

Chinese Jade Pattern Design Exhibition

中國古玉 形紋設計特展

JADE DESIGN

形紋設計5000年
古人智慧在震旦
2017.10.19—2018.10.18



策展概述

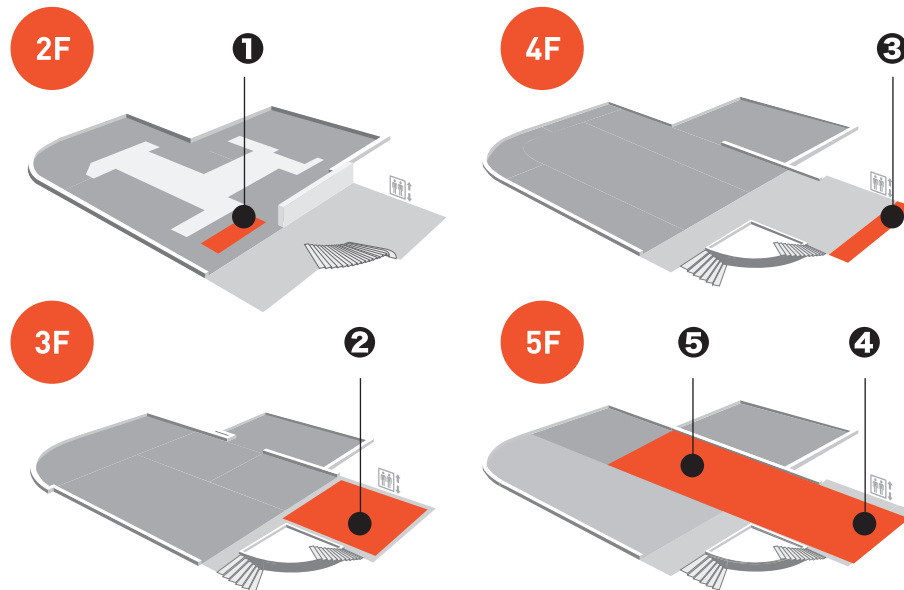
“设计”是我们耳熟能详的词汇，从个人的发型妆容到鞋帽服饰，从居家用品到环境空间，到处都有设计的身影。然而“设计”并非现代才有的观念，它从早就存在于人类的历史里，只是古人的字典里没有“设计”这个词汇，先民是以务实的态度，从解决问题的角度进行思考，如何运用现成的材料和技术，制作出符合功能所需的器物。因此，古代生活其实充满着设计思想，即使经过时代的嬗递，仍然保存在各种物质文化遗存中。今日，若是我们能掌握解析的方法，就不难体会前人的设计巧思。本展览即以玉器为例，从“依料施工”、“角度取象”、“样稿组装”及“一元多式”四项，尝试剖析古人的设计理念。欢迎你与我们一起深入玉的世界，探访数千年前的形纹设计，感受古人的巧思与智慧。

Brief Intro.

Designing is a familiar term to us. From the personal designing of hair styles to shoes, hats and costumes, from home living to environmental spacing, the concept of designing is pervasive. However, the concept of designing is not new. It probably existed throughout our human history. The ancients might not have the word "designing" in their lexicon but they did it in a practical and pragmatic way to solve their daily necessities; to use the then available materials and skill to produce utensils and vessels appropriate for their daily use. Ancient living was also full of designing concepts, some of which had not diminished in the flow of historical time and still well preserved and hold its value until now. With detailed modern analysis, it is not difficult to grasp and appreciate the art of designing from the ancients. Our current exhibition utilize the ancient jades, through the four concepts of "working according to the nature of materials"; "image rendering from different viewing angles"; "assembling and arrangement of design layouts"; and "one subject matter with multi-representations"; to elaborate and expound the jade making and designing concepts of the ancients. We welcome you to come with us to explore the world of jade and visit the jade making and designing wisdom and ingenuity of the ancients a few thousand years ago.

展览平面图 Exhibition Plan

- | | |
|----------------------------|--|
| 1. 《玲珑夜空》
依料施工－光影互动装置 | 1. <i>Starry Night</i>
Interactive Installation of Digital Lighting |
| 2. 《纹饰设计师》
样稿组装－扫描互动装置 | 2. <i>Pattern Designer</i>
Interactive Painting Installation |
| 3. 《玉器多宝格》
一元多式－多媒体互动装置 | 3. <i>Wunderkammer of Jade</i>
Multimedia Interactive Installation |
| 4. 《面面俱到》
角度取向－拓片纹饰装置 | 4. <i>Multi-dimensions of Jade</i>
Patterns Display Wall |
| 5. 《玉见设计》
主展区 | 5. <i>Jade Design</i>
Main Exhibition Hall |



依料施工

省工省料、物尽其用

玉是珍的美石，硬度偏高，不易雕琢，玉匠为了省工省料，会在制作玉器之前先行“相料”，观察玉料形状与所需器形是否相符？如何切割才能减少耗材，做出所需的器物？准此，发展出“依料施工”的方法，进而在经验的累积下，统整当时的需要，将各式器物依照形状大小排出主次之别，以决定用料先后的顺序，成为计划性的玉料分配。虽然依料施工法的局限性并不小，但是造型与纹饰的安排，却能呈现古人省工省料、物尽其用的智慧。

Working according to the nature of materials

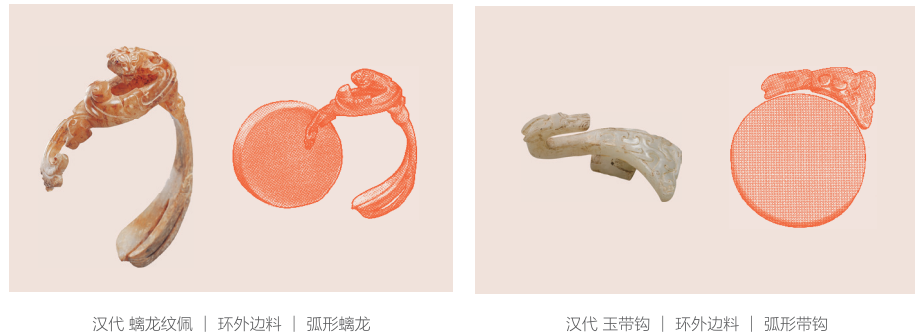
Make full use of available materials;
Saving both material and labor costs

Jade is a precious and costly stone with a very high hardness value which is extremely difficult to carve. To save labor and cost, a jade artisan would examine the jade material in detail with reference to its shape to determine if it could be made into the required jade item. He then would need to determine the way and method of cutting to achieve a minimum of wastage in the making of the required jade form. This would mean that the concept of "working according to the nature of material" must be strictly followed. Further to this, the artisan must arrange the various intended jade items according to sizes and importance to determine the stage planning in material usage. Although the "working according to the nature of materials" concept has its limitations, however with the usage designing plan on shapes and patterns, it truly exhibited the ancients' wisdom in cutting costs on labor and material to fully utilize the available jade materials.

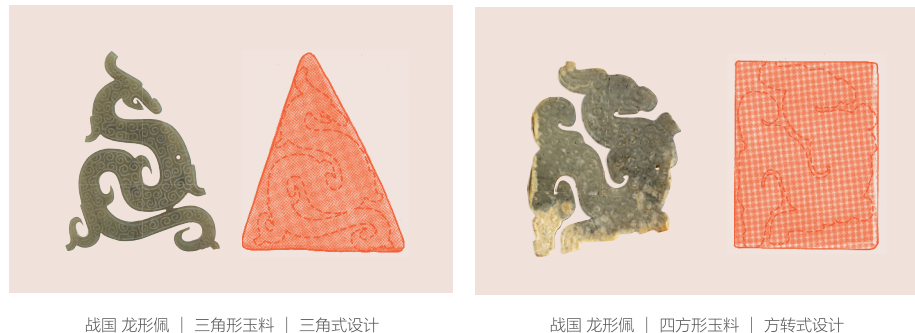
圆雕动物形纹设计 The design and layout of three-dimensional animal shapes



余料运用形纹设计 The design and layout of residue or remainder materials



片状玉料形纹设计 The design and layout of slice or blade shaped materials



震旦博物館
AURORA MUSEUM

开馆时间 / Opening Hours: 周二至周日 10:00 - 17:00, 周五延长至 21:00 (周一休馆)
Tues to Sun, 10:00 - 17:00, Fridays extended to 21:00, Closed on Mondays
网址 / Website: www.auroramuseum.cn 联系方式 / Tel: + (86 21) 5840 8899
地址 / Address: 上海市浦东新区陆家嘴富城路 99 号 No. 99 Fu Cheng Road, Pudong New Area, Shanghai

角度取象

视点变化、随形设计

古代玉器的角度取象，与玉料形状及审美观念息息相关。简单的角度取象采单一视点设计，如正面、侧面或俯视像三类；稍有变化者为双视点，以左右两个侧面结合为正面，或以正面和侧面、侧面及俯视为表现动物的姿态与特征；较复杂者则为三个或三个以上的多重视点，可以使平面或静态的动物玉饰产生立体生动的效果。此外，古代剑饰玉还有特殊的观者视点设计，从玉器的镶嵌位置对应旁观者的视点角度，营造出不同的动物形象，极为丰富有趣。

Image rendering from different viewing angles

Variations in point of sight ; Designing according to the shape of jade

The image rendering from different viewing angles is closely related to the shape of the jade material and the aesthetic preference of the ancients. The simple form of "image rendering" would only take a one viewpoint concept, for example, the frontal; the frontal with side view; the side view or the downward looking view to represent the jade animal's posture and characteristics. The more complicated designs would have three or more than three viewing angles. This would render the flat or statistic animal jade shapes to produce illusive but lively three-dimensional effect. The designing of ancient jade sword objects would also cater for the onlooker's viewing point of sight to adorn the jade items to generate very rich and variable animal shapes and postures.

正侧视点设计 Design and layout of the "frontal and side" viewing angles



商晚期 玉夔龙 片状玉龙 侧面取象



商晚期 玉兽面 片状兽面 正面取象



商晚期 兽面玉珪 双面雕琢 正侧取象

多视点设计 Multi-view designs

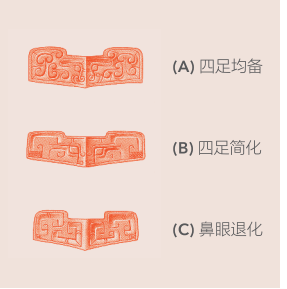


汉代 玉狮 圆雕动物 全视点取象



汉代 龙形玉饰 | 镂空龙纹 | 多视点取象

观者视点设计 Designing the viewer's point of sight

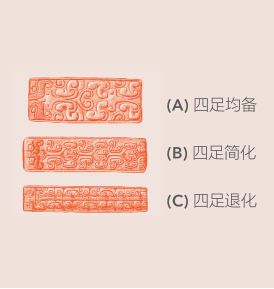


(A) 四足均备

(B) 四足简化

(C) 鼻眼退化

正前平视象

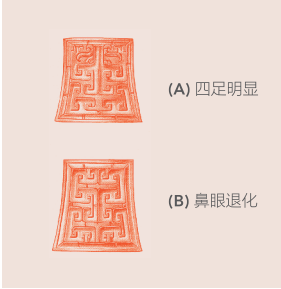


(A) 四足均备

(B) 四足简化

(C) 四足退化

高空俯视象



(A) 四足明显

(B) 鼻眼退化

斜角俯视视象

样稿组装

时代纹样、巧智组合

古玉的动物纹饰具有时代特征，但会随着器形而改变，显示当时存在着基本的样稿，可依形制而做调整。如西周的人纹和龙纹，在玉珪和玉块上作左右对称或环状排列；春秋时期的虺龙纹，可如寄生一般隐身于动物玉饰上，或是透过“一纹两用”法组成正面兽首；战国时期的蛇身龙纹以依附、交叠、共身及双身等形式，构成群体动物纹的组合；汉代螭龙纹可依玉料形状做成三角形、长方形及圆形等玉饰，也能与各种主体器型配合，产生巧妙的组合变化。

Assembling and Arrangement of design layouts

Patterns and motifs of the period; Combination of wisdom and perceptiveness

The jade animal designs emanate very strong characteristics pertaining to the respective periods. The layouts however would vary in accordance to the shape of jade. This showed clearly that there were common designs in those periods for varying the layouts according to the shape of the jade. Examples are: 1. Human figure patterns and the dragon patterns in the Western Zhou period—they were arranged symmetrically or in ring shapes on jade *huang* or jade *jue*. 2. The *hui*-dragon patterns in the Spring and Autumn period - they could conceal parasitically on animal jade bodies, or through the "one pattern dual use" method, they could be organized to form frontal beast heads. 3. The snake-dragon patterns in the Warring States period could be attached or adjoin, overlapping or crossover, sharing one similar body or having dual-bodies, to form groups of animal patterns. 4. The *chi*-dragon patterns in the Han period could be made into jade adornments of triangular, rectangular or round shapes in accordance to the jade material shapes. They could also collaborate with various main jade items to form a variety of ingenious combinations.

西周具象纹设计

The design of Western Zhou period's concrete representation (non-abstract) patterns



西周 人龙纹玉佩 | 一龙一人 | 左右组装



西周 人龙纹玉佩 | 二龙二人 | 层次组装



西周 人龙纹玉佩 | 三龙一人 | 人形组装

春秋抽象纹设计

The design of abstract patterns of the Spring and Autumn period



春秋早期 玉虎 | 龙凤样稿 | 寄生组装



春秋晚期 龙纹玉璧 | 虺龙样稿 | 环形组装



春秋晚期 龙纹玉勒 | 一纹多用 | 层次组装

战国具象形纹设计

The design of non-abstract dragon shapes of the Warring State



战国 龙形佩 | 龙中龙纹 | 寄生组装



战国 龙凤纹佩 | 龙凤共身 | 依附组装



战国 镂空龙形佩 | 一首双身 | 多重组装

一元多式

题材相同、料形变化

“一元多式”是指同一题材、形式互异，或同一品类、纹饰有别的情况。如西周玉鸟有长方形、三角形及圆形之状，也有多色玉料的巧雕之作；战国玉带钩呈龙形钩首、长条拱身及柱状凸纽的造型，到了汉代逐渐发展出琵琶形、镂空形及象生形等样式；韞形佩以盾牌物为主体，玉料较厚者制作高浮雕动物纹，玉料宽薄者制作出廓式的动物纹边饰，与主体部分产生依附、横越及穿透等关系。一元多式的变化，突破传统造型的制约，使古代玉器更有创意。

One subject matter with multi-representations

Variations of a similar theme

"One subject matter with multi-representations" refers to the usage of the same theme or subject matter to form different representations of the same subject. Also it could be the same jade items but with different patterns or decorations. For example the jade birds of the Western Zhou period had rectangular, triangular or round shapes. There were also carvings of multi-colored jades; the jade belt hooks of the Warring States period had hooks of dragons, with elongated bodies and cylindrical protruding button shapes. In the Han period, it further developed into *pipa* shapes (like an elongated guitar), open-works and animal shapes; *she*-shaped ornaments became shield-shaped and those with thicker bodies might have animal patterns in high relief. Those with wide and thin bodies could have animal patterns at the edge to attach, crossing or passing through the main bodies. The variations in the "one subject matter with multi-representations" were a breakthrough in the traditional designs enabling the ancient jade items to be more innovative.

题材相同的玉鸟设计

The design of jade birds with a similar theme



西周 玉鸟 | 厚块玉料 | 圆雕设计



西周 玉鸟 | 圆形玉料 | 纹饰设计



西周 玉鸟 | 俏色巧雕 | 依附设计

同形异纹带钩设计

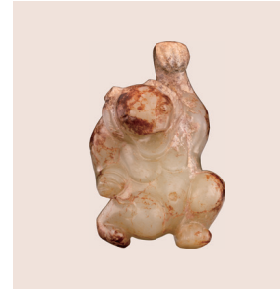
The design of belt hook of similar shapes but with different patterns



战国 谷纹带钩 | 钩头兽首 | 纹饰设计



汉代 龙纹带钩 | 钩头兽首 | 象生设计



汉代 熊纹带钩 | 钩头熊手 | 象生设计

纹韞形佩设计

The design of she-shaped ornaments of similar shapes but with different patterns



汉代 龙凤纹韞形佩 | 左龙右凤 | 对称设计



汉代 螭猴纹韞形佩 | 回首龙纹 | 创新设计



汉代 龙纹韞形佩 | 龙纹依附 | 变化设计