

非遗设计

Intangible
Cultural Heritage
Re-design





非遗设计 Intangible Cultural Heritage Re-design

主办单位:

北京国际设计周组委会、中华世纪坛艺术馆

承办单位:

北京歌华大型文化活动中心有限公司

项目时间:

2018年9月21日至9月25日

项目地点:

全国农业展览馆、中华世纪坛艺术馆、
故宫紫禁书院

Host:

Beijing Design Week Organizing Committee, China Millennium Monument

Organizer:

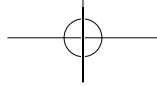
Beijing Gehua Mega Event Management Center

Time:

September 21-25, 2018

Venue:

National Agricultural Exhibition Centre; China Millennium Monument; The Forbidden City Gallery



非遗设计

Intangible Cultural Heritage Re-design

非遗设计是2018设计周的新增板块，旨在推动传统工艺的创造性转化、创新性发展，促进设计力量参与传统美学的挖掘，丰富创作设计，拓展门类品种，促进传统工艺整体水平的提升，让传统工艺在现代生活中得到新的广泛应用，使之与现实文化相融相通，逐步培育形成传统工艺的国家品牌，“见人见物见生活”，进而形成代表中国文化价值观和东方生活美学的创意产品与工艺设计体系，增强我国非物质文化遗产的传承实践能力，让“现代设计走进传统工艺，传统工艺融入现代生活”。今年主要活动包括：中国传统工艺振兴主题设计展；传统工艺与设计对话系列论坛；生活方式体验市集；传统工艺设计奖的设置及相关非遗设计分会场活动内容。

主办单位：北京国际设计周组委会、中华世纪坛艺术馆

承办单位：北京歌华大型文化活动中心有限公司

项目时间：2018年9月21日至9月25日

项目地点：全国农业展览馆、中华世纪坛艺术馆、故宫紫禁书院

项目统筹：秦玉良、高颖

项目经理：唐琳

执行团队：杨震、杨懿鑫、来欣、康晨月、董拓、陈菲、徐琦

Intangible cultural heritage Re-design is a new part set up for 2018 BEIJING Design Week. It aims to promote the creative transformation and innovative development of traditional crafts, promote the participation of design forces in the excavation of traditional aesthetics, enrich creative design, expand categories, promote the overall level of traditional crafts, and make traditional crafts widely used in modern life. In order to integrate it with the real culture, gradually cultivate the national brand of the traditional craft, and form the creative product and craft design system which represent the Chinese cultural values and the Oriental life aesthetics, enhance the inheritance and practice ability of the intangible cultural heritage of our country and let the modern design come into being. Traditional technology, traditional technology into modern life.

Intangible cultural heritage Re-design section includes: The theme design exhibition of Chinese traditional craft revitalization; The Dialogue between traditional handicraft and modern design; lifestyle experience market; traditional craft design award setting and related Design of Intangible cultural heritage Re-design sub-venue activities.

Host: Beijing Design Week Organizing Committee, China Millennium Monument

Organizer: Beijing Gehua Mega Event Management Center

Time: September 21-25, 2018

Venue: National Agricultural Exhibition Centre; China Millennium Monument; The Forbidden City Gallery

Project Planning: Yuliang Qin, Gao ying

Project Manager: Tang Lin

Curation Team: Yang Zhen, Yixin Yang, Lai Xin, Chenyue Kang, Dong Tuo, Chen Fei, Xu Qi



【主办单位】农业展览馆1号馆
北京市朝阳区东三环北路16号
NATIONAL AGRI-CULTURAL EXHIBITION CENTER HALL 1
BUILDING 1, 3/5TH FLOOR, CHAOWANGNAN, BEIJING

【展览日期】2018.9.21-25

【展览主题】中国传统工艺振兴主题设计展
THE TRADITIONAL PERSION EXHIBITION OF CHINESE
CRAFT REVITALIZATION

中国传统工艺振兴主题设计展 The theme design exhibition of Chinese traditional craft revitalization

主办单位：中华世纪坛艺术馆
承办单位：北京歌华大型文化活动中心有限公司
支持单位：北京国际设计周组委会办公室、阿里拍卖
展览时间：2018年9月21日-25日
展览地点：全国农业展览馆1号馆

策展人：曾辉
展览统筹：高颖、唐琳
展览空间设计师：马江浩、方云飞、谢明洋
展览视觉设计：郭晓晔
执行团队：杨震、杨懿鑫、康晨月、王纳川

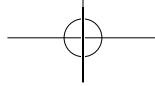
传统工艺，是指具有历史传承和民族或地域特色、与日常生活联系紧密、主要使用手工劳动的制作工艺及相关产品，是创造性的手工劳动和因材施艺的个性化制作，具有工业化生产不能替代的特性。在国务院公布的4批1372项国家级非物质文化遗产代表性项目名录中，传统工艺项目共有300余项，涉及传统美术类、传统技艺类以及民俗类中的民族服饰项目等。

文化和旅游部副部长项兆伦针对该展提出在传统工艺振兴中要展现设计的力量，一是传统的再创造，二是提升大众的生活品质，三是改变从业者的命运。改变“精致的不大众，大众的不精致”的问题。通过生活场景化的展示空间，有触手可及、信手拈来的传统工艺设计展品。反映传统工艺设计背后的故事。

“中国传统工艺振兴主题设计展”通过集聚传统工艺与现代设计机构、院校、传承人和企业，紧扣展览主题，系统展示传统工艺在衣、食、住、行、用等方面的生活应用和创新设计。汇集以传统工艺为主的非物质文化遗产资源，以传统工艺的现代化转化为方向，使传统工艺的传承和再创造能力得到提升，并在现代生活中得到新的广泛应用。展览重点突出现代设计走进传统工艺的创新能力和价值和精神。突出传统工艺走进现代生活的目标和现实意义。突出观众的参与性和沉浸式体验，让观众感受到非遗传承与创新的魅力。突出展示传统工艺的演变历程及与现代设计深度融合。促进设计消费，搭建传统工艺设计产品的预购交易平台。

筹划组对在传统工艺设计转化方面有创新意识和实践的设计师及设计品牌发出了广泛邀请，获得了积极而踊跃的响应，奠定了“中国传统工艺振兴主题设计展”陈厚的文化内容。如石大宇的“清庭”竹工艺设计展，发掘了竹材本身特性的形态的美感，传承了传统竹器精确的功能定位、简朴踏实的造型特征以及“中庸”“致用”的哲学造物观。“新营造”东方传统建筑营造设计展，强调在传统营造中以惜材爱物、因地制宜的在地建筑方式，形成既符合现代生活方式和审美，又具有传统营造方式与特色的建筑设计体系，对于当代和未来的中国乡村建筑是有价值的方向。“雅物匠心”设计展，则以张光宇等老一辈艺术家的跨界艺术与设计作品为引导，展示百年以来中国传统美学与当代设计融合的作品。“设计景德镇”生活陶瓷展，追求自然、简约、质朴的设计格调，符合现代生活方式与文化品质的追求，强调陶瓷设计的日常生活美学价值。

展览空间将采用花园式展示环境设计，以世界非物质文化遗产“二十四节气”为展览的时间美学系统，串联起整体展览项目内容，选择八个节气作为空间节点，展览形式将采取系列分主题展区进行呈现，打破常规会展模式，模糊使各个展位相互融合，互为借景。



Host: China Millennium Monument
 Organizer: Beijing Gehua Mega Event Management Center
 Co-organizer: Beijing Design Week Organizing Committee Office, Ali Auction
 Date: September 21-25.2018
 Venue: National Agricultural Exhibition Centre, Hall 1
 Curator: Zeng Hui
 Project Planning: Gao Ying, Tang Lin
 Space Design: Jianghao Ma, Yunfei Fang, Mingyang Xie
 Visual Designer: Xiaoye Guo
 Curation Team: Yang Zhen, Yixin Yang, Chenyue Kang, Nachuan Wang

Traditional craftsmanship refers to the craftsmanship and related products that have historical inheritance and national or regional characteristics, are closely related to daily life and mainly use manual labor. It is creative manual labor and individualized production according to their aptitude. It has the characteristics that industrial production can not be replaced. Of the 4 batches of 1,372 national intangible cultural heritage representative projects published by the State Council, there are more than 300 traditional craft projects, involving traditional arts, traditional arts and crafts, and ethnic clothing items in folk customs.

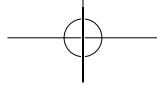
Xiang Zhaolun, Vice Minister of culture and tourism, pointed out that the exhibition should show the strength of design in the revitalization of traditional crafts. One is the re-creation of tradition, the other is to improve the quality of life of the public, and the third is to change the fate of practitioners. Change the problem of "the exquisite never belong to public". Through the display space of living scenes, there are traditional crafts and design exhibits that are readily accessible and handy. It reflects the story behind traditional craft design.

By gathering traditional crafts and modern design institutions, colleges, inheritors and enterprises, and closely linking to the exhibition theme, the exhibition systematically demonstrates the application and innovative design of traditional crafts in clothing, food, shelter, transportation and usage, and collects intangible cultural heritage resources mainly based on traditional crafts. With the modern transformation of traditional technology, the inheritance and recreation ability of traditional technology has been improved, and has been widely used in modern life. The exhibition highlights the innovative ability, value and spirit of modern design. Highlight the traditional technology into modern life goals and practical significance. The audience's participatory and immersive experience are highlighted, which

makes the audience feel the charm of heritage and innovation. Highlighting the evolution of traditional crafts and integrating with modern design deeply. Promote design consumption and build a pre purchase trading platform for traditional craft design products.

Planning group has issued a wide invitation to designers and design brands who have innovative consciousness and practice in the transformation of traditional process design, and has received a positive and enthusiastic response. It has laid a solid foundation for cultural content of The theme design exhibition of Chinese traditional craft revitalization. For example, Shi Dayu's "QingTing" Bamboo Design Exhibition excavated the aesthetic feeling of bamboo's own characteristics, inherited the precise function of traditional bamboo positioning, simple and down-to-earth modeling features and the "golden mean" and "practical" philosophy of creation; "Neo architecture" is an exhibition of Oriental traditional architecture and community regeneration the local architectural style should be taken care of materials, loved things and adapted to local conditions, so as to form an architectural design system which not only conforms to modern life style and aesthetics, but also has traditional architectural style and characteristics. It is a valuable direction for contemporary and future Chinese rural architecture. The exhibition of "Elegant & craftsmanship" is guided by the cross-border art and design works of Zhang Guangyu and other older artists, displaying the works of the integration of traditional Chinese aesthetics and contemporary design over the past century. Design of Jingdezhen ceramic original design exhibition, the pursuit of natural, simple, simple design style, in line with the pursuit of modern lifestyle and cultural quality, stressing the daily life aesthetic value of ceramic design.

Tsinghua Architectural Design Institute is responsible for the exhibition space design. The exhibition space will adopt the garden-style exhibition environment design, take the world intangible cultural heritage "24 solar terms" as the exhibition time esthetics system, connect the whole exhibition project content, select eight solar terms as the space node, the exhibition form will adopt a series of sub-theme exhibition area to present, breaking the conventional exhibition mode. Paste enables each booth to merge and borrow each other.



策展人介绍 Introduction of Curator



曾辉

艺术设计策展人、评论家、设计师，北京国际设计周组委会办公室副主任、策划总监。中国美术家协会会员，文化和旅游部文化产业委员会专家、中国建筑文化研究会常务副秘书长、民盟中央文化委员会委员、北京设计学会监事长。

曾任《设计》杂志编辑；北京奥组委文化活动部景观规划实施处处长；国家大剧院艺术品部部长。

曾获平山郁夫奖，“中国之星”最佳设计奖，中国优秀品牌形象设计奖及金手指奖，中国设计贡献奖金质奖章。

策展“光字风格”张光宇设计展、“水墨中国”中俄青年当代艺术展、“手工之城”设计展、设计为民生“12间”设计展等。

出版《设计的故事》、《中国艺术美学散论》等书、编辑《中国城市形象设计年鉴》。

Zeng Hui

Art exhibitions planner designer, critic and designer.

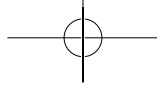
Deputy director of the Design week Organizing Committee Office. Planning director of Beijing international design week.

He is a member of the Chinese Artists Association, an expert of the Cultural Industry Committee of the Ministry of Culture and Tourism, a Deputy Secretary-General of the Chinese Architectural Culture Research Association, a member of the Central Cultural Committee of the Democratic League of China, and a head supervisor of the Beijing Design Institute.

Former editor of Design magazine; Director of Landscape Planning and Implementation Department of Cultural Activities Department of BOCOG; Minister of Art Department

of National Grand Theatre.

He has won the Award of Hirayama Ikou, the Best Design Award of China Star, the Excellent Brand Image Design Award and the Golden Finger Award, and the Quality Award of China Design Contribution Award. Planned exhibitions include "Guangyu Style" Zhang Guangyu Design Exhibition, "Ink China" Contemporary Art Exhibition of Chinese and Russian Youth, Design Exhibition of "Handicraft City" and Design Exhibition of "12 rooms, for the people's livelihood". Publishing "Design Story" and "On Chinese Art and Aesthetics" and other books, editing "Chinese Urban Image Design Yearbook".



“清庭”竹工艺创新设计展 Dragonfly Bamboo Design Exhibition

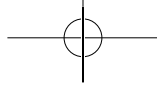
著名设计师石大宇擅长用竹，将竹材本身刚、韧、柔、弹等特性驾驭的得心应手，其处理竹材所用的技艺，则传承着传统工艺与文化的基因，致力于在“日用”语境下解决传统工艺与当代设计融合的问题。

作为传统日用竹器的精神延续。“屏茶”是以创新编法完成的竹编屏风，应用七种不同的竹编工艺，完成了以不规则造型立面、非垂直站立并保持平衡稳重的挑战，体现了“设计推动工艺”的思想。“椅刚柔”则是可堆叠的全竹质圈椅，其材料结构工法无不精简，契合现代生活美学又经久耐用。竹榻系列以及独具文人气致的“架衣车”等竹设计，则是为传承古时优雅、闲趣生活方式而准备的。

Shi Dayu, a famous designer, is good at using bamboo. He is good at handling bamboo with its own characteristics of rigidity, toughness, softness and elasticity. His skill in handling bamboo inherits the gene of traditional technology and culture, and devotes himself to solving the problem of integration of traditional technology and contemporary design in the context of daily use.

Shi's works is a continuation of the spirit of traditional bamboo wares. "Screen tea" is the first bamboo screen to be completed by bengbiao skill in the history of innovation. Using seven different bamboo knitting techniques, the challenge of maintaining balance and stability by non-vertical standing on irregular shaped facades was fulfilled, which embodied Shi's consistent thought that "design should promote technology". "Rigid and soft chair" is the first stackable all bamboo chair in the history of furniture. Its material and structure are all simplified. It is suitable for modern life and durable. Bamboo products, such as the couch series and the unique literati's "clothes-hanger" are prepared for the inheritance of the ancient elegant and leisure life style.





断竹系列·倪小舟设计展

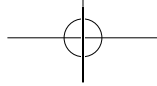
Broken Bamboo· Xiaozhou Ni Design Exhibition

并非所有的竹都如匠人期许般挺拔。自然赋予了生命缤纷的存在状态，人类却不尽能欣赏，将那些离经叛道，无法作为传统竹刻原料的“怪竹”弃如蔽屣。但竹艺家倪小舟却对“怪竹”情有独钟，与其朝夕相伴，提炼出“断竹”这一创意观念。“尊重材料、敬畏文化。”他认为这是竹雕应遵循的核心宗旨。倪小舟的竹刻形式凝练、意蕴清雅，从思想上突破了“技艺刀法为纲”的传统审美基石，对传统阴刻及留青技法进行了大胆而又富于艺术性的创新。

“断竹”可以视为一次回归竹本身的传统工艺设计精神探索。让竹工艺返朴归真，顺应自然形态精微有度地提纯，寻求最具美感与升华价值的可能性。进而突破传统工艺的语境限制聆听竹材自身的语言，通过创意设计在不同光线、空间、场域中感受其丰富美感以及多样化的生活美学意象。

Not all bamboo is as straight as a craftsman's wish. Nature endows life with a colorful state of existence, but human beings do not appreciate it. They abandon the "weird bamboo" which can not be used as the material of traditional bamboo carving. However, Ni Xiaozhou, a bamboo artist, has a special fondness for "strange bamboo", accompanied by it day and night, and refined the creative concept of "broken bamboo". "Respect for material and awe culture." He believes that this is the core purpose of bamboo carving. Ni Xiaozhou's bamboo carving is concise in form and elegant in meaning. It breaks through the traditional aesthetic cornerstone of "skill is the law" in thought, and innovates boldly and artistically the traditional Yike and Liuqing skill.

"Broken bamboo" can be regarded as a spiritual exploration of the traditional process design of bamboo itself. Let the bamboo craft return to nature, conform to the refinement of natural form, and seek the possibility of the most aesthetic and sublimation value. And then break through the context of traditional craft to listen to the language of bamboo itself, through creative design in different light, space, field feel its rich aesthetic feeling and diversified aesthetic image of life.

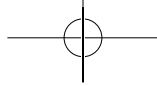


竹自行车设计作品 Bamboo bicycle

竹叶片技术是人类第一次把竹纤维作为主结构材料应用于工业复合材料产品。与金属材料相比，竹基复合材料具备单向强度高和防腐性能好两个核心优势，同时又很好解决了竹材耐候性与工业一致性差两个致命缺陷，使竹材成为一种工业材料。极米科技研发的竹复合管件采用高强度高模量竹材支持结构，是替代金属管件的新一代低碳环保产品。

极米科技通过创新设计方式，利用竹材的力学性能，创造出一款时尚美观、轻便环保的高性能竹基复合材料自行车。因为竹复合管的材料特质，竹自行车在车架重量，材质韧性，减震效果方面拥有金属同品不可比拟的优势。目前，极米是唯一能以工业级质量体系大批量生产竹自行车的企业。

Bamboo leaf technology is the first application of bamboo fiber as the main structural material in industrial composite products. Compared with metal materials, bamboo matrix composites have two core advantages of high unidirectional strength and good corrosion resistance. At the same time, they have solved two fatal defects of poor weather resistance and industrial consistency of bamboo, making bamboo become an industrial material. The bamboo composite pipe fittings developed by Jimi Co. Ltd adopts high strength and high modulus bamboo support structure, which is a new generation of low carbon environmental protection products instead of metal pipe fittings. Jimi Co. Ltd creates a fashionable, handy and environmentally friendly high-performance bamboo-based composite bicycle by innovative design methods and using the mechanical properties of bamboo. Because of the material characteristics of bamboo composite pipes, bamboo bicycles have incomparable advantages in frame weight, material toughness and shock absorption effect. At present, polar meters are the only enterprises that can produce bamboo bicycles in large quantities in industrial grade system.



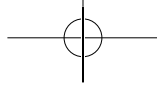
丝竹绢木音箱设计作品 boat meet bamboo

FedEx 设计不仅致力于挖掘东方生活美学并将其与现代美学设计融合，更着力将中国传统工艺与现代精密机械加工工艺融合，从技术角度重新探讨传统百工与现代生活的关系。从而避免转化作品因手工成本过高而沦为奢侈品，使其具有真正的商业价值，成为今生活中质优价美的日用好物。

丝竹绢木音箱的设计与制造，使用了三种传统工艺：重庆牟氏丝竹绢布、秤杆与榫卯架构。出于对自然的尊重，整个设计避免采用油漆、胶、塑料零部件，壳体全部可自然降解。音箱布“丝竹绢布”，由蚕丝和 0.2mm 的竹丝用传统手工织布机织出，细密轻薄，能够通过 50000Hz 以下的声音，完全确保人耳 20-20000Hz 的听音极限，接近现代 Hi-End 音箱对该结构的要求。

FedEx design is not only devoted to excavating the Oriental life aesthetics and integrating its modern aesthetic design, but also focusing on the integration of traditional Chinese technology and modern precision machining technology, and Re-discussing the relationship between traditional handmade and modern life from a technical point of view. In order to avoid the transformation of works into luxury goods because of the high cost of handicraft, so that it has real commercial value, become a good daily use of high quality and high price in today's life.

In the design and manufacture of silk, bamboo, silk and wood speakers, three traditional techniques are used: Mu's silk, bamboo and silk cloth, weighing rod and tenon frame. Out of respect for nature, the whole design avoids the use of paint, glue, plastic parts, the shell can be degraded naturally. Sound cloth is woven from silk and 0.2 mm bamboo silk on a traditional hand loom. It is thin and dense. It can be used under 50,000 Hz to ensure the hearing limit of 20-20,000 Hz, which is close to the requirement of modern Hi-End speakers.



四川美院传统工艺设计展 Reinterpretation of Arts and Crafts

中国人对器物相完美的追求，是与对完美人生的寄望相一致的。中国现代工艺美术的开拓者们筚路蓝缕，在历史中建立了川美，“美化人生”的校训与“美用一体”的格言印证了近八十年来四川美院手工艺践行路途上创造器物背后的心灵关照。

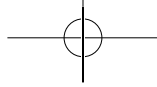
四川美术学院带来了手工艺学院和设计艺术学院师生近五年参与国家艺术基金“传统材质的时尚表现 - 荣昌夏布创新再造人才培养”、“纸间重生 - 傣纸文化的创新设计人才培养”项目的创作，以及发起的“荣经在地设计”“现代薪烧”“跨界漆器”“日常发生”等传统工艺活化项目的创意成果。

手工不止于认知材料的美感，而是一场以文化内涵为艺术主体的追求；不止于存放生活的容器，而是盛放心的感知和人的思想的空间。我们想要的是，让传统工艺回溯人性和生活本体的起点，重回土地的根脉，用手去触感生活的艺术理想，用传统工艺设计去塑造美好生活方式。

Chinese people's pursuit of perfect implements is in line with their pursuit of perfect lives. The modern art pioneers of China created Sichuan Fine Arts Institute in Great war. The school motto 'Beautifying Lives' were the guideline for creating implements for over 80 years by Sichuan Fine Arts Institute.

On the exhibition Sichuan Fine Arts Institute display the achievements of China National Art Funds projects attended by teachers and students from the Academy of Arts and Crafts and the Academy of Design and Art of Sichuan Fine Arts Institute during last 5 years, and related achievements of traditional craft and activation project such as local design, modern firewood burning, cross boundary lacquer, and daily happening in Yingjing County.

Handicrafts should not only be the recognition of the beauty of materials, but also shall meet the pursuit of cultural connotation as an art subject; shall not only be vessels for storing things, but also places for sheltering minds and thoughts. Looking back on the origin of human nature and Daily life itself, returning to the root of land, touching dreams of life with hands, and building better lifestyles by dreams.



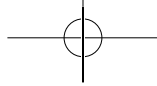
“意述家” 中意设计展 “Tracing the source” China-Italy design exhibition

回望历史，古中国与古罗马闪烁着东西方各自的文化光芒。传承经典，归循本质，也许东西方对美的理解本就异曲同工。“意境”“雅致”等概念构成了东方韵味的审美理念，中国传统工艺也蕴含着其灵魂。古希腊和古罗马崇尚协调，把几何形式之美运用的淋漓尽致。尽管现代主义设计趋于简约和人性化，但对美的理解却早已溶于血液。

“意述家”带来的是一场意大利现代设计与中国传统工艺技艺的对话，讲述东方与西方对于“美”同也不同的理解，同样是漆，却表现不一；同样是石，却大相径庭。无论表现如何，对于生活之美的追求总是人类从古至今的永恒主题。

Looking back at history, ancient China and ancient Rome flashed the cultural radiance of East and West. Inheriting the classics and following the essence, perhaps the East and West understand the beauty differently. The concepts of "artistic conception" and "elegance" constitute the aesthetic concept of Oriental charm, and Chinese traditional craftsmanship also contains its soul. In ancient Greece and ancient Rome, harmony was advocated and the use of the beauty of geometric form was incisively and vividly. Although modernist design tends to be simple and humane, its understanding of beauty has long been dissolving in their blood.

CASA VERA brings about a dialogue between modern Italian design and traditional Chinese craftsmanship, telling us that the East and the West have the same and different understanding of "beauty", the same lacquer, but different performance; the same stone, but very different. No matter what the performance is, the pursuit of beauty in life is always the eternal theme of mankind from ancient times to the present.



“懋隆”传统装帧工艺设计展 MARCO POLO

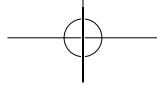
经龙装，是一种脱胎于传统书籍制作工艺，经再设计而成的全新装帧形式，由两种中国古代图书装订技术“经折装”和“龙鳞装”融合而来。这种装帧新法灵活而独特、使书页画面更加富于变化，突破了传统图书的固定体例，配合图案的游走，呈现出舞台剧这种综合艺术的美学效果。这里展示了书籍设计师张晓栋四年来雕琢的成果：经龙装《清·孙温绘程甲本图文典藏版红楼梦》。本册内页天头宽阔，点缀精雅笺谱，各函盖板，由软烟罗和南京云锦独制，朦胧中透着传统的含蓄之美。错落相积的书页更有着京绣、花丝首饰、缂丝装饰、仿古画柜的搭配，精巧地营造着一种青春幻美的红楼梦境。传统书籍装帧工艺与现代设计展开一场对话，让生命之美在时空中交汇。

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“Jinglongzhuang” is a new binding form, which is derived from the traditional book making technology and is redesigned. It is a combination of two ancient Chinese book binding technologies, “Jingzhezhuang” and “Longlinzhuang”. This new binding is flexible and unique, making the page picture richer in change, breaking through the fixed style of traditional books, with the pattern of wandering, showing the aesthetic effect of this comprehensive art stage drama.

We have brought the book designer Mr. Zhang Xiaodong's four-year sculpture achievement for 2018 Beijing design week: A Dream of Red Mansions in the Collection. The inner pages are broad and decorated with elegant pamphlets, and the cover boards are made of soft smoke and Nanjing Yunjin, which reveal the traditional implicit beauty in the haze. The staggered pages of the book are even more Beijing embroidery, silk jewelry, silk decoration, antique painting cabinet collocation, exquisite to create a youth fantasy of the Dream of the Red Chamber. We are willing to open a dialogue with youth, and make the beauty of life intersect in time and space.

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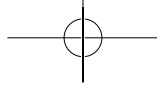
艺造传统工艺设计展 Inheritance and Innovation

艺造，源自中央美术学院，依托创新设计能力优势，旨在建立全方位艺术类品牌与优秀设计师创新平台。作品包括家居、产品、陶瓷、首饰、绘本、陈设等门类，为展览带来了四组在现代设计中根植传统工艺元素的实用美物。

艺造致力于成为新生活方式的引领者，学院与社会资源结合的实践者，充分发掘学院价值，实现作品商业产业化。凭借其转化能力，艺造平台正吸引着越来越多优秀企业与青年设计师的入驻。

YiZao, originated from the Central Academy of Fine Arts, relying on the advantages of innovative design capabilities, aims to establish an all-round art brand and excellent designer innovation platform. Works include household, products, ceramics, jewelry, picture books, display and other categories, for the exhibition has brought four groups of practical beauty in modern design rooted in traditional craft elements.

YiZao is committed to become a new lifestyle leader, the Institute and social resources practitioners, fully explore the value of the institute, to achieve commercial industrialization of works. With its ability to transform, artistic platform is attracting more and more outstanding enterprises and young designers to settle in.



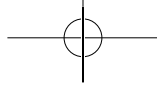
“闻道美物” 传统漆器设计展 Blend

人们对于材料自然美的感受，需要一个“中介”，而大漆是一种非常理想的承载物。大漆自古产于东方，用于东方，其文化意义与艺术灵魂早已与这片土地不可分割。中国七千年髹饰工艺的丰厚积淀，是依托于漆器而存活于生活中的。

从“附着于物体表面”这一传统漆工艺用途来看，当代漆艺术早已超越了装饰价值，上升至艺术化生活的呈现形态。回归天然材料，不仅是对中国漆工艺传统的尊重，也是对自然的尊重，更是对人自身生命的尊重，这是中国传统漆工艺的创意新生。大漆审美的角色升华，真正成就了当代漆工艺设计的现代美学价值，这也是闻道美物传统漆工艺以大漆和金属作为材质载体展现的缘由。让大漆的“美与用”和“美与赏”高度结合，也为人们带来对于当代“中国好物”的新理解。

People need a "intermediary" to feel the natural beauty of materials, and lacquer is a very ideal carrier. Lacquer has been produced in the East since ancient times, and is used in the East. Its cultural significance and artistic soul have long been inseparable from this land. The rich accumulation of painting technology in China in the past seven thousand years is based on lacquerware.

Judging from the traditional use of "attaching to the surface of objects", modern and contemporary lacquer art has already surpassed the pure practical value and risen to the form of artwork presentation. Returning to natural materials is not only a respect for the tradition of Chinese lacquer art and nature, but also a respect for human life. This is the new birth of Chinese traditional lacquer art. The role of lacquer from practical to aesthetic sublimation, truly achieved the modern aesthetic value of contemporary lacquer art, which is also the reason why the works of Wen Tao's beauty show lacquer and metal as the material carrier. The high combination of "beauty and use" and "beauty and appreciation" of lacquer also brings people a new understanding of contemporary "good work in China".



“雅物匠心” 漆工艺设计展 “Elegant & craftsmanship” Lacquer design exhibition

“坚牢于质，光彩于文”，至化兮其器，至诚兮其人。梁峰的制漆之理，体现了新一代漆人的器格，体现漆器是贵器、雅器、艺器和用器的特性。梁峰的漆器之艺，是对“雅物匠心”的追求，也是妙合的诠释。势象空间，雅物匠心品牌致力于寻求、倡导有匠心的高雅艺术。

“Firmly in the quality, bright in the gentle”, to turn it into its device, sincere people. Liang Feng's theory of lacquer-making embodies a new generation of lacquer man's pattern, reflecting the characteristics of lacquer ware as precious, elegant, artistic and utensil. The art of Liang Feng's lacquerware is the pursuit of elegance and ingenuity, and is also an interpretation of wonderful combination. The brand is dedicated to seeking and advocating ingeniously elegant art.

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“无形Natural” 系列包袋 设计展 Formless 無形

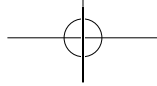
以传统工艺设计方式，突破性地使用了传统家具中的红木材质，借鉴传统古建的“框架式结构”设计，以红木搭建框架，让包袋的结构始终如古建筑般经久耐用。选用头层植鞣牛皮为材，以精湛的传统手工艺法，完成当代系列包袋手工产品。

Formless 倡导传统与时尚交相辉映的东方美学与品位生活，做出有温度的产品，暖人心于无形处。

With the traditional craft design method, breakthrough use of traditional furniture in the red wood, draw lessons from the traditional ancient building "frame structure" design, to build a frame of red wood, so that the bag structure is as durable as the ancient building. Choosing vegetable tanned cattle hide as material and using exquisite traditional craftsmanship, we have finished a series of contemporary bag handicraft products.

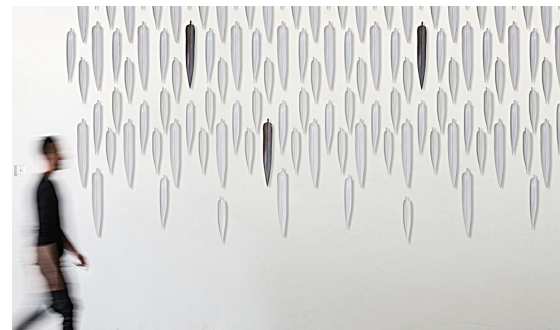
Formless advocates Oriental Aesthetics and tasteful life that blend tradition with fashion, making products that are warm and invisible.

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“设计景德镇” 陶瓷设计展

Design of Jingdezhen ceramic original design exhibition

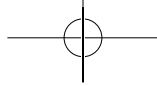


在景德镇三宝瓷谷中，有一个通过老旧厂房改造的陶瓷实验工场与设计展览厅，也是催化传统陶瓷工艺转型升级的创意空间。“设计景德镇”作为陶瓷工艺设计转化的服务平台，为设计师与制造商提供完善的创新服务体系。

陶瓷原创设计、试样打样和量产扶持是“设计景德镇”的主要职能。帮助来自各个领域热爱陶瓷材质却又不能突破工艺门槛的的跨界设计师们，实现创作陶瓷器物的梦想。引进设计资源进入陶瓷领域，结合优良的传统制瓷技艺，改造提升传统的瓷品生产体系，完成设计的落地引导。为制造企业提供原创设计和市场订单，促进其产品的迭代更新，助推陶瓷设计的创新发展。

In Sanbao Porcelain Valley, Jingdezhen, there is a ceramics experimental workshop and design exhibition hall which is transformed by the old factory building. It is also an innovative space to catalyze the transformation and upgrading of traditional ceramics technology. "Designing Jingdezhen" as a ceramic process design transformation service platform, for designers and manufacturers to provide a perfect innovation service system.

Ceramic original design, sample proofing and mass production support are the main functions of designing Jingdezhen. We aim to help cross-border designers from all walks of life who love ceramic materials but can't break through the technological threshold to realize their dream of creating ceramic objects. We strive to introduce global design resources into the field of ceramics, combined with the exquisite local traditional porcelain making techniques, transformation and upgrading of the traditional porcelain production system, complete the design of landing guidance. Provide a large number of original design and market orders for manufacturing enterprises, promote the iterative updating of their products, and promote the 'design dividend' in the ceramic field to become a reality.



长石瓷作设计展

Design of Jingdezhen ceramic original design exhibition

传统工艺玲珑瓷，如何在现代生活中产生新的意义？长石瓷作探讨着陶瓷传统工艺文化与当代人生活的关系。

传统文化不会因时间的改变而磨灭，只会从一种形态转换为另外一种形态。“为中国人的食而设计”的理念，让传统餐具设计更具健康、适度饮食的原则，并适合家庭使用。现代生活重视物品收纳，所以餐具被设计的容易储藏。餐具上装饰“星座”与“三多”形状的玲珑图案，既有美好寓意，也方便家庭成员识别每个人的餐具。

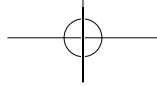
陶瓷原创设计、试样打样和量产扶持是“设计景德镇”的主要职能。帮助来自各个领域热爱陶瓷材质却又不能突破工艺门槛的的跨界设计师们，实现创作陶瓷器物的梦想。引进设计资源进入陶瓷领域，结合优良的传统制瓷技艺，改造提升传统的瓷品生产体系，完成设计的落地引导。为制造企业提供原创设计和市场订单，促进其产品的迭代更新，助推陶瓷设计的创新发展。

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How does the traditional craft Linglong porcelain produce new meaning in modern life? Feldspar porcelain explores the relationship between ceramic traditional craft culture and contemporary people's life.

Traditional culture will not be extinguished by the change of time, but will only change from one form to another. The concept of "design for Chinese food" makes traditional tableware design more healthy, moderate diet and suitable for family use. Modern life attaches importance to the storage of articles, so tableware is designed to store easily. The cutlery is decorated with exquisite patterns in the shapes of "constellation" and "three plentiful". It not only has a good moral, but also makes it convenient for family members to identify everyone's cutlery.

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“纸之为物” 纸生活设计展

PAPER MATTERS

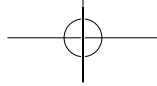
纸作为中国古代首创的文明物质载体，承载着全人类的文化记忆。随着信息时代的发展，纸不再仅是印刷材料，纸将转化为生活设计载体，纸材仍有着无限生命力，纸用于建筑、景观、家具、生活用品等，循环利用，大有可为。同时，纸张作为人们日常生活必需品的同时，其艺术价值也在逐渐的凸显，多样化地艺术表达让“纸张之美”逐渐被人们接受而青睐。艺术家和设计师们开始探索纸张作为一种极具可塑性的物质原料在艺术形态和物用功能上的各种可能。

“纸之为物”纸生活设计展，探究纸张的物性、文化和生活属性，探索纸张在其艺术形态和物用功能上新的可能性。突破纸张的传统形态，以现代设计对纸的概念和用途进行转化，进而诠释“纸之为物，物尽其用，日用即道，生活之美”的新价值观。

Paper, as the first civilized material carrier in ancient China, carries the cultural memory of all mankind. With the development of the information age, paper is no longer just a printing material, paper will be transformed into a carrier of life design, paper still has unlimited vitality, paper is used for construction, landscape, furniture, daily necessities, recycling, great prospects. At the same time, as a daily necessities of people, the artistic value of paper is also gradually highlighted. Various artistic expressions make the beauty of paper gradually accepted and favored by people. Artists and designers have begun to explore the possibilities of paper as a highly plastic material in terms of artistic form and physical function.

"Paper as a thing" Paper Life Design Exhibition explores the physical, cultural and life attributes of paper, and explores the new possibilities of paper in its artistic form and material function. This paper breaks through the traditional form of paper, transforms the concept and use of paper with modern design, and then annotates the new values of "paper is the object, the best use of things, daily use is the Tao, the beauty of life".





“上相”新石器设计展 “Shang Xiang” New stone ware Design Exhibition

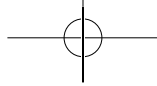


现代手造生活器物品牌“上相”主张的设计理念是“在产品中凝结修养”。设计本不需直面表达，仅形成产品气氛，使产品有“说话的自信”即可。

上相创始人王志强认为，创作不只是做新品，也是对自己的再创造。不仅要视创作为一种情感寄托，也要在作品中灌注深刻的智慧，这是对传统手工艺再创造的追求。“上相”已成长为集设计研发、生产、销售职能为一体，涵盖茶器、花器、香器、生活器皿、空间陈设艺术品的现代手工业态共同体。

The design concept of modern handmade daily use brand 'ShangXiang' is 'condensing and accomplishments in products'. Designing does not need to express directly, only forming a product atmosphere, so that the product has "speaking confidence".

Wang Zhiqiang, founder of the ShangXiang thinks that creation is not only a new product, but also a recreation of oneself. Creation should not only be regarded as an emotional sustenance, but also be imbued with profound wisdom, which is the pursuit of recreation of traditional crafts. "Shangxiang" has grown into a modern handicraft industrial community which integrates design, research, development, production and sales functions, covering tea ware, flower ware, fragrance ware, living utensils, space display artworks.



“羊舍”当代纸工艺设计展 Paper with these

纸，应该是什么样的？过于熟悉的人们也许会说，纸应该就是纸张的样子。2018北京国际设计周“纸”的主题展《羊舍第八章：纸有这样？》却为习惯了纸张固有角色的人们带来了一场非同寻常的设计美学体验，使观者充分领略传统纸工艺再设计的无穷力量。

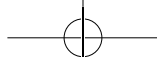
作为生活方式品牌，“羊舍”一直在思考设计美学应如何演变与创新。通过与杜邦特卫强长期的合作关系，“羊舍”对纸张的质感，材料、形态、工艺、性能、美学表达、用户体验与生活场景应用进行全新的开发与实验，创作了一系列极具新意的作品。经过切割、褶皱、抽拉、包裹，一张张最传统的纸材变身千百角色，出现于生活日用的方方面面。

“纸有这样？”当然不止，充分发掘传统纸工艺与材料的特性潜力需要设计与创新的智慧。羊舍期待与大家共同去探索发现！相信白色虚幻的展示空间装置，会给所有亲临展场的观众留下深刻印象。

What should the paper look like? People who are too familiar may say that paper should be the paper. 2018 Beijing Design Week "paper" theme exhibition 'Yangshe chapters eighth: paper like this?' has brought an eye-opening and unusual aesthetic experience to people who are accustomed to the inherent role of paper, so that the viewer can fully appreciate the infinite power of redesign.

As a lifestyle brand, Yangshe has been thinking about how design aesthetics should evolve and innovate. Through a long-term cooperative relationship with DuPont, the Yangshe has created a series of innovative works by developing and experimenting with paper texture, materials, shapes, craftsmanship, performance, aesthetic expression, user experience and application of life scenes. After cutting, folding, pulling and wrapping, sheets of the most traditional paper are transformed into hundreds of characters, which become daily necessities of people.

"Is that enough?" Of course, not. Fully exploring the characteristics of a traditional material requires the wisdom of design and innovation. Yangshe looks forward to exploring and finding together with you. I believe our white illusory space device will impress all the audience.



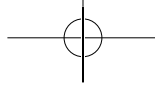
青神传统竹工艺设计展

Traditional Bamboo Craft Design Exhibition in Qingshen County

四川青神，因古蜀王蚕丛氏“着青衣教民农桑，民皆神之”而得名。青神传统竹工艺有历史有特色，当代已形成平面竹编、立体竹编、瓷胎竹编、竹浆纸、竹编灯笼、竹编皮包、竹制家具、全竹建筑等系列。青神竹产品跨界融合，与国际国内知名品牌合作，实现“竹+X”融合发展模式。开创了中国特色生活用纸第一品牌一斑布。青神竹编产业园区已建成国际竹编艺术博览馆、熊猫馆、中国竹艺城、中国竹编第一村、中国首家竹林湿地、国际竹艺中心。2008年，青神竹编被列入国家级非物质文化遗产保护名录。青神成为“中国竹编艺术之乡”“国际竹编之都”，被授予“中国竹编制品出口基地”、“国家级非遗生产性保护基地”、“竹编艺术传承国际范例奖”等殊荣。2018年，“青神竹编”跻身全国区域品牌（地理标志产品）百强榜，并成功入选第一批国家传统工艺振兴目录。青神县竹编产业园区被评为“国家青神竹编产业示范园区”，国际竹藤组织授予青神县“国际竹藤组织竹产品展览基地”“竹子技术培训青神基地”称号。

青神竹产业着力用创意设计来提升品质，将传统竹工艺进行设计转化，让青神传统竹工艺更多地走进市场，走进现代生活。

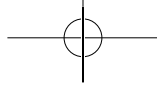
Qingshen county of Sichuan Province gets its name from the following allusion. Cangcong, King of ancient Shu, “dressed black clothes to teach people how to cultivate and rear silkworm and people there regarded him as God.” The traditional bamboo crafts of Qingshen County is long-standing and well-established, and now there is a series of products, including flat bamboo weaving, three-dimensional bamboo weaving, porcelain bamboo weaving, bamboo paper, bamboo lanterns, bamboo leather bags, bamboo furniture, and bamboo buildings. Qingshen bamboo products realize cross-border integration. They cooperate with international and domestic famous brands to realize the development model of “Bamboo+X” integration. The first brand of China’s natural color paper - BABO was created. In Qingshen Bamboo Industry Park, we have built the International Bamboo Weaving Art Museum, Panda Hall, China Bamboo Art City, the No.1 Bamboo Weaving village in China, China’s first bamboo forest wetland, and International Bamboo Art Center. In 2008, Qingshen bamboo weaving was listed in the



National Intangible Cultural Heritage Protection List. Qingshen became the “Hometown of Chinese Bamboo Weaving Art” and “Capital of International Bamboo Weaving”. It was awarded the title of “China Bamboo Products Export Base”, “Protection Base of National Intangible Cultural Heritage Production” and “International Model Award for Inheriting Bamboo Weaving Art”. In 2018, “Qingshen Bamboo Weaving” became one of the top 100 regional brands (geographical indication product) and was successfully selected in the first batch of national traditional craft revitalization catalogue. Qingshen Bamboo Industry Park was awarded the title of “National Demonstration Park of Qingshen Bamboo Weaving Industry”. International Network for Bamboo and Rattan awarded Qingshen County the title of “International Bamboo and Rattan Products Exhibition Base” and “Qingshen Bamboo Technology Training Base”.

Qingshen bamboo industry focuses on enhancing quality through creative design, transforming the designs of traditional bamboo crafts, and letting Qingshen traditional bamboo crafts penetrate into the market and modern life.





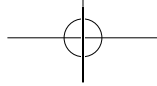
“初一” 中式新生美学设计展 ONEVER Integrated Craftaste Design

“初一·ONEVER”的品牌价值观在于为消费者提供有“和”、有“理”、“可留传”的物件。遵循传统工艺制作出谦逊、可供生活使用的“初始之美”。

“初一”传统工艺设计包括家具、瓷品、漆器、木作、首饰、皮具与衣装七个板块。初·具：以铜、木、瓷为主要材质，结合特殊制作与加工工艺，传递生活之美。初·茶：以竹丝编织为主要材质和工艺。初·食：以高白泥为原料，手拉坯成型，窑烧一昼夜，温润敦厚，耐人寻味。初·漆：以大漆螺钿工艺和变涂工艺为灵感。初·饰：使用纯天然琥珀原石与纯金，打磨、抛光、镶嵌、组装。初·革：以织金蜡染和 Buttero 植鞣革为材质，特别采用传统双波浪骑马针缝法，增添牢度与韧度。初·卉：手制礼仪花，手工浆木棉或上浆平绒经手工渐染制作花瓣和花蕊，经染色、烫花、制嵌、组装等工艺流程制作完成。初·衣：选用顶级天然丝麻精纺材质，材质天然，回归传统。

The brand value of "ONEVER" is to provide consumers with "harmony", "reason" and "retainable" items. Follow the traditional craft to create humility and initial beauty for life.

The traditional craftsmanship of Junior One includes seven plates: furniture, porcelain, lacquerware, wood, jewelry, leather and clothing. Initial : copper, wood, porcelain as the main material, combined with special production and processing technology, to transmit the beauty of life. Initial tea: the main material and technology is bamboo weaving. Initial food: high white mud as raw material, hand-drawn blank molding, kiln burning day and night. It is a warm and thick, but also interesting process. Initial lacquer: inspired by lacquer technology and varnish process. Initial decoration: using pure natural amber stone and pure gold, polished, polished, inlaid and assembled. Primary Leather: Gold-weaving batik and Buttero vegetable tanning leather are used as materials, especially the traditional double-

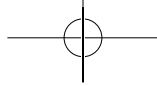


wave riding needle sewing method to increase the fastness and toughness. Initial Flowers: Hand-made ceremonial flowers, hand-made pulp kapok or sizing velvet by hand gradually dyed petals and stamens, dyeing, scalding, inlay, assembly and other process production completed. Initial Clothes: choose the top natural silk hemp worsted material, natural material and return to tradition.

中华民族艺术设计展 Chinese Art and Design Exhibition

中华民族艺术珍品馆博物馆带来了西南少数民族非物质文化遗产设计转化作品。其中有蜡染文创产品，取材于云南苗族、贵州白族、大理水族民间流行的古老纹饰艺术。包类与图类产品源自一种现存最古老而又最具有生命力的“活化石”——原始工艺马尾绣。纤维编织艺术品则受甘南藏族民俗中别具一格的建筑形式，绚丽灿烂的眼色特征启发。此外，自古汉字中而来的水族神秘文字“水书”，也为文创产品的设计转化者提供了灵感。

The Museum of Chinese Nationality Art has brought the design and transformation works of intangible cultural heritage of minority nationalities in southwest China. Among them are batik products, drawn from the ancient decorative art popular among the Miao people in Yunnan, Bai people in Guizhou and Shui people in Dali. Package and graphic products originate from a kind of extant oldest and most vital "living fossil" original craft horse tail embroidery. Fiber woven works of art are inspired by the unique architectural form and gorgeous color features of Tibetan customs in Gannan. In addition, the Shui Shu, a mysterious character of the Shui nationality, which came from the ancient Chinese characters, also provided inspiration for the design and transformation of literary products.



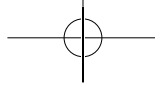
中国美院手工设计展 Oriental silk land: activate the traditional, transfer the design, oriental paradigm

展示以“明代壁画之最”北京翠微山法海禅寺壁画为灵感的众多原创设计作品，由吴海燕老师领衔创作。

作品创作模式以“传统活化”为第一步，活化的题材来自中国传统民族民间优秀物质与非物质文化遗产。所谓活化，即是活在当下、化在心里，包括自然可持续循环的活化、文化艺术精髓继承的活化、社会发展与时俱进的活化。其次是设计转化，转化的前提是关注创新思想观念，分析人们生活需求，系统规划战略方向与政策。在转化中，要做出心脑眼手、五觉共鸣的创意、不断以否定的精神去创新思想、造境审美的基本路径。并保持科学的态度，关注新型材料的研发，关注艺术与技术融合发展的创新，保证活化设计精准路径。最终完成从历史文化至当下用物与时尚元素的改造，构建品质生活的要素。

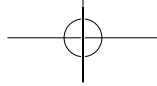
Many original designs inspired by the murals of the Fahai Chan Temple in Cuiwei mountain, Beijing, which are the one of most important murals of the Ming Dynasty, are displayed and created under the leadership of Prof. Wu Haiyan.

The creative mode takes traditional activation as the first step, and the theme of activation comes from the material and intangible cultural heritage of the excellent traditional Chinese nation. The so-called activation is to live in the present, in the heart, including the activation of the sustainable cycle of nature, the activation of cultural and artistic essence inheritance,



the activation of social development and keeping pace with the times. Secondly, the transformation of design, the premise of transformation is to focus on innovative ideas, analysis of people's living needs, systematic planning of strategic directions and policies. In the process of transformation, we should make the basic paths of creative thinking and aesthetic creation in the spirit of mind, eye, hand, five senses resonance and negation. And maintain a scientific attitude, pay attention to the research and development of new materials, pay attention to the integration of art and technology innovation, to ensure the precise path of activation design. Finally, the transformation from historical culture to current elements and fashion elements will be completed, and the elements of quality life will be constructed.





度兮“白露为霜”非遗服饰设计展

Egrets as Frost

节气，是传承千年的人类非物质文化遗产，不仅仅指导着中国人的四时农耕，衣食住行，更推动了华夏文明“天人合一”的宇宙观、世界观的形成，折射出中国人特有的气质风度。中国气质，正是度兮所追求的风格理念。

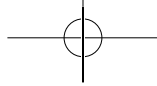
本次展出的作品以取白露时节的“微冷意境”为灵感，取白鹭优雅灵动之姿，由内而外展现清高的东方气质。表现针织设计的多元化与独特魅力的同时，体现着度兮的设计理念和工匠手作精神的延续。节气是人们生活劳作的时间尺度，度兮则是设计之度与人生之度的交融。度兮的设计，精致、简约、低调、内敛，充盈中国气韵但不留于符号，追求由内而外的高品质，主张惜物、惜福，顺时、平和，甄选优质天然及可降解材质，感知探寻不同材质的性格特质，结合恰到好处的工艺考量，将设计与天然美融为一体，用心打造温润有度的欣喜之作。

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Solar term is the intangible cultural heritage of human beings inherited for thousands of years. It not only guides the farming, food, clothing, housing and traveling of the Chinese people, but also promotes the formation of the "harmony between man and nature" cosmology and world outlook of the Chinese civilization, reflecting the Chinese unique temperament and demeanor. The temperament of China is just the style concept pursued by Du Xi.

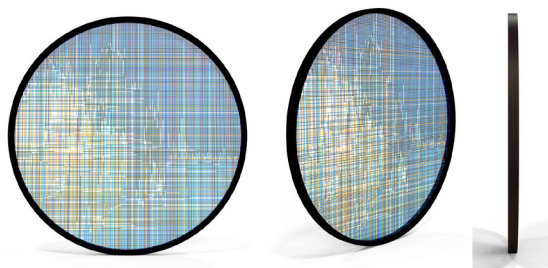
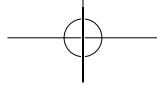
Inspired by the slightly cold mood of the White Dew season, this exhibition takes the elegant and agile posture of the egret, showing a clear Oriental temperament from the inside out. While expressing the diversification and unique charm of knitting design, it embodies the design concept of degree and the continuation of the spirit of creative work. Solar terms are the time scales of people's work and life. Deep design, exquisite, simple, low-key, restrained, full of Chinese charm but not retained in the symbol, the

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pursuit of high-quality from the inside out, advocating treasure, good luck, timely and peaceful, selection of high-quality natural and degradable materials, perception and exploration of the characteristics of different materials, combined with appropriate process considerations, design and design Natural beauty is integrated into one's heart.





“平仄” 传统工艺设计展

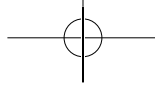
PINGZE—The beauty of new Chinese style

以斗拱作为文化符号的三色茶桌、全部采用透榫攒装的榫卯扶手椅等一系列传统工艺设计作品，集中展示了“平仄”多年来对“榫卯”这一中国传统木工灵魂技法进行当代转译的设计成果。结合中国传统工艺智慧与西方硬式框架结构，让一度雕饰繁复的中式家居再度“返璞归真”。此外，“平仄”还为设计周带来创始人傅军民的最新作品——多彩竹嵌挂画《千里江山图》，标示了传统手工艺所能达到的最新艺术高度。

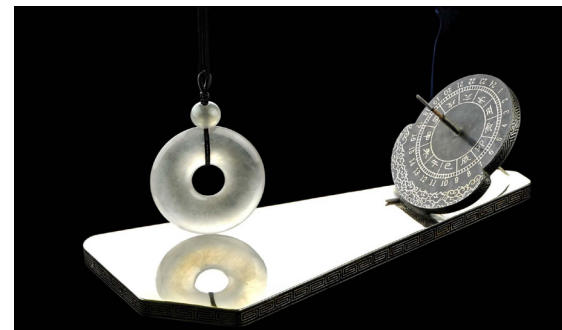
“平仄”的设计风格，是中国传统东方美学“虚实之境”与西方几何美学观念的结合。这种新式东方美学，为传统手工艺融入当代生活探索了一条新道路。“平仄”根植传统家具工艺，怀古而不泥古，化遗产为今产，独出己意。一桌一椅、一床一柜皆具灵性，组合如画、流动如诗。实用与审美之外，更为家居注入了更具气韵的文化内涵，蕴藏生活智慧于环境之中。

The Tri Color tea table with the brackets as the cultural symbols, all adopt the tenon and tenon armchair. A series of works exhibited during the design week highlight the achievements of Pingzhe's translation of the traditional Chinese woodworking soul technique of tenon and mortise over the years. Combining Chinese traditional craftsmanship with Western rigid frame structure, let the complex decoration of Chinese-style home once again "return to the original". In addition, Pingzhe also brought Fu Junmin's latest work, the multi-colored bamboo inlay wall painting 'A Thousand Miles of Rivers and Mountains' to mark the latest artistic height that traditional handicraft can achieve.

Pingze's design style is the combination of Chinese traditional oriental aesthetics and Western geometric aesthetics. This new oriental aesthetics has explored a new path for the integration of traditional handmade techniques into contemporary life. The traditional



Chinese furniture technology is rooted in the ancient Chinese culture, but not in the past. Let alone your wishes. Integrating the Oriental realm of virtual reality with Western geometric aesthetics in home design, one table, one chair, one bed and one cabinet are all spiritual, picturesque and flowing like poetry. Apart from practicality and aesthetics, home furnishings are infused with cultural connotations that are more charming and contain life wisdom in the environment.

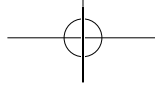


“非遗进清华” 研培计划金属工艺作品展

Exhibition of Metal Crafts from the Tsinghua Program of Intangible Cultural Heritage

项目遴选优秀非遗工艺传承人进入清华大学进行设计思维与美学能力研培。从东方美学原则出发，尽力挖掘提炼家乡文化及自身技艺中的灵魂内容。在“用”的前提下，探索所传承传统技艺的新转化模式、新发展道路。

此次展览为第八期“非遗进清华”研培计划的作品展，带有转化设计元素的金属工艺作品，内容覆盖花丝镶嵌、景泰蓝、银铜器锻制、铜雕、锡雕、乌铜走银、斑铜、芜湖铁画、青铜器修复、金银细工等国家级非物质文化遗产传承技艺，为传统工艺的传承与复生带来了启示。



The project selected outstanding non-legacy handicraft inheritors to enter Tsinghua University for research and training of design thinking and aesthetic ability. Starting from the principle of Oriental aesthetics, we try our best to excavate and refine the soul content of our native culture and our own skills. Under the premise of 'using', we explore the new transformation mode and new development path of traditional skills.

This exhibition is the eighth exhibition of the 'intangible cultural heritage into Tsinghua' research and training program. It contains metal crafts with transformed design elements. The contents include filament inlay, cloisonne, silver and bronze forging, bronze carving, tin carving, Black Bronze walking silver, bronze, iron painting in Wuhu, bronze restoration, gold and silver fine workmanship and other national intangible cultural heritage inheritance. Skills provide inspiration for the inheritance and revival of traditional crafts.

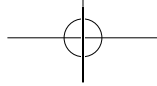


北京市建筑装饰协会与中勘协传统建筑分会传统建筑工艺展

BCDA & CATA Traditional Building Technique & Craft Revitalization EXHB

在城市化带来的乡村空巢化大背景下，一连串疑虑不断拷问着我们的社会：农本人文环境将由何人保护，乡村生活会以什么方式延续，我们熟悉的乡间老屋将变成何等面貌？

本展将讲述那些已回归当代生活世界乡村的古建改造设计及生态业态：融合星级享受与自然宁静的酒店群落“山里寒舍”，结合乡村实际与互联网经济进行全新实践的民宿品牌“隐居乡里”，清华学子为安置家乡心灵居所归来创办的乡村图书馆“听松书院”。关注古建筑营造技艺的观者可以通过“东方紫苑”与“安海之弋”互动环节，体验建筑彩画与传统建筑木构拼装的过程。



Under the background of rural empty nesting brought by urbanization, a series of doubts are constantly torturing our society: who will protect the cultural environment of agriculture, how will rural life continue, and what will become of the familiar old houses in the countryside?

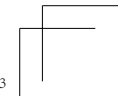
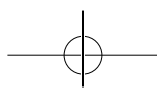
This exhibition will tell about the renovation design and ecological format of those ancient buildings that have returned to the countryside of the contemporary world of life: the hotel community of “mountain cold houses” which combines star-rated enjoyment with natural tranquility, the brand of “living in seclusion in the countryside” which combines the reality of the countryside with the Internet economy, and the return of Tsinghua students to resettle the soul of their hometown. Founded in rural libraries, “listening to the pine academy”. Visitors who pay attention to the construction skills of ancient architecture can experience the process of building colored paintings and traditional architectural wood assembly through the interactive link of “Oriental Aster” and “Anhai Zhiyi”.

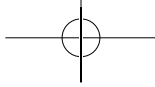
“新营造” 东方传统建筑与群落 再生设计展

Neo architecture - An exhibition of Oriental traditional architecture and community regeneration

“营造”二字，取自北宋建筑学家李诫所作中国古代建筑工艺大全之书《营造法式》。新营造，旨在继承东方传统建筑的工艺技艺与文化精神，重拾传统营造“惜材爱物”、“因地制宜”的原则。从而推动传统建筑技艺的设计转化，摸索出既符合现代生活方式和审美，又具有东方传统建筑营造传承的独特建筑设计体系。

“西学东渐”导致东方传统对建筑的影响力走向式微的 100 多年后，具有东方美学思想的当代建筑师们自觉地展开一系列卓有成效的探索。策展人遴选了致力于‘新营造’的中国建筑师陈浩如、何崑、孟凡浩、张海翱、李道德、刘阳、吴海龙与日本建筑师岸和郎、畑友洋、长田直之的典型作品作为示范案例，以材料、风格、工法以及对传统建筑营造的接续和应用为线索，揭示其文化传承蕴意与设计创新，藉此佐证当代和未来城市、乡村建筑可持续发展的核心命题。

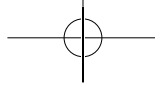




The word 'Yingzao'(construction) is taken from the book 'construction method' written by Li Jie, an architect in the Northern Song Dynasty. The purpose of the 'new construction'(Xin Yingzao) is to inherit the cultural spirit of the traditional Oriental architecture, and to restore the principle of "cherishing and loving material" and "adjust measures to local conditions". In order to promote the design transformation of traditional techniques, to explore a set of modern lifestyle and aesthetic, but also with the construction of the Oriental inheritance of architectural design system.

Decline of the influence of Oriental tradition on architecture has began for more than 100 years. Architects in East Asia consciously launched a series of fruitful explorations. This time, the curator selected ten typical works of Chinese and Japanese architects, Chen Haoru, He Bi, Meng Fanhao, Zhang Haiao, Li Dao, Liu Yang, Wu Hailong, Kishi Waro, Hata Tomohiro and Nagada Naoki , who devoted themselves to 'new construction' as demonstration cases. With the clue of material, style, construction method and the continuation and application of traditional construction, the paper reveals the cultural heritage and design innovation, and proves the core proposition that cities, towns and villages should follow the road of sustainable development.





“薇娜斯” 首饰设计展 Venus Jewelry

“薇娜斯”源自罗马神话中专司女性魅力的爱与美之女神 venus。怀恋美丽，珍惜美丽，是我们心中 venus 的诞生理念。薇娜斯高端珠宝定制设计以“与爱神同在，塑造典雅时尚的女性之美”为使命，以“珍珠之美，穿越中西，穿越古今”为概念，通过传统工艺设计方式展现“中西合璧之美”，展示当代生活美学和风格。

The name of our grand originates from Venus, the goddess of love and beauty in Rome myth. Cherishing beauty and cherishing beauty is the birth idea of Venus in our hearts. The high-end jewelry customization design of Venus takes the mission of “being with God of Love, shaping elegant and fashionable beauty of women”, “the beauty of pearls, traversing China and the West, traversing the past and the present” as the concept, demonstrates the “beauty of the combination of Chinese and Western” and shows the contemporary life aesthetics and style through traditional craft design

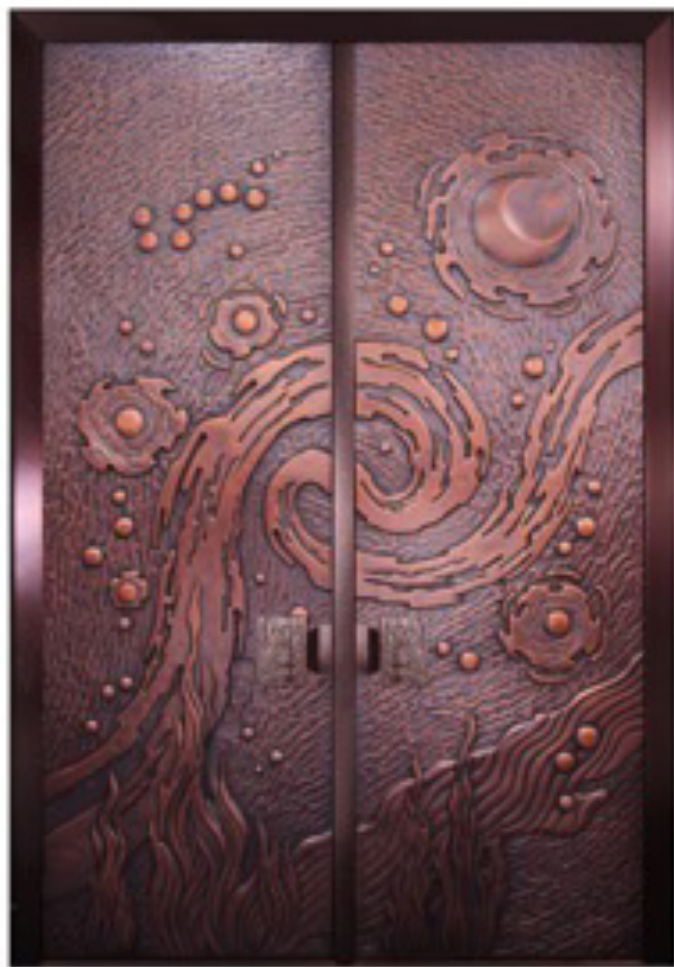
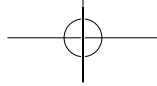
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“瑞茂” 传统铜艺设计展 Ruimao's Traditional Bronze Art Design Exhibition

瑞茂特聘“北京宫廷造办处传统金属锻錾技艺”第三代传承人、中国工艺美术大师孟德仁先生为研发核心。在传统锻錾的基础上，将锻錾、绘画、雕塑融合，多元化的艺术创意能力极大增强了作品表现力。瑞茂铜门以现代审美为取向，以传统金属雕刻工艺为体，体现传统匠人“惟材必惜”的美德，是一款期待传世的长寿设计产品。

Mr. Meng Deren, the third generation inheritor of the traditional metal forging technology of royal Building Office and the “Chinese master of arts and crafts”, was appointed as the research and development core by Ruimao brand. On the basis of traditional forging mash, the combination of forging mash, painting and sculpture greatly enhances the expressive power of the works. Ruimao Bronze Door is a kind of longevity design product, which takes modern aesthetics as its orientation, traditional metal carving technology as its body, and embodies the virtue of traditional craftsmen “material must be saved”.

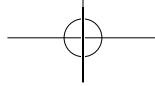
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“物归原主” 生活美学设计展 Ruimao's Traditional Bronze Art Design Exhibition

“物归原主”，意为将物品还给原来的主人，物指的是中国传统造物与精神，原主则是消费者。“物归原主”遵循自然造物，只应用天然材料来作为生活与环境的媒介，并以相应色彩来区别产品材质。制作加工过程中不添加有害物质，视觉效果中不添加刻意的人工装饰，强调所应用材料本身的质感与美，呈现自然最真实质朴的本真状态，将传统手工艺转化成适应当下生活空间与审美的日用器物，使真正的好物物归原主。力求营造出一种美感质感兼备的、专属于中国生活方式的韵味与体验，让传统美学更好的融入当代生活。

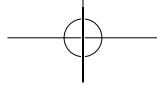
“物归原主”设计展含两部分，一是大众消费的生活家居产品；另一则为与品牌艺术审美相关的艺术品展线。曾广泛参与传统文化、工艺、材料、设计、艺术品等与品牌相关题材的小型展览，以及与美术院校合作举办的相关文化背景主题展。



"Return to the original owner" means to return the object to the original owner, which refers to the traditional Chinese creation and spirit, the original owner is the consumer. "Return to the original owner" follows the natural creation, only the use of natural materials as a medium for life and the environment, and with the corresponding color to distinguish product materials. No harmful substances are added in the manufacturing process, no deliberate artificial decoration is added to the visual effect, and the texture and beauty of the applied materials are emphasized. The traditional handicraft is transformed into daily utensils which are suitable for the present living space and aesthetics, and the real good things are returned to their original owners. Strive to create an aesthetic sense of both texture, exclusive to the Chinese way of life flavor and experience, so that traditional aesthetics better into contemporary life.

The exhibition includes two parts, one is the household products consumed by the public, and the other is the art exhibition line related to brand art aesthetics. As well as exhibitions on cultural backgrounds held in cooperation with art colleges and universities.





“十二生肖” 形象设计展

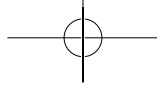
Zodiac

十二生肖是一种中华民族独有的民俗文化符号，又被称为十二属或十二辰属，它的直接来源，是古代的一种十二进制纪年法。生肖由 12 种动物组成，是十二地支的形象化代表，依次为子鼠、丑牛、寅虎、卯兔、辰龙、巳蛇、午马、未羊、申猴、酉鸡、戌狗、亥猪。

国际知名的美国公共艺术家杰夫瑞 JEFRE 设计出的十二生肖系列专题雕塑作品，以中国传统文化为题材，结合西方文化“他者”视角，以艺术的原创精神，重新解读传统生肖的故事。十二生肖系列作品将与台湾知名文创品牌 TALES 展开深入合作，向世界传递具有奇趣时尚品味的中国生肖文化。

The Chinese zodiac is a unique folk cultural symbol of the Chinese nation, also known as the twelve belonging or the twelve time belonging. its direct source, is an ancient method of chronology. The zodiac of the Han and some brothers is composed of 12 kinds of animals, which are the iconographic representatives of the twelve Branches of the earth. The zodiac is in descending order of rat, ugly cow, Yinhu, Mao Rabbit, Chenlong, snake, Wuma, Wuyang, Shen Monkey, Youji, pickling dog and Hai pig.

JEFRE, an internationally renowned public artist, has designed a series of special sculptures of the Chinese Zodiac for the 2018 Beijing International Design Week. The new works take China's intangible cultural heritage as the subject matter, and combine the "other" perspective of Western culture, accurately grasp the original spirit and exquisite texture of art, re-interpret the significance of collections. The twelve zodiac series will then cooperate with the famous Taiwanese literary and creative brand TALES Mythology to deliver a Chinese style "new culture" with exquisite fashion taste to the world.

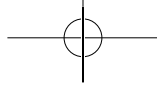


“延Spradoo” 陶瓷音响设计展 Spradoo Ceramic Sound System

此境，不止于音。

陶瓷和音乐，伴随着人类的文明一路走到今天。朱芳琼作为独立音乐家及声音探索者，自2006年起便着力于研究传统陶瓷作为发声腔体的价值。东方的材料，古老的技艺，最终跨界与音响这种当代的家用电器融合，“延 Spradoo” 陶瓷音响系统就此诞生。

“延 Spradoo” 是传统陶瓷技艺现代转化的典范。它是陶瓷中的声音艺术品，也是生活中值得珍藏的美学体验载体。首先，陶瓷音箱拥有传统音箱无法比拟的声音纯度和清晰度。因陶瓷材质便于加工为曲型，避免了方型音箱的不良声学衍射与音染，固有共振频率与抗变形度也大大加强，在极端情况下更能保持稳定的物理特性。流线型的腔体以传统陶瓷技艺古法烧造，并赋予现代设计的创意外型，同时符合声学原理与当代设计审美观，是一种赏用双全的传统工艺设计佳品。



Ceramics and music go all along with the human civilization. Zhu Fangqiong, an independent musician and sound explorer, has been studying the value of ceramics as vocal cavity since 2006. Oriental materials, ancient techniques, and eventually cross-border with the sound of this contemporary daily use electrical integration, 'Yan Spradoo' ceramic sound system was born.

'Yan Spradoo' is a model of modern transformation of traditional skills. It is the art of sound in ceramics, and it is also an aesthetic display worthy of treasuring in our life. First of all, ceramic speakers have the same sound purity and clarity that traditional speakers can not match. Because the ceramic material is easy to be processed into curved shape, it avoids the bad acoustical diffraction and sound dyeing of square speakers, and the inherent resonance frequency and anti-deformation degree are greatly strengthened, so it can keep stable physical characteristics in extreme cases. The streamlined cavity is made by traditional techniques and ancient methods, and is designed with modern design. It conforms to acoustic principles and contemporary aesthetic standards. It is an excellent product with both appreciation and appreciation.



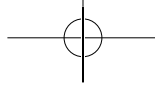
“浅堂” 新宋瓷设计展

Qian D'art Mordernized Song Porcelains

宋代美学，是一种精神的诉求，其核心在于一种“精致的日常”，这是一种高级的、自然流露式的表达。宋代美学的繁与简，在生活中达到平衡，含蓄而优雅来表达生活的美学精神。信手拈来带着东方气质的陶瓷作品，蕴含着传统工艺韵味和现代设计格调。

当代“新宋瓷”师古而不泥古，是为根本。向古人学习，汲取养分，并找到精神的诉求，从现代生活入手，体贴到今人的日用即道。

所以，浅堂伊始，守一番静气。秉一片执著。耕，且陶焉。



The aesthetics of the Song Dynasty is a spiritual pursuit. The core of this spirit lies in the "exquisite everyday" we pursue. But it blends the essence into the most ordinary, the highest, the most natural expression.

The complexity and simplicity of aesthetics in the Song Dynasty reached a balance in life and expressed the aesthetic spirit of life implicitly and elegantly. With the Oriental style of ceramic works, it contains traditional craft charm and modern design style.

"Contemporary song porcelain" is fundamental to teachers but not ancient times. Learn from predecessors, absorb nutrients and find spiritual aspirations. Then, out of the concrete form of the age, back to the contemporary perspective, starting from the current life, caring for the daily use of today's people.

Therefore, The world is clear and the years are precipitated. Ploughing and pottering with the heart of persistent.

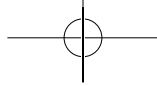


“玄境·合彼”中国当代漆艺 设计展

Mutual Conversion- The Exhibition of Chinese Contemporary Art of Lacquer

漆色，本源之玄也，是自然与生命流淌的有机体，也是融设计，近生活，从自然到物延伸的载体。以素髹为主的“一色漆器”是宋代美学所蕴含的造型艺术思想与哲理的集中体现，其技法质朴简约、不纹不饰、高雅古朴，承载了中国古典审美巅峰时期的风骨和人文精神。新漆器从当下设计视角出发，以合彼之形、合彼之理，通过现代生活方向的再创造，传递出中国造物过程中的道家文化思想，将之众存，同声相应，既是传统，也是未来。

今天在“日用即道”这一语境下，策展人意图拉近漆文化与设计之间的距离，进而使二者产生对话，转换思素，自多种方向审视传统与现代的关系，梳理漆造物文化和中国现代设计语言结合的脉络。



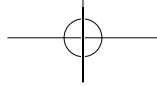
Lacquer is the natural organic medium, with its basic color as black, which is used in design wares in people's daily life. The traditional "one-color lacquerware" is the concentrated embodiment of the plastic arts thought and philosophy in the aesthetics of Song Dynasty, which were crafted by plain and straight-forward finishing skill, without any decoration. Its elegance and conciseness reflected the character and humanistic spirit in the peak period of Chinese classical aesthetics. From current design perspective, the designers make use of the shape and philosophy of traditional "one-color lacquerware" to recreate "new lacquerware" to fit modern life. The recreating process conveys the Taoism in Chinese creation to connect tradition and future.

Nowadays, in the context of "principle of daily usage", curators try to close the distance between lacquer culture and Chinese modern design, push them to have a dialogue to communicate their thoughts. The exhibition examines the relationship between tradition and modern from a variety of respects, and considers the connection between lacquerware creation culture and Chinese modern design.

ArtDepot创意家居设计展 ArtDepot Design

十年来, ArtDepot 一直是当代艺术精神的坚定倡导者, 但这并不代表他们是一群远离人间烟火的极客。相反, 为人们日常生活引入当代艺术精神, 将艺术设计的价值直接作用于生活的本体, 创造发现别样的生活美学才是 Art Depot Design 的真正日常。Depot Design 首先提炼原艺术品的传统工艺、符号意义、美学特征、人文精神、文化元素, 再经过艺术家的重新解读和重构, 将原艺术品的文化元素与产品本身的创意组合, 形成新型的艺术创意家居与文化产品。

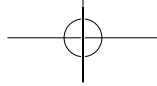
ArtDepot has been a staunch advocate of the spirit of contemporary art for a decade, but that doesn't mean they're a grotesque geek away from human fireworks. On the contrary, introducing the spirit of contemporary art into people's daily life, acting the value of art directly on the noumenon of life, creating and discovering different aesthetics of life is the real daily life of Art Depot Design. Depot Design first refines the symbolic meaning, aesthetic characteristics, humanistic spirit and cultural elements of the original works of art, and then through the re-interpretation and reconstruction of the artist, the cultural elements of the original works of art and the creative combination of the product itself, forming a new type of artistic creative home and cultural products.



“行云流水”手工毯设计作品 Floating Clouds And Flowing Water

作品突破了地毯与壁毯的空间分界，融合二者形成整体设计。毯面造型源于中国“玉如意”的外形轮廓，暗合中国文化价值体系中的吉祥如意。设计立意则取材于中国传统山水，诠释道法自然、空灵悠远、恬静雅致的文人意境。运用纤维材料的特殊性，织造可触摸的高山流水，鸟语花香。

在制作方法选取上，我们运用了手工织造与手工片剪两种中国传统工艺。手工剪花是中国地毯、壁毯独有的传统技艺，是手工毯织作中后期处理的一道重要工序。片剪师对毯面图案进行美化、修饰、雕塑和整理，使毯面具有浮雕的艺术效果。“行云流水”生动地发扬了传统片剪工艺的最大特点，推动了这项传统手工技艺的再生与拓展。



This work breaks through the space demarcation between carpet and tapestry, and integrates the two to complete the overall design. The shape of blanket originates from the outline of "Jade Ruyi", which implies the auspicious meaning of Chinese cultural value system. The design idea is based on Chinese traditional landscape, interpreting the literati's artistic conception of natural Taoism, long-standing emptiness, tranquility and elegance. Use the particularity of fiber materials to weave the touchable mountains and rivers and flowers.

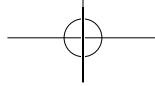
In the selection of production methods, we use two traditional Chinese crafts, hand weaving and hand 'Pianjian'. Hand-cut flower is a unique traditional Chinese carpet, blanket, is a handmade carpet weaving in the middle and late processing of an important process. The film cutter beautifies, modifies, sculptures and arranges the patterns on the carpet surface so that the carpet mask has the artistic effect of relief. This work vividly develops the greatest characteristics of traditional slice cutting technology, and promotes the regeneration and expansion of this traditional handicraft.



“星球的脊梁” 集音罩设计作品 Planet Backbone

作品为一件悬挂的艺术装置，当观众们走进灯罩内部时，灯罩顶部的感应装置启动，随即触发灯光，立体的环绕音响起，播放一段来自雪域高原的天籁之音。这些歌曲来自四位藏族非遗传承人，由团队亲力采集而来。大多数非遗音乐都未被现代科技手段记录过，而是依靠一代人口口相传，依旧保留着最自然的风韵。我们将非遗音乐记录下来保存在集音罩里，抬头便会看见灯罩内藏文歌词的汉文翻译。

“集音罩”外形的灵感，分别来自自闭症患儿心中的星球、地球、月球、多维世界的星球，共同构成《星球的脊梁》这一艺术装置作品，是生活希望的具体化表现。



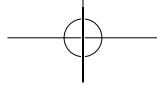
The work is a hanging art installation. When the audience enters the inside of the lampshade, the sensing device on the top of the lampshade starts, then triggers the light, stereo surround sound sounds, and plays a soundtrack from the snow plateau. These songs came from four Tibetan heritage writers, collected by the team. Most of the music has not been recorded by modern scientific and technological means, but rely on generations of oral transmission, still retain the most natural charm. We will record the traditional music and save it in the 'Sound concentrator'. When we look up, we will see the Chinese translation of Tibetan lyrics in the lampshade. "

The inspiration for the shape of the 'Sound concentrator' comes from the planet, the earth, the moon and the planet of the multidimensional world in the hearts of autistic children. The artistic installation "The Backbone of the Planet" is the embodiment of the hope of life.

“富华斋” 传统美食饽饽 “luxurious studio ” traditional Manchu-Han royal bakery

“满汉全席”曾有过辉煌的历史，但一个世纪以来，因烹饪技艺的遗失，全席的传承逐渐式微。万幸，清宫御厨“陈汉军”的后裔王希富挺身而出，开办“荣华富贵班”为御膳正本清源。班中专门有传承京城传统满汉饽饽制作手艺的面点厨师，为满汉全席提供原汁原味的“饽饽桌子”，他们的“富华斋”满汉饽饽铺，以其精湛手艺早已闻名京城内外，将传统美食引入到当代品质生活之中。

"Manchu Han Imperial Feast" had a glorious history, but over the past century, due to the loss of cooking skills, the inheritance of the Imperial Feast gradually declined. Fortunately, Wang Xifu, the descendant of the imperial kitchen family 'Chen Han Jun' of the Qing Dynasty, stepped forward and set up the Ronghuafugui('splendid and rich') class to revive the Royal meal. The class specializes in pastry chefs who inherit the traditional Manchu-Han bakery making techniques in Beijing, and provides the original "bakery table" for the whole table. Their Fuhuzhai('luxurious studio') Manchu-Han bakery shops have long been famous for their exquisite craftsmanship inside and outside Beijing, introducing traditional delicacies into contemporary quality life.

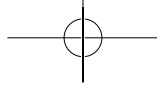


“传统与现代的交融” 玻璃艺术展 Tradition & Modernity-Glass Art Exhibition

现代玻璃艺术作品融合了中国传统文化的雅致与当代艺术的审美。玻璃以其透光性、折光性、变化无穷的物理与化学特性，能够准确地捕捉自然中一花一石、一草一木、或高山流水、云淡风轻。玻璃艺术不同于其他艺术媒介的精神特质，使其更易于走进现代人的生活空间。当玻璃溶液在80多摄氏度的高温下，如水一般跃动，艺术家便在这虚实之间、动静之间，寻找到形体、色彩与质感的契合。如同“琉石”茶具系列，件件不同却不失共性，记录了人与物的关系，在自然敦厚中空明缓缓升腾，表达对生命对自然的热爱与感激。

Modern glass art works combine the elegance of Chinese traditional culture with the aesthetics of contemporary art. Glass, with its transparency, refraction, infinite physical and chemical characteristics, can accurately capture a flower, a stone, a grass, a tree, or mountain water, light clouds and wind.

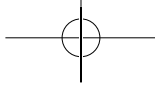
Glass art is different from other art media in spiritual characteristics, making it easier to enter modern people's living space. When the glass solution in 80 degrees Celsius high temperature, such as water jumping, artists will be in this between the virtual and real, between the dynamic and static, to find the shape, color and texture fit. Just like the "Ryushi" tea set series, each piece is different but has its own similarities, recording the relationship between people and things, rising slowly in the natural thick hollow, expressing the love and gratitude for life to nature.



“宋—诗意栖居” 文化创意设计展 SONG · Poetic Dwelling on the Earth: Exhibition of Cultural Heritage Creative Design

“源流运动”是北京大学考古文博学院于2015年9月创立的“考古·艺术·设计”交流平台，致力于分享优秀文化遗产，探寻融合传统与当代的设计，唤醒创造力，让传统美重归日常。

2017年举办的“源流·第二届高校学生文化遗产创意设计赛”以“风雅·宋”为主题，引导参赛者将宋代风雅与当代文化接续，变古为今，书写未来。“源流运动”与暂生活民艺工作室联合推出“民艺：转化的生机”系列活动，精选符合宋代生活美感的优秀当代青年设计作品参展，期间也将进行2019年《Bast Best——亚洲麻文化巡展》预热活动，并举办大赛颁奖活动、颁奖典礼和跨界沙龙。



"Origin Movement" is an exchange platform of "Archaeology, Art and Design" established by the College of Archaeology and Culture of Peking University in September 2015. It is dedicated to sharing excellent cultural heritage, exploring the integration of traditional and contemporary design, arousing creativity, and restoring traditional beauty to daily life.

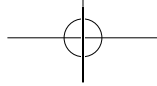
In 2017, the "Origin, Second College Students' Cultural Heritage Creative Design Competition" was held with the theme of "Elegance and Song Dynasty". Participants were guided to continue Song Dynasty elegance and contemporary culture, change the past into the present, and write about the future. "Origin Movement" and temporary life folk art studio jointly launched a series of activities "Daily art: the vitality of transformation", featuring excellent contemporary youth design works in line with the aesthetic feeling of life in the Song Dynasty. During the exhibition, the "Bast Best - Asia Hemp Culture Tour" will be held in 2019, and the award-giving activities and award-giving ceremonies will be held. And cross-border salons.



“福” 蝴蝶陶衣设计作品 “PROSPERITY”

郑祎作品“福”表达了对中国传统文化的认识和感悟。作品从远处看来是一件汉代服饰，而细细看来却是由形态万千的手捏陶瓷小蝴蝶组成。金色蝴蝶陶衣作品工序复杂、繁琐，必须分工合作。陶瓷蝴蝶部分，先反复实验泥巴颜色，再由景德镇民间艺人一只只手工控制而成，以致每只蝴蝶形态各异；其后布衣部分，是经过反复的研究与试验，最终选用一种可以承重，防止变形的布料，然后由裁缝手工缝制而成。就如汉字一般，单独拆分成笔划就毫无意义，但是组合起来则意义深远。

设计者想通过作品“福”告诉大家的是，中国是一个需要仔细品味，耐心聆听才能发现其深意的国家。



Zheng Yi's "PROSPERITY" expresses his understanding and understanding of Chinese traditional culture. From a distant point of view, the work is a Han Dynasty costume, but from a fine point of view, it is made up of tiny ceramic butterflies pinched by thousands of shapes. The work of golden butterfly pottery is complicated and cumbersome. Ceramic butterfly part, first repeated experiments mud color, and then by Jingdezhen folk artists Hand-kneaded one by one, so that each butterfly shape is different; then cloth part, after repeated research and testing, the final choice of a load-bearing, deformation prevention cloth, and then sewn by tailors manually. Just like Chinese characters, it is meaningless to separate into strokes separately, but combined is of far-reaching significance.

What the designer wants to tell you through his work "PROSPERITY" is that China is a country that needs to be savored carefully and listened patiently to discover its deep meaning.

传统工艺与设计对话系列论坛 The Dialogue between traditional handicraft and modern design

联合主办：中国设计权力榜、故宫·紫禁书院、中华世纪坛艺术馆、观唐文化

指导单位：北京国际设计周组委会办公室

战略合作伙伴：共和设（北京）科技公司

时间：2018年9月25日

地点：故宫·紫禁书院

主题：传统工艺设计的启示——找寻当代设计与传统文化、艺术间的译码

当代，我们发现不少设计创造性地融合了传统文化与传统工艺，也发现艺术与设计所进行的各种跨界合作，当代设计与传统文化、与艺术的边界正在被模糊，取而代之的是一种更高层次的表现形式。在这背后，是许多设计师、设计机构所进行的探索，他们通过“出新意于法度之中”，从传统文化、工艺中提取相关元素，通过解构与演变，以传统的基本元素为基础加以提取，作为母体的传统文化赋予设计完整的灵魂。他们也在当代艺术与当代设计的共通、碰撞中寻找设计的灵感，找寻艺术与设计之间的译码。他们在探索中创造的一个个设计案例，彰显着传统文化、艺术与当代设计的无畏精神，体现着大设计的文化视野与当代格局，为创新设计思维、可持续设计理念，推动传统文化与艺术融入当代生活提供了重要启示。



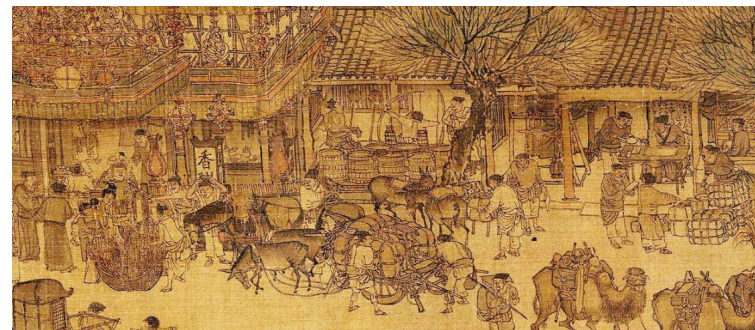
论坛通过多位专家结合实践案例进行主题演讲与交流，解读设计的“当代性”“文化性”“艺术性”，找寻当代设计与传统文化、艺术间的译码。

Host: Design Power 100, The Forbidden City Gallery
China Millennium Monument, Cathay View Culture
Mentor: Beijing Design Week Organizing Committee Office
Strategic Partner: Gong He She (Beijing) technology company
Date: September 25, 2018
Venue: The Forbidden City Gallery

Inspiration from traditional process design——searching for decoding between contemporary design and traditional culture and art

Contemporary, we find that many designs creatively integrate traditional culture and traditional crafts, and also find that the various cross-border cooperation between art and design. The boundary between contemporary design and traditional culture, and art is being blurred, replaced by a higher level of expression. Behind this is the exploration of many designers and design institutes. They extract relevant elements from traditional culture and crafts by "innovating in the law". Through deconstruction and evolution, they extract them from the basic elements of tradition and endow the design with the complete soul as the parent of traditional culture. They also seek the inspiration of design in the common and collision between contemporary art and contemporary design, and seek the decoding between art and design. They created design cases in the exploration, highlighting the boundless spirit of traditional culture, art and contemporary design, reflecting the cultural vision and contemporary pattern of large-scale design, providing important inspiration for innovative design thinking, sustainable design concept, and promoting the integration of traditional culture and art into contemporary life.

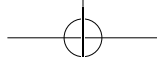
Through the keynote speeches and exchanges of many experts and practical cases, the forum interprets the "contemporary", "cultural" and "artistic" nature of design, and seeks the decoding between contemporary design and traditional culture and art.



“中国风物之旅”——行走的文化 在地生活方式市集

"The journey of Chinese customs" —— the culture of walking, The market of lifestyle experience

“中国风物之旅”——行走的文化，在地生活方式市集
主办单位：北京伍舞台文化发展有限公司
承办单位：北京文创猫科技文化有限公司
支持单位：阿里拍卖



中国地大物博，各处风土人情各异，存在大量充满地方文化特色的美景、美食、美物、美艺未经传播，我们遍寻天下，发现中国人生活中的美好，挖掘出具有商业化价值的产品进行包装推广。本次展览以文创集市的形式出现，精选特色品牌 50 余家，直面市场，创新合作淘宝拍卖和淘宝直播平台，在线下线上同步进行产品拍卖，邀请品牌方和网络达人进行直播推荐，通过全方位的推广手段促进文化传播和文创产品交易。

Host: Beijing Wu Lu Lu Tai Culture Development Co., Ltd.

Organizer: Beijing Wen Chuang Mao technology culture Co., Ltd.

Co-organizer: Ali auction

Date: September 21-25, 2018

Venue: National Agricultural Exhibition Centre , Hall 1, East gate

China's land and resources, different local customs, there are a lot of beautiful scenery, food, beauty, beauty and art that are full of local cultural characteristics, we are all over Looking for the whole country, discovering the beauty of Chinese life, and tapping products with commercial value for packaging promotion. This exhibition appeared in the form of Creative Industries products Market, featuring more than 50 featured brands, facing the market, innovating cooperation Taobao auction and Taobao live broadcast platform, synchronizing online product auctions online, inviting brand parties and web celebrity to broadcast live. Recommend, promote cultural communication and cultural and creative product transactions through a full range of promotion methods.