

主题展览

Theme Exhibitions

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主办单位:

北京国际设计周组委会、中央美术学院

承办单位:

北京国际设计周有限公司

北京知凡文化艺术有限公司

协办单位:中华世纪坛艺术馆

展览时间:2018年9月22日至2018年10月7日

展览地点:中华世纪坛南广场

策展人:王敏、林存真、王昱东

项目统筹:张秀菊

策展团队:

执行策展:陶海鹰、易祖强

策展助理:董月夕、石晨旭、沈康、刘明路、朱

怡然、杨鲲、景华楠

视觉设计:董月夕

Host: Beijing Design Week Organizing
Committee, Central Academy of Fine Arts

Organizer: Beijing Zhifan Culture and Art
Co., Ltd, Beijing Design Week Co., Ltd

Co-organizer: China World Art Museum

Exhibition time: September 22, 2018 -
October 7, 2018

Exhibition venue: South Square of China
World Art Museum

Curators: Wang Min, Lin Cunzhen, Yudong
Wang

Project Planning: Xiuju Zhang

Curation Team:

Executive Curators: Haiying Tao, Zuqiang
Yi

Assistant Curators: Yuexi Dong, Chenxu
Shi, Kang Shen, Minglu Liu, Kun Yang,
Yiran Zhu

Visual Designer: Yuexi Dong

致敬中国设计40年

40 YEARS - Design in China

After 1978

2018年，恰逢中国改革开放40周年。从1978年至今，是改革开放赋予了中国设计新生。技术的革新，让设计有了更坚实的制造业支撑；文化的开放，让设计蕴含的价值更为厚重，中国设计得以步入世界格局；视野的开拓与信息多元，让设计思维的来路变得丰富；物质精神水平的提升，也让设计愈深入日常，渗透于生产生活的各个领域。

中国设计40年的发展，经历了从对内自我否定、对外全盘接受，到开始审视自身，对传统文化重新认识，对自身基因挖掘培育，对时代观念进行创新的过程，因此，中国设计精神的内核逐步确立。今天的我们，观自身亦观世界，自信从容，恰如“四十不惑”。

40年，是砥砺前行、勇往直前的40年，也是反思自省、发现自我的40年。对40年历程、40项案例的梳理与回顾，不只是项目、人物、事件的线性罗列，更重要的是为观者勾勒出一条清晰的脉络，这条脉络上的每一个节点都承载着设计背后的历史价值与社会意义。实质上，在中国改革开放的历史机遇中，设计的能量已经渗透到了中国社会经济、文化、生产、生活等方方面面，设计作为创新的驱动力，已经成为商业、文化、产品、技术、服务等各领域创新发展的重要因素和

协同力量。今天的设计价值相比40年前，有着更为深刻广泛的含义，它是一种产业价值，也是一种文化价值，更是一种社会价值。

通过本次“致敬中国设计40年”展览的呈现，力求对中国现代设计文化再表达，对中国现代设计理念再诠释，对中国现代设计内涵再凝练，以期通过文献式的内容展陈呈现出“中国设计人”对社会理想、生活价值，美好愿景的深层思考与积极实践，描画出中国设计在过去、今天与未来所承担角色的蜕变轨迹。

The reform and opening up of China after 1978 has given birth to Modern Design in China. Now, it is 2018, and we are on this track for 40 years.

Under the strong foundations of forty years of economic reform and developing economy and technology, design in China has flourished and reached its modernity; and as the culture has expanded and diversified, so has the values and aesthetic expressions embodied in China's Modern Design. The growth of innovation and creativity in design and the impact of technology and innovation across the world has stimulated and popularized design in every aspect of Chinese society and culture. It has greatly enhanced and diversified the influence of design in everyday China.

40 YEARS - Design in China After 1978 represents 40 years of enthusiasm, 40 years of reflection and introspection, and a culmi-

nation of a 40-year journey of self-discovery and of finding China's place in connection with the modern world.

During the forty years of development in Chinese design, designers and artists have been able to break free of norms and traditions, and gain broader recognition of and access to the outside world. Additionally, design in China has slowly found its own voice and affirmation of its traditional cultural influences, and has come to solidify and define key Chinese design concepts.

1978 is an important tipping point for Chinese design. It can be interpreted in some ways as the beginning of "China's Modern Design." Since then, China's Modern Design has been a driving force behind the changes in the dynamic as well as chaotic transformation of Chinese culture and society. It represents the new images and identities of the country in the 21st century, economic

策展人介绍

Curator Introduction

growth, aesthetic expressions and communication, and people's lifestyles. Modern Design in China has produced unprecedented diversity and enrichment in social changes along with nation's economic growth.

The exhaustive review and demonstrations of the 40-year history of Modern Design in China is not only a linear list of design projects, people, events, but more importantly, it presents a clear narrative on the changes of the country and of its people. Each piece in this show carries the history behind the design to exemplify its values and social significance. The 40-year history covers the creation of Modern Chinese Design culture, the establishment of Modern Design concepts, the formation of Modern Design innovation mechanisms, and deep reflections on the ideals and values of Chinese society as expressed through design. Therefore, the aim of this exhibition, 40 YEARS - Design in

China After 1978, is to connect the dots and bridge the transitions between the past, the present, and the future.

王敏

中央美术学院教授，博导，中央美术学院学术委员会副主任。同济大学创意设计学院特聘教授。曾任中央美院设计学院院长、香港理工大学设计学院讲座教授、AGI中国区主席、AGI 执行董事、国际平面设计联合会副主席。2006-2008任北京奥组委形象与景观艺术总监。2006被聘为长江学者特聘教授。王敏是国际平面设计协会（AGI）会员，德稻王敏与博恩工作室合伙人，华金慧源创始合伙人。
2014年北京田径世锦赛吉祥物设计
2022年北京冬季奥林匹克运动会申办标志设计者，并主持冬奥会后续申请报告设计

Ming Wang

Min Wang is Professor at Central Academy of Fine Arts (CAFA) in Beijing and Chair Professor at Tongji University, Shanghai. Min Wang served as the Dean of School of Design at CAFA from 2003 to 2016. He was a council member of Creative Economy, World Economic Forum. He is also a member of AGI and served as President of AGI China Chapter from 2013 to 2016. Min was appointed as the Design Director for Beijing 2008 Olympic Games Committee and served as Vice President of ICOGRADA (now Ico-D) from 2007 to 2009. Min Wang is a DeTao Master, a partner at De Boer & Wang Studio in Shanghai, and the founding partner of HYVC.

林存真

中央美术学院设计学院副院长、博士、副教授。2006年6月-2008年12月借调北京奥组委文化活动部形象景观设计处任副处长，负责北京奥运会形象景观的设计及管理工作。2007-2010年上海世博会特许产品视觉设计规范及创意指导制定，以及特许产品专营店系统形象整体设计。2009年参与组织、筹备北京世界设计大会。2010年设计北京市参与2010上海世博会视觉形象及活动景观设计。2014年南京青年奥林匹克运动会会徽及景观系统设计。2014年北京田径世锦赛吉祥物设计，2022年北京冬季奥林匹克运动会申办标志设计者，并主持冬奥会后续申请报告设计。北京2022冬奥会会徽和北京2022冬残奥会会徽设计者。

Cunzhen Lin

Assistant dean, PHD, Associate Professor of Design School of China Central Academy of Fine Arts. From June, 2006 to December, 2008, he was temporarily transferred to Image Landscape Design Department of Beijing Olympic Committee Cultural Activities Department as Deputy Director, in charge of the design and management work of image and landscape of Beijing Olympic Games. Be in charge of 2007-2010 Shanghai World Expo licensed products visual design specification and creative guidance formulation, and overall design of franchise stores' systemic image. Participated in organizing and preparing for Beijing World Design Congress. Design for Beijing to participate in 2010 Shanghai World Expo visual image and activity landscape design. Emblem and landscape system design of The 2014 Nanjing Youth Olympic Games. Mascot design of The Organizing Committee of IAAF World Championships BEIJING 2014, bid logo designer of 2022 Beijing Olympic Winter Games, host of afterwards application report design of 2022 Beijing Olympic Winter Games.

王昱东

王昱东，副研究员职称，生于1968年，毕业于西北大学考古学专业。曾任职于陕西历史博物馆、中华世纪坛艺术馆，从事文物研究、展览策划、博物馆管理等工作，是国内博物馆管理人员中较早关注世界艺术、当代艺术和新媒体艺术的。现任北京歌华文化集团副总经理、北京国际设计周有限公司总经理、北京国际设计周组委会办公室副主任、北京歌华文化科技创新中心有限公司董事长等职务。多年从事艺术史、艺术管理及文化创意产业管理研究。负责和参与多项重大文化活动的策划、操作。在文物研究、博物馆管理、文化创意产业发展、文创园区建设方面有多项专著和论文。

Yudong Wang

Mr. Yudong Wang, Associate Professor, was born in 1968 and graduated from the Archaeology Major of Northwest University. He has worked at the Shaanxi History Museum and China Millennium Monument, during which he was responsible for heritage research, exhibition planning, museum management and other work. He was also one of the museum management personnel that focused on world art, contemporary art and new media art at an earlier stage. He currently serves as the Deputy General Manager of Beijing Gehua Cultural Development Group, General Manager of Beijing Design Week Co., Ltd., Deputy Office Director of the Organizing Committee of Beijing Design Week, Chairman of Beijing Gehua Cultural and Technological Innovation Center Co., Ltd., etc. He has been engaged in studies on the art history as well as the management of art and the cultural and creative industry for many years. He has led and participated in the planning and operation of many major cultural events. He has published many monographs and papers in terms of research on cultural relics, museum management, development of the cultural and creative industry, construction of cultural

项目统筹策展团队

Project Planning & Curatorial Team

项目统筹

张秀菊

现任北京歌华文化集团副总经理、北京国际设计周有限公司总经理

策展团队

执行策展 陶海鹰

中国艺术研究院设计学博士、中央美术学院设计学博士后，北京印刷学院设计艺术学院副教授，中国工艺美术学会会员。

执行策展 易祖强

中央美术学院设计学博士、艺术学博士后，北京电影学院美术学院讲师，上海美术学院字体工作室特聘研究员。

视觉设计 董月夕

中央美术学院设计学博士

策展助理

董月夕、石晨旭、杨妍、沈康、刘明路、朱怡然、杨鲲、景华楠

Project Planning

Xiuju Zhang

the Deputy General Manager of Beijing Gehua Cultural Development Group, General Manager of Beijing Design Week Co., Ltd.

Curatorial Team

Executive curator Haiying Tao

Ph.D. in Chinese Academy of Arts, Post-doctoral in Central Academy of Fine Arts. Associate professor, School of Arts & Design, Beijing Institute of Graphic Communication, Member of China Academy of Arts and Crafts.

Executive curator Zuqiang Yi

Ph.D. in design and Post-doctoral in art, Cen-

tral Academy of Fine Arts. Lecturer, School of Fine Arts, Beijing Film Academy, Distinguished Research Fellow, Font Studio, Shanghai Academy of Fine Arts.

Visual Design Yuexi Dong

Ph.D. in Central Academy of Fine Arts. Curatorial Assistant

Curatorial Assistant

Yuexi Dong, Chenxu Shi, Yan Yang, Kang Shen, Minglu Liu, Yiran Zhu, Kun Yang, HuaNan Jing

志学

1978-1988

Straving for Learning

1978-1988

1978—1988这十年，是中国设计快速学习吸收的十年。在经济改革、西学东渐的热潮中，经香港传入内地由包豪斯设计教育体系演变而来的“三大构成”，以及留学归国人员带回的一系列西方现代设计思想，引发了20世纪80年代设计界关于“工艺美术”与“现代设计”的观念大讨论。随着市场经济的进一步发展，在工业制造、建筑、印刷、服务等行业的催动下，从平面设计的兴起开始，现代设计理念开始迅速渗透至工业设计、环境艺术设计、服装设计等关乎经济产业发展和人民生活品质需求的各个门类，中国现代设计迎来了快速发展的历史上升期。

In the ten years from 1978 to 1988, “Design in China” was rapidly absorbing and learning. In the background of economic innovation and western sciences being introduced into the east, the “Three Components” evolved from Bauhaus design educating system introduced to Mainland China from Hong Kong and the modern western design concepts brought back by returning personnel studying abroad have triggered a great discussion about “arts and crafts” and “modern design” in the design field in the 1980s. With the primary development of economy, and expedited by printing, manufacture, building, service and other industries, it started from graphic design, and has been rapidly penetrated to industry design, environmental art design, fashion design and various design categories related to development of economic industry and people’s demand for life quality, and the modern design in China has ushered in a historic opportunity for rapidly developing.

开风气先河之作首都机场壁画

The fresco at Capital Airport

1979年落成的首都机场壁画，是改革开放之后从国家层面发起的一次集体艺术创作。从内容题材、设计风格，到表现手法与制作工艺，既传承了传统民族艺术的精髓，又积极探索了新视觉语言的可能，更为重要的是因其自由开放的创作理念被视为“中国改革开放的象征性事物”。首都机场壁画创作具有时代示范效应，对中国设计的传统文化继承与现代风格发展产生了深远影响。

The fresco at Capital Airport completed in 1979 is a collective art work initiated by the state after the reform and opening-up. Seen no matter from the design style and theme or from expressing technique and craftsmanship, it does not only bear the essence of traditional national art, but also actively explores for the possibility of languages in new visions. What's more important is its free and open creating concept which is deemed as “the symbol of Chinese reform and opening-up”. The fresco at Capital Airport has demonstration effects, and exerts far-reaching impact on the tradition inheritance and modern development of “Design in China”.



首都机场T1航站楼主题壁画之一《泼水节—生命的赞歌》袁运生
首都机场T1航站楼主题壁画之一《科学的春天》肖慧祥

中国现代设计教育体系的奠基石

三大构成

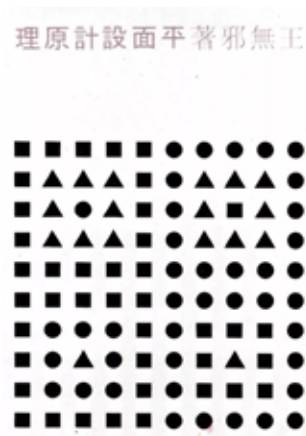
Three Components

“三大构成”课程由包豪斯设计教学体系演变而来。在香港设计文化的影响下，自20世纪80年代开始，在中国设计基础教学中扮演着极为重要的角色。一方面，其冲击了当时以绘画训练融合传统基础图案课程的教学模式，另一方面，它催生出影响中国设计教育40年之久的设计基础教学。王无邪、尹定邦、王受之等先生通过研究著述、教材编撰以及培训课程，极大地推动了“三大构成”基础教学模式在全国设计教育界的迅速发展。

“Three Components” teaching system was evolved from Bauhaus design principle, and has been playing an extremely important role in the basic teaching of “Design in China” since 1980s under the influence of Hong Kong design cultures. This, on the one hand, impacted the teaching mode where painting training is integrated with traditional basic pattern courses, and on the other hand, generated the basic design teaching mode which has influenced China design education for 40 years. Mr. Wang Wuxie, Yin Dingbang, Wang Shouzhi and other masters have greatly promoted the rapid development of the “Three Components” teaching system across the country through researching and writing, text book compiling and training courses.



尹定邦《设计学概论》



王无邪《平面设计原理》



王受之《世界平面设计史》

中国现代设计教育的重要推动者

常沙娜

Chang Shana

常沙娜先生是我国著名的教育家、设计家和艺术家。曾任第九届全国人大常委会委员、教科文卫专门委员会委员、中国美术家协会副主席、中华全国妇女联合会第五届执行委员、国务院学术委员会学科评议组成员。1983年至1998年期间担任中央工艺美院院长，为传统工艺美术院校走上现代设计革新之路作出了卓越贡献。她在1997年主持的香港回归纪念雕塑《永远盛开的紫荆花》设计工程亦成为铭刻历史的经典符号。

Ms. Chang Shana is a famous educationist, art designer, artist and expert who has made outstanding contributions to China. She once served as member of Standing Committee of the 9th National People's Congress, member of Special Committee for Science, Education, Culture and Sanitation, vice chairman of China Artists Association, executive member of the 5th All-China Women's Federation and member of Discipline Appraisal Group of State Council Academic Committee. From 1983 to 1998, she was the President of Central Academy of Craft Art, and led the university through the development peak after the reform and opening-up, laying a solid foundation for the international academic position and basis. In 1997, she hosted the design engineering of the memorial sculpture for the return of Hong Kong to China, Ever-Blooming Bauhinia.



人民大会堂北大厅重新装修“四季”设计，2008年7月

人民大会堂接待厅两侧半圆休息厅天顶沥粉彩绘装饰，2006年设计

中情西韵的平面设计巨匠

靳埭强

Jin Daiqiang

靳埭强先生是享誉国际的平面设计大师、靳埭强设计奖创办人、国际平面设计联盟AGI会员。靳先生始终主张将中国传统文化的精髓融入西方现代设计的理念中去，并强调这种相融并不是简单相加，而是建立在对中国文化深刻理解上的深度融合。这种中西融合的设计理念对改革开放初期直至今天的中国现代平面设计影响深远。

Mr. Kan tai-keung is an internationally renowned graphic designer, founder of the kan tai-keung design award and an AGI member of the international graphic design league. Kan tai-keung advocates integrating the essence of Chinese traditional culture into the western concept of modern design. He stressed that this kind of integration is not simple addition, but in the deep understanding of Chinese culture. The design idea of the fusion of Chinese and western has a profound influence on the Chinese modern graphic design in the early stage of reform and opening-up.



山水系列之笔

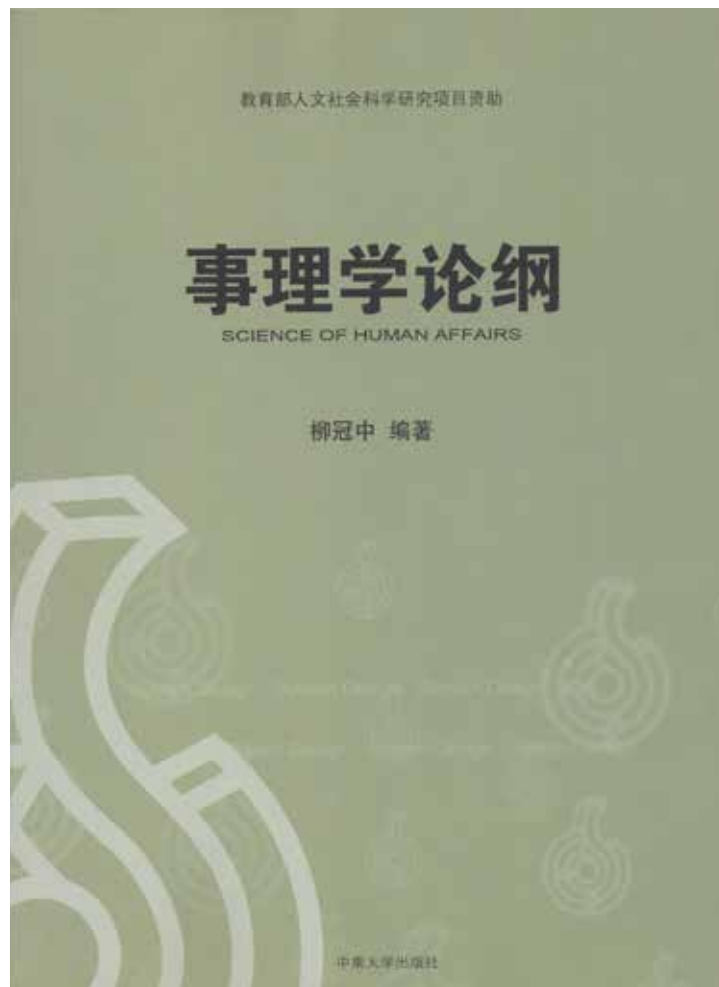
中国工业设计教育的旗帜人物

柳冠中

Liu Guanzhong

柳冠中先生是清华大学首批文科资深教授、清华大学责任教授、博士生导师，中国工业设计协会荣誉副会长兼专家工作委员会主任。柳冠中先生创立的“方式设计说”、“共生美学”、“事理学”、“产业创新”等理论在工业设计学术界产生了积极影响，是中国现代设计学科发展的重要带头人。

Mr. Liu guanzhong is one of the first batch of senior professors of liberal arts in tsinghua university, professor of responsibility and doctoral supervisor of tsinghua university, honorary vice President of China industrial design association and director of the expert work committee. The theory of “mode design”, “symbiosis aesthetics”, “event science”, “industrial innovation” and other theories established by Mr. Liu guanzhong have exerted positive influence in the academic circle of international industrial design, and are important leaders in the development of modern design in China.



柳冠中《事理学论纲》

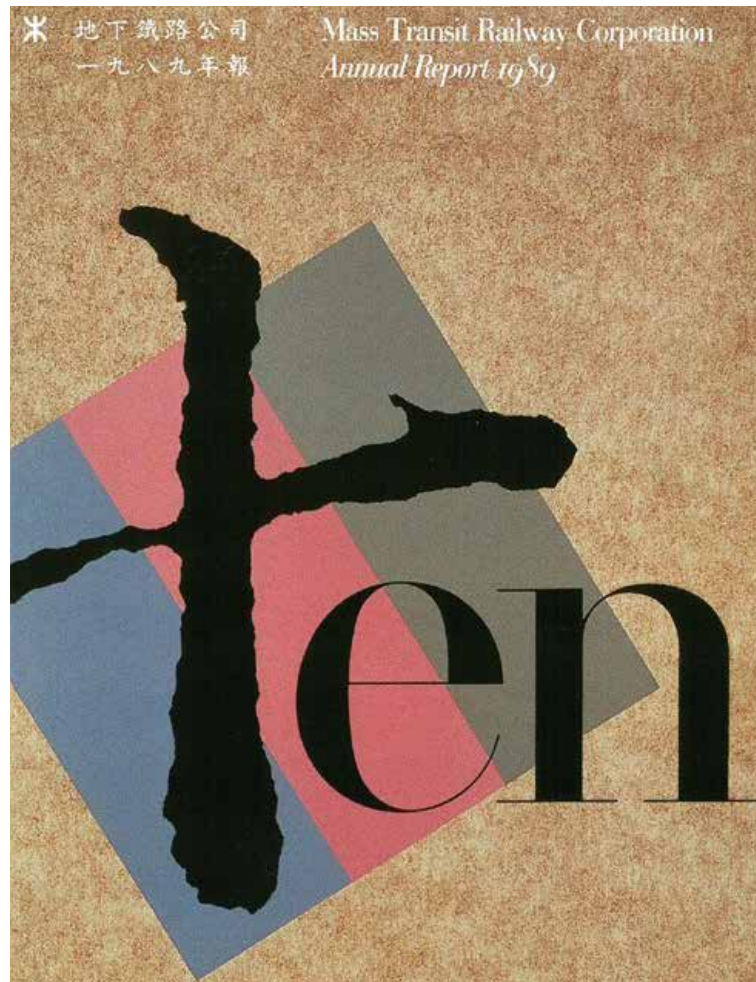
全球设计界的东方明珠

香港平面设计

Graphic design in Hong Kong

香港的平面设计享誉全球，业内人才辈出，并在中国改革开放初期对内地平面设计的推动与发展产生了巨大影响。香港设计的声名鹊起始于20世纪60年代，随着香港经济在20世纪60、70年代起飞，设计行业获得了突飞猛进和蓬勃发展，并跃升成为引领创意产业发展的中坚力量。被喻为“香港设计之父”的石汉瑞创立图语设计有限公司，预示开启了香港平面设计的新篇章。

Hong Kong has a worldwide reputation for graphic design and a wealth of talents in the industry. In the early stage of China's reform and opening up, Hong Kong's graphic design had a great impact on the promotion and development of mainland graphic design. Hong Kong's reputation for design began in the 1960s. As Hong Kong's economy took off in the 1960s and 1970s, the design industry gained rapid development and booming, and rose to become the backbone leading the development of the creative industry. Shi hanrui, the "father of Hong Kong design", founded tuyu design co., LTD., heralding a new chapter in Hong Kong's graphic design.



石汉瑞为地铁设计的1989年海报封面

春江水暖 独立商业设计机构的诞生 Appearance of independent commercial design institute



经济的发展为设计行业带来前所未有的机遇。珠三角地区率先在国内脱壳而出了最早一批独立的商业设计机构。这种商业化、产业化的理念、实践探索，为中国设计产业、设计教育带来了积极影响。1984年，广州美术学院成立“集美设计中心”，成为学术探索与社会实践相结合的校企模式典范；1988年成立的黑马设计事务所推动了中国广告业的发展升级；1986年，白马广告媒体有限公司创立，成功地设计了浪奇、太阳神、维维豆奶、中国联通等知名企业的影视广告。

Economic development has generated unprecedented opportunities for the design industry. A batch of independent commercial design institutes firstly emerged in response to the needs of the times in the Pearl River Delta in China. The exploration and practice of design commercialization and industrialization has brought positive influence on design industries and design education in China. In 1984, Guangzhou Academy of Fine Arts established “Jimei Design Center”, which has become a school-enterprise cooperation model for design institutes in terms of academic exploration and social practice. In 1988, Heima Design Office was established, which having promoted development and upgrade of Chinese advertising. In 1986, White Horse Advertising Media Co., Ltd. was established, which has successfully designed television advertisements of Lonkey, Apollo, VV Soybean Milk, China Unicom and many other famous enterprises.

白马集团设计100年润发广告，1997年

求索

1988-1998

Groping & Exploration

1988-1998

20世纪90年代，我国开始进入市场经济活跃期，中国设计迎来中西交汇、上下求索的新十年。在改革开放的第一个十年过后，社会主义市场经济体制日趋完善，城乡居民消费需求日益增长。此时的中国设计在域外文化交流与国内市场繁荣的共同影响下，现代观念得以强化。工业化的进一步发展促使现代设计与产业的结合更加紧密，民族企业品牌的崛起带动企业形象、产品、服装、室内等设计领域的需求量大增，一大批设计行业协会、知名的设计公司、有影响力的设计师也应运而生。这一时期中国现代设计的成长与活跃，从侧面反映了人们不断丰富、提高的物质与审美需求。

In the 1990s, China started to enter the era when the commodity economy started to get dynamic, and "Design in China" ushered in a new decade of east-west fusion and seeking. After the first ten years of the reform and opening-up, the socialist market economic system tended to be increasingly mature, and consumption demands of urban and rural residents have been ever growing. Under the influence from foreign ideas and domestic market, Chinese modern design concepts have been enriched and updated. Emphasis on industrialization closely combines modern design with industries, and the rise of famous enterprise brands has greatly increased design demands in various fields including enterprise image, product, fashion and indoor decoration. Independent design institutes, influential designers, design industry association and others have been rising at the historic moment. Besides factors of market value, growth and animation of Chinese modern design in this period indirectly reflect people ever-growing demand for materials and aesthetics.

国家形象的崭新名片 第十一届北京亚运会 The 1990 Beijing Asian Games



XI ASIAN GAMES . BEIJING 1990

第11届亚运会于1990年9月22日-10月7日在中国北京举行。这是中国举办的第一次综合性的国际体育大赛，也是中国设计在亚洲舞台上的第一次亮相。那届亚运会的吉祥物为中国大熊猫，取名“盼盼”，寓意盼望和平、友谊、盼望迎来优异成绩。会徽以长城图案组成“A”字，长城是中国古老文明的象征，“A”是英文Asia的缩写，二者结合，代表在北京举行的亚洲运动会将成为联结亚洲各国人民的纽带。

The 1990 Beijing Asian Games

The 1990 Beijing Asian Games was held in Beijing from September 22 to October 7, 1990. This is the first comprehensive international sports competition held in China, and also the first time when “Design in China” showed up in Asia. The mascot for that Asian Games is designed based on Chinese panda, named by “Panpan”, indicating Chinese’s expectations for peace, friendship and excellent performance in this Games. The logo is an “A” composed of the grand Great Wall which symbolizes Chinese ancient civilization, and “A” is the abbreviation of Asia. Combination of the two indicates that the Asian Games held in Beijing will become the bond to connect people in Asian countries. There is also a “XI” in the Great Wall pattern, which indicates the games is the 11th.



第十一届亚运会会徽，1990年
第十一届亚运会吉祥物，1990年

为“中国制造”加油提速

中国工业设计协会

China Industrial Design Association

中国工业设计协会，英文名称China Industrial Design Association（缩写为CIDA），成立于1979年，是中国唯一的国家级工业设计行业协会。其主要由国内和国际高校院所、研发设计机构、制造企业、产业园区、促进组织共同组成，领域涵盖机械装备、轨道交通、汽车、飞机、电子通讯、互联网大数据、3D打印、智能硬件、社会服务、金融投资等30多个行业和产业。

China Industrial Design Association (abbreviated to CIDA), founded in 1979, is the only national industry design association in China. It is mainly composed of domestic and international colleges and institutes, R&D design institutes, manufacturing enterprises, industrial parks and promotion organizations, covering more than 30 industries and fields including machinery assembly, rail transportation, automobile, airplane, electronic communication, internet big data, 3D printing, intelligent hardware, social services and financial investment.



《错视和视觉美术》，中国工业设计协会出版

《世界工业设计史略》王受之编著，中国工业设计协会出版



初展风华 GDC “平面设计在中国展” Graphic Design in China

20世纪90年代初，深圳成为经济特区，人才涌入和印刷业的兴起带动了深圳平面设计的飞速发展。同时，香港设计业的繁荣也为珠三角地区的设计注入活力。1992年，GDC第一届“平面设计在中国92展”在深圳举办，这是中国大陆第一个平面设计专业大展，在国内外产生了广泛的影响，成为平面设计在中国崛起的标志性展览，促进了中国的平面设计的蓬勃发展。

Shenzhen became a special economic zone at the beginning of the 1990s, and talent flocking in and rising of printing has promoted the rapid development of graphic design in Shenzhen. Meanwhile, the flourishing design industry in Hong Kong also vitalized the design in the Pearl River Delta. In 1992, the 1st “1992 Graphic Design in China” was hosted in Shenzhen, which is the first professional exhibition for graphic design in Mainland China, having generated extensive impact both at home and abroad. This show is a symbolic exhibition for rising of graphic design in China, and promoted booming of graphic design in China.



平面设计在中国92展，评委合影
GDC92金奖-董毅《全国第七届当代中国花鸟画邀请展》海报

中国时尚产业的菁英平台| 中国服装设计师协会 China Fashion Association

“中国服装设计师协会”成立于1993年，英文名称“China Fashion Association”（缩写为“CFA”），总部设在北京。中国服装设计师协会是由服装时尚界的设计师、业界专家，以及知名时装品牌、时尚媒体和模特经纪公司自愿组成的全国性、行业性、非营利性的社会组织。

China Fashion Association (abbreviated to “CFA”) was founded in 1993, based in Beijing. China Fashion Association is a national, industrial and non-profit social organization voluntarily established by designers of clothing and fashion, professional personnel, famous fashion brands, fashion media and model agencies.



第1届中国时装设计“金顶奖”获得者：张肇达
第1届中国时装设计 吴海燕名列媒体排行第一



生活之美的时代新风 “中国十佳服装设计师” 评选 Campaign of “Top Ten Fashion Designer in China”

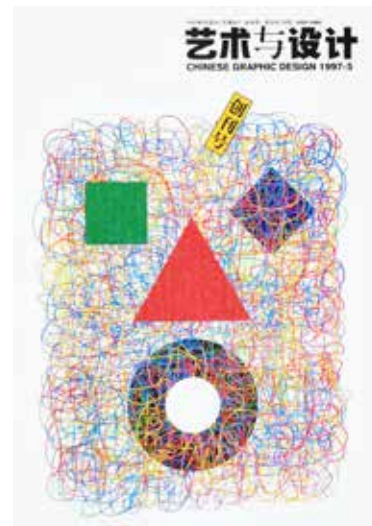
首届“中国十佳服装设计师”评选由中国服装协会、中国服装设计师协会于1995年主办，是国内最早、最权威也最具影响力的服装设计评选活动。前五届“中国十佳服装设计师”评选涌现出了一大批优秀的青年服装设计师，吹来了改革开放以来我国时尚产业的行业新风，有力促进了我国服饰文化的发展和设计水平的提高。

The 1st Campaign of “Top Ten Fashion Designer in China” was hosted by China National Garment Association and China Fashion Association in 1995, being the earliest, most authoritative and most influential fashion design campaign in China. The first five sessions of the Campaign of “Top Ten Fashion Designer in China” have promoted development of Chinese fashion culture and design level in the ever-changing fashion industry after the reform and opening-up.



1995年“首届中国十佳服装设计师”颁奖现场
94年首届十佳设计师 王新元得奖作品

传播现代设计观念 国内早期设计杂志 Early design magazines in China



《设计交流》、《包装与设计》、《艺术与设计》、《装饰》、《设计》等杂志媒体，在改革开放初期起到了为企业机构、设计师、院校师生提供最新设计资讯、介绍国内外先进设计经验的重要作用。它们通过提供学习交流渠道，搭建交流沟通平台，在改革开放40年来为中国设计事业的蓬勃发展做出了积极的贡献。

Design Exchange, Art & Design, Design, Package & Design, Art and Design and other design magazines and media have been playing a role of vital importance in communicating design consulting and culture and introducing design situations and experience in foreign countries for enterprises, design institutes, designers and teachers and students in initial stages of the reform and opening-up. They have provided channels for learning and absorption and established a communicating bridge, having made positive contributions to the boosting of "Design in China" in the 40 years after the reform and opening-up.

《包装&设计》杂志，1994年，第2期，总第69期
《艺术与设计》杂志，1997年5月，第1期，创刊号

汉字信息处理与印刷技术革命

Chinese character laser typesetting system

1974年8月，国家设立了“汉字信息处理系统工程”简称“748工程”，工程分为三个子项目：汉字通信、汉字情报检索和汉字精密照排。以北京大学王选为代表的科研团队，研制成功汉字激光照排系统及一系列电子出版先进技术推广应用，掀起我国“告别铅与火、迎来光与电”的印刷技术革命，自80年代开始逐步形成了电子出版等信息处理新型产业，成为我国自主创新 and 用高新技术改造传统行业的时代典范，树立了我国印刷技术发展史上继雕版印刷术和活字印刷术后的第三座里程碑，并为汉字的计算机信息技术处理及应用奠定了重要基础，使古老的汉字焕发活力，与时俱进。

In August 1974, the State established the “Chinese Character Information Processing System Project” (referred to as the “748 Project”), which is divided into three sub-projects: Chinese character communication, Chinese character information retrieval and Chinese character precision phototypesetting. The scientific research team represented by Wang Xuan of Peking University has successfully developed the Chinese character laser phototypesetting system and a series of advanced technologies for electronic publishing for promotion and application, which has set off a printing technology revolution of “saying goodbye to lead and fire, ushering in light and electricity” in China. Since the 1980s, a new type of information processing industry such as electronic publishing has been gradually formed, which has become a model of China’s independent innovation and the transformation of traditional industries with advanced technology, established the third milestone following engraving press technology and movable-type printing in the development history of Chinese printing technology, and laid an important foundation for the processing and application of Chinese computer information technology, making ancient Chinese characters rejuvenate and keep pace with the times.



原理性样机和首张报纸样张

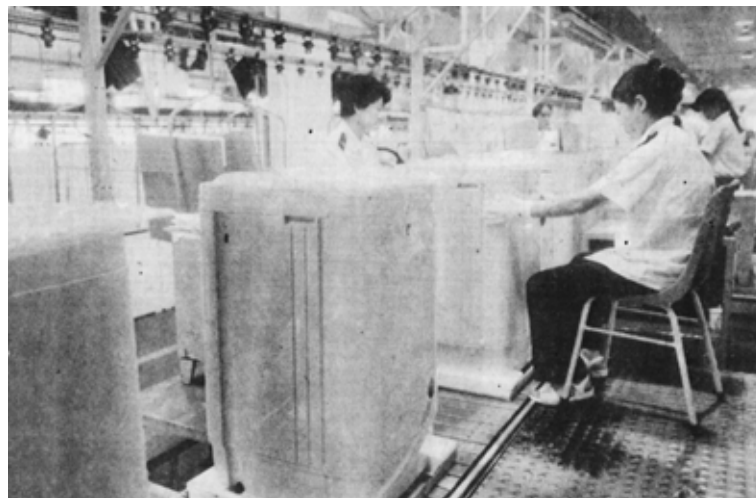
中国家电产品设计意识的萌发

Design awareness of Chinese household electrical appliances

20世纪80年代是我国家电制造企业开始品牌自觉，萌发设计意识的阶段，处于市场经济潮头的家电企业逐渐树立了以用户需求为中心的产品开发理念。1984年，海尔集团在国内家电领域率先成立设计部门，注重在产品的功能设计方面进行大胆创新，强调实用与外观的完美统一，从而成为企业赢得市场、成就品牌的重要发展路径。在海尔、科龙、海信等一批企业的积极带动下，改革开放初期中国家电产品迎来了工业设计的风潮。

The 1980s is a stage on which China's home appliance manufacturers began to have brand awareness and germinate design awareness. Home appliance companies in the market economy tide gradually established a product development concept centering on user needs.

In 1984, Haier Group took the lead in setting up the design department in the domestic home appliances industry, focusing on bold innovation in the functional design of products, emphasizing the perfect unity of practicality and appearance, which thus became an important development path for the enterprise to win the market and create the brand. Actively driven by a group of enterprises such as Haier, Kelon and Hisense, China's home appliances ushered in the trend of industrial design in the early stage for reform and opening-up.



琴岛海尔系列电冰箱 浙江日报/1993-12-16/第4版面/国内国际新闻
浙江日报/1996-11-23/第8版面/特写海尔车间

方寸之间大有天地

陈汉民

Chen Hanmin

陈汉民先生是国际平面设计大师，著名的工艺美术家、教育家，清华大学美术学院教授，中国美术家协会平面设计委员会主任，被誉为平面设计界的“泰山北斗”。陈汉民先生长期从事标徽图案的教学和研究工作，代表性设计作品包括香港回归专用标志、中国人民银行标志、中国农业银行标志、中国工商银行标志、九七香港回归标志、重阳节标志等。

Mr. Chen Hanmin, international graphic design master, craft artist, educator, professor of Academy of Arts & Design, Tsinghua University and director of Graphic Design Committee of China Artists Association, is hailed as "The Leading Scholar of the Times" in the field of graphic design. Mr. Chen Hanmin has been engaged in teaching and researching on emblem pattern, and representative design opuses include the special mark for the return of Hong Kong, logo of People's Bank of China, logo of Agricultural Bank of China, logo of Industrial and Commercial Bank of China, mark of the return of Hong Kong in 1997 and symbol of the Double Ninth Festival.



中国人民银行标志
中国工商银行标志
中国农业银行标志

而立

1998-2008

Significant achievements

1998-2008

跨入新的世纪，中国设计进入到了自省、自立、自信地“而立之年”。加入WTO意味着中国更快、更好地融入国际经济社会，中国设计的国际视野也得以进一步拓宽。在经历了快速吸收消化国际经验的二十年后，中国设计在全球化与本土化的观念对话中，开始重新审视自身优秀的传统基因和本土文化。通过奥运会设计，自主品牌创新以及各类国际性设计大展与活动，中国设计已经融入全球设计的大格局，并在自我建构的自觉路径中逐步确立了关于自身的核心理念。

“Design in China” entered its thirties featured in introspection, independence and self-confidence after entering the new century. Joining WTO means that China has been fused to the international economic society in a faster and better way, and the international vision of China design has been further expanded. After the twenty years of fast absorbing international design experience, Chinese modern design started to take a new look at its traditional genes and demands for local social cultures in the collision and fusion of globalization and localization. “Design in China” has been integrated into the great pattern of international design through Olympics design, design innovation of international self-owned brands and various international design exhibitions and events, and has gradually established its characteristic concept in the development path of self-construction.

服务人民生活 传播设计价值 红星奖 Red Star Design Award



“中国创新设计红星奖”是2006年由中国工业设计协会、北京工业设计促进中心、国务院发展研究中心《新经济导刊》杂志社共同发起并会同国内地方相关工业设计协会联合举办，北京工业设计促进中心承办的奖项，也是目前中国唯一一个具有国际影响力的设计奖项。创立十二年来，红星奖始终如一地在为鼓励优秀设计、宣传设计价值、评价设计水平、引导设计发展而努力，在提高人民生活品质、提升企业竞争力和促进城市发展方面发挥了巨大作用。

Red Star Design Award is the only design award with international influence, which has been communicating design value, commenting design level and leading design development by encouraging good designs and promoting design value in twelve years since its establishment. It has played an important role in improving people's life quality and enterprise competitiveness and promoting urban development. Red Star Design Award for was jointly initiated by China Industrial Design Association, Beijing Industrial Design Center, Development Research Center of the State Council (organized the New Economy Weekly) and jointly hosted with domestic relevant industry design associations, and undertaken by Beijing Industrial Design Center in 2006.



红星奖博物馆 机器人行李箱R1 小牛电动 M1

书中自有真善美

吕敬人

Lyu Jingren

吕敬人先生是清华大学美术学院教授、国际平面设计师联盟（AGI）成员、中国出版协会装帧艺术委员会副主任、中国艺术研究院设计研究院研究员、敬人书籍设计工作室艺术总监和《书籍设计》杂志主编。40年间，他始终专注于书籍设计，是我国书籍装帧艺术设计领域的领军人物。他认为书的语境需要共同来创造，一本书是作者、设计师、编辑、出版人以及工艺技术人员共同塑造的系统工程，通过这个工程才能真正完美地完成一本书。设计师要懂得书籍自身的语言，并通过特定观念将语言组合成设计的语法。

Mr. Lyu Jingren is a professor of School of Fine Arts at Tsinghua University, AGI member, deputy director of Binding Art Committee of the Publishers Association of China, researcher of Design and Research Institute of Chinese National Academy of Arts and art director of Jingren Book Design Studio and chief editor of Book Design. Lyu Jingren has been focusing on book design for 40 years, being a leader in book binding art design in China. He believes that one book is a systematic book project jointly set up by the author, designer, editor, publisher and process technicians. Only with this project, can a book be finished perfectly. Context of a book shall be created jointly. It requires the designer to have a dominating idea, understand its own language in the book, and establish the design grammar based on the book language.



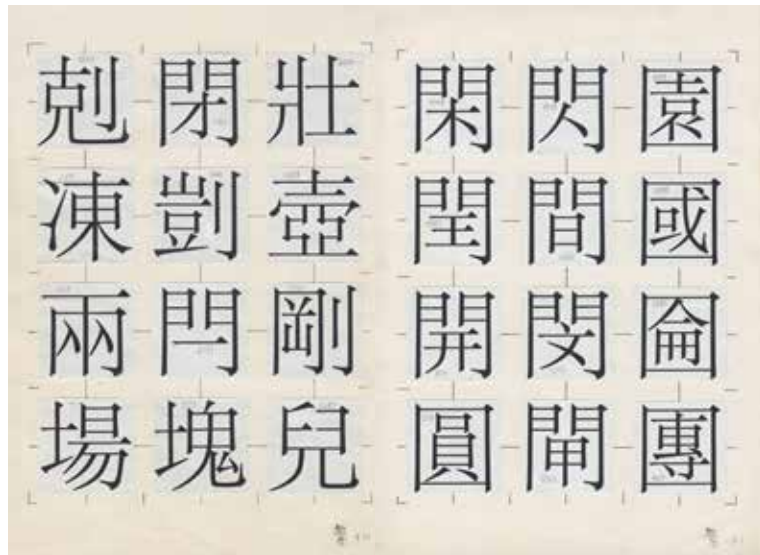
吕敬人先生与他的书籍设计作品

迈向新时代 汉字设计的国际化之路

The internationalization of Chinese character design

从大机器时代走来的铅活字字模师在桌面排版革命先期华丽转身为第一代字体设计师，他们与计算机工程师共同合作，将优秀的中文字体由金属油纸带入了电子字库时代。在铅字印刷时代，苏南地区的钱惠明、华蔚昌、谢培元、徐学成、周今才等字模设计方面的领军人物，由从前的铅字字模设计制作转而投身到了将铅活字美感与功能的平衡注入到手绘原字稿的工作中。在与华文公司合作及PostScript技术的助力下，他们共同设计开发出了包括“华文宋体”在内的中国早期第一批优秀的中文电脑字库。

Lead type matrix masters from the machine era were transformed into the first generation of font designers successfully in the early stage of desktop publishing revolution, who cooperated with computer engineers and drove the fantastic Chinese scripts into the era of electronic font library from metal oilpaper. In the era of typing printing, Qian Huiming, Hua Weichang, Xie Peiyuan, Xu Xuecheng, Zhou Jincai and other leading figures in the field of matrix design in South Jiangsu turned to inject balance of aesthetics and function of lead type into hand drawing of original drafts from previous lead type design and manufacturing. By virtue of cooperation with Huawen Company and technical supports from PostScript, they have jointly developed the first batch of outstanding Chinese computer font library in early states, including “STSong”.



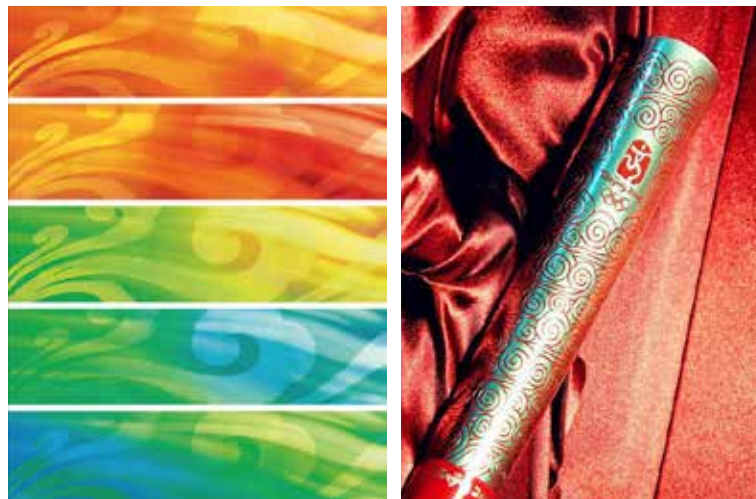
华文宋体原手写字稿



中国风采 奥运华章 2008北京奥运会设计 From the typing to font library

2008北京奥运会视觉形象设计的成功不仅体现于“中国元素”与奥运视觉形象的完美融合，更重要的是向全球民众第一次全方位展示了中国设计的面貌与风姿，同时体现了中国优秀的传统文化内涵和当代时代精神，推动了中国景观设计的发展，使得奥林匹克精神因中国设计而更显独特魅力。

Lead type matrix masters from the machine era were transformed into the first generation of font designers successfully in the early stage of desktop publishing revolution, who cooperated with computer engineers and drove the fantastic Chinese scripts into the era of electronic font library from metal oilpaper.



2008北京奥运会会标
2008北京奥运会火炬
2008北京奥运会奖牌

不惑

2008-2018

Coming to Maturity

2008-2018

2008—2018这十年，设计的影响已辐射到我国经济、科技、生态、文化、社会、生活的各个领域，真正意义上地自信步入“不惑之年”。互联网+、大数据、人工智能时代的到来，为中国设计思维的突破、设计外延的拓展、设计行业的崛起注入前所未有的生机与活力。设计与科技的融合成为推动中国经济发展、社会创新重要驱动力的同时，也深刻改变了人们既有的生活方式。今天，中国设计已经完成了从“制造”到“创造”的品牌蜕变。此外，透过新近一些社会创新项目，亦显示出中国设计在公共文化领域开始担负起更加广泛的社会责任。

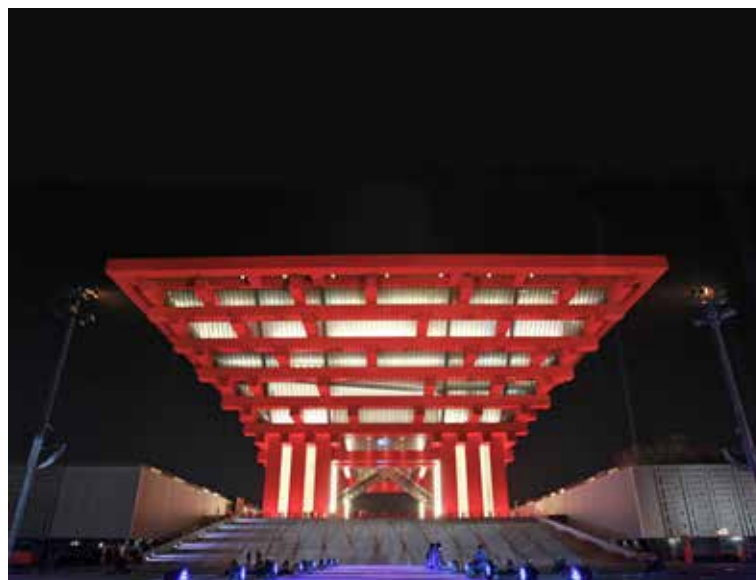
In the ten years from 2008-2018, influence of Chinese design has radiated economy, science and technology, ecology, culture, society, living and other fields, and Chinese design truly entered the “age of no-doubt”. Internet +, big data and artificial intelligence have injected unprecedented vitality and vigor into breakthrough of Chinese design thoughts, expansion of design epitaxy and rise of design industry. Fusion of design and science and technology has become an important driver for economic and social innovation in China, and also changed the existing living modes. Till now, Chinese design has set up the brand awareness of converting from “manufacture” to “creation”, from sameness to cultivating innovative thinking, and from arts and crafts to popularization of modern design concepts. Besides, some social innovation projects prove that Chinese design has been working in the public culture field in a more extensive way.



自信从容的中国设计 2010年上海世博会设计 Design of 2010 Shanghai World Expo

继2018北京奥运会之后，从2010上海世博会会徽、吉祥物到中国馆的设计，中国设计力量再次出现于世界舞台的聚光灯下。其中，中国馆通过对“东方之冠”、“鼎盛中华”、“天下粮仓”、“富庶百姓”等主题的设计诠释，展现出了中国民族文化和时代精神的自信从容。

After 2018 Beijing Olympic Games, the design of emblem, mascot and China Pavilion for the 2010 Shanghai World Expo proves that “Design in China” power shows up again in the spotlight on the world stage. The design interpretation to “Crown of the East”, “China in Its Heyday”, “Grain Depot of the World”, “Rich and Populous People” and other themes of China Pavilion reveals the confidence and leisureliness of Chinese national culture and spirit of the times.

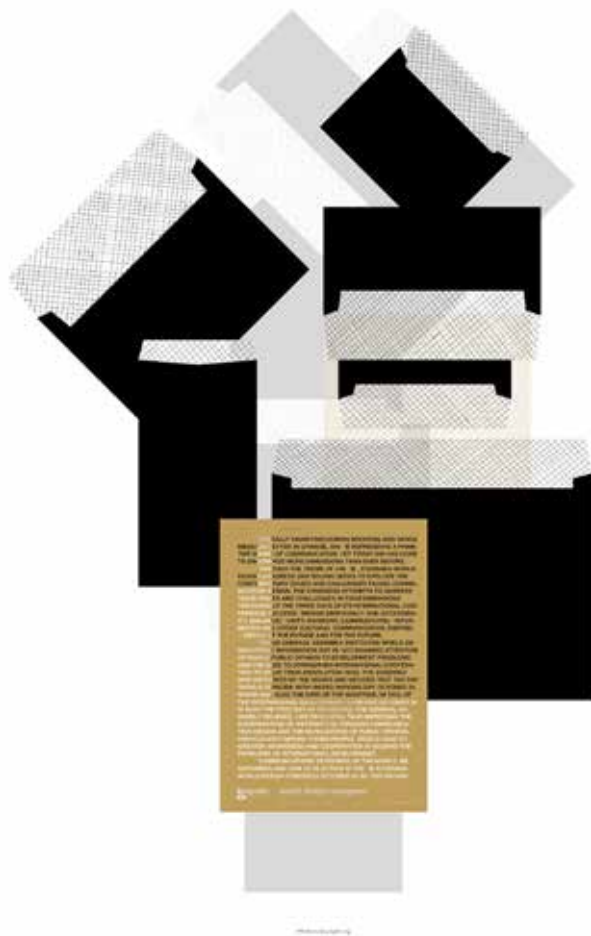


2010上海世博会《清明上河图》展厅
2010年上海世博会中国馆

设计界的“奥林匹克” 2009北京世界设计大会 IDA Congress

“世界设计大会”是一个由“世界平面设计协会联合会”主办的世界性设计专业大会，每两年一次。自1964年在瑞士苏黎世首次举办以来，已成功在世界多个国家举办了20多届。由于“世界平面设计协会联合会”（Icograda）在行业内外的巨大影响力，“世界设计大会”现已成为国际上最具吸引力的设计领域的交流大会，它总会在全球范围内引起极大关注，也聚集了全世界最优秀的设计师、各国政府高级官员、各级优秀协会团体和国际顶尖艺术院校等，被誉为“设计界的奥林匹克大会”。

IDA Congress is a global professional design congress hosted by International Council of Graphic Design Associations (ICOGRADA), which is held every two years and honored as “Olympic Congress in the Design Field” due to its great influence inside and outside the industry”. In October 2009, the IDA Congress & the 1st Beijing Design Week was held in Beijing, which is a pageant for global design elites to gather in China. It has promoted the in-depth communication between China design and international counterparts, redefined the position of “Design in China” on the international stage, improved vitality of the design industry, and became an important driving force for economic competition and industrial transformation and upgrade of China. 2009 Beijing IDA Congress not only established a platform for counterparts in design from different countries to discuss development of design and conduct all-round communication, but also showed up “Design in China” to the world, which has a pioneering historic significance.



2009世界设计大会主视觉

中国设计的响亮名片

北京国际设计周

Beijing Design Week

北京国际设计周于2009年世界设计大会之际首次举办，自2011年起每年举办一届。北京国际设计周的发展定位是国家推进创意设计与相关产业融合发展的重要平台，是北京建设全国文化中心、科技创新中心、国际交往中心的重要抓手，是北京疏解非首都功能、构建高精尖产业结构的重要支撑。北京国际设计周以通过策划主题展览传播设计价值理念，传递中国设计主张；通过构筑全球设计城市网络，搭建国际设计领域的双向交流合作平台；通过评选经典设计奖，推广“大设计”理念，表彰中国优秀设计作品；通过设计博览会，搭建设计品牌的推广平台；通过创新设计服务大会，推动优秀传统文化的传承创新。经过十年九届的举办，北京国际设计周已经成为聚合社会资源，推进北京文化创意产业功能区协同发展的重要平台。

Beijing International Design Week was held during the 2009 IDA Congress for the first time, and has been annually held since 2011. The development orientation of Beijing Design Week is an important platform for the country to promote the integrative development of creative design and related industries, an important starting point for Beijing to build a national cultural center, a innovation center for science and technology, an international exchange center, and an important support for Beijing to disperse non-capital functions and build high-grade, precision and advanced industrial structure.

Beijing Design Week aims to spread the value idea of design and convey the Chinese design proposition through the theme exhibition; to build a two-way exchange and cooperation platform in the field of international design through constructing a global design city network; to promote the concept of “great design” and commend excellent Chinese design works through appraising and electing the classic design award; to build a promotion platform for design brands through design fair; and to promote the inheritance and innovation of excellent traditional culture through innovative design service congress.

After 9 sessions of Beijing Design Week in last 10 years, it has become an important platform for aggregating social resources and promoting the coordinated development of Beijing cultural and creative industry functional zones.



北京国际设计周开幕现场

普利兹克建筑奖的中国第一人

王澍

Wang Shu

王澍先生，中国美术学院建筑艺术学院院长、博士生导师，第一位获得普利兹克建筑奖的中国人士。王澍先生抛弃了现代主义建筑的经典例律，去除了没有现场意义的轴线关系、对称关系等手法，将周围环境作为建筑规划的最大依据，从而形成了自由的、外松内紧的和拥有清晰场所关系的规划模式。他在作品中频繁使用再生材料，以抗议对建筑材料的铺张浪费。其代表作品有中国美术学院象山校区、宁波美术馆、2010中国世博会宁波滕头案例馆、苏州大学文正学院图书馆、宁波五散房等。

Mr. Wang Shu, Dean and doctoral tutor of School of Building Arts at China Academy of Art, is the first Chinese that won the Pritzker Architecture Prize. He abandoned classic laws of modernist buildings, remove axis relationship, symmetric relation and other techniques with no on-site significance, and took surrounding environment as the biggest basis of building planning, thus formed a free planning mode which is loose outside but tight inside, with clear site relationship. He used recycled materials in his works frequently to resist extravagance and waste of building materials. His famous works include Xiangshan Campus of the China Academy of Art, Ningbo Museum of Art, Ningbo Tengtou Case Pavilion in 2010 China Expo, Library of Wenzheng College of Soochow University, Five Scattered Houses in Ningbo, etc.



《宁波博物馆》获普利兹克建筑奖

“一生只做一件事情”的 服装设计师 马可 Ma Ke

崇尚“一生只做一件事情”的马可目前经营着“中国首个原创品牌社会企业”——“无用”。品牌成立十年间，她一直致力于传统民间手工艺的保护传承与创新。在马可看来，无论是做高级定制服装，还是在珠海、贵州与传统匠人为伴研习传统工艺，都只是为了达成一个“21世纪设计师的责任”。她正在以“衣食住行”里这些最古老和最必需的对象为载体，呼唤世人关注真正属于中华民族的传统文化。

Ms. Ma Ke advocates for “One Thing in a Life”, and is now operating “the first social enterprise of the original brand in China”--“Wu Yong”. During the ten years since its establishment, she has been committed to protecting, inheriting and innovating traditional folk handicrafts. As to Ma Ke, no matter for senior garment tailoring or studying traditional handicrafts together with traditional craftsmen in Zhuhai and Guizhou, what she does is only to fulfill the responsibilities as a designer in the 21st century. Taking the most ancient and most required objects in “basic necessities of life” as carriers, She called on people to care about the traditional culture of the Chinese Nation.



无用工作室
马可工作照

大国气象 北京服装学院APEC“新中装” “New Traditional Chinese Clothing” in APEC were making by Beijing Institute of Fashion Technology



2014年APEC会议领导人的服装设计结出了诸多宝贵成果：挖掘与抢救了大量中国传统服饰文化优秀元素，传承与创新了大量世界级、国家级非物质文化遗产，形成了多个系列、多种风格，适合中国人体型、气质、意蕴的中式服装，它的出现成为新时期中国服装工业的新动力、新时代中华民族服饰文化的新宝库。

Plenty of valuable achievements have been drawn out during the design of garments for leaders in the 2014 APEC Conference: The design has excavated and saved plenty of excellent traditional Chinese fashion culture elements, inherited and innovated plenty of global and national intangible culture heritages, and generated traditional garments of multiple series and styles suitable for particular shape, temperament and connotation of Chinese. It has become a new power of the Chinese fashion industry in the new era and a new treasure of dress culture of Chinese Nation in the new era.



2014年APEC会议
金棕色
丝绒旗袍外搭漳缎海水江崖纹外套

交通工具革命的绿色动能

ARCFOX

BAIC BJEV ARCFOX



随着对可持续发展理念践行的不断深化，新能源汽车设计已成为我国交通工具革新的焦点领域，以“北汽新能源”为代表的一批民族车企为此正不懈努力。石化能源造就了今日的汽车概念，而新型能源也必将颠覆人们对未来汽车形态的既有认知。只有强调创新设计，才能激发出引领未来的全新动能。

New energy automobiles are now redefining the future travelling mode. As one of the high-end electric vehicle brands of BAIC BJEV, the design of ARCFOX represents its personality of pursuing for perfection, being brave in exploration, daring to break through and being creative. And that the future automobile form and travelling mode take “intelligence” as core, passing on the value and energy to change the future by design.

ARCFOX-7二代设计图



历史文化街区改造的新模式 大柵欄、法源寺更新计划 Dashilar Update Plan

历史文化街区存续着城市的文脉与记忆，潜藏着商业的价值，同时被赋予创新的可能性。如何传承与创新原本丰富的城市文化面貌、街区生活样态以及历史建筑形态，成为历史文化街区改造的重要命题。由此，大柵欄更新计划于2011年启动，通过与城市规划师、建筑师、艺术家、设计师以及商家的紧密合作，探索了历史文化街区有机更新的新模式。而2018年刚刚发起的法源寺更新计划，则试图开启新一轮的模式创新与实践，即将城市策展与社区建设双重驱动相融合，升级创新“参与式营造可持续街区”的老城更新实践模式。

The historical and cultural blocks preserve the context and memory of the city, hides the commercial value and is endowed with the possibility of innovation at the same time. How to inherit and innovate the original rich urban cultural features, life styles of blocks and historical architectural forms is an important proposition for the transformation of historical and cultural blocks. As a result, the update plan of the Dashilaran was launched in 2011. Through close cooperation with urban planners, architects, artists, designers and businesses, it explored a new model for organic update of historical and cultural blocks. While the update plan for Fayuan Temple just launched in 2018 will attempt to open a new round of model innovation and practice, that is, it integrates the dual-drive of urban curation and community construction, upgrades and innovates, participatory constructs old city update practices of sustainable blocks.



大柵欄标志
大柵欄视觉导视

设计激发社区活力

地瓜社区

Digua Community

今天的设计应该主动介入社会生活，推动社会创新。社区改造实验项目“地瓜社区”旨在改造社区里闲置的地下空间，使之成为新的社区共享文化空间，用“产消者”的理念达到公益和商业之间的平衡，从而获得运营的可持续发展，并激发起社区里新的邻里关系，营造“平等、温暖、好玩”的社区文化。

Current design shall actively get involved in social life to promote social innovation. The pilot project of community reconstruction, “Digua Community”, is designed to reconstruct idle underground space in the reconstructed community to make them a new sharing cultural space in the community and gain the balance between public benefits and commerce based on the concept of “Prosumer”, thus realizing sustainable development of the operation, motivating new neighborhood relationship in the community, and creating a “fair, warm and funny” social culture.



图书馆

中国模式引领全球新业态 共享经济与服务设计 Design of sharing economy and services

近年，我国涌现出诸多领先世界的共享经济与服务创新企业，通过设计思维创新，它们正在改变人们的日常生活方式，成为驱动社会发展的重要力量，并在全球范围产生广泛影响。微信、支付宝成为冲击传统金融服务方式的新兴力量，其核心竞争力是服务性产品的设计；此外，共享单车也是设计思维创新的一种体现——基于共享经济大概念衍生出来的小领域与小应用，它的出现不仅提高了人们的出行便利，还缓解了交通拥堵，改善了城市空气质量。

Many globally leading enterprises engaged in sharing economy and service innovation have been emerging in recent years. They are now changing people's daily living modes through innovation of design thoughts, being important drivers of social development, and generating extensive influence in the whole world. WeChat and Alipay have become emerging powers impacting traditional financial service modes, and their core competitiveness lies on the design of service products; Besides, bike-share also reflects innovation of design thoughts represented by smaller fields and applications derived from the big concept of sharing economy. Their appearance has not only enhanced travelling convenience, but also relieved traffic congestion and improved air quality in urban areas.



共享单车
手机扫码支付

设计介入农业发展 设计丰收项目 Project of “Design Harvest”

2007年，同济大学娄永琪教授以崇明岛竖新镇仙桥村为实验基地，发起了“设计丰收”项目。该项目针对中国城乡发展不平衡的问题，思考如何通过设计的主动介入为中国三农问题和城乡可持续发展提供解决策略。经过十一年的研究和实践，“设计丰收”已经成为一个具有国际影响力的青年乡村创新创业项目。

In 2007, Professor Lou Yongqi at Tongji University initiated the project of “Design Harvest”, with Xianqiao Village, Shuxin Town, Chongming Island as the experimental base. The project is designed to solve the problem of unbalanced development in urban and rural areas, and has explored solutions for Three Rural Issues and sustainable development of urban and rural areas through active intervention of design. After eleven years of researches and practices, “Design Harvest” has become a village innovation and startup project for the young, with international influence.



设计丰收-乡野嘉年华

设计介入乡村改造 板万村项目 Banwan Village Project

传统村落既要精心保护，也要兼顾发展。乡村的形态风貌、乡土文化、人文遗迹是长久历史演进而成的文化生态系统，珍贵而脆弱。而今天，传统村落文化生态已濒临崩溃。中央美术学院吕品晶教授主持的板万村改造项目正是基于这样一种尝试：传统村落的改造实践，要在其物质性的空间存续上做足文章，保护、修复、回归传统聚落形态，强化乡村风貌特色；更要在精神性的文化传承上下足功夫，发展、织补、延续传统乡村文脉，为乡村可持续发展注入现代文明的同时，兼顾地域文化的保护。

Traditional villages shall not only be carefully protected, but also developed at the same time. Morphology and features, local culture and cultural relics of villages are cultural ecosystems evolved in the long history, quite precious but fragile. Currently, ecology of traditional village culture is now on the verge of collapse. The project of Banwan Village Reconstruction hosted by Professor Lyu Pinjing of Central Academy of Fine Arts is a try based on such conditions: in the practices of traditional village reconstruction, it is necessary to pay close attention to material space existence, protecting, repairing and restoring forms of traditional settlements, and reinforcing rural landscape features; focus on spiritual culture inheritance, and develop, supplement and continue traditional country cultural pulse, injecting modern civilization into sustainable rural development and protecting local culture as well.



改造后的板万梦想家小学
改造后的板万布依古寨

设计助力先端制造 高铁与蛟龙号 High-speed railway and “Jiaolong” submersible

借助大机器时代生产与分工的推动力，现代意义上的设计从早先的“大美术”概念脱胎而出。强调审美与功能合一的现代设计理念如今已经完成了又一次历史蜕变，它正作为一种创新性的智识要素跨越学科边界赋予各领域以巨大动能。在先进工程科技与创新设计的协同下，中国高铁、“蛟龙号”这样的先端制造成果已然成为国人的骄傲。

Design, by virtue of the technology strength in the first machine age, stands out of the “Great Art” in the renaissance, the modern design emphasizing integration of aesthetics and functions has completed another historical transformation, and is now endowing huge kinetic energy to each field crossing disciplinary boundaries as an innovative intellectual element. Under coordination of advanced engineering science and technology and innovative design, advanced manufacturing achievements such as China High-Speed Railway and “Jiaolong” submersible have become prides of the Chinese.



高铁“和谐号”
蛟龙号

设计赋能大国工程 港珠澳大桥与虹桥枢纽 Hong Kong-Zhuhai-Macao Bridge and Hong-qiao Transportation Hub

大国的崛起离不开大国工程。从“港珠澳大桥”到“虹桥枢纽”这样的大型建设项目，工程师与设计师日益紧密协作，在先进技术与日常应用的鸿沟间架设起一座座高效率又人性化的沟通桥梁，为复兴路上的国家生产建设、人民生活福祉贡献着自己的力量。

Rising of a great country cannot succeed without major projects. In large construction projects such as “Kong-Zhuhai-Macao Bridge” and “Hongqiao Transportation Hub”, cooperation between engineers and designers has been increasingly close, which has set up an efficient and humanized communication bridge between advanced technologies and daily application, making contributions to national production and construction and people's well-being on the road to renaissance.



港珠澳大桥
虹桥枢纽建筑效果图

颠覆“中国制造”的旧有印象 华为创新设计 Subverting the impression of “Made in China”



作为国人引以为傲的民族企业，华为的创新设计一次次改变了世界对“中国制造”的旧有印象。在全球范围内，华为的品牌知名度已经达到64%，成为了能和苹果、三星抗衡的中国智能手机响亮品牌。华为的成功给中国企业展现出了一条光明之路——“中国制造”转型的突破口在于“设计”。

Innovative designs of the national enterprise that the Chinese are proud of, Huawei, have changed the world's precious impression on "Made in China" again and again. Brand recognition of Huawei has reached 64% in the whole world, and has become a famous Chinese brand of smart phone, capable of contending with Apple and Samsung. Huawei's success has shown a glory way for Chinese enterprises - the key to conversion of "Made in China" lies in "design".

HUAWEI P20系列

设计让科技企业飞得更高

Design driven technology company

无人机消费市场目前方兴未艾，中国的民用无人机制造企业已经成为世界翘楚。大疆创新科技是全球领先的无人飞行器控制系统及无人机解决方案的研发和生产商。截至2016年，大疆创新在全球已提交专利申请超过1500件，获得专利授权400多件，涉及的领域包括无人机各部分结构设计、电路系统、飞行稳定、无线通信及控制系统等。大疆的成功离不开科技创新，也离不开在原创技术与消费市场对接中设计思维所起的巨大作用。

The consumer market for UAV is still in the ascendant, and China's civilian manufacturing enterprises for UAV have become world leaders. DJI Innovations is the world's leading R&D and manufacturer of unmanned aerial vehicle control systems and UAV solutions. As of 2016, DJI-Innovations has submitted more than 1,500 patent applications and obtained more than 400 patent licensing in the world, including the structure design of various parts of the UAV, circuit systems, flight stability, wireless communication and control systems, etc. The success of DJI is inseparable from technological innovation, and is also inseparable from the great role played by design thinking in the docking between original technology and consumer market.



Phantom 无人机

人工智能时代的设计强音

Design in the artificial intelligence era

视音频后期制作、游戏开发等领域早已成为新一代设计师的主战场之一。如何在人机之间建立的“超界面”对话机制是人工智能时代赋予设计师的全新课题。科大讯飞是我国人工智能云服务的开拓者与引领者。2010年率先对外发布云语音，语音合成、语音识别、口语评测、自然语言处理等多项人工智能技术均代表世界最高水平。基于开放平台，通过设计创新思维的前置，科大讯飞与广大合作伙伴携手将各类语音应用深入到手机、汽车、家电、玩具等生活产品领域，引领和推动着移动互联网时代大潮下输入和交互模式的变革。

Audio-visual fields such as post production of video and audio, and game development have long been one of the main battlefields of a new generation of designers. How to establish a “super-interface” dialogue mechanism between human and machine is a new topic given to designers in the era of artificial intelligence. Iflytek, as a pioneer and leader of artificial intelligence cloud services, took the lead in releasing many artificial intelligence technologies representing the highest level in the world in 2010, such as cloud speech, speech synthesis, speech recognition, assessment of spoken language and natural language processing. Based on this platform, Iflytek and its partners work together to penetrate all kinds of voice applications into the field of industrial products such as mobile phones, automobiles, home appliances and toys, leading and promoting the transformation of input and interaction modes under the tide of the mobile Internet era.



科大讯飞翻译机2.0

设计书写新生活美学

Design and new life aesthetics

小米公司是一家有着互联网思维的制造企业，它摆脱了以制造加工为主的传统模式束缚，把精力集中在产品研发及生态圈的构建上，牢牢把握住了“微笑曲线”两端的高附加值部分。正是重视设计，使得这家公司从0到1，从单一手机产品做到了全生态圈。目前，小米及小米生态链旗下产品已获得了200余项国内外设计奖项认可，囊括世界四大设计奖项“iF设计奖”、“红点设计奖”、“IDEA奖”、“Good Design”的金奖，为互联网时代的制造企业发展提供了一个可供参考的优秀样板。

MI is a manufacturing enterprise based on Internet thoughts, which has got rid of the constraint of the traditional mode based on manufacturing, focused on product R&D and ecosystem building and firmly seized the high value-added parts at the two ends of the “Smiling Curve”. It is the emphasis on design that enables the company to receive success, and realize the whole ecosystem from single mobile phone product, which provides an excellent reference template for development of manufacturing enterprise in the Internet era.



智米纯净型加湿器
智米新风系统

以设计邀约未来 2022北京冬奥会 The 2022 Beijing Winter Olympics

2022北京冬奥会的整体设计展现了改革开放40年以来中国现代设计的全新成果，在日益融入全球格局的今天，大国设计正步入自信、成熟地不惑之年。将2022北京冬奥会设计作为本次展览的尾声，既是对改革开放40年间中国设计蓬勃发展的历史回眸，也是对中国设计未来的美好期待。

The overall design of the 2022 Beijing Winter Olympics shows the brand-new achievements of modern Chinese designs in the 40 years after the reform and opening-up. In the current background of being increasingly integrated to the global pattern, the power design is now entering its age of "full of self-confidence" with mature. Design of the 2022 Beijing Winter Olympics is shown at the end of the exhibition to look back the booming development of "Design in China" in the 40 years after the reform and opening-up, and show the expectations for "Design in China" in the future.



北京2022年冬奥会会徽
北京2022年冬残奥会会徽