

主题展览

Theme Exhibition

名称：《中华人民共和国建国初期国家形象设计展》

时间：2019年9月5日-10月7日

地点：中华世纪坛艺术馆（B1）

主办单位：北京国际设计周组委会、清华大学美术学院

承办单位：北京国际设计周有限公司、北京易构先胜展

览展示有限公司、北京建院建筑文化传播有限公司

协办单位：中国国家博物馆、中国军事博物馆、中国工业

设计博物馆、北京汽车博物馆、清华大学艺术博物馆、

中国印钞造币总公司、中国音协管乐协会、清华大学建

筑学院中国营造学社纪念馆等

策展人：何洁、方晓峰、王昱东

项目统筹：张秀菊、孙晨

策展团队：执行策展：郭秋惠、李德庚、崔笑声、王舒

展、孙晨

展陈设计：崔笑声

视觉设计：王红卫、冯韵茜

策展助理：赖静芳、弋语可、阮培瑶、葛夏欢、崔露薇、

王艺涵、葛瑶瑶、王凯宁、郑卓、钱哲妮、鲍齐、王玥然、

刘益卿

展陈设计团队：周涛、李萌萌、于琦、郑炜珊、王殊月、

王妍、刘伟

视觉设计团队：刘星池、杨东升、林琳、苗慧、刘明惠、

尚文意

Name: "Exhibition of National Image Design at the Beginning of the Founding of the People's Republic of China (1949-1959)"

Date: September 5 to October 7, 2019

Venue: New Media Art Museum (B1) of the

China Millennium Monument

Hosts: Beijing Design Week Organizing Com-

mittee, Academy of Arts & Design, Tsinghua

University

Organizer: Beijing Design Week Co., Ltd.,

Beijing Yigou Xiansheng Exhibition Co., Ltd.,

Beijing ArchiCreation Cultural Media Ltd.

Co-organizers: National Museum of China,

Military Museum of the Chinese People's

Revolution, China Industrial Design Museum,

Beijing Auto Museum, Tsinghua University

Art Museum, China Banknote Printing and

Minting Museum, China Association for Sym-

phonic Bands and Ensembles, the Memorial

Hall of the Society for the Study of Chinese

Architecture, School of Architecture, Tsinghua

University, etc.

Curator: He Jie, Fang Xiaofeng, Wang Yudong

Project Planning: Zhang Xiujia, Sun Chen

Curation Team: Executive Curators: Guo Qiu-

hui, Li Degeng, Cui Xiaosheng, Wang Shuzhan,

Sun Chen

Exhibition design: Cui Xiaosheng Visual Design-

er: Wang Hongwei, Feng Yunqian

Assistant Curators: Lai Jingfang, Yi Yuke, Ruan

Peiyao, Ge Xiahuan, Cui Luwei, Wang Yihan, Ge

Yaoyao, Wang Kaining, Zheng Zhuo, Qian Xini,

Baoqi, Wang Yueran, Liu Yiqing

Exhibition Design Team: Zhou Tao, Li Meng-

meng, Yu Qi, Zheng Weishan, Wang Shuyue,

Wang Yan, Liu Wei

Visual Design Team: Liu Xingchi, Yang Dong-

sheng, Lin Lin, Miao Hui, Liu Minghui, Shang Wenyi

设计周主题展览策展人介绍

何洁

He Jie

教授，博士生导师、清华大学美术图书馆馆长。曾任清华大学美术学院副院长、副书记、清华大学艺术与 design 实验教学中心主任等。全国艺术专业学位研究生教育指导委员会委员、美术设计分委会召集人；中国民族民间工艺美术家协会副会长；中国美术家协会平面设计艺术委员会主任；中国高等教育学会常务理事、设计教育专业委员会常务副主任兼秘书长；中国国家画院公共艺术院副院长等。长期从事视觉艺术设计的教学、科研和创作。主持多项国家、部级科研课题，牵头或参与多项国家重要活动设计项目，表现和成果多次获得国内外各类专业奖项和荣誉称号，同时出版和发表多篇专著、教材和论文。

近年来主要从事视觉设计的本源追溯和跨媒介传播、文化产业背景下手工艺发展，以及现代设计教育内涵与价值的研究，坚守“以人为本、以用为术”的设计主旨，倡导设计方法的逻辑路径建构，立足设计与时代、国家、民生的进步与文明共振，探寻设计对社会可持续发展的价值和意义。曾策划组织全国视觉传达设计教育论坛，城市公共艺术论坛、全国博士生论坛、设计的善意·视觉设计邀请展等多项专业活动。

Professor, doctoral supervisor, and Chief Librarian of Tsinghua University Arts Library, once served as Associate Dean and Deputy Secretary of Academy of Arts & Design, Tsinghua University, and Director of Experimental Teaching Center of Arts and Design, Tsinghua University. Concurrently, he is a member of National Graduate Education Steering Committee for Arts, the initiator of Sub-Committee of Arts and Design, Vice President of China Association of Ethnic Folk Artists (CAEFA), Director of Graphic Design and Art Committee of China Artists Association, Executive Director of China Association of Higher Education, Executive Deputy Director and Secretary-General of Design Education Sub-Committee, and Associate Dean of Public Art Institute of China National Academy of Painting. He has long been engaged in teaching, research and creation of visual arts and design. He has hosted a number of national and ministerial scientific research projects, led or participated in many design projects of national important activities, and published many monographs, textbooks and papers. He has won various professional awards and honorary titles at home and abroad for his performance and achievements.

In recent years, he has been mainly engaged in source tracing and cross-media communication of visual design, handicraft development under the background of culture industrialization, and research on connotation and value of modern design education. He sticks to the “people-oriented and pragmatic” design theme, advocates the logical path construction of design procedures, and focuses on the resonance between design and the progress of times, country and people’s livelihood and civilization, exploring the value and significance of design for social sustainable development. He has planned and organized many professional activities, including the National Forum for Education of Visual Communication Design, the City Public Art Forum, the Doctoral Forum of China, and the Visual Design Invitation Exhibition · The Kindness of Design.

方晓风

Fang Xiaofeng

清华大学美术学院副院长，《装饰》主编，长聘教授，博士生导师。生于1969年5月，1992年毕业于清华大学建筑学院。20002年以《清代北京宫廷宗教建筑研究》获清华大学建筑历史与理论方向博士学位。并入职清华大学美术学院任教至今。2007年任《装饰》常务副主编，2009年5月至今任主编。

方晓风的建筑史与设计史研究，以追问成为切入点，从发生的角度，将造物活动置入文化系统之中进行考察，以物见人。方晓风主张以系统整合的方法进行设计，长期从事中国古典园林造园理论与技法的研究。著有《中国园林艺术：历史、技艺、名园赏析》、《建筑风语》、《写在前面》等专著，是环境审美理论的研究者与倡导者，是杭州西湖雷峰新塔的主要设计者。历年发表学术论文数十篇。

方晓风也是设计伦理研究的倡导者，2007年《杭州宣言》的倡议者之一。始终关注设计成果的人文价值与意义，是活跃的设计批评者。近年来，方晓风亦深入探讨设计思维的教育与传播，关注文化创意产业的发展路径。与中央电视台合作，策划完成了大型系列纪录片《为中国而设计》、《世博建筑》，也是首届北京国际设计三年展的中方策展人之一。

Associate Dean of Academy of Arts & Design, Tsinghua University, Chief Editor of Art & Design, tenured professor and doctoral supervisor. Born in May 1969 and graduated from School of Architecture, Tsinghua University in 1992, Fang Xiaofeng received his doctoral degree in history and theory of architecture from Tsinghua University with his thesis titled Research on the Religious Architecture of Beijing Palace in Qing Dynasty in 2002. Fang has been teaching in the Academy of Arts & Design, Tsinghua University up to now. In 2007, Fang held the position of Executive Deputy Editor of Art & Design and has been the Chief Editor since May 2009.

In his research on the history of architecture and design, Fang starts from inquiry into causes, explores the building activities in a cultural system from the perspective of occurrence and observes people based on physical objects. Fang upholds designing through systematic integration and has been long engaged in researches on theory and techniques of building Chinese classical gardens. Fang is the author of The Great Chinese Gardens, On Architecture, and Prefaces. He studies and advocates the theory of environmental aesthetic appreciation, and is the major designer of the new Leifeng Pagoda by West Lake in Hangzhou. He has published scores of academic papers.

Fang also advocates research on design ethics, and is one of the initiators of Declaration of Hangzhou issued in 2007. Fang is an active critic of design, always focusing on the humanistic value and significance of designs. In recent years, Fang has also further explored the education on and communication of design thinking, and paid attention to the development of cultural creativity industry. Fang cooperated with CCTV to plan and complete the documentaries, including Design for China and Expo Architecture. He is one of China's curators for the first Beijing International Design Triennial.

王昱东

Wang Yudong

副研究员职称，毕业于西北大学考古学专业。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常务副主任。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。

是“北京国际文化创意产业联盟”、“北京国际电影节”、“北京国际设计周”、“中美青年创客大赛”的发起人，曾主持北京首个文化创意产业园区“中关村科技园雍和园”，和最早提出文化自贸的“北京国家对外文化贸易基地”的规划和运营。

Associate Professor, graduated in archaeology from Northwest University. Wang is now Deputy General Manager of Beijing Gehua Cultural Development Group, General Manager of Beijing Design Week Co., Ltd. and Executive Deputy Director of Beijing Design Week Organizing Committee Office. 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 and creative parks and other aspects.

Wang initiated Beijing International Cultural & Creative Industry Alliance, Beijing International Film Festival, Beijing Design Week, and China-US Young Maker Competition. He hosted the planning, construction and operation of “Yonghe Park under Zhongguancun Science Park”, the first cultural and creative industry park in Beijing, and “National Base for International Cultural Trade” that first proposed cultural free trade.

中华人民共和国 建国初期国家形象设计展

Exhibition of National Image Design at the Beginning of the Founding of the People's Republic of China

总篇：

中华人民共和国建国于1949年，今年是她的七十周年华诞。也正是在七十年前，随着中华人民共和国的建立，新中国的国家形象也正式呈现在世人面前，以其非常鲜明的视觉特征向世界昭告，中国人民从此站起来了。从此，中华人民共和国国旗、国徽和国歌深深的印在人们的心中，寄托着全体人民对国家的敬仰与深情。与此同时，国家在工业生产、城市建设、经济、文化等各方面取得了举世瞩目的成就，短短的十几年间，一个崭新的现代化中国的形象逐步清晰和立体起来了。值此中华人民共和国成立七十周年之际，如从设计的角度，以展览的形式，对中华人民共和国建国初期有关国家形象的设计进行一次系统的回顾与整理，无论从政治、文化层面，还是设计层面，都有着重要的现实意义。

义：既能增强人们对国家形象的认知，也有助于进一步推动设计参与国家形象设计与传播的热情，进而发挥设计在当今国家经济文化建设中的价值与意义。这次《中华人民共和国建国初期国家形象设计展》将系统回顾当年国家形象设计的历程。以“国计民生”为主旨，在展示国家形象设计的同时，将与提高人民生活相关的重要设计纳入展览中来，立体展现这一时期的历史风貌。展览将突出历史性、文献性、系统性、学术性和体验性，其中许多珍贵的历史资料将首次系统展示。我们希望通过对这些资料的研究与整理，挖掘更多的故事，把《中华人民共和国建国初期国家形象设计展》办成一次具有历史与时代意义的展览，以对共和国建国初期国家形象设计进行系统性回顾的方式，向伟大祖国七十周年华诞献礼。

The year 2019 marks the 70th anniversary of the founding of the People's Republic of China (P.R.C.). Seventy years ago, the founding of new China witnessed its national image with distinctive features to be built on the global stage, declaring the liberation of Chinese people. From then on, China's national flag, national emblem and national anthem, which embody Chinese people's respect and love towards the country, have been deeply impressed on their minds. New China has developed rapidly and made remarkable achievements in terms of industrial production, urban construction, economy and culture. The brand-new national image of a modern China was gradually built in just a dozen years. On the occasion of the 70th anniversary of the founding of P.R.C., it is of practical significance in aspects of politics, culture and design to systematically review and sort out China's national image design during the early period through exhibition from the

perspective of design, which will not only help people know further about national image, but also encourage the design industry to participate in national image design and dissemination, so as to exploit the value of design in contribution to national economic and cultural design. The Exhibition of National Image Design at the Beginning of the Founding of the People's Republic of China will review the history of national image design. With "National Welfare and People's Livelihood" as its keynote, this exhibition will cover important designs related to improving people's livelihood as well as displaying national image design, presenting a panoramic view of this period. Many valuable historical data will be on display for the first time as this exhibition emphasizes history, literature, system, academics and experience. We hope that this exhibition could be meaningful towards the history and our era, which as a tribute to the 70th birthday of China will apply the approach of a systematic review of China's national image design during the early period through sorting out relevant data as well as stories.

1、核心形象篇

1.Core Image



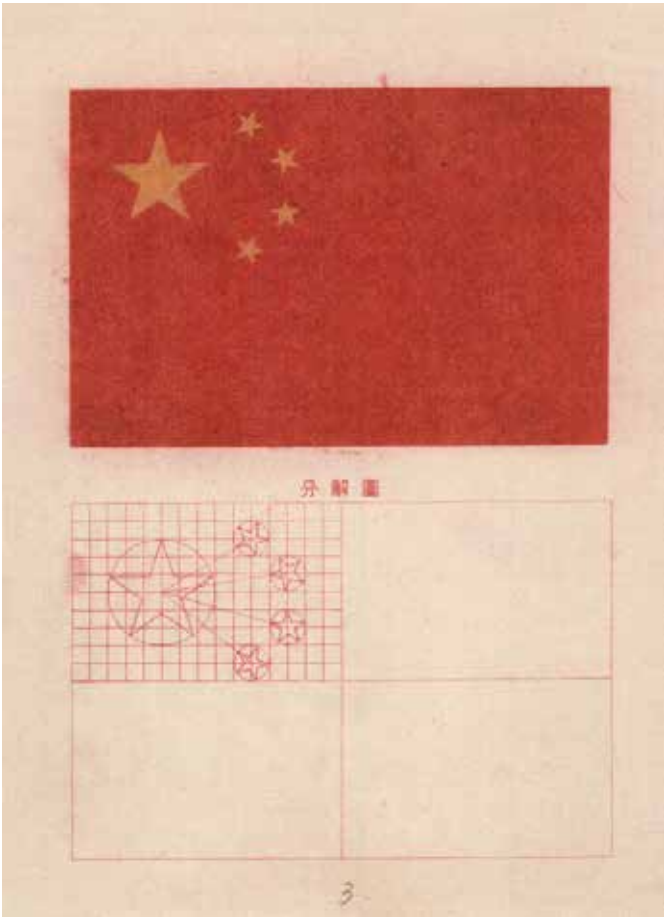
毛泽东主持中国人民政治协商会议第一届全国委员会第二次会议通过的中华人民共和国国徽（1950年6月23日）

国家核心形象由国旗、国徽和国歌构成。中华人民共和国国旗是五星红旗，国徽中间是五星照耀下的天安门，周围是谷穗和齿轮，国歌是《义勇军进行曲》。《中华人民共和国国旗法》、《中华人民共和国国徽法》与《中华人民共和国国歌法》已经分别于1990年、1991年与2017年的10月1日颁布施行。

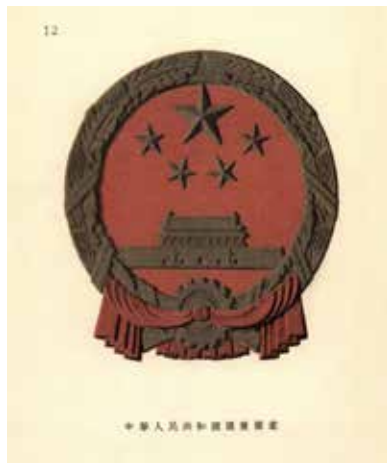
在这个篇章中，我们不仅会展示中华人民共和国国旗、国徽和国歌，同时，通过当年的设计草图、照片及各种相关的历史档案资料为观众描绘出这段不同寻常的创作历程和故事。

The core of national image consists of national flag, national emblem and national anthem. The national flag of P.R.C. is the Five-Starred Red Flag. The national emblem shows Tian'anmen Square in the center, which is under five stars and surrounded by ears of corn and gear. And China's national anthem is "March of the Volunteers". The Law of the People's Republic of China on the National Flag, Law of the People's Republic of China on the national Emblem and Law of the People's Republic of China on the National Anthem were enacted respectively in 1990, 1991 and October 1, 2017.

This chapter will not only exhibit the national flag, national emblem and national anthem of P.R.C., but also depict the unusual design history and story through sketches, photos and related historical archives.



中国人民政治协商会议筹备会编印的《国旗图案参考资料》中，曾联松设计的国旗图案（1949年9月）



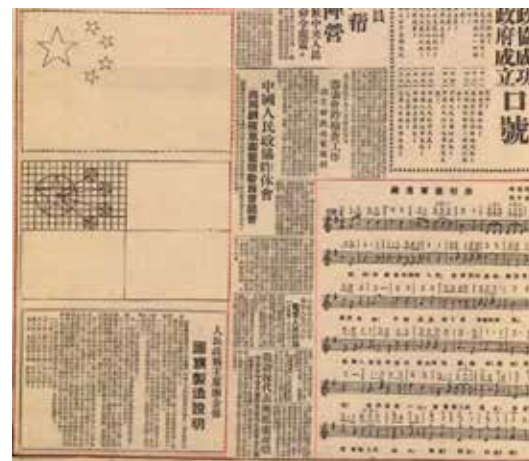
中央人民政府委员会办公厅印《中华人民共和国国徽图案》中的国徽图案



中央人民政府委员会办公厅印《中华人民共和国国徽图案》中的国徽方格墨线图



周恩来等在中国人民政治协商会议第一届全国委员会第二次会议期间研究国徽图样（1950年6月）



《人民日报》刊登《国企制法说明》、《义勇军进行曲》（1949年9月29日）

2、辅助形象篇

2.Supportive Image



清华大学艺术博物馆馆藏 青花斗彩“牡丹穿枝”中餐具，祝大年设计（1952年-1953年）

在日常生活中，国家形象也会以不同的角度与方式出现在我们的生活之中，从而与具体的生活功能融合在一起。这些辅助形象同样与国家形象密切相关，体现着国家的精神面貌与价值观。

货币在社会经济生活中扮演着极为重要的角色，也是国家形象的重要载体。中华人民共和国第一套人民币发行于1948年，在图案上表现了当时经济建设的各个方面及人民生活，生动地展现出在中国共产党领导下，全国各族人民齐心协力、艰苦奋斗、自力更生建设新中国的图景。之后在1955年发行了第二套人民币，无论在币值设定、图案选择还是印制水平上都做出了很大改进。

在共和国建国初期，邮票和海报在人们的社会交往中也扮演着重要的角色，一些重要的国家活动也会通过邮票与海报的形式进行宣传或纪念，如全国重要会议、活动的召开和举办等。

勋章奖章某种角度也是体现国家形象不可忽视的载体，在共和国建国初期，国家颁发了不同类别的勋章奖章以表彰在解放战争以及建设新中国过程中做出重大贡献与牺牲的英雄人物，某种程度上勋章奖章代表着国家的态度与历史记忆，它的激励作用影响至深。

在日常生活中体现国家形象的设计案例与方式很多，这里展出的只是其中的一小部分。



中华人民共和国一级八一勋章

中华人民共和国一级独立自由勋章

中华人民共和国一级解放勋章

National image also exists in our daily life in different ways. Its integration with specific living-related functions is also closely related to the national image and shows the spiritual outlook and value of our nation.

Currency plays an important role in social and economic life and is a major mean for national image dissemination. China issued the first series of RMB in 1948 and the design, which displays a panoramic view of economics construction and people's life, vividly shows the scene in which people of all ethnic groups make a joint effort to make the new China more powerful under the leadership of the Communist Party of China. Great improvement was made on the second series of RMB issued in 1955 in terms of value setting, pattern and printing.

In the early days of the founding of P.R.C., stamps and posters played an important role in social communications and some important national events such as major national conferences and activities also used stamps and posters for publicity and commemoration.

Medals also function as a nonnegligible carrier of national image to some extent. In the early days of the founding of P.R.C., our nation awarded various medals to honor heroes who made great contributions during the War of Liberation and the construction of new China. The medals to some degree represent the national attitude and historical memory, which are extremely inspiring. There are many designs and ways that embody national image in our daily life, only a small part of which are displayed in the exhibition.

3、建筑(装饰)形象篇

3.Architectural (Decoration) Image



人民大会堂万人大礼堂天花板灯饰



人民大会堂宴会厅天花板灯饰

建筑形象，尤其是代表政权或国家礼仪的建筑空间，包括宏观的区域空间规划、具体的建筑形象风格，以及细节的建筑装饰纹样，都能够直观地体现国家的形象。在共和国建国初期，首都北京就曾专门汇集了一批专家学者设计并投入了巨大的力量建造了“十大建筑”。其间，毛主席、周总理等国家领导人也曾亲自参与审定设计方案，“十大建筑”以不可思议的速度建成竣工，成为建筑史上的一个奇迹，体现了新中国的新形象以及建国初期的发展成就。直至今日，很多在建国初期

建成的建筑依然在政治和社会生活中扮演着极其重要的角色。

此篇章主要呈现的是天安门广场区域的空间规划、观礼台的扩建、人民大会堂与人民英雄纪念碑的建筑设计及建筑装饰等，这些建筑早已为人们所熟悉，但其中的设计与建设的过程却鲜为人知。这里展出的展品包括当年的手绘设计图、施工图、模型、装饰纹样的节点图以及珍贵的老照片等等，意在通过这些珍贵的历史资料，串起当年的那段艰辛而伟大的设计创作与建造历程。



1958年，雷圭元、张光宇、吴劳、徐振鹏、常沙娜与中央工艺美术学院1957级室内装饰系学生一起讨论人民大会堂室内装饰设计方案

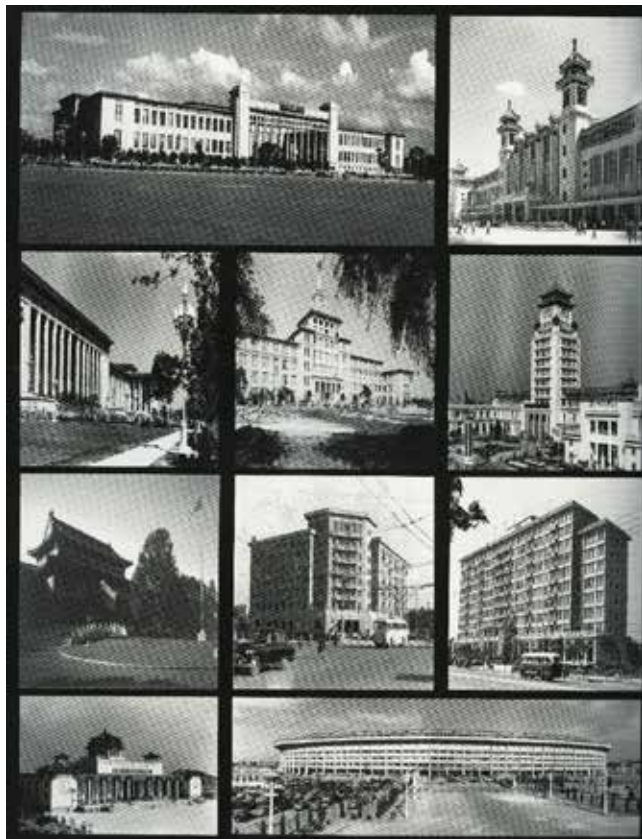
Architectural image, especially that of architectural space which represents the regime or national etiquette, including regional space planning at the macro level, specific architecture style and decoration details, can directly show national image. In the early days of the founding of P.R.C., the central government assembled some experts to design and made great efforts to build the “ten great buildings”. During the construction, some national leaders including Chairman Mao Zedong and Premier Zhou Enlai also participated in the approval of design

schemes. The “ten great buildings” were finished within an unbelievably short period of time and stood as a miracle of architectural history as embodying the image of new China and its development in the early days.

This chapter displays the space planning of Tian'anmen Square, extension of the viewing stand, design and decorations of Great Hall of the People as well as Monument to the People's Heroes. People are familiar with these buildings but hardly know relevant process of design and construction. Exhibitions here include the hand-sketch designs, construction drawings, models, decoration node drawings and photos, which are intended to picture the difficult yet glorious process of design and construction.

4、民生形象篇：

4. Image of People's Livelihood



第一届北京十大建筑（1959年）



解放CA10载货车模型，共和国自己制造的第一辆汽车，1956年

与人民日常生活密切相关的设计同样也参与着国家的形象的构建。在中华人民共和国成立初期，在中国共产党领导和全国相关行业人士的共同努力下，全国的民用设计和制造业飞速发展，大大提升了人民的生产与生活水平，也进一步提振了全国人民努力建设新中国的信心与决心，同时树起了一个蒸蒸日上、全面发展的新中国国家形象。

这一轮民生设计的浪潮的涉及面非常广泛，涵盖了人们社会生活的方方面面，在交通运输方面有红旗、东风轿车、解放牌货车、长江牌、幸福牌摩托车、以及家庭保有量最大的飞鸽、永久、凤凰自行车等；在家用电器方面有北京牌黑白电视机、熊猫牌、飞乐牌收音机、蝴蝶牌缝纫机、上海牌、珠江牌、海鸥牌照相机等；以及大量的小型日用产品，如东方红牌、和平牌手表、三五牌台钟、九星牌搪瓷产品、美加净出口牙膏等等。

在这个篇章中，不仅会展出我们今天已经难得一见的实物，还会展出部分珍贵的图纸、设计制造过程中的照片、当年的参与者的部分相关记录和访谈，以及这些民生设计的产品谱系图等等，以期全面地回顾这一伟大的民生设计工程。



1958年5月，毛泽东、林伯渠在中南海观看并乘坐“红旗”轿车的前身东风牌轿车



东风牌轿车模型实物（1:18）



永久自行车标识演变过程

Design related to people's daily life also contributes to the building of national image. In the early days of the founding of P.R.C., thanks to the leadership of CPC and joint efforts made by people from relevant walks of life, nationwide civil designs and manufacturing witnessed rapid development, which greatly improved production and living standards, strengthened Chinese people's confidence and determination to build a new China, and built an image of a thriving and comprehensively developing China.

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The design wave of people's livelihood covers all aspects of people's social life. In terms of transportation, it covers Hongqi cars, Liberation trucks, Jinggangshan cars, Changjiang motorcycles, and Forever with highest bicycle ownership. In the aspect of home appliances, it covers Beijing black and white television, Hong Deng radio, Panda radio, and Shanghai camera. In terms of small daily necessities, it includes Shanghai watch, Dongfanghong watch, Heping watch, Three-Five table clock, Jiu Xing Pai enamel products and MAXAM export toothpaste.

This chapter will not only display objects which are rarely seen today, but also exhibit some precious drawings, photos related to design and manufacturing, records and interviews of people involved in design and production, and family trees of these products, so as to comprehensively review the great design history of people's livelihood.



北京牌820型黑白电视机（1958年）



熊猫牌601-1型收音机（1956年）

