

無域MULTIVERSE

香港國際海報三年展二〇二四

HONG KONG INTERNATIONAL
POSTER TRIENNIAL 2024

無域MULTIVERSE



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POSTER TRIENNIAL 2024

康樂及文化事務署與香港設計師協會合辦
香港文化博物館籌劃
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前言

「香港國際海報三年展」由香港文化博物館與香港設計師協會聯合策劃，自2001年至今，已經連續舉行八屆，以表彰來自全球的創意海報設計，並為設計師提供中外文化交流的平台。本屆主題為「無域」，鼓勵設計師在媒介、概念及風格上創新，展現海報設計的多樣性。平面設計的概念、技術與應用持續演進，繼上一屆新增「動態海報」組別後，本屆首次以網上形式徵集全球作品，並設置「印刷海報」及「動態海報」兩組評審團分別甄選不同媒介的作品，旨在反映當代數碼設計的發展趨勢，加強訊息傳達及吸引觀眾參與。這不僅反映海報設計的多元性，也重新思考當代設計的模式，並促使設計師在全球化背景下跨越語言、地域與文化的界限，創造出引發大眾共鳴的作品。

本屆三年展能順利舉行，實有賴各位專業國際評審的支持，包括陳超宏先生、黃海先生、菲利克斯·法弗利先生、杉崎真之助先生、伊娃·溫德爾女士、朱力行先生、托馬斯·威德肖溫先生，以及評審組合阮天先生和愛德華·卡特先生。評審團連月來通過網上評審、視像會議及印刷海報現場評審，以作品的原創性、創作意念

Foreword

和演繹技巧為評選準則，從3,189組來自55個國家/地區的作品中，甄選出各具風格的18組得獎海報及137組入選海報，他們亦慷慨捐贈個人創意作品予博物館展出及收藏。本人謹代表香港文化博物館，對各位評審致以最大的謝意。

香港文化博物館特別感謝香港設計師協會多年來的鼎力支持，尤其是協助籌備本屆比賽及展覽的協會主席梅傲竺女士、副主席高少康先生、執行委員葉素文女士和彭穎忻博士，亦多謝設計師羅曉騰先生及其團隊為本屆三年展創作了風格鮮明的視覺形象。我們亦衷心感謝來自全球各地的參賽設計師和單位對三年展持續的支持，每一份參賽的作品都展現了設計師們的創意與熱情，希望這個展覽能激發更多的靈感與對話，讓我們共同推動文化的交流與創新。

香港文化博物館總館長
林國輝

The “Hong Kong International Poster Triennial” is jointly organised by the Hong Kong Heritage Museum and the Hong Kong Designers Association. It debuted in 2001 and is now in its eighth edition, celebrating creative poster designs worldwide and fostering cultural exchange among designers. The theme of this Triennial is “Multiverse”, in which designers were encouraged to innovate in media, concept and style, while showcasing the diversity of poster design. In response to the evolving development of culture and technology, this year marks our first global call for entries in digital format through an online platform, following the introduction of the “Animated Poster” category in the previous edition. This is also the first time we established two independent specialist judging panels to assess the printed and animated posters to reflect the development of digital design and facilitate message conveyance and audience engagement. The aim is to explore the possibilities of poster design and rethink contemporary design methods, prompting designers to transcend language, geographical and cultural boundaries in a globalised context to create works that resonate with the public.

The successful launch of this Triennial relied on the support of the professional international judges, including Mr. Eric Chan, Mr. Huang Hai, Mr. Felix Pfäffli, Mr. Shinnoske Sugisaki, Ms. Eva Wendel, Mr. Henry Chu and Mr. Thomas Widdershoven and team Mr. Tin Nguyen and Mr. Edward Cutting. Over several months, our judging panels went through online judging, video conferencing and onsite judging, whose criteria was based on the originality, creativity and technical competence of the works. There were over 3,189 entries

from 55 countries / regions, from which 18 award-winning entries and 137 sets of posters were selected for display in this exhibition. The judges also donated design works to the museum for exhibition and as a permanent collection. On behalf of the Hong Kong Heritage Museum, I would like to thank our esteemed panel of judges.

The launch of this exhibition would not have been possible without the support of the Hong Kong Designers Association, especially Chairman Ms. Mui Kinoshita, Vice-chairman Mr. Hong Ko, Executive Committee Members Ms. Kristie Ip and Dr. Jasman Pang, for their invaluable contribution to the exhibition. Special thanks to designer Mr. Ken Lo and his team for creating the visual identity for this Triennial. Finally, I would like to sincerely thank all participating designers from around the world for their support for the Triennial. Each entry reflects the creativity and passion of the designer. I hope the exhibition inspires more dialogue, allowing us to continue to jointly promote cultural exchange and innovation.

Brian Lam
Museum Director
Hong Kong Heritage Museum

序言

由香港文化博物館和香港設計師協會合辦的「香港國際海報三年展」已來到第八屆，舉辦了差不多有四份一個世紀，隨着科技、社會文化的變化和發展，人們擔當着不同的身份，一人分析多個角色遊走在虛擬和現實世界中，而平面設計的發展也如是。昔日的海報製作多以靜態的印刷呈現，現今的海報除了印刷外，也以動態的虛擬形式出現在不同的數碼媒介，也就是呼應着我們是次的主題「無域」。

由於時代的變遷，我們不僅保持傳統，也與時並進，在上一屆開始新增了動態海報組別，今屆也是首次設立兩個組別（印刷和動態）的評審團和網上徵集，不受地域的限制，一起穿越創意圖像的無限界域。有趣的是，雖然我們進入了數碼世代，但我們的印刷組別參加者還是有增無減。

作為一位設計師，我感受到是次比賽充滿了各種不同的思想與風格，每一幅海報的構思都是設計師們的獨特詮釋，看見他們發掘靈感、激發創意，亦再一次喚醒我對設計可能性的反思，繼續踏上探索的思考旅程。

Preface

由香港文化博物館和香港設計師協會合辦的「香港國際海報三年展」已來到第八屆，舉辦了差不多有四份一個世紀，隨着科技、社會文化的變化和發展，人們擔當着不同的身份，一人分析多個角色遊走在虛擬和現實世界中，而平面設計的發展也如是。昔日的海報製作多以靜態的印刷呈現，現今的海報除了印刷外，也以動態的虛擬形式出現在不同的數碼媒介，也就是呼應着我們是次的主題「無域」。

我在此謹代表香港設計師協會，感謝香港文化博物館及本會委員組成的工作小組作出的努力和貢獻；感謝我們的國際知名設計師評審團：陳超宏先生、黃海先生、菲利克斯·法弗利先生、杉崎真之助先生、伊娃·溫德爾女士、朱力行先生、托馬斯·威德肖溫先生及評審組合阮天先生和愛德華·卡特先生；感謝擔任是次視覺形象設計師羅曉騰先生及其BLOW創作團隊的參與和創意。最後我也感謝所有參賽者、得獎者的支持和積極參與，讓是次海報三年展得以順利舉辦。

上屆「海報三年展」曾鼓勵各位設計師繼續去探索數碼化的更多可能性，亦提出了是否應返樸歸真，保育紙張印刷那無可取代的價值這問題。無論如何，我們已經進入了人工智能的時代，我認為擁抱嶄新科技，探討如何運用不同工具去讓我們減省繁複又冗長的工序，以騰出更多時間和空間去創作，會是進入這個無界域的全新時代的一個起點。

香港設計師協會執行委員
葉素文

The “Hong Kong International Poster Triennial”, co-organised by the Hong Kong Heritage Museum and the Hong Kong Designers Association, is now in its eighth edition, celebrating nearly a quarter of a century. With the changes and developments in technology and socio-cultural contexts, people assume different identities, navigate multiple roles in both virtual and real worlds. This evolution is also reflected in the development of graphic design. In the past, poster production was predominantly static and printed; today, in contrast, posters appear not only in print but also in dynamic virtual forms across various digital media, echoing our theme this year, “Multiverse”.

Moving through different eras, we not only preserve tradition but also keep pace with the contemporary trends. Since the last edition, an “Animated Poster” category has been added, and this year marks the first establishment of two judging panels (for printed and animated posters categories) and online submissions, and we are no longer limited by geographic boundaries. This enables us to traverse the infinite realms of creative imagery. Interestingly, even as we embrace the digital age, participation in our printed posters category continues to grow and shows no signs of decline.

As a designer, I find that this competition showcases a rich diversity of ideas and styles. Each poster concept is a unique interpretation by the designers, showcasing their ability to discover inspiration and spark creativity. It also prompts me to reflect on the possibilities of design and continue my journey of exploration.

On behalf of the Hong Kong Designers Association, I would like to thank the Hong Kong Heritage Museum and the project team formed by our committee members for their effort and contributions. I also extend my gratitude to our internationally renowned judges: Mr. Eric Chan, Mr. Huang Hai, Mr. Felix Pfäffli, Mr. Shinnoske Sugisaki, Ms. Eva Wendel, Mr. Henry Chu, Mr. Thomas Widdershoven, and team Mr. Tin Nguyen and Mr. Edward Cutting. Special thanks to Mr. Ken Lo, the visual identity designer and his creative team BLOW, for their involvement and creativity. Finally, I appreciate the support and active participation of all participants and awardees, which has made this Triennial a success.

In the previous edition of Triennial, we encouraged designers to continue exploring the possibilities of digitisation and raised the question of whether we should return to simplicity and preserve the irreplaceable value of printed paper. Regardless, we have entered the era of artificial intelligence. I believe that embracing new technologies and utilising different tools to simplify and reduce cumbersome processes will free up more time and space for creativity, marking a new beginning in this era of limitless possibilities.

Kristie Ip
Executive Committee Member
Hong Kong Designers Association

首先，要感謝香港文化博物館及香港設計師協會的邀請，讓我擔任今屆「香港國際海報三年展」的評審之一。我對海報三年展並不陌生，自2004年以來便開始接觸這個項目，在這二十年間，曾擔任多個不同角色，包括形象設計、香港設計師協會籌備委員會負責人、項目顧問，以及今屆的評審，實在深感榮幸，對我來說是一個奇妙旅程。

近年數碼媒體的變化，讓我們能夠在手機上隨時隨地取得世界各地的資訊，切實地感受到各種視覺衝擊。因此，在今屆的評審過程中，發現許多參賽作品在網絡上曾經看過；「專題」的參賽作品當然是例外。整體而言，今屆的參賽作品質素參差，許多在網絡上看到的作品，當親眼看到實體時，都感覺到設計師在運用印刷加工技巧上和選紙方面不如以往的參賽者那麼講究及心思細密。

在初審時看到南部真有香的《Play with Typography》海報，已經將它列入我最喜愛的選項之一。除了視覺上的吸引力，我也很喜歡作者在字體處理上的心思，讓人觀看這張海報時感到愉悅開心。海報作為溝通的媒體，如果可以傳遞開心愉快的感覺，實在令人心情療癒。

直至現在，我依然喜歡參加感興趣的設計比賽，同時我認為參加任何比賽應以參加派對的心情來對待，認真參與並享受創作的過程，而不必在意獎項得失。

First of all, I would like to say a big thank you to the Hong Kong Heritage Museum and the Hong Kong Designers Association for inviting me to be one of the judges for this year's "Hong Kong International Poster Triennial". I am well-acquainted with this event, having been engaged in this project since 2004. Over the past twenty years, it has been my great honour to have taken on various roles, including visual identity design, team head of the organising committee of the Hong Kong Designers Association, project consultant, and now a judge. It is truly a wonderful journey.

In recent years, the evolution of digital media has made it easier for us to access information from all around the world, anytime, anywhere, on our smartphones, allowing us to experience a variety of visual impacts with greater transparency. Therefore, during the judging process, I discovered that many entries were ones I had already seen online before; the works in the "Thematic" category, of course, were the exception. Overall, the quality of this year's submissions did not fully meet

my expectation. Many works I had seen online seemed less refined when viewed in person, reflecting that the designers may not have applied the same level of attention to detail in their printing processing techniques and paper selection as entrants in previous years.

During the first round adjudication, I saw Mayuka Nanbu's *Play with Typography* poster and immediately included it in my favourites. In addition to its visual appeal, I also appreciated the designer's thoughtful approach to typography, which made the viewer's experience truly enjoyable. As a form of communication, it is delightful to view a poster if it conveys a sense of happiness.

To this day, I still enjoy participating in design competitions that capture my interest. I believe that entering any competition should be approached with the mindset of attending a party—engaging seriously and enjoying the creative process without worrying about winning or losing an award.

**Eric
Chan**

Judges' Insights

評審雋語

黃海

三年輪轉，我們有幸再次為海報相聚於此。

海報很小，它只是設計行業中很小的一個門類，或許只有一個屏幕那麼小；但海報也很大，它融合了藝術、商業、文化、科技，跨越了國界、種族、觀念、時代，以方寸之間展現出萬千世界，正所謂「無域」。

今天的世界充滿了衝突與紛爭，大家彼此之間架設了各種障礙。希望海報能成為某種「橋樑」，讓人們通過它理解彼此，真正體現「無域」的理念。

今天大家匯聚在此，希望人人都能突破自己的界限，克服彼此的障礙。正所謂「海納百川，有容乃大」，天地大海沒有界限，海報同樣沒有。

祝願大家都能到達「無域之境」。

Three years have come full cycle, and we are fortunate to gather once again for the Poster Triennial.

Posters may be small, perhaps no larger than a screen, and represent just a modest segment of the design industry, but they can also be boundless, embracing the expanse of art, commerce, culture, and technology. They transcend borders, races, ideas, and eras, encapsulating a multitude of worlds within a limited space and embodying the essence of the “multiverse”.

In today’s world, we encounter numerous conflicts and disputes that create barriers between us. We envision posters as a “bridge” that allows people to understand and connect with one another, truly embodying the concept of the “multiverse”.

As we gather here today, may everyone go beyond their limits and overcome barriers between one another. As the old saying goes, “The sea embraces all rivers, and it is great because of its capacity to embrace.” Just as the vast skies and endless sea have no boundaries, neither do posters.

May everyone attain the “realm of the multiverse”.

評審雋語

我非常榮幸能受邀擔任「香港國際海報三年展 2024」的評審。在評審過程中，除了欣賞到精彩的參賽作品，我還有機會與來自世界各地的頂尖評審設計師交流，這無疑是一次寶貴的經歷。雖然來自不同文化背景的評審們在評審觀點上各有不同，但我卻在這些相異中看到了共同的設計理念和原則。這種和而不同的討論令我感到特別著迷。我很高興能與他們分享想法、討論創意，與來自世界各地的設計師建立友誼。我深信，我們組成了一個出色的評審團。我們的決策不是依賴個人意見，而是通過溝通與交流，充分考慮每位成員的經驗、觀點和意見，努力達成共識。

本屆參賽作品的整體水平非常高，使得評審過程既刺激又充滿挑戰。每份參賽海報都展示了各種印刷技術、創作過程、風格以及其文化背景，作品的創意及工藝深深打動我。這些設計各具特色，讓我在評審時常常面臨取捨的困難。然而，我們總能在大家的討論中找到共識。

在選擇我心目中的國際評審獎時，有組海報深深觸動了我。它的趣味性、形狀與色彩的巧妙搭配，以及細膩而優美的排版設計都讓它脫穎而出。這組海報讓我回想起自己為何選擇投身成為設計師——捕捉創意、傳意和樂趣的本質，這也是我日常工作不斷所追求的目標。

此外，我還想向本屆海報三年展的策劃團隊致以衷心的感謝。有賴他們出色的籌備和耐心的支援，這一切才能得以實現。他們不辭勞苦地協助整個評審令其得以順利進行，讓我們留下了美好的回憶——不僅在設計方面，甚至包括我們在整個活動中享受到的美食。

對於年輕的設計師，或者考慮參加下屆海報三年展的人，我的建議很簡單：你們正處於一個充滿機遇的環境，來自世界各地的設計師匯聚於此，這是與全球專業設計人才交流的絕佳機會。好好把握這個機會，挑戰自我，展現你們對設計的熱情。

菲利克斯·法弗利

It has been an absolute pleasure to serve as a judge for “Hong Kong International Poster Triennial 2024”. The adjudication process has been an enriching experience, not only because of the fantastic entries but also due to the opportunity to engage with creative minds from around the world. I was particularly fascinated by how different cultural backgrounds influence design decisions in unique ways, yet, at their core, these decisions often align on fundamental principles. Connecting with other professionals, exchanging ideas, and building friendships within the global design community have been a great pleasure. I believe we formed a great team. Rather than making individual decisions, we worked collaboratively, taking into account everyone’s experiences, standpoints, and opinions to reach a consensus.

The overall quality of the submissions was very high, making the judging process both exciting and challenging. The entries displayed a wide range of printing techniques, creative processes, stylistic approaches, and cultural influences. I was particularly struck by the innovation, craftsmanship, and thought that went into each poster. Each design had its own strength, and sometimes it was difficult to compare one strength with another. However, we always managed to find common ground in our evaluations.

When selecting my Judges’ Award winner, my decision was guided by a personal connection I felt with this poster. The design stood out for its playfulness, its detailed composition of shapes and colours, and its subtle yet beautifully choreographed typography. It reminded me of why I chose design as a career—capturing the essence of creativity, communication, and joy that I strive for in my own work every day.

I also want to extend my heartfelt thanks to the organisers of HKIPT2024. Without their excellent preparation and organisation, as well as the support of everyone who helped over these days, none of this would have been possible. Their hard work ensured that everything ran smoothly, making the entire experience a success—not only in terms of design but also in the wonderful culinary experience we enjoyed throughout the event.

For young designers or those considering participating in future editions of HKIPT, my advice is simple: you’re in excellent company. Designers from every corner of the world contribute to this event, and participating offers a fantastic opportunity to connect with a global network of creative individuals. Embrace the opportunity, challenge yourself, and let your passion shine through.

評審雋語

我衷心感謝「香港國際海報三年展2024」籌劃單位邀請我擔任這一屆海報比賽的評審，很遺憾因要事未能親身前往香港參與現場評選。感謝籌劃團隊的周到安排及流暢的評選程序，以及來自各地獨具慧眼的評審們，特別是我的老朋友陳超宏先生和相關工作人員的幫助，讓我得以遙距參加評選。

初審時，我透過網上評審平台逐一檢視大量參賽作品。經過多次反覆檢閱後，數件作品在我心中留下深刻印象，並對這些作品的設計師心生好奇，我會從畫面想像並分析他們背後的想法和意念，繼而集中考量他們原先最純粹的創作想法，而不被作品的細節分散注意力。

海報的魅力在於其瞬間傳達訊息的能力，觀眾對海報的第一印象為往後的詮譯尤其重要。當畫面上的訊息能與其設計師的思考，兩者皆達一致時就會創造出令人心動的作品。也可以說，偉大的創作包含了思想的敘述和傳達的方式。

第二輪是以現場實體作品評審，作品的存在感、尺寸和視覺觀感尤其重要，我通過遠端螢幕參與評審討論。能夠信賴於大家在現場的眼光，參與討論並表達我對作品的評價，讓我感到非常欣慰。

我在第一眼看到我選的國際評審獎作品——汪宣丞的《幻想時間》時便感受到作品的神秘的生命力。這是一件與別不同的作品，在我心中留下難忘的印象。這個圖像既是「文字」，也是「形態」，同時也是位「表演者」。它代表著清醒與睡眠之間的幻想時間，彷彿是一件表達內心世界的字體設計作品。除了這件評審獎作品，我在評審過程中，遇到了許多印象深刻且以文字為主題的作品，包括金獎陳約瑟的《無域》、銀獎李王勃的《菩薩》，以及銀獎姜延的《心之所向》。

我相信，當今東亞的平面設計之所以活力四射，與文字和書籍的歷史有著密切的聯繫。多元化的文字，如日文的假名和韓文，以及同時俱備聲音、形狀和意義的漢字，它們不僅單單是種語言，作為形態來看，它們均凝聚了視覺傳意設計的必要元素。認識和學習歷史對設計和創新至關重要。

杉崎 真之助

I sincerely express my gratitude to the organiser of “Hong Kong International Poster Triennial” for inviting me to serve as a judge. It is truly unfortunate that I could not visit Hong Kong despite this wonderful opportunity. However, thanks to the excellent organisation and smooth judging process, along with a diverse and discerning panel of judges—especially my old friend Mr. Eric Chan—and the support of relevant personnel, I was able to participate as a judge remotely.

During the first round of judging, I reviewed a large number of entries one by one through online images. After multiple rounds of review, several pieces left a deep impression on me. I then became curious about the designers of these works, imagining and analysing the ideas and intentions behind their creative processes. During the online judging, I focused on observing the designers’ pure creative thoughts without being distracted by the details of the works.

The charm of a poster lies in its power to convey messages instantly. The first impression is of significance in engaging the audience into visual communication. When the expressions of the work align with the designer’s thought process, it creates captivating works. Great works encapsulate a narrative and a structure of communication.

The second round of judging involved evaluating the physical works, which presence, size, and visual texture are crucial. I participated in the judging discussions remotely. It was a pleasure to entrust my evaluations to everyone’s discerning choices.

My selection of Judges’ Award-winning piece, *Fantasy Time* by Wang Xuancheng, impressed me with a mysterious vitality at first glance. It made a lasting impression in my heart. This image serves as a character, a form and a performer. It represents the fantasy time between awakening and sleep, almost like a psychological typographic work. Apart from this piece, I also encountered many other impressive posters during the judging process that focus on typography design, including the Gold Award: *MULTIVERSE* by Chen Yuese, the Silver Award: *Bodhisattva* by Li Wangbo, and the Silver Award: *Choice of Heart* by Jiang Yan.

I believe that contemporary graphic design in East Asia is significantly influenced by the history of text and books. The diverse scripts, such as Kana and Hangul, along with Chinese characters that embody sound, shape and meaning, are not only languages but also forms encapsulate the essence of visual communication design. Understanding and learning from the history of visual communication design is crucial for creating future designs.

Shinnoske Sugisaki

Judges’ Insights

今回の審査に招待いただき心から感謝します。この素晴らしい機会にもかかわらず香港を訪れることができなかつたことがとても残念です。しかし優れた運営、審査の進行、多様性と選択眼を持った審査委員、特に古い友人でもあるエリックチャンさん、関係する方々に助けられて、またとない体験をすることができました。

まず1次審査では、膨大な作品を順番に画像で見えていきました。これを何回か繰り返すと、その中から強く心に残る作品がいくつか現れてきます。次にそれらの作者に思いを馳せ、表現の背景にある思考や意図などを想像して分析していきました。オンライン審査で、作品のディテールに惑わされることなく、純粹にアイデアを見ることに注力します。

ポスターの魅力は一瞬でメッセージを伝える力でしょう。第一印象がポスターを見た人への視覚伝達の入り口となります。作品の表面に定着された表現と、その表現に至るための思考の過程、この両方が一致することで心が惹かれる作品となります。優れた創作には思考の物語と伝達の構造が内包されているといえます。

2次審査は実際の作品を見て審査します。作品の存在感、大きさ、そして視覚的触感が重要となります。私はリモート画面を通じて審査の議論に参加しました。みなさんの選択眼に委ねることができたことは大きな喜びです。

審査員賞の「幻想時間 Fantasy Time 汪宣丞」Wang Xuanchenの作品は、一目見た時に不思議な生命力を感じました。私の心に特異な印象が刻まれた作品です。このモチーフは文字 (character) であり、形態 (figure) であり、そして演者 (character) でもあるのです。覚醒と睡眠の間の幻想時間。心理的なタイポグラフィ作品といったところでしょう。審査では、この作品をはじめとして、文字による数多くの印象深い作品に出会うことができました。金賞「無域 MULTIVERSE」陳約瑟 (Chen Yuese)、銀賞「菩薩 Bodhisattva」李王勃 (Li Wangbo)、銀賞「心之所向 Choice of Heart」姜延 (Jiang Yan) などがあげられます。

いま東アジアのグラフィックデザインが元気で活発な状況には、文字や書物の歴史が大きく影響していると思います。仮名やハングルなどの多様な文字。そして音・形・意味を合わせもつ漢字は、言葉であると同時に造形として、視覚伝達デザインの本質的要素が凝縮されています。未来のデザインを創造するためには、過去の視覚伝達デザインの歴史を学ぶことが重要だと考えます。

「香港國際海報三年展」徵集了來自世界各地的設計師提交的海報作品，讓我們得以一覽全球趨勢和多元的設計風格。參賽作品數量之多讓我驚喜之外，作品的多樣性都令我讚嘆不已。比賽的首輪評審透過網上形式甄選出入圍作品。在第二輪，我們有幸在香港文化博物館裡欣賞到實體形式的入圍海報。我很高興能夠在現場親眼看到這些印刷海報，尤其是對印刷的質素和紙質的選取都留下深刻印象。近距離觀賞時，體驗更是震撼。

感謝籌劃單位對我和我的合作夥伴 Pit Stenkoff (早在25年前共同創辦設計工作室 Neue Gestaltung) 的熱情招待，成為此次到訪香港的亮點。我們不僅進行了別具意義的文化交流，還有機會與其他國際設計師建立良好的關係。

是次海報三年展，讓我印象最深刻的是評審之間的無間合作。來自不同國家及地區的我們，各自為評審過程中帶來了獨特的文化視點，令討論更加豐富。雖然在過程中遇到了一些翻譯上的障礙，但這些反而加強了對話的深度。關於得獎作品的討論過程既豐富又讓人大開眼界。能夠參與這樣的想法交流，讓我別有一番領悟——儘管大家所使用的語言不同，但仍有一種共同語言——那就是視覺語言。

海報本質上就是以這種國際通用的視覺語言進行交流，這是它最強大的特質之一。這超越了對文字的需求，僅僅通過影像、色彩和構圖直接傳遞訊息。這種跨越文化和語言界限的力量，正是海報之所以重要且歷久彌新的原因。它不僅僅是傳播訊息的工具，更是能夠在情感和思維層面上與人交流的藝術作品，而不受地域所限。

Designers from all over the world sent in their posters to the “Hong Kong International Poster Triennial”, offering a fascinating glimpse into global trends and styles. The sheer volume of entries submitted was remarkable, as was the diversity of the works. The first round of adjudication for the competition involved online rating to create a shortlist of the best works. In the second round, we had the privilege of seeing these shortlisted posters displayed in the Hong Kong Heritage Museum. It was incredibly exciting to finally see the posters in their actual formats, and I was particularly impressed by the high quality of the printing and paper used. The tactile experience of viewing them up close made a strong impact.

The hospitality we experienced in Hong Kong was another highlight. Both my partner, Pit Stenkoff—whom I co-founded our design studio Neue Gestaltung with over 25 years ago—and I were warmly welcomed. We were able to engage in meaningful cultural exchanges not only with the local community but also with the international participants.

What stood out to me the most, however, was the collaboration between the jurors. Coming from different countries and

regions, each of us brought unique cultural perspectives to the judging process, which enriched our discussions. Although there were some translation hurdles along the way, these only added depth to the conversations. The debates surrounding the award decisions were both fruitful and eye-opening. It was inspiring to engage in this exchange of ideas, which revealed that despite our linguistic differences, there is indeed a common language we all understand—the language of visuals.

Posters, by their very nature, communicate in this universal visual language. This is one of their most powerful qualities: they transcend the need for words and communicate directly through imagery, colour, and composition. This ability to cross cultural and linguistic boundaries is what makes posters such an important and enduring medium. They are not just tools for disseminating information; they are works of art that speak to people on an emotional and intellectual level, regardless of where they come from.

**Eva
Wendel**

Judges' Insights

仍然記得很多年前還是年輕的時候，「香港國際海報三年展」可以看到很多重要設計師的作品，當時想：如果我能夠入選多好。由於我從事數碼媒體，設計實體海報的機會非常少。但隨着數碼媒體的崛起，加上近年有機會創作一些數碼藝術作品，這些作品的觀賞體驗，和傳統海報有如異曲同工，都是巨型的視覺呈現和引發思考。

近年的評審工作，都是商業廣告和設計有關，評審的標準都是以創意、執行完整度為主。今次獲邀成為海報三年展的評審，我會考慮科技對設計的影響，今時今日機器的強大，除了侵蝕各種職能之外，也進入了設計師的思考迴路，當大家生活於一鍵生成的年代，創意變得廉價，工藝貶值，有甚麼是珍貴和難得的？這些都是今次評審思考得最多的問題。

這是設立動態海報評審團的第一年，入選作品百花齊放，有商業宣傳，有視覺藝術，還有一些實驗性作品。多數大型比賽都是把這些類別分開來評審的，例如商業作品就要比市場效力，大家都用行業標準去量度好壞，但今次比較有趣，這些不同類別的動畫放在一起，根本沒有行業標準可言，如何決定那個最好？我想這就是由人類來當評審的好處，評審來自不同文化和工作背景，他們都會有個人喜好和主觀思想，有時看到喜歡的設計還會很任性，我覺得評審們的決定都很有趣，因為這反映出他們的信念。

最後，我們還需要設計師嗎？為了回應這個問題，我選擇的作品就是讓大家都覺得，我們還需要有自由意志去創作，我們還需要對平庸反感，我們要追求美學上的滿足，和創作中的樂趣。

I recall viewing a variety of poster designs by prominent graphic designers at the “Hong Kong International Poster Triennial” years ago when I was still an emerging designer. At that time, I thought, “How wonderful it would be to be featured in the Triennial!” Since I work in digital media, opportunities to design physical posters are quite rare. With the rise of digital media and my recent opportunities to create digital art, I find the viewing experience of these works to be similar to that of traditional posters. Both are large-scale visual presentation and thought-provoking.

In recent years, my judging work has focused primarily on commercial advertising and design, with criteria based on creativity and execution. This time, as I was invited to be a judge in the Poster Triennial, I tended to consider the impact of technology on design more. Today, the power of machines is encroaching on various occupations and influencing the designer’s thought processes. In the age of generative artificial intelligence, creativity is belittled, and craftsmanship is devalued. What then remains that is precious and exceptional? These are the questions I pondered the most as a judge this year.

This is the first year for establishing a specialised animated poster judging panel.

The categories of the varied works include commercial, visual arts and experimental works. Many of the large-scale design competitions divide these categories for judging, as commercial works, for instance, are often judged by market effectiveness, which is measured against industry standards. This time, however, it’s intriguing to see different categories of animated posters together that hardly could be clearly judged according to the standards by each category. How do we decide which is the most outstanding work? This highlights the advantage of having human who come from various cultural and professional backgrounds as judges. They have personal preferences and subjective views, and sometimes, when they encounter a design that they are interested, they can be quite wilful. I find the judges’ decisions fascinating, as they reflect their beliefs.

At the end of the day, do we still need designers? To respond to this question, I chose works that convey the message that we still require free will to create. We must maintain our aversion to mediocracy and pursue aesthetic fulfillment and joy in the creative process.

**Henry
Chu**

Judges’ Insights

評審雋語

海報依然充滿活力，脈動不息。

在我仍在藝術學院修讀時——大約1990年——海報藝術在公共領域中佔有重要的地位。在阿姆斯特丹，設計師安東·貝克以極端的視覺表現震驚了我們。我曾因看到一幅以女性身體與皮帶為題的海報，畫面令人聯想到馬的臀部，差點從單車上摔下來。這幅海報引起了人們對莎士比亞戲劇《特洛伊羅斯與克瑞西達》的關注。

文化活動海報在經濟上影響不大，卻充滿深厚的文化意義。例如，設計師利克斯·雷茲瑪專門為歌劇製作海報。即使在海報還未發布前，門票早已售罄，他設計這些海報仍能把城市與歌劇聯繫起來，而對於那些不會到訪歌劇院的人來說，這些海報也具有其文化價值。

藝術展覽的海報常常反映設計師的意象，而非單單呈現該藝術家風格。設計師維姆·克勞維爾在藝術家歐登伯格的展覽海報上，用上仿效藝術家的軟雕塑的字體設計。然而，隨著時間的推移，即使是文化活動的海報也變得更加商業化，漸漸被視為吸引新觀眾群的策略。即使是全荷蘭最大的阿姆斯特丹國家博物館和市立博物館，如今也以企業化風格展示藝術作品和展覽題目。逐漸地，海報作為文化表達媒介的意義似乎正在漸漸消亡。

但新時代會帶來新媒介，而新媒介則促成新藝術！如今，我們在電子屏幕上渡過的時間遠多於在街道上，海報也找到了滲透我們屏幕的方法。新一代的海報不再是靜止的。

我很高興及榮幸能夠參與今年的「香港國際海報三年展」的評審。我們看到的許多海報都有很顯著的文化價值，並在新的技術、社會或視覺領域裡探索。我想特別介紹一組由後浪設計為「書包裡的美術館——台灣美感教科書設計展——澳門站」而製作的海報系列。這組海報之所以引人入勝，是因為它們無論在印刷和動態展示均呈現出色的效果。這有賴於圖像中的幾何設計。將書籍簡化為立方體，不僅在印刷中具有強烈的存在感，還在動態中展現無限可能。顏色(紅色、綠色、兩種粉紅色和淡黃色)不僅形成了獨特的和諧感，如同和聲一樣，還符合展覽中呈現的美感教科書設計。這種帶有局限性或平實的設計手法能有效地令大眾對書籍——這種傳統平面圖像媒介產生關注。在這組設計中，舊與新以活潑生動的方式互相融合。如此，這個系列作品能成為當今時代海報設計的楷模。海報依然充滿活力，脈動不息。

托馬斯·
威德肖溫

Posters are alive—and kicking.

When I went to art school—around 1990—poster art was strong in the public domain. In Amsterdam, Anthon Beeke shocked us with posters featuring extreme imagery. I almost fell off my bike when I saw a naked woman's sex with leather straps, reminiscent of a horse's ass. The poster demanded attention for a Shakespeare play: *Troilus and Cressida*.

Posters for cultural events had little economic significance. Lex Reitsma, for instance, made posters for the opera, where the shows were already sold out long before the poster hit the street. The poster was there to connect the city to the opera, even for those in the city who would not visit the opera. These posters had cultural value.

Posters for art shows often reflected the imagery of the poster's designer rather than the artist in the show. Designer Wim Crouwel put his own typographic image on the poster for Claes Oldenburg, using a typeface that mimicked Oldenburg's soft sculptures.

But gradually, even posters for cultural events became more commercial. Increasingly, they are seen as part of a strategy to attract new audiences. Even great institutions like the Rijksmuseum and the Stedelijk Museum in Amsterdam now present a piece of art and the name of the show in a corporate style. Slowly, poster as a medium for cultural expression in the street seems to be dying.

But new times bring new media, and new media bring new art! At this moment, we spend so much more time walking through screens than walking through streets, and posters have found a way to infiltrate our screens: the new posters move.

Judging this year's "Hong Kong International Poster Triennial" was a tremendous honour and pleasure. Many of the posters we saw had obvious cultural value, exploring new technical, social, or visual territory. I want to single out one: the poster series for the "Exhibition of Taiwanese Aesthetic Textbook Designs in Macao" by WWAVE DESIGN. What's so remarkable about these posters is that they work equally well in print and in motion. This is due to the geometric setup of the image. By reducing a book to a cuboid, it has a strong presence in print and endless possibilities in motion. The colour (red, green, two pinks, and a soft yellow) form not only a unique music chord but also an aesthetic one, fitting the aesthetic textbook designs featured in the exhibition. It is the somewhat restricted or dry approach that makes this image so fitting to draw attention to books—that old graphic medium. Old and new interact in a very optimistic and cheerful way in these designs. In this way, this series is exemplary for this time and age. Posters are alive—and kicking.

**Thomas
Widdershoven**

Judges' Insights

評審雋語

阮天、
愛德華·
卡特

能夠擔任「香港國際海報三年展2024」的評審，我們感到非常榮幸。這次經歷中最令人印象深刻的部分，是看到來自世界各地設計師的多元創作。設計師們在發揮創意和運用新興技術方面的方式各有不同，這樣的多樣性令人讚嘆。看到來自不同文化背景的設計師將他們各自的觀點融入到作品當中，真是讓人感到鼓舞。

參賽作品的整體質素令人印象深刻。每幅海報在傳達其概念時都展示出設計師們的巧思，以及嘗試突破動態海報的界限。看到設計師們在概念和技術上勇於試驗和冒險，我們深受啟發。

對於將來有意參賽的設計師，我們最大的建議是專注於作品的傳意。這是任何設計中最為關鍵的要素，一旦你掌握了這一點，就不要害怕去試驗和探索。勇於嘗試及冒險，最重要的是享受這個過程！

It was a real honour for us to be judges for “Hong Kong International Poster Triennial”. One of the best parts of the experience was seeing such a wide range of responses from designers from around the world. The diversity in how different designers explored their ideas and played with emerging technologies was incredible. It was really exciting to see how people from various cultures brought their unique perspectives into their works.

The overall quality of the entries was impressive. It was clear that a lot of thought went into how each poster communicated its concept while also pushing the boundaries of what can be done with animation. Seeing designers experiment and take risks with both their concepts and technical skills was truly inspiring.

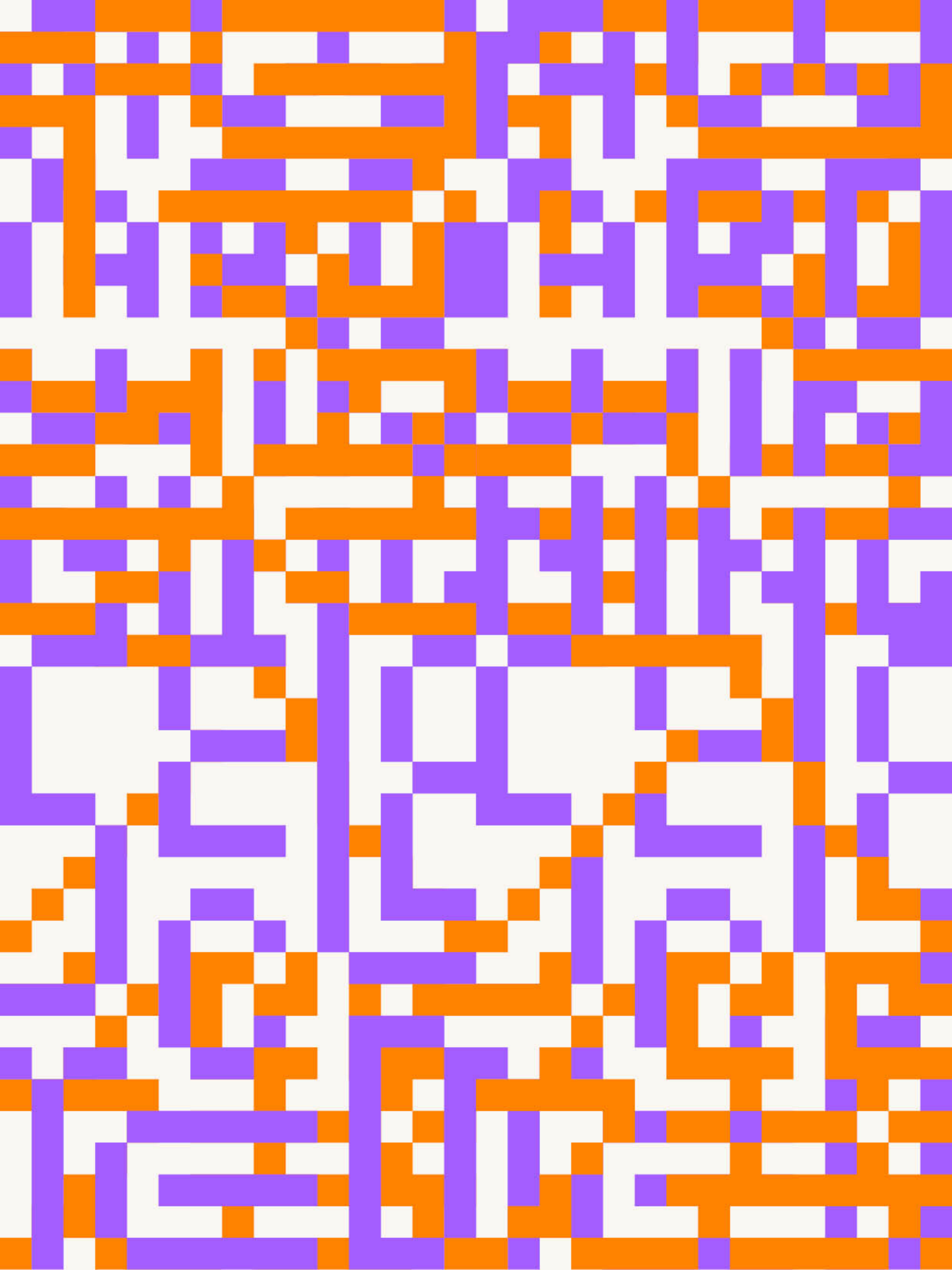
For anyone thinking about joining in the future, our biggest piece of advice is to focus on communication. It is the most important part of any design. But once you’ve nailed that, don’t be afraid to play, experiment, and explore. Try things out, take risks, and most importantly, have fun!

**Tin Nguyen
& Edward
Cutting**

Judges’ Insights

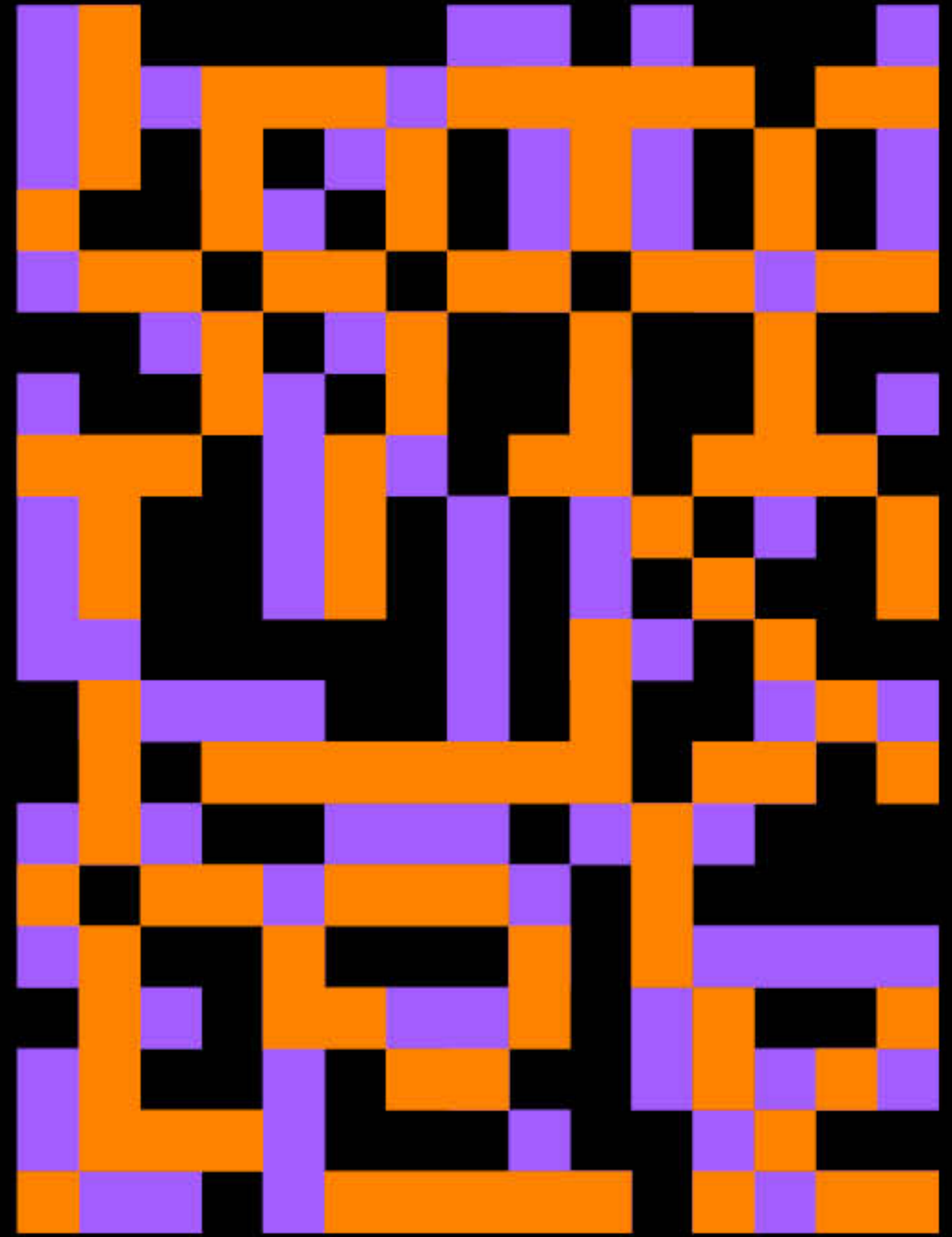
得獎及入選海報

**AWARD-WINNING
& SELECTED POSTERS**



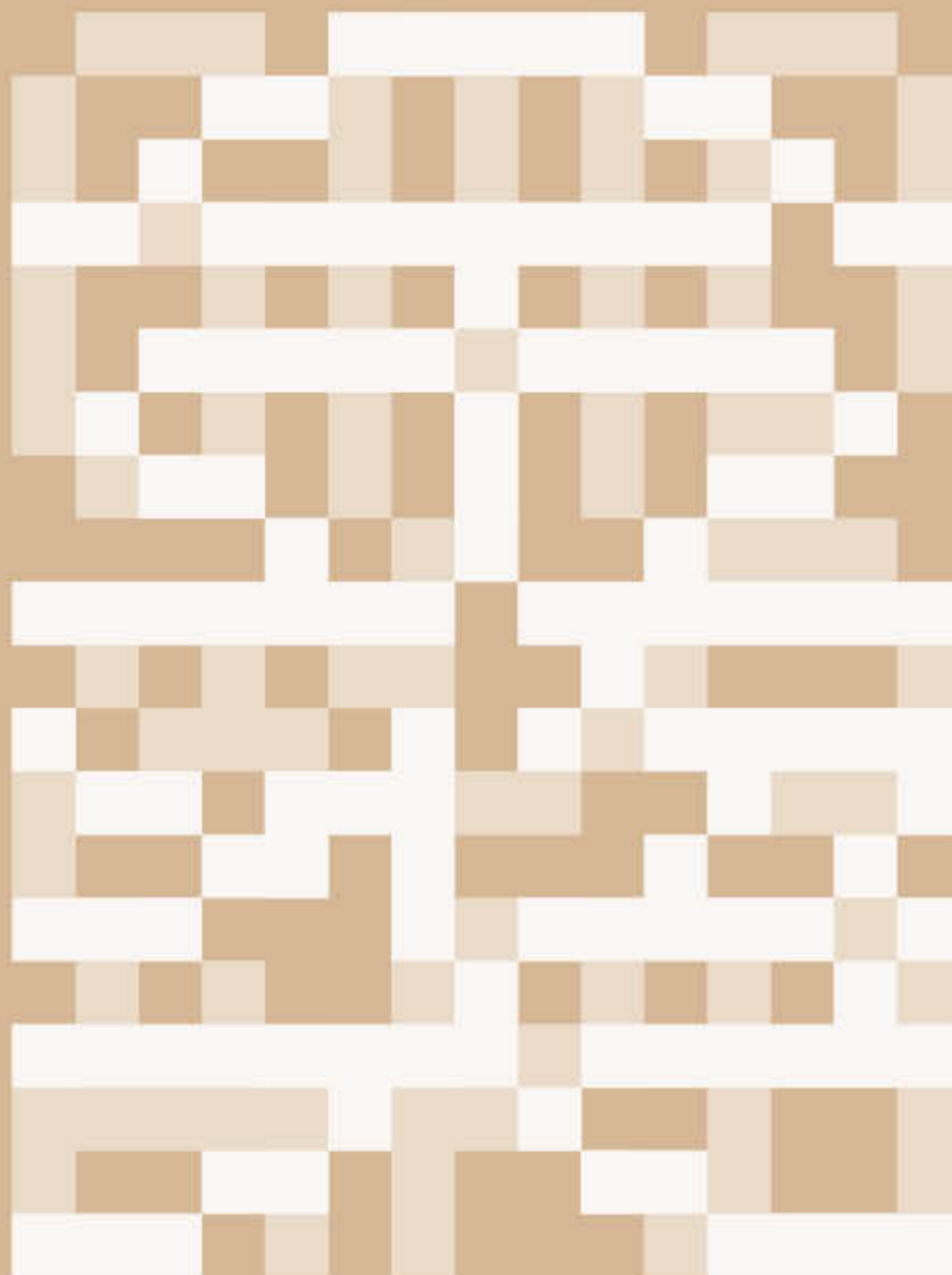
專題創作——
無域

Thematic ——
Multiverse



金獎

Gold Award



無域
MULTIVERSE

陳約瑟
Chen Yuese

陳約瑟

Chen Yuese

陳約瑟，出生於福建泉州，現居上海。1999年畢業於泉州華僑大學。他於國際性設計比賽中屢獲獎項和入選，包括2024俄羅斯莫斯科金蜜蜂國際平面設計雙年展獲得榮譽獎、2021斯洛伐克巴爾代約夫國際海報四年展榮譽獎、波蘭華沙國際海報雙年展、中國國際海報雙年展等。



Chen Yuese, born in Quanzhou, Fujian, currently lives in Shanghai. He graduated from Quanzhou Huaqiao University in 1999. He has received numerous awards and selections in international design competitions, including the incentive award diploma at the 2024 the Golden Bee at the Moscow Global Biennale of Graphic Design, Russia; honourable mention at the 2021 Poster Quadrennial Bardejov, Slovakia; as well as selected at the International Poster Biennale in Warsaw, Poland; and China International Poster Biennale, etc.

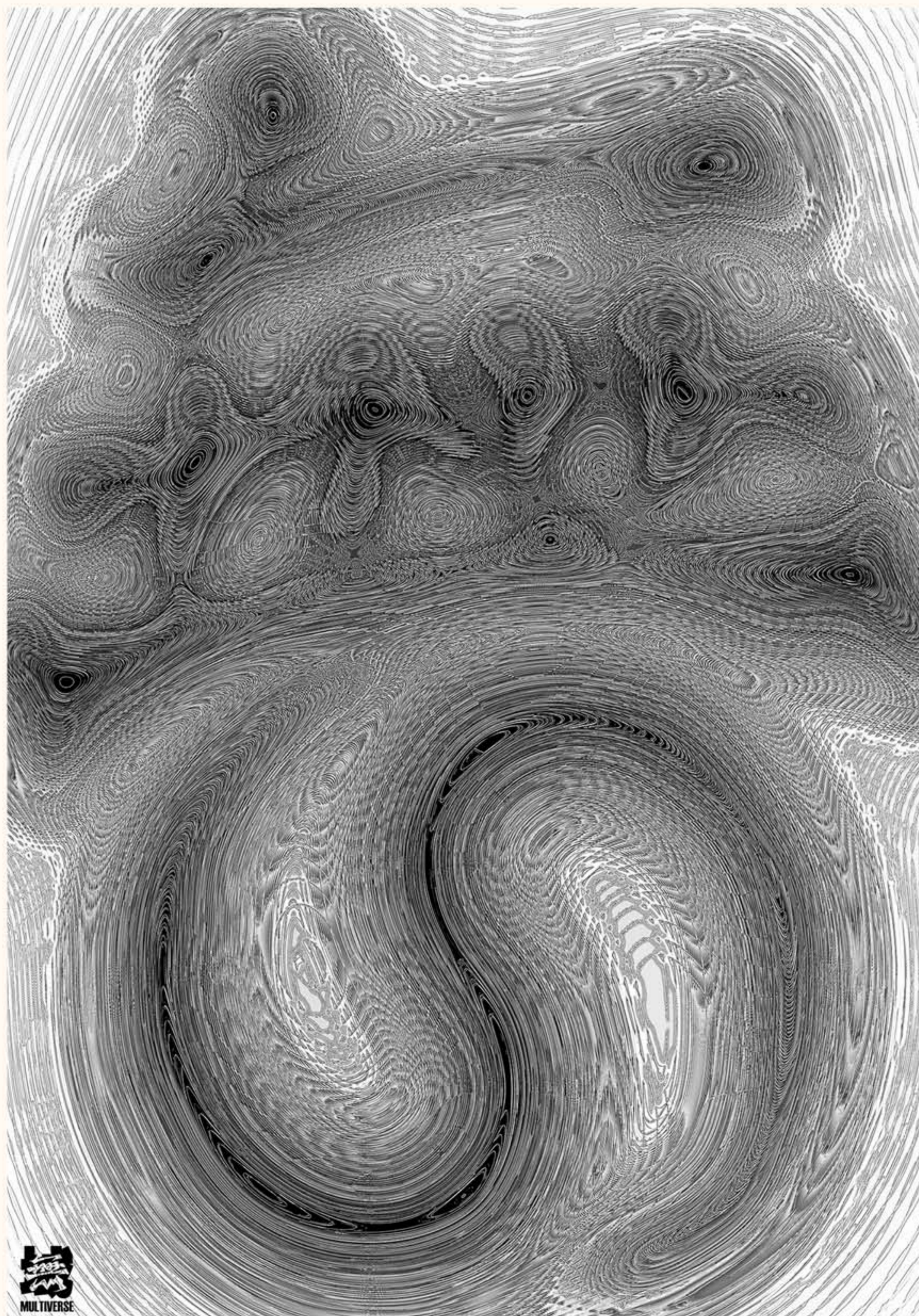
陳約瑟
Chen Yuese

中國內地
Mainland China

無域
MULTIVERSE

1003mm x 703mm

2023



專題創作——無域 Thematic——Multiverse

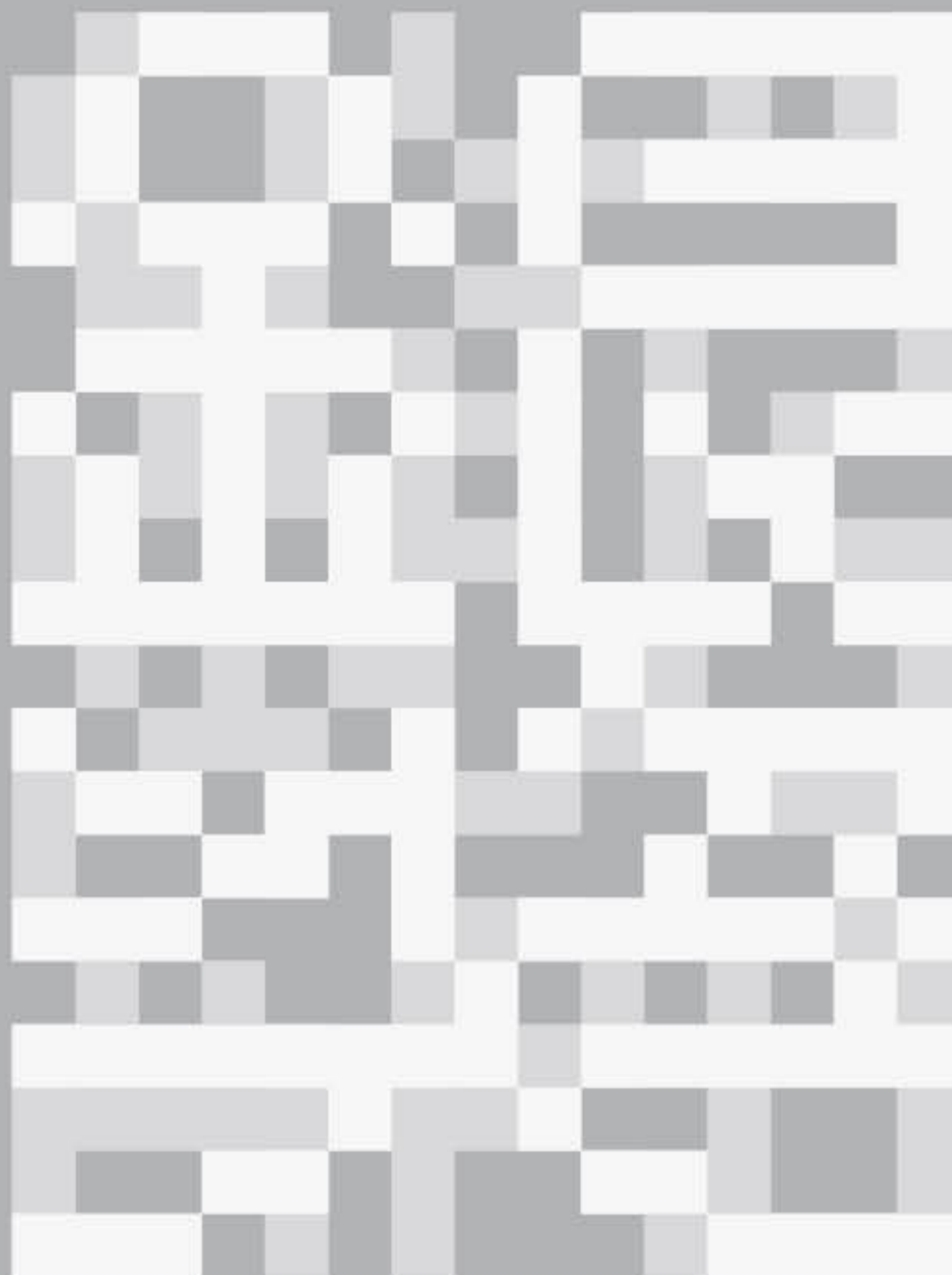
無域 MULTIVERSE

漢字「無」與太極圖形完美結合，
體現中國文化博大精深。

The perfect combination of the Chinese character “無(*Wu*)” and *Taijitu* reflects the breadth and depth of Chinese culture.

銀獎

Silver Award



窒息
Suffocate

蘇冠靖
Su Guanjing

蘇冠婧

Su Guanjing

蘇冠婧，畢業於天津美術學院，現為湖南賀與蘇設計有限公司的聯合創始人。她是湖南省美術家協會和湖南省設計藝術家協會的會員，同時擔任中南大學中國式現代化品牌發展研究院的特約專家。她的作品入選了多個重要展覽，包括中國美術家協會首屆全國青年平面設計作品展覽。此外，她的作品也在2023南京國際和平海報雙年展中獲得評審獎，並進入第十七屆俄羅斯金龜獎大賽海報單元決賽，以及第二十四屆匈牙利平面設計雙年展。



Su Guanjing graduated from Tianjin Academy of Fine Arts and is a co-founder of He yu Su Design Co., Ltd. She is a member of the Hunan Artists Association and the Hunan Designers Association, and serves as a special expert at the Brand Development Research Institute of Modernization in China at Central South University. Her works have been selected for various prestigious exhibitions, including the first session of the National Youth Graphic Design Works Exhibition held by the China Artists Association. Furthermore, her works won the Jury Award at the Nanjing International Biennale of Posters for Peace 2023 and got through the final of the poster category of the 17th Golden Turtle Contest in Russia, as well as the 24th Graphic Design Biennial in Hungary.

蘇冠靖
Su Guanjing

中國內地
Mainland China

窒息
Suffocate

1400mm x 1002mm

2023



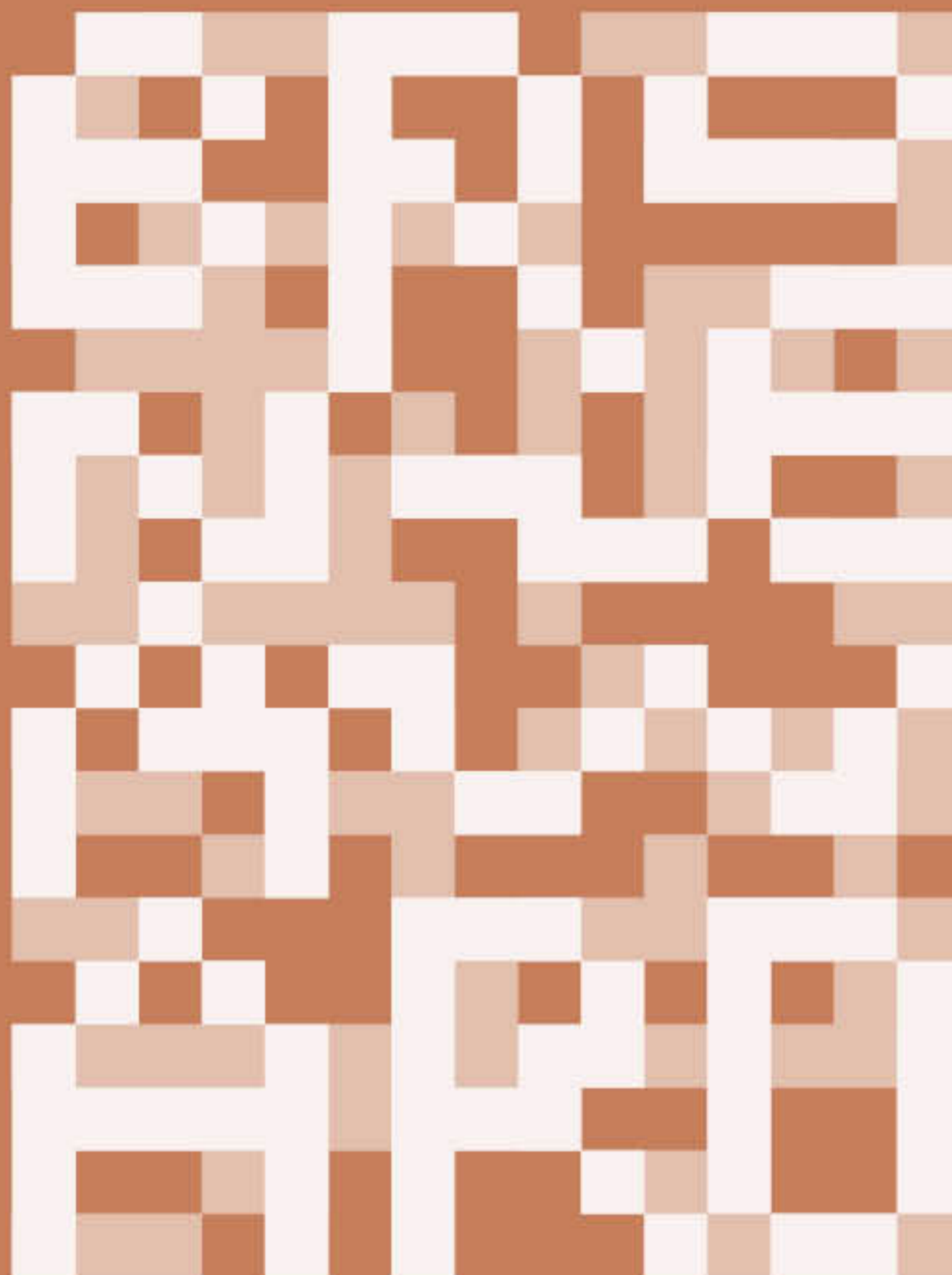
窒息 Suffocate

人類是否會在自己的眼淚中窒息？
或許，一切還來得及。

Will humans suffocate in their own tears?
Perhaps it's not too late for everything.

銅獎

Bronze Award



一生萬千世界
One Life a
Million Worlds

伊凡·弗洛雷斯
Iván Flores

伊凡·弗洛雷斯

Iván Flores

伊凡·弗洛雷斯 (Iván Flores) 出生於墨西哥。被選為拉丁美洲十大最佳插畫家之一。作品曾在超過20個國家展出，並在全球多本雜誌上發表。他的作品探索我們所處的歷史時空（一次只聚焦於一個微觀世界），並將手工藝視為各國生活及文化的載體——強調我們的過去與現在之間的連結。



Iván Flores was born in Mexico. Selected as one of the best 10 illustrators in Latin America, his works have been exhibited in more than 20 countries and published in a few magazines around the world. His work explores the historical moment we live in (just one microcosm at a time). He considers handcraft as an essential element of life and identity of every country — the connection between our past and present.

伊凡·弗洛雷斯
Iván Flores

一生萬千世界
One Life a Million Worlds

2023

墨西哥
Mexico

830mm x 501mm



專題創作——無域 Thematic——Multiverse

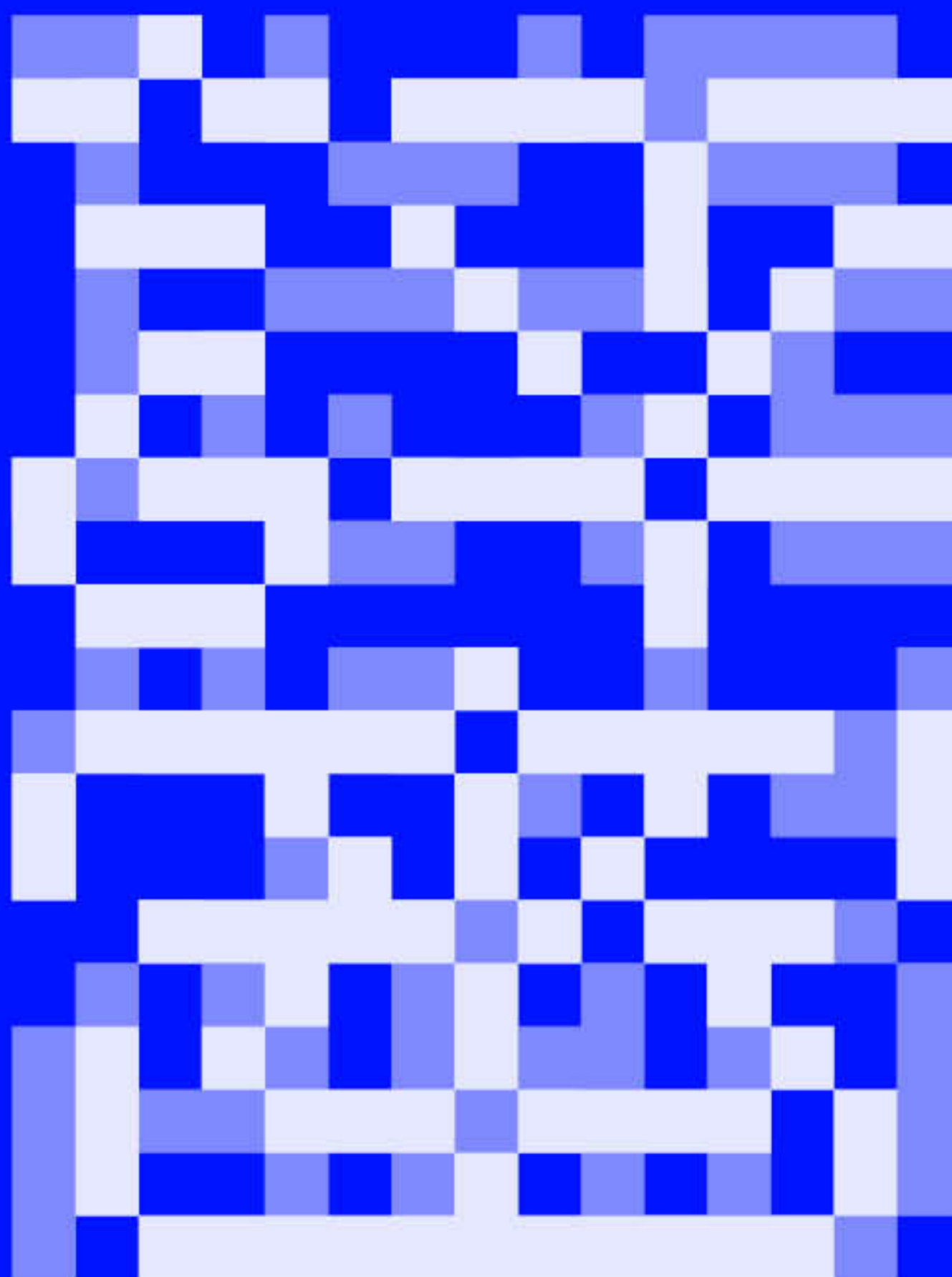
一生萬千世界 One Life a Million Worlds

這件作品呈現手工藝作為各文化的載體，它建構著歷史文化一起進化的過程，以展現我們身處的歷史時空。這件作品旨在探索「無域/多元宇宙」的概念，以及個人存在的可能性，它描繪一個生活在破碎世界的情景，即使規條並不如我們所認知的那樣，但大家仍能在混亂中尋找自我和安穩。

This work considers handcraft as an essential element of every culture, and establishes the idea that handcraft must evolve alongside culture to express the historical moment we are part of. This piece explores the “Multiverse” concept and the possibilities during each person’s existence. It depicts life in a broken world, where rules do not work as we have been told, yet people still seek self-fulfillment and stability within this chaotic era.

國際評審獎

Judges Award



杉崎真之助之選
Selected by
Shinnoske Sugisaki

幻想時間
Fantasy Time

汪宣丞
Wang Xuancheng

汪宣丞

Wang Xuancheng

汪宣丞，現為日本字體設計協會會員、日本設計書道作家協會會員、中國設計師沙龍會員及山東省漫畫家協會會員。目前，他正在日本神戶藝術工科大学攻讀博士學位。他的作品曾在中國、日本、韓國、美國、意大利、比利時、立陶宛、塞普勒斯、牙買加、厄瓜多、土耳其和秘魯等地展出。



Wang Xuancheng is a member of the Japan Typography Association, the Japan Design Calligrapher's Association, the Creative Designer Salon of China, and the Shandong Province Cartoonists Association. He is currently pursuing a Ph.D. at Kobe Design University in Japan. His works have been exhibited in various countries and regions, including China, Japan, South Korea, the United States, Italy, Belgium, Lithuania, Cyprus, Jamaica, Ecuador, Turkey, and Peru.

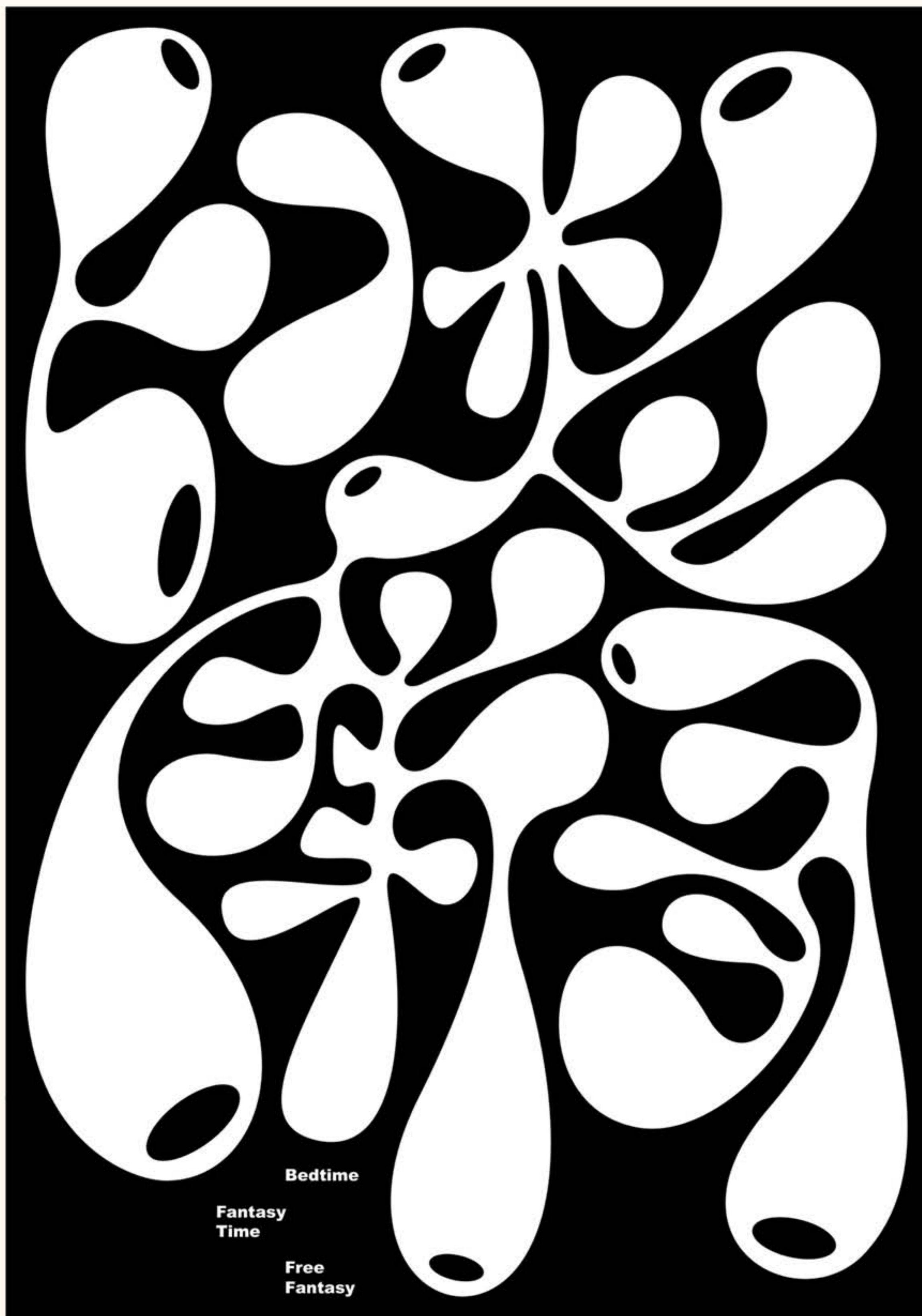
汪宣丞
Wang Xuancheng

中國內地
Mainland China

幻想時間
Fantasy Time

1000mm x 708mm

2023



專題創作——無域 Thematic——Multiverse

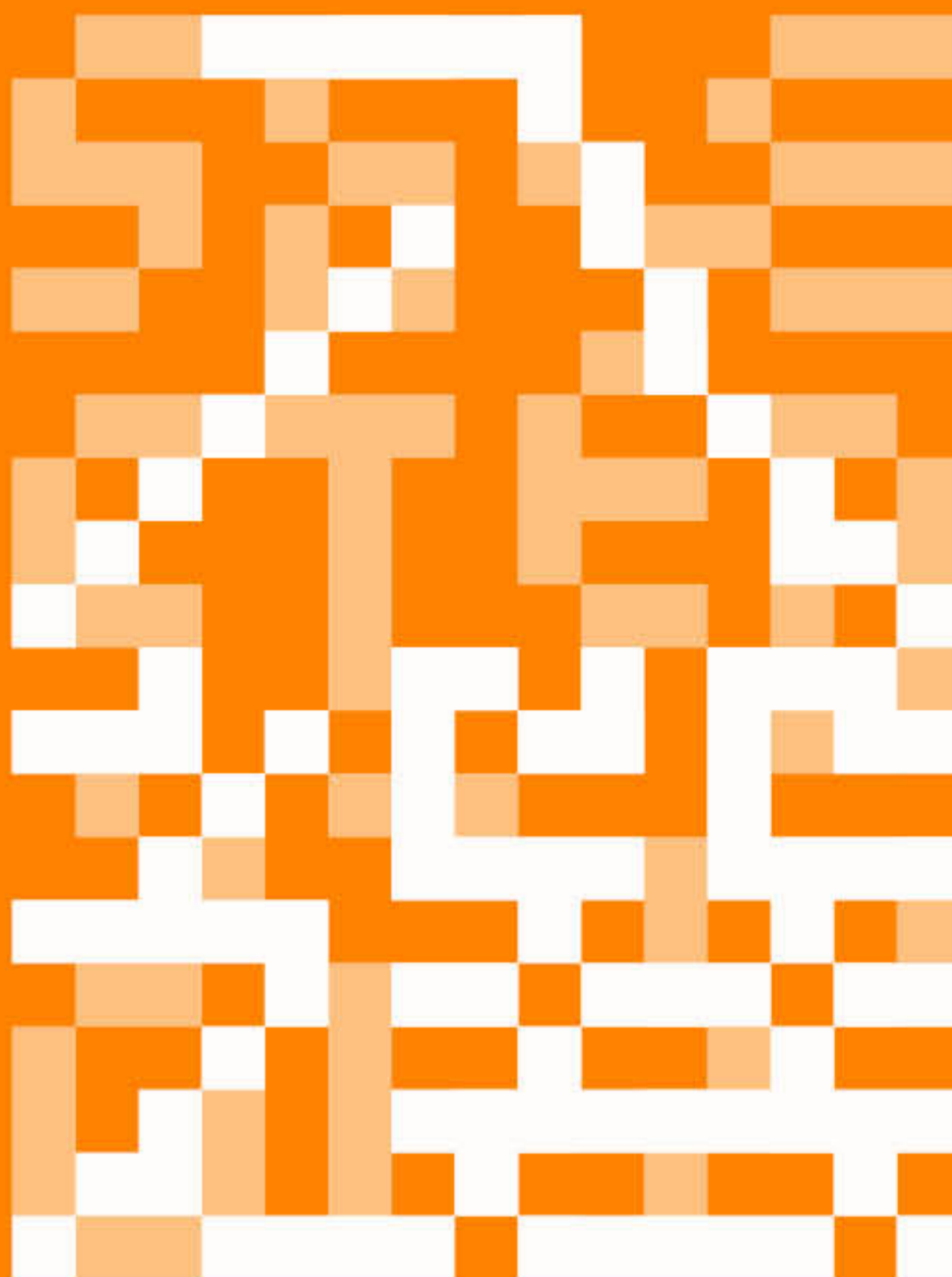
幻想時間 Fantasy Time

對我來說睡前的時間是用來幻想的放鬆時間，無邊無際的幻想讓我陷入快樂。海報將「幻想時間」進行字體設計，結合大腦、珊瑚蟲等設計項目，表現出我的大腦在幻想時間的放鬆狀態。

The time before sleep is a break for me to relax through daydreaming, as boundless fantasies immerse me in happiness. This poster features a font design for “Fantasy Time”, incorporating design elements like the brain and coral to depict the relaxed state of my mind during this daydreaming time.

入選海報

Selected Posters



王瑞峰
Wang Ruifeng

中國內地
Mainland China

明天
TOMORROW

701mm x 501mm

2020



專題創作——無域 Thematic——Multiverse

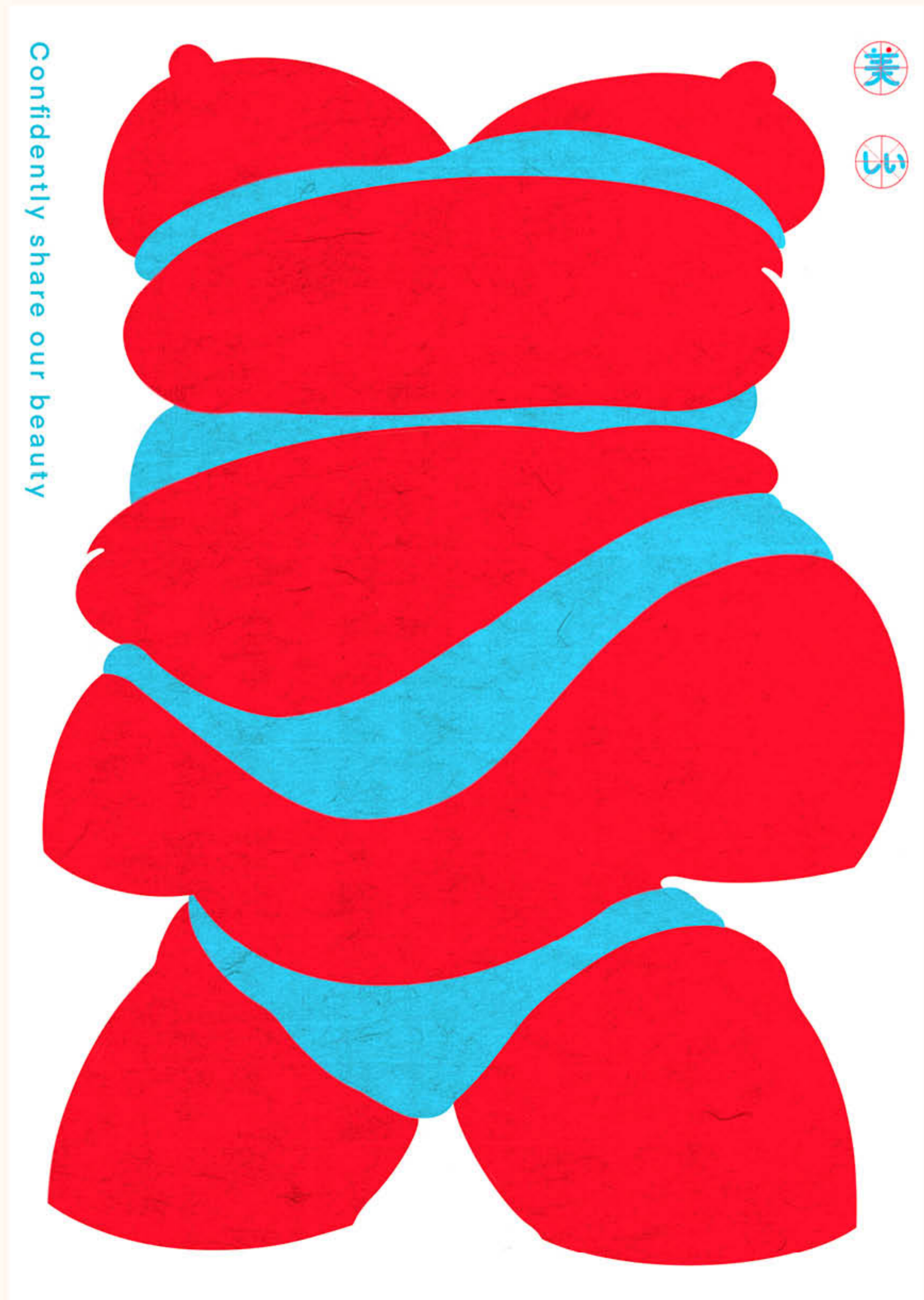
韓育峰
Han Yufeng

中國內地
Mainland China

美
Beauty

1001mm x 703mm

2023



專題創作——無域 Thematic——Multiverse

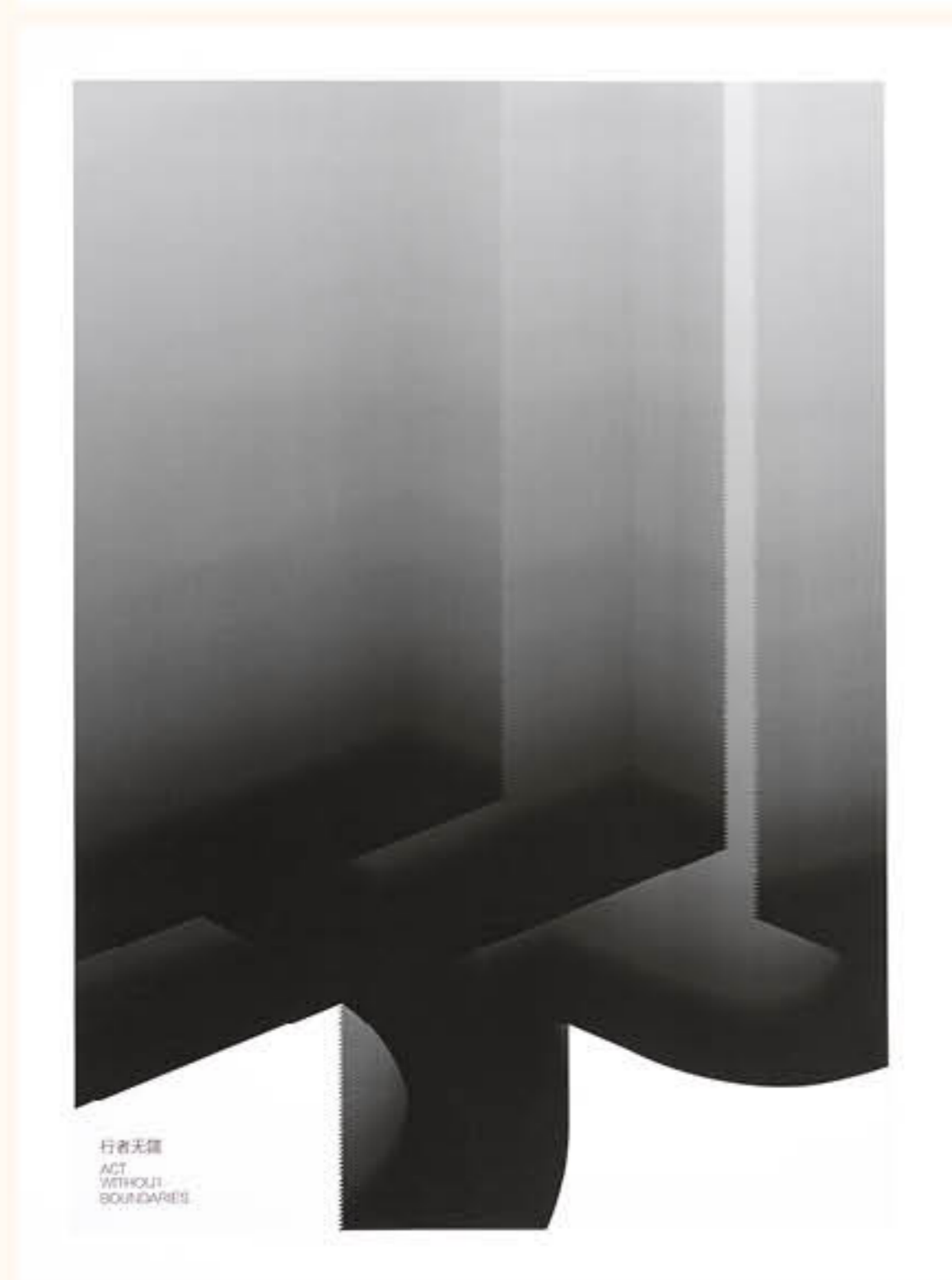
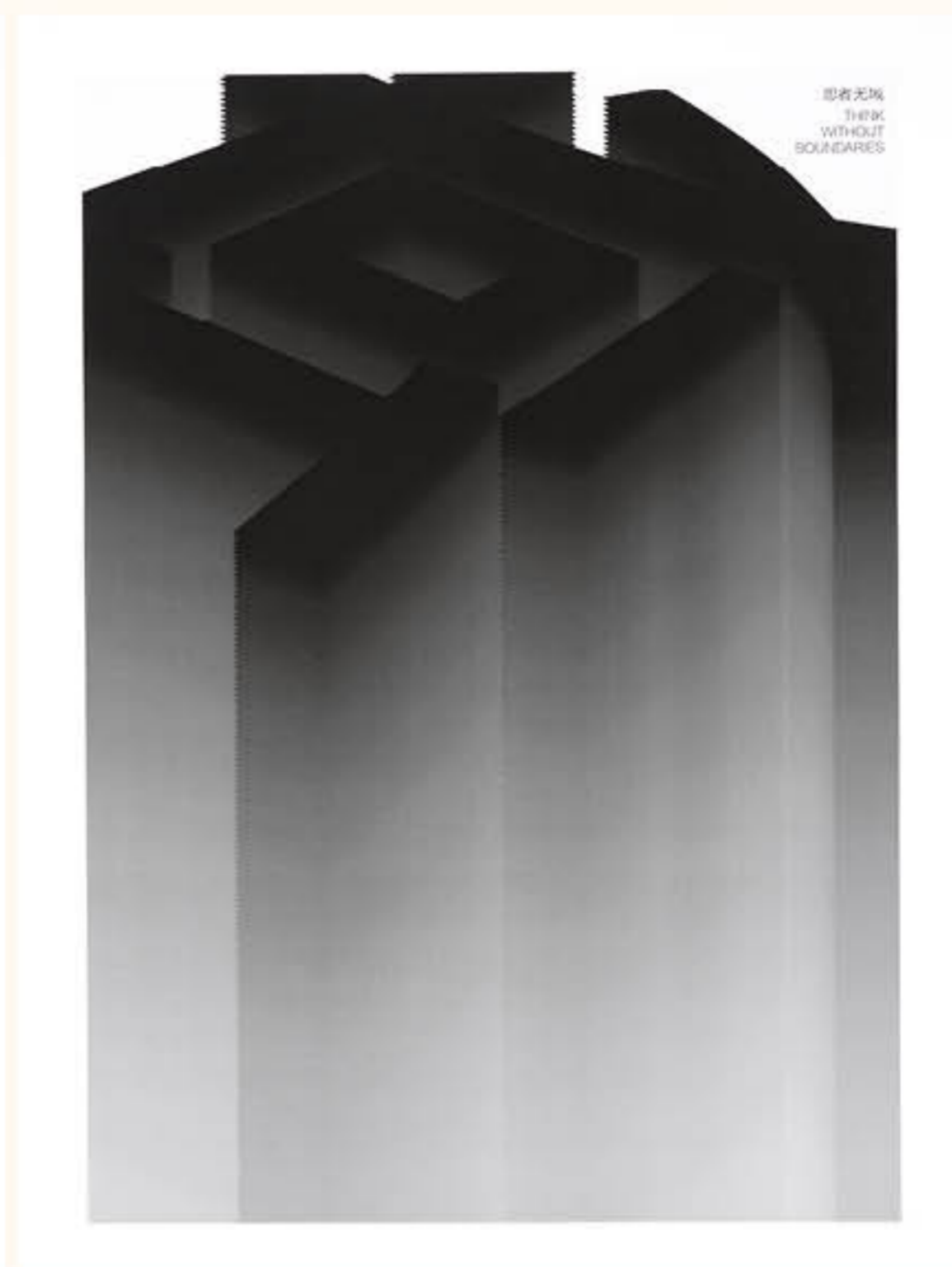
何宇龍
He Yulong

中國內地
Mainland China

思無域，行無疆
Think Without Boundaries,
Act Without Boundaries

595mm x 420mm (a set of 4)

2023



專題創作——無域 Thematic——Multiverse

蔡俊暉
Jun Choi

中國內地
Mainland China

塑林
FOREST

1002mm x 715mm

2022



專題創作 — 無域 Thematic — Multiverse

卡佳·斯洛博德斯卡婭
Katya Slobodskaja

俄羅斯
Russia

請記住我的名字
You Better Remember
My Name

1004mm x 697mm

2022



專題創作——無域 Thematic——Multiverse

張達意
Zhang Dayi

中國內地
Mainland China

節氣
Solar Terms

1000mm x 702mm (a set of 2)

2022



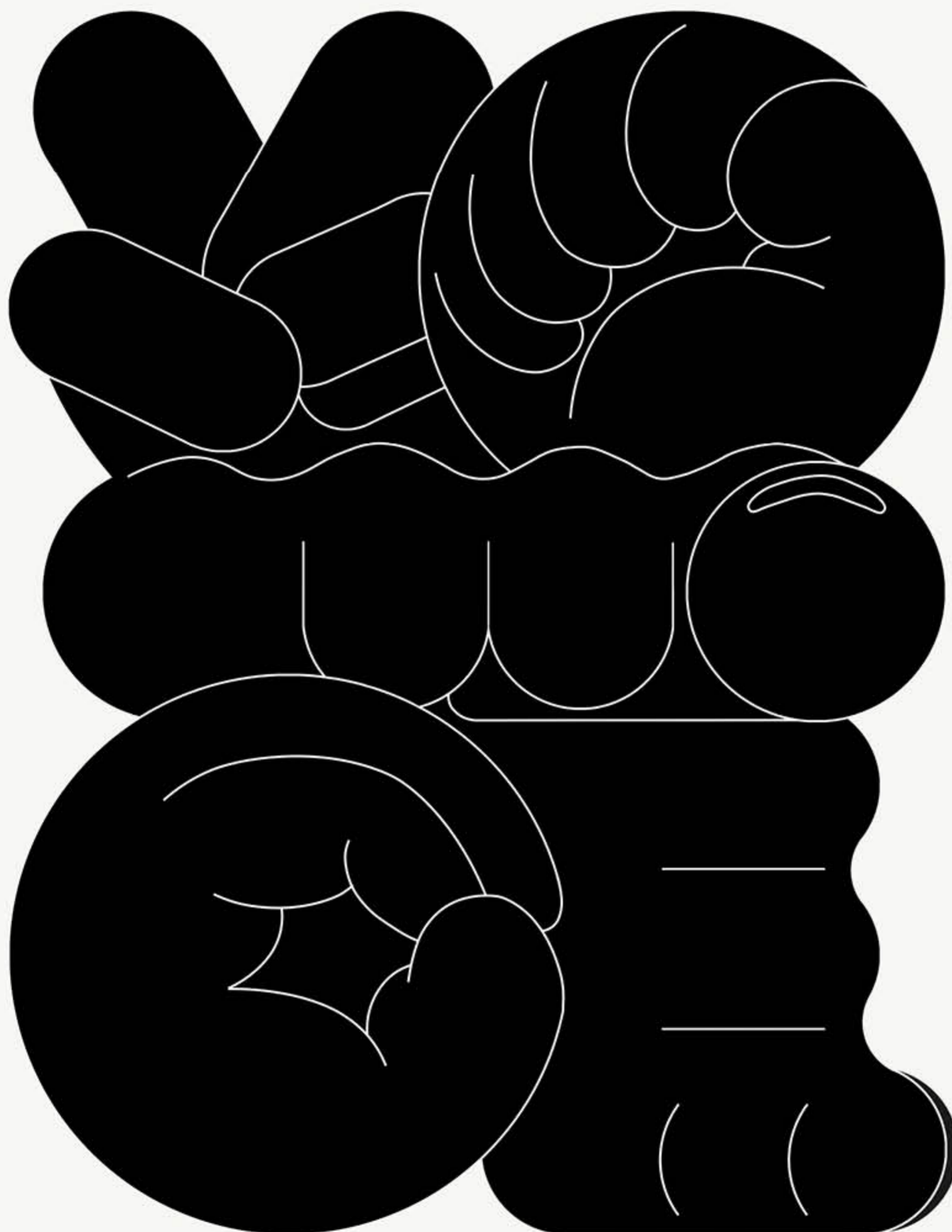
錢濤
Qian Tao

中國內地
Mainland China

手語之聲
Voice in Sign Language

1002mm x 701mm

2022



VOICE IN SIGN LANGUAGE

專題創作——無域 Thematic——Multiverse

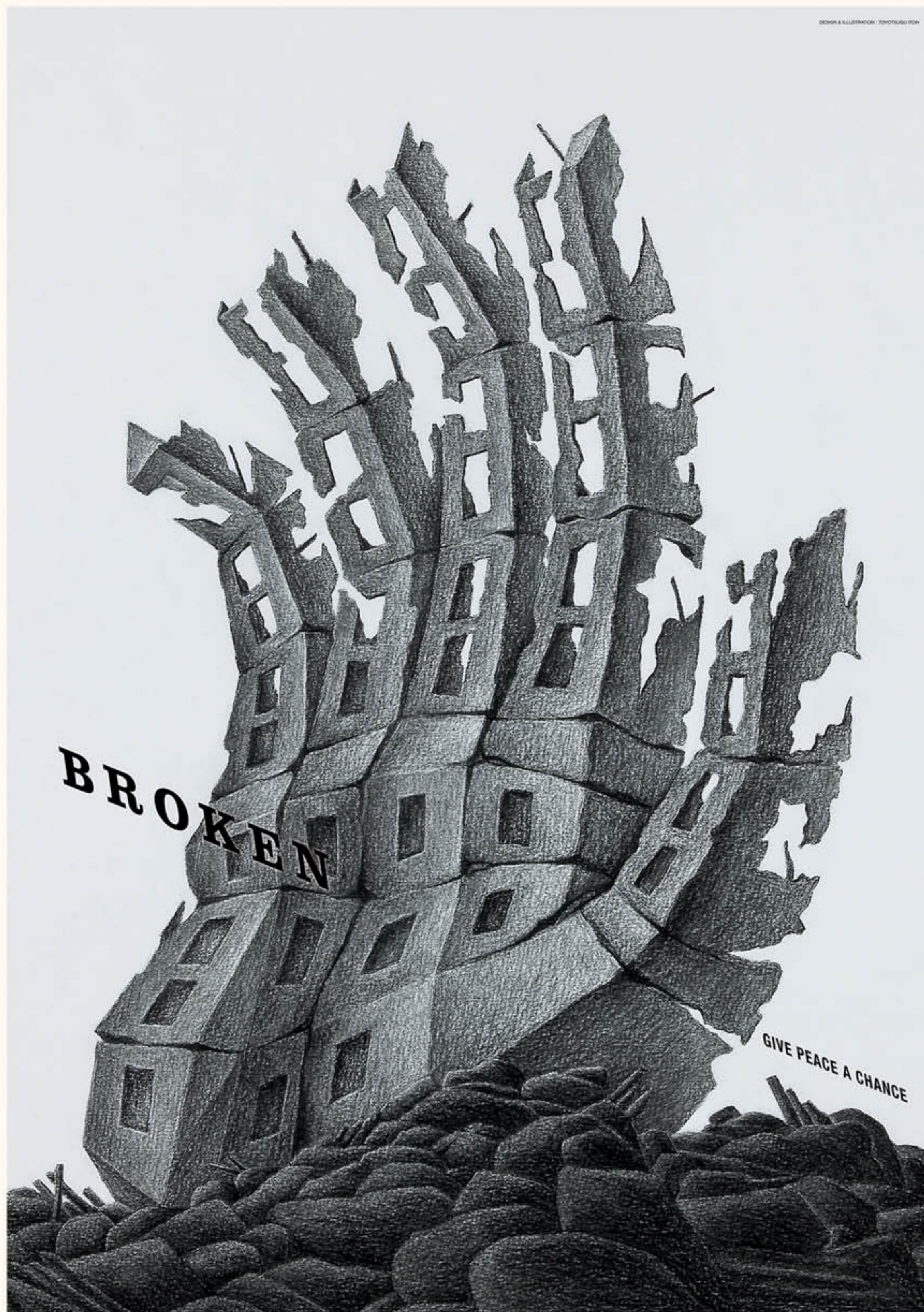
伊藤豊嗣
Toyotsugu Itoh

日本
Japan

破
BROKEN

1031mm x 728mm

2022



專題創作 — 無域 Thematic — Multiverse

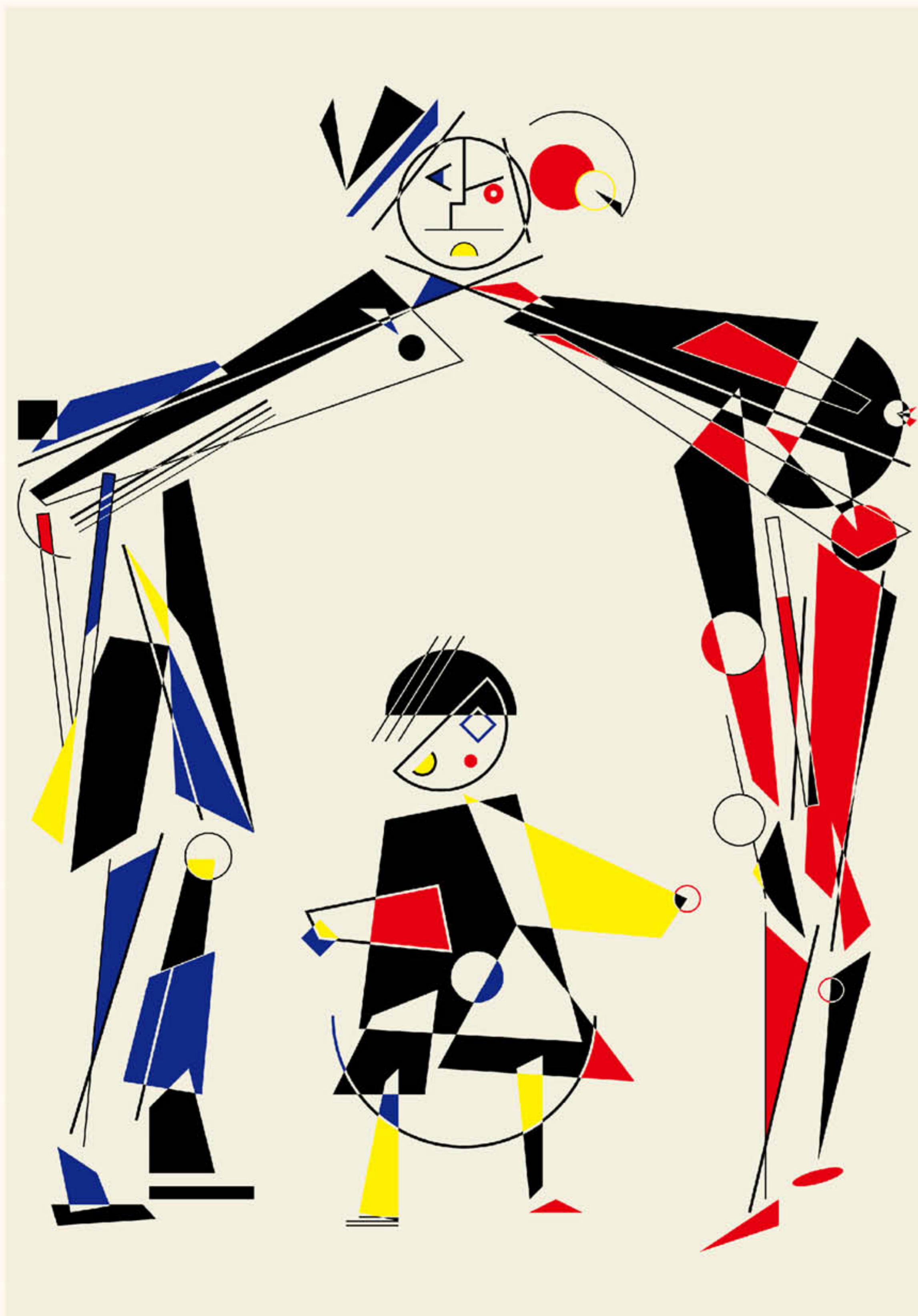
高健
Gao Jian

中國內地
Mainland China

家
HOME

1001mm x 703mm

2023



專題創作——無域 Thematic——Multiverse

不亦乐乎
BY-ENJOY

中國內地
Mainland China

歡喜就好
Let It Be

1000mm x 700mm

2021



欢喜就好
LET IT BE
周雄波个展
ZHOU XIONGBO SOLO EXHIBITION

策展人 夏可君
CURATOR XIA KEJUN

执行策展人 EXECUTIVE CURATOR
洪聰 洪聰 YIN

展期 DURATION
2021.4.17 - 2021.5.16

开幕 OPENING
2021.4.17 15:00

主办单位 ORGANIZER
厦门宝龙艺术中心 XIAMEN POWERLONG ART CENTER

展览地点 ADDRESS
福建省厦门市思明区金山路1号宝龙一城 L4 宝龙艺术中心
POWERLONG ART CENTER, L4 ONEMALL, No.1 JINSHAN ROAD, SIMING DISTRICT, XIAMEN, FUJIAN

支持媒体 SUPPORT MEDIA
Hi艺术 / 雅昌艺术网 / 国家美术 / 艺术中国 / 太美网 / 新浪网收藏 / 艺术头条
亚洲艺术杂志 / 壹号空间 / 三七二十艺

特别鸣谢 SPECIAL THANKS
国营福建省永春北窑华窑茶厂
福建红坊文化产业投资管理有限公司 / 福建文园文化艺术发展有限公司
福州市广度建筑装饰工程有限公司 / 园美术馆 / 福建青年艺术公社
万一电影 / 邹训楷摄影工作室 / 不亦乐乎平面设计

專題創作——無域 Thematic——Multiverse

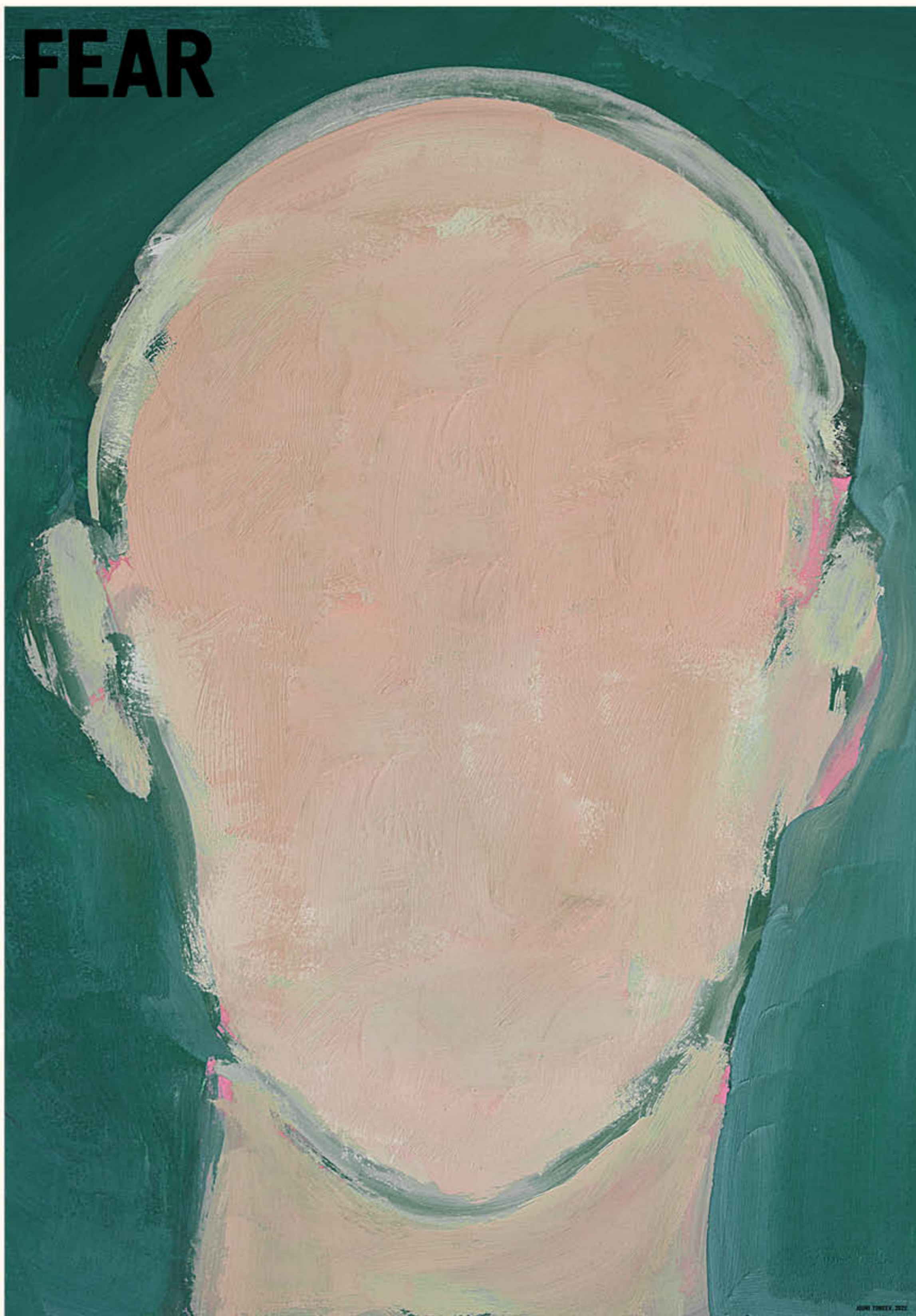
朱賴·托里夫
Jouri Toreev

白俄羅斯
Belarus

恐懼
Fear

1001mm x 702mm

2022



專題創作——無域 Thematic——Multiverse

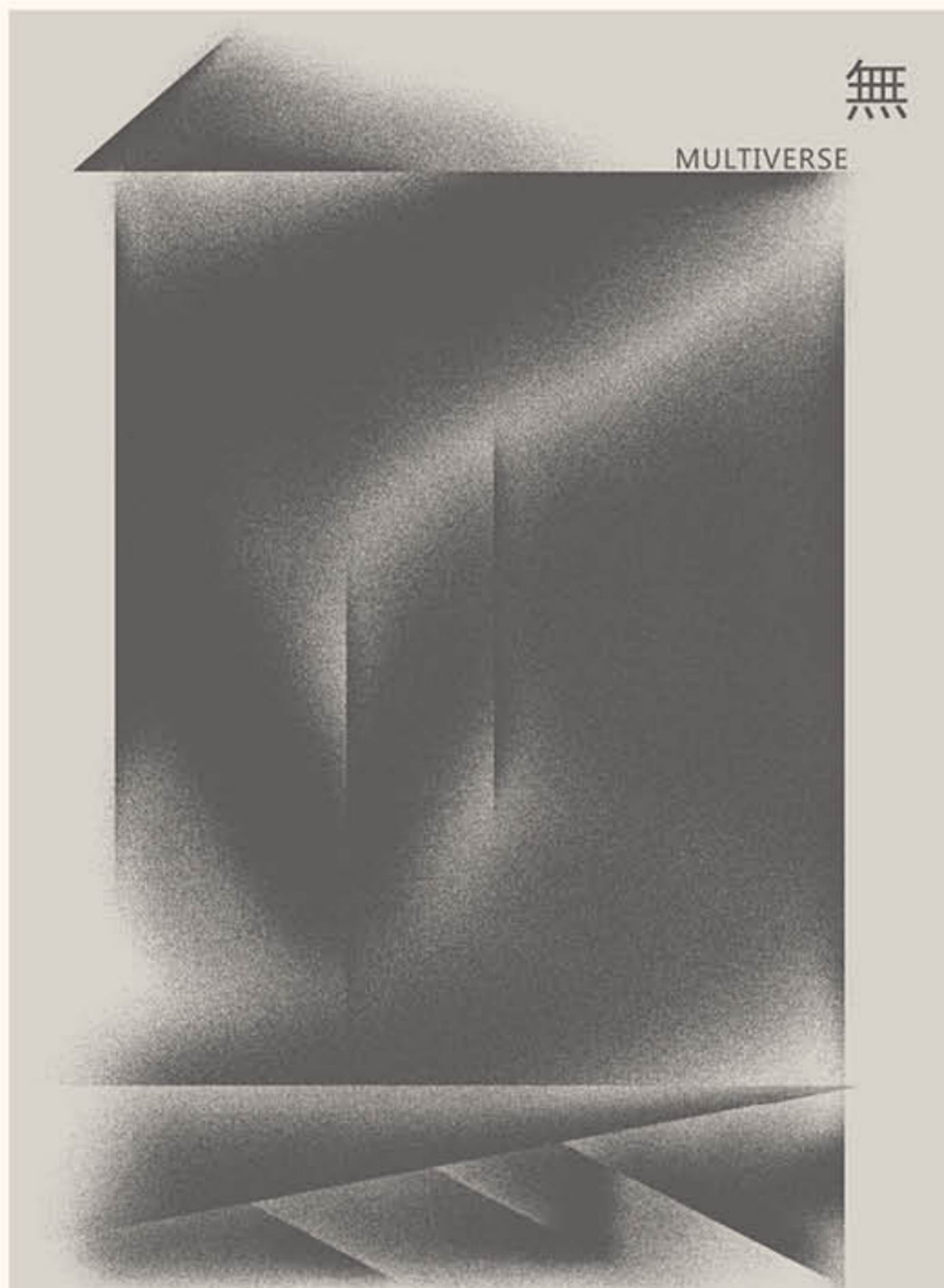
張衛民
Zhang Weimin

中國內地
Mainland China

無域
MULTIVERSE

2023

1001mm x 701mm (a set of 2)



專題創作——無域 Thematic——Multiverse

王彥坤
Wang Yankun

中國內地
Mainland China

全球水危機
Global Water Crisis

1000mm x 701mm

2023



Global Water Crisis



 According To The United Nations World Water Development Report, One Quarter Of The Global Population Lacks Safe Drinking Water; 1.4 Million People Die Each Year From Diseases Caused By Poor Water And Sanitation;

 Solving The Water Crisis Requires Global Cooperation And Joint Efforts To Strengthen Environmental Awareness, Reduce The Waste And Pollution Of Water Resources, And Jointly Promote The Sustainable Use And Management Of Water Resources.

專題創作 — 無域 Thematic — Multiverse

張衛民
Zhang Weimin

中國內地
Mainland China

感觸之看聞聽觸
See, Hear, and Touch

2022

1000mm x 701mm (a set of 4)



專題創作——無域 Thematic——Multiverse

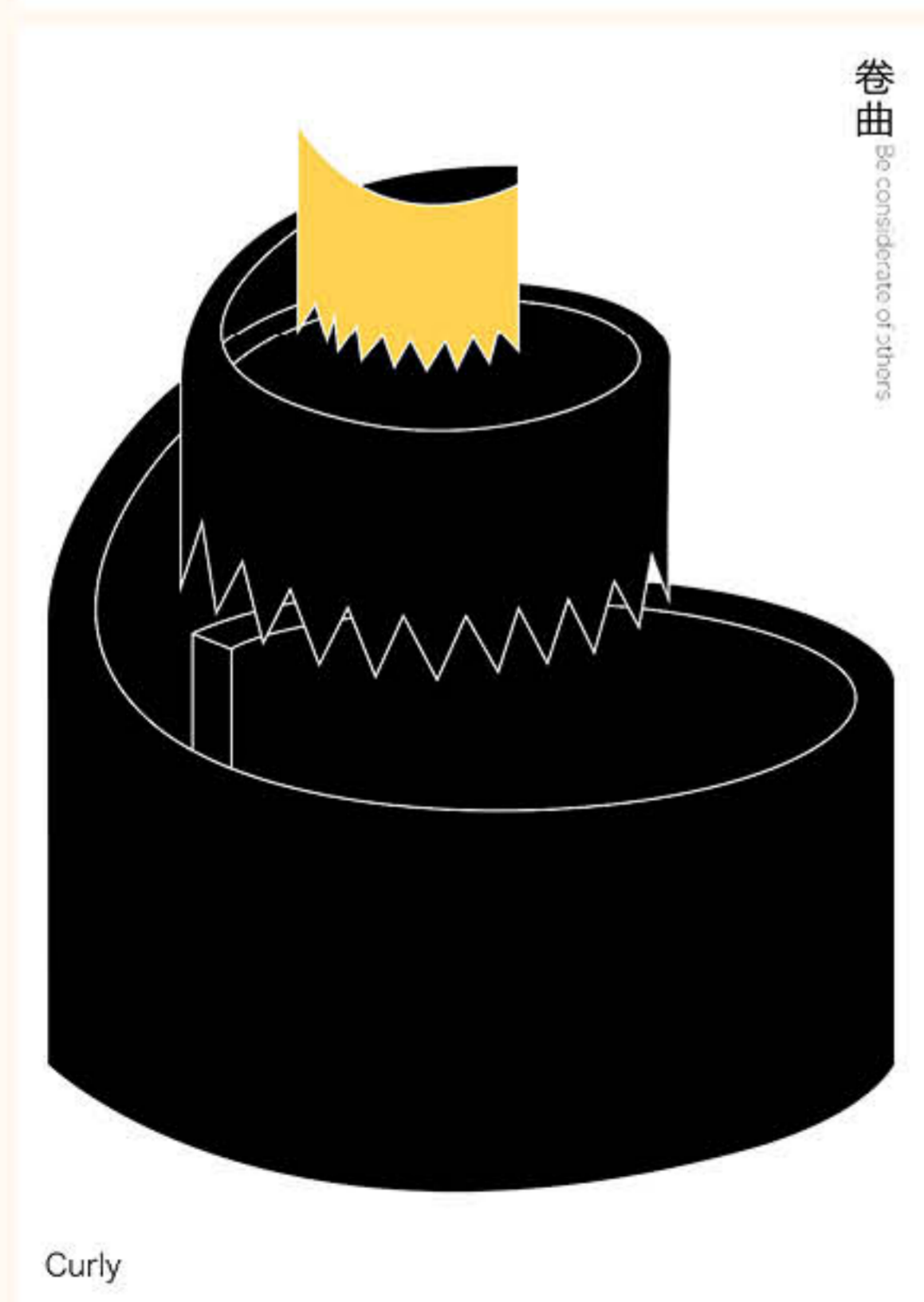
王辰雨澤
Wang Chenyuze

中國內地
Mainland China

卷曲
Curly

842mm x 595mm (a set of 3)

2022



趙超
Zhao Chao

中國內地
Mainland China

被污染的海洋生物
Contaminated Marine Life

2023

999mm x 700mm (a set of 3)



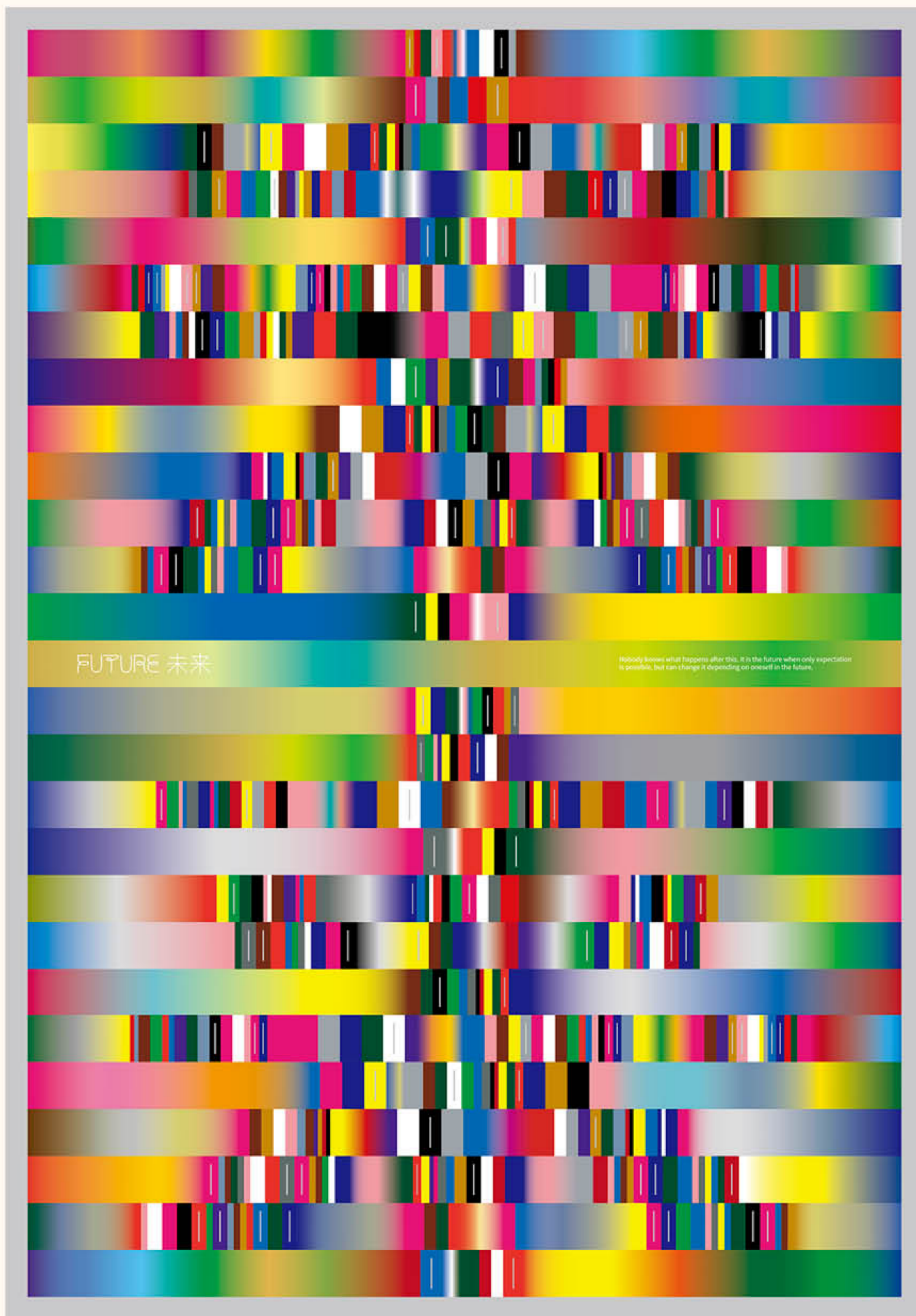
沙鋒
Sha Feng

中國內地
Mainland China

未來
Future

1001mm x 700mm

2023



專題創作 — 無域 Thematic — Multiverse

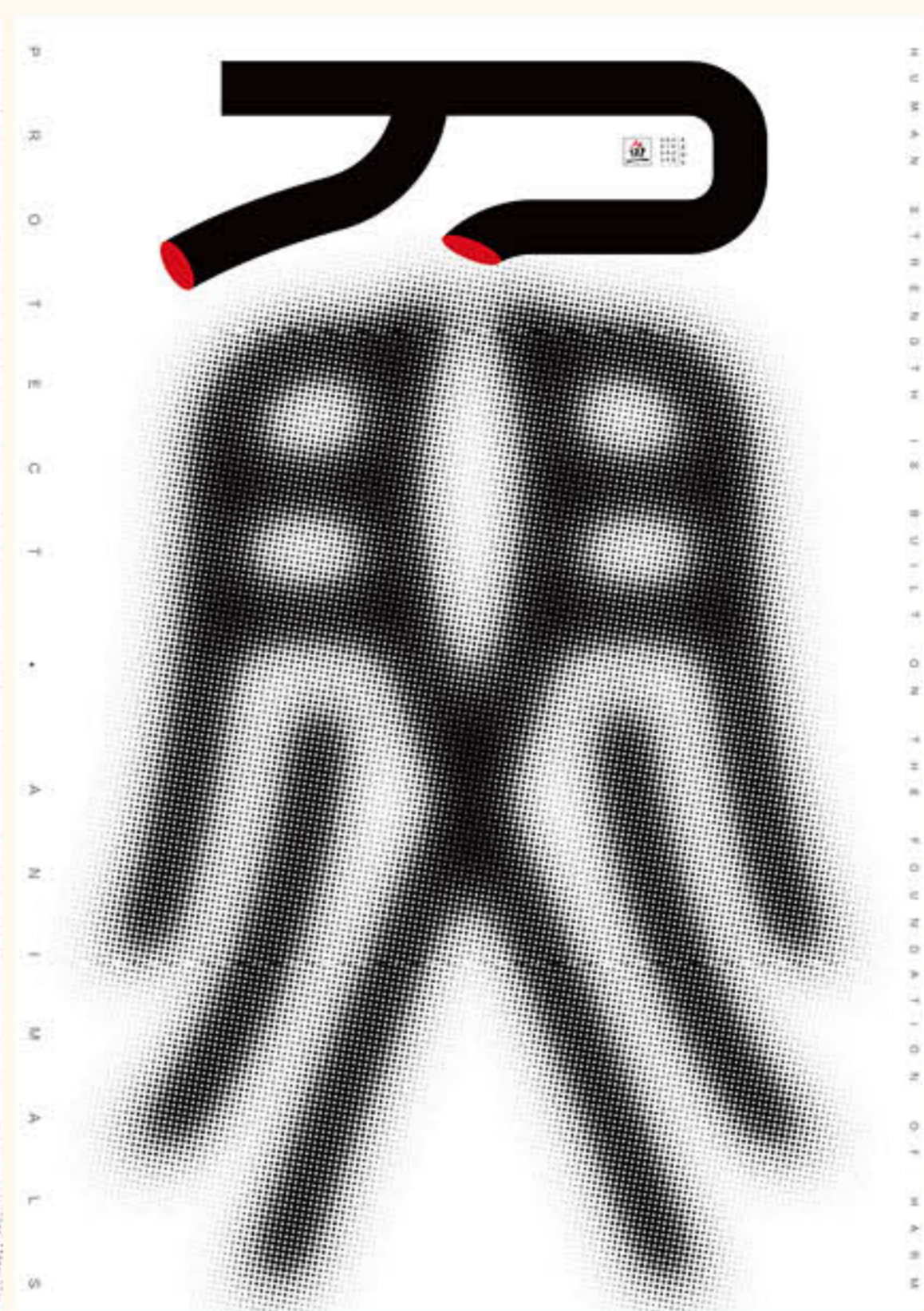
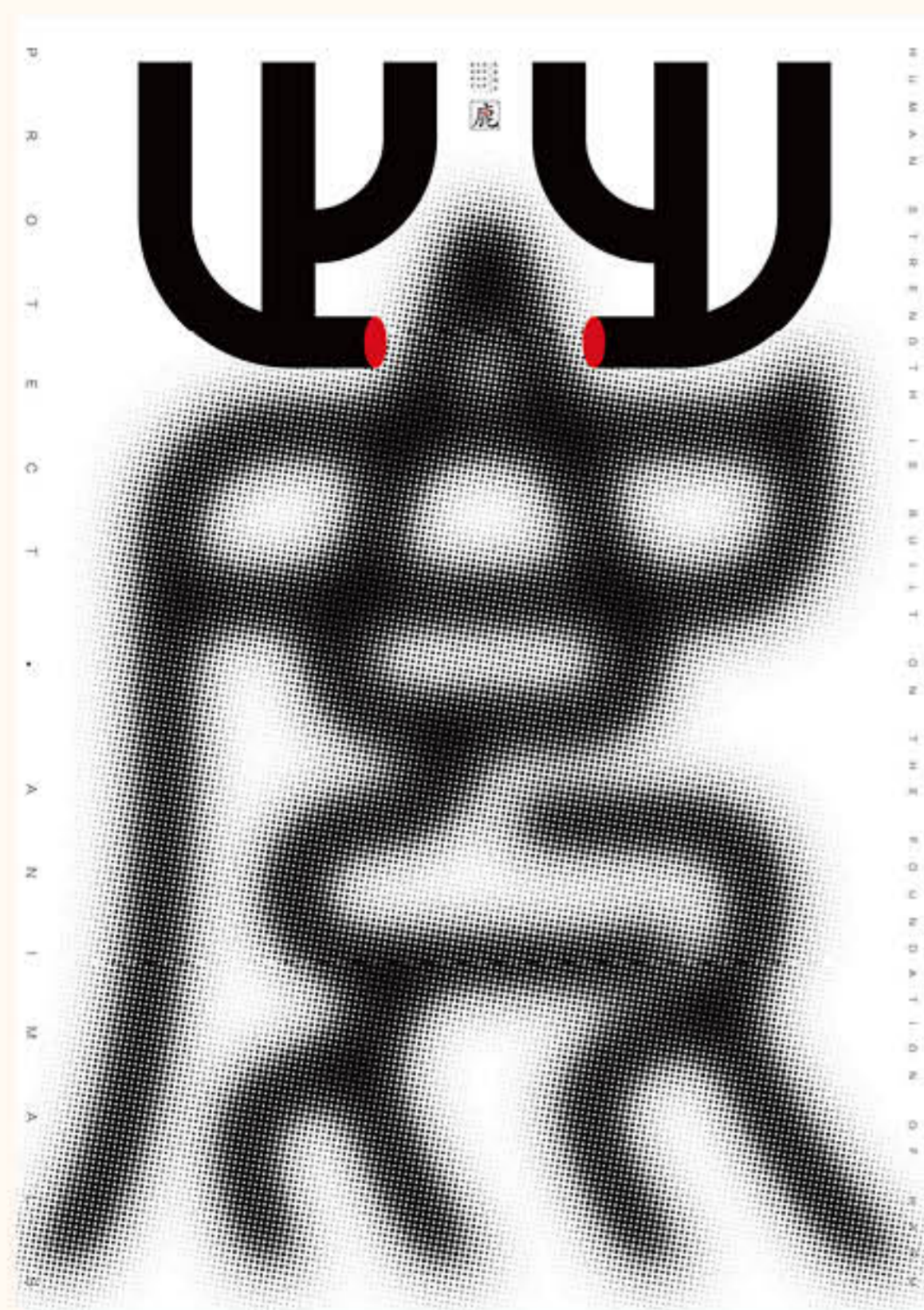
李達林
Li Dalin

中國內地
Mainland China

保護動物(文字篇)
Animal Protection

2023

708mm x 501mm (a set of 3)



專題創作——無域 Thematic——Multiverse

楊源豐
Yeoh Guan hong

中國內地
Mainland China

無界
BOUNDLESS

1190mm x 843mm

2023



In the boundless tapestry
of the multiverse,
cultural diversity
intertwines seamlessly,
weaving a rich fabric of
unity where the
threads of
sharing & love
connect us all.

專題創作 — 無域 Thematic — Multiverse

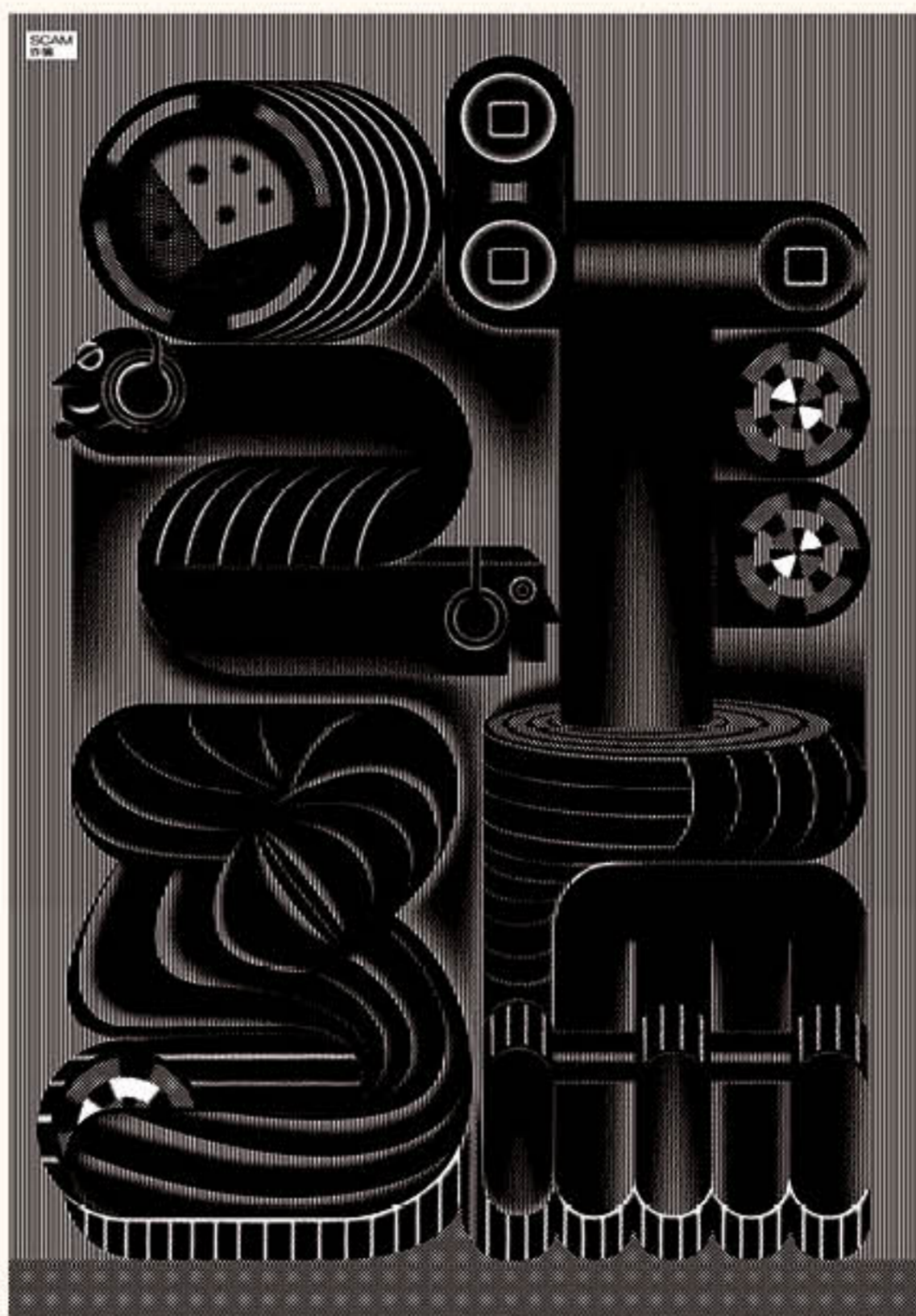
徐漢民
Xu Hanmin

中國內地
Mainland China

百態
BAI TAI

596mm x 421mm (a set of 4)

2023



黃雋溢
Wong Chun Yat

香港
Hong Kong

色相無域 | 光柵動態海報
Multiverse: CMYK,
Lenticular Poster

842mm x 595mm

2023



HONG KONG INTERNATIONAL POSTER TRIENNIAL

無域

香港國際海報三年展

MULTIVERSE

專題創作 — 無域 Thematic — Multiverse

張梓鋆、張俊峰
Zhang Zijun, Zhang Junfeng

中國內地
Mainland China

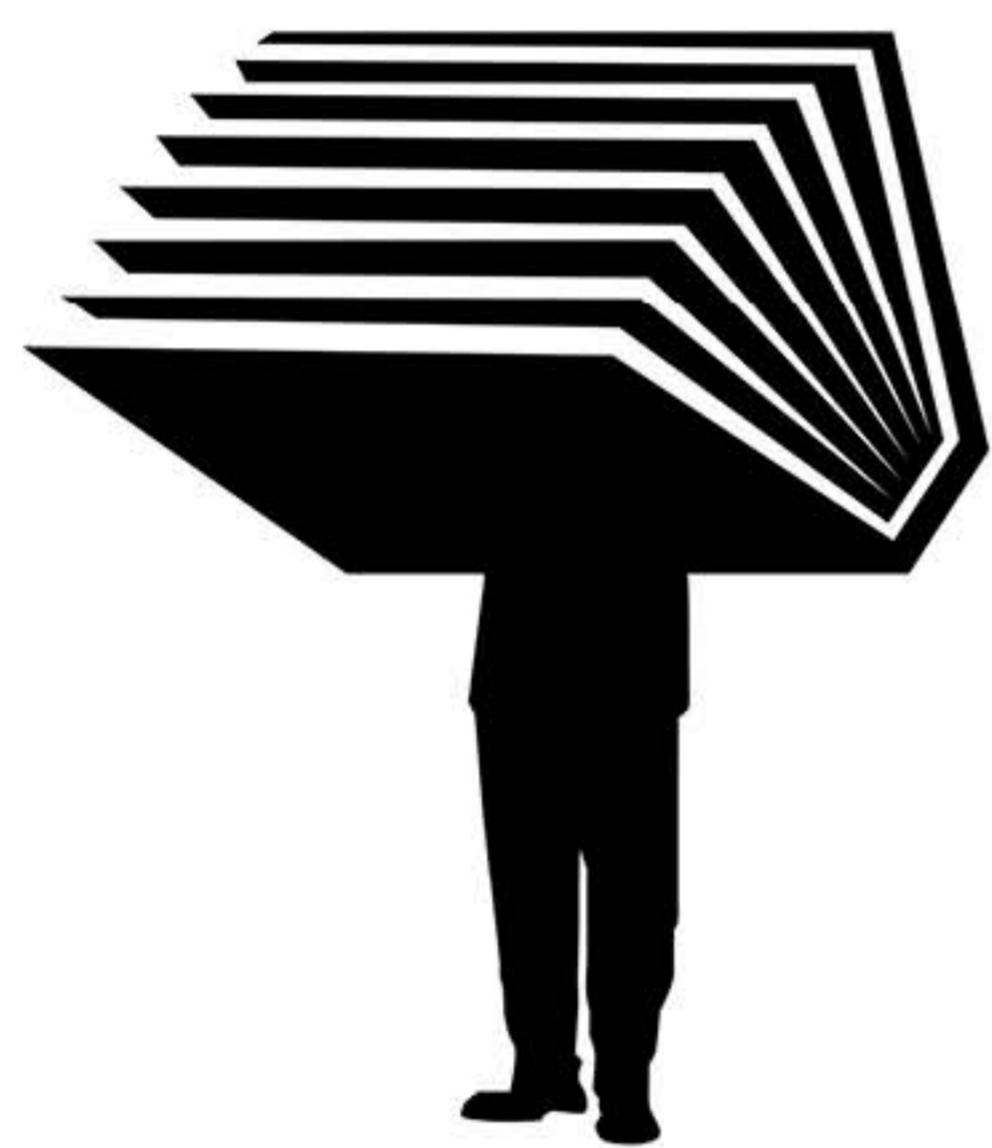
讀書「人」
Bookworm

1001mm x 702mm (a set of 3)

2023



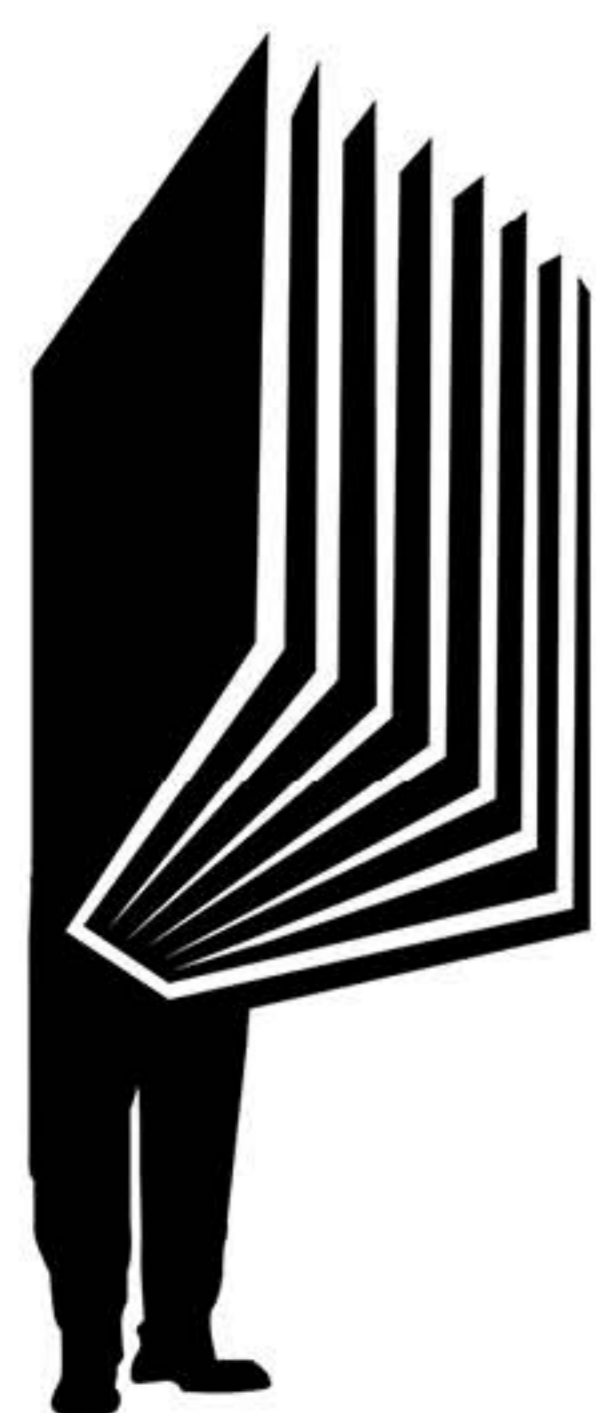
BOOKWORM



BOOKWORM



BOOKWORM



專題創作——無域 Thematic——Multiverse

張徐偉
Zhang Xuwei

中國內地
Mainland China

道·山水間
DAO · Landscape

2023

1001mm x 700mm (a set of 2)



專題創作 — 無域 Thematic — Multiverse

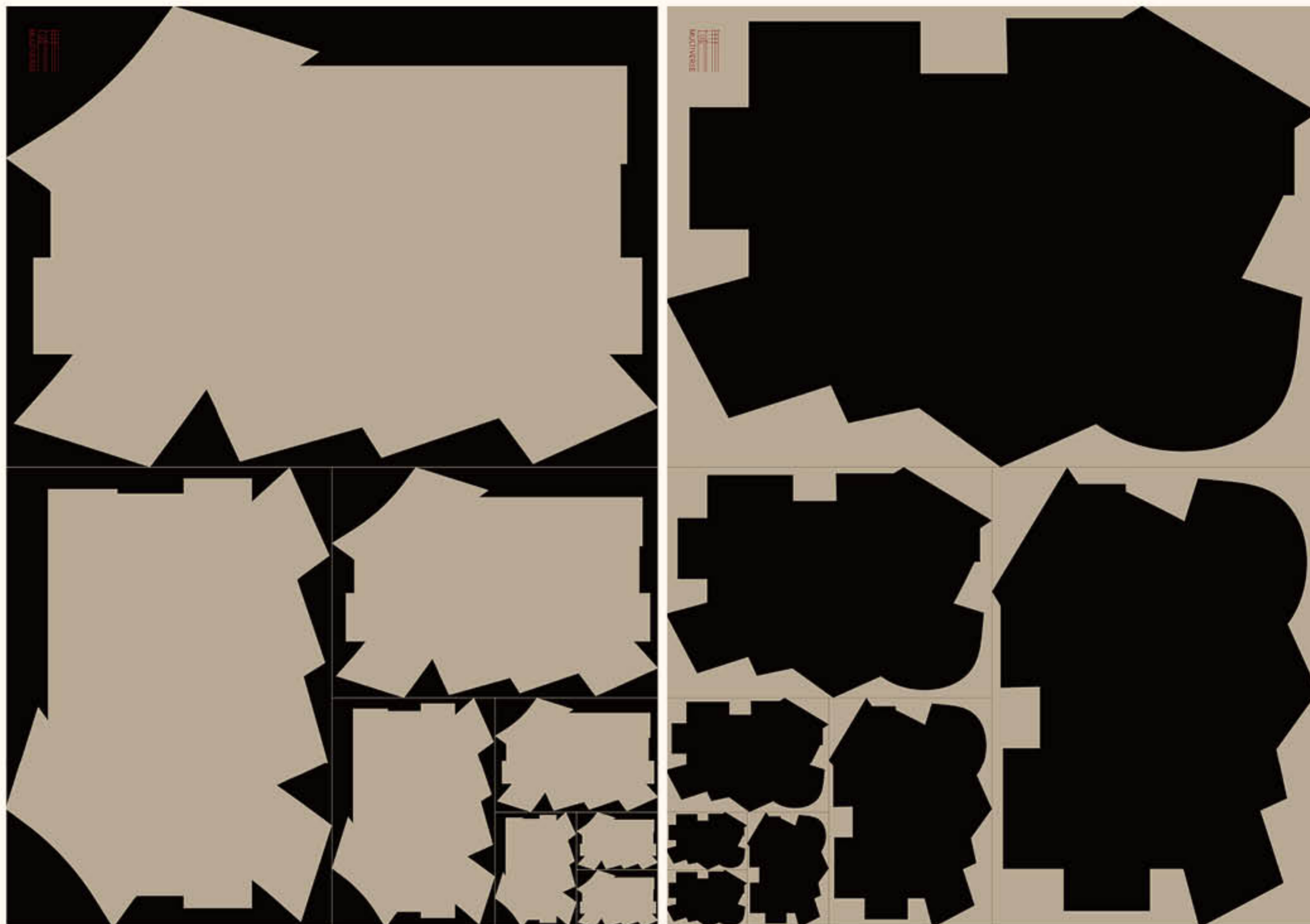
文峯
Wen Feng

中國內地
Mainland China

A0

2022

1188mm x 840mm (a set of 2)



專題創作——無域 Thematic——Multiverse

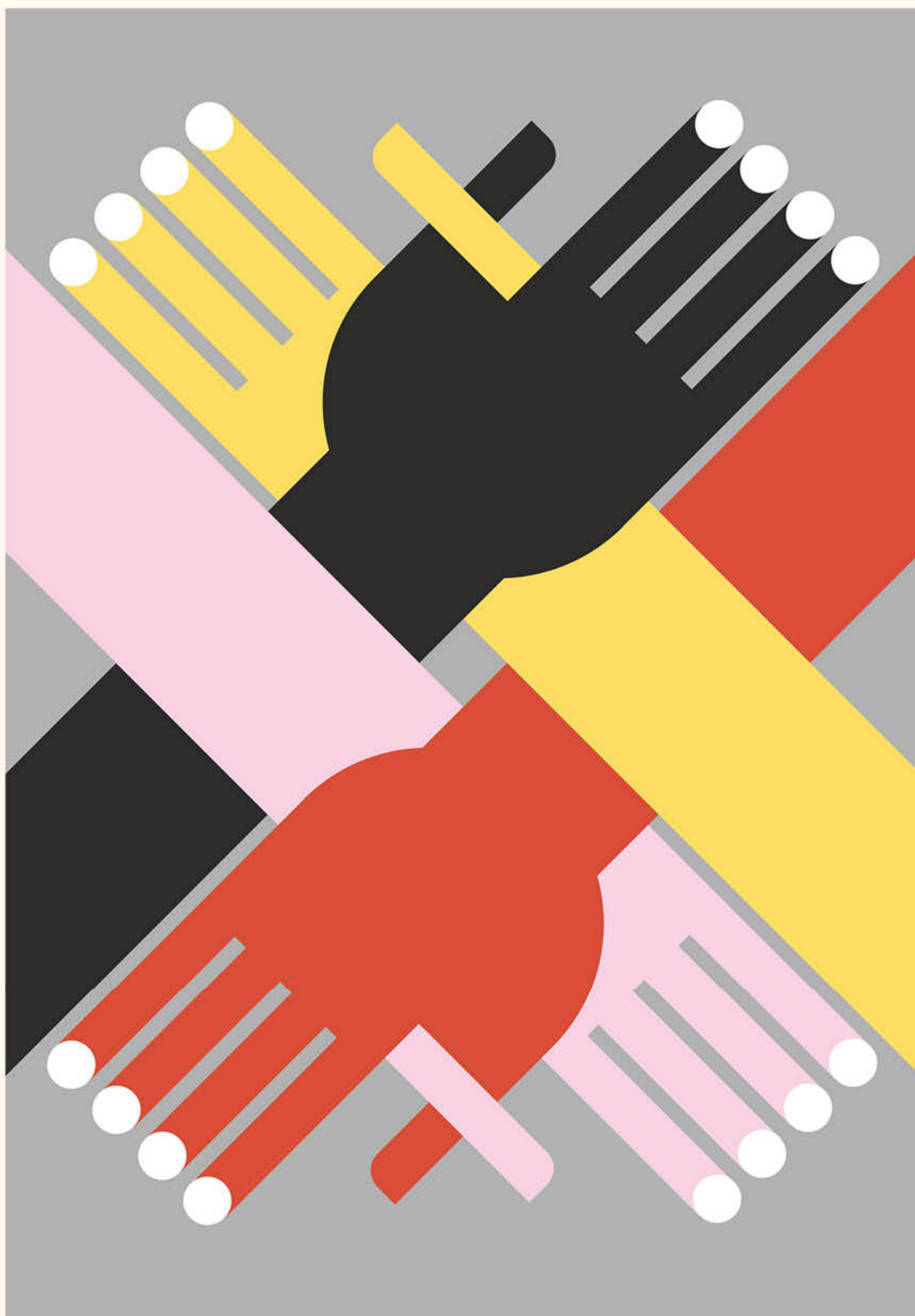
莫妮卡·克拉邦斯茨·塔科夫斯卡
Monika Chrabąszcz-Tarkowska

波蘭
Poland

合作形式
Partnership Pattern

1001mm x 697mm

2023



專題創作——無域 Thematic——Multiverse

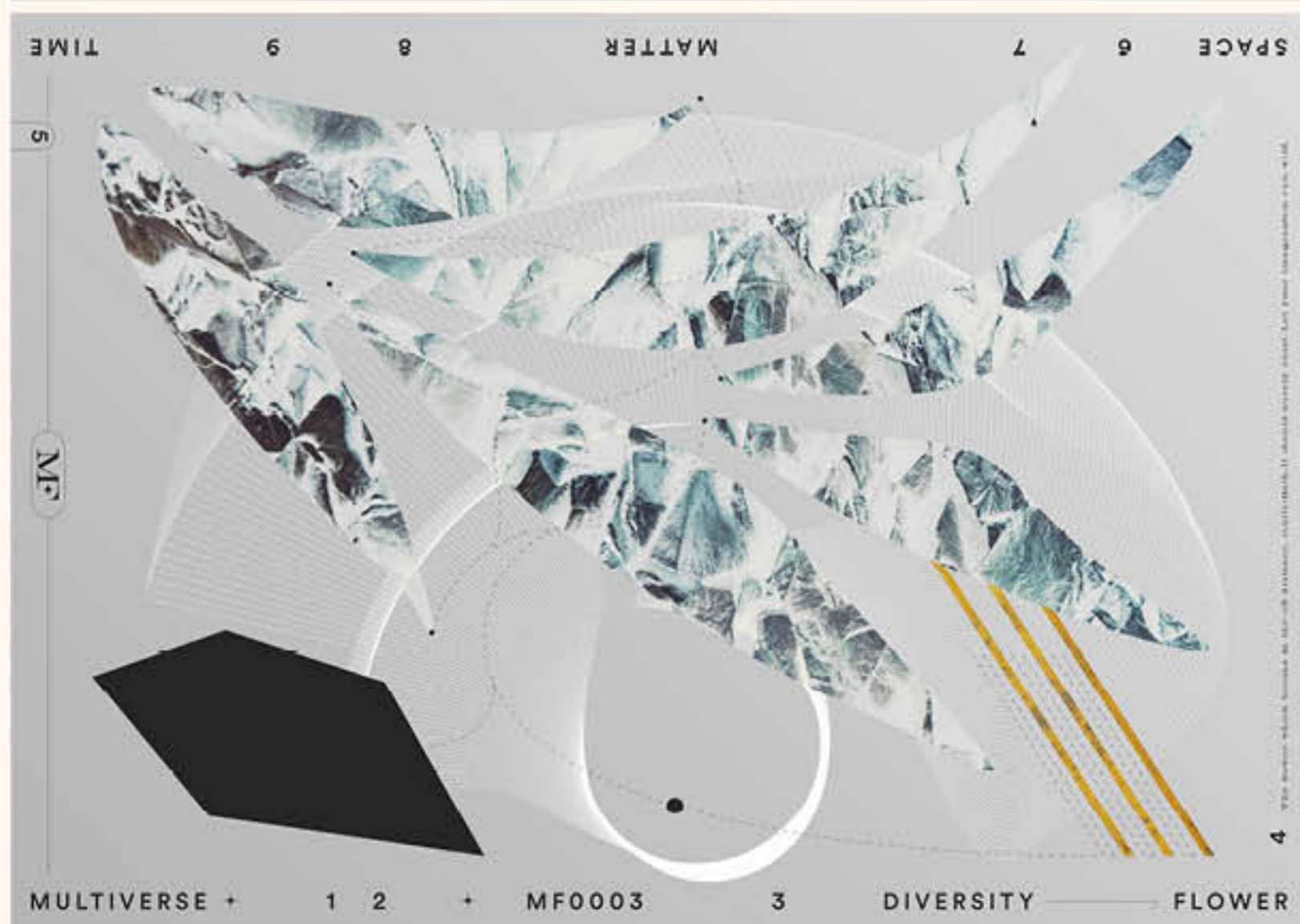
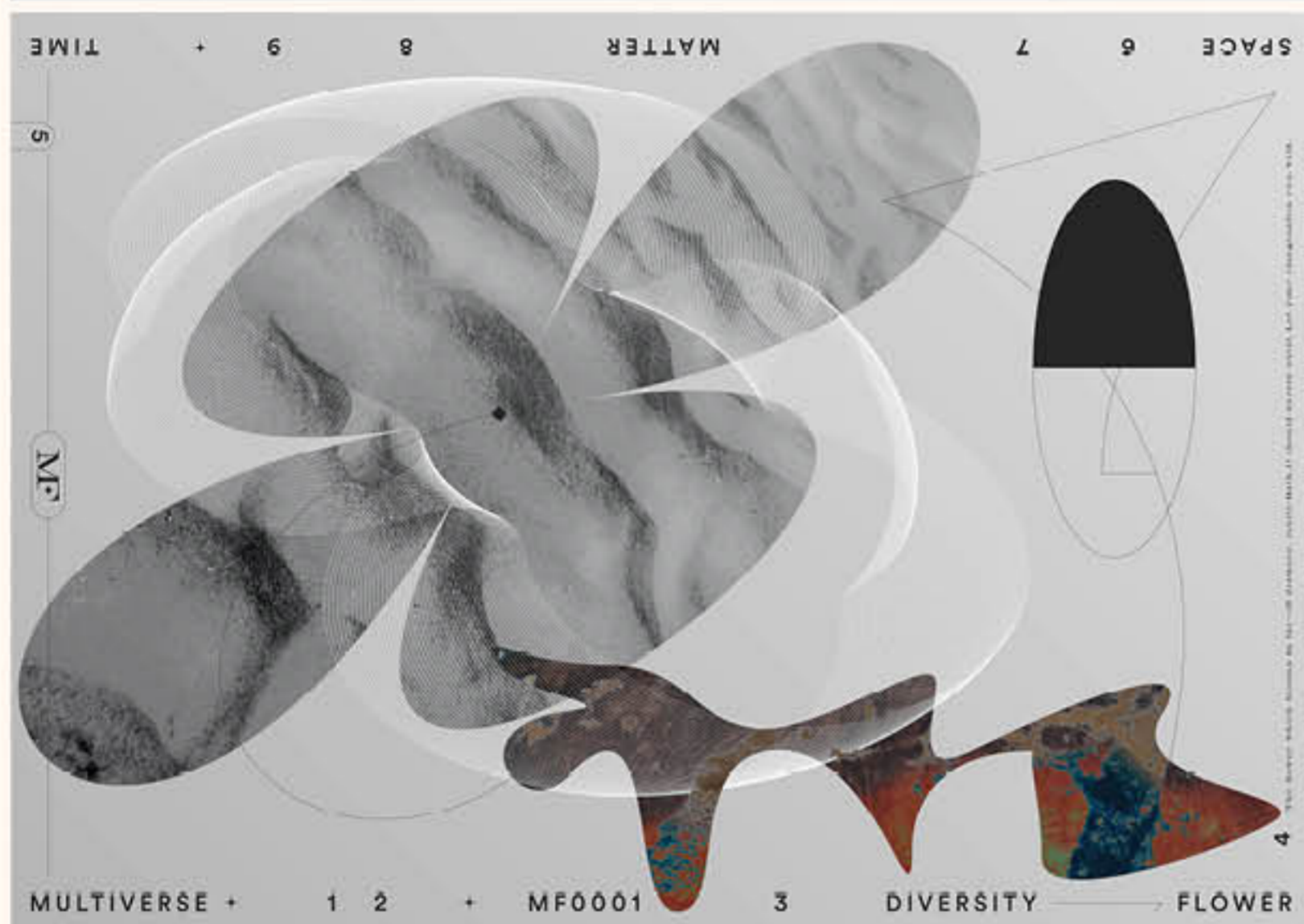
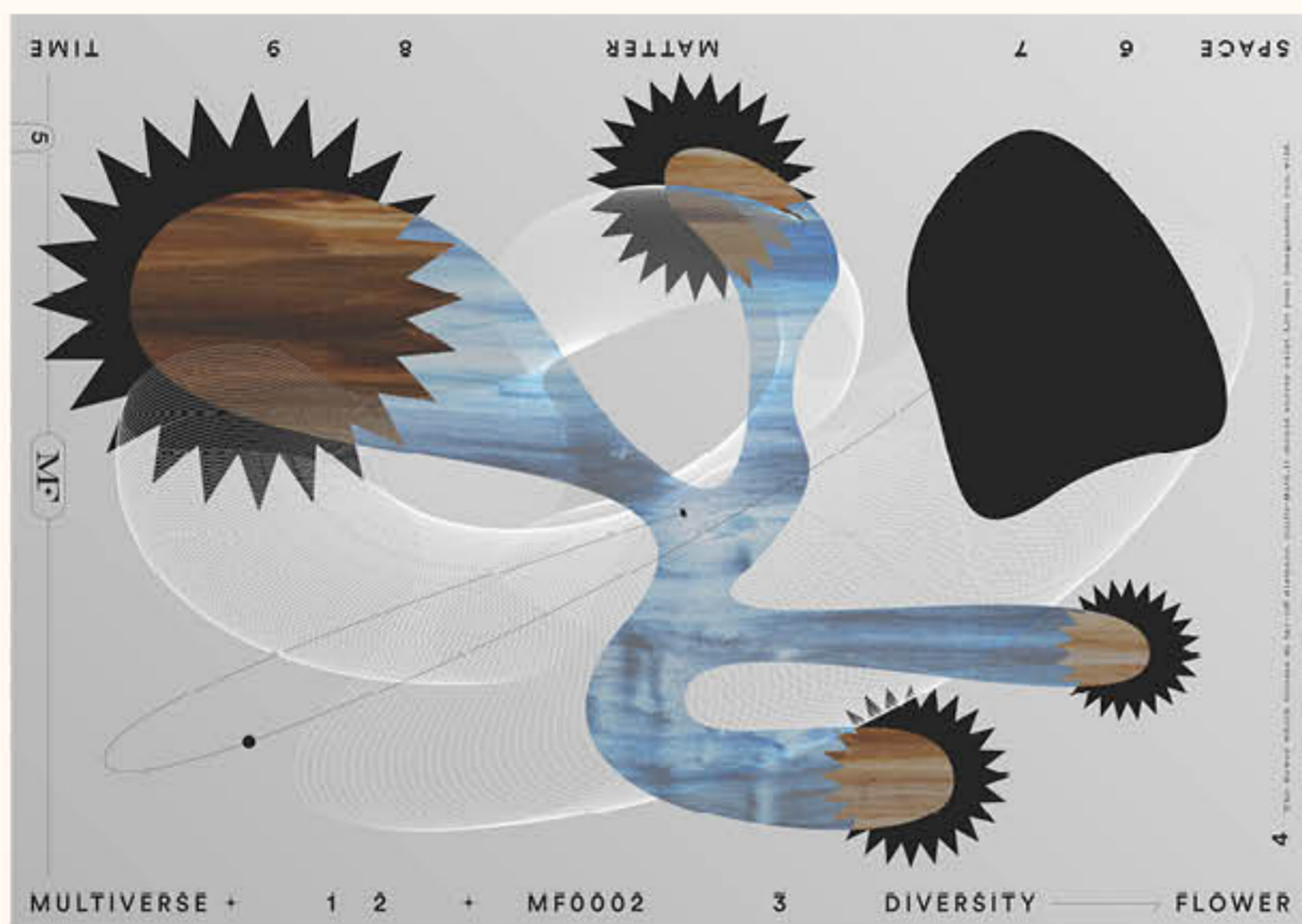
桑原啓太
Keita Kuwahara

無之花
M FLOWER【MF】

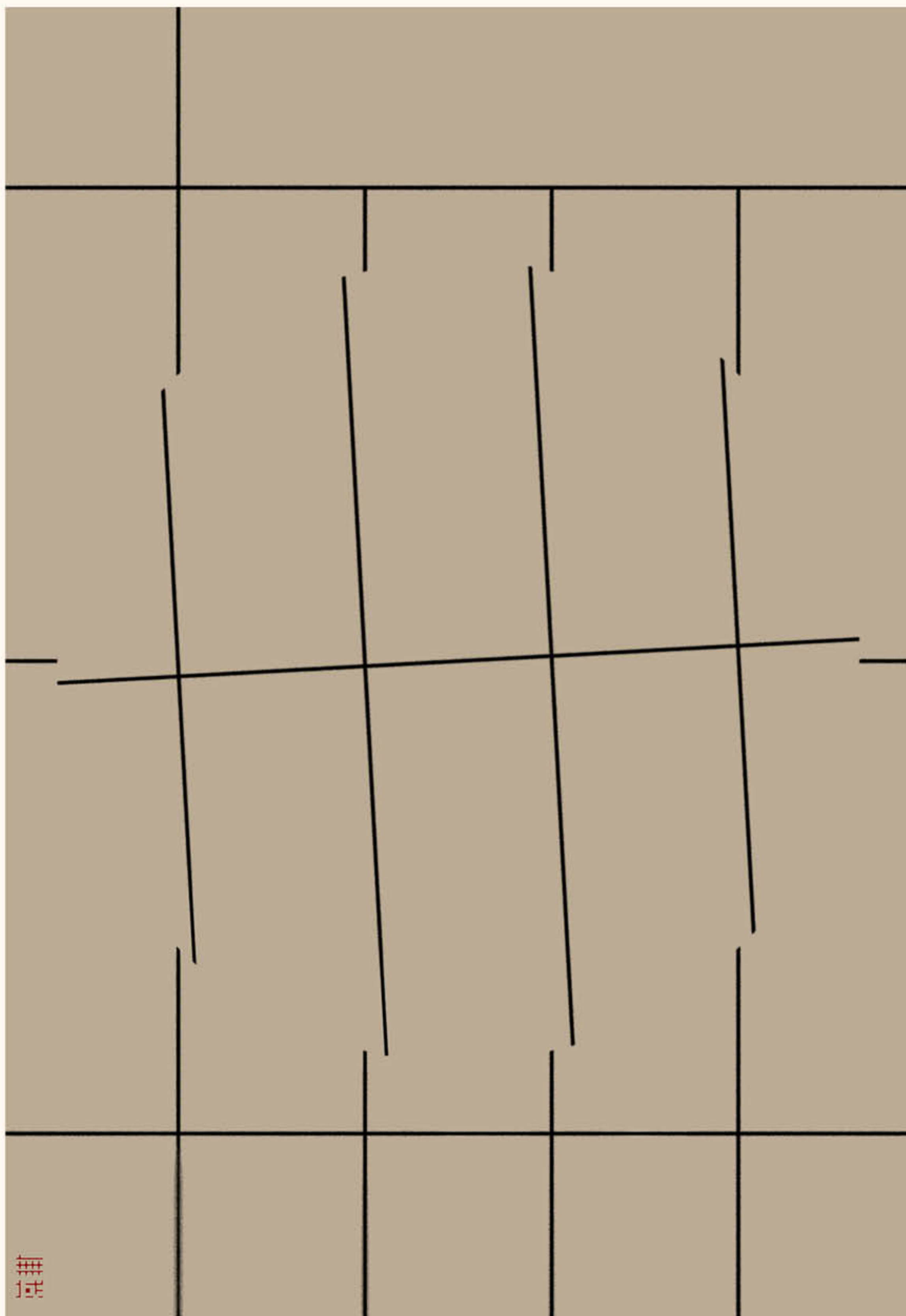
2023

日本
Japan

730mm x 1033mm (a set of 3)



專題創作——無域 Thematic——Multiverse



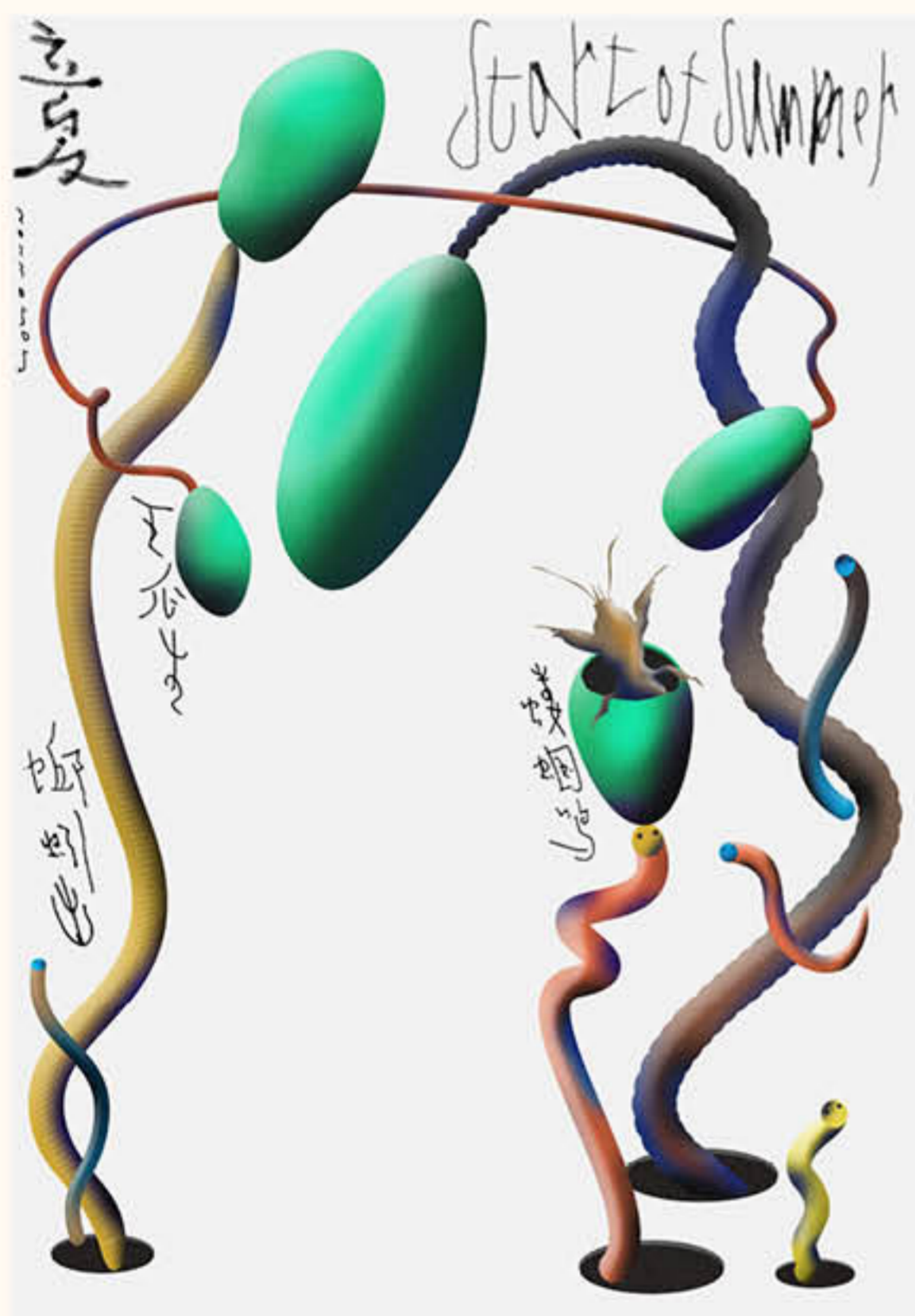
林奕江
Lin Yijiang

中國內地
Mainland China

癸卯節氣
24 Solar Terms 2023

2023

1001mm x 703mm (a set of 3)



專題創作 — 無域 Thematic — Multiverse

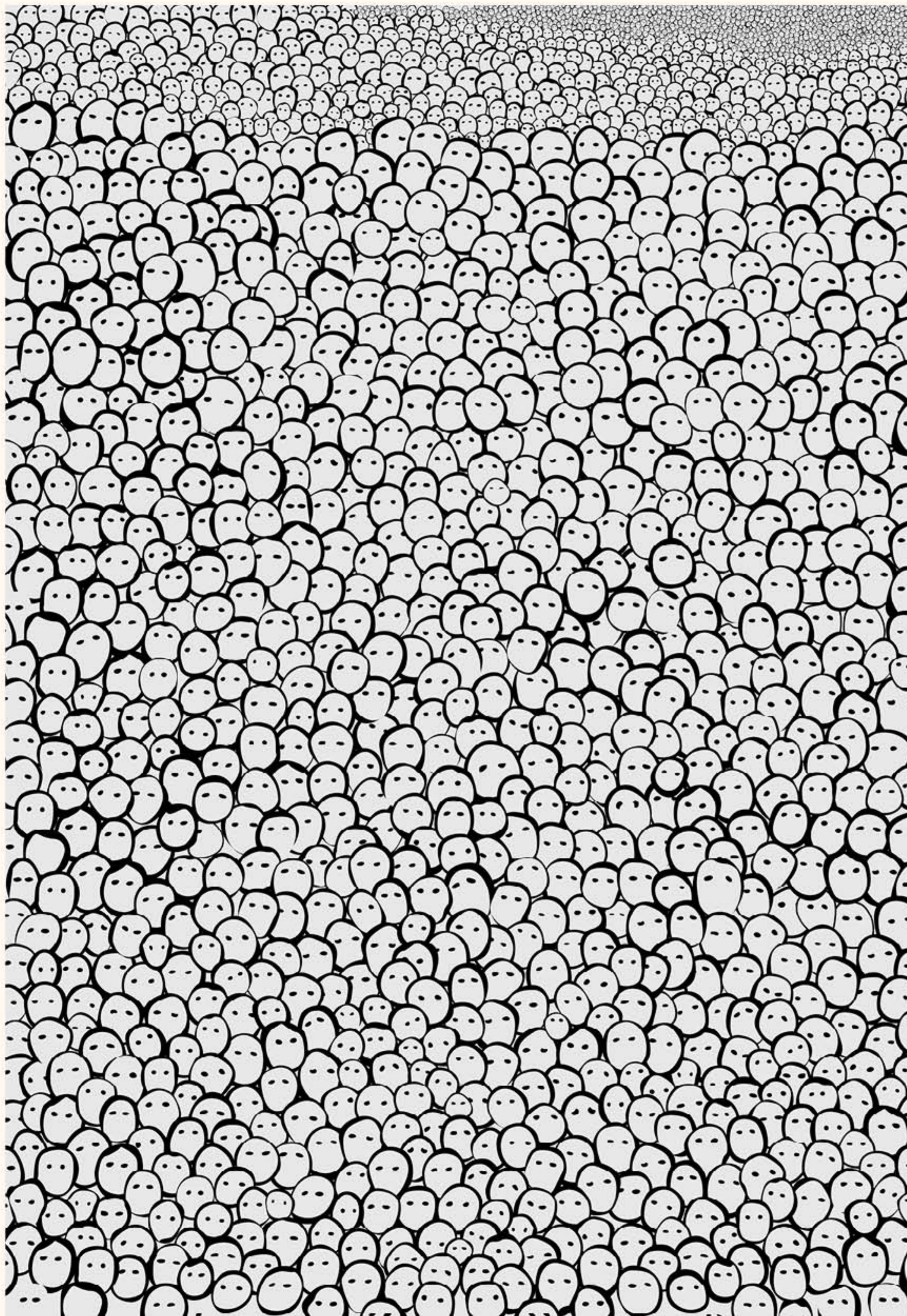
劉宇昆、陳思思
Liu Yukun, Chen Sisi

消逝
Fading Away

2023

中國內地
Mainland China

1002mm x 700mm



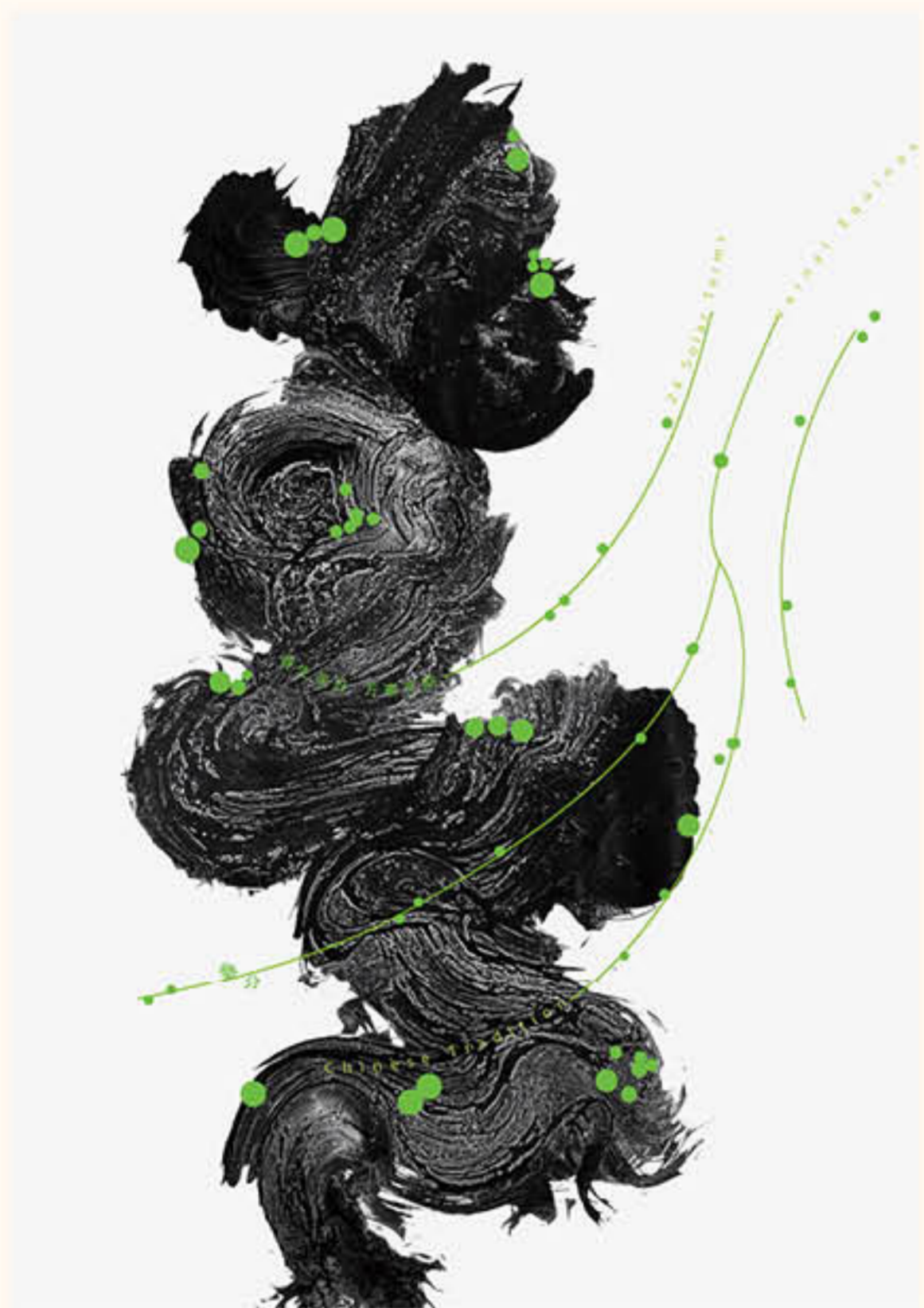
林奕江
Lin Yijiang

中國內地
Mainland China

壬寅節氣
24 Solar Terms 2022

2022

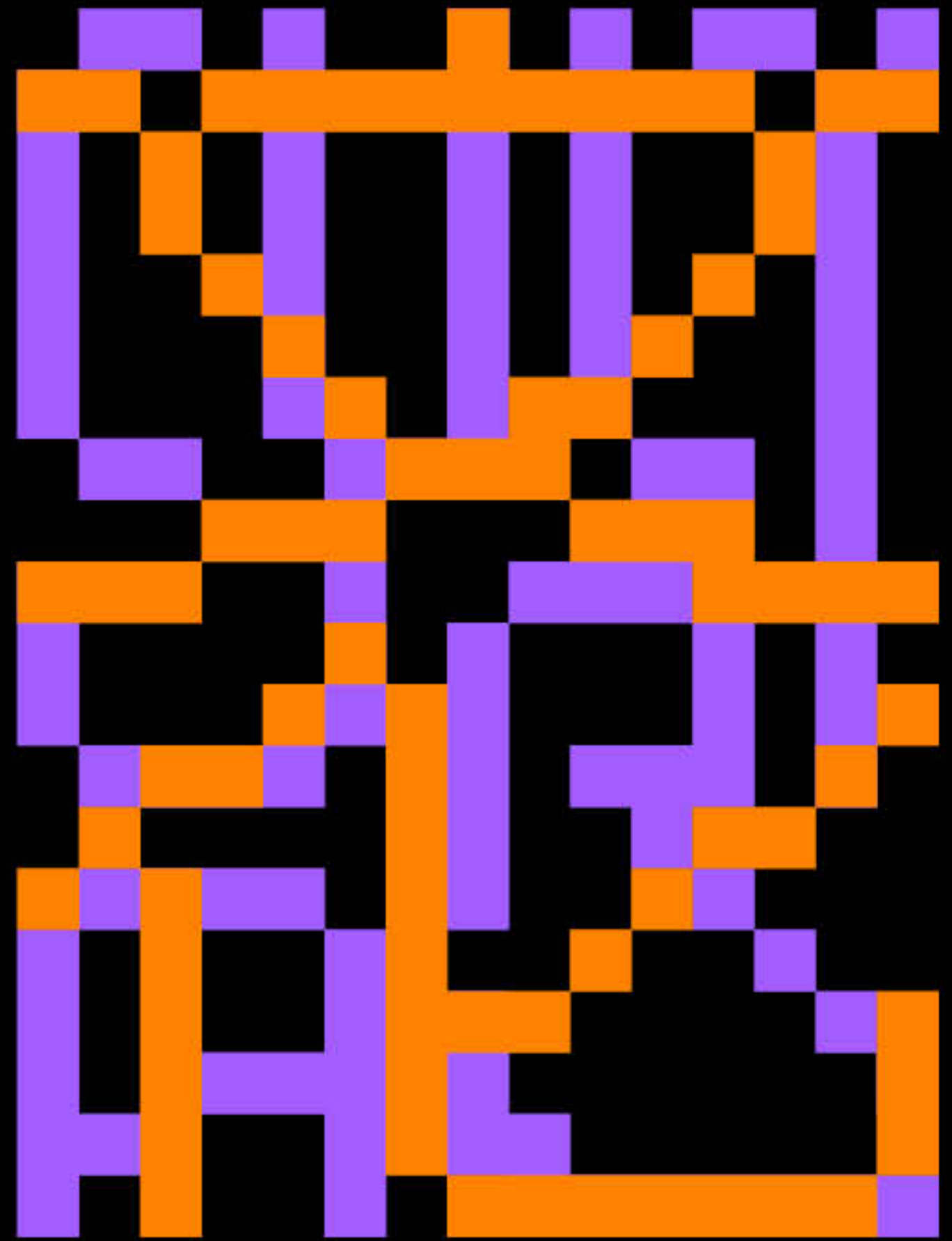
1001mm x 703mm (a set of 4)



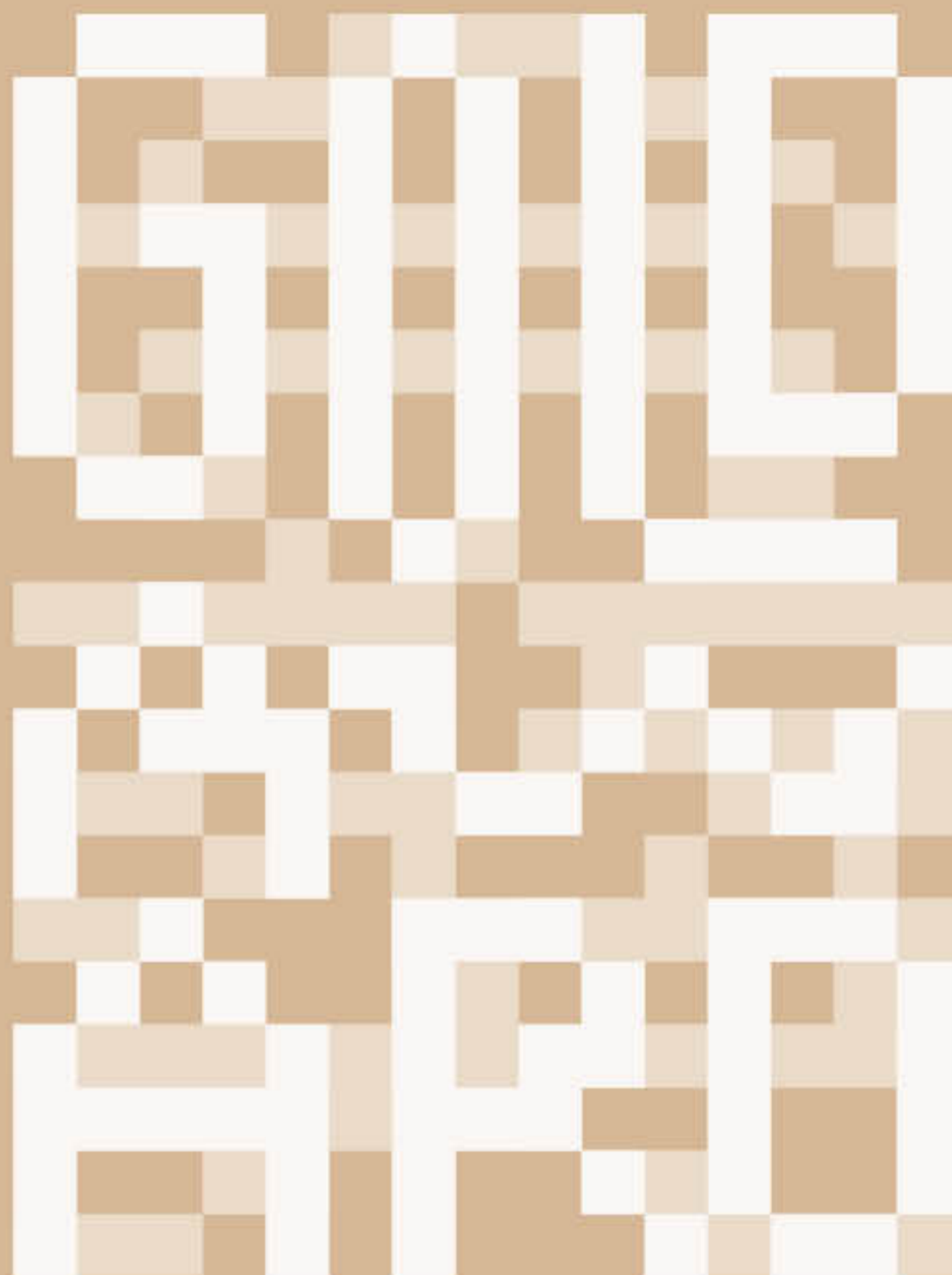
專題創作 — 無域 Thematic — Multiverse

文化活動推廣

Promotion of
Cultural Programmes



金獎



Gold Award

Filmar 電影節 2020
Festival Filmar 2020

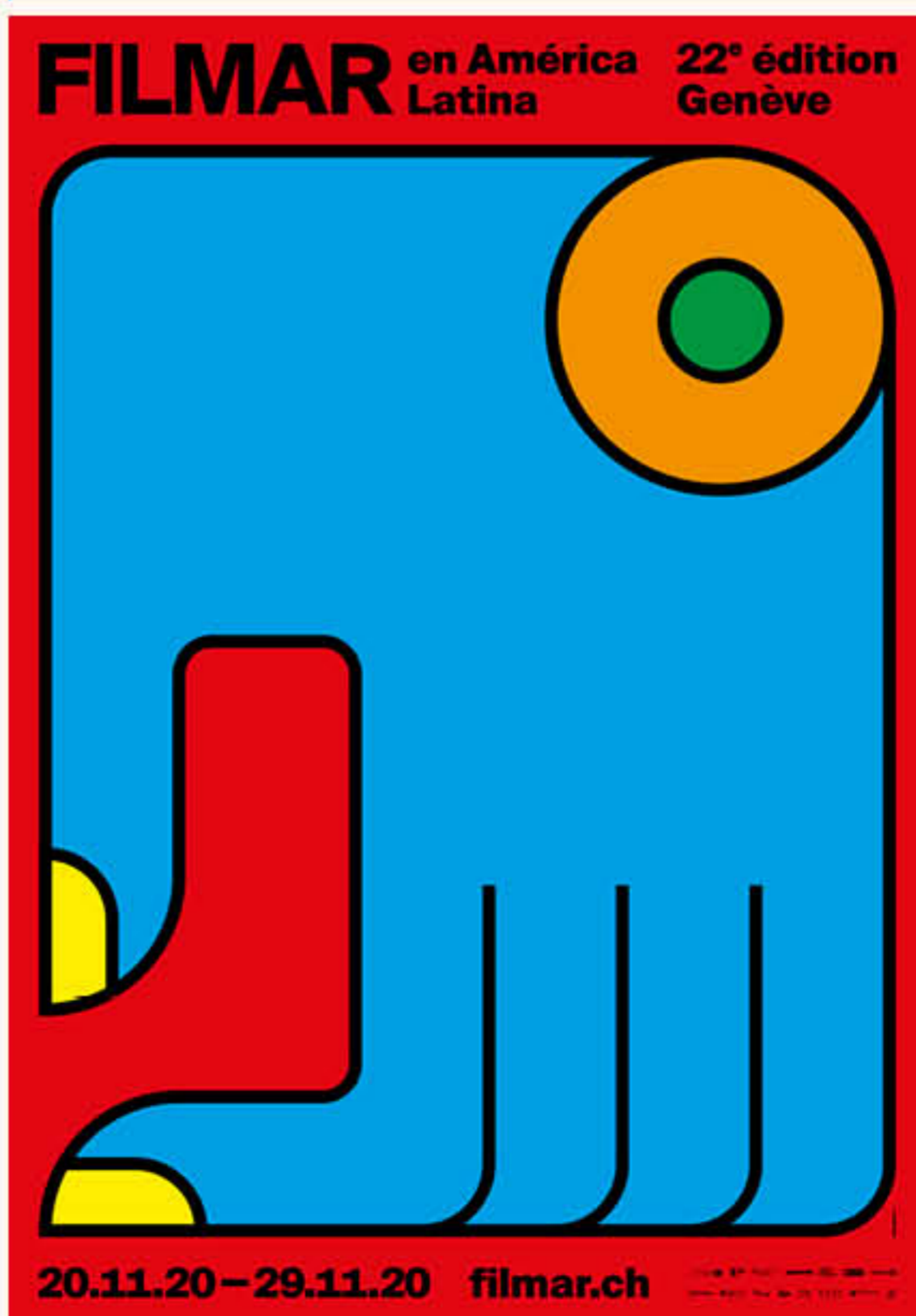
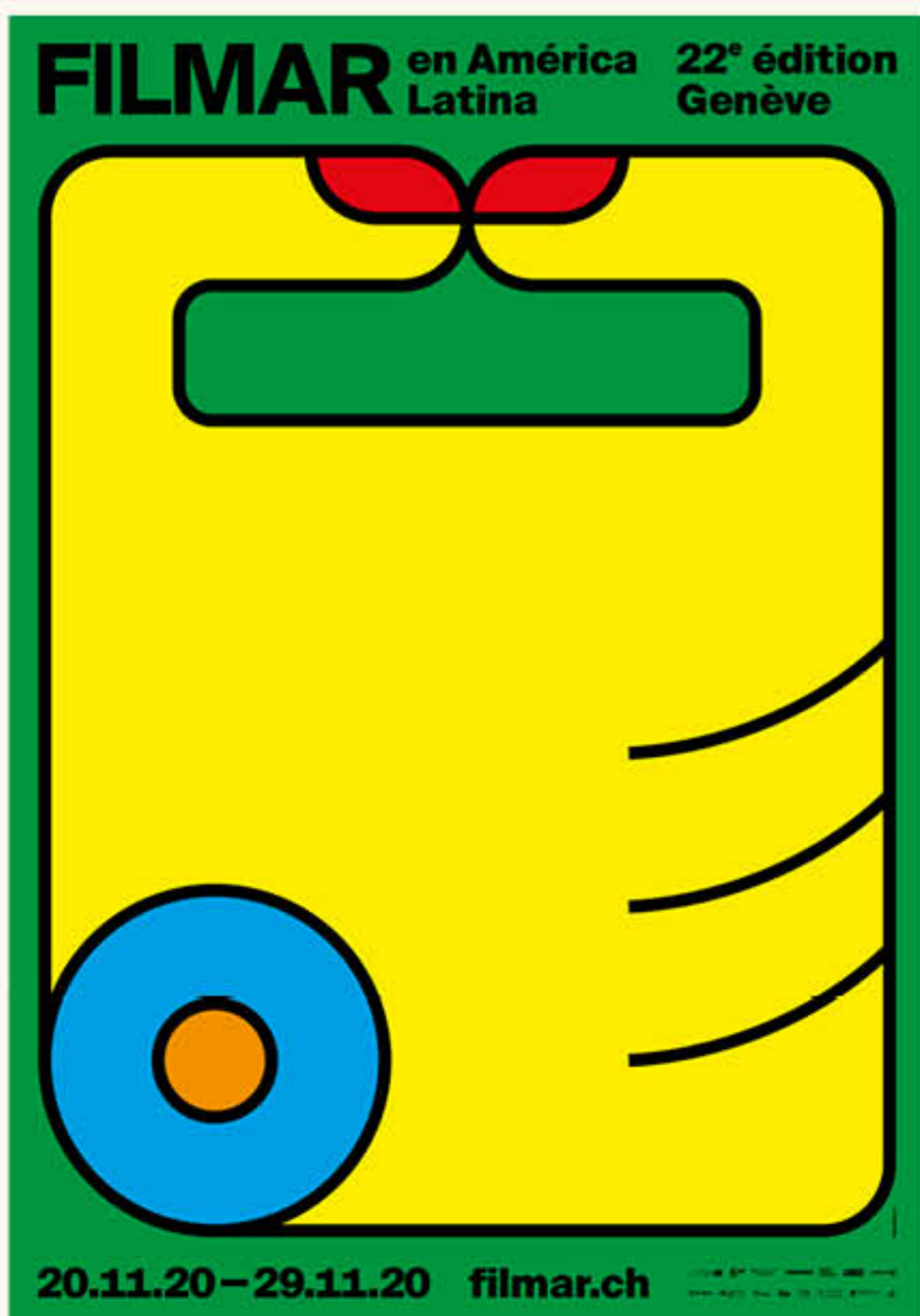
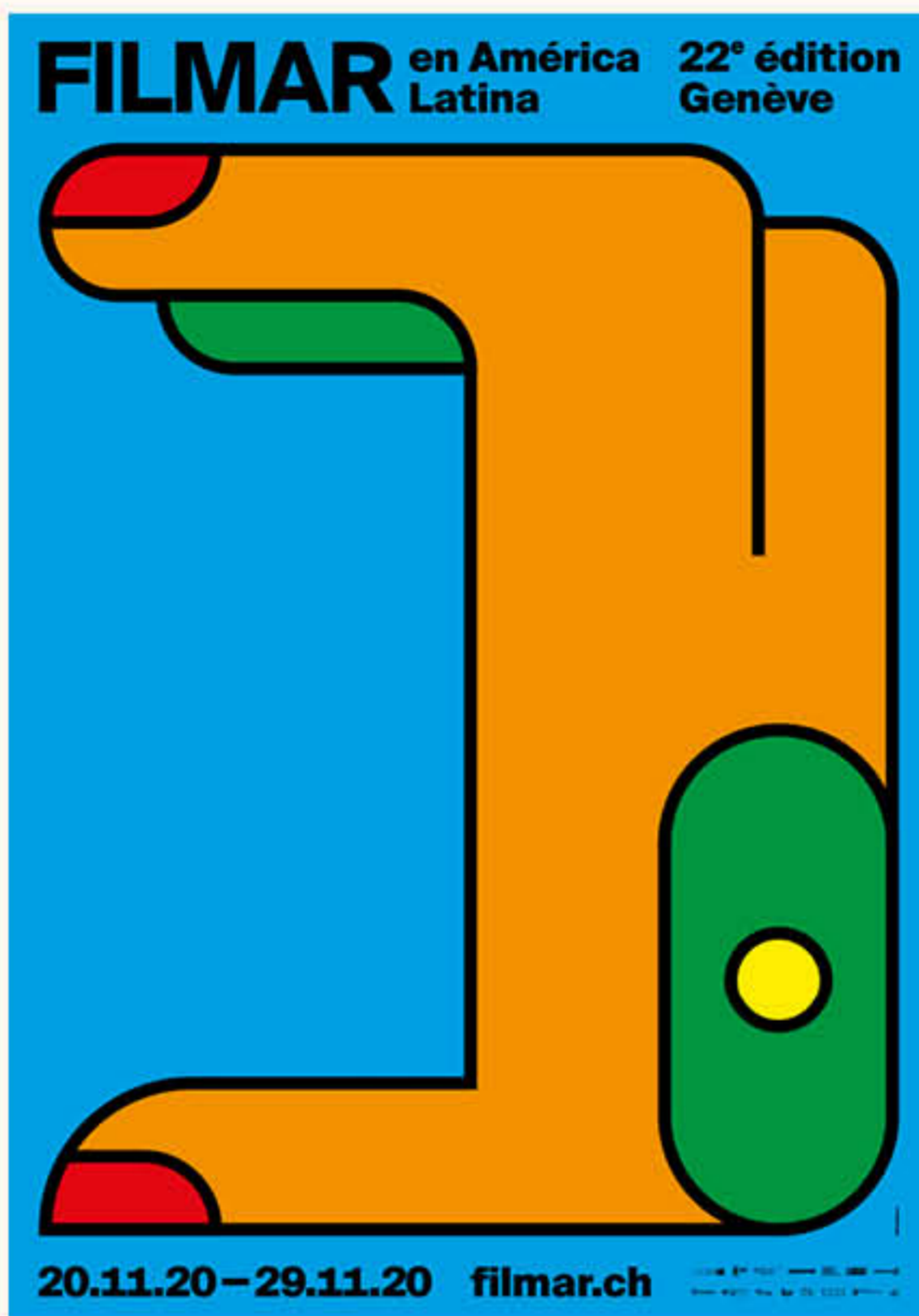
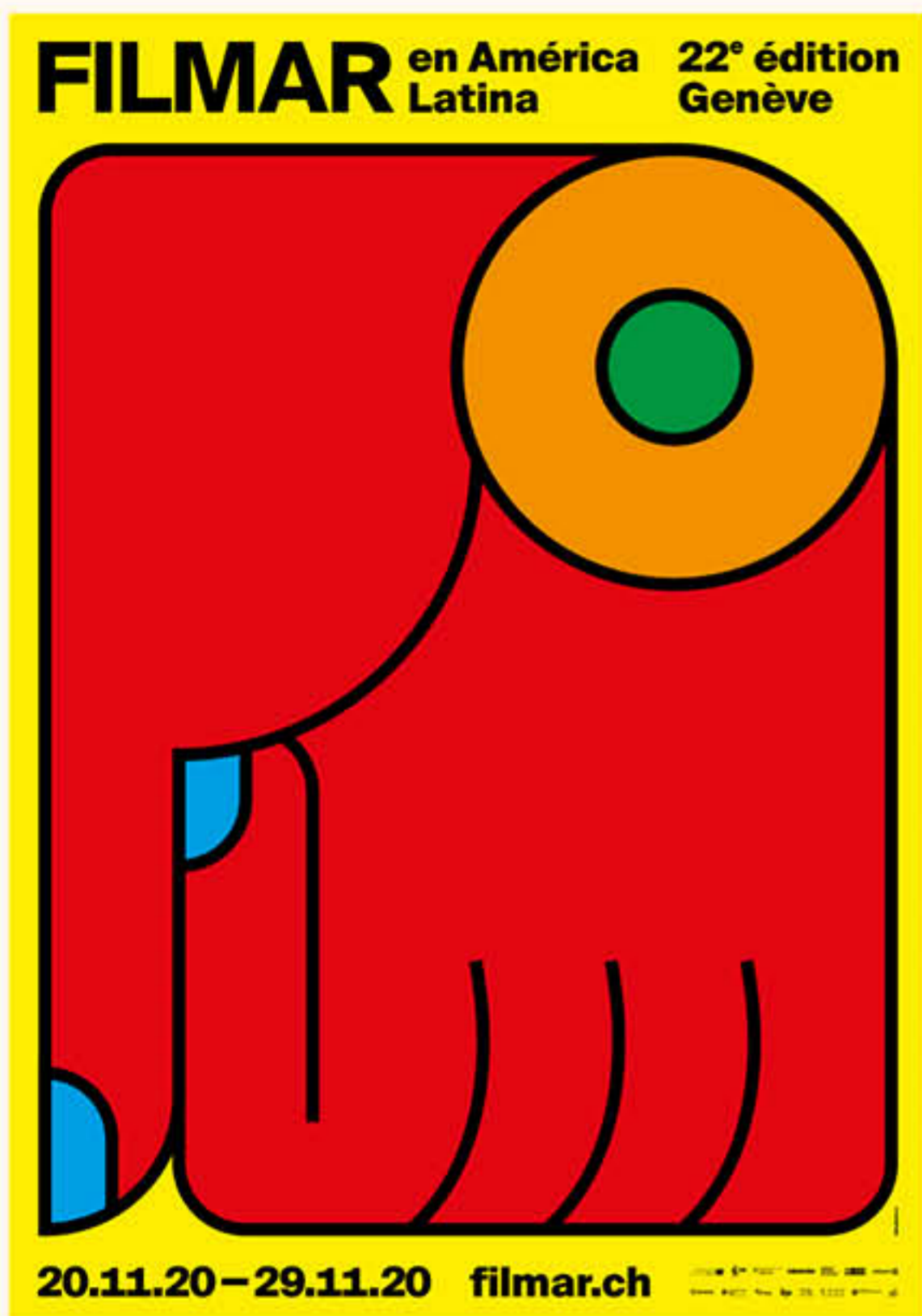
WePlayDesign

WePlayDesign

WePlayDesign是一家位於瑞士的創意設計工作室，由索菲·魯賓(Sophie Rubin)和塞德里克·羅塞爾(Cédric Rossel)創立，專注於藝術指導。該工作室通過視聽感觀世界，打造出充滿活力、富有情感且以故事為核心的品牌形象。WePlayDesign的獨特之處在於其非傳統的創作方法，以玩樂為啟發，並將其視為激發他們不斷嘗試和實驗的推動力。WePlayDesign的作品在國際上廣受讚譽並獲得多項殊榮。



WePlayDesign is a Swiss creative design studio focusing on art direction founded by Sophie Rubin and Cédric Rossel. Through visual and auditory worlds, the studio develops vibrant, emotional, and narrative-driven brand images. WePlayDesign stands out with its unique and unconventional approach, inspired by play as a driving force for experimentation and expression. WePlayDesign has been widely showcased and awarded worldwide.



Filmar 電影節 2020

Festival Filmar 2020

「FILMAR 電影節」是瑞士一項重要的文化節目，以推廣拉丁美洲電影和文化，透過放映電影新作和經典作品，以支持電影工作者及促進同業之間的交流。「FILMAR 電影節2020」的主視覺圖像設計受瑪雅文字所啟發，是一種傳遞知識和訊息的工具。作品所選的字形以手為符號，這些不同的手勢與電影製作有密切的關係，代表構圖、拍攝和創作等。

“FILMAR en América Latina” is the premier festival for Latin American cinema and cultures in Switzerland. The festival supports independent filmmakers, showcasing new and classic works, and facilitates exchanges through invited filmmakers. The visual identity of “FILMAR 2020” was inspired by Mayan languages, a means of transmitting knowledge and information. The selected glyphs represent hands, symbolising actions integral to filmmaking like framing, shooting and composition.

銀獎

Silver Award

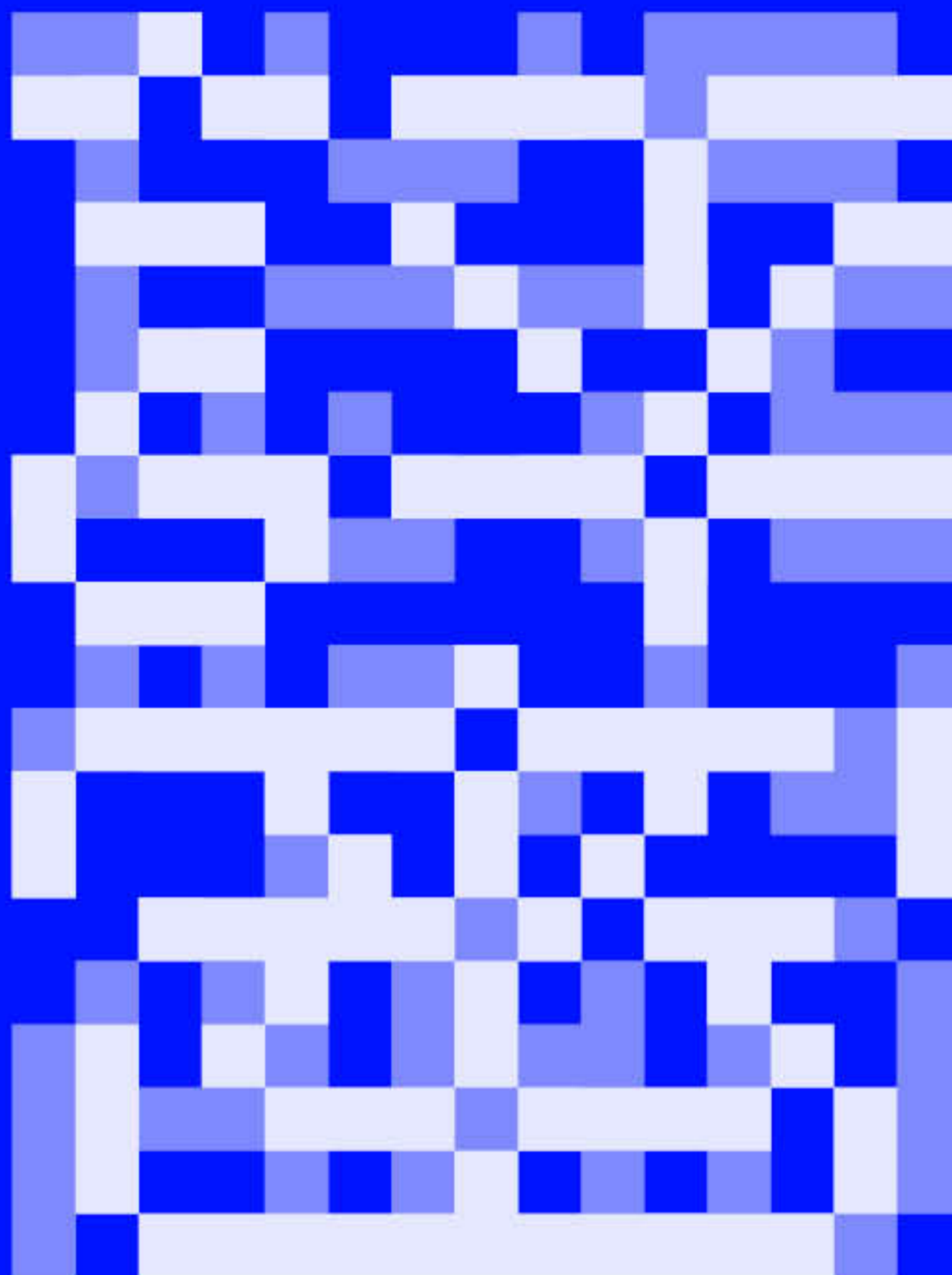


菩薩
Bodhisattva

李王勃
Li Wangbo

國際評審獎

Judges Award



黃海之選
Selected by
Huang Hai

菩薩
Bodhisattva

李王勃
Li Wangbo

李王勃

Li Wangbo

李王勃，西安市平面設計協會 (XGDA) 理事，前副秘書長，西安石油大學碩士研究生導師。2011年畢業於西安美術學院裝潢設計專業，曾就職於深圳洛可可。他曾獲得多項榮譽，包括2024香港國際海報三年展銀獎、黃海評審獎，2023 GDC設計優異獎。此外，他的作品還在多個國際展覽中展出，如日本富山國際海報三年展、東京字體指導俱樂部、以及日本字體設計協會的Applied Typography系列等。



Li Wangbo is a director of the Xi'an Graphic Design Association (XGDA), former deputy secretary-general, and a master's thesis advisor at Xi'an Shiyou University. He graduated in 2011 from the Xi'an Academy of Fine Arts with a degree in Interior Decoration Design and has previously worked at Shenzhen LKK. He has received numerous accolades, including the Silver Award at the Hong Kong International Poster Triennial 2024, the Judges Award selected by Huang Hai, the 2023 China GDC Design Excellence Award. His work has also been exhibited in various international exhibitions, such as the Japan International Poster Triennial in Toyama, Tokyo Type Directors Club, and the Applied Typography series by the Japan Typography Association.

李王勃
Li Wangbo

中國內地
Mainland China

菩薩
Bodhisattva

1812mm x 977mm

2021



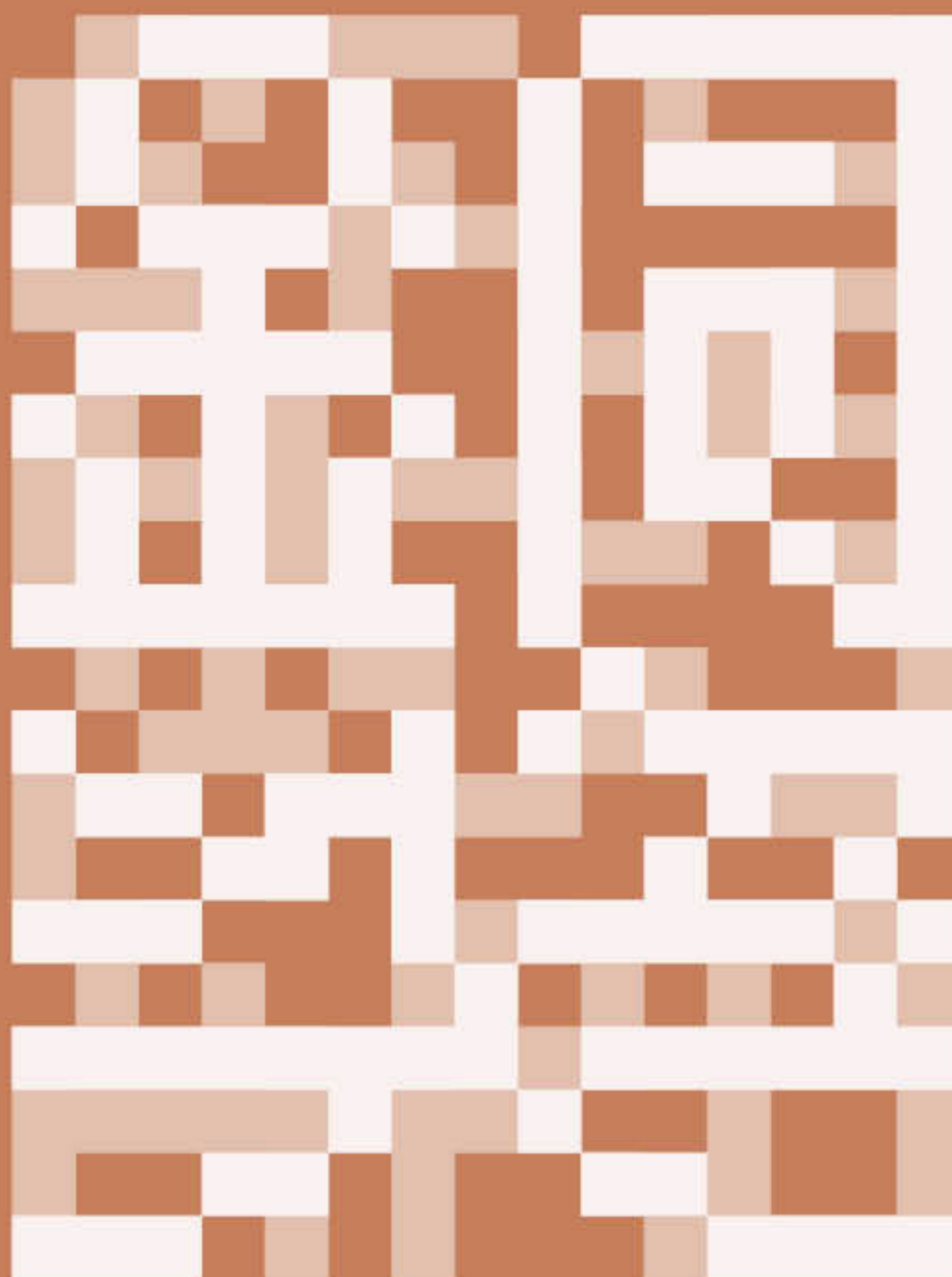
菩薩 Bodhisattva

佛教有疊石的傳統，相當於建了一座佛塔，我用疊石結合中國書法嘗試建構「菩薩」二字，同時也寓意——菩薩就是把頑固如石頭的眾生變成菩薩。

Connected with Buddhist tradition, the practice of stacking stones, akin to a stupa's construction, inspired me to craft the characters “菩薩” (Bodhisattva) through a meticulous stone arrangement. This harmonises with the artistry of Chinese calligraphy, symbolising the Bodhisattva's transformative role in guiding unenlightened individuals, as unyielding as stone, towards enlightenment.

銅獎

Bronze Award



合頁·書籍設計展
HINGE·BOOK
DESIGN EXHIBITION

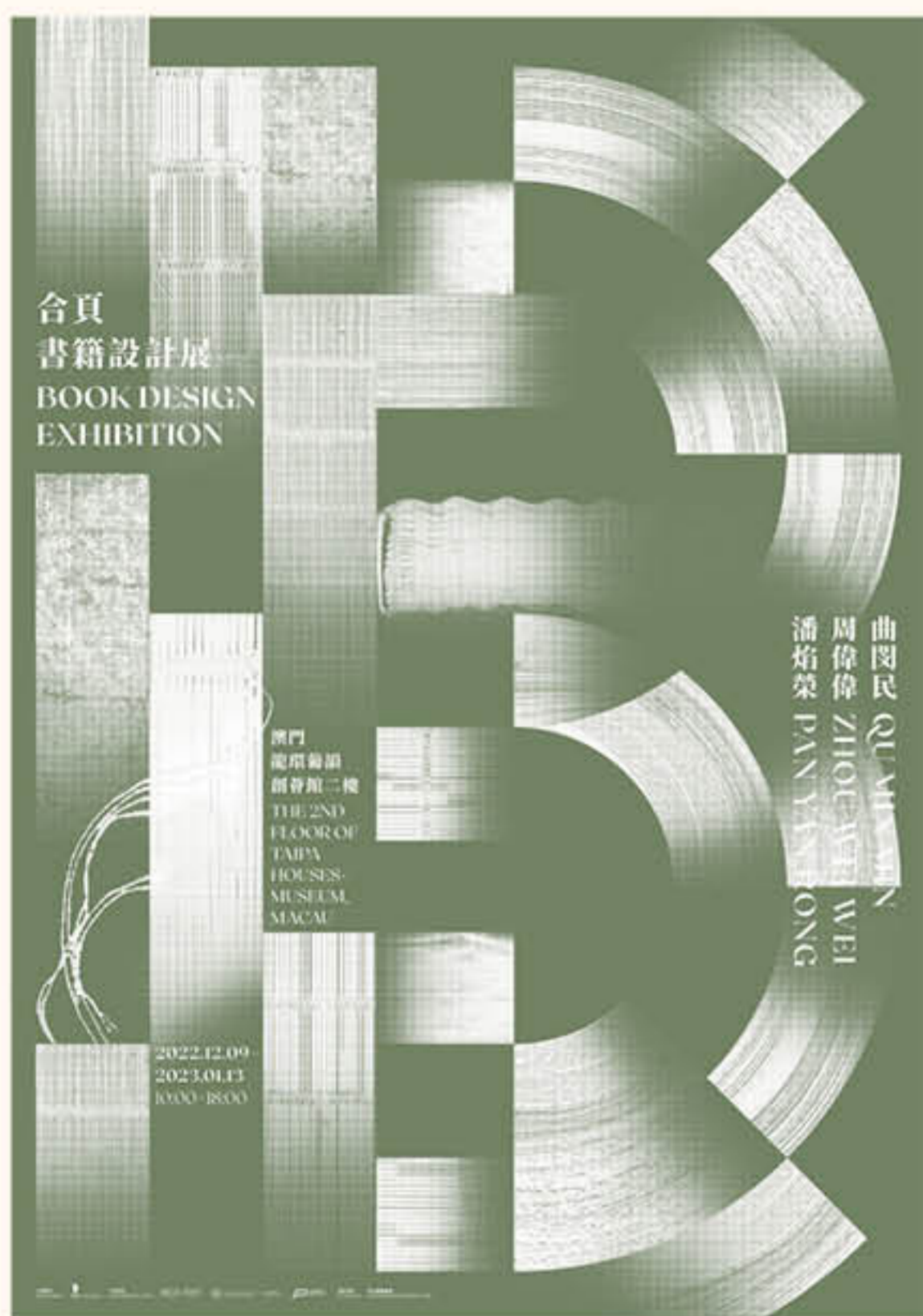
同點設計(澳門)
Todot Design (Macao)

同點設計(澳門) Todot Design (Macao)

TODOT同點設計是一個多元設計團隊，致力於品牌整合設計，主題視覺、宣傳推廣、市場策劃、產品以及空間設計。全方位為客戶提供專業的品牌諮詢、市場策略以及規劃客製化製作的專業設計每週方案。希望透過設計的力量，為社會帶來改變，為生活帶來更好的品質與體驗。



TODOT is a diverse design team dedicated to brand integration design, encompassing visual design, promotion, marketing planning, products, and spatial design. They provide comprehensive professional brand consulting, market strategies, and customised design solutions for clients. They aim to leverage the power of design to bring positive change to society and enhance the quality and experience of life.



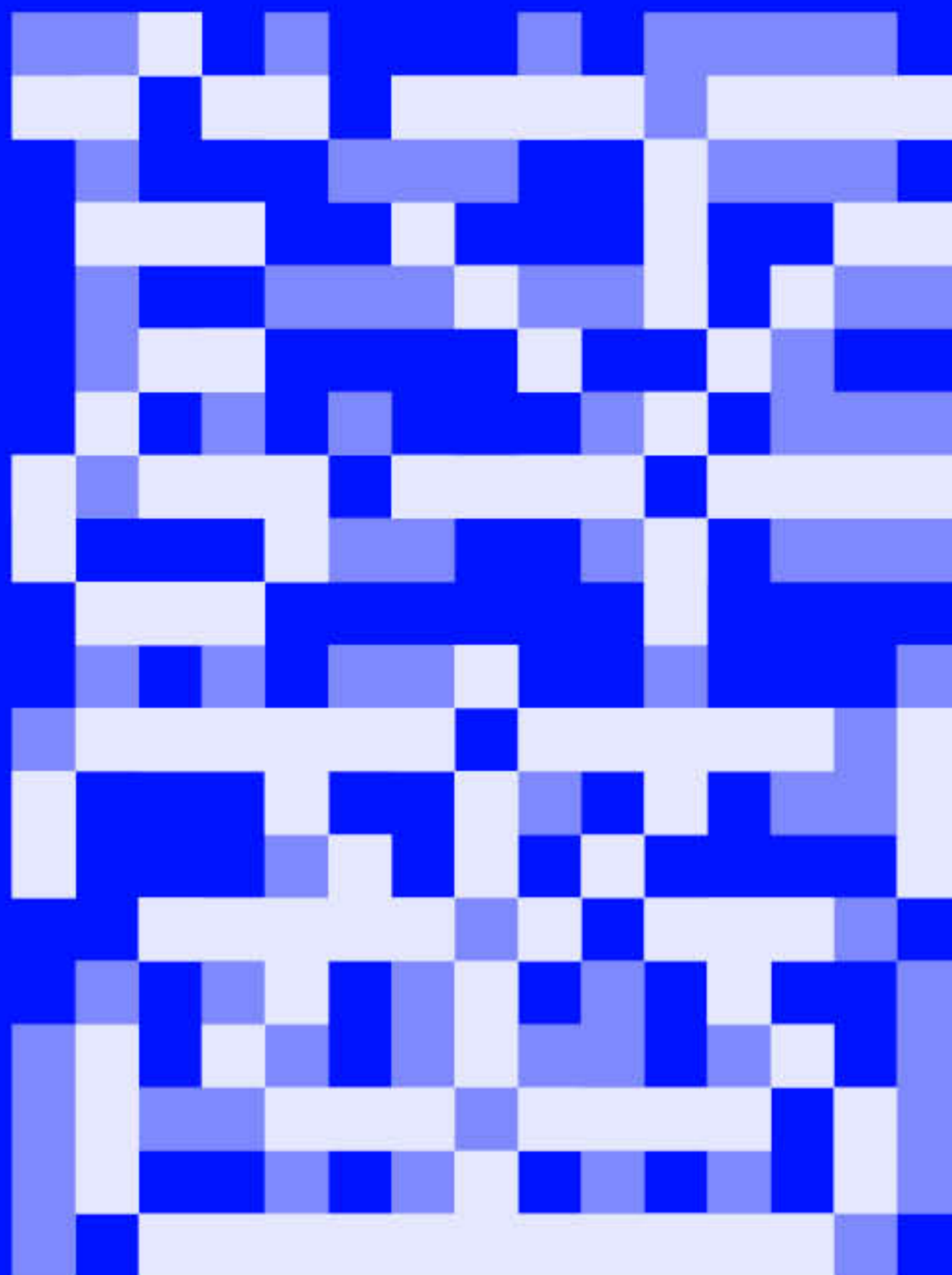
合頁·書籍設計展 HINGE·BOOK DESIGN EXHIBITION

「合頁·書籍設計展」於2022年在澳門開幕，展出三位傑出設計師精心挑選的書籍作品約六十本，讓觀眾們在翻閱中體驗到在國際舞台上卓有成績的中國書籍設計師們的審美趣味。項目旨在為該展覽活動設計主視覺形象海報，海報以英文字母「B」、「O」、「O」、「K」作為切入點展開系列創作，每一本書籍都有其獨一無二的書脊、脊背，而書脊往往能反映出作品的獨特氣質與內涵；我們希望將每一本書各自不同的書脊、脊背，宛如書在舞動一般融入該形象設計之中，而每一本書籍作品的誕生，都印證著設計師不斷探索、雕琢作品的心路歷程。

The “2022 Hinge·Book Design Exhibition” in Macao showcased about sixty books selected by three renowned designers. Exhibition allowed the audience to experience the remarkable achievements of these Chinese designers on the international book design field. We utilised the book spines to create the capital letters of B, O, O, K, turning them into a key visual series. Each book’s unique spine texture and book designer’s attention to detail accentuate the beauty of book design, which we aimed to highlight for the audience.

國際評審獎

Judges Award



菲利克斯·法弗利之選
Selected by
Felix Pfäffli

花間世界
The Colourful World
of Paper Cutting

洪衛
Hong Wei

洪衛

Hong Wei

洪衛，1971年生於中國湖南，擔任天天向上設計顧問的創作總監。三十年來，他以國際視野探索東方人文語境下的設計，專注於品牌、字體、書法及空間等領域，成就斐然。他的作品獲得超過440項國際設計大獎，包括日本Applied Typography全場大獎及Best Work獎、日本JAGDA、東京TDC、紐約TDC以及亞洲最具影響力的DFA設計獎金、銀、銅獎，以及中國GDC設計獎金、銀、銅獎。此外，他出版了《混設計》、《來自洪衛的禮物》等著作，均獲得中國最美的書獎。



Born in Hunan, China in 1971, Hong Wei serves as the Creative Director of Day Day Up Design Consultancy. Over the past three decades, he has explored design within the Chinese context from the perspective of literati, focusing on branding, typography, calligraphy, and space, achieving remarkable results. His works have won more than 440 international design awards, including the Grand Prize and Best Work from the Japan Typography Association, as well as accolades from Japan Graphic Designers Association, Tokyo Type Directors Club, Japan, New York Type Directors Club. He has been recognised with Gold, Silver, and Bronze at the Design for Asia Awards in Hong Kong and the China GDC Design Awards. He has published several books, including *Hun Design, A Gift from Hong Wei*, all of which have been awarded the title of the most beautiful books in China.

洪衛
Hong Wei

中國內地
Mainland China

花間世界
The Colourful World
of Paper Cutting

1001mm x 700mm (a set of 2)

2022



花間世界

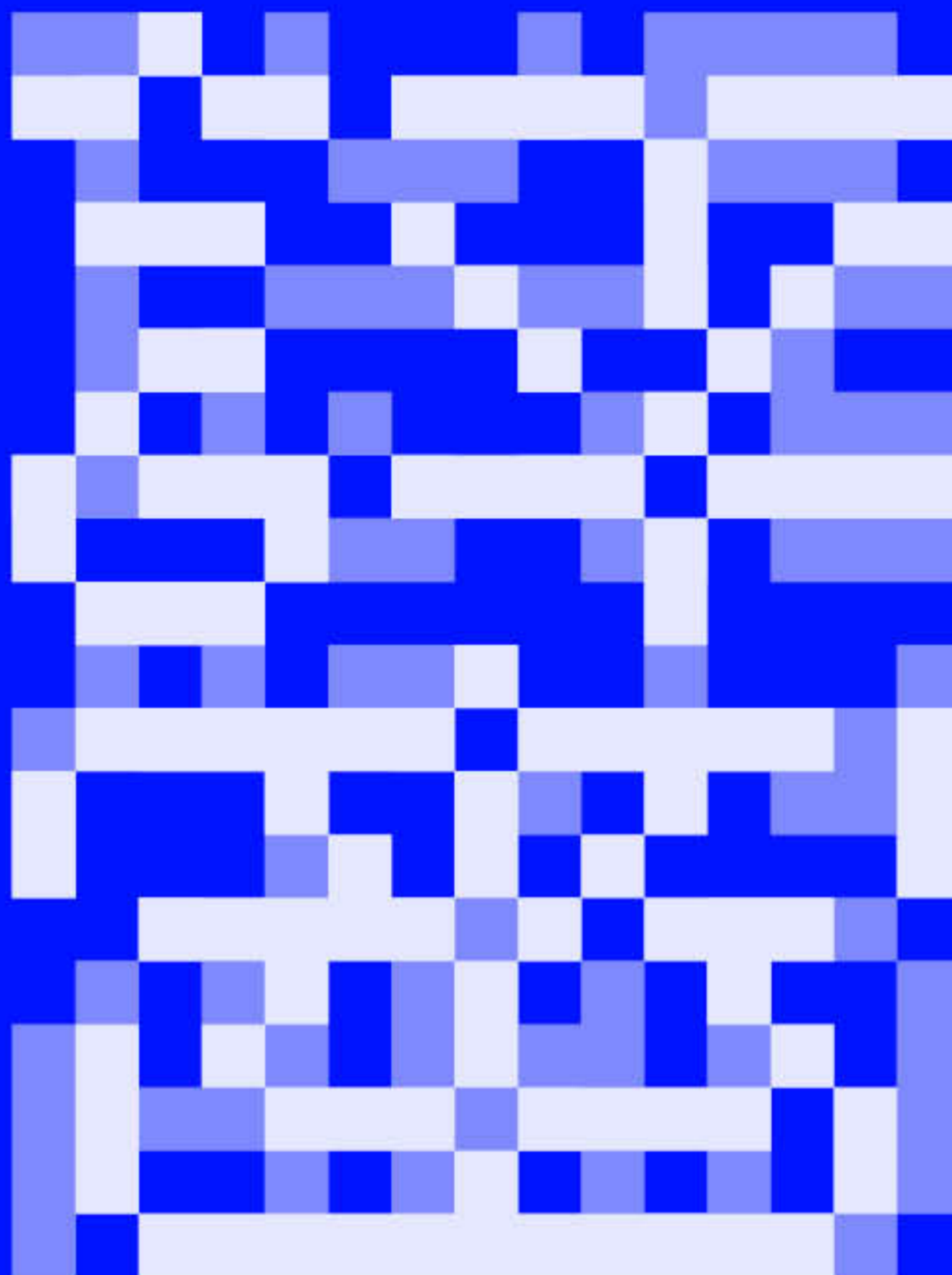
The Colourful World of Paper Cutting

海報以陝西「剪花娘子」庫淑蘭的剪紙藝術作品為基底進行創作。在庫淑蘭的剪紙世界裡，萬物皆有靈氣，人與花草樹木合為一體，也與日月星辰合二為一，猶如童話，充滿幻想與憧憬。由此，海報亦形成奇幻浪漫的底蘊。海報提取和凝練了庫淑蘭剪紙風格中的經典風格和元素，將誇張的眼、鼻、口造型融入筆劃，以稚拙多變的形狀重新勾勒字體，進而描繪出從庫淑蘭世界衍生而出的「花間世界」和「Ku Shulan」。延續濃烈鮮麗的顏色，大膽有趣的構圖，海報整體依然保留了庫淑蘭對生動的西北民間田園生活的熱愛，也是庫淑蘭豐富神奇內心世界的再次改編和傳達，富有民間藝術氣息和神秘色彩。

The posters drew inspiration from the paper-cutting artistry of Shaanxi's "Goddess of Paper-Cutting", Ku Shulan. In the fantastic paper-cutting world of Ku, all motifs – humans, flowers, trees, the sun, the moon, and the stars – are interconnected. To capture this fairytale-like vision, the posters adopted a romanticised and imaginative tone. Extracting motifs from Ku's works, the designs feature exaggerated brush-drawn facial features that evolve into a new font spelling "The Colourful World of Paper Cutting" and "Ku Shulan". Vibrant colours with bold and playful compositions convey Ku's affection for the folk life of northwestern China. These posters adapt and recreate Ku's rich inner world, permeated by the essence of folk art and mystical mood.

國際評審獎

Judges Award



陳超宏之選
Selected by
Eric Chan

字體設計遊戲
Play with Typography

南部真有香
Mayuka Nanbu

南部真有香 Mayuka Nanbu

南部真有香，出生於日本大阪，畢業於京都市立藝術大學視覺設計系。她目前在Taste Inc. 工作，專注於品牌設計，從事平面設計工作。她的作品曾獲得多項殊榮，包括2012年征服者設計大賽的金獎、2013年Hiiibrand Awards 國際設計獎的銀獎，以及亞太設計推薦年度單位。此外，她的作品還入選東京藝術指導協會俱樂部、東京字體指導俱樂部和日本平面設計師協會比賽。



Mayuka Nanbu was born in Osaka, Japan, and graduated from the Visual Design Department of Kyoto City University of Arts. She currently works at Taste Inc., focusing on branding while engaging in general graphic design work. Her works have received several accolades, including the Grand Prize at the Conqueror Design Contest in 2012, the Silver Prize at the Hiiibrand Awards in 2013, and recognition as the Asia Pacific Design Recommended Unit of the Year. Furthermore, her works have been selected by Tokyo Art Directors Club, Tokyo Type Directors Club, and featured in Japan Graphic Designers Association in Japan.

南部真有香
Mayuka Nanbu

字體設計遊戲
Play with Typography

2022

日本
Japan

1030mm x 729mm



文化活動推廣
Promotion of Cultural Programmes

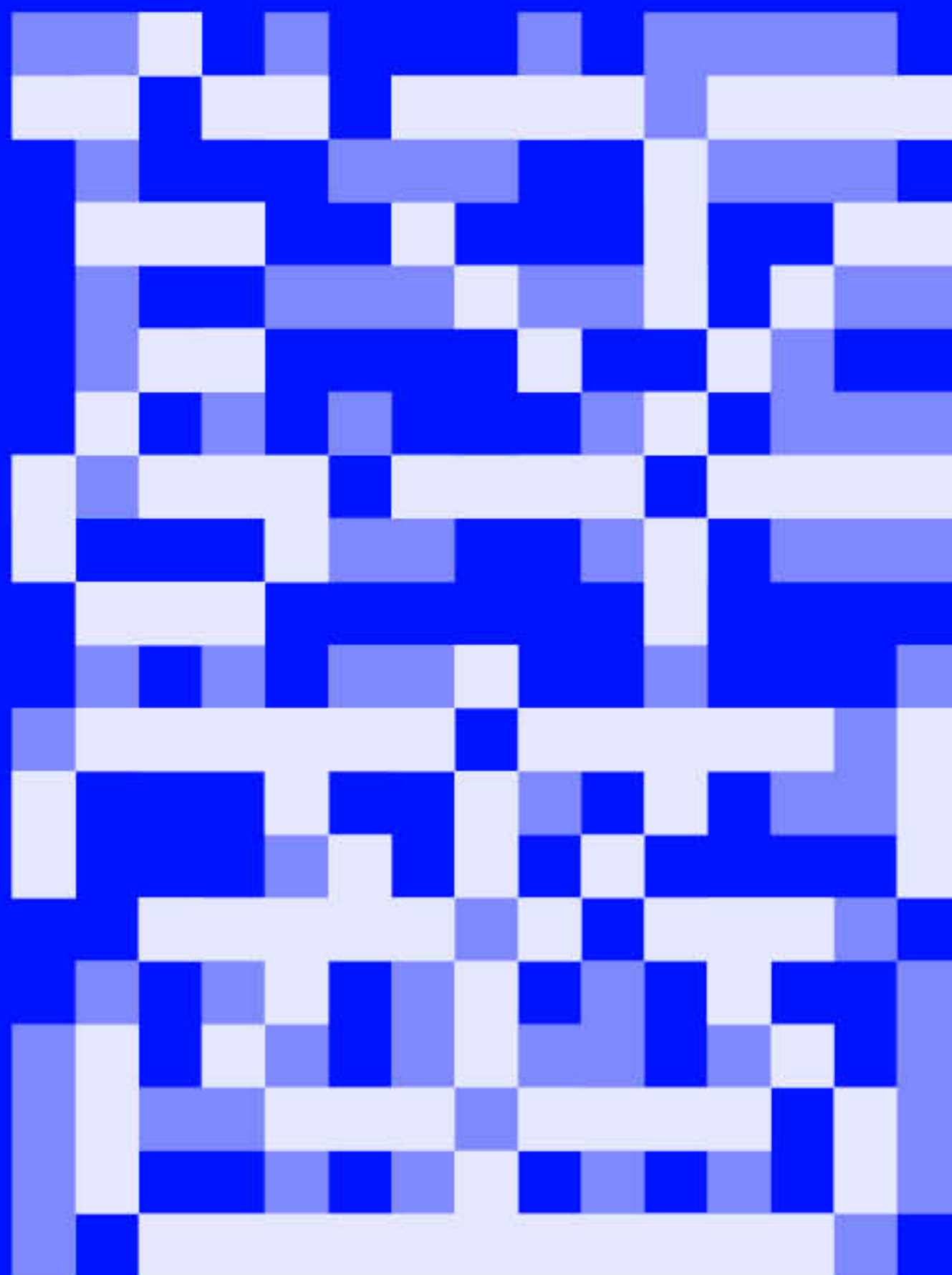
字體設計遊戲 Play with Typography

為「Play with Typography」展覽設計的海報，
以展覽日文和英文標題的字母交織成一起
快樂跳舞的畫面。

The poster for the “Play with Typography” exhibition features its Japanese and English titles intersecting into a key visual that resembles the characters/ letters dancing together happily.

國際評審獎

Judges Award



伊娃·溫德爾之選
Selected by
Eva Wendel

嘉德國際藝術圖書展2023
GUARDIAN ART BOOK
FAIR 2023 Posters

朱超
Zhu Chao

朱超

Zhu Chao



朱超，1985年出生於湖北，大學中途退學。2014年於北京成立Mint Design，專注於視覺傳意。以觀念創新的方式捕捉影像意義，為文化、藝術、品牌類顧客提供品牌策略、視覺形象、空間、導視、書籍、動態等服務。作品獲獎包括紐約藝術指導協會俱樂部金立方獎、銀立方獎、美國紐約The One Show銅鉛筆獎、GDC設計獎銀獎、銅獎、亞洲最具影響力設計獎銅獎、英國設計與藝術指導協會獎、德國iF設計獎、Award360°100獎等。

Zhu Chao was born in 1985 in Hubei, China and dropped out of university. In 2014, he founded Mint Design in Beijing, focusing on visual communication. Zhu captures the significance of imagery through innovative concepts, providing brand strategy, visual identity, spatial design, wayfinding systems, book design, and motion graphics services for clients in culture, art, and branding. His works have received numerous awards, including the Gold and Silver Cubes at the New York Art Directors Club annual awards, the Bronze Pencil of The One Show Design in New York, USA, Silver and Bronze Awards at the China GDC Design, the Bronze Award at the Design for Asia Awards, the D&AD Awards, UK, the iF Design Award, Germany, and the Award 360°

朱超
Zhu Chao

中國內地
Mainland China

嘉德國際藝術圖書展2023
GUARDIAN ART BOOK FAIR
2023 Posters

1000mm x 703mm (a set of 3)

2023



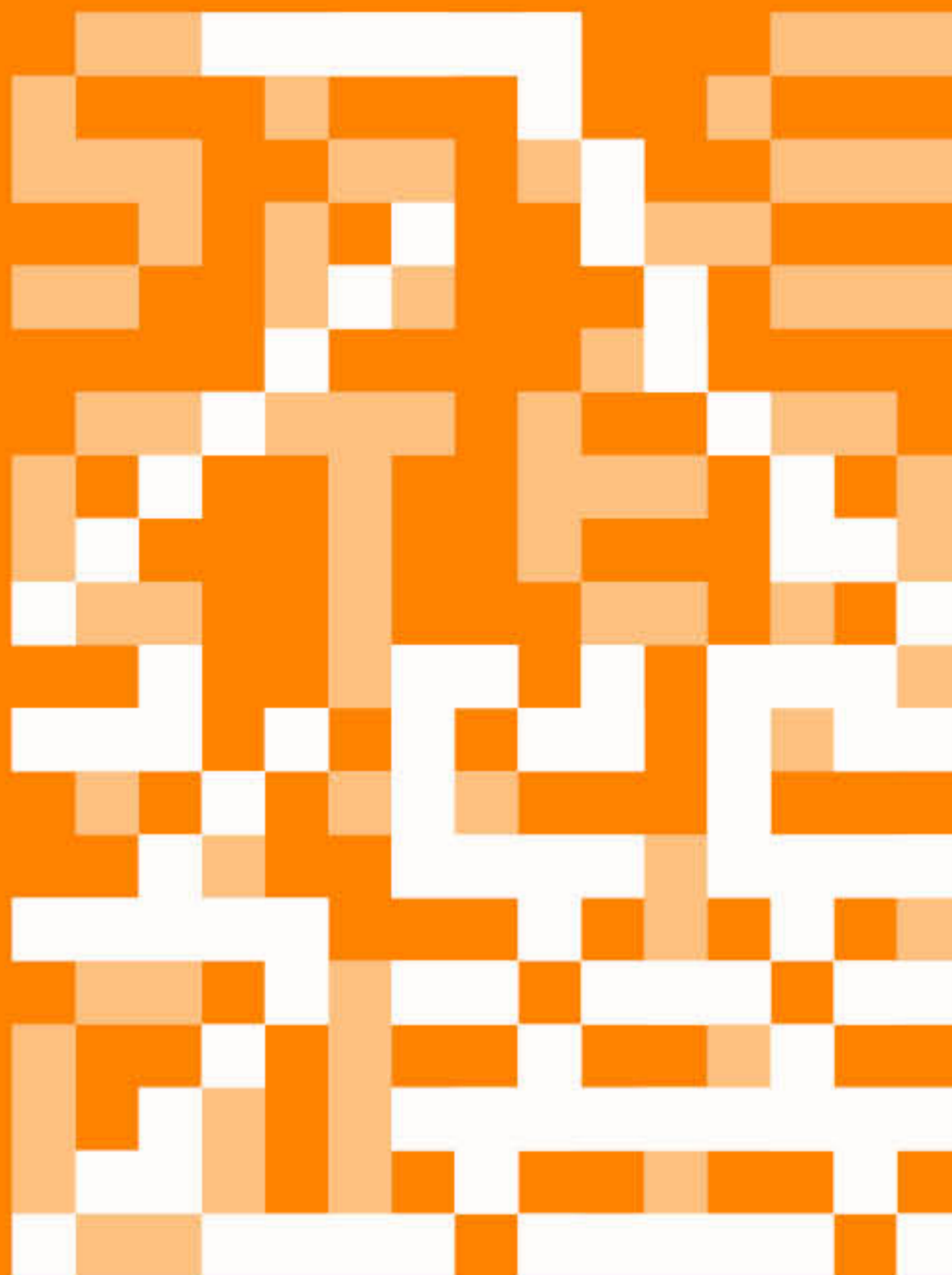
嘉德國際藝術圖書展2023 GUARDIAN ART BOOK FAIR 2023 Posters

本屆藝術書展形象以「書」為主體，把書籍打開後形成的抽象圖形作為基礎視覺。通過與眼睛圖形相結合，形成書臉的意向，即人體的延伸。眼睛作為一種身體器官，在漫長的文明演化過程中，無論於東方或西方，都成了一個流經萬年，具有極度豐富內涵的圖騰符號。它既能帶來親近感，又能製造多維情緒。眼睛圖形已經從純生物層面的文化表徵逐漸變為思維、意識上的指稱，成為一種「inner vision」（內在視覺），牢牢地紮根在我們的大眾文化中。眼睛的介入，給以觀者更多的想像，這也正是藝術書展的魅力。把書展的系列海報多張連續張貼後，相鄰的海報又可以組成新的表情，同時也鼓勵觀看者參與創作。觀眾添加新的圖形或表情後，形成新的視覺趣味。

The image of art book exhibition is themed on abstract forms of opened books, which are combined with eye motifs to create a book-shaped face as an extension of the human body. Eyes have long held cultural significance as symbols of thought and consciousness. Incorporating these eye elements provides viewers with more imagination, reflecting the essence of the art book exhibition. Posters from the series can be arranged in a continuous manner enabling the participation of viewers. New expressions with fresh and new visual impacts will be generated when viewers add their own graphics or expressions to the posters.

入選海報

Selected Posters



趙子卿
Zhao Ziqing

中國內地
Mainland China

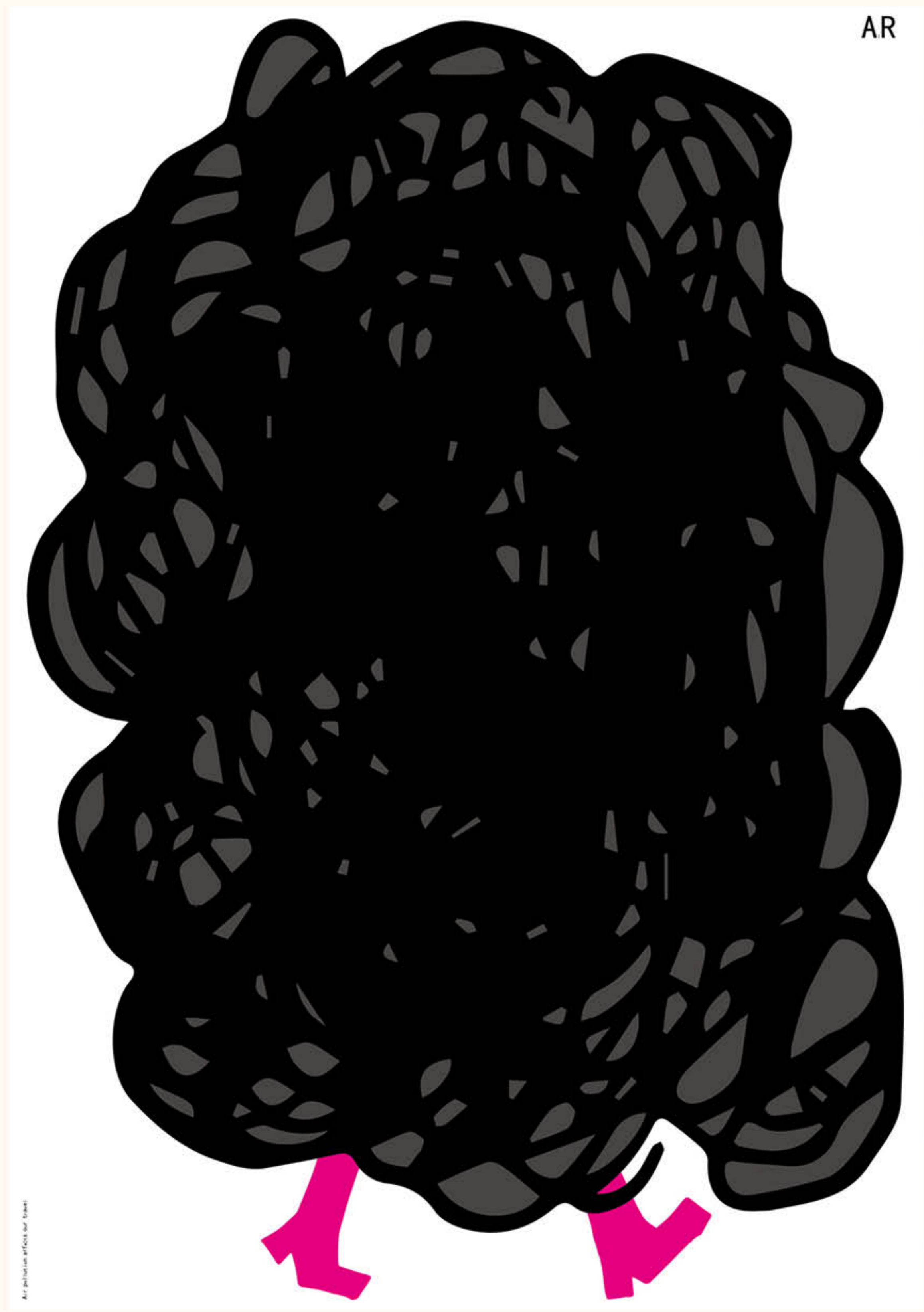
空氣
AIR

1000mm x 702mm

2021



AR



Air pollution affects our lives

文化活動推廣 Promotion of Cultural Programmes

王瑞峰
Wang Ruifeng

中國內地
Mainland China

春分
Spring Equinox

700mm x 500mm

2022



文化活動推廣 Promotion of Cultural Programmes

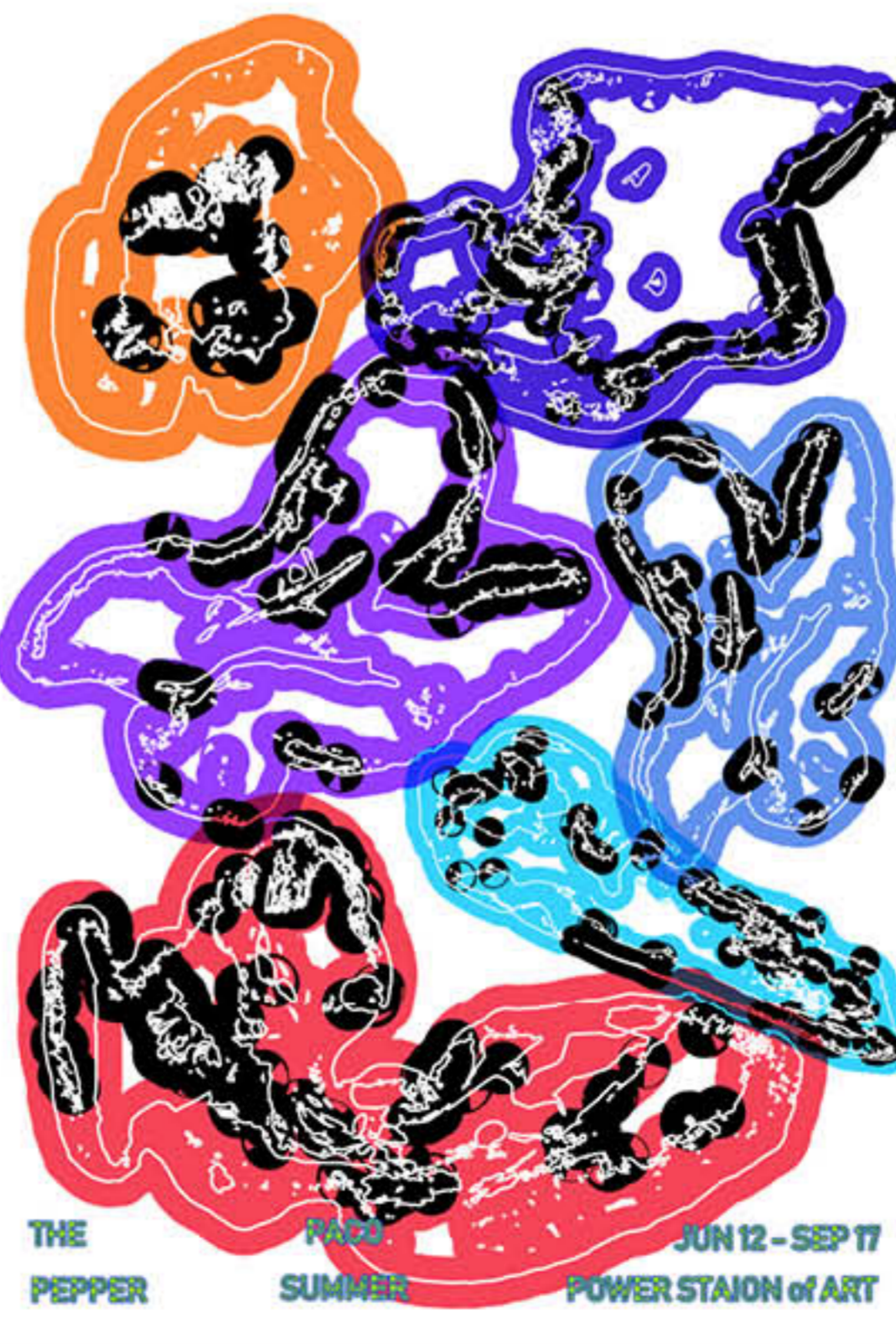
夏晨驍
Xia Chenxiao

中國內地
Mainland China

青椒展覽
The Pepper Show

2023

1001mm x 699mm (a set of 4)



文化活動推廣
Promotion of Cultural Programmes

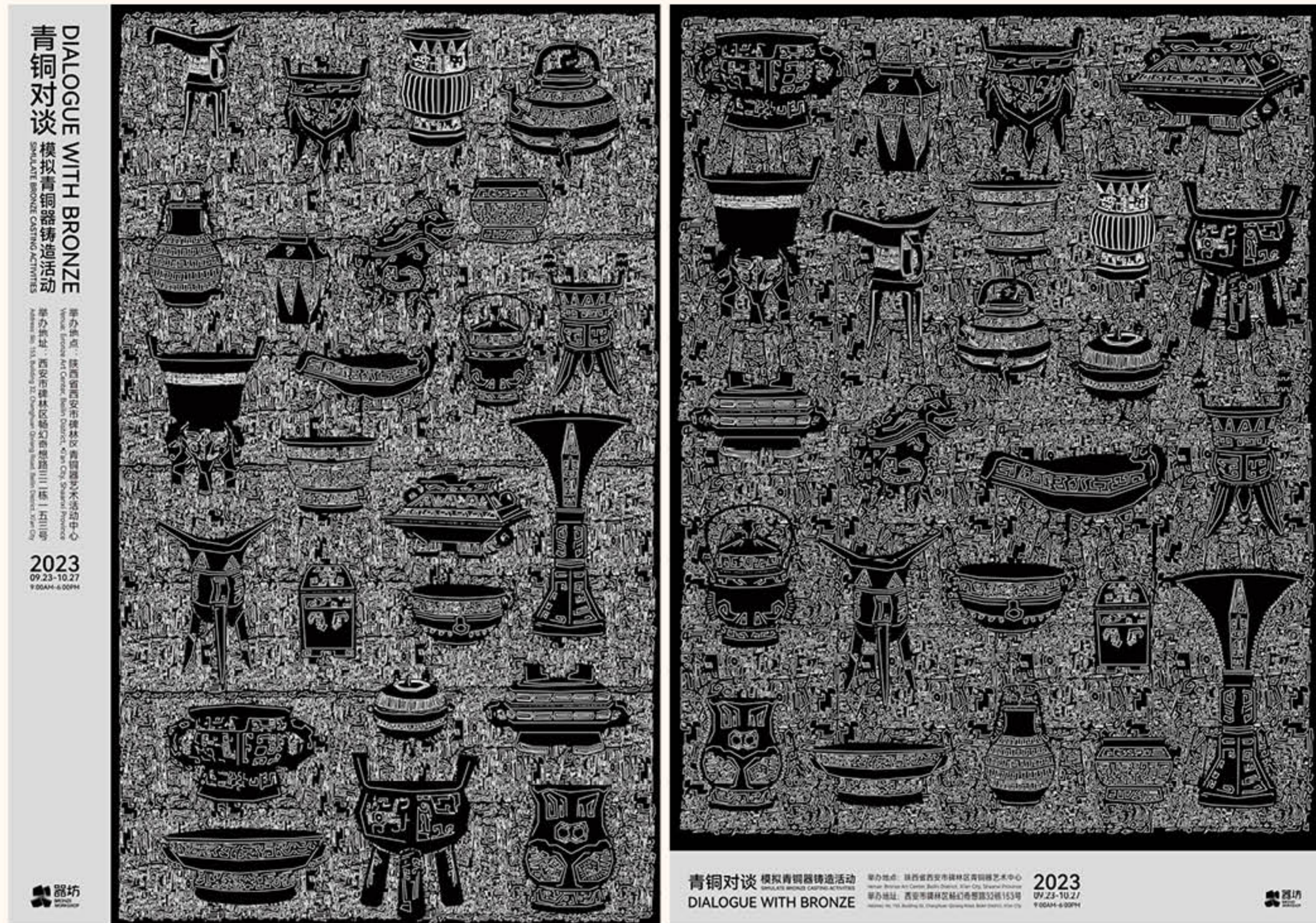
陳豪杰
Chen Haojie

中國內地
Mainland China

青銅對談
DIALOGUE WITH BRONZE

2023

1000mm x 700mm (a set of 2)



青銅對談
DIALOGUE WITH BRONZE
模拟青銅器铸造活动
SIMULATE BRONZE CASTING ACTIVITIES

举办地点：陕西省西安市碑林区青銅藝術中心
Venue: Bronze Art Center, Beilin District, Xi'an City, Shaanxi Province
举办地址：西安市碑林区慈恩路111号1511号
Address: No. 1511, Building 22, Ciyuan Road, Beilin District, Xi'an City

2023
09.23-10.27
95044-6-0094



青銅對談 模拟青銅器铸造活动
DIALOGUE WITH BRONZE
SIMULATE BRONZE CASTING ACTIVITIES

举办地点：陕西省西安市碑林区青銅藝術中心
Venue: Bronze Art Center, Beilin District, Xi'an City, Shaanxi Province
举办地址：西安市碑林区慈恩路111号1511号
Address: No. 1511, Building 22, Ciyuan Road, Beilin District, Xi'an City

2023
09.23-10.27
95044-6-0094



文化活動推廣
Promotion of Cultural Programmes

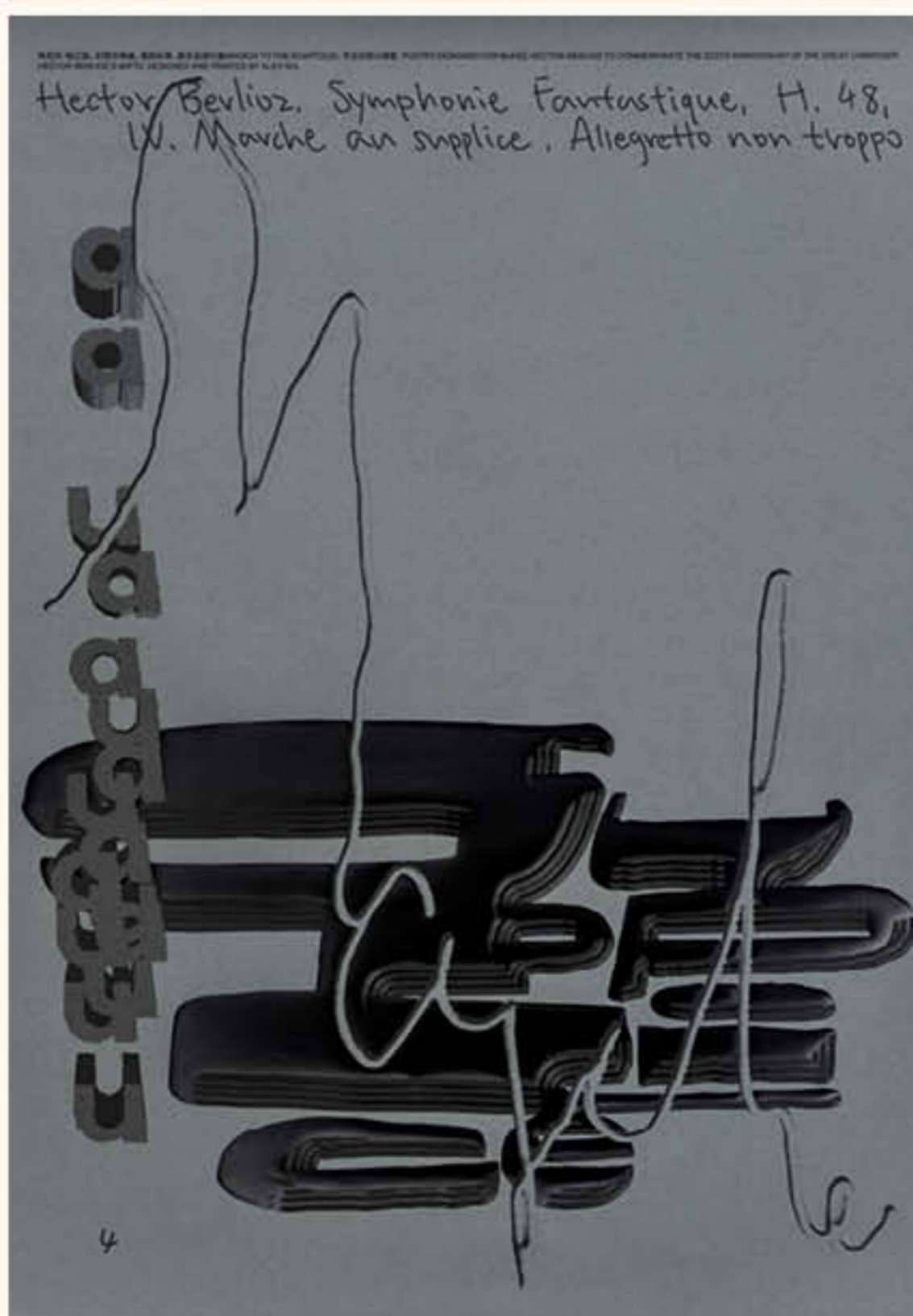
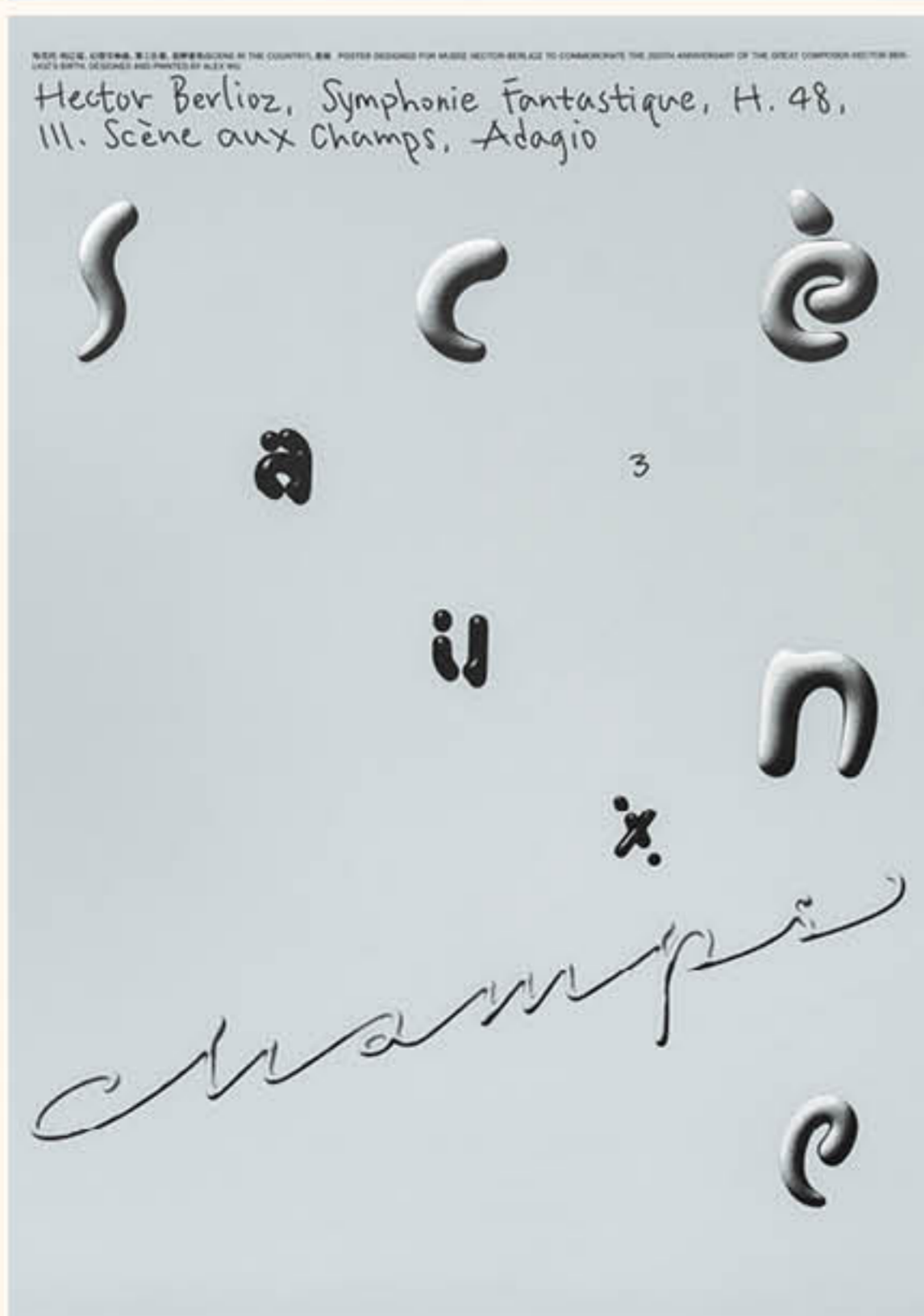
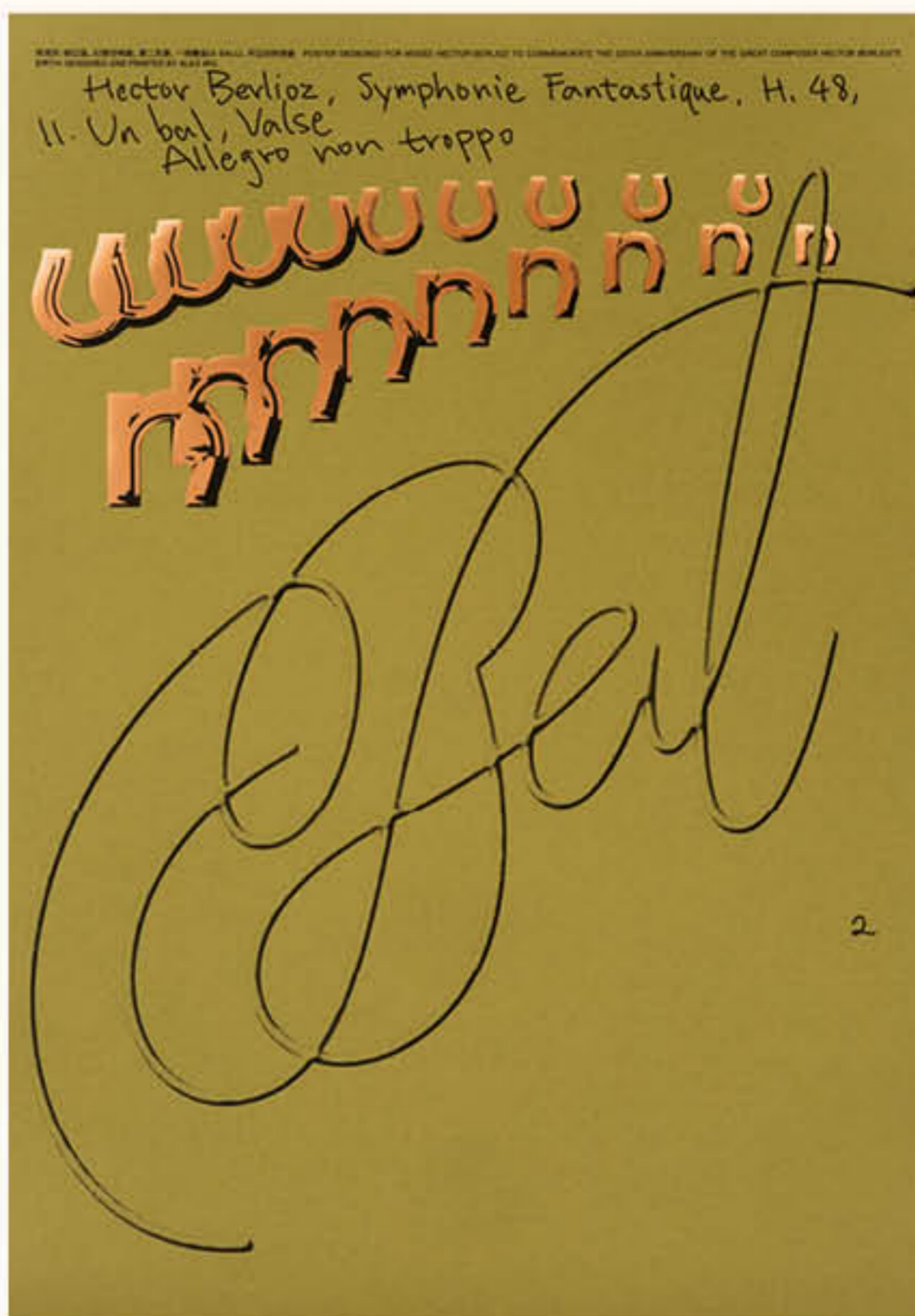
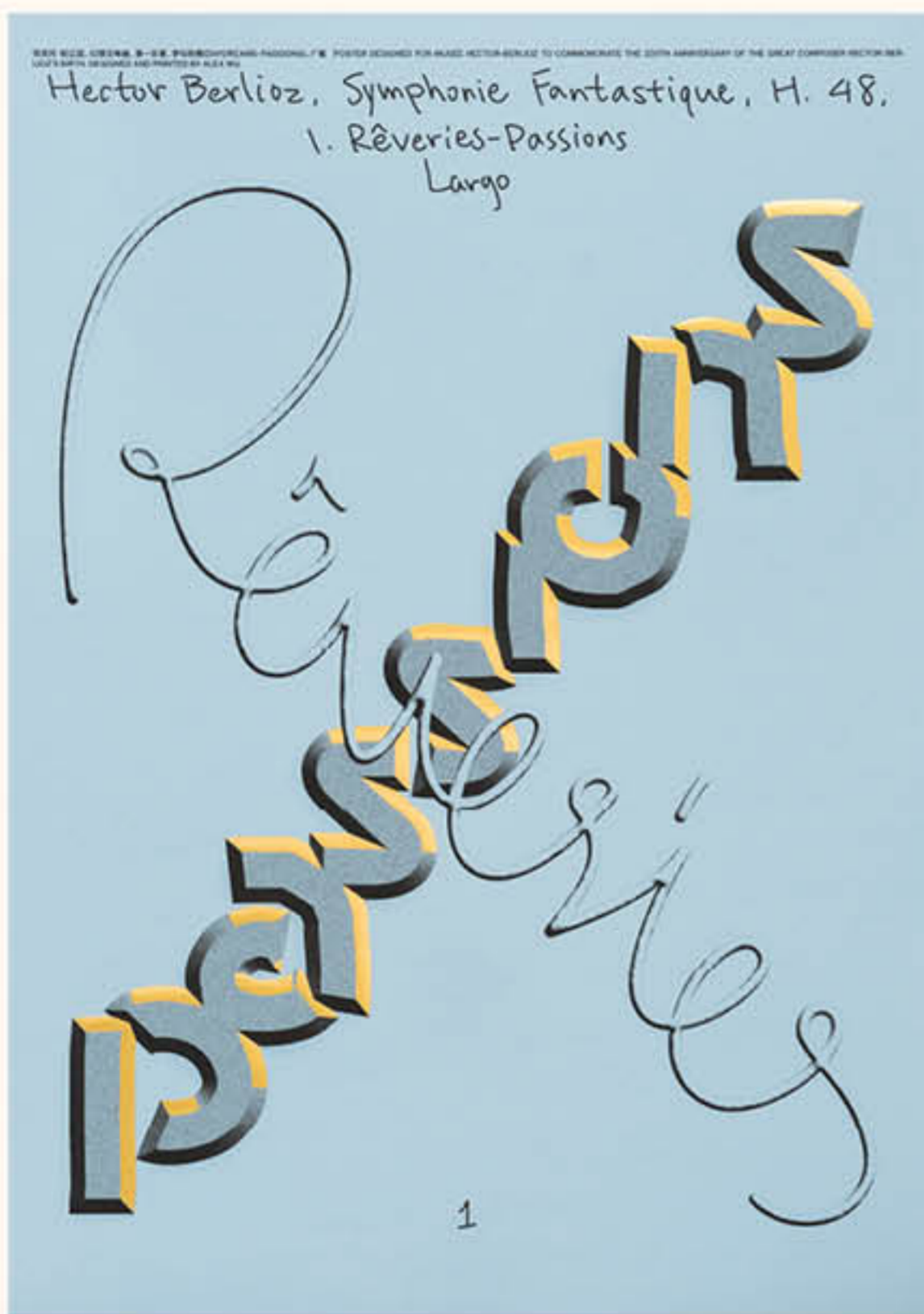
吴嗣光
Wu Siguang

中國內地
Mainland China

幻想交響曲—紀念柏遼茲誕辰
220周年
Symphonie Fantastique—
220th Anniversary of Hector
Berlioz's Birth

2023

701mm x 500mm (a set of 4)



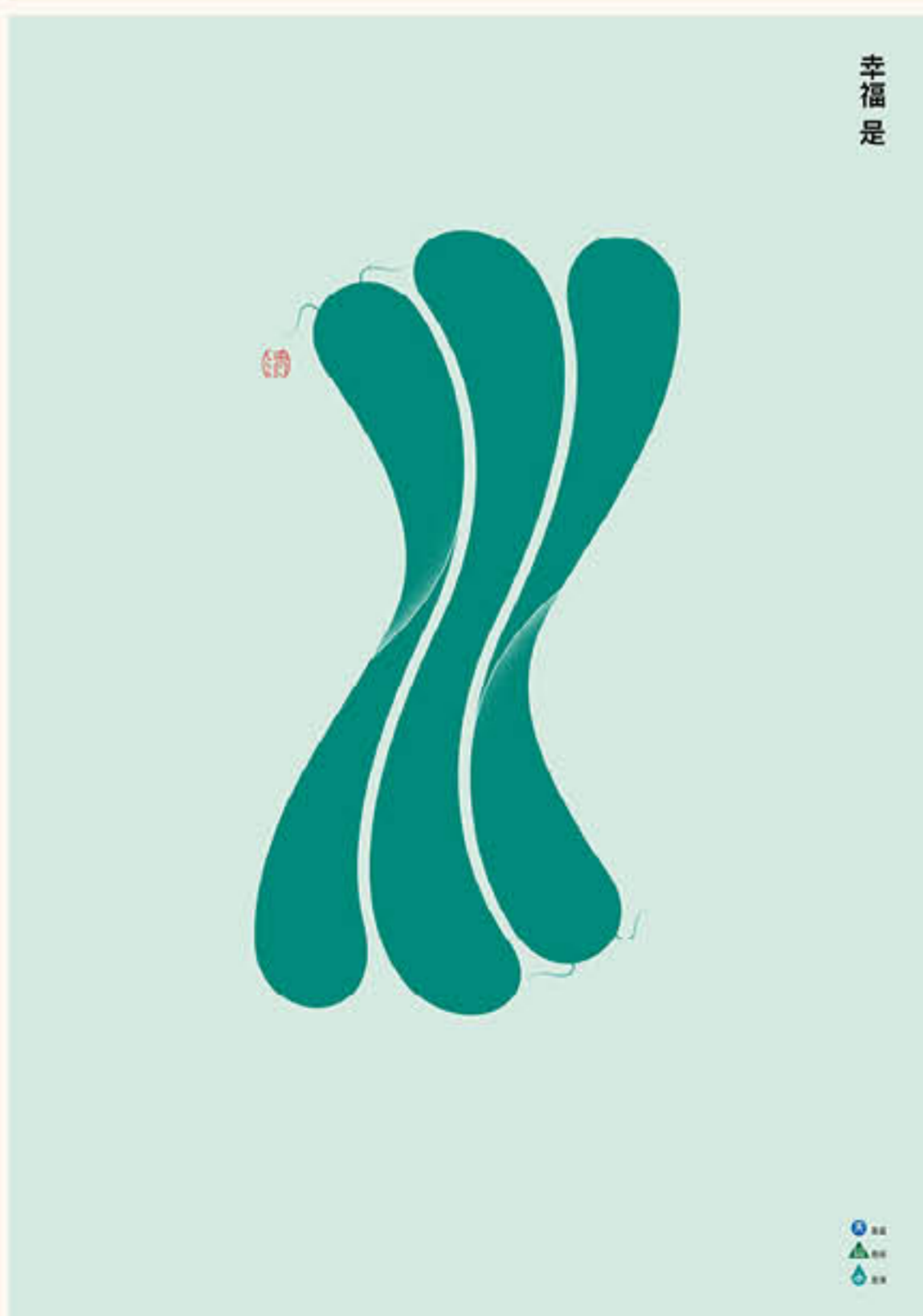
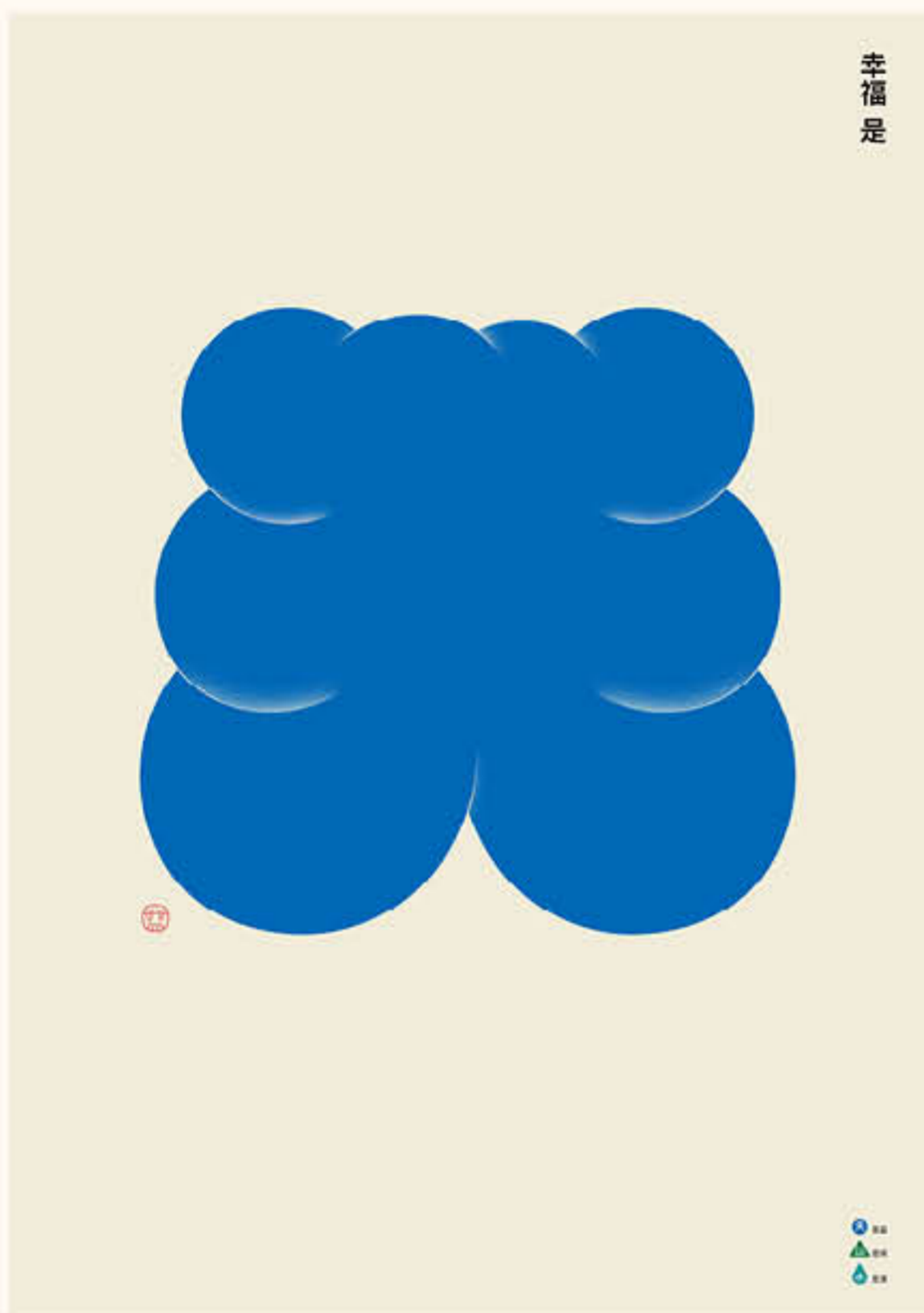
伍樹清
Wu Shuqing

中國內地
Mainland China

幸福是甚麼
What is Happiness

998mm x 700mm (a set of 3)

2023



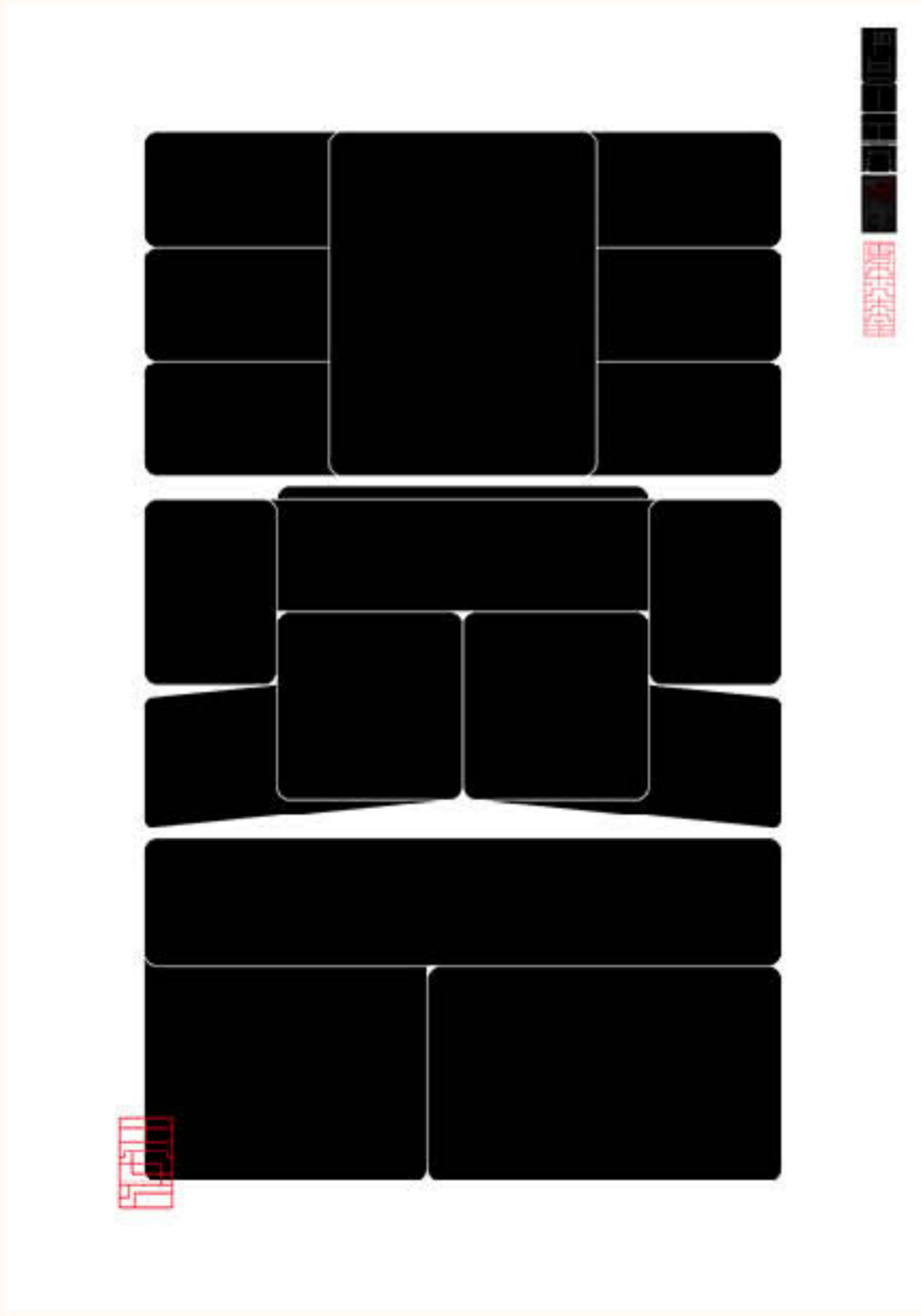
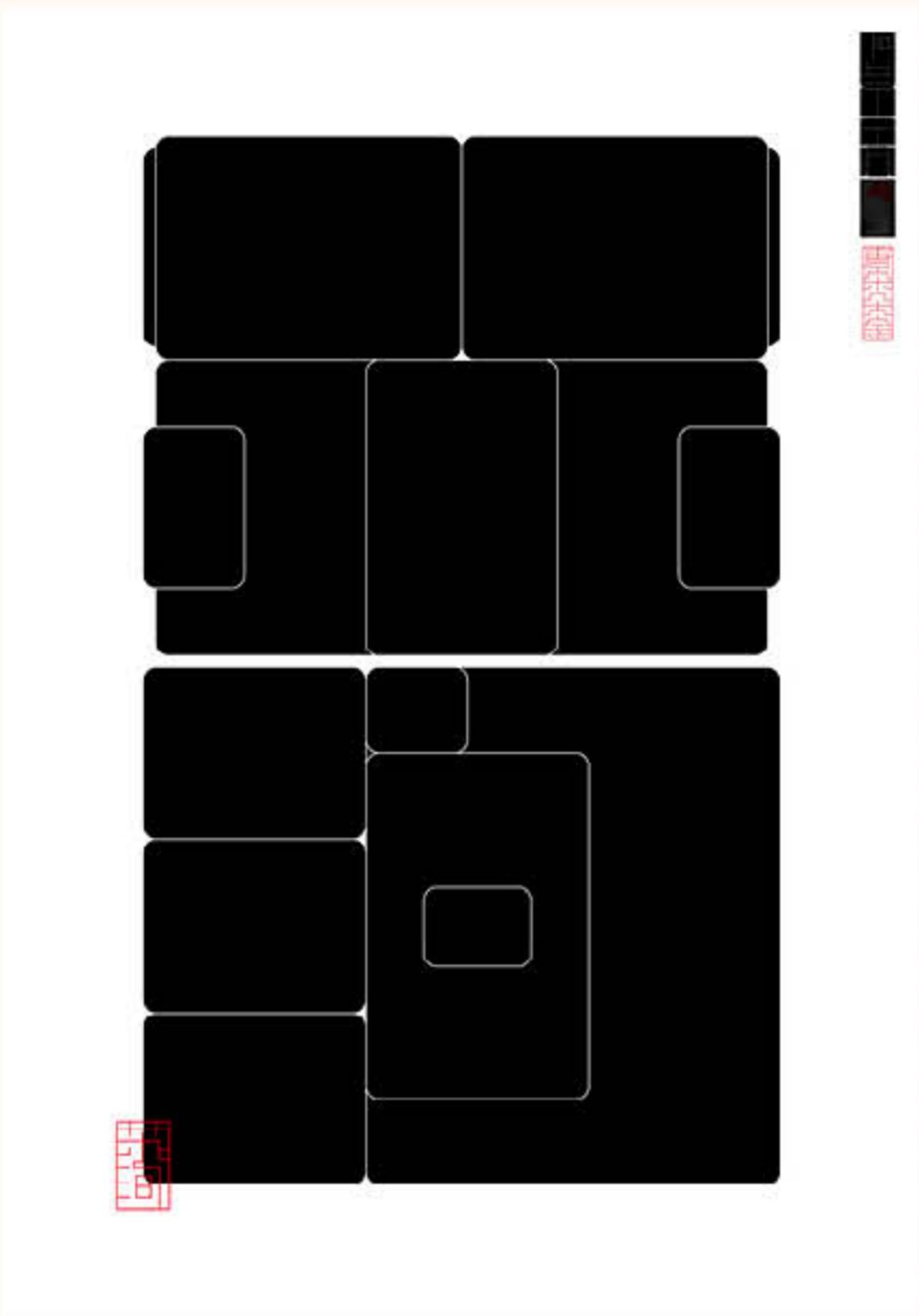
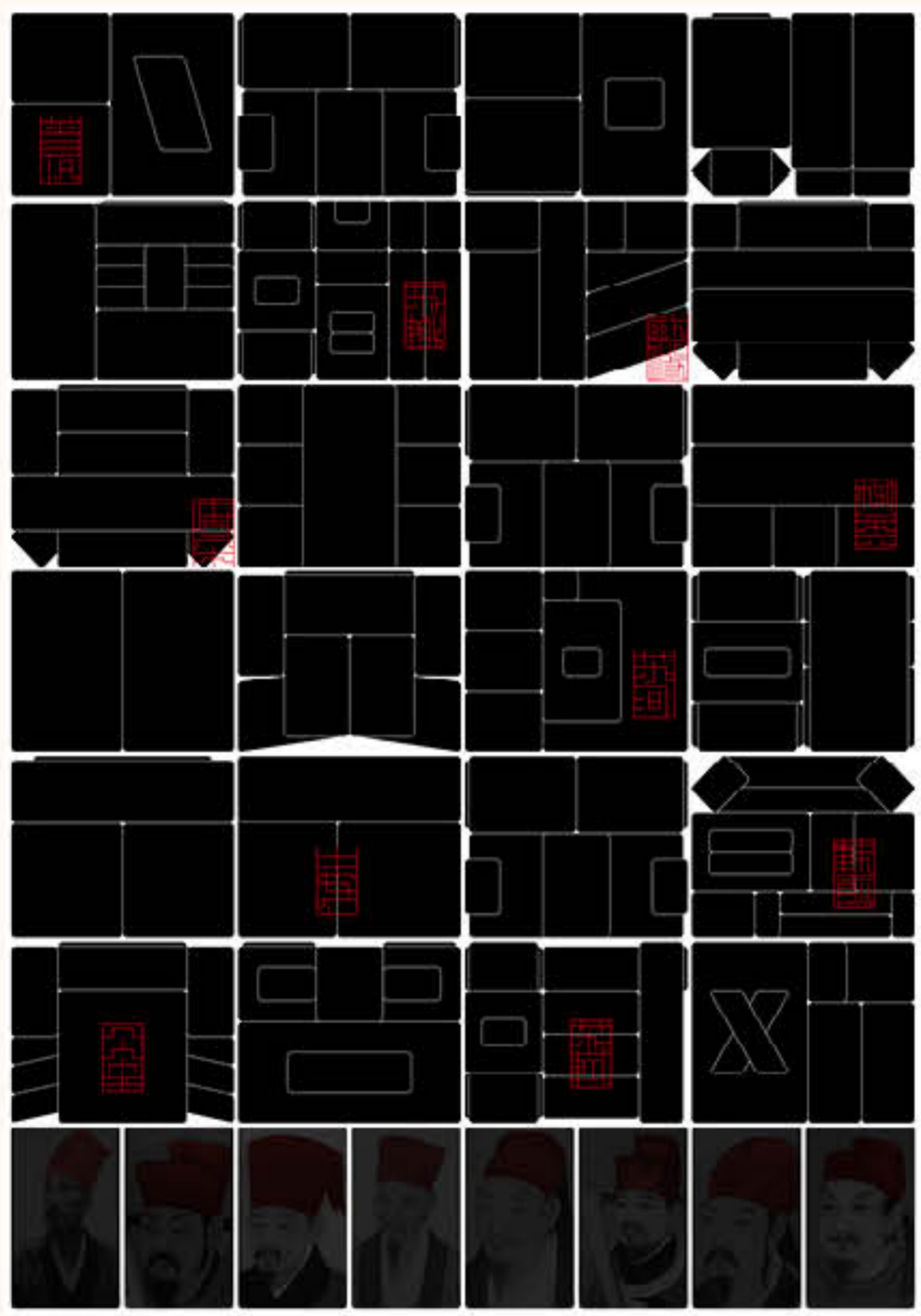
伍樹清
Wu Shuqing

中國內地
Mainland China

以我為名
In My Name

1000mm x 700mm (a set of 3)

2021





錢濤
Qian Tao

中國內地
Mainland China

洪流中：新青年數字藝術展
TORRENTE: New Youth
Digital Art Exhibition

364mm x 258mm (a set of 3)

2023



杭州市新青年藝術中心
 東平美術學院新媒體藝術學院
 洪流中 TORRENTE
 新青年數字藝術展
 TORRENTE
 New Youth Digital Art Exhibition
 2023
 5.16-6.16
 Curator
 Zheng Jieyu
 Qian Tao
 策展人：錢濤 鄭解語
 策展人：錢濤 鄭解語
 新青年藝術中心
 New Youth Art Center
 天竺路一號
 No. 1 Tianzhu Road
 杭州市西湖區
 Xihu District Hangzhou City
 2023.5.16-6.16
 新青年數字藝術展
 New Youth Digital Art Exhibition
 TORRENTE
 洪流中
 新青年藝術中心
 New Youth Art Center
 NO. 1 of
 Tianzhu Road
 Xihu District
 Hangzhou
 杭州市西湖區
 天竺路一號
 新青年藝術中心
 杭州新青年藝術中心
 東平美術學院新媒體藝術學院

洪流中
 TORRENTE
 新青年
 數字藝術展
 New Youth
 Digital Art
 Exhibition
 策展人
 錢濤 鄭解語
 Curator
 Qian Tao
 Zheng Jieyu
 杭州市
 Hangzhou
 西湖區
 Xihu District
 天竺路一號
 NO. 1 Of
 Tianzhu Road
 新青年
 New Youth
 藝術中心
 Art Center
 2023
 5.16-6.16
 杭州新青年藝術中心
 東平美術學院新媒體藝術學院

文化活動推廣 Promotion of Cultural Programmes

尼勞斯·特羅勒
Niklaus Troxler

電話會議
Conference Call

2023

瑞士
Switzerland

1280mm x 908mm



Jazz im bau 4 Altbüron
Conference Call
Gebhard Ullmann ts, bel
Uwe Oberg p
Joe Fondas
Dieter Ulrich dr
Freitag 5. Mai 2023 20 Uhr

Photo: Niklaus Troxler

文化活動推廣 Promotion of Cultural Programmes

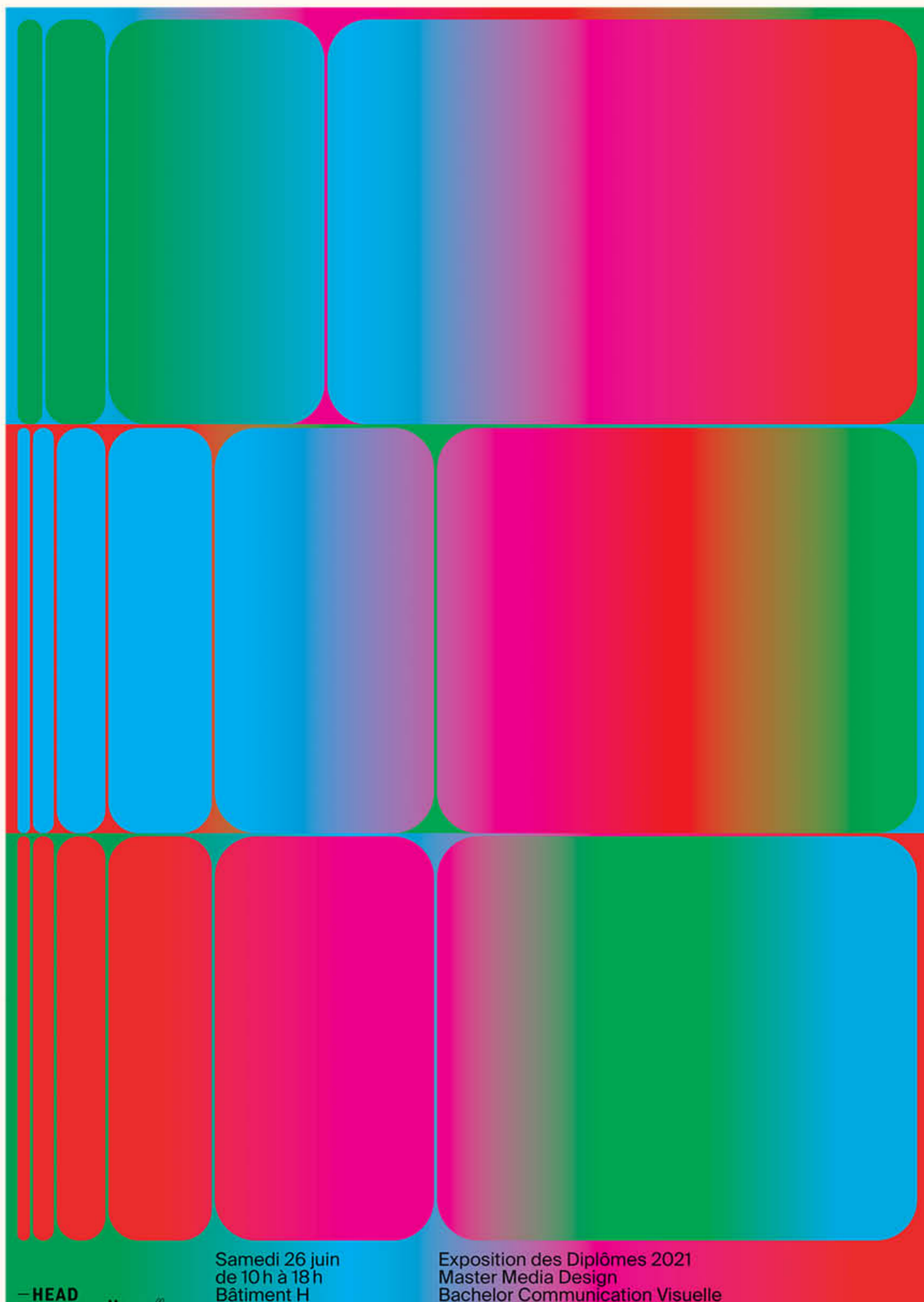
Enen Studio

瑞士
Switzerland

HEAD 畢業作品展
HEAD Graduation
Projects Exhibition

1284mm x 900mm

2021



— HEAD

Samedi 26 juin
de 10 h à 18 h
Bâtiment H

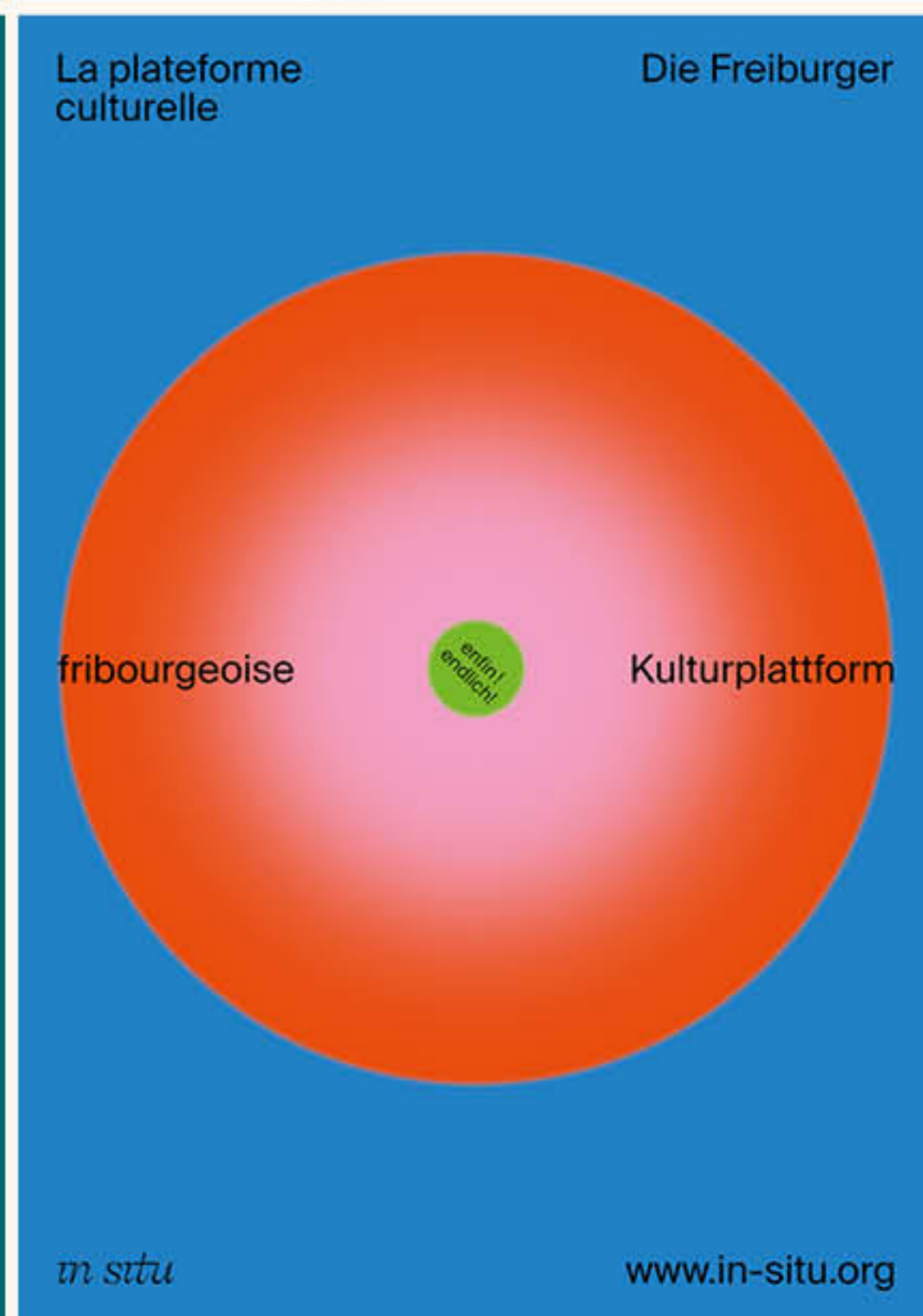
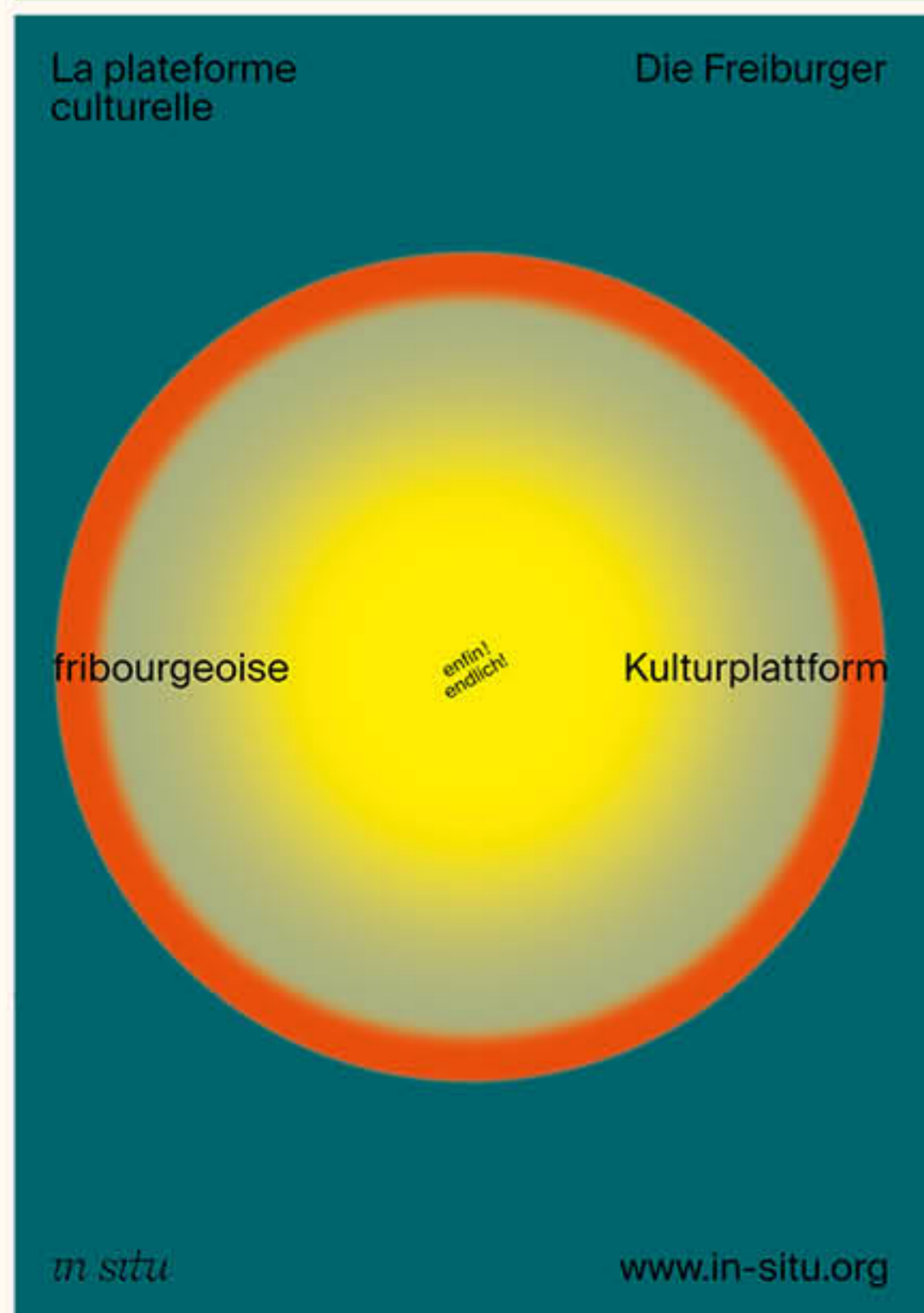
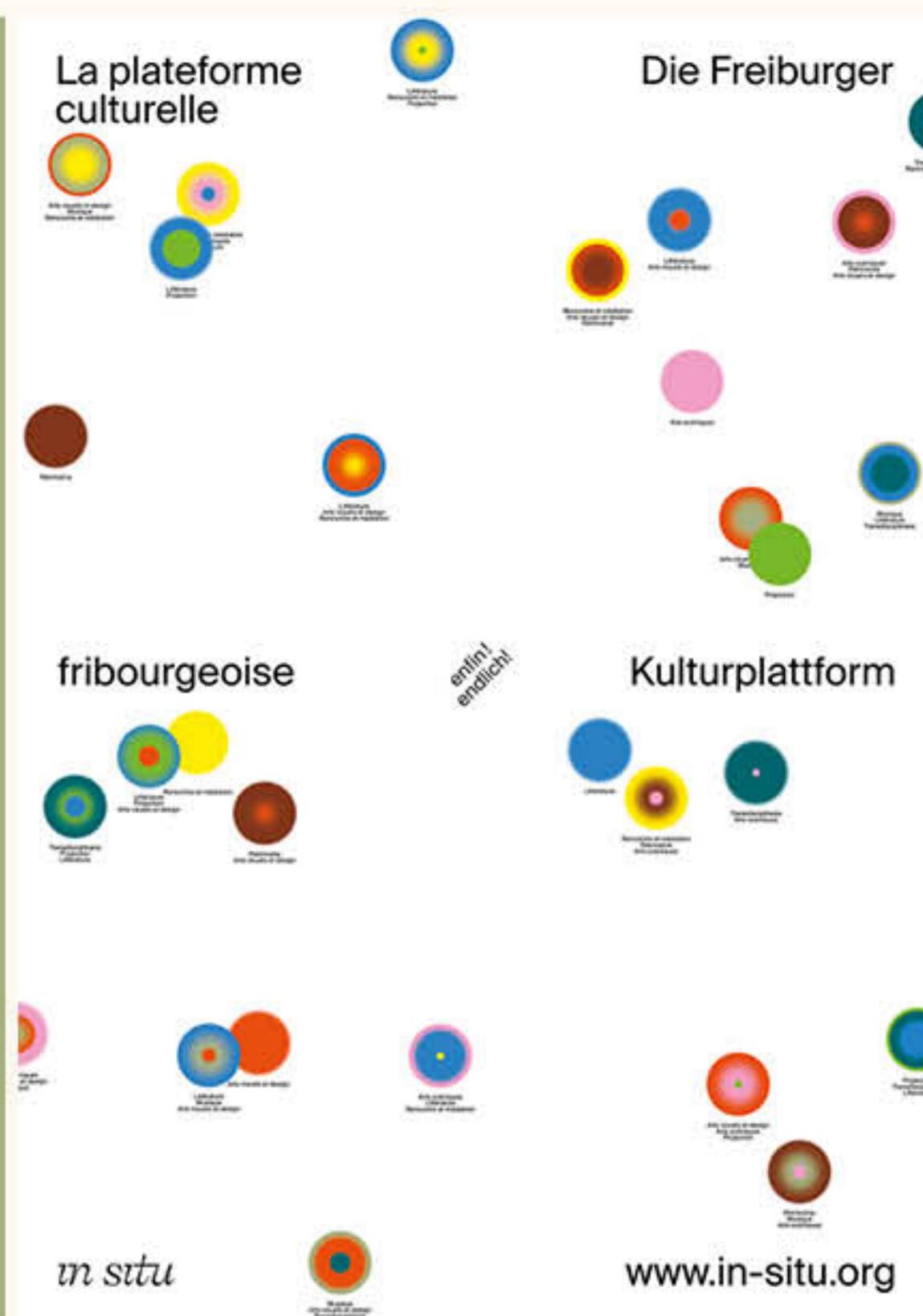
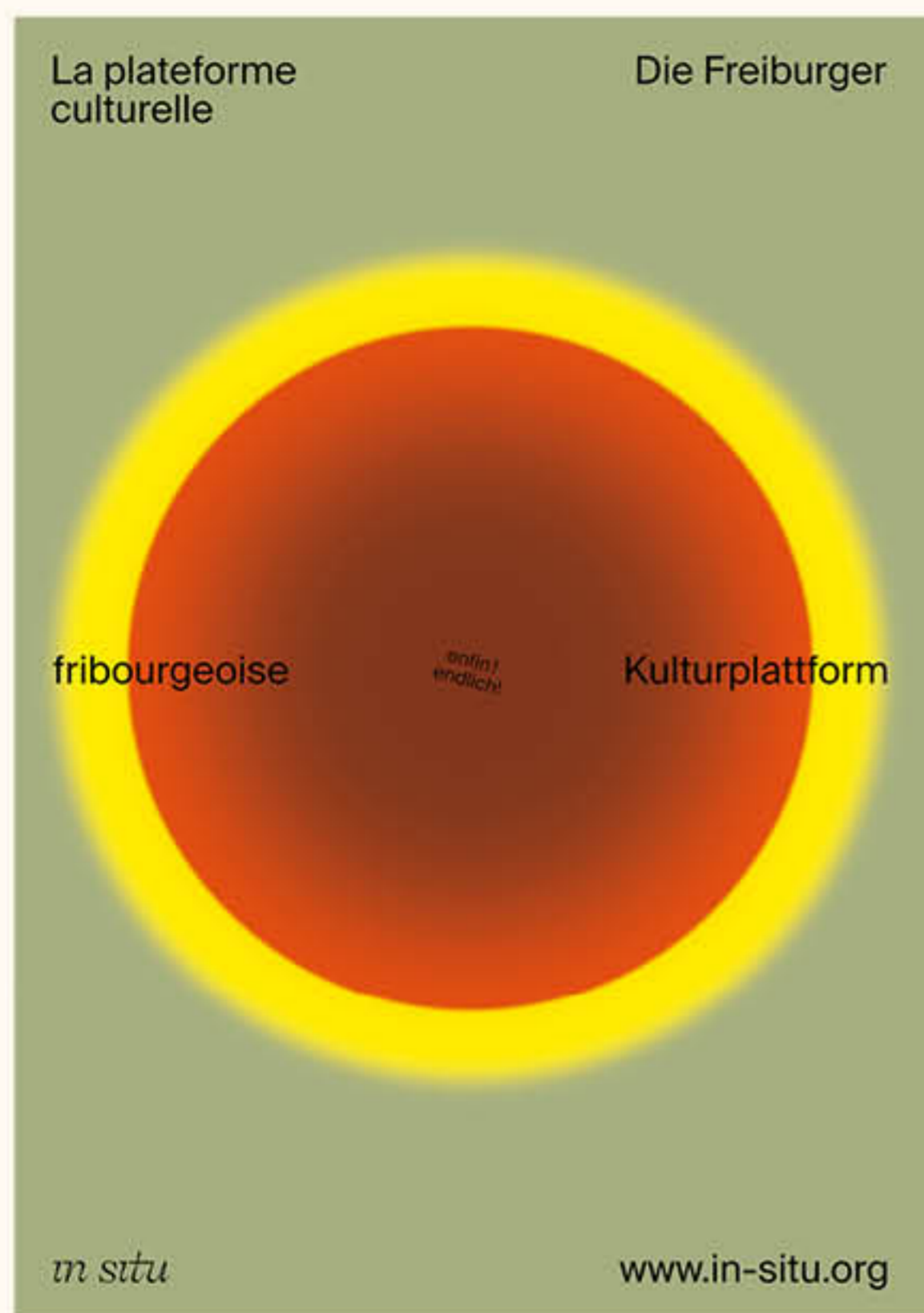
Exposition des Diplômes 2021
Master Media Design
Bachelor Communication Visuelle

文化活動推廣
Promotion of Cultural Programmes

瑞士
Switzerland

1284mm x 899mm (a set of 4)





易鳴
Ming Yi

德國
Germany

喔愛吧，能愛多久就多久
O Lieb Solang du
Lieben Kannst

838mm x 593mm

2023



Mo, 5, Februar 2024, 19:30 Uhr
Wolfgang- Rihm- Forum
Karlsruhe

Rezital Prüfung
Solistenexamen
Liedgestaltung-Klavier

Pianistin:
Yuan Ma

Mitwirkende:
Yukari Fukui
Wei Liu
Catalina Geyer
Mariia Sytalo
Shichao Cheng

文化活動推廣 Promotion of Cultural Programmes

彼得·加里奇
Piotr Garlicki

波蘭
Poland

這面見不同
The View is Different
from this Side

980mm x 680mm

2021



MIEDZYNARODOWE
CENTRUM SZTUK
GRAFICZNYCH
W KRAKOWIE

Z T E J
S T R O N Y
W I D O K
J E S T
I N N Y

JACEK STASZEWSKI
ANDRZEJ WĘGŁAWSKI
KAMIL ZAŁĘSKI

RYNEK GŁÓWNY 29

WYSTAWA OTWARTA:
7 KWIETNIA - 4 MAJA 2021
WERNISZAŻ 13 KWIETNIA 2021
MIEDZYNARODOWE CENTRUM
SZTUK GRAFICZNYCH W KRAKOWIE,
RYNEK GŁÓWNY 29

organizator
STOWARZYSZENIE
MIEDZYNARODOWE
TRIENNALE GRAFIKI
W KRAKOWIE

Kraków
Projekt jest współfinansowany
ze środków Miasta Krakowa

master sponsor
SMTG w Krakowie
KARCHER

文化活動推廣 Promotion of Cultural Programmes

汪昌斌
Wang Changbin

中國內地
Mainland China

人從眾系列
Human Conformity Series

2023

1002mm x 702mm (a set of 3)



廖波峰
Liao Bofeng

中國內地
Mainland China

GDC設計獎三十年
GDC Award 30 Years

1001mm x 701mm (a set of 3)

2022



文化活動推廣
Promotion of Cultural Programmes



نویسنده: فردیک دورنمات

کارگردان: میترا علوی طلب

طراح صحنه: حمید مرادویسی

طراح پوستر: الهام همت

بازیگران (الفبایی):

بردیا احمدیان

میینا اسلامی

فاطمه اسلام دوست

فاطمه اشگرف

حدیث انصاری

هلیا امینی

غزل ایوبی

امیرحسین ایزدی

علی برخوردار

صدرا بگان

هانیه تقی پور

زینب حاجیان

کوثر سیفی

سامان سلجوقی

مهین سلیمانی

امیر رضا شکری

اسرار عابدینی

طاها عسکری

شاداب کوکبی

دانیال محمودی

فاطمه نظری

مکان:

تهران. سالن سالن چهارسو تئاتر

شهر

زمان:

پانزده تا سی مهر ماه ۱۴۰۲

ساعت ۱۸:۳۰

خرید بلیت از سایت تیوال و گیشه

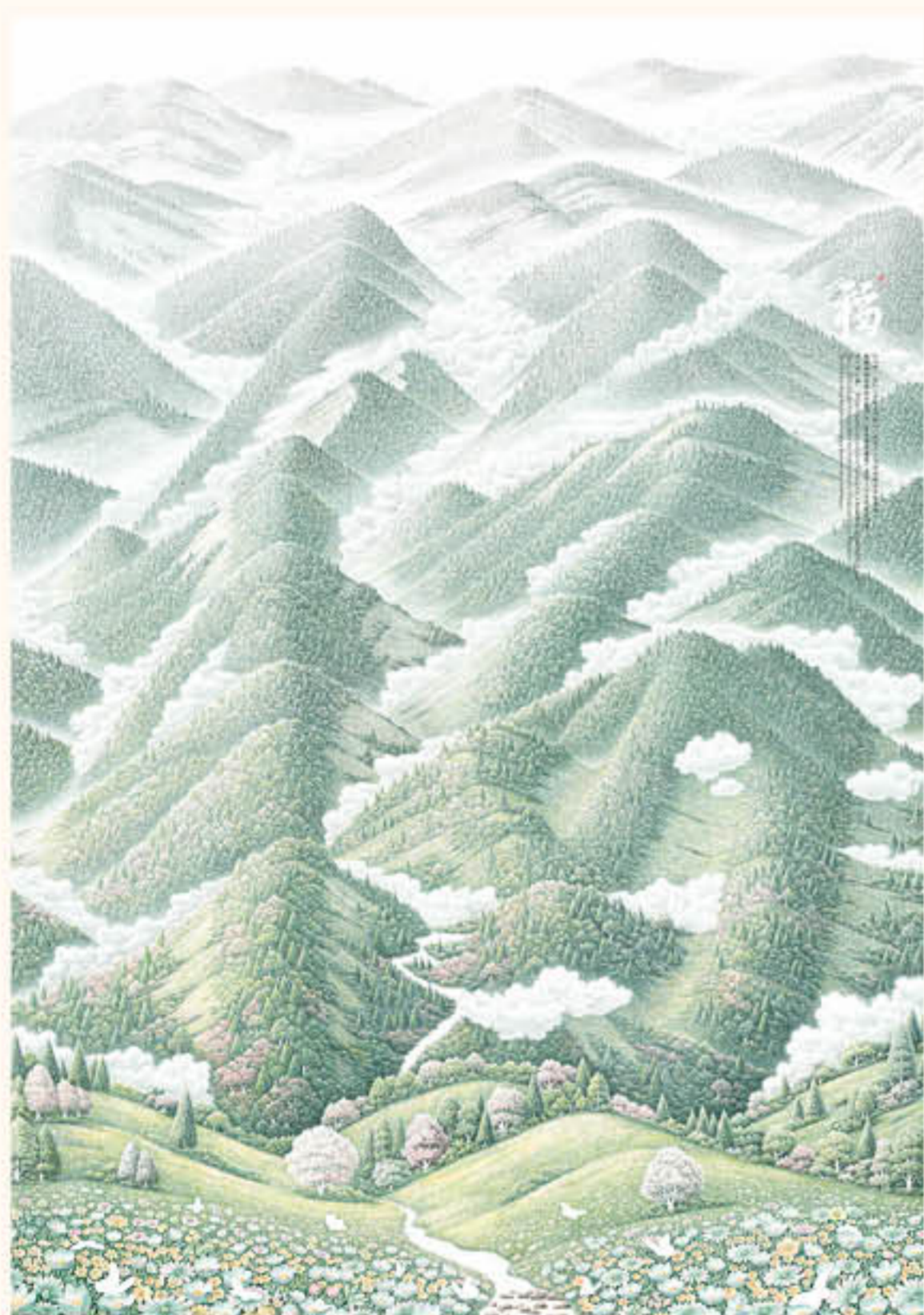
洪衛
Hong Wei

中國內地
Mainland China

福祿壽新篇
The New Fu Lu Shou

2022

1492mm x 1053mm (a set of 3)



哥茲·格蘭姆力
Götz Gramlich

德國
Germany

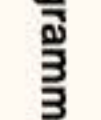
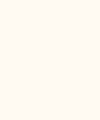
國際文學節
International Literature
Festival

1189mm x 843mm

2023



文化活動推廣 Promotion of Cultural Programmes





«Gestört erzählt»
Autismus-Spektrum-
Störung und
Identität
Franziska
«Meine
wahre Identität
lag
Jahrzehntlang
verborgen.»
Donnerstag
17. Februar 2022
20 Uhr
Neubad

«Gestört erzählt»
borderline-persönlichkeits
störung
«Ich erlebe eine ständige
Achterbahn der Gefühle»
Jlona Dreyer
Donnerstag
9. September 2021
20 Uhr
Neubad

«Gestört erzählt» | Me
lancholia Tobias «Ich
war unfähig, irgendetwas
anderes zu fühlen als Hoffnungslosig
keit.» Mittwoch 18.
Mai 2022 20Uhr Neu
bad

«Gestört erzählt»
«Martin»
Angst und
Unsicherheit
«Ich lebte mit
angezogenem
Handbremsen»
Mittwoch
16. April 2022
20 Uhr
Neubad

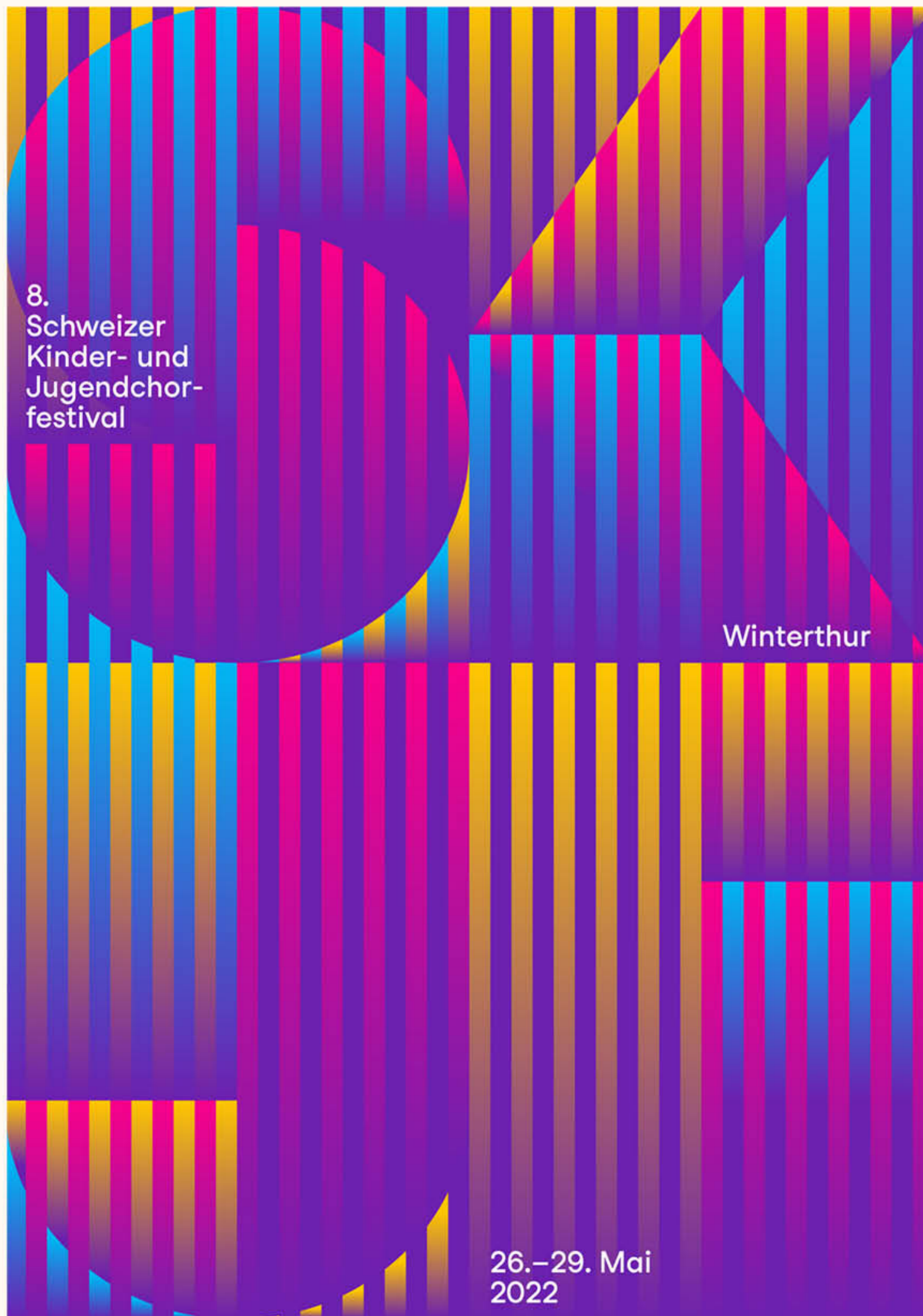
Studio Lametta

瑞士
Switzerland

瑞士兒童及青少年
合唱節2022
Swiss Festival of Children's
and Youth Choirs 2022

1278mm x 895mm

2022



文化活動推廣 Promotion of Cultural Programmes

Studio Lametta
(伊莎貝爾·莫克爾共同創作)
(In collaboration with: Isabelle Mauchle)

瑞士
Switzerland

彈簧
Sprungfeder

1279mm x 897mm (a set of 4)

2021



文化活動推廣 Promotion of Cultural Programmes

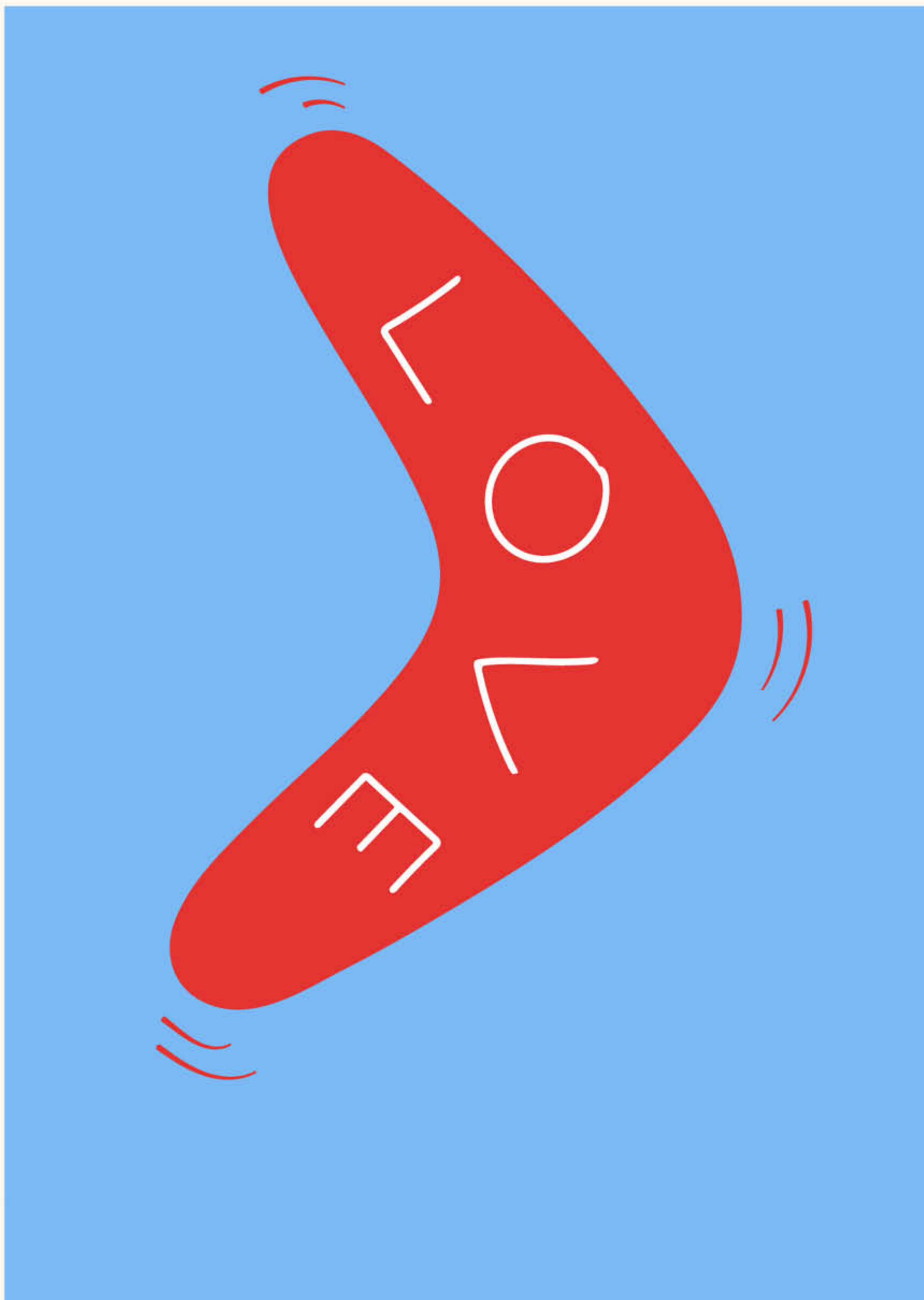
楊捷扉
Yang Jie-Fei

台灣
Taiwan

愛回來
Love Me Back

999mm x 699mm

2023



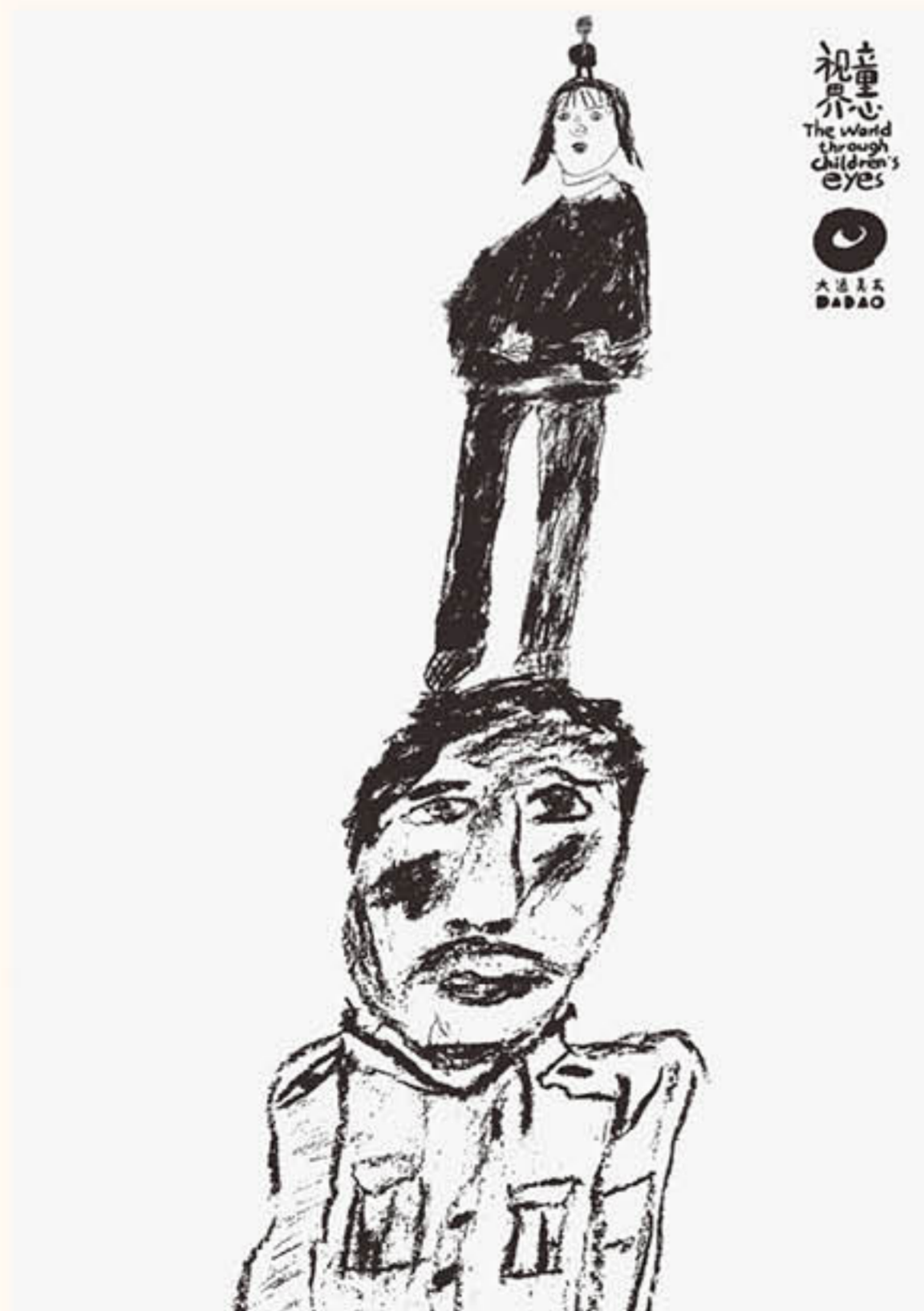
洪衛
Hong Wei

中國內地
Mainland China

童心視界
The World Through
Children's Eyes

1502mm x 1048mm (a set of 3)

2023



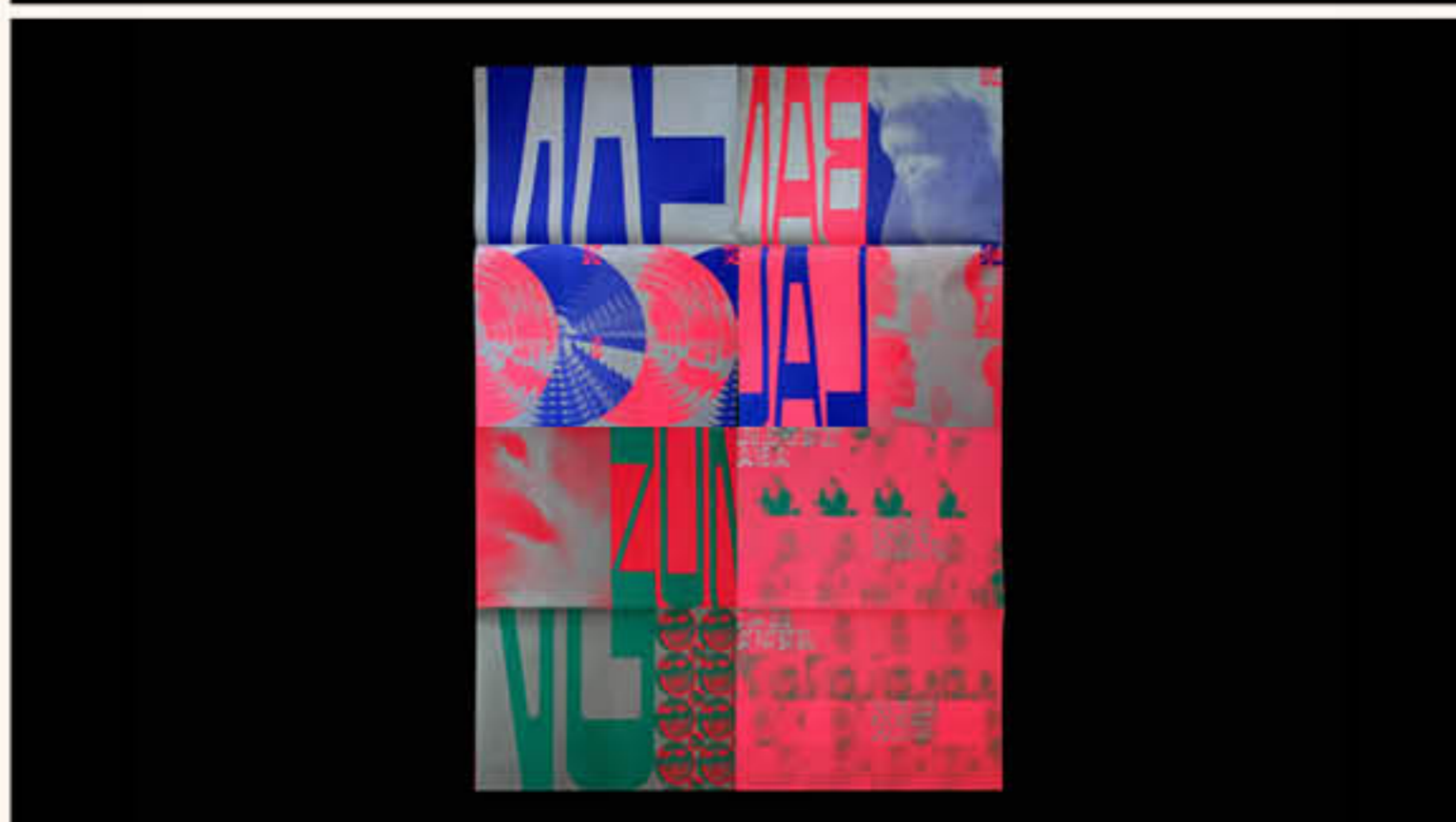
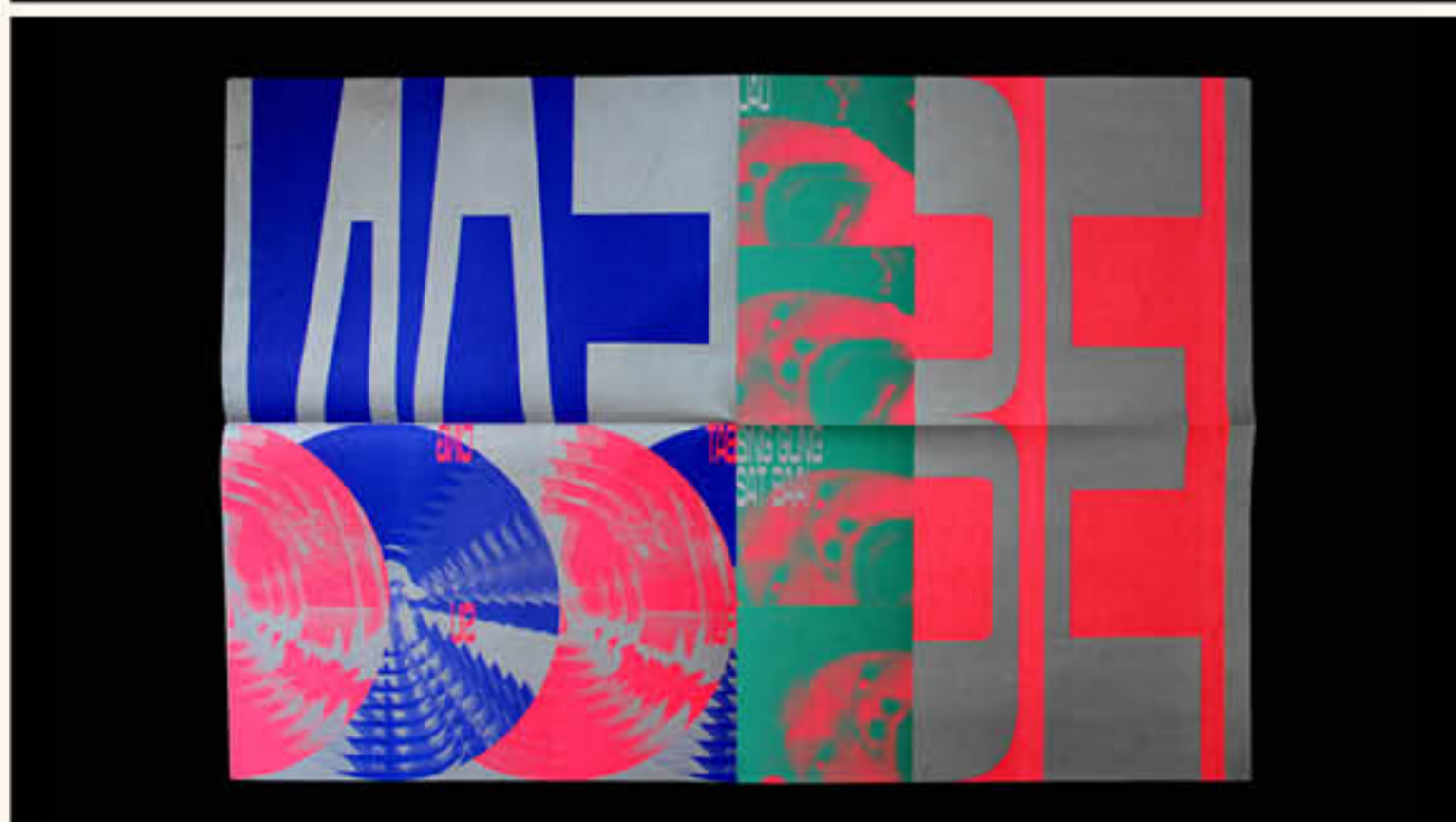
KAUKAU

上海BE KAUKAU
BE KAUKAU, SHANGHAI

2020

中國內地
Mainland China

840mm x 576mm (a set of 4)



文化活動推廣 Promotion of Cultural Programmes

彭佐標
Peng Zuo Biao

香港
Hong Kong

廢墟中的爵士樂
Jazz in the Ruins

998mm x 700mm

2021



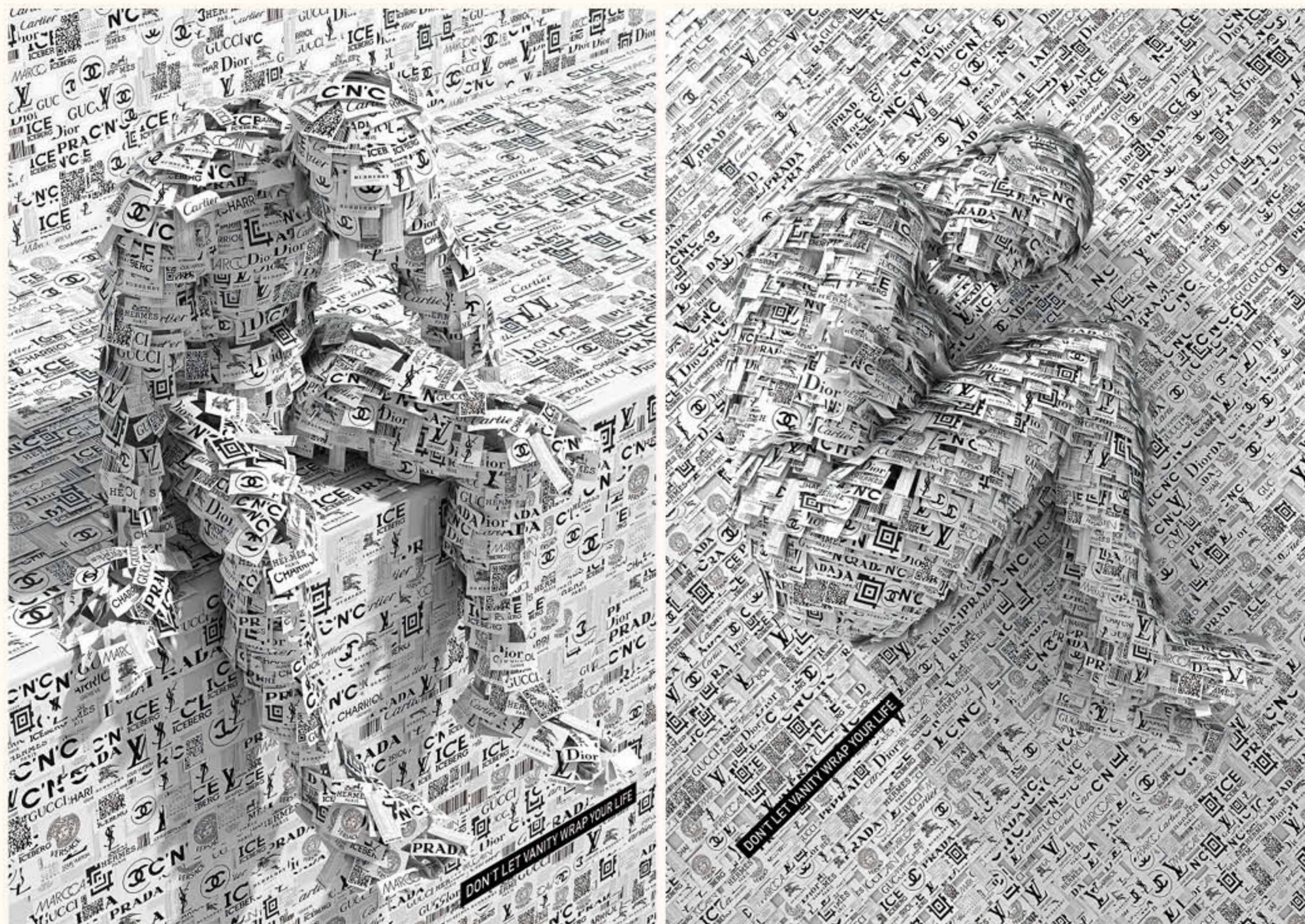
黃勇
Huang Yong

中國內地
Mainland China

虛榮
Vanity

1000mm x 700mm (a set of 2)

2022



Ling Karas Zuo Biao

江南印象
Jiangnan Impression

2022

中國內地
Mainland China

1001mm x 701mm (a set of 3)



文化活動推廣
Promotion of Cultural Programmes

Ling Karas Zuo Biao

救助
Help

2022

中國內地
Mainland China

1000mm x 699mm



文化活動推廣 Promotion of Cultural Programmes

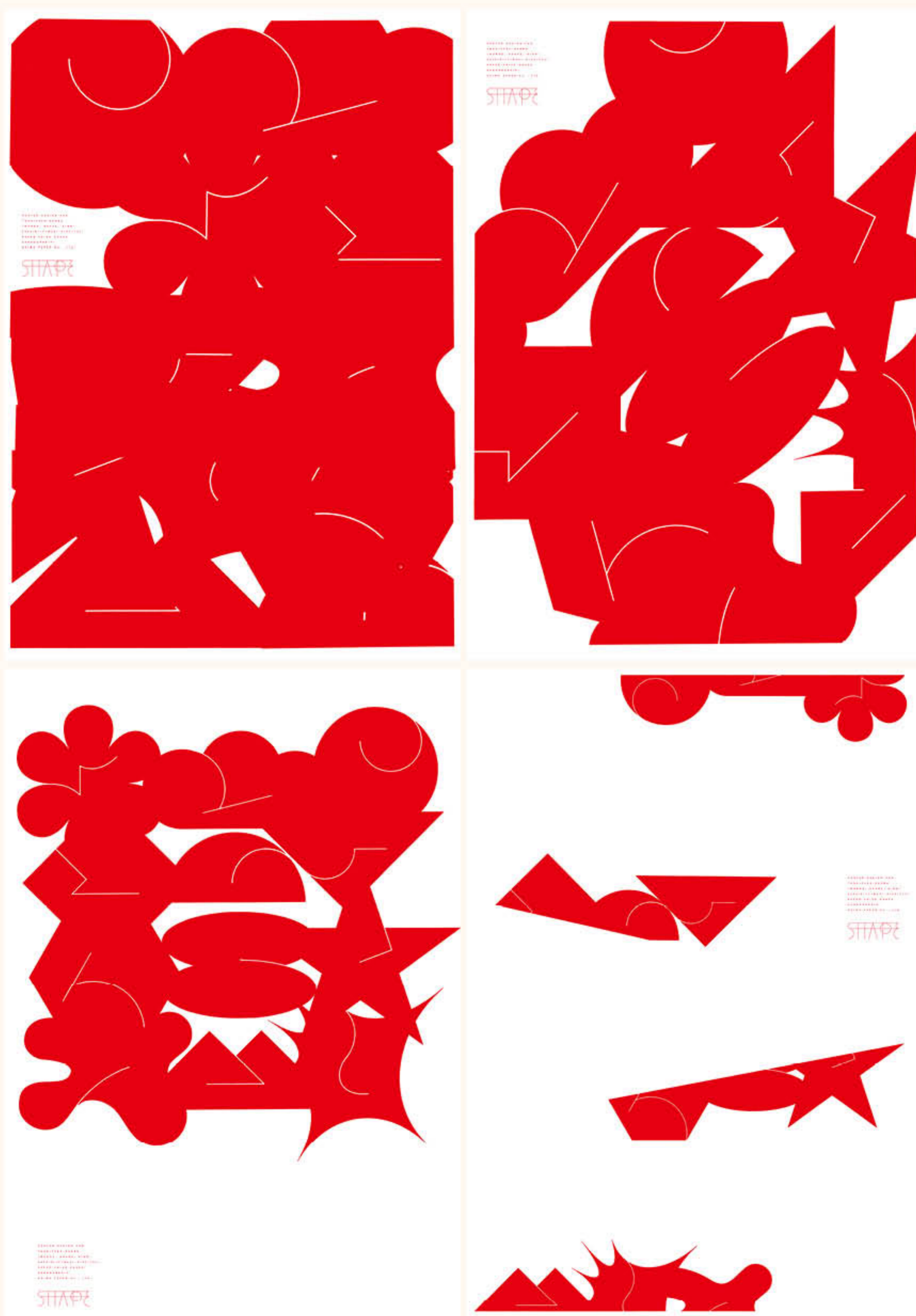
南部俊安
Toshiyasu Nanbu

日本
Japan

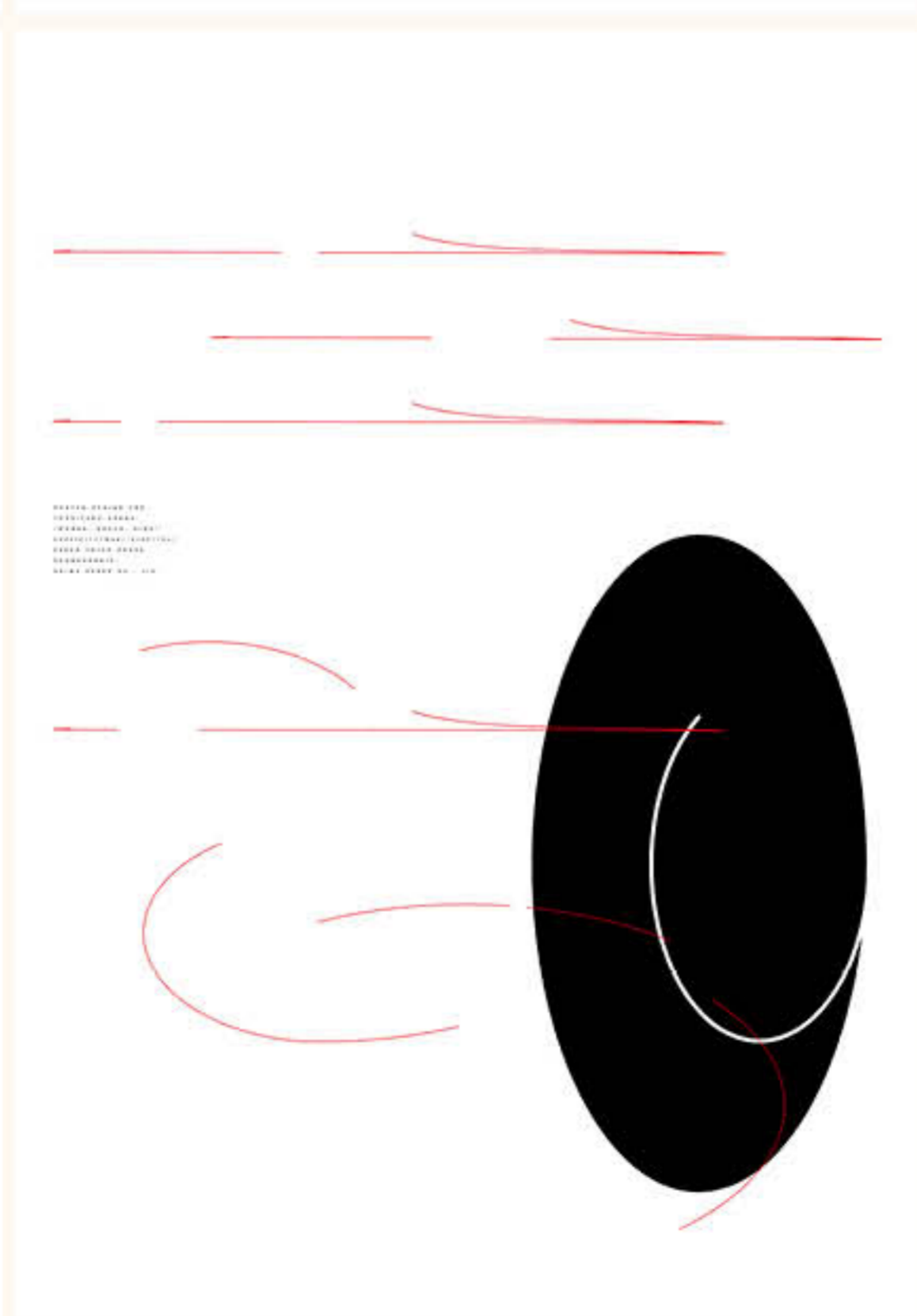
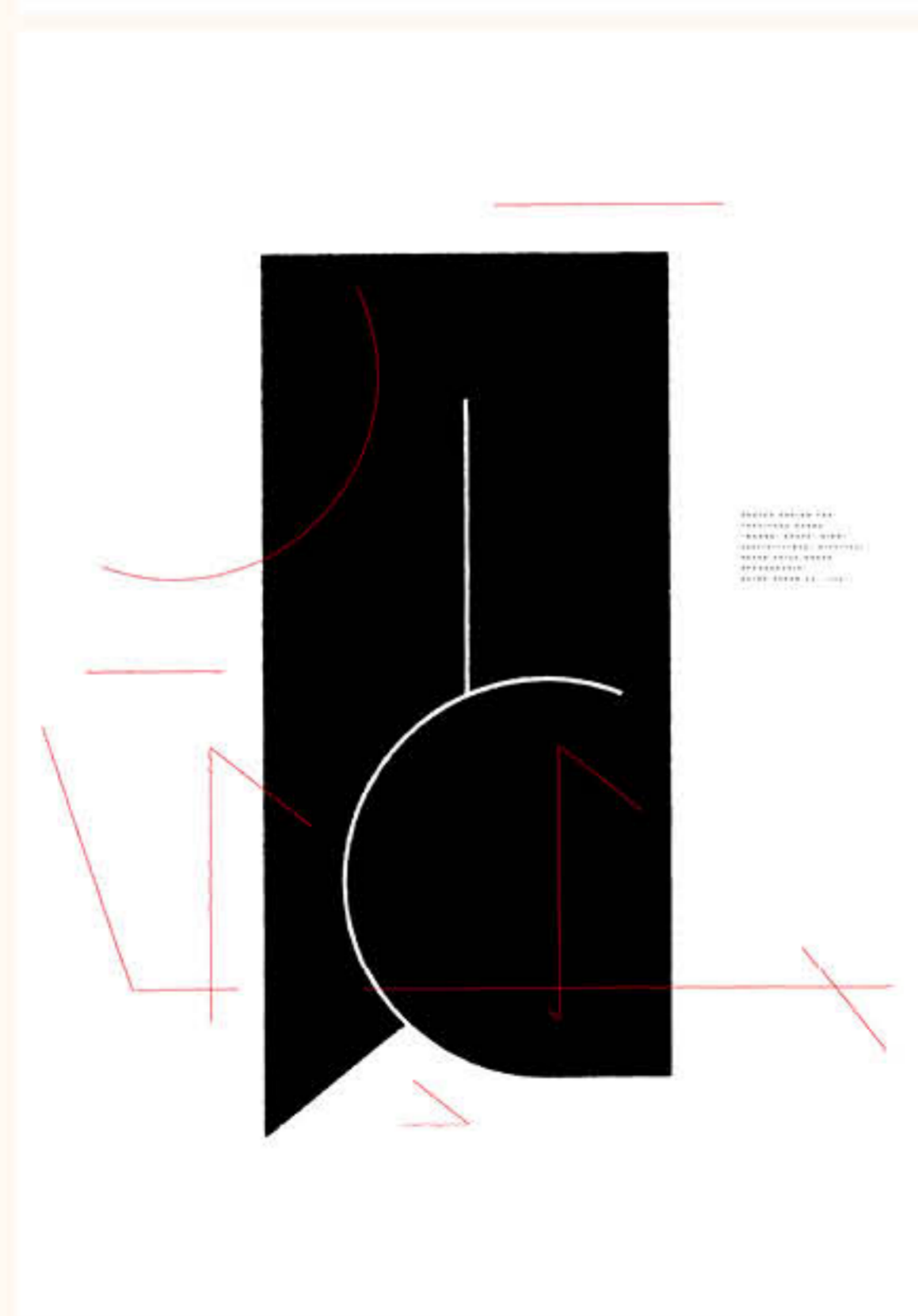
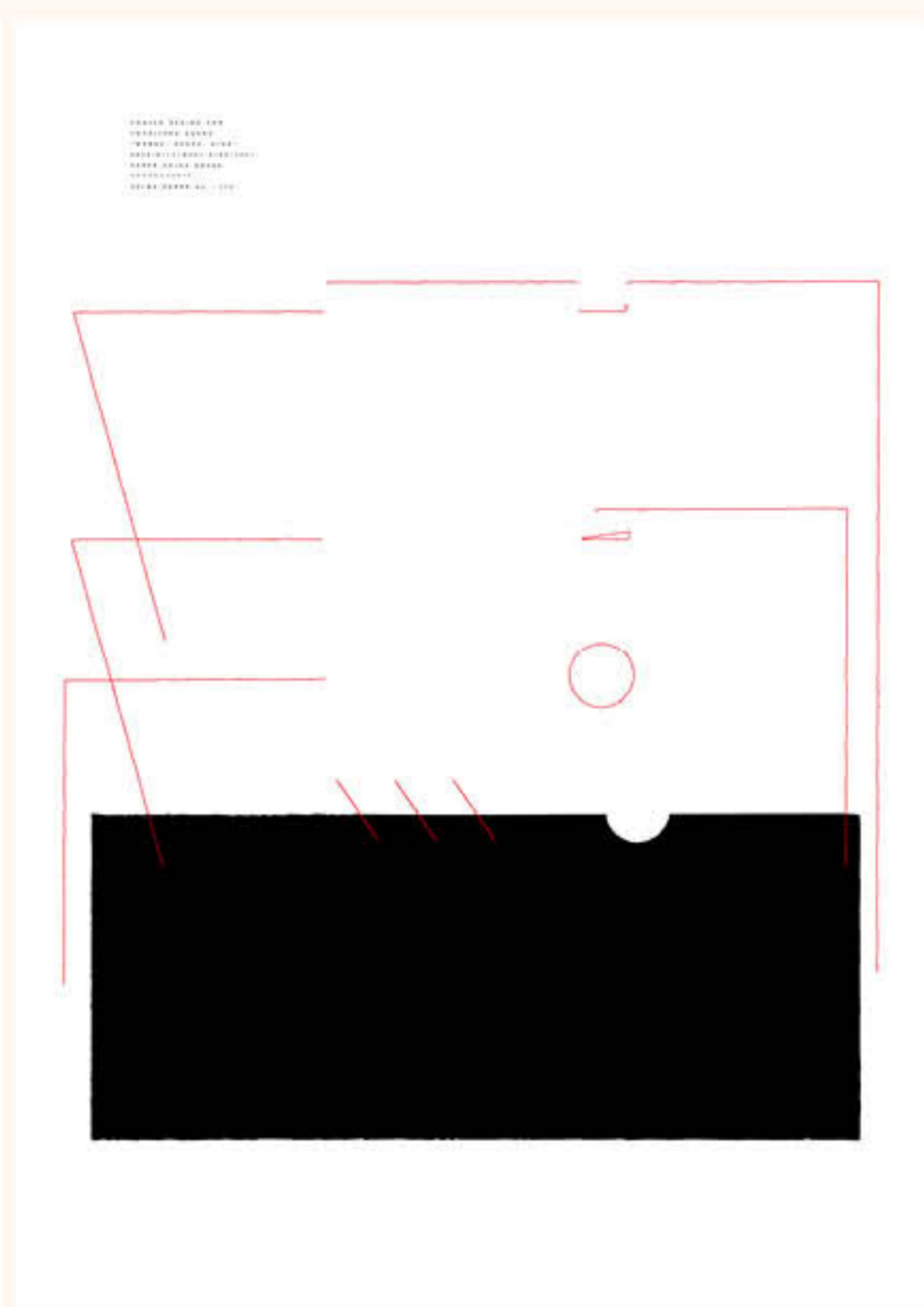
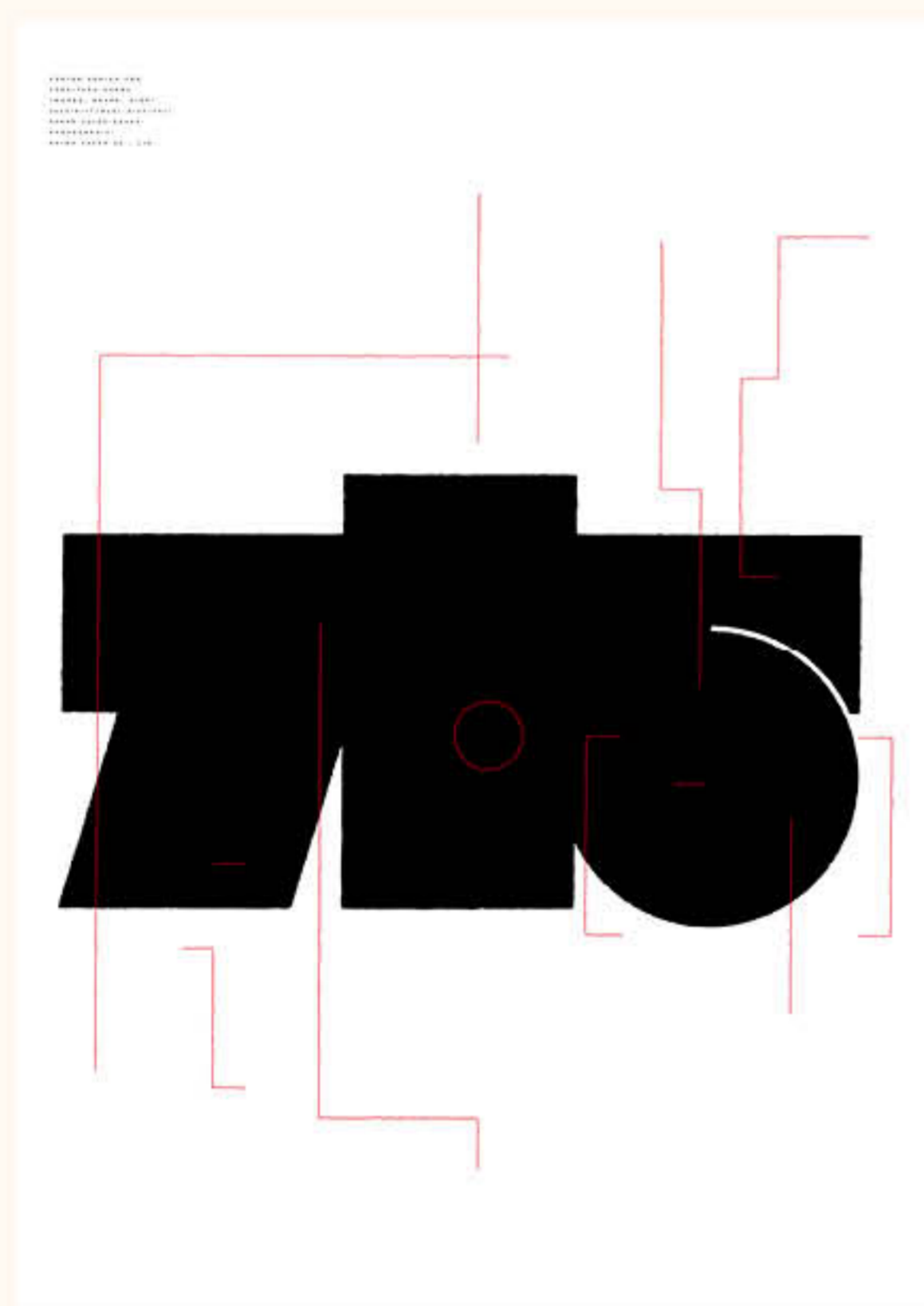
圖形
SHAPE

1030mm x 728mm (a set of 4)

2022



文化活動推廣 Promotion of Cultural Programmes



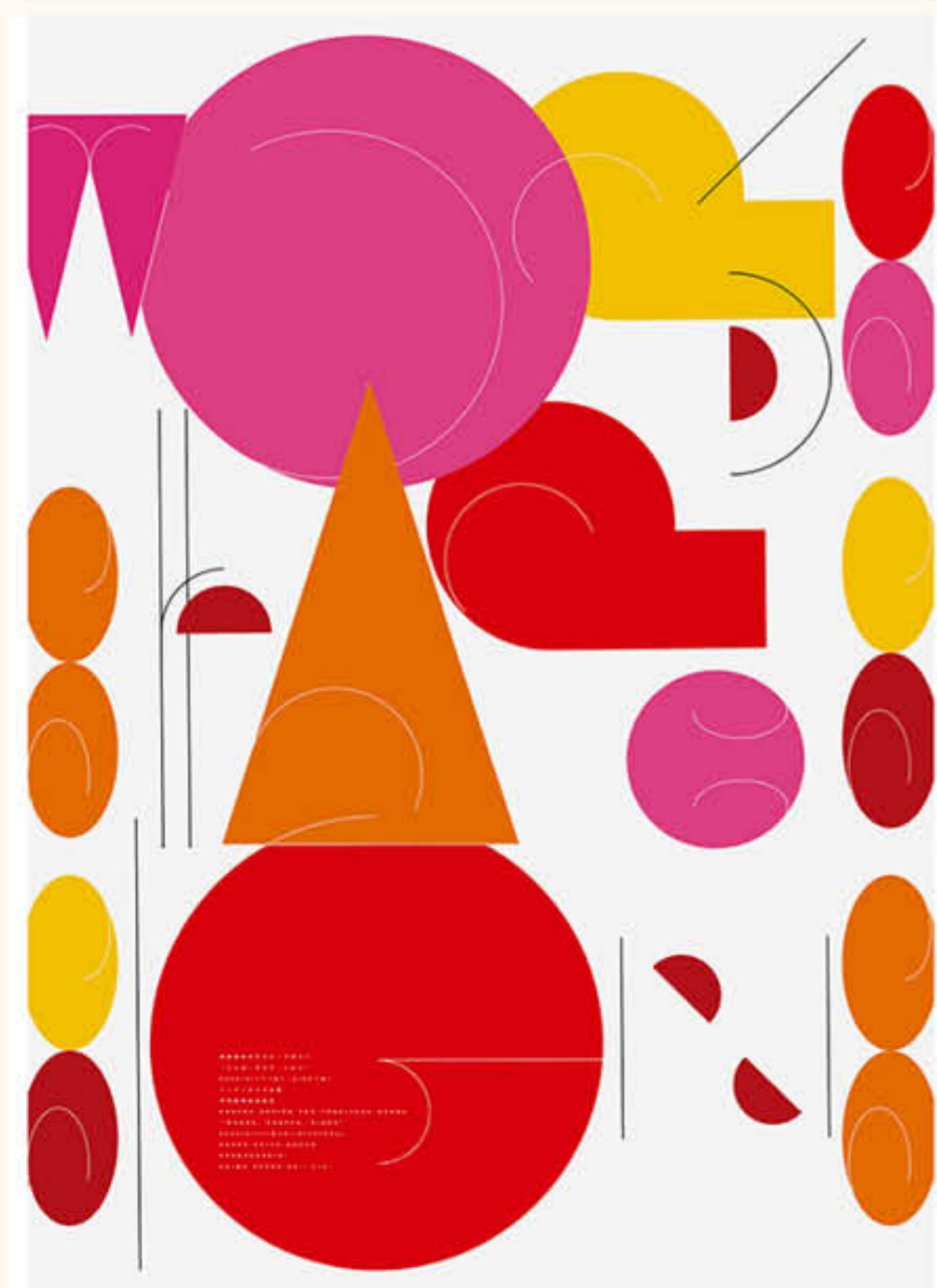
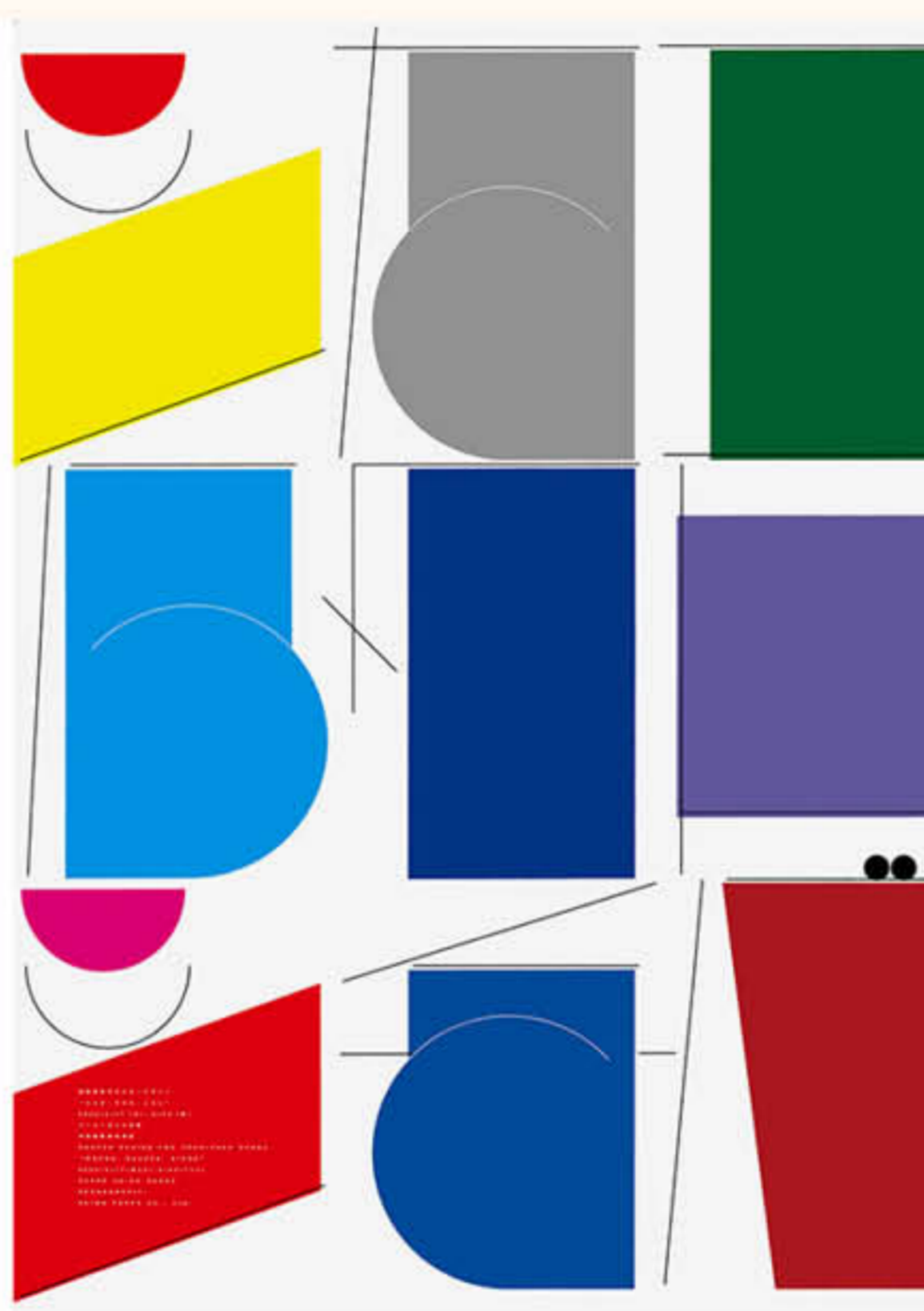
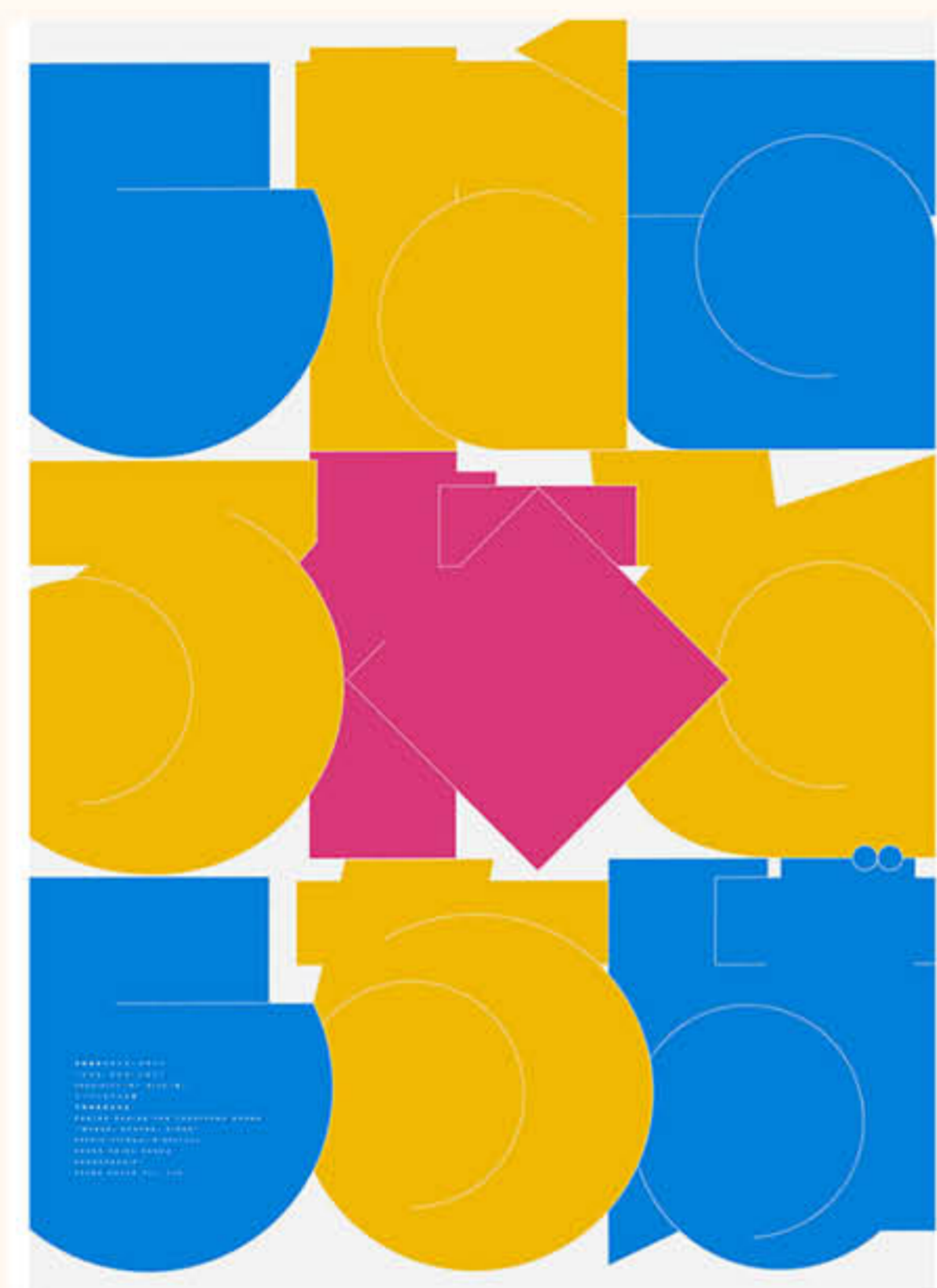
南部俊安
Toshiyasu Nanbu

日本
Japan

「文字、圖形、標誌」的字體設計
Typography of "WORDS,
SHAPE, SIGN"

1030mm x 730mm (a set of 3)

2022



文化活動推廣
Promotion of Cultural Programmes

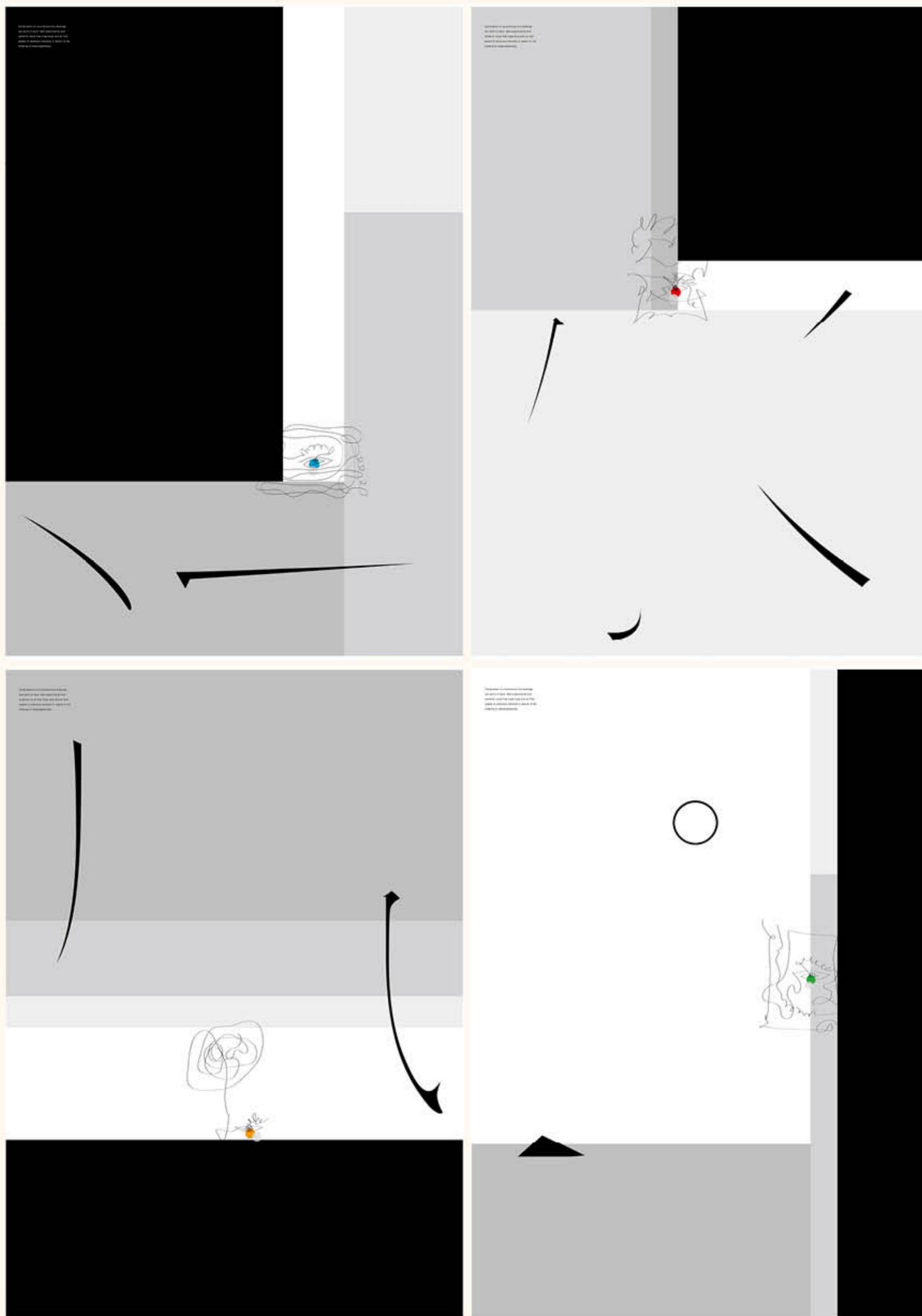
南部俊安
Toshiyasu Nanbu

日本
Japan

虛無之義
Meaning of Meaningless

1031mm x 728mm (a set of 4)

2022



南部真有香
Mayuka Nanbu

日本
Japan

漢字樂章
Music Kanji

805mm x 558mm (a set of 3)

2023



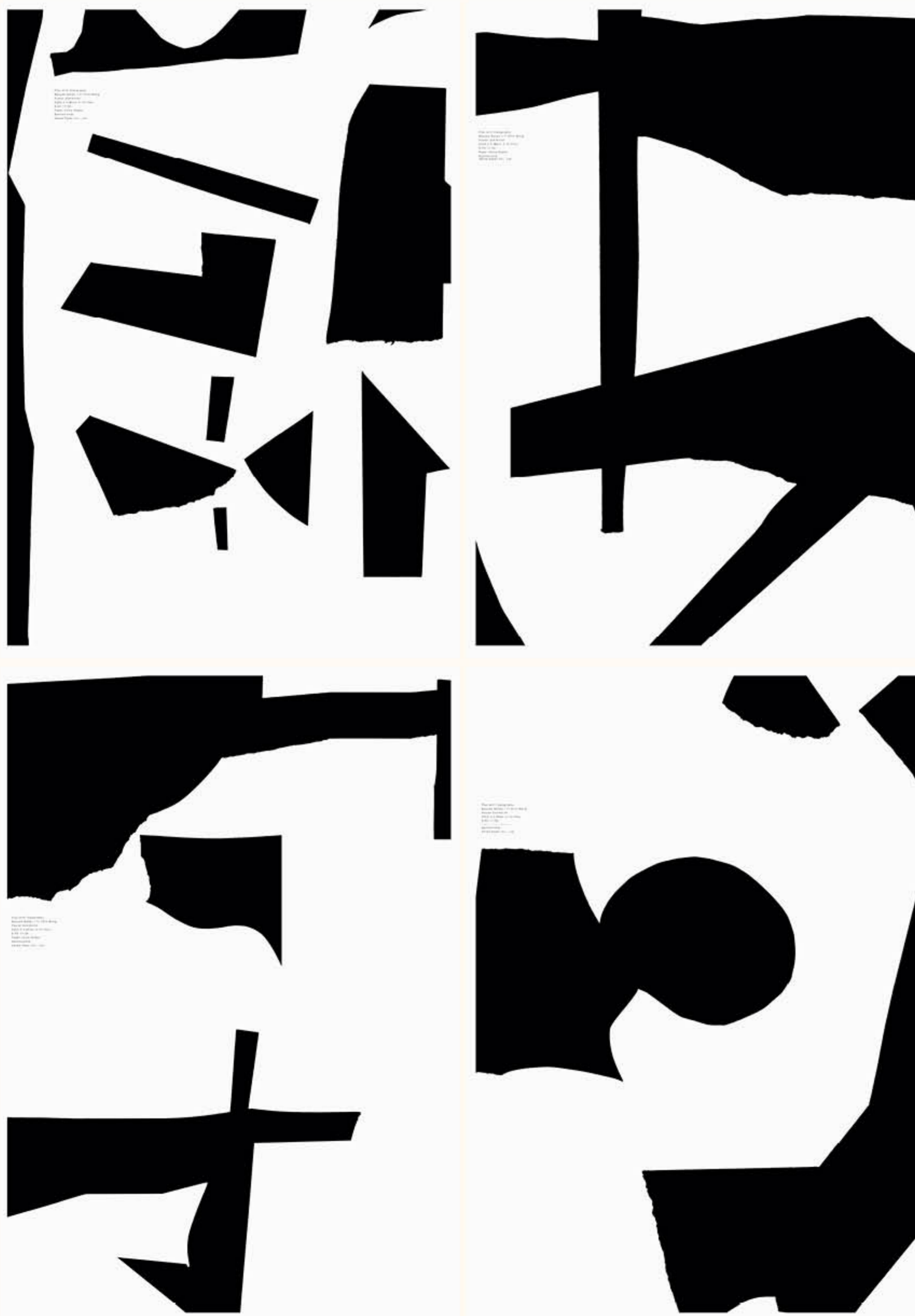
南部真有香
Mayuka Nanbu

日本
Japan

大型字體設計圖案
Large Typography Image

1030mm x 727mm (a set of 4)

2022



文化活動推廣 Promotion of Cultural Programmes

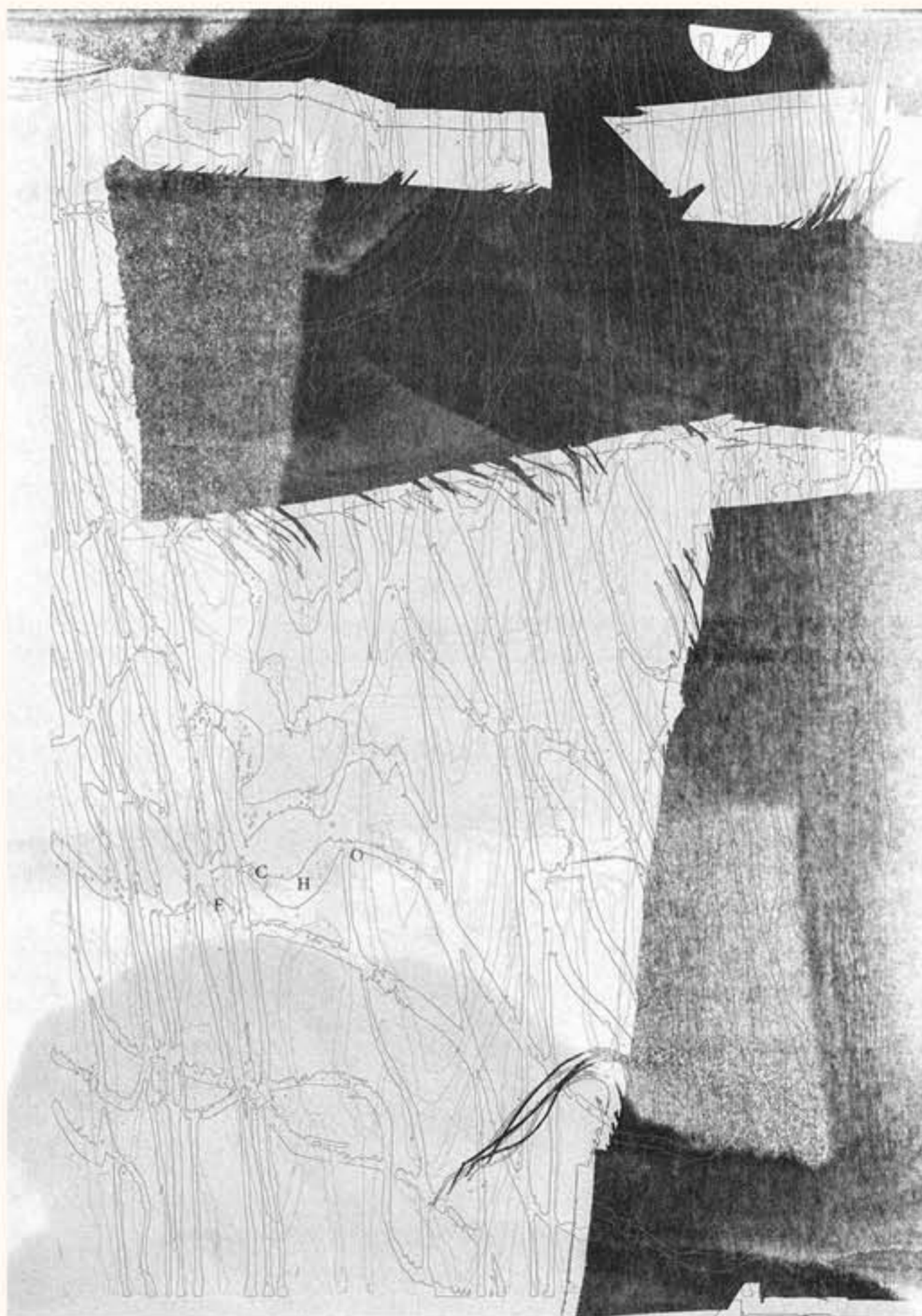
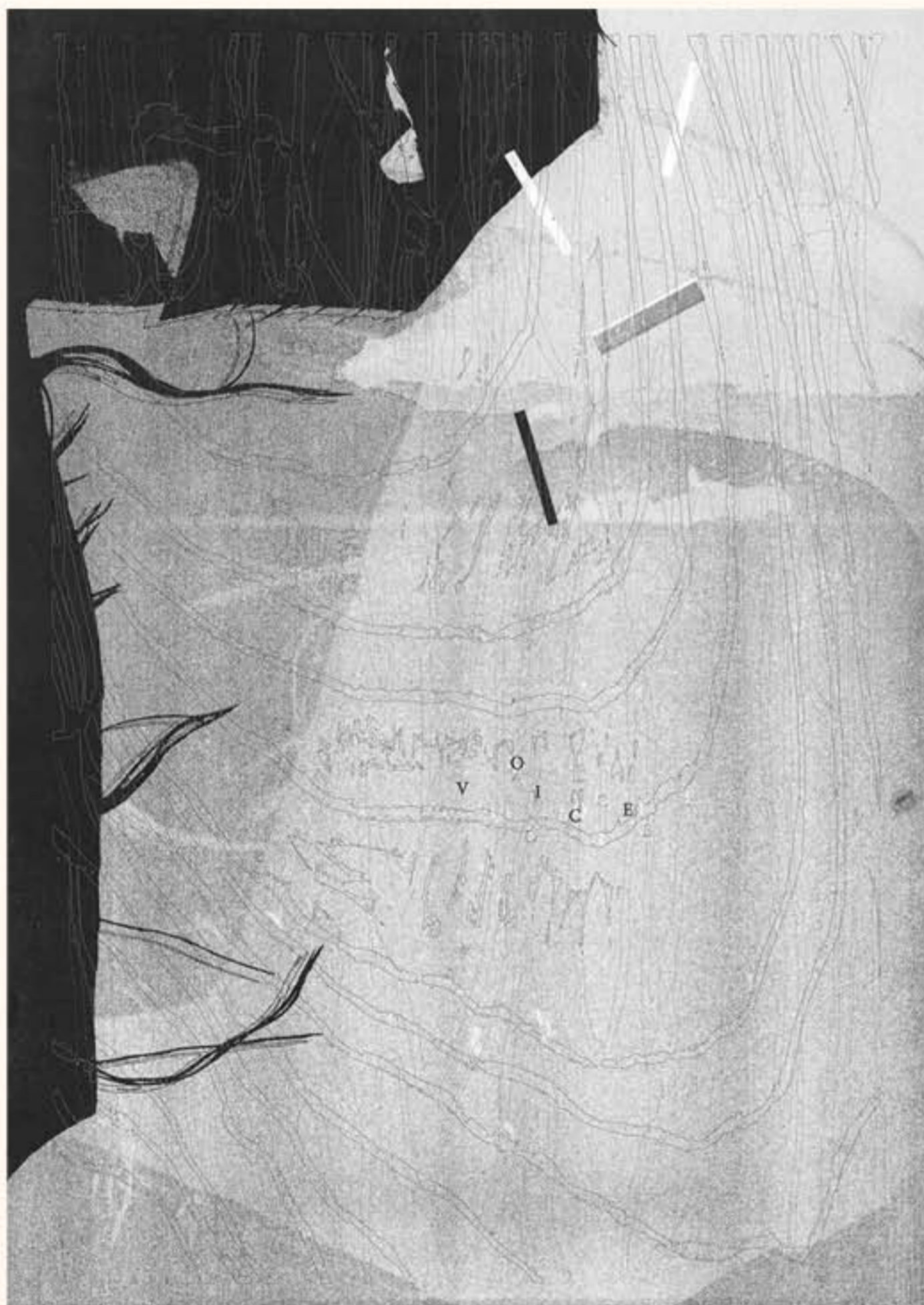
南部真有香
Mayuka Nanbu

日本
Japan

木音
Wood Sound

2023

1452mm x 1032mm (a set of 2)



海士智也
Tomoya Kaishi

日本
Japan

東京造形大學 2023 研究所
ZOKEI 2023

2023

1029mm x 728mm (a set of 2)



文化活動推廣 Promotion of Cultural Programmes

史特凡·伊利克
Stefan Ilić

塞爾維亞
Serbia

西西弗斯的工作
Sisyphus' Job

2023

1002mm x 700mm (a set of 3)



西曼·基維茨西蒙
Szymon Szymankiewicz

波蘭
Poland

跨界對話—探索文化之旅
Conversations. A Great
Journey through many Borders,
Languages, and Cultures

2022

1000mm x 698mm



Anna Maria Brandys | PL
Mykhaylo Barabash | UKR
Rufina Bazlova – Stitchit and Collective | BY
Eva Lotte Lisander | DE
Sławomir Brzoska | PL
Elżbieta Cios-Jonas | PL
Sławomira Chorążyczewska | PL
Anna Goebel | PL
Joanna Imielska | PL
Peter Javorik | SK
Piotr C. Kowalski | PL
Yura Koval | UKR
Dáša Lasotová | CZ
Ute Lindner | DE
Volha Maslouskaya | BY
Sergiy Petlyuk | UKR
Katarzyna Podgórska Glonti | PL
Sławomir Sobczak | PL
Szymon Szymankiewicz | PL
Hanna Szumska | PL
Guram Tsibakhashvili | GE
Anna Tyczyńska | PL
Louise Walleneit | DE

KONWERSACJE

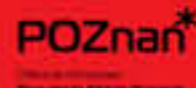
wielka podróż przez wiele granic, języków i kultur

15-30.11.2022
pn-nd, godz. 12.00-20.00

Stary Browar w Poznaniu
Stodownia +1, ul. Półwiejska 42

wernisaż: 14.11, godz. 18.00
godz. 18.30 performance:
Prawie białe, jednak nie białe – Volha Maslouskaya

Dofinansowano ze środków budżetowych Miasta Poznania
Patronat Honorowy JM Rektora prof. dr. hab. Wojciecha Hory
Uniwersytetu Artystycznego im. Magdaleny Abakanowicz w Poznaniu



文化活動推廣 Promotion of Cultural Programmes

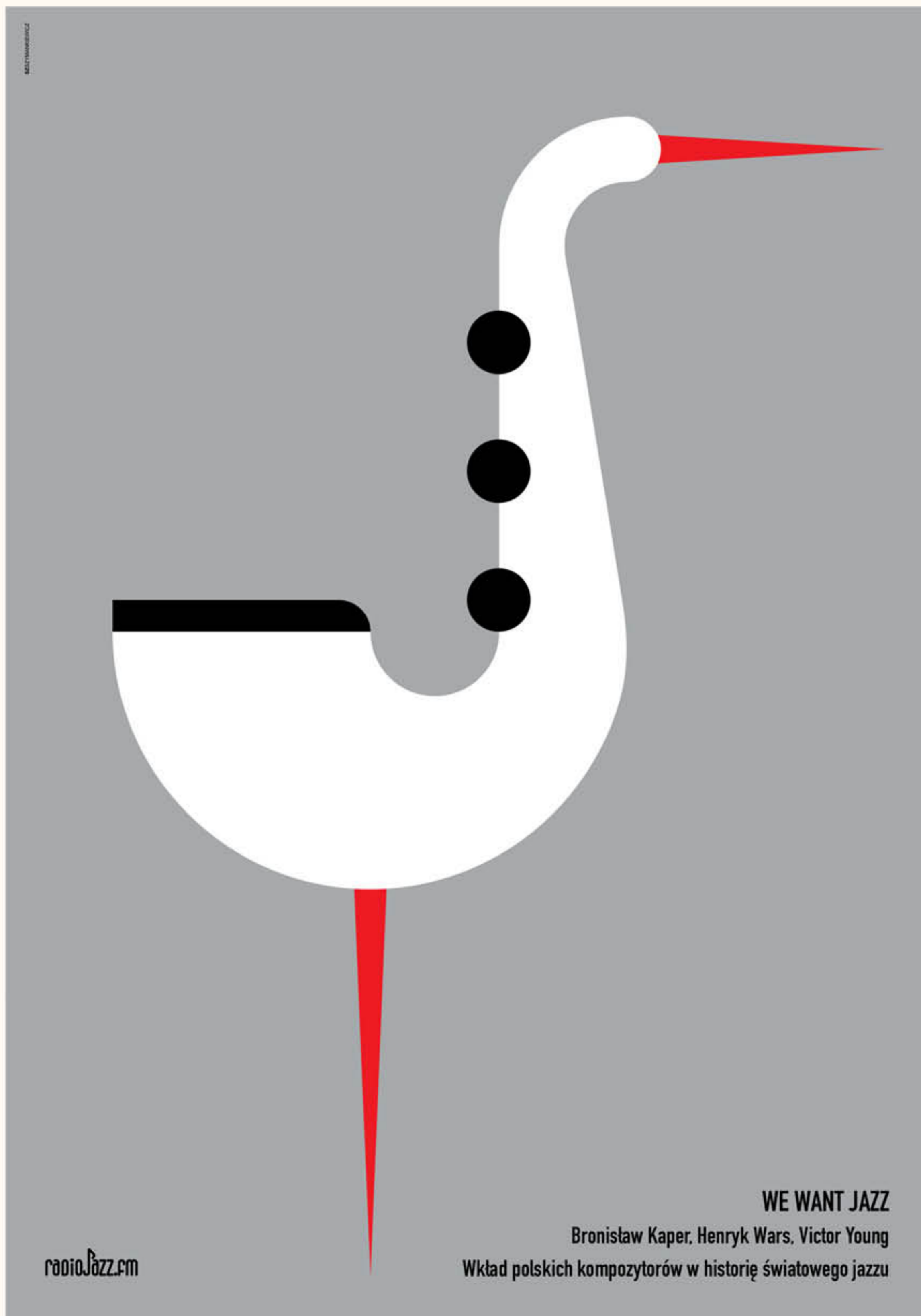
西曼·基維茨西蒙
Szymon Szymankiewicz

波蘭
Poland

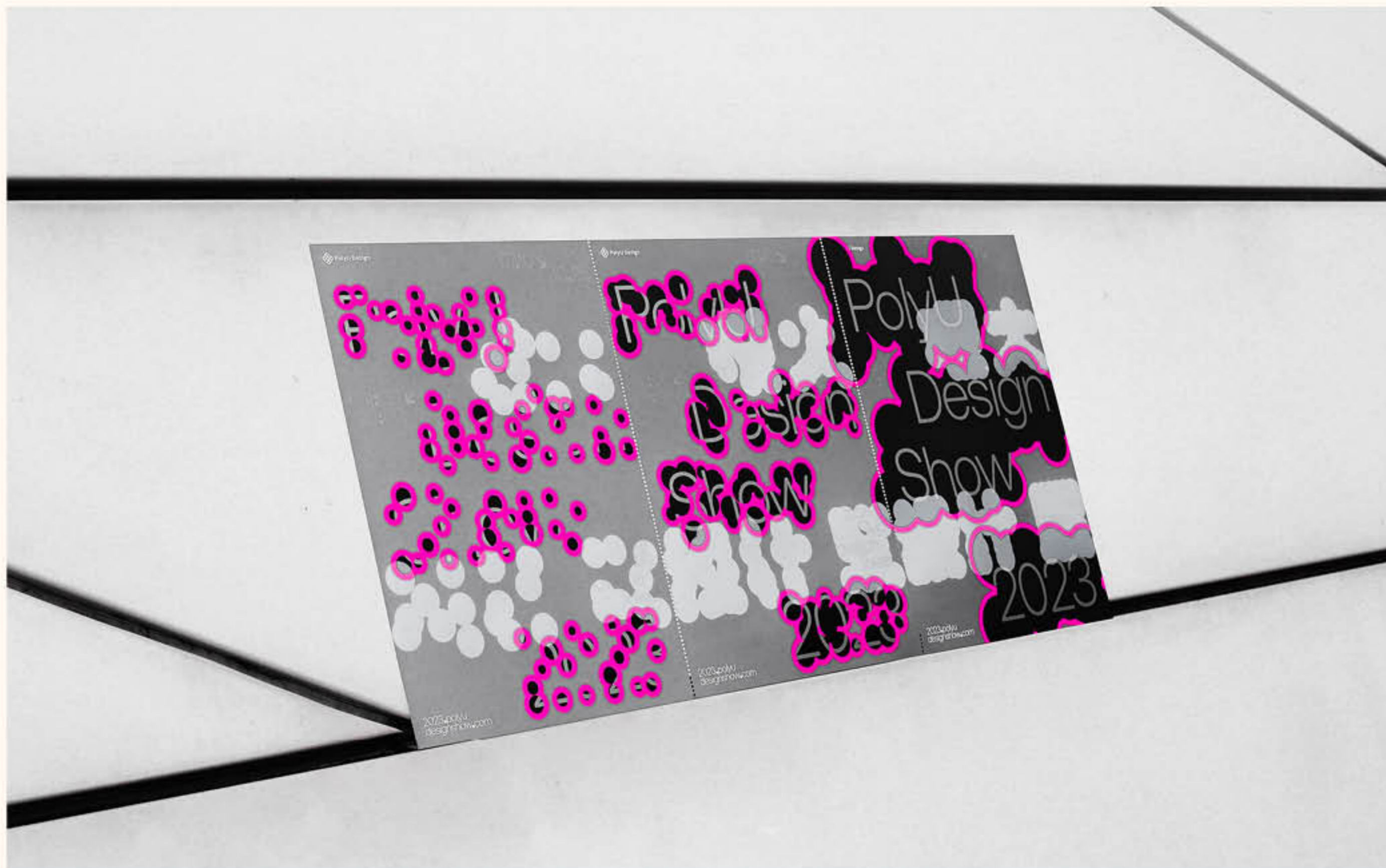
「鶴」望爵士樂
WE WANT JAZZ

1000mm x 697mm

2020



文化活動推廣 Promotion of Cultural Programmes



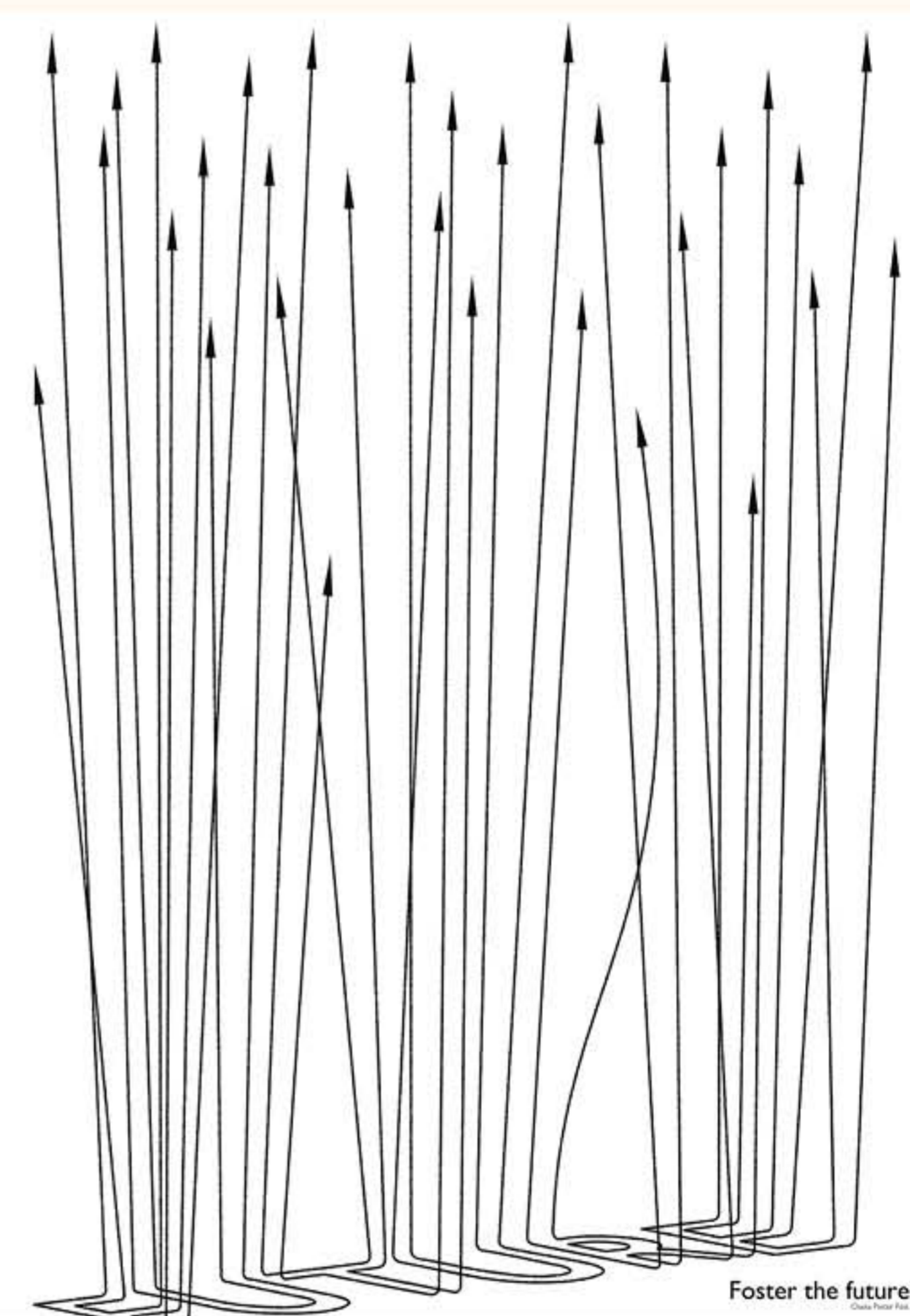
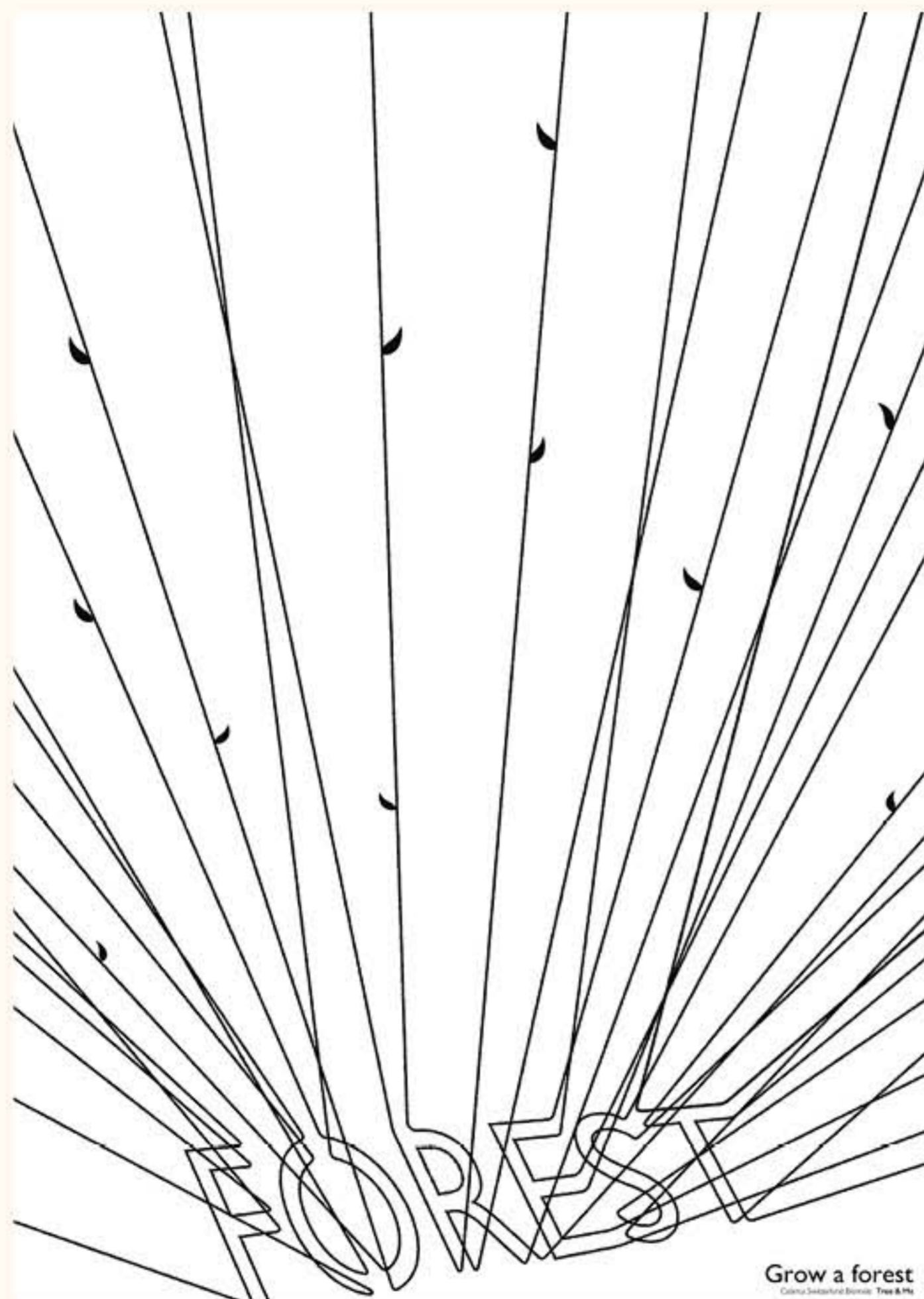
高橋善丸
Yoshimaru Takahashi

日本
Japan

森林
Forest

1031mm x 726mm (a set of 2)

2023



文化活動推廣
Promotion of Cultural Programmes

多米尼卡·切爾尼亞克-喬納卡
Dominika Czerniak-Chojnacka

波蘭
Poland

第廿三屆博物館遊園會
23rd Fair at the
Museum's Yard

1000mm x 697mm

2022



文化活動推廣 Promotion of Cultural Programmes

利奧·莫內
Leo Monnet

瑞士
Switzerland

最後三里
The Last 3 Miles

1284mm x 899mm (a set of 3)

2022



THE LAST 3 MILES
L'association Center for Future Publishing (CFPP) propose une série de trois workshops et trois conférences, intitulée The Last 3 Miles.

3
CENTER FOR FUTURE PUBLISHING
The Last 3 Miles
Drawing Toolpaths
Arnaud Pfeffer
15-16.10.22
Présente le workshop "Drawing Toolpaths"
Conférence gratuite ouverte au public: Vendredi 14.10.22 à 18:30
Avec le soutien de: HEAD Genève
Nouveau Campus HEAD, c/o Design Room, avenue de Châtaigne 5-7 Bâtiment H, 1203 Genève
Inscription: centerforfuturepublishing@gmail.com

2
The Last 3 Miles
Bras robotique
AA/TB
19-20.11.22
Présente le workshop "Bras robotique"
Conférence gratuite ouverte au public: Vendredi 18.11.22 à 18:30
Avec le soutien de: HEAD Genève
Nouveau Campus HEAD, c/o Design Room, avenue de Châtaigne 5-7 Bâtiment H, 1203 Genève
Inscription: centerforfuturepublishing@gmail.com

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15-16.10.22
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THE LAST 3 MILES
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1
CENTER FOR FUTURE PUBLISHING
The Last 3 Miles
Printer User Manual
Alice Guarnieri
10-11.12.22
Présente le workshop "Printer User Manual"
Conférence gratuite ouverte au public: Vendredi 09.12.22 à 18:30
Avec le soutien de: HEAD Genève
Nouveau Campus HEAD, c/o Design Room, avenue de Châtaigne 5-7 Bâtiment H, 1203 Genève
Inscription: centerforfuturepublishing@gmail.com

1
Workshops
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10-11.12.22
Présente le workshop "Printer User Manual"
Conférence gratuite ouverte au public: Vendredi 09.12.22 à 18:30
Avec le soutien de: HEAD Genève
Nouveau Campus HEAD, c/o Design Room, avenue de Châtaigne 5-7 Bâtiment H, 1203 Genève
Inscription: centerforfuturepublishing@gmail.com

THE LAST 3 MILES

文化活動推廣 Promotion of Cultural Programmes

趙清
Zhao Qing

中國內地
Mainland China

南京國樂節
Nanjing National
Music Festival

1005mm x 706mm (a set of 4)

2021



文化活動推廣
Promotion of Cultural Programmes

Things I did,
a long long time ago

香港
Hong Kong

微波國際新媒體藝術節
2022—半半
Microwave International
New Media Arts Festival
2022—Half Half
Music Festival

2022



693mm x 420mm (a set of 3)



文化活動推廣 Promotion of Cultural Programmes

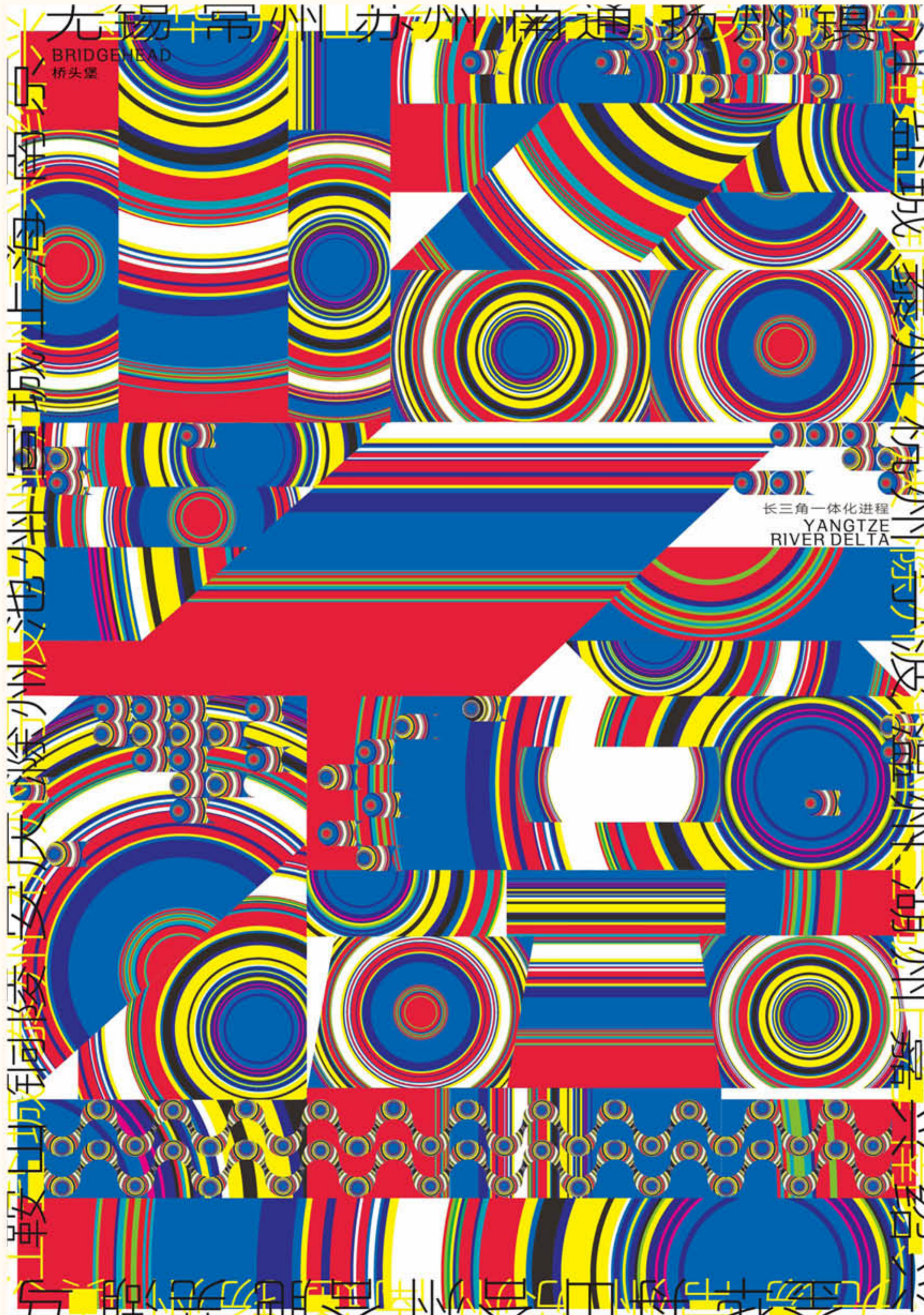
張徐偉
Zhang Xuwei

中國內地
Mainland China

橋頭堡
Bridgehead

1002mm x 702mm

2022



文化活動推廣
Promotion of Cultural Programmes

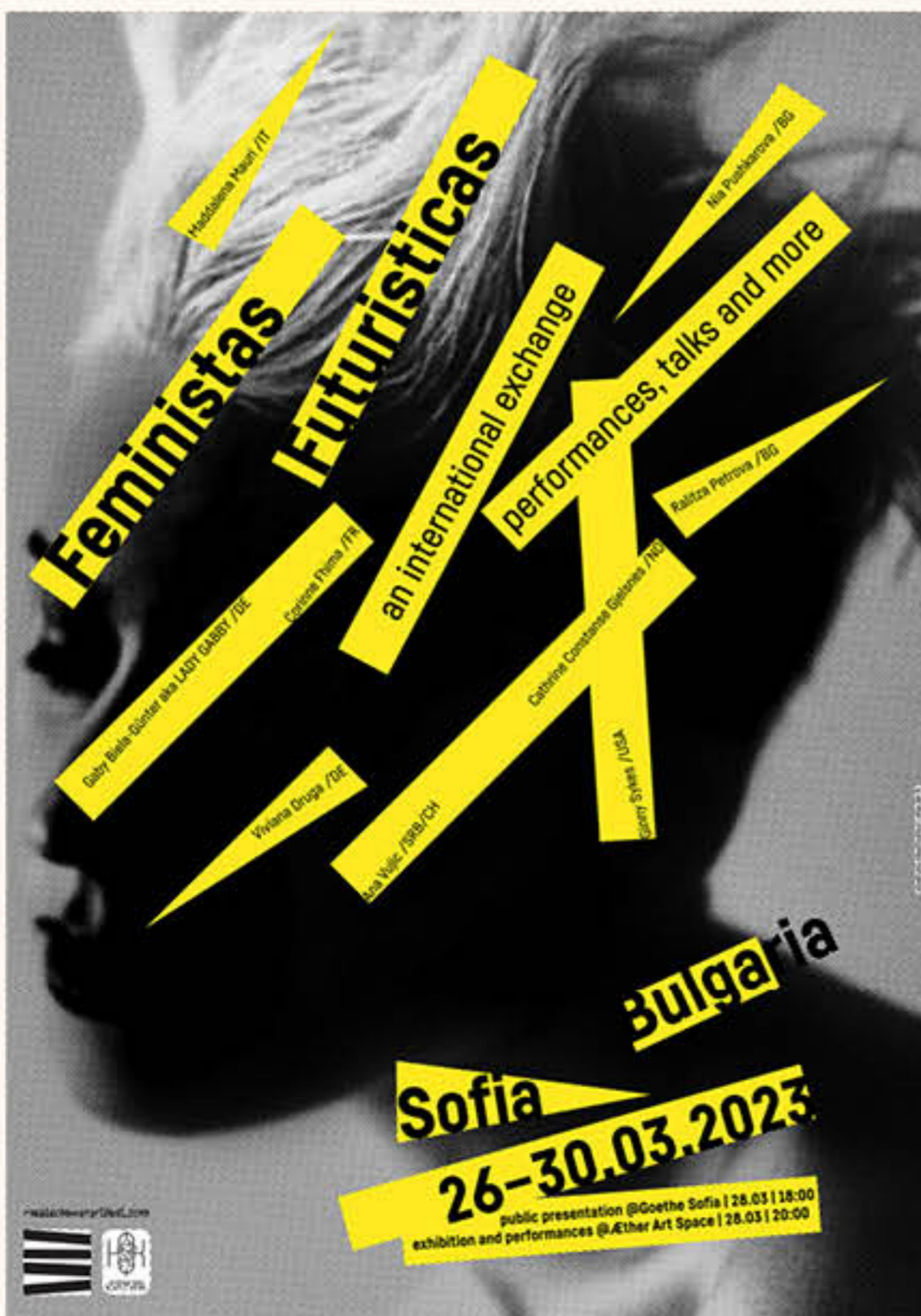
恩妮埃蘇卡·伊莎米莎施卡
Agnieszka Ziemiszewska

波蘭
Poland

女性未來主義者
Feministas Futuristicas

1002mm x 707mm (a set of 3)

2023



恩妮埃蘇卡·伊莎米莎施卡
Agnieszka Ziemiszewska

波蘭
Poland

韓國B.I國際海報藝術雙年展
B.I International Poster
Art Biennale in Korea

1203mm x 843mm (a set of 3)

2023



謝治鈺
Xie Zhizheng

中國內地
Mainland China

拉赫曼尼諾夫150
Rachmaninoff 150

1003mm x 698mm

2023



文化活動推廣 Promotion of Cultural Programmes

尹忠軍
Yin Zhongjun

中國內地
Mainland China

發現之旅
Journey of Discovery

1000mm x 702mm

2023



文化活動推廣
Promotion of Cultural Programmes

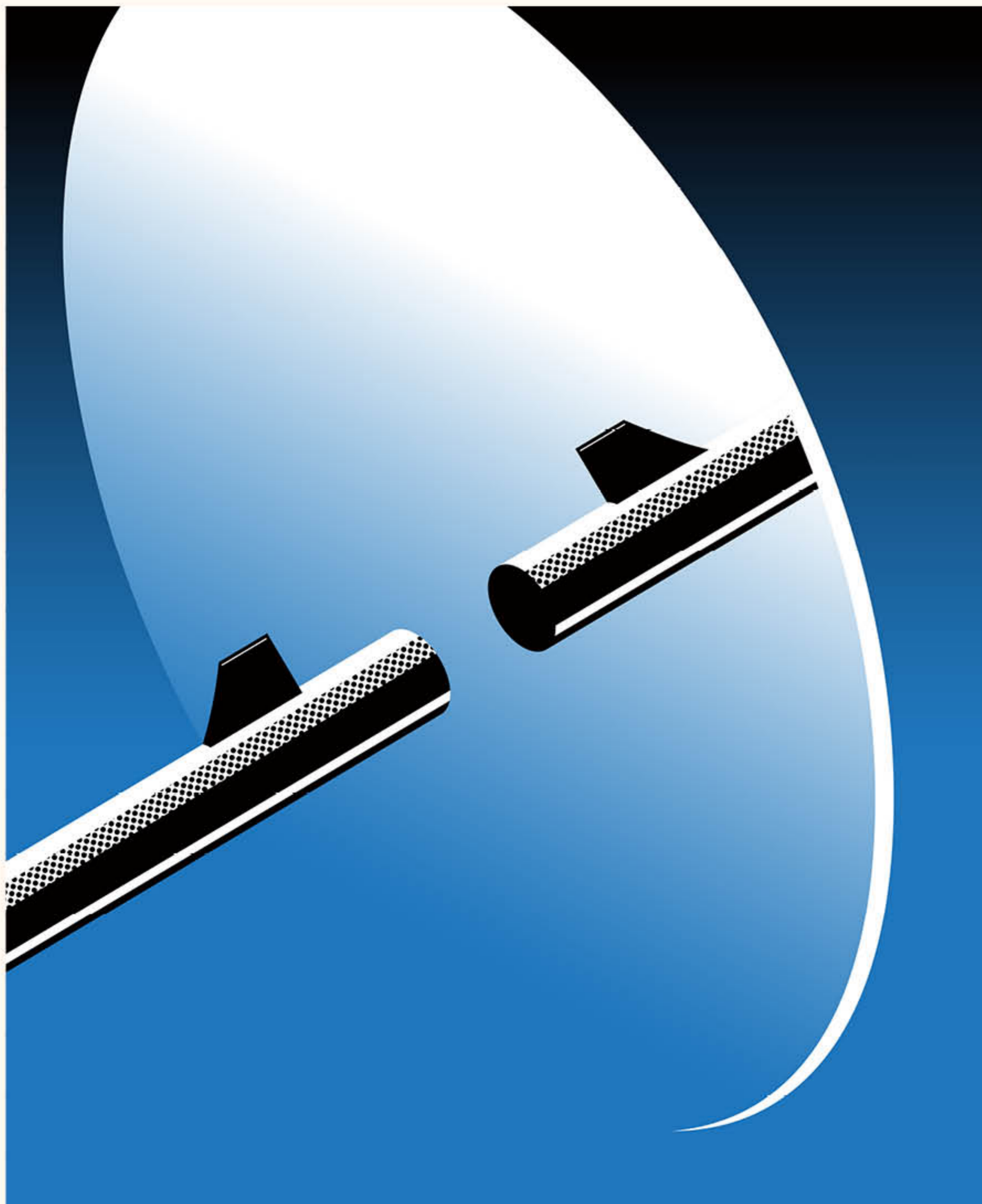
楊承智
Yang Chengzhi

中國內地
Mainland China

以史為鏡
HISTORY AS A MIRROR

1000mm x 700mm

2023



HISTORY AS A MIRROR

以史為鏡

文化活動推廣 Promotion of Cultural Programmes

葉恒嘉
Ye Hengjia

中國內地
Mainland China

難
Difficult

999mm x 698mm

2023



Nan
難

环境危机
每年废弃塑料6300万吨
影响土地的可持续利用
environmental pollution
63 million tons of waste plastic annually
Affects the sustainability of land
refractory

减少塑料环境影响的方法
循环的生活方式
减少塑料产品使用
定期清理塑料垃圾
Methods for reducing
The environmental impact of plastic
A cyclical lifestyle
Reduce the use of plastic products
Regularly clean plastic waste

文化活動推廣
Promotion of Cultural Programmes

丹尼爾·威茲曼
Daniel Wiesmann

路德維希堡文化節2021
Ludwigsburg Festival 2021

2021

德國
Germany

1682mm x 1194mm



文化活動推廣 Promotion of Cultural Programmes

丹尼爾·威茲曼
Daniel Wiesmann

德國
Germany

Sasha Waltz & Guests
舞團三十周年紀念
30th Anniversary Sasha
Waltz & Guests

2023



1682mm x 1191mm (a set of 2)



文化活動推廣 Promotion of Cultural Programmes

巴爾默·哈倫
Balmer Hählen

瑞士
Switzerland

Fabienne Levy畫廊 —
Romane de Watteville個展
Fabienne Levy —
Romane de Watteville

2021

1283mm x 899mm



FABIENNE LEVY 27.11.20 TO 19.02.20
21 22
ROMANE DE WATTEVILLE
Everyme
FABIENNE LEVY AVENUE LOUIS-RUCHONNET 6 1003 LAUSANNE WWW.FABIENNELEVY.COM

文化活動推廣 Promotion of Cultural Programmes

巴爾默·哈倫
Balmer Hählen

瑞士
Switzerland

Foreign Agent畫廊 —
Live Bold
Foreign Agent —
Live Bold

1288mm x 902mm

2021



文化活動推廣 Promotion of Cultural Programmes

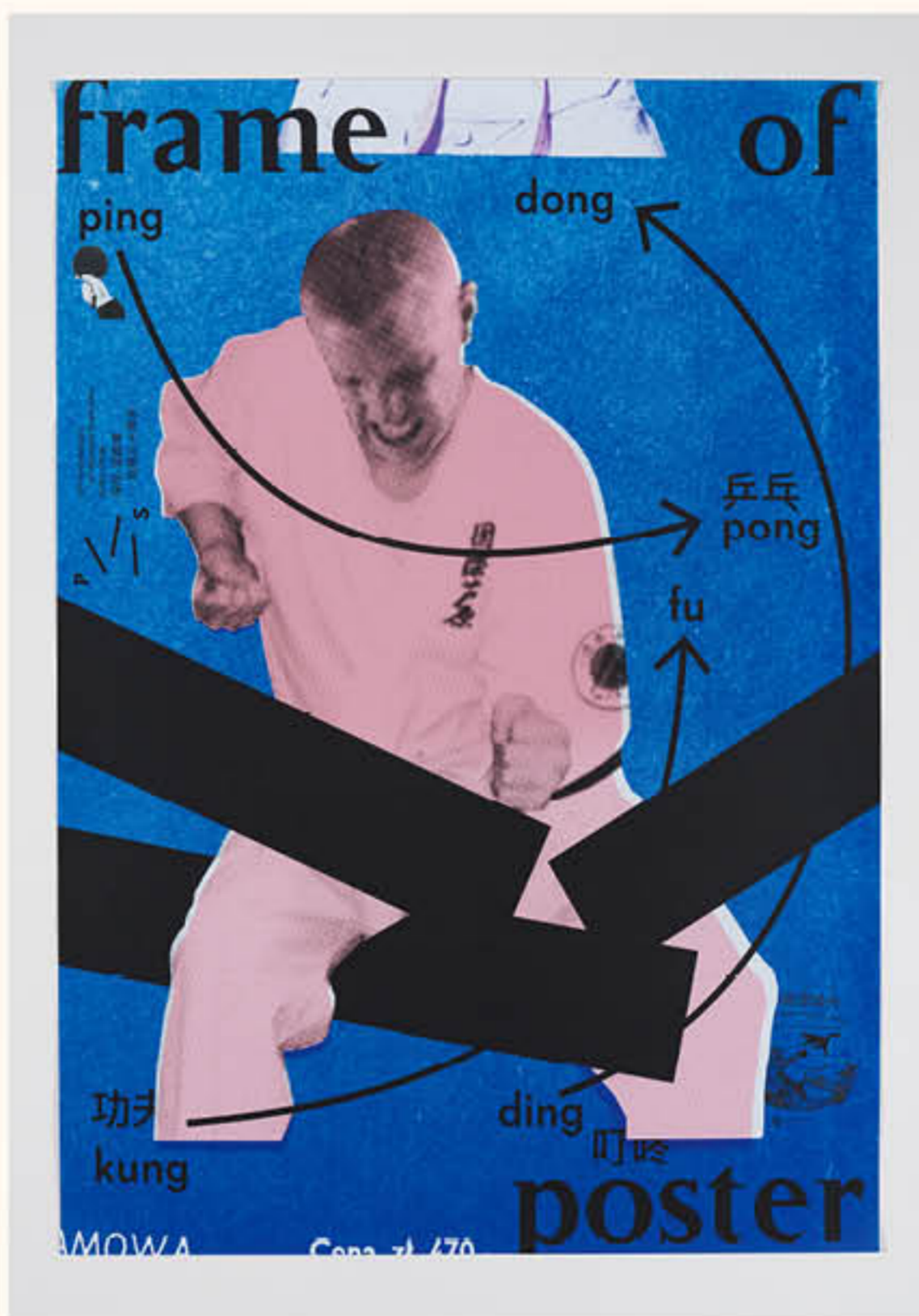
馬爾辛·馬科夫斯基
Marcin Markowski

波蘭
Poland

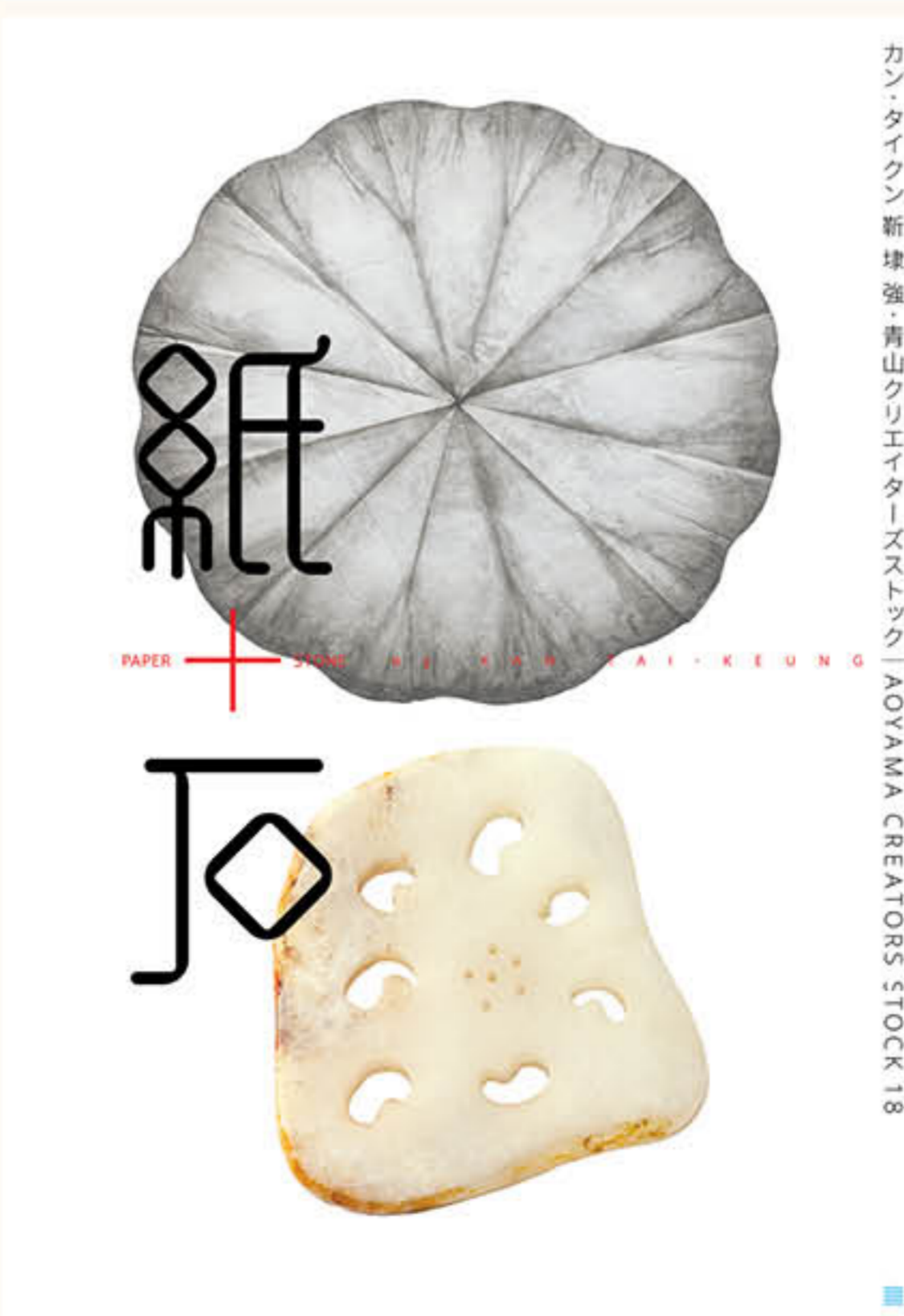
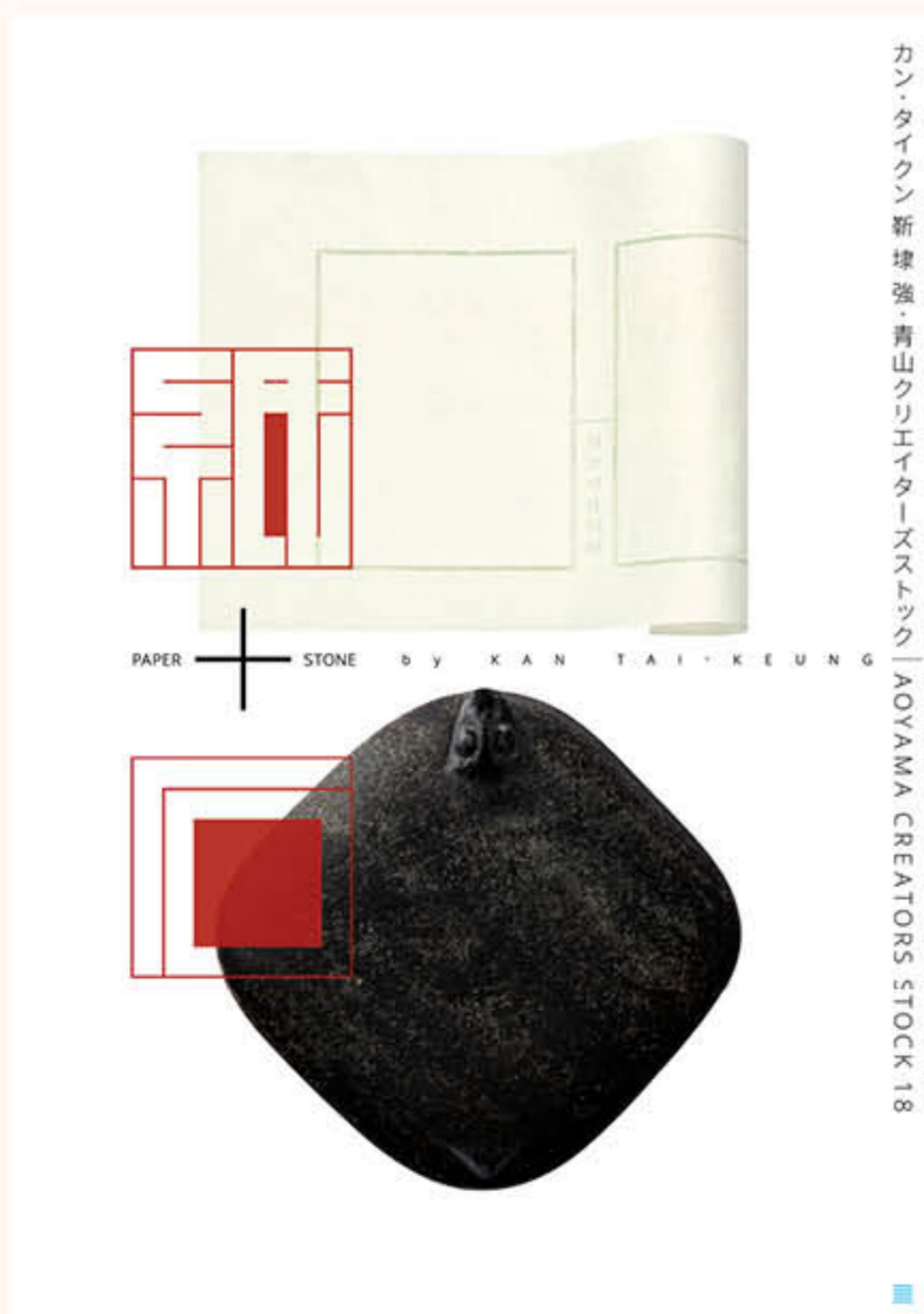
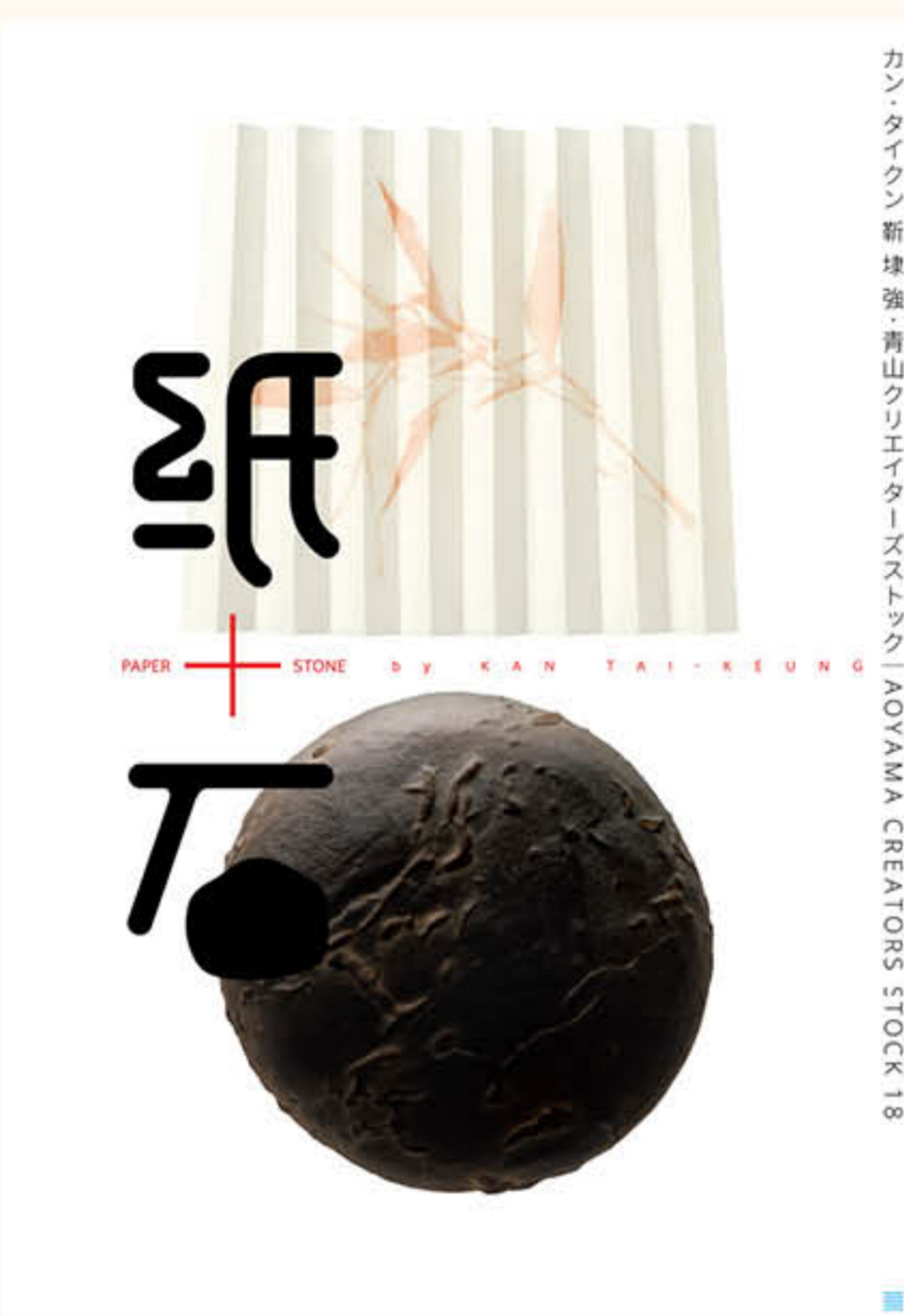
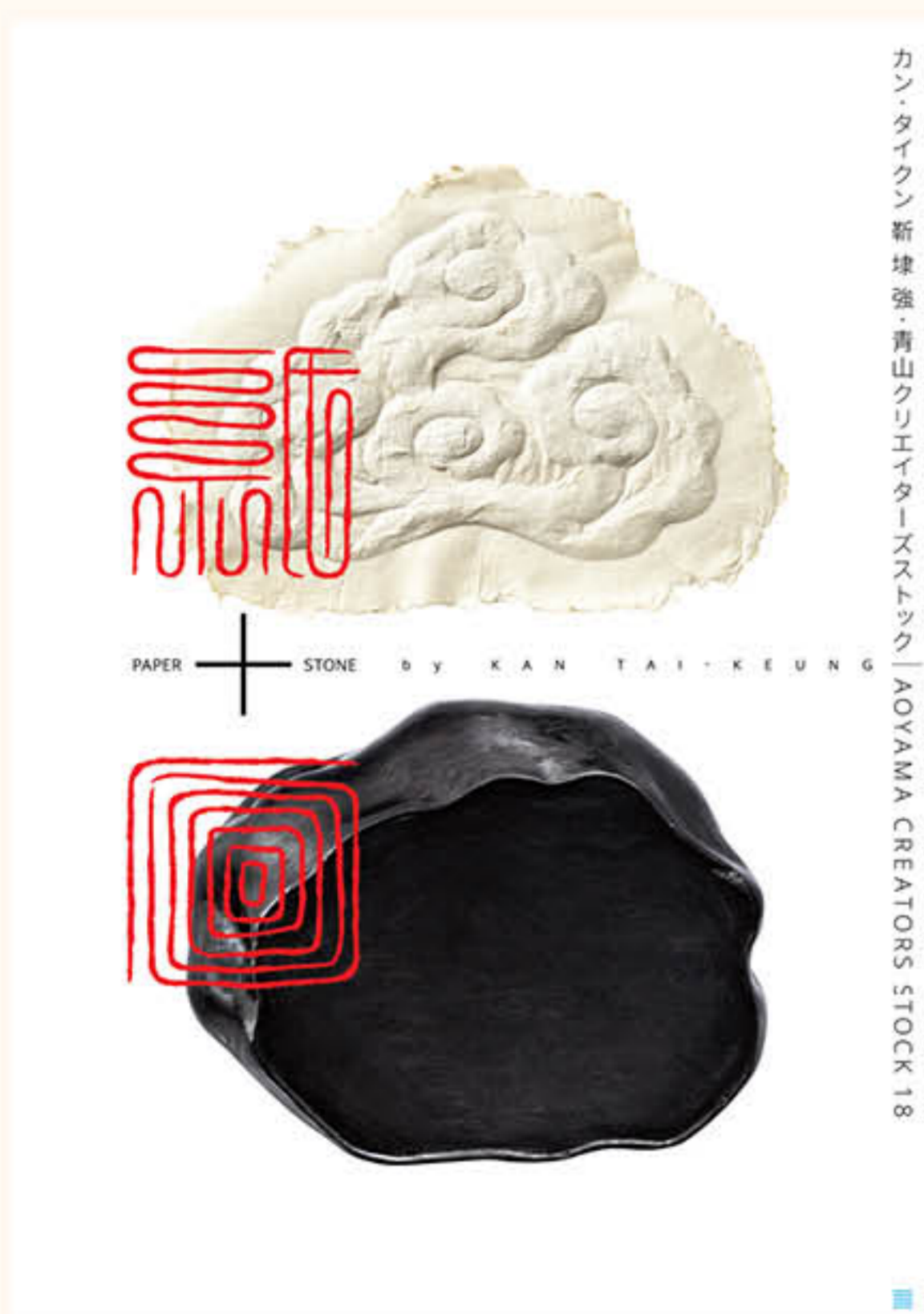
海報邊框
Frame of poster

2023

1002mm x 699mm (a set of 3)







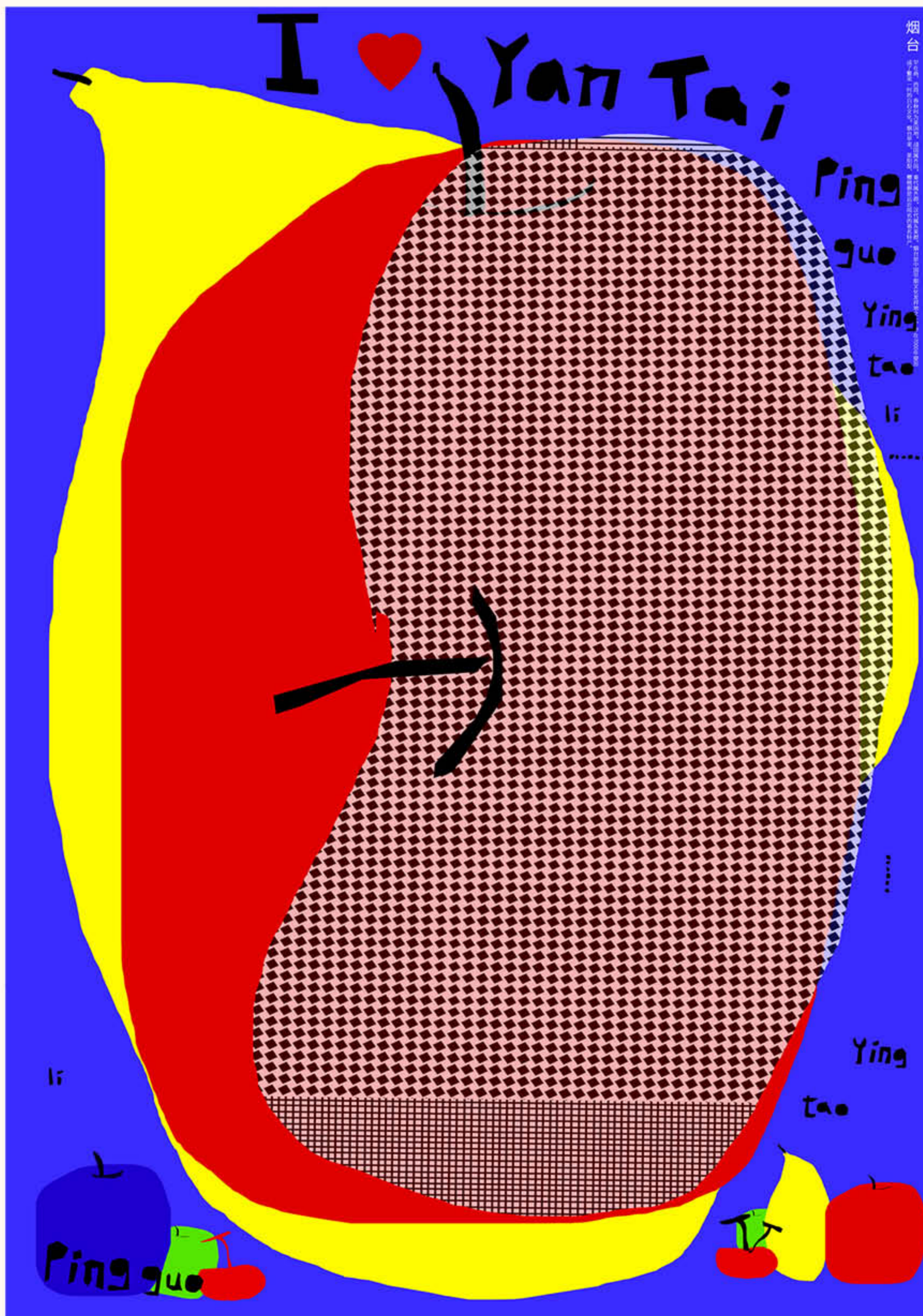
趙佳佳
Zhao Jiajia

中國內地
Mainland China

煙台市美術家協會
I love Yantai

998mm x 699mm

2022



文化活動推廣
Promotion of Cultural Programmes

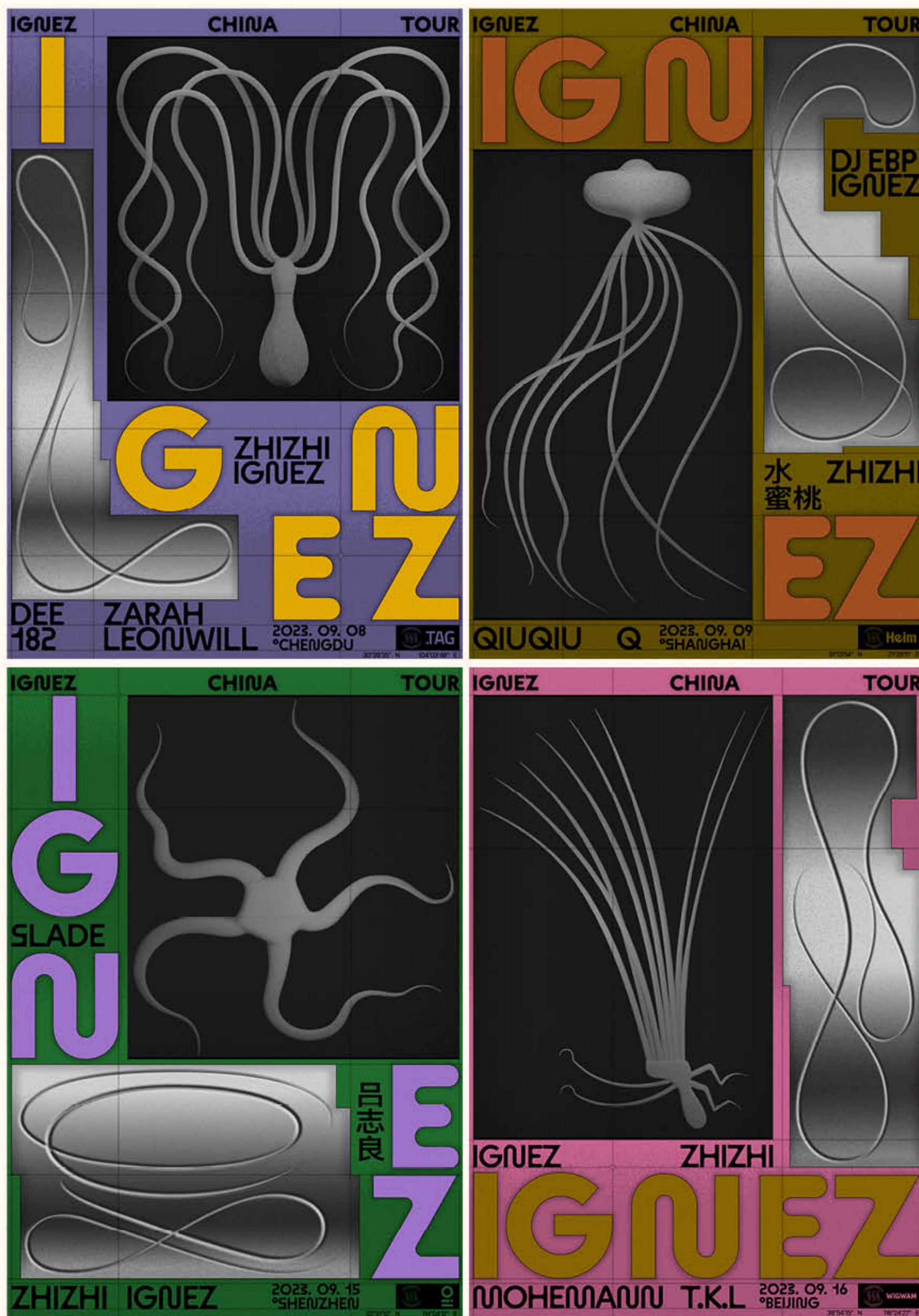
王遠、譚家立
Wang Yuan, Tan Jiali

中國內地
Mainland China

Ignez 2023 中國巡演視覺
Ignez China Tour 2023

2023

886mm x 638mm (a set of 4)



文化活動推廣 Promotion of Cultural Programmes

楊博博
Yang Bobo

中國內地
Mainland China

人人的家
Home for Everyone

1002mm x 698mm

2023



文化活動推廣 Promotion of Cultural Programmes

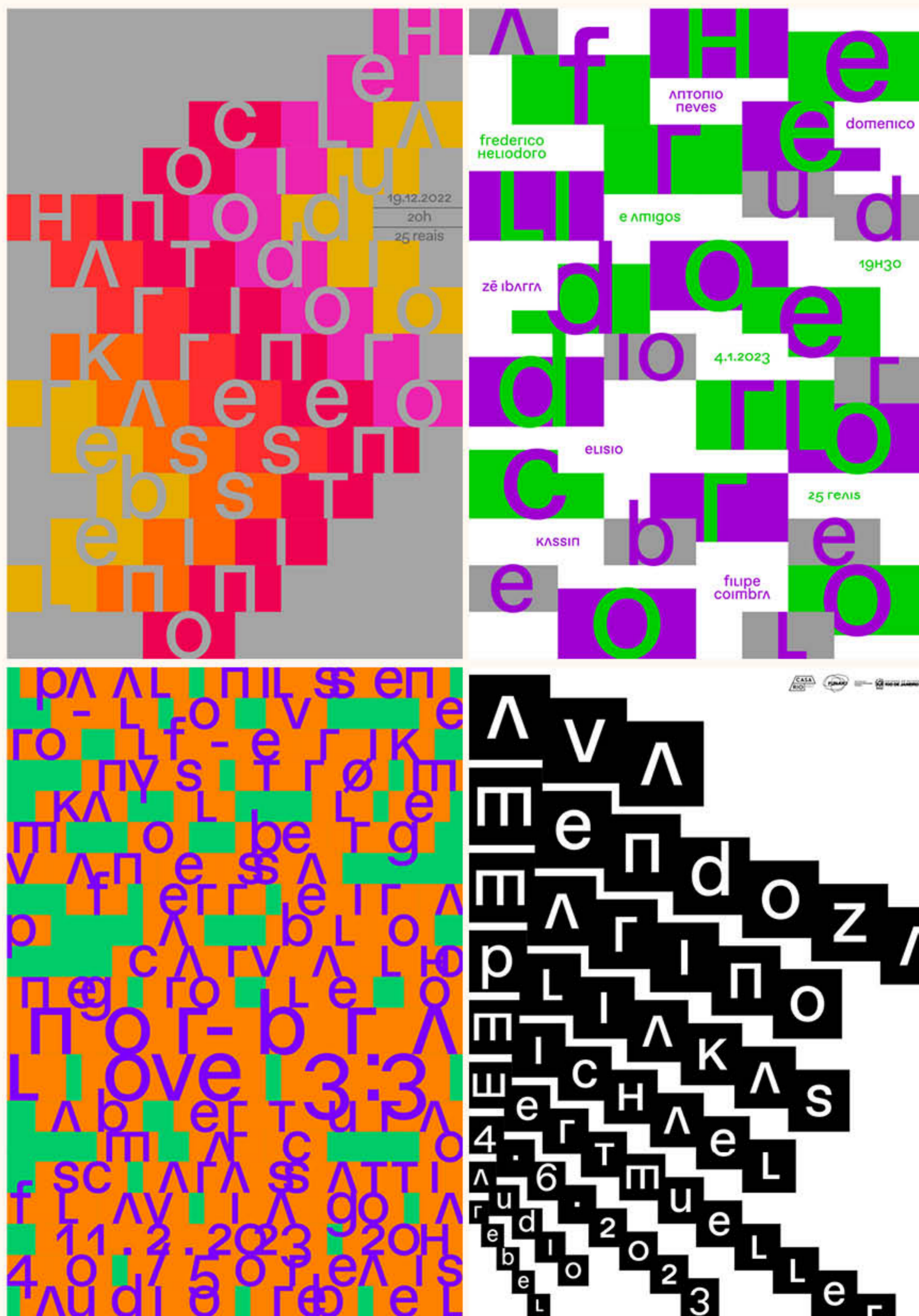
蒂亞戈·拉卡茲
Thiago Lacaz

巴西
Brazil

Audio Rebel 音樂演出
系列 2023
Audio Rebel 2023

1190mm x 842mm (a set of 4)

2023



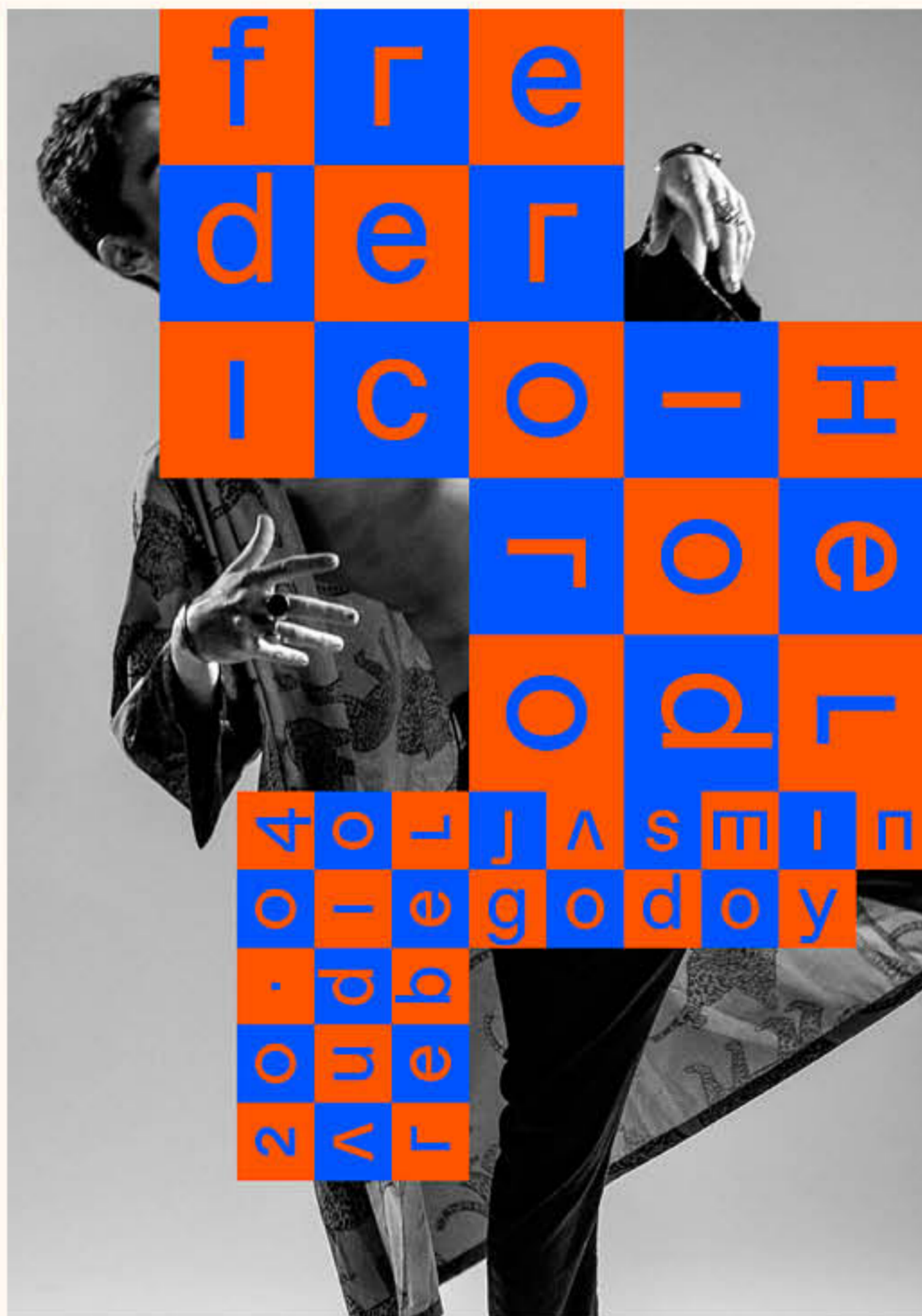
文化活動推廣
Promotion of Cultural Programmes

蒂亞戈·拉卡茲
Thiago Lacaz

巴西
Brazil

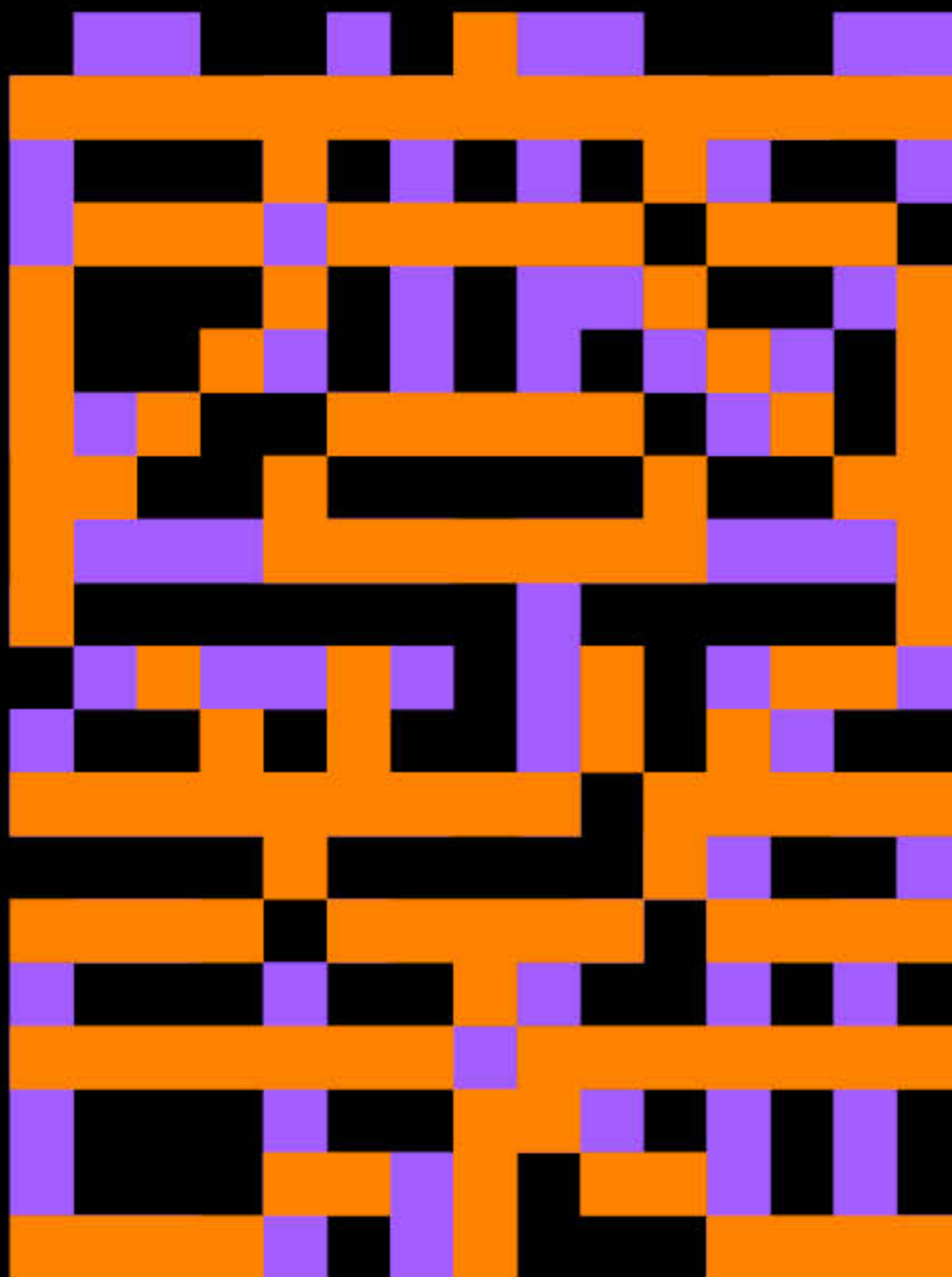
Jasmin Godoy/
Frederico Heliodoro 音樂會
Jasmin Godoy/
Frederico Heliodoro
1190mm x 842mm (a set of 2)

2023



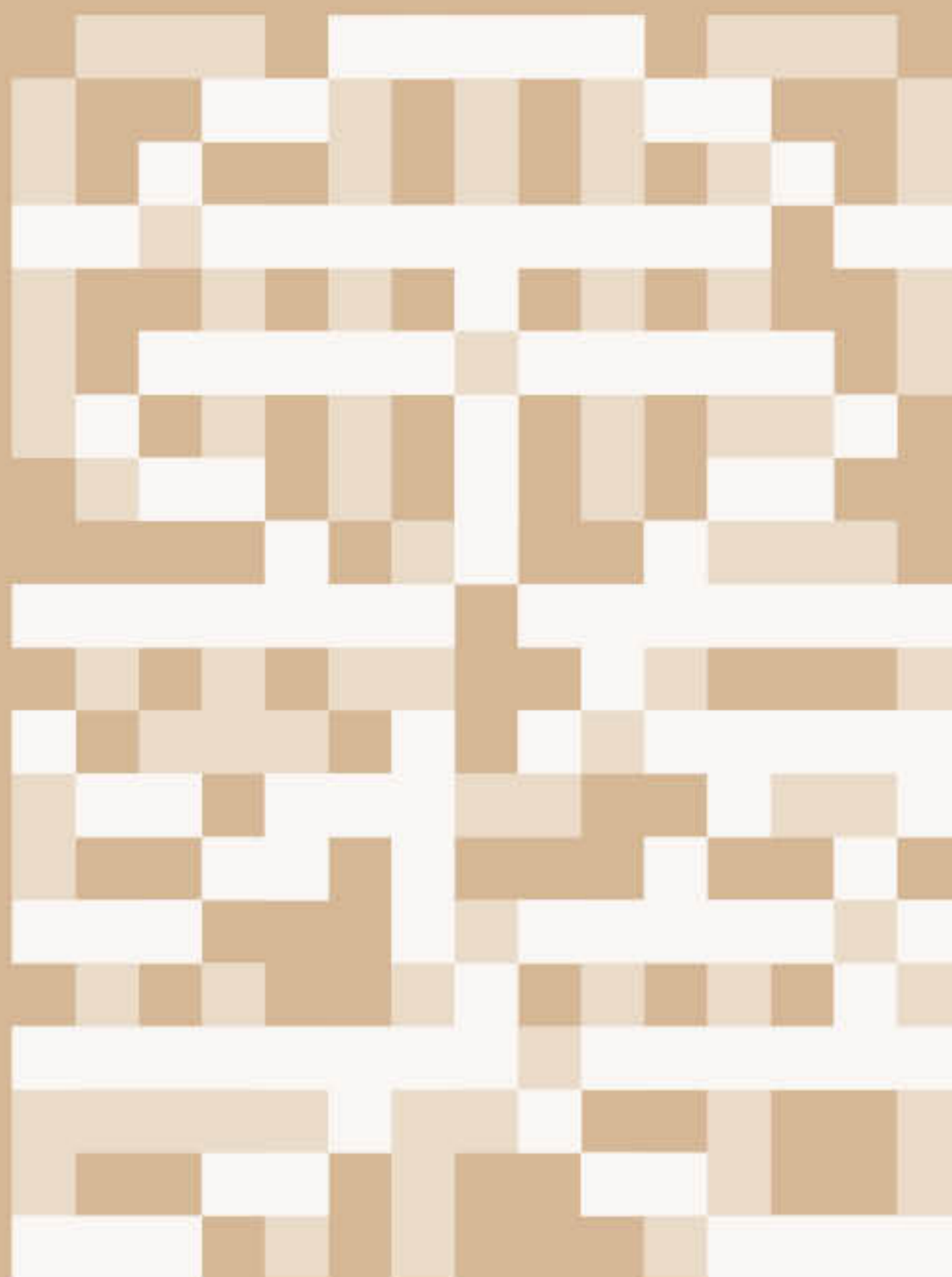
商業與廣告

Commercial and
Advertising



金獎

Gold Award



實用之美
The Beautiful
and the Useful

Sandy Eddie Tommy Associates

蔡楚堅

Sandy Choi

Sandy Eddie Tommy Associates



蔡楚堅 (Sandy Choi)，出生於香港，畢業於倫敦Saint Martin's School of Art。自1997年創辦Sandy Choi Associates (現為Sandy Eddie Tommy Associates) 以來，他在平面設計領域獲得了多項國內外榮譽，包括設計與藝術指導協會獎、美國紐約藝術指導協會俱樂部和波蘭華沙國際海報雙年展榮譽獎等。在創辦自己的設計顧問公司之前，Sandy曾在多家知名設計公司及跨國廣告機構工作，積累了寶貴的經驗，包含Steiner & Co、香港的Euro RSCG Ball Partnership及上海的J. Walter Thompson。近年來，Sandy還擔任多個國際設計比賽的評審和作為香港理工大學及HKU Space的平面設計客席講師。

Sandy Choi, born in Hong Kong, graduated from Saint Martin's School of Art in London. Since founding Sandy Choi Associates (now Sandy Eddie Tommy Associates) in 1997, he has received numerous local and international accolades in the field of graphic design, including awards from D&AD, the New York Art Directors Club, and the International Poster Biennale in Warsaw, Poland. Before establishing his own design consultancy, Sandy gained valuable experience at several renowned design companies and multinational advertising agencies, including Steiner & Co, Euro RSCG Ball Partnership in Hong Kong, and J. Walter Thompson in Shanghai. In recent years, besides serving as an adjudicator for various international design competitions, Sandy has also worked as a part-time lecturer in graphic design at Hong Kong Polytechnic University and HKU Space.

Sandy Eddie Tommy Associates

實用之美
The Beautiful and the Useful

2021

香港
Hong Kong

1000mm x 700mm (a set of 3)



設計師: 蔡楚堅
Designer: Sandy Choi

攝影師: 鄧鉅榮
Photographer: Ringo Tang



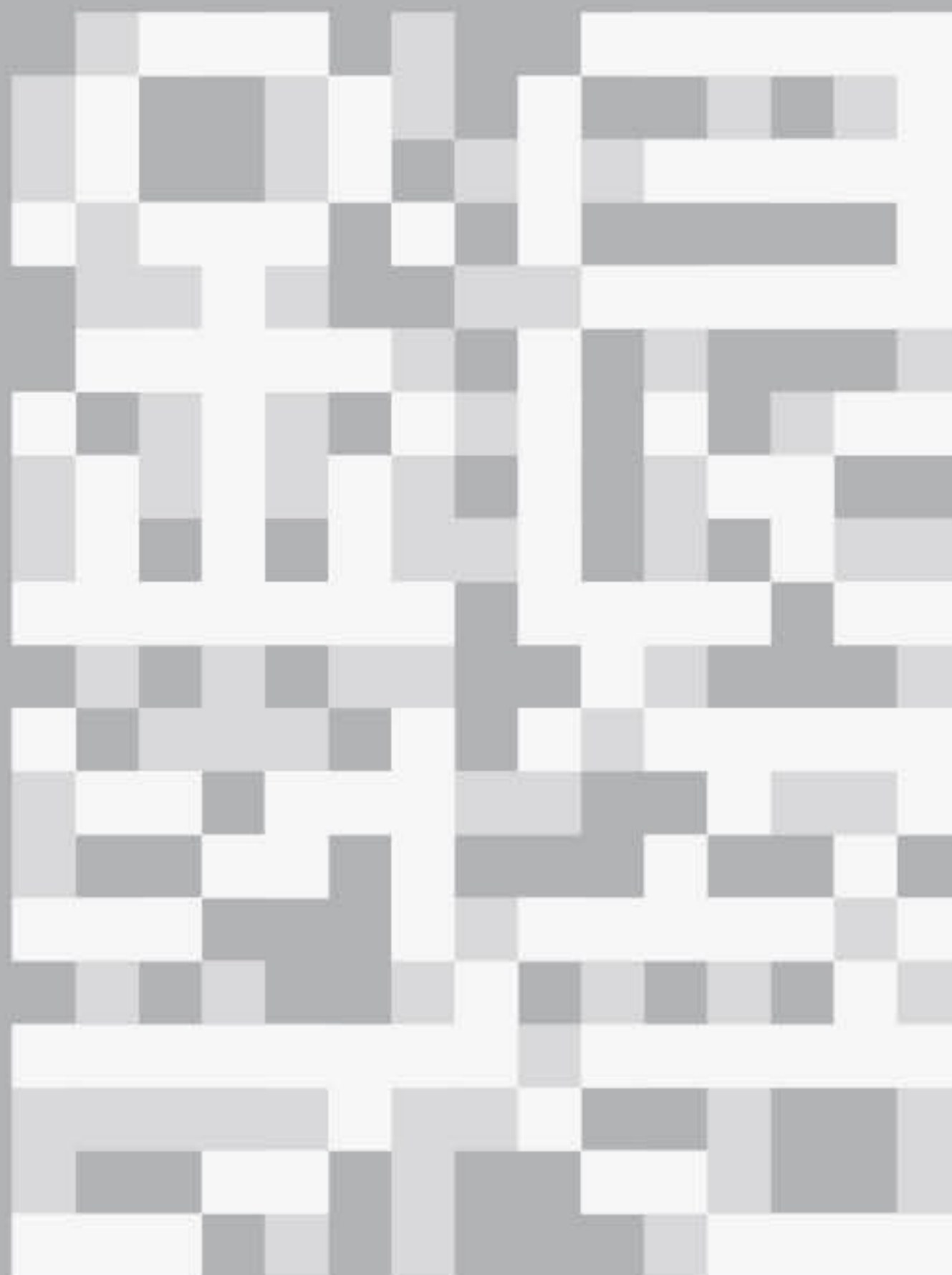
實用之美 The Beautiful and the Useful

花紋紙業 (Acumen Paper) 邀請我們設計一系列三張海報，以推廣他們的高品質「Vent Nouveau」紙張。我們想到了展示「實用之美」的產品概念。相信這是優秀設計的基本。我們選擇的產品是一個紙板內托盤、一把木製刮刀和一隻碟子。它們也分別呈現了正方形、三角形和圓形這三種基本形狀。

Acumen Paper invited us to design a series of three posters to promote their high quality “Vent Nouveau” paper. We came up with the idea of showing objects that are “beautiful and useful”. We believe this is the essence of all good design. Objects we had selected were a cardboard inner tray, a wooden spatula and a shallow dish which represent three basic geometric forms square, triangle and circle.

銀獎

Silver Award



心之所向
Choice of Heart

姜延
Jiang Yan

姜延 Jiang Yan

姜延，設計師、藝術指導、策展人，IDEAFINE 創始人兼創意總監。曾獲得多項國內外獎項，包括英國Pentawards包裝設計獎金獎、銀獎；紐約字體藝術指導俱樂部獎；日本字體設計協會評審獎；香港亞洲最具影響力設計獎銅獎；以及設計與藝術指導協會獎等。



Jiang Yan, designer, art director, curator, and founder & creative director of IDEAFINE. He has received multiple awards, including a Gold and Silver Pentawards from the UK; the New York Type Directors Club Award; the Japan Typography Association Jury Award; the Bronze Award at the Design for Asia Awards in Hong Kong; and the D&AD Award.

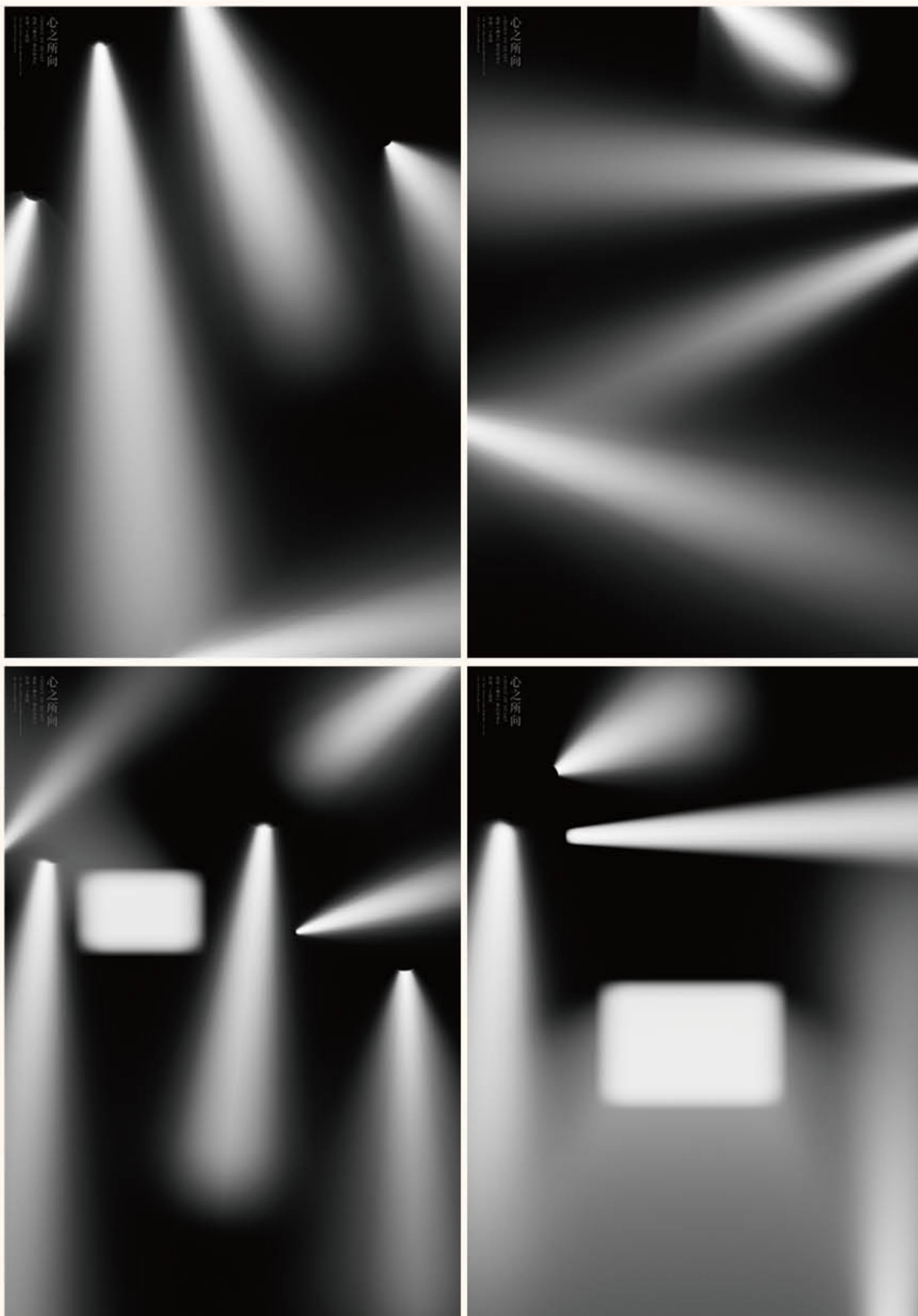
姜延
Jiang Yan

中國內地
Mainland China

心之所向
Choice of Heart

1001mm x 703mm (a set of 4)

2022



心之所向

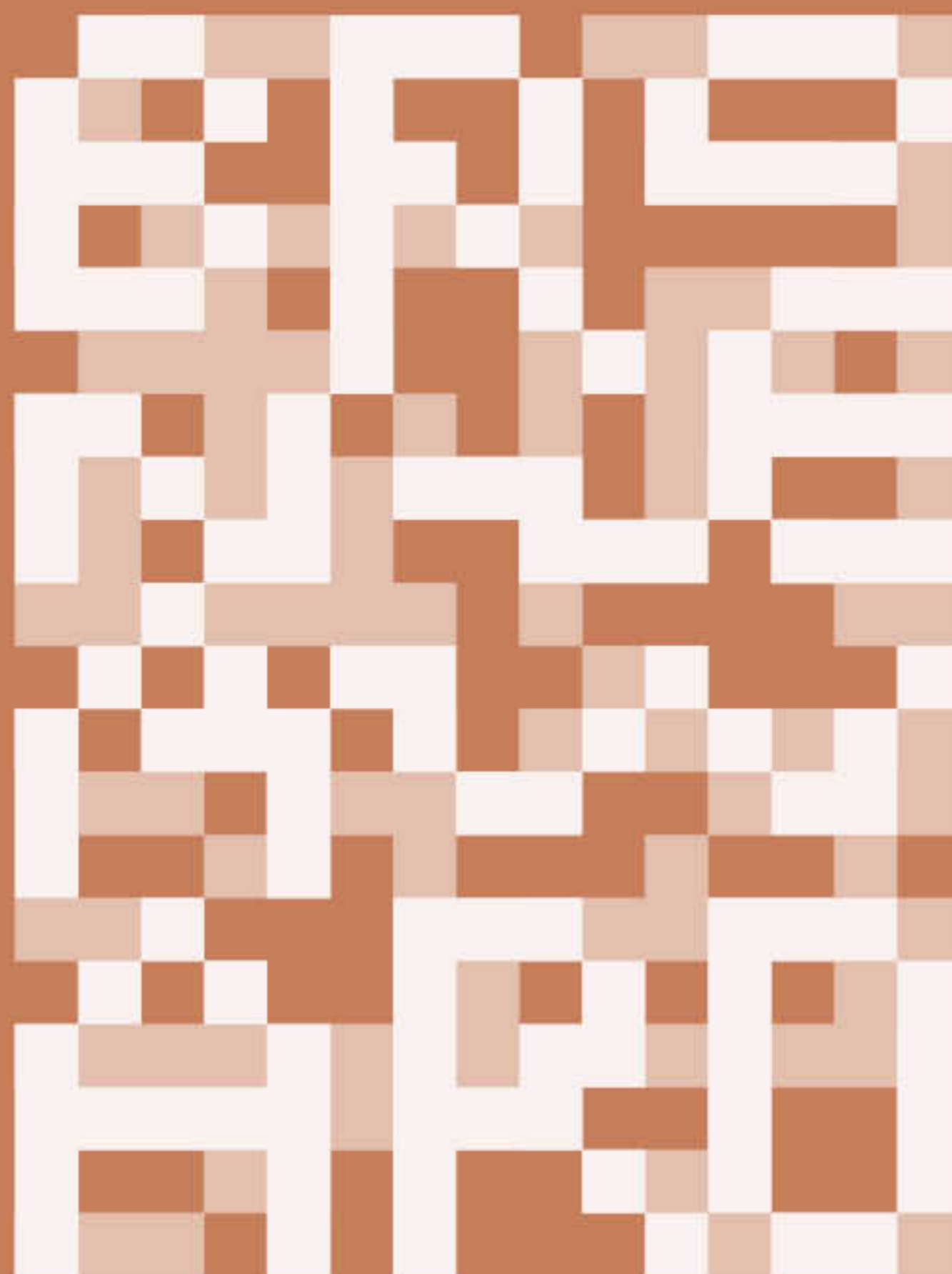
Choice of Heart

心裡想去的地方，就算穿著簡單的草鞋也要前往。不要忘記初心，凡是心裡憧憬嚮往的，就算條件有限也要堅持去追求。《心之所向》是一部紀錄電影，影片講述了一個電影從劇本創作到上映，歷時六年的艱辛。一束束電影放映機投出的光線就是一步步追逐夢想的光芒，四個漢字就這樣被投射出來，最終「向」字中心的方塊代表了影片最終成功上映在大螢幕上，實現理想。

“The place I want to go, even wearing simple straw sandals” – this embodies the sentiment of not forgetting the original intention and the determination to pursue one’s dreams, even when facing challenges. *Choice of Heart* is a documentary chronicling the six-year journey from script to release, despite limited means. The imagery conveys this perseverance – beams of light from a projector trace the step-by-step realisation of the filmmakers’ ideals, culminating in the central square of the Chinese character “向 (*Xiang*)”, representing the ultimate screening on the big screen.

銅獎

Bronze Award



United Can / 亞洲包裝工業
United Can /
Asia Packaging Industries

桑迪·卡文
Sandy Karman

桑迪·卡文

Sandy Karman

桑迪·卡曼(Sandy Karman)，1983年出生於印度尼西亞，現居雅加達。2005年畢業於萬隆理工學院視覺傳意設計學系。2022年獲得莫斯科國際平面設計雙年展金蜂獎的獎勵獎狀。曾於2004年在阿姆斯特丹的Total Design工作，並參與多場國際工作坊。他在巴西聖保羅的「2015年國際平面設計聯盟」展示作品。Sandy的海報作品曾於巴黎的平面設計節(2014、2016)和法國Echirolles展出，並在多家知名博物館展出。個展包括在雅加達舉辦的《海報：Sandy Karman海報展》及《向印度尼西亞英雄致敬》。



Sandy Karman, born in 1983 in Indonesia, currently resides in Jakarta. He graduated from the Visual Communication Design programme at Bandung Institute of Technology in 2005. In 2022, he received the Golden Bee award incentive diploma at the Moscow Global Biennale of Graphic Design. He worked at Total Design in Amsterdam in 2004 and participated in several international workshops. In 2015, he presented his work at AGI Open in São Paulo, Brazil. Sandy's poster works have been exhibited at the Graphic Design Festival in Paris (2014, 2016) and Echirolles Centre du Graphisme in France, as well as prestigious museums. Solo shows include "A Post(er): Sandy Karman Poster Exhibition" in Jakarta and "Tribute to Indonesian Heroes" at Plaza Indonesia.

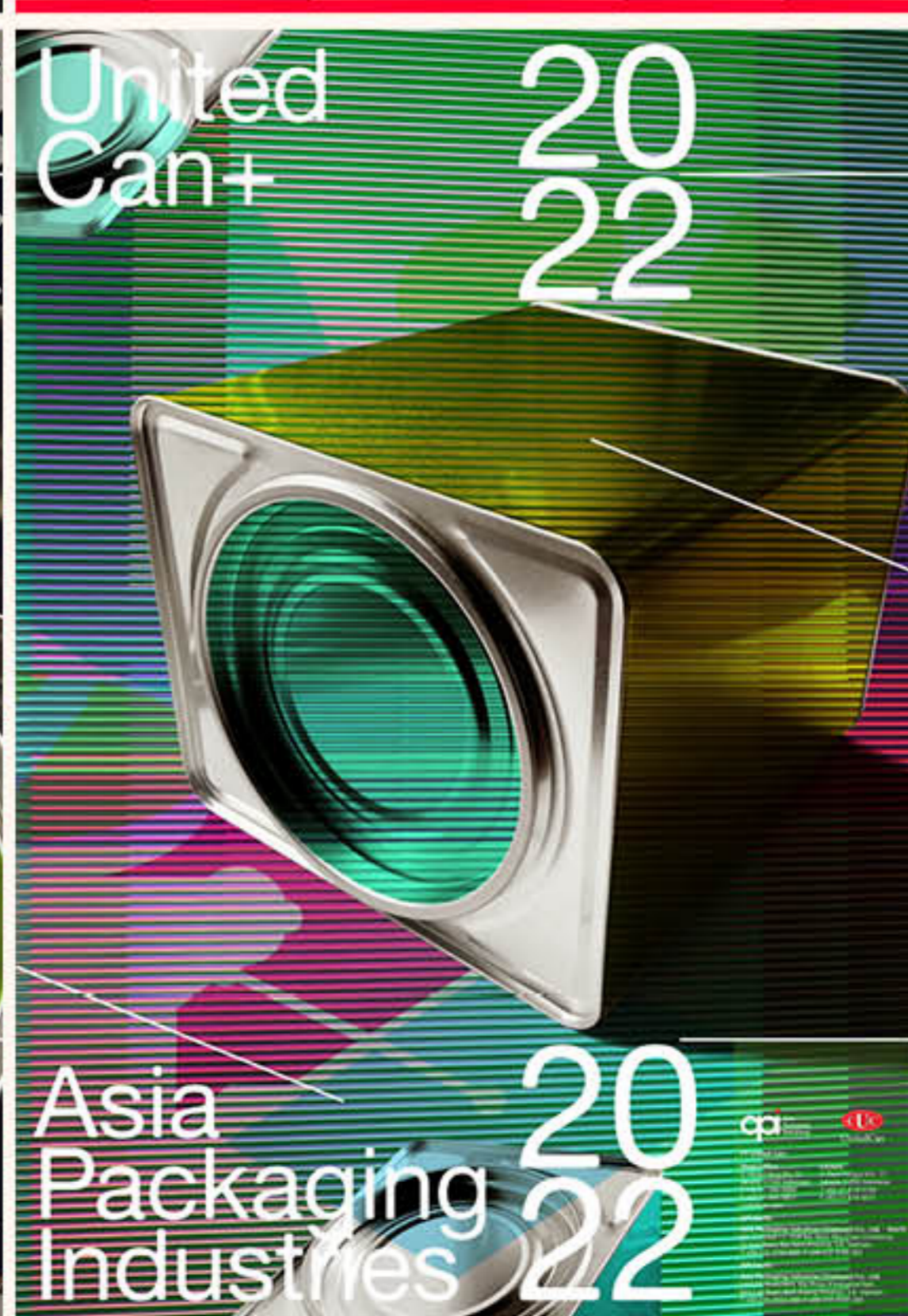
桑迪·卡文
Sandy Karman

印度尼西亞
Indonesia

United Can / 亞洲包裝工業
United Can /
Asia Packaging Industries

1000mm x 702mm (a set of 4)

2022



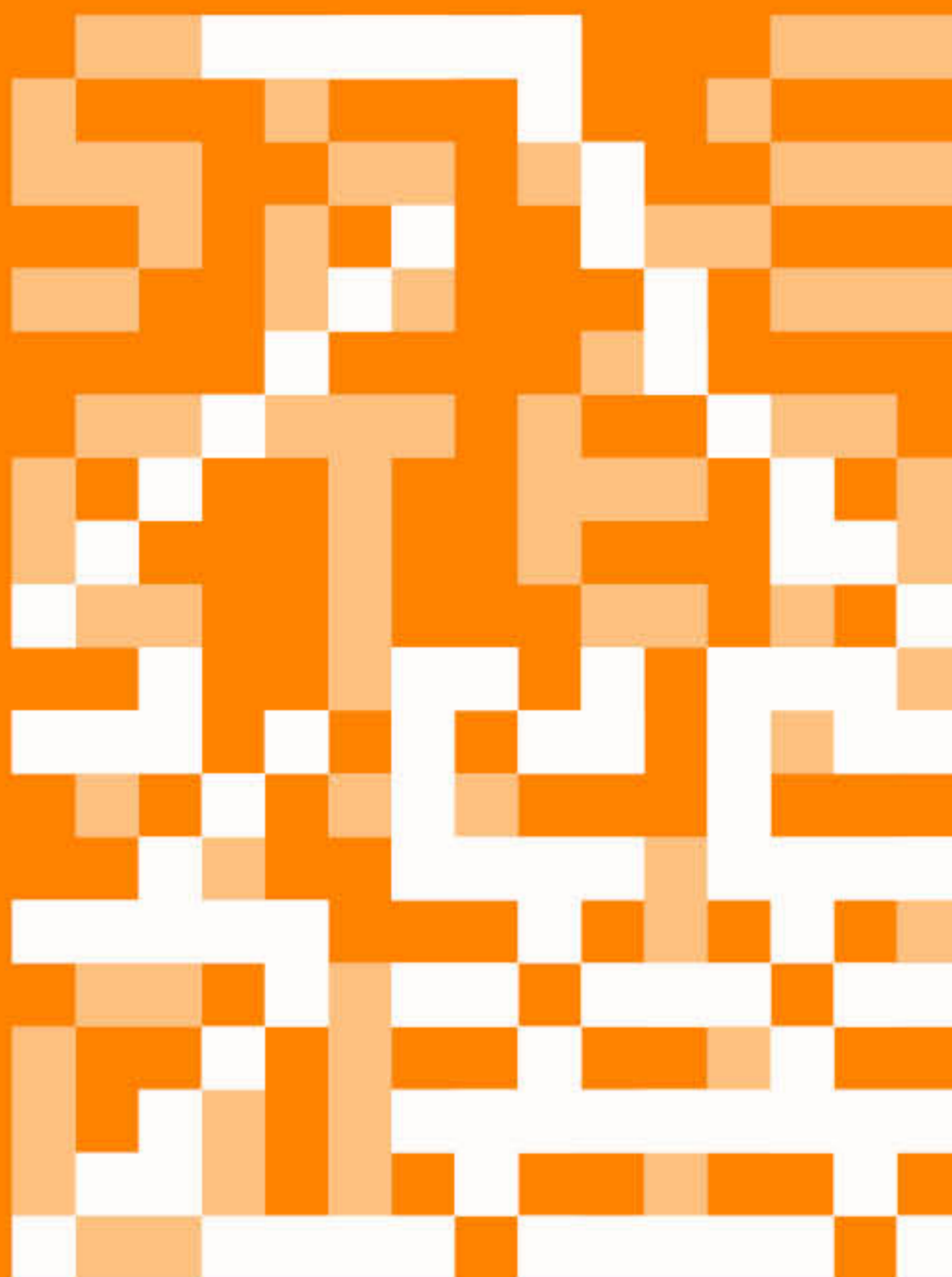
United Can / 亞洲包裝工業 United Can / Asia Packaging Industries

海報設計融入視幻藝術 (Op Art) 的元素，結合線條、色彩與錫罐的靜物攝影，為一家東南亞金屬包裝製造商的产品宣傳海報。

Incorporating optical art (Op Art) elements, the poster blends bold lines, colours, and still-life tin can photography to promote a Southeast Asian can manufacturer.

入選海報

Selected Posters



洪衛
Hong Wei

中國內地
Mainland China

紅臉蛋紅鼻頭
Red Face Red Nose

2021

1493mm x 1045mm (a set of 2)



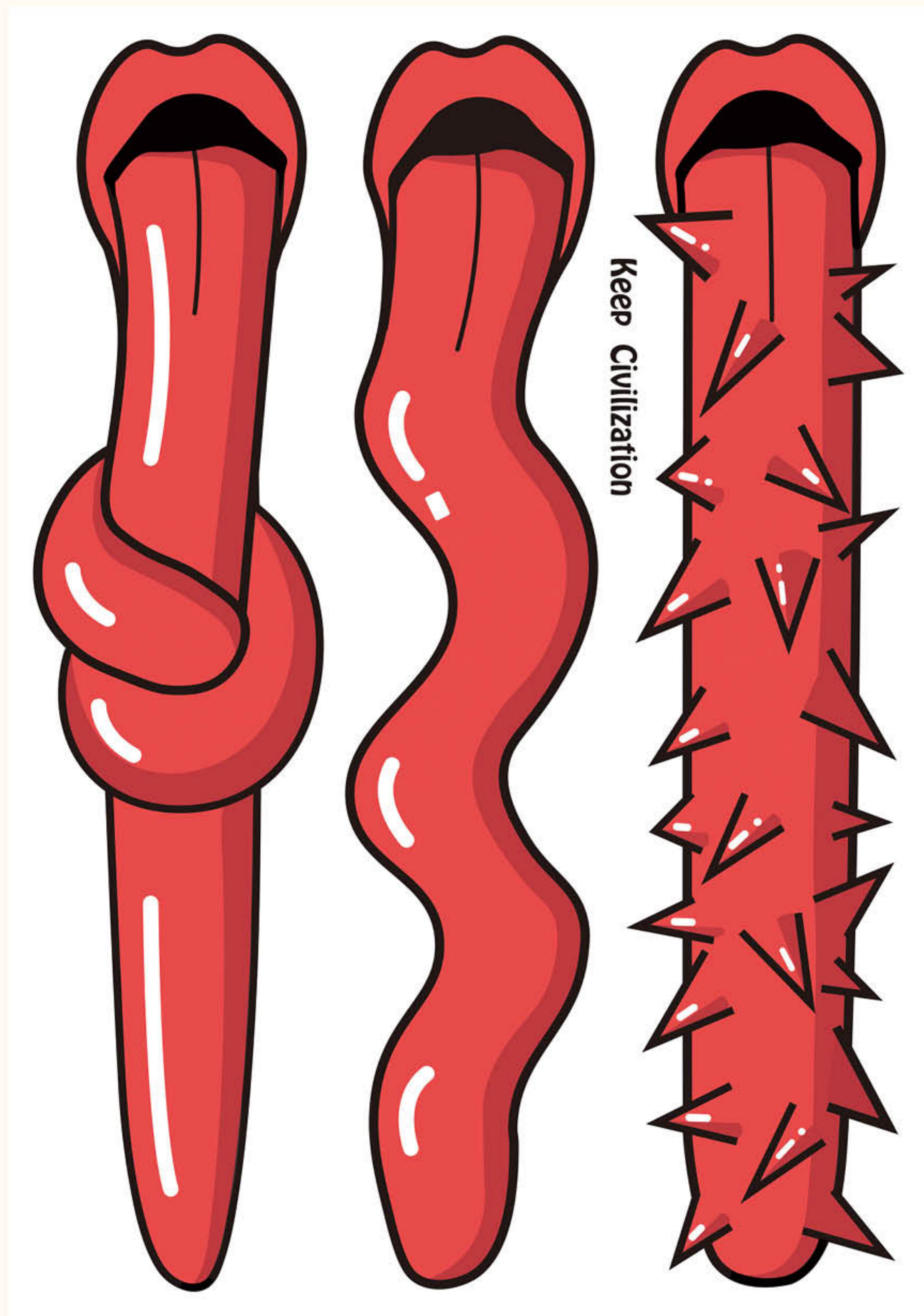
峻峰
Jun Feng

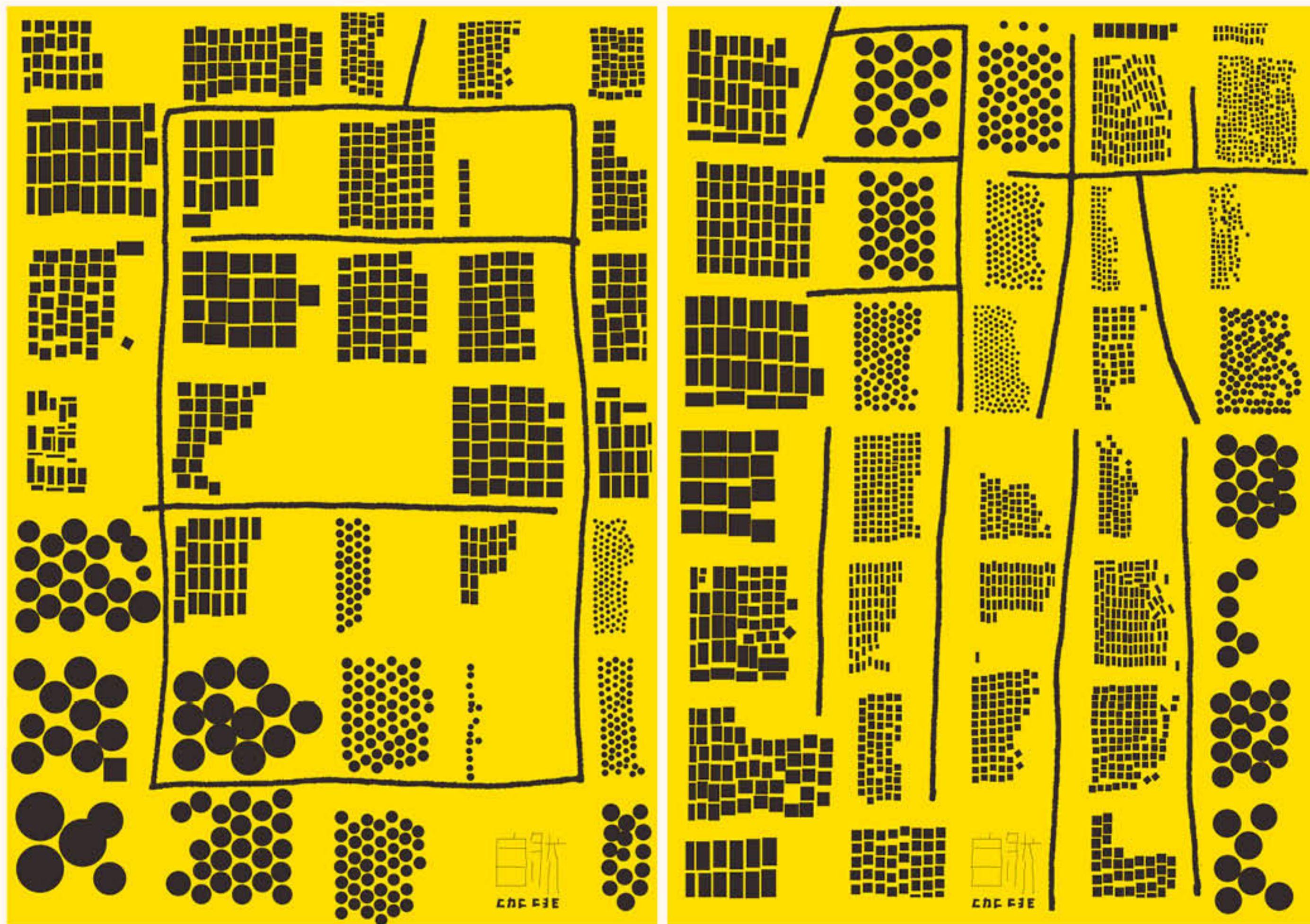
中國內地
Mainland China

好好說話
Keep Civilisation

1001mm x 703mm

2021





不亦樂乎
BY-ENJOY

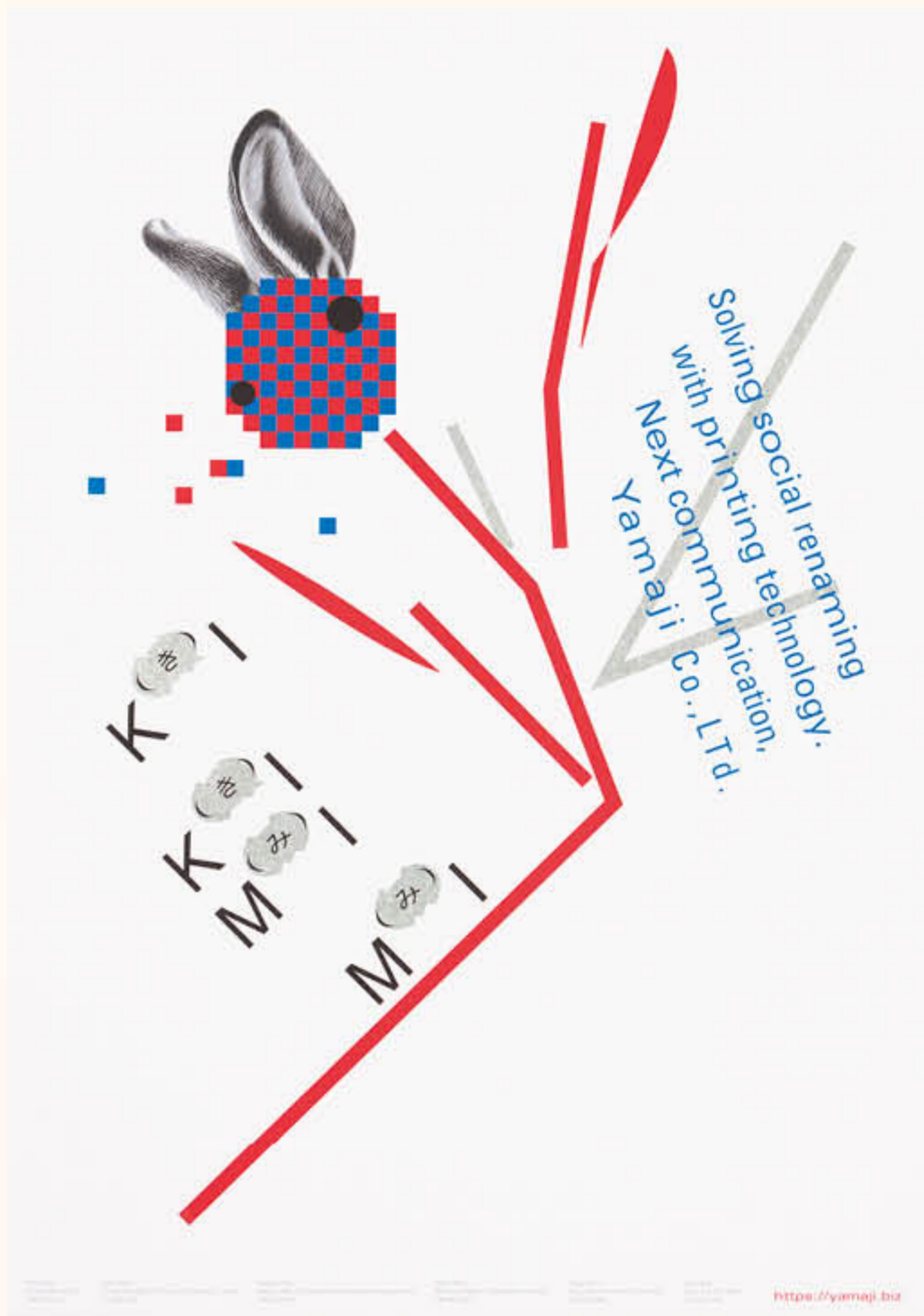
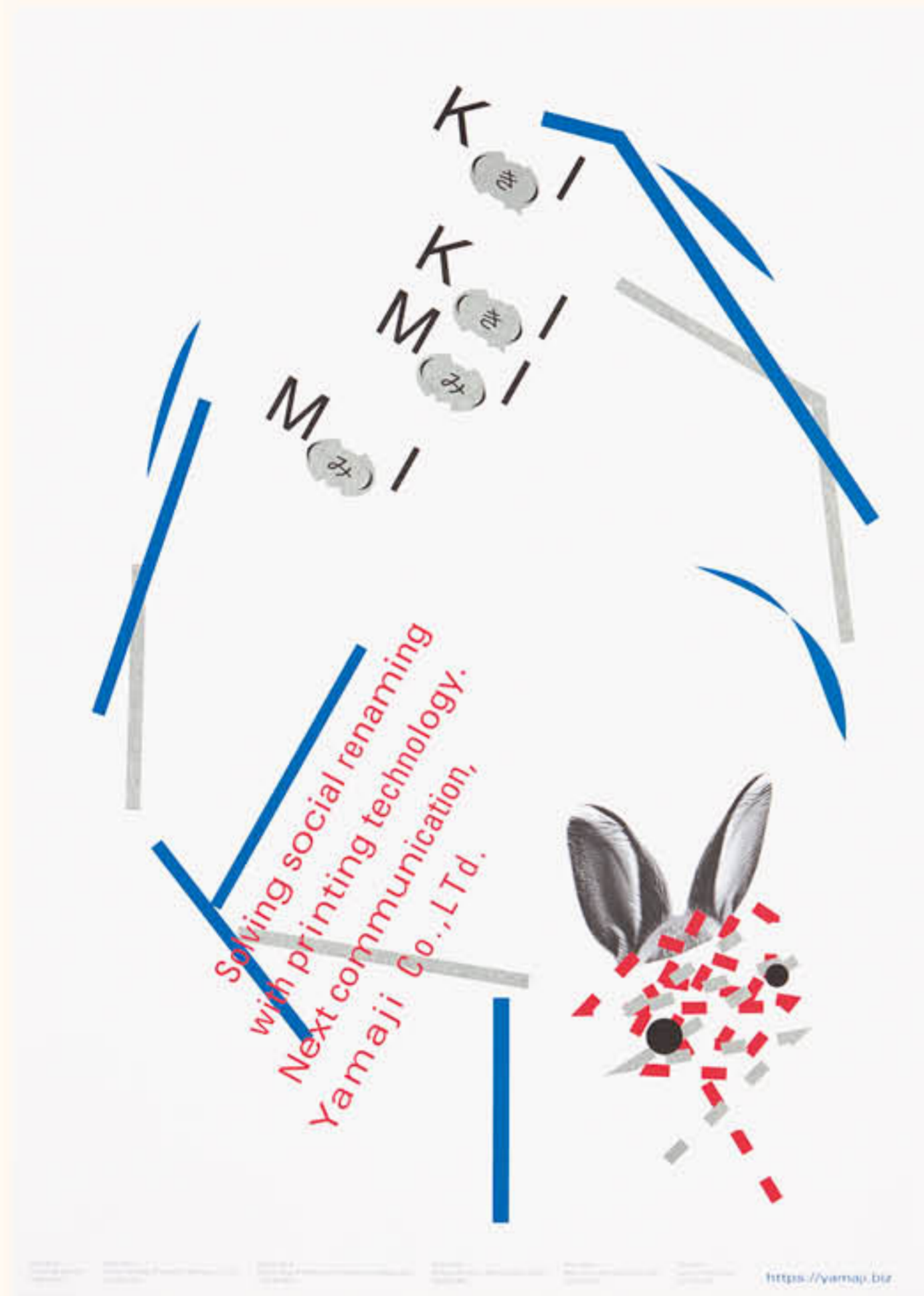
中國內地
Mainland China

風大又怎樣 — IM兩岸青年影展
So What If It's Windy —
In Moments Film Festival

1001mm x 702mm (a set of 2)

2022





麥可·雷欽
Michael Reichen

瑞士
Switzerland

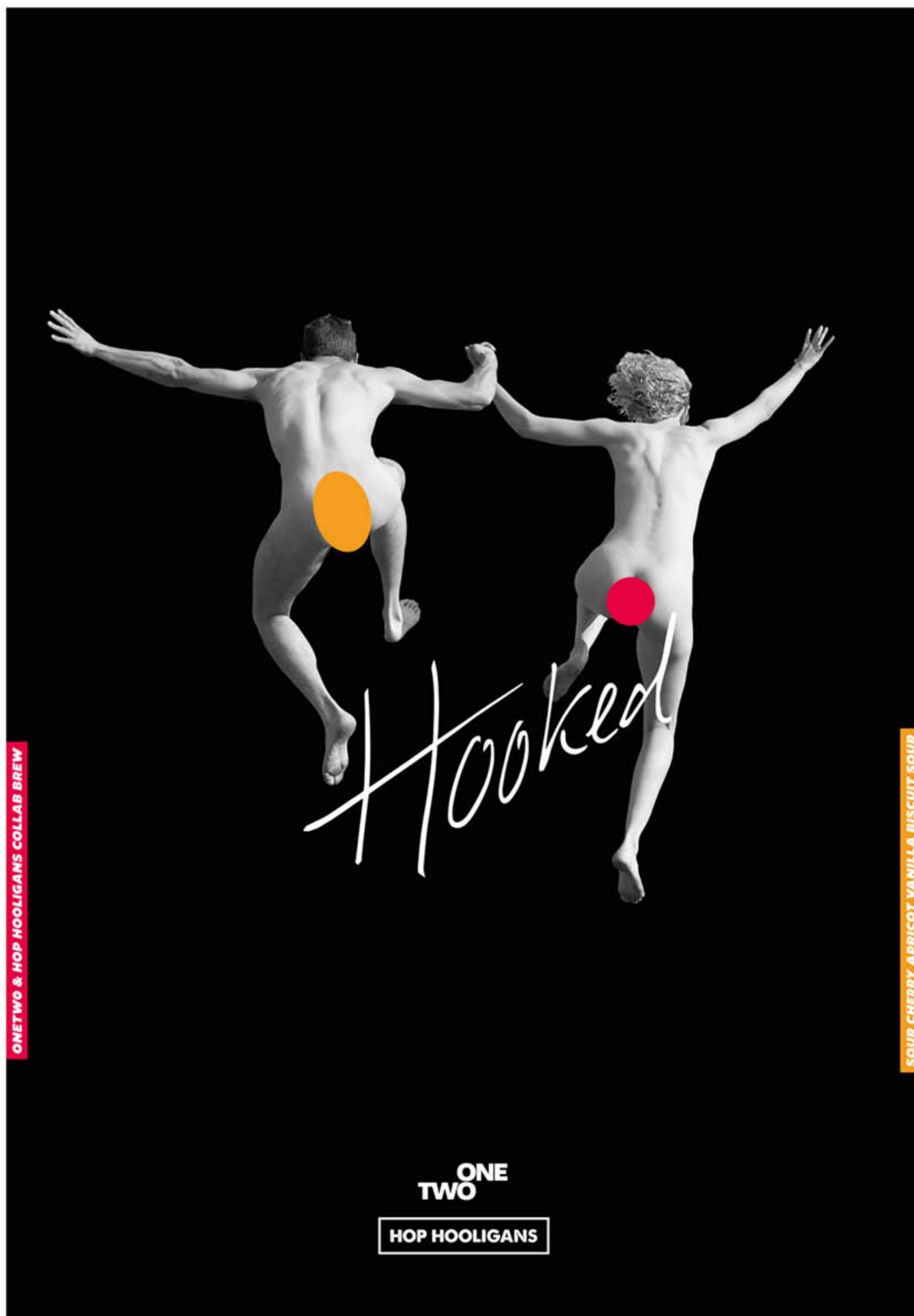
Hooked 啤酒
Hooked

837mm x 593m

2021



商業與廣告 Commercial and Advertising



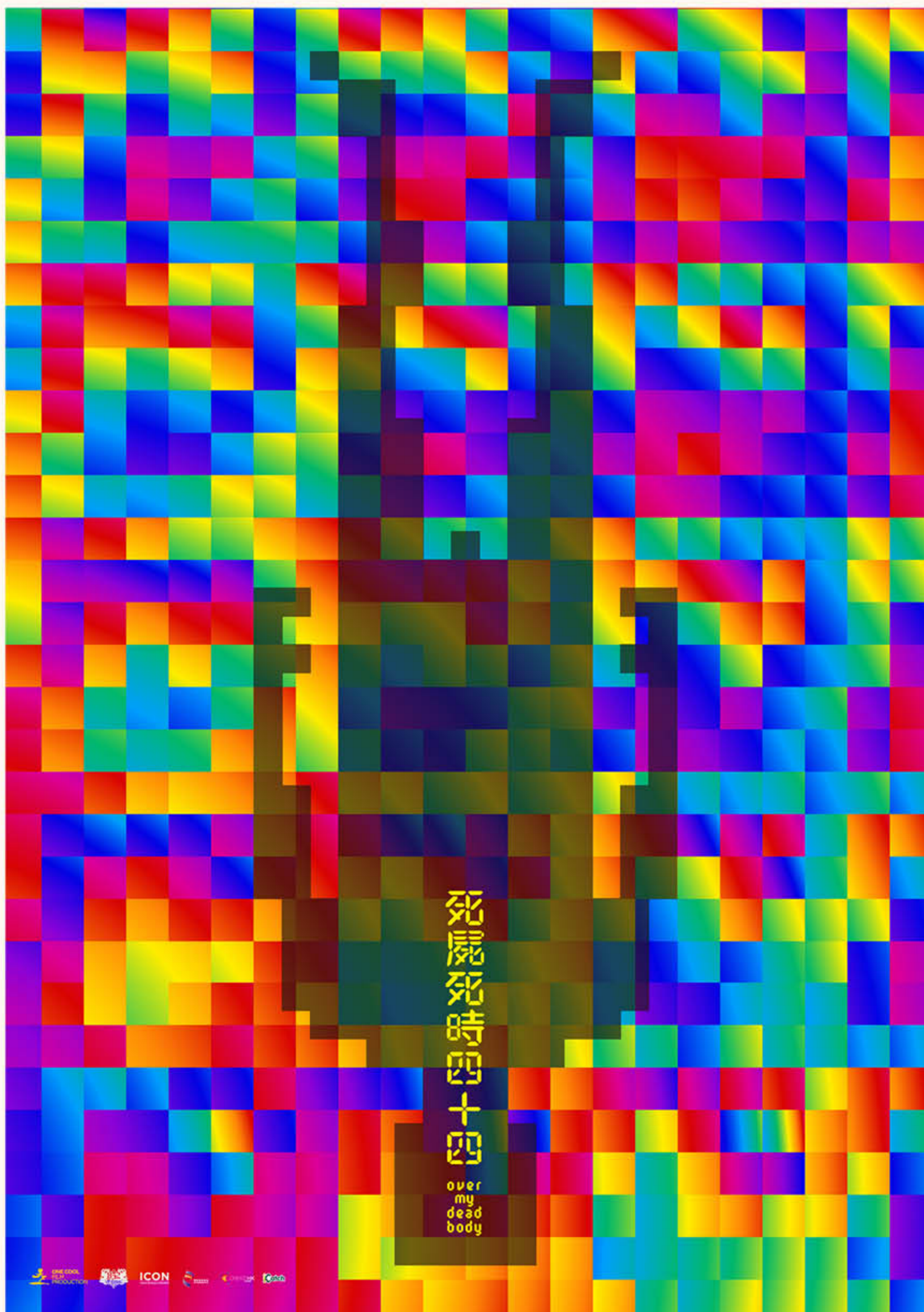
陳華雄
Frank Chan

香港
Hong Kong

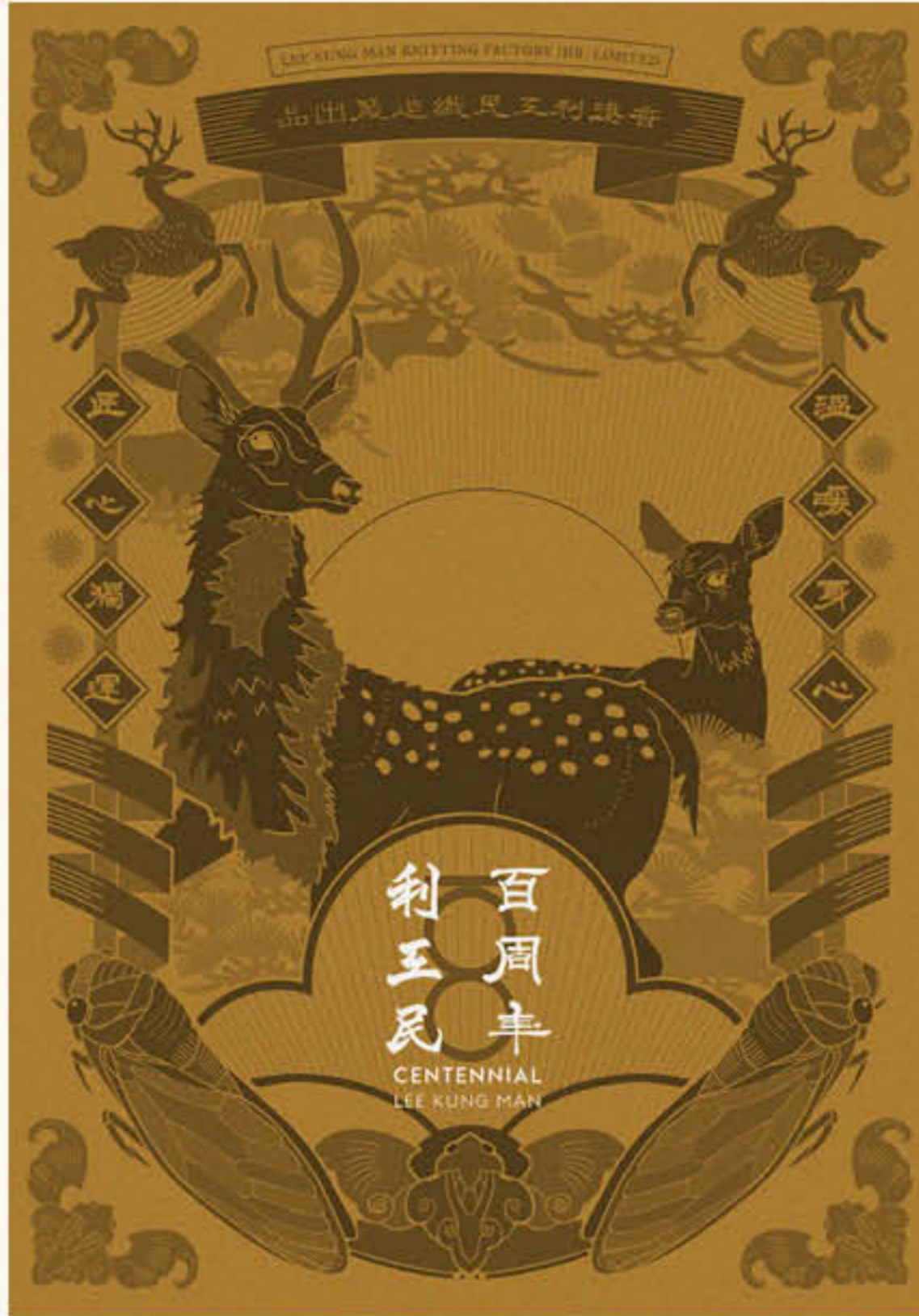
死屍死時四十四
Over My Dead Body

965mm x 687mm

2023



商業與廣告 Commercial and Advertising



盧劍飛
Lu Jianfei

中國內地
Mainland China

反性騷擾
No Harassment

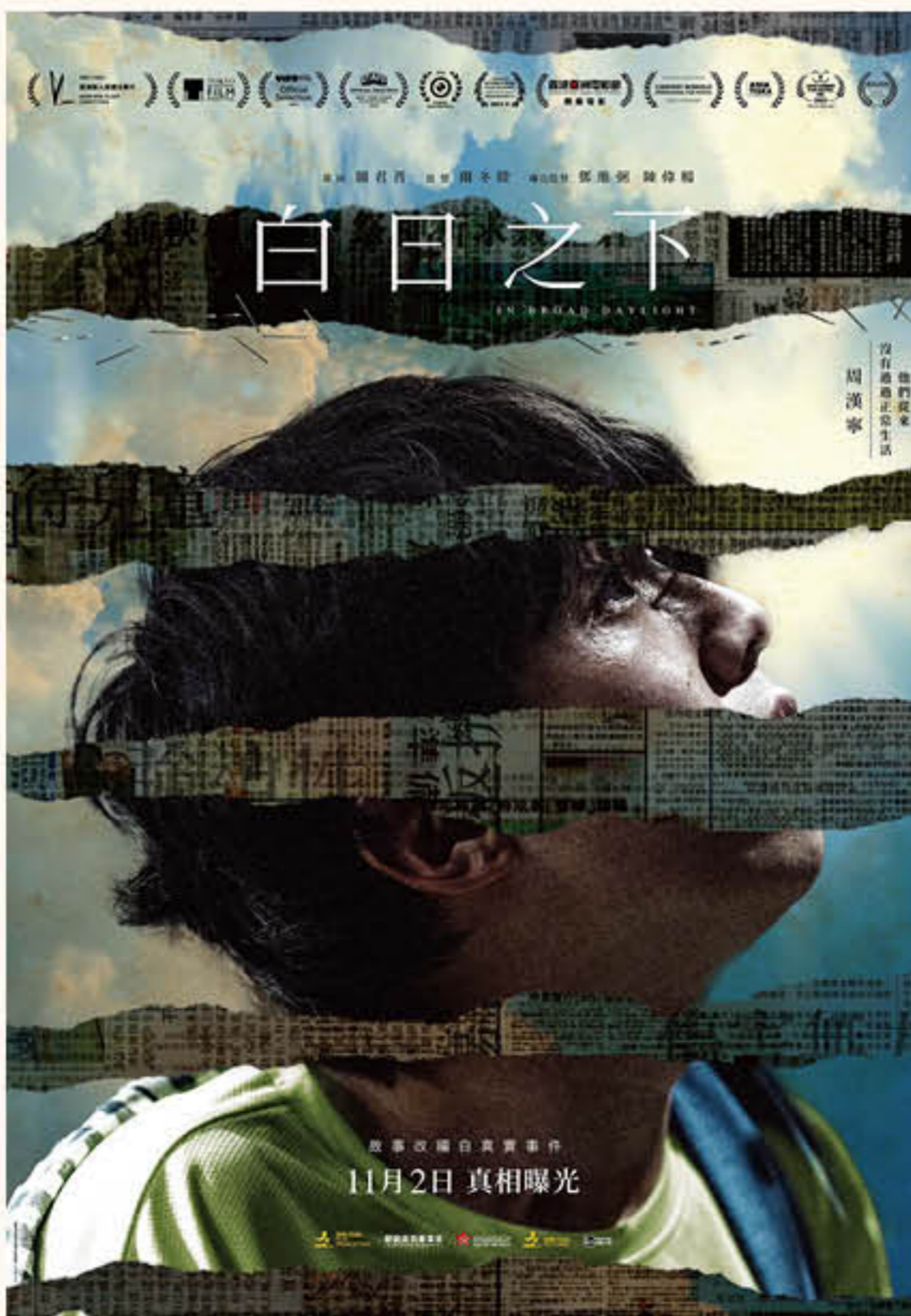
1002mm x 699mm

2021



香港
Hong Kong

966mm x 687mm (a set of 4)



大石知足
Tomotari Ohishi

静白小酥餅
Shirosable

2023

日本
Japan

730mm x 517mm



商業展覧会 Commercial and Advertising

Studio Tillack Knöll and
Studio Terhedebrügge

未來的設計空間
Design Spaces of the Future

2023

德國
Germany

841mm x 596mm



Architekturturnovember 2023
Das Architekturfestival

Bund Deutscher Architektinnen
und Architekten BDA

20. Oktober –
10. Dezember 2023

Gestaltungsräume
der Zukunft

architekturturnovember.de

BDA BUND
DEUTSCHER
ARCHITECTINEN
UND ARCHITECTEN

大石知足
Tomotari Ohishi

日本
Japan

武智夏依飾品2021秋冬系列
「褶傘蜥」
KAE TAKECHI 2021
AUTUMN/WINTER "Kingii"

2021



729mm x 516mm (a set of 3)



Studio Tillack Knöll and
Nam Huynh

德國
Germany

電力叢林
Electrical Jungle

842mm x 595mm

2023

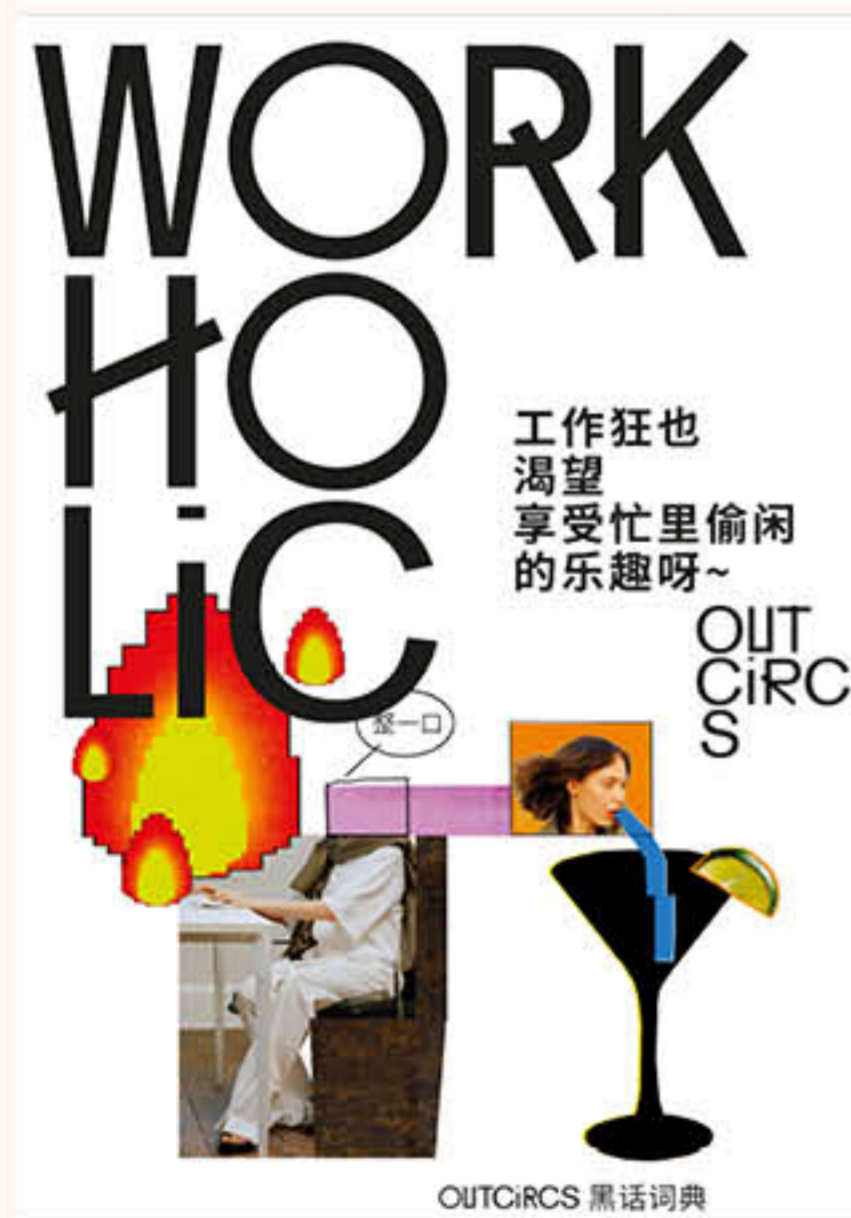


ELECTRICAL JUNGLE
Musiktheater und Klangpoesie
von Kinga Tóth und Silvia Rosani

THEATER STUTTGART
JOHANNES BRAUN
STÄDTISCHES THEATER
STUTTGART

Theater Rampe
17. und 18. Februar 2023

THTR
RMPE STUTTGART





●小瑞 奶奶 / Grandma Xiaorui

●易菊連 / Yi Julian

●何如梅 / He Rumei

●劉年珍 / Liu Nianzhen

●李秀青 / Li Xiuqing

●沈建美 / Shen Jianmei

●彭竹英 / Peng Zhuying

●林奶奶 / Grandma Lin

●劉慈珍 / Liu Cizhen

●李秀青 / Li Xiuqing

●何如梅 / He Rumei

爲了忘卻的記憶 FOR FORGOTTEN MEMORIES

2023年11月現在、研究センターの調査で確認された中国大陸部の日本軍「慰安婦」制度の被害生存者はさらに9人。 As of 2023 November, 9 survivors of the Japanese "Comfort women" system in the Chinese mainland areas had been identified by the research center.

のために

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爲了忘卻的記憶 FOR FORGOTTEN MEMORIES

のたために

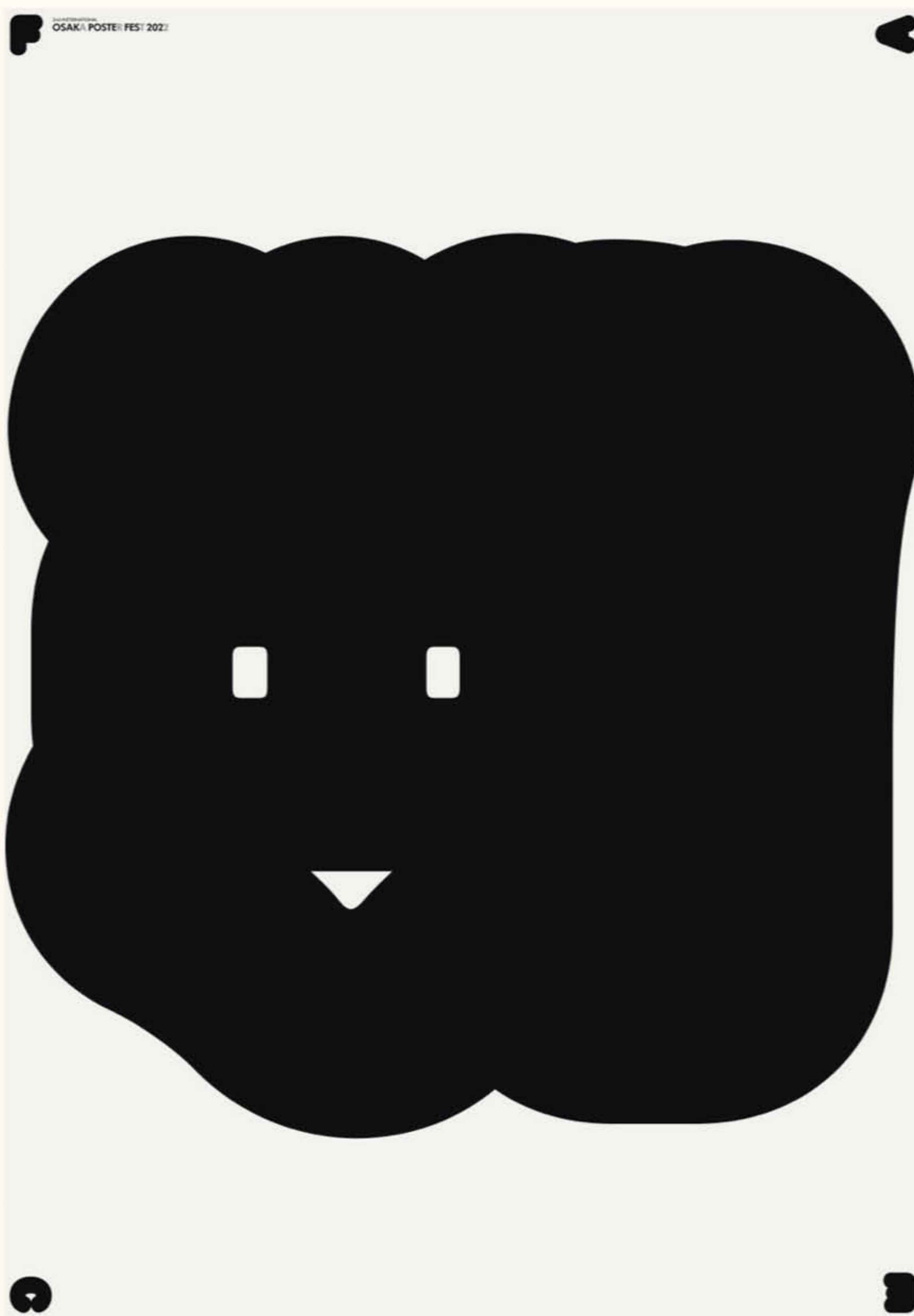
王怡琴
Wang Yi Chin

台灣
Taiwan

大阪海報節2022—臉
Osaka Poster Fest 2022 —
Face

1002mm x 702mm

2022



吳亮
Bright Woo

中國內地
Mainland China

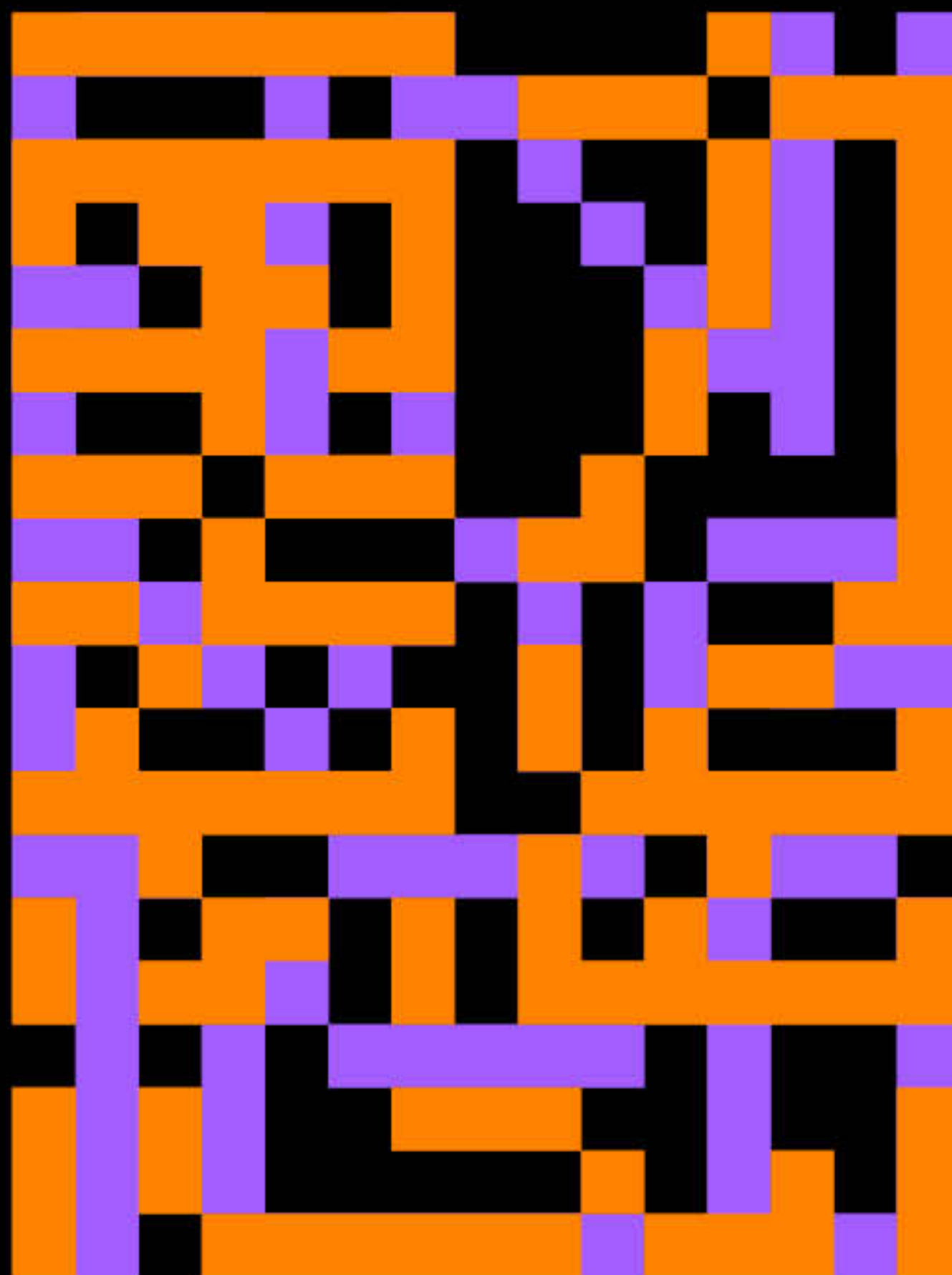
二十四節氣系列
The 24 Solar Terms Series

1000mm x 700mm (a set of 4)

2022



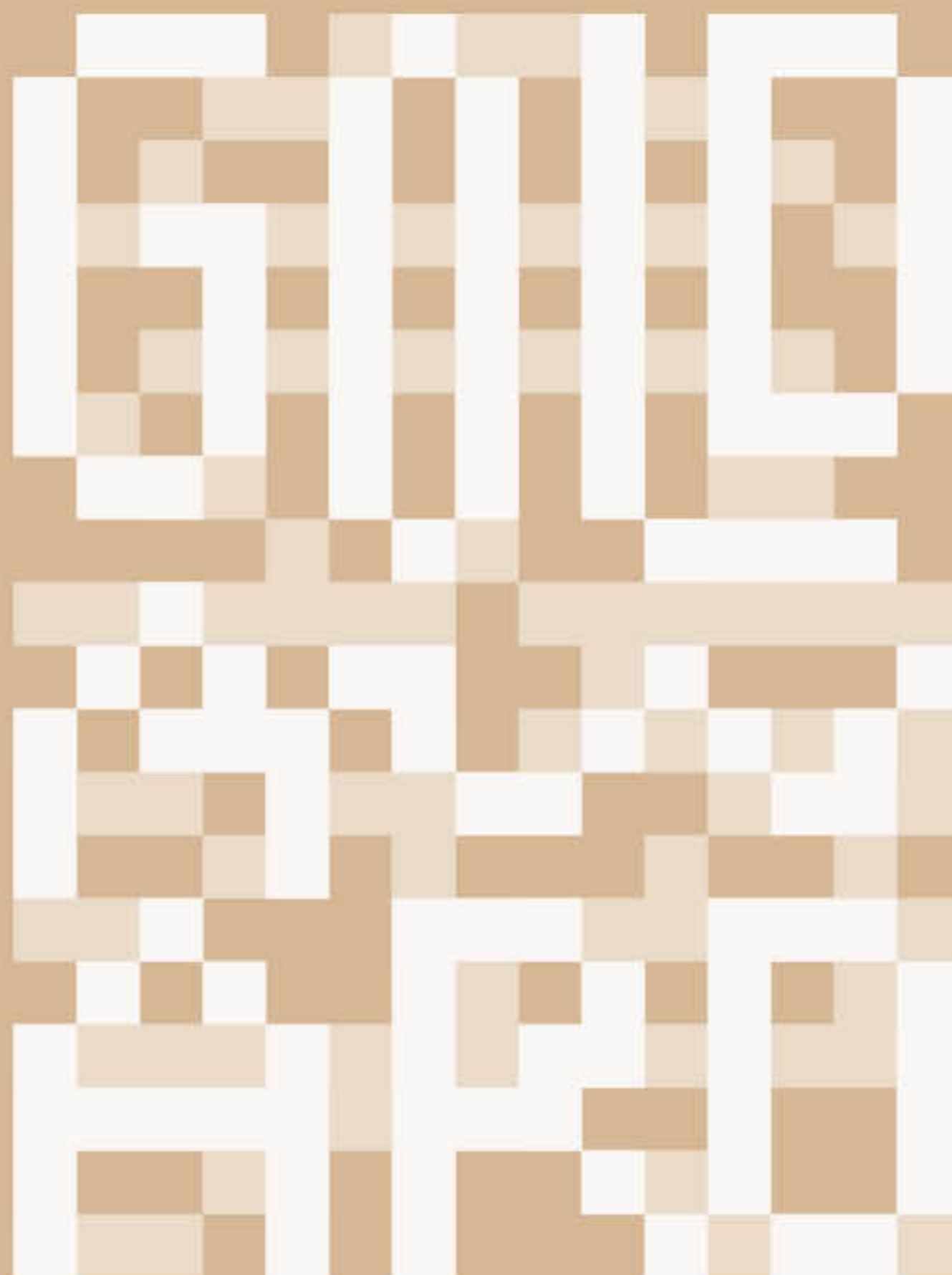
動態海報



Animated Poster

金獎

Gold Award



賽博龐克體驗
Cyberpunk Experience

哥茲·格蘭姆力
Götz Gramlich

哥茲·格蘭姆力 Götz Gramlich

哥茲·格蘭姆力(Götz Gramlich),出生於德國海德堡的平面設計師,於1974年出生。他在達姆斯塔特應用科技大學就讀期間專注於傳意設計。2005年,他創立了自己的設計工作室「gggrafik」,此前曾在瑞士威利索的Studio Troxler擔任尼克勞斯·特羅克斯勒的助理。格蘭姆力獲得過多項國際和國內獎項,並於2017年贏得德國基爾周帆船賽海報競賽的殊榮。他還曾在魏瑪的包豪斯大學擔任客席教授,並成為國際平面設計聯盟的成員。



Born 1974 in Heidelberg, Götz Gramlich studied at the University of Applied Sciences Darmstadt and graduated with a diploma in communication design. Before founding his studio “gggrafik” in Heidelberg in 2005, he was assistant to Niklaus Troxler / Studio Troxler in Willisau, Switzerland. Besides many international and national awards, Gramlich won the renowned Kieler Woche poster competition in 2017. He had a Guest-Professorship at Bauhaus University at Weimar. Götz Gramlich is member of the A.G.I. – Alliance Graphique Internationale.

哥茲·格蘭姆力
Götz Gramlich

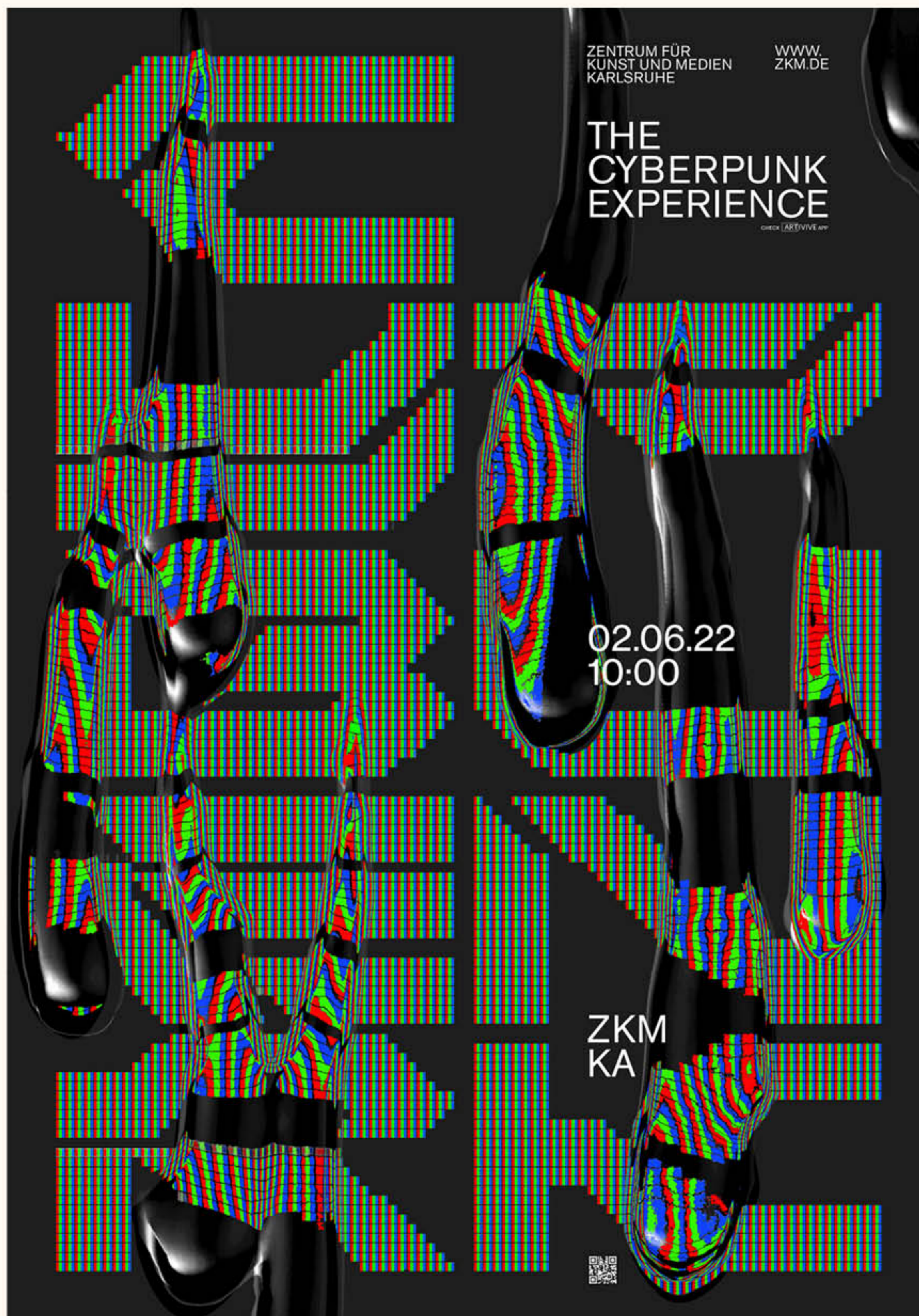
德國
Germany



賽博龐克體驗
Cyberpunk Experience

32 sec.

2022



動態海報
Animated Poster

賽博龐克體驗 Cyberpunk Experience

為德國藝術與媒體中心ZKM Karlsruhe主辦的賽博龐克研討會而設計的主視覺及海報。其靈感源自荷蘭演員Rutger Hauer在電影《銀翼殺手》(1982)中精彩的獨白「雨中的淚水」(以及在陽台上看著手機屏幕,在雨中抽煙的場景)。設計探討自然與技術在現實的相互滲透和影響,以及其產生的矛盾,像是人造合成光線所產生的「虛擬溫暖」——真實也可以是人工的嗎?

The visual concept / poster design for “The Cyberpunk Experience” Symposium at ZKM Karlsruhe was inspired by Rutger Hauer’s brilliant, improvised “Tears in rain” monologue in *Blade Runner* (1982) (and watching the mobile phone screen in the rain while smoking on the balcony).

The interpenetration and mutual influence of natural and digital realities, the contradiction that need not be so, and the hypocritical warmth of synthetic light – can truth be artificial?

銀獎

Silver Award

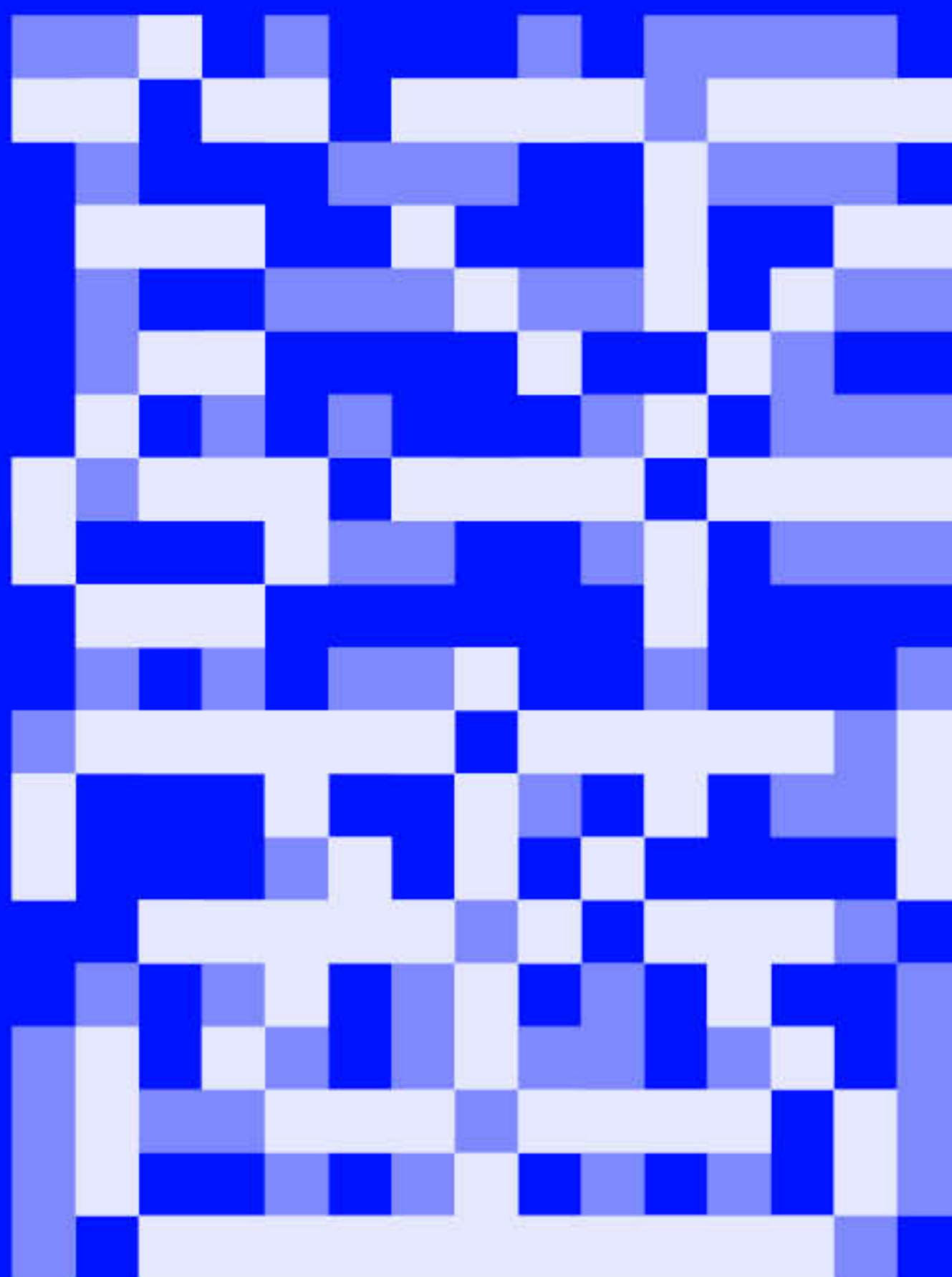


書包裡的美術館—台灣美感
教科書設計展—澳門站
Exhibition of Taiwanese
Aesthetic Textbook
Designs in Macao

後浪設計
WWAVE DESIGN

國際評審獎

Judges Award



托馬斯·威德肖温之選
Selected by
Thomas Widdershoven

書包裡的美術館—台灣美感
教科書設計展—澳門站
Exhibition of Taiwanese
Aesthetic Textbook
Designs in Macao

後浪設計
WWAVE DESIGN

後浪設計 WWAVE DESIGN

WWAVE DESIGN, 來自澳門的品牌視覺設計工作室。通過細心的勘探洞察、思考的轉化以及獨到的設計見解, 作品屢獲市場的正面回響, 項目遍及東京、金澤、紐約、上海、香港、吉隆坡等十多個城市; 同時贏得多項國際獎項: 英國設計與藝術指導協會鉛筆獎、紐約平面設計年度金獎及榮譽獎、比利時Pentawards包裝設計獎大獎等。



WWAVE DESIGN is a brand visual design studio from Macao. Through meticulous exploration, insightful thinking, and unique design perspectives, they have garnered positive responses in the market. Their projects have reached over a dozen cities, including Tokyo, Kanazawa, New York, Shanghai, Hong Kong, and Kuala Lumpur. They have also received numerous international awards, such as the UK D&AD Pencil Award, the Gold and Best of Show Awards from the New York Graphis Awards, and the Pentawards Annual Competition in Belgium.



10 sec., 15 sec., 10 sec. (a set of 3)



澳門站

澳門站



澳門站

台灣

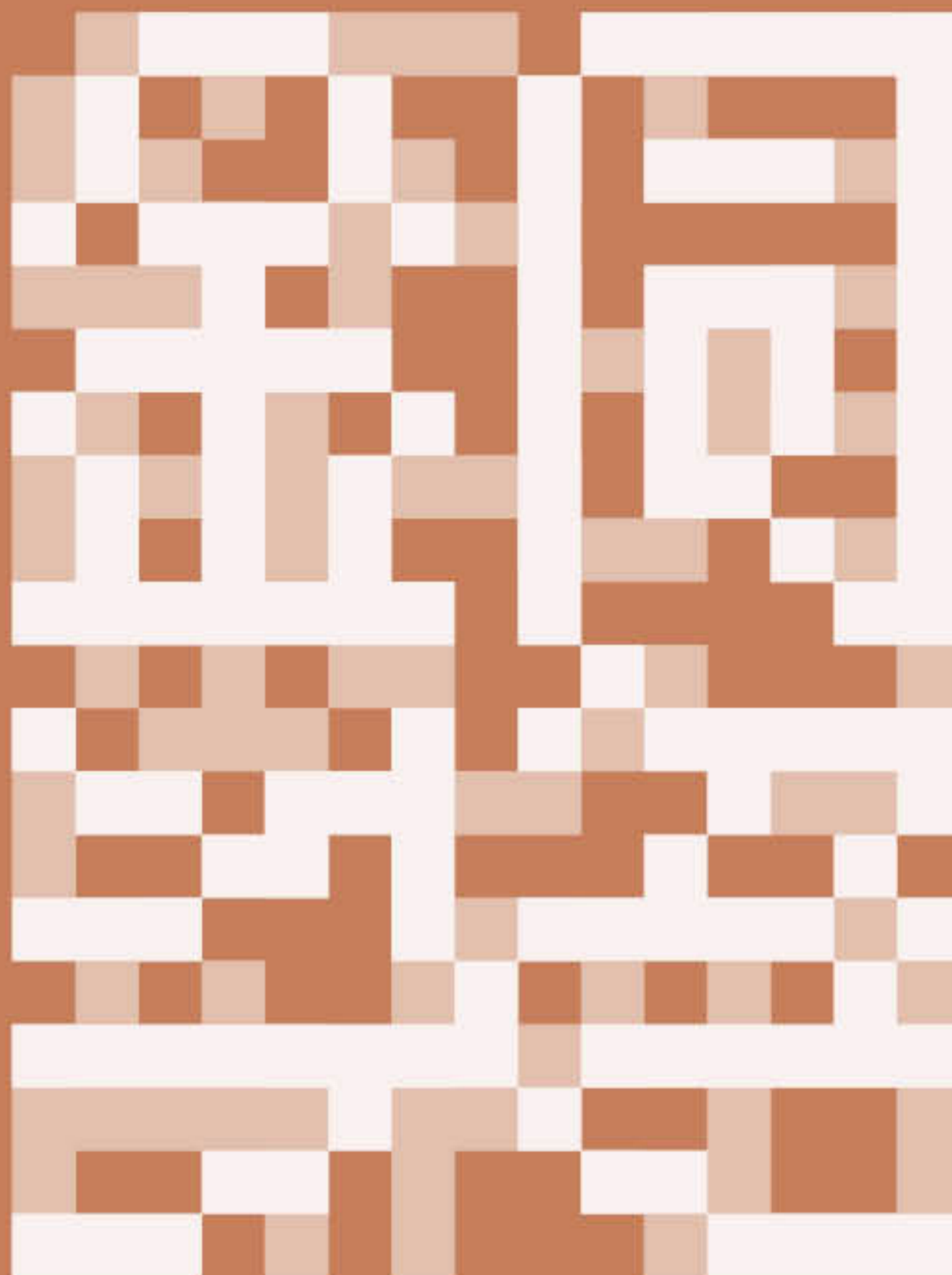
書包裡的美術館—台灣美感 教科書設計展—澳門站 Exhibition of Taiwanese Aesthetic Textbook Designs in Macao

這是為台灣課本設計展覽做的主題形象海報，展覽作品展出由多位設計師重新設計的新型課本，視為揭開了課本的新一頁。我們將書本原型作為基礎元素，運用課本的透視、重疊、色塊碰撞，讓課本產生多種角度的錯視效果，讓觀眾對課本產生好奇心，從中感受新一代課本的多元面貌與可能性，也凸顯這次展覽裡課本多種不同設計風格的特點。同時，我們通過動態形式，反映了新型課本不斷在進化，變化的流動狀態，最終展覽成功引起教育界、出版商及公眾的共鳴。

The “Taiwanese Aesthetic Textbook Designs” exhibition in Macao showcases newly designed textbooks by various designers, expanding the boundaries of the field. The posters use the books as key visual, applying perspectives, overlaps and colour blocks to create optical illusions. These posters highlight the possibilities in textbook design and the diverse styles featured in the exhibition.

銅獎

Bronze Award



悲喜無常

Sadness and Happiness
are Impermanent

黃宇智

Huang Yuzhi

黃宇智

Huang Yuzhi

黃宇智，出生於廣州，2019年本科畢業於廣州美術學院。資深平面設計師，專注於品牌視覺創意領域。



Huang Yuzhi, born in Guangzhou, graduated with a bachelor's degree from the Guangzhou Academy of Fine Arts in 2019. He is a senior graphic designer focusing on brand visual creativity.

黃宇智
Huang Yuzhi

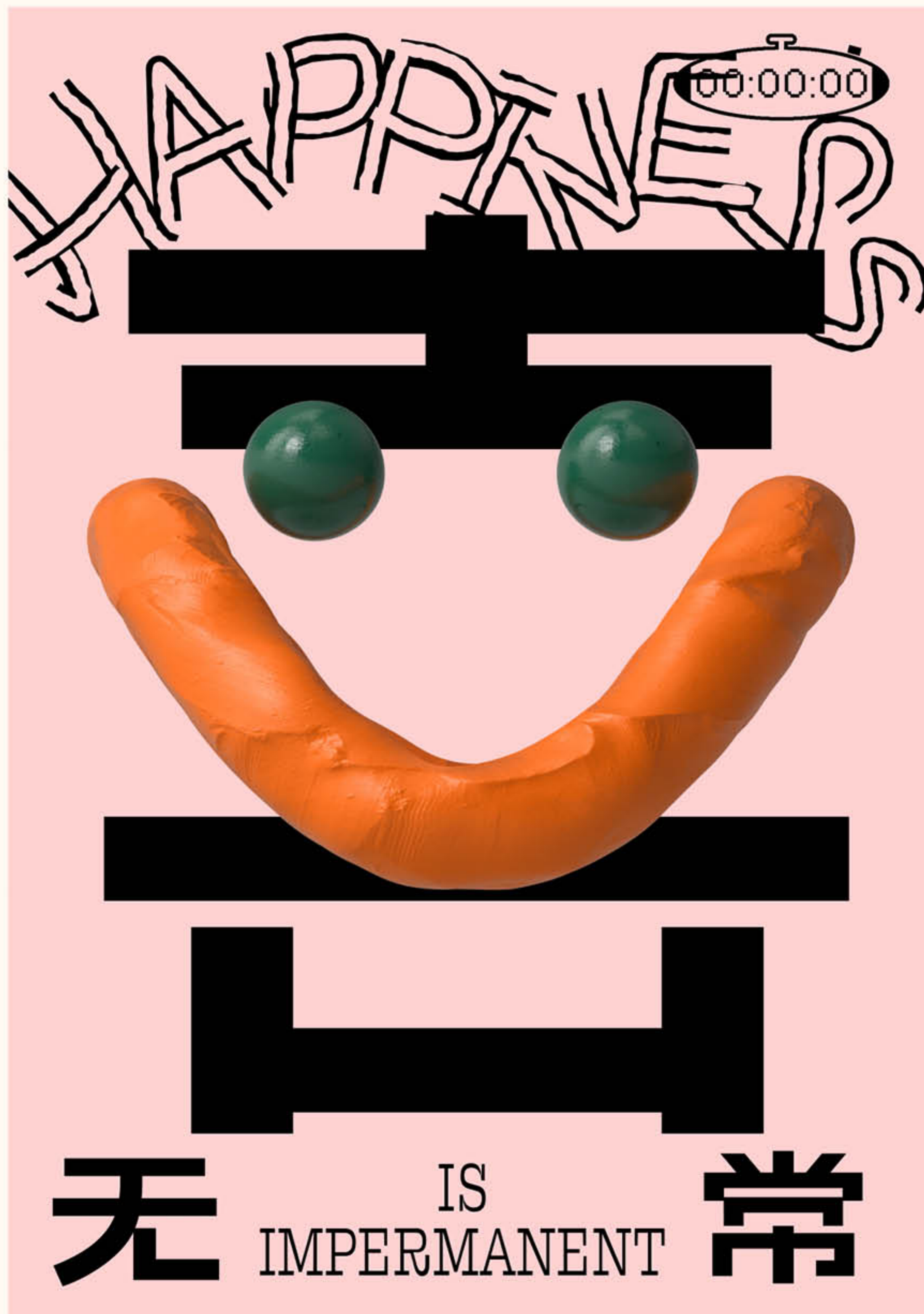
中國內地
Mainland China



悲喜無常
Sadness and Happiness
are Impermanent

16 sec.

2023



動態海報 Animated Poster

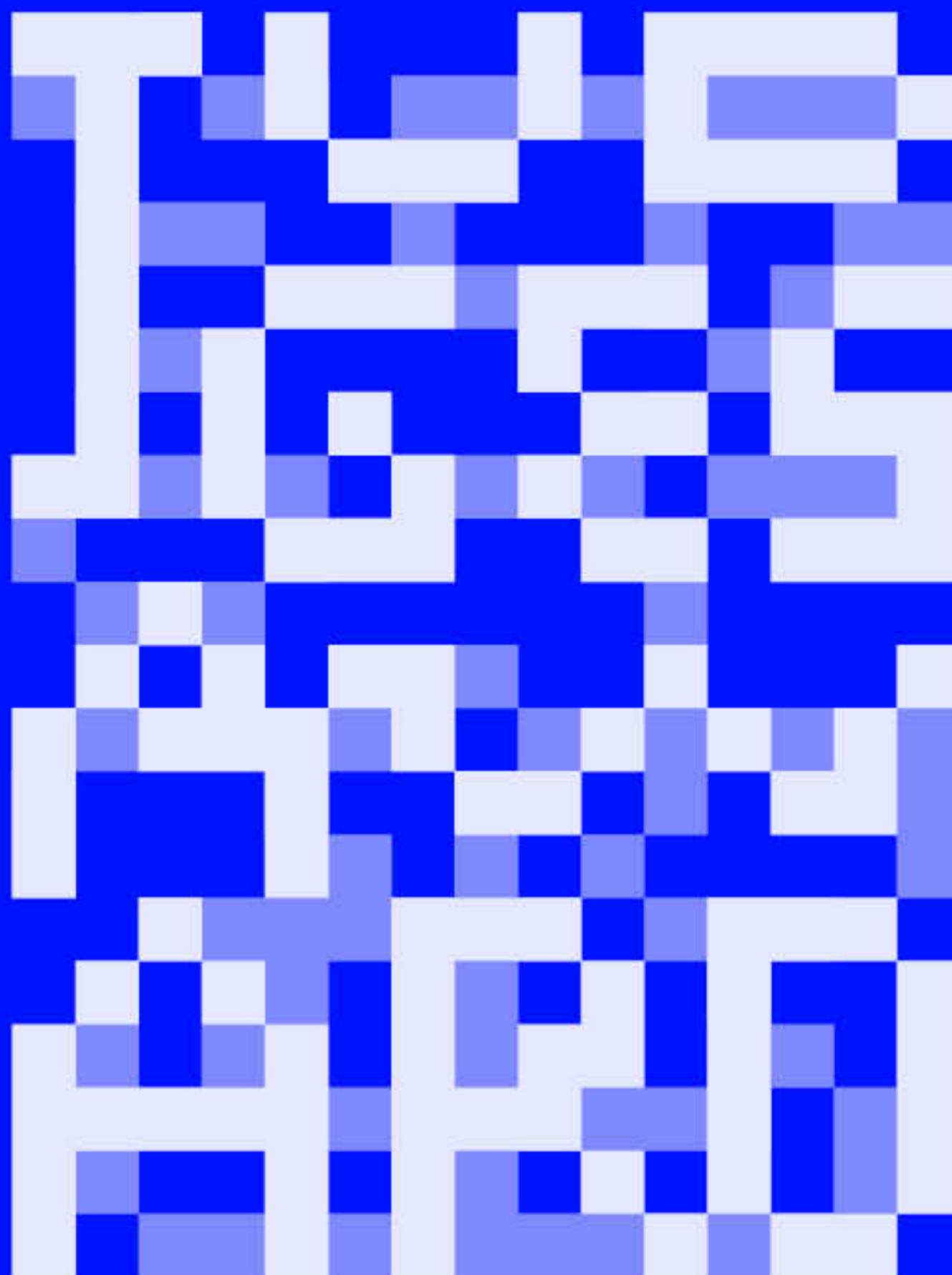
悲喜無常 Sadness and Happiness are Impermanent

當代人類生活於一個高速運轉、資訊爆炸的社會當中，人類的悲與喜也總是在須臾之間來回切換，精神狀態容易大起大落。本作品試圖用最常見的「微笑」、「悲傷」的表情符號(emoji)與「喜」、「悲」漢字做結合，利用動態的特性，將「喜」與「悲」瞬間無縫切換，循環往復，以此表達「悲喜無常」這一人類當代生活現狀。

Contemporary people live in a high-speed, information-saturated society, where sadness and happiness rapidly alternate. This work combines the common “:)” (smile) and “: (” (sad) emojis with the Chinese characters “喜”(happiness) and “悲”(sadness) using dynamic transitions to instantly cycle between the two emotional states. The piece expresses the impermanent nature of human emotions, reflecting the current reality of modern life.

國際評審獎

Judges Award



阮天及愛德華·卡特之選
Selected by
Tin Nguyen & Edward Cutting

Neubad Jacob Hanes
音樂會
Neubad Jacob Hanes

WePlayDesign

WePlayDesign

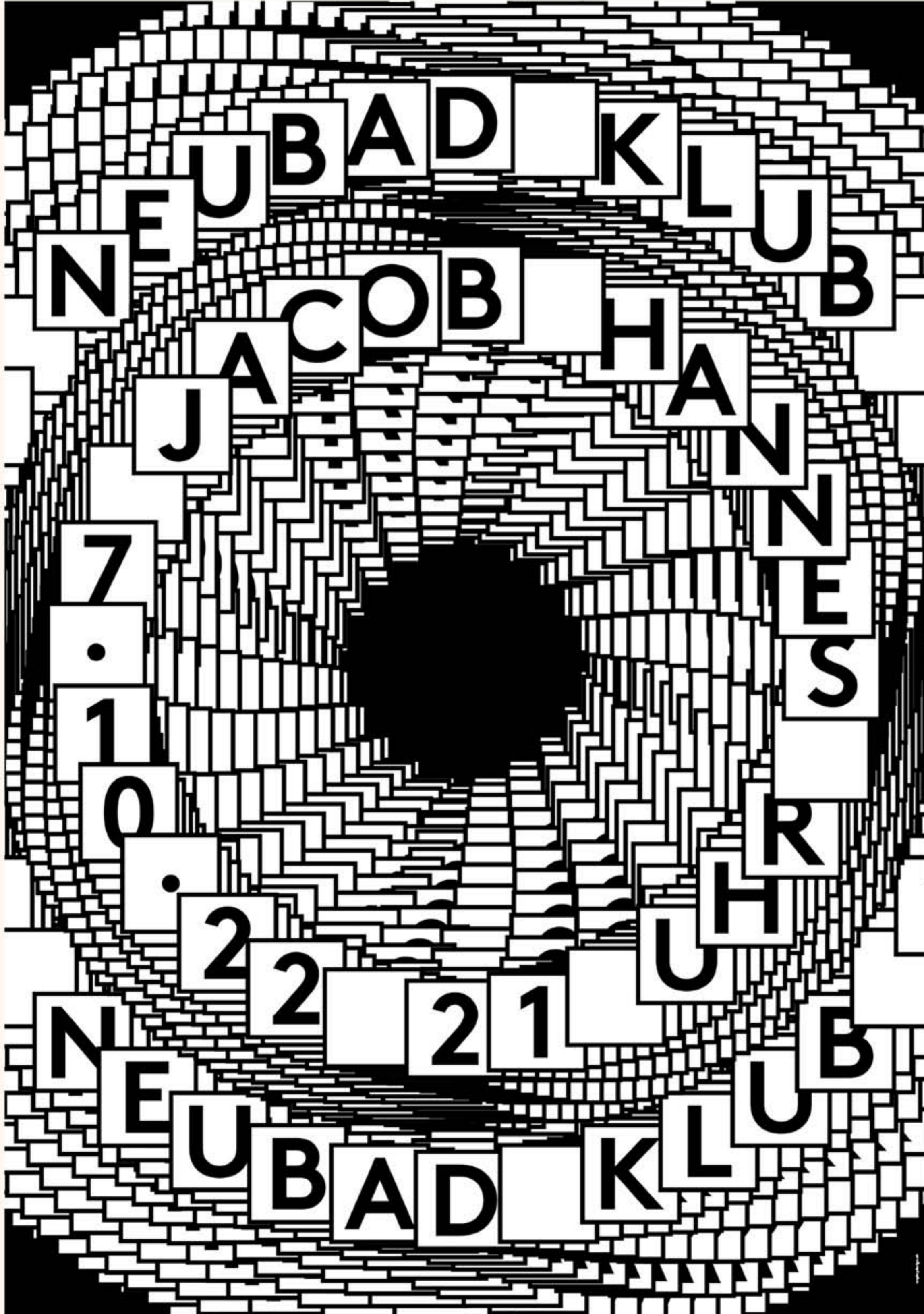
WePlayDesign是一家位於瑞士的創意設計工作室，由索菲·魯賓 (Sophie Rubin) 和塞德里克·羅塞爾 (Cédric Rossel) 創立，專注於藝術指導。該工作室通過視聽感觀世界，打造出充滿活力、富有情感且以故事為核心的品牌形象。WePlayDesign的獨特之處在於其非傳統的創作方法，以玩樂為啟發，並將其視為激發他們不斷嘗試和實驗的推動力。WePlayDesign的作品在國際上廣受讚譽並獲得多項殊榮。



WePlayDesign is a Swiss creative design studio focusing on art direction founded by Sophie Rubin and Cédric Rossel. Through visual and auditory worlds, the studio develops vibrant, emotional, and narrative-driven brand images. WePlayDesign stands out with its unique and unconventional approach, inspired by play as a driving force for experimentation and expression. WePlayDesign has been widely showcased and awarded worldwide.

瑞士
Switzerland

10 sec.



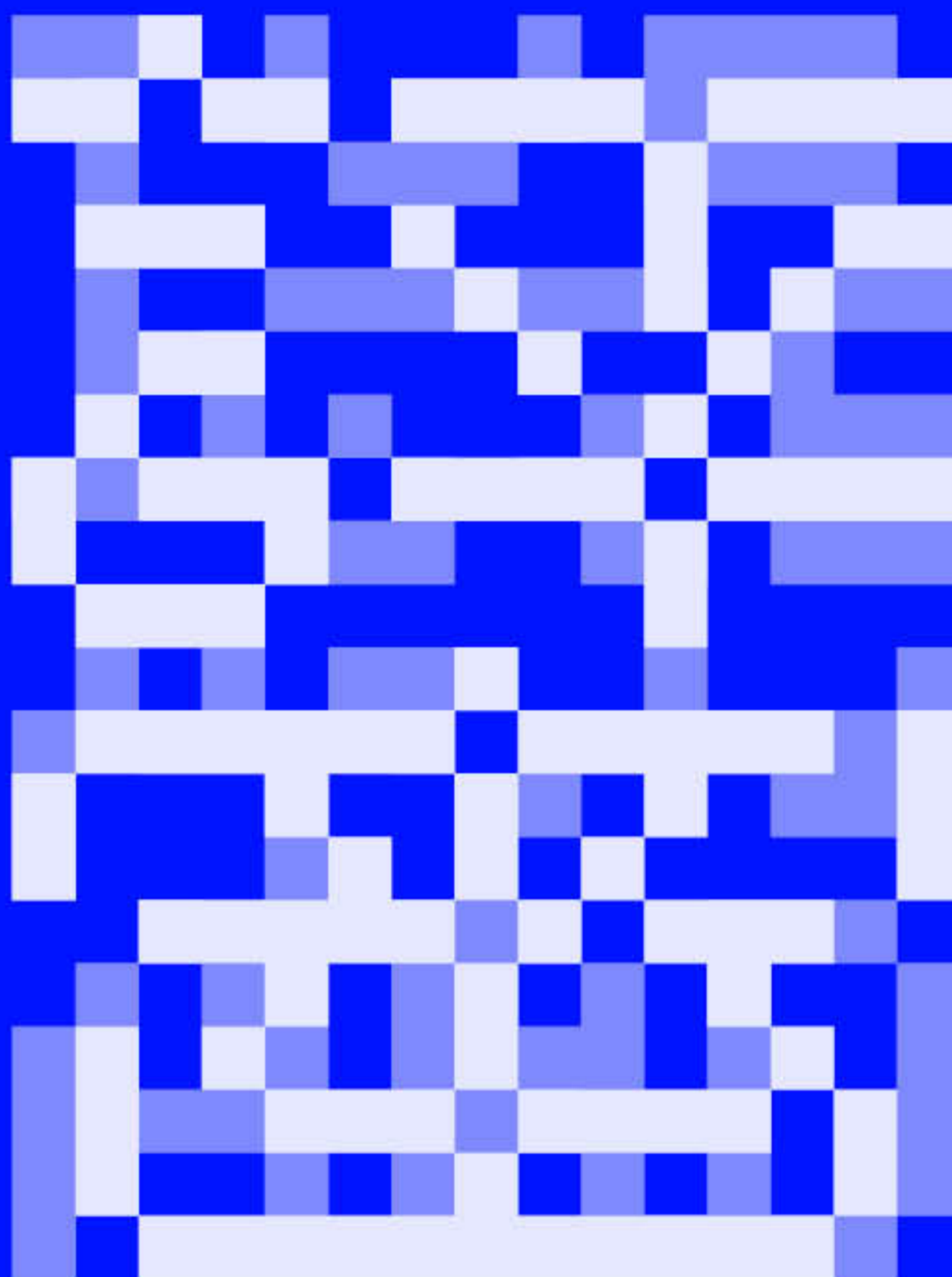
Neubad Jacob Hannes 音樂會 Neubad Jacob Hannes

這是為樂團Jacob Hannes在Neubad藝文空間舉行的音樂會而設計的海報。這場現場表演展現樂團探索聲音和節奏的混合，把不同風格的音樂聯繫起來。

Poster for Jacob Hannes' band live at Neubad Klub. The band's live performance features a mix of sounds and rhythms, coming from the need to explore and build bridges between their many musical influences.

國際評審獎

Judges Award



朱力行之選
Selected by
Henry Chu

視覺噪音
Visual Noise

麥朗
Jonathan Mak

麥朗

Jonathan Mak

麥朗，香港平面設計師。作品涵蓋品牌設計、印刷和多媒體藝術等範疇，最近透過「Sound Type」系列研究聲音、動態和文字的關係。目前在科技新創公司 Nex 從事體感電玩遊戲設計。曾獲英國設計與藝術指導協會獎、坎城創意獎、紐約字體指導俱樂部獎等國際獎項。



Jonathan Mak is a graphic designer from Hong Kong, with projects ranging across branding, publication design, and multimedia art. The ongoing series “Sound Type” combines his interests in sound, motion, and typography. By day, he designs motion-controlled video games at the technology startup Nex. His works have received recognition at the D&AD Awards, UK; the Cannes Lions Awards; and the New York Type Directors Club Awards, etc.

麥朗
Jonathan Mak

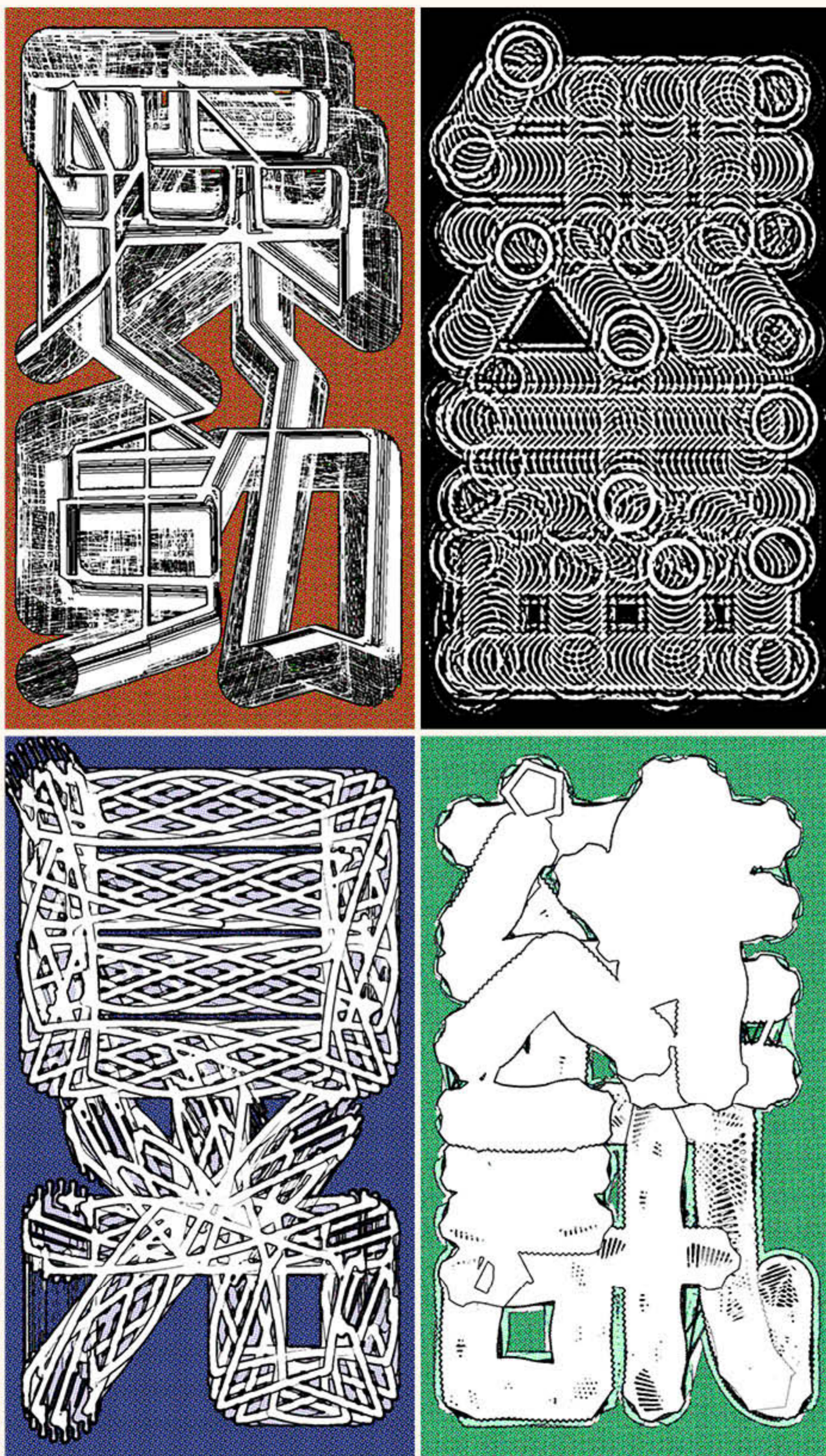
香港
Hong Kong



視覺噪音
Visual Noise

2023

28 sec., 32 sec., 20 sec., 24 sec. (a set of 4)



視覺噪音

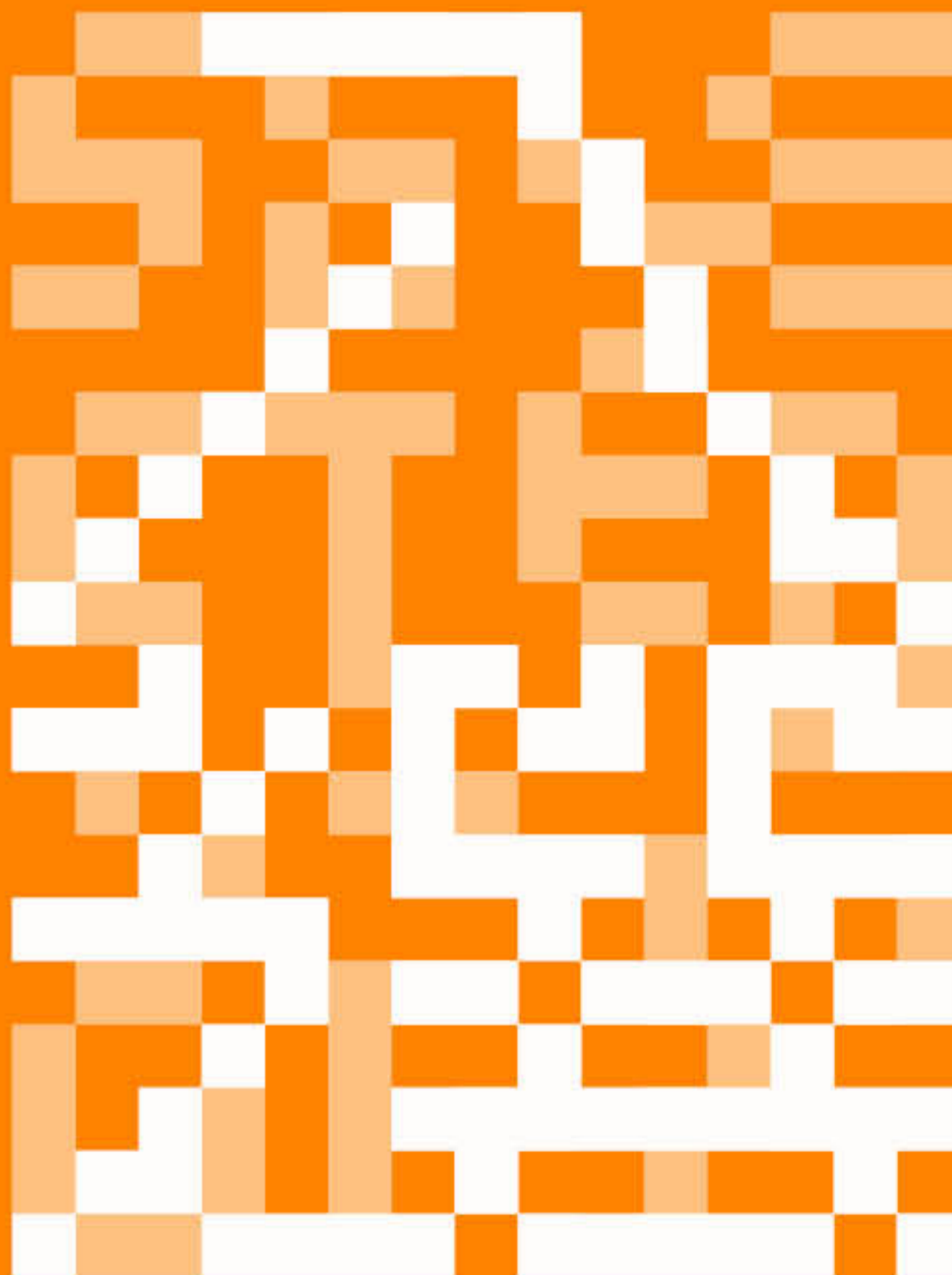
Visual Noise

「視覺噪音」充斥我們四周。無論是街上的大螢幕還是網上廣告，動態圖像無間斷地吸引我們的注意力，令人視覺疲勞。這個海報系列的圖像由特製的聲波生成，讓觀看者從視和聽兩個角度也能感受設計的「嘈吵」。音頻震動的動態呼應「躁動」、「無盡」、「目光」和「雜訊」的文字設計，把大眾感官超載的社會現況誇張地呈現。身為平面設計師，應該在這個視覺圖像氾濫的時代扮演什麼的角色？

Visual noise surrounds us, from digital billboards to online advertisements, and moving images constantly fight for our attention and overwhelm our senses. In this connection, the poster series uses sound waves to create “visual noise” the audience can both see and hear. The audio frequencies are designed to generate motion that echoes the meaning of the Chinese typography for “躁動” (Restless), “無盡” (Infinite), “目光” (Gaze) and “雜訊” (Noise). The posters are an extreme reflection of the sensory overload in modern society. As a graphic designer, how do we see our role in this endless battle for eyeballs?

入選海報

Selected Posters



HDU²³ Lab

好好設計
Bravo Design

2022

中國內地
Mainland China

15 sec.



動態海報 Animated Poster

Bergerberg

瑞士
Switzerland

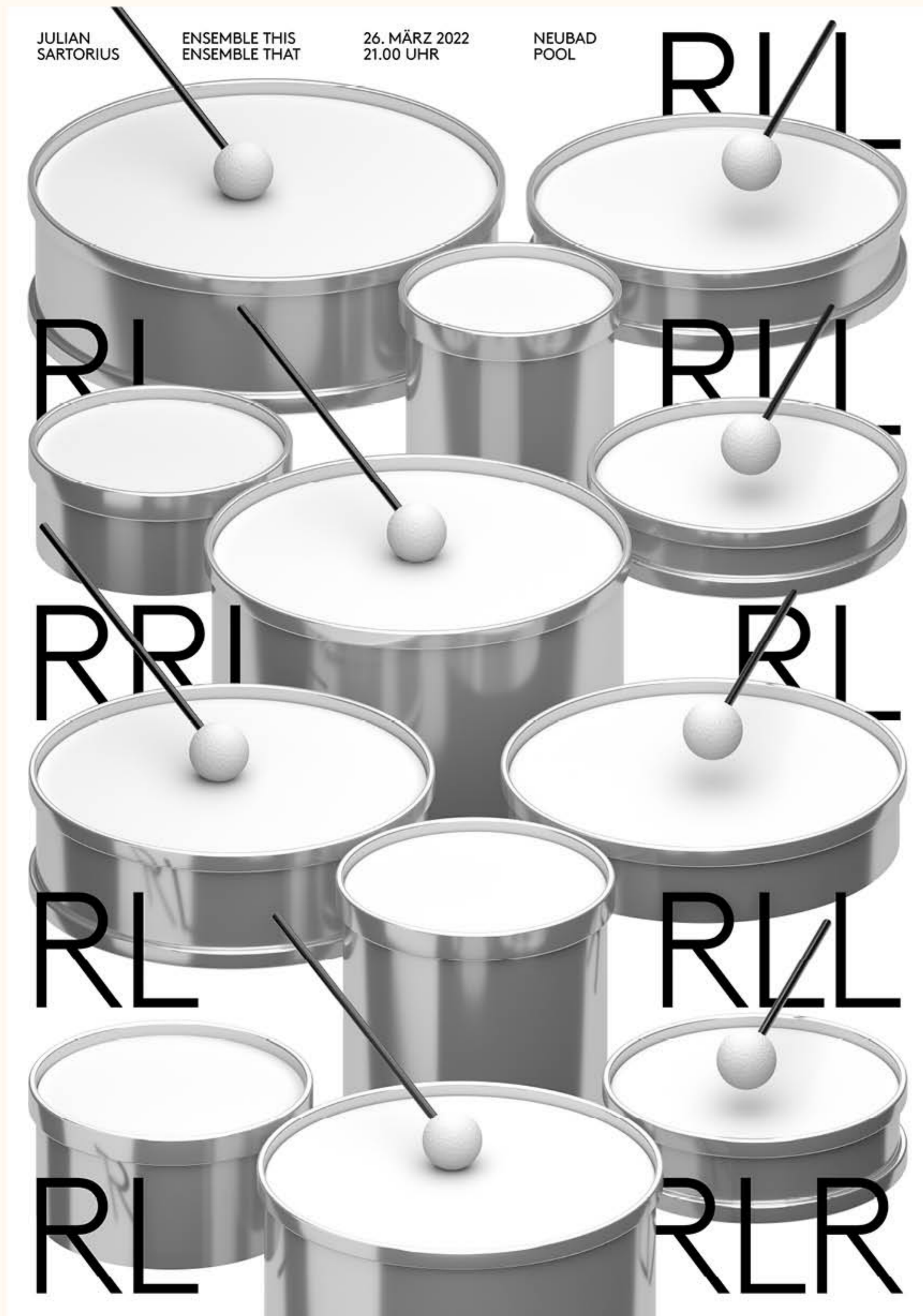


Julian Sartorius 及 ET | ET鼓樂作品:
RLLRLRLLRRLRLRLRLLRRLR
JULIAN SARTORIUS + ET | ET:
RLLRLRLLRRLRLRLRLLRRLR

2022



14 sec.



動態海報 Animated Poster

Bergerberg

無臉之眼
Les Yeux Sans Visage

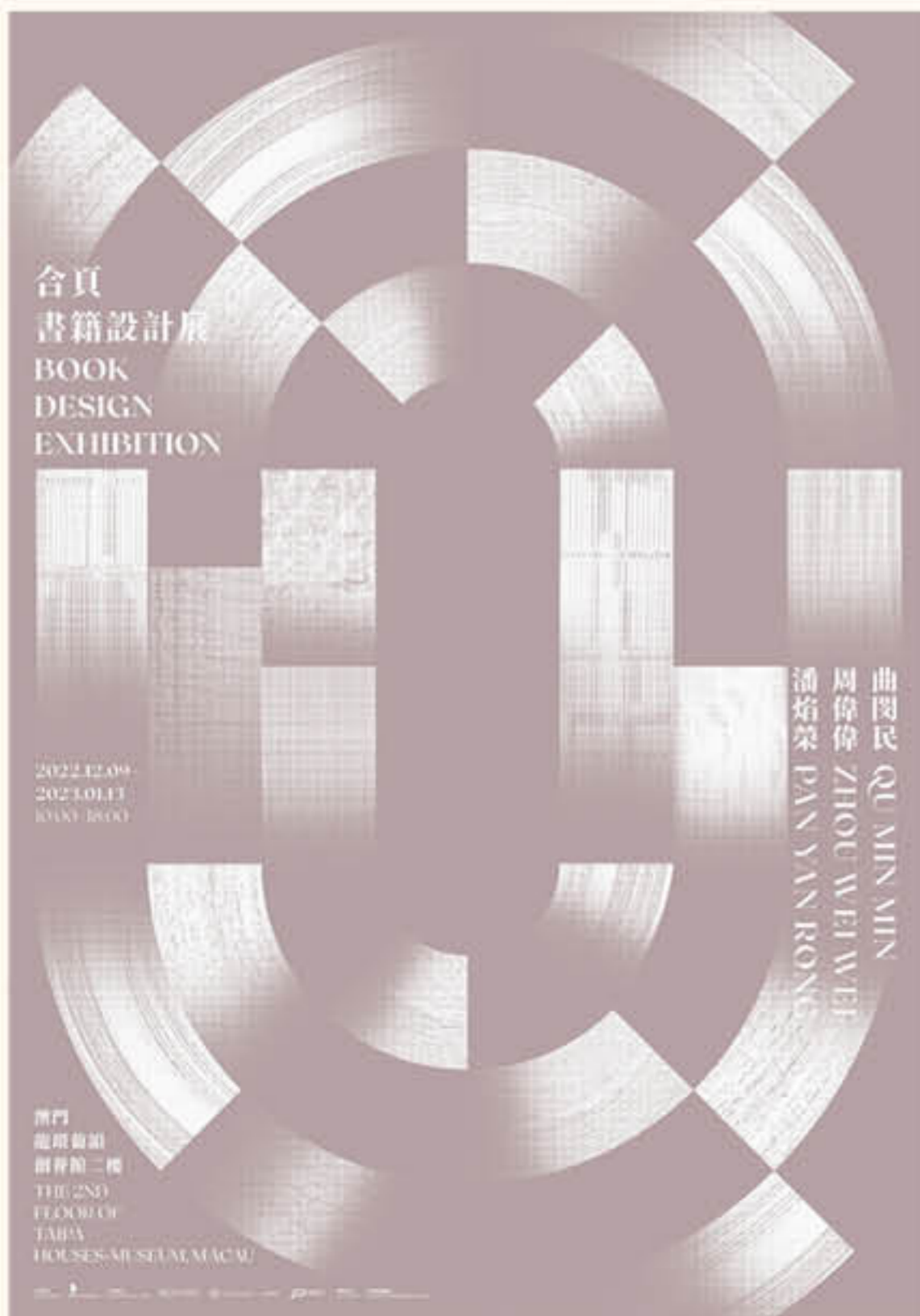
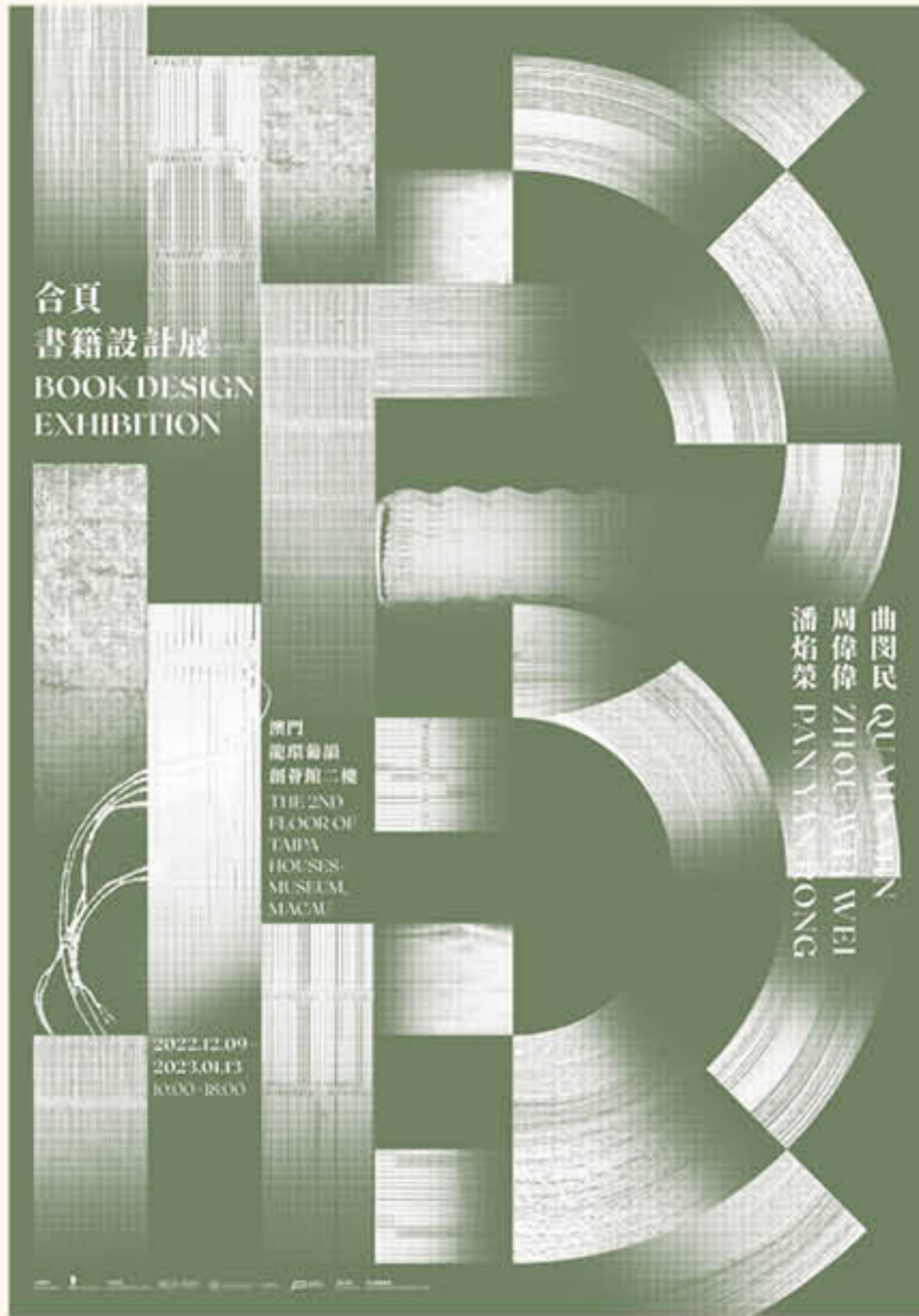
2023

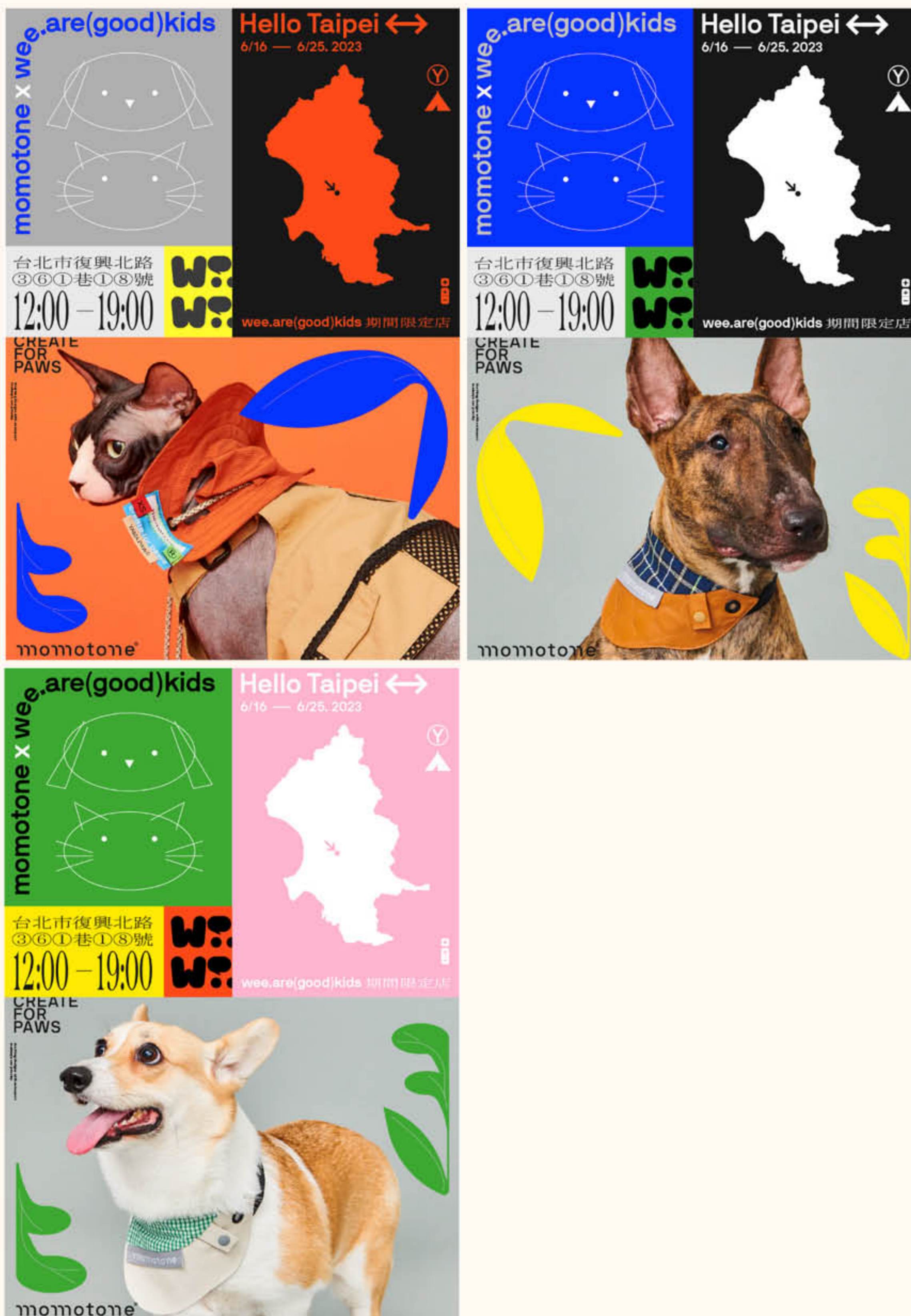
瑞士
Switzerland

15 sec.



動態海報 Animated Poster







蔡俊暉
Jun Choi

中國內地
Mainland China



「科學/媒介/藝術」系列工作坊
WORKSHOP SERIES ON
“SCIENCE, MEDIA AND ART”

4 sec.

2021



科學／媒介／藝術 WORKSHOP SERIES ON SCIENCE, MEDIA AND ART

系列工作坊 / 2

一名醫生的
當代藝術創作
ART CREATED
BY
A DOCTOR

第二期主題
THEME
醫學與當代藝術創作實踐
MEDICAL AND
MODERN ART
CREATION PRACTICE

第二期嘉賓
GUEST
周知遠
ZHOU ZHI YUAN

主辦單位
SPONSOR
中國美術學院跨媒體藝術學院
SCHOOL OF INTERMEDIA ART,
CHINA ACADEMY OF ART

承辦單位
ORGANISER
中國美術學院跨媒體藝術學院
實驗藝術系
SCHOOL OF INTERMEDIA ART,
CHINA ACADEMY OF ART,
EXPERIMENTAL ART DEPARTMENT

總策劃
PLANNER
閔罕
MIN HAN

學術支持
ACADEMIC SUPPORT
管懷賓
GUAN HUAI BIN

項目監製
PROJECT PRODUCER
宋戈文 / 宋振熙
SONG GE WEN / SONG ZHEN XI

2021
10 / 25 - 27
14:00-16:30

中國美術學院南山校區4號樓405室
ROOM 405, BUILDING 4, NANSHAN CAMPUS,
CHINA ACADEMY OF ART

動態海報 Animated Poster

馬旭東
Ma Xudong

中國內地
Mainland China



NACAA「未來生活」設計論壇
系列海報
NACAA "Future Life" Design
Forum Series Posters

2022

38 sec.



NACAA "FUTURE LIFE" DESIGN FORUM
未來生活

2022/11/14
November 14, 2022
am/9:00-pm/19:00

主办单位
中国美术学院南特设计联合学院

ORGANIZER
Nantes Design Institute
China Academy Of Art

时间
2022.11.14
AM/9:00-
PM/19:00

TIME
November 14, 2022

地点
中国国际设计博物馆

LOCATION
China Design Museum

方式
线下+线上

MODALITY
Offline+ Live Streaming

议程 / PROCEDURE

[NACAA 启新仪式]
2022.11.14
9:00-11:30

08:40 进场, 播放NACAA介绍片
09:00 典礼开始, 介绍到馆领导、嘉宾
09:15 领导致发言
09:30 播放各方祝贺视频
09:40 NACAA前定院长发言
10:00 法方副院长发言
10:30 NACAA启新揭牌, 大合影
10:45 校长主题演讲 - CHRISTOPHER SCHNEIDER院长
11:10 校长主题演讲 - 高世名

[中法实验室论坛]
2022.11.14
14:00-19:00

14:00-14:40 城市实验室 - 俞波, EDNA教授
14:50-15:30 健康关怀实验室 - 顾家, EDNA教授
15:40-16:20 食品设计 - 胡方, EDNA教授
16:30-17:10 数字设计 -
17:20-18:00 媒体设计 - 魏大豹, EDNA教授
18:10-18:50 品牌设计 - 马琳, 汪建军

[中法教育创新演讲]
2022.11.14
19:00-21:00

19:00-20:00 宋建明教授
20:00-21:00 JEAN-CLAUDE RIJANO BORSALAN 教育创新

拟请嘉宾
浙江省教育厅领导
浙江省教育厅总督学舒培冬
法方副院长
中方企业代表
法方协会与行业代表

INVITEES
leader Of Zhejiang Provincial
Department Of Education
Shu Peidong, Governor
Of Zhejiang Provincial
Department Of Education
French Vice President
Mattheu Rochette-schneider
Chinese Company Representative
French Associations And
Industry Representatives

ORGANIZER
Nantes Design Institute
China Academy Of Art

Design: Ma Xudong

中国美术学院

NANTES DESIGN

動態海報 Animated Poster

姜延
Jiang Yan

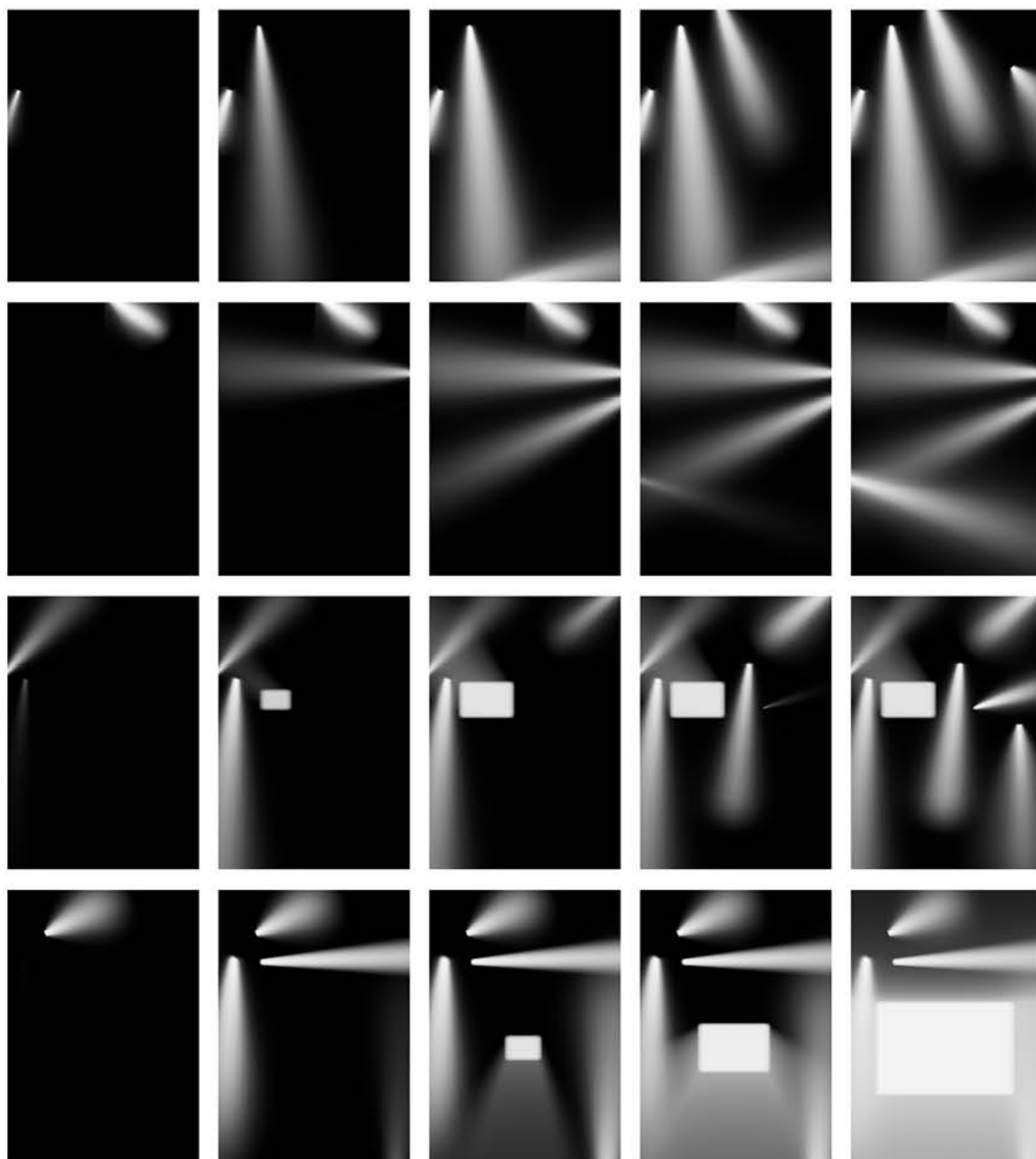
中國內地
Mainland China



心之所向動態海報
Choice of Heart_Animated

2023

20 sec.



動態海報 Animated Poster

朱超
Zhu Chao

中國內地
Mainland China



嘉德國際藝術圖書展2023
動態海報
GUARDIAN ART BOOK
FAIR 2023 Dynamic Poster

2023



9 sec.

10:00
-
19:00

04.08
/
04.16

ART BOOK FAIR

THE 2ND GUARDIAN

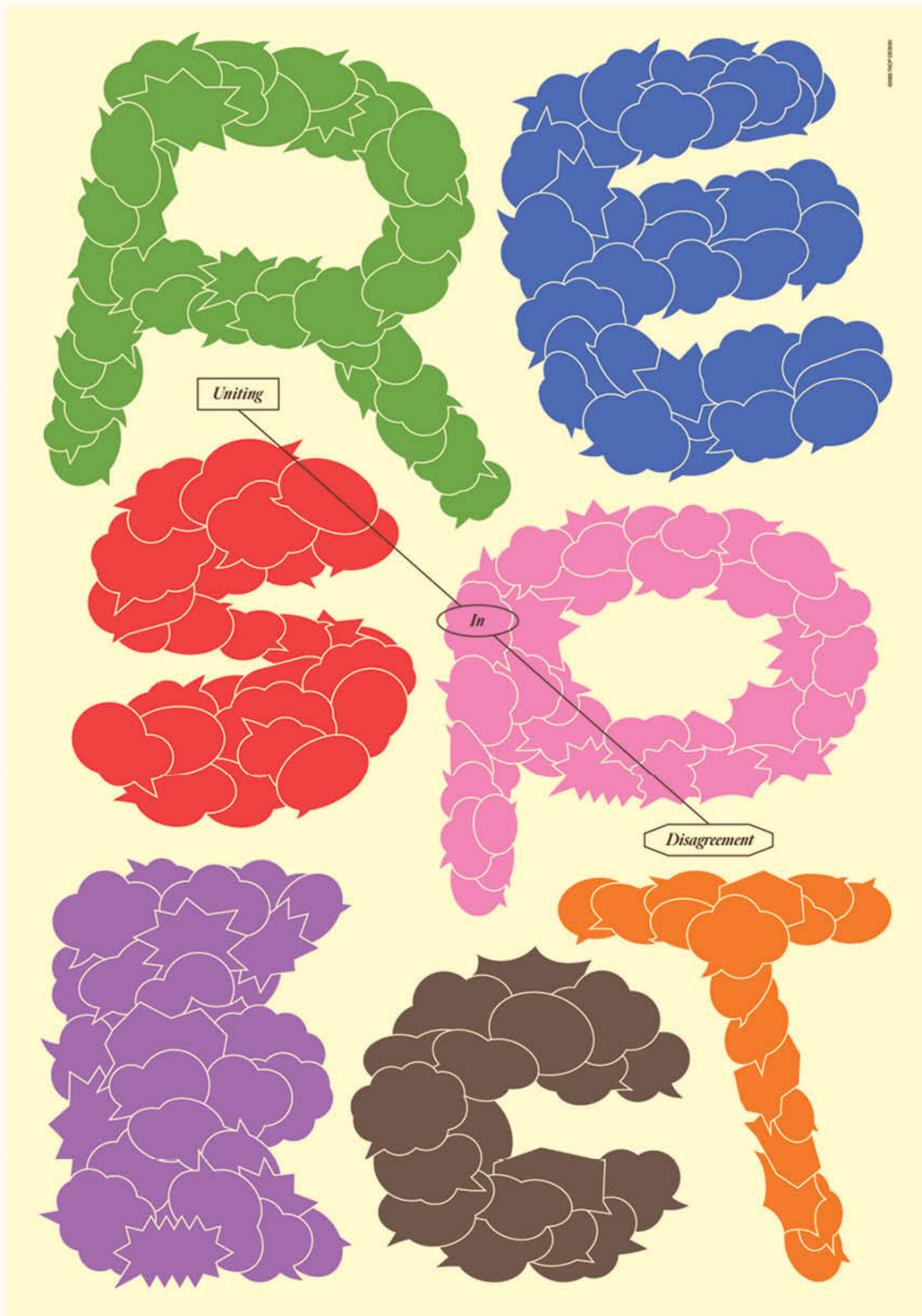
嘉德國際藝術圖書展

- VENUE -
B1, Guardian Art Center
No.1 Wangfujing St., Beijing

T.
010-85928266
010-65189968

- 地址 -
北京东城区王府井大街1号
嘉德艺术中心B1展厅

動態海報 Animated Poster





Because of perfection,
schreibe ich zurück.



Ann-Kathrin Müller und Judith Engel
Buchpräsentation und Screening

Das Signal
Buch, 80 Seiten, mit Buchart, 8 Karten
Edition 200
Fotografien: Ann-Kathrin Müller
Text: Judith Engel
Gestaltung: Studio Tillack Knöll
Übersetzung: Kate Vanovitch
Edition Taube, München/Zürich 2022

Die Sicht ist seit Tagen diffus.
Film, 35' 14", Edition 5
Eine Kooperation von Judith Engel,
Katharina Jabs und Ann-Kathrin Müller
Fotografien: Ann-Kathrin Müller
Text: Judith Engel
Montage und Animation: Katharina Jabs
Sprecherin: Irene Baumann
Sound und Musik: Paul Abbrecht
Übersetzung: Kate Vanovitch

Und Dein Bild gefriert schon
wieder in einer Handvoll Kästchen.
Die Sicht ist seit Tagen diffus.



28.04.2022, 19 Uhr
29.04.2022, 17-20 Uhr
30.04.2022, 14-17 Uhr
01.05.2022, 14-17 Uhr

Sloe Paul
I Want You

In one hour I won this battle
I still can impress myself
Nothing in my mind is settled
I'm by myself I don't need help
In one hour I start a new life
And time flies by not so do you
In one hour I do not break down
I'm feeling things I didn't know
I know I want you so bad
Although I haven't figured out yet
What is going on in my head
While I think I need some time alone
Cause I just want to get over it
I'm gonna spend my time with you
And make sure that I'm no hypocrite no
I'm gonna spend my time with you

Getting chills for a few minutes
By a headrush to the past
I went down back to the finish
Wondering what is going to last
Oh and how do words express this feeling
At least mine can change it though
These are words that you do fill with meaning
As you always tend to do
I know I want you so bad
Even though I'm not that sure for now
What is going on in my head
But I know that I want you baby so bad
And I think that I have figured out now
What is going on in my head

Kunstraum 34
Filderstraße 34
70180 Stuttgart
www.kunstraum34.de
kontakt@kunstraum34.de

Studio Nous

香港
Hong Kong

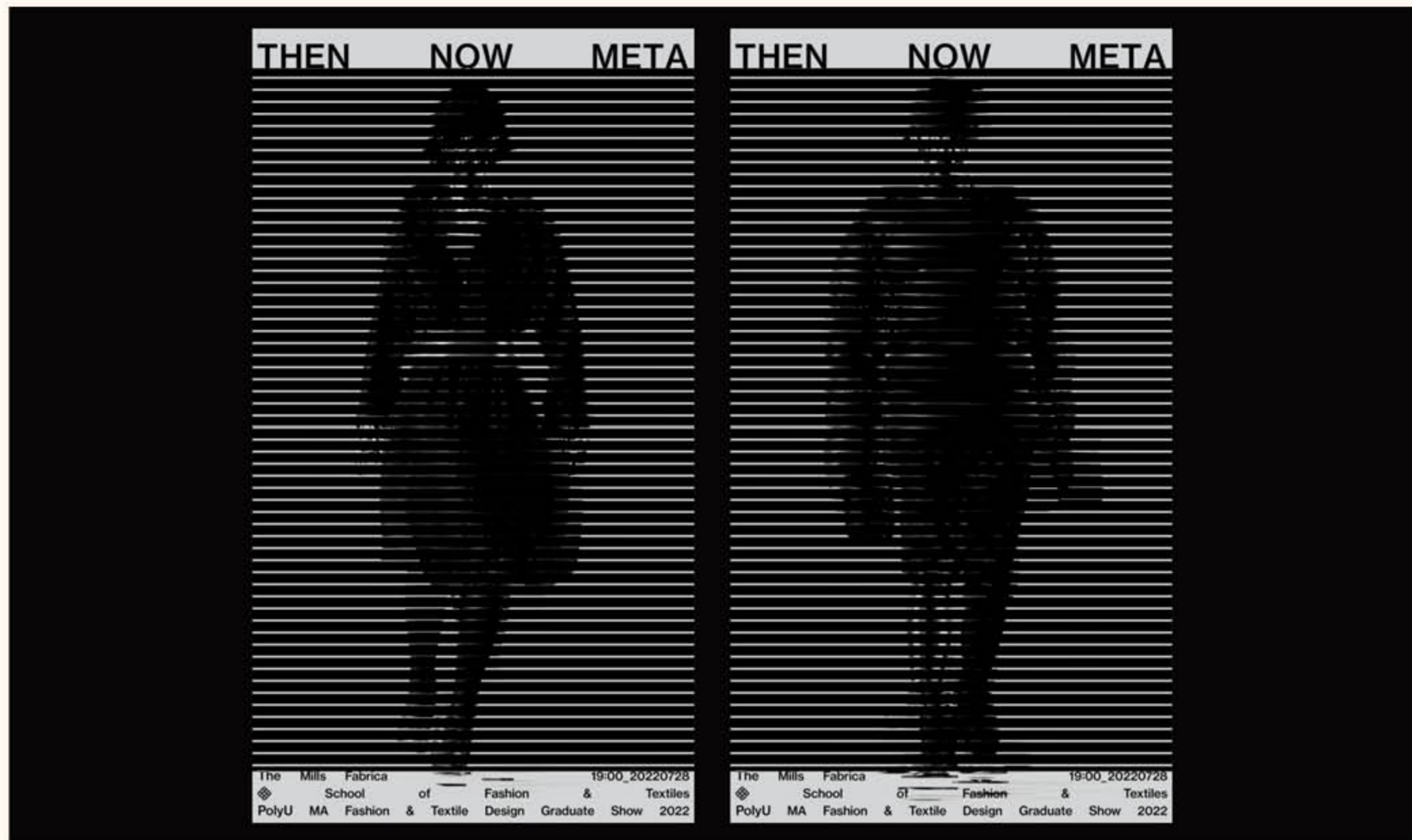


香港理工大學時裝及紡織學院
文學碩士畢業時裝展2022—
Then, Now, Meta
ITC MA Fashion Show 22 —
“Then, Now, Meta”

2022



50 sec. (a set of 2)





V210, P/F, Jockey Club Innovation Tower, PolyU 香港理工大學設計學院賽馬會創新樓平台V210展覽室 13/03/2023-29/05/2023, 10:30-18:00

MATERIALS

物料

設計師

PolyU Design



DESIGNERS

HK Reclaimed Wood 香港廢棄木 / Yeast 酵母 / Washi Tape 和紙膠紙 / Paper 紙張 / OLED Screen 顯示屏 / Fancy Paper 花紋紙 / Acrylic 亞克力
Ada Chan 陳盈敏 / Cindy Chan 陳可兒 / Elaine Chan 陳麗鈴 / Hei Shing Chan 陳耀成 / Jonathan Mak 麥朗 / Sara Ng 吳湘輝 / Emily Tang 鄧曉瑩

李文靜
Li Wenjing

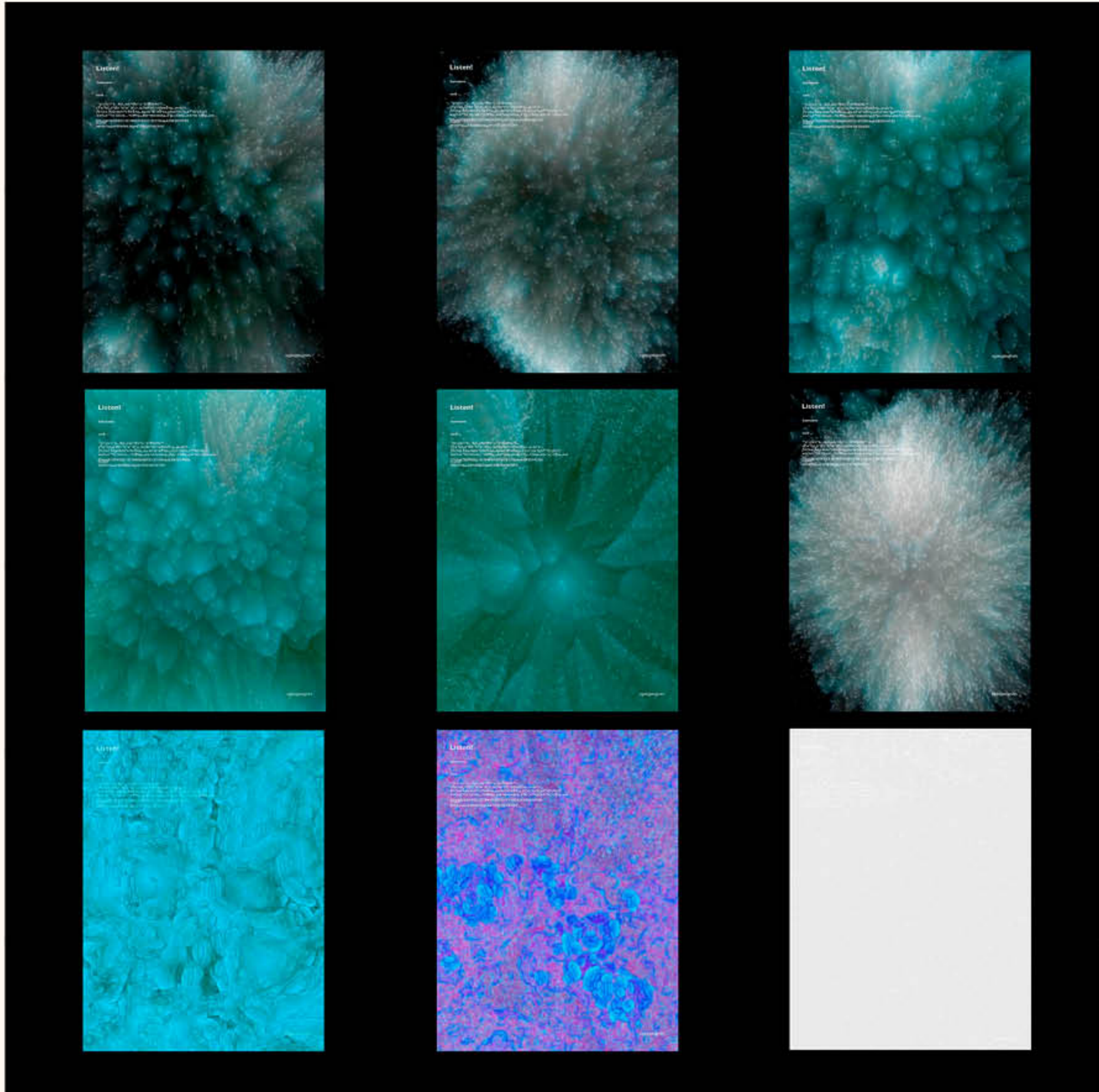
中國內地
Mainland China



謠言
Rumor

1 min. 10 sec.

2023



動態海報 Animated Poster



In nature, butterflies have learned to survive by imitating other creatures. Over time, they have developed captivating patterns. Drawing inspiration from this phenomenon, we used machine learning to create a library consisting of animal and butterfly images. This unique combination aims to reveal and recreate the magical realm of imagination through the lens of butterflies.

In nature, butterflies have learned to survive by imitating other creatures. Over time, they have developed captivating patterns. Drawing inspiration from this phenomenon, we used machine learning to create a library consisting of animal and butterfly images. This unique combination aims to reveal and recreate the magical realm of imagination through the lens of butterflies.



The poster visual element is based on the generation of an image by the GAN model. The text is written by the artist. © Studio Mary, Hong Kong. All rights reserved.

The poster visual element is based on the generation of an image by the GAN model. The text is written by the artist. © Studio Mary, Hong Kong. All rights reserved.

張智勇
Zhang Zhiyong

網格先生：維姆·克勞威爾
Mr. Gridnik: Wim Crouwel

2021

中國內地
Mainland China

3 sec.



mr. gridnik : wim crouwel	網格先生： 維姆· 克勞威爾	1928-2019
	grid systems and structural design research of wim crouwel	
	網格与建构 維姆·克勞威爾 设计研究	van abbemuseum eindhoven / stedelijk museum amsterdam / Total Design /
		new alphabet / type stedelijk / type fodor /
1-15 6 2021 9am-5pm artinno town xiangshang art commune #n13	2021年 6月1日至6月15日 9:00-17:00 艺创小镇 泰山艺术公社 #n13	crouwel.stedelijk.nl

動態海報 Animated Poster

張智勇
Zhang Zhiyong

中國內地
Mainland China



量子世界觀、量子領導力和
中國藝術

The Quantum World View,
Quantum Leadership, and
Chinese Art

10 sec.

2023



The **量子世界觀、** *Apr. 21, 2023*
Quantum World View, **量子領導力和** *14:00*
Quantum Leadership, **中國藝術** *and Chinese Art*
2023年
4月21日
14:00
(周五)

主持人：
孙善春 *Host:*
教授 *Professor*
Shanchun
Sun

主讲人：
丹娜·佐哈尔
教授
Speaker:
Professor
Danah
Zohar

对谈人：
张颂仁
教授
Interlocutor:
Professor
Johnson
Chang

中国美术学院南山校区
南苑大会议室

主办
中国美术学院
视觉中国
协同创新中心

中国美术学院
虚拟视觉与
全息艺术研究中心

中国美术学院
艺术哲学与文化创新
研究院

中国美术学院
教育基金会

加入Zoom会议
<https://us02web.zoom.us/j/83987883779?pwd=VUsrSVkzSnhVL0dwNjUwcXg1NDliUT09>
会议号: 839 8788 3779 密码: 230421

馬爾辛·維索基
Marcin Wysocki

波蘭
Poland



只要你從未了解自己
As Long as You Never
Know Yourself

15 sec.

2023



PAWEŁ
SOBCZAK

kurator
PAWEŁ
WĄTROBA

9.09 —



— 20.10

kronika



MDA2023

澳門設計大獎
macau design award
2023

合辦
CO-ORGANIZER

SJM

MACAUDESIGNAWARD .COM
20

1.6—15.9
CALL FOR ENTRY
全球徵集

23
MACAU DESIGNERS ASSOCIATION (AJRUA CINCO DO BAIRRO
DA AREIA PRETA,EDF. INDUSTRIAL VENG FONG 7 ANDAR C,
MACAU (T)+853 2843 2814 (E)INFO@MACAODA.ORG

ORGANIZER MDA 澳門設計師協會
CO-ORGANIZER SJM 澳門設計大獎主辦單位
SPONSOR 澳門文化發展基金會
BY WAVE DESIGN
WEBSITE WWW.MACAUDESIGNAWARD.COM
FACEBOOK MACAUDESIGNAWARD
INSTAGRAM MACAUDESIGNAWARD

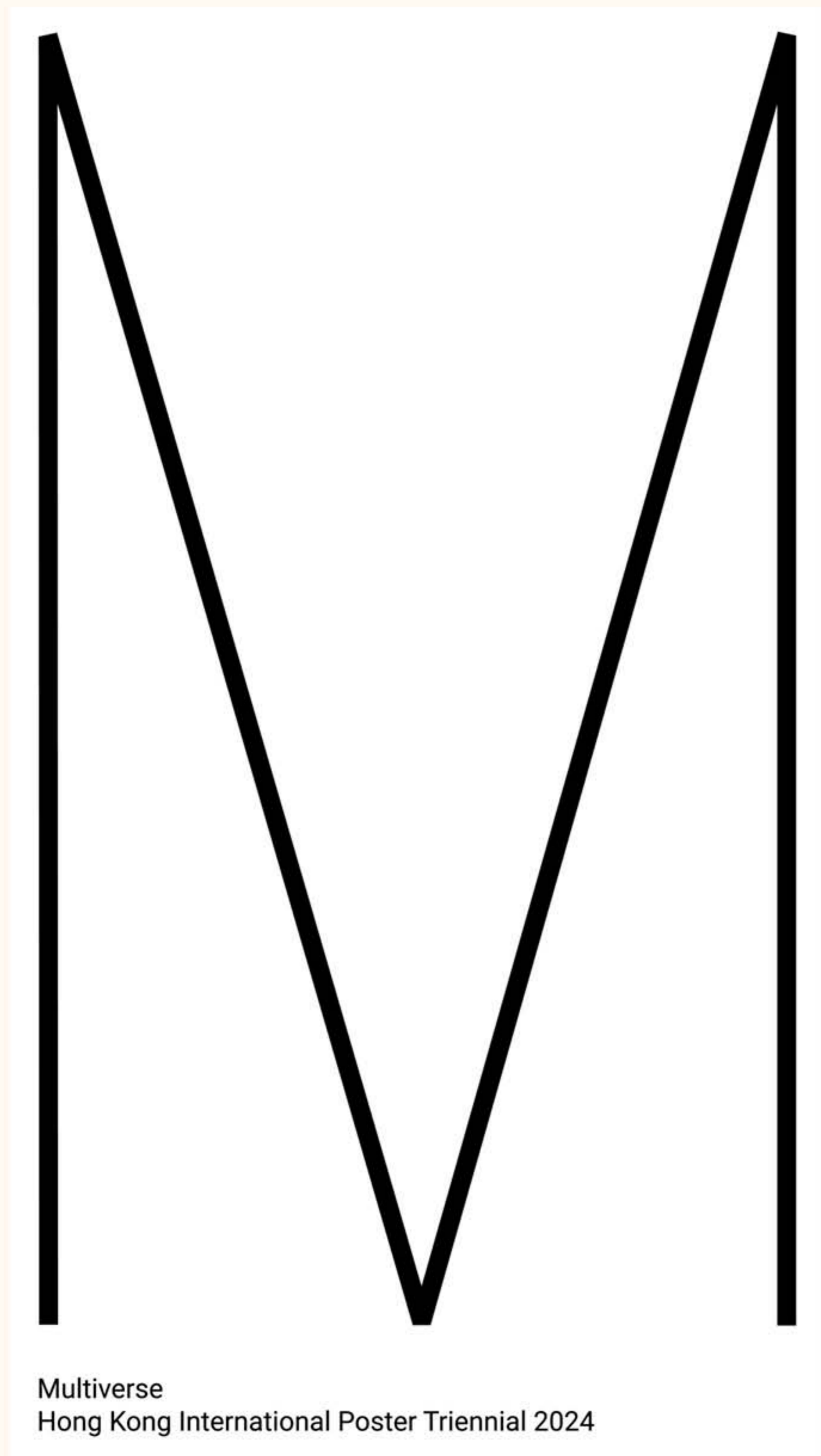
伊凡諾娃·弗拉季斯拉娃
Ivanova Vladislava

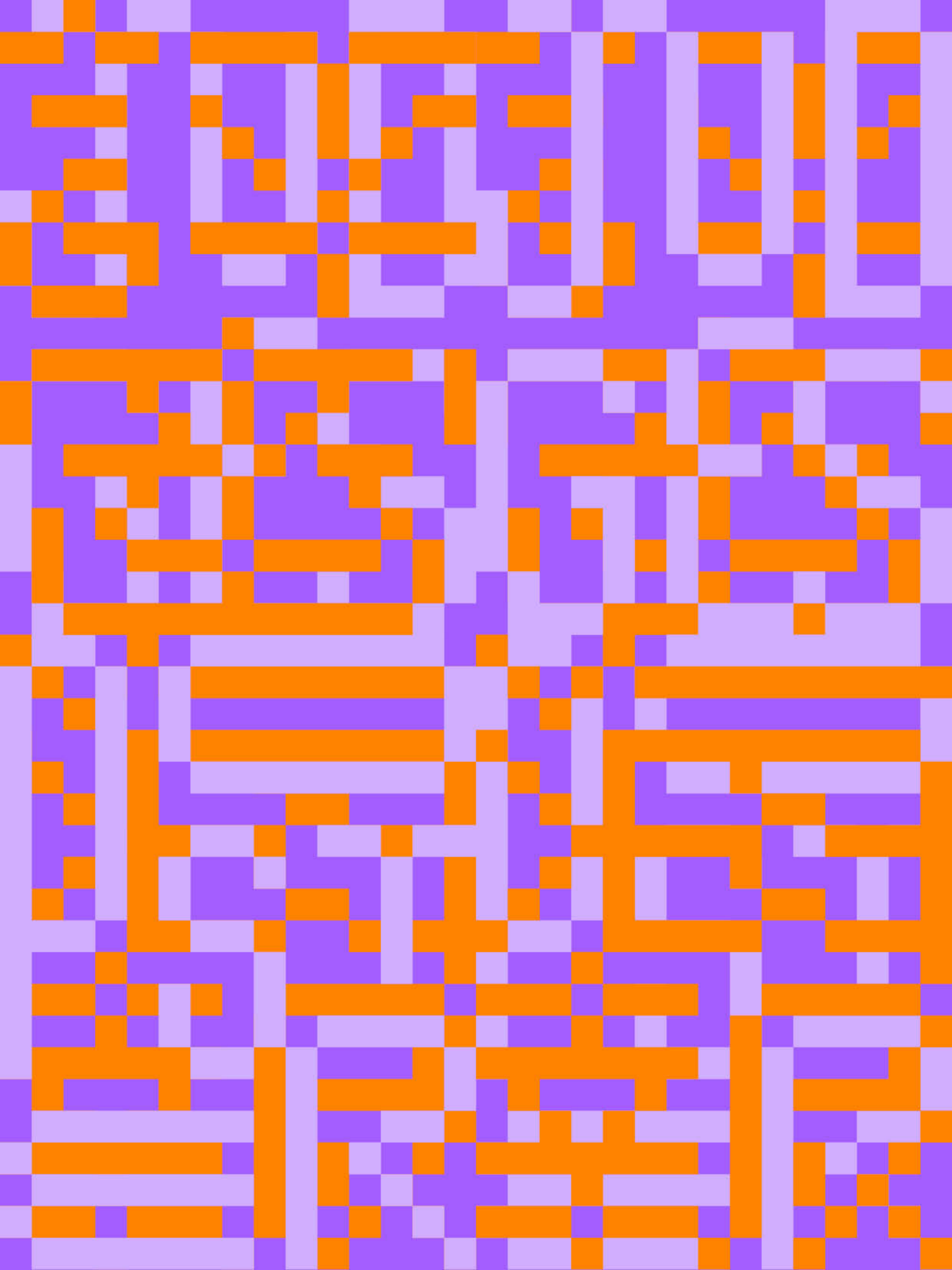
無域移轉
Multiverse Shifting

2023

俄羅斯
Russia

14 sec.





評審海報

JUDGES'
POSTERS

陳超宏



陳超宏 (Eric) 是香港資深的多元化平面設計師，畢業於香港大一藝術設計學院及香港理工大學，先後加入Grapho Studio，李奧貝立 (Leo Burnett) 及達彼思 (Bates Hong Kong) 等國際知名公司工作。1991年他創辦自己的公司Eric Chan Design Co. Ltd.，主要為客戶提供企業及品牌形象設計、商標設計、企業書刊及包裝設計等。Eric是多個設計團體的主要委員，包括香港設計師協會執行委員 (2002-2008) 及副主席 (2008-2014)、香港設計師協會專業、榮譽及資深會員、英國設計與藝術指導協會獲獎會員、日本字體設計協會會員及美國字體指導俱樂部會員等。過去三十多年先後獲取超過380項國際及香港榮譽及大獎，包括英國設計與藝術指導協會黃鉛筆提名、美國紐約The ONE SHOW金鉛筆大獎、日本字體設計協會年獎Best of The Best、香港設計師協會雙年展金獎及香港國際海報三年展金獎等。時至今日，Eric仍然致力推廣本土平面設計及藝術文化，並積極參與培育新一代的平面設計師，推動業界發展不遺餘力。

參加比賽就像去一個派對，可以和來自各地的朋友分享作品和創意，開拓自己的眼界和思維，學到新的設計技巧。不管結果如何，記得要帶著愉快的心情享受比賽樂趣，這是一個展現你才華和熱情的大好機會！

Participating in a competition is like attending a party where you can share your works and ideas with people from all around the world, broaden your horizons and thinking, and learn new design techniques.

No matter what the results are, remember to have fun and enjoy the competition with a happy heart. It's an excellent opportunity to showcase your talent and passion!

Eric Chan is an accomplished graphic designer and corporate identity consultant with over 30 years of experience. Eric graduated from The Hong Kong Polytechnic University and The First Institute of Art & Design, and began his career at Grapho Studio, Leo Burnett, and Bates Hong Kong. In 1991, he founded Eric Chan Design Co. Ltd., a consultancy specialising in corporate and brand identity, visual identity, company brochures, and packaging. Eric has served as a committee member (2002-2008) and Vice Chairman (2008-2014) of The Hong Kong Designers Association, and is a full and fellow member of The Hong Kong Designers Association, an awarded member of The UK D&AD, and an overseas full member of The Japan Typography Association.

Association and full member of the US Type Directors Club. He has won over 380 international and Hong Kong awards, including the UK D&AD Yellow Pencil Nomination, the Gold Pencil of The One Show Design in New York, USA, and Japan Typography Association Annual Awards Best of the Best, HKDA Awards Gold Award, and Hong Kong International Poster Triennial Gold Award. He is actively involved in Hong Kong's design industry and is committed to nurturing the next generation of designers.

**Eric
Chan**

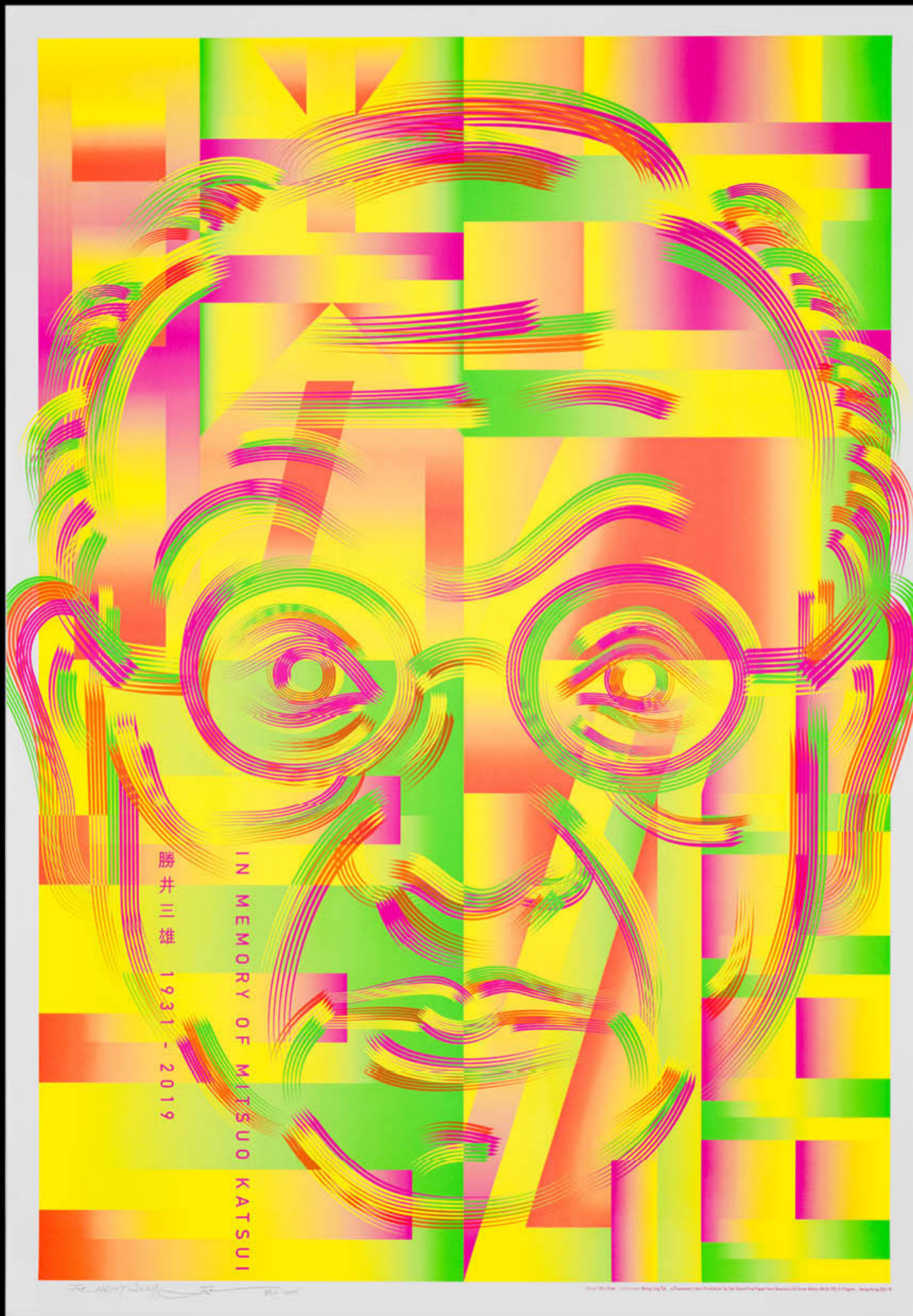
陳超宏
Eric Chan

香港
Hong Kong

向勝井三雄致敬1931-2019
Tribute to
Mitsuo Katsui 1931-2019

996mm x 698mm

2020



陳超宏
Eric Chan

香港
Hong Kong

自2020年的面孔
The Face Since 2020

2020-2024

1093mm x 790mm

2nd INTERNATIONAL OSAKA POSTER FEST 2022



陳超宏
Eric Chan

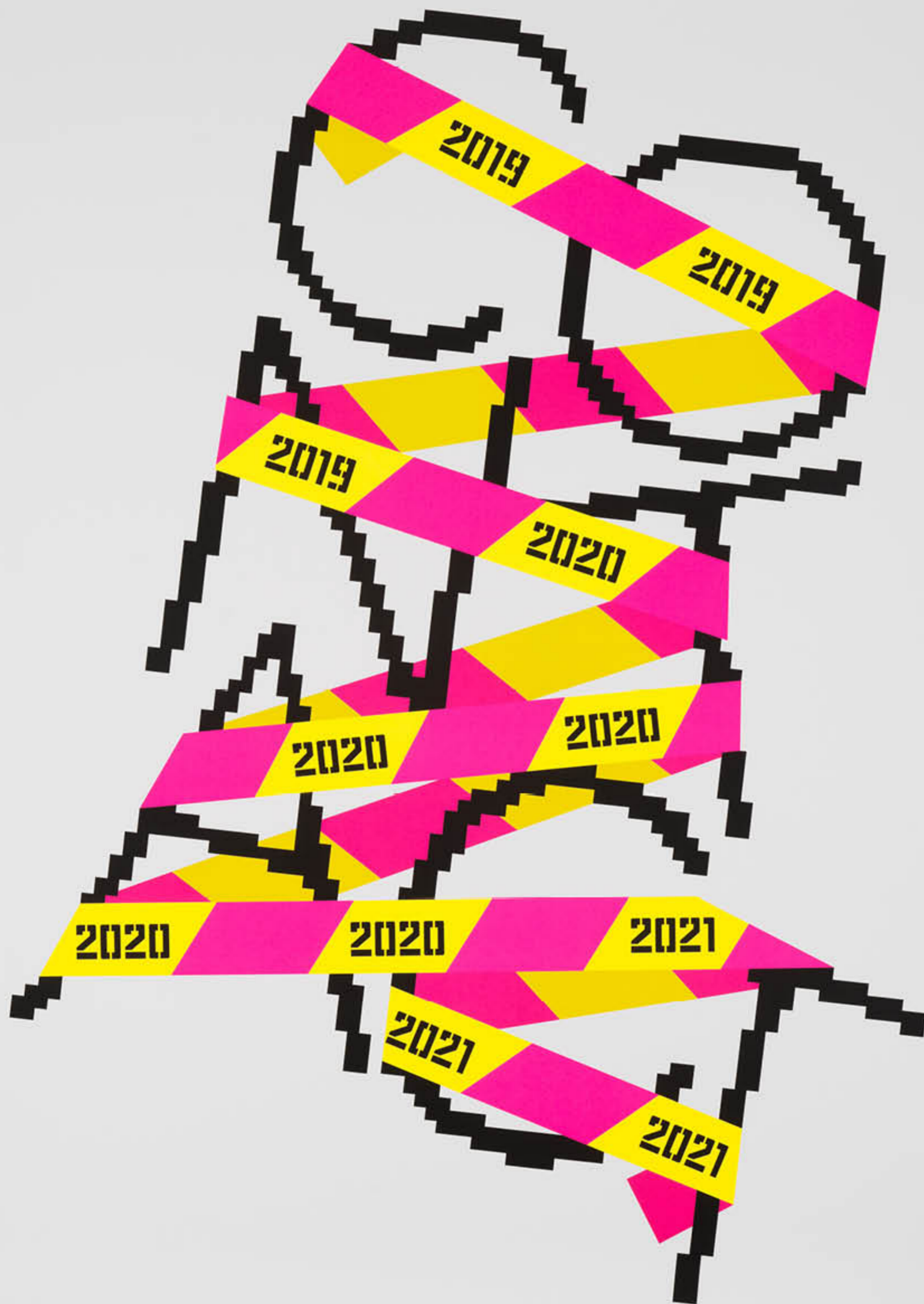
香港
Hong Kong

第一屆國際大阪海報節2021
1st International Osaka
Poster Fest 2021

1000mm x 700mm

2021

1st INTERNATIONAL OSAKA POSTER FEST 2021



評審海報 Judges' Posters

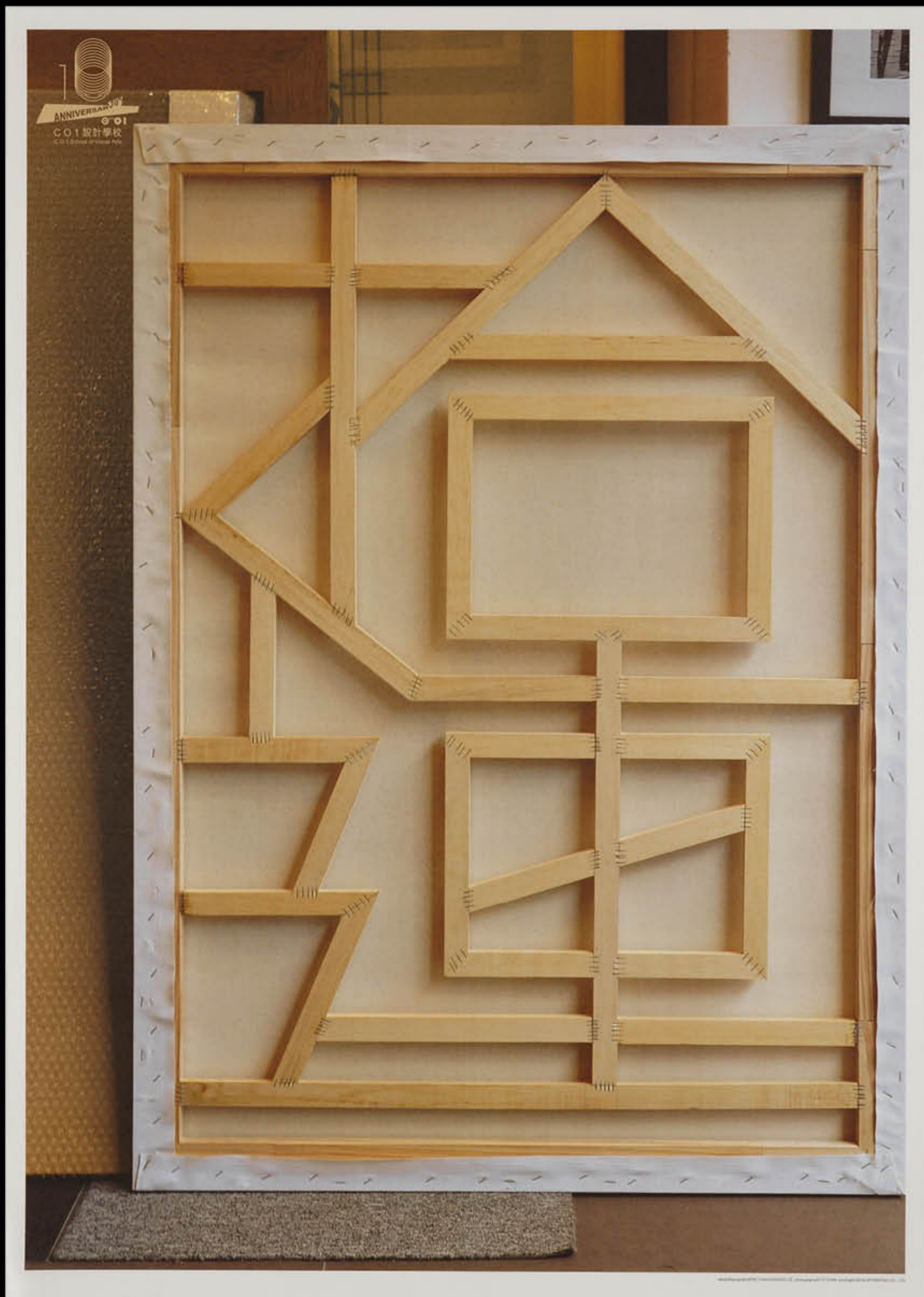
陳超宏
Eric Chan

香港
Hong Kong

C01設計學校十周年
C0-1 10th Anniversary

2012

1000mm x 700mm



陳超宏
Eric Chan

香港
Hong Kong

「為歌賦而歌」海報系列
Sing for Gough Series

2007

1000mm x 700mm (a set of 2)



陳超宏
Eric Chan

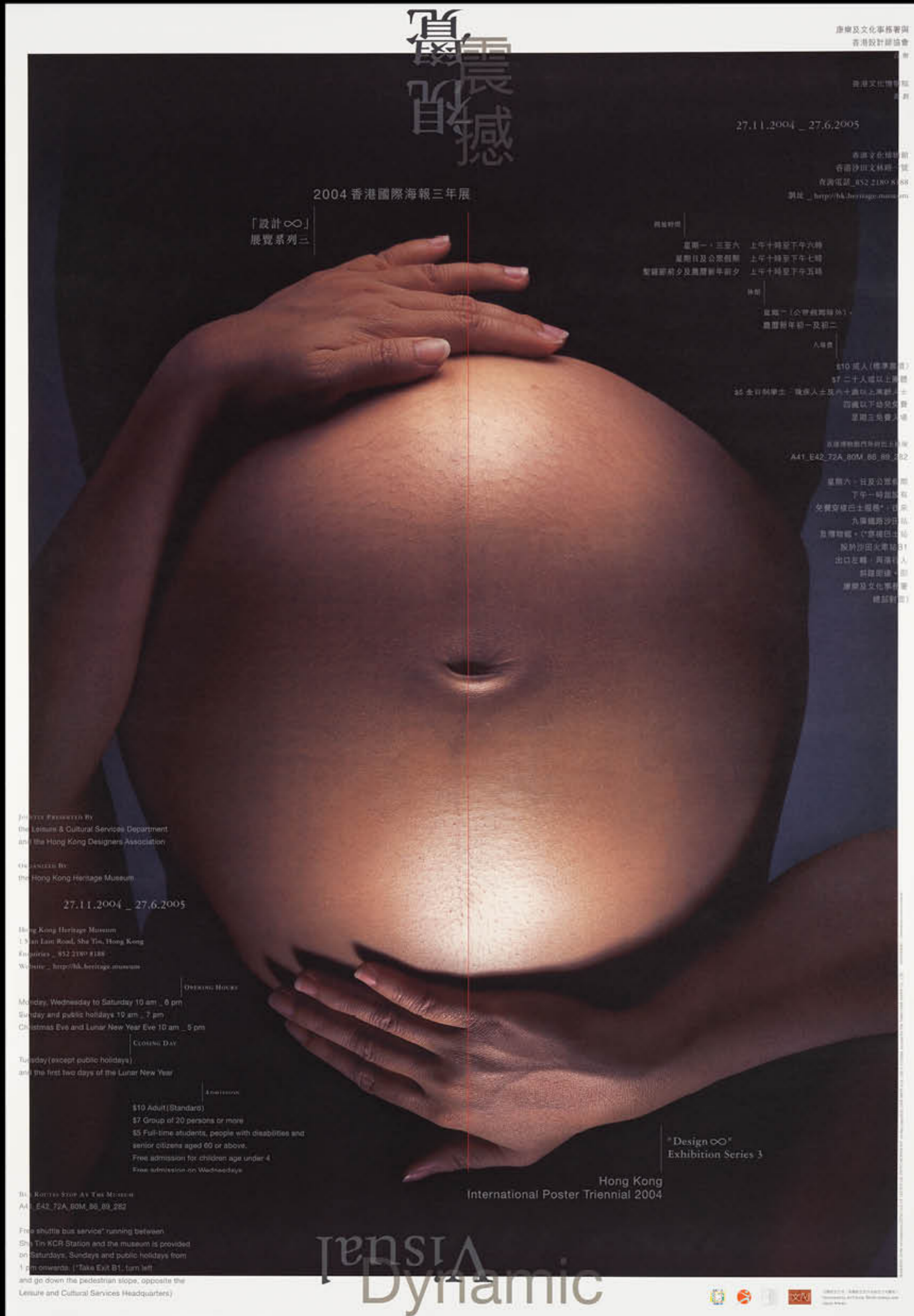
香港
Hong Kong

視覺震撼—香港國際海報三年展2004
Visual Dynamic—Hong Kong
International Poster Triennial 2004

2004

1000mm x 700mm

香港文化博物館藏品
Collection of the Hong Kong Heritage Museum



評審海報 Judges' Posters

陳超宏
Eric Chan

和平
NO WAR

2024

香港
Hong Kong

788mm x 1090mm



陳超宏
Eric Chan

香港
Hong Kong

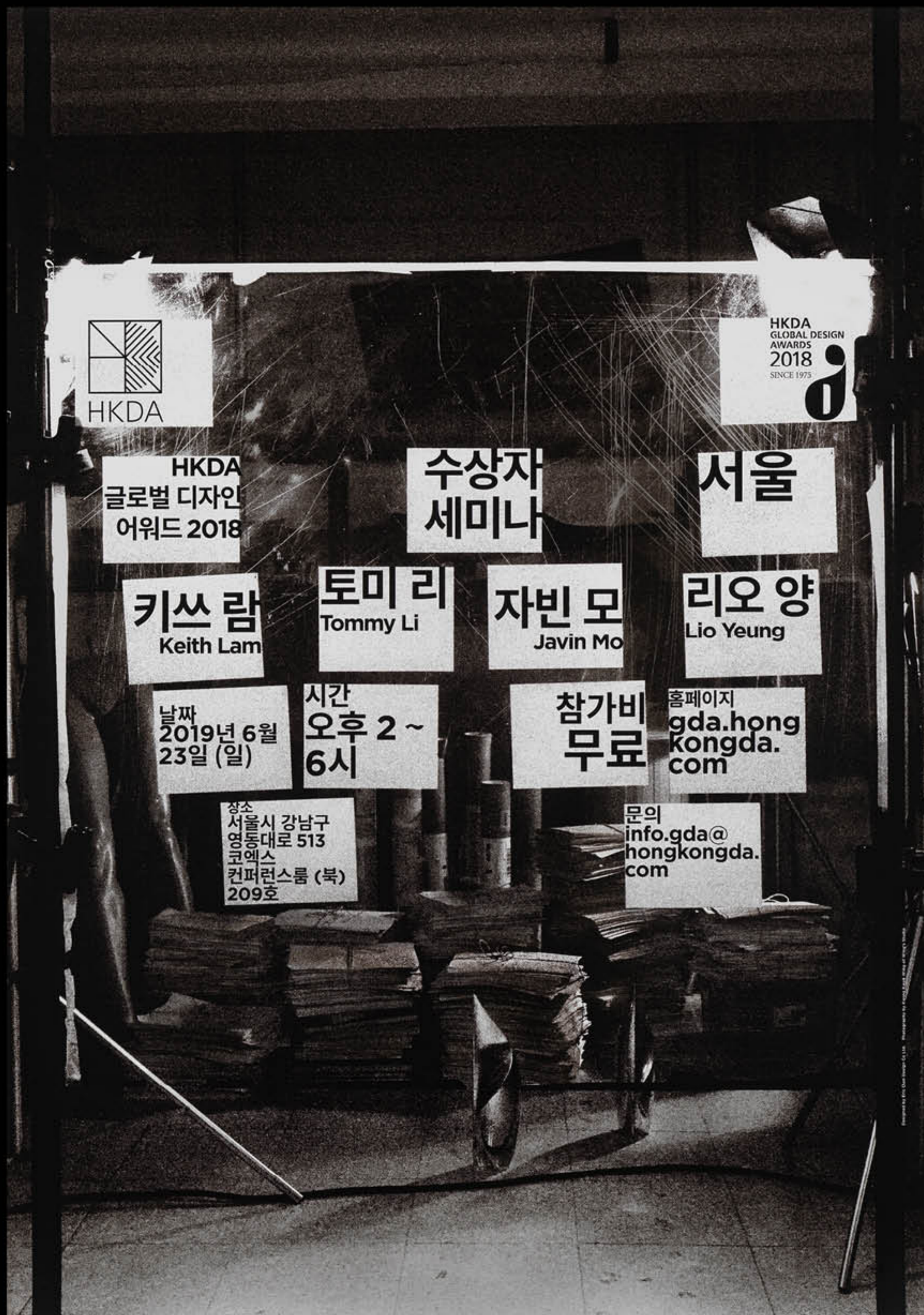
仲條正義1933-2021
Nakajo Masayoshi
1933-2021

850mm x 595mm

2021



1000mm x 700mm



黃海



黃海是平面設計師及中國著名海報設計師。《南方周末》、《三聯生活周刊》、《人民日報》等知名媒體都對其進行過個人專訪。入行近十年，他曾多次與著名華人導演合作，包括王家衛、賈樟柯、姜文、張藝謀、陳凱歌、許鞍華等，同時他也受海外邀約，陸續為世界經典電影《星球大戰》、《第七封印》、《龍貓》、《千與千尋》、《亂》(超完美搶案)、《天堂電影院》(星光伴我心)等設計藝術海報。他為文藝影片《嘉年華》設計的海報，被多倫多國際電影節評為2018年最佳海報；2018年，在英國電影雜誌《Little White Lies》全球20佳電影海報評選活動中，他為電影《小偷家族》和經典動畫《龍貓》設計的海報，雙雙入選前十名，被外媒盛讚為「崛起的中國設計」。日本著名媒體《朝日新聞》、《每日新聞》等先後都對其進行過專訪。2020年，他為奧斯卡電影《寄生蟲》(上流寄生族)和《小偷家族》設計的海報被奧斯卡電影博物館官方收藏，成為被該博物館收藏的首位中國設計師。

設計是把鑰匙，願參加
「香港國際海報三年展2024」比賽的
每一位設計師，都能用優秀設計
觸動每一位觀者，給世界帶來
不一樣的感受！

Design is the key. I hope that every designer participating in the “Hong Kong International Poster Triennial 2024” competition will touch viewers through their excellent designs and bring other feelings to the world!

Huang Hai is a graphic designer and renowned poster designer from China. Prominent media such as *Southern Weekly*, *Sanlian LifeWeek*, and *People’s Daily* have conducted personal interviews with him. With nearly ten years of experience in the field, he has collaborated with numerous famous Chinese film directors including Wong Kar-wai, Jia Zhangke, Jiang Wen, Zhang Yimou, Chen Kaige, and Ann Hui. He has also received invitations from overseas for designing posters for world classic films such as *Star Wars*, *The Seventh Seal*, *My Neighbour Totoro*, *Spirited Away*, *Chaos* and *Cinema Paradiso*. The poster he designed for the art film *Angels Wear White* was awarded the Best Poster of 2018 by the Toronto International Film Festival. In 2018, the British film magazine *Little White Lies* selected the top 20 film posters worldwide, and his posters for the film *Shoplifters* and the classic animation *My Neighbour Totoro* both made it into the top ten, earning him described as “The rising Chinese design” by foreign media. He has been interviewed by renowned Japanese media such as *Asahi Shimbun* and *Mainichi Shimbun*. In 2020, the posters he designed for the Oscar-winning films *Parasite* and *Shoplifters* were officially collected by the Academy Museum of Motion Pictures, making him the first Chinese designer to be included in their collection.

**Huang
Hai**

黃海
Huang Hai

中國內地
Mainland China

電影《龍貓》中國版海報
My Neighbour Totoro
Chinese Poster

2018

998mm x 703mm



黃海
Huang Hai

中國內地
Mainland China

《星球大戰》紀念海報
Star Wars Collection Poster

2020

998mm x 703mm



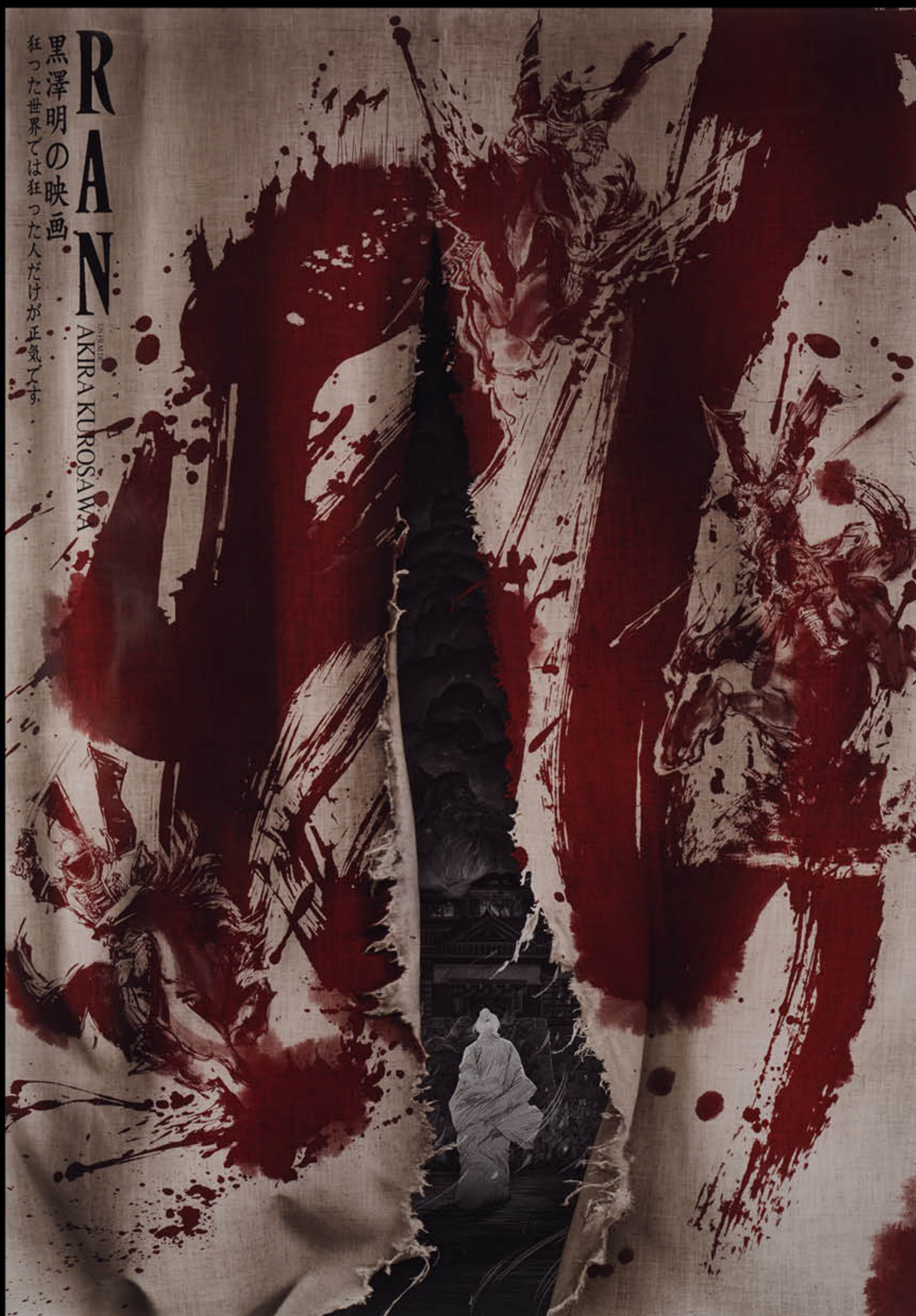
黃海
Huang Hai

中國內地
Mainland China

2022年英國倫敦手工海報公司
Dark City Gallery發布《亂》紀念款海報
2022 London, UK Handmade Poster
Published by the Dark City Gallery
Ran Collection Poster

2022

998mm x 703mm



菲利克斯· 法弗利

菲利克斯·法弗利 (Felix Pfäffli) 出生於1986。他是Studio Feixen的創始人。Felix是國際平面設計聯盟歷史上最年輕的成員，曾在世界各地舉辦講座、籌劃展覽、舉辦研討會並獲國際獎項。自2011年以來，他在瑞士琉森的Fachklasse Grafik教授海報設計、生成設計和活動設計。在他的職業生涯中，他曾涉足平面設計、字體排版設計、動畫、家具設計和室內設計等許多設計領域。他的客戶包括Apple、Google、三星和Nike等公司以及當地的文化機構。



參加比賽是展示
您的才能和獲得知名度的好方法。
如果今天我有時間，
我也會提交作品！

Joining competitions is a great way to show off your skills and gain visibility. If I had the time, I would still do it today!

**Felix
Pfäffli**

Felix Pfäffli was born in 1986. He is the founder of Studio Feixen. Felix Pfäffli is the youngest member in Alliance Graphique Internationale (AGI)'s history and has conducted lectures, organised exhibitions, and received awards worldwide. Since 2011, he has been teaching poster design, generative design, and event design at Fachklasse Grafik in Luzern, Switzerland. Throughout his career, he has been involved in various design fields such as graphic design, typography, animation, furniture design, and interior design. His clients include companies like Apple, Google, Samsung, Nike, as well as local cultural institutions.

菲利克斯·法弗利
Felix Pfäffli

Südpol 十五周年
15 Years Südpol

2023

瑞士
Switzerland

1281mm x 894mm



菲利克斯·法弗利
Felix Pfäffli

Salzhaus 文化中心
Salzhaus

2015

瑞士
Switzerland

1284mm x 894mm



菲利克斯·法弗利
Felix Pfäffli

Future Islands 音樂會
Future Islands

2022

瑞士
Switzerland

1284mm x 895mm



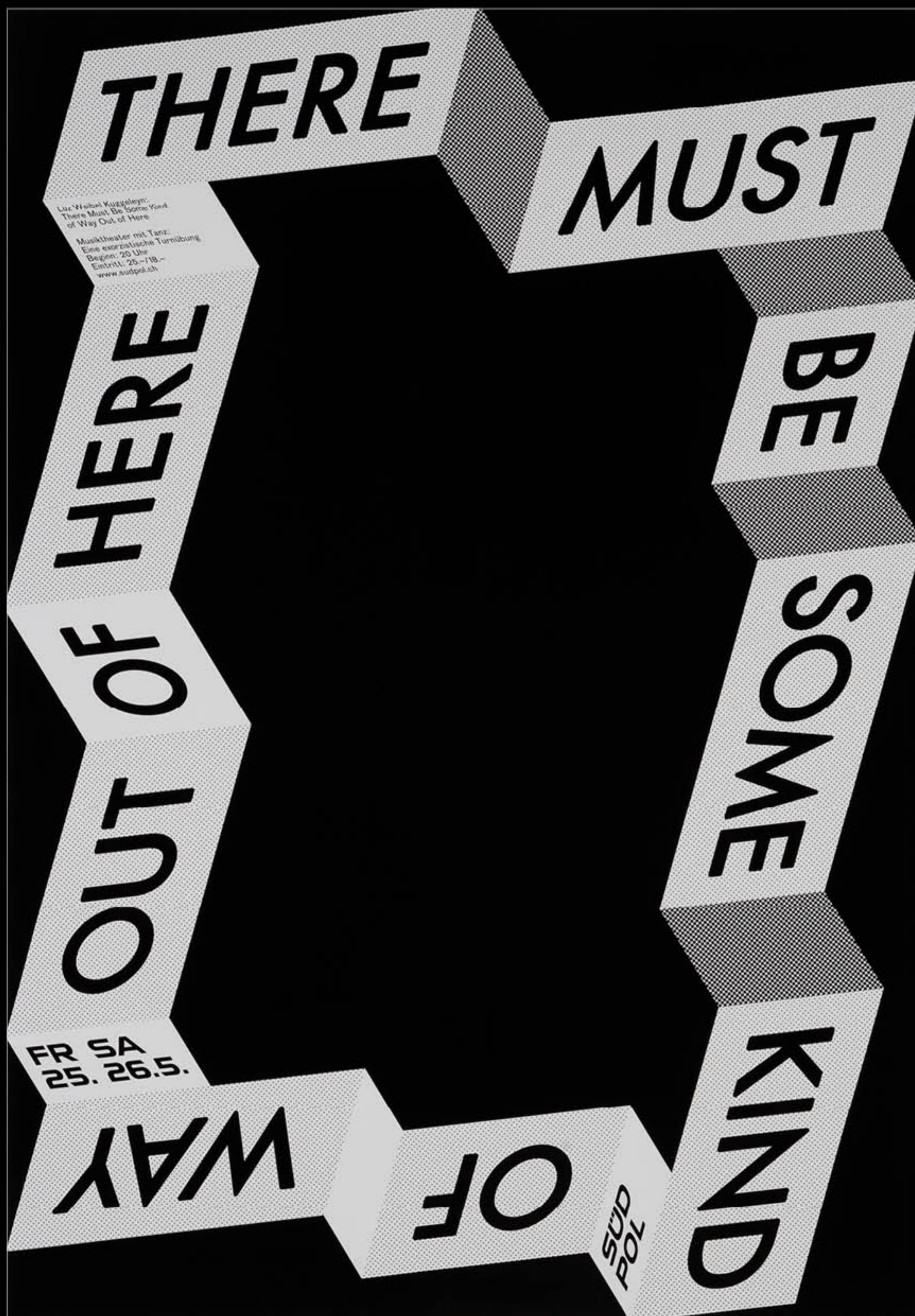
菲利克斯·法弗利
Felix Pfäffli

瑞士
Switzerland

There Must Be Some Kind of
Way out of Here 演出
There Must Be Some Kind of
Way out of Here

2013

1283mm x 894mm





菲利克斯·法弗利
Felix Pfäffli

海頓斯維勒
Haettenschweiler

2022

瑞士
Switzerland

1283mm x 908mm



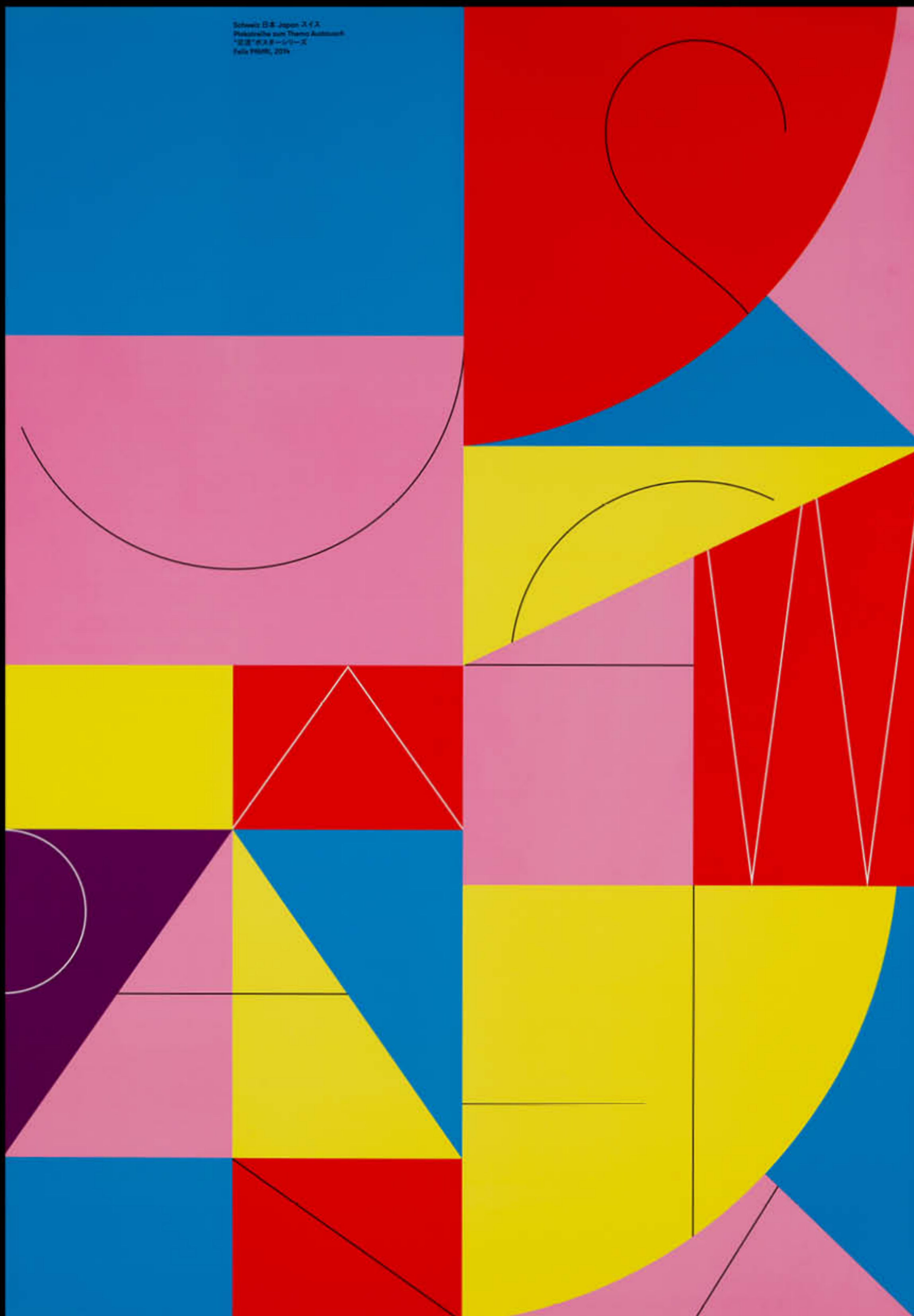
菲利克斯·法弗利
Felix Pfäffli

日本瑞士設計展覽
Japan Schweiz

2015

瑞士
Switzerland

1279mm x 896mm



杉崎真之助



杉崎真之助視訊息建構和印象創造為設計的概念，以達到更明確且有效的溝通為設計目標。他的設計理念貫徹始終，並從文化事業活動到企業形象塑造、資訊設計、空間規劃設計等廣闊層面上體現出來。他致力於設計的探索與創新，並將其研究結果於日本內外的展覽及演講中發表。他曾獲得紐約藝術指導俱樂部特別獎、紐約字體指導俱樂部優秀獎、香港設計師協會亞洲設計大獎、台灣國際平面設計競賽銀及銅獎、日本字體設計協會年鑑優秀獎、日本優良設計獎、德國紅點設計獎、富山國際海報三年展、泰拿華海報三年展、布魯諾國際海報雙年展、華沙國際海報雙年展、拉赫蒂海報雙年展等多項國際獎項。他的作品獲德國漢堡美術工藝博物館、香港文化博物館等多個文博機構收藏。曾出版繁體、簡體中文及日文版《用頭腦和身體去理解設計》等書籍。同時，他亦是國際平面設計聯盟會員、大阪藝術大學教授、株式會社真之助設計代表及創意總監。

想像明天，創造今天。
明日を想い、今日創る。

Think tomorrow,
create today.

Shinnoske Sugisaki's design concept revolves around the construction of information and the creation of impressions, with the goal of achieving clearer and more effective communication. His consistent design philosophy encompasses a wide range of fields, from cultural events to corporate branding, information design, and spatial planning. He has exhibited and lectured in many places across the globe, actively presenting his explorations and research findings. Throughout his career, Sugisaki has received several prestigious design awards, including the Distinctive Merit Award from the Art Directors Club, New York; Typography Excellence from the Type Directors Club, New York; Silver and Bronze medals from the HKDA Design Awards; the Taiwan International Graphic Design Award; Best Work awards from the Japan Typography Association; and accolades from Good Design and Red Dot Design. His works have been featured in the Toyama International Poster Triennial, Trnava Poster Triennial, Brno International Poster Biennial, Warsaw International Poster Biennial, Lahti Poster Biennial, etc. His works were widely collected by public institutions such as the Museum für Kunst und Gewerbe in Hamburg and the Hong Kong Heritage Museum. His publications include *Atama to Karada de Wakaru Design (Design Understood with Brain and Body)* in Traditional Chinese, Simplified Chinese and Japanese versions. Sugisaki is a member of AGI (Alliance Graphique Internationale), a professor at the Osaka University of Arts, and the Creative Director of Shinnoske Design.

Shinnoske
Sugisaki

日本
Japan

1028mm x 730mm (a set of 2)



一般社団法人総合デザイナー協会
DAS Designers Association

日本字體設計協會
Japan Typography Association

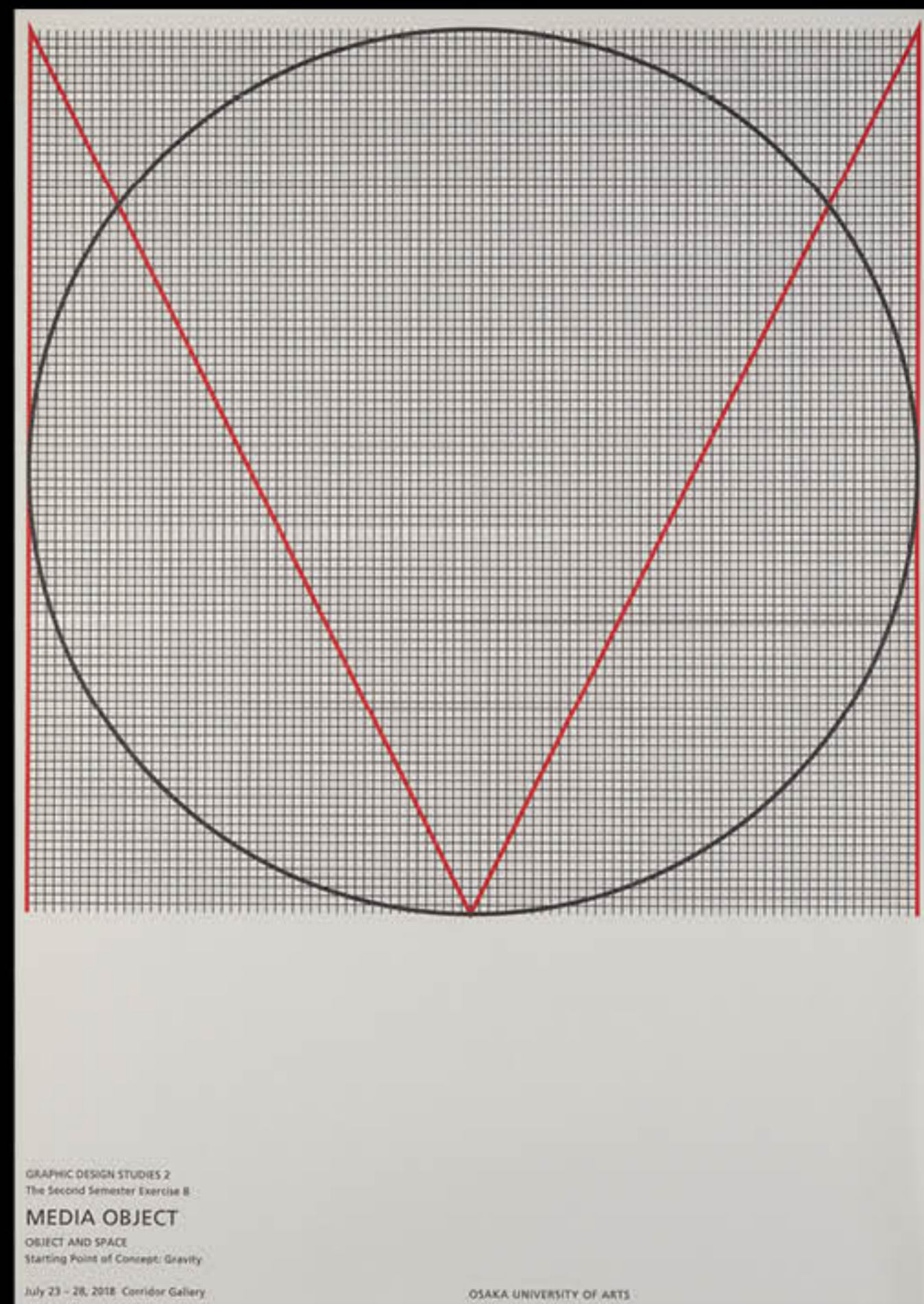
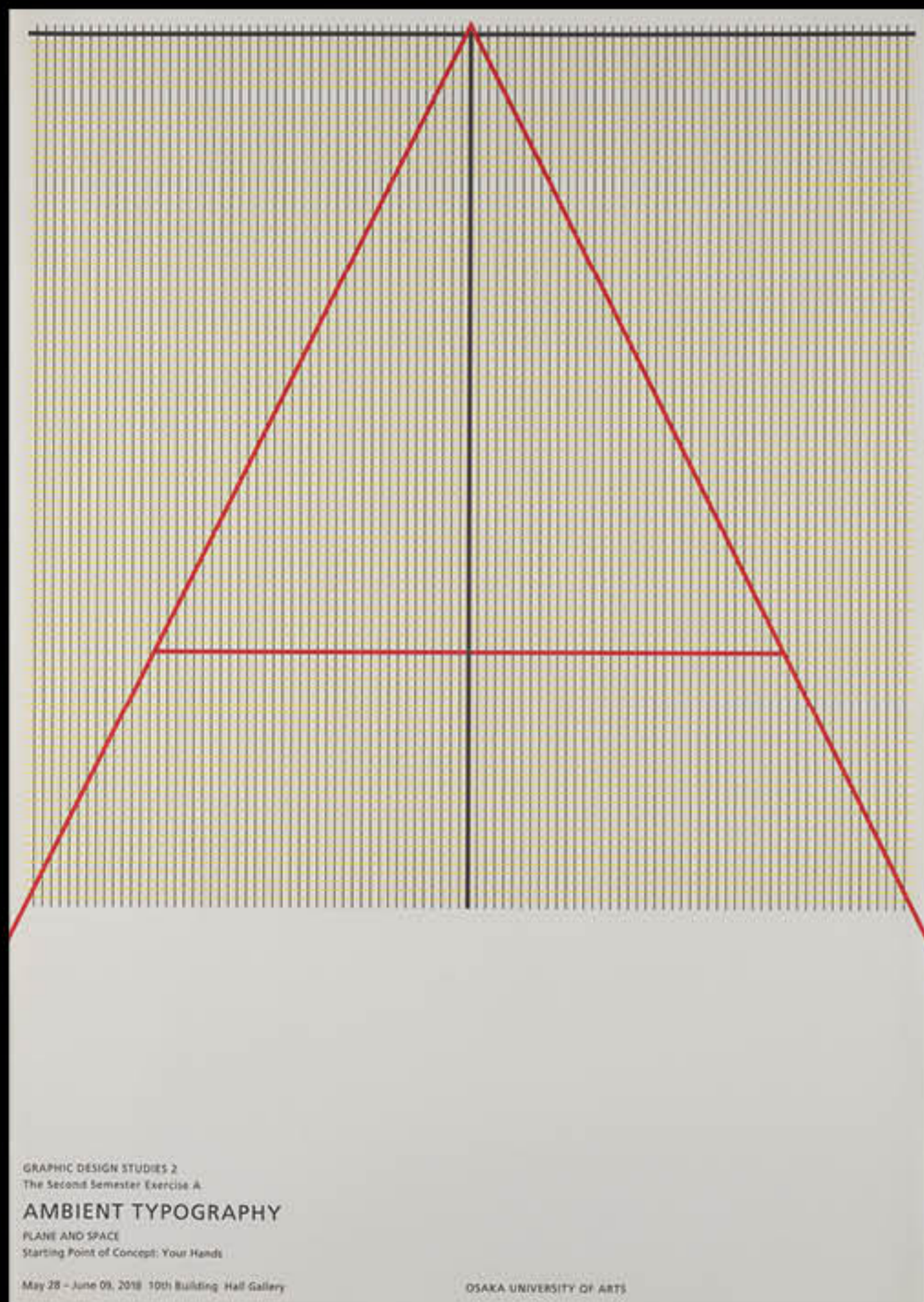
杉崎真之助
Shinnoske Sugisaki

日本
Japan

大阪藝術大學學生實驗計劃
Experimental Programme
for Students
Osaka University of Arts

2018

1031mm x 728mm (a set of 2)



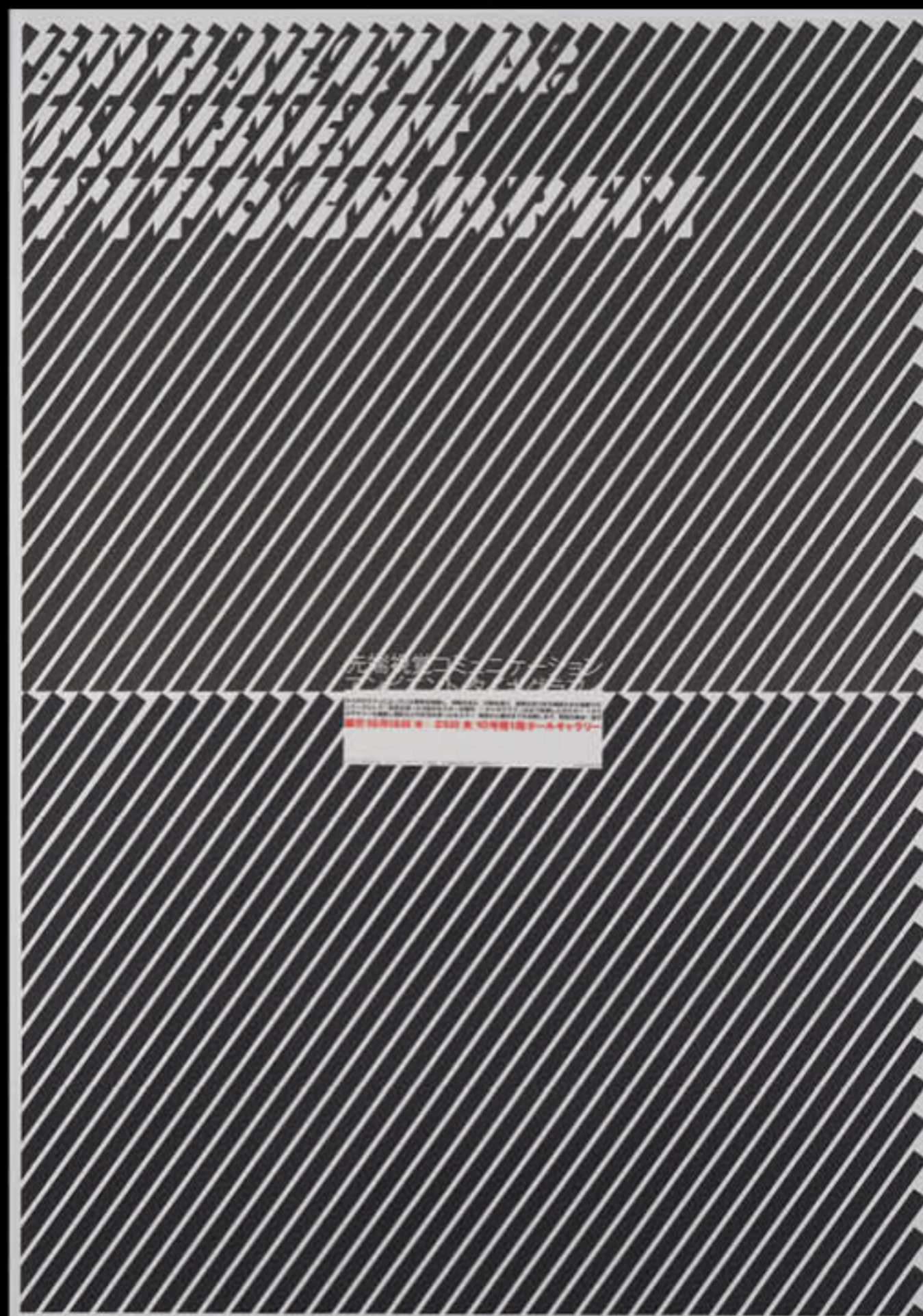
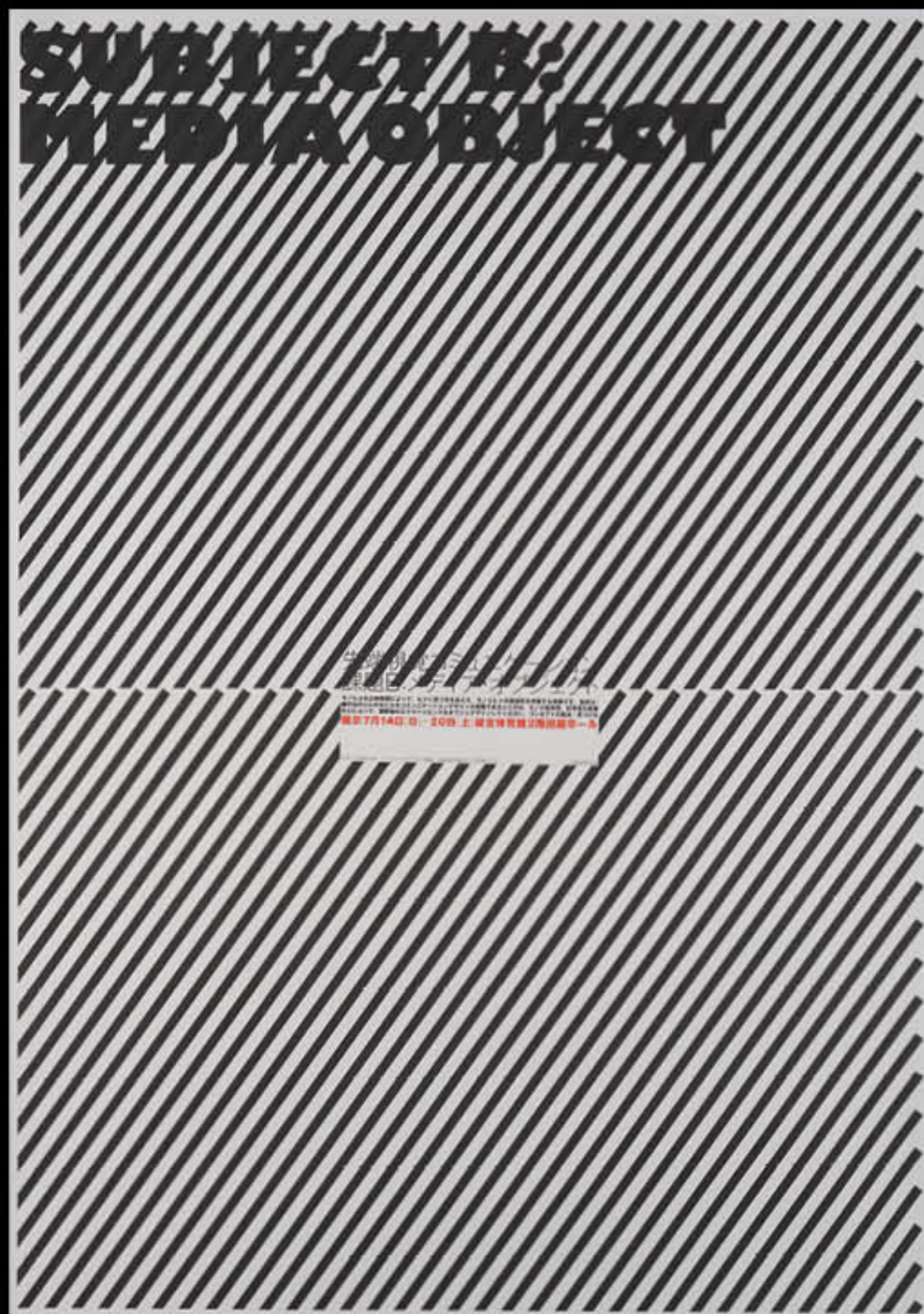
杉崎真之助
Shinnoske Sugisaki

日本
Japan

大阪藝術大學學生實驗計劃
Experimental Programme
for Students
Osaka University of Arts

2013

1031mm x 728mm (a set of 2)



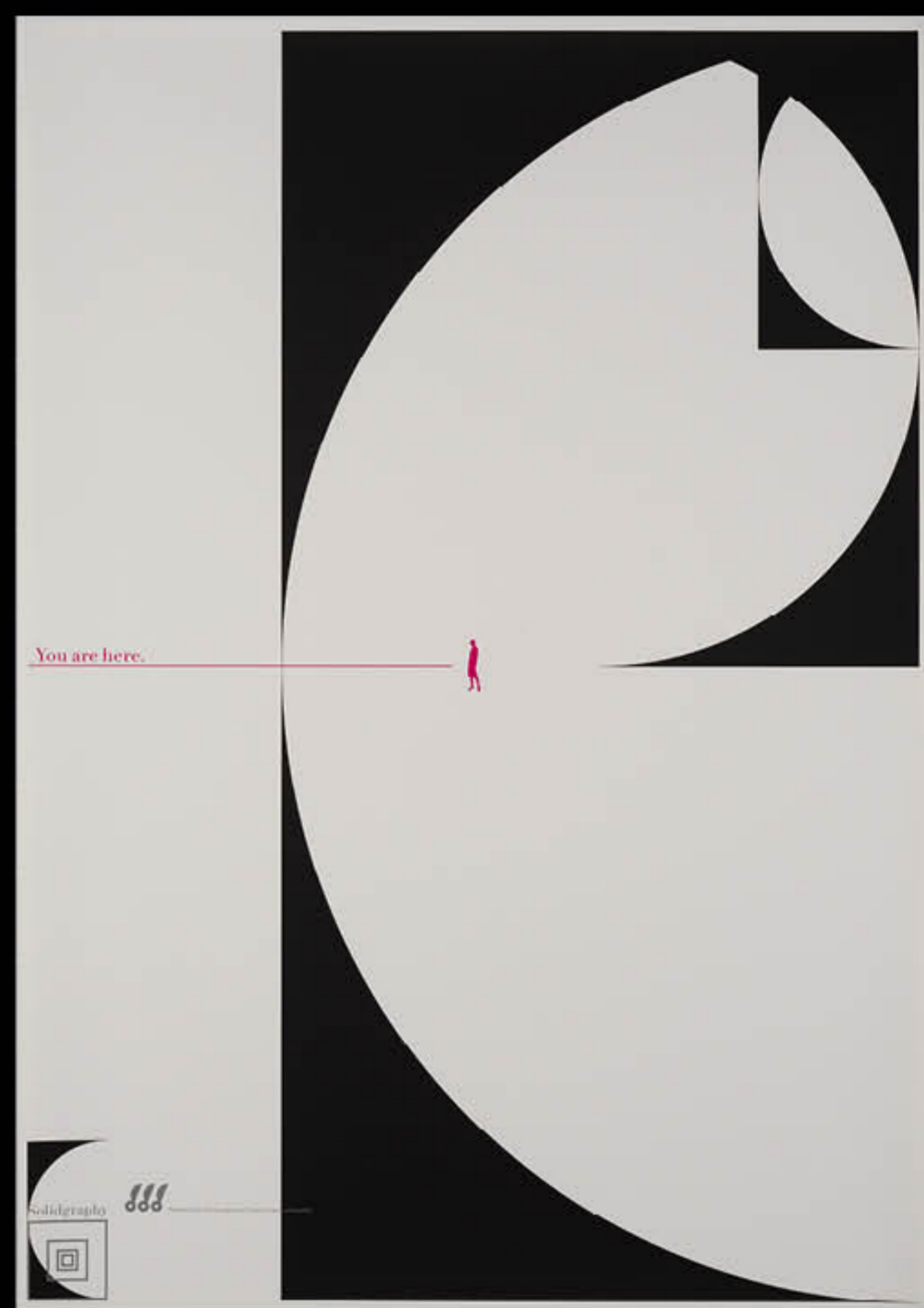
杉崎真之助
Shinnoske Sugisaki

日本
Japan

You Are Here
京都ddd畫廊
ddd gallery

2009

1031mm x 729mm (a set of 2)



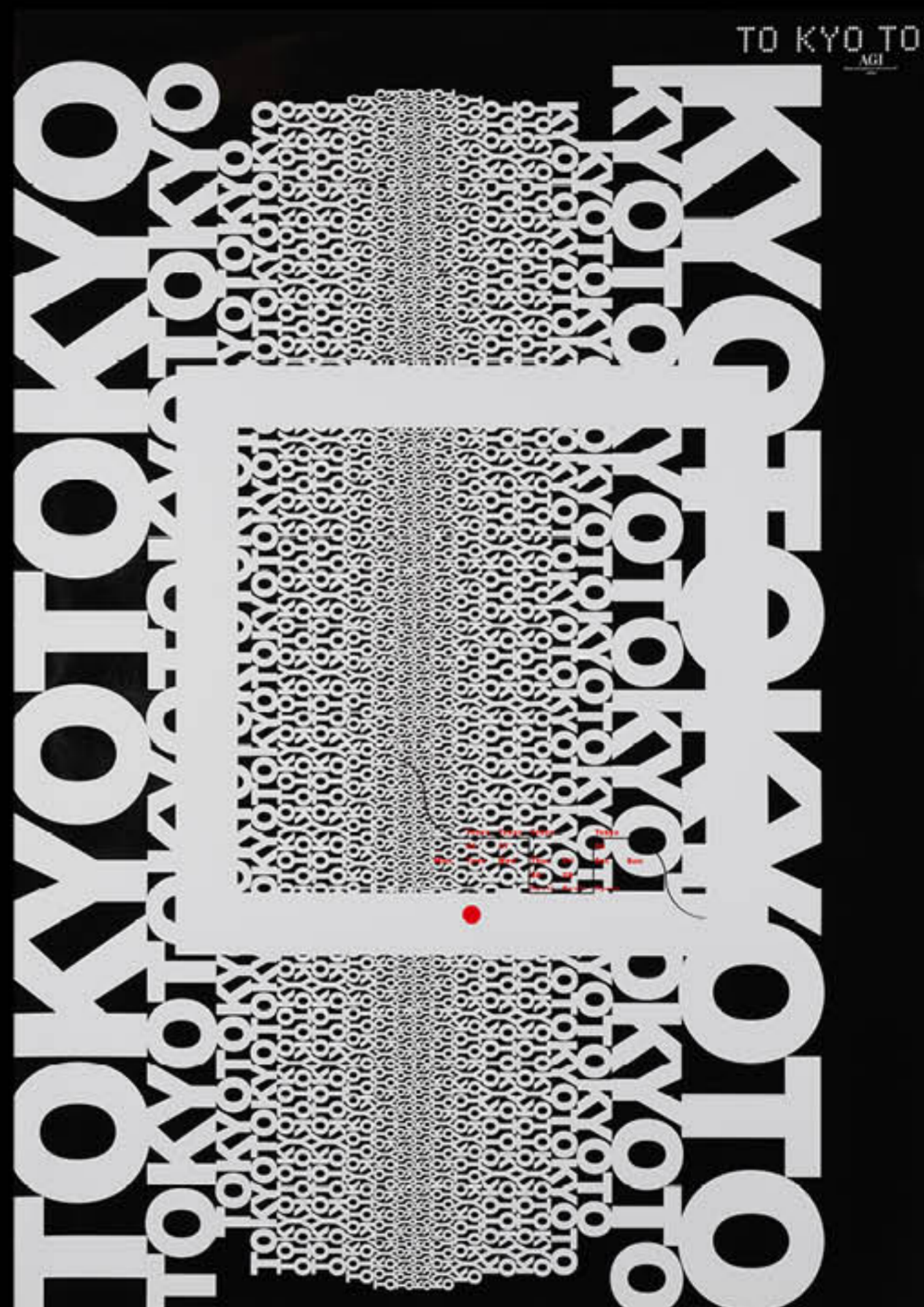
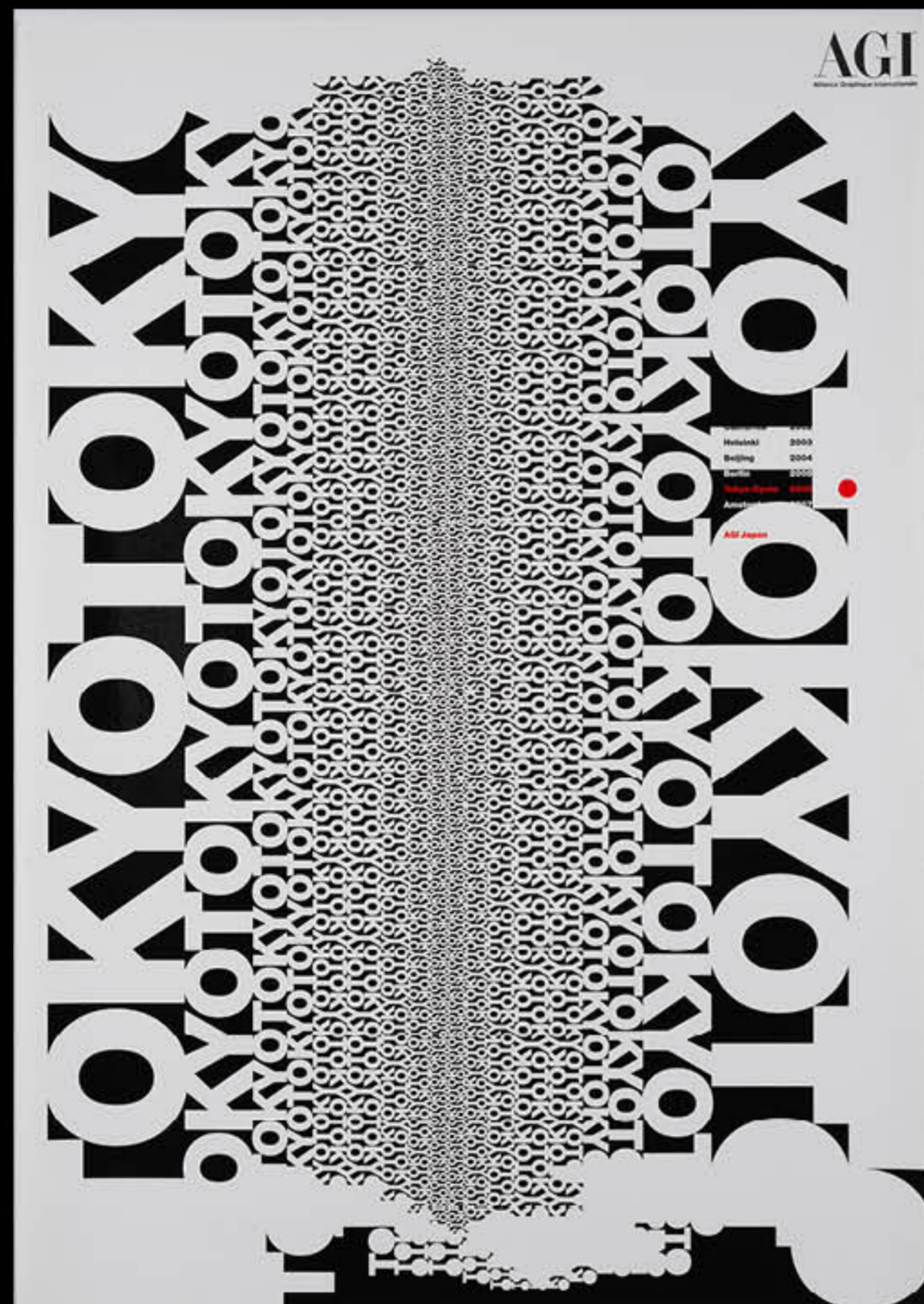
杉崎真之助
Shinnoske Sugisaki

日本
Japan

TO KYO TO AGI, 2006
國際平面設計聯盟
AGI, Alliance Graphique
Internationale, Japan

2006

1031mm x 728mm (a set of 2)



伊娃·溫德爾

伊娃·溫德爾 (Eva Wendel) 是德國柏林設計公司Neue Gestaltung的董事總經理兼創意總監。自1995年，她與Pit Stenkhoff共同創立跨媒體設計工作室Neue Gestaltung，旨在創作出適合以數碼或非數碼方式呈現的優秀作品。其作品善於運用排版和清晰的視覺語言，設計風格備受認可，並贏得多個國內和國際的獎項。Neue Gestaltung專注於藝術指導、編輯設計、企業形象和創新數碼應用，同時參與文化和商業項目。他們透過不同形態、顏色、字體和代碼創造獨特的視覺敘事，使其贏得客戶的讚許及信賴。Eva除了在Neue Gestaltung的工作之外，她還在柏林藝術大學任教、與年輕人一起舉辦研討會。溫德爾同時是德國藝術指導協會俱樂部的成員，多年來曾參與多個評審委員會。



即使我們生活在一個數碼通訊世界，海報仍能擲地有聲、向廣闊受眾傳達訊息。而海報的價值正在被重新探索，既可成為收藏品，亦可為設計者贏得獎項。對於設計師來說，海報是一個去蕪存菁的挑戰。同時，海報亦是呈現各種工藝和數碼技術的載體。儘管海報已廣泛應用很久，但這種媒介還遠未達到極限。期待收到您令人觸動的海報作品！

Eva Wendel

Eva Wendel is the Managing Director and Creative Director of Neue Gestaltung, an independent design company based in Berlin, Germany. Since 1995, she has been collaborating with her partner Pit Stenkoff to establish the multidisciplinary design studio Neue Gestaltung, with the goal of treating analog and digital media equally at a high level of quality. Their works have been recognised for their passionate use of typography and clear, distinctive visual language. Neue Gestaltung has won numerous national and international awards. The studio focuses on art direction, editorial design, corporate identity, and innovative digital applications, while also engaging in cultural and commercial projects. They employ form, colour, type, and code to create unique visual narratives, emphasising and enhancing the credibility and values of their clients. In addition to her work at Neue Gestaltung, Eva Wendel also teaches at Berlin University of the Arts and organises workshops with young people. Eva Wendel is a member of Art Directors Club (ADC) Germany, and has served on various jury committees for many years.

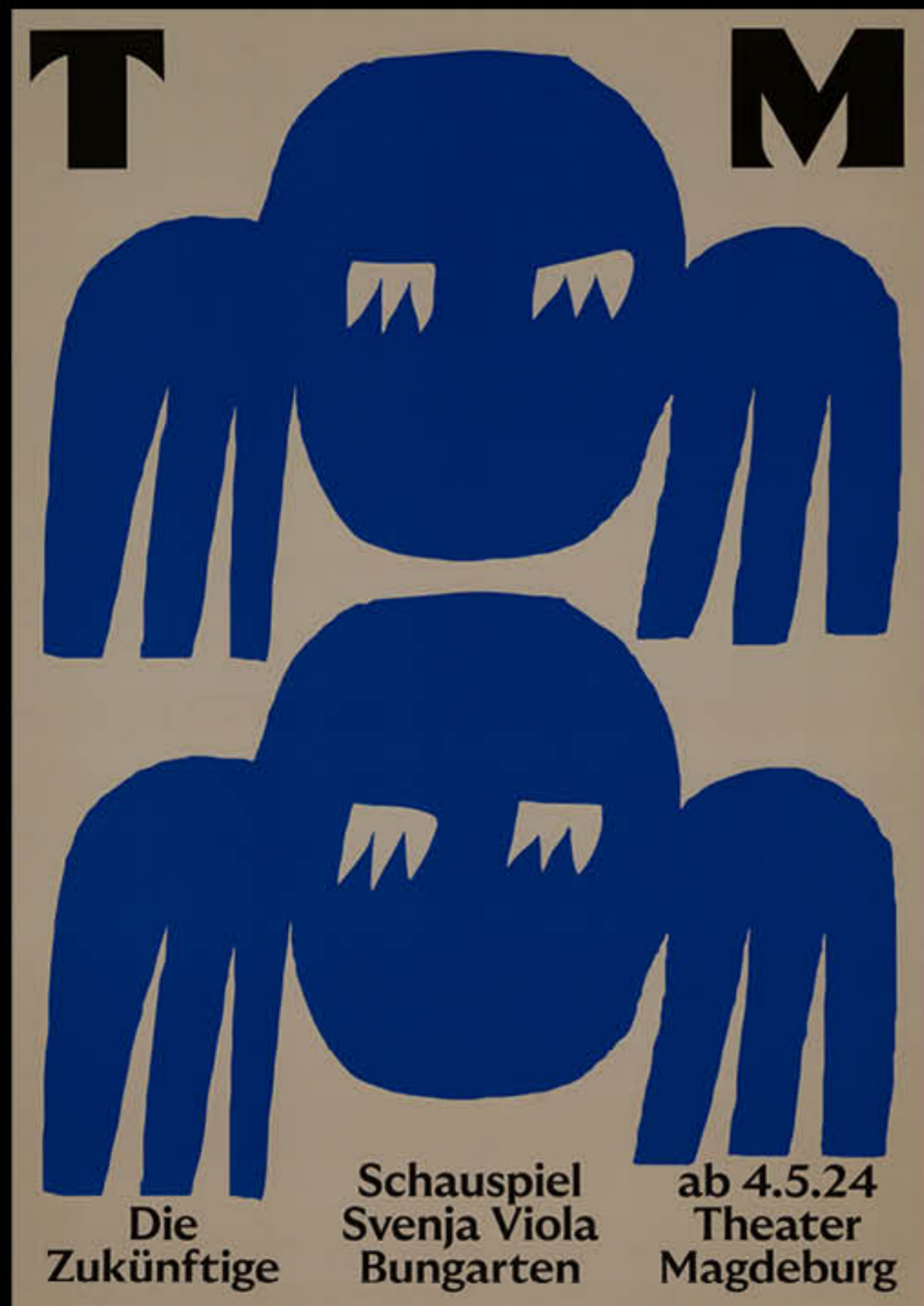
Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

馬格德堡劇院
Theater Magdeburg – Poster

2023

841mm x 593mm



《未來的那一個》海報
The Future One by Svenja Viola Bungarten



《費德拉》海報
Phaedra by Jean Racine

Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

馬格德堡劇院
Theater Magdeburg

841mm x 593mm



《今夜無人入睡》海報
None Shall Sleep

2023



《愛麗絲夢遊仙境》海報
Alice in Wonderland by Gerald Barry
(Lewis Carroll)

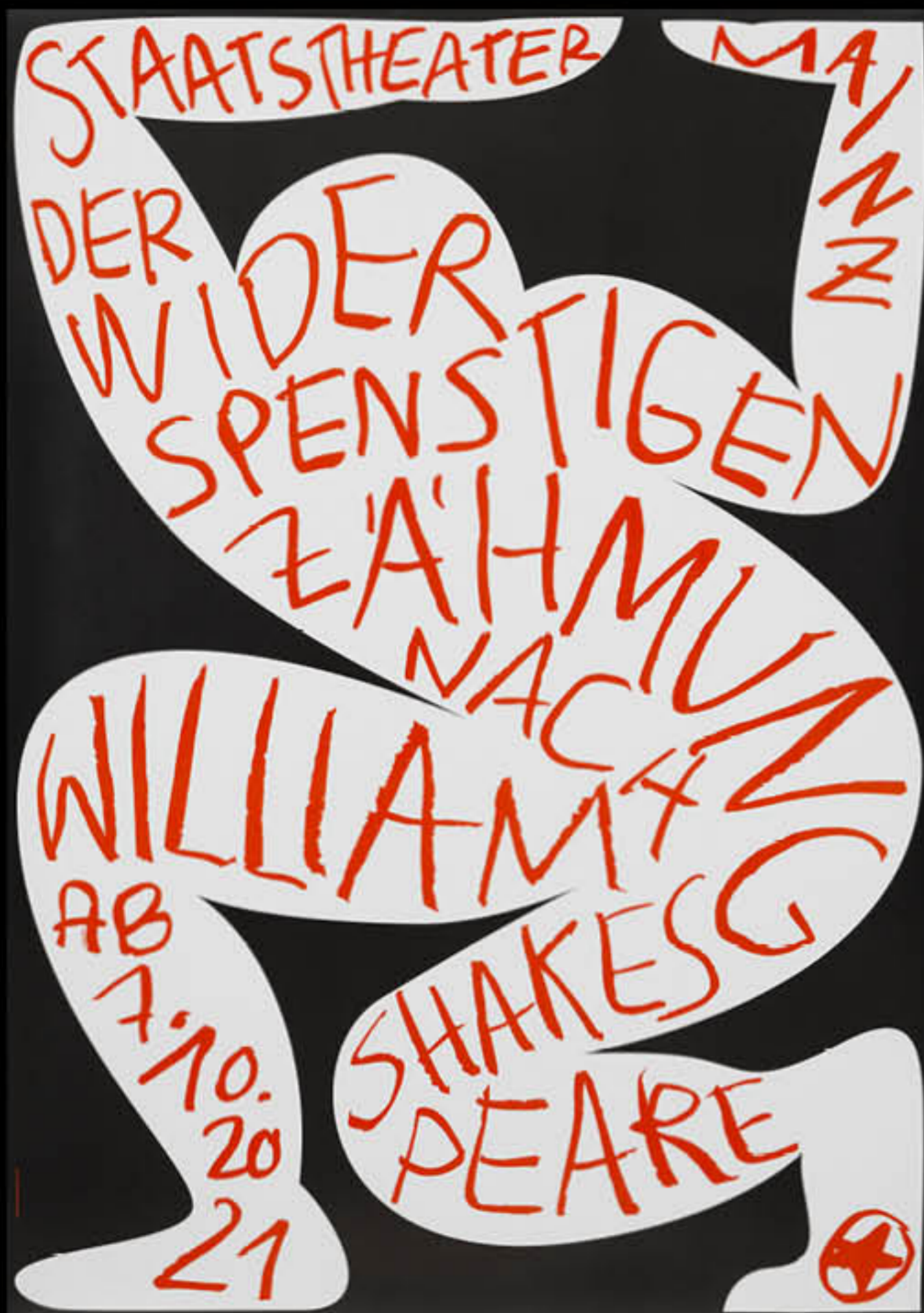
2022

Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

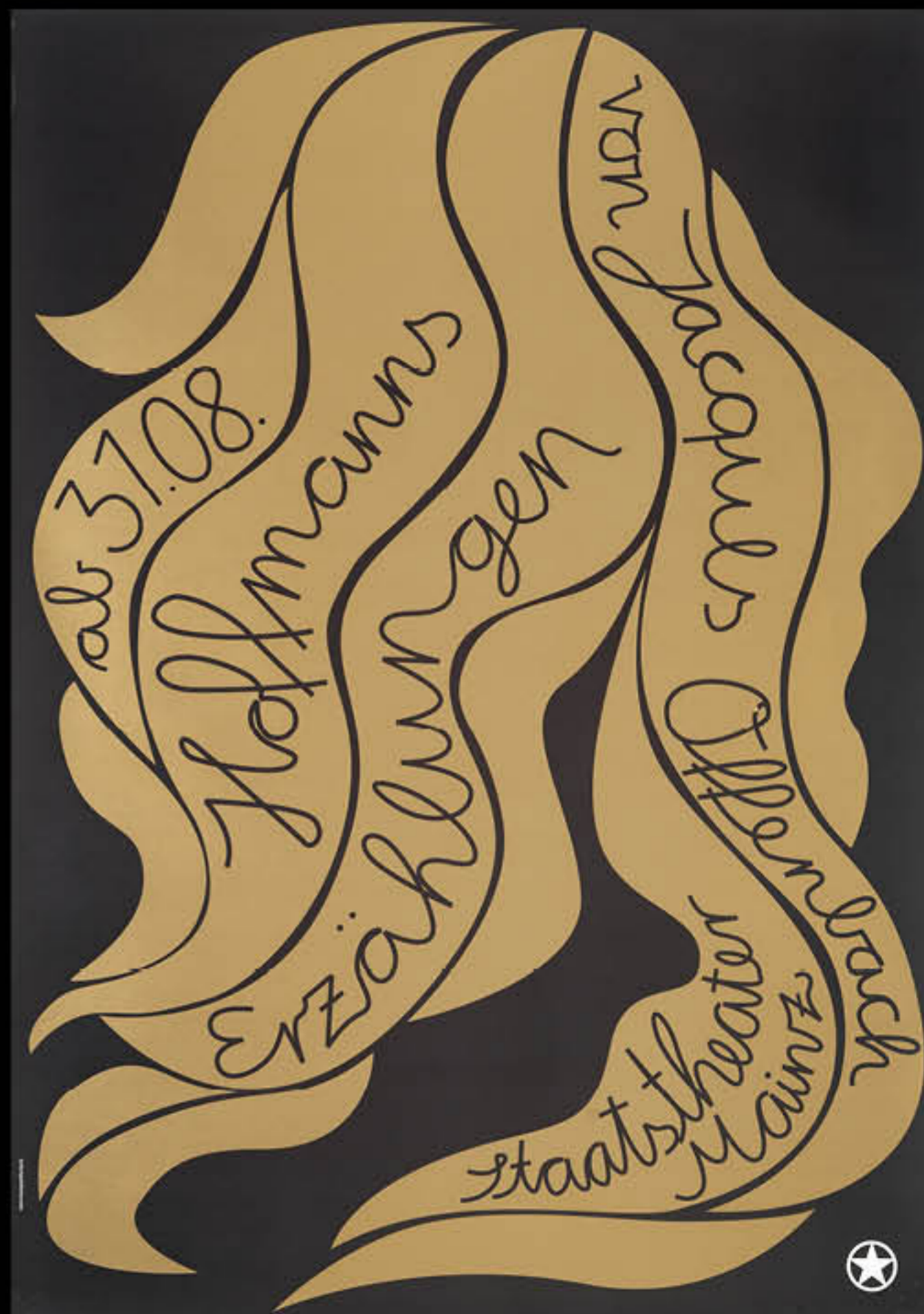
萊茵邦立美茵茲歌劇院
Mainz State Theater
Premiere Posters

1189mm x 841mm



威廉·莎士比亞《馴悍記》
The Taming of the Shrew by William Shakespeare

2021



雅克·奧芬巴赫《霍夫曼的故事》
Tales of Hoffmann by Jacques Offenbach

2019

Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

萊茵邦立美茵茲歌劇院
Mainz State Theater
Premiere Posters

2019

1189mm x 841mm



喬治·阿佩爾基斯《風暴警報》
Storm Warning by Georges Aperghis



萊奧什·楊納傑克《卡佳·卡巴諾娃》
Katja Kabanova by Leoš Janáček

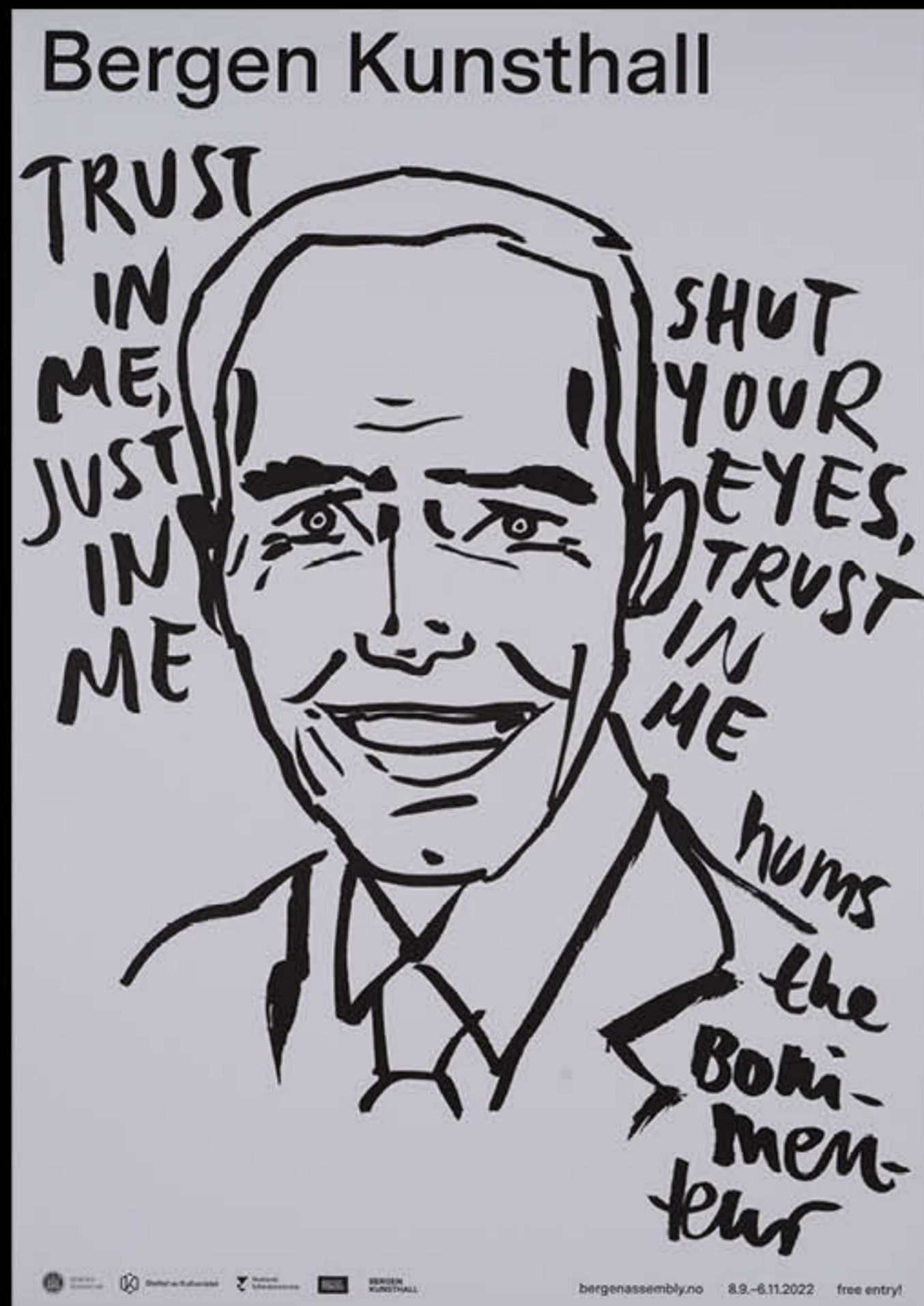
Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

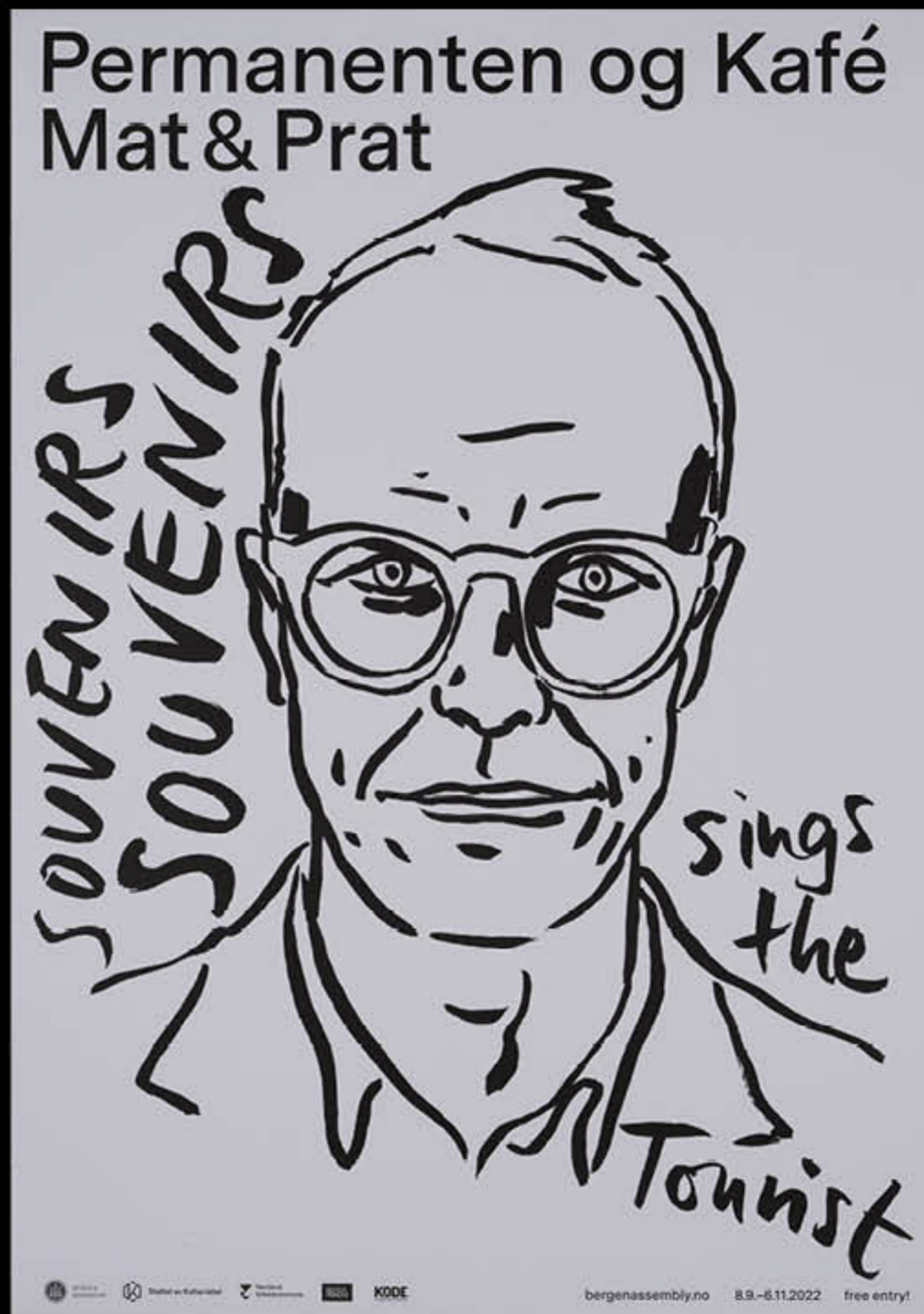
卑爾根藝術三年展
Art Triennale Bergen Assembly

2022

841mm x 594mm



推銷員
The Bonimenteur



遊客
The Tourist

Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

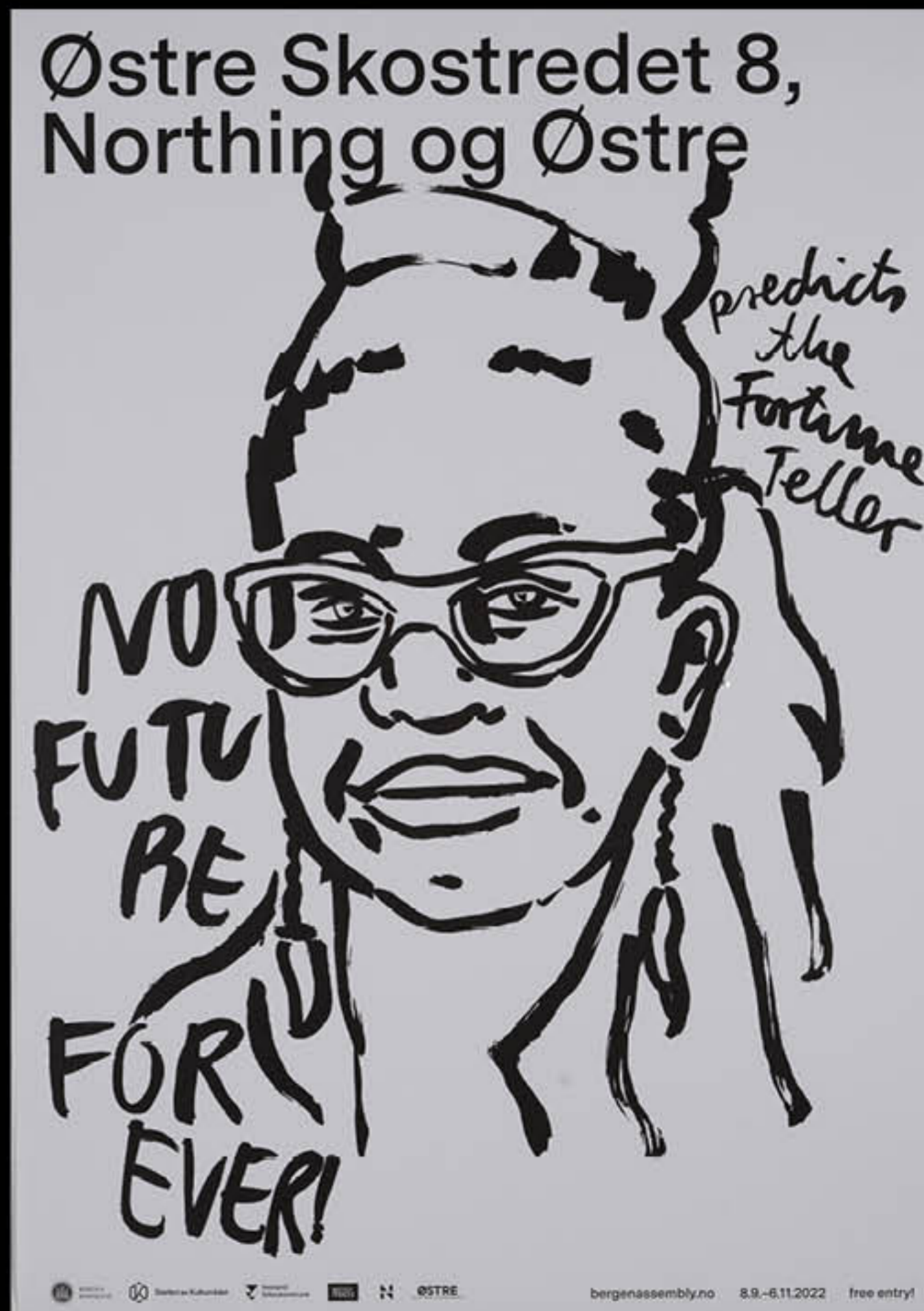
卑爾根藝術三年展
Art Triennale Bergen Assembly

2022

841mm x 594mm



摩托車騎士
The Moped Rider



算命師
The Fortune Teller

Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

埃爾蘭根劇院海報系列
Poster series for Theater Erlangen

2022

840mm x 594mm

Mein ^{VON MARTIN HECKMANN'S}
Vater und
seine
Schatten

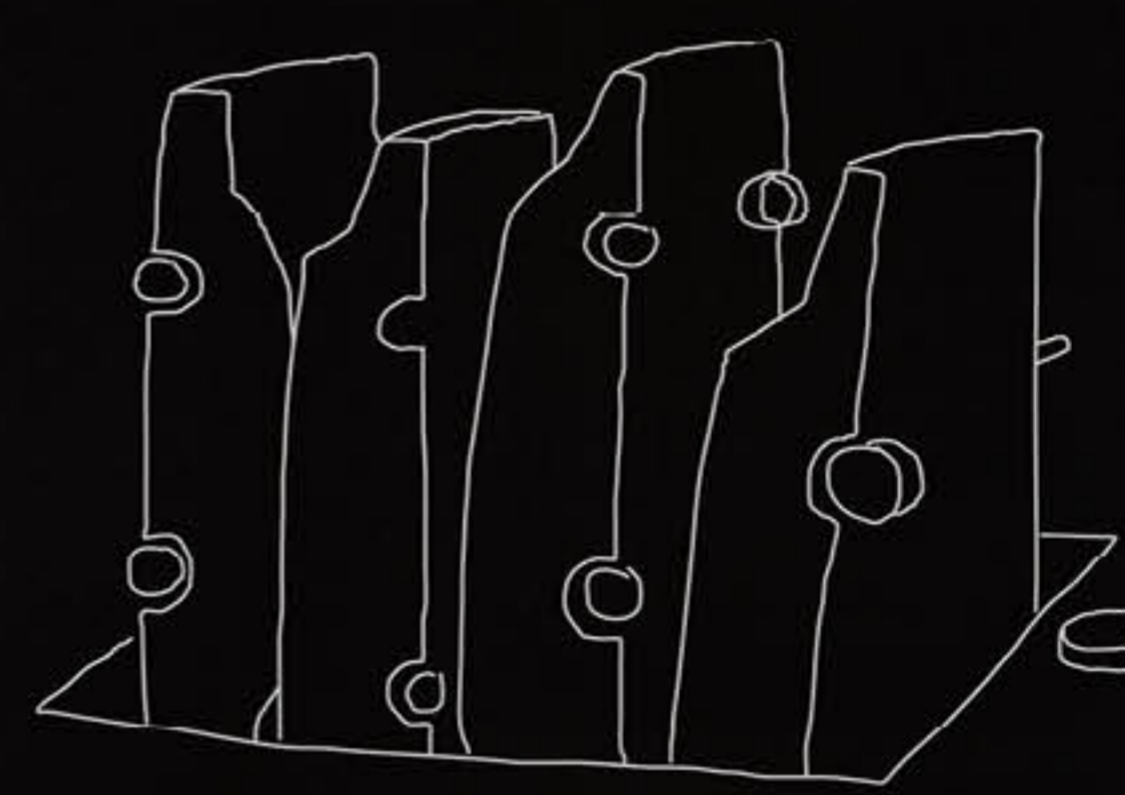


AB
30.04.22 das theater erlangen

馬丁·赫克曼斯《我的父親和他的影子》
My Father and His Shadows by Martin Heckmanns

Volksfeind
for Future

VON LOTHAR KITTSSTEIN
NACH HENRIK IBSEN



15.01.22 ^{AB} das theater erlangen

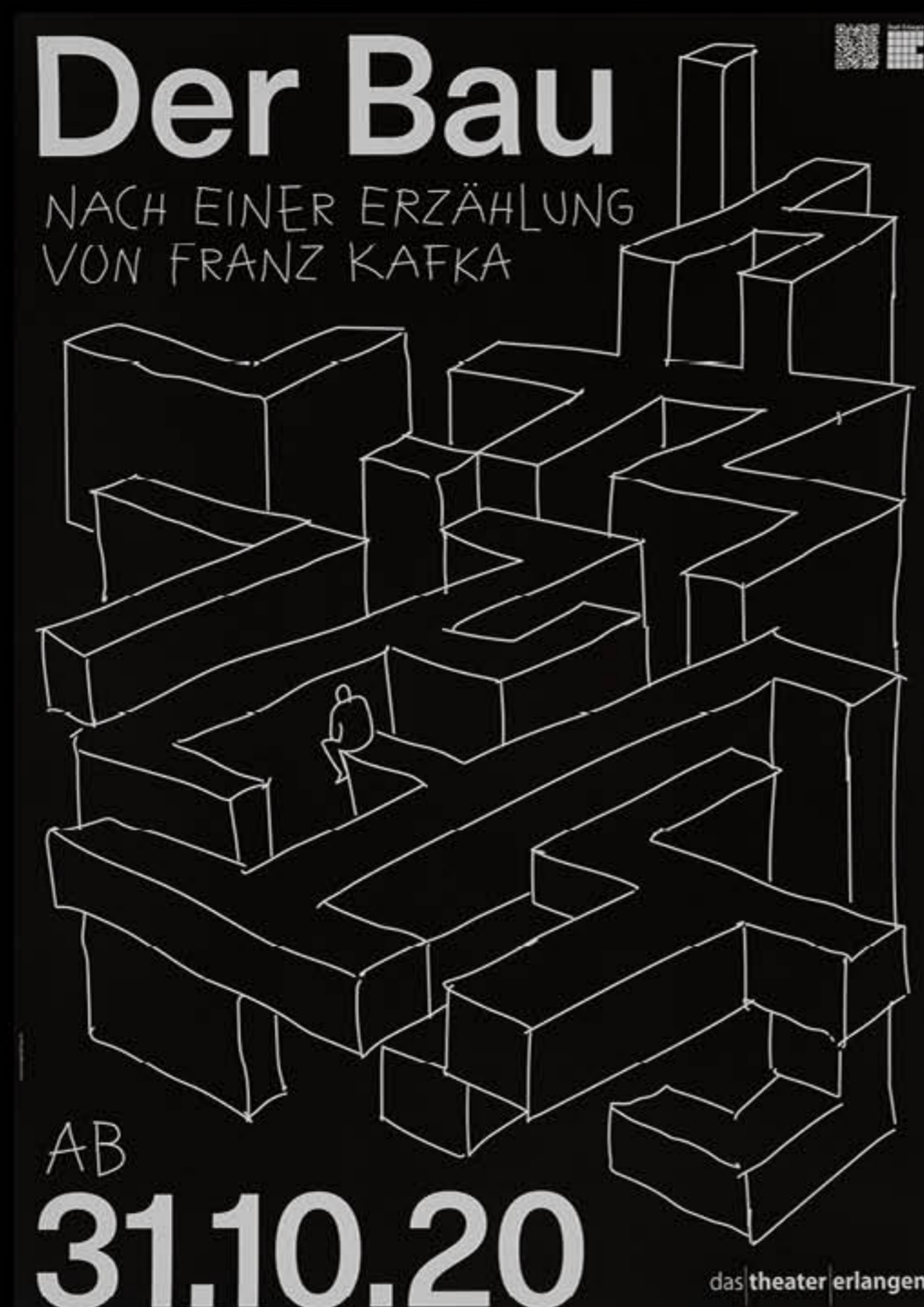
洛塔·基特斯坦改編自亨利克·易卜生作品《人民公敵》
Volksfeind for Future based on Henrik Ibsen
by Lothar Kittstein

Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

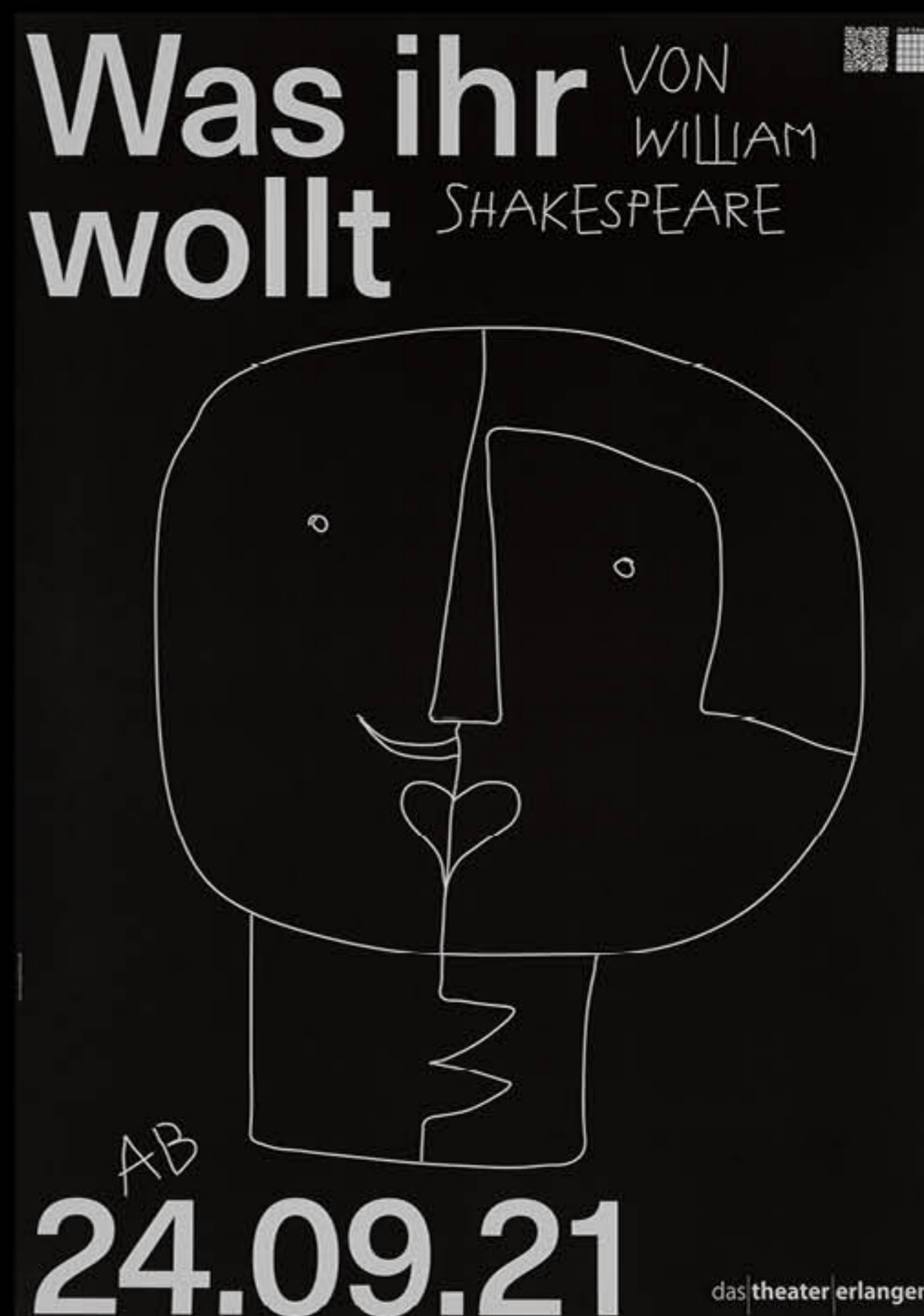
埃爾蘭根劇院海報系列
Poster series for Theater Erlangen

840mm x 594mm



改編自弗朗茨·卡夫卡的故事《地洞》
The Burrow by Franz Kafka

2020



威廉·莎士比亞《第十二夜》
Twelfth Night by William Shakespeare

2021

Neue Gestaltung
(由伊娃·溫德爾及皮特·斯登霍夫創立)
(Est. by Eva Wendel and Pit Stenkof)

德國
Germany

萊茵邦立美茵茲歌劇院
Mainz State Theater
Premiere Posters

1189mm x 841mm



安娜·西格斯《過境》
Transit by Anna Seghers

2020



伊果·史特拉汶斯基《浪子的歷程》
The Rake's Progress by Igor Stravinsky

2022

朱力行

朱力行，設計師，設計工作室主理人及數碼藝術家。朱力行在2004年創立pill & pillow數碼設計工作室，帶領這個獨立團隊獲得200多個本地及國際獎項包括Cannes Lions、Webby及The One Show。由網站到互動裝置，他為不同範疇的客戶設計各種數碼體驗。近期的項目包括：愛彼、Dior、恒基兆業地產、南豐集團、HSBC、港樂及M+。除了商業項目，朱力行的藝術作品也在巴塞爾藝術展、紐約MoMA現代藝術博物館、M+、Digital Art Fair及香港藝術館中展出。



人類與機器的
設計之戰

AI vs AI

A design battle between human and machine

Henry Chu is a designer, studio owner, and digital artist. Henry Chu founded the Hong Kong based digital design studio pill & pillow in 2004. Henry Chu has led this independent team to win over 200 local and international awards, including Cannes Lions, Webby, and The One Show. From websites to interactive installations, he designs various digital experiences for clients across different fields. Recent projects include Audemars Piguet, Dior, Henderson Land Development, Nan Fung Group, HSBC, Hong Kong Philharmonic, and M+. In addition to commercial projects, Henry Chu's art pieces have been exhibited at Art Basel, the Museum of Modern Art (MoMA) in New York, M+, the Digital Art Fair, and the Hong Kong Museum of Art.

Henry
Chu

朱力行
Henry Chu

F10W3R

2022

香港
Hong Kong



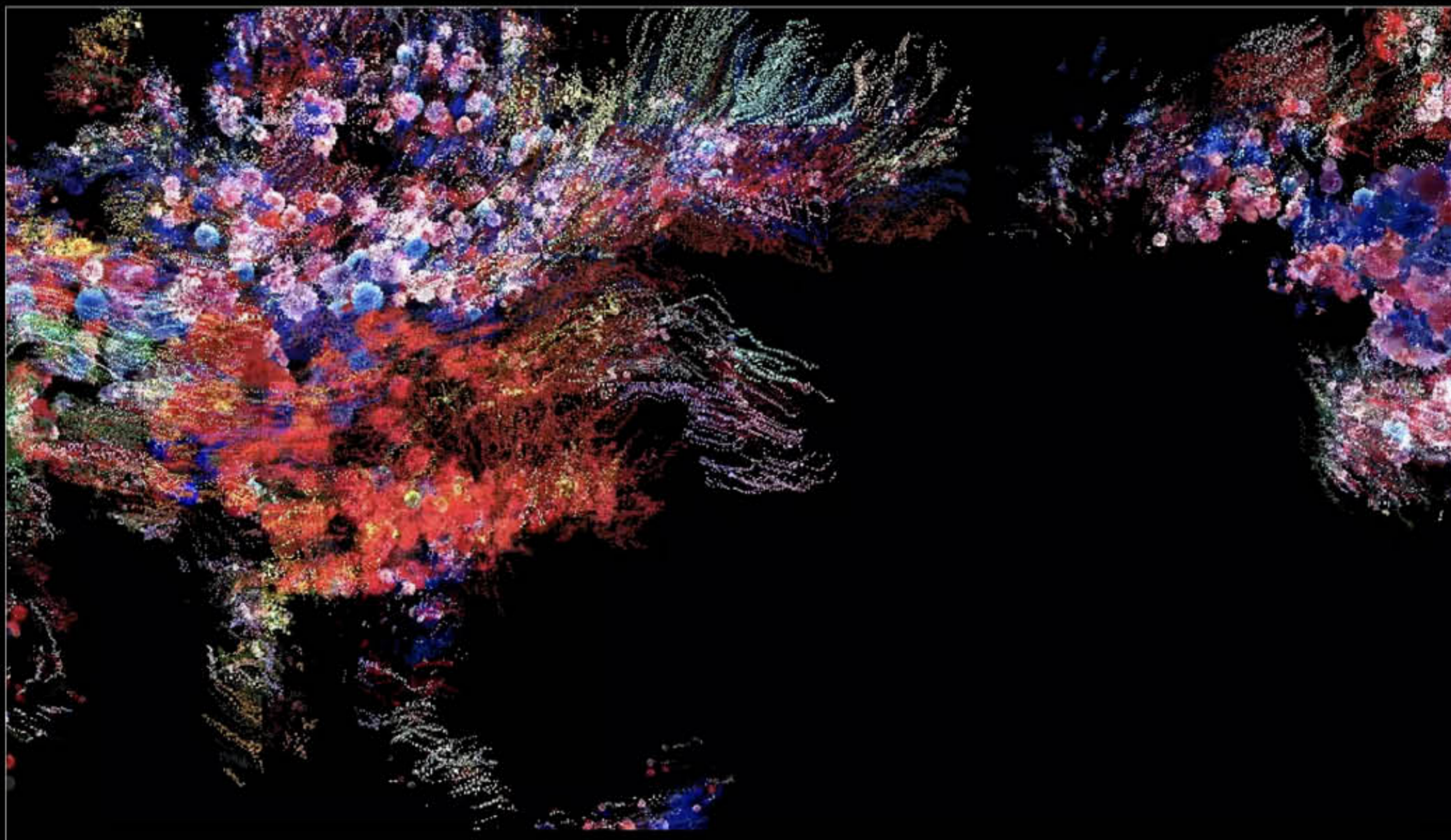
朱力行
Henry Chu

香港
Hong Kong

花花世界
Flower world

私人收藏
Private Collection

2022

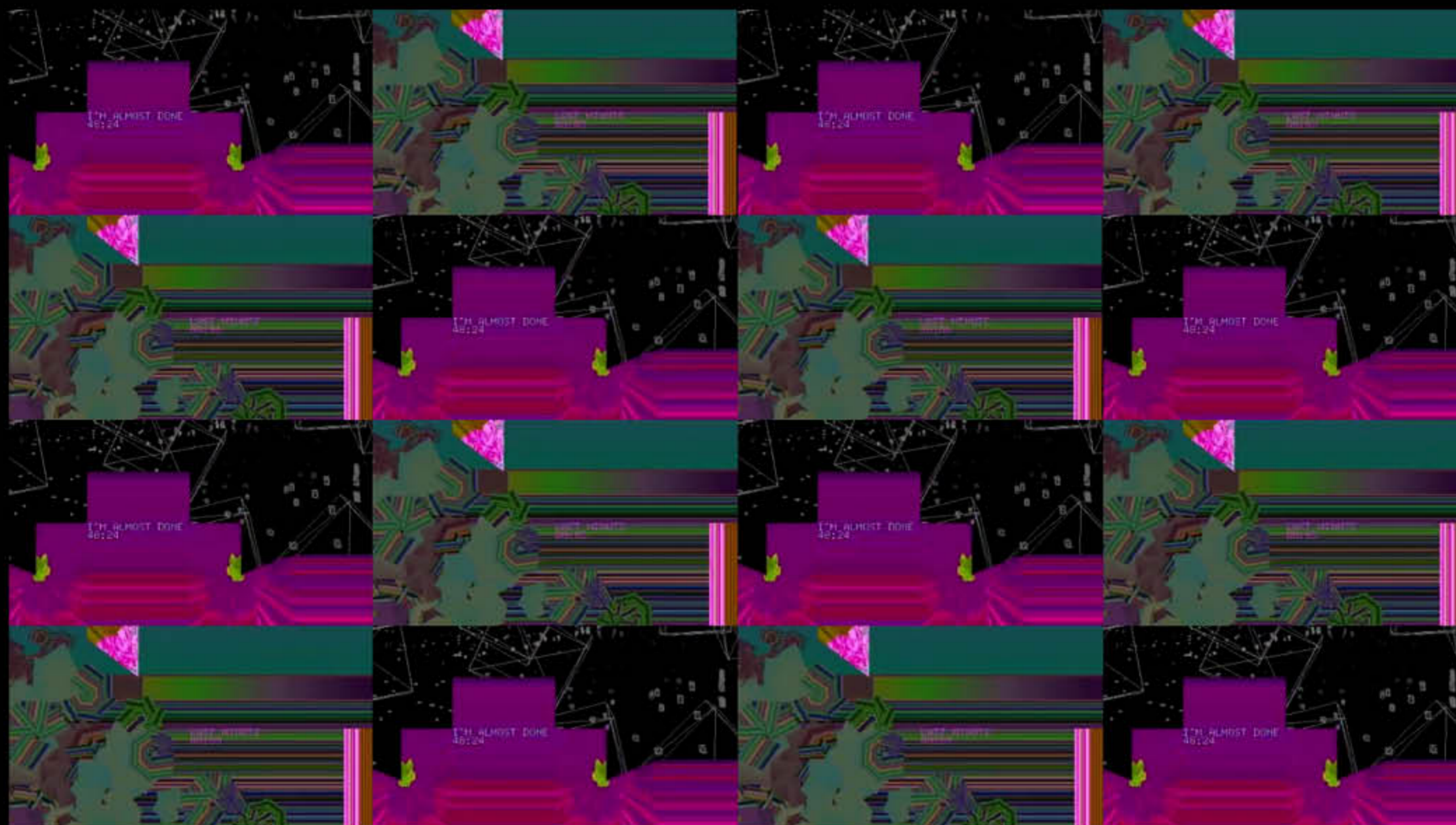


朱力行
Henry Chu

我快完了
I'm Almost Done

2023

香港
Hong Kong

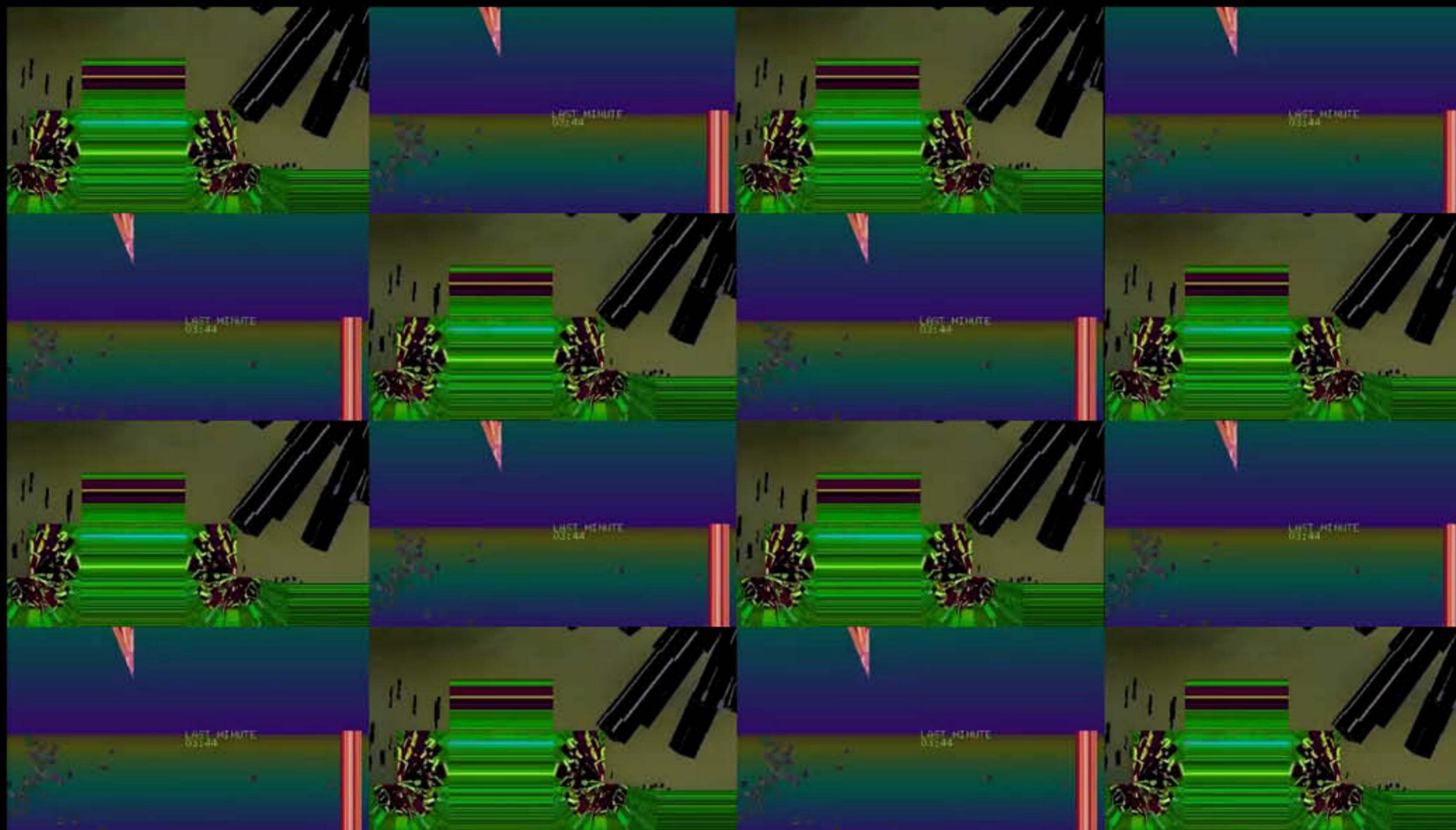


朱力行
Henry Chu

最後一刻
Last Minute

2023

香港
Hong Kong

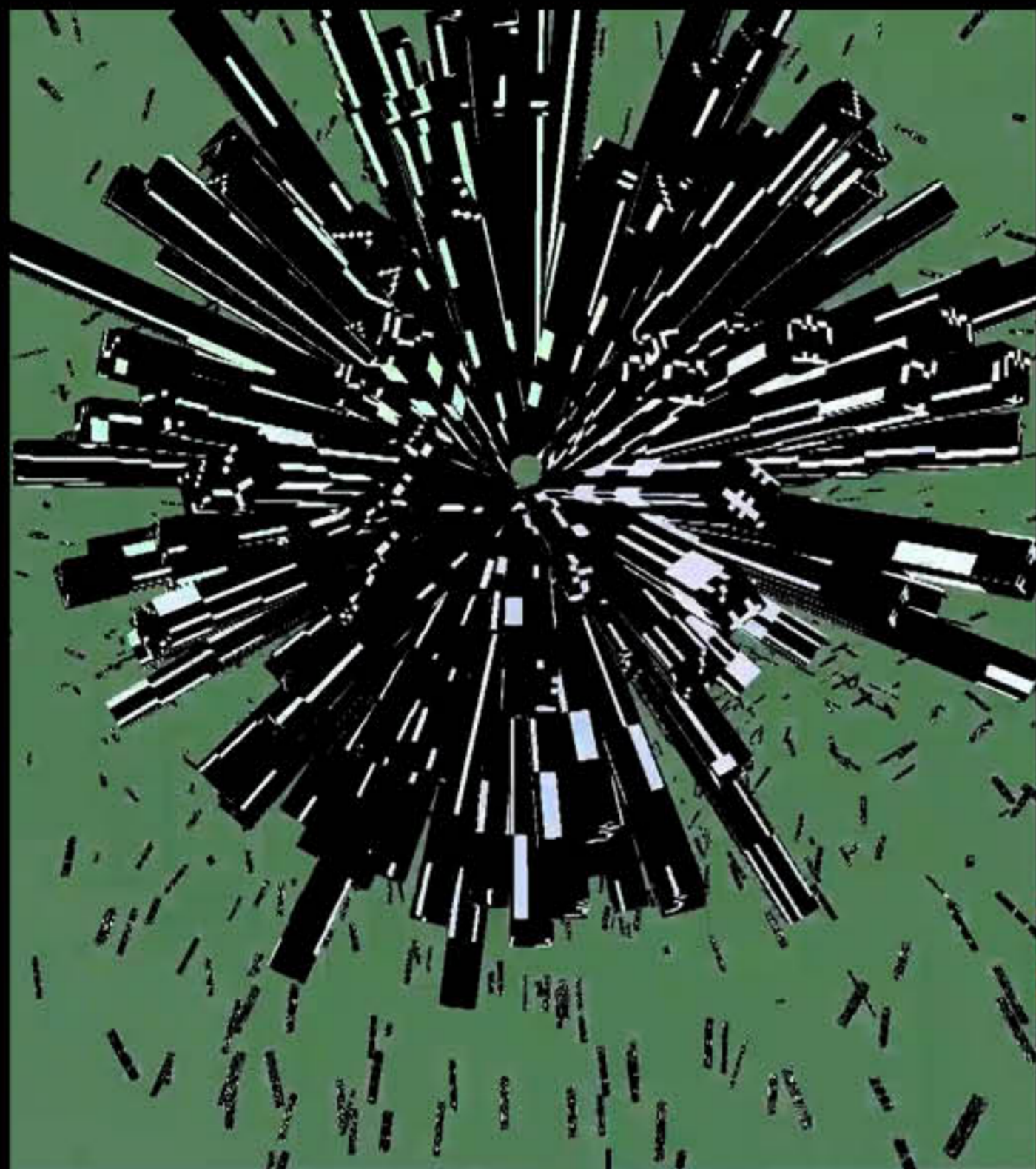


朱力行
Henry Chu

香港
Hong Kong

元宇宙交響曲，樂章1
Metaverse symphony,
movement 1

2023

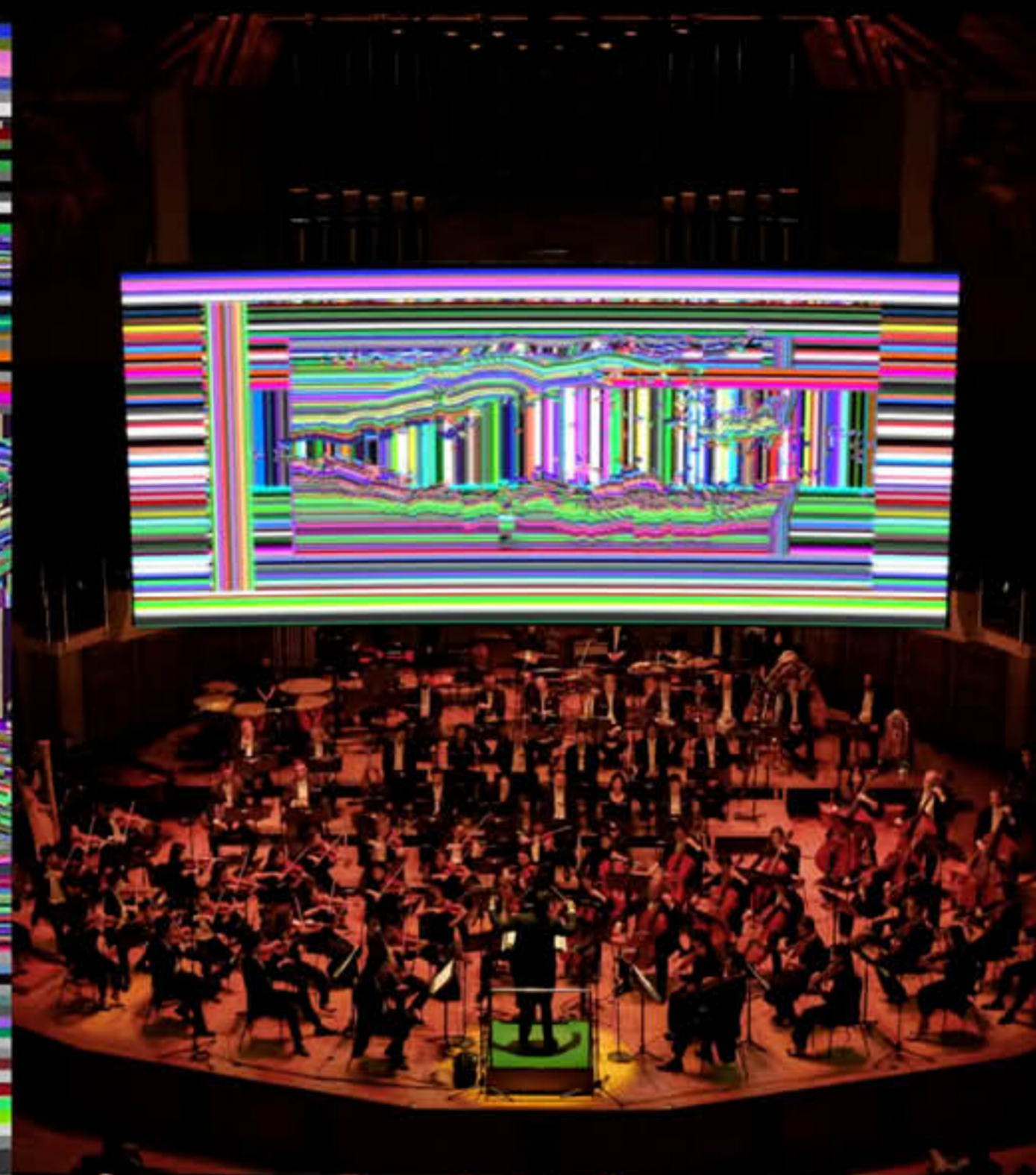
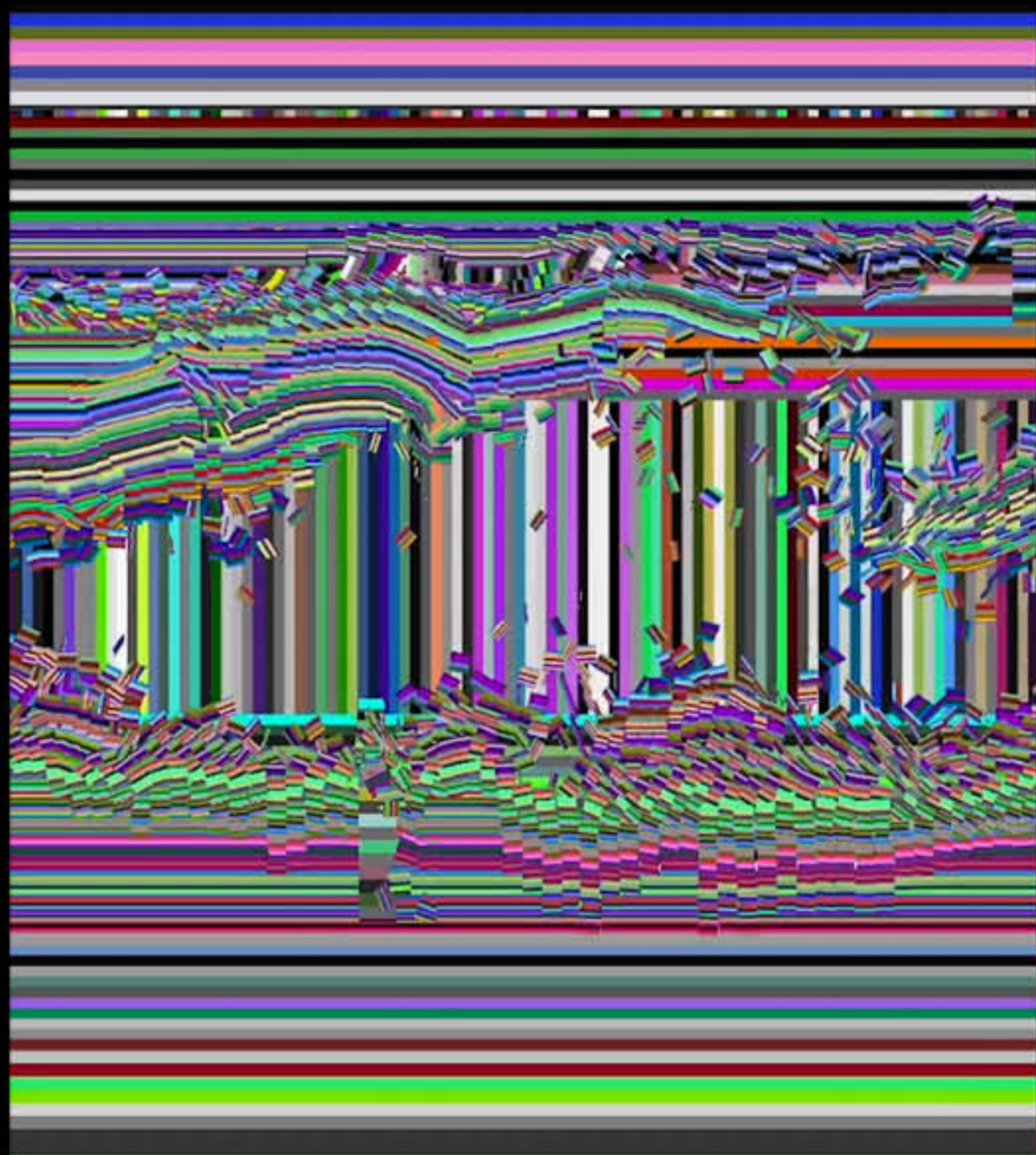


朱力行
Henry Chu

香港
Hong Kong

元宇宙交響曲，樂章2
Metaverse symphony,
movement 2

2023

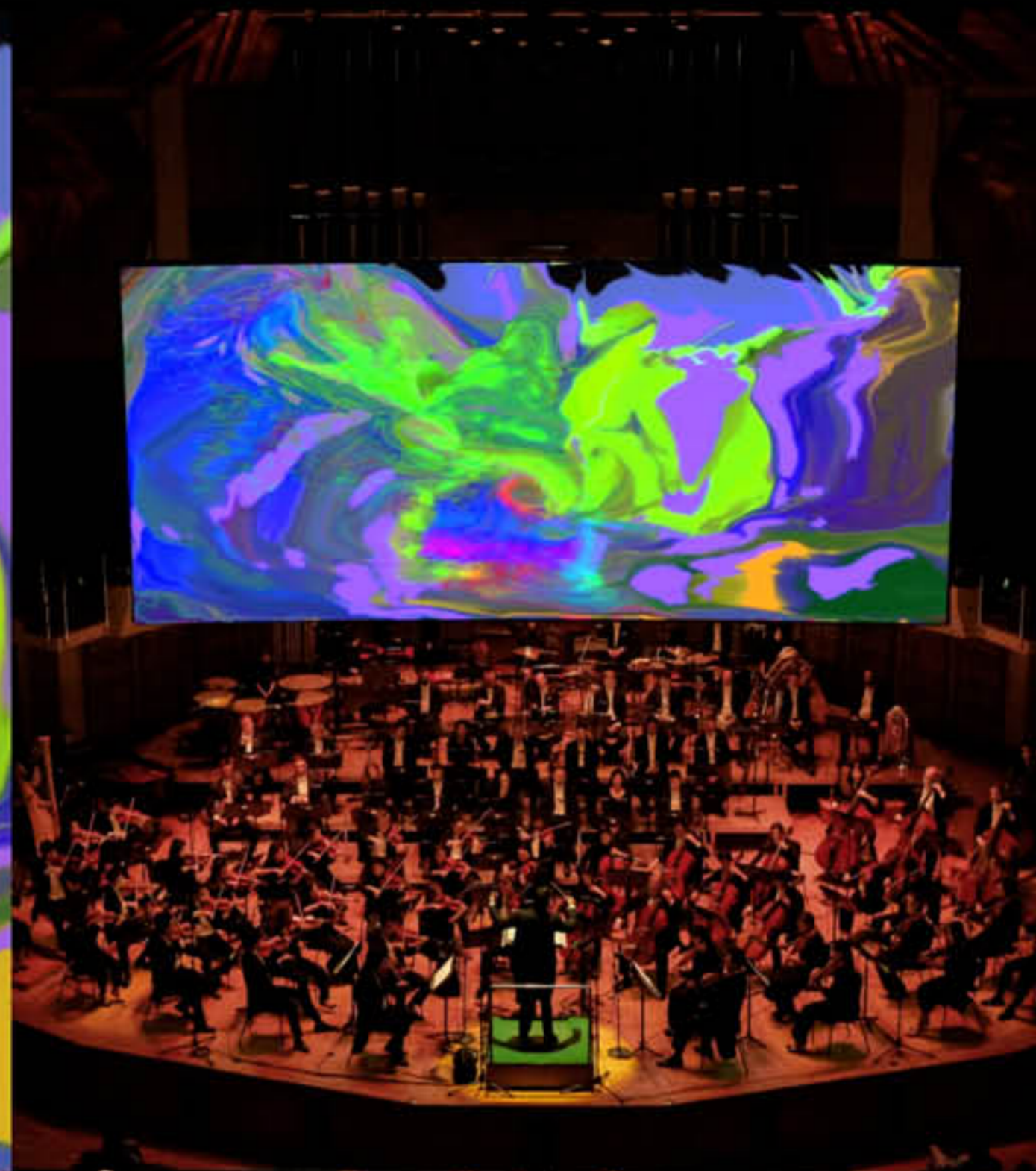
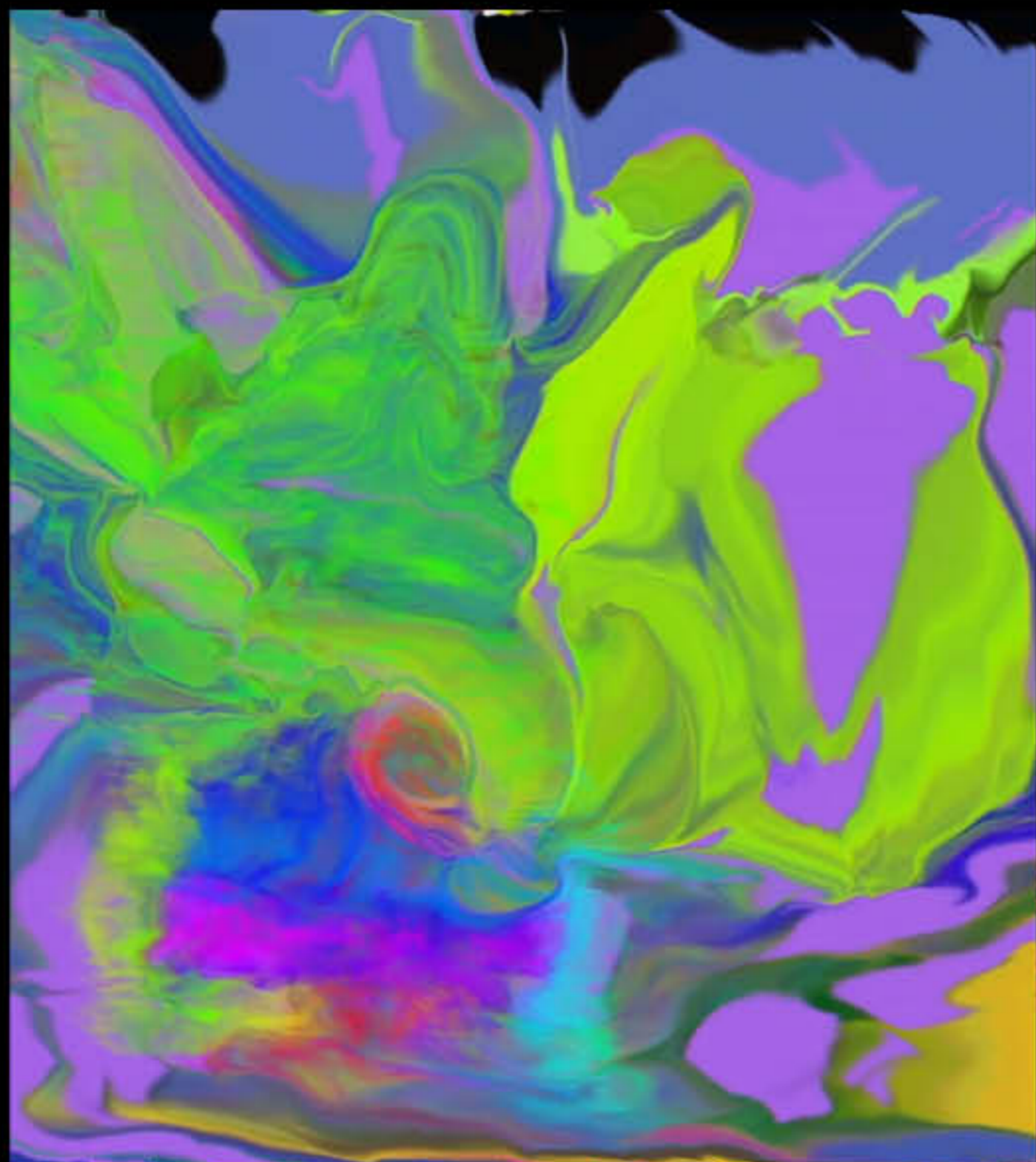


朱力行
Henry Chu

香港
Hong Kong

元宇宙交響曲，樂章3
Metaverse symphony,
movement 3

2023

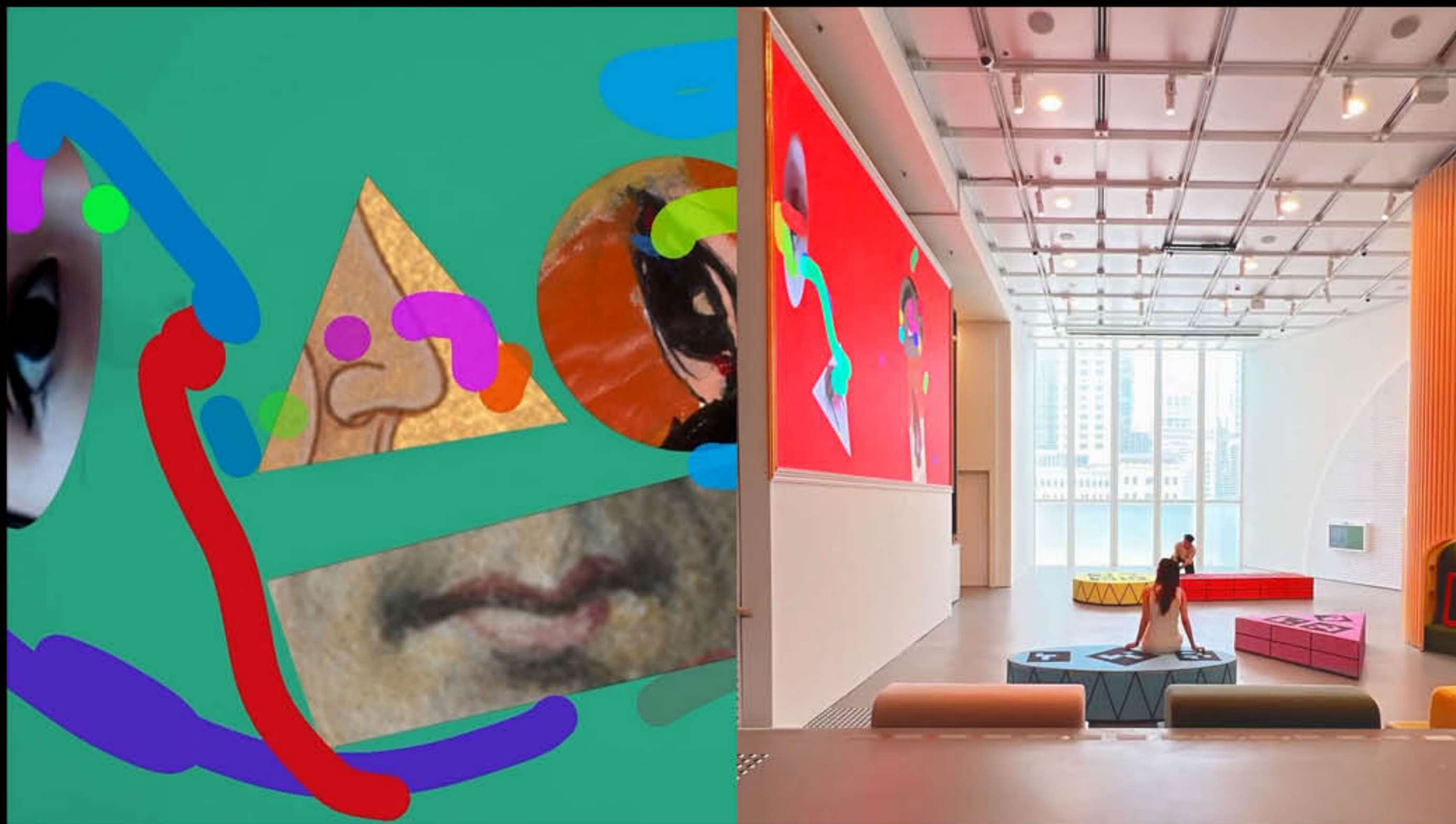


朱力行
Henry Chu

不加思索自畫像
Portrait Play

2022

香港
Hong Kong



光 研 影

Healthcare
through the Lens of Digital Art

B
with Plag



朱力行
Henry Chu

絲柏樹林下
Under Cypress

2024

香港
Hong Kong



托馬斯· 威德肖溫

托馬斯·威德肖溫 (Thomas Widdershoven) 是阿姆斯特丹跨媒介設計工作室Thonik的聯合創始人和創意總監。通過為VPRO廣播公司、阿姆斯特丹的荷蘭節、荷蘭鹿特丹博伊曼斯·范·伯寧恩典藏庫和美術館、上海當代藝術博物館和香港的M+博物館等知名機構創造強大的視覺形象，威德肖溫成功拉近這些機構與年輕和不同背景的新觀眾群的距離。他相信動態影像通常是平面、數碼和空間設計的起點。除了在Thonik進行設計，威德肖溫還是愛因荷芬設計學院的創意總監和主席，他在愛因荷芬的凡艾伯當代美術館 (Van Abbemuseum) 策劃了四個關於當代設計的展覽。



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HKIPT competition!

Thomas
Widder-
shoven

Thomas Widdershoven is co-founder and creative director of Thonik, a multidisciplinary design studio in Amsterdam. Through strong visual identities, for example, for broadcast corporation VPRO, the Holland Festival in Amsterdam, Museum and Depot Boijmans Van Beuningen in Rotterdam, the Power Station of Art in Shanghai, and M+ Museum for Visual Culture in Hong Kong, Thonik manages to connect important institutions in the public domain with a new, younger and more diverse audience. Thomas believes often the moving image serves as the starting point for graphic, digital and spatial design. Aside from his work at Thonik, Thomas was the creative director and chair of the Design Academy Eindhoven. He curated four exhibitions at Van Abbemuseum Eindhoven on the current state of design.

托馬斯·威德肖溫
Thomas Widdershoven

荷蘭設計周
Dutch Design Week

2022

荷蘭
The Netherlands

1000mm x 700mm (a set of 2)



托馬斯·威德肖溫
Thomas Widdershoven

荷蘭藝術節
Holland Festival

2019

荷蘭
The Netherlands

1000mm x 700mm



托馬斯·威德肖溫
Thomas Widdershoven

佛朗明哥雙年展
Flamenco Biennale

2021

荷蘭
The Netherlands

1000mm x 700mm



托馬斯·威德肖溫
Thomas Widdershoven

博伊曼斯 包浩斯
Boijmans Bauhaus

2019

荷蘭
The Netherlands

8 sec.



托馬斯·威德肖溫
Thomas Widdershoven

博伊曼斯 改變
Boijmans Change

2019

荷蘭
The Netherlands

8 sec.



托馬斯·威德肖溫
Thomas Widdershoven

瑞士琉森平面設計節
Weltformat

2022

荷蘭
The Netherlands

18 sec.



評審海報 Judges' Posters

托馬斯·威德肖溫
Thomas Widdershoven

阿姆斯特丹, 啤酒
Amsterdam, bier

2020

荷蘭
The Netherlands

19 sec.



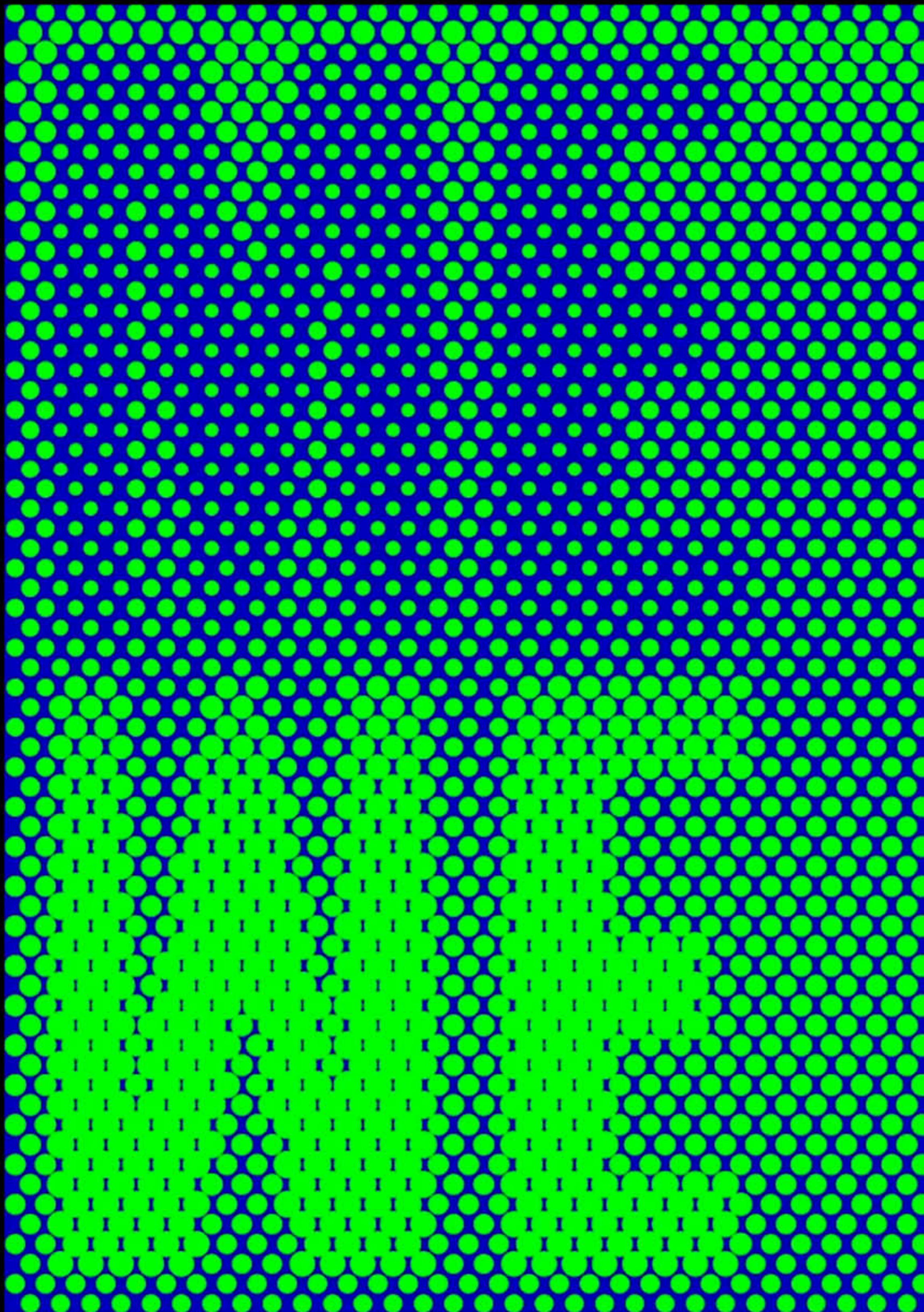
托馬斯·威德肖溫
Thomas Widdershoven

我們/我
We/Me

2021

荷蘭
The Netherlands

3 sec.



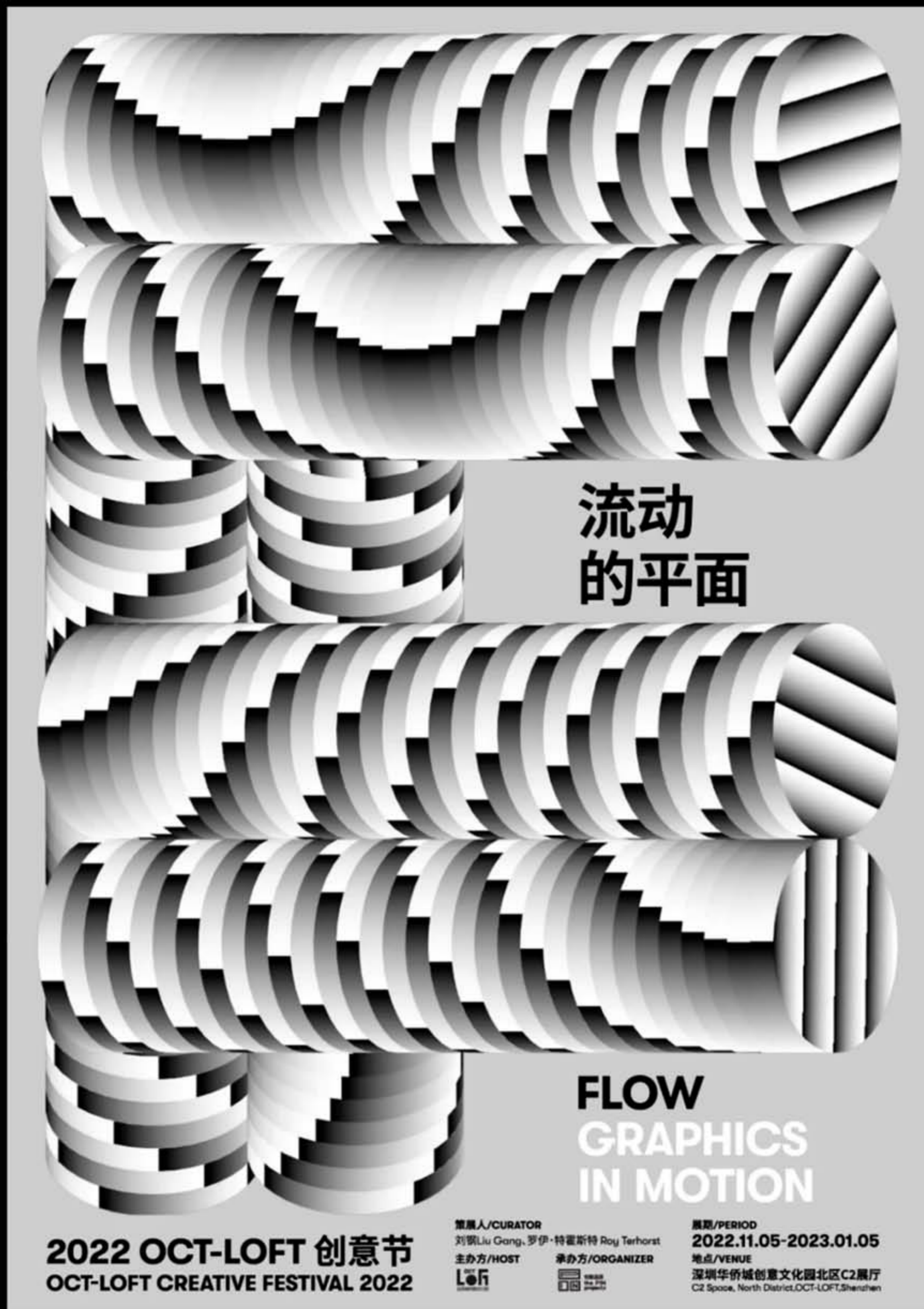
托馬斯·威德肖溫
Thomas Widdershoven

流動
Flow

2022

荷蘭
The Netherlands

16 sec.



卡地亞
當代藝術基金會
Fondation Cartier
pour l'art
contemporain

陌生風景
a beautiful elsewhere
2018.04.25-07.29



上海
當代藝術
博物館

Power
Station
of Art

Fondation *Cartier*
pour l'art contemporain

阮天、 愛德華· 卡特

阮天(Tin Nguyen)和愛德華·卡特(Edward Cutting)是澳洲藝術家和創意技術專家，目前居於紐約。Tin&Ed創造充滿趣味性的裝置和體驗以模糊藝術和科學、物理和數碼、人類和非人類之間的界線。他們的創作受到對自然界的好奇以及與人的複雜關係所驅動，並透過這種互聯性的視角，以藝術來想像世界。他們是由紐約新博物館營運的藝術、設計與科技創新平台NEW INC的校友，曾參與第六年的互動體驗組和第七年的創意科學組。他們的作品曾在紐約洛克菲勒中心和Pioneer Works、洛杉磯的蓋蒂博物館、華盛頓特區的史密森尼博物館、倫敦的巴比肯中心和哥本哈根的Space10畫廊展出。



Tin Nguyen & Edward Cutting

Tin Nguyen & Edward Cutting are Australian artists and creative technologists based in New York. Tin & Ed create playful installations and experiences that illuminate the borderless dimension between art and science, the physical and the digital, the human and the more than human. Their work is driven by a deep curiosity for the natural world and the intricate ways we are connected to it. They use art to envision the world through this lens of interconnectedness. They are alumni of NEW INC, the art and technology incubator run by the New Museum. They were part of the interactive experiences cohort in year 6 and creative science cohort in year 7. Their work has been shown at The Rockefeller Center and Pioneer Works in New York, The Getty Museum in LA, The Smithsonian in Washington DC, The Barbican Centre in London and Space10 Gallery in Copenhagen.

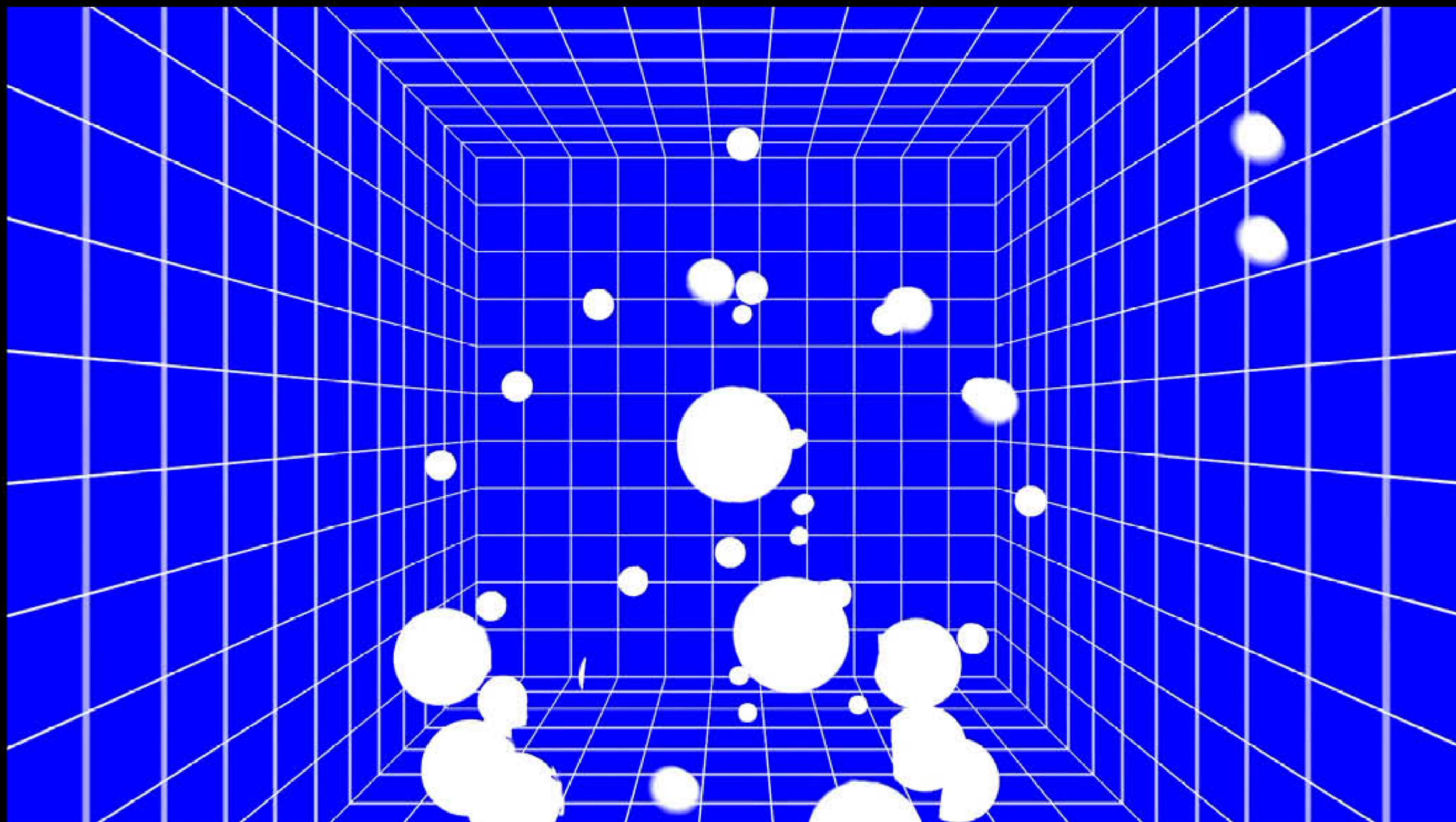
阮天、愛德華·卡特
Tin Nguyen & Edward Cutting

澳洲/美國
Australia/The United State

羅蘭丁斯—富田的地下室
Roland Tings—
Tomita's Basement

2013

4 mins. 28 sec.



在這段圖像音樂影片中，我們使用乒乓球模擬了宇宙中的各種動態：亞原子粒子、行星的旋轉、群體理論、氣候系統和人類的運動。

In this graphic music video, we simulated all the different motions in the universe using ping pong balls: subatomic particles, the rotation of planets, swarm theory, weather systems, and human movement.

阮天、愛德華·卡特
Tin Nguyen & Edward Cutting

澳洲/美國
Australia/The United State

鐘樓—想要你(需要你)
Bell Towers—Want You
(Need You)

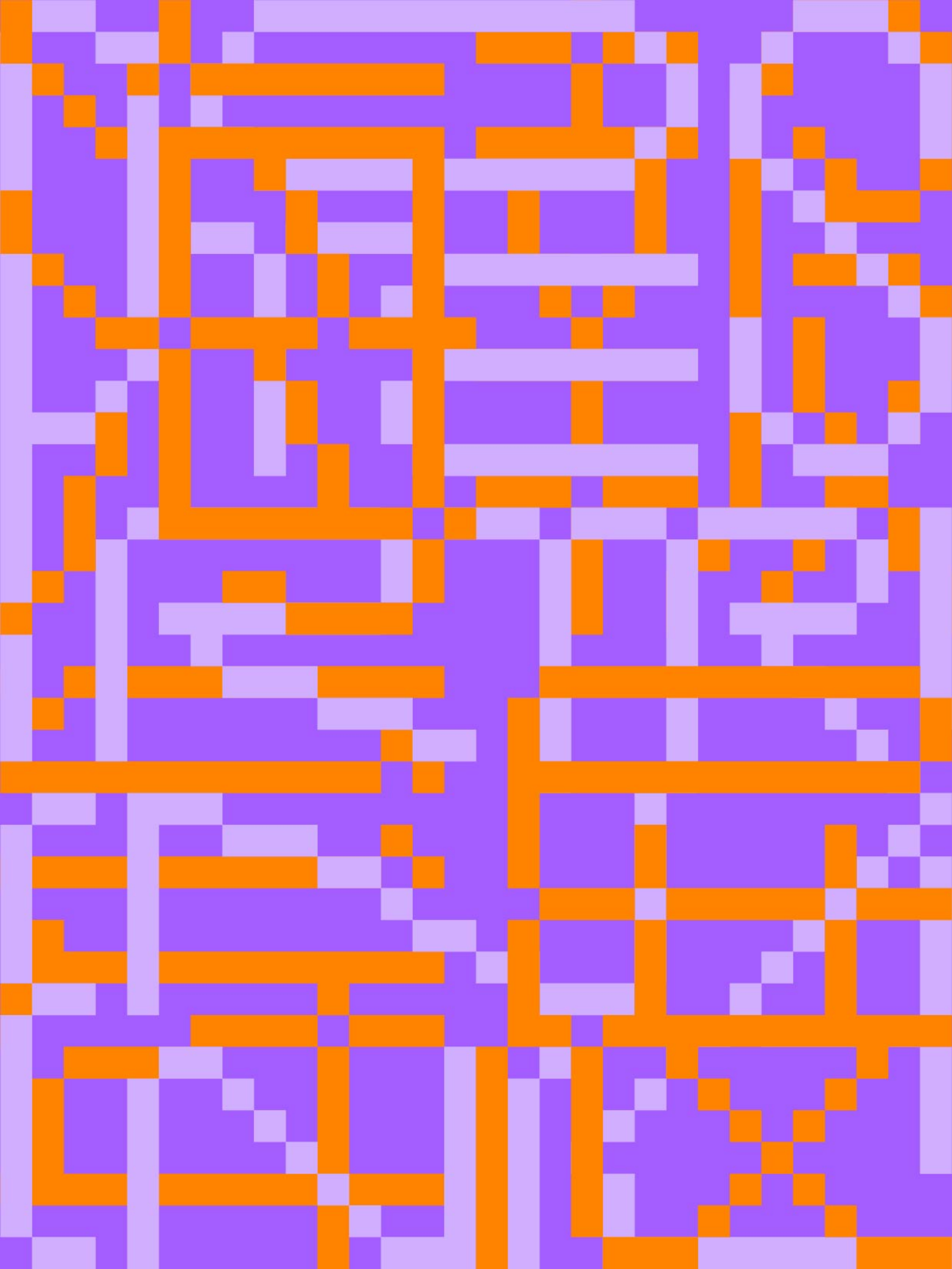
3 mins. 1 sec.

2020



一場穿越真菌宇宙的旅程，與編舞家合作，
使用動態捕捉技術進行動畫製作。

A journey through a fungal universe, working
with a choreographer, animated using motion
capture technology.



統計及 設計師名單

STATISTICS &
DESIGNER LIST

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Entries (set)

參賽作品數目 (件數)
Entries (piece)

入選作品數目 (組數)
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Selected Entries (piece)

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阿根廷 Argentina	3	8	0	0
澳大利亞 Australia	1	1	0	0
奧地利 Austria	2	5	0	0
亞塞拜然 Azerbaijan	1	1	0	0
孟加拉國 Bangladesh	1	2	0	0
白俄羅斯 Belarus	5	11	1	1
波斯尼亞和黑塞哥維那 Bosnia and Herzegovina	2	6	0	0
巴西 Brazil	3	8	1	2
保加利亞 Bulgaria	1	4	0	0
加拿大 Canada	4	6	0	0
中國 China				
內地 Mainland	746	1916	59	74
香港 Hong Kong	147	276	13	15
澳門 Macao	8	22	3	5
台灣 Taiwan	48	139	2	2
哥倫比亞 Colombia	1	1	0	0
克羅地亞 Croatia	1	1	0	0

國家 / 地區
Country / Region

國家 / 地區 Country / Region	參賽設計師 / 設計單位數目 Designers / Design Units	參賽作品數目 (組數) Entries (set)	入選設計師 / 設計單位數目 Selected Designers / Design Units	入選作品 數目 (組數) Selected Entries (set)
古巴 Cuba	1	1	0	0
塞浦路斯 Cyprus	1	2	0	0
捷克共和國 Czech Republic	3	8	0	0
愛沙尼亞 Estonia	2	6	0	0
芬蘭 Finland	5	11	0	0
法國 France	4	5	0	0
格魯吉亞 Georgia	1	4	0	0
德國 Germany	16	52	4	8
希臘 Greece	2	3	0	0
匈牙利 Hungary	7	9	0	0
冰島 Iceland	1	4	0	0
印度 India	1	1	0	0
印度尼西亞 Indonesia	3	8	1	1
伊朗 Iran	8	22	0	0
愛爾蘭 Ireland	1	1	0	0
意大利 Italy	3	12	0	0
日本 Japan	36	102	8	16

國家 / 地區
Country / Region

國家 / 地區 Country / Region	參賽設計師 / 設計單位數目 Designers / Design Units	參賽作品數目 (組數) Entries (set)	入選設計師 / 設計單位數目 Selected Designers / Design Units	入選作品 數目 (組數) Selected Entries (set)
約旦 Jordan	1	1	0	0
韓國 Korea	8	19	1	1
馬來西亞 Malaysia	4	5	0	0
墨西哥 Mexico	6	18	1	1
荷蘭 Netherlands	3	7	0	0
新西蘭 New Zealand	1	1	0	0
挪威 Norway	1	3	0	0
波蘭 Poland	67	219	7	9
葡萄牙 Portugal	14	16	0	0
羅馬尼亞 Romania	1	3	0	0
俄羅斯 Russia	38	65	2	2
塞爾維亞 Serbia	5	15	1	1
新加坡 Singapore	1	1	0	0
斯洛文尼亞 Slovenia	2	5	0	0
西班牙 Spain	2	5	0	0
瑞典 Sweden	1	1	0	0
瑞士 Switzerland	17	49	8	15

國家 / 地區 Country / Region	參賽設計師 / 設計單位數目 Designers / Design Units	參賽作品數目 (組數) Entries (item)	入選設計師 / 設計單位數目 Selected Designers / Design Units	入選作品 數目 (組數) Selected Entries (set)
泰國 Thailand	1	1	1	1
土耳其 Türkiye	55	60	0	0
烏克蘭 Ukraine	3	6	0	0
英國 United Kingdom	4	7	1	1
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香港
Hong Kong

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