REPORT

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DESIGN ARCHITECTURE & THE CREATIVE INDUSTRIES

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FOR THE DISCIPLINES DESIGN & ARCHITECTURE

BY BERT DE MUYNCK

"AS CHINA CONTINUES ITS EXPLOSIVE GROWTH, SO DOES THE MARKET FOR SPECULATION ABOUT ITS FUTURE."

in CHINA: THE NEXT SCIENCE SUPERPOWER?
DEMOS REPORT . 2007

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01. INTRODUCTION

The word transition perhaps best describes China: the world's most populous country is transitioning from a predominantly rural society to an urban one. China's urbanization process in the last two decades has been extraordinary: the urbanization level in the country nearly doubled from 25 per cent in 1987 to roughly 42 per cent in 2007. It is estimated that by 2030, 60 per cent of the country's population will be urban, hitting the mark of the urban billion. China is also transitioning from a centralized planned economy to a market economy. This has led to another important transition: from relative social egalitarianism to a new era of individualism and competition.

Its development since it opened up at the end of the 1970s is none less than spectacular. China has left the world in shock and awe about the force with which it is transforming its culture, cities, economy, policies and engagements with the world. The country is paying a prize for this; pollution, exhaustion and depletion of resources, mushrooming of mono-functional suburbs, traffic jams and forced relocation of millions of families (to name a few). It is currently unclear where this will lead to and how China will balance its notorious culture of control and reform with ambitions to instigate a worldwide engagement based on the notion of soft power.

Throughout the past decade China's development has been represented in data, numbers and graphics that illustrate the country's massive development. New policies are issued and implemented at breakneck speed and on a nationwide scale. But how much do these numbers relate to the reality on the ground, the specific problems and challenges the Chinese cities, local governments, architecture institutes, designers and policy makers are facing?

Three examples illustrate the tremendous urban, architectural and design challenge China is facing in the coming decades:

1. In its 2008 report titled "Blue Book of Urban Competitiveness," the Chinese Academy of Social Sciences stated that of the world's 15 fastest growing cities, 10 were in China;
2. In China, builders are sitting on about 1.9 billion m2 of land that is yet to be developed;
3. The WorldWatch Institute in Washington says 16 of the world's 20 most polluted cities are in China.

What this mean is that (1) Chinese cities are fast developing, (2) It should be possible to identify places where development is happening and, (3) Pollution and environmental awareness is a real issue that needs to be dealt with. To add one number to the latter, pollution problems in China cost the country more than $200 billion a year, roughly 10 percent of China's gross domestic product.

Some argue that China is involved in a catching up scenario with the West. Oftentimes this has inspired Western observers to gaze upon this change with a nightmarish fascination and continuous speculation about the nations future. Depending on one's ideological perspective this

leads to either titillating or horrifying “what if China does the same as the West”-scenario's. It should be clear that the particular political, sociological, economical, cultural, urban, industrial and educational system in China is inconsistent with the possibility or danger that the East duplicates the West. What we see is the dawn of an alternative model which features strong implications for the way China might influence the economical and political course of the developing world.

Dutch designers and architects who operate in China, or desire to do so, can only benefit from a clearer understanding off the cultural, economical, legal, educational, institutional and social characteristics of this context. From the Chinese side there is a demand for innovation, exploration of new approaches and sustainable design when brought in relation with ecological, economical and societal strategies. The question is not if there is a market for Dutch experience and knowledge in this field, but how to set up programs tat target long-term engagement. This report combines the experience from creatives working in China, analysis developed by professional organizations and ongoing mappings by Dutch and international consultants and advisers up till 2009. The combination of these diverse insights, sometimes highly specific and/or generalistic, aspires to sketch the framework in which ongoing and future dialogues between the two different design cultures (Dutch and Chinese) can happen with the objective to build up and sustain long-term networks.

02. CHINA CONTEMPORARY

Throughout the past decade China has been drawing worldwide attention. Large-scale events like the 2008 Beijing Olympic Games, booming art and architecture markets, and the 2010 World Expo in Shanghai illustrate this point. With these events China shows the outcome of a successful "opening up"-campaign, its ability to modernize and to be part of a globalized world. At the same time the 2008 Games and the 2010 Expo could be seen as exceptions, singular events that boost but are not representative for the overall architectural, urban and creative development. They are benchmarks for international branding. The apparent Western outlook, lifestyle and creative communities that can be found in cities like Beijing, Shanghai, Guangzhou and Shenzhen, are the direct result of Chinese policies that draw from and react upon a combination of national and international policies, economical structures and artistic movements. When successful these models will find entrance and be implemented in other Chinese cities as well, as illustrate by the development of the creative and cultural clusters (see following chapters).

In the 2007 DEMOS report "China: The next science superpower?" authors James Wilsdon and James Keeley explore issues dealing with China's investments in science and technology, and its ambitions to initiate a new age of indigenous innovation. Exploring a set of motives behind these developments and speculating about their consequences in the coming decades the authors state in their concluding chapter "Prognosis: The prospect of cosmopolitan innovation" that "many observers within and outside China would agree with John Thornton's assessment in a recent issue of Foreign Affairs (2006)":

> *After 28 years of reform, China faces challenges of an unprecedented scale, complexity, and importance. China has already liberalized its markets, opened up to foreign trade and investment, and become a global economic powerhouse. Now its leaders and people must deal with popular dissatisfaction with local government, environmental degradation, scarce natural resources, an underdeveloped financial system, an inadequate health-care system, a restless rural population, urbanization on a massive scale, and increasing social inequality… What is different now is that the pace of change is accelerating while the ability of the state to manage that change is not keeping pace.*

In their conclusion they map out the following scenarios for China's future:

> *As China moves forward, our argument is that independent innovation needs to go hand-in-hand with cosmopolitan innovation. This will be to China's advantage: an open, diverse and globally engaged innovation system is far more likely to produce the breakthroughs that China needs.*

If current trends persist, China will, by 2025, be the world's second largest economy. Despite disagreement on the consequences and impact of this, domestic and international experts agree that China is poised to have more impact on the world over the next 20 years than any other

country. With the emergence of a global multipolar system, it is acknowledged that rather than emulating Western models of political and economic development, more countries may be attracted to China's alternative development model.

The ongoing transformation, enlargement and construction of China's urban landscape represent most visibly the image of a changing China. Urbanization has a major influence on the economical, sociological, cultural, political and creative change of China's cities and the consumption patterns of its urbanites. In this report we look at the influence of this change on the development of the architectural, design and creative markets that during the past decades emerged in the mega-cities of Beijing, Shanghai and Pearl River Delta (with Shenzhen, Guangzhou and Hong Kong as the key cities). These cities dominate China's urban landscape, posses a creative climate for international collaborations and exchanges with local partners. For historical, political, economical and cultural reasons these cities present advantages for those parties interested in gaining access to the Chinese creative and cultural markets. But, for all wishing to engage with China's development, it would be a strategic mistake to solely focus on these cities.

China's growth isn't limited to these large metropolitan areas, on the contrary. Other cities are following suit rapidly, implementing successful architectural, urban and creative development models that have been initially developed in the three aforementioned cities.

One example is Ordos, located in China's Autonomous Inner Mongolian Region, where a new city, with an expected population of 200,000 by 2020, is under construction. One part of the development is the 'Ordos Cultural Creative Industry Park'. For this location 100 international architects, hailing from 28 countries, were asked to each design a 1,000 square meters villa. The architects were selected by the Swiss architects Herzog & de Meuron, while the ORDOS100-project was curated by Chinese artist/architect Ai Weiwei and commissioned by Chinese tycoon Mr. Cai. None of this would have been possible without the involvement and support of the local government in Ordos. In the urban rat race for international and national recognition in which a lot of these "lesser-known" cities in China are involved, the objective of each of them is clear. In the case of Ordos, former Ordos vice-mayor Yang Hongyan stated the ambition as following: "In the 1980s we looked at Shenzhen as a model for urban development, in the 1990s we looked at Shanghai and Pudong and it is my hope that in the coming 20 years when people look for a new model they will look at the development of Ordos."

But the rapid pace of urban development has raised critique and concern during the past years. This is a critique on the effects of construction and destruction. Most notorious is the critique that Qiu Baoxing, China's vice-minister of construction, raised in June 2007. Qiu Baoxing expressed his concern about certain aspects of China's urban development, and the treatment of its historical sites, as "senseless actions" that have "devastated historical sites and cultural relics in the name of renovation" while adding that "this is leading to a poor sight - many cities have a similar construction style. It is like a thousand cities having the same appearance."

The situation in the here-discussed megacities (Beijing, Shanghai, Guangzhou) might give a distorted view of China's overall cultural, economical, sociological and creative change. In 2007, the UNFPA released their “State of World Population 2007: Unleashing the Potential of Urban Growth”-report exploring this problem from a global perspective:

> *The international community and the general public tend to focus on the spectacular mega-cities and urban conurbations. However, small and intermediate cities will experience the bulk of urban growth. They tend to be under-resourced and under-serviced but, on the whole, have easier access to land. A lot more could be done with a lot less to help smaller cities generate and utilize information and other forms of support. This would make the urban transition more effective in promoting the global aim of reducing poverty.*

It is a shift of focus from the spectacular to the intermediate that poses the biggest challenge for creative, architectural and design investment and innovation. Although widely acknowledged, there are few signs of international interest and precedents of Sino-foreign cooperation that addresses this issue.

Surprisingly, the reports, mappings and market scans (drawing from data, policies and interviews) on which this new report is based, do not indicate any opportunities, experiences, or examples of engagement which these growing markets. As these seem to be considered as an almost uncultured hinterland for foreign engagement. This surprises as several reports clearly address the issue of the development of China's 2nd and 3rd-tier cities with the ambition to put it on the agenda of policy makers, decision makers, academics, architects, cultural researchers, curators and alike. The March 2009 “Preparing for the Urban Billion”-report by the McKinsey Global Institute clearly indicates the promises of substantial new markets and investment opportunities in these areas, while acknowledging that the expansion of China's cities will represent a huge challenge for local and national Chinese leaders and government officials:

> *The scale and pace of China's urbanization promises to continue at an unprecedented rate. If current trends hold, China's urban population will expand from 572 million in 2005 to 926 million in 2025 and hit the one billion mark by 2030. In 20 years, China's cities will have added 350 million people—more than the entire population of the United States today. By 2025, China will have 219 cities with more than one million inhabitants - compared with 35 in Europe today - and 24 cities with more than five million people.*

Despite the economic downturn, there are few signs that China's ongoing urbanization will slow down. The McKinsey report projects that China will build almost 40 billion m^2 of floor space over the next 20 years, requiring the construction of between 20,000 and 50,000 new skyscrapers (buildings of more than 30 floors) – the equivalent of up to ten New York Cities. It also states that China's urbanization will be fundamentally different from its experience of the past 15 years.
From the perspective of the development of the Creative and Cultural industries in China, the existing networks of architects and designers, this report sets out the opportunities and limits of engagement for foreign architects, designers, curators, artists, business leaders, policy makers and critics wishing to explore and engage with these emerging markets.

03. CHINA'S CREATIVE & CULTURAL INDUSTRIES

Rather than making something new, the foundation of the Western romantic tradition, Chinese creativity is about rearrangement according to circumstances, which may be political, social or economic. Such rearrangement, while always new in a certain sense, proceeds in patterns that are essentially recombinant. In China it is not so much originality that is sought out, but rather creativity that is appropriate to the context. Sigurðsson, 2008

The importance of the creative economy is reflected in the mushrooming of creative hubs and clusters in the China. In most cases, these areas are conversions of run-down and vacant factories that used to house manufacturing industries that either died off or have been relocated to another district or city. The majority of these conversions are initiated by local governments, implemented either wholly by them or in some form of public-private partnership. Many city authorities in China have formulated economic investment policies based on creativity and creative enterprise as a strategy for economic growth and competitive advantage. The aforementioned ORDOS100-project is an example of this.

For many architects and designers the notion of "Chinese" culture is a key concern: how to define it, how to promote it, how to implement and develop it? Where the focus used to be on tradition, nowadays it is shifting towards contemporary culture (dance, art...). The creative industries are used to support this ambition.

In China, the "cultural creative industries" have started booming over the last five years. As evidenced by trade figures, China became the leading player in the world market for creative goods: in 2005, with an impressive market share of 19 per cent of total world exports of creative goods. This reflects the impact of a clear determination of the Government to fully explore the potential of the creative industries as a development strategy, as emphasized in the 11th Five-Year Plan (2006-2010). Overall the 11th Fiver-Year Plan targets the creation of a "harmonious socialist society" while China's leaders are promoting via the slogan "common prosperity" the idea that more people and more regions should share the fruits of economic development.

Furthermore, technology has been paramount in the "catching-up" strategy of China. Combining investment, technology and creativity has been conducive to harnessing the creative economy. Design, publishing and arts and crafts are among its most competitive creative products. The top 500 creative industries businesses (as defined by DCMS/CIO 2008) generate an aggregate turnover (revenue) of 1.95 billion euro in Beijing and 3.45 billion euro in Shanghai. The architectural sector is particularly strong, with a share of 25.55% and 12.62% respectively in revenue accounts.

Beijing's top 500 companies employ almost 120 thousand people; while in Shanghai around 173 thousand are employed in the creative sectors. Within the 13 sectors of creative business, architecture plays a role within the top three: in Shanghai that is Fashion, Architecture and

Software & IT services, in Beijing's are Software & IT services, Architecture and Design. Architectural design is nonetheless more intertwined with the manufacturing industries and construction than with cultural related activities.

The prominence of architecture is due to the fact that architectural activities are vertically integrated into large state-owned Local Design Institutes (LDI's) and construction companies. Thus, it is difficult to distinguish the architectural service from the construction companies. Also, the state ownership of architecture practices is dominant in Beijing. Shanghai equally features high percentages, which is understandable as the majority of architecture practices and construction companies are related to the land, which until now is classified as state-owned (with lease periods being traded through the market mechanism). The architectural chapter of this report elaborates further on the consequences of this.

During the past years a couple of changes in the regulations regarding foreign architects operating in China have happened. These will be discussed more in detail in the architecture chapter. The notion of architecture as a cultural product is influenced by the presence of foreign architects in China and the emergence of a scene consisting out of privately owned Chinese architecture firms in Beijing, Shanghai and Shenzhen. Mostly these independent firms have educational, professional and artistic ties with Europe and the United States of America.

In 2005, the State Council (China) released its '11th Five-year Plan' and put the creative industries on the formal agenda. A couple of months later, in his address to the 17th National Congress, President Hu Jintao stressed developing the cultural industries as a means to enhance culture as part of the soft power of China. These – sometimes referred to as 'cultural', at other times as 'creative' – programs fill both a void in the existing programs of Chinese cities and attract further real-estate investment like shopping malls, retail and mixed-use developments, targeted a growing market of Chinese consumers.

04. CHINA'S CREATIVE CLUSTERS

The development of the creative industries policies in China has been closely monitored and followed-up upon by Dr. Michael Keane (ARC Centre of Excellence for Creative Industries and Innovation, Queensland University of Technology) throughout the past years. His recent book, entitled "Created in China: the Great New Leap Forward" (Routledge, 2007), contributes to the understanding of China's policies. His analysis and findings on the state of affairs can be summed up as following:

> *(...) Look at the emergence of hundreds of designated cultural creative clusters — art centres, animation bases, cultural zones and incubators — most of which have mushroomed from disused urban industrial sites over the past three years. The cluster boom, which is predicated on the idea of the formatting of cultural production and consumption, has important implications for how we understand China going forward into the second decade of the twenty-first century. The cluster phenomenon has resulted in to a substantive remaking of the social contract, between officials, entrepreneurs, local residents, academics — and most significantly cultural producers.*
>
> *In contrast to the more nationalistic cultural industries, the creative industries were championed by local and by city governments. The solution for China was to champion the idea of the 'creative cluster', banking on the existing success of industrial clusters in China's manufacturing economy, and typified by the low-cost Made in China brand (…). Indeed, the term 'creative industry' was taken quite literally. Creativity had become an industry, and as such it had industrial characteristics. One example of such a 'creative factory' is Dafen, an artists' village in Shenzhen, South China where approximately 8000 people work on replicating oil paintings for international markets. The artisans here have no art college training in the techniques of painting. But would the clustering of creative labour result in brand development or just high quantities of low-value cultural goods?*

Overall the Creative Industries has become a most fashionable concept, drawing the attention of government leaders all over China who regard the creative industries as a driver for future economic growth. A number of cities, such as Guangzhou, Shenzhen, Foshan, and Shunde, set up Creative Industry Zones as the new card of the city. The main reference for these new zones is the internationally well-known art district "798" in Beijing. "798" is located is the site of state-owned factories including Factory 798, and houses a thriving artist community, among 50-year old decommissioned military factory buildings of unique architectural style. They are characterized by hosting high-level cultural, artistic and commercial activities. With the success of "798", many cities combine the development of the creative industries with redevelopment plans for old industrial heritage areas. Shenzhen's Overseas Chinese Town (OCT) is another example of a refurbishment industrial heritage for creative purposes. Here, the first and second Shenzhen Biennale of Urbanism and Architecture took place in 2005 and 2007.

05. DUTCH DESIGNERS & ARCHITECTS IN CHINA

The Dutch creative sectors for design, architecture, and multimedia have gained international recognition for their focus on innovation. Dutch design has become world renowned with people like Marcel Wanders (interior design), DROOG Design (product design), Rem Koolhaas (architecture), Viktor & Rolf (fashion design) and Studio Dumbar (graphic design) who are claiming the spotlight in China. But their success stories are often isolated cases, as their international success fails to flow over into the larger Dutch creative community. This is reflected by the fact that the share of the exports of the Dutch creative industries in total exports is very small (only 0.14%). A set of cultural activities and programs have been set up in the past years to inform the Chinese creative community about the overall potential and quality of Dutch design - with the objective to gain wider recognition and also to set up dialogues between Dutch and Chinese creatives.

Dutch designers have been prominently featured during the Shanghai International Creative Industry Week (SICIW) in Shanghai. Since 2005, this yearly week about design is organized by the Shanghai International Creative Industry Centre (SICIC) and is one of the highlights for the creative scene domestically and internationally. In 2007, the Shanghai International Creative Industry Week (15-21 November) saw the participation of the Willem de Kooning Academy and Industrial Product Engineering Hogeschool Rotterdam. They participated in the Dutch Design Exhibition, where 60 Dutch creative companies represented the Netherlands in all its aspects: product design, fashion, visual & graphic, landscape, urban planning & architecture. In 2008 the Dutch Design Expo 2008 in the context of SICIW was organised by the Consulate General of the Kingdom of the Netherlands in Shanghai, FAR Architecture Center Shanghai and design studio Mattmo. The Dutch participation next October, is initiated by Dutch Design Fashion and Architecture (DDFA) in collaboration with FAR architecture and design network China. Studio Dumbar is chosen to develop the new strategic plan and visual identity for the Dutch participation. Both Matmmo and Studio Dumbar recently opened shop in Shanghai.

Dutch architects in China are less prominently visible and/or organized in China, with exception of Rem Koolhaas/OMA. The reason is that there are just a handful of Dutch architects really operating on a continuous basis in China. The Dutch architecture offices, identified in the report, present in China also each represent a different approach to the profession (making it difficult to find a common ground and interest between them); from the internationally renowned Rem Koolhaas/OMA, the Guangzhou TV-Tower competition winning Information Based Architects, over the highly productive small-scale NEXT Architects who affiliated themselves with a Chinese office, to large-scale and productive landscape architect Niek Roosen, large corporate architecture companies like KOW, DHV and KuiperCompagnons and one-man-show Dynamic City Foundation. These different offices have few in common in terms of office structure, ambition level, architectural approach and Chinese professional, creative, real estate and governmental networks.

Specific projects undertaken and exhibitions done by Dutch designers and architects in China are listed in the separate design and architecture chapters. Currently the perception of Dutch design

and architecture by Chinese professionals is unclear. While some of the selected interviewees and participants in the reports and mappings have a professional interest in and knowledge off the Dutch creative community, it seems that for the large majority of Chinese professionals Dutch design remains unknown territory.

When interviewees were asked about their interest in the innovative thinking and creative attitude of Dutch creatives, they fall short on arguments. They cite “influence” as an important aspect. Emblematic for this are architecture offices like MVRDV and UN-studio who were commonly cited as starchitects operating in China. Reason is that these architects participated in competitions, made their proposals highly visible, but never actually got to build any of them. It was only in July 2009 that UN-studio announced their first built project in China, the design for the mixed-use Raffles City development in Hangzhou.

Especially in architecture it is a common mistake to think that all well-known architects “are building in China.” For most of these offices their engagement stops after, if not before, the completion of one building. They face afterwards difficulties in entering the market. Large Australian, Singaporean, Japanese, Canadian, French and American offices still dominate the market of foreign architecture and urban planning in China; this because they are more pragmatic in their ambitions and possibilities. From the Dutch architects only NEXT Architects would be able to represent a realistic vision of being both quantitatively and qualitatively successful. Surprisingly this office was not mentioned in the Beijing 2007 mapping report.

In the case of Rem Koolhaas, being Dutch seems almost a by-product, as one report states “to those large-scale urban landmark buildings, Chinese will not hesitate to choose famous and influential international architectural design enterprises like OMA at high cost.” The perception of the Chinese public at large of the Dutch creative scene that emergence from the aforementioned sources is contradictory:

> *For the PRD local design companies, the attraction of Dutch designers lies in their worldwide reputation and their creativity and professionalism. (...)*
>
> *For the upcoming 5-10 years sustainable building won’t be a profit driver for Dutch company in China. The Dutch sector present here today is too small to make an impact. (...) Chinese cannot distinguish European and American styles easily, nor British or French or Italian styles and values in design. No matter that the National Theatre was designed by Paul Andreu from France, or CCTV’s headquarters by Rem Koolhaas from Holland, the architectural world in China does not care about their nationalities (…), but sees them equally to be from the Western world. (...)*
>
> *An important part of Dutch culture, Dutch design has limited influence in Chinese society (…).*
>
> *The Netherlands’s advantages are embodied in fields of industrial design, urban planning,*

architectural design, landscape design, fashion design and talent training etc. During the 2000 Germany Hanover World Expo, Netherlands proposed the theme of "creating a new freedom". The exhibition area of Netherlands, designed by the famous architecture firm MVRDV, integrated the typical sceneries of Netherlands as a whole, including bay, sand dune, forest, lake, and wind power generation, together with the modern technology of environment-protection, highlighting the theme of "human, nature, technology". These creative designs will be greatly welcomed by the market of Shanghai creative industry (…).

Although greatly welcomed, it seems that China isn't ready to apply these integrated approaches and guarantee the quality they require so to make them fully operational. In that regard, there is a danger that engagement with the Chinese architecture and design community might lead to a series of showroom sustainable projects. Market entries in China in design and architecture aren't always easy. This is especially true in architecture, which basically falls more under the construction industry than under the creative industries. The incorporation of Dutch architecture as part of the Shanghai International Creative Industry Week is emblematic for this. Architecture is seen as a part of the branding of Dutch Design, without it being clear if these offices have interest or capability to deal with the day-to-day demands of the Chinese construction market. If Dutch architecture in China really wants to have an impact, show its expertise in research, sustainable building and innovative architecture than it needs to think about its branding, ways to enter the market and networks it want to establish. As for now, everybody enters via its own niche the market.

This under representation could have to do with certain forms of cautiousness from the Dutch side; while some offices in the Netherlands might have interest in entering the market; they seem to wait for the market to mature. In reality there is a danger they might be join in too late. A clearer understanding of the possibilities and responsibilities of foreign architects and designers when entering the market could solve this issue. Especially in architecture, more than in design (due to the ambitions of the DDFA), this should be worked upon. Therefore there is the need for a structure supporting this: a structure/organisation/set of activities and programs, that can establish of relationships between the Dutch and Chinese creative communities, universities, real-estate developers and local design institutes.

As there are no restrictions to foreign-funded design enterprises, it's easy for them to enter into Chinese market according registration regulations of ordinary enterprises. There are three ways for foreign-funded design enterprises to enter into Chinese market: to enter into design business incubator, to establish a Sino-foreign joint venture enterprise, to establish a sole foreign-funded enterer. Architects face more difficulties in entering the market, as they need to collaborate with a local partner and/or design institute. Recent changes in regulations have made it although easier to enter and deal with these partnerships (explanation and background to this evolution will be provided in the architecture chapter).

06. EVOLUTION & TRENDS

Rising affluence has supported China's rapid development of the creative industries; new markets for product and interior design, fashion and digital entertainment are a direct consequence of changing consumption patterns.

In terms of human resources, the design companies and architecture institutes have easier and easier access to recruit new employees. There is a huge supply of college graduates every year. At the same time the increase of workers lowers the threshold of employment and payment standards. Some young graphic and interior designers choose to set up their own business instead of spending time in the trenches of an already existed company. However, the threshold for setting up own business is comparatively high in architecture and planning because of the high entry qualifications.

In China, many consumers demand far cheaper products than nicely designed ones. The enterprises' response is to decrease the cost as much as possible, which of course includes design. In this way, the safest strategy is to output successful products. To produce new products, however, is risky, which causes copying to become the habitual practice of most enterprises. In fact, the enterprises that are innovative and place emphasis on design cannot easily profit from the market. Of course, this doesn't mean that China has a lack of appreciative consumers; in fact their numbers are increasing in recent years. For example: many furniture manufacturers from Europe and North America have set up their bases and sales outlets in China, with well-designed products. However, there is no relation between these products and local enterprises, nor has a nationwide consumer base been built, nor are they much help to industrial design and education.

Independent innovation and branding will play a significant role in next step with the development of the design enterprises. A few distinctive phenomena outlined below will definitely drive the demand and directions of the cultural and creative industries in the near future:

- An increased need for differentiation – companies offering 'me-too' products and services will lose their competitive advantages to companies that constantly surprise customers with original designs and innovation. Competition is particularly fierce in consumer electronics and wireless communications products.
- Increased globalization – Not just global brands want to go inroad to China, Chinese brands also want to find their places in the global market. Demand for products and brands with universal appeal are soaring. Moreover, a balance needs to be found between maximizing economies of scale and responding to local differences in taste and needs. Careful design of products and services can help to maximize standardized parts while ensuring that local or regional adaptations can be undertaken with minimum efforts. This force has the strongest impact on the structure of corporate and brand identities and visual communications of global brands and some product designs to a large extend.
- An increased demand for user-friendly products – In the past it seems to have been

acceptable that highly innovative products required an educated and tech-savvy user. Today consumers place greater emphasis on ease of use and demand products to be more intuitive. This force is affecting mostly hi-tech products, interactive designs (websites, intranet and extranet) and, in some ways, design of consumer electronic product. Increased demands for products - that take into account the impact on the environment. All disciplines of design are affected.

- An emergence of consumers' self awareness – Today general consumers have their basic needs met and they have a margin of disposable income spending on products that satisfy their emotional needs. This can mean a shift in design emphasis from utility, whether things work well, to expression and meaning, in how people construct their identity around the values their society embodies.

Sustainable development is an increasingly important topic in China where environmental problems, energy shortages, rising price level of materials and higher labour costs, increasing consumer demand (higher living standards, changing lifestyle) pose permanent threats to future of nations. There is a need to raise awareness such as the exposure of these themes to a broad public during the Shanghai World Expo in 2010 (theme "Better City Better Life"). At the same time, Chinese developers need to learn from the knowledge of other countries and implement these in sustainable building projects.

However, the Chinese market is not yet ready for large-scale application of sustainable building. The market is lagging behind western standards but the increasing importance of sustainable approaches is expected to influence future development. Despite this hopeful signs, there is still a lack of experience within the government, education institutes and the building sector as they are characterised by a focus on short-term gains.

07. MARKET OPPORTUNITIES

Opportunity and risks are always equally matched. The Chinese market is, not surprisingly, notorious for risk. With less than 20 years of experience in private ownership and commercial legal system, market practices can be challenging. The risks of venturing into the mainland market range between insufficient intellectual property protection, the lack of reliable market data and the impact of disruptive technologies. The key to success is to know the right people and identify an effective entry method that the designers or the firms are most comfortable with. Government support in creating a platform for the Dutch SMEs to meet with potential local partners and commissioners are also essential.

More and more people in China realize that copying foreign design is only making profit, but adds no value for its own industry. The government and enterprises would like to change the “made in China” stigma into the “created in China” brand. The combination of an increased need for differentiation, increased processes of globalization, an increased demand for user-friendly products and an emergence of consumers’ self awareness is creating significant opportunities for foreign designers to show and explore their unique skills, technology and creativity mind in a fast-growing design sector. There is a growing awareness for design products based on a sustainable approach and integrated method of working. Sustainability might be of benefit as well for brand recognition and brand development. The design industry is in the process of promoting this, bringing design in relation to social issues and as such placing value on design.

The 2008 Olympic Games has pulled the demand for architectural design of Beijing. The same goes for the development of Pudong (Shanghai) since the 1990s and the 2010 World Expo in Shanghai. Main competitors for Dutch architects in Chinese market include large-scale state owned architecture design & research institutes and design companies from the USA, Japan, Canada, France, and Singapore. The architecture market presents an opportunity for Dutch companies if Dutch architecture enterprises focus on the advanced market and large-scale projects of China to fully play their advantages of good quality.

As the Dutch designers have already set up the primary impression today, design business agents (like DutchDesignFashionArchitecture) have two most important things to do: (1) The design business agent should try to set up and promote the positive image of Dutch design. Organizing and taking part in some public activities in design area are necessarily ways for promoting. (2) Help to find specific collaborate partners and project co-operators that are depend on what is gained from the first step. Generally speaking, the strategy for the Dutch design agent is setting up and deepening the good impression of the professionals and government in PRD, taking the opportunity to search for the specific projects and for the way of collaboration.

08. INTELLECTUAL PROPERTY RIGHT

This is an acute problem in China and has been widely acknowledged. China sees the protection of intellectual property as crucial for the development of the cultural and creative industries.
In China, there are only 3 Intellectual Property Right (IPR) related laws: copyright law, label law and exclusive law. None of them are complete, and - along with the development of the design industry and the problems arising from this - laws are being implemented, updated and amended.

Since joining the World Trade Organization, China has strengthened its legal framework and amended its IPR laws and regulations to comply with the WTO Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPS). Despite stronger statutory protection, China continues to be a haven for counterfeiters and pirates. According to one copyright industry association, the piracy rate remains one of the highest in the world (over 90 percent).

In 1998, China established the State Intellectual Property Office (SIPO), with the vision that it would coordinate China's IP enforcement efforts by merging the patent, trademark and copyright offices under one authority. However, this has yet to occur. At the national level, SIPO is responsible for the examination of foreign and domestic patents and supervision of local SIPO bureaus. Provincial offices generally handle the administrative enforcement of patent complaints. Today, SIPO is responsible for granting patents, registering semiconductor layout designs, and enforcing patents (local SIPO offices), as well as coordinating domestic foreign-related IPR issues involving copyrights, trademarks and patents. Besides, some provinces and municipalities in China have established IPR bureaus or IPR committees to coordinate public awareness campaigns and, to a more limited extent, enforcement. A local IPR bureau is generally a good source for companies seeking information on local or regional enforcement mechanisms. (www.sipo.gov.cn)

To a certain extend the level of design has been improved and the public awareness of IPR been strengthened. To better protect IPR and provide the creative enterprises with intellectual property services, the government made a series of policies:

- Every April 26 is the World Intellectual property Day on which the Chinese governments organizes a number of publicity activities;
- The Shanghai Creative industry Intellectual property Center was established, in October 2006, with the joint investment of Shanghai Creative industry Center, Shanghai Intellectual property Service Center, Intellectual property Center of Shanghai Xieli Law Firm and Shanghai Creative industry Investment Company
- At the beginning of 2007, Shanghai Creative industry Center proposed to form Shanghai Creative industry Intellectual Property Protection Alliance.

Although Chinese copyright rules gives architects various protective rights, such appear rather theoretical in face of the overwhelming economic power of the huge construction companies. Until now, architects in China are relatively powerless with regard to alterations of their works.
(for more information on IPR, see the architecture chapter).

09. CREATIVE CITIES

BEIJING

Beijing today, in many ways, epitomizes urban China. Its huge population, urban sprawl, rapid growth, rising pollution and congestion are notorious. Being the nation's capital, the government of the P.R.C puts Beijing at the top of its priority list, allocating significant public resources to build up the city's infrastructure. Over the years, however, Beijing conceded the lead role as the nation's economic heart to Shanghai, and is today mainly known as the political, cultural, and educational powerhouse of China. In 2006 Beijing's population stood at an estimated 15.3 million. By 2025, the McKinsey-report projects, its population will have reached 27 million people.

As the center of politics and culture, Beijing is richly endowed with accumulated layers of Chinese traditional and contemporary culture, intensive specialized personnel, vigorous consumption demand, broad market and positive policy support. The creative industry is growing fast and Beijing has issued many preferential policies and set up special fund to establish a city of creative industry. Beijing's 798 Art District is the template on which a lot of the Creative Clusters in China are modelled, although with lesser international appeal and investment.

The National 11th Five –Year Planning (2006-2010) has attributed the target for Beijing to develop the creative industry. According to its plan, the growing value of the creative industry will reach up to 15%. There are numerous design enterprises in Beijing. By the end of 2006, there were more than 20,000 design enterprises including industrial enterprises of both Chinese ones and foreign funded ones, more than 30 universities established design majors and 21 of them established industrial design majors and covering more than 10% of the whole country. Currently, employees of the design industry in Beijing have reached to 400,000 – 500,000 and almost 10,000 of them are at school, including university students, masters and doctors. The scale of industrial design enterprises is medium and small. Brand effect seems not to have been formed yes, so most of enterprises depend on resources of themselves to develop. About 2/3 of enterprises have not more than 20 employees and the annual income of the design industry in Beijing is about RMB 10 billion.

Beijing holds a dominant position in the architecture (Local Design Institute and independent Chinese architects), art and design market.

SHANGHAI

Shanghai is one of the largest cities in China, covering an area of 6,340 km². By 2008, the population had reached officially 18 million, but including the so-called floating population, the population figure is estimated at 23 million. The McKinsey report projects this to grow to 25 million (excluding the floating population) by 2025 – second only to Beijing. Shanghai has “denser” land planning focused on vertical growth, promotes the private sector more actively, and pursues urban planning on a metropolitan-wide and region-wide level.

The Shanghai economy is a mixed market economy in which state-owned-enterprises (SOE), private enterprises and Foreign Direct Investments play a major part. The Yangtze River Delta with Shanghai as its main city is - together with Guangzhou at the Pearl River Delta - the most important economic centre of China. In 2008, the city's GDP reached 200 billion USD, a growth of almost 9.7% in comparison to 2007. From 2000 onwards, Shanghai had registered a double-digit annual GDP growth rate. GDP per capita has acceded 10,000 USD in 2008. Shanghai is also China's largest trading center, accounting for 25 percent of the country's trade. Because of the success of the Shanghai stock market, which accounts for 87 percent of China's national stock market, the city receives 25 percent of the country's national financial investment.

The development of the creative industry is being included in the current five-year plan of Shanghai 2006-2010. Shanghai is a crossroad for cultural exchanges between the West and Asia. Shanghai features an entrepreneurial population, and has on a national and international level attracted creative talent.

As a well-established industrial city, Shanghai has many abandoned factory warehouses, amounting to a total floor area of 40 million m^2. Most of it has been left idle for a long time. There is a growing trend to convert and repackage these factories as creative industry compounds. The advantage is that most of these creative industry compounds are centrally located. Because of their low conversion costs, rent can be relatively cheap. The concentration of cultural and creative business produces a "clustering" effect, which is supported by government incentives as most of these creative industry compounds enjoy preferential tax treatment. In 2007 Shanghai had more than 50 creative industry compounds, with a total floor area of over 1 million m^2. This for a total of 1,500 companies employing over 30,000 people. The total output value of the industry exceeded Rmb300 billion, a growth of almost 30% year-on-year and accounting for 7% of Shanghai's total industrial output value. In 2008 this grew to 70 and 80 creative industry compounds housing 3,000 to 4,000 creative companies. By 2010 the creative industries are expected to account for 10% of Shanghai's GDP by 2010.

In 2005, Shanghai organized the first Shanghai International Creative Industry Week (SICIW) with the theme of “Creative industries guide the future”. Since then SICIW has become the premier location for exhibition and exchange in the field of design, architecture and fashion. For more information on the development of SICIW, see both the following architecture and design chapters.

Shanghai holds a dominant position in the architecture (Local Design Institutes and Foreign Corporate Firms) and has an emerging art and design market. Shanghai has during the past years set up infrastructure (institution, exhibitions, reconversion and refurbishment of warehouses) to facilitate the development of the Creative and Cultural Industries. As such it is internationally profiling itself (through exhibits and symposia) as a hotspot for art and design.

PEARL RIVER DELTA (PRD)

Shenzhen and Guangzhou area cities that experimented with the policy of developed according to the Open Door Policy promoted by Deng Xiaoping in the late 1970s. Shenzhen can be seen as one of China's most successful cities as it has developed from a small village into a city with a population over 10 million within 20 years. Located in the proximity of Hong Kong and Macau, Shenzhen and Guangzhou have consolidated in the span of three decades their position as the centres of the PRD. Since the Chinese government adopted economic liberalisation, the delta has become one of the leading economic regions and a major manufacturing center of China. The government hopes that the manufacturing in Guangdong, combined with the financial /service economy and traditional capitalistic influence in Hong Kong, will create an economic gateway attracting foreign capital throughout Mainland China.

Shenzhen, Zhuhai, Guangzhou and Foshan constitute the core circle of the PRD; Dongguan, Jiangmen and Zhongshan constitute its inner layer; and Zhaoqing and Huizhou constitute the periphery of the PRD. The “dual centres” - Guangzhou and Shenzhen - account for over 70% of the total economic contribution of Classification of Cultural and Related Industries (CCIs) in the PRD. From the 1990s onwards, the PRD hosted a series of large-scale international festivals and conventions to stimulate this development and secure its position. The Cultural Industry Expo in Shenzhen, International Art Expo in Guangzhou, Guangzhou Design Week and Shenzhen International Fashion Week are examples of this.

At present, the PRD is known for its architecture market (LDI’s) and emerging Creative and Cultural Industries (this mainly in Shenzhen). Being the cradle of China's graphic/printing industry, it still strongly influences the nationwide development, impact and importance of these industries.

SHENZHEN

In slightly less than three decades Shenzhen's urban population has grown from 94,000 (1980) to 8.3 million (2005) – roughly 80 percent of who are migrants. This annual growth rate of 19.6% is one of the fastest rates of population expansion registered by any city in the world. Shenzhen is one of the major megacities shaping China's urban future. Its population is expected to grow to more than 12 million by 2025. While the city's high-tech industries and financial sectors are modern, its land use, urban planning, and quality of life, for instance, show that the city is still in transition. How Shenzhen tackles these issues may become a model for urbanization in China.

A small border-town, little known 28 years ago, Shenzhen has developed into a modern city full of vitality, creativity and a comparatively complete market economy system. Design and its culture constitute an important feature of Shenzhen: as the city took the lead in China to promote the slogan "building a culture-based city." In 2004, it proposed creating a "City of Design," aiming to boost its economic development through the design industry. Nowadays, Shenzhen has more than 6,000 design companies employing more than 60,000 designers. In 2005, the output value of the

city's design industry reached US$1.9 billion. Furthermore Shenzhen's industrial design products account for more than 49 percent of the national market share and are superior to their nationwide counterparts. In November 2008 Shenzhen was named a UNESCO City of Design, becoming the first Chinese city to win the honour. As such the city has become a member of the Creative Cities Network. A panel of experts in UNESCO acknowledged Shenzhen for its capacity as a fast-growing city, possessing with a short yet dynamic history and young population. The city holds a solid position in the design sector, with its vibrant graphic and industrial design industry, rapid development in digital content and online interactive design, and reputation for novel practices in packaging design with advanced techniques and environmental solutions.

10. CHAPTER CONCLUSION

The resources, documents, reports, market scans and interviews on which this document is based should be seen as the impressions, analysis and experiences of an urban network of creative, architectural and business pioneers that, with the best of their capabilities, and with different motives, all have been engaging for several years with a culture that is in transition.

When these documents are combined with the market scans undertaken by the EVD, one unavoidably questions the relation between the data and the designs, between the policies and the products, between culture, creativity, commerce, construction and communism with capitalistic characteristics. When combining these documents the ambition has been to both - touch upon general tendencies (policies, evolutions, industry and cultural changes) and specific examples (products, designers, projects) in order to explain the framework in which the current development of the Chinese architecture and design sector is taking shape. This collage of critique, opportunities and market insights has the objective to establish a framework for a future dialogue between Dutch and Chinese cultural networks, institution and designers on emerging issues - education, cultural exchange, quality of design, innovation, demand for sustainability in ecological, economical and societal sense. When it comes to design, these types of exchange (collaboration in education, exhibition and product development) seem to be well underway, but when it comes to architecture a lot of work needs to be done in terms of exposing, explaining and branding Dutch architecture towards the Chinese professional public.

In May of 2005, Chinese Chairman Hu Jintao attended the Opening Ceremony of Fortune Global Forum and pointed out: We have already set our vision for the first 20 years of this century, which involves the building of a moderately prosperous society of a higher standard in an all-round way for the benefit of well over one billion Chinese people. By 2020 the GDP will be quadrupled from the figure of 2000 to 4 trillion US dollars, with the per capita level averaging at 3,000 US dollars. By then the Chinese will be immersed in an ambience of greater social harmony with an improved quality of life for the people, featuring a more developed economy, more sound democracy, more thriving culture and more advanced science and education.

There are lessons to be learned from the experience of the creative communities in Beijing, Shanghai and the Pearl River Delta so far, but at the same time these shouldn't be taking at face value, let alone that existing models are easily duplicable, or should be continued. Exemplary for this is that the project leaders for the Shanghai and Beijing mapping reports in the mean time has left China and reconsidered their creative collaborations with the Chinese creative scene. Their advice, experience and insights might be at times based on anecdotic stories, temporal engagements with networks of enlightened and critical Chinese creatives or might stems from pragmatic foreign-financed collaborations that resonate more in the Western creative scene that in the Chinese. But at the same time, one needs to understand, more than before, that both architecture and design face urgent challenges in the near future.

In the following areas foreign cooperation and knowledge should engage with; education, innovation, sustainability, brand development, critical content and research development and integral and cross-disciplinary problem solving. China's era of transition has raised pertinent questions and challenges for the development of both the architecture and design sector in the direction of projects, exchanges, businesses and collaboration that tackle issues of identity, sustainability and community. Future projects set up in this direction should strike a balance wit China's ambition to be both independent and cosmopolitan in its innovation.

At the same time we need to understand the problems inherent to this creative and cultural pioneering spirit. If this attitude doesn't remain in tune wit the vicissitudes and continuous new challenges that the Chinese reality is demanding from its people, institutes, ministries, policies and foundations, then future engagements wit China might just be a continuation of the opportunities and failures explored in the past ears.

The biggest challenge is how to keep this pioneering spirit alive, how to remain flexible in this situation and invest creatively in different scenario's that, at first sight, might seem contradictory or to large to handle. The problem is not the lack of ideas, lack of creative manpower, lack of interest, but the danger of exhaustion of, over-investment in and consequent stiffening of existing networks. This creates a situation of overdependence, which has created amongst this pioneering creative scene a feeling of both despair and excitement. When new players want to enter the market, they can learn from the experiences by this pioneering group, but they should formulate for themselves their own agenda, priorities of engagement and negotiate, when and where possible, responsibilities with the Chinese partners.

While exploring the emergent Chinese creative and architectural markets these pioneers have been instrumental in identifying creative quality, programs, networks, products and felt the influence of shifting policies. The question now is how to turn the pioneering spirit into a professional one?

Sometimes it isn't bad to give up what doesn't work and instigate new models of operation. As much as China is in transition, we should understand that the foreign engagements with China are also in transition; the main question should be how to make the switch from the present pioneering to the unavoidably future post-pioneering creative climate? The following chapters on architecture and design show the framework of engagement, policies, regulations, funding opportunities, market entries; while identifying partners, institutes, universities and foundations which are illustrative for the opportunities in these times of transitions. Some of these might be built on solid foundations; others have changed identity due to the demands of the markets, while new patterns emerge.

Without any question the future of design and architecture is still in China. The country has during the past decades shown a versatility to react upon its own, sometimes unpredictable, change. China has adjusted itself to its own and the international reality. Today it faces challenges in the field of sustainability, copyright, education, architecture, urbanization and culture. In the coming

decades China will need to deal with these issues in an integrated way, albeit their seemingly disconnect *modus operandi* today. The solutions might still be decided upon by Five-Year Plans, large infrastructural investments, and by interests in foreign knowledge, expertise, and innovation.

At the same time, local governments in hundreds of cities - some the size of Amsterdam, others with the population of the Netherlands - will face the reality of a changing consumption/lifestyle pattern of its inhabitants and consequent adjustment of markets. The ongoing evolution will fascinate all of us for many years, and influence our economical, political and cultural decisions. The ongoing results might not always be beautiful, sustainable or visionary, but the ambitions of China to continuously upgrade its society and its environment can't be denied. It is now clear that China's future will be urban. There is one thing to speculate about this future, another is to understand the balance between independent and cosmopolitan innovation, and then decide to participate in designing it or not.

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PART II
ARCHITECTURE

01. INTRODUCTION: PRIVATIZATION WITH CHINESE CHARACTERISTICS

Before 1979's economic reforms were monopolized, and managed by state-owned Local Design Institutes (LDI's) all architectural design activities. Socialist China, and its planned economy, approached design, planning and construction as a service that needed to be delivered to the masses and executed by state-owned practices. With the economic reforms of 80s, and consequent construction boom seen from the 90s onwards, this system was transformed drastically: LDI's were pushed to reform and private investment was allowed to enter the market.

China's first private architectural firm, Atelier Feichang Jianzhu (Atelier FJZH), was established in 1993 in Beijing. Its head, Yung Ho Chang acts nowadays as the chairman of the MIT School of Architecture. Simultaneously some of the LDI's transformed into partly private-owned businesses, while the government's encouragement to start private businesses resulted in more and more private design firms to appear on the market. This evolution has led to a diversification of the architecture landscape. In addition, from 2000 on, more and more international architecture firms opened office in China, mainly in Beijing and Shanghai. Although the architectural landscape is nowadays much more diversified than two or three decades ago, the LDI's have succeeded in maintaining their power position and in keeping their stance dominating the market.

Architecture is mainly subjected to the policies and regulations set up by the Ministry of Housing and Urban-Rural Construction (MHURC) before known as Ministry of Construction (MoC - till 2007). The Ministry of Education and Ministry of Culture (MC) play a role in what concerns research and divulgation of architecture design. Whereas China approaches the creative industries through the Ministry of Culture, architecture is centrally addressed by the Ministry of Science & Technology (MoST) and MHURC. On a local level, architectural development is dealt by municipal governments - who are increasingly interested in the competitive advantage of creativity, the creation of flagship projects and city branding.

According to the National Bureau of Statistics, by 2007, the output value of the country's construction industry reached 1,401.4 billion yuan, up 12.6% from the previous year, or an increase of 1,045.8 billion yuan from 1995, and an increase of 696.7 billion from 2002. There are around 128,000 enterprises with 28 million employees engaged in construction in China. The majority of these, the design institutes are capable of good-quality design and of planning applications in regards to ordinary buildings. They tend to lack experience in large-scale, integrated and super high-rise buildings.

A remarkable design force comes from universities. Colleges or universities with architecture (or building-related) department usually run a design institute from within. In Shanghai the Design Institute of Tongji University, with a staff of hundreds, has been ranked as one of the top three

design practices in town. In Beijing, the Architectural Design & Research Institute of Tsinghua University is a 300-staff design practice closely affiliated with the architecture department.

However, how “private” are these now “privatized” LDI's - that take about 98% up of the construction market in China?

This process of privatization does not imply that the Chinese government has broken its ties with its old institutes, and well on the contrary: They remain equally in effect but are now “behind the scenes”. Both the LDI's and the government benefit from this strategy: the design institutes keep access to the client-base that the government brings in, and are still subjected to a very rigid construction permit system. The government, and the high level business circles attached, can use the design institutes to effectively push and control economic reforms. Everyone that wants to build in China needs to work with a design institute: including foreign ateliers, mixed offices and local private practices that emerged over the last fifteen years.

02. ARCHITECTURE PRACTICE IN CHINA

The architecture sector is composed out of the following four main actors:

02.1 **STATE OWNED LOCAL DESIGN INSTITUTES (LDI),**
02.2 **SEMI /FULLY PRIVATIZED LDI,**
02.3 **PRIVATE FIRMS/ATELIERS/STUDIO'S,**
02.4 **FOREIGN OFFICES.**

The private firms (domestic/foreign), although highly visible in the creative and cultural sector and in international architectural media, have a small share of the market and limited responsibility. As a given premise all planning and design projects must be submitted through one of the 12,300 existing LDI's.

02.1 STATE-OWNED LOCAL DESIGN INSTITUTES (LDI)

Before the 1990s, all architectural design institutes were state-owned and the only ones legally allowed designing. They were directly commissioned by the central government based on national-wide logistic and economic central planning. Architecture competitions did not exist. Even before the late 1980s, a design fee was not introduced since all design institutes operated according to the annual quota given by the central government.

Since the last two decades, these design institutes started a dramatic transformation. In order to deal with new market conditions, new clients and trends, the huge bureaucratic institutes devised strategies to operate more flexible and market responsive. This leads to a process of privatization, both partly and fully. However, and as explained above, this did not imply that all government links were cut down – the LDI's became less visible but kept to a certain extent power behind the scenes. Today, two of the biggest, most active and powerful LDI's in Beijing are fully state owned: the **Beijing Institute for Architectural Design** (BIAD) and the **China Architectural Design and Research Group** (CADREG). In Shanghai the **Shanghai Xian Dai Architectural Design** holds a dominant position, with a membership of 20 professional companies including **East China Architectural Design & Research Institute** (ECADI) and **Shanghai Institute of Architectural Design & Research East China Design Institute** (SIADR), housing more than 1000 staff members. LDI's were disconnected from government's administration where they used to belong to, and were pushed to become more market responsive, but are still owned by the government.

Another important evolution is the emergence of personal architecture studios within the framework of LDI's. The institutes have internally created a system of smaller project-focussed teams. These are more dynamic and flexible and, under impulse of a capable/well-known/influential architect, were even granted a semi-independent position. As such LDI's are happy to house their own "experimental" architects, in a time where the market for "contemporary" Chinese architecture and its '"star-architects" are growing. The studios gain from access to LDI's staff, network and client base. Examples would include **Li Xinggang Studio** (part of CADREG, Beijing) or **Studio 6** (part of

Tongji Urban Planning & Design Institute, Shanghai).

02.2 SEMI OR FULLY PRIVATIZED LOCAL DESIGN INSTITUTES

These design offices previously functioned as fully state-owned design institutes. After the economic reforms they gradually merged with private stock-sharers such as construction companies, investors, or real estate developers. The design offices have their licenses transferred from the previous government-owned design institutes, sometimes in a very unclear way, and are either completely or partly privatized. They operate on a big scale and are very market competitive. Exactly because of what we described above – the "Chinese" way of privatizing – it is very difficult to draw the lines between the LDI's and these former LDI's. They are all privatized in a different way and under different conditions. This gives rise to a great lack of transparency.

02.3 PRIVATE FIRMS / ATELIERS / STUDIOS

Before the consolidation of the Communist People's Republic (1949), there were many private agencies active in China. Under the communist regime, all of them were closed down and replaced by state-owned local design institutes, as outlined above. This changed in the mid 1990s with the establishment of the aforementioned **Atelier Feichang Jianzhu**. From 2000 on, a significant amount of private design firms entered the market. They are mainly based in the major metropolitan areas, i.e. Beijing, Shanghai, Chongqing, Shenzhen, and are oftentimes set up by Chinese architects who where trained abroad (as in the US, Germany, France...). They might represent what is commonly referred to as the Chinese "avant-garde" architecture: inasmuch as they are considered to use a more experimental or theoretical design approach to enter the market.

Experimental approaches are, for the most part, influenced by Western architectural concepts introduced to architects during their education and/or work experience abroad. As such they might contrast with the pragmatic attitude of the LDI's. Too, this attitude makes them stand out in the market, by showing a different image of architecture design and the architectural profession in China. These offices employ from 4 up to 30 architects, in some young foreign architects work. A majority operate in the margins of the market, as they are considered too experimental for a broad public or still too unknown for some clients; they have a limited capacity to realize big projects. However, being present on the market for 5 to 10 years, some of these firms are perceived as relatively established, and start to expand with bigger scale commissions.

Their small market-share contrasts with the amount of publicity they receive. And their influence on the architectural field is oftentimes bigger in the West than in China. They represent the ambition to be part of an international scene. Be that as it may, it is important to note that all these "avant-garde" firms are still forced to work with LDI's. As there are licenses to be obtained (e.g. Mechanical, Electrical, Plumbing, Structural engineering) that LDI's (or their semi-privatized versions) monopolize. Sometimes these institutes sign-off the papers, in return for a fee; routinely they actively collaborate. This, again, proves the importance of the local design institutes in China.

02.4 FOREIGN ARCHITECTURAL OFFICES IN CHINA

From the 1990s on, foreign architectural offices started entering the Chinese market. In the beginning, operating mainly from Hong Kong, these practices were mostly market-oriented, business-savvy and corporate (often American) firms. In 1998 the first open international competition was organized in China, in Beijing, for the design of The National Centre for the Performing Arts. The French architect Paul Andreu won the competition. And it proved to be the turning point for foreign architects entry. Soon more competitions were organized and a wave of foreign offices entered the Chinese market with so-called iconic projects: the Beijing National Stadium, the China Central Television (CCTV) Headquarters, etc.

Foreign architecture practices need always to cooperate with a Local Design Institute, as they hold the required licenses and permits. Generally foreign offices undertake the design of a project, while their Chinese partners are in charge of the construction documents, the construction, and its supervision. The project contract usually elaborates which party undertakes which phase: schematic design (SD), preliminary design (PD) or design development (DD). But eventually it is the client that determines the workload and contract-share of the foreign party. If a client has sufficient funds, is willing to cover higher design costs and/or wants the foreign architectural company to take charge of construction design and supervision, the foreign firm can certainly do this work, but this is seldom the case.

Examples of collaborations between LDI's and foreign architects in Beijing:

- **The National Centre for the Performing Arts**
  by BIAD (Beijing Institute of Architectural Design) = LDI
  with Paul Andreu = FRENCH ARCHITECTURE OFFICE
- **Beijing international Airport Terminal 3**
  By BIAD = LDI
  with Foster & Partners = BRITISH ARCHITECTURE OFFICE
- **Beijing National Stadium**
  By CADREG (China Architectural Design and Research Group) = LDI
  with Herzog & De Meuron = SWISS ARCHITECTURE OFFICE

As seen, LDI's dominate the architectural market as these institutes are in an absolute power position and are protected by the government. One could find three main reasons for their dominance. First of all, they have a higher integrated technological ability then smaller offices and/or are capable of and experienced in doing big and complex projects. Some LDI's have research units undertaking technological research and material testing, therefore helping to develop China's construction industry - to which they are tightly linked. Secondly, there are national wide protection policies, which safeguard the LDI's against the market economy, thus ensuring their existence. As they have a direct link to the government, they hold an advantageous position to

acquire permits and licenses. Private firms rarely have all the permits and need, regardless, to work with LDI's. Indeed, even the opening up policy and the new regulation, introduced by the WTO, did not alter this fact. Thirdly, clients are still very conservative when it comes to design. Top business and government circles in China are part of similar networks – if they are not directly redirected by the government, clients are at least very responsive to offices with strong government connections, which the LDI's of course possess.

Notwithstanding, LDI's are often overstaffed and work rather inefficient because their management system is too conservative and their teams are not set up well. They have problems to react fast to changing conditions and abide by old design concepts and ideas. And their directors/managers have become increasingly aware of this and thus started a process of transformation and privatization. Although this has given rise to ambiguity and lack of transparency towards the outside world, it makes LDI's responsible for their competitive advantage and powerful position. Unfortunately, this has not yet given rise to a wave of experiments with new design concepts. Over time, some LDI's might become increasingly commercial and capacity-efficient while remaining highly conservative in terms of their design process and building.

03. EDUCATION

Historically, architecture education was considered a technical training. The public did not recognize the difference between architect and engineer. During the Cultural Revolution, architectural education merged into engineering schools due to the general understanding of the government and the public that architectural design is not necessary and therefore can be executed by structural engineers. Therefore, most of today's architectural education takes place in technically orientated universities. Only from the end of the 20th century on a few art schools started offering architectural programs as part of their interior design department. The Central Academy of fine Arts (CAFA) in Beijing started its architectural school officially in 2002.

Chinese architectural education, compared to the West, has a very short history. It was in 1952 that China recognized the higher education system. At the time 8 formal schools provided graduates for the whole country. In 1986, 46 universities/colleges offered architectural studies, 80 in 2001 and 120 in 2004. Fewer than 30 schools are accredited by the Ministry of Education to award Bachelor degrees. The rest does not even bother to apply for a certificate, since the enrolment of students is assured. This because the market demands currently for "architects", draftsmen and design assistants is high.

There are 3 different types of schools offering an accredited educational program:

1. Architecture school/department in a comprehensive university,
2. Department in a technical university (professional training in specific discipline/field),
3. School in art institute/academy.

The schools that have building/technological-related departments usually run a LDI from within, e.g. the aforementioned Design Institute of Tongji University which ranks as one of the top-3 design practices in Shanghai. However, opposed to an engineering focused education, there is a growing interest to see architectural studies as part of cultural studies. 2001, the ME gave universities more autonomy. This allowed art schools to open architecture departments. The first one was CAFA (Beijing) in 2002; in the last years also the Hangzhou's Art Academy and the Sichuan Fine Arts Institute set up a bachelors/master's program in architecture. About a dozen other art schools in the country have expressed interest in following suit.

The biggest challenge for these newly established schools is finding skilled staff. The market does not call for quality, but even accredited architecture schools and/or departments offer no guarantee for quality teaching. Government support is based on the heads of the enrolled students, and not on the quality. Quantity precedes quality. For example, letting an unqualified student fail will make the school lose one position in the following year to apply for a governmental supporting fee. The universities therefore prefer not to let anybody fail. Or to put it in another way: every student who passes the national-wide test for entering university/college in China is safe in university.

There exists a huge gap between the demand for architects and the lack of a well set up educational system. In order to adjust as fast as possible to these new market conditions, architecture education focused from the 80s onwards on training students to become skilful, efficient and pragmatic architects.

04. REAL ESTATE DEVELOPMENT

In 1997, the central government privatized the housing market, opening it up for (private) real estate investment. From a socialist point of view, the developer provides a product as part of a production chain, just like any other product and service provided for the masses. From 1997 on, the government passed the responsibility to provide the majority of housing to private developers. As any other private company, developers want to make profit, which implies that general public interests are hardly a priority. Actually, low-income or rent-controlled housing should remain the government's responsibility, but in the process of privatization, the government simply did not take this into full consideration. In the past 10 years highly aggressive real estate development has generated many problems, for example in terms of gentrification, real-estate speculation and bad construction standards.

Concurrently, real-estate developers introduced new trends, new design concepts and new technologies. In order to generate more profit, they also pushed, architects and themselves, to plan and build residential and office buildings of much higher quality. In fact, developers have been the main motivation to drive "self-obsessed" architects to provide a better design. Real estate developers - like **SOHO China** (Beijing), **CapitaLand** (Singapore), **Vanke** (Shenzhen) and **Shui On Land** (Shanghai) - are the prominent actors on the Chinese markets and oftentimes work together with well-know foreign architects, in particular Rem Koolhaas/OMA (NL), Steven Holl (US), Riken Yamamoto (JP), Ben Wood (US) and Kengu Kuma (JP). While SOHO China holds a dominant position in the Beijing real-estate market, the other three prominent developers are currently massively developing in China's second and third tier cities.

In the same manner, with similar thoughts, **Zendai Real Estate Group** has commissioned Japanese architect Arata Isozaki to build its new home, the Himalayas Center, in Pudong, Shanghai. The investor obtained a good site from the government, provided the developed included cultural facilities in the development. A museum supported with commercial functions (like hotels, shopping and offices) or vice versa. The concept for the Himalayas Center was unveiled at the China International Travel in March 2008.

The Chinese housing market boom made these, and similar developers, very wealthy and powerful. Some expanded businesses thanks to their high-level political contacts, which in fact remain of key importance to do serious business in contemporary China. Some powerful real estate groups have expanded their interest in the fields of contemporary art, popular culture and media – into the so-called culture and creative industries. They use these industries to "brand" their buildings and to generate even more profit.

The flagging property sector is not only the outcome of a bubble economy in real estate investment and development from the past few years, but is greatly influenced by the current global downturn. China's decision-makers have introduced a raft of incentives with the aim to deal swiftly with this.

The most important new policy for real estate industry was the introduction of real estate investment trusts (REITs) by the end of 2008. Via REITs, individual investors can participate in the commercial property market - previously only available to larger funds and high-net-worth individuals. It would be expected to boost sluggish real estate investment, which was down about 20% year-on-year in 2008.

05. MEDIA, AWARDS & EXHIBITIONS

The architecture, construction and planning media are mainly based in Beijing and Shanghai. The most representative media fall into two categories: one, is subordinate to the departments of national construction and professional management, such as **Architectural Journal**, and two, is run by colleges, such as Tsinghua University's **World Architecture** and Tongji University's **Time + Architecture** magazines. Compared with World Architecture, which mainly introduces Western architects, Time + Architecture brings in the latest and newest construction projects and concepts. Specialized independent architecture and urbanism media exist only since a number of years and still are dealing with finding ways to be self sufficient. As there is not a big reader's audience for architecture and urbanism, there are only a few "independent" magazines that survive. One such example, operating from Hong Kong, is **Perspective Magazine**, a bi-lingual English-Chinese architecture magazine with international focus and Asian readership.

At the forefront of these more independent publications is **Urban China** - that was founded in Guangzhou and has branches in Shanghai (where its Editor-in-General directs a design studio at Tongji Urban Planning & Design Institute) and office Beijing. Urban China is an innovative magazine. With its montage-like angle, it re-arranges and analyses the form, texture and life style of Chinese cities in the macro to micro level. Additionally, and thanks to its Editor-in-Chief Jiang Jun, Urban China is quite active in international communication, for example it participated in the "China Contemporary"-exhibition in The Netherlands, back in 2006. In 2009 "Urban China: Informal Cities" was on display in about the magazine in the New Museum (New York), the Museum of Contemporary Art (Chicago) and the Hammer Museum (Los Angeles). International architectural networks state that Urban China is unique in Chinese urban and architectural media. Therefore the magazine is heavily solicited internationally because of their great potential for collaboration.

There are some very popular architecture websites that serve as discussion forums. The most prominent one is **Architecture BBS** (www.abbs.com.cn). It also features job postings; and the forum is a private initiative. In simplified Chinese, it is mainly used as a hub for the emerging Chinese architectural community. *It holds over 1,630,000 users, most of whom are architects, architecture students, researchers and real estate development employees.* The **Urban Planning Online** website is set up by the government and has a pretty good following. **FAR 2000** aggregates and produces architectural news and is powered by the conglomerate (rendering) company Crystal CG.

As the Chinese architectural world is producing "stars" of its own, more and more mainstream media – fashion and **life style magazines** – feature articles on architecture and interior design. These articles make architecture more visible for a broad audience but hardly can be considered as providing in-depth analysis. Although many express the need for a more critical architectural climate, it is widely acknowledged that the media is not fulfilling a more critical role. As a result, many architects simply ignore Mainland architecture magazines.

In recent years, foreign architectural magazines like **ABITARE, AREA, DOMUS** and **Architectural Record** entered the Chinese market. Their target group are developers, architects, designers and other design-related professionals. Most of their coverage deals with the so-called Chinese avant-garde architecture and its network of critics, curators and artists. In these foreign linked media, roughly, half of its content is provided by its original edition - in Italy, US - the other part, by new writings commissioned to Chinese authors and architects - mostly only published in Chinese. Oftentimes they are crucial media partners in architectural events, symposia, and biennales and/or organize debates and competitions. DOMUS China recently launched a book about 78 Chinese designers and architects.

BusinessWeek and Architectural Record have honoured building and planning projects that are reshaping modern China. One example is the second bi-annual **Good Design Is Good Business** China Awards that was held at the Shanghai Urban Planning Exhibition Center, in May 2008. A jury of editors awarded 13 projects, including the **Best Client Award** won by real-estate developer China Vanke Co., Ltd.

In March 2009, MAD - *an architectural design office*, established the **MAD Travelling Fellowship** to provide the opportunity for young architecture students in China to research aspects of architecture that might require international travel. By the end of the year, the fellowship will grant 5 students from the architecture schools in Mainland China. In May, the City of Ordos in Inner Mongolia launched the **OrdosPrize**, *the first architecture prize to emerge from Asia and China's first international prize for any achievement*. It's also the first prize to recognize a young architect at a pivotal point in his/her career. Rem Koolhaas heads the jury.
The **Chinese Architecture Award** is an award issued by the aforementioned World Architecture magazine. The award was established in 2002 and held every two years. It encourages and introduces built architectural works that possess architecture criticality and/or innovative value. Winners of the 2008-edition were URBANUS - Architecture & Design, Zhang Lei and, Approach Architecture. 2008 saw the start of the **China Architecture Media Awards** (CAMA)– an award for architecture works that are related to "Civil Architecture"; the selection committee, some juries, and winners are part of a new generation that is represented mainly by smaller private firms and academia-related practices.

The first **Architecture Biennale Beijing** (ABB) took place in 2004 and was jointly organised by the Ministry of Culture and (former) Ministry of Construction, together with developers support. While the educational sector sponsored architecture schools to present their works, the private architectural design firms had to pay a fee to exhibit; leading criticism to be voiced over the poor curatorial framework - as bigger firms and LDI's dominated the show. In 2006 and 2008 the 2nd and 3rd ABBeijing took place. In 2005, the 1rst **Shenzhen Architecture Biennale** was organized. The show was sponsored by the Municipal government, and coordinated by the city's Urban Planning Bureau, Culture Bureau, University, Newspaper Corporation, Radio, Film & TV Group. This, followed by the 2nd edition in 2007, when the biennale set-up collaboration with Hong Kong and was accordingly renamed as the **Shenzhen/Hong Kong Architecture Biennale**. The curator was

Chinese architect Ma Qingyun (MADA s.p.a.m.); Ou Ning is the curator for the 2009 edition. Scheduled to open in December - the 3rd edition **"City Mobilization"** is now a broader **Shenzhen & Hong Kong Bi-City Biennale of Urbanism\Architecture.**

One recent example of international exposure of foreign architects operating in China would be the **Out From Unde**r, an Australian Architecture and Design Exhibition that opened at **South China University of Technology** (SCUT), in Guangzhou. Following the summer opening, Australian architects and local professionals participated in the Australian Architecture and Design Seminar, hosted by SCUT. Seminar participants from Australian practices included PTW (designers of the **WaterCube** National Aquatics Center Beijing, together with CCDI + ARUP), Woods Bagot, Denton Corker Marshall, Map Architecture & Planning Ltd., Advance, Cundall Hong Kong, IAPA and several other Australian Institute of Architects members. Local participants included a whole list of representatives of Local Design Institute's from the PRD.

Since 2007, the **Pecha Kucha** night's lecture format has been able to draw large audiences and interesting line-ups of artists, architects and creatives. A global concept that takes shape as a local public event, Pecha Kucha is organised on (irregular basis) in Beijing and Shanghai. These have been flexible venues where foreign and Chinese creatives present their work (20 images x 20 seconds), meet peers, mingle and can network.

In Beijing, the **Today Art Museum** organized an exhibition called **Mapping Games**. At display in June 2008, the exhibit combined visual art + architecture projects that reflected on rapid changes influencing the dynamics of Beijing. From the Netherlands, Winy Maas / MVRDV participated with SPACEFIGHTERS lounge / THE EVOLUTIONARY CITY (GAMES).
As well in the capital, the **National Art Museum of China** (NAMOC) has launched, in May 2009, a first exhibition incorporating architecture within the museum. Entitled **Crossing: Dialogues for Emergency Architecture** it presented 16 proposals of Chinese and foreign architects aiming *to raise awareness over the prevention and relief of natural disasters and epidemics*. NAMOC and CAFA, curators Zhou Shu and Pan Qing organized this exhibition jointly.
Also opening last May, Beijing's **CAFA museum** (designed by Arata Isozaki) featured a collective exhibition of Dutch architecture. It celebrated the Chinese edition of the book **A Hundred Years of Dutch Architecture, 1901-2000** [Umberto S. Barbieri; Leen van Duin (ed.)] *by presenting a calendar, models and posters of the highlights of the Dutch 20th century*.

06. FOREIGN ARCHITECTS IN CHINA

CONTEXT, COLLABORATION, CULTURE & CONFUSION

Foreign architects have played a very visible role in China's recent architectural development; Their visibility is due to involvements in to the construction of landmarks for the 2008 Beijing Olympic Games and the 2010 Shanghai World Expo. They brought a new architectural language by introducing bold examples of modern architecture, i.e. the CCTV-Headquarters (Rem Koolhaas/OMA), the National Olympic Stadium (Herzog & de Meuron), Beijing's Opera (Paul Andreu). Beyond this *showcase*-architecture, there is a growing market for foreign architects to operate, as they are asked for their design expertise - but seldom have the opportunities to be fully responsible for the outcome of their design proposals. Oftentimes the notion of architecture as a cultural product is linked to the presence of foreign architects in China.

A couple of changes in the regulations have happened regarding foreign architects operating in China. In 2002 new laws have been implemented making it easier for architects to work. As a WTO commitment, foreign architects have been able to operate with local partners since 2002, but only by the end of 2006 were allowed to have their own wholly foreign-funded architectural design institutes. Leaving foreign architects wishing to operate in China with two main paths: A) collaborate with a Chinese architecture institute, or B) set up an architecture Foreign Invested Enterprise (Architecture FIE) in the form of (1) equity joint venture, (2) cooperative joint venture, (3) wholly foreign-owned enterprise (WFO) or (4) part equity acquisition of an existing Chinese architecture institute.

FIEs have been active for around 10 years and their scope of activities includes project planning and project management, often combined with architectural and engineering services. Highly specialised European construction enterprises (e.g. in infrastructure facilities) are involved in the export of building materials/elements/modules, knowledge intensive technology and advanced equipment to China.

However, it proves difficult to get the approval from the local authorities and obtain the relevant qualifications. Therefore, a big overseas construction company with a rep office in China is not entitled to conduct construction. The most efficient way for a foreign constructor to enter the Chinese market is to set up joint venture with domestic Chinese construction company or purchase one. Even so, wholly foreign invested construction companies are only entitled to certain business areas where (1) the projects are generated from overseas or (2) a foreign construction technology is needed. Joint ventures can contract any local project according to their qualifications. Therefore, the market for foreign investors (e.g. Dutch constructors) in China is still very limited.

According to the Ministry of Construction (since 2007 Ministry of Housing and Urban-Rural Construction - MHURC), in 2006, from the world's top 200 architecture institutes, 140-plus already had a foothold in China, and had about 30% of the market by turnover.

Design services include companies engaging in the following types of activities: ■ Design ■ Project zoning and landscape design, ■ Preliminary design ■ Instruction or advise to Local Design Institutes ■ Acting as a general design consultant.

There were 121 architectural design firms taking part in the Beijing 2008 Olympic venue construction bidding. 61% of these had foreign background. One source stated "*the foreign architects, who just provide conceptual ideas, get a sudden huge profit, about 90% of the designing fee, while the Chinese partners, doing most of the work, obtain just the remaining 10%*". Taking the National Grand Theatre as an example, the French architect Paul Andreu earned about 270 million RMB or 10% of the combined investment for the huge project, while the local partner got 18 million.

Surveyed general construction companies have stated that unless a licence is attained, there are few market opportunities. Besides, market expansion is expected as part of an increasing demand for interior design services. Also sustainable and eco-friendly projects are expected to benefit from China's interest and investments in these fields on a nation-wide scale.

Western architects changed the ability of the state design schools to monopolize the Chinese market, while bringing in some innovative constructions and changes in design and construction values. Most prominently these foreign architects' head offices are located in cities like Beijing, Shanghai, Shenzhen and Guangzhou.

Foreign architects have so far played two roles: one, their projects help bring Chinese cities on an international level – as branding *foreign* design as distinct/creative are key concepts in China (and LDI's are less capable of this); two, showing a gap between national/international aspirations, local benefits and international perspectives. Inasmuch as they put the notion of local contemporary architecture to the test, and have occasionally raised controversy on Chinese design values.

For foreign practices it is rather difficult to control (and follow-up) if the construction is proceeding accordingly to the original design intent. Resulting from the separate responsibilities, that foreign and domestic architects have, regarding design phase (SD) and construction phase - including construction documents. Thus, in-depth communication with the local partner becomes an essential part of the process. Some believe that the lack of responsibility for the construction documents might be an advantage for foreign architects; they should only concentrate on design and conceptual work. Nevertheless as it might prove to be frustrating not to direct the final result, insofar, mistakes made during the construction will not be the responsibility of the foreign architect.

Cities such as Beijing, Shanghai and Guangzhou have already gone through rapid phases of urban renewal and construction. Now second-tier and third-tier cities are following suit. There might be two sorts of problems facing foreign architects: (1) officials can be endowed with too much power and show favour to some well-connected designers; (2) officials (who are keen to show-off) may ignore professional advice and take public construction projects as their own field of interest, making judgments based on their own opinion.

07. PROFIT VS AVANT-GARDE

After the Cultural Revolution China had a lot of catching up to do in housing and infrastructural development. The architecture schools were pressured to deliver architects that could work in the utmost efficient manner. Today the demand for architectural design is so high that there is hardly any time left for research and reflection. Even more artistic and/or conceptual architects are preoccupied with building; theory evolves through practice, hardly the other way round. Theory not only needs time to develop, but also platforms or institutes, both within and outside the educational system, to accommodate discussion and research. Just as the city in itself is under construction, Chinese research commodities are practically non-existing, and even research inside the universities is scattered and depends very much on the initiative of a couple of pioneering individuals. This makes theory as a whole very much work-in-progress, and even when a lot of thinking is occurring; it is hard to track it down.

Briefly, urban construction in China has the following features:

- Urban construction is still based on the administrative system;
- Besides major big cities, 2nd and 3rd tier-cities are developing; the bulk of construction in the coming decades will happen in China's lesser known cities;
- Construction has direct relation to the ambition and reputation of local politicians & architects.

These three features determine the way Chinese cities are developing, as competition between different cities has become a center of attention. This is the result of the need for architectural to stand out (cities trying to distinguish themselves from others), branding and the attraction of real-estate investment. These cities also want to secure their position within the overall political power distribution, leading in some extent, to extreme corruption in the construction industry, and in many to its consequent punishments.

In China, one can discern two different architectural systems: the mainstream Chinese system of LDI's (largest and most productive); the other features Western architects and Chinese architects (who often have returned from overseas and might possess innovative ideas). Architects working in LDI's have a more stable payment than the private-owned architectural design studios. In terms of media exposure and quality of design - Western - observers have paid a disproportionate amount of attention to avant-guard architects.

08. ARCHITECTURE & COPYRIGHT

Source: Dr Christian Gloyer/ ISPSW (www.ra-steeger.de)

The Chinese Copyright Law (1991) and its Implementing Rules (2002) form the legal framework of copyright protection in China - member state of the Berne Convention. (As in Germany) These regulations are applicable only to buildings that have a certain degree of creative distinction, an aesthetic importance. Construction designs and models also fall under the protection of Chinese copyright rules. However, these rules do not follow the "Creator Principle" (copyright owner is the person who has actually created the work) in a consistent manner: as most architects exert their profession in planning bureaus (design institutes), it is the bureau that is responsible and liable for its architects' works.

Although Chinese copyright rules gives architects various protective rights, such appear rather theoretical in face of the overwhelming economic power of the huge construction companies. Until now, architects in China are relatively powerless with regard to alterations, of their works. Copyright protection starts with the creation of an artistic work, and China introduced a system of voluntary registration of copyrights. Regarding the Right of reproduction, a reproduction of an architectural work can take place in three forms: 1) copying of construction designs; 2) redesigning of an already existing building design and the subsequent construction of a building; 3) the replication of a building at a different site. Number 1) and 3) are infringement of an architect's if the replication of a building is based on illicit use of somebody else's building design. Proven to be difficult to judge what are the cases of theft of a third party's artistic creation and a creation, which might appear to be inspired (consciously or not) by somebody else's work.

Foreign companies and architects have complained about Chinese competitors violating their intellectual property rights: one typical example in the construction industry is the copying of a competitor's designs in an architectural competition, having copycat winning projects (mostly Chinese) and original foreigner idea losing the competition, other is the construction of a building in a very similar stile in a different location, city or province, without the author's consent. The notion of a building as an object, which enjoys the protection of copyright laws, has not found unanimous recognition in Chinese society yet.

- Reluctance of Chinese courts to grant substantial damages to copyright infringement claimants.
- Long way ahead for architects and engineers until they have adequate legal protection of their IP.
- Prevention is important, concluded in early stage, regarding architect's copyright, between architects and, e.g., developers.
- Foreign architects should verify the seriousness of a competition and the trustworthiness of its client before drafts and designs are submitted.

09. POLICIES & FUNDING

EXHISTING FUNDS

Funding is mainly inexistent, or of very difficult access. When operating in the cultural field, architects, mostly in SMEs, collect resources (domestically) from real-estate developers or get invited by museums or organizations (also internationally) to exhibit/discuss/promote their designs. An emergent form of sponsoring is happening via 'invited competitions' (organized by architecture-media, non-profit's, local governments), allowing some to operate outside the market demands.

CURRENT CHINESE POLICIES

China is still experiencing a heavy transition into a market-oriented economy, with the state wielding significant power through state-controlled ownership and policy interventions. Beijing, in particular, has a high percentage of large business controlled by the state in the architecture/construction sector.

There are many actors and Ministries involved in the architecture sector. In the development of the cultural industries few attention and opportunities have been given so far to innovative architectural designs. Architecture has closer ties with economical development than with cultural development, but at the same time the Ministry of Culture is under pressure to increase the economic impact of the creative industries. A more joined-up approach is clearly required although it may well have to be driven (or compensated for) by the construction industry itself. The Ministry of Science & Technology and ambitious local governments may soon become very strong in influencing on some of China's key creative industries as policy key actors.

A large part of the building development is shaped by local real estate agencies and LDI's. Within the framework of the Five Year Plans, local governments have the capacity to effect change by allocating valuable land to emerging enterprises, thus attracting investors. Stipulating that "*the central planning agency will no longer have final approval on major construction projects*", the MHURC propels a decision-making process that will become more decentralised. Power is being transferred so to award investments contracts and licenses to provincial governments/city councils.

Due to a proliferation of cultural clusters - architectural commissions in this field are part of the cultural agenda. In the book 'Created in China' this evolution is described as follows:

> *While 2006 may be officially recognized as the year in which cultural creative industries received the green light from the national government, the momentum has been building in China's cities.*
> *(…)*

Disused manufacturing factories had already transformed into so-called creative clusters or creative precincts. This phenomenon is now accelerating: spaces like Beijing's 798 Factory, Hangzhou's Loft 49, Shanghai's Tianzifang, and Chongqing's Tank Loft provide opportunities for alternative modes of production not permitted under previous political regimes.

Shanghai proclaimed 36 such clusters by the end of 2005; by the end of 2006, Beijing had designated 18 key projects with another 12 scheduled for commencement by 2010; Chongqing has plans for 50 by the end of 2010.

EXISTING FINANCIAL SUPPORTS

In China public grants application system is very new, going back to 2006. Municipalities such as Beijing and Shanghai have recently established '**Creative Industries Promotion Centres**' which task is to help structures applying to specific project grants and evaluate them. The funds allocated to creative industry' projects come from the local financial bureau's budget. Projects are supervised by a governmental structure - Creative Industry Leadership Group - that selects, administrates financing accordingly to banking, taxing, copyright laws application. In Beijing, architecture is not included as part of the cultural industry' focus, but regulated as part of the construction industry.

In June 2009 the **Hong Kong government announced that budding talent in the creative industry would receive subsidies** under a HK$300 million. The funding will come in the form of placements offered by the creative industry, subsidized by the government. And it will be directed outside the film and design industries that have benefited from a government fund announced earlier. Wong Kam-sing, vice president of the Hong Kong Institute of Architects, said he hoped the fund would help his group to hold local and overseas architectural exhibitions and forums.

10. CASE STUDY: BEIJING

The international community watches Beijing's strive for infrastructural modernization with a mixture of exotism, pragmatism and criticism. Beijing, China's second largest city (after Shanghai) with more than 17 million people in its area of jurisdiction is divided into 16 urban and suburban districts and two rural counties, whereas the city's urban area has about 13 million residents. Beijing is recognized as the political, educational, and cultural center of the People's Republic of China. The city hosted the 2008 Olympic Games.

Three styles of architecture predominate in urban Beijing. First, the traditional architecture of imperial China, perhaps best exemplified by the massive Tian'anmen (Gate of Heavenly Peace, which remains the People's Republic of China's trademark edifice), the Forbidden City, the Imperial Ancestral Temple and the Temple of Heaven. Next there is what is sometimes referred to as the "Sino-Sov" style, built between the 1950s and the 1970s, with structures tending to be boxy, bland, and poorly made. Finally, there are much more modern architectural forms — most noticeably in the area of the Beijing CBD, Beijing Financial Street and Sanlitun area.

LOCAL DESIGN INSTITUTES

BIAD, the **Beijing Institute for Architecture and Design**, is a fully state-owned local design institute. BIAD's businesses include city planning, investment planning, large-scale public architectural design, civil architectural design, interior decoration design, landscape design, engineering design of intelligent system for buildings, approximate estimate and budget making of project, project supervision, and project contracting. Hao Dong, trained as an architect in Beijing and at Pratt Institute, New York, has been working in BIAD's marketing department in charge of contact between the institute and foreign offices. He is currently heading CrossBoundaries Architects and was responsible, together with his partner Binke Lernhardt, for the architecture chapter of the Beijing 2007 Mapping Report.

Cui Kai and Li Xinggang are two well known architects that have set up their own architecture studio's within the framework of CADREG, the **China Architectural Design and Research Group**, partnering for example with Herzog and De Meuron for the Olympic Stadium. Both Cui Kai and Li Xinggang have built up a name for themselves as architects, working from within the LDI, but having their own agenda. The LDI gives them the formal framework, government contacts and clients, while they provide the LDI with a more "updated", "contemporary" image, being able to also attract a new client base. They are very open for international interaction, and have participated in international architecture studio's that took place in Beijing. Li Xinggang participated of the Chinese pavilion at the 2008 Venice Architecture Biennale.

COMMERCIAL OFFICES

Werkhart International entered the Chinese market in 2000, and is a professional design group; currently employing over 500 highly qualified professional staff in China. Holding the National Design License Class A, Werkhart International ranks as a Top 10 non-governmental architectural design company in China.

MoChen Architects & Engineers was established in 1995, was one of the earliest licensed, privately owned design firms in Beijing. Among 120 employees there are roughly 80 architects and the rest structural and MEP engineers, a branch office in Shanghai was set up in 2003. MoChen has internationally cooperation experience including with KuiperCompagnons. Lai Jun, one of the main architects of MoChen, represented the office at the Sao Paolo Biennale, but is, in the first place, a pragmatic and very well organized practicing architect. MoChen's president Emie Hui Wang is also selected Expert Member to several important government bodies of Beijing, including the Advisory Group of Beijing Municipal Government, Expert Panel of Beijing Municipal Planning Commission, and the Committee of Urban Sculpture & Environmental Art, Urban Science Research Association of Beijing.

Hu Xiaoming, **China Construction and Design International** (CCDI) Beijing's office manager, was involved in the Olympic swimming pool project in collaboration with PTW, and also partnered with Steven Holl. CCDI was ranked as the number one private architecture firm in China in 2004. One year later, it became the first firm from China to receive an award from the United Nations Human Settlements Programme (UN-HABITAT).

LEADING "EXPERIMENTAL" OFFICES

More and more international architecture centres, biennales and universities are setting up projects on new, experimental Chinese architecture. Zhang Yong He, the founder of **Feichang Jianzhu**, is the acting dean of the department of architecture at MIT in Boston; **MAD** office, as well **Studio Peizhu,** are building in Canada and the US. Pioneering architects from **URBANUS Architecture & Design** have offices in Beijing and Shenzhen and are lecturing and exhibiting *from Rotterdam to New York*. In June 2009 they were announced the winners of the "Shenzhen-Crystal Island competition" in collaboration with OMA. **StandardArchitecture**, **Limited Design**, **DnA** and **Approach Architecture** are also part of a generation of new architects that is easily referred to as avant-garde and are "branded" by their conceptual design approaches.

ART & ARCHITECTURE IN BEIJING

There is a growing interest of galleries in Beijing for innovative architecture and its "star" architects. Young architects appear as artists in shows, are involved in exhibition design: in the summer of 2006, Beijing Tokyo Art Projects gallery hosted the **MAD in construction** exhibition. As a prelude to the MOMA New York exhibit, OMA launched the **CCTV/TVCC** show in the Courtyard Gallery. The **Dashanzi International Art Festival** devoted in 2006 a whole part of its program on architecture with the **Soldiers at the Gates** project (supported by the Dutch Embassy in Beijing, in

co-operation of NAi, KCAP and Dynamic City Foundation). The **SciArc - summer program on architecture** in 2006, in collaboration with the CAFA, took place in the Caochangdi Art Community. As well, some artists turn to architecture. **Ai Weiwei** is without any doubt the most famous example; he founded his own office, **FAKE design**. Ai Weiwei has been detrimental in providing a large group of young international architects with opportunities to build in China, like in the **Jinhua Architecture Park Project** (2007) and the Inner Mongolia **ORDOS100-project** (2008).

UNIVERSITIES

TSINGHUA UNIVERSITY

The school of Architecture was developed from the Department of Architecture, founded in 1946 by Professor Liang Sicheng. Today the school consists of 4 departments: the **Department of Architecture**, the **Department of Urban Planning and Design**, the **Institute of Building Science and Technology** (founded in 2001) and the **Department of Landscape Architecture** (founded in 2003). The School offers a program in Architecture for undergraduates, and has four programs for both Master and Doctoral degrees: Architectural Design and Theory, Urban Planning and Design, Architectural History and Theory, and Building Science. Three professional institutes are closely linked to the School: **Tsinghua Institute of Architectural Design and Research**, **Beijing-Tsinghua Institute of Urban Planning and Research**, **Beijing-Tsinghua Architectural Design and Consultants, Ltd.**, all qualified as Class A design practices in China.

The school is actively involved in international cooperation and exchange in the form of international lectures, staff and students' exchange, joint studios/research projects, and joint publications. The Tsinghua School of Architecture maintains close relationships with a dozen of renowned universities from all over the world, including Harvard, Massachusetts Institute of Technology, U Penn, UC Berkeley, Cambridge University, Sheffield University, Technical University Munich, TUBerlin, Dortmund University, University of Rome, Milan Polytechnique, La Villette School of Architecture Paris, Moscow Univ., ETH Zurich, TUDelft, Denmark University of Technology, University of Tokyo, University of Melbourne, University of New Western Wales, University of Hong Kong, HK-Chinese University and some universities from Taiwan as well.

BEIJING UNIVERSITY GRADUATE CENTER OF ARCHITECTURE

Established in 2000 by Zhang Yong He, the leading architect of Feichang Jianzhu, the **Peking University Graduate Center of Architecture** is one of the newest architectural programs. In the first few years, a three-year master's program was developed, which is clearly avoiding the creation of building proposals for fictitious sites and programs. The graduate program aims to improve students' ability to identify and comprehend architectural issues on a more fundamental level. This Center of Architecture, however, might be more dynamic, thanks to the creativity and vision of its professors - "hip" architects - that have and are contributing to its set-up, but its actual impact on overall architecture education remains limited.

CENTRAL ACADEMY OF FINE ARTS, SCHOOL OF ARCHITECTURE

CAFA is one of the top art schools in China. By establishing its own architecture school, it made a significant statement by providing a different approach to architecture education as set up in the other, more conventional technical-oriented institutes and schools in China. CAFA started its first environment design major in 1993 and established the architecture school in 2003. Its architecture school was co-founded together with aforementioned BIAD - Beijing Institute of Architectural Design, one of the leading local design institutes, which is also sending its practicing architects and engineers for teaching. The school has full-time faculty staff, guest lecturers, around 300 undergraduate students and 40 graduates and PhD candidates.

ARCHITECTURAL ASSOCIATIONS

There are a couple of organizations and centres (of which we could suspect) that act as a platform, communicator and/or mediator for the Chinese architectural scene in the city. However, both the **Architectural Society of China** and the **Beijing Urban Planning Exhibition Center** are official structures linked to governmental power and thus acting as spokesperson of the government. They have a very formal, representative function, displaying the governments and its design/planning institutes successes and viewpoints.

CRITICS & CULTURE

The urban condition is being discussed from a wide range of angles and disciplines, mostly by sociologues and social scientists. As **Li Juchuan**, a pioneering critic, argued in the 2007 mapping-report, architects rarely engage in these debates. **Jiang Jun**, editor-in-chief of Urban China, is an exception. Domus China and Abitare is composed out of a new generation of young critics and architects that needs some time to mature. **Shi Jian** is another journalist/critic involved in Domus. **Wang Jun**, author of “Beijing Record: The Disappearance of an Ancient Capital” is Xinhua’s associate Culture editor, and often reports on architecture. **Wang Lu**, the editor of World Architecture, professor, is linked to Tsinghua. **Wu Hua** is an architect that has curated projects for UNESCO, the second Architecture Biennale and the DIAF festival.

11. CASE STUDY: SHANGHAI

With a population of 18 million and growing fast, Shanghai is now China's biggest and most densely populated city. Since 1992, when Deng Xiaoping declared that Shanghai would be *the head of the dragon* pulling China into the future, the Chinese have poured tens of billions of dollars into rebuilding the city after a half-century of neglect. And the city has seen an unprecedented building boom, with its housing stock more than doubling in the past 15 years.

The current masterplan covering the period 1999-2020 is based on a multi-centred urban structure that will lead to wholesale re-urbanisation of the city. After decades of neglect, the city's Municipal Government is addressing issues of public transport and suburban development. At the same time, the Huangpu River has become a focal point - with factories, shipyards and old warehouses being gradually replaced by public open spaces and other activities. The transformation of the waterfront is the key driver of the choice of location of the vast World EXPO 2010 site, closer to the city centre along the riverbanks.

RENOVATION

The former banks along the Bund on the Huangpu River have been transformed into luxury boutiques for the likes of Armani and Ermenegildo Zegna, trendy restaurants such as Jean-Georges, and exclusive nightclubs with breath taking views of Pudong's skyline across the river. Italian companies such as KokaiStudios, which renovated Bund 18, emphasize the city's former cosmopolitan character. Associate Professor Zuo Yan says that the Bund has set a high example for developers of what is possible with old buildings and interiors. Now developers want to have similar quality and argue that there is much of a need of know-how exchange between China and the West, when it comes to revitalization projects, pointing out that Italians are for instance very good with historical buildings.

XINTIANDI

Another case study for preservation is the rebuilt neighbourhood Xintiandi, a collage of cobblestone streets, narrow alleyways, and tiled roofs. Xintiandi district was the first part of the old city revitalized by developers. Some 1,600 families living in the neighbourhood were relocated to make way for this upscale pedestrian-friendly project designed by American Benjamin Wood and Carlos Zapata. Xintiandi, which translates as "New Heaven and Earth," has become one of Shanghai's top tourist destinations. Locals are drawn to it, as much as foreign tourists, to the bistros, bars, and boutiques that lend it a Western cachet.

SUBURBAN DEVELOPMENT

A project called **One City, Nine Towns** is set-up to accommodate as many as 1 million people by 2020. Architects and urban planners from Italy, Canada, Germany, Sweden, and Spain were invited to submit plans for communities based on national themes. The Scandinavian Town is for 30,000 new residents and was designed by a team of architects at Sweco, with steep roofs, a traditional town square, and a park that sits on a lake shaped like the Baltic Sea. Pujiang town, by a group of Italian architects including Milan-based Gregotti Associatti, features villas and schools but also claims that it will house nearly 50,000 people displaced from the site of Shanghai's 2010 world exposition.

QINGPU

Twenty-five miles northwest of skyscraper-congested downtown, Shanghai's suburban district of Qingpu is like the often-ignored older cousin of the metropolis's more glamorous and wealthier districts. What makes the activities in Qingpu remarkable is that the district does not have any special funds for attracting architects to do public works, but rather managed to attract a number of international architects through cultivating relationships and by giving architects free artistic range. Foreign architects are often eager to build in China and can provide alternative approaches to design and planning. Qingpu has managed to attract a number of architects to build schools, government buildings, a church, and other public places. These include French architect Jacques Ferrier, Spanish architect Sancho-Madridejos, and Kunyan Deng from Taiwan. One architect who has taken the lead in developing Qingpu is Qingyun Ma, who heads his own firm in Shanghai titled MADA s.p.a.m. Ma built several projects in Qingpu, including Qiao Zi Wan, or *Bending Bridge Bay*, which is located on an oval-shaped piece of land surrounded by canals. Currently a run-down abandoned residential area; the site is being cleared to make way for a commercial district with a pedestrian thoroughfare. Another project of his is the innovative Thumb Island, a community center that floats on a lake. American architect Benjamin Wood, of Wood + Zapata, was attracted to Qingpu because he was given *carte blanche* by the Australian developer SPG to create his vision of a residential community—without a gate.

CREATIVE INDUSTRIES

Shanghai, as a well-established industrial city, has many abandoned factory-premises and warehouses (with an estimated total floor area of 40 million m^2 that have been left idle for a long time). There has been a growing trend over recent years to convert and repackage these spaces as creative industry compounds. Old buildings, with their unique architecture, make a perfect match with cultural/creative practices and have attracted a growing number of domestic and foreign tenants. Most of these compounds are centrally located, with about 70% of them situated within the inner ring - close to metro transit lines. The concentration of business operations, cultural enterprises, media, creative production companies, advertising agencies – tend to attract chic restaurants and entertainment facilities within its limits, therefore producing a "clustering" effect.

BUSINESS

There is already evidence that some of the city's bolder construction projects are suffering as companies retrench due to the global economic crisis. Tim Jeanne, GM Shanghai from the Dutch engineering consultancy DHV, said: *In light of the global crisis, many companies will be thinking twice about whether paying a landmark premium is really worth it.* However, it seems the Chinese government has no plans to scale back the country's construction plans. Actually, the government also placed strong emphasis on maintaining and increasing the number of construction and infrastructure projects in its RMB 4 trillion stimulus package, announced at the end of 2008, among which the 2010 World Expo and the construction of the Hongqiao Transportation Hub will take place in Shanghai. The total production value of construction industry in Shanghai achieved RMB 54.3 billion in the first quarter of 2009, which is about 29.7% year-on-year increase.

The Chifeng Road close to Tongji University concentrates large-scale architectural design offices. More than 500 architectural enterprises located here have an annual output value of over 2 billion as well as an employment of around 10 thousand. The workshop for architectural design is one of the creative industry parks, which contains 51 enterprises, including Shanghai Oriental Institute of architectural Design.

According to the KOW in Shanghai there is already a fierce competition in the architecture design industry. Despite of the global slowdown, the industry has not yet been affected, coinciding with the current status in the construction industry. Intend to use foreign designers, rather than domestic ones, is done so that a better market effect can be achieved at a later stage.

EDUCATION

Tongji University is a solid partner for foreign architects wanting to work in Shanghai. Tongji University is a key university directly under the State Education Ministry. Tongji University is particularly famous for its Civil Engineering and Architecture programs. Its Civil Engineering and Architecture programs are ranked Top 1 in P.R. China. As one of the state leading centres for scientific research, the university has 5 state key laboratories and engineering research centres.

Among all its peer colleges in China, the College of Architecture and Urban Planning of Tongji University boasts the most complete range of programs. Currently there are eight Bachelor's programs, six Master's programs and four PhD programs in the College. Its architecture and urban planning post-doctoral mobile station is the first of its kind in China. The College has established extensive links of academic exchange and international cooperation with universities and research institutes worldwide. Tongji University professors usually have Grade A certificates, and have their own companies.

12. CASE STUDY: PEARL RIVER DELTA

In the past 15 years, the area of PRD used to be one of the two regions with the largest amount of construction and the most rapid economic growth. The GDP of Guangzhou and Shenzhen combined ranks top of Chinese major cities - only second to Beijing and Shanghai. The investment in fundamental construction oriented by the government is very huge which includes many public construction projects, such as cultural and gym facilities and public building projects.

CREATIVE INDUSTRIES

Here, the Creative Industries are a fashionable concept drawing the attention of government leaders in PRD. A number of cities, such as Guangzhou, Shenzhen, Foshan and Shunde, have launched Creative Industry Zones. In November 2008 Shenzhen was named a **UNESCO City of Design**, becoming the first Chinese city to win the honour. As such the city has become a member of the Creative Cities Network. For example, the OCT in Shenzhen where the first and second **Shenzhen Biennale of Urbanism\Architecture** took place is a refurbished industrial site. The latest case is Ronggui County in Shunde area where left a great number of old industrial buildings lasted for three kilo meters long along the river. The emphasis on creative industry both by the local government and the professional association is a noticeable signal for Dutch design and it is a right time for the Dutch design explores the market in PRD.

BUSINESS

Chinese design projects are not only determined by the professional experience but also influenced by *guangxi* with Chinese characteristics. Those two standards of value make it is more difficult for the design company seeking for further development. There are two types of companies in the complex context in China. One is the private design office like **Hanhua Architecture Design Company** in Guangzhou- the most successful private architecture design studio in PRD. The other one is a state-owned LDI, such as Architecture & Civil Engineering, **South China University of Technology in Guangzhou**.

In the architectural design market, Guangzhou is a city that is comparatively more similar to Hong Kong than other cities in Mainland China, whose value emphasizes the client rather than creativity or idealism. Guangzhou's architects easily make compromises with the clients. The clients' pragmatic attitude means they chase short-term effects and omit professional spirit and reputation. Because of these, we can explain why Guangzhou is dropping behind Beijing and Shanghai in working with Western architects and holding international competitions, although it is in the forefront in other respects.

Indulging in its old dream of a "Lingnan architectural style" the city focuses on local traditions (more than Beijing or Shanghai). Also, because of its pragmatic attitude the local government, architects

and commercial clients all attempt to foster a Hong Kong style, which in effect is the only standard.

In fact, for the last five years Guangzhou has been carrying out large-scale city renewal and industry distribution constructions. Last year, Guangzhou's GDP ranked third which was nearly the same as Beijing. As to urban construction, Guangzhou followed Beijing and Shanghai to hold a series big international biding events, and most of its important construction projects received very creative proposals through the introduction of Western architects and architectural offices.

EDUCATION

This attitude even impacts on the first rank local universities, such as the Architecture and Civil Engineering School and the **Design Institute of South China University of Technology**. They may be one of the most effective design schools in China, which can accomplish a number of projects each year, but they hardly win any award from architecture competitions and cooperation.

Guangzhou University has also a **School of Architecture and Urban Planning**. At Shenzhen University**,** the College of Architecture & Urban Planning was founded in August 2006. It consists of the Department of Architecture, the Department of Planning, the Laboratory of Urban & Architectural Environment, World Architecture Review Agency, Architectural Design Institute and Urban Planning & Design Institute.

TRENDS & OPPORTUNITIES

Although Guangzhou may have the most developed mass media and the best Art Museum, Guangdong Art Museum, which is famous for holding the last two Guangzhou Triennials, its disadvantages, is also clear. Guangzhou lacks professional media in architecture, planning and landscape design, and so on. Also, it has made few achievements in competitions and international cooperation with top universities.

On the other hand, it is trying to open the architectural market to the whole world. Since Zaha-Hadid won the project to design and build the Guangzhou Song and Dance Theatre in 2003, Guangzhou's 2005 architectural star can only be Rem Koolhaas who turned up at the "Guangzhou Triennial". Rem Koolhaas & Alain Fouraux designed the "Times Museum" art gallery for Guangzhou "Times Rose Garden", which is a successful case in which a pragmatic real estate developer and vanguard architect cooperated together.

All of the phenomena that indicate that Guangzhou is becoming a complete open market, and Western architects and offices usually can achieve well in the government led architecture competitions because the proposals they provide are able to bring new architectural symbols to the local city, which meet the governments' demands. As the trend develops more and more important projects invite famous Western architectural offices to participate. The current problem for Dutch architects and architectural offices is how to make Guangzhou construction departments know of

them so that they will be on the invitation list.

Based on the strategy outlined above, if Dutch architects or architectural groups want to enter the market of urban planning, architecture and landscape design in Guangzhou there are several ways available:

- Choose suitable universities and engage in educational and academic communication with them. The focus of this communication should be on the subject of improving local construction. This has two advantages: the first is to know about local culture and city circumstances; and the second is to dig out potential cooperation partners and projects. In this regard, the suitable universities are Architecture and Civil Engineering, **South China University of Technology**, Urban and Regional Planning, and the School of Communication and Design at **Sun Yat-Sen University**.

- Cooperation can produce positive public opinion, by spreading information of the various partnerships between the educational world and design world through media and art spaces. This means in the form of competitions or exhibitions. Promotion by art spaces or art galleries is an effective way. In Guangzhou, these are **Guangdong Museum of Art**, **Guangzhou Museum of Art** and **Vitamin Creative Space**, and so on.

- If it is possible, **participate in local design competitions**. However, the key point is to **find effective cooperation partners in China**. From the competition results from the last five years in Guangzhou one should selected potential partners.

13. DUTCH ARCHITECTS IN CHINA

Most of the high-end architecture design market in China has been controlled by foreign architects, which can account for about 30% of the total market share in China. Among the global top 200 architect firms, more than 140 have already entered the Chinese market. The Dutch architects, as all western, represent the modern architecture and possess more professional skills and experience. Therefore, western designer are more taking into account in the biding of huge projects organized by the government. These include competitions for public architecture, urban planning and urban design projects. Western architects entering the Chinese market are faced with the very reality that this will only be successful when Chinese decision makers are willing to pay more for better designs. Therefore, the middle and low-end architectural design market belongs to local architects and offices.

In July 2007, The Hague-based architects KOW were the first independent Dutch firm operating in China to open an office there. The company, known as **KOW Dutch Design Consultants** (KOW DDC) seeks to provide Dutch and Chinese developers with integrated architectural and urban planning services for high-quality projects in China. The Dutch Minister of Foreign Trade, Frank Heemskerk, presided over the opening on Thursday, July 12, 2007. KOW has made great strides in China and has several projects in development. Together with local partner HSA, Huasen Architecture Engineering Consultants, the construction of a large office building and 5-star hotel is currently taking place in Chengdu.

KuiperCompagnons is a multi-disciplinary company with about 135 employees. The company is active in the fields of spatial planning, urban planning, architecture and landscaping. Projects in China include Dongli Lake Phase III (Client - Vanke Real Estate Co Ltd.), encompassing 290 houses with access at ground level, 240 apartments and a small-scale commercial city centre. Construction commenced at the beginning of April 2007. Winning competition entries include the Eyeland of Falcon (Client - Shenzhen Municipal Planning Agency) and participation in international competition in Changjiang Road – Tianjin (Client - Tianjin Vanke New & Keen Real Estate Company Limited), Suqian Lake Gardens (Client - Suqian Urban Planning Bureau, Suqian Municipal Government), Sixin Area – Wuhan (Client - Municipality of Wuhan), Urban Conceptual Masterplan for Jiangmen new Riverside Area (Client - Urban Planning Bureau of Jiangmen City) and New Netherlands Town – Shanghai (Client - Shanghai New Gaoqiao Development Co. Ltd.), a limited competition was held amongst three Dutch architectural companies to realise the architectural elaboration of an area measuring about 500,000 m2.

OMA is the world leading architecture office spearheaded by Rem Koolhaas. Projects include Prada Shanghai (2005-ongoing), CCTV with ECADI (East China Architecture & Design Institute) (2002, under construction, Client China Central Television (CCTV)), Shenzhen Stock Exchange (2006, under construction, Client Shenzhen Stock Exchange). Competition entries include China National Museum (Beijing, 2004, Client National Museum of China), Beijing Books Building with

BIAD (Beijing Institute of Architectural Design) (Beijing, 2003, Client Beijing Books Building Co. Ltd., first prize), Beijing Central Business District (CBD) with Associate Architect Mada Spam Shanghai (Beijing, 2003, Client Beijing Municipal Institute of City Planning and Design, Beijing CBD Development and Construction Co., Ltd.), Guangzhou Opera House (Guangzhou, 2002, Client Guangzhou Urban Planning Bureau) and Shenzhen: Crystal Island competition with Urbanus (Shenzhen, 2009)

NEXT architects, office for architecture, urbanism and design based in Amsterdam and Beijing. Together with local partner Haya architects, their projects include Beijing Office (2005), Huan Yang Retail (Beijing, 2006), Waterstone Salescenter (Beijing, 2008), and HYDS Plaza (Beijing, 2006). Under construction are the ABB Green Building (Beijing, 2009), Office Arena (Beijing, 2008), G6 Twist (Beijing, 2008), IBM R&D Center (Beijing, 2007) and Xidan Mall (Beijing, 2007).

INFORMATION BASED ARCHITECTURE (IBA) is based in Amsterdam who won in 2004 the First Prize in invited competition for the Guangzhou TV-station (Guangzhou, near completion, 2009). Their client is the Guangzhou Xin Xin TV and Sightseeing Co. Ltd. and Guangzhou municipal Construction Commission & Guangzhou Urban Planning Bureau. For the construction they worked together with Arup and the Guangzhou Design Institute (LDI). IBA was also selected as one of three winners in invited international competition for the headquarter building for Guangzhou Television, China and selected as one of three winners in invited international competition for the Guangzhou Cycling, Roller Skating and Extreme Sport Center.

VMX Architects are based in Amsterdam. In 2008 the office announced that on invitation of the Jiang Yuan Water Engineering Company, VMX Architects designed a 32.000 m2 contemporary international hotel for the city of Ordos in Inner Mongolia, China.

NL Architects are based in Amsterdam. In 2008 the office was invited to participate in the ORDOS100-project by the Jiang Yuan Water Engineering Company, in the city of Ordos in Inner Mongolia, China. The 1.000 m^2 villa is expected to be completed by 2010.

MVRDV is a Rotterdam-based architecture office. They have teamed up with Chinese real estate developer TEDA Vantone to build a large residential development (240,000-square-meter) in the center of Tianjin. For construction they work together with local partner Tianjin Architects & Consulting Engineers. In July 2009, news was released that the construction of this project was well underway.

UNStudio is based in Amsterdam. In July 2009 the office announced the design of new mixed-use Raffles City in Hangzhou. The client is real-estate investor CapitaLand and they collaborate with Hangzhou LDI China United Engineering Corporation. Planned realisation: 2012.

Niek Roosen is a Dutch landscape architect who in the past decade has been working in China. In collaboration with Dutch architecture offices and Chinese client he has been able to construct the

designs for the Changbai, Inner river, (i.c.w. Frank Roodbeen and ZUS), client Shenyang City Government China, Shenyang, 2006-2008; Central park Expo 2010, (i.c.w.Nita Shanghai, PPH, PPO, Office of Ecology and Agriculture, Arcadis, Jacqueline van der Kloet, Meyer en van Schooten, ZUS), client World Expo 2010, Shanghai, 2006-2010; Wuhu Riverside Park, (i.c.w. with Nita Shanghai and architects Meyer & Van Schooten, Hans van Heeswijk, Claus en Kaan), client Chinese government, Wuhu 2006-2008; Lianhua Lotus Island, client Chinese government, Suzhou, 2007-2008; Baitang Scenic Park (i.c.w. Nita Shanghai) commissioned by the government of Suzhou, in 2004-2006.

The **Dynamic City Foundation** (DCF) is a research and design institute focused on the rapid transformations of China's urban landscape. Led by Dutch architect Neville Mars, DCF has published in 2008 “The Chinese Dream, a Society under Construction” (010 Publishers) and between February 2008 and May 2009 Neville Mars was Chief Architect and Planner Crystal CG Beijing, China. Exhibitions of his work include the Shenzhen Biennale (Shenzhen, 2008), D.E.A.F. (Rotterdam, 2007) and Code Blue (Beijing, 2006). His work has been supported by (amongst others) BKVB, Stimuleringsfonds voor Architectuur, Dutch Embassy Beijing and V2.

Since 2006, **Cie. Asia** is based in Shanghai and directed by Jason Lee, who has experience working with de Architekten Cie. in Amsterdam. Projects in Asia range from architectural assignments to large scale master planning. Cie. Asia has won several design competitions, as Tianjin Waterfront (in collaboration between DHV Amersfoort and DHV Shanghai) and DSM Headquarters in Shanghai.

Starting from the late 70's DHV has been involved in a great number of projects on the Chinese mainland. With the establishment of three offices (Beijing, Shanghai and Guangzhou) and a total number of staff of over 100 employees, DHV has built a solid base to provide services for the dynamic growth of the People's Republic of China. **DHV China BV** advises on designs and implements solutions in a broad variety of expertise: Water, Environment, Aviation, Building and Industry, Transportation, Integrated Urban Development. In this field of expertise DHV has been involved in the Nansha Deep Sea Port project, the Taicang Port Masterplan, the Olympic Water Sport Centre in Qingdao, the Shanghai and Dalian Yachting Industry Master development Plans.

14. MAIN TRENDS

MARKET ENTRIES & OPPORTUNITITES

China's construction industry is booming. There are around 128,000 enterprises with 28 million employees engaged in construction in China. In 2007 the output value of this industry, where architectural design is included but not prominent, reached 1,401.4 billion Yuan (up 12.6% from 2006, doubled from 2002 and tripled from 1995), according to National Bureau of Statistics.

LDI's dominate the architecture market. However, there is a growing amount of private firms, mostly established by architects that returned after studying/working abroad (operating mainly from Beijing and Shanghai). Small-scale studios (maximum 30 person-staff) are mainly working in the cultural sector, as they push the boundaries of architecture design. They work on smaller commissions, knowing that more than 90% of the architectural design in Chinese cities (large-scale housing, public infrastructure, commercial/service buildings) is taken over by construction companies and real-estate developers dealing directly with bigger LDI's. This new generation often act as mediators, international market principles with Chinese conditions, making Sino-foreign partnerships easier.

Innovative architecture projects are geared towards large-scale mixed-used developments, like in the SOHO-model, where office and residential are combined. Real-estate developers, i.e. SOHO China, CapitaLand, VANKE, work with domestic and international architects (OMA, GMP, Steven Holl, Zaha Hadid...) to capitalize on star-architecture. City branding is crucial as cities use architectural and landmark projects in leisure/tourism, sports, and public infrastructure to distinguish themselves from each other. Patrons of the arts and of architecture are now emerging: the ORDOS100-project is one example. In this last case, Mr. Cai, a Chinese tycoon, gave the opportunity to 100 international architects to each build a 1,000 square meter villa in Ordos, located in China's Autonomous Inner Mongolian Region.

In order to build in China it is important to develop a relationship with a local partner and to identify which firms could benefit from the design expertise offered by the foreign partner. Identification of those partners, LDI's or real-instate developers will provide valuable local market knowledge.

Through interdisciplinary architecture media (Urban China, T+A, World Architecture) there is a growing interested in products that incorporate 'social awareness' and sustainable ethics. Media has proven to enlarge the cultural understanding of architecture while engaging with (also international) cultural experts and universities. With the goal to incorporate notions on citizenship and culture into the profession and reaching a broader audience, it enhances the understanding of the field by high-lightening projects and being involved (as organizers, partners and/or sponsors) in conferences, exhibitions and award ceremonies. 2008 saw the start of the 'China Architecture Media Awards'-awarded mainly by smaller private firms.

Cultural divulgation also happens in the form of exhibitions and publications. The past five-year saw a dawn of architecture exhibitions showcasing China being held in London, Paris, Brussels, Rotterdam… Domestic biennales (ABBeijing, Shenzhen & Hong Kong Bi-city Biennale of Urbanism & Architecture, Shanghai Creative Industry Week) are further enhancing exposure in China and throughout. Despite the criticism (in terms of content or curatorial decisions), it is clear there is a market for them and architecture firms, also European, are eager to present their work within these cultural settings.

According to the National Development & Reform Committee, since the 4th quarter of 2008, there were 2.3 trillion RMB allocated by the central government to invest in energy saving, ecological construction and environmental protection sector to respond to the global financial crisis. The 2.3 trillion stimulus package accounts for 10% of the total investment from the government in all sectors in the country, which shows **the government's high emphasis on energy saving and its determination to promote this sector.** Moreover, 1.3 trillion of the total 2.3 trillion investment will be used in waste and water treatment.

Sustainable development is an increasingly important topic in China, environmental problems, energy shortages, rising price level of materials and higher labour costs, increasing consumer demand (higher living standards, changing lifestyle) and exposure of Expo 2010 with the sustainable theme "Better City Better Life". Technologies are widely available. Localisation to geographical conditions and culture (specific needs, affordability) are crucial for success. Awareness is also a crucial factor.

However, the Chinese market is not yet ready for large-scale application of sustainable building. The market is lagging behind western standards, also when it concerns specific sustainability conditions. Increasing importance of sustainable approaches is expected for the near future. There is still a lack of experience within the governmental, education institutes and the building sector characterised by a focus on short-term gains. It is not uncommon for building projects to change hands multiple times before tenants move in. Sustainable buildings do have a profitable return on investment over a longer period of time (15 – 65 years). Education is an important factor for further development of demand for sustainable buildings.

The Netherlands has an important background in sustainable building and urban planning but it is important to further promote awareness amongst the Chinese. Creating a local foothold before the market takes off in is the only way to capture market opportunities. China is more aware of sustainable building from 2005 and onwards, but is still too unaware of the benefits that sustainable building brings along. For the upcoming 5-10 years sustainable building won't be a profit driver for Dutch company in China. The Dutch sector present here today is too small to make an impact.

15. PROPOSAL & ADVICE

Everybody is gazing upon China's new image. The top Chinese business and government circles are carefully using this as an opportunity, not only to keep the China hype abroad alive (and fuel the economy) but also to brand China as a new and modern state for its inhabitants. Not only the Olympic Games and the Shanghai World Expo but also spectacular architecture projects in second and third tier cities are creating an image the whole country can relate to and be proud of.

BUILDING IN CHINA IS A COMPLEX PROCESS and much more complex as it seems at first sight, there is a tight regulation scheme to deal with, and collaborations with the local design institutes are a condition sine qua non.

On the other hand, ***CHINESE ARCHITECTURE NEEDS MORE TIME*** and better research conditions, both within and beyond the schools, in order to develop its own concepts and theories. Chinese theoretical architecture, in order words, is still very much work-in-process although some Chinese architects and developers are very skilled in playing the hype.

THE CHINESE CITIES REMAIN A HIGHLY INTERESTING SITE FOR RESEARCH and more and more international researchers and architecture scholars have understood this. Chinese professionals are slowly entering debate, but lack a context to build up discourse and seek interaction. Moreover, urban development is more often debated in artistic and non-architectural academic circles than among architects. This makes done research highly scattered, invisible, lacking a broader framework bringing it all together. When searching for Chinese counterparts, or setting up international collaborative events such as studio's, seminars and/or exhibitions, ***EXPERIENCED MEDIATORS ARE ABLE TO IDENTIFY THE RIGHT PEOPLE TO CONNECT WITH.***

The international community with an interest in the Chinese architecture market should be well informed and ***HAVE A SOLID LOCAL PARTNER***, while international collaboration can be at its most useful in an educational context. Guest lectures, workshops and joint architecture studio's are not easy to get together but can be very useful and interesting for both parties with the right partners involved and sufficient preparations done. Outside the architecture schools, there is a ***HUGE NEED FOR INTERACTION BETWEEN THE DIFFERENT PRACTICES AND RESEARCHERS***; well-prepared, well-communicated and well-connected residencies, lectures, symposia and/or research projects could serve as a vehicle to accommodate more local exchange, while creating at the same time a point of reference for international scholars and architects. Exhibitions can be an addition to this. In general, as the Chinese architectural scene has hardly formed itself, try to go for the package deal: an exhibition with a series of discursive events, both in and outside the schools, ***COMPROMISING FORMAL AND INFORMAL ENCOUNTERS***.

While most of the prominent building projects in China today grab attention with grand architectural

gestures, ***INNOVATION AND ORIGINAL DESIGN REMAIN A KEY NEED IN CHINA***. Even though some local architects are already exploring more sophisticated ways of connecting today's construction to the Chinese cultural heritage such as in Xintiandi or Qinpu, foreign influence is perceived as a welcome potential to develop a new identity for Chinese design. Designing distinctive modern buildings, with all of the West's technical and material sophistication is considered new and as Chinese. Preserving historical Chinese traditions and working in local context is key.

The educational efforts cannot only focus on the cross-section of visual art and architecture but also on innovative designs and concepts, social issues, local context, fine-grain issues of sustainability and materiality, and low-budget constructions. There should also be more projects and campaigns to ***INSPIRE ECOLOGICAL SENSITIVITY AND COMMUNITY AWARENESS*** of the interdependent relationship between society and architecture.

There is a need to raise awareness, as Chinese developers need to learn from the knowledge of other countries and implement these in sustainable building projects. The industry is currently facing difficulties because of the economical and financial downturn, which affects not only China and its domestic companies, but also the foreign companies who are situated in China. How to move from demonstration projects to implementing real life projects? Move from commercial project to a feasible project that will eventually lead to 'payback'. The public has to be made more aware of sustainability. While there are clear signals that the market for sustainable building in China is getting more and more developed, it is also know that money is often considered more of a motivator than ideas. One suggestion from the market scans and mapping is to establish a so-called 'Dutch Taskforce', which can transfer, and ***FURTHER DEVELOP KNOWLEDGE IN THE FIELD OF SUSTAINABILITY*** by organizing a road show where a team of specialists is provided to demonstrate projects. This could eventually lead to the implementation of real life projects.

The public has to be made more aware of. With the market for sustainable building in China getting more and more developed the financial crisis in a way can also be perceived as a chance when focussing on this particular experience in architectural innovation and expertise. The goal lays in communicating the benefits of a long-term investment in these technologies, construction method and design strategies. Real-estate developers present a special challenge in this topic; they are the **CLIENTS TO WHOM THESE CONCEPTS NEED TO BE COMMUNICATED AND BROUGHT TO ATTENTION**.

Indeed there is interest and need for knowledge in sustainable building that comes from abroad. The objective of Dutch architects should be to demonstrate their knowledge by implementing this in real life projects.

PART III
DESIGN

01. INTRODUCTION: DEFINITION OF DESIGN IN CHINA

China is shifting rapidly from a traditional manufacturing into a design and brand oriented business environment.

Throughout the past decades, the weight of state-owned industries has reduced gradually due to the market-oriented developments. Nevertheless, the most important industrial sectors are still state-owned. The implementation of the Opening-up Policy from the 1980s onwards, and profits brought by it, made the establishment of a private-owned industry system possible. The influx of numerous capitals, advanced technologies, branding strategies and design products from the West has played an important role in the development of China's design industry. Compared with state-owned industries, private-owned industries are more efficient and flexible. They have gradually evolved into a main force on the Chinese market, especially in the coastal areas. For example: in the Pearl River Delta and Yangtze River delta. These companies optimize the local markets and make diversification of local productions possible.

The following four design sectors have been identified possessing a high growth potential. The findings in this report focus on product/industrial design and interior design.

1. **GRAPHIC DESIGN** I Graphic design took off in China in the 1980s in the wake of rapid economic growth and a printing industry boom. As more and more Chinese companies are aware that branding is a key to long-term market competitiveness, there is a need for top-notch designers to work on corporate and brand identities, packaging, marketing materials, website development, etc.
2. **PRODUCT/INDUSTRIAL DESIGN** I With a growing Chinese middle class, consumer electronics, wireless communication, automobile electronics, furniture and home decoration are in high demand.
3. **INTERACTIVE DESIGN** I Include website development, computer-generated (CG) special effects, computer-generated (CG) animation and electronic games (both online & offline). In these fields Hong Kong designers gained international recognition. China's online gaming industry is the fastest growing in the world. With a market for an estimated 41 million online gamers, the number is expected to have double-digit growth in the next years.
4. **SPATIAL DESIGN** I The rapid development of the property market made interior design sector boom. Modern architectural and interior designs were not introduced in China till recently, as only from the 1990s-onwards living standards. Estimates state that 600 million m^2 of interior decoration is furnished each year.

In China, graphic, product and industrial design are considered a modern discipline. Their current developments basically have no direct linkage with Chinese traditions in these fields. The

development of design during the past century has been more influenced by the West. Graphic design stands as an exception; its evolution dates back to the 1920s, when its creative epicentre was Shanghai. During the 1980s Shenzhen became the new center and restyled it. Modern product design is acknowledged to be a young, fairly new but nonetheless rapidly emerging discipline. Only since the last decade industrial design gained interest and recognition.

The only precedents in Chinese history for contemporary product design are tableware (porcelain), wooden furniture and some Chinese handicrafts. These traditional design practices suffered from a major breakdown during the Cultural Revolution. In recent years, the development of the “cultural and creative industries” (see introduction) made contemporary design evolve rapidly. Equally important is the massive growth of the Chinese consumer market. But there seems to be an insurmountable gap between the quantity and quality of the products created. The key question emerging from several reports and market scans is how this speed of development influences the product's quality and intent for sustainability. They also question the designers' creativity and capability to innovate. Education, policy and quality of design emerge as problematic issues.

The design profession consists of individual design consultancy agencies (studios with less than 10 people), design departments (R&D) in companies and manufactures, design institutes belonging to the government, academic workshops and incubators. According to surveys, more than 300,000 people are employed in the Chinese products design industry. Most are young and age between 20-30. They account for 93% of the total designers. In 2006, the design industry produced value reached 30 billion RMB, amounting for 2.2% of China's GDP.

A large urban consumer market recently took interest in design (mainly in interactive and interior design products). The consumers adapt quickly to new technologies but struggle to find quality and understanding of the value of well-designed products. Alternative approaches to the profession and the industry could hold a promising future. Especially for those designers branding themselves as independent, cosmopolitan, innovative and representing China's post-1980s generation. Unfortunately, design education lags behind and there creative development is hindered by the teachers (in) experience, inadequate prototyping techniques and the dominance of domestic and foreign design companies.

Already the third largest market for luxury goods in the world, behind the United States and Japan, China is expected to overtake Japan by 2015, according to Goldman Sachs. China has a population estimated at over 18,000 billionaires, 440,000 multi-millionaires, and an emerging middle class that will top 250 million by 2010. First tier Chinese cities such as Beijing, Shanghai and Guangzhou have seen the bulk of the commercial investment in the past decades. These metropolises drive growth, both financially and symbolically, and a lot of the creative design talent from all of China has been flocking to these cities. Inasmuch as because of the presence of well-known universities, institutes, large national/international companies.

Consumer spending in China is largely internally driven, with a consumer culture constantly seeking out brands, products and ideas that have not only been successful on a foreign markets, but are also in tune with the local and cosmopolitan values of a generation of independent-minded consumers.

The high-speed economical development brought many opportunities for architecture, fashion, graphic design, 3D, multimedia, product design (like automobile and mobile phone) etc. The recent global financial crisis and persistent focus on copyright issues urges China to upgrade as soon as possible the quality of design.

> *"As locals get better at design, multinationals are realizing that they need to develop products specifically for the Chinese. [...] Lenovo Group Ltd. (LNVGY), for instance, has had fabulous success with a cell phone that holds a few drops of perfume, filling the room with sweet smells as the battery heats up. The difference between technical skills in China and the West isn't that great,"* says Liu Guangzhong, a professor at Tsinghua and an independent consultant. *"The problem is in innovation."*

The problem of design innovation relates to the difficult development of the design industry, education system and governmental policies. This because China has been focussing on following four design aspects:

- **Traditional industry design**: design only implies appearance - arts design.
- **Packaging design**: using packaging to cover the disadvantage of products.
- **Foreign production**: designers only improve and adjust their quality and competition ability, since the foreign products are in favour.
- **"Made in China"**: benefited China's export, accelerated GDP growth, but also led to a dependency on foreign design and a lack of design creativity.

None of these helped the development and improvement of design. This because design is also subjected to following tendencies:

- **Lack of design knowledge amongst traditional designers**. Education lacks professors who possess real design experience.
- **Lack of investment and supporting policy**: for a long time, in China there was no branch organization to promote the industry and set up the guidelines.

02. FROM *MADE IN CHINA* TO *CREATED/DESIGNED IN CHINA*

The design education and industry developed gradually since the 1980s. Before, design was known as Arts & Crafts. Interior Design emerged in the 1980s in big cities like Beijing, Shanghai, Guangzhou and Shenzhen. Although being developed for over more than 20 years, it is still considered very young. The shift from manufacturing to creative industries in China's urban centres has the ambition to turn the negative 'made in China' label into a 'created' or 'designed in China' brand. An industry structure change is essential in this respect.

The Report to the 17th National Congress of the Communist Party of China has set the country's core development strategy as "to promote self-creativity and construct a creative country". According to the report, the Chinese government is committed to transform China into a creative country in the coming 15 years. The creative industries now springing up in clusters and in refurbished industrial building are the visible sign of that transformation.

The Created in China Industrial Alliance (CCIA) is a Beijing based cross-industrial organization engaged in researching and practicing the theory of creative industries. During the 7th Beijing International Science and Technology Industries Expo in 2004 the CCIA declared the famous slogan of “from made in China to created in China”. With the Creative Management System (CMS) the CCIA has developed a model of working of which the core business is to help and assist organizations and business partners to develop their brands and development. This includes brand management, culture management and image management. The Creative Management System (CMS) is the extension of the Scientific Outlook on Development, which was declared in the 17th national congress of the communist party of China. [15 to 21 October 2007]

As one of the world’s largest production centres China is constantly adding more value to the production process: product design, sales and services. Nowadays technique is no longer the most important factor but also the ‘design’ of it. While many international designers are based in China, developing at rapid pace ideas and products for large markets, they also oftentimes explore forgotten traditional approaches and managed to introduce Chinese influences in their work.

At the same time, under the pressure of foreign imported interior design and the consequent market competition, relevant government institutes and associations have been founded. The aforementioned CCIA is one such example. Dr. Michael Keane (ARC Centre of Excellence for Creative Industries and Innovation, Queensland University of Technology) has written extensively about this evolution:

> *These changes disrupt settled academic and journalistic categories. The transformation, from Made in China to Created in China, demonstrates how powerful ideas about national*

competitiveness are embedded within national and regional policy, leading to new networks and alliances between individuals, small and medium enterprises and international finance. (...) Development in China is more than ever provincial. Local governments have capacity to effect change — to allocate valuable land to emerging enterprises and to attract small and large investors — albeit within the framework of 5 year planning cycles.
Much of the development is therefore driven by local concerns, not 'big' business.

The "From...To"-mantra is being picked up rapidly. One example is the three-day "Reinventing with Design" (ReD)-conference organized by the Hong Kong Design Centre (HKDC) in June 2009. This year's theme was "Reinventing Industries in Pearl River Delta" – From "Made in PRD" to "Created in PRD".

03. INDUSTRIAL, PRODUCT, GRAPHIC & INTERIOR DESIGN

China's design industry features sectorially following characteristics:

INDUSTRIAL DESIGN

Mainly completed by professional departments inside of producing enterprises.

- **Producing chains** I Industrial design dealing with technical conditions, craft level, capital cost and price regulation, etc. as well as high-level engineering design, capital input, producing mould making, qualification management, sales promotion and after-sale services. There is a need to improve technical services related to research, mould making and testing.
- **Decisive factors** I The recognition and demand is decided by enterprise decision makers. In reality, some enterprise decision makers don't like to pay much for industrial design, as they don't think industrial design makes profit except when it improves the appearance.
- **Price** I The price is usually decided by negotiation between the supplier and the demander. Usually, there are no definite prices and profit rates due to weak recognition of design.

PRODUCT DESIGN

Although the number of product design companies is large, only few of them are high-level ones.

- **Price** I The price is not uniform and usually decided by negotiation between the supplier and the demander. The general profit rate is not high (5%-20%) and based upon by the products' function.

GRAPHIC DESIGN

The number of graphic design enterprises is large, but few are well known and qualified. Most of design studios only provide services for advertising and media industries.

- **Price** I Due to the lack of uniform price standard, the price depends on competition. The costs for graphic design include remuneration designers, license fee of works (or copyright assignment fee) and tax. Regional differences, levels of professionalism and the designers' social influences are the main factors influencing the price.

INTERIOR DESIGN

Compared with the fast growing foreign interior design industry, the Chinese interior design industry has some disadvantages:

- Free design with low quality becomes a barrier for development
- Individual interior designers are not allowed to do any commercial project, so they work for companies who possess the design qualifications
- Most of domestic designers have a traditional education and lack knowledge of contemporary trends and products
- 60% of Chinese interior designers think graphic design is interior design
- Intellectual property rights are underdeveloped.

04. POLICY

China experiences a transition from a central planning to a market-oriented economy. The state still wields significant power through policy interventions and large businesses that are state-controlled. Beijing, in particular, has a high percentage of large state-controlled business, especially in Architecture, Software and IT services, and TV & Radio sub-sectors. Creative industries in Shanghai are more liberalised, open and akin to free market, with a majority of businesses under private ownership.

The development of the design industry is supported by the central government, as part of the nationwide development of the Creative Industries, as shown in the introduction. Exemplary is the Chinese Premier Wen Jiabao who, on February 13, 2007, instructed to "pay close attention on industrial design". The capacities of Chinese enterprises to innovate continuously improve. To support this, the Chinese government made relevant regulations, financial supports and built infrastructures to encourage high value product developments.

BEIJING holds yearly many product and design exhibitions, such as China (Beijing) International Cultural & Creative Industry Expo and China Beijing International High-tech Expo, in order to promote the design industry. The Beijing government established a yearly RMB 500 million fund for cultural & creative industries.

Established in 1995, Beijing Industrial Design Center (BIDC) assists in promoting the development of the cultural and creative industries. It highlights design and is set-up to improve independent innovation. BIDC's main responsibilities include: undertaking researches on polices of design industry; carrying out plans of design industry; organizing the application of design projects; providing design consulting services; releasing dynamic information of design industry; developing international design communication and cooperation. It supports design enterprises through organizing design forums, exhibitions, training and the China Red Star Design Award.

The Design Resource Cooperation (DRC) is a part of BIDC: they write reports, set up collaborations, guidelines and exchange between different partners and businesses. The DRC features an in-house design section, focusing on electronics, aeronautics and product design. DRC collaborates with Tsinghua Design College, Royal College of Arts in London, Stuttgart University in Germany, Central Academy of Fine Arts Beijing, Li Gong University Beijing, Polytech University in Hong Kong, Taiwan University and many more. The "DRC represents the government and is a very powerful institution, Chen Donglian [director of the Beijing Industrial Design Center (BIDC)] stressed moreover that based on their research and the new policy it is now the perfect timing to engage in talks and exchange with foreign countries. He directly invites the Dutch government and institutions to approach him."

In 2001 the Chinese government started to issue qualifications for all designers.

With this qualification designers could start their own business. Equally important to the development of the industry is the wide supply and availability of materials. But changes in policies, product availability and professional experience could produce seemingly unrelated evolutions between them if they remain unconnected.

In **SHANGHAI** the cultural and creative industries are seen as an important growth factor for city's future. In this respect, several governmental organizations were founded (such as the Creative Centre and the Design Centre). The “2006 Shanghai International Creative Industry Week” (SICIW) gained influence as an exchange platform for domestic and international designers. In Shanghai, efforts right now focus on hardware (creative zones development) and international activities (creative week, festivals, exhibitions etc). In Shanghai the following set of opportunities have been identified:

- Shanghai defined its own key sectors in creative industry by learning from the developed countries;
- 75 creative clusters or parks were founded in the city in the past years;
- A statistical indicator system of Shanghai's creative industry has been formed, such as "Guide on the key development of the creative industry in Shanghai";
- "11th Five-year Program of creative industry in Shanghai" (2006-2010) was formed:
- Shanghai 2010 World Expo will open on May 1 and close on October 31. It is estimated that this event will attract around 70 million visitors both at home and abroad,

SHENZHEN implemented the policy to "build a civilized City". The target is the promotion of the cultural industries so to build up the city as a regional powerhouse. For example: the finance bureau of FuTian District in Shenzhen has arranged a special fund of 50 million RMB each year to support the development of cultural industries. The government bestows proper rent allowance to the enterprises during the first three years. The municipal government of Shenzhen allocated a special Creative Design Area of 35000 m2 from where enterprises in Product Design (15,000 m2), Interior Design (5,000 m2), Graphic Design (5,000 m2), Architecture Design (5,000 m2) and Overseas Design Studios and foreign companies (5000 m2) can operate.

The overall picture of ongoing policy programs show a work-in-progress; so far the government has not developed a very clear policy framework or outline that can deal with the extensive challenges the design industry is facing. Unresolved issues such as copyright, educational reforms, the entrance of foreign enterprises and concerns, or lack of it, about pollution and sustainability that relate to the production, manufacturing, use and recycling of design products still need to be tackled in a consistent manner. This lack of a design orientated policy climate affects creativity of individual designers and companies:

> *This current lack of policies results in an “idea”-unfriendly environment. Designers are afraid to publish, show ideas and projects before they are sold or executed/produced.*
> *Even Prototyping is affected. This complicates, consequently, exchange of ideas, discussion and interaction in an open, discursive and experimental environment.*

05. EDUCATION

Design is a new and hot major at universities and art schools throughout China. Despite the large market demand only a small percentage of new graduates find jobs in the design industry. The prime reason for this is the Chinese traditional model of education that tempers the students' creative aspirations. The teachers' bad experiences have become a barrier for design education. Nevertheless, improvement is at hand. Especially for design talents, cooperation between Chinese design academies, foreign universities and foreign design institutes provide better opportunities such as Chinese design talents studying abroad and thus furthering gained knowledge and experiences. Within China access to international design tendencies and innovations happen trough lectures and seminars, exhibitions, publications, internet, exchange programs etc.

In China there are over 2.000 universities (besides applied technique and crafts colleges) featuring art design as a major. In Shanghai alone there are over 30. Each year the amount of applicants exceed the capacity of the schools several times. Today **Tsinghua** (Beijing), Tongji (Shanghai) and **Hunan University** (Changsha) are considered the top three design colleges in China. Hunan University opened China's first school of design in 1977.

Beijing's Tsinghua University opened few years ago a new 60,000-square-meter design building, and the **Guangzhou Academy of Fine Arts** moved in 2007 to a new eight-story facility with enough space for 3,000 industrial design students – back then, five times its capacity.

Markus Pesendorfer, who is currently [2009] Design Director at The Brand Union in Shanghai, sketches the following image of the design curriculum.

> *In general, design studies take 4 years + 1 to 3 years for a master degree. 3 years is spent on basic studies and the last years are dedicated to a specialization. Most of the time is devoted to object studies, still lives, old painting techniques and old, pretty outdated principles. The study content is 30 years old, teachers are not up to date and no trends or contemporary developments are taken into account or referred to during the studies. There is a lack of good international art history courses providing students with a historical artistic background. The teaching in itself is based on a teacher-scholar division. Students are not taught to think independently or how to react on a brief or solve a problem, they are not trained in strategic or creative thinking.*

Further on he explains the following relation between foreign and domestic education:

> *A lot of the foreign universities are present at education fairs in China. 50% of those come from the UK; approach the Chinese educational market in quite an aggressive way. Visas are easy to get and just a matter of money, and the same accounts for the selection process to actually be admitted; it's a commercial trick. The tuition fees are up to 7000 pounds per year,*

with 3 years to get a bachelor's degree. Some of these schools have up to 50% of their students coming from China, and most of them do not return home. The Chinese government, however, is trying to get these people educated in the West back to China to raise the level of skilled people. Since three years there are various benefits for people with Western degrees.

According to the Shanghai based Dutch designers of Studio Dumbar, the understanding and definitions of creativity/design/art/craft in China are blurred. They identify following educational problems:

1. *The qualities of students are not so good. Usually those who cannot be admitted by other majors finally enter design for the low requirements on scholarship and intelligence. If there are good students they will suffer of the 'teaching speed'.*
2. *The teachers mostly come from traditional art (painting, illustration etc). Even those who were educated in design, they do not really have many practical experience and effective educational approach such as concepting and making business of design.*
3. *The education programs in each academy are more or less identical; also the rigid evaluation system of the education ministry limits the development.*

Further on they analyse the state of affairs in education as following:

The focal point is very much skills rather than thoughts. Preparatory instruction year is mainly build on developing classic, traditional skills. Experiment, research, innovation, and crossovers are not encouraged. The academic lack the initiative to make the change.
Even though the financial aspects for the academy are good, the bureaucracy does not encourage any investment on improving the education quality. There is a low employment rate for students after graduation (less than 60% in 2007 in China). One way or the other it seems China's booming design industry is not participating in the fast growing design education.
There are only few iconic persons in the Chinese design world. In design curricula there is not much emphasis on the recent history of Asian design.

There is a lot of room for improvement in design education. According to Studio Dumbar the future looks promising:

Right now China is open up for private education and also to foreign education institutions. Many are attracted by the huge market size and good potential of prospect. Design education is just starting with the first explorers.

Two cases from Shanghai illustrate the potential of private and foreign education institutions working in the Chinese context. The first one is a declaration of intent for the start up of a new design educational program in Shanghai and Rotterdam initiated by **Studio Dumbar**, the second the result of an ongoing investment by the **Raffles Design Institute** in the design education program of Donghua University (Shanghai). During the official opening of Studio Dumbar China's new office in Shanghai, in April 2009, four parties (the Shanghai Creative Center, the Willem De Kooning Academy, Studio Dumbar China and Michel de Boer) presented a declaration of intent for

the start up of a new design educational program in Shanghai and Rotterdam. The declaration was signed in the presence of Mark Harbers, Deputy Mayor and Alderman Economy, Port and Environment of Rotterdam. According to the Studio Dumbar website initiator Michel de Boer gathered these parties to *stimulate the Chinese design educational program and build a bridge between the Dutch design educational curriculum and the well-known phenomenon "Dutch Design".*

The design educational program includes two programs:

1. The Dumbar Design College for young professionals with ambition.
2. A preparatory program to enable Chinese students to enrol in the Dutch design educational program and obtain the desirable Dutch design diploma.

The Raffles Design Institute is the prime school for design education in Shanghai and is a subsidiary of Raffles Education Corporation (a Singapore listed company). They have colleges throughout China and focus on the following programs: Accountancy, Commerce, Fashion Design, Fashion Marketing, Interior Design, Product Design and Visual Communication Design. Established since 1994, they are China's first International Design College and remain today the only International Design College in Shanghai. Recently the chairman of the Raffles Education Group Singapore, Chew Hua Seng, donated 6 million RMB in his own name to the Shanghai Education Development Foundation. The donation will be used for the development of education in Donghua University. The donation includes funds for bursary, scholarships, excellent lecturer awards, staff development of and career development.

China's specialist design institutes have strong representation in the 'knowledge centres' such as Beijing, Shanghai and Guangdong province. The best of these institutions have formed partnerships with international design schools. The most ambitious students tend to study abroad (usually after an initial period of study in China): these students, when abroad and upon returning to China, are beginning to form a design elite.

06. BUSINESS

China's design industries are growing rapidly but the geographical fragmentation of administrative responsibilities means that meaningful numbers are hard to obtain.

State-ownership of creative industries businesses is still very common in China. Beijing, in particular, has a high proportion of businesses that are state-controlled, particularly in the Architecture, Software & IT services and Fashion sectors. Beijing also has the least number of companies classified as foreign/joint venture, and a few Hong Kong, Taiwan, Macau invested firms – as this type of companies seem to prefer Shanghai.

There are five major ownership types that are documented by statistical authorities in China. These are: State-owned, Collective, Private, Foreign/Joint-venture and those firms invested by the citizens from Hong Kong, Taiwan and Macau.

As there are no restrictions to foreign-funded design enterprises, it's easy for them to enter the Chinese market according to the registration regulations for ordinary enterprises. There are three ways for foreign-funded design enterprises to enter the market:

- To enter into design business incubator,
- To establish a Sino-foreign joint venture enterprise
- To establish a sole foreign-funded enterer.

Clients gradually start to realize the importance of design, but still at a low level. Two kinds of clients would appreciate the value of design most: those having the ambition and vision to become global companies (like Lenovo, TCL, Midea, Haier etc). These are large companies in China. Next to them there are the companies who stood out after heavy competition. These private and fast growing companies are aware of the limits of their own development.

> *There's a lot of that going on in China these days. As Chinese companies seek to build global brands and foreigners aim to boost sales in the mainland, they're transforming the country's design business. Chinese manufacturers realize they need better products if they want to break out of China and beef up their margins on sales abroad. [...]*
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> *The best Chinese companies are building their design staffs or hiring outsiders to help them make more products of their own. Design is one of the most popular majors at Chinese universities today, and hundreds of designs consulting firms have sprung up in Shanghai, Beijing, and Guangzhou. [...]*
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> *Today, in contrast, just about everyone in China seems to want to be the next Samsung. A decade ago the Korean conglomerate was a second-tier brand that made me-too consumer electronics. But after years of focusing on design, Samsung today earns more awards for*

> *design than even Sony or Apple Computer, and it's one of the world's most valuable brands. "Design is the way companies improve their competitiveness*," says Yu Zida, a vice-president who oversees design at appliance maker Haier Group Co.

According to investigation, most Chinese enterprises think design as artful appearance and have not taken design into the development strategy. At present, only some large-scale enterprises like Lenovo have paid attention to design and established a professional design department for it.

At the moment there is only a small fraction of large manufacturers that really understand how an integrated design approach can make them market leaders instead of followers. In China, much time is spent educating the clients and explaining this.

06. FUNDING & AWARDS

China Red Star Design Award is the only national design award that encourages domestic enterprises' independent innovation, helps to create their own brandings and improves their products' competitiveness in the international market. Established in 2006, China Red Star Design Award is a yearly social award organised by Beijing Industrial Design Center (BIDC). In 2008, Red Star received 3146 products from 565 applicants that came from 13 provinces, 4 municipalities and Hong Kong. Since 2006, 54 experts from 12 countries and areas including Germany, USA, UK, Japan, Korea, China, China Hong Kong and China Taiwan have served on the juries of Red Star.

There might be confusion between the China Red Star Design Award and the internationally renowned “red dot design award”, the last one being one of the largest and most renowned design awards in the world. This confusion might soon disappear, or become more prominent, as in late April 2009 cooperation between **Red Dot** and the **Beijing Industrial Design Center** (BIDC) was announced. On 19 March 2009, Prof. Dr. Peter Zec, President of red dot design Award, and Mr. Chen Dongliang, Director of the Beijing Industrial Design Center (BIDC), signed a memorandum of understanding for design cooperation.

By 2003, the International Forum Design launched the **iF design award China** in recognition of an increasingly important discipline in China: good design combined with entrepreneurial courage, economic thinking and a responsible attitude towards design. ‘iF design award’ invites all manufacturers, designers and architects from Greater China (or with a branch office) to submit their products. Categories include Communication & Entertainment, Buildings, Households & Home, Lighting, Packaging Design, Public Design, Interior Design and Graphic & Corporate Design - Digital and Print. Five Philips products (Philips 9FF2 Series Digital PhotoFrame, Philips micro Hi-Fi system MC108, Philips 190CW8 LCD Monitor, Philips 220XW8 LCD Monitor and Philips in-ear noise cancelling headphones SHN7500) have won iF design awards China 2007.

Designed in China is a new competition launched by 100% Design Shanghai, which will take place at the Shanghai Exhibition Center in October 2009. The competition will result in **The Rado Young Design Prize**, which will be given to two designers - one student, one young professional - with the ambition to bring their winning design to the global market. The Designed in China competition aims to present original works that express China's creative potential in the realm of interior design.

Guangzhou Design Week, annual international event was established in 2006 to promote independent innovation and original design. In 2007 three awards were being distributed at the Design Week: (1) KAPOK PRIZE – China original Product Design Awards; (2) All Branding Communication Design Awards 2007; and (3) JIN YANG PRIZE 2006-Top 10 Designers in Guangzhou Strategy & communication. The winners were not awarded a cash prize, instead received a cup and an award certificate.

Graphic Design in China (GDC) is the first global comprehensive design competition in China, held every two years. Founded by Shenzhen Graphic Design Association in 1992, GDC 09 includes competitions, forums, lectures, award ceremony and series of exhibitions. The competition categories cover Graphic, Advertising, Interactive, Product, Environmental and Hybrid. It will become the most influential, the highest level, the most comprehensive and authoritative Design Biennale in Asia-Pacific Region. GDC 09 is co-organized by the SDGA Shenzhen Graphic Design Association and the OCT Art & Design Gallery. Jury includes Irma Boom (Book Designer — Amsterdam), Max Bruinsma (Editorial designer, Items – Amsterdam) and Thomas Castro (Interactive Designer, Lust - The Hague).

08. MEDIA

As China's creative class brands itself with a hip and contemporary image, design and lifestyle media pop up everywhere. Magazines play an important role in terms of visibility. At the same time the internet replaces both design education and publications. About 90% of all visual content is taken from the internet: research, background material, programs, tutorials, and other working material (picture databases). Following players on the print media market have been identified:

Casa International is an architecture and lifestyle magazine for the Chinese market, with a distribution of about 100.000 copies per issue, and still growing. They work with local and international editors, and content is produced from within and outside China. **Domus China** is the Chinese branch of the renowned Italian magazine and made for greater Chinese market only. They started publishing in 2006. They target developers, architects and designers. Reports are written by professional editors who have in depth understanding of those professions. The global vision of **Target Magazine** is to display luxury and high-end products, attracting a reader's audience of young, upper class, highly educated people, mostly male: trendsetters and trend conscious individuals who have money and want to spend it. A second group the magazine targets are people who show potential to develop, the so-called "next upper class", who might not have the big money yet, but show style and taste. **Design Magazine** targets professional designers, students but also producers and manufacturers; in fact, the magazine tries to link them all up and show each other's needs. Design Magazine is presented as just the first step, the aim to present the whole process from articulating an idea to an industrially manufactured product.

City Pictorial is a Guangzhou-based urban youth life-style magazine that promotes originality, focuses on the reflection of contemporary urban youth lifestyle and makes penetrating previews of the trend affecting life and fashion. In the past City Pictorial has also held 4 I-Marts especially designed for innovative youth in Guangzhou and Beijing. The I-Mart is the form of stall for international youths, a fresh creative environment and an open exchange platform. Here young designers can sell their products to a young public. **Modern Weekly**, operating from Guangzhou, was first published in 1980 and targets the new Chinese middle-class. The magazine received the Style Life Fashion Newspaper Profession Award in 2005 and the L'Oréal in Style Media Award in 2005. As a media organization emphasizing design, Modern Weekly also participated in the first Shenzhen Architecture Biennale (2006) and Get It Louder (2005).

The Shanghai investigation indicates that design publications generally lack independent, critical views and contain a lot of second hand information. Following key publications were identified: **Arts and Design**, reporting on the domestic and international art and design trends and introduces the latest works of design masters. **Design 360°** covers various design fields like graphic, interior, architecture, product, media, animation and so on. **Package & Design** introduces the latest trends and packaging technologies in China and around the world. **Vision Union** is a free e-publication for Chinese designers around the world and students of design academies. **New Graphic**, a highly

influential professional graphic design magazine with information on the latest trends. It is also a platform for idea exchange and experimentation in the graphic design field.

There are only general design websites in China. Key ones include:

- http://cn.dolcn.com
- http://www.blueidea.com
- http://www.ad110.com
- http://www.ionly.com.cn

09. CONFERENCES & EXHIBITIONS

More and more design exhibitions in Beijing are set up under the impulse of pioneering individuals, mostly designers themselves, and often in an artistic context. Next to this there are big international design exhibits organized by the prominent international design countries such as the UK and Italy. Their efforts are targeted towards increasing design visibility in China, with often an economic and political agenda. There are, however, no museums, art centres or platforms with a continuous design program.

An important venue for exhibiting Chinese and Foreign design is the **Shanghai International Creative Industry Week** (SICIW). Since 2005, - this yearly week about design - is organized by the Shanghai International Creative Industry Centre (SICIC). The event is strongly supported by Shanghai Municipal Party Committee and Municipal Government and has gained in domestic and international importance throughout the past editions.

Modelled on the 100% Design which was established in London in 1995, **100% Design Shanghai** features leading brands of contemporary interior design products, showcasing original designs of furniture, lighting, bathroom/ kitchen and floor/wall coverings. 100% Design Shanghai was held in 2008 and will be held again in October 2009.

On the intersection of art and design related exhibition **Ou Ning**, the initiator of Alternative Archive, is identified as a prime figure. Having operated from Guangzhou until 2006 and from then on in Beijing, he deals with media, image production, documentary and design. His involvement in diverse fields testifies to his creativity. Ou Ning has set out a certain new direction for design exhibitions in China, testing the stereotyped rules in design and art, and also is a pioneer who leads the designers of the new generation. Ou Ning is a valuable guide to those Western designers who are curious about China. He has been invited to be the chief curator for the 2009 **Shenzhen/Hong Kong Architecture Biennale**.

Get it Louder! Ou Ning planned this innovative exhibition together with the young Chinese artists from different parts of the world showing the creativity of the younger generation in. The first Get it Louder! in 2005 was hosted by Modern Media Group and organized by Modern Media, and curated by Ou Ning, Jiang Jian, Yan Jun, Liang Jingyu (Approach Architecture – Exhibition Design) in collaboration with a selection of international curators. The exhibition presented the work of the new generation designers, specialists in new media, sound artists and producers of fashionable and trendy products. The main focus of the exhibition was promoting new and creative Chinese designers worldwide. In the 2007 edition “Get it Louder!” grew into a large-scale event, taking place not only in Beijing but also in Shanghai and Guangzhou, in close collaboration with organizations and curators from in- and outside China. The scheduled 2009 edition was cancelled due to lack of funding.

Business of Design Week (BODW) in Hong Kong is referred to as "one of the most significant annual events on the international design calendar." BODW, Asia's leading design event on innovation, design and brand, attracts the best of the global design world to Hong Kong. More than 50,000 participants and over 100 of the world's most iconic designers, business leaders and educators attend BODW to share their success stories, exchange ideas, and network in an event nobody can afford to miss. The goal of BODW is to encourage businesses to unleash the power of design by focusing on the vital relationship and complex interplay between design and business.

Hosted by the Central Academy of Fine Arts (CAFA), the biennial **Icograda World Design Congress** will be held in Beijing for the first time. From 24-30 October 2009, some 100 speakers and thousands of delegates from around the globe will gather in a cross-disciplinary Congress, with communication as its central theme, offering five days of exchange and dialogue within the international design community. The Congress is in China organized by CAFA, National Center for the Performing Arts, Beijing Industrial Design Center and Beijing Gehua Cultural Development Group. One of the keynote speakers is Dutch graphical designer **Jan van Toorn**. Chinese speakers include Pan Gongkai (artist, author, educator and currently the President of the Central Academy of Fine Arts, Beijing), Bi Xuefeng (founder of IMAGRAM Graphic Design Company and Chairman of Shenzhen Graphic Designer Association), Professor Qiu Zhenzhong (CAFA) and Wang Xueqing (former Dean of Shanghai Design School of China Academy of Art and since 2004 Dean of the Design School at China Academy of Art). (www.beijing2009.org)

Organized by the Hong Kong Design Centre (HKDC) the three-day "**Reinventing with Design**" (ReD) 2009 (June) featured a series of conferences, workshops and a design leadership forum. It attracted an audience of close to 700 managerial professionals and senior management people from small and medium enterprises (SMEs) engaging in diverse businesses, design industry and the education sector. This year's theme was "Reinventing Industries in Pearl River Delta" – From "Made in PRD" to "Created in PRD". During a full-day conference 15 speakers and panellists represent a cross section of local and international prominent designers and experts in businesses, including Michele De Lucchi (designer for NTT in Japan, Siemens and Compaq Computers), Robert Holdway (UK's leading eco-design expert), Andreas Schupp of Lenovo Group and many others.

An example of successful interaction between Chinese and international designers is the **Chinese Designers' Region** (CDR) (www.cdregion.com). Founded in 2006, CDR is a creative community based in London consisting of members from different art sectors, providing a platform for creative exchange. It aims to promote the works and raises the profile of emerging Chinese contemporary artists and designers that based in the UK. It also provides support, resources and networking to art and design organizations and institutions in and outside the UK. As a complement of China Design Now exhibition (March – July 2008) in London, V&A held the China Design Now Schools and Colleges Events, CDR designers were invited to give a series of talks, drop-in activities and workshops to the UK students and public.

In The Netherlands, in 2006, workshops and seminars were held with Dutch and Chinese designers, organised by the Premsela foundation at the occasion of **China Contemporary**. China Contemporary was a large manifestation, consisting of three exhibitions focusing on contemporary visual arts, visual culture and architecture in Rotterdam. This joint initiative of the Netherlands Architecture Institute, Museum Boijmans Van Beuningen and the Nederland's fotomuseum in Rotterdam was the first interdisciplinary overview of China's contemporary art, architecture and visual culture – including television, photography, newspapers, magazines and blogs – and provided a platform for a new critical voice from the People's Republic.

10.CASE STUDY: BEIJING

Design is an important part of creative industries in Beijing and its market can be divided into industrial design, product design and graphic design. The Beijing government has paid close attention to industrial design stressing characteristics such as highly technological, sustainability, possessing added value, etc. In Beijing, industrial design industry has made more profits than in any other region.

Design enterprises are mainly located in creative industry clusters where they can enjoy relevant preferential policies of Beijing government. Information about preferential policies can be found online (www.ebeijing.gov.cn).

Generally there are 3 types of design enterprises in Beijing:

- Agents;
- Design apartments subject to large-scale enterprises;
- Enterprises specialised in design.

There is also a shift in the organization of the design industry, made exemplary as following:

CONSTELLATIONS IN CONSTRUCTION

Small groups of individual designers are teaming up to organize events and set up exchange of ideas and knowledge. New media (online platforms) plays an increasingly important role for this community of designers. Despite the art scene gaining more interest in design (exhibitions featuring current trends in design, with graphic design) there is a general lack of platforms and structures showcasing innovative design developments, of local or international signature.

ALTERNATIVE EDUCATION

Learning by watching and learning by reading, rather than relying on (mostly outdated) education is a very important trend. Magazines and online tutorials are easier accessible than before. Universities and academies understand the need for change and a growing amount of international lecturers are flying in. But overall design education still lags behind: there is a lack of well-equipped prototyping infrastructure, teaching materials are not updated and not enough insight is given in international developments. International lectures are scattered and not brought under an integrated, updated teaching program, thus decreasing their impact on education.

THE MONEY ISSUE

The consumers' attitude and the market still dictate that a cheap project is more important than a well designed one. Setting up a small, experimental office is a risk. Young designers end up

working for a commercial office and only do their own design in their free time.

Information about the following “realities”, “players” and information about the education system within the Beijing design community were provided:

REALITIES

RAPID PROTOTYPING AND PRODUCTION

According to Xu Weiguo, Professor, School of Architecture (Tsinghua University), China has access to the most updated technology, and has skilled and trained technicians. However, they rarely use these assets to invest in conceptual design. The focus is corporate engineering and mass production. China is the leading producer of CNC generated steel moulds that are mostly used for metal or plastic parts in the car industry. Engineers and technicians are well educated and skilled. Smaller workshops in and around the city have limited tools and equipment and are less skilled. Most things are still done by hand. These workshops can be used by architects in order to produce professional architecture models, although complex double curved geometry is not their strength. There are some research institutes, laboratories, workshops or studios in universities with prototyping machines and tools, computer programs and experience in prototyping. Tsinghua University, for example, has such a research facility.

SPECIALIZED CITIES

Whole Chinese cities are currently built based around a single branch of business or production of a single material. Price dumping, different sized facilities, import-export possibilities are the benefits of such towns. Urban China, a magazine researching Chinese Urban development, devoted an issue titled “Made in China” (March 2006, Issue 7) to these specialized cities. One example is Tangshan, a city two hours outside Beijing. It’s the “Ceramics Mecca” of China: toilet seats, pots, vases, sculptures and tableware for domestic and overseas markets are produced in huge quantities. Factories of various sizes can produce every design for very little money, if the quantity is big enough. Their willingness to develop prototypes however is very limited.

ENDEMIC DESIGN

There is a series of products that are designed, produced and sold exclusively for the Chinese market and consumers; products are closely connected to Chinese mentality and lifestyle and therefore will probably never be a sales or marketing hit anywhere else. Nevertheless, they play an important role in Chinese life, daily practice and are very commonly used.

PLAYERS

INDIVIDUAL DESIGNERS

Wang Yuwei, also known by his artist name Da Wang, is a very young graphic designer, living and working in his own studio in Beijing. Da Wang got his piece of fame and recognition by creating a little plastic toy called "I" that a Taiwanese company is currently producing. He also designed posters and commercials for Nike. **Liu Gang** is a graphic designer running a company of ten people and Liu Bo is a freelance graphic designer. **Lin Jing** is one of the most well-known and successful product designers active in tableware and ceramics in Beijing. She got her education in Beijing and Brussels, and believes her success is based on her individual thinking and personal approach. Lin Jing produces her own designs and products in Tangshan. She mentions that nobody wanted to help her with developing her designs, except for one factory owner who recognized her design as something fresh and gave her a chance. She sells most in Shanghai, which is more creative, Western and progressive than Beijing. She also exports to the US, Canada, Italy, France and Ireland. **Ou Ning** is artist, designer and curator, and his work was shown many exhibitions. He is involved in countless projects and has in-depth knowledge of tendencies and streams within art, design and creative scene in Beijing. **Wang Yun** graduated in 1993 from the Beijing Institute of Technology as a product designer. She says that after graduation, some people start working after university within the "SOHO" (Small Office, Home Office) principle. In theory it is quite easy to open a small studio, but young independent designers are totally unsupported, lack the back up of a community, miss coverage or display in general. Moreover, steep competition - price dumping and greedy clients are a major problem. Price tactics are fatal for young companies without experience. The universities are not teaching them any management skills. Clients often don't pay; companies produce bad quality and don't take responsibilities. Designers are in her opinion always the weakest party in business.

COMPANIES, AGENCIES

The **Intelligent Alternative** is a consultancy and networking agency, co-founded by Ray Lee. They organize fashion shows and campaigns, often between China and Europe. They engage in match making between business partners and work with artists and designers, museums and universities; for example with the Tate Modern museum, in 2007. **Media Edge** is an advertisement and media strategy company, led by Kan Xin. Kan Xin criticizes the Chinese brands for not investing enough in unique and outstanding design. Being the cheapest is still too often their only focus. Most campaigns are just showcases, useless, lack strategy or a clearly defined target. There is no research on consumer behaviour, therefore any consumer-related products. Home decoration is in his opinion the worst sector. Foreign brands are too stiff and not yet fit for the Chinese way of doing business, as they are generally too slow and too naïve. **NOKIA** is an internationally established brand, design is considered very important. NOKIA has in-house workshops and a Research and Development site in Beijing. For NOKIA, China is not an entry market any more. All prime 1 cities are almost covered. Biggest growth rate is in rural Chinese

areas, where cell phone density is still relatively small. **LKK design** is a design consultancy company. Clients have ranged from locals to internationals, from start-ups to established brands like SAMSUNG, NOKIA, SIEMENS etc. LKK design is established in 2001. Their multidisciplinary team consists of over 40 designers. In 2008 LKK design won three Red dot Design Awards: product design 2008; in Oct, 2007, LKK design won five Red-star Awards (the best design award of China), including two best creative design awards; Feb, 2007, LKK design won two Red dot Design Awards: product design 2007; Jun, 2006, LKK design became global co-operator of NOKIA.

EDUCATION

Beijing has two main schools for design: the Tsinghua Academy of Arts & Design/Product Design and the Central Academy Of Fine Arts (CAFA).

Tsinghua Academy of Arts & Design/Product Design. Every year, about 16 000 students apply from all over China, but only the top 1 000 pass the exams. Eventually only 240 are accepted. Every year, 40 students are accepted into the product design classes, and all who start the course, pass the exams and graduate (which has to do with the Chinese educational system: if a university fails a student this implies that they will loose funding for one student the following year).

Product design is divided into three basic classes: exhibition design (1) transportation design (2) and product design (3). Most product design being developed are electronics: mp3 players, mobile phones, and household electronics. Many graduates start working at companies like Lenovo or Nokia, some start to work in design companies owned by teachers and professors and some try to freelance or start their own studio after graduation (very rare and mostly unsuccessful).

The **Central Academy of Fine Arts (CAFA)**. Its campus was finished in 2001, with a new building for the design branch (architecture, product design, fashion and graphic design) that opened the end of 2006. There are in total 5000 students at the design school with a foreign student ratio of 5%. CAFA is trying to act as a national role model and gained a lot of influence during the last years.

Following Schools and Universities with design related programs were identified as well:

- Beihang University/New Media Arts and Design College,
- Beijing Institute of Graphic Communication,
- North China University of Technology,
- Beijing Institute of Fashion Technology/Arts and Design College,
- Industrial and Information Engineering College,
- Beijing Institute of Technology/Arts and Design College.

11.CASE STUDY: SHANGHAI

The development of the creative industries is supported in the current five-year plan of Shanghai (2006-2010). Shanghai is a crossroad for cultural exchanges between the West and Asia and has an entrepreneurial population. On a national and international level the city attracts large amounts of creative talents. Shanghai's old warehouses and historic buildings are a perfect setting for the creative industries. As a well-established industrial city, **Shanghai has 40 million m^2 of abandoned factory premises and warehouses** that have been left idle for a long time. A growing trend over recent years is to convert and repackage these factory premises and warehouses as creative industry compounds. Most of these are centrally located and because of their low conversion costs the rent is relatively cheap. The concentration of business operations produces a "clustering" effect, and supported by government incentives, most of these creative industry compounds enjoy preferential tax treatment.

There **are more than 50 creative industry compounds** in Shanghai, with a total floor area of over 1 million m^2, home to more than 1,500 companies and employ over 20,000 people. There were between 70 and 80 creative industry compounds housing 3,000 to 4,000 creative companies by the end of 2007, and creative industries are expected to account for 10% of Shanghai's GDP by 2010. Industry sources point out that Shanghai's creative industry compounds will be more pluralistic in their positioning as their numbers increase, which will mean a greater choice for SMEs. According to He Zengqiang, secretary general of the Shanghai Creative Industry Centre, as the utilisation rate of old factory premises increases, creative industry compounds in Shanghai are no longer coarsely converted and repackaged.

Bridge 8 on Jianguo Road Central in the Luwan district is the best-known creative industry compound in Shanghai. Its predecessor as tenant was the 50-year old Shanghai Car Brakes Factory. The developer obtained a 20-year lease on the site, at the end of which the real estate would revert to the owner. His plan was to retain the shells, adding and subtracting external and internal elements that would tie the structures together. This redevelopment scheme meshed with the district government’s plan to retain the historical character of the neighbourhood. Today, in addition to creative studios, there are also coffee shops, restaurants, beauty salons, art galleries and household stores. The compound is made up of seven inter-linked buildings, with common space, decorated under four different themes. Completed by HMA Architects & Designers, Ltd in 2004, it occupies 12,000 square meters (129,167 sf) gross building area, 8,335 square meters (89,717 sf) total leasable area, 1,887 square meters (20,311 sf) leasable office space, 6,448 square meters (69,406 sf) leasable retail/restaurant space, and 830 square meters (8,934 sf) exterior open space. Among the tenants of Bridge 8 are the post-production studio of renowned Hong Kong director Ng See Yuen; Skidmore, Owings & Merrill that designed Shanghai's Jinmao Tower; B+H (designer of the new Shanghai International Tower); British architect Will Alsop; the French PR firm F-emotion; Winking, a pacesetter in China's game software industry; and Aedas Architects Ltd.

Following designers, universities and exhibition were identified in Shanghai:

During the last 5 years, Shanghai has attracted more than 1500 foreign design companies from 30 foreign countries. Besides the presence of foreign designers, a group of competitive Chinese industry design consultancy and companies was founded. Such as: **Moma Design** (www.newmoma.com); **VEP Design** (www.vepdesign.com); **Pangu Design** (www.pangudesign.com); **Shanghai Weiman design** (www.vimdesign.com).

Designed to be both a store and gallery space, **Design Republic** offers a unique collection of products created by the world's best design talents, many of which have never been made available to consumers in China. Design Republic also collaborates with many designers both foreign and local to create products exploring new modern Chinese aesthetics. They cross-traditional boundaries to merge old and new, traditional and modern, opulent and austere, to ultimately create a dynamic platform of design. Design Republic's flagship retail showroom speaks for Shanghai's stylish design-oriented locals and visitors. There is a **Moooi Boutique**.

- **Shanghai Creative Industry Center** I a specialized organization in promoting the development of Shanghai's creative industries.
- **The Shanghai Interior Decoration Association** I interior design, materials and products, construction and implementation, supervision and education.
- **Raffles Design Institute** I Donghua University Campus (info see education chapter)

In order to develop Shanghai's creative industry and strengthen the international communication and cooperation, in 2005, the first **Shanghai International Creative Industry Week** (SICIW) was organized. Its theme was "Creative industry guide the future". A Creative industry Exhibition, Creative industry Forum and Creative Design Contest happened and more than 30 countries and regions took part. In 2006, the second edition of SICIW was held with a new theme of "Creative design creates our life". More than 50 kinds of activities were conducted, putting emphasis on the protection of intellectual property, creation of new values and employment opportunities (for more information and a selection of exhibitions including Dutch design see the chapter on Dutch design in China).

12.CASE STUDY: PEARL RIVER DELTA

Guangzhou is located in the Pearl River Delta (PRD) and together with Shenzhen been at the forefront of the Chinese Open Door Policy. Their closeness to Hong Kong and Macao has been very important in that regard. The urban development that started in the late 1980's, under the special economic systems and policies, allowed both cities to grow and diversify themselves economically and culturally.

From the 1980s onwards more and more manufacturing companies from Hong Kong, Taiwan and South East Asia moved into the PRD which made the area the most flourishing manufacturing base in the world. In its development one can distinguish two patterns. One is led by foreign capital clustered in the areas such as Dongguan and Shenzhen, which are located close to the border between China and Hong Kong. Here products are made for to the global market and the design is done abroad. The second pattern is led by local capital, in areas such as Shunde and Nanhai. Here products are made that mostly are for the Chinese mainland.

The PRD is an important centre for China's online gaming industry, representing about 10% of the national market. The most successful online games enterprises in the PRD are **163.com**, **Kingsoft**, **Optisp** etc. They initiated the development of online games and posses strong R&D potentials.

Design sectors that offer the biggest opportunities in PRD:

- Graphic Design
- Product/Industrial Design
- Interactive Design (Games, Computer-generated Effects and Computer-generated Animation)
- Spatial Design

Foreign designers need to overcome many hurdles in the attractive PRD market. Partnership with well-connected and well-established Hong Kong practitioners may offer some valuable help.

HONG KONG

Historically, Hong Kong has been an Asian trendsetter in lifestyles, making it a great city to institute a design community. Protection of intellectual properties, the rule of law and a friendly business environment all assist the development of creative industries. Socially, high mobility of human talent, a wide variety of cultural activities and a mixture of Eastern and Western lifestyles are conducive to creativity and entrepreneurship. As such Hong Kong has created the right climate to stimulate designers to develop superb skills and business acumen. They enjoy particular advantages of shared language (Cantonese is commonly used in South China) and proximity to PRD's market. Are considered some of the best in the region, particularly in the areas of graphic, product (especially consumer electronics and home decorative items), interior and fashion design.

Hong Kong designers' ability to oversee the entire design is also a big advantage. Their one-stop solution approach applies well in the arena of interior design while designers sometimes have to take up the role of a project manager to ensure the smooth progress of the construction. Other advantages of are their global visions, understanding of both the Eastern and Western cultures and experience of international business dealings. In these areas, Hong Kong designers still have an edge over their mainland counterparts.

The design industry in Hong Kong encompasses a broad range of disciplines: product design, graphics design, interior design, fashion design and interactive design. Designers are organised into various professional associations - e.g. The Chartered Society of Designers (CSD - Hong Kong branch), the **Hong Kong Designers Association** (HKDA), the Interior Design Association (IDA) and the Hong Kong Fashion Designers Association (HKFDA). The Chartered Society of Designers is the professional body representing the interests of designers in the United Kingdom. Its function is to promote high standards of design, to foster professionalism and to emphasize designers' responsibility to society. The Hong Kong Designers Association was founded in 1972. It is a design body to advocate public interest in design and higher professional status for designers of various design disciplines. The Hong Kong Design Centre is an establishment with the joint efforts of the above four associations (HKDA, CSD, IDA and HKFDA).

In 2002, the **Hong Kong Design Centre** (www.hkdesigncentre.org) was established with HK$250 million government funding to support the local design industry's long-term development and competitiveness in the region. The HKDC works with the government and business partners and associations to promote design as a strategic, value-added component in business. Its major activities include the organization of the **Design Education Week** and the **Business of Design Week** (BoDW).
According to Hong Kong Design Centre, the number of employment in design services is estimated to have increased 12% from 6,390 in December 2006 to 7,175 in August 2007. There is no official record of the numbers of designers for each discipline. However, practitioners estimate that graphic designers make up the largest portion of the industry, followed by interior designers, product designers, fashion designers and interactive designers in descending order. Even though Hong Kong is a small city, it is home to many regional headquarters of multinational corporations. Design talents are always in high demand as design is an integral part of product development, brand building and marketing functions.

By funding the Hong Kong Design Centre the Hong Kong government aims to assist companies to making full use of their designs and build their brand names, a commitment outlined in 2006's Policy Address.

"Business of Design Week", "**Asia Cultural Co-operation Forum**" and "**Shenzhen & Hong Kong Bicity Biennale of Urbanism/Architecture**" are important events supported by the Government of Hong Kong to foster the city as a culture and design hub for Asia.

The **Jockey Club Creative Arts Centre** (JCCAC) (www.jccac.org.hk) is a renovated factory building in Shek Kip Mei, Hong Kong that has become home to over 150 local artists, art groups and creative professionals. JCCAC provides studio, gallery and workspace for Hong Kong artists to develop, practice and showcase their work.

Organized by the Hong Kong Design Centre (HKDC) the three-day "**Reinventing with Design**" (ReD) 2009 (June) featured a series of conferences, workshops and a design leadership forum. It attracted an audience of close to 700 managerial professionals and senior management people from small and medium enterprises (SMEs) engaging in diverse businesses, design industry and the education sector. This year's theme was "Reinventing Industries in Pearl River Delta" – From "Made in PRD" to "Created in PRD".

SHENZHEN

Shenzhen is one of the fastest growing cities in China. It is situated immediately north of Hong Kong. Owing to China's economic liberalization under the policies of reformist leader Deng Xiaoping, the area became China's first—and arguably one of the most successful—Special Economic Zones. As the cradle of modern graphic design in China, Shenzhen holds a leading position and has become an important base for the industry in Asia. At present, Shenzhen has about 20,000 to 30,000 graphic designers, with the number ranking among the largest of Chinese cities. There are nearly 1,000 graphic design companies or institutes. The production value of Shenzhen's graphic design industry has been growing at an average of 54.8% every year. The city is home to the biennial "**Graphic Design Exhibition in China**", a grand and high-standard showcase of the industry in China. In 1995, the **Shenzhen Graphic Design Association** (SGDA) (now with 80 individuals as members and about 20 company members) was founded. It was the first professional graphic design institute on the Chinese mainland.

A modern design industry took shape in Shenzhen as industrial manufacturers expanded and the market economy developed. The earliest generation of Chinese designers were trained here. A magnet to arts graduates from universities all over the country, Shenzhen is still the first choice for young designers, making it a hub for Chinese design talent. Home to most influential designers and leaders in the nation's design industry, Shenzhen has more than 6,000 design companies employing more than 60,000 designers. In 2005, the output value of the city's design industry reached US$1.9 billion, and that of the creative industry as whole accounted for 4 percent of the GDP. The number is expected to grow to 10 percent within five to 10 years.

In 2004 Shenzhen proposed developing the city into a City of Design, aiming to boost economic development through the design industry after it took the lead in the nation with the slogan, "Building a culture-based city." In November 2008 Shenzhen was named a UNESCO City of Design, becoming the first Chinese city to win the honour. As such the city has become a member of the Creative Cities Network. The UNESCO acknowledged Shenzhen for its capacity as a fast-

growing city, with a short yet dynamic history and young population. The city holds a solid position in the design sector, with its vibrant graphic and industrial design industry, rapid development in digital content and online interactive design, and reputation for novel practices in packaging design with advanced techniques and environmental solutions.

There are many creative clusters in Shenzhen, housing a large number of professional designers and design firms. These creative parks include Tianmian Design City, OCT Loft, Luohu Creative Plaza, Nanshan Loft, Nanshan Digital Culture Industry Base, Shenzhen Creative Industry Park, Shenzhen Animation Town, Shenzhen-Hong Kong Animation & Game Fostering Base, Shenzhen Animation Street, Yijing Animation Park, Bao'an Arts Zone 22, and No. 8 Zhongkang Road. These parks are platforms of information, exhibition, education and communication, providing value-added services, such as copyright transactions and investment consulting services, to the designers and firms in the parks.

The **Art and Design School of Shenzhen Polytechnic** offers courses in fashion design, industrial design and environmental design. Apart from the Art and Design School, it has a media and communication, animation and architecture and environmental engineering school. Two of these schools are offering courses of communication design and interaction design, and plan to introduce majors such as service design and management design in the near future.

In 2006, the Central Academy of Fine Arts established a teaching base at **Guan Shanyue Art Museum** to offer master's degree courses in arts.

Learning from the experience of Hong Kong's Business of Design Week, Shenzhen held the **Brands and Designers China Initiative 2006**, aiming to push forward industrial development through design.

Shenzhen designers have served large enterprises and cultural institutions from all over the country, from the World Architectural Congress bid logo designed by Long Zhaoshu, the logo for the Beijing Olympic bid designed by Chen Shaohua to the logo of Sanjiu Group standing in Times Square in New York designed by Wang Yuefei. These also include logos for China's first joint stock bank, Shenzhen Development Bank; the world-famous brand names of Konka and Skyworth; and companies like Ping An Insurance, China Vanke Co., Huawei Technologies and ZTE Corp, among many others. The graphic design goes in hand in hand with the packaging design in Shenzhen. Largest packaging enterprises includes Jincai Printing and Packing Co. Ltd., China's largest manufacturer of alcohol packaging; Jingjia Group Co. Ltd., China's largest cigarette packaging firm; Nine Stars Printing and Packing Group Co. Ltd., China's largest medicine packaging enterprise; and Hongxing Printing (Shenzhen) Co. Ltd., the country's largest child's toy and book manufacturer and exporter. By the end of 2006, there were 1,000 package design companies and departments in the city, employing more than 1,000 designers.

2008 China (Shenzhen) International Creative Design Expo is a great annual international

event co-organized by China Industrial Design Association and Shenzhen branch of China Council for the Promotion of International Trade (CCPIT).

GUANGZHOU

As PRD's central city, one of China's most prosperous regions, Guangzhou ranks 3rd in terms of overall economic strength throughout the country. It will hold the 16th Asia Games in 2010.

Guangzhou Design Week (www.gzdesignweek.com) is since 2006 an annual international event for promoting innovation and design taking place in Guangzhou. It is hosted by Guangzhou Municipal People's Government and organised by the Economic & Trade Commission of the municipality. In 2007, Guangzhou Design Week was the ever first & only design event in China, jointly endorsed & promoted worldwide by the top three design organizations in the world, International Council of Societies of Industrial Design (ICSID), International Federation of Interior Architects/Designers (IFI); International Council of Graphic Design Associations (ICOGRADA). This year's Festival will be held from 4-8 December 2009 in Guangzhou. There are four key event components: the International Design Expo, the Design Tour, the Designweek Award and the Win by Design Forum, all covering a diverse selection of design fields, including industrial design, branding and communication design, cityscape and architecture design, interior design and fashion design.

In graphic design, many independent professional designers in Guangzhou and Shenzhen are leading the trend of Chinese design. Generally speaking, industrial design in Guangdong has been promoted through economic development. In the field of interior decoration, the "Newsdays" in **Guangzhou Academy of Fine Art** (GAFA) has national fame.

In terms of education the Guangzhou Academy of Fine Art, the Fine Arts Department of South China Normal University Fine Arts Institute and the School of Engineering and School of Design and Communication (Sun Yat-Sen University) were identified.

There is no big development of independent design in Guangzhou, but some individuals have developed local design in various directions. For example, Wang Xu Design Studio in graphic design, Ma Ke (who received a Prins Claus Award in 2008) in fashion design, and the College of Design in Guangzhou Academy of Fine Art which has an industrial design department. In terms of exhibitions and events "Get it louder" (organized by Ou Ning) drew global attention. Local media such as the "City Pictorial" magazine is unique and held "I-Mart" (see chapter on media).

The opportunities today in Guangzhou are there. These might not be directly related to the market but more to the development of design education. It is not very plausible for European design and designers to directly land in Guangdong or the Pearl River Delta and establish relations with local enterprises. It is suggested that designers should pay attention to Guangzhou's market but that their sights should stay with design related exchanges and promotions.

13. DUTCH DESIGN IN CHINA

Following Dutch design offices operating in China have been identified:

Kossmann.dejong has in partnership with Hypsos Leisure Asia from Hong Kong won the international competition for exhibition design & build of the 'Urbanian Pavilion', one of the five Theme Pavilions at the World Expo Shanghai 2010. Kossmann.dejong is designing this exhibition together with Hypsos Leisure Asia and their Chinese partner Jimei, which is responsible for engineering and project support. The total area of the 'Urbanian Pavilion' amounts to 14.000 m².

Mattmo is a strategic communication concept and design company based in Shanghai and Amsterdam. Mattmo has over 15 years of experience in strategic concepts & design & communication for all lines of business, government institutions and non-profit organisations. On November 6 (2008) Mattmo opened their Shanghai office with a party held at the ArtLab of the Museum of Contemporary Art (MOCA). For the Dutch Design Expo 2008 Mattmo created the strategy, the concept and the design. The expo was part of the Shanghai International Creative Industry Week in Shanghai.

Studio Dumbar has ties with China since 1994 and operates since April 2009 from Shanghai as Studio Dumbar China. Their presence has resulted in an alliance with Wang Xu – one of the 'godfathers' of design in China. Their projects include the design of a new visual identity for SAIC – the second largest car manufacturer in China and partner in Shanghai General Motors and Shanghai Volkswagen. As well they have set-up a joint venture, launched in March 2006, with Junction, an advertising agency with offices in Shanghai, Beijing and Shenzhen. Through its Shanghai-based joint venture, Studio Dumbar is involved with prestigious brand design and identity project in China. Examples include the development of a completely new corporate / product brand for BBK – a leading company in mass-market consumer electronics. Studio Dumbar is chosen to develop the new strategic plan and visual identity for the Dutch participation in the Shanghai International Creative Industry Week (SICIW), which will take place in October 2009. The Dutch Design Fashion and Architecture (DDFA) initiated the Dutch participation in collaboration with FAR architecture and design network China.

C3 - China Creative Company is an Industrial Design Company and Product Development Company in Shanghai. A mix of Dutch and Chinese product designers make designs for a worldwide market. Their main service is managing complex innovative design processes from market research until production. **China Prototype Center** is part of C3 and is set up because of the need of western companies for Chinese made prototypes. They offer prototypes with Chinese prices and western quality standards. Including CNC milling of all kinds of plastics, steel or aluminium, rapid RTV moulding, SLS and SLA prototyping.

Amsterdam based exhibition design agency **NorthernLight** just opened its Beijing office. NorthernLight has been doing projects in China, Macau and Hong Kong for some years now, but with this step it is entering a new phase in its conquest of the Asia Pacific market.

Since 2007 Dutch designer Danny Fang operates from Hong Kong where he currently heads **Fang Studio**, a studio in industrial design and development. A graduate of the Design Academy Eindhoven, he worked as a freelance designer, taking on projects for Fair Trade and Young Designers and Industry, before joining Marcel Wanders Studio in 2001. His latest designs under his own Fang Studio label include the Matryoshka Chair, Bathanemone bathroom accessories and the logo for the Dutch Chamber of Commerce in Hong Kong.

Philips China is a significant investor in multiple consumer product markets in China with a strong China based design team as well as access to Philips' global design resources and an emphasis on international exchange. Philips employs about 20,000 people in China and has offices in Beijing, Shanghai, Shenzhen, Hong Kong and Shenyang. Philips has been active in Hong Kong since 1948. Their product portfolio includes a diverse range of electronic goods for businesses as well as end-consumers. In 2006, Philips Design was invited to take part in the exhibition linked to Business of Design Week. In 2005, Philips LCD TV won a Distinguished Design from China 2005 award.

A new Dutch government program has been set up: the **Dutch Design Fashion and Architecture program**, financed by the three ministries of Foreign Affairs, Economic Affairs and Education, Culture and Science. Their program is focused on a small number of countries. The Dutch Design Fashion and Architecture (DutchDFA) programme aims to strengthen and consolidate the international position of the most prominent sectors of the Dutch creative industries – design, fashion and architecture – through a joined-up approach. The DutchDFA programme is a four-year strategic programme in a selection of focus countries that relates to topical issues and local demands. The aim is to build long-lasting international partnerships while addressing issues facing today's world through design. Its aim is to create an extra stimulus in international promotion of the disciplines mentioned above, in a way that combines efforts in the field of education, trade promotion and cultural exchange. China is one of the countries that will receive funding in this program in the coming years.

Following exhibitions on and featuring Dutch design in China have been identified:

An important venue for exhibiting Chinese and Foreign design is the **Shanghai International Creative Industry Week** (SICIW). This yearly week about design is since 2005 organized by the Shanghai International Creative Industry Centre (SICIC). The event is strongly supported by Shanghai Municipal Party Committee and Municipal Government and has gained in domestic and international importance throughout the past editions. In 2008, as part of SICIW, the Dutch Design Expo 2008 was held. This expo was organised by the Consulate General of the Kingdom of the Netherlands in Shanghai, FAR Architecture Center Shanghai and Mattmo. Under the title Dutch

Design Works, the Netherlands will participate in SICIW 2009 with a presentation of offices in all disciplines involved in the process of designing public space: architecture, urbanism and landscape design, planning, product design and graphic design. For the 2009 edition, Studio Dumbar is chosen to develop the new strategic plan and visual identity for the Dutch participation SICIW, which will take place in October 2009. Dutch Design Fashion and Architecture (DDFA) initiate the Dutch participation in collaboration with **FAR Architecture Center**. A simultaneous matchmaking programme is accessible for all creative disciplines. The Dutch Day takes place on October 17 and starts off with a Chinese-Dutch conference on good practice in public space design. The SICIW 2009 event in Shanghai also marks the start of an incubator programme for Dutch architects, designers and fashion designers in Shanghai. The incubator will house design companies that seek to enter the Chinese market and proposes to support their first endeavours in this challenging environment with a programme targeted towards local outsourcing, local regulations, government networks and business setup. Concurrently, the incubator programme will support Chinese designers and companies who wish to develop a stronger relationship with The Netherlands.

Business of Design Week (BODW) in Hong Kong is referred to as "one of the most significant annual events on the international design calendar." The Netherlands was the partner country for BODW 2008. Exploring the theme of "Open Minds," BODW 2008 contributed to further strengthening the position of Chinese and international creative sectors through sharing the successes of Dutch design. BODW 2008 took place from December 8 till 13 at the Hong Kong Convention & Exhibition Centre (HKCEC) and was organized by the **Hong Kong Design Centre** (HKDC). Attended by a few hundred Dutch designers and design companies, interested to learn more about business opportunities in Hong Kong and Mainland China, keynote speakers included **Rem Koolhaas**, **Marcel Wanders** and **Marlies Dekkers** (Hong Kong www.bodw.com.hk + NL Ministry of Economic Affairs www.bodw.nl).

From November 8 till December 9, 2007, "**A Human Touch: The Droog Design Experience**"-exhibition was at display in the Yong He Art Museum, after it had toured Shanghai, Shenzhen and Taipei. The exhibition in Beijing was organized by: Beijing Yonghe Museum, Droog Design Foundation and Shanghai BizArt Consulting LTD, with the support of The Netherlands Culture Fund and the Embassy of the Kingdom of the Netherlands.

Dutch Graphic design studio **Thonik** exhibited work at the **O Art Center** (Shanghai Institute of Visual Art, Fu Dan University) from May 24 till June 8, 2008. "Carpet Plan" is the main device of the exhibition in which the audience walked on new ground composed by 16 wool carpets (designed by Thonik and hand-made by Chinese famous hand weaving masters). Thonik also gave guided tours and workshops at the Shanghai Institute of Visual Art.

The cartoon exhibition of "Miffy the rabbit", celebrating **Dick Bruna**'s 80th birthday, was held in September and October 2007 at Shanghai Library. The exhibition, organized by Dick Bruna China and sponsored by the Dutch Consulate General to Shanghai, was also to mark the 35th anniversary of the establishment of diplomatic relation between China and the Netherlands.

Social Energy (www.shnl.org) is a series of contemporary Dutch design communication activities started at **Xu Liaoyuan Modern Design Museum in Chengdu** on September 20, 2008. From August 7 till 30 2009, the exhibition was at display in the **Innocentre** in Hong Kong, from October 10 till 25 2009 in Shanghai. Activities comprised three parts: workshops, exhibition and forum. **"Social Energy" - Contemporary Communication Design Show** was shown in Chengdu/Beijing/Shenzhen/Shanghai. Participating Dutch designers in the workshops included; **Catalogtree**, **Studio Dumbar**, **Experimental Jetset**, **Irma Boom**, **Karel Martens**, **Lust, Machine**, **Mooren & van der Velden**, **Mevis & van Deursen**, **NLXL**, **Peter Bilak** and **§**. Organized and supported by Mondriaan Foundation, Netherlands China Arts Foundation, Premsela Foundation and Embassy of the Kingdom of the Netherlands.

14. EVOLUTION & TRENDS

China is undergoing a rapid growth with a shift from traditional manufacturing to a design and branding focused business environment.

Although industrial design is still in its early stages, **designers are increasingly sought by domestic manufacturers who start seeing creativity as a growing point of competitive distinction**.

With Chinese design markets growing more sophisticated, enterprises are keen to stay ahead on the local market while making inroads to the world market. Some of them try to advance from Original Equipment Manufacturers (OEM) to Original Design Manufacturers (ODM) and/or Original Brand Manufacturers (OBM). They are therefore seeking services from design firms to re-design their brands for the international market. As such **corporate and brand identity designs are in high demand**.

Innovation & branding play a significant role in the future of these design enterprises.
Affected by foreign design, they will focus on:

- Industry design turns to meet **satisfaction of consumers** - Chinese designer realise that industry design is not only about appearance
- The **communication with consumers** starts while doing research for design
- New and **sustainable materials** will be used in design
- More and more manufactures in Shanghai or other cities **invest into their own design and research departments**. Like Lenovo, Haier and Midea.

Global campaigns without local adaptation can be risky in China. Cultural differences can ruin campaigns or lead to nowhere, as Chinese people have a different mentality, educational background or even attitude towards design. As locals get better at design, multinationals are realizing that they need to **develop products specifically for the Chinese market**. So Sony, Samsung, Motorola, Nokia, General Motors, Volkswagen, and others opened design shops in China to research local tastes.

For a long time, **China invested little in the research on design theories**. At present, Chinese designers have to educate shortsighted customers in explaining what design is. Only after that they start with design related business.

Big hopes lie on the 80s generation: mid 20 year olds who grew up after the Cultural Revolution and therefore do not carry too much cultural and traditional ballast, but are nonetheless critical towards Western lifestyle. They bridge Chinese and Western lifestyles. It is not easy to satisfy this *MTV generation*, as designers need to grab their attention and feed them with visual content (design) all the time. Internet takes on a growing share of the market. A lot of sales are already

done by e-shops: they are most effective and economical for young designers, small brands and shops to distribute their goods. Alongside this, the internet and magazines provide a young generation of new (graphic) designers' access to trends and evolutions in design abroad, and especially the Japanese scene becomes a major source of inspiration. Chinese contemporary graphic design explores what Ou Ning describes "the Asian style".

Design companies have their own set of considerations when procuring design services. Companies with eyes on the international market tend to pay more attention to content/concept. They realize that design plays an important part in their long-term competitiveness and business success. This is especially true when design is only a very small portion of product development and marketing budgets. Other important factors are designers' (international) fame. Winning some international awards like the IF Award and Red Dot Award will definitely help.

The design industry developed significantly over the past 10 years: professional associations have grown, China's 'knowledge centres' invested increasingly in suitable working spaces (and in linking them with urban renewal), the policy dialogue with government has expanded.

Individual cities are developing a stronger interest in design as part of a desire to differentiate them within China. And **to build economic strength** (including strength in international markets) — Shenzhen, for example, has ambitions to become a 'Design Capital'.

15. MARKET ENTRIES & EDGES OF INVOLVEMENT

Difficulties facing foreign designers working in China include:

- Piracy of the design when the product is being produced in the Mainland. At the moment, there are still many problems in terms of carrying out the protection of intellectual property rights.
- There are still difficulties in communication between foreign designers and their mainland clients in terms of language, culture or management concepts.
- In general Mainland clients do not have sufficient knowledge about contracts. Due to differences in tax systems between China and the overseas countries, the sector often encounters problems in transaction and operation.

The interest of Chinese designers to collaborate with foreign designers are based on following principles:

- **DESIGN MANAGEMENT** Chinese projects with high content of design such as fashion, corporate/brand identity and interior design might require design management that oversees the entire process from conceptualization to production.
- Capital and Technology I Product development such as games and interaction usually take a long time and involves sophisticated technology. Foreign studios with advanced technology and sufficient capital will give more confidence to the design commissioners.
- **GLOBAL EXPERIENCE** Chinese product designers are strong at technical skills and weak in commercialization of a product due to little exposure to the global market. Foreign studios with global experience and connection can look for opportunities to create synergy with local studios to help their products showcase in the international market.
- **BRAND DEVELOPMENT** One thing limiting Chinese designers and companies in going global is their lack of marketing and brand knowledge. Foreign companies experienced in brand marketing, especially for the luxury items, can take mainland companies to another level of success.

The design business incubator is a quick way to enter the Chinese design market. Many incubators have been established in **Beijing** so far, of which the aforementioned **Design Resource Cooperation** (DRC) is set-up especially for design enterprises. Located in the center of the capital, the DRC Industrial Design Innovation Base is one of the 10 cluster areas of Beijing Cultural & Creative Industry. It's the working platform for the Beijing Industrial Design Center to practice the idea of DRC. Based in an old industrial workshop, it is seen as a successful example of developing Cultural & Creative Industry. DRC's first term construction area is 8,800m^2 and the second 50,000 m^2. At DRC, enterprises can get BIDC's information and guidance related with the design industry, take part in international communication and cooperation and apply for China Red Star Design Award.

Bridge 8 on Jianguo Road Central in the Luwan district is the best-known creative industry compound in **Shanghai**. The compound is made up of seven inter-linked buildings, with common space, decorated under four different themes linked through different themes for each building.

There are many creative clusters in **Shenzhen**, housing a large number of professional designers and design firms. These creative parks include **Tianmian Design City**, **OCT Loft**, **Luohu Creative Plaza**, **Nanshan Loft**, **Nanshan Digital Culture Industry Base**, **Shenzhen Creative Industry Park**...

TOO MUCH IMITATION AND TOO LITTLE INNOVATION.

With the lack of recognition for design, many enterprises pursued blindly quantity, paid more attention to technologies and even "plagiarized" and "imitated" foreign advanced products for quick success. Only few turned to creative talents and designs to develop new products.

LOW INDUSTRIALIZATION AND DEFICIENT DESIGN TALENTS

There is a contradiction between the supply and demand of design talents. At the one hand, excellent design talents are quite deficient on the design market; on the other, many design specialists have difficulties finding a suitable job and change their professions. To professional companies, many of them are small-scale ones and operated in disorder.

LACK OF GENERAL VISIBILITY FOR DESIGN

There are not enough design exhibitions, design shops, design centres and/or non-profit platforms organized and led by experienced curators or organizers. Designers also lack the power of lobbying. Some pioneering individuals try to change that, mostly with the support of foreign companies and governments. This turns the design scene into a highly fragmented and unorganized entity of small groups of individuals rather than an integrated group of artists and designers.

COMPETITION ENVIRONMENT

- From the 1980s onwards China's economy transformed from a planned economy to a market economy. In this evolution enterprises entered a more fair competition environment, being **less subjected to state-interference**. The ongoing economical development aspires to further stimulate a fair and competitive business environment by putting focus on creativity, copyright issue and international exposure;
- Although the large amount of Chinese designers, few are excellent or famous. The **designers representing quality can barely influence the overall development**;
- Industrial design in Beijing is in its initial stage. Most industrial design institutions are small scale and industrial designers as a social profession has not been recognized and accepted completely by the whole society of China. So **there is larger space in Beijing design market** if entering by the way of joint venture, sole foreign-funded or through Chinese agents.

16. OPPORTUNITIES

More and more people in China realized that copying foreign design and making products for foreign brands is only making profit, but no add value for its own industry. The government and the enterprises would like to see the cradle of “made in China” to be changed to “created in China”. **Independent innovation and branding will play a significant role in next step with the development of the enterprises.**

The development of the cultural and creative industries, the issuing of policies, the establishment of international exhibitions/symposiums and the emerging exchange between China and several countries creates a better level of understanding of design.

The transformation of consumption patterns leads to a bigger market for the design products:

- Transformation from traditional consuming culture to modern ways of consuming;
- Transformation from subsistence to a comfortable life. The young generation pays more attention to the design of products;
- Transformation from living consuming to social consuming.

China faces an increased need for differentiation. With increased processes of globalization, an increased demand for user-friendly products and the emergence of consumers’ self-awareness, contemporary China creates significant opportunities for foreign designers to show and explore their unique skills, technology and creativity. There is a **growing awareness for design products based on a sustainable approach**. Sustainability might benefit brand recognition and brand development. The design industry is in the process of promoting sustainable design by bringing it in relation to social issues. Design exhibitions (like SICIW in Shanghai) are good venues to **showcase new designs and get in contact with potential Chinese clients and partners**.

The **development of the property market has given vitality to the interior design**. In recent years, the country's interior decoration area totalled 600 million m^2 each year. Some 550,000 people over 150 schools are offering courses on interior design. Mainland cities like Beijing, Shanghai and Guangzhou have already rapidly developed into cosmopolitan centres whose highly competitive environments provide fertile soil for talented mainland designers. As more and more people own their homes, and with the improvement of living standards, **mainland consumers become more and more demanding**. Opportunities for foreign interior designers lie in providing high value-added design consultancy services to big clients such as luxury homeowners, hotels and designing showrooms for developers. These clients do not care much about the price as they are after top quality homes to boost their status. On the other hand, city renewal and change of lifestyle are driving the design demand for theatres, opera houses, museums, art galleries, modern shopping malls, coffee shops and hang-out places.

Dutch institutions should work together with the few local institutions and organizers that exist, in order to set up a series of well-planned official and professional exhibitions, competitions, scholarship programs and possibly awards for Chinese designers. This, in order to strengthen their community and lobby power and attract creative potentials or potentially creative designers. After all it is in the Dutch interest to raise the level of design in China so to compete in the future with Chinese designers on a fairer basis (design competition rather than price competition/copied products and imitations). It seems that the DDFA is contributing professionally to attain this aim and to increase the leverage of Design in China. .

17. PROPOSALS & ADVICE

To have a greater impact on Chinese society and build up public recognition for the pioneering design concepts from the Netherlands, Dutch designers should try to participate more actively in projects of Chinese companies and Dutch companies located in China, as well as providing design support to government or public projects.

Zhang Jia, editor in chief of Design Magazine, suggests promoting Dutch design in China through the set up of workshops and residencies, exhibitions and collaborations with young designers and graduates and Western companies. Most important is **to establish an agency in China so to communicate and recognize the different needs of Dutch and Chinese designers, and link up the right people and organizations**. This means developing and setting up agencies in China that do matchmaking and partners search for companies and individuals and handling communication between Europe and China.

Sino-Dutch collaboration in design should be simultaneously approached on three levels:

- **GOVERNMENTAL**
- **INSTITUTIONAL**
- **INDIVIDUAL**

Postgraduate programs in the form of **residencies/workshops** could be set up and work both ways. Chinese applicants could work in the Netherlands with Dutch designers in return touching base in China. The idea should be **to accommodate the creative process**, triggered by a knowledge transfer and by being exposed to and part of intensive workshops, exchanges, new working methods and environments. Dutch products and designs should be exhibited in China (city tour) as a show case exhibition in order to expose its conceptual and innovative (not only profit orientated) form of product design. This to act as a role model for emerging Chinese designers, sharpen the Chinese consumer's eye for design and enhance or enrich their taste. Social Energy (as described earlier) is a series of contemporary Dutch design communication activities that explores the potential of this form of dialogue.

Especially **in product design, there is a shortage of workshops** and/or machine parks to develop prototypes, product lines or accommodate research of materials. Manufacturers focus on mass production not design or product development.

Hong Kong and Mainland China are **not short of good designers**. What they do lack is a systematic approach to design, a design process with a particular cultural basis and communication skills. Interaction with foreign designers may inspire the local and Mainland designers to think from different design perspectives and develop new approaches. This is one of the major reasons why companies at times will commission a project to foreign designers even

though they have their own in-house design teams. The foreign designers usually charge up to 30 to 100% higher then the Chinese designers.

Instigate direct engagements with design universities and schools in China. The most effective means of exchange is to start with the design majors in universities. This will create the introduction of Dutch manufacturing experience and concepts in universities. The Beijing report advises that Dutch universities and professionals that want to hold lectures or set up exchange projects should not only approach the top 5 schools of China but should also **distribute their efforts and extend their programs to second tier cities as well as less renowned universities**. Student exchange should work in both directions, as Chinese students should be given scholarships to study in Europe or participate in workshops. Dutch universities and art schools could actively approach Chinese universities to set up semester base or program dependent student and teacher exchange programs, and work on a combined teaching schedule, study content with major attention devoted on how to translate ideas into prototypes and products. Also, the set up of a design degree that is composed of studies half time conducted in China and the Netherlands could be thought of (first part of studies in china, second part in the Netherlands, reference CAFA and GSA for an architecture degree).

From the perspective of the Netherlands, **relationships should be established with those designers who have studied and worked in design in the Netherlands**. As such cooperation can initially have a positive outcome while acknowledging the difficulties in communication. Suitable people usually are those who have connections to both sides. A large number of Chinese designers from Germany, France and Japan established relationships between the institutes they work in and the ones they used to study in. These can be seen as successful examples.

A precedent for this creative and cultural exchange happened in 2006 when the Premsela Foundation, at the occasion of **China Contemporary,** organized a series of workshops and seminars with Dutch and Chinese designers. **There should be a follow-up on Sino-Dutch exchange initiatives** in order to establish a productive dialogue between the two cultures with the ambition to foster long-term engagement.

DESIGN ARCHITECTURE & THE CREATIVE INDUSTRIES
REPORT

EMBASSY OF THE KINGDOM OF THE NETHERLANDS TO CHINA
AN EXACT SUMMARY OF *THE CULTURAL MAPPING REPORTS: BEIJING, SHANGHAI & GUANGZHOU* | DESIGN & ARCHITECTURE

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