

# 中国茶具设计

CHINESE  
TEA  
DESIGN

首届『恒福杯』茶具创新设计大赛  
暨第二届中国陶瓷创新设计作品展



人民美術出版社

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# 暨第二届中国陶瓷创新设计作品展 首届「恒福杯」茶具创新设计大赛

## 序 | Preface

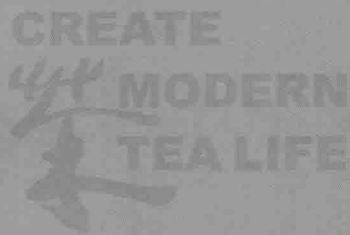
中国轻工业联合总会副会长 杨自鹏

首届“恒福杯”茶具创新设计大赛暨第二届中国陶瓷创新设计作品展举办得很成功。这次活动中，有1200多个作品和方案参赛，不仅展现了参赛师生在设计创作方面的新成果，而且显示了这支队伍在创新设计方面的高涨热情和才艺水平。把这些新成果、新水平汇编起来集结成册，必将推动更广泛的展示和传播，推动进一步交流和提升。实在可喜可贺！

我看了这次大赛成果的展示，感觉这次大赛有几个比较明显的特点：首先是大赛的整个组织推动过程中，院校和广大师生为主体，院校与专业协会和知名企业密切结合，共搭平台，自始至终发挥“三结合”的积极推进作用，并且把大赛的物质成果和文化成果延伸到了赛场之外，共同搭建起了一个能促进持续发展的新平台。其次是大赛推出冠名“恒福杯”的茶具创新设计为题的设计活动，既体现了陶瓷创作所具有的审美功能和实用功能的双重特点，又具体地推进了陶瓷文化与茶文化的紧密结合，为设计的新作提供了更加贴近社会、贴近市场、贴近生活和更加追求提升文化内涵的现实推动力量。最后是大赛突出强调了创新和设计的宗旨和主题，使得创新和设计的自觉意识得到体现和提升，这样就在努力推动出新作、出新人、出新机制方面有了比较自觉的追求和实际的促进。这种自觉，实在是太有意义和太可称赞了。

设计是创造性劳动的初始环节，创新是智慧综合的结果，是决定设计水平的灵魂。任何一项创造性劳动成果的孕育和产生，都是从设计开始起步的，制作是实现设计思想和丰富提升设计方案的接续过程；从根本上说，设计这粒“种子”的水平决定了产生成果的基本水平。创新在设计活动中是起“内核”和引导作用的，没有创新的设计，就没有自身的个性和灵魂，就不可能形成具有高水平、高价值的作品（产品），就不可能给人们提供新的高级的美好物质文化享受。长期以来，由于多种原因，我们对设计、对创新的认识很不到位，在实践中缺少尊重设计、鼓励创新的推进活动和有效机制，致使设计和创新应有的经济价值、文化价值和社会价值不能很好的体现出来。随着改革开放，社会发展逐步深入，科学发展观引领人们的价值观日益转变提升，从而也推动着社会经济文化的大发展。这次大赛的宗旨和展示成果，突出强调了设计创新，并且搭建了使创新成果与智慧劳动的价值、人们的才智追求得以体现的平台，实际也是人们观念转变的提升、行动自觉追求的一种具体体现。

这次清华美院等主办单位邀请我看了大赛成果展，还参加了论坛中的交流活动。院校广大师生、企业家和协会朋友们的工作成果和热情追求，给我留下深刻印象，我也从中深受教益。现在，众多参赛者的创作成果已经汇编成册即将出版，我在表示祝贺的同时，写下以上几段文字，望各项创新成果逐步在经济、文化和社会中体现出新价值。



It is a great happiness to hear the successful ending of the First HENG FU Cup Tea Set Innovative Design Contest and the Second Chinese Ceramic Innovative Design Exhibition. During the contest, more than 1200 works and blueprints had been represented to the committee, which revealed the impressive passion and talent of the participants from countrywide. The action of collecting all this works into a volume would not doubt exert further influence in the industry and push the communication forward. Here I would like to express my congratulation to the contest holders.

I had attended the contest work exhibition and found that there are several unique characters about this activity. First of all, during the contest organizing process, there is a close interaction between academia, professional institutions and famous enterprises, where the college personnel has been given the priority. The 'Trinity' cooperated and establishes the stage of the contest together and finally spread their culture view and substantial fruits from the contest to the outside fields. In general, it could be said that they built up a stage to enhance further development. Second, the contest promoted an activity with the topic of the HENG FU Cup tea ware innovative design. Such activity not only embodied the ceramic invention with the functions of both taste and utility, but also made the ceramic and tea culture a perfect match with each other; what's more, it provided the new design works with an impetus of closely relating to the market and chasing the further culture meaning. The last one is the contest emphasized on the subjects like innovation and designation, which led the consciousness of innovative design becoming materialized and sublime. This mechanism in fact stimulated the contest participants to seek for new works, new ideas and new methodologies self-consciously. And such self-consciousness is extremely valuable to us nowadays.

Design is the initial step to creative activities, and innovation is the result of integrated brightness, and both of them are the soul of design. Any birth of creative works can never come into being without the design. And producing is the process of linking for actualizing the design idea and enriching the methodology. So from this point, the level of the seed called 'design' is the determinant of how good the work is. And innovation is exactly the kernel and guidance of design. Without innovative design, the product is incapable with its own character and spirit and needles to say what level and value it can achieve. For long time, due to variant kind of reasons, we have misunderstandings on design and innovation and shown less concern on both factors in practice, which cause the true value of innovation and designation not evident in social life. However, with the social development and the gradual deepening of reform, scientific outlook on development leads people's attitude changed day by day and promote the socio-economic culture for new advance. The process and fruits of this contest has revealed us the power of innovative design and the value of innovation and brightness together. It also represents the ideality of people who are chasing for materializing their talent and idea. This is a positive phenomenon of self-consciousness and mind-advancement. Even though it is quite primitive, once have this base, we can achieve continuous progress without any stop.

The organizers of the contest like Academy of Fine Arts, Tsinghua University had invited me to visit the exhibition and joint the communications during the forum. Things that impress me most are not only the excellent works, but also the passion of the participants from academia, industry and other different institutes. I was benefit a lot from it myself as well. Now as long as the fruits of this contest have been compiled into a book and the publication work is closed to accomplishment, I was hereby writing words above in order to send my best wish to all the people involved in this activity and hoping that the works in the this contest would created more and more value in the field of economy, culture and society.

Yang Zi Peng  
Vice Chairman  
China Light Industry Federation

## 前言 | Preliminary Remarks

中国工业设计协会秘书长 **黄武秀**

为什么在英文中“中国”和“陶瓷”都是“CHINA”？  
为什么中国有两千多年的制瓷历史却没有国际知名品牌？  
为什么中国的上万家陶瓷制造企业大都是别人的加工厂？

历史的辉煌，曾经的耻辱，现今的无奈，不能不令我们思考：作为中国工业设计的行业组织，我们应该为振兴中国的陶瓷工业，为创造中国陶瓷的未来做些什么？

首届“恒福杯”茶具创新设计大赛暨第二届中国陶瓷创新设计作品展，是我们中国工业设计协会联合清华大学美术学院和广州市恒福茶业有限公司，在陶瓷设计创新上做的一次探索和尝试。令人欣慰的是，这次活动得到了设计界尤其是设计院校师生的积极响应，一些创意新颖的作品，一些优秀设计人才的涌现，使我们看到了中国陶瓷设计的希望。

虽然茶具只是众多陶瓷产品中的一类，但这次设计大赛所展示的不仅仅是一千多件创意作品，还体现了中国设计人的创作激情和企业家的创新意识。没有创新就没有传承，更不可能有发展，没有企业的支持和投入，再好的设计也只能束之高阁，无法创造真正的价值。因此，中国工业设计协会希望通过举办各种设计创新活动，搭建科研交流与合作的平台，促进设计界与企业界的沟通，实现共赢。也希望有更多的院校、设计师和企业积极支持和参与设计创新活动，共同推动中国工业设计的发展。

Why both “中国” and “陶瓷” are both denominated as “CHINA” in English ?

Why China, a country with a two-thousand-year history of ceramic producing, does not have even a world-class brand name?

Why most of the Chinese ceramic manufacturers are just doing OEM works for foreign companies?

The glory, disgrace and helplessness in the past and present bring us an avoidless question: being a syndicate and main force of Chinese industrial designation, what shall we do in order to accelerate the renaissance of Chinese ceramic industry?

The First HENG FU Cup Tea Set Innovative Design Contest and the Second Chinese Ceramic Innovative Design Exhibition is a commendable discovery and valuable experience for the Chinese Industrial Design Association collaborated with the Hengfu Tea Industry and the Academy of Arts & Design, Tsinghua University.

To our satisfactory, the activity are highly recommended by the design industry especially staffs from academia. Many works and people capable with creative idea unfurl us future of Chinese ceramic design.

Although tea ware is a tiny fraction in the world of ceramic product, the contest reveals us not only thousands of works, but also the creative idea and impressive passion of Chinese ceramic designers and entrepreneurs. Without these facts, there is pointless about succession and evolution. No matter how perfect it is, no product shall come into being without the continuous material and fund support from the industry. Consequently, the Chinese Industrial Design Association is hoping to establish a stage for the communication of industry and academy by holding variant kinds of innovative design activities. In this way, the cooperation of design and manufacture complex can be improved to approach the win-win ending. And we also hope that more and more colleges, designers and enterprises can support and attend into the innovative-design activities with the aim of promoting the Chinese design industry move forward.

Huang Wu Xiu  
Secretary-general  
Chinese Industrial Design Association



清华大学美术学院常务副院长 郑曙暘



陶与茶在中国具有悠久的历史传统，是中国文化的重要组成部分，同时茶与陶又和我们每天的生活息息相关，是人们日常生活的重要内容之一。

改革开放的今天，人们生活水平的不断提高，使饮茶变得日益普及和多元，形成了各具特色的饮茶文化。人们在追求健康和科学的同时，也在追求饮茶所带来的愉悦和审美，其中以陶瓷为主体的茶具及相关器物的研究及创新设计对于新的饮茶文化的形成起着重要的作用。茶以陶呈现之味，陶以茶呈现之用，茶以陶呈现之韵，陶以茶呈现之趣。

这次由中国工业协会和清华大学美术学院主办的首届“恒福杯”茶具创新设计大赛就是为了调动社会各方面的力量来关注这个领域的创新和发展，希望通过大赛进一步弘扬中国文化，让更多的人了解热爱中国陶瓷文化和茶文化，展现 21 世纪茶具设计和饮茶方式的新理念和新创意。

大赛得到各方面广泛的响应与支持，特别是全国有 116 所高校的师生踊跃投稿，大赛共征集到 1200 多件 / 套作品，参赛热情高涨。通过大赛涌现出一批好的设计作品与设计人才。评出的获奖作品及展览应该说能够比较集中的代表这次大赛的整体面貌和设计水平。

为了更好的配合大赛作品展，让大家了解茶具设计背后的故事，我们还组织了茶陶缘系列活动，包括中国茶陶文化的传承与发展研讨会；中国茶陶文化展和一系列的专题讲座，让更多的人来了解我们自己的文化传统，以期在传承的基础上发展出适合这个时代文化特征的健康文明的生活方式。

这次大赛得到广州市恒福茶业有限公司的全力支持，与我们一起合作搭建了茶具创新设计的展示平台，共同推动设计产业的发展，对此表示真诚的谢意。希望通过这样的大赛能吸引更多的设计人员和专业人士共同参与到茶具创新设计中来，用我们好的设计使更多的人享受到茶与陶带来的健康与快乐。

The Chinese tea and pottery culture is famous for its glorious history and substantial connotation and recognized as an important part of the local culture. Meanwhile, both tea and pottery are always closely related to our daily lives and have their significant meanings to everyone.

Since the reform in 70s, the live standard of Chinese people is improving constantly, thus stimulates the tea-drinking methodology becoming more and more popularized and diversified, then distinctive tea cultures have been developed. When modern majority are chasing healthy and scientific thesis, they also seek the joviality and taste as tea-drinking brought. Among these, the creative research and design around the tea ware, mainly ceramic tea ware, become to exert more and more influence on the evolution of tea-drinking culture. The tea and the pottery makes the perfect couple as each can always show the very spirit and soul of other.

Whit the purpose of attracting more concerns from majority to the innovation and progress in this field, the Chinese Industrial Design Association and Academy of Arts & Design, Tsinghua University held the first HENG FU cup tea set innovative design contest. The aim of this contest is to promote the Chinese tea culture with the purpose of making the Chinese ceramic and tea cultures known to more people. Reveal the ideas and originalities behind the innovative works of tea set and modern fashions of tea drinking in the 21st century.

The contest received very positive responses from variant

institutes, which was unexpected to us actually. More than 1200 works were collected from 116 universities and college countrywide, from which we were able to discover a large number of outstanding works and design talents. The awarded opus and final exhibition shall represent a general view and level of this content.

In order to cooperate with the contest work exhibition and make mass understanding stories behind the tea ware design, we also organized seminars about the heritage and development of Chinese tea and pottery culture, and the “Nexus of Tea and Pottery” tea art exhibition will be holding during the contest awarding period. In this way, we hope that more and more people would realize the traditions of ourselves and develop health and civilized living style with the era symbol on the base of Chinese traditional culture.

The HENG FU Tea Industry Guangzhou Limited has spare no effort on supporting this contest and established exhibition stage for tea set innovative design with us together. I would like to express my sincere gratitude here. We all hope that such contest shall attract more and more professional design personnel to join the innovative design field and with our effort, more people would enjoy the health and happiness brought by tea and pottery.

Zheng Shu Yang  
Executive Vice President of  
Academy of Fine Arts, Tsinghua University

复旦大学上海视觉艺术学院时尚艺术学院 副院长

中国工业设计协会陶瓷设计专业委员会 主任

李遯宇

中国的制造业，缺少的不再是物质而是创新意识，人们太看重物的价值，对创新意识的价值的认识却远远不够。我的老师们都是中国陶瓷设计界泰斗级人物，也是老一辈优秀的设计家，为中国陶瓷的发展做出过重大贡献，但很少在陶瓷设计上获得丰厚回报，有的甚至一辈子没拿过稿酬！这是中国陶瓷至今还是加工贸易的根本原因。

我们经常说：中国有着优秀的陶瓷传统。究竟什么是传统呢？很多人没搞明白，还有很多人背着传统包袱不放而成了负担。我认为：中国陶瓷传统的精髓是先师们的创新意识。翻开中国陶瓷全集，你就会发现，每个朝代的每个时期都会从科技上出现新的材质，新的工艺和新的品种；造型与装饰上不断推陈出新，一代比一代做得精美，到清三代已经把瓷器做到了极致。缺乏创新能力是最近一百多年的事，其中有多方的原因。

创新才有发展，创新才能进步。这次恒福杯茶具创新设计大赛暨第二届中国陶瓷创新设计作品展首先把创新提到首要位置，没有创新就谈不上设计；其二是必须符合实用功能的要求；其三是符合生产工艺，再好的设计如果只是一个概念，就没有多少实际意义了。

这次参评的作者绝大多数为艺术院校和各高校的师生，也有一些企业和留学生参加。共有近 120 所院校，1200 多个设计作品和方案参展。作品数量和设计质量都大大超乎我们的意料。我想有两个方面的原因：一是我们作了充分的宣传，专业委员会召开了多次会议专门作了研究；二是设计活动与企业进行紧密的结合，广州市恒福茶业有限公司出钱出力，不但设立了各项较为可观的奖金，还为好的设计方案转化为产品提供了条件，市场效果好的设计作品还有相应的经济回报。奖金的多少倒不是主要的，但至少可以把陶瓷设计推到了一个应有的位置。我希望从此开始形成一个行规，除了两年一次的设计评比活动，我们各学校的师生与企业的合作要长期共存，紧密联系。通过各种活动诞生一批设计名师，同时也涌现出一批陶瓷界的明星企业，拥有自己的知识产权和自主品牌，让我们学陶瓷设计的年轻一代看到陶瓷设计发展的前景，都愿意积极投身到陶瓷企业中去发挥作用，同时也希望更多的企业掌门，大家都来重视设计，重视创新，尊重别人的知识产权，重视自己的知识产权。

The Achilles' heel of Chinese manufacturing is not lacking of substance but awareness of creativity. People pay too much attention on the actual value of goods but inadequately disregard the worthiness of innovation. Although many teachers of mine can be recognised as giants in the Chinese ceramic academia and have done inestimable contributions for the industrial development, very few of them attain to acceptable return on their design and some of them even receive no recompense their entire live! That is the root why Chinese ceramics companies can merely make their living on processing trade.

That is a standing dish that we Chinese have a glorious ceramic tradition. However, have any one ever wondered what tradition it is actually? The Misunderstanding on such question causes many industrial personnel blind-sided and turns tradition into encumbrance. I personally believe that the essential of Chinese ceramic tradition is the creative awareness of Predecessors. Everyone read the Chinese ceramics corpora would find that every period of every dynasty, new material, new technique and new style were introduced into the ceramic industry and the ceramic designers always tried to get rid of the stale and bring forth the fresh in terms of sculpt and decoration. Until the third

generation of Qing Dynasty, the ceramic artists and engineers had already brought the craftwork achieving its extreme. At the end, it is pity that due to variant causations, the ceramic industry has lost creative capacity in the last hundred years.

Only creativity leads development and advancement. The reason of putting creativity as the first rank of significance in this The First HENG FU Cup Tea Set Innovative Design Contest and the Second Chinese Ceramic Innovative Design Exhibition is that without the creativity and innovation, designation becomes no sense. The other two protocols are the works should be fit with the function of usage and capable to be produced. No matter how perfect the design is, it is also meaningless if it stands on the draft only.

Most candidates participated the contest are from colleges and universities, and yet staff from industrial field and overseas also attend, which bring roughly 1200 designs and blue prints from around 120 academies. The number and quality of works are far beyond the contest committee's expectation. I believe there are two explanations as first; the committee has launched several conferences aiming to keep promotional work smoothly; second; we have fully interacted with relative institutions. The Heng Fu Tea





Ltd Guangzhou contributes generously in raising considerable incentives, supports in transforming good design into actual product, and promises to offer corresponded return if the market reaction is encouraging. Although the money spent is another matter, at least the ceramic design can be re-put into a more proper position. I also hope that a guild regulation can be generated that despite the design contest held once every two years, the communication between ceramic industry and academia should be more frequent and well-interacted. In this way, a group of ceramic design masters and star companies possessed of own intellectual property can be brought up. Consequently, students in ceramic-deign learning can see the bright future and would like to truly dedicate in this field. At the end of this passage, I would like to say that let more and more ceramic company directors to attach the importance of design, the importance of creativity, the importance of other's intellectual property, and the importance of intellectual property your own.

Li' Ao Yi

Subdecanal Shanghai Institute of Visual Arts College of Fashion Arts  
Fudan University, Shanghai Institute of Visual Arts College of Fashion Arts &  
Chairman Professional Ceramic Design Committee China Industrial Design Association



# CREATE MODERN TEA LIFE

广州市恒福茶业有限公司董事长 徐结根

首届“恒福杯”茶具创新设计大赛暨第二届中国陶瓷创新设计作品展的评选活动，在同行业和社会各界的好评声中拉下了帷幕。作为此次大赛的承办方，我们恒福茶业非常荣幸与中国工业设计协会、清华大学美术学院一起，为弘扬中国茶文化与陶瓷文化、推动中国茶具的创新发展作出应有的贡献。

茶具设计是茶行业中的一个重要组成部分，它在推动茶文化的发展、提升创意茶生活水平方面具有非同寻常的意义。从目前的发展现状来看，我国的茶具设计缺乏一些出彩的创新作品，相对建筑、珠宝等其他设计领域而言，也缺少大师级的设计人物。为吸引更多优秀的设计师加入到茶具设计领域里来，培育挖掘新生代的茶具设计师，振兴茶具设计行业，从而促进我国茶产业和陶瓷设计的发展，我们举办了首届“恒福杯”茶具创新设计大赛。大赛的成功举办，带给了我们一份欣喜，也带给了我们一份震撼，一些创意十足、设计新颖的作品充分展示了 21 世纪茶具设计和饮茶方式的新理念，同时亦让我们看到了茶具发展的美好前景。

本次大赛自 2009 年 3 月启动以来，受到了国内外高校设计专业师生、企业设计部门、专业设计公司、设计机构工作者、产品设计师及爱茶者的热烈追捧，涌现出了众多优秀的作品。对于这些优秀的茶具设计作品，我们觉得有义务、有责任要将它们传播出去，借此相互学习、相互借鉴。为此，我们决定将大赛作品汇编成书，以飨读者。

我们恒福一直关注茶具设计的发展，也一直致力于茶具的设计研发工作，本着“让每个人都能享受到更优质的饮茶生活”理念，与中国茶叶博物馆、中国工业设计协会、清华大学、云南省农业科学院、世界茶联合会等专业机构长期保持合作关系，共同在茶领域进行研发创新。今后，我们还将继续与各大院校、企业、爱茶人士合作，共同推动“恒福杯”茶具设计大赛的开展，努力将其打造为一个明星设计师的盛会，一个高产优秀茶具设计作品的盛会。

在本书的汇编过程中，我们得到了大赛主办方中国工业设计协会与清华大学美术学院的全力支持，为此我们表示诚挚的感谢。

The First HENG FU Cup Tea Set Innovative Design Contest and the Second Chinese Ceramic Innovative Design Exhibition were ringed down the curtain in the praise of peer and society. As one of the undertakers of this event, it is a great honor for the Hengfu Tea Industry to be a partner with the Industrial Designers Society of China and the Academy of Arts & Design, Tsinghua University to make due contribution in promoting the Chinese tea and ceramic culture, and to impulse the development of Chinese tea set industry.

The tea set designation is an important part of the tea industry and has its significant meaning in terms of prospering tea culture and exalting tea life standard. Considered the current situation, the creative capacity is now becoming the shortest slab in the cask of tea set industry. And even compared with the architecture and jewelry peers, we are in great lack of great design masters. Consequently, with the purpose of attracting more first-class designers into the tea set designation field and cultivate the next generation of elites, and hence to promote the evolution of Chinese tea and ceramic industry, we held the first HENG FU Cup Tea Set Innovative Design Contest. The success of the contest did bought us not only satisfaction but also astoundment. Many works that fully capable with great originality and creative idea unfurl us many brand-new thoughts and the brighten future of the tea set and tea-drinking philosophy in the 21st century.

Ever since its launch in the March of 2009, the contest has been in hot pursuit by students and staffs from domestic and international art and design academies, professionals from design-concerned enterprises, designers of tea set and related products, and after-

hours tea lovers. A large number of outstanding works has been discovered. There is an old saying 'Learning is persons'. Hereby we believe that it is our duty and responsibility to make the contest works systematically compiled into a book and spread the ideas of these designs aboard.

The Heng Fu Tea Industry has always been focusing on the tea set development and committed itself to the research and exploitation of tea set business. Persevere in its faith of 'Let everyone enjoy more high-quality tea life', Heng Fu has maintained close and interactive relationship with the Chinese Tea Museum, Industrial Designers Society of China, Tsinghua University, Yunnan Provincial Academy of Agricultural Sciences and World Tea Association. Together we advocate creation and innovation in the Chinese tea industry. In the near future, we will continuously cooperate with academies, institutions and tea lovers as to push the tenor of the next HENG FU Cup Tea Set Innovative Design Contest, and exert all our powers to make it becoming a pageant of star designers and a pageant of excellent tea set works.

During the compilation of this book, the author has benefited greatly from the generous assistances of the Industrial Designers Society of China and the Academy of Arts & Design, Tsinghua University. Therefore at the end of this passage, I would like to take this opportunity to express my sincerely appreciation for the two institutions.

Xu Jie Gen,  
Chairman of the Board,  
Hengfu Tea Industry Company Limited, Guangzhou

## 目 录

## CONTENTS

	序及前言	
壹	目录	001
贰	作品征集	002
叁	评委	004
肆	金奖	006
伍	银奖	010
陆	铜奖	014
柒	优秀奖	020
捌	创意奖	030
玖	入围作品	040
拾	参赛作品	062



# 目 录

## CONTENTS

	序及前言	
壹	目录	001
贰	作品征集	002
叁	评委	004
肆	金奖	006
伍	银奖	010
陆	铜奖	014
柒	优秀奖	020
捌	创意奖	030
玖	入围作品	040
拾	参赛作品	062

CREATE  
MODERN  
TEA  
LIFE

## 首届“恒福杯”茶具创新设计大赛 暨第二届中国陶瓷创新设计作品展

### 大赛宗旨及主题

弘扬中国文化，让更多人了解、热爱中国陶瓷文化和茶文化，展示21世纪茶具设计与饮茶方式的新理念、新创意。通过茶具创新设计，使人人都能享受饮茶带来的健康和快乐，推动健康、舒适、科学、文明的生活方式，促进中国陶瓷设计和茶产业的发展。大赛主要研讨和交流不同的茶具设计和饮茶方式、积极挖掘优秀的工业设计人才。

### 组织机构

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清华大学美术学院陶瓷艺术设计系  
广州市恒福茶业有限公司

协办单位：中国茶叶博物馆 世界茶联合会  
《设计》杂志 《艺术》杂志  
德化锦福陶瓷有限公司

媒体支持：设计在线网 视觉中国网 中国设计之窗网 爱茶创意网

### 大赛时间

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参赛作品评奖：2009年11月

获奖作品颁奖仪式及展览：2010年1月·北京清华大学美术学院



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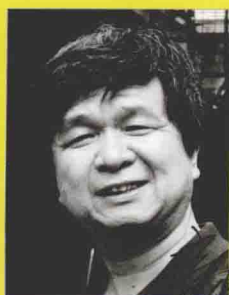
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