

The Way of Chinese Design History: Formation and Development of Chinese Modern Design

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Abstract: Based on the formation and development of Chinese design theory in the 20th century, we will describe and analyze the state of Chinese modern design research: from the new crafts education, the later perfection of arts & crafts theory, to the transition of Chinese design. This article first completely makes it clear that the establishment and development of design concepts and theories for Chinese design research in this more than 100 years, as well as discussing the causes and results of those changes from arts & crafts research to art & design research, including the representative, theories and ideas.

Keywords: Chinese modern design, New crafts, Pattern theory, Modern design research

1. Introduction

Modern design in Chinese mainland (“China” will be used following) comes into being and develops in 20th century, which is somewhat the same as and greatly different from the way western design develops. The same thing is that the theory of “design”, has the feature of opening as the design practice, since the theory of “design”, as developing and renewing theory, coming to increasing and changing on connotation and extension with the development of modern design.

China modern design history is greatly different from western modern design history. The former changes and develops gradually without obvious rhythm result from thoughts or movements, which is described by so called “ZhongYong” from Chinese traditional culture. The latter develops and changes with obvious rhythm, beginning from Arts & Crafts Movement by Morris, Art Nouveau, Decorate Art, Bauhaus, Modernism to Postmodernism.

This paper divides this 100-year history of China design and the related theory into four stages.

Initial stage (the end of the 19th century to beginning of the 20th century), in which traditional art transformed, new art literature begin and theory on arts & crafts set up. The Manchu government built new type school and set up design art department. So at the beginning of the 20th century, the earlier design subject, mainly on handicraft art, took shape and settled the foundation of art thoughts and theory.

Pattern theory setting up stage (the end of the 20th century to 1949), the feature of pattern theory, and its content, essence and in what background it takes shape. With the development of art production and subject, Chinese designer such as Yu Jian-hua, Chen Zhi-fu, and Lei Gui-yuan etc., built up the earlier design theory with system feature namely arts & crafts theory or pattern theory system.

Arts & crafts theory promoting and transforming stage (from the 1950s to the middle of 1980s), the code of critical theory and representative are in forming. In this time, arts & crafts means the same as design. The institute teacher, working as the main part, push forward and promote arts & crafts theory and make many achievements at the basis of the former 20th century pattern theory, arts & crafts theory. It doubts that arts & crafts mean design in case of western design and related theory invasion, the theory of arts & crafts including not only handicraft but also modern design. And transform from theory of arts & crafts to one of design result from it.

Theory of Modern design setting up and developing stage (the end of 1980s to present), the basic structure of Theory of Modern Design mainly is about academic thoughts and masters. The design field confirms that arts & crafts belong to handicraft so that design subject is identified and that theory of design isolate from theory of arts & crafts and make clear. So many achievements have made on design theory and history, which is not only following the foot of design field and design literature but also exceeding them.

This paper focuses on 20th century China design theory emergence and development in order to declare the relationship among society revolution, industry policy and design, according to analysis on China modern design development from craft to pattern, then arts & crafts modality to design modality.

2. Stepping to New Crafts: Traditional Crafts and Arts & Crafts

China was forced to open gate to the west and built port along seaside from the middle of 19th century, so in Mancun and Ming dynasty, from the governing level to ordinal level, people followed the trend: viewing western sight, using western matter and admire western-style. In 19th 70s-80s, the trend was becoming popular in land. Some literatures give us the record:" there are 50 percent people use goods from foreign factory."¹ So many kinds of western goods such as linen, yusha, flannel, western clock, glass ware, and button from Birmingham could be bought in Zhaotong without developed transformation in Yunnan province. It is obvious that western goods with lower price take advantage over traditional arts and articles for daily use in either admiration in mind or daily consumption. More and more western goods make up portion in daily life and market which did change not only the name of the matter but also consume mind, aesthetic sense, and life style.

In this case, Zhang Zhi-dong, governor of Hunan and Hubei, and Liu Kun-yi, governor of Jiangxi and Jiangsu, advised Emperor Guangxu to adopt farming police and promote arts & crafts in order to develop arts & crafts in China in 1901, which is one year earlier than that the eight-country union took up Peking. In 1902, the Mancun government declared Education Law which confirmed that arts subject was set up in primer school, middle school and higher school. The Mancun government created the first normal school: Sanjiang Normal School in which arts, handicraft was set up at the same year. The government business department set up Jingshi Arts Bureau, which was made up by weaver, emborider, woodworker, dyer, cobbler, bine-worker, papermaker, painter, drawing and so on, and recruited 500 trainees. Many provinces began to pay attention to arts production and arts education, for example, BeiYang Normal School was set up in BaoDing in Hebei province, YingMei Tobacco co. was built up in Shanghai, and Trolley co. was set up in Hong Kong.

In 1903 the Manchu government declared Business Law to order governor in localities developing industry and commerce. So BeiYang Arts Bureau was set up by Yuan Shi-kai, which was made up by mechanism, color printing, woodworker, ceramics, brede, arts, soap, and recruited 700 trainees. At the same time, the state-owned ceramics co. was built up in Jingdezhen. In 1904 the Manchu government declared another Education Law, and Patriotic Woman School was set up in Shanghai by China Education Committee, in which woman arts department made by wool, knit, spinning and waving, was created. So did Shanghai Woman Normal School. Nantong Arts Teaching School was set up by ZhangQian after he made observation in Japan. In 1905

¹ Yan Chang-hong edited, Western Custom to East. Hunan Publishing House, 1991(43).

imperial examinations which lasting about 1000 yeas was abolished. Porcelain school was established in Fuling in Hunan by Xing Xi-ling. Woman Arts School was created in Yangzhou, Li Shu-tong and others studied art in Japan. In 1906, Arts School was set up by the Manchu Business Department. Tianjing BeiYang Woman Normal School, Hangzhou Arts School, Sichuan Woman Normal School, Shanghai Woman Silkworm School was set up one after another. Arts subject was created in Nanjing Liangjiang Normal School run by Li Rui-qing. In 1907, Hebei BeiYang Super Normal School did as Nanjing Liangjiang Normal School. Hangzhou Liangji Normal School was set up and Arts Trainee School in Sichuan. In 1908 Hujiang College was established in Shanghai and Arts Trainee School. In 1909, Business Publish co. began to recruit arts student who learned art design.

In 1910, Southeast Committee was set up by the Manchu farming, industry and commerce department. Li Shu-tong taught pattern method and knowledge in Tianjin Higher School. In 1911 pattern and handcraft subject was created in Guangdong Super Normal School and Pattern Training School was set up by ZhouXiang in Shanghai. In 1912, the China Democratic Republic Government declared the fixed number of year and content of subject of university, middle school, primer school, normal and any kind education committee. Private Art School was set up in DanYang. Higher Normal Arts & Crafts subject was created in Hangzhou Liangji Normal School. Until 1920, Arts & crafts subject had been created in all level normal school which was mainly about industrial produce, business decoration art and drawing and design.

In conclusion, it is obvious that the Manchu and Democratic Republic government declared new policy to promote industry and commerce and built up new school, especially art school, art training, pattern education to promote manufacture. Art in this term, which was new and different from traditional handcraft, had the content of western developing modern industry. Art training is modern technical education in fact. So it is the main content of the first stage of china modern design in 20th century that promoting art, carrying out “art training” strategy, promoting production quality and produce modernization. All those are to modernize national industry. From the theory and thought, the idea about new arts & crafts thought was coming into being and made solid foundation of its subject as long as man promoted art, carried out art training. Based on all information in existence, the theory of arts & crafts firstly came into being in textbook, and specialty in scholars and teachers’ teaching and research. Jiang Dan-shu, a famous art instructor, in the textbook *History of Art* written for normal school in 1917, defined art “which was made up by architecture, sculpting, painting, and industrial art. He claimed that industrial art means industry with art, namely decoration, which is divided into chinaware, foundry, yarn-dye, painting, carve etc.”² We can get that the idea of industrial art includes not only traditional craft but also part content of modern industry based on the explanation made by Jiang Dan-shu on industrial art. Cai Yuan-pei claimed that art is divided into narrow sense and broad sense art in his *The Original of Art* published in 1920, narrow sense art include architecture, sculpting, drawing and industrial art. His idea about industrial art is the same as Jiang Dan-shu. So he deem that it was worth studying industrial art because “such that pointed by Morris, abominating the separation between fine art and craft, advocating artistic laboring. All those seem as the state of art in China in the earlier of 20th century. I think this is worthy of research attention.” At the earlier of 20th century, the intellectual in China was aware that Morris' Arts & Crafts movement was the way of art design to develop manufacture, promoting production quality. So at the sense, the promotion of arts & crafts

² Jiang Dan-shu. *Art History*. Business Printing Press, 1917(34).

at the earlier of 20th century is the same as the promotion of art design although they have different name.

3. Pattern: Subtitle under Concept of Arts & Crafts and Establishment of Pattern Theory

In early 20th century, the craft, arts & crafts, two conceptions show same substance which means “industry”. It includes not only continue part of traditional handicrafts manufacture but also aim to the up-to-date mechanical products. The conception is a synonym for industrial at that time, while it contains the aim of art & design.

Deserve to be mentioned, inherit and education of various crafts and the named “drawing” in all kinds of schools education. The “drawing” of hand-drawing is not general painting, like China painting, but the synonym for pattern. The “pattern” we called at that time is not the “Wen-Yang” we know today, but the draft and plan etc. of devise as “design” named by the West. Yu Jian-hua pointed out in his latest design rules edited and published in 1920, “‘design’ appears our country, however, seldom do know its meaning and technique in painting or drawing. Since we try to develop industry and improve products in order to compete with the West, we should stress design immediately. From fine art & craft to household utensils, if we want to make an utensil, the design of utensil should be provided firstly. We can not separate craft and design in essential.” Yu Jian-hua points clearly here: First, “pattern” is design; second, craft, pattern and utensil. Arts and crafts is a conception, just as industrial; as the industrial production, arts and crafts is the “household utensils”, “pattern” is the design, the draft and plan before manufacture. That is to say “if we want to make an utensil, the design of utensil should be provided firstly.” Pattern is the subtitle under craft, the relation among them: Arts & Crafts → Pattern (design) → Product. Jiao Zeng-ming who works in JinMen industrial junior college explained in preface of the book “the pattern is one kind of practical art. As we known that industry only focuses practical functions, while the industrial products single-faceted emphasis functions at present, despite of the appearance. It could not satisfy our users”. Therefore, he insists “it would be the social psychology that our products have not be improved. It is the basis of improving native products to study pattern, also is the method to prevent foreign products pouring. Producer should not be impatient, but pay more attention to patterns.”

Wu Meng-fei states in pattern address “we always use the nouns like ‘Mu-Yang’ and ‘Hua-Wen’, however there is no other name. The name pattern was translated into design by Japanese recently, and passed from there to our country. The new name is used in our education field imperceptibly. However, we can not ascertain that pattern is the appropriate definition. Now, if we study it, we must know the meaning. In a word, all the utensils involved clothes, foods and houses, we regard the method as pattern that express shape, appearance and color in graphic way. That is to say, we should consider pattern from “aesthetic” aspect while combining three factors, in order to content our needs about ornament, and make visitors moral enjoy.”³ In Reform of Drawing Education, scholar Li Hong-liang regards, “Pattern is the mother of industrial product. We can judge the highlight degree on pattern from the industrial product in one country. In Japan, you can find if the material of industrial product is bad, it would be poor workmanship. However, if the appearance is nice, and the color is comfortable, the price would be raised. The same things happened in the West. Everywhere has been added certain intention, such as building, display, street and transportation could prevent people from boredom. It is not unconscious result but applying the

³ Wu Meng-fei. Pattern Address. Art Education, 1920(3):85.

pattern. In the rudimentary stage of our industry, it is essential to research on pattern. Teachers should teach them methods, rules of art and application of materials in order to educate one own noble-minded intention and creative ability.”⁴ Wu Meng-fei believed that pattern is a method with which the three factors of all the utensils for clothing, taking food and housing such as shape, appearance, and color can be expressed on a plane. That is the same as design nowadays. Li Hong-liang pointed out the relationship between picture and pattern as well as the importance of pattern.

In summary, these concepts such as arts & crafts, pattern etc., were ideas of Design Subject and design at that time. In my opinion, the reason why the modern appellations of “Design and Arts” or “Arts and Design” were not adopted is that, first of all, both of “arts & crafts” and “pattern” came from our eastern neighbor Japan; Moreover, both of the appellations conveyed accurately the connotation and actuality of the western word Design. According to the apprehension at that time, the meaning of “Arts & Crafts” equaled to adding up the literal meanings of “crafts” and “arts” or “industry” and “arts” . Therefore, the connotation of pattern was to make the design plan on two-dimension plane with mechanical drawing.

In the preface mentioned above that Jiao Zeng-ming had written for Yu Jian-hua in JinMen technological academy, Mr. Jiao has brought forward the issue of “Pattern Subject”. As a matter of fact, After Mr. Yu’s publication of the Newest Design Principles in 1920s, publications about pattern reflected the facts in 1930s and 1940s on the whole, that the field of pattern subject had absorbed the eastern and western achievements on design, and showed us Chinese design (pattern) subjects field themselves’ study results. All of the achievements can be regarded as an expression of inchoate design theoretical system info. Whose representations are Yu Jian-hua, Chen Zhi-fo, Fu Bao-shi, Lei Gui-yuan, etc.

Chen Zhi-fo is the first Chinese who studied Arts Pattern abroad. In 1919, Mr. Chen gained entrance to department of crafts pattern in Tokyo Fine Arts School and began his study on pattern design. After Mr. Chen came back to China in 1923, he was assigned to be professor and dean of pattern department of Shanghai Eastern Arts School. At the same time, he became the founder-member of Shangmei Pattern House which was similar to today’s design studio and was good at silk pattern and book’s cover design. In 1928, Mr. Chen was reoccupied professor and dean of the department of pattern in Guangzhou arts school, and the professor of Shanghai Arts School in 1930. Then Mr. Chen published several books, such as *Principles of Pattern A B C* (1930), *Pattern of Symbol Expression* (1934), *Middle School Pattern Teaching Material* (1935), *Principles of Pattern Composing* (1937); *Patterns for Application Arts* (1951), etc. During this period, Mr. Chen never ceased the publication of articles on arts & crafts. Due to the Chinese applied education in early 20th century, Mr. Chen got great achievements on crafts and pattern subject. From 1912 to 1915, Mr. Chen studied in Zhejiang Industrial Technological School where arranged several applied curriculums for student. For instance, Mechanical Drawing, Pattern, Technics, and so on. In 1916, Chen became a teacher of his Alma Mater and gave lectures on Principles of Mechanical Weave, Technics, Pattern etc., while he compiled and published *Teaching Material of Pattern* (1947).

The famous artist, Fu Bao-shi also has been a student abroad in Japan. After his repatriation, Mr. Fu translated and edited *Study on Basic Pattern* and *Rule of Pattern Technics* (1935). Lei Gui-yuan has studied in France; his *New Pattern Subject* (1947) was appointed the textbook by the Ministry.

⁴ Li Hong-liang. Reform of Drawing Education. Art Education, 1920(1):27-28.

In addition, Mr. Lei published *Preliminary Study on Facture of Chinese Pattern* in 1950s.

In the first half of 20th century, after decades of years' arguments, commentaries and summarizes by lots of experts, as substitutes of Design, "arts & crafts", "pattern" formed the preliminary theory and theoretical structure. Some common understandings have been established, such as Arts & Crafts "is the combination of essentials of Arts and Industry and one kind of industrial activity". The Pattern Subject System was much more mature than that of Arts and Crafts. There were common understanding in both applied and theoretical fields that pattern is an expression of design plans which includes not only patterns on plane of two-dimension, but also patterns in three-dimensional space. All in all, Pattern Subject System had been mature before 1950s. But pattern's application has being centralized in fields of advertisement, logo, graphic decoration, pattern on plane for decades of years. Therefore, the industrial groundwork and throughput were not suitable for China to develop tri-dimensional patterns (product design) at that time .

4. Improvement and Transformation of Arts & Crafts Theory

On the level of production, as traditional handicrafts, Arts & Crafts got great progress since 1950s. The neonatal Rep. took traditional Arts & Crafts as important export products to get foreign exchange in turn for reproduction. Since the beginning of early 1950s, trades of traditional Arts & Crafts have been redeveloped and come into seedtime. After the "socialist transformation" in 1950s, individual handicrafts workshops were transformed into corporations on a scale whose ownership was the whole people or collective ownership by the working people. With the mechanization of production, corporations in some categories, such as ceramic, expanded their production scale and increased to more than thousands of people.

On the level of the science, the way in the beginning of 20th century was continued. From 1950s, as a formal subject Arts & Crafts had been acknowledged by government, and it was marked by the establishment of central academy of arts and design—the national high education academy majored in Arts & Crafts in Peking in 1956. Besides this academy, most of academies of fine arts such as Central Academy of Fine Arts and Zhejiang Academy of Fine Arts set up the specialty and department of Arts & Crafts or changed the original name of pattern specialty and department to "Arts & Crafts".

On the level of theory research on Arts & Crafts, Central Academy of Arts and Design became a place of strategic importance. At the beginning of the academy, studies on history and basic theory of Arts & Crafts have been put on the agenda. An internal publication named Message of Arts & Crafts discussed the basic theories of Arts & Crafts. The publication lasted for more than two years and published twelve issues. In addition, from 1950s to 1960s, scholars like Pang Xun-qin, Chen Zhi-fo, Wang Chao-wen etc. published their study achievements and gave their statements and analyses on Arts & Crafts.

In an article called *What is Arts & Crafts?* Chen Zhi-fo pointed out that Arts & Crafts were industrial activities which should adapt themselves to needs of people's daily life and combine the function of art with themselves during usage. Wang Chao-wen stated issues of social effect, the relation between form and content, even appreciation and creation of Arts & Crafts. Based on the primary research, there have been further studies on Arts & Crafts from late 1970s to 1980s. The representative experts of the time included Zhang Dao-yi, Wang Jia-shu, Tian Zi-bing etc.. However, their further discussions were still the continuance of that of 1950s. Instead of studies in

1950s' transitory and less influence, studies in 1970s and 1980s had profound influence. Especially in 1980s, experts involved in the discussion became leaders and main force of study on history and theory of Arts & Crafts. Zhang Dao-yi published successively *Analects on Arts and Crafts* (1986), *Study on art of artificiality* (1989), *Beauty from folk* (1987). At the same time, Wang Jia-shu has also published lots of research articles.

In 1980s, with a set of young scholars' join, study methods and achievements of humanities and social studies were introduced into the theory studies of arts & crafts, which made the research came into a new phase. The remarkable symbol was the publication of a monograph on theory of arts & crafts. In 1989, Li Yan-zu, who got PHD on arts & crafts theory in Central Academy of Arts and Design, wrote a book with integral system named *General Introduction of Arts & Crafts*, about 320,000 words. This is the first systemic and theoretical work on arts and crafts in china mainland in 20th century. The book is fell into ten chapters which composed by the contents as follows: definition, concept, categories of Arts & Crafts; origin of Arts & Crafts; technologies and materials of Arts & Crafts; decoration and Arts & Crafts; design of Arts & Crafts; aesthetics on Arts & Crafts; economics on Arts & Crafts; the culture of Arts & Crafts; education on Arts & Crafts, etc.. Some scholars believed that this book stated integrally the main field of arts & crafts for the first time, which not only raised the research of arts & crafts theories to academy level, but also was the embodiment of the research achievement in 20th century. In the book, Li Yan-zu brought forward the historical background of the emergence of Arts & Crafts' concept and pointed out the historical facts that arts & crafts are the substitute of the word design. In addition, considering the necessity and importance of the development of arts and design of the time in China, and the fact that "Arts & Crafts" were regarded universally as "traditional handicrafts", Mr. Li put forward that "Arts & Crafts" should be regarded as "traditional handicrafts" in narrow sense, and divide the meaning of "modern design" from the "Arts & Crafts" concept in broad sense, then construct "Arts and design" as an individual subject. By this way, Li dissolved the contradiction between arts & crafts and modern design. As a matter of fact, *General Introduction of Arts & Crafts* is a book referring to the basic theories of handicrafts as well as Arts and design theories, which based on primary principles and gave a systemic statement.

On the level of history research, in 1960s, Central Academy of Arts and Design, Nanjing Academy of Fine Arts, Sichuan Academy of Fine Arts, Luxun Nanjing Academy of Fine Arts set about researching and teaching successively on Chinese arts and crafts history. In 1961, The Ministry of Culture organized researchers to compile teaching material of arts, and *History of Chinese Arts & Crafts* was list as an important task. Researchers who came from Peking , Nanjing, Sichuan, such as Chen Zhi-fo, LuoDong-zi, Long Zong-xing, Wang Jia-shu and Lan Shi, finished a work about 300,000 words named *General History of Chinese Arts & Crafts*, including modern design history, but was not published at that time. After this, those researchers began their study individually and got achievements. So far several general history works have been published, for instance, *Brief History of Chinese Arts and Crafts* compiled by central academy of arts and design; another edition of *Brief History of Chinese Arts & Crafts*, about 100,000 words, published by People Fine Arts Publishing House in 1983; *History of Chinese Arts & Crafts* written by Tian Zi-bing in 1985, about 300,000 words; *Brief History of Chinese Arts and Crafts* by Long Zong-xing in 1985, about 260,000 words; *History of Chinese Arts & Crafts* edited by Wang Jia-shu, about 300,000 words, and it was finished in 1960s and published in 1990s. Other than general history of arts & crafts, many works on dynastic history and special historical field of

China have been published in recent years.

In general, the study and education fields of arts and crafts have completed the theory and history studies on arts & crafts in 1980s and got a set of important achievements as a result. Owing to development of modern science and technology, transformation of modern social culture, and emergence of consumption society, the traditional handicrafts dominated by modern mass production are increasingly rare. But at the same time, the development of China economy is calling for the assistance and flourish of modern design. Under those conditions, the properness of arts & crafts subject was doubt, and two opposite views came into being. One thought that arts and crafts were the backward-looking and traditional productions which are not longer suitable for modern society and should be sent to Museum, thus, design should take the place of arts & crafts. On the contrary, the other believed that the original meaning of Arts & Crafts referring to design and the concept of Arts & Crafts should be preserved. The proposition Li Yan-zu mentioned in *General Introduction of Arts & Crafts* so as to construct arts & crafts and modern design as two individual subjects, and we should regard arts & crafts as traditional handicrafts in narrow sense firstly, is a good method for resolving the contrary and opposite points of view.

About ten years later, with modern design being main stream gradually, China Education Department declared that “art design” was displaced by “arts & crafts”. From then on, the history of “arts & crafts” as “art design” was over. It was the new stage for art design in China.

5. Establishment and Development of Modern Design Theory

We have implemented the reform policy in early 1980s, and then it appeared many uncommon conditions. For example, foreign products, different culture and different conception poured in together. Being surrounded by many foreign products, we needed to re-energize arts & crafts for improving our ability on manufacture and product quality. Therefore, it should not be delayed and ignored to develop design cause and education cause. We all have the tremendous responsibility.

On the national position, in early 1980s, the government had sent some young and middle-aged intellectuals to learn design of developed countries, such as Wang Ming-zhi, Zhang Yi-man and Liu Guan-zhong who worked in Central Academy of Arts & Design, Zhang Fu-chang, Wu Jing-fang and so on. More and more scholars were dispatched, so that study abroad at one's own expense became the main current. When they returned, they introduced the methods and experiences of foreign design and education to us. The new disciplines were set, new ideas of communication design and methods were brought about. At the same time, three kinds of constitutions became main model in design education. The model was popularized and applied in Guang-zhou Academy of Fine Arts and Central Academy of Arts & Design, then became chief courses of design theoretical basis. From 1990s to present, discussions on design theory achieved a new state, with the spread of design education. There are many periodicals introduce famous products, designer, and ideas, such as *Art & Design*, *Art of Design*, *Product Design* and so on. It boosts our communication with other countries, and unites the design ideas and information at the same time.

During this stage, the books on west design history have been translated into Chinese at a large number. For instance, Wu Jing-fang translated *A hundred Years of Design*, and Zhang Fu-chang translated *An Introduction to design*. At present, there are hundreds of books on translated design theory. On the research of design history, there are a series books about design history edited by Wang Shou-zhi, and *Industrial Design History* edited by He Ren-ke.

On the research of design theory, in late 1980s, *Design and Culture* was written by Wang Ming-zhi and Liu Guan-zhong. From 1990s to present, *Discussion on Design Culture* written by Liu Guan-zhong and *Industrial Design* written by Wang Ming-zhi, which had been published in succession. On the outline of design, there are nearly ten kinds of books, such as *An Introduction to Design* written by Li Yan-zu, and *Art and Design* written by Lin Ji-yao and Xu Heng-chun. On the research of history and design theory, *the Beautiful Created Things: Art and Culture in Product Design* written by Li Yan-zu.

As a professional researcher and teacher in design theory, Li Yan-zu takes charge of a series teaching materials as chief editor. There are eighteen kinds in initial consider, the books like *Design Aesthetics*, *Design Psychology*, *Design Procedure and Design Management*, and *Selected Readings on Classics Theory of Design Abroad* were published firstly. In addition, there have been many gains in China design field recently, such as four kinds of books named *Design Lecture Hall* published by Chongqing Publishing House, *Bai-ma Design Series* edited by Ying Ding-bang, *Industrial Design Pandect* edited by Zhang Dao-yi, *Humanistic Design* edited by Li Yan-zu, and *Modern Design Series* edited by Pan Gong-kai etc.

After the details of different stage of this 100 year of Chinese design history, on its whole development, following is the four features.

- a. It transforms from Arts & Crafts, pattern to modern design, and is also China modern literacy modernizes that China modern design and theory coming into being and develops in 20th century.
- b. External affect plays the great role on modern design emergence and development except for intrinsic definition. The intrinsic definition is based on society, production; live as well as modern design itself in China. External affect is from the aboard main including western design.
- c. Researcher and teacher in universities or related colleges, working on modern design education, act as the main part to promote modern design and related research on theory.
- d. The related research on design theory advance before design practice not lay behind.

What's more, those conclusions should be extended to a further discussion and all other new trends in the future have been in and from this 100 history.