



new curve
新曲线

TRANSPORTATION CONCEPTS BY DONG RUIFENG

董瑞丰交通工具概念设计草图

DONG RUIFENG

董瑞丰 著

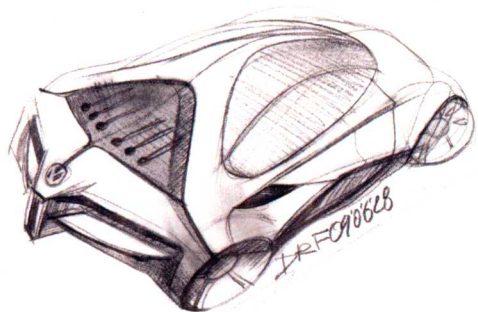
创新中国系列设计丛书

Creative China - Design Series

湖北长江出版集团

湖北美术出版社

新曲綫
new curve



董瑞丰交通工具概念设计草图

TRANSPORTATION CONCEPTS BY DONG RUIFENG

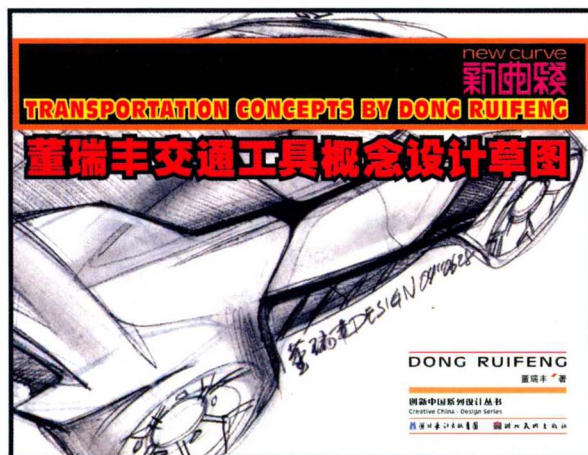
创新中国系列设计丛书
Creative China - Design Series

DONG RUIFENG

董瑞丰 著

湖北长江出版集团

湖北美术出版社



图书在版编目(CIP)数据

董瑞丰交通工具概念设计草图 / 董瑞丰 著

—— 武汉: 湖北美术出版社, 2009.9

(创新中国系列设计丛书)

ISBN 978-7-5394-3058-4


I. 董…

II. 董…

III. ① 汽车—造型设计

IV. U462

中国版本图书馆CIP数据核字(2009)第159816号

丛书策划:  长江出版集团湖北天一国际文化有限公司

Under One Sky Publishing Ltd.(U.K)

地 址: 武汉市雄楚大街 268号出版城C座6楼

Http: //www.cjcb-ty.com

Http: //www.cjcb-uos.com

E-mail: hb_tianyi@yahoo.com.cn

邮政编码: 430070

责任编辑: 余 杉

平面设计: 董瑞丰 张 浩 陶 涛

协理编辑: 张 韵 黄柳依

英文审读: Terri Whitten

董瑞丰交通工具概念设计草图 © 董瑞丰 著

出版发行: 湖北美术出版社

地 址: 武汉市雄楚大街268号

湖北出版文化城B座

电 话: (027)87679522(发行)

(027)87679540 87679534(编辑)

传 真: (027)87679980 87679523

Http: //www.hbapress.com.cn

E-mail: hbapress@vip.sina.com

印 刷: 武汉三川印务有限公司

开 本: 635mm×965mm 1/8

印 张: 33

版 次: 2009年9月第1版

2009年9月第1次印刷

定 价: 168.00元

签名
Signature
TO



著作权与版权联合声明:

为倡导对作品著作权的尊重,依法维护著作权人和出版人的合法权益,特发表维护著作权声明如下:

1. 《董瑞丰交通工具概念设计草图》、《董瑞丰肖像素描造型艺术》的作品,其版权归属原作者和出版人所有;
2. 任何专业汽车厂商及任何汽车设计师不得以任何形式将本书原创设计方案(经修改后)转化为设计作品、产品进行生产、销售或用于其他任何商业用途。作者完全拥有本书的概念设计原创方案、图片、文字及书籍整体平面设计的知识产权;
3. 任何传统媒体、商业公司及个人未经原作者及出版人的授权许可,不得擅自对本著作的文字、图片,进行转载、网络传播或者以任何其他方式载录、抄袭、拷贝、复制并使用上述作品;
4. 传统媒体、商业公司或其他网站对上述设计作品及版权的任何使用,均须事先与原作者和出版人联系;
5. 对于侵犯著作权人和出版人的合法权益的任何汽车制造公司、媒体、网站和个人,作者及出版人聘请的律师受著作权人和出版人的委托,将采取必要的措施,通过包括法律诉讼在内的途径来维护著作权人和出版人的合法权益。
6. 寻求任何内容合作,请联系我们:

作者 E-mail: drfdesign@163.com Tel:+86-13823101885

出版人 E-mail: zywcutebb@hotmail.com Tel:+86-027-87679540、87679534

作者: 董瑞丰

出版人: 长江出版传媒集团

湖北天一国际文化有限公司

湖北美术出版社

特此声明

Copyright joint statement:

To respect the copyright of the Work, and to protect the legitimate rights and interests of the Author and the Publisher, the Author Dong Ruifeng, together with Changjiang Publishing & Media Group, Hubei Tianyi International Culture Co., Ltd., Hubei Fine Arts Publishing House, issues the following statement:

1. The copyright of Concepts in Vehicle Design by Dong Ruifeng and Portrait Sketches of Sculpturing by Dong Ruifeng belongs to the original Author and the Publisher.
2. Any professional automotive designers or automotive manufacturers are not permitted to turn the original design of this book (before or after being amended) into their design works (including business activities), products for trading, manufacturing and/or selling. The Author is in full possession of the intellectual property rights of the original plan of concept design, pictures, sketches, text and the overall layout of this book.
3. Without the original Author and the Publisher's licensing, any traditional media, commercial companies or individuals are not allowed to reproduce, publish on the internet, or pursue any form of reproducing, copying, serializing the pictures/sketches and/or the text of the Work.
4. Any exploitation of the Work by traditional media, commercial companies or other websites, must be granted through prior contact with the original Author and the Publisher.
5. For any infringement of the legitimate rights of the Author and the Publisher by vehicle manufacturers, media, websites or individuals, the lawyers representing the Author and the Publisher will take the necessary measures, including legal action, to protect the legitimate rights and interests of the Author and the Publisher.
6. To seek permission or any cooperation to use the content, please contact the author and the publisher using the information below:

Author: E-mail: drfdesign@163.com Tel: +86-13823101885

Publisher: E-mail: zywcutebb@hotmail.com Tel: +86-027-87679540、87679534

The Author: Dong Ruifeng

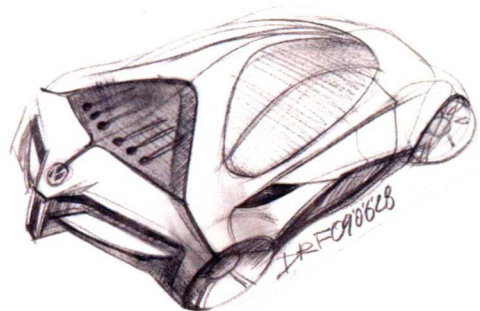
The Publisher: Changjiang Publishing & Media Group

Hubei Tianyi International Culture Co., Ltd.

Hubei Fine Arts Publishing House

Hereby declared

新曲綫
new curve



董瑞丰交通工具概念设计草图

TRANSPORTATION CONCEPTS BY DONG RUIFENG

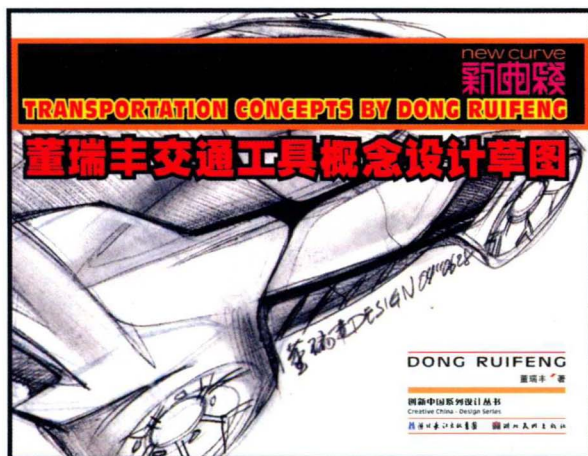
创新中国系列设计丛书
Creative China - Design Series

DONG RUIFENG

董瑞丰 著

湖北长江出版集团

湖北美术出版社



图书在版编目(CIP)数据

董瑞丰交通工具概念设计草图 / 董瑞丰 著

—— 武汉: 湖北美术出版社, 2009.9

(创新中国系列设计丛书)

ISBN 978-7-5394-3058-4


I. 董…

II. 董…

III. ① 汽车—造型设计

IV. U462

中国版本图书馆CIP数据核字(2009)第159816号

丛书策划:  长江出版集团湖北天一国际文化有限公司

Under One Sky Publishing Ltd.(U.K)

地 址: 武汉市雄楚大街 268号出版城C座6楼

Http: //www.cjcb-ty.com

Http: //www.cjcb-uos.com

E-mail: hb_tianyi@yahoo.com.cn

邮政编码: 430070

责任编辑: 余 杉

平面设计: 董瑞丰 张 浩 陶 涛

协理编辑: 张 韵 黄柳依

英文审读: Terri Whitten

董瑞丰交通工具概念设计草图 © 董瑞丰 著

出版发行: 湖北美术出版社

地 址: 武汉市雄楚大街268号

湖北出版文化城B座

电 话: (027)87679522(发行)

(027)87679540 87679534(编辑)

传 真: (027)87679980 87679523

Http: //www.hbapress.com.cn

E-mail: hbapress@vip.sina.com

印 刷: 武汉三川印务有限公司

开 本: 635mm×965mm 1/8

印 张: 33

版 次: 2009年9月第1版

2009年9月第1次印刷

定 价: 168.00元

车痴 / 车痴 践行者

《董瑞丰交通工具概念设计草图》代序

认识瑞丰，是在1995年初夏。那时，工业设计在国内的传播正处于由理论向实践转化的阶段。这位满怀“造车”梦想、已在国内汽车产业打拼了十年并在德国、韩国著名车厂磨砺了设计技艺的设计师，拿出了厚厚一大叠上百幅汽车设计草图与效果图，我不禁为其对事业的执拗而感动，也为其娴熟表达设计创意的专业水准而感叹。在熟知的设计师中，少有人可达此高度。如果把他困在“体制内”的东北汽车国企或高校里，这个率真、踌躇满志的设计师估计很难有用武之地；还不如去改革开放的南方做产品

设计，可以在释放设计创新能量过程中，保持并升华自己对造车的新鲜感。建议他去顺德的“美的电器”试试，因为我听说那边正在考虑筹建企业自己的工业设计部门……

1996年秋当我来到美的电器工业园区，一座顶部镶嵌有“美的工业设计公司”红色大字的厂房分外醒目。在约1800平方米的场地内，产品设计室、平面设计室、模型制作室、快速成型中心、展示厅等一应俱全。这个投资1500万元、拥有60多人团队的“In House”设计部门，已成为当时中国大陆地区由企业建设的最大规模的工业设计部门，“联想”、“海尔”此时刚刚起步。

在一年多的时间里，董瑞丰令这家以专业生产电风扇及其他小家电著称的加工型企业接受“工业设计”的理念走上自主创新之路。是什么令集团决策层能够如此“大手笔”地投资建设一个在许多企业看来是“超前”的设计部门呢？在瑞丰赠送的一本美的工业设计公司的册子里，在一批手法娴熟、创意鲜明的新概念鸿运扇、电暖器等新产品设计效果图和几页熟悉的汽车设计草图中，我找到了答案。美的工业设计公司参评的若干件鸿运扇、电暖器等新产品摘取了1997年首届“广东省优良工业设计奖”的金奖、银奖，成为企业设计机构最大赢家。

1998年春，董瑞丰离开了美的，在深圳创立了以自己名字命名的“深圳市董瑞丰工业设计有限公司”。尔后不断有消息传来，“瑞丰设计”屡屡刷新广东工业设计价格收费的记录。他还屡对国内工业设计现状作惊人之语，像他那犀利的设计草图笔锋一样刺痛一些人的神经。久之，他在业内有了“设计狂人”之称。

近几年来，在与他仅有的几次交流中倾听了他对未来、尤其是对中国汽车设计未来的憧憬；在决定由深圳迁往无锡、创建“无锡瑞丰汽车设计有限公司”前，他也将自己的规划与设想详细告诉了我。2006年11月，在去无锡参加“中国工业设计周”系列活动期间，顺便参观了正在建设中的4000平方米的“无锡瑞丰汽车设计有限公司”，瑞丰像十年前一样，饱含激情地向我展示了他的设计作品以及公司的架构。造车，已然成为他现在以及未来的主要事业。在曲折经历了各类设计项目的体验之后，他回归了自己多年前定下的人生轨道。但现在，他已有足够的能力把控前进方向了。

瑞丰充满激情并具高超表现技巧的设计手稿付梓在即，这无疑是对工业设计界的一次贡献，由衷地向瑞丰祝贺！同时也非常感谢湖北长江出版传媒集团及其旗下的湖北天一国际文化有限公司、Under One Sky Publishing Ltd.（英国）和湖北美术出版社为瑞丰的设计手稿呈现给国内外设计界的朋友们所作的努力。

童慧明（广州美术学院设计学院院长） 2009年6月于广州

Preface to "Transportation concepts by Dong Ruifeng"

Tong Huiming (Dean of College of Design, Guangzhou Academy of Fine Arts)

Tong Huiming

I first met Dong Ruifeng in the early summer of 1995. At that time, industrial design in China was in a transitional stage from theory to practice. Dong, a designer who was nurturing dreams of designing cars, had devoted his life to the domestic auto industry for over a decade, sharpening his design skills in well-known German and South Korean auto manufacturing companies. When he sketched hundreds of auto concept drafts and effect drawings, I was touched by his ardor for his cause, and also astonished by his professional skill in concept design. Among the designers I knew at that time, only few could attain such a level. If he continued to be bound to colleges or universities, or state-owned auto enterprise in northeast China within the then-current "system", this talented and ambitious designer could not give full play to his skills and expertise. It would be better for him to go to the more reformed and open southern area of China, and employ him in product design. This would not only give full play to his design innovations, but would also help maintain and advance his thrill and excitement for auto design. I suggested he try his hand at product design with the Midea Group in Shunde City, in Guangdong Province, because I had heard the company was preparing to build up its "In House" industrial design division.

In the autumn of 1996 when I went to Midea Industrial Park, one factory building stood out among the other buildings; on its roof was a red sign stating "Midea Industrial Design Company". An area of about 1,800 m² was filled with product design, planar design, and modeling offices; a rapid prototyping center; and an exhibition hall. This "In House" design division, invested with 15 million RMB and staffed with more than 60 employees, had become the largest enterprise industrial design division in mainland China. At this time, such giants of their own kind, such as Lenovo and Haier, were still in their infancy stage.

Within a year or so of joining Midea, Dong Ruifeng persuaded this processing company, which was known as a manufacturer of electric fans and other small household appliances, to accept the idea of industrial design and to dedicate its resources to independent innovation. What convinced the people at Midea's decision-making level to enlarge the design division, even though it was far more progressive than other companies, and despite the big investment needed? I found the answer in a Midea Industrial Design Company brochure that Dong gave me as a gift. The brochure contained several pages of automotive design drafts, giving me the feeling of déjà vu, as well as a group of new product effect design drawings of concept vane-type fans and electric room heaters, which were skillfully presented with innovative designs. In 1997, several vane-type fans and electronic room heaters designed by Midea Industrial Design Company won gold and silver medals in the 1st "Excellent Industrial Design Prize in Guangdong Province" campaign, making the company the most recognized "in house" design institute.

In the spring of 1998, Dong Ruifeng left Midea Group to start up his own company, Shenzhen Dong Ruifeng Industrial Design Co., Ltd. Soon after, "Ruifeng Designs" made a name for itself; "Ruifeng Designs" repeatedly broke the records of industrial design fees in Guangdong Province. Carrying on his incisive style in design drafting, he always challenged the current situation of domestic industrial design, which aggravated others in his field. He became known as the "design lunatic" in the field of industrial design.

In a few conversations I have had with him, in recent years, he has shared his plans for his future career, particularly the future of Chinese auto design. Before making the decision to move from Shenzhen to Wuxi to start up Wuxi Ruifeng Industrial Design Co., Ltd, he informed me of his detailed plans and program. In November 2006, while I was in Wuxi attending a series of activities at the China Industrial Design Week, I visited the 4,000 m² complex of Wuxi Ruifeng Industrial Design Co., Ltd, which was under construction. Just like he had the previous decade, he passionately showed me his design works and framework for his company. Clearly, auto design had become his main career. After a zigzag course of engaging in various design projects, he has returned to the original path of life he had set many years ago. But now, he has enough ability and knowledge to control the direction he'll take.

His design manuscripts collection, filled with passion and blessed with superb illustrative skills, is to be published soon, which will greatly contribute to industrial design in China. Here I sincerely offer my congratulations to him. At the same time, I also appreciate the efforts of Hubei Changjiang Publishing Group, Hubei Publishing & Media Group Under One Sky Publishing Co., Ltd, (U. K.), and Hubei Fine Arts Publishing House in presenting Dong's design manuscripts to friends in design circles both at home and abroad.

TRANSPORTATION CONCEPTS BY DONG RUIFENG

TRANSPORTATION CONCEPTS BY DONG RUIFENG

Preface

前言

董瑞丰 Dong ruifeng

相对于那些在汽车设计及汽车设计文化方面比较发达的国家,中国的汽车设计(工业设计、设计文化)起步晚,并经历了特殊的成长过程。从20世纪80年代初期的引进、(合资)技术转化与吸收,到90年代自主品牌的萌芽和成长,直至今天,终于有了中国的自主品牌。汽车设计师正是在这样的大时代背景下成长的。在这一复杂的过程中,世界各国所形成的特有的汽车文化冲击和影响着中国汽车工业、企业的领导、设计研发团队及设计师。多国不同的设计风格、理念、消费市场与中国汽车制造工艺技术条件、科技水平、管理等因素交融在一起,激荡着中国设计。相信随着中国经济发展、制造业的进步,在不久的将来一定会形成具有中国特色的优秀汽车设计作品及设计文化。

多年的汽车设计实践使自己有幸经历了中国汽车工业发展的全过程。工作中我结识了许多国内、国际杰出的汽车设计师们,与来自不同文化背景的东西方设计师相互促进,取长补短,从中领略了人类的设计文明及设计文化,更重要的是深刻体会了来自不同国家汽车制造企业的专业设计师们的工作方法和设计理念,从中受益匪浅……

本书旨在将多年从事汽车设计实践的经验、体会和成果以图书的方式进行总结,与大家共同分享设计的快乐。同时,也希望此书的出版能对中国工业设计界及设计教育界起到一点促进作用,更希望其他国家设计界的同行们通过这本书了解中国设计。若能“抛砖引玉”,将让我深感欣慰。

中国的汽车工业正面临着前所未有的机遇和挑战,受到“金融危机”重创的全球汽车产业,同样处于危机之中。但是,中国汽车自主品牌的成长让世人看到了希望。从2009年中国上海国际汽车工业博览会上可以看出,全球汽车业巨头们的市场目标全部转向了充满活力的中国。中国的汽车销售市场不同于西方发达国家,13亿大国的汽车需求才刚刚开始。过去,和许多亚洲其他国家一样,中国被视为“世界大工厂”,以廉价且密集型的劳工形式生产制造汽车和工业产品(其方式包括合资、引进、贴牌及加工制造)。随着中国经济发展及汽车制造企业的成熟,这种现象正悄悄地发生着变化。“创新中国”的大时代为设计师提供了广阔空间,中国汽车设计师队伍正在渐渐成熟壮大起来。

2008年7月美国工业设计协会IDSA 主席Michelle Berryman 先生、副主席Brain Roderman先生、亚洲区代表Tim Fletcher先生及美国IN2设计公司商务代表夏旭东先生来到我的无锡工作室访问。经过深入交谈与了解,他们极力邀请我去参加“IDSA(美国工业设计协会)”在迈阿密举行的年会。在大会上要作专题演讲,希望通过我来了解中国设计和中国设计师们,以此来改变西方人对中国设计的偏见。

多年来在设计领域耕耘与实践,让我取得了一些经验和成就,并被国内各相关大学聘请为兼职、客座教授,开设工业设计专题讲座及进行学术交流。很多年前就有一些院校的老师及业内的朋友们认为非常缺少有关概念手绘方面的专业书籍,希望我尽快出一本设计草图表现技法的书。以上原因,坚定了我出书的决心并开始实施出版计划。希望此书的问世能为汽车设计同行及师生们提供一些帮助,与大家分享我在实践中积累的设计经验、培养的造型能力和用手绘表现汽车这一动感产品的技巧,从而达到相互促进、共同推动中国汽车设计发展的目的。

Relative to the countries that are proficient in designing automobiles; the Chinese automotive design industry (industry design, design culture) started relatively late and experienced special process of growth. The early 1980s brought the joint ventures, and technology transfers and absorptions. In the 1990s, China began developing its own brands. Finally, in the new millennium, we have our own brands. Car designers grew up in such a world. During this complicated process, different countries' special car cultures influenced the Chinese car industry, its' leadership team, and its' designer team. Different styles, ideas, consumer markets in other countries, together with manufacturing processes, technological standings, management styles and other factors influenced Chinese design. We believe that with China's economic development and advancement in its' manufacturing environment, we will form an excellent Chinese style of car design production and culture in the near future.

Because I have spent so many years in the car design profession, I have been able to experience the changes that have taken place during the whole development of the Chinese car industry. I have had the opportunity to become acquainted with many outstanding Chinese and international car designers, the design industry and the surrounding culture. I have communicated with designers from the East and the West with different cultural backgrounds, and we have shared and learned from each other. What is the most important is that I have been able to learn from the working methods and design concepts of professional designers at different automobile companies.

Here I summarize my experiences and productions in the form of a book and it is my pleasure to share my designs with you. At the same time, I hope the publication of this book can be helpful to the Chinese design industry and the teaching of design. In addition, I hope my design peers in other countries can learn more about Chinese design through reading this book.

The Chinese car industry is facing unprecedented chances and challenges. The global car industry is in financial crisis and is also in danger. However, the growth of the Chinese car gives us hope. From the 2009 Shanghai International Automotive Industry Exposition we know that international car industry magnates are turning their market aim toward China. The Chinese market is different from markets of the Western developed countries, and the demand for cars from 1.3 billion people has just begun. In the past, like most Asian countries, China has been regarded as the "factory of the world", producing cars and industrial products at low-cost and in a labor-intensive way. With the development of the Chinese economy and Chinese companies that make cars, things are changing. This is the era when China brings forth new ideas, designers are given broad space to create, and the Chinese designer team becomes bigger and bigger.

In July, 2008, the president of IDSA (Industrial Designers Society of America), Mr. Michelle Berryman; vice president, Mr. Brian Roderman; Asia representative, Mr. Tim Fletcher; and the commercial representative of the American IN2 design company, Mr. Xia Xudong, came to visit my studio in Wuxi. After beneficial conversation and insight, they invited me to attend IDSA's annual meeting in Miami and hold a speech in the meeting. They hoped to learn more about Chinese design and its designers, and change the bias of Western people to China's design.

As a result of my many years of work in design, I have received some experience and achievements, and have been retained by many universities to be a visiting professor and part-time professor, and to give speeches in industry design and academic communication. Many years ago, some of the university teachers as well as my friends felt there were few books about conceptual design and hoped that I would publish one as soon as possible. For this reason, I decided to publish this book. I hope this book will help my colleagues and car design students, and will share my practical experiences, so that we can improve Chinese car design together.

从创想出发 炫出魅力

从创想出发

□ 将来自心灵的奇思妙想变成现实“概念设计手稿”，这一过程在设计活动中起着不可替代的作用。概念设计草图绘画技巧与钢琴家的演奏技巧类似，是心灵旋律与手指同步进行思维与创造，更进一步的是，还要为大脑思维创作提供可视的源泉要素。伴随着心灵与激情进行互动，进而感动自我，迸发激情和灵感……这是艺术家自我捕捉具有创新形态价值的创造性成果的过程。强调娴熟的“指法”会将我们的造型能力、构成能力推到极致，以至于使“美的价值”变得无穷无尽而源源不断。我享受这一“唯美”的过程。每天早上起来看到窗外的阳光，我由衷地感谢生命。在一次次充满激情的设计转变成产品的初始阶段，心灵的“畅想”源源不断地呈现在纸上，这些充满智慧的“随意”草图是用心灵、手指的感应所搭建的立体模型，犹如拉开了逐鹿战的序幕……在这个刺激令人而心潮澎湃的时代，没有什么不可以实现的。“中国设计”的希望在于年轻设计师，让我们一起以饱满的创作激情在心灵、智慧、畅想、时尚、科技、机械、人机工程学、空气动力学、消费者的渴望之间游弋，炫出魅力……

Start from creative ideas and show fascination Start from creative ideas

Our thoughts and ideas will become practical "concept design sketches". This process is irreplaceable in design. Techniques of concept design sketching, like techniques of pianists, are the synchronous thinking and creation of the heart with the fingers. What's more, they are sources for the thinking and creation of the brain. With the interaction of spirit and enthusiasm, we get inspiration... This is the process of the artists achieving creative production.

Emphasize on techniques will improve our forming ability, so that the value of beauty will become endless. I enjoy this "perfect" process. Every morning I see sunshine as I look out of the window, I thank my life heartfelt because I am creating...

In the initial phase of an passionate design becoming a product, the designer's imagination is captured on paper. These sketches, which are full of wisdom, are the models made by a designer's heart and fingers, just like the prologue of a battle...how exciting is it!

Nowadays nothing is impossible. The hope of "Chinese design" lies in young designers. Let's use our creative excitement to play among wisdom, spirit, fashion, technology, ergonomics, aerodynamics and the desire of consumers... let us show our charm...

造型——美的基础

造型艺术也称为视觉艺术。任何一个形态都会通过视觉对人的心理产生不同的影响，即视觉的感受带来心理的反应，培养视觉感受的审美力对设计师尤为重要。

“蝴蝶”是一种昆虫，它的一生有着几种不同的形态。在幼虫时的外形是毛毛虫，当人们看到它的时候，会立刻产生恐惧、憎恨，甚至是恶心的心理反应，而这种反应的结果一是逃离而去，二是不择手段地将它弄死。其实它本身并没有攻击人的欲望，正是因为它的外形惹的祸。它以另外一种形态出现时受到的待遇则大相径庭：美丽的翅膀几乎将全世界最艳丽的色彩集于一身，翩翩起舞的骄人姿态，艳丽而生动。这极富欺骗性的外衣却满足了人们的审美欲，于是被视为“美的代言人”。在人们的文学作品里，所有美丽的词汇都给予了它，例如象征爱情的纯真与美丽等，被形容得至高无上。

不同的形态会让人产生不同的心理反应，进而被赋予不同的审美价值。因此，设计师应努力培养并提高自己的审美能力与价值标准，为人类的生活提供能够满足人们审美需求的高品质的造型形态优美的产品。

Plastic Arts - The Aesthetic

Sculptures are known as visual arts, too. Any visual forms will have a psychological impact on people, so it is especially important for the designers to develop visual taste. A butterfly is a kind of insect, but it takes on different forms during its whole life. First, it is a caterpillar. People don't like caterpillars because they look so ugly, even though it doesn't want to attack the people. When it shows up in another form, it is looked at in a totally different way, with its beautiful wings reflecting the most voluptuous colors. This appearance satisfies people's aesthetic sensibilities, so it is seen as the synonym of "beauty". In literary works, people give all kinds of beautiful words to it.

Different forms bring different psychological reactions, and are given different aesthetic value. So the designers should try to develop and improve their sensitivity to beauty and the value it hold, creating productions of high quality and beautiful form.

Design
change our lives
create our lives

设计

改变生活、创造生活



我的故事

● 童年与部队经历

1962年生于沈阳市。20世纪60年代初中国经济极其困难，为了生存，举家北上吉林农村谋生。从小就喜欢“涂鸦”，乱写乱画为我的童年带来了灾难。8岁时，因写“打倒刘少奇不好”而被打成当时吉林省年龄最小的“反革命”，批斗、辍学、务农劳动、平反。13岁时迁至梅河口农村重新上小学，期间从未间断过学习绘画。

高中毕业前夕应征入伍，度过了三年多的军旅生涯。在部队担任文艺（文字）宣传干事，当时部队非常重视政治宣传工作，工作中大量的绘画、书法作品研习为后来的人生道路打下了坚实基础。严明的组织纪律、整齐化一的生活作风一直在影响着我，同时还养成了清洁卫生的良好习惯，为后来的学习和生活留下了一笔宝贵“财富”，受益终身。

● 求学之路

1980年从部队退伍到地方，新的起点开始了。当时的政策规定，入伍前户籍在哪里，退伍后仍然回到哪里。农村的生活条件极其落后，自己的理想是成为一位画家（当时还没有听说过有设计师这样的职业），在农村务农就永远没有机会实现理想，只有努力考上大学。80年代初期的艺术院校招生名额极少，很多艺术院校还是隔年招生，我报考的那年正好赶上许多艺术院校不在东北招生。当时在农村有关艺术院校招生报考的信息极其闭塞，相关知识贫乏，1981年几经周折在不同城市考点应试，终于以全省第一名的优异成绩考取了“长春师范学院”（现专业合并于吉林艺术学院并更名为

“现代传媒学院”）艺术系工业造型设计班，当我收到录取通知书时还不敢相信真的被录取了。阴差阳错地考上了一个当时根本就“无人知晓”的“工业造型设计”专业，入学后的正规教育从此彻底改变了一个农村青年的生活轨迹，在校期间打下了坚实的绘画、设计基础，从此踏上了神圣的工业设计之路！

早在1980年代初期我们学校就成立了“工业造型设计专业”，是中国最早成立这个专业的学校之一，当时的师资薄弱，教学课程的设置滞后。最令我终生难忘的是当时的校长也是这个学科的创始人林燕卿教授，为这个学科的建立和发展付出了极大的努力。除了基础专业课外，其他学科的老师都是外请的。“三大构成”基础课就是从原“中央工艺美术学院”聘请的辛华泉教授，也是大学期间给学生们留下最深印象的老师，“三大构成课”是80年代初从日本引进的设计基础课程，辛老师就是刚刚从日本进修回国为数不多的老师之一，丰富的文学知识和高超的讲演才华，为“构成课”注入了全新的内涵，每节课都讲得精彩、生动，对每个同学都非常耐心，整个教学过程中学生们的思考与老师的讲解融为一体，深入浅出的教学令学生们受益匪浅。学生们学会了以全新的思维方式和观念来理解设计。起初同学们还没有能力全部地进入状态，随着课程的深入而渐入佳境，最后同学们以优异的成绩完成了这门课程的学习，为以后“设计人生”奠定了基础。

80年代初期绘画受人推崇，每位学绘画的学子都为能进入专业学校学习而自豪。没有经济利益驱使，每个人都以非常平静而朴实的心态去学习、生活，老师与同学们同吃同住，夜以继日地共同学习，打下了坚实的绘画基础。人体课的教学更令人记忆犹新，对后来的造型能力及思维构成、审美趋向起到

了至关重要的作用……。如何才能培养出高水准的造型能力和审美标准？我的结论是：“毕生研习绘画技巧与构成法则是提高造型能力的惟一途径。”

● 中国汽车与中国汽车设计 I

1985年大学毕业被分配到享有“中国汽车工业摇篮”美誉的中国第一汽车制造厂轿车分厂，工作中我学会了以工程师的思维方式去面对设计。无论是资金投入、技术人员的配制，还是生产制造能力，“一汽”都是当时中国汽车工业最精华的体现。而轿车分厂的设计科“麻雀小，五脏全”，总布置、底盘、车身、发动机、变速器、空调、电器各个专业组一应俱全。该厂担负着开发设计、生产制造中国领导人专用“红旗”牌高级轿车的任务。“红旗”品牌是“文革时期”的产物，也是中国最著名的汽车商标，在开发研制过程中培养和锻炼了一大批汽车设计人才和队伍，其中最值得一提的是两位中国本土汽车造型设计师贾延良先生和程正先生（已过世）。在设计师和工程师的共同努力下，“红旗”牌高级轿车享誉中华大地，被中国人引以为骄傲。“一汽”由几个专业的分厂构成，主要产品是CA15、CA141。而其他专业厂分别是：发动机分厂、底盘分厂、车身分厂、散热器分厂、内饰件分厂、铸造分厂和热电厂，还包括专门搞工厂设计的“五院”、“高等专科学校”和汽车技术中心（当时名称为“长春汽车研究所”），汽车技术中心同时肩负着制定中国汽车制造业“国标”的重任。

“一汽”是新中国成立以后兴建的一家大型国有企业，1953年由前苏联派遣的技术专家同中国汽车工业前辈们共同建立，CA15产品就是从前苏联引进技术生产的，历经变迁在中国汽车工业的建设和发展中起着重要的作用并随着历史的发展而扮演着特殊的角色。“一汽”同时被誉为“中国政治家的摇篮”，为中国培养了一大批高级领导干部，第一代的领导和设计研发人员后来成长为中国汽车工业的重量级人物（包括对新中国汽车工业发展起着重要作用和影响的元老长耿昭杰先生）甚至是国家领导人，前国家主席江泽民就来自于“一汽”。值得一提的是，从事汽车造型设计的前辈们，如付丽敏、付黎明、张祥瑞、邱良彪、吕彦斌、董仪卿等，都为中国汽车工业的发展作出了贡献，他们有的已不在人世，有的已退休，有的还担任着目前中国其他汽车企业、大学的领导职务。“一汽”也折射出中国当时的政治路线和方针政策。从政治运动、产品三十年一贯制、文革后期的产品更新换代、粉碎“四人帮”、文革宣布结束到改革开放等，从“一汽”这样的大型国有企业中都能看到岁月的端倪和足迹。

1986年的中国迎来了汽车工业的春天，“Audi 100”轿车出现在中华大地上，就此正式拉开了“引进”的序幕。1986年我参加了由当时的中国汽车工业总公司、南京汽车工业公司与西德Infolai design设计咨询公司在南京联合举办的首届“86中国运输设计高级研习会”，通过封闭式的强化训练，真正领略和学到了什么是汽车设计。期间结识了来自全国各地汽车厂的设计师60多名，激动人心的研习场面令我终生难忘！来自西德的设计师们的精心辅导让每个人都处于充满激情、愉悦的创作之中，每天都有新的收获和惊喜。尤其是导师（时任IVECO设计总监，德国籍台湾人）赖三槐先生勤劳敬业、勇于奋斗、充满激情的个性以及灵活的设计思维和高超的表现技法都让人深受感染，成为我日后设计事业上的学习榜样。

1987年我被“一汽”派往西德Audi设计中心培训和工作，期间曾受聘于西德INFORLAI汽车设计咨询公司工作3年。这是一段值得回忆的时光，汽车领域里的中德合作使我有机会去西德“Audi design center”去培训。那段经历对一个来自中国学习汽车设计的设计师来讲是多么的重要，当时的中国汽车工业相当滞后，无论是企业内部的产品，还是设计研发、信息处理、制造工艺、市场营销，其落后都是现在不可想象的。

1993年被“FAW”派往当时的韩国大宇设计中心进行项目合作的设计工作……1995年我辞去第一汽车集团公司汽车技术中心职务，同年应广东美的集团公司邀请创建“美的工业设计中心”。1998年创立“深圳市董瑞丰工业设计有限公司”，在当时的广东首次制定了工业产品设计价格。2006年应无锡市政府邀请在无锡（国家）工业设计园创建“无锡瑞丰汽车设计有限公司”，2009年6月完成使命返回深圳。

二十多年的设计生涯，我经历了当代中国汽车工业发展的过程。今天，全世界的汽车巨商们相继进

入中国，使发展中的中国经济直接受益（同时也付出了环境污染的沉重代价），使得这个没有汽车文化的东方大国融入到世界汽车文化的浪潮之中，中国人搭上了人类文明的高速列车。在中国历届国际汽车工业博览会上都可以看出，世界上没有任何一个国家对车展的浓厚兴趣能超过中国，中国国际车展是世界上参观人数最多的，每届车展都是一次中国人的“汽车盛会”，展会上挤得水泄不通，中国人对汽车这一特殊产品充满着好奇，甚至有些人对汽车专业知识、技术不是很懂但也抱着极大好奇心来到车展上。靓车、美女（模特）、熙熙攘攘的人群交织在一起，形成一道令人“窒息”的独特风景线。

今天，中国汽车工业面貌发生了翻天覆地的变化。随着中国改革开放与市场经济政策的深化，中国大地变成了世界级“万国汽车博览会”。在此过程中中国汽车制造企业也逐渐得到发展与成熟，中国人自己的品牌也在夹缝中寻求生存空间并顽强地生存下来，相继诞生出例如奇瑞、吉利、长城、长丰、力帆、福田、长安、比亚迪等一大批民族汽车企业。但是，由于受中国汽车工业相对比较落后、汽车文化、消费心理及其他诸多因素的影响与限制，目前它们也只能在低端消费市场中得以生存。然而低成本、低价格、低保养维修费用等优势仍然能在刚刚起步的中国汽车消费市场中搏得一席之地。

改革开放30年，中国人的生活经历了一个特殊的心理变化过程，从“文革”时期的盲目自大，到“文革”结束打开国门后承认自己落后而带来的盲目崇洋，再随着经济增长，中国人逐渐增强自信，直到全球金融危机背景下中国人的“绝对自信”的转变，为中国汽车工业的未来注入了新的内涵并带来了新的希望。现在的中国不是没有“设计”，也不完全是“抄袭”。中国消费市场的消费心理非常复杂，有钱人不会买自主品牌的汽车，而大多数的消费市场还是在低端车型中，并且带有国外知名品牌造型痕迹的产品则更容易被广大消费市场所接受，这一点与发达国家的消费心理大不相同。中国自主品牌的汽车企业也必须遵循这样一个市场规律进行开发产品，因而才出现了被国际设计界认为是“抄袭”的产品设计，而没有自己的“中国人设计元素”。但可喜的是，随着中国经济的发展与中国人自信心的增强，这样一个尴尬的市场消费心理也在悄悄地发生变化，汽车企业也会在这样的背景下逐步成熟起来。

从2009年上海国际汽车博览会上已看到这样的曙光，随着中国经济的发展，汽车文化的形成与深入，市场消费心理逐渐成熟，迎来了中国“原创”的汽车造型设计时代。我们也期待着“中国设计”走向世界，为人类汽车工业文明和汽车文化注入新的生机和内涵。

中国是有着五千年悠久文化的文明古国，岁月造就了自己的人文历史和灿烂文化，从文字演变中形成了独特的东方艺术“精髓”的书法到独具东方韵味“水墨画”艺术、闻名于世的“武术”、被誉为中华国粹的“京剧”、文学以及“中医学”，都是中国人民引以为自豪的文化遗产及文明形式，并将在未来的人类文明中扮演着越来越重要的角色，推动着人类的文明不断向前发展。聪明、勤劳的中国人民在当代汽车文明的发展进程中相信也不会落后于其他国家，在不远的将来，一定会有中国特色与设计风格的汽车设计文化融入到世界汽车设计文化潮流之中并显示出独特的魅力。

天道酬勤

致力于汽车设计，我坚信天道酬勤，只要奋斗和付出就会有收获……

1 Childhood and experiences in the army

I was born in 1962 in Shenyang. In the early 1960s in China, the economy was extremely difficult. For survival, my family made a living in a rural county of Jilin Province in Northern China. As a child, I liked "graffiti", unfortunately, those childish desires to create graffiti brought me disaster. When I was only 8 years old, I wrote "Down with unfair Liu Shaoqi", and I was beaten as the youngest "counter-revolutionary" in Jilin Province. I endured severe persecution, having to drop out of school and being forced to do farm labor. Although the time was hard, I never gave up drawing. I restarted my primary education in Meihekou county when I was 13 years old.

I enlisted in the army after graduating from high school and spent more than three years performing military service. During the military service, I worked for the Publicity Department. In those days, the army attached great importance to the work of political propaganda, therefore, a large number of drawings and calligraphy works lay a solid foundation for my future career life. Strict organizational discipline and an orderly style of life has had a great influence on me. During my 3 years of military life, I developed good habits of cleanliness and hygiene, which have benefitted me my whole life.

2 The road to education

Retired from the army in 1980, I started a new life in the place where I started life. I returned to the rural country according to the government policies. My dream was to become a painter (the word "designer" has not been heard yet), but the living conditions in the rural country were too poor to nurture an artist. I could never realize my dream if I stayed in the country. My only solution was to go to college. In the early 80's in China, very few students enrolled in the art colleges every year, sometimes even every two years. Many art colleges did not recruit students in the northeast in the year I applied. It was difficult to get recruitment information in the rural countryside. After having taken examinations in several cities, I enrolled in Industrial Design in the Fine Arts Department of Changchun Teachers' College (now named Modern Media University) as the first in the entrance examination. I could hardly believe it when I got the letter of acceptance. Industrial design was almost unknown in China at that time. The formal education in the school totally changed the life of a young man from the countryside. I have laid a solid foundation of painting, drawing and designing, and had outstanding academic performance in the college.

In the early 1980s, Changchun Teachers' College already had an "Industrial Design" department, which was one of the earliest colleges that set up this specialty, however the quality of the teachers were poor and the curriculum was backward. The most memorable person in my life was the Principal; also the founder of this specialty Professor Lin Yanqing, who devoted so much of himself to establishing the specialty and its survival. At that time, except for the basic courses, all the others were taught by external professors. The basic course "Three Major Constitutions", which was taught by Xin Huaquan, the Professor from the former Central Academy of Fine Arts, left the deepest impression on the students. The course of "Constitution" was introduced from Japan in the 1980's; Professor Xin had completed an advanced study in Japan. He was knowledgeable and had gifted skills in giving speeches, making every class wonderful and vivid. He was patient to everyone and interacted with the students in the whole process of his teaching. He always explained the profound things in a simple way; it was

much easier for students to understand. We learned a new way of thinking and concepts to understand the design. At the beginning, the students could not get into a groove, but as the lessons progressed on, we began to get better and better, and all of us got "A's" at the end of the course.

In the early 1980s, drawing was respected, and every art student was proud to be in a professional college. Teachers and students worked hard day and night. Never driven by economic interests, everyone was extremely tranquil and down-to-earth, working together, while each was making their best efforts to lay a solid foundation for designing. That course continues to remain fresh in my mind, because it played a crucial role in my future modeling capabilities, compositional thinking and aesthetic trends. How does one cultivate the high-standard for design ability and aesthetic taste? My conclusion is **that the only way to improve design ability is to learn drawing techniques and composition rules continuously.**

3 Chinese automobile and Chinese automobile design

Graduating from the university in 1985, I was assigned to the car factory "First Automotive Works (FAW)", which had the reputation of being the "cradle of the Chinese automobile industry". I learned how to design from an engineer's perspective while doing a task. FAW owned the best of everything in the Chinese automotive industry such as capital, technology, experts, and manufacturing capacity. The Design department of the Car Factory lacked for nothing, though it was small. It had the general layout, chassis, body, engine, transmission, air conditioning, and electrical appliances in various professional groups. This factory had the mission to design and manufacture the "Red Flag" limousine for the heads of the PRC. "Red Flag" originated during the Cultural Revolution, and it was also the most famous car brand in China. A large number of automotive designers and experts had been trained in the course of its development and manufacturing, the two most worth mentioning were Chinese auto designers named Mr. Jia Yanliang and Mr. Cheng Zheng (deceased). Through the cooperation of the designers and engineers, the "Red Flag" limousine has built an excellent reputation in China. FAW was composed of several professional plants; the main products were the CA15 and the CA141. Other professional plants included the engine factory, chassis factory, body factory, radiator factory, interior plant, foundry plant and power plant. Also included was the "five institutes" specializing in plant design, the "College" and the Automotive Technology Center (then known as the Changchun Automobile Research Institute). The Automotive Technology Center was also charged with the heavy responsibility of standardizing GB (coding) in the Chinese auto manufacturing industry.

Founded in 1953 by the former Soviet automotive experts and Chinese automotive predecessors, FAW was the first large-scale state-owned company of the New China. The product CA15 was made by the technology introduced by the former Soviet Union, playing an important and special role in the development of the Chinese automotive industry. At the same time, FAW was named as the "cradle of Chinese politicians"; it cultivated a large number of Chinese high-ranking cadres for its special status. The first generation of leaders and experts have grown into important persons in the Chinese automotive industry (including the respectable manager Mr. Gen Zhaojie, who played an important role and had great influence on the Chinese automotive industry). Even national leaders, for example, the former Chairman Jiang Zemin once worked in FAW. It is worth it to mention the predecessors of automotive design Fu Limin, Zhang

Xiangrui, Lu Yanbin, Dong Yiqin etc. They all devoted so much to the development of the Chinese automotive industry. Today, some of them have already passed away, some have retired, and some of them are still in leadership at other automotive companies or universities. FAW also reflected the principles and policies of the time in China. From the Great Leap Forward at the very beginning to the Cultural Revolution afterwards, FAW always played an important role in Chinese automotive industry's development. We could see the signs and footprints of the PRC through large-scale, state-owned companies, such as FAW, political campaigns, the product system for three decades, the replacement of the products in the late Cultural Revolution, crushing the "Gang of Four" and the end of Cultural Revolution to the reform and opening up of China.

1986 was the year that ushered in the "Spring" of the automotive industry in China, with the appearance of the "Audi 100" in China. In 1986, I took part in the "1986 Chinese Transportation Design Advanced Studies" seminar in Nanjing, which was organized by the China National Automotive Industry Corporation, Nanjing Automotive Industry Corporation and West Germany's "Inforlai Design" consulting firm. Through intensive closed training, I really appreciated and learned about car design. During the course, I also met more than 60 designers coming from different places across China. It was memorable for my life time! Careful guidance and instruction by the West German designers created in each person the passionate sense of pleasure, and every day brought a new harvest and surprises. The Instructor, Mr. Lai Sanhuai, (who was the chief designer of IVECO, German Taiwanese at the time) was industrious, passionate and strived for excellence. His dynamic design and super techniques of performance infected everyone deeply; he became a mentor for me in my future career life.

In 1987, I was sent to the Audi Design Center in West Germany, and was employed by the INFORLAI automotive design consulting firm for 3 years. This was a memorable period of time the cooperation between China and Germany in the automotive field gave me the opportunity to be trained at the Audi design center in West Germany. It was really precious for a Chinese designer, for the Chinese automotive industry was considerably weak in every aspect internal products, R&D, information, manufacturing and marketing. You could not imagine it nowadays.

In 1993, I was sent to the South Korean Daewoo design center by FAW for the design projects. In 1995, I resigned from the Technical Automotive Center of FAW and was invited by Midea Group in Guangdong, to establish the "Midea Industrial Design Center". Founded in 1998, "Shenzhen Dong Ruifeng Industrial Design Co., Ltd" first set up standards of the prices of industrial product design in Guangdong. In 2006, I was invited by Wuxi Municipal Government to found "Wuxi Ruifeng Industrial Design Co., Ltd," in Wuxi (National) Industrial Design Park. I returned to Shenzhen in June 2009 after having completed that mission.

Up until now, I have been able to experience all the changes that have taken place during the whole development of the Chinese car industry. Today, the entrance of the world's automotive leaders into China benefits the Chinese economy directly (while at the same time China has paid a heavy price for environmental pollution), and makes this Eastern country involved in the wave of international automotive, which China has not had before. The Chinese have jumped on the high-speed train of human civilization. It can be seen in the successful International Automotive Industry Exhibitions none are more interested than the Chinese people in Automotive Expos. Every automotive expo is a Chinese "car feast". The visitors jam into the Expo, full of curiosity. Even with a lack of professional knowledge about the automotive they still come. Luxury cars, beautiful

women (models) and the bustling crowd mixed together to make a breath-taking sight of view.

Today, the Chinese automotive industry has undergone enormous changes. With the deepening of Chinese reform and opening-up policy, China has become a world-class "International Automotive Exposition". In this process, Chinese automotive manufacturers have gradually developed and matured, and the Chinese people are caught between their own brands to seek living space and the tenacity to survive. Lots of national automotive enterprises, such as Chery, Geely, Great Wall, Changfeng, Lifan, Foton, Changan, and BYD, have appeared in the market. At present, the national brands can only survive in low-consumer markets because of the influence and restrictions of the weakness of the Chinese auto industry, car culture, consumption and other psychological factors. However, the advantage of low-cost, low-price and low maintenance fees is still helpful in capturing the young professional, Chinese auto consumption market.

During the 30 years of reform and opening up, the Chinese has experienced a special change in psychology from the blindly arrogant during the Cultural Revolution to blindly worshiping foreign things after the Cultural Revolution. With the economic growth, the Chinese gradually gained self-confidence, and until the global financial crisis, the Chinese people are full of "absolute confidence", which brings new meaning and new hope to the future Chinese automotive industry. Today, China has its own "design", and it's not "plagiarism". The psychology of the Chinese consumer is very complicated; the rich are not willing to buy national brand cars, and most consumer markets are in the low-end models. The cars with the design traces of the famous brands are much more acceptable by the consumers, which is very different from developed countries. The national automotive companies must follow this market law to develop their products, which led to the designs being called "plagiarized" by the international design community, without their own "Chinese design elements." But the good news is that with the Chinese economic development and the enhancement of self-confidence, such an embarrassing consumption psychology is quietly changing, and the automotive companies will be gradually mature under this background.

From the Shanghai International Auto Expo in 2009, the twilight has been seen. With Chinese economic development, the formation and deepening of car culture, and the maturing of the consumer psychology, the era of Chinese "original design" will come. We also look forward to "Chinese design" going global, injecting new vitality and meaning to the worldwide automotive industry and car culture.

China is a country with based on an ancient civilization and a culture withstanding over five thousand years. The years have their own history and splendid culture. The Chinese are proud of the unique oriental art essence calligraphy evolved from the text, the unique flavor of ink paintings, the world-famous Wushu, the Peking Opera (the Chinese national essence) and Chinese medicine this cultural heritage will play an increasingly important role in the future society, promoting constant development of human civilization. Smart, diligent Chinese people will not fall behind the other countries in the development of contemporary vehicle society. In the near future, there will be designs that are full of Chinese characteristics involved in the world's automotive design culture and they will be displaying their unique charm.

Dedicated to automotive design, I firmly believe that God helps those who help themselves. Striving to do your best, and working hard will pay off.



Ruifeng design
瑞豐設計

Ruifeng design

2010

中国设计&创新中国

年设计历程

Design

Designer Dong Ruifeng Brief

Dong was born in 1962, Northeast, China.

Graduated from Changchun Normal College - Industrial Design Major in 1985.

Dong was assigned to the First Automobile Group Corporation - Changchun Automotive Technical, Automotive Center in 1985. He was one of first automotive designers who was involved in design automotive in China. In the early 80s, he was assigned to West Germany Audi Automotive design center to learn car design. And he takes part in lots of Audi design work.

1994-1997 he was sent to Korea's Daewoo Motor and work in Seoul Design Center.

Take part in designing dozens of motor vehicle development and design in these years. With these practice, Dong realized the essence and method of auto design which is the most representative modern design subject and accumulated lots of experience and advanced "design" concept. Dong took part in "86 China's Transportation Design Workshops" which is held by Mr. Lai Sanhuai (West Germany IVECO Design Center Designer, Chinese automotive designers in Taiwan) and China Automotive Industry Corporation and won the first prize. Mini-Car CYCLER won the Critic's Choice Award at 1998 international Hong Kong Designers Competition.

He set up a "Shenzhen Dong Ruifeng Industrial Design, Ltd." in January 1998.

He is:

A member of Chinese Artists Association

A member of China Industrial Design Association, standing board-member, life-member

A Member of Chinese Mechanical Engineering Society

A member of the Guangdong Provincial Institute of Mechanical Engineering Branch; Executive Director of the industrial design

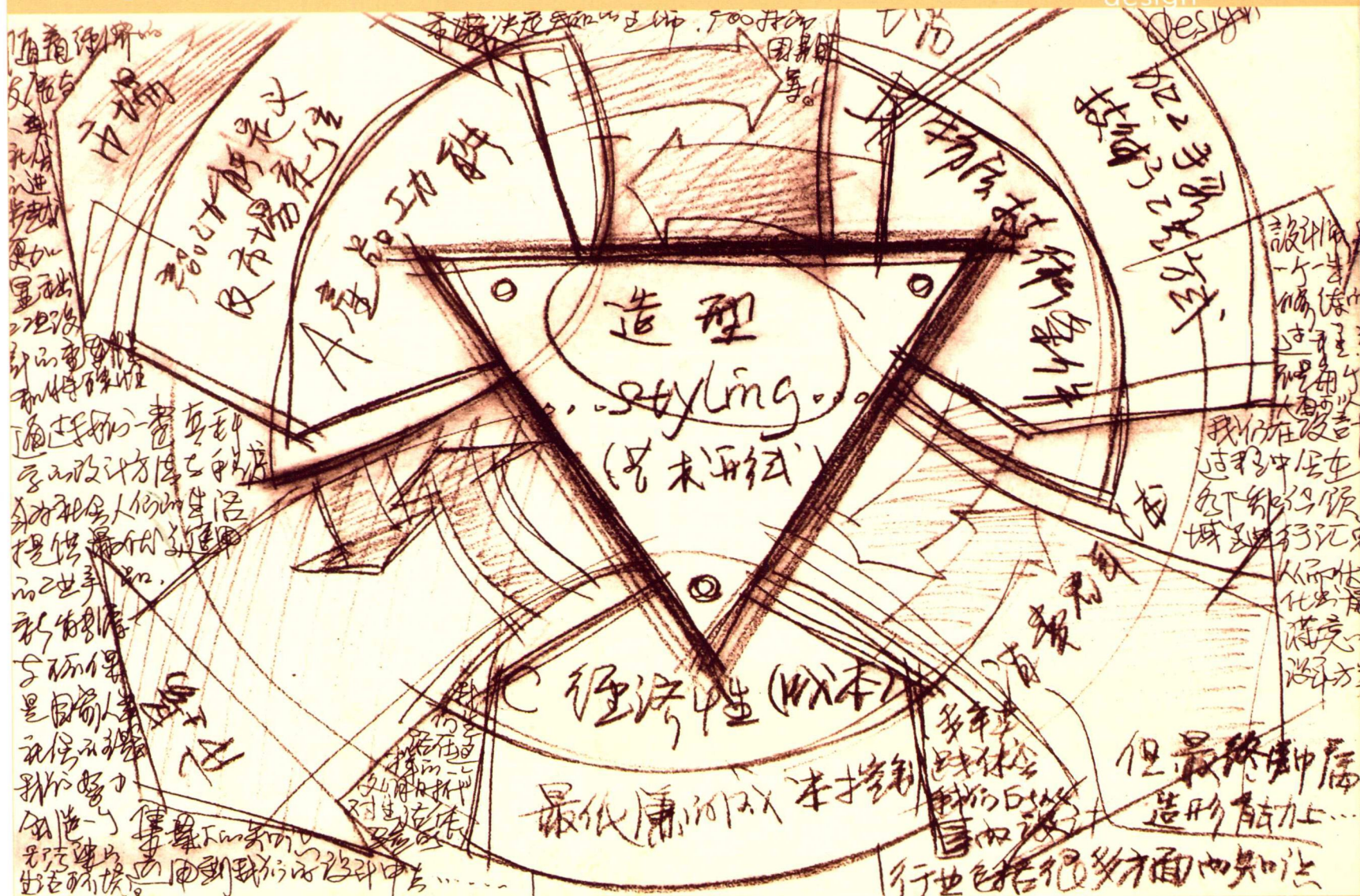
A member of Shenzhen Design Federation, Standing Vice president

Part-time Professor of Mechanical Engineering Institute of Shandong University

Guest professor of Hubei Institute of Fine Arts

Professor of Management Science Research Institute of Chinese special researcher at the Academic Council;

Assessment expert, Shenzhen Municipal Government Procurement Center



随着中国经济的迅猛发展，作为支柱产业的汽车工业发挥着越来越重要的作用。20世纪80年代初期的中国汽车产业，从引进国外先进技术、知名品牌、生产工艺及科学的管理开始，逐渐形成了今天的中国汽车工业现状。不得不承认，以上的政策和措施确实使中国的汽车制造业逐步成熟起来，培养了大批的技术人才、管理人才，为中国汽车工业发展打下了坚实基础。但迄今为止，就最有代表性的轿车工业来讲，中国一直缺少高水平独立自主开发设计的汽车品牌。虽然有一些相对完善的卡车、货车及其他自主开发的车辆，就轿车工业而言却一直是一个引进合资的状况。近几年，随着中国汽车制造业及消费市场的逐渐成熟、汽车文化的深入，作为最能反映一个国家的经济、工业化水平的汽车产业，正在逐步带动着整个社会，为中国的经济发展注入了新的血液。21世纪的今天，中国人拥有自己独立知识产权的汽车品牌已势在必行。这样，“中国设计”自然被提上议事日程。如何让中国设计走向世界，将是同行们共同奋斗的目标，也是历史的使命。

如今，中国汽车制造业界人士正以全新的姿态和理念迎接新时期的汽车工业。中国民营汽车企业相继开发出具有独立知识产权的经济型家庭轿车，并赢得了中国广大消费者认可，一汽集团、北汽集团、上汽集团等也正在培养自己的研发队伍，中国汽车工业正逐步走向崭新的自主研发设计的新时代。

由于近几十年来的引进、合资汽车项目，以国有汽车龙头企业为代表的一汽、上海大众、广州雅阁、北京吉普等形成了较为成熟的制造业。令人遗憾的是长期的引进、合作，导致各级政府、企业的领导并没有对自主研发设计予以足够的重视，没有打造出一个自行研发设计的平台，为技术队伍提供一个实际演练的战场，几十年下来致使我国汽车设计、研发队伍非常薄弱，不能适应时代的发展。从近两年国际汽车工业博览会上我们看到，外国发达国家的著名品牌汽车设计日新月异，奔驰、宝马、奥迪、福特、通用、本田、丰田、尼桑、现代等等都先后推出了具有强烈时代气息的汽车，代表了这个时代先进的汽车设计文化和鲜活的设计理念。而中国的汽车厂家推出的汽车造型却相形见绌、具有很大差距。关键是中国缺少高水平的汽车设计人才，同时也反映出中国汽车企业界的领军人物还不具备高水平的造型评价能力和对市场的判断能力，自主品牌自信心不强等因素也依然存在……

相信随着汽车工业的发展，经过设计师同行们不断地向企业提供优良的设计，逐步提高业界领导及消费市场的审美能力，进而使优良的设计作品顺利走向市场，推进中国设计文化及汽车产业的不断发展，“中国设计”将逐渐走向世界。

作为来自中国的汽车设计师，我很高兴向全世界设计同行们介绍中国的汽车设计，并由衷地感谢你们为我提供了这样的机会和大家分享我的快乐！

通过这些原创的设计手稿和设计案例，朋友们会感受并了解到一名充满激情、热爱生活、具有非凡创造力的中国设计师，并希望通过我的作品来接触、解读和了解“中国设计”！

China's automotive design has become the focus of attention in the world

Dong ruifeng

With the rapid development of China's economy, as the nation's mainstay industry, the auto industry plays a more and more important role. In the early 80's, China's automobile industry relies on the introduction of foreign advanced technology, well-known brands, production technology and scientific management, which develop the

Present situation of China's automobile industry today. We have to admit that the Above mentioned policies and measures really make the China's automobile industry mature gradually, cultivate a large number of technical talents, manufacturing talents, management talents, lay a solid foundation for the development of China's automobile industry. So far, as for the most representative car industry, China has been lacking of a high-level and independent development and design car brand. Although there is some relatively well-trucks, vans, and some other self-developed vehicles, the car industry is still an joint ventures. In the recent years, as China's car manufacturing industry and consumer market becoming mature gradually and car culture has been widely accepted in China. Auto industry which is the best indicator of a country's economic, industrial standards, technology and management is gradually leading the entire nation economic development. In 21 century, China has to create its own independent intellectual property car brand. In this way, "Design in China" will be placed on the agenda. How to make the world know China's design are all China's designers' goal and historic mission as well.

Nowadays, China's auto industry practitioner with a new attitude and concept will meet the new era of the automobile industry. China's private enterprises, represented by the "Chery", "BYD", "Geely", "Great Wall", "Cheetah" and so on, have been developed with independent intellectual property rights of economy family cars, and won the domestic consumer's recognition in general. State-owned enterprises, like Tianjin FAW Xiali, Changchun FAW, Beijing Jeep, Shanghai Automotive Industry Group, the pan-Asian and so on are also cultivating their own R&D team. And the projects they developed themselves are gradually developed into the products. China's auto industry is gradually moving towards a new self-designed research and development era.

Because of the introduction of joint-venture car project to the state-owned automobile enterprises in recent decades, represented by FAW, Shanghai Volkswagen, Guangzhou Accord, Beijing Jeep and so on. They cultivate a more mature manufacturing. It is regrettable that the long-term introduction of cooperation, leading to all levels of government, business leaders did not have enough self-development understanding of design, didn't create a self-development & design platform for the technical team. This resulted in our automotive design team, research and development team's professional competence is very weak and can not catch up with the development of the times. From the International automobile industry Expo we have seen in the past two years, well-known brand car design from developed countries is changing with each passing day. Mercedes-Benz, BMW, Audi, Ford, General Motors, Honda, Toyota, Nissan, Hyundai and so on promote their cars with the style and features of the times, which stand for the automotive design culture and fresh design concept. But China's car design is outshone and has a big gap with developed countries' design. The key point is that China lack of international standard automotive design talents, it also reflects that the Chinese car business leaders do not have a high level of evaluation capacity, market judgment ability, strong self-brand and self-confidence