



謝爾·艾康 Kjell EKHORN / 挪威 Norway

在我記憶中，關於海報的最初印象是在小學時代。1970年代末的一個春日，校園裡盛傳著晚上城中張貼了多張馬戲團表演的海報，上面附有一張可以撕下來的現金代用券，有個幸運的同學已經取得一張。當時挪威有兩個大型馬戲團，任何一個來演出，都是城中大事，所以聽見海報附有現金代用券足以令我們這些孩子跑遍全城，去把這些海報搜出來！雖然最終找到的每張海報右下方都被人撕去了一小方角，令我們很洩氣，但這件事至今仍深深印在我的腦海中。

這次評審過程中，我和其他評審團成員遊走於香港文化博物館的評審場地時，都是期待著那魔法的出現。我很喜歡見到有設計師能盡情發揮海報傳意的潛力，同時為觀者營造懸念與共鳴。海報的本質是一種擾亂性的媒體，設計來吸引路過的人，即使不經意看一眼，也足以留下想像空間。海報沒有如雜誌、書籍等印刷媒體的優勢，沒有書頁，沒有封面封底，沒有開端，沒有中間，也沒有結尾。海報必須把所有資料展現在單一畫面上，所以無論是文字排序及布局，都是極考智慧的任務。客戶一般要求設計師把所有關鍵資訊以又大又顯眼的方式展示出來，而我們設計師都知道，如果吸引不到途人的注意，海報上的資料無論用上多大的字體，都是徒然的。因此，我選擇把我的評審獎頒發給韓國設計師朴金準的《千風》。這是很出色的海報系列，仿如一首以視覺元素寫成的詩歌。所有主要訊息都放在一張細小的銅箔貼紙上，再燙在大尺寸的海報上。自由隨意的海報藝術與嚴謹設計的燙貼並排一起，無論大小、色彩、手感、表達手法，都呈強烈對比，立即把你吸引住，禁不住要閱讀海報所傳達的資料。妙極！

我感到十分榮幸能獲邀擔任「香港國際海報三年展2017」的評審，看見這麼多傑出的參賽作品，感到震撼的同時，也得到很多啟發。在評審的過程中激發了很多討論，我們談及了視覺的潮流、文化的偏好，也談到海報設計大體上的角色與未來發展。我們都知道印刷媒體的黃金歲月早已遠去，當代傳播的主流屬於數碼領域，但這並不意味印刷形式的海報與社會失去關聯，或者行將消失。正如這一屆三年展顯示，只要我們仍在有形空間走動，就有機會與各式各樣的文化、政治、個人以至商業的信息交流。為此，我寄望以後更多屆三年展的來臨。

One of my earliest memories of printed posters is from when I was still a young boy at school. One spring day in the late 1970s, word was spreading around the school ground that circus posters with a free tear-off voucher had been hung around town during the night and that one lucky kid had already secured one. Norway had two major circuses at that time and a visit from either of them was considered a large event in those days. The mere idea of the tear-off voucher had us kids trawling the streets looking for posters, and even though every poster we found had (to our great dismay) a small square in the bottom right corner torn off, the memory of them remains vivid in my mind.

As I was walking in the large hall of Hong Kong Heritage Museum with my fellow judges, I was looking for some of the same magic. I love it when designers manage to use the poster format to its full potential and create both suspense and a connection with the audience. Posters are by nature a disruptive media — they are designed to capture people's imaginations at a glance as they pass by. Posters do not have the same privilege as, say, a printed catalogue, magazine or book: there are no pages, no front or back cover, no beginning, middle and end. A poster needs to display everything on a single surface, which is why the design of posters is such a demanding exercise, both in terms of hierarchy and composition. Clients tend to demand that all the vital information is displayed largely and visibly, while we designers know that if we fail to capture people's attention, all the information will simply be ignored, no matter the size. So perhaps it is fitting that I gave my own Judges Award to *A Thousand of Wind* by Korean designer, Park Kum-jun — a wonderful series of posters that can best be described as pure visual poetry. Here, all the vital information is contained within a small copper foil sticker, stuck onto the large poster surface. The sheer contrast in size, colour, texture and expression between the free-form poster art and the tightly designed sticker draws you right in, encouraging you to read the information the poster was designed to convey. Brilliant!

It was a great honour and privilege for me to be invited to judge the "Hong Kong International Poster Triennial 2017". I was both humbled and inspired to see so much great work on display. The judging process sparked discussions about visual trends and cultural preferences as well as both the role and the future of poster design in general. We all know that printed media is well past its glory days and that the vanguard of contemporary communication belongs to the digital realm, but that does not mean that the printed poster has lost all its relevance or is about to disappear. As long as people continue to move around physical spaces, there will be opportunities to communicate all manners of cultural, political, personal and commercial messages — as demonstrated in this edition of the Triennial and hopefully many more Triennials to come.



服部一成 Kazunari HATTORI / 日本 Japan

我在日本國內做過多次的評審，但在國外評審的經驗卻很少。這次能夠看到跟日本國內平常看到的不一樣的海報，實在讓我感到非常興奮激動。五位評審交換了許多意見，並且每一個意見都很有意思。

在開始評審前，我已想到這個數量的參賽作品，評審時間會不會很長呢。的而且確，當實行起來，要一邊理解來自不同文化背景的海報一邊篩選，時間確是超出我的預期。

意識形態組別中，台灣設計師陳俊璋的《不見不散》獲得金獎是順理成章的，但銀獎得獎者香港設計師黃照達所創作的《房子尾尾》更讓我印象深刻。這作品雖然是採取批判文明的觀點，但表現手法優美，讓觀者不由自主地被吸引，並覺得好玩有趣，同時引發思考。

文化活動推廣組別的作品水平，我覺得是最扎實的，充分呈現出今屆三年展主題「觸」的特色，並且也可以說是這組別本身與海報這一媒介的契合。平面設計一般都與其所屬時代的文化並行。獲選為金獎的《影·響》，由香港的青山創作所設計，巧妙地將具有衝擊性的創意匯集了起來。這是三年展芸芸作品中讓我最印象深刻的。設計師在透明氣泡墊的上印刷，手法非常獨特，而且效果突出，但我認為即使印刷在普通的紙上也相當具吸引力。

在商業與廣告組別中，獲選為金獎的《Parco Lily》，由法國的 M/M [Paris] 為日本客戶所設計，我曾經在東京街頭上看過這作品，感受到一見難忘的衝擊。這是一幅走在時代尖端、表現手法獨特的作品，用字母造型的畫面也設計得非常具魅力。我覺得照片跟平面設計搭配後，匯聚出來的力量，無懈可擊。

專題組別 — 「觸動」的作品，整體上稍欠色彩。大概「觸動」這個主題比較難拿捏，也是其中一個原因吧。在製作海報的時候，並不是按照客戶要求那樣一成不變的做出來，而是將主題在腦中深思熟慮，然後重新構想才動手設計，這是非常重要的。我期望看到的是將「觸動」這一主題深耕後創作出具獨特創意的海報。

我選擇了中國內地設計師張衛民的《我是什麼？》作為我的評審獎海報得主，這是因為我認為這作品讓東方的世界觀在現代平面設計手法裡昇華了。同時我也喜歡這作品中簡約的色彩。

海報這一媒介，在這時代到底有什麼存在意義呢？大家去到巴黎或蘇黎世，在街上到處都可看到海報柱，貼上宣傳戲劇、展覽、音樂會等文化活動的海報。當然也可以看到許多非常吸引的海報，讓人感受到海報仍是一個活的媒介。可是，在東京的車站牆壁上雖仍然掛滿海報廣告，但像 1970 和 1990 年代那樣具有藝術性的海報卻看不到了，都只不過是提供商品情報的紙張罷了。然而近年來，東京大部分的海報板也換成了數碼廣告牌。

即使如此，這次的評審過程中讓我認識到：海報這一形式 — 即是說在一張紙上設計印刷圖樣，將資料、訊息、情感等包含在一起，並在一瞬間傳達，確實是平面設計的一個理想表現形式。也許今後大家在設計時，都會更趨於在海報中注入各種各樣的創意與想法吧。

I have served as an adjudicator numerous times in Japan, but rather rarely for overseas competitions. It was such an exciting experience for me on this occasion to be able to see posters that were so different from what I usually see in Japan. Many opinions were shared among us five judges, and I find each of them highly inspiring.

Prior to the assessment process, I had already been wondering if the assessment time would be very long for such a large number of entries. Indeed, it took more time than expected to do the screening as we needed to understand the different cultural backgrounds behind the entries.

In the Ideology Category, while *SEEN · SMOG* by Taiwanese designer Chen Chun-Wei was a definite choice for the Gold Award, I personally was more impressed by the Silver Award winning poster, *Building Tails* by Hong Kong designer, Wong Chiu Tat, Justin. Although it takes a critical stance on civilisation, the execution is beautifully done, and has the power to draw attention, entertain, and make the viewer think.

I find that the Promotion of Cultural Events Category has the most solid entries. It can be said that they fully represent the characteristic of this Triennial with the theme of "Touch". One can also say that this category itself is compatible with posters as a medium. Graphic design often goes hand in hand with the culture of its time. The Gold Award winning poster of this category, *Noise Shooting* by Hong Kong design company, A Green Hill, ingeniously summarises highly impactful and original expressions, which renders it the most impressive among all the entries of the Triennial. It is a unique idea to print on transparent bubble wrap rather than on paper, and the effect is outstanding. Having said that, I still think it would also be very attractive if it is printed on regular paper.

Parco Lily by French design group M/M (Paris), which won the Gold Award of Commercial and Advertising Category, was commissioned by a client in Japan. I have seen it on the streets of Tokyo and I remember the visual impact it had on me there and then. It is a unique photographic expression ahead of its time; the graphic representation of letters is also attractive in appeal. I find the synergistic effect of photography and graphic design absolutely stunning.

Thematic — "Touching" Category is somewhat lacking in overall colour. One reason may be that "Touching" is a rather challenging theme. When making a poster, it is important not to just formulate it according to the request of the client. Instead one should mull over the theme and reconstruct it, before starting the actual design process. What I want to see in this category is a highly original poster born out of such mulling.

I chose *What Am I?* by designer Zhang Weimin from Mainland China as my Judges Award poster because I think it is a sublimation of the Oriental view of the world in a modern graphic design expression. I also like the subtle control in the use of colour.

On the subject of poster in media, one may ask: does its existence have any significance today? If you go to Paris or Zurich, you can see poster columns everywhere, pasted all over with posters announcing cultural events such as plays, exhibitions and concerts. Many of them are very eye-catching and attractively done. They seem to emphasise that the poster as a medium is still very much alive. Yet in Tokyo, while the walls of stations are still lined with commercial posters, one can hardly find any that are artistically rendered like those in the 1970s and 1990s. Posters have been reduced to mere sheets of paper offering product information. And the recent trend in Tokyo is that many of the poster boards have been replaced by digital signage.

Nevertheless, the adjudication on this occasion has made me realise that, this communication format called poster – that is, designing and printing graphics on a sheet of paper which bundle information, messages and emotions altogether and can be conveyed at a glance — is an ideal aspect of graphic design. Going forward, I would like to see designers continuing to inject all sorts of original, innovative ideas onto this art — posters.



李永銓 Tommy LI / 香港 Hong Kong

首先要多謝香港文化博物館舉辦「香港國際海報三年展」。今次是我過去數年來擔任大小不同的海報比賽評審當中作品數量最多的一次。香港作為是次比賽的主辦城市，能夠收到二千多份作品，正好代表了這個比賽備受重視。我發覺近年在外國的海報比賽，參加作品數量有下跌的趨勢，那絕對是因為多媒體的出現。然而，「香港國際海報三年展」仍然能夠屹立不倒，我要恭喜香港文化博物館。

今次的比賽跟其他國際海報比賽一樣，同樣面對一個令人頭痛的問題。海報設計實際上是有潮流的，每位著名設計師也有自己的風格。今次我們幾位評審都不約而同尋找一些從未見過，或是帶有驚喜、令我們感動的作品。當中有些高質素的作品，但其設計風格都是我們太熟悉的，均在第一或第二遴選已被評審們淘汰了，這可說是今次比賽的特色。這代表了評審們都在尋找一些新方向，並不是一些耳熟能詳的作品或感覺。今次我認為來自亞洲的作品有脫穎而出的表現，特別來自香港、台灣、日本、韓國，當中可見到一些另類的海報，那絕對是一個好現象。當然來自歐洲的作品水準仍然很高，但我認為比賽最重要的意義是參加者嘗試創作不同的東西，而評審們更加渴望尋找一些煥然一新的作品。

First, I would like to thank Hong Kong Heritage Museum for organising the "Hong Kong International Poster Triennial 2017". The number of entries for this Triennial is the highest among all the poster competitions in various scales for which I have been a judge for the past few years. A total of over 2,000 entries represent the significance of this competition hosted by Hong Kong. I have noted a downward trend for the number of entries in overseas poster competitions, which can be attributed squarely to the emergence of multi-media. Yet, the "Hong Kong International Poster Triennial" is still standing after three years, which is an accomplishment Hong Kong Heritage Museum can be very proud of.

This competition has run into a problem like any other poster competition. Poster design actually follows certain trends and every notable designer has his or her own style. This time round, the judging panel has converged on the tendency to look for works that have not been seen before, which have an element of pleasant surprise, or which move us. A distinct feature of this year's competition is that some high-quality entries, as their design styles are well-known to us, were eliminated in the first or second selection rounds. It shows that the judges are all looking for new directions and not some familiar-looking works or feelings. I am of the opinion that Asian works are outstanding in this year's competition, especially those from Hong Kong, Taiwan, Japan and Korea; some of them feature unconventional designs, which is certainly an encouraging sign. Of course, the standards of European entries are still very high, but I believe that the most important point of this competition is for participants to attempt different things, and judges are eagerly in search of works that bring a breath of fresh air.



艾麗安·施帕尼爾 Ariane SPANIER / 德國 Germany

擔任本屆「香港國際海報三年展」的評審，確是很愉快的經驗。我很欣賞大會為評審過程所作的細心安排，參賽海報可以快速地一層一層的揭起，讓我們在森林般的海報叢中漫遊，翻來覆去的細看，那感覺實在非常好。

擔任評審可說體驗良多：能夠看到這麼多大幅甚至巨幅的當代視覺作品，固然是件很令人興奮的事，但要站在判斷的位置，說哪件作品出色、有趣、甚至超卓，則不得不為自己和其他人，把自己的想法清楚地整理出來，才能確切的表達。

對我來說，很多亞洲設計作品具有很強的視覺吸引力，但當與香港和東京的評審成員討論過後，才發現其中一兩件只不過在胡扯。於是，評審過程就成了很有趣的交流：原來不知道的事物雖美，卻不一定說得通。

我們每個人都在某程度上囿於自己的語言和文化，採用甚麼意象、甚麼用語，總會不自覺地依循隱含在言下意下的文化法規，通常在評審之時與其他評審團成員討論，方可打破這些理解的限制。對於某些海報來說，這就意味著並非放諸四海皆通，因為裡面的用語、對某個地方的知識、話題或者笑話，只能用於特定的空間。不過，有些時候，因為海報所處理的正是設計師很切身的問題，於廣義上又能觸動很多人，例如獲得意識形態組別金獎的作品，台灣設計師陳俊璋的《不見不散》談及的是中國人的話題，很多中國人都看得懂，但又因為是很具體，所以又是一個大家認知的課題，打破了文化的障礙。

但另一方面，我又很欣賞這些文化泡沫：即異於我者、那些我始終不明所以的用語、或者我看不懂（遑論明白）的語言。我對那些感到莫名其妙或者看上去完全離題的圖像非常著迷，甚至覺得，如果所有事物都普世共通或者太容易明白，人生不免少了許多趣味。

海報給我們開了一扇窗，讓我們窺見當代的視覺文化與表達方式、意念及一些仍在探討的話題。這些海報可以給你啟發、給你娛樂，或者吸引到你抬起頭來，暫時離開手機（如果你不是在手機上看到它）。海報是設計師的遊樂場，而遊樂場，總是好玩，也是不可或缺的。

在歐洲的城市，街道上的海報仍然在公共場所發揮重要的功用，海報為城市景觀增添設計色彩，令路人不得不抬頭欣賞。這是個懷舊的念頭。我也很明白印在紙上的海報將會越來越少，屏幕會越來越多，將來甚至會出現立體投影，就如電影《攻殼機動隊》裡所見那樣。但我不介意，它們也是設計出來的。我十分同意動畫海報將來會有很大發展，但我仍然相信，我們有時也會厭倦時間、故事、流動影像，只想要結實靜態的意象和信息來平靜我們的雙眼和思緒，因為我們的眼睛和思緒無須他人帶領，自己已經曉得到處去遊蕩。

我揀選的評審獎海報是瑞士的提·勞亞設計的《開放日》，非常簡單，卻很美麗、有趣，表達手法高明。我喜歡那化成大衣或是毛茸茸大衣的筆觸。大衣敞開，就像露體狂打開自己的外套示人。這幅海報是為一家藝術學院的開放日而設計，很簡單卻很細膩，大膽而且很有藝術感。

如果你想不出這幅海報背面是什麼，不妨去展覽廳細看一下！

It has been a lovely experience being on the judging panel for this edition of the “Hong Kong International Poster Triennial”. The judging process was very thoughtfully organised, and I was impressed by how quickly the posters were moved layer by layer for us, so we could take walks in the forest of posters, looking and looking again.

Being a judge comes with several experiences. It is very exciting to be able to see all these contemporary visualities, in large or even larger formats. Being put into a position to say whether something is good, interesting or outstanding pushes you into a situation where you get to formulate your thoughts clearly to yourself and others.

To me, many of the Asian designs were visually appealing, but sometimes after discussing them with the colleagues from Hong Kong and Tokyo, one or two proved to be total nonsense. That is what made the judging process an interesting exchange: the beauty of the unknown did not always work out.

We are all stuck in our languages and cultures to different degrees; the use of imagery and words follows underlying cultural codes that we may be unaware of. The limits of understanding were often overcome by discussions with the others during judging. For some of these posters, this meant that they would not universally work in every surrounding. They needed their specific space because of their language and their reference to local knowledge, issues or common jokes. But sometimes by addressing a very particular problem that is close to you, you can touch people in a broad sense. For instance, there is the Gold Award *SEEN · SMOG* designed by Taiwanese designer Chen Chun-Wei in the Ideology Category, which is as universal as it can get about a Chinese issue, but, by being specific, it is understood as a general issue too. So, it is possible to overcome these cultural differences.

And at the same time, I do appreciate the cultural bubbles a lot: the otherness, the words that stay mysterious or the language that I cannot read, let alone understand. I can be utterly fascinated by the images that do not make sense to me or that seem completely out of context, and I personally think we would lose a lot if everything became too universal or too easily accessible.

Posters provide us with a glimpse into our contemporary visual culture and expressions, ideas and ongoing issues. They can inspire or entertain or make you look up from your phone (if you are not looking at it on your phone). They are playgrounds for designers, and playgrounds are always a wonderful and necessary thing.

In European cities where posters in the streets still play a larger role in the public arena, the printed posters put a designed layer on top of the cityscape that makes you look up. It is a nostalgic idea and obviously there will be fewer posters on paper and more screens in the future or even standing holograms as in *Ghost in the Shell* — I do not mind. They have to be designed too. I really embrace the development regarding the animated poster, but I also believe we will occasionally get tired of time, story and movement and need solid, static images and messages to calm our eyes and our minds, which could then wander by themselves without “getting wandered”.

The poster, *Open Days*, designed by Swiss designer Till Lauer, which I selected for the Judges Award is strikingly simple yet beautiful, funny and well executed. I love the bold brush stroke that turns into a coat or hairy coat. The coat is opened as an exhibitionist would open his jacket towards a victim. It is created for an open day at an art school, and it is simple yet detailed, bold and artistic.

If you cannot see what is on the other side, go and take a look!



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「香港國際海報三年展」不單是最高水平的海報比賽之一，也是一個享譽國際的比賽，展示了東西匯聚多樣化的海報設計。能夠成為這個著名比賽的評審團成員，是一個莫大的榮譽；對我來說更加是意義重大，因為我本人就是這個三年展第一屆文化組別的金獎得主。

在過去幾十年間，大家都目睹海報設計對當下時代的回應，這是很好的。我認為最合時宜的評審準則之一，就是海報必需反映當下。時代不斷改變，我們在海報設計方面也見到各種新的表達方式。多年來對我來說最大的挑戰就是要不斷尋找新的方向。從事這個行業，我知道墨守成規就只有死路一條！

在專業工作中要保持趣味性，唯一的方法就是在設計中找尋新的表達手法。在這個比賽裡，我看到很多設計的方向：一些作品看似十分懷舊（大多是來自非常年輕的設計師！），還有一些非常個人的創作。我認為這個方向是對的：海報應該表達個人的觀點 — 在內容和表達手法上表現個人看法。海報設計不應只是追求「潮流」，而是以真誠的闡述作交流。

我認為只有透過實驗才能達到新的設計方法，所以讓我在此向所有設計學生和年輕設計師們說一句：實驗，實驗，實驗！

我挑選了香港設計師陳訓鑫的《住·香港》給予評審獎，是因為它在香港眾所周知的住屋問題上，表達了一個強烈的個人看法。尚未知道它的具體內容時，我就已經被這張海報深深感動了！經過香港評審朋友李永銓先生的解釋後，這感覺就更加強烈。

海報裡的一把刀將裡面的「住」字一刀劃開，也就是說將空間和房間縮小，變成「劏房」。這個具多重意義的象徵符號，豐富了海報的意義。「劏」也有被欺騙、剝削的意思。地產發展商以天價賣一個小小的空間給你 — 也就是說你被「劏」了一筆。強烈的手法，傳達了一個強烈的訊息：這是一張震撼人心的海報。

The "Hong Kong International Poster Triennial" is not only one of the competitions with the highest standards but also a competition with an international reputation. This competition shows the very wide range of poster design in the East and West. It is a great honour to be a part of the jury of this prestigious event. It is especially a great pleasure to me because I was a Gold Award winner in the Cultural Category of the first edition of this Triennial.

As we all can see over the last decades, poster designs react to their specific times. And that is all right. I think one of the most relevant criteria in judging is that a poster has to reflect our time. As time is changing continuously, we recognise the new expressions in poster design. It is also my personal challenge over all the years to take new directions — again and again. I know one thing after working such a long time in this field: routine is the real killer!

My professional work only stays interesting when I can discover new approaches in my design. I recognised in this competition many directions of design: some works look very nostalgic (almost done by very young designers!), some look very personal. I think this is the right way: a poster has to express a personal view — a personal view on the content, a personal view in the realisation. Poster design should not be just an "en vogue" design, but an actual statement on today's communication.

I think that new ways of designing can only be reached by experimentation. So let me say to all design students and young designers: experiment, experiment, experiment!

I choose Hong Kong designer Chan Fan Yam, Banana's poster, *Living in Hong Kong* as my Judges Award because it shows a strong personal expression on a well-known problem of living in Hong Kong. Without knowing the specific content, this poster touched me! After I got the explanation from my Hong Kong jury friend Tommy Li, it became stronger and stronger to me.

The Chinese character in the poster means "living". The knife is cutting the character apart. So, it reduces the space and the room and makes it become a "tong fong", a subdivided flat in Chinese. The multiple meanings of the signs make it even richer: "tong" in Chinese also means "to rip off". The property developer sells you a small space for a fortune — they rip you off. A strong message is delivered in a very strong way: a poster that touches you!
