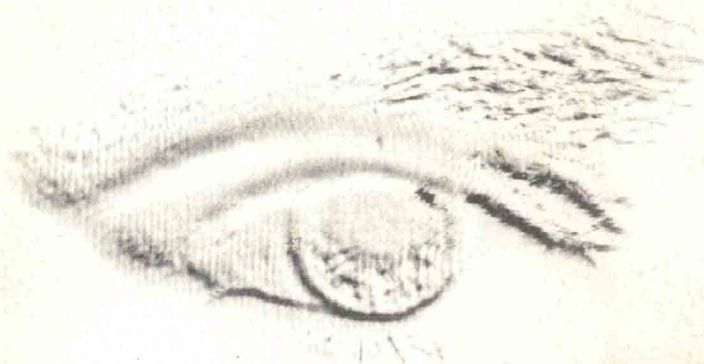


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中国

DESIGN YEARBOOK

SOUTH-WEST
CHINA

西南设计年鉴

首 卷 本

西南师范大学出版社
SOUTH-WEST CHINA NORMAL UNIVERSITY PRESS

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中国西南设计年鉴编委会

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SOUTH-WEST CHINA NORMAL UNIVERSITY PRESS

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序

西南地区广大设计师的作品，能以年鉴这一形式汇集出版，载入史册，这首先要感谢西南师范大学出版社和成都九兴印刷包装有限公司的联手赞助。

西南地区魅力独具的山山水水，多少年来滋润着勤劳智慧的各族人民，孕育出神奇多彩的文化习俗。当改革开放的春风吹来了外部世界的新鲜空气时，西南地区的设计师也像其他地区的设计师一样，敏锐地意识到一个全新的时代即将来临。20年来，他们勇敢地接受挑战、巧思苦想、辛勤劳动，在创作出大量设计作品的同时，把设计基因注入到了社会生活的方方面面。今天，当我们面对这些作品的时候，一定会更加深切地体悟到“设计”二字的价值含量。

设计作品，既是商品，也是艺术品。它一端连接着商场，一端牵动着文化；一端是熙熙攘攘的世俗生活，一端是超凡脱俗的艺术享受；一端离不开淳朴浓郁的恋乡情结，一端再生于创意勃发的现代思维……设计改变了人们的生活方式，也改变着人们的观念意识。

西南地区的设计师离不开与他们血脉相融的地域文化。当他们着手设计的时候，他们回避不了地域与国际的合理对接，回避不了历史与现实的种种纠葛，回避不了商业与艺术的双重折磨，也回避不了自我熔炼时的阵痛与颤栗。他们需要民族文化的滋润，需要现代设计观念的支撑。需要企业的理解，需要市场的接纳。然而，当他们遥望华夏文明的宫殿时，中间隔着万水千山。当他们寻求观念的灵光时，还缺少与国际流派直接沟通的大道。他们懂得创新是设计的生命，也懂得企业的理解是设计师生存的前提，他们懂得设计离不开文化的铺垫，也懂得初级阶段的市场繁荣常常是以文化道德的萎缩为代价。于是，收录在这里的作品便是历史的见证。他们述说着设计师的辛劳与智慧，也述说着他们的矛盾与彷徨。这里大多数作品是设计师与企业家合作理解结出的硕果，有的作品也免不了要靠玩一点折中和苟且来与市场周旋。当苦心孤诣思索出来的创意实在不能与市场相融的时候，设计便成了设计师艺术体念的守护神。我们不妨也给这些作品留一点空间。无论如何，这些作品是西南地区设计师的真诚袒示，记录了他们走过的历程，也多多少少反映了一点设计时尚的流变轨迹。

可贵的是，西南地区的设计师在实践中已经逐渐明白了，设计是一种以国际舞台为大背景的创新活动。无论是弘扬民族文化还是与国际接轨，是引进“国际的”还是发掘“乡土的”，都是为了创新——即为现代人提供一种生活得更好的全新方式。这是设计的终极目标，也是设计事业之所以具有生命力、吸引力的根本原因。

为了这个目标，我们希望本卷年鉴只是一个开端：希望有更多的人关心更多方面的设计；希望有更多的设计师加入到我们的行列；希望今后有更多更具创意、更富代表性的作品入选年鉴。

杨仁敏

于青城山陟苑 1999年8月

PREFACE

The publication of the works of the designers of Southwest China in a volume of almanac owes a great deal first of all to the collaboration of Southwest-China Normal University Press and Chengdu Jiuxing Printing and Packaging Co. Ltd.

The uniquely fascinating scenery of Southwest China has for ages bred generations of intelligent and diligent people of various nationalities and has nourished the varied rich cultures and customs. The moment the fresh air of the outside world was brought to this remote region by the breeze of the reform and open policy, the designers of Southwest China, like their colleagues in the other regions, were all keenly aware of the approaching of a new era. In the past 20 years, they have bravely accepted the challenge by painstakingly and creatively designing numerous genuine works and have thus incorporated the spirit of designing into the various aspects of the social life. Facing these masterpieces, we can surely sense the real value of designing.

Designing works are both commodities and works of arts. They are on the one end linked to the markets and on the other related to the culture; they are on the one end the reflection of the bustling earthly world and on the other the source of heavenly artistic pleasure for spectators; they are on the one end closely associated with the designers' rich and genuine love of their home towns and on the other rooted in creative modern thoughts ... Actually, designing has not only reshaped people's lifestyles but also remodeled their concepts and viewpoints.

The designers of Southwest China cannot be separated from their regional culture, which has already melted into their body and soul. Therefore, when they take to designing, they cannot be devoid of the challenges of properly combining the regional flavors with international trends, the various conflicts between historical heritage and current realities, the binary torment of commercial demands and artistic taste, as well as the thrill and pains of self-improvement. They are in great want of the breeding of native cultures, the support of modern concepts of designing, the understanding on the part of the enterprises and the acceptance of the markets. Nevertheless, when they look into the palace of the Chinese civilization, they find a great gap lying before them; when they seek for the aspiration of new ideas, they are lacking in efficient and straightforward means to communicate with the international trends. So far, they have realized that creativity is vital to designing; that the understanding on the part of enterprises presupposes the survival of designers; that designing cannot be devoid of the cultural foundations; and that the prosperity of markets during the initial stage of socialism is usually achieved at the cost of the shrink of culture and morality. As a result, the works collected here are all but the witnesses of history, which reflect not only the designers' wisdom and hard work but also their mental conflicts and hesitation. Most of the works collected here are the fruits of the collaboration of designers and entrepreneurs; consequently, traces of compromise and resignation on the part of the designers can be easily identified in some of the designs. In cases when creative works out of extraordinarily painstaking efforts can by no means be accepted by the market, designers have to give up and envision their designs as the only patron saint of their artistic inspirations. Thus, it is justified for us to leave some room for such designs, for, anyway, they are the genuine reflection of the designers of Southwest China. A record of their pilgrimage can somehow demonstrate part of the progress of this remote interior region's designing trends.

What is of greater value is probably the fact that through their personal experiences, the designers of Southwest China have gradually realized that designing is a creative activity with the international stage as the background. Whether to promote and develop the Chinese national culture or to plunge into and adapt to the international trend, whether to import the "foreign" flavors or to explore their "local" traditions — they are all aimed at creativity, namely, to provide the modern people with an entirely new and greater experience. This is the ultimate goal of designs and the fundamental source for the vigor and charm of the designing cause.

To have such an objective in mind, we sincerely hope that this volume is but an initiator. We hope that more attention can be paid to designs of greater coverage and that far more designers will join us in our quest so that more creative and genuine designs can be collected into this almanac in the future.

Yang Renmin
Zhiyuan Garden Mount Qingcheng
August, 1999

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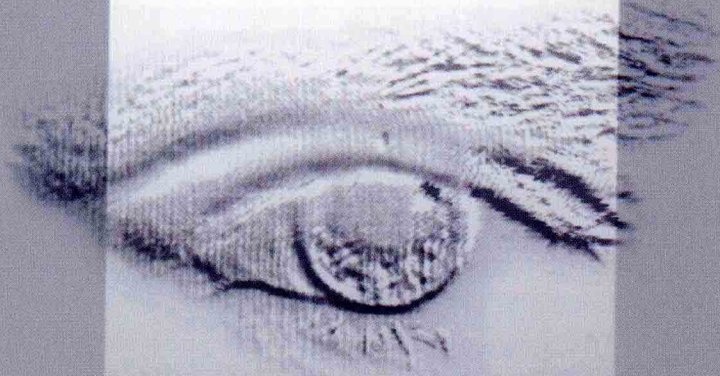
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SOUTH-WEST CHINA
DESIGN
YEARBOOK



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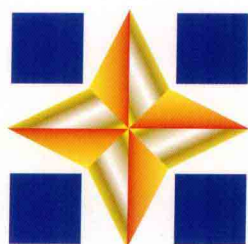
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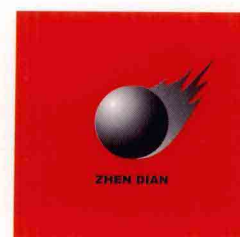
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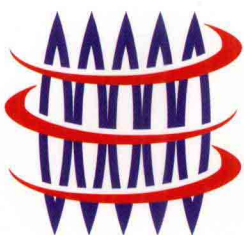
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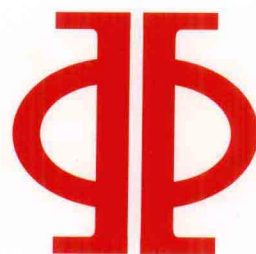
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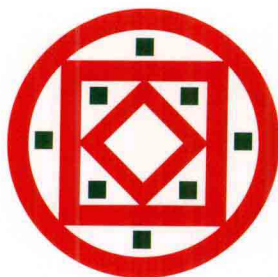
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