

# 中国现代设计先锋

THE PIONEER OF CHINA MODERN DESIGN

靳与刘设计  
KAN & LAU

靳埭强 刘小康 唐婉玲 著



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书籍设计 靳与刘设计

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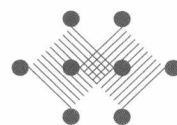
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靳 与 刘 设 计  
KAN & LAU

靳埭强和刘小康两位的名字在业界早已如雷贯耳，但恐怕并不多人知道他们有一家“靳与刘设计顾问有限公司”。普通人认为他们是平面设计师，但其实他们的设计已完全超越了平面的范畴。靳叔是一位艺术大师，他的水墨画展引来了专业画家驻足，他为法国昆廷银器设计的限量版《手相牵》作品曾赢得广泛赞誉；而刘先生设计的“椅子系列”则为他赢得多项国际奖项。这样两位钟爱艺术的设计大师用他们的热情与激情带领一批年轻人将靳与刘设计顾问有限公司经营得有声有色。

在过去三十多年中，他们策划、创作了很多在市场上、专业上、学术上赢得美誉的成功案例。在本书重点介绍的六个典型范例中，有较早期的，更多是近年完成的。“中国银行”是靳与刘提倡建立“真善美”企业形象的实践成果，成为普世公认中国现代化企业形象展示的经典。“重庆城市形象”是全体市民人人关心，上下齐心合力与专业设计师打造而成的崭新城市品牌形象。

“鄂尔多斯-1436”是联合国际设计团队，为民族品牌立足于世界高端市场而创建的新品牌形象。“爱儿健”是靳与刘重新解读儿童用家与产品的关系，重塑品牌内涵的成功范例；其创新的视觉形象与卡通角色代言人，成功地使童装变为小朋友成长的良伴。

“屈臣氏”饮用水是通过容器与包装的创新，成为引领潮流与推动生活文化的品牌新形象；让解渴的水，也变成精神的甘露。

“荣华”案例则成功地将传统食品变身时尚的国际礼品新形象，巧妙利用策略性的新包装设计令传统饮食文化增值，并在市场获得全新的商业价值。

在采访靳叔时，他对我说，虽然他做了不少中国大陆的项目，但总的感觉整个市场尚未完全准备好同大师级设计师合作，这不完全指设计费。他的感慨不免令人唏嘘。

每年，我们国家投入建设的经费是惊人的，我们并不是没有钱支付设计费，但业主的国际视野、经营理念和价值观往往影响到他们对设计重要性的认知以及对好设计的判断。刘小康先生曾说，设计不是成本，而是一种投资。如果有一天我们的业主认同这个观点，中国的企业无疑将会具有更强的竞争力。

金融海啸使许多出口企业受到冲击，甚至有部分企业濒临倒闭。如何帮助企业依靠设计提升品牌形象，利用国际专家帮助企业建立品牌、推广品牌，跨地域、跨国界地发展，使中国制造在未来的某一天走向中国设计、中国创造是靳与刘设计顾问公司的工作目标。“靳与刘”不仅仅是一个在平面设计领域领先的公司，他们注重设计如何帮助企业提升品牌的商业价值，他们利用自身优势，透过设计产业来帮助企业推动制造业的发展。这些理念值得我们借鉴与推广。

怎么让世界听见中国设计与品牌的声音，这对我们是一个很大的机遇和挑战。中国有很强大的发展和跃升潜力，在全球经济普遍不景气的情况下，现在是一个很好的转型和突破时机。让我们携起手来共同努力，整合各种资源的优势，将中国的企业在更高的层次上推向国际化、现代化。

唐婉玲

2009年3月6日



## Foreword

Kan Tai-keung and Freeman Lau have been household names industry-wide but not many would notice their firm Kan & Lau Design Consultants. They are widely regarded as graphic designers but in fact, their portfolio has reached far beyond this area. Kan is a highly-rated ink painting master among his peers. His limited edition silver sculpture, "Hand in Hand", with French fine silverware manufacturer Christofle is one of his highly acclaimed works among the public. Lau's "Chairplay" collection won him numerous international awards. Their passion in art and everlasting enthusiasm has been influential among their youthful and energetic team within Kan & Lau which marks the business success of the company.

Kan and Lau's innovation and creative designs throughout the last thirty years have been widely praised as successful cases on market, professional, and academic aspects. Six major projects, early or recent, have been heavily featured in the opening of this book. The Bank of China was a representation of "genuineness, integrity, and beauty" suggested by Kan & Lau, through which established its corporate identity as a world-renowned and modernized Chinese bank. Chongqing's city branding was the result of building a renewed image through working collaboratively between local citizens and professional designers. Erdos-1436 was proven successful for its international design team to establish its global high-end positioning. Aico, however, was another success of redefining the relationship between children and products by Kan & Lau to reshape the core values within. The innovative visual identity and creation of cartoon spokesperson successfully turned Aico's kidsweat into children's best mate. Kan & Lau's remarkable packaging and bottle design for Watson's Water pioneered movements in trend and local culture by transforming thirst-quenching water into elixir of innovation. Wing Wah's project was a successful renewal from traditional Chinese food manufacturer into modern and international souvenir specialist. Through utilizing new strategic packaging, this value-adding process opened

up new market opportunities for traditional food culture.

During the interview with Kan, he pointed out that he feels disappointed that the Chinese market is not totally ready to work with master-class designers yet, even though he has worked on many projects from mainland China.

Every year, our country invests huge capital in infrastructure and all design-related fields. However, the lack of vision, mission, and core values in owners or CEO's at Chinese corporations would definitely influence their perception in the importance of design and also their judgement on a good piece of design. Lau once said that design is not a cost but rather an investment. Only if someday, these owners would understand this point of view, Chinese corporations would undoubtedly be more competitive.

The aftermath of the recent financial crisis is strongly felt at export-oriented corporations where some businesses are even closed. Kan & Lau carries a mission of transforming the "made in China" label into "designed in China" or "created in China" through improving brand image, and collaborating with global experts to establish brand awareness and aggressively promote beyond geographical boundaries. To classify Kan & Lau as simply pioneering graphic designers undermines the fact that they emphasize on how to channel comparative advantage into brand equity by utilizing their expertise in design.

We are now facing a challenging opportunity of how to bring Chinese design and products onto international stage. China has huge potential in development. Under such economic outlook, it is the golden opportunity for China to breakthrough its current level. So let us work together for the future and show the world our internationalized and modernized image of Chinese brands.

Angela Tong

6 March 2009

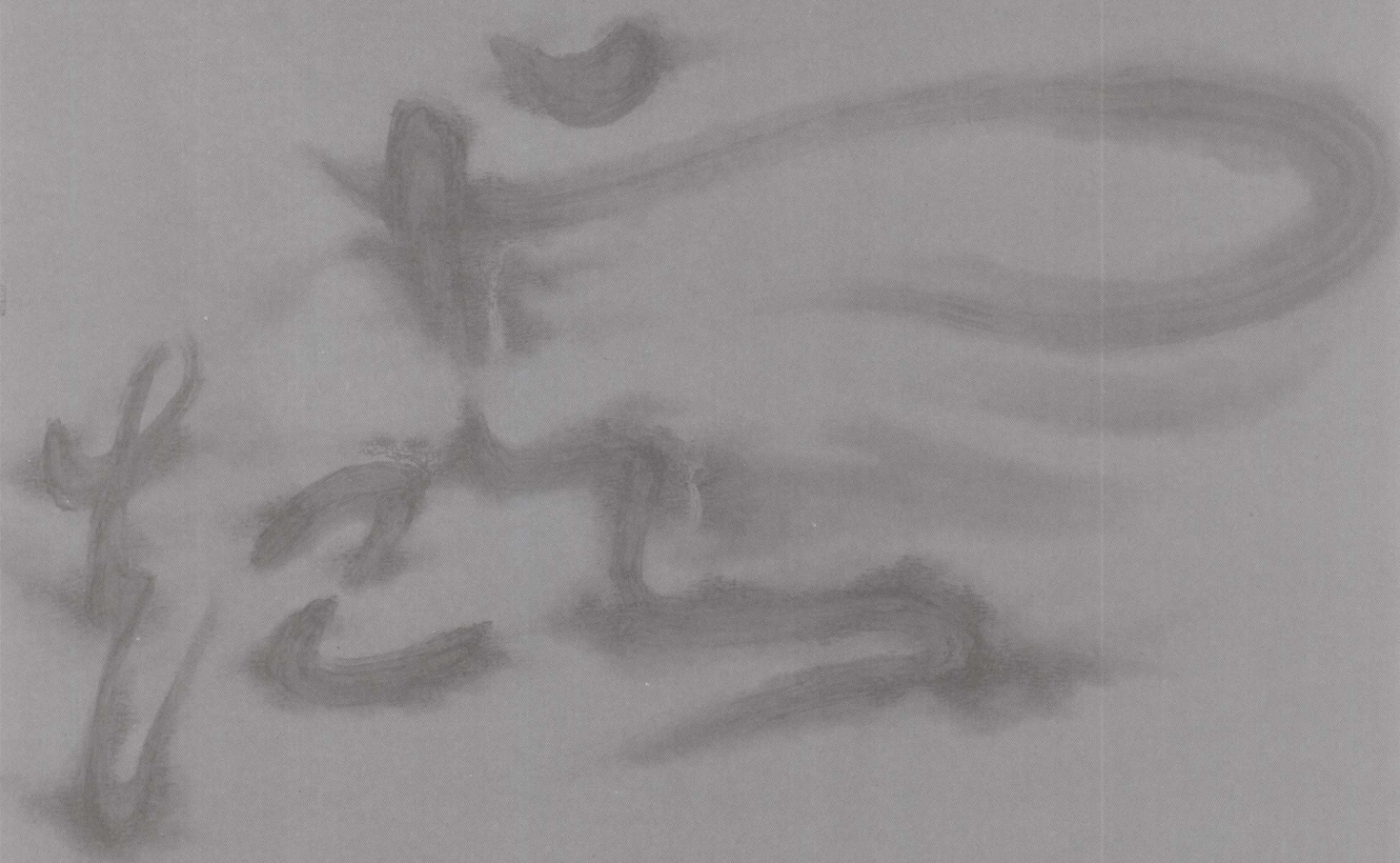
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中国银行  
BANK OF CHINA



重庆城市形象规划  
CHONGQING CITY BRANDING



鄂尔多斯-1436  
ERDOS-1436



爱儿健  
AICO



屈臣氏蒸馏水  
WATSONS WATER



荣华饼家  
WING WAH CAKE SHOP



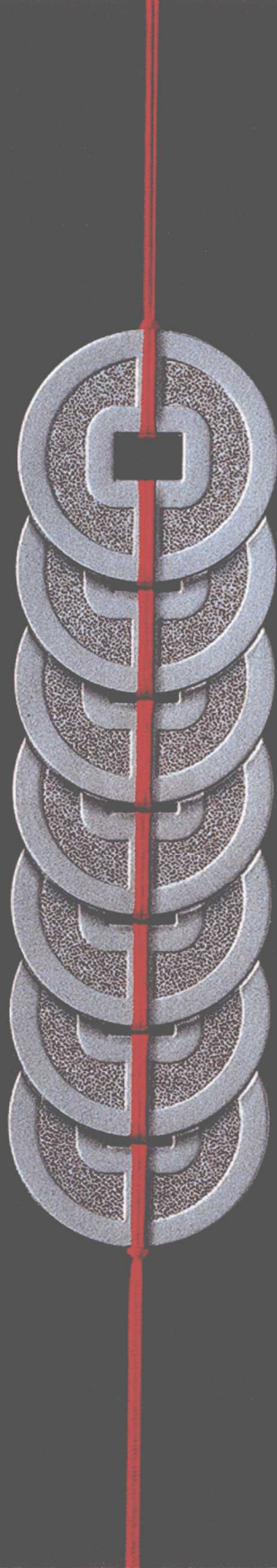
林瑞作

中国银行

BANK OF CHINA

中国银行是我们提倡建立“真善美”企业形象的实践成果，  
成为普世公认中国现代化企业形象的经典。

Bank of China was an accomplishment of our concept  
of “genuineness, integrity, and beauty” as a corporate identity,  
which later became a widely-recognized example of China’s modernized corporate identity.





中国银行，全称中国银行股份有限公司，是中国大型国有控股商业银行之一。中国银行的业务范围涵盖商业银行、投资银行和保险领域，旗下有中银香港、中银国际、中银保险等控股金融机构。按核心资本计算，2008年中国银行在英国《银行家》杂志“世界1000家大银行”排名中列第10位。

中国银行是中国国际化程度最高的商业银行。1929年，中国银行在伦敦设立了中国金融业第一家海外分行。此后，中国银行在世界各大金融中心相继开设分支机构。目前，中国银行拥有遍布全球28个国家和地区的机构网络，其中境内机构超过10000家，境外机构600多家。1994年和1995年，中国银行先后成为香港、澳门的发钞银行。

在近百年辉煌的发展历史中，中国银行在中国金融史上扮演了十分重要的角色。中国银行于1912年由孙中山先生批准成立，至1949年中华人民共和国成立的37年间，中国银行先后是当时的国家中央银行、国际汇兑银行和外贸专业银行。

随着业务的发展和管理的改进，中国银行在20世纪80年代开始进行CI设计工作。于1980年，中国银行香港分行与12家中资银行推行电脑化联营，靳与刘接受委托设计行标。行标设计是将古钱币与“中”字结合，赋予简括现代的造型，表现了中国银行资本、银行服务、现代国际化的主题。

中国银行的商标，在20世纪80年代首先在香港使用，并在1984—1985年左右应用到内地的中银。1986年，中国银行总行选定了此设计为行标。这是近代中国商标的典范。事实上，这也是中国银行业史上第一个银行标志。后来工商等银行的商标，虽由国家级专家设计，评价者普遍说是受中银的标志设计的影响。

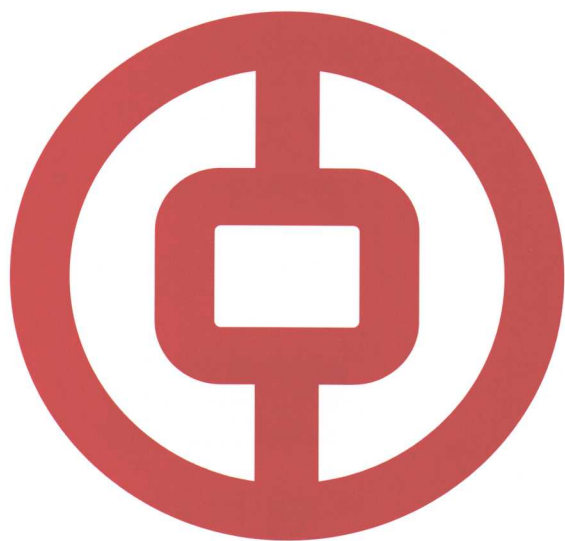
Bank of China, or Bank of China Limited in full, is one of China's four state-owned commercial banks. Its businesses cover commercial banking, investment banking and insurance. Members of the group include BOC Hong Kong, BOC International, BOC Insurance and other financial institutions. In terms of core capital, it ranked 10th among the world's top 1,000 banks by *The Banker* magazine in 2008.

Bank of China is the most internationalized commercial bank in China. Bank of China built its first branch bank in London in 1929. After then, Bank of China has built up branches financial centres of the world. At present, it has built up a network in 28 countries and regions. Currently, it has over 10000 domestic operations and over 600 overseas. From 1994 to 1995, Bank of China became the bank of issue in Hong Kong and Macao.

Over the past century, Bank of China played an important role in Chinese financial history. Established in 1912 being approved by Sun Yat-sen, it served as the central bank, international exchange bank and specialized foreign trade bank until the founding of the People's Republic of China in 1949.

As its business grows, Bank of China started working on the design of corporate identity in 1980s. Bank of China invited Kan & Lau to design a new logo. The design integrates the Chinese character “中” into an ancient coin, giving it a simplistic modern look, to express Chinese capitalism, banking services, and a globalized approach.

The logo was first adopted by BOC (Hong Kong) and was officially approved in 1986. It was the first bank logo among Chinese banks and became a classic example of Chinese logos. Logo designs of various Chinese banks are believed to be influenced by the logo of BOC.







“中国银行”四个字是郭沫若的手笔，经靳与刘略作修改，成了金字招牌。但即使设计了一个好商标，还是有问题——中银全国约有一万家分行，若他们对商标的用法极不统一，也成不了良好的企业形象。于是靳先生特别为其设计了一个企业形象识别系统，说明在面积、长度不同的空间，要怎样使用这个商标；若空间太长，那商标和文字可怎样重复。靳与刘还提出了一个革命性的设计，就是在标牌系统上选用白色作底色。在当时中国没有一家银行是用白底的，一般的顾虑是白色不耐脏，但换一个角度来看，保持一个银行的标牌光亮如新亦是一个国际性银行应表现的标准。这么多年来中银从一个高度上证明这片白的大气与优雅，这成为同行仿效的标杆。

The calligraphy of the “Bank of China” was titled by the late Chinese writer Guo Muo-ruo. After modified by Kan & Lau, it became the bank’s signature. Even with an outstanding logo, an unifying logo system is required for corporate identity consistency. Kan then created a corporate identity recognition system to help adjusting the use of the logo. It suggests how the logo and the signage should repeat itself if the space is too long. Another groundbreaking suggestion by Kan & Lau was the use of a white background as no other banks in China would since it is not durable, however, it keeps the signage fresh and radiant.



