

A photograph of a notebook with a decorative metal cover, resting on a forest floor. The notebook is open, showing a photograph of a gourd on its pages. The metal cover is ornate, with a central circular motif and swirling patterns. The notebook is bound with three metal rings on the left side. The background is a dense forest floor with green plants and brown leaves.

PROJECT 1

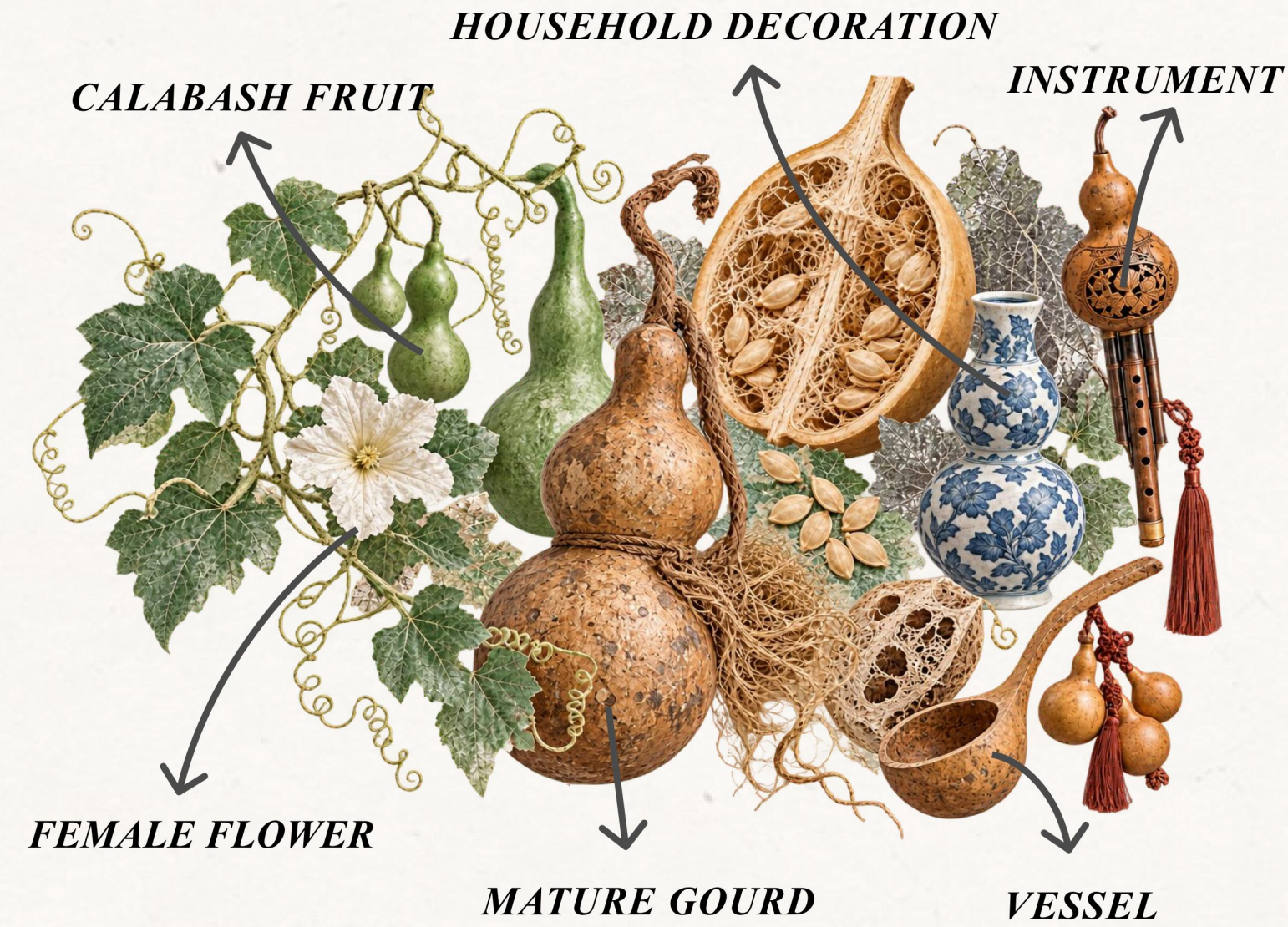
GOURD, EVERYWHERE

The uniqueness of the gourd lies not in how many things it has contained, but in its hollow cavity, which makes it a container that can be constantly redefined. From water, wine, medicine and seeds, to alchemy, well-being, life and cosmic imagination, what people put into it are both substances and the desires of each era to preserve, control or surpass.

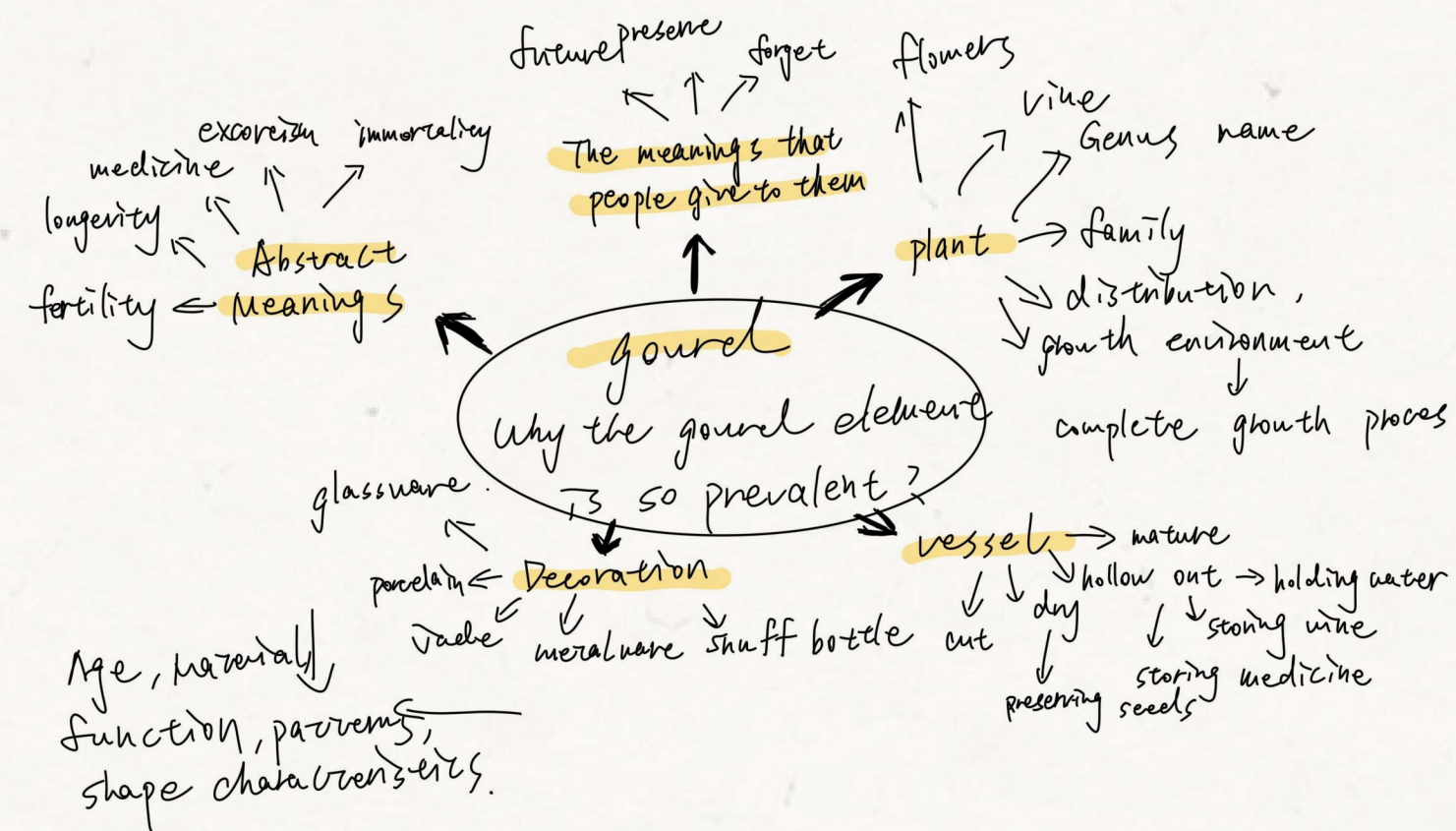
This project views the gourd as a continuously generating cultural medium, tracing how it transformed from a daily object to a symbol that carries collective experiences and imagination. The "emptiness" inside the gourd is not a lack, but an unfinished possibility: as old meanings accumulate, what will we put into it today and what do we hope will be carried forward into the future?

INSPIRATION

Inspired by my daily observation, I found that the ground element is so prevalent in our modern life: from accessories, household decorations, to the architecture.



MIND MAP



SECONDARY RESEARCH

Across my five research parts, I have read *Flora of China*, *Compendium of Materia Medica*, *A Study of Fu-Xi*, etc. I collected these information and put them into the book.



DESIGN REFERENCE

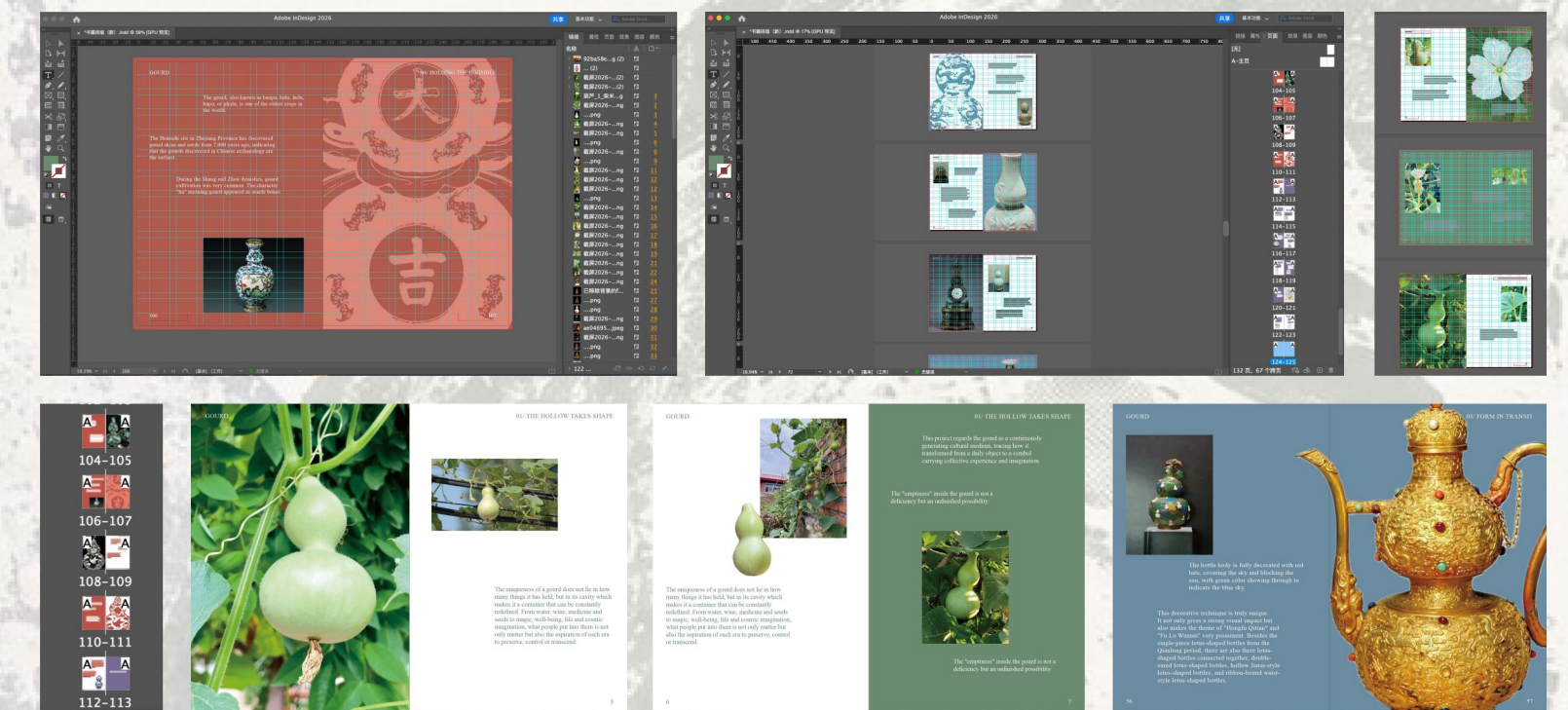
I have viewed many works by various artists. Among them, the works of Ruth Asawa and Ernesto Neto left a deep impression on me and laid the foundation for my subsequent book design.



VISUAL PROCESSING

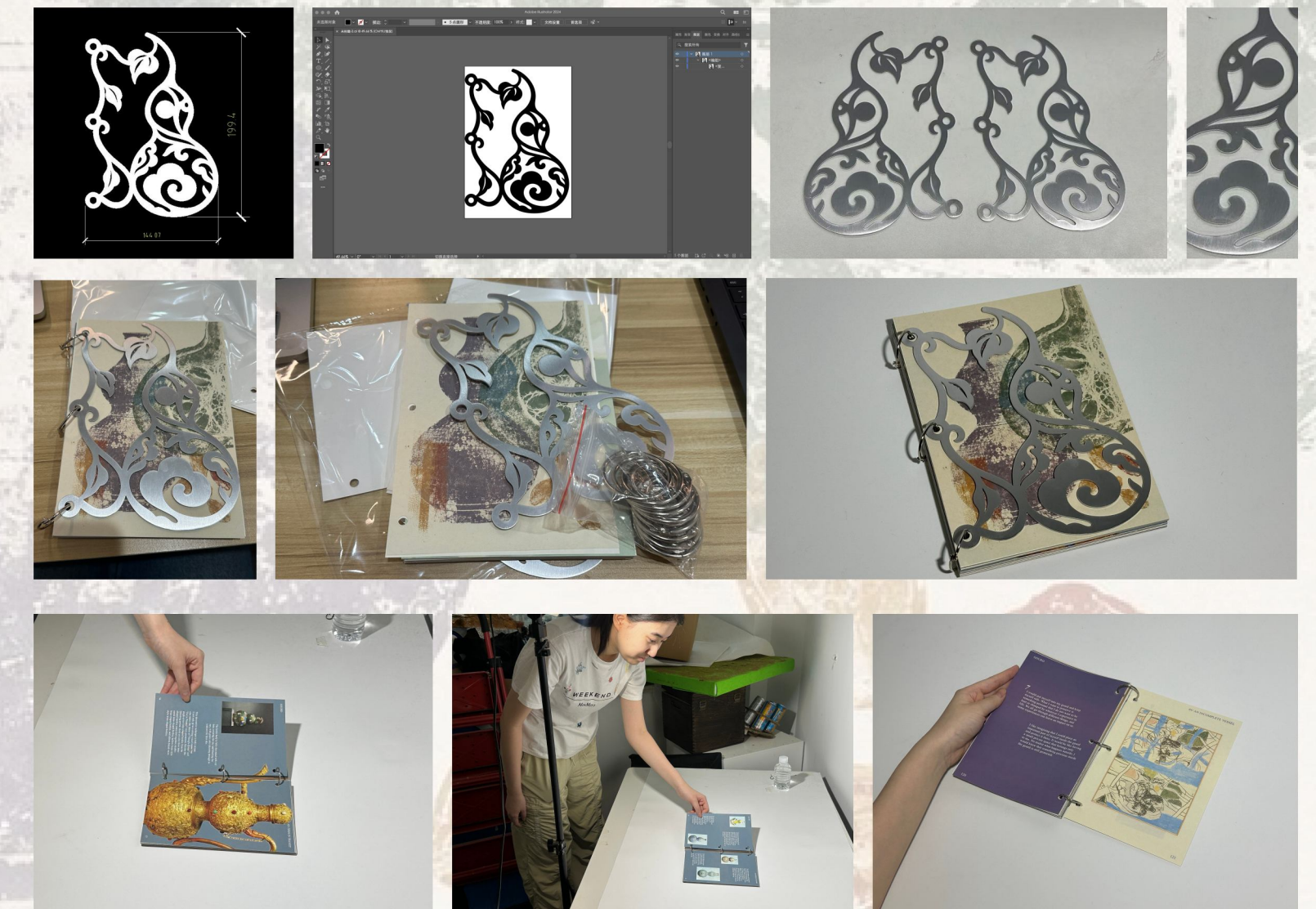
—BOOK DESIGN

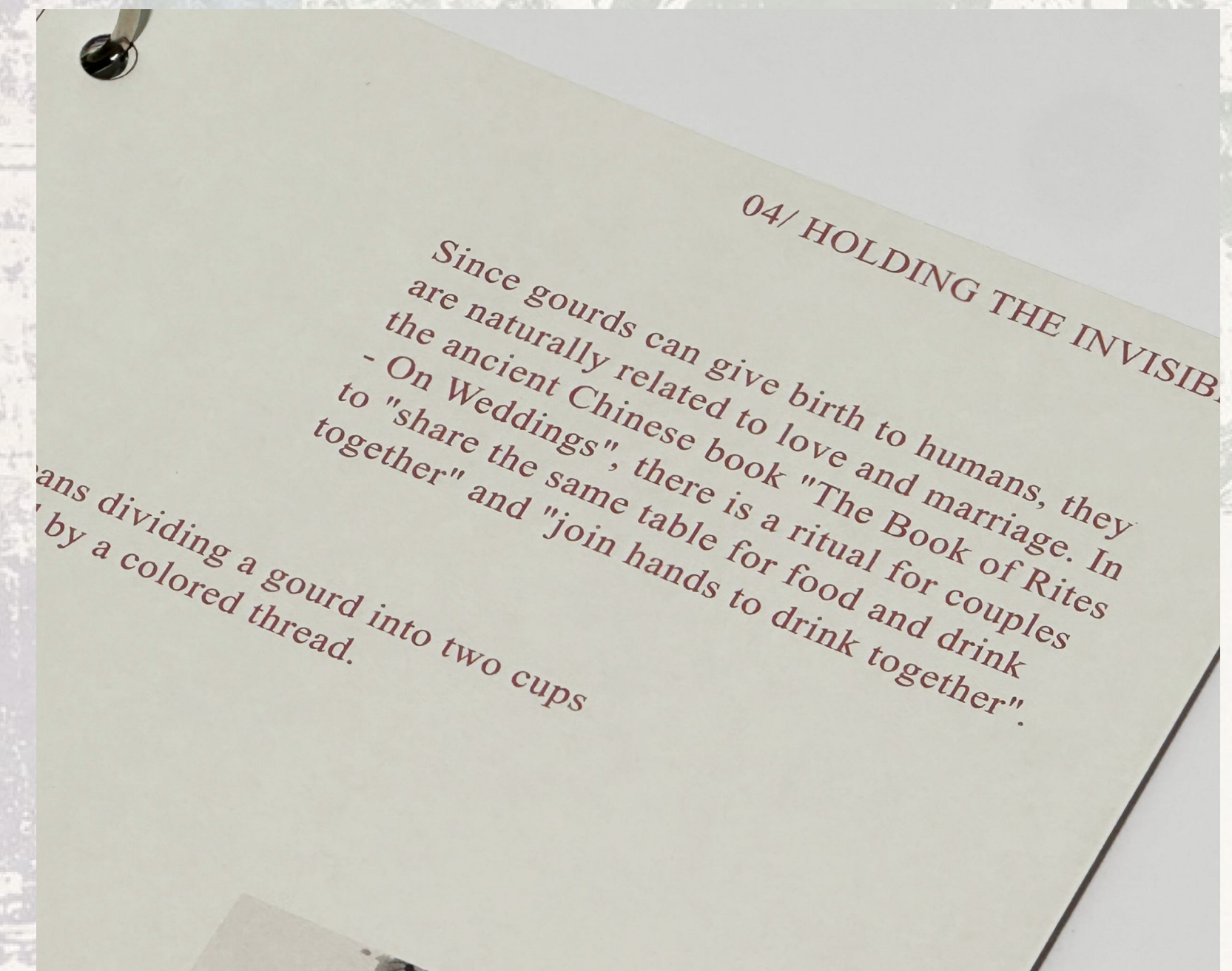
I used the grid system in InDesign software to organize and arrange the content.



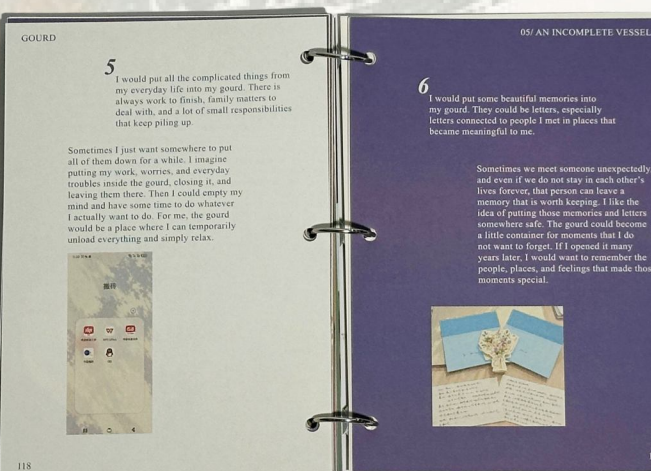
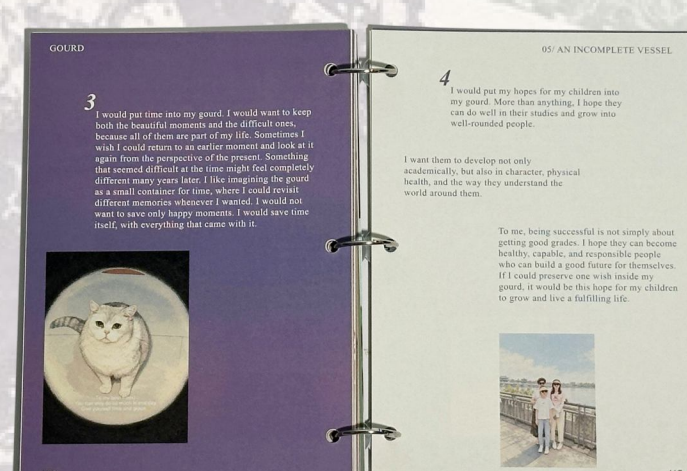
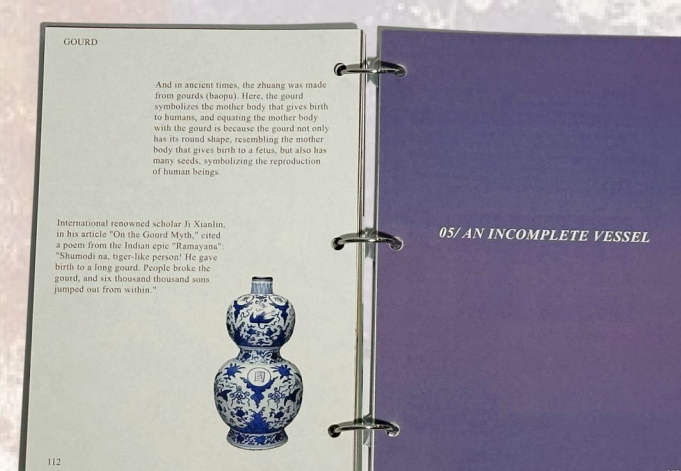
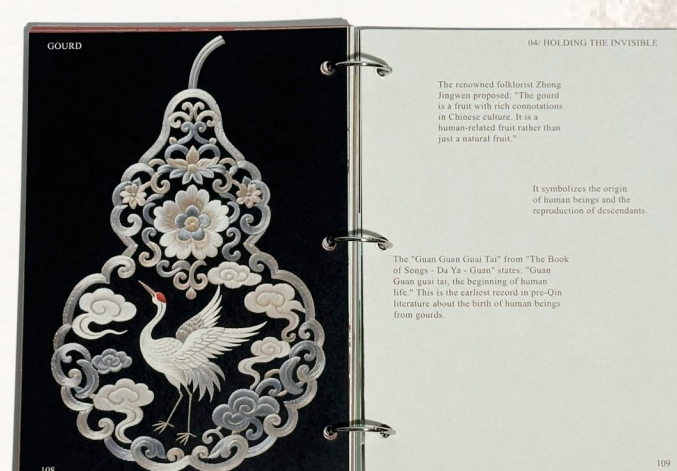
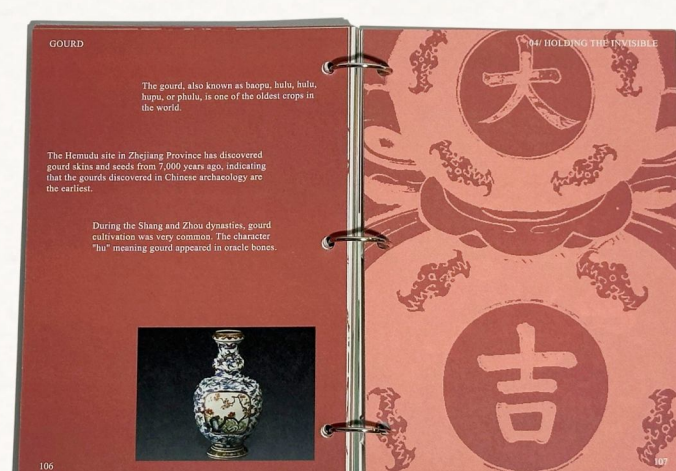
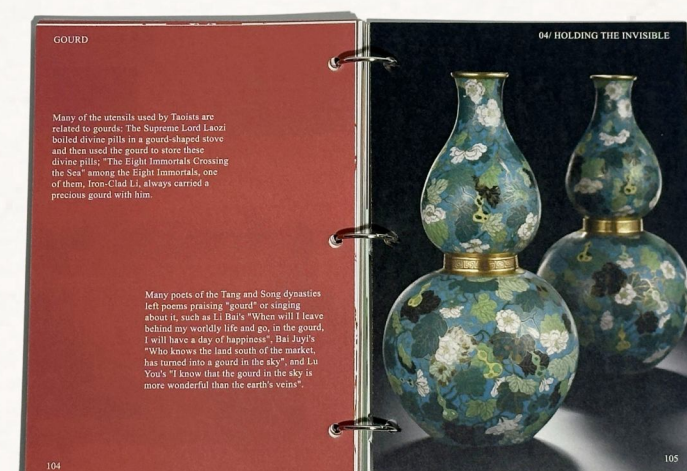
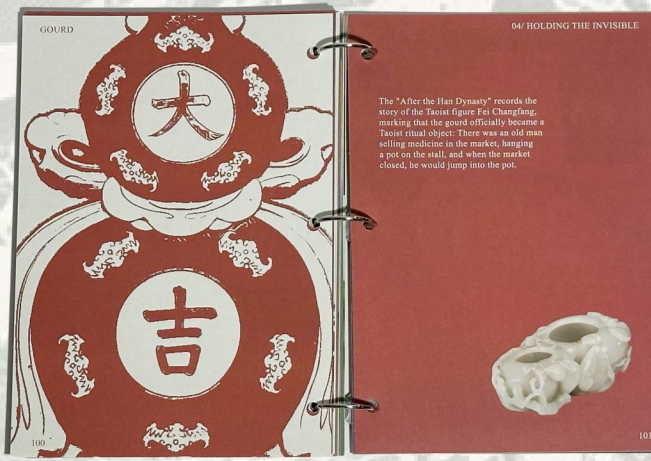
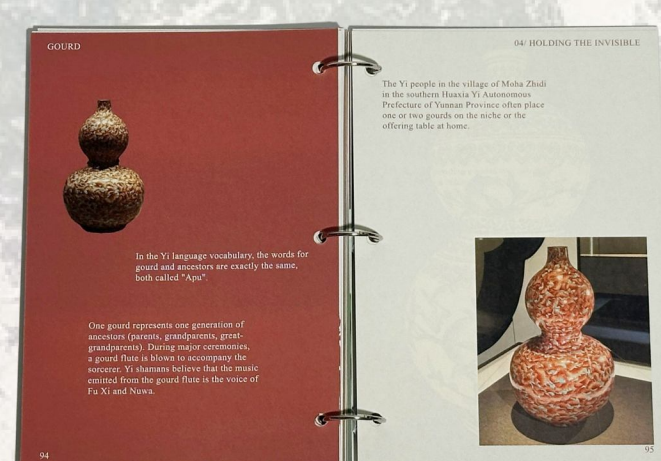
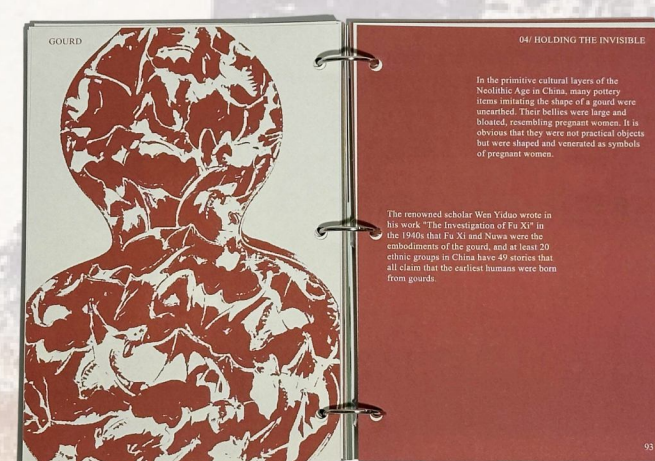
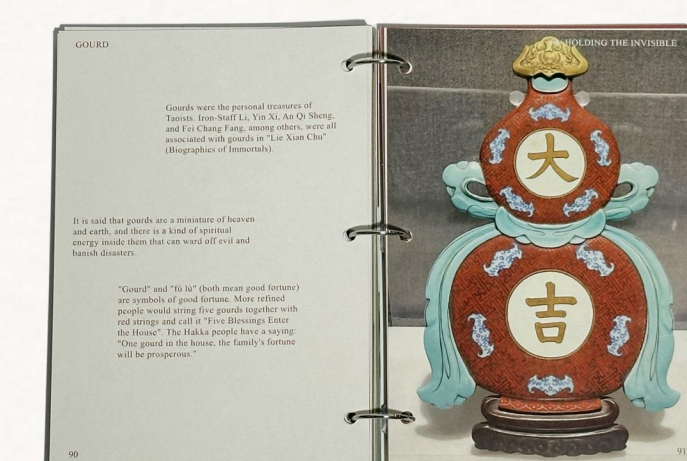
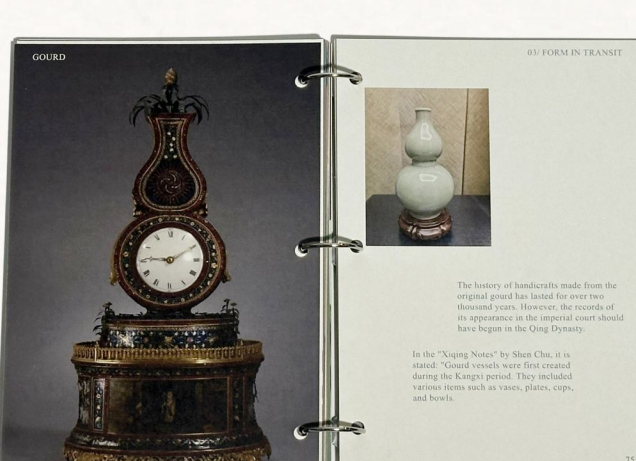
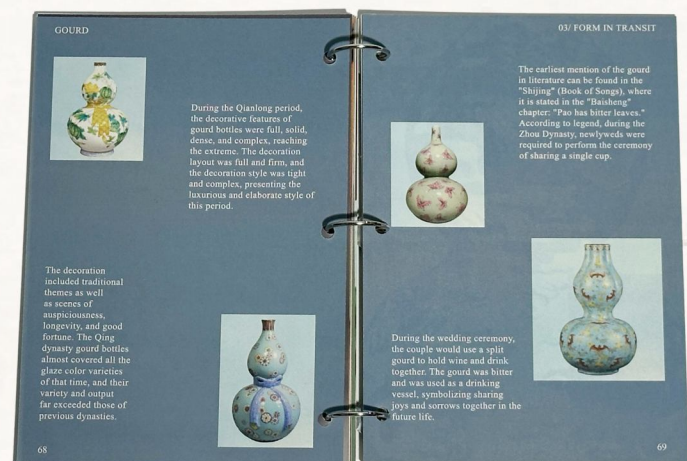
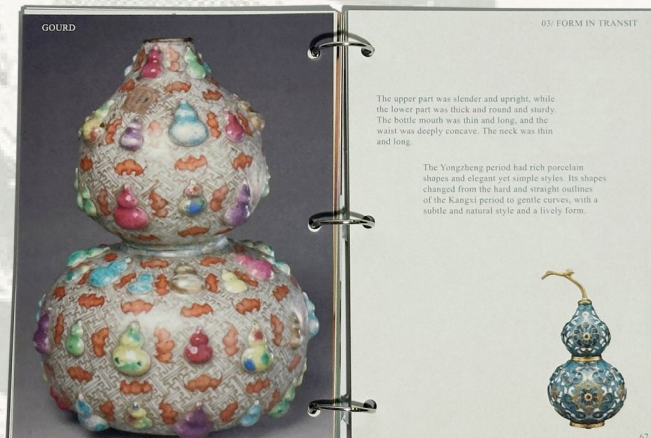
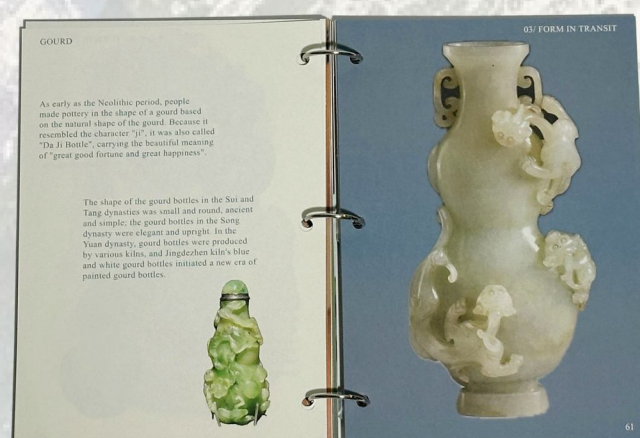
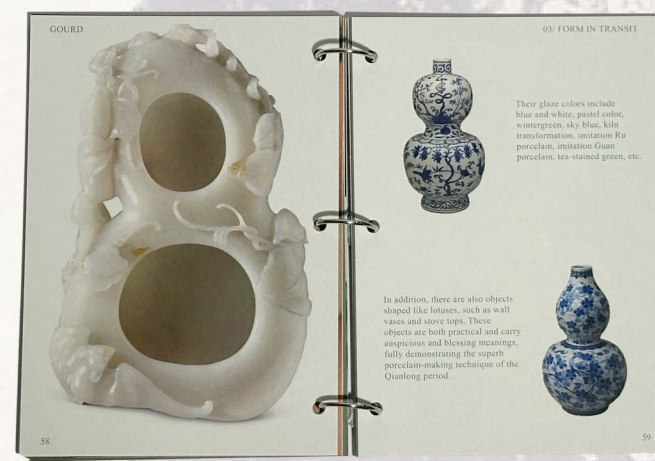
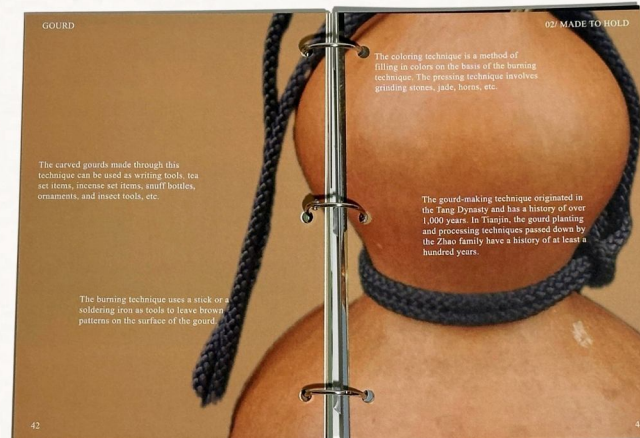
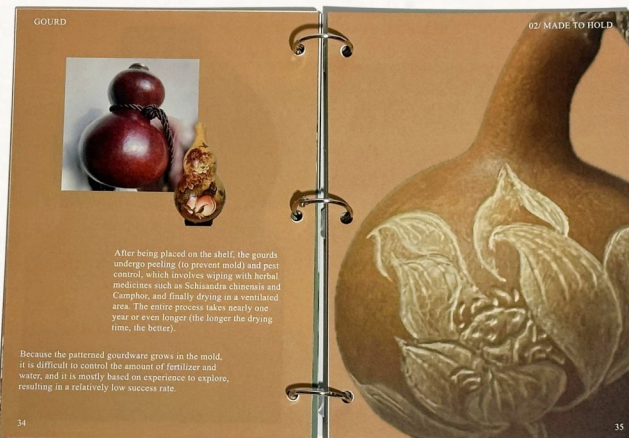
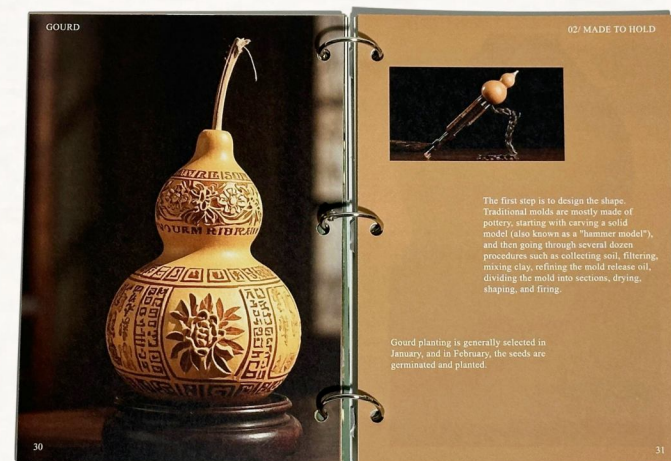
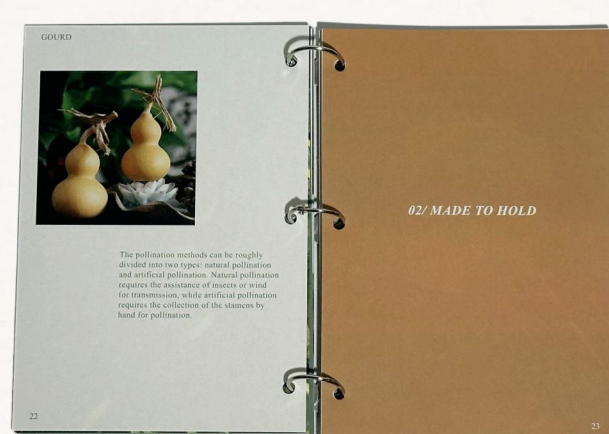
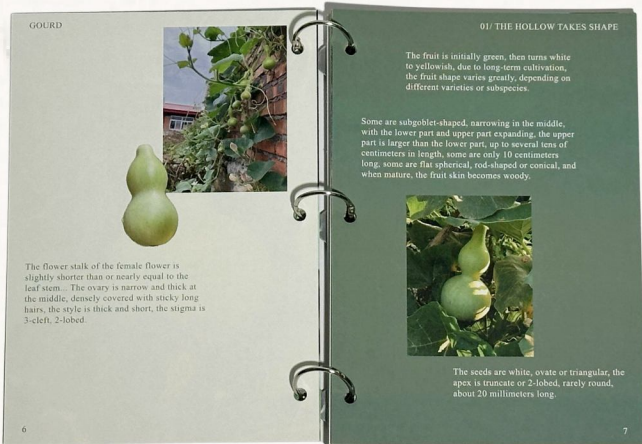
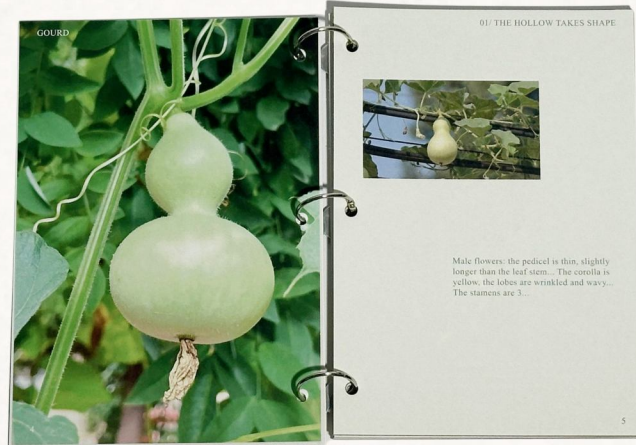
PROCESS PICTURE

The cover of this book was made using laser cutting. After the book was printed, it was assembled and photographed.





INNER PAGES OF THE BOOK



GOURD

As early as the Neolithic period, people made pottery in the shape of a gourd based on the ideal shape of the gourd. Because it resembled the character "da" (大) which is called "Da Ji" bottle" carrying the beautiful meaning of "great good fortune and great happiness".

The shape of the gourd bottles in the Sui and Tang dynasties was small and round, ancient and simple, the gourd bottle in the Song dynasty were elegant and upright; in the Yuan dynasty, gourd bottles were produced by various kilns, and Jingdezhen kilns also, and white gourd bottles imitated newly type of painted gourd bottles.



04/FORMA IN TRANSIT



GOURD



04/ HOLDING THE INVISIBLE

The market people did not see it, but only Fei Changfang saw it from the upstairs... The old man then went into the pot with him. Only to see a magnificent palace, sweet wine and delicious food filling the pot, and they drank together before leaving.



Ge Hong's "The Immortals' Biography" added that after Fei Changfang entered the pot with the old man, he saw: "Entering, it was no longer a pot, but only saw the world of the immortal palace, with numerous gates, buildings and paths."



The small universe in that pot described in "The Immortals' Biography" was the "garden of the sun and moon" and "the fairyland of the gourd" that Taoist figures were eager to talk about.