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郵 編 / 510280

電 話 / (86)-20-84344460

傳 真 / (86)-20-84344460

郵 箱 / sd_168@163.net

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Address / 3rd Floor, West Tower, No. 10 Ligang Road, Haizhu District,

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Tel / (86)-20-84344460

Fax / (86)-20-84344460

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Title-T

Design Agency-DA

Creative Director-CD

Art Director-AD

Design Director-DD

Designer-D

Project Manager-PM

Copywriter-CW

Illustrator-I

Environment Designer-ED

Typographer-TG

Structural Designer-SD

Logo Designer-LD

Architect-A

Interior Designer-ID

Furniture Designer-FD

Photographer-P

Styling-S

Client-C

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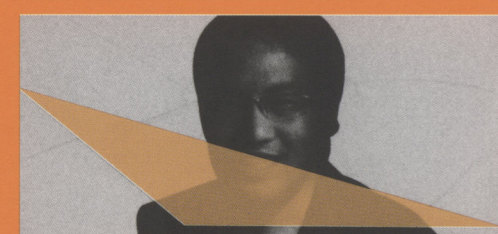
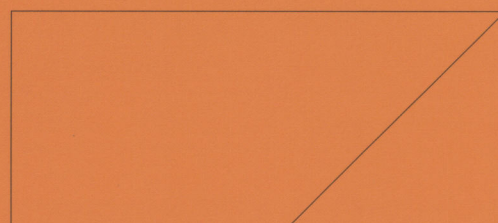
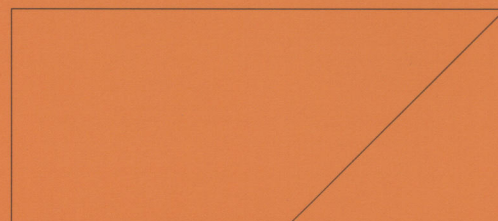
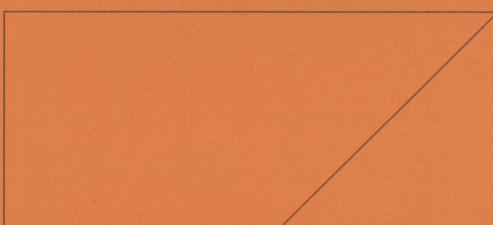
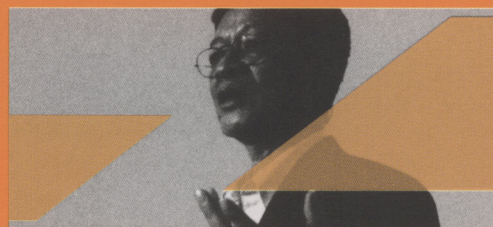
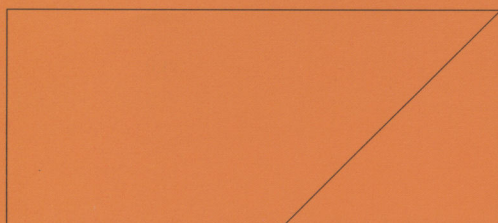
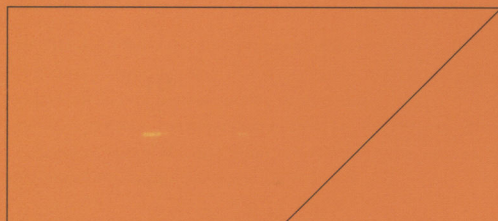
評選報告 Editorial Report

地區 Area	類別 Category	視覺形象設計 Visual Identity Design	型錄 DM & Print	海報設計 Poster Design	書籍設計 Book Design	包裝設計 Packaging Design	標志設計 Logo Design	圖形設計 Graphics	各地區總入選(件) Number of Selected Works
入選地區與國家 Participating Regions and Countries	北京 Beijing	3	1	1	5	2	4	7	23
	上海 Shanghai	5		3		3	6	3	20
	深圳 Shenzhen	6	4	7	1	4	25	3	50
	重慶 Chongqing			1	5			4	10
	四川 Sichuan	1		1			2	3	7
	廣東 Guangdong	4	1	3	2	1	17	4	32
	江蘇 Jiangsu	2	3	4	4		3	1	17
	廣西 Guangxi						3		3
	河北 Hebei		1				6		7
	陝西 Shanxi	3		2	1	3	1	2	12
	遼寧 Liaoning		1	1		1			3
	浙江 Zhejiang	3	4	4	6	3	5	4	29
	福建 Fujian	1		2			4		7
	黑龍江 Heilongjiang						3		3
	湖北 Hubei				1		1		2
	雲南 Yunnan			2					2
	安徽 Anhui	1			1		2	2	6
香港 Hong Kong	16	10	10	14	6	15	5	76	
澳門 Macao			2					2	
臺灣 Taiwan			13					13	

地區 Area	類別 Category	類別							各地區總入選(件) Number of Selected Works
		視覺形象設計 Visual Identity Design	型錄 DM & Print	海報設計 Poster Design	書籍設計 Book Design	包裝設計 Packaging Design	標志設計 Logo Design	圖形設計 Graphics	
入選地區與國家 Participating Regions and Countries	新西蘭 New Zealand	11	1			4			16
	美國 USA	15	12	5	10	31	25	6	104
	澳大利亞 Australia	12	8	4	7	4	8	4	47
	新加坡 Singapore		2		1	3			6
	印度 India		2	4	1	1	4		12
	日本 Japan	3	2		1	2			8
	加拿大 Canada	3	5	3	2	7	4		24
	韓國 Korea		2	8	3	2	4	2	21
	泰國 Thailand		2	1		2	1	1	7
	馬來西亞 Malaysia	1	1	4	2	3	3	5	19
	以色列 Israel		2	1		3	2	1	9
	墨西哥 Mexico		2					2	4
	厄瓜多爾 Ecuador			1					1
	俄羅斯 Russia				2	5	1		8
	巴西 Brazil	3	3	4		3			13
	智利 Chile			1		2			3
哥倫比亞 Colombia					2			2	
烏克蘭 Ukraine						8		8	
總參選公司及個人 Total Number of Contributors		入選公司及個人 Number of Participating Contributors			總參選作品 (件) Total Number of Contributors Works (piece)			總入選作品 (件) Total Number of Selected Works (piece)	
585		196			3840			636	

CONSULTANT

評委顧問 [NO ORDER IN NAME 排名不分先後]



金炫兌

金炫兌先生是韓國歷史最悠久的著名設計機構韓國設計振興院(KIDP)的第十三屆主席。該機構是韓國唯一的公立設計實體，旨在促進韓國設計行業的發展。金炫兌站在前沿，致力於推動KIDP與時俱進。

KIM Hyun-tae

Mr. KIM Hyun-tae is the 13th president and CEO of Korea Institute of Design Promotion, the oldest and most prestigious design organization, and the sole public design entity established and operated in Korea. The organization aims at promoting the design industry of Korea. Mr. KIM Hyun-tae stands in the vanguard of putting KIDP in line with the changes of the era.

王受之

王受之，現代設計史論專家，中國當代設計教育的奠基人之一。現擔任美國最優秀設計學院之一的洛杉磯“藝術中心設計學院”(Art Center College of Design, Pasadena)終身教授，和汕頭大學長江藝術與設計學院的副院長。他同時在加利福尼亞藝術學院(California Institute of the Arts, Valencia)、奧迪斯藝術與設計學院(Otis Institute of Art & Design)、南加利福尼亞建築學院(Southern California Institute of Architecture)、南加利福尼亞大學建築學院(University of Southern California)等等美國著名設計院校擔任設計史論課程。

Wang Shouzhi

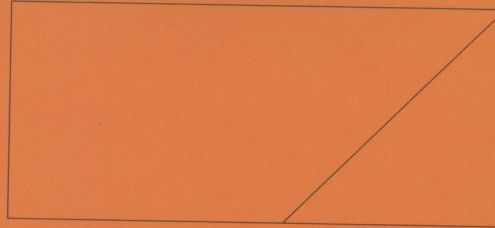
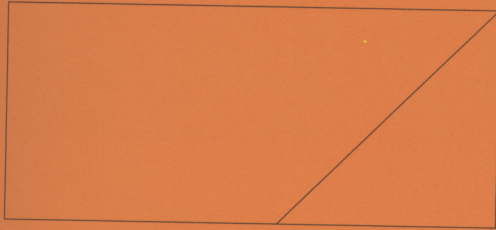
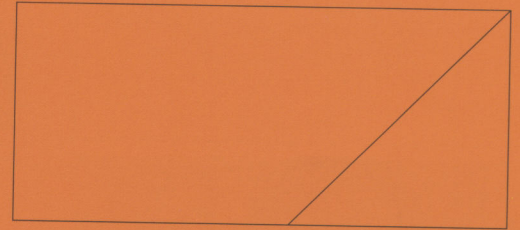
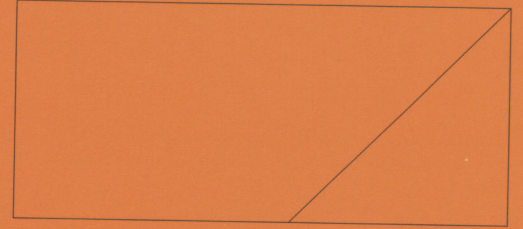
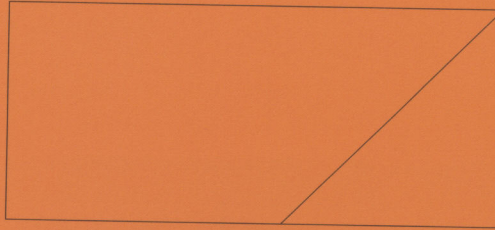
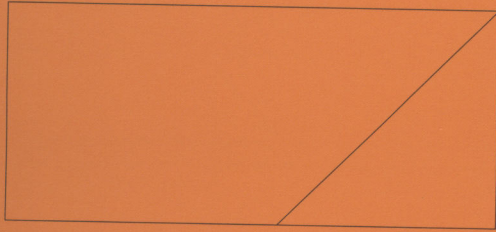
Being an expert of modern design history, Wang Shouzhi is one of the founders of China modern design education. Now, he is a tenured professor of Art Center College of Design, Pasadena, L.A.. Besides, he is the subdecanal of Cheung Kong School of Art and Design of Shantou University. Meanwhile, he shoulders the design history courses in some famous American design colleges, such as California Institute of the Arts, Valencia, Southern California Institute of Architecture, and University of Southern California.

Lawrence Chong

Lawrence Chong是新加坡設計師協會的主席，該協會成立於1985年，是新加坡唯一一家跨界協會。同時他還是戰略品牌顧問機構Consulus的CEO，主要提供商業管理和設計顧問服務。該公司的服務遍及新加坡、馬來西亞、越南、菲律賓、中國、印度和美國。Lawrence關於品牌設計的評論在當地的《新加坡商業時報》、《營銷雜誌》、《新加坡時報》均有登載，還通過電臺938播報。Lawrence是一個積極的演講者，曾經在美國、印度、中國、印度尼西亞、菲律賓、越南、日本和新加坡內向超過3000人發表過演講。

Lawrence Chong

Lawrence Chong is the President of Designers Association Singapore, the nation's only multi-disciplinary association founded in 1985. He is also the Chief Executive Officer of Consulus, a regional strategic brand consultancy with both business management and design consultancy. The company operates in Singapore, Malaysia, Brunei, Vietnam, Philippines, China, India and USA. His comments and thoughts on design and branding have been featured in regional papers such as the Business Times Singapore, Marketing magazine, Saigon Times and on radio 938. Lawrence is a regular speaker and has presented to 3000 persons in countries such as the US, India, Malaysia, China, Indonesia, Philippines, Vietnam, Japan and Singapore.



Andy Johnson

Andy是獲得國際設計獎項機構United*的創意合伙人，另外兩個合伙人分別是Lawrence Haggerty 和 Perry Seelert。Andy曾在英國和美國的多家頂尖設計公司工作過。

他具有豐富的設計經驗，完成的品牌設計項目遍及北美、歐洲、亞洲和南美。

他為Seagram, Callard & Bowser, BASF和A&P超級市場等客戶完成的創意設計獲獎累累。

Andy Johnson

Andy is a creative partner of the international award winning design firm united*, established with his two partners, Lawrence Haggerty and Perry Seelert. Andy's career has involved working for some of the world's most prestigious design companies in both the United States and United Kingdom.

His experience is global, having developed brand programs across North America, Europe, Asia and South America.

Throughout his career, he has established an impressive list of awards for the creative work he has developed for clients such as the house of Seagram, Callard & Bowser, BASF and A&P supermarkets.

Sven Baker

Sven是澳洲首屈一指的創意總監，目前在Designworks的惠靈頓設計團隊擔任靈魂角色。作為創意總監，他要做的是保證客戶的商業策略能有效地從品牌設計中體現出來。

在新西蘭乃至整個塔斯曼區域內的一些重要的公共組織或私營企業都曾是Sven的合作對象。他曾憑借字體和企業形象設計兩度獲得紐約藝術指導大獎。他還是新西蘭最佳設計大獎的兩屆獲獎者。

Sven合作過的客戶包括新西蘭電信、奧克蘭國際機場、AMI、TheNewDowse美術館、新西蘭郵政、新西蘭政府銀行、新西蘭GHG連鎖醫療機構、Right House項目以及Westpac銀行等。

Sven Baker

One of Australasia's leading creative directors, Sven leads our Wellington team.

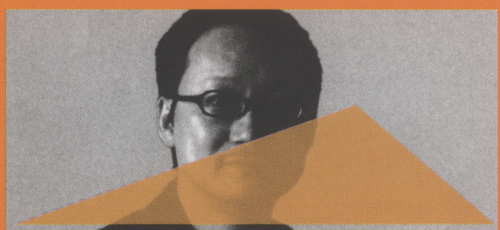
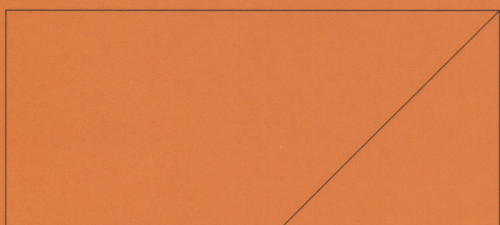
His role as Creative Director is to ensure clients' business strategies are translated into effective brand strategies and compelling design executions.

Sven has worked with major organisations—public and private—both in New Zealand and across the Tasman and has picked up two prestigious New York Art Director Awards for Typography and Corporate Identity, and two New Zealand Best Awards Stringers [among others].

Clients Sven has worked for include Telecom, Auckland International Airport, AMI, TheNewDowse, New Zealand Post, Kiwibank, Guardian Health Care, Right House and Westpac, amongst others.

EDITORIAL COMMITTEE

特邀編委 (NO ORDER IN NAME 排名不分先後)



陳超宏

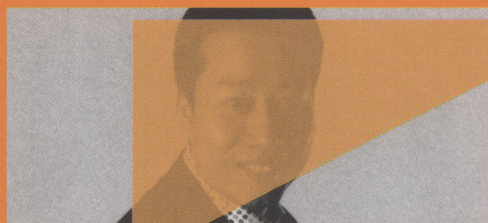
Eric Chan (陳超宏)為香港資深平面設計師及企業品牌形象顧問。1981年畢業於大一藝術設計學院及香港理工大學。先後於Hill & Knowlton (Asia) Ltd/Grapho、李奧貝立(Leo Burnett)及達彼思(Bates Hong Kong) 等設計公司及4A廣告公司任職。1991年創立Eric Chan Design Co., Ltd.。陳氏設計作品曾先後獲得逾250項香港及國際大獎，獎項包括英國D&AD、美國One Show Design Award金獎、日本Applied Typography年獎、Best of the Best大獎、日本Tokyo Type Directors Club及香港HKDA Awards金獎。

Eric Chan (陳超宏) 現為香港設計師協會副主席 (2008-2010) 及執行委員 (2002-2008)。積極參與及推動香港平面設計文化及協助培養未來新一代的平面設計師。

Eric Chan

Eric Chan is a veteran graphic designer and branding identity consultant. After graduating from The Hong Kong Polytechnic and The First Institute of Art & Design in 1981, he started his career at Hill & Knowlton (Asia) Ltd/Grapho, Leo Burnett and Bates Hong Kong. Eric is the winner of numerous international awards and has received more than 250 international and Hong Kong awards for the past years, including British D&AD, New York ONE Show Design Gold Award, Japan Applied Typography Best of the Best, Tokyo Type Directors Club, HKDA Awards Gold Award.

Eric is a committee member (2002-2008) and Vice Chairman (2008-2010) of the Hong Kong Designers Association who actively participates and contributes to Hong Kong's design industry.

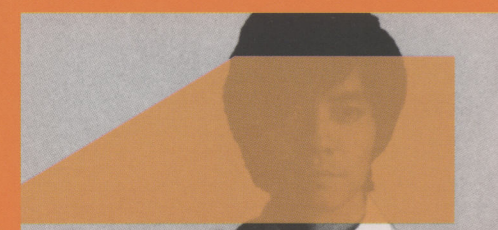
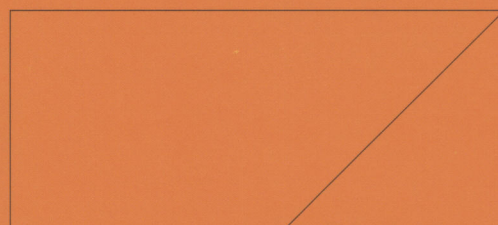


陳永基

陳永基，出生于香港，24歲受聘到臺灣發展。于1991年創立陳永基設計公司至今，活躍于中、港、臺、澳兩岸四地的知名平面設計師，屢獲國際設計競賽大獎，獎數超過400餘項，包括德國紅點Reddot Best of the best設計大獎、德國iF設計大獎三項、韓國首爾亞洲海報設計三年展全場大獎、捷克布魯諾國際平面設計雙年展市長大獎、澳門設計師協會全場金獎、臺灣國際視覺設計展創作金獎全場大獎等。

Chan Wing Kei, Leslie

Born in Hong Kong, he has made his career in Taiwan, established his own studio in 1991 and has been actively involved in the graphic design field. Chan has received more than 400 Taiwan and international design awards including the Major of the City of Brno Award at the 20th International Biennale of Graphic Design Brno (Czech), Grand Prize at the 5th Seoul Triennial Exhibition of Asia Graphic Poster (Korea), Best of the Best Award at Reddot Design Award (Germany), Grand Award and Gold Award at the 7th Associacao de Designers de Macau Competition, Macau and The Outstanding Greater China Design Award. He also has design works selected in Warsaw, Chaumont, Lathi, Helsinki, Moscow, Mexico, Toyama, Colorado, Chicago and Tehran.



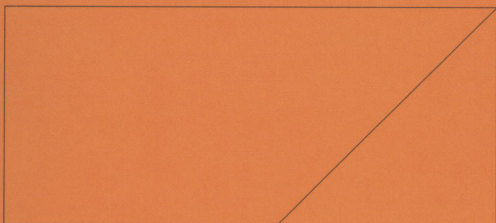
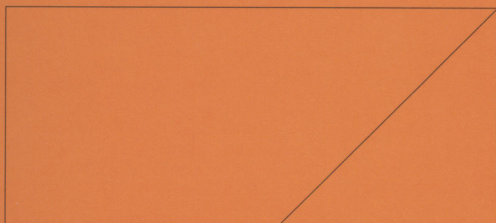
黑一焯

SenseTeam山河水團隊創始人兼創意總監

SenseTeam山河水團隊致力於將平面、當代藝術、建築空間、城市、社會等各種媒介，在不同領域間的融會貫通。策劃“城市種子——華森建築設計25周年巡展”、“X展——07GDC平面設計在中國國際評審提名展”、“LOOK AT ME 年輕設計師展”、“社會能量——當代荷蘭交流設計展(深圳站)”等。

Hei Yiyang

Founder & Creative Director of Sense Team. Sense Team focuses on the integration of graphics, contemporary art, architecture and spatial design, cities, society and other media in different fields. The team curated some important exhibitions, like "Seeds of the Cities-HSA 25th Anniversary Exhibition", "X Exhibition-07Graphic Design in China The International Judges Nomination Exhibition", "LOOK AT ME Young Designer Exhibition" and "Social Energy-Contemporary Communication Design from the Netherlands (Shenzhen)", etc..



Richard B. Doubleday

Richard B. Doubleday是波士頓大學美術學院的助理教授，同時擔任該校“倫敦自由藝術課程”的老師。Richard 的海報設計曾在多個國際活動和競賽中展出，當中包括日本富山國際海報三年展，在墨西哥城伊比利美洲大學等。Richard最近在香港理工大學開設了一家概念書籍工作室。Richard是倫敦斐頓在2010年即將出版的《斐頓平面設計檔案》和《字體設計：中島英樹》的撰稿人，他的文章曾發表于《中國設計與包裝》和《當代平面設計》(2009年紐約哈珀·柯林斯出版)等書籍上。他還是東京TDC獎的客席評委和《東京TDC年鑒20卷：世界最佳字體與設計》的撰稿人。他還是美國麻省波士頓印刷協會的成員。

Richard B. Doubleday

Richard B. Doubleday is an Assistant Professor at the College of Fine Arts, Boston University and teaches in their London Liberal Arts Program. Richard has exhibited his poster designs at many international events and competitions, including the International Poster Triennial in Toyama, Japan, and solo exhibitions at the Universidad Iberoamericana, Mexico City, Rafael Landivar University, Guatemala, and Suzhou Art & Design Technology Institute, China. Richard recently led a cultural concept book workshop at the Hong Kong Polytechnic University, Kowloon, Hong Kong. Richard is a contributing author for *Phaidon Archive of Graphic Design* (Phaidon, London 2010), and *Typo-Graphics: Hideki Nakajima* (Seibundo Shinkosha, Tokyo 2008). His work has been published in several publications, including *Design & Packaging China*, and *The Sourcebook of Contemporary Graphic Design* (HarperCollins, New York 2009). Richard was a guest juror at the Tokyo Type Directors Club Annual Awards and a contributing writer for the *Tokyo TDC Vol. 20: The Best in International Typography & Design* (Transart, Tokyo 2009). He is a member of the Society of Printers in Boston, Massachusetts, United States.

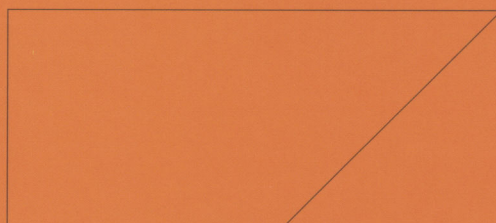


姜劍

姜劍，1975年生于貴陽。1998年畢業于北京服裝學院藝術設計系。2002年初留學澳大利亞，兩年後畢業于悉尼科技大學，獲設計與建築學系 (DAB) 設計碩士學位。2003年在悉尼成立多媒體設計組合JOYN:VISCOM，活躍于國際互聯網上的設計交流和協作，作品入選澳大利亞Sydney Esquiess設計節 (澳大利亞)、北京現場/ZKM (德國)、2007Colophon獨立雜誌藝術節 (德國)、China Desin Now/V&A (英國) 等。作品亦發表于美國neomu雜誌、英國Digit雜誌及中國Modern Weekly雜誌等。從2005-2007年，曾參與策劃Get it louder (大聲展)，eyes on新視驗展，cotton in art美棉藝術節，Force of Love (Nike) 藝術展及“There Is No I In Team”多媒體藝術展等，并將在未來繼續致力於當代視覺文化推廣及獨立出版物的編輯設計工作。

Jiang Jian

Jiang Jian, born in 1975. Graduated in graphic design from BICT (Beijing) in 1998. In 2002, he came to Australia for his Master course in Visual Communication. During his studies in Sydney, he founded the experimental collective JOYN: VISCOM. His work has been featured in many art and design festivals/exhibitions such as Sydney Esquiess (Australia), Semi-Permanent (Australia), Beijing Case/ZKM (Germany), Colophon2007 (Luxembourg), China Desin Now (UK) etc. Press work for magazines includes Neomu (US), Digit (UK), CITY Magazine (Hong Kong) and Modern Weekly (China). He's also running an independent design publication - PLUGZINE - as both chief-editor and art director. Between 2005 and 2006, he co-curated the travelling exhibitions such as 'Getitlouder', 'nikeFREE' and 'eyes on' in mainland China. In 2007, he organized and curated art events - "Cotton in Art" and "Force of Love" at Beijing 798 Factory. He's now living in Beijing and devoting himself to exploring all facets of contemporary visual communication as well as promoting young Chinese creative people through exhibitions, publications and all other related activities.



Nereida Tarazona Belenguer

Nereida Tarazona Belenguer出生在西班牙，現居中國。她于2002年開始走上設計道路。同年，在巴倫西亞舉行的國際家具展上，她設計的一件用硬紙板制作的家具為她自己及OKUPA公司贏得了首個大獎。23歲時，她便與另兩名設計師合伙在巴倫西亞設立了自己的工作室Modos Disseny Gràfic S.L.。2007年，Modos Disseny ràfic S.L.榮獲“最佳設計公司”的稱號，同年Nereida來到中國，在廣州開拓她的新市場，巴黎世家 (中國)、西班牙商會 (華南區) 都是她的客戶。最近的3年，她在西班牙Picassent的多項藝術大賽中擔任評委，其中最重要的是今年舉辦的第五屆Inquiet電影節，她組織并策劃了整個電影節活動。

Nereida Tarazona Belenguer

Nereida Tarazona Belenguer was born in Spain and she is living in China now. During her Industrial Design studies she starts her professional career with the First Award for OKUPA, with a cardboard furniture design, exposed in NUDE 2002 (International Furniture Fair in Valencia). With only 23 years old she established her own studio, Modos Disseny Gràfic S.L., in Valencia, with two more designers as partners. In 2007, Modos Disseny is awarded as "Best Entrepreneur Design Company" and Nereida starts her Chinese adventure in Guangzhou. Since those days, she has worked for companies like Balenciaga China and institutions like the Spanish Chamber of Commerce, South China. These last 3 years she has been member of the jury of diverse artistic contests in her home-town, Picassent, and she is still the designer and organizer of the Cinema Festival Inquiet, that this year is celebrating its 5th edition.

Asia-Pacific Design

PREFACE
前言

致賀

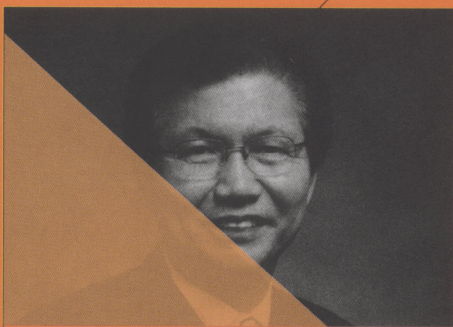
衷心祝賀《APD-亞太設計年鑒 V》成功出版。

《APD亞太設計年鑒》出版至今，五易春秋，成為推動亞太地區平面設計發展，並促其走向世界舞臺的重要媒介力量。值得注意的是，在設計行業備受關注的今天，這種交流學習的模式無疑將為引領設計潮流奠定堅實的基礎。

設計行業是以知識創新為基礎的產業，對於各領域創造新型附加價值起着至關重要的作用，這當中包括文化產業和工業兩大領域。平面設計對國家和企業集團之發展產生重大影響的例子更是不勝枚舉。在二十一世紀，包括韓國在內的亞太地區的設計師應當在締造更多輝煌的過程中發揮核心作用。

當我們展望未來，憧憬亞太地區平面設計的美好前景時，應該看到《APD亞太設計年鑒》將成為重要的資源寶庫。在當今特殊的年代，貴刊的出版尤具意義，我謹代表韓國設計振興院對此致以祝賀。

謝謝！



金炫兌
韓國設計振興院主席兼執行總裁

KIM Hyun-tae
President & CEO
Korea Institute of Design Promotion

Congratulatory Message

I would like to extend my wholehearted congratulations on the publication of the Almanac of Asia-Pacific Design. Marking the fifth issue this year, this yearbook has been serving as a medium for promoting the excellence of graphic designs from the Asia Pacific region on the global stage. Notably, in this day and age, when the importance of design is highlighted more than ever, this attempt to build design exchanges will undoubtedly provide a basis for leading future design trends.

Design as part of the creative knowledge-based industry plays a pivotal role in creating new added value throughout all domains, including culture and industry. Furthermore, we can readily find many remarkable cases in which graphic design has significantly influenced nations and corporations. The 21st century is the time when designers in the Asia Pacific region, including Korea, should take a central role in potential success stories.

Looking forward to this vision, the Almanac of Asia-Pacific Design will become an invaluable source for creating success stories in the graphic design field of the region. Considering the importance of the time in which we live, it is very meaningful for me to convey this congratulatory message on behalf of the Korea Institute of Design Promotion. Thank you.



Lawrence Chong

新加坡設計師協會主席及Consulus執行總裁
President of Designers Association Singapore
and CEO of Consulus

亞洲能成為新一代平面設計中心嗎？這由我們來決定。

二十一世紀初，世界經濟近乎走入谷底，幸而活躍強勁的亞洲經濟扭轉了命數。世界日新月異，回想十年前，亞洲四小虎還要靠國際貨幣基金組織（IMF）的救濟，中國和印度也還處於崛起時期。如今，亞洲各國齊心協力，組成了一個負責任的大區。在經濟危機還未波及亞洲時，中國和新加坡等政府已經開始施行一攬子計劃。從孟買到上海各地區新崛起的中產階級帶動高端奢侈品市場的快速發展。難怪今天IMF不得不承認亞洲的發展勢頭，準許中國和印度加入其董事會。變革的春風同樣吹到了八國集團峰會上。胡錦濤主席最近臨時退出在意大利舉行的峰會，這幾乎讓整個會議陷入癱瘓狀態。我們共同見證着別人的預言——亞洲世紀即將來臨。然而，當經濟發展勢頭和硬實力明顯東移之時，包括創意、文化和設計在內的軟實力卻還原封不動地留在西方。亞洲確實是富起來了，然而亞洲人還祇是處在買進西方觀念和生活方式的階段。西方品牌中除了低端和價值導向的產品外，幾乎所有的品牌在亞洲均有廣闊市場。這不能怪我們的消費者，因為當本地區的購買力不斷上升時，我們的吸引力卻還有待開發。平面設計——這個最能體現軟實力的行業在亞洲仍然得不到足夠的重視。那麼，亞洲該如何從製造工廠轉變為創意中心呢？

長久以來，亞洲經濟的崛起離不開西方經濟模式及消費方式的支持。因此，在許多亞洲國家裡，平面設計行業并未受到特別重視，因為很多大品牌都祇是將美國或歐洲的設計指導概念化而已。除了日本、韓國，或許包括香港之外，平面設計在其他地區都被視為商品而非附加值。在這種觀念的驅使之下，許多設計師為了掙錢而去做非創

意性的設計。由於設計行業遵循寬進原則，所以一時間湧現了許多新的設計工作室。然而激烈的競爭加上有限的設計項目，許多設計師被迫降低收費，甚至接受無償比稿。祇有少數幸運兒可以找到真正懂設計的客戶，避免淪為廉價勞力。

倘若長此以往，即使亞洲經濟發展勁頭不減，亞洲的創意行業亦無法承擔起足以體現“活力亞洲”的設計項目。儘管部分客戶確實懂得欣賞優秀設計作品的意義和目的，很多設計公司仍然覺得這幾乎是烏託邦。設計行業正培養着新一代的平面設計師，他們受西方標尺的量度卻又受到資源限制而難以創造出亞洲特色的作品。

在未來十到十五年內，一支龐大的富裕中產階級隊伍將崛起，世界將會把目光投向亞洲，尋求創意。去年蔚為壯觀的北京奧運會開幕式和電影《百萬富翁》的風潮昭示了亞洲創意市場的巨大潛力。但是要填補這個空缺，我們需要實質性的東西，需要創意新星，祇有這樣才能影響市場、體現亞洲平面設計的價值。

因此，亞洲急需看到能夠體現這一點的優秀作品。我對此書的編輯隊伍特別表示贊賞，因為《APD亞太設計年鑒》收錄的許多作品都向世界發出了“相信亞洲”的吶喊。面對挑戰，我依然滿懷信心，因為設計師們正努力打動世界的心。透過這裡的作品，我們可以感受到客戶開始認同亞洲的觀念。但是，未來還是任重而道遠！

或許，成立泛亞平面設計聯盟的時機已經成熟。目前，各種設計機構往往局限於本國內，或許我們應該成立亞洲性質的團體來推廣平面設計。因此，《APD亞太設計年鑒》及同類的出版物意義

重大，它讓我們發現原來身邊創意無限。祇要我們攜手合作，必定能創造更多輝煌。聯合會的形式或許可以是設計公司與出版社之間的結盟，這樣我們就能保證優秀設計作品的推廣發行。同時，我們可以建立泛亞平面設計指數來評估整個設計行業的發展。要別人對我們的作品有信心，我們必須馬上行動；要塑造一個自信的亞洲，我們必須轉變觀念。這是設計師的根本任務，因為設計是一個能夠影響社會準則的職業。隨着年輕人進入設計行業，我希望他們將發現更多的同行為亞洲文化感到自豪。希望在未來十年裡，我們的平面設計能夠趕上經濟的發展。本書就是一個好的開始，而能否讓這份靈感開花結果，則由我們來決定。