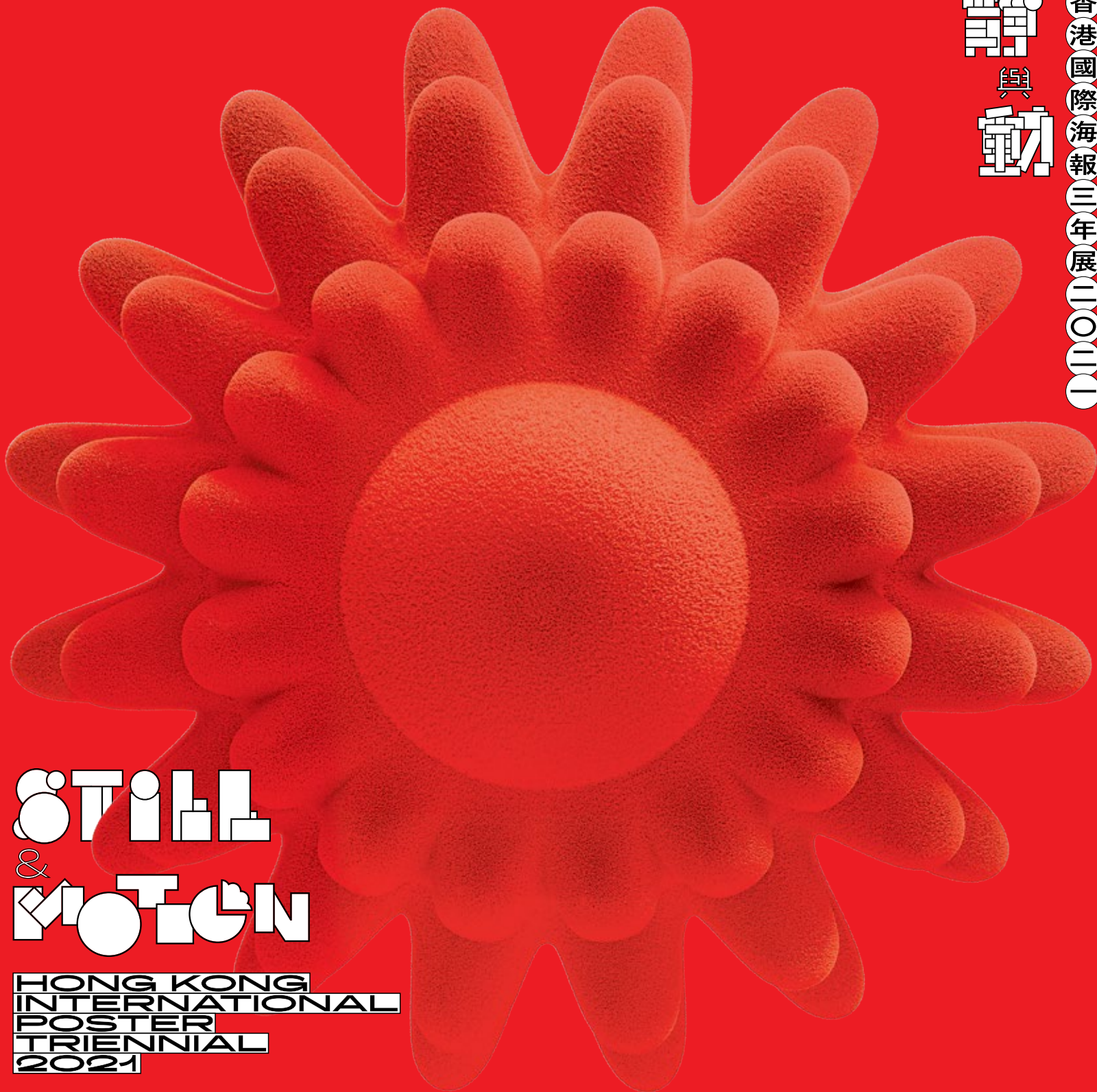


香港國際海報三年展二〇二一

靜
與
動



STILL
&
MOTION

HONG KONG
INTERNATIONAL
POSTER
TRIENNIAL
2021



展覽詳情
Exhibition details

香港國際海報三年展二〇二一

STILL
&
MOTION

HONG KONG
INTERNATIONAL
POSTER
TRIENNIAL
2021

15/12/2021—
28/2/2022

康樂及文化事務署與香港設計師協會合辦
香港文化博物館策劃

Jointly presented by the Leisure and Cultural Services Department and
the Hong Kong Designers Association

Organised by the Hong Kong Heritage Museum

康樂及文化事務署出版

香港文化博物館編製

©2021版權屬香港特別行政區政府

版權所有，未經許可不得複製、節錄或轉載

非賣品

Published by the Leisure and Cultural Services Department

Produced by the Hong Kong Heritage Museum

©2021 The Government of the Hong Kong Special Administrative Region

All rights reserved

Not for sale



Contents

04

前言
Foreword

06

序言
Preface

08

展覽平面圖
Exhibition
Floor Plan

09

引言
Introduction

得獎海報
Award-winning Posters

12

意識形態
Ideology

17

文化活動推廣
Promotion
of Cultural
Events

21

商業與廣告
Commercial
and
Advertising

24

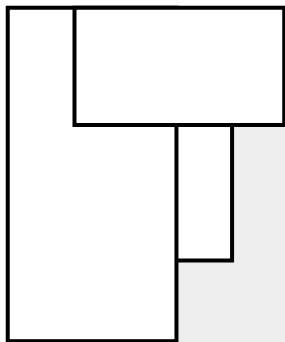
動態海報
Animated
Poster

30

評審海報
Judges'
Posters

34

入選海報
Selected
Posters



「香港國際海報三年展」是香港文化博物館與香港設計師協會聯合策劃的大型活動，從2001年至今已舉行至第七屆。我們期望透過這項三年一度的盛事，發掘海報設計的無限可能與不斷變化的潛力，帶出當下彼此關注的議題和訊息，建立一個國際設計交流的重要平台。儘管今屆的徵集活動受到疫情的影響，但我們仍收到來自53個國家及地區共2,299組作品，實在令人鼓舞，反映業界對海報三年展的重視和支持。

今屆的主題是「靜與動」，並首次加入「動態海報」組別，期待蒐集來自世界各地優秀的印刷海報之餘，亦能廣納新時代的屏幕動態海報，以緊貼潮流的發展，了解海報宣傳的新趨勢。不少參賽作品更同時以靜態和動態形式表現，以富實驗性的手法配合專業技術，為傳統的平面圖像設計賦予另一層意義，新穎的視覺效果更令人喜出望外。

今次海報三年展得以順利舉行，實在有賴四位國際級評審的鼎力支持，包括來自中國的畢學鋒先生、日本的奧村靱正先生、瑞士的埃里奇·布里奇先生及德國的莉莎·龐倫格女士，他們透過今屆首次建立的網上評審平台和視像會議，從海量的作品中精選出116組得獎及入選作品，更慷慨捐贈他們創作的海報同場展出，我謹代表香港文化博物館向他們表示衷心謝意。

此外，我們十分感謝香港設計師協會一直以來的支持，特別是籌備委員會成員葉小卡會長、梁斯瑋先生、卓震傑先生、彭詠欣小姐、葉素文小姐，以及三年展項目顧問陳超宏先生的寶貴意見；亦要向唐承剛先生和他的團隊為本屆三年展創作生動活潑的視覺形象和動畫致謝。最後，更要向來自世界各地參賽的設計師和單位致以謝意。藉着「香港國際海報三年展」的比賽、展覽和研討會，我們竭力秉承記錄各地海報的創作面貌，讓大家一同感受海報的魅力，並保存海報在當代文化中的發展印記。

香港文化博物館總館長
盧秀麗

Foreword

The Hong Kong International Poster Triennial is a major event co-organised by the Hong Kong Heritage Museum and the Hong Kong Designers Association. Held every three years since 2001, we are already into the seventh edition. Through this gala event, we wish to uncover the endless possibilities and the continuously evolving potential of poster design, and build an international exchange platform for design that deals with topical issues that concern us all. Though the pandemic created some obstacles during the calling for entries process, we managed to receive a heartening total of 2,299 entries from 53 countries and regions, which is a testament to the fact that designers continue to value the triennial's importance.

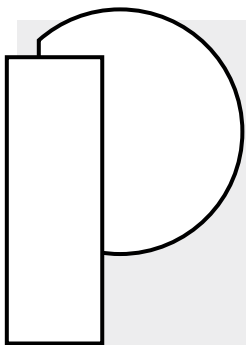
With "Still & Motion" as the theme, an "Animated Poster" category was introduced for the first time in this edition. In addition to attracting quality printed poster entries from around the world, this triennial invited modern on-screen animated posters, helping it to keep abreast of trends and the latest developments in poster publicity. Quite a few entries were submitted in both still and motion forms. Complementing professional techniques with experimental skills and giving a breath of fresh air to traditional graphic design, the designers have treated us to exciting visual bonuses.

I would like to extend my heartfelt thanks to the international panel of judges for this year's event: Mr Bi Xuefeng from China, Mr Yukimasa Okumura from Japan, Mr Erich Brechbühl from Switzerland and Ms Lisa

Pommerenke from Germany. Through the online judging platform and videoconferencing established for the first time for this triennial, they carefully selected 116 award-winning and shortlisted works from a huge number of entries. We are also honoured to have generous donations of their masterworks on display in the exhibition.

I would also like to express my gratitude to the Hong Kong Designers Association for their firm support over the years. In particular, I thank the association members who served on the organising committee for their valuable advice: Mr Karr Yip, Mr Tryde Leung, Mr Kit Cheuk, Ms Jasman Pang and Ms Kristie Ip. We are grateful to Mr Eric Chan for serving as the triennial's project consultant. Furthermore, I thank Mr Gary Tong and his team for creating a lively visual identity and animations for this triennial. Lastly, my thanks go to the participating designers and units from all over the world for their keen input. Through the competition, exhibition and seminars, the Hong Kong International Poster Triennial aims to carry out the mission of documenting creative posters from different places to let everyone feel the charm of posters and preserve the historical value of posters in contemporary culture.

Fione Lo
Museum Director
Hong Kong Heritage Museum



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」已來到第七屆。令人鼓舞的是，作為香港其中一個具代表性的國際平面設計比賽，今屆的參賽作品數量及參賽區域持續有顯著的增長。

第七屆主題為「靜與動」。顧名思義，本屆除了徵集印刷海報外，亦新增了「動態海報」組別，以配合時代的演變。但海報設計的目的不變，仍是信息傳播，而隨着時代及科技進步，海報設計及製作已不再局限於紙張和油墨印刷；電腦屏幕上的動態海報，打破了平面靜態的框架，創造今天更多的可能性。當你遊走在城市之中，大大小小的海報正在以不同的方式及面貌，訴說着時代的變遷。

我作為以香港為基地的平面設計師，能夠藉着是次海報設計比賽，盡情飽覽來自世界各地設計師的原創作品，深深體會到不同文化及背景之下，孕育出不同的思維、可能性，以及對美學的不同演繹，在海報設計上產生了美妙的化學作用。

在此，本人謹代表香港設計師協會感謝香港文化博物館及由本會委員組成的工作小組，為籌辦今屆海報三年展所作出的努力及貢獻。本人亦衷心感謝資深平面設計師陳超宏先生的專業指導，並無私地分享過往籌備多屆海報三年展的經驗；感謝四位勞苦功高的國際知名設計師評審畢學鋒先生、埃里奇·布里奇先生、奧村鞞正先生和莉莎·龐倫格女士的專業評審及分享；感謝負責為今屆比賽擔任視覺形象設計師的唐承剛先生及其TGIF創作團隊的參與及努力；感謝cccdi團隊為是次比賽所製作的作品徵集網頁以及歷屆資料網頁。最後，本人感謝所有參賽者、得獎者及各方創作團隊的鼎力支持和積極參與。

今屆出現了動態海報，那麼三年之後，參與的設計師會繼續由CMYK切換到RGB，探索數碼化更多的可能性？抑或是返璞歸真，重新檢視印刷及紙張那無可取代的價值？相信會是一個很有趣的景象。期待下一屆會有更多打破常規的作品出現，啟發更多設計師走得更遠。

香港設計師協會副主席
梁斯瑋

Preface

It is the seventh time the Hong Kong Heritage Museum and the Hong Kong Designers Association have joined hands to organise the Hong Kong International Poster Triennial since it was first held in 2001. The triennial has become one of the most iconic international graphic design competitions. It is encouraging that the number of participating regions and entries grew further this year.

The theme for this seventh triennial is "Still & Motion", reflecting the fact that the event welcomed both printed and animated posters, and it is in tandem with the evolutions in poster creation. But the aim of poster design remains unchanged, that is, to disseminate information. Advancing with time and technology, design and production are no longer limited to ink and paper-based printing. Animated posters shown on digital screens have broken through the traditional static graphic format, creating many more possibilities today. As we walk around the city, we can see posters of different sizes, formats and presentations conveying the messages of the times.

As a Hong Kong-based graphic designer, I am glad to witness this competition's creative works by designers from around the world and to understand that different ideas, possibilities and aesthetic interpretations can be fostered within different cultures and backgrounds, generating fantastic chemistry in poster design.

On behalf of the Hong Kong Designers Association, I would again like to express my gratitude to the working team members of Hong Kong Heritage Museum and the Association, for their efforts and contributions in organising this triennial. I would also like to express my sincere thanks to veteran graphic designer Mr Eric Chan for offering his professional guidance and generously sharing his experience in organising previous triennials; to four internationally renowned designers for serving as our panel of judges and sharing their experience; to the visual identity designer of this year's triennial, Mr Gary Tong, and his TGIF creative team for their participation and efforts; to the ccdi team for creating the event webpages for the call for entry and previous triennials' archives; and lastly but just as importantly, to all competition participants, award winners and creative teams for their full support and active participation.

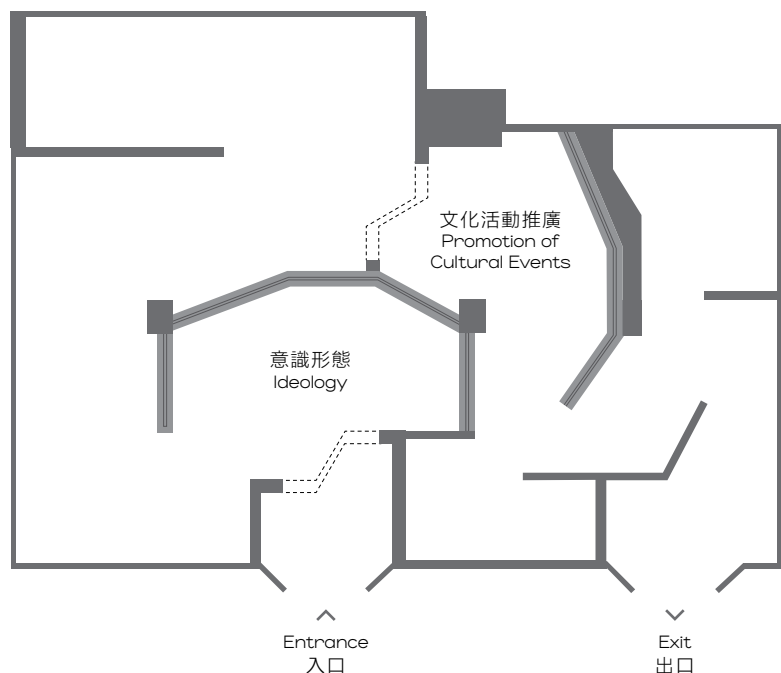
This triennial marks the emergence of animated posters. Three years from now, will designers participating in the next triennial continue shifting from CMYK to RGB as they explore more possibilities in digitisation? Or will they return to posters' original simplicity and revisit the irreplaceable value of printing and paper? It will be interesting to watch this scenario unfold, and I look forward to seeing more out-of-the-box creativity that would inspire designers to go further.

Tryde Leung
Vice Chairman
Hong Kong Designers Association

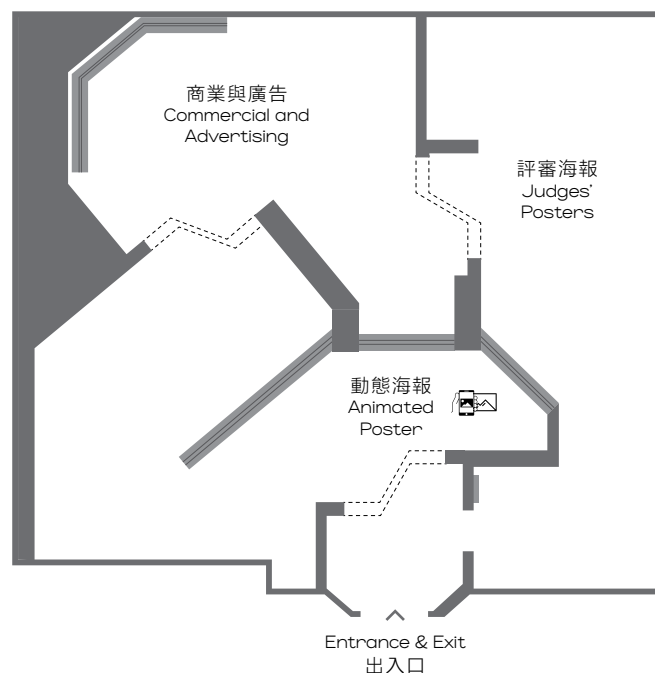
展覽平面圖

Exhibition Floor Plan

專題展覽館三及四
Thematic Galleries 3 & 4



專題展覽館五
Thematic Gallery 5





在展覽期間，觀眾可使用智能手機暢閱更多資訊。

Visitors can use smartphones to experience more from the exhibits throughout the exhibition period.

→ 掃描展覽得獎作品標籤上的二維碼，可以觀看得獎設計師攝製的簡介視頻。

By scanning the QR codes on the labels of award-winning posters in the exhibition, you can watch the introductory videos produced by the award winners.

→ 下載並開啟免費手機程式 ARTIVIVE，在手機上感受動態海報帶來的視覺衝擊。在作品標籤看到 ，用手機鏡頭對着海報圖像，動態海報便會在手機屏幕上自動播放。

Install and open the free mobile app ARTIVIVE. You can view the impacts of poster animations through your smartphone. Look for  on the labels, hold your smartphone camera in front of the poster image, then the animated poster will play on your screen automatically!

ARTIVIVE



引言

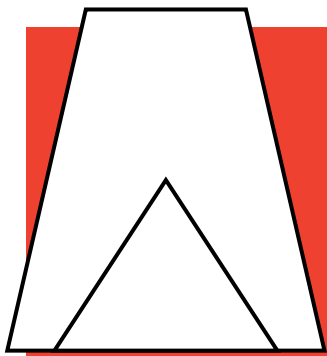
Introduction

隨着科技不斷前進，訊息宣傳的流行方法亦漸漸從紙媒轉移到電子屏幕。海報製作從人手設計和印刷工序，演變至透過電腦程式設計並按鍵完成發布；不斷推陳出新的網絡軟件，更賦予平面設計嶄新的動態元素，躍然跳動在宣傳屏幕上。不過，創作海報的目的始終不變，無論是否製成印刷品，海報都是要傳遞令人心動，讓人行動的訊息。

展覽以「靜與動」作為引子，在帶領觀眾欣賞本屆得獎及入選的優秀作品之餘，同時發掘各樣新穎演繹形式的海報。同場展出的還有今屆四位國際評審慷慨捐贈的海報作品；評審亦會分享他們的評審感言，以增強感受設計師的創意及提升觀眾的審美能力。

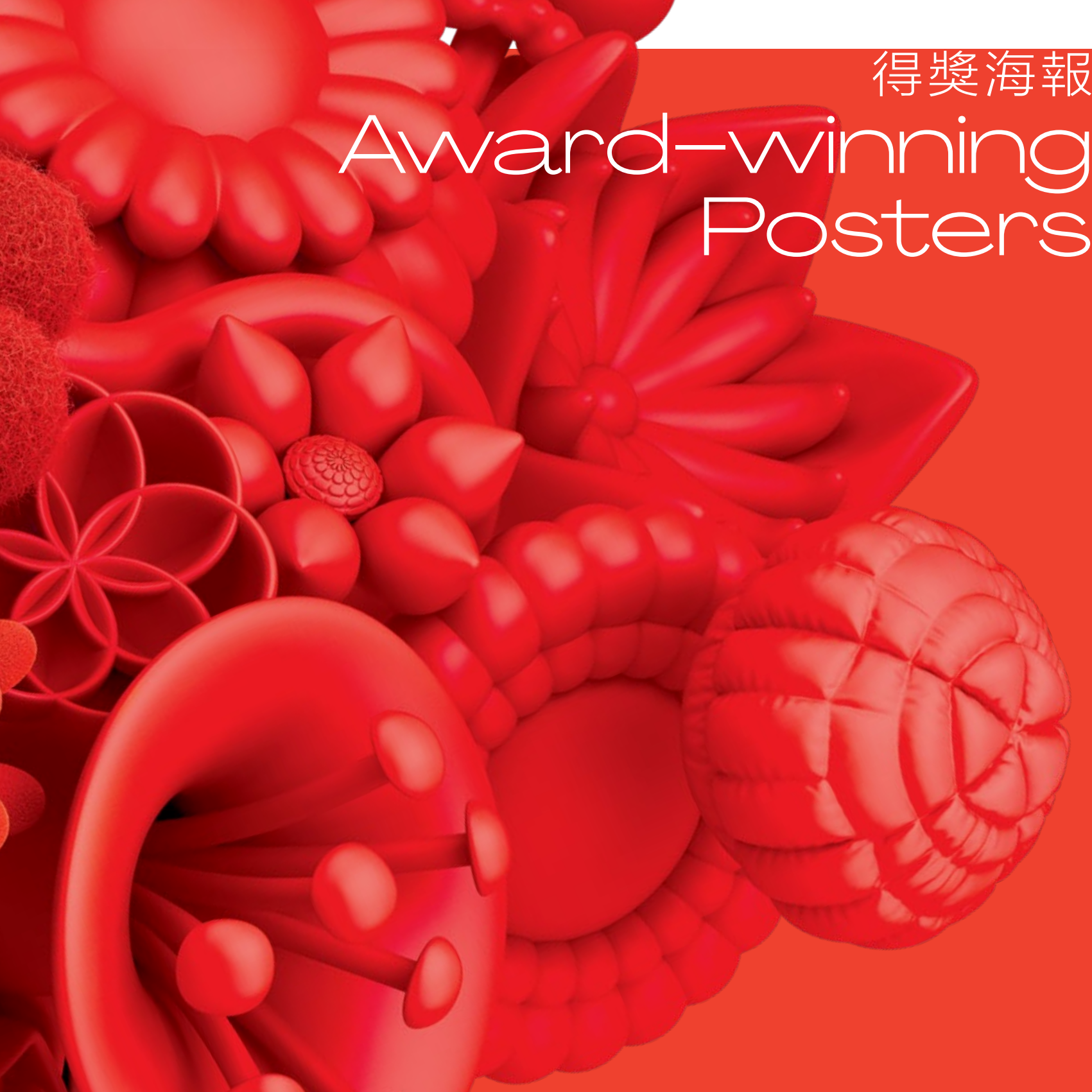
With continuous advances in science and technology, the choice of media employed for publicity and promotion has gradually shifted from paper to electronic screens. Poster production has evolved from manual design and professional printing to computer programming, with creations that can be exported and published via a simple tap on a keyboard. Continuous innovation in online apps helps to enrich graphic design works, and new dynamic elements are vibrantly presented on promotional screens. However, the aim of poster creation remains unchanged – whether printed or not, posters still serve to reach out to the receivers and convey calls to action.

With “Still & Motion” as a teaser, this exhibition leads visitors to appreciate the competition’s winning works and selected outstanding entries while exploring a variety of interpretations of the posters. Posters that were generously donated by this Triennial’s four international judges are also displayed in the exhibition along with their insights on judging the posters, thus enhancing designers’ creativity as well as visitors’ aesthetic sensibilities.

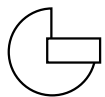


得獎海報

Award-winning Posters



金獎
Gold
Award



趙超
Zhao Chao
內地 Mainland

霧霾侵蝕
Haze Eroding

2020
1000mm x 700mm x 3nos.



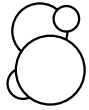
高速的社會發展、城市化和工業化造成嚴重空氣污染。我選擇了北京、武漢和西安三個城市的名字，將霧霾顆粒抽象化並放大成不同大小的圓點，遮蓋城市名字的漢字，剩下隱約可見的筆劃，背景則隱現由顆粒狀組成的當地標誌建築：天壇、黃鶴樓及大雁塔。

霧霾持續籠罩着城市，侵害人民健康。

Rapid social development, urbanisation and industrialisation have caused serious air pollution. I chose the Chinese names of three cities – Beijing, Wuhan and Xi'an – then created abstract versions of haze particles, enlarged to become dots of various sizes. I used them to obscure the characters that form the names of the cities, leaving only faintly visible strokes. To create faint background images, I used granules to compose local landmark buildings: the Temple of Heaven, the Yellow Crane Tower and the Giant Wild Goose Pagoda. Smog continues to envelop cities and infringe on people's health.



銀獎 Silver Award



黃河
Huang He
內地 Mainland

八十二年前
82 Years Ago

2019-2020
1428mm x 1000mm x 3nos.



八十二年前，即1937年，人類歷史發生了一件慘案——南京大屠殺。八十二年後的2019年7月26日，慘案的倖存者只剩下82人；2019年12月20日，剩下77人；2020年8月19日，剩下73人……海報上的小方格代表倖存者的照片，我希望它們消失得慢一點，再慢一點。這個海報系列最終會記錄每位離世的倖存者芳名，直到最後變成一張黑字白紙，藉此警示人們要好好緊記歷史。

In 1937, a tragedy in human history occurred – the Nanjing Massacre. 82 years later, on 26 July 2019, 82 survivors of the tragedy remained. Then on 20 December, 2019, only 77 of them remained. By 19 August 2020, only 73 of them were left...The square blocks on the posters represent the photos of survivors. I hope they disappear slower, much slower. This series of posters will keep on recording the names of the survivors who departed, until the last becomes a piece of blank white sheet. It will be a reminder to all to remember history well.



意識形態
Ideology

銅獎
Bronze
Award



Zwölf
德國 Germany

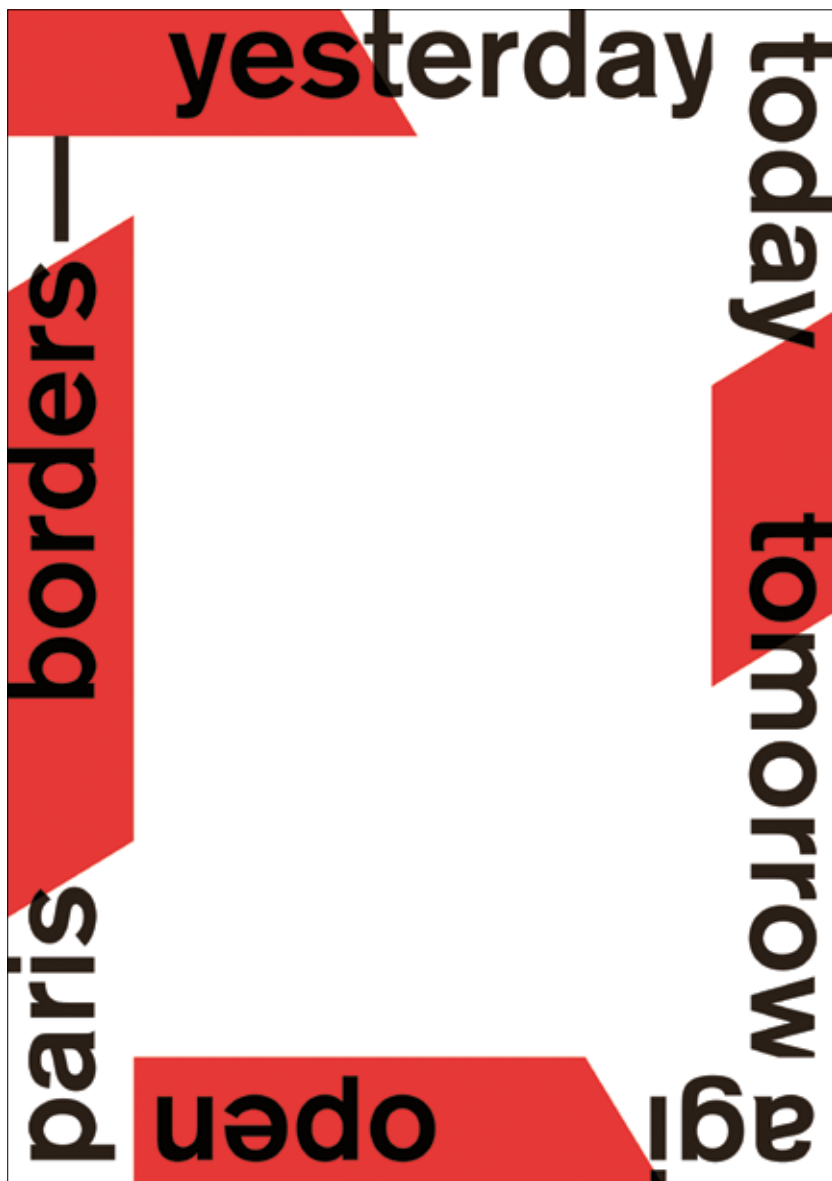
接上開放邊界
Yes to Open Borders

2017
1189mm x 841mm



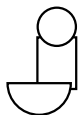
「2017年國際平面設計聯盟」會議在巴黎舉行，這是對主題「邊界 — 昨天、今天、明天」的個人表述。

A personal statement on the occasion of the conference AGI Open 2017, which took place in Paris and had the theme "Borders – yesterday, today, tomorrow".



國際評審獎 Judges Award

畢學鋒之選
Selected by
Bi Xuefeng



徐偉
Xu Wei
內地 Mainland

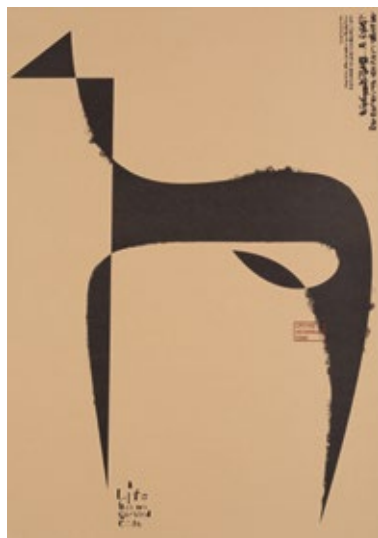
生命沒有亂碼
Life Has No Garbled Code

2020
1000mm x 700mm x 4nos.



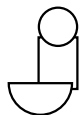
有一次，朋友發我一個文檔，打開後卻全是亂碼。細觀之，密密麻麻的形似各種「動物」。這些生動的圖形是電腦出錯後自然形成的，我於是通過提取這些亂碼圖形，進行重組和畫面布局，做成了這組作品。感歎假如生命沒有亂碼，世界會是多麼美好！

Once, a friend sent me a computer file. When opened, it was full of garbled codes. After looking at them in detail, I found they took the forms of various "animals". These lively images had naturally formed from computer errors. So, I rearranged and recomposed the garbled codes to create this series of works, imagining how beautiful the world would be if there were no errors in life!



國際評審獎 Judges Award

奧村鞞正之選
Selected by
Yukimasa Okumura



洪衛
Hong Wei
內地 Mainland

愚公移山
Yugong Moving Mountain

2020
1500mm x 1050mm x 2nos.



人云：「山不來就我，我便去就山。」人們自古以來對於山，更多的是敬畏。獨有《愚公移山》的寓言故事，讓山與天神也懼怕人類。有人謳歌愚公，讚揚他堅持不懈，人定勝天；有人不以為然，批評他愚笨無知，不曉變通。在辯證哲學中稱為「一分為二」。

我在海報設計中，也將其一分為二。一張是人類之愚，一張是巨山之移，褒貶盡在看官心中。

People say, "If the mountain doesn't give way to me, I'll give way to the mountain." Since ancient times, people have been generally in awe of mountains. Only the ancient Chinese fable of *Yugong Moving a Mountain* ("Yugong" literally means "The Foolish Old Man") makes mountains and gods fear humanity. Some people eulogise Yugong and praise him for his perseverance and determination, admiring how man can conquer nature. Some people disapprove of and criticise him for being stupid, ignorant and inflexible. In dialectical philosophy, this is called "one divides into two". I also divided one into two in my poster design: one represents the foolishness of human beings, while the other represents the removal of the mountain. Whether it is praise or criticism, the reasoning is in the eyes of beholders.

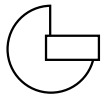




文化活動推廣

Promotion of Cultural Events

金獎 Gold Award



PANK

瑞士 Switzerland

維利紹爵士音樂節 2019
Jazz Festival Willisau
2019

2019
1280mm x 905mm x
3nos.



音樂是節奏、色彩、音調，也是動感和構圖。置身「維利紹爵士音樂節」，是一個非常自由而富實驗性的體驗。我們想將這種體驗融入視覺圖案中，因而創作出一個充滿活力和「感受」得到的豐富色彩層次。在「資訊」處理層

面，我們希望有一種完全相反的表現形式，所以決定採用黑白並強調幾何化的展示，再配合一種特製的字體。我們覺得，自由色彩和幾何黑白之間的矛盾，正代表了爵士樂的核心，就是：結構清晰、音樂精湛、自由狂野的即興創作。

我們亦要向維利紹爵士音樂節海報的悠久而繽紛的歷史致敬，並將此標準推向更高的水平。在印刷過程中，我們增加了兩種螢光色，令色彩更臻鮮艷。這種設計也適用於不同場合，例如音樂節雜誌、舞台設計，乃至T恤、袋子等商品。

Music is rhythm and colour and tone; it is movement and composition. At the Jazz Festival Willisau, it is also free and experimental. We wanted to melt this experience into a visual pattern. So we created a very vibrant, multihued "feeling layer". For the "information layer", we wanted a contrary look, something as different as possible, so we decided to keep it black and white and strictly geometric. We made a custom font for this layer too. For us, the contradictions between the free and colourful and the geometric black and white represent the core of jazz: clear structures, musical virtuosity and free, wild improvisation.

We wanted to pay tribute to the long and colourful history of the posters for the Jazz Festival Willisau while still pushing the benchmark to a new level. In the printing process, we added two fluorescent colours to make the vibrancy as powerful as possible. The design was also adapted for different media, such as a festival magazine, the stage and many merchandise options, including T-shirts, bags, etc.



文化活動推廣
Promotion of Cultural Events

銀獎
Silver
Award



丹尼爾·威茲曼
Daniel Wiesmann
德國 Germany

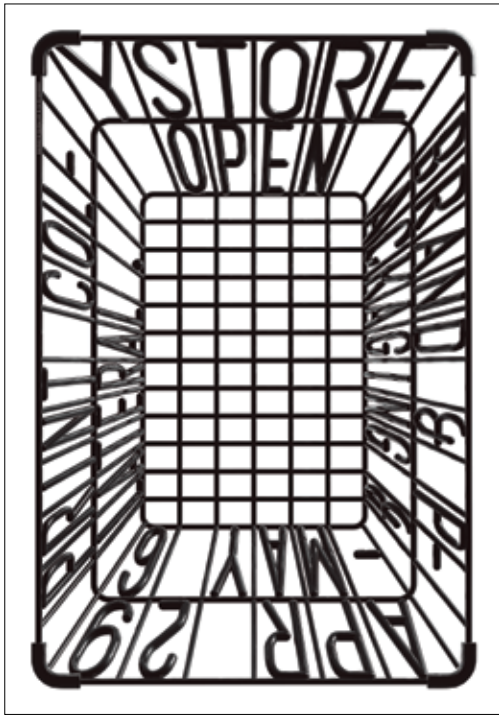


這一系列海報是為「莎莎·華爾斯與客人」舞蹈團成立廿五周年而設計，旨在表現出25年來多姿多彩、活力澎湃的舞蹈創作精神。

This series was designed for the 25th anniversary of the dance company Sasha Waltz & Guests. The aim of this poster campaign was to represent the colourful and powerful spirit of many very different dance productions created during the previous 25 years.

廿五周年紀念 —
莎莎·華爾斯與客人
25th Anniversary —
Sasha Waltz & Guests

2018
1680mm x 1190 mm x
3nos.



文化活動推廣

Promotion of Cultural Events

銅獎 Bronze Award



余子驥設計事務所
Y.STUDIO
內地 Mainland

Y.STORE 開放日
Y.STORE Open

2017
1000mm x 700mm



「Y」源自我的姓氏拼音「Yu(余)」。而我的職務也與「Why(為什麼)」相關，因為我的工作就是圍繞着「為什麼要這樣做？」和解決這個「為什麼」。

設計師就像經營超市的老闆，將「創意」擺在售貨架，任君選購。故此，我將今次開放工作室的展覽名為「Y.STORE」，是一個集品牌形象、互動體驗及銷售創意的場所，旨在展示「Y」的多元化、適應力和創意，以玩味的手法對外詮釋我個人的設計思維和創作風格，亦是工作室與外界交流的機會。來到Y.STORE，你會發現超市的購物籃成為展覽布置，並用在宣傳海報上。當展覽結束後，購物籃歸還購物商場，不會造成浪費，亦達到最佳的成本效益。

"Y" comes from the phonetic transcription of my surname, Yu. My job is also related to "why" (with the same phonetic transcription as "Y") because it focuses on the question "Why do I do this?" and the solution for "Why?"

A designer is like a supermarket owner who puts creativity on a shelf for you to choose from. Therefore, I named my workshop's open-house exhibition Y.STORE, which was a place to assemble brand images, interactive experiences and marketing creativity. The aim was to show the diversity, adaptability and innovation of "Y". It was an opportunity for me to interpret my personal design thinking and creative style in a playful manner and for my workshop to communicate with the outside world. When you came to Y.STORE, you found that supermarket shopping baskets had become exhibition decorations and publicity posters. After the exhibition, the shopping baskets were returned to the shopping mall, thus avoiding waste and maximising cost-effectiveness.

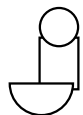


文化活動推廣

Promotion of Cultural Events

國際評審獎 Judges Award

莉莎·龐倫格之選
Selected by
Lisa Pommerenke



李在敏
Lee Jaemin
韓國 Korea



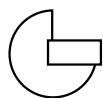
「春友場與晚秋場」是由潮流專門店 TWL 舉辦的跳蚤市場，分別在春季和秋季舉行。為了凸顯活動的名稱，我用了漢字來組成幾何構圖，並說明舉辦的季節。

Sunny Buddy Market and Full Autumn Market are flea markets organised by a trendy store and the brand TWL. They are held in the spring and autumn, respectively. To emphasise the names of the events, I used *hanja* (Chinese characters). I expressed each event's name with characters in a geometric composition, reflecting the season in which each is held.

春友場與晚秋場
Sunny Buddy Market
& Full Autumn Market

2018
754mm x 518mm x 2nos.

金獎
Gold
Award



BANK™ / Graphic Design Today
(Sebastian Bissinger)

德國 Germany

精美書籍的藝術
The Art of Beautiful Books

2018

841mm x 594mm



這是一張「另類圖書館出版社」的宣傳海報。這出版社的書籍製作精美，是收藏家的恩物。書脊都有相同的格式和標籤，但總是以不同的物料、顏色、圖案等來設計。我們以抽象、圖案化的方式，把書籍放在收藏家書架上的模樣轉化成海報的主體視覺效果，海報更使用了特殊的浮雕絲網印刷，以帶出這些書籍的獨特觸感。

This poster promotes the publishing house Die Andere Bibliothek. Their books are extraordinarily crafted collector items. The books all have the same format and label on the spine but different materials, colours, patterns, etc. An abstract, graphical view of the collector's bookshelf is our key visual. The poster also includes the haptic aspect of the books, as we used special relief silk-screen printing.



銀獎

Silver
Award



c plus c workshop

香港 Hong Kong

《探》

The Trek

2019

1000mm x 700mm x 3nos.



這是一部人體標本攝影集的宣傳海報。讓讀者踏上一次探索人體解剖學——也就是自己身體的旅程。若你稍為加點想像，那就是山巒、森林，甚至是銀河，讓你憑自己的探索感官，去一趟未知的旅程。

These posters promote a book of photography of human anatomical specimens. Take a journey and explore the human anatomy, as well as yourself. By giving your imagination free rein, the images might look like mountains, forests or even galaxies. Follow your sense of exploration and see where the journey takes you.



銅獎

Bronze Award



海士智也
Tomoya Kaishi
日本 Japan

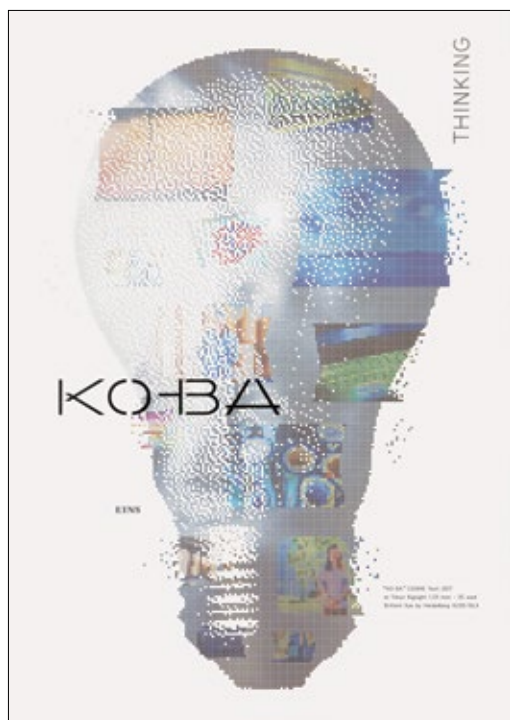
創造的場所
KO-BA

2017
1030mm x 728mm x 3nos.



這一系列海報是為一家印刷公司宣傳其印刷科技。海報設計體現了該公司的三個方針：具創意的平台、貼心的構思和獨特的產品。

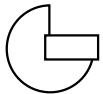
These posters were designed to promote the technologies of a printing company, which are interpreted from three perspectives, all expressed in the posters: a platform for creative ideas, encounters between people and good ideas, and uniqueness.





動態海報
Animated Poster

金獎
Gold
Award



里卡多·邁亞
Ricardo Meyer
德國 Germany

不眠不休
Keep Restless

2020
1526px x 1080px



這動態海報是為「海德堡藝術和文化獎」的海德堡研討會而創作的，該年度研討會的主題是「不眠不休」。這是波茨坦應用科學大學「動態海報」課程的一個獨立創作項目，由克勞斯·杜弗克教授和斯文·福克教授指導製作。

在《不眠不休》中，自轉的方塊體試圖似隨機性地在三維空間內相互連接和排斥。在方塊體扭動的過程中，以抽象方式描繪「傳遞」、「關聯」和「變型」等概念。在構圖的中心，創造出一種密閉式的不停移動狀態，棄用色彩旨在讓焦點集中在其動態之上，並在不同格局變化過程之中，創造出無數的中介和過渡圖像。相對於動態海報，靜態海報只能表達瞬間即逝的一刻。方塊體上的文字「UNRUHE BEWAHREN」是英文標題「Keep Restless」的德文原文，中文翻譯為「不眠不休」，當中的概念息息相關。在永不靜止的動態中，通過複雜的轉動和隨機參數創造出只能在動態海報中展現的一種空前平靜感。因此，這動態不應被視為裝飾元素，而是主題本身。

This animated poster was created for submission to the Heidelberg Symposium, part of the Heidelberg Art and Culture Prize, whose annual theme was "Keep Restless". The poster was an independent project as part of the course The Moving Poster at the University of Applied Sciences Potsdam, supervised by Professor Klaus Dufke and Professor Sven Voelker.

In *Keep Restless*, self-rotating cuboids both connect and repel each other, seemingly at random within a three-dimensional space. In these movements, communication, relations and transformation are depicted abstractly. The structure's centred position creates a closed situation evoking restlessness, while the exclusion of colour places the focus entirely on the movements. Endless intermediate and transitional images of different configurations are created. In contrast to the moving poster, the static poster is a fleeting excerpt of change and transition. The writing on the cuboidal blocks, "UNRUHE BEWAHREN" (German for "Keep Restless"), puts the title in direct connection with the restlessness. The infinite movement's complexity and random parameters seem to create a never-materialising calmness, which is made possible solely by the animated poster. Thus, the movement is not to be understood as a decorative element but as the main theme.



動態海報
Animated Poster

銀獎
Silver
Award



studio bergerberg
瑞士 Switzerland

唱片箱
Plattenkiste

2018
1190px x 840px



「唱片箱」是瑞士琉森市紐巴德文化中心一年一度舉辦的黑膠唱片交易會。唱片封套上排列了十二個德文字母「PLATTENKISTE」，組成海報的標題。這張動態海報的創作靈感，來自大眾熟悉的翻閱唱片動作，鼓勵觀眾往唱片箱裏尋寶，以豐富他們的收藏。

Plattenkiste is an annual vinyl record market at Neubad in Lucerne, Switzerland. The covers of the records are typographically designed with 12 letters and thus serve as information carriers. Based on the well-known activity of browsing through records, an animated poster was developed. Viewers are encouraged to dig through the record box themselves and expand their collection.





動態海報
Animated Poster

銅獎 Bronze Award



里卡多·邁亞
Ricardo Meyer
德國 Germany

只要多一件
Just One More

2020
1920px x 1080px



這張名為《只要多一件》的動態海報，是波茨坦應用科學大學一個獨立創作項目的作品，以批判的角度審視可持續性、個人消費和購物行為。

在語境中，這標題不僅是一種描述，更是內心中不斷重複的自我辯解—「只要多一件」。在針對行業相關問題和環境影響的同時，海報還反映了潮流速變和過度消費的社會問題，並在陳述中反映人們恆常的購物行為。T恤一件一件地以相同方式墜落成一疊，向上升的順序移動和以相同方式墜落創造了一種重複效果，表現出無休止的消費、生產和堆積。T恤上更替的印刷字眼顯示反覆的自辯，以及產品千篇一律的荒唐程度。一致而重複的墜落動態，看起來就像一條生產鏈，機械式的購物行為形成了與其共生的時裝產業，並引導觀眾反思是否需要打破這種連鎖反應。

The animated poster *Just One More*, created as an independent project at the University of Applied Sciences Potsdam, critically examines sustainability, personal consumption and buying behaviour.

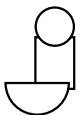
In context, the title is to be seen as not only a descriptive statement but also the self-justification often repeated to oneself, "Just one more." While addressing industry-related problems and their environmental impact, the poster also reflects the societal issues of fast fashion and overconsumption, mirroring one's own perpetual buying behaviour in the statement. T-shirts fall mechanically into a pile in three-dimensional space. The sequence of the upward movement and the identical falls create repetition, making both the pile and the process of consumption and production appear infinite. The alternating prints of the title on the T-shirts show the repeated self-justification and the extent of the absurdity of an unchanging, unaltered product. The falls appear like a production chain in their uniform movements and repetition. They form a reference to the fashion industry in symbiosis with mechanical consumer buying and prompt the observer to ask if such a chain reaction needs to be broken.



動態海報
Animated Poster

國際評審獎 Judges Award

埃里奇·布里奇之選
Selected by
Erich Brechbühl



ZEROZORO
法國 France

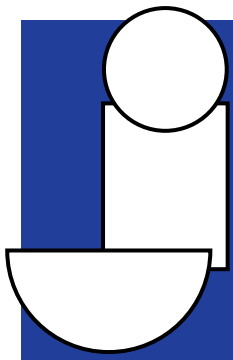
城市雙年展字體設計
Biennale Urbana
Typography

2017
1620px x 1080px



「城市雙年展」是在威尼斯和羅馬兩區域間舉辦的一項與建築相關的活動，我們特別為此設計的字體，在海報上展現一個全新的視覺形象。在物件和留白之間，通過拉寬效果來展示文字動畫，猶如創作多項建築裝置藝術，循不同角度來揭示不尋常事物之美。

Biennale Urbana is an architecture collective based in the region between Venice and Rome. The poster presents a new visual identity, as well as a font that we designed especially for this poster. It shows typographic animation. By stretching the width, it creates an interplay between objects and empty space, as the collective does with its architectural installations, revealing the beauty of unusual things by looking at them from different perspectives.



評審海報

Judges' Posters



畢學鋒

Bi Xuefeng

內地 Mainland

巴黎國際藝術城
Cité Internationale des Arts
2005
1000mm x 700mm



畢學鋒對漢字的視覺表述方式有敏銳的洞察，並貫徹在其平面設計當中。2005年，他以藝術家身份到法國巴黎做了四個多月的訪學，並在巴黎國際藝術城舉辦了個人作品展，這張展覽海報反映了畢學鋒靈活地運用漢字來表現他在不同階段的實驗和探索。

Bi Xuefeng is particularly sensitive to the visual representation of Chinese characters and implements this sensitivity in his graphic design. In 2005, he went to Paris, France, for more than four months as an artist-in-residence and held a solo exhibition in the Cité Internationale des Arts. This exhibition poster reflects Bi's flexible use of Chinese characters to express his different stages of experimentation and exploration.



埃里奇·布里奇

Erich Brechbühl

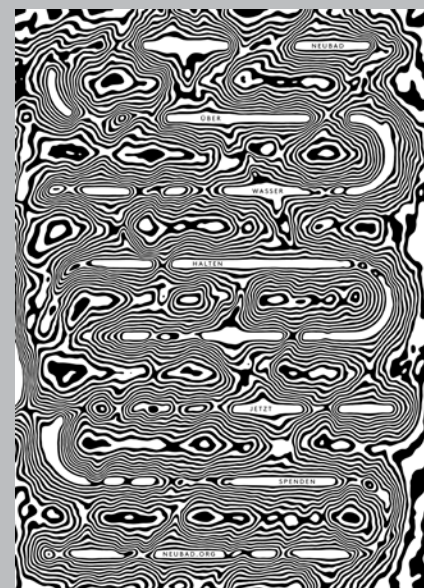
瑞士 Switzerland

救救紐巴德文化中心
SOS Neubad
2020
1280mm x 905mm / 2300px x 1628px



這海報是埃里奇·布里奇為了幫助紐巴德文化中心度過當前新冠危機而設計的。紐巴德文化中心成立於2012年，由舊市政廳室內游泳池活化而成，為琉森市文化創意產業提供實驗空間。場地經常掛滿由不同平面設計師製作的海報廣告，風格都別具實驗性和現代感。2021年，這張海報先後獲得德國、奧地利、瑞士百張最佳海報20展獎和瑞士湯姆·蓋斯馬前衛美術館平面設計獎。

Erich Brechbühl designed this poster to help Neubad survive in the current COVID-19 crisis. Neubad was established in 2012 and was revitalised from the old municipal indoor swimming pool. It serves as an experimental space for the cultural and creative industries of Lucerne. The venue is often advertised with posters created by different graphic designers. These posters are very experimental and contemporary in style. In 2021, this poster was honoured in the 100 Best Posters 20 – Germany Austria Switzerland and received the Tom Geismar MA-g Award for Graphic Design, Switzerland.



奧村靱正

Yukimasa
Okumura

日本 Japan

靜與動 — 香港國際海報三年展 2020

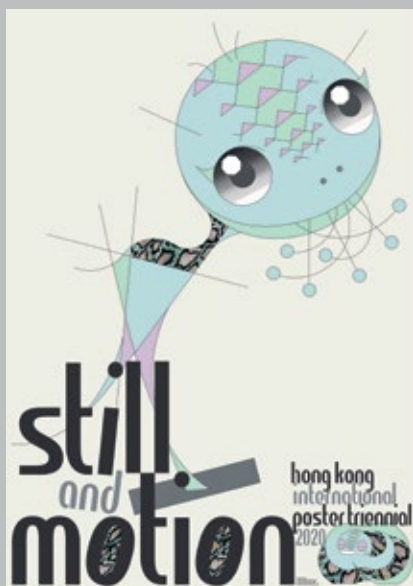
Still and Motion – Hong Kong International Poster Triennial 2020

1456mm x 1030mm



受到 TGIF 設計工作室為香港國際海報三年展設計的比賽海報所啟發，奧村靱正創作了這海報，並於第 13 屆富山國際海報三年展 (2021) 中獲得銅獎。

Yukimasa Okumura designed this poster and was inspired by the competition poster designed by TGIF Design Studio for this year's Hong Kong International Poster Triennial. The poster was awarded a Bronze Award at the 13th International Poster Triennial in Toyama in 2021.



莉莎·龐倫格

Lisa
Pommerenke

德國 Germany

Simultanhalle 藝術空間

Simultanhalle

2018

841mm x 594mm

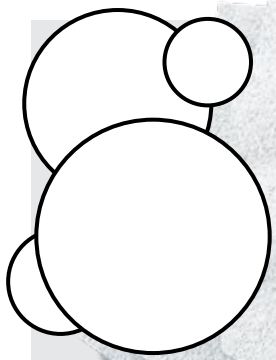


莉莎·龐倫格多年來為德國科隆的獨立藝術空間 Simultanhalle 設計海報，以推廣其全年展覽計劃。2018 年，Simultanhalle 因建築問題而關閉，所有展覽不得不轉移其他地方。所以該年度海報運用了彈出式視窗作為設計元素，並凸顯其網址，讓觀眾容易查看到所有活動及相關舉辦地點。

For many years, Lisa Pommerenke has participated in designing the poster advertising a year-round exhibition programme for an independent art space, Simultanhalle in Cologne, Germany. In 2018, the space for Simultanhalle had to be closed because of construction defects. All the exhibitions had to move to other spaces. So this poster used pop-up windows as design elements and highlighted the art space's website, where visitors could find all the programmes and their locations.

Photo by Nadine Schwickart





入選海報

Selected Posters



入選海報 Selected Posters

意識形態 Ideology

穆罕默德·阿布·阿里
Muhammad Abu Aly
埃及 Egypt

婦女權益
Women's Rights

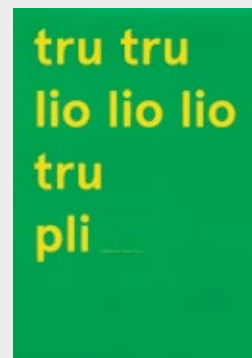
2020
900mm x 640mm



霍·布魯卡瑪
Vos Broekema
荷蘭 Netherlands

啾啾、嘸嘸嘸、啾、嘖嘖
tru tru, lio lio lio, tru, pli

2019
594mm x 420mm



寶斌
Bao Bin
內地 Mainland

虛假新聞
Fake News

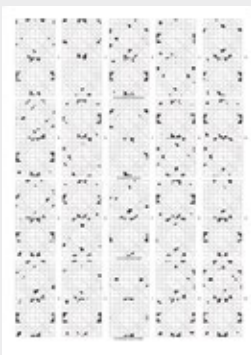
2020
1000mm x 700mm x 4nos.



曹鈺婕
Cao Yujie
內地 Mainland

變奏
Variation

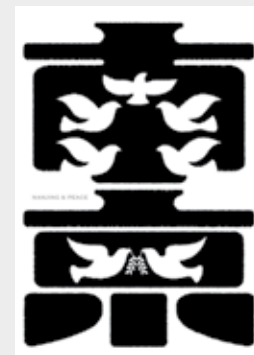
2018
841mm x 594mm



陳冰
Chen Bing
內地 Mainland

南京 & 和平
Nanjing & Peace

2019
1000mm x 700mm



意識形態
Ideology

陳笑峰
Chen Xiaofeng
內地 Mainland

同吸共生，不見彼此
We Can't See Each Other

2020
841mm x 594mm



陳彥廷
Chen Yan-Ting
台灣 Taiwan

文本·字源
Nature of Word

2020
1000mm x 700mm x 3nos.



彼得·加里奇
Piotr Garlicki
波蘭 Poland

求救·澳洲
HELP. Australia

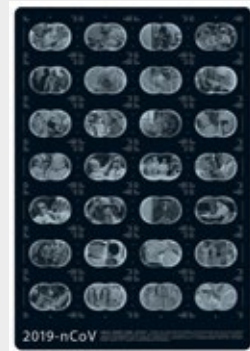
2020
1000mm x 700mm



華偉
Hua Wei
內地 Mainland

向您致敬
Thanks to the Medical Staff

2020
900mm x 630mm



洪衛
Hong Wei
內地 Mainland

很好
Fine

2019
1000mm x 700mm



伊藤豐嗣
Toyotsugu Itoh
日本 Japan

原爆點
Ground Zero

2017
1030mm x 728mm



黃凱
Huang Kai
內地 Mainland

傷口
Wound

2020
1000mm x 700mm



顧西戈茨·卡巴斯
Grzegorz Kabas
波蘭 Poland

共存
Coexistence

2018
1000mm x 700mm

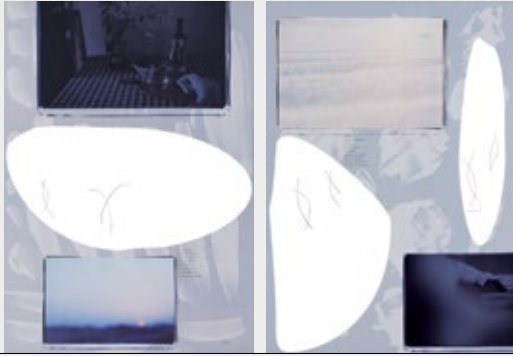


意識形態
Ideology

海士智也
Tomoya Kaishi
日本 Japan

沒有休止只有呼吸。
I never stop only breathing.

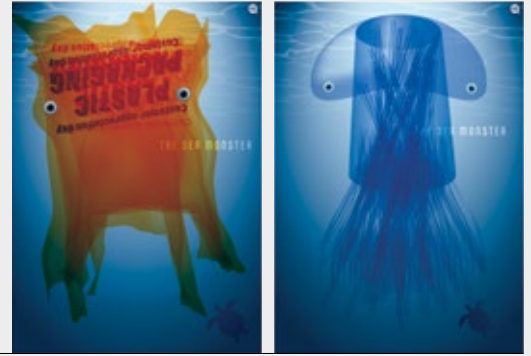
2018
1030mm x 728mm
x 2nos.



笠井則幸
Noriyuki Kasai
日本 Japan

海洋怪獸
The Sea Monster

2019
1030mm x 728mm
x 2nos.



金成宰
Kim Sung Jae
韓國 Korea

討論
Discussion

2019
700mm x 490mm



李嘉祥
Lee Chia-Hsiang
台灣 Taiwan

台灣 101
Taiwan 101

2019
1050mm x 720mm



林濤
Lin Tao
奧地利 Austria

待家保平安
Stay Home
Stay Safe

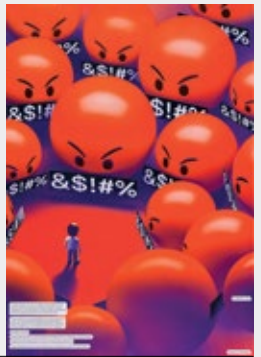
2020
841mm x 594mm
x 2nos.



柳岑
Liu Cen
內地 Mainland

#網路暴力
#Cyberbullying

2020
1000mm x 700mm



劉攀
Liu Pan
內地 Mainland

寒舍
Humble House

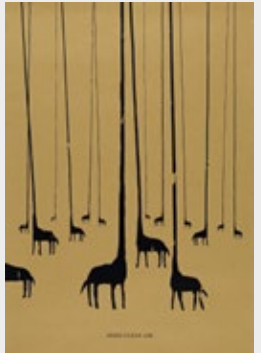
2019
1000mm x 700mm



大森拓二
Takuji Omori
日本 Japan

演化
Evolution

2018
1030mm x 728mm

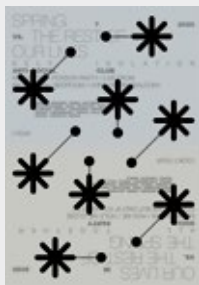


意識形態
Ideology

多莉塔·莉娜迪
Doretta Rinaldi
意大利 Italy

「反之亦然」相對「反之亦然」
viceversa VS. viceversa

2020
1000mm x 700mm x 5nos.



時澄
Shi Cheng
內地 Mainland

悲智雙運
Loving Kindness
& Wisdom

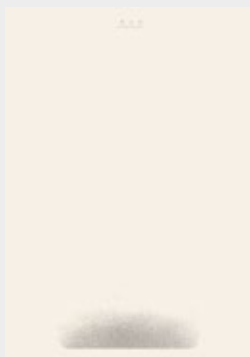
2020
1000mm x 700mm
x 2nos.



時澄
Shi Cheng
內地 Mainland

動之濁 靜之澄
Still and Motion

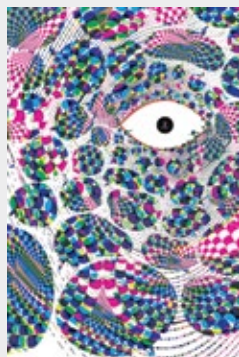
2020
1000mm x 700mm
x 2nos.



STEP
內地 Mainland

過載
Overload

2020
900mm x 600mm



朱賴·托里夫
Jouri Toreev
白俄羅斯 Belarus

審查制度
Censorship

2017
1000mm x 700mm



对馬肇
Hajime Tsushima
日本 Japan

之間
Between

2019
1030mm x 728mm



对馬肇
Hajime Tsushima
日本 Japan

光與影
Light & Shadow

2020
1030mm x 728mm



意識形態
Ideology

汪旭
Wang Xu
內地 Mainland

紅綠燈
The Right Light

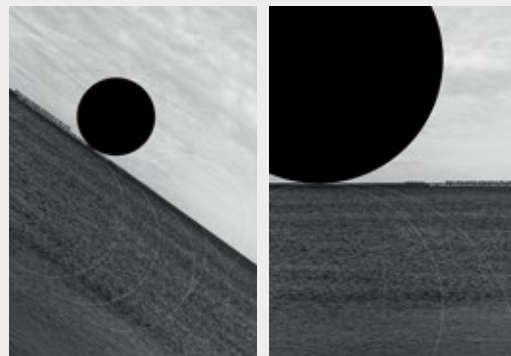
2020
1000mm x 700mm



邢廷偉
Xing Tingwei
內地 Mainland

沙灘上的康德
Kant on the Beach

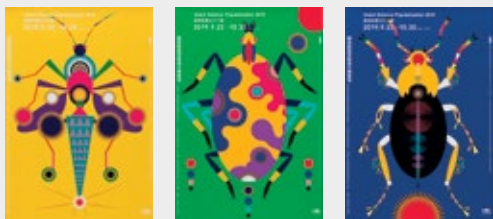
2017
1000mm x 700mm
x 2nos.



周宇璐及楊淑涵
Zhou Yulu &
Yang Shuhan
內地 Mainland

昆蟲科普 2019展
Insect Science
Popularization 2019

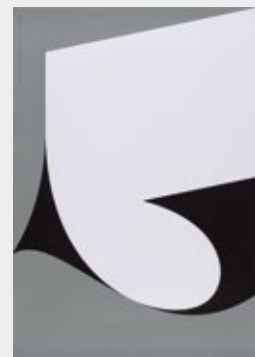
2019
1000mm x 700mm x 3nos.



朱文昊
Zhu Wenhao
內地 Mainland

幡因心動
Mind Motioning

2020
1000mm x 700mm



又一山人(黃炳培)
anothermountainman
(Stanley Wong)
香港 Hong Kong

每周出海
a poster a week

2018-2019
770mm x 530mm x 52nos.



文化活動推廣
Promotion of Cultural Events

米羅斯樂·阿達齊克
Mirosław Adamczyk
波蘭 Poland

所以這是戰爭！
So War!

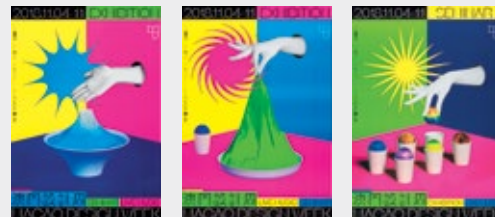
2019
980mm x 680mm



歐俊軒
Au Chon Hin
澳門 Macao

澳門設計周2018
Macao Design Week
2018

2018
1000mm x 700mm x 3nos.



BANK™ / Graphic Design Today
(Sebastian Bissinger & Laure Boer)
德國 Germany

西德音樂會
Concert at West Germany
(Takkiduda, Roy G Biv & Laure Boer,
21.6.2019)

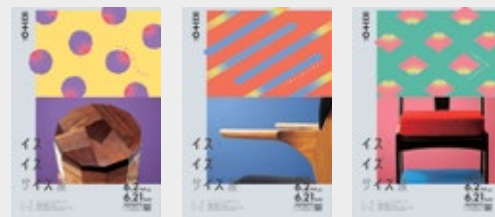
2019
594mm x 420mm



BYTHREE inc.
日本 Japan

椅子·是·尺寸展
The Exhibition of
Isu Is Size

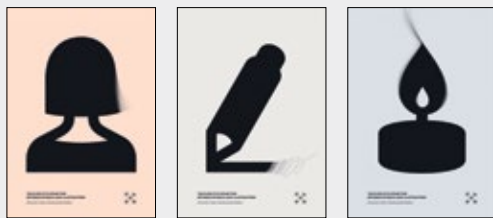
2020
728mm x 515mm x 3nos.



糸藤隆弘
Takahiro Eto
日本 Japan

符像與圖像之間
Between Symbols
& Illustrations

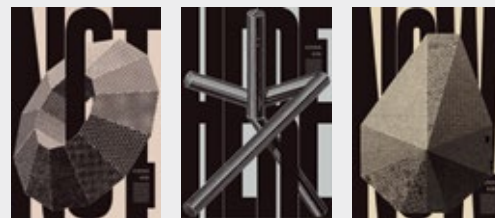
2018
1030mm x 728mm x 3nos.



糸藤隆弘
Takahiro Eto
日本 Japan

開普勒452B
KEPLER 452B

2019
1215mm x 860mm x 3nos.



莉娜·費麗之及馬呂斯·羅瑟
Nina Flaitz & Marius Rother
德國 Germany

共享粗野主義
Sharing Brutalism

2019-2020
594mm x 420mm x 5nos.



文化活動推廣

Promotion of Cultural Events

哥茲·格蘭姆力

Götz Gramlich

德國 Germany

花斑犬

Der Bunte Hund

2020

1000mm x 700mm



韓文斌

Han Wenbin

內地 Mainland

2019 夏日電音節

2019 Summer Sonic

2019

1000mm x 700mm x 3nos.



HawaiiF3 &

Bureau Est

(Leipzig / Paris)

德國 Germany

萊比錫劇院

Leipzig Theatre

2017-2020

841mm x 594mm x 7nos.



馬克西米利安·哈斯勞爾及卡蘿拉·威爾

Maximilian Haslauer & Carola Wille

德國 Germany

YIN YIN — 《獵捕老虎的小兔》音樂會

YIN YIN – *The Rabbit That Hunts Tigers*

2020

594mm x 420mm



斯夫·希森

Seif Hesham

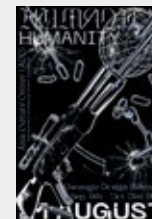
埃及 Egypt

人文

Humanity

2019

1000mm x 700mm x 3nos.



洪衛

Hong Wei

內地 Mainland

AGI 在中國

AGI in China

2018

1500mm x 1050mm
x 2nos.



洪衛

Hong Wei

內地 Mainland

第九屆全國書籍設計

藝術展

The 9th National

Exhibition of Book

Design in China

2019

1000mm x 700mm x 3nos.



文化活動推廣
Promotion of Cultural Events

靛藍設計
Indego Design
澳門 Macao

DINO ART TOY BOOM
藝術玩具展
DINO ART TOY BOOM

2020
841mm x 594mm x 4nos.



海士智也
Tomoya Kaishi
日本 Japan

第 28 回紙藝大獎
Kamiwaza Award 28

2018
1030mm x 728mm
x 2nos.



皮埃爾·珍諾
Pierre Jeanneau
法國 France

聖馬丁門劇院
Theatre de la Porte Saint Martin

2017-2020
635mm x 420mm x 9nos.



靳埭強
Kan Tai-keung
香港 Hong Kong

印象徽州
Huizhou Impression

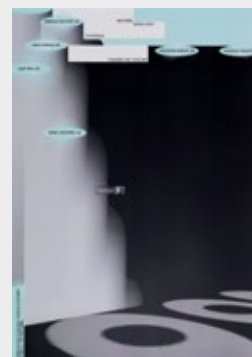
2019
1000mm x 700mm



瑪蓮娜·克龍施納布爾
Malena Kronschnabl
德國 Germany

當下編輯設計研討會
Editorial Design Now Symposium

2020
841mm x 594mm



文化活動推廣

Promotion of Cultural Events

湯馬斯·庫恩及梅爾·特布
Thomas Kühnen & Merle Tebbe
德國 Germany

再見伯恩哈德·烏斯克
Goodbye Bernhard Uske

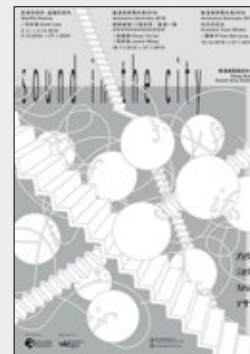
2020
1000mm x 700mm



MAJO
香港 Hong Kong

放浪城市
Sound in the City

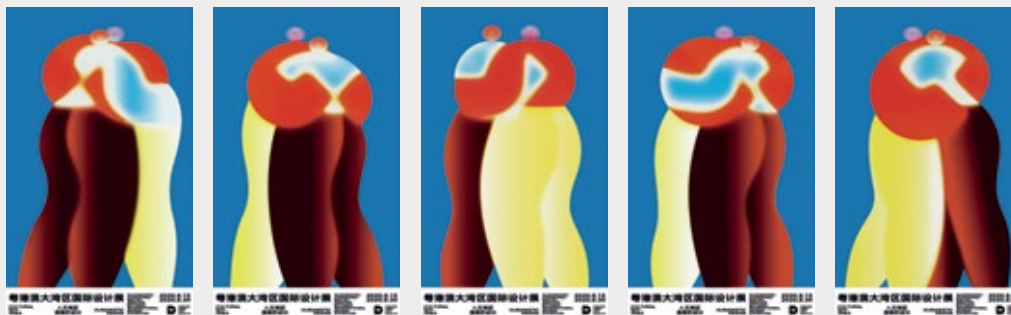
2018
762mm x 533mm



有料設計
LiaoDesign
內地 Mainland

2020 粵港澳大灣區國際設計展
Guangdong-Hong Kong-Macao Greater Bay
Area International Design Exhibition 2020

2020
1000mm x 600mm x 5nos.



NOT TOO LATE
香港 Hong Kong

物料對摺
Origami X Materials

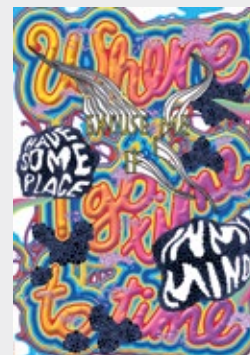
2018
594mm x 420mm



PANK
瑞士 Switzerland

向湯姆·佩蒂致敬
Tribute to Tom Petty

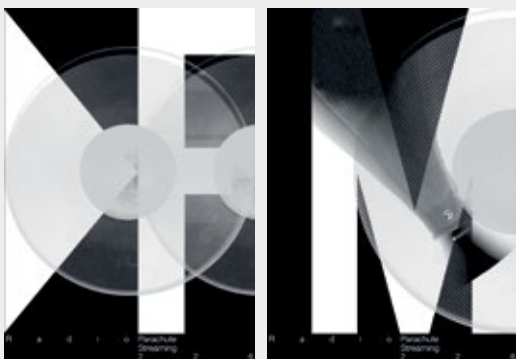
2017
1189mm x 841mm



馬克西米利安·佩萊格里尼
Maximilien Pellegrini
瑞士 Switzerland

降落傘電台 FM
Parachute Radio FM

2019
1189mm x 841mm x
2nos.



塞邦·里奇利及法比安·布里 (C2F)
Cybu Richli & Fabienne Burri (C2F)
瑞士 Switzerland

百張最佳海報展
100 Best Posters

2016
1280mm x 895mm



文化活動推廣

Promotion of Cultural Events

塞巴斯蒂安·潘及歌迪亞·積姬亞

Sebastian Pren & Claudia Draghia

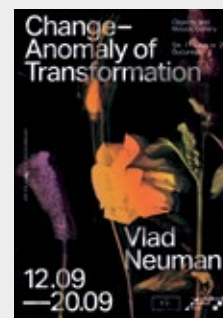
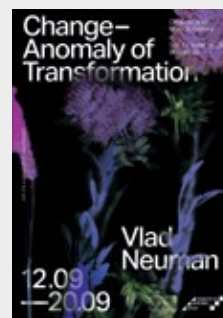
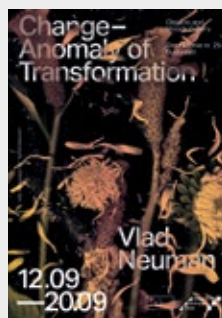
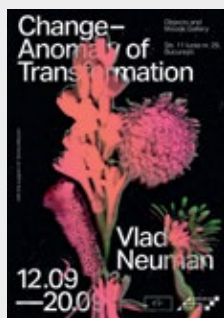
羅馬尼亞 Romania

轉變—演化異常

Change – Anomaly of Transformation

2020

700mm x 500mm x 4nos.



Skolos-Wedell

美國 United States of America

歌頌費里尼(黑)

Honoring Fellini (Black)

2020

1280mm x 900mm



studio lindhorst-emme

德國 Germany

資本不見了—

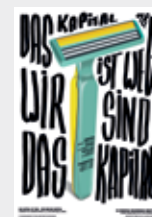
我們是資本！

The Capital is Gone –

We are the Capital!

2018

1189mm x 841mm x 3nos.



Studio Terhedebrügge (Antonia

Terhedebrügge) & Studio Tillack Knöll

(Sven Tillack & Steffen Knöll)

德國 Germany

建築十一月 2016

Architektturnovember 2016

2016

841mm x 594mm



安妮克·特羅勒

Annik Troxler

瑞士 Switzerland

維利紹爵士音樂節 2018

Jazz Festival Willisau 2018

2018

1280mm x 895mm



李永銓設計慶有限公司

Tommy Li Design Workshop Limited

香港 Hong Kong

觸—香港國際海報三年展 2017

Touch – Hong Kong International
Poster Triennial 2017

2017

1000mm x 700mm x 6nos.



文化活動推廣

Promotion of Cultural Events

尼勞斯·特羅勒

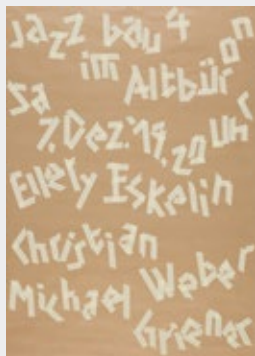
Niklaus Troxler

瑞士 Switzerland

埃勒里·埃斯凱林 — 克利斯蒂安·韋伯 — 邁克爾·格里納
Ellery Eskelin – Christian Weber –
Michael Griener

2019

1280mm x 905mm



馬辛·沃戴卡

Marcin Władyka

波蘭 Poland

迪尼

Dymny

2019

980mm x 680mm



吳煒晨

Wu Weichen

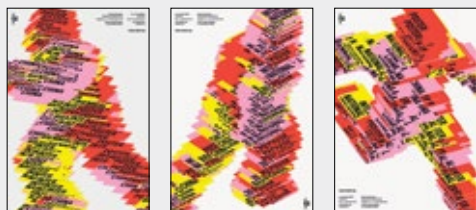
內地 Mainland

Keep Running —
2019 中國國際海報
雙年展視覺形象

Keep Running – 2019 CIPB

2019

1000mm x 700mm x 3nos.



楊華樂

Young Huale

內地 Mainland

源·中日當代藝術交流展
Sino-Japanese Art
Exchange Exhibition

2019

594mm x 420mm



張衛民

Zhang Weimin

內地 Mainland

本我·個人設計作品展

Return to My Original Nature Light –
Personal Design Exhibition

2017

1000mm x 700mm



趙清

Zhao Qing

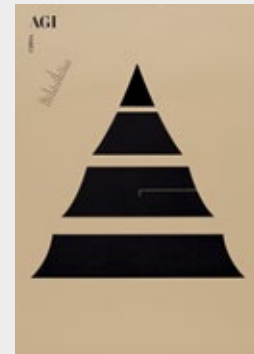
內地 Mainland

AGI在中國

AGI in China

2018

1000mm x 700mm



Zwölf

德國 Germany

憤怒的勇氣 2018
Courage for Rage
2018

2018

841mm x 594mm
x 2nos.



Zwölf

德國 Germany

四式表演

4 Shows

2019

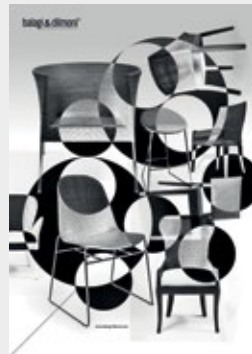
1189mm x 841mm



桑迪·卡文
Sandy Karman
印尼 Indonesia

Balagi & Dilmoni 椅子工藝
Balagi & Dilmoni

2018
1000mm x 700mm



廖波峰
Liao Bofeng
內地 Mainland

《建築家安藤忠雄》
Architect Tadao Ando

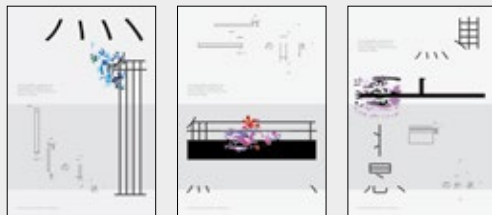
2020
1410mm x 1060mm



南部俊安
Toshiyasu Nanbu
日本 Japan

《無意識的形狀》
Unconscious Shape

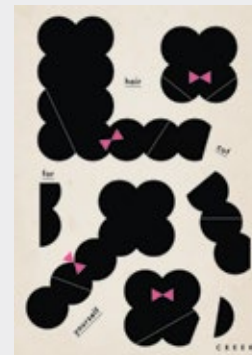
2020
1030mm x 728mm x 3nos.



酒井博子
Hiroko Sakai
日本 Japan

CREEK 髮型屋
CREEK

2017
841mm x 594mm



寺島賢幸
Masayuki Terashima
日本 Japan

Sagai農場
Sagai Farm

2017
1030mm x 728mm



沙鋒
Sha Feng
內地 Mainland

渦輪機械 Trex
Trex

2019
1000mm x 700mm x 3nos.



王遠及潘浩君
Wang Yuan &
Pan Haojun
內地 Mainland

盆景啤酒
Bonsai Beer

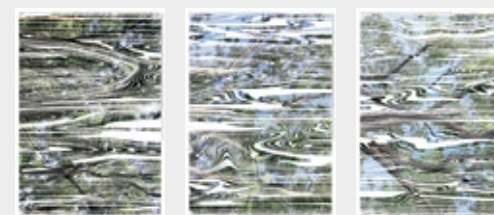
2019
818mm x 580mm x 4nos.



趙超
Zhao Chao
內地 Mainland

和仕紙製品
Heshi Paper Products

2018
1000mm x 700mm x 3nos.



動態海報
Animated Poster

弗蘭齊斯卡·多兒及馬蒂亞斯·奇里沙
Franziska Doll & Mathias Krebsen
德國 Germany

私處派對
Vulva Party

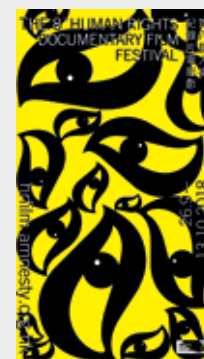
2020
1920px x 1080px



Gary & Kachi
香港 Hong Kong

第八屆人權紀錄片電影節
The 8th Human Rights
Documentary Film Festival

2018
1920px x 1080px



Gimmewings + Mucho
西班牙 Spain

社區
CommUNITY

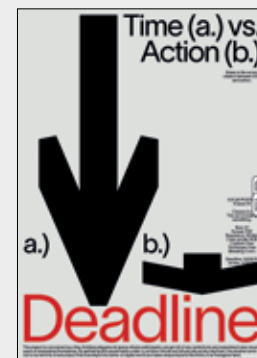
2019
1920px x 1080px



盧卡斯·黑塞
Lucas Hesse
德國 Germany

最後限期
Deadline

2019
1528px x 1080px



盧卡斯·黑塞
Lucas Hesse
德國 Germany

Thalwil Grotesk 字體
Thalwil Grotesk

2020
1778px x 1000px



尚恩·馬龍
Sean Mallon
英國 United Kingdom

幻境
Phantasmagoria

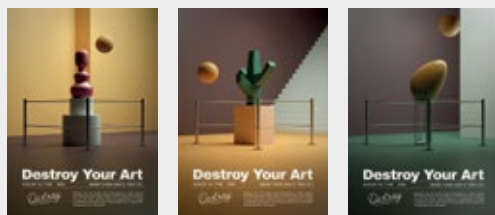
2020
1920px x 1080px



安德烈·馬提奧·維拉
Andrés Mateos Vera
西班牙 Spain

破壞你的藝術
Destroy Your Art

2018
1920px x 1080px x 3nos.



RoboMG
荷蘭 Netherlands

睇下
WATCH

2019
1920px x 1080px



動態海報

Animated Poster

studio lindhorst-emme

德國 Germany

RADIAN 音樂會

RADIAN

2019

1080px x 764px



Studio Tillack Knöll

(Sven Tillack & Steffen Knöll)

德國 Germany

書籍發布：《練習過程與進展》

Book Release: *Practice Process Progress*

2017

1000px x 700px



非白工作室

Transwhite Studio

內地 Mainland

字體遊樂場

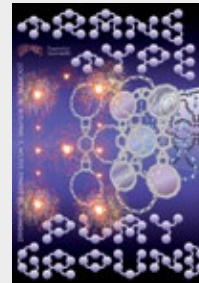
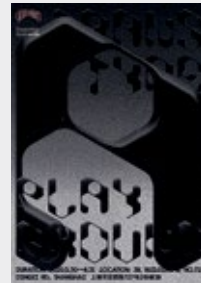
Transtype Playground

2020

2302px x 1624px, 1980px x 1400px

2304px x 1628px, 2304px x 1628px

840px x 594px



Nam Huynh & Studio Tillack Knöll

(Sven Tillack & Steffen Knöll)

德國 Germany

漢斯曼波頓文學獎學金：《雄糾糾聲效》

Hannsmann Poethen Scholarship of Literature: *Macho Sounds*

2020

2100px x 1480px



Thonik

荷蘭 Netherlands

啤酒

Beer

2020

1350px x 944px



Thonik

荷蘭 Netherlands

荷蘭慶典 2018

Holland Festival 2018

2018

900px x 664px



WePlayDesign

瑞士 Switzerland

Graphic Matters 圖像節 2019

Graphic Matters 2019

2019

1920px x 1080px



動態海報
Animated Poster

WePlayDesign
瑞士 Switzerland

群島音樂節 2019
Festival Archipel 2019

2019
1542px x 1080px x 6nos.



WePlayDesign
瑞士 Switzerland

星期三演奏會 19-20
Wednesday Concerts 19-20

2019-2020
1528px x 1080px x 6nos.



WePlayDesign
瑞士 Switzerland

群島音樂節 2020
Festival Archipel 2020

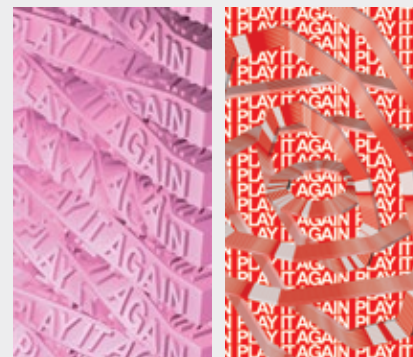
2020
1542px x 1080px



WePlayDesign
瑞士 Switzerland

玩多次計劃 2
PlayItAgain 2

2020
1920px x 1080px x 2nos.



香港文化博物館工作小組
Hong Kong Heritage Museum
Project Team

項目策劃 Project Director

盧秀麗 Fione Lo

項目統籌 Project Manager

鄧民亮 Raymond Tang

展覽籌備及文字編撰

Exhibition Management and Editorial

莫潤棣 Bernadette Mok

鄭珮宜 Clare Cheng

陳家燕 Chan Ka Yin

馮嘉盈 Karen Fung

黃芷琳 Heidi Wong

展覽設計 Exhibition Design

馮雪梅 Catherine Fung

周素娟 Caren Chau

宋本欣 Joyce Sung

潘逸朗 Poon Yat Long

梁婉儀 Eunice Leung

劉怡 Lau Yi

吳松宏 Ng Chung Wang

香港設計師協會工作小組
Hong Kong Designers
Association Project Team

葉小卡 Karr Yip

梁斯瑋 Tryde Leung

卓震傑 Kit Cheuk

彭詠欣 Jasman Pang

葉素文 Kristie Ip

項目顧問 Project Consultant

陳超宏 Eric Chan

視覺形象及刊物設計

Visual Identity and Publication Design

唐承剛 Gary Tong @ TGIF with Kachi Chan & Morning Giants

開放時間 Opening Hours

星期一、三至五 上午10時至下午6時
星期六、日及公眾假期 上午10時至晚上7時
聖誕前夕及農曆新年除夕 (31.1.2022) 上午10時至下午5時
星期二 (公眾假期除外)、農曆年初一及二 (1 - 2.2.2022) 休館

Monday, Wednesday to Friday 10am – 6pm

Saturday, Sunday and public holidays 10am – 7pm

Christmas Eve and Chinese New Year's Eve (31.1.2022) 10am – 5pm

Closed on Tuesdays (except public holidays) and the first two days of the Chinese New Year (1 - 2.2.2022)

免費參觀 Free Admission

香港文化博物館 Hong Kong Heritage Museum

香港沙田文林路一號 1 Man Lam Road, Sha Tin, Hong Kong

查詢 Enquiries

(852) 2180 8188

網址 Website

hk.heritage.museum

www.posteriennial.hk

