



红点奖 2007/2008

全球最佳视觉传达设计年鉴

Red dot Communication Design
Yearbook 2007/2008

(德) 彼得·扎克 编
Peter Zec



大连理工大学出版社



reddot edition

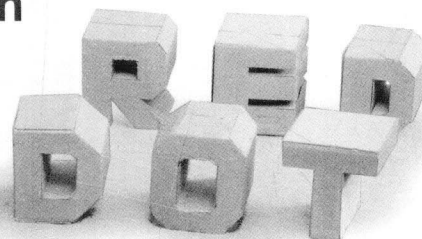
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史 强 译

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Red dot Communication Design Yearbook 2007/2008

By Peter Zec

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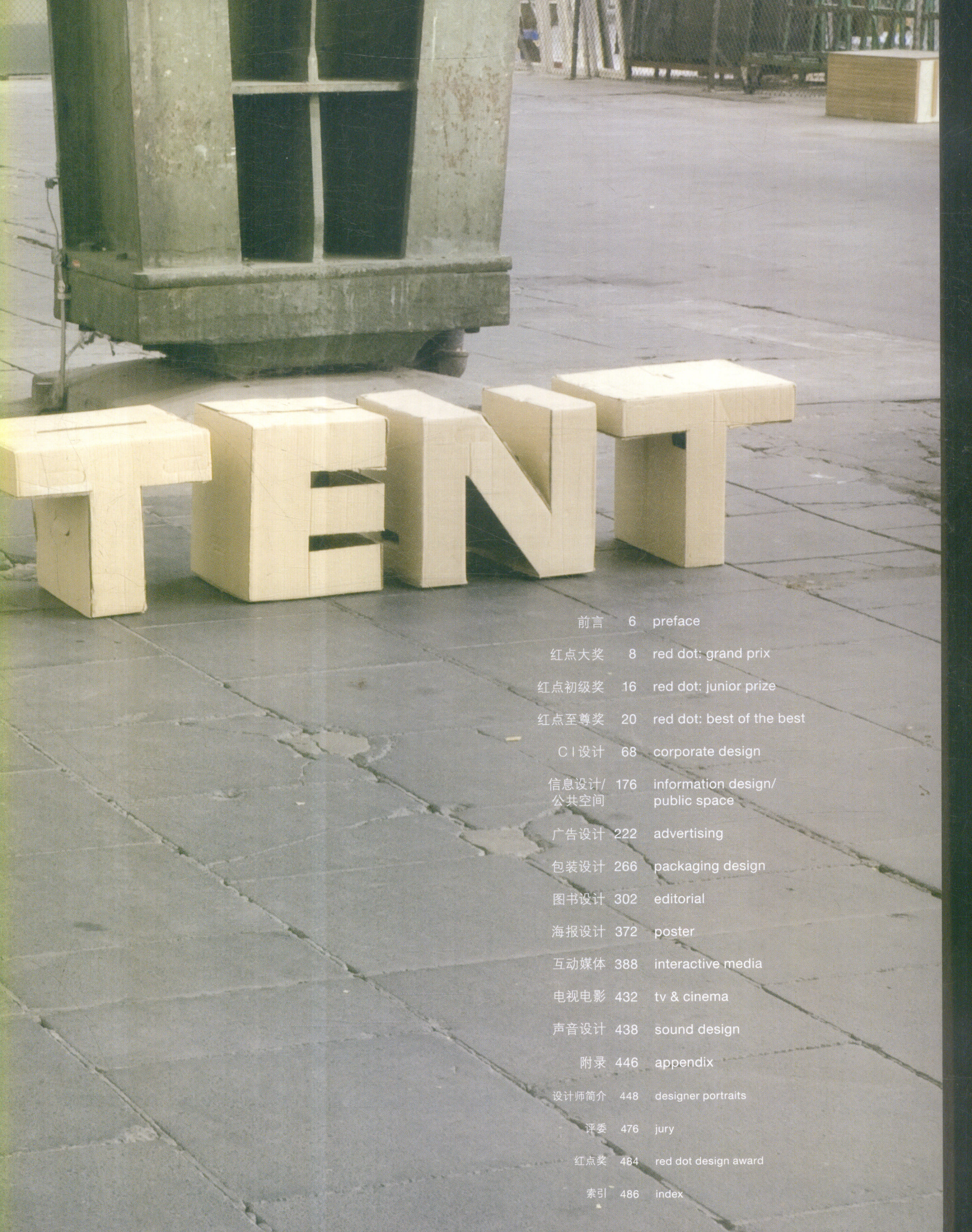
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red dot communication
design yearbook
2007/2008

Herausgegeben von
Peter Zec

Edited by Peter Zec

INTERNAL
CON



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Peter Zec

信息从没有如同今天这样复杂：电冰箱、导航设备、游戏控制台和移动电话都试图告诉我们某些事情；各种产品的生产商也在通过电视和广播试图做着同样的事情。在虚拟的世界中已经出现了虚拟报纸的版面设计。而在现实世界中，大量封面色彩丰富的刊物正在同浏览互联网时不停跳出的网页争夺着我们的注意力。虽然我们传达信息的速度越来越快，但是这在其他方面导致了几乎很难理解任何事物。也就是说，虽然我们所传达的信息数量在增加，但是沟通的质量和我们的理解力却呈现出下降的趋势。在这种情况下，设计人员就要成为“翻译者”，成为一名“信息传达的推动者”；设计本身也需要成为一种全球性语言，成为一种国际商业活动的通用语言。

今年，我们再次一起搜集了来自世界各地设计界的成功作品。这些作品能让我们更容易地理解其中的那些信息。在7月份，资深的独立评委们聚于红点博物馆来对这些最新的作品进行评审，从中挑选出最出色的作品，并授予它们“红点”的优秀标志，甚至会是“红点至尊奖”“红点初级奖”或者“红点大奖”的特殊荣誉。

在今年，我们对“包装设计”组第一次给予了特别的重视。今天产品包装需要满足多种多样的需求。而且，当人们在超级市场和百货商店面对令人眼花缭乱的不同商品时，它们的包装往往是顾客决定是否购买的决定性因素。不过，包装设计既不属于纯粹的图案设计，也不只是产品设计的一部分。我们此次协同泛欧品牌设计协会（Pan-European Brand Design Association, PDA协会）一起决定在比赛中要突出包装设计类作品的重要性。因此，我们第一次在评审团中邀请了三位包装设计领域的专家来专门进行该方面设计的评审。而参加“包装设计”组比赛的设计师们的不同凡响的反馈更是令我们非常高兴。较之上一年的，参加该组比赛的报名选手可能会翻一番，且作品的水准也是上一年无法比拟的。

本次大赛的一般倾向是在今年的“红点传达设计奖”评审中将品牌形象的规划放在首位考虑。现代的传达设计会产生一种强烈的品牌体验，并会留给顾客持久的品牌印象。用风格人群代替目标人群，这成为了实现成功市场定位的格言。

今天，有来自34个国家的3880名选手参加了本年度的比赛。评审团认为本届参赛作品的水平是很高的，而且这些作品明显地反映出了对于市场不断全球化的趋势的关注。虽然参赛作品的水平很高，但是最终只有8%的参赛作品能够获得：“红点”标志被评审团授予了309个参赛作品，而为最高水平设计作品设置的“红点至尊奖”只被评审团授予了27次。

今年为年轻设计师的最优秀作品所设立的奖金为10000欧元的初级奖被授予了来自瑞士的Remo Camina-

Communication has never been so complex as today: refrigerators, navigation devices, game consoles and mobile phones try to tell us something; so do manufacturers of different products via TV or radio. In virtual worlds virtual newspaper layouts are created and in the real world numerous multi-coloured covers and, when researching on the Internet, a sheer never-ending number of pop-up windows fight for our attention. Despite our increasing ability to communicate faster and in different ways, this leads to us hardly understanding anything. To the same extent to which the quantity of communication increases, the quality – and thus also the understanding – appears to decrease. Here designers are required as “translators”, as communication facilitators; here design is needed as a global language, a kind of lingua franca.

This year we have again embarked on our search for particularly successful works from the world of communication design, which make understanding a little easier for us. Experienced and above all independent jurors gathered in the red dot design museum in July to inspect the latest works together, to select the best ones and award them the “red dot” quality label or even the special awards “red dot: best of the best”, “red dot: grand prix” or “red dot: junior prize”.

For the first time, we have put special emphasis on the “Packaging Design” category. Today packaging has to fulfil a great variety of different requirements, and in the face of the confusing product variety in supermarkets and department stores, packaging is often a decisive factor when it comes to buying decisions. However, packaging design is neither pure graphic design nor exclusively part of product design. Together with the Pan-European Brand Design Association (PDA) we decided to strengthen this category within the competition and for the first time we appointed three experts in this field as members of the jury who were exclusively evaluating packaging. We were particularly delighted about the extraordinary response from the designers in the “Packaging Design” category. In comparison to the previous year, the number of entries in this category could be increased by more than 100 per cent and the design quality is path-breaking.

The general trend of this competition was that the staging of brands ranked first in this year’s “red dot award: communication design”. Modern communication design creates a strong brand experience and leaves a lasting impression with customers. Style groups instead of target groups, is the motto allowing successful positioning in the market.

This year 3,880 entries from 34 nations had to be evaluated. According to the jury, the quality of submitted works was particularly high, and the works clearly reflect the awareness of the market’s increasing globalisation. Despite the entries’ high quality the percentage of works finally receiving an award is only eight per cent: 309 times the jurors awarded a red dot for high and 27 times a “red dot: best of the best” for highest design quality.

da和Ludovic Varone。他们设计的作品是计算机程序“Type Generator”。此外,还有6个青年设计师或设计团队也得到了初级奖的提名:

- Sandra Mithöfer的“Rubenheimer Archiv—Ausstellungskonzept für ein volkskundliches Museum”;
- Ji-Young Ahn, Jenny Hagmann, Maike Hamacher, Franz Reimer等名为“NEU06—Das 1. Live-Shopping-Museum”的展示;
- JungHyun Lee, NoJae Park和DukSang Yoon所设计的“Enermax battery package”;
- Julia Rommel的旅行地图集,“Distance, Motion, Foreign Cultures”;
- Özlen Sagir的图书“”;
- Duc Nguyen所设计的书“Off the right path—One way to Evil and no return”。

这里,我要再次祝贺以上提到的获奖者和所有获得本年度“红点传达设计奖”的参赛者。我还要感谢所有勇敢接受我们挑剔的评委的评审的设计人员。

我还要感谢许许多多的朋友、合作者、工作人员和赞助商。如果没有他们的参与,这次比赛和这本年鉴是不可能完成的。正是他们的工作使今年的大赛成为了现实。在这里我要感谢他们。

我还要向泛欧品牌设计协会表示特别的感谢。感谢他们在强调“包装设计”组方面同我们所进行的良好和密切的合作。

最后,我尤其要感谢以高度的责任心工作的全体评审团成员。在比赛的过程中,他们审阅了大约4000份参赛作品。这不仅是令人兴奋的工作,更是一项艰苦的工作。

希望大家能喜爱这本年鉴。

彼得·扎克

This year the Junior Prize for the best work of a young designer worth 10,000 euros goes to Remo Caminada and Ludovic Varone from Switzerland for their computer programme “Type Generator”. Six other junior designers or design teams had also been nominated for the Junior Prize:

- Sandra Mithöfer for “Rubenheimer Archiv – Ausstellungskonzept für ein volkskundliches Museum”
- Ji-Young Ahn, Jenny Hagmann, Maike Hamacher, Franz Reimer et al. for the exhibition “NEU06 – Das 1. Live-Shopping-Museum”
- JungHyun Lee, NoJae Park and DukSang Yoon for “Enermax battery package”
- Julia Rommel for the travel atlas “Distance, Motion, Foreign Cultures”
- Özlen Sagir for the book „ „
- Duc Nguyen for the book “Off the right path – One way to Evil and no return”

I would like to once again congratulate these and all other winners of this year’s “red dot award: communication design” and thank all those who did not shy away from facing the evaluation of our jurors.

Once again numerous friends, partners, staff and supporters, without whom neither this yearbook nor the event in general would have been possible, have contributed to the realisation of this year’s competition. I would hereby like to thank all those involved.

A special thank-you goes to the Pan-European Brand Design Association for the good and close collaboration in strengthening the “Packaging Design” category.

Last but not least I want to again express my gratitude to all the jurors in the competition for their commitment – inspecting almost 4,000 entries is not only exciting but also hard work.

I hope you will enjoy reading this yearbook.

Yours, Peter Zec



最高荣誉奖项“红点大奖”只授予每一个参赛类别中最优秀的作品。所有获得“红点至尊奖”的参赛者都会直接被提名为“红点大奖”的候选人。而在每一个参赛类别中，评审团只能选出一名“红点大奖”的获得者。因此，今年只评出了三个“红点大奖”。

The honorary distinction “red dot: grand prix” is awarded to the best work of each category. All winners of the “red dot: best of the best” are automatically nominated for this award. For each category, the jury can select a prize-winner for the “red dot: grand prix”. This year, the “red dot: grand prix” was awarded three times.

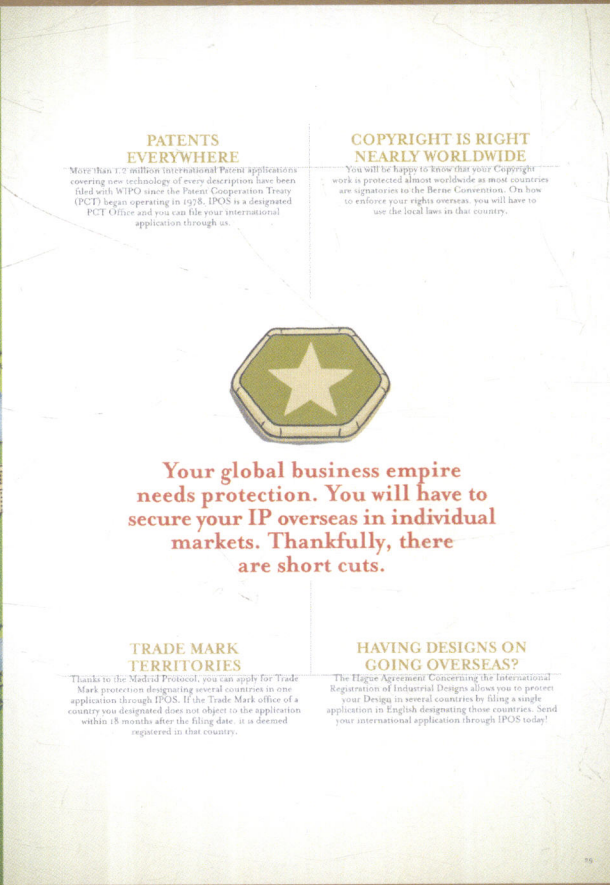
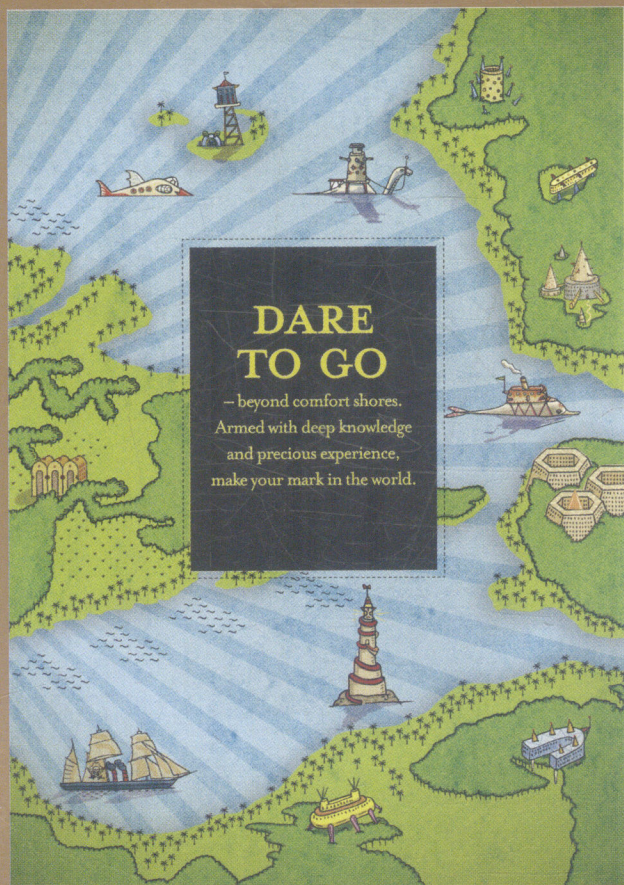


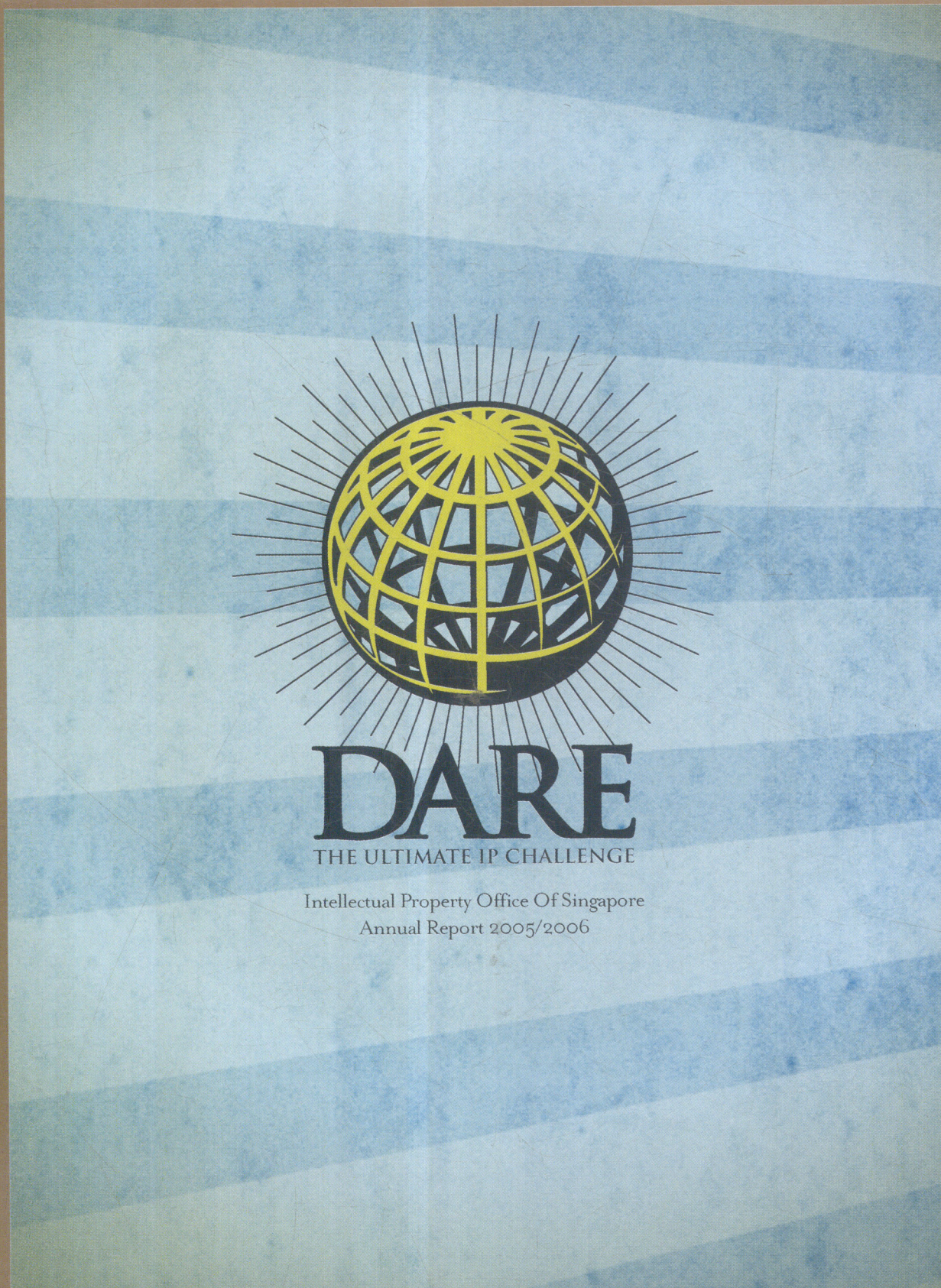
长久以来,上市公司与非上市公司的年度报告都是在公布年度的最终统计数据和收支结余状况。如今,这种枯燥的商业资料同样需要以一种能激起读者的好奇心和阅读兴趣的方式展现出来。专门负责制作年度报告的机构在今天早已存在了很长时间。每年,许多表现了新设计思路的成功的原创作品都会在这些机构中诞生。

“Dare: The Ultimate IP Challenge”就是此类设计中的一例。在为新加坡知识产权事务所(IPOS)制作的这份年度报告中,设计人员将该公司所提供的服务——对该国在创新性产业和知识产权方面取得的成就提供支持、推广和评价等服务——与一个真正的游戏结合在一起。该设计的封面兼做游戏的棋盘。这份年报中不但有游戏的说明与规则,还包括了骰子和代币筹码。读者或者说是游戏者可以直接开始进入游戏。在向终点挺进的过程中,他们不但会了解到在国际商业计划中可能遇到的机遇和陷阱,更会了解到新加坡知识产权事务所(IPOS)所提供的服务和其所取得的成绩。

Long gone are the days when annual reports of private and public companies were about publishing the final figures and listing the balance of accounts. Today it is equally important that this rather dry material is presented in such a way that it makes the reader curious and is interesting to read. Agencies specialising in annual reports have existed for quite some time now, and every year many new successful and original designs are created that present new approaches.

“Dare: The Ultimate IP Challenge” is such an example. The annual report for the Intellectual Property Office of Singapore combines the company's services – the support, the expansion and the valuation of the country's creative and intellectual achievements – with a real game. The cover of the book doubles as the game board. Apart from tips and the rules of the game the annual report also contains the dice and tokens. The reader/player can directly accept the challenge and on their way to the finish not only get to know the opportunities and pitfalls a business idea faces in the global market, but also the services and successes of IPOS.





题目

Dare: The Ultimate IP Challenge
(年报)

客户

IPOS (Intellectual Property Office
of Singapore), Singapore

设计

Epigram, Singapore

总经理

Edmund Wee

图形设计

Kelvin Lok

插图

Michael Ng (Mindflyer)

撰稿

Roger Hiew

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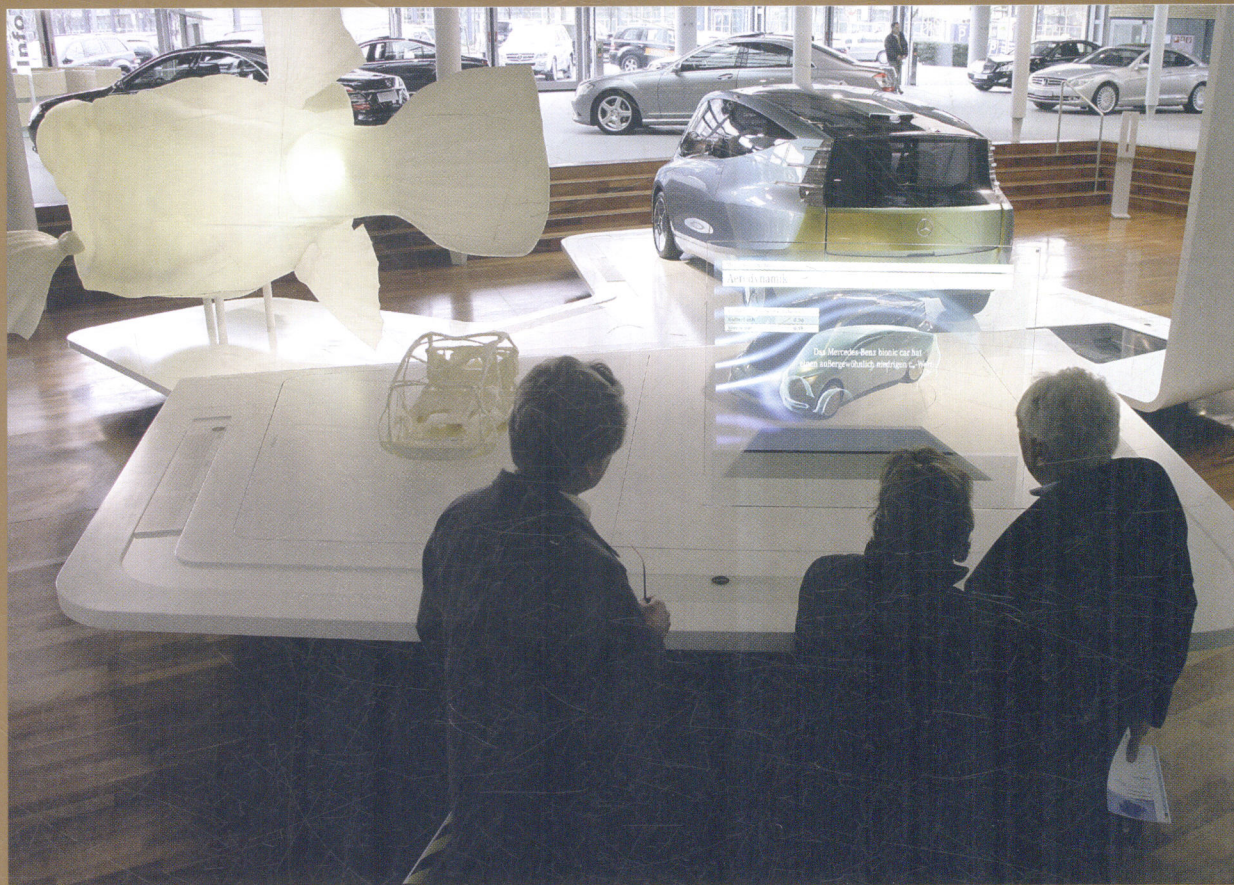
Sharon Lam

在未来,世界将会变成什么样子?那时我们将会怎样生活?探寻未来既令人着迷,又同时对于我们的社会发展和经济技术的进步有着重要的意义。然而,几乎没有任何其他产业会像汽车工业那样需要不断地预测未来六到七年后的生活方式和流行时尚,并现在就对此做好准备。这是因为六到七年的时间正是一款新车从最初的设计草图变成最后的成品车的时间。所以一款新车的设计不但必须要领先于当时的技术安全标准和消费水平,还必须要超越当时对于外形、风格和材料选择的流行趋势。

“仿生学汽车”的概念就是汽车工业在未来的技术革新和发展中的一条特殊道路的范例。为了开发“仿生学汽车”,生物学家、仿生学家和汽车研发人员对动物界进行了深入的研究考察。他们发现了一种多骨硬鳞鱼与汽车工程师们的设计理念十分接近。这个由jangled nerves设计的旋转展示台为参观者提供了体验梦幻中的汽车设计方案的机会。一个带有照明光源的硬鳞鱼的塑像、一辆原型车和它的1:4比例的模型被一起安放在了形状不规则的基座上。该基座以蓝色为其色彩基调,并模拟海面的反光。在展台的背景中,激光全息投影营造出了一种现实与虚幻相融合的效果。

What will the world of tomorrow look like and how will we live? Exploring the future is as fascinating as it is essential for our society, science and economy. However, there is hardly any industry that consistently has to foresee trends and lifestyles and anticipate today what life will be like in six or seven years like the automobile industry. This is the period of time between the first rough draft and the finally functioning car which has to be ahead of current standards in technology, safety and consumption as well as sense of form, style and choice of materials.

The “bionic car” concept is exemplary of the extraordinary paths the industry pursues to provide an idea of future innovation and technologies. In order to develop the “bionic car”, biologists, bionics and automobile researchers made an expedition into the animal world and discovered that the angular boxfish came close to the automobile engineers’ ideal. The touring exhibition, designed by jangled nerves, allowed the visitors to experience the visionary vehicle project by presenting a self-illuminating sculpture of the fish, the original vehicle and a 1:4 model together on an amorphous pedestal immersed in blue, animated water reflections. Holographic projections in the background created the effect that the real and the virtual layer merged.



题目
Mercedes-Benz – bionic car
(展览)

客户
DaimlerChrysler AG, Stuttgart

设计
jangled nerves GmbH, Stuttgart



我们对日常生活的技术化总是有着担忧的情绪。但是一旦这种技术化发展到了一定程度，自身自然地融入我们的生活中并为我们提供帮助时，那种对技术化生活的恐惧就消失了。如今，没有人会惊愕于自己的导航装置中发出的声音；我们在互联网上已经创造了真实世界之外的世界；如果人造器官能够比我们自己天生的器官更可靠地实现其功能的话，我们也会感到高兴不已。

在其巴黎的新商店中，Adidas公司将自己表现为一家走在时尚前列的公司。Adidas公司运用革新性技术和科研成果来优化他们所提供的服务并满足客户个性化的需求。通过70平方米的安装有多种传感器的设备，客户可以体验和测试Adidas向其提供的所有高端产品和服务。LED人行道正是代表了一种新技术。该技术可以将足部的扫描数据通过红外线传输出去，并在网络终端上即时生成适合于客户要求的鞋的图像。这种“店内(in-store)”设计的概念将复杂的媒体技术、函数学和人体工程学融合在一起形成了一种未来的景象。它让人们对此着迷并使人们的好奇心受到激发。而且，该技术在产品演示和Adidas体验两方面都满足了客户的个性化要求。

The technisation of our everyday live, which is often accompanied by apprehension, mostly loses its dread once it has arrived exactly there, integrating itself naturally as well as helpfully. Nowadays no one is startled by the voice of their navigation device; we construct parallel worlds on the Internet and are thankful if artificial organs fulfil their duties more reliably than our own, natural ones.

In its new store in Paris, adidas presents itself as a state-of-the-art company, which uses innovative technologies and scientific research results to meet customers' individual requirements and optimise customer service. Via the 70-sqm multi-sensory installation all high-end products and services of the sports goods manufacturer can be experienced and tested. The LED Catwalk features a new technology which scans the foot, transfers the data via infrared, and configures the appropriate shoe instantly on an online interface. The design of the in-store concept combines the complex aspects of media technology, functionality and ergonomics in a futuristic look. It fascinates and arouses curiosity. And it meets the customer's individual requirements on product performance and the adidas experience.



题目
adidas mi Innovation Center
(商店, 展示)

客户
adidas AG, Herzogenaurach

创意协调
Chris Aubrey, Jens May,
Anne Nebendahl

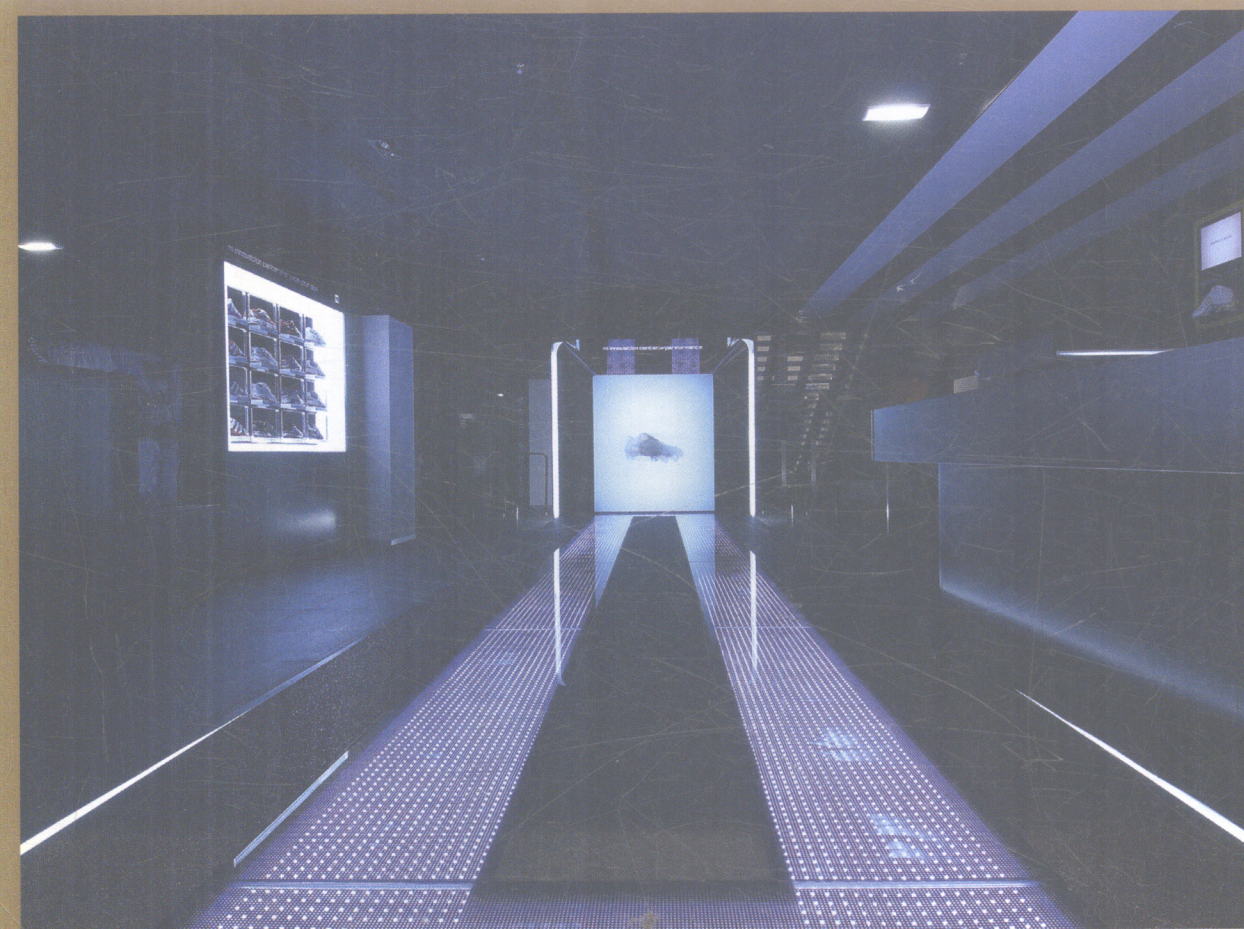
设计
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Andreas Schradin, Ksawery Oroczo

创意指导
Heinrich Paravicini

艺术指导
Axel Domke, Christian Tönsmann

建造
Thomas Huth

媒体
NIYU media projects/
Hocke & Hofmann, Berlin
Fraunhofer Heinrich-Hertz-Institut,
Berlin





“红点初级奖”是授予杰出的青年设计师的荣誉。10000欧元的红点初级奖金是“红点初级奖”的一部分。这些奖金是面向学生和青年设计师而设立的，并且是“红点传达设计奖”的组成部分之一。每一个参赛组别的最杰出作品的设计师都有可能被评审团提名为“红点初级奖”的候选者。今年，有7个作品得到了这一提名，而评审团最终将此次“红点初级奖”授予了其中的一个作品。

With the “red dot: junior prize” the best work of a junior designer is honoured. The junior prize worth 10,000 euros is part of the “red dot: junior award”, the competition for students and junior designers, which is a component of the “red dot award: communication design”. The jury can nominate the most outstanding work of each competition category for the “red dot: junior prize”. This year, seven works were nominated for the honorary title of which the jury selected one for the junior prize in the end.