

关联的设计

字里行间



In the Western version of Adobe InDesign lines of text can be aligned according to a baseline. The Chinese version makes it possible to align characters to correspond to the optical center, which is often very practical for Chinese characters. However, it is difficult to reconcile baselines to the optical center.

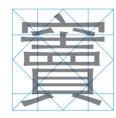
### The Multiple Variations of Chinese Characters

Determined primarily by political factors, some Chinese characters vary from region to region. The historical form of the character  $\mathfrak{F}$   $d\partial u$  (a family name, p. 19, fig. a-d) is still relatively close to seal script (p. 18, fig. a) in terms of style and semiotics, and it is still in use in Greater China as well as in Japan (p. 19, fig. a) today.

Several forms of characters in Taiwan [p. 19, fig. b] and Hong Kong [p. 19, fig. c] did not fail to leave their mark on our example. The most radical intervention, however, was the First Chinese Character Simplification Scheme in the People's Republic of China in 1959. To this day, the "Simplified Chinese characters" (简体字 jiǎntizì) is written there as it is in fig. d [p. 19]. In many cases it is equally difficult to establish a connection to the "Traditional Chinese characters" (繁体字 fǎntizì) without any knowledge. Yet, these variations exercise great influence over this gray area. Figs. a, b, and c [p. 19] are variations on the same Unicode point (font-specific). Fig. d [p. 19] has its own Unicode point (character-specific).



fig. a: Kozuka Mincho (Japan). U+7AC7



隐形锥体 Unsichtbarer Kegel Hidden cone

fig. b: LiSung Pro (Taiwan). U+7AC7

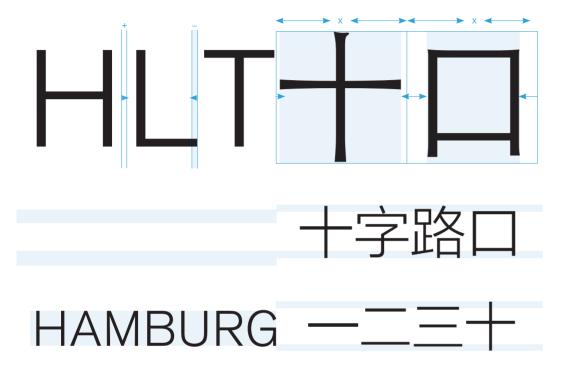


fig. c: Adobe Sungti (Hong Kong, VR). U+7AC7



fig. d: Adobe Sungti (VR). U+7AA6

While Latin fonts are primarily aligned along the baseline and x-height (mean line), only the optical center is relevant to Chinese typesetting. Both global and specific Chinese laws of optics require varying the horizontal and vertical expansion of each character, each of which lies between the "extreme" characters † shí [cross; ten] and  $\Box$   $k\delta u$  [mouth, of a river], which should not be confused with  $\Box$   $w\dot{e}i$ . Exceptions are characters such as -yi [one], or punctuation. This notion inspired us to create the model word 十字路口  $sh\acute{z}i$   $l\grave{u}k\delta u$ , or "street crossing."



Latin typefaces are customized to each individual type of print type. Uppercase letters are visually balanced: sometimes space is added (for example, at H and L), and sometimes it is taken away (for example, at L and T). In the context of a Chinese sentence this phenomenon could be called an "external balance" [kerning, going beyond adjustment]. Upper- and lower-case letters include the vertical extent of Latin typefaces, both ascendant and descendent length, height of the uppercase letters, x-height (mean line), and the

baseline, creating a variable overall image. Even though Chinese typesetters would not necessarily put it this way, you could say that most Chinese typefaces vary from the height of the character + *shi* "cross, ten," to that of the character  $\square$   $k\delta u$ , "mouth" (of a river). These characters, as well as the character  $\equiv s\bar{a}n$  "three" are helpful in vertically aligning both systems. Chinese characters are "monospaced." Each glyph in 英文 English and 中文 Chinese is placed on an invisible quadrant; spaces before and after already included and are only

The spaces between the words are useful. We need them to be able to read faster - and not to make so many mistakes.

# 字間的空白空間非常重 - 它為閱讀提供了 同時也會減少誤

中文 Chines



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**Designing Relationships** 

Inside the Characters

altered in exceptional cases, so as not to disturb the natural rhythm of the script. We would like to suggest the term "internal balance" to describe this phenomenon. If Chinese characters look no bigger than Latin and vice versa, then the image of the bilingual sentence is balanced. This, however, depends on each context and the degree to which they are mixed. In typesetting Latin fonts, words and other units are separated by spaces. There is no space between words in Chinese typesetting, but punctuation is set in squares—in the case of dashes,

in two squares. If you compare the ways that white space is used in both systems of writing, the results are not so very different.

fig. a Fences are not considered desirable in English gardens, because they obstruct the view of nature outside of the garden. Still, animals must be prevented from encroaching upon it, and so a freestanding wall placed clearly below the level of the grounds themselves becomes useful.



London倫敦—Hong Kong香港 个



Rotterdam 連特丹—Shenzhen Shekou 深圳蛇口 > 1914

Marseille 馬賽-Qingdao 青島→
spt



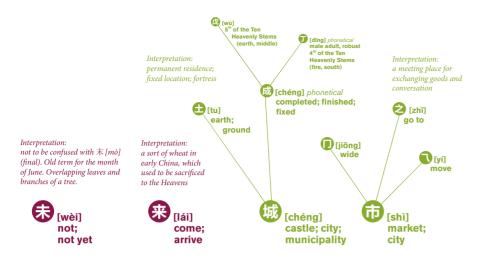
Kalkutta加爾各答—Zhoushan 舟山 →

Kapstadt 開普敦→Guangzhou廣州→

«Merci de m'offrir ici, die Gelegenheit de m'exprimer 對此課題 qui me tient vraiment à coeur. 正如您所知, je suis 設計者mais plutôt d'une autre culture narrative peut-être moins analysée, celle des Bildes. Je me permettrai donc d'exercer ici, etwas was sicherlich, in einem solchen Kreis von spécialistes de la belle langue, 不恰當 scheinen wird. Je vais essayer de reproduire cette pratique orale quotidienne der Mehrsprachigen unter sich. Durant le temps de cette 會議, und ohne dass es in keiner Weise, soyez rassurés, ein Modellcharakter nehmen soll. Ich möchte eher 嘗試, dass wir in eine 瑞士式的克里奥化 eintauchen. Eine partielle, perché deve anche essere possibile di introdurre l'Italiano e diverse 語言 romanze, e anche lingue d'immigranti, le 塞爾地 亞一克羅地亞 par exemple, eine der komplexesten europäischen Sprachen und die dritte meist gesprochene Sprache en Suisse. Diese 可能 aus mehreren Töpfen de même importance, 詞 匯 auszuwählen et de ce fait, noch präziser sich äussern zu können fasziniert mich. Schliesslich, il fut plus ou moins procédé ainsi um 第四種 Schweizer Sprache Rumantsch zu konzipieren. Diese Sprache ist ausserdem die einzige langue véritablement spécifique du pays. Sie wurde, rappelons-nous le, dans les années 70 et 80 mit der Hilfe vom Linguist Heinrich Schmidt als originale Schriftsprache aus 各種不同的方言 entwickelt. Der Rest des langues suisses sind ja nur des langues ou des dialectes d'appoints, repris de l'extérieur et très médiocrement adaptés. Nous y reviendrons. A Bienne/Biel und im Rahmen dieses heutigen Themas erlaube ich mir cette petite **W** en limitant cependant kontextbezogen, le mélange an den zwei Ortssprachen: Le Français et l'Allemand. Et je m'excuse auprès des minorités die **B** in dieser Kreolisierung nicht integriere. Je pourrais natürlich mich entweder en français, auf 德語 oder sogar in ENGLISH ausdrücken, so dass alle UNDERSTAND ME, mais justement, es ist einfach nicht dasselbe. Parfois l'une des langues est plus appropriée, manchmal die andere. Cet exercice erlaubt mir également deux choses: La première est de faire 致敬 à Patrick Chamoiseau et Edouard Glissant des Instituts de «Tout Monde» et à travers eux an der culture créole, à l'hybridité ainsi qu'à la notion d'identité-relation, et la seconde d'essayer zu 思索 was geschieht en matière d'image, de la manière dont la Suisse von innen sowie nach aussen 視覺 Lift auftritt. Cette liberté linguistique, oder dieses SPECIAL TOOL',... Il faut remarquer ici, dass obschon Begriffe wie » outil special, instrument particulier, 特殊工具 oder spezifisches Werkzeug « auch verwendbar wären, ce terme...»

关联的设计

文字并存的几个程度





# VILLES DE L'AVENIR CITTÀ DEL FUTURO MARCAUS DIL AVEGNIR

### **FUTURE CITIES**

### Sino-Swiss science, industry and government in dialog

under the patronage of Swiss Federal Councilor Moritz Leuenberger September 13 - 17, 2010 | Shanghai World Expo 2010, Swiss Pavilion

#### 中国 - 瑞士科学界、产业界、政府间对话

瑞士联邦委员 Moritz Leuenberger 代表瑞士政府出席 2010年9月13日至17日 | 2010年上海世博会,瑞士国家馆



Eidgenössische Technische Hochschule Zürich Swiss Federal Institute of Technology Zurich







Practical Application The research included concrete practical application in the communication field. In collaboration with the partners Swissnex—Swissnex Shanghai is an initiative of the Swiss State Secretariat for Education, Research, and Innovation (SERI) and the Swiss Federal Department of Foreign Affairs (FEDA)—

and the ETH Zurich, Switzerland, a design concept for communication media (program, invitations, informational flyer, and posters) was developed for the scientific conference "Future Cities, Sino-Swiss Science, Industry, and Government in Dialogue" at Expo 2010 in Shanghai

Composite font made up of Monotype Hei XBold, simplified Chinese, 14 and Berthold Akzidenz Grotesk Bold, basic Latin

Berthold Akzidenz Grotesk Bold. basic Latin, 14

### 多语种媒体: 文字并存的度 **Multilingual Media: Degrees of** Coexistence

Composite Font aus Monotype Hei XBold, simplified Chinese, 9.5' und Berthold Akzidenz Grotesk Bold,

Composite font made up of Fangzheng Shu Song, simplified Chinese, 9.5 and Mota Italic Vesper Light, text figures 97% (corresponds to 10 10') haseline offset +2%

#### 在中国的当代标准

汉语与拉丁文字系统的并存在平面媒体里从根本上分有两 个面,一面是顺应通常语言的标准,另一面则旨在文字并存 中特意的演译。正如现代汉语文字排版所趋, 前者乃西方语 文(如: 拉丁语)和汉语元素的并存关系,除拉丁字母外, 日语、韩语及其它元素与中文的组合亦有出现。在这种自然 的并存关系下, 出现了汉语文章里夹带了阿拉伯数字或者 来自西方标点符号的现象。 值得注意的是, 阅读这些符号 的时候人们并不使用外文,而使用中文读法。从而可以看出, 当代的汉语编排本身是多种文字的(英: multiscript),与多 语言(英: multilingual)相异。

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Rerthold Akzidenz Grotesk Rold basic Latin, 11

Mota Italic Vesper Light, Latin extended, 10,5

#### The Current Standard in China

There are basically two sides to the coexistence of Chinese and Latin scripts in typographic media. One follows the currently prevailing linguistic standards; the other's goal is to deliberately orchestrate coexistence. The former represents the coexisting ratio between Western and Chinese elements, as required by modern Chinese typography. In addition to Chinese and Latin, other elements such as Japanese, Korean, and so on may occur. In appearance, this naturally co-existing ratio, i.e. Arabic numerals or punctuation, can occur in a Western-style Chinese text. It should be remembered that these numbers are read not in English, but in Chinese. Consequently, contemporary Chinese texts are in what is called "multiscript."

#### 文字并存的第一种程度

如果一篇中文文章中不仅出现了数字(如年代),也出现了 其他语言(如英语),就涉及到了多语种文字排版。比如在 提到城市名称日内瓦时, 为方便导航会将其原文用括号括

起来注在其中文名称之后。地址也一定要写原文, 否则邮 局无法投递。在汉学、哲学以及文学领域, 如在论语的德 文译文中, 汉语词汇随处可见。这就是一种被特意使用的、 经济的并存关系。这里所谓的经济, 所指仅表述两种语言 中被认为最必要的信息。

### The First Degree of Coexistence

Since numerals, such as years, appear in Chinese texts, along with terms from other languages, such as English, we are talking about multilingual typography. In a Chinese text about the city of Geneva, for instance, it is useful to add the French names of local places in parenthesis after each Chinese term, so that it is easier to navigate the city. An address only makes sense in the target language, since otherwise the post office will not be able to sort it properly. Interspersing Chinese terms throughout sinological, philosophical, or literary texts, such as a German translation of Confucius, contributes to understanding. This could be thought of as a deliberately incurred, economic relationship of coexistence. In this context "economic" means that only what is considered necessary is presented in both languages. [fig. a, pp. 36-37; fig. a, pp. 38-39].

#### 文字并存的第二、三种程度

一篇文字用两种不同语言同时呈现时, 文字并存的演译也 就出现了。所有特意用双语种排版的交流媒体都列属其中。 那么问题就随之而来: 这些语言互相交织的度在哪里呢? 对此,双语的并存兴许可分为如下三个不同的度:第一种度 是两种类型的语言在同一个媒体中并非相互交织, 而是相继 出现(例如多语种合同文件)。 这种形式往往出现在文章段 落、章节或者在双页文本(左右页不同语言,以内页边为界)

#### Code-mixing



The first degree of coexistence corresponds to what Keith Tam describes as "code mixing": One language is embedded in a sentence in the other language (words and phrases). The transition between standard, first degree, and code mixing is fluid and always dependent upon the author's writing style.

Texts of varying lengths

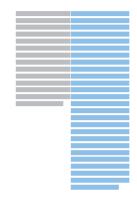


fig. a When a full-length text is presented simultaneously, this kind of layout creates a large gap.

中。即便一个文本使用了多种语言各自发表问世,广义地来 说也算是第一程度的语言并存。 第二种度乃是有意地建立 语言类型之间的关系(使用不同语种的左右或者上下编排 ……),以制造两种语言的对话。这种编排方式可在非常微 妙的层面上增进跨语种之间的互相信任与交流「对比第 36-37页图a; 第38-39页图a]。

### The Second and Third Degrees of Coexistence

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**Designing Relationships** 

Orchestrating coexistence begins when a text is presented in two languages, either in part or in full. This includes all communications media that are deliberately designed to be bilingual. The question then is: To what degree are the languages intertwined? In the second degree, both languages appear in a given medium one after the other, in paragraphs, chapters, or on separate pages, without mixing them at all (e.g., in multi-language contracts). In the third degree, the different languages share a single page, which deliberately puts them into a relationship with each other (next to each other; one on top of the other, et cetera), and this starts a dialogue. This can mean parallel solutions (one to one) or arrangements of strongly interwoven blocks of text. On a subtle level, this method of design supports mutual trust and intercultural communication [fig. a, p. 40; fig. a, p. 41].

此类编排方式中以下三个问题相当重要: 一、这种正字法 文字编排是否在双语中得到了对等的对待, 而受众以及同 行能否在各个方面满意呢? 是否此间涉及的每一种语言类 型都各自成立, 且表达充分了呢? 二、这种编排是否重在 整体? 系统地面面相较之下, 所使用的媒介是否具备其应 有的功能性,抑或已然妨碍了阅读习惯?双语的运用在整体字面(布局、段落间距)上是好是坏?是否仍维持了平面张力(信息多量易分散接收力)?哪些地方可以减除哪里又可以整合?再如图片和图片标题是同时出现,还是文本中不同的文字对应各自不同的图像,以达到双语排版上的互补作用?这样就出现了各种复杂的编排可能性,也是针对"翻译"一词其明确性的质疑。三、多语种编排是否影响到该传媒的美,是积极还是消极的?

The following three basic questions are pertinent to the layout: First, are the orthotypographic standards being observed for each language, and are the recipients and the rest of the team satisfied on all sides? Is the translation of each language acceptable and solid? Second, does it all hang together as a whole? Is this unified medium functioning from a systematic point of view, or does it negatively affect reading habits? Does the multilingualism have a positive or negative impact on the entire composition (division of space, column widths)? Too much information also dissipates reception. Is the creative tension maintained? Where can reductions be made, or things be unified? For instance, can images and captions appear as a single connected element, or in contrast, could the various languages be assigned to different pictures, which would then in turn be in a complementary relationship to each other? Here, even more complex possibilities emerge, which question the unambiguousness of the word "translation." Third, if multilingualism exerts a positive influence on the aesthetics of the medium, it is beneficial or burdensome?

The sequences of languages



This example favors the Chinese language, because the reader has to search for the beginning of the English text.

#### 文字并存的第四种程度

第四种程度的文字并存,是语言及文字系统(英: scripts)缘自创意性、交流性或政治性的强烈混合——人们必能直接地感知到视觉文化中的互动、融合与透明化,同时也会面临一些语言、文化交融的谜思,而这些谜思作为别具匠心的文字编排的表达方式,正演译了语言、视觉以及文化密码间的互补互动。

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#### The Fourth Degree of Coexistence

Finally, the fourth degree of coexistence is a strong mixture of languages and scripts with creative and communicative intentions; here, the idea is to make it possible to experience the interaction, combination, and transparency of visual cultures. Sometimes the recipient is also confronted with a network of language and culture that seems like a riddle, which then, as a deliberate typographic statement, orchestrates the complementary interaction of linguistic, visual, and cultural codes. Alternating languages and fonts with each other without substitution [fig. a, pp. 66–67] creates multilingual information, which is reserved for a multilingual readership.

在所有第四种程度的例子中,各种语言文字的同时呈现,也 要求了文字编排必须意识到文字、句式以及图像之间的关系。

In the examples of the four degrees shown, the respective written languages are present simultaneously and all require that the font ratios, sentence elements, and images be consciously laid out in relation to each other.

#### 中国字

中国古代, 人们使用的书写材料不是纸张, 而是"竹简"。 人们将多个竹片编连在一起,从上至下,从右到左,在竹 片上书写或雕刻汉字。在书籍普遍印刷之后,这种传统的书 写方式依然可以见到(比如在一些古书籍中)。古书籍中的线 型框格如同竹片之间的缝隙,"鱼尾"符号标明折页基准,它 指示的"版口"包含书名和其它卷数信息,这些信息虽然有 一部分直接印在了折线上, 但仍可以看得很清楚[参见第 56-57, 图 a+b]。古书籍经过世代流传,也不断地被添加了 各种注释[参见第54页,图b]。这些评注不仅更好地传播了 原文, 也应对了新思潮的批评。评注成为中国古书籍中的 固定部分,并且很早就被直接写进了版面,一行原文中插 入两行评注, 评注提供一些相关的的信息, 大小为原文字 体的一半, 仿宋体, 通常和线型框格一样的红色(与黑色的 原文形成对比)。评注和原文因此而产生的内在联系,在语言、 逻辑和视觉层面上增加了中国古代经书翻译的难度。原文 与评注相互交融的方式, 也为当今中国印刷媒体中运用拉 丁文字的方式提供了一个原始佐证。

#### **Chinese Typesetting**

In ancient China, codices were not made out of paper, but out of bamboo slips bound together, with characters being written or etched from right to left in lines running from top to bottom. The method of constructing these early manuscripts has been preserved to this day, even throughout the age of print. In terms of form, the pattern of lines correlates to the gaps between the pieces of bamboo; the "fishtail" is used to clearly define the folded edge. It contains column titles and other generic information, some of which lies directly on the fold, but is still easy to read [fig. a+b, pp. 56-57]. Because codices were handed down from one generation to the next, they gradually accumulated handwritten annotations. [fig. b, p. 54]. These comments not only served to better interpret the original text, but also helped to position new currents of thought. Because the "culture of commentary" became a fixed component of Chinese books, they were typographically integrated early on—the one-line running text is interrupted by two-line commentary in half-size script, printed in the 彷宋 fǎngsòng, or "excellent" font. Often printed in red along with the grid, they become generic information. The resulting intimate relationship of the annotation to the original text complicates the translation of the classics on linguistic, logical, and visual levels. Perhaps, however, the blending of original text and commentary also provides a good basis for the current practice of using Latin script in Chinese print media.

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the fishtail. Anything in red either serves master's words) and for generic navigation with exclusively for the source text (the The fishtail marks the place where the paper is folded, but at the same time it is an indispensible aesthetic aspect of a traditional Chinese book. Fishtail in the printing block

#### Punctuation

These "circles" denote the ends of sentences. Chinese books initially did not use any punctuation. Usually, punctuation notes were added by reader while reading. Over time, such punctuations were included in book printing.

Book title: 庄子 Zhuāngzǐ) 之 夭 閼 者 三 故 九 萬 里 四 大年 千 邪其視下也亦若是則已矣 八千歲爲 與學鳩笑之日 大也 而已矣奚以之九萬里而南爲 覆杯水於坳堂之上則芥爲之舟 百歲爲春 知 里者三月 適莽蒼者 Fishtail 則 而 窮髮之北有冥 聚糧 後 而 五 彭 我決 百 不 三飡 一歲爲 祖 知 天之蒼蒼其 且夫水之積也不 Title of the chapter 春 起而飛槍榆 乃 之積 今 秋 矣而後 反 腹猶果然適百里 古有 久特 也不 Page 乃 正 ] 聞衆人 之二 之間棘 知 枋時 今厚期 置 色邪 大椿者以 也 也有 楚之南 不 杯厚 蟲 馬則膠水 及 其遠 風 其 則不至而控於地 八匹之不 也 大知 又 負 知 背 何 有 其然也朝 負青 大翼 而 八千歲爲春 者宿春糧適 Number of scroll 知 無 年 也 淺 也 所 天 悲乎 而無 至 而 莫力 舟力 及

fig. b, New edition of 庄子 Zhuāngzǐ in old letterpress style

This traditionally produced Chinese book is a new edition of the classic 庄子 Zhuāngzǐ. The concept for the layout of the pages and the typography contain deliberate "classical" references. The type is set vertically, and from a Western perspective, it reads "from back to front." It consists of closed quarter quires, printed only on the outsides; the threads of the binding can be seen from the outside. The page is divided into three hierarchical levels: the patterned lines printed in red (imitating the style of bamboo slips bound together,

the oldest "book form" in ancient China) emphasize the reading direction and separates the generic navigation along the folded edge (above and below the "fishtail," see center right) from the text itself. This is subdivided into the source text (the master's words), set in black in 仿宋体 fǎngsòngtǐ, and the commentary added later (set in red in half-size 仿宋体 făngsòngtǐ), or the punctuation (in red on the lines).

and b) horizontal lines rotated by 90 degrees into a vertical position, as the lines with Chinese and Latin characters on

of each other (line 1: 社會

line 2: 咪咪

line 3: 檔案),

placed on top

ground above, where three horizontal lines

a) horizontally, as

on the banderole and on the green back-

On the cover, the script is aligned in different directions:

The text on the book band is Chinese, with a few English fragments interspersed, which are hierarchically subordinated to the running text in Chinese. The centered punctuation marks typical in Taiwan must also be used in between English terms. They follow the rhythm of the Chinese type

將張力十足的文字表情,復刻進「文庫本」裡增篇佔有;用最精簡的設計圖像,包覆最初 我們都還未變複雜前,體膚之下,心思之易感細膩。 九年的口耳相傳,爭相forward、copy,造就了今天大家所認識的攝永真,一種流行,一個品牌。以Forward、Renew、復刻的概念,重新複習絕版前的美好時光。投遞/FW:最原 **计原味的青春物語,痛快解析當代社會次文化的光怪陸離。** 你所知道 最初 卻非最真實的 聶永真 NT\$350 五冊合體 | 解體不售 😜 自轉星球 2010 Revolution-Star Publishing and Creation Co., Ltd. DINI FILES G > Fw-

fig. a

This catalogue from the Taiwanese designer 聂永真 Niè Yŏngzhēn has a jacket text in Chinese on the banderole, sprinkled with English terms from the World Wide Web. Keith Tam calls this relationship "code mixing". Typeface and size are coordinated. The typefaces used are distinguished by similar characteristics, such as the thickness of the basic line of script.

to horizontal. If the exclusive "single line composer InDesign there are text frames for vertical typesetting, as an alternative direction, results in the following image. In the Chinese version of Adobe The text on the banderole [fig. a, p. 36], set in the traditional vertical or "paragraph com-关联的设计 文字并存的几个程度 **Designing Relationships** 

punctuation marks with their vertical alternatives. Words in Latin script are turned ninety degrees to the right; however, individual numerals or

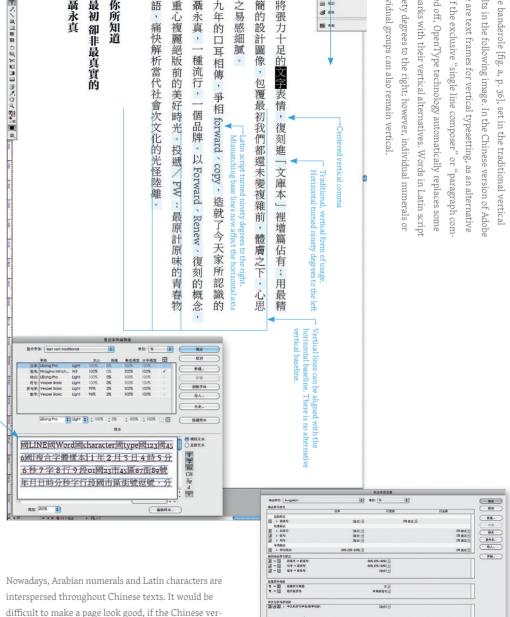
groups can also remain vertical

It is also possible to adjust and save the

Latin, Chinese, and punctuation glyphs.

automatic balance (not an optical balance) of

poser" is turned off, OpenType technology automatically replaces some



Selected composite font (name can be freely defined)

九年的口耳相傳,爭

相

聶永真,一種流行,一

之易感細膩。

簡的設計圖像,包覆最初我們都還未變複雜前,體膚之下

將張力十足的文字表情

聶永真

你所知道

sion of Adobe InDesign did not have the 复合字体 fùhé

zìtǐ (Composite Font). This allows the details of "pairs

of fonts" to be matched and they become virtual fonts

that can be selected from the font menu. Besides com-

bining several fonts, it is also possible to precisely

coordinate sizes (with the figures separated from the

letters) and to offset baselines.

語,痛快解析當代社會次文化的光怪陸離

最初 卻非最真實的

36

关联的设计 文字并存的几个程度

关联的设计

fig. a 道德经 Dàodéjīng by 老子 Lǎozǐ [Lao Tse]

Due to the large number of annotations, reading Chinese classics has never been a linear process. The various elements of this bilingual edition greatly reinforce the discontinuity.

The section of commentary is completely indented, clearly distinguishing it from the source text and the translation. In traditional Chinese works of literature this distinction is emphasized by the choice of font, font size, and color.

A bilingual Chinese-German scholarly edition of the 道德经 Dàodéjīng by 老子lǎozǐ (Lao Tse) distinguishes five levels. Due to the ambiguity of the characters and their combinations, the ancient Chinese source text [1] can be interpreted in many ways. Even ancient Chinese editions, therefore, provide commentary in between the individual lines of the source text, to help with the process of interpretation. The Pinyin transcription is based on the contemporary reading (an additional ancient Chinese text would be helpful, but certainly not possible in this edition, for reasons of space). The German translation on the righthand side [3] takes up twice the width of a column, to keep the longer lines at the same level. The translation here is only one out of many possible translations—something made very clear in the commentary [4]. The annotations are so detailed that they continue onto the next pages until a new section is presented in the manner that can be seen here. Generic elements [5] here are simply the line, section, and page numbering, and the dividing lines. In the first sections of the book, a sixth level is added: a literal German translation, which follows the order of Chinese characters. Unlike the historical works of literature already presented here, color does not play a part here.

At the same time, this edition provides examples of the first degree of coexistence, and the reproduction of the Chinese characters assists in understanding the text. To take a step toward "equal coexistence," it is essential to present Chinese terms in their original language. By repeating the same concepts in continually different contexts, readers gradually become acquainted with the typeface and meaning of the world of Chinese concepts.

**Designing Relationships** 

The publication HamburgShanghai: Ein gemeinsames Buch zur Partnerschaft (HamburgShanghai: A Collaborative Book on Partnership; Hamburg Liaison Office Shanghai, 2006; designed by Roman Wilhelm) is a textbook in which the articles are lined up, one after the other, and laid out as text runs across four or more pages. The differences in length are not balanced out by the length of the lines, but by the relationship of the blocks of text to each other. It uses Gerard Unger's Coranto, a classic font in the Dutch style with many untypical details, as well as various 宋体 sòngtǐ by 方正 fāngzhèng (Founder). It is precisely Coranto's untypical details (such as the pointed stems) that make it an attractive "script partner" that harmonizes with Chinese typeface, even in terms of type color.

Each Chinese font has a completely integrated Latin font (and often a Cyrillic font, as well). In the case of Sung monotype [see fig. a], it is a transitional Baskerville font whose closed structure and low x-height is unable to form such a strongly charged relationship with the Chinese type.

If the two different scripts appear in alternating paragraphs, this results in an image rich in variety. The two languages not only stand next to each other, but also on top of each other, in a visual dialogue.

#### ENTSTEHUNGSGESCHICHTE UND TRADITIONEN EINER STÆDTEPARTNERSCHAFT

Hamburgs direkte Handelskontakte zu China blicken in diesem Jahr Von Prof. Dr. Bernd Eberstein auf eine Geschichte von 275 Jahren zurück. Am Anfang stand die südchinesische Metropole Kanton. Von dort am 1. Januar 1731 lossegelnd. lief das erste Schiff aus China am 12. September des gleichen Jahres im Hamburger Hafen ein, die unter preußischer Flagge fahrende Fregatte »Apollon«. Auch das erste unter hamburgischer Flagge nach China segelnde Schiff fuhr 1897 nach Kanton. Shanghai war im 18. Jahrhundert zwar ein regional bedeutender Hafen, gelangte aber nur langsam in den Blick europäischer Händler.1

> Erst durch den Opiumkrieg und den abschließenden Vertrag von Nanking wurde Shanghai 1842 dem Handel geöffnet. Zu dieser Zeit hieß es über die Stadt: »Zahlreich versammelten sich die Kaufleute und Handelsherren. Große und kleine Dschunken kamen zu zigtausenden, und innerhalb wie außerhalb der Stadt gab es keinen freien Flecken Erde mehr. «2 Nach der Öffnung kam es zu einer schnellen Entwicklung. Bereits für 1845 heißt es in einem Gutachten über den Chinahandel zwischen Hamburg und Shanghai: »Die zunehmende Wichtigkeit des Hafens von Shanghæ ist daraus ersichtlich, daß die Ein- und Ausfuhr in Schiffen unter hanseatischer Flagge sich daselbst bedeutend vermehrt hat.«3 Während 1840 noch fast die gesamte chinesische Ausfuhr über

#### 汉堡与上海 — 结盟150载

柏思特·爱波斯坦 #+ ##

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汉堡与中国的直通贸易可以追溯到275年前。当时,广州是中国南方的 大都会。1731年1月1日,中国船首次从那里扬朝沅航,干局年9月12日,在悬 挂着普鲁士旗帜的"阿波罗号"三桅快速舰的护航下, 驶入汉堡港。同样, 第一艘悬挂着汉堡港旗帜驶向中国的帆船,于1897年远航广东。18世纪时的 上海,尽管是当地一个重要的港口,但却是慢慢地进入欧洲贸易商的视线。1

由于鸦片战争和随后签订的《南京条约》,上海才于1842年开辟为通商 口岸。那时,这座城市真的是"商贾云集;大小船只数以万计,城内外无隙。"2 门户开放后、上海发展迅速。1845年、一份汉堡和上海往来的中国贸易鉴定 报告称、"飘着汉萨同盟旗帜的船只进出明显增多,由此显现上海港的重要 地位日益提高。" 1与1840年整个中国的出口业务经由广州展开相比,1870年, 该市仅拥有13%的份额; 而此时上海的份额, 却上升到63%, 甚至在1880年 达到了70%。1864年、上海一跃而成为拥有约60万居民的贸易中心,其中、 外籍人士为2000-3000人。19世纪末,该市的人口数量已过百万大关,外 籍人士的数量增加到10,000名左右。

Rufina Wu: Political and economic reforms since the late 1970s initiated the formation of a new subaltern class in contemporary Chinese cities known as the floating population. Millions of migrants have flowed through China's uneven economic landscape in pursuit of the Chinese Dream. There are an estimated four million migrants actively contributing to the construction of new Beijing. Without proper household registration (hukou) status, rural migrants have little or no access to social welfare including subsidized housing. Migrants have, of necessity, developed unconventional habitats in the capital city. This project investigates a unique type of migrant housing in Beijing-underground hostels retrofitted from civil air defense basements. The core of this study consists of field research conducted from 2005 to 2006. Personal narratives, photographs, maps, and illustrations drawn from first-person experience reveal furtive portions of Beijing: marginal, banal, and hidden stages upon which life unfolds.

Rufina Wu: Politische und ökonomische Reformen seit den späten 1970ern haben zur Bildung einer Unterklasse im gegenwärtigen China geführt, die als die "fließende Bevölkerung" bekannt ist. Millionen von Migranten sind durch Chinas uneinheitliche ökonomische Landschaft gespült worden auf der Suche nach dem chinesischen Traum. Etwa vier Millionen Wanderarbeiter tragen aktiv zum Aufbau von Peking bei. Ohne richtige Aufenthaltserlaubnis (hukou) haben die ländlichen Migranten wenig oder gar keinen Zugang zu den staatlichen Sozialleistungen wie etwa Sozialwohnungen. Aus dieser Notlage heraus haben sie in der Hauptstadt unkonventionelle Lebensräume entwickelt. Mein Projekt hat eine ungewöhnliche Form migrantischer Wohnungen in Peking untersucht: Untergrund-Herbergen in ausgebauten Luftschutzkellern. Kern der künstlerischen Studie war die Feldforschung vor Ort von 2005 bis 2006. Persönliche Geschichten, Fotos, Karten und Illustrationen decken die heimlichen Aspekte von Peking auf: marginale, banale und verborgene Bühnen, auf denen sich das Lehen entfaltet

fig. a

使我们认识了北京隐藏着心主要集中于 2005 年至 2心主要集中于 2005 年至 2心主要集中于 2005 年至 2小主要集中于 2005 年 2005 平面不平衡 顺着的另一面:在边缘、平庸和隐蔽的舞台上展开的之至 2006 年我亲身在地下旅馆现场的观察。私人的故坛进行调查研究:由防空洞建造而成的地下旅馆。也很少或者根本不可能在这个城市中得到一些社会工程概地投入在北京城市的建设之中。从农村来的打工半衡的经济发展格局冲刷了数以百万计的迁移者去追收额地经济改革以来,当今中国形成了一批通常被称为政治经济改革以来,当今中国形成了一批通常被称为政治经济改革以来,当今中国形成了一批通常被称为 Even though *Linotype Univers Condensed* per se does not optimally harmonize with the Chinese type Adobe Hei (there are also Condensed fonts for Chinese), it is perhaps most likely a "formal" understatement that links the "partners" with each other: both fonts have a similar rounded shape and are considered established, standard fonts. Their simplicity underscores the concentration on the trilingual interplay of the text blocks.

> Chinese text is vertically typeset in ı Adobe

关联的设计

文字并存的几个程度

**Designing Relationships** 

fig. a

The publication Shanghai Urban Public Space (Haarmann 2009, designed by Roman Wilhelm) is based on a fixed pattern that makes it possible to orchestrate the three languages, even though the texts are of different lengths when presented side-by-side. Because the German and the English paragraphs start at the top left, but the Chinese starting point is at the top right-hand side, the pages are filled to different degrees of intensity and in different directions, even though the typeset edges are always the same. This page shows the maximum amount of typeset text.

实验

美术字

# Beyond all Categorization - měishùzì [1]





fig 1



fig. c



fig. d



fig. e

fig.a: Jiang Hua: 'Song', 2003; fig. b: Alexander Rodchenko: 'LEF'; fig. c: 电影画报 diànyǐng huàbào in 小篆xiǎo zhuàn. There are variations of the second and third characters; fig. d: Jiang Hua's 'Homage to Meishuzi', 2005; fig. e: 'Modern Sketch,' Shanghai, 1930s

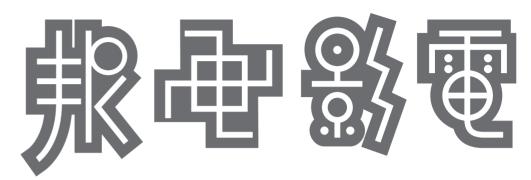


fig. a

- 1 美术字 měishùzì, from 美 *měi* (beauty; comeliness; perfect form; aesthetic): Ideogram consisting of 羊 yáng (sheep) and 大 dà (big). Visual semantic level: a person wearing a sheep mask. 术 [術] shù (skill; artistry; art; method) Phonogram from the semantic reference 行xíng (to go; to function; competent; capable), and the pronunciation reference 朮 zhú (millet). 美术 měishù (the arts: the fine arts). 字zì (script; character) Phonogram from the semantic reference mián (roof) and the pronunciation reference  $\pm zi$ (origins; child). Also associative: a child is reared at home (one of the character's meanings was originally "to rear, to educate.'
- 2 表现主义 biǎoxiàn zhǔyì, from 表现 biǎoxiàn (to express)

Shanghai around 1930: the metropolis was known as the "Paris of the East," and China's most mondaine city. In the "international settlements" Chinese artists from all sectors came into contact with Western art movements. Expressionism [2], constructivism [3] and Bauhaus [4] offered welcome inspiration about a great theme among the young intellectuals of the time: the fundamental renewal of Chinese society. At the same time the gaze was directed toward Japan, which had, through its own efforts, transformed during the Meiji era (1868–1912) into an autarchic modern nation. The concept of remaking traditional design patterns out of radically simplified, systematic elements was a manifestation of the desire to redefine society from the ground up. With the increasing influence of the young generation on the applied arts schools in Shanghai, new media and movements quickly spread throughout all of China; the "Shanghai style" 海派 hǎipài [5] was an essential influence upon the era's aesthetic understanding of itself [6].

Did the Chinese copy the West? From a Bauhaus perspective, script is created out of the basic shapes of square, circle, and triangle. This might make sense for Latin script; the letters H, O, and A formally encourage this. This system, however, is difficult to apply to Chinese script, because, first of all, it contains no round shapes [7] and second, its complex pattern would tend to complicate rather than simplify its design. In order for Chinese characters to manifest Bauhaus ideas, they have to be adapted to

regional needs. Therefore, the Chinese recontextualized Western ideas, emphasizing their own share at the same time. [8] From the perspective of time, the results of this process look more like "art" than like writing, and hence, the term 美术字 měishùzì ("art character"). This created lettering, titles, logos ... which, at first glance, look modern, jagged, flashy, geometrical, technical—the drafting table replaced the brush, and it seemed as if the calligraphic tradition was being kicked. [9] Yet, this phenomenon was also true of Western modernism. What exactly was the Chinese's "own share," mentioned above?"

Let us look at the lettering in the Shanghai 'Film Magazine' 电影画 报 [10] diànyǐng huàbào [fig. a, p. 43; read right to left] from 1930. Round forms appear in places where rectangles would normally be seen in the usual typefaces. Various strokes are replaced by dots. Various strokes are replaced by dots. In the first character the element 电 diàn (lightnight) becomes stylized film reel; in the second the component  $2 \times \bar{u}$  (beard, hair) is presented as lightning. The third character looks like a swastika [11], a fashionable form of representation, as can be found in the title of the magazine 海漫画 shànghǎi mànhuà [12, fig. a, p. 45]. In the right half of the last character, which may possibly be an allusion to a projector, a small k, representing an aesthetic reference to the Latin alphabet can be found.

Still, not all of these modifications spoke the modernist language exclusively—doors to archaic Chinese also opened up. One look at the characters in seal script [fig. b, p.45] makes it clear that the round shapes necessary to the Bauhaus aesthetic can be found in the ancient engraving fonts. China's uninterrupted tradition of writing proves to be substantial enough to assimilate "stylistic imports" via traditional elements, wherever it is desirable. This made *měishùzì* a unique category of its own, because it is hybrid, and it quickly gained a fixed place in graphics training; countless "writing master primers" offer models to copy by hand. The *měishùzì-*culture survived the socialist era and today is redefining itself among the minimalist-based generation of young Chinese designers, just as it did nearly a century ago in between Internatio-

- 3 构成主义 gòuchéng zhǔyì, from 构成 gòuchéng (to assemble)
- 4 包豪斯 bāoháosī, phonetic
- 5 "Shanghai in the 1920 and 30s was a daring experiment in what is meant to be modern. Eclectically blending their own Chinese heritage with European, American and Japanese cultural influences, ... Shanghai Style is seen to be iconic, a true reflection of the city in its heyday." Pan, L. (2008). Shanghai Style: Art and Design Between the Wars. San Francisco: Long River Press, iacket text.
- 6 The term 海报 hǎibào (poster) still in use today, refers to 上海 shànghǎi. The first large poster walls in China could be found there.
- 7 The Korean alphabet has prominent round shapes.
- 8 "Process and transformation also dominate Chinese art history.... Continual transformation established itself in China as a method of creation and creativity." Han, 2011, 83f.
- 9 "There can be no doubt that Western typography exerted an influence on Chinese lettering in the early decades of the twentieth century, and if a particular shape or treatment of type were chosen to represent something beyond its own aesthetic quality, that something was a quality or symbolism which Western

typographers had bestowed on it." Pan, 2008: p. 191

- 10 电影(電影) diànyǐng [film], consisting of 电(電) diàn [electricity] and 影(影) yǐng [shadows]. 画报(畫報) huàbào [magazine], consisting of 画(畫) huà [painting] und 报(報)bào [announcement, placard, newspaper]
- 11 卍 wàn [swastika, represents infinity, abundance, the sun, among other things] and 画 huà have formal similarities. The latter is a historical alternative to 畫 huà [paintingl, which is commonly used as an abbreviation in Japan and China.
- 12 "Shanghai Sketch," the term 漫画 mànhuà is pronounced "manga" in Japanese; see Pan 2008: p. 193.



fig. a



nal style and the search for cultural roots. Simply translating the term *měishùzì* as "decorative scripts" is therefore not sufficiently informative.

The designer and scholar 蒋华 Jiǎng Huá [13] has been working for years with the *měishùzì* in ways that are as intensive as they are diverse. In his PhD thesis on "artistic scripts" he first offers a detailed scientific observation, while simultaneously shifting it in many exhibition projects into the center of a cultural audience's attention, and by conceptually divorcing it from the context, makes an essential contribution to its current reception as a creative phenomenon. *Měishùzì* are now actually perceived as works of art, representing the ways that Chinese designers are constantly repositioning themselves in transcultural spaces.

13 In 2007 the designer, scholar, and curator Jiang Hua collaborated with Li Degeng to found the OMD Contemporary Design Terminal, which combines interdisciplinary approaches with the research, practice, and dissemination of contemporary design. His research project Meishuzi examines the theme of design methodology in the context of Chinese font design. He has curated numerous influential design events in China, including the Ningbo International Poster Biennial (IGDB); the TYPOSTER100 Typographic Poster Retrospective; the No Paper Experimental Design Invitation Exhibition; Social Energy: Contemporary Communication Design from the Netherlands; Post\_Contemporary International Poster

Retrospective; the Collective - Hideki Nakajima Design Seminar; and Designing in China (2008-2009). Jiang Hua received a Ph.D. in design; he is also a lecturer at the Central Academy of Fine Arts and a member of AGI.

实验

美术字

**Experiments** 

Meishuz













该项目是与李德庚先生共同策划 的结果。李先生亦是设计研究者 写作者、策展人, 与合作伙伴蒋 华先生共同创立了OMD当代设计 中心。除十二名知名中国设计师 以外, 几所艺术高校也参与了合 作:中国鲁迅美术学院(大连校 区), 由王晓峰教授指导; 中国中 央美术学院(北京), 由林存真教 授指导。整个"翻译"于2010年 10月20日至11月7日在巴塞尔市 "Unternehmen Mitte" 大厅展出。

This project was developed in cooperation with Li Degeng, a Beijing-based designer, researcher, author, and co-founder (in cooperation with Jiang Hua) of the OMD Contemporary Design Terminal. In addition to twelve renowned Chinese designers, the following two academic institutions participated in this project: Luxun Academy of Fine Arts in Dalian, China, led by Professor Wang Xiaofeng, and the Central Academy of Fine Arts in Beijing, in conjunction with Professor Lin Cunzhen. The works from this project were exhibited from October 20 to November 7, 2010, in the art space Unternehmen Mitte in Basel.

## 巴塞尔文字 Typo Bâle

"Typo Bâle"是 "Culturescapes"文化节背景下对瑞士巴塞 尔城市进行文字干预的项目。该文化节在2010年聚焦迷人 的中华文化, 它不仅仅处在在严格界定的室内空间, (如我 们所预想的)甚至整个巴塞尔都可以感受到。文字间、旗帜 或横幅上, 拉丁字母纷纷转成中西双语, 文化节上委实给人 们一个节日的惊喜。整整三个月, 巴塞尔成了一个中国的文 化驻地, 使得来自欧洲和汉语之地的参观者之于自身文化和 他国文化更加敏锐、贯通。设想有一天早晨醒来,人们所生 活的欧洲城市发生了变化: 所有公共场所的信息文字忽然转 为双语——拉丁字母和汉字。这一重大改变如何地影响到人 们对整个城市之感受? 在一份"翻译征集书——瑞士巴塞尔 城市文字的视觉翻译"中, 我们将这个问题交给了中国的设 计者们。此处"翻译"何解?即对在特定的地点里现有的文 字进行视觉设计。

实验

巴塞尔文字

**Experiments** 

Typo Bâle

'Typo Bâle' was an urban typographic intervention in Basel, Switzerland, organized as part of the Culturescapes festival, whose 2010 edition focused on China and its culture. Our urban typographic intervention was not meant to happen in neatly defined, enclosed spaces, but throughout the entire city of Basel. This transformation took the form of lettering, flags, and banners and was a special surprise for the city during the festival. For three months Basel presented itself as a Chinese quarter on the global map. The intention was to raise the awareness of both European and Chinese visitors with regard to the perception of foreignness and differences. Imagine waking up one morning and discovering that the European city you live in looks as if it has been transformed: all written information in public spaces is not only in Latin script, but in Chinese characters, as well. How does such a significant transformation affect the perception of this city? We have asked these questions of Chinese designers by issuing a "call for translation." "Translation," in this context, is understood as relating to a specific place and its existing writing.



The bright moon adorns your window

Misunderstanding is communication
If meaningful to some,
for others, it is decoration
Everyone speaking
their own words

[1] Bian Zhilin, "Part of Article," 1935 (translation by William Wang)

Design: Jiang Hua



我们曾经如此年轻 We were so young



而明日 明日又隔天涯 But tomorrow, tomorrow again a world is separating us.

As you are enjoying the scenery on a bridge

Upstairs on a tower people are watching you



你在桥上看风景 看风景的人在楼上看你 明月装饰了你的窗子 你装饰了别人的梦。

——卞之琳《断章》

其实没有真正的翻译 误解即沟通 对一些人有意义的话 对另一些人而言 就是装饰 各说各话 各自说话





这就是红帽子咖啡厅~ So here is The Red Hat ~ café ( "~" is used to express happiness); fig. a



正宗意大利披萨! Genuine Italian pizza!



货真价实! Genuine products, good price!

The bilingual visual representation on the streets always contains an original version and a translation. Usually, the original not only functions as a written representation, but also as a visual one (e.g., the script and the form of "Coca-Cola"). The reason why we need a translation is that those unfamiliar with the original language have no way to "read" the original, though this does not prevent them from understanding it visually. Therefore, translation should not just follow the literal meaning and form of the original, but rather represent an improved service to those not familiar with the original language.

#### My concept is:

- 1. Real streets become spaces in cartoons, animation, or computer games. The translation takes on the role of narrator.
- 2. The script not only transmits the original content, but also intensifies the participants' mood, as it were, and thus increases the feeling of liveliness on the streets.
- 3. The typeface and its arrangement follow the usual design found on the streets of contemporary China, thus allowing people to connect directly to the current Chinese reality.

Design: Li Degeng; Foto fig. a: Steven Wulf











Hugo Loetscher 瑞士文学的代表作家之一。 他说, "真正的城市在那里,在彼岸"

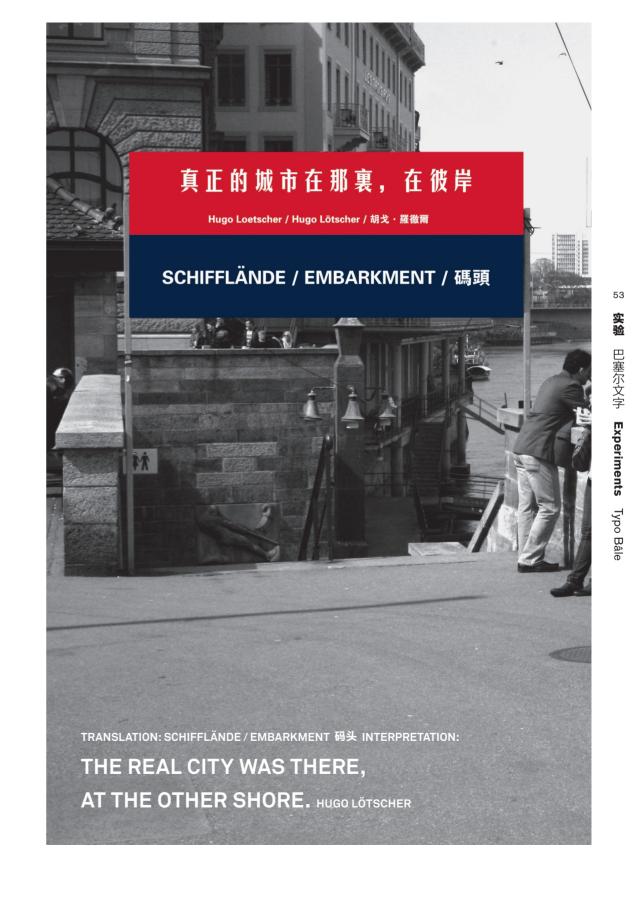
内容出自他人生的最后一本书 中西文的转译, Was My Time My Time

In his last book 'Was My Time My Time' Hugo Loetscher, one of the most renowned authors of Swiss literature, wrote, "The real city was there, at the other shore."

文字在特定的语言环境变成了图形, 除了内容本身, 我的理解更重要的是内涵的转译。 "真正的城市在那里,在彼岸" 是我对码头的精神解读。

In Chinese-Western translation the script may become just a graphic form within a specific language environment. Besides content as such, it is even more important for me to understand how to translate meaning. "The real city was there, at the other shore" represents my essential interpretation of "pier." (Die wahre Stadt aber, die lag drüben, am anderen Ufer.)

Design: Hou Ying





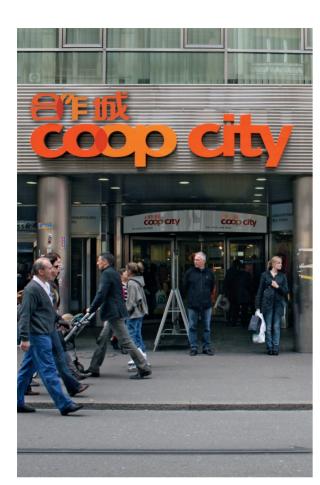


fig. a



fig. b

图a: 齐浩祯, 图b: 张婷婷, 图d: 刘静(中国鲁迅美术学 院大连校区), 图c:罗胤

fig. a: Haozhen Qi; fig. b: Tingting Zhang; fiq. c: Ruija Lin; fiq. d: Jing Liu (Luxun Academy of Fine Arts in Dalian, China)



fig. c



fig. d



fig. b

图b: 叶颖, 图c: 熊馨, 图 d: 彭玉涵, 图e: 李文斌 (中 国鲁迅美术学院大连校区), 图a: 罗胤

fig. a: Yuhan Peng; fig. b: Ying Ye; fig. c: Xin Xiong; fig. d: Wenbin Li (Luxun Academy of Fine Arts in Dalian, China); fig. e: Roman Wilhelm





fig. c



fig. d



fig. d