

交流东西书籍设计

dkds & gafa

global Book Bouncer

岭南美术出版社



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global Book Bounce

Between February and July of 2007

53 Students at Guangzhou Academy of Fine Arts and The Danish Design School were invited to create handmade books, and to interpret 9 words in any way they chose, leaving an equal amount of space available for their foreign partner to work on, as they themselves took up.

Half way through the term, the books were exchanged by mail. The students then responded to their partner's handmade books on the empty space left for them.

Chinese students words:

Home
Work
Sleep
Drink
Pain
Ambition
Help
Love
Pasion

Danish students words:

Family
Wildness
Control
Pleasure
Guilt
Food
Sex
Play
Health

The students communicated with each other by e-mail and through images and comments placed on the web.

交流东西书籍设计2007年2月到7月,

53个广州美术学院和丹麦设计学院的学生合作完成了一个项目: 每个学生运用9个词汇自由发挥, 制作半册手工书, 留下半册空间让对方的学生去阐释9个不同的词汇。学期过半, 手工书通过邮寄交换。每个学生收到对方的半册手工书, 然后在空白处完成自己的一半。

中国学生的词汇:

家
工作
休息
饮酒
痛苦
抱负
帮助
爱
激情

丹麦学生的词汇:

家人
野性
克制
享乐
内疚
食物
性
玩耍
健康

学生们通过电子邮件、图片及在各自的网页上添加评论来相互沟通及交流。

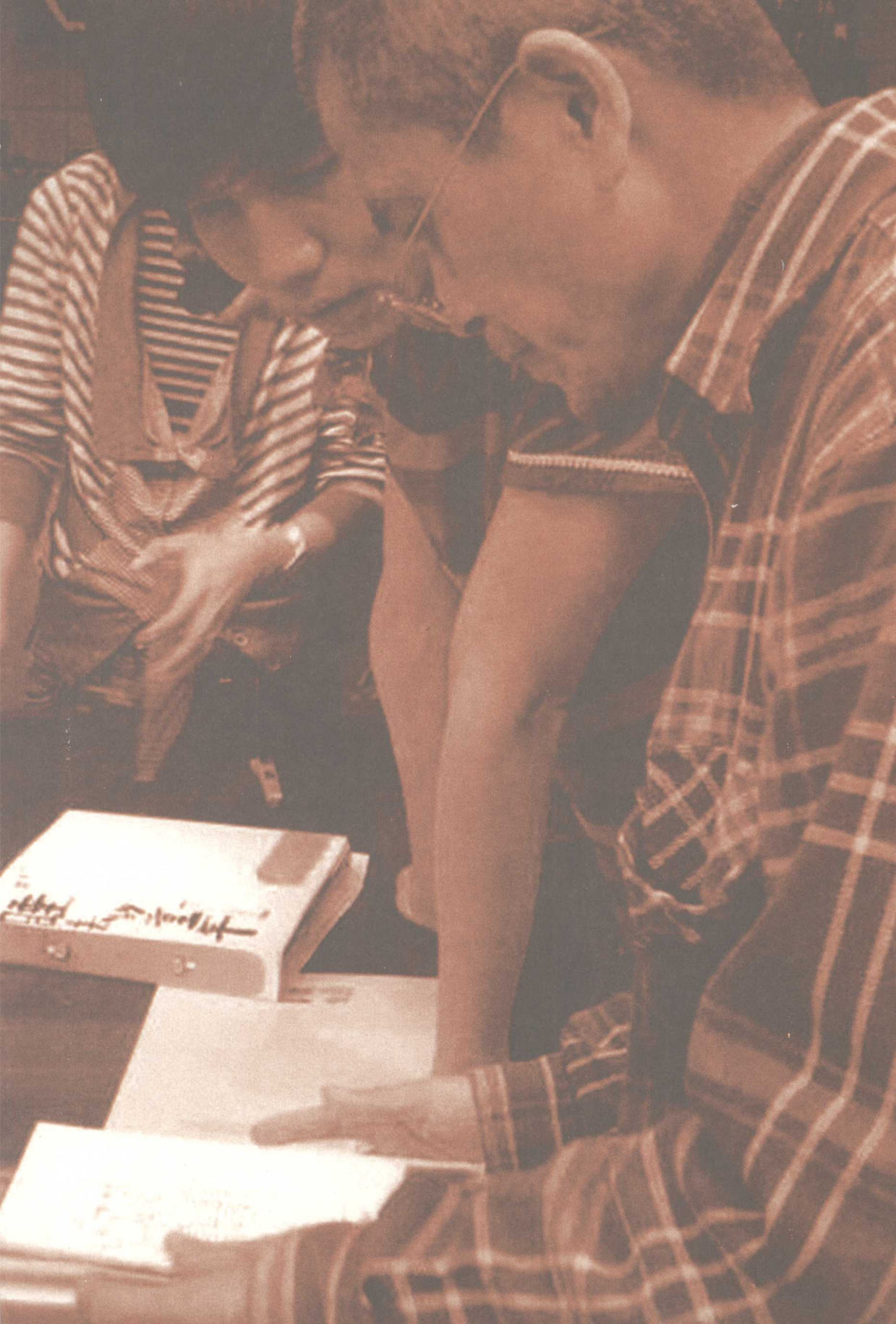
Working with the students, observing their direct, honest communication, enthusiasm and uncomplicated pure devotion to this exchange project was a great inspiration to us.
For this we thank the creators of these 53 books.

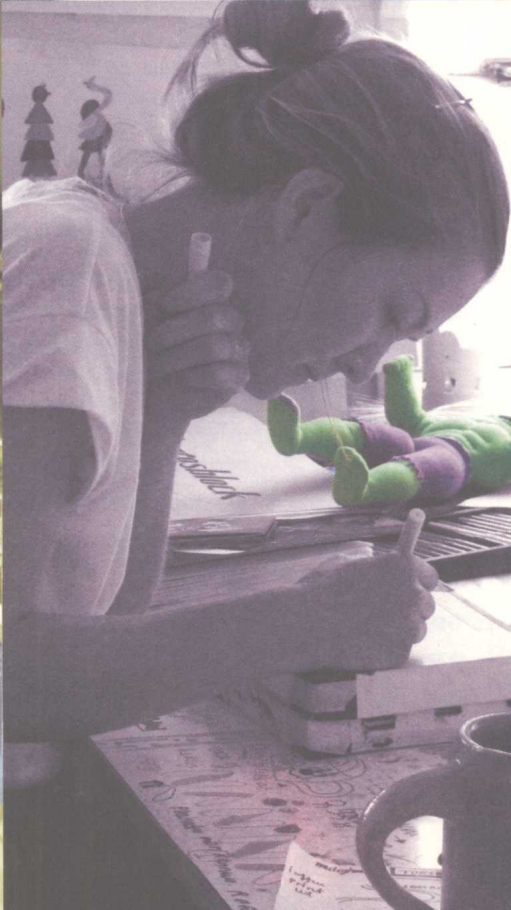
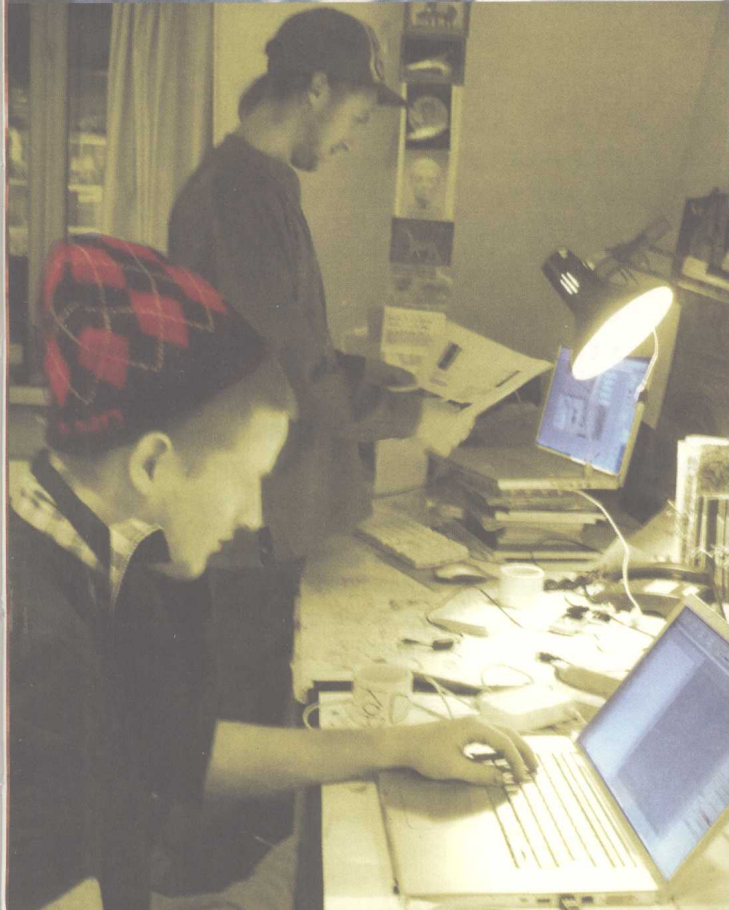
Henrik Drescher & Wu Wing Yee
Project Designers & Initiators, DKDS

学生们的激情, 他们之间的坦诚交流, 他们对手工书全身心的投入, 对我们指导老师来说, 是无比的激励。
为此, 我们感谢这53本手工书的创作者。

交流计划设计及策划: 丹麦设计学院
Henrik Drescher & 胡咏仪









melting technology pouring Emotions

On Hand Made Books

“溶解”技术 贯注温情 ——关于手工成书

赵 健 Zhao Jian

Deputy Dean of the Guangzhou Academy of Fine Arts

广州美术学院副院长

作为阅读载体之一的“书”，该怎么做？

在中国的相关业界，多年来习惯或自然地定位为“装帧”。由于是装帧，故具体呈现出来之“做”的结果，就主要为“在文字间穿针引线”、“在图画间建立节奏”，以此来提升“书”这一阅读载体的附加价值。

同样是“书该怎么做”，在中国的相关业界，多年来还不断地依据纸媒、印刷、装订等各环节的技术和流程变化以及成本意义的权重转移等，以体现对“限定条件”的尊重和利用，从而丰富或改变“书的附加价值”中的某些部分。近二十年来，“成书业”在相当程度上，其“专业化”的形象遭到了前所未有的削弱——由于电脑及相关技术向个人的普及，“印刷”变成了大多数人的举手之劳，“成书”亦变成了“个人印刷行为的主要结果”。于是，“阅读载体”由过去的“他方给予（专业机构制造）”在相当程度上转换为“相互给予（自身或相互制造）”。为此，“书”的源头再也不是简单可循之线性结构，取而代之的是复杂且多元的互为因果。于是，“（印刷）数以万册计”的书逐渐寥若晨星，甚而几乎见不到，即使是有书号的书，亦多呈“数以千册计”的小批量现象。可以推断，能称之为“书”的纸面印刷载体，其“批量数”将继续趋“少”，它将面对越来越逐渐精准的“小众（分众）”，它亦将在与阅读之关系上走向极端——“更快看”和“更慢读”。

成书自然要强调特点，关于特点，解读线索则多为“视觉的质量”。所谓“质量”，它未见得是精美加丰富，未见得是潮流及变化。时至今日，我们不得不正视“书”的“产品属性”，不得不正视其本应附着其间的人机界面，不得不正视由此而生成的设计命题，即界面友好性。

书的“界面友好”，不一定要借助造型的密度来实现，不一定要通过介质的成本来反映，亦不一定要依据元素的多少来呈现。因为，今日的广义价值概念总体来说不再是纵向的“程度化”指标，相反，多以横向的“差异化”来导引。

近二十年来，随着电子计算机辅助系统全方位地渗透纸媒印刷出版业，在公共服务效率化的主流价值驱动下，“技术”与“快捷”联手，“呈现”与“复制”协同，“大众认读”在申辩着“标准化”和“模块化”的理由，“读图”概念在大放异彩的同时，亦因其对纸媒的过度占据和由此导致的“只快不慢”的阅读平台，开始消解界面的友好，开始窒息纸媒（书）的空间。

“书（纸媒）”变态般地被“独立”——它开始不再与阅读者同呼吸共命运，人们已无需把玩它、抚弄它，它几近于现代印刷技术的“试管婴儿”，极其依赖于机器（如照相机、分色机、制版机、印刷机、装订机）的制造和转换。唯独不再依赖那——温暖而永远丰富的界面——人的双手。

现代人开始意识到，成书的可持续价值之生成途径取决于差异化，而差异化与人的双手紧密相连。它如同陶艺、皮革，如同咖啡和茶，它们的价值包含人的经验、人的灵性、人的拿捏甚至人的“体温”。于是，工业革命式的“独立的成书系统”发展至今日，无论我们是否已做好准备，其差异化的价值都必然是“从制作中散发人的气息，从结果中洋溢人的情感”；其差异化的原因大概是“工业技术温和含蓄，感情符号丰富凸显”。现代人对精美印刷术和“科学”成书术的来龙去脉司空见惯、味同嚼蜡，因此本能地会找寻上述差异化的线索，以求怀旧的温情、探寻的惊喜、把玩的多义。在获取书内“他人引导”的价值之同时，更在意获取书外“自身发现”的故事，而“八股”般的装帧定律，不可能满足现代人的上述需求。同样，似乎很“科学”的成书要素及其顺序，亦不可能呈现有分量和有价值的差异。小众（分众）消费的概念也正在重新定义书籍设计的走向由“视觉消费”向“产品消费”的概念转换，足以让书籍设计者更多地关注书之“内容”的多元性；“顺理成章”未见得绝对正确，“阅读顺序”说不定可由读者自定。

1.

How to make a book the vehicle of reading?

In China, bookmaking has been traditionally defined as bookbinding. In "linking words with threads" and "creating rhythm among images", the traditional bookmaker enhances the added value of the book.

The added value of the book is also closely associated with technologies and procedures— the paper media, printing, binding, and the prioritization of costs. Observing these parameters and working around them, the innovative bookmaker further enriches the cultural value of the book.

In the past two decades, the book industry has gone through a process of "de-professionalization"— the personal computer and printing technology have made it possible for the individual to print books. Thus, the printed book is increasingly a personal endeavor. The carrier of reading, which used to rely on "external content providers" (professional book manufacturers), now draws upon "mutual content providers" (oneself or one another). The life cycle of a book is no longer linear, but multi-faceted and interactive. Large print runs (10,000 copies or more) have become a thing of the past. More and more books (even the ones with ISBN) will have smaller and smaller print runs (1,000 or less), and will target a more and more specific readership. Reading will be polarized— it is "fast browsing" for some, and "slow reading" for others.

A user-friendly book does not necessarily mean over-design, expensive material, or multiplicity of visual elements. Today, our concept of value is no longer measured by the vertical index of "degree", but rather the horizontal index of "differentiation". With the infiltration of the computer-aided design, and with the mainstream drive towards efficiency, printing technology takes shortcuts.

"Mass readership" becomes the rationale for standardization and modularization; presentation becomes synonymous with duplication over the print media and create an ethos of fast-browsing, thereby eroding the reader-friendly interface, and stifling the roots of the printed word.

The print media has become isolated, estranged from its readers. We no longer breathe the book. We no longer desire to touch it, or caress it. We hardly recognize this "test tube baby" of modern printing technology. Its new home is among the machines (camera, color separator, plate-making machine, printing machine, binding machine). It is no longer nestled in that warm and ample space—the human hand.

The sustainable value of the book lies in differentiation, and differentiation relies on the human hand. Like the art of pottery, leather-work, coffee, and tea, bookmaking derives value from the human experience, the human spirit, the human touch, and even the human temperature. The industrialization of bookmaking has reached the point where it has lost touch with the human elements in the production process, and therefore, the final product is devoid of human emotion.

Exquisite printing alone does not move us. The intuitive search for human differentiation leads us to nostalgia, adventure, and surprises. We are not happy with prescribed narratives. We search for alternative versions.

在今日，“阅读连续性”在一定程度上得让位于“接触的意外性”；“阅读的平面模式”亦不一定就优于“阅读的平面模式”……同样，严肃的逻辑可转换为轻松的形式。相反，感性的话题亦能架构理性的载体。

业内在改变着对既定书籍设计的审视立场；
业外在下意识地探寻着书籍中创造者和使用者间的起承转合路径：“分众消费”和“载体多元”的大趋势在启发着今日的造物者和用物者；
伴随着技术平台的强大化，随之而生的则是“去技术化”和原始质朴的人类经验的唤醒；
高技术必然随之牵动高情感；“书仅供阅读”的定义肯定过时，“书供有意味地多元接触”肯定会让更多的人理解。
基于类似的原因，作为院校设计教育者的我们，在一段日子里抛开机器，抛开“规范”，用心与手试着“做书”。

我们是这样做的：
两个国家（中国、丹麦），两所学校（广州美术学院、丹麦设计学院），两套词汇（A.家、工作、休息、饮酒、痛苦、抱负、帮助、爱、激情，B.家人、野性、克制、享乐、内疚、食物、性、玩耍、健康），两方教师，两班学生，联合做“手工书”，每本“书”都由两方学生共同应用一套词汇。故每本书都“中外结合”，都“极其手工”。
现今的中国是崇尚高技术的国度，亦拥有当今世界最好的成书技术（设备），此平台上的中方“造书人”在课题内行进的每一步，都有可能体味工业与后工业间那些虽细微但很本质的“形而上”。现今的丹麦是能精准掌控高技术，且与资源与环境等“后工业课题”能自觉对应的国度。这个平台上

的丹方“造书人”，在此课题内行进的每一步，都可能体味关于材料、介质、艺匠、情感等“去工业化”状态下造书过程的“形而下”。作为该课题的执行者 Henrik Drescher、胡咏仪、东美红、李喻军、陈珈、任小红教师以及双方的53名学生，在5个月的工作中，已饱尝酸甜苦辣的感受，但总体都觉得“大有收获”，这是令人欣慰的。
作为该课题的责任者，我与丹麦设计学院的Morten Noer Andersen院长，都密切注视着这个课题的每一步进展。我俩相互约定，尽一切力量促成该课题应呈现的价值。
我和 Morten Noer Andersen 院长，都由衷地赞许 Henrik Drescher、胡咏仪、李喻军、陈珈等教师的才能，都欣慰地关注那批看似不够规范但却洋溢着情感与张力的关于“书”的劳作。因为这次的共同课题所要求的，恰是他们正在做的。

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首届国家级优秀教学成果奖获奖者
建设部“鲁班奖”获奖者



The concept of small-group consumption points out new directions for book design.

The reader wants multiplicity and choice in terms of content. The reader now decides the “reading sequence”. Reading consistency gives way to spontaneous contact. “Intensive reading” is not always superior to “extensive reading”. Logic can be light-hearted, and emotional themes can lead to intellectual reflection...

The book industry is re-thinking book design from new perspectives. Non-professionals are bridging the gap between the bookmaker and the reader. Focus consumption and multi-purpose design inspire both makers and users. Technological advancement reawakens “de-industrialized” human needs. High-tech affects strong emotions. “Books for reading” is out, “books for multi-contact” is in.

Observing the above changes, we, as educators at design institutions, decided to put aside machines and established norms for a while in order to make books with our hands and hearts. Each book, based on one set of vocabulary, is made collaboratively by a Chinese student and a Danish student. Thus, each book is a combination of the east and the west, each book thoroughly handmade.

Now that China owns the world's most advanced printing equipment and technology, the Chinese participants in the project have the opportunity to consider the basic theoretical issues of industrial and post-industrial production.

Denmark is a country with advanced technological precision and highly aware of technology's impact on resource, environment, and other post-industrial concerns.

The Danish participants, therefore, would be more likely to focus on material, media, craft, emotion, and other “low-tech” aspects of bookmaking.

The project took 5 months, and involved six project leaders—Henrik Drescher, Wu Wing Yee, Dong Meihong, Li Yujin, Chen Jia, and Ren Xiaohong—and 53 students from GAFA and DKDS.

As supervisors of the project, Mr. Anderson and I are greatly impressed by their dedication and their talent. We eagerly anticipate their labors of love—books perhaps not bookish enough, but saturated with emotion and energy. What they are making, like all art, is a work in progress.

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*Winner of First National Excellent Teaching Achievements
Winner of “Lu Ban Award” organized by Ministry of Construction of PRC*



BREaKing through To The oTher side

通往世界的另一端

Morten Noer Andersen

Institute of Communication Design, DKDS

丹麦设计学院—传媒设计学院院长

Once upon a time, when I was a boy, digging in the sand with my toy shovel, my father asked me: “Are you digging a hole to the Chinese?”

You can always tell when a question is a really good one: It starts a series of other questions, thoughts flying in your head and your imagination working at full stretch. This question was one of those. I still remember the delight, mixed with fear when I imagined what an enormous project it would be to literally dig a hole to China.

For instance, what would happen when I reached the centre? Would I lose weight? What would be up and what would be down? Could I just turn upside down and go ahead? Would I meet others who had the same idea? What would it be like to go right through the earth and break through to the other side upside down? And what about the Chinese, how do they actually manage to stick to the face of the globe—without falling off?

What would await me on the other side? Exotic stories exist about the large remote country with centuries of culture, a scrolled mystical alphabet, strange architecture, clothing in bright colours, people with beautiful, glistening black hair, huge overwhelming cities, wide landscapes and high mountains. Would I be able to understand all this and would the Chinese think me strange? How would they react when my head popped up from the ground, is it hot in China, is the food tasty and would I be able to find somebody to play with?

Time and place are no longer what they used to be and the childhood fantasy about a direct tunnel connection all the way through the earth has been overtaken — or perhaps enabled — by modern media — although in a rather virtual way.

The earth is getting smaller, in no small part due to new communication technologies, and in many ways technology has changed the time and place dimension and built bridges to speed up and make communication independent of locations and time zones.

We live under different conditions, physically separated from each other in our daily lives, literally with our feet sticking out in all directions on the surface of the earth and our bodies pointing towards individual spots on the firmament. We live in different climates, with different history and cultures, each society with its own ways to navigate through the increasing need for connectivity and integration of modern reality.

Physically, a direct tunnel connecting Denmark to China would still be thousands of kilometres deep, but our possibilities to meet virtually and exchange images and ideas has changed dramatically. Now we are able to be in contact, make ourselves understandable and exchange concepts and ideas instantaneously.

Book Bounce is a great breakthrough; a new and different way of connecting with like-minded people. This project, a collaboration between design educators and students from China and Denmark has started a process whereby these two institutions will be able to benefit from learning from the other's methods and culture.

The final result, a stack of unique books bring to light what this project is all about: imagination, curiosity and commitment pointing towards great opportunities in the future.

孩提时代，我坐在沙地上用玩具铲在挖坑，父亲问我：“你在挖一条通往中国的地道吗？”

人们总能够判断一个问题是好是坏。好问题如投石入镜湖，会激起一系列相关问题、人们头脑中的思绪和绞尽脑汁的想象。这个问题就是如此这般的一个好问题。想象着真的挖掘一条通往中国的地道这样宏伟的计划时，心中激动并忧虑着的感受至今难以忘怀。

例如，当我到了地心的时候会发生何事呢？我的体重会变轻吗？哪一头会向上，哪一头又向下呢？我只是变成底朝上吗？会不会在半路遇到同道中人呢？穿过地球到达另一端是何种感觉？中国人过得怎么样呢？他们怎样保持在地球上而没有掉下去呢？

时、空不再。儿时幻想的一条笔直横贯地球的隧道已经被现代通讯媒介所取代或实现了，纵使是一种极其虚拟的方式。

地球在慢慢变小，很大程度上是由于新式通讯技术的出现。科技在许多方式上已经改变了时空的维度，为相互独立的地区和时区的人们搭建起加速和交流的桥梁。我们在不同的生活条件下生活，在日常生活中相互独立；我们的腿脚在这个星球上的不同地方伸向不同方向，我们的身体指向苍穹中不同的地方。我们在不同的气候下生活，有着不同的历史和古代文化，每个社会都有其自身的满足、日益增长的连接和融合的需求、与现代的现实抗争。

一条连接丹麦和中国的笔直的隧道少说也有几千公里，但是我们在虚拟世界即时会面和近乎交流任何东西的可能性却业已发生急剧变化。瞬息之间，我们就可以相互联系，相互理解，相互交流。

眼下这个课题对于我来说自然是一种突破。用一种新颖迥异的方式与我们非常乐意与之进行直接联系并向之学习的国度中的志趣相投之士进行联系。

该课题是中丹两国设计教育者和学生之间的合作，已经为两国设计教育者能够相互学习对方方法和文化品质开启了一扇大门。课题的第一个成果是手工制书，这个项目很明显地显示出当前最重要的是：想象、好奇和专注。祝愿下一步好运。所有一切都朝向好的机遇。

作者简介：

Morten Noer Andersen 多年以来致力于发展新概念和平面设计，特别是企业识别(CI)及影视屏幕设计和宣传。从2000年1月到2007年11月，他是丹麦设计学院传媒设计系的负责人。现在，他是Bysted传媒公司的设计主管，该公司擅长综合设计以及为公众或私人机构提供传媒设计的解决方案。

Resume:

Morten Noer Andersen has for many years developed concepts and graphic solutions, specializing in corporate identity and television onscreen design and promotion. From January 2000- November 2007 he was head of Communication Design at the Danish Design School. He is currently head of design at the Bysted, a communications company specializing in integrated design and communication solutions for larger public and private institutions.



Books Must have character

书自然要有其特点

东美红 Dong Meihong

Vice Head of Design College, GAFA

广州美术学院设计学院副院长

在艺术和设计结合得越来越紧密的今天，信息传播者们都试图从最生活化的文句、最简化的符号方式，用设计的原理从艺术的形式将信息意念进行形象转化塑造，呈视觉化加以表述。如此次东西方手工书设计制作便是如此，即是从数个概念性的、抽象性的、精神性的、物质性的、想象性的、描述性的词语进行由表及里的深层次的形象转化。也就是说，用抽象的词语为基础、以视觉语言为表述进行感情的交流。

书自然要有其特点，此手工书其一特点就是在于“手工”及艺术和设计融合性的张扬。

“手工书”体现了超越平面空间的制作，而个中图形、编排、装订则体现了由设计的原理与艺术结合的表现和运用。

依着命题而做的手工书里的设计语言有着一一种心理上的指导，它能用一种纯形式上的处理来指引阅读者很快跟随设计信息，设计语言则漫不经心地体验，就像体验电影、喜剧或者广告一样。于是，这本手工书的设计就并不只是制作了一本书，而是通过书的形式设计了一种新的阅读方式和视觉模式。强调了体验与交流，背离了传统的顺序阅读，打破了自然成章的平面再现模式，完整地表现了艺术和设计的新的组合关系。

现今的艺术作品在形式上大多呈现出一种平面化、符号化、漫画化、广告化、材料化的倾向，这种新视觉艺术风格，暗

合了设计实践中的设计意识，也为设计带来了改变。在这种艺术和设计及科技交融的背景与空间成长的年轻人，从流行文化中抽取了表面符号形式，在生活中吸取了创意的养分，用类似寓言化、叙事化、平面化、材料化的手法去进行表达，且传播于社会。于是乎，摆在我们面前的手工书，便有了这种多元性的流动，便有了艺术和设计的张力，便有了时尚性和可视性，更有了一种新的生活形态之下的新的阅读理念和体验。

由此得知：设计就是设计一种新的生活方式，设计并不是一个最后可以定性的结论。

As art and design overlap and merge, we, as communicators, face the challenge of combining artistic forms with design principles. We are always searching for new ways to convey information with the most vibrant and simple visual language.

The handmade book project between GAFA and DKDS is an illustration of this quest. The project involves the visualization of two sets of vocabulary that are conceptual, abstract, intellectual, or physical, imaginative, and descriptive. It involves the transformation of emotion from the verbal to the visual.

Books must have character. The unique character of a handmade book lies in its integration of art and design with craft. Through visualization, arrangement, and binding, the handmade book transcends two-dimensionality.

The vocabulary lists provide a psychological map for the bookmaker. It also gives the reader quick access to the bookmaker's information and language system. Here, reading is not unlike viewing a movie, a performance, or an advertisement. The handmade book, therefore, is not only a book, but a new approach to reading and viewing. Eschewing conventional reading sequence, the handmade book emphasizes contact and exchange.

Much contemporary art, influenced by comics, advertisement and design, is about playing with signs and materials on a two-dimensional surface. Young artists growing up in a visual environment that mixes art, design and technology, are quick to utilize signs from popular culture, infuse them with their personal experience, and express them anew in allegorical, narrative, and material forms. These handmade books are the perfect illustration of how art and design interact.

What we can learn from the project is this— design is not a conceptual end in itself. It is about creating new visual experiences, new reading methods, and new ways of seeing.

作者简介:

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Resume:

Vice Head of Design College, Guangzhou Academy of Fine Arts
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Research of interest: Life Style Design
Spatial Visual Graphics



The Carrier Pigeon

鸿雁传书

任小红 Ren Xiaohong

Book Bounce Project Leading Teacher, GAFA

广州美术学院课题导师

“鸿雁传书”是个成语，也是中国古代的一个历史故事。我觉得用来比喻这次的合作课题很贴切。

时间长——这个课题，从双方合作意愿的达成、课题拟订、对关键词汇的解读、合作方式的沟通、网上作品交流平台的搭建、伙伴的选择、作品的互邮，一直到这本书的出版，我们花了半年多的时间。在这段时间里，大家尽情地接触、感受、体验、尝试……从这个课题，我开始感受到：虽然，我们都希望尽快达到某个目的，然而慢慢来，往往能够更接近我们想抵达的。

纯手工——这或许表达了大家对日常电脑制作设计模式的厌倦，同时也是在寻找交流的本质。

“手工书”与普通机器制品相比，除了在视觉和触觉上有很多明显或微妙的区别外，从心理感受上会感到这些经由人的双手直接地辛勤劳作而制作的器物富有一种亲切的灵性。因为在这个抛弃了机器和技术的过程中，人的双手被解放出来，拥有更多时间与制作的书互相接触、感受、调整和塑造，甚至“物我两忘”，成为一个整体。书，于是有了人的温度、人的气息。交流，不就是通过对个体的了解而达成对这个个体所处的文化的了解吗？

一对一——53个同学，把自己的想法、草图或零散的书页陆续陆续地上传到网络上，互相阅读和沟通，或许是因为共鸣、或许是因为吸引、或许是因为困惑，最终找到你的 partner，这种一对一的方式，无论是在最初的寻找过程还是最后合作的过程中，都促使交流在更贴近、更丰富、更个体化的层面上展开。文化符号，个人以为，是由于陌生而对某种不了解的文化饕餮式解读后的结果，看上去是充了饥，其实吞进去的是什么都不知道。而这种“一对一”的形式以及课题所罗列出来的18个词汇，恰恰避免了让我们对彼此的文化做一次狼吞虎咽式的解读。

虽然此“书”非彼“书”，我们的交流借助的也是现代通讯工具而非“鸿雁”，但是，相距遥远的双方渴望彼此交流、

The carrier pigeon is a fitting metaphor for this project for several reasons:

Long term: A five-month project based on a long series of correspondences between China and Denmark. We took our time. We knew we should not rush, slow-and-steady was the best way to reach our destination.

All by hand: It might have been an expression of our fatigue with computer-aided design. It might have been a quest for the essence of artistic creation.

The handmade book is not just about visual difference; it has a different psyche. The hand is liberated, given ample time to touch, to feel, to arrange, and to sculpt each page. The book acquires the temperament of its maker. Exchange— isn't it about getting to know the individual before we can know the culture?

One-on-one: Fifty-three students post their thoughts, drafts, and plans on the Internet. They read, they share, they ask questions, until they each find their own partners. The one-on-one partnership allows each student to avoid preconceptions, generalizations, big concepts, or quick conclusions. Although the message may have changed, and the pigeons replaced by the Internet, we still yearn to hear from each other, from faraway places.

The poetry remains.