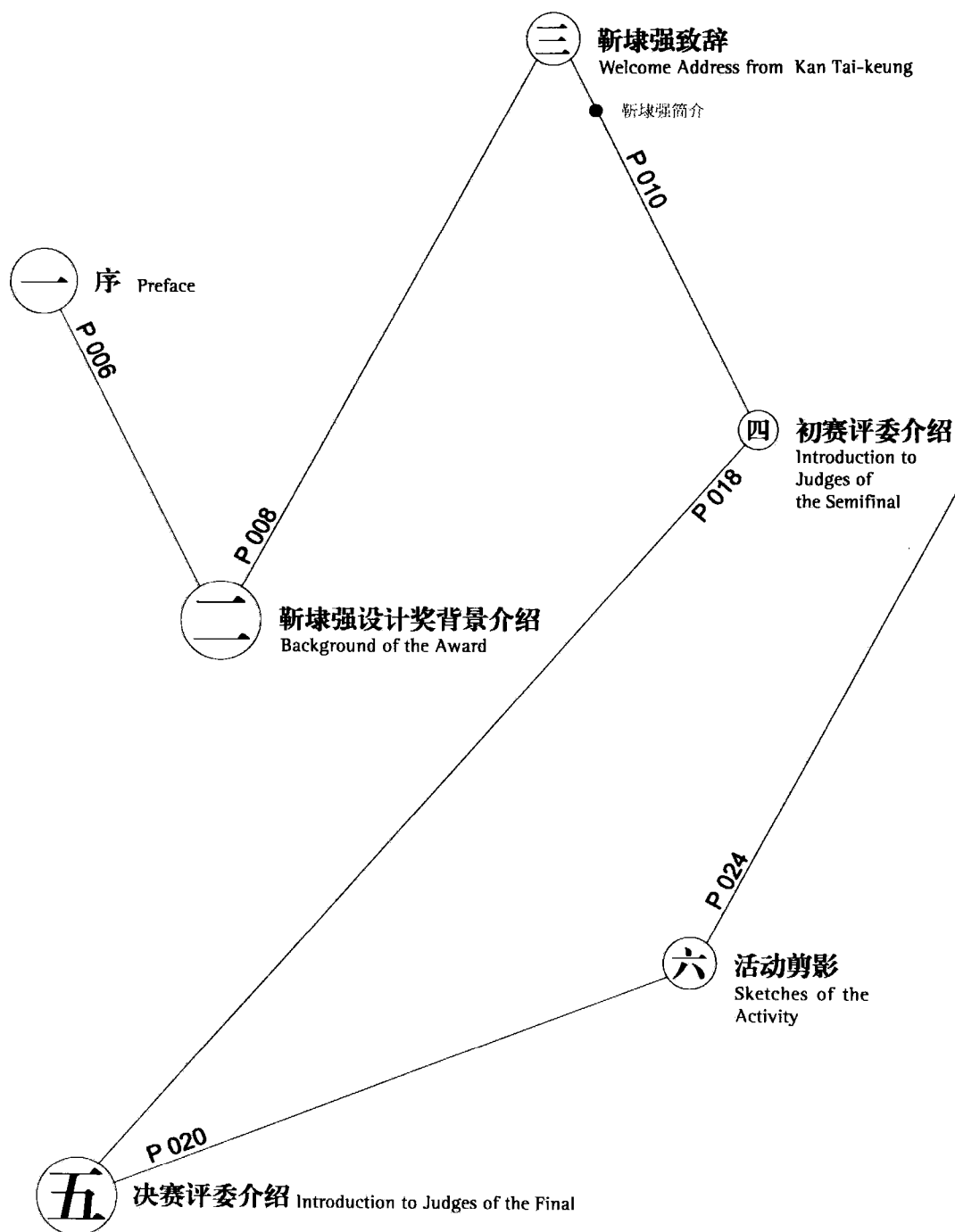




这是我来到汕头第一眼看到的……
This is what first impressed me when I come to Shantou...

这正是一个很好的字体展现……
and I take it as a good way to express character design...

黄炳培
Stanley Wong



七

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序 Preface



Let's start with Mr. Kan's interests of collecting scales. As I know, Mr. Kan has collected many different kinds of scales. He even uses the scale as his design elements. In one of his posters there's a broken scale, which was meaningful and thought-provoking.

I wonder why Mr. Kan enjoys this that much. There may be some reasons. For he was an apprentice during his early years, yet there are still some others. As a tailors' posterity, I'm also deeply interested in scales. A tailor's chalk (with it we draw the contour lines to cut out the clothes) shifts with the scale when making clothes, of the moment the straight scale is more than a scale but design criteria and even designer's another pen. In the past, masters ceremoniously conferred the prentices with scale, thread and needle to express that prentices were graduated and could start their own tailors' lives. Now this special meaning of a scale disappears with the development of pipelining slopwork.

Therefore I believe that Mr. Kan's belief of the scale: a scale makes us memorize the traditional culture and also becomes a symbol to initiate 'Yi' and 'Dao' (art and skills). Isn't that the purpose to set up the Kan Tai-keung Design Award for the youth?

Kan Tai-keung Design Award has been successfully held six times since 1999. During these six years many of the young students who participated in this competition or won the Award have become successful to the society. What a great award set up by Mr. Kan! He has done a lot to encourage the youth who aspire to devote themselves to design, and also he made great efforts to the design education of Mainland China!

I always focus on how participants elucidate each theme. Mr. Kan lives and works in Hong Kong, a place where the East meets with the West. He stands at the entrance where the Western culture moves into the Mainland. He is fully aware of the question of cultural identity within the design arena. Graphic design isn't a big deal, yet from its development we know the history of how the Chinese live, and how our society develops, how economic grows, how aesthetic interests and consumptive styles change. The theme was the "Traditional Chinese Iconography and Modern Visual Design" last year, and this year it is the "Chinese Character". Is there anything else could replace these two most representative elements (iconography and character) that stand for the Chinese spirit?

先从靳埭强先生喜欢收藏“尺”说起，我知道靳先生收藏有各式古尺无数，他甚至将它作为设计的表现元素，记得他有一幅以折断了的老尺作主题的招贴，意象独特，耐人寻味。

我常在想，靳先生为何有如此独特的收藏？是因为他早年的裁缝学徒生涯吗？可能有关系，但不会是全部的理由。作为一个几代裁缝的后人，我也对尺有着特殊的感情，划粉（在布上画出设计好的衣服裁剪轮廓的一种三角形粉笔薄片）随着尺的位置变化沙沙游走，衣服的前襟后片逐渐显出形状，此时，那根直直的尺是灵巧和万能的，是一种设计标准，同时还是设计师的另一支笔。过去裁缝学成满师，师傅隆重授予他的就是：尺、线、针。从此，徒弟就可以走天涯了，但随着成衣业的兴起，对服装进行流水线般的切割，使“尺”的意义和趣味消失了。

因此，我有理由认为，在靳先生的心中，“尺”既是一种对传统的文化怀旧，同时还有将它作为“艺、道”衣钵传人的象征物的含义。我想，这不也正是靳先生设立“靳埭强设计奖”的本意吗？

从1999年起，“靳埭强设计奖”比赛已经举办了六届，参与和获奖的青年学子，有许多都已经“满师成才”。靳先生以一己之力设奖，对中国有志于献身设计的年轻人鼓励可谓大矣！对中国设计教育的贡献可谓巨矣！

我很注意每届设计奖主题的阐释。靳先生在香港这个中西交汇的地方生活创作，站在西风东渐的最前沿，对设计中的民族文化身份问题体会尤深，感情尤烈，平面设计虽“小事”，但累积一定时间，沿着历史的纵向脉络，就可看到一部形象的中国人生活艺术史，我们的社会变迁、经济发展、审美意趣、消费时尚就深藏在其中。去年的主题

杭 间 教授

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Professor Hang Jian,

Academic Advisor of Cheung Kong School of Art & Design, Shantou University

PhD. Professor, School of Art, Tsinghua University

是中国传统图形与现代视觉设计，今年的主题是中国文字，试问，还有什么元素比中国的图形和文字最能代表中国精神？

沿着传统向现代出发，向中国以外的世界出发，对青年设计师来说，其意味深长又极具挑战性，因为，我们身受西方文化的影响。在发达国家，已经有很多人在反对“全球化”，理由是全球化在损害地方经济的同时，也在侵蚀文化的多元化。且不论这些观点是否正确，但我们看看那些生长的西方国家的别族后裔，再看看拉美的许多曾经被殖民的国家的文化现状，作为中国传统文化的传承者，我们该怎么办？

因此，我很高兴这届的“靳埭强设计奖”的参赛范围开始扩大到全球华大学生。

在本届设计奖的颁奖礼上，我曾作为专家点评获奖作品。在汕头大学科学报告厅里，人头攒动，高朋满座，大屏幕上一张张获奖作品依次打出，真是佳作如云，我与大家一同分享着这些。长江后浪推前浪，短短几个小时成为我终生都难以忘怀的经历。

现在作品集要出版了，我又想起靳先生的尺。这把尺现在已经有了新的刻度，就是这些经过著名设计师组成的评委衡量过的获奖作品，大师之“尺”会成为一种力量，鼓励年轻学子们“百尺竿头、更进一步”。

我甚至突发奇想，建议下届的“奖杯”就是一把经过设计的中国“尺”。

2006年5月11日于北京

It is a great challenge for Chinese young designers; they should know how to inspire from the traditional culture to modern design and from China inside to the international. Everything around us has become westernized. In developed countries, many people fight against the globalization, because they think it destroys not only the local economy but also the variety of culture. Not to say whether these opinions are right or wrong, just look at other ethnic descendants living in western countries as well as the cultural actuality of the colonized countries in Latin America. As inheritors of the Chinese traditional culture, what should we do then?

Thus, I am so glad that this Award in 2005 extends its young Chinese candidates from inner China to all over the world.

I appreciated the prized works as a judge this time in the symposium. There are many friends around the world in the Shantou University Science Lecture Hall, and we shared all the excellent works! The few hours there were the most unforgettable time in my life.

Here I am thinking of Mr. Kan's scale at the time when the 2005 collective works is going to be published. After all these awarded works "measured" by the judges of prestige designers, the scale now gets its new measurement. The Master's scale is power, which encourages the youth to make still further progress.

An idea suddenly occurred to me that let's prepare the awards with designed Chinese scales next year!

May 11, 2006 in Beijing

靳埭强设计奖背景介绍

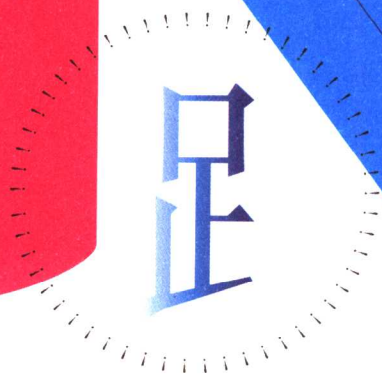
Background of the Award

自1999年起，“靳埭强设计奖”比赛已成功举办了六届。如今，它已成为中国大学生艺术设计比赛的知名品牌。因其在大学生中的影响力与号召力，每届比赛都能在全国各艺术设计院校掀起参赛热潮，而参赛作品的质量也在逐年提高。为了给广大喜爱设计的华人青年提供一个展现自我创意的自由舞台、提升专业视野的广阔空间，让更多年轻设计者成长、成熟于“靳埭强设计奖”，本届比赛特将参赛对象扩大至全球华人大学生，并更名为“靳埭强设计奖2005全球华人大学生平面设计比赛”。本届比赛由汕头大学长江艺术与 Design 学院主办，李嘉诚基金会赞助。

A total of 6 Kan Tai-keung design award competitions have been held since 1999. It has become a renowned brand name amongst the art and design competitions for university students in China. Being exceptionally appealing and popular among university students, it receives a great deal of responses in various art and design schools within the country and the quality of the submissions has been proven to be improving every year. This year's competition has been extended to all Chinese university students around the world with the aim of providing an open platform for extensive Chinese youths to exhibit their creativity and expand their vision in the profession. We aim to let more young designers to grow and gain maturity from joining the 'Kan Tai-keung Design Award Competition' and this year's competition is renamed as 'Kan Tai-keung Design Award for Worldwide Chinese University Students Graphic Design Competition 2005'. This year's competition is organized by Cheung Kong School of Art and Design of Shantou University and sponsored by Li Ka Shing Foundation.

靳埭强设计奖

2015 全球华人大学生平面设计比赛



靳埭强致辞

Welcome Address from Kan Tai-keung

Honorable Minister Xie, Leaders, Design Professionals, Guests, Teachers and Students, good evening!

I'm still nervous (Laugh)... because this award is of great significance to my life. I dislike making formal speech, so I begin with an anecdote: The name of Kan Tai-keung Design Award was not initiated by me. Once I was invited to be the guest professor of Wuxi Institute of Light Industry in Eastern China. One of the leaders suggested that I created some scholarships for their students. "No problem", I said. Later, he proposed to enlarge the scope from his institute to the whole country for university students who had love for design to compete for the scholarship. I replied, "I will pay whatever is required for it". He then named this award 'Kan Tai-keung Design Award'. This year, the seventh year, saw more and more entries, increasing from over three thousand works last year to over four thousand. Every year, I invite judges of international standard. Yet it is exhausting for them to evaluate all works at one time, so the competition is divided into semifinal and final rounds. For the semifinal, I invite leaders and experts from universities of standing to participate. This year, judges of the semifinal include representatives from Tsinghua University, The Central Academy of Fine Arts and our university. Besides, a design expert from Guangdong was also invited. They completed the semifinal judging in earnest. I am very grateful to them.

My friend told me that during the semifinal, the judges were touched and talked a lot. They queried why this award was named Keung Tai-keung Award, as normally a person after whom an award was named had passed away. (The audience laughed.) Yet I am still alive and pretty young! (Laugh) As to why it is called Keung Tai-keung Award, how come I have not asked such a question? Is the award wrongly named? Yet I know that many young people take part in this competition because of my name. They love me. In fact, the award name is of no significance. I think I am happier than Nobel, since I know that my awards are successful, that every year winning entries are all excellent, that awardees are moved and encouraged, and that they have very good prospects in the design profession. I still keep an eye on them. Although many successful people have been awarded Nobel Prizes, Nobel had no chance to know who were awarded and to see the joyful scene. For this reason, I feel I am happier than Nobel. (The audience laughed.) Thank you.

That ends the story. I sincerely thank all participants, who love my name and support the activity so much. I also congratulate awardees of this year and past years. Congratulations, young friends! I am grateful to all participating universities for supporting this activity by organizing and collecting so many entries, and to many teachers who provide precious

尊敬的谢部长，各位领导、各位设计界的专家、各位嘉宾、老师同学们晚上好！

我还是有点紧张（笑）……因为这个奖对于我来说是人生的一件大事。我不喜欢正正经经来做一个演讲，所以我想先说一点小故事：靳埭强设计奖这个名称其实不是我提出来的，当时是因为华东的无锡轻工大学邀请我去当客座教授，学校的一位领导提议我设置一些奖学金给他们的大学学生，我说没问题。后来他又提议说不要只是给他们的大学学生，不如让全国喜欢设计的大学生都来争取这个奖金。我说这个奖金需要多少钱，我就给多少钱，于是他就把这个奖叫做靳埭强设计奖。今年已经第七届了，有越来越多的参赛作品，去年三千多件，今年达到了四千多件。每届比赛我都是请具有国际水准的评委来评选，不过让他们一次看这么多作品太累，所以比赛评选的设置就分成了初评与终评。初评我都是邀请有代表性的院校领导专家过来参与，今年的初评评委包括有清华大学的代表、中央美院的代表以及我们本校代表，另外也邀请了一位广州广告设计界的专家，他们非常认真负责地完成了初评工作，感谢他们！

有朋友告诉我：评委们在初评过程中很为感动，也谈了很多话，其中谈到为什么这个奖叫靳埭强设计奖。他们说，通常用一个人的名字来命名奖项的时候，这个人已经是不在了（大家笑）。那么我还在啊，还是很年轻嘛（笑）。为什么会有一个靳埭强设计奖？我怎么就从来没有想过这个问题呢？是不是这个奖的名字起错了呢？但我知道，因为我的名字而有很多年轻人喜欢参加这个比赛，他们都还爱我。其实这个奖的名字是什么并不重要，而且我想我比诺贝尔幸福，因为我知道我的奖很成功，我知道每一年得奖的作品都很优秀，得奖人都很感动也很受鼓励，他们后来的设计发展前途也很好，我还在看着他们。诺贝尔奖虽然



颁给了很多成功的人士，但诺贝尔本人并不知道是谁拿的奖，他在世的时候也没有看到这种快乐的场面，所以我觉得我比诺贝尔幸福、快乐（大家笑），谢谢。

故事说完了，我衷心地感谢所有参加这个比赛的同学，你们对我的名字这么爱护，对这个活动这么支持。也恭喜这届还有以前很多届获奖的大学生、青年朋友，恭喜你们。我还要谢谢所有参与的院校，你们非常支持这个活动，组织很多作品来参赛。谢谢老师们花很多心思来为学生指导作品。当然还有很重要的一点就是评委们的努力，这才使得优秀的作品不断地被发掘出来。可能有些年轻人不知道这些作品为什么能获选，这不要紧，你们慢慢看，慢慢想，就会知道为什么这些作品能做得这么好。

今年我跟王粤飞、黄炳培在终评的过程中也十分感动，他们都说觉得不是在评学生的比赛，已经像是在做国际设计比赛的评审了，选出来的奖项实至名归，所以我衷心地感谢他们，也衷心地表扬这些得奖的同学。最后还要对支持这个奖的社会各界人士，包括市领导、各位专家，还有我们的学生、工作人员和所有对这个比赛付出过努力的人表示感谢！

（本文是靳埭强先生于颁奖典礼上的演讲稿）

guidance to their students. Last but not least, through the effort of the judges, excellent entries can be discovered without disruption. Perhaps some young people may not understand why these works were awarded. Never mind. If you watch and think slowly, you should be able to appreciate why they are excellent.

During the final, Wang Yue-fei, Stanley Wong and I were deeply touched. They said they felt not like judging students' works. Rather, they were judging for an international design competition and the selected entries deserved the awards. For this I am really grateful to them and sincerely give my applause to the awardees. Finally, I thank those who support this award, including the public, city leaders, experts, students, staff members and all people who have contributed to the competition.

靳埭强

Kan Tai-keung



1942年生于广东番禺，自幼受祖父耀生熏陶，爱好绘事。1957年定居香港，投身为学徒，满师后当裁缝师，如此十年之久。1964年开始随伯父微天学习素描及水彩画。其后在香港中文大学校外进修部攻读由吕寿琨教授主持的水墨画课程及王无邪主持的设计课程。1967年开始从事设计工作，屡获奖项，享负盛名。1976年创办设计公司，作品受高度评价，成为驰名中外的设计师及画家。

靳氏曾在本土及海外获奖数百项，其中包括美国洛杉矶国际艺术创作展金奖、日本字体设计年刊之最佳作品、纽约水银金奖、波兰第一届国际计算机艺术双年展冠军，并于1981年获香港市政局艺术奖，并受2001年康乐及文化事务处“沧海新城——东涌公众艺术计划”邀请赛委约制作作品。在个人成就方面，靳氏于1979年成为入选香港十大杰出青年的首位画家及设计师；1984年更是获赠市政局设计大奖的惟一设计师；1991年获香港艺术家年奖之设计师年奖；1992年被选为20世纪90年代风云男士；1998年获杰出成就大奖；1999年获香港特区颁予铜紫荆星章勋衔以表扬其卓越成就；2000年被英国选为20世纪杰出艺术家及设计师；2002年被中国中央电视台邀请拍摄“东方之子”人物记录专辑；2004年获颁世界杰出华人设计师。

靳氏的设计及艺术作品经常在海外各地展出，曾在美国、德国、芬兰、日本等国家，以及北京、杭州、台湾、澳门、香港地区多次策划及举行个人展览，其中包括：2002年于香港文化博物馆主办《生活·心源》靳埭强设计与艺术大展，吸引了过二十万人次观赏；2003年被日本大阪DDD画廊及日本静冈文化艺术大学邀请展出“墨与椅——靳埭强 + 刘小康艺术与设计展”。

他的卓越成就获国际权威设计刊物刊载，更获日本《IDEA》、《CREATION》、《流行通讯》、《Morisawa Quarterly》和瑞士《GRAPHIS》、德国《NOVUM》、美国《Communication Arts》等设计杂志的专题评介。于1993年被《IDEA》杂志选为世界平面设计师百杰之一；在1995年，成为名列世界平面设计师名人录的首位华人。他的设计作品被德国慕尼黑州立博物馆、汉堡博物馆、丹麦歌本哈根装饰艺术博物馆、法国巴黎装饰艺术协会、香港文化博物馆、日本大阪天保山博物馆及大垣海报美术馆等收藏。

靳氏亦醉心艺术创作，擅长现代水墨画和公共雕塑，曾获市政局艺术奖及多项雕塑设计奖，而艺术作品亦被中国中央电视台、香港艺术馆、香港文化博物馆、台湾省立美术馆、澳门贾梅士博物馆、美国明尼苏达州明市艺术馆、美国华盛顿市国际金融基金美术会、香港赛马会、国泰航空公司、汇丰银行、美国大通银行、东亚银行及私人收藏。因靳氏在水墨画方面的卓越表现，使他的作品曾被香港访日代表团选为赠予日本前首相中曾根、前外相与前财相的礼物；在1999年又获香港中乐团邀请于香港大会堂音乐厅合作表演“画乐缘”进行现场绘画。

靳氏热心艺术教育及专业推展工作，经常在各院校授课及赴海外演讲，出任多家设计及艺术组织顾问和比赛评委；于1994年至1996年任香港艺术发展局委员；曾两度担任香港当代艺术双年展的评审工作；连续八年为夏利豪基金会艺术比赛作评委；又曾在中国、新加坡、韩国、荷兰、波兰、法国等国的国际竞赛中担任评委，并于2003年被邀请担任芬兰拉提国际海报双年展的评委会主席。现任香港设计师协会资深会员、国际平面设计师联盟AGI会员、比利时国际商标中心荣誉大使、中国设计年鉴副主编、中央美术学院客座教授、清华大学美术学院客座教授、江南大学设计学院客座教授、西安美术学院客座教授、桂林电子工业学院客座教授、台南昆山科技大学客座教授、大连轻工业学院名誉教授、香港理工大学名誉教授、康乐及文化事务署艺术顾问及香港艺术馆荣誉顾问等。靳氏又致力写作，曾出版十余本设计专论，包括：《平面设计实践》、《商业设计艺术》、《冲击设计》及《物我融情——靳埭强海报选集》等。现已完成编著《中国平面设计书系》六册。2002年他的文集《眼缘·心弦》由上海文艺出版社出版发行。他对青年一代极具深远的影响力。

2003年，汕头大学邀请靳氏协助筹办长江设计学院，并任该学院院长，进一步致力于中国现代设计教育的改革事业。2005年，荣获香港理工大学颁发的荣誉博士学位。

Biography of Kan Tai-keung

Kan Tai-keung was born in 1942 in Guangdong, China. Starting from his childhood, he was influenced by his grandfather, Yao Sheung, and had a passion for painting. Kan moved to Hong Kong in 1957. He learnt sketching and water-colour painting through Uncle May Tin from 1964. After spending ten years as apprentice and tailor, he took up design studies in Chinese Ink Painting Course, lectured by Lui Shou-kwan, and Applied Design Course, lectured by Wucius Wong, at the Department of Extramural Studies, Chinese University of Hong Kong. From 1967, Kan started his career as a designer, the awards he received had brought him to immediate prominence. In 1976, he founded his own design company, his works were highly appreciated and became an international renowned designer and painter.

Kan has received numerous awards in both Hong Kong and international competitions which included: Gold Award, International Art Competition, Los Angeles; Best work in "Applied Typography 6" Yearbook, Japan; Gold Award in Mercury Award, New York; 1st Prize in the "1st International Computer Art Biennale in Rzeszów, Poland. Also, he has won the Urban Council Fine Art Award (Painting Category, Chinese Media) in 1981 and commissioned work of art for the "Public Art Project—Installation of Public Artworks at Yat Tung Estate" organised by the Leisure and Cultural Services Department in 1999. For personal achievement, he was the first painter-cum-designer elected as one of the "Ten Outstanding Young Persons" in 1979, the only designer to receive the Urban Council Design Grand Award (Best Designer of the Exhibition) in 1984; Artist of the Year Award—Designer of the Year 1991, "Men of the Nineties" in 1992 and Outstanding Achievements Award 1998. He was commended officially by receiving the Honour of Bronze Bauhinia Star in 1999; he was also awarded 2000 Outstanding Artists and Designers of the 20th Century. His outstanding achievement was further recognized as he was invited by the China Central Television (CCTV) for a feature story, and was awarded the World's Outstanding Chinese Designer in 2004.

Kan's art and design works have earned him international publicity through exposures in overseas exhibitions. He has curated and organised solo exhibitions in many countries like the U.S.A., Germany, Finland, Japan and in quite a few areas such as Beijing, Hangzhou, Taiwan, Macau and Hong Kong, etc., which included "From Life to Mind: Kan Tai-keung's Design & Art" at the Hong Kong Heritage Museum in 2002, over 200,000 visitors had been to the exhibition; "Of Ink and Chairs—Kan Tai-keung + Freeman Lau, Art and Design Exhibition" exhibited at both DDD Gallery, Osaka and Shizuoka University of Art and Culture in 2003. He has also interviews in prominent publications such as the special features in IDEA magazine, Creation magazine, Ryuko Tsushin magazine and Morisawa Quarterly, Japan; Graphis, Switzerland; NOVUM, Germany; and Communication Arts, U.S.A., etc. In 1993 he was the only Chinese selected by Japan's prestigious design magazine IDEA as one of the 100 World's Graphic Designers; and is the first Chinese to be included in Who's Who in Graphic Design of Switzerland. He also has design work collections in Staatliches Museum of Muenchen in Germany; Museum für Kunst und Gewerbe, Hamburg; Museum of Decorative Art in Denmark; University of Connecticut and the Union des Arts Decoratifs in Paris; Hong Kong Heritage Museum; Suntory Design Museum and Ogaki Poster Museum in Japan.

Kan is wholly devoted to his creation of art. He is specialized in Ink Painting and Public Sculpture in public areas. He was obtained the fine Art Award from the Hong Kong Urban Council and multinomial Sculpture Awards. And His art work collections are kept in Hong Kong Museum of Art; Hong Kong Heritage Museum; Taiwan Provincial Art Museum; Leal Senado de Macau, Museu Luis de camoes; Minneapolis Institute of Art; The Art Society of the International Monetary Fund Washington in U.S.A.; Hong Kong Jockey Club; Cathay Pacific Airways Limited; The Hong Kong and Shanghai Banking Corporation Ltd.; The Chase Manhattan Bank; Bank of East Asia; Beijing Television & Broadcasting Station in China and private collectors. His inherent talents in Chinese ink painting was further recognised as his works were selected by the Hong Kong Government, "Mission to Japan", as presents to the Former Prime Minister, Japan-Sr. Yasuhiro Nakasone, Former Diplomatic Minister and Former Financial Minister. He was also invited to participate "Paint with Music-in the Realms of Art and Music", live painting performance with the Hong Kong Chinese Orchestra at City Hall in 1999.

Kan plays an active role in educating and promoting art and design as a profession. He lectures frequently in Hong Kong and overseas institutions, acting as advisors for art and design associations and adjudicates at competitions. He was a committee member of the Hong Kong Arts Development Council from 1984 to 1998; twice the Judge of the Contemporary Hong Kong Art Biennial; he served the Judging Panel of the Philippe Chatriol Foundation Art Competition for eight years continuously; he was invited to be the judge in various international competitions organized by China, Singapore, Korea, the Netherlands, Poland and France. He was the Chairman of the Judging Panel of the Lahti Poster Biennial, Finland in 2003. He is now the Fellow Member of Hong Kong Designers Association, Member of Alliance Graphique Internationale; Honorary Ambassador of International Trademark Center, Belgium; Vice-Editor for Chinese Design Yearbook, China; Guest Professor of Central Institute of Fine Arts, Beijing; Guest Professor of Fine Arts Department, Tsing Hua University, Beijing; Guest Professor of Southern Yangtze University, School of Design; Guest Professor of Xi'an Art Institute; Guest Professor of Guilin University of Electronic Technology; Guest Professor of Taiwan Kunshan University of Technology Honorary Professor of Dalian Institute of Light Industry; Honorary Professor of School of Design, the Hong Kong Polytechnic University; Advisor of the Leisure & Cultural Services Department; Honorary Advisor of Hong Kong Museum of Art. Kan has written more than ten books on design principles which include: "Applied Two-dimensional Design", "The Art of Graphic Design", "Design Impact" and "Sentiments and Harmony. Selected Posters by Kan Tai-keung". He has completed editing a series of six books on "Graphic Design in China". His selection of essays was published by the Shanghai General Literature & Art Publishing in 2002. His significance and influential role has won him a distinctive position in the art and design world.

In 2003, Kan was invited by the Shantou University to assist in organizing the Cheung Kong Institute of Arts and Design, and was employed as the Dean of the Institute. This gave him chances to continue his further reformation of the China modern design education. In 2005, Kan was awarded an honorary Doctor of Design by Hong Kong Polytechnic University.