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Design History and Study in East Asia: Part 2 Greater China: People's Republic of China/Hong Kong/Taiwan

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Writings on the design history and design studies of the Greater China region (the People's Republic of China (PRC), Taiwan and Hong Kong) have not emerged at this stage. This article summarizes existing works on Chinese design history and study, giving a brief overview of the literature written and published in English and notable publications in Chinese. The brief review of each key publication serves as introductory text for the subject matter. This review takes a pragmatic approach, using the term 'sheji' as a currently agreed-upon translation for the English word 'design' in the region. Historically, in the Chinese context, 'gongyi' was used to refer to the skills (techniques and technology) and art (aesthetic and philosophy) of making crafts to satisfy the needs of everyday life, including the hereditary upper class and ordinary folks. Recently, the Ministry of Education of the People's Republic of China further removed the component 'yishu' (art), with only the term 'sheji' (design) remaining, and made 'yishu' a new discipline in the Directory of Degree-granting and Personnel Training Disciplines (Xuewei Shouyu he Rencai Peiyang Xueke Mulu) announced in March 2011. This recent announcement signifies a new era of design education and unifies the various different terms used in the region to refer to the English word 'design'. Owing to the complexity of the terminology referring to 'design' in the Chinese context, various Chinese terms may appear in this article, along with reviewed literature, to provide further background for the definitions of the term in the current Chinese context.

Keywords: China—design history literature—Hong Kong—Japan—Korea—Taiwan

Writings on the design history and design studies of the Greater China region (The People's Republic of China, Taiwan and Hong Kong) have not emerged yet. Although the reasons for this dearth of writings may be complex, three distinct possibilities should be considered.

The first is lack of foundation studies. While the concept of modern design was introduced to Qing China after the outbreak of the First Opium War (1839–42), after 1949 wars separated the unified Republican China into four entities with ideological, political, social and economic differences.¹ These separations created a negative environment for the primary investigation of the formative years of modern Chinese design.

The second possible reason for the lack of design history writing is that design history has been undervalued. Although Hong Kong and Taiwan have had their own design activities since the Second World War, research and publications by academics or institutions

were not substantial in quantity. Neither societies nor the educational spheres believed that the study of design history was a legitimate discipline² or a discipline in which one could make a living. In its short design education history, the latecomer, PRC, also valued studio-based design education in terms of the potential for monetary return, rather than design history programmes.³

The third possible problem lies in methodological challenges. PRC scholars of Chinese design history and design studies often take into consideration Chinese civilization's rich history of arts and crafts and philosophy. Yet, modern design, combined with touches of arts and crafts, technology and marketing, is arguably considered a Western import to China. This situation has created an ambitious methodological discourse; extensive knowledge of both Chinese and Western theories is required to investigate modern Chinese design development and to search for a contemporary national design identity for China.

What follows summarizes existing works on Chinese design history and study within the above context, giving a brief overview of the literature written and published in English and notable publications in Chinese. The brief review of each key publication serves as introductory text for the subject matter. This review takes a pragmatic approach, using the term 'sheji' as a currently agreed-upon translation for the English word 'design' in the region. Since the concept of modern design was introduced to the proud kingdom by Western powers in the mid-1800s, equivalent Chinese terms have been evolving in different stages and locales.

Historically, in the Chinese context, 'gongyi' was used to refer to the skills (techniques and technology) and art (aesthetic and philosophy) of making crafts to satisfy the needs of everyday life, including the hereditary upper class and ordinary folks. This term can be seen as equivalent to the English word 'design'. The term 'gongyi' was diversified after the ancient Chinese culture finally encountered newly evolved, advanced Western technologies, and terms such as 'zhuangshi yishu' (decorative arts), 'shougongyi' (handicrafts), 'yijang' (yi = idea; jiang = craftsman), 'meishu' (art) with various prefixes to indicate its disciplines and nature, 'tuan' (tu = drawing, pattern; an = case, record) and 'sheji' (she = to arrange; ji = to calculate) came into use under foreign influence. Of those terms, adaptations of 'meishu' and 'tuan' were borrowed from Japanese kanji to refer to the modern concept of design during the Republican Era (1912–49) and were widely used before the war in both mainland China and Taiwan. The term 'tuan' was incorporated into the name of the department in the first government-funded art school, Guoli Peking Yishu Zhuanke Xuexiao (National Peking Art College, now the China Central Academy of Fine Arts), established in 1918.⁴

After the war, terminology developed in different directions in the three locales. Taiwan and Hong Kong continued using terms such as 'meishu' and 'tuan', and 'sheji' became a mutually agreed-upon translation for 'design' from the 1960s. Under communist rule, the term 'gongyi meishu' (art and craft) was adopted after 1949 in an attempt to preserve the production of handicrafts and decorative arts. A key milestone was the establishment of the Zhongyang Gongyi Meishu Xueyuan (Central Academy of Art & Design, now the Academy of Art and Design at Tsinghua University) in 1956, which marked the official endorsement of the term 'gongyi meishu'. This term faced heated debates after initial contact with the outside world of design and design education, such as through Hong Kong and Taiwan, shortly after the PRC opened up to the world in 1978. With education developments continuing, the term 'sheji yishu' (design arts)—rather than 'gongyi meishu'—was officially adopted by the Ministry of Education of the PRC in March 1998 as the standardized name of the degree-qualifying subject.⁵

Recently, the Ministry removed the component 'yishu' (art), with only the term 'sheji' (design) remaining, and made 'yishu' a new discipline in the Directory of Degree-qualifying and Personnel Training Disciplines (Xuewei Shouyu he Rencai Peiyang Xueke Mulu) announced in March 2011. This new discipline of 'yishu xue' (art), previously listed under 'wen xue' (literary studies), now includes five subjects: 'Art Theory' (yishu xue lilun), 'Music and Dance' (yinyue yu wudao xue), 'Theatre, Film & Television' (xiju yu yingshixue), 'Fine Arts' (meishu xue), and 'Design' (sheji xue) or 'Art' (yishu or gong xue).⁶ This recent announcement signifies a new era of design education and research direction in the PRC and unifies the various different terms used in the region to refer to the English word 'design'.

The above summary provided a very brief taxonomical background of equivalent translations of the English word 'design'. Owing to the complexity of the terminology referring to 'design' in the Chinese context, however, various Chinese terms mentioned previously may appear later in this article, along with reviewed literature, to provide further background for the definitions of the term in the current Chinese context.

Studies on the emergence of modern Chinese design

To the former Qing government, the modern design brought by the Western powers was about advanced technology and technical skills training. During the Republican Era, modern design education emerged from the Chinese arts and crafts tradition, with a mixed pedagogy from Western countries and Japan. The first modern Chinese design style was exemplified in 1930s Shanghai, the first metropolitan city in China. The development of design education and design activities during that era progressed closely with the modern literature and arts movement through crossover writers, artists and educators, such as Cai Yuanpei (1868–1940), Lu Xun (1881–1936), Chen Zhifu (1896–1962) and Lin Fengmian (1900–91).

Like those pioneers, designers—such as members of the first professional design organization in Shanghai, China, Commercial Artists Association (Zhongguo Gongshang Meishu Zuoji Xiehui), established in 1934—wanted modern Chinese design to reflect the new modern China rather than focusing on Western-style imitation work.⁷ Because the formative years of modern design history in China were embedded in almost all aspects of life in modern Chinese history, primary materials are found in various sources within the fields of modern China studies, including academic journals, such as *Modern China*, *The China Quarterly* and *The Journal of Asian Studies*. Nonetheless, before 1949 design as a discipline in mainland China had a short history compared with modern literature and other new art forms. The formative years of Chinese design were notable for a lack of formal studies and respect. Only a handful of notable studies were dedicated to design education history and the early history of Chinese modern design.

Studies of the Development of Design Arts Education in China (Zhongguo Yishu Sheji Jiaoyu Fazhan Licheng Yajiu) (2003), a book by Zhaoyang Yuan, who teaches at the Nanjing University of the Arts, is the most informative and accessible study published in Chinese.⁸ Adapted from his doctoral thesis, this book covers two phases of survey studies on the development of design education in mainland China. It starts with the late Qing period and ends with a review of design education since the Open Door Policy was instituted. The appendix includes a chronological timeline of developments in design arts education from 1864 to 1999. Yuan's book not only serves as a thorough guide for design education but also as an introductory text to the formative years of design in China from an education perspective.⁹

While Chinese design history discipline lacks a solid foundation, notable studies are still available. In 2007, Yanchi Jackie Kwok of the Hong Kong Polytechnic University, one of the most active researchers in the design studies field in Hong Kong, published her book, *The Birth of Modern Design in China (Zhongguo Xiandai Sheji de Dansheng)*, in traditional Chinese [1].¹⁰ Her book was published in simplified Chinese for PRC readers in 2008. It is very rare for a book written by a Hong Kong-based scholar to be re-published in simplified Chinese for the PRC market. Unfortunately, this remarkable book is not yet published in English.

The first part of Kwok's two-part book reports on a thorough survey of the formative years within an analytical framework summarizing the five phases of the emergence of modern design in China before 1949. Kwok's five phases are designated as: first, 1842–95, the introduction of the concept of 'modern' and of design education; second, 1896–1918, the emergence of design professions in Chinese industrial society; third, 1919–27, the rise of science and democracy; fourth, 1928–37, modern design



Fig 1. Y. C. J. Kwok & S. Kok, *The Birth of Modern Design in China (Zhongguo Xiandai Sheji de Dansheng)*, Joint Publishing (HK) Co. Ltd, Hong Kong, 2007.

styles in China; and fifth, 1937–49, new design directions. The second part of this book includes five case study essays analysing different design genres from each of these phases, such as *Dianshizhai Pictorial*, book design, newspaper advertisements, household appliances, projections of modern life and movie set design.

Unlike other books surveying the commercial arts history during the Republican Era, this book is highly informative and is supported with insightful analysis and in-depth critiques. It offers original research and conducts a serious academic investigation that advances the study of modern Chinese design history. Kwok indicates a future direction of development for current Chinese design styles by reviewing and understanding the ‘birth of modern design in China’.

In addition, other publications that focused on special commercial arts topics of this era also provided empirical materials to support the construction of a foundation for design history and study. Those publications—some written by academics and collectors—were mainly pictorial, with one or a few concise narrative articles. Among those topics, calendar posters, newspaper advertising, trademark design, magazine design and book covers were most popular.

As for notable books on studies of Chinese calendar posters (Yuefenpai) from the 1910s to the 1930s, a Taiwan publisher, *Echo Magazine* (Hansheng Zazhi), published *Old Chinese Calendar Posters Advertisement (Lao Yuefenpai Guanggaohua)* in 1994.¹¹ The first volume of this book analyses and dissects visual elements found in the calendar posters—ephemeral promotional items given to customers as gifts and very popular in Shanghai and other cities in China between 1900 and 1937. The second volume collects 586 calendar posters. This book project not only preserved this important but disappearing aspect of Chinese graphic design history but also raised the public’s interest in and awareness of the value of commercial arts from this era.

That same year, another notable book on the same topic was also published in Hong Kong. This book was later published in English in 1996 under the title, *Chinese Woman and Modernity: Calendar Posters of the 1910s to 1930s*.¹² In 2004, American Chinese scholar Ellen Johnston Liang published a book titled *Selling Happiness: Calendar Posters and Visual Culture in Early Twentieth-Century Shanghai*, which provided the most in-depth account of this genre available in English so far [2].¹³

Because of the popularity of this topic, more pictorial books were spun off and extended to new genres from that era. Most of these publications were published in the PRC. Of these publications, *History of Commercial Arts from the Republican Period (Minguo Shangye Meishu Shi)* by Jiazhi Lin (2008)¹⁴ and *Textile Trademarks from the Republican Era (Minguo Fangzhipin Shangbiao)* by Xuchu Zuo (2002)¹⁵ are two examples with more substantial information.

A key survey book by Ling Qiu, entitled *Brief History of the Arts of the Book (Shuji Zhuangzheng Yishu Jianshi)*, published in 1984, is a pioneer work in the area of book design history.¹⁶ This book briefly reviews the history of Chinese traditional book design and its development during the Republican Era and before 1949. In general, ancient book design history is a more respected field within design studies in the PRC than commercial arts. The history of printing in China is also a respectable area of study, but studies on Chinese found design history during the Republican Era are negligible.

English readers could refer to Lynn Pan’s *Shanghai Style: Art and Design Between the Wars*, published in 2008, the self-proclaimed ‘first in-depth book in any language on



the subject—combines a scholar’s rigorous research with an obvious delight in the engaging personalities it introduces and the stories it tells.¹⁷ Indeed, the chapters on paintings, books and magazines, comics and cartoons, advertising, and architecture and interior decoration do provide excellent contextual narratives of the Shanghai Style. Pan’s book covers, in great length and detail, this important aspect of Chinese design history from this period. In one chapter, Carrie Waara analyses images of Shanghai Women represented in key pictorial magazines, in which readers can trace information about the design history of modern Chinese publications.¹⁸ Julia Andrews’ article, while tracing the development of commercial art, also provides a good reference on Chinese graphic design history from the Republican Era.¹⁹

Karl Gerth’s *China Made: Consumer Culture and the Creation of the Nation* focused on notions of nationality in nationalized consumer culture, in the context of modern China between the 1910s and 1930s. From the design history perspective, this book supplied needed contextual understanding of modern industrial/product design in China.²⁰ A previous book, published in 1990, titled *Chinese Graphic Design in the Twentieth Century*, by Scott Minick and Ping Jiao, has served as the only comprehensive reference book in English on the subject matter since its publication.²¹ This book traces the background of Chinese arts and crafts traditions through the Republican Era of New China, covering the formation of the Shanghai style, arts movements during wars and the establishment of the PRC, through 1990. With easy-to-read text and various visual

Fig 2. (Left) E. J. Liang, *Selling Happiness: Calendar Posters and Visual Culture in Early Twentieth-Century Shanghai*, University of Hawaii, Honolulu, 2004. (Right) L. Pan, *Shanghai Style: Art and Design Between the Wars*, Joint Publishing (HK) Co. Ltd, Hong Kong, 2008.

media ranging from posters, advertisements, magazines and book covers, readers who demand more in-depth understanding of the landscape of Chinese design history may need to look for more sources.

In the area of fashion design, Berg recently published two books on design from China. Juanjuan Wu's *Chinese Fashion: From Mao to Now* traced the development of fashion from 1978 to the present in two sections exploring the themes of fashion revival (1978–91) and the renegotiation of modern Chinese identity (1992–present).²² Christine Tsui, managing director of a local Chinese fashion brand, documented a survey of Chinese fashion designers from three phases: the pre-liberation period, before 1949; the fashion-forbidden period, Chairman Mao era; and the post-Mao era, since the 1980s.²³ Both books are very informative and unveiled the mysterious, forbidden fashion world of communist China that is little known to the outside world.

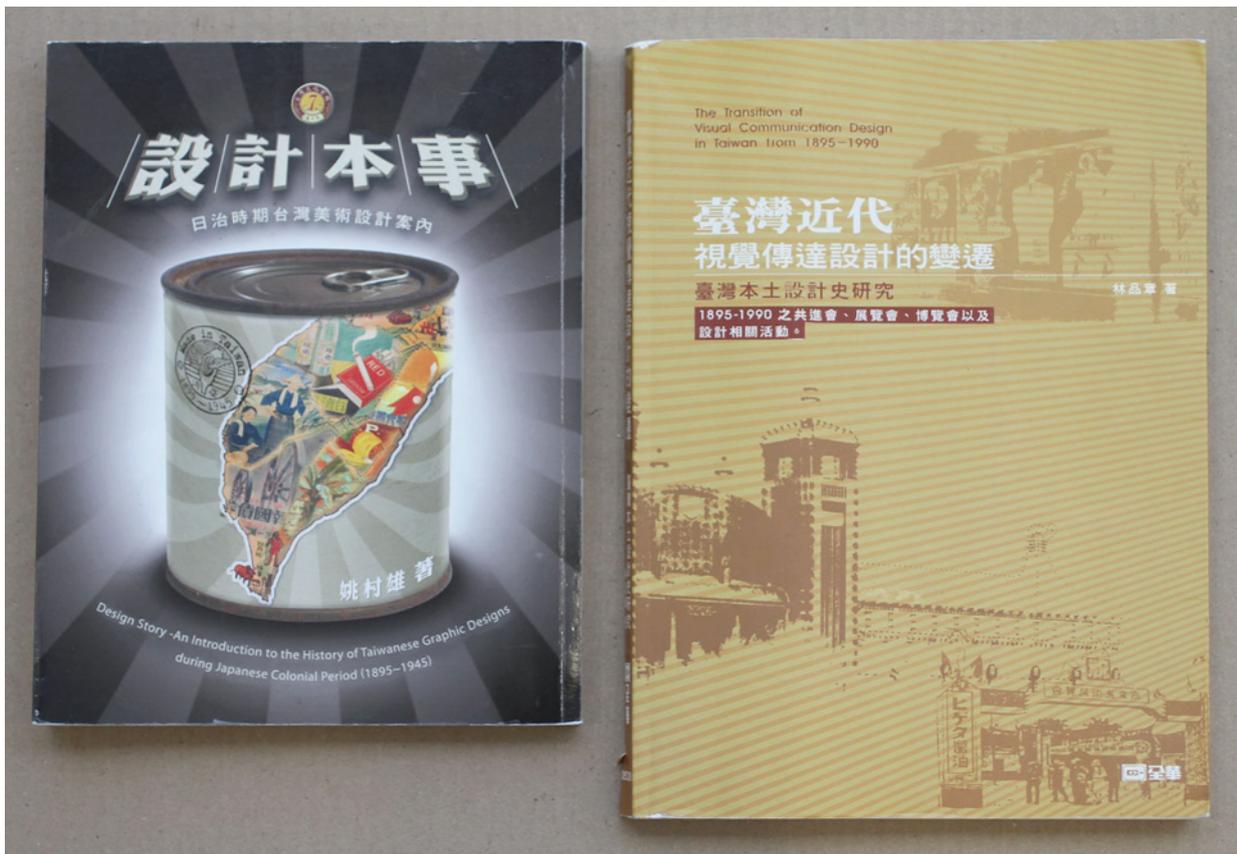
Within the framework of Chinese costume and fashion history, the *qipao* (Chinese dress) is better investigated and published in English, with works such as Wessie Ling's study of how Chinese women dressed in *qipao* were depicted in *Linglong*, one of the popular weekly women's magazines published in 1930s Shanghai. She traced how women negotiated issues such as gender equality, nationalism, everyday life, modernity, consumer culture, progress, improvement and so on.²⁴ Readers interested in a more extensive treatment of the historical development of this costume, from the last dynasty into the modern era, can consult Antonia Finnane's work published in 2008.²⁵ In her book, she outlined the spirited fashion scene in the late nineteenth and twentieth centuries, from the late Qing period to the early modern era, in which the Chinese explored the transition from old to new in their everyday lives. Overall, writings on the emergence of modern Chinese design are visible but only a few were published under the label 'design history'. Publications in English are published under the discipline of modern China studies.

Story of design in different locales

Because of the First Opium War (1839–41) and the First Sino-Japanese War (1894–95), Hong Kong became a British colony (1841–1997) and Taiwan came under Japanese rule (1895–1945). People in these two locales were still able to travel freely between the mainland and were able to maintain their shared cultural relationships. Because of different ruling strategies, however, the colonizers had different degrees of influence on the shaping of modern design in each locale.

In Taiwan, the Japanese occupiers were eager to colonize the island with assimilation strategies and quickly installed the infrastructure for modernization in all areas of life, including the growth of art and design education and activities. Japanese efforts on the island made the early modern design history of Taiwan distinct from that of the mainland, although the two locales shared a long history of common civilization and heritage. Recording early modern design history during this Japanese colonial period of Taiwan, two notable scholars have established a solid survey on visual communication.

Pinchang Lin is a leading figure in visual communication history and studies of Taiwan both during the Japanese colonial period and after 1945. Together with his research team, Lin has published numerous journal articles focusing on various media, including Ruling Expo, local logos, matchboxes and instant noodles packaging design.²⁶ His survey book on visual communication design history in Taiwan, published in 2003 and the first of its kind, serves as the textbook on design education.²⁷ Tsunhsiung Yao's book published in 2005, titled *Design Story: An Introduction to the History of Taiwanese*



Graphic Design During Japanese Colonial Period (Sheji Benshi: Rizhi Shiqi Taiwan Meishu Sheji Annei), offers a detailed timeline of major events that happened during Taiwan's 50 years of occupation [3].²⁸

Lin's and Yao's research focuses on visual communication history, largely during the Japanese colonial period. Another researcher, Ching Yang, is the leading scholar on the early history of industrial design and education in Taiwan after 1945. Her work has traced the emergence of the first generation of locally trained Taiwanese industrial designers, focusing the investigation on the contributions of foreign advisers in the form of American, German and Japanese designers and design professors, throughout the 1950s to 1970s, to provide training for local industrial design talents. Yang made available to the public her knowledge of the history of important national design institutions, the Taiwan Handcraft Promotion Centre, the China Productivity and Trade Centre, Metal Industrial Development Centre and China Industrial Design and Packaging Centre. Her research projects were funded by the National Science Council, the most prestigious funding body in Taiwan, where she produced reports of her findings. She mapped out a detailed outline recording Taiwan's development from handcrafted industry to modern industrial design for export to the USA from the 1950s to the 1970s, through the important foreign advisers and institutes mentioned above. Unfortunately, most of her work is in Chinese, and she has only two conference papers available to English readers.²⁹

Industrial design development in Taiwan has its roots in craft development. Taiwan has been a stronghold of craft and craft design, which has developed over 80 years of

Fig 3. (Left) T. Yao, *Design Story: An Introduction to the History of Taiwanese Graphic Design During Japanese Colonial Period (Sheji Benshi: Rizhi Shiqi Taiwan Meishu Sheji Annei)*, Walker Cultural, Taipei, 2005. (Right) P. Lin, *Visual Communication Design History in Taiwan Period (Taiwan Jindai Shijue Chuanda Sheji de Bianqian—Taiwan Bentu Shejishi Yanjiu)*, Quan Hau Technology Publishing, Taipei, 2003.

history that underpin a remarkable transformation from having only colonial craft industries to being a global craft and design producer. With contributions such as those by Yang, these historical foundations of industrial and craft design have been laid out.³⁰

Another prominent scholar, Cheng Chuko, conducted very thorough documentation and research on the early history of Taiwan's wooden craft industry. His two-part journal article contributed an understanding of the history of the wooden craft industry and traced craft history back to the island's Qing and Japanese-occupied periods.³¹ In another journal article on the same topic, he outlined the development of the local wooden craft industry after the inhabitants had discovered the use of local forests, along with imported lumber from Japan and Western countries, from 1912 to 1926. In addition, in another article, Chuko investigated the changes of 'product and technology' in the industry from 1926 to 1945.³² Chuko's work offered design academics another perspective on the craft and design history of Taiwan; however, his publications too are available only in Chinese.

As a whole, research work on the design history of Taiwan is more established than Hong Kong's in both quantity and quality, and Taiwan has more universities offering more graduate design programmes. The influence of Japanese design research methodology is strong, particularly the scientific empirical survey method, and it is common to find Taiwanese scholars who have received their graduate degrees from Japan, including Lin, Yang and Chuko.

Taiwan boasts a number of formally organized and reputable journals specializing in the design discipline. *Industrial Design*, published by Mingchi University of Technology, was the first formal journal of its kind; its first issue was published in December 1967 and the journal is still published today.³³ Other notable examples including *Journal of Design (Sheji Xuebao)*, established 1996; *The Journal of Commercial Design (Shangye Sheji Xuebao)*, established 1997; *Journal of Design Science (Sheji Xue Yanjiu)*, established 1999; *Chaoyang Journal of Design (Chaoyang Sheji Xuebao)*, established 2000, renamed *Journal of Design Environment (Sheji yu Huanjin Xiaobao)* in 2007; and *Journal of Design Research (Sheji Yanjiu Xuebao)*, established 1997. Each of these journals is published mainly in Chinese and publishes articles by very few non-Taiwanese scholars. Article subjects not only cover local Taiwanese topics but also investigate contemporary design issues related to Taiwan's long heritage of Chinese influence and theoretical discussions on modern Chinese design philosophy. While Taiwanese design academics have contributed greatly to the foundation of Chinese design history and study, their contributions have largely yet to be seen and acknowledged beyond the island [4].

The edited book resulting from a conference held in Hong Kong, entitled *Design and Development in South and Southeast Asia*, was the major reference marking the emergence of design history and study in the region.³⁴ The local design history of Hong Kong began garnering the public's attention with an exhibition curated by Matthew Turner, a British professor who taught at the Swire School of Design, Hong Kong Polytechnic (now School of Design, the Hong Kong Polytechnic University), from 1982 to 1995. This exhibit, entitled *Made in Hong Kong: A History of Export Design in Hong Kong, 1900–1960*, was held at the History Museum of Hong Kong in 1988, with a focus on reviewing the history of export design in Hong Kong from 1900 to 1960.³⁵ This exhibition and its catalogue were influential in recognizing the forgotten contributions of export design and graphic arts in the history of Hong Kong and Chinese modern design.

In his article published later in *Design Issues*, Turner traced the relationship of design development in Hong Kong from mainland China, how the British colonial government unintentionally fostered design development through trade and manufacturing, and

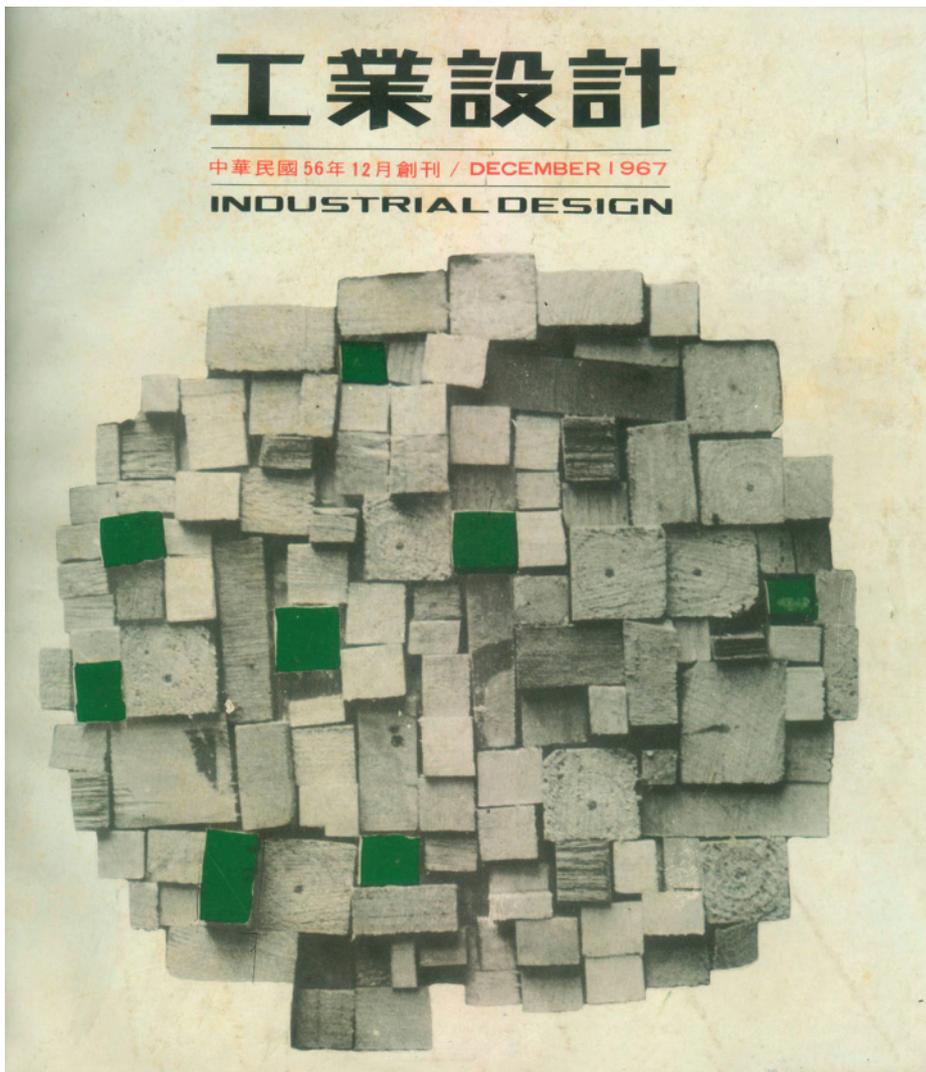


Fig 4. *Industrial Design*, published by Mingchi University of Technology, First Issue, December 1967.

the rise and fall of early modern Hong Kong Chinese design.³⁶ His doctoral dissertation examined the interactions between Chinese and Western design in Hong Kong between 1950 and the 1960s, using well-documented archival materials for support. Turner's dissertation focus pointed out one of the most important roles of Hong Kong design in Chinese design history: to bridge the gap between Western and Chinese design, as discussed by Chinese philosophers and educators since the turn of the twentieth century; unfortunately, discourse has been interrupted by the outbreak of wars.³⁷

Turner's contribution to Hong Kong design history is significant; his investigative approach to vernacular objects with strong local flavours moved studies in the direction where Chinese culture meets Western design. The ephemeral nature of design artefacts makes research of local design history challenging but, luckily, Turner's work preserves at least a fraction of history. Six years after the *Made in Hong Kong* exhibit was held, he curated another exhibition on 1960s Hong Kong design at the Hong Kong Arts Centre in 1994. This show, titled *Hong Kong Sixties: Designing Identity*, triggered a strong response from the public since Hong Kong was getting closer to July 1997 and

the whole society was nostalgic about the good old memories of the colonial era.³⁸ Taking up vernacular objects as a research direction, Simon Go compiled a visually based book on the package designs of Chinese medicines found in Hong Kong. This book was first published in Chinese and later made available to Anglophone readers by Princeton Architectural Press.³⁹

Other academic articles on Hong Kong design history are limited. In one of the rare examples, Wendy Siuyi Wong's article on newspaper medicine advertisements from the 1950s and 1960s traced the visual languages and strategies used in Hong Kong. The article provided textual analysis of the fading of Chinese elements in the advertisements and their replacement with Western-style visual approaches.⁴⁰ As with other articles focusing on Hong Kong design, because the experience of modernization in Hong Kong was advanced compared with that on the mainland, Hong Kong can serve as a frame of reference for the mainland's development.

Active researchers such as Yanchi Jackie Kwok and Kin Wai Michael Siu have contributed to the development of Hong Kong design studies. In addition to the completed book on the emergence of modern design in China, Kwok has been published extensively, with credits in participatory research and design, lifestyle studies of the elderly, urban cultural studies on East Asian cities and modern Chinese aesthetics studies.⁴¹ Her solid theoretical background in the analysis of design-related topics established sound academic standards in the field. Siu's background is in engineering, product design and education; his inquiries in this profession have appeared in various formal academic venues.⁴²

Hazel Clark, former head of Swire School of Design and now the Dean of the School of Art and Design History and Theory at Parsons the New School for Design, still contributes her expertise on Hong Kong design research since her departure from the city. In addition to her book on the *Cheongsam* (a one-piece Chinese dress for women) published in 2000,⁴³ in 2003, she served as guest editor for a special issue in *Design Issues* on 'Design in Hong Kong'. She included articles discussing the future direction of design, homes, interior design, cultural considerations in product design and design education in Hong Kong.⁴⁴ Clark's recent work, appearing in 2009, offered an account of cross-cultural graphic design, image and branding of fashion since Hong Kong returned to the PRC.⁴⁵

Australian design scholar Daniel Huppertz published two articles, one of which focused on poster work by Kan Tai-keung, one of the most famous graphic designers in Hong Kong who is best known for applying Chinese elements such as painting and antique objects in his work.⁴⁶ In his other article, published in 2005, Huppertz investigated the branding of HSBC (designed by Henry Steiner, an Austrian-American working in Hong Kong since 1961) and Bank of China (designed by Kan Tai-keung).⁴⁷ Huppertz's most recent article examined the 'nostalgia fever' phenomenon he found in Hong Kong design, using graphic designer Alan Chan and the up-market department store Shanghai Tang as case studies.⁴⁸ To a certain extent, this so-called 'nostalgia fever' should be credited to Matthew Turner for his exhibition, first held in 1988, and the anxiety surrounding the handover to PRC. Huppertz provided critical insight into this dominant design style in Hong Kong in the late 1980s through 1990s.

An article by Lise Skov about Hong Kong fashion designers as part of a global garment production system verified the contribution of Hong Kong fashion and manufacturing to the world.⁴⁹ Wessie Ling investigated the latest identity search of Hong Kong fashion with a case study using G.O.D., a local brand, to make her argument that Hong Kong consumers are 'blind followers' of international brand names.⁵⁰ Unlike Taiwan, Hong Kong does not

have any regular academic journals specializing in design history and study. Because empirical materials on Hong Kong subjects are usually available in English, information is more accessible to non-Chinese scholars. As a result, journal articles on Hong Kong design are more visible in international venues than those on Taiwanese design.

A Hong Kong Design Archive hosted by the Hong Kong Heritage Museum opened in late 2000. The Archive collected work on graphics, products, fashion and book design, including work dating back to the 1900s by Kwan Wai Nung, Hong Kong's first 'King of Calendar Art'; Cheng Ho, the French- and German-trained designer who was the first known Chinese designer with a design studio practice; Patrick Chung, an important pioneer graphic designer in the 1960s; and work by most major designers in Hong Kong. Limited access to a sample of the collection is available online in both Chinese and English.⁵¹

As for publications on modern design history in China, the first notable journal article in English may have been one from Chinese-trained design scholar Shou Zhi Wang. He gave a brief overview of the Chinese modern movement in relation to design developments from the 1840s to the late 1980s. In his review of modern design in China after 1949, he explained how commercial design was eliminated as the economy made the transition into a state-owned one. In terms of design development, China found itself far behind international standards in the first decade after the Open Door Policy was instituted.⁵²

Another rare example of an article on graphic design in China to appear in an English journal was provided by American-born Japanese design scholar, Catherine Jo Ishino. In 2004, she demonstrated how video oral history can be used to document graphic design work, by interviewing Chinese designers as a case study. She interviewed three generations of Beijing-based designers, Yu Bingnan (*b.* 1933), Min Wang (*b.* 1956) and Song Xiewei (*b.* 1963). Ishino recorded the personal experiences and opinions of these three designers, contributing to the rapid development happening in the PRC that year, with the first Alliance Graphique Internationale Congress ever held in China. Her work was later transcribed and published.⁵³

Other design-related genres unique to the socialist state of the PRC, such as propaganda posters, memorabilia of political figures and modern Chinese woodcuts, received attention from disciplines such as modern Chinese studies and Chinese art history.⁵⁴ The value of ephemeral vernacular objects, however, is usually ignored. Some of the objects do reflect the limited materials of culture, design style and everyday life of that time. In addition, the PRC has a history of export design with its unique Chinese socialist style shared by many Chinese in Hong Kong, Macau and overseas.

The book *Made in China: Contemporary Chinese Industrial Directory (Zhongguo Zhizao: Zhongguo Dangdai Qinggong Ye Chanpin Tujian)*, by a collector and journalist in Hong Kong, was published in 2009. It helped to reverse a record of disappearing ephemeral vernacular products manufactured in the PRC from the 1950s to 1980s, including such diverse everyday products as toys, watches, garments, radios, board games, bicycles, mirrors, enamel products and more.⁵⁵ In the PRC, the only formal topics usually recognized are by elite academic institutions, such as the exhibition catalogue volume published by the China Central Academy of Fine Arts in 2009. This volume covered poster design history from the calendar posters of the 1930s to the thematic posters created in the new millennium.⁵⁶

The foundation of modern design history and study in the PRC is inadequate. Because of the political turmoil throughout the 1950s and 1960s, intellectual work was rarely produced during this period. The most influential figure is the father of modern Chinese architecture, Liang Sicheng (1901–74). Together with his research team, including his wife,

Lin Huiyin (1904–55), he conducted scientific field studies of Chinese traditional architecture, surveying ancient traditional buildings in the 1930s and throughout the wartime. He established the field of history of Chinese ancient architecture and had a great influence on Chinese modern architecture. His advocacy of the preservation of the ancient walled city of Beijing in the 1950s caused him political troubles, but he managed to live almost through to the end of the Cultural Revolution. Fortunately, his significant work on the history of Chinese architecture was published in both Chinese and English. The MIT Press published the English version, *A Pictorial History of Chinese Architecture*, in 1984 [5].⁵⁷

With the PRC now seeing design as an important tool for economic development, books on design are flourishing.⁵⁸ Academic journals focusing on design-related topics are not in short supply but the investigations usually fall short in both depth and extent. The major formal arts and design journals included *Journal of Decoration* (*Zhuanghuang*) (1958–2000) and *Journal of Arts* (*Meishu*) (1954–2000). Both journals served as excellent informational sources, recording the country's major events in arts and design. Usually, PRC design history scholars will devote only up to one short paragraph to cover the design contributions of Hong Kong and China in their writings. Hong Kong and Taiwanese academics usually conduct their own, separate, local histories.

Seeing the increasing interaction of design activities and the shared civilization heritage between the three locales in the region, Wendy Siuyi Wong has published an overview



Fig 5. S. Liang, *A Pictorial History of Chinese Architecture: A Study of the Development of its Structural System and the Evolution of its Types* [Chinese version], Joint Publishing (HK), Hong Kong, 2001.

of the circle of separation and joining of Chinese graphic design history in Greater China since 1979. This article, published in 2001, added the roles and contributions of Hong Kong and Taiwan design to a macro-landscape of Chinese graphic design, rather than a fragmented one.⁵⁹ More recently, Esther Liu, a graphic designer and professor at the School of Design, the Hong Kong Polytechnic University, published a book on the history of Chinese font design. Over a period of eight years, she interviewed twelve key Chinese typographers in China, Taiwan and Hong Kong using the oral history research method. This book recorded each typographer's personal experiences designing and producing Chinese fonts during different periods and in different locales. The information documented is extremely valuable since some of the typographers are now elderly and hardly any empirical research has been done in this area. The book provides an important reference for further investigation into the history of Chinese font design.⁶⁰

Because so many design topics in each individual locale have yet to be explored, scholars and researchers continue to engage in their own areas of expertise within their geographical focus. The numbers of PRC scholars engaging in design history and study have increased in the past ten years, and the number of design books and textbooks is increasing. This expansion is leading to inquiry into more topics, including a philosophical investigation of traditional crafts and their importance to contemporary design.

Diversification of methodologies

Shou Zhi Wang, who is competent in writing in both English and Chinese, published three books on world design history in Chinese between 1986 and 1987. Wang was teaching at the Art Center College of Design in Pasadena at the time he wrote the books, which became major textbooks for design students and were reprinted with updated information in the 2000s.⁶¹ He contributed to introducing the lost knowledge of world design history to Chinese readers in the PRC based on the existing publications in English. Although he did not publish any books of design history in the Chinese context, his books are influential and demonstrate the essential role of design history in design education. His omissions on Chinese design history were soon taken up by scholars and many books have been published on the theme of Chinese design history.

With the blooming of design education in the PRC in the 2000s, books related to the subject were in great demand. Although textbooks on China design history and design studies also shared the design publication market, these volumes could never compare to pictorial and how-to books. With a long and rich civilization heritage to consider, writers of China design history textbooks tend to focus on arts and crafts objects that can be traced back through 5,000 years of civilization. It is common to find design history textbooks dedicated to listing artefacts, with their practical functions, such as costume and textile, architecture and interior design, furniture and tools, printing and book design and container and ceramic design from different dynasties, in chronological order. Surveys of design history from the Republican Era and the PRC are not always included.⁶² Clearly, the definition of 'design' in China reflected in these textbooks is unlike that given by Kwok: in her book she defined design as a field imported from the West and originating in a modern context [6].

Apart from the survey approach for 'design history' textbooks, scholars who have taken a philosophical approach to reviewing the aesthetics history of arts and crafts, include Jian Hang, professor at the Academy of Arts & Design, Tsinghua University (former the Central Academy of Arts and Crafts). His book, titled *Aesthetic History of Chinese Arts and Crafts (Zhongguo Gongyi Meixue Shi)*, gives an overview of the



Fig 6. Samples of design history textbooks in China.

thought on aesthetics provided by the main philosophical schools, such as Confucianism (Rujia), Daoism (Daojia) and Moism (Mojia), reflected in artefacts throughout different dynasties.⁶³ Book volumes specializing in studies of design and Chinese cultures also have their market. Notable volumes include the series titled *Auditorium of Design (Sheji Da Jiangtang)*, with renowned design scholars such as Daoyi Zhang, Chunlin Qiu, Jian Hang and Ping Xu. The objective of the book series is to advocate studies on the understanding of art, crafts and philosophy from ancient China to contemporary Chinese design.⁶⁴ More recently, a four-volume book was published on 'history of Chinese traditional design', covering topics on philosophy, aesthetics, technology and culture. This book series provided comprehensive references in hopes of providing needed cultural knowledge for the new generation of design students.⁶⁵

There is great interest in examining how contemporary Chinese design can learn from its strong heritage of arts and crafts traditions and philosophical thoughts. Reprints or annotations of classic works on science and technology in ancient China are also available, such as *Tiangong Kaiwu* (1637) (*Heavenly Creations or Chinese Technology in the Seventeenth Century*), *Qiaogong Ji* (*The Records of Examination of Craftsman*), *Yingzao Fashi* (1100) (*Treatise on Architectural Methods*) and *Zhuanghuang Zhi* (*Notes on Adornment and Mounting*).⁶⁶

The available publications provide more than enough know-how and synopses of what happened in the West for readers in mainland China to catch up on missing knowledge and make up for lost time. Most importantly, the design book-publishing industry is now supplying a needed Chinese focus in the form of what has been missing from the

formative years of modern Chinese design at the turn of the twentieth century. To the Chinese government, it is important for students to have access to what the authority wants them to learn. Design is one of the very important elements in shaping contemporary national identity, and the Chinese government understands that very well.

To summarize, books on design history and study published in China can be categorized into one of three directions: the survey, a chronological account of the development of design activities; the aesthetic and philosophical approach, applying traditional thoughts from ancient China to contemporary design; and skill and technology, covering a wide range of topics, from 'how to design' to classic texts on science and technology from ancient China. It is foreseeable that design history and study in China will become more specialized and will lead to more original research with more critical input into these main directions.

Unlike design scholars of Hong Kong and Taiwan, who have often adopted Western theories or Japanese research methodologies on design history and study, PRC scholars draw upon classic Chinese texts for philosophical discourse. The strategy of using classic Chinese texts in design research is challenging since understanding ancient texts and philosophy in depth is difficult, especially for a young generation of design students.

Nowadays, with easy access to design work and trend news from around the world, the younger generation is inspired to attain a lifestyle similar to that in the developed Western countries or Japan. Hip lifestyle magazines are the new generation's textbooks for design studies. A wave of energetic young designers are not restricted to one single discipline of creative expertise. Ou Ning, a leading creative figure who works as a graphic designer, cultural critic, artist, curator of O9SZHKB (2009 Shenzhen & Hong Kong Bi-city Biennale of Urbanism and Architecture) and *Get it Louder*, and as a writer and lecturer around the world, is an excellent example.⁶⁷

Modern design in the PRC began anew with the implementation of the Open Door Policy and has been busy catching up to world standards. With the design discipline's rapid development over the past 20 years, the size of the design industries in Hong Kong and Taiwan became insignificant compared with those of the PRC, with the latter's designers and scholars offering volume and variety. The exhibit *China Design Now*, held at the Victoria and Albert Museum in 2008, captured the essence of such developments during that period. This exhibition showcased the dreams and hopes constructed by designers in the PRC through their design works.⁶⁸ The current environment for design development in the region is very positive. It is to be hoped that this will provide the right conditions for the establishment of a formal discipline of study in Chinese design history and study. Given another decade or two, the landscape of design in mainland China will probably have changed completely.

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Notes

Please note that the Romanized Chinese names used in this paper are based on the English format or the Romanized names already established by individuals. The translations of publication titles are the author's own if not already available.

- 1 After the Second Sino-Japanese War ended in 1945, China quickly entered into the Chinese Civil War (1945–49) between the Nationalists (Kuomintang) and the Communists. The Communist Party eventually seized power and officially established the People's Republic of China on 1 October 1949. Troops of the Republic of China, under the leadership of Chiang Kai-shek of the National Party, fled to Taiwan. Chiang proclaimed Taipei as the temporary capital of the nation, while Hong Kong and Macau remained under the colonial rule of the British and Portuguese, respectively. In light of this political fragmentation, the pace of design development varied by location, with each locale ultimately contributing its own unique advances in design to the modern Chinese design identity.
- 2 See, for example: M. Turner, *Ersatz Design: Interactions between Chinese and Western Design in Hong Kong, 1950s–1960s*, unpublished Ph.D. dissertation, Royal College of Art, London, 1993. In his introduction, he opened by citing three comments from a colleague, a graphic designer in Hong Kong and an immigration officer he met in New York, who all expressed doubts about the existence of history of design in Hong Kong. Those comments were made between 1986 and 1990. As an undergraduate student studying at the Swire School of Design during that period in Hong Kong, it was only normal to admire design work and designers from the Western countries and from Japan. In addition, no Chinese design history course was available at that time.
- 3 This comment was made based on personal observations. Although there are undergraduate programmes in design arts history and studies at top-tier universities and arts academies in China, student interest in having visual-based books on design work from Western countries and Japan is far greater than interest in text-based design history books. Compared with other design disciplines, design history and study is seen as a field that is less practical. Nonetheless, with the rapid expansion of doctoral degrees in design, dissertations on historical-related topics are common.
- 4 Enquiries about the taxonomy of 'design' and equivalent translations in the Chinese context are a common topic in different areas of historical studies, such as in education and philosophy. For examples, see Design Arts Education Development and Strategy Study Research Team of the Academy of Art and Design, Tsinghua University, *Studies on Design Arts Education Development Strategy in China (Zhongguo Yishu Sheji Jiaoyu Fazhan Celu Yanjiu)*, Tsinghua University Press, Beijing, 2010. Also, H. Jian, *Way of Design: Fundamental Questions of Design (Sheji Dao: Zhongguo Sheji de Jiben Wenti)*, Chongqing University Press, 2009.
- 5 Z. Yuan, *Studies of the Development of Design Arts Education in China (Zhongguo Yishu Sheji Jiaoyu Fazhan Lichang Yanjiu)*, Beijing Institute of Technology Press, Beijing, 2003.
- 6 Ministry of Education of the People's Republic of China. *Directory of Degree-qualifying and Personnel Training Disciplines 2011 (Xuewei Shouyu he Rencai Peiyang Xueke Mulu 2011)* <<http://www.moe.gov.cn/ewebeditor/uploadfile/20110401155223935.doc>> accessed 12 April 2011.
- 7 See China Commercial Artists Association (Zhongguo Gongshang Meishu Zuijia Xiehui), *Collections of Modern Chinese Commercial Arts: Second Volume (Xiandai Zhongguo Shangjia Meishu Xuanji: Dierji)*, China Commercial Artists Association, Beijing, 1937.
- 8 Yuan, op. cit.
- 9 For non-Chinese readers, a conference paper was presented and published in the 'Design Education: Tradition and Modernity 2005' conference proceedings by the National Institute of Design in India. Author Wendy Siuyi Wong provided an overview of design education history in China, discussing the dilemma between tradition and modernity and the search for future direction. This work is one of the few articles on the subject available in English: W. S. Wong, 'Torn between Tradition and Modernity: The Future of Design Education Directions of China', in *Design Education: Tradition and Modernity: Scholastic Papers from the International Conference, DETM 05*, V. S. Katiyar & S. Mehta (eds), National Institute of Design, Ahmedabad, India, 2007, pp. 565–572. Print. Also, see J. Zheng, 'Private Tutorial Art Schools in the Shanghai Market Economy: The Shanghai Art School, 1913–1919', *Modern China*, vol. 35, no. 3, 2009, pp. 313–343.
- 10 Y. C. J. Kwok & S. Kok, *The Birth of Modern Design in China (Zhongguo Xiandai Sheji de Dansheng)*, Joint Publishing (HK) Co. Ltd, Hong Kong, 2007.
- 11 *Old Chinese Calendar Posters Advertisement: Volume 1 & 2 (Lao Yuefenpai Guanggaohua: Shangjuan–Lunshu Pian; Xiajuan–Tuxiang Pian)*, published in *Echo Magazine (Hansheng Zazhi)*, appeared as issue numbers 61 and 62 in 1994. Echo Magazine Company is a Taiwan publisher engaged, since its establishment in 1971, in the research, preservation and publishing of endangered Chinese traditional folk art and culture or forgotten cultural history and life. Before mainland China opened up for Taiwanese journalists, its publications focused on local topics. Starting in 1988, the magazine launched and published three issues on reconnecting the kinship of the Taiwanese with the Chinese living in mainland China, following this with a series of topics on

- endangered Chinese folk arts and cultures. The editorial and research team conducted a scientific field study using a cultural anthropology approach on the humble everyday lives of people living in the rural region. They successfully researched, documented and raised awareness of the urgency of preserving the ephemeral folk arts such as Huaiyang clay dogs, Nanxi River vernacular architecture, Yellow River folk arts, Tulou, paper cutting in Northern region, Chinese Door Gods, collection of Chinese traditional kites designed by Cao Xueqin, Huishan clay figurines, smoke painting, traditional folk art and more. Although this magazine is not a formal academic venue, it did an excellent job of archiving and recording disappearing folk art and objects.
- 12 C. B. Ng et al., *Chinese Woman and Modernity: Calendar Posters of the 1910s–1930s*, Joint Publishing (HK) Co., Ltd, Hong Kong, 1996. Chinese version: *Douhui Modeng: Yuefenpai, 1910–1930s*, Joint Publishing (HK) Co. Ltd, Hong Kong, 1994.
 - 13 E. J. Liang, *Selling Happiness: Calendar Posters and Visual Culture in Early Twentieth-Century Shanghai*, University of Hawaii, Honolulu, 2004. Also, see E. J. Liang, 'Men, Women & Gender in Early & Imperial China,' *Nan Nu*, vol. 5, no. 1, 2003, pp. 69–114; and F. Dal Lago, 'Crossed Legs in 1930s Shanghai: How 'Modern' the Modern Woman?,' *East Asian History*, issue no. 19, 2000, pp. 103–44.
 - 14 J. Lin, *History of Commercial Arts from the Republican Period (Minguo Shanye Meishu Shi)*, People's Fine Arts Publishing House, Shanghai, 2008.
 - 15 X. Zuo, *Textile Trademarks from Republican Era (Minguo Fangzhipin Shangbiao)*, Donghua University Press, Shanghai, 2006. Prior to this one, Zuo published two books on the history of Chinese trademarks. They are *History of Trademarks in China (Zhongguo Shangbiao Shi)*, Baihua Literature and Art Publishing House, Tianjin, 2002; and *History of Modern Trademarks in China (Zhongguo Jindai Shangbiao Jianshi)*, Xuelin Publishing, Shanghai, 2003.
 - 16 L. Qiu, *Brief History of the Arts of Book (Shuji Zhuangzheng Yishu Jianshi)*, Heilongjiang People's Publishing House, Harbin, 1984.
 - 17 L. Pan, *Shanghai Style: Art and Design Between the Wars*, Joint Publishing (HK) Co. Ltd, Hong Kong, 2008. The publisher's blurb is printed on the back cover.
 - 18 C. Waara, 'The Bare Truth: Nudes, Sex, and the Modernization Project in *Shanghai Pictorials*,' in J. Kuo (ed.), *Visual Culture in Shanghai, 1850s–1930s*, New Academic Publishing, Washington, DC, 2007, pp. 163–204.
 - 19 J. Andrews, 'Commercial Art and China's Modernization' in J. F. Andrews and K. Shen (eds), *A Century in Crisis: Modernity and Tradition in the Art of Twentieth-Century China*, Guggenheim Museum, New York, 1998.
 - 20 K. Gerth, *China Made: Consumer Culture and the Creation of the Nation*, Harvard University Press, Cambridge, MA, 2003.
 - 21 S. Minick & P. Jiao, *Chinese Graphic Design in the Twentieth Century*, Thames and Hudson, London, 1990.
 - 22 J. Wu, *Chinese Fashion: From Mao to Now*, Berg, Oxford, 2009.
 - 23 C. Tsui, *China Fashion: Conversations with Designers*, Berg, Oxford, 2009.
 - 24 W. Ling, 'Harmony and Concealment: How Chinese Women Fashioned the Qipao in 1930s China,' in B. Tobin and M. Goggin (eds), *Material Women: Consuming Desires and Collecting Objects 1770–1950*, Ashgate, 2009, pp. 259–284.
 - 25 A. Finnane, *Changing Clothes in China: Fashion, History, Nation*, Columbia University Press, New York, 2008.
 - 26 Lin is one of the leading design history and study scholars in Taiwan. Together with his research team, he has numerous publications in major academic journals, such as 'Study of the 40th Anniversary of the Ruling Expo in Taiwan: Background, Scale and Publicity', *Journal of Design (Sheji Xuebao)*, vol. 4, no. 2, 1999, pp. 73–87; 'Study of the 40th Anniversary of the Ruling Expo in Taiwan: Visual Communication Design', *Journal of Design (Sheji Xuebao)*, vol. 5, no. 2, 2009, pp. 19–32; 'A Study of Showa 6 (1931) Exhibition of Takao Kou and Its Designs for Visual Communication', *Journal of Design (Sheji Xuebao)*, vol. 2, no. 2, 1997, pp. 109–121; and 'A Study of Design Analysis of Local Logos from the years 1946 to 1960 at Taiwan', *Journal of Design (Sheji Xuebao)*, vol. 4, no. 2, 1999, pp. 57–72.
 - 27 P. Lin, *Visual Communication Design History in Taiwan Period (Taiwan Jindai Shijue Chuanda Sheji de Bianqian—Taiwan Bentu Shejishi Yanjiu)*, Quan Hau Technology Publishing, Taipei, 2003.
 - 28 T. Yao, *Design Story: An Introduction to the History of Taiwanese Graphic Design During Japanese Colonial Period (Sheji Benshi: Rizhi Shiqi Taiwan Meishu Sheji Annei)*, Walker Cultural, Taipei, 2005.
 - 29 Yang's two-year funded research project by the National Science Council enabled her to establish investigations of the period from the 1950s to the 1970s, and the emergence of the first generation of locally trained industrial designers, through a series of design promotional activities and establishment of national design institutes initiated by the government. She produced a couple of unpublished research reports written in Chinese, such as 'The Promotion Institute from Handcraft of the 1950s to Industrial Design of 1960s in Taiwan (I)—the development and achievement of the Taiwan Handcraft Promotion Centre'; 'The Promotion Institutes from Handcraft of 1950s to Industrial Design of 1960s in Taiwan (II)—The Product Improvement Section in the China Productivity Centre'; and 'The Contribution

- and Influence of German Experts and Abroad Studying Students in Germany in 1960s–70s on the Industrial Design Development of Taiwan'. Her two conference papers in English are C. Yang, 'The Influence of the Mission of Koike Shinji from 1962 to 1964 to Investigate and Propose the Development of Industrial Design in Taiwan', *Journal of the Asian Design International Conference*, vol. 1: *The 6th Asian Design International Conference Proceedings* (CD-Rom), Asian Design International Conference, Tsukuba, 2003 (File: 371.pdf) or <http://www.idemployee.id.tue.nl/g.w.m.rauterberg/conferences/CD_doNotOpen/ADC/final_paper/371.pdf> accessed 21 December 2010. C. Yang, 'The Achievement and Influence of the Industrial Design Summer Workshops in Taiwan Supervised by Michitaka Yoshioka from 1963 to 1966', *Journal of the Asian Design International Conference Proceedings* (CD-Rom), Asian Design International Conference, Tsukuba, 2003 (File: 382.pdf) <http://www.idemployee.id.tue.nl/g.w.m.rauterberg/conferences/CD_doNotOpen/ADC/final_paper/382.pdf> accessed 21 December 2010.
- 30 Yang points out that craft training courses organized under the Japanese colonial cultural and industrial policy in the 1930s led to the establishment of the Nantou County Handicraft Research & Training Institute (1954–72) after the Second World War by the Chinese National Party (the Kuomintang of China). It was renamed the Taiwan Provincial Handicraft Research Institute (1973–98), the National Taiwan Craft Research Institute (1999–2009) and the current National Taiwan Craft Research and Development Institute (2010–present). It has been a cradle for studio craft artists and craft designers, and a facilitator of both traditional and new craft-design exhibitions in Taiwan. Another overview of craft design development is available at the official homepage of the National Taiwan Craft Research and Development Institute. See <<http://www.ntcri.gov.tw/zh-tw/PastHistory/List.aspx?Control=1>>. This timeline of developments from 1954 to the present captures the major events, and the official homepage is a very good reference for craft design history in Taiwan. Timelines of Taiwan's design history can be found elsewhere on the Internet, including 'The Story of Taiwan Design', which mentions major events in design dating back to 1945. See <http://www.boco.com.tw/web/webpage/design_history>. In addition, a blog by an industrial designer compiled a detailed timeline of Taiwan industrial design history at: <<http://tw.myblog.yahoo.com/quencychenkimo/article?mid=3591>> accessed 22 December 2010.
- 31 C. Chuko, 'A Decipherment of to Wooden Craft Industry's Germination and Development Process in Taiwan (1)–The Scene of the Document in Qing Dominion Period (before 1895)', *Journal of Design (Sheji Xuebao)*, vol. 10, no. 4, 2005, pp. 107–125, 2005; and C. Chuko, 'A Decipherment of Wooden Craft industry's Germination and Development Process in Taiwan (2)–The 'Industry's Brewing and Growth in the Prophase of Japan Dominion Period (1895–1912)', *Journal of Design (Sheji Xuebao)*, vol. 11, no. 4, 2006, pp. 21–39, 41.
- 32 C. Chuko, 'The Characteristic of Environmental Growth of 'Industry' and Change of 'Product and Technology' of the Taiwan Wooden Craft Industry in the Later Stage of Japan Dominion Period (1926–1945)', *Chaoyang Journal of Design (Chaoyang Sheji Xuebao)*, no. 13, 2008, pp. 423–454; and 'The Formation of Wooden Craft 'Industry' and the Variation of 'Material Using' in the Middle of Japan Dominion Period', *Journal of Design Research (Sheji yu Huanjin Xiaobao)*, no. 9, 2008, pp. 1–21.
- 33 This journal has captured rich empirical materials on the development of industrial development and design education in Taiwan, especially during the 1960s and 1970s. A whole set of journals is housed at the library of the publisher, Mingchi University of Technology, established in December 1963 and privately funded by the founder of Formosa Plastics Group, Mr Y. C. Wang, with the campus located at the suburb of Taipei city. The university was established in response to the needs of mid-level professionals for the industrial development of Taiwan. See A Brief History of Ming Chi <<http://english.mcut.edu.tw/onweb.jsp?webno=3333333315>> accessed 4 April 2011.
- 34 This conference was held in December 1988. It was co-organized by the Centre of Asian Studies, University of Hong Kong, and the Swire School of Design. After the conference, this volume collected papers presented in that conference, with Dr Ghose as the editor. Dr Ghose was teaching contextual studies in the Swire School of Design; she retired in the early 1990s. See R. Ghose (ed.), *Design and Development in South and Southeast Asia*, Centre of Asian Studies, University of Hong Kong, Hong Kong, 1990.
- 35 M. Turner, *Made in Hong Kong: A History of Export Design in Hong Kong, 1900–1960*, Museum of Hong Kong, Hong Kong, 1988.
- 36 M. Turner, 'Early Modern Design in Hong Kong', *Design Issues*, vol. 6, no. 1, 1989, pp. 79–91.
- 37 M. Turner, *Ersatz Design: Interactions between Chinese and Western Design in Hong Kong 1950s–1960s*, unpublished PhD dissertation, Royal College of Art, London, 1993.
- 38 M. Turner & Irene Ngan (eds), *Hong Kong Sixties: Designing Identity (Xianggang Lishi Niandai: Shenfen Wenhua Renton yu Sheji)*, Hong Kong Arts Centre, Hong Kong, 1994.
- 39 S. Go, *Hong Kong Apothecary: A Visual History of Chinese Medicine Packaging*, Princeton Architectural Press, New York, 2003.
- 40 W. S. Wong, 'Establishing the Modern Advertising Languages: Patent Medicine Newspaper Advertisements in Hong Kong,

- 1945–1970', *Journal of Design History*, vol. 13, no. 3, 2000, pp. 213–226.
- 41 Y. C. J. Kwok has been teaching at the School of Design, the Hong Kong Polytechnic University since 1991. Graduating from Université de la Sorbonne Nouvelle (Paris III) with a doctoral degree in Comparative Literature, Kwok introduced the most up-to-date theories to the school and engaged in her research at the same time. Examples of her recent publications in English: 'User Friendly Living Environmental Research and Design for Older Persons', in P. Langdon, J. Clarkson and P. Robinson (eds), *Designing Inclusive Futures*, Springer-Verlag London Limited, London, 2008, pp. 261–283; 'Making a Habitable Space together with the New Arrival Women in Hong Kong: An Interdisciplinary Participatory Action Research', *Action Research*, vol. 6, no. 3, pp. 259–260; her latest book in Chinese, titled *The Production of Space in East Asian Cities: A Study of Urban Culture in Tokyo, Shanghai, and Hong Kong* published by a publisher in Taipei in June, 2011.
- 42 Kin Wai Michael Siu teaches at the School of Design, the Hong Kong Polytechnic University. He is a prolific researcher, with journal articles appearing in a wide range of publications, such as *Early Childhood Education Journal*, *Design Issues*, *Engineering Science and Education Journal*, *The Journal of Popular Culture*, and *International Journal of Reliability, Quality & Safety Engineering*.
- 43 H. Clark, *The Cheongsam*, Oxford University Press, Oxford, 2000.
- 44 Hazel Clark collected articles on various genres such as on the future of design in China by Clive Dilnot, interior design by Cecilia Chu, design education by Siu King Chung, dialogue with product designer Benny Ding Leong, and commentary articles by Ezio Manzini and Tony Fry.
- 45 H. Clark, 'Back to the Future, or Forward? Hong Kong Design, Image, and Branding', *Design Issues*, vol. 25, no. 3, 2009, pp. 11–29.
- 46 D. J. Huppertz, 'Simulation and Disappearance: The Posters of Kan Tai-keung', *Third Text*, vol. 16, no. 3, 2002, pp. 295–308.
- 47 D. J. Huppertz, 'Globalizing Corporate Identity in Hong Kong: Rebranding Two Banks', *Journal of Design History*, vol. 18, no. 4, 2005, pp. 213–226.
- 48 D. J. Huppertz, 'Designer Nostalgia in Hong Kong', *Design Issues*, vol. 25, no. 2, 2009, pp. 14–28.
- 49 L. Skov, 'Hong Kong Fashion Designers as Cultural Intermediaries: Out of Global Garment Production', *Cultural Studies*, vol. 16, no. 4, 2002, pp. 553–569.
- 50 W. Ling, 'From 'Made in Hong Kong' to 'Designed in Hong Kong': Searching for an Identity in Fashion', *Visual Anthropology*, vol. 24, no. 1, 2011, pp. 106–123.
- 51 Hong Kong Heritage Museum opened on 16 December 2000 with a focus on local history, art and culture, highlighting Cantonese Opera and New Territories heritage. Before the museum opened, from 1966 to 1999, Matthew Turner was commissioned and engaged to set up the Hong Kong Design Archive. He also curated an exhibit, *Hong Kong Home: Multi-stories*, for the opening of the museum. See museum's homepage <http://www.heritagemuseum.gov.hk/eng/materials/art_archive_design.aspx> accessed 3 March 2010.
- 52 S. Z. Wang, 'Chinese Modern Design: A Retrospective', *Design Issues*, vol. 6, no. 1, 1989, pp. 31–48.
- 53 C. J. Ishino (2006). Seeing is Believing: Reflections on Video Oral Histories with Chinese Graphic Designers. *Journal of Design History*, vol. 19, no. 4, pp. 319–31.
- 54 Taking propaganda posters as an example, there are many books available on the market in English, such as D. Stephanie, *Picturing Power in the People's Republic of China: Posters of the Cultural Revolution*, Rowman & Littlefield Publishers, 1999; and S. Landsberger, *Chinese Propaganda Posters: From Revolution to Modernization*, The Pepin Press, Amsterdam, 1995.
- 55 T. Hung, *Made in China: Contemporary Chinese Industrial Directory (Zhongguo Zhizao: Zhongguo Dangdai Qinggong Ye Chanpin Tujian)*, T. Hung, Hong Kong, 2009.
- 56 Central Academy of Fine Arts, *Exhibition Catalog of Chinese Graphic Design in the 20th Century: A Documentary (Ershi Shiji Zhongguo Pingmian Sheji Wenxian Zhan)*, Central Academy of Fine Arts, Beijing, 2009.
- 57 Liang Sicheng is the son of Liang Qichao, who was a well-known Chinese advocate for reform in the late Qing Dynasty. He published *Qing Structural Regulations (Qing Shi Yingzao Zeli)*, available in English as *A Pictorial History of Chinese Architecture: A Study of the Development of its Structural System and the Evolution of its Types*, The MIT Press, 1984. To explain more about the life of Liang and his wife Lin, their lifelong friend Wilma Fairbank has published a book giving well-deserved honour to this couple and their contributions to preserving the knowledge of ancient Chinese architecture for the world. See W. Fairbank, *Liang and Lin: Partners in Exploring China's Architectural Past*, University of Pennsylvania Press, Philadelphia, 2008.
- 58 See W. S. Wong, 'Detachment and Unification: A Chinese Graphic Design History in Greater China Since 1979', *Design Issues*, vol. 17, no. 4, 2001, pp. 51–71.
- 59 Ibid.
- 60 E. Liu, *Chinese Typographers (Yizi Yisheng: Zhongguo Ziti Sheji Ren)*, MCCM Creations, Hong Kong, 2009.
- 61 The three design history books published in the late 1980s within one year by Shou Zhi Wang are (1) *20th Century World Fashion Design (Ershi Shiji Shijie Shizhuang Shijie)*, Ling Nan Art Publishing House, Guangzhou, 1986; (2) *World Industrial Design History (Shijie Gongye Sheji Shilue)*,

- Shanghai People's Fine Arts Publishing House, Shanghai, 1987; (3) *The Art of Modern Advertising (Xiandai Guanggao Yishu)*, Ling Nan Art Publishing House, Guangzhou, 1987. In the 1990s, he published three more books on design history: (1) *A History of Modern Design (Shijie Xiandai Sheji Shi)*, New Century Press, Guangzhou, 1995; (2) *A History of Modern Graphic Design (Xiandai Pingmian Sheji Shi)*, New Century Press, Guangzhou, 1999; and (3) *A History of Modern Architecture (Shijie Xiandai Jianzhu Shi)*, China Architecture & Building Press, Beijing, 1999. Born in 1946 in Guangzhou, Wang is an excellent all-around expert in the design history of Western countries. He is regarded as the founder of modern design education in China and the most respected design scholar in the country.
- 62 Such as Y. Xia, *China Design History (Zhongguo Sheji Shi)*, Shanghai People's Fine Arts Publishing House, Shanghai, 2009; R. Chen, *China Design History (Zhongguo Sheji Shi)*, Hubei Fine Arts Publishing, Wuhan, 2009; Z. Nong, *China Design Arts History (Zhongguo Yishu Sheji Shi)*, Shanxi People's Fine Arts Publishing House, Xian, 2004. Textbooks on history of specialized design disciplines are also extensive, for example: M. Li, *History of Book Design Arts in Ancient China (Lidai Shuji Zhuangzheng Yishu)*, Cultural Relics Press, Beijing, 2009; Z. Yuan & H. Yue. *A Century of Clothing: Evolution of the 20th Century Fashion Design in China (Ershi Shiji Zhongguo Fuzhuang Liubian)*, Joint Publishing, Beijing, 2010; and W. Huo & H. Guang. *History of Interior Design of Design (2nd edn) (Zhongguo Shine Sheji Shi)*, China Architecture and Building Press, Beijing, 2010.
- 63 J. Hang, *History of Chinese Aesthetic on Arts (Zhongguo Gongyi Meixue Shi)*, People's Fine Arts Publishing House, Beijing, 2007.
- 64 *Auditorium of Design (Sheji Da Jiangtang)* series is published by Chongqing University Press. It has published two volumes, one in 2007 and the other in 2009.
- 65 This series of books includes (1) W. Hu, *History of Chinese Traditional Design: Aesthetic (Sheji Shijian: Zhongguo Chuantong Sheji Shenme Yanjiu—Shenme Pian)*, Jiangsu Fine Arts Publishing House, Nanjing, 2010; (2) H. Wang & W. Hu, *History of Chinese Traditional Design: Technology (Sheji Shijian: Zhongguo Chuantong Sheji Jishu Yanjiu—Jishu Pian)*, Jiangsu Fine Arts Publishing House, Nanjing, 2010; (3) H. Wang, *History of Chinese Traditional Design: Philosophy (Sheji Shijian: Zhongguo Chuantong Sheji Sixiang Yanjiu—Sixiang Pian)*, Jiangsu Fine Arts Publishing House, Nanjing, 2010; and (4) H. Wang, *History of Chinese Traditional Design: Culture (Sheji Shijian: Zhongguo Chuantong Sheji Wenhua Yanjiu—Wenhua Pian)*, Jiangsu Fine Arts Publishing House, Nanjing, 2010.
- 66 Reprints of classic works on science and technology in ancient China came in quantities, for example: (1) Y. Song, *Tiangong Kaiwu (Heavenly Creation)*, Volumes Publishing Company, Shenyang, 2009; (2) W. Dai, *Kaogong Ji Tushuo (Pictorial History of the Records of Examination of Craftsmen)*, Shangdong Pictorial Publishing House, Jinan, 2003; (3) J. Li, *Yingzao Fashi (The Records of Examination of Craftsmen)*, People's Publishing House, Beijing, 2006; and (4) J. Zhou, *Zhuanghuang Zhi Tushuo (Pictorial History of the Notes on Adornment and Mounting)*, Shangdong Pictorial Publishing House, Jinan, 2003.
- 67 See O. Ning's blog <<http://www.alternativearchive.com/ouning/>> accessed 29 December 2010.
- 68 L. Parker and H. Zhang, *China Design Now*, Victoria & Albert Museum, London, 2009.