

KTK 靳埭强设计奖

Kan Tai-keung
Design Award 2006

全球华人大学生平面设计比赛
获奖作品集 Collection of Works from Worldwide
Chinese University Students Graphic Design Competition

 中国青年出版社



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

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节日是活动的文化载体。在不同的地域和时代里，人类在生活中累积了丰富的文化习俗，并衍生为代代流传的传统节日。每个节日都有一个主题，围绕着主题举行不同的活动，流传着很多传说，也在衣、食、住、行各方面衍生了不少别具特色的设计。这些都是人类在不同媒介上所进行的丰富多彩的艺术创作。

世界各地的文化交流越来越密切，一些节日在不同的地域都能被接受，有的中国节日在外国很流行，外国的节日也有中国人欢度，成为跨文化的艺术盛事。

Festival is the cultural carrier of human activity. In different regions and ages, human being form and accumulate rich customs in their living, which comes into being festivals, passing from one generation to another. Each festival has a theme, about which festival is celebrated and tales are told. Distinctive designs in aspects of clothing, catering, living and transportation are derived from the theme as well. All those are indeed art creations that human develop with different media.

With increasing intercultural communication, some festivals turn to be popular in many regions. Chinese festivals are celebrated overseas while foreign festivals are enjoyed by Chinese. Festivals have become intercultural and artistic events.

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节日

Festival

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黄 励

Huang Li

新康强设计室比赛至今已经举办了十届，这一设计大赛也成为了当今全国设计院校举办的最具吸引力的赛事之一。从历届参赛作者的广泛性，评委阵容的权威性到作品创意的独特性，都无不体现这一赛事所具有的高端品质和特色。



设计教育进步需要交流，通过卓有成效的交流，培养学生们的创造性思维，鼓励设计者们不断翻新。在当今的设计教育中，这具有现实的意义。“新康强设计室”正是基于这种理念而展开，它不仅推动了设计院校之间的交流，更添了一把衡量设计教学水平的标尺，同时还为学生们发挥想象力提供了有力的引导和广阔的空间。对于将走向社会实践的年轻设计师来说，从设计大赛中检验自身的创意，体验竞争的过程，寻求交流的机会，无疑对其今后自身的发展产生重要的影响。

从我与各地设计同行和院校交流所见所闻中，许多地方对设计交流的重视和对培养设计专业方面的努力确实印象深刻，专为学生设定的设计大赛和工作坊在许多国家都大受欢迎。如世界包装组织的“世界学生之星”包装大赛、捷克的“年轻的包装”设计大赛、英国的D&G大赛和德国的正大赛等，以及Zagreb每年在世界各地举办的学生工作坊。许多学生的作品崭露头角，表现非凡，这使我们看到了新生代在创意方面所蕴藏的巨大潜质。这些大赛与交流为学生们未来的工作实践积累了很好的经验，同样“新康强设计室”也为学生们参与国内外的设计交流和营养作了很好的铺垫和指引。

在经济全球化的进程中，设计产业的主导地位与日俱增，并越来越显示其价值所在。它的发展动力源于创造力，而这种创造力的可持续发展需要雄厚人才资源的支撑。从培养设计人才的角度来看，设计竞赛，它的新颖意义更多于比赛中的排名先后。参与本身就是很好的体验，通过在参与中的历练和交流，对设计师提升自身的创造力有很大的帮助，由此产生的创造力源泉将促进设计产业的发展。

此次大赛精品不多，在创意方面融合了传统与现代化的风格，体现了学生们丰富的想象力，验证了“新康强设计室”在设计交流中的凝聚力。我们期待更多新生代的设计师在展示他们才华的同时，成为设计产业未来的中坚力量。

The "Kan Tai-Keung Design Award" competition has been held for seven times. This design competition has also become one of the most attractive contests held by national design institutes across the country. The universal inclusiveness of participating authors, the authoritative nature of the evaluation committee and the uniqueness of creative ideas in the participating works in each contest invariably reflect the high-end quality and characteristics of this contest.

The progress of the design education requires communication. We shall cultivate students' creativity and encourage excellent design talents to stand out through highly effective communication. Communication is significant in today's design education. The "Kan Tai-Keung Design Award" has been developed on the basis of this idea. It not only promotes communication among design institutes and adds a staff gauge measuring the level of design teaching, but also provides guidance and a wide space for students to give play to their imagination. As far as young designers who are about to participate in social practice are ready to test their own creative ideas, experience the process of competition and share what they have learned in communication during the design contest will, no doubt, exert important impact on their own future development.

From what I have seen and heard of in my communication with design practitioners and design institutes of each place, I am deeply impressed with the importance that many places attach great importance to design communication and their efforts in cultivating design talents. Design contests and workshops specially set for students are popular and full of vitality in many countries, for example, the "World Student Star", a packaging contest of the World Packaging Organization; the "Young Packaging", a design contest in Czech; D&AD contest in the UK, the IF contest in Germany and student workshops held in each place throughout the world every year by Itograda. The works of many students come to the front and display their uncommon talents, which show us the huge potentials of the new generation in creativity. These contests and communication also accumulate very good experiences for students' future work and practice. Similarly, the "Kan Tai-Keung Design Award" also provides very good foundation and guidance for students' participation in domestic and overseas design communication and contests.

In the process of economic globalization, the dominant position of the design industry increases steadily. The design industry more and more shows its values. The motive for its development originates from creativity, while the sustainable development of this kind of creativity requires the support of strong resources of talents. If we examine the design contests in the industry from the perspective of the cultivation of design talents, their actual significance surmounts the ranking in the contents. The practice, experience and communication in participation are of great help for designers to improve themselves. The creativity resources generated thereof will promote the development of the design industry.

This design contest has many fine works. They integrate traditional and modern styles in creative ideas, reflect students' rich imagination, and prove the cohesive power of the "Kan Tai-Keung Design Award" in design communication. We are expecting that more designers of the new generation will play a pivotal role in the future design industry through displaying their talents.

自1999年起，靳埭强设计奖已成功举办了七届，如今，它已成为中国大学生艺术设计比赛的知名品牌，以其在大学里的影响力与号召力，每届比赛都能在全国各艺术设计院校掀起参赛热潮，参赛作品的质量也在逐年提高。为了提供给广大喜爱设计的华人青年一个展现自我创意的良好舞台、提升专业视野的广阔空间，比赛由2005年起将参赛对象扩大至全球华人大学生，并更名为“全球华人大学生平面设计比赛”。2006年的“靳埭强设计奖”获奖作品在全国十所高校巡回展出，以感谢各兄弟院校一直以来的支持，同时拓展了双方专业交流的渠道。我们希望更多年轻的设计者成长、成熟于“靳埭强设计奖”。本届比赛主题为“节日”，由汕头大学长江艺术与设计学院主办，李嘉诚基金会赞助。

A total of seven 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 is well received in various art and design schools within the country and the quality of the submissions has been proven to be improving every year. For providing an open platform for extensive Chinese youths to exhibit their creativity and expand their vision in the competition which has been extended to all Chinese university students around the world since 2005, and it is renamed as "Worldwide Chinese University Students Graphic Design Competition". To express our gratitude for great supports from all universities involved in this competition, and to make better communications among institutions, we held "Traveling Exhibition of Kan Tai-keung Design Award" all over China in ten universities. We aim for letting more young designers to grow and gain maturity from joining the "Kan Tai-keung Design Award Competition". This year's competition is organized by Cheung Kong School of Art & Design of Shantou University and sponsored by Li Ka Shing Foundation.



靳埭强曾在香港及海外荣获数百奖项，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、第三十一届国际计算机艺术双年展冠军、香港市政局艺术奖，并在2001年获颁设计事务处“创造新城——开拓公共艺术计划”邀请赛中获委创作作品。在设计成就方面，靳氏于1979年成为首位画家及设计师入选为香港十大杰出青年，1984年成为市政局颁赠设计大奖的唯一的设计师，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以表彰其卓越成就，2000年获英国选为20世纪杰出艺术家及设计师，2002年获中国中央电视台邀请拍摄“东方之子”人物纪录片与辑，2004年被选为世界杰出华人设计大师。



靳氏热衷于艺术教育及专业推广的工作，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，连续八年为麦利坚基金会艺术创作讲座，又曾在中国、新加坡、韩国、荷兰、美国等地的国际赛事中担任评委，并于2003年被邀请担任经济合作发展组织国际海报双年展的评审工作。现任建策及设计师协会副主席、国际平面设计联盟AGI会员、比利时国际商标中心荣誉大使、中国设计联盟副主席、中央美术学院客座教授、清华大学美术学院客座教授、江南理工大学设计学院客座教授、桂林电子科技大学客座教授、东南理工大学客座教授、大连理工大学客座教授、桂林理工大学客座教授、桂林电子科技大学客座教授、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，出版数十本设计专著，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。靳氏对青年一代极具深远的影响力。

2003年清华大学邀请靳氏协助筹办长江艺术与设计学院，并任院长，进一步致力于中国现代设计教育的改革事业。2005年靳氏获香港理工大学颁发荣誉博士学位。

靳埭强

Kan Tai-keung has received numerous awards in various competitions home and abroad 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 Medal) 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-and-designer elected as one of the "Ten Outstanding Young Persons" of Hong Kong in 1979; the only designer received 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 in 2000. 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 takes 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 judges at competitions. He was a committee member of the Hong Kong Arts Development Council from 1994 to 1996, twice the Judge of the Contemporary Hong Kong Art Biennial, he served the Judging Panel of the Philippe Charrois 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 Lahli 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 Southern Yangtze University, School of Design; Guest Professor of Xi'an Art Institute; Guest Professor of Guilin University of Electronic Technology; Guest Professor of Kunshan University of Science and Technology, Taiwan. Honorary Professor of Dalian Institute of Light Industry, Honorary Professor of School of Design, he 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 included, "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 School of Arts and Design, and was employed as the Dean of the School. This further him to participate in the reform of the China modern design education. In 2005, Kan was awarded a Doctor of Design Honoris Causa of The Hong Kong Polytechnic University.



1997年12月 靳埭强



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BOOKS BY THE AUTHOR

尊敬的朱部长、尊敬的罗书记，各位嘉宾，老师们同学们，大家晚上好！
义利了百年一定要在这里讲话的时候，依然那么紧张，我还是不习惯太过于正式的游戏，我收回轻松点的事情吧，大家
以我名字命名的这个比赛转眼已经办了十届，而在北大大学举办也是第三年了，每一届比赛同学们都很重视，大家
都希望拿奖。同学们常常问老师：“怎样才能拿到最佳设计奖是很难拿到的，去年大奖很多人说看不懂，黑
漆漆一片的作品，但是很多大都不去考虑为什么这么搞而作品能拿大奖，所以今年也搞了很多画面中没有信息的
作品。去年一片黑就可以拿奖，与佳设计是一片白也可以拿了当然如贵部创新和搞得好一样可以拿奖，但这是最不好
的示范，如果大家只是看以前的作品进行模仿，永远不会进步，永远拿不到大奖。
不如我搞一搞更加有意思。



不如找一些参加比赛要手画的事情吧，希望对大家有用。首先，参赛者一定不要重复别人做过的事，别人用的手法画过一次，就不要再重复，这是一个对所有做设计的人来说都非常重要的问题。尽量用不同的手法，不同的概念和不同的表现形式来做设计，才能创造出既有创意又能感动人的作品。我们提倡做设计应该多看多学，但不盲模仿，不是照搬。我记得一位当年在中国比较有代表性的设计师，他非常关注国际的地方，然后很好地进行消化，再用自己的手法做自己的设计去参赛，后来他拿了很多次国际金奖，他也没有照搬别人的作品，就仿佛他是根底功的。同学们开始学设计的时候要多借鉴临摹别人，不要盲目跟别人的路线。所以当年我拿金奖的作品拿了大奖，今年在美展的时候有，当然也有同学问我要看他的作品我觉得挺好的，也有作者想以看看这件金奖类的作品。

另外要注意的就是作品的创意，它的重要我在这就不多讲了。我是要谈谈中国化的问题，不知道大家看到没有，比如每年的主题都不一样，但都跟中国传统文化有关，我觉得中国人的设计应该有我们自己的文化理念在里面，不是表面表现中国文化，所以这个主题于你你得到灵感，经常有年轻朋友问我：“比赛的意义是什么，为什么要办这样的比赛？”原因很简单但我们说一点，那就是学，不是学摹，而是学借鉴。我年轻的时候跟你们一样很重视美术，如果我很满意的作品拿不到奖，我会三手牌不好受，后来慢慢地通过很多比赛我们明白了自己，也发现了自己的不足，在生长期面找回自信的感觉是非常好的。现在的话我觉得要参加竞赛，特别要跟年轻人一起比赛，如果年轻人获奖而没有，我会十分欣慰。我想设计是对待比赛最好的态度。我今天就说这两点吧。

最后谢谢所有主持人。

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