

Kan Tai-keung Design Award 2009

Worldwide Chinese University Student Design Competition

主編：靳埭強 / 副主編：張翼

文化艺术出版社
Culture and Art Publishing House

2009
靳埭強設計獎
KAN TAI-KEUNG DESIGN AWARD

靳埭強設計獎2009全球華人大學設計比賽 獲獎作品集

2009
靳|康|强|设|计|奖
KAN TAI-KEUNG DESIGN AWARD

主编：靳康强 / 副主编：张翼



汕头大学
SHANTOU UNIVERSITY



长江艺术设计学院
Changjiang Academy of Art & Design

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“品”主题释义

在市场经济高度快速发展的背后,藏着多少物欲横流、欲望难填的阴暗。利益的诱惑、金钱的欲望、人性的放纵,蚕食着人心之“品”。诚信缺失、道德失衡,作为人的那份“品”的格局在一步步瓦解。我们如何挽救,如何重构我们的“品德”、“品格”、“品性”……?请停步回首,扪心自查,细细感知一番那“品”的深意。

“品”的本意众多,亦有着众多意味深长的含义:“品”是一种享受,是在午后阳光中体味茉莉花茶的清香,是在雨后的小巷里感受宋词的幽婉,一如品茗、品文;“品”是一种气节,浸透着青莲居士的桀骜和少陵野老的深沉,一如品格、品性;“品”是一种历练,是每一次成长所感受到的阵痛,是每一个脚印所记录的酸甜苦辣,一如品味、品人生;“品”是一种格度,是衡量一切良莠黑白的心中那一杆标尺,一如品式、品第;“品”是一种成就,是走过人生长河所生成的那一份沉着,那一份淡然,一如品德、品质。

“品”蕴含了中国传统文化中深刻而朴素的哲学观,品的格局给人一份稳固和坚持。本年度“新媒强设计奖”及“《包装与设计》新星奖”以“品”为主题,呼唤心灵的回归,沉静地一品中华文化的那份深沉和隽永,“品”为何物?期待你们的挖掘,品出其中的深刻和韵味。

Definition of “morality”

Behind the highly developed market economy, how many evils of extravagance and greediness are hidden! The lure of interests, the lust for money and the intemperance of human nature are encroaching on the morality of humanity. The lack of good faith and the unbalance of morality are gradually breaking down the pattern of human “morality”. How to salvage and reconstruct our “morality”, “personality”, “character” and so on? Please stop to look back and examine ourselves, so as to apperceive the profound meanings of “morality”.

The “morality” has a variety of profound meanings: it is the enjoyment of tasting jasmine tea in the afternoon sunshine or appreciating the grace of Song Lyrics in a small lane after rain; it is moral integrity soaked with the unrestrained character of Li Bai (an ancient Chinese poet, also known as the Qing Lian Ju Shi), and the profound personality of Du Fu (an ancient Chinese poet, also known as the Shao Ling Ye Lao); it is the pains at each time of growth; and the sweets and bitters of life recorded with every step in life; it is a mental yardstick, against which all good deeds and bad qualities are measured; and it is an accomplishment — calmness developed during the long river of life.

“Morality” implies the profound but pristine philosophical views in the traditional Chinese culture, and the pattern of “morality” imparts steadiness and persistence. “Morality” is the theme of this year’s Kan Tai-keung Design Award and the Package and Design Award for Rising Stars, calling for the restoration of the soul and inviting you to appreciate, in peace and quiet, the profoundness and perpetuity of Chinese culture. What is “morality”? Its profoundness and connotations are open to interpretation.

获奖作品展示

未来设计师大奖
Future Designer Award

金奖 Golden Award

Silver Award

铜奖
Bronze Award

评审奖 Judge Award

最佳包装设计奖
Best package Award

Outstanding Award 优秀奖

入选奖
Nomination Award

;;;Overview of the Winners;.....281282
获奖作品一览

获奖作品一览

281282

十年庆典海报邀请展

>>>>10 years celebration Poster Exhibition>>>>>>>>>>>>>>

247248

大赛组委会

....List of the Committee

287288

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未来之窗

汕头大学的展厅给我留下的第一印象是新图片、新印刷术、新观点以及对完美的追求，未来仿佛呈现在我的眼前。这些学生将是今后几十年中国设计的未来。

新球强设计奖展现了一幅集中了年轻设计师思想和价值观的整体图画。他们的作品反映了中国传统文化、国际性影响以及新技术所带来的种种可能，作品制作精美并且体现了中国设计训练的高品质。

学生时代能为未来涉足设计专业培养优秀的潜力，接受缺陷能给予人以勇气和灵感；与此同时，学生们会产生对自己设计师身份的认同感。当然，学校教育并不能保证成功，但它却为日后的发展奠定了良好的基础。工作和体验是最好的老师，中国的一句谚语就极好地表达了这一点：实践出真知。

了解艺术和设计的现状尤为关键，了解社会热点事件同等重要；作为一名优秀的传播者意味着你必须了解世界的现状，因此，我们要成为观察者，日常生活为我们提供了最好的思想源泉。

在平面设计中没有最终的真理，因为视觉样式始终在变。现今，收集来自全世界零散的观念和风格并不是件难事，然而，号召把我们的设计观念和风格融入文化背景中，这才是重要的。

新球强设计奖2009比赛为此提供了一些经典的实例。在一部杰出的最终作品中，形式和内容应该是均衡的，本次比赛中的佳作反映了我们的时代，激发了我们思想。这些作品恰如其分地彰显出其大胆而富有个性的特点，无论它们是以钢笔、毛笔、相机，还是电脑制作而成，重要的是，它们体现了思想的力量。

在诸多作品中，仅有少数将会引起关注，仅有最好的将被人们记住，这对所有的设计师而言都是一种挑战。

卡里·碧波

Window to the future

My first impression of the exhibition hall of Shantou University was of new pictures, new typography, new viewpoints and the pursuit of perfection. The future is in front of my eyes. These students will form Chinese design in the coming decades.

Kan Tai-Keung Design Award competition gives a good overall picture of young designers' thoughts and valuations. Their works reflect the Chinese heritage, international influences as well as the possibilities brought by new technology. The results are beautifully finished and tell about the high quality of training in Chinese design.

One's student days give excellent possibilities for forays into professional design. Accepting imperfection gives courage and inspiration. At the same time, the student can find his or her own identity as a designer. Naturally, academic schooling does not guarantee success, but it gives a good basis for later development. Working and experience are the best teachers. A Chinese proverb expresses it perfectly: practising makes a master, and a master is always practising.

It is very useful to know what is happening in art and design. It is equally important to be interested in social events. To be a good communicator means that you have to understand what is happening in the world. Therefore we have to be observers; our everyday life provides us with the best thoughts.

There are no final truths in graphic design, because visual style keeps changing all the time. Today it is easy to collect bits and pieces of ideas and styles from all over the world. However, it is important to recall that our designs should work in the cultural setting in which they exist.

Kan Tai-Keung Design Award '09 competition offers excellent examples of this. In a good final work the form and the content are in balance. The best works in this competition reflect our time and stimulate our thinking. They are bold and personal in their expression. There is nothing excessive and nothing is lacking. It is irrelevant whether the work has been made using pen, brush, camera or computer. It is the power of the thought that is important.

In the flow of pictures only a few will be noticed and only the best will be remembered. This is a challenge to all of us designers.

Kari Piippo

“新埭强设计奖”自1999年举办至今，已经走过了十个春秋，今年迎来了大赛的第十届。这些年来，“新埭强设计奖”与全球华人大学生一起见证和成长了许多，每一届，我们都在探索和改进。2009年，大赛去除“平面”二字，参赛作品从平面扩展到立体、空间等范围，使该奖真正成为一个在设计领域全方位发展的比赛；同时，今年“新埭强设计奖”与《包装与设计》新星奖首次携手合办，两个具有影响力的大赛将为设计院校的学生提供一个展现自我、促进交流、检验学习成果的重要平台；往届获得“未来设计师大奖”的获奖者也将首次加入初评评委的行列，以推动各领域设计人才的不断创新和成长。

如今，“新埭强设计奖”已经不只是一个奖项，它已经成为了中国大学生设计比赛的知名品牌，成为了广大喜爱设计的华人青年一个展现自我创意的大舞台；成为了设计专业大学生提升专业视野的阶梯；成为了陪伴爱好设计的华人大学生共同成长的良师益友。愿更多年轻的设计爱好者伴随“新埭强设计奖”的脚步一路成长。

Background Introduction of Kan Tai-keung Design Award

It has been a decade since the establishment of Kan Tai-keung Design Award in 1999, and this year welcomes the tenth competition. Over the past years, the Kan Tai-keung Design Award together with the Chinese college students worldwide witness and grow a lot. For each competition, we have explored and improved a lot. In 2009, as the word "graphic" is removed from the name of the competition, the entries expand from two-dimensional works to three-dimensional works, space designs, etc., and the competition truly becomes a competition developed in an all-around manner in the design field; at the same time, this year's Kan Tai-keung Design Award and "Package and Design New Star Award" are jointly held. The two influential competitions work together to provide an important platform for students from design institutes to perform themselves, promote communication, and examine learning outcomes. The Future Designer Top Award winners in the previous competitions are going to join the team of the primary judges for the first time, so as to enhance continuous creation and growth of design talents in each field.

Nowadays, the Kan Tai-keung Design Award is more than an award, it has become a well-known brand in Chinese college students' design competitions; a big platform for Chinese youngsters who are interested in design to display their individual originality; a ladder for college design majors to improve professional view, as well as a good teacher and a helpful friend to accompany Chinese college students who have enthusiasm for design to grow up. I hope more and more young design enthusiasts grow up together with the Kan Tai-keung Design Award.


靳埭强设计奖
 KAN TAI-KEUNG DESIGN AWARD

《视觉传达设计》课程是设计专业的一门专业基础课，也是设计专业的一门专业必修课。本课程旨在使学生掌握视觉传达设计的基本理论、基本知识和基本技能，培养学生的设计思维和创新能力，为学生今后从事设计工作打下坚实的基础。

靳埭强 博士/教授

汕头大学长江艺术与科技学院 院长

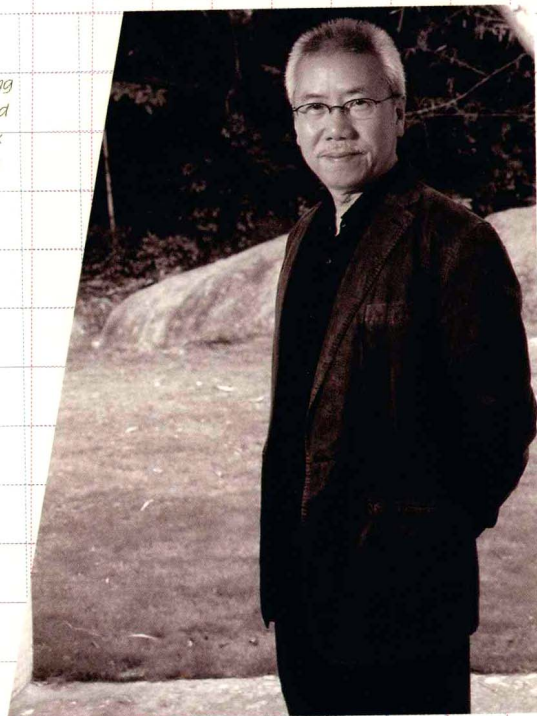
靳埭强曾在本地及海外获奖数百多项；其中包括美国洛杉矶国际艺术创作展金奖、日本字体设计年刊之最佳作品、纽约水银金奖、波兰第一届国际计算机艺术双年展冠军，并于一九八一年获香港市政局艺术奖及二〇〇一年康乐及文化事务处“沧海新城——东涌公众艺术计划”邀请赛荣获委约制作作品。

在个人成就方面，靳氏于一九七九年成为首位画家及设计师入选为香港十大杰出青年，一九八四年更是唯一的设计师获颁赠市政局设计大奖；一九九一年获香港艺术家年奖之设计师年奖；一九九二年被选为九十年代风云男士；一九九八年获杰出成就大奖。一九九九年获香港特区颁予铜紫荆星章勋衔以表彰其卓越成就；又于二〇〇〇年被英国选为二十世纪杰出艺术家及设计师；二〇〇二年被中国中央电视台邀请拍摄“东方之子”人物记录专题；及二〇〇四年获颁世界杰出华人设计师。

二〇〇三年，汕头大学邀请靳氏协助筹办长江艺术与科技学院，并任该学院院长，进一步致力中国现代设计教育的改革事业。二〇〇五年，荣获香港理工大学颁发荣誉博士学位。

靳氏热心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；于一九九四至九六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、法国等地的国际竞赛中担任评委，并于二〇〇三年被邀请担任芬兰拉提国际海报双年展的评委会主席。现时是香港设计师协会资深会员、国际平面设计联盟 AIG 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、清华大学美术学院、江南大学设计学院、西安美术学院、桂林电子工业学院、台南昆山科技大学客座教授；大连轻工业学院、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。现已完成编着《中国平面设计书系》六册，二〇〇二年他的文集《眼缘·心弦》由上海文艺出版社出版发行。他对青年一代甚具深远的影响力。

Kan Tai-keung 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 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 adjudicates 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 Charriol 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 Jilin College of the Arts; Guest Professor of Nanjing University of Science and Technology; Guest Professor of Guilin University of Electronic Technology; Guest Professor of Kunshan University of Technology, Taiwan; 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 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.

Handwritten signature of Kan Tai-keung in black ink.

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 further him to participate in the reformation of the China modern design education. In 2005, Kan was awarded a Doctor of Design Honoris Causa of The Hong Kong Polytechnic University.

今天是新埭强设计奖的第十届颁奖礼，一转眼，这个奖就办了十年了，过去的十年就像刚过去的昨天一般，我的心中十分感慨。新埭强设计奖举办至今，有很多年轻人通过这场比赛拿到奖项，获得鼓励，从而得到重视，成为了出色的设计师或老师等等。但同时，更多同学在比赛中没有拿到奖，甚至没有入围，他们可能会比较失落，但是不是意味着他们参加这个比赛，就没有好处呢？没有拿奖是不是就一定打击呢？



我自己也参加过很多比赛，有很多成功的，失败的也不少，其实，失败是很好的经验积累。我们观摩一下获奖的作品好在哪里，自己的创意是不是可以做得更好呢？另一种情况是，年轻人初出茅庐就得大奖，甚至打败了自己的老师，对于老师来说，这是一种失败，但这种失败却常常让老师觉得很开心。失败是一个学习的过程，无论是没有拿奖的，还是已经拿过奖的，只有懂得珍惜每一个学习的机会，才能取得不断的进步。我曾经以胜败为题创作过一幅海报，提醒大家，失败是可以学习的，是成功的起点。我希望每一位参加新埭强设计奖的同学，重视参与的过程而非获奖本身，重视过程而非胜败。

我相信新埭强设计奖会越来越受到重视，有越来越多的年轻人参与比赛，希望你们珍惜比赛的过程，磨练自己，成为一名优秀的设计师。如果不当设计师也没关系，我们的社会需要很多的创意，经历过设计比赛的考验，同样能够为你们未来的事业创造出美好的前途。

今天，我在这里恭喜获奖的同学，也祝福所有没获奖的同学，暂时的失败会是未来成功的基石！

另外，与黄励先生的《包装与设计》杂志合作多年，今年的《包装与设计》新星奖首次与新埭强设计奖合办，由同一批专家评审来评审，包装作品奖项获得了特别的丰收，我们也将把大奖作品送去参加“世界包装之星”的评选，让我们的年轻人在国际舞台上展现自己的风采。希望我们的长期合作一届比一届好。

感谢十年来参加我们奖项评选的评委们，他们用专业的眼光和严格的筛选维持了奖项的高水准。感谢来自各地友好院校的同仁们、学校领导和老师们，还要特别感谢今天的颁奖嘉宾和演讲嘉宾吕敬人先生、柯君先生，他们的讲座给我们的年轻朋友带来更多的知识和信息，我们也相互学习了很多。

最后要谢谢所有为本次新埭强设计奖和第五届《包装与设计》新星奖付出努力的老师和同学们，感谢你们！

在这里，祝每一位朋友身体健康，祝愿我们的设计水平和学习能力不断进步！谢谢！

新埭强

2010年1月15日颁奖礼上的致辞

Kan Tai-Keung's Address

Today is the tenth awarding ceremony of the Kan Tai-Keung Design Award. How time flies, it has been a decade since the establishment of the award. The past decade is just like yesterday that has just gone by, and I'm deeply moved by this.

Since the beginning of the Kan Tai-Keung Design Award, many young people have obtained this award through competition. They are thus recognized and become outstanding designers or teachers, etc. However, most young people have failed to get the award in the competition, and some of them even could not enter the competition. They might feel disappointed. Does that mean that there's no good for them to participate in the competition? Does the failure to get the award surely indicate a strike?

I've participated in many contests, with many successes but also quite a few failures. In fact, failure is a very good chance to accumulate experience. We may observe the strength of award-winning works and ask ourselves if our originality may be better. Another situation is that a young man wins a major award in his debut and even defeats his teacher, which, for the teacher, indicates a sort of failure, yet a failure that often rejoices the teacher. Failure is a process of learning. No matter one has won an award or not, he or she may only make constant progress on the premise of cherishing each opportunity for study. I once created a poster on the title of failure to remind people that failure can not only be learned but also indicate a starting point of success. I hope each young person participating in the contest for the Kan Tai-Keung Design Award value the course of participation instead of award itself, and stress the course instead of success or failure.

I believe that the Kan Tai-Keung Design Award will receive more and more attention, and that more and more young people will participate in the competition. I wish that you cherish the course of competition, temper yourselves and become excellent designers. It's all right if you fail to become a designer, since our society calls for many original ideas. The experience of the test of a design competition can create a bright future for your future cause as well.

Today, I congratulate students who have won the award and also bless students who failed. Temporary failure will be a corner-stone for future success.

Moreover, I've been cooperating with Mr. Huang Li's Package and Design for many years. In this year, the New Star Award of Package and Design is held together with the Kan Tai-Keung Design Award for the first time. The same group of experts is invited to evaluate works of the two awards. Special results have been harvested in the package work award. We'll send the works to participate in the evaluation for "World Package Star", so that our young people may demonstrate their works on the international state. I wish that our long-term cooperation will become better and better.

I'd like to thank the judges of our awards, who have been maintaining the high level of the awards with professional insight and strict selection. Also, I'd like to thank the colleagues, university leaders and teachers from institutions all over the country, especially Mr. Lv Jingren and Mr. He Jun, today's honorary guests for award presentation and speech. Their lectures have brought more knowledge and information to our young friends, and we've learned a lot from each other.

Finally, I'd like to thank all the teachers and students who have contributed to the Kan Tai-Keung Design Award and the Fifth New Star Award of Package and Design. Thank you!

Here, I'd like wish each friend good health, and I wish that our design level and learning skills keep improving! Thank you!

Kan Tai-Keung

Address at the awarding ceremony on January 15, 2010

初评评委介绍

朱锆

Zhu E

朱赢椿

Zhu Yingchun

,,,Cai Shiwei

蔡仕伟

王绍强

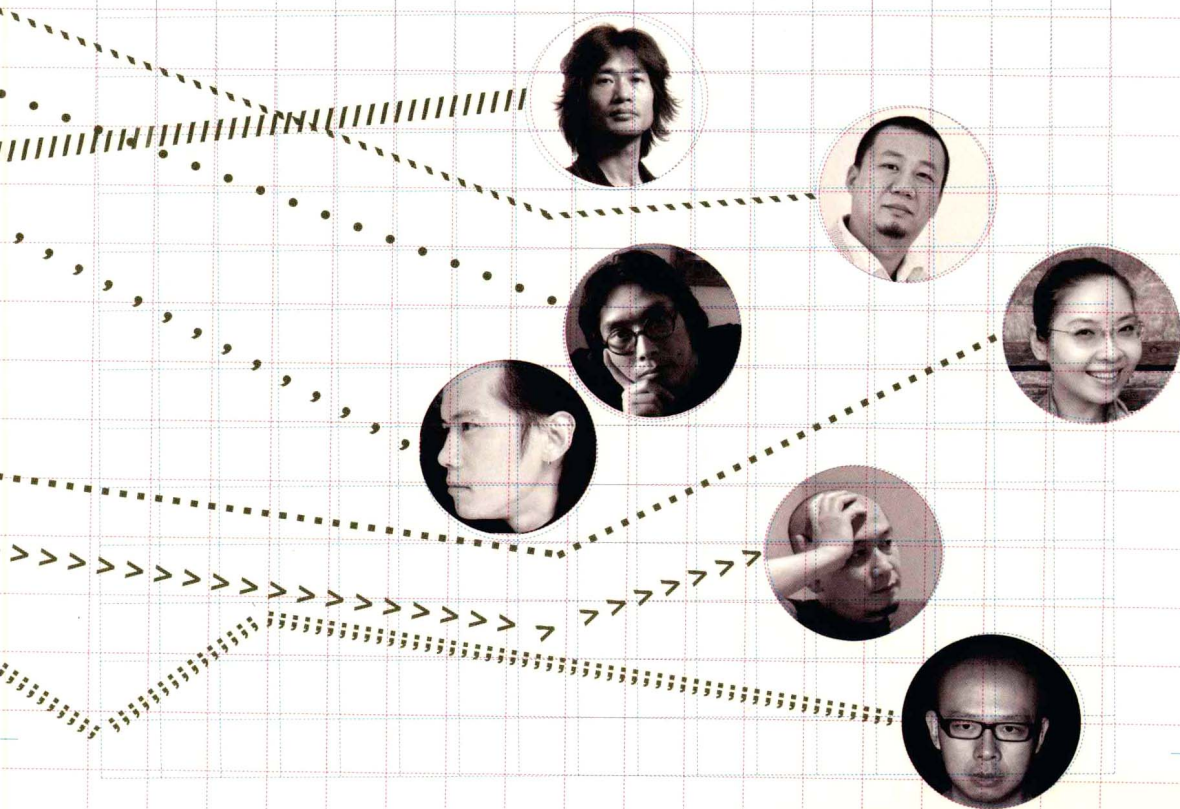
//// Wang Shaoqiang

黄扬;;;;;Huang Yang

夏小奇.....Xia Xiaoqi

>>>>Wu Yong

吴勇





朱愕

~~~~~Zhu E

平面设计师、策展人、出版人。1968年出生于杭州，1990年赴日。1995至1998年在田中一光设计事务所工作，1998年独立并于同年在东京成立朱愕设计事务所，2001年成立北京朱愕设计事务所至今。主持设计了“日中国民交流年”、“纽约中国中心”、“2007六方会谈”、“2008六方会谈”等日本及中国多项重要国家项目的平面设计部分。1998年在杭州为中国美术学院策划了“日本设计巨匠田中一光的设计世界展”，2000年在北京为日本国际文化交流基金会策划了“日本海报设计的流变展”，2004年在东京国立博物馆为中国驻日大使馆策划了“鱼水情展”等等。2000至2003年间策划编辑出版了《视觉语言丛书》100种160册。2006年至今陆续策划翻译出版了“设计白皮书”《设计中的设计》、《负建筑》、《十元论》、《建筑建筑》、《白》、《设计的构想》等多本畅销著作。

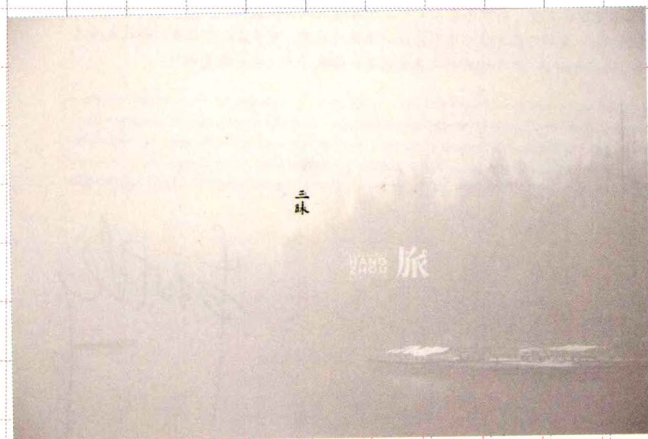
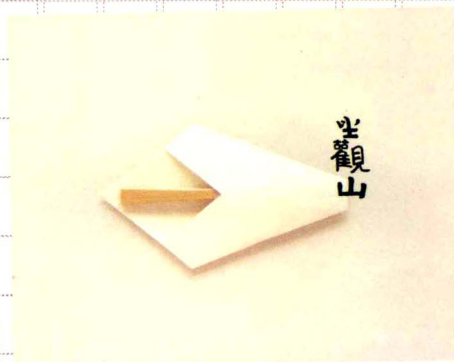
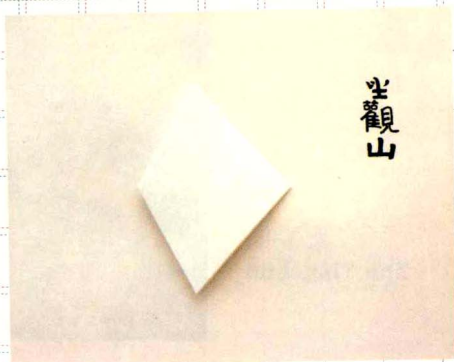
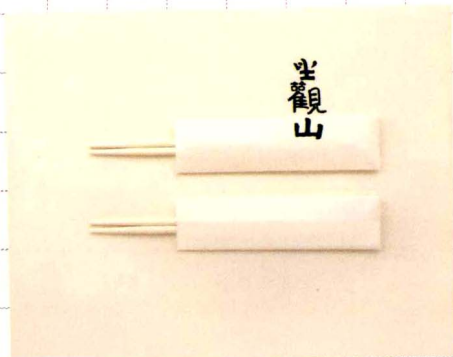
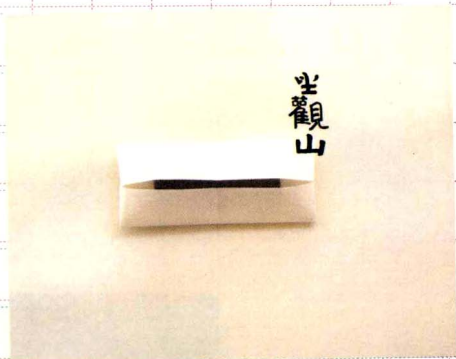
Graphic designer, curator and publisher. Born in Hangzhou in 1968, Zhu Er went to Japan in 1990, and worked with the Tjikko Tanaka Design Office from 1995 to 1998. He started a solo career in 1998, and established the Zhu Er Design Office in the same year. He established the Beijing Zhu Er Design Office in 2001 and has been working there since then. Zhu Er masterminded the graphic design of several important national projects in Japan and China, such as: "Japan-Six Citizen Exchange Year", "New York China Center", "2007 Six Party Talk" and "2008 Six Party Talk". He planned the "Exhibition of Design World of the Japanese Design Master Tjikko Tanaka" in Hangzhou for the Chinese Academy of Fine Arts in 1998, planned the "Exhibition on the Evolution of Poster Design in Japan" for the Japan International Cultural Exchange Fund in Beijing in 2000, and planned the "Close Relationship Exhibition" at the Tokyo National Museum for the Chinese Embassy in Japan in 2004, etc. Also, he compiled and published the "Series of Books on Visual Language" totaling 100 kinds and 160 books from 2000 to 2003, and planned and translated the several popular works such as "Design White Paper", "Design in Design", "Negative Architecture", "On Tee Houses, Building Building, White, Conception of Design" since 2006.

朱愕

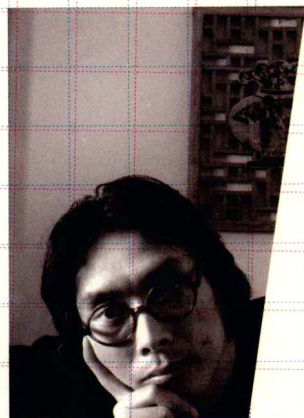
设计师、出版人、广州美术学院副教授、三度传媒机构总裁及总编辑  
设计师、出版人、Design 360° 观念与设计杂志创办人和总编辑

平面设计师、策展人、出版人

南京师范大学出版传媒学院设计系主任、  
南京市长江工作圈设计总监







朱赢椿

• • • • • Zhu Yingchun

南京师范大学出版社装帧设计部主任；南京书衣坊工作室设计总监；南京师范大学文学院编辑出版专业教师；江苏省首批新闻出版行业领军人才；从事书籍装帧设计研究及图书策划工作；多部作品入选中国书籍设计展览并获奖，有多篇论文在核心和权威杂志上发表；所设计的图书《不裁》和《蛭吧》于2007年与2008年连续两次在德国莱比锡被评为“世界最美的书”。

Director of the Graphic Design Department of the Nanjing Normal University Press; chief director in design for the Nanjing Shuyifang Office; teacher in the editor and publisher specialty of the College of Art of Nanjing Normal University; among the first leading talents in the press and publication industry in Jiangsu; engaged in research on book cover design and book planning; several works selected in the Chinese Book Design Exhibition and won prizes; several papers published in core and authoritative journals. Books he has designed, i.e. *Not Tailoring* and *Art Talk*, were rated as the "Most Beautiful Book" in Leipzig, Germany, in 2007 and 2008.