

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: 2019年9月12日 - 16日
项目地点: 全国农业展览馆3号馆、中华世纪坛
项目统筹: 黄春雷、高颖
项目经理: 唐琳
执行团队: 杨震、康晨月、徐梦露、马巧薇、董拓、王玥、胡奇慧、李维洋、王澎、张宏、张冬梅

Host: Beijing Design Week Organizing Committee
China Millennium Monument
Organizer: Beijing Gehua Mega Event Management Center
Date: September 12-16, 2019
Venue: National Agriculture Exhibition Center, Hall 3
China Millennium Monument
Project Planning: Chunlei Huang, Ying Gao
Project Manager: Lin Tang
Curation Team: Zhen Yang, Chenyue Kang, Menglu Xu, Qiaowei Ma, Tuo Dong, Yue Wang, Qihui Hu, Weiyang Li, Peng Wang, Hong Zhang, Dongmei Zhang

非遗设计 Intangible Cultural Heritage Re-design

非遗设计是北京国际设计周的重要板块之一，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，增强传统工艺从业者的自豪感和自尊心，让传统工艺在现代生活中得到新的广泛应用，促进传统工艺设计IP消费，形成有一定传播力、影响力、可持续发展的传统工艺的平台品牌。

主办单位：中华世纪坛艺术馆
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Intangible cultural heritage re-design, a part and parcel of the Beijing Design Week, aims to promote creative transformation and innovative development of traditional crafts, engage more design powers into exploration of traditional aesthetics so as to enrich creation and design, increase categories of crafts, boost pride and self-esteem of traditional craftsmen, achieve wide range of application of traditional crafts in modern life, stimulate consumption of IP derivatives of traditional crafts, and render the event into a signature platform for traditional crafts with publicity, influence and sustainable development

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Space Designer: Jianghao Ma, Yunfei Fang
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2019中国传统工艺振兴 主题设计展 The Theme Design Exhibition of Chinese Traditional Craft Revitalization

2019中国传统工艺振兴主题设计展在2018首次成功举办的基础上，继续以“非遗之美 生活即道”为策展理念，围绕新中国成立70年以来传统工艺创新发展历程的代表事件、作品与文献，展现不同历史时期传统工艺对于民生和社会发展的影响，展现优秀传统文化及工艺创新为核心的文化产品，带动更多优秀设计师积极参与传统工艺振兴与创新工作，推进传统工艺产业资源与商业体系有效对接，打造国内传统文化及工艺创新产品展示展销的核心平台。

本次展览由“记”——中国传统工艺设计70年大事记；“造”——东方生活美学空间展陈；“礼”——传统文化的当代礼遇；“食”——非遗美食及新食器体验；“布”——传统织染+当代设计；“技”——传统技艺+当代设计；“舍”——传统营造+当代设计；“乐”——街角剧场八个板块构成。

展览空间观展方式采用共享融合式规划，突破传统动线与展区隔离式规划，两个核心共享花园，串联起整体展览项目内容。根据“衣、食、住、礼”传统生活方式，分主题展区进行呈现，通过对近代新中国传统工艺设计体系的梳理，以每10年为时间空间，突出展现建国70周年中国传统工艺和新生设计的历程及相关成果。

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项目时间：2019年9月12日 - 16日
项目地点：全国农业展览馆3号馆
展览统筹：高颖、唐琳
总策展人：曾辉
空间设计：马江浩、方云飞、高扬、方云飞
执行团队：杨震、康晨月、徐梦露、马巧薇、董拓、王玥、胡奇慧、李维洋、王澎、张宏、张冬梅

展览时间

2019.9.12-9.16

EXHIBITION TIME

THE THEME DESIGN EXHIBITION OF CHINESE TRADITIONAL CRAFT REVITALIZATION

中国传统工艺振兴主题设计展

总策展人
曹辉

总设计师
马江浩 方云飞



NATIONAL AGRICULTURAL
EXHIBITION CENTRE HALL 3
NO. 66 EAST 3rd RING ROAD,
CHAOYANG DISTRICT, BEIJING

展览地址 EXHIBITION ADDRESS
北京市朝阳区东三环北路16号
农业展览馆3号馆

主办单位 ORGANIZER
中华世纪坛艺术馆

承办单位 PERVEYOR
北京歌华大型文化活动中心有限公司

支持单位 SUPPORT
北京国际设计周组委会办公室



Building on the huge success of its first edition, the Theme Design Exhibition of Chinese Traditional Craft Revitalization with the theme of “Beauty of Intangible Heritage Embodied in Life” showcases milestones of re-design of traditional crafts, related works and literature over the course of 70 years since the founding of People’s Republic of China. The exhibition represents impacts of traditional crafts on livelihood and social development in different historical periods, and how traditional culture and works are serving as core cultural products that mobilize more excellent designers to revitalize and innovate traditional crafts and effectively bridge the traditional industry’s resources with business systems, hence developing a critical platform for showcasing and selling traditional Chinese culture and crafts.

The event features eight parts, namely the “record” of milestones in China’s traditional crafts through past 70 years; “works” that represent oriental interpretation of life’s beauty; “courtesy” that traditional culture deserves in modern times; “dining” culture of intangible heritage and trial of new tableware; “clothing” made from traditional weaving and dyeing plus modern design; “techniques” of traditional plus modern design; “housing” with classic setting plus modern design; “music” at the corner theater.

Instead of traditional flow and separate exhibition spaces, the exhibition adopts a space planning that share and integrate various themes, and the two key sharing gardens connect the whole event. It represents traditional lifestyle of “clothing, eating, housing and courtesy” in different themed spaces. Based on the design system of traditional Chinese crafts in the contemporary and modern times, the event divides 70 years’ history by decade and highlights the development and achievements in re-design of China’s traditional crafts as well as new design.

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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“光宇风格”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".



“传承之美”文博衍生品设计大赛

“CHUAN CHENG ZHI MEI”

Heritage Museum Derivatives Design Competition

随着中国传统文化的复兴，传统手工艺逐渐回归，博物馆衍生品的开发如火如荼。博物馆馆藏资源衍生品的开发与传统手工艺结合，使博物馆衍生品更能体现传承之美。

本次大赛要求参赛者设计的作品深入挖掘博物馆馆藏文化资源的文化含义、背后故事、艺术元素等，找准其与当代公众需求的结合点，体现出其文化底蕴、延伸、包含的现实意义，使作品能同当代社会的生活和文化密切相关与融合，进而带入到当代国民日常消费用品，如茶具、家居、首饰的设计和制造上，使中国传统文化元素走进日常生活，在体现传承之美、传统文化神韵的同时突出实用性、创新性、艺术性，促进文化消费与文化创意产业发展。

本次大赛，以弘扬民族精神为核心，立足国情，结合“文化+”、“创意+”、“活化”、“人本原则”等理念，在“活化”馆藏资源、满足大众文化消费需求以及塑造城市文化形象的同时，结合“跨界合作”、“艺术授权”、“馆校合作”等符合时代需求与实际开发的策略，从品牌塑造、种类开发深挖特色文化内涵与打造“文化+”品牌对馆藏资源进行设计与开发，目的是让“文物活起来”。

赛事主办单位：

亚太设计师联盟

北京文化艺术资源研究院

赛事承办单位：

北京歌华大型文化活动中心有限公司

北京百妙文化艺术中心

With the revival of Chinese traditional culture, traditional handicrafts are gradually returning, and the development of museum derivatives is in full swing. The development of museum collection resources derivatives combined with traditional handicrafts makes museum derivatives more representative of the beauty of inheritance.

This competition requires the designer to design works to deeply excavate the cultural meanings, stories, and artistic elements of museum cultural relics, find out the combination of them and contemporary public needs, and reflect the practical significance of their cultural heritage, extension, and inclusion. The works can be closely related and integrated with the life and culture of contemporary society, and then brought into the design and manufacture of contemporary consumer goods such as tea utensils, homes, and jewelry, so that Chinese traditional cultural elements can enter daily life and reflect the beauty of inheritance. The traditional cultural charm emphasizes practicality, innovation and artistry at the same time, and promotes cultural consumption and cultural industry development.

The design of the Invitational tournament is based on the promotion of the national spirit, based on national conditions, and combines the development concepts of “culture +”, “creativity +”, “activation” and “people-oriented principle”. While “activating” the collection resources, meeting the needs of mass cultural consumption, and shaping the city’s cultural image, combined with “cross-border cooperation”, “artistic authorization”, “cooperation between libraries and schools” and other strategies that meet the needs of the times and actual development. The purpose of designing and developing the collection resources is to “make the cultural relics alive” from the perspective of brand shaping and species development and the creation of “culture +” brand.

Event Organizer:

Asia-Pacific Alliance of Designers

Beijing Institute of Cultural and Arts Resources

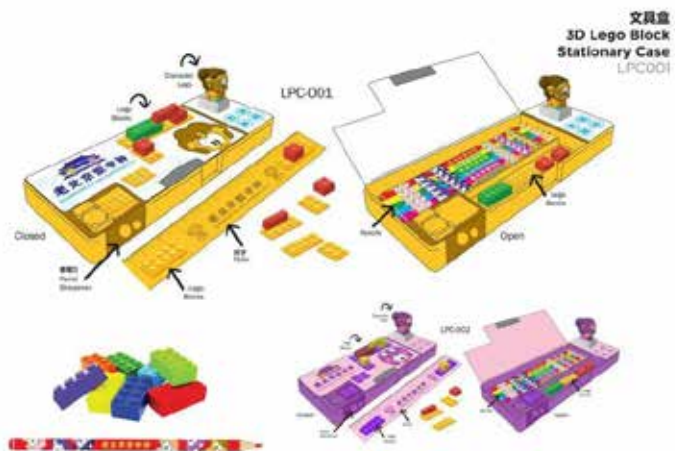
Event Contractors:

Beijing Gehua Large Cultural Activity Center Co., Ltd...;

Beijing Baimiao Culture and Art Center



Happyee (HK) Co., Limited 4/F, 23, Bickel, 1/F, East Sea Industrial Building, 18, Shing Yip Street, Kowloon, Hong Kong. www.happyee.com.hk



Happyee (HK) Co., Limited 4/F, 23, Bickel, 1/F, East Sea Industrial Building, 18, Shing Yip Street, Kowloon, Hong Kong. www.happyee.com.hk

橡皮擦
2D Rubber Erasers
ERS001-06



Happyee (HK) Co., Limited 4/F, 23, Bickel, 1/F, East Sea Industrial Building, 18, Shing Yip Street, Kowloon, Hong Kong. www.happyee.com.hk

参展商： “纸之为物”纸生活设计展 “Paper, as a thing” paper life design exhibition



“纸之为物”纸生活设计展，探索纸张的物性、文化和生活属性，探索纸张在其艺术形态和物用功能上的新的可能性。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。

纸铺作为北京敬人文化发展股份有限公司旗下品牌，主要致力于打通上下游产业链，整合设计智造资源，着

力市场分析研究，转化创意产品与服务，链接创意生产与消费，打造纸材创新应用生态圈。

本次展览纸铺将带来敬人文化主办的2019年北京文创大赛纸艺创意赛区中获得金、银、铜奖以及优秀个人奖的16件作品。同时展出纸铺自有品牌产品，例如纸家居、纸文具、纸玩具、纸口袋等文创产品。展览期间还会现场展示我们独具创新的纸手作课程，让观众体验不一样的纸世界。



“Paper, as a thing” paper life design exhibition explores paper’s physical properties, culture and life properties, and explores the new possibilities of paper in its artistic form and function. Breaking through the traditional form of paper, modern design transforms the concept and use of paper, and then annotates the new values of “paper is the object, the best use of everything, daily life is the way, the beauty of life”.

As a brand of Beijing Jingren Cultural Development Co., Ltd., Paper Pu is mainly committed to opening up the upstream and downstream industrial chain, integrating design and intellectual resources, focusing on market analysis, transforming creative products and services,

linking creative production and consumption, and creating an ecological circle for innovative application of paper materials.

This exhibition will bring 16 pieces of works which won gold, silver, bronze prizes and outstanding individual prizes in the paper art creative competition area of Beijing Cultural Creation Competition in 2019. At the same time, we will exhibit and sell our own brand products, such as paper furniture, paper stationery, paper toys, paper bags and other creative products. This design week, Paper Pu will also set up a handicraft experience area to show you our innovative paper handicraft course, so that you can experience a different paper world.

ARRT木维度木质艺术创新: 创艺木质、科技人文

ARRT, Wooden Art: Art of Wood, Culture & Technology



图1. 木质技术应用于表面纹理 Wooden pattern
图2. 木质技术应用于艺术创作(北宋 郭熙 早春图) Wooden painting

ARRT独创的“木质艺术”，是数字制造及传统工艺完美结合应用，将各式纹理、画作以天然木质全新呈现，达到“自然”与“科技”共创和谐。并搭配充满人文的设计手法，使ARRT成为融合现代生活文化的木质精品。

木质桌景
望向窗外，是庭院、小城、花园，也是一个无限想象的开始，赋予生活空间不同主题、不同的使用情境，让生活氛围多了点人文味道。

-a小城故事文具景-叮叮当当，在小城中回荡，记录生活步调的点点滴滴。

-绿生活植栽景-优雅植株，让生活的绿意多了点奇特与想象。

-小香园香氛景-时间定格的花艺中，充满香气



图三. 小香园香氛景(左)、小城故事文具景(中)、绿生活植栽景(右)
Dry flower diffuser scene(left), Rural story scene(mid), Green life scene(right)

“Wooden Art” is a unique technology. It can make pattern, painting into wood material by integrating digital manufacturing and traditional manufacturing craft. A new concept of harmonious coexistence of “nature” & “technology”. ARRT Studio also put Chinese culture into its design elevating a new cultural altitude.

The Wooden Scene
Its concept is from Garden of Chinese window. Enjoying arranged scene from certain frame of window. From limited scene to infinite imagination make your life space have its own topic, own odor of culture.

-Rural story scene (Stationery) - “Ting-a-ling”, Waling in the rural, recording everything of life.

-Green life scene (plant) -Elegant Air plant, a small garden in indoor.

-Dry flower diffuser scene (Stationery) - odor with doing flower.



曹衣出水, 吴带当风
发现中国传统之美
将东方生活智慧
融入到当代审美需求中去
传统与时尚交相辉映
倡导东方美学与品位生活
做有温度的产品
于无形处温暖人心
做有温度的产品, 于无形处温暖人心--这也正是
Formless无形的品牌诉求。

拥有独一无二的造型, 精致却普通--这就是产品该有的样子, 一如东方智慧一样--温润·含蓄·内敛。
每一块木头和牛皮
都会有自然的生长纹路和斑迹
我们力求将事物最本来的面貌
呈现在您的面前wu
真实而又独特
用真诚的手工精神
让使用者感受到完美与温暖
所有的这些都会随着您的使用
留下岁月的印记
体验从产品的使用者到设计参与者的奇妙过程
品牌创始人: 沈潮/毕业于中央美术学院雕塑系 王一
宇/毕业于中央美术学院家居产品设计系



Cao Yi is out of the water, Wu belt is the wind
Discover the beauty of Chinese tradition
Will live in the wisdom of the East
Integrate into contemporary aesthetic needs
Tradition and fashion
Advocating Oriental Aesthetics and Quality Life
Do products with temperature
Warmth in the invisible place
Do products with temperature, warmth in the
invisible place - this is also Formless' s invisible
brand appeal.

With a unique shape, exquisite but ordinary
- this is what the product should look like, as
the wisdom of the East - warm, subtle and re-
strained.

Every piece of wood and cowhide
There will be natural growth lines and stains
We strive to make things the most original
Presented in front of you
Real and unique
With sincere craftsmanship
Let users feel perfect and warm
All of this will follow your use
Leave the mark of the years
Experience the wonderful process from the
user of the product to the design of the partic-
ipant

Brand founder:
Shen Chao / graduated from the Central
Academy of Fine Arts Sculpture Department
Wang Yiyu/Graduate from Department
of Home Product Design, Central Academy of
Fine Arts

优家原创女装

U+ Original Clothing for Women



优家原创女装为独立设计师品牌。

从面料采购开发、产品设计、生产制作、销售服务均由优家完全独立运营。

坚持小批量高质量的严格生产标准；对面料和工艺有自己的高标准要求；风格复古、简约、崇尚自由，将传统与现代相结合；材质多为天然蚕丝、香云纱、植物染等面料，注重环保与舒适性！

优家原创女装不仅仅是一个品牌，更代表一种观念，我们的设计旨在发掘衣着后面人的精神，而绝非只见衣着不见人式的张扬，我们坚信优家卓尔不群的衣服使穿着者更加自信有内涵。

受众客户大多是有了一定人文艺术修养及生活经验积累，追求时尚解放及个性独立的女性群体。



U+ Original Clothing for Women is an independent designer's brand.

The brand operates the entire business chain starting from the raw cloth purchasing and development, to product design, manufacturing, sales and service. All the sections are completed by U+ independently.

U+ perseveres in strict high-quality-small-quantity manufacturing standards and sets high-end requirements for the raw cloth and its techniques. It themes a combination of traditional and modern elements in a style of retros, simplicity and freedom. The raw cloth adopts the materials including natural silk, gambiered Guangdong gauze and botanic dye, to make sure they are physically comfortable and environmentally friendly.

U+ represents a thought as well as a brand. Our design aims at exploring the spirits beyond the clothing, rather than a lifeless publicity of it. We believe U+, with its manner of eminence, will bring confidence and thoughtfulness to the people.

The majority of the clients favoring U+ goes to women who are humane, artistic and life-experienced in a pursuit of fashion freedom and personality independence.

月夕对弈 CHINESE CHESS



以中国象棋对弈的形式形成展览主题布局，棋手每方为16子，根据每子种类，运用手织布为原材料设计制作成不同的象棋凳，供来宾坐并且可以真人手盘一局，达到了实用性和趣味娱乐性一体。整体的布局背景会以中国水墨为基调，营造一种只身山水之意境。

The exhibition takes Chinese chess game as its theme layout. Each party has 16 chess pieces. According to the type of chess pieces, different chess chair is designed and made with hand-woven cloth as its raw material in order to be seated by guests, making it both practical and entertaining. Chinese ink painting as its theme, the overall layout gives visitors a feeling of being in a picturesque landscape.

成器—中国围棋文化 Cheng Qi—Chinese go culture innovation exhibition



成器，语出《周易·系辞上》，“备物致用，立成器，以为天下利”，具备天下之物而致其用，创立与成就器物，以利天下之民。

本次展览分为三个单元：

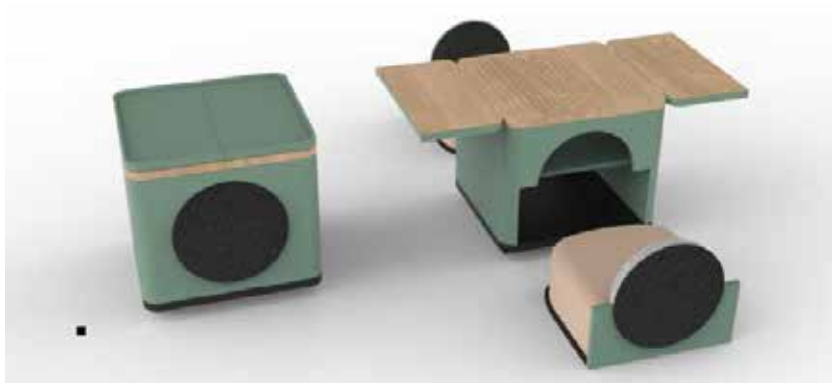
一单元主要展示中国传统围棋文献及器物，继承传统围棋文化，弘扬围棋精神是振兴传统文化的重要内容。

二单元以九品围棋棋盘系列展示为主，展示现代围棋设计，聚焦当代围棋文化发展，保留和发扬围棋的传统国学文化内涵，通过现代围棋器具的设计聚焦现代围棋文化的发展。

三单元为面向儿童的未来围棋器物设计。面向未来，促进儿童围棋教育发展，面向儿童教育推广围棋文化，推动围棋文化回归大众，塑造儿童独立思考、坚强勇敢的品格，同时普及围棋礼仪。

可美汝谣——以器质，养气质

COMIVERSE



Cheng Qi, language out of the “Zhou Yi · xi ci”, “prepare things for use, set up the implement, for the benefit of the world”, have the world’s things and to its use, create and achievements of the artifacts, for the benefit of the people of the world.

The exhibition is divided into three units:

Unit 1: Chinese traditional go documents and objects;

Unit 2: Jiu Pin Wei Qi board series;

Unit 3: Design of future go objects for children.

To inherit and carry forward the culture and spirit of go is an important content to revitalize traditional culture and carry out cultural confidence. This paper presents the design of modern go, focuses on the development of contemporary go culture, preserves and develops the connotation of traditional Chinese culture of go, and focuses on the development of modern go culture through the design of modern go instruments. To face the future, promote the development of go education for children, promote the culture of go for children, promote the return of go culture to the public, shape children’s independent thinking, strong and brave character, and popularize the etiquette of go.



可美汝谣是一个以中国汝窑美学为基因的高端美学文化品牌。可美汝谣创始团队具有深厚的设计、美学积淀，在非遗传手工艺和现代设计间寻找平衡点，完全使用北宋时期古法烧制技艺，旨在将温润、典雅的中国经典审美，以经得起时间考验的精湛工艺融于现代生活，让昔日瓷器巅峰的中国汝窑重回世界舞台。可美汝谣希望集结设计的力量，让经典的美穿越时空，通过器物回到生活，愉悦身心。

COMIVERSE is a high quality aesthetic culture brand of Chinese Ru ware’s gene. The founder team keep looking for the best matching point between traditional craftsmanship and contemporary design. COMIVERSE completely adopting the North Song Dynasty firing craft in production, which aims to integrate the Chinese classic aesthetics and the exquisite craftsmanship into the modern life, and bring back the former glories of Ru ware to the world. No matter how time and space change, COMIVERSE hope to let the classic design vessels return to the modern life; and help people find their inner happiness.



崇明土布

土布生产曾经是崇明的支柱产业，有着灿烂的历史。巧手的崇明姑娘用她独特的智慧把她们的 人生过程一生的经历织在布上留给后人。在繁荣时期，全县家家户户都有纺织机。即便是如今的农村，现代的纺织业取代了土布的纺织，土布逐渐淡出了人们的视线，但还有很多人的家里拿得出压箱底的土布和闲置的纺织机。那是因为土布仍有其独特的优势：纯天然的手工棉织的土布透气性好，冬暖夏凉。同时，作为一种文化遗产，土布因其几百年耕织文化的深厚积淀，已经成为传统文化的最佳载体。

永娣与崇明土布

何永娣，上海市崇明县的土布收藏者、土布创意衍生品设计者。从2000年前后开始收藏土布至今已有近万匹的土布收藏，涉及到三千多个样式。从2015年开始永娣连续三年带着她的崇明土布参加北京国际设计周的民艺展览单元，引发极大关注。2016年北京市书院中国文化发展基金会举办“相信青年的力量”民艺传承方案征集活动，何永娣《让土布再生》方案获得一等奖。2017年永娣成立崇明土布博物馆，将自己的所有收藏对外开放，并积极推动崇明土布织造技艺在当下的传承和发展工作。

Chongming hand-woven cloth

Homespun fabric production used to be the pillar industry of chongming with a splendid history. With her unique wisdom, the skillful chongming girl weaves her life experience on the cloth for future generations. During the boom, every household in the county had a loom. Even in today's rural areas, the modern textile industry replaces the textile of homespun cloth, and homespun cloth gradually fades out of people's attention. However, there are still many people who can get homespun cloth at the bottom of boxes and idle textile machines at home. That's because homeschools still have their unique advantages: natural hand-woven cotton homeschools are breathable, warm in winter and cool in summer. At the same time, as a kind of cultural heritage, homespun cloth has become the best carrier of traditional culture because of its profound accumulation of cultivated and woven culture for hundreds of years.

Yongdi and chongming homespun cloth

He yongdi is a local fabric collector and designer of local fabric creative derivatives in chongming county, Shanghai. Since 2000, it has collected nearly 10,000 pieces of homespun cloth, involving more than 3,000 styles. From 2015, yongdi took her chongming homespun cloth to participate in the folk art exhibition unit of Beijing international design week for three consecutive years, which attracted great attention. In 2016, Beijing academy Chinese cultural development foundation held a solicitation activity of "believing in the power of youth" for the inheritance of folk art. In 2017, yongdi established chongming homespun fabric museum, opened all its collections to the outside world, and actively promoted the inheritance and development of chongming homespun fabric weaving technology.



《浮光幻影》由机械控制的水晶玻璃吊灯《浮光》以及其下方陈列的水晶碎片《幻影》呈现。设计灵感源于设计师游览挪威西部海岸的峡湾瀑布，利用手工吹制水晶玻璃表面凹凸不平的纹理营造出类似于自然水波流动的幻象。

该装置通过模拟水波流动，旨在象征人类对自然无穷无尽的向往与追求。然而，水光潋滟，波光粼粼的视觉体验被下方看似混乱无序却具仪式感陈列的水晶碎片打破，装置在为观者提供片刻宁静，促使其放松和冥想的同时，试图揭示人与自然的矛盾关系，以及人类作为矛盾体本身其行为既有创造力又有破坏力的悖论。

《浮光幻影》艺术装置试图通过同一材质呈现的不同状态探讨中国快速城市化进程的复杂性，人类在收益的同时带来的后果和困境：文化遗产的消失，环境不可逆影响以及唯物质主义的迅速转型给人们带来的迷失和不安。

是永恒的反思亦是质疑，是无止境的欲望亦或是妥协，人类的存在也不过仅仅是大自然恩惠下的浮光幻影。该装置促使观者重新审视所处的社会环境，自我与自然的关系，自我与社会的关系，以此来探索发掘未来人类生存境况的可能性。

《浮光幻影》装置是旅居挪威青年设计师张馨瑜与捷克水晶玻璃制造商宝仕奥莎Preciosa Lighting的合作作品。

The installation is presented as a series of hand blown crystal glass run by mechanical automation. A visit to Norwegian fjords on the West coast of Norway inspires the designer, the result of which is an installation resembling the movement of water and its fluidity.

The installation reflects human beings' longing for nature, providing a sense of serenity for visitors to relax and meditate. While the soothing experience is confronted by crystal shards lying underneath, a revelation of the paradox that human being are both capable of creation as well as destruction.

The site-specific installation is an attempt to reflect upon the complexities of China's rapid urbanization, benefiting people at large while bringing along consequences and dilemmas: the vanishing of culture heritage, the environmental impact, and restless soul driven by endless economic growth.

A perpetual questioning of where human stand in future - An artwork to raise awareness for the tension in between, that human beings are merely at the mercy of mother nature. By exploring the paradox of their very own existence, human beings may discover, beneath the ashes of civilization, clues for building new forms of relationships between themselves and the nature.

Phantom of Light is a collaboration between Cecilia Xinyu Zhang and Preciosa Lighting.



快手是一个面向所有人的记录和分享生活的平台，以“记录世界 记录你”，用科技提升每个人独特的幸福感为核心使命。

在快手，用户可以通过短视频和照片形式记录自己的生活点滴，与他人分享喜怒哀乐；也可以通过直播方式与粉丝实时互动。通过快手，来自世界各地的普通人获得了切实的关注感，并且能够以影像记录的形式呈现，这在互联网史上是第一次。

自2011年创立以来，快手稳步成长为中国最大的生活分享平台，目前日活2亿，视频库存量已超过100亿条。而对于人类的影像记录，快手才刚刚起步。

在快手，每3秒钟就有一条非遗视频产生。今年3月快手发布的非遗长图数据报告显示，在1372项国家级非遗项目中，快手上涉及的非遗项目多达989项，比例达72%。在过去的一年里，快手上累计出现1164万条非遗视频内容，共获得超过250亿次播放和5亿次点赞。快手是一家用户导向、人工智能（AI）为核心技术的科技公司，致力于用科技提升每个人独特的幸福感。

Kuaishou is a platform for everyone to record their lives. With the core mission to “Capture Your World. Share Your Story,” Kuaishou uses technology to enhance each individual’s unique happiness.

On Kuaishou, users are able to record their life through short videos and photos, share their emotions with others, and interact with fans through live streaming. For the first time in the internet age, ordinary people from all over the world are able to gain a real sense of attention and express themselves through video format on Kuaishou.

Since its founding in 2011, the company has become the largest life-sharing platform with 200 million DAUs and more than 10 billion videos

archived. But when it comes to human image recording, Kuaishou is just getting started.

On Kuaishou, a video related to Intangible Cultural Heritage comes out every three seconds. According to the Intangible Cultural Heritage report published by Kuaishou in March this year, 72% (or 989 projects) of the 1372 National Intangible Cultural Heritage projects have been recorded via Kuaishou, while a total of 11.64 million Intangible Cultural Heritage related videos with more than 25 billion views and 500 million likes are archived on Kuaishou.

Kuaishou as a user-oriented, Artificial Intelligence(AI)-centered tech company, is devoted to enhancing everyone’s unique happiness through technology.

李薇

Li Wei

1.《夜与昼》

1.Night and Day



作品吸收了中国水墨韵味和意境，韵有老子的“有无相生、昼夜交替、黑白相倚、阴阳流变”的哲学意味。追求单纯中的丰富、虚空中的气韵。以中国大文化为背景，以现代服饰的表现语汇，抒发了洒脱、高贵和融于天地之间的情怀。

The works have absorbed the charm and artistic conception of Chinese ink painting, with the philosophical meaning of Laozi's "being and not being, the alternation of day and night, the reliance of black and white, the change of Yin and Yang". The pursuit of simplicity in the rich, empty spirit. With the background of Chinese culture and the expression of modern costume, it expresses the free and easy, noble and harmonious feelings.

2.《青绿山水》

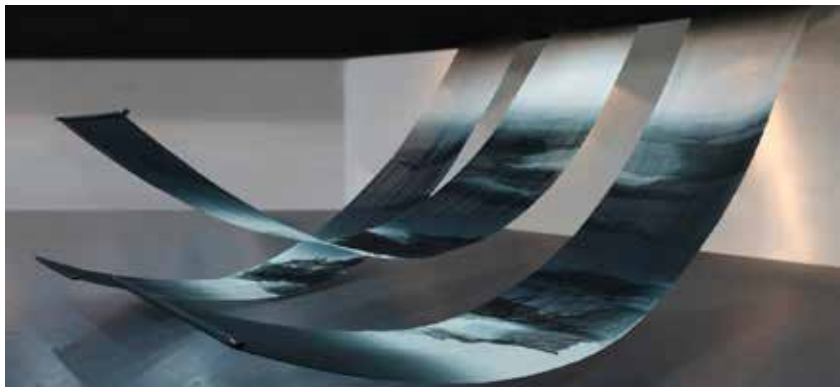
2.Turquoise Landscape



作品吸收了中国传统水墨画的韵味与意境，以黑、白为主。在色彩自然的过渡与渐变中又呈现出一抹幽绿。线条自然流动，图案大气写意。结合柔软的丝质面料、简约大方的廓形，表达出清幽飘逸、自由随性的状态。

The work absorbs the charm and atmosphere of traditional Chinese ink painting. Mainly in black and white, in the gradual change and natural fading of color, it further shows a touch of green. The lines flow freely and naturally; the patterns are abstract and atmospheric. Combining soft silk fabrics with a simple and elegant silhouette, it expresses a free and ethereal state.

3.《清、静、远》 3.Pure Distant Sill



作品吸收了中国山水画的形式，体现水墨山水的灵动大气和空间感。壁挂中飘浮不定的感觉令人想到时间和生命的流逝，吊染工艺和水纱面料的堆叠存在一种不确定性，似云非云，似山非山，使人瞬间被其打动。

The work absorbs the form of Chinese landscape painting, reflecting the dynamic atmosphere and spatial sense of ink landscape. The floating feeling in the wall hanging makes people think of the passage of time and life. There is an uncertainty in the process of hanging dyeing and the stacking of water yarn fabric, which is like a cloud or a mountain, making people instantly moved by it.

4.《壁影》 4.Wall shadow



灵感来源于中国古代的宫殿、庙宇中的壁画。真丝绸上的图案萧疏俊朗，有着冯虚御风的空灵气质。

Inspired by ancient Chinese palaces and temples. The pattern on silk is well designed, shows artistic conception.

5.《新中式》 5.New Chinese style



这组作品在民国旗袍的款制基础上，以更轻盈流动的方式重新解读传统。每件旗袍的款式与图案又各有特色，在小细节中实现视觉的协调与审美的享受。

Based on the style of cheongsam, this group of works reinterprets the tradition in a lighter and more fluid way. With a closer look, each cheongsam has its own style and pattern, which achieves visual coordination and aesthetic enjoyment in these small details.

6.《韵》 6.Rhyme



作品将中国传统的大红色与黑白水墨意趣相结合，好似墨滴在红色水流中晕开，又似一滴红墨在黑墨中自由流走。明艳夺目的红与沉静内敛的黑两相交融，形成无穷无尽的变化。

The work combines the traditional Chinese red with the interest of black-and-white ink painting. It seems as if the ink drops in the red water, but also like a drop of red ink flowing freely in the black ink. The bright red and the calm black blend together, forming endless changes.

年画日新——清华大学年画日新创作营成果展

Trailblazers: Representations of
New Year Pictures Camp Rixin
with Tsinghua University



随时代而更新、为生活而创作是推动年画创新、让传统工艺更好地融入现代生活的方式方法，也是传统工艺得以传承和发展的重要途径。在文化和旅游部非物质文化遗产产司指导与支持下，“清华大学年画日新创作营”以新年画的创作与产品研发为课题，以“年画人+设计师+美术创作者”的形式搭建起合作共创的桥梁，在清华大学美术学院、中央美术学院资深导师全程指导下，提升年画人的设计观念和创新意识，促进艺术设计人才充分参与传统工艺与文化的创新工作。

展览以“清华大学年画日新创作营”的创作成果为核心，在传统年画的辉映下，展示一批表现新时代风貌的年画新作和年画衍生品。在年画传承与创新的时代命题下，展览为人们呈现出年画创新培育机制的有益实践，为“年画重回春节”探索了有效路径。

The artistic renewal with the changing times and the artistic creation for the sake of life are the ways and means to boost the innovation of New Year pictures and better integrate traditional crafts into modern life. They are also important avenues to the inheritance and development of traditional crafts.

Guided and sponsored by the Department of Intangible Cultural Heritage under the Ministry of Culture and Tourism, the New Year Pictures Camp Rixin with Tsinghua University takes as its visionary task the creation of New Year pictures and the R & D of its products. It spans a bridge of cooperation and co-creation in the form of “New Year picture makers + designers + artistic creators/creatresses.” Supervised for the whole course by the senior supervisors with Tsinghua University’s Academy of Arts & Design and Central Academy of Fine Arts, the

camp strengthens the designing concepts and innovative consciousness on the part of New Year pictures makers, and promote art- and design-oriented talents to participate more in the innovation of traditional handicrafts and culture.

The exhibition dwells on the works created at the New Year Picture Camp Rixin with Tsinghua University, and in the light of traditional New Year pictures, it honors an exciting treasure of new pieces and derivatives of New Year pictures that represent the style and features of the on-going new era. And with this new era’s call for the inheritance and innovation of New Year pictures, it presents the beneficial practice of innovative cultivating mechanism of New Year pictures, and explores an effective way for “New Year pictures returning to the Spring Festival.”



《悠哉》

仁者乐山

居于山者，安于义理

悠悠纵纵，宁静深厚

智者乐水

居于水者，忽然淡泊

泱泱莽莽，通达致远

山令人悠 水令人远

居于山海之间，坐纳百川共聚

日常之中体悟深远，动静之间尽得自在

悠哉

东方传统人居空间的显著特性之一，就是以最恰当的方式处理人与自然环境之间的关系，在此基础上，我更刻意地模糊掉生活领地与山海自然之间的藩篱，使人居空间不再局限于某种固定的范围之内。

而自然的元素也不再只是人居环境的背景，把他们引入进日常生活的空间中，从而使自然从被观看的角色转换为另一种状态以全新的姿态重新介入到人居环境里。

战场设计以石为山，以光为海，将居住的空间与山海元素互相镶嵌，尝试解构建筑及室内外的定义，用有机的重组而非并置的形式重新诠释出居于山海之间的诗意生活场景。

Leisure

The benevolent delights in mountain.

Living in mountain. Following ethics.

With birds soaring and climbing they feel calm and profound.

The wise delights in water.

Living beside water. Being detached and full of joy.

With the broad and wide river. It's really profound and tranquil.

Mountain calms people water depends people. Surrounded in mountains and rivers. Enjoying the covered rivers.

Experiencing profoundness from regular life and being free in your every move how joyful.

The most striking of traditional oriental habitat space and the wild nature in order to living space from a fixed scope.

And nature would stop acting the background of people's living space.

Instead, it would be brought into human's living space.

Which enables the nature transform from being watched into another state.

It will enter people's living environment in a totally different but creative way.

The exhibition design takes stones as mountains and light as rivers.

It will be more radiant to embed in the living space with mountains and rivers.

The exhibition tries deconstructing the definition of architecture and the interior and external design.

By recombining them organically instead of mechanically.

So as to create the poetic living space among mountains and rivers.

柒作——东方新营造 Seven Methods —— An Exhibition of Oriental New Construction

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宋代是中国古代建筑发展的巅峰时期，无论建筑设计与建筑技艺都达到了前所未有的高度，宋李诫之《营造法式》，虽初出为官用，却光耀建筑史河。法式所提出的制度与图样，最终成为中国古典建筑的精华所在。时至今日，我们依循法式之脉络，追寻木、瓦、石、砖、竹、泥、窑这些传统材料在中国现代建筑的全新演绎。

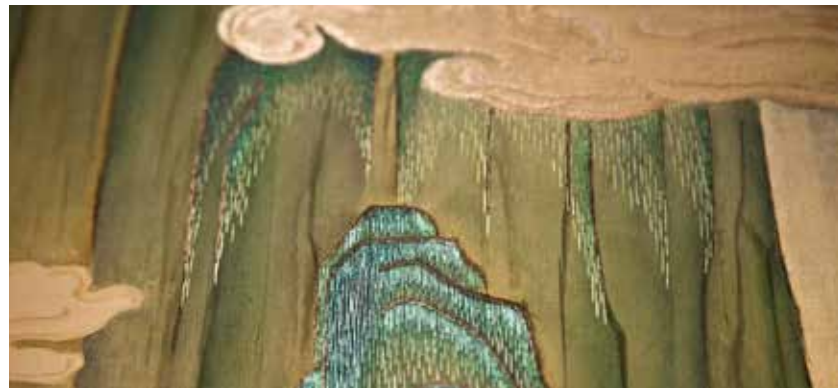
展览以“柒作——东方新营造”为主题，由清华大学建筑设计研究院有限公司携文化地产研究中心主持策展，将以展示共和国成立70年以来中国传统营造法式材料在当代通过创新设计的现代演绎为核心，从木作、瓦作、石作、砖作、竹作、泥作、窑作等七个方向，汇集优秀建筑设计作品参展。以经典的创新项目为展示内容，创造独特文化活动现场，带动更多优秀建筑师积极参与传统技艺振兴与创新工作，并配合展览举办论坛等相关主题活动。



The development of ancient Chinese architecture peaked in Song Dynasty when both architectural design and architectural technique reached unprecedented levels. Although initially published as state standards for governmental purpose, the Treatise on Architectural Methods (Yingzao Fashi) written by Li Jie in Song Dynasty is of great value in the history of Chinese architecture. The building methods and illustrations specified in the book became the basis of a global framework for the essence of ancient Chinese architecture. Today, we follow the outlines the book provides and explore new ways to reintegrate traditional building materials such as wood, tile, stone, brick and bamboo into modern Chinese architecture.

Themed by “Seven Methods——Oriental New Construction”, the exhibition is curated by Architectural Design and Research Institute of Tsinghua University Co., Ltd and Culture Real Estate Research Center. It will showcase how traditional building materials find their modern expression via innovative designs. We gathered outstanding architecture designs from the past seven decades since the founding of the People’s Republic of China, and grouped them in seven categories: woodwork, tile work, stonework, brickwork, bamboo work, clay work, kiln work. By displaying classic innovative projects and holding forums and other relevant events, we hope to stage unique cultural activities which will motivate more architects to take part in rejuvenating and innovating traditional architectural technique.

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瑞璽工作室简介:

- 1-瑞璽纯手工, 非遗类创新艺术衍生品。
- 2-瑞璽着重原创设计中国传统文化的创意产品, 力求建立一种中国传统文化的现代生活方式。

瑞璽作品简介:

作品作者: 隋欣
作品名称: 青绿山水
制作工艺: 双宫真丝底布上手工工笔画结合手工苏绣
作品描述: 此作品为青绿山水系列之一, 创作初心是源于对夏山叠翠、涧流触云意境的渴望。山水为大物, 中国人自古以来都把自然看成生命的整体, 寄情藏心于景, 人与山水相望相化, 千岩万壑了然于胸。瑞璽多年思古求新, 师成经典, 与古人对话, 观照古人的青绿山水系列, 在传统中汲取养分, 参悟生活的情志和风韵, 将崭新的审美体验用古老的技艺和创新的表演手法, 呈现出新的面貌。

Ruixi is a pure hand-made, non-heritage innovative art derivative.

Ruixi focuses on the original design of creative products of Chinese traditional culture, and strives to establish a modern lifestyle of Chinese traditional culture.

Author: Sui Xin

Title: Green Landscape

Manufacturing process: hand-made brushwork and embroidery on Shuanggong silk underclothes

Description: This work is one of the series of green mountains and rivers. The original intention of this work is from the longing for the artistic conception of mountains and rivers touching

clouds. Landscape is a big thing. Since ancient times, Chinese people have regarded nature as the whole of life. They place their feelings in the scenery. People and mountains look at each other, and thousands of rocks are in their minds. Ruixi has been thinking about the past for many years, learning from classics, talking with the ancients, looking at the ancient series of green mountains and rivers, absorbing nutrients in tradition, and understanding the sentiment and charm of life. New aesthetic experience will be presented with old skills and innovative expression techniques.

2.鱼

2.Fish



作品作者: 隋欣
作品名称: 鱼

制作工艺: 双宫真丝底布上手工工笔画结合手工苏绣
作品描述: “尾展拖轻毅, 妆新炫绎霓”如丝绸般飘逸灵动的身躯, 加之手工工笔画和苏绣的结合, 配合深色的底布更加突出了金鱼的形态, 使之活灵活现的呈现在眼前, 金鱼自古都是吉祥的象征, 更添加了中国传统的味道, 但又不乏创新性。

Author: Sui Xin
Title: Fish

Manufacturing process: hand-made brushwork and embroidery on Shuanggong silk underclothes
Description of the work: “The tail exhibition is light, the makeup is fresh and dazzling. The elegant and vivid body like silk, together with the combination of handicraft brushwork and Su embroidery, with the dark background cloth, highlights the shape of goldfish, making it vividly present in front of us. Goldfish has always been a symbol of auspiciousness, adding the flavor of Chinese tradition, but also. There is no lack of innovation.

3.冥想

3.Meditation



作品作者: 隋欣
作品名称: 冥想

制作工艺: 双宫真丝底布上手工工笔画结合手工苏绣
作品描述: 不慕车马喧嚣, 不喜红尘烟火, 青山为朋, 绿水相伴, 见山河, 亦历岁月。

Author: Sui Xin
Title: Meditation

Manufacturing process: hand-made brushwork and embroidery on Shuanggong silk undercloth
Description: Do not admire the noise of cars and horses, do not like red dust and fireworks, green mountains as friends, green water accompanied by mountains and rivers, but also over the years.

“山水之间” 玻璃艺术展

北京后柳玻璃工作室

Beijing Houliu Glass Studio



北京后柳玻璃工作室

北京后柳玻璃工作室初创于2008年,从个人的玻璃艺术工作室成长为向国内外玻璃艺术家开放的创作、交流的共享空间。在未来的日子里,我们将依托10年来玻璃工艺的实践经验,在玻璃艺术的创作、玻璃艺术在环境中的应用,以及向实用转化的道路上,继续着一条永不停息的探索之路。



Beijing Houliu Glass Studio

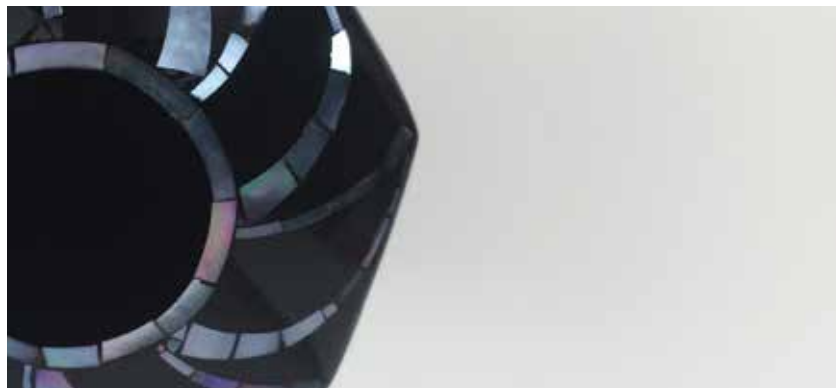
Beijing Houliu Glass Studio was founded in 2008. It has grown from a personal glass art studio to an open space for glass art creation and communication. In the coming days, the studio will rely on 10 years of practical experience in glass technology, glass art creation, glass art application in the environment, as well as the road to practical transformation, continue to explore a never-ending road.

让传统漆艺走进现代生活 -

乙泰大漆工坊漆艺展

Let traditional lacquer art

into modern life



“乙泰”是一个专注于以将近7000多年历史的大漆艺术融入到当代时尚生活,并具有东方美学的手工艺品牌,品牌共有三大漆艺术系列:大漆漆画、日用漆器、漆缮陶瓷茶器。品牌创始人洪乙栋以其逾十年之久的漆画艺术创作理念融入贯穿到日用漆器以及漆缮陶瓷系列中,让其用丰富多彩的角色走进寻常百姓家,这也同样是乙泰的品牌发展愿景:让艺术走进生活,让生活更加艺术,创造大漆艺术生活理想家!

Yiqi is a brand of craftsmanship infused with Eastern aesthetics, dedicated to integrating the art of Chinese lacquer of nearly over 7,000 years into modern fashionable life. It involves three art series about Chinese lacquer: Chinese lacquer paintings, lacquer ware for daily use and lacquer-repaired ceramics tea-things. Hong Yidong, having created this brand, incorporates his creative ideas about lacquer paintings of as long as more than ten years into brand series of daily-used lacquer ware and lacquer-repaired ceramics, allowing them in various forms to spread into numerous ordinary families. Such is also the brand's vision of future development: let art penetrate into life to make life more artistic, and from there create an ideal family imbued with Chinese lacquer art.

藏设于野, 人间品味 Live humble, dream pure.



鹏帛文创非遗创新项目—纸伞之家。前身是余杭纸伞传承基地,如今继承传统余杭纸伞,研究传统与当代结合。未来几年,公司在保持继承传统余杭纸伞的同时将全力投入余杭纸伞衍生产品的设计与开发,并结合竹、木、纸、金属等工艺。

工作室在杭州市余杭区瓶窑镇塘埠西坞村,2016年成立品牌“人间品”,“藏设于野,人间品味”是我们的宗旨。我们想要把传统油纸伞的情怀传递给大家,一起品味人间的生活滋味。

HYPenfold Paper umbrella home is developed from Yuhang paper umbrella heritage base, now inherited the traditional Yuhang paper umbrella, and study the combination of tradition and contemporary. In the next few years, our company will continue to inherit the traditional Yuhang paper umbrella, at the same time fully devoted to the designing and developing of derivatives of Yuhang paper umbrella, and combining with technology of different materials such as bamboo, wood, paper, metal and so on.

Our studio is located in Tongbu West Village, Pingyao, Yuhang District, Hangzhou. We set up “RenJianPing” brand in 2016, “hidden in the wild, human taste.” Is our aim. We want to share the feeling of traditional oil paper umbrella with everyone, and taste life together.

“入山”生活美学艺术展 Blue dye



“入山”倡导具有东方文化血脉的生活美学,用现代的眼光,将非物质文化遗产创新性地予以继承,让传统手艺重新焕发出新的光彩。

“入山”以匠人的精神和审慎的态度,将手工古法应用于服装和织物的产品之中,体现了回归自然、崇尚健康、尊重文化的理念。

我们认为,只有自然织物的体贴温润,才能达到中国人所追求的“天人合一”的境界。

蓝染、缂丝、大漆、花丝、定瓷……非遗不仅只存在于博物馆里,古人贴近自然、崇尚匠心的生活方式,对今人也有很多启示。入山,致力于推动传统文化的传承与创新,推崇自然生态艺术生活。与人为善,与物为春,传承创新,和谐共生,打造具有东方文化血脉的国际知名品牌。

Blue dye, Chinese silk tapestry, lacquer, filigree, Ding-porcelain... The intangible cultural heritage is not only found in museum. The ancient way of life gives many inspirations for today. RuShan dedicate to promote the inheritance and innovation of traditional culture, promoting the natural ecological art life. Being kind to both people and objects, inheriting and innovating, being harmonious and symbiosis, and creating an internationally renowned brand with the blood of oriental culture, are the goals of RuShan.



造物是一个不断发展变化的历史进程，从原始时期的造物行为开始至今，围绕着衣食住行产生了形形色色的物。

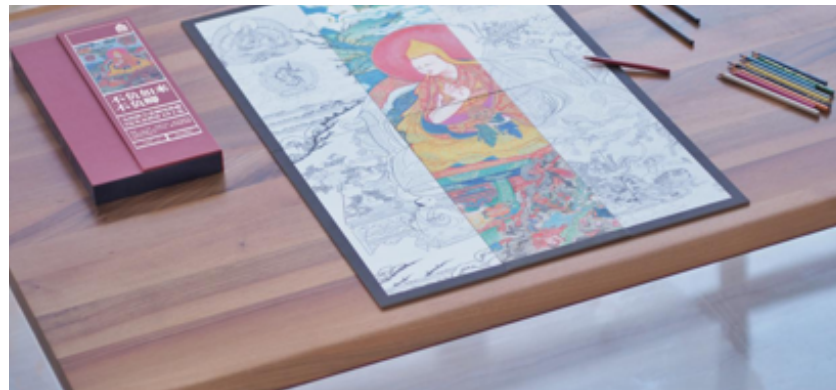
物归原主|WUYO 针对当下的生活方式所需，在自然中寻找本真的造物方式，推崇质朴、天然、健康的生活理念；以宋代美学文化为依托，在关注传统审美的同时，开发符合当下环境的家居生活产品，力求营造出平静、淡雅、精致、含蓄的美学体验。

将自然之物以质朴的方式进行设计与运用，面对化学添加的低价快捷而坚持自己的底线，创造更为天然而安心的居住空间，效仿文人雅士以自然之名呵护每一刻的自己，享受天然生活带来的气息，这便是物归原主的过程。

Creation is a historical process of continuous development and change. From the beginning of creation in primitive times to the present, various kinds of things have been produced around food, clothing and transportation.

WUYO aims at the needs of the current way of life. It seeks the authentic way of creation in nature and advocates the simple, natural and healthy life concept. Relying on the aesthetic culture of the song dynasty, while paying attention to the traditional aesthetics, the company develops household products in line with the current environment, striving to create a calm, elegant, delicate and implicit aesthetic experience.

The process of WUYO is to design and apply the natural things in a simple way, stick to the bottom line in the face of the low price and fast chemical addition, create a more natural but secure living space, follow the example of literati to care for themselves every moment in the name of nature, and enjoy the breath brought by natural life.



本次展览，觉醒文化为观众打造了一个真实的藏人生活空间，让观众亲临其中，感受西藏文化的浸染。活化非遗既要打造经典，又要结合现实，遵循“可用、实用、日用”的思想，让传统工艺在现代生活中得到新的应用。展览通过新场景、新设计与传统文化的结合呈现藏文化独特美学，传播藏民的文化价值理念，通过轻量化有趣生活场景吸引年轻人加深对藏文化的理解与热情，刷新人们对藏文化的传统认知，引发新的传播势能。是将西藏民族传统文化及手工艺的保护、传承和发展与现代生活场景相结合的创新示范。

“One Painting, One Practice” Experience Space of Tibetan ICH (Intangible cultural heritage): In this exhibition, Awaken Cultural Comm. has created a real Tibetan living space, allowing the audience to step in and be involved in this situation. To activate intangible cultural heritage, we should not just represent classics, but also combine reality, following the idea of “usable, practical and daily use”, so that traditional crafts can be applied in modern life. Through the combination of new situations, new designs and traditional cultures, the exhibition presents the unique aesthetics of Tibetan culture, disseminates the cultural values, attracts young people to deepen their understanding and enthusiasm of Tibetan culture through simple and interesting experience. It is an innovative demonstration that combines the protection, inheritance and development of Tibetan traditional culture and handicraft with modern life scenes.