



# Creative City: A Vision of Development 畅想杭州城市发展的愿景——“创意城市”

Creative City: A Vision of Development of Hangzhou

——第四届“中国（杭州）创意产业博览会”策划之际的思考

-- Some Thoughts during Preparation of the 4th China (Hangzhou) Culture & Creative Industry Expo.

## -- Some Thoughts during Preparation of the 4th China (Hangzhou) Culture & Creative Industry Expo.

● 城市发展文化创意产业究竟有什么特别令人关注？“创意”、“品牌”与“财富”关系的命题无疑是最容易聚焦的点。只是在当今这个浮躁的时代，人们热衷的只是“财富”耀眼的指数，至于“创意”的原创性及合理性、“品牌”的核心价值及美誉度，以及“财富”的属性、生成的平台及对于城市中远期的贡献或者是否还有带来的负面效应则罕有人关心。这类似改革开放初期，人们一味招引外资而不计代价一般。只是今天人们“不差钱”了，温饱不愁了的时候，就开始为那些当年的产业带来的不可逆的问题发愁：环境污染、能源浪费、劳资矛盾……其实，当年不是没有觉醒者，只是为了眼前那些“外资”引进的数字上升而闭眼塞耳，不闻不问而已。如今倡导的文化创意产业虽说不再有前一轮创业的那些问题，但是，创意与精神污染的关系、产业与知识产权的维护、杰作的消逝与庸作的泛滥等等何曾不是当下令人发愁的问题？而这类问题的后果，难道真的没有上一轮城市产业发展问题的严重吗？试想一下：如果一个城市文化的主流领域中充斥着的都是那些娱乐化、低俗化、快餐化的精神食粮，而缺失了催生对时代精神有贡献的作品的发展战略、机制和产业，这样的城市是否有希望？是否能够获得人们的敬意？国人如何避免当代无休止的矫枉过正的循环，这难道不值得人们反省？如果我们对上述问题应对有所思考，有所心得，有所觉悟，也许对杭州要打造全国文化创意产业中心会有深远的意义。

● 最近我应邀赴上海，两天里匆匆地参加了三场规模相当的盛会：一是《装饰》杂志社召开全国的“世博论坛”，二是由上海与台北联办的“2010上海台北双城文化创意产业博览会‘创意城市’研讨会”，三是由香港当代文化中心等机构创办的两岸三地《中华创意产业论坛》。人们如此密集地在上海开会，要探究的是世博后“城市与文化创意产业”发展趋势。有意思的是在这三场会议中，许多位嘉宾是交叉重叠出场的。台湾当代戏剧导演、议员出身的台北市副市长李永萍女士这位主管文化创意产业官员的演讲给我留下深刻印象。她在两场会议上都有主旨发言。她像议员质询官僚那般思路敏锐、语言犀利和气势逼人，表述了她的职责：“作为政府，是无法回避推动创造时代杰作诞生的责任的！”言下之意，如果造不成浓郁的城市文化氛围和出不了时代文化杰作就是她的责任。她介绍了她的工作就是以此为核心，出台政策，协调财政，沟通属地，投入营造，努力地将台北的各个老片区打造成创意人满意的创作基地和有魅力的生活场所，然后引导文化企业来推出带有原创性的名作，以名作及其诞生地反过来再拉动地域知名度，形成名作、名人、名胜、名品和特色生活方式联动的地域文化的品牌效应，拉动地域经济的GDP提升。官员有如此明晰的使命感、工作思路和方法，将“创意”、“品牌”和“财富”关系梳理得如此清晰，让我由衷升起敬意。

● 在这三场论坛中我分别扮演了论坛主持人、主讲嘉宾和点评者三个角色。在这些场合，我被要求阐释的都是围绕着“创意城市”语境下中国美术学院的作为。我介绍的都是杭州市委、市政府与中国美术学院签订战略合作协议以来，中国美术学院在过去的三年中配合杭州城市建设，破解城市美学的命题以及中国美术学院参与世博会所做的一系列工作。我们的做法受到两岸三地创意学人与政府的关注。在与会的过程中，听到上海、台北和香港同行的作为，我也不断地受到启发。联系到近年我对这些城市的造访，以及我曾经生活过或者考察过的巴黎、米兰、伦敦、柏林、巴塞罗那、东京、首尔等生活感受，“创意城市”就有了参照。在那里，城市尺度宜人，城市传统保存良好，有了文化历史的根基，各路思想汇聚，创新蔚然成风，时尚与季节同行，处在这样的城市空间与文化场所里，只要带有文化意蕴的形象力量都会被呈现出来，人们想象力和创造力的价值都会被充分肯定，人们用智慧使物质化的城市释放出非物质化的境界……那是一个有魅力的城市形态。在那里，“创意”、“品牌”与“财富”是联动的关系，反过来又使城市呈现出这个时代应有的风貌。

● “创意城市”本是城市化进程中一个浪漫的梦想，但今天已然是国际名城正在践履的策略与方法。那么，“创意城市”实现将意味着什么？会发生怎样的变化？它意味着城市发展方向的转型，意味着城市经济增长的升级——向以“创意”形成的产业为主的GDP来拉动城市产业发展方向。人们渐渐地难以忍受城市普遍存在着的平淡性和平庸感。城市的方方面面必将遭遇“美学”评判的拷问，城市美学境界追求必将成为城市规划、设计、营造与管理的核心价值。这将引发相关的

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科学技术层面、社会文化层面、生产交易层面和艺术演绎层面各个领域联动，从而导致“创意城市”语境下的审美方式、创造方式、生产方式、交换方式和生活消费方式的改变。

根据国际城市发展阶段的经验，当一个城市GDP人均跨过一万美元的门槛，市民就会对城市环境、物质及精神生活的品质提出新的要求。人们将会从服装向家居、汽车、住房直至城市空间乃至城市文明的品质品相展开全面的品评和挑剔，而且随着经济指标的上升，这种对品相的追求、品评力度将越来越强，越来越苛刻。这是“存在决定意识”规律所致。简要回顾城市发展历程，不难看出不同发展阶段的城市价值观的变化。从“城以盛民，市以交易”的城市初坯，人注重的是物的价值。早期的弱肉强食，以强欺弱的城市生态让各界意识到城市必须摆脱蒙昧和野蛮，和睦相处，建立诚信的价值观，城市才能够逐渐地向着文明的方向进化。“业态相生，宜居宜业”的有机城市的生态，是城市进入平稳成熟发展的阶段。随着经济和科技的高速发展，“古城传承”与“新城脱颖”

的矛盾，人们通过有机更新的方式加以解决，城市旧貌新颜和新城新时尚呈现出当代城市“多元汇聚，特色彰显”的活力。在城市间竞争日益激烈的今天，城市的吸引力成为重要的引擎，“品质品位，品牌品味”体系的建构就显得非常重要。在最近的五年，杭州正在进入城市发展的这个阶段。当代的杭州人用30年的时间完成了从陋居、挤居到宜居转化的阶段，局部片区已从“宜居城市”形态向“雅居城市”升迁。“雅居”的生活品质这意味着已经达到发达国家较高端的水平。如果“雅居”形态在未来的十年中成为发展的趋势，那么，杭州城市发展朝着“创意城市”方向发展便成为顺理成章的事情。

“创意城市”的目标在于实现人们在都市生活中的智力、创造力能够得到最大的释放，能够形成催生新的生活方式的培养基地，不断地有时代精品问世。这意味着这个城市政府要建构起这个愿景的机制、政策法规，政府的职能部门人员能明晰其工作的意义且有效地执行，创意城市公民宣传与教育体系须深入到社区，不断营造出优化的城市景观；创意产业人士和金融业界人士自觉地不断探索，创建新的健康的生活方式与商业产业模式，拉动城市“绿色GDP”的提升；而市民则能够在好的城市自然与文化氛围中自觉学习、养成很好的创造和品味生活的意识。

杭州成为“创意城市”，绝不是天方夜谭。在总结过去三届杭州文化创意产业博览会和新一届文博会召开之际，作一番畅想，应该有助于我们明晰地梳理工作的方向。在杭州讨论这个命题，是有良好基础的。更确切地说：杭州已经处在这个愿景的端倪期。在这样的时期内如何明确方向，各方共同努力，形成中国特色的“创意城市”是杭州文博会使命之一。如果是这样的话，本届文博会的主旨“创新城市创意生活”就会有一个健康的可落地的战略发展平台。

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What makes the creative industry so attractive to the public? The relationship among “Creativity”, “Brand” and “Wealth” is undoubtedly the hottest focus. However, nowadays, during such an impetuous era , people fall over themselves looking to the showoffs of “Wealth”, rather than the other two concepts. Most of them are not looking into such things as originality and rationality of “Creativity”, core value and image of “Brand”, attribute and generation mechanism of “Wealth”. Nor do they care much about the medium and long term contribution or whether such movements result in negative effects. This phenomenon looks quite similar to what we saw at the beginning of reform and opening to the outside world, during which they blindly looked for foreign investment and business no matter what the cost they would pay. Now when they have no lack of money and never worry about food and clothing, people become anxious about problems generated by blindfold expansion of the productions from the past decades, some of which are not revocable. These issues include environment pollution, waste of resources, conflicts of labor and capital, etc. There were some people who realized the potential consequences long ago. It was the immediate interests in the rise of “Foreign Investment” that made the long run harms simply ignored. Although we won’t see similar problems in the advocated culture and creative industry, we have no reason to overlook such issues as the contradiction between creativity and mental contamination, maintenance of

business and intellectual property, gradually disappearance of masterpieces and overflowing of mediocre works. All of these become more frustrating than ever. Won’t these lead to more serious consequences than the last round industry expansion did? Imagine a city like this: The mainstream cultural market is full of spiritual “nourishment” that is pure entertainment, vulgar and of “fast-order” nature, lack of works with development strategy, mechanism and industry which should have contributed to the spirit of the age. How can we see any hope and future in this city? How can such a city win the respect of its people? We should think about how we can avoid endless cycle of exaggerated correction. We all should ponder over these issues. Any knowledge and consciousness about them have far reaching significance to develop Hangzhou into a national center of cultural creative industry.

Recently I was invited to Shanghai and attended three fairly large meetings within two days. The first one was a national “Expo Forum” organized by “Decoration” (a Chinese journal of design). The second meeting was “The ‘Creative City’ Forum of 2010 Shanghai and Taipei Cultural & Creative Industry Expo”, which jointly held by these two cities. The last was Chinese Creative Industries Forum (CCIF) by Hong Kong Institute of Contemporary Culture (ICC-HK), involving the Mainland, Hong Kong and Taiwan. The purpose of such intensive meetings is to explore development trend and direction of “city and cultural creative industry” after the Expo. Many

honored guests have attended more than one forum. I was impressed by Ms. Li Yongping, vice mayor of Taipei, a contemporary stage director of Taiwan and a former councilor, governing cultural creative industries in Taipei. She gave speeches in two meetings. She explained her duties with a quick mind and incisive manner, “A government can not avoid the responsibility to drive forward the creation of contemporary masterpieces.” In other words, she would take full responsibility if a rich cultural environment can’t be created in the city or cultural masterpieces can’t be produced. She said this was her core work, which includes issuing policies, coordinating fiscal funding, dividing districts, and initiating construction. She is dedicated to turn each old district in Taipei into a satisfying production base and a charming living environment. The government will then conduct culture enterprises to create masterpieces with originality. Such masterpieces and their original locations will reinforce awareness of the city. The interaction of these masterpieces, well-known creators, sights of interest and unique life style enhances the branding effect of local culture, as well as boosting GDP of local economy. It’s impressive that the officer has such clear obligation, strategy and methodology and that she understands clearly the relations of “Creativity”, “Brand” and “Wealth”.

I attended these three forums as a host, speaker and commentator respectively. In each of these forums, I was asked to explain what a fine art institute would do to contribute to a “creative city”. I introduced that China Academy of Art signed strategic agreement with the Party’s Hangzhou Committee and Municipal Government. Since then the school has been dedicated to construct Hangzhou aesthetic environment for the past three years and it has participated in preparation of the Shanghai Expo. The attendees and officers of the forums have shown great interest in what we have accomplished. I was also enlightened by the achievements of those in similar area, who came from Shanghai, Taipei and Hong Kong. I now have a clearer picture and a better reference about a “creative city” because of what I’ve seen when I visited these cities and because of my experience in Paris, Milan, London, Berlin, Barcelona, Tokyo, Seoul, etc. which I used to visit or live in. Those cities have an appropriate size and have kept the tradition and customs well. With sound maintenance of culture and history, the cities attract all sorts of minds and ideas. Creation is popular and fashion comes with seasons. In such a city and cultural environment, any powerful images with cultural connotation would be exhibited. The value of human imagination and creation is fully understood in a positive way. The creators use their wisdom to release immaterial concepts from a material city, which is a charming state for a city. “Creativity”, “Brand” and “Wealth” interact

with each other, which in turn make the city exhibit a proper image and status that only belong to this era.

“Creative City” used to be a romantic dream in construction of a city, but now it has become a strategy and method for the internationally well-known city. What does “Creative City” mean? What changes will it bring us? It means a transition of municipal development trend and an upgrade of city economic development: the growth of GDP from creation-oriented industries drives the development of the city. People start to dislike boring and mediocre municipal surroundings. All aspects of a city will inevitably face the critiques of “Aesthetics” judges. An aesthetic pursuit will become a core value in a city’s planning, design, construction and administration. It will lead to changes to related areas such as science and technology, society and culture, production and trading, art and performing, etc. Those changes will then alter the ways of aesthetic appreciation, creation, production, exchange and consumption in a “Creative City” environment.

According to the experience in the developmental stage of international cities, when the average GDP per capita of a city exceeds ten thousand US dollars, the local residents will naturally have new demands on the quality of environment, material and spiritual life. People will become more demanding and picky to the quality of clothing, residence, automobiles, decoration,

space of city, and municipal civilization. With continuous rise of economic index, such pursuit will become even stronger and stricter. This is caused by the law “being determines consciousness”. If we retrospect the history of municipal development, we can easily find how social values changed during different development phases. In the initial stage of city development where population and market transactions were major concerns, people were interested in the value of materials. The law of jungle the and the strong bullying the weak governed the social life in the early stage. The society realized they must get rid of ignorance and barbarism and establish the value of honesty and integrity so that people could live together in harmony and a city would evolve civilization gradually. When a city was developed into a stable and matured state, it became an appropriate place for business and residence. With the fast growth of economy and technology, the conflict between inheritance of an ancient city and the emergence of an modern city can be solved by integrated upgrading. Old city with modern upgrading exhibits its variation, uniqueness and energy. Now the competition among cities is more and more intensive, the attractiveness of a city became a very significant drive to city’s development. So it is important to establish the system of “Quality, Grade, Taste, and Branding”. Hangzhou has be entering into this stage for five years. In the past 30 years, Hangzhou has gone through the transition from humble residence to crowded residence and then to proper residence. Some districts

are being upgraded from proper residence to luxury residence, which means it has been comparable with high-end level in developed countries. If luxury residence becomes a trend in the next 10 years, Hangzhou will be naturally developed into a “Creative City”.

The purpose of a creative city is to maximize people’s wisdom, creativity, and realization of one’s goal. It should drive the emergence of a nurturing base to form a new life style. Masterpieces should be created continuously. It means the municipal government would establish the mechanism and policies. The staff and officers in related government departments should be very clear about their duties and meanings and they would carry it out effectively. The awareness and education of “Creative City” should reach people in communities. More and more sights and decorations would be created. Creators would create new and healthy life style, while finance industries invent new business models. All these would increase “green GDP”. Local residents feel very comfortable to live and study in such a nice city environment and they have developed the tendency to create and enjoy life.

It is not impossible for Hangzhou to become a “Creative City”. A retrospect of the past three Hangzhou Culture & Creative Industry Expos will help us understand the direction of efforts during the preparation of a new Expo. Hangzhou is a proper place to discuss this topic since it has entered into initial stage of “Creative City”. One of the goals of the coming Expo is to clarify directions, to get collaborative efforts of all participants and to make Hangzhou a unique “Creative City” with Chinese characteristics. If so, the Expo with the theme of “Innovative City,Creative Life”, will serve as a healthy and positive platform for the strategic development of Hangzhou.

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# 目录////

Contens///

## 序///

Perface///

畅想杭州城市发展的愿景——“创意城市”

Creative City: A Vision of Development of Hangzhou

——第四届“中国（杭州）创意产业博览会”策划之际的思考//

-- Some thoughts during preparation of the 4th China (Hangzhou) Culture & Creative Industry Expo.

## 特别鸣谢///

Acknowledgements//

## 世博双城记\_002///

World Expo Stories of Two Cities\_002///

超越视觉 聚焦城市\_004//

Focus on City beyond our Vision\_004//

特色中国馆 艺术贵宾厅\_016//

Unique China Pavilion with Artistic Salon for VIPs\_016//

宛若天成 创意浙江\_032//

Creative Zhejiang Created by God\_032//

五水共导 水语天堂\_044//

Harnessing Five Waters of the Paradise\_044//

滕头精神 造就世博新理念\_052//

New World Expo Idea Accomplished with Tengtou Spirit\_052//

江南广场 地景艺术\_062//

Land Art in Jiangnan Square——062//

创意，让世博更精彩\_068//

Creativity Makes the World Expo Wonderful\_068//

## 品牌财富\_080///

Brand Wealth\_080///

创意杭州 品牌天堂\_082//

Self-Expression of Jiang Nan Bu Yi (JINBY)\_082//

江南布衣\_086//

Self-Expression of Jiang Nan Bu Yi (JINBY)\_086//

年轻时尚的外婆家\_094//

Young and Fashionable Grandma's Kitchen\_094//

城市的基石\_102//

Foundation Stones of Cities\_102//

建筑设计中探寻文化创意\_110//

Exploring Cultural Creativity in Architectural Design\_110//

公共服务 创意民生\_118//

Serving People with Creative Public Service Project\_118//

厚积薄发 重在创意\_128//

Make Preparation for Fast Development and Emphasize Creation in Work\_128//

细节决定经典\_136//

The Devil is in the Details\_136//

浙江美术馆——西湖边的艺术殿堂\_146//

Zhejiang Art Museum——an Art Palace Beside West Lake\_146//

硅谷给我们的启发\_156//

Enlightenment from Silicon Valley\_156//

创意改造 品质杭城\_164//

The Devil is in the Details\_164//

中北创意街区——嘉瀚堂、海燕手工坊、唯艺\_172//

Zhongbei Creative Block -- Jiahantang, Haiyan Handwork Mill, Weiyl\_172//

## 文博记忆\_186///

Memories about the Cultural Expo\_186//

创意城市•设计未来\_188//

Design of Creative City for the Future\_188//

传媒影视馆\_196//全民3D\_196\_/数字化的未来 看得见的梦想\_202\_//

GM of West Lake International Expo Co., Ltd.\_196// Popularization of 3D\_196/ Digital Future, Visible Dream——202//

设计交流馆\_210//中国美术学院\_210/浙江大学\_220/杭州师范大学\_226/

Design Exchange Pavilion\_210/ China Academy of Art\_210/ Department of Industrial Design of Zhejiang University\_220/ Fine Arts School of Hangzhou Normal University\_226/

印文化博物馆\_232//

Seal Culture Museum\_232//

工美精品馆\_240//浙窑\_240/

Arts and Crafts Pavilion\_240/Zheyao\_240/

“创意杭州”工业设计大赛\_248//

“Creative Hangzhou” Industrial Design Competition\_248//

西湖创意市集\_256//

Idea Mart SIW\_256//

心灵体验区\_260//创意之源 源自心声\_262/

The Source of Creativity is Mind\_260//About Runben Mind Experience Field\_262/

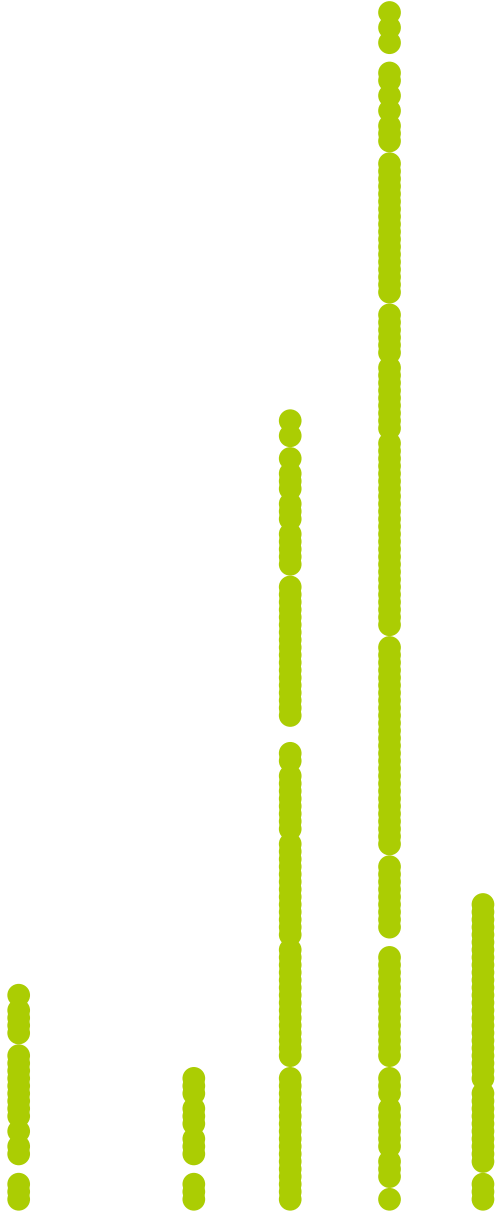
2010杭州文化创意地图\_270//

Map of Hangzhou's Cultural & Creative Industry in 2010\_270//

## 后记///

Epilogue//





## 世博双城记\_002///

World Expo Stories of Two Cities\_002///

### 超越视觉 聚焦城市\_004//

Focus on City beyond our Vision\_004//

### 特色中国馆 艺术贵宾厅\_016//

Unique China Pavilion with Artistic Salon for VIPs\_016//

### 宛若天成 创意浙江\_032//

Creative Zhejiang Created by God\_032//

### 五水共导 水语天堂\_044//

Harnessing Five Waters of the Paradise\_044//

### 江南广场 地景艺术\_062//

Land Art in Jiangnan Square——062//

## 品牌财富\_080///

Brand Wealth\_080///

### 创意杭州 品牌天堂\_082///

Self-Expression of Jiang Nan Bu Yi (JINBY)\_082//

### 江南布衣\_086///

Self-Expression of Jiang Nan Bu Yi (JINBY)\_086//

### 年轻时尚的外婆家\_094//

Young and Fashionable Grandma's Kitchen\_094//

### 城市的基石\_102///

Foundation Stones of Cities\_102//

### 公共服务 创意民生\_118//

Serving People with Creative Public Service Project\_118//

### 厚积薄发 重在创意\_128//

Make Preparation for Fast Development and Emphasize Creation in Work\_128//

### 细节决定经典\_136//

The Devil is in the Details\_136//

### 浙江美术馆——西湖边的艺术殿堂\_146//

Zhejiang Art Museum——an Art Palace Beside West Lake\_146//

### 创意改造 品质杭城\_164//

The Devil is in the Details\_164//

### 中北创意街区——嘉瀚堂、海燕手工坊、唯艺\_172//

Zhongbei Creative Block -- Jiahantang, Haiyan Handwork Mill, Weiyl\_172//

## 文博记忆\_186///

Memories about the Cultural Expo\_186///

### 创意城市•设计未来\_188//

Design of Creative City for the Future\_188//

### 传媒影视馆\_196//全民3D\_196-/数字化的未来 看得见的梦想\_202-/

GM of West Lake International Expo Co., Ltd.\_196// Popularization of 3D\_196/ Digital Future, Visible Dream——202/

### 设计交流馆\_210//中国美术学院\_210/浙江大学\_220/杭州师范大学\_226/

Design Exchange Pavilion\_210/ China Academy of Art\_210/ Department of Industrial Design of Zhejiang University\_220/ Fine Arts School of Hangzhou Normal University\_226/

### 印美博物馆\_400//解密\_240/

Print Museum\_400//Decoding\_240/

### “创意杭州”工业设计大赛\_248//

“Creative Hangzhou” Industrial Design Competition\_248//

### 西湖创意市集\_600//创意之源 源自心声\_262/

Westlake Creative Market\_600//Creativity is Mind\_260//About Runben Mind Experience Field\_262 /

### 2010杭州文化创意地图\_270//

Map of Hangzhou's Cultural & Creative Industry in 2010\_270//

## 后记///

Epilogue///

# World Expo Stories of Two Cities Focus on City beyond our Vision

世博双城记  
World Expo Stories of Two Cities  
超越视觉 聚焦城市  
Focus on City beyond our Vision



中国美术学院院长  
许江

Xu Jiang

President of  
China Academy of Art

● 我曾经讲过，“上海世博会”是摆在中国人面前要求我们写好的两本书，一本是城市研究书，因为这一次世博的主题叫“better city! better life!”“城市，让生活更美好!”怎么能够建设一个城市使我们的生活更美好。这个研究不仅包括了我们知道的城市设计、城市规划、城市建筑，而且包括了城市社会、城市经济、城市业态、城市人口学、城市管理学、城市历史学、城市生态学、城市地缘与政治学等等。举办一个这样巨型的世博会，必然要破解几个全球性的难题。大家都知道，城市化是全球发展的必经之路，也是中国发展的必经之路，但是城市化也潜伏着许多的危机，面临着很多的问题。全世界聚集在此举办世博会，就是要利用全世界的文化思考、文化实力来破解几个世界性的难题。比如说我们所熟悉的城乡二元矛盾，在城市发展的同时，乡村怎么办？这个城乡二元的矛盾是横亘在全世界面前的共同难题。

● 首先是城乡移民的难题，大家都知道很多发展中国家，他们的城市化带来的是城市巨大的贫民窟，那里汇聚了城市的苦难、城市的贫穷、城市的犯罪。但是中国在这一轮发展当中没有出现贫民窟，为什么？这就

是中国可以为世界破解这个难题。当然，我们中国也有民工潮，如何破解这些问题，一样是摆在我们面前的难题，还有随着城市的兴起，乡村的衰败，乡村的出路？中国强调三农的建设，也是为破解难题。所以像城乡二元矛盾这样的难题是希望在世博会之后能够有某种的破解。还有城市的规划和设计，什么样的城市才是好城市，大家为了这个问题思考了几百年，一百多年前就设计过一个悬浮的城市，这个悬浮的城市把地面都留给了自然，楼房建设在森林之上，所有的道路建设在森林之上，还有卫星城市，城市群等等。到底怎么样的一个城市更符合今天人类的生活需求，这也是大家共同关心的问题，包括城市的建造、保护，以及城市的生态。如何解决人口膨胀的问题，如何解决能源节约的问题，如何解决废气、废热、废物排放的问题，如何保护和保证城市的绿色生态等等。还有城市的交通问题，城市的管理问题，城市的社区、

城市的医保、城市的教育、城市的文化等等。所有这些都是这次世博会我们大家共同关切的问题，所以这本城市研究书是一本沉甸甸的大书，它摆在我们民族和国家的面前，摆在所有的民族和国家的面前。我们要共同来回答这本书的问题。从这个方面来讲，世博会是关于这样一个主题的思想汇集。我曾经讲过世博，首先是思博，是思想的一次重大汇集。每个国家都围绕这个主题展开自己的传统智慧和当代的理想，给出自己的回答。在世博园里我们将真正看到每个国家的思想、综合实力。我们将面临一次文化和思想上的洗礼，这是第一本书的主旨。

● 第二本书是视觉展示之书，这对我们办好世博会至关重要。因为今天的视觉展示已经不再是简单的图像展示，它包括了摄影、影像、多媒体、虚拟仿真、自动化机械、电子布控、网络游戏、现场模拟、动画游戏以及建筑、声、





光、电等等。它是一种魔幻视觉与现代科技相结合的综合艺术，更重要的是每个国家举办世博会以后都希望为这个时代、为这个地方留下一个标志性的建筑。大家所熟知的埃菲尔铁塔，就是1900年巴黎世博会留下的遗产。里昂火车站跟奥塞美术馆都是那次世博会留下的遗产。你到巴塞罗那，巴塞罗那的世博宫就是世博会留下的遗产。所以，所有的国家举办世博会都希望为这个时代、这个地方留下一个丰厚的文化遗产和视觉标志。因而这个视觉展示，它既是一个综合艺术，又承担着一种神圣的使命，从这个意义上来说世博会是人类的新视觉的试验场和震撼场，每一个国家都在这里努力地开发新的视觉语言来充分地表达自己国家文化和思想上的实力。在这个园区里头，如果有哪个国家做了一个受欢迎的场馆，哪个地区做了一个受欢迎的场馆，来自那个地方的人将会是很骄傲的，所以这是世博会摆在我们面前，我们要先写好这两本书。这是一项光荣的、艰巨的任务。

●● 实际上，我们学校认识世博会比较早。正如宋副院长说的，2000年我和宋副院长，分别到汉诺威，观看了汉诺威世博会，那个世博会给我们带来了巨大的震撼，这个巨大的震撼当时强烈地提醒我们，今天的视觉文化面临深刻的转型，要求我们做好准备来回应这种转型。今天的中国美术学院再也不仅仅是培养油画、版画、国画这些传统艺术的艺术家的，而是要发挥他们人文的责任，人文的素质来创造新的文化，来回应这个时代的需求。从那儿回来，我刚好接任这个学院的院长，所以我们就在

“城市生命馆——序厅

Urban Life Pavilion ——Preface Hall

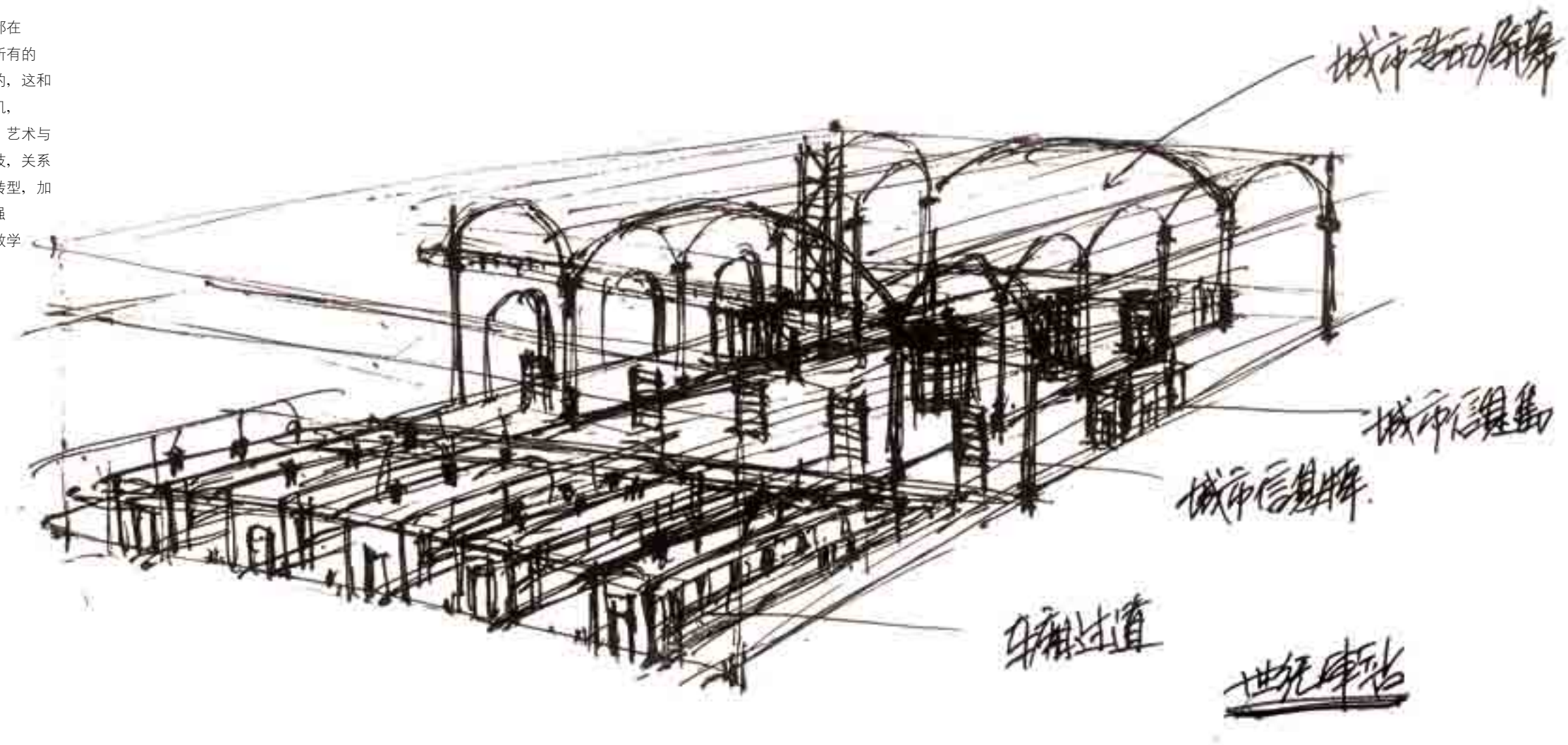
筹划围绕着这个世博会要进行变化。果然，两年后中国就申办了上海世博会。围绕着这个世博会，我们可以说，中国美术学院努力了十年，才有今天的成果。在全国像我们这样围绕世博会来进行一系列的转型、改建、筹划、参与的学校，根据我的猜测还不太多，我记得很清楚，这十年我们分成三个阶段，第一个阶段01年到06年，这是我们学科转型和专业准备的阶段，从原来的两个学科变成六个学科。06年到08年是第二个阶段，我们围绕这个城市的主题进行学术研究并组合团队来进行一轮一轮的竞标。08年到10年，是我们学校进行项目创作和实施的阶段。一直到今天，我们正在面临着严峻的考验，一个现场的检验，在这个过程当中，我们学校组织了两次国际性的大型考察，一个是2005年，我和宋副院长带着我们学校40多名教师骨干，到日本，去看爱知世博会，我们详细地看了爱知世博会，这一次团队当中的主创人员主要就是从那次世博会得到了很大的启发。另外一次是2008年，我又和

宋副院长也是带着40多名当时参加世博会的主创人员去看了西班牙萨拉戈萨世博会，那次世博会是8级世博会，是关于水的主题的世界博览会，同时我们还考察了欧洲许多的国家，考察了和我们共同承担上海世博会主题馆的各个国际策划团队和设计团队，我们拜访了荷兰团队、西班牙团队、英国团队……这个过程当中我们进行了多次的团队整合，在这十年当中，我们用无数次的开会和争论，我们用数不尽的不眠之夜才赢得了今天这样一些成果。

●● 我们学校经过十年的努力，全面推进学科转型与学科建设，取得学科构建、教学改革、育人方式、服务社会等一系列的成果。中国美术学院参与了本次世博会中的城市生命馆（主题馆）、浙江馆、杭州馆、宁波馆、“中国馆”建筑色彩设计、以及中国馆·贵宾厅的场馆设计和相关影视拍摄、制作，“江南广场”地景艺术、城市未来馆（主题馆）第四展区规划设计等十余项重要工作。比方我刚才讲的生命馆里头直径45米的环幕和天幕电影，据我所知这是整个世博会最大的电影屏幕。还有我们大家熟悉的浙江馆的那个碗，以及碗里头的多媒体的制作，这是第二方面的工作。第三个方面就是艺术品的创作和制作。因为世博会的中国馆的贵宾区的装潢和艺术品也是我们学校完成的，而且时间非常紧迫，在宋老师直接指挥下完成的。另外世博展区里的雕塑，虽然是来自世界各地艺术家的作品，但是策划最后是我们学校中标的。在这些成果中，思想是内涵，观念是核心。不要只看到成果，成果是一种检验。这个思想是什么，就是在今天新视化的背景下，全球化、工业化、城市化、市场化。再加一个信息化，这是胡锦涛总书记在十七大报告上提出来的，叫五新五化。这样新视化的背景下，视觉文化所面临的深刻转型的思想，才是真正的核心，我们实际上把握的是这个思想。

我们把握世博契机，主要做的是以下几个方面的工作。第一方面，把握世博契机，加快视觉文化学科的转型。世博会上，我看了德国馆的展区，我真的坐了40多分钟，我真的在思考，我作为一个画家，这个时代给画家的机会更多了，真的面临一个新的转型。回来以后，我跟宋副院长交换意见，所以在第二阶段我们的中层干部会议上，我做了一个详细的介绍，介绍汉诺威世博会，我相信听过的人信心满满。比如巴西馆，没有高科技，完全是思想，给我很深的感受。回来后就在思考，如何建设一个新型的视觉文化生命链，我们从形态学上提出“五造”，造型、造物、造境、造景、造论。这形态学上的“五造”，形成一个环，这是我们这个时代新视觉文化的生产链，围绕这“五造”，我们创造了新型学科，形成了我们学校从传统的国、油、版、雕、工艺向今天新型的视觉文化创造的转型。

●● 今天，中国所有的艺术院校基本上都在向这样一个模式靠近，我们在跟世界上所有的艺术院校交流时，我们的学科都是一流的，这和世博是很有关系的。第二，把握世博契机，加强学科联动和汇通型人才培养。今天，艺术与文化研究，艺术与日常生活，艺术与科技，关系越来越密切。我们要加强视觉文化学科转型，加强视觉学科联动和汇通型人才培养，加强视觉文化的人文责任和服务意识，加强教学改革力度。











城市生命馆——序厅

Urban Life Pavilion ——Preface Hall



城市生命馆—活力车站

Urban Life Pavilion —— Energy Station



城市生命馆——灵魂广场

Urban Life Pavilion —— Soul Theater



城市生命馆—生活街市

Urban Life Pavilion —— Life Market

As I said before, “Shanghai Expo” requires us to write two books. The first book is about study of cities because the theme of this Expo is “Better City! Better Life!” It is about how we can build a city to make our life better. The study includes city design, planning and construction; it also involves community, economy, business, population, administration, history, ecology, geo-strategy and politics. To host such a big event, we must solve several difficult global issues. As we all know, urbanization is a path the global development has to follow. China is no exception. However, there are a lot of unseen crisis and problems during urbanization. The whole world comes here for the Expo. One purpose is to take advantage of the global wisdom and power to crack some global issues. One example is the dualistic contradiction of town and country, which we are familiar with. When we develop urbanization, how will we deal with country and villages? This conflict is common to the whole world.

The first issue is immigration from villages to cities. The urbanization process has brought serious slum problems to many developing countries. In slums there are suffering, poverty and crimes. But why haven’t we seen such problems in China during its urbanization? This is what China can contribute to the world in this issue. Of course, we have issue of rural migrant workers, which is still a problem that we have to face. How can we solve it? Furthermore, urbanization has caused downfall of rural area. What is the way out for villages? The construction of the three rural issues is a way to crack such tough problems. Hopefully after the Expo we could find effective solutions to the issues such as the dualistic contradiction of town and country.

Another aspect is about city planning and design. What kind of city is good? People have thought about this for hundreds of years. One hundred years ago, someone designed a city suspended in the air, which

leaves the ground to the nature. All buildings and roads are built on top of the forest. Where we also see satellite cities and urban clusters. What kind of city can provide us a better life? This is what we are concerned about. Of course, there are many other issues, including city construction, protecting old city, developing new city, ecology, preventing swell of population, energy saving, waste discharge, building green city, transportation, culture, etc. All these are concerns of this Expo. This is a heavy book of city study in front of our country as well as rest of the world. We all have to answer the questions in the book. In this sense, the Expo is a gathering of thoughts of such topic. I’ve said the Expo is a Mind Expo, a gathering of mind. Every country presented solutions with its own traditional wisdom and contemporary idea. In the Expo, we will see each country’s idea and hard power. We will face a baptism of culture and mind. This is the first book.

The second book is about visual exhibition. It’s critical for us to host a successful Expo because today’s visual exhibition is not just a simple display of pictures or drawings. It should include photograph, scene, multi-media, simulation, automatic machinery, electronic control, animation games, architecture, sound, light, electricity, etc, which is a comprehensive culture combining magic vision and modern science and technology. More importantly, each host country expects to have some landmark buildings for its era and this city left behind after the Expo. For example, the famous Eiffel Tower is an inheritance of 1900 Paris Expo, so are Lyons Train Station and Orsay Museum. Therefore, they all hope to possess a rich cultural heritage and visual mark to the nation. The visual exhibition is a comprehensive art and bears such a sacred mission. So the Expo has become an impressive lab for new vision. Every exhibitor explores new vision to fully express the strength of its culture and mind. If there is a

good exhibition of a country, people of that country will be very proud of it. Therefore, we must complete these books successfully, which is a tough but honorable mission.

Our school got to know the Expo quite long ago. In 2000 I and Mr. Song, Vice President, visited Hanover Expo at our own expenses. That Expo gave us a big shock, and it strongly reminded us that the modern visual cultures would face deep transition. We must be prepared to adapt to such change. Now China Academy of Art is not only raising artists on oil painting, engraving and Chinese painting, but also cultivating their human responsibilities and qualities to create new culture to respond to the need of this era. It happened that I took over the position of Dean after we came back. So we started to plan Expo-oriented transition. As expected, two years later China won the privilege to host Shanghai Expo. With ten years of efforts, our school has made such achievements. As I know, few schools made similar preparation as we did. We have made efforts in transition, reconstruction, planning and participation according to requirements of the Expo.

This ten-year period can be divided into three phases. The first stage was from year 2001 to 2006. We changed the structure of subjects and prepared corresponding specialties. The original two subjects have been expanded into six subjects. The second stage was from 2006 to 2008, we were engaged to academic studies on the theme of city. We also organized teams to participate in biddings round after round. The third stage was from 2008 to 2010, which is a stage of project creation and realization until now. We now face the critical field test. We organized visits to international shows twice. In 2005, I and Mr. Song led more than 40 teachers from our school to visit Aichi Expo in Japan. We carefully studied the Expo. Those creators in chief in current team of Shanghai Expo gained much inspiration from the visit. In 2008, I and Mr. Song took our team of over 40 members to Zaragoza Expo in Spain. It was a B-class Expo, the theme of which was about water. We also visited to many European countries. We have met the international planning and designing teams, which were working with us for Shanghai Expo. We also visited Dutch team, Spanish team and British team. Our team has been reorganized and adjusted many times during the period. In the last ten years, we went through countless meetings and arguments and thus achieved what we have now.



“城市生命馆——循环管道”

“Urban Life Pavilion —— Circulation Pipe”

“城市生命馆——生活街市”

“Urban Life Pavilion —— Life Market”

Through 10 year efforts, we drove full range effective transition and construction and achieved a series of results in scientific construction, teaching reforming, education mechanism and social services. In Shanghai Expo, China Academy of Art took part in color designing of City Being Pavilion (Theme Pavilion), Zhejiang Pavilion, Hangzhou Pavilion, Ningbo Pavilion and China Pavilion. We also conducted venue designing for China Pavilion's VIP Hall and produced related videos and landscape designing for Jiangnan Square. We also planned and designed the 4th exhibition zone for Urban Future Pavilion (Theme Pavilion). In all, we participated in over ten major projects. For instance, the circular screen in City Being Pavilion has a 45m diameter, which is the biggest in the world as far as I know. Another example is the bowl in Zhejiang Pavilion, including the multimedia in the bowl. Furthermore, we were engaged in the designing and creation of artistic crafts. China Pavilion's VIP Hall was decorated by our school. We also created crafts in the hall. This project had a very tight time limit. Mr. Song directed the completion of it. The sculptures in the whole expo park came from the artists all over the world. However, we are the one that won the bid for the overall planning.

We should not focus only on achievements; rather they should be regarded as a test of our work. The core is idea; thought is its connotation. What are the idea and thought about? It is globalization, industrialization, urbanization, marketization

and informationization. General Secretary, Hu Jintao, has proposed such strategy in the 17th National Congress. Under such circumstances, visual culture is facing the thought of deep transition, which is the real core and is what we are pursuing. In order to seize the opportunity of the Expo, we conducted several works. We accelerated the transition of visual culture subject. When I visited the former expo, I sat inside German Pavilion for over 40 minutes. I was thinking the era had provided more chances to artists. We need to make real change. After coming back, I discussed about it with Mr. Song. I gave a presentation about Hanover Expo in an internal meeting attended by middle-level caucus. I believe the attendees gained a lot of confidence from the meeting. For example, Brazil Pavilion didn't have hi-tech gimmicks but is full of ideas and thoughts, which impressed me a lot. After that, I was considering how to construct a new visual culture life chain. We proposed "Five Creation" from ecological point of view, i.e. creation of form, material, conception, scene and theory. Five Creation forms a ring that constitutes the production chain for new visual culture of this era. With such direction, we created new type of subjects and made the transition from traditional Chinese painting, oil painting, engraving, sculpture and craftwork to today's new pattern of visual culture.

Now almost all art schools in China are moving to such pattern. When we met other art schools in the world, we found that our academy is a first-class school. This is closely related to the Expo. We also enhanced the interaction of different subjects and started to raise comprehensive talents. Today, art has closer relation with cultural studies, daily life, science and technology. We must reinforce transition of visual cultures, subject interaction, multi-skill talent training, cultural responsibilities and service consciousness of visual artists and education reform.



# World Expo Stories of Two Cities Unique China Pavilion with Artistic Salon for VIPs

世博双城记

World Expo Stories of Two Cities

特色中国馆 艺术贵宾厅

Unique China Pavilion with Artistic Salon for VIPs



宋建明  
中国美术学院副院长

Song Jianming

Vice President of  
China Academy of Art

●● 您觉得世博会在中国举办有哪些积极意义，对文化创意产业的发展起到哪些推动作用？

●● 世博会是全球语境下探索人类文明与生存方式及发展方向的博览会。世博会原本是发达国家俱乐部创办的“嘉年华”。这是他们之中的思想者希望他们的文化价值观、政界、学界、产业界继续引领世界，以各种最新、最有意义的发明和创造为载体，营造出每五年一届的“万国展示”平台，提供给世界诸国参与、交流和示范的机会，用以启迪未来五年乃至更久远的生活理念、生活方式、生产方式、创造方式、乃至城市文明和发展等命题的思考。于是，世博会就承载了引领人类文明发展方向的使命。过去的百年来，基本上都是发达国家间“玩”的“击鼓传花式的游戏”。

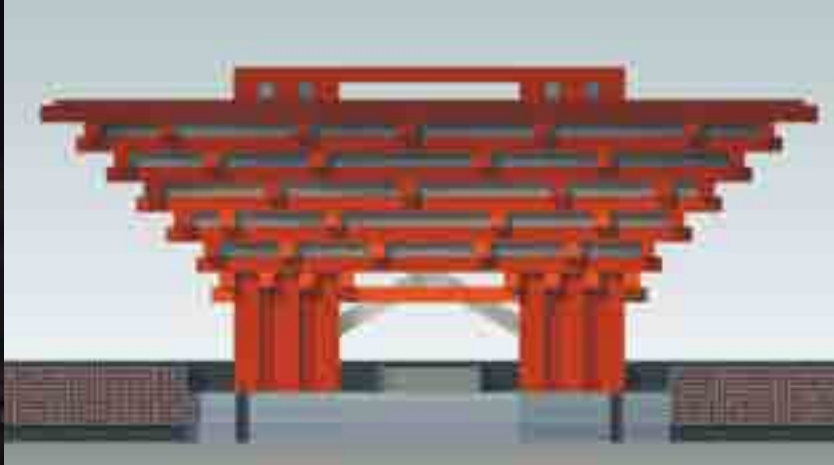
●● 今天上海的世博会就是承接的这样一个“游戏”。也是第一次在发展中国家举办的世博会。世博会移师到中国，就迫使中国必须按照“国际游戏规则”行事；从另一个角度看使得像中国这样的发展中国家获得一次按照国际惯例的标准主办世界级博览会的机会。所谓的国际标准，不仅是有一个国际标准的园区，而且还需要有一系列与此相适应的策划、组织、规划、设计、营造、运营、供给、营销、

管理、宣传等等体系。这就意味着把一个发展中的中国直接带到发达国家惯例的平台，接受世界的审视和检验。对于中国来说，由此带来的从思想探究层面、政府组织层面、技术创新层面、产业升级层面、创意策划层面、从设计服务层面、从新市场创建层面、从国民教育层面乃至国家发展方向层面，都面临了一系列的改良性的、升级性的、甚至革命性的挑战。

●● 世博会的举办对文化创意产业的影响就更大了！在我看来，我国的文化创意产业尚处在初期阶段，文化创意产业所需的诸多基础建设尚未到位。由于这类世界级会展来到中国，国人遭遇到了国际创意人“兵临城下”的态势，眼见到国际级创意服务及供应商到位的运作，人们感到陌生和不知所措。国人就是在被批评声中及“与狼共舞”的过程中，学习如何应对日益国际化的文化创意产业运营和发展规律的挑战。世博会的经验无疑是对我国文化创意产业事业起到一个很好的热身及示范作用。亲历了这样一种国际性格局和态势，我国的文化创意产业主管的政府、企业、市场、创意人和相关的配套服务诸如商务、法务和业务等等事务的行业与人，

都会获得经验，都会引发更深的思考和探索。世博后的中国创意产业发展的思维会被进一步打开，市场的眼界和期待也会随之更加开放，创意产业相关的组织、机构和人群也将面临着更大的挑战。这个意义是重大且深远的，因此，对于我国来说举办世博会的积极意义远远地超过了奥运会。





中国馆效果图

Visual Effect of China Pavilion

您怎样理解本届世博会的主题“城市，让生活更美好”？

中国的城市化命题是这个时代影响深远的重要的命题。中国人的城市化实践，这个实践是空前的，带来的效益是空前的，遭遇到的问题也是空前的。世界对中国的城市化进程中取得的成就是有目共睹的，但是，肯定与质疑声是并存的。中国城市化问题解决的优与劣，将会影响到世界发展的前景。“城市，让生活更美好”，这个是汉语的语境，其实，国际语境是“美好的城市、美好的生活”。言下之意，仅仅是城市，未必能够使生活更美好，还会使生活很尴尬。因此，只有是美好的城市才能让生活更美好。要有美好的生活，必须要有美好的城市。这也是一个思考题，关键是什么样的城市是美好的城市？我们怎么来营造一个美好的城市，而不是到处泛滥的一个个平庸单调的唯利是图的城市。这就对城市的领导者、规划者、设计者、营造者和管理者的愿景、文化与艺术修养以及素质提出很高的要求。

“中国红”有哪些奥秘，是否用了特殊的材质、特殊的技术来表现？

中国馆建筑色彩的“中国红”名声大振，超过我的想象。其实实现它并没有什么令人玄乎的秘诀。理论上说：中国美术学院色彩研究所能够承担破解建筑色彩的难题，对于以破解色彩问题的专业研究机构来说不应该算什么不可解的难题。因为，我们对色彩的基础理论与系统应用的研究，对我国城市色彩规划与建筑色彩设计的研究，对中国传统色彩文化以及时尚色彩的研究已经有了近20年的研究历史。我们学校的色彩研究，是走在全国前列的，是能够同世界一流专家对话的单位。但是，“中国红”这个个案，之所以难倒了许多高人，是因为这是一个色彩应用相当专业的课题。同时，中国馆这个巨构般的建筑承载着的内涵太多。首先是国家的象征；其次，大体量的红色本来就是非常难用的颜色；此外，建筑本身的外观也是一个非常态的形体，受光状态异常，红色在这样的条件下是很难控制的。我们也从来没有遇到过这样的难题。

我破解这个难题是从这样几个角度出发的：一是中国馆引发的中国色彩文化学问题，要比较准确地诠释“中国红”的含义、色度值的问题；二是巨构建筑色彩引发的视觉生理层面的问题，要设法克服视觉补色残像的问题；三是建筑本身应该如何克服日照不足而引发的配色的问题，所以要采用外部四色和内部三色的对策来应对因光照条件不同导致的色彩效果问题；四是如何准确地把概念设计的色彩通过氟碳漆喷涂工艺转变成建筑外观的铝合金幕墙板材颜色的问题；最后就是中国馆整体色彩综合表述的问题。其实也没有什么特别的奥秘，关键是把上述四个基本问题和明确的对策

有机的组织起来，统筹考虑，能够使中国馆的“中国红”浑然天成地表现出来就算成功了。

这次学校有多位艺术家的作品将在贵宾厅展出，请问学校如何在众多艺术家选择了这些幸运者，他们的作品有哪些突出特色？

由于我们对贵宾区各厅的空间不仅有功能层面的定位，而且还有一个传统文化学层面的定位，而这个文化定位是被视为空间灵魂意义的内容，总的来说：中国馆贵宾区方位空间是按照传统五行方位学说来定位的，因此，金、木、水、火、土的属性以及古人对五行象征色彩关联说法，这就成为我们选择艺术家和作品风格定位一个最基础的考虑。此外，我们还考虑了作为国家象征的高规格接待场所所需艺术品的要求，确立了当代中国艺术的百花齐放、和而不同风貌呈现的原则：1、空间尺度与艺术品尺度、呈现形式的配比；2、中国艺术形式与外来艺术形式以及纯艺术作品与工艺美术作品数量的配比；3、具象作品与抽象作品的配比；4、大幅作品和大型艺术装置与一般独幅作品的配比等等。这些原则是我们选择艺术家及其专题创作的依据。至于为什么选这些人的作品，是因为他们在各自领域都是表现得比较好的，在对艺术制作，对品位的追求上都有超越一般艺术家的实力和能力。

你问我具体的人选是怎么确定的，那么，我告诉你：比如金厅艺术品定位和选人的理由。首先，金厅的方位是居中的；五行说：中属土，土色黄；色彩文化学说：黄色最高境界是黄金，是阳光，传导意境是辉煌；那么，什么题材可以传达这样意念，于是，向日葵的题材就被我们锁定；那么谁最擅长画葵花？许江院长近年的创作大多是葵园，于是，我们就锁定了他。同时，也向他提出我们空间设计对艺术品设计的要求，希望他予以配合。像东面的青厅，我们选定刘正和周武，是因为他们擅长陶艺创作，我们要求他们采用龙泉青瓷技艺创作大型屏风装置；像西面的白厅就是请施慧创作银白色的屏风装置；丹厅中的赤漆屏风就是请唐明修来完成的。还有像西画的井士剑、杨劲松，国画的王赞等人作品入选都是按照这个原则来遴选的。

通过参与世博会的设计工作，您最大的收获有哪些？

首先是感到幸运。我个人非常感恩于这个时代给了我们这样的机会。能够做这样的事情，不论在这个过程中内心曾经受过怎样的煎熬，但是，今天回首梳理和总结，都感觉是收获。换句话说：没有这样的工作和历程，是很难有这样的收获的，这是内心真实的感受。其次，觉悟到了以开创格局理念和方式来展开工作的新经验。这种格局观，是一种应对复杂命题的系统思考的方法，其中有成果愿景的构想，有理念思辨的演绎，有多个纬度的分析和集成，有设计方面的探索，有多专业多时期的管理与协调，最终能够比较科学地完成较大规模课题。因此，格局观的思维模式的建构和实践，作为学院的学科带头人，这个经验非常重要。我自觉得我必须要比一般人敏感问题所在、问题的属性和解决问题的对策，所以这个也是重要的收获。第三个就是在许江院长领导下，我与许多同事体验了这个长达三年工作的甘苦。因为有了这样的一次复杂工作经验的历程，以后我们面对城市的建设方面的工作会更有方向和把握。这也应该是一个非常重要的收获。



色彩研究工作照片

photos of Color-work



中国馆实景图

The Live-action Picture of  
China Pavilion





中国馆贵宾厅艺术品  
作品：《共生》  
作者：许江

Artwork of VIP Salon of  
the Chinese Pavilion  
Work: Coexistence  
Artist: Xu Jiang





中国馆贵宾厅艺术品  
作品：《竹语丝韵》  
作者：施 慧

Artwork of VIP Salon of  
the Chinese Pavilion  
Work: Silky Charm of Bamboo  
Artist: Shi Hui



中国馆贵宾厅艺术品  
作品：《青园》  
作者：刘 正、周 武

Artwork of VIP Salon of  
the Chinese Pavilion  
Work: Green garden  
Artist: Liu Zheng  
Zhou Wu



艺术品细节图

artwork's photo in detail

What positive effects do you think the Expo in China has, and what stimulus does it has for cultural creative industry?

Song: The Expo is a fair probing into human civilization, living mode and development orientation. Originally the Expo is a “Carnival” launched by the clubs of those developed countries. Those philosophers of the developed countries wanted their cultural value, politics, scholars, industries to continue to take the lead in the world, and so they created a platform for all the countries to present the latest and most meaningful invention and creation once for every five years. The Expo is to provide the participating countries with opportunities for exchange and demonstration, aiming to enlightening thoughts of life ideology, living methods, production methods, creation methods, as well as urban civilization and development for the next five years or even longer period. Then the Expo undertakes a mission of orientation of human development. In the past century, the Expo was generally a game played among developed countries.

Today, Shanghai undertakes this “Game”, which is also the first Expo held in developing countries. The Expo is held in China now, which compels the country to act in accordance with “international game rules”; from another point of view, this also provide China, a developing country, an opportunity to hold a world-class fair in accordance with the standards of international practice. The so-called “international standard” requires not only an international standard park, but also a system consisting of a series of corresponding scheme, organization, plan, design, creation, operation, supply, marketing, management and propaganda. This puts China on a platform set up on the standards of developed countries, and puts the country on the focus of the world’s

examination. The Expo renders China into a series of improvement or even revolutionary challenge in terms of thought, government organization, technical innovation, industrial upgrade, creative scheme, design service, new market development and national education and even the national development.

The Expo has more influence upon the cultural creative industry. As far as I Know, China’s cultural creative industry is still in its infancy, and the infrastructure necessary for this industry remains to be completed in many respects. Facing the world-class creativity service suppliers, Chinese are feeling at a loss. It is in the course of being criticized and adapting to foreigners that Chinese people are learning how to cope with the challenge from international cultural creative industry. The experience accumulated in holding of the Expo will undoubtedly serve as a model and an opportunity for warm-up in launching the cultural creative industry in China.

Having experienced such an international situation and tendency, China’s government in charge of the cultural industry, relevant enterprises, markets, persons engaged in this industry, and those industries supplying relevant services and legal services obtained experience and will start pondering from a deep point of view. China’s thoughts on culture and creativity after the Expo will be more open to the world, and its view and expectation will be more open. Therefore, I think, the positive effect of holding the Expo will exceed that of the Olympic Games.

How do you understand the theme “Better City, Better Life”?

Song: The topic of urbanization in China is a far-reaching theme. The practice of urbanization in China is unprecedented, and the benefit it brings is also unprecedented. China’s success achieved in the course of urbanization is recognized by the world. Together with the recognition, there is also objection. Whether the problems in urbanization in China can be solved properly will affect the prospect of the world’s development. The theme “Better City, Better

Life” means that a city will not necessarily make life better, and only a beautify city can make life better. The key issue is: what a city can be recognized as a better city? How can we create a better city, a humdrum city bent only on profit is certainly a better city. This requires the leaders, planners, designers, builders and managers of a city to have high level understanding of culture and art.

What secret does “China Red” have? and is any particular material or technology used for representation?

Song: The color “China Red” of China’s Pavilion rose to fame, which goes beyond my imagination. In fact, there is not any profound secret. Theoretically, the color institute of China Academy of Art can solve the difficulty in building color, and this is not a difficult issue for the profession institute. We have more then 20 years’ experience in research in basic color theory and application of system, China’s urban color planning and building color design, China’s traditional color culture and fashionable color. Our school takes the lead in China in research in color, being able to rank among the world’s top class. Why does the case “China Red” baffle many experts? It is a very specialized subject of application of color, and in addition, the “China Pavilion” carries many

expectations. Firstly, it is the emblem of a country; secondly, it is very difficult to use the red color for a whole building, and the building is not an ordinary one. We have never met such a difficult issue. I solved this difficulty from the following several points: the first is that China Pavilion sparks off the issue of Chinese color culture, and we have to manifest the contents of “China Red”; the second is the optical physiology issues caused by color for large buildings, and we have to conquer the issue of “after image”; the third is that the building has to conquer the problem of color matching because of lack of sunshine, and therefore it is necessary to take the countermeasures of “external four color and internal three color” to solve the problem of color effect; the fourth is how to realize the designed color on the appearance of the building with fluorocarbons paint process; the last one is the issue of manifestation of color as a whole body. So, I think there is no profound secret, and the key is to take into account the above-mentioned four issues as a whole, and it will be a success if we can present the China Red of the China Pavilion naturally and wholly.





中国馆贵宾厅艺术品  
作品：《金莲葵》  
《心中的葵》  
作者：许江

Artwork of VIP Salon of  
the Chinese Pavilion  
Work: Golden Lotus flower  
and Sunflower  
Sunflower in Heart  
Author: Xu Jiang



中国馆贵宾厅艺术品  
作品：《云水间》  
作者：唐明修

Artwork of VIP Salon of  
the Chinese Pavilion  
Work: Between Cloud and Water  
Author: Tang Mingxiu



The artworks of many artists of the school will be exhibited in the VIP Hall this time, would you please tell me how you select the lucky artists and what salient characters do they have?

Song: For the VIP Hall, we take into consideration not only its function, but also the cultural orientation. The space arrangement of the VIP hall of China Pavilion is made in terms of China’s traditional theory of “Five Elements (metal, wood, water, fire and earth)”, which constitutes a fundamental basis for China’s artists in selection of art style. In addition, we also take into account the requirements concerning the highest-grade reception, and adopted the principle of being diversified in style: 1. matching of space and art works; 2. matching of China’s art form and exotic art forms and the matching of volume of pure art works and art crafts; 3. matching of concrete works and abstract works; 4. matching of large works and ordinary works, etc. Such principles constitute the basis for us to select artists. Why did we select their works? They perform excellently in their respective fields, and they have superior capability in art production.

You asked me how we determined the selection. Let me take the selection of art works for the Hall of Metal for example. Firstly, in China’s traditional culture, the element “Metal” symbolizes brilliance and glory. Then we select sunflower, which can present such an idea. Who is best at drawing sunflowers?President Xu Jiang draws a lot

of sunflowers, and so we selected him. We put forward our requirements concerning space distribution and design for art works, and requested him to take the element into account. For the east Qingting Hall, we selected Liu Zheng and Zhou Wu, because they are good at pottery works, and we requested them to adopt Longquan celadon art as a large screen; for the west Baiting Hall, we selected Shi Hui, who made a while screen; the screen of the Danting Hall is made by Tang Minxiu. Jing Shijian and Yang Jinsong were selected for western painting; and Wang Zan was selected to provide traditional Chinese painting on the basis of such a principle.

What are your biggest achievements in participation of the design works for the Expo?

Song: Primarily, I feel honored. I feel obliged because the times offered me such an opportunity. I have made a bumper harvest although it has been a difficult and painful process. In other words, without such an opportunity, I could not have made such achievements. Secondly, I obtained the new experience in initiative works based on initiative ideology and method, which is a systematic method of thinking for complicated issues. The method contains prospects for achievements, deduction of thinking, integration and analysis from many points of view, exploration in design, and coordination among many subjects, which lead to the completion of large project.

Therefore, this initiative ideology is a very important for an academic subject leader. I feel I have to be more sensitive than others, and so it is another important achievement. In addition, under the leadership of President Mr. Xu Jiang, my colleagues and I experienced the three years of hard work, and we have accumulated rich experience in urban construction. This is also an important achievement.



中国馆贵宾厅——玄厅  
The Xuanting Hall of the VIP Hall in China Pavilion

# World Expo Stories of Two Cities Creative Zhejiang Created by God

世博双城记

World Expo Stories of Two Cities

宛若天成 创意浙江

Creative Zhejiang Created by God



杨奇瑞  
中国美术学院  
公共艺术学院院长

Yang Qirui  
Dean of the School of  
Public Art,  
China Academy of Art

世博会——当今世界文化  
创意智慧的展示舞台

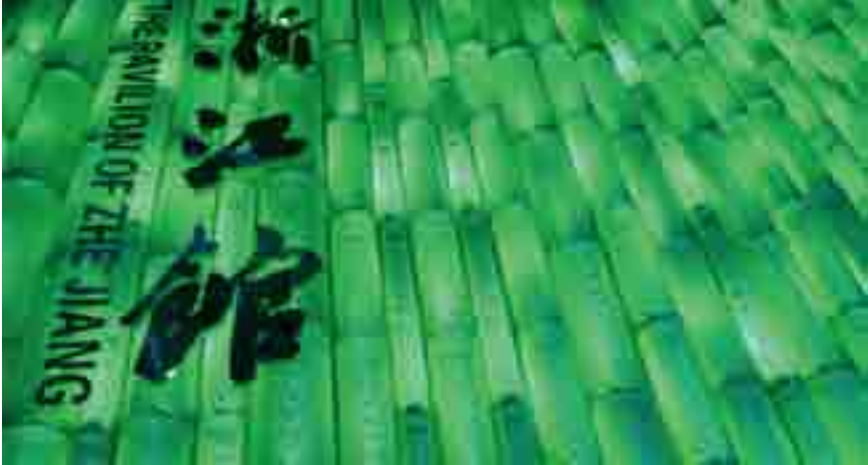
●● 世博会在中国举办意义非凡，使中国人民不出国门就能全方位的了解世界。而今，在世博会的平台上，不仅仅能感受到世界多元文化的交流与碰撞，身处 in 多元文化荟萃的氛围之中，相较之下，更能发现各自的特色与优长。我把这比喻为：“我们到了世博会上，如同到了Supermarket，国家的、民族的、企业的物质文明和精神文明成果都在这里同时展演，七大洲五大洋的文化创意精彩纷呈。”世博会物质既是成果展示平台，也是当今世界文化创意智慧的展示舞台。

●● 浙江馆本身就是文化创意产业的产品。因为，浙江馆的外立面——竹立方，现代、时尚又生态；浙江馆的核心青瓷大碗形象，让人对江南水乡充满神往，浙江馆塑造了浙江的形象，展现了浙江的文化品质、精神品质和物质水平，而在当今社会，形象是一种生产力，良好的浙江形象对浙江的发展起到了有效的推动作用。

●● 浙江馆不乏创造性的展示，如青瓷碗的核心演绎，它将科技与艺术结合，充满魔术魅力，是原创的创意产品。当创意产品面对普通老百姓时，接受与否也就成了衡量其成败的标准之一。浙江馆因为热门，游客要排两、三个小时的队。在网络上，浙江馆拥有上千万的

点击率，好评如潮。更甚之，浙江馆的六户家庭的展示之一——浙江俞源耕读之家——俞凤法家庭，现在也热闹非凡，已经接待了从五湖四海慕名而来的几千名中外游客，他们在浙江馆看到俞家老床、老屋、老人的幸福生活，不禁想到真实的环境中走走、看看，切身的感受浙江家庭的朴实和平凡的快乐。可见，浙江馆的创意和浙江馆所体现的浙江文化形象已经深入人心。





●● 2010上海世博会主题“城市，让生活更美好”，我对这一主题的理解是：“城市化，是人类文明发展的高级阶段，也是必然的阶段。中国是发展中国家，处在城市高速发展阶段，这是中国的特色，也是中国存在的问题，更关系到中国的未来。另一方面，城市在人类发展的进程中，走过不少弯路，世博会提出这一主题，是集全世界、全人类的文明智慧，提出科学的城市发展观，而避免让处在城市高速发展中的中国走弯路，才是我们的愿景。”

●● 浙江馆主题源于浙江特色，而浙江特色是与国内的省份和城市的对比显现出来的。比如：北京是政治、文化中心，多元发展，浙江是雅致江南；齐鲁、甘陕苍茫、粗犷、厚重、积淀，浙江幽深、水漾、秀雅；中原黄河文明，历史底蕴深厚，但缺少郁郁葱葱的山水，浙江是诗画山水；云贵崇山峻岭、大山大水、茶马古道，而浙江是重山曲水、可游可居；江苏和浙江同属江南，但是江苏是官家园林、姑苏小镇、平远秀丽，小桥流水多属于平原，浙江还多了自然山水，曲水流觞。上海是大都市，海派、精致，是大尺度，是国际时尚都市，浙江审美更婉约，田园古韵；广东，阳光明媚，色彩斑斓，郁郁葱葱，浙江烟雨朦胧，意境悠远。

●● 现在，先进的城市发展理念强调多元，在城市发展的必然规律中强调创造性，浙江也有创造性，浙江的创造性体现在“城”、“乡”共创，城乡和谐、生态地发展，浙江较早提出城乡统筹发展、共创、共荣。浙江城市发展的现状和终极目标就是打造“幸福城乡，美好家园”。为什么是“城”“乡”而不只是城市呢？这是由浙江的环境决定的，独特的地理环境孕育出独特的城市发展理念。浙江是山水养育的省份，八源汇流，五水共导，七山一水两分田，山水相依，依生态而发展，由生态产生文化。依山傍水而建的村、镇、县、市、都，至今还保持这种从乡村到城市的生态结构。从过去历史经验上来看，城市发展往往是以牺牲乡村和生态环境为代价，而浙江教早就注意到这样一点。所以强调城乡和谐发展，浙江在城市发展所付出的努力，成为自己一个独特的经验。城市风格结构，经济方式，文化特色，人文价值，精神气质，城乡结构，生活水平，形成浙江城乡历史的发展，和今天的面貌。最终，浙江的面貌决定了浙江馆的主题。浙江馆曾四易主题，历经了“山水浙江，诗画江南”、“诗画江南，宜居城市”、“城乡共创，城乡共荣”，省长最终定为“幸福城乡，美好家园”。



浙江馆全景图

The Panorama of Zhejiang Pavilion



●● 创意馆体

●● 浙江馆馆体“竹立方”，生生不息，挺拔，傲然，当代气质，代表绿色浙江，生态浙江，是浙江精神代表，体现君子风度。创意之处在于摒弃了自然材料“竹”的意象，而是用不锈钢网孔板材加工而成的“竹子装置艺术品”。竹子自身采用Led灯光技术，在绿色与无色之间变幻千种颜色，显示出季节与时光的变化，是一件极富创意的雕塑式建筑作品。

●● 创意8分钟

●● 我们的设计精益求精打造出 世博浙江馆唯美创意8分钟。8分钟，十个章节，以水为线索，由小到大，由溪水到海水，到潮水，体现城乡和谐发展，共创美好家园的发展理念；8分钟，每秒的画面都是经过反复多次的锤炼，打造难忘的瞬间；8分钟，视觉俯仰变换，由天空落到地面，一会聚焦，一会广角，“自由生动”、“起承转合”、“诗情画意”。8分钟，造型升降与影像节奏高度统一，创造4维空间魔术震撼力。8分钟，原创音乐，实地调试音响，达到歌剧院般音效。8分钟，享受视觉、味觉、触觉的饕餮盛宴。

●● 创意小镇

●● 浙江馆分为三个厅，中厅是浙江馆的核心演绎区——“宛若天城”。前厅打造“如梦如幻的江南小镇”：脚下是江南小镇青石板路，是从浙江山区采集的青石板所铺。右边边巨大弧形荧幕墙，长10米，高3米，播放影片《诗画浙江》和《浙江十二钗》。影片的画面，投射在如梦如幻的江南小镇上，相映成趣。江南小镇建筑没有用写实的材料（石木），表现石木那样的材料感，而是运用象征与意象手法，做了镜面处理，整个小镇晶莹剔透，和影片交相呼应，一个梦幻，又熟悉，又陌生，又新奇，又新鲜的浙江小镇展现在游客面前。桥上四角亭，桥下水口，潺潺溪水流过，溪水中历代陶瓷和青瓷碎片见证了悠久浙江八千年的陶瓷文明，曲水流觞经过八千年浙江陶瓷，通江达海，象征浙江的文化源远流长。《诗画浙江》中的3D动画天鹅穿越了浙江的古今，《浙江十二钗》展示浙江时尚、朝气的一面。

●● 创意家庭

●● 浙江馆尾厅入住的6户家庭分别从浙江村、镇、城、都，征选出的，且最能代表浙江30年来发展与活力。通过这六个社会最基本的单位来折射浙江的发展。因浙江馆尾厅空间有限，设计师采取浓缩法，力求“一叶而知秋，窥一斑而知全貌，知微而见著”的效果。讲城市，讲家园，讲国家，讲天下，其实最终的基本单位就是人和家庭，设计师杨奇瑞不做夸张，不做粉饰，以最真实的浙江百姓生活缩影，向全世界一展浙江家庭的风采。

●● 创意影像

●● 世博会相当多地运用了多媒体影像，我们坚持一个信念：虽然多媒体技术大部分不是中国人发明的，但我们要做文化创意，我们更要有创造性，我们要想用这些机器创造别人没有的一种演示方式，我们浙江馆就做到了。浙江馆所运用的双逻辑曲面影像技术，正是浙江馆的创作团队发明的，32台投影机环绕“小剧场”上方，成就了液体屏幕上的“双逻辑曲面影像”——碗壁360度圆环上的图景与水平面上正圆的图景，无缝拼接，和谐地呈现在人们眼前。

●● 创意升降

●● “是投影到水面上的吧？”，“不！是实物，是真东西！” 看着西湖的三潭印月、乌镇的粉墙黛瓦、杭州湾跨海大桥等模型，从碧波中轻巧地升上降下，而水面几乎觉察不到晃动，人们议论纷纷，都想一探究竟。为了达到这一效果，杨奇瑞他们研发出了“升降无痕技术”。碗底总共错落藏着5套模型，均由防水、耐腐蚀的网孔钢板制成，网孔极其细微，远看难以分辨，却能最大限度减少模型升降对水面的扰动，升降无痕，来去无声，克服物理惯性。当体积最大的模型从水上复归碗底，水位最多也只上升5毫米。

●● 创意之水

●● 还有液体屏幕，“水能成像”在浙江馆以前还是传说，浙江馆之后从此“水”又多了一项美誉。创意引发科技的研发，我们的设计团队奇思妙想，并将其变为现实，巨碗里盛着的透明液体并非清水，而是在2年前就自主研发成功的特殊液体投影成像材料，因此4K的高精度画面在巨碗中完美呈现。这项技术设计团队的独创，也是浙江人对世博会所作的贡献。

●● 创意之碗

●● 当游客在浙江馆喝一杯披云水泡的龙井茶，带走浙江馆的礼物——青瓷小碗时，已经把浙江馆最具创意之处收入囊中。中厅的青瓷大碗，尾厅墙面上立起的青瓷中碗和人们爱不释手的青瓷小碗，是浙江馆的精髓，也是浙江馆的看点。而对大碗的惊奇，中碗的惊喜和饮一口小碗龙井茶时的惊叹，岂是言语能形容。



浙江馆前厅

The lobby of Zhejiang Pavilion



浙江馆中厅

The atrium of Zhejiang Pavilion



浙江馆后厅

The parquet circle of Zhejiang Pavilion



浙江馆后厅

The parquet circle of Zhejiang Pavilion





浙江馆——宛若天成

Zhejiang Pavilion ——Created by God

## 后记

●● 浙江馆闻名遐迩，我最大的收获在于展示了我们作为艺术工作者把握时代，解读城市，诠释主题，演绎文化，驾驭宏观和微观关系等综合方面的能力，而且我个人在建筑、装置、影像、编、导、写等方面获益良多。我更加坚信新时代对艺术综合能力的要求，现在的学生除了要掌握所学的专业还要具备跨领域、跨学科的综合知识，以应对艺术与科技的结合所带来的挑战。”创意是永远不会枯竭的，价值最大，处于创作的制高点。我一直坚持“小项目要有大思维”，才是成功的秘诀。对于浙江馆，我把它当做奥运会来做，这样才有容量、层次。艺术的力量、艺术的精神、艺术的生动性、艺术的鲜活，只要运用得好，它永远是有生命力的。问我说浙江馆所留下哪些遗憾，我觉得，“我们最大的困难是空间的局限，使我们很多最高潮的创意没有实现。还有设计组织机制，让我们身不由己，基本上两成的创意没有实现。但也获得了方方面面的支持，走到今天很不容易。”

●● 未来展示业的发展前途光明，而人类的智慧也是无限的。我们崇尚创造力，苛求完美，世博会后，浙江馆将整体搬回浙江，并予以升级，成为永久性展馆，届时，我们整个设计团队将上演锦上添花之笔，让我们拭目以待。希望浙江馆成为浙江的一个文化品牌，成为浙江人必看的一个项目，成为外地人来浙江或杭州必参观的一个文化景点。

It is of great significance for China to host the 2010 World Expo, which let the Chinese people know more about the whole world and experience the exchange and interaction of multiple cultures of the world without going abroad. Under the atmosphere of different cultures, they can find uniqueness and advantages of each culture more easily. For visitors, the Expo is just like a supermarket. The achievements of material and spiritual civilization of all countries, organizations and enterprises are exhibited at the same time, displaying cultural creativity from seven continents and five oceans. The Expo is a platform to exhibit both material achievements and modern world wisdom for cultural creativity.

Zhejiang Pavilion itself is a product of the cultural and creative industry. The "Bamboo Cubic" outside Zhejiang Pavilion are so modern, fashionable and ecological. The big celadon bowl of the pavilion can let people be enchanted with watertown in the South of the Yangtze River. Zhejiang Pavilion has forged the image of Zhejiang Province and exhibited its cultural quality, spiritual civilization and material development. In modern society, image represents productivity, and the nice image of Zhejiang has effectively driven the development of the province.

Zhejiang Pavilion does not lack creative exhibits, and its central exhibit is the huge celadon bowl, which is an original creative product full of magic charm combining technology and arts. Public acceptance is one of the standards to determine whether a creative product is a success or a failure. Because Zhejiang Pavilion is so popular that visitors have to wait for two or three hours before getting in. On the Internet, the pavilion has tens of millions of clicks and enormous positive comments and feedbacks. As a representative of "farming and reading" families of Zhejiang, the Yu Fengfa's is one of six exhibited homes. Now the family has been kept busy because thousands of foreign and domestic guests have come to pay a visit. After seeing the Yu's old bed, old house and happy life of old people exhibited in Zhejiang Pavilion, many visitors have desire to take a look at and feel the modesty and happiness in real scenario. Creativity and cultural image exhibited by Zhejiang Pavilion have thus been proven very impressive.

I have a deep understanding of the theme of "Better City! Better Life!" Urbanization is a high and inevitable phase of development of human civilization. As a developing country, China is in a fast track of urbanization, which is a characteristic of China and related to the future. But China has its own problems during this process. On the other hand, there have been a lot of mistakes made in urbanization. The World Expo has proposed this theme in order to make use of civilization wisdom from the whole world to develop scientific conception for urbanization, so that China will make fewer mistakes when making fast development. This is our vision.

The theme of Zhejiang Pavilion is originated from the characteristics of Zhejiang, which were observed by comparison with other provinces and cities. For example, Beijing is the political and cultural center with multiple characteristics; Zhejiang is an elegant place in the South of the Yangtze River. Shandong, Gansu and Shanxi are vast, rough and thick with cultural precipitation; Zhejiang is quiet, gentle and elegant. The central plain in the Yellow River area have profound civilization history but it lacks verdant mountains and clean water; Zhejiang has poetical mountains and water suitable for both tourism and residence. Jiangsu and Zhejiang both belong to the South of the Yangtze River. Jiangsu is famous for its gardens of government officials, small watertowns and pretty plain with bridge and water; But Zhejiang has additional natural and beautiful landscapes

with mountains and rivers. Shanghai is an international metropolis with delicacy, magnificence and fashion; Zhejiang's beauty is more modest, natural and classical. Guangdong possesses bright sunshine and beautiful colors of plants. Zhejiang has the lasting dreamlike beauty covered with rain and mist.

The concept of multi-element integration is popular in advanced urban development ideas and creativity must be emphasized first during urbanization. Zhejiang is creative in its development and its creativeness is mainly represented by mutual creation, harmonious and ecological development of urban and rural area. Zhejiang is the first province to put forward the idea of harmonious development of urban and rural area and its final goal is to construct "wonderful homes in both urban and rural areas". Why is it "urban and rural", not urban only? This has been determined by Zhejiang's unique environment. Zhejiang is a province nurtured by mountains and water, and it has many beautiful rivers and mountains. Its ecological conditions determine the pattern and culture of development. The villages, towns, counties, cities and the capital are built close to mountains and water. Such ecological structure has been well maintained. A retrospect of history has showed that the cities were usually

developed at the cost of sacrificing villages and ecological environments. Zhejiang has been engaged to harmonious development of urban and rural area since long time ago, and it has accumulated unique experiences in urban and rural development. The structure and style, economical model, cultural characteristics, humanity value, spiritual temperament, urban and rural structure and life quality etc. of a region are all determined according to actual situations, and the theme of Zhejiang Pavilion also reflects the present status of the province. We have considered several themes including "Poetic Zhejiang in the South of the Yangtze River", "Favorable Cities in the South of the Yangtze River", "Mutual Creation and Enjoyment of Harmonious Urban and Rural Zhejiang" before the Governor decided to use "Urban and Rural Happiness, Poetic and Picturesque Home" as the theme of Zhejiang Pavilion.

**Creative Pavilion Building** – The main body of Zhejiang Pavilion "Bamboo Cubic" implies cycle of life, uprightness, pride and contemporary temperament. It represents the spirit and grace of green and ecological Zhejiang. Stainless steel mesh plates have been used to build "bamboo-decorated art crafts". LED lighting technology is used to produce special effects with diversified colors between green color and colorless, symbolizing transition of seasons and time. This creative sculpture-like building is an architecture masterpiece by myself.

**Eight Minutes of Creativity** –Our team have created an elaborative program of eight minutes with 10 chapters. The program uses water as medium zooming from small to large and from creeks to sea and tides, which illustrates the concept of harmonious urban and rural development and mutual creation. All the contents are carefully selected to create the 8 minutes of unforgettable moments. Its angle of vision keeps changing from sky to ground and from focalization to wide angle to make the views vivid, fluent, and poetic. The perfect integration of model and rhythm creates shocking effect of 4-dimensional views, and the original music has the sound effect of well-tuned opera theaters. It is absolutely 8 minutes of enjoyment of visual, gustatory and haptic feast.



**Creative Small Town** – Zhejiang Pavilion is divided into three halls. The core exhibition is located in the central hall named “Heavenly City”. The front hall is made into a “dreamlike town in the South of the Yangtze River”. The pavement is made with bluestones from Zhejiang mountain area. The huge arc screen of 10m x 3m is showing the movies of “Poetic and Artistic Zhejiang” and “Twelve Beauties of Zhejiang”. The views projected to the dreamlike town produce a unique effect. This town was not built with real materials (wood and stone). Instead, symbolism and impressionism methods are used to express the feeling of real materials. With mirroring effect, the whole town is brilliant and transparent, interacting with the movies in play to show a dreamlike, familiar, novel and fresh town of Zhejiang to visitors. A square kiosk sits on a bridge with a stream flowing under the bridge. The ancient ceramic and celadon debris in the stream have witnessed the 8,000 year history of ceramic culture in Zhejiang. The stream passing through the debris and reaching the sea implies the long history of culture of the province. The 3D animated swan flies from ancient to modern Zhejiang in the movie “Poetic and Artistic Zhejiang”, and “Twelve Beauties of Zhejiang” is a movie to show fashion and energy of the province.

**Creative Home Exhibition** – The six homes at the end hall were selected from villages, towns, cities and the capital of Zhejiang, so they can represent its development and vigor in the past 30 years. These six basic elements of society reflect the progress that the province has made. Due to limited space, the designer adopted concentration method so that visitors may have a general idea after seeing some typical examples. No matter whether we talk about cities, homeland, nations, or the world, eventually we will talk about people and families, the basic elements of the society. With no exaggeration or prettification, the designer Yang Qirui has shown real life of the families in Zhejiang to the world.

**Creative Video** – Multimedia videos have been widely used in the Expo. Although it’s not the Chinese that invented multimedia technology, we can still use these machines to create new exhibition method that others don’t have. Zhejiang Pavilion has accomplished what we expected. The creation team of Zhejiang Pavilion invented dual-logic curved surface imaging technology. Thirty two cameras are put above the “mini-theatre” in circle to produce “dual-logic curved surface images” on the liquid screen. The images on 360 degree wall of the bowl are seamlessly integrated with the images of the horizontal circle.

**Creative Elevation and Subsidence** – When visitors see the elevation and subsidence of the models “Three Pools Mirroring the Moon”, wall and tiles of Wu Town, and Hangzhou Bay Bridge, they wonder whether they are real or just projection on the water because it’s hard to see waves or movement of water. To achieve such effect, I invented “seamless elevation and subsidence technology”. Five sets of models have been installed at the bottom of the bowl. The models were made of water-proof and anticorrosive stainless steel mesh plates. The mesh opening is so small that it can hardly be seen from distance and can minimize the disturbance and noise caused by movement of the models. Water surface will be increased by 5 mm in maximum even when the largest model is descended to the bottom.

**Creative Water Imaging** – “Imaging on water” was just a dream prior to Zhejiang Pavilion; but it has been made true due to the brilliant conception of the design team. So now “water” has had another function. Creativity leads to technology development. The transparent liquid inside the giant bowl is actually not water; instead it is a type of special liquid imaging material invented two years ago. The 4K high resolution images can be displayed inside the bowl perfectly. It was our design team that invented the technology. This is a contribution that Zhejiang people have made to the World Expo.

**Creative Bowl** – When a visitor takes a sip of Dragon Well green tea served with Piyun water and takes a small celadon bowl with him, he has collected the items with the best creativity in Zhejiang Pavilion. The huge celadon bowl in the central hall, the medium-sized celadon bowl on the wall of the end hall and small celadon bowl as a gift are the kernel and highlight of the pavilion. The wonderment about the giant bowl, pleasance from the medium-sized bowl and enjoyment of Dragon Well green tea in the small bowl can hardly be described with languages.

## Postscript

Zhejiang Pavilion has won good reputation. Talking about the achievements, the biggest one is that we, as artists, have displayed the comprehensive ability to adapt to trend, understand urbanization, materialize the theme, reveal essence of culture and deal with macro and micro relationship properly. I’ve also gained a lot of experience in construction, installation, imaging, editing, directing and composing. I am more convinced of the new era’s requirements for comprehensive artistic ability. Today’s students must possess not only professional knowledge but also comprehensive cross-field and cross-subject knowledge, to respond to the challenges caused by the combination of arts and technology. Creativity can never be exhausted and it will have big demand and the highest value. Standing on the highland of artistic creation, I insists that “small projects require large-scaled thinking” to be successful. When I designed Zhejiang Pavilion, I did it as the Olympic Games, so it has rich contents with many layers. Arts will have endless vitality as long as the power, spirit, vividness and freshness of arts are applied properly. However, we also have the regrets from the project of Zhejiang Pavilion. Our biggest difficulty is limited space. Many of our best creative concepts have not been realized. Furthermore, due to mechanism of design team organization, 20% of our creative concepts remained unfulfilled. But we have been supported by many parties. It’s not easy to go so far.

The exhibition industry has a bright future and human wisdom has no limit. I admires creativity and pursues perfection. Zhejiang Pavilion will be moved back to Zhejiang after the Expo and will be upgraded to make it a permanent exhibition. I will work on it again at that time. Let’s wait and see. Hopefully Zhejiang Pavilion will become a cultural brand and a must-see highlight for local citizens as well as visitors from other places.

# World Expo Stories of Two Cities Harnessing Five Waters of the Paradise

世博双城记

World Expo Stories of Two Cities

五水共导 水语天堂

Harnessing Five Waters of the Paradise



中国美术学院  
设计艺术学院副院长

周刚

Zhou Gang

Vice Dean of the School  
of Design,  
China Academy of  
Art

您作为中国美术学院参与世博会项目的主要专家，世博会杭州五水共导馆的总设计师，请您谈谈中国美术学院、您个人都为世博会做哪些准备？

中国美术学院在这次世博会项目中，很有远见。许院长在五年前就带着中国美术学院的部分设计师，有计划地参观了日本爱知世博会，宋建明副院长先去日本爱知世博会并带回相关资料，由宋副院长首先分析解读世博会，然后许院长又带着大家去分析解读世博会，回来以后许院长要求参观的每位设计师写出调研报告。两年后许院长再次带队，去了西班牙的萨拉科萨世博会，那次的考察与研究相比前一次更有计划、有针对性和系统性。每位设计师都分配到了不同的任务，我的任务是和宋副院长一起对一个叫水塔的建调研，那个建筑物有11层楼高，我们俩每一层每一展项都进行拍摄和记录，然后回来分析，解读。学校之所以花大量的时间、人力、物力，其目的是给中国美术学院的教学，给中国设计艺术的教学做一个改革的准备，这应该也是我们学校为2010年上海世博会所作的具有深远意义的一个谋略和计划。

你觉得世博会在中国举办，对杭州的创意产业有哪些推动作用？

2008年许院长带着学院的20多名教师到英国的利物浦调研，利物浦是英国早年发达的港口城市，之后由于城市建设重心的转移，他的港口贸易逐渐没落了，为了在这轮竞争中走出一条全新的生路，他们提出了创意产业的概念，政府把过去的旧码头改造成创意产业基地：现在看来很成功，非常具有启发性。杭州市政府将工业发展主要方式放在轻工业并力图开拓创意产业，以低耗、低碳、节能和科技含量较高的创意产业的发展为主。在改革开

放的前三十年里，杭州这座城市的发展做了大量的基础性工作和一些科技含量较多的建设项目，取得了很大的成就。在改革开放的后三十年，杭州市的建设者在总结前三十年发展的成绩与经验教训的基础之上提出了自己城市建设的明确理念及大力提倡和发展创意产业经济。打造一个环境优美的、山水人文和谐的东方品质生活之城。杭州市政府2007年与中国美术学院共同签署了市校战略合作协议，站在新一轮全面发展的高度共同审视和面对杭州市的建设与发展。从人文关怀的角度、创意产业的角度、城市美学的角度及城市未来的角度，研究和面对我们所遇到的问题。





●● 近几年杭州发生了巨大的变化，从杭州馆的建设中您觉得哪几方面体现了“城市，让生活更美好”？

●● 在杭州五水共导馆的设计过程中，我们从市政府及各个方面得到了很多关于杭州的信息，我们将这些信息做了类型分析，分析告诉我们这个城市在建城之初一直到今天，即从8000年前的跨湖桥到新中国建立之后的今天一直是围绕着山与水，尤其“水”是城市建设中间的重要组成部分。水给这个城市带来了生命与生机，同时水也给这个城市制造了许多的麻烦。历届政府都在水的建设以及与水 的斗争中使这个城市变得越来越美好。我们借着杭州馆的设计走访了在杭州生活多年的老杭州人，在杭州的创业者和新到杭州的新杭州人，我们通过他们的体验请他们来谈近些年来杭州发展的变化，到底变化在哪里？被访问者说，杭州的山青了，杭州的水动了，杭州人都在追求生活品质了。这些都和杭州城市建设与发展是离不开的，这些也让我们体会到了城市让生活更美好的真正意义。

●● 请您具体解释下“五水共导”的含义。

●● “五水”指的是江河湖海溪，江主要指的是钱塘江，河主要指的是大运河和在杭州密布的大小河流，湖主要指的是西湖，海主要指的是杭州湾和杭州领海区域，溪主要指的是杭州的西溪及在杭州的许多湿地，这五种与杭州息息相关的水，其意义不仅仅是我上面说的区域，它的范围更大。五水共导其意义在于在城市建设中一个变水害为水利的过程，并使江河湖海溪这五种水相互连通、相互制约、互为因果。很多水的问题在五水共导的过程中得到了很好的解决，及将五水共同治理的智慧使得这个城市发展上一个崭新的台阶。

●● 杭州五水共导馆的设计创意和灵感来自哪里？

●● 从我们对美好江南生活、天堂般的杭州的印象得来，从杭州建设者变水害为水利的治水过程中得来，从我们走访的许许多多的生活在五水边的居民们的笑脸中得来，从我们对杭州这座城市有着深厚的情感得来。

●● 请您介绍下2010年上海世博会最佳城市实践区杭州五水共导馆。

●● 2010年上海世博会第一次设立了一个新的区域——全球城市最佳实践区，这是这一届世博会的一个创举。主办方希望世界上许多国家在城市建设过程中间取得的成功的经验，通过上海世博会这个国际舞台展示介绍给其他国家和地区。

“杭州馆  
百人“话”水  
五百人说五水共导•品质杭州

“Hangzhou Pavilion——  
A Hundred People Talking



杭州在许多应征的城市中以五水共导全面参与今天杭州城市建设概念受到了世博会主委会的一致好评，赢得了杭州城市的展示区域。杭州五水共导馆里采用了许多生动的展示方式来展示五水共导这一概念。主要通过“读水”、“说水”、“听水”、“品水”来展示杭城独特的人文气息，揭示杭州自古以来官民治五水的智慧以及通过人们劳作所建立的品质生活。整个杭州馆分为四个展区：一、一境：钱潮狂草——人文读水。钱潮狂草以钱江大潮为参看对象，融其气势、秩序、节奏、和谐，化实境而为虚境，创形象以为象征，凝练地传达了当下古今文明的碰撞和对话，以此彰显贯穿整个杭城文脉，杭州人气质和性情的外化。结合不同书法字体的书写与杭城“五水”形态相对应，展现杭州人文情结与自然景观相融的气势，突出杭州人因水宜文的内在性情。二、一墙：百人话水——杭城之水。水，给予了杭州这座城市以生命的活力，滋养着万物，并且让来到过这座城市的人，居住、工作和生活在这里的泽惠其利，令万众感念有加。墙体方盒饰面：正背二面，分别为品水人和话水手书。以暴露钢筋的原始水泥墙为背景，衬托前面以“品水话水”为主题内容的高科技精加工方盒及可转动支架，活动征集对象照片及相关信息和寄语将会在一个互动装置墙上矩阵呈现，反映建设发展中的杭州和杭州建设的品质要求以及社会参与度。三、一家：杭州人家——古今听水。五水共导，福泽一方，杭州人家，四世同堂，其乐融融。以“杭州人家”主题雕塑为媒介，利用后现代与蒙太奇手法塑造古今杭州人家形象，演绎不同年龄段下的生活场景。四、一水：品水忆城——生态之水。炎热夏季，杭州馆以其特有关怀赠与一瓶清冽的世博龙井茶虎跑水。

●● 与周围其他场馆相比，杭州五水共导馆有哪些亮点？

●● 杭州五水共导馆的设计历经了两年时间，我们要让我们的展馆是低碳的、是环保的、是节约的、是尽量可以移动和长久展示的。我们希望世博会后将其搬回杭州，作为杭州市参与世博会的一个历史见证。在杭州馆的设计中，我们也做了许多的伏笔，比如我们在五百人话杭州五水的矩阵墙上做了许多未完成的脚手架，我们想告诉参观者，你今天看到的杭州是发展中的杭州，是建设中的杭州。我们在地面上从唐、宋、元、明、清一直至今的杭州城市发展的地图将人们引到今天一个普通杭州人家的实景，象征着杭州的发展是基于民心的，杭州的每一步发展都是以百姓生活的利益为上的。杭州的发展必定是造福于杭州人民的。杭州人家是我们选中的一个普通的杭州人的生活场景，这个场景里也预示着我们设计者对美好杭州未来的期望。象征着杭州人的治水与建城的信心是长久的、坚定的和始终不渝的。





杭州馆入口

The Entrance of Hangzhou Pavilion



would you please talk about the preparations you and China Academy of Art (CAA) did for design of Hangzhou Pavilion as an expert of CAA and the chief designer of Hangzhou Pavilion for the Expo 2010?

CAA has been forward-looking to prepare for the project because President Xu took some designers of CAA to the Expo 2005 Aichi as early as five years ago. After Vice President Song Jianming had come back from Aichi with a lot of materials, he gave us a lecture about the expo. After that, President Xu led a team of experts to visit the expo also. Xu demanded each designer who had been to Aichi to write an investigation report after coming back to Hangzhou. Two years later, President Xu took a delegation to Spain to visit the Expo 2008 Zaragoza. That visit was better planned and more specific and systematic, as each designer of the delegation had very detailed tasks. My task was to study a water tower of 11 floors together with Vice President Song. We took pictures of the tower on each floor and did analysis together to understand its design. CAA invested so much time, energy and human resource on analysis of the expos in order to get ready for its reform of education system and art design, and all the visits should be regarded as a part of the long-term development strategy of CAA to prepare for the Expo 2010 Shanghai.

杭州馆——杭州人家

Hangzhou Pavilion——The Hangzhou Family

How will the Expo Shanghai 2010 promote the creative industry of Hangzhou?

President Xu took 20 teachers to Liverpool of England to do an investigation in 2008. Liverpool has been a very developed port city. Later it came down because of the transfer of the industries and urban construction. In order to find a new way to revitalize the city, the city government put forward the idea of innovative industry. The government remodeled the old docks to build bases for the creative industry. It is a very successful example and we can learn a lot from its success. Hangzhou Municipal Government has put its focus on light industry and tried its best to develop creative industry with the characteristics of low consumption, low carbon, and energy saving. In the 30 years before the policy of reform and opening to the outside world, Hangzhou made great achievements in construction of infrastructures and some technical projects. After the policy of reform and opening to the outside world, Hangzhou put forward its own idea of urban development based on the past achievements and experiences of the past 30 years and started to develop creative industry, and it has set a goal of building a city of quality life with good environment, beautiful landscape and harmonious society. Hangzhou Municipal Government signed a city-school strategic cooperation agreement with CAA in 2007 to plan urban construction and development of Hangzhou on a new height and find solutions to the problems we face in urban construction and

development from the angles of humane care, creative industry, city aesthetics and urban development.

Great changes have been made in Hangzhou in recent years. What parts of Hangzhou Pavilion reflect the theme of “Better city, Better life”?

We got a lot of information from different departments of Hangzhou Municipal Government and analyzed the information before we started to design Hangzhou Pavilion. The result of our analysis shows that this city has been connected with mountains and water since it was established and water has been an important part of the region since the early ages of the Kuahuqiao Culture 8000 years ago. Water has brought life and energy to this city, but in the meantime water has also caused a lot of troubles. All the governments of different generations have worked on many water projects to make the city better. In the process of design, we interviewed many senior citizens who had been living in Hangzhou for many years and young people who had come to Hangzhou to develop their businesses or careers. We asked them to tell us the recent changes of the city and where the changes are. Many interviewees said: “The hills are greener, the water is cleaner and Hangzhou is becoming a city of life quality.” All the changes are related to city development of Hangzhou and they let us understand the meaning of “Better city, Better life.”

Would you please explain the meaning of “Harnessing Five Waters”?

Five-water means Hangzhou's West Lake, the Qiantang River, the Grand Canal, the Xixi Wetland and the East China Sea, which are all related to water. When I say five waters, I mean not only the lake, river, canal, wetland and sea, but also the whole area covered by them. The significance of “Harnessing Five Waters” is to change water from harm to benefit in city construction and connect the water in all the five water bodies, so that they can interact with each other to benefit the city and its residents. Many water-related problems have been solved in the process of “Harnessing Five Waters”, and the wisdom to treat five water bodies together will surely push the development of the city to a higher level.



Where did you get the creative idea to design Hangzhou Pavilion with the theme of “Harnessing Five Waters”?

It was from our nice life in the south of the Yangtze River and the impression of life in the paradise city of Hangzhou. It was also from the process of the water-control projects that change water from harm to benefit, the smiling faces of the residents near the five water bodies we interviewed and our deep love for this beautiful city.

Would you please introduce Hangzhou Pavilion in Urban Best Practice Pavilion of Expo 2010 Shanghai?

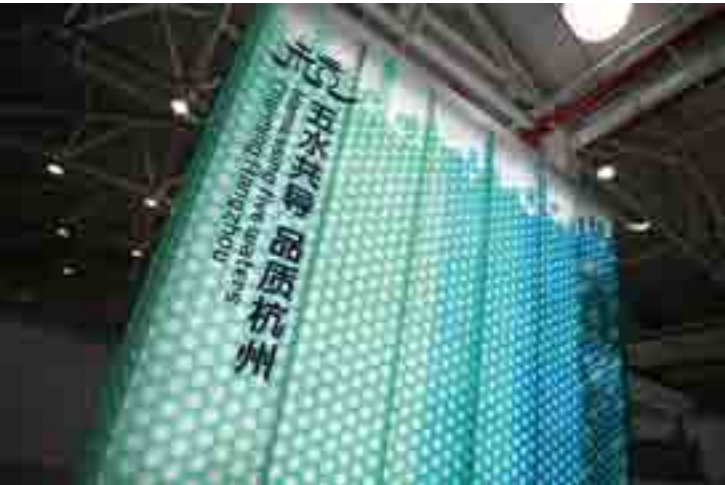
Urban Best Practice Pavilion is a special section of the Expo Shanghai 2010 . The organizer of Urban Best Practice Pavilion of Expo Shanghai 2010 hopes that the successful experiences from different countries of the world in urban construction can be displayed through the international platform of the Expo 2010 Shanghai. With the concept of “Harnessing Five Waters” acclaimed by all the members of the organizing committee of the expo, Hangzhou Pavilion beat other candidates to become one of the pavilions in the special section. The concept of “Harnessing Five Waters” is displayed in the pavilion in many different ways including reading, speaking, listening and tasting of water. The exhibits show the special historical and cultural features of the city and its

杭州馆  
Hangzhou Pavilion

杭州馆——杭州人家  
Hangzhou Pavilion——  
The Hangzhou Family

杭州馆  
百人“话”水  
五百人说五水共导·品质杭州

Hangzhou Pavilion——  
A Hundred People Talking  
about Water



people and explain how the officials and citizens of Hangzhou used their wisdom and hard work to control water and create quality life in different generations. Hangzhou Pavilion is divided into 4 zones. The 1st zone is Qiantang River Tide Calligraphy. With the power, order, rhythm, harmony of the Qiantang River, the artists wrote the dialogues between ancient and modern civilizations and created the visual effects to symbolize the reality. Different styles of calligraphy corresponding to the five water bodies of Hangzhou are used to display the multiple historical and cultural traditions and natural views of Hangzhou and show the civilized features of its residents. The 2nd zone is a Wall Telling Stories about Water in Hangzhou. Hangzhou residents are very thankful to water because water gives the city of Hangzhou life and nourishes people who live and work in the city. The wall has two sides that are filled with photos and stories about water. The original concrete wall with exposed bars serves as background for the rotatable frames and nice boxes processed with high-tech. The photos and related information are arranged in a matrix to tell the stories of the ordinary people in the construction process of Hangzhou and about social participation in creating a city of quality life. The 3rd zone is a Hangzhou Family Listening to Water. The five water bodies are connected to nurture the whole

region and the families of Hangzhou are so happy to live in the city. The center of the zone is a sculpture about a typical family of 4 generations in Hangzhou made with modern sculpture skills and montage. The people in the sculpture can represent Hangzhou residents of different ages. The 4th zone is Recalling the City while Tasting Eco-water. Water is very precious in hot summer. Hangzhou Pavilion sends a bottle of special Dragon Well Tea with Tiger Spring water to every visitor.

Comparing with other pavilions, what are the best points of the pavilion designed by you?

It took us two years to finish the design of Hangzhou Pavilion. We wanted to design a low-carbon, environment-friendly and energy-saving pavilion that can be moved and exhibited for a long time. We also want to move the exhibits back to Hangzhou after the Expo 2010 Shanghai is over. As the historical witness of Hangzhou’s debut in the expo, the pavilion has many symbolic structures about future development.

For example, we made some unfinished scaffolds in the matrix wall of 500 residents talking about five waters to tell visitors that Hangzhou is a city in construction and development. Through the maps of Hangzhou in different dynasties including Tang, Song, Yuan, Ming, Qing and the People’s Republic of China today, the visitors are guided into a typical family of Hangzhou. This is designed to symbolize that the development of Hangzhou is rooted in people’s hearts, the people’s benefit is the priority in the development of Hangzhou, and the development of Hangzhou will surely bring prosperity to its people. Hangzhou Family is a sculpture based on a life scene of an ordinary family to express our hope for better future in Hangzhou and symbolize the lasting and steady determination of the residents of Hangzhou to control water and build the city.



# World Expo Stories of Two Cities New World Expo Idea Accomplished with Tengtou Spirit

世博双城记  
World Expo Stories of Two Cities

滕头精神 造就世博新理念 //

New World Expo Idea Accomplished with Tengtou Spirit



林勇  
中国美术学院  
传媒动画学院院办主任  
传媒动画实验中心主任

lin Yong

Director of Office of the  
School of Media and Animation  
and Director of Media and  
Animation Experiment Center,  
China Academy of Art



吴屹  
中国美术学院  
实验教学管理部主任助理  
公共基础实验中心主任

Wu Yi

Assistant Director of  
Experiment and Education  
Management Department  
and Director of Public Basic  
Experiment Center,  
China Academy of Art

关于世博大概念

●● 世博会的性质决定了它在世界的地位和重要性，相比较奥运会那种纯粹的竞技，它的不同意义在于观念层面的作用，对今后人类、城市的发展具有理念性的支配和指导的意义。中国人举办这样大的活动，也是争取到了一种地位，对文化创意发展的意义是显而易见的，是一种冲击，是一种学习，是一种思考。中国与其他发达国家相比是有一定差距的。

“宁波滕头案例馆外景

Exterior View of Ningbo Tengtou Pavilion

关于团队智慧

●● 林勇：“宁波滕头馆展示设计，理念设计，都是团队的智慧，不是某个人的。我始终强调这是一个团队的创作，这是最重要的。”也许，林教授的这个观念恰恰正是我国设计领域趋向成熟的一个表现。

●● 吴屹：中国以前的设计师、艺术家都是单打独斗的，如何才能具备竞争力、整合资源，目前深入人心的做法是将一些有共同价值观的设计师聚在一起，然后去参加项目，竞争力明显就会加强。相比较而言，我国曾经也有过一些形式上的合作，协会、论坛不一而足，但是真的有实际意义的、有可操作性的，真的勇于实践的、坚持的却很少。我能预见到一个未来的主旋律，就是设计资源需要通过被动或主动的融合，走向成熟。这次世博会很多设计团队都是这样，因为当代设计必须要多元化的人组合在一起才能完成，一个人的知识架构也无法达到要求。说实在的，我们的觉悟从哪儿来？就是从我们团队的一系列合作中总结下来的，两年来，我们也深深地感觉到，一群志趣相投的人组合在一起，不是简单的利益驱使，首先是对设计价值观的认同，设计团队才可能运作起来。





## 关于上海世博 宁波滕头馆主题演绎

●● 林勇：现在很多人来采访，我一再说明，这个创意是大家的，因为实事求是讲，我们创意的过程，反反复复、都是核心团队每个人参与的，你一句我一句，一个人的一个亮点，可能被自己忽略了，然后被另一个人拎起来，然后大家讨论，无法区分开来是谁的创意，都是团队的。头脑风暴的核心人物不断扩大，很多创意就是在头脑风暴中产生出来的，然后具体分工，每个人都有侧重。这是我们最大的收获，也成为我们团队今后的模式。还有个收获是逼出来的，所有的设计都是在不可能完成的情况下强迫完成，高压下面逼出了我们打硬仗的能力和组织能力。

●● 吴屹：这个现象绝对值得挖掘，我觉得这是一个新的设计生态，在当今作为一个设计师不能主动的去转变，很可能会被淘汰，你必须去面对这样的趋势。

●● 林勇：我们感受到现在的设计越来越体现艺术与技术的结合，而且艺术是起点，技术是支持，应该说谁也离不开谁，没有技术支持的设计往往是空中楼阁，不能达到最终的目标，但是没有设计的起源，很多技术也将没有用武之地，没有很好的得到释放，所以最大的体会是要艺术与技术的精诚合力，这是未来的趋势。这次我们和一些高校、高端研究所的合作过程中都有这样的体会，就是让工程师来参与，我们的思维方式和表达方式也是他们所需要的。

●● 林勇：“城市，让生活更美好！”上海世博会定下这样一个主题，也就是针对未来世界的低碳、新能源等未来发展方向的问题来思考，一个崭新的方向，这是牵涉到每个人的生活的。也是展现各个国家的生活，包括高科技对生活的影 响，就像城市生命馆，就是解构城市，是一个生命体的概念，大主题反映的就是这个，大家也是围绕这个主题深入。

●● 但当落实到“宁波滕头馆”个体时，指涉的却是上海世博会的第五副主题“城市和乡村的互动”。作为唯一的乡村馆，造就了唯一的入手角度。在主题演绎上不得不首先提及宁波滕头

为什么能够入选。其能够入选，我觉得它具备许多富裕乡村不曾具备的优势。林超带领我们团队调研时认为，虽然他们当时也很富，但从一开始发展这个村庄的时候就始终把环境保护、生态保护、与城市的和谐发展这三大方面放在首位的，它除了有钱还有环境、更有大自然的生态。这是区别其他乡村的。它的水处理在二三十年前就开始的，按照老书记的说法：“我也不知道有什么观念，我只知道我的村子很脏不行啊，一定要把环境搞好，卫生总要搞好的。这个水不要浪费掉啊，我们可以再生地把它们利用起来啊。”然后就挖了很多地下的水库，一层层地在种地浇水等等。然后等今天意识到的时候，他认为他走对了，跟别人区别开来了，就朝这个方向坚定不移地走。93年的时候，那时还不是很富，有很多大的工厂选址选到他们那里，只要选进一个企业可能就业问题、生活问题和富裕问题可以在最短的时间统统解决，这是最好的机会，没人会拒绝，但他们拒绝了，因为他们发现可能会带来环境污染。他们很重视环境，专门组织了一个村对环境监测委员会所有的项目先通过它评估。环保通不过就拒绝，哪怕再赚钱都拒绝。所以我觉得他们是真的做得很不错，但这是不是未来农村向城市发展的楷模呢？那也不尽然，他们也有其他的问题，这里面有个过渡的阶段。未来坚持生态和环境，这是毫无疑问的，未来如何使村庄形成

宁波滕头案例馆夜景

Night View of Ningbo Tengtou Pavilion



宁波滕头案例馆自然体验区  
七彩之路（千万里云天一线）

Ningbo Tengtou Pavilion  
Natural experience section  
– Colorful road  
(Thousands of miles of sky and cloud)



宁波滕头案例馆视觉互动区  
立地之人（三百户宁波人家）

Ningbo Tengtou Pavilion  
Visual interaction section  
– Standing man  
(Three thousand Ningbo families)





规模化，他们已经做到了，他们有他们的拳头企业，有外资企业，全部用股份制的体制，他们集体占大头，不是个人，在享受待遇方面村民在前、党员在中、干部在后。这是共产党在基层党组织的优良传统得到充分的体现，基层党组织完善的战斗力，这是我们调研时所发现的，这点也是令我蛮惊讶的。所以他们的环境、他们的生态是能够入驻世博的最重要的原因。

林勇：我们建筑设计本身提供了一个很好的展示设计的条件，然后这次我们做了一个展示设计理念上的突破，原来设计建筑时一楼是作为一个展示设计的场所，后来我们跟这个建筑的本体做了一个很好的融合，所以我们的这个展示从没进入建筑就已经开始展示了，像外面的水稻，然后沿着路口进去一路上的音效装置，声音，然后再到彩虹等等，实际上这些空间在原来的建筑设计上并没有作为一个展示空间，只是作为一个交通的功能，那么我们是利用了这些空间的特性，和展示的内容有机的结合在一起，这是我们很重要的一个亮点。并不是某一部分空间的展示，是高度融合的，我们的整个体验是全程的。其中比如鱼缸，其实有很多的技术攻关在里面，首先鱼缸是个异形体，没有成品，里面的鱼也经过特殊的选择。这个鱼缸本身也是我们很有代表性的一个设计理念，在一个异形的空间里面嵌入这么大体量的一个视觉要素，又

不破坏建筑本体的形式。表象上是体现一种自然生命，人类与环境的和谐共生，但解决它的展示效果来说，是有很多的技术保障和技术支持的。是自然和科技的统一。

林勇：首先是实实在在的水，水循环，水制氧，水的排污，这三大要素是制约鱼能不能养下去的关键。这些所表达的意思不外乎紧紧围绕整个建筑的生态。一种非常逼真的游动的生命，来体现乡村的这种生态。

吴屹：这个设计本身之所以能够被认可，是和我们的精心准备有关的，我们做世博会的心理准备时间很长，我们专门在前两届，特别是萨拉戈萨的世博会，专门去西班牙考察，就是为了准备参与世博会的设计，所以我们能够比较准确的把握世博会的核心，就是将理念融入到体验中去，而这种体验是与观众的一种互动。说直白点要好玩，有寓教于乐的意味，这是世博会非常重要的一个特点，不说教条主义的说教。不是强行灌输的，因为我们此前有一个充分的准备期，所以我们能很快的进入角色，里面所有的展示方式都有趣味性存在。

林勇：和周围馆相比我们的建筑设计师王澍用了浙东传统的建筑元素，采用了山水画的灵感，非常诗意。每一块瓦都是从老建筑上拆下来的，与钢筋水泥完全不同。在21世纪所有人都在玩虚拟的时候，我们玩真的，有真水稻、真草莓、真瓦、真气味、真鱼，和别处拉开距离，参观完别的场馆，到我们这里，负离子，蝴蝶飞，背景音乐，大自然的蟋蟀声、蛐蛐声，是一个崭新的感受，就觉得很舒服。我们的核心部分是天动地动，到我们这里席地而坐，可以采取躺的、卧的、趴的，随便什么姿势都可以，怎样舒服就怎样。人都走得那么疲劳了走到我们这里有这么舒服的地方，观看的是天上的影像，影像是移动的，地面起波浪，像山丘一样的，给人一种奇特的视觉享受，这是高技术的和原创的水平。还有我们的互动非常人性化，通过照片可以触摸，留下签字留言，可以把这张留言打出来，拿着这张票可以到宁波享受优惠26个景点，一种很亲民的小互动，完全是一种旅游的心态，可以把我们乡村的理念，和谐的理念一气呵成地展现出来，围绕着生态做文章，围绕着主题做概念，这是我们从头到尾的创意和构思。

## The General Concept about 2010 Expo

Lin Yong: The uniqueness of the Expo determines its position and importance in the world. Unlike the Olympic Games that is pure competition of sports, the Expo has different meaning as it possesses the function of conception, which can direct and guide the development of human society and cities in the future. The fact that China has got the privilege to host such a big event reflects China's position in the world. It will certainly drive the development of creativity. It should be regarded as an impact and a chance to study & think. After all, there is a certain gap between China and developed countries.

宁波滕头案例馆  
音效装置区  
天籁之音（二十四时节气）

Ningbo Tengtou Pavilion  
Sound effect device section  
– Heavenly sound  
(Twenty-four seasonal segments)

宁波滕头案例馆  
移动影像区  
感天之举（八百双巧手绘天）  
地动装置区  
动地之情（五百尺地动欢歌）

Ningbo Tengtou Pavilion  
Moving video section  
– Moving action  
(Eight hundred pairs of hands)  
Land movement device section  
– Endless love (Five hundred miles of land)





Lin Yong: It's the wisdom of team that drives the exhibition & concept design of Ningbo Tengtou Pavilion. This is not a work of an individual. I keep emphasizing that it should be teamwork, which is the most important factor. (Perhaps, Professor Lin's comment exactly represents the trend that Chinese design industry is getting matured.)

Wu Yi: In China designers and artists used to work alone. How can we become more competitive and integrate resources? Currently a popular method is to build a team joined by those designers sharing common values. If they participate in projects as a team, they will become much more competitive. In the past, there was nominal "teamwork" such as cooperation, association, forums, etc. But few of them are practical, feasible and persistent. I can predict such trend will last in the future: design resources will become matured through active or passive integration. Many design teams of the Expo have worked in this way. Because contemporary design requires multiple skills from different designers, one single person can hardly possess all necessary knowledge and skills. In fact, we realized the necessity of teamwork because we've seen the effectiveness and efficiency from a series of cooperation in the past. It's not just benefit that drives the cooperation. Only when each member shares common value, the team can work effectively.

Lin Yong continued: Now a lot of people come to interview me. I kept saying that the original creativity belongs to every member. As a matter of fact, the process of creation is repeated group discussions. Everyone of the core team contributed to it. It's hard to tell from whom an idea came. Everything is from the team. During brainstorming more and more members came up with new idea. The brainstorming produced a lot of concepts and plans, which were broken down into concrete tasks and assigned to team members based on individual specialty and skills. We learned from the project and this has become the pattern of our operation. Moreover, all the design works were completed under the circumstances that it seems impossible to make the job done. High pressure has forced us to improve our organizational skills and ability to deal with tough situations.

Wu Yi supplemented: It is worth to explore this phenomenon. I think it is a new trend for design profession. Now if a designer can't change himself to adapt to new situations, he might be phased out eventually. He has to face the trend.

Lin Yong: We found out that today's design reflects the combination of art and technology. Art is a starting point and leads the design; technology supports it. They depend on each other. A design without support from technology is a castle in the air and can't reach its goal. But without originality of design, there is no place to use technology. So the trend of the future will be resultant force of art and technology. That's what we felt when we worked with universities and institutes. We let engineers come to work in the team. They also need our manner of thinking and expression.

Lin Yong said, "Better City! Better Life!" is the theme of the 2010 Expo. The theme directs us to think about the development of low carbon and new energy economy for the world's future. It is a new direction influencing the life of each person. The Expo exhibits life styles of different countries and the influence of high technology upon people's life. For example, City Being Pavilion is to deconstruct cities and it is a concept of life entity. That is the main theme. All participants were working based on this.

However, Ningbo Tengtou Pavilion was assigned the Expo's fifth sub-theme "The Interaction between City and Country". As the only rural pavilion, it has only one angle to start with. Why was Ningbo Tengtou selected to attend the Expo? I think it's because Tengtou has the advantages that other rich villages don't possess. Lin Chao led our team to conduct an investigation of the village and found that the village gave priority to environment protection, ecosystem protection and harmonious development with city right from the beginning. In addition to money, it also has environment and ecosystem of nature. This has distinguished Tengtou from other villages. It started water treatment twenty to thirty years ago. The former secretary of the village said, "I didn't know any concepts. What I knew was that our village can't be dirty. We must make the environment clean. We need to do well in sanitation. Water can't be wasted and can be recycled." Then they dug for a lot of groundwater and irrigated

crops. They also did a lot of other things to protect environment. Today when everyone else began to realize the issue, he found he had made right decisions that differentiated Tengtou from others. They have insisted to follow this direction since then. Back in 1993, the village was not rich yet. Many big factories were interested in opening new factories here. If the village had selected one factory, it would solve such problems as employment, making a living and getting rich. That seemed the best opportunity and it seemed that no one would refuse it. But they did refuse it, because that could cause pollutions to environment. They have paid much attention to environment protection and for this purpose an environmental monitoring committee was set up. All projects must be scrutinized by the committee first. If it failed assessment by the committee, any project would be rejected at once no matter how much money it would bring. So I think they really did well. Should all villages follow Tango's pattern to be developed into an urban area? It's not necessarily so. Tengtou has its own issues too. There is a phase of transition. Without doubt, ecosystem and environment have to be protected. How can villages develop large-scale economy? Tengtou has successfully done this. It possesses leading enterprises

and foreign invested companies, all of which are joint-venture companies. But the village takes larger share of stock than individuals. In Tengtou, party members take benefit after others. Ordinary villagers have the highest priority to get dividends, after which it is party member's turn. Cadres are the last to enjoy the benefit. It reflects the excellent tradition and strength of the Chinese Communist Party at the level of grass roots. That's what Lin Chao found during our investigation. I was surprised by this finding. Therefore the environment and ecosystem are most important factors for the village to be selected for the Expo.



## About Details of Exhibition in the Pavilion

Wu Yi said: Our architectural design has provided a very good condition to display design. This time, we made a breakthrough in the concept of exhibition design. Originally the first floor was designed as the place of exhibition. We changed that by integrating our design with the building itself. Our exhibition has already started before you walk through the entrance. It includes caddy outside the building, audio equipments along the path and rainbow. According to the original design, these spaces had no function for display; they were just for transportation. But now we utilized their characteristics and integrated them with our contents to display, which became an important highlight of our exhibition. It's not a simple display of a disconnected piece of content. Rather, all parts were highly integrated and it's a full range experience. For instance, the fish tank contains many technology elements. It has heteromorphous shape with specially selected fishes. The fish tank is a representation of our design concept. Embedded in a heteromorphous space, such a big volume must give visitors a visual impact and can't destroy the image of building. It implies the entity of natural lives and harmony between human & environment. The effects of exhibition are supported and guaranteed by technology. It's a combination of nature and science & technology.

Lin Yong interrupted: There is water in the fish tank. Such factors as water cycle, oxygen in water and water treatment determine whether the fish can live. The implication of

that is ecology that is the essence of theme for this building. As a real form of life in swimming, the fish represents the ecology of villages.

Wu Yi continued: The recognition of the design is due to our careful preparation. We have prepared for the Expo for a long time. We visited last two Expo's, especially Expo Zaragoza, to prepare for design projects of the Expo. So we can understand the core of the Expo. That is to blend concepts in experience. Such experience should attract and interact with visitors. The interaction with visitors is very individualized. You can leave signature or messages in the touchable pictures that can be printed. With the printed ticket, you can enjoy discount if you visit the 26 scenic spots in Ningbo. It's a very individualized interaction. People come here with a mood of taking a tour. The concept of village and harmony has been displayed at one go. We elaborated on ecology and created concepts based on the Expo's theme, which is our original creativity and conception from the beginning to the end. Simply put, it must be enjoyable while educating, which is an important characteristic of the Expo. Doctrinarism and preaching must be avoided. Because we have thorough preparation, we could quickly play our roles. Every form of exhibition there has some interesting elements.

Lin Yong summarized the attractiveness of Ningbo Tengtou Pavilion and its design: Compared with surrounding pavilions, our pavilion has its own characteristics. We have architectural attractiveness. The architectural designer, Wang Shu, adopted the traditional architectural elements from East Zhejiang and integrated the inspiration of landscape painting; so it has a lot of poetic flavor. All tiles were taken from old buildings and that is completely different from steel and concrete. In twenty first century when everyone else is playing visual things we play real things like real paddy, real strawberry, real tiles, real odor and real fish, which distinguished our pavilion from other exhibitions. After you visit other pavilions, you can come here enjoying anions, flying butterflies, background music and natural sound of crickets. It is a brand new experience and will make you feel very comfortable. The core of our exhibition is moving sky & moving ground. Here you can sit, lie down, bend over, or whatever you feel comfortable with. After a tiring tour elsewhere, you finally find such a cozy place. The video in the "sky" is moving. There are waves on ground, just like hills. It will give you unique enjoyments. All of these represent the success of high technology and originality.

宁波滕头案例馆  
生态模拟墙  
生命之源（四十载水土保持）

Ningbo Tengtou Pavilion  
Ecosystem simulation wall  
— Source of life  
(Forty years of natural  
environment protection)



# World Expo Stories of Two Cities Land Art in Jiangnan Square

世博双城记

World Expo Stories of Two Cities

江南广场 地景艺术

Land Art in Jiangnan Square



杨劲松  
中国美术学院  
综合艺术系主任

Yang Jingsong

Director of Integrated Art  
Department, China Academy  
of Art

上海世博园区“江南广场”地景艺术，是由我主持中国美术学院综合艺术系创作团队倾心打造的地景艺术。创作团队为此历时一年展开了世博史、上海城市文化史、地缘图像史、以及历史传闻逸事资料的搜集分类工作。通过走访调研，与江南造船厂领导、工程师以及离退休工人人们的交谈，在查阅大量国内外纪念性与公共性艺术创作资料的基础上，拟定“光荣与梦想”作为创作主题，力求体现世博“江南广场”在地景艺术创作的文化指涉和艺术追求。

上海世博会“江南广场”地景艺术创作，是综合艺术系创作团队对“better city , better life”这一历史趋势的视觉文化解读，也是研究江南造船厂铸三朝（清代，民国，新中国）强国梦想的当地文化史料，和百余年形成的“银丝转昆仑”的创造精神，将其丰厚的地缘资源转化为地景艺术创作资源的结果。

“江南广场”是建在中国近现代工业史、城市史发祥地之“江南造船厂”原址上的主题性广场。是一片拥有丰厚历史资源的非凡之地。也是一处展现于塑造上海国际化都市形象，体现海纳百川的文化平台。“光荣与梦想”作为整体创作的主题，其理念产生于我们对江南广场实地文化研究和社会考察中，即在尊重历史，重视文化传承的核心价值过程中，提振中国文化原创力和表现力；也产生于整个创作团队对世界文化格局的分析研究中，即在“艺术介入生活”的方式上采用视觉文化流通传播的通识方式，但前提条件是强调作品的独特生长环境，摒弃模仿与挪用习气。也在艺术创作的形态上力求包容不同文化阅读方式的特殊性。倡导本土资源与地缘文化理念含融在“互动与共生”的公共空间中。

江南广场艺术创作团队由十一人组成，在参与评审的公示性展览中，展出了十五个创作方案和九件模型小稿，分别围绕“传承与发展”、“城市与生态”、“互动与共生”的创作主旨，紧扣“人文、科技、生态”的世博理念，凸显在地文化资源跨域融合的视觉文化特征，昭示着“和谐”是今天人类共同主题的长远意义。获得专家及上海市民的普遍好评，上海文汇报、东方早报、上海世博期刊、以及一些英文版的地方报纸和电视台、各大门户网站进行了广泛报道和评论。最终审定了七件作品为江南广场永久留存作品，它们分别是杨劲松的《迁徙2010》、《梦想·摇篮·145》、施慧的《历史的浮标》、管怀宾的《时光之旅》、邱志杰的《洋务运动纪念碑》、胡辉的《驾云》、李沙的《舟影》。

## Glories and Dreams -- On-site Public Art at Jiangnan Square



The Land Artworks of Jiangnan Square at the World Expo Shanghai are masterpieces of the General Art Department, China Academy of Art managed by me. The team spent one year on collecting the historical data about the Expo and cultural histories and historical images of Shanghai, and doing research on anecdotes to prepare for the project. After having interviews with the leaders, engineers and retired workers of Jiangnan Shipyard and collecting a lot of information about local histories and public arts, the team chose "Glories and Dreams" as the subject to illustrate the cultural implication and artistic pursuit of Jiangnan Square for the World Expo.



作品: 迁徙2010  
作者: 杨劲松

Work: Migration 2010  
Author: Yang Jingsong

作品: 洋务运动  
作者: 邱志杰

Work: Westernization Movement  
Author: Qiu Zhijie

The Land Artworks of Jiangnan Square are visually cultural interpretation of the creative team of the General Art Department on the historical trend of "Better city, Better life". They are also results derived from studying the local cultural and historical records of Jiangnan Shipyard when it worked to realize the dreams of the three eras (Qing Dynasty, the Republic of China, and the People's Republic of China), the creative spirit formed over one hundred years, and its rich regional resources.

Serving as a platform to display the international metropolis to the whole world now, Jiangnan Square is a theme square built on former Jiangnan Shipyard, which is the birthplace of modern Chinese industry and the city itself also a site with abundant historical resources. The subject of the whole creation was formed during our on-site cultural investigation and social studies; we want to show our respect to history and traditional Chinese culture and enhance the power of original creation

and expressive force of Chinese culture. It was also formed in the analysis and study of the whole team about the cultures of the world, which means that the common methods of visual culture are used through the idea of "arts in life" under the conditions of emphasizing unique environment for the artwork and abandoning the habit of imitation and borrowing. In artwork creation we do our best to include contents for people with different cultural backgrounds to enjoy and let the local resources "interact and coexist" with other cultures and ideas in the public space.

作品: 舟影  
作者: 李沙

Work: Boat Shadow  
Author: Li Sha







作品：梦想·摇篮•145  
作者：杨劲松

Work: Dream, Cradle and 145  
Author: Yang Jingsong



作品：时光之旅  
作者：管怀宾

Work: Travel of Time  
Author: Guan Huaibin



作品：驾云  
作者：胡辉

Work: Driving Cloud  
Author: Hu Hui

The team of 11 artists provided 15 schemes and 9 models to take part in the public show and appraisal. They focus on the themes of “Inheritance and Development”, “City and Ecology” and “Interaction and Coexistence” and follow the ideas of “Culture, Technology and Ecology” proposed by the World Expo, display the visually cultural characteristics of cross-regional integration of local cultural resources and indicate the profound significance of the fact that the harmony is the common goal of human beings. The artworks were appreciated by many experts and local citizens and widely reported and commented by many newspapers, TV stations and gateway websites including Shanghai Wenhui Newspaper, Dongfang Daily, Expo Shanghai 2010 Journal and so on. The 7 artworks selected to compose permanent

artworks of Jiangnan Square are Migration 2010 and Dream•Cradle•145 by Yang Jingsong, the Buoy of History by Shi Hui, the Tour of Time by Guan Huaibin, Monument for Westernization Movement by Qiu Zhijie, Riding a Cloud by Hu Hui and the Shadow of Boats by Li Sha.

作品：历史的浮标  
作者：施慧

Work: Historical Buoy  
Author: Shi Hui



# World Expo Stories of Two Cities Creativity Makes the World Expo Wonderful

## 世博双城记

World Expo Stories of Two Cities

### 创意，让世博更精彩 /

Creativity Makes the World Expo Wonderful



中国美术学院  
创意产业发展公司总经理

中国美术学院  
科研创作处副处长

余伟忠

Yu Weizhong

Vice Director of Dept.  
of Science and Creation,  
China Academy of Art

GM of China Academy  
of Art Creative Industry  
Development Company

●● 中国美术学院是如何在众多竞争对手中脱颖而出，参与世博会项目的意义何在？

●● 2010年上海世博会正吸引着来自世界的目光。中国美术学院在许江院长和宋建明副院长的亲自策划和具体指导下，我院参与了本次世博会中城市生命馆（主题馆）、浙江馆、杭州馆、宁波馆、中国馆•贵宾厅的场馆设计、艺术品陈设；上述相关场馆的影视拍摄和多媒体制作，“江南广场”地景艺术、沿江景观带雕塑等十多个项目的设计创作。中国美术学院创意产业发展公司参与了上述项目多数项目的创意设计管理运营。成为参与上海世博会场馆设计、展示和公共艺术创作最多的单位之一。

●● 几乎每个世博项目的竞争都是一场“持久战”。以杭州馆为例：2008年初，上海世博局向全球招标“城市最佳实践区”优秀案例。我院周刚教授领衔设计的杭州馆概念方案在全球106个城市自荐、上百个国际组织推荐，历经国际遴选委员会层层评审，杭州“五水共导”案例从200多个案例中脱颖而出，入选城市最佳实践区“可持续城市化”领域展馆。概念方案中标后，杭州市又在全国范围内筛选十家设计和施工单位，经过半年考察进四强，直至2010年1月，经专家组反复评选确定我院创意公司为最终中标机构。杭州馆竞标过关斩将历时两年，前后设计创作七稿，我院教授、设计师和研究生等40多名专业人员参与设计创作。

●● “筚路蓝缕，以启山林”。中国美术学院世博场馆设计，在竞争中胜出，在争论中定稿，在汗水中成型，在赞誉中倍感自豪。尤其是在城市生命馆这一主题馆中唯一由中国人主持设计的13000米大场馆。通过参观活力车站、循环管道、城市广场、生活街市各展厅，感悟“城市如同一个生命活体，城市生命健康需要人类共同善待和呵护”的主题，引发人们对地球家园的重新思考。我院千余名师生跨学科合作，历时3年艰辛在征战世博中凝练而来的“追求卓越，拒绝平庸”，为荣誉而战的参与世博精神。进一步团结师生，鼓励士气，拼出自信。为艺术创意跨科技、跨经济，找到实践样本。夯实理论基础，为我院践行政、产、学、研一体化发展提供持续动力。

●● “创新，是世博会的灵魂”，中国美术学院在上海世博会设计项目中在创意设计中做了哪些探索和突破？

●● 诚如所言，创新始终贯穿于我们参与的每项世博项目中。以浙江馆的外围“竹立方”为例，以合金材料构成竹子本身，内藏能变换6800多种色阶的节能LED光源，可随时从竹子的枯黄直至翠绿，反映四季更替、生生不息的精神；以特殊材料独立研发的投影显影液作为投影屏更是前所未有的创新，随着剧场不断演变而从“水面”升降的浙江景观模型和目前世界最大的立体光栅画以及场馆主题影片，多角度综合反映浙江馆“幸福城乡，美好家园”的主题定位。多维的表现，天衣无缝的配合令观众叹为观止。浙江馆的优异表现超越了人们对展示方式的想象，成为省市区联合馆中观众排队等候时间最长的场馆之一。

●● 列举几项专利材料来说，物理学表明，光遇到液体会产生折射，针对这个问题，我们经过了大量的研发与实验。“成像液”打破了水这个介质不能成像的惯例，也是体现创意主题的关键与核心技术。“模型材料”是一个液面升降无痕技术，使观众视觉上产生的错觉，不知道碗里物体的虚实。投影上使用了双逻辑曲面投影技术和异形投影界面，打破了人们对常规投影的认识。观众平台升降，由于场馆特殊要求地面不能下挖，观众升降平台采用无基坑铰链式升降系统。此系统的优势，与其地面保持平行且非常平稳，观众难以分辨此平台在上升还是碗在下降。影像、实物、声音、气味等综合媒体表现方式，给观众带来视觉、触觉、嗅觉、听觉上的综合视听感受。

●● 宁波滕头案例馆中，在场馆外种植水稻；在庭院中种植草莓；在鱼缸中伴生水生植物；在屋顶实施垂直绿化。各种低碳环保举措，印证“一个了不起的村庄”的绿色实践。在“天动地动”体验厅，随影片内容不断隆起和传递的气囊，同样是设计师和专业工程人员历时7个月研发创新的成果。正在观众体验时，发出的惊叹和欢笑声，是给予创意者最好的回报。我们正在准备相关材料，将本次世博项目中的创新成果申报国家专利。



●● 在世博会设计工作中，遇到最大的难题是什么？经历世博有了从一开始的“旁观者”身份，到现在“创作者”身份，对于世博有了哪些更新的理解？

●● 首先，创意的天马行空在真正落地攻关阶段成为设计师们的必须攻克的难关。能否坚持创意，顺利实施，决定了项目的精彩程度直至成败。我们为此专门邀请众多科研机构和大型企业共同研发，整合资源成为大家的共识。只要有一线实现创意的希望，就不惜付出百倍的努力，创意设计日以继日地泡在实验室和车间，变身工程师和技术工人一项一项地将绝佳的创意将旁人看来异想天开的事情变成现实。

●● 其次，在设计管理过程中，如何使得设计师和业主方顺利的达成一致并且高效率的实施设计意图，是一项重要的挑战。设计组织的绩效是需要扎实有效的管理工作为基础的，而有效管理不外乎把组织中有效的力量以最小的代价激发出来，向着既定的目标前进。在这之中，我院“和而不同，多元互动”的学术理想，师生的团队精神、强大的执行力发挥着重要的作用。中国美术学院创意产业发展公司在世博项目策划组的指导下，积极做好把关、服务、创新工作。坚持实现目标的原则，以人为本的原则，加强沟通、适度管理，保证各项工作顺利推进。

在投入世博项目的创作过程中，真正应验古人“书上得来终觉浅，绝知此事要躬行”的至理名言。从关注了解世博会的意义和历史开始，许江院长、宋建明副院长等学院领导2000年参观考察德国汉诺威世博会；2005年组织学科带头人参观考察日本爱知世博会；2008年带领参与2010上海世博会主创人员考察西班牙萨拉戈萨世博会，直至历时三年亲身投入世博会，其中克难攻坚、屡败屡战，自我加压的苦处难与君说，与国际同行同台竞技，灵感来袭，突破瓶颈的喜悦妙不可言。设计师们感慨良多，甚而发出“珍惜生命，远离世博”的调侃，深刻体会世博会蕴含的创新、进取、和平精神。正如许江院长所言“世博不仅是‘视博’，也是‘思博’，从强调展示的平台转化为人类对共同未来和谐理想的思考。从而在更高的起点上团结起来，共建地球家园，这是世博会更重要的意义所在。”

●● 参与世博会后对创意公司来说最大的收获是什么？世博会后将带来中国会展行业进而中国经济发展带来怎样的影响？

●● 中国美术学院创意产业发展公司参与上海世博会的两年多时间里，无论对企业和设计师们，最大的收获无疑就是切身体会惟有创新才是推进人类文明前进的原动力。创新是公司 and 员工成长的目标和出发点。在与市场各企业机构合作竞争中进一步明确高品质、高效率、高回报作为创意公司企业宗旨的重要性和必要性。践行“创意改造世界”引领企业核心价值观的自觉性。

●● 我院创意公司成立于2008年，以来自中国美院艺术院校的毕业生为主体，以“创意改变世界”的理念和价值观。创意公司员工由充满创意和活力，共青团中央授予公司“青年就业创业见习基地”称号。和他们在以一起创意地工作，是我最大的快乐和前进的动力。我们信心满满，通过优厚待遇，成长空间，阳光能量吸引优秀人才聚集创意公司。“行成于知，行胜于言。” 创意公司在参与上海世博会设计实践过程中，证明了新兴创意产业的锐气和智慧，并由此带来一系列充满信任的订单。华为深圳总部、杭州市民中心等大型空间、景观设计项目纷至沓来。我认为世博后效应将深刻介入中国展览展示设计行业以至人们的日常

生活中。优秀外国馆的主题演绎，理念创新、技术创新和最新成果运用将直接使得中国会展业迅速前进五至十年。将使日益升温的区域城市会展中心竞争白热化，使会展设计业在创意产业中占有前所未有的优势地位并影响高层决策者进一步重视会展业推动经济特别是转型升级过程中发挥的重要作用。

●● 会展业的春天挟上海世博会东风如约而至。我们认为长达159年历史的世博会，不仅是人类创意、文化、科技的盛会，更是人类永不停息的进取精神的体现，是深刻影响人类生存状况和引领人类走向何方的文明曙光。

世博会工作会议

World Expo Working Meeting



How did China Academy of Art become a winner in the competition and what is the significance to take part in the World Expo?

2010 World Expo Shanghai is certainly attracting attention from the world now. Under the leadership of President Xu Jiang and Vice President Song Jianming, China Academy of Art took part in architecture design, exhibit design, video program shooting and multimedia production of many pavilions including Urban Life Pavilion, Zhejiang Pavilion, Hangzhou Pavilion, Ningbo Pavilion and VIP salon of China Pavilion, land art creation of Jiangnan Square and sculpture creation along the Huangpu River etc. Being involved in creative design and management of many of the above mentioned projects, China Academy of Art Creative Industry Development Co., Ltd. was one of the institutions that provide the most designs, exhibits and public arts for the World Expo.

Almost all of the bidding for World Expo projects lasted for a long time. Take Hangzhou Pavilion as an example, when the World Expo organizer invited the public to bid for “best urban practice pavilions” at the beginning of 2008, the conception scheme of Hangzhou Pavilion designed by a team led by Professor Zhou Gang of China Academy of Art was one of the winners from more than 200 candidates of the world. Recommended by over 100 international organizations, Hangzhou Pavilion finally won a pavilion in

the area of “sustainable urban development” of “best urban practice pavilion” after being evaluated by the international evaluation committee for many times. After the conception scheme won the competition, Hangzhou chose 10 design and construction companies in the whole country as candidates for implementation, 4 companies were left as finalists to compete for the project. In January 2010, our company finally won the project of Hangzhou Pavilion after making 7 creative designs in two years. A team of 40 artists including professors, designers and graduate students of China Academy of Art took part in the creative design.

Breaking new paths in art exploration, the designers of China Academy of Art won in competitions, made decisions in discussions, created models through handwork and felt pride in creation. Especially, the Urban Life Pavilion designed by a team let by a Chinese artist has a total area of 13000 square meters. Through visiting the energy station,

circulation pipe, city square, life market, one can understand its theme “the city is a living body and we need to take good care of it to keep it healthy” and think how to protect the earth on which our homes stand. Over a thousand teachers and students of China Academy of Art worked for 3 years to “pursue excellence and refuse mediocre” in the World Expo projects, and they worked for the honor and displayed the World Expo spirit. The projects have further united and encouraged the teachers and students, gave them confidence, and made them work harder on basic theories and creative ideas based on modern technologies. They also have provided power for the sustainable development of China Academy of Art in politics, industry, education and research.

Creativity is the soul of the World Expo, What are the explorations and breakthroughs made by China Academy of Art in the World Expo projects?

It is true that creation is everywhere in all the World Expo projects in which we are involved. Take Zhejiang Pavilion “Bamboo Cubic” for example, the bamboo is made with alloy material with energy-saving LED lights that have 6800 different colors. The change of bamboo color from yellow to green can reflect the circle of the 4 seasons and the spirit of life. The special liquid for projection is a complete innovation. The ascending and descending models of Zhejiang views, the largest 3D grating pictures and the theme video program displays the theme of the pavilion “happy city and town, poetic and picturesque home” from multiple angles. The multi-dimensional show and seamless connection make the visitors surprised. With outstanding ways of display that are beyond people’s imagination, Zhejiang Pavilion has become one of the most popular pavilions in the section for provincial pavilions.

I would like to talk about some patented technologies here. According to principles of physics, light will refract when it meets liquid. We did a lot of experiments to develop a new liquid to break the tradition that liquid can not be used to project images, which was the key technology for the creative idea. The models are moved with seamless technology so it is difficult for the audiences to tell if the things in the bowl are real or visual. The “dual-logic curved surface image” technology and the non-traditional interface for projection break the audiences’ general understanding of regular projection. The audience platform has a gemel lifting system without a base pit, because no digging is allowed inside the pavilion. The advantage of this system is that it is parallel with the floor and it is so stable that it is difficult for the visitor to tell if the system is going up or down. The comprehensive effect with video program, real articles, sound and fragrance can give visual, touching, smelling and listening pleasure to the audiences.

In Ningbo Tengtou Pavilion, rice is planted outside, strawberry is planted in the garden, water plants are plated in the fishbowl, and bushes are planted on the roof. All the low-carbon environment protection measures display the green practices of the outstanding village. In the experience hall called “moving heaven and earth”, the pressure of air chambers can change with the contents of the movie. This is a creative project designed and made by professionals after 7 months of hard work. The exclaims and sounds of laughter of the audiences are the best rewards to the creators. We are preparing related materials to apply for national patents for the creative projects in preparation for the World Expo.





What is the biggest difficulty in designing World Expo projects? Your identity has changed from a visitor to a creative designer of the World Expo, what are your new ideas about the World Expo now?

First of all, the most difficult period in doing the creative projects is implementation of creative ideas through design. The final effect of creative projects depends on successful implementation of the original creative ideas. Therefore, we invited many research institutions and large enterprises to do research and development together with us, integrating all the useful resources has become a common sense. As long as there was a one percent hope to realize the creative idea, we did not hesitate to put one hundred percent of our efforts. The creative designers worked in the labs and workshops day and night, and they worked together with technical workers to realize the creative ideas that are beyond people's imagination one by one.

Secondly, it is a challenge to coordinate the designers and project owners and realize the planned goals in the design management process. The performance of a design organization is based on practical and effective management, which means using the smallest cost to stimulate the most effective power of the team for the final

goal. In this process, the academic ideal of China Academy of Art "different things in harmony, multielement interaction", the teamwork spirit of the teachers and students and the powerful execution ability of China Academy of Art all have had very important functions. The creative industry development company of China Academy of Art did a great job in planning, check, service and innovation of the World Expo projects. Following the principle of realizing customer goals and the human-oriented principle, the company strengthened communication and management to ensure smooth progress of all the projects.

The creation process of the World Expo projects really reflects the wisdom of the old Chinese saying that "what is leant from books is superficial; it is necessary to practice to realize complete understanding". Beginning with attention on significance and history of the World Expo, the leaders of China Academy of Art including President Xu Jiang and Vice President Song Jianming visited 2000 Expo Hanover, and took delegations to visit 2005 Expo Aichi and 2008 Expo Zaragoza. For three years, the artists

have overcome many difficulties and tried new ways after countless failures in realizing the creative ideas. They understood that they were competing with rivals from all over the world on the same stage, enjoyed the moments when new ideas came into their minds after unsuccessful tries. Understanding the spirit of creation, diligence and peace of the World Expo, the designers had too much feelings and emotions about their projects and even joked that "cherish life and keep away from the World Expo". Just like President Xu Jiang said, the World Expo is also a visual expo and an idea expo, and it has changed from a platform to show creations into consideration about common ideals of human being, uniting all countries of the world to create a common hometown on earth, which is a more important task of the World Expo.

What is the biggest gain of the creative company in doing projects for the World Expo? What effect will the Expo bring to the exhibition industry and economic development of China?

In the two years of participation in the 2010 World Expo projects, the biggest harvest of China Academy of Art Creative Industry Development Co., Ltd. and its designers is that we have deeper understanding of the power of creation that has been promoting human civilization. Creation is the goal and starting point of the creative company and employees, and they should understand the importance and necessity of high quality, high efficiency and high reward in market competitions and cooperation with enterprises and institutions, and work to realize the core enterprise value of "creation changes the world".

Established in 2008, China Academy of Art Creative Industry Development Co., Ltd. is mainly composed of graduates from China Academy of Art and it implements the idea and value of "creation changes the world". With enthusiasm and energy for creation, the company has been awarded "Youth Base of Employment, Venture and Practice" by the Central Committee of the Chinese Communist Youth League. It is my pleasure to work on creative projects together with them. We are very confident and we use good benefit, growth space and positive atmosphere to attract outstanding elites. "Action is successful because of knowledge and action is stronger than word." In doing design projects for the World Expo, our creative company has proven that we have the energy and wisdom to lead the new creative industry, and we have won many orders with complete trust, such as view design of Huawei Headquarters in Shenzhen and Hangzhou Citizen Center. I believe that the post effect of the World Expo will greatly affect the exhibition design industry of China and even people's daily life. Application of the themes, ideas, technical innovations and the most advanced technologies of the excellent international pavilions will push the Chinese exhibition industry forward

各级领导参观世博会现场  
Leaders of Different Levels Visiting the Pavilions of the World Expo

for 5 to 10 years. The competitions of the regional exhibition industry will become very intensive, and the exhibition design industry will take a large share of the creative industry and affect the local leaders' decisions about using the exhibition industry to promote regional economic development and economic structure upgrade.

The spring of the exhibition industry has come with the east wind of the World Expo. We think that the World Expo with 159 years of history is a party of human creation, culture and technology, a reflection of the enterprising spirit of human being and a civilization light that affects people's life and guides people towards a bright future.

浙江省参与中国2010年上海世博会  
新闻发布会

Press Conference on Zhejiang  
Province's Partipation in World Expo  
2010 Shanghai China



中国美术学院世博会工作组现场讨论

On-site Discussion of the Teams from  
China Academy of Art



上海世博园区夜景

Night View of Shanghai Expo Park





公司外景照片

company outdoor scene picture

●● 中国美术学院创意产业发展公司是一家致力于发挥中国美术学院强大的学科和人才优势，艺术结合创意，充分挖掘其创造潜力，为杭州市打造全国文化创意产业中心，实现政、产、学、研高度结合而成立的富有时代特征和充满活力的创意机构。

●● 公司整合中国美术学院所属的优秀创意团队，聚集了一大批充满激情的创意新锐，依靠自身的专业优势，不断地在设计中擦出创意的火花，在创意产业发展领域迅速崛起。

公司作为中国美术学院和杭州市政府战略合作的纽带单位，参与了杭州市白马湖生态创意城、杭州市西湖创意谷、杭州市凤凰·创意国际、杭州市中山路综合保护与有机更新项目、杭州市中山路公共艺术精品长廊、杭州市南宋御街·中北创意街区整体发展规划、杭州市中山南路有机更新概念规划、杭州市地铁一号线形象一体化设计、杭州市户外广告形象系统、杭州市公交（六合一）服务系统、杭州交通设施美学与信息化系统规范导则、杭州市城市空间视觉形象一体化设计以及钱江新城信息传达系统项目等提升杭州城市形象的项目运作。

在杭州市建设“生活品质之城”，打造全国文化创意产业中心战略的实施过程中，积极参与策划运作了2007年至2010年的中国杭州文化创意产业博览会。此外，公司积极与国内外创意、艺术领域机构展开多层次、宽领域的交流合作，成功举办了“2009白马湖艺术节”、“2009白马湖创意主张”、“2010白马湖艺术节”、“青年艺术家发现计划”等艺术活动，为发展本地创意产业引智、引资，积极扶植具有

发展前景的创意企业和个人。同时，公司重视对知识产权的认定保护和开发运用，对形成良好的创意产业市场氛围和发展环境起到了推动和示范作用。2010年上海世博会，中国美术学院创意产业发展公司整合学院力量，主要承担了中国馆贵宾厅的设计、艺术品创作和陈设，城市生命馆的场馆设计、电影拍摄，城市最佳实践区内杭州馆和宁波馆的场馆设计建设等八项重要工作。此外，公司在2010年还承包了华为深圳总部基地室内设计和艺术品创作等项目。

●● 中国美术学院创意产业发展公司作为新兴创意企业，以“创意改造世界”为企业理念，充分利用其地缘、政策和资源的三大优势，正在朝着成为创新能力强大，创意理念先进，行业技术一流，专业人才汇聚，产权保护严密的一流创意企业目标不断前进。在全省实施“创业富民、创新强省”战略和杭州市建设全国文化创意产业中心战略过程中，我们将开拓创新，不懈努力，在全省乃至全国的创意产业发展浪潮中发挥更大作用，做出突出贡献。

## China Academy of Art Creative Industry Development Company



公司外景照片

company outdoor scene picture



公司内景照片

company indoor scene picture

China Academy of Art Creative Industry Development Company is a creative enterprise committed to exerting the powerful academic and personnel strength of China Academy of Art, combining art with creativity and exploring the creative potential. We were founded for the purpose of building Hangzhou to a national cultural and creative industrial center and integrating government, businesses, academies and research institutes.

We integrated outstanding creative teams of China Academy of Art and assembles a large group of passionate creative persons. Depending on our professional strength and by presenting creative sparks, we are rising rapidly in the creative industry. As a tie in the strategic cooperation between China Academy of Art and the municipal government of Hangzhou, we participated in the projects enhancing the image of Hangzhou, including White Horse Lake Creative Eco-City, West Lake Creative Valley, Phoenix Creative International, Comprehensive Protection and Sustainable Innovation of Zhongshan Road, Gaogao Art Gallery in Zhongshan Road, Integrated Development Plan for Zhongbei Creative Blocks in Imperial Street of the Southern Song Dynasty, Conceptual Plan for Sustainable Innovation of S. Zhongshan Road, Integrated Design for the Image of Metro Line 1 of Hangzhou, Outdoor Advertisement Image System of Hangzhou, Public Transportation (six in one) Service System of Hangzhou, Guideline for the Norm on

Traffic Facilities Aesthetics and Information System, Integrated Design for Visual Image of Urban Space of Hangzhou, and Information Transmission System of Hangzhou New CBD. During the process of building the City of Quality Life and the process of carrying out the strategy of creating a national cultural and creative industrial center, we participated in, planned and operated China (Hangzhou) Cultural and Creative Industry Expo from 2007 to 2010. In addition, we also actively exchange information and cooperate with creative and art institutions at home and abroad in various levels and broad areas. We successfully held 2009 White Horse Lake Art Festival, 2009 White Horse Lake Creative Ideas, 2010 White Horse Lake Art Festival and Young Artists' Discovery Plan to attract competent people and capital for local creative industry and support promising creative companies and individuals. Meanwhile, we attach importance to the certification, protection, development and application of intellectual properties, promoting and acting as a model for the formation of a good market atmosphere and development environment for the creative industry. In the World Expo Shanghai 2010, China Academy of Art Creative Industry Development Company integrated the academic strength and participated in eight important tasks including designing for, the creating and display for artwork, designing for City Being Pavilion and related video shooting, the designing and constructing

for Hangzhou Hall and Ningbo Hall. What's more, the company took on the interior design and artwork creation for Shenzhen-based Huawei Headquarter in 2010.

As an emerging creative company, based the enterprise conception "Creativity Changes the World", China Academy of Art Creative Industry Development Company makes full use of its regional, policy and resource strengths and advances towards the goal of being a top creative enterprise that has powerful innovative ability, advanced creative ideas, first-rate technology in the industry, assembles professionals and protects properties tightly. During the process of carrying out the strategy of "enterprising and innovation" in Zhejiang and the strategy of building Hangzhou to a national cultural and creative industrial center, we will be exploring, innovative, strive hard, play a more important role and make more contributions in the development of the creative industry in Zhejiang and China.







## 品牌财富\_080///

Brand Wealth\_080///

## 创意杭州 品牌天堂\_082//

Self-Expression of Jiang Nan Bu Yi (JNBY)\_082//

## 江南布衣\_086//

Self-Expression of Jiang Nan Bu Yi (JNBY)\_086//

## 年轻时尚的外婆家\_094//

Young and Fashionable Grandma's Kitchen\_094//

## 城市的基石\_102//

Foundation Stones of Cities\_102//

## 公共服务 创意民生\_118//

Serving People with Creative Public Service Project\_118//

## 厚积薄发 重在创意\_128//

Make Preparation for Fast Development and Emphasize Creation in Work\_128//

## 细节决定经典\_136//

The Devil is in the Details\_136//

## 浙江美术馆——西湖边的艺术殿堂\_146//

Zhejiang Art Museum——an Art Palace Beside West Lake\_146//

## 创意改造 品质杭城\_164//

The Devil is in the Details\_164//

## 中北创意街区——嘉瀚堂、海燕手工坊、唯艺\_172//

Zhongbei Creative Block -- Jiahantang, Haiyan Handwork Mill, Weiyl\_172//

## 文博记忆\_186///

Memories about the Cultural Expo\_186///

## 创意城市•设计未来\_188//

Design of Creative City for the Future\_188//

## 传媒影视馆\_196//全民3D\_196-/数字化的未来-看得见的梦想\_202-//

GM of West Lake International Expo Co., Ltd.\_196// Popularization of 3D\_196/ Digital Future, Visible Dream——202/

## 设计交流馆\_210//中国美术学院\_210/浙江大学\_220/杭州师范大学\_226/

Design Exchange Pavilion\_210/ China Academy of Art\_210/ Department of Industrial Design of Zhejiang University\_220/ Fine Arts School of Hangzhou Normal University\_226/

## 印文化博物馆\_232//

Seal Culture Museum\_232//

## “创意杭州”工业设计大赛\_248//

“Creative Hangzhou” Industrial Design Competition\_248//

## 西湖创意市集\_256//

Idea Mart SIW\_256//

## 2010杭州文化创意地图\_270//

Map of Hangzhou's Cultural & Creative Industry in 2010\_270//

## 后记///

Epilogue///

## 建筑的基石\_102// 建筑设计中探寻文化创意\_110//

Exploring Cultural Creativity in Architectural Design\_110//

## 公共服务 创意民生\_118//

Serving People with Creative Public Service Project\_118//

## 厚积薄发 重在创意\_128//

Make Preparation for Fast Development and Emphasize Creation in Work\_128//

## 细节决定经典\_136//

The Devil is in the Details\_136//

## 浙江美术馆——西湖边的艺术殿堂\_146//

Zhejiang Art Museum——an Art Palace Beside West Lake\_146//

## 创意改造 品质杭城\_164//

The Devil is in the Details\_164//

## 中北创意街区——嘉瀚堂、海燕手工坊、唯艺\_172//

Zhongbei Creative Block -- Jiahantang, Haiyan Handwork Mill, Weiyl\_172//

## 文博记忆\_186///

Memories about the Cultural Expo\_186///

## 创意城市•设计未来\_188//

Design of Creative City for the Future\_188//

## 传媒影视馆\_196//全民3D\_196-/数字化的未来-看得见的梦想\_202-//

GM of West Lake International Expo Co., Ltd.\_196// Popularization of 3D\_196/ Digital Future, Visible Dream——202/

## 设计交流馆\_210//中国美术学院\_210/浙江大学\_220/杭州师范大学\_226/

Design Exchange Pavilion\_210/ China Academy of Art\_210/ Department of Industrial Design of Zhejiang University\_220/ Fine Arts School of Hangzhou Normal University\_226/

## 印文化博物馆\_232//

Seal Culture Museum\_232//

## “创意杭州”工业设计大赛\_248//

“Creative Hangzhou” Industrial Design Competition\_248//

## 西湖创意市集\_256//

Idea Mart SIW\_256//

## 2010杭州文化创意地图\_270//

Map of Hangzhou's Cultural & Creative Industry in 2010\_270//

## 后记///

Epilogue///

## 硅谷给我们的启发\_156//

Enlightenment from Silicon Valley\_156//

## 心灵感验区\_260//About Runben Mind Experience Field\_262/

The Source of Creativity is Mind\_260//About Runben Mind Experience Field\_262/

# Brand Wealth Creative Hangzhou is a Paradise for Brand Creation

品牌财富

Brand Wealth//

创意杭州

品牌天堂

Self-Expression of Jiang Nan Bu Yi (JNEY) //

从20世纪90年代中期开始，我国政府提出了经济增长方式由粗放型转变为集约型的问题。伴随着十多年来改革开放的步伐，中国经济正艰难而又曲折地进行着脱胎换骨的整体转型。2008年以来所发生的百年一遇的世界金融危机，给我国经济生活带来了巨大的影响和冲击，充分显露了前期我国经济快速增长中所积累的深层次的矛盾和问题，也充分说明了我国经济整体转型的必要性。文化创意产业正是智慧型经济中的“佼佼者”，它的低能耗、高效益，特别符合我国的人口多、人均资源少的特点，发展文化创意产业将会给中国社会带来一次新的产业革命。

2007年，杭州市委、市政府做出打造全国文化创意产业中心的重大决策；2008年，市委、市政府提出，杭州要倾力打造全国文化创意产业中心。如同过去一次次事关产业的战略决策一样，打造全国文化创意产业中心，从此成为杭州这座城市的光荣和梦想。令人振奋的是，不久前由国务院正式批准实施的《长江三角洲地区区域规划》，也将“杭州建设全国文化创意中心”的表述列为杭州城市发展功能定位的重要内容之一。这意味着，打造全国文化创意产业中心已经由杭州的地方性战略升格为国家级战略目标。杭州文化创意产业，他们有的已是知名企业、有的初具规模、有的正在发展壮大，我们希望通过对他们的介绍让读者了解到杭州的文化创意产业的前行轨迹。

根据笔者的认真调研及编委会专家的建议，我们在这里把代表杭州生活品质的“衣、食、住、行、用、玩、赏、商”作为观察杭州文化创意产业的切入点。试图通过对每个门类的代表企业领导交流和探讨，了解杭州的文化创意产业的现在、未来。采访中他们对杭州市的文化创意产业发表各自独特的见解，并对本行业的未来发展趋势进行了大胆的分析、预测；虽然中国经济的发展并不总是一帆风顺，在前进的道路上充满挑战，但杭州创意人才多都对企业对未来充满信心。

杭州市近年来一系列政策举措的推出，已经成为推动杭州文化创意产业发展的强劲动力——完善对文化创意产业的财政投入政策，设立文化创意产业专项资金每年1.5亿元，并逐年递增；对文化创意产业实施税收优惠政策，发布《关于扶持创意产业发展的税收政策》；投资融资扶持政策方面，支持引导金融机构、担保机构等为文化创意产业提供融资服务下，优先给予文化创意产业短期租赁方式使用现有存量土地；人才建设政策上，特别从市人才专项资金中安排一部分，用于文化创意产业人才的培养、引进等……

在众多的政策推动下，截止今年二季度末，杭州市文化创意产业限额以上企事业单位资产总计达3393.33亿元，同比增长15.5%；上半年共实现收入891.94亿元，同比增长26.6%……雄厚的经济基础、良好的创业环境，以高校为依托的公共知识平台。优美的环境加上深厚的文化底蕴，使文化创意产业在在杭州风生水起。其中杭州十大文化创意产业园；白马湖生态创意城、西湖创意谷、之江文化创意园、西湖数字娱乐产业园、运河天地文化创意园、杭州创新创业新天地、创意良渚基地、西溪创意产业园、湘湖文化创意产业园、下沙大学科技园，集聚了大批文化创意企业，孕育了一批产业龙头。在此基础上中北创意街区、浙窑陶艺公园、富义仓、177创意园、山南国际设计创意产业园等新兴的创意产业园，也为杭州输出了大量高产值、高声誉的品牌企业，特别是中国美术学院与西湖区政府合作的位于之江国际旅游度假区的中国美院国家大学科技（创意）园，为杭州乃至全国文化创意产业发展探寻了新的发展思路。

在本章节中，笔者将介绍不同层面，不同类型的杭州文化创意产业，他们有的已是知名企业、有的初具规模、有的正在发展壮大，我们希望通过对他们的介绍让读者了解到杭州的文化创意产业的前行轨迹。



The central government of China put forward the suggestion to change the economic growth model from extensive mode to intensive mode in the mid 1990s, and the Chinese economy has been in the hard process of complete transformation in over a decade of continuous reform and opening to the outside world. The financial crisis in 2008 had a huge impact on the economic development of China and many of the hidden contradictions and problems accumulated in the fast economic development of the previous years began to surface, which also explains the necessity of complete transfer of the economic growth model. The cultural and creative industry is the best choice in wisdom-based industries, and it is especially suitable for China, which has big population and little per-capita resource, because of its characteristics of low energy consumption and high efficiency. The cultural and creative industry's development will bring a new industrial revolution to Chinese society.

In 2007, the Hangzhou Committee of CCP and the Hangzhou Municipal Government made an important decision to develop a national cultural and creative industry center. In 2008, they formally launched creation of a national cultural and creative industry center. As a result, it became the glory and dream of Hangzhou to create a national cultural and creative industry center, just like the effect of any other strategic decisions of the city. The exciting news is that the content of building Hangzhou into a national cultural and

creative industry center is clearly expressed in the "Yangtze River Delta Regional Planning" approved for implementation by the State Council, which means creating a national cultural and creative industry center in Hangzhou has been upgraded from the local development strategy of Hangzhou to a national development strategy of China.

According to my investigation and suggestions from experts of the editing committee, we start the introduction of the cultural and creative industry of Hangzhou from "clothing, food, house, transportation, daily products, entertainment, artwork and business" that can best represent life quality of Hangzhou. Through interviews with the leaders of the representative enterprises, we try to understand the present situation and future of the cultural and creative industry in Hangzhou. The interviewees talked about their own understanding about the cultural and creative industry, and made analysis and bold predictions about the future of their industries. Although the economic development of China has not been smooth and China is facing many challenges in its development, the entrepreneurs in the cultural and creative industry are generally confident about the future of their enterprises.

The recent policies issued and measures taken in Hangzhou have become a power to push the development of the cultural and creative industry in Hangzhou. The policies and measures include an increase of financial support to the cultural and creative industry with a special fund of 150 million yuan a year (increase year by year), favorable tax policy through the document "Tax Policy to Support Creative Industry Development", financing support policy, which means the cultural and creative companies can have priority to get financing and land use with support of financing institutions and underwriting corporations, and favorable human resource policy, which means part of the special fund can be used to train and attract more talented elites for the cultural and creative companies.

Pushed by all the policies, the enterprises and government institutions in the cultural and creative industry have realized total assets of 339.333 billion yuan by the end of second quarter of this year, which was 15.5% increase from the same period of last year, the total income has reached 89.194 billion yuan, which was 26.6% increase from the same period of last year. Powerful economic

foundation, good venture environment, public knowledge platform based on colleges, nice natural environment and rich historical and cultural heritages are all factors that have made Hangzhou a leader in the cultural and creative industry. Many enterprises have settled in the Top 10 cultural and creative industry parks including Baima Lake Ecological Creative City, West Lake Creative Valley, Zhijiang Cultural and Creative Park, West Lake Digital Entertainment Industry Park, Grand Canal Cultural and Creative Park, Hangzhou Innovation and Venture Paradise,

Creative Liangzhu Base, Xixi Creative Industry Park, Xianghu Lake Cultural and Creative Industry Park, Xiasha College Technology Park, and some of them have become

industrial leaders in China. In addition, a new group of creative industry parks such as Zhongbei Creative Block, Zheyao Pottery Park, Fuyicang, 177 Creative Park and Shannan International Design Creative Industry Park are creating more brand enterprises with high productivity and a good reputation. Especially, the Chinese Academy of Art has worked together with West Lake District Government to create the Chinese Academy of Art National College (Creative) Technology Park, which is a new model of cultural and creative industry development in Hangzhou and China.

In this chapter we are going to introduce some different cultural and creative

companies in Hangzhou from different angles. Some of them are very famous, others have just reached scale development, or are growing quickly. We hope that our readers can learn more about the history of the cultural and creative industry of Hangzhou through introduction of these companies.



# Brand Wealth Self-Expression of Jiang Nan Bu Yi (JNBY)

品牌财富

Brand Wealth ///

///

江南布衣

//

Self-Expression of Jiang Nan Bu Yi (JNBY) //

品牌定位

Brand Positioning

——独立 自信 设计

——优雅 玩味 温和

- Independence, Confidence, Design

- Elegance, Taste, Moderation

●● 我们最早开始做江南布衣的时候喜欢从单款开始做，不是很注重成套，这样就可以相对把单款做得知性一些，不那么符号化，代表了一种中性，不是女性像男性或者男性像女性，是那种既非潮流又不是经典，混淆以后产生的另一种中性。生活中我们能大概看出一个人的年龄，是因为一个年龄段有它很明显的主导潮流，服饰上体现得特别明显，我们服饰设计上的中性就回避了一些特征。

We tended to make a single-style design rather than a suite at the start of JNBY; a single-style can be more intellectual and less symbolized, representing neutrality. This type of neutrality is not about male or female; it is something that is neither fashion nor classical , it is a mixture of these two elements. Usually we can guess how old a person is according to the person's clothing because garments for different age groups have different characteristics. Our clothing and accessorie designs have avoided these characteristics.

●● 杭州那么多女装品牌，每个品牌都有自己的强项，我们的目标也不是去争先，如果去争先可能就会被一些数据牵着走，我们除了服装也没有向其他领域进军的计划。因为杭州还是能让人沉淀下来去做一个方向的事情，对于我们就是做服装。速写是我们相对自我的一种做法，考虑市场相对少些。更多设计中的火花得以保留。

There are so many different apparel brands for ladies in Hangzhou. Each brand has its own advantages. Our goal is not to compete for No. 1. If doing so means, we will be controlled by some market data. Until now we don't have any plan to expand into other types of businesses except the garment business. We focus on garment only because Hangzhou is a place where people can endeavor to focus on just one field. Sketch is the manner of our own business. We consider less about market to keep our inspirations of design.



●● 关于文化创意产业，我觉得更像一种公益性质的产业。我们企业是开发产品的，而创意产业是开发产业的，靠开发产业来创造财富。我参与过创意产业，觉得他更应该是相对公益的事业，需要长时间的坚持，如果 是抱着一种功利的心理，很难做到不变味。一个产业的开发就像一个生命体诞生一样，最开始的时候肯定也是最脆弱的时候。如果没有特别的呵护就难以生存，做得不好就会成为一座座倒下的写字楼。另外创意园区的发展应该是高校发展的一种延续，提供学生以就业机会，让他们保有些有创造力的东西。创意园里理论与实践结合更加紧密，做得好它的功效远超过高校。

Creative industry is more like a commonweal cause. Our enterprise makes products, while creative industry explores “industry” to create wealth. I used to work in the creative industry. It needs long term persistence and a utilitarian can hardly prevent the industry from going off the track. The development of an industry is just like the birth of a life entity that is most fragile at the infant stage and can’t survive without special protection. Inappropriate operation of creative companies will cause failure just like the collapse of an office building. In addition, development of creativity parks should be an extension to colleges. It could provide employment to students who possess creativity. Creativity parks have better integration of theories and practices than colleges. If done properly, the work in creativity parks will be much more effective than that of colleges.

●● 我们江南布衣武林店是刚刚翻新的，我们做旧店翻新的一个重要目的就是保护我们的知识产权，有人仿我们的服装就会连同店面一同抄袭。所以我们的店会采用一些有比较复杂加工工艺的道具，不断翻新，不断做出新的尝试，把一些生产工具也标价出售，就是靠源源不断的创新来保持我们的独特性，但是很难。店面风格上，由于我们材料用得比较少，因而特征性比较明显，这也是因为在实践中不断总结出新的工艺。我们引入了游击店的概念，以非常快的速度进驻一个店面，做些简单的改动，甚至保留很多原来的东西，不一定非要和我们的旗舰店的风格非常统一，把卖场做得可以用以后再适度体现我们的风格。

Our JNBY Wulin Store has just been remodeled. One of the purposes to remodel the old stores is to protect our intellectual property. Someone copied our garments and even our store decoration, so we adopt some complicated tools and keep on upgrading. We continuously try new methods and even sell production tools. We constantly create in order to maintain the uniqueness of JNBY, although it is not an easy job. As for style of store, because we use less material, the characteristics are thus apparent. This is what we learned from practice. We have used

the concept of guerrilla store: we quickly acquire a store, make simple changes, and even keep many items of the previous owner unchanged. The style of a new store is not required to be consistent with our flagship store. We realize the first goal of making it useable for business before we make the store fit our style better.









# Brand Wealth Young and Fashionable Grandma's Kitchen



吴国平  
浙江外婆家餐饮有限公司  
董事长兼总经理

Wu Guo Ping  
President and CEO of  
Zhejiang Grandma's  
Kitchen Restaurant  
Limited Co.

品牌财富 ///

Brand Wealth //

年轻时尚的外婆家 //

Young and Fashionable Grandma's Kitchen //

● 欧式、中式、现代、古典，迥异、时尚、考究的装修，既品尝美味佳肴又体验视觉的冲击，外婆家餐饮已然成为杭城不可或缺的一道亮光。

● 吴国平一身时尚的着装，出现在刚刚开张不久的外婆家湖滨店。

## 谈创意

● 总有人讲，外婆家的人均消费那么低，店面和菜肴为什么还能做得那么精致？我们以为就是包括我们几个合伙人接触了比较多的尖端人物，有了和他们这些所谓大师级的接触，相对而言使我们的思想，我们的心态都十分地年轻。而我们的外婆家的定位其实也是比较年轻，比较潮的。因为杭州确实是餐饮比较发达的一个城市，在全国来说是比较领先的，有了这样的环境，有了这样的心态，所以就要求我们各方面都要有创新，做到精致。这也是我们对自己的要求和期待。

● 其实杭州的许多创意园区我们都去过，像loft49、A8艺术公社等，杭州发展这样的文化创意园区确实很好，我们最近的一个项目就是创意园区，在西溪湿地，和西湖区政府正在沟通，我们想法就是一个很大的创意园区，而我们也是其中一份子，我们想把杭州所有的知名的艺术家都吸引到我们的园区来，形成规模，形成产业链。我们认为做任何事都还是需要套用个模式，如果没有一个好的赢利模式，相对而言企业的持续发展能力就比较差。反过来对于我们中餐来说，做菜只是一方面，往往是环境、服务等，环境是很重要的因素，所以我们也是反复地在强调，特别是我们杭州，地方好，人也好，要做好的餐饮、好的项目，把我们的思想，结合项目把它做出来，做好，年轻富于活力，服务于杭州生活品质之城的建设。我认为国家拿出一部分具体的政策，鼓励年轻人做出好的作品，展示给世人，展示给百姓，大家互动起来，这是很好的。





“说到我们外婆家的混搭风格，我认为现在我们的装修风格如果还全部是单调的欧式或者中式，就容易让大家产生审美疲劳，把老的东西加上新的创意，这是我们要做的，我们认为任何事情都需要不断地创新，所以我们这么多外婆家每一个店都是风格迥异，这也不是一个人可以设计的，是团队合作的结果。这里牵涉到我们的一个原则：尊重设计师本身。”吴总环顾着四周，仿佛回想着什么……“这里原来一片漆黑，我们打着手电来看房子……”然后吴总饶有兴趣地介绍了湖滨外婆家的每一件物品，从房顶到地面、柱子，再到桌椅板凳，就像孩子般亲切，我们知道每样东西的背后都是有故事的。

从前听到“运动会”这个名词，没人会把它和吃饭联系起来，自从有了外婆家的运动会……

“关于我们的运动会品牌，其实我本来就是运动员出身，那么我们自然而然地就认识了很多的著名运动员，我们从第一个品牌外婆家，第二个品牌速堡，再到指福门和第二乐章，最后是运动会。生命在于运动，这是我们开设运动会这个品牌的原始构思，我们就是希望把他做成一个绿色的、生命的主题餐厅，把奥运元素融入，把自行车、雪橇、运动员的照片等运动元素也加入进来，而且我们做的菜也是要健康的菜。”

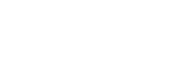
“我们旗下的五个品牌，就是要把市场细分，有的地方能打外婆家，有的地方能打第二乐章，不同的地方就放不同的品牌，对于那些年轻的消费群体，那些潮人就是我们第二乐章的消费群体，我们的设计风格相对来说也是比较现代的，比较潮的。其中很多的设计理念来自酒吧之类的比较引领潮流的地方，很多的想法还是来源于生活。没有包厢，来第二乐章不是商务宴会，更像是一种聚会，都是长条凳，大家并排而坐。如果其中一位男士愿意为身边的一位女士埋单，我认为这也是很好的，这是这位男士绅士风度的体现，也能增进大家的交流，为什么酒吧容易认识人？因为有好的沟通和交流，那么我想我们中餐也能做到。有了这样的思想，我们就敢于投入。”吴总回顾着去酒吧取经的经历，吴总不仅有潮人的着装还有年轻的生活态度。爱穿、爱玩，当然也爱杭州、爱餐饮。

吴总是杭州人，采访中时不时地蹦出杭州话。也许故乡的语言更能表达吴总的感情。这是杭州人对家乡的自豪和热爱。

“我们杭州确实很美，确实是个人杰地灵的地方，但我认为仅仅是一个西湖还是不够的，要挖掘潜力，因为杭州是有历史渊源的地方，要把餐饮做好，为何不把有文化积淀的东西和我们的美味佳肴结合起来，我认为这是强强联合，做好这些也是对于杭州的新兴产业，建设生活品质之城很有好处的。”

“我们认为我们不是要做所谓的餐饮业的大佬，而是要和杭州优秀的创意园区结合到一起，创造我们中餐业真正的附加值。一定要创造附加值，我们说外婆家有文化基因，其实一个企业的文化就是我们经营者的思想，如果经营者把这个思想贯彻下去，员工懂得了经营者的思想，这个是企业文化的基因。所以要求我们决策者一定要跟整个社会的发展相适应。杭州发展文化创意产业园区，看起来跟我们做餐饮的没有关系，但我们一定要变旁观者为参与者。把好的文化思想，好的创意与我们的中餐结合起来。”

“我们做了那么多风格迥异的餐厅，其实我们做得很累，但是出于喜欢，出于对这个行业的热爱。比如前段时间我刚从巴厘岛回来，去巴厘岛就是为了寻找一张桌子，有时候我们开店计划已经出来了，但为了达到效果，我们会不计成本，一推再推的。我们认为做中餐不仅仅是做菜。我们说上有天堂，下有苏杭。这么美好的家园，要求我们要把美好的东西展示给顾客，然后再把我们的美食展示给大家。





运动会室内空间

Internal Space of Sports Meet

外婆家万象城包厢设计

Dining Box of Grandma's Kitchen Wanxiangcheng Restaurant

The Grandma's Kitchen has become an indispensable part of Hangzhou City. People come here to taste its delicate foods and to experience the visual impact of characterized, fashionable and fine decorations of different styles such as European, Chinese, Modern and Classical. Dressed fashionably, Mr. Wu Guoping came to Hubin Restaurant of the Grandma's Kitchen, which was opened not long ago. He expressed his opinions and thoughts about the company, business model and philology, branding strategy, and the importance of creativity on the development of business, society and culture.

## Discussion on Creativity

The Grandma's Kitchen is well known for its low price per capita; however, it provides customers with delicate dishes and fine surroundings. As the leader of his team, President Wu and his partners have extensive contacts with many elites of this industry. Affected by these famous people, the team possesses a state of mind that's young and can always catch the trend of society. That brings youth and trendy elements to the positioning of the Grandma's Kitchen. Catering business is well established in Hangzhou, which is one of the leaders in restaurant business in this country. "With such strong competitiveness and our state of mind, we must innovate and achieve excellence in every aspect. This is our requirement and expectation to the team." said Mr. Wu.

"We have visited many creative industrial parks in Hangzhou, which include Loft49 and A8 art community. Development of creative industry parks will bring a lot of benefits and social well-beings to this city." Mr. Wu introduced what the company is working on in this area: "One of our recent projects is related to the creative industry park that's located in Xixi Wetland. We are now working together with the local government to start a large creative industry park. We want to be one part of this great park. What we'd like to do is to attract all the prestigious artists in Hangzhou to our park. Hopefully, it will result in a scalable industry chain. Speaking of that, we still need a business model, without which this potential business would have a weak ability of sustainable development and expansion. As far as our Chinese restaurant business is concerned, although the provision of food is very important, we still emphasize the importance of surroundings and services. In such a nice city and community, we should provide best food and good projects and integrate our thoughts and philosophy into substantial projects. That's the best way to serve the construction of quality life in Hangzhou. It is a positive move for the government to issue concrete policies encouraging youngsters to create good works and to show them in front of our customers."

## Individualized Decorations

When talking about the decorative style of the Grandma's Kitchen, Mr. Wu told us, "I think people would easily be tired and bored if we made same European style or Chinese style in all stores. What we do is to add new stuff and innovation factors into old things. We need continuous creativity to anything. So although we have so many Grandma's restaurants, each one is different in style. This could not be the work of one person; on the contrary, it's a result of team work and cooperation. We have a principle: respecting the designer." Mr. Wu looked around and introduced all the items in the restaurant from the ceiling to the floor, chairs and tables. We believe that there is a story behind each of them.





It's hard to connect "sports meet" with food until there was Grandma's Sports Meet, a recent brand of the Grandma's Kitchen...

"Speaking of our new brand, Sports Meet, actually I used to be an athlete. So we got to know many famous athletes. After we have Grandma's Kitchen and Sport Restaurant, we then created Happiness Gate and Second Movement. The last one is Sports Meet. Life lies in movement, which is original philosophy behind the brand of Sports Meet. What we exactly want is to make it a green and vivid restaurant. We put sports photos of Olympic Games, biking, skiing and other games. Of course, we are dedicated to provide healthy dishes."

"We possess five different brands so we can focus on different segments of catering market. Perhaps one place is suitable for the brand of Grandma's Kitchen while the other is good for Second Movement. We use different brand in different market. For instance, those young and fashionable consumers are targeted group of our Second Movement, which has a modern and trendy style of decoration. Some designing ideas come from such trendy places as bars; others come from life itself. There are no separate rooms for dining. People usually come here not for business treatments but mostly for casual gathering or parties. We only provide benches here, so customers sit side by side. It would be nice if a gentleman likes to pay for a lady nearby. It's a manner of gentleness and people get to know each other more



运动会室内空间

Internal Design of Sports Meet

easily. Why is it easier to know people in bars? It's because of smooth and casual communication and chat. Now our Chinese restaurant can become such a place. We are able to put a fortune to it due to such thoughts and conclusion." President Wu recalled his experience and what he learned in bars. He not only has fashionable dressing but also possesses young attitude toward life.

## Memory of Hangzhou

Mr. Wu is local resident of Hangzhou, so he occasionally spoke with Hangzhou dialect. Perhaps he can express his feelings more easily in dialect. This might be the love and pride of local residents towards their hometown.

"Our Hangzhou is indeed a beautiful place. It's not enough even though we already have West Lake. So we should explore more potentials. Considering the rich historical heritages, we should combine our history and culture with delicate foods. Such combination will better serve the construction of the emerging industries and city of quality life."

"What we do now is not to make us just a leader of the restaurant industry, but to integrate our business into the creative environment of the city. We must create added value to the Chinese food industry. The culture of Grandma's Kitchen lies in the mind of management team. Our staff must understand the philosophy in order to integrate it into our business. Our business must be compatible with the development of the society. It appears irrelevant to our catering business that Hangzhou is dedicated to development of creative industry park. We should turn ourselves into a participant from a spectator. A good cultural thought or a creative idea can certainly be linked with our Chinese restaurant business."

"We have opened so many different restaurants, but running the business is actually very tiring. I like it so much due to my passion to this industry. I just came back from Bali Island not long ago. I went there in order to look for a specific type of table.



运动会室内装饰

Internal Design of Sports Meet

Sometimes, we already have been ready to open a new restaurant. But in order to achieve best effects, we would postpone opening for multiple times even though it means higher cost. This business is not just about making foods only. We often say that Hangzhou is a paradise, so we want to give our customers nice feelings and foods at the same time in the paradise. The Grandma's Kitchen is about creating a life style, which is our ultimate goal."

When you come to the Grandma's Kitchen in the future, you should taste not only delicate dishes but also cultural essence of the restaurant.

# Brand Wealth Foundation Stones of Cities

品牌财富  
Brand Wealth ///

城市的基石  
Foundation Stones of Cities //



何兼  
浙江绿城东方建筑设计有限公司  
执行总经理

He Jian  
He Jian, Executive GM  
of Zhejiang Greentown  
Oriental Architecture  
Design Co., Ltd.

●● 走品质化路线，杭州在国内还是有一定的地位的。我觉得杭州选择的还是比较好的一个取向。像上海和北京还有广州这样的城市，本来就有一定的城市文化背景。从这个方面来讲，杭州就比较弱。靠着坚持了十几年品质化路线，才会有提出打造生活品质之城口号的底气。如果没有对品质化路线的认同，只是提口号就没有意义。早在1995年的时候，杭州有几个本地的房产开发商，像金都、南都、绿城，在做品质房产方面有相近的观念。相互竞争也成就了相互促进，才有了杭州现在的局面。当然绿城更是这方面的领军者。现在讨论品质取向，需要回溯这段历史才能看得清楚。杭州十几年前建的小区，现在在品质上还能够接受。如98年建的桂花城，当时我们提倡的一些原则，现在看来还是没有过时。这也说明居住品质的核心的东西不会有太多的变化，尽管实现的手法有多种多样。把视野放得再远一点，从古至今，居住品质落到实处，主要关注的，也就是不多的几个方面。比如说《园冶》所讨论的原则，放在今天的项目设计中仍然有用。虽然在营销的角度上会有意夸大某些因素，从设计角度，营造一个舒适的居住氛围，是住区设计中不变的标准。

●● 住区的舒适感不同于酒店或度假村，潜意识里住户会更关注稳定持久的品质感。我认为绿城品牌的最独特的地方就是为业主创造恒久的品质感。而这的确成为打动业主的主要因素。既然这样的观念适用于住区的营造，那么是否可以推及到城市的层面呢？现在在中国谈到建筑问题必须要有一个大背景，就是高速城市化进程。中国的城市化背景和西方的情况是有所不同的，西方的城市化其实有一个漫长的过程，在文艺复兴之后就陆续走上城市化道路。但中国长期是一个农业国家，城市化才刚刚开始。这种背景下，中国的建筑师有着不同的历史使命，西方建筑师要做的是思考在现有城市文化框架里的突围，但对中国建筑师来说现在还是一个建构城市的过程。当今中国的城市的大同小异，恐怕就是一定历史时期中的必然过程。对处在这一时期内中国设计师来说，还是要对自己的历史使命有一个平和地认识，就是需要做大量的基础性工作。所谓基础性工作，重要的是让我们建造的东西在几十年之后人们还乐于使用，这些建筑就会逐渐沉淀为城市的背景。人类城市最后面貌的形成并不是一次性设计的结果，而是那些建于不同时期并能够长期留存下来的建筑带来的，不同的阶段累积不同东西，这时城市的特征才显现出来，而不是人规划出来的。从这个角度来说，绿城房产着力于营造恒久的品质感，也是想给中国的城市多垒一些基石，是要让这些建筑能存在较长的时间。而我们设计不是简单地设计房子，不是只考虑单一的目标，而是要设计营造一个社区，社区的配套设施相对比较齐全，居住的人们对社区有认同感，不会轻易离开的社区。不是简单地去最求更新、更好。





中国的城市化已经让我们付出了过大的代价。我认为拆掉老旧建筑并非是我们要为城市化所必须付出的代价，很多人将古建筑的破坏归咎于文革等特殊的历史事件，但95年之后的建设性破坏或者开发性破坏远远大于之前，这完全不是我们必须付出的代价。

中国五千年的历史在建筑上应该是有底蕴的，我们一不小心把他抹成了白纸。也许变成白纸还不是一件最坏的事。但如果因此就没有顾忌的乱涂乱画，那一定会造成最坏的后果。就像当年敦煌的王道士在壁画上罩上白灰，再画上丑陋的佛像一样可怕。这就是大家要面对的现实。我觉得有文化还是没文化，有历史还是没历史，区别在于我们能不能将被抹掉的，看不见的历史重新挖掘出来，继续做下去，这样城市的面貌就能回复中国特

色，不会把中国的城市变成拷贝别国的二手城市。

世博会的建筑它有它的特殊性，不能简单把世博建筑的手法移植到城市普通里。世博会的建筑就像舞台剧，可以不考虑时间的尺度来做设计，这会有更大的自由，更少的约束。但这样的“思考体操”是有意义的，可以使我们在面对实际问题时有更强大的解题能力。

对我自己来说，未来更多地还是要去了解这个社会，了解中国文化的背景。我们年轻时接受的教育其实是很西式的，往往是到了一定的年纪以后才会自觉的去了解自己的文化，自觉的去追问我们是从哪儿来的这个问题。

关于未来的发展方向，我们对我们公司的定位还是一个面向客户的公司，还是去帮助客户去实现他们心目中的价值，我们的价值是在我们做的事情中体现出来的。

记得好像是三年前，杭州市建委牵头开了座谈会，主要论证建筑设计算不算文化创意产业，最后大概达成一致，把建筑设计归于文化创意产业。我也认为建筑设计应该是独立于工程之外的文化创意产业。这里面有两个方面，如果光从GDP角度考虑，文化创意产业比较吃亏，它不会像制造业那样有明显的增长，虽然像我们这样的设计公司的发展已经是很快了。文化创意产业增长从哪儿来的呢？这要在建立了一个好的机制之后，通过吸引好的人才来杭州创业，通过人才的输入促成增长。

对于低碳环保来说建筑当然是最重要的环节。建筑的能耗大约占社会总能耗的百分之五十上下，这也说明建筑节能的潜力。不过现在大家关心的还只是建造环节的绿色环保，这是很不够甚至是片面有害的。有些建造环节中看来绿色环保的东西，在建筑全使用周期中来评价就不一定了。还有建筑拆除时有多少东西是可回收的，那些不可回收的又有多少是可降解和安全无害的，在这方面关注的很不够，但我认为这是非常非常重要的一点，可能将决定我们选择用什么手段来盖房子。往后看在中国做建筑会受到越来越多的约束，而这种约束会让我们往更加专业化的道路迈进，做全能大师的时代已经结束了。



浙江省地方税务局办公楼

Office Building of Zhejiang Local Taxation Bureau

华润新鸿基杭州万象城二期

Phase II of Hangzhou Mix City Developed by Huarun Xinhongji



Hangzhou is well-ranked in China for its quality-based guideline. In my opinion, it's a preferable orientation for Hangzhou to choose this direction of development. Some cities, such as Shanghai, Beijing and Guangzhou, have their own cultural background, in which Hangzhou seems not so competitive. The city's efforts of over a decade on quality-based development have set up a solid base for the city to put forward the slogan of building a city of life quality. The slogan would be meaningless without accepting the quality-based guideline. Some real estate developers of Hangzhou such as Jindu, Nandu and Greentown had similar ideas in real estate quality as early as 1995. They have been competing with each other for many years to form the present real estate market of the city. Greentown is obviously the leader now. I think it is necessary to recall the history to discuss quality issue. The quality of the residential communities developed about a decade ago is generally acceptable. Take Osmanshus City for example, we put forward some principles when it was in construction, these principles are still valid. This means that the core of residential quality is not and will not be changed too much, although there are many ways to realize the same goal. Let us look backward further, from the ancient times to today, the key points of a good home are almost the same. The principles discussed in "Garden Design" are still valid in real estate projects of today. Although some points are magnified in the marketing process of project promotion, the unchanged standard

in residential community design is to create a comfortable environment for living from the angle of design.

The feeling of comfort about a home is different from that about hotel or resort, and the property owners care more about lasting feeling of comfort about their homes. I believe that the most special feature of Greentown projects is the lasting feeling of comfort of the property owners, which is also the main factor to move them. Now that this idea is very effective in residential community construction, can it be used in other areas of the city? Talking about construction, we must understand the big background of fast urbanization process. The urbanization process of China is different from that of the west, which is a long process beginning at the renaissance period. China has been an agricultural country and it is at the beginning of its urbanization process. Under this background, the Chinese architects have a special historical mission. What western architects can do now is to think how to break the existing frames of urban cultures, but what the Chinese architects should do now is to design and construct the cities. Now all the cities of china have the same style, which is probably a necessary process in this special period of time. For the Chinese architects in this special period of

time, I think they should have a clear understanding of their historical mission, which means that they should do lots of basic works. The so called basic works are something that can make the owners happy to use the buildings several decades after they are built. These buildings will become the background of the city gradually. The appearance of cities is not the result of one-off design. Instead, it is made by the buildings of different periods. Different things are accumulated in different periods, and the summary is the characteristics of the city, which obviously are not planned by human beings. From this angle, Greentown chooses to create the lasting feeling of quality to lay some foundation stones for the cities of China. We want our architectures to last longer. When we make designs, we not only design houses but also the whole community and the supporting infrastructures, so that the residents will appreciate the community and like to stay as long as they can. We do not simply pursue newer or better community in design.

We have paid a big price in the urbanization process of China. I believe removing the old architectures is not necessary a price we have to pay in urbanization. Many people ascribe destruction of old architectures to some special historical events such as the Great Cultural Revolution, the damage caused by the constructive destruction after 1995 is much bigger than that of the previous events. That is absolutely an unnecessary price we have paid.

China has a lot of historical heritages in architectures, and we accidentally delete them and only have a piece of white paper left. Maybe it is not too bad to have a piece of white paper, but the worst result can appear if we scrabble the white paper without following any rules. It would be as terrible as what Taoist Wang did to the frescos of Dunhuang when he covered them with lime and painted ugly Buddhist images on it. This is the reality we have to face. I believe that if we don't cover the cultures and histories and unearth the hidden cultures and develop them, the Chinese cities will become real Chinese cities with Chinese characteristics and they will not be copies of second-class cities of other countries.

绿城东方建筑设计有限公司办公空间

The Office Space Of Greentown  
Oriental Architecture Design Co., Ltd.







杭州翡翠城  
Hangzhou Emerald City

杭州桂花城  
Hangzhou Osmanthus City

杭州丁香公寓  
Hangzhou Clove Apartment

桐庐桂花园  
Tonglu Osmanthus Apartment

鉴湖高尔夫会所  
Jianhu Golf Chamber

The architectures for the Expo are special, and their styles can not be simply copied to architectures in ordinary cities. The architectures of the Expo are only stage operas, so time is not a factor to consider in design and the designers have more freedom and less restrictions. However, such “brain exercise” is very useful to help us increase our ability to find solutions to the problems we meet in practice.

For myself, I still need to know more about the society and the Chinese cultures. We received western education when we were young, and started to understand our own culture and ask questions such as where we were from when we reached certain ages.

About direction of future development, we want position our company as a customer-oriented company. We want to help our customers realize their value and our value is reflected in the works we do for them.

About 3 years ago, Hangzhou Construction Committee organized a meeting to discuss if architectural design is in the cultural creative industry. Finally we all agreed that architectural design belongs to the cultural creative industry. I believe that architectural design belongs to cultural creative industry and it is independent of the construction industry. There are two aspects in this issue. From the angle of GDP, the cultural creative industry is in the disadvantageous position, because it will not have very obvious growth as the manufacturing industry, though the development of our design company is pretty fast now. Where will be the growth of industrial creative industry? The answer is to establish a good mechanism to attract elites to settle and create ventures in Hangzhou and to promote growth through human resource input.

friendly after the architecture is put into use. Another issue is how many construction materials can be recycled or degraded to safety and harmlessness About 3 years ago, Hangzhou Construction Committee organized a meeting to discuss if architectural design is in the cultural creative industry. Finally we all agreed that architectural design belongs to the cultural creative industry. I believe that architectural design belongs to cultural creative Architecture is an important segment in carrying out low-carbon and environment protection policies, as energy consumption of architectures takes about 50% of the total social energy consumption, which also means energy saving potential in architectures is big. At present, most people care

about environment protection in the construction process, which is not enough and sometimes harmful. Some environment-protection measures taken in construction are not environment-after the architecture is dismantled. I think we should pay more attention to this because it is very important and determines what materials we will use in building houses. In the future, Chinese architects will meet more and more restrictions, which will make them more professional in one field. The era of omnipotent masters has ended already.



# Brand Wealth Exploring Cultural Creativity in Architectural Design

品牌财富

Brand Wealth //

建筑设计中探寻文化创意

Exploring Cultural Creativity in Architectural Design //



百乐设计机构董事长

王百乐

Wang Baile

Chairman of  
Board, Baile Design  
Institute

●● 现在社会已经进入到物质极大丰富的时代，大家已经不再满足基本需求，从而产生的一种精神文化层面的产物。所以文化创意产业一下子显得突出了，以前我们的衣服哪里会讲品牌、款式，有的穿就不错了，更谈不上创意，只有基本的需求。马斯洛的人类五大需求里，第一个就是基本需求，除了基本需求以外，剩下的需求跟我们精神都是息息相关的。所以现在为什么这么多人在提文化创意产业，主要是基本需求解决了，比如现在想吃饱很简单，但是想吃好很难，现在更多的是一种文化和格调，都是一些事物本身以外的东西，而现在的文化创意产业实际上就是这部分的附加值，2元的本身价值能解决的问题要用200元的表现价值，文化创意就是将它增加到200元的附加值。

●● 文化创意产业各地都在办，都以为是四两拨千斤，很好搞，叫一些学生、设计师过来就可以，但我觉得并不是这样。实际上文化创意产业发展最难解决的是人，而创意主要取决于人。有句话说得好，许许多多的积累才学会一点点推理，许许多多的推理才学会一点点创新。这样的人很难找的，往往很多创意人士没有积累、没有推理，这种创意是失败的。创意不是简单的有idea就可以了，只有idea是远远不够的，还需要大量的沉淀。如果一个新的模式提出，没有大量人才的话，也是一纸空谈，所以，这也是文化创意产业为什么能在北京、上海这些文化密集的地区发展更好的原因。

●● 现在还在积累阶段，没有想过如何成功，我们也是从无知到有知，慢慢学习过来的。我认为我们的每一个设计都是为那个项目当时的情况服务的，如果服务成功了，那这个设计的意义就出来了，如果服务不成功，那这个设计同样也是失败的。

●● 每一个设计都具有它本身的特殊意义，不是哪个项目做得漂亮，我们就认为它是最成功的一个项目。设计的成与败，好与烂，与设计师本身有关系，但与设计的委托方关系更大。委托方想让你做一个盖世传奇作品，那么你出来的产品就要是盖世传奇作品，如果委托方只是希望你做一个庸庸碌碌的产品，只要保证销售，那你做的产品就是庸碌的。所以，如果从规模上来说，我们之前做过的南山、海南、嵊泗列岛这些项目的规模比较大，有几平方公里甚至十几平方公里的大小。从形态上讲，我们做得比较漂亮的是三亚的1851香岸的项目。从概念上来讲，我们曾经做过一个“无中生有”的项目，把一个原本不是一块地的地方变成了一块地，把河床重新规划之后形成了一个别墅区。我们也带着创意有意识地参与了白马湖的改造工作，从建筑的实在性和形式上来看，我认为白马湖房子的改造是非常有意义的，改造之后形成了一种特殊的风格，这应该算是一个成功。总之，我们做的所有事情都是为项目的目的而服务的。（我们公司也分成两块，一块是概念性探索和概念性设计，用设计和策划以及规划来摸索着前进，尽量把一些设计的意图、思路进行拓展。还有一块是做些大众接受的项目，就像汽车公司一部分是批量车，一部分是概念车。）

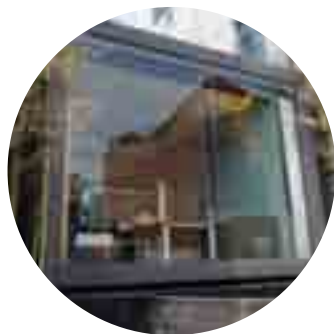




●● 我认为世博会、奥运会是发达国家的成人礼，中国的局部地区已经达到发达程度，像北京、上海、深圳、广州包括杭州在内都已经 是发达地区，当然不能说中国已经是 发达国家，中国普遍地区还是发展中程度，有些地方更可以说是贫穷。中国办世博会，也是给国家一个信心，给世界一个态度。像08年奥运会中国盖的鸟巢、水立方和 国家大剧院等，可是说都是惊世之作，为什么要在国家大剧院花50个亿，里边每个座位的平均价值达到206万，如果在德国，这个方案是绝对不会通过的，但为什么 在中国可行，这就是中国的国家营销，要向世界证明中国是一个开放的国家，是一个 海纳百川的国家，是一个有创新的国家，要让世界看到中国的一个新姿态。对于世博会，对于建筑业的影响，可以说是说明“中国，我能，我们能做到”。这也具有一定启迪性，给中国和世界一个态度，我能这么干，划时代的意义从我开始。从希腊罗马风格到 文艺复兴到新时期到现代主义到后现代，所有新生事物生成之前，所有人都持怀疑态度，但这种创新的精神是人类的原动力，这才是根本。

●● 游人会问为什么这些建筑师外国人设计的，在一部分人眼中，有一种民族主义感，这是正确的，但要看用在那里，什么时候。今天这个世界是一个一体化的世界，世界变成了一个大民族。区别和差异除了语言外，越来越少，大到汽车、飞机，小到衣服、日用品，我们已经被同化，民族性的调调 已经成了娱乐性。在杭州我们可以吃川菜也 可以吃意大利面，法国鹅肝等，在北京你又可以 吃杭帮菜等等。世界过去的历史让今天的 人类看来是一种娱乐性的调调，老外也爱中国元 素，吃、喝、住、行都一样。这样看来 21世纪后的世界民族性差异不打了，为此我们找了几个比我们发达一点地区的 建筑师设计一下，并没有什么不妥之处，“都是一个班的同学”。

●● 最后我想说的中国的创意产业未来是基于全 民生活体验的基础之上的，受教育的程度 越高，所体现的形态也越高级，越多样。中国要发展到中国创造，说到底中国的教育 也要到达发达国家的相应水平。



Society has entered into an era with the utmost abundance of materials. People are not just satisfied with basic needs, they also have spiritual needs. So the cultural creative industry has stood out. In the past, we didn't care about brand and style, needless to say creativity. There are five needs of human beings proposed by Maslow, the first is a basic need. Other four are all related to the spirit to some extent. So why are people talking about the cultural creative industry? It's because they have basic needs satisfied. For example, it's easy to eat enough food. But it's hard to eat well. It's more about culture and style, which are beyond concrete objects. The cultural creative industry can add value to objects. 200 RMB is spent on a product with a basic value of 2 RMB. The difference is added value, which can be created by the cultural creative industry.

The cultural creative industry is being advocated everywhere. Many people think it is an easy job, because they think that they can do it by simply hiring some students or designers. I don't think so. The biggest issue in the cultural creative industry is talent, and the industry depends on this talent. There is a saying that a lot of accumulation leads to a bit of reasoning and a lot of reasoning leads to a bit of creativity. It is very hard to find qualified talents. Oftentimes many creators don't have accumulation or reasoning. This

type of creativity will be a failure. Creativity is not just about an "idea". Having an idea is far from enough. It needs accumulation. A new model without qualified talents is meaningless. So we understand now why the cultural creative industry can be developed well in such cities as Beijing and Shanghai, where there are a lot of cultural creative talents.

We are still in the stage of accumulation and haven't discovered how we can succeed. We went through the process from knowing nothing to knowing something. Each of our designs is to serve a specific project. Only if the service is successful, its design will be regarded as being meaningful. Otherwise, it is a failed design.

Each design has a specific meaning in it. If a project is completed perfectly, we consider it to be successful. The success or failure of a project is related to the designer. Clients have more influence on Projects. If a client asks you to make a masterpiece, you will be able to create an outstanding work. Otherwise, if the client only wants to ensure a fast sale and doesn't care if it is mediocre or not, you will most likely have a mediocre product. We have completed such projects as Nanshan, Hainan and Shengsi Islands. These projects are fairly big in scale from several square kilometers to tens of square kilometers. The

most beautiful project that we did is Sanya's 1851 Xiangan Project. We once did a project "making something out of nothing" turning a riverbed into land, and built a cluster of villas. We participated in the re-construction of Baima Lake and contributed our creativity. This project is very interesting and the finished buildings have very unique styles. I think the project was a great success. To sum up, all the work we do is purely for a project. (Our company has two sections. One section is concept exploration and concept design. Progress is made by design, strategy and planning. We try our best to expand design intention and ideas. The other section is doing popular projects. This pattern is similar to auto companies. They produce cars in big volume and they also make concept cars.)

I think the Expo and Olympic Games are an adult ceremony for developed countries. Parts of China like Beijing, Shanghai, Shenzhen, and Hangzhou are considered developed. Of course I am not saying China is a developed country. Most of China is still developing and some areas are still in poverty. The fact that China hosts the Expo gives confidence to the country and shows this attitude to the world. During the 2008 Olympic Games, China built the Bird's Nest stadium, the Water Cubic and the National Grand Theatre. Why on earth did the country spend 5 billion RMB to build the National Grand Theatre? Each seat is



1851 香岸项目效果图  
Visual Diagram of  
1851 Xiang'an Project





三亚海坡地块酒店效果图

Hotel at Haipo Block of Sanya  
Xiang'an Project

worth 2.06 million RMB on average.If it was in Germany, the budget would not have been approved! But it is feasible in China.

That's China's national marketing strategy to prove China is an open and creative country. It displays this new image to the world and has influenced the Expo and the construction industry. That is to say "China can. We can do it." It is inspiring to all of us. We can see from history that most people are suspicious about new things. However, the spirit of creativity is the original drive to human beings.

Visitors might ask why these building were designed by foreigners. To some nationalists, it is right to ask this question. I think we should know where and how the money is spent. Today the whole world is regarded as one entity. The world has become one big village. The differences are getting smaller except for language. We have been assimilated from cars, planes, clothing to commodities. The feeling of nationalism has become more entertaining. In Hangzhou, we can eat Sichuan food, Italian pasta, or French goose liver. You can have Hangzhou dishes in Beijing. Foreigners like Chinese elements too. It's same for food, drinks, residence and transportation. The earth village of the 21st century will have few differences. So it is not inappropriate to have the buildings designed by designers from more developed countries. "We are all classmates."

Finally, I want to say that the creative industry in China will be based on life experiences from all people. Higher education means more developed forms and more diversity. To reach "created in China" from "made in China", China still needs to do more to reach the education level of developed countries.

# Brand Wealth Art Quality and Value Manifestation of Current Art Galleries

品牌财富

Brand Wealth //

公共服务 创意民生

Serving People with Creative Public Service Project //

●● 我们这个公共自行车交通服务系统是08年5月1号推出来的，系统由租用（退还）、查询、管理、结算、网络和监控六大功能部分组成，涉及14个子系统和3个附属子系统。系统采用行业上最先进的技术，并由公交集团自主研发，架构设计为最稳健的三层架构、扩展非常便捷，服务上秉承用户至上、自助服务理念，规划发展上设备配套齐全，一定程度上确保自行车服务的可持续发展。对于老百姓而言最大的便利就是全市通租通还，且系统第一个小时是完全免费，很受市民欢迎，目前最高日租用量已经突破了32万辆次。我们这个系统自助服务主要体现在租车和还车上。在租车时，可持租车卡于锁止器界面的刷卡区内停留1—2秒，锁止器界面上的绿灯亮闪后变长亮并发出“滴”响声，公共自行车锁止器已被开启，30秒内将车拉出。还车时则将公共自行车水平推入锁止器，一直推到锁止器的底部。锁止器界面绿灯开始闪亮时，将租车卡在锁止器的刷卡区进行刷卡，绿灯停闪长亮，并发出“滴”响声，还车成功。

●● 目前网上搜索杭州公共自行车时跳出来那个网站，可能大家经常上，但并不是我们公司建设的，而是市民自发筹建的，但这个网站跟我们公司联系还是比较密切的，它上面的很多问题我们都会去看、去处理，也是我们获得信息的一个通道，真正的公共自行车网站是在公交集团网站上面的。我们公司发展速度应该是相当快的，只经过一年半时间，从无变有，并实现了2000多个布点，随着服务点增加，租用量上升的时候，新的问题也出现了，现在主要是信息化管理上还有待提升，我们希望能通过系统软件的升级，来进一步提高管理的信息化水平，同时提高管理效率。在车辆、人员的管理模式上，仍需要进行不断探索。如目前我们在尝试服务点

管理的班组建设，车辆维保的流水线作业尝试等等。

●● 在日常管理和运行过程中，我们经过总结主要有“还车难”、“处置难”、“选点难”、“维修难”、“营运难”等五难。针对“还车难”设置有人值守服务点，并加强了走动式服务；针对“处置难”增加热线门数、开通短信平台、与96345合作实现遇忙转接、公布服务员手持POS机电话、推行“一站式”服务等等；针对选点难，我们根据“四结合一公示”的选点流程进行选点，由城管办牵头，交警、街道社区和公交集团四家单位共同勘点、选点，确认后在网上和建点附近公示，无异议后再进行设点；针对“维修难”我们通过深化以区域为单位，个人分片负责，巡检与驻点维修相结合，小修在点上，大修进基地的维修管理模式，提高了维修效率。同时在技术上改进，对易锈蚀部件采用防锈处理，尝试使用实心胎防止轮胎扎破等等；针对营运难，我们一方面正积极将服务亭、棚、车身等广告外包，另一方面我们要推进服务点的商业化进程，提高经济效益。

●● 市委、市政府牵头杭州市公共自行车交通服务系统这个工程，初衷主要是为了解决“交通两难”和“最后一公里”的问题，同时也考虑到了骑自行车是一种环保、健康的交通方式。随着城市污染的严重，公共自行车作为一种低碳的出行方式，也越来越为大家所重视，公共自行车也成为了城市低碳发展中不可或缺的一部分。再结合杭州市委、市政府在推进的低碳城市的建设，也把我们公共自行车列为其中的一个项目，更是作为排头兵的作用。





公共自行车亭安装方式

Installation of Bicycle Booth

### 城市美学特征

●● 杭州市公共自行车发展应该是一个任重道远的过程，公司下一步要继续抓好内部管理，不断完善营运模式、健全制度建设、加强员工培训；另外我们也要做好公共自行车服务点的推广工作，如做好市区服务点建设进社区工作，同时也在协助下沙、滨江、萧山、余杭等区域的服务点建设工作。

●● 杭州市公共自行车系统相比其他城市在设计上主要是彰显了杭州市城市美学特征，杭州是个非常美丽的城市，而且具有一个山水、人文的城市品牌形象，山水观由设计手法体现，比如在颜色的处理、造型的线条，都体现出杭州空灵、通透、温润、简洁、轻盈这种感觉。城市形象特征在城市美学上有很大创新，跟整个城市形象比较吻合，品质也比较高，而其他城市并没有把公共自行车系统当作城市形象的一部分或没有有机融入到里面，仅把它作为一个项目、设施，并没有纳入整个城市的品牌体系里面。

### 环保、低碳的健康生活

●● 建立杭州市公共自行车系统初衷是解决杭州市民公交出行最后一公里问题，现在很多人公交出行离站点还是相对比较远的，往往在一公里以外，而公共自行车就能有效地解决这个问题。且公共自行车是一种提倡环保、低碳生活的健康生活理念，请大家少开私家车，多用公交系统，特别是公共自行车这种低碳环保、无排放的健康出行方式。

### 「以亭养停」，提高服务水平

●● 目前的公共自行车是杭州第三代公共自行车，项目从08年5月份开始，7、8月份有了第一代公共自行车亭，但是造型比较复杂，颜色方面不是很理想，跟整个城市形象也不是很吻合，我们在08年8月份接到设计委托，随后我们做了很多工作，一直到09年2月份王国平书记亲自定稿，才形成了现在的第三代公共自行车亭，接下来的第四代主要是基于第三代的改良，当初亭子设计师用来放置设备的，也没考虑到经营其他业务，第四代可能在经营方面有些改善，比如用来售卖饮料、冷饮等，并会加装空调，加强利用公共自行车亭的广告效应，真正落实市政府提出的“以亭养停”，多种手段来提高经营效益，同时注重公共自行车亭的功能开发，比如旅游咨询亭，青年志愿者服务亭等。

### 色彩更加和谐的改良亭

●● 我们设计的色彩主要是两种，一种是暖墨绿色，属于自然景观，另一种是深香槟色，属于建筑方面的色彩，公共自行车亭的支架、框架、面板部分都用暖墨绿色，顶棚和其他部分则用深香槟色，在第四代的设计中可能会增加一种色彩，因为第三代的公共自行车是很醒目的红色，我们想把通过增加一种色彩把红色和亭子的颜色拉得更和谐一点，当然，最理想的想法是公共自行车的色彩和款式都要改。

现在市政规划、道路修缮、工建布局上都已经提前把公共自行车亭考虑进去了，很多在建在规划的项目图上，其他公交站可能没有，但是公共自行车亭都已经标注在上面了。我们还考虑在一些大型的换乘中心，比如黄龙公交站，地铁换乘站等，针对人流量多，需求量大的特点，提供一些超大型的自行车亭或者库，也可能是箱式。同时，针对不同的区块，比如西溪湿地、南宋御街景区，应该设计不同款式、风格的自行车亭，现在的公共自行车亭比较城市化，而景区的公共自行车亭应该更多的融合景区的元素，与景区的风格相协调。

Established on May 1, 2008, our public bicycle transportation system (PBTS) is composed of 6 function blocks including renting (returning), inquiry, management, settlement, network and monitoring, with 14 subsystems and 3 auxiliary subsystems. Using the most advanced technologies, the Public Transportation Group organized the development of the system based on the most stable three-level structure that is easy to expand. Following the idea of “customer first and self-help service”, we plan and develop comprehensive equipments to ensure sustainable development of PBTS. For people using PBTS, the biggest convenience is that they can rent and return bicycles at any service station of the city. The system is appreciated by citizens and the daily rent has reached 320 thousand times, because the first hour of service is free of charge. Our self-service system is mainly used in renting and returning bicycles. When you want to rent a

bicycle, you put your rent card on the sensor area for 1-2 seconds, the flashing green light will become on and you hear “toot” when they bicycle is unlocked, and now you can take out the bicycle within 30 seconds. When you want to return the bicycle, you push the bicycle to the end of the lock till the green light start to flash, and then put your rent card on the sensor area, the flashing green light becomes on and you successfully return the bicycle when you hear “toot”.

The most popular website about PBTS of Hangzhou, which you may visit through search engines, is not run by our company. However, we have close contact with the people who run the website and we help them deal with many of the problems asked through the website. We also take it as a channel to get useful information. The official website for PBTS is in the website of Hangzhou Public Transportation Group.



bicycle to the base if the problem is big. In this way the service efficiency is greatly increased. Meanwhile, we do technical innovations such as anticorrosive treatment of parts that can become rusted easily and using solid tires that are not easy to break. To overcome the difficulty of operation, we try our best to increase economic profit. On one hand, we sell advertisement space of the service station, bicycle booth and bicycle body. On the other hand, we promote commercialization process of the service stations.

标准点自行车亭效果图  
Visual Diagram of Standard Bicycle Booth

Our company is in the process of fast development. In a year and a half, we have set up more than 2000 service stations. With increase of service stations, many new problems appear. Now the main problem is information management. We hope that we can improve this through software upgrade. At the same time, we need to improve management efficiency and are exploring new methods in management of human resource and bicycles. For example, we are trying to establish service groups and production lines for repair and maintenance work etc.

In daily management, we take measures to solve the problem of 5 difficulties in “retuning bicycle, settling disputes, selecting position of service station, repair and maintenance, operation”. To overcome the difficulty of returning bicycles, we set up stations with people on duty and offer moving services. To

overcome the difficulty of settling disputes, we set up a SMS platform, cooperate with 96345 to realize transfer when busy, publicize POS phone number of the employees in service and promote “one-stop” service. To overcome the difficulty of selecting position of service station, we strictly follow the rule of “four combination and one publication” in selecting positions. The 4 parties including city management office, transportation police department, community and the public transportation group work together to select the appropriate positions and all the information about selected positions is publicized in the website and the positions for a certain period. Construction of service station begins when it is sure that there is no dispute. To overcome the difficulty of repair and maintenance, we divide the city into several areas and each area has a responsible technician to patrol around the stations and fix the problem when it is small or bring the





自行车亭实物拍摄

Picture of Bicycle Booth

The project of PBTS led by Hangzhou Committee of CCP and Hangzhou Municipal Government was set up to solve the problem of “transportation dilemma” and “the final kilometer”. Also, bicycle riding is an environment-friendly and healthy form of transportation. When the problem of urban pollution becomes more serious, PBTS is appreciated by the public and it is becoming an important part of low carbon transportation of the city now. PBTS has been listed as a project of low carbon city construction by Hangzhou Committee of CCP and Hangzhou Municipal Government and so we have the responsibility to become a leader in this movement.

PBTS of Hangzhou still has a long way to go in its development. We will strengthen internal management, reform operation mode, improve operation systems, strengthen employee training, set up more service stations in the city and residential communities, and help the remote districts including Xiasha, Binjiang, Xiaoshan and Yuhang set up service stations in the next step of development.

## City estheticism

City estheticism is emphasized in design of PBTS. Hangzhou is a beautiful city with natural landscapes and rich cultural heritages. Using landscape design methods such as color arrangement, line structure to display the feeling of space, transparency, warmth, concision and lightness, Hangzhou has made many innovations in city estheticism and created an image of high quality city. While many cities only take PBTS as an independent project, Hangzhou has considered its PBTS as a part of city image and put it into the brand system of the whole city.

## Environment-friendly, Low-carbon and Healthy Life

The primary purpose of PBTS was to solve the problem of the last kilometer in public transportation. At present, many homes are more than one kilometer away from bus stops, and public bicycles can effectively solve this problem. Furthermore, bicycle transportation is an environment-friendly, low-carbon and healthy life style, and PBTS can encourage people to use less private cars and more public transportation system, especially the low-carbon, zero-emission and healthy bicycles.



The bicycles used now are mostly 3-G public bicycles. The 1-G public bicycle booths were built in July and August 2005 not long after the project was launched in May. Their structure and color are not very compatible with the city image. After we accepted the assignment to design new bicycle booths in August 2008, we did a lot of work before Secretary Wang Guoping made a decision about 3-G public bicycle booths in February 2009. Now we are working to design 4-G public bicycle booth based on the 3-G booth. At the beginning the booths were used to install the equipments only and no other functions were considered. The 4-G booth will have some functions such as shopping of food and drinks. We may add air-conditioning system and take measures to increase advertising effect, so that we can increase economic profit and realize the goal of "using booths to support services". Meanwhile, we will develop more public service functions such as tourism consultation and youth volunteer service etc.

## Improved Booths with Harmonious Colors

The main colors we use in booth design are black green, which is a color of the nature, and deep champagne, which is a color often used in architectures. The support, frame and panel are all in black green and the roof and other parts are all in deep champagne. Another color may be added in design of 4-G booths, because the 3-G bicycles are red, we want to add another color to make the red bicycles more harmonious with the booths. Of course, it would be the best to change colors and styles of the bicycles.

## Consideration and Planning in Advance

Now location of public bicycle booths is considered in all the public utility planning, road repair and construction projects in advance. In some planning drawings, the locations of public bicycle booths are clearly marked even though the positions of bus stops are not decided yet. We are also considering building super large public bicycle booths (maybe box style) in the transportation hubs such as Huanglong Bus Stop and subway stations and supermarkets with large crowds. At the same time, we will consider designing booths of different styles to for different places such as Xixi Wetland and Royal Street of the Southern Song Dynasty etc. to fit different environment. The Present bicycle booths are fit in urban environment and the booths in scenic areas should have more elements of the site to be compatible with the surrounding.



自行车亭实物拍摄

Picture of bicycle booth



# Brand Wealth Make Preparation for Fast Development and Emphasize Creation in Work

品牌财富

Brand Wealth ///

///

厚积薄发 重在创意

//

Make Preparation for Fast Development and Emphasize Creation in Work ///



中博展览集团总裁

任行

Ren Xing

GM of Zhongbo  
Exhibition Group

重视择业和创新

●● 性格朴实，精力充沛，头脑精明，激情豪迈。一个有着远大抱负的理想主义者，一个本土会展企业家中的风云人物。他是一位事业“艺术家”，追求文化、会展、投资多元化，为了开创更大的事业舞台。几经拼搏，几番磨砺，如今他领导的中博展览集团已成为国内民营会展行业知名品牌之一。中博因何而成功？怀着探秘的好奇之心，走访了中博展览集团总裁任行，他为我们讲述了十年创业经历，带给我们的是梦想、激情、创业、成功这些词语背后生动的故事和深刻的感悟。

●● 您从一个大学毕业生，如何进入到会展行业的？

●● 大学毕业的时候，我有很多择业机会：可以往仕途发展，到政府部门工作；也可以去开广告公司，因为我中学学的是广告专业；也可以从事建筑业，因为我大学学的是建筑。但是当我静下来，我看到了另一条路。

●● 行业的选择对创业者来说至关重要。我当时选择了很多的行业，但是我一没有资金，二没有人脉，三没有经验，要怎么样来选择一個适合自己发展的行业？经过调查和分析，觉得会展业会成为一个新兴发展的行业，而且是我擅长和喜欢的领域。经过深思熟虑，我选择了会展业。这对我来说，是个很好的契机。事实也证明，这是一个非常正确的选择。

●● 主持人：你是怎样挖到您的第一桶金？

任总：创办之初确实是非常困难，我记得当时我在小区里以600块的月租租下了一个办公室。花了三四个月才把电脑和打印机等设施配齐。当时会展业市场还是一片空白，我尝试了保健品展，医疗器械展、食品展，并成功开发了当年杭州6000多辆的出租车广告位。我用半年时间就赚了50万。这50万，成为“中博展览”的第一桶金。

●● 作为自主创业的成功人士，您有什么经验可以跟读者分享吗？

●● 任总：每个人都希望成功，创业亦是一条途径。但创业不是容易的事，它要求创业者有几下特质：一是勤奋。这是创业的首要条件。做人要踏实，做事要努力，不能异想天开，要扎扎实实做好每一件事情。二是坚持。有很多这样的情况，事情做到一半或者快要成功的时候，创业者放弃了，这就导致了最后没有成功。三是创新。不因循守旧，坚持创新，这对创业者来说是一个非常具有竞争力的特征。对市场的需求和趋势要有充分的了解。要有创意，有独到的策划，才能赢得市场，拓展事业平台。创意、创新对会展业来说尤为重要，他同时也是企业和员工发展的原动力。



●● 请问“中博”近几年举办的会展，主要有哪些？

●● 在杭州，我们有杭州奢侈品展、美国科技生活展、建材展、家博会、高档别墅展、杭州婚博会、汽车文化节等。杭州婚博会已经是第八届，非常有特色，此外还有艺术类的展览会，如工艺美术展，都是很有发展潜力的会展项目。

●● 在海南，我们成立了海南万博展览有限公司，策划主办了海南国际游艇展、全球顶级私人物品展览会、海南国际高尔夫博览会、中国（海南）户外休闲用品博览会、海南旅游房产展等，展会将在2010年12月中旬开幕。同时我们还有全球性的“国际旅游小姐大赛”，这些都是值得我们宣传和推广的重要项目。

●● 据了解，贵公司正准备上市，您是否想做全国会展类的第一个品牌？

●● 每个企业家都有这样的梦想，我们“中博展览”也不例外，当然希望能够成为中国会展业的第一品牌。

●● 目前，我们在积极筹备上市，也进入了上市的辅导期，最终能不能成为中国会展业的上市企业还要等待多方面的考验。我相信中博展览不管是否能取得上市的成功，我们在会展业的模式研究和对民营会展企业的发展都会起到一定的推动作用。我们也有信心把中博展览打造成为国内一流的会展企业，甚至挤进全球会展企业品牌当中，我们公司现在也在加快进行战略的整合、区域的整合、品牌的整合以及人才的建设等都在快速的推动中。

●● 现在“中博展览”在全国会展类行业，可以排在第几？

●● 国内的会展企业主要分成三大阵营：国企、外企和民企。作为民营会展企业，“中博展览”排在第一阵营。

●● 你怎样看会展业在杭州的发展？对于贵公司有什么影响？

●● 会展业是一个新兴的服务行业，影响面广、关联度高。而且会展业发展潜力巨大，前景看好。1999年的重新召开的杭州西湖博览会，给杭州的会展业，包括文化创意产业带来了很大的机遇。我们公司从2000年开始涉足会展业，伴随着行业的发展，得以迅速成长。

●● 首先从地域上看，“中博展览”从最初在武林广场策划举办文化活动，后移居到浙江展览馆，再移居到浙江世贸国际展览中心，现在正在向一线的会展城市发展，如北京、上海、广州等地。第二，从原有的消费类展会，向品牌项目拓展。我们今年举办的“2010海南国际游艇展览会”，不管从展览面积，还是从推广的宣传力度来说，都极具规模，是目前中国游艇业最大的品牌展。此外，全球性的“国际旅游小姐大赛”项目也在向其他省市铺点，成为全球五大赛事之一；对在上海、北京等地举行的汽配展、新型能源展等，也在逐步地介入。第三，我们的商业模式在发生变化。在国内的民营企业中，我们是第一家引进国际和国内著名风投公司的企业，已经在走展览业资本运营的模式。在资本运营层面上，我们还加大了收

购、兼并、开发等力度。第四，我们加大人才建设发展。文化创意产业核心的竞争，实际上是人才的竞争。我们对会展业的人才建设、培育、尤其是引进，特别重视。

●● 请您谈一下杭州的文化创意产业的发展。

●● 我觉得，杭州非常适合文化创意产业发展。从文化角度看，杭州是历史文化名城，气候宜人，风景秀丽，素有“人间天堂”之美誉，意大利著名旅行家马可·波罗曾赞叹杭州为“世界上最美丽的华贵之城”。历来有不少文人墨客流连忘返，这些，都促成了杭州深厚的文化底蕴。从政治角度来说，杭州历来是一个比较开明的城市，鼓励现代服务业、文化创意产业发展的城市，它的文化创意一直走在全国前列。比如说这几年的动漫产业、文化艺术产业的兴起。作为中博展览，我们也在考虑如何把杭州的区域特色、历史文化特色挖掘出来，培育一个新的展会。像我们的“品质生活展”，就是我和杭州市委宣传部、杭州市政府共同策划、主办的活动，去年展会非常成功，今年到目前为止招商以及提前完成目标。接下来，我们考虑如何发展杭州会展业文化创意项目。我跑了国内国外的很多城市，觉得杭州文创业有其独特的优势和历史背景，有很多的原动力。

●● 上海世博会的举办对中国有什么影响？特别是对会展业未来的发展起到什么引导性的作用？

●● 世博会是全球性的活动，是国际先进科技、文化创意以及大型的人文展示于一体的世界性的博览会。2010年世博会在上海举办，对中国的文化创新、科技发展、城市建设理念的提升等等，都有非常重要的意义，对于展览业更是一个很好的学习机会。



“2010国际奢华珠宝巡展（杭州站）”

“2010 International Luxury Jewelry Tour Exhibition in Hangzhou”



“第十届中国工艺美术大师博览会”

“The 10th China Arts and Crafts Expo of Great Masters”



中国能够承办世博会，表明中国的会展业被全球看好。因为中国有强大的消费市场，又是全球制造业大国，有全球制造业中心及消费中心两重身份。这次世博会在历届中可能是参展人数最多的一次，规模也是最大的一次。不管从任何一个角度来说，世博会对中国经济、政治、文化的推动具有非常重要的意义，对中国会展业也是一个划时代的里程碑。

**采访礼记:**  
任行总裁最特别的地方，可能就在于他的朴实和执着。比如他从不讳言自己创业的艰辛，而中博展览集团的每一次发展，都相当于一次不同层次的升华。这一点，翻开中博展览的发展史，我们可以看得最为清晰。

**人物素描:**  
任行，现任中博集团董事长兼总裁、中国会展经济研究会副会长、浙江省会展行业协会副会长、浙江英博会展产业研究所副所长、浙江旅游职业学院客座教授、浙江树人大学客座教授、中国美术学院青年创业导师。

他创办的中博展览集团业务，涉及自（承）办展览、网络展览、场馆经营、会议承办、工程搭建、文化传媒等多个领域。凭借丰富的会展经验和业务水平，已经在香港、上海、北京、广州、海南等会展一线城市成立了分公司，凭借对会展行业的认知和研究，摸索出一套科学的，行之有效的发展模式，正因为如此，2009年2月2日作为企业家代表随同温家宝总理参加了由中国国际贸易促进会与英国投资贸易总署、英中贸协共同主办的中国-英国工商峰会。此次出访，为中博展览的发展搭建起了更为广阔的发展平台，为中博展览进一步拓宽国际视野、拓展海外市场获得了良好机遇。

He is simple, honest and energetic with astute mind and great passion.He is an idealist with a great dream and a famous businessman in exhibition industry. He is not only an artist but also a businessman, pursuing culture, exhibition, and investment to create a bigger stage for his career.

After years of efforts, Zhongbo Group conducted by him has been one of the famous exhibition brands in China. How dose it get success? To find the answer, we visited him—Ren Xing, GM of Zhongbo Exhibition Group. He told us a vivid story and deep perception about dream, passion, career, and success.

## Career Selection and Innovation

Q: How did you enter the exhibition industry after graduation from college?

A: I had many choices when I was graduating from college. I could work in a government department and develop in that direction, establish an advertising company as my major in the secondly school was advertising, find a job in a construction company as my major in college was architecture. When I calmed down, I found a new road.

It is important to select the right industry if you want to establish your own company. I had many choices at that time, but I did not have capital, interpersonal resource and experience. It was not easy to find an industry suitable for me. I had contact with planning, marketing, investigation and promotion by chance, so I felt that exhibition will be a new industry that I am good at and like to do. I chose exhibition industry after careful consideration. It was a good opportunity for me to get into the industry and the facts show that I made a right decision.

Q: How did you make you first fortune?  
A: It was very difficult at the beginning. I remember that I rented a room in a residential community at 600 yuan a month and bought a computer, I spent more than 3 months to finish purchasing of all the necessary office equipments. The exhibition industry was a piece of white paper at that time, I organized many events such as health product exhibition, health product and medical equipment exhibition. I also had

taxi advertising contracts with 6000 taxis in Hangzhou. In half a year, I made my first fortune of 500,000 yuan for Zhongbo.

Q: As a successful man with a venture company, what experience would you like to share with our readers?

A: Everyone wants to become a boss, but it is not easy to create a venture company. An entrepreneur is demanded to have the following characteristics to become successful:

Diligence: This is the primary condition to start your own company. You must be practical and diligent. You can not have too many fancy ideas and everything must be done step by step.

Persistence: In many situations, people give up when it is half done or almost done. The result is failure if you give up before success.

Innovation: You can not follow the old rules all the time. Innovation is very important for an entrepreneur to have competitiveness. You need to have complete understanding of the market demand and tendency and have your own creation and planning to win the market. Creation and innovation are especially important for the exhibition industry. The facts have proven and will prove that creation and innovation can push development of enterprises and employees.

## Zhongbo Will Compete in the Global Market

Q: What are the main exhibitions organized by Zhongbo in recent years?

A: In Hangzhou we have organized building material exhibition, home furniture exhibition, upscale villa exhibition, decoration exhibition, wedding expo, auto expo, auto culture festival etc. We are organizing the 8th wedding expo now; it is a very special event. Besides, we have organized some exhibitions of art, like one of arts and crafts which is a market with big potential. In Hainan, we have organized international yacht exhibition, leisure expo, golf exhibition, outdoor leisure and sports products expo. We also organize a global event “International Miss Tourism Competition”. We work hard to promote all the projects mentioned above.

Q: I know that you are preparing to list your company in the stock market; do you want to become the first brand of exhibition in China?

A: Every entrepreneur has a dream, we are no exception. Of course we want to become the first brand of exhibition in China. At present we are doing preparation to make the company a public company. We still have to pass the challenge of profit-making ability and standard operation before being listed in the market. No matter what, I believe that Zhongbo as a private enterprise will promote the exhibition industry. We are confident to make Zhongbo a first class enterprise of exhibition in China, and even in the world. We are now restructuring resources, adjusting development strategy and working on brand building and human resource storage to prepare for global development.

Q: What is the position of Zhongbo in the exhibition industry of China?  
A: The exhibition companies in China are divided into three parts, namely state-owned companies, foreign companies and private companies. As a private company, Zhongbo is one of the best.

Q: How do you evaluate development of exhibition industry in Hangzhou? How does it affect development of your company?  
A: Exhibition industry is a new service industry that is related to many industries. As a new industry with great potential, it is becoming a new source of economic growth with bright future.

1999 Expo Kunming brought a lot of opportunities to the exhibition industry and cultural and creative industry of Hangzhou. Starting to develop in the exhibition industry in 2000, our company has been growing fast with the industry.

First of all, Zhongbo began its business with organizing cultural events, it moved into Zhejiang Museum and then Zhejiang World Trade Center later. Now it is developing in the biggest cities of China including Beijing, Shanghai and Hainan etc.

Secondly, we are developing from simple exhibitions of consumer products to brand building. In 2010 Hainan International Yacht Exhibition, we increase exhibition area and emphasize promotion to make it the biggest yacht brand exhibition in China. Besides, we are distributing service points in other cities of China for the global event “Miss Tourism” to make it one of the top 5 beauty contests of the world. We have started to participate in organizing auto parts exhibitions and new energy source exhibitions in Shanghai and Beijing gradually.

Thirdly, we are changing our business models. As the first private company to use venture capitals in China, we are developing a new model based on capital operation. We use the capital to purchase and annex other companies and make developments.

Fourthly, we will emphasize human resource construction; competitions in the cultural and creative industry are actually competitions of human resources. We train present employees and take measures to attract new elites. Now we have 4 platforms including region, brand, business model and human resource to develop in the exhibition industry.

Q: Would you please talk about the cultural and creative industry of Hangzhou?  
A: I believe that Hangzhou is very suitable for development of cultural and creative industry.

From the angle of culture, Hangzhou is a famous historical and cultural city of China. With comfortable climate and beautiful natural views, it is often praised as “paradise on earth”. The famous Italian traveler once praised Hangzhou as “the most beautiful and splendid city of the world”. Many famous scholars and officials forgot to return to their hometowns after touring around Hangzhou, so Hangzhou has rich historical accumulations.

From the angle of politics, Hangzhou has been an open city that encourages modern service industry and cultural and creative industry. It is a leader of China in the cultural and creative industry. For example, Hangzhou has successfully organized the cartoon and animation festival, cultural and artistic events such as the West Lake Expo. In summary, it is a city suitable for cultural and creative industry.

As an exhibition service company, we are also considering new exhibitions based on the characteristics of Hangzhou and its historical and cultural heritages. Our “Life Quality Exhibition” is an event planned and organized together with the Propaganda Dept. of Hangzhou Committee of CCP and Hangzhou Municipal Government last year. It was very successful, and the exhibition spaces are sold out for the next exhibition now. In the future we will consider how to combine the exhibition industry with cultural and creative industry. I have been to many cities at home and abroad and I know that Hangzhou has its advantages, historical background and many resources for development of cultural and creative industry.

Q: What impact will the 2010 Expo Shanghai have on China? Especially, how will it lead the exhibition industry?

A: The 2010 Expo Shanghai is a global event, and it is a show of the most advanced technologies and cultural and creative products of the world. The 2010 Expo Shanghai will certainly help china improve its cultural creation, technological innovation and urban construction, and it is also a good opportunity for the exhibition industry to learn new ideas.

When China can host the World Expo, it means that the world has favorable view about the exhibition industry of China. China is both a big consumer market and a global manufacturing base. Depending on these two identities, this Expo will probably become the largest World Expo with the most visitors in its history. The World Expo will promote comprehensive economic, political and cultural development of China from all aspects and it is also a milestone of the exhibition industry of China.

Interview Postscript:  
The most special characteristic of Mr. Ren might be his simplicity and persistence. He never be avoid talking about his tough beginning of career. He treat every exhibition as a chance of making progress. We can get this point clearly from the development history of Zhongbo Exhibition Group.

“2010杭州中国丝绸城国际旅游小姐华东赛区总决赛”

“The East China Zone Final of 2010 Miss Tourism for Hangzhou China Silk Town”





# Brand Wealth The Devil is in the Details

品牌财富

Brand Wealth

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细节决定经典

The Devil is in the Details

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朱明虬

思美传媒股份有限公司董事长

Zhu Mingqi

Board Chairman of Simeit Media Co., Ltd.

● 您觉得“思美”在和其他广告公司相比有什么不同？

● 广告公司在框架上大致差不多，不同的是一些思想理念：你想把公司发展成什么样子，你的理想是什么，公司的规划是什么。就我们公司来说，我们的目标是百年老店，做成中国一流的传媒公司。实际上，不仅是广告公司，其他产业也是一样的，有了整体规划，有了自己的企业管理文化，才能够获得更全面的发展。

● 我们公司分三大块，一块是“魄力媒体”，做全国市场的购买和策略，这个是针对传统媒体的；一块是“华意纵驰”，做创意品牌管理线下的一些活动，拍片做创意，搞品牌规划。一个产品进入一个市场，首先它要定位，哪怕是包装一个手机，我卖给谁，定位定好以后一定会对谁做一个创意；第三块是“翼扬户外”，以拓展户外广告业务为主。我们的企业文化用一句话来概括就是：“细节成就经典。”这句话体现在我们公司所有创作和服务中。

● “思美”最初只有三五个人，当时也不需要有什么体制，有事互相说一下就可以了。但随着公司的发展，到了一百人，两百人，原来的“约定俗成”就不够用了，需要一套完整的体制。这套工作制度也要随着公司的成长而不断地进行调整。

● 现在很多大学生毕业之后，想自己出来创业，您有什么好的建议？

● 这个问题我们碰到过很多，包括我们举行招聘会的时候。我发现，80、90后有以下几个特质：一是充满自信，二是充满自卑，三是自我为重，四是对外冷漠。当然我讲的这些只是部分人，并非全部。

● 他们为什么自信又自卑呢？环境使然。他们大多是独生子女，家里所有人都宠着他，进入社会之前，他一切顺遂，自我感觉良好，做什么都能成功，所以他很自信。可是一旦真正到社会工作的时候，很多事情不是他所想象的，难题接踵而至，到处碰壁，到处碰钉子，连续3次碰壁之后，他会怀疑自己的能力，心想我是不是不适合这个工作？我是不是什么都不行？自卑由此而生。工作做一半就放弃了，换工作，或者不工作。很明显承受能力不够。

● 我们招聘员工时，发现有些年轻人超级自信。比如招文员，她说我一分钟打多少多少字，没有什么好学的，我会的。其实，她不知道文员真正的意义在哪里，或者能凸显他不可替代性在哪里。不管是找工作，还是自己创业，都要正确地认识到自己，考虑到你的重要性在哪里，要有沉淀。

●● 问：接下来思美发展的思路，是不是会涉及到其他的一些层面？

●● 我们正在发展专业化下的多元化。传媒这一块涉及甚广，我们只不过做了其中的一部分。户外也好，创意也好，购买也好，实际上还有很多，我们还会介入一些新内容，比如栏目和电视剧的制作，建立信息媒体等。

●● 此外，我个人还有一个想法，凭什么老外来收购我们本土的公司，我们不能收购老外的公司？当然这还是个想法，我们现在需要做的是，让广告行业走出国门。我们中国已经开始重视品牌，我相信3年、5年、8年以后，中国的品牌一定会走出国门，这个时候需要很多的传媒公司。所以我们的竞争不仅在中国，还有国际。当然这是一个梦想，有梦想才有动力，这将是“思美”以后的发展走向——进入资本，走出国门。

●● 问：就您所了解的杭州创意产业，现在发展到了怎样一个程度？

●● 现在全国都在做文化创意产业，杭州和全国的水平差不多。首先整个国家都比较重视，杭州也比较重视，我希望会有一个特别政策出台。

●● 比如说，现在我们所看到的文创企业，你做了一年我奖励你20万、30万，我希望在文创企业分类别，比如大学生出来创业，政府鼓励他20万、30万，但是对一个8亿10亿的公司也奖励20万，似乎就是杯水车薪。政策上，应该有所区别，针对的群体不一样，鼓励的方式也可以不一样。

●● 问：广告业的竞争非常激烈，您当时是为何选择将广告业作为事业的出口？

●● 我们公司发展分两个阶段，以前是思美广告，2000年重组成为思美传媒。我是从国有公司出来的，到现在还记得很清楚，当时是下午四点半，老板给了我一个任务，说让我去做广告，就这样进入了广告行业。所以说不是我选择做广告，而是被选择。但我认为进入这个行业是一个很好的机会，而且我自己也很喜欢这个行业。

●● 后来开会的时候，我说你到现在还没有派正经理过来，我深感荣幸。这是挺好的一件事情，我是电工，你让我去做广告，我一窍不通，但我还是会去尝试，然后就喜欢了。对大学生来说，喜欢是最重要的，可是很多时候他们喜欢不了，就不停跳槽。可是我现在还没有跳槽，一直在这个主体公司里面，一直走，一直走，最后走到自己独立。这就是坚持。

●● 很多人都想做成功人士，成功的意义有很多种，相互比较的不仅是地位和钱的问题，而是历练的过程。这个对你人生是很重要，你经历多了，后面的成长性会不一样。

思美公司办公环境

Office Environment Of  
Simei





●● 问：一个企业的领导者决定整个团队风格，您是怎么来评价自己风格？

●● 我们的风格，还是那句话：“细节成就经典。”我做事很细，我身边的所有东西都井井有条。我的团队要团结，但是要有距离。本是陌生的几个人，通过很多的沟通就会越走越近，但是你千万不要和我抱在一起，我不希望你抱在一起，我希望保持一定的距离，这样才会有很多的思考。

●● 其次，我不太喜欢一味听我的话的员工，你一味听我的话，没有自己的思维和想法，我不欣赏。我比较喜欢员工对我提一些建议，以促进脑力激荡。所以我的报告团队每个月给我发一封信，谈谈自己的看法。

●● 问：从创业初期的3个人奋斗，到现在管理起一个大公司，你自己喜欢哪一个状态？

●● 从3个人到两百人，说起来还是挺不容易的。回头一看，整个过程很享受，也很痛苦，也很开心。我认为这些都很正常，这是我要的。

●● 这是我喜欢这个行业，就向找对象一样，两个人不可能不吵架，我和我的合作团队也不会不吵架，吵架是正常的，不吵架才是不正常的。我们有目标设定在那，再怎么吵，依然是我们的团队。

●● 我曾经讲，请10个能人坐下来吃一顿饭不是小事，该有文化有文化，该流氓该流氓，吃一顿饭挺简单的；可是请10个人共同做一件事，而且一做就是10年20年，这就不简单了。因为他们都有个性，你能不能把他们融合得更好，这是有水平的。吃饭三五个小时，大家忍让一下就过去了，但是长期的合作，就一定要精神和文化掺杂，或者是一定是有一个共同的目标里面，使他們不愿意放弃。

●● 这个过程当中，我们肯定有不爽的东西，但是我们大家都可以承受，就可以去做，所以我们的管理就是人人不爽但可以承受。就像两夫妻过日子，会拌嘴，会吵架，也有不爽的事情，遇到不爽的事情怎么办？离婚吗？当然不是，这个时候，除了适当的退让，就是反思，这就是合作。

●● 而作为这个团队的领导人，我的主要作用就是把他們凝聚在一起，让各自在自己擅长的平台上发挥所长。同时，我们都相信只有真诚更长久。

Q: What are the main differences between Simei and other advertising companies?

The structures of advertising companies are very similar. The differences are mainly in the ideas about your future goals, ideals and planning of the company. The goal of our company is to become a century-old shop and a first class media company in China. As a matter of fact, companies in other industries also need to have comprehensive planning and enterprise culture to realize fast and comprehensive development.

Our company is divided into three parts. The first part is “power media”, which is about purchase and strategy of the national market. It is done in traditional media. The second part is called “free riding”, which is activities of creative brands. It is done through creative video programs and brand planning. A product must be positioned before it enters the market. Take a cell phone for example, I must know whom I going to sell it to. We make a creative plan after positioning is done. The third part is called “outdoor splendor”, our enterprise culture can be summarized with “the devil is in the details”, which is reflected in all the products created by our company.

At the beginning, we only had 3 to 5 people in Simei, so we did not need any management system. We just needed to tell everyone what to do. With the development of the company, we had one hundred staff and two hundred people now. The original way of management was not efficient, so we created a complete management system, which changes with the development of the company constantly.

Q: Many college graduates want to establish venture companies after graduation, what is your suggestion to them?

China put forward the ideological concept of respecting knowledge and elites many years ago. This is the core idea of venture investment. However, because of the planned economy several decades ago, China did not have a market-based system to support the idea. Therefore, the concept of respecting knowledge and elites and venture investment were all on the stage of slogan only and no real implementation of the concept was carried out.

思美公司一隅

The Conner of Simei Media



Today, the market economy of China has developed to a certain level after 30 years of reform and opening to the outside world, so it is the best opportunity to transfer the present economic development model. The central committee of the CCP has put forward the policy to promote industrial transfer and upgrade and learn successful experiences from Silicon Valley,,Israel and Taiwan etc. It is very important to develop venture companies if China wants to transfer and upgrade its development model successfully. China is still far away from USA in venture companies. After 30 to 40 years of development, the USA has established a system of venture companies, which is very mature and stable now. The Chinese venture companies just started in the 1990s and

the real beginning should be 2009, when the stock market for venture companies was initiated. The local Chinese venture companies started their development process after the stock market for venture companies was opened in 2009. USA has a very good market for ventures and its market-based economic system is also very mature. However, the market economy of China is still in its beginning period and there are many differences between the two markets. It is like two forests. The American forest has big and strong trees of different kinds and the Chinese hill has some green bushes and a few trees without sectional differences and complete coverage. Because of this, the Chinese market has bigger space

for venture companies to develop. This is the biggest difference between China and the USA.

Besides, these two lands have different longitude and latitude and different soil. The result is that the trees on these two lands are different. The industrial structures are different and market systems are naturally not the same.

采访现场

Interview Site



Q: Is Simei going to get involved with other fields in its development?

We are developing towards a multi-directional development under the condition of professionalism. Media is a big industry, and what we are doing is only a small part of it. Outdoor advertising, creative advertising and purchasing are a very small part of it. We are going to get involved in more fields such as TV programs and information media etc. Besides, I have a personal idea. Why are foreigners purchasing our local companies? Why can't we purchase foreign companies? This is of course only an idea. What we should do now is to let our advertising companies go out of China. China has started to pay attention to brand building, I am confident that Chinese brands will go out of China in 3 to 5 years, or maybe 8 years. Many media companies will be needed at that time and we will compete in China and the world. It is a dream now. The dream is also the direction of Simei's development, which is to get capital support and develop towards the international market.

Q: According to your understanding, what is the development status of the creative industry in Hangzhou?

Now many cities are working on their cultural and creative industry. Hangzhou is in the same level as other cities of China. First of all, the whole country is taking it seriously and Hangzhou also attaches importance to it. I hope more favorite policies will be issued toward it.

For example, some cultural and creative companies can get a fund of 200 to 300 thousand yuan for doing business. I hope the government will issue differentiated policies. When a college graduate establishes a venture company, the fund of 200 to 300 thousand yuan is something stimulating. However, for a company with one billion yuan of production, the stimulation of 200 thousand yuan is too small to have any effect. Therefore, the policies for different groups should be different.

Q: It is said that you were an electrician before, how did you get into the advertising industry?

Our company has had two stages of development. It was called Simei Advertising before being restructured into Simei Media in 2000. It is all about my destiny. I was an electrician before. One day, my boss asked me to establish a company of three people. He said: "you are Vice GM until the end of the year. If you do a good job, you will become GM; otherwise I will send a GM to the company."

Later, I asked my boss why he did not send a GM to the company in a meeting. I am very lucky. This is something nice. I was an electrician and knew nothing about advertising, but I tried when I was asked to do advertising, and I fell in love with it. For college graduates, it is important to find something they like to do. Maybe they don't find things they like to do, so they keep on changing jobs. I have never changed companies. I have been working in the same company. Finally I became independent, which is the result of persistence.

Many people want to become successful, but there are many kinds of successes. We should not compare social position and amounts of money only, the experience of development is also very important. With more experiences in life, you will have higher growth in the future.



Q: The enterprise leader determines the working style of a team, how do you evaluate your style?

Our style can still be expressed with our enterprise culture “the devil is in the details”. I pay a lot of attention to details. Everything near me is in good order. My team is united, but the team members keep some distance from each other. We were strangers at the beginning and getting closer and closer through communication. However, please do not get too close to me; I don’t want to hold you. I want to keep some distance away from you, so that we have space to think. Actually I don’t like employees who always listen to me. If you follow all of my orders, it means you don’t have your own ideas, which I don’t appreciate. I appreciate employees who like to give me suggestions that can stimulate my brain. As a result, I ask my team members to write me a mail once a month to talk about their new ideas

Q: From a company of 3 people to a large company, which status of the company is your favorite?

It is not easy to develop from 3 people to a company with 200 employees. Looking back, I feel that I have enjoyed the process, which is both happy and painful. I think it is a normal process I like to have.

This is the industry I like to be involved in. It is like dating a girlfriend, it is impossible not to quarrel at all. I also quarrel with my team members, which is normal. It is abnormal to agree with each other all the time. We have a common target. No matter how we dispute with each other, we are still members of the same team.

I once said that it is not something small to invite 10 people to have a dinner together. People have different backgrounds and education levels. Maybe it is easy to eat together, but it is in no way easy to ask 10 people to do the same thing for 10 years or even 20 years. Each person has his own personality. If you can coordinate them well, you are doing a good job. If it is a dinner, you only have to endure 3 to 5 hours if you are not happy with others. Long term cooperation needs spiritual and cultural penetration to combine related people to work for the same goal and stick to the original target.

品牌印记

Brand Imprint

In this process, we had conflicts. However, we put the benefit of the company in the first position and seek common points while resolving a difference, so abstention is emphasized in our management. It is like a couple living together. They will argue or have contradictions. What should they do when they have problems? Divorce? Of course not. At that time, each party should make a compromise and understand each other. This is cooperation.

As the leader of the team, I play the role of adhesive to combine them, which is my main function. I combine them together to do the same work sincerely. Sincerity is always the most important to realize the lasting prosperity of the company.



# Brand Wealth Zhejiang Art Museum —An Art Palace Beside West Lake

品牌财富

Brand Wealth //

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马锋辉  
浙江美术馆馆长  
浙江省美术家协会副主席

Ma Fenghui  
Curator, Zhejiang Art Museum  
Vice Chairman,  
Zhejiang Artists' Association

●● 西湖边，南山路、玉皇山下，浙江美术馆不仅以其新颖独特的建筑设计吸引着大众的目光，更以其丰富的艺术展览和相关活动，成为杭州文化新坐标，享受艺术的绝佳场所。

●● 浙江美术馆是浙江文化大省建设的标志性项目，列入省“十五”重点建设项目和“五大百亿”工程，总投资4.2亿元，由浙江省文化厅负责实施。2005年5月开工，2009年8月正式开馆运行。省委、省政府对美术馆工程予以高度重视，提出要把浙江美术馆建设成为“功能完善、设施先进、服务优良的一流美术馆”的要求。

●● 适逢浙江美术馆开馆一周年，在与马锋辉馆长的接触过程中，我们对浙江美术馆有了更深的了解。

Zhejiang Art Museum is located in Nanshan Street, beside West Lake and at the foot of Yuhuang Hill. It attracts public attention by its novel and unique design, and has organized various art exhibitions & activities. Zhejiang Art Museum has become a cultural landmark in Hangzhou and a best place to enjoy art.

Zhejiang Art Museum is a representative project in construction of Zhejiang's culture. As a critical project in the provincial "Tenth Five Year Plan" and "Five Ten-Billion Project", the museum has a total investment of 420 million RMB and was constructed by Zhejiang Provincial Department of Culture. The construction was started in May 2005 and the museum was opened in August 2009. The provincial commission and government have attached great importance to it, requiring Zhejiang Art Museum be constructed into a first-class museum with full-range functions, advanced facilities and excellent services.

On its first anniversary, we met the curator, Ma Fenghui and obtained further understanding of Zhejiang Art Museum.

浙江美术馆——西湖边的艺术殿堂

Zhejiang Art Museum — an Art Palace Beside West Lake //

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浙江美术馆恒温恒湿展厅

Constant temperature and humidity exhibition hall of Zhejiang Art Museum

浙江美术馆夜景

Night view of Zhejiang Art Museum

浙江美术馆儿童美术天地

Children art center of Zhejiang Art Museum

## 建馆之期盼

早在80多年前，杭州国立艺专校长林风眠先生就提出在西湖边应该创办一座现代化的美术馆，自此，建设美术馆成了浙江文化界、美术界长期以来的夙愿。2002年，浙江美术馆项目立项以来，美术界人士为之欢欣鼓舞，社会各界关注度和期望值也一直很高。省委、省政府对美术馆项目高度重视，一再提出要把浙江美术馆建成功能设施服务一流的美术馆。省文化厅认真贯彻落实，从建筑设计、工程施工、内部装修到开馆筹备，精心管理，精心实施，在社会各界的关心支持下，圆满完成了省委、省政府和全省人民群众交付的建设任务。在建设过程中，克服了任务重、时间紧、人员少等困难，科学安排，攻坚克难，确保了工程建设和开馆运行的顺利实施。开馆运行后，浙江美术馆成功举办各项艺术展览，有效推进藏品建设，积极开展学术研究和对外交流，健全完善公共文化和教育推广服务，力争跻身国内外先进美术馆行列，成为广大美术工作者和公众广泛参与、享用的艺术殿堂和审美家园。

## 公众之责任

浙江美术馆坚持“要科学办馆、开门办馆，努力为群众提供优质的公共文化服务”的办馆方针，着力体现美术馆公共文化服务特性，体现政府的文化促进意识和文化进步形象，努力保障人民群众的文化权益，不断丰富人民群众的精神文化生活。浙江美术馆的管理、运作和发展遵循“以人为本”的理念，发挥美术馆在整个公共文化服务体系中的独特性、有效性，在与全社会的合作互动中放大公益性效应。我们坚持向社会免费开放，实践服务社会的理念，而且美术展品很受各界人士的欢迎，随着开放时间的增多和对浙江美术馆了解的深入，现在有众多的杭州市民以及许多包括省内外，甚至国外的很多人士，他们已经把浙江美术馆作为生活中的一部分。开馆以后，我们也做了大量公共教育活动，通过艺术讲座、美术影片、专家导览等形式，普及美术知识、提高审美能力，将美术的意识渗透进大众的生活。与此同时，我们也十分注重与公众的互动、沟通，比如有观众在意见本上留言，提出希望延长展期，扩大宣传等，我们都会根据实际情况作出回应，观众的合理化建议，只要可行，一定会以不同的方式采纳。

## 设计之先进

走进浙江美术馆，马上被现代大气的建筑设计所吸引，更能够感觉到空间布局的舒适合理。美术馆的内部空间设计遵循国际先进美术博物馆的惯例，展厅、公共服务、学术和教育推广等功能空间使得观众置身其中，舒心畅快，爽心悦目。从目前全国美术馆建设和发展状况看，浙江美术馆档次较高、功能齐全、设施先进、环境优越，是国内领先、国际一流的现代化综合性美术馆。展厅配备专业展墙、展板、展柜，包括国际最先进的德国汉氏展柜，具有恒温恒湿，气体灭火，防红外线、紫外线辐射专业照明系统，影像互动装置，展览设计制作设备等，可以举办、引进各种类型、规格、规模的中外艺术展览。库房按照文物保护规范和艺术品收藏要求，配备恒温恒湿系统，安防、消防系统，确保藏品管理的有序、安全。为吸引和褒奖社会捐献，建立有效的藏品保护和利用机制，开设“美术藏品代管寄存专库”、“美术名家捐献专库”、“美术藏品修复中心”，为社会提供开放服务。同时拥有中央大厅、国际学术报告厅、多功能厅、鉴赏厅、美术图书文献中心、儿童美术天地、美术书店、艺术茶座、咖啡吧、美术专业材料商店等多种配套设施。

## 馆藏之日盛

美术馆的藏品非常重要，要有一定量和相当水准的藏品，才能举办高水平的艺术展览，就如厨师做菜，要有好的作料，才能有丰富多样的菜肴。我们通过馆藏来策划、举办、交流、引进各种类型的展览，把一道道艺术大餐呈现给观众。浙江美术馆在工程建设的同时就开始藏品征集，浙江省专门成立美术藏品征集管委会，设立每年1000万元的藏品征集专项资金，采取捐赠奖励、协商征购、寄存代管等多种手段，多渠道征集藏品。开馆以来，藏品征集颇多精彩之笔，如2009年12月3日，吴冠中作品捐赠仪式在北京举行，吴老先生将56件他本人的作品和16件收藏品，共计72件作品无偿捐赠给浙江省人民政府和中国美术学院，由浙江美术馆永久收藏，吕祖善省长专程赴吴老家中探望并签订协议、颁发收藏证书。2010年5月，台湾画家傅狷夫亲属将傅狷夫的绘画、书法、印章以及陈之佛国画作品，陈之佛致傅狷夫手札等共计408件作品和文献资料无偿捐赠给浙江美术馆。2010年7月，完成了赵延年先生998件捐献作品及文献的接收、入库工作。此外，还有浙江省重大历史题材美术创作工程作品征集、博巴油画训练班作品捐赠、方增先作品捐赠、王冬龄巨幅草书《老子》捐赠等征集项目，可谓精彩纷呈。

## 展览之丰富

展览是树立美术馆品牌的根本，高水平的艺术展览，能够弘扬优秀文化，展示艺术魅力，把积极的人生追求、高尚的情感境界、健康的生活情趣传递给观众，让人们在美的享受中受到鼓舞，得到陶冶，获得启迪。开馆一年来，浙江美术馆先后举办了学术展、引进展、合作展、申请展、常设展等各种类型展览60多个。“历史的凝眸——浙江历史文化重大题材美术作品大展”、“神州国光——黄宾虹艺术展”、“执著的巡游——米罗作品展”、吕霞光艺术陈列等四个开馆展览，结构合理、中西兼备，影响广泛。献礼中华人民共和国建国60周年，“国家重大历史题材美术创作工程作品巡回展”、“丹心·丹青——浙江省第十二届美术作品展览”、“浙江书法60年系列大展”等展览，层次高、规模大、亮点多、影响广，充分展示了新时期中国美术事业的繁荣发展的丰硕成果，意义重大。同时，策划举办“方增先人物画大展”、“陆俨少百年巡回展”、“江水如蓝——博巴油画训练班文献展”、“浙江籍中国画名家作品展”、“吴冠中捐赠作品展”、“刘枫、梁平波书画

展”等一系列重要展览，关注浙江美术辉煌成就，展现浙江美术卓越地位。成功引进和举办了一批艺术水准高、学术影响大、社会反响好的高水平外展与合作展项目，“傅狷夫书画展”、“单凡作品展”、“农民画时代·时代画农民——全国农民画绘画展”等，丰富了美术馆的展览结构，提升了浙江美术馆的对外文化形象。今年11月份，在浙江美术馆将举行“东西贯中——吴冠中艺术回顾展”，这是迄今吴冠中先生最大的艺术展，得到吴老生前极大的肯定和支持。展览将汇聚中国美术馆、新加坡国家美术馆、上海美术馆、香港艺术馆、浙江美术馆等吴冠中先生历次捐赠的国内外主要美术馆藏品300多件，全面展示吴冠中先生的艺术成就、生活经历、创作历程。目前，回顾展筹备进展顺利，得到相关机构和各界人士的广泛关注和支持。

●● 创意是个阳光产业，是在现代化、信息化时代下，不断加快理念更新、更换速度的产物。我们将积极按照美术馆作为“创意文化”的国际惯例，不断增强自主创新能力，加强展览、研究、教育活动的创意策划，增加业务活动的吸引力、感染力；加强管理机制创新、观念创新，促进运行效率的提高、激发员工队伍的思想活力和工作动力，从而提高美术馆综合实力和行业竞争力。利用美术及美术馆特有的文化资源，健全服务能力，为专业人员和广大观众提供优质丰富的文化服务。加强与其他艺术机构的合作，充分利用社会力量，逐步形成富有自身特色和优势的“美术馆产业”。浙江美术馆倚倚玉皇山万松岭，毗邻西湖，这块区域有着悠久的历史艺术历史，南宋皇宫遗址距此不远，早在八百多年前，这里出现了曾经造就中国绘画高峰的南宋画院。也许是历史的机缘巧合，浙江美术馆也建在这片蕴含着艺术基因的土地上，浙江美术馆与历史的自然链接，使浙江美术馆承载着“继承历史、宏扬国粹”的历史担当。西湖让浙江美术馆增添了诸多优势，浙江美术馆与中国美术学院、中国丝绸博物馆、潘天寿纪念馆、马一浮纪念馆、苏东坡纪念馆、唐云艺术馆等多处南山人文景观一起，融湖光山色与美术风景为一体，建构起“美术西湖”的整体形态，势必是西湖南线一个新的人文景观。艺术创作相对来说是个体化的，

浙江美术馆正门广场

Front Square of Zhejiang Art Museum

他的目标反映的是他的感受和心情表露，还有个人风格和探索，但创意面对的是整个社会，是一种照顾了社会的观念，受众更大，对社会影响力更大，受众的辐射面也更大。

●● 当问及做馆长和做艺术家之间会不会有冲突时，马锋辉馆长当即表示没有冲突。相比纯粹作为一个艺术家，当馆长时就是画画时间少了一些，画画是我的专业，不能放下画笔，做美术馆馆长是组织上对我的信任，我被推到这个位置，那就必须承担起这个责任，把这个工作做好，这和画画是相辅相成的，画好画对当馆长也是有好处的，当了馆长做艺术策划对画画也是有帮助的，可以增加自己的学养，虽然很少有整块时间投入创作，但却有很多向艺术界同仁、前辈老师学习的机会，从长远看，也是得大于失。

Expected Foundation of the Museum

As early as 80 years ago, the principal of Hangzhou National Art School, Mr. Lin Fengmian, proposed to build a modern art museum beside West Lake. Since then, the construction of an art museum has become a long-term expectation for Zhejiang intelligentsia and artistic circle. After the project was approved in 2002, people from art profession were excited and the project has drawn very high attention and expectation from all social sectors. The provincial commission and government attached great importance to the museum project and repeatedly required Zhejiang Art Museum be constructed into a museum with first-class functions, facilities and services. The provincial Department of Culture made great efforts to implement the plan from designing, construction, internal decoration to opening preparation, with careful management and execution. Under support from whole society, the project has been

perfectly completed. During the construction, we overcame the difficulties such as heavy workload, tight time limit and lack of headcounts by optimized arrangement and organized team work to crack various problems, ensuring smooth construction and timely opening. After the opening ceremony, Zhejiang Art Museum has successfully hosted multiple art shows, driven collection of artistic works, carried out academic research and external exchange and enhanced education of public culture. We are trying our best to let the museum become world-class art museum in the world and become an art palace & aesthetic home to all artistic workers and public.

Public Responsibilities

Zhejiang Art Museum sticks to the museum policy “Scientific Administration, Open to Public, Providing Quality Public Culture Services”, which reflects the feature of public culture services and government’s consciousness of culture promotion & image of culture progress. Efforts have been taken to guarantee public culture right and continuously enrich the public spiritual culture life. The management, operation and development of Zhejiang Art Museum are based on the concept of “People-Oriented”, enhancing the uniqueness and effectiveness that the museum has in public services and maximizing the public benefits during the societal interaction. We insist the concept of opening to public for free and servicing the society. The art works in our collection are widely welcome by people in all areas. With increased opening time and better

awareness of Zhejiang Art Museum, more and more Hangzhou residents and even people from other places and countries start to regard the museum as a part of their life. We have conducted many public education activities including art forums, art movies and expert’s guidance, which popularizes artistic knowledge, enhances aesthetic ability and penetrates art consciousness into public lives. In the mean time, we also pay much attention to the interaction and communication with people. If visitors leave messages to us for such proposals as longer show time and more propaganda, we will respond to it according to actual situation. As long as the proposals are reasonable and feasible, we will adopt them in various ways.





The collection in the museum is very important. Just like a chef must have good seasonings to make nice food, a museum must possess a fairly large number of quality art works in its collection to host high level art exhibitions. We host and introduce many types of exhibitions with our collections, to show visitors all sorts of “culture cuisine”. We started to collect art works from the beginning of museum construction. The Committee of Art Collection was established in Zhejiang province, with annual budget worth 10 million RMB. A lot of delicate works were collected through such methods as donation, reward, negotiation, purchase, consignment, etc. On December 3rd 2009, Wu Guanzhong donation ceremony was held in Beijing. Mr. Wu donated 56 of his own works and 16 collected works, 72 pieces in total, to the Zhejiang Province People’s Government and the Chinese Academy of Art for free. These works are added into the collection of the Zhejiang Art Museum permanently. The provincial governor, Wu Shanzu, visited Mr. Wu Guanzhong at his hometown. An agreement was signed and Mr.

Wu Guanzhong was awarded a certificate of collection. In May 2010 the relatives of Fu Juanfu, a Taiwan Artist, donated 408 works and literature materials to the Zhejiang Art Museum. It includes Fu Juanfu’s drawing, handwriting & seal, and Chen Zhifo’s Chinese painting & letters to Fu Juanfu. In July of 2010, we received a donation of 998 items from Mr. Zhao Yannian. Other collections came from art creation project of Zhejiang major historical themes, Popa oil painting trainings, artist Fang Zenxian and Wang Donglin (cursive handwriting “Lau Tzu”).

Exhibitions are the basis in which to build the brand to an art museum. A high level exhibition can enhance excellent culture and show the charm of art. It conveys a positive pursuit of life, holy emotional world and healthy way of living to visitors. People are inspired and enlightened when enjoying the beauty of art. During the past year since opening, the Zhejiang Art Museum has hosted over 60 exhibitions including academic shows, introduced shows, cooperation shows, application shows, long-term shows, etc. In the opening of the museum, we hosted the following four exhibitions: Retrospect of History – Art Exhibition of Zhejiang Major Historical Cultural Themes, Divine Land - Huang Binghong Art Exhibition, Persistent Strolling – The art of Milo, and Lv Xiaguang Art Exhibition. These four shows were well organized integrating both Chinese and western elements and had extensive influence. In the 60th anniversary of the P.R. China, we organized an Art Exhibition of National Importance Historical Themes, Zhejiang 12th Art Exhibition, and Zhejiang 60 Year Serial Calligraphy Exhibition, which had high-level, large scale, multiple attractiveness and extensive influence. They reflected the achievements of modern Chinese artistic development and were regarded as important events.

More shows are Fang Zenxian Figure Painting Exhibition, Lu Yan Hundred Year Tour Exhibition, Blue River – Literature Exhibition of Popa Oil Painting Training Class, Exhibition of Zhejiang’s Famous Chinese Painters, Wu Guanzhong Donated Works Exhibition, Liu Feng & Liang Pingbo Art Exhibition, etc. The series of exhibitions have reflected the distinguished achievements and outstanding position of the Zhejiang art society. We successfully introduced several superb exhibitions and cooperative projects from other places. Some shows enriched the contents of exhibition and promoted culture image of the Zhejiang Art Museum, including Fu Juanfu Art and Handwriting Exhibition, Exhibition of Shan Fan Art Works and National Farmer’s Art Exhibition.

In this November, we will exhibit Retrospective Exhibition of Wu Guanzhong’s Art Works. It will be the largest show in Mr. Wu’s life and was fully supported by Mr. Wu. There will be more than 300 works that Mr. Wu donated to the Chinese Art Museum, Singapore National Art Museum, Shanghai Art Museum, Hong Kong Art Museum, and the Zhejiang Art Museum, which is a full display of Mr. Wu’s artistic achievements, personal life and course of art creation. So far, the exhibition is under preparation, drawing much attention and support from related organizations and persons.

The creative industry is a sunshine industry. It is a product of concept transition and acceleration of speed in the era of modernization and informationization. We are dedicated to improve creative ability, reinforce creative planning of exhibition, research & education activities, and enhance attractiveness & appeal. We will also bring creativity to management and concepts to increase efficiencies and inspire staff for more active thinking and better work and to fortify our comprehensive strength and competitiveness in this area. An art museum has its own unique culture resources, which can be utilized to provide better services to professionals and the public. We will devote ourselves to cooperate with other art organizations and make full use of societal resources, thus forming our unique and advantageous “art museum industry”.

The Zhejiang Art Museum is at the foot of Yuhuang Hill and Wansong Hill, close to West Lake. This area has a long history of culture and art. The palace of South Song Dynasty is not far from here. As early as 800 years ago, there was the South Song Academy of Art that reached the peak of Chinese painting. It is perhaps a historical coincidence; the Zhejiang Art Museum has been built in this place full of artistic genes. Such a natural connection with history lets the Zhejiang Art Museum take on the historical responsibility to carry on history and carry forward the treasure of our country. Location on the West Lake has added advantages to our museum.

Besides the Zhejiang Art Museum, there is the Chinese Academy of Art, China Silk Museum, Pan Tianshou Memorial Hall, Ma Yifu Memorial Hall, Su Dongpo Memorial Hall and Tangyun Art Museum. These human cultural scenes are integrated with lake and mountains to form an entity of “Art West Lake”, which will become a new scene spot at the southern part of the lake. Art creation itself is individualized and very personal. It expresses the creator’s own feelings and personal style & exploration experience. But the creativity embedded in works is society-oriented concept, and thus is accessible to more people. It has a bigger influence on society.

Duties of the position of curator have no conflict with the role as an artist. Compared with a full time artist, a curator “artist” has a bit less time for painting. Painting is my specialty so there is no reason for me to stop it. Being a curator reflects the trust from the organization; so I must take charge of its duties, which is complementary to drawing activities. On the other hand, drawing good pictures is helpful to the work of curator and a curator’s job helps painting creation in return. It’s a sort of self-cultivation. Although I have a smaller chunk of time for painting, I have many chances to learn from peers and predecessors of the art circle. In the long run, what I obtain will be more than my potential loss.

If you walk into Zhejiang Art Museum, you will be attracted by the splendid design of the building that has a comfortable and rational space arrangement. The internal decoration has been designed according to the international advanced customs for an art museum. Visitors will feel refreshed and enjoy the experience by the functional spaces like exhibition hall, public services, academic and educational promotion. Among the current state of all art galleries in China, Zhejiang Art Museum is positioned at high-end level, with full range of functions, advanced facilities and delicate environments. It is a world-class modern comprehensive museum and a domestic leader in this area. The exhibition hall is equipped with specialized exhibition wall, boards and cabinets, including German-made Hahn's display cabinets. It possesses constant temperature and humidity, gas fire extinguishing equipments, infrared-proof &

UV-proof lighting systems, video interaction machine and exhibition design & production equipments. We can organize various domestic and international art exhibitions. The collection warehouse was designed as per protection protocols for culture relics and collection requirements of art crafts, which has constant temperature & humidity, safety protection and fire control to ensure an ordered and safe management. To attract and reward donation from communities, we built effective protection and utilization

mechanism for collection. We opened Consignment Room of Art Collection, Donation Room for famous artists and Recovery Center of Art Collection, open to public. Other facilities include central pavilion, international academic report hall, multi-functional room, appreciation room, art book & literature center, children art world, art book store, art tea house, coffee bar, art specialized store, etc.



浙江美术馆  
Zhejiang Art Museum



# Brand Wealth Enlightenment from Silicon Valley

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陈斌  
赛伯乐·投资总裁

Chen Bin  
Director of Investment  
Cybernaut

## 硅谷给我们的启发

Enlightenment from Silicon Valley //

●● 在上个世纪七八十年代，美国崛起一批高科技的跨国公司，像微软、思科、苹果、谷歌等等。促进其发展很重要的一点，就是发达的美国科技金融，它是美国创新型经济的助推器。其中，美国的硅谷是最经典的案例，它的成功有因素有以下几点：第一，美国硅谷有斯坦福大学。那是全世界最具有创新能力的学校，拥有很多产业化的技术，其核心区域——国际科技研究院，更是培养有创新思维、创业动力的人才的制高点。该校除了培养人才以外，还有自己的技术，并能够把技术转变为产业。这一点，让斯坦福大学享誉世界。第二，美国硅谷有大片创投基金。细分明确的创投基金，包括天使基金、股权投资基金等等，是美国硅谷最富有生命力的科技金融的主体。

第三，美国硅谷银行。在美国整个科技金融里边，硅谷银行是专门投资科技型中小企业的金融机构，它的存在，给美国硅谷创造了一个很重要的金融环境。此外，硅谷科技型企业后面还有优秀的企业家群体支持，这些企业家被创投基金聘请为专家和顾问，服务于各个企业。以上种种，结成一条环环相扣的创业产业链，成为美国硅谷发展的有力推手。

●● 1984年，台湾开始到美国研究创投，1986年正式出台政策。80年代中期，台湾在研究美国硅谷创业的精神以及他们的政策后，引进一大批海归回台湾开始创业。该举措大大促进台湾创投行业的发展，催生了台湾众多世界级的高科技企业，如电子电脑技术等。

●● 以色列也是上世纪八九十年代开始关注创投产业的发展，所以现在的以色列，农业、军事高科技均属世界顶尖。这两个地方，都是继美国硅谷之后升级转型成功的典型。

●● 中国在数年前就从意识形态及感情上，提出了重知识、重人才，这是创投最核心的思想。但是遗憾的是，中国几十年前是计划经济，虽然诞生了很多想法，却没有一套机制及市场体制去配套，这就造成中国整个的尊重知识、尊重人才、创业等都停留在宣传口号和理念层面，始终未能落实。

●● 如今，中国改革开放已有30年，市场经济也发展到一定的程度，正是转型的最好契机。中央适时提出要大力推广转型升级，学习那些比较成功的国家和地区，像美国硅谷、以色列及中国台湾等。而升级转型很重要的抓手就是大力发展创投产业。

●● 中国的创业跟美国创业存在很大的距离。美国的创投发展了三四十年，已经自成体系，非常成熟稳健。中国创投企业却是在上世纪90年代才初见萌芽，而真正开始却是2009年，其标志是创业板开通。2009年创业板开通以后，中国本土创投才能够正式全面启动。

●● 相比较而言，美国的创投产业市场已经细分得很完善，美国的市场经济也发展得非常成熟。而中国的市场经济却还是初级阶段，很多市场的现状不一样。好比现在有两个树林，美国的那个现在已经是森林了，树木品种繁多，郁郁葱葱；而中国的山头却绿意初现，林木稀少，没有形成细分，也没有覆盖面。但是也正因此，中国市场的创投空间非常大，这点是中国和美国最大的不同。

●● 另外，这两片土地的经纬度不同，土壤各异，导致了中国和美国这两片山头上面的树种也不完全一致。产业的结构不同，市场的格局自然也不一样。

●● 结合浙江省本土经济的特点，我们的经营模式采用“散打式”。浙江省是块状经济，有16个行业集聚区，赛伯乐紧紧围绕浙江的产业特点。我们的主要投资对象是细分产业的龙头企业，它们真正生长于浙江之地，又有望能够面向全国乃至全世界的市场。

●● 目前来说，在两三年内，环保、农业、交易、网络都可以做，因为浙江本身有非常好的民营企业群体，我们根据浙江每个地方的产业情况，投资每个地方的龙头企业。浙江的经济本身位于全国前茅，这就意味着，我们在每个地区打造投资的企业，都属于全国第一强行列，而这些优秀企业，就是我们的项目公司。

●● 风险投资机构也是通过不断的投资，以积累经验。我们不可能了解所有行业，所以，找到项目合作伙伴就成为关键的问题。如何把基金和我们投资的项目公司形成一个良好的互动，如何把投资基金和我们的LP形成一个良好的互动，这两个方面是我们赛伯乐也是产业化很重要的特点。

●● 任何基金公司的经验和行业背景，都不是凭空涨起，而是通过被投资项目企业的企业家之间的互动，以及我们投资人的互动才丰富的。通过这些互动能成就我们赛伯乐基金良好的人脉关系，良好的行业背景，良好的项目来源。

●● 伯乐有了，能不能找到真正的千里马？从投资人看企业家角度来说，第一，找到好的企业家和团队。我们要找的是10年前的“马云”或15年前的“宗庆后”——要看这个人是否有成为著名企业家的潜力，是否有坚强的意志，是否有非常优秀的领导力。这是很核心的一点，没有这一点，你即使比人家起跑的早，但也没有人家快。

●● 第二，找到好的行业。这个行业要能够快速成长，而且刚好要发力成长的行业，不能太早也不能太晚；不仅如此，这个行业还要有很大的发展空间，具有一定的市场潜力。

●● 第三，锁定了行业以后，要看企业自身。企业要有自己的特色，有具有高度竞争力的产品或者服务。比如说你卖茶叶，虽然茶叶卖得很好，但不是好茶叶，就算你挣了点钱也无法长久。所以不管哪个行业，一定要找到其中最优秀的品牌，或者是差异化竞争能力的产品和服务。

●● 第四，要有很强的执行力。很多企业家执行力不够，空守着一堆资源，却不能转变成经济。执行能力是关键，不管你是博士还是专家，一定要有很强的转化能力，这比文凭及其他的都重要。以上这4个方面，都值得我们关注。

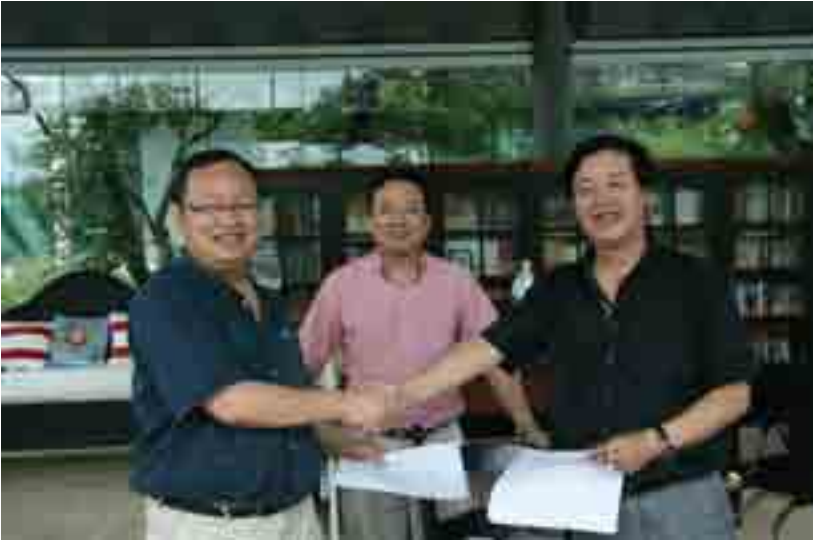
●● 文化产业结构和当年互联网产业一样，是一个高成长的行业。他们同属于智慧型的产业，都是以人的大脑智慧为核心，没有大量的固定资产。它的表现形态是轻资产、高增长、智慧型的，它的价值含量在于智慧。动漫也好，游戏也好，文化艺术品也好，同属于此。这个行业肯定具有中国未来发展前景。

●● 中国现在也在提倡环保节能，要做文化创意和互联网的东西，不需要有大规模的耗能，正体现了环保理念。有杭州这个一流的自然环境，加上一流智慧型的产业，像文化和互联网，在杭州最具有发展前景，也是最符合浙江省这种风景旅游点或者是根据地的产业。

●● 此外，政府在大力支持，提出了产业集聚，还有很多基金的支持。政府的频频出招，动用各种资源，从财政的资源，人才的政策，培养当地人才，吸收外面进来的人才，以及产业税收的优惠政策。这些都是杭州的优势。

●● 其次，杭州的文化和商业的基础非常好，这点是跟整个浙江省或者杭州的文化沉淀相关，杭州的文化产业的沉淀比较丰富，领先于中国大部分地区。第三，浙江人多才多艺，优秀的文化产业人才尤其是领军的人才比较多。

●● 再者，文化创业产业比较适合这种空手智慧的创业，一张床，几个脑子，一个小房间就可以创业，很适合这种江南才子创业模式。所以，一凭政策，二凭人才，这两个方面结合起来，使整个浙江今后产业发展是非常有前景，也是非常有成效的产业。





A group of high-tech companies including Microsoft, Cisco, Apple and Google grew up quickly in USA and become transnational companies in the 1970s and 1980s. One of the most important factors to promote their development is the developed financial industry, which was the booster to push the creative economy. As the most typical example of the creative industry, Silicon Valley has the following advantages to be successful. I. There is Stanford University in Silicon Valley. As a world famous school, Stanford University has many technologies that can be industrialized, and its international research institute of science and technology is a top institution to train elites with creative ideas and ability to establish venture companies. It not only trains students in different fields but also develops its own technologies and transfers them into industries. This is what makes Stanford famous all over the world. II. There are many venture funds in Silicon Valley. The venture funds can be divided into an angel fund and equity fund etc., which is the main body of the energetic technology financing System in Silicon Valley, USA. III. As a part of the technology financing system of the USA, Silicon Valley Bank is a special financial institution to support small and medium high-tech companies, and its existence has created a good financial environment for the venture companies in Silicon Valley.

Besides, the technology companies in Silicon Valley has support of outstanding entrepreneurs who are invited to work as experts or consultants of the venture funds that serve the enterprises. Everything mentioned above forms an industrial chain to promote high-tech development in Silicon Valley. Taiwan started to send people to the USA study venture fund in 1984 and formally issued policies to support a venture fund in 1986. After studying the venture spirit of the enterprises in Silicon Valley and issuing their own policies, a group of young people returned to Taiwan from other countries to start their venture companies. This measure greatly promoted development of venture companies and many world class high-tech enterprises of electronics and computer technology etc. emerged in Taiwan. Israel started to pay attention to development of venture companies in the 1980s and 1990s. Now it is a world leader in agriculture and military technology. These two places are successful examples of industrial upgrade after Silicon Valley of USA

China put forward the ideological concept of respecting knowledge and elites many years ago. This is the core idea of venture investment. However, because of the planned economy several decades ago, China did not have a market-based system to support the idea. Therefore, the concept of respecting knowledge and elites and venture investment were all on the stage of slogan only and no real implementation of the concept was carried out. Today, the market economy of China has developed to a certain level after 30 years of reform and opening to the outside world, so it is the best opportunity to transfer the present economic development model. The central committee of the CCP has put forward the policy to promote industrial transfer and upgrade and learn successful experiences from Silicon Valley,,Israel and Taiwan etc. It is very important to develop venture companies if China wants to transfer and upgrade its development model successfully. China is still far away from USA in venture companies. After 30 to 40 years of development, the USA has established a system of venture companies, which is very mature and stable now. The Chinese venture companies just started in the 1990s and the real beginning should be 2009, when the stock market for venture companies was initiated. The local Chinese venture companies started their development process after the stock market for venture companies was opened in 2009.

USA has a very good market for ventures and its market-based economic system is also very mature. However, the market economy of China is still in its beginning period and there are many differences between the two markets. It is like two forests. The American forest has big and strong trees of different kinds and the Chinese hill has some green bushes and a few trees without sectional differences and complete coverage. Because of this, the Chinese market has bigger space for venture companies to develop. This is the biggest difference between China and the USA. Besides, these two lands have different longitude and latitude and different soil. The result is that the trees on these two lands are different. The industrial structures are different and market systems are naturally not the same.

Considering the characteristics of the local economy of Zhejiang Province, we adopt “free boxing” business model. Zhejiang’s economy can be divided into 16 industrial clusters. According to the industrial characteristics of Zhejiang, we mainly focus on investment in leading enterprises in subsectional industries that are based in Zhejiang and have potential to develop in China and the world. In the coming 2 to 3 years, we can work on many industries including environment protection, agriculture, trading and network. Because Zhejiang has a group of successful entrepreneurs who own private companies, we invest on the leading enterprises in all the places according to the economic distribution of Zhejiang. As Zhejiang is one of the best provinces in economic development, it means that all the enterprises in which we invest are leaders of the industry in China. These outstanding enterprises are our project companies. Venture investment institutions accumulate experiences constantly through practice. We can not understand all the industries, therefore, it is the key to find a good partner and have good interaction after we use our fund to invest in the project company. It is an important characteristic of Cybernaut to seek good interaction between the investment fund and our LP.

Experience and industrial background of a fund company can not increase without practice, and they increase with interaction among the fund company, the invested projects and the entrepreneur. Through interactions Cybernaut can establish good relationship with people of different industries, establish good industrial background and have more resource of projects.



## Understand the Future with Wisdom and Pay Attention to Growth

Can the horse expert Bole find real good horses?

When an investor searches for an entrepreneur, first of all, he needs to find a good entrepreneur with a good team. What we search for is Ma Yun of 10 years ago or Zong Qinghou of 15 years ago. We need to find out if a person has the potential to become a famous entrepreneur, has a strong will and excellent leadership skills. This is very important. Without this, you will not win even if you start early.

Secondly, it is necessary to find a good industry. This industry must grow fast and be ready to enter the period of fast development. It can not be too early or too late. Furthermore, this industry should have a big space for development and big market potential.

Thirdly, after an industry is selected, we need to look at the enterprise itself. The enterprise must have its own characteristics, very competitive products or services. For example, if you sell tea when the tea market is booming, but you do not have good tea, you will not have a long time of good business even if you make some money at the beginning. No matter what industry you search, you must find the best brands, or companies with differentiated competitive products and services.

Fourthly, it is important to have strong execution ability. Many entrepreneurs do not have enough execution ability. They can not transfer the resources into powerful economy. Execution ability is the key, no matter if you are a doctor or an expert, you must have strong ability to transfer, which is more important than diploma. The four points above are worthy of our attention.

## Hangzhou Cultural and Creative Industry Has a Bright Future

Cultural and creative industry is a high-growth industry, just like the network industry several years ago. They both belong to wisdom-based industry and depend on wisdom of minds without the need of large amount of fixed assets. Their characteristics are little asset, high growth and wisdom-based, and they create value with wisdom. Cartoon animation, network game and artworks belong to the cultural and creative industry. This industry has a bright future in China.

Now China is promoting environment protection and energy saving. Without the need of large amount of energy consumption, the cultural and creative industry and internet industry can meet the demands of environment protection. With first class natural environment, the advanced wisdom-based enterprises such as cultural and internet companies will have big space for development, and they are also suitable industries to settle in the beautiful cities of Zhejiang.

Besides, the local government is supporting industrial clustering with many funds. It uses different tactics and resources including financial support, human resource policy to attract elites. The favorable tax policy is also an advantage of Hangzhou.

Secondly, Hangzhou has very good infrastructure for development of culture and business, which is related to cultural

accumulation of Hangzhou and even the whole province of Zhejiang. With rich experiences in the industry, Hangzhou is leading the cultural and creative industry of China now.

Thirdly, Zhejiang people are multi-talented and it has many leaders in the cultural and creative industry. Additionally, it only need a bed, several brains and a small room to start a cultural and creative company, so this business model is very suitable for the talented people in the south of the Yangtze River. With good policy and excellent elites, the cultural and creative industry will be very successful in all the cities of Zhejiang



# Brand Wealth Enlightenment about Enhancing Creative Industry and Fashion Industry in Hangzhou

品牌财富  
Brand Wealth



丁强  
著名策划人  
众联恒商业地产营运机构总经理

Ding Qiang  
BFamous Planner  
GM of Zhongjianheng  
Business Real Estate  
Operating Institution

创意改造 品质杭城  
The Devil is in the Details



## ●● 如何看待中山路改造？

●● 中山路改造在杭州城市有机提升历史上将会是里程碑意义的，它不仅仅表现在御街恢复、投资力度和表达手法，更是城市理念一次成功实践。标志着一个城市正在向创意城市过渡。杭州自古即有天堂美誉，敢于弱化天堂而塑品质生活之城全新城市品牌，在全国首屈一指，中山路改造，也是城市提升的重要标志。从改造效果看，中山中路体现历史，中山北路承接时尚，中山南路强调体验。

## ●● 中山北路怎样体现创意？

●● 中山北路从历史沿革看，是中山御街重要部分，杭州作为都城与其他几个不一样，它没有足够的空间，皇城和市井十分紧凑，中山北路作为传统的商业继承者，一直表达者曾经都城的商业生活。也表现着杭州的文化、历史、产业等，中山北路现在留下了的更多是记忆和碎片，如何表达历史尤其是与中山中路的关连，复制假文物已无必要，做传统商业也无市场，将城市最精彩和最重要的产业创意业植入到中山北路，将创意产品，创意设计，创意服务，创意休闲，创意生活全面接轨，从理念文化产业上都是对中山北路有机提升的一次大胆实践。从商品、服务、产业、形象、生活、功能和文化上全面体现创意，成为中国建在传统御街上的最华贵创意街。



●● 中山北路沿着现在的路径发展，有没有成为全国著名创意街可能？

●● 创意街发展在欧美日韩等已经非常成功，如用他们的标准国内差距太大，我们还停留在产业布局，产业生产阶段，而表现创意生活和产业的空间只有经历大规模发展之后才可能实现。

●● 中山北路在规划上选择了创意，在方向和目标上十分正确。从商业功能的创意提升和主题规划上，与本地区和本地传统特色产业相结合，加快了创意街区生活的步伐，加上创意设计等的不断融入，随着创意人群，创意生活的不断增加，其创意街发展逐步走向成熟。

●● 浙江是传统制造大省，也是国内创新力、教育人才最集中之地，创意需求大、创新产品多、创意活动云集，如果中山中路沿着现在的规划，现在的路径发展，成为国内最著名创意街完全可能。

中山路建筑

The Archirecture Of ZhongShan Road

●● 对中山北路有何愿景？

●● 非常希望中山中路成为国内创意与时尚圣地，成为国内创意时尚的策源中心。

●● 如果中山北路国际化更强些，知名设计公司更多些，各种时尚创意活动更多些，时尚创意话语权更强些，本土创意品牌更多更大些，理念及形象整合力更强些，中山北路春天会来得更快些。

●● 如何看待中山北路的时尚？

●● 创意本身就是时尚，尤其是与文化结合，这样的时尚更有生命力。

●● 中山北路的时尚递进，正走着一条产业、设计、商业甚至资本结合的快速道，通过时尚商品、时尚服务、时尚设计、时尚活动，不断创造时尚机会，最终影响全国。中山北路的时尚，是由小及大、小中见大的时尚，是最具生命力的时尚。到时候，每一个来杭州的人，都会以逛创意街，买创意商品为时尚，相信这一天来得不会太迟

●● 创意时尚与年轻人？

●● 城市一定要十分关注年轻人的需求。今天的城市对年轻人的创意与时尚需求并不尊重。对创意产品也没有表现出足够的热情，但创意需求的市场不断增长，尤其是年轻态创意市场正在形成，今天的创意火花一定是未来的创意烈焰。创意的集居最终将使中山北路成为中国的表参道，这里将成为创意者年轻人的新天堂。



中山路街景

Street View of Zhongshan Road





# Hangzhou Cultural and Creative Industry Has a Bright Future

What is your view about reconstruction of Zhongshan Road?

The reconstruction of Zhongshan Road is a milestone in the city construction history of Hangzhou, as it is about not only reappearance of the Royal Street but also investment, expressive method and successful practice to realize city ideas, and it symbolizes smooth transfer of Hangzhou towards creative city. Hangzhou has been praised as paradise on earth since ancient times. The fact that Hangzhou dares to weaken the concept of paradise and strengthen its new brand of “city of life quality” means that it is an outstanding city in China. As an important project to improve city image, the reconstruction project of Zhongshan Road has realized the effect of reflecting history in Middle Zhongshan Road, displaying fashion in North Zhongshan Road and strengthening experience in South Zhongshan Road.

How did you realize creations in North Zhongshan Road?

From the angle of history, North Zhongshan Road is an important part of the Royal Street. Hangzhou is different from other historical capitals because it does not have enough space, so the Royal City is very close to the public residential areas. As a traditional business street, North Zhongshan Road has been an expression of urban life of the local citizens, displaying cultures, histories and industries of Hangzhou. What are left in North Zhongshan Road now are only

fragments of memories, how can we express the history of the road? We think it is not necessary to make some fake relics, and we believe this segment is not suitable for traditional businesses. Therefore, we put the creative industry, the most important industry in city construction, in the street, and connect the street with creative product, creative design, creative service, creative leisure and creative life. It has been a bold practice to use cultural and creative industry

to upgrade North Zhongshan Road. Reflecting creation comprehensively from commodity, service, industry, image, life, function and culture, the street built on the traditional Royal Street will become the most beautiful creative street in China.



杭城九墙

Nine Walls of Hangzhou City

中山路建筑

The Architecture Of ZhongShan Road

Is it possible for Zhongshan Road to become a famous creative street of China according to the present development tendency?

Many creative streets in the developed countries are very successful. Comparing with the creative streets of USA, Japan, Korea and other countries in Europe, we are still in the period of industrial distribution and production. We need to work harder to realize creative life and make bigger space for development of the creative industry. Creative Street was selected as the theme of the street in planning of North Zhongshan Road, so we had a clear direction and target. In business function, creative design and theme planning, we focused on combination with the local traditional industries to speed up construction of creative life. The creative street will become more mature when more creative design, creative people and creative life appear in the street.

Zhejiang is a traditional manufacturing province and also a clustering area of colleges and creative talents in China, so it has demands of creative design, product and activity. It is absolutely possible for Zhongshan Road to become a famous creative street of China if it can develop along the present path.

What is your vision of North Zhongshan Road?

I hope that Middle Zhongshan Road can become a holy land of creation and fashion in China, or the source of creative fashion in China.

The spring of North Zhongshan Road will come earlier if we can attract more famous international design companies, organize more creative events, improve fashion creation abilities, and have more powerful local fashion brands, more creative ideas and better brand images.

How do you look on the fashion in North Zhongshan Road?

Creation itself is fashion, especially when it is connected with culture. Such creative fashion is more energetic.

The fashion progress of North Zhongshan Road is going on along the fast channel that integrates industry, design, business and even capital investment. Through fashion product, service, design and activity, we will create more fashion opportunities and affect the whole country of China.

In the future, it will become a vogue for all the visitors of Hangzhou to walk along the creative street and buy some creative products. I am confident we are not far away from this target.

What is the relationship between creation and youth?

The demands of youth in cities should never be forgotten.

The cities of today do not respect demands of young people about creation and fashion, and they do not have enthusiasm about creative products. At present, the creative market for young people is being formed with increase of market demands for creative products. The creative spark of today will surely become the creative flames of tomorrow.

Creative clustering in North Zhongshan Road will finally make it a famous creative street of China and a new paradise for young creative talents.

杭城九墙  
Nine Walls of Hangzhou City







品牌财富

Brand Wealth

中北创意街区——嘉瀚堂、海燕手工坊、唯艺

Zhongbei Creative Block -- Jiahantang, Haiyan Handwork Mill Weiyi

历史：时光流逝中积淀

●● 这是一条古老而又年轻的商业街。古老，因为它曾经是南宋御街的重要组成部分，拥有深厚的历史文化底蕴；年轻，因为它正在打造最年轻态的产业结构和最具活力的商业街区。

●● 南宋御街中北创意街区以中山北路为轴，以中河路-庆春路-延安路-环城北路为街区，襟带大运河，偎依西子湖，地理位置十分优越，与西湖文化广场、武林广场相呼应，毗邻城市主轴延安路，雄居杭州中央商务区核心商圈，周边有杭州大厦、杭州百货大楼、银泰百货等重量级的商业集群，极具商业价值和人气指数。中山北路作为一条历史悠久的商业街，是“南宋御街国际旅游综合体”的重要组成部分。商业秉赋与中西文化交融，构成中山北路最为典型的历史记忆。

●● 南宋时期，中山北路贵为御街，号称“十里天街”。有着太多的历史记忆：南宋御街盛况空前的市井商业繁华；热闹喧嚣的民间文化娱乐场所“北瓦子”；孩儿巷、皇亲巷、竹杆巷、楚妃巷等等一条条满是故事的坊街；别具风情的“北关夜市”；南宋诗人陆游笔下的“小楼一夜听春雨，深巷明朝卖杏花”脍炙人口的诗句……

●● 中山北路还是杭州中西文化交融的发源地。张同泰国药号创建于清嘉庆十年（1805年），是中华传统医药文化的缩影。200余年岁月沧桑的洗礼，依然没有褪去它凝重质朴的品相；始创于明朝天启七年（1627年）的天主堂，是杭州第一座天主教圣教堂；天水堂始建于清咸丰十年（1860年），是杭州最早的一所基督教教堂；1876年，曾任美国驻华大使的司徒雷登降生于这座中西风格相兼的小楼里，能说一口地道的杭州话。

●● 历史传承与思想创新，在雄居武林CBD核心商圈的中山北路激情碰撞出“南宋御街中北创意街区”的崭新概念。2009年，中山北路开始华美变身为全国第一个新文化、新科技、新生态的创意文化商业特色街区。

目前，中北创意街区凭借其巨大的区位优势和产业定位，吸引了大批优秀创意企业入驻。

●● 其中，人可艺术中心是一个以展示与交易当代先锋派绘画艺术为主要特色的画廊。墙上的画、浓郁的咖啡香气和优雅的环境，构成一个充满艺术气息的人文空间；嘉瀚堂荟萃了当代顶级工艺美术大师的艺术作品；“中南卡通”旗下的乐比屋是一家动漫衍生产品的旗舰店；海燕手工坊是以创意手工编织为特色的体验式店铺；创意堂的格子铺上出售的精精怪怪的小玩意儿，在这条街上赚足了眼球和人气，是年轻时尚的男孩女孩们的最爱；酷漫居动漫体验中心是经迪斯尼公司正式授权的卡通味十足的便捷式酒店。白雪公主、米老鼠、唐老鸭、维尼熊的可爱形象，让小朋友在童话般的梦境里，感受温馨的气息；来自台湾的4C咖啡生活馆的创意在于用精选的咖啡豆，加上工业艺术设计的经典咖啡壶，和艺术视觉享受，营造出愉悦而浪漫的咖啡文化意境；开设在中山北路上的越王珠宝把创意设计作为灵魂，国家级设计大师的作品除了让人感到惊美，还能感到文化营销的力量；177创意园将一片旧厂房营造成设计师的乐园，集聚了100多个设计工作室和文创企业……

●● 规划中的南宋御街中北创意街区以中山北路为轴，全长1.86公里；南起庆春路、北至环城北路、东到中河路、西至延安路。区域面积1.2平方公里。

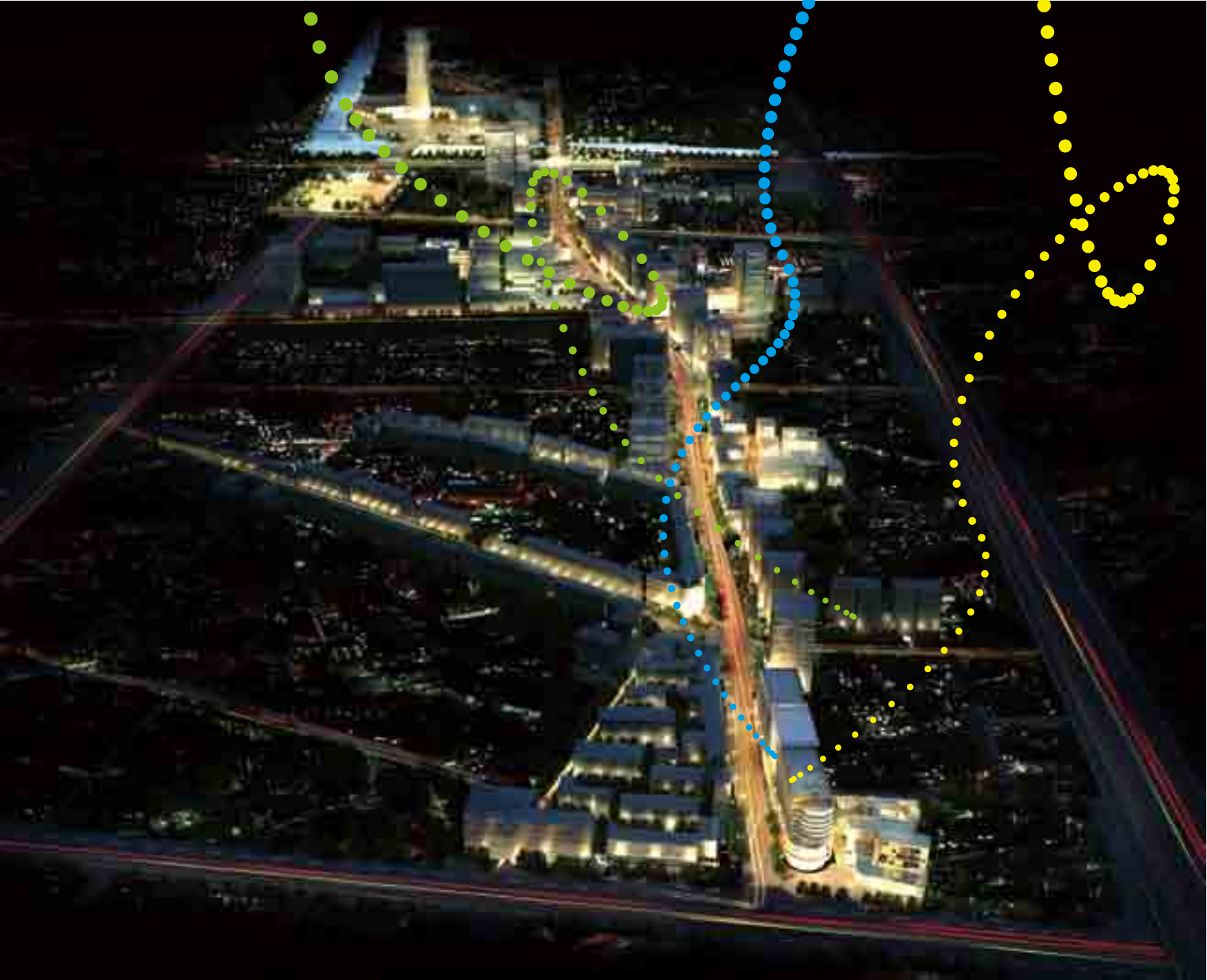
●● 中北创意街区依托区域商贸业、会展业、传媒业集聚优势，构建创意生活的展示体验街区；创意产业的集成交易平台；创意思想的荟萃辐射高地。结合中山北路的历史与现状，营造漫城、雅街、幽巷的“非”字型空间结构，以创意商品引领创意产业发展，以创意交易拉动创意资本转换，整合创意与生活、创意与社区、创意与互联网、创意与文化，融汇起富于内涵与活力的创意产业生态。

●● 中北创意街区以杭州创意中心城市的创意交易高地、生活品质之城的创意生活典范、国际旅游之城的都市时尚胜地、和谐创业之城的创意立业基地为目标，打造成为中国独具特色最具活力的创意街区。

●● 大江竞流，钱潮逐浪。南宋御街中北创意街区将在创意经济的时代大潮中锐意进发！

中北创意街区规划效果图

Visual Effect of Planned Zhongbei Creative Block





## Deposition of History in Lapse of Time

This is an ancient yet young business street. It is ancient, because it used to be a crucial part of the Royal Street during the Southern Song Dynasty that carries a rich historical and cultural heritages, and it is young, because it's being built into the most energetic commercial district with modern industrial structure.

With North Zhongshan Road as the axis, Zhongbei Creative Block on Royal Street of the Southern Song Dynasty covers the area made with Zhonghe Road, Qingchun Road, Yan'an Road and North Huancheng Road and it has close contact with the Grand Canal and West Lake. Moreover, it's close to the West Lake Cultural Square and Wulin Square, Yan'an Road, which is the main street of Hangzhou, and the core area of Hangzhou's CBD surrounded by many important commercial clusters such as Hangzhou Mansion, Hangzhou Department Store and Intime Department Store. As a business street with a long history, North Zhongshan Street is an important part of the "Southern Song Dynasty International Tourism Synthesis", and it is also well known for its commercial traditions and Sino-western cultural integration.

As the Royal Street of the Southern Song Dynasty, North Zhongshan Street was also known as "Imperial Street", and it has many historical legends. In the Southern Song Dynasty, the Royal Street was full of prosperous businesses and folk shows. "Beiwazi" was the entertainment center at that time, Haier Lane, Huangqin Lane, Zhugan Lane, Chufei Lane were all communities with many interesting stories. "Beiguan Night Market" was a famous market with special products. Lu You, a famous poet of the Southern Song Dynasty, wrote his famous lines "For one night I listen to spring rain in a small house; The next morning someone sells apricot flowers in deep lanes" to describe his life in this area. In addition, North Zhongshan Street is the place of integration of Chinese and western cultures. Established in 1805, Zhangtongtai TCM Store is a typical example of TCM culture in China. It is still as solemn and simple as it was 200 years ago. Built in 1727, the Catholic Church is the first Catholic church of Hangzhou. Built in 1860, Tianshui Church is the first Christian church of Hangzhou. In 1876, a baby John Leighton Stuart was born in a small Sino-western style building on the street. He could speak with a fluent Hangzhou accent and later became the US ambassador to China.

## Sublimation of Business Street in creative Transformation

Based on the historical heritage and innovative thinking, a new concept Zhongbei Creative Block on Royal Street of the Southern Song Dynasty located on North Zhongshan Road in Wulin CBD of Hangzhou was created. In 2009, North Zhongshan Street began to transform into the first national cultural and creative district with new culture, new technology and new ecosystem. Currently, Zhongbei Creative Block on Royal Street of the Southern Song Dynasty has attracted a group of excellent creative enterprises with its huge location advantage and industrial positioning.

Of all the enterprises settled in the block, Renke Art Centre is a gallery to show and trade avant-garde paintings. The paintings on the wall, the fragrance of coffee and the nice environment compose a cultural space for art. Jiahantang has collected the artworks of the top masters of arts and crafts in China. Lebi House, owned by Zhongnan Cartoon, is a cartoon derivative product flagship store. Haiyan Handwork Mill is an experiential shop featuring creative hand-knitting. Chuangyitang Grid Shop selling charming little baubles has attracted a lot of attention and become one of the most favorite shops for young boys and girls. Cool Cartoon Studio Cartoon Experiencing Centre is a cartoon style convenient hotel officially authorized by the Walt Disney. The cute images of Snow White, Mickey Mouse, Donald Duck and Winnie the Pooh can let children enjoy the pleasure of living in a fairytale. The creative part of 4C Coffee Life

Store from Taiwan is the visual pleasure and romantic cultural atmosphere from combination of fine coffee beans carefully selected and the classic artistic coffee pot professionally designed. Yuewang Jewelry on North Zhongshan Street takes creative design as its soul and the artworks of national level masters can shock your soul and let you feel the power of cultural marketing. 177 Creative Park is a paradise made in old workshops, and it has attracted about 100 design studios and cultural and creative industry companies to settle in the park.

天水堂  
Tianshui Christian Church

中北创意街区开街仪式现场  
Opening Ceremony of Zhongbei Creative Block

张同泰  
Zhangtongtai TCM Store





# 百井坊巷

Realization of  
Dream in the  
Future

With North Zhongshan Road as the axis, Zhongbei Creative Block of the Royal Street of the Southern Song Dynasty is 1.68 kilometers long. From Qingchun Road in the south to North Huancheng Road in the north and from Zhonghe Road in the east to Yan'an Road in the west, the block covers an area of 1.2 square kilometers.

Depending on its regional commerce, exhibition industry and media industry, Zhongbei Creative Block of the Royal Street of the Southern Song Dynasty works hard to establish a show and experience block of creative life, create a comprehensive trade platform for the creative industry and build a highland of creative ideas that can radiate to the surrounding areas. Considering the historical background and present situations, we do our best to create romantic city with elegant streets and quiet lanes, use creative products to push development of the creative industry, use creative trading to push flow of creative capitals, Integrate creation with life, community, internet and culture, and create a good ecosystem for the creative industry to develop.

Zhongbei Creative Block of the Royal Street of the Southern Song Dynasty has set up its goal as creating a highland for creative trading, a demonstration project in the city of life quality, an urban fashion center of the international tourism city and a harmonious base of creative ventures, and it is working hard to build the most energetic and creative block with Chinese characteristics.

Zhongbei Creative Block of the Royal Street of the Southern Song Dynasty is ready to make new achievements in development of creative economy.



中北创意街区

| 保留记忆·创意时尚 |

NORTH ZHONGSHAN ROAD CREATIVE BLOCK



●● 在杭州中山北路12号这座银灰色大厦的三楼，有着一个别有洞天的典雅艺术天地，这就是以浙江省工艺品进出口有限公司为投资主体的浙江嘉瀚艺术品有限公司（嘉瀚堂）。嘉瀚堂的展厅面积近700平方米，厅内陈列展示了浙江乃至全国工艺美术界的国家级工艺美术大师、省级工艺美术大师等优秀专业技术人员的石雕、木雕、玉雕、微雕、竹雕、艺术陶瓷、紫砂、金丝楠木及红木制品、刺绣、文房四宝、金属工艺等各类传统工艺美术精品及礼品。

The 3rd floor of the silver gray building at 12 N. Zhongshan Road has a very special plaza for artworks. Sponsored by Zhejiang Artworks Import and Export Co., Ltd., Zhejiang Jiahn Artworks Co., Ltd. (Jiahantang) has a big exhibition hall of about 700 square meters. Many artworks such as stone sculptures, wood sculptures, jade sculptures, mini sculptures, bamboo sculptures, artistic potteries, red stoneware, rosewood furniture, silk products, embroidery works, the four treasures of study, metal artworks created by national class and provincial class masters and professional artists and different kinds of fine gifts are displayed in the hall.



浙江嘉瀚艺术品有限公司 - 嘉瀚堂

Zhejiang Jiahn Arts Co., Ltd. -- Jiahantang

●● 浙江嘉瀚艺术品有限公司走着一条弘扬光大中华民族宝贵非物质文化遗产的道路，她以浙江为主线，展示了中华文化的博大精深。在这里，扑面而来的是浓郁芬芳的华夏传统文化风，各自的艺术区间统一于多元的整体之中，如同艺术家的创作，虽然艺术价值各有千秋，但对美的执著却是共同的。在这里，沁入心扉的是雍容华贵的精美创作，如同群芳争艳的百花园，给人无限的遐想，可以探讨艺术，品味人生，享受其中蕴藏的美。

Working to promote valuable intangible cultural legacies of China and display broadness and profundity of Chinese cultures with focus on Zhejiang, Jiahantang divides the exhibition hall into several sections for different purposes and greets its customers with strong and fragrant wind of traditional Chinese culture. Different artists use different materials to create different artworks with different value, but they have the same desire to pursue esthetical effect. With all the nice and elegant artworks like flowers in a beautiful garden, Jiahantang is a wonderful place for you to talk about art and enjoy leisure at the same time.

●● 浙江嘉瀚艺术品有限公司本着以诚为本、存真取精的宗旨，向艺术爱好者提供传统文化艺术之精华，为中国工艺美术事业的繁荣兴旺尽绵薄之力。

Following the tenet of "supplying real and fine artworks based on honest operation", Zhejiang Jiahn Artworks Co., Ltd. will provide the best traditional Chinese artworks to customers and make its own contribution to the cause of the Chinese arts and crafts.

作者：郭琳山  
作品：唐梦女

Author:GuoLinSan  
Work:Dream of girls in Tang Dynasty

作者：夏侯文  
作品：翠竹飞鸟

Author:XiaHouWen  
Work:Bamboo birds



嘉瀚堂室内展示空间

Internal Exhibition Space of Jiahantang

作者：刘小平  
作品：达摩  
作品：苏东坡

Author:LiuXiaoPin  
Work:<Da Mo>  
Work:<Su Dong Po>





no. 36

海燕手工坊

Haiyan Handwork Mill

●● 拼布是一种生活的艺术。

●● 拥有国际水准的专业拼布，日本手工艺普及协会主办的“浙江省第一届中国拼布讲师养成培训班”已经成立，落地地就是中山北路的杭州海燕手工坊，这是杭州拼布艺术的大事，推动了中国拼布艺术的普及与发展。

●● 拼布 (PATCHWORK)，是国际上非常流行的古典唯美主义的时尚，是一个拼拼凑凑的DIY艺术领域。

●● 走进海燕手工坊，里面充满了各式各样花布，俨然是个布的海洋，通过直拼，斜拼，对拼三种方法拼接出的花布和素布，表现出多样的色彩和花样，形成各种各样的图案，带给人们的是一种朴素、高雅相结合的独特审美享受，超越了材料、技巧而着重于理念的表达，其艺术价值跃然布上。

●● 数不尽的组合，对于艺术构思来讲，是最美最佳的条件，海燕手工坊就是一个带你享受拼布艺术的世界。

Patchwork is a kind of life art.

The first Chinese Patchwork Master Training Seminar organized by a professional patchwork organization-Japan Handwork Promotion Association has begun in Hangzhou Haiyan Handwork Mill at North Zhongshan Road. This is an important event in the patchwork history of Hangzhou and it will undoubtedly promote popularization and development of patchwork art in China.

The art of patchwork is a very popular fashion to display classic aesthetism and a new field of DIY art with small pieces of cloth.

Walking into Haiyan Handwork Mill, you will see an ocean of different kinds of cloth pieces, which can be combined through direct connection, inclined connection and opposite connection to make different patterns and artworks and express simple and elegant feeling of pleasure beyond materials and skills. The artistic value can be seen directly.

Countless combinations are good condition for artwork conception, and Haiyan Handwork Mill is a world of patchwork art for you to enjoy.

↑海燕手工坊拼布纹样  
↑Patchwork made by  
Haiyan Handwork







# no. 56

维艺56 “THE ONE” Creative Park

一方园区，一段传奇  
在THE ONE  
坐拥深邃而幽静的繁华  
享受丰盛而精致的清宁  
览不期而遇的创意火花  
回归 苏醒 流淌 闪耀

One park, one legend  
THE ONE  
Enjoys the deep and tranquil prosperity,  
And the flourishing and delicate peace.  
It meets the sparkle of creativity by chance.  
And then returns, revives, flows and blooms.

“维艺56”创意园，所属杭城最繁华的  
商圈——武林商圈。位于杭州市中心繁华的商业  
街凤起路与历史御街中山北路交界处，  
距西湖风景区约1.1.公里，北连凤起路，  
南连庆春路，西靠延安路，极具商业价值，交通  
便捷，位置优越。

THE ONE Creative Park stands in Wulin  
business circle, crowned as the most  
prosperous business circle in Hangzhou. It  
is located in juncture area of Fengqi Road  
in the downtown area and the historically-  
renowned North Zhongshan Road. 1.1

kilometers away from the West Lake  
scenic spot, it is adjacent to Fengqi Road  
in the north, Qingchun Road in the south  
and Yan'an Road in the west. It benefits  
convenient transport and outstanding  
location of great business value.

“维艺56”创意园，是集餐饮、娱乐、休  
闲、办公于一体的体验式新型主题园区，  
由杭州下城区政府护航，作为中山北路改造成果  
的首座标志性建筑。

THE ONE Creative Park is a new theme  
park zone with a collection of catering,  
entertainment, leisure and office. Supported  
by the government of Xiacheng District in  
Hangzhou, it is the first landmark building as  
the result of the rebuilding project of North  
Zhongshan Road.

“维艺56”创意园的整体规划设计，  
由国际知名的建筑设计事务所日本HMA担当。它  
创建于2003年，有着良好的国际背景、  
深厚的设计功底和创新的设计理念，其作品曾斩  
获多项大奖，代表性项目如：上海新天地、  
北京朝阳公园改建规划、杭州UME电影城、  
上海8号桥等。

“THE ONE” Creative Park is planned  
and designed by HMA from Japan, a  
worldrenowned architecture design office  
founded in 2003. It features an excellent  
international background, a sound design  
foundation and the creative design  
philosophy, achieving numerous great  
awards. Its representative works include .  
Shanghai,Xintiandi, the rebuilding project of  
Beijing Sun Park, Hangzhou UME, the Bridge 8  
in Shanghai, etc.

“维艺56”承袭HMA的一贯设计原则：是软  
件硬件一体化的建筑，而不是像  
盒子一样的单纯、只拥有物理面的构造物。

“THE ONE” gives expression to the consistent  
design principle of HMA: It is the architecture  
featuring a perfect integration of both  
hardware condition and software condition,  
instead of a box-shaped structure showing  
merely the simplicity and the physical  
components.



中波摄影作品  
-Zhongbo Photography Work

杭州妙想广告有限公司  
-Hangzhou Miaoxiang Adverting Co., Ltd.

阿南达瑜伽会所  
-Ananda Yoga Chamber





文博记忆-186////

Memories about the Cultural Expo\_186///

创意城市 设计未来-188//

Design of Creative City for the Future 188//

传媒影视馆-196//全民3D-196-看得见的梦想-202-/

传媒影视馆\_196//全民3D\_196\_/数字化的未来 看得见的梦想\_202\_/  
GM of West Lake International Expo Co., Ltd. 196// Popularization of 3D 196/ Digital Future. Visible Dream——202/

设计交流馆-210//中国美术学院-210/浙江大学-220/杭州师范大学-226/

设计交流馆-210//中国美术学院-210/浙江大学-220/杭州师范大学-226/  
Design Exchange Pavilion 210// China Academy of Art 210/ Department of Industrial Design of Zhejiang University 220/ Fine Arts School of Hangzhou Normal University 226/

印文化博物馆-232//

印文化博物館-232//  
Seal Culture Museum-232//

“创意杭州”工业设计大赛-248//

“创意杭州”工业设计  
“Creative Hangzhou” Industrial Design Competition 248//

西湖创意市集-256//

西湖创意市集-256// 心灵体验区-260//创意之源 源自心声-262//  
The Source of Creativity is Mind-260//About Runben Mind Experience Field-262/  
Idea Mart SIW-256//

## 2010杭州文化创意地图-270//

2010杭州文化创意地图  
Map of Hangzhou's Cultural & Creative Industry in 2010 270//

## 后记

后记///  
Epilogue///



# Memories about the Cultural Expo Design of Creative City for the Future



西湖国际博览有限公司总经理

李水林

Li Shuilin

GM of West Lake  
International Expo  
Co., Ltd.

文博记忆

///

Memories about the Cultural Expo ///

创意城市·设计未来

//

Design of Creative City for the Future //

●● 中国杭州文化创意产业博览会至今已成功举办了三届，如果说前两届为摸索阶段，到了去年第三届应该进入整合资源和创立品牌的阶段。这与经济发展规律有关，因为经济越发达，文创产业随之越发展。另外从城市定位来看，杭州确实非常适合发展文化创意产业，杭州本身就是一座历史文化名城，有着很深的历史文化积淀，而且杭州又有着优越的自然环境。现在从中央到地方都提出来，转变经济增长方式，所以，无论从历史的角度，从城市的自然环境，还是政府对城市定位，像杭州这样的城市是最适合发展文化创意产业的。杭州一直以来可谓是三足鼎立，一是旅游城市，二是休闲城市，三是会展城市，这三块都跟文化创意产业有关，所以，杭州发展文化创意产业拥有天时、地利、人和多种优势。

●● 到目前为止，杭州创意产业园区除了市政府认定的10大园区外，各种主题，大小不一的创意园区已经突破60个之多，现在不仅政府在倡导发展文创产业，而且民间的力量包括资金、人才等产业要数都在向文创产业集聚。今年各个区、县、市都成立了文创办，而且每个区、县、市都有自己的园区，其中不乏民间资本所建园区，相信都是看到了文创产业的投资价值，目前从事文创产业的从业人员已突破40万人，今年上半年的经济数据统计来看，文化产业的发展是最快的。从文博会的角度来看，第三届开始展商的参与性比起往年都要高，去年据我们不完全统计，成交额是3.5亿元，今年我们提出了

新目标。其中文博会的主场馆是30000平方米，包括分会场、体验点的话有150000平方米，一个主会场，三个分会场，估计还有30个左右的体验点。时间定在与西博会同时开幕，并作为西博会的主项目，于10月15号开始举办，10月16日开幕，历时4天，另外分会场和体验点历时一个多月，从9月15号开始，到10月21号。整个文博会期间，预计成交额将突破30亿元。今年文博会的国际化程度明显比前两年要高，现在已落实的有意大利、日本、韩国、泰国等十几个国家的展商将会云集杭州文博会，另外还设置了国际创新馆，包括两岸三地展区和先锋力量展区，届时意大利、英国、日本、乌克兰、爱沙尼亚等全球创意设计理念先进的国家都会参与到文博会里面来，另外，台湾、香港、澳门的文创人员将会展示各自的主题馆。除此之外今年还引进了IF设计奖中的大中华地区获奖作品来现场展示和颁奖。另外今年学院展区除了原先的美院、浙大、杭师大三家外，清华大学、浙江理工大学和浙江工业大学也积极参与，还有台湾地区也有两家大学前来参展。

●● 今年文博会的主题定位是“创新城市，创意生活”，现在我们一直在提倡打造创新性城市、生态型城市。今年文博会首次提出创业生活节点的概念，其中有关创意生活这个主题就有11个项目，里面最核心的一块就是近30个体验点的活动。这样的设计也是出于对今后发展的考虑，因为任何展览只有四、五天的展示时间，但是体验点的活动可以渗透到城市的各个角落，让全城的创意产业都动起来。最近国务院已经授予杭州为“全国的文化创意产业中心”的地位，这对杭州发展文化创意产业是非常有利的。相信不久，杭州的资本、人才以及城市未来的发展都会向文创产业集聚，所以，文创产业发展的春天到了。



2009中国杭州文化创意产业博览会开幕式

Opening Ceremony of 2009 China Hangzhou Cultural and Creative Industry Expo





“2009中国杭州文化创意产业博览会  
展览现场  
Exhibition Site of 2009 China  
Hangzhou Cultural&Creative  
Industry Expo

China (Hangzhou) Cultural and Creative Industry Expo has been held annually over the past 3 years. After exploration in the first 2 years, we started resource integration and brand building in the third Expo last year. This is done according to the law of economic development, because the advanced economy has the effect of promoting development of the cultural and creative industry. As a matter of fact, Hangzhou is very suitable for the cultural and creative industry for several reasons. Hangzhou has very rich historical and cultural heritages and a beautiful natural environment and governments of all levels are advocating economic transition. Moreover the strength in related industries such as tourism, leisure and exhibition has given more edge for Hangzhou to develop cultural and a creative industry.

Up to now, besides the 10 creative industrial parks officially recognized by the government, Hangzhou has over 60 industrial creative parks with various themes and sizes. In addition to support from government, the capital and talents from private sectors are also concentrating in the industry. Right now every district, county and city has set up cultural and creative offices and relative industrial parks. Many of the parks were built with private capital because the value of such investment has been well known. More than 400,000 employees are working in this industry now. Economic data of the first half of this year have showed that the cultural and creative industry had achieved most rapid development compared with other industries.

The 2009 Cultural and Creative Industry Expo was more active in term of participation than previous two and achieved transaction of 350 million RMB. We have made new target for this year. The major exhibition venue will have an area of 30,000 square meters. If branch venues and experience fields are included, the total area will be 150,000 square meters, including one major venue, 3 branch venues and 30 experience fields. As the main event of 2010 West Lake International Expo, 2010 China (Hangzhou) Cultural and Creative Industry Expo will be open to the public on October 15th 2010, and the official opening ceremony will be held on October 16th,. The Expo has duration of 4 days, while branch venues and experience fields will last for one month, starting on September 15th and ending on October 21st. With expected transactions over 3 billion RMB.



The 2010 Cultural and Creative Industry Expo will be more internationalized this year. Numerous international companies from more than 10 countries such as Italy, Japan, Korea and Thailand have already confirmed participation. Additionally, an international creative pavilion will be set up to include works of creative pioneers from mainland China, Hong Kong, Taiwan, Italy, Britain, Japan, Ukraine, Estonia, etc. Besides, the designers from Taiwan, Hong Kong and Macao will have their independent theme pavilions. In addition, the awarding ceremony of Greater China IF Design Competition will be held and award-winning works will be displayed at the Expo. The college exhibition area will have more college exhibitors. They will include China Academy of Art, Zhejiang University and Hangzhou Normal University, which have participated the Expo before, Tsinghua University, Zhejiang Sci-Tech University, Zhejiang University of Technology and two universities from Taiwan, which will participate the coming expo for the first time.

The theme of 2010 Expo is “Creative City, Creative Life”. We have been advocating creative and ecological city, so the Expo initiates the concept of creative life and organizes 11 projects about creative life with activities in 30 experience fields. Because the Expo itself will last only for 4 or 5 days, we need longer show time for the experience activities, so they will be arranged all over the city, which can drive the development of creative industry. Recently the Chinese government has selected Hangzhou as “National Center of Cultural and Creative Industry”. Such status will help Hangzhou develop its cultural and creative industry. We are confident that Hangzhou will attract more investments, talents and other resources for the cultural and creative industry and the period of fast development of cultural and creative industry has begun.



于2002年组建成立的杭州西湖国际博览有限公司，由杭州市西湖博览会组委会办公室投资控股。利用杭州的城市文化资源以及西博会的商业资源优势，公司快速成长发展，主导参与策划、承办、执行了众多大型的会议展览活动项目。同时，广泛的业务运作网络和优秀人才团队的专业经验，让公司在广告代理、发布、设计、制作等领域厚积薄发，近年来涉足展示空间布展及品牌营销等策划领域亦取得了良好的业绩。公司通过各类业务的良性运营，造就了完整、立体的服务体系，形成了良好的公共关系和政府服务模式。

公司立足地域会展经济发展，广泛服务于政府主导型会展活动项目承办，同时积极打造专业会展品牌，创立地域性标杆会展项目。近年来主办、承办、执行的品牌展览、会议、节庆项目主要有：中国国际动漫产业博览会（2005、2006）、中国（杭州）文化创意产业博览会（2007、2008、2009、2010）、中国（杭州）理财博览会暨杭州市民理财周（2007、2008、2009）、中国（杭州）国际循环经济产业博览会（2008、2009）、中国（杭州）国际名茶博览会（2005、2006、2007、2008、2010）、2010上海世博会主题论坛——和谐城市与宜居生活（2010）、中国企业500强发布会暨大企业高峰论坛（2009）、世界手工艺大会（2008）、中国国际服务外包交易博览会（2010）、第四届中国投资环境论坛（2006）、休闲发展国际论坛（2007）、中国演出娱乐博览会暨中国旅游演出高峰论坛（2008）、第二届中国城市投资与发展论坛暨《福布斯》中文版中国大陆最佳商业城市颁奖活动（2007）、中国杭州西湖国际烟花大会（2007、2008）等。



通过实施西博会资源运作公司认知了市场，同时也让市场了解了企业，公司大力开拓运营户外广告，通过诚信服务积累优秀客户，与业内优秀广告企业合作共赢，成功开发中河路沿线户外广告、建国路沿线户外广告、入城口高立柱广告、地铁围挡广告等，户外广告媒体拥有量位居全省广告企业前列。

借助会展、广告业务的成功运营，公司近年来着力开拓品牌策划设计领域业务，为中国航海博物馆、上海世博中心、杭州农副产品物流中心、中国杭州余杭创新基地、龙泉青瓷宝剑节等项目提供品牌营销、设计包装和策划智力支持，同时还主导开展了江西吉安城市展示馆、

诸暨城市规划展览馆、桐乡濮院时间展厅、宁波慈城清风园、宁波慈城慈孝馆、宁波慈城冯骥才故居、杭氧集团展示厅等系列展馆空间布展策划设计与施工，拓展了业务领域，获得了良好社会效益和经济效益。

公司本着“开掘文脉资源，构筑市场平台”的经营理念，立足“城市资源挖掘、城市公共服务”的核心业务模式，给所有的客户带来更大的价值，实现共同的理想，达到共赢的目标，推动城市文化的良性发展。

Established in 2000, Hangzhou West Lake International Expo Co., Ltd. is a company controlled by the Office of the Organizing Committee of Hangzhou West Lake Expo. Making use of the cultural resources of Hangzhou and the commercial advantages of the West Lake Expo, the company has been developing fast, and it has planned, hosted and organized many large conference and exhibition projects. Meanwhile, the wide business operation network and the professional experiences of the outstanding teams have made the company a winner in agent service, publication, design and production of advertisements. In recent years, the company has also got involved in exhibition space design and brand marketing planning etc. Through good operation of different kinds of projects, the company has established a complete 3D service system with good public relationship and government service.

The company has been developing based on regional exhibition economy, and it widely serves the exhibitions organized by the local government. At the same time, it works to create a professional exhibition brand and establish a regional benchmark of exhibition projects. The most recent exhibition, conference and festival projects hosted, organized and executed in recent years include China International Cartoon and Animation Industry Expo (2005, 2006), China (Hangzhou) Cultural and Creative

Industry Expo (2007, 2008, 2009, 2010), China (Hangzhou) Finance Management Expo and Hangzhou Citizen Finance Management Week (2007, 2008, 2009), China (Hangzhou) International Circular Economy Expo (2008, 2009), China (Hangzhou) International Famous Tea Expo (2005, 2006, 2007, 2008, 2010), 2010 Expo Shanghai theme forum – Harmonious City and Comfortable Life (2010), China Top 500 Enterprise Release and Large Enterprise Summit Forum (2009), World Crafts Convention (2008), China International Service Outsourcing Expo (2010), 4th China Investment Environment Forum (2006), Leisure Development International Forum (2007), China Performance and Entertainment Expo and China Tourism Performance Summit Forum (2008), 2nd China Urban Investment and Development Forum and Awarding Ceremony of Top Commercial City of China by the Chinese edition of Forbes (2007), and China Hangzhou West Lake International Firework Show (2007, 2008) etc.accent and later became the US ambassador to China.

Through application of the resources of the West Lake Expo, the company has learnt a lot about the market demand and let the market know more about the enterprises at the same time. The company develops outdoor advertising platforms and accumulates customers through credible services. Working together with other advertising companies, it has successfully developed the outdoor advertising spaces along Zhonghe Road,

Jianguo Road, high advertising pillars at city entrances, underground construction enclosing advertising boards etc., and now it is a company with the most outdoor advertising resources in the whole province.

Depending on successful operation of exhibitions and advertising, the company is exploring the field of brand planning and design, and it has provided brand marketing services to China Navigation Museum, Shanghai World Expo Center, Hangzhou Agricultural Byproduct Logistic Center, China Hangzhou Yuhang Creative Base, and Longquan Celadon Sward etc., and it is involved in exhibition space design and construction of Jiangxi Ji'an City Exhibition Hall, Zhuji Urban Planning Exhibition Hall, Tongxiang Puyuan Time Exhibition Hall, Ningbo Cicheng Qingfeng Garden, Ningbo Cicheng Cixiao Pavilion, Ningbo Cicheng Former Residence of Feng Jicai, Hangyang Group Exhibition Hall. The company has acquired both social and economic benefit in its business development.

Following the business idea of “developing cultural resources and building market platform” and sticking to the core business model of “urban resource mining and urban public relationship service”, the company wishes to bring value to its customers, realize common goals and win-win, and promote favorable development of urban cultures.



# Memories about the Cultural Expo GM of West Lake International Expo Co., Ltd. Popularization of 3D

文博记忆

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Memories about the Cultural Expo ///

传媒影视馆

//全民3D

GM of West Lake International Expo Co., Ltd. // Popularization of 3D /

●● 3D巨制《阿凡达》的成功，俨然已经成为一个3D电影的里程碑，它无与伦比的3D效果在赢得全球影迷好评的同时，更在中国国内掀起了一场 “全民3D” 的热潮。

●● 《阿凡达》的导演詹姆斯-卡梅隆十年前就大胆预言：“2009年将是3D电影的元年”。事实已经证明，他是最为出色的预言家。2009年3D电影大行其道，创造了的高达13亿美元票房奇迹，是2008年的3亿美元的四倍多。从《大战外星人》、《闪电狗》、《冰河世纪3》、《飞屋环游记》等，再到卡梅隆年底带来的《阿凡达》，一个接一个的票房奇迹，向世人宣告着3D电影元年的到来！

●● 当然，“全民3D” 所涉主题并不只是指CG制作的动画片或电影那么简单，它更加偏重于“立体影像” 这么一个概念。它的全民化必须由两个方面相互促进才能发展起来：首先是硬件平台，它需要更多的3D影院系统，更多平民化的3D电视等电子消费产品；相对的，作为软件平台，更加丰富更加精彩的3D节目源也不可或缺，它将引领大家走进3D影像世界，体验更加美妙且身临其境的感受！

●● 很有幸的，我们作为国内第一部3D武侠动画剧——《秦时明月》的制作方，玄机公司已经立志成为全民3D的成功先行者，首部《秦时明月》的立体电影版已经进入前期运作阶段。玄机公司有信心成为一个成功的3D内容提供商，有信心成就另一个国产3D动漫业界的“第一”！

●● 动漫产业正在经历一场变革，在计算机图像技术的推动下，三维动画所能承载的内容与艺术表现力已经远远超过二维动画，随着三维动漫作品的质量不断成熟，受大众追捧程度也不断提升，三维动画正成为动漫发展的主流。

《秦时明月》之诸子百家 场景图  
Scene Picture of Academicians  
in Qin's Moon



●● 三维动画几乎已经达到了无所不能表现的程度。可以这样说，只有在三维动画成熟的今天，才能让剧本创作者真正体验到了天马行空的快乐！

●● 《秦时明月》动画剧集的制作过程也在不断经历与体验这场动漫业的巨大变革，随着技术与经验的不断创新进步，通过对观众品味的调查与评价，《秦时明月》一直在不断地引入新技术新观念，一直在努力提高角色、场景及动画的美感与表现力，我们一直不断地成熟与进化，巨大的成长变化甚至让我们回过头来重新制作了第一部，以寻求给予观众最好的视觉体验！

●● 詹姆斯-卡梅隆在给《阿凡达》做宣传时曾经说到：我们都在3D视觉下看东西，这是我看世界的习惯，在屏幕上看2D电影则是人工体验，这不是我们的生活方式，3D帮助我们摒弃屏幕，目睹真实的世界。

●● 《秦时明月》追求进步的步伐永远不会停滞，随着“全民3D”热潮的掀起，我们已经启程，向3D立体电影进军！

●● 相对于传统的平面显示，3D立体显示在视觉冲击和临场感上具有不可替代的优势。这使得3D立体显示技术在教学、科研和娱乐领域具有非常强大的应用价值。

●● 《阿凡达》3D立体IMAX的上映，充分体现了3D立体技术在娱乐领域的号召力，也预见未来3D立体引领全民3D热潮的模式与方向——“优秀的3D片源吸引消费群的壮大，消费群的壮大带动相关硬件平台的发展，硬件的成熟与平民化与巨大的消费群必将促进片源的生产制作，并最终形成完整的3D产业链”。

●● 从2009年末开始，各种各样支持3D立体的家用电器大量出现，更新的电脑显示技术，电视、投影仪纷纷以各种不同技术在普通大众面前展现出来，让老百姓们看到了将立体影院搬回家的可能性。这股正在进行着的电子消费品3D立体化的过程，正是全民3D的核心所在。

●● 当然，还有许多更先进的技术还在发展完善之中，比如全息式等裸眼立体技术，相信不久的将来，价格平民化、技术够成熟的消费产品必将铺平全民步入3D的道路。

●● 《秦时明月》立体电影版将是一部全CG制作的3D立体电影，相对于实拍的电影产品，我们的立体摄像机就是我们三维软件中的摄像机。我们的摄像机拍摄与远镜自由度远高于现实世界的真实摄像机，可以拍出更具视觉冲击力的镜头来，但是我們也需要进行很多细致的测试。就像詹姆斯-卡梅隆创造了降低视觉疲劳的3D拍摄方式一样，对于一部全CG立体电影，要做出立体感并不难，但是要做出画面优美可信，让观众看得舒服，长时间观看不疲劳的优秀电影却是一件非常不容易的事情。我们需要在前期电影剧本阶段就充分考虑对3D立体制作特点的考量，改变原本用于电视剧制作的3D流程和规范，以适应全新的立体电影3D制作需求。我们需要为电影专门细化角色与场景模型，并且作好充分准备以应对克服后期合成、调色与特效环节将带来的新挑战。

●● 相较于一些发达的国家和地区，我国的3D技术的发展还处于稚嫩的起步阶段，还存不少问题。

●● 首先是产业政策还不够到位，特别是对于国产动漫这一块，表面上确实是有很多扶持国产动画的政策，也开了不少动漫园区，但对于关系到动漫企业生存的动画市场价格问题却一直都没能跟进，很多企业都是在长年亏损中苦苦支撑等待春天的来临。特别是那些投入大、产出慢的3D动漫企业，单靠发行几乎就无法生存，很多原本应该发展起来的企业因些面临着资金匮乏、人才流失的苦恼，使原本应该走向高端的3D动画产业整体进步缓慢。更有一些企业被迫放弃理想，急功近利，赶时间抢市场，影响了整个3D产业水准的提高。

另外，国内3D界所瞄准的市场定位都过于狭窄，除了低幼，缺乏敢于挑战消费主体阶层——成年观众的战斗欲！

●● 中国这个全球第二大的3D电影市场几乎都是国外3D大片的天下。究其原因，除了浮躁不认真之外，国人的3D技术确实还是和国外大片存在着非常大的距离。我们缺的并不是好莱坞的设备，而是经验和创造力！3D高端人才的缺乏并不是因为中国人不够聪明，也并不是中国CG人不够努力，而是在中国缺少高端人才成长所需要的土壤与环境。在动漫产业日益受到关注的今天，我们该如何培养3D技术人才？

●● 这个问题其实简单又不简单——我们不能只靠培训班，我们必须给3D技术人员一片成长的土壤，或许是一家有远见有耐心的3D动漫企业，或许是一个有远大目标的好项目，3D技术人才必然会在项目中学习、进步、成长起来！

●● 杭州玄机《秦时明月》将努力成为这样一片土壤，与时俱进，以我们的技术与创造力，与全中国的动漫、电影工作者一起奋斗，在全民3D的道路上作出贡献！



The 3D movie Avatar has achieved tremendous success. It has become a milestone of 3D films. The incomparable 3D effects won excellent comments from global fans and the movie has led to an upsurge of “popularization of 3D” in China.

Ten years ago, the director of Avatar James Cameron boldly predicted that year 2009 would be year zero to 3D films. The prediction has come true, which also proved that he is the best visionary. In 2009 3D film was so popular that it brought remarkable revenue of 1.3 billion US dollars. It was four times of that in 2008, which was only 300 million US dollars. From Aliens vs. Predator, Bolt, Ice Age III, Up to Avatar, we saw recorded revenue in box office one after another. It tells the world the era of 3D filming is coming.

Of course, “popularization of 3D” is not simply CG-made animation or movie. It’s more about the concept of “stereoscopic movie”. To popularize 3D, we need two conditions: One is hardware platform. More 3D theatre show rooms and 3D visual products are needed. The other is software application, which will make it possible to produce better 3D shows. Only with those, people can walk into the 3D world, enjoying the wonderful and real experience.

As the producer of Qin’s Moon, the first 3D martial animation in China, Hangzhou StarQ Information Technology Co., Ltd. (StarQ) is dedicated to be a successful leader in 3D popularization. The first stereo movie version of Qin’s Moon is under preparation. StarQ is confident to become a leading provider of 3D contents, achieving another “No. 1” in the domestic 3D animation industry. The animation industry is going through a revolution. With the development of computer graphics technology, 3D animation can bear much more content and artistic expression than 2D animation. When 3D animation works are getting more matured, they are sought after by more and more people. 3D animations are becoming mainstream trend of animation market.

Compared with 2D, 3D animation has richer and more novel tools of artistic expression. It can express various styles from cartoon to realism. The richness of detail or splendor of the scenes in 3D is hard to be expressed in 2D animation. The motion and facial expression of characters can be captured and the effect is perfect. As seen in Avatar, 3D animations can express almost anything. Only when 3D technology is matured today, the creator of the show feels real unconstrained excitement.

The production of Qin’s Moon series has been undergone a tremendous revolution. We are experiencing the continuous changes with technology advanced and skills accumulated. Through our survey on audience’s preference

and assessment, we constantly introduce new technology and concept to Qin’s Moon. We are trying to improve aesthetic feeling and expressive force of characters, scenes and animations. Our team becomes matured and evolved. We made such enormous progress that we even looked backward to re-produce the first episode to achieve best visual experience for audience. Qin’s Moon will never stop its pursuit of making progress. With the upsurge of “popularization of 3D”, we have started preparation to produce 3D stereo movie.

Unlike traditional flat panel display, 3D stereo display has irreplaceable advantages in visual impact and sense of presence. This provides a lot of potential of 3D stereo display in application of education, research and entertainment.

The success of Avatar in 3D stereo IMAX reflects the attractiveness of 3D technology in entertainment filed. It is predicted that 3D stereo filming will drive the trend of 3D development, “Good 3D shows attract more consumers, which helps the development of hardware platform. The maturity and popularization of hardware will facilitate the production of new movies. That will result in a complete 3D industrial chain.”

From the end of 2009, we have seen various home electric appliances supporting 3D stereo shows. New computer displays, televisions and projectors are exhibited to consumers, which makes it possible

for people to bring stereo theatre to their home. This ongoing process to make 3D electric products is indeed the core of 3D popularization.

During road show for Avatar, James Cameron said: We all look at things in 3D vision, which is our way to look at the world. Watching 2D movie on screen is man-made experience, not the way of our real life. 3D helped us to abandon screens and to look at real world. Of course, there are more advanced technology under development and perfection, such as holographic technology which does not require glasses. In the near future, cheap and matured consumer products will pave the way to 3D popularization.

The stereo movie version of Qin’s Moon will be pure CG-made 3D film. The stereo camera is built in our 3D software and is much better than that in real world. We can use it to produce scenes with more visual impact. But we still need more careful tests. James Cameron has invented the 3D shooting method that makes audience’s eyes less tired. It is not so difficult to make stereo feeling. But it is fairly difficult to produce a 3D movie that has real and beautiful scenes and doesn’t cause tiredness of eyes. We need to carefully consider the uniqueness of 3D production in the early stage and change process & protocols used for television production. We also need to designate characters and scene models and to prepare for synthesis, toning and special effects in the later stage.

Compared with advanced countries, our 3D technology is still at initial stage. There are many issues involved. First, the industrial policies have not come into play. Although the government has issued many policies to drive the development of domestic animation and there are also many animation parks, the key issue of market price for animation products has not been solved yet. Many companies are struggling to wait for making profit; but they have been suffering from losing money for a long time. If only relying on publication, those 3D animation companies with enormous investment and slow production can hardly survive. Some good companies that have been developed to a certain level are facing such issues as lack of money and losing talents now. It has remarkably slowed down the progress of whole 3D animation industry. Some companies have to give up their dreams, ignoring quality just to shorten the lead time and rush to the market. This influenced the improvement of 3D industry in a negative way.

Another issue is that the targeted market is too limited. The domestic 3D industry mostly focuses on children. They don’t have the confidence to target the adult audience, which is the majority of consumption.

China is the second largest market for 3D movies in the world. But it’s full of foreign 3D movies. Why is it so? One of the reasons is impulsive mind and careless production. Also domestic 3D technology is not comparable with foreign masterpieces. We are not talking about the lack of equipments. It’s all about experience and creativity! We face the inadequate supply of high-end talents. It’s not because Chinese are not smart enough. It’s not because Chinese CG professionals are not working hard. It’s because China doesn’t have the supporting environment that’s necessary to the growth of high end talents.

When the animation industry has gained so much attention, how can we foster 3D technical talents? It sounds like a simple question, but actually it’s not simple. We should not rely on training only. We must provide 3D technicians with a base for growth. Perhaps it’s in a foresightful and patient company or a good project with big goals. The 3D technicians will surely study, make progress and grow up in completing the project.

We will put forth effort to let Hangzhou StarQ and Qin’s Moon become such a base. With our technology and creativity, we will work with domestic animation and movie workers to contribute to 3D popularization!

# Memories about the Cultural Expo Digital Future, Visible Dream

文博记忆

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GM of West Lake International Expo Co., Ltd. // Digital Future, Visible Dream ///

传媒影视馆

//数字化的未来

看得见的梦想

/

引领全国数字电视发展  
“杭州模式”

从整体转换开始，华数集团就走上了一条创新的道路，开创性地将数字电视定位于面向千家万户的最普及、最便利的家庭信息化终端和城市综合公共信息化平台。在全国首创了真正的“双向、交互”的数字电视，完成了“广播、交互”二合一机顶盒的研发和交互系统平台建设，国家广电总局张海涛副局长评价杭州数字电视为“杭州模式”，给予了“极具震撼力”的高度评价，总结为“领导好、定位好、模式好、政策好、效果好”的“杭州模式”，在全国赢得了广泛声誉，成为全国整体转换学习的典范，有力推动了全国整体转换的进程。华数集团在数字化领域的创新发展，获得了中宣部、科技部、国家广电总局、浙江省和杭州市的多次表彰和奖励。2008年、2009年连续荣膺中宣部等四部委联合颁发的“全国文化体制改革优秀企业”荣誉称号；2008年、2009年连续荣膺“中国数字电视用户最满意品牌”荣誉称号；2006年被国家科技部、中央人民广播电台等单位联合评选为中国最具影响力创新成果100强企业。



提升城乡居民生活品质

打造综合信息化服务平台，

成功研发现代党员干部  
远程教育信息化服务平台

数字化整体转换  
在国内率先突破百万户大关

华数互动电视发展迅速，  
为“生活品质之城”  
添姿增彩

有力带动杭州数字电视  
相关产业的发展

华数已走向全国，  
成为耀眼之星

●● 整体转换后，华数集团既为用户提供69套数字电视直播频道、18套数字广播、34套自订购付费频道、华数资讯等4套电视节目，又为用户提供了“96345·生活”、“教育充电馆”、“财经直通车”、“阳光政务行”、“游乐任逍遥”、“社区是我家”等六大栏目54类非常实用的各种生活信息内容，用户可以通过数字电视随意享受政务、财经、教育、旅游、医疗、交通、气象、出行指南、交通路况、车价房价信息、旅游餐饮服务、商品打折、票务中心、彩票公告、电视购物、预约专家号、教育充电、炒股、玩游戏、发电视贺卡、银行支付查询、市民邮箱、找工作、找保姆等各种各样的信息化服务。

●● 在此基础上，华数集团还积极参与社会主义新农村建设，为缩小城乡之间信息化数字鸿沟，针对乡镇的不同特点，成功研发出乡镇版农村信息化服务平台。随着农村信息化平台的开通，村民随时可以在家里收看和了解村务信息、国家政策、科技、法律、农事等方面的知识，专业化、个性化、对象化的节目以及海量的信息化内容，极大的满足了村民日益增长的精神文化和多方面的信息化需求。

●● 数字电视已经成为杭州城乡广大居民真正的家庭信息化的终端，成为杭州的公共信息化服务平台。可以说，杭州市民看电视从此进入了一个划时代的新领域：从传统的“看电视”时代进入数字电视“用电视”时代。

●● 为积极配合杭州市党员干部现代远程教育站点建设延伸工作，根据市委组织部要求，华数集团共投入建设资金3000余万元，借助数字电视现有技术平台，成功研发现代党员干部远程教育平台，设计制作“时政视点”、“政策法规”、“经营管理”、“先进典型”等八个栏目，集中了所有党员远程教育内容资源，体现了数字电视交互特色和本地特色，以视频节目内容为主，同时也以文字形式反映远程教育动态信息。

●● 杭州数字电视整体转换工作是从2004年10月份正式开始，至2005年12月底，华数数字电视传媒集团完成市区51.6万户整体转换，顺利通过国家广电总局对数字电视整体转换工程的验收，并授予杭州市“全国有线数字电视示范城市”的荣誉称号，成为国内发展数字电视最快最好的城市之一。

●● 2006年，杭州有线电视数字化整体转换工作的重心，转移到杭州郊区乡镇及杭州地区所属的二区（余杭区、萧山区）五县（富阳、桐庐、临安、建德、淳安）市，至2007年底，杭州有线电视数字化整体转换用户覆盖率在国内率先突破103.1 万户大关，这一良好的佳绩，被杭州市民推选为杭州市2006年宣传文化工作十大亮点之一。

●● 杭州被誉为“生活品质之城”；在这座与众不同的城市里，却同样拥有独树一帜的华数互动电视。具备成熟交互点播功能的华数互动电视，是杭州数字电视区别于其他城市数字电视最大的不同之处，是数字电视“杭州模式”最富想象力的点睛之笔，为这座“生活品质之城”增添了不少的光彩。

●● 华数集团为了切实提升城乡居民的生活品质，积极参与杭州“生活品质之城”建设，在华数互动电视上特地为交互式增强型用户开辟了“家庭电影院”、“强档电视剧”、“新闻天天看”、“娱乐全接触”、“体育最前线”、“栏目大拼盘”等六大主打栏目。共为交互式增强型用户提供1000多部各种类型的外中电影、10000多集中外电视剧、120多档的各类栏目、70余档的各类新闻。华数互动电视共拥有10万个多小时的影视、新闻、娱乐、体育、人文等各包罗万象、随意点播、经常更新的节目资源。

●● 坚持“政府主导、社会参与、市场化运作，应用与产业开放互动发展”的原则，推进杭州数字化产业的发展。通过运行创新，导致技术的创新和资源需求的创新，从而带动产业的发展。

●● 华数白马湖数字电视创意产业园建设项目已于2009年奠基，该创意产业园坐落于杭州滨江白马湖生态创意城内，规划总用地面积59278平方米，建筑面积16万平方米。项目围绕“华数自身发展和促进产业集聚”两大发展目标，实现建设和经营两轮驱动，以华数自身已有优势带动和吸引产业链前端企业汇聚园区，使园区成为全国数字电视产业发展孵化基地、试验基地和发展基地。项目建成后，将有力地推动杭州市数字电视产业发展及促进华数自身发展，成为数字化技术和应用的创新源、新企业的孵化器、国内外数字化产业链高端企业集聚园区、集聚杭州的助推器。项目主要内容包括生产、数字电视制作、播出、互联网宽带服务等。

●● 对数字化的创新发展，造就了华数数字内容及新媒体产业板块。华数在2004年成功地首创了“互动电视”的数字电视新模式后，不断致力于数字化的“跨网络、跨应用、跨终端、跨媒体”的创新发展，造就了一个面向全国“互动电视、3G手机电视、互联网电视”发展的新媒体产业板块。

●● 目前，华数建立了与国内外各大节目内容制作商的战略合作关系，建成拥有100万小时全国最大的数字化节目内容库，具有完善的运营体系，服务范围辐射至浙江全省及全国25个省百余城市的广电网络，为中国电信、中国联通、中国移动的有线宽带网络用户和移动通信用户提供数字化节目内容及信息等营运服务。



└─华数展厅

└─Exhibition Hall  
of China Digital TV  
Media Group

└─华数白马湖数字电视创意产业园

└─White Horse Lake Digital TV Creative  
Industry Park of China  
Digital TV Media Group



China Digital Group has been on the road of innovation since it began integrated transformation. It was the first company to position digital TV as the most popularized and convenient family-oriented information-based home terminal and comprehensive public city information platform, and it was also the first to create the real “two way & interactive” digital TV and complete “broadcast & interactive” two-in-one set top box research and development as well as interactive system platform construction. SARFT deputy director Zhang Haitao spoke highly of Hangzhou Digital TV as “Hangzhou Model” with extremely shocking effects. The “Hangzhou Model” with “good leadership, good positioning, good model, good policy and good effects” earns widespread reputation throughout the country and becomes the national model for study on integrated transformation, thus promoting the national integrated transformation process. China Digital Group’s innovational development in the digital industry earns itself many honors and awards from the Propaganda Department of CCCPC, Ministry of Science and Technology (MOST), SARFT, Zhejiang Government and Hangzhou Government. It gained the honorary title

of 2008 & 2009 “wExcellent Enterprise in National Cultural Administrative System Reform” jointly awarded by the Propaganda Department of CCCPC and 3 other Ministries, it gained the honorary title of 2008 & 2009 “China Digital TV Users’ Most Satisfied Brand”, and it was elected to be China Top 100 Enterprise with Most Influential Innovational Deliverables on votes by MOST and China National Radio (CNR), etc...

After integrated transformation, China Digital Group provides users with 69 sets of digital TV live channels, 18 sets of digital broadcast, 34 sets of self-ordered paid channels and 4 sets of TV programs like China Digital Info. It also provides users with 6 main columns with 54 types of various practical living info, including “96345 Life”, “Education Charging Pavilion”, “Finance and Economics Express”, “Sunny Government Service Trip”, “Fun and Free” and “Community, My Home”. By means of digital TV, users can enjoy varieties of information services including government services, finance and economics, education, tourism, medical care, transportation, weather, tour guide, traffic condition, car/housing prices, tourist catering services, discounts, ticket centre, lottery notices, TV shopping, expert appointments, education charging, stock investment, games, sending TV greeting cards, bank payment inquiry, citizen e-mail box, job searching and nursery maid searching etc.

On that basis, China digital Group also actively participate in New Socialist Countryside construction and successfully develops a town edition countryside information service platform directing at the countryside’s special characteristics, so as to narrow the digital gap between city and town. After the countryside information service platform is put into use, villagers can watch and obtain knowledge of all aspects including village affair news, state policy, technology, law, and farm work at home any

time. Villagers’ increasing needs in spiritual culture and various information contents are greatly satisfied by professional, personalized and objectified programs and immense amounts of information contents.

Digital TV has already become the real home information terminal for numerous Hangzhou urban and rural residents, thus becoming Hangzhou public information service platform. We may say that Hangzhou citizens watching TV has entered into a new epochal realm: from traditional “watching TV” era into digital TV “using TV” era.

In order to support construction and extension of the modern remote education information service platform for Party members and carders, as required by municipal Party committee, China Digital Group has invested over 30 million RMB construction funds in total and successfully developed a Party Member and Cadre Remote Education Platform by means of current digital TV technology platform. The 8 columns are designed and produced including “Current Politics Viewpoint”, “Policy and Regulation”, “Business Management” and “Advanced Model” contains all the Party member remote education resources and reflects the interactiveness and localization of the digital contents. While most of the contents are video-based, some information is expressed in words and sentences.

Hangzhou digital TV integrated transformation officially started from October 2004. By the end of December 2005, China Digital TV Media Group completed integrated transformation in 516 thousand urban homes; therefore the digital TV integrated transformation project was successfully accepted by SARFT. Hangzhou city gained the honorary title of “National Cable Digital TV Demonstration City” from SARFT and became one of the cities with fastest and best digital TV development throughout the country.

In 2006, the focus of Hangzhou Cable TV integrated digital transformation was transferred to Hangzhou suburb including the two special districts of Yuhang and Xiaoshan and five counties (Fuyang, Tonglu, Lin’an, Jiande and Chun’an). By the end of 2007, Hangzhou cable TV integrated digital transformation coverage was the first throughout the country to break 1.031-million-user mark.



## Fast Development of Interactive TV Makes Contribution to the “City of Life Quality”

Hangzhou is known as the “City of Life Quality”. This special city also has unique China Digital Interactive TV. China Interactive TV’s mature interactive program-on-demand function is what makes digital TV of Hangzhou different from that of other cities. This most imaginative part of “Hangzhou style” digital TV has made special contribution to the “City of Life Quality”

In order to improve the life quality for urban and rural citizens, China Digital Group actively participates construction of the “City of Life Quality” in Hangzhou. Especially for enhanced interactive users, it opens 6 main flagship columns of “Home Theatre”, “Hit Teleplay”, “Everyday News”, “All about Entertainment”, “Sport Frontline” and “Big Column Platter” on the China Digital Interactive TV. Altogether over 1 thousand different types of domestic and foreign films, over 10 thousand domestic and foreign Teleplays, over 120 various columns and over 70 different types of news programs are available for enhanced interactive users. China Digital Interactive TV owns over 100 thousand hours of films, teleplays, news, entertainment, sports, and humanity program resources that are often updated and selected, and you are free to choose what you like to watch.

## Hangzhou Digital TV Promotes Development of Related Industries

Sticking to the principle of “government driven, social participation, market-based operation, interactive application and industry development”, Hangzhou promotes the development of Digital Industry. Through creative operation, technological innovation and resource innovation the company promotes development of the related industries.

The foundation of China Digital Baimahu Digital TV Creative Industry Park was laid in 2009. The Creative Industry Park located inside Hangzhou Binjiang Baimahu Ecological Creative City covers an area of 59278 square meters and it will have total floor area of 160 thousand square meters. Based on the two goals of “self-development and industry cluster promotion”, China Digital hopes to realize double drive of construction and operation. Using its own advantages to lead the industry and attract the high end enterprises to enter the park, China Digital hopes to build the Park into a national digital TV industry’s incubator center, test base, and development zone. The project will strongly speed up Hangzhou Digital TV industry’s development and China Digital’s self-development after it is finished, and it will become an innovation source of digital technology and application, a new enterprise incubator, a park for high-end Chinese and international enterprises of the digital industrial chain to gather together in Hangzhou. The main contents of the project include digital TV program production, broadcasting and broad-band services etc.

## China Digital Has Reached Out to The whole Country and Become a Shining Star

Digital innovation development has brought the new field of digital content and new media industry to China Digital. After successfully creating the new digital TV model of “interactive TV” in 2004, China Digital continuously devotes itself in digital “cross-network, cross-application, cross-terminal and cross-media” innovation development, thus bringing out a new media industry of national “interactive TV, 3G mobile TV, internet TV”.

At present, China Digital has built up strategic cooperative partnership with varieties of big program producers at home and abroad, and it has built up the biggest digital program content library in the country with up to 1 million hours. It owns the complete operation system covering broadcasting and TV networks in 100 cities throughout Zhejiang and 25 other provinces, thus providing digital program and information services to cable broad-band network and mobile communication users of China Telecom, China Unicom, and China Mobile.





# Memories about the Cultural Expo Design Exchange Pavilion China Academy of Art

文博记忆

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Memories about the Cultural Expo ///

设计交流馆

//中国美术学院

Design Exchange Pavilion // China Academy of Art /

●● 杭州文化创意产业自2001年以来在政府的大力支持下，得到了较好的发展，目前杭州文化创意产业在综合实力、园区建设、规划政策、人才引进、平台建设等方面取得了卓越成效，也成为国内文化创意产业的先发地。

●● 杭州文博会在07、08两届的办展基础上，逐渐积累了丰富的经验和资源，在各级政府部门的大力扶持下，规模逐步扩大，参展企业与观众成倍增加，城市文化创意氛围日渐浓郁。

●● 2009年文博会力争把现有的政府资源、产业资源、行业资源进行有效的组合利用，形成“主会场结合分会场、主题论坛结合商贸洽谈会、专业活动结合互动活动”的办展模式。

●● 中国美术学院与杭州市人民政府、中国工业设计协会、浙江大学共同作为09文博会的主办单位，积极参与文博会整体策划、设计等各项工作，全面整合学院力量，广泛征集学院自





“中国美术学院展厅”

Exhibition Section  
of China Academy  
of Art



中国美术学院展厅

Exhibition Section of China Academy of Art

中国美术学院学生毕业设计

Graduation Design of Students from China Academy of Art

创品牌、公司、团队及学生作品，为其提供良好的展示与行业交流平台，创造能够真正推动产业发展的展会亮点。

为了丰富展览内容和形式，紧紧围绕“创意城市，设计未来”这一主题，展厅被分成了学生作品和创业品牌2大区块。其中，学生作品区块的展品包括中国美术学院的传媒动画学院、设计艺术学院、公共艺术学院、建筑艺术学院以及职业技术学院五个学院的优秀学生作品，展品展现学生平时课程中做出的有艺术性的原创设计；创业品牌（服装，首饰，玻璃艺术，动画，摄影，建筑等专业）是文化创意产业中的新生力量，也是本届文博会美院展区的新亮点。大学生就业工作是事关学生人生、事关社会稳定的大事，对此杭州市也出台了大量扶持政策，我院也有一部分学生享受了这些扶持政策。为此，本届展览我校挑选出几家创业代表，给热爱艺术，热爱设计的年轻人提供一个展现自己的平台，同时也是创业代表推广

自己创业品牌的一个良好机会。从形式上讲由于今年美院展区在内容上很丰富，比去年多增加了三个学院的加入，更增设多媒体展示空间。整个展馆动静结合，倍显美院独特的艺术气质。

在杭州市发展文化创意产业工作会议中，感谢政府对中国美术学院在文创产业发展中所做努力的肯定。文博会作为杭州文化创意产业发展进程中全力打造的展会品牌，中国美术学院作为主办方会进一步开拓创新，为推进文博会向“专业化、品牌化、国际化”目标迈进，为发展杭州文化创意产业，打造全国文化创意产业中心，构建“3+1”现代产业体系不余遗力。

As the first national art college, China Academy of Art possesses the most complete set of subjects and has the largest scale among peers in China. The Academy went through a hard time in the beginning, enjoyed achievements during matured period and made leaps forward in the time of expansion since its establishment 82 years ago, and it has kept standing at the forefront of contemporary arts with the sense of historical mission and responsibilities. Full of the rational spirit to communicate with world art industry, China Academy of Art has made significant influence to creativity and exploration of Chinese contemporary visual cultural arts.

In the past 82 years, the Academy has convened and cultivated many distinguished artistic talents who are well-known in China and even the World. Today it has made a leap-forward in development through renovating the campus, inheriting traditional conception,

reforming structure of schools and expanding scale of subjects. China Academy of Art has formed a structure of “Three Layers, Three Divisions, and Ten Schools.” The three layers include graduate, undergraduate, and junior college student. The three divisions are The Center of Foundational Courses, Department of Public Courses and Experimental Teaching MD. The ten Schools consist of School of Fine Arts, School of Design, School of Public Art, School of Media and Animation, School of Architectural Art, School of Art Humanities, Shanghai School of Design, School of International Education, Professional School of Art Design, and School of Continuing Education.

All the departments and schools of the Academy have performed a visual creative symphony at 2009 China (Hangzhou) Cultural and Creative Industry Expo.....

China Academy of Art has worked with Hangzhou Municipal Government, China Industrial Design Association and Zhejiang University to host 2009 Hangzhou Cultural and Creative Industry Expo. The Academy proactively participated in various works like the overall planning and designing. It integrated resources of schools, and collected original brands and works from its companies, teams & students. In the meantime, the Academy provided an excellent platform for exhibition and communications to support creations that will truly contribute to the development of the industry.





“蓝彩石工作室作品  
作者：王雪青 郑美京  
院系：中国美术学院设计学院

“Works of Lancaishi Studio  
Authors: Wang Xueqing, Zheng Meijing  
Institution: School of Design,  
China Academy of Art

To enrich the exhibition contents & form and to focus on the theme “Creative City and Design for the Future”, the exhibition area has been divided into two parts: student works and venture brands. The exhibited works in the student area include those outstanding works from School of Media and Animation, School of Design, School of Public Art, School of Architectural Art and Professional School of Art Design. What’s displayed here are students’ original artistic works from classrooms. Venture brand (specialties like garment, jewelry, glass crafts, animation, photograph and architecture) is a new highlight in the exhibition area of the Academy. Because employment of college graduates is a big issue related to life of students and stability of society, Hangzhou Municipal Government has issued many supportive policies. Some of our students have benefited from these policies. For this purpose, we have selected several venture

representatives and provide show spaces to let the youngsters who love arts and design have opportunity to promote their own venture brands. With three more schools joining compared to last year and additional multimedia exhibition space, we had more abundant contents for exhibition this year. The combination of motional and static exhibits displayed the unique artistic delicacy of the Academy.





The Hangzhou cultural and creative industry has been well developed under the strong support from the government since 2001. As the first mover in Chinese cultural and creative industry, Hangzhou has made great achievements in comprehensive strength, park construction, policy issuing, talent introduction and platform establishment. China Academy of Art advocates multi-element interaction and diversified academic thoughts and is dedicated to create such environment for talents to become familiar with “morality & knowledge, arts & science, ancient & modern history, China & foreign countries.” It endeavors to identify and cultivate distinguished talents with morality and knowledge that have mastered fundamental theories, possess strong practice

ability and have the spirit of creativity. Answering the call of the Provincial Committee and Municipal Committee of CCP, China Academy of Art is working hard to drive the progress of the Cultural and Creative Expo toward “Specialization, Branding & Internationalization”, accelerate the development of Hangzhou cultural and creative industry, build a national cultural and creative industry center, and construct a “3+1” modern industrial system.



中国美术学院学生毕业设计  
Graduation Design of students  
from China Academy of Art

作品：《再现浪漫》  
作者：戴冠男 谢超然  
Work: Reappearance  
of Romance  
Authors: Dai Guannan,  
Xie Chaoran





# Memories about the Cultural Expo Design Exchange Pavilion Department of Industrial Design of Zhejiang University



浙江大学工业设计学生作品  
《Foot Mentor》

Student Works of Dept.  
of Industrial Design,  
Zhejiang University  
Foot Mentor



文博记忆

Memories about the Cultural Expo ///

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设计交流馆

Design Exchange Pavilion // The Department of Industrial Design, Zhejiang University /

// 浙江大学

● 浙江大学工业设计专业于1990年在时任校长路甬祥院士与潘云鹤院士的提议与领导下创建。工业设计专业拥有一支学术水平高，教学、科研能力强的学术梯队。现有中科院院士1名，教授2名，副教授7名，海内外兼职教授5名。现有工业设计本科专业一个，招收工科和艺术类工业设计本科生。设有数字化艺术与设计博士点与硕士点，设计艺术学硕士点、工业设计工程硕士点，信息产品设计（软件工程）硕士点，并可同时招收计算机应用专业博士与硕士研究生。形成了数字化艺术与设计、信息产品与技术创新技术、用户体验与产品创新等研究团队，产品创新设计、设计理论与方法、设计文化、计算机辅助工业设计与概念设计、信息产品设计、人机工程、用户体验设计、数字媒体设计等多个富有特色的研究方向。

● 在学科建设上，工业设计专业始终面向国际、面向区域和面向行业，多学科交叉整合，形成了“设计学知识体系+工学知识体系+人文艺术知识体系”的教学知识体系，培养学生的两个“系统能力”，即：“创新思维与工作方法的系统能力”、“具有市场前景的创新设计与设计策划的系统能力”，从被动的接受型设计人才培养，转变为主动的领导型设计人才培养。学生获国家实用新型专利80多件，正在申请受理的100多项；SRTP科研立项达到100%，其中国家SRTP立项5项。2007年，浙江大学工业设计专业被评为全国第一类特色专业，《计算机辅助工业设计》获得国家精品课程。2008年，工业设计专业被评为浙江省教育厅创新实验区；《整合与创新设计》获得国家精品课程。2009年加入国际艺术、设计与媒体学院联盟（Cumulus）。





浙江大学工业设计学生作品  
《Hand Rehab》手部康复系统

Student Works of Dept.  
of Industrial Design,  
Zhejiang University  
Hand Rehab System

●● 浙江大学工业设计专业近年来积极参加国内外竞赛，2005年以来获得了包括IF、红点、伊莱克斯2020、日本大阪等顶级国际设计赛事重要奖项60多项，以及包括长虹杯、三诺杯、光宝、镇海杯、英特尔杯等国内外设计竞赛的70余项大奖，受到了中央、省市、学校领导的高度好评，央视、省市等媒体多次报道。2008北京奥运会火炬“祥云”的责任设计师就是来自于浙江大学工业设计系的毕业生章骏。

●● 工业设计专业凭借自身优势，依托浙江大学计算机学院、CAD&CG国家重点实验室的先进科研条件，积极开展各项科研工作。先后承担了国家自然科学基金、国家863计划、国家计委高科技项目（子课题）、国家973计划（子课题）、国家科技支撑计划（子课题）、浙江省自然科学基金等项目20多项，并多次获省部级科技进步奖。在国内外核心刊物上发表高水平学术论文200余篇（SCI、EI检索70余篇），出版著作20余部。在国内外同类科研机构中处于领先水平。

●● 近年来，工业设计专业积极面向国民经济主战场，通过产学研模式，与国内外著名企业建立了良好的合作关系，为200余家企业进行过产品创新、信息产品设计，涉及到机械、电子、IT、家电、玩具、文具、动漫、仪器仪表、展览展示等行业，为企业创造专利2000多项。组织了10余次国际国内设计大赛，获得了社会、企业的广泛好评。

●● 工业设计专业同时积极加强与国际国内间的交流与合作。目前，已经与美国、德国、日本、新加坡、澳大利亚、荷兰、芬兰等国的高校、科研机构建立了良好的合作关系，每年派遣到国外访问、交流的学生达到30%以上。

●● 2001年，中国机械工程学会工业设计分会挂靠在工业设计专业，并连续主办了九届“国际计算机辅助工业设计与概念设计学术会议”、六届“国际工业设计研讨会暨全国工业设计学术会议”，多届中国“产品创新设计奖”评选。2004年，工业设计系与香港理工大学合作，共同创办了《中国设计学报》。2005年，组建浙江大学-香港理工大学国际创新设计中心。

浙江大学工业设计学生作品  
《非常比例》

Student Works of Dept.  
of Industrial Design,  
Zhejiang University  
Extraordinary proportion





Founded under the proposal and leadership of then-president Lu Yongxiang and academician Pan Yunhe in 1990, the Department of Industrial Design, Zhejiang University has become a team of high-academic standard and strong ability in teaching and research with one academician, two professors, 7 associate professors and 5 part-time professors from home and abroad. The department offers one undergraduate program for bachelor’s degree of engineering and art design, doctor’s degree and master’s degree program of digital art and design, master’s degree program of design art, master’s degree program of industrial design project, master’s degree program of information product design (software engineering), and it can enroll graduate students of computer application for doctor’s degree and master’s degree. Now it has many creative research teams including a digital art and design team, information production and creative technology team, user experience and product innovation team and so on working in many different fields such as creative product design, design theory and method, design culture, computer-aided industrial design & conceptual design, info-product design, ergonomics, user experience design and digital media design etc.

Adhering to the principle of forming an integrated multi-subject system for the international market, regional economy and industrial demand, the Department of Industrial Design has established a special education system with the characteristic of “designing knowledge + Engineering knowledge + cultural and art knowledge” and it trains two systematic abilities of the students including “creative thinking and working method” and “creative design and planning with market potential” and changes the students from “passive acceptance type” to “active leadership type”. The students have more than 80 approved utility model patents and more than 100 patents are in the process of application. 100% of the research projects are SRTP projects and 5 projects are national SRTP projects. In 2007, the Department of Industrial Design, Zhejiang University, was given the honor of First Class Specialty Major of China and “Computer-Aided Industrial Design ” and won the title of National Fine Program. In 2008, the Department of Industrial Design, Zhejiang University, was awarded Creative Education Experiment Project of the Education Dept. of Zhejiang Province and “Integration and Creative Design” was awarded National Fine Program. In 2009, the Department became a member of Cumulus.

The department has taken part in many national and international competitions and won over 60 awards in Ifincluding the Red Dot Award, Electrolux Design Award 2020 and the Osaka International Design Competition, etc., as well as 70 awards in national design competitions such as Changchun Cup, Sannuo Cup, Guangbao Award, Zhenghai Cup and Intel Cup, etc. The department has been praised by leaders of the central government, provincial government and municipal government and reported by CCTV and many provincial and municipal media. Mr. Zhang Jun, the chief designer of the 2008 Olympic torch “Lucky Cloud” is a graduate of the Department of Industrial Design, Zhejiang University.

The department does a lot of research and development projects depending on its own advantages, assistance from the College of Computer Science and advanced equipments or CAD & CD State-level Key Labs, and it has taken part in 20 important projects funded by National Science Foundation, State 863 Projects, Hi-tech Project of State Planning Council (sub-project), State 973 Projects (sub-project), the National Key Technology R&D Program (sub-project) and the Zhejiang Natural Science Foundation. Some of the projects won Province level or Ministry level Science and Technology Progress Awards. With more than 200 research papers published in national and international core journals (70 papers can be found through SCI and EI) and more than 20 specialty books published, the department has been in the leading position in all the similar institutions at home and abroad.

In recent years, the department focuses on the battlefield of national economy and it has established good cooperative relations with some famous domestic and international enterprises through its Industry-Academia-Research (IAR) model. Having designed creative products in the fields of machinery, electronics, IT, home appliances, toys, stationery, animation, instruments and exhibition articles etc. for over 200 enterprises and organized over 10 national and international design competitions, the department is appreciated by different walks of life.The department enhances national and international exchange and cooperation at the same time, and it has established a good cooperative relationship with many universities and research institutes in the United States, Germany, Japan, Singapore, Australia, Netherlands and Finland. Over 30 percent of the students have chances to make an international visit every year.

In 2001, Chinese Mechanical Engineering Society Industrial Design Branch was attached to Zhejiang University. The department has hosted International Conferences on Computer-Aided Industrial Design & Conceptual Design nine times consecutively, China International Conferences on Industrial Design six times, and it also organized the Chinese Innovative Product Design Award several times. In 2004, the department worked together with Hong Kong Polytechnic University to initiate the Journal of Chinese Design. In 2005, the two parties established Zhejiang University – Hong Kong Polytechnic University International Creative Design Center.

浙江大学工业设计学生作品  
《电子邮箱》

Student Works of Dept.  
of Industrial Design,  
Zhejiang University  
E-mail



# Memories about the Cultural Expo Design Exchange Pavilion Fine Arts School of Hangzhou Normal University

文博记忆

Memories about the Cultural Expo ///

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设计交流馆

Design Exchange Pavilion // Fine Arts School of Hangzhou Normal University ///

// 杭州师范大学

●● 杭州的文化创意产业在市委市政府的积极倡导和支持下，已经从一个“稚嫩”的新兴产业，成长为这座城市重要支柱产业、经济发展的新引擎。杭州师范大学美术学院在杭州的文化创意产业发展中也扮演着重要的角色，发挥着重要的作用。学院在西博会第三届文化创意产业博览会上的表现正是一个典型。

●● 杭州市第三届文化创意产业博览会于10月16日在杭州和平会展中心拉开帷幕。作为在杭高校艺术创作和设计的重要代表力量之一，杭师大美术学院和中国美术学院、浙江大学同台亮相这次博览会，全面展示创意激情和艺术水平。

●● 学院精心筹备参展西博会。召开学院精英座谈会，为美术学院如何在西湖博览会上闪亮登场出谋划策。大家一致认为，要在师大百年校庆、杭州首届文化创意产业博览会取得优异成绩的基础上再一次接受挑战，努力创新，重点打好“新西湖十景”宣传品牌和美术学院创意工作室的实力，主动融入杭州市的文化创意产业，在服务中创新，在创新中发展，走一条以服务杭州为主体的产学研紧密结合的开拓创新之路。

●● 在文博会上，杭师大美术学院300平方米的展位上搭起了展示自己成果的舞台。“西湖十景”是城市的金名片，历经千年已有了一批“西湖十景”，杭师大美术学院的艺术家们创作了油画、水彩、版画、水印木刻、篆刻等形式多样、鲜活可爱的作品，这些作品将印制成明信片、杯垫等旅游纪念品，为宣传杭州做出贡献。艺术设计系的师生运用设计的手段，充分发挥了想象力，那精美、新颖的书籍装帧，那大气前卫的现代建设与环境，那细腻、漂亮的漆画，那浑厚、色彩斑斓的前卫艺术品，那时尚的艺术贴和视觉识别系统……，在杭师大美术学院的展位吸引了如潮人流，十七日上午十一时许，





杭州师范大学展厅

Exhibition Hall of  
Hangzhou Normal University

省委常委、市委书记、市人大常委会主任王国平同志带领市委、市府相关领导在崔书记、叶校长的陪同下来到展位，盛赞杭师大美术学院在创意文化事业中新作出的成绩和贡献。在展会上杭师大美术学院的展位成为整个博览会的一个亮点，接待了无数观众和相关企业单位，一些作品达成了市场推广意向，受到广泛的好评。

杭州师范大学美术学院在努力抓好教学、科研的同时积极开拓文化创意产业。十月金秋，杭师大美术学院迎来了第一个“创意文化月”活动，向大家展示了一幅又一幅创意文化的奇葩。美术学院创意文化月活动中安排了5个面向社会的展览，举办教师个人展览3次，举办学术研讨会、工作坊3次，接待国际、国内学术专家近10人次。

文化创意产业展上的突出表现，与学院在文化创意产业上的投入是分不开的。美术学院近年来的结合学科特色，将前沿理念和实践运用完美结合，积极实践产学研服务城市发展的战略要求，积极参与市政府的各类策划与宣传工作，努力推动城市文化品质的提升，取得了一系列成绩。从2007年始，每年参与主办杭州市文化创意产业博览会；周小瓖、黄亚峰教授等多人次获得杭州市文化创意产业课题立项。在最近公布的“2009年度杭州会展业十大策划研究人物”中，美术学院院长榜上有名。院长此次中选，用实绩为学院在杭州会展业的第一方阵中占有了一席之地。美术学院文化创意团队正在蓬勃发展中。设计系的全体教师以实践课题教学的形式带领学生一起为宣传杭州、宣传西博、服务城市作了多项的设计工作，成绩突出，近三年来承担各级各类课题50余项。学院年轻教师毛勇梅因作出了突出贡献被杭州市政府评为“第十一届中国杭州西湖国际博览会先进工作者”称号。学院世博会艺术品创作团队，

放弃了春节休息时间，奋战一百多天，克服种种困难，反复修改、精益求精，圆满完成了大型纤维艺术品《春华秋实》的创作。作品被安装在世博会中国馆·贵宾厅主要大厅的重要位置。中国馆·贵宾厅内的作品都是由中国一流的艺术家的作品完成。此次杭师大美术学院的作品入选，代表着杭师大美术学院在全国高等美术学院中的地位，杭师大美术学院进入了全国美术界关注的视野。《春华秋实》作品，4米×4米，共二幅，用纤维艺术语言完成。作品寓意为四季轮回、生生不息、源远流长，象征蓬勃的生命力以及对国家繁荣昌盛的祝福。创作的元素师法自然、体现人与自然的和谐关系。作品格调高雅、精致，体现了宁静、悠远、谦和的人文情怀。

杭州师范大学美术学院将会在城市建设和发展中不断地承担重要任务，扮演重要的角色，体现大学在城市中的重要地位。

Under the active promotion and support from Hangzhou Municipal Committee and Government, the cultural & creative industry has grown to become a pillar industry and economic engine from an emerging industry. The Fine Arts School of Hangzhou Normal University has played an important role in the development of the Hangzhou cultural & creative industry. Their participation in the 3rd Hangzhou Cultural & Creative Industry Expo (West Lake Expo) is one typical example.

The Third Hangzhou Cultural & Creative Industry Expo opened on October 16th at Hangzhou Peace International Convention & Exhibition Center. As an important player in the artistic creation among universities of Hangzhou, Fine Arts School of Hangzhou Normal University showed up together with the Chinese Academy of Art and Zhejiang University on the same stage at the Expo, to exhibit inspirational creation and artistic strength.

The Fine Arts School has carefully prepared for the Expo. In a meeting attended by elites, the attendees discussed about the strategy and plan on how the school will present itself in the West Lake Expo. A unanimous agreement has been reached that they should accept the challenge on top of the success in the Centennial Anniversary of Hangzhou Normal University and the 1st Hangzhou Cultural & Creative Industry Expo. Efforts will be taken to inspire creativity, promote the brand of “New West Lake 10 Scenic Spots”, enhance the creation strength of the school, and integrate into cultural creative industry of the city. Creativity comes from services; development comes from creativity. The school should take a creative road to serve Hangzhou and to combine production, studying and research.

During the Expo, the Fine Arts School set up a stage to show its achievements in an exhibition booth of 300 square meters. “Tope 10 Scenic Spots of West Lake” is a golden name card of the city. For thousands of years, there have been three batches of “Top 10 Scenic Spots of West Lake”. The artists of the school created various delicate works in the form of oil painting, watercolor, engraving, wood block printing, and seal cutting, which will be printed on post cards, cup cushions and other traveling souvenirs. It’s a contribution to increase awareness of Hangzhou. The teachers and students maximized their imagination and use of designing skills to make many fine works: a delicate and novel book cover, splendid and fashionable modern environment, a beautiful and exquisite lacquer painting, rich and colored modern art crafts, the fashionable artistic sticker and visual recognition system... These works attracted a continuous stream of visitors. Accompanied by Secretary Cui and Principal Ye, several senior leaders of the city, including Wang Guoping, a member of the provincial standing committee, municipal mayor and director of the municipal People’s Congress, visited the the school exhibition l at 11am of October 7th. They gave high praise to the achievements and contribution made by the Fine Arts School of Hangzhou Normal University in cultural & creative industry. Its booth became a bright spot in the Expo, attracting a countless number of visitors and organizations. Some works have obtained initial market agreement and the school received extensive positive feedback.

When reinforcing teaching and research, the Fine Arts School is aggressive in exploring the creative industry. In the golden autumn of October, with the coming of first “Creative Culture Month” activity, the Fine Arts School exhibited many cultural creative works to the audience. During the activities, the school arranged five society-oriented shows, three teacher’s personal exhibitions and three academic seminars & studios. It was visited by over 10 international and domestic academic experts.

The outstanding achievements are closely related to the school’s investment in the cultural & creative industry. Recently the school has integrated theories and practice and made a series of achievements in executing the strategic requirements to serve urban development, participate in municipal planning and improve cultural quality of the city. Since 2007, the school has taken part in each year’s Cultural & Creative Industry Expo in Hangzhou. Professors like Zhou Xiaou and Huang Yafeng have led multiple projects for the Hangzhou cultural & creative industry. The principal of Fine Arts School was listed in recently declared “2009 Top Ten Distinguished Persons in Planning and Research of Hangzhou Exhibition Industry”, which has proven that the school has a remarkable position in this industry.

Many cultural & creative teams are in fast development. All teachers in Design Department integrated real projects into teaching. They led students to carry out multiple designing works to promote Hangzhou, promote West Lake Expo and serve the city. They have made outstanding achievements. The team undertook over 50 projects of all kinds in the past three years. The young teacher Mao Yongmei was awarded “Advanced Worker of 11th China Hangzhou West Lake International Expo” by municipal government for excellent work.

The creation team of Shanghai Expo gave up the Spring Festival vacation and worked for over a hundred days. After overcoming many difficulties and making repetitive modification, they successfully completed a large scale fiber art craft “Spring Flowers and Autumn Fruits”, which was deployed in an important position of Expo’s Chinese Pavilion – VIP Hall. All works in the hall have been created by first-class Chinese artists. This piece of artwork reflects the position of the school among all academies of arts in China. The Fine Arts School of Hangzhou Normal University has become an important member of the national artistic circle now. Made with fiber artistic language, the work “Spring Flowers and Autumn Fruits” has a dimension of 4 x 4 meters with two pictures. The work stands for the endless cycle of four seasons, representing bless to national development and prosperity. It extracts the elements of nature and reflects the harmonious relation

between humans and nature. It’s an elegant and delicate artistic masterpiece reflecting the feeling of calmness, longevity and modesty of human beings.of the national artistic circle now. Made with fiber artistic language, the work “Spring Flowers and Autumn Fruits” has a dimension of 4 x 4 meters with two pictures.

Fine Arts School of Hangzhou Normal University will continue to carry out more important tasks and take more significant roles and positions in urban construction and development.

杭州师范大学作品展示

Works of Hangzhou Normal University





# Memories about the Cultural Expo Seal Culture Museum



第四届印文化产业发展论坛现场

4th Seal Culture Industrial  
Development Forum

文博记忆

Memories about the Cultural Expo

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印文化博物馆

Seal Culture Museum

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●● 作为2009中国杭州文化创意产业博览会的重头戏之一，西泠印社第四届印文化博览会于10月19日在浙江和平国际会展中心圆满落幕。展会历时四天，共有来自全国各地的百余户商家参展，参观人数愈十万人次，成交额600万元，专业客商较往年有较大幅度的增加。充分体现了印博会在艺术品发展与推广领域所做出的积极努力和与日俱增的重要地位，让更多的人分享到了印文化古老而又精深所带来的快乐。

●● 本届印博会传承了往届主题展配套展销的展出方式，主题展分量之重、涵盖面之广、品质之高为历届之最，为国内外慕名而来的参观者创造了一场艺术的视觉盛宴。本届印博会的主题特展是“首届海内外中国印石精品展”，集中展示了来自于中国内地、台湾以及日本等海内外印石收藏界以田黄为主的近160方印石精品。田黄发现数百年来，或供玩于帝王将相府，或袭藏于富绅名士家，之美之贵世人难得一见，这次印博会动用特有之资源和优势，自东瀛藏家、印人和海外西泠印社社员处，借得各类田黄佳印近五十钮，有红田、白田、黑田，有金桂花、银桂花，有鸡油黄、黄金黄，有枇杷黄、金裹银、银裹金、乌鸦皮……，除田黄外，精品展中还展示了明清以降产自青田、寿山、昌化、巴林等地的美石，佳石如云，争奇斗艳。不仅如此，石章里的故事更是引人入胜，其中不乏印学泰斗与前辈的作品，吴昌硕、吴让之……带领人们走进那个物质匮乏但精神生活极大富有的年代，体味生命的意义与追求。省委常委、市委书记、市人大常委会主任王国平，省委常委、省委宣传部长黄坤明，市委副书记叶明等领导兴致勃勃地参观了印石精品展。

●● 此外，本届印博会推出了数个小型配套精品展，其中有“中国四大名石印章——历代帝王薄意雕刻展”、“砚之为砚——洮河砚专场”、“典集文化汇展”、“蔡履平陶瓷印艺术展”等，围绕“印”的主题在工艺美术、文房雅玩以及复制出版等领域进行了有效的延伸，让观众深刻体会到阳春白雪的印文化其实离现实生活并不遥远，不失为怡情养性、丰富生活的一种选择。

●● 作为印文化的发源地和权威代表，西泠印社以其社员的艺术造诣而名扬天下，本次展会特辟“西泠印社社员艺术展示专场”，意在为西泠印社艺术家和诸多篆刻、书画爱好者搭建一个互动交流、认知提高的文化亲民平台，来自上海、杭州、安吉、平湖、福州等地的西泠印社社员亲临展会，展示了各具风格的书画篆刻作品，与观众进行了面对面的沟通与交流，反响热烈。

●● 本届印博会的产业发展论坛题为“造化天工——中国印石的文化内涵和命名”，由西泠印社副社长、中国篆刻艺术院院长韩天衡先生作主持嘉宾并做主题演讲，福建省特级名艺人、《寿山石》杂志学术总监方宗珪，巴林石集团董事长、巴林石协会会长杨春广，青田石艺术家、中国宝玉石协会印石专业委员会副主任夏法起，临安市鸡血石学会会长叶樟良以及西泠印社等有关专家学者齐聚一堂，主题围绕印石的文化内涵以及严谨命名畅所欲言，谏言献策，现场十分热烈。

●● 每一次的印博会都是国石印章和文房雅玩的大聚会，今年有来自全国各地的展商近百家齐聚印博会，商品琳琅满目，无论是收藏还是练习，是需要印石还是摆件，是要学习篆刻还是书法，都能在印博会上淘到心仪的商品。与观众淘宝同步的是，本届印博会的评委通过认真严肃的甄选，也评出了四十多件获奖的作品，其中西泠金奖作品6件，银奖作品12件，铜奖作品24件。创新奖1件。

●● 本届印博会举办期间，在杭电视与纸质新闻媒体作了大量报道，杭州网还进行了全程追踪。

●● 作为印博会的承办单位，2009年11月3日上午9时，杭州西泠印社有限公司在西泠印社社务委员会五楼会议室召开了印博会总结会。西泠印社社务委员会副主任、西泠印社集团有限公司董事长兼杭州西泠印社有限公司董事长钱伯皓以及公司全体员工，围绕本届印博会的组织与服务和存在的问题进行了认真的总结，并对下届展会的筹备工作开展了讨论和建议。

●● 伴随着领导的鼓励、政策的扶持、资源的汇聚和经验的积累，印博会在阳光和风雨中走过了四个春秋。接下来尽管困难还在，挑战依旧，但我们坚信，通过冷静的分析与客观的总结，只要我们认准目标，扬长避短，印博会一定会在品牌光大、合作寻求和市场开拓等方面更上一层楼。

The 4th Xiling Seal Society Seal Culture Expo was one of the highlights on 2009 China Hangzhou Cultural Creative Industry Expo. It ended successfully on October 19th in Zhejiang Peace International Exhibition Centre. The exhibition lasted 4 days, during which over a hundred exhibitors throughout the country attended the Expo, with up to 100 thousand visitors, and trading volume reaching up to 6 million RMB. Compared with previous years, there’s a sharp increase in the number of professional traders. It fully reflected the Seal Expo’s great efforts in developing and popularizing art, as well as the Seal Expo’s increasingly important position. Many more people got to share the happiness brought by the ancient and profound seal culture.

The 4th Seal Expo inherited the tradition of theme exhibition plus exhibit-sales. The theme exhibitions created a visual feast of art for all visitors coming from home and abroad, with its great importance, broad coverage and high quality of all history. The 4th Seal Expo’s special theme exhibit was “1st Exhibition of Chinese Seal Boutique at Home and Abroad”. It gave a concentrated display of about 160 Tianhuang-based seal boutiques from the Seal Collection Circle at home and abroad including the Chinese Mainland, Taiwan and Japan. Ever since Tianhuang stone was discovered decades ago, it has been the luxury toys hidden away either by the emperors or the rich/famous. Therefore, its beauty and preciousness could be rarely admired by ordinary people. The 4th Seal Expo took advantage of its special resources and borrowed from Japanese collectors, Indians and overseas Xiling Seal Society members almost 50 pieces of beautiful Tianhuang seals of all kinds, including Red, White, Black, Sweet/Golden Osmanthus Flower, chicken oil yellow, golden yellow, loquat yellow, gold wrapping silver, silver wrapping gold and crow skin, etc... More than that, the stories behind the stone seals are even more attractive. There’s no lack of work by seal experts or seniors, like Wu Changshuo, Wu Rangzhi... all of whom guided visitors into the age of material

shortages but rich spiritual lives. Government leaders also visited the Seal Stone Boutique Exhibition, including Wang Guoping, the Member of Standing Committee of CPC Zhejiang Provincial Committee, the Hangzhou Municipal Party Secretary and the Chairman of the Standing Committee of the Hangzhou Municipal People Congress, Huang Kunming, the Member of the Standing Committee of the CPC Zhejiang Provincial Committee and the Zhejiang publicized ministerial, as well as the Zhejiang Provincial Committee, Deputy Secretary Ye Ming, etc...

In addition, the 4th Seal Expo presented countless small-sized boutique exhibitions, including “Four Chinese stone seals – “Emperors Carving Exhibition by Emperors of Successive Dynasties”, “Inkstone as It Is – Yao River Inkstone Special Exhibition”, “Classics and Culture Exhibition” and “Cai Lyping Ceramic Seal Art Exhibition” etc. all of which were subject for Seal expanded in the fields of industrial art, scholars objects, reproducing and publishing, etc. Audiences could get a profound comprehension that the high-leveled elegant seal culture is actually not far away from real life, but could act as a role to enrich people’s spiritual lives.



As the origin and authority of the seal culture, Xiling Seal Society is well known all over the world by its members' great art attainments. The 4th Seal Expo had a "Special Exhibition for Xiling Seal Society Members", aiming at building up a culture-close-to-people platform for interactive communication and exchange among Xiling artists and a great many seal cutting and painting/calligraphy lovers. Xiling members came to the Exhibition from places including Shanghai, Hangzhou, Anji, Pinghu and Fuzhou, etc... They presented their painting, calligraphy and seal cutting works of all styles and had a face-to-face communication and exchange with audiences, who gave a warm response.

The 4th Seal Expo's industry development Forum is titled as "Work of Nature – Chinese Seal Culture Connotation and Nomination". Mr. Han Tianheng, Xiling Seal Society Vice Chairman and Chinese Seal Cutting Academy president, presided over as an honored guest and made the key-note speech. A great number of relevant experts and scholars were gathering together, including famous Fujian special grade artists, Shoushan Stone magazine academic director Fang Zonggui, Balin Stone Group President and Balin Stone Association Seal Professional Committee Deputy Director Xia Faqi, Lin'an City Bloodstone Society Chairman Ye Zhangliang and Xiling Seal Society, etc... Open dialogues that provided advice and suggestions were made in a warm atmosphere on the topics of seal culture connotation and precise nomination.

Every Seal Expo is a big gathering of national stone seals and scholars objects. This year, there were almost one hundred exhibitors gathering together in the seal expo, bringing with all kinds of goods. You may always find your favorite goods in the Seal Expo, no matter for storage or for practice, stone or a display seal, for learning seal cutting or calligraphy. At the same time when audiences were searching for treasures, the expo's jury went through a serious selection process and chose over 40 prize-winning works, among which there were 6 Xiling Gold Award works, 12 Silver, 24 Bronze and 1 Innovation Award.

During the 4th Seal Expo, Hangzhou TV and other news media provided strong coverage of the expo, while Net Hangzhou even released follow-up reports about the event.

At 9 am on Nov. 3rd 2009, as the Seal Expo's organizer, Hangzhou Xiling Seal Society Co., Ltd. called the Seal Expo summing up meeting in the 5th floor meeting room of Xiling Seal Society Administration Committee. Xiling Seal Society Administration Committee deputy director and Xiling Seal Society Group Co., Ltd. The president plus Hangzhou Xiling Seal Society Co., Ltd. President Qian Bohao, together with all company staff, made summaries on the organization, services and problems of the 4th Seal Expo, and also opened the discussion and give suggestions on the preparation work for the next Expo.

The Seal Expo has experienced four years of ups and downs, with government leaders' encouragement, policy supports, resource collection and experience accumulation. In the future, there will still be difficulties and challenges, but we strongly believe that with a calm analysis and objective summary, keen focus on our target, develop our strong points and avoid our weak points, the Seal Expo will definitely make greater achievements in brand promotion, business cooperation and market exploration.

杭州市领导莅临展会现场

Leaders from Hangzhou Municipal Government visits the Exhibition Site



田黄素钮  
Tianhuang Plain Seal

清初 田黄古兽钮  
Beginning of the Qing  
Dynasty, Tianhuang  
Ancient Beast Seal

清 田黄平钮  
Qing Dynasty,  
Tianhuang Plain Seal

高山巧色朱砂 寿桃钮  
Mixed Color Stone  
with Vermillion Points,  
Longevity Peach Seal

明 芙蓉冻 狮钮  
Ming Dynasty,  
Furongdong Lion Seal

清 田黄狗钮  
Qing Dynasty,  
Tianhuang Dog Seal





# Memories about the Cultural Expo Arts and Crafts Pavilion



文博记忆

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Memories about the Cultural Expo ///

工美精品馆

// 浙窑

/

Arts and Crafts Pavilion // Zheyao /

●● 浙窑，集研究、展示、交流等功能为一体的现代陶艺创作中心，聚集着一批有着学院派学术背景的艺术 家，由中国美术学院美术中心倾力打造，其宗旨是以学院派的学术理念，创作先锋的现代陶艺作品，引领陶瓷日用器的发展潮流，开创时尚陶瓷生活新天地。

●● 浙窑公园占地120余亩，经过杭州运河综保委精心建设，保留了船坞、船轨等近代工业遗存特色风貌，2008年9月浙窑正式落户于此，成为目前杭州运河边真正临河而居，坐拥城市人文与自然景观的艺术创意产业园，也是中国第一个以现代陶艺品牌命名的城市公园。

●● 陶瓷作为国粹曾经为华夏文明在历史上征服全世界立下过汗马功劳。但时至今日，中国的陶瓷日用器发展水平却与陶瓷名国的美誉相去甚远，浙窑以弘扬国粹为己任，力求把陶瓷日用器的研究、实践与探索、交流等环节提升到国际水平。

●● 陶瓷日用器消费是文化和物质消费的完美合体。人们在必需的物质开支之外，很大一部分支出是用于文化消费，也可以叫作精神消费。优秀的具有文化气息、艺术质地和个性化特征的陶瓷日用器，在文化消费层面至少包含三种文化消费，即视觉文化消费、触觉文化消费和历史人文文化消费；文化消费带动着生产和交流。浙窑致力于打造性价比、附加值高且深具升值空间的陶瓷日用器、艺术品。浙窑所追求的境界是一种能够与幸福感和品质生活息息相关的产业生态，并通过这种产业生态为全社会提供一种消费的文化模型和物质载体。

●● 他们是一群当代的艺术大家，有着各自的专业追求却因陶艺而走到一起，他们共同打造具有先锋性和当代特色的学院派陶艺创作中心，致力于探索用现代的艺术语言创作先锋的陶艺作品……王赞、王平、井士剑、司文阁、刘建国、刘正、宋建明、何士扬、花俊、沈岳、沈伟平、吴昊、周武、周雷、金心明、顾迎庆、骆献跃、胡小军、高法根、袁进华、尉晓榕、盛天晔、萧荣庆、韩洪刚、戴雨享……

●● 他们是一群年轻的新锐陶艺家，以时尚的创作思维、积极向上的生活观点，在陶瓷日用器的实用功能外创作出千姿百态、色艺纷呈、多元化、多变化的陶艺作品……王成武、王岗、戎琪炯、李洋、吴建芳、李增龙、吴卫平、儿玉优希（日）、林峥、周莉、周剑锋、胡敏、陈小俊、高乃燕、孙丽娟、贺博文、蒋马祥、刘红、刘洁、杨璐彬、郑研……

●● 综观历史，人们会发现各种不同形式的创造者多集中于创新能力强的都市中心，如：文艺复兴时期的佛罗伦萨，19世纪末20世纪初的维也纳以及现在发展迅速的美国的创新中心旧金山等城市，创造者在这里可以汲取到全新的营养。

●● 自开园始浙窑已举办“中国当代学院派陶艺三十家”、“瓷上乾坤——名家浙窑书画百盘展”、赈灾义卖等多次大型展览、活动，从陶艺角度展现了时代风采，多角度诠释了“浙窑”现象是一种本土文化的创意觉醒，并使这种本土文化的创意分享真正达到互动，定期开展的周末陶艺动手游、陶瓷绘画体验等活动亦广受喜爱，被评为杭州市最具生活品质体验点，并设有浙窑美术馆、浙窑国际创作中心、浙窑陶艺沙龙、浙窑陶艺培训中心、浙窑陶艺精品馆 ……

●● 浙窑——运河世界级旅游文化精品中的又一个独具特色的艺术和旅游品牌正在茁壮成长，对提升和繁荣杭城北部沿京杭大运河带的城市人文环境、百姓品质生活，相关产业品质、品位，运河景观的重要性和“助推器”意义已经凸现。中国•浙窑：  
一个具有旅游、教育、互动价值的城市公园  
一个实践创作与理论研究并举、共进  
一个具有艺术高度和学术权威  
一个依托运河、立足浙江、面向全国、胸怀世界，努力打造世界一流艺术品牌的现代陶艺创意园区。

作 品：《水乡》  
作 者：宋建明

Work: Watertown  
Author: Song Jianming

作 品：《双色》  
作 者：司文阁

Work: Double Colors  
Author: Si Wenge





As a ceramic art creation center involving research, exhibition and communication, Zheyao has been founded by Fine Arts Center of China Academy of Art. It possesses a group of artists with academic background. Based on academic theories, Zheyao creates modern ceramic crafts, leads the development trend of daily-life ceramic products, and ushers in fashionable ceramic life.

Covering an area of about 10 hectares, Zheyao has kept some modern-time relics of boatyard through elaborative construction organized by Hangzhou Grand Canal Comprehensive Protection Committee. Founded in September 2008, Zheyao has become a real creative art industry park possessing both cultural and natural scenes, and it is also the first urban park named with a brand related to modern ceramic arts.

Ceramic crafts have played an important role in the prevalence of the Chinese culture in the world. However, the actual development level of modern Chinese ceramic commodity does not match the reputation any more. Zheyao is dedicated to carrying forward national treasures and strives to improve ceramic research, practice, exploration and communication to world-class level.

The consumption of daily-life ceramic products is a perfect integration of culture and material consumption. Besides necessary expenses of daily life, people often spend a considerable amount of money on cultural products, which is called spiritual consumption. An outstanding piece of ceramic product has the characteristics of cultural taste, artistic quality and individuation. It should have three layers of cultural consumption, i.e. visual feeling, sense of touch, and historical and cultural consumption. Cultural consumption drives production and communication. Zheyao has been engaged to make ceramic products, arts and crafts which have high cost effectiveness, good added value and appreciation potential. What Zheyao pursues is an industrial ecology related to happiness and quality of life. It provides the society with a cultural model and material carrier of consumption.

A lot of modern artistic masters work for Zheyao. Although these famous artists have different professional pursuits, they got together because of the ceramic arts to forge an academic ceramic creation center with pioneering & contemporary characteristics. They endeavor to create fashionable ceramic crafts using artistic language. The artist include Wang Zan, Wang Ping, Jin Shijian, Si Wenge, Liu Jianguo, Liu Zheng, Song Jianming, He Shiyang, Hua Jun, Shen Yue, Shen Weiping, Wu Hao, Zhou Wu, Zhou Lei, Jin Xinming, Gu Yinqing, Luo Xianyue, Hu Xiaojun, Gao Fageng, Yuan Jinghua, Wei Xiaorong, Shen Tianye, Xiao Rongqing, Han Honggang, Dai Yuxiang, etc.

Young ceramists are comparatively more aggressive and they make crafts with diversification, bright colors and variations beyond the practical functions. They are Wang Chengwu, Wang Gang, Rong Qijiong, Li Yang, Wu Jianfang, Li Zenlong, Wu Weiping, Kodama Yuki (Japan), Lin Zheng, Zhou Li, Zhou Jianfeng, Hu Ming, Chen Xiaojun, Gao Naiyan, Sun Yanjuan, He Bowen, Jiang Maxiang, Liu Hong, Liu Jie, Yang Lubin and Zhen Yan, etc.



Historically, creators like to gather in urban centers where they can absorb fresh nourishments for creation. The examples include Florence in the period of Renaissance, Vienna at the end of 19th century & beginning of 20th century and San Francisco, the current creation center of the United States of America.

Since its foundation, Zheyao has held some big exhibitions including Thirty Artists of China Contemporary Academics Ceramic Arts, Zheyao Reputed Calligraphy & Fine Arts Exhibition and some charity exhibitions. It has revealed the modern elegant demeanor from the angle of ceramic arts and showed that Zheyao represents the awakened creativity of the local culture. Real interaction opportunities have been provided to share such creativity. The activities such as Weekend Ceramics DIY Tour and Ceramic Painting Experience are widely welcome and have been awarded the Best Experience Activity of Quality Life in Hangzhou. It has established Zheyao Fine Arts Museum, Zheyao International Creation Center, Zheyao Ceramic Arts Salon, Zheyao Ceramic Training Center and Zheyao Ceramic Fine Crafts Museum.

作品:《冶金》  
作者:周武  
Work: Metallurgy  
Author: Zhou Wu

作品:《渔》  
作者:刘正  
Work: Fish  
Author: Liu Zhang

Zheyao is a unique brand of art & tourism in the Canal Tourism Culture development. It is growing quickly and improving social and cultural environment, life quality, related industries and the scenic spots along the Grand Canal in north Hangzhou. Zheyao is a modern urban creative park with:

- Value for tourism, education and interaction
- Development of both practical creation and theoretical research
- Artistic altitude and academic authority
- Determination to forge a world-class art brand based on the Grand Canal and develop from Zhejiang to other parts of China and the whole world.



邓肯•司各特说：如果你想寻觅美，就请到美的寓所。

在杭城城北石祥路与通益路交叉口东南京杭大运河之滨的“浙窑公园”就是一个与美为邻、缔造美、充满美的创意园。

Duncan Scott (Canadian poet) said: If you want to find beauty, please come to the dwelling place of it. Located at the southeastern corner of Shixiang Road and Tongyi Road intersection alongside the Grand Canal in the northern part of Hangzhou, “Zheyao Park” is a creative park that is not only accompanied by beauty but also established to create beauty.



# Memories about the Cultural Expo “Creative Hangzhou” Industrial Design Competition

●● 当制造业发展到一定阶段的时候，就应该避免单纯依靠价格优势来进行竞争。目前，对创意是中国制造向中国创造的关键突破点，还没能为大多数企业家所认识，创意与技术创新是“中国创造”战车的两只轮子，还没能引起大众的重视，企业的核心是设计，而设计的灵感来源于创意。对于企业来讲，创意设计是一个风险相对较高、操作相对比较复杂、资金投入相对比较大的工程，但一旦成功，则会带来巨大的经济效益和品牌效益。创意设计是制造业的灵魂，凡是制造业在国民经济中起着举足轻重作用的国家，都有着发达的创意产业。

●● 为激发明创造热情，倡导知识产权保护，促进产学研用结合，加快杭州工业设计和创新人才队伍建设，推动数字技术，材料技术与先进制造技术在工业产品中的应用，实现高新技术、产品设计和企业文化的有机融合，促进“杭州制造”走向“杭州创造”，推动结构调整转型升级，“创意杭州”工业设计大赛出现在人们的视线。

●● 由杭州市科技局（知识产权局）主办的“创意杭州”工业设计大赛，通过三年大赛的举办，已形成了大赛信息发布、设计需求征集、校企对接活动、专利申请服务、获奖作品展示交易等活动组成的杭州办赛模式。大赛坚持以企业为主题，以产学研合作为纽带、以明细的知识产权为大赛的准入门槛，共吸引了北京、上海、广东、江苏、湖南、辽宁等17个省市包括国内工业设计90多所高校、400余家企业和多家专业工业设计机构参加，征集到5300多项创意作品和专利产品。从2008年开始，大赛创意组举办了“鸿雁杯”“顾家工艺杯”“奥普杯”“杭州服装杯”“分水杯”“杭叉杯”“虎牌杯”“豪普杯”“健康九阳杯”“苏泊尔超越杯”“新登杯”“思创杯”“维杰丽杯”“天堂伞杯”“楠宋杯”“圣奥杯”“巨星杯”等18个分赛场。

●● 三年大赛的举办，“创意杭州”已初步在国内树立起了品牌效应。这种由高校、企业和设计公司带动的本地和外地设计资源、设计人才的集聚效应，为我市工业设计大市的建设搭建了一个良好的交流舞台。大赛不仅加强了高校和企业开展合作，产学研合作领域拓展到了产品的外观设计、企业形象策划和工业设计人才培养，也为企业发现和挑选设计人才提供了新的窗口。

文博记忆

Memories about the Cultural Expo ///

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“创意杭州”工业设计大赛

“Creative Hangzhou” Industrial Design Competition ///

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When the manufacturing industry development reaches a certain level, the related companies should try its best to avoid sole price competitions. At present, most entrepreneurs don't understand that innovation is the key to breakthrough from China-made to China-created, and they don't realize that creation and technology innovation are the two wheels of the chariot of China-created. Designing, which comes from creation, is the key factor of the manufacturing industry. Creative design, for most enterprises, is a relatively high-risk process which needs lots of investment and its operation is complicated. But once it succeeds, it can bring enormous economic benefit and brand equity. Creative design is the soul of the manufacturing industry, and any country whose manufacturing industry plays an important role in its national economy has a very developed creative industry.

"Creative Hangzhou" Industrial Design Competition is held in order to ignite passion of creation, promote intellectual property right protection, boost integration of production, studying and research, speed up training of creative industrial design talents, promote application of digital technology, material technology and advanced manufacturing technology in industrial production, realize combination of high-tech, product design and enterprise culture, promote transition from China-made to China-created and restructuring and upgrading of the manufacturing industry.

"Creative Hangzhou" Industrial Design Competition hosted by Hangzhou Technology Bureau (Intellectual Property Rights Bureau) has formed its standard procedures from information publication to collection of designs, school-company connection activities, patent application services, prize-winning design exhibition and so on in the 3 years of practice. Taking company as its priority, combination of production, studying and research as its bond and clear ownership of intellectual property rights as its basic demand, the competition has attracted participants from 90 universities, 400 enterprises and lots of professional industrial designing organizations covering 17 provinces and cities including Beijing, Shanghai, Guangdong, Jiangsu, Hunan, Liaoning and so on. Till now, it has collected more than 5300 creative works and patented products. Furthermore, 18 branch competitions including "Hongyan Cup", "Kukasofa Cup",

"Aopu Cup", "Hangzhou Garment cup", "Fenshui Cup", "Hangcha Cup", "Hupai Cup", "Haopu Cup", "Joyoung Cup", "Supor Chaoyue Cup", "Xindeng Cup", "Sichuang Cup", "Weijieli cup", "Tiantangsan cup", "Nansong cup", "Shengao cup", "Juxing cup" has been held since 2008.

"Creative Hangzhou" has achieved its brand effect in the domestic market through constant efforts of 3 years. The clustering effect of gathering designing talents from universities, enterprises and designing companies of Hangzhou and other regions of the country has created a good exchange platform for industrial design development of the city. The competition has strengthened cooperation between universities and enterprises, promoted combination of production, studying and research in design of appearance, enterprise image and industrial products and provided a new window for enterprises to find and hire suitable designing talents.



“创意杭州”工业设计大赛展厅

Exhibition Hall of  
“Creative Hangzhou”  
Industrial Design Competition



创意组银奖：黑金刚

●● 本产品专为搬运木材设计。属于室内电动叉车，改变以往传统叉车前插的结构。在前叉上安有四个120度的传送装置，同时也巧妙的起到固定木材的作用，增加稳定性。前叉具有收缩功能，利用机械液压原理。这是本设计亮点之一。亮点二，本叉车具有两个叉，增大了叉车的承载量，减少了运输货物的往复次数。从而起到了省力、节能的作用。 同时叉车的承载能力加大，为配合叉车提升功率设计了两个液压臂。



“创意杭州”工业设计大赛银奖作品  
《黑金刚》效果图

Silver Award Winning Work of “Creative Hangzhou” Industrial Design Competition  
Visual Effect of “King Box”



King Box

This product is an indoor electric forklift designed to move logs, and structure of its front fork differs from the traditional forklifts’. There are 4 120-degree transmission devices with the function of fixing the logs and increasing stability in the front fork. One advantage of the forklift is that the front fork has the contraction function with hydraulic pressure, another advantage is that the forklift has two forks to increase load and working efficiency and decrease consumption of power and energy. Two hydraulic pressure arms are designed to increase the lifting power of the forklift.

创意组银奖：自动调节式多用摇头活扳手

●● 设计对于传统活扳手开口尺寸的调节，进行了全新的理解，提出颠覆性解决方案。利用杠杆原理，不需手动调节，通过扭力直接完成口径缩放动作，形成三角支撑，夹紧螺栓。同时运用独特的360°摇头的简单机构，调节顺、时针和逆时针松、紧动作之间的转换，简单便捷。设计还加入了常用组合刀具，增加功能，实现一具多用。对于传统活扳手开口尺寸的调节，进行了全新的理解，提出全新的解决方案，是最简单、最有效、最实用的设计。

Self-adjusting Multi-purpose Shaking Wrench

This wrench is designed and produced based on a revolutionary idea of an adjustable wrench. Using the lever principle, this wrench can automatically adjust the caliber of wrench to form a triangle support and hold a bolt through wresting. Meanwhile, it is simple and easy to use a 360°shaking device to switch between clockwise and counterclockwise and also between tightening and loosening. Commonly-used combined tools and other common functions are also added in the design to make the tool useful for many purposes. This revolutionary automatic multi-purpose wrench is a simple, efficient and practical tool everyone would like to keep.



“创意杭州”工业设计大赛银奖作品  
《自动调节式多用摇头活扳手》效果图

Silver Award Winning Work of “Creative Hangzhou” Industrial Design Competition  
Visual Effect of “Automatic Multipurpose Wrench”

产品组银奖：L38尺游艇

该游艇是由华鹰莱普特游艇有限公司的合资公司南非罗伯逊&凯尼（Robertson&Caine）游艇公司设计，由华鹰莱普特游艇有限公司（杭州富阳）制造。该款游艇采用最先进的电脑建模技术及CAD绘图技术，开发并完善船体线条设计。使用复合材料提高了巡航速度而且它保证了更长的巡航距离。同时，每一处安全因素的细心考量也把船的安全和舒适感推到极点。该款游艇达到了帆和马达两种动力的完美结合。L38桅杆上的帆在张开时能利用风力推动船只在水上遨游，根据风吹来的方向不同可以调整角度，以有效利用风能推动船前进。绝对是一款绿色环保的节能游艇。

L38 Feet Yacht

L38 Feet Yacht is designed by Robertson & Caine, a joint venture of Hangzhou Huaying-Leopard Co., Ltd. in South Africa, and produced by Hangzhou Huaying-Leopard Yacht Co., Ltd. in Fuyang. Using the most advanced computer modeling technology and CAD drafting techniques, the design of yacht lines have been developed and improved. Compound materials in production increase cruise speed and distance. Meanwhile, this model is a climax of all the yachts in safety and comfort because of careful consideration of safety factors on all sides.



This yacht can use wind or a motor as a power source perfectly. After you spread a sail on the mast of the L38, you can use wind power to push the yacht forward. The angle of the sail can be adjusted according to the direction of the wind. It is absolutely an environment-friendly yacht.

“创意杭州”工业设计大赛银奖作品  
《L38尺游艇》

Silver Award Winning Work of “Creative Hangzhou” Industrial Design Competition  
Visual Effect of “Automatic Multipurpose Wrench



“创意杭州”工业设计大赛银奖作品  
《吉利帝豪EC718-RV两厢轿车》

Silver Award Winning Work of “Creative Hangzhou” Industrial Design Competition  
Visual Effect of “Geely Emgrand Ec718-RV Hatch back”

产品组银奖：吉利帝豪EC718-RV两厢轿车

该车由浙江吉利汽车有限公司生产，完全拥有自主知识产权，截至目前，共申请专利30项，其中发明专利15项、实用新型专利14项、外观专利1项。该车其靓丽的外表、优越的性能，尤其是其高安全性、高节能性、高环保性等特点必将吸引众多的消费者。

全新理念：采用全球标准打造，将两厢车的时尚动感和旅行车的大空间实用性集于一体；

国内最大的掀背轿车：轴距、整车长均领先同级别对手；

更安全、更节能：按照全球标准打造，五星水平安全配置；

超大空间：采用掀背式结构，尾舱开口巨大，第二排座椅可以4：6放倒，储物空间充沛，满足多样性的居家生活需求；

时尚、动感、稳健的外观造型。

Geely Emgrand EC718-RV Hatchback

This vehicle is produced by Zhejiang Geely Auto Co., Ltd., which owns all the intellectual properties of the vehicle. Up to now, Geely has applied 30 patents including 15 invention patents, 14 utility model patents and 1 appearance patent for the vehicle. The wonderful appearance, excellent performance, Jhigh safety standards and features, low energy consumption and the environment-friendliness of the vehicle, will certainly attract many consumers.

New idea: Adopting global standards, it integrates the style of a hatchback with the extra space of a station wagon.

The biggest hatchback in China: Its wheelbase and vehicle length are both longer than same-level hatchbacks of other competitors

Safety and energy efficiency: Made according to global standards, it is a 5-star safety vehicle

Large space: Typical hatchback structure with big rear cabin. The second row of chairs can be put down 4:6 to make storage space.

Fashionable, energetic and moderate appearance.



# Memories about the Cultural Expo Idea Mart SIW

●● 西湖创意市集是在杭州市委宣传部文创办的直接领导下，由杭州市文化创意产业办公室和中国国际动漫节展办公室主办，由杭州酷迪动漫制作有限公司与杭州酷悦文化创意有限公司负责承办、策划、组织、执行的一个以青年设计师和大学生创新创业、产品设计交流、创意产品展示、创意产品销售活动为一体的创意设计产业化平台。西湖创意市集从创办之初就集合了杭州和全国知名的设计师团队，以促进杭州本地创意设计产业的发展和产业化推动为目标。

●● 前杭州市委王国平书记先后两次批示：“金点子，好办法，其本身就是一大创意，望坚持下去。”“总结经验，再接再厉，把西湖创意市集打造成杭州文创产业的一大亮点、一大品牌。”蔡奇、叶明、翁卫军等领导也多次批示和亲自参加市集活动。

●● 西湖创意市集活动自2008年7月份在杭州市西城广场举办以来，已经成功举办了包括杭州创意产业博览会站在内的十九站市集活动，三次全国性创意团队交流，及两次杭州大学生创新创业论坛，并筹建了西湖创意市集创意设计产业化平台服务中心和创意魔盒连锁销售平台，为广大原创独立设计师提供创新创业支持和销售渠道支持。

The West Lake Creativity Fair is an industrialization platform of creative design for young designers and college students to start creative ventures, communicate product designs, display and sell creative products. The foundation of the Fair was directly led by the Office of Cultural and Creative Industries in Hangzhou, which is a subsidiary office of the Propaganda Department, Hangzhou Committee of CCP. It was hosted by the Office of Cultural and Creative Industries in Hangzhou and the office of China International Cartoon & Animation Festival. Hangzhou Codi Cartoon & Animation Production Corporation Limited and Hangzhou Curi Cultural Creativity Corporation Limited carried out planning, organization and execution. With the aim of driving the development and industrialization of Hangzhou's creative design industry, West Lake Creativity Fair attracted many well-known design teams from Hangzhou and other cities of the country when it was launched.

Mr. Wang Guoping, the Secretary of the Hangzhou Committee of CCP, made instructions twice: "Golden idea, good method, it is a creative idea itself. I hope you keep it up!" "Learn from experience, make persistent efforts, and develop West Lake Creativity Fair into a bright spot and a famous brand in Hangzhou's Cultural & Creative industry." Other senior officers including Mayor Cai Qi, Vice Secretary Ye Ming and Minister Wen Weijun attended the Fair and made multiple comments.

Since its inception in July 2008 at the Hangzhou West City Plaza, the West Lake Creativity Fair has hosted 19 fair activities including the Hangzhou Cultural & Creative Industry Expo, 3 National Creative Team Communication and 2 Hangzhou College Students Creative Venture Forum. In the meantime, it has prepared to establish a Service Center of Design Industrialization Platform (West Lake Creativity Fair) and Creative Magic Chain Sales Platform, to support creative ventures and sales channel for original designers.

文博记忆

Memories about the Cultural Expo ///

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西湖创意市集

Idea Mart SIW ///

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活动自成立以来吸引了来自北京、上海、广州等17个省市的原创创意设计团队400多家，展示创意产品超过8000余种，参加集市活动的总人数超过200万，并与一大批生产企业达成合作意向，创意产品现场成交额累计超过300万元。

西湖创意市集的集市活动目前已经发展成为目前国内规模最大、参与团队最多，影响力最强的创意市集活动。吸引了新华社、中央电视台、凤凰卫视、人民日报、新浪网及香港、新加坡等一大批媒体采访报道或摄制专题片。市集展示的地点也已经从杭州地区向北京、香港、上海、深圳、南宁、丽江等地蔓延。

The Fair has attracted more than 400 original creative design teams from 17 provinces and cities including Beijing, Shanghai and Guangzhou and has exhibited over 8,000 creative products. The number of people attending the Fair is over 2 million. Many cooperation agreements were signed with enterprises. The amount of on-spot sales of creative products exceeded 3 million RMB.

West Lake Creativity Fair has become the biggest creative activity in China, which was joined by most number of teams and has strongest influence. A lot of media companies sent teams to report the event or to shoot documentary; the companies include Xinhua News Agency, People's Daily, Sina Web and media from Hong Kong and Singapore. The Fair has been hosted not only in Hangzhou, but also in other places like Beijing, Hong Kong, Shanghai, Shenzhen, Nanning, Lijiang, etc.

西湖创意市集在历次活动中还特别重视发展杭州本地的文化创意产业，培养文化创意产业的后备人才。西湖创意市集通过结合大学生创新创业的特点，进行了大学生创意创业的引导，为大学生创新创业活动和大学生团队设立了专门的展示空间，还成功举办了多次杭州大学生创新创业论坛，这些都极大地推动了杭州文化创意产业的发展及丰富了大学生创新创业氛围。

在西湖创意市集的帮助和带动下，一大批青年创意设计人才脱颖而出，在杭大学生创意设计团队已在市集设计团队中占到22%以上，部分大学生团队如浙江理工大学的黑线条、牛奶手绘等被央视多次报道，产品走向成熟，开始了企业化运作的探索。部分团队在西湖创意市集的帮助下获得了数万到数十万美元的外贸订单，已初步实现了创意设计的产业化。

The West Lake Creativity Fair pays special attention to developing local cultural & creative industry in Hangzhou and training potential talents. Considering characteristics of college students' conception and creativity, the Fair has set up specialized exhibition space for college student teams and college student's creative venture activities. Furthermore, it has successfully hosted Hangzhou College Student Creative Venture Forums for multiple times. All of these have remarkably driven the development of Hangzhou cultural creative industry and enriched the atmosphere for college student creative ventures.

Helped and driven by the West Lake Creativity Fair, many young creative design talents have stood out. The design teams consisting of college students from Hangzhou account for over 22% of all design tams of the Fair. Some college student teams such as Black Line and Milk Hand Drawing from Zhejiang Sci-Tech University were reported by CCTV for many times. Their products are getting matured and they have started to run it in enterprise mode. Under the help from the West Lake Creativity Fair, some teams have obtained foreign orders worth from tens of thousands to hundreds of thousands of US dollars. The initial industrialization has been realized.



西湖创意市集活动现场作品展示

Displayed Works in West Lake Creative Market





和平广场变形金刚作品展示

Transformer Works Displayed in Peace Square

西湖创意市集在中山北路180号建设了自己的创意作品展示交流中心，打造了为广大青年创业设计师提供服务的基地创意堂，并逐步完善了创意作品销售渠道创意魔盒的建设。经过一个月的稳步发展，创意作品的日销售额突破万元，帮助数十位杭州的青年创业设计师实现了产业化发展。

通过一年多的辛勤劳动，西湖创意市集已逐步成为了国内优秀设计师进行作品发布，设计展示，设计交流、创业创业和市场销售渠道建设的一个重要场所，也逐步成为了企业——设计师——用户之间的一座桥梁，并已经形成了以市集活动为中心，以市集创意园区为支持，以创意魔盒为销售渠道的一套独特的原创创意设计产业化平台通道。

The Fair established its own communication center of creative products at No. 180, Zhongshan North Road, built Base of Creativity Hall providing services to young designers of ventures and has improved Creative Magic Box that is a sales channel for creative works. With one month's stable development, the daily sales of creative works have exceeded 10,000 RMB. About ten young venture designers from Hangzhou have been helped to realize industrialization.

After one year hard work, the West Lake Creativity Fair has become an important place where domestic designers can show their works, display design, communicate, start creative venture and set up sales channel. It works like a bridge among enterprises, designers and customers. A unique platform for original creative design industry has been formed. The platform is centered on the Fair's activities, supported by the Fair's creative park, and connected to the sales channel of the creative magic box.

目前，西湖创意市集已经走出了一条以服务青年设计师，大学生创业为主要内容的独特的产业化道路。在这一年里，西湖创意市集成功的建设了一整套发现青年创业人才，服务青年创业人才的机制，发掘和培养了一批有志于独立进行文化创意创业的青年设计师，为杭州的文创类大学生创业提供了一个集市场、产业化支持、资金支持的完整场所。

我们的目标是将西湖创意市集建设成为全国最优秀的创意设计产业化平台。通过这个平台，整合杭州本地和全国各地优秀创意资源，实现由创意—作品—产品—商品的产业化发展。最终把西湖创意市集打造成杭州创意产业的金字招牌，为杭州打造全国文化创意中心城市作出贡献。

The West Lake Creativity Fair has followed the unique industrialization path to serve young designers and college student ventures. In the past year, the Fair has established a mechanism to identify, cultivate and serve young talents ventures. Due to the mechanism, we have found many young designers who are dedicated to independent cultural & creative ventures. It provides full-functional services to support market activities and industrialization for college students specialized in cultural & creative subjects.

Our goal is to develop the West Lake Creativity Fair into the best industrialization platform for creative design in China. Those outstanding creative resources from Hangzhou and other places can be integrated here and the points of industrialization "original creativity – designed works – products – commodity in market" can be bridged. Eventually we will make the West Lake Creativity Fair a golden

brand of creative industry in Hangzhou, contributing to the efforts to develop Hangzhou ivnto a national cultural & creative core city.

# Memories about the Cultural Expo “Creative Hangzhou” Industrial Design Competition



文博记忆

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Memories about the Cultural Expo ///

心灵体验区

//创意之源

源自心声

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The Source of Creativity is Mind

//About Runben Mind Experience Field

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● 文化创意产业的核心竞争力在于创造z性思维的深度开发，而创意思维的源泉在于每一位文创人员的心灵世界。

● 在我们的童年时代，我们的内心充满好奇与漫无边际的想象，可是这种珍贵的想象力时常被不合常理的外衣包裹，遭来成人世界的批评。

● 不知曾几何时，那个爱幻想的孩子消失了。

● 难道这珍贵的想象力也消失了吗？

● 准确地说，想象力并没有消失，而是在我们长期的成长过程中不知不觉地被潜抑了，也就是被压抑到一个叫做“潜意识”的地方，换句话说，在我们的潜意识中蕴藏着无限的创意能力！

● 这种能力我们称为“潜力”，潜力是可以被激发和开拓的！心理专家通过专业的工作，帮助文创人员寻找那属于自己的潜能，那份珍贵的创意灵感所在，激发生命的原动力，让心灵更加自在而灵动，使创意思维如清冽的山泉自然流淌。

● 这就是本届文博会主办者创造性地把心灵体验区呈现给广大文创人员的深刻动因。

● 杭州润本健康咨询有限公司作为承办此次心灵体验区的专业机构，为文创人员与广大市民准备了关怀心灵的全方位的心理服务体验项目。

● 在场外，广场的大舞台旁边，润本心灵体验之非洲鼓表演吸引了大量的人流，激越的鼓声提升了人们的兴奋指数，纷纷驻足旁观，进而跃跃欲试，加入到击鼓的队伍中，充分反映了现代社会人们向往心灵充分释放的趋势，也体现了本次展会亲民的宗旨，提高了展会的气氛。

● 场内体验区包括催眠、冥想专区“维也纳森林花园”；VIP身心灵体验室；沙盘游戏；人机对话；生物反馈；高峰体验“试试做心理医生”等，受到参会人员与观众们的热烈欢迎，虽然受到场地以及专业体验流程的时间的限制，但每天接待的客人仍然达到800人次左右。

● 同时，润本还为大家精心准备了3场由国际、国内著名专家主持的大型专场，分别是：由加拿大心理治疗专家、催眠大师格兰·亚历山大和他的团队“催眠灵性都市，体验创意激情”大型催眠表演；中国心理治疗界的领军人物、国内著名的精神分析师曾奇峰主讲的面向文创人员的大型专场“解开心灵密码，启动创意潜能”、亲子大讲堂“味人知本，道物致心”。满足了各类观众的需求，场内互动异常热烈，受到广泛的欢迎。

“杭州润本心灵体验区展厅

“Mind Experience Field of Hangzhou Runben



“杭州润本健康咨询有限公司空间环境

“Space Environment of Hangzhou Runben Health Consultation Co., Ltd.





杭州润本活动现场

Event Organized by Hangzhou Runben

The core competitiveness of the culture creative industry lies in the deep exploration of creative thinking, while creative thinking comes from the mind of each creator. When we were children, our hearts were full of curiosity and endless imagination. But such precious imagination was often disguised with an unreasonable mask, which usually suffers criticism of the world of adults. At a certain point of time, the kid who loved to use his imagination disappeared.

Will that imagination disappear too? Actually our imagination has not disappeared; but it has been suppressed unconsciously during along period of growth. It was moved into a place called the sub-consciousness. In other words, our sub-consciousness is contains an endless imagination.

We call this ability "Potential". Potential can be awakened and explored. Psychological professionals can help creators to find their potential, where the precious creative inspiration is located. It can trigger life's originality and make one's heart more comfortable and vivid. Creators will be able to think crystal clear, smooth like the flow of a downstream fountain. This is the purpose that sponsor the cultural expo introduced Mind Experience Field to all creators. Hangzhou Runben Health Consulting Company is a professional organization in this field. It provides full a range of mental caring programs to creators and residents.

Beside the big stage outside the cultural expo hall, the African Drum performance sponsored by Runben Mind Experience attracted many people. The inspiring drumming made audience excited. Lots of them joined the team of drumming, which reflected the trend that people of modern society are eager to break the limitation to their mind. The performance also reflected one of the cultural expo's purposes to get close to people and it added vividness to the Expo.

杭州润本活动现场

Event Organized by Hangzhou Runben



The experience field inside the expo included hypnosis, meditation zone "Vienna Forrest Park", VIP body and mind experience lab, sand table games, human-machine interaction, biological feedback, peak experience "be a psychological doctor", etc. It drew great attention and popularity from attendees and audience. Although the area and program time were limited, the field was visited by about 800 guests.

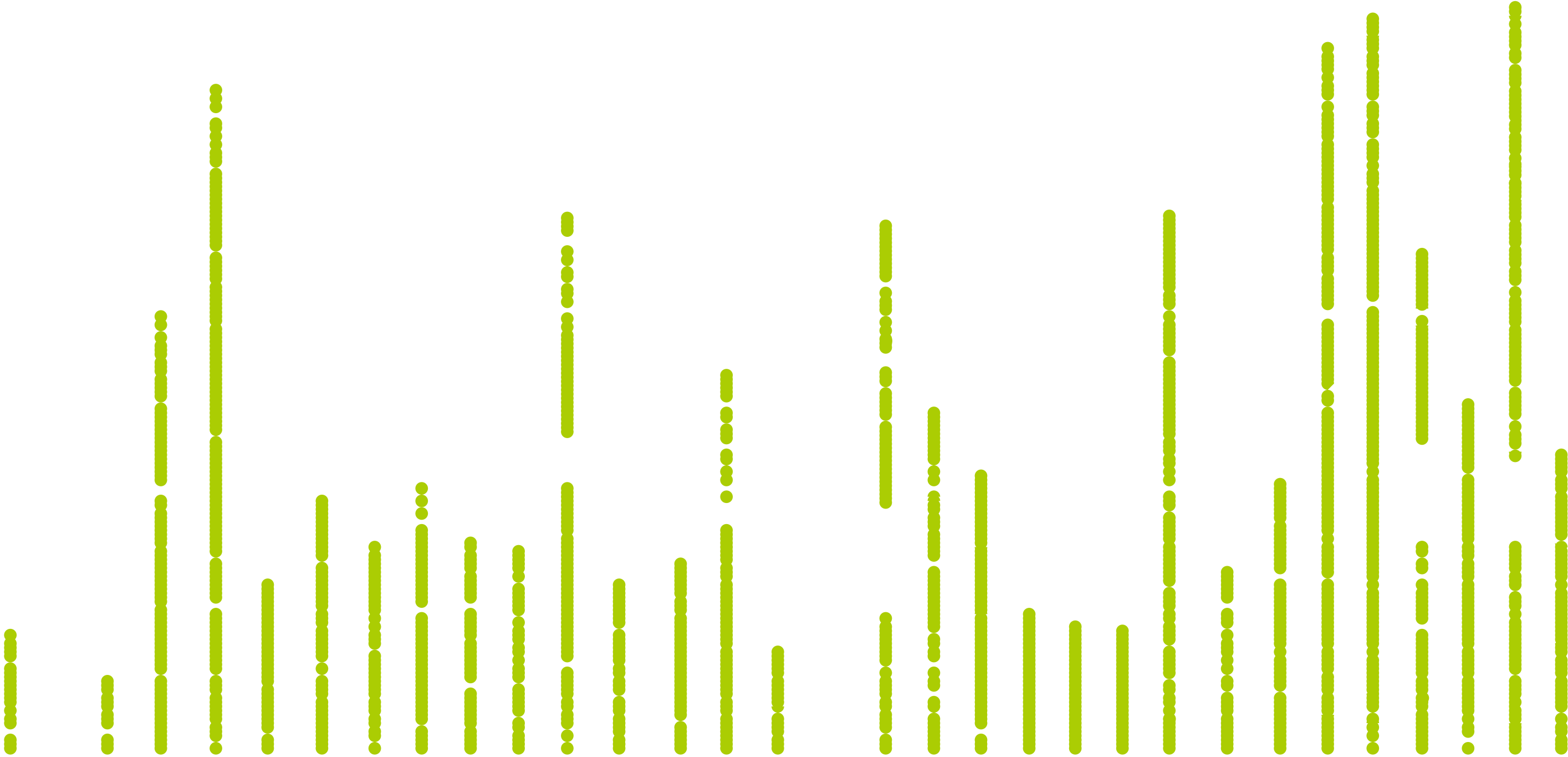
During the expo, Runben provided three large performances or seminars hosted by international and domestic famous experts. These seminars included: a hypnotic display "experiencing a passion of creativity" by Canadian psychological therapist and hypnotic expert, Mr. Glen Alexander, and his team; a speech "decoding your soul, exploring your creativity potential" by Mr. Zen Qifeng, the leading expert in Chinese psychological therapy filed and a famous psychoanalyst; a seminar for parents and kids. These activities met the needs of various attendees. We have seen a very active interaction and the participants have shown great interest in it.



# Memories about the Cultural Expo

## Map of Hangzhou's Cultural & Creative Industry in 2010







● 《创意·品牌·财富》正式发行了，这是我们在连续两年编辑出版反应杭州文化创意产业发展年鉴的基础上的全新版本。通过对杭州文化创意产业模式的研究与分析，展示杭州在文化创意产业领先全国的禀赋和决心。国务院正式批准实施的《长江三角洲地区区域规划》中对“杭州建设全国文化创意产业中心”的重要定位，进一步说明杭州发展这一新兴战略产业的优势。

● “创意”是一切“品牌”建立的基点，而“品牌”为企业创造“财富”。这三者之间的关系，组成了文化创意产业发展的核心，所以本书更名为《创意·品牌·财富》。力求通过对文化创意产业的解读，多维地塑造出杭州作为全国文化创意产业中心在过去一年里做出的积极贡献。本书从世博双城记、品牌财富、文博记忆三大版块，展现杭州文化创意产业发展风貌。

● 第一版块——世博双城记。对举世瞩目的2010上海世博会，这一交流盛会，在设计和创意领域进行了剖析。中国美术学院许江、宋建明、杨奇瑞、周刚、林勇、吴屹、杨劲松等多位艺术家、设计师，诠释了他们对世博设计工作、设计理念和创意创新的理解。

● 第二版块——品牌财富。在国内经济现状——转变经济发展方式，加快产业转型升级的进程中，以及经济全球化趋势下，通过对杭州品质生活的体验，专访“衣、食、住、行、用、玩、赏、商”8大门类的代表企业，述说其品牌故事，对创意产业的焦点话题（比如未来发展方向）进行了探讨。

● 第三版块——文博记忆。本版块全面地回顾了杭州文化创意产业博览会（以下简称“文博会”）。已经举办了三届的文博会，是继中国国际动漫节之后，杭州最大的文创类会展活动。在杭州市委、市政府的高度重视，以及社会各界的积极参与下，文博会与动漫节一起逐渐形成了“上半年动漫展，下半年文博会”的城市文创展示格局。2009年，文博会展会展示面积已达2万平方米，参展商500多家，共计接待观众20万人次（其中专业观众10万人次）；举办了30多场不同主题的演讲、论坛和20余场广场活动；邀请了上百位来自法国、德国、中国台湾等国家和地区的设计师和专家；吸引了200多家境内外媒体：国外媒体、国家级媒体、省市级媒体，进行了采访和报道。文博会还荣获2009第十一届中国杭州西湖国际博览会组织奖金奖。卷末“文博记忆”中“杭州创意地图”，为每年新增创意园区提供了明确的指引，旨在方便读者查阅资料。

● 《创意·品牌·财富》的编纂过程中，省、市各级领导倾注了许多关怀和指导。我们邀请杭州市委副书记、杭州市文创委主任叶明担任本书的总顾问，还得到了杭州市委宣传部、杭州市文创办、杭州市西博办等部门的鼎力支持，以及在杭高校、杭州市各大文化创意园区、文化创意企业、专家的热情协助，在此一并表示衷心地感谢。

● 由于编者水平有限，本书若有不妥之处，希望广大读者批评指正。

● 编者  
2010年8月

“Creation, Brand and Wealth” is ready for publication now. This is a completely new edition developed from a almanac about the cultural and creative industry development of Hangzhou we have been editing for two consecutive years. Through research and analysis of the cultural and creative industry development model in Hangzhou, we want to show Hangzhou’s advantages and determination to become a leader in the cultural and creative industry. The fact that Hangzhou is positioned to build a national cultural and creative industry center as part of the “Yangtze River Delta Regional Planning” approved for implementation by the State Council means that Hangzhou has all the advantages to develop this new strategic industry.

“Creation” is the foundation for the establishment of “brand”, which can bring “wealth” to enterprises. Because these three parts compose the core of cultural and creative industry development, this book was renamed as “Creation, Brand and Wealth”. Through detailed examples of the cultural and creative industry, we describe the positive contributions of the cultural and creative industry to Hangzhou from different levels and angles. This book will display development status of the cultural and creative industry of Hangzhou with three parts.

Part I – World Expo Stories of Two Cities. In order to summarize the works for the 2010 Shanghai Expo that has got attention from

all over the world, the artists and designers of the Chinese Academy of Art including Xu Jiang, Song Jianming, Yang Qirui, Zhou Gang, Lin Yong, Wu Qi and Yang Jingsong talked about their design works, ideas and creations for the Expo.

Part II – Brand Wealth. With the background of economic development model transfer and fast industrial upgrade in China, we interviewed the leaders of the representative enterprises in Hangzhou’s 8 industries that are closely related to life quality, including “clothing, food, house, transportation, daily products, entertainment, artwork and business”, and asked them to talk about the future of their industries and the development direction of their enterprises in the environment of a global economy.

Part III – Memories of the Cultural and Creative Industry Expo. This part is a multi-angle recall of the China Hangzhou Cultural and Creative Industry Expo (CHCCI). We have held 3 CHCCIs successfully. With support from the Hangzhou Committee of CCP and the Hangzhou Municipal Government with participation from all walks of life, it is an event second only to China International Cartoon and Animation Festival (CICAF) now. The pattern of “CICAF in the first half of the year and CHCCI in the second half of the year” has gradually formed in Hangzhou. IAt the end of “Memories of the Cultural and Creative Industry Expo” we attach the “Hangzhou Creation Map” with locations of the new creative industry parks to give our

readers convenience when they need this information.

We are very thankful to the care and leadership from leaders of the provincial and municipal governments in edition to “Creation, Brand and Wealth”, especially Vice Secretary of the Hangzhou Committee of CCP and the Vice Director of the Hangzhou Cultural and Creative Industry Committee Ye Ming, who served as the General Advisor of this book. We also appreciate the support from the Hangzhou Propaganda Department, the Office of the Hangzhou Cultural and Creative Industry Committee and the Office of Hangzhou West Lake Expo, and assistance from related colleges and universities, cultural and creative industry parks, cultural and creative enterprises and all the experts in Hangzhou.

It is hard to avoid mistakes in this edition of the book because of our limited ability, you are welcome to send your comments and advice to us.

Editors of “Creation, Brand and Wealth”  
September 2010



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宋建明 主编  
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