

典藏——中华元素设计经典 (下)



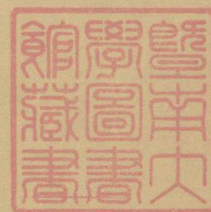
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典藏 ——
中华元素设计经典 (下)

classical collection
chinese element design classics

主 编 张 先 慧 张 来 源

藏



(上)	导言	004	Leading article
	序	006	prelude
	标志	044	Logo
	形象	055	vi
	报纸广告	463	advertisement

(下)	导言	004	Leading article
	序	006	prelude
	包装	044	packing
	书籍	085	Liber
	型录	400	catalog
	挂历、卡	464	calendar card
	空间	477	space





有中国人的地方，就有华文，有华文的地方，就有杰出的创意。

大陆真正意义上的设计是改革开放以后启动的，短短二十多年，质和量都有令人瞩目的巨大发展，与台湾、香港等华文地区设计交相辉映，一个伟大的华文设计时代来临了。

华文设计界将具有中国特色的视觉元素与明快清晰的现代设计技巧结合，最终将形成席卷全球的“华文特色”的设计风暴。

虽然以往也有过类似主题论著，但作品之多、规模之大，并以集册成套出版的乃是首次，所以，严格意义上说，这是全球第一套中华元素设计巨著。

在本书编辑过程中得到了靳埭强、韩秉华、李永铨、王粤飞等大师的热心帮助，让我们体会到他们对华文设计事业的关爱。同时我们也邀请了他们作序。

由于大多华文设计作品都是短暂的，一闪即逝，因此，我们用丛书的形式把其中最具价值的作品记录下来，传播开去，意在对华文设计文化予保存及光大。

“记录精英、传播经典”这是《麦迪逊丛书》的宗旨。

希望业界朋友继续关注与支持我们！

Wherever there are Chinese, there is Chinese characters; wherever there are Chinese characters, there are outstanding original creations.

In true sense, the begin of China Mainland's designing launched after the reform and opening up. During some twenty years, the world has witnessed the unbelievable advancement in both its quantity and quality. Sharing the glorious spotlights with Chinese-character-using areas like Taiwan and Hong Kong, an era of Chinese character designing is coming into being.

The field of Chinese character designing has taken in the element of Chinese characteristic vision together with the modern legible designing skill. It will surely lead to a all-over-world designing storm named "Chinese Character" although similar subject work existed, it is the first time published with whole sets and with so large amount.

Published with whole sets and with so large amount. So, strictly speaking, it is the first suit of magnum opus on Chinese element all over the world.

When working on this book, we have got great help from JinDaiqiang, HanBinghua, Li Yongquan, Wang Yuefei. Realized how they love the career of Chinese Character designing. Also, they prefaced this book for us.

Unfortunately, so much advertising is just meteoric, to perpetuate the classic of advertisement of real estate, therefore, and to preserve its culture in the purpose of providing readers with a sufficient knowledge of contemporary advertisement and a communicative platform, we record the most valuable essence in this book.

The principle of Madison Series is to "record the essence, impart the classics"

We hope our friends in this field to carry on to support us.

中国麦迪逊文化传播机构董事长

中国（广州、上海、北京）广告人书店董事长

广州先慧策划工作室主持人

《麦迪逊丛书》主编

Chief Chairman of Chinese MDX Cultural Dissemination Organization

Chairman of China (Guangzhou, Shanghai, Beijing) Advertiser Book Store

Manager of Guangzhou Xianhui Design Studio

Editor of MDX Series

张先慧 Zhang XianHui



记录精英 传播经典
Record the essence impart the classic



中国图形善用与开新
Proper Usage and Improvement of Chinese traditional images



韩秉华 Hon Bing-wah

于1998至2000年担任香港设计师协会主席，现任香港美术家协会副主席，亦为HS Art & Design董事及设计总监、香港正形设计学校校监、香港康乐及文化事务署博物馆艺术顾问、2003至05年国际平面设计社团协会(IICOGRADA)副主席。在国际获得多项大奖包括香港设计师协会金奖、美国创作力金奖、纽约Phaidon出版社选为国际100平面设计师。曾获选香港十大杰出青年及香港艺术家年奖，并出任香港特别行政区旗徽评审委及设计修改人之一。1997年获香港各界庆祝回归活动委员会委任为回归吉祥物中华白海豚之设计师，并担任上海申办2010年世界博览会设计顾问。

Hon Bing-wah is now the Vice President of the Hong Kong Artists' Association; the director of Hong Kong Chingying Institute of Visual Arts; the art director of HS Art & Design and the Museum Honorary Adviser of the Leisure and Cultural Services Department in Hong Kong. He was also the Chairman of the Hong Kong Designers Association from 1998 to 2000 and served on the 2003-2005 IcoGrada Board in the position of Vice President. Hon's work has won applause both locally and abroad. He received the Gold Award of the Hong Kong Designers Association. Other awards included the Packstar Award and Creativity Gold Medal Award. The Phaidon Press, New York, selected him as one of the 100 most significant graphic designers. He also received "Ten Outstanding Young Persons Award, Hong Kong" and the honor of Designer of the Year Award from the Hong Kong Artists' Guild. He was invited to join the judging panel for Regional Flag and Emblem of the Hong Kong Special Administration Region and subsequently involved in the development of its final design during 1997. He was appointed to design the white dolphin mascot for the reunification of Hong Kong with China. He will also serve as the design adviser for the World Expo 2010 Shanghai China.

The development of Chinese traditional culture brings a lot of traditional images, there are so many kind of images, that their range are as wide as the ocean and their volume are as many as shining stars in the sky. these beautiful images, full of moral, philosophy and life wisdom, is mainly about Chinese daily life. They have been used by artists and craftsmen for a long time. From the ancient time to Ming, Qing dynasty's city planning, palace construction and landscape gardens layout, all these works witted image as the fundamental designing pattern.

Existed basic image can be founded everywhere in works about the planning and decoration of construction, such as the thirty-six volumes of Ying-tsaao fa-shih (Building standard), written by Li Mingzhong in Song Dynasty, which is a clear and brief picture guideline for all kinds of craftsmen. Various image standards can be found in stock and stone building, carving or even colourful painting in volume seventeen. Moreover, the book that can be on a par with the modern designer's image notebook, adds word description in black and white drawing, whose color and size are quite clear. We can see the status of image in our life from this example.

There are various kinds of traditional images, picture patterns and colour combinations because in different periods people who worked on dyeing industry, daily pottery and woodcarving, together with craftsmen in different areas, obtained many raw elements that were processed, designed and deducted, from the nature and society in order to keep an eye on everything on the earth. Making full use of typification, patternization regulation and abstraction, in the lines, sketch, structure and colour combination, forming all kinds of art image. Other designs such as daily vessels, cultural treasure in different scholars' study, jade and stone craving, which can be found everywhere, are full of image with luck and brightness meanings.

As a designer in modern society, either from the view of creativity or from the view of need of these images at works, although the concept of value differs along with the changing of people's moral concept and view of appreciation in the present flux of society, we could make the most of these fruit. If we can think about such kind of images formed in the development of extensive and profound Chinese culture, and also rediscover and refresh these traditional image, they will become a fountain of creation which brings endless inspirations.

中国的传统图形是千百年来，中华民族文化长期发展所形成的，其范围浩瀚如大海，多如在夜空中散发光芒的繁星，蔚为大观。这些包括丰富寓意、哲理和生活智慧的美好图形，常围绕在中国人生活当中，多少年来被工艺家和匠师所运用。从古代到明清的城池规划、宫殿建筑、园林布局亦见中国人运用图形作为基础格局的设计。

运用先具备的基本图形于建筑物的营建和装饰中，更是举目皆是，如宋代李明仲《营造法式》三十六册，是各类工匠一个非常清楚和简明的图例指引，无论是木石作工、雕刻以及第七册所载彩画制度图样、各类图案规范无不见详，并附黑白线条图样文字说明，颜色尺寸尤极明晰，可媲美我们现今设计师所作的形象手册，可见图形在生活和建造中所占的地位。

传统中国图形、图案纹样、组合与颜色种类繁多，皆因历代从事染织缂绣、日用陶瓷、木刻版画及各类工艺美术的工匠们，从自然界和社会生活中撷取不少素材，以观照万物的表现，进行艺术加工、构思和演绎，使之典型化、图案化、规律化、抽象化，运用线条、块面轮廓、结构和色彩组合，从中留下了不少品种繁多的艺术形象。其他如日用器皿、各种文人书房内的文物珍品、玉石雕刻摆设，皆有寓意吉祥展盼美好生活的图形，俯拾皆是。

作为现代设计师，无论我们是站在创意的角度，或是为了工作上运用图形元素的需要，这些博大精深、在源远流长的中华文化发展过程中留下的智慧结晶，虽然在今天社会的急促变化下，事物的价值亦随着人们的道德观念、审美角度而有所异同，若能善加利用、发掘和再创新中国的传统图形，必定是创意的泉源，带来无限的灵感、元素与启发。

文化是具体又抽象的东西，存在于生活周遭，根植于每个人的内心深处。从小家庭、企业到族群以至国家，甚至东西方亦各有她们的表征，构成了对等单位的识别。以东方邻近的日本为例，虽受唐朝文化的影响，却在吸收之后发展出自有的文化，包含工艺美术、书画、服饰、礼仪等等，与中国虽同文同种，却拥有独特的个性。历史悠久的英国与建国短浅的美国亦然，两者相似却又相异的文化，主因在于美国是个世界种族的大熔炉，而发展出与母系英国不同之处。再放眼看其它国家，像埃及、韩国、俄罗斯等是否都泾渭分明。这些国家识别在于文化，文化的识别则来自于视觉，因为唯有透过图形符号、特定色彩与内涵，最能传达出殊异的特质，这些都是设计的要素。设计师如何自丰沛的文化资产去芜存菁撷取运用，这看个人素养及创意，因表现手法不同而形成自有风格。有人平铺直叙，有人则强调简化后的形象之美。

我在传统文化的素材运用里，浸淫了近二十年，终于走出一条自己的路，希望以最精简的图像语言来呈现，因此，画面单纯、大面积留白成为我的作品特色。经过检视发现我近年来的海报创作有个共通点：即是以书法笔触的意趣，将每件作品串联出“柯式风格”。其实，我并未刻意要求每件作品皆以此手法经营，却每每在构思时涌现，或许，笔趣在我心中已酝酿多年，终于成为破茧而出的必然吧。书法的运笔充满东方韵味，设计师经由它们诠释主题，线条流畅或凝滞、粗犷或细致，往往都充满禅意与文化。现今，全世界都在推动文化产业，设计是动力。文化是一种传承，不能一味只是“考古”，先民留下了可贵做人的文化资产，作为后人的我们，不能墨守成规，不论在平面设计或产品开发皆然，都需注入现代的设计观念，展现出新的文化面貌，为延续传统文化的新生命而努力。

Culture is a kind of concrete and abstract thing, which is rooted deeply in the bottom of everyone's heart and in our lives. Its feature varies from family, corporation, race, country and even the east and the west world, is an identity to differentiate them. Take the neighboring country Japan for example, it's culture, which had been deeply influenced by Tang dynasty and absorbed a lot from china, has it's own characteristics including industrial arts, painting, calligraphy, duos and custom. The Great Britain has both similar and dissimilar culture with America, owing to that America is a big furnace for the world races while Britain is a matrilineal society, so do other countries, such as Egypt, Korea and Russia. From the viewpoint of culture we can recognize different countries. And for different cultures, the way is by our eyes. Culture is expressed by symbols of figures, special colors and the connotation, which are elements used in designing to show outstanding idiosyncrasy. The problem of how to handle this rich culture wealth lies on the personal preference and creativity, for different technique has different kinds of styles. Someone prefers straight showing way, others like visualized beauty by predigesting. I have been dealing with traditional culture for 20 years and have my own way to express by minimal image language. Simple menu and large blank is my works' feature. There is a common point of the posters in near years, which use handwriting interest to make every works with Ke Style. I didn't use this method on purpose and it comes to me in designing process, maybe it's the final result of many years of working. The handwriting with orient linger charm used by the creators to annotate the theme influence or stagnate line filled with Zen-meaning and culture sense. Nowadays, the whole world are trying to develop cultural industry. Design is one kind of power. As the posterity, we have to inject the modern design idea to exhibit new culture image both in the plane design and production exploitation, make great effort to extend new life for traditional culture, for we can't only keep record of the brilliant culture wealth, we need to develop it.

Hongtu Visual Design Ltd. General Manager and Creative Director

Examiner of National Design Month

Judge of New Generation Exhibit, The Golden Tripod Caldron, International Golden Butterfly Calligraphic Prize, Taiwan Classic Kilned Pottery, National Craft Prize and National Aesthetic Prize.

Nominated in Paris Poster Exhibit, Mexico International Poster Exhibit, Bruno International Graphic Design, WPO and Culture Construction Contest, Best Coverage Prize, Best Product Design and Taiwan Star of Coverage

Published Hongtu Collections, Tradition Cultural Elements in the Moderns Design Application, Files of Contemporary Designers Hongtu Collections, Spring on the Designer's Desk etc.

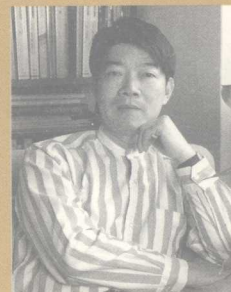
鸿图视觉设计有限公司总经理兼创意总监

国家设计月评审

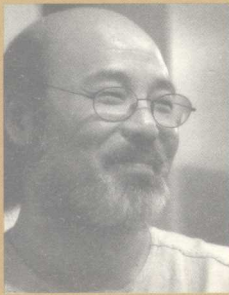
新一代设计展、金鼎奖、国际书展金蝶奖、台湾经典窑烧、国家工艺奖、全国美展评审

多次入选法国巴黎海报沙龙展、墨西哥国际海报展、捷克布鲁诺国际平面设计展、世界包装之星(WPO)二次及文建会文化风格奖三次、最佳包装、最佳产品设计奖及台湾包装之星等共数十次

出版《柯鸿图作品集》、《传统文化素材的现代设计应用》、《当代设计家档案—柯鸿图作品集》、《设计桌里的春天》等书籍



柯鸿图 He Hongtu



吕敬人 Lu Jingren

现任清华大学美术学院 教授
 1998年设立敬人设计工作室，任设计总监
 中国出版工作者协会书籍装帧艺术委员会副主任
 中央各部门出版社书籍装帧艺术委员会主任
 中国美术家协会插图装帧艺术委员会委员
 担任第十届全国美术展览设计类评委
 第四、五、六届全国书籍装帧艺术大展评委
 担任第二、三届中国最美的书评委
 担任香港HKDA Awards 05平面设计师大赛评委
 担任中国之星全国设计大展评委
 荣获多次国内国际众多设计大奖，作品在汉城、伦敦、香港、台北及国内展出

Professor of art faculty of Tsinghua University
 Founded Jingren Design Studio in 1998 and worked as design director general
 Deputy Director of Book Decoration Art Committee, China Publish Worker Association
 Direct of Book Decoration Art Committee, departments of Chinese Communist Party Publishing House
 Member of pictorial Decoration Art Committee, Chinese Artist Association
 Judge of The 10th National Art Design Exhibition
 Judge of the 4th, 5th and 6th National Book Decoration Exhibition
 Judge of the 2nd and 3rd Chinese Most Beautiful Book Contest
 Judge of the Hong Kong HKDA Awards 05 Design Contest
 Judge of Chinese Star National Design Exhibition
 Wined several grand design awards in China and oversea, the works are exhibited in Seoul, London, Hong Kong, Taipei and some Chinese Cities

我喜欢中国传统书籍由来已久，倒不是想读懂书中深奥艰涩的文章，更弄不清中国古籍文化中深藏的书藉艺术语言的真缔。幼时的兴趣只限于古书中雅拙多变的宋体字和韵味十足的木版插图。我把古版本中陈老莲的“水浒叶子”人物临了个遍，一本家传《芥子园画谱》也被翻得稀烂。文革期间，家中古书随家俱细软一并火葬乌呼祭天，那时学校教育视传统文化如洪水猛兽，一概作为封建糟粕粪土来批判。改革开放后，人们的眼睛只盯着西方，无暇顾及传统书籍中深藏着的金子般的光彩。1989年，我去日本留学，对日本设计既大胆吸收世界各国优秀理念，又非常重视和保留本民族文化特征的意识，留下极深的印象。回国后，在做书的过程中，尽可能尝试吸收传统书籍元素，注入到现代书籍的设计之中，比如《中国民间美术全集》、《子夜》等均在继承传统书籍形式方面进行了一些探索。90年代末，在故宫博物院举办的《清代宫廷包装艺术展》中所展示的清廷精巧的囊、匣、盒等原件珍品，其中包括大量图籍、书画的各类包装。宫廷包装的缜密华贵，民间器物的粗犷古朴，均展现了中国古人追求美的心理和讲究实用功能的设计智慧；一本本令人叹为观止的图书形态、精美手工艺、富有人情味的自然材质更让我驻足难移，后来我又去了两次，每次都有所得。这次震撼更激起我的做书梦。《朱熹榜书千字文》、《马克思书信真迹手稿》也在这梦中诞生了。2000年初，真是三生有幸，我进入了藏书量居全国之首的国家图书馆地下书库浏览中外古籍。唐经文、宋刻本、明绘本、版印刷本、少数民族的贝叶经、藏宗教梵夹装、永乐大典、四库全书……一种贪婪的视觉冲动、一股暖暖的幸福感……

对比当今书籍出版物的划一标准模式，我深感中国传统书籍文化宝藏之丰富、古人想象力之聪慧，今人实不得自以为是，自高自大。古籍文化之精髓真是取之不尽，用之不竭。真希望这令国人自豪的文化财富不要被所谓的与世界接轨所淹没了。

不久前，文化部、财政部成立了《中华善本再造工程》专门的委员会，我又开始投入更多的富有挑战性的古籍再造的书籍设计行动中。数月后，《食物本草》、《人

间词语》、《忘忧清乐集》、《茶经》、《酒经》、《沈氏砚林》等十余部注入新设计理念的古籍出版了，并成为全国各大图书馆的藏品，更作为国家与国家进行文化交流的重要礼品。中国近代书籍设计，受外来影响仅百年历史。三十年代鲁迅将德国、英国等欧洲的插图和日本风格的书籍装帧介绍到中国。其实中国的书籍艺术有更久远的历史，有着丰厚的文化积淀，其书籍形态之多样、图像文字语言之奇妙、印刷工艺之精巧、装帧手段之独特，在世界书籍史上有着举足轻重的历史位置。拥有被视为世界文化瑰宝的造纸术和活字印刷的中国传统书籍艺术传统，由于历史的原因逐渐被国人慢慢淡忘，今人对其价值的认识还远远不够，而有待有识之士去挖掘、去弘扬。关键的问题是如何学习、怎样继承和发展？

在数千年漫长的古籍创造中，从简策、卷轴、经折装、蝴蝶装、包背装、线装，古人并不作茧自缚，在自我否定中逐渐完善。把握好符合时代精神的美感与功能之间的完美和谐，推陈出新，不断衍生出新的书籍形态，这是书籍能存在至今，具有生命力最有力的证明。

至于传统书籍的再生，是照本宣科的如法炮制；还是承其魂拓其体，重新创造一个具有古籍内涵和传统文化特质，又呈现鲜明时代特征的新的书籍生命，是值得今天的出版工作者、学者、设计者共同研究探讨的课题。中国在悠久的历史长河里，书籍艺术一直以动态的姿态在变化、发展着。老子有句名言“反者，道之动”。书籍设计者们不应拘泥于束缚发展的旧模式，不满足于已有现状，敢思敢想，虚心向世界各国民族的优秀文化学习，以达到不慕古却饱浸东方品味，不拟洋又焕发时代精神的追求。继承与创新，民族化与国际化，传统手段与现代科技的探索，都能为书籍艺术呈非静止化的动态发展注入活力，而达到“道之动”的真正境界。

承其魂 拓其体
 ---我做传统书
 Inherit the distillation develop the carrier
 --- I compile the old books

The reason for my long love of old books is not that I want to read the hard-understood article, nor to make clear of the deep meaning of the artistic language. My interest of children hood lies in the various Song characters and the xylogrph illustration with lingering charm. I copied the characters paintings in the old edition of Chen Laolian and read the Mustard Garden Paintings for many times.

During the ten years convulsion, the old books and all the furniture and wealth in my family are ruined in the fire. And the education at that time took traditional culture as great scourges and animadvert it as feudalism draffy. After the open to the world policy, people only cared about the east culture and turned a blind eye to the golden color of the old books. In 1989 when I studied abroad in Japan, I was deep impressed by Japanese design, which can audaciously assimilate the world excellent design ideas while highly regard and reserve it's own culture characteristics. After back to china, I tried a lot of new forms to abstract the essence of the traditional books and add it to the design of modern books when I do compiling works, such as the Chinese Folk Art Collected Edition and The Midnight.

In the late 90th, a royal court art packaging exhibition of Qing dynasty displayed a lot of collections of originals, including many charts collections and various package of paintings. Our ancestors' pursuing for beauty and their design wisdom of seeking for practical functions were well expressed in the meticulous and gorgeous package as well as coarse and the rustic civilian things. I was attracted by the books, the delicate handicraft and the natural materials and went back there two times, each of which gained a lot. I was inspired to compile the old books, such as The Original Manuscript of Marx Epistle and Zhu Xi's One Thousand Characters Article.

In the early 2000, I was fortunate enough to visit the country library underground stack room with the biggest amount of books collection, which contains Tang lection, Song block-printed edition, Ming painting book, plate-printing presswork, shellfish lection of minority, nip-package of Buddhist, the Yongle Canon and the Complete Library in the Four Branches of Literature. I had a vision impulse and feeling of warm blessedness. In contrast with the standard mode of the modern publication, I found Chinese traditional culture wealth and our ancestors' imagination is so rich that we cannot be arrogant nor always consider ourselves right. The distillation of traditional culture is endless and I hope it will not be submerged in the tide of meeting with the world.

Not long ago, the Culture Ministry and the Ministry of Finance set up a special Committee for the Project of Rebuilding Chinese Rare Edition. I threw myself passionately into the more challenging compiling work of old books. Several month passed, more than ten libers with new design idea came to the world including The Edible Herbal, Words In the World, Collection of the Chess Manual, Classics of Tea, Classics of Wine and the Collections of Mr. Sheen's Letterings in the Ink slab, which became the collection of the big library and are taken as the important gift to communicate cultures with other countries.

The outside only influenced the China latter-day book package in the near 100 years. In the 30s, Lu Xun introduced European illustration such as German and Briton and Japanese styled-book package into China. In fact, Chinese liber art has longer history and rich culture background and it has important status in the history of world liber, for its wonderful image and words, delicate printing technics and fancy package way. The countrymen for some historical reasons forgot the traditional liber art of china with the greatest paper making skill and type printing. The understanding of its value is far from enough. We hope some people of insight to find and promote it and the key problem is how to learn, inherit and develop?

Our ancestors didn't follow the rules docilely. They tried to integrate the functions and the beauty matched with society to create new forms of book from the old ways such as bamboo-made, roll, book-folded, bowknot shape and traditional thread binding, which effectively prove its strong life. As for the recompiling of the old books, it is a task for all the publish workers, scholars and composers to simply copy it or just inherit its distillation while develop the form to recreate a new kind of book combined with traditional culture and the brilliant times features. The liber art is developing ceaselessly in the centuries-old culture history river. The compiling workers are not fettered by the outdated pattern. They are not satisfied with the actuality and learn from the world excellent culture to create works filled with orient taste and time spirit which is different form the old and the western patterns at the same time. The Chinese scholar Lao Zi also emphasized importance of movement. All that inheriting and innovation, nationalization and internationalism as well as the exploring of both traditional ways and modern technology can bring energy to the liber art and make it developed.



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香港DESIGN98亚洲区优秀奖、2000北京国际商标标志双年奖

2002中国广告设计大展金奖、北京2008奥运会会徽十大优秀设计奖

2005中国之星设计艺术大奖等二百余个国际国内专业奖项

Supervisor of Yanjun Design Management Institution

Guest professor of Art Design faculty, Hebei Science and Technology University, Guest professor of Film and Television Art faculty, Hebei University.

Recognition award of Hong Kong DESIGN 98 (Asian Section), Biannual Prize of Beijing International Label Logo 2000

Golden Prize of China Advertisement Design Exhibit, top ten Recognition prize of Beijing 2008 Olympic Emblem

More than two hundred design awards in home and overseas, including art award of China design star 20005

Opposite direction of the tradition continuance to simply adding Chinese symbols. The time story told us that it is not the glaring light but the connotation behind it, not the unwearied decoration but the simple and brief blank tolerance, not the superficially delicate appearance but spirit meaning hidden that can stay forever. To draw the tradition into the modern art, giving new concept to combine the tradition and tradition continuance, just like tasting the tea, needs to peel the appearance and search into the inside rhyme, from succeeding image to succeeding spirit, and then the succeeding tradition.

Tradition continuance is the creativity with traditional style, based on certain historical condition and situation. It is no a simple reminiscence; nor simple imitation or symbol gathering, but transmitting the traditional creativity. Tradition continuance, for a designer, can solve the client's problem in a better and more effective way that can better express the brand name's culture.

Because I was born to fond of playing around, hesitating between the art and tradition, I design my work with my "playing" experience, which provide me the first impression towards tradition and tradition continuance, and also influence and nourish my way observer and behavior. Accumulating the energy from image succeeding to spirit succeeding through tasting, like enjoying the breeze and sunset in an impatient summer, like listening carp playing with the bubble in the studio, as a way of heart nourishing through observing items, is one kind of freedom, as well as a sprit.

苦夏。闲来茶饮，看茶汤滚沸，心随之平静清凉起来，的确畅心。

既嗜饮茶，茶具自然也不能随意。这几年见过用过了些壶盏杯钵，竟也浅识了个中一二。始于明朝正德年间的紫砂壶最宜饮茶，举世公认，莫出其右者。紫砂产于江苏宜兴，其土含多种矿物元素，烧成后透气性极强，用以沏茶，蕴香蓄味，色、汤俱臻。初识紫砂壶者常喜欢关注壶的出处，介意是否名家手笔，更愿意信赖证章妆点。庸俗了一个时段之后，便转而在意砂料优劣、器型和工艺，开始看重重的本质；而真正爱壶、懂壶的人才明白，紫砂艺人应用紫砂炼土调配的秘方，各有心法。一把清明古雅，气韵神采的紫砂壶，从原料到制作，从装饰到烧成，透过或圆拙古朴，或圆润开明的器型，使紫砂壶凝厚超凡、沉实空灵的个性气质和中国特有的文化精神内涵得以淋漓尽致。这样的壶才称得上有境界的作品，才会有故事的延续。

从器物、环境到书画诗文，中国人讲述“境界”之美。最高明的境界，当属言有尽而意无穷，不落痕迹却直指人心。如曲径通幽的别有洞天，如以白守黑的借地为物，如“得意忘形”的笔简意赅……正是这些境界，展现了中国人的精神，滋养着中国人内心深处的理想世界。

传统是一种文化、一种气象、一种精神。面对传统，我们如何用现代人的概念去诠释新的精神需求。设计师有责任将传统文化的品质融入到作品中去……纤毫毕见未必称得高格，锋芒毕露也并非中国气质；若只简单地堆砌所谓中国符号，更是与境界传承背道而驰。岁月的洗礼告诉我们，留得住的不是耀眼的浮光，而是浮华磨去后弥散出的润泽；不是不厌其烦的雕琢点缀，而是洗炼简洁的平实气度；不是表面功夫的务求精致，而是事物背后的精神内核。要汲取传统精髓融入今日艺术，使传统与传承交汇于一种新意义的复合形态。正如壶之三品，需得剥开表象探究内在气韵，从“传形”转至“传神”，继而得以做到“传承”。

传承是在一定的历史条件下，因地制宜地带有传统韵味的创新。传承不是简单地怀旧，不是简单地模仿和符号堆砌，而是对传统创造性的进行转换。对设计师而言，传承可以更好更有效地帮助客户解决问题，可以使品牌有更成熟的文化表现。

由于生性贪玩，游离于艺术和传统之间，并常将“玩”的体验沿用在设计作业中，这些闲暇功课给了我最初对传统、传承的认识，也影响和培养了观察与作为的方式。在品味中积淀从传形到传神的能量，就像在浮躁的夏天享受清风过帘、日影西斜，在工作室里倾听锦鲤嘴吐着细碎的水泡……品物养性，是一种自在，也是一种精神。

Take a time to enjoy the tea in the hardship of summer. It is delightful to watch the boiling tea, as the heart clam down with the boiled water.

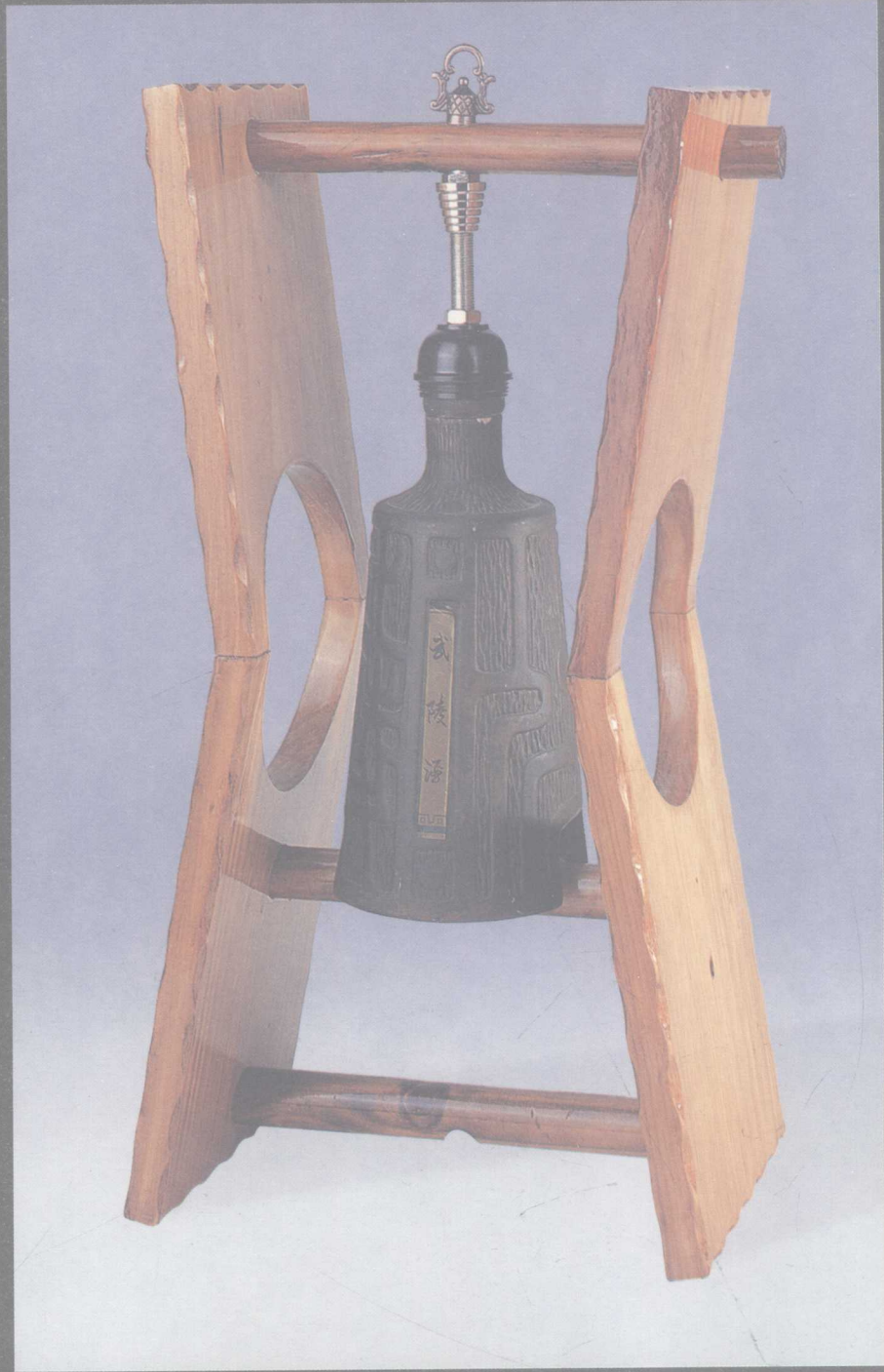
I cannot choose the tea set randomly since I am addicted to drinking tea. I have gotten to know some of the tea set that I came across or used in the recent years. It is known to all that the dark-red enameled teapot that began to be used from Zhengde Period of Ming Dynasty is second to none of the teapot. Produced in Yixing, Jiagnsu, the teapot, containing various mineral elements, has good air perviousness after roasting. If it is used to make tea, it can make the tea more fragrant and tasteful. The new fan of the dark-red enameled teapot is usually only concerned the background of the teapot, caring whether it had been used by celebrities and more willing to rely on the stamps. But after a period of superficialness, they will change the force on the teapot itself, the quality of the run sand and the design of the shape and art. Only those who really love and understand the teapot can realize the dark-red teapot craftsman should use various proper secret way to burn the sand. An elegant and charming teapot, from raw material and decoration to complete product, can show vividly the dignified and skillful personality and the unique Chinese culture spirit through primitive simple or open shape, only which can be regarded as classical work, can continue its story.

Chinese pay particular attention to the beauty of "ideal state" from the implement to painting or literary works. The highest one should have endless meaning in the limit words, going straight forward to one's heart, as a hidden beauty in a long winding path, as a borrowing item waiting for night in the daytime, as a brief sentence in high spirit, …… These very ideal states display the spirit of Chinese, nourishing Chinese ideal world in the deep heart.

As tradition is a culture, atmosphere and spirit, how we express the new spirit need in modern time when facing the tradition? The designer is obliged to add the traditional culture into the design works. Since it is not a good idea to display ostentatiously of ability, nor suitable in Chinese characteristics, while it Will run an

传 形 · 传 神 · 传 承
Succeeding image · succeeding spirit · succeeding tradition





046

作品名称：汉酒
设计：黄庆中
Title: Han Wine
Designer: Huang Qingzhong

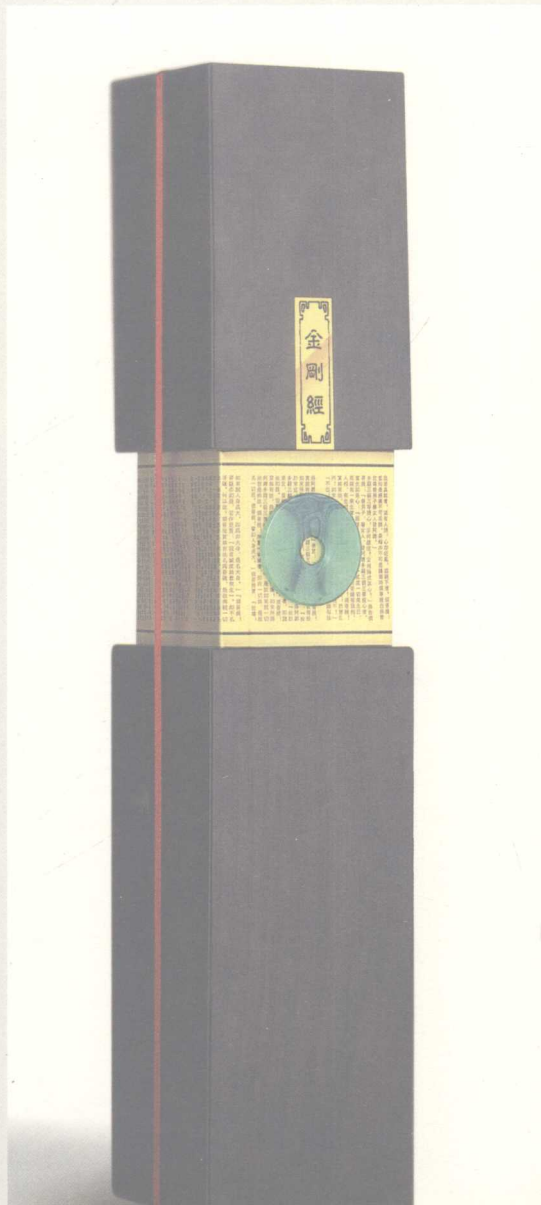
作品名称：武陵酒
设计：黄庆中
Title: Wuling Wine
Designer: Huang Qingzhong

作品名称: 太古酒
 设计机构: 深圳海道视觉艺术中心
 创意总监: 蒋子翔
 艺术指导: 蒋子翔
 设计: 蒋子翔
 Title: Taigu Wine
 Company: Shenzhen Haidao Vision Art Center
 Creative Director: Jiang Zixiang
 Art Director: Jiang Zixiang
 Designer: Jiang Zixiang

作品名称: 小豹子酒
 设计: 黄庆中
 Title: Little Leopard
 Designer: Huang Qingzhong

作品名称: 金刚经
 设计: 黄庆中
 Title: Diamond Sutra
 Designer: Huang Qingzhong

作品名称: 义酒
 设计: 黄庆中
 Title: Yi Wine
 Designer: Huang Qingzhong





作品名称：道纳酒
设计机构：大连壹品形象设计有限公司
创意总监：韩玉春
Title: Daogang Wine
Company: Dalian Yipin Image Design Co., Ltd.
Creative Director: Han Yuchun

作品名称：大梦敦煌酒
设计机构：深圳柏星龙包装设计有限公司
创意总监：刘文
艺术指导：刘文
Title: Dreamy Dunhuan Wine
Company: Shenzhen Boxinglong Package Design Co., Ltd.
Creative Director: Liu Wen
Art Director: Liu Wen

作品名称：老白汾酒
设计机构：深圳海道视觉艺术中心
创意总监：蒋子翔
艺术指导：蒋子翔
设计：蒋子翔
Title: White Fenyang Wine
Company: Shenzhen Haidao Vision Art Gallery
Creative Director: Jiang Zixiang
Art Director: Jiang Zixiang
Designer: Jiang Zixiang





045

作品名称: 羊两醉
设计: 黄庆中
Title: Little Drinker
Designer: Huang Qingzhong

作品名称: 榆树大曲
设计机构: 大连壹品形象设计有限公司
创意总监: 韩玉春
Title: Elm Wine
Company: Dalian Yipin Image Design Co., Ltd.
Creative Director: Han Yuchun

作品名称: 剑南御品酒
设计机构: 深圳共同品牌策略顾问设计有限公司
深圳共同包装设计有限公司
Title: Jiannan Imperial Wine
Company: Shenzhen Common Trademark Strategy Consultant Design Co., Ltd.
Shenzhen Common Package Design Co., Ltd.





046

作品名称: 古窖酒
设计机构: 深圳柏星龙包装设计有限公司
创意总监: 刘文
设计: 张爱华
Title: Gujiao Wine
Company: Shenzhen Boxinglong Package Design Co., Ltd.
Creative Director: Liu Wen
Designer: Zhang Aihua

作品名称: 西凤酒1952
设计机构: 深圳柏星龙包装设计有限公司
创意总监: 刘文
设计: 胡小马
Title: Xifeng Wine-1952
Company: Shenzhen Boxinglong Package Design Co., Ltd.
Creative Director: Liu Wen
Designer: Hu Xiaoma

作品名称: 福来临酒系列
设计机构: 深圳海道视觉艺术中心
创意总监: 蒋子翔
艺术指导: 蒋子翔
设计: 蒋子翔
Title: Series of Fortunate-coming Wine
Company: Shenzhen Haidao Vision Art Center
Creative Director: Jiang Zixiang
Art Director: Jiang Zixiang
Designer: Jiang Zixiang