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创意 品牌 财富

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Preface

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Reflections on “Originality”, “Brand” and “Wealth”



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刚刚迎接过本年度入学的新生。学校让我为他们作以“光荣与使命”为主题的演讲。作为过来人，看到如今千人之众的新人入校，很是振奋。在与年轻人共同回顾“国美”历程时，面对这批被称为“网络原住民”的新新人类，同时新添一份沉重：我们拿什么来陪同这批奔着文化创意产业而来的90后的年轻人一同成长？

而今站在2013年的秋季，回首这之前发生在中国美术学院内部的文创产业实验历程，再放眼于周边乃至全国范围内同行们的作为，可谓是欣欣向荣，一片兴旺的景象。在那里，可见本土滋生与外来加盟的交织，其间有原生的，有移植的，有杂交的，有转基因的……有的大气磅礴，热闹非常；也有润物无声，浸默品味。各路神仙现身，各色货品显色，可谓丰富多彩，人入其中，不兴奋也难。然而，当我把目光转向这光鲜景象的背面时，被遮蔽在阴影里的问题也令人堪忧！

近年来因公也因个人兴趣，一直关注和生存于“文化创意产业”之中，一直企图把个中关系描述清楚，但一直未能如愿，真有“只缘身在此山中”之感。静心想来，所谓的这个“产业”，原本就是一个仿佛看得明白，但却说不清、道不全的领域。它是一个多元化、多样化、多层次、多变化的业态。它原发于人内心的诉求，期待与表达并存，边界模糊。现今又是一个“数字化”和“网络化”的时代，数字化与各学科积极联姻，全面渗透，从古法到高科技随意穿越，使得

这个业态发展更是扑朔迷离。加上人本就善变，而如今这个转型中的社会，又催生了另一番的复杂。于是，林大鸟多，“萝卜白菜各有所爱”，欲望自然也就繁杂。正因为如此，各色雅俗、艳朴、贵贱、奇葩类的物种，五花八门，均怀着希望纷纷入市，且自有生存之理，更有生存之道。因此，梳不清、理还乱的局面每天都在热闹地发生着。当你贴近这个市场，穿过、看到那望不到边的、人头攒动、琳琅满目的场面，聚焦到具体的摊位，你会发现其实交易颇为辛苦。不由得让人想到创业者要能够在这样的境遇中长期生存，其实并非易事。它如同所有的市场一样，供需往往是不对称的，竞争又颇为惨烈。

一般说来，创意产品是适应小众的个性化产品。因为客户是有个性的，就往往是“难弄”的。要使这样的受众始终都能够青睐你，你就必须不断地用“创意”去推陈出新；而每一新均能够打动你的目标客户，而使之成为你的“粉丝”，从而在市场上竖立起你的品牌旗帜。要使你的旗帜不倒，那就必须让你的“粉丝”常常挂记起你，你就要有时时让“粉丝”关注的、让他们开心体验、刺激他们拥有欲望的产品。更重要的是还要不断地吸引更多的“粉丝”来巩固你的品牌基础，使个性化的产品衍变成某种程度的共性化。在如今信息爆发的时代，愿望易出，现实的“骨感”可想而知。

于是，所谓“创意”就不是靠“小聪明”，而是需要集合多个学科的智慧共谋方向、方略、

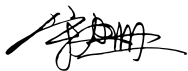
方式和方法。从某种意义上看，应是基于目标市场而展开的谋略活动。遗憾的是，许多创意人依然“土气”很重，很是“超然”，在创意活动中依然耻于谈“买”“卖”，或者干脆商务层面的事就是盲区,也不积极引进商务智慧，于是“创意拓展”就始终处在“惨淡经营”境地。我常常追索今天的“苹果”神话的成因，“三星”的崛起，“索尼”的蹒跚……而在80年代中叶，那会儿这个秩序完全是颠倒的，当然，还有昔日耀眼的品牌，如今已灰飞烟灭，让人扼腕唏嘘。细想来，并非那些消逝的品牌巨人没有惊艳的创意，而是缺失了某种时代的动因，让自己的“粉丝”失望而易主。今天的创意品牌，必定要集艺术、经济、科技与文化等多方智慧才能健康立足，与时俱进地生长,才能够形成我们要聚焦的“财富”。

“财富”，也是最近三十年来最耀眼的词汇。它似乎是明灯，指引着人们奋斗的方向。三十年过去，“财富”的结果让人又爱又恨。冷静反省，似乎是祸福双至。福，经过举国的努力，国家从经济崩溃的边缘，一路飙升，直至如今的世界一国之后，百国之前！祸，国家为了GDP，千疮百孔，天不再蓝，水不再清，路不再畅……社会病态此起彼伏，最可悲的是那些为人起码的道德底线也在溃烂！追踪下去，都与“财富”价值观的认知和道德恪守有关。

于是，人们要反省“财富”的内在成分，与“财富”的来源。我们不难发现人们对财富的认

识，严重偏颇：重物质，轻道德，甚至无道德！所以才因财而祸。从政府层面看，那些只重GDP数字，不重GDP成因，为了GDP的数值而不计后果者，大有人在，其结果只能是祸国殃民。从小民层面看，为获得财富而不择手段者，已到防不胜防的地步，更有甚者，连伤天害理的事也敢为！追索人类财富来源，及其与文明的关系，不难发现：一个“财富”，两层境界，就是那句老话概况的：一个精神，一个物质，合而为一，方成正果。那才是有真正价值的“财富”，否则，与毒品何异。从现实角度看，“品牌”与“财富”创收的关系，精神价值与物质价值是相辅相成的。前者弘扬正能量精神，后者必有良性收获。反之，亦然。

♥♥ 可见“创意”、“品牌”和“财富”的基础是社会的文明发展的水平。这个产业要健康发展，既有知识层面的内容，智慧层面的内涵，更需要有伦理层面的教化与恪守。因此，以当今我国社会的现实来看，留下的功课将要伴随这个产业的发展的整个历程。



I just welcomed the freshmen of this year. The school told me to give a speech with the theme “Glory and Mission” to the freshmen. I also was a freshman once before, so looking at the thousand of freshmen, I was very excited. While reviewing the history of China Academy of Art with those young people, facing the new generation who are called “internet aborigines”, I also felt some heaviness: what shall we depend on to accompany those young people born in 1990s who came for cultural and creative industry to grow up?

Now, in the autumn of 2013, looking back at the experiment of developing cultural and creative industry in China Academy of Art and looking at the action of our peers in the industry around us and throughout the country, we can see a thriving and flourishing scene. There, you can see the growth of local arts and participation of foreign artists; there are indigenous arts, transplanted arts, half-bred arts, and transgenic arts. Some are magnificent and lively, and some are quiet and tasty. Masters of all circles are present, and all kinds of artistic works are presented. In this colorful and bustling cultural and creative industry, it’s difficult to be not excited. However, when I turn my eyes on the back of those flashy scenes, the problems hidden in the shadow make me feel worried!

In recent years, because of my job and personal interest, I have been focusing on and living in the “cultural and creative industry”. I tried to straighten up the relations in it,

but failed. Maybe it’s because I’m in it, too. If you think carefully, you will find that this so-called “industry” is a field that you can see clearly, but can’t explain clearly or completely. It’s a multi-element, diversified, multilayer, and changeable business. It comes from people’s appeal in heart, and consists of both expectation and expression, with a fuzzy boundary. This is an age of “digital” and “internet”. Digital is united with various disciplines, and permeates them comprehensively. You can travel freely from ancient arts to current high-tech, which makes the development of this industry even more complicated and confusing. In addition, people are capricious. The transforming society gives birth to another kind of complexity. Thus, in the society with so many people and so many different interests, desires are naturally diverse. For this reason, all the elegant and vulgar, gorgeous and plain, noble and humble, exotic and wonderful works enter the market with hope. They all have the way and reason to survive. Therefore, the complicated and confusing situation continues lively every day. When you approach the market, look through the boundless, bustling and dazzling scene, and focus on certain booth, you will find that in fact the deal is hard to make. It makes you realize that it’s not easy for entrepreneurs to survive in this situation for a long time. Like in other markets, supply doesn’t correspond to demand in most cases, and the competition is quite bitter.

Generally speaking, creative products are

personalized products targeting a small customer group. The customers are unique, so they are usually difficult to deal with. To make such customers always like you, you must keep creating new things with originality; every new product must be able to touch your target customers, make them become your fans, and establish your brand in the market. To make your brand stand firmly in the market, you must make your fans think of you frequently. You must have products that catch the eyes of your fans, make them happy and arouse their desire to buy. What’s more important is to attract more fans to consolidate the foundation of your brand, and make the personalized products become common products to certain degree. In the era of information, it’s easy to make wishes, and the “skinny” in reality is easy to imagine.

As a result, “originality” doesn’t rely on “petty tricks”, but needs the wits of multiple disciplines to think of direction, strategy, ways and methods. In a sense, it should be a brainstorm based on the target market. Unfortunately, many creative people are still very arrogant and aloof, and are ashamed of talking about “buying” or “selling”. Some are ignorant of business, and don’t introduce business wisdom actively. Thus, the development of their “originality” is still in a painstaking situation. I often think about the myth of “Apple”, the rise of “Sumsung”, and the stumble of “Sony”. In the middle period of 1980s, it was completely a reverse

order. Of course, there are some brands that enjoyed glory in the past and are nowhere to be found today, which makes people sigh sadly. If you think carefully, you will find that it’s not that those disappeared brand giants didn’t have wonderful originality. They just lacked certain motivation of the age, disappointed their fans, and made them turn their attention away. Creative brands today must have artistic, economic, technological and cultural wisdom to gain a foothold healthily, grow with the times, and become the “wealth” we focus on.

“Wealth” is the most dazzling word in the past 30 years. It is like a beacon that indicates the direction people should head for. 30 years later, the result of striving for “wealth” makes people happy and bitter. Thinking calmly, you will find that both weal and woe have arrived. Through the effort of the whole country, our economy soared from the brink of collapse to the second powerful economy in the world! However, for GDP, our country is heavily damaged. The sky is no longer blue, the water is no longer clear, and the road is no longer unblocked. Social problems appear one after another. The most tragic thing is that our moral bottom line is rotting! If we probe the bottom of the situation, we will find it’s related to people’s perception of “wealth” and morality.

As a result, people should reflect on the content and source of “wealth”. It’s not difficult to see that people’s understanding

of wealth is seriously biased: they emphasize material, neglect morality and even don’t have morality! Thus wealth causes disasters. In the government, there are many people who only emphasize the number of GDP, think little of the factors of GDP, and strive for GDP regardless of the consequences. In the end they bring calamity to the country and people. Among ordinary people, it has become impossible to guard against those who are unscrupulous in their efforts to obtain wealth. Some people even dare to do things that are against reason and morality! If we probe the source of human wealth and its relation with civilization, it’s easy to see that “wealth” has two aspects. As the old saying goes, we can make real achievements only if we combine spiritual wealth and material wealth. In reality, “brand” and “benefit”, spiritual value and material value are complementary. If the former upholds positive energy and spirit, the latter will have positive achievements, and vice-versa.

We can see the basis of “originality”, “brand” and “wealth” is the level of civilization development of the society. To develop healthily, the industry must have knowledge content, wisdom connotation, and the cultivation and persistence of morality. Thus, from the current social reality in our country, we can see our tasks will accompany the development of the industry throughout the course.

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仁：设计的善意//首届北京国际设计三年展

Ren: Good Design--The 1st Beijing International Design Triennial

北京国际设计三年展由中华人民共和国文化部、中华人民共和国教育部、中国文学艺术界联合会和北京市人民政府共同主办，由清华大学、北京歌华文化发展集团和北京工业设计促进中心共同承办，是目前国内最具学术价值、最具前瞻性、最高端的综合性设计大展。展览采取国际通行的三年展模式，以三年为周期，面向全球征集设计师和设计作品。

首届北京国际设计三年展于2011年9月28日-10月17日在位于天安门广场东侧的中国国家博物馆举行，展览总面积约6000平方米。展览采取主题展的形式，以“仁：设计的善意”为总主题，分五个单元进行展示。每个单元展各设一个分主题，分别为创意联结、知“竹”、理智设计情感、混合现实、可能的世界，由一名（组）境外策展人和一名内地策展人共同组织策划。

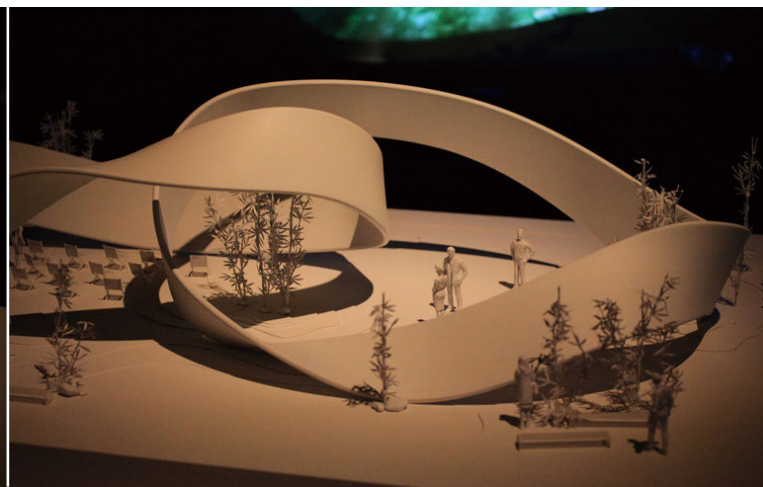
Beijing International Design Triennial (BIDT), which is hosted by Ministry of Culture of the People's Republic of China, Ministry of Education of the People's Republic of China, China Federation of Literary and Art Circles, People's Government of Beijing Municipality and organized by Tsinghua University together with Beijing Gehua Cultural Development Group and Beijing Industrial Design Center, is the most academic, the most forward-looking and the most high-level comprehensive design exhibition in China. It adopts the prevailing international "triennial" mode as the basic operation mode and is held every three years, and selects designers and works from world-wide.

The first Beijing International Design Triennial was held in China National Museum which is located on the east side of Tian'anmen Square from Sep 28, 2011 to Oct 17, 2011. The exhibition venue was constituted by five halls covering 6,000 square meters altogether. The Triennial took the form of theme exhibition and was divided into 5 sub-exhibitions under the general theme "Ren: Good Design". Each sub-exhibition had a sub-theme which respectively were "Creative Junctions", "Rethinking Bamboo", "Reason Designs Emotion", "Good Guys", and "What If". And each sub-theme exhibition was planned jointly by an international curator together with a Chinese curator.



作品：《基因传家宝》
作者：莉莉·科恩

Work: Gene Family Heirloom
Artist: Revital Cohen



作品：《桃花源里》
作者：鲁晓波

Work: In the Peach Garden
Artist: Lu Xiaobo

“仁：设计的善意”是本届展览的总主题。“仁”是中国传统文化中最重要的概念之一，同时也能完美地体现“好设计”的精神主旨。“仁”意味着关爱他人，关爱人民。而好的、优秀的设计也同样使大多数人受益，从而体现出设计的“仁爱”精神。在现阶段，发展中的中国以及中国人民比以往任何时候都更需要好的设计。

对“仁：设计的善意”这一主题的总体理解是——通过设计师的创意行为，成功地、富于新意地、机智地解决和应对现实生活中的问题，从而体现出设计对人的关爱：1.一般性的使用问题。主要指改进和优化产品功能，更好地满足使用者的基本需求，如舒适、便利、廉价和安全等。2.心理和审美问题。顺应使用者的心理习惯，如人性化设计、交互设计和可及性设计，为消费者提供更为精致的享受或引人羡慕的情感体验，如时尚和奢侈品。3.社会问题。如能源和环境保护，城市化和全球化，弱势群体，消费批评和设计伦理等问题。

对“好设计”或“善意的设计”的理解，势必因时代、地区、文化传统以及个体差异而有所不同，而这些不同恰好构成了“仁：设计的善意”这一主题的丰富性和开放性。

“Ren: Good Design” was the general theme of the 1st BIDT. “Ren” is one of the most important concepts in Chinese tradition which can also perfectly convey the spirit of “Good Design”. “Ren” means “caring for others and caring for the people”. Meanwhile, good and outstanding designs also benefit the majority of the people, wherein the goodwill of design is reflected. At this stage, the developing China and its population need good design more than ever before.

The general understanding of “Ren: Good Design” is to solve the following real life problems successfully, creatively and resourcefully through the creative behavior of designers, and show the caring to people in the design: 1. General user problems. A good design should improve and optimize the products’ functions to better meet the basic needs of users, such as comfort, convenience, cheapness and safety, etc. 2. Psychological and aesthetic problems. A

good design should conform to the user's psychological habits, such as humane design, interactive design, and accessible design, and offer the user more sophisticated enjoyments and more admirable emotional experience, such as fashion and luxuries. 3. Social problems. Such as energy and environmental protection, urbanization and globalization issues, problems of disadvantaged groups, consumption criticism and design ethics.

The understanding of “good design” or “well-meaning design” is bound to vary with different times, regions, cultures and individuals, and these differences exactly constitute the richness and openness of the theme “Ren: Good Design”.



部分参展艺术家

Some of the artists that participated in the exhibition

●● 创意的联结是指由不同的地域和不同生产条件的交叠所产生的故事总和。在对生产能力和项目质量的追求中，这种联结在东西方之间、不同文化之间已表现得越来越普遍。“创意联结”旨在通过对国际顶尖设计产品的广泛选择和比较，突出强调设计师与代表高新技术的制造业的关联，以及他们与手工艺传统的关联。

●● 展览所选择的展品既是国际化的又是地域性的，也就是全球本地化的，既体现了特定国家或地区的设计特色，同时又定位于全球市场。当今时代的设计，呈现出复杂多元的局面。其中，传统和语言、工业制造和手工艺全都混杂在一起：在此图景中，历史中形成的作品或者成为可借鉴的经典，或者成为影响当代设计研究的记忆。



作品：《“重新发现”扶手椅》
作者：帕特里夏·乌古拉

Work: Re-trouvé
Artist: Patricia Urquiola



作品：《威尼尼之马》
作者：亚历山德罗·门迪尼

Work: Cavallo di Venini
Artist: Alessandro Mendini

●● 本展览的主题，以一种复杂的展陈形式呈现在观众面前，参观流线突出了设计方案与成品之间的关系，20个由标准产品和限量版产品所组成的令人震撼的装置，突出了手工艺和工业技术之间的关联；这一参观流线考虑到设计与沟通之间的关系，力图促成国际设计中不同创意来源之间的真实相遇。

●● 本展览由INTERNI / GCASA 主编、米兰设计周主策划吉达·博亚迪和中国室内装饰协会设计委员会秘书长杨冬江策展。

Sub-theme Exhibition: Creative Junctions

Creative Junctions means a collection of stories generated by the overlapping of different geographical and productive conditions. In the pursuit of productive capacity and project quality, this junction is becoming more and more widespread between Occident and Orient, between different cultures and civilizations. Creative Junctions aims to highlight the relationship between designers and manufacturing industry which represents high and new technology, as well as the relationship between them and traditional crafts, through the wide selection and comparison of world top design products.

The artifacts selected for this exhibition were both global and local, i.e. glocal. They represented the specific design characteristics of a certain country or region, while addressing a global market. The design in the contemporary world has shown a complex and pluralist scenario in which traditions and languages, industrial production and handicrafts all blend together: in this

scenario, the works formed in history will become established models of reference, or memories that guide contemporary research in design.

The theme of this exhibition was presented to the visitors in a complicated form, and the itinerary emphasized the relationship between designing schemes and finished works; the 20 striking installations made up of standard products and precious limited editions highlighted the connection between handicrafts and industrial technology; this visiting itinerary observed the relationship between design and communication, and tried to realize a true encounter of different sources of creativity in international design.

This exhibition was jointly planned by Gilda Bojardi, the Editor-in-chief of INTERNI / GCASA and Chief Planner of the Milan Design Week, and Yang Dongjiang, the Associate Director of the Art Display & Decoration Committee of China.

●● “竹”的普通话发音与“足”相近，谚语有谓：知足常乐，其实，知“竹”也是快乐的。竹子确实可以满足人类众多生活方面的需要。现在，约一千五百种的竹子正在全球不同地方生长着。打从远古开始，不同民族就运用竹子制造形形色色的生活用具，发展为手工艺及文化的一部分。在亚洲地区，竹子往往拥有多重意义。

●● 竹，作为亚洲地区常见的手工艺和建筑材料，具有悠久的历史 and 浓郁的汉文化特色。中国拥有源远流长的竹文化，无论是在民俗还是在文人文化中均有大量体现。竹材料在衣食住行各方面均有广泛的运用，此外，竹子作为一种绿色材料，符合当代社会关于可持续发展的理念。现代设计师把握竹子文化和环保两方面特殊的优越条件，在亚洲以至欧美地区，创作出崭新的产品设计。

●● 本展览关注中国、亚洲乃至世界范围内的竹设计，展览面积约900平方米，由香港设计中心董事会副主席刘小康与艺术史学家杭间策展，从“意：文化之竹”、“艺：工艺之竹”、“器：日用之竹”、“境：建筑之竹”、“悟：创新之竹”五个方面进行展示和呈现。

●● 意——竹子在中国文化发展史上担当过不同的角色：两千多年前，在纸张还未发明时，中国人利用竹子的轻便和稳定性，发明了记录大量文献的竹简，这是现代纸张书本的前身。作为书写工具的毛笔的笔杆也是用竹子制造，至今仍没改变。中国人按着竹子的大小不同，来制造大小不一的竹竿和毛笔，这点从现在人的眼里看来，是一种非常有效率的设计。

●● 在历史长河中，竹子更演变出另一种文化意义。在文人画里，竹子是非常重要的题材。“挺直而有节、难折而柔顺、常青而不凋”，竹子蕴含的柔而不屈的特性，代表了文人的风骨气节。中国的山水画，写景时往往也写意，写心中的情怀。也因“竹”与“足”之音相近，竹子变成了民间常用的吉祥图案，加上不同地区的手艺特色，竹子在中国人生活里承载着多重意义。竹子对世界多个层次的影响此刻仍在发生，而现代人亦渐渐从多方面发现竹子的潜能与意义。

●● 艺——以竹为部首的中文字数目繁多，足证竹子与人类的关系密切。不同地区和民族都常利用当地的竹子作为生活素材。人们因生活所需，借着竹子的不同粗细和长短，创作出变化万千的生活工具、不同的编织方法，造出精致的竹制工具，也渐渐演变为手工艺品，体现着不同的文化特色。这众多不同的造型、不同的竹子品种和不同的表现手法，为现代设计提供了不少灵感和参考。要了解竹子在现代设计中的运用空间及方法，必须从了解竹制品的工艺技术开始。

●● 器——在数百个以竹为部首的中文字中，有不少是与器物有关的。现今科技发展，人们对竹材有了新的处理，提升了它的可塑性。同时，由于手工艺品制作的手法难以以量产方式进行而需要更新的方法来配合制作，竹的设计词汇便变得更加丰富。竹艺不仅久经传统深厚的亚洲设计师多方发掘、尝试与经营，欧美各地的品牌及设计师亦在本世纪内对竹材作出了多种创新尝试，加之竹子代表了环保和持续发展的理念，是木材的上佳代替品。竹子能在三至五年间成材，相对于木材所需的三十年，是无法相比的。在盛产竹子的国家，如印度，竹子更是设计学院中热门的研究课题。国际竹藤组织（International Network for Bamboo and Rattan，INBAR）2010年在上海举行的世博会上设置竹子展览及设计比赛，可见竹子在设计专业中越来越受重视。

●● 境——中国人亦有谓“无竹令人俗”，道出中国人在民住空间种植竹子是种优雅的情趣，这不仅因为竹子简朴而多姿的美态，亦隐隐响应士人用竹子代表风骨气节的高尚情操。

●● 竹子在传统环境设置中除了有观赏价值外，亦有不少作为建筑结构的优点。其中最具特色及具影响力的，莫过于中国的戏棚。虽然是节日演出的临时空间，但因竹子搭棚技术的灵活性，使戏棚能在平地、山坡、海边，无处不在；亦可见这些多样性的结构，常常为建筑师带来丰富的启发及影响。此外，建筑师广泛利用竹材，亦有环保意识之故。

●● 悟——竹子除了在器物设计及建筑设计上是一种材料、一种题材外，其本身作为植物的一种，还有很多成份是现代产品设计的新素材。它的纤维、摄取物，甚至炭化物在急速的科技发展，都逐渐发展成新材料，如竹纤维可阻隔红外线、竹炭具净化空气功能，竹子正发展成富有功能性的生活用品。

●● 此外，竹子减低碳含量的效益比树木更高，是净化空气的良方。根据INBAR2008年的研究统计数字，亚热带的毛竹林在造林后六十年内碳素累积吸存总量比杉木林多百分之二十；而热带竹种如麻竹，在造林后十年内碳素累积吸存总量比桉树多百分之二十五。

●● 作为一种环保的材料，竹子与设计结合后，是否可以发展成新的生活态度？而在实践“物尽其用”的环保意识同时，现代人怎样能够透过“知竹”，去提升生活的质素与品味，创建更快乐及美好的世界？

作品：《竹电动汽车》
作者：日本京都大学
松重研究室

Work: Bamboo Electric Car
Artist: Matsushige
Laboratory, Kyoto University





The pronunciation of “Bamboo” in Mandarin chinese “zhu” is similar with “zu”, the pronunciation of a character which means “enough” in Chinese. As the saying goes, “to achieve a state of contentment (zhi zu) is to truly know one’s own happiness”. Indeed, a deeper knowledge of this ubiquitous plant brings its own rewards. Bamboo can satisfy the needs of many aspects of human life. Today, there are around one thousand five hundred varieties of bamboo growing in different parts of the world. Since ancient times bamboo has been widely used by indigenous tribes for a variety of everyday uses, which has also led to further development in the field of arts and culture. Throughout Asia, the significance of bamboo is manifold.

As a popular material for handicraft and architecture in Asia, bamboo has a very long history and thick Chinese cultural characteristics. China has a long history of bamboo culture, which is immensely reflected both in the folk customs and literati culture. Bamboo is widely used in clothing, food, housing and transport. Besides, as a green material, the use of bamboo matches the idea of sustainability in contemporary society. Modern designers explore the special superiorities of bamboo in both culture and environmental protection to create new product designs in Asia and even Europe and America.

This exhibition paid close attention to the bamboo design in China, Asia and the whole world. The exhibition space was about 900 square meters. Jointly planned by Freeman Lau, the Vice Chairman of the Board of Directors of Hong Kong Design Centre, and art historian Hang Jian, the exhibition was displayed and presented in the following five aspects: 1. Metaphor-Bamboo in Chinese Culture; 2. Craftsmanship- Bamboo Crafts; 3. Utensils- Bamboo in Lifestyle; 4. Space-Bamboo and Architecture; 5. Rethinking-Bamboo Innovation.

Metaphor——Bamboo played different roles in the development of Chinese culture. More than two thousand years ago, before the invention of modern paper, using the lightness and stability of bamboo, Chinese people creates bamboo scrolls, which were used for recording documents and early literature. These bamboo slips are the predecessors of modern paper books. In addition, the tradition of using bamboo to make the handles of brushes used for writing on the bamboo slips has remained to this day. Chinese people made bamboo poles and brushes of different sized according to the natural sizes of bamboo. Seen from a modern perspective, these designs are extremely practical and highly efficient.

In the long history, bamboo also generated another cultural significance. In Chinese literati paintings, bamboo is a very important and pervasive subject. “It’s straight and upright, resilient and soft, evergreen and never withers”. The flexible yet unyielding characteristic of bamboo represents the moral integrity of literati. Chinese landscape paintings often use landscapes to express the metaphorical meaning and the painter’s emotion. Due to the analogous pronunciation of the words ‘bamboo’ and ‘enough’ in Chinese, bamboo has been widely used as an auspicious symbol on people’s daily utensils. Together with the different features of craftsmanship developed throughout different regions, bamboo has multiple significances in Chinese people’ life. The influence of bamboo in multiple levels on the world is taking shape now, and its potential and significance are gradually realized and appreciated by modern people.

Craftsmanship ——There are numerous Chinese characters with ‘bamboo’ as their radical, indicating the close relationship between bamboo and human. Throughout different regions and among different races, local bamboo is often used in daily life as a common material. Due to people’s needs, a huge variety of tools made of bamboo were created using different weaving skills and according to the differing sizes of bamboo, and these sophisticated bamboo tools gradually evolved into highly

developed crafts bearing different cultural characteristics. All those different shapes, bamboo varieties, and approaches of expression have provided much inspiration and reference for modern designer. To know the application scope and methods of bamboo in modern design, we have to start from understanding the bamboo craftsmanship.

Utensils ——Among the hundreds of Chinese characters with ‘bamboo’ as radical, many are related to utensils. Due to technological development, now we have new methods to process bamboo and enhance its plasticity. Since it is intrinsically difficult to mass produce bamboo handicrafts, new approaches have to be adapted to meet the demand, resulting in an ever richer vocabulary of bamboo design. Bamboo art not only has been explored, developed and built on by many traditional and well-known Asian designers, but also has been studied and researched by European and U.S. brands and designers in this century. In addition, the use of Bamboo has many environmental advantages as well; it is an excellent and sustainable alternative to wood. Bamboo can grow into useful material in 3-5 years, which is incomparable since a tree for wood production can take up to three decades. In countries abundant in bamboo, such as India, bamboo is a hot topic among researchers in design institutions. Furthermore, the International Network for Bamboo and

Rattan (INBAR), which took part in Shanghai World Expo 2010, not only showcased bamboo-based artwork but also held a design competition for the use of bamboo, reflecting that bamboo is getting more and more attention in the world of professional design.

Space——There is a saying in Chinese: “only a vulgar man lives in a house without bamboo”, which indicates growing bamboo in one’s living environment is an elegant interest, not only because of the simplicity of its beauty and its elegance, but also because of the virtue and integrity it represents.

In addition to its ornamental and aesthetic qualities in the traditional setting, bamboo also has many advantages as a building material. The most characteristic and influential use of bamboo is in the bamboo-shed theatres. Due to the flexibility in building techniques, temporary festive performance venues constructed by bamboo can be found everywhere, on the flats, on the hillside or by the coast. The diversity of structure also brings significant inspiration and influence to architects. In addition, the wide use of bamboo by architects is also due to their awareness on environmental protection.

Rethinking ——Bamboo not only is a material and subject in the design of objects and buildings, the plant itself provides many new

elements for product design in the modern world. Thanks to the rapid development of science and technology, the fiber, extractives, and carbide of bamboo have been developed into new materials. For example, bamboo fiber can block infrared rays, and bamboo charcoal can purify air. They have been developed into daily life products with rich functions.

Furthermore, bamboo can help reduce carbon dioxide levels better than trees, providing a means of purifying the air. According to the statistics released by the International Network for Bamboo and Rattan (INBAR) in 2008, the total accumulated carbon dioxide absorption of the sub-tropical species Moso bamboo is 20% higher than that of fir grove within 60 years after afforestation, whereas the total accumulated carbon dioxide absorption of tropical bamboo species such as D. latiflorus Munro is 25% higher than that of Eucalyptus within 10 years after afforestation.

As an environmental friendly material, can the combination of bamboo and good design be further developed into a new life attitude? In the current climate of environmental awareness and the ethos of ‘making the best use of everything’, how can modern people enhance their life quality and taste and create a happier and better world through a deeper ‘knowledge’ of bamboo?



“好设计”总是在理智与情感之间寻找平衡。理智的设计，偏重产品的功能与使用价值；情感的设计，偏重产品的形式和象征价值。不同文化背景会导致对这二者的不同偏重，有时理智压倒情感，有时情感压倒理智，然而但凡优秀的设计师，无一例外都是积极思考和维持此二者之间的微妙平衡，由此彰显设计的智慧。

在设计中，理智与情感构成了你中有我、我中有你的关系，为此，我们特地创造出 Reasemotion 这个词汇，以体现理智与情感的交融互渗。

人类不分种族、地域、信仰和政治制度，拥有共通的情感，也正是在这个层面上，人与人之间可以实现深刻的交流。东方与西方，无论看上去有多么不同，在情感上是完全可以相互理解并产生共鸣的。

作品：《陀螺椅》
作者：托马斯·赫斯维克

Work: Top Chair
Artist: Thomas Heatherwick

作品：《黑线系列-3800毫米碗》
作者：Nendo公司

Work: 3,800mm-Bowl,
Thin Black Lines
Artist: Nendo Inc

从另一个角度来看，情感是共通的，但表达情感的方式存在很多差异。造成这些差异有文化的原因，也有个体的因素。内在的情感通过一定的方式表达出来，就形成各个不同的表情。在这个表达的过程中，我们必须承认是有技巧的。有些时候，内在的情感需要通过一定的载体来表达和传递，设计就在此时介入了。也在此时，理智与情感融为一体，不分彼此。情感催生理智介入，理智帮助情感进行表达。

理智意味着技术、技巧和智慧，设计师是掌握技术与技巧的人，他们以自己的智慧帮助人们找到表达情感的载体，可谓善莫大焉，此即设计的善意。展览“理智设计情感”希望通过中外设计师的优秀作品，让观众体悟理智与情感交融的境界，同时感受东、西方文化和而不同的意蕴。

本展览由法国独立策展人本杰明·卢瓦约特、《装饰》杂志主编方晓风策展，展览面积约900平方米，通过“平静”、“快乐”、“冷峻”、“幽默”、“庆典”、“自由”、“空”七个部分来呈现。

A “good design” always seeks for the balance between reason and emotion. Reasonable design stresses the function and use value of a product; emotional design stresses the form and symbolic value of a product. However, different cultural backgrounds will cause different emphasis on the two aspects. Sometimes, reason overpowers emotion, and sometimes, emotion overpowers reason. But all the excellent designers actively think about and maintain the subtle balance between the two without exception, in order to show the wisdom in their design.

In design, reason and emotion are interlaced, so we created the word "Reasemotion" to show the mutual blending of reason and emotion.

Humans share common emotions regardless of their races, regions, religion or political systems, and that's why people can have deep communication with each other. No matter how different the eastern and western people seem to be, they can understand and resonate with each other emotionally.

From another point of view, emotions are common, but the means to express them are very different. Those differences are caused by both cultural reasons and individual factors. By expressing our inner emotions through a certain way, we will form

different expressions. It must be admitted that the process of expressing requires skills. Sometimes, inner emotions need to be expressed and conveyed by certain carrier, and that's when design steps in. At the same time, reason and emotion will be integrated into one. Emotion helps reason to get involved, and reason helps emotion to be expressed.

Reason means technique, skill and wisdom, so designers are people who master techniques and skills, and they use their wisdom to help people find the way to express emotion. No other deed is better than this, so this is the goodwill of design. The exhibition “Reason Designs Emotion” hopes the excellent works of Chinese and foreign designers can let the audience experience the realm of reason and emotion and feel the harmony in diversity of eastern and western culture.

This exhibition was planned by French Independent Curator Benjamin Loyauté and Editor-in-chief of *Zhuangshi* Journal Fang Xiaofeng. The exhibition space was about 900 square meters, organized in 7 parts, i.e. "Calm", "Delight", "Cool/Distance", "Humor", "Celebration", "Freedom", and "Emptiness".

Sub-theme
Exhibition:
Good Guys

社会发展的速度在加快，全球化也在不断深化。无论你喜欢与否，这是现实。今天，我们生活的环境充满了冲突、重叠与混搭，曾经的完整在继续碎裂，而新的力量正在把碎片重组出新的意义与价值——今天的现实是混合的现实。

本展览关注今天的设计师如何在看似困顿复杂的局面中发现新的方向，如何在表面的矛盾与冲突中找到内在的一致性——设计智慧会在我们拥有的事物中发掘出新的能量。我们将向公众呈现：地域化与国际化不是对立的两极，而是一种你中有我、我中有你的依存关系；发展现代生产也不一定以传统手工艺的逝去为代价，当手工艺中的多样性和人性部分融入工业生产之后，会让工业生产更符合人的需要；以未来为导向的潜台词不是遗忘历史。寻求可持续、公平贸易、再循环和个性化产品是设计师和消费者共同的责任。

本展览的展品涵盖了众多不同的设计门类，通过实物、模型或装置为公众打造一种全方位的视角，让他们了解世界一流设计师都在关心什么，以及他们对于生活的特殊态度源于何处——无论如何，没有好的设计师，没有这些好家伙们，好的设计也就无从谈起。

本展览由瑞士建筑师、策展人特里斯坦·凯柏勒，瑞士建筑师、策展人芭芭拉·霍泽尔，瑞士建筑师、策展人马丁·海勒，设计师、策展人李德庚策展，展览面积约为900平方米。

Our society is developing increasingly fast in parallel with the expansion of globalization. This is reality no matter you like or not. Today, our living environment is filled with conflicts, overlaps, mixes and hybrids. The old integrity is being shattered, while new forces are reorganizing the pieces into shapes that frame new meanings and values. Indeed, the reality of today is in itself a hybridized one.

“Good Guys” pays attention to how the contemporary designers find new directions in the seemingly complicated situation and find the internal consistency in the superficial contradictions and conflicts—the design wisdom can explore new energy from the things we already have. We will show to the public that regionalization and globalization are not in an opposite but interlaced relationship; the development of modern manufacturing doesn’t have to sacrifice traditional handicrafts, and when the diversity and humanity of handicrafts get into industry production, industrial production will become more agreeable to people; the unspoken words of future-orientation is not forgetting history. It is the common responsibility of designers and consumers to seek sustainable, fair trade, recycled and individualized products.

This exhibition covered many design categories, and the showpieces, in the form of objects, models and installations, created a all-round angle of view for the public to see what sparks world-class design-minds and what leads to their special attitudes toward life. Anyway, without Good Designers, the so-called Good Guys, Good Design will not be achieved.

This exhibition was jointly planned by Swiss Architects and Curators Tristan Kobler, Barbara Holzer, and Martin Heller, and Chinese Designer and Curator Li Degeng. The exhibition space was about 900 square meters.

作品：《筷子歌》
作者：莫里茨·加格恩

Work: The Song of Chopsticks
Artist: Moritz Gagern

作品：《墙纸》
作者：克劳迪娅·卡维泽

Work: Wallpaper
Artist: Claudia Caviezel



我们是为当下世界而设计，还是为可能世界而设计？

本次的参展作品都提出了“假如……？”

一段时间以来，我们对介于真实和虚幻之间的空间很感兴趣，那是一个汇集了梦想、希望和畏惧的空间。商业界对未来的预测，企业界所描述的设计图景，文学和电影界的乌托邦和反乌托邦，都在占据和抢夺这个空间——它是一个重要的空间，一个大家对尚未发生的事件进行思考并讨论的地方，所以，至少在理论上，我们可以努力获得我们最想得到的未来，并避免最糟糕的未来。

这里不存在既定的解决方案或答案，只存在无数问题、思考、想法和可能，并以设计的语言加以表述。它们检测我们的信仰和价值观，挑战我们假设的前提，鼓励我们大胆想象：平常人所谓的现实并非既定的，而是可以有另一番景象。它们帮助我们发现，现存的世界只是诸多可能世界中的一种，且不一定是最好的。如今，哺育了20世纪想象力的梦想已经开始褪色，我们必须学习如何去开始新的梦想。

本展览由英国皇家艺术学院高级研究员菲奥娜·拉比、英国皇家艺术学院教授安东尼·邓恩、新媒体艺术家金江波策展，展览面积约为900平方米。

Do we design for the present world or for the possible world?

All the showpieces in this exhibition asked "what if...?" But the purpose was not to offer predictions but to inspire debate about the positive and negative effects of future technologies on human.

For a while now, we've been very interested in the space between reality and imagination, a space of dreams, hopes, and fears. Usually this space is occupied by future forecasts (commercial world), design scenarios (corporate world) and utopias and dystopias (literary and cinematic worlds).— It's an important space, a place where the future can be debated and discussed before it happens, so, at least in theory, we can aim for the most desired future and avoid the least desired future.

There is no established solution or answer here, just lots of questions, thoughts, ideas and possibilities, all expressed through the language of design. They probe our beliefs and values, challenge our assumptions and encourage us to imagine how what we call "reality" could be different. They help us see that the way things are now is just one possibility, and not necessarily the best one. Now, as the dreams that fed the 20th century imagination begin to fade, we have to learn how to dream new dreams.

This exhibition was planned by senior researcher Fiona Raby of Royal College of Art, London, Prof. Anthony Dunne of the Royal College of Art, London, and Chinese New Media Artist Jin Jiangbo. The exhibition space was about 900 square meters.

以“仁：设计的善意”为主题的首届北京国际设计三年展集中展示了当代人类所取得的优秀设计成果，以帮助中国公众更好地理解设计的价值，认识设计对于满足生活需求、提高生活品质所具有的重大意义。

The first Beijing International Design Triennial under the general theme “Ren: Good Design” displayed the good designs achieved by contemporary people to help Chinese people have a better understanding of the value of design, and realize the significance of design to meeting the demands of life and enhancing the quality of life.

“可能的世界”展厅

Exhibition Hall of “What If”



图片来源：叶双贵艺术空间<http://hi.baidu.com/ye1964-5>，

视觉中国<http://shijue.me/idea/stick>

Picture Sources: Ye Shuanggui' s Art Space, URL: <http://hi.baidu.com/ye1964-5>

China Visual Website, URL: <http://shijue.me/idea/stick>

Urban culture Reactivation --The 9th Shanghai Biennale

城市文化
Urban culture

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作品：《斯宾诺莎之车》
作者：Thomas Hirschorn

Work: Spinoza's Car
Artist: Thomas Hirschorn



作品：《重群之花》
作者：梁西贵

Work: Heavy Bunch of Flower
Artist: Liang Xigang



作品：《奥塔净水工厂》之雕塑
作者：Lucy, Jorge Orta

Work: Sculpture Orta Water
Purification Plant
Artist: Lucy, Jorge Orta



作品：《奥塔净水工厂》之装置
作者：Lucy, Jorge Orta

Work: Installation Orta Water
Purification Plant
Artist: Lucy, Jorge Orta



作品：《玉门》
作者：庄辉、旦儿

Work: Human
Artist: Ziming Hui, Daner

上海双年展于1996年诞生，开办以来一直围绕着“城市文化”不断推进，紧密关注和诠释城市发展中所面临的种种问题及当代艺术的开放方式和本土内涵，有着极强的学术延续性，不仅在学术层面上向世界展示当代艺术的最新成果，而且也在当代艺术与大众间构建起了一座沟通交流的平台。经过16年的历练，它已成为中国最具国际影响力的艺术展示，更受到了国际艺术界的广泛肯定，被公认为是亚洲最重要的国际双年展之一。

第九届上海双年展于2012年10月2日至2013年3月31日在上海当代艺术博物馆展出。由中国美术学院跨媒体艺术学院教授邱志杰担任总策展人，由艺术评论家鲍里斯·格罗伊斯、作家及展览组织者晏思·霍夫曼、中国美术学院跨媒体学院客座教授及香港汉雅轩总监张颂仁担任联合策展人，主要由主题展、特别展、城市馆以及开幕表演《触电》和教育项目《圆明学园》等构成。

Since its birth in 1996, Shanghai Biennale has been developing around “urban culture”. It pays close attention to and interprets the problems faced by urban development and the open mode and local connotation of contemporary art, and has strong academic continuity. It not only displays the latest achievements of contemporary art at the academic level, but also constructs a communication platform for contemporary art and the public. After 16 years’ development, it has become an art show of China with the most international influence, and has won the recognition of the international art world as one of the most important international biennale in Asia.

The 9th Shanghai Biennale was held in Power Station of Art from Oct. 2nd 2012 to March 31st 2013, with Prof. Qiu Zhijie from the School of Inter-media Art of China Academy of Art as the Chief Curator, art critic Boris Groys, writer and exhibition organizer Jens Hoffmann, and Chang Tsong-zung (Johnson Chang), a guest professor of China Academy of Art in Hangzhou, director of Hanart TZ Gallery, as co-curators. It mainly consisted of Thematic Exhibition, Special Exhibitions, City Pavilions, Opening Show Electric *Shock*, and the Academy of Reciprocal Enlightenment.

重新发电//第九届上海双年展

Reactivation——The 9th Shanghai Biennale



重新发电

●● 本届双年展以“重新发电”为主题，主题的形成与上海双年展的迁址、上海当代艺术博物馆的创建息息相关，它天然地对应着对原南市发电厂、世博会“城市未来馆”的改造和重启。它曾是城市能量的发动机，是物理能量的发电，而今天它转化成城市思想的策源地，变成思想文化的发电，表达了上海双年展和当代艺术博物馆作为思想策源地、能量发动机的意义。

●● “重新发电”并不只是把发电厂搬到远离城市的地方，也不只是引入新的能源形式来发电而已，而是对于我们的生存方式的全面反思。旧电厂重新启用的时刻，它所输入我们社会网络中的，并非传统的电能，而是一种激活共同体内在能量的精神脉冲。共生即能源，他人即矿藏。现代以来的能源发掘一直采用圈地开采、不断向外探求的模式。新能源的开发纳入了环保叙事，但依然没有脱离原本的模式。我们一再地陷入未来学狂热与末世学焦虑的极端情绪的纠结。因此我们有必要返观古老的东方式的能量制造方式。同时，我们须重提另一些能量来源的方式，即从共同体的关系中寻求能量。能量不是等待被发掘的秘藏，而是来自共同体意识。他人与我们的差异，成为我们能量的源泉，因此保全他者、保卫社会，才是真正的可持续发展之计。

~第九届上海双年展现场

~Site of the 9th Shanghai Biennale

~作品：《个人共和国》
作者：杨诒苍

~Work: Individual Republic
Artist: Yang Jiechang

Reactivation

●● 能量从共处的方式中孕育出来，因此我们关注那些“发电机”型的艺术家们和知识生产方式。世界各地都有这样的一批艺术家，他们不只是用物品的生产来消耗资源，而是把他们的工作作为发电机，向他们所处的网络输出能量。他们建立自己的共同体，探讨能量的分享、转化和适配、共振和放大，在他们的活动中诱发出社会环境内在的活力。他们工作在田野、街头和社区，将个人的创造性劳动编织在社会能量的重组之中，为此随时准备突破现有的艺术概念与体制。这些具有总体艺术倾向的艺术工作，贯通了个人与群体、他者与自我、劳动与创造、日常与奇迹，这是策展团队关切的核心。

The 9th Shanghai Biennale chose “Reactivation” as its theme. The formation of the theme was closed related with the relocation of Shanghai Biennale and the establishment of Power Station of Art, corresponding to the renewal and restart of the former Nanshi Power Station and the “Future Pavilion” of 2012 Shanghai Expo. It once was the engine of the city, and generated physical power. Today, it has become the city’s hotbed of thought, generating the energy of thought and culture. The theme conveyed the significance of Shanghai Biennale and the Power Station of Art as the hotbed of thought and engine of culture.

The idea of “Reactivation” neither means to move power plants to places far away from cities, nor means to introduce new energies to generate electricity. It’s a chance to reflect on our life style. When the old power station was reopened, what it injected into out social network wasn’t the traditional electric energy, but a spiritual pulse that can activate the inner energy of the community. Coexistence is energy, and others are the mineral reserves. The energy exploitation in modern times has been using the mode of enclosure mining and constant expansion. The exploitation of new energy has taken environmental protection into consideration, but it never broke away from the original mode. We have been repeatedly entangled by the fanaticism of futurology

and the anxiety of futurology. As a result, it’s necessary for us to look back at the ancient eastern energy production mode. Meanwhile, we must bring up other ways of generating energy again, i.e. seek for energy from the community. Energy is not a treasure waiting for exploration, but a community consciousness. The differences between us and others are the source of energy. As a result, protecting others and society is the real way leading to sustainable development.

Energy is born out of a collective. That’s why we are interested in artists who are able to “do work” and their creative approaches. There are many such artists around the world who, instead of consuming energy by using a large number of things in their works, manage to turn their works into generators and export energy to their networks. They have built their own collectives to study the sharing, transformation, adaptation, resonance and magnification of energy and bring out the inherent energy in any social context. They work in the fields, on the streets and in the neighborhoods, integrating their creative work in the reconstruction of social energy. They are ready to break away from existing boundaries of artistic concepts and mechanisms. Such artworks with a touch of “total art” connect individuals with the collective, others with self, labor with creation, everyday routines with miracles. This is the core of our attention.



作品：《咸之城》
作者：陈蔚

Work: City of Salt
Artist: Chen Wei

主题展聚集了来自全球27个国家和地区的98位（组）艺术家参展，由“溯源”、“复兴”、“造化”和“共同体”四大板块共同组成，分别关注着社会动员者的艺术，作为历史的重访者与重写者的艺术，作为能量的变压器与转换者的艺术，以及作为社会组织者的对话和交往的艺术。主题展旨在阐述重新构建公共资源，在集中展示国际当代艺术发展现状的同时，全面呈现中国当代文化的独特价值观。

“溯源”版块关于文化与思想资源的回溯与转型，主要关注各地的艺术教育、开放学院、教育戏剧，以及作为教育者、动员者的艺术家的个体工作。这些发电机一般的艺术活动成为社会转型的原动力。“复兴”版块关于文化和历史遗存的涅槃与复兴，主要聚焦于废墟再生，各地工业遗址和社区改造、手工艺复兴和乡村建设等，展示世界各地对历史的重访和重塑的努力。“造化”版块关于当代生活和文化生产的转换与化成。艺术家把自身的工作转变成能量生灭、聚散、转化的检测仪与变压器，他们在末世学与未来学的张力之间，如同改造哥亚号舰艇一般，从未停止。他们的工作，成为与造化平行的过程。“共和”版块关于文化交流中所有人群的共振和共和。共和是能量的联网、共振，关注艺术家和艺术家、艺术家与普通之间如何构建活力共同体、互相滋养和周济，展开共同劳动与创造。这种鲜活的自我组织重构了社会的基础。

98 artists (teams) from 27 countries and regions around the world participated in the Thematic Exhibition, which was composed of four parts, namely “Resources”, “Revisit”, “Reform” and “Republic”, which respectively focused on artists that can motivate the public, revisit or rewrite history, convert and transform energy and organize dialogues and communications respectively. The thematic exhibition aimed to expound the reconstruction of public resources, and present the distinct values of contemporary Chinese culture in an all-round way, while focusing on current situation of the development of international contemporary art.

“Resources” was about the recall and transformation of cultural and thinking recourses, mainly looked at the art education, open colleges and art academies in various cities, as well as the individual work of artists as educators and motivators. Their art activities serve as power generator, providing a motive force for social transformation. “Revisit” was about the rebirth and revival of cultural and historical relics, mainly focusing on the rebirth of abandoned places, such as the restoration of old industrial cities and communities, the revival of traditional craftsmanship and the building of new villages. It showed the efforts around the world to revisit and rebuild history. “Reform” was about the transformation and generation of contemporary life and cultural production. It paid attention to artists whose works can detect, transform and convert energy. They are constantly shifting between a vision for problem-free future and fear for an approaching doomsday and can never stop. Their works constitute a process parallel with “Reform”. “Republic” was about the resonance and republic of all the people in cultural communication. “Republic” is the networking and resonating of energy. It focuses on how artists and the public jointly build a dynamic community and support each other in communal work and artistic creation. Thanks to such a lively self-organization, the foundation of our society was reconstructed.

●● 本届上海双年展特别项目的设置，社会动员面十分广泛，涉及两岸、全国各地和历史深层。

●● 《中山公园计划》是本届上海双年展特别展之一。中国传统社会以宗族血缘为纽带，社区的公共空间是宗族祠堂，和一些与家族生活密切相关的实用生活场所，如水井。农耕时代结束之后，在中国由传统社会重新组织为现代国家的转型过程中，新的公共空间形式应运而生，遍布中国城乡的中山公园无疑是一个典型的案例。它们往往集政治记忆、休闲景观、文化娱乐、体育乃至博物馆、图书馆等功能于一体。中国各地的中山公园创设于1927年孙中山逝世后，各地纷纷把私人花园、前朝皇家苑囿等改造为公园，这本身是把家族血缘认同转换成国家认同的一个过程。在中山公园纷纷兴建的过程中，中国的“百姓”转换成了“公民”。对中山公园的研究势必扩展成为对于中国近代历史和文化变迁的深入思考，尤其是对于现代化进程中的视觉文化塑造的思考。

●● 此次纳入上海双年展框架中的《中山公园计划》，先于上海双年展的开幕时间，从闽西客家祠堂开始。在这里展示海外华人艺术家的家国记忆，然后向东到达闽南漳州、厦门、泉州城市群的各个中山公园，分别展示中国台湾艺术家和文化人在电影、音乐、视觉艺术等不同领域的创造能量。再向东穿越海峡，在台中、台北等城市的相关机构展示大陆艺术家的创作。最后在上海双年展举办期间回到上海中山公园。《中山公园计划》是对沿途城市人民记忆的采集和对于族群认同的古典技术与现代技术的反思。它对应着主题展的“共同体”与“复兴”对历史回访的重要性的强调。

●● 《上海方舟》这个特别展是对主题展中“共同体”板块的呼应。第二次世界大战期间，德国法西斯大肆迫害犹太人，慑于纳粹的淫威，欧洲多国拒收犹太难民。而在此刻，上海向犹太难民敞开了大门，使近三万犹太难民在上海躲过了艰难岁月。这些二战避难犹太人拍摄的上海老照片，包括避难犹太人中的画家大卫·布鲁赫的作品展，展示着人类如何在灾难中相依为命。该特别展呼应主题展“共同体”板块的同时，也在向上海这座伟大的城市致敬。

作品：《烟囱计划》
作者：Roman Signer

Work:Chimney Plan
Artist: Roman Signer

作品：《丽贝卡》
作者：藤原·西蒙

Work: Rebecca
Artist: Fujiwara Simon



The special exhibitions of the 9th Shanghai Biennale had a wide social participation, involving artists from both sides of the Taiwan Straits, all parts of the country and the depth of history.

Zhongshan Park Project was one of the special exhibitions of the 9th Shanghai Biennale. Chinese traditional society was bonded by clan kinship, and the public space of the community was the clan ancestral hall, and other practical life area closely related to family life, such as a well. When the agrarian age was over, China was reorganized from the traditional society into a modern state. During the transformation process, new forms of public space emerged as the times required. The Zhongshan Parks which can be found in cities and towns all over China is a typical case. They usually integrate the function of political memory, recreational landscape, entertainment, sports, and even museum and library into one. The Zhongshan Parks around China were first constructed after the death of Sun Zhongshan in 1927. People rebuilt private gardens and imperial gardens into parks. This was a process transforming family kinship identity into national identity. In the process of constructing Zhongshan Parks, the

“subjects” of China became “citizens”. The study on Zhongshan Park will expand into a deep thinking on China’s modern history and cultural changes, especially the thinking on the shaping of visual culture in the process of modernization.

The Zhongshan Park Project included in the framework of Shanghai Biennale started ahead of Shanghai Biennale from the Hakkas Ancestral Halls in Western Fujian. There it displayed the overseas Chinese artists’ memories about home and motherland. Then the exhibition moved toward east to the Zhongshan Parks in cities in Southern Fujian, such as Zhangzhou, Xiamen, Quanzhou. There it displayed artists and cultural worker from Taiwan of China's creativity in film, music, and visual arts. Then the exhibition moved toward east and crossed the Taiwan Straits. It displayed Chinese mainland artists’ works in Taizhong, Taipei, and other cities. At last, it returned to Shanghai Zhongshan Park during Shanghai Biennale. Zhongshan

Park Project was a collecting of memories of the people in the cities along the way, and a rethinking on the classical technique and modern technique of ethnic identity. It was corresponding to the emphasis on the importance of revisiting history in the Thematic Exhibition’s themes of “republic” and “reform.”

The special exhibition “Shanghai Ark” echoed to the theme of “Republic” in the thematic exhibition. During the Second World War, Jewish people were prosecuted by German fascists and most European countries refused to take Jewish refugees for fear of Germany’s retaliation. China, on the other hand, opened its door to Jewish refugees. Over 30,000 Jewish refugees fled to Shanghai and pulled through the hard times. This special exhibition showed photos of Shanghai taken by these refugees, as well as paintings by a Jewish artist, David Bruch, which showcased how people survived in disasters by supporting each other. This exhibition corresponded to the “Republic” part of the thematic exhibition and was a tribute to the great city of Shanghai.

●● 本届双年展的主题，强调社会动员及共同体建造等议题，意指把教育作为社会与艺术领域的一个核心角色。因此，将各类国际双年展中常见的理论研讨会、讲座、交流编织在一个短期学院的框架中，以一项秋季短期学园项目来取代常见的论坛及讲座，以期寻求一种有效，同时极富生产性的交流。该秋季项目命名为“圆明学园”。“圆”意指圆满，完全、交互循环；“明”则有“启蒙”之意；“学园”意指柏拉图式的智慧及批判共同体。“圆明学园”表明了教育理念：教育是一个学习者共同体的自治行为，它是价值交换与传递的平台。

●● 2012年第九届上海双年展首次启动城市馆计划，本届双年展的总策展人邱志杰认为，在上海双年展中设置城市馆，是把上海双年展从规模和品质上带入新的层次的必由之路。城市馆模式仿造威尼斯的国家馆模式，威尼斯的国家馆模式是一种“火锅模式”，即主办方只要认真做好主题展，这就好比主人只是自己做了火锅底料，然后邀请各个国家来做自己的国家馆，他们分别带来肥牛、羊肉、豆腐和土豆片等，不经意就凑成了一桌天下最大的宴席。上海双年展运用这种“火锅模式”可以事半功倍。模仿的同时，城市馆模式也自然规避和超越了以国家为单位的政治、种族议题，有着更大的操作性，从而回避了国家馆的缺点。

●● 相比国家，城市是人与人之间结成共同体，发生思想碰撞、行为互动、对话交流与融合共生更为直接的空间。上海这座城市自身有着操作城市馆模式的理想背景。上海“海纳百川，多元交融”的城市性格与之相吻合，上海双年展历年来的城市文化议题与之一脉相承。可以说，上海双年展做城市馆是天命所归。

●● 城市馆模式的采用是本届上海双年展的重大举措，并将为此后的上海双年展探索作为常规模式的可能性。它邀请国际重要艺术城市的文化部门和美术馆自主策划，共同诠释当代艺术的开放方式和本土内涵，迎来了阿姆斯特丹、杜塞尔多夫、奥克兰、里昂、柏林、安特卫普、伊斯坦布尔、巴勒莫、德黑兰、巴塞罗那、洛杉矶、莫斯科、圣保罗、悉尼、温哥华等全球30个城市的120位(组)艺术家参与该项目。

●● 城市馆计划改变了上海双年展的展览模式，也对双年展的展览空间进行了突破性再探索。它得到黄浦区上海外滩投资开发（集团）有限公司、外滩美术馆、洛克·外滩源的支持，有10个城市馆位于双年展主场馆——上海当代艺术博物馆，更多城市馆分布在外白渡桥、圆明园路、四川北路、南京东路一线的历史建筑内，如外滩美术馆、外滩源教堂、协进大楼、美伦大楼、中央商场等外滩周边的空间。邀请观众深入黄浦区腹地，感受上海浓厚的历史文化积淀在当下世界文化语境中焕发的无限可能。



城市馆之布鲁克林馆，表演

City Pavilion: Brooklyn Pavillion, performance



Education Program: The Academy of Reciprocal Enlightenment

The theme of the 2012 Shanghai Biennale emphasized the propositions including social mobilization and the construction of community, and implied the critical role of education in society and the realm of art. Thus, the curatorial team decided to include seminars, lectures and other communication events into the framework of a short-term training program, and replace the usual forum and lecture with the means of short-term training program in autumn to pursue an efficient and productive communication. The program was named “The Academy of Reciprocal Enlightenment”; “Reciprocal” means mutual and interactive circulation; “Enlightenment” means the education that results in understanding; “Academy” refers to a Platonic-style community of wisdom and criticism. It embodies an educational philosophy: education is a self-governing action by learner communities, which serve as a platform of exchanges and dissemination of opinions.

作品：《人间净土——走进敦煌莫高窟》
作者：香港城市大学 & 敦煌学院

Work: Pure Land on Earth—Walk into Mo
Kao Grotto at Dunhuang
Artist: Dunhuang School, City University of Hong Kong

作品：《像羽毛一样飘落》
作者：王郁洋

Work: Falling Down as a Feather
Artist: Wang Yuyang

Inter-City Pavilions Project

The 9th Shanghai Biennale adopted the City Pavilion Project for the first time. The Chief Curator of the 2012 Shanghai Biennale Qiu Zhijie thought introducing City Pavilions into Shanghai Biennale was an inevitable way to enhance the biennale’s scale and quality to a new height. The City Pavilion mode imitated the country pavilion mode of Venice Biennale, which is a “hotpot dish” mode, that’s to say, as long as the host does well in the theme exhibition like a host does well in preparing the hotpot condiments, the guest countries invited will prepare their own country pavilion, just like guest will bring their own beef, mutton, bean curd and potato, which will make a good feast inadvertently. Using the “hotpot mode” made Shanghai Biennale yield twice the result with half of the effort. While imitating the country pavilion mode, the city pavilion mode naturally avoided and overcame the political and racial issues of country pavilion, so it was more operable and avoided many shortcomings of country pavilion.

Compared with a country, a city is the community made up of people, and a direct space for thought collision, interaction, communication, blending and coexistence. Shanghai has the ideal context to operate the city pavilion mode. Its “inclusive, diversified, blending” urban characteristic is very suitable to the city pavilion mode, and the urban culture themes of previous Shanghai Biennales are in the same strain with the mode. We can say, to adopt city pavilion mode is its destiny.

It was a significant move to adopt city pavilion mode in Shanghai Biennale. It explored the possibility of making it a regular mode for the future biennales. The City Pavilion Project invited the cultural sectors and galleries of important art cities in the world to interpret the open mode and local connotation of contemporary art together, and welcomed 120 artists (teams) from 30 cities around the world, including Amsterdam, Dusseldorf, Auckland, Lyon, Berlin, Antwerp, Istanbul, Palermo, Teheran, Barcelona, Los Angeles, Mexico City, St. Paul, Sydney, Vancouver.

The City Pavilion Project changed the exhibition mode of Shanghai Biennale, and had a breakthrough exploration on its exhibition space. It got support from Shanghai Bund Investment Group and Rockbund Art Museum. 10 city pavilions were in the main venue of the biennale, the Power Station of Art, and more city pavilions were distributed in the historical buildings along Yuanmingyuan Road-North Sichuan Road-East Nanjing Road, such as Rockbund Art Museum, Union Church, Associate Mission Building, Mac Millan Building, Central Building, and other places surrounding the Bund. Those city pavilions invited the visitors to the hinder land of Huangpu District to feel the infinite possibilities of Shanghai’s deep historical and cultural deposit in the present international cultural context.



作品：《对主题的阐释：尼采、达尔文和内容的悖论》
作者：约瑟夫·科索斯

Work: Interpretation of the Subject: Nietzsche, Darwin,
and the Paradox of the Content
Artist: Joseph Kosowski

作品：《千月》录像装置
作者：吴俊勇

Work: Video Installation *One Thousand Moons*
Artist: Wu Junyong



●● 本届上海双年展实现了预期的学术目标和社会目标，受到了国内外文化艺术界的广泛肯定和高度评价。无论在中国当代艺术领域，还是在世界当代艺术领域，均产生了深远的学术影响。它开拓了许多新的模式，尤其是城市馆模式，促成了上海双年展与世界上各个当代艺术活跃的城市的各种基金会、美术馆、策展人、市政机构的广泛合作，扩大了上海双年展的国际影响力；也为上海双年展带来更大数量的国际访问者，使上海双年展在国际艺坛上受到前所未有的关注和期待。

The 2012 Shanghai Biennale achieved the expected academic goals and social goals, and received wide affirmation and high praises from domestic and international cultural and art circles. It had a profound academic influence on both domestic and foreign contemporary art world, and started many new modes, especially the city pavilion mode, which helped to bring the wide cooperation between Shanghai Biennale and various foundations, galleries, curators, and municipal administrations in the cities where contemporary art is active, and enhanced the international influence of Shanghai Biennale; it also brought more international visitors for the biennale, and won unprecedented attention and expectation from the international art circles.

Urban culture Meta Question: Back to the Museum Per Se --The 4th Guangzhou Triennial



城市文化

Urban culture

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元问题：回到美术馆自身
——第四届广州三年展

Meta Question: Back to the Museum Per Se——The 4th Guangzhou Triennial

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作品：《世界鸡繁殖计划》
作者：坤·凡麦西尔林

Work: Cosmopolitan Chicken Project
Artist: Koen Vanmechelen

●● 广州三年展是广东美术馆自主策划、具有国际影响力的学术品牌，是国内最大的艺术盛事之一。区别于以往任何区域的任何一届国际双年展或三年展，第四届广州三年展将主题投向了现实命题“美术馆自身”，始终将目光集中在对美术馆和艺术自身相关的“元问题”的探索与思考中，围绕“拆”与“建”这两个关键词，依照广东美术馆的改扩建工程的进展，逐步推进展览的时序，展览分为“启动展”、“项目展”、“主题展”、“论坛计划”四大部分，是一个横跨三个年度的动态展。展览期间，穿插着高水准的国际性学术研讨会，为展览进行强大的理论支持和补充。

Independently organized by Guangdong Museum of Art, Guangzhou Triennial is an academic brand with international influence, and one of the largest domestic art events. Different from any previous international biennial or triennial of any region, the 4th Guangzhou Triennial adopted the realistic proposition “museum itself”, and focused on the exploration and thinking of the “meta question” related with museum itself and art itself. Around the two key words “dismantle” and “construct”, and in accordance with the development of the reconstruction and expansion of Guangdong Museum of Art, the Triennial was planned to unfold gradually in 4 parts, i.e. the Inauguration Exhibition, Project Exhibition, Theme Exhibition, and Forum. It's a dynamic Triennial across 3 years. During those exhibitions, high standard international academic seminars will be held alternately to provide strong theoretical support and supplement for the exhibitions.

●● 启动展以“元问题——回到美术馆自身”为主题，罗一平、杨小彦、张可欣、张云为策展人，于2011年9月22日至11月27日在广东美术馆展出。广东美术馆的正门被装扮成施工现场，馆内每一个展厅展出一位艺术家作品，展厅特征分明，如1号展厅展出了张新民拍摄于1990年到2010年记录中国农民变迁的大量照片：只有GDP增长，没有民生，这个超现实主义景观，正是我们正在经历的时代。再如3号展厅中邱志杰的作品《不息》，探讨了手工劳动与当下的意义。展览没有选择喧嚣的展览方式，而是冷静地提出问题。

●● 项目展在2012年至2013年两年间，于中国广州、英国、法国等地，推出“第54届威尼斯双年展平行展”之拓展展、“第三自然：中国再造”、“重构纸墨维度的空间关系”等五场展览。

●● 论坛计划与展览在时序上同步进行，它将本届三年展本身作为一个研究课题的组成部分和研究方式，把广东美术馆改扩建必然涉及的“拆”和“建”这一看起来是工程项目的行为作为基点，结合历史与哲学，社会与文化，传统与当下，宗教与技术，智能与生态等问题讨论两个根本性的问题。一是美术馆乃至当代艺术的本质属性及其关联问题。二是元问题，即快速发展的城市文化以及由此引发的社会结构、文化结构以及与此相应的人的心理结构变化等诸多当下已经发生、正在发生和尚未发生的类似性问题。

●● 主题展“见所未见”是一个在实践中向前推进的未知数，是一场想象力和思辨达成创造性的对话，以艺术家对快速发展的城市文化、社会结构以及与此相应的人的心理结构的变化的演绎来为整个三年展画上句号。

The Inauguration Exhibition under the theme “Meta Question: Back to the Museum Per Se” was held from Sep. 22nd to Nov. 27th 2011 in Guangdong Museum of Art, with Luo Yiping, Yang Xiaoyan, Zhang Kexin, Zhang Yun as curators. The main entrance of Guangdong Museum of Art was disguised as a construction site. Each exhibition hall exhibited an artist's work, and the halls were quite distinctive. For example, Exhibition Hall No. 1 exhibited the photos about Chinese farmers taken by Zhang Xinmin during 1990 and 2010: Only GDP, No Livelihood. This realistic scene is the era we are in. Qiu Zhijie's work *Ceaseless* in Exhibition Hall No. 3 probed manual labor and its significance in nowadays. The exhibition wasn't carried out in a blatant way, but raised questions calmly.

The Project Exhibition was planned to hold 5 exhibitions in China (Guangzhou), Britain, France, etc. during 2012 and 2013, including the Expansion Exhibition of “Parallel Exhibition to the 54th Venice Biennale”, “The 3rd Nature: Chinese Reconstruction”, and “Reconstruction of the Spatial Relationship of Paper and Ink”, etc.

作品：《我认为我是谁》
作者：罗恩·泰拉达

Work: Who I Think I'm
Artist: Ron Theradras



The Forum Program was planned to proceed synchronously with the exhibitions. It takes the Triennial as a constituent part and research approach of the research subject, and regards the construction behaviors like “dismantle” and “construct” which are inevitable to the reconstruction and expansion of Guangdong Museum of Art as the base point to discuss two basic questions

by combining questions like history and philosophy, society and culture, tradition and present, religion and technology, and intellect and ecology, etc. One basic question is the nature of gallery and contemporary art, and their relations; the other is the meta question, i.e. the social structure change, cultural structure change, and people's mental structure change caused by the rapid development of urban culture, and similar questions that have occurred, are occurring, or haven't yet occurred.

The Theme Exhibition “The Unseen” was an unknown that pushed ahead in practice and a dialogue in which imagination and intellectual enquiries achieved creativity. It concluded the Triennial with the artists' representation of the rapidly developing urban culture and social structure and the corresponding changes in people's mental structure.

●● 2012年9月28日至2012年12月6日，第四届广州三年展重中之重的收官之作——主题展“见所未见”在广东美术馆、广东美术馆广州大剧院当代馆及广州正佳广场等多处空间精彩呈现。此次主题展由广州美术馆馆长罗一平担任总策展人，英国伯明翰艺术设计学院教授姜节泓和英国艾康（IKON）美术馆馆长乔纳森·沃金斯共同策划。主题展汇聚了24个国家和地区的75组中外艺术家的实践和创作成果，其中有30多位来自西欧和北美发达国家的一线优秀艺术家，如2010年度英国特纳奖获得者苏珊·菲利普斯。参展作品涵盖了绘画、雕塑、摄影、动态影像、装置、声音与现场表演等多种艺术媒介形式。

●● 主题展以“见所未见”为展览主题，这个主题既有通俗易懂的词面，也有深奥莫测的所指，是一个没有玄机的“玄机”。英文“the Unseen”的词意源于“看见，或明白、领会”，可以促成与视觉发生直接关系的智力活动，特别在视觉艺术领域中，延伸出种种与观看、认知和想象相关的丰富内涵。“未见”不但包含了“可见的”和“不可见的”，同时也指向一种对于事物本身是否存在的不确定性。“The Unseen”的中文在此意译为“见所未见”。“见所未见”一方面出于人类肉眼视觉的局限性——“眼界”之短浅；而另一方面，也暗示了我们对未知世界的好奇，以及对自然感知经验的超越。

●● 此次展览突破了以往三年展的呈现模式，将同一主题的艺术作品根据其最佳的展示方式与效果分批在不同的空间进行展示。独特的展示空间呼应的是启动展提出“如何理解美术馆在当下的概念”这个问题。美术馆在应对当下层出不穷、变动不居的艺术形式时需要不断改变自身形态，面对新的社会文化，在新的城市经济体制下也需要不断地更新概念内涵，让美术馆的理念由传统的模式向当代模式转换，适应当下的政治、社会、历史和美学要求。

●● 主题展“见所未见”共包含三个具有不同功用的展区，选择了作为展览空间的广州美术馆展场，作为表演空间的广州大剧院的小剧场，以及作为非美术馆空间和公共空间的大型商场——正佳广场，三个空间各具特色。

●● 广东美术馆展示作品，让身在展览现场的人强烈地感受到艺术的魅力所在，哪怕一件简单的作品，都能深刻地表达出“未见”的内涵。艺术品的展示不完全受限于展览设立的“未见之事”、“未见之物”、“未见之信”、“未见之城”、“未见之变”五个思考维度，也许在同一个展厅里，刚和现实中的“未见”之作邂逅，下一秒就会遇见上个世纪的作品，意识瞬间切换到另一个时空里。

●● 广东美术馆广州大剧院当代馆主要用于呈现声音表演，将空间艺术与时空艺术、视觉艺术与视听艺术、造型艺术与表演艺术进行有机结合。美国音乐家约翰·凯奇的传世之作《4分33秒》得到重新呈现，英国艺术家凯特·派特森的《地球——月亮——地球》演绎“变异”后的贝多芬《月光奏鸣曲》。大剧院和广东美术馆两者所致力的展示、感知和创作等方式和艺术形态都有所不同，两个场馆的结合正是跨艺术学科的有力体现。

●● 选择正佳广场则是出于对公众参与审美形式的实验。正佳广场作为既定的公共空间，由于它的介入，使得艺术品观看的过程以公众的需要和期待为中心而展开。由于展示空间形态在概念上的转变，公众可以自觉主动地接近和体验那些起着构成文化、铸造记忆和寻根作用的艺术符号，并通过与展品的互动，在知识、信仰、文化身份等诸多方面逐渐形成主动参与的习惯。

●● 主题展试图通过丰富的展示空间以解决两个问题：打破学科边界，建构多义性的展示空间；由展示艺术品为主体的美术馆向公众参与为主体的体验美术馆转化。这既是当代艺术如何由单一空间走向多元开放空间形态的一次可贵探索，也是开启展览学科跨界，资源互补，空间互融的新篇章。



作品：《1995年在三峡打孔时留下的痕迹》
作者：庄辉

Work: The Punching Traces Left in The Three Gorges in 1995
Artist: Zhuang Hui

From Sep. 28th to Dec. 6th 2012, the last and the most important part of The 4th Guangzhou Triennial, the Theme Exhibition “The Unseen” was presented in Guangdong Museum of Art, Contemporary Art Gallery of GDMoA at the Guangzhou Opera House, and Guangzhou Grandview Mall. This Theme Exhibition had Luo Yiping, the curator of Guangdong Museum of Art, as the Chief Curator, and Prof. Jiang Jiehong from Birmingham Institute of Art & Design and IKON Gallery’s curator Jonathan Watkins as co-curators. The theme exhibition exhibited the practical and creative achievements of 75 teams of domestic and foreign artists from 24 countries and regions. Among them, there were over 30 outstanding artists from developed countries of Western Europe and North America, such as Susan Philipsz, the winner of 2010 Turner Prize. The showpieces included works in many artistic media forms like painting, sculpture, photograph, dynamic image, installation, sound, and live show, etc.

The Theme Exhibition took “The Unseen” as the theme, which had both straightaway denotations and profound connotations. It was a “mystery” without mystery. The word “unseen” comes from the word “see”, which means to “see, understand or comprehend”. It can stimulate intellectual activities directly related to the visual sense, and generate rich connotations related to watching, perceiving and imaging particularly in the realm of visual arts. “The Unseen” not only included the “visible” and “invisible”, but also pointed to an uncertainty of existence. “The Unseen” was translated into “see what you haven’t seen” in Chinese. On the one hand, “The Unseen” pointed out the limit of human eyes—the narrowness and shallowness of our “field” of vision. On the other hand, it implied our curiosity about the unknown world and our transcendence of the natural perception experience.

This Theme Exhibition broke the presentation modes of precious triennials, and exhibited the artistic works with the same theme in different spaces according to their best exhibition mode and effect. The unique exhibition space echoed the question about “how to understand the concept of art museum in the current age” raised in the Inauguration Exhibition. Facing the emerging and ever-changing artistic forms in current days, art museums have to change their own forms constantly; facing the new social culture, under the new urban economic system, the connotation of art museum should also be renewed to transfer the concept of art museum from the traditional mode to the contemporary mode, in order to adapt to the current political, social, historical and aesthetic demands.

The Theme Exhibition “The Unseen” had 3 exhibition spaces with different functions. It chose Guangdong Museum of Art, an exhibition space, Contemporary Art Gallery of GDMoA at the Guangzhou Opera House, a performance space, and Guangzhou Grandview Mall, a non-museum space and public space. The 3 spaces were distinctive.

Guangdong Museum of Art was used to display art works, making the audience strongly feel the charms of art. Even a very simple work could deeply express the “unseen” connotation. The exhibition of art works was not limited to the five thinking dimensions, i.e. “Unseen Things”, “Unseen Objects”, “Unseen Faith”, “Unseen Cities”, and “Unseen Changes”. In the same exhibition hall, you may encounter a work of the last century just after meeting the “unseen” works in the reality, and your mentality may switch into another space-time immediately.

The Contemporary Art Gallery of GDMoA at the Guangzhou Opera House was mainly used to present sound performance and combine spatial arts and space-time arts, visual arts and visual-audio arts, formative arts and performing arts. John Cage’s masterpiece “4’33” was presented here again, and Kate Patterson’s *Earth-Moon-Earth* displayed the variant of Beethoven’s *Moonlight Sonata*. Guangzhou Opera House and Guangdong Museum of Art had different ways of showing, perceiving and creating and dedicated to different artistic forms, and their combination reflected the interdisciplinary cooperation of arts.

Choosing Guangzhou Grandview Mall was an experiment on the aesthetic form of public participation. As a public space, the involvement of Guangzhou Grandview Mall made art appreciation centered on public demand and expectation. Due to

the conceptual change of exhibition spatial form, the public could actively approach and experience the artistic symbols which made up the culture, cast our memory and sought our roots. Through the interaction with the showpieces, they could gradually form the habit of active participation in aspects like knowledge, religion and cultural identity.

Through the various exhibition spaces, the Theme Exhibition tried to solve two problems: break disciplinary boundaries and construct an ambiguous exhibition space; transform from the artwork-oriented art museum to public participation-oriented art experience museum. This was an estimable exploration on how to develop contemporary art from the single-space form to the multiple open space form. It also opened a new era of exhibition with interdisciplinary cooperation, resource complementation, and space combination.



作品：《我在正佳广场，速来》
作者：郑国谷

Work: I'm at Grandview Mall, Come Quickly
Artist: Zheng Guogu

作品：《艾俄罗斯》
作者：TOF小组

Work: Aeolus
Artist: TOF Team

正佳广场计划

作为非美术馆空间和公共空间的大型商场——正佳广场，是本届广州三年展主题展“见所未见”三个展区之一。正佳广场坐落于南中国最繁华的广州天河商业区，是一个集零售、休闲、娱乐、餐饮、会展、康体、旅游及商务于一体的购物中心。广场的室内空间采用了层层递增的剧场式设计，其中七层中空的大型园林生态中庭、广州风情博物馆、国际电影城、主题乐园、溜冰场、水族馆以及美食广场为人们构建起了一个日常之外的“日常”。

“正佳广场计划”并不是一次简单的公共艺术项目——假借一个商场空间来替代美术馆空间作为艺术作品的舞台——让艺术走出美术馆，走向公共领域，它更是一次由视觉实践引领的前沿性探索，对“艺术展示”提出质疑，并再次拷问艺术与生活之间的距离。

在非体制空间的展览似乎可以更加自由——艺术得以“逍遥法外”，然而，另一方面，却不得不遭遇比自己更有创造力的日常生活本身，特别是在城市化剧变中的中国。当艺术遭遇了这样一个庞大商场的时候，首先需要更有效的创造力来应对富有挑战性的“展示空间”。这个“展示空间”既不是白盒子也不是黑盒子，甚至不是一个静态的建筑室内。正佳广场可满足数万人同场同时消费娱乐——客流如织、信息如潮，并以其嘉年华式的戏剧性室内空间设计打造了一股强大的视觉冲击力——霓虹灯闪耀，色彩缤纷，令人眼花缭乱，目不暇接。在这样一个视觉狂欢的盛宴上，哪里可以成为展示当代艺术的席位？即使大型的艺术作品都会被这样的视觉环境轻而易举地吞噬，淹没在没有边际的光影浪潮之中。

面对这样一个最贴近社会现实的空间，本届主题展“见所未见”的“正佳广场计划”回避了对作品的通常表演性展示，相反，制造了一种“隐藏”。对于“隐藏”的选择并不是出于对亢奋的视觉环境的妥协，而是一种对于日常生活公共空间的尊重，批评性地反思当代艺术和生活之间的关系，并形成对“未见”的积极回应。在艺术实践的创造性策略上，以最积极的态度和实际操作来贴近、模仿和挪用生活，同时又能有别于生活而引发不同的思考。这里所说的“隐藏”并不是简单意义上的“覆盖”和“遮蔽”，更多地指向“显而未见”、“视而不见”。“生活”与“艺术”之间真的有距离吗？它们的界线在哪里？当“艺术”真正回到“生活”当中的时候，何处是“艺术”？何处又是“生活”？就在正佳广场，艺术家和观众的想象力不期而遇。艺术是无处不在的。

在正佳广场五楼游乐场门前的大厅，TOF小组搭建了一个以希腊风神命名的“风暴影棚”——《艾俄罗斯》，作为一项新添加的娱乐项目。白色影棚内布有台风景象的高清图片作为背景，而影棚的侧面设有一个能制造相当于八级台风的强力鼓风机。影棚的布景往往反映了一个时代意识形态的价值取向，比如，在几十年前中国的照相馆里总能看到一些景点式的、可以唤起人们革命记忆和民族精神的背景图式，远比书本更有效地教化着一代人。而这个在正佳广场的影棚，屏蔽了任何意识形态的干扰，让大风吹散沉浸在消费快感中人们的头发和理想，享受着一场好像永不会降临的灾难。

作品：《浪费》
作者：伊格纳斯·阿巴立

Work: Waste
Artist: Ignasi Aballi

结语

在作品《日期》中，艺术小组Guest在正佳广场的超市随意挑选了一件商品，夸张地呈现它的有效期或者保质期，将它放大印刷成巨大的条幅与各式各样的广告一起张贴、悬挂于商场空间，形成一个富有视觉张力的数字景观。这个日期在展览的整个周期中都始终指向一个不远的未来，而具有识别性的字体似曾相识，却意义晦涩。在正佳商场空间里，这样简明扼要的朴素形式反倒从铺天盖地、花花绿绿的广告信息中脱颖而出，但它并不是推销产品的恒久品质或是使用价值，而是标语式地不断强调着它们在日常生活中的有限性和暂时性。

“这里/钱多/人傻/速来”是改革开放之初相传于中国民间的一句话，这句话的广为流传体现了中国商业大市场兼收并蓄的姿态，以及为经济利益所趋的就业流动性。艺术家郑国谷将原来的八个字改写成了“我在/正佳/广场/速来”，以对话框的形式呈现出来。对话框的形象可使人联想到手机短信或是各样社会媒介的即时传播途径，而它以放大并立体化的装置形式安置在一楼大厅里，俨然成了一则不折不扣的“正佳广告”。



第四届广州三年展以积极和主动的姿态参与国际文化的对话，打造中国当代艺术与国际对话的交流平台，在提高文化软实力方面做出了不俗的奉献，恰时地赋予所在城市创造力和文化气息，极大提升了城市的文化品位和市民的文化素质。

As a non-museum space and public space, Grandview Mall was one of the 3 exhibition spaces of the Theme Exhibition “The Unseen”. Lying in the most bustling Guangzhou Tianhe Business Zone in south China, Grandview Mall is a shopping mall integrating retail, recreation, entertainment, catering, convention, gym, tourism and commerce. The interior space of the mall adopts the amphitheatre design. The large hollow ecological garden on the 7th floor, Guangzhou Local Customs Museum, International Cinema City, Theme Park, skating rink, aquarium, and food plaza construct a “daily life” beyond daily life for the people.

Grandview Mall Plan wasn’t a simple public art project that replaced the art museum space with a commercial space as the stage of art works, and let art walk out of the art museum and enter the public sector. It was more like a frontier exploration led by visual practice, which queried “art exhibition” and interrogated the distance between art and life.

Exhibitions in informal spaces seem to have more freedom, and art can be set free. However, on the other hand, it has to meet with the more creative daily life, especially in China which is experiencing the upheaval of urbanization. When art meets with such a huge shopping mall, it needs more effective creativity to cope with the challenging “exhibition space”. This “exhibition space” is neither a white box, nor a black box, nor the static interior space of a building. Grandview Mall can meet the consumption and entertainment demand of tens of thousands of people in the same place at the same time, and it’s flooded with people and information. Its carnival theatrical interior design can create a strong visual impact, and the colorful neon lights are dazzling. At such a grand visual feast, where is the seat for contemporary art? Even large art works can be easily swallowed by a visual environment like this and be immersed in the boundless tides of light and shadow.

Facing such a space closest to social reality, the Grandview Mall Plan of the Theme Exhibition “The Unseen” avoided the common showy demonstration, but created a kind of “hiding”. It wasn’t a compromise with the exciting visual environment, but a kind of respect to the public space in daily life. It critically reflected on the relationship between contemporary art and life, and actively responded to the “unseen”. It took the creative strategy in artistic practice, approached, imitated and diverted life with the most actively attitude and practical operation, and differentiated itself from life and caused different thinking. The “hiding” here wasn’t simply to “cover” or “conceal”, but to point out something “obvious but unseen” and “people turn a blind eye to”. Is there really a distance between art and life? Where is their boundary? When art really is back in life, where is art and where is life? In Grandview Mall, the artists’ imagination met with the viewers’ imagination. Art is everywhere.

In the hall in front of the amusement park on the 5th floor of Grandview Mall, TOF team built a Storm Photostudio named Aeolus as a new entertainment item. In the white photostudio, there was a HD

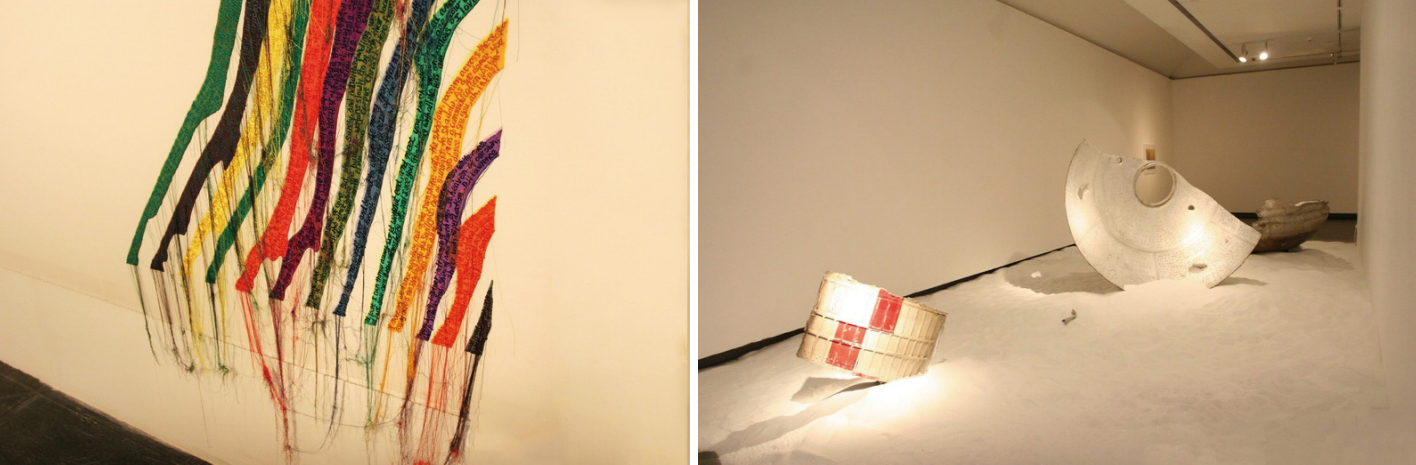
作品：《日期》
作者：Guest

Work: Date
Artist: Guest

作品：《财产》
作者：汪建伟

Work: Property
Artist: Wang Jianwei





作品：《抽象编织》
作者：咸京我

Work: Abstract Knit
Artist: Ham Kyungah

作品：《我听到了上帝的声音》
作者：沈少民

Work: I Heard the God's Voice
Artist: Shen Shaomin

picture of typhoon scene as background, and a powerful blower at the side of the studio which could blow wind as strong as 8-degree typhoon. The background scene of a Photostudio often reflects the ideological value orientation of an era. For example, decades ago, pictures of scenic spots or places that could arouse people's memory about revolution and national spirit were often found in the photo studios in China. Those background pictures educated a generation of people more effectively than textbooks. However, this Storm Photostudio blocked out any kind of ideological interference, and let the wind blow away the hair and ideal of the people who were immersed in the pleasant sensation of consumption, and let them enjoy a disaster that would never happen to them.

In the work *Date*, art team Guest randomly chose one commodity in the supermarket of Grandview Mall, and exaggeratedly displayed its quality guarantee period. They amplified the date and printed it on huge banners, and posted them with various advertisements in the mall, and formed a figure landscape with visual tension. This date pointed to a near future during the whole exhibition. The character font was familiar, but its meaning was obscure. In Grandview Mall, such a simple and plain form stood out in the large amount of colorful advertisements. It wasn't to promote the constant quality or use value of the commodity, but to stress its limit and transience in the daily life by means of slogan.

"Lots of money and stupid people here, come quickly" was a sentence popular in China at the beginning of reform and opening up. The popularity of this sentence

showed the all-embracing posture of Chinese commercial market and the job mobility driven by economic interest. Artist Zheng Guogu changed the sentence into "I'm at Grandview Mall, Come Quickly" and displayed it in a dialogue box. The image of a dialogue box can make people associate cell phone text or various real-time transmission routes of social media. The amplified and 3D sentence as an installation set in the entrance hall undoubtedly became an "advertisement of Grandview Mall".

The 4th Guangzhou Triennial actively and initiatively participated in the international cultural dialogue, created a communication platform for Chinese contemporary art and the world's, and made remarkable contributions to enhancing China's culture soft power. It timely gave the city creativity and cultural atmosphere, and greatly improved the city's cultural taste and the residents' cultural quality.

Conclusion



作品：《慢动作撞车》
作者：乔纳森·斯琪佩尔

Work: Car Crash in Slow Motion
Artist: Jonathan Schipper

图片来源：艺术眼<http://www.artspy.cn/exhibit>

昵图网<http://www.nipic.com/photo/>

Picture Sources: Art Spy Website; URL: <http://www.artspy.cn/exhibit>

Nipic Website, URL: <http://www.nipic.com/photo/>

Urban culture · Changing Vistas · Creative Duration --2011 Chengdu Biennale

城市文化 ///

物色·绵延：2011成都双年展 ///

Changing Vistas · Creative Duration — 2011 Chengdu Biennale

● 2011成都双年展立足成都背景和中国特色，邀请欧洲、美洲、亚洲的十多个国家及地区的130余名中外艺术家参展，涉及美术、设计、建筑、戏剧、民间艺术等多方面领域。根据市场经济背景下现有文艺体制的特点，2011成都双年展采用“政府主导，专业机构与市场运作”的模式，坚持学术性和影响力的有机结合及互相促进，为之后的成都双年展的举办奠定高水准的基础。

● 本届展览由2011成都双年展组委会主办，成都当代美术馆群投资管理有限公司承办，以主题展的形式举办。主题展主要有“溪山清远：当代艺术展”、“谋断有道：国际设计展”、“物我之境：国际建筑展”，由艺术史家、艺术评论家吕澎担任总策展人及艺术展策展人，第53届威尼斯双年展Benesse大奖评委欧宁担任设计展策展人，同济大学建筑与城市规划学院教授支文军担任建筑展策展人。本届成都双年展还设置了会展中心展、特别邀请展、精品剧（节）目展演、民间艺术展等其他展演，为年轻策展人、艺术家，为民间艺术、精品剧（节）目提供了在这一国际级艺术盛会上展示才华的机会，此外，还包含“文学中的建筑”等特别活动。

Based on the background of Chengdu and characteristics of China, 2011 Chengdu Biennale invited over 130 domestic and foreign artists from a dozen European, American and Asian countries, and covered various fields like art, design, architecture, theatre performance and folk art, etc. According to the characteristic of the current literature an art system under the background of market economy, 2011 Chengdu Biennale adopted a mode, i.e. “guided by government, operated by professional organizations and market”. It insisted on the combination and mutual promotion of academic nature and influence, and laid a high standard foundation for the future Chengdu Biennales.

This biennale was sponsored by 2011 Chengdu Biennale Organization Committee, and undertaken by Institutions of Chinart in the form of theme exhibitions. The theme exhibitions mainly included “Pure Views: Contemporary Art Exhibition”, “The Solutions: International Design Exhibition”, and “Holistic Realm: International Architecture Exhibition”, with art historian and art critic Lv Peng as the Chief Curator and the curator of the Art Exhibition, Ou Ning, who was a judge for the Benesse Grand Prix of the 53rd Venice Biennale, as the curator of the Design Exhibition, and Prof. Zhi Wenjun of the Architecture and Urban Planning Institute of Tongji University as the curator of the Architecture Exhibition. 2011 Chengdu Biennale also held Conference Center Exhibition, Special Invitation Exhibition, Classic Drama Performances, Folk Art Exhibitions and other exhibitions to provide a chance for young curators, artists, folk art and classic operas to show their talents in this international art fair. In addition, it also held “Architecture in Literature” and other special events.



成都双年展展厅现场

Exhibition Hall of Chengdu Biennale

●● 物色——刘勰在《文心雕龙·物色》中写到：“写气图貌，既随物以婉转，属采附声，亦与心而徘徊。”“随物婉转”、“与心徘徊”是在揭示创造中主、客体之间的相互关系，也是物质与精神的相互补充，相互配合。

●● 绵延——柏格森（Henri Bergson, 1859—1941）提出的通过直觉体验到的时间，即“心理时间”，是相对于用钟表度量的“空间时间”而言的。绵延作为真正的时间，柏格森认为唯有在不断积累的记忆中方有可能存在，其要义在于不断地流动和变化。

●● 2011 成都双年展是在成都着力打造“世界现代田园城市”的背景下举办的一个现代性展览。“田园城市”首先指向了两个相互关联的层面：一个物质层面，一个精神层面。英国人埃比尼泽·华德(Ebenezer Howard, 1850—1928)在《明日的田园城市》(Garden Cities of Tomorrow)一书中提到：“我们是否能够建立一种社会，使人人享有艺术和文化，并以某些伟大的精神目标支配着人类的生活？”

●● “田园城市”并非只是一个城市形式，还被希望有一个城市精神与之相匹配，即物质与精神的相互补充，相互配合。这也符合中国人“天人

合一”的思想。“田园城市”要求我们，不能只看到城市在时间中的空间变化，还应看到观念之间就如同物质对象之间一样也存在着同样明确的区别，这样把思想同化为物体其实就是把不占空间的存在作为空间来理解。并且，两种空间“具体绵延的各种因素是相互渗透的”（柏格森）。在后现代文化理论中，绵延在不可见层面上的变化比在可见层面上的变化更为惊人。

●● 本展览将主题确立为“物色·绵延”，意在向人们表明：我们的世界是由心物构成的可见世界，我们提倡的现代田园城市是使这个世界朝着更加符合自然规律和人类要求的社会环境发展，“绵延”意味着人类文明在延续中的演变，其中更是对这个环境起着根本性作用的文化与艺术层面的提示与建设。

General Theme: Changing Vista · Creative Duration

Changing Vista: the 5th century critic Liu Xie wrote in the article “The Colors of Matter (wù sè)” in his work *The Literary Mind and the Carving of Dragons*: In envisioning a scene, the artist would flow with the changes of the object, and arrange the sounds or images he chose, so that the material world harmonized with the movements of his heart. In effect, “flow with the changes of the object” and “harmonized with the movements of his heart” was to reveal the relations between the object and subject in creation, i.e. the complementation and cooperation of material and spirit.

Creative Duration: the time experienced by intuition proposed by Henri Bergson (1859—1941), i.e. “psychological time”, is a concept relative to “space time” which is measured by clock. As the true time, Bergson thought that “duration” only could exist in the accumulation of memory, and its essence was the endless flow and change.

2011 Chengdu Biennale was a modern biennale held when Chengdu was making effort to transform itself into a “Modern International Garden City”. The concept of “garden city” indicates two interrelated aspects: one is the material aspect, and the other is the spiritual aspect. Englishman Ebenezer Howard (1850-1920) wrote in his book *Garden Cities of Tomorrow*: “Shall we be able to build up a society with art and culture for all, and with some great spiritual aim dominating people’s lives?”

“Garden City” is not simply an urban form. It is want of an urban spirit to match with it, i.e. the mutual complementation and cooperation of material and spirit. This is also in accord with the ancient Chinese philosophy of harmony between heaven and man. “Garden City” requires that we should not only observe the spatiotemporal changes a city undergoes, but also see how within concepts, as within material objects, clear distinctions exist. To provide ideas with material forms in fact is to see the existence which doesn’t occupy space as space. Moreover, these two forms of space have interactive elements that suffuse within a specific duration, such as Bergson indicated. In post-modern cultural theory, the unseen changes of duration are more surprising than any of the superficial changes that can be observed.

The general theme of 2011 Chengdu Biennale, “Changing Vistas · Creative Duration”, meant to express that the world we live in is a visible world made up of spirit and material, and the modern “garden city” we advocated is a social environment that makes the world become more in accordance with the laws of nature and human demands. “Duration” is the evolvement of human civilization in the process of development, and the cultural and artistic indication and construction which play an essential role in this environment.



国际设计展现场
Scene of International Design Exhibition



作品：《反转的巴别图书馆》
作者：王澍
Work: Reversed Babel Library
Artist: Wang Shu

2011成都双年展当代艺术展主题——“溪山清远”，一方面，强调人类生存中心与物的关系，为身处城市而寻求田园的心灵提供平衡，另一方面，展览传达出的对古意与气质的思考从本质上诉说着人类在心理时间层面的积淀。中国人自古重自然，诸种文论、画论也要求我们既要以自然的方式生活，又要以人的方式生活。人们往往认为山水滋养着我们的身体，文化滋养着我们的精神，而实际上，在潜意识中，影响着我们意识层面的存在远远大于意识层面，而这些存在又多半源出于山水，我们对自然的力量感到神秘，其实就是潜意识里对自然的信赖。本届成都双年展当代艺术展以“溪山清远”为题，借其古意，言说的不是一个观念，而是一种文化生态与视角。矛盾的时空维度本易使人陷入迷乱而不自知，对传统文脉的喜尚却于此时显示出其独有的和谐：在高楼林立的今天，被各种现代因素包裹的人们为何对古意潜心守护？活跃于现代艺术语言间的人们，为何选择阐释传统题材？“溪山清远”探讨的是人类传统意识的现时性，亦是对人类生存当下性的描述与启发。

“溪山清远：当代艺术展”由著名艺术评论家、策展人吕澎策划，展场面积2300平方米，展览分为三大板块：“溪清：流动的丰富，顺应的灵活柔性”、“山远：亘古的沉重，距离的限制与角度”、“路岐：人为的努力，交流与出入”，这三个板块无论是从物质自然、作品创作上，还是思想境界上来说，都是山水这个命题最主要的要素，它们出于山水自然而非先入为主的强加，所指却是心境与气质，静动、虚实、轻重、柔刚皆蕴含其中。展览邀请国内外约50位著名艺术家以他们的水墨、油画、雕塑、装置、影像等形式作品回应气质与绵延、传统意识、当代书写等极具历史意义的命题，展现当代人的文化生态。同期的学术活动也为中国当代艺术的理解与阐释提供数十万字的专业研究成果。



作品：《寒鸭》
作者：曹敬平

Work: Jackdaw
Artist: Cao Jingping



作品：《园林记忆之冷烟寒影图》
作者：姚媛

Work: Garden Memories:
Cold Smoke and Shadows
Artist: Yao Yuan



作品：《生命之树之二》/摄影
作者：肖全

Work: The Tree of Life 2/Photograph
Artist: Xiao Quan



作品：《中国》视频节帧/水墨画与动画录影装置
作者：谷文达

Work: Central Garden Screenshot/ ink and wash and animation video installation
Artist: Gu Wenda

The theme of the Contemporary Art Exhibition of 2011 Chengdu Biennale was "Pure Views". On the one hand, it emphasized the relationship between spirit and material in human survival, which provided a balance for the souls that live in city and seek for a rural retreat; on the other hand, the meditation on ancient conception and temperament expressed by the exhibition in fact described the accumulation of human in the psychological sense of time. Chinese people have been venerating nature since ancient times. All kinds of literary and painting theories have called on us to live in a natural style, and live in a human style.

People often think that the landscapes of mountains and rivers nourish our bodies, and culture nourishes our spirit. But in fact, in the depths of our subconscious, the existences that influence our consciousness are much more than the existences we are aware, and most of those existences come from nature. The mysterious feeling we have for nature in fact is the trust we have in nature in our subconscious. The Contemporary Art Exhibition of 2011 Chengdu Biennale took "Pure Views" as its theme and drew on the ancient connotations behind the theme, not to convey a concept, but to convey a kind of cultural ecology and a perspective. The

溪山清远：当代艺术展现场

Scene of Pure Views: Contemporary Art Exhibition



作品：《彼岸桃花》
作者：周春芽

Work: Peach Blossom of the Other Shore
Artist: Zhou Chunya

作品：《空山鸟语催秋收》
作者：李瑞

Work: Birds' Song Urges Autumn Harvest
Artist: Li Rui

contradictory space-time continuum can readily plunge people into a confused state without knowing it, but the belief in tradition can show its unique harmony at this moment: in an age of skyscraper, why do the people surrounded by modern factors defend the ancient ideas? Why would the people living in modern art language choose to interpret traditional subjects? What the "Pure Views" tried to discuss was the contemporary nature of mankind's traditional consciousness, as well as the description and inspiration of the immediacy of human survival.

Pure Views: Contemporary Art Exhibition was curated by Lv Peng, a renowned art historian and critic. The exhibition space was 2,300 square meters. It was divided into 3 parts: "Pure Streams: Flowing in Abundance, Tempering the Soul"; "Remote Mountains: eternally massive, and the limits and perspectives of distance";

and "Alternate Paths: Human Efforts, Interchange, and Passages". All the three parts are the most important factors for the concept of landscape, no matter from material nature, art creation, or ideological level. They are from nature, but are not preconceptions. They include mental state, temperament, quiescence, activity, substance, vacancy, lightness, heaviness, gentleness, and strength. The exhibition invited about fifty renowned domestic and international artists to use their Chinese ink paintings, oil paintings, sculptures, installations, and videos to respond to the historical subjects about temperament and duration, traditional sense, contemporary calligraphy, and display the cultural ecology of contemporary people. The academic activities held in conjunction with the exhibition also provided a large amount of professional research achievements for the understanding and interpretation of Chinese contemporary art.



谋断有道：国际设计展

●● 自工业革命以来，设计一直被认为是服务于委托人的一种专业，在它赖以发展的资本主义体系里，这种雇佣关系的限定一直使它的主体性和独立性无法彰显。而在另一个社会模型例如社会主义体制中，它则被认为受雇于更加庞大的国家机器，从而沦为生产和宣传系统的构件，主体性和独立性更无从谈起。设计到底是什么？它的自由何在？就算是包豪斯这样在现代主义运动中狂飙突进的设计智库和教学机构，亦因为这个专业本身的功能性限制而无法给出一个令人满意的答案。

●● 自上世纪六十年代以来，新型的社会运动风起云涌，设计也一直在找寻它更激进的社会角色。自旧金山兴起的迷幻视觉设计在药物和音乐的混合效果中找寻到一种新的视觉美学，它的自发性体现在对时代叛逆气质的塑造；伦敦的Archigram建筑小组则努力挣脱传统建筑业的雇佣关系，在众多纸上实验建筑项目中构建他们激进的乌托邦，偶有机会也会以粗砺的清水混凝土风格冲击华丽的商业建筑；而时装设计师们多数走上街头，从亚文化中吸纳养分，设计了大量无用但充满了尖锐思想的服装；在产品领域或者是日趋发达的科技领域，设计师们和科学家们携手合作，结出许多打破传统设计分类的硕果。

作品：《吾土吾民》
作者：马可

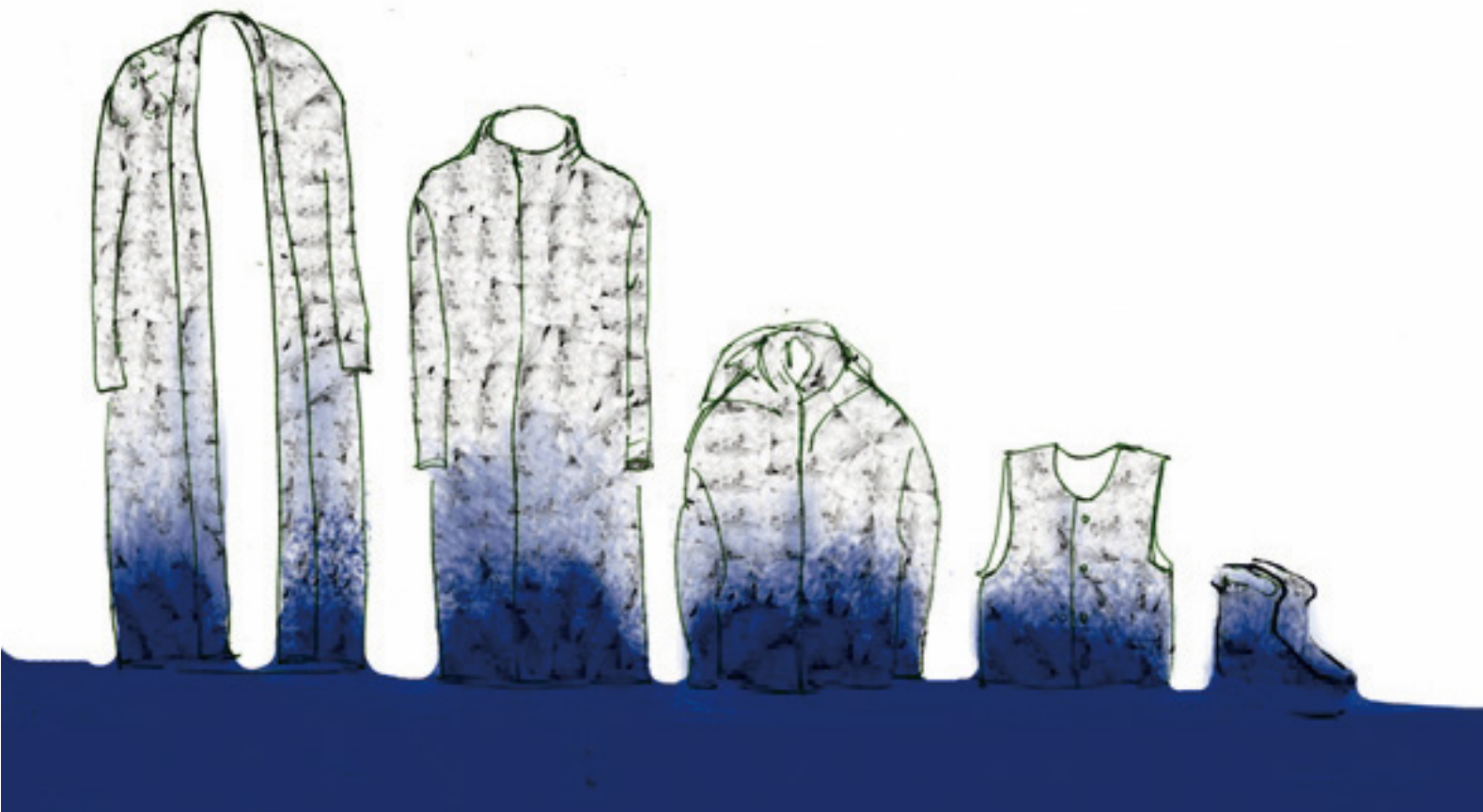
Work: Our Country and Our People
Artist: Ma Ke

●● 在试图建立主体性和独立性的同时，设计渴望能进一步超越它一直受限的物质层面，从而进入社会工程(Social Engineering)的高度——它的终极功能是从社会营运、精神构建、制度创新等多个维度参与社会运动，带领社会进步，而不再仅仅是应对日常生活的细琐需求。社会工程，在著名艺术家波依斯那里被表述为“社会雕塑”，它不再只停留于坚硬的物质世界，而是介入政治、经济、文化等社会的“软体”。这种趋向在互联网诞生之后更加明确。在当代的复杂语境中，设计就是对日趋紧迫的社会问题的谋断和解决，它在一种崇高的精神原则（这里，我们姑且用一个古老中文词“道”来指称它）的开掘中最终会寻得设计的真正自主和独立。

●● “谋断有道：国际设计展”是2011成都双年展的重要组成部分，展场面积1700平方米，是一个主要探讨设计如何回应急遽变化的社会现实的大型国际设计展览。它由欧宁担任策展人，展览分为产品设计、时装设计、平面设计、建筑设计、新媒体设计、特别项目六大板块，邀请国内外约30位参展人，利用设计创作对展览主题做出实验和回应，同时也举办了一个有众多国际知名设计思想家、评论家和设计机构主持人参与的主题学术讨论会，以及一系列的艺术家和设计师见面会，和公众一起讨论设计如何为社会服务。在这个展览中，策展人除了在展场的实体空间带来可入驻人们的记忆、延长心理时间停留的作品外，更通过强大的互联网工具，形成线上记录、评论和分享空间，创造一种灵活的、具亲和力的互动展览模式。

作品：《通路》手绘图
作者：Dooling Jiang

Work: hand sketch Passageway
Artist: Dooling Jiang



作品：《我，我们》海报样式设计
作者：Dimitrti Bruni和Manuel Krebs

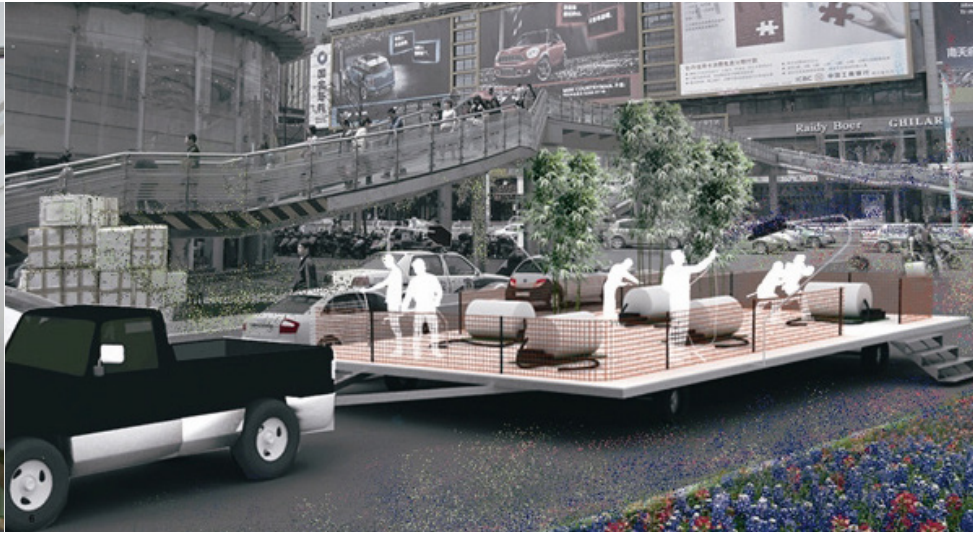
Work:Me, We poster design
Artist:Dimitrti Bruni, Manuel Krebs

作品：街头播种车 效果图
作者：SO-IL

Work: effect picture of Seeder on the Street
Artist:SO-IL

作品：想法播种计划 效果图
作者：SO-IL

Work: effect picture of Thought Sowing Plan
Artist:SO-IL



Since the Industrial Revolution, design has been regarded as a profession serving the clients. In the capitalist system which is indispensable for its development, the limitation of the employment relationship has obscured its identity and independence. However, in other social systems such as socialism, design is thought to serve the even more powerful state apparatus, and have descended to a medium for propaganda, not to mention its identity and independence. What on earth is design? Where is its freedom? Even a design idea tank and educational organization like Bauhaus that advanced swiftly and vigorously in the modernist movement can't give a satisfactory answer due to the functional limitation of the profession.

With the upsurge of new social movements since the 1960s, design also has been seeking for a more radical social role. The psychedelic visual design emerged in San Francisco found a new visual aesthetics in the combination of drug and music, and its spontaneity was embodied in the shaping of rebellious temperament of the era; the Archigram architectural group in London made great efforts to shake off the employment relationship of traditional architecture, and constructed their radical Utopias in the numerous experimental projects on paper, and occasionally by chance they would lash out at the ornate commercial buildings with their coarse and plain concrete style; most fashion designers roamed the streets, absorbed nutrient from subcultures, and designed a lot of impractical but utterly daring clothes; in the manufacturing field or growing technology field, designers cooperated with scientists, and made a lot

of achievements that broke the traditional design category.

While attempting to win identity and independence, design eagerly sought to break with its material limits, and enter the lofty realm of social engineering. Its ultimate function would be taking part in social movements and leading social progress through social operation, spiritual structuring, and system innovation, instead of just dealing with the trivial daily demands. Social engineering, what the renowned artist Beuys described as "social sculpture", did not end with the hard material world, but was part of the "software" of the society like politics, economy, and culture. This trend was strengthened even more after the birth of internet. In the complicated contemporary context, design is the strategy and solution

coping with the pressing social problems. In excavating a noble spiritual principle (which we might denote by citing the ancient Chinese concept of "Dao"), design will find its true identity and independence in the end.

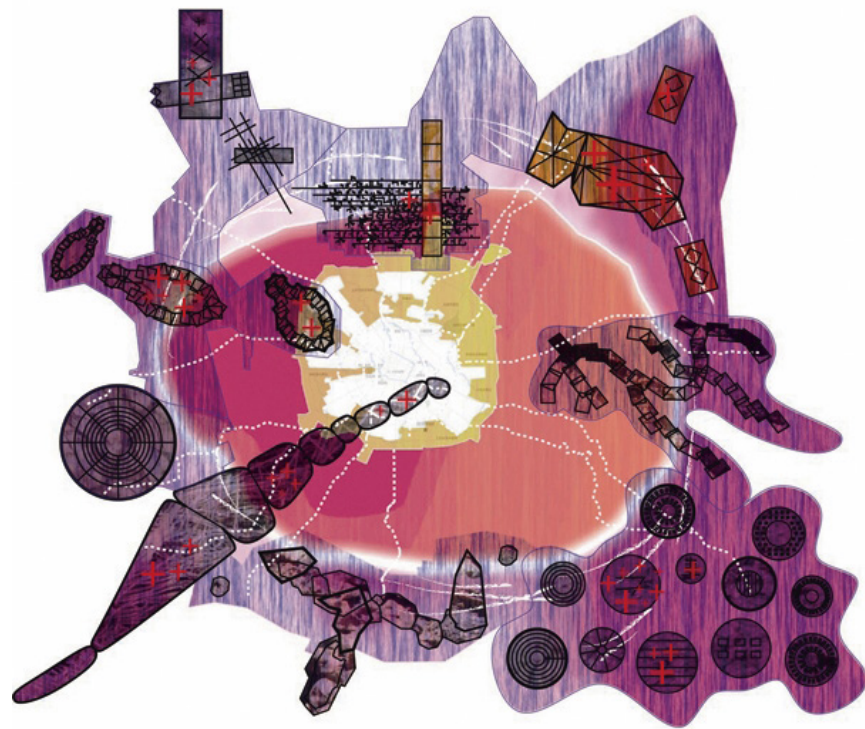
As a major part of 2011 Chengdu Biennale, "The Solutions: International Design Exhibition" was a large international design exhibition that mainly discussed how should design respond to the fast changing social reality. The exhibition space was 1,700 square meters. With Ou Ning as its curator, the exhibition was divided into 6 parts, i.e. Product Design, Fashion Design, Graphic Design, Architectural Design, New Media Design, and Special Exhibition. It invited over thirty prominent international and domestic designers to use design to make experiments and responses to the exhibition theme. It

also held an academic seminar participated by many famous design thinkers, critics, and directors of design institutions, and a series of artists and designers press conferences to discuss how design should serve society with the public. In this exhibition, the curator not only brought works that could stay in people's memory for a long time into the exhibition, but also introduced the online recording, commenting and sharing space by using the powerful internet tools, and created a flexible and pleasant interactive exhibition mode.

成都作为“世界现代田园城市”的内涵是：世界级国际化城市，西部地区现代化特大中心城市，人与自然和谐相融、城乡一体的田园城市。这要求其在城市空间和建筑设计上，要充分体现以人为本，注重环境生态的保护，资源的集约利用。在此背景下，这次国际建筑展旨在学术层面上对不同定义的“田园城市”中的建筑现实进行一次探索性、批判性的尝试；在实践层面上推进建筑业界、城市管理者乃至社会大众进一步的思考，并对成都城市建设的未来给予建设性的应答。

作品：《智能城市—成都》
作者：CHORA

Work: Intelligent City, Chengdu
Artist: CHORA



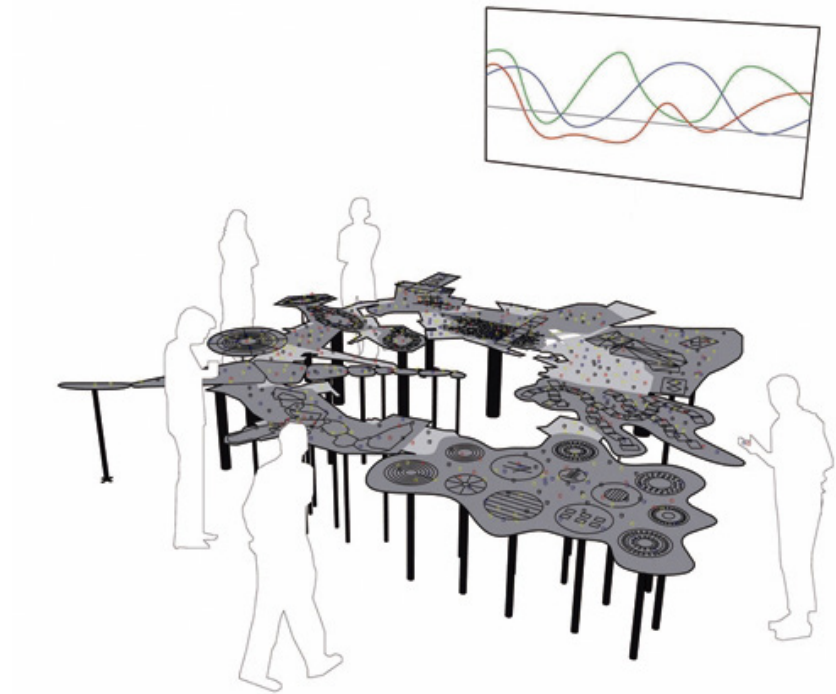
“物”与“我”代表了传统中国对主体与客体之对立统一的立论与讨论，本届建筑展立足于构成人居环境的“田园”、“城市”、“建筑”之间，及其与人的联系、对接、相互作用。“物我之境”谈的是主客观界限的消失，物质与精神层面的结合，唯物与唯心二元的超越，形式与意境的一体，“有”与“无”的轮回。作为成都双年展的建筑主题展，这也是国际上第一次以中国诗学、哲学与美学理念为题的建筑展。

“物我之境：国际建筑展”作为三大主题展之一，展场面积为3200平方米，主要包括“物我之境——田园/城市/建筑作品展”、“物我之境——田园/城市/建筑文献展”、“田园/城市/建筑——‘兴城杯’中国高校学生设计竞赛获奖作品展”、“田园/城市/建筑——成都田园文化创意建筑成果展”四大板块，参展作品有图片、模型、装置、影像等多种形式。此次国际建筑展指向成都的建设，放眼历史中与国内外的研究和案例，进行搜寻、探索、争辩、梳理、设计、展示。面对一个兼具自身条件孕育、政府政策推动，呼之欲出的“世界现代田园城市”——成都，从如何探讨和探索命题本身出发，从反观历史开始，由语境的建立展开叙述，在开阔的视野下枚举多样性的可能，对既有经验的掌握支撑发散的探索，力求借此打开一个开放性的平台并有益于现实的认识和实践。

Holistic Realm: International Architecture Exhibition

The idea of Chengdu as a “Modern International Garden City” is: a world-class internationalized city, a large key modern city in Western China, and a garden city in which human and nature are in harmony and urban area and rural area are integrated. This requires that the urban space and architectural design should fully reflect people orientation, pay attention to environmental protection, and the intensive use of resources. In this context, this International Architecture Exhibition aimed to have an exploratory and critical try of the architectural reality in the different definitions of “garden city” on the academic level; and in the practical level, to encourage the construction industry, city administrators and the public to think, and provide constructive answers to the future urban construction of Chengdu.

“Object” and “Self” represent the theory and discussion about the unity of opposites between subject and object in Chinese traditional philosophy. This architecture



exhibition focused on the relations between “garden”, “city”, and “architecture”, which make up people’s living environment, and their relations, connection and interaction with people. The “Holistic Realm” is about the disappearance of the boundary between subject and object, the combination of material and spirit, and transcendence of the contrast of materialism and idealism, the integration of form and conception, and the circle of being and non-being. As the theme architecture exhibition of 2011 Chengdu Biennale, it also was the first architecture exhibition in the world that had Chinese poetics, philosophy and aesthetics as its subjects.

As one of the three theme exhibitions, "The Holistic Realm: International Architecture Exhibition" had an exhibition space of 3,200 square meters. It had 4 parts, namely the "Holistic Realm: Gardens/Cities/Architecture Exhibition", the "Holistic Realm: Gardens/Cities/Architecture" Documenta, “Gardens/Cities/Architecture: Exhibition of the Winning

Works of the City Development Cup Chinese College Students’ Design Competition”, and “Gardens/Cities/ Architecture: Chengdu Rural Culture Creative Architecture Design Exhibition”. The showpieces included pictures, models, installations, videos, and other forms of works. This International Architecture Exhibition focused on the construction of Chengdu, and searched, explored, debated, sorted, designed and displayed the domestic and foreign researches and cases in history. Facing Chengdu, a future “Modern International Garden City” enjoying superiorities and government supports, the exhibition started from the discussion and exploration of the theme, the reflection on history, and the establishment of context, and proposed multiple possibilities in the broad view. It explored the successful experience, wishing to establish an open platform which is beneficial to the realistic understanding and practice.

Urban culture An Art Exhibition that Never Ends --Public Art of Hangzhou Metro Line 1

城市文化
Urban culture

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永不落幕的艺术展览
——杭州地铁1号线公共艺术

An Art Exhibition that Never Ends——Public Art of Hangzhou Metro Line 1

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●● 杭州地铁是杭州城市建设的标志性工程，杭州地铁1号线的公共艺术由中国美术学院负责规划与创作，以原杭州市副市长马时雍先生为文化顾问，创作、制作历程为期一年多。地铁1号线的公共艺术与地铁功能、空间形态相宜，与地域人文、自然环境相宜，与地铁使用者、管理者相宜，且通过其艺术感召力的积极发挥，传达出杭州人与杭州城市的精神。

●● 杭州是富有个性和特色的城市，从人文角度而言，它是国家历史文化名城；从自然角度而言，是“真山真水园中城”；从城市美学角度而言，杭州城建伊始就包涵着“湖城相伴、山坊相望”的中国式家园理想，并代有传承，形成了“三面云山一面城”的大山水格局。杭州的地铁与杭州城市体脉依存，互为生态共同体。杭州城是肌体，地铁是经脉，穿越杭州城的地铁，则是不断延伸中的文化线，不仅透显着城市的表情、人文，而且还传达着杭州人的理想，这些表情、人文、理想同时也成了地铁内涵的形象表征。2008年至2010年间，杭州市战略合作伙伴中国美术学院完成了地铁概念、色彩、空间、导示、服装、家具、店铺等多个方面的阐述和视觉一体化效果表达，且立志将杭州地铁打造成为国际山水地铁第一线。

●● 一地的山水和人文构成了一地的故事。杭州有大区域故事，也有一站一站的小故事。地铁公共艺术规划组对杭州地铁十条线的故事进行了总体规划，以线、区相融，条、块结合的规划充分表达区块差别和整线融通，体现地铁与城市文化的相关性；以一线一色彩、一线一表情来充分表达线路差别和视域之美，体现形象与功能的有机统一；以“一站一故事，百站一部史”的设计规划，来充分挖掘杭州历史和地域人文，演绎杭州地铁文化的丰富内涵。在对故事梳理规划的同时，也对地铁公共艺术进行一体化设计和全面规划，作为与功能性空间环境相结合的公共艺术，不仅有助于地铁空间的美化，而且能使站点特色更加鲜明，线路识别更加清晰。全面规划和整体设计地铁公共艺术将有助于构筑杭城地下公共艺术长廊，完美实现山水地铁空间和城市品质的诗意提升。

●● 杭州地铁1号线的公共艺术的人文定位为“城市地缘历史的文化长街、杭州市独特品质的精神运河、杭州创新建设的形象回廊”，视觉元素定位为“杭城云山”，杭指杭州，谐音“航”，寓通达之意，杭城暗喻杭城地铁首线启航；云，谓氤氲之意，“灵山多秀色，空水共氤氲”，杭州地铁通行的云山，正是人文和自然交相辉映之境。

品质杭州山水地铁

一站一故事



武林广场站《四季葵园》
Wulin Square Station:
Mallow Garden in Four
Seasons

站点展示

地铁1号线根据其地理位置及各类指标，被分为重点站、次重点站、特色站、普通站。重点站指文化内涵丰富，地理位置重要，能够代表一个主城区或副城区的主体文化的中枢站点；次重点站是杭城交通门户站，体现杭州城市形象和风貌；特色站则是地理位置重要，且周边特色文化凸显的站点；普通站是满足地铁通用功能、具有一定文化资源或有待挖掘文化资源的站点。公共艺术具体实施的站点为前三类，共计15个。艺术家们在“一站一故事”的主题下进行艺术创作，通过创意和丰富的表现形式让故事精彩呈现，以这种方式让不会言语的城市说话和叙事，让杭州介绍她的特色和历史人文。

武林广场站为1号线上的公共艺术重点站，全景式地演绎主城区乃至整个杭州的文化主题与精神价值取向。武林门踪迹难觅，红太阳展览馆至今尚存，《四季葵园》是对历史记忆的图说，更是对城市广场生生不息的生命礼赞。《绿野春葵》若春日里的远山，青葵盈尺生长；《热风金葵》只见葵林布列，硕盘高悬，直遏云汉气势；《流火虹葵》如晚秋深巷，生命的湖山终难望断；《夕照冬葵》却要把抓荒寒时的苓花断锦，让普天下的相思付入黑白缠绵的弦声韵色中。大厅中央32根柱头上的绿葵、金葵，硕果累累，叶藿如若波澜翻卷，自然的繁密与生机托举着大厅的穹顶，丰硕的气息在此远播。

城站站、火车东站在、客运中心站是三个次重点站，是杭州的三个对外交通窗口，充分展现了杭城的文化风貌。

城站站《盛话交通》浮雕作品是借用五个老式火车轮的造型和轮子辐条间空隙的沧桑的历史图像表现杭州百年轨道交通的发展和变化。火车车轮采用老式蒸汽机车的车轮，辐条间的图像选取不同时期杭州火车城站的建筑。

火车东站在《快城快客》是城市高速发展的见证，是城市间各种人群的写照，亦是地铁公共艺术的独特陈述方式。它用平实的语言述说了城市的故事，用全新的形式展现了当代公共艺术的新可能。

客运中心站《都市文韵之都市青花》，抓住杭州淡、清、雅的城市表情以及剔透和温润的城市质感，通过诗性叙事来表现杭州的云山诗意——曲飘然，人如烟，云山却不尽。

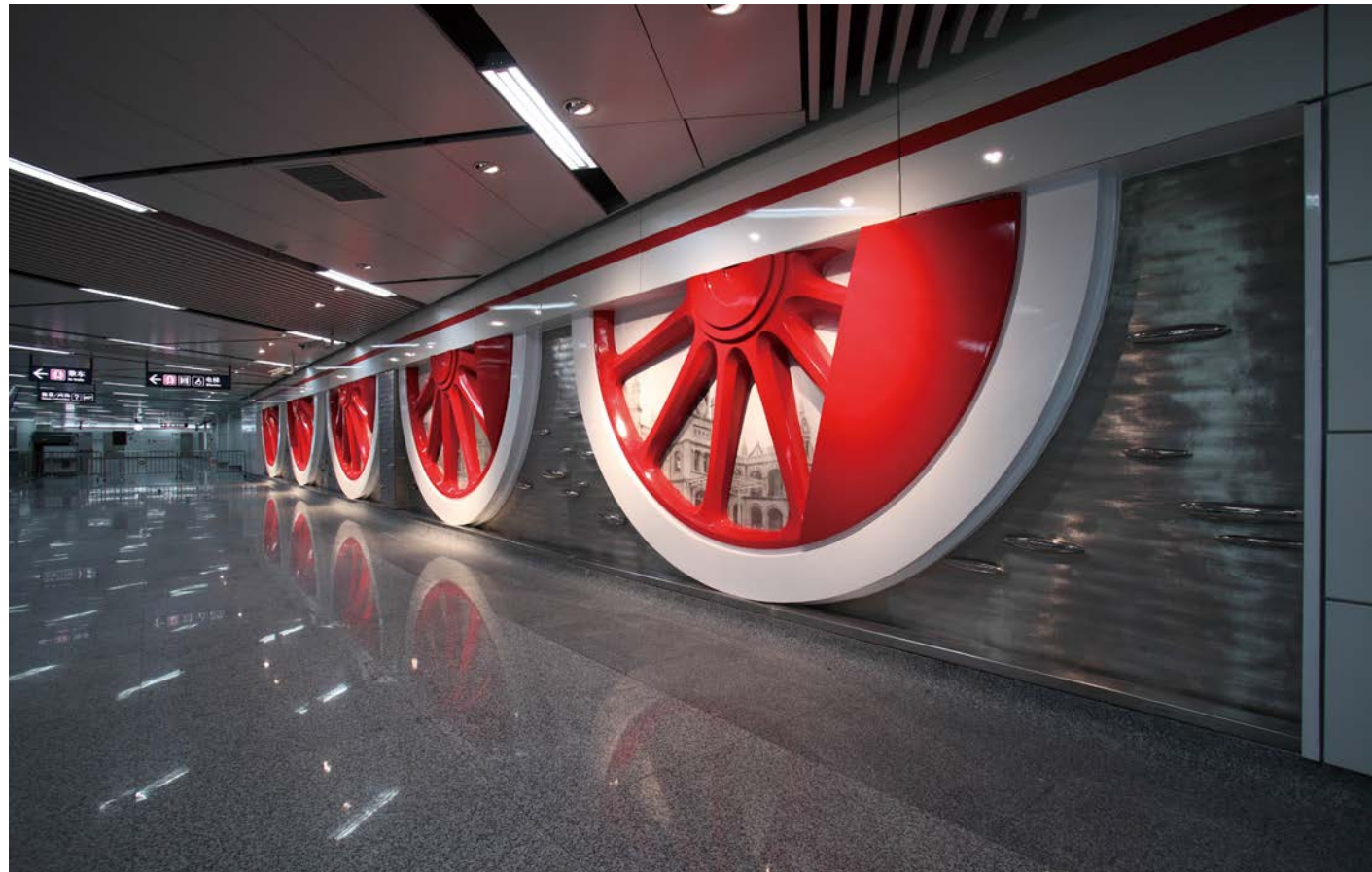
客运中心站《都市文韵之莲响节拍》，主体陶板部分用多个“打莲响”的人物贯穿整个画面，并以江南风格的民居为背景，结合孩童、桂花树、燕子、远山等元素，丰富了画面的故事性和时间感。部分建筑用锻铜装饰，锻铜的厚重感与陶板质朴的语言相得益彰。

其余公共艺术创作站点的数量与位置，完全根据其站点周边文化特色和交通地理的重要性而定，公共艺术有序呈现地域主题文化和凸显主题鲜明的站点特色，选定1号线公共艺术创作的特色站点共11个，分别为湘湖站、西兴站、江陵路站、近江路站、婺江路站、定安路站、龙翔桥站、凤起路站、金沙湖站、文泽路站、临平世纪大道站。

杭州地铁1号线全线所有作品可以用“清新、时尚、典雅”六个字来概括，即色彩清新、题材时尚、气质典雅，既有杭州文化名城“诗意江南”的优雅气质，又有“大气开放、精致和谐”的时代风尚，总体上达到了“一线一表情”的整体要求。每一个站点的公共艺术作品内容上都有自己的故事，表现上都有自己的风格，制作上采用了独特的材料。凤起路、龙翔桥、婺江路、江陵路、客运中心、火车东站在的公共艺术作品都具有强烈的时代风格和杭州特色，表现出今日城市公共艺术创作的突破，堪称精品。

作为与功能性空间环境相结合的公共艺术，地铁公共艺术不仅有助于地铁空间的美化，而且能使站点特色更加鲜明，线路识别更加清晰。全面规划和整体设计地铁公共艺术将有助于构筑杭城地下公共艺术长廊，完美实现山水地铁空间和城市品质的诗意提升。

结语



Quality
Hangzhou,
Landscape
Metro

One
Station,
One Story

Hangzhou Metro is a landmark project of Hangzhou urban construction. The Public Art of Zhangzhou Metro Line 1 was planned and created by China Academy of Art, with the former Mayor of Hangzhou, Mr. Ma Shiyong, as cultural consultant. The creation and production took more than one year. The public art of Metro Line 1 is suitable for the function and spatial form of Metro, appropriate to the local culture and natural environment, and agreeable to the users and managerial staff of the Metro. It conveys the spirit of Hangzhou and Hangzhou people through its artistic charisma.

Hangzhou is a city with unique features and characteristics. In the aspect of culture, it's a National Famous Historic and Cultural City; in the aspect of nature, it's a "Garden City with real natural landscapes"; in the aspect of urban aesthetics, the ideal geographical pattern for Chinese style homeland that "lake accompanies city, mountain and streets look at each other" has been included in the urban construction of Hangzhou for generations since the beginning, and has formed a landscape pattern, i.e. "a city surrounded by mountains on three sides". Hangzhou Metro and the city are interdependent and symbiotic. The city is the body, and the Metro is the vein. The Metro line across the city is a cultural line that keeps extending. It not only shows the expression and culture of the city, but also conveys the ideal of Hangzhou people. The expression, culture and ideal together formed the connotative iconic representation of Metro. During 2008 to 2010, Hangzhou government's strategic partner China Academy of Art finished the interpretation and visual expression of the concept, color, space, sign board, uniform, furniture and shop of the Metro, and was determined to make Hangzhou Metro into the No.1 Landscape Metro in the world.

The landscape and culture of a place make up the story of the place. Hangzhou has big stories of each district, as well as small stories of each station. The Metro Public Art Planning Team made an overall planning on the stories of the ten Hangzhou Metro Lines. They integrated lines with districts and combined strips with blocks to fully express the differences between blocks and the integration of the whole line, and reflect the correlation between Metro and urban culture; they gave one color and one expression to each line, to fully express the differences between lines and the beauty of visual field; they adopted the design planning that "one station is one story, 100 stations make a history", to fully explore the history and regional culture of Hangzhou, and display the rich connotation of Hangzhou Metro culture. While arranging and planning the stories, they also made an overall and comprehensive planning on the Metro public art. As a public art combined with functional space and environment, it not only can embellish the Metro space, but also can make the stations more distinctive, and the distinction between the lines clearer. The overall planning and comprehensive design of Metro public art will be helpful to the construction of underground public art gallery, and the enhancing of the poetic taste and quality of landscape Metro space and the city.

城站站《盛话交通》

Railway Station: The Story of Transportation

客运中心站《都市文韵》之《都市青花》

Bus Center Station: "Urban Blue Flowers" of the Urban Charms

Station Display

The cultural orientation of the public art of Hangzhou Metro Line 1 is “the cultural street of the city’s local history, the spiritual canal of Hangzhou’s unique quality, and the image corridor of Hangzhou’s creative construction”; the visual elements were decided to be “Hang, Cheng, Yun, Shan” (Hangzhou, City, Clouds, Mountains); “Hang” means Hangzhou, and is homophonic with “航”, which means to set off; “Hang Cheng” implies the start of Hangzhou Metro; “Yun” means clouds, and “Shan” means mountains, together they mean the environment in which Hangzhou Metro starts. It’s a realm that culture and nature add radiance to each other.

The stations along Metro Line 1 are divided into key stations, secondary stations, characteristic stations, and common stations according to their geographic positions and various indexes. Key stations are central stations which have rich cultural connotations and important geographic locations, and can represent the main culture of a district or sub-district; secondary stations are the portal stations of Hangzhou, displaying the image and style of Hangzhou; characteristic stations

are the stations with important geographic locations and prominent surrounding characteristic culture; common stations are the stations that can meet the functions of Metro and have some cultural resources or potential cultural resources. Public art was implemented in the first 3 kinds of stations. That’s 15 stations in total. Guided by the idea of “one station, on story”, the artists did artistic creation to present the stories wonderfully through creative and rich forms of expression. In this way, they made the mute city talk and tell stories, and let Hangzhou introduce her characteristics, history and culture.

Wulin Square Station is a key station of public art along Metro Line 1. It panoramically displays the cultural theme and spiritual value orientation of the main district or even the whole Hangzhou. The Wulin Gate is no where to be found, but the Red Sun Museum is still there. The *Mallow Garden in Four Seasons* is a description of historical memories, and a psalm of the ever-flourishing life of urban square. *Green Mallow Field in Spring* depicts the far mountains covered with green mallow in spring; *Golden Mallow in Hot Wind* shows groves of mallow growing high with great vigor in summer; *Flaming Mallow* looks like a deep alley in the deep autumn, reluctant to die; *Winter Mallow in Sunset* shows the withered mallow field in cold weather, making people fall into deep thinking in the harmony of white and black. On the 32 pillars in the hall, the green mallow and golden mallow are full of fruits, and their leaves roll like waves. The energy and vitality of nature support the dome of the hall, and the atmosphere of harvest is spread from here.

The Railway Station, East Railway Station, and Bus Center Station are 3 secondary Metro stations. They are 3 transportation windows of Hangzhou, and display the cultural style of Hangzhou.

The *The Story of Transportation* embossment in Railway Station shows the development and changes of rail transit in Hangzhou during the last 100 years through the shape of 5 old style train wheels and the historic





“婺江路站《江海潮会》”

“Wujiang Road Station: When River
Tides Meet with Sea Tides”

“近江站《逐浪弄潮》”

“Jinjiang Station: On the Surf”

pictures in the spaces between the spokes. The train wheels are the wheels of old style steam locomotive, and the pictures show the railway station buildings of Hangzhou in different periods.

“Fast City and Fast Passengers” in East Railway Station is a witness of the high-speed urban development, a portrayal of different groups of urban people, and a unique narrative method of public art. It tells the story of the city with a simple language, and shows the new possibility of public art with a new form.

The “Urban Blue Flowers” of the “Urban Charms” in Bus Center Station grasped the calm, pure, and elegant city expression and the transparent and mild city texture of Hangzhou. It expresses the poetic quality and flavor of Hangzhou through poetic narration: the music is floating, the people are as swift as mist, and the clouds and mountains are endless.

The main tile part of “The Rhythm of Lotus Dance” of the “Urban Charms” in Bus Center Station has several dancing figures throughout the whole picture, with the dwellings of southern style as background. Together with the children, osmanthus trees, swallows, distant mountains, and other elements, they enriched the story and sense of time of the picture. Some of the buildings were decorated with wrought brass. The decorous feelings of wrought brass and the plain language of tiles bring out the best in each other.

The quantity and location of the rest stations with public art were completely decided according to the actual surrounding cultural features and geographic importance of the stations. Public art can orderly present the regional theme culture and highlight the distinctive characteristics of the stations. 11 stations along Metro Line 1 were selected as characteristic stations for public art. They are Xianghu Station, Xixing Station, Jiangling Road Station, Jinjiang Road Station, Wujiang Road Station, Ding’an Road Station, Longxiang Bridge Station, Fengqi Road Station, Jinshanhu Station, Wenzhe Road Station, and Linping Century Road Station.

All the public art works along Hangzhou Metro Line 1 can be summarized as “fresh, fashionable, and elegant”, i.e. fresh colors, fashionable themes, and elegant style. They have the poetic south China’s elegant style of Hangzhou as a famous cultural city, and the “grand, open, exquisite and harmonious” trend of the times, so they basically meet the overall requirement of “one line, one expression”. The public art work of every station has their own stories in content, their own style in expression, and unique materials in making. The public art works at stations like Fengqi Road, Longxiang Bridge, Wujiang Road, Jiangling, Bus Center, and East Railway Station have strong styles of the times and unique features of Hangzhou. They embody the breakthrough in urban public art creation of nowadays, and deserve to be called fine art works.

Conclusion

Combined with functional space and environment, public art not only can embellish the Metro space, but also can make the stations more distinctive, and the distinction between the lines clearer. The overall planning and comprehensive design of Metro public art will be helpful to the construction of underground public art gallery, and the enhancing of the poetic taste and quality of landscape Metro space and the city.



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Brand Wealth A Life Style Inspired by Tea

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Brand Wealth

由茶所感悟到的活着的生活方式
访杭州和茶馆主人庞颖

A Life Style Inspired by Tea
Interview with Pang Ying, the Owner of He Cha Guan in Hangzhou



杭州和茶馆创始人

庞颖

Pang Ying

The founder of
He Cha Guan in Hangzhou
(Harmony Tea House)

●● 和茶馆是如何开起来的？您开和茶馆的初衷是什么？

●● 我们这一代几乎没有机会接触到传统的东
西，改革开放以后，有很多新鲜的事物逐渐进入
我们的视野，于是年轻人蜂拥去赶时髦。到了 90
年代初，我们发现时髦似乎永远赶不上，时尚的
寿命很短暂，无论是时尚的衣服，还是时尚的
生活用品，过不了多久就会被淘汰。正当面对这
样的困惑时，我们结识了马未都、陈业等收藏家，
看到了这些藏家手中的藏品，心情可以用“震撼”
来形容。90 年代初，居住条件不像现在这么宽敞，
家里也没有空间来展示藏品，于是藏家收藏的桌
椅、板凳、瓷器、家具等就直接被当成了生活用品。
我之前从未把原本只能在博物馆里看到的神圣的
藏品与生活联系起来，当这些藏品以一个生活的
状态呈现在我们面前时，怎能不震撼？我们在赶
时髦，所使用的东西都会瞬间淘汰，而古人的生
活用品可以永恒，传承百年千年后仍然很美，被
人们公认为艺术品，它的艺术价值、工艺成就都
完美地展现在我们面前，这是因为古人的生活用
品都是劳苦大众做的，匠人做的，不是为了设计，
更不是为了艺术，而是为了生活做的。

●● 我们开始玩这些所谓的古董的时候，别人都
认为我们是在玩破烂，也正是因为这样的环境，
因为便宜，我开始买一些自己买得起的东西，在
这个认识和玩的过程当中，片段式地、拼凑式地
把中国的历史学了一遍。

●● 一天，我的合伙人陈业说，南方江浙一带，
自古富庶，经济发达，收到的很多好东西都来自
江浙一带，以后老了，要在杭州开古董店，把一
生好的收藏给这里的人看，一边在西湖边喝茶聊
天，一边来讲这些古董。我先生则建议合伙开茶
馆，并主动负责茶馆的设计，这样既能陈列我们
收藏的古董，展示中国人过去的精彩生活方式，
又能减小风险，于是茶馆便开了起来。

●● 和茶馆名字的由来是什么？您为和茶馆取这
个名字想传递一种什么样的思想？

●● 在收藏古人生活用品的漫长岁月中，学习了
古人的生活方式，也为他们对永恒的时尚、对美
的享受和鉴赏能力所倾倒。同时，我们看到了民
族的特征，任何一个民族都有其优点与缺点，而
我们认为，“和”字最能涵盖中华民族的优劣
性。

●● 所谓优，我们的理解就是中庸，多一分不
多，少一分不少，看不出什么毛病，这是中国人
的普世价值观，也是他们的生活态度，与道家的
“无为”、佛家的“空”都是相通的，达到一个
最优化的点，即“和”，平和的和，和谐到完美
之意。这也是古人的生活用品之所以能成为今天
的艺术品、成为永恒的美与时尚的原因。中国人
的哲学态度和处世哲学价值观——中庸，造就了
这样的物件，一个真正热爱生活、享受生活，拥
有理解身边一点一滴美好事物能力的人，才能创
造出永恒的东西。这些桌椅、板凳、瓷器等古董



黄山寻茶

Pursue tea in Mount Huangshan

都是由匠人所做，他们尊重美好事物，向往美好生活，不是附庸风雅，不为艺术而做，却造就了艺术品。所有的艺术文化都是生活的升华，所以古人是最时尚的，他们真正理解什么是永恒的美。这个“和”的力量是非常强悍的，看似平和，其实张力无限，不可衡量。中华民族最大的优越性就是在于中庸平和，它造就了五千年来文明不断，使我们在漫长的生活碎片中拾起精彩的内容，作为创造美好生活的能量元素。

我们的民族也有劣根性，也是这个“和”能反映出来。中国汉字博大精深，同一个字常有多种读法，也有多种涵义，“和”既可以念“he”，平和的和，也能念“huo”，和稀泥的和，中国人的中庸把握得不好就变成“捣浆糊”，即“和稀泥”。有中国人的地方，往往有人际关系的纠葛，有人与人之间纠缠不清的矛盾，这也造成了负面的力量。“和”是很高深的哲学观，用得好就完全是正面的，用得不好就会在人事之间的摩擦当中消耗掉巨大的能量。在中国社会的发展当中，如果人没有大智慧，没有

大胸怀，“和”反倒成了我们的绊脚石。取名“和”，也表达了在工作生活中避免陷于复杂的纠葛，更好地享受生活之意。

因此，用一个“和”字来命名我们的茶馆，是对中国人的优点和缺点的总结。开第一家和茶馆的时候，我们想把中国人的价值观、习性通过这些古董、这个茶馆表达出来，在这样的一个公共空间内跟大家分享古人的生活方式，用事实来向世人展示永恒的时尚，以及中庸平和的能力和胸怀。

有多年寻茶的经验及对茶的研究，您对茶的理解是什么？

自神农尝百草始知有茶以来，绵绵已有数千年的历史。最初，茶被认为是一种对人体健康有益的草药；两千多年前的汉代，茶开始变成了一种饮料；到唐代，陆羽《茶经》非常系统地介绍了茶；到宋代，宋人视茶如米盐，并总结出“柴米油盐酱醋茶”，喝茶变成了人活命的七件事之一。“柴米油盐酱醋茶”前六件事是物质生活，当物质生活有一定的满足的时候，人们开始追求精神上的享受，茶就是来完成这样的需求的。茶是一个怡情养性的东西，饮茶得当，让人健康，使人开心。

从多年走山走水中，我得出的结论：食什么，喝什么！中国地大物博，每个地方的气候条件、风土条件不一样，每个地方的农作物也不一样，饮食结构和饮食方式就不同。例如喝乌龙茶的人群主要在南方。《雅堂笔记》中，连战的祖父连横说，三州之人尚饮乌龙，漳州、泉州、潮州。南方的这三州自古就是经济交通发达的地方，依山傍水，多食山珍和高蛋白的鱼虾，气候炎热，有饮早茶、吃夜宵的习惯，因此喝浓浓的乌龙茶再适合不过了。江南地区，饮食清淡，则不适合饮那样的浓茶，容易引起缺钙和贫血，会伤身，所以一个小叶种的绿茶就能平衡了，饭后一盏清香细腻的绿茶叶更能彰显鱼虾的鲜甜。喝普洱茶的人群主要分布在边疆食肉的民族，他们以牛羊肉为主食，牛羊肉高钙高铁，所以要用粗老的普洱来去掉大量的油腻，同时，粗老的茶中生物碱的含量高，可以杀死生肉里的寄生虫，所以普洱茶原本是游牧民族活命的勾当，是他们的生活必需品。中国从唐宋以来，政府都是用茶来控制这边疆的游牧民族，保持稳定性，也用茶来换游牧民族的马，所以有茶马古道一说，茶在中国的政治经济发展中起着非常重要的作用。

开茶馆十四年来，我经常后半夜才入睡，有时喝酒抽烟，对食材也从不忌口，却常有人称赞我皮肤好。我想是喝茶令我如此健康。首先，茶是一个非常好的利尿剂，如夏日里喝茶是一个细水长流的过程，喝一盏绿茶生津止渴，保持肠道健康，带走体内垃圾；其二，卢仝在《七碗茶诗》曰：“四碗发轻汗，平生不平事，尽向毛孔散”，真正的老茶、好茶是中国的奢侈品，能使人背脊发热，打通毛孔，微微发汗，从而排走体内的三条输出管道，排除身上毒素，清除体内垃圾，自然能让人保持身体健康，拥有好气色和好皮肤。



和茶馆安缦店内饰

Interior decoration of He Cha Guan (Aman Store)



和茶馆安缦店内部环境

Interior environment of He Cha Guan (Aman Store)

您认为由茶承载的生活方式是怎样的？

我们饮食结构中是少不了这杯茶的，那究竟怎么饮？过去江浙一带的人，只喝绿茶，一来这里饮食清淡，只要绿茶就能平衡；二来，因为过去的贸易交通经济条件的原因，只能吃到本地的食材。如今，食材完全打破了地域的界限，江浙一带的人大量地摄入高热量、高蛋白的食材之后，应该喝些乌龙和普洱，因为乌龙和普洱这类大叶种的茶，去油腻和助消化的功能更强一些。

有人说，绿茶苦涩不好喝，会引起胃寒，还会影响人的睡眠。其实不然，古人用一个“沏”字把茶艺讲完了，“沏”字三点水加一个切，左边是名词水，右边是动词切，告诉你，茶是用水切出来的。水不是刀，如何切茶？明末清初，张岱说：“用敞口瓷瓯淡放之，候其冷，以旋滚汤冲泻之。”即用浅的瓷碗，放少量茶叶，用沸水沿杯口的内切线方向冲泻，如此冲水，茶叶就旋转起来了，这叫用水切茶，形象而生动，这样泡出的茶清香而甘甜，丝毫没有苦味。

陆羽《茶经》曰：“器为茶之父，水为茶之母。”有人用玻璃杯、保温杯喝茶，古人告诉我们，长此以往，必定伤人。中国人发明、烧造陶瓷器的历史已有三千多年，全世界因此叫我们china，我们怎可能不用瓷器喝茶、吃饭？茶是从中国传到欧洲，再走向全世界的，四百多年过去了，西方国家人们用瓷杯喝早餐茶、下午茶，全世界没有丢掉我们的祖宗，依然用瓷器喝茶，反倒我们自己把祖宗给丢了。绿茶在很深很高的杯子里，他的苦寒性会被释放出来，任谁喝都是伤身的。中国人向来都是主张“药补不如食补”，是很懂得食的，现在的人不懂食，所以才食出很多毛病、喝出很多毛病来。

从事这个工作，我从古人那里学来的经验，无论是以前看到的生活用品，还是现在看到的真正生活方式里包含的这种智慧，都使我受益无穷。



和茶馆安缦店门面

The front of He Cha Guan (Aman Store)

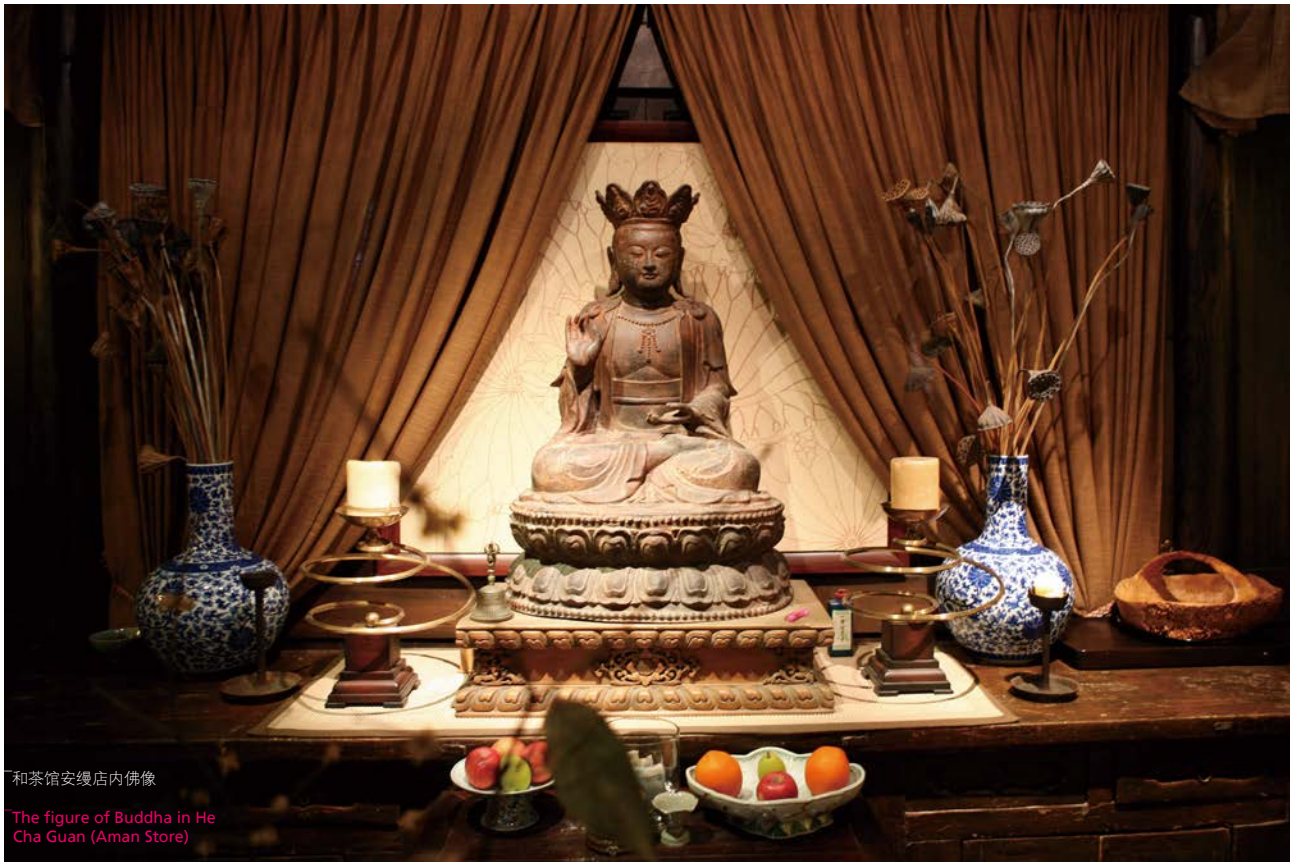
被推入和茶馆这个空间之后，我发现了更多好的东西，从原先只是关注过去的生活用品，到后来发现了一个活着的生活方式。从这一片茶叶里面，我理解了中国人认识自然、享受自然的能力以及人与自然“天人合一”的智慧，同时也了解了这个文明古国几千年的文明从何而来。从茶叶的角度去理解，我觉得从我带回来的每一片茶叶中，喝到的不仅是茶叶的美味和健康，更重要的是不同山水的滋味。我们去到任何一个漂亮的山水里面旅行游玩，能看到、听到、闻到这片山水，但是你不能把对这片山水的感动喝到你的肚子里去，茶叶是可以做到的。真正理解这片山水的人，做出来的茶叶能让你喝到这方山水的味道，做茶叶的过程就是一个“天人合一”的过程，所以它才能永恒，四五千年来传承不断，跨越漫长的历史。中国人的智慧一代又一代生生不息地沿袭下来，这让我非常感动，我觉得这个是最大的品牌。

您是以什么样的理念来经营和茶馆、经营这种由茶承载的生活方式的？未来有何新的目标和追求？

我们在做的不是卖一杯茶、卖一盘菜，而是在分享一种生活方式，既然是一种生活方式，那一定是建立在理解当地生活形态的基础上的，并与其生活方式相结合，才能得到认可。这也是我与安缦合作三年强烈认识到的一点。安缦为什么在全球做到那么顶级，获得了那么高的认可？其实是它结合了世界各地不同美好的山水环境和人文，同时也在分享不同地域的生活方式。如果安缦做得不接地气，恐怕也没有这么大的魅力和那么大的品牌附加值，房子还是房子，吃还是吃，喝还是喝。这个地球上有很多有历史人文厚重感的地方，也有很多山水美丽的地方，安缦选择的就山水和人文完美结合的地方，与人们分享那里的生活方式。他最强有力的经营之道，是让全世界各地的人感受不同的、美好的生活方式，这也是他品牌能够树立起来的最大的力量。从这个思路上看，和茶馆也追随着这样的理念。

初开和茶馆，一个很本真的想法就是和大家分享，谈不上经营理念。十四年走来，我认为经营最大的核心武器就是真诚，开第一家和茶馆的时候，充斥着大量的古董，我们用一个非常可观和真诚的态度将中国人的价值观和生活方式通过茶馆展现给更多的人。

不论是工作还是生活，我向来随遇而安，尽力而为，不作强求。在今年的五月份，我们将会悦榕庄新开一个和茶馆，已经在筹备当中。我虽不是一个可以操作大企业的人，却是一个可以把自己理解的好东西做分享的人，尽我所能，通过多媒体或者网络这样的通道，把古人这些好的经验与更多的人分享，这也是我的愿望。



和茶馆安缦店内佛像

The figure of Buddha in He Cha Guan (Aman Store)



和茶馆安缦店内服务台

The service counter in He Cha Guan (Aman Store)

How did you open He Cha Guan, and what was your original intention of opening it?

Our generation barely had the chance to come into contact with traditional things. After the reform and opening up, many fresh things gradually entered our view, and young people swarmed to follow fashion. By the early 1990s, we discovered that we could never catch up with fashion, because fashion has a short life. No matter they are faddish clothes or fashionable articles for daily use, they will be replaced very soon. When we were confused by this, we got acquainted with Ma Weidu, Chen Ye, and other collectors. When we saw the collections they had, we were shocked. In early 1990s, our living conditions were not as spacious as now, and there wasn't space to display the collections, so the tables, chairs, porcelain and furniture they collected were used as articles for daily use. Before that, I never connected the sacred collections which should only be seen in museums with life, so how could I not feel shocked when I saw them in the condition of daily life? We were chasing fashion, so the things we used would be replaced soon. But the ancient people's daily articles can become eternal. They can stay beautiful and be universally accepted as artworks after hundreds or thousands of years, and their artistic value and technological achievements are perfectly displayed before our eyes, because ancient people's daily articles were made by common people and craftsmen, not for design, not for art, but for life.

When we started to collect those so-called curios, others thought we were buying junk. And thanks to such an environment, those "junk" was quite cheap, so I started to buy something I could afford. In this process of getting familiar and purchasing, I studied the general history of China fragment by fragment, and piece by piece.

One day, my partner Chen Ye said that the area of Jiangsu and Zhejiang provinces was rich and populous, and economically developed since ancient times, so many good stuff we got came from the area; when we grow old, we should open an antique store in Hangzhou and show the good collections of our life to the people, and talk about the antiques over tea by the side of West Lake. My husband suggested that we should open a tea house with our partners, and volunteered to design the tea house, so that we can display our collections, show the excellent life style of ancient Chinese, and reduce the risk. Then the tea house was opened.

What's the origin of the name "He Cha Guan"(Harmony Tea House), and what thoughts do you want to express by choosing this name?

During the years when I collected ancient people's daily articles, I learnt their life style, and greatly admired their eternal fashion, their enjoyment and appreciation of beauty. Meanwhile, I saw our national characteristic. Every nation has its merits and shortcomings,

and we think the word "He"(和 in Chinese) can reflect the merits and shortcomings of Chinese nation the best.

The so called "excellence" is the golden mean of the Confucian school in our opinion, not too much, and not too little, and just enough. This is the universal value of Chinese people, and their life attitude. It's connected with the idea of letting things take their own course in Taoism and nonbeing in Buddhism. When excellence reaches the optimized point, that's "He" (和 in Chinese), peace and harmony, which means perfect harmony. That's the reason why ancient people's daily articles can become artworks and eternal beauty and fashion today. Chinese people's philosophy and value "golden mean" created such articles. Only those who really love life, enjoy life, and understand all the tiny beauties in life can create eternal things. Those tables, chairs, porcelain and other antiques were made by craftsmen. They respected beautiful things and yearned for a good life, not to be arty-crafty, and not for art, but they created artworks. All arts and cultures are the sublimation of life, so ancient people are the most fashionable. They really understood the eternal beauty. The strength of "He" is very strong. It seems moderate, but in fact has infinite and immeasurable tension. The largest merit of Chinese nation is "moderate". It made Chinese civilization last over 5,000 years, and let us pick up the wonderful content in those fragments of life as the energy of creating a good life.

Our nation also has deep-rooted bad habits, which can also be reflected in the word "He" (和 in Chinese). Chinese characters are profound and extensive. The same character often has difference pronunciations and different meanings. "和" in Chinese can be pronounced "he" which means moderate, or "huo", which means reconciling differences regardless of principles. If we can't grasp "moderation" properly, it will become meddling. Wherever there are Chinese people, there will be interpersonal entanglements and entangled contradictions, which will cause negative powers. "He" (和 in Chinese) is a profound philosophy. Properly used, it is totally positive; improperly used, it will consume a lot of energy in the contradictions. In the development of Chinese society, if we don't have wisdom and broad mind, "He" (和 in Chinese) will become our obstacle. I named the tea house "He" (和 in Chinese) also to express my intention to avoid troubles in life and work, and enjoy life better.

Therefore, using the word "He" (和 in Chinese) to name our tea house is a summary of the merits and shortcomings of Chinese people. When we opened the first He Cha Guan (Harmony Tea House), we wanted to express the values and habits of Chinese people through the antiques and the tea house, share ancient people's life style with others in such a public space, and use facts to show the eternal fashion and the ability and thought of "moderation" to the people.

和茶馆安缦店内功夫茶具

Kung Fu tea set of the He Cha Guan (Aman Store)

和茶馆安缦店内部环境

Interior environment of He Cha Guan (Aman Store)





和茶馆安缦店内部环境

Interior environment of He Cha Guan (Aman Store)

After years' pursuit and study of tea, what's your comprehension of tea?

Since Shennong tasted all the herbs and found tea, Chinese people have been drinking tea for thousands of years. At the beginning, tea was found to be a kind of herb beneficial to human health; in Han Dynasty over 2,000 years ago, tea became a kind of drink; in Tang Dynasty, *The Book of Tea* written by Lu Yu systematically introduced tea; in Song Dynasty, people regarded tea as a necessity like rice and salt, and summarized the 7 daily necessities, i.e. "firewood, rice, cooking oil, salt, soy sauce, vinegar, and tea", and drinking tea became one of the necessities for people to live. The first six necessities i.e. "firewood, rice, cooking oil, salt, soy sauce, and vinegar" reflect people's material life, and when people are content with their material life, they will start to pursue spiritual enjoyment, and tea is there to accomplish this. Tea can bring spiritual nourishment and inner tranquility, and proper drinking of tea can make people healthy and happy.

After years' traveling, I got the conclusion that people should drink according to what they eat! China has a vast territory and abundant resources, and different places have different climates, different natural conditions, and different crops, so the dietary structures and dietary modes of are also different. For example, people who drink oolong tea mainly live in the southern part of China. In *Yatang Notes*, Lian Zhan's father Lian Heng wrote that people of three places like to drink oolong tea, namely Zhangzhou, Quanzhou, and Chaozhou. The three cities in the southern part of China have been enjoying developed economy and transportation since ancient times. They are located near mountains and beside rivers, abundant with wild fowls, and fish and shrimps with high protein. The climate is hot, and the people have the habit of drinking morning tea and having night snacks, so the strong tea is quite suitable. In the area south of Yangtze River, the diet is light and mild, so the people there are not suitable to drink strong tea, which may cause calcium deficiency and anemia, and be harmful to the health. Therefore the small-leave green tea is enough to provide balance, and a cup of fragrant green tea after meals will make the fish and shrimps taste fresher. People who drink Pu'er tea are mostly the national minorities living in the border area. Their

staple foods are beef and mutton, which have high content of calcium and ferrum, so they need the coarse Pu'er tea to help them digest grease. Meanwhile, the coarse Pu'er tea has high content of alkaloid, which can kill the parasites in meat, so Pu'er tea is essential for the nomadic people's health, and is a necessity of life for them. In ancient times since Tang Dynasty and Song Dynasty, the central government used tea to control those nomadic people and keep national stability, and used tea to change for horses. That's the origin of the Ancient Tea Horse Road. Tea played an important role in China's political and economic development.

I have been running the tea house for 14 years. I often go to bed after midnight, and sometimes smoke and drink, and I don't avoid any food, but people often say I have good skin. I think it's tea that makes me so healthy. First, tea is a good diuretic. For example, in summer, tea should be drink slowly. A cup of green tea can help produce saliva and quench thirst, keep intestinal health and take away the waste in your body; second, Lu Tong wrote in his poem *Seven Cups of Tea*: "when you have drunk four cups of tea, you will sweat a little, and all the unhappy things in your life will go away from

your pores". The real old and good tea is a luxury in China. It can warm your body, open the pores, and make you sweat a little. Thus the toxins in your body will be eliminated. As a result, drinking the right tea in the right way can clear up the 3 excretion channels in our body and eliminate the wastes, and therefore make us keep healthy and have a good complexion and skin.

In your mind, what's the life style represented by tea?

Tea is indispensable in our dietary structure, so how should we drink it? In the past, people of Jiangsu and Zhejiang only drank green tea. First, it's because the local food was light and mild, and green tea was enough to keep balance; second, due to the trading, transportation and economic conditions in the past, people could only eat the local food. Now, there's no boundary for food, and people in Jiangsu and Zhejiang eat a lot of food of high calorie and high protein, so they should drink some oolong tea and Pu'er tea. Because large-leave tea like oolong tea and Pu'er tea is more effective in getting rid of grease and helping digestion.

Some people say that green tea is bitter and unpalatable, and it will cause stomach cold and affect the quality of sleep. It's not true. Ancient people explained tea art with one character "qi" (沏 in Chinese means to make tea). The character沏 consists of a 氵 and a 切; the 氵 is a noun which means water, and 切 is a verb which means to cut, so the whole character means to use water cut tea. But water is not a knife, how can we use water to cut tea? Zhang Dai, an essayist of late Ming Dynasty and early Qing Dynasty who was proficient in tea art wrote: "put tea in an open porcelain bowl, and wait for it to cool, then use boiling water flush it", i.e. use a shallow porcelain bowl, and put some tea leaves in it, then use boiling water to flush the tea leaves along the tangential direction. In this way, the tea leaves will swirl in the water. This is to use water cut tea, very vivid. The tea made in this way tastes fragrant and sweet, with no bitter taste at all.

Lu Yu wrote in his *The Book of Tea*: "the container is the father of tea, and water is the mother of tea." Nowadays some people use glass cups or metal cups to drink tea, but ancient people told us it would be harmful to our health if it went on like this. Chinaware has been invited by Chinese people for over 3,000 years, and that's why the whole world calls our country China. How can we not use china to drink tea and contain food? It was from China that tea was spread to Europe and went to the whole world. More than 400 years later, western people still use china cup to drink breakfast tea and afternoon tea. The whole world hasn't abandoned the habit of our ancestors, but we have. In a very deep and high cup, the bitterness and coldness of green tea will be released, so it will be harmful no matter who drinks it. Chinese people always thought dietary therapy was better than taking medicine, and we knew well how to eat. But now, people don't know how to eat, so they get harms from their eating habits and drinking habits.

By doing this job, I have learnt a lot from the experience of ancient people, no matter the daily articles I saw before, or such wisdom I get in our real life now.



After I was pushed into the space of He Cha Guan, I discovered more good stuff. At first, it was just the articles for daily use of ancient times, and later I discovered a living life style. From this tea leaf, I understood Chinese people's knowledge of nature and ability to enjoy nature, and the wisdom of harmony between human and nature, and integration of human and nature. Meanwhile, I learnt the origin of the thousands years of civilization of China. Thinking from the perspective of tea, I think from every tea leaf I brought home, I not only got the enjoyment of tea and health, but also the tastes of different places. When we go to some beautiful place to have a trip, we can see, hear and smell the place, but we can't drink the feelings of the place. However, we can drink tea. The tea leaves made by people who really understand the place can let you taste the flavor of the place. The process of making tea is a process of integrating human and nature. That's why tea culture is eternal, and keeps being passed down for four or five thousands of years across the long history. Chinese people's wisdom has been passed down generation by generation without breaking, and this makes me touched, and makes me feel it's the most magnificent brand.

和茶馆安缦店橱柜陈列的
茶叶样本与各式茶具

Tea samples and tea sets
displayed in He Cha Guan
(Aman Store)

What kind of philosophy do you use to manage He Cha Guan, and manage the life style inspired by tea? Do you have any plan or pursuit for the future?

Our business is not selling tea or dishes, but to share a kind of life style. It's a life style, so it must be based on the understanding of the local life style and can be combined with the local life style, so that it can be accepted by the local people. This is what I learnt through the 3 years of cooperation with Aman Resorts. Why is Aman Resorts so successful around the world, with such a high recognition? In fact, it combines the natural environment and culture of different places around the world, and at the same time, shares the life style of different regions. If Aman Resorts doesn't pay attention to local factors, I'm afraid it won't have such great charms and so much brand added-value, and a house is still a house, food is still food, and drinks are still drinks. On the earth, there are many places with profound history and culture, and many places with beautiful landscapes, and Aman Resorts choose the places where landscape and culture are perfectly integrated to share the life style of the place with people. Its most powerful way

of management is to let people of different places around the world feel different nice life styles. And this is the greatest power that set up its brand. From this thought we can see, He Cha Guan also follows the same management philosophy.

When I first opened He Cha Guan, I had a very true desire to share with everyone, and it's not really a management philosophy. Through the 14 years, I think the best thing for management is sincerity. Our first He Cha Guan was filled with antiques, and with an impressive and sincere attitude, we displayed Chinese people's values and life style to more people through the tea house.

No matter dealing with work or life, I always like to make the best of things, try my best, and don't impose. This May, we will open a new He Cha Guan in Banyan Tree Hangzhou, and now it's in preparation. I'm not a person that can run large enterprises, but I can share the good stuff in my understanding to others, and try my best to share the good experience of the ancient people to more people through media or internet. This is also my wish.

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Couture Designer

●● 能谈谈您的设计领域与玫瑰坊品牌的创建吗？

●● 我的设计空间很广泛，有舞台装设计，包括戏曲服装、电影服装，一直到中国晚会主持人和著名歌手的服装设计；也有很多的明星红地毯以及她们的晚装设计；甚至很多普通人的日常装设计；婚礼服设计，除了设计中式的婚礼服以外，我也设计西式的婚礼服。我觉得设计是相通的，所有这些设计我都很有兴趣，都很有激情去面对。我很热爱设计，愿意为所有的人做设计。

●● 经过10年的历练，我在1997年5月开始踏上自己的梦想之路，成立了玫瑰坊时装定制有限公司。自成立以来，玫瑰坊以奢华、唯美、雅致、细腻为主要特色，现拥有450人的团队，包括刺绣、首饰、制包、流苏、盘扣、手工花朵等工艺。玫瑰坊的详细组成包括设计部、制版部、样衣部、裁剪部、工艺部、图案部、刺绣部、首饰部、扣子部、鞋包部、装饰部、整烫部等部门。

●● 玫瑰坊从创建至今得到了众多人的认可，您觉得其中的原因是什么？

●● 玫瑰坊从结合中外制作、定制工艺到把高级定制的概念推广并被市场认可，我想凭借的是品质和服务，我们希望依靠至高品质、完美创意、奢华理念以及优质服务来赢得中国高端时尚消费顾客群的认可与青睐，通过每个客户的口碑来享誉全球。

●● 产品受不受欢迎，我其实没有特别想过。我觉得当我认真、努力地做内心那个自我时，整个人就会更单纯地投入设计。人往往喜欢一种纯粹，当你是很纯粹的，大家自然就会认同和欣赏。此外，我不会为了提升欢迎程度而改变设计的目的。我认为，别人不是因为华丽喜欢你，而是因为华丽背后的东西。

●● 在您的设计作品中，运用了很多中国传统元素，能否请您谈谈这样做的初衷？

●● 中国是世界上仅存的文明古国，中国设计师的责任就是把悠久灿烂的中华文化用设计的语言传播并弘扬，将优秀的民族艺术与现代的时尚美学结合起来。我们学习、探索并发展世界上的顶尖技艺，这涵盖了面料、工艺、管理、制作流程等。在现在这个信息时代，世界是平的，好的东西自然会得到大家的认可和关注，这也是中国文化再次被世界瞩目的原因。

●● 从您这里定制衣服，整个流程是怎样的？

●● 设计师先与客人沟通，后设计，之后有专门的量体师、打版师为客人量体、打版，随后，客人穿起来立调，接着再改版，然后缝纫。这里很专业，也很注重细节，甚至扞边也有专门的师傅。

●● 刺绣工艺是玫瑰坊在传统工艺的继承和发展中的一大特色，传统元素在我的作品中并不显生硬，反而彰显了华贵、丰饶的风格和美感。譬如“龙的故事”高级时装秀及“龙的新娘”静态展的其中一件作品，裙身装饰点缀了千余朵宫花，远看就是一团锦绣，近看一针一线都是精致和不怕费工的。宫花的制作技艺已经在上世纪70年代失传，我是从北京一家倒闭多年的宫花厂库房里把它们搜罗到的，光制作就有七道工序，还需要手工晕染。虽然宫花已经不是我们这个社会需要的东西了，但它就像我们做的高级时装一样，创作过程富有它的生命。

●● 您是怎么想到要做中国嫁衣的？中国嫁衣的概念和特色是什么？

●● 三年前，一位婆婆带着自己50年前穿过的嫁衣来到北京找到我，希望我能将这件衣服改改，让她的儿媳在婚礼时能穿上这件嫁衣，当她把放在盒子中的嫁衣拿出来时，我感到震撼，虽然经历了50年但是这件衣服却还是同样耀眼。我一眼就看出来这是潮绣，当时其实并没有把握能做好，但还是对这件衣服爱不释手，我花了3个月来学习潮绣技法，最终把这件衣服重新做了出来。老太太拿到嫁衣的那一刻，感动得留下眼泪，原来嫁衣在老太太的家族中是每个媳妇过门都穿过的，这对于他们来说更大的意义在于传承，我深深为之感动。

●● 做完那件衣服以后我就对助理说，我们要做这样有意义的衣服，我们的国家有这么悠久的历史，却没有属于自己并可以传承下去的嫁衣，或许之前有过，但没有被延续下来，想起来是一件很可悲的事情。在国外，有很多的新娘在结婚的时候穿着整个家族传承百年的婚纱，我心中涌起一种冲动和激情，我想要做出最美的衣服来打动未来的中国新娘们，用每一件服装美丽至极的细节来让他们感受到爱，感受到美丽和传承，这其实也是在提倡一种民族精神。所以，我决定做“中国嫁衣”。

●● “中国嫁衣”系列作品结合了很多中外制衣工艺、面料、技术以及现代时尚元素，使嫁衣不失传统，又更符合当代人的审美。我对中国传统嫁衣做了很多学习和研究，从民间，甚至各个博物馆找回部分失传的工艺和技法，并在这个过程中对款式、图案、配色等元素用现代审美加以变化，使其更加容易被人们接受。目前的嫁衣款式多为褂裙、旗袍等具有代表性的传统婚嫁服装以及延伸出的款式，受到了消费者的关注。

●● 我们的嫁衣定制费用是根据客人的需求，综合考量制作工艺、用料、工时等因素来制定的，所以嫁衣定制的价格会在5万到30万不等，或者更高。目前“中国嫁衣”系列以半定制的形式面向客户，所有的款式已经设计完成，如果成衣可以满足客人的需要，客人可以将它直接提走。客人也可以先挑选，然后根据各自的特定需要，更改面料、装饰、工艺等细节。对于有特定要求的嫁衣，则需要从制作工艺上决定制作时间，根据时间决定价格。

~ 2012中国嫁衣静态展
—云肩翘摆凤尾裙

~ 2012 Chinese Wedding Dress
Static Show——cloud shoulder
raised hem phoenix-tail skirt





玫瑰坊总部殿堂全景图

Panorama of Rose Studio
Headquarters' hall



●● 您从毕业后开始设计成衣已有二十多年，可否结合您的经历，谈谈对高级时装定制的思考，以及这个行业未来的发展趋势？

●● 随着社会快速发展，人们在生活中更习惯于快速体验某种服务，快速拥有某件衣服。但这种速度感在让人享受便利的同时也同样给他们带来困扰。很多人想在这种快速生活模式带来的压力下找到一个适合自己的缓冲。而对历史和文化的欣赏比如建筑、文物这些更富有思想的事物需要时间和漫长的过程。

●● 人们的欲望是不容易满足的，很难在事物中找到满足与平衡。就像生活在热带地区的人一年四季都穿着夏季服装，他们觉得很遗憾，没有机会穿上大衣，于是会想要尝试去一些可以穿着冬季服装的城市。所以人们一直都在追求和寻找满足的过程中不断地改变。社会也会在快速发展的过程中寻找一些慢下来的理由，这就是高级定制这类拥有沉淀感的产品和服务在这个时代的优势或者存在的原因。

●● 我认为中国的高级定制也会和世界的高级定制一样，并不会无限制成长，因为行业内成本的增加，它永远会局限在一个人群和范围里面。同时，它也永远不会消失，因为爱美的人永远存

●● 您觉得高级时装定制行业的发展，需要从业者做什么样的努力？

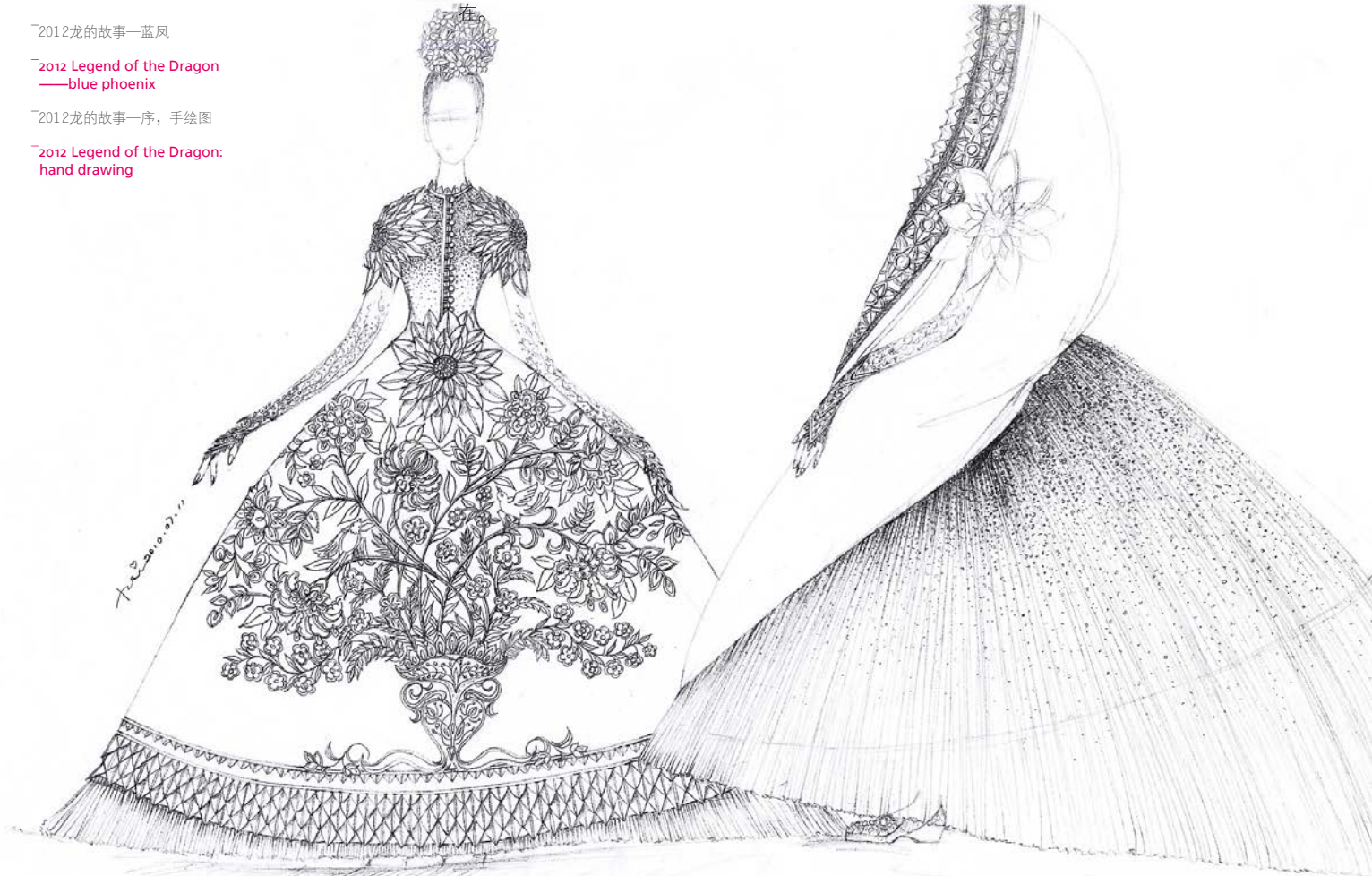
●● 从业者方面来说，我想说的是要脚踏实地！现在很多年轻人一上来就想如何做作品，如何创作。其实设计师是一项非常辛苦甚至是艰辛的工作。在高级时装定制行业，追求的应该是品质和有代表性的精品，而不是单纯地追求高价格。想象力谁都有，但需要把设计落在实处时，就要看功底了。我算了一下，平均一年要做2000个设计，十年就是两万个，我已经做了20年，就是四万个以上的设计，这四万个设计全部要被客户认可，并做成服装，而不是画四万张图，所以懂得脚踏实地很重要。

“2012龙的故事—蓝凤

“2012 Legend of the Dragon
——blue phoenix

“2012龙的故事—序，手绘图

“2012 Legend of the Dragon:
hand drawing



Could you talk about your design scope and the establishment of Rose Studio Brand?

My design scope is very extensive. I design stage costume, such as opera costume, film costume, and dresses for Chinese M.C. and famous singers; I also design dresses for red carpet occasions, evening dresses for stars, and even daily costume for common people; and I design wedding dresses, both the Chinese style and Western style. I think different types of design are interlinked, and I'm interested in all of them, and have passion to design them. I love designing, and I'd like to design for everyone.

After tempering myself for 10 years, I set foot on the road of my dream in May 1997, and established Rose Studio Haute Couture Co., Ltd. Since its establishment, Rose Studio has been characterized by luxury, aestheticism, elegance, and delicacy. Now we have a staff of 450 people, who specialize in hand-crafted embroidery, jewelry, handbag, knot button, and fabric flower. Rose Studio consists of Design Department, Patterning Department, Sample Department, Tailoring Department, Craft Department, Ornamental Design Department, Embroidery Department, Jewelry Department, Button Department, Shoes and Bag Department, Decorating Department, and Ironing Department, etc.

Rose Studio has received recognition from lots of people since its establishment. What do you think is the reason?

I think Rose Studio developed from combining Chinese and Western costume making, custom-made craft, to popularizing the concept of Haute Couture and being recognized by the market depending on its good quality and service. We want to win the recognition of and find favor in Chinese high-end fashion customer base depending on supreme quality, perfect originality, luxurious concept, and first-rate service, and become famous around the world by the customers' word of mouth.

In fact, I never thought about whether the products would become popular or not. I think, when I seriously work hard to be the person I want to be, my whole mind will simply concentrate on design. People tend to like purity, and when you are pure, people will acknowledge and appreciate you. In addition, I will never change the purpose of design to enhance popularity. I think, people like my design not because of the magnificence, but because of something deeper underneath.



You use a lot of Chinese traditional elements in your design works. Could you talk about your intention of doing so?

China is the only remaining ancient civilization in the world, and Chinese designers' responsibility should be spreading and promoting the long-standing Chinese culture by using the language of design, and combining our excellent national art with the modern fashion aesthetics. We study, explore, and develop the world top techniques, including fabric, craft, management and manufacturing, etc. In this information era, the world is flat, and good stuff will certainly get the acknowledgement and attention of everyone, and this is the reason why Chinese culture has attracted worldwide attention again.

What's the procedure to order custom-made clothes from your company?

The designer will communicate with the customer first before starting to design. Then the special body measurer and patterner will measure the customer's body, and pattern the design. After that, the customer will put on the paper pattern and the patterner will make adjustment and modification. Then the sewing workers will sew the clothes. We are very professional and pay attention to details. We even have special staff to prune the edge.

Embroidery is one of the characteristics of Rose Studio in the inheritance and development of traditional handicraft. Traditional elements don't seem unnatural in my works. Instead, they manifest the luxury of the design, the richness of the style and the aesthetic appeal. For instance, one of the works in the "Legend of the Dragon" Haute Couture Fashion Show and the "Bride of the Dragon" Static Show is adorned by thousands of Palace Flowers, and it looks like a bunch of flowers from a distance, but when you come closer, you will see all the tiny stitches on the flowers. It's delicate and requires a lot of labor. The craft of making Palace Flowers was lost in 1970s, and I found them in the storehouse of a Palace Flower Plant

2010—千零二夜—青花瓷

2010 The Arabian 1002nd Night: blue and white porcelain

which was closed down long ago. It requires 7 procedures and manual dyeing to make the flower. Of course our society doesn't need them any more, but they are full of life in the creation process, just like the haute couture we make.

How did you think of making Chinese wedding dress? What's the concept and characteristic of Chinese wedding dress?

3 years ago, an old lady came to me in Beijing with a wedding dress that she wore on her own wedding 50 years ago. She wanted me to alter the dress so that her future-daughter-in-law could wear it on her wedding. When she took out the dress from the box, I was shocked. After all the 50 years, the dress was still so gorgeous. I could tell it was Chao Embroidery at one glance. I wasn't sure whether I could do it, but I just couldn't let it leave my hands, so I spent 3 months learning the techniques of Chao Embroidery, and renewed the dress in the end. When the old lady held the dress in her hands again, she was moved to tears. Then I learnt that the dress had been worn by every bride in the family, and to them the bigger significance of the dress was inheritance. I was deeply moved, too.

After renewing that dress, I told my assistant that we should make clothes with such significance. Our country has such a long history, but we don't have our own wedding dress to pass down. Maybe, we had the tradition once before, but we didn't keep it. It really is a sad thing. In foreign countries, the wedding dresses worn by many brides are the wedding dresses passed down over generations in the family. A kind of impulse and passion arose in my heart, and I wanted to make the more beautiful wedding dress to affect the Chinese brides in the future,

and use the extremely beautiful details of each dress to let them feel love, beauty and inheritance. This in fact is advocating a kind of national spirit. So I decided to make "Chinese wedding dress".

The works of the Chinese Wedding Dress series integrated many Chinese and foreign costume making crafts, fabric, techniques and modern fashion elements, making the dresses traditional and can meet the aesthetical standard of contemporary people. I did a lot of study and research on Chinese traditional

玫瑰坊中式试衣间

Rose Studio's Chinese style fitting room



wedding dress, and retrieved some of the lost crafts and techniques from the folks and even some museums. In the process, I altered the style, pattern, color matching and other elements according to modern aesthetical standard, so that it would be easier for people to accept. The current wedding dress styles mainly are the representative traditional wedding dress styles, such as the Short Gown with Long Skirt, and cheongsam, as well as styles evolved from the traditional styles. All of them have attracted the consumers' attention.

The price of our custom-made wedding dress is decided according to the customer's demand, while giving overall consideration to the crafts, materials, working hours and other factors, so the price is between RMB 50,000 and RMB 300,000, or even higher. At present, our Chinese Wedding Dress Series are provided for the customers in the semi-custom form, and all the styles have been designed. If a ready-made dress can meet a customer's needs, the customer can buy it directly. Customers also can select, and alter the fabric, ornaments, craft and other details according to their own needs. For a custom-made wedding dress with specific requirements, we need to decide the working hours based on the craft being used, and determine the price according to the working hours.

You have been designing clothes for over 20 years since your graduation. Could you talk about your opinion on haute couture and the future development tendency of the industry based on your own experience?

With the rapid development of society, people are more used to experiencing some service and acquiring certain clothes quickly in their life. However, while letting people enjoy the convenience, the sense of speed will also bring confusion to them. Many people want to find a buffer suitable to them under the pressure of the fast life style. However, the historical and cultural objects for appreciation, such as architecture, cultural relics and other objects filled with wisdom, need time and a long process to evolve.

It's difficult for people to satisfy their desire and find satisfaction and balance in objects. For example, people living in tropical areas wear summer costume all year along, and they think it's too bad that they don't have the chance to wear a coat, so they want to go to some cities where they can wear the winter costume. As a result, people keep changing in the process of pursuing and searching for satisfaction. The society will also seek for some reasons to slow down in the process of rapid development. This is the advantage of the products and services with the sense of deposit such as haute couture in this age, or the reason of their existence.

I think, like the haute couture in other countries, the haute couture in China won't grow unlimitedly. Due to the increased cost of the industry, it will always be limited within a circle of people and a little scope. Meanwhile, it will never die out, because there will always be people who love beautiful things.

What kind of effort do you think the people of the industry should make to develop the haute couture industry?

I think, people in this business should be down-to-earth! Nowadays many young people want to design works and make creation right away. In fact, the work of a designer is very laborious and even arduous. In the haute couture industry, we should pursue high quality and representative works with competitiveness, not just pursue high price. Everyone has imagination, but it depends on your basic skills to make design into clothes. I made a calculation, and found that a designer should create 2,000 designs each year on average, and 10 years would be 20,000 designs. I have been doing it for 20 years, so I must have created over 40,000 designs. All the 40,000 designs must be accepted by the customers, and made into clothes. It's not just drawing 40,000 pictures. So it's important for a designer to be down-to-earth.

Brand Wealth A Century-old Gallery Requires More Learning than Business to Build

品牌财富

Brand Wealth

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学术先于经营 打造百年老店
访恒庐美术馆馆长席挺军 //

A Century-old Gallery Requires More Learning than Business to Build
Interview with Xi Tingjun, the Curator of Henglu Gallery and Chairman of Hangzhou Art Trading Association //

恒庐美术馆馆长

杭州市艺术品经营行业协会会长

席挺军

Xi Tingjun

The chairman of
Hangzhou Art Trading
Industry Association
The Curator of
Heng Lu Art Gallery



●● 恒庐为杭州名医张星一在世时所建，浙江历史文化名人余绍宋在1931年的日记中记载：“张星一新宅落成，题恒庐扁赠。”故得名“恒庐”，恒是亘古不变的意思，庐是房子、是基业的意思。2002年西湖南线改造后，席挺军在这里经营画廊与私人美术馆，沿用了“恒庐”这个名字。

学术根本 诚信经营
打造百年老店

●● 不要急着做生意，先把自己的内功修炼好，把学术作为核心，把品牌打造作为发展的根本，真正把“恒庐”这个品牌树立起来。

●● 1999年，席挺军为其不断发展壮大的外贸公司买下了白马大厦的一层半写字楼，这个面积达一千四百多平方米的新办公场地的主人，想要用具有较高艺术价值的字画来装饰，于是便关注起了字画。一次偶然的机会，浙江画院艺术事务所举办拍卖会，席挺军凭感觉一口气花三十多万，买下了二十八张画，“这是我第一次买艺术品，第一次买字画，后来证明没有一张假画”，这次成功的购买行为催生他经营艺术品的想法。



恒庐美术馆展厅

Exhibition Hall of Henglu Gallery



恒庐美术馆外景

Exterior of Henglu Gallery

“想要开画廊，开个艺术公司总要有个场地吧。”2002年，正逢杭州南山路改造，上城区南线改造指挥部决定将南山路的部分房子带产权拍卖，恒庐房产就是其中之一。“我们想在这里开一个艺术品公司，在这里大家可以坐下来，品茗赏画，所以恒庐最早叫作‘茗画苑’，这个想法与南山路的整体规划定位相符合，初步获得了认可。”了解参加拍卖的要求后，席挺军的团队花了一周的时间做了一份详细的计划书，向拍卖行缴纳了五十万的保证金后，回家等拍卖通知。当时，杭州西湖周边住宅的每平方价格大约四、五千元，现在的解百新元华所在地，在当时被认为是杭州欣赏西湖全景最好的楼盘，每平方的价格达到了九千元，“八、九千元是住宅的每平方均价，沿街的商业别墅肯定更贵”，席挺军预测南山路上拍卖的房产每平方的价格会在两万到三万之间。介于长期从事文化产业的打算和对房地产价格看涨的预测，席挺军最终在拍卖会上以每平方两万的价格，拿下了当时南山路拍卖的最大房产恒庐，面积达到一千五百平方米，交付时因多加了一个地下层，实际面积达到了两千一百平方米。

买下恒庐的房产意味着席挺军真正涉足艺术品行业，但这只是行动上的涉足，“你光有一个地点，并不能代表你真正进入这个行业”，从经营一个产业来讲，经营场所固然重要，经营的思路、理念以及对企业将来能否发展、怎样发展的思考更为重要，而在这方面，恒庐很幸运。在文化公司成立之初，恒庐请到了浙江省古汉语、国学专家吴战垒老师，擅长山水画的童中焘老师，擅长人物画的吴山明老师，擅长花鸟画的卢坤峰老师，擅长书法的金鉴才老师为顾问。这五位席挺军口中的“恒庐五老”尽管从事的专业不同，但对艺术的追求、对艺术机构的经营都有自己的

想法，他们为恒庐的发展指出了方向，提出了思路：不要急着做生意，要注重学术积淀，把自己的内功修炼好；恒庐想要做百年老店，就要注重这个品牌，把品牌作为企业发展的一个根本，树立起良好的口碑。“从现在来看，‘五老’为恒庐指的路是非常正确的。”这十几年间，无论是学术积淀，还是品牌经营，恒庐一直在按照这条路走着。

归纳说来，恒庐以学术为根本，以诚信经营打造品牌，以打造百年老店为长远目标。学术是恒庐的核心，恒庐始终强调：学术先于经营。因此，不同于一般的画廊举办以卖画为目的的展览，恒庐举办的展览百分之九十以上都是不卖画的。

恒庐与书画家签订的
《诚信销售授权书》

Henglu Gallery's Honest Sales
Agreement with the painters



也是艺术品是收藏品也是投资品

过去人们买艺术品，完全是出于装饰的需要，而今，人们并不只满足于此。绝大部分的购买者希望他们所买的艺术品是一件收藏品的同时，还是一件投资品，具有升值的空间。

文化部文化市场司出版发行的《2011中国艺术品市场年度报告》中显示，2011年度我国艺术品市场的交易总额达到2108亿元，名列世界第一，年增长率24%。其中，艺术品拍卖市场交易额为975亿元，画廊、艺术经纪和艺术品博览会的交易额为351亿元，艺术品出口额为30亿元，艺术品网上交易额为12亿元。现当代原创工艺美术品的交易额为590亿元，艺术授权品、艺术复制品、艺术衍生品的交易额为150亿元。中国已经成为全球艺术品市场的重要组成部分。

●● 世界上老牌的商业银行巴克利，曾经根据世界各资产长期的历史投资回报得出结论：全世界机构投资者和有钱人应该拿出5%—10%的资产配置在艺术品上。“梅摩”指数的创始人梅建平教授认为，按照这样的资产配置，意味着在2020年中国将具有16万亿艺术资产的潜在需求。如果到那个时候，我们市场的发展能够满足16万亿中的25%，也就意味着中国在2020年时艺术品市场的规模将达到4万亿人民币。席挺军认为艺术品产业是非常大的产业，也是非常有潜力的产业，它的发展规模会越来越大，经营模式也会不断创新，在未来的国民生产总值中占一席之地。此外，由于文化产业的特殊性，艺术品产业带来的并不仅仅是产业规模上的扩大和经济效益上的提升，其在精神上带来的效益是难以用数值、金额来衡量和说明的，它巨大的传播力、渗透力以及它在文化传承与文化延续方面的影响力不容忽视。艺术品行业的发展是必然的趋势。

●● 十年间，市场对艺术品的诉求、购买群体、购买力、购买心理在一定程度上都发生了变化，艺术品的属性也发生着变化。以前，人们买字画是出于装饰的需要，基于价格便宜的考虑，不少人会去画廊买行画，而现在，人们关注原创，对质量有了更高的要求。“绝大部分的购买者希望他们所买的艺术品是一件收藏品的同时，还是一件投资品，要具有升值的空间”，席挺军如是说。



恒庐美术馆展厅

Exhibition Hall of Henglu Gallery

●● 与此同时，购买群体发生了相应的变化，以前的购买群体相对单纯一些，主要是收藏群体，现在的购买群体由收藏群体和投资群体构成。以前人们认为艺术品是有钱人玩的，是收藏家、企业家，或是艺术家购买的，而现在，购买艺术品的门槛降低了，许多小有积蓄的工薪阶层也会购买一两张字画，既可以挂在墙上欣赏，又有升值空间，何乐而不为呢？

●● 人们在心理上的最大变化，是大家开始把艺术的投资、升值的特性加入到购买的需求中。这种心理对艺术品行业来说是把双刃剑，艺术品本身确实是有投资品的属性，这是国际上都认可的，但是如果过分关注其升值空间，以投机的心态来做艺术品不利于艺术品行业的发展。

●● 事实也证明了这一点。艺术品市场涨落有序，呈一定轮涨规律，有些类似于股市。从中国书画拍卖品的价格走势来看，2000年以来，每2.5年左右为一个涨落周期，也就是说，基于中国经济形势没有太大的起伏变化的前提，书画价格从波峰到波谷差不多需要两年半时间，即上一个价格波峰到下一个波峰的时间大约需要5年时间。从2000年到2005年的这波行情看来，艺术品书画市场呈现出“井喷”态势，且在2005年北京多个拍卖会上，出现了大量的假画。

艺术品企业 规模经营之现象

●● 艺术品行业中的大多数企业不愿意做大，大多和税收有关。价格倒挂现象普遍存在，倒挂幅度在百分之三十到百分之五十不等，影响了画廊的经营。同时，艺术家个体卖画盛行和拍卖行业的火热发展，使画廊面临着双重的挤压。

●● “在政策层面上，有一个很大的问题制约了我们行业的发展，就是税收”，席挺军说。画廊属于增值税征收范围，对全年销售额80万元以下的画廊，按照小规模商业企业征收3%的增值税；对全年销售额80万元以上的画廊，征收17%的增值税。2000年以前，画廊业处于萌芽期，销售额一般不超过80万元，3%的税率相对合理。但这十多年间，艺术品行业翻了二十多倍，稍有名气的画家作品都能卖到几十万元，画廊销售几幅画销售额就超过80万元，所以，画廊基本都按照17%的比例交税。

●● 按照规定，增值税有销项税和进项税，分别由买卖上下家承担，相互抵扣后，两者的差额是画廊缴纳的增值税的基数。而画廊业有其特殊性，画廊从画家手上拿画，画家无法提供正规发票，画廊没有进项税发票，无法抵扣，所以画廊是以销售额而不是买卖差价为基数来缴纳增值税的。此外，加上营业税和企业所得税，缴纳的税占到比较高的比例。举个例子，以一家年营业额为500万的画廊为例，缴纳的税费如下：首先由于没有进项税发票而按照500万的基数缴纳17%的增值税约85万元，房租、水电、工资等运营成本30万元，扣除经营成本以后，企业还要缴纳25%企业所得税，约为95万元，缴纳的税费连同运营成本达到210万元左右，而画廊的毛利润的比重约为17%，即75万元。因此，画廊亏损130余万元。由此观之，这样的情况让画廊压力很大，难以为继。

●● 除了税收之外，价格倒挂也是制约经营的一大问题。如今艺术品行业中价格倒挂现象已非常普遍，画廊从画家里拿到画的价格，比市场能够出售的价格高，倒挂幅度在百分之三十到百分之五十不等。“恒庐是诚信画廊，与画家都有协议，作为签约画家的诚信销售点，所卖的画都要从画家处拿，同时，所卖的价格都要与画家自己卖画的价格一致”，加之价格倒挂的普遍现象，可见画廊生存之难。

●● 与股票市场一样，艺术品市场也分为一级市场和二级市场，一级市场从艺术家处直接取得艺术品，通过代理或合作机制发掘艺术家，以展览的形式直接介绍给藏家，进行销售。而藏家从一级市场买入作品后，如果想再出手，这件作品就会再度进入市场，进行二次流通，即进入了二级市场。由此观之，按照正常的分工，画廊属于一级市场，拍卖公司属于二级市场。在国外，许多画廊经过数十年的发展，都拥有雄厚的资金实力与良好的信誉，一定程度上已经成为艺术品市场最重要的部分，艺术品市场的发展几乎由他们引领，一级市场作为艺术品市场的风向标而存在。而国内的一级市场并没有这种属性，且正在遭受着双向的挤压：一方面，中国艺术家个体创作和私下交易盛行，这是长期以来没有改变的问题；另一方面，拍卖行业过度发展，并不符合国际艺术品市场的格局，画廊业处于市场的末端，构建市场主体艰难，受挤压的程度较大。

Build a
Century-
old Gallery
Depending
on Academic
Learning and
Honesty

十年前，180万元能买到十八张陆俨少的画，什么概念？今天，卖掉其中一张，价格就是几百万。经营成本越来越高，艺术品行业的出路在哪里？着力艺术品金融以及注重与电商的合作。

国际艺术品金融已经具有比较成熟的模式，金融产业与艺术品产业有机联系，席挺军认为：“在发达国家，有些银行或者银行的有些部门是专门做艺术品的，而国内，由于体制、鉴定等问题，国内的艺术金融是相对滞后的。”近几年来，在文化部、银行等机构的关注下，艺术品基金的发展呈现出阳光的发展趋势。“艺术和金融产业的挂钩可以解决艺术品行业发展的一些问题，一来，当资金不够的时候，可以把社会的资金吸引进来，解决经营成本高的问题；二来，可以帮助提高经营档次。例如，以前我拿一百万可以拿到很好的画，而现在用这笔钱根本拿不到好画，但借助基金，我们可以做潘天寿、齐白石等画家的作品了。”

事实上，恒庐从2012年开始与民生银行进行合作，发行了杭州乃至浙江第一个向社会正规发行的书画艺术品基金，该基金是面向一般的投资者，也就是所谓的基民的。随着社会对艺术品需求的增加，艺术品行业如何适应这个社会需要？席认为，艺术品基金是解决方法之一，它为艺术品机构继续发展提供了可能性。

“电商高速发展的今天，如何让艺术品的经营能够搭上电商这个快车”也是席挺军一直在思考的问题。2011年10月，恒庐与淘宝网合作，采用线上拍卖与美术馆展览同步的方式进行，举办了一场网上书画拍卖。这是恒庐根据自身的特点探索的一种新的交易模式，是线下跟线上相结合的一种交易模式。对线上的交易者来说，线下的同步展览提供了一个保证；对传统交易人来说，扩大了销售的面。这次网上拍卖热烈程度并不亚于实体拍卖，其中一幅作品被竞拍了76次，国画大家曾宓的一幅山水画《秋色山中好》拍出36万元高价，是当时有拍卖纪录的最高价。这是恒庐用比较高端的产品，以探索性的方式与淘宝展开的合作，恒庐打算与淘宝网形成战略合作关系，真正在经营层面展开合作，形成具有一定规模、与线下结合、与恒庐品牌及艺术家资源结合的网上销售，如果成功，恒庐将会进入一个新的发展阶段。

艺术品行业迫切需要政府给予实质性的帮助和关注，切实帮助行业解决几个方面的问题。在经营性质方面，按照国家工商总局的目录，画廊属于零售业，为工艺美术品零售业，艺术品拍卖行属于中介服务业，两者在税收上有很大的不同，画廊缴纳17%的税，比拍卖行按照中介服务费的收入缴纳的税要高得多，希望将画廊重新定性为中介服务行业，税率参照拍卖行的特殊优惠政策。同时希望政府鼓励艺术收藏，鼓励企业和个人收藏艺术品，完善评估体系，让艺术品进入到固定资产的行列。

Henglu was built when Zhang Xingyi, the famous physician of Hangzhou was still alive. Yu Shaosong, a historical and cultural celebrity of Zhejiang wrote in 1931 in his diary: "the new residence of Zhang Xingyi was completed, and I wrote 'Henglu ' on a horizontal inscribed board and gave it as a gift." As a result, the residence was named “Henglu”, “Heng (恒)” in Chinese means eternal, and “Lu(庐)” in Chinese means a house or family estate. After the renewal of the area south of the West Lake in 2002, Xi Tingjun opened a gallery and private art museum here, and kept the name “Henglu”.

Don't hurry to do business, and first get yourself qualified, concentrate on academic learning, make branding the basis for development, and really build the brand of “Henglu”.

In 1999, Xi Tingjun bought one and a half floors of the White Horse Building for his growing foreign trade company. The owner of the over 1,400 square meters new office space wanted to use calligraphy works and paintings with high artistic value to decorate the place, so he started to pay attention to calligraphy and painting. Once by chance, Zhejiang Academy of Painting held an auction, and Xi Tingjun spent over 300,000 Yuan on 28 paintings based on his intuitive feelings. He said “this was the first time I bought works of art, and the first time I

bought calligraphy works and paintings, and it was proved later that there was no counterfeit among them.” This successful purchase brought him the idea of doing art works business.

“If you want to open a gallery or an art company, you will need a site.” In 2002, the Nanshan Road of Hangzhou was under reconstruction, and the Headquarters of the Renewal of Shangcheng District decided to sell some of the properties on Nanshan Road with their property right at auction, and Henglu estate was one of them. “We want to open an art company here, so that everyone can sit down and appreciate the paintings while sipping tea.” As a result, Henglu was named “Tea and Painting House”, and this idea was in accordance with the overall

恒庐美术馆

Henglu Gallery



planning of Nanshan Road, so it got the preliminary approval. When he knew the requirements for attending the auction, Xi Tingjun’s team spent one week making a detailed plan. After paying the 500,000 Yuan cash deposit to the auction house, they went home to wait for notification. At that time, the price of houses surrounding the West Lake was about 4,000 to 5,000 Yuan each square meter, and the location of the current New Jiebai- Yuan Hua mall was known as the best premise in Hangzhou to enjoy the whole view of the West Lake, and the price was 9,000 Yuan each square meter. “The average price for residence was 8,000 to 9,000 Yuan each square meter, and the commercial villas along the street must be more expensive.” Xi Tingjun estimated that the price of the properties on Nanshan Road would be between 20,000 to 30,000 Yuan each square meter. Because of the intention to do cultural business for a long-run and the prediction of increase in real estate price, Xi Tingjun bought Henglu, the largest property on Nanshan Road at that time, at 20,000 Yuan each square meter. The area was 1,500 square meters, but with the underground floor, the actual area reached 2,100 square meters at the time of payment.

The acquisition of Henglu property means Xi Tingjun really entered the art industry, but it was just an involvement in action. “Just having a place doesn’t mean you really entered the industry.” In doing business, the site for business is of course important, but the management concept and idea, and the thinking about whether the company will develop and how to develop are more important, and in this respect, Henglu was lucky. At the beginning of the establishment of the Culture Company, Henglu invited the expert of ancient Chinese and Chinese ancient civilization Wu Zhanlei, the landscape painter Tong Zhongtao, the figure painter Wu Shanming, the bird-and-flower painter Lu Kunfeng, and the calligrapher Jin Jiancai as consultants. The five people who are called the “five founding members of Henglu” by Xi Tingjun in different professional fields, but they have their own thoughts about the pursuit of art, and the operation of art institutions. They pointed out the direction and proposed ideas for the development of

Henglu: don’t hurry to do business, and pay attention to academic accumulation and get yourself qualified; if you want to make Henglu a century-old gallery, you should pay attention to branding, make branding the basis for development, and build a good reputation. “Now it appears that the road pointed out by the five founding members was quite right.” During the dozen of years, Henglu kept following the road of academic accumulation and branding.

In short, Henglu takes academic learning as basis, builds the Henglu brand by honest operation, and deems creating a century-old gallery as its long-run goal. Academic learning is the core of Henglu, and Henglu always stresses “learning comes before business”. As a result, different from the exhibitions held by general galleries for selling paintings, over 90% of the exhibitions held by Henglu don’t sell paintings.

“For an enterprise, honesty is the most important thing in operation.” Xi Tingjun said. Business depends on honesty, and without honesty, there’s no development. Henglu Gallery is a frequent winner in the “Honest Gallery” selection of the Ministry of Culture. How does Henglu manage to keep honest in operation? Henglu signs Honest Sales Agreement with many painters, and promises them the paintings won’t be sold without their permission. Facing the collectors and fans of painting and calligraphy, all the works of contemporary alive painters on sale in Henglu have the permission of the painters, and all the works of contemporary and modern painters have been authenticated by the experts in the authentication team of Henglu and provided with Collection Certificate. From its establishment till now, Henglu Gallery has got no customer complaint.

Art works are collectible articles and investment articles

In the past, people bought art works only for decoration. Now, they are not satisfied with that purpose only. Most of the buyers hope the art works they buy are not only collectible articles, but also investment articles with possibility of appreciation.

The 2011 Annual Report on China’s Artwork Market published by the Cultural Products Market Department of the Ministry of Culture shows that in 2011, the total transaction volume of China’s artwork market reached 210.8 billion Yuan, ranking the first in the world, with an annual growth rate of 24%. The transaction volume of the artwork auction market was 97.5 billion Yuan, the transaction volume of galleries, art dealers and artwork exhibitions was 35.1 billion Yuan, the export volume of artwork was 3 billion Yuan, and the online transaction volume of artwork was 1.2 billion Yuan. The transaction volume of modern and contemporary original artwork was 59 billion Yuan, and the transaction volume of authorized artwork, artwork replica, and art derivatives was 15 billion Yuan. China has become an important part of the global artwork market.

The world old brand commercial bank Barclays Bank once got the conclusion from the long-term investment return history of various assets in the world that all the institutional investors and wealthy people in the world should invest 5% to 10% of their assets in artwork. The originator of Mei-Moses Index, Prof. Mei Jianping believes that according to this asset allocation, in 2020, China will have a potential demand of 16 trillion Yuan art assets. If by that time, our market can satisfy 25% of the 16 trillion Yuan, the scale of China’s artwork market will be 4 trillion Yuan in 2020. Xi Tingjun thinks that artwork industry is a huge industry with potential; its scale will become bigger and bigger, the business mode will keep changing, and it will take certain space in the future GNP. In addition, due to the particularity of culture industry, artwork industry will not only bring scale expansion and increase in economic profit, its spiritual effect is hard to be measures and explained by numerical value or money, and its transmissibility, infiltration and its influence in cultural inheritance and cultural extension can’t be ignored. The development of artwork industry is an inexorable trend.



The phenomenon of artwork enterprise management on small scale

During the past 10 years, the market demand for artwork, the consumer group, purchasing power and purchasing psychology changed to some extent, and the attribute of artwork also changed. In the past, people bought calligraphy works and paintings only for decoration, and considering the price, most people would go to galleries to buy replica. Now, people prefer original works, and have higher requirements on quality. “Most of the buyers hope the art works they buy are not only collectible articles, but also investment articles with possibility of appreciation.” Xi Tingjun said.

Meanwhile, the consumer group also changed accordingly. In the past, the consumer group was comparatively simpler, mainly consisting of collectors. Now, the consumer group is made up of collectors and investors. People thought art was a privilege of wealthy people, and only collectors, entrepreneurs or artists bought them. Now the threshold for buying artwork has been lowered, and many people of wage-earning class with some savings also will buy a painting or two. The calligraphy works or paintings can be hung on the wall to admire, and also have potential for appreciation, so why not?

The biggest psychological change in buying artwork is that people began to add art investment and the feature of appreciation into the buying demand. This psychology is a double-edged sword for artwork industry. Artwork does have the features of investment articles, and this is internationally accepted. However, if we pay too much attention to its appreciation and do art business with speculative motive, it will be bad for the development of artwork industry.

The fact also proved this point. The artwork market fluctuates with certain rules, slightly similar to the stock market. From the price trend of China’s calligraphy work and painting for auction we can see that since 2000, every 2.5 years is a fluctuation circle, which means, if there’s no large fluctuation in China’s economy, it will take 2.5 years for calligraphy works and paintings to change from the peak price to floor price, and it will take 5 years for one peak price to get to the next peak price. From the price changes of 2000 to 2005 we can see, the artwork market showed a “blowout” pattern, and in many auctions in Beijing in 2005, there were many fake paintings.

Most enterprises in the artwork industry don’t want to scale up because of the tax. Price inversion is common, and the amount of inversion is from 30% to 50%, which affects the business of the gallery. Meanwhile, it’s popular for artists to sell paintings on their own and the auction industry is also booming, so galleries are facing double extrusion.

“On the policy level, there is a huge problem that restricts the development of our industry: tax.”Xi Tingjun said. Galleries are required to pay value-added tax; galleries with annual sales below 800,000 Yuan are required to pay a 3% value-added tax for small commercial enterprises; galleries with annual sales above 800,000 Yuan are required to pay a 17% value-added tax. Before 2000, the gallery industry in China was in the embryonic stage, and the sales generally wouldn’t exceed 800,000 Yuan, and the 3% tax rate was comparatively reasonable. However, during the past dozen of years, the scale of artwork industry grew over 20 times, and the works of a not so famous painter can sell hundreds of thousands of Yuan, and the sales of a gallery will exceed 800,000 Yuan by only selling a few paintings, so most galleries pay the tax at 17%.

According to the regulations, the value-added tax has output tax and input tax, which respectively are undertook by the upstream seller and downstream buyer; the output tax minus the input tax is the base number of the gallery’s value-added tax. However, gallery industry has its particularity. When a gallery buys a painting from a painter, the painter can’t provide a formal invoice, and the gallery has no input tax invoice to deduct, so the gallery has to pay the value-added tax with the sales instead of the price spread as the base number. Moreover, with the addition of the business tax and business income tax, the tax payment is quite high. Let’s take a gallery with an annual sales volume of 5 million Yuan as example, the tax payment will includes: the 17% value-added tax of about 850,000 Yuan paid with 5 million as the base number due to the absence of input tax invoice; the operating cost is 300,000 Yuan covering rent, water and power and wages, so taking off the operating cost, the enterprise has to pay the 25% business income tax about 950,000 Yuan. The taxes and operating costs are about 2.1 million Yuan, but the gross profit of the gallery is about 17%, i.e. 750,000

Yuan. As a result, the gallery loses 1.3 million Yuan. This situation gives lots of pressure to galleries and makes them difficult to sustain.

Besides taxes, price inversion is also a big problem that restricts the business. Now, price inversion is quite common in the artwork industry. The prices the galleries pay the painters are higher than the prices the galleries can sell in the market, and the amount of inversion is from 30% to 50%. “Henglu is an honest gallery, and has agreement with the painters. As the trustworthy contract agent of sales for the painters, Henglu gets all the paintings from the painters, and the gallery’s selling price must be the same with the painters’ selling price.”Added with the common price inversion, it’s hard for galleries to survive.

Similar to the stock market, the artwork market also has primary market and secondary market. The primary market gets artworks directly from the artists, explores the artists through agent or cooperative mechanism, introduces the artists directly to the collectors by exhibition, and sells

the works. If the collectors want to sell the artwork after buying it from the primary market, the artwork will get in the market again for secondary circulation, i.e. getting in the secondary market. From this we can see, according to normal division, galleries belong to the primary market, and auction houses belong to the secondary market. In foreign countries, many galleries will get a strong financial strength and good reputation after decades of development, and become the most important part of the artwork market and lead the development of the artwork market, so the primary market exists as the bellwether of artwork market. In our country, the primary market doesn’t have such kind of features, and is suffering pressure from two directions: on the one hand, individual creation and private transaction prevail among Chinese artists, which is a long-standing problems; on the other hand, the auction industry is over-developed and doesn’t accord with the international artwork market pattern, and gallery industry is at the tail end of the market and difficult to become a main market player, facing lots of pressure.

10 years ago, 1.8 million Yuan could buy 18 paintings of Lu Yanshao. What does that mean? Today, one painting of his can sell several million Yuan. Facing the increasing operating costs, where's the way out for artwork industry? Attention should be paid to artwork financing and e-commerce.

International artwork financing already has a mature mode, and the financial industry and artwork industry are organically connected. Xi Tingjun said: "In developed countries, some banks or some departments of banks specialize in artwork business; in our country, due to the problems of system and authentication, artwork financing comparatively lags behind." In recent years, with the concern of the Ministry of Culture, banks and other institutions, the artwork funds show an encouraging development trend. "Connecting art with financial industry can solve some problems in the art industry. First, when we are short of fund, we can absorb social funds to solve the problem of high operating cost; second, it can help us enhance the operating grade. For example, in the past, with 1 million Yuan I could buy very good paints, but now, 1 million Yuan can't buy a good painting at all. With the extra funds, we can buy the works of Pan Tianshou or Qi Baishi, etc."

In fact, Henglu started to cooperate with China Minsheng Bank in 2012, and raised the first official Calligraphy and Painting Fund towards the society in Hangzhou and even in Zhejiang. The fund is toward the general investors, i.e. the base civilians. As the society's demand for artwork increases, how should the art industry adapt to the social demand? Mr. Xi thinks that artwork fund is one of the solutions, and it provides possibilities for artwork institutions to keep on developing.

"In an age when E-commerce develops rapidly, how to make artwork business get on the express train of E-commerce" is a question Xi Tingjun has been thinking. In Oct. 2011, Henglu cooperated with Taobao.com, and held an online calligraphy and painting auction by synchronizing the online auction with the gallery exhibition. This is a new transaction mode explored by Henglu according to its own characteristics, and a transaction mode combining off-line and on-line operation. For the on-line traders, the off-line synchronized exhibition provided a guarantee; for the traditional traders, the sales range was extended. This on-line

auction was as hot as traditional auctions, and one of the paintings was auctions 76 times; the traditional Chinese painting master, Zeng Mi's landscape painting *Autumn Scenery in the Mountains* was sold at 360,000 Yuan at the auction, which was the highest auction price in record. It was a cooperation of Henglu with Taobao.com by using high-end products in an exploratory way. At present, Henglu is planning to establish strategic partnership with Taobao.com and start real cooperation on management level, in order to form an on-line sales mode of certain scale, combined with Henglu off-line, and combined with Henglu Brand and its artist resources. If the plan succeeds, Henglu will enter a new development phase.

The art industry is in need of the government's practical support and concern to help the industry solve problems in several aspects. In the aspect of business nature, according to the catalogue of State Administration for Industry and Commerce, galleries belong to retailing, i.e. the retailing of artwork, while artwork auction houses belong to intermediary services, so the two kinds of business have great difference in tax. Galleries must pay a 17% tax, which is much higher than the income tax on the intermediary services paid by auction houses. We hope the government can redefine gallery as an intermediary industry, and refer to the preferential policy for auction houses to decide the tax rate. We also hope the government can encourage art collection, and encourage enterprises and individuals to collect artworks, improve the evaluation system, and let artwork become a kind of fixed asset.

恒庐美术馆入口处

Entrance of Henglu Gallery



Brand Wealth Future Development of Animation Industry

品牌财富

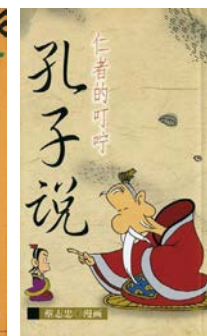
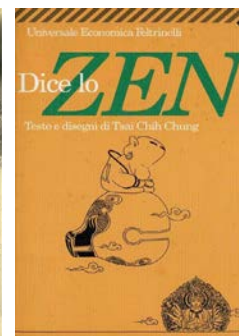
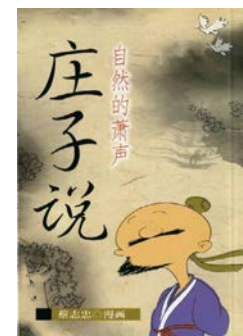
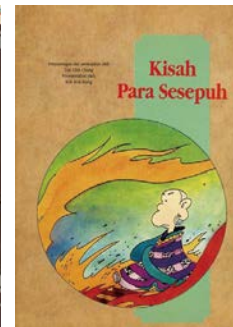
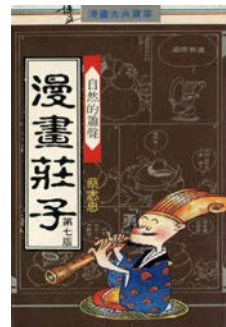
动漫产业的未来发展

Future Development of Animation Industry //

蔡志忠
中国台湾著名漫画家

Cai Zhizhong

A famous cartoonist in
Taiwan of China



自序

● 我一生出版过300本漫画，开过7年动画公司，拍过无数动画广告影片和三部动画电影《老夫子》（2部）、《乌龙院》，1980年为联合国国际儿童年拍过一部23分钟的世界童话故事电视片《杜子春》。

●● 我从事动漫产业49年，在此讲一点个人对动漫产业未来发展的看法。首先先谈我所知道的漫画。

—蔡志忠部分漫画作品

- Some of Cai Zhizhong's cartoon works

●● 漫画风潮不再了吗？

●● 早在1957年，中国台湾地区曾经非常流行漫画和武侠小说，当年街道的骑楼柱子摆几片漫画书架，就摆摊做起漫画与武侠小说的租书店生意了。而我就是那年代的漫画迷和漫画家。由每天出书量和漫画家、武侠小说家的数量推论，漫画与武侠小说的流行不是始于中国香港地区，而是始于中国台湾地区。记得当年光是住在文昌出版社的漫画家人数，就可以组三个棒球队以上了。但由于媒体与政府的不断打压，乃至台湾地区失去成为世界第二大漫画王国的机会。

●● 漫画受欢迎的原因

●● 我的漫画作品在全世界有45个翻译版本，一共卖了四千多万本。主要的原因不是因为蔡志忠多有名，也不是因为题材是中国诸子百家，而是因为漫画！

●● 虽然我们也常听到有少数作家的文学作品也曾被翻译为外国版本，但大多是为学术交流目的，只印两三千本分送该国的大学图书馆而已，真正畅销书来卖，摆在书店最重要位置的就是漫画书了。除了我自己之外，中国台湾地区、中国香港地区或大陆都有很多漫画家的作品被翻译为各国版本。最重要的原因也正因为“漫画”！

●● 1.图像是今天的语言。

●● 与其写一大篇博士论文，跟没看过榴莲的人说明“什么是榴莲”。倒不如拿出一颗榴莲放到他的眼前。相对于文字，人喜欢看图像。图像最直接，又浅显易懂，尤其造型离奇、动作夸张、故事又吸引人的漫画，更是老少咸宜的说故事利器。

●● 我有位小孙女，她十七个月大时，我第一次跟她同桌吃饭，她埋头猛忙玩ipad游戏，根本没空理你。

●● 在数字时代的今天，传统书、文字阅读将会慢慢式微。五十年前漫画受欢迎，今天看图像长大的小孩对图像构成的漫画、游戏将更着迷。漫画无国界！漫画是世界的语言！无论小孩、大人、老人都爱看！

●● 2.漫画受欢迎的原因，也等于身为一个职业漫画家、漫画从业人员不可以不知道的要件。

●● （1）文字要少、故事进行要快

●● 中国台湾地区有句俗语：“烂戏，喜欢拖棚。”我早在当小漫画迷的时候，就发现漫画故事的进行节奏很快、文字对白很少，这两个漫画的特点特别吸引小朋友。

●● 当了职业漫画家之后，我也自我要求故事进行要快，不能像晚间八点档连续剧那样，老在相同场景，剧情停滞不前。我画《聊斋志异》时，一本124页的漫画里我就画了十二个故事，为的是使故事更紧凑，内容更丰富。

●● 漫画中的对白文字要尽量少，文字太多便会失去漫画的独特性。我画诸子百家思想漫画，将文言文翻译成白话时，也是尽一切可能使白话文不多过文言文，否则密密麻麻一大堆文字就不叫漫画了。

●● （2）令读者着迷的是漫画中的“海洛英”

●● 严格说来，我画的诸子百家思想漫画，朱德庸的四格漫画和几米的绘本，都只是漫画中的维他命，而不是米饭。据说吃了对身体有帮助，不吃也不会饿肚子。

●● 剧情故事漫画才真正是漫画中的米饭，读者像上了瘾一样，迫切期待能接着看续集，就是要知道接下来主角人物的遭遇。而这令读者着迷的就是漫画故事中所隐藏的海洛英、尼古丁。如同我们去买一包烟，为的不是包装盒美丽或是外国名牌，而是烟叶里的尼古丁。含有尼古丁、海洛英的漫画要件是：

●● 第一，主角要受读者喜爱，他的行为要被读者认同。一位不令人认同、令人喜欢的主角，谁会去关心他的下场如何？日本周刊连载漫画，主编常常由读者回函知道第二男主角更受欢迎，因而要漫画家改变戏份，升格第二主角为第一主角。

●● 第二，故事要出人意表，有戏剧张力，高潮迭起，扣人心弦。例如我们看电视，如果情节老是在原地打转，我们便立刻转台看别的节目去啦！

●● 第三，在还未成名之前尽可能使人物讨喜，女主角漂亮，男主角帅，人人爱看俊男美女的偶像爱情戏，任谁也不想看五六十岁的黄昏之恋。

●● （3）高效率的漫画家才会红

●● 成为一位职业漫画家，能买车、买房、养家糊口，生活过得还不错的成功率大约千分之一。

●● 首先他必须真的爱画画！这样才不会把画画当成一件苦差事，才能坐得很久，漫画之路才能走得又远又长。

●● 第二个重要的关键是：他画画的效率必须要很高，画得快又多。如果漫画以张数计算收入，画得很慢便无法维持生计，如何能依靠漫画养活自己一辈子？



禪系列漫画

Buddhist Cartoon Series



蔡志忠杭州工作室室内图

Interior of Cai Zhizhong's Studio in Hangzhou



蔡志忠杭州工作室外景

Exterior of Cai Zhizhong's Studio in Hangzhou

动画

在还没有计算机以前，世界上有能力制作二维动画的国家并不多，真正把动画当作企业经营的更少。三十五年前，中国台湾地区是少数把动画当企业经营的地方之一。当年包含全球员工最多的宏广动画公司在内，台湾地区有超过十家动画公司。改革开放以后，到苏州、无锡、上海等地开大型动画加工厂的大多是中国台湾地区老板。当然今天我们看到大陆动画的年产量26万分钟，这等于3000部90分钟的动画电影，或11300部23分钟的电视片。但只有量没有质的动画，拍好之后，很可能连走出公司大门都有问题，更何况要放眼亚洲、迈向世界呢？

观众没有跟我们结仇

记得33年前我制作《老夫子》动画电影，我自己是导演和百分之五十的投资者。在1982年暑假档上片推出时，票房打败李小龙、成龙和007等好莱坞电影的所有卖座记录。

因为我始终相信观众没有跟我们结仇，故意不排队买票看我们自制的动画片，而刻意去看日本的宫崎骏或好莱坞的《功夫熊猫》。

观众只有没跟自己的荷包结仇，为了鼓励国产自制动画电影，而刻意去看不好看的动画片。观众排队买票进场看电影，只为了好好享受90分钟的娱乐。

拍动画电影很花钱又耗时，谁也没有权力自读，花光投资者的钞票，制作出不好看又不优雅的动画电影。

什么才是拍出好动画的关键？

几年前，有一位开动画公司的北大校长夫人曾对我说：“我们不知道该走日本路线？还是走韩国路线？”我问她：“你说的是什么意思？”她说：“日本路线就是先出版漫画，然后再拍动画片。韩国路线是先推出游戏，火红之后再拍动画片。”我回答说：“这都不是问题重点，现在最重要的是先要有会用画面说故事的人！我们的问题是缺少动画编导和动画电影的专业制片。”

依我个人的看法，中国动画产业未来要发展得很好，动画从业者得先改变自己的观念，并克服以下的几个重点：

1.技术不是问题，重点在于优秀的动画编导

一个好听的笑话，光用嘴巴讲就很好笑了；一个不好笑的笑话，无论我们把它画成彩色漫画或拍成三维动画片都不好笑！如同漫画受读者欢迎，是因为漫画里的主角人物和故事情节，而不是漫画家的画功。除非他是个想当漫画家的美院学生，才会关心漫画技巧。技巧只是诉说故事的手段，而不是重点。

同样的，观众排队买票进场看电影，为的是去享受一个半小时的奇幻之旅。很多导演常常说：“这一段没戏！这一段的戏很好！”戏，就是掐住观众的心！令他哭、令他笑！令他紧张、令他为主角的未来担心！所以一部卖座电影它的题材一定很新颖，故事情节一定很吸引人。

百分之八十的好莱坞电影都很一般，但百分之八十的好莱坞动画电影都很好看，大概是因为动画电影的制作过程旷日废时，编导人员大都是一个人独自在室内工作，有很多时间可以冷静思考，因此所拍出来的故事、画面、场景都比较优雅、有境界。

目前国内动画产业的困境，就是缺少擅于用画面讲故事的优秀动画编导人才。

故事版决定卖不卖座的生死。一部动画电影，最重要的关键是企划故事题材、定场景与人物造型风格和画好整部动画的故事版。以上这些最大的关键是团队创意与编导的个人气质、境界与品味。钱的问题不大，而是要找到对的人！一个错误决策所做出来的故事版，离开会议室把它交给皮克斯动画公司制作也没救！

培养优秀的动画编导人才是目前的当务之急。这样的人才除了靠学校培养之外，他自己本身必须要很有文化、有主见、有想法，看了很多书，也很喜欢看电影，而不光是在学校很会读书，考试考一百分。

2.故事题材与人物造型

跟别人讲话，如果我们一味地谈自己，很快对方就失去兴趣。如果我们改变话题，说：“嘿！刚刚我听马老板如何称赞你们这部门！”该部门的腾讯员工，应该会马上睁大眼睛仔细聆听。

同样的，我们不能选择对方完全不熟、不感兴趣的题材拍动画电影，如同我们不能拿臭豆腐、黑皮蛋卖给全世界一样。就算是身为卖座导演的鲁卡司、史匹柏选择的拍片主题也是《星球大战》《大白鲨》《ET》《侏罗纪公园》等观众感兴趣的全球性题材。

●● 在全球单一市场的今天应以全球为考虑。张艺谋、陈凯歌、冯小刚拍真人电影，用中国演员在中国场景拍戏，只好选择中国的故事题材。因此除了在中国内地放映之外，很难发行到世界各地。

●● 动画电影则完全没这个问题，无论是以外星人当主角，以1000光年远的星球作故事背景，还是讲100年后的故事都没有问题。如果我们拍动画片还拿臭豆腐、皮蛋当题材，这不是拿石头自己砸自己的脚吗？

●● 3.建立东方的好莱坞

●● 在20世纪60年代，以过气或初露头角的好莱坞影星当演员，由意大利人导演及监制的西部片，如克林伊斯威特所主演的《荒野大镖客》《黄昏三镖客》便很成功打入全球市场，成为很有特殊风格的意大利式西部片风潮。香港导演与制片也常以欧美影星拍好莱坞等级的电影。

●● 中国的优势是制片成本相对于好莱坞便宜许多，而中国本身的电影市场也够大，《唐山大地震》《让子弹飞》的票房将近七亿人民币。因此中国早已经有条件成为东方的好莱坞，有如早年

中国香港地区成为亚洲制片的大本营一样。而动画电影更比真人电影有利于打开世界市场，期待这一天能及早来临。

●● 4.众人等待第一部惊世动画电影的诞生

●● 中国台湾地区国泰企业创始人蔡万春说：“最坏的时机，正是最好的时机。”

●● 当《功夫熊猫》在中国大卖的时候，如果有人说：“我们要以正宗土产的功夫动画片打败《功夫熊猫》！”

●● 姑且不论是否有能力办到不说，光是这主意本身就是错误的策略。想要振兴国产动画电影应该倒过来：拍一部很好看的动画电影，成功地打入国际市场。

●● 例如1982年，我在拍《老夫子》动画电影时，中国台湾地区出品的琼瑶、刘家昌式的三厅爱情电影已经没落，当时是港片兴起横扫中国台湾地区电影市场的年代。我拍好《老夫子》之后，在普遍认为港片比台湾片好看的观念下，如果把战场设在中国台湾地区，跟港片一较长短一定很困难。

●● 我们的策略就是先到中国香港地区上片，成为三年来香港地区卖座最好的台湾片，然后再回来中国台湾地区上片，结果中国台湾地区媒体大肆报导这则振奋人心的影剧新闻，首映第一天早场，观众排队买票的长龙就有一公里长。结果打破中国台湾地区有史以来最高票房纪录。

●● 同样的，国家致力于发展文化创意动漫产业五六年之后的今天，如果有一部动画电影能在美国大卖，之后再转战回国上映，央视、新华社、《人民日报》肯定会大肆报道，因为大家都引颈期盼，等待一部振奋人心的好作品出现。

●● 套用一段宫崎骏说过的话：“我如果能让一个孩子拥有一部令他无法忘怀的作品，就是一种很幸福的体验，因此我将努力不懈地继续完成我的工作。”

●● 对于一生从事动漫行业的我，有幸能活在快速变革的时代，有机会能跟大家一起为动漫产业的未来尽一份心力，光想到这里，我的内心就充满使命感！我将努力不懈，期待有生之年能完成我的使命。

Author's preface

Till now, I have published 300 comic books, opened an animation company for 7 years, and have shot countless animated advertising films and animated films like *Old Master Q*, and *Messy Temple* in my life, and shot a 23 minutes World Fairy Tale TV film *Du Zichun* in 1980 for the United Nations International Children's Year.

I have been engaged in the animation industry for 49 years. Now I'd like to share some of my opinions on the future development of animation industry. First, I'd like to talk about the cartoon in my mind.

Cartoon

I . Is cartoon not popular any more?

As early as in 1957, cartoon and kung fu novels were very popular in Taiwan of china. In those days, with several shelves, you can do the book renting business of cartoon and kung fu novel at the roadside, and I was a cartoon fan and cartoonist of that age. Deducted from the daily publishing volume and the number of cartoonist and kung fu novelist, the popularity of cartoon and kung fu novel didn't start in Hong Kong of china, but in Taiwan of china. I remember in those days, the number of cartoonists in Wenchang Publishing House was enough to form 3 baseball teams. However, due to the pressure from both media and government, Taiwan of china lost the chance to become the No.2 Cartoon Kingdom in the world.

II . The reasons for the popularity of cartoon

My cartoon works have been translated into 45 versions and sold over 40 million copies around the world. The main reason isn't that I'm famous or that the themes are about ancient Chinese philosophers and authors during pre-Qin times, but because they are cartoon works!

We also often hear that some writers' literary works were translated into foreign languages, but most of them are for academic exchange, and the foreign version would be printed only 2,000 or 3,000 copies to sent to the country's college libraries. The

translated books that are sold as bestsellers and occupy the best shelves in bookstores are cartoon books. Not just me, many cartoonists of Taiwan of china, Hong Kong of china or Chinese Mainland have works translated into various languages. The key reason is also because they are cartoon!

1. Image is the language of today.

To explain what's durian to someone who hasn't seen a durian, it's better showing a durian to him than writing a doctoral thesis about durian. Compared with words, people prefer images. Images are direct, clear and easy to understand. Especially the cartoons with fantastic characterization, exaggerated actions, and attractive stories are convenient story-telling tools suitable for both the young and the old.

I have a little granddaughter. When she was 17 months old, I had dinner with her for the first time, but she was too busy playing video games on an i-Pad to take notice of me.

In this digital age, the traditional book and words reading will decline gradually. 50 years ago cartoon was popular, but today the children growing up surrounded by images are more interested in animation and video games formed by images. Cartoon has no national boundary! Cartoon is the universal language of the world! No matter children, adults or aged people, they all love it!



蔡志忠在工作室作画

Cai Zhizhong painting in his studio

2. The reasons for the popularity of cartoon are the prerequisites that a professional cartoonist or a cartoon professional must know.

i . Less words and faster story progression

There is a common saying in Taiwan of china: “it’s a poor drama that likes procrastination.” Even when I was a kid interested in cartoon, I noticed that the story of cartoon went very fast, and the words were few. The two characteristics of cartoon attract children very much.

When I became a professional cartoonist, I also required myself to let the story go fast, not like the soup opera played at 8:00 p.m., trapped in the same scene with little progress in the story. When I drew *the Bizarre Ghost Stories Recorded in Liaozhai*, I finished 12 stories within 124 pages, so that the stories would be more compact and the content would be richer.

Cartoon should use less dialogue, for too many words will lose the peculiarity of cartoon. When I drew cartoon about ancient Chinese philosophers and authors during pre-Qin times, I had to translate ancient Chinese into modern Chinese, trying to make the words in modern Chinese not more than in ancient Chinese, otherwise, the work crowded with words wouldn’t be called cartoon.

ii . It’s the "heroin" in cartoon that fascinates the readers

Strictly speaking, the cartoons about ancient Chinese philosophers and author during pre-Qin times drawn by me, the 4-cell cartoon of Zhu Deyong and the picture books of Jimmy are only "vitamins" in cartoon, not "staple" food. It’s said that they are helpful to you, but you won’t starve if you don’t eat them.

Story cartoons are the real "staple food" in cartoon, and the readers are like junkies, expecting the coming of the next episode to know what may happen to the protagonist next. The thing that fascinates the readers is the "drugs" hidden in the story. Just like cigarettes, we buy them not because of the beautiful packing box or the foreign brand, but because of the nicotine in them. The prerequisites of a fascinating cartoon are:

First, the protagonist should be popular with the readers, and his actions should be agreed by the readers. Who will care the end of a protagonist that’s not agreed or liked by people? Japanese weekly magazines serialize comic strips, and the chief editors often find that the No. 2 hero is more popular than the No. 1 hero from the readers’ feedback, so they will ask the cartoonist to change the scene proportion and promote the No. 2 hero as the No.1 hero.

Second, the story should be surprising, dramatic, and thrilling, with one climax after another. It’s like watching TV, if the plot of the drama remains stagnant, we will change the channel!

Third, before becoming famous, we should try to make the characters lovable. The heroine should be beautiful, and the hero should be handsome. People like to watch the love story of pretty boys and girls, and no one wants to see the late life love of old people.

iii. Only efficient cartoonists will become popular

The probability for a professional cartoonist to become successful and can afford a car, a house and support his family is about one thousandth. First, he must really love drawing! In this way, he won’t take drawing a hard work, and can sit there for a long time, so that he can keep going on the road of cartoon.

Second, he must be efficient in drawing, fast and productive. The income of cartoonists is based on the number of the pages, if a cartoonist draws very slow, he won’t be able to make a living, and how can he feed himself all his life depending on drawing cartoon?

Of course all cartoonists want to become popular some day, and the fame should be won at one fling. However, one can draw only 2 to 3 editions of story cartoon in one year, and the readers have to wait a long time to see the next edition, so the story can’t be connected and the enthusiasm will be cooled, and of course the cartoon is hard to become popular.

The cartoons in vogue on Japanese weekly magazines publish 16 pages every week, and it’s the basic requirement for a professional cartoonist to draw 16 pages each week. I kept recording my work for 157 weeks, and found that I drew 4.7 pages each day on average, which means 14 comic books of 122 pages each year.

Professional cartoonists must keep in mind that they may have the chance to become famous only if they can love drawing throughout their lifetime and can work efficiently.

iv . Professional cartoon editors are wanted

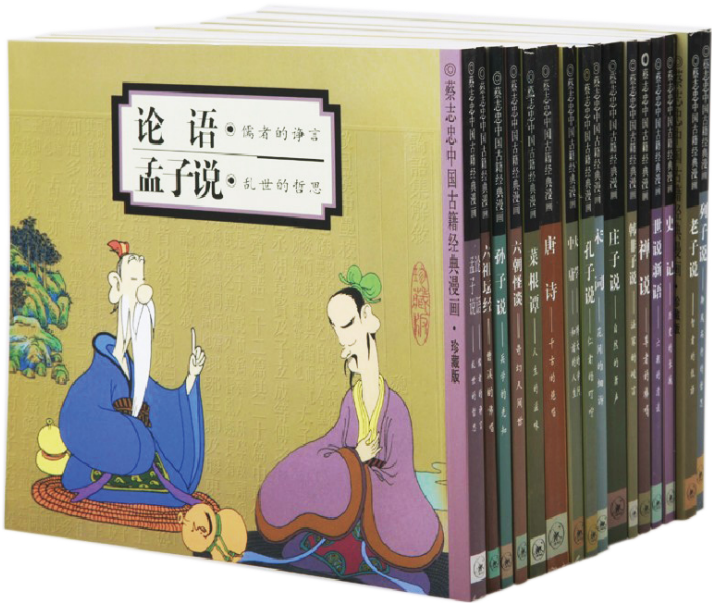
According to my observation, cartoon publishing is not professional in both Taiwan of china and Chinese Mainland. The publishing houses don’t have cartoon editors, leaving cartoonists on their own, and the success or failure of a cartoon book entirely depends on luck.

When I was in Japan, I once asked the offprint editor of Kodansha, Mr. Akutsu: “in the past 60 years, Weekly Juvenile Magazine changed many chief editors. What is your common track?” He said: “be funny and beneficial.” That’s why Kodansha published the educational and recreational cartoons, such as *Giant Star* about baseball, *Good Boy* about Japanese Kendo, and *Tsurikichi Sanpei* about river fishing.

Then I asked:"what’s the theme of Shueisha’s Weekly Juvenile Jump?" Akutsu said: “the themes of Shueisha are courage, friendship and victory.” That’s why Shueisha published the *Fist of the North Star*, *Saint Soldiers*, *Dragon Ball*, *Slum Dunk*, and other cartoons about heroes.

People worship heroes and love victory! Courage, friendship and victory are the eternal formula for bestsellers around the world. That’s why Shueisha’s cartoons are more popular than those of Kodansha’s.

We can’t deny that Japan is the cartoon kingdom at present in the world. They developed cartoon even before the 2nd World War, and they have been doing the business in the way of managing enterprise for 60 to 70 years. I often suggest cartoon publishers invite some retired cartoon editors of Shueisha to China to demonstrate:what’s the correct cartoon editor!



蔡志忠古籍经典漫画

Cai Zhizhong's cartoons about stories in Chinese ancient books and records

v . Correct Chinese people’s wrong opinion about cartoon

In my childhood, I often heard my father say to others: “The newspaper is wrong! The history book is wrong! The textbook is wrong!”

I didn’t know whether my father was right, but I still developed the good habit of personal confirmation, and not treating printed words as truth. When I grew up, I learnt that Aristotle’s wrong physics was taught in school as truth for over 1,500 years. This proves that even the words printed in textbooks are not always the truth!

However, today in China, parents and teachers still believe that printed words are closer to truth, and reading books of words is better than reading cartoon. They think cartoon is a low level thing for kids before grade 3 of primary school, and it’s no progress if you still read cartoon when you have grown up!

In fact, the correct thought should be: Cartoon books are books express through cartoon, just like literature express through words. The thing that matters is the content, not the words or cartoon.

Cartoon is a kind of language and a means of expression. Apart from humor, sarcasm, and stories, cartoon also can express the thoughts of ancient Chinese philosophers and author during pre-Qin times, and can draw physical, mathematical, Buddhist and Zen thoughts. Now we can find there are many classical cartoon works, and there also are many poor books of words that talk frivolously.

If one day, our state leader can take a cartoon book out of his pocket in public occasion and introduce the cartoon he is reading to the media like Yukio Hatoyama, the former Prime Minister of Japan did, cartoon will get the real rehabilitation.

Before computer was born, not many countries could make two-dimensional animation, let alone treating animation as an enterprise business. 35 years ago, Taiwan of china was one of the few places treating cartoon as an enterprise business. In those days, including Hongguang Animation Corp which had the most staff in the world, there were a dozen of animation companies in Taiwan of china. After reform and open up, people who went to Suzhou, Wuxi and Shanghai to open large animation processing plants were mostly from Taiwan of china. Of course, today we can see the annual animation output of Chinese Mainland is 260,000 minutes, which equals 3,000 90-minute animation films, or 11,300 23-minute TV animations. However, animation with only quantity and no quality may find it difficult even to get out of the studio, let alone go to Asia and go to the world.

I . The audiences have no hatred against us

I remember, 33 years ago when I made the animated film of *Old Master Q*, I was the director and investor with 50% contribution. In the summer of 1982, when the movie was put on screen, its box office beat all the records of Bruce Lee, Jackie Chan, 007, and other Hollywood movies.

I always believe that the audiences have no hatred against us, and they won’t go to see the works of Miyazaki Hayao or *Kung Fu Panda* of Hollywood on purpose instead of coming to see the animation made by our own people.

The audiences won’t waste their money, and go to see poor animation only to encourage domestic animation films. They queue up for tickets and go to see the film only because they want to enjoy the entertainment of go minutes.

Making animation film is expensive and time-consuming. No one has the right to disgrace himself by wasting the investors’ money to make poor animation films.

II . What’s the key to make good animations?

Several years ago, the wife of the former president of Peking University who ran an animation company told me: “We don’t know whether we should take Japanese route or Korean route.” I asked her: “What do you mean?” She said: “The Japanese route is to publish cartoon first, and make animation when the cartoon becomes popular. The Korean route means to publish games first, and make animation when the games sell

well.” I said: “That’s not the point. Now the most important thing for us is to find someone who can tell stories with drawing! Our problem is we lack animation editors and directors, and professional producers for animation films.”

In my opinion, to develop China’s animation industry well in the future, the professionals must change their own opinion and overcome the following problems first:

1. Technique is no problem, the key is a good animation editor and director

A good joke is funny only by telling it. And a bad joke won’t become funny even if we draw it into cartoon or make it into a 3D animation! A cartoon is popular because of its characters and story, not because of the drawing skills. One won’t care the drawing skills, unless he is an art student who wants to become a cartoonist. Drawing skill is just a means to tell the story, not the essence.

Similarly, the audiences queue up for tickets and go to see the film because they want to enjoy a wonderful trip of one and a half

hours. Many directors often say: “This scene has no drama! This scene has the drama!” The drama can grasp the heart of the audience, and make them cry and laugh, and feel nervous and worried about the future of the hero! So the theme of a blockbuster must be new and fresh, and the story must be attractive.

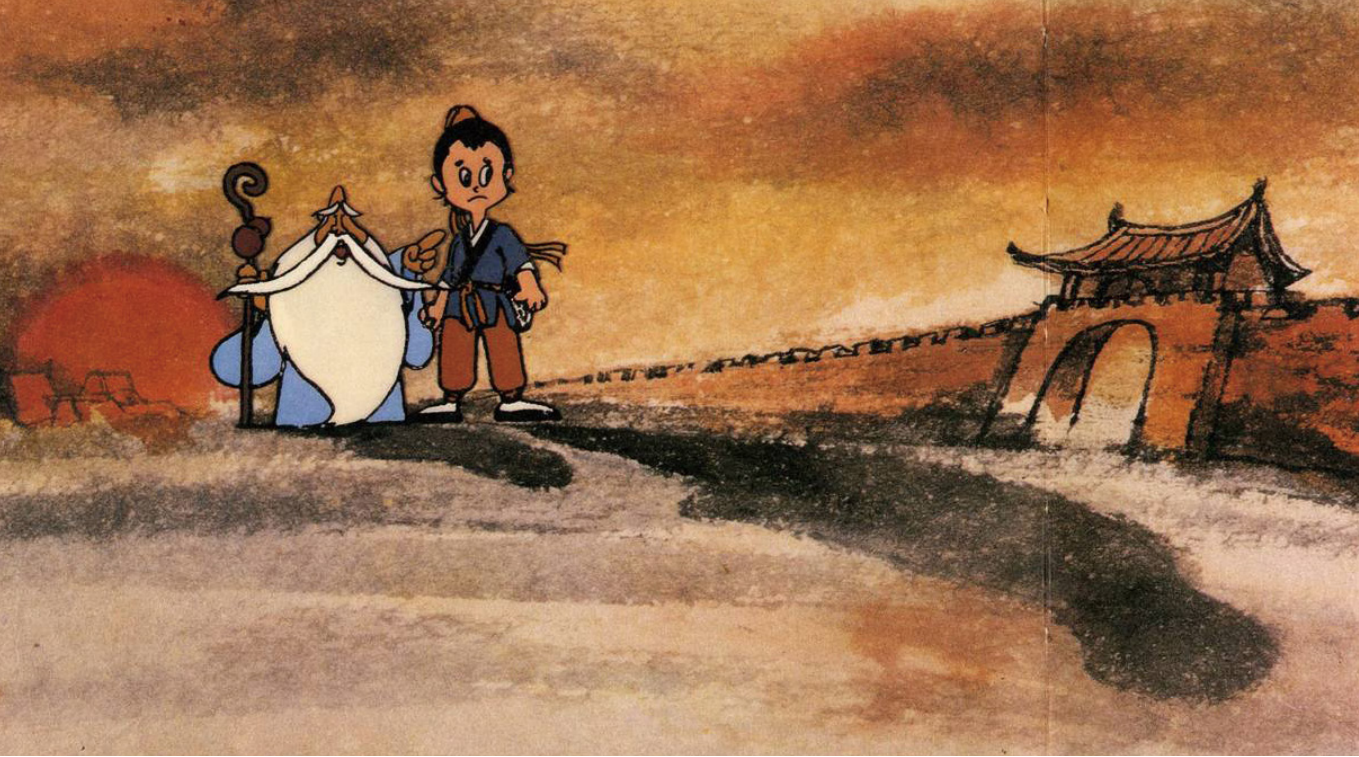
80% of Hollywood films are not that excellent, but 80% of Hollywood animation films are very good. Maybe it’s because the production of animation films is time-consuming, and most of the editors and directors work alone in the studio and have a lot of time to think calmly. As a result, the story, images and scenes are elegant and have taste.

At present, the problem of domestic animation industry is that we lack good editors and directors who are good at using images to tell stories.

The storyboard decides the fate of the animation. For an animation film, the key is to plan the story and theme, determine the scene and character style, and draw the storyboard of the whole film. And for the above things, the most important things are team innovation, and the individual quality, art level and taste of the editor and director. What’s essential is not money, but to find the



动画《牛郎织女》
Animation *The Cowherd and the Weaving Maid*



right people! A storyboard made by wrong decisions won’t become a good film even if you let Pixar Animation Studios do it!

Our current priority is to train excellent animation editors and directors. Besides school training, such talents must be well-educated, have their own opinions, read a lot, and love films, and not just are good students in school or have good school records.

2. Theme and characterization

When we talk to others, if we only talk about ourselves, the listener will lose interest soon. If we change the topic and say: “hey, I just heard Mr. Ma praise your department!” The staff of the department will listen to you carefully at once.

Similarly, we can’t choose the themes people don’t know well or feel interested in to make animation films, just like we can’t sell smelly preserved bean curd or black preserves eggs to the whole world. Even the themes chosen

by famous directors like George Lucas and Steven Spielberg are global themes the audiences are interested in, such as *Star Wars*, *Jaws*, *E.T.*, and *Jurassic Park*, etc.

In an era of global single market, we should consider things with a global view. Zhang Yimou, Chen Kaige and Feng Xiaogang shoot live action films using Chinese actors and Chinese scenes, so they have to choose Chinese stories. As a result, their films are difficult to go to the world. However, animation films don’t have such kind of problems. You can use aliens as heroes, and some planet thousands of light years away as the background, and you can even tell a story about 100 years later. If we still use smelly bean curd and preserved eggs as the theme when we shoot animation films, isn’t it silly?

3. Build an Eastern Hollywood

In 1960s, the western films starring washed out or rising Hollywood stars and using Italian directors or executive producers, such as *A Fistful of Dollars* and *For Few Dollars More* starring Clint Eastwood entered the global market successfully and formed a phenomenon of Italian western films with specially styles. Hong Kong directors and producers also often use American and European stars to shoot Hollywood level blockbusters. China enjoys much cheaper production costs than Hollywood and has a huge movie market. The box office of *Aftershock* and *Let the Bullets Fly* almost reached RMB 700 million. Therefore China has the conditions to become an eastern Hollywood, just like Hong Kong became the headquarters of movie production in Asia in early days. Animation films are more in favor of opening the world market than live action films, so I hope the day will come soon.

4. People are waiting for a sensational animation movie

Cai Wanchun, the founder of Taiwan Cathay Life Insurance, said: “The worst timing is the best timing.”

When *Kung Fu Panda* was sold well in China, if someone said: “We should use orthodox native kung fu animation to beat *Kung Fu Panda*!”

Not to mention whether we can make it, the idea itself is wrong. If we want to vitalize domestic animation film industry, we should do the opposite: shoot a very good animation film and enter the international market successfully.

In 1982, when I was making the animation film *Old Master Q*, the love story films of Chiung Yao style or Liu Jiachang style produced in Taiwan of china already

declined, and Hong Kong films were sweeping Taiwan’s film market in those days. When I finished *Old Master Q*, if I chose to promote the film in Taiwan of china when people generally thought Hong Kong films were better than Taiwan films, it must have been difficult to compete with them.

My strategy was to promote the film in Hong Kong first. When the film became the best Taiwan film in the previous 3 years in Hong Kong, I promoted the film in Taiwan of china. In the end, Taiwan of chinamedia vigorously reported this exciting news, and for the 1st day’s premiere morning show, the queue for tickets was 1 km long. In the end, the film broke the box office record of Taiwan of china.

In the same way, now the state government has been encouraging the development of

culture creativity and animation industry for 5 or 6 years, if we make an animation film that can make a sensation in US, and release it in China after that, CCTV, Xinhua News Agency, and People’s Daily definitely will report it vigorously, for everyone is waiting for an exciting good work to appear.

Miyazaki Hayao once said: “It’s a happy experience to let even one child have an unforgettable film, so I will continue to work hard and finish my job.”

As a person who has been engaged in Animation Industry all his life, I’m lucky to live in a transforming age and have the chance to make contribution to Animation Industry with others. Only thinking it can make me filled of the sense of mission! I will keep trying, hoping that I can finish my mission in the rest of my life.

动画《杜子春》剧照

Animation Du Zichun

动画《老夫子》

Animation Old Master Q

动画《老夫子》

Animation Old Master Q

Brand Wealth Anticipated —Retro or Novel? Both

品牌财富

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Brand Wealth



茅威涛
浙江小百花越剧团团长
中国戏剧家协会副主席

Mao Weitao
The Chief of Zhejiang
Xiaobaihua Yue Opera
Troupe
Vice-president of China
Theatre Association

我们要看什么样的戏？

——在复古中求新，在现代中守旧

The Opera Much Anticipated—Retro or Novel? Both //

///

最近我做了一个梦，梦到我们《江南好人》票房大卖，买票的队伍排得特别长，把我给乐坏了！当然，我知道这只是个梦。但醒来我就想，估计现在的所有剧场演出都很难卖票再卖到30多年前，像80年代初“小百花”最早出道时那样大排长龙的地步了。究竟为什么呢？现代人，究竟要看什么样的戏呢？正好，我在微博上的一个“吴越落花天”的越迷网友写的文章，题目就叫“我们要看什么样的戏”，索性借来一用，说说这个话题。

我心中的芥子园

“芥子园”有几个关键词，浙江、兰溪、《闲情偶寄》、清代戏剧理论家李渔。李渔先生是戏剧的鼻祖，不过，在我心里更重要的是他是第一个搞“文化产业”发展之路的鼻祖。李渔先生在他的芥子园里，写戏、教戏、学戏、唱戏、看戏、品戏、论戏。我曾经跟我非常要好的一位老朋友说，我有一个梦，我想等到我封箱的时候以李渔老人的角色来完成自己离开舞台的最后一次装扮。而且我设想过，这个角色最后的下场方式是，我当场在观众面前卸妆，卸下我所有的包裹，在舞台上露出我这个女小生的女儿身。后来她告诉我，她说，茅毛其实你梦想的，一直不断在唠叨的，是想要拥有一个属于今天的、自己的“芥子园”。

浙江小百花越剧团的“芥子园”，用“驻场”的方式，是我找到的实现越剧与现代都市融合的一条道路。美国的“百老汇”和日本的“宝冢”是这条道路两旁的“参照树”。我们的驻场在小百花艺术中心（中国越剧场），里面包罗万象：第一，演艺空间，三个剧场，第一个是1000座的大剧场，这个剧场就是每天可以演《梁祝》《白蛇》这样的戏，我自诩为“杭州的百老汇”；第二个是一个经典的水乡戏台，里面是丝绸做的沙发、舞台和剧场，在那儿，你可以喝上一杯龙井茶，吃上一碗小小的藕粉，品尝越剧、京剧、昆曲，乃至评弹；第三个空间是黑匣子，上演各种各样的实验戏剧。我们愿意以这样的三种演艺的形态来传递我们自己的驻场演出的功效。第二，一个开放式的越剧博物馆，把越剧短短的百年历史展示出来。第三，办一个越剧的“黄埔军校”，在那儿培养第四代、第五代，一代代的“小百花”。

●● 2010年，第二届中国越剧节所举办的“城市与戏剧”的高峰论坛上，我谈了一个“城市需要戏剧吗？”的问题。在1995年的时候，我们提出了“都市越剧”的概念，循着越剧都市化的道路，我和我的团队——“小百花”一直向前摸索。古人云：四十而不惑，但我近年疑惑却越来越多，比如，越剧在今天的都市里还有没有空间？这样的坚守是否还有意义？今天城市人的生活方式究竟应该是怎样的？我们的灵魂和信仰，安放在哪里？

●● 如果我们到意大利的佛罗伦萨，一定会去看西斯廷教堂，如果去巴黎，一定会去卢浮宫。而且能经常在那里看到幼儿园学生、小学生、中学生和世界各地的游客去参观。可见，剧场、博物馆、美术馆等是一个城市最重要的文明标识。

●● 东西方城市的发展历程大都相似，因“城”而“市”，或因“市”而“城”。就城市化的发展和融汇进程而言，西方是从工业革命时期开始并持续了200多年，实现了“现代化”的城市，早已经不止于一个地理概念，更重要的，它是一个集金融、贸易、政治、艺术、文化、信息、服务等多位一体的综合体。而戏剧是一种舞台艺术，它与很多兄弟艺术门类所不同的就在于最后的创作是需要和观众共同来完成的，而综合了各类、各地新移民的“城市人”，就是今天我们的戏剧要面对的受众群。面对这个崭新的受众群体，戏剧从业者，或者说越剧从业者，有义务去满足他们、服务他们、引领他们、陶冶他们。但更重要的是，我们得弄明白怎样满足、服务、陶冶、引领，也就是说，必须明白，观众到底要看什么样的戏？

●● 中国古代戏曲的表演形式是戏台、广场、田间地头，它们是接通天、地、人三者的，这也契合了中国古典美学中主要原则之一。在进入19世纪六七十年代，大量西方文化涌入“开眼看世界”的中国，传统戏曲也渐渐由在戏台上表演而进入现代的西式剧院表演——中国第一个西式剧院是建于1867年（清同治六年），具有典雅欧式建筑风格的上海兰心大戏院。但是今天，城市已经发生了翻天覆地的变化，就城市与剧场的关系为何，我认为可以说，剧场是城市人精神和心灵的安放地。

●● 目前，可能中国每个大中型城市平均就有3—5个大型剧场，事实上即使在今天的欧洲，剧场配备能够和我们的剧场相媲美的，可能一个城市都找不到。而今天的中国，像浙江的长兴、椒江等地市级城市都有非常成熟的大剧场。遗憾的是，僧多粥少，现在的剧场艺术观众哪有那么多。每天演出一场，每场需要观众1000人。何况，我们有那么多剧团，每年排那么多作品，但是又有多少剧团的作品是可以真正走进这些剧场，拥有走进剧场的质量，而被观众接受的呢？

●● 在世界文化历史的长河中曾出现过古希腊戏剧、古印度梵剧与中国戏曲，它们并称为世界三大古老戏剧样式，但是，前两者真的早已“作古”，唯有中国戏曲，依然活跃在它赖以生存的那片土地上。中国戏曲曾有三百多个剧种，截止目前仍有一百种以上。但能够走出本地域，或在都市剧场里站住脚跟的，恐怕寥寥无几。中国著名的戏曲理论家傅谨先生在他的著作《草根的力量》中提到中国戏曲与民间信仰在某种程度上有着巨大的同构关系。自古，中国人几乎都能哼上一两句家乡的曲调，她与我们的生活有着密切的关系。我们每一个人都从中得到了伦理、情感、道义，以及社会公德、家庭教育等各方面的熏陶和浸润，她是最具有民族性、民间性和民俗性意义的一种文化传统，她早已熔铸成为我们这个民族的一种生活方式、审美习惯。几百年中，在田间地头的草台看戏，戏曲是人们熟悉历史（刘关张·三国故事），熟悉道德（岳母刺字·精忠报国），熟悉伦理（琵琶记·三从四德），熟悉修身、齐家、治国、平天下信仰的方式。也就是说，戏曲的每一声嗟叹、每一个动作、每一腔吟唱、每一句念白，都深深蕴含着对民族传统文化与艺术的传承与再现，都是“有意味的形式”。

●● 那么，城市是否需要戏剧？答案应该是肯定的。



“《江南好人》海报

“Poster of Good Soul of South Yangtze





《江南好人》剧照

Good Soul of South Yangtze

对抗遗忘

遗忘对应记忆，记忆对应常识。

思想家本雅明的追随者，英国人——约翰·伯格说过这样一句话：“一个被割断历史的民族和阶级，它的自由的选择和行为的权利，就不如一个始终得以将自己置身于民族的阶级。”我们有句古谚语叫“魂不附体”，西方人似乎深谙此道，他们精心留存着西方乃至世界文化的“体”，只要“体”还在，所谓文化的“魂”就有个依附之处，那么文化艺术的“体”大概指的就是博物馆、美术馆、剧场这样的一些场所。

我们这一代人的“文化常识”与“历史记忆”很早就被切断了。几年前，旅美画家陈丹青先生受邀到清华大学任教，并为清华90年校庆画一幅叫作“国学研究院”的画作。画面上的主角是70多年前创造“国学研究院”的前辈：梁启超、王国维、陈寅恪等。为收集素材，陈丹青先生去清华校史馆询问研究院故址所在，馆员都说不知道，问老师、职员也是一脸茫然，才知早在1952年，清华的人文学科就被全部砍掉了，由此，陈丹青先生感慨道：“一晃50年过去，国家忽然想起了‘人文传统’、‘国学研究’这些字眼，所以不但是我们这代人，连国家也常常会失去记忆的。”

那么，中国戏曲对于今天的城市人，是否仍然有常识和记忆？梁漱溟先生曾提出过一个人生三段论，且次序不能颠倒，人与物，人与人，人与自身心灵的关系。城市发展解决了人对物的需求，社会建设解决了人际关系的保障，人就到了必须面对自己心灵、建设自己心灵的层面。今天我们匆匆的脚步似乎把我们自己的灵魂远远地落在了身后，又何谈常识和记忆？又何谈心灵的皈依？

这是否应该是戏剧给予当代都市人的全部意义。

几年前，我去美国做讲座，为了让美国人更容易懂中国戏曲，用比较学的方法，拿越剧和京剧进行讲解。讲座题目用了“所谓伊人，在水一方”来形容越剧的两个主要特点的意象——“女子”：在越剧的舞台上，演员全是女子，尤其所有的男性角色，也是由女子扮演，通过化妆、勒头、缠胸、服装、高靴以及程式化的表演、声腔等一定的艺术手段，把女性形体转换成戏曲舞台上男性体貌造型，是为“女小生”；“水边”：美丽富庶的中国江南，小桥流水、黛瓦白墙、山色空蒙，她提供了孕育越剧的土壤，也是孕育了这个剧种“婉约、诗意”特点的最主要地域和文化环境。

2006年越剧百年纪念活动中，我曾写过一篇《向未来展开的越剧》，如何发展这个剧种，首先得盘点老一辈艺术家们留给了我们什么、还缺失什么、还有多少空间需要我们去填补。大凡一个成熟的剧种，无外乎有三个标识性的因素：剧目、表演、声腔。“小百花”从创始至今，致力于在这三方面的继承发展，审慎创新，坚持在“复古中求新，现代中守旧”的艺术理念。这才有了从《五女拜寿》《西厢记》到《寒情》《孔乙己》《陆游与唐婉》《藏书之家》新版《梁祝》《春琴传》《结发夫妻》，以及即将在沪、杭、宁上演的新概念越剧《江南好人》。

去年在贵州大学的讲座，一个学生提问，问我有没有信仰，我告诉他，越剧是我的宗教，舞台是我的佛门。曾读到过一位英国评论家评述梵·高的一段话：“他用全部精力，追求了一件世界上最简单、最普通的东西，这就是太阳。”

人这一辈子，能做好一件事，就是一种幸福。

Jiezi Garden in my mind

I dreamed recently that our opera *Good Soul of South Yangtze* hit the box office with a long queue in the ticket office, which excited me a lot! Surely I know it is merely a dream. Awake, I guess that it would be hard for all theatres in modern times to have their performance as popular as that in thirty years ago when Yue opera troupe was just set up. At that time, you could see a mass of audiences standing in a long line only for an opera ticket. Why does the opera become less attractive to our audiences? What kind of opera do people today aspire to watch? Next I would like to talk about this topic as reminded of by an article titled What Kind of Opera do We Want to Watch on the microblog by a Yue Opera fancier named “Wu Yue Luo Hua Tian”.

There are several key words for “Jiezi Garden”(Mustard Seed Garden): Zhejiang, Lanxi, *Sketches of Idle Pleasure*, Li Yu (a Chinese opera theorist in the Qing dynasty). He is regarded as the father of Chinese opera, but in my mind, he is more than it. I consider him the earliest person dedicated to developing “cultural industry”. In the Jiezi Garden, he is not only a playwright, but a teacher, a learner, a performer and even a critic of opera. Once I talked to one of my best friends, that I had a dream of ending up my vocational life with an opera in which I played the role of Li Yu, and when it came to the end, I would remove makeup and take off my costume in the front of audience before leaving the stage, to show them my original appearance as a woman who used to create roles of Xiaosheng on the stage. Later, she told me, “Maomao, what you dream about and keep talking about is actually a wish to have your own Jiezi Garden, isn't it?”

With a reference to Broadway in the U.S. and Takarazuka in Japan, Zhejiang Xiaobaihua Yue Opera Troupe has its “Jiezi Garden” nestled in Xiaobaihua Art Center (China Yue Opera Theater) where performers integrate Yue Opera into modern urban life. In the theater there are three playhouses, one of which I crown it “the Broadway of Hangzhou” with 1000 seats and can give plays like *Butterfly Lovers* ,*White Snake*. There you can also find a classic stage typical of waterside village features. Beside it is a sofa with a cover made of silk. You may sit there, having a cup of Longjing Tea and a bowl of lotus root starch soup, while appreciating sorts of performances on the stage like Yue Opera, Peking Opera, Kunqu and Pingtan. Another playhouse is a black box for various experimental plays. We are willing to play in such three different playhouses which also present three different performance forms, to make audiences feel the charm of our performance. In addition, there is a public Yue Opera Museum to display a hundred years of history of this art. What’s more, we intend to establish a training school of Yue Opera here, just like the Huangpu Military Academy, so that we can educate young actors and actresses of Yue Opera in generation after generation.

Does the City Need Operas?

The Second Chinese Yue Opera Festival was held in 2010, and at its Summit Forum themed “City & Opera”, I asked “Did the city need operas?”. Since we came up with concept of “Urban Yue Opera” in 1995, Xiaobaihua Yue Opera Troupe and me began to seek how to make Yue Opera well-accepted by urbanites. It was said by the ancient that at the age of forty one had no more doubts about the world. While in recent years, more and more confusion strike me, for instance, is there living space for Yue Opera in today’s metropolis? Does it make sense if we still stick to developing such an art? What would be the lifestyle of urbanites like? Where will our soul and belief go?

Suppose we are in Florence of Italy, we couldn’t have missed visiting the Sistine Chapel. If in Paris, the Louvre Museum is a must, and there we can see tourists from around the world including many kids, pupils and middle school students. It proves that the most important symbol for a city’s civilization is nothing but theaters, museums and galleries.

In the eastern and western cities rise in a similar way, either to become prosperous due to geographic location or to develop into a city as a result of prosperous trade and business. With regard to development and integration process of urbanization, it started in the industrial revolution times in the western and lasted for more than 200 years there. Today, a modern city means more than just a geographic idea, as it is a complex that combines finance, trade, politics, art, culture, information and service. Opera is a stage art different from a variety of other art forms in that it calls for audiences to work together with performers to complete creation at last, and dwellers living in the city are our audiences, because they immigrate from diversified background all over the world. Facing to this new targeted group, practitioners in the field of operas, especially Yue Opera, are liable to meet the group’s needs, serve them, lead them and even cultivate them. More importantly, we have to see how. That is to say, we must know the answer to what kind of opera our audiences is looking for.

In the ancient China, actors played on the stage, at the square, or in the farmland, which associated such three elements as the Heaven, the Earth and Human. It accorded with one of major principles of Chinese classic aesthetics. In the 1960s and 1970s when China was overwhelmed by western culture at the beginning of opening up, changes also happened to the performance place of traditional Chinese operas. In stead of playing on the stage, actors played in modern theaters of western style. Established in 1867 (the sixth year of Tongzhi Emperor Period in Qing dynasty), Shanghai Lyceum Theater was the first theater of elegant European architectural style in China. However, in modern times when dramatic changes take place in cities, what is the relationship between city and theater? As far as I am concerned, the theater is a place where urbanites rest their mind and soul.



—《江南好人》剧照

—Good Soul of South Yangtze

At present, there are 3-5 large theaters averagely in each medium or big city in China, even cities at prefectural level like Changxing and Jiaojiang in Zhejiang Province having mature theatres. Moreover, they have excellent equipment outshining those in any of European cities today. However, unfortunately, demand falls short of supply in our opera community. Assume that a theater plays on one opera every day, and each requires for 1000 audiences. We have so many opera troupes which produce a large number of works each year. But how many can be played on the stage and how many played in the theater are well-accepted by audiences?

Chinese opera was once among World Top Three Ancient Operas with the ancient Greek opera and the ancient Indian opera. The latter two were extinguished. Only Chinese opera survived and still flourished in that land. In the history, Chinese opera was classified into over three hundred genres, with more than one hundred left till now, but seldom can they get rid of regional restriction and develop well in urban theaters. Mr. Fu Jin, a Chinese famous opera theorist, once mentioned in his work *Power*

of Grassroots, that there exists isomorphic relation to some extent between Chinese opera and folk belief. Since the ancient time, almost all Chinese can hum a tune about hometown. Our life is closely related to those ditties since we are nurtured by them in terms of ethics, emotion, principle, social morality and family education. It is a cultural tradition that best represents our nation and folklore and penetrates into our lifestyle and sense of beauty. In the past few hundreds of years, Chinese watched plays on a simple stage in the farmland, from which they knew about history (Liu Bei, Guan Yu & Zhang Fei, The Story about Three Kingdoms), morality (Yue Fei's Mother Tattooing on His Back, "Jing Zhong Bao Guo" which means serving the country with the utmost loyalty), ethics (The Story of the Lute, the three obedience and four virtues) and the access to self-cultivating, family regulating, state-ruling before world-pacifying. In other words, each action and chanting in the Chinese opera are meaningful that reflect our inheritance and recurrence of traditional Chinese culture and art.

So, whether are operas needed in cities or not? The answer is "Yes".

“Memory loss” is a word concerning memory, while memory concerning common sense.

John Berger, a British and a follower of the thinker Benjamin, claimed: “A people who is cut off from his own past is far less free to choose and to act as a people than one who has been able to situate hiself in history.” There is also an ancient Chinese saying describing one much too scared “as if the soul had left the body”. Westerners seem rather familiar with the connotation of this phrase. They preserve the “body” of western civilization even the world civilization. As long as the “body” exists, the so-called “soul” of culture has a place to cling to. I believe, for the society of culture and art, the “body” may refer to arenas like museums, galleries and theaters.

It was long before my generation had been cut off from “cultural common sense” and “historical memory”. A few years ago, Mr. Chen Danqing, a Chinese painter living in America, became a professor in Tsinghua University on invitation. He created a work titled “Research Institute of Chinese Learning” to celebrate the ninetieth anniversary of the university’s founding. The painting portrays five founders of “Research Institute of Chinese Learning” seventy years ago: Liang Qichao, Wang Guowei,

Chen Yinque and etc. In order to collect information for this painting, Mr. Chen inquired personnel in the university history museum about the specific location of the old site of the institute, but in vain. Even teachers there had no idea. Later he learnt that the university abolished the discipline of humanities in 1952. Therefore, he sighed, Our nation didn’t recall “traditions of humanities” and “study of Chinese learning” until fifty years passing. Our nation also suffers from memory loss at times just as we do.

Do urbanites in modern times have common sense and memory about Chinese opera? Mr. Liang Shuming once put forward a theory about three stages in our lifetime in sequence irreversible, discussing the relationship between human and materials, human and human, human and mind. As the city develops, human’s need for materials is gratified, and at the same time, social construction offers guarantee for interpersonal relations. Now it is time for man to face their mind and build up their soul. In such a busy society, it seems that our soul has been left far behind, not to mention common sense, memory or having soul rested.

Be it what operas mean to modern urbanites?

A few years ago, I gave a lecture in the America, in which I made comparison and contrast between Yue Opera and Peking Opera to make it easier for Americans to understand Chinese opera. The title of the lecture was “She whom I love must be somewhere along this stream” that disclosed two typical images of Yue Opera. One is “women”, since all roles in the Yue Opera are played by women. If it is a male role, the actress will dress herself up as a man with the help of tools like makeup, hair bands, breast binders, costumes and high boots, as well as artistic means like stylized performance and vocal cavity. Such a kind of actresses is called “Nv Xiaosheng”. The other image is “waterside views”. In the rich land of China’s south Yangtze, there are nice bridges over running streams, gray tiles and white walls, green mountains and blue sky. It is the cradle of Yue Opera and the cultural factor for its elegance and poetic feature.

图文由浙江小百花越剧团提供

pictures and text are provided by Zhejiang Xiaobaihua Yue Opera Troupe

The year 2006 marked centennial anniversary of Yue Opera, and I wrote an article titled Yue Opera in the Future for celebration. Regarding how to develop Yue Opera as asked in the article, I argued that in the first place, we must be clear what do we get from artists of the older generation and what we lacking of and have to make up. Generally a mature opera genre has three iconic elements: repertoire, performance and vocal cavity, and they are what Xiaobaihua opera troupe keeps pursuing for since establishment. In addition to preserving

original essence of traditional Yue opera, we also try to add modern and novel elements to it, hence producing a series of works like *Five Daughters Offering Felicitation*, *The Story of the Western Wing*, *The Emperor and the Assassin*, *Kong Yiji*, *Lu You and Tang Wan*, *A Family of Book Collectors*, *Butterfly Lovers* (new version), *A Tale of Shankin*, *Jiefa Fuqi* (husband and wife by the first marriage), and *Good Soul of South Yangtze*—a Yue Opera of new concept to be played in Shanghai, Hangzhou and Nanjing.

Last year, I was asked by a student in a lecture at Guizhou University, that if I had any belief. I replied, “Yue Opera is my religion and the stage represents my Buddhism.” An English critic commented Van Gogh like this, “He used all his energy to pursue the world’s most simple and most ordinary thing, which is the sun.”

Happiness is that one can do one thing to the best in a lifetime.



《江南好人》剧照 茅威涛饰沈黛(右)

Good Soul of South Yangtze, Shen Dai by Mao Weitao (right)

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●● 中国电视剧第一股，年产电视剧600多集，市场占有率达10%，这些炫目的数字属于同一个名字——浙江华策影视股份有限公司。

●● 影视作品是华策影视的基础和核心。细数那些风靡荧屏的电视剧，华策影视的每一次出品都代表着突破和超越。

●● 华策影视成立于2005年10月，2010年10月上市，成为以电视剧为主营业务的首家上市企业。如今已形成以影视剧制作、发行为核心，影视基地建设、影城院线、新媒体、广告开发、产业投资等多元化发展格局的全产业链型影视企业。综合实力、主营收入、税利、影视剧出口均居全国影视企业领先地位，华策影视近年来的发展速度和前景为业界瞩目，作品屡获大奖，公司也被评获多项荣誉。《中国往事》为中国电视首夺韩国首尔国际电视剧电视剧最高大奖，《倾城之恋》获“五个一工程”奖、“牡丹奖”一等奖。《雪豹》、《抬头见喜》荣获第26届金鹰电视艺术节优秀电视剧奖。公司连续三届被评为国家文化出口重点企业，荣获全国十佳电视剧制作单位、创业板上市价值20强、中国企业改革示范单位、浙江省文化示范基地、浙江省创新型示范企业等称号，并荣登2013福布斯中国最佳潜力上市公司100强榜单。

●● 年代人文艺术大片《中国往事》引领电视剧大片风，《倾城之恋》标志着文化情结的集体提升，经典文学作品中的形象通过电视剧的艺术再现，在观众心中烙刻下不灭的印记。

●● 现实主义力作、都市百姓轻喜剧《抬头见喜》深度挖掘现代人在现实生活中的各种压力，让观众随着剧中人物体验人生悲喜。

●● 战争传奇剧《雪豹》展示的大爱情怀和人生悲喜，触动人心，热播超过三年，被认为是最成功的抗日剧之一。

●● 古装爱情传奇剧《薛平贵与王宝钏》用全新视角将流传于民间的经典爱情故事搬上荧屏，演绎真爱无敌，掀起真爱旋风。

●● 两岸合拍热播偶像剧《爱上查美乐》《就想爱着你》《爱无限》《爱上琉璃苣女孩》为观众贡献时尚与声色具备的娱乐饕餮，原创偶像剧《命运交响曲》《像傻瓜一样去爱》《幸福的面条》不仅明星阵容豪华，更注重故事内核，开启后偶像剧时代。

●● 我们因为梦想而起步，因为创新而拓展，因为坚持而领先。作为影视行业的龙头企业，华策影视每天都在脚踏实地追求和践行着一个梦想——创造卓越华语影视，传播优秀中华文化。这是中国梦，世界梦，我们愿意与更多有着同样影视梦想的人一起努力，整合优质资源，搭建产业平台，让中国影视成为世界文化的消费主流。



《百万新娘之爱无悔》主创合影

Production staff of *Bride of a Millionaire Heir, the Unrepentant Love*

《薛平贵与王宝钏》发布会照片

Release conference of *Love amongst War*

●● 我们的引进剧也很受内地观众欢迎，如中国香港地区TVB《宫心计》《鱼跃在冬季》《鹿鼎记》《金枝欲孽》，泰国的《你是我的眼睛》《花环夫人》《云上的宝石》《爱的烹饪法》，日韩剧《面包大王》，菲律宾《对手》，印度剧《长女的婚事》等精选引进剧精彩纷呈，同期收视均处全国前列。

●● 2013年，华策影视有两部主旋律大剧连续登陆央视一套黄金时间，引发社会热议。讲述“两弹一星”科学报国感人故事的重大革命历史题材电视剧《国家命运》在“十八大”召开前夕献礼播出，得到专家与观众的高度评价；平民史诗电视剧《全家福》作为央视2013开年大剧热播，收视飘红，好评如潮。

●● 华策品牌系列“武侠新世界”，五年时间斥资10亿，投拍八部金庸、古龙的经典武侠名作。2012年，《天涯明月刀》使湖南卫视重回王者之位。新版《天龙八部》更是一部撼人心魄的武侠巨制，赖水清、奚仲文、小虫大师云集，钟汉良、金基范、张檬、韩栋星光灿烂，武侠精神、普世价值，时尚演绎、惊世之作，这是中国的武侠，世界的江湖。它与讲述豪门恩怨中的美好情感的婚姻爱情剧《百万新娘之爱无悔》、聚焦都市白领百态的情感励志轻喜剧《棋逢对手》、以全新艺术表现形式诠释中国古典爱情神话的巨型古装创意歌剧《洛神》、呈现浪漫唯美的爱情童话的都市情感大剧《一克拉梦想》、充满中国传统古典文化韵味及新时代视觉冲击力的奇幻巨制《封神英雄榜》、描述新时期消防战士真实生活的《火线英雄》等剧一起，被推为2013年最值得期待的电视剧。

●● 在电影领域，华策影视近年来大胆开拓、成绩斐然，华策影视旗下全资子公司金球影业专注电影创作和电影院投资，每年投资创作中等规模

以上电影2—3部。知名导演高群书的风系列《西风烈》《一场风花雪月的事》搅动电影市场风生水起，改编自麦家名作的《听风者》成为浙江省首部票房突破2亿的主旋律商业大片，在好莱坞大片的强大攻势下一枝独秀。而更具悬疑意味的《捕风者》呼之欲出，故事情节曲折跌宕，正反博弈智勇绝伦，将主旋律电影与商业电影完美结合。2013年参与投资出品的浪漫爱情电影《分手合约》携超2亿的票房佳绩坐上春季档最值得关注电影的宝座。即将重磅推出的《生死恋》，集聚著名导演吴宇森，国际巨星章子怡、刘德华、宋慧乔、张震之豪华阵容，波澜壮阔的背景，震撼心灵的爱情与人性，这是一部最有可能超越《泰坦尼克号》的爱情史诗大片。改编自郭敬明同名畅销小说的电影《小时代》，真正贴近年轻人的都市青春题材，大陆与中国台湾地区优秀制作班底强强联手，柯震东、杨幂等超强偶像级明星阵容，打造时尚奢华表面下的青春爱情故事。

●● 不创新，无突破。无突破，不精彩。思想性、艺术性与商业性相结合，是华策影视精品不断的本质原因。

为什么是华策

●● 这么多影视公司，为什么华策会上市，会进步？

●● 这么多电视剧，为什么华策作品部部都有高收视和好口碑？

●● 经常会有人这样来问我们，我的答案很简单：心中有观众，肩上有责任。“观众喜欢”一定是华策选择项目的最终标准。做到观众喜欢，首先要有针对性，找到适合观众的题材，不同年龄、职业的观众有不同的喜好、倾向；其次要找到有创新、能引领观众的元素；最后要找出具有市场竞争力、能让观众一眼相中的内容。

●● 纵观这几年来华策影视出品的电视剧发展脉络，贯彻其中的就是对“内容为上”、“雕琢精品”的坚持。影视作品有着巨大的社会影响，除了娱乐功能，还应真实表现人文状态，唤起健康积极的生命觉悟，启发昂扬向上的社会意识，进而对中国当代文化的健康发展起到正面的作用。影视剧不是一个简单的商品，影视从业者也不是纯粹的商人。我始终觉得，一个国家，一个民族，乃至于一个人，不能没有主导其生存发展的文化灵魂，不能没有真正合体融魂、凝聚人心的主体精神。影视艺术应为重塑中华之魂恪尽本职，这是我们天经地义的责任。

●● 这样的主导思想，使我们在创作中一直坚持精品战略。在选择剧本时严格把关，要看它是否满足观众的需求，符合观众的口味；是否符合当今社会的主流价值观，符合华策的定位；还要具体地看结构是否完整，情节是否丰满，主人公是否突出，语言是否流畅。“千万编剧”就是华策影视的独有现象，我们对编剧的重视代表着对创

作的严谨。剧本是整个电视剧产业链的源头，是电视剧成功与否的关键。我们选择邹静之、刘恒、麦家这样的文化大家作为合作伙伴，从源头上就有了高品质的保证。在摄制过程中我们也是精益求精，层层把关，在服、化、道(服装、化妆、道具)、音乐、后期等环节，找行业内一流的团队来帮助公司。我们始终以传播市场的需求为出发点，统一到精品创作的整个体系中。这样做出来的影视剧才称得上优秀，才经得起推敲，受得起赞扬，撑得起责任，同时能够抚慰人的心灵，引发人的思考，向社会传递积极的正能量。这是华策影视的核心竞争优势。

●● 文化产品的风险较大，产品本身无法保证稳定的利润，且单个的环节利润率有限，因此随着产业的不断成熟和公司的快速发展，华策影视除做大影视主营业务外，还致力于影视文化全产业链的开发布局，扩大规模优势，整合产业链上下游，打造中国影视文化产业的旗舰型企业。我们通过与浙江省电影公司合作，组建了时代金球电影投资公司，已在全国范围内签约45家影城，开业影院达15家。未来3-5年，公司将投资建设50家影院，形成市场规模，跻身国内院线第一梯队。此外，公司通过投资控股国内网络发行第一品牌西安佳韵社进军新媒体领域，跨媒体延伸内容价值；通过投资新兴衍生品电商公司上海蓝橙网络科技有限公司，深入衍生品开发及电子商务领域；通过全资子公司大策广告，拓展经营植入广告与整合营销。

●● 文化“走出去”，提升国家综合实力和影响力是国家当前的重要战略，也是整个影视产业的历史使命。华策影视自成立以来，一直致力于国际合作和市场拓荒，连续多年被国家商务部、文化部、国家广电总局、新闻出版总署四部委评为国家文化出口重点企业。影视剧出口业务持续保持国内领先地位，每年向海外70多个国家和地区发行上千集影视作品，是海外影视剧市场华语影视节目最具影响力的供应商。目前正在系统创作的三大国际精品剧系列：“中国新武侠”系列之《天龙八部》，“中国皇帝”系列之《王者天下》，“中国皇后”系列之《大汉贤后卫子夫》，面向全球营销。我们希望能向世界传递更多的正能量，提升中华文化的影响力。

●● 2012年5月，在各级领导的高度重视和支持下，以华策影视为运营主体的“中国（浙江）影视产业国际合作实验区”成功获得国家广电总局的批准设立，这是目前国内唯一一个以影视出口为导向的国家级产业园区。实验区将按照国家广电总局的批复要求以总部（杭州）+基地（海宁）的形式，采取政府主导，企业主体，全球资源配置的模式运营，并以六大产业平台为主要建设内容，即“影视文化创意创作平台”、“影视外贸企业孵化成长平台”、“华语影视文化产品传播交易平台”、“影视产业投融资及配套服务平台”、“全球影视文化研究平台”、“影视产业国际化复合型人才培养平台”，将建设成为以出口为导向的影视作品创作生产和出口产品译制的重要平台、中华文化“走出去”的重要窗口、我国影视产业国际化发展的重要基地。目前我们争取到了国内最大力度的优惠税收政策，希望为影视同行们提供最好的环境和服务。

●● 此外，为提升影视制作科技含量，积极拓展海外市场，助推国家文化“走出去”战略，公司依托国际合作实验区筹备成立了华策影视产业科学技术研究院，组建专门的团队，研究国际先进技术、理念以及经验，这也是国内第一家由民营影视企业成立的省级研究院，通过该研究院，公司将进一步加强与国际一流影视制作公司的技术合作、创新合作，确保影视作品的国际化水准，助推影视产业与科技的融合发展。我们还积极筹建“华策育才基金”，每年将公派一批人才去美国、英国、中国香港地区的知名大学学习深造，以培养国际复合型人才，推动影视产业国际化。

●● 2012年10月31日，华策影视与中国国际广播电台携手打造中国专业的影视译制机构——海宁国广华策影视译制公司，借助国际台人才优势，引进专业化的国际译制人才和相关的软硬件设施，在剧本翻译、解说词配音、外语字幕等方面为国内业界提供专业的服务，真正提升中国影视产品国际化专业水准，让产品从内容到质量都能经得住国际市场的检验。我们承担的新闻出版广播电视总局1052工程译制项目《婆婆来了》获得了总局领导的认可，《妈妈的花样年华》《老爸的心愿》等剧正在译制成英语和斯瓦西里语输出到东部非洲国家和地区。公司新剧、片花、样片、海报等也将通过自身的译制平台进行译制后发行至全球市场。

●● 同时，我们十分注重品牌建设，扩大华语影视品牌的国际影响力。2011-2012年，公司连续两届在杭州、香港地区举办华策论坛，与上海电视节组委会合作举办白玉兰论坛，汇聚全国范围内最具影响力的电视播出制作机构、新媒体及业内知名学者专家，就影视产业升级、拓展海外市场、加强国际合作等重大议题进行交流探讨，共同促进产业的可持续健康发展，希望为我国影视艺术的繁荣作出更大的贡献。

●● 我一直认为，一个企业，当它的收入不到一个指标的时候，可能需要为了生存而奋斗。但有了一个稳定的利润以后，就要开始追求理想，就要做一些有益于整个社会，有助于整个产业的事。华策影视现在已经有足够的实力和能力去追求理想，为产业搭建平台，为文化强国作点贡献了。中共中央书记处书记、原浙江省委书记赵洪祝在给中国影视产业国际合作实验区的贺信中指出：“要充分利用国内外两种资源、两个市场，以更宽视野、更大手笔、更高起点搞好规划建设，努力把实验区打造成为全国影视产业国际化发展的重要基地，为加快建设文化强省、推进社会主义文化大发展、大繁荣作出新的贡献。”领导的期许，与我们的理想不谋而合。实验区2013年投入实际运作，我相信不会很久，人们眼里最好的影视平台不再只有好莱坞，还有位于浙江的中国影视产业实验区。



The 1st listed company of TV production in China, annual capacity of over 600 TV episodes, a market share of 10%... all these shining figures go to one name—Zhejiang Huace Film & TV Co., Ltd.

Founded in October 2005 and listed in October 2010, Huace Film & TV has become the first listed enterprise whose main operation is TV series, and a film & TV enterprise with complete industry chain and diversified development pattern, inclusive of film & TV base construction, cinemas, new media, advertisement development and industrial investment, while focusing on the production and release of films and dramas. Ranking top among China's film & TV enterprises in terms of comprehensive strength, revenue from main operation, tax payment and film and drama export, Huace Film & TV, which has produced numerous prize-winning works and been honored with many titles, has been noticed in the industry for its fast growth and bright future in recent years. *Memoirs in China* (《中国往事》) won the highest prize for TV at Seoul International Drama Awards for China TV industry; *Love in a Fallen City* (《倾城之恋》) won the "Five-First Project" award and the 1st prize of the

Peony Award; and *Snow Leopard* (《雪豹》) and *Tai Tou Jian Xi* (Happy & Harmonious Family) (《抬头见喜》) won the excellent prize for dramas at the 26th China Golden Eagle TV Art Festival. The company has been rated as the Natural Key Enterprise of Culture Export for three years subsequently, Top Ten Drama Producers in China, Top 20 GEM Listed Companies, Pilot of Enterprise Reform in China, Cultural Demonstration Base of Zhejiang Province, Innovative Model Enterprise of Zhejiang Province, and so on, and listed among 2013 Forbes Top 100 Most Potential Listed Companies in China.

We start our business with our dream, expand with innovation, and become an industrial leader with perseverance. As a leader in the film & TV industry, Huace Film & TV is pursuing and realizing one dream with day-by-day efforts, that is, to produce excellent Chinese-Language films and dramas and popularize the refined Chinese culture. This is a Chinese dream, and a dream with a global vision. We are willing to work with more people with the same dream for integrating high-quality resources and building the industrial platform, striving to make the Chinese films and dramas the main part of world cultural consumption market.

The film & TV works are the basis and core of Huace Film & TV. Having produced so many splashy dramas, each work produced by Huace represents a breakthrough and transcending.

Memoirs in China, an epic themed with humanity and infused with artistic renderings, has initiated the production of epic drama. *Love in a Fallen City* marks a collective enhancement in rendering the cultural complex by representing a literary classic by means of TV, leaving an eternal impression to the audience.

Tai Tou Jian Xi (Happy & Harmonious Family), a striking realistic production and light comic play depicting the city people, goes so deep to present the various stresses the modern people facing in reality that the audience would experience the tears and joys of the characters.

The war legend *Snow Leopard* is a touching work that presents the supreme benevolence and the rises and falls in life. It's been a screen hit for three years, considered as one of the most successful anti-Japanese-war dramas.



《天涯明月刀》拍摄现场

The shooting site of *The Magic Blade*

The historical-costumed romance drama *Love amongst War* (《薛平贵与王宝钏》) is a screen version of a classic folk love story in a completely new perspective, an interpretation of true love.

Many idol-dramas co-produced by the film-makers from the Mainland China and Taiwan, such as *Love Keeps Going* (《爱上查美乐》), *Down With Love* (《就想爱着你》), *Endless Love* (《爱无限》) and *Fated to Love You* (《爱上琉璃苣女孩》), are shown for the audience to gorge on. The local idol-dramas, like *Fate Symphony* (《命运交响曲》), *Like a Fool as Love* (《像傻瓜一样去爱》) and *Happy Noodle* (《幸福的面条》), which are performed by a pretty tawdry lot, focus more on the inner core of the story, marking the dawn of an era of idol dramas.

Our exported dramas are also very popular with the local audience, such as *Beyond the Realm of Conscience* (《宫心计》), *The Rippling Blossom* (《鱼跃在冬季》), *Royal Tramp* (《鹿鼎记》), *War and Beauty* (《金枝欲孽》) from TVB Hong Kong, *You Are My Eyes* (《你是我的眼睛》), *Lady Lhaor-Orn* (《花环夫人》), *Yok Lai Mek* (《云上的宝石》), *A Recipe for Love* (《爱的烹饪法》) from Thailand, *Bread, Love and Dreams* (《面包大王》) from South Korea, *Rivals* (《对手》) from the Philippines, and *Eldest Daughter's Marriage* (《长女的婚事》) from India, which ranked top in TV rating in the same period for their attractive plots.

In 2013, two mainstream epics produced by Huace Film & TV were played during the golden hours of CCTV 1, soon becoming a heated issue. *The State's Destiny* (《国家命运》), a production themed with significant revolution and historical events, tells a moving patriotic story of how China began to have its own atomic bomb and hydrogen bomb and launched the first man-made satellite successfully, and was spoken highly of by experts and audience when it was presented to greet the convention of the 18th National Congress of the CPC; and as a hit on the CCTV screen at the beginning of the year, the commonplace epic *A Family Portrait* (《全家福》) earned a rising TV rating and rave reviews.

Huace's brand dramas of "New Knight-errant World" series include 8 works based on the knight-errant classics by Jin Yong and Gu Long, with an investment of RMB 1 billion in 5 years. *The Magic Blade* (《天涯明月刀》) presented in 2012 won back the crown of highest TV rating for Hunan Satellite TV. And *Demi-Gods and Semi-Devils* (2013) (《天龙八部》) is more a striking knight-errant colossus. With great efforts of Lai Shuiqing, (director, from Hong Kong), Chung-Man Hai (costume designer, from Hong Kong) and Johnny Bug Chen (music producer, from Taiwan), and studded with numerous pop stars from Taiwan, Mainland China, and South Korea, it hails the knight-errant spirits and the universal values in modern approaches. The work is recommended as

the dramas that deserve greatest expectation in 2013, together with the other splashy presentations, including *Bride of a Millionaire Heir, the Unrepentant Love* (《百万新娘之爱无悔》) about marriage and love in fabulously rich families; the light comic play of *Love Is Not for Sale* (《棋逢对手》) that focuses on love and aspiration of the white-collars in cities; *Where the Legend Begins* (《洛神》), an ancient Chinese romance rendered in a new artistic form and of grand size; *The Diamond's Dream* (《一克拉梦想》), an urban love story parallel to a beautiful love fairytale; *The First Myth* (2013) (《封神英雄榜》), a grand fantasy combining the classical Chinese conception and the striking visual shock by means of modern technology, and *Fire Heroes* (《火线英雄》) depicting the real life of firefighters in the new era.

In the area of film-making, the recent years has seen the pioneering spirits and remarkable achievements of Huace Film & TV. Golden Globe, a wholly-owned subsidiary of Huace, focuses on film creation and cinema investment, with an annual output of 2-3 films of medium scale or above. The "wind" series works directed by the famous director Gao Qunshu, including *Wind Blast* (《西风烈》) and *Crimes of Passion* (《一场风花雪月的事》), have made a big stir in the film market; *The Silent War* 《听风者》, adapted from the title novel by Mai Jia, a famous novelist in Mainland China, has become the first commercial blockbuster of mainstream ideology that grosses over RMB 200 million

in Zhejiang Province, standing out in the market almost occupied by the Hollywood blockbusters. And *The Wind Catcher* (《捕风者》), more of mystery, features plots with unexpected twists and game between heroes and villains, a perfect combination of the official film and the commercial film. The company took part in the investment and production of a love drama in 2013, *A Wedding Invitation* (《分手合约》), which was rated as the "most noteworthy" in the spring season with a gross of over RMB 200 million. *Love and Let Love* (《生死恋》), a hit coming up, gathers the famous director John Woo and a tawdry lot including international superstars like Zhang Ziyi, Andy Lau, Song Hye-kyo and Chang Chen. Presenting a magnificent background and telling a heart-stirring story of love and humanity, it is a love epic that would most probably transcend *Titanic*. *Tiny Times* (《小时代》), adapted from the title best-seller by Guo Jingming, a famous young novelist in contemporary China, really tells the world of the young people in the city and it also gathers a number of youth idols from Mainland China and Taiwan.

When there is no innovation, there will be no breakthrough, which only leads to plainness. Huace Film & TV's essential element for producing high-quality works lies in the integration of philosophical thinking, artistic aesthetics, and commercial operation.

Why Huace?

Of so many film and TV companies, why Huace has got listed and made progress?

Of so many dramas, why almost all of Huace's works have won high TV ratings and good reputations?

These are the frequently asked questions. My answer to them is simple: to have audience in heart and responsibility on shoulder. Being "favored by audience" has always been the ultimate standard for Huace to choose projects. To be favored by the audience, one work, first of all, has to be rightly oriented, that is, to choose different topics to meet the interests and preferences of the audiences of various ages and professions; secondly, to locate the elements that are innovative and leading the tastes of audience; finally, to find the materials that are competitive in market and attractive to audience.

An overview of the development of dramas presented by Huace Film & TV in the past few years shows Huace has been persistently focusing on the material and touching up high-quality works. Film and TV works have great social influence. Besides the role of entertainment, they should also be playing a great part in presenting a sense of humanity, inspiring for a healthy and positive living, and enlightening social consciousness, thus to have good effects to the current cultural development of China. A film or a drama is not simply a commodity, and the film and TV people are not dealers in a pure sense. I always believe that a country, a nation, or even an individual cannot grow well without the culture that leads the development, or without the subject spirit for inclusivity. The art of film and TV should take the due responsibility of reshaping the nature of the Chinese nation; it is an inevitable commitment.

We have been sticking to this main concept for producing top-quality works. We are strict with choosing a script, to estimate whether it meets the needs of audience and favors their tastes, whether it goes with the mainstream concept of value of current society and Huace's orientation, whether it has a complete structure, fleshed-out plots, highlighted protagonists, and smooth

phrasing. “Ten-million pay to the outstanding scriptwriter” is a practice exclusive to Huace Film & TV, and our concern with the scriptwriter shows our strictness towards creation. The script is the start of the whole industry chain for TV series production and key to success of the work. Our cooperation with such famous writers as Zou Jingzhi, Liu Heng and Mai Jia guarantees the high quality of the works at the beginning. Striving for perfection with filming, we are engaging the top professional teams to be responsible for the steps of costume, make-up and props, music, and post production. We always integrate the needs of publicity and market into the whole system of creating picks. Only produced in this way do the films and dramas deserve excellence, deliberation, appreciation and commitment, and meanwhile soothe people’s soul, evocate thinking and create good effects to society. This is the core competitive edge of Huace Film & TV.



—《天涯明月刀》剧照

—From *The Magic Blade*

—《全家福》刘翠兰一家

—The Liu Cuilan's family in *A Family Portrait*

Building the industrial platform

With relatively higher risk, the cultural product itself cannot guarantee a stable profit and the profit margin of each step is quite limited. Therefore, with the continuous maturity of the industry and the fast development of the company, Huace Film & TV, while engaged in expanding the main operation of films and dramas, is also devoted to forming a development structure for the whole industry film and TV chain, strengthening the scale competitiveness and integrating the upstream and downstream of the industry chain, with the purpose to building a flagship of the film and TV industry of China. We have incorporated Times Golden Globe Film Investment Company through cooperation with Zhejiang Film Co., Ltd., having signed with 45 cinemas nationwide, of which 15 have been opened. In the coming 3-5 years, the company is going to invest to construct 50 cinemas, thus to form a market scale and get listed in the first tier of the cinema industry in China. Moreover, the company becomes to control JY Entertainment, the No. 1 brand of network publication in China, through investment and makes its inroads to the new media sector, to extend the substance value through cross-media; the company also goes deeper into the sectors of derivatives development and e-commerce through investing in Shanghai Lancheng Network Technology Co., Ltd., a new e-commerce company dealing with derivatives; and it extends its business scope by operating product placement and integrated marketing via Dace Advertisement Company, a wholly-owned subsidiary of

Huace Film & TV.

It is an important strategy of China to enhance the comprehensive strength and influence of the country through the “stepping out” of culture; it is also a historical mission of the whole film and TV industry. Since its establishment, Huace Film & TV has been devoted to international cooperation and market pioneering, and has been rated as the Natural Key Enterprise of Culture Export for many years subsequently by the Ministry of Commerce, the Ministry of Culture, the State Administration of Radio, Film and TV (SARFT) and the General Administration of Press and Publication (GAPP). It's a leading exporter of films and dramas in China in recent years, exporting over one thousand episodes to more than 70 countries and regions, and the most influential supplier of Chinese-Language film and dramas in the overseas market. Presently, the company is producing the three international specialty products: *Demi-Gods and Semi-Devils* of the “New Chinese Knight-errant” series, *The Great Emperor* (《王者天下》) of the “Chinese Emperors” series, and *The First Empress* (《大汉贤后卫子夫》) of the “Chinese Empress” series, all oriented to the global market. We wish to transmit more good factors in the world and raise the influence of the Chinese culture.

In May 2012, China (Zhejiang) Experimental Area for International Cooperation in Film & TV Industry, to be mainly operated by Huace Film & TV, was approved by SARFT to

establish with the close concern and great support of the leaders at different levels. It is the only national industrial area that is oriented in exporting film and TV products. In accordance with the SARFT requirements, the experimental area, in the form of “HQ (in Hangzhou)+Base (in Haining)”, will be guided by the government and driven by enterprise operation through allocating and applying the global resources. It includes six industrial platforms, namely, “film & TV cultural creativity and production platform”, “incubation and growth platform for film & TV foreign-trade businesses”, “the communicating and transaction platform for Chinese-Language films & TV cultural products”, “platform for investment and financing and associated service for film & TV industry”, “research platform for global film & TV culture”, and “platform for cultivating the international interdisciplinary talents for film & TV industry”, aiming to become an important platform for export-oriented film & TV creation and production and dubbing of export products, an important portal for the Chinese culture to step out, and an important base for the internationalization of China’s film & TV industry. We have been entitled to the best preferential tax policies, hoping to provide the best environment and service to the peers.

Additionally, in order to realize higher-tech film and TV production, actively explore the overseas market and push forward the strategy of Chinese culture’s “stepping out,” the company has established Huace Film



华策影视公司环境

Working environment of Huace Film & TV

华策影视上市
董事长傅梅城（右）、总经理赵依芳（左）

Huace Film & TV got listed. Chairman Fu Meicheng (right) and General Manager Zhao Yifang (left)

& TV Industry Sci-Tech Institute by relying on the Experimental Area for International Cooperation and organized a professional team to study the international advanced technology, concepts and experience; it is also the first provincial institute founded by a private film and TV enterprise in China. By taking advantage of the institute, the company will continue to advance the technical cooperation and innovation cooperation with the top producers in the world, in order to keep the international standards of the films and dramas and promote the integration of the industry and technology. We are also preparing “Huace Talent Fund”, with which a number of talents will be sent for further education in the famous universities in the US, the UK and Hong Kong every year, to cultivate international interdisciplinary talents and drive the internationalization of the film and TV industry.

On October 31, 2012, Huace Film & TV and China Radio International co-established Haining CRI-Huace Film & TV Dubbing Co., Ltd., a local professional film and TV dubbing company. By taking the talent advantage of CRI, the dubbing company introduced professional international talents for dubbing and relevant facilities, and provide professional services of script translation, dubbing and foreign-language captioning for the industry, thus to really improve the internationalization of China’s film and TV products and make sure that the material and quality of the products are well accepted by

the international market. *The Mother-in-law Is Coming* (《婆婆来了》), a “1052 Engineering Dubbing Project” as allocated by the General Administration of Press and Publication, Radio and TV to us, has been acknowledged by the leaders, and the dramas of *Mama’s Beautiful Age* (《妈妈的花样年华》) and *My Old Man’s Wish* (《老爸的心愿》) are being dubbed in English and Swahili, which are to be exported to the East African countries and regions. Our new plays, trailers, rushes and posters, which are dubbed through our own dubbing platform, are released in the global market.

Meanwhile, we pay great attention to brand construction to enlarge the international influence of the brand of Chinese-Language films and dramas. At Huace Forum in Hangzhou and Hong Kong, and Magnolia Forum co-organized with the organizing committee of Shanghai TV festival, in 2011 and 2012, the company gathered the most influential TV broadcasting and production organizations, new media companies and famous experts and scholars in the industry to exchange ideas and explore such significant issues as upgrading the film and TV industry, expanding the overseas market, and strengthening international cooperation, for driving the healthy and sustainable development of the industry and hoping to make greater contributions to the prosperity of the art of film and TV of China.

I have long known that an enterprise needs to struggle for survival when its income doesn’t reach the budget. But with a stable income, it will step to pursue its dream and do good to society and the industry. Today, Huace Film & TV has the enough strength and ability to pursue our dream, build platforms for the industry and contribute to the country with developed culture. Mr. Zhao Hongzhu, CPC Secretariat and former Secretariat of Zhejiang provincial committee of the CPC, instructed in the letter of congratulating the establishment of China Experimental Area for International Cooperation in Film & TV Industry: “You are expected to make full use the domestic and overseas resources and markets in a broader vision and greater scale and on a higher starting point, and strive to build the experimental area into an important base of the internationalization of China’s film and TV industry, thus to make new contributions to the great cultural development of Zhejiang Province and promotion of the development and prosperity of the socialist culture.” The expectation from the leaders happens to be the same with our determination. The experimental area was put into operation in 2013. I believe in the near future, the best film & TV platforms known to all will also include China Experimental Area for International Cooperation in Film & TV Industry, and Hollywood will no longer be the only one.

Brand Wealth Creation Enhances Value -- Reflection on movie and TV Advertising

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Brand Wealth //

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第52届戛纳国际广告节评委
中国广告职称评定专家组组长

项建中

Xiang Jianzhong

The judge of the 52nd Cannes Lions
Advertising Campaign
The Chief of China AD Professional
Title Assessment Group

创意提升价值

——对影视广告行业的思考

Creation Enhances Value--Reflection on movie and TV Advertising //

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● 何为创意？创意，在英文中叫creation，译为中文就是构思，顾名思义，创意是由“构”和“思”两方面组成，构是指构造、结构，思就是思考、思索、主意、想象、联想的意思。通俗来讲，创意就是用一个最新的、从未有人做过的想法，来填补到一个事物中去，从而形成创作灵感的过程。

创意能带动经济、
提升价值

● 江西婺源，被世人称为“中国最美的乡村”，漫步于乡村的石板路，穿过溪河的石拱桥，油菜花盛开于徽式农舍间，让人感受到淳朴的自然气息。近年来，去江西婺源看油菜花十分流行，传播甚是广泛，婺源似乎成了看油菜花最好、最有名的地方。油菜花基地很多，为何独独婺源油菜花出了名？

● 江西婺源是一个江南气息浓郁、拥有着徽派建筑的古村落，事实上，这样依山傍水的古村落并不独特，西递宏村也拥有类似的美景，乌镇、周庄也有水、有古建筑，但是婺源区别于它们走出了一条拥有其特色的道路，与它们相比，大片的田地是婺源的特色资源。婺源当地抓住这个对自己有利的点，提出了将油菜花与旅游相结合的创意，且把这个创意落实成一个旅游项目，且为保障这个旅游项目的有序开展和持续发展，婺源县政府出台了一系列激励措施，针对当地居民种植油菜花的行为给予奖励等。如今，每年的三、四月份，也就是漫山遍野油菜花齐齐绽放的时候，去婺源欣赏美景的游客不计其数，创意给婺源带去了人气和财富，将这个地方的旅游做了起来，带动了当地的经济，提升了当地资源的价值。

创意是广告的生命和灵魂

广告是带着镣铐在跳舞

好创意是成功的一半

●● 大卫奥格威说：“创意是广告的生命和灵魂。如果广告活动不是由伟大的创意构成，那么它不过是二流品而已。”广告创意是指广告活动中能使广告达到目的的创造性主意。广义的广告创意泛指一切前所未有的有关广告活动的创建性的主意、想法和点子。狭义的创意则是仅仅针对广告作品主题的创造性点子而言的。

●● 幽默而有创意的点子往往能获得受众的喜爱，且容易被人记住。麦当劳快递的平面广告中，描述了麦当劳叔叔鞋底的一个破洞的画面，引起人们关于麦当劳叔叔为了送麦当劳快递东奔西跑而将鞋底跑穿的联想，传递麦当劳快递的高效率和快递员的勤劳的信息。可口可乐的新瓶子广告，则用了一个身材曲线极好的女子和一个丰腴富态的女子的对比，来传递可口可乐推出了具有收腰特色的新瓶子的主题，受众会心一笑的同时，也记住了它。

●● 美国时报广场被称为广告人的“麦加”，在这里布满了各式各样的户外广告。我曾在这广告海洋中被一则特立独行、与众不同的广告所吸引，那是一则多芬香皂的广告，在这个充斥着美女的户外广告堆里，它运用了反衬的方式，以一个94岁的带着微笑的老太太作为户外广告的主体，传递一直使用多芬香皂能拥有健康好皮肤的信息，着实抓人眼球，让人过目不忘。

●● 广告创意并非脱缰野马可以任意而为，其创造力和想象力是受限制的。广告创意并不是纯艺术的，区别于艺术家在个人空间中随心所欲地创作，广告人在创作时则必须遵循一定的规则。

●● 广告的根本功能是传递信息，而不是单纯供受众欣赏的，不是抒发个人感情的，而是要以广告效果为目的。苏宁广告伤员篇描述了意外受伤的母亲和未婚妻，当接到公司上司王经理的电话时，却一下记起第二天要为客户送空调的工作，面对亲人迷茫的表情和接到工作电话条理清晰的状态，两者形成了鲜明的对比，将苏宁“客户第一”的企业理念做到了极致。

●● 一个成功的广告应该以市场调研为基础，广告策划为中心，广告创意必须服从于市场调查，服务于整体策划，万变不离其宗，也就是说，广告创意受广告商品以及整个广告策略的制约。它需要我们根据前期的广告策划，对目标市场、产品特性、同类产品的不同点进行分析，找出自身优势，避开自身缺点，做出好创意。欧诗漫珍珠白广告很好地做到了这一点，在前期的策划中找到了产品与珍珠之间的联系，围绕这个创意点，创作出一系列广告，提出了“藏不住的珍珠光彩”的品牌理念，且运用沙漏的元素来表现产品的吸收，能够激活细胞的生命力功效，视频广告创意中的这些关键点都是围绕前期的广告整体策划来展开的。

●● 广告的诉求必须真实、准确，而不是凭空想象、虚幻构思的，这并不是说不允许夸张，而是说做广告创意要基于一定的真实性。例如一则轮胎的广告，运用了“坚决不要第二胎”的广告词，这是基于一定真实性的，它借用了中国计划生育的一句口号，轮胎的“胎”和二胎的“胎”同字同音，意义却不一样，巧妙传达该品牌轮胎质量优良的信息。再如巴拉巴拉童装广告中，在家长拍手鼓掌，鼓励小朋友再弹一首钢琴曲的时候，小女孩苦着脸回头，用稚嫩的声音带着哭腔说：“我又没有弹错，为什么要再来一遍？”通过小女孩内心的真实感受的表达，传递巴拉巴拉这个童装品牌的理念是要和孩子内心想法相一致的信息。

●● 我投入广告行业已有三十年，依据多年的从业经验，确确实实地感觉到，广告人是依靠创意而生存的。

●● 1998年，我们为浙江省的一个中型企业——信联轧钢厂做宣传广告片，为重工企业做宣传广告片是一项很难的任务，在当时，这类广告片的内容多数为拍摄企业设备、企业环境等，但是我们不想这么做，我们想做一个有创意的广告片。我们的团队思索了很长时间，在兰州拉面馆吃夜宵时，团队中有人想到了点子，就是将轧钢和拉拉面联系在一起，轧钢是将红红的钢锭经过高温高压轧成粗粗细细的钢条，拉面师傅做拉面也是将一个个面团拉成粗粗细细的面条，两者的过程非常相似，于是我们运用借代的方法做出了一个创意，得到了客户的充分认可。最终，我们做出了一个45秒的影视广告片，在这个广告片中，前三十秒都是拉面师傅优雅地拉拉面的情景，后十五秒则是运用了平行剪接法将拉面过程和轧钢过程的镜头不断转换，直到两者完成为止。这则影视广告为中国赢得第一个国际金奖——蒙特勒国际广告节金奖，也是到目前为止，中国本土广告获得的唯一一个国际金奖。这告诉我们，好的广告需要创意，而创意是需要我们通过思索、思考、联想而得来的。



戛纳广告节第一轮评选

First round of Cannes Lions Advertising Campaign



戛纳广告节第二轮评选现场

Second round of Cannes
Lions Advertising Campaign

打破常规的勇气和智慧

2008年，我拍摄了廉政公益广告《诸葛村篇》，这则广告片是由浙江省纪委组织、金华市纪委和兰溪市纪委配合拍摄的反腐倡廉公益广告，在2008年的中央纪委、中央宣传部举办的“扬正气·促和谐”廉政公益广告创作评选中获得了金奖。

好创意是成功的一半。在创作前期，创作团队曾经五次到访诸葛村，这里是诸葛亮后裔最大的聚居地，无论是古稀老人还是幼稚孩儿，对《诫子书》都能倒背如流，村民也常用其中警句来教育子孙后代。这则公益广告拍摄选址诸葛村，也正是因为其具有浓郁而丰富的廉政文化气息，尤其是诸葛亮的《诫子书》中的名言警句与反腐倡廉的主题相呼应。广告画面描述了孩子们成排大声地背诵《诫子书》中“静以修身、俭以养德，非淡泊无以明志，非宁静无以致远……”的场景，也描述了村民们蒸馒头、井边洗衣、孩子嬉戏玩耍的日常生活，整个画面色彩明丽、光线柔和，折射出一个以人为本、和谐安宁的小村形象，映射出广告“廉洁让生活更美好”的主题。观众感受到生活的美好和魅力，认识到廉洁的重要和可贵。

我在澳洲学习和工作多年，也担任过戛纳广告节、亚太广告节、CCTV国际电视广告大赛等广告赛事的评委，了解西方评委的审美方式和评审标准。

戛纳广告大奖源于戛纳电影节，最初由电影广告媒体代理商发起组织了戛纳国际电影广告节，希望电影广告能像电影一样受到人们的瞩目，1992年组委会增加了报刊、招贴与平面的竞赛项目，戛纳广告奖成为真正意义上的综合性国际大奖。我曾担任第五十二届戛纳广告节评委，我认为戛纳广告节是一个创意的国际大舞台，它提倡的就是创意，号召全世界广告人打破创意的枷锁，发想创意的空间。面对众多参赛作品，我们唯一的标准就是创意，但这个创意必须是为广告策略服务的。

虽然中国广告人对戛纳广告节还有些不同的认识，但我们还是鼓励大家参加。我们没有很好掌握参加国际比赛的方法——创意的表现方法。在卢浮宫，我看到贝聿铭设计的玻璃金字塔，整个卢浮宫周围都是文艺复兴时期的古典建筑，突然出现这么一个透明的金字塔，乍一看不伦不类，但其实很有创意，很大胆。我们创意人需要拥有的就是打破常规的勇气和智慧。

广告是一种世界性的语言，优秀的广告不需要过多解说，大家都能理解，要多与外面交流，多接触不同风格的创意，理解其精髓，举一反三地用到自己的创意上来。现在不少中国送选的作品创意是中国传统的，广告语也是很中国式的英语，让评委们无法理解。我想提醒中国的创意人，要在国际大赛拿奖，在用中国元素做创意的同时，也要多学习西方人的表现方法，中西结合才能有所建树。学其精华但不是照搬照抄，拓宽视野，深挖潜力，以新为尊，出奇制胜。同时还要多接触不同的艺术门类，借用其表现手法，为广告创作服务。

网络电影的传播表现更适应

结语

随着网络平台的迅猛发展和电子商务的崛起，我一直在思索作为一个广告人如何来迎接这场挑战。新媒体的出现，对广告业发展来说应该是一种机遇。就影视广告业来说，在做好传统广告的同时，微电影是一种更适应网络传播的表现形式。因为在网上播出不受时长的影响，可用一些短小而动人的故事，将主题表现得比传统广告更深刻些。而我们要研究的正是如何用微电影将品牌演绎得更完美，这应该就是影视广告的发展趋势。

创造价值，同时又收获快乐，是创意的魅力所在。好的创意能让人百看不厌，使人享受在其中，希望从事广告行业的人们可以从创意中得到享受和乐趣。



HOME DELIVERY CALL 1600-11-00-99



What is creation? In Chinese it means conception, which consists of two aspects - “construct” which refers to “form” and “think” which refers to “ponder”, “idea”, “imagine” and “associate”. To put it simply, creation is to fill a matter with the newest and unprecedented idea; as a result, a creative inspiration comes into being.

麦当劳快递广告

Ad for McDonald's Delivery

Creation - pushing economy and enhancing value

Wuyuan, a county in Jiangxi, is entitled as “the most beautiful countryside in China”. Strolling on its flagging and walking across the stone arch bridges over the streams, you can see rape flowers blooming between ancient farmhouses, simple but natural. Recently, rape flowers in Wuyuan turns out to be very popular and widespread; it seems that Wuyuan is the best and most famous place for people to enjoy the sight of rape flowers. There are so many rape flower bases, why does Wuyuan becomes superior?

Wuyuan is an ancient village of Jiangnan style filled with Huizhou architectures (an architecture genre). In fact, it is not the landscape of lakes and mountains and ancient architectures that make the village unique, Xidihong Village, Wuzhen and Zhouzhuang also possess similar factors. What makes the village distinguishing is it traces a road with its own characteristics. Different from the other villages, vast farmlands are special resources in Wuyuan. Taking this advantage, Wuyuan proposes the idea to combine rape flowers with traveling and turns it into a tourist project which is promoted by a series of incentive policies introduced by the local government, for example, to reward those who plant rape flowers. Now, when rape flowers blossom all over the mountains in every March and April, there are countless travelers flooding into Wuyuan for the beautiful scenery. Creation makes Wuyuan a popular and wealthy tourist area, spurring its economy and improving value of local recourses.

Creation - life and soul of advertising

David Ogilvy says: “Creation is the life and soul of advertising. If an advertising campaign is not composed of great innovative ideas, it is only a mediocrity.” An advertising creation refers to an innovative idea that makes the advertisement reach its objective during an advertising campaign. In a general sense, an advertising creation means an unprecedented and constructive idea, notion or opinion related to advertising campaigns. In a narrow sense, creation only refers to innovative ideas of the theme of an advertising work.

People often prefer ideas with humor and creativity that is easy to remember. The print ad of McDonald's Delivery shows that Ronald McDonald has a hole on the sole, which makes people imagine that Ronald McDonald wears his shoes out as he rushes about to deliver takeout, implying efficiency of its service and diligence of its delivery men. While, Coca-cola's advertisement for the new bottle contrasts a curvaceous woman with a plump woman to imply that the newly designed bottle has slender-waist, which impresses people who are amused by it.

Times Square, known as Mekka for advertiser, is filled with a variety of outdoor advertisements. I was appealed to a peculiar and distinctive one in the advertisement ocean - an ad for Dove soap which took a 94-year-old smiling lady as the protagonist, serving as a foil to reflect that Dove soap can keep the skin healthy. It was really eye-catching and impressive.

However, advertising creation is not unconstrained and arbitrary, instead, its creativity and imagination are restricted. Unlike artists who can do whatever they want in artistic creation which is about personal space, advertisers must follow some rules since advertising creation is not pure art.

Fundamentally, people get information from advertisement rather than simply enjoy it. Advertising is not for expressing personal feelings but for advertising effect. The Wounded – a Suning advertisement presents a Suning employee who just comes back to life from coma after an accident, having no idea about his mother and fiancée, however, when he receives the phone from the company, it pops into his mind that he must deliver the air conditioner for the customer the next day and he even talks about his work with well-organized mind, which confuses his family members, a striking contrast. As a result, Suning pushes the philosophy of “customer first” to the extreme.

A successful advertisement should be based on market survey and emphasize advertising planning. It is always applicable that advertising creation complies with market survey and serves overall plan, that is, advertising creation is restricted by ad products and its overall plan. We must find out our own advantages and avoid weakness by analyzing target market, product features and differences between similar products based on previous plan in order to propose excellent ideas. OSM Pearl White followed the principle very well: it found relation between the product and pearl during its previous plan, and around this point, produced a series of advertisements which proposed the brand concept of “pearl brilliance that can not be hid”, furthermore, sandglass was used to imply absorption of the product can revitalize the cells. These key points in a video advertising creation are put into practice based on the overall advertising planning on the early stage.



Good
creation is
half done

— An advertising appeal must be true and precise rather than imaginary and fictitious, that is not mean there is no exaggeration but it must conform to facts to some extent. Taking a tire advertisement for instance, the message “no second tire” (坚决不要第二胎) borrows a slogan of China family planning- the word “tire” in Chinese is of the same pronunciation and character as fetus or child but different in meaning, which demonstrates its good quality in an artful way. In addition, in a Balla Balla Children's clothing ad, when the parents, clapping the hands, encourage a little girl to play the piano once again, she turns around unhappily, whimpering with her tender voice: “I did not make mistakes, why do you ask me to play it again?” True feeling of the little girl reflects the philosophy of the brand-be consistent with children’s innermost thoughts.

— I have contributed myself to advertising for 30 years, and after all these years I have been convinced that an advertiser feeds on creation.

— We were to make an advertising film for Xinlian Steel Mill, a medium-sized enterprise in Zhejiang in 1998. It was a formidable task to do this for a heavy industry enterprise. At that time, this kind of advertisements generally involved taking pictures of enterprise equipments and environment, but we wanted to do something different and creative. We kept on thinking about it for a good while; then, a member in our team came up with an idea when he had his late snack in an Islamic noodle house to connect steel rolling with stretched noodles making, since they have similar process: the former is to roll the red steel ingots into beams and steel rods while the later is to stretch pastes into noodles. This idea was fully recognized by the customer. Finally, we produced a 45-seconds advertising film in which a chef was making the stretched noodles gracefully, after 30 seconds, the scenes between noodle

making and steel rolling were continuously converted by parallel cutting until the whole process was finished during the last 15 seconds. This ad won the gold prize of Montreux International Advertising Festival , which is the first and only native ad gaining international gold prize in China by now. This story tells us that good ads need creation which will be gained through meditation and association.

— I shot the Zhuge Village in 2008. It was a public service advertisement calling for incorrupt government construction, which was joined by Zhejiang Discipline Inspection Commission, Jinhua Discipline Inspection Commission and Lanxi Discipline Inspection Commission. It was conferred the gold award in the “Advocate Integrity and Promote Harmony” Public Service Ads Contest sponsored by Central Commission for Discipline Inspection and Propaganda Department of Central Committee in 2008.

— Good creation is half done. At the early stage of creation, our team visited Zhuge Village for five times. Most Zhuge Liang’s offspring populate here and either elders or little children are able to reel off *Advice to My Son* whose aphorisms are often used to educate their children. Since Zhuge Village embraces incorrupt government culture, in particular, words in *Advice to My Son* are in line with anti-corruption, we selected here to shoot the advertisement. We presented such a scene: children row up and recite loudly: “Successful men need reduce vain hopes if they want health, and need reduce extravagant hopes if they want be nobleness. Men of great ambition need ignore the present little profits, and calm down and prepare for the future if they want to go further...” At the same time, daily life was also involved: villagers are teaming buns, washing clothes and children are romping. The picture was bright, beautiful and warm, which displayed a human-oriented and harmonious small village, reflecting the theme“incorruption makes life better”. Finally, the audience realized the importance and value of incorruption after inspired by beauty and charm of life.

Courage
and
wisdom
—rule
breaker

— I have studied and worked in Australia for many years and I understand aesthetic way and standards of western judges after being judge of Cannes Lions Advertising Campaign, Asia Pacific Advertising Festival and CCTV International TV advertising Contest.

— Cannes Lions Advertising Campaign derives from Cannes International Film Festival. Those media agencies, who wish film advertising to be as popular as movies, initiated and organized Cannes International Film Advertising Festival; then in 1992, Cannes Lions Advertising Campaign became a real comprehensive international award after the committee added events related to newspaper ads, poster advertising and print ads. I am convinced as a judge of the 52nd Cannes Lions Advertising Campaign that this international stage of creativity calls on advertisers around the world to break away from the chains that shackle originality and explore their creative potential. The only standard for so many works is creative idea, which, however, must serve advertising strategies.

— I encourage people to participate in the Cannes Lions Advertising Campaign although they feels different about it in one way or another, since we do not yet grasp the key of international competitions—how to display your creativity. Take for example the Glass Pyramid designed by leoh Ming Pei in the Louvre, it seems nondescript at first sight that such a hyaline pyramid bumps into the palace surrounded by classical Renaissance architectures, but in fact it is creative and daring. We must learn to be a rule breaker with courage and wisdom.

Micro film— more adaptive to internet communication

Advertisement is a global language since splendid ads need no commentary. We should exchange with the outside world to access and get insight into a great variety of creations and finally benefit ourselves by drawing inferences from them. Now, a lot of creations selected in China are traditional with Chinglish slogans that can not be comprehended by the judges. I suggest that Chinese creatives combine Chinese elements with western techniques of expression if they want to win awards in international contests, that is, to learn what is best, instead of copying, to broaden horizons and tap potential for creative idea is the key to success, in addition, keep in touch with different arts so as to borrow their techniques of expression, finally benefiting advertisement creation.

As network and e-commerce is rapidly developing, I have been thinking about how to embrace the challenges as an advertiser. Emerging of new media is supposed to be an opportunity for development of advertising. As for movie and TV advertising, apart from traditional ads, micro film is more adaptive to internet communication, since it can be broadcast on the internet regardless of how long it is. It can be a short but moving story which may be even more insightful than traditional ads. What we are to study is how to interpret the brands in a better way with micro films, and this is where movie and TV advertising will go.

Epilogue

The glamour of creation is to create value and gain pleasure. People will never be tire of a fine creation; rather, they will bask in it. Find pleasure and enjoy yourselves, you who are engaged in advertising.

信联轧钢厂广告

Ad for Xinlian Steel Mill



Steely noodle? Or noodly steel?

浙江信联轧钢厂
ZHEJIANG XIN LIAN STEEL-ROOLING MILL



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Brand Wealth Thinking on University Asset Management and Innovation-driven Strategy ——Taking China Academy of Art as Example

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高校资产运营与创新驱动战略思考 ——以中国美术学院为例

Thinking on University Asset Management and Innovation-driven Strategy
——Taking China Academy of Art as Example



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Yu Weizhong

The general Manager of
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Vice Chairman of Zhejiang
Creative Design Association

● 党的十八大报告提出：“实施创新驱动发展战略，要坚持走中国特色自主创新道路，以全球视野谋划和推动创新，提高原始创新、集成创新和引进消化吸收再创新能力，更加注重协同创新。”“协同创新”的目的，是通过高校、科研院所、行业企业、地方政府以及国外科研机构的深度合作，提升创新能力，促使产业转型升级，不单单只是解决某个企业的问题，而是解决整个产业链，解决当前发展的重大需求。

● 近年来，全国高校陆续启动了以建立资产经营公司为主要标志的产业规范化建设工作。高校资产经营公司是通过政府教育和国有资产主管部门批准，并经工商管理部门登记注册成立的高校独资性质特殊企业法人。在高校组建国有独资的资产经营公司，可以确保高校经营性资产保值和增值，有利于整合校内外优势资源，促进高校科技成果的转化和产业化，提高高校校办企业社会服务以及市场竞争的能力。

● 进入新世纪以来，全国各大高校针对创意转型升级与创新驱动发展均在进行积极的思考与持续的摸索。中国美术学院在面对全国与全省的创新驱动发展战略的决心之下，以“2011计划”为契机，勇挑重担，主动作为。中国美术学院资产经营有限公司为中国美术学院全资控股企业，代表学院管理学校所投资企业的股权和经营性资产，促进资产的保值、增值。公司积极推动创意产业成果的转化，孵化创意企业，创办文化教育特色和智力资源优势结合的企业；整合资源、统筹管理，全面开展学校创意产业工作；缩短管理链条，提高管理效率，充分发挥战略决策、财务控制和人力资源开发三大作用，成为国美贯通艺术、科技、经济融合发展，推进政、产、学、研一体化协同，践履高校社会责任的重要平台。

中国美术学院经营性资产·杭州西湖保时捷中心

Business Asset of China Academy of
Art · Hangzhou West Lake Porche Center



●● 在国家全面实施创新驱动发展战略、加快建设创新型省份的背景下，高校承担着尤为重要的责任，高校应在办学理念、学科布局、平台构建、人才培养、制度管理等方面做进一步的调整。

●● 首先，高校的办学理念应该凸显创新精神与服务精神。高校是培养创新思维能力的知识机构，其首要任务是教书育人，在面对社会发展与变革的同时，不仅需要引导学生经常思考，也需要对高校自身的办学理念与发展方式进行反思，只有主动地、自发地应对社会发展，激活创新能力与反思精神，才能增强高校发展与进步的内驱力。在此基础上，随着经济转型与社会综合发展的态势，高校应该强化服务政府、服务社会、服务企业的办学理念，突出高校的市场功能与社会功能，争取对地方经济发展发挥更多的作用，实现自身跨越发展。

●● 其次，高校应优化和调整学科发展布局，构建促进政、产、学、研用的研究平台和服务平台。学科的设置将随着经济的转型而有所调整，且会因为新的经济形态而催生新的专业与学科，



中国美术学院战略合作城市·桐庐

Strategic Cooperation City of
China Academy of Art · Tonglu

中国美术学院战略合作城市·慈溪

Strategic Cooperation City of
China Academy of Art · Cixi

以准确的市场敏锐度与学校的发展定位相结合，合理布局现有的学科分布，创新学科建设，推进教学改革，形成规范合理有效的学科体系，是高校适应经济转型，发挥创新驱动的重要手段。如中国美术学院面向城市文化发展重大需求，成立公共艺术学院；面向科技与艺术的融合趋势，成立跨媒体学院；面向文化产业新经济趋势，成立会展与策展专业。

●● 第三，培养并壮大创新人才团队，加强适应创新发展的高校人才管理制度改革。人才是创新驱动的根本。高校不仅注重本科生队伍的培养，还需对重点学科的研究生、博士生进行重点培养，尤其需在国际化人才、学科权威人才等高层次人才领军人员上实现重大突破，形成高端人才、研究人员、专业人员的梯队建设，不断提升学校整体科研和服务能力。此外，努力促进高校人事制度的改革，可考虑以科研编制身份引进社会人士加入高校，丰富人才构成，加强学院科研能力，提高教师实践能力，使得学生提前进入社会实践，教学与社会高度接轨，教学相长，研产相融。

●● 结合中国美术学院近几年在社会实践与社会服务方面的经验与成果，本文认为高校在发挥创新能力，实践创新驱动的过程中，可以发挥资产经营公司的角色力量，总结为以下几种发展模式：

●● （1）以回应城市化需求的“政校战略合作”模式

●● 近几年是中国城市化发展的重要时期，高校的服务不仅局限于促进经济发展，更重要是在于促进城市的发展，提高生活质量。在此背景下，高校需回应国家城乡建设重大需求，与各地政府合作协同，建立战略合作关系，在学科可覆盖、可衍生的范围内，为政府提供全方位的服务，包括创意决策、品牌推广、规划设计、有机更新、城乡统筹实践等。如中国美术学院通过资产经营公司整合力量，以其为服务载体，先后与杭州市、厦门市、自贡市以及慈溪、桐庐、椒江、缙云、云和等地签订战略合作协议，在城市美学、城市建设、公共艺术、城市文化、城市会展等方面开展具体的项目合作，形成全面、长期、稳定的创新服务体系。该模式可以有效发挥政府与高校的力量，为高校实践创新驱动搭建重要的政府平台。资产经营公司是高校服务地方战略合作的主要执行单位，负责战略合作的项目协调、管理与落实，是高校与政府加强合作共建的桥梁。

●● （2）以助推园区建设，发挥校企功能的“研产集聚互动”模式

●● 高校产学研互动与研究成果转化需要借助产业园或创意园的建设与运营来实现，并通过校企规范化管理，优化资源配置，校内专业分工协作等方式推动产业经济发展。从园区建设与运营来看，以中国美术学院为例，学校与政府、企业联合创建并运营全国首家以艺术创意为特色的国家大学科技园——中国美术学院大学科技园（凤凰创意国际综合体），全国最大的创意产业集聚

区——白马湖生态创意城，以及艺术与生态结合的美丽乡村示范区——画外桐坞艺术村落，这些园区的建设与运营有效地汇聚不同类别的创意设计机构，实现资源整合，并成为校企的重要载体。该模式推动学校创意资源进入市场，实现产、学、研一体化发展，为高校实践创新驱动搭建重要的产业平台。高校资产经营公司是园区建设的直接参与者与实施者，负责园区的筹建与运营，有效集聚学校各专业力量，整合各学科团队，与社会市场建立直接联系，是高校与企业共创协同发展的纽带。

●● （3）以搭建产业链为路径的“产品品牌创建”模式

●● 高校在推进产、学、研一体化的过程中寻找新的突破，将科技创意最新成果服务于社会的发展和人民的生活。因此，高校自主创建本土创意品牌呼之欲出。以高校为单位建立品牌与以企业或个人为主体创立品牌有很大的不同，在高校建立本土品牌的过程中，高校可以提供创意产品，即教学成果、科研成果的转化和量产，通过展示营销的方式向大众推荐。这不仅把学校的研究成果以产品的方式推向社会，把学校的人才资源推介出校园，更是将学校的理想与信念传播于众。

●● 中国美术学院推出了综合文化创意自主品牌——敦品，以“艺术生活化，生活艺术化”为价值主张，提供“以东方美学为基础，体现当代中国人精神世界和生活方式”的产品和服务，包括敦品·艺术、敦品·创意、敦品·生活、敦品·传媒四大内容。高校创建品牌，与经济、社会和市场接轨，为高校实践创新驱动搭建重要的市场平台。资产经营公司作为直接的推进者，指导控股企业全力打造民族品牌，与世界名牌同台竞技，使高校、人才、社会形成三赢局面，是高校与市场构建创新融合的引擎。



高校资产经营公司 直面时代需求的发 展方向

（4）以回应国家战略需求的“协创中心创建”模式

2012年4月24日，教育部正式发布“2011计划”的实施方案，并开展“2011协同创新中心”的认定申请工作。“2011计划”（全称“高等学校创新能力提升计划”）以协同创新中心建设为载体，协同创新中心分为面向科学前沿、面向文化传承创新、面向行业产业和面向区域发展四种类型。中央财政设立专项资金，对批准认定的“2011协同创新中心”给予引导性或奖励性支持。

2012年9月25日，由中国美术学院、香港科技大学、北京大学和杭州市人民政府共同成立的“浙江省文创设计制造业协同创新中心”正式挂牌成立。中心依托各校国家级、教育部重点平台与基地，联合浙江省委宣传部、省经信委、赛伯乐基金等单位，和浙江省十余个地方政府、四个工业设计基地、七个特色文化产业园以及国际著名的相关高校、机构展开深度合作。“浙江省文创设计制造业协同创新中心”的总体建设目标，是以制造业转型升级的国家和地方重大需求为牵引，以机制体制改革为核心，通过校校、校地、校企协同创新，转变大学创新方式，提升大学人才、学科、科研“三位一体”的创新能力。这种“协创中心创建”模式，为高校实践创新驱动搭建重要的机构平台，资产经营公司作为2011协同创新中心的重要搭档承担了重要角色，服务于社会、高校、企业多方机构的协同与联系，是高校参与重点项目的直接执行者。

高校校办产业是高校事业发展的重要组成部分，在当前国家发展创新驱动的大时代背景下，高校资产经营公司需要有新的价值定位与发展要求。

美术学院资产经营公司的发展思路不能局限于“管理”，而要增强“经营”的理念和职能，增强产业促进服务功能，善于从学校的优势科研资源中寻求商机，依托母体学校的资源优势和科研队伍，统筹管理、整合资源，构筑具有本校特色和资源优势的产业链，推进学校产业化发展工作。在具体的实践中，资产经营公司应遵循以下几项原则：

一是筹建学校科研成果转化团队的管理队伍，在公司内部引进培养研究型、管理型人才，为高校产业提供积极稳健的服务工作，发展一支核心科研与实践团队，使其真正成为促进学校科技成果转化产业化平台；

二是走产、学、研相结合的道路，以技术入股为主要方式，打造创意园区或研究院等主要孵化平台，创办和发展科技创新型企业，以转化科技、文化、艺术成果为主要任务，孵化中小型创意科技企业；

三是积极顺应国家城乡统筹发展战略，建设美丽乡村，以新业态结合乡村生活的方式组织学院力量，促进乡村的文化复兴与经济转型；

四是创新改革资金管理制度与奖惩制度，为所属产业发展沟通融资渠道，并最大程度地科学发挥社会资本的作用，并建立投入、撤出、再投入的良性循环和持续发展的机制；

五是利用高校自身的文化内涵，结合企业文化的建立方式，构建高校资产经营公司富有激情的、独创的企业文化，成为促进高校实施创新驱动战略的动力支持。

结 语

高校参与创新驱动发展战略任重道远，挑战与机遇并存。高校资产经营公司在处理学校、社会、市场多方关系更具灵活性与自主性，它的目标不仅是推动社会生活服务与经济转型升级，且要促进中国文化与中国价值观的对外拓展与传播，在实现经济效益和社会效益中发挥独特作用。

中国美术学院战略合作城市·贵阳

Strategic Cooperation City of
China Academy of Art · Guiyang

中国美术学院战略合作城市·自贡

Strategic Cooperation City of
China Academy of Art · Zigong

Hu’s Report at the 18th National Congress of the Communist Party of China says: “Implement the strategy of innovation-driven development. We should follow a path of making innovation with Chinese features and take steps to promote innovation to catch up with global advances. We should increase our capacity for making original innovation and integrated innovation and for making further innovation on the basis of absorbing advances in overseas science and technology, and place greater emphasis on making innovation through collaboration.” The aim of “making innovation through collaboration” is to enhance our capacity for making innovation and promote industrial transformation and upgrading through deep cooperation between universities, scientific research institutions, enterprises, local government and overseas scientific research institutions. It’s not just to solve the problems of certain enterprise, but to meet the major demand of the whole industrial chain and current development.

In recent years, colleges and universities throughout the country started industry standardization construction one by one with

establishing asset management companies as the major sign. University asset management companies are special university sole proprietorship business entities approved by state education department and state-owned asset administration, and established with registration in Administration for Industry and Commerce. Establishing state-owned asset management companies in universities can guarantee the hedging and appreciation of productive assets in universities. It’s conducive to integrating superior resources inside and outside universities, promoting the transformation and industrialization of scientific and technological achievements, and improving university-run enterprises’ ability of serving the society and market competitiveness.

Since the beginning of the new century, colleges and universities nationwide have been doing active thinking and constant exploration on creative transformation and upgrading, and innovation-driven development. Facing the state and province’s determination to carry out innovation-driven development strategy, China Academy of Art takes “2011 Plan” as opportunity, bravely

undertakes the mission and actively takes action. As a holding company wholly-owned by China Academy of Art, China Academy of Art Asset Management Co., Ltd manages the equity and productive assets invested by the Academy, and promotes the hedging and appreciation of the assets on behalf of the Academy. The company actively promotes the transformation of the achievements of creative industry and the incubation of creative enterprises, and establishes enterprises with cultural and educational characteristics, and the advantage of intellectual resources; it integrates resources, conducts overall management, and carries out the Academy’s creative industry work; it shortens management chain, improves management efficiency, gives full play to its decision-making, financial control and human resource development functions. It has become an important platform for China Academy of Art to realize integrated development of art, technology and economy, promote government- industry- university-research cooperation, and fulfill its social responsibility.

中国美术学院战略合作城市 · 鼓浪屿
Strategic Cooperation City of China Academy of Art · Gulangyu
中国美术学院战略合作城市 · 烟台
Strategic Cooperation City of China Academy of Art · Yantai



The state is implementing innovation-driven development strategy and speeding up the construction of innovative provinces. In this context, colleges and universities play an important role. Colleges and universities should make further adjustments in their school management theories, discipline layout, platform construction, talent cultivation, and systematic management.

First, colleges and universities’ school management theories should highlight innovation spirit and service spirit. Colleges and universities are knowledge institutes for cultivating innovation spirit an abilities, and their primary task is to impart knowledge and educate people. Facing social development and reform, they not only need to guide students to think frequently, but also need to reflect on their school management theories and development pattern. Only if they respond to social development and activate their ability of innovation and spirit of retrospection actively and spontaneously, can they increase their drive for development and improvement. On this basis, along with economic transition and comprehensive social development, colleges and universities should strengthen their school management theories of serving the government, serving society and serving enterprises, highlight

their functions in the market and society, strive to make more contributions to local economic development, and realize their own leap-forward development.

Second, colleges and universities should optimize and adjust their discipline development layout, and construct research platforms and service platforms to promote government-industry-university-research cooperation. Discipline settings will be adjusted along with economic transition, and new economic form will give birth to new specialties and disciplines. Colleges and universities should combine their accurate market sensitivity and development orientation, reasonably arrange their existing disciplines, innovate discipline construction, promote educational reform, and form standard, reasonable and effective discipline systems, which are important methods for them to adapt to economic transformation and give play to their innovation drive. For example, China Academy of Art established the school of Public Art to adapt to the requirements of urban culture development, established the School of InterMedia Art to respond to the trend of science and art integration, and established Convention and Exhibition and Exhibition Curator specialty to adapt to the new economic trend of cultural

industry.

Third, colleges and universities should cultivate and expand their innovative talent teams, reinforce their university talent management system reform to adapt to innovative economy development. Talents are the basis for innovation. Colleges and universities not only should pay attention to the cultivation of undergraduates, but also lay emphasis on the cultivation of graduate students and doctoral students of key disciplines, and especially should make breakthroughs in the cultivation of international talents and discipline authoritative talents, to form the echelon construction of high-end talents, researchers, and professionals, and keep improving their overall research and service ability. In addition, they should make effort to promote the reform of their personnel system. Colleges and universities can introduce social elites to join them as scientific researchers, in order to enrich universities’ personnel composition, reinforce universities’ capacity for scientific research, enhance teachers’ practical ability, let students start social practice earlier, connect teaching with society, let teaching benefit teachers as well as students, and combine research with industry.

According to the experience and achievements of China Academy of Art in social practice and social service in recent years, the author thinks colleges and universities can bring into play the role of their asset management companies in the process of exerting their innovation ability and implementing innovation-driven development. The development patterns can be summed up as follows:

1. “Government-college strategic cooperation” pattern to respond to the needs of urbanization

The next few years is an important period for China's urbanization development, so colleges and universities’ service not only should promote economic development, but also should promote urban development and improve people’s life quality. In this context, colleges and universities should respond to the demand of urban and rural construction of the state, cooperate with local governments and establish strategic partnership, and provide government with all-round services in the range of their disciplines, including creative decision-

making, brand promotion, planning and design, organic renewal, and urban and rural overall development. For example, based on the integration strength of its asset management company, taking it as the service carrier, China Academy of Art signed strategic cooperation agreements with Hangzhou, Xiamen, Zigong, Cixi, Tonglu, Jiaojiang, Jinyun, and Yunhe, to carry out specific cooperation projects in urban aesthetics, urban construction, public art, urban culture, city convention and exhibition, and form all-round, long-term and stable innovative service systems. This pattern can effectively give play to government and universities’ strength, and build important government platforms for universities to implement innovation-driven development. The Asset Management Company is the important executive unit for universities to serve the society and cooperate with local governments. It is in charge of project coordination, management and implementation in strategic cooperation, and is a bridge for universities and government to strengthen cooperation and common construction.

2. “Research-industry congregate interaction” pattern to propel park construction and give play to the function of colleges and enterprises

Colleges and universities should realize industry-university-research interaction and research achievement transformation through the construction and operation of industrial parks or innovation parks, and should promote the development of industrial economy through standardized management of university and enterprise, optimization of resource allocation, and specialization of work in universities. In the aspect of park construction and operation, China Academy of Art sets a good example. In cooperation with government and enterprise, the Academy established the first national university science park with artistic innovation as characteristic in the country——China Academy of Art University Science Park (Phoenix Innovation International Complex), the largest creative industry agglomeration nationwide——Baima Lake Ecological Innovation City, and the beautiful countryside demonstration area combining art and ecology—— Picturesque



白马湖生态创意城·中国美术学院SOHO创意园

White Horse Ecological Creative City · China
Academy of Art SOHO Creative Park

Tongwu Art Village. The construction and operation of those parks effectively gathered different kinds of creative design institutes, realized resource integration, and became important carriers of the Academy and enterprises. This pattern helps university innovation resources to enter the market and realize industry-university-research integrative development, and provides important industrial platforms for universities to carry out innovation-driven development. University asset management companies are the direct participants and executors of park construction. They are in charge of the construction and operation of the parks, and can effectively gather the universities’ professional strength, integrate discipline teams, and establish direct connection with the society and market, so they are the bond for universities and enterprises to realize collaborative development.

3. “Product and brand establishment” pattern by way of industry chain construction
Colleges and universities should make new breakthroughs in industry-university-research cooperation, and let the latest achievements in technological innovation serve social

development and people’s life. Therefore, universities should build their own native innovation brands. Building university-owned brands is different from building enterprise-owned brands or personal brands. In the process of building university-owned native brands, universities can offer creative products, i.e. the transformation and mass production of teaching results and scientific achievements, and recommend the products to the masses through exhibition marketing. This not only can introduce universities’ research results into society in the form of products and present the talent resources of the universities out of campus, but also can spread the idea and faith of universities to common people.

China Academy of Art launched its self-owned comprehensive cultural innovation brand——Dunpin, which takes “live up the art and art up the life” as value proposition, and provides products and services “based on Eastern aesthetics, reflecting the inner world and life style of contemporary Chinese people”, including Dunpin Art, Dunpin Originality, Dunpin Life, and Dunpin Media. Building university-owned brands

and keeping pace with economy, society and market will provide important market platforms for universities to implement innovation-driven development. As direct propellers, university asset management companies should guide holding companies to create national brands, compete with world famous brands on the same stage, and form a win-win-win situation for universities, talents, and society. They are the engines for universities and market to realize innovation combination.

4. “Collaborative innovation center construction” pattern to respond to the state’s strategic demand
On April 24th 2012, the Ministry of Education officially issued the implementation program of “2011 Plan”, and started the confirmation application for “2011 Collaborative Innovation Center”. “2011 Plan” (full title “University Innovation Ability Promotion Plan”) takes the construction of Collaborative Innovation Centers as carrier. Collaborative Innovation Centers are divided into four types, namely, Collaborative Innovation Center for the Forefront of Science, Collaborative Innovation Centers for Cultural Heritage

Innovation, Collaborative Innovation Center for Industry, and Collaborative Innovation Center for Regional Development. The Central Finance sets special funds to provide guiding support or reward support for approved and confirmed “2011 Collaborative Innovation Centers”.
On Sept. 25th 2012, “Zhejiang Cultural, Creative, Design and Manufacturing Industry Collaborative Innovation Center” co-founded by China Academy of Art, Hong Kong University of Science & Technology, Peking University, and Hangzhou Municipal Government was officially established. Depending on the national and key platforms and bases of each university set by the Ministry of Education, in cooperation with Zhejiang Provincial Party Committee Propaganda Department, Zhejiang Provincial Commission of Economy and Information Technology, and Cybernaut Foundation, the Center carried out deep cooperation with a dozen of local governments in Zhejiang, four Industrial Design Bases, seven characteristic

Culture Industry Parks, and related world famous universities and institutes. The overall construction objective of “Zhejiang Cultural, Creative, Design and Manufacturing Industry Collaborative Innovation Center” is to improve the innovation ability of university students, discipline and scientific research, through university-university, university-government, and university-enterprise collaborative innovation, with national and local demand for manufacturing industry transformation and upgrading as driving power and institution and mechanism reform as core. “Collaborative innovation center construction” pattern will build important institution platforms for universities to carry out innovation-driven development. As the major partners of 2011 Collaborative Innovation Centers, university asset management companies play an important role. They serve the collaboration and connection between the society, universities and enterprises, and are the direct executors of universities to participate in key projects.

Colleges and universities’ school-managed industry is an important part of the development of colleges and universities. At present, the country is implementing innovation-driven development. In the historical background, university asset management companies should have new value orientation and development requirements.
China Academy of Art Asset Management Company’s development idea shouldn’t be confined to “management”. It should reinforce its “business” idea and functions, strengthen its industrial promotion and service functions, and should be good at exploring business opportunities in the university’s superior research resources. It should depend on the university’s resource superiorities and research teams, conduct overall management, integrate resources, build an industry chain with the characteristic and resource superiority of the university, and promote the university’s industrialization development. In specific practice, asset management companies should follow the following principles:

University
asset
management
companies’
development
direction facing
the demand
of the era
directly



- First, they should establish management teams for university scientific research achievement transformation, and introduce and cultivate research and management talents in the company to provide stable services for university industry; they should develop a core research and practice team, and make it the real industrialization platform for university scientific research achievement transformation.
- Second, they should conduct industry-university-research cooperation, take technology investment as the main method to construct creative industry parks, institutes, and other incubation platforms, establish and develop technology-based innovative enterprises, take scientific, cultural and artistic achievements transformation as their main task, and incubate small and medium-sized innovative science-and-technology enterprises.
- Third, the companies should actively adapt to the state's urban-rural coordinating development strategy, construct beautiful countryside, organize universities' strength by combining new business types with countryside life, and promote countryside cultural renaissance and economic transformation.
- Fourth, the companies should innovate and reform their fund management system and rewards and penalties system to expand financing channels for the industry, make the most of social capital in a scientific way, and establish an input-withdraw-reinvest benign circle and sustainable development mechanism.
- Fifth, they should make use of the cultural connotation of colleges and universities and combine with the establishment of enterprise culture to create a passionate and original enterprise culture of university asset management companies, in order to provide support for the university to implement innovation-driven development strategy.

It's a heavy and long-term task for colleges and universities to carry out innovation-driven development strategy. There are both challenge and opportunity. University asset management companies have more flexibility and independence in handling the relationship between university, society and market. The aim is not only to promote social life service and economic transformation and upgrading, but also to promote the expansion and spreading of Chinese culture and Chinese value, and to play its unique role in realizing economic benefit and social benefit.

中国美术学院风景建筑设计研究院新办公楼A座外景

Landscape outside New Office Building A, the Design Institute of Landscape & Architecture, China Academy of Art

中国美术学院创意产业发展有限公司外景

Outdoor Scene of China Academy of Art Creative Industry Development Co., Ltd.

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Brand Wealth The Pilot of Chinese Animation: Wu Jianrong, The Board Chairman of Zhongnan Group

品牌财富
Brand wealth

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吴建荣
中南集团董事局主席

WU Jianrong
The Board Chairman of
Zhongnan Group

中国动漫的领航者
The Pilot of Chinese Animation //

探索动漫产业新蓝海

从2003年到2013年的十年间，中南卡通依靠科技创新，发展成为全国动漫产业的领军企业，中南卡通的“掌门人”中南集团董事局主席吴建荣也成为科技文化的先行者和动漫产业的领航人。

2003年，在建筑业风生水起的中南集团开始未雨绸缪、推动企业转型升级，进军动漫产业，成立浙江中南卡通股份有限公司（原浙江中南集团卡通影视有限公司）。建筑业出身的中南集团董事局主席吴建荣选择做动漫的理由就是实现产业报国的梦想，为中国的青少年提供精神食粮，让中国的儿童能看上自己国家生产的动画片。

这个惊人之举，立刻引来业界一片哗然。很多同行都认为，动漫产业具有知识密集、资金密集、回报周期长等特点，中国现在搞动漫都是“烧钱”的，本土动漫品牌无人看好，民营资本进入创意产业更是屈指可数。然而吴建荣却对自己的决定非常坚定，他觉得中国动漫产业的发展潜力巨大，发达国家都把动漫作为一个产业来做，而中国当时还没有这个概念，尚属一片空白。而且想打造一个百年企业，必须趁有实力的时候，提前转型，培育新的产业。

功夫不负有心人。2005年，中南卡通原创的500集大型动画片《天眼》一经推出，就受到孩子们的广泛欢迎，这部处女作还被国家广电总局选为全国首批优秀国产动画片和年度动画精品一等奖，在社会上引起了强烈的反响。

开了一个好头，也让吴建荣对做动漫树立了更大的信心，他觉得在中国，文化创意产业具有很大的发展前景。2007年首度扭亏为盈后，中南卡通开始越做越好，以同比40%的增速高歌猛进，播出平台覆盖了中央电视台等300多个国内电视台，跻身行业翘楚，就连中央电视台的《新闻联播》也狠狠地将它表扬了一把。



“中南购物中心五楼—中南卡通城

“Zhongnan Cartoon City on
the 5th floor of Zhongnan City
Shopping Mall

●● 在2012年5月举办的第八届中国国际动漫节“动漫强国之路”主论坛上，中南集团董事局主席兼中南卡通董事长吴建荣自豪地跟大家说，近十年来，中南卡通一直坚持着动漫创作精品之路，高扬“国际化”旗帜，在国际竞争中占据制高点，掌握主动权。他说，中南卡通连续八届参加和支持国际动漫节，共同见证了中国动漫的成长、发展和繁荣。

●● 从第一部动画片《天眼》，到《魔幻仙踪》《星际飚车王》《劲爆战士》《天眼神牛》《郑和下西洋》《乐比悠悠》《中国熊猫》……中南卡通在不到十年时间内原创了17个大题材、45部精品动画片，近7万分钟。不仅有了“量”的提高，更有了质的飞跃。其中，原创的动画作品《郑和下西洋》不仅获得了国家“五个一工程奖”，还与《魔幻仙踪》先后获得“美国加利福尼亚电视节最佳影片奖”。此外，《天眼》系列、《乐比悠悠》系列等作品先后获得“国家重点动漫产品”、“国家文化出口重点企业”、“国家动漫精品工程”、“优秀国产动画片”等国际、国内奖项达到150余项。中南卡通原创动画形象连续4年入选中国十大卡通形象。

●● 2012年1月1日，中南卡通顺利完成中国首部立体电视动画片《锋速战警》，登录中国3D电视试验频道，成为首部登录国内首个3D频道的国产立体电视动画片。2012年，公司还推出了立体版的《乐比悠悠》《梦幻镇》等动画片，成为国产3D(立体)电视动画生产的主力军。

●● 作为一家从杭州本土发展起来的动漫领军企业，中南卡通秉承“科技兴企”的理念，不断加大对高科技项目的投入力度，使动漫产业与科技的融合越发紧密，逐渐形成了一条“动漫研发、设计、制作，动漫知识产权营销、版权贸易、品牌授权，动漫渠道运营”为一体的高科技动漫产业链，赢利能力不断增强，产业价值不断提升。

●● 其实早在成立之初，中南卡通就与中国美术学院、北京电影学院、浙江大学、浙江传媒学院等国内知名院校成立了创作研发中心，开展“产学研”合作，从中国香港地区、美国等地引进动漫高科技人才，在企业内部建立健全了一整套完善的科技创新体系。中南卡通也于2008年成为国内首个动漫原创类高新技术企业。

●● 2012年，由浙江大学、浙江中南卡通股份有限公司等机构承担的“十一五国家科技支撑计划支持全过程动漫创作和产业化的关键技术研究及应用示范”项目顺利通过专家组验收，为动漫产业发展插上了腾飞的翅膀，也为浙江省动漫产业快速发展做出了自己的贡献。同年，中南卡通也成为全国唯一一家通过“国家火炬计划重点高新技术企业”认定的重点动漫企业。

●● 此外，中南卡通还将科技与文化创意衍生到上下游。利用新材料、新结构和先进设计理念，设计开发了星际飚车、劲爆陀螺、新奇笔等一大批动漫衍生产品，拥有各类专利170多项，极大地推动了动漫运营模式的创新。同时，中南卡通还积极推动虚拟现实技术、特种电影技术、高科技声光电技术在动漫领域的应用。一条用高科技支撑的动漫产业链在中南卡通已经逐渐显现，具有“中南特色”的动漫产业运营模式正在形成。

●● 科技创新在不断推动企业发展的同时，也使中南卡通成为国产动漫领军企业，并且走向世界。中南卡通先后荣获国家文化出口重点企业、国家高新技术企业、国家重点动漫企业、十大最具影响力国家文化产业示范基地、国家火炬计划重点高新技术企业等殊荣，成为中国动漫产业发展的代表性企业之一。党和国家领导人习近平、俞正声、刘云山、张高丽、贾庆林、李长春、赵洪祝以及北京、上海、天津、江苏、吉林、安徽、福建、江西、河北、内蒙、湖南、四川、宁夏等20多个省市、自治区的党政代表团先后到中南视察、考察、调研，并对中南集团以老养新的转型升级之路和创新驱动的动漫产业发展模式予以充分肯定和高度评价。

●● 一手坚持精品路线，一手做长产业链条，是中南卡通发展的重要战略。自成立以来，中南卡通始终秉承“以创意为核心、以内容驱动产业”的理念，在全国率先探索出了拥有自主知识产权的“一核三网”动漫产业链，即以动漫创意为核心，建立了海内外动画发行网络、动漫衍生产品授权网络、动漫衍生产品销售渠道网络为一体的动漫全产业链。利用中南卡通的动漫创作和优势，进行品牌授权、开发衍生产品，“专业分工，异业合作”，让专业的人做专业的事。现在，中南卡通积极开拓动漫产业的营销网络，以授权销售、连锁加盟、网络营销等方式构建动漫产业营销渠道，以动漫产品推动动漫作品的大繁荣、大发展。

●● 以丰富的自主知识产权资源为基础，通过深度挖掘中南卡通品牌以及所属动画形象的商业价值，中南卡通近年来成功打造了影视节目发行、音像图书行销、动漫品牌授权、衍生产品开发营销、特许经营等多个层面的动漫产业链。以市场需求为原点，以衍生品开发、设计、授权及连锁渠道销售等产业链运营为半径，不断扩大中南卡通动漫产业版图。此外，公司还与清风、农夫山泉、娃哈哈、浮力森林等国内知名品牌合作，将品牌形象融入日常生活用品中，加快推动公司品牌化提升。

●● 同时，中南卡通动画产业运营模式也为中国动画企业探索出了一条赢利模式。目前公司已拥有300多家电视台和新媒体的国内发行网络，中南原创动画在5年前成功进入国际市场，进入到五大洲70多个国家和地区的播映系统，成为国内动漫产业的领军企业，为中国动画走向世界，增强国际竞争力起到了示范作用。

“天眼摇头公仔

“Shaking Head Toy of Magic Eye



●● 2012年，中南卡通进一步引领和完善动漫产业链之路，在滨江区核心地段开出了国内首家原创动漫主题购物中心——中南购物中心。该中心充分发挥了中南卡通原创动漫的优势，将原创动漫产品融入整个项目之中，成为中南卡通动漫展示、销售和体验的又一个全新平台。在商场里不仅能看到中南卡通动画片中的卡通人物，还有不少从国外引进的游乐设施——中国首家球幕高科技飞行体验馆、原创XD科技体验馆、水幕电影等。

●● 中南卡通正以不断地创新、不断地突破自我，实现着动漫的梦想，以跨时代的雄心和眼界，为一个更大的梦想而努力！



“乐比沙发

“Rubi Sofa

During the 10 years from 2003 to 2013, depending on technological innovation, Zhongnan Animation developed into the leading enterprise in China's animation industry, and Wu Jianrong, the head of Zhongnan Animation and the board chairman of Zhongnan Group, also became a pioneer of technological culture and the pilot of animation industry.

Explore
the New
Ocean of
Animation
Industry

In 2003, with impressive achievements in the construction industry, Zhongnan Group started to act with forethought and promote enterprise transformation and upgrading. It entered the animation industry and established Zhejiang Zhongnan Animation Co., Ltd (the former Zhejiang Zhongnan Group Cartoon, Film and TV Co., Ltd). As a professional of the construction industry, Wu Jianrong, the board chairman of Zhongnan Group, chose to do animation business because he wanted to realize his dream of serving his country by developing industry, provide nourishment for the mind of Chinese youngsters, and let Chinese children enjoy animations made in China.

This shocking action caused uproar in the industry immediately. Many people of the construction industry thought the animation industry was knowledge-intensive and capital-intensive with a long return cycle, doing animation business was “torching money”, and no one thought highly of domestic animation brand, and very few private capital would like to enter the creative industry. However, Wu Jianrong was very determined about his decision. He thought Chinese animation industry had a huge development potential; developed countries treated animation as an industry, but there wasn't such kind of concept in China in those days, so the field was



Brilliant Achievements in Original Animation

blank. What' more, to found a century-old enterprise, one must transform and cultivate new industries in advance when the enterprise is strong.

His hard work finally paid off. In 2005, the large original 500-episode animation *Magic Eye* produced by Zhongnan Animation was warmly welcomed by children once it was played on TV. This first work of Zhongnan Animation also was selected by the State Administration of Radio, Film and Television as one of the First Group of National Excellent Domestic Animations, won the First Prize of Annual Fine Animation, and caused a sensation in the society.

The good start gave Wu Jianrong more confidence in doing animation business. He felt that cultural and creative industry had great prospects in China. After turning loss into profit for the first time in 2007, Zhongnan Animation did better and better, and advanced triumphantly with a year-on-year growth of 40%. With over 300 domestic TV Stations across the country including CCTV as its broadcast platform, it became an eminent enterprise in the industry, and was even commended by CCTV News Broadcasting.

At the "Strengthen Our Country by Animation" Forum of the 8th China International Cartoon & Animation Festival held in May 2012, Wu Jianrong, the board chairman of Zhongnan Group and the president of Zhongnan Animation, said proudly that in the past 10 years, Zhongnan Animation stuck to the road of fine animation creation and internationalization, took the commending ground in international competition, and grasped the initiative. He said Zhongnan Animation had attended and supported the International Cartoon & Animation Festival for 8 years, and witnessed the growth, development and prosperity of Chinese animation.

From the first animation *Magic Eye*, to *Magic Wonderland*, *Galaxy Racers*, *Swirl Fighter*, *Super Buffalo*, *Zheng He's Expedition*, *Rubi*, and *Chinese Panda*, etc, Zhongnan Animation created 45 fine animations of about 70,000 minutes with 17 themes in less than 10 years. There was not only increase in quantity, but also improvements in quality. Among them, the original animation *Zheng He's Expedition* not only won the State "Five-Ones Award", but also won the Best Film Award

at the US California TV Festival with *Magic Wonderland*. In addition, the Magic Eye series, Rubi series and other works won over 150 domestic and international awards, such as the "National Key Animation Product", "National Key Enterprise for Culture Export", "National Fine Animation Project", and "Excellent Domestic Animation", etc. The original cartoon characters created by Zhongnan Animation were selected as China Top 10 Cartoon Characters for 4 successive years.

On Jan. 1st 2012, Zhongnan Animation successfully finished China's first 3D TV animation *The Configurators*, and logged in the Chinese 3D TV Experimental Channel. *The Configurators* became the first domestic 3D TV animation that logged in the first 3D channel of China. In 2012, the company also produced 3D version *Rubi*, *Dream Town*, and other animations, and became a main force in China's 3D TV animation production.

Technological Innovation Helps Enterprise Developing

As a native leading animation enterprise to Hangzhou, Zhongnan Animation sticks to the idea of "developing enterprise by technological innovation", and keeps increasing the input in high-tech projects. It made animation industry more closely integrated with technology, and gradually formed a high-tech animation industry chain integrating "animation R & D, design, production, animation intellectual property rights marketing, copyright business, brand authorizing, and animation channel operation". Its profitability keeps increasing and its industry value keeps enhancing.

Actually, when it was just founded, Zhongnan Animation established Creation R & D Centers with China Academy of Art, Beijing Film Academy, Zhejiang University, Zhejiang University of Media and Communication and other domestically well-known schools to carry our "industry-university-research cooperation". It introduced high-tech animation talents from US, Hong Kong and other places, established a full set of perfect technological innovation system in the company. In 2008, it became the first domestic high-tech company doing animation creation.

In 2012, the "Demonstration Project of the Research and Application of Key Technologies that Support the Whole Process of Animation Creation and Industrialization", a National Key Technology R & D Program of the 11th Five-Year Plan undertaken by Zhejiang University, Zhongnan Animation Co., Ltd and other organizations passed the panel's acceptance check. It gave the animation industry wings to take off, and made contributions to the fast growth of animation industry in Zhejiang. In the same year, Zhongnan Animation became the only key animation company that passed the "National Torch Plan's Key High-tech Enterprise" authentication across the country.

In addition, Zhongnan Animation also extended technical and cultural creativity to the upstream and downstream industries.

Using new materials, new structures and new design ideas, it designed and developed Galaxy Racing Car, Swirl Whipping Top, newfangled pen, and other derivatives of animation, got over 170 various patents, and greatly promoted the innovation of animation industry's business mode. Meanwhile, Zhongnan Animation also actively promoted the application of virtual reality technology, special film technology, and high-tech audio and photoelectric techniques in animation industry. A high-tech supported animation industry chain has appeared in Zhongnan Animation, and an animation industry's operation mode with "Zhongnan Characteristics" is taking shape.

乐比悠悠

Rubi



Technological innovation not only promoted enterprise development, but also helped Zhongnan Animation become a leading company in domestic animation industry and go global. Zhongnan Animation has been honored as a National Key Enterprise in Culture Export, National High and New Tech Enterprise, National Key Animation Company, a Top 10 Most Influential National Cultural Industry Demonstration Base, and National Torch Plan's Key High-tech Enterprise, and became one of the representative firms in Chinese animation industry. Party and state leaders Xi Jinping, Yu Zhengsheng, Liu Yunshan, Zhang Gaoli, Jia Qinglin, Li Changchun, Zhao Hongzhu, and Party and government delegations from over 20 provinces, cities and regions such as Beijing, Shanghai, Tianjin, Jiangsu, Jilin, Anhui, Fujian, Jiangxi, Hebei, Inner Mongolia, Hunan, Sichuan, and Ningxia have paid inspection, investigation and survey visits to Zhongnan, and thought highly of Zhongnan Group's transformation and upgrading road of "cultivating new by the old" and the innovation-driven development mode of animation industry.



《魔幻仙踪》3D魔幻卡通电影海报

The poster of *Magic Wonderland*,
3D Magic Cartoon Film



《魔幻仙踪》舞台剧
Magic Wonderland

The
Industry
Chain is
Improving
Day by Day

To stick to the route of quality product while extending the industry chain is a key strategy of Zhongnan Animation. Since its establishment, Zhongnan Animation has been adhering to the philosophy of “taking originality as the core, and driving the industry with content”. It developed the “one core, three networks” animation industry chain with proprietary intellectual property rights, i.e. a complete animation industry chain has originality as the core, and integrates the domestic and abroad animation distribution network, the animation derivatives authorization network, and the animation derivatives sales network. It takes advantage of its animation creation and superiorities to do brand authorization, develop derivatives, “divide labor based on specialization and cooperate with other industries”, and let professional people do professional work. Now Zhongnan Animation is actively developing animation industry’s marketing network and building animation industry’s marketing channels through authorized distribution, franchise chain, and internet sales, to promote the prosperity and development of animation works by animation products.

Based on the rich resources of independent intellectual property rights, and by deeply exploring the commercial value of Zhongnan animation brand and its cartoon characters, Zhongnan Animation successfully extended the animation industry chain into film and television program distribution, video and book publishing and sales, animation brand licensing, derivative product development and marketing, franchise, and other aspects. With market demand as origin, and derivative development, design, licensing and chain sales as semi-diameter, it keeps expanding its territory in animation industry. Additionally, the company also cooperates with Breeze, Nongfu Spring, Wahaha, Free Mori, and other domestically famous brands to integrate its brand image into the daily articles and speed up branding.

Meanwhile, the animation industry operation mode of Zhongnan Animation also explored a profitable mode for Chinese animation enterprises. Currently, the company has a domestic distribution network consisting of over 300 TV Stations and new media. 5 years ago, its original animations successfully entered the international market and got into the broadcasting and TV systems of over 70 countries on five continents. It became a leading enterprise in the domestic animation

industry, and played an exemplary role in enhancing the international competitiveness of Chinese animation and helping Chinese animation enter the international market.

In 2012, Zhongnan Animation further improved its animation industry chain, and opened the first domestic original animation thematic shopping center, Zhongnan City Shopping Mall in the central area of Binjiang District. This Shopping Mall gives full play to Zhongnan Animation’s advantage of original animation, and integrates the original animation products into the whole project. It became Zhongnan Animation’s another new platform for display, sales and experience. In the mall, you will find many cartoon characters from the animations made by Zhongnan Animation, and many imported recreational facilities, such as the first domestic sphere screen high-tech flight experience pavilion, the original XD science and technology experience pavilion, and water screen film, etc.

Zhongnan Animation is making the dream of animation become true by constant innovation and self-transcendence, and is making effort for greater dreams with an epochal ambition and perspective!

Brand Wealth Tian Ning, the founder of Panshi Web Union: I'm a Happy Product Architect

品牌财富

Brand Wealth

盘石网盟创始人田宁：
我是一名快乐的产品架构师

Tian Ning, the founder of Panshi Web Union: I'm a Happy Product Architect



盘石网盟创始人、
党委书记、董事长兼CEO

田宁

Tian Ning
The Founder, Secretary
of the Party Committee,
President and CEO of
Panshi Web Union

田宁，盘石网盟创始人、党委书记、董事长兼CEO，全面负责盘石的战略与运营管理。他创立了全球最大的中文网站联盟，是一位备受尊崇的中国青年商界领袖。2008年成为世界经济论坛达沃斯全球成长型企业领军代表，2011年成为G20峰会区域企业领袖代表，2012年被世界经济论坛(WEF)授予“全球青年领袖”称号。

2013年4月19日，杭州市政府市委宣传部公布了杭州市人才奖励最高荣誉——“杭州市第三届杰出人才奖”的获奖名单。在20位获奖者中，有位年轻的企业家倍受关注，他就是盘石网盟创始人田宁。黄坤明书记在会上说：“田宁大学时期就开始创业，历经几多波折，把盘石从初期只有几个人的小公司发展成如今全球最大的中文网站联盟——盘石网盟，很有成绩，盘石用科技创新服务中小企业，前途广阔。”

田宁认为，做了什么、做得怎么样，拿产品说话最有力。他从不把自己当成一个老板，一直强调自己只是个“产品架构师”，而打造快乐简单、有趣有效的互联网广告模式是他的理想。他想通过这种方式，让盘石网盟成为互联网广告领域的持续领跑者。

基于产品的每一个配图田宁都亲自参与挑选，总是在上千种图片中找出最能反应产品特性的，又有趣生动的配图

Every product-based attached picture was selected by Tian Ning in person. He can always find the picture that is interesting and vivid, and can reflect the product's features best from thousands of pictures



●● 每月一次盘石网盟系统升级，尽量做减法

●● 从2013年2月以来，盘石从龙盘系统（盘石网盟广告后台）到O2O（online to offline）盘石网盟会员社区，再到盘石新龙盘系统，盘石基本每月一次产品升级。每一次升级除了产品技术领域的升级革新，基本都是做减法，把之前只有专业技术人员才看得懂的复杂而晦涩的数字和描述尽量图文化。将之前展现技术的产品，升级成面向客户的、中小企业主能看懂的产品。

●● 其中，“盘石广告七巧板”这一在线广告图片设计预览工具，就是田宁和盘石团队的得意之作。盘石网盟广告的呈现方式多为图片或图文并茂展示。一个能反应产品特性的好图片，对于一个广告至关重要。在广告图片制作的时候，往往会出现优秀设计师不够了解产品，或是了解产品的老板们不懂设计的情况。田宁希望科技可以为这一状况带来全新的变革，他带领盘石技术团队打造了一款广告创意及在线预览工具——盘石广告七巧板。七巧板拥有20000多款精美广告模板，全球的设计大师们通过网络汇聚到七巧板，实时更新这些模板。盘石通过各种技术手段，使创意制作的过程异常简单。无需任何广告设计经验，广大中小企业的企业主、小老板们通过广告七巧板，仅三步即可轻松完成原创广告。这样，最了解自身产品的老板们，就能轻松做出反映产品优点特性的、符合自己需求的广告创意图。

●● 一组漫画，拉近了盘石和广大中小企业的距离

●● 近期，一组名为“老板是怎样炼成的”专题漫画在微博上迅速走红，这组漫画的主角“萌老板”受到广大博友的喜爱，这是一只头戴红军帽，胸飘红领巾的熊猫。永远的黑眼圈，永远的奋进中，博友亲切地称其为“萌老板”。漫画讲述了萌萌作为一个小老板，在创业时期的趣事、囧事、糊涂事，道尽小老板的酸甜苦辣，引发众多创业者的共鸣。这个漫画专题正是由田宁提议的。身为白手起家的创业者，田宁深知作为一个小老板的种种不易，他想借这组漫画关心和鼓励那些还在创业奋斗的老板们，告诉大家，创业难，但我们依然可以保有一颗激情快乐的心，调侃往事，笑面种种挫折，只有这样，才能成就坚韧不拔的“老板精神”。

●● 田宁：将盘石做成世界上最伟大的企业之一

●● 盘石的产品是网盟广告。目前国内还有很多企业不懂得网盟广告为何物。数据显示，2010年，谷歌网站联盟占谷歌当年总收入的68%，而Facebook首次财报网盟类图文展示广告收入占比高达83%。田宁表示：“网盟广告是互联网广告发展的大趋势，相对于国外来讲，国内市场还有非常巨大的空间，有着令人兴奋的市场和前景。”正因为如此，盘石有着很强的使命感，田宁作为盘石网盟的创始人，盘石公司的总裁和CEO，他的梦想是把盘石做成全球最伟大的企业。



公司外景

Exterior of the company

我去上门讨债，
结果负债的叔叔派人……



老板是怎样炼成的

第一次使用支票，
填了N遍合计三小时，
银行妹妹脸都绿了



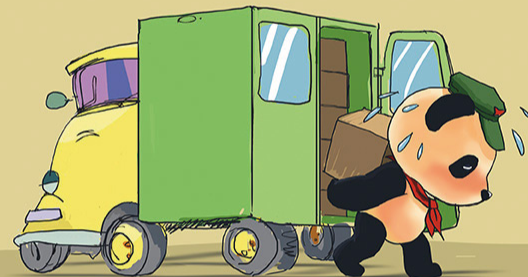
老板是怎样炼成的

有一次拜访客户，
单没有签成，
客户还放狗咬我！



老板是怎样炼成的

我和兄弟们一样每天负责搬货和卸货，
董事长、总经理、搬运工我全兼了…



老板是怎样炼成的

公司开了3年，
还在亏钱，女朋友也离开了我。。。



老板是怎样炼成的

Tian Ning, the founder, secretary of the Party Committee, president and CEO of Panshi Web Union, takes whole charge of the strategy, operation and management of Panshi. He is the founder of the largest Chinese Website Union in the world, and a respected Chinese young business leader. In 2008, he was a leading representative of global growth-type enterprises at the Davos World Economic Forum; in 2011, he was a representative of regional business leaders at the G20 Summit; in 2012, he was honored as a “Young Global Leader” by World Economic Forum.

On April 19th 2013, Hangzhou Municipal Government and Party Committee announced the winners list of “The 3rd Hangzhou Municipal Award for Outstanding Talents”, which is the highest honor for people with talents in Hangzhou. Among the 20 winners, a young entrepreneur attracted considerable attention. That was Tian Ning, the founder of Panshi Web Union. The Municipal Party Secretary Huang Kunming said at the award

presentation ceremony: “Tian Ning started doing business during college, and after all the twists and turns, he developed Panshi from a small company with only a few staff at the beginning to the largest Chinese Website Union in the world—Panshi Web Union. He has made brilliant achievements. Panshi serves medium-sized and small enterprises through technological innovation, and its future is very promising. ”

In Tian Ning’s mind, a person’s deeds and the results will be justified by his products. He has never thought of himself as a boss, and always stressed that he was just a “product architect”. And it’s his dream to create a happy, simple, interesting and effective internet advertising mode. He wants to make Panshi Web Union the persistent pacemaker in the internet advertising field in this way.

The Monthly Panshi Web Union System Upgrade Tries to Do Subtraction

Since Feb. 2013, from the Dragon Disk Advertising System (Panshi Web Union’s Advertisement Background System) to O2O (online to offline), from Panshi Web Union Members’ Community to Panshi New Dragon Disk Advertising System, Panshi almost upgraded its products once a month. Besides the upgrade and innovation of product technology, every upgrade was basically doing subtraction, to replace the complicated and obscure numbers and descriptions only professionals understood with image+ text, and upgrade the products displaying technology in the past into customer-oriented products which the entrepreneurs of medium-sized and small enterprises can read.

Among their products, the “Panshi Advertising Tangram”, an online advertising picture design and preview tool, is a product Mr. Tian and his team are content with. Panshi Web Union’s advertisements are mostly in the form of image or image plus text. A nice picture that can display the product’s features is crucial to the advertisement. In the process of advertising picture design, it often happens that good



公司内景

Interior of the company

designers don't know the products well, or the bosses who know well about the products don't know how to design. Tian Ning hoped that technology would bring brand-new changes to this situation. Under his leadership, Panshi's technical team created an advertisement creating and online preview tool, the Panshi Advertising Tangram. The Tangram has over 20,000 exquisite advertisement templates, and all the designers in the world can gather at Tangram through internet and update those templates in real time. By various technical means, Panshi made the process of creative design very simple. Without any advertisement design experience, the owners and bosses of medium-sized and small enterprises can design their original advertisement easily through only 3 steps by using Panshi Advertising Tangram. In this way, the bosses who know their products best can easily create the advertisement design which can meet their demands and reflect the products' advantages and features.

A Cartoon Series Brought Panshi Closer to the Medium-sized and Small Enterprises

Recently, a thematic cartoon series titled "how to become a boss" rapidly became popular on the microblog. Many microbloggers like the protagonist of this cartoon Boss Meng, a panda wearing a Red Amy Cap and a red scarf. He always has the black eyes, and is always advancing bravely, so the microbloggers call him affectionately Boss Meng. The cartoon tells the story of Mengmeng as the boss of a small enterprise. It tells all the funny, silly, and embarrassing incidences in the start-up stage, and all the joys and sorrows of a boss, so it had a strong resonance for many entrepreneurs. The theme of this cartoon was proposed by Tian Ning. As an entrepreneur who started from scratch, Mr. Tian knows all the difficulties faced by small bosses. Through this cartoon, he wants to show his concern for the bosses who are still struggling, and encourage them. He wants to tell everyone that it's difficult to start a business, but we can still have a passionate and happy heart, we can still make jokes about the past, and face all the setbacks with a smile; only in this way, can we achieve the indomitable "entrepreneurship".

Tian Ning: Make Panshi One of the Greatest Enterprises in the World

Panshi's products are Web Union Advertisements. So far, many domestic enterprises still don't know what the Web Union Advertisement is. The data shows that in 2010, 68% of Google's income came from its Web Union, and in the first Financial Report of Facebook, its Web Union Image-Text Advertisement accounted for 83% of its income. Tian Ning said: "The Web Union Advertisement is the development tendency of internet advertisement. Compared with foreign countries, the domestic market still has a huge space for development. The industry has an exciting market and prospect." As a result, Panshi has a strong sense of mission. As the founder, president and CEO of Panshi, his dream is to develop Panshi into the greatest enterprise in the world.

Tian Ning in Zhejiang Province People's Great Hall (Top Left)

Tian Ning at a meeting in the People's Great Hall of Zhejiang Province

Tian Ning at a Press Conference (Top Right)

Tian Ning on a Press Conference

O2O Web Union Advertisement Members' Community (Bottom)

The O2O Web Union Advertisement Members' Community



图文由盘石网盟提供

Brand Wealth Yu Biao, the founder of Feish Design Company: Creative industrialization of industrial design

品牌财富

Brand Wealth

飞鱼设计公司创始人余颢：
工业设计要创意产业化

Yu Biao, the founder of Feish Design Company:
Creative industrialization of industrial design



余颢
飞鱼设计公司创始人

Yu Biao
The founder of Feish
Design Company

设计师/余颢

会飞的鱼

说到中国工业设计，飞鱼设计肯定是其中的主要代表之一，更是浙江工业设计圈里的先锋杰出企业。近二十年以来，飞速发展的中国经济，是催生中国工业设计成长的重要时期。这一时期也让企业和设计师逐渐认识到了工业设计的重要性。飞鱼在这一时期与中国工业设计发展共荣共进着，从无到有，从艰难到壮大。

余颢，正是这飞鱼设计的创立者、领导者，与他聊天可以清楚地感受到一个喜欢工业设计，懂得工业设计与人、企业、市场关系的人是如何充满智慧、洞悉世态，为梦想能够远行而努力着。

飞鱼设计（Feish Design）是一家策略领先的创新性设计公司，通过设计创新建立社会影响力。

成立于2002年的飞鱼设计，历经10年的发展，已成为国内最具国际视野和执行能力的策略型创新设计公司，有着极高的知名度和客户口碑。飞鱼始终坚持以“策略领先”和“优设计”为理念。飞鱼的服务集设计研究、产品设计、品牌策略及产业化服务于一体，涉及通讯、IT、家电、家居、设备、医疗、服务等领域。飞鱼拥有一支近100人的设计团队及支持团队，在设计界拥有独特的领先地位与优势。飞鱼以设计的前瞻性和设计深度为公司核心能力，协助客户在竞争格局中取得优势。

经过10年的积累，飞鱼服务客户已达200多家，超过1800余件产品成功推向市场，其中有GE、BP、OLYMPUS、BOSCH、DURR、OTIS、施耐德、联想、海尔、美的、九阳、苏泊尔、安吉尔、林内、德意、雀友等品牌，获得了客户的信任和尊重。

飞鱼的成长变化可以看作是工业设计顺应时代发展变化的一个剪影，也是余飏个人在工业设计上走出的一条前行大道。

“如果鱼可以飞，该是一件多么有想象力的事情！当然，还因为我姓余，所以我把公司起名飞鱼。希望以创新设计服务超越客户的期望，给客户以惊喜。”这就是飞鱼设计创始人余飏对于公司LOGO的诠释。如果不是因为对工业设计的兴趣，余飏大概不会选择工业设计作为大学的专业，如果不是因为不想一眼就看到十年之后生活的模样，希望生活更加具有挑战性，他大概也不会在毕业之后拒绝进入高校成为设计专业的教师或者对名头响当当的大牌跨国公司伸出的橄榄枝视而不见，而展开艰难的创业之路。

刚刚进入21世纪的中国，工业设计的概念只在极小群体间传播，除了专业院校师生外，在最需要的制造业中则基本不知何为工业设计。2002年创立飞鱼的余飏面对的正是这样的客户。那时候浙江一共只有两家设计公司，飞鱼是其中之一，需要花很多时间去说服客户，让他们明白飞鱼到底是做什么的、做过什么、推动过什么。2004年，飞鱼设计和英国知名的Creactive设计公司组成战略合作伙伴，为客户提供多层面、宽角度的高端解决方案，开始了质变。同期一批最早对工业设计有所认识、逐渐重视的品牌企业，也开始了质变，也因此，今时今日他们都立于行业顶层。例如与飞鱼初期共同成长的浙江品牌德意电器、松冈机电等。2005年飞鱼与德意合作，帮助其明确产品发展方向，让公司进入快速发展的阶段，开始给客户进行系列化产品设计，进而做产品形象规划，以此推动品牌提升，以产品认知品牌。

到了2009年，飞鱼设计进入了产业转型阶段，立足于工业设计这个核心平台，飞鱼开始向多元化、综合性的智力密集型产业方向发展，这也正是工业设计这一行业在国内飞速发展的必然结果。飞鱼在北京、上海和杭州开设的分公司也都逐渐成型，客户方向也再一次发生了转变。长三角地区中小型企业多，所以飞鱼在杭州的两个办公地点，一个负责对外做设计服务，另外一个做设计开发及投资，对设计进行投资和综合产业化。上海在信息、商业层面、技术层面对外交流最有优势，辐射力比较强，因此上海公司主要是设计研究及开发。北京占有人力资源的优势，北京公司专注在设计咨询上，以创意推动产业。飞鱼公司的盈利模式和运作模式都不一样，但是它们都服务于同一个目标，就是产业创意化。

研究生活方式及生活形态的发展及人的需求，对应而生的产品设计才是建立品牌的核心。围绕这个核心，飞鱼同时做到更多元综合性的服务，将设计引导到产业化的道路上，让工业设计的发展有了另一种可能——即创意产业化。

工业设计早已不局限制造——设计，把产品做得更美观、更合理，用起来更人性化，而是从产品设计到品牌制造，是PI+VI+SI，即产品形象+企业形象+终端形象三位一体的统一。余飏认为只有通过设计产业链的整合才能推动更大的价值提升，对产业产生更大的影响力。近年来，飞鱼与许多知名品牌公司进行合作，并以整合外部资源为企业目标服务。如今，飞鱼已经形成了体系化服务，比如为杭州机床集团设计的高端磨床，就从设计到制作、到生产、到安装都一手包了。在此基础上，由于公司有许多新项目，他甚至发展了好几个实体工厂。“改变思维方法，会产生不同价值。”飞鱼用设计的思维帮助许多企业寻找到降低成本、新的利润增长点。如帮助企业将产品品牌年轻化，就会间接提升品牌价值。飞鱼和德意公司一直紧密合作，通过设计产品、展厅等，不仅使德意产品有了整齐统一的标识，更是降低了不同展厅需要的高昂设计费用，单是用同一展厅设计降低的成本，就使德意节省费用7500万。



“杭叉

”HANGCHA

共前行

“定位对了，创新点就来了。”“工业设计更多的是渐进性创新，完全创新和发明的相对要少一些，因为创新的风险很大，所以创新管理就尤为重要。”“原来企业是先做出产品，然后找广告公司去讲个故事，现在是先想好讲什么故事，再来开发产品，这才是好的方法。”余飏说，中国许多设计公司都在摸索工业设计的发展道路，每个公司都有自己的特点，现在许多公司都在做整体解决方案，这说明，工业设计绝不仅是美工，还可以做更多的事。这些由设计公司根据用户需求主导研究的新产品，再来引入生产企业共同开发，是专业设计公司新的发展模式。由余飏带队设计研究的立体自行车库项目则更具有前瞻性。对于杭州这样的旅游城市，唯美的景观资源和大量的人流，乱糟糟堆放着的自行车成了阻碍交通和破坏风景的一大问题，发现问题、分析问题、解决问题，立体自行车库应运而生。由飞鱼开发设计的立体自行车库目前已得到不少客户垂青，它针对社会问题、人的需求以及多元可行的应用性让市场有了良好反应，这样的创意产业化正是余飏想要的。

任何企业发展都不是孤立的，找对伙伴事半功倍。社会大环境为工业设计企业提供了更多的机会，这样的时机如果能找对合作伙伴、工作伙伴将更为强大。

懂得工业设计、明白飞鱼价值的客户一直是由飞鱼用口碑服务赢取的，也因此发展到今日飞鱼仍然没有专设业务拓展团队，客户仍是不断寻上门来。“我们不能埋怨我们的客户。如果你真给他设计出好产品，那他对你的粘度一定很高。对于长期的服务伙伴，我们的服务价值每年递增。为什么他们会愿意每年增加设计服务费用？因为我们的设计能够不断提升他们的市场占有率。我们服务整个体系。如果只是做单个的产品，设计服务的价值就很难评估，影响一个产品卖得好坏的因素实在太多了。跟合作伙伴的合作就像跳舞，是双方默契配合，需要共同的努力和协作。”

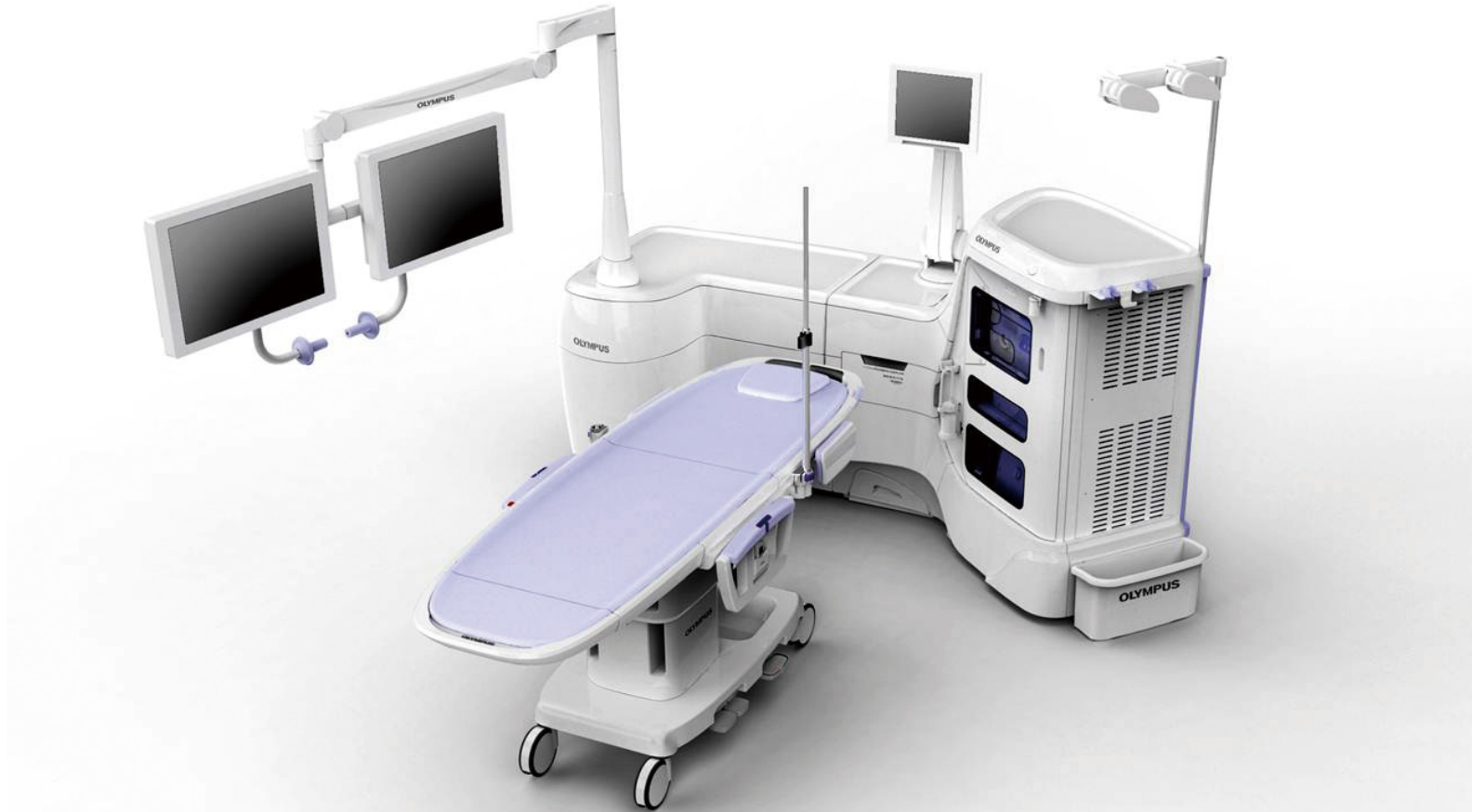
合作伙伴的选择则更决定了企业的核心竞争力，选择具有执行能力的合作伙伴，具有学习能力的工作伙伴都将让飞鱼飞得更远、更高。对于中小型公司来说，余飏更倾向于为他们提供“面”状的服务；而对于一些已经成型的国际品牌公司，基于已经成型的品牌形象，还有飞鱼自身的服务能力，他们只能为其提供“点”状或者是“线”状的服务。飞鱼未来的核心应该是服务于中国的中小型企业，尤其是长三角与珠三角地区的中小企业。他们一定要有自身品牌发展的意识，飞鱼才能够为他们做一些中长期的产品发展规划设计。整合创新能力是飞鱼的强项。整合多方资源：从技术层面、创新层面、管理层面、策划层面、营销层面一同进取，为中小企业提供全方位、体系化的服务。

为中小企业服务

日前，飞鱼工业设计和义乌工业设计中心正式签订入园协议，将以一种新的模式服务于义乌小商品制造业的整体转型。工业设计从单一提供设计服务向涵盖研究、洞察、设计、推广的全线服务转变，促进浙江制造走向浙江创造。

义乌小商品单品就有170万种，销往全球248个国家、地区，小商品背后的制造为工业设计提供广阔的前景。工业设计协助小商品制造业加快转型升级，在过去仅仅依靠单纯的制造可能会获得合适的收入，然而在市场经济的大潮之下，制造的竞争优势日趋弱化，产业转型是当务之急。工业设计可为中小企业提供长期的，线状、面状的专业支持，通过深度、紧密的设计合作，将设计渗透到企业品牌战略的管理之中，以创新设计为核心，以策略为导向，整合产品、品牌、营销资源，从技术创新、产品创新、品牌管理、营销策划等各方面为客户提供整合创新服务。

胃窥镜诊疗系统
Gastroscope diagnosis system



2002创办了杭州飞鱼工业设计公司，余飏依靠多年的设计经验，带领优秀的设计团队，通过整合行业研究、用户体验、人机交互、品牌及商业策略规划资源优势，推出产品策略规划（Product Strategy Plan）服务，在商业战略层面上为客户提供创新的产品发展解决方案。目前，余飏带领的杭州飞鱼工业设计公司已成为集市场研究与定位，产品规划与开发，品牌塑造与传播，渠道建设与运营，终端设计与执行于一体的综合性大型工业设计咨询开发实体。

2012年末中国工业设计协会主办的“2012年中国工业设计十佳大奖”在上海揭晓。杭州飞鱼工业设计有限公司执行总监余飏获得“2012年度中国工业设计十佳杰出设计师”称号。据了解，中国工业设计十佳大奖是目前中国工业设计界最高荣誉奖。2011年飞鱼工业设计有限公司还获得“中国工业设计十佳设计公司”大奖。

Speaking of the industrial design in China, it is undoubtedly that Feish Design is one of the main representatives. Meanwhile, Feish Design is also an outstanding pioneer enterprise in industrial design circle of Zhejiang province. Chinese economy has developed rapidly for recent twenty years. It is an important period for expediting the development of industrial design in China. During this period, enterprises and designers also realize the importance of industrial design gradually. Feish develops with Chinese industrial design at this period with honor. It starts from scratch and goes through the experience from hard time to prosperity.

Yu Biao is the founder and leader of Feish. Through the conversation with him, we could feel clearly that he loves industrial design and knows the relation among industrial design, human, enterprise, and market. He is an intelligent man who has insight into the world and strives for his dream for further development.

Feish Design is a creative design company with leading strategy. It builds social influence through design innovation.

Feish Design was founded in 2002. Through development and accumulation for ten years, it has become a strategic and innovative design company with international view and execution capability in China. It has extremely high popularity and reputation. Feish Design always adheres to the concept of "leading strategy" and "optimal design". The service of Feish integrates design research, product design, brand strategy and industrialization service, covering the field of communication, IT, electrical appliance, home furnishing, equipment, medical treatment, service, etc.

Feish has a design team and supporting team with nearly 100 people. It possesses unique leading position and advantages in the design field. Forward-looking design and design depth are the core competitiveness of Feish. It assists the customer to obtain advantage in the competition.

Through ten years' accumulation, Feish has served more than 200 customers and promoted more than 1,800 products into the market successfully. It covers GE, BP, OLYMPUS, BOSCH, DURR, OTIS, Schneider, Lenovo, Haier, Midea, Joyoung, Supor, Angel, Rinnai, DE&E, Treyo, etc. Feish has won the trust and respect from the customers.

The development and change of Feish could be regarded as a silhouette of industrial design which follows the development and change of times. Meanwhile, it is also a road of industrial design that developed by Yu Biao.

"It would be imaginative if fish flies. In addition, because my family name is 'YU' (same pronunciation of 'fish' in Chinese), so I named my company as Feish. I hope I can exceed my customer's expectation by innovative design service and surprise my customers." This is the explanation of company logo by the founder of Feish design, Yu Biao. If not for the interest of industrial design, Yu Biao would not choose industrial design as the major in the university. Meanwhile, Yu Biao does not want to foresee his life after ten years easily. He expects to face more challenge in his life. Therefore, he refused to be a teacher of design major in school after graduation and turned a blind eye to the olive branch from famous multinational corporation. He started his tough road of entrepreneurship.

In early 21st century, the concept of industrial design in China was only spread in a small group. Except the teachers and students in professional schools, the manufacturer hardly knew what industrial design was,

although they need industrial design desperately. Yu Biao faced those kinds of customer when Feish was founded in 2002. At that time, there were only two design companies in Zhejiang. Feish was one of the two companies. It needed a lot of time to convince the customer and let them know what Feish does, what did Feish do and what kind of project did Feish promote. In 2004, Feish Design and famous Creative Design Company in England became strategic partnership. They provided high-end solutions with multiple levels and wide angle to the customer. Qualitative change started. The brand enterprises which realized and paid more attention to industrial design also started qualitative change. As a result, they stay at the top of the industry at present. For example, the brands in Zhejiang, such as DE&E and Matsuoka were developing with Feish at the same time. Feish cooperated with DE&E in 2005, and helped DE&E to clarify the development direction of its products. Then, DE&E moved into the stage of rapid development, started to provide serial product design for the customer and make plan for the product image. It promoted the brand improvement and made brand recognition by product. The customers of Feish also converted from local small and medium-sized enterprises to national famous brand and international well-known companies. The process from small to large is also the critical process for industrial design to be spread and known continuously.

Feish Design entered into the step of industrial transformation in 2009. Standing at the core platform of industrial design, Feish began to develop toward intelligence and intensive industry with diversification and integrity. This is also an inevitable result that caused by rapid development of industrial design in China. The branch offices which set up by Feish in Beijing, Shanghai and Hangzhou develop gradually. The customer group is also changed. There are a lot of small and medium-sized enterprises in Yangtze River Delta Area. Therefore, Feish has two offices in Hangzhou. One office is responsible for external design service. The other office is responsible for design development and investment. It conducts investment on design and promotes comprehensive industrialization. Shanghai has the best advantages for external communication on the aspect of information, commerce, and technology. It has strong radiation capability. Due to this fact, Shanghai Company mainly focuses on design research and development. Beijing has the advantage on talents resource. Thus, Beijing Company mainly focuses on design consultation and pushes industry by innovation. Feish has different profit mode and operation mode. However, they all serve the same target, i.e. creative industrialization.

Make research on the life style, life development and human demand, then the corresponding product design would be the core for building brand. At the same time, Feish makes more multiple and comprehensive service, and brings the design to the industrialization road around this core element. It achieves the other possibility for the development of industrial design, i.e. creative industrialization.

Industrial design has already become more than just design—making the product more beautiful and reasonable with humanized application, but rather from production design to brand establishment. It is integrity of PI+VI+SI, i.e. product image + visual identity + space identity. Yu Biao thinks that it is only able to push large value improvement and make more influence to industry through the integrity of design industrial chain. In recent years, Feish has cooperated with many well-known companies, and served the enterprise target by integrating external resource. At present, Feish has formed systematic service. For example, it designs high-end grinder for Hangzhou Machine Tool Group, involving with design, manufacturing, production and

installation. On this basis, the company has undertaken many new projects. Furthermore, it has also developed some factories. “Change the thinking method will create different values.” By applying the thoughts on design, Feish helps many enterprises to find new profit growth point and the method of reducing cost. For instance, make the product brand younger will improve the brand value indirectly. Feish and DE&E Company has been cooperating closely. Through designing product and exhibition hall, it not only helps DE&E to have unified logo on product, but also reduces expensive design fees for different exhibition halls. By using same design of exhibition hall, it helps DE&E Company to save RMB 75,000,000.

“Innovation points would occur by correct positioning.” “Most of the industrial designs are gradual innovation. Completely innovation and invention are relatively less than gradual innovation. Because there is large risk on innovation, so innovation management is especially important.” “In the past, the enterprise made the products first, and then found the advertising company to tell a story. At present, the enterprise will think about the story first and then develop

the product. This is the good method.” Yu Biao said that a lot of design companies in China are trying to find out the road for industrial design development. Each company has its own features. Currently, many companies are making the integral solution. It means that the industrial design is not just art designing. It is able for other things. New development mode occurs in the professional design companies. The design companies lead the research of new products according to the customers' demand. Then, they bring it to the production enterprise for co-development. Stereo bicycle garage project which led by Yu Biao is full of forward looking. The city like Hangzhou is tourist city. It has beautiful landscape resources and a large number of people. However, the bicycle was piled up in a mess. It influenced traffic and destroyed the landscape. By finding the problem, analyzing the problem and solving the problem, stereo bicycle garage was born at the right moment. The stereo bicycle garage which developed and designed by Feish has gained appreciation from the customers. It received positive response from the market on the aspect of social problem, human demand and feasible application. This is the creative industrialization that Yu Biao wants.

None of the enterprise could develop in isolation. Finding a correct partner would get twofold results with half effort. The big social environment provides more opportunity to the industrial design enterprises. With this opportunity, the enterprise would become stronger if it finds correct partner.

The customer who understands the industrial design and Feish value is won by the reputation of Feish. That is the reason that although Feish does not set up special business development team, the customer comes to Feish continuously. “We should not complain our customers. If you design good product to the customers, they would have high loyalty. For the long term service partner, our service value is increasing year by year. Why are they willing to pay for the annual increased design service fee? That is because our design could improve their market share constantly. We are serving the whole system. If we only design single product, it is difficult to evaluate the value of design service. There are lots of factors that might influence the selling status of a product. The cooperation with the partner is like dancing. It needs tacit coordination, mutual effort and cooperation.”

The selection of partner decides the core competition force of the enterprise. Choose the partner with strong executive capacity and learning ability would make Feish fly further and higher. For the small and medium-sized enterprise, Yu Biao inclines to provide “plane” shape service; for some developed international brand company, due to the formed brand image and service ability of Feish, they are only able to provide “point” shaped or “line” shaped service. In future, the core of Feish shall serve small and medium-sized enterprise in China, especially the enterprise which located at Yangtze River Delta and Pearl River Delta. These enterprises must have the sense of developing their own brand so that Feish could make some plan and design on product development in long term for them. The ability of integrating innovation is the strength of Feish. Integrate multiple resources: make progress on the aspect of technology, innovation, management, planning, marketing; and provide overall and systematic service to the small and medium-sized enterprises.

查询机

Inquiry machine



At present, Feish Industrial Design signs formal contract with Yiwu Industrial Design Center. Feish will adopt new service mode to complete integral transformation of Yiwu small commodity manufacturing. The industrial design changes from providing single design service to covering the overall service, i.e. research, observation, design, and promotion. It will promote Zhejiang manufacturing to Zhejiang innovation.

Small commodity in Yiwu has more than 1,700,000 kinds. They are sold to 248 countries and regions. The manufacturing behind small commodity provides wide prospect to industrial design. Industrial design assists the manufacturing of small commodity for rapid transformation. In the past, the enterprise could obtain proper income by manufacturing. However, under the environment of market economy, the competitive advantage of manufacturing is weakened day by day. Industrial transformation is top priority. Industrial design is able to provide small and medium

sized enterprise with long term, line shaped and plane shaped professional support. Through deep and close design cooperation, penetrate the design into brand strategic management; and provide integral innovative service to the customer on the aspect of technical innovation, product innovation, brand management, marketing plan by applying innovative design as core and strategy as guide, integrating product, brand and marketing resource.

In 2002, Feish Industrial Design Company was founded in Hangzhou. Depend on years



施耐德-空气开关产品形象整合

Schneider-air switch, product image integration



of design experience, Yu Biao led excellent design team and promoted the service of “Product Strategy Plan” through integrating the resource advantage of industry research, user experience, man-machine interaction, brand and business strategy planning. They provided solution plan of innovative product development on the level of commercial strategy. At present, Feish Industrial Design Company which is leading by Yu Biao has become a large comprehensive industrial design consultation and development entity. It integrates market research and positioning,

product planning and development, brand establishment and advertisement, channel construction and operation, terminal design and execution.

At the end of 2012, “Top Ten Industrial Designs in China, 2012” which organized by China Industrial Design Association announced the result in Shanghai. The executive supervisor of Feish Industrial Design Co., Ltd., Yu Biao, won the honor of “Top Ten Outstanding designers of Industrial Design in China, 2012”. As far as it is

concerned, the award of “Top Ten Industrial Designs in China” is the highest honor in the industrial design industry in China currently. In 2011, Feish Industrial Design Co., Ltd. also won the award of “Top Ten Industrial Design Companies in China”.

美国唐桥 视频会议系统

American Techbridge, video conference system



图文由余彪提供

pictures and text are provided by Yu Biao

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艺术家：许江
作品名：《琉璃葵灯》

Artist: Xu Jiang
Work: «Colored Glaze Sunflower Water Lantern»

●● 中国美术学院凭借“多元互动·和而不同”的学术思想，主导、策划、建设以美院核心力量为依托的综合性文化创意类自主品牌——敦品。敦品承担一个整合者与组织者的角色，通过凝聚学院力量，汇集国内顶级艺术家、设计师的作品，结合艺术跨科技、经济的教学科研模式，创立引领创意设计的新品牌、国内一流的设计师品牌联盟。

●● 定名“敦品”，颇有一番寄寓。“敦”为多音多义字，我们熟知它为“dūn”，正如中国美术学院院长许江所期许之“敦厚、敦朴”，又有诚心诚意之意。从单字看来，“敦”由享和文组成，可理解为人在享受一种文化；“品”则代表了品质。因此，敦品，从定名之初，便被寄托了艺术产品回归生活，回归纯朴，回归本心的期许，是对这个比拼奢靡的社会一种无声的召唤。中国美术学院集全院之力开创这个自主品牌，并提出了“艺术生活化，生活艺术化”的价值主张。艺术生活化，希望艺术家立足生活原点来开展创作，与民众分享艺术，分享文化。正如85年前的那个春天，蔡元培先生在国立艺术院（中国美术学院前身）的开学典礼上的慷慨号召：艺术创造美，实现美，借以真正地完成人们的生活。生活艺术化，希望通过类似于敦品之类诸多“中国创造”的自有品牌，全面提高国民的生活品质。故敦品，本质实为设计一种生活方式以及在这种生活方式背后的生活品味，将艺术融于生活，让生活拥抱艺术。

●● 敦品的追求精神是以东方美学为基础，引领生活，引领风尚，创造真正符合中国人新的生活方式和新的生活形态的设计产品，以分享亲和的中国形象面向世界，以期待百姓的民生发展面向中国，在人文研究、工业设计、造型艺术、新媒体、工艺美术等系列基础之上，整合拉动相关产业，积极拓展国内外市场。

设计师：章俊杰
作品名：《豆》

Designer: Zhang Junjie
Work: «Peas»



Depending on the academic idea of “multiple interactions and harmony in diversity”, with the academy as core force, China academy of Art initiated, planned and built the self-owned comprehensive cultural creative brand, Dunpin. Dunpin acts as an integrator and organizer. By concentrating the strength of the academy, gathering the works of domestic top artists and designers, and combining the teaching and scientific research mode that integrates art with science and economy, Dunpin aims to build a new leading brand of creative design and a domestic first-class Designer Brand Union.

The name “Dunpin” (敦品in Chinese) is of profound implied meaning. The Chinese character(敦)is a polysemant and polyphone, commonly pronounced as “dūn”, which means “honest and simple” as hoped by Xu Jiang, President of China Academy of Art, and also means “faithful and sincere”. As an

individual character, 敦is made up of享(enjoy) and文(culture), which can be interpreted as “people enjoying culture”; the character(品) means quality. As a result, “Dunpin” (敦品in Chinese) was entrusted with the expectation of art products returning to life, returning to simplicity, and returning to conscience from the very beginning. It’s a silent appeal to the society lost in extravagancy and blind comparison. China Academy of Art exerted all its strength to build this self-owned brand and put forward the value proposition, i.e. “Live up the Art and Art up the Life” for two hopes. One is to “Live up the Art”, hoping that artists can create based on life and share art and culture with the people. Just as Mr. Cai Yuanpei’s fervent appeal on the opening ceremony of State Art Academy (the predecessor of China Academy of Art) in the spring 85 years ago, “art creates beauty, realizes beauty, and can really complete the people’s life.” The other is to “Art up the Life”, hoping that through the effort of the self-owned brands “created by China” similar to Dunpin, Chinese people’s life quality can have all-round improvement. Therefore, Dunpin in fact aims to design a life style and

the life taste behind this life style, to let art blend into life, and let life embrace art.

The pursuit of Dunpin is to lead life and fashion, and create design products that really fit Chinese people’s new life style and life pattern based on eastern aesthetics, to face the world by sharing the amiable image of China and face China by expecting the development of the people’s livelihood, and to integrate and drive related industries while actively developing foreign and domestic markets based on cultural study, industrial design, formative arts, new media, arts and handicrafts, etc.



中国美术学院象山校区

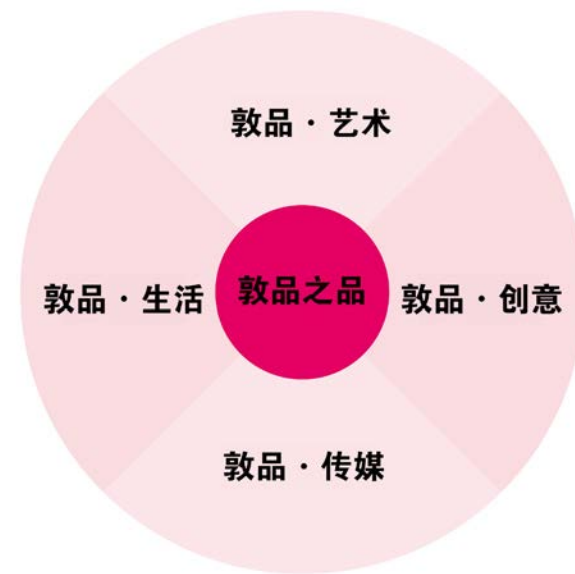
Xiangshan Campus, China Academy of Art

Inspiration from DunPin The Products of DunPi

敦品励行
Inspiration from DunPin

敦品之品

The Products of DunPin



敦品产品体系图

Product System Diagram of DunPin

● 敦品的产品体系主要由敦品·艺术、敦品·创意、敦品·生活、敦品·传媒四大板块构成。

Product system of Dunpin mainly consists of four parts: Dunpin · Art, Dunpin · Originality, Dunpin · Life, and Dunpin · Media.

西湖创意谷·东方国设计馆

West Lake Creative Valley · Oriental Nation Design House



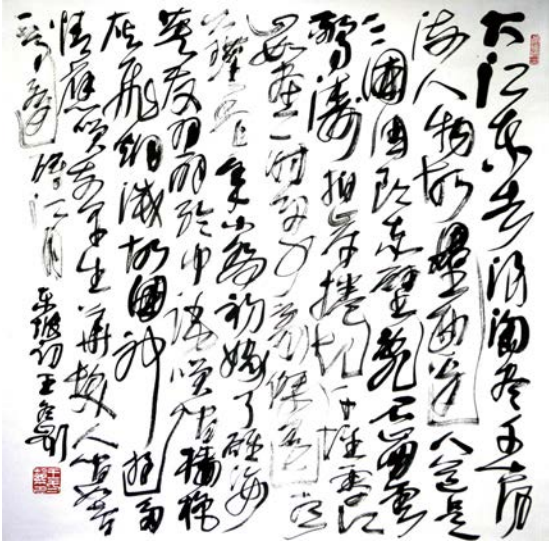
♥♥ 敦品·艺术版块主要利用校内艺术资源，并与社会艺术资源合作，进行艺术品及艺术衍生品展览、收藏、沙龙、鉴赏、展卖、拍卖等，展现和传达敦品艺术，体现敦品艺术的生活化特点，让欣赏者在接受艺术品的过程中理解“敦品创造”。艺术品的范围较广，其中代表美院特色的有国画、书法、油画、版画、雕塑、陶艺等。国画是中国传统文化的精髓，中国美术学院的中国画更是美术学国家重点学科中的高点，大师辈出，继承了中国传统绘画脉络，又“传统出新”地创新了时代绘画。书法是中国传统文化艺术发展五千年来最经典的民族符号，而中国美术学院书法教育已历经50年，某种意义上代表了中国当代书法教育与学科建设的发展史，代表着书法人才培养的学科基础、人才规格、当代拓展的基本轨迹和方向建构。油画艺术起源于欧洲，进入中国已有200多年历史，中国美术学院油画系是全国重点学科，高度重视全球境域中发展着的油画艺术传统与中国艺术精神的融通。版画具有用“简约概括的方式重新构建世界”的性格，中国美术学院的版画是中国新兴版画运动的发祥地之一，“立足本土、直面周遭”，充分体现艺术对于社会的责任与担当，并在版画新媒介的开拓与譬如“水印”等传统技艺的传承上都颇有建树。而中国历史上第一个现代雕塑教育实体是中国美术学院雕塑系，主张以大胆创新的精神实现艺术上的追求，其中陶艺“将艺术与技术熔于一炉”，中国美术学院的陶艺既有对陶艺表现的探索，又有器物造型的研究，既是架上艺术，又是生活良品。作为中国艺术国家队的中国美术学院艺术家群体，可以由敦品艺术平台展现更优秀的学术成果和整体价值。

Dunpin Art

The Dunpin Art section mainly uses the art resources of the academy and cooperates with the art resources in the society to carry out exhibitions, collections, salons, appreciation, fairs and sales, and auctions of art products and art derivatives, in order to display and convey Dunpin Art, show the “living up” of Dunpin Art, and let the viewers understand Dunpin creation while accepting the art works. Art works have an extensive scope, within which the art works representing the formative arts of the academy include works of traditional Chinese painting, calligraphy, oil painting, woodcut, sculpture and pottery. As the marrow of Chinese traditional culture, traditional Chinese painting is a highlight among national key disciplines of art in China Academy of Art. Great masters appeared one after another. They inherited the tradition of traditional Chinese painting, and created the painting of the times by “innovating tradition”. As the most classic national sign in the 5,000-year history of Chinese traditional culture, calligraphy has been taught in China Academy of Art for 50 years. To some degree, this represents the development history of Chinese contemporary calligraphy education and discipline construction, and represents the discipline basis, talent standard, and the basic path and direction of contemporary development of calligraphy

艺术家：王赞 作品名：《独住青山客》	艺术家：韩璐 作品名：《牵牛花开》
Artist: Wang Zan Work: «Live Alone in the Green Mountain»	Artist: Han Lu Work: «Blossom of Morning Glory»
艺术家：王冬龄 作品名：《念奴娇·赤壁怀古》	艺术家：佟飏 作品名：《堪舆》
Artist: Wang Dongling Work: Charming Is Niannu, Reflections on Historical Events a the Red Cliff	Artist: Tong Biao Work: «Geomantic Omen»
艺术家：井士剑 作品名：《粟之十四》	艺术家：周刚 作品名：《水彩画》
Artist: Jing Shijian Work: «Millet and fourteen»	Artist: Zhou Gang Work: «Watercolor»

talents cultivation. Oil painting originated in Europe and entered China over 200 years ago. Oil Painting is a national key discipline in the Oil Painting School of China Academy of Art which pays high attention to the combination of developing oil painting traditions across the world with Chinese art spirits. Woodcut has the characteristic of “reconstructing a new world in a brief and general way”. China Academy of Art is one of the birthplaces of China’s New Woodcut Movement. It “keeps a foothold in the native soil and faces the surrounding world directly”, fully reflects the responsibility and commitment of art to society, and has achievements in exploring new media for woodcut and inheriting traditional crafts like “watermark”. As the first modern sculpture educational entity in Chinese history, the Sculpture School of China Academy of Art advocates realizing artistic pursuit with bold and innovative spirit. Its pottery “fuses art with technology”. The pottery of China Academy of Art explores the expression of pottery and studies utensil shaping. It creates not only art works on shelf, but also nice articles for daily use. As the national team of Chinese art, the artists of China Academy of Art can display more outstanding academic achievements and overall value through the platform of Dunpin Art.





艺术家：李文
作品名：《四封印》

Artist: Li Wen
Work: 《Four Seals》

艺术家：沈烈毅
作品名：《一梭春雨》

Artist: Shen Lieyi
Work: 《Spring Shower》



艺术家：周武
作品名：《青河2012》

Artist: Zhou Wu
Work: 《Blue River 2012》

艺术家：施海
作品名：《女人善变》

Artist: Shi Hai
Work: 《Capricious Woman》

艺术家：戴雨享
作品名：《本空·若怡》

Artist: Dai Yuxiang
Work: 《Universe, Joyful》

艺术家：许群
作品名：《静》

Artist: Xu Qun
Work: 《Motionless》

艺术家：胡斌
作品名：《壶》

Artist: Hu Bin
Work: 《Pot》

艺术家：胡敏
作品名：《猫头鹰》

Artist: Hu Min
Work: 《Owl》

艺术家：李海霖
作品名：《青瓷茶具》

Artist: Li Hailin
Work: 《Celadon》

艺术家：郑闻卿
作品名：《云山雾罩-I》

Artist: Zheng Wenqing
Work: 《Mountain in Clouds- I》



艺术家：施海
作品名：《回风低吟》

Artist: Shi Hai
Work: 《Whisper of Return Air》

◆◆ 敦品·创意版块根据在上海世博会，杭州南宋御街、地铁公共艺术、西溪湿地保护中汲取的创意经验，总结提升为城市美学营造体系，对城市策划、色彩设计、景观设计、建筑设计、创意园区等提供设计咨询服务。作为敦品创意的重要部分，将城市美学成功运用在城市品牌、城市形象、城市色彩、建筑景观、公共艺术等城市空间体系中，具体包括以建设美丽乡村为目标的城乡统筹建设与城镇化发展之难题，以城市美学体系为统领的旧城有机更新与新城规划重大项目，以创意文化产业为引擎的城市园区建设与城市会展前沿策划，以发展方式提升为引领的校地、校企联合攻关与转型升级课题，以城市品牌价值为中心的现代都市精神和形象传播策划工作等，使汇聚在敦品创意平台下的研究者和设计师在致力于美丽中国建设征程中发挥领导者的作用。

The Dunpin Originality section summarizes and sublimates the originality experience of China Academy of Art in Shanghai World Expo, Hangzhou Southern Song Imperial Street, Metro Public Art, Xixi Wetland Reserve into an urban aesthetics construction system to provide design consulting services for urban scheme, urban planning, color design, landscape design, architectural design, interior design, and creative industry park, etc. As an important part of Dunpin Originality, the system successfully applies urban aesthetics in urban spatial systems like city brand, city image, city color, architectural landscape, and public art. It mainly conducts modern urban spirit and brand image propagation planning centered

on city brand value, strategy exploration for urban and rural overall development and urbanization development with building beautiful countryside as goal, problem-tackling, transformation and upgrading research projects in cooperation with the local led by the improvement of development pattern, design of urban creative parks and frontier city conferences and exhibitions with the creative culture industry as engine, and implementation of old city renewal and new city planning projects led by urban aesthetic system, which let the researchers and designers gathered around Dunpin Originality exert their leadership on the journey of constructing beautiful China.



2010上海世博会中国馆建筑色彩设计
Color Design of China Pavilion at the 2010 Shanghai World Expo



宁波鼓楼灯光秀
Light Show of Ningbo Drum-tower



2010上海世博会中国馆贵宾区室内设计
Interior Design of the VIP Room in China Pavilion at the 2010 Shanghai World Expo



“杭州南宋御街综合保护与有机更新

“Comprehensive Protection and Organic Renewal of Southern Song Dynasty Imperial Street in Hangzhou



“杭州西溪湿地二期综合保护工程

“2nd Stage Comprehensive Protection Project of Xixi Wetland in Hangzhou



“杭州灵隐法云弄村景观设计

“Landscape Design of Fayun Village, Lingyin Scenic Area, Hangzhou

● 敦品·生活版块包含了衣、食、住、行、玩、赏等生活类产品，并将敦品与服务相结合，在服务中售卖产品，在产品中享受服务，设计并制造与生活密切相关的艺术性生活用品，蕴含健康的生活态度。想象客户在敦品生活馆中感受所有家居产品，亲自体验敦品的厨具、茶具、酒具、沙发等。生活馆提供敦品的全系列产品，包括整体设计、家具、日常用品、家用电器、纺织品、灯具、艺术品、服饰和配饰、摆设等和所有元素的陈列方式，客户可挑选任一件产品，也可以全套购买。在购买与体验的过程中，客户实际上是在享受敦品的生活方式和生活理念。敦品不仅仅是一件产品，它随着功能的发挥与角色的

转变逐渐演变成为一件商品、用品，并最终沉淀为—件藏品。敦品的产品是具有故事性的，且追求制造和使用的节能环保，从研发到设计，再到功能体现，均展现敦品的“智造”特征。我们将为敦品建立终生档案，努力打造敦品艺术品“一品—故事”，实现敦品高级定制“一品—编号”，并期待利用新科技实现敦品的云储存和敦品检索，建立敦品族群。作为健康生活的倡导者，敦品鼓励使用者参与设计，同时，吸引知名设计师与文化人进行跨界设计，创造大家的敦品。

The Dunpin Life section includes various life products, covering food, clothing, shelter, transportation, use, entertainment, appreciation, and commerce, and combines Dunpin with service by selling products in service and letting you enjoy the service through products. It designs and makes artistic articles for daily use, and contains a healthy life state. When customers experience the whole-series household products in Dunpin Life Pavilion including overall design, furniture, household appliances, textiles, lamps, art works, clothes, accessories and furnishings, they can buy any piece of

艺术家：徐阳
作品名：《和茗茶馆家具设计》

Artist: Xu Yang
Work: Furniture Design of Heming Tea House

products, or buy the whole set. In the process of buying and experiencing, the customers actually are enjoying the life style of Dunpin and comprehending its life philosophy. A Dunpin product is not only a product. As it fulfills its functions and changes its roles, it will become a commodity, appliance, and a collection in the end. Dunpin products have the most stories, and pursue energy conservation and environment protection in making and using. From research and development to design and function, every aspect shows the “intelligent making” feature of Dunpin. We will establish lifelong files for Dunpin products, try to realize “one

product one story” of Dunpin art works, and achieve “one product one number” of custom-made Dunpin products. We expect to use new technologies to realize the cloud storage and retrieval of Dunpin products, and establish a Dunpin Community. As the pioneer of healthy life, Dunpin encourages users to participate in the design and attracts famous designers and cultural celebrities to conduct cross-field design, in order to create the Dunpin for everyone.

艺术家：朱小杰
作品名：《玫瑰椅》

Artist: Zhu Xiaojie
Work: 《Rose Chair》

艺术家：章俊杰
作品名：《浮生》

Artist: Zhang Junjie
Work: 《Floating Life》



艺术家：倪献鸥
作品名：《无穷动》

Artist: Ni Xian'ou
Work: «Infinite Action»



艺术家：连悦智 钟奉汐 韩雨婷
作品名：《女书女》

Artist: Lian Yuezhi, Zhong Fengxi, Han Yuting
Work: «A woman Writes woman»



艺术家：马川 朱自瑛 吴作辰
作品名：《卿卿如晤 挂念》

Artist: Ma Chuan, Zhu Ziying, Wu Zuochen
Work: «A Grief Observed-Worry»



艺术家：丁祎
作品名：《暗香茶具》

Artist: Ding Yi
Work: «Fragrance Tea Set»



艺术家：冯晓娜
作品名：《漆艺术食具》

Artist: Feng Xiaona
Work: «Lacquer Tableware»



艺术家：林霞 桑鑫鑫
作品名：《十九木 口琴》

Artist: Lin Xia, Sang Xinxin
Work: «Nineteen Wood Harmonica»



艺术家：王雪青
作品名：《新杭州新西湖》

Artist: Wang Xueqing
Work: «New Hangzhou and New West Lake»

♥♥ 敦品·传媒版块主要整合中国美术学院所属《美术报》《新美术》《敦品杂志》等媒介载体，并结合敦品系列展、网站微博、公益活动、创意广告、电影、网游等多种形式，形成集纸质媒体、网络媒体、数字媒体等综合性的高端艺术传媒系统。敦品·传媒既是一个实体产品的生产者，又是一个敦品艺术与生活理念的传播者，由此形成敦品理念的虚拟传播网，使其成为网络化的存在态势。敦品的产品可以在敦品的实体旗舰店即敦品中心进行销售，但更为系统完整的销售体系将通过网络平台构筑，形成敦品网城；同时，敦品传媒是一个集广告、电影、电视、网游制作，报纸、杂志、书籍出版，音效、新媒体、综合艺术跨界整合与研发的复合型版块。敦品传媒积极发挥传媒的跨界力量，推进正能量的艺术化传递，是对传媒的当代诠释与现代演绎，利用敦品的平台让更多的人了解中国的文化，使中国传统文化和精神价值走向世界。

♥♥ 敦品的每一件产品都由合作的艺术家精心设计，选取优质的材料，精雕细琢而成。敦品专注于每一个细节，期望通过努力，将创意和想法传递为力量、创造出价值，让人们回归心灵，演绎“返璞归真”的生活方式。如今，敦品已和王冬龄、刘正、沈浩、白砥、韩璐、杨参军、周刚、周武、戴雨享等众多知名艺术家展开合作。

The Dunpin Media section mainly integrates *China Art Weekly*, *New Arts*, *Dunpin Magazine* and other media vehicles of China Academy of Art, and combines multiple forms such as Dunpin exhibition series, website microblog, public benefit events, creative advertising, films and online games, to form a comprehensive high-end art media system integrating paper media, internet media, and digital media. Dunpin Media is both a producer of physical products and a disseminator of Dunpin art and life philosophy, thus a virtual transmitting network of Dunpin philosophy is formed, making it a network existence. Dunpin products can be sold in the physical flagship shops, i.e. Dunpin Centers, but the more complete sales system will form an online Dunpin shopping mall through the construction of network platform. Meanwhile, Dunpin Media is a compound section that combines making advertisements, films, TV shows, online games, publishing newspapers, magazines and books, and the integration and R & D of sound effect, new media, and synthetic

arts. Dunpin Media actively exerts the field-crossing strength of media, and promotes the artistic transfer of positive energy. It's a contemporary interpretation and modern expression of media. Dunpin let more people get to know Chinese culture, and let the basic spirit and modern value of Chinese traditional culture go to the world.

Every product of Dunpin is designed by collaborative artists and made from superior materials through refined crafts. Dunpin pays attention to every detail, and hopes to transfer the originality and idea into strength and create value through effort, so that people can return to their heart and lead a life of "original simplicity". So far, Dunpin has joined hands with Wang Dongling, Liu Zheng, Shen Hao, Bai Di, Han Lu, Yang Canjun, Zhou Gang, Zhou Wu, Dai Yuxiang, and other famous artists.

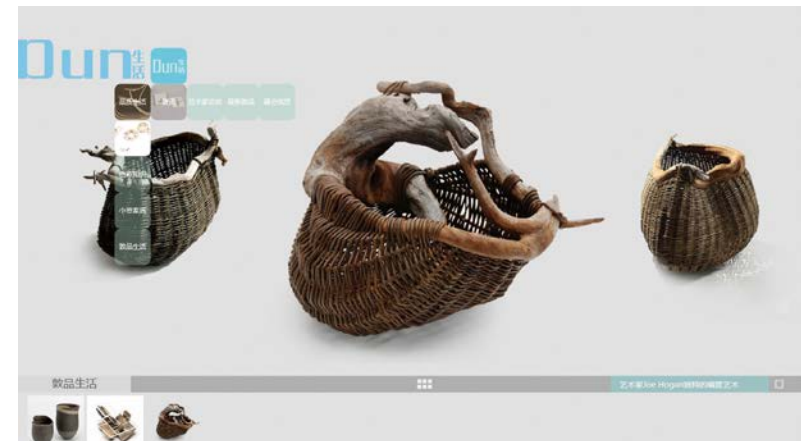


“电影：城市生命馆”生命剧场”
《生活的逻辑》
作者：苏夏

“Movie: “*The Logic of Life*”,
Life Theatre. Urban Life Pavilion
Work:Suxia



《敦品艺术》杂志
Magazine: Dunpin Art



敦品网站
Dunpin website

Inspiration from DunPin The Exhibitions of DunPin

敦品励行

Inspiration from DunPin ///

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敦品之路

The Exhibitions of DunPin ///

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敦品贵州展展品

Exhibits at Dunpin
Exhibition in Guizhou

敦品贵州展

为了使敦品更好地走向社会，将敦品这个年轻而富有活力的品牌推向市场，接受市场的考验，敦品运营团队从敦品创办至今，举办了多次展览，在敦品建设运营等问题上做了深入持续思考。

In order to let Dunpin enter the society, and let the young and vigorous brand of Dunpin enter the market and received by market, Dunpin's operational team has held many exhibitions since the establishment of Dunpin, and has done constant thinking about its construction and operation.

敦品参与了2012“创新·创业·创富”贵州青年文化创意展会，于2012年1月15日至2月15日在贵州青年文化创意产业园北园举行，为期一个月。本次展览主要展示了敦品的丝织品、木雕、陶瓷、家具、漆画、雕塑、服装等七大类创意产品。依据展品的特质，确定了敦品展的七大分区主题，分别为炙热与激昂、坚韧与精巧、糅合与智慧、低碳与巧思、古朴与庄重、理智与情怀、高贵与神秘，并以赤、橙、黄、绿、青、蓝、紫七色将空间划分为七个区域。七大空间区域相互呼应，以丰富多样的艺术表现形式诠释了敦品的概念，为前来参展的观众带来一场绚丽而有品位的视觉盛宴。



敦品贵州展展品

Exhibits at Dunpin Exhibition
in Guizhou



敦品贵州展展品

Exhibits at Dunpin Exhibition
in Guizhou

Dunpin participated in the 2012 “Making Innovation, Starting Business, Making Wealth” Guizhou Youth Culture Creativity Exhibition held from Jan. 15th to Feb. 15th 2012 in the north park of Guizhou Youth Culture Creative Industry Park. This exhibition mainly displayed 7 types of creative products of Dunpin, i.e. Dunpin silk fabrics, leather carving, ceramic, furniture, lacquer painting, sculpture, and clothes. Based on the features of the exhibits, 7 sub-themes of the exhibition were decided, which respectively were Hot and Passionate, Tough and Exquisite, Mixed and Smart, Low-carbon and Ingenious, Simple and Solemn, Reasonable and Emotional, Noble and Mysterious, while the 7 Exhibition areas were distinguished by 7 colors, i.e. red, orange, yellow, green, blue, indigo, purple. The 7 exhibition spaces echoed each other, interpreted the concept of Dunpin with rich forms of artistic expression, and brought a gorgeous high-grade visual feast to the audiences.

●● 敦品概念展于2012年6月10日至6月17日在杭州西湖博物馆举办。此次展览集中国美术学院的老师、校友、毕业生的优秀作品，是敦品产品首次在杭州向社会展示。展览分为壁挂展示区域，创意家具展示区域，陶瓷、玻璃、漆艺展示区域，新西湖创意展示区域，手工艺创意与展示区域，多媒体展示与互动区域，敦品海报展示区域等七个部分。展示了包括许江、王赞、宋建明、刘正、王雪青、唐明修、周武、戴雨享、许群、毕学锋、李文等艺术家的作品及艺术品衍生品。七大展区相互呼应，以不同艺术表现形式诠释了敦品的概念，吸引了众多艺术爱好者前来参观。

Dunpin Conception Exhibition was held from June 10th to 17th 2012 in West Lake Museum in Hangzhou. This exhibition exhibited the excellent works of the teachers, alumnus, and graduates of China Academy of Art. It was the first time that Dunpin products were displayed to the people in Hangzhou. The exhibition was divided into 7 parts: Wall Hanging Display Area; Creative Furniture Display Area; Ceramic, Glass and Lacquer Art Display Area; New West Lake Creativity Display Area; Handicraft Creativity and Display Area; Multimedia Display and Interaction Area; Dunpin Poster Display Area. It exhibited the art works and art derivatives of Xu Jiang, Wang Zan, Song Jianming, Liu Zheng, Wang Xueqing, Tang Mingxiu, Zhou Wu, Dai Yuxiang, Xu Qun, Bi Xuefeng, Li Wen, and other artists. The 7 display areas echoed with each other. They interpreted the concept of Dunpin with different forms of artistic expression and attracted numerous art lovers to the exhibition.



敦品概念展展览现场

Venue of Dunpin
Conception Exhibition



敦品概念展展品

Exhibits at Dunpin
Conception Exhibition



敦品之夜展览现场

Venue of The Night of Dunpin

敦品之夜暨 中国美术学院 服装设计作品秀

The Night of Dunpin: China Academy of Art Fashion Show

●● 敦品之夜暨中国美术学院服装设计作品秀于2012年6月11日在西湖区转塘街道外桐坞村后青翠的茶山上上演，将充满时尚张力的霓裳羽衣与自然纯净的茶园风景相结合，为观众演绎了一场集创意、新锐、时尚于一体的完美风暴。本次展示具有新颖独特的创意、强烈的视听震撼力和时尚异彩的表现形式，将敦品品牌所提倡的品质文化与所营造的新生活方式传递给人们，使得忙碌的都市人心生一份“生活在艺术里”的闲适心情。

The Night of Dunpin: China Academy of Art Fashion Show was held on June 11th 2012 in Waitongwu Village, Zhuantang Neighborhood, Xihu District. This fashion show was put on the stage on the green tea hill behind Waitongwu Village. It combined the colorful clothes filled with the tension of fashion with the natural and pure tea garden scenery, and provided a perfect storm of innovation and fashion. The show had new and unique ideas, strong audio-visual impacts, and splendid forms of expression. It passed the quality culture advocated by Dunpin and new life style created by Dunpin to people, and let the busy urban people enjoy a leisurely mood of “living in art”.



敦品之夜展览现场

Venue of The Night of Dunpin



敦品之夜展览现场

Venue of The Night of Dunpin



●● 2013年时逢中国美术学院85周年校庆，中国美术学院敦品书架开启仪式于4月7日上午在中国美术学院南山校区举行，同时敦品四季·春季艺术典藏展也盛大开幕，展览由4月7日持续到4月10日。

敦品书架开启仪式 暨敦品四季·春季 艺术典藏展

●● 敦品书架开启仪式由浙江省委宣传部常务副部长胡坚与中国美术学院党委书记钱晓芳共同揭幕。敦品书架是由中国美术学院在遵循敦品的核心理念下，从历年出版的图书中选取的近4500册图书构成，多为著名艺术家画册、美术理论专著和学院艺术创作、创意设计成果集等图书。它们分别被赠送给十一个地市，旨在让民众感受美育的滋养，让艺术重回民众的心灵，提升全民文化素养，促进文化产业的发展与繁荣。

●● 敦品四季·春季艺术典藏展秉承敦品“艺术生活化，生活艺术化”的理念，倡导“艺术生活，分享爱”的公益价值观，以“传承经典，风雅收藏”为主题，分为书法、国画、版画、陶艺四大板块，通过艺术品鉴、艺术收藏，立体展示学院国、书、版、陶四个专业名师大家的得意之作和青年才俊的探索履迹。

●● 典藏展首次大规模系统地展出王赞、韩璐、张谷旻、林海钟、王冬龄、沈浩、白砥、陈大中、韩天雍、刘正、周武、戴雨享、佟飏、于洪、应金飞等中国美术学院艺术名家的经典作品一百多件。其取得的效果和市场反应十分理想，总成交率逾八成，书画版块表现尤其抢眼，除了王赞、韩璐、沈浩、陈大中等名家名作全部成交之外，张谷旻、林海钟、胡寿荣、白砥、吕金柱等精品的交易率也不错。版画和陶艺版块中，刘正、周武、戴雨享、佟飏、于洪、应金飞等均成为买家收藏重点。这表明敦品的品牌定位契合了市场的需求，购买者中不乏浙商名企高层，购买力强劲。敦品品牌在繁荣艺术创作、推动艺术品市场健康可持续发展的同时，也将不断推出具有投资潜力的名家名作，加强与浙商的跨界交流，使敦品成为提升浙商生活品质与内涵的新标杆。

└敦品四季·春季展版画馆展品

└Exhibits in the Woodcut
Exhibition Hall of Dunpin
Four Seasons: Spring Classic
Art Collections Exhibition



Dunpin Bookshelf Opening Ceremony & Dunpin Four Seasons: Spring Classic Art Collections Exhibition

In 2013, China Academy of Art will celebrate its 85th Anniversary of Founding. In the morning of April 7th 2013, China Academy of Art Dunpin Bookshelf Opening Ceremony was held in the Nanshan campus of China Academy of Art. Meanwhile, Dunpin Four Seasons: Spring Classic Art Collections Exhibition which lasted from April 7th to 10th also started grandly.

Dunpin Bookshelf Opening Ceremony was jointly inaugurated by the standing undersecretary of Zhejiang Propaganda Department Hu Jian and the secretary of the party committee of China Academy of Art Qian Xiaofang. Dunpin Bookshelf is made up of nearly 4,500 books selected in accordance with the core brand concept of Dunpin from the books China Academy of Art published over the years. Most of the books are painting albums of famous artists, fine art theories, and albums of the art creation and creative design achievements of the academy. They were given to 11 cities respectively as gifts, aiming to let the people feel the nourishment of aesthetic education,

敦品四季·春季展陶艺馆展品

Exhibits in the Pottery Exhibition Hall of Dunpin Four Seasons: Spring Classic Art Collections Exhibition

敦品四季·春季展版画馆展品

Exhibits in the Woodcut Exhibition Hall of Dunpin Four Seasons: Spring Classic Art Collections Exhibition

let art return to the people's heart, improve the people's cultural attainments, and promote the development and flourish of culture industry.

Dunpin Four Seasons: Spring Classic Art Collections Exhibition stuck to the Dunpin philosophy, i.e. "Live up the Art and Art up the Life", advocated the public welfare value of "living artistically and sharing love", and took "Inherit Classic and Elegant Collection" as the theme. It was divided into 4 parts: calligraphy, traditional Chinese painting, woodcut, and pottery. Through art appreciation and art collection, the exhibition displayed the masterpieces of famous masters of the academy in the 4 fields, and the works of young artists.

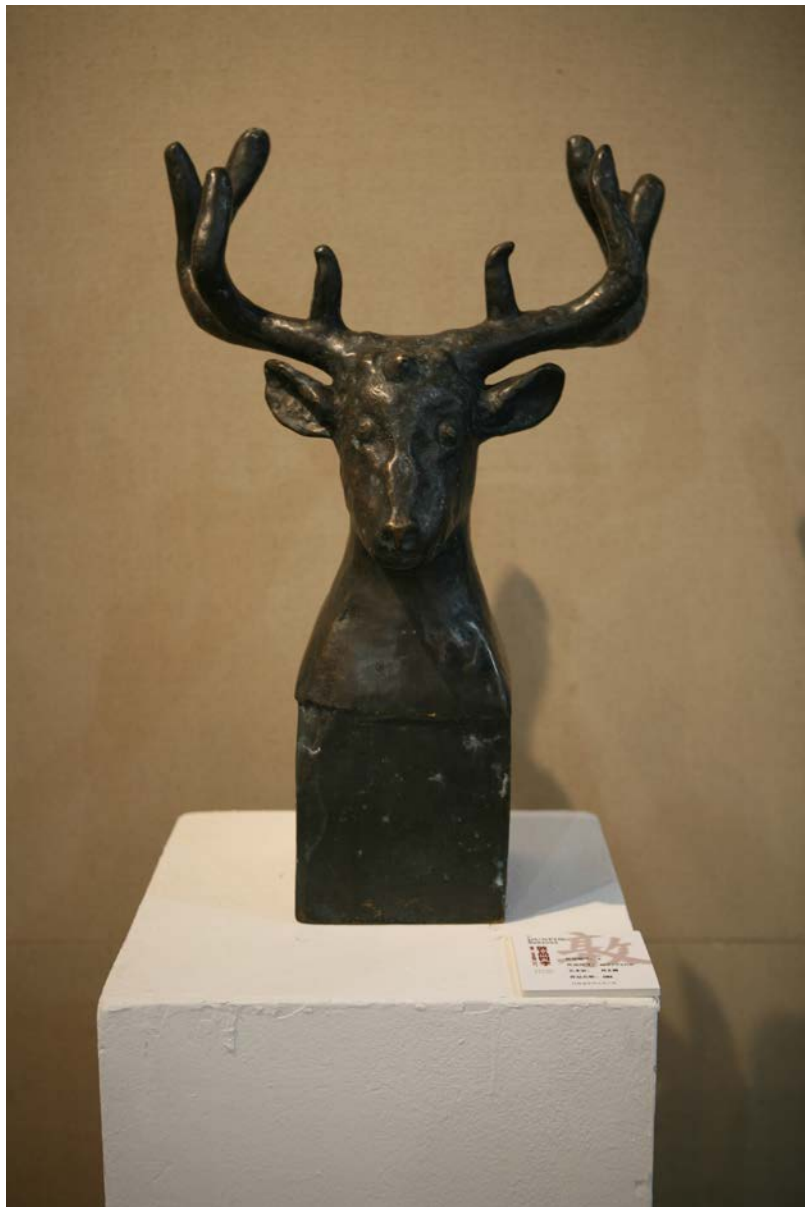
The Classic Art Collections Exhibition for the first time systematically and massively displayed over 100 works of famous artists from the academy including Wang Zan, Han Lu, Zhang Gumin, Lin Haizhong, Wang Dongling, Shen Hao, Bai Di, Chen Dazhong, Han Tianyong, Liu Zheng, Zhou Wu, Dai Yuxiang, Tong Biao, Yu Hong, Ying Jinfei, etc. The effect and market response were very nice, and over 80% of the exhibits were sold, among which woodcut sold especially well. The works of Wang Zan, Han Lu, Shen Hao, and Chen Dazhong were sold out, and the works of Zhang Gumin, Lin Haizhong, Hu Shourong, Bai Di, and Lv Jinzhu also sold very well. Woodcut and pottery works

of Liu Zheng, Zhou Wu, Dai Yuxiang, Tong Biao, Yu Hong, and Ying Jinfei became key collections for the buyers. All this suggests that the brand positioning of Dunpin accords with the market demand. There were many businessmen and famous enterprises in Zhejiang among the buyers, so the purchasing power was strong. While booming artistic creation and promoting the healthy sustainable development of artwork market, Dunpin Brand also will keep on introducing works of famous artists with investment potential, strengthen the communication with businessmen in Zhejiang, and make Dunpin a new benchmark for improving the life quality and taste.

敦品四季·春季展书画馆展品

Calligraphy and Painting Exhibition Hall of Dunpin Four Seasons: Spring Classic Art Collections Exhibition





艺术家：井士剑
作品名：《鹿》

Artist: Jing Shijian
Work: 《Deer》



敦品四季·夏季展展厅

Exhibition Hall of Dunpin Four Seasons:
Summer Classic Art Collections Exhibition

敦品四季·夏季 艺术典藏展

●● 敦品四季·夏季艺术典藏展于2013年7月18日至21日，在中国美术学院南山校区1号楼美术馆藏品馆盛大开展，是本年度继敦品·春季艺术典藏展成功举办后的又一次盛大展览。此次展览展出中国美术学院近60位艺术家的国画、书法、油画、水彩、版画、陶艺等六大板块的130余件作品。相比敦品·春季艺术典藏展，本次展览在原有国画、书法、版画、陶艺四大版块之余，增设了油画与水彩两大板块，且主要设置了陶艺、版画展厅，国画、书法展厅，油画、水彩展厅三大展厅，高规格、高水准地展出王赞、韩璐、胡寿荣、刘江、沈浩、陈大中、章晓明、孙景刚、井士剑、骆献跃、周刚、安滨、曹晓阳、孔国桥、方利民、佟飏、陈淞贤、刘正、周武、戴雨享等中国美术学院艺术名家的经典作品。

●● 本次典藏展得到雅昌艺术网、融创房产和浙商艺术品投资俱乐部的大力支持，获得《浙江日报》、《杭州日报》、新华社、中新社、《青年时报》、杭州电视台、浙江在线等多家主流媒体的关注。本次典藏展将捐献部分所得款项为贵州乡村地区儿童购买绘画材料、艺术书籍，以培养其美术学习兴趣，提高其艺术素养。

●● 展览以“艺术生活化·生活艺术化”的主题一以贯之，艺术家的创作紧贴“夏季”，如章晓明清新诱人的油画《莲蓬》带来夏的气息，刘江、沈浩创作的《江南忆》展现对杭州的独特情怀，刘浪清的《幽谷系列》让人联想到尚未舒展的西湖荷叶，夏季的生活细节无处不在，展馆浸润着夏季的浓郁气息。

●● 开幕当天，刘江、沈浩等名家的书法精品均被藏家抢购一空，刘海勇、潘汶汛、孟磊等艺术家的精品也被一早赶来的藏家收入囊中。展览受到了艺术爱好者和收藏家的青睐，获得了良好的市场反响，展现了浙江艺术品收藏、鉴赏的悠久历史传统与敦实的社会基础。此外，它延续春季展的艺术情怀，掀起了新一轮艺术品鉴、艺术收藏、艺术体验的视觉盛宴，引领艺术品市场的持续推进与健康发展。

Dunpin Four Seasons: Summer Classic Art Collections Exhibition was held from July 18th to 21st, 2013, in the Collection Exhibition Hall of the Gallery of Building No.1, Nanshan Campus of China Academy of Art. It's another grand exhibition in this year after Dunpin Four Seasons: Spring Classic Art Collections Exhibition. This exhibition exhibited over 130 works of nearly 60 artists of China Academy of Art in six sections, namely, traditional Chinese painting, calligraphy, oil painting, watercolor, woodcut, and pottery. Compared with Dunpin Four Seasons: Spring Classic Art Collections Exhibition, the summer exhibition added two sections, oil painting and watercolor, to the original four sections, namely, traditional Chinese painting, calligraphy, woodcut, and pottery. Three exhibition halls were set, which respectively were Pottery and Woodcut Exhibition Hall, Traditional Chinese Painting and Calligraphy Exhibition Hall, and Oil Painting and Watercolor, Exhibition Hall. Classic works of Wang Zan, Han Lu, Hu Shourong, Liu Jiang, Shen Hao, Chen Dazhong, Zhang Xiaoming, Sun Jinggang, Jing Shijian, Luo Xian Yue, Zhou Gang, An Bin, Cao Xiaoyang, Kong Guoqiao,

Fang Limin, Tong Biao, Chen Songxian, Liu Zheng, Zhou Wu, Dai Yuxiang, and other famous artists of China Academy of Art were exhibited with high standard and high level.

This Classic Art Collections Exhibition got strong support from Artron Website, Sunac China Holdings Limited, and Zhejiang Merchants Art Investment Club, and attracted the attention of Zhejiang Daily, Hangzhou Daily, Xinhua News Agency, China News Service, Youth Times, Hangzhou TV Station, Zhejiang Online, and other mainstream media. Part of the profit of this exhibition will be used to buy painting materials and art books for the rural children of Guizhou to cultivate their interest in learning art and improve their artistic sense.

The exhibition adhered to the theme "Live up the Art and Art up the life" from beginning to end. Most exhibited works were about "summer". For example, Zhang Xiaoming's fresh and attractive *Lotus Seed Pod* brought the breath of summer; Liu Jiang and Shen Hao's *Memory of the South of Yangtze*

River showed their unique emotion about Hangzhou; Liu Langqing's *Secluded Valley Series* made people think of the new and folded lotus leaves in the West Lake. The life details in summer could be seen everywhere, and the exhibition hall was filled with the thick smell of summer.

On the day of Opening Ceremony, the calligraphy works of Liu Jiang, Shen Hao and other calligraphers were sold out at once. The works of Liu Haiyong, Pan Wenxun, Meng Lei and other artists were also bought by collectors who came early in the morning. The exhibition was welcomed by art lovers and collectors, and got very good market repercussions. This reflected the long-standing historical tradition and profound social foundation of art collection and appreciation in Zhejiang. In addition, this exhibition carried on the artistic feelings of the Spring Exhibition, and started another round of visual feast of art appreciation, art collection and art experience, to lead the sustainable and healthy development of the art market.



“2013西湖国际艺术衍生品产业博览会暨敦品四季·秋季艺术衍生品展”于2013年11月15日在浙江世贸国际展览中心开展，展览为期四天。此次展览是全球首个艺术衍生品全产业链的国际化、专业化的高端艺术商务会展，同时也是敦品四季展在本年度继春季展、夏季展之后隆重推出的延续性系列展。展览为艺术衍生品产业化发展奠定基础，积极迎接艺术衍生品产业化和艺术消费时代的到来。

敦品四季·秋季艺术衍生品展在浙江世贸国际展览中心的1号馆和2号馆展出，展陈面积1000平方米，主要展出中国美术学院敦品的艺术家衍

生产品、原创艺术品、定制设计产品以及各类艺术创意产品。敦品秋季展的核心价值观围绕“艺术生活”展开，全场由“居·生活”、“赏·生活”、“用·生活”、“饰·生活”、“茶·生活”、“玩·生活”串联而成，向大众展示敦品的生活方式。秋季艺术衍生品展与春季、夏季典藏展的最大区别在于，以艺术品的衍生产品为主题，与百姓的生活更加贴近，其产品范畴包括家居用品、餐具、灯具、文具、首饰、配饰、文房用品、艺术礼品等，重点推出王冬龄、周刚、孙人、曹晓阳、井士剑、沈浩、韩璐等中国美术学院艺术家的优秀艺术品衍生产品，涉及织锦、陶瓷、丝绸、琉璃、纸质、木质、竹质等多种材质。

敦品将以此次艺术衍生品展为契机，将艺术品与非物质文化遗产、民间手工艺、创意设计、创新科技产品开发相结合，推广艺术衍生产品市场，使大众能够在日常生活中更直观地体验敦品精神，以期在敦品的未来发展中更进一步。

艺术衍生品·软装笔记本

Art derivatives-Soft Binding Notebook



艺术衍生品·精装笔记本

Art derivatives-Deluxe Binding Notebook



艺术衍生品·手表

Art derivatives· Watch



艺术衍生品·便签本

Art derivatives·Notepad

On November 15th, 2013, at Zhejiang International Trade Exhibition Centre, the “The West Lake International Art Derivatives Industry Expo, Dunpin four Seasons•Autumn Art Derivatives Exhibition” will be carried out a four-day exhibition. The exhibition is the world's first international and professional high-end artistic business exhibition of whole artistic derivatives industry chain. Meanwhile it is also a product exhibition after the grand launch of the exhibition series in spring and summer of the year. This exhibition lays the foundation for industrial development of art derivatives to embrace consumption era of the arts and artistic derivatives industry actively.

Dunpin four Seasons · Autumn Art Derivatives Exhibition will be held in Hall #1 and Hall #2 of Zhejiang World Trade International Exhibition Centre, which covers an area of 1000 square meters. It main displays Dunpin Chinese Academy of Art artists’ works with their art derivative products, original artwork, custom-designed products and a variety of creative art crafts. The core value of Dunpin Autumn Exhibition follows the idea of “Artistic Life”. The

whole Exhibition is consisted of the ideas as “Residence · Life”, “Appreciation · Life”, “Application · Life”, “Decoration · Life”, “Tea · Life”, “Entertainment · Life”. Through the ideas, the Exhibition can better present the folks with what the Dunpin life Style is. It also focuses on the introduction of artists as Wang Dongling, Zhou Gang, Sun ren, Cao Xiaoyang, Jing Shijian, Shen Hao, Han Lu and other Chinese Academy of art artists’ derivative products, which involve tapestry, ceramics, silk, glass, paper, wood, bamboo and other materials.

Dunpin Group will take this derivatives products exhibition as an opportunity to combine artworks with non-material cultural heritage, arts and crafts, creative design and innovative technology product development in order to promote the art derivatives market, so that the public can be more intuitive in their daily lives to experience the spirit of Dunpin products, in the hope of making further enjoyment in the future development of Dunpin.



艺术衍生品 · 油纸伞

Art derivatives ·Oiled Paper Umbrella

艺术衍生品 · 抱枕

Art derivatives ·Cushion



艺术衍生品 · 纸扇

Art derivatives ·Paper Fan



艺术衍生品 · 织锦画

Art derivatives ·Tapestry



艺术衍生品 · 瓷板屏风

Art derivatives · Ceramic plate Folding Screen

Inspiration from DunPin DunPin Center

敦品励行
Inspiration from DunPin ///

敦品中心
Dunpin Center ///



敦品大楼设计图

Design Drawing of Dunpin Building

● 敦品既是敦品的形象展示地，又是为顾客提供优质服务和实体产品购买的体验店。人们能够在敦品中心欣赏到敦品的各个品类，体验到敦品所营造的生活方式，且能直接迅速地掌握到最新的作品信息，购买敦品。

Dunpin Center is a place displaying the image of Dunpin, and an experience store providing the customers with first-rate services and physical products for sale. Here, people can appreciate every kind of Dunpin products, experience the life style created by Dunpin, grasp the information of the latest works directly and quickly, and buy Dunpin products.

最初试水的敦品体验店便是敦品中心的基本雏形。敦品体验店位于中国美术学院南山校区内，于2012年5月31日正式开业。体验店陈列着各式各样的作品，包括中国美术学院诸多艺术家的艺术衍生品和优秀青年设计师的精致作品，既有浓郁的美院特色，又体现了美院人奇思妙想的创意。体验店紧凑而不失舒适，室内风格别具特色，以黑白为主色调，时尚、简约而独特，给人以前卫、轻松与休闲的感受。

As the embryo of Dunpin Center, the pilot Dunpin Experience Store situated in the Nanshan Campus of China Academy of Art was officially opened on May 31st 2012. It displays various art works, including the art derivatives of the academy's famous artists and the fine works of the academy's excellent young designers, which not only are filled with the flavor of the academy, but also reflect the creativity of the artists. The Experience Store is compact and comfortable. Its interior decoration is of special style, with black and white as main colors. It's fashionable, simple and unique, giving people the vanguard, relaxed and leisurely feelings.

敦品体验店室内

Interior of Dunpin Experience Store





中国美术学院创意U盘

Creative USB Flash Disk of China Academy of Art



中国美术学院校徽

School Badge of China Academy of Art



艺术家：司文阁
作品名：《〈荷塘月色〉香薰》

Artist: Si Wenge
Work: 《“Moonlight over Lotus Pond” Censer》



中国美术学院抽象线条建筑明信片

Abstract Lines Architecture Postcard of China Academy of Art



中国美术学院校史明信片

School History Postcard of China Academy of Art



艺术家：陈丽
作品名：《龙情龙意》

Artist: Chen Li
Work: 《Dog and Dragon》



艺术家：王嘉庆
作品名：《手工皮雕》

Artist: Wang Jiaqing
Work: 《Handmade leather carving》



艺术家：黄晓望
作品名：《容器》

Artist: Huang Xiaowang
Work: 《Container》



艺术家：李增龙
作品名：《白瓷茶具》

Artist: Li Zenglong
Work: 《White Porcelain Tea Set》



艺术家：章俊杰
作品名：《风吟》

Artist: Zhang Junjie
Work: «Whisper of Wind»



艺术家：司文阁
作品名：《1928—蔡元培/林风眠/潘天寿/许江——〈国立艺术院〉创意纪念套杯》

Artist: Si Wen'ge
Work: «1928, Cai Yuanpei, Lin Fengmian, Pan Tianshou, Xu Jiang— "National Academy of Art" Creative Commemorative Cup Set»



艺术家：司文阁
作品名：《许江·四季葵园——〈春〉〈夏〉〈秋〉〈冬〉双嘴茶壶》

Artist: Si Wen'ge
Work: «Xu Jiang' Sunflower Garden in Four Seasons—— "Spring", "Summer", "Autumn", "Winter" Double Mouths Tea Pots»



艺术家：李增龙
作品名：《竹形文房用具》

Artist: Li Zenglong
Work: «Bamboo-shaped Stationery»



艺术家：郑闻卿
作品名：《丝缕—插画器》

Artist: Zheng Wenqing
Work: «Painting Container»

艺术家：彭哲
作品名：《水化石系列电子文房》

Artist: Peng Zhe
Work: «Water Fossil Series: Electronic Stationery»

艺术家：刘浪清
作品名：《清漪》

Artist: Liu Langqing
Work: «Ripples»

艺术家：王宗院
作品名：《钓鱼岛》

Artist: Wang Zongyuan
Work: «Diaoyu Island»

艺术家：王雪青
作品名：《王冬龄书法系列》

Artist: Wang Xueqing
Work: «Calligraphy Series of Wang Dongling»

艺术家：李增龙
作品名：《野阔》

Artist: Li Zenglong
Work: «Vast Wilderness»

图注为自上而下的图片顺序

●● 敦品中心位于中国美术学院南山校区西侧，由南山书屋改造而成，其室内装饰由著名室内设计师沈雷设计。南山书屋建造于20世纪30年代，是一幢砖木结构的花园别墅，为原浙江省建设厅厅长程振钧旧居。因其地理位置与文化积淀，这个建筑很早便被列为了文保单位，因此在改造中，建筑外观不能做太大改动，这增大了改造设计的难度。设计师因势利导，萌发了将楼层打通，在内部竖立起一个玻璃罩子的创意，于是便有了现在的敦品中心的整体格局与室内风格。

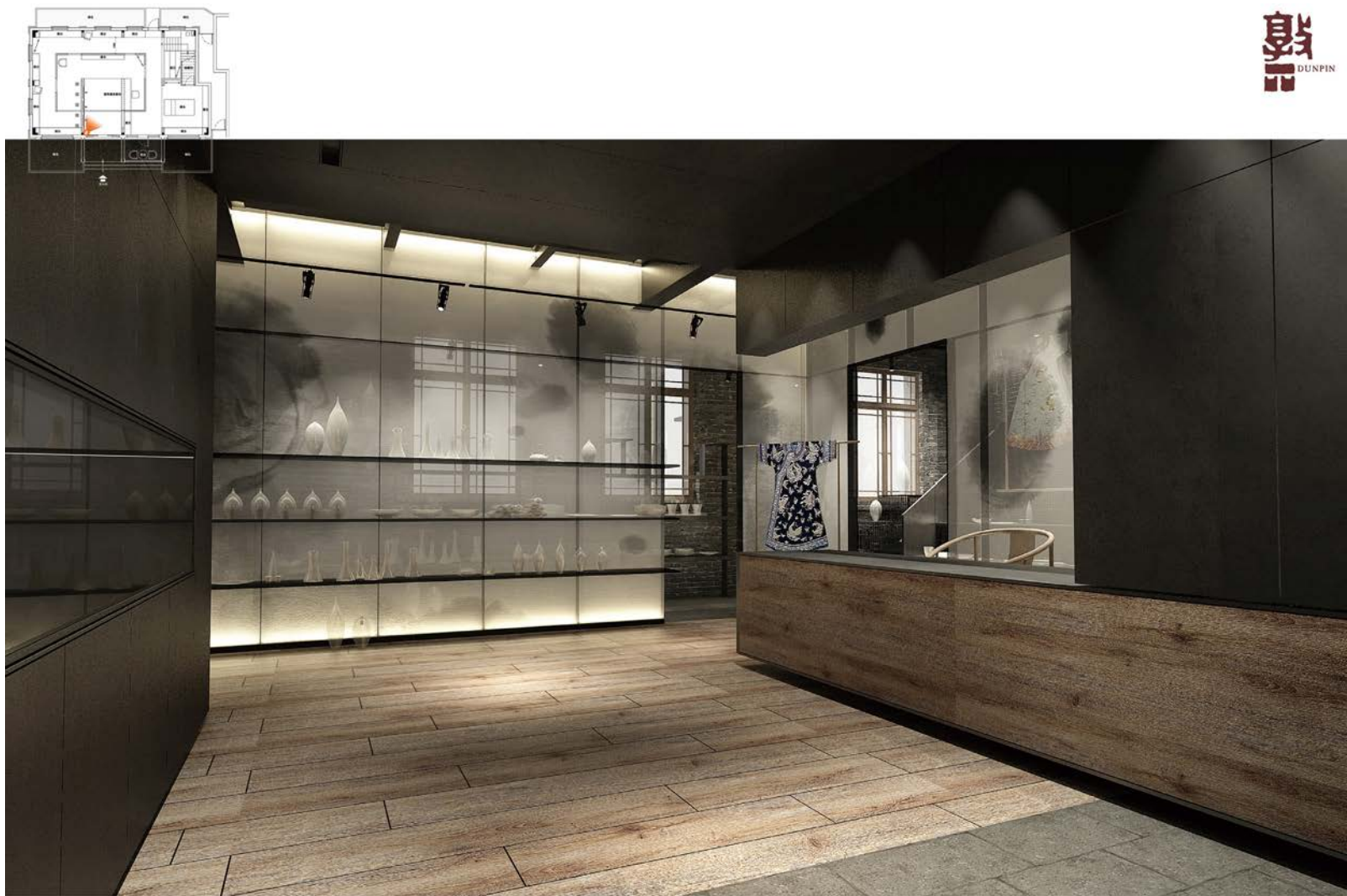
●● 敦品中心以黑色和棕色为主色调，整体氛围大气而不失精致，华丽却不带浮夸。陈列的敦品时而素雅，时而绚丽，时而统一，时而斑斓，与低调敦实的室内设计基调相映成趣。

●● 敦品中心一层设置服务中心，方方正正的格局，木制的地板，大理石的服务台面，玻璃层背后货架上的敦品朦胧隐现，给人以简约舒适的感觉。玻璃罩的巧妙布置，将原本一楼成正方形的空间分隔出几个连廊，分布于服务台的四

Dunpin Center is situated in the west of Nanshan Campus, China Academy of Art. It was reconstructed from Nanshan Bookstore, and its interior decoration was designed by famous interior designer Shen Lei. Constructed in 1930s, Nanshan Bookstore was a brick and timber structure garden villa. It was the former residence of Cheng Zhenjun, the former department head of the Department of Construction of Zhejiang. Due to its geographical location and cultural significance, this building was listed as a Cultural Protection Unit very early, so the appearance of the building couldn't have many changes in the reconstruction, which increased the difficulty of the reconstruction design. The designer made the best of the given situation, and came up with the idea of breaking through the floors and setting a glass cover in the building. Thus, the current overall layout and interior style of Dunpin center was born.

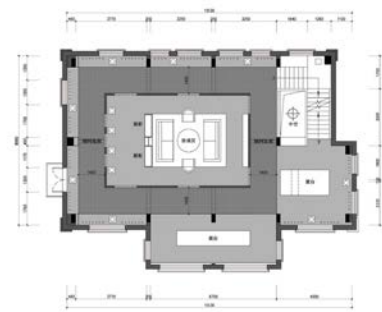
The main tone of Dunpin Center is black and brown. The overall atmosphere is grand and exquisite, gorgeous but not exaggerative. The Dunpin products displayed here sometimes are simple and elegant, sometimes are gorgeous, sometimes are unified, and sometimes are diversified, which contrast finely with the low key and solid interior design.

There is a Service Center on the first floor of Dunpin Center. The square layout, wooden floor, marble service counter, and the fuzzy shapes of Dunpin products on the shelves behind the glass wall give people a concise and comfortable feeling. The clever design of the glass wall divides the originally square of first-floor space into several corridors surrounding the service counter. Those



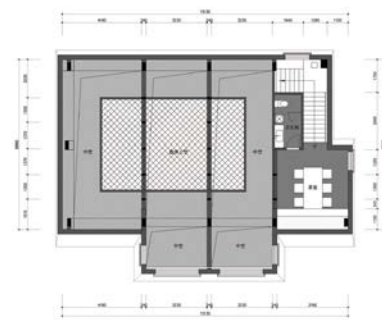
敦品中心一层平面布置图

Layout Chart of the 1st Floor of Dunpin Center



敦品中心二层平面布置图

Layout Chart of the 2nd Floor of Dunpin Center



敦品中心三层平面布置图

Layout Chart of the 3rd Floor of Dunpin Center

周，在这些连廊中，布满了货架，主要用于陈列艺术衍生品和可批量生产的小件艺术品。更有趣的是，这里还设置了隐藏的抽屉，人们只要仔细观察就能找到它们，抽出这些隐形的抽屉，客户可以慢慢挑选抽屉里的小物件，尽情享受淘宝的乐趣。一层的西侧方是一个较小的空间，除了放置货架外，还设置了一张木质的展示桌，既增添了随意之趣味，也丰富了艺术产品的展示方式。

♥♥ 敦品中心的楼梯，以及二楼近乎一半的楼板采用了钢筋网格的镂空形式，配以柔和的灯光，形成独特的效果。这种瓦解和突破刻板，大胆而别具匠心的室内设计，营造出浓浓的艺术感，体现出东方文化的内涵和敦品品牌的“特立独行”。二层正中玻璃罩的区域是最核心的位置，这里被设计成一个会客厅，用于接待贵宾。贵宾在洽谈之余，也在体验着敦品的生活方式，无论是沙发，还是茶几，亦或是照明的灯具、周围悬挂的字画，都是敦品。这个集洽谈、欣赏、体验等功能于一身的空间，以整体展示的方式，营造着返璞归真的理想生活方式，体现着生活艺术化的气息，这与敦品所倡导的核心理念相契合，也是艺术生活化的范例。这种整体体验的方式，更能营造出敦品所提倡的氛围与精神，体验区的敦品定期进行整体更换，以增加丰富性与体验感。二层以陈列较为贵重的艺术品为主。

♥♥ 敦品中心三层的小阁楼，大约一人高，空间上较为紧凑，但充满了时尚和休闲的气息。在这里，人们所见之处，所触之物都是敦品，艺术已被融入到了空间的每一个细节。如此考究的设计细节与别具一格的购物环境，使得人们在敦品中心鉴赏、休闲、购物的过程本身就是一种享受。

corridors are filled with shelves for displaying art derivatives and mass-produced small art works. What's more interesting is there are hidden drawers. People can find them if they observe carefully. They can open those hidden drawers and slowly select the small art works in them, enjoying the fun of treasure hunt. In the west side of the first floor, there is a small space with shelves and a wood display table, which increases the fun of randomness and enriches the way of displaying art works.

The stairway and almost half of the second floor of Dunpin Center adopt the hollow style steel net. Together with the gentle light, they form a unique effect. This bold and ingenious interior design which shatters and breaks rigidity, creates a strong artistic sense, and reflects the connotation of oriental culture and the distinctiveness of Dunpin brand. The glass cover area in the middle of the second floor is the heart of the floor, which was designed into a reception room for receiving distinguished guests. While having a pleasant chat, the guests also can experience the life

style of Dunpin. No matter the sofa, tea table, or the lamps and paintings on the wall, they are all Dunpin products. In this space for chat, appreciation and experience, the integral displaying method creates the ideal life style of "original nature", and reflects the artistic sense of life. This accords with the core idea of Dunpin, and also is an example of "live up the art". This overall experiencing method can show the atmosphere and spirit advocated by Dunpin better. The Dunpin products in the experience area are changed regularly to increase the richness and experience. The second floor mainly displays more valuable art works.

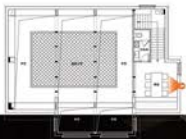
The attic on the third floor of Dunpin Center is about the height of a person. The space is more compact, but filled with fashionable and leisure style. Here, everything and everywhere you can see are Dunpin. And art has been blended into every detail of the space. Such particular design details and unique shopping environment make the art appreciation, recreation and shopping in Dunpin Center quite enjoyable.

敦品中心室内效果图

Interior of Dunpin Center

敦品中心阁楼效果图

Attic of Dunpin Center



Inspiration from DunPin Dunpin Win-win

●● 敦品在建立与发展过程中，与学院、师生和社会之间存在特殊且紧密的关系，对三者的共赢产生了重要的影响。

●● 对学院来说，敦品的建立结合了中国美术学院的教育、研究、实验特色和前卫的艺术特质，充分发挥了高校现有的社会资源、人才资源、专业资源、政策资源等平台资源，将艺术设计转化为先进生产力和可落地的创意产品，提升影响当代中国人的精神方式与东方美学哲理，践履高校的社会责任。

●● 对于教师而言，敦品可通过制度化的安排，除了使设计者占有股份，拥有设计分成、专利或著作权收益转让等经济杠杆外，还可以通过职称评定、出国深造、职位晋升等激励方式，激发教师或设计师的才能和智慧，带动他们自觉热情地参与到敦品的事业中来。同时，以科研编制身份引进社会人士加入中国美术学院，丰富人才构成，加强学院科研能力，提高教师的实践能力，使得学生提前进入社会实践，教学与社会高度接轨，教学相长，研产相融。

●● 对于社会而言，敦品是创新驱动发展的时代要求，整合浙江乃至全国范围的优秀制造商，以品牌联合、设计合作、贴牌加工等方式主动转型升级，提升中国制造业研发、营销两端的薄弱环节。敦品对促进我国民族品牌的觉醒具有重要意义，对于资本投向给予激励引领的作用，尤其为致力于民族品牌的设计界、企业界、金融界的有识之士提供平台，共同推进民族品牌事业的发展。在未来抗衡世界品牌的竞争中，敦品也许会成为代表今日中国影响力的重要力量。

●● 敦品，力求将国美人的研究成果以产品的方式推向社会，把学院的人才资源推介出校园，将学校的理想与信念传播于众。敦品，期望引领一种新的生活方式，培养人们新的消费习惯，以最大程度地提升我们的生活品质与生活内涵，建立日趋自信的精神世界与生活方式。

敦品励行

Dun Pin Action ///

敦品共赢

Dunpin Win-win ///

In the process of establishment and development, Dunpin has a special and close relationship with the academy, teachers & students and society, and has an important influence on the win-win relations between the three sides.

To the academy, the establishment of Dunpin combines the education, research and experiment features and vanguard artistic characteristics of the academy. It gives full play to the existing social resources, talents resources, professional resources, policy resources and other resources of the academy, and turns artistic design into advanced productivity and practical creative products. It improves and influences the spirit style and oriental aesthetics of contemporary Chinese people, and helps the academy fulfill its social responsibility.

To the teachers, apart from letting the designers hold shares and enjoy the economic benefit of design, patent or copyright transfer through institutional arrangements, Dunpin also can stimulate the teachers or designers' talents and wisdom through

professional title appraisal, abroad study, and post promotion, making them taking part in the cause of Dunpin consciously and passionately. Meanwhile, Dunpin attracts social elites to join in the academy with scientific research posts, which can enrich the talents composition, strengthen the academy's the capacity for scientific research, enhance the teachers' practical ability, and let the students start social practice in advance. In this way, education and society are highly integrated; teaching benefits teachers as well as students; and research and production are blended.

To the society, Dunpin is the demand of the times for innovation to drive development. It gathers excellent manufacturers across Zhejiang and even China, and actively carries out transformation and upgrading through co-branding, design cooperation and OEM processing to improve the two weak ends of China's manufacturing industry, i.e. R &D, and marketing. Dunpin is of great significance to promoting the awakening of China's national brand. It encourages and leads capital investment, and provides a

platform for the men of insight in the design circles, business circle and financial circles who commit themselves to building national brand, so that they can work together to promote the development of national brand. In the future competition with world brands, Dunpin may become a major force representing China's influence today.

Dunpin strives to launch the research results of China Academy of Art in the society in the form of products, promote the talents resources of the academy out of the campus, and spread the ideal and belief of the academy among the people. Dunpin wants to lead a new life style and cultivate people's new consumption habits, in order to improve our life quality and meaning as far as possible, and form a more and more confident spiritual world and life style.

●● 文化创意产业自20世纪90年代起步发展至今，与文化资源、金融资源相辅相成，早已是知识经济社会中新的财富创造形式。如今，随着大数据时代的到来，文化提升与智慧整合也逐渐成为文创产业的重要发展形式。

●● 《创意·品牌·财富》致力于打造最优质的文化创意产业读本，与文创产业的发展并步齐驱，共同迈进，自2007年出版以来，至今已是第四期。与前几期相比，本期有两大不同特点：其一，突破了此前局限在杭州的地域限制，立足全国，搜罗各地的重要艺术展览，深入了解城市文化，并邀请到全国范围的文化创意产业名人，为我们讲述他们所在领域的前沿思考。其二，本期专篇叙述了中国美术学院的整合创意品牌——敦品，它是中国美术学院发挥智慧整合，调动学院资源的重要实践成果。本书主要包含三个版块：城市文化版块、品牌财富版块、敦品励行版块。

●● 城市文化版块，挑选了全国范围内具学术价值、前瞻性以及国际影响力的艺术展览，涵盖北京、上海、广州等城市，如第九届上海双年展、首届北京国际设计三年展、第四届广州三年展、2011成都双年展等。

●● 品牌财富版块，我们根据文创产业的基本分类，选择了服装设计、艺术经营、原创漫画、传统戏剧、电影电视、动漫产业、广告行业、互联网业、工业设计、休闲生活等不同行业极具代表性的人物，他们多为著名企业的创始人，或是长期从事该领域的研究者，我们以采访与邀稿的形式，收录其对所在行业的发展现状与趋势的新观

点与新思考。这里既能展现文创新锐的新理念、新智慧，又能传递文创精英的经验与睿智，我们可以结合文创领域领军企业的最新发展动态，寻找当下文创产业的发展趋势与方向。

●● 敦品励行版块，从敦品理念、敦品之品、敦品之路、敦品中心、敦品共赢五大章节，对中国美术学院的这一自主品牌“艺术生活化、生活艺术化”的价值主张进行阐述，并结合敦品的产品体系、展览体系以及敦品形象展示地和体验地进行完整而全面的介绍。

●● 在本书的编纂过程中，我们得到了杭州市领导和中国美术学院领导的关心与指导，得到了杭州市文化创意产业办公室、学院各职能部门与各分院的帮助与配合，特别得到了受邀为本书撰稿的企业家与艺术名人的大力支持，在此由衷地表示感谢。

●● 文化创意产业力量巨大，中国的设计师和文化企业可以创造出更多代表本土文化、具有中国特色的品牌，在创意软实力促进经济结构转型，提升国际竞争力中发挥更大作用。本书已编撰完毕，恳请广大读者对本书批评指正，建言献策，共同开拓《创意、品牌、财富》的编撰思路，引领文化创意产业时尚前沿，促进文创产业理念更新，催生文创产业创意激情。

编者
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Cultural and creative industry started to develop in 1990s. Now, supplementary to cultural resources and financial resources, it has become a new way to create wealth in the society of knowledge-based economy. Nowadays, with the arrival of the big data era, culture promotion and wisdom integration are gradually becoming two important development modes for cultural and creative industry.

Originality, Brand, Wealth aims to become the best reading in cultural and creative industry, and develop with cultural and creative industry at the same pace. Since 2007, four issues have been published. Compared with the preceding issues, this issue has two distinctive features. First, it broke the geographical restriction of being limited in Hangzhou, collected important art exhibitions throughout the country, made a deep exploration of urban culture, and invited celebrities in cultural and creative industry nationwide to talk about their cutting-edge thoughts in their own fields. Second, this issue gives a special account of the integrated creative brand of China Academy of Art——Dunpin. It's an important achievement of China Academy of Art in practice by integrating wisdom and redeploying the Academy's resources. This issue has three sections: Urban Culture, Brand Wealth, and Inspiration from Dunpin.

Urban Culture section selected art exhibitions throughout the country that have academic

value, foresight and international influence, covering Beijing, Shanghai, and Guangzhou, etc. For example, the 9th Shanghai Biennale, the 1st Beijing International Design Triennial, the 4th Guangzhou Triennial, and 2011 Chengdu Biennale, etc.

Based on the basic classification of cultural and creative industry, Brand Wealth section selected the representative figures in fashion design, art business, original cartoon, traditional Chinese opera, movie and TV, animation, advertising, internet, industrial design, and recreation industry. Most of them are founders of famous enterprises, or experts who have been engaged in the industry for a long time. Through interview and inviting contribution, we collected their new ideas and new thoughts about the current development situation and tendency of their own field. This section not only presents the new concepts and new thoughts in cultural and creative industry, but also spreads the experience and wits of the elites in cultural and creative industry. We can find the development tendency and direction of cultural and creative industry according to the latest development trend of the leading enterprises in cultural and creative industry.

The section “Inspiration from Dunpin” gives an account of the value “Live up the Art and Art up the life” of Dunpin, the self-owned brand of China Academy of Art in five chapters, namely, the idea of Dunpin, the produce of Dunpin, the

exhibitions of Dunpin, Dunpin Center, and Dunpin Win-win, and gives a complete and comprehensive introduction to the product system, exhibition system, and exhibition and experience venues of Dunpin.

In the process of compiling, we received concern and support from the leaders of Hangzhou Municipal Government and China Academy of Art, obtained help and cooperation from Hangzhou Cultural and Creative Industry Office, each department and school of China Academy of Art, and got great support from the entrepreneurs and art celebrities who were invited to write articles for this issue. Here, we'd like to express our heartfelt gratitude.

Cultural and creative industry has enormous strength. Chinese designers and cultural enterprises can create more brands that represent Chinese culture and have Chinese characteristics, and play a bigger role with the soft power of originality in promoting the structural transformation of Chinese economy and enhancing international competitiveness. This book has been finished. Readers' criticism and corrections, advice and suggestions are welcomed, so that we can explore compiling ideas for “Originality, Brand, Wealth” together, lead the fashion front of cultural and creative industry, promote idea updating in cultural and creative industry, and stimulate the passion for originality in cultural and creative industry.



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