

UNESCO CREATIVE CITIES BEIJING SUMMIT

20-23 OCTOBER 2013

联合国教科文组织创意城市北京峰会

2013年10月20-23日

Beijing, People's Republic of China

中国·北京

Beijing City of Design Plaza

设计之都大厦





United Nations
Educational, Scientific and
Cultural Organization

联合国教育、
科学及文化组织



Member of the UNESCO
Creative Cities Network
Since 2012

北京·设计之都

UNESCO CREATIVE CITIES BEIJING SUMMIT

20-23 OCTOBER 2013

联合国教科文组织创意城市北京峰会

2013年10月20-23日

Beijing, People's Republic of China

中国·北京

Beijing City of Design Plaza

设计之都大厦

Each author is responsible for the choice and the presentation of facts contained in their respective presentations and for the opinions expressed therein, which are not necessarily those of UNESCO or the Municipality of Beijing.

The designations employed and the presentations of material throughout this publication do not imply the expression of any opinion whatsoever on the part of UNESCO or the Municipality of Beijing concerning the legal status of any country, territory, city or area or of its authorities, or concerning the delimitation of frontiers or boundaries.

This publication was directed and overseen by Hans d'Orville, UNESCO Assistant Director-General for Strategic Planning, with the support of Mr. Chen Dongliang, Director of Beijing Industrial Design Center.

Edited by Cristina Stanca-Mustea with the assistance of Mauro Rosi
Chinese translation by Qiaobo Ni

Printed in Paris and Beijing
March 2014

每位发言者对出现在其发言中所选择和陈述的事实及其发表的观点负责。这些事实和观点并非来自于联合国教科文组织或北京市。

本出版物中使用的名称和介绍资料并不代表联合国教科文组织、北京市或其任何部分对任何国家、领地、城市或地区的法律地位、职权，或者是与其相关边界或界限划定的任何意见。

本出版物由联合国教科文组织战略规划助理总干事汉斯·道维勒先生编辑制作，得到了北京工业设计促进中心主任陈冬亮先生的支持。

由联合国教科文组织 Cristina Stanca-Mustea 和 Mauro Rosi 负责编辑，由联合国教科文组织倪乔波负责中文翻译。

于巴黎、北京印刷
2014年3月



Organizers

United Nations Educational, Scientific and Cultural Organization
Ministry of Education of the People's Republic of China
People's Government of Beijing Municipality
National Commission of the People's Republic of China for UNESCO

Host

Beijing Municipal Science & Technology Commission
Beijing Municipal Commission of Education
Beijing Municipal Bureau of Culture

Implementation Unit

Beijing Industrial Design Center

主办单位:

联合国教科文组织、中华人民共和国教育部、北京市人民政府、中国联合国教科文组织全国委员会

承办:

北京市科学技术委员会、北京市教育委员会、北京市文化局

执行:

北京工业设计促进中心

Foreword

前言



IRINA BOKOVA

Director-General of UNESCO

The *UNESCO Summit of Creative Cities*, held in Beijing on 20-22 October 2013, highlighted the importance of creativity for urban sustainability and for sustainable development. The pace of urbanization will see almost 9.2 billion people living in cities by 2050. This is why we must understand better how to foster new forms of innovation to tackle urban challenges in ways that are just, equitable and inclusive. The Beijing Summit took up this challenge and set a new milestone in shaping new avenues of cooperation between members of the *UNESCO Creative Cities Network*.

The Agenda adopted by the Beijing Summit defined creativity as “a special kind of renewable resource and human talent, based on innovation.” On this basis, the participants at the Mayors’ Roundtable Meeting committed to deepen cooperation, learning and sharing between Creative Cities in all regions, in order to accelerate social, economic and cultural development. At a time of economic and technological globalization, they reaffirmed the importance of preserving and maintaining cultural diversity, working through the *UNESCO Creative Cities Network*.

These commitments highlighted the importance of the UNESCO Network as a platform for medium and long term planning -- at the regional, national and local levels. It is in the cities that bottom-up partnerships for culture-driven and culture-enabled development can be most effective and sustainable.

The links between culture and development has long been recognized, but only recently have they become integrated into international development efforts. The *Outcome Document* of the Rio+20 Conference stated that “all cultures and civilizations can contribute to sustainable development”. Building upon this, the *Final Declaration of the Hangzhou International Congress*, “Culture: Key to Sustainable Development” (Hangzhou, China, 15-17 May 2013), highlighted culture as a critical resource for sustainable urban development and management, recalling that “a vibrant cultural life and the quality of urban historic environments are key for achieving sustainable cities.” Most recently, the 3rd edition of the *Creative Economy Report* (UNDP/UNESCO 2013) explored the fundamental roles of creativity and culture for the pursuit of inclusive, equitable and sustainable growth.

More and more, we are seeing culture recognized as an enabler and a driver for social inclusion and sustainable development. Across the world, countries are betting on culture and creativity as powerful renewable energies in a new age of limits, and they are focusing on cities as strategic platforms for moving forward.

This is the importance of the *UNESCO Creative Cities Network*, created in 2004 to develop the cultural assets and the impact of cultural industries in cities, by focussing on seven areas -- design, literature, gastronomy, crafts, media arts, music and film. The Network seeks to foster cooperation among cities having identified creativity as a strategic factor for sustainable development, working within the framework of partnerships between the public and private sectors, and with professional organizations, communities, civil society, and cultural institutions in all regions of the world.

Generously hosted and supported by the Beijing Municipality and the Chinese Government, the Beijing Summit brought together high-level representatives from the Creative Cities Network, members of regional and state administrations, along with policymakers, academics and researchers. By meeting in Beijing, *UNESCO City of Design*, participants highlighted the essential role played by design in promoting and supporting creative economies. In this respect, three of the five Chinese members of the Network are Cities of Design -- with Shenzhen and Shanghai joining Beijing.

The Beijing Summit showed China's leadership in breaking new ground for international cooperation. It underscored also the commitment of the Chinese Government to mobilizing new sources of creativity and innovation and to building platforms for harmonious and sustainable development. China is leading from the front in making culture a pillar of its development strategy -- one of the drivers, in the words of President Xi Jinping, of the "Chinese dream."

At this time of global change, I believe all countries need to recognise the power of culture for designing sustainable solutions to common challenges. This is especially important in the context of the new sustainable development agenda that States are shaping to follow 2015. Cities have key roles to play here, as drivers of sustainability, as platforms for inclusive development and as bridges to other regions of the world. This was the message of the Beijing Summit, and it has never been more important.

A handwritten signature in black ink, reading "Irina Bokova". The signature is written in a cursive, flowing style.

Irina Bokova



伊琳娜·博科娃

联合国教科文组织总干事

2013年10月20日至22日在北京举行的联合国教科文组织创意城市峰会强调了创意对城市的可持续性及其可持续发展至关重要。随着城市化前进的步伐，2050年全球将有92亿人口生活在城市。因此，我们必须更好地了解如何孕育新形式的创新来公正地、公平地、包容地应对城市所面临的各种挑战。北京峰会直面这一课题，同时也为联合国教科文组织创意城市网络各成员城市之间建立合作提供了新途径，树立了新的里程碑。

北京峰会通过的议程中把创意定义为“一种立足于创新，特殊的可再生资源 and 人类才能”。在此基础上，通过来自各地区的创意城市之间的相互学习和共享的方式，“市长圆桌会议”的所有与会者都致力于深化合作，以便加速社会、经济和文化的发展。在经济和科技全球化的时代，他们重申了通过联合国教科文组织创意城市网络的工作来保护和维持文化多样性的重要性。

这些承诺凸显了教科文组织网络在地区、国家和地方各级作为中长期规划平台的重要性。那些自下而上以文化和文化功能开发为导向的合作伙伴关系只有扎根于城市才是最有效的和可持续的。

虽然我们早已认识到文化与发展之间的关系，但是却直到近期才将其纳入国际发展的各项议程中。“里约+20大会”的成果文件中指出，“所有的文化和文明都能促进可持续发展”。于此之上，以“文化：可持续发展的关键”为题的“杭州国际文化大会”（2013年5月15日至17日，中国杭州）的《最终宣言》中强调了文化是可持续城市发展和管理的关键资源，并重申“充满活力的文化生活和城市历史环境的质量是实现可持续发展城市的关键”。近期出版的《创意经济报告》（联合国开发计划署/联合国教科文组织，2013年）第3版探讨了创意和文化对于实现包容性的、公平的和可持续的增长所具有的本质性作用。

我们越来越多地看到文化被认为是社会包容性和可持续发展的使能力和驱动力。在世界各地，各国都将文化和创意作为在资源有限的新时代中的一种强大的可再生资源，并专注于把城市作为推进的战略平台。

这就是联合国教科文组织创意城市网络的重要意义所在。创建于2004年的创意城市网络聚焦于七个方面 - 设计、文学、美食、工艺与民间艺术、媒体艺术、音乐和电影，并且以发展文化资产和提高文化产业在城市中的影响力为目标。通过以创新作为可持续发展的战略要素，同时在公共部门和私营部门之间的合作伙伴关系的框架下，与世界所有地区的专业组织、社区、民间社会和文化机构共同开展工作，创意城市网络积极推动城市之间的合作。

在北京市政府和中国人民政府的慷慨支持和主办下，北京峰会聚集了来自创意城市网络的高级别代表、地区和国家行政部门的成员，以及其他政策制定者、学者和研究人员。通过此次在“联合国教科文组织设计之都”北京的会晤，与会者强调了设计对推动和支持创意经济所起到的重要作用。在该领域，五个来自中国的成员城市中有三个为“设计之都”，其分别是深圳、上海和北京。

北京峰会展示了中国在开拓新的国际合作中的领导地位，也显现了中国政府在动员新的创意和创新资源和建设和谐、可持续发展平台方面的承诺。中国在以文化作为发展战略方面走在了最前线 - 用习近平主席的话来说，这是实现“中国梦”的驱动力之一。

在全球变化的年代，我相信所有的国家都必须认识到文化具有为应对我们共同面临的挑战而提供可持续解决方案的巨大力量。这在当前各国正在确立2015年后新的可持续发展议程的背景下显得尤其重要。作为可持续发展的推动力，作为包容性发展的平台，作为与世界其他地区之间的桥梁，城市将起到关键的作用。这就是北京峰会所要传达的讯息，而且它从未像现在如此这般重要。



伊琳娜·博科娃



YAN AOSHUANG

Special Representative appointed by the Mayor of Beijing

Creativity is the source of human activity and the embodiment of urban vitality. Creative industry, as the catalyst of emerging economies driven by technology and innovation, is one of the world economy's most dynamic growth poles. It has strategic significance to sustainable development. Design, literature, gastronomy, film, media arts, crafts, music are important categories of creative industry. Cities are at the heart of creative center in various fields, combined technology and culture closely while promoting economic growth through fostering creative and cultural sector.

In 2012, Beijing joined the UNESCO Creative Cities Network (CCN) as "City of Design", in order to further improve the international influence of the Network, strengthen contact among member cities and promote design exchange between global creative cities and creative industry. On the 20th to the 23th October 2013, People's Government of Beijing Municipality, United Nations Educational, Scientific and Cultural Organization (UNESCO), Ministry of Education of the People's Republic of China and National Commission of the People's Republic of China for UNESCO ("National Commission of China for UNESCO") organized the first UNESCO Creative Cities Beijing Summit in Beijing.

Beijing Summit is the first international event of its kind that Beijing has collaborated with UNESCO, in which education, science and technology and culture are seen and important contents and as a common theme. As a high level and large scale gathering, Beijing Summit received praise from around the world. Premier Li Keqiang of China's State Council met with the Director-General of UNESCO Irina Bokova and Vice-Premier Liu Yandong of China's State Council and attended the Opening Ceremony. Thirty-one creative cities and candidate cities, 88 representatives and more than 300 people from enterprise, universities, colleges, and creative clusters attended the Opening Ceremony, Creativity ·Innovation· Development Forum, Mayors' Roundtable Meeting and the Creative Cities Exhibition.

Mayors of creative cities, city authorities, experts and scholars gathered in Beijing to explore issues related to learning, creativity and sustainable development. They also adopted Beijing Agenda and established a long-term cooperation mechanism by building a platform of learning, sharing and communication among global creative cities.

In the future Beijing will further implement the outcomes of the Beijing Summit, strive for a long-term cooperation platform and mechanism following the Beijing Summit, continue to promote the building of Beijing city of design, improve design innovation ability, promote rapid development of design industry and continue to support the development of Creative Cities Network (CCN). It will also actively participate in projects and activities of Creative Cities Network and promote creativity as a pillar of sustainable development.

Taking Beijing Summit as an opportunity, we look forward to establishing a long-term cooperation with UNESCO through the construction of "city of design", further implementing the cooperation and exchange of two sides in science and technology etc.

To summarize the experience of the Beijing Summit, this UNESCO edited collection features more than 30 speakers' lecture notes. Participants explore the relationship between creativity and sustainable development from the perspective of the city, focusing on design and city, design and innovation, design and new urbanization; sharing their experiences, knowledge and resources, to meet the challenge of sustainable development together.

Hereby, I would like to convey my gratitude to those who have made contributions to the successful organization of first Beijing Summit including UNESCO, Director-General Irina Bokova, related officials of UNESCO, National Commission of China for UNESCO, mayors and representatives from creative cities, experts, company executives and personnel of organization work. Also thanks to the staff for publication of this collection. We anticipate that the next Beijing Summit will continue to be successfully held under the support of various circles.

A handwritten signature in Chinese characters, reading '闫傲霜' (Yan Aoshuang), written in black ink on a light background.

Yan Aoshuang



闫傲霜

北京市市长特别代表

创意是人类活动的源泉，是城市活力的体现。创意产业作为科技与创新驱动的“新经济”的催化剂，是目前世界经济中最具活力的增长点之一，对可持续发展有着战略意义。设计以及文学、美食、电影、媒体艺术、手工艺、音乐是创意产业的重要组织部分。城市是各领域创意的中心，通过发展创意产业使经济与科技、文化紧密结合。

2012年，北京作为“设计之都”加入联合国教科文组织创意城市网络。为进一步提升创意城市网络的国际影响力，加强与各成员城市的联系，推动全球创意城市与创意产业的合作交流，2013年10月20日至23日，北京市人民政府与联合国教科文组织（以下简称“教科文组织”）、中华人民共和国教育部、中国联合国教科文组织全国委员会（以下简称“中国教科文全委会”）在京共同主办了首届联合国教科文组织创意城市北京峰会（以下简称“北京峰会”）。

北京峰会是北京首次与教科文组织合作，将教育、科技、文化三项重要内容作为共同主题举办的重要国际活动，规格高，规模大，在国际上引起了强烈的反响。国务院总理李克强会见了教科文组织总干事伊琳娜·博科娃女士，刘延东副总理、博科娃女士等出席了峰会开幕式。31个创意城市网络成员及候选城市的88位代表以及企业、院校、园区等300余人参加了开幕式、创意·创新·发展论坛、市长圆桌会议、创意城市展等创意设计相关活动。

创意城市市长及代表、专家、学者齐聚北京，探讨学习、创意与城市可持续发展等议题，通过了《北京议程》，将建立长期的合作机制，在全球创意城市间建立学习、分享和交流平台。

未来，北京市将进一步落实北京峰会的相关成果，力争将北京峰会形成长效的合作平台与机制，继续大力推进北京“设计之都”建设，提升设计创新能力，促进设计产业快速发展，继续支持创意城市网络的发展，积极参与创意城市网络项目、活动，推动创意作为可持续发展的支柱作用。

以北京峰会为契机，在推进北京“设计之都”的建设过程中，北京市期待与联合国教科文组织建立长期合作机制，进一步推动双方在科技等领域的全面交流合作。

为总结北京峰会的经验，教科文组织编辑了本汇编，收录了30余位发言人讲稿，与会者们从城市的角度探索创意与可持续发展的关系，围绕设计与城市、设计与创新、设计与新型城镇化等展开讨论，分享经验、知识和资源，期望共同应对可持续发展面临的挑战。

在此，我衷心感谢为首届北京峰会的成功举办做出贡献的教科文组织、伊琳娜·博科娃总干事、教科文组织相关官员、中国教科文全委会、与会创意城市市长及代表、专家和企业、参与峰会组织的工作人员，感谢参与汇编编辑的工作人员，期待下一届北京峰会在各界的支持下继续成功举办！

A handwritten signature in black ink, reading '闫傲霜' (Yuan Aoxiang). The characters are fluid and cursive, with a small mark above the final character.

闫傲霜

TABLE OF CONTENTS

Foreword

Irina Bokova, Director General of UNESCO	5
Yan Aoshuang, Special Representative appointed by the Mayor of Beijing	9

Part I

UNESCO Creative Cities Beijing Summit Agenda	21
Declaration of appreciation on behalf of the Creative Cities proposed by the Deputy Mayor of Reykjavik	23

Part II Opening Ceremony

Yuan Guiren, Minister of Ministry of Education of People's Republic of China	25
Wang Anshun, Mayor of Beijing, People's Republic of China	27
Irina Bokova, Director General of UNESCO	31

Part III Creativity Innovation Development Forum - First Roundtable

Moderator: Liu Hui, Commissioner, Beijing Municipal Science and Technology Commission, People's Republic of China	
Keynote address: Hans d'Orville, UNESCO Assistant Director General for Strategic Planning	41
Presentations by:	
Mehri Madarshahi, President of the Melody for Dialogue among Civilizations Association, France	53
Yang Weiguang, Party Secretary of Beijing Municipal Science & Technology Commission, People's Republic of China	59
LEE Soon-in, President of the International Industrial Design Association, Seoul, Republic of Korea	64
Einar Orn Benediktsson, Deputy Mayor of City of Reykjavik, Iceland	65
Mathew Hayek, Mayor of Iowa City, United States of America	72
Wang Shaofeng, District Mayor of Xicheng District, Beijing, People's Republic of China	79
Donald Caig Wilson, Mayor of Edinburgh, Great Britain	85
Maurice Vincent, Mayor of Saint Etienne, France	93
Cho Byung- Don, Mayor of Icheon City Government, Republic of Korea	104
Ma Mingjie, Fellow of the Development Research Center of the State Council, People's Republic of China	108

Creativity Innovation Development Forum - Second Roundtable

Moderator: Xu Ping, Professor of China Academy of Fine Arts	114
Presentations by:	
Wang Huaming, Professor of Beijing University of Aeronautics and Astronautics, People's Republic of China	115
Wang Min, Dean and Professor of School of Design of China Central Academy of Fine Arts, People's Republic of China	117
Alison Clarke, Professor of Vienna University of Applied Arts, Austria	120
Liu De, Vice President of Beijing Xiaomi Technology Co, Ltd. , People's Republic of China	126
Richard Hsu, Head of TEDx China Region, People's Republic of China	131
Lou Yongqi, Dean and Professor of the College of Design and Innovation of Tongji University, People's Republic of China	139
Wu Chen, Deputy Chief Architect of Beijing Institute of Architectural Design, People's Republic of China	148

Part IV Mayor Roundtable Meeting

Hans d'Orville, UNESCO Assistant Director General for Strategic Planning	165
Presentations by:	
Matteo Lepore, Deputy Mayor of Bologna, Italy	169
Michael O'Sullivan, Councilor of Dublin City Council, Ireland	171
Lu Zhengpin, Deputy Director of Hangzhou office of Cultural and Creative Industry, People's Republic of China	174
Erias Lukwago, Lord Mayor of Kampala, Uganda	177
Atsushi Hamada, Vice Mayor of Kanazawa, Japan	185
Takahito Saiki, Executive Officer of Kobe, Japan	188
Brenda Arthur, Leader of the Norwich City Council, United Kingdom	191
Xu Qin, Mayor of Shenzhen, People's Republic of China	194
Xu Yibo, Deputy General Secretary of Shanghai Municipal Government, People's Republic of China	198
Ives Nelson Peter, Council representative of Santa Fe, United States of America	201
Joseph Diab Maalouf, President of the Municipality of Zahlé, Lebanon	203
Marie-Josée Lacroix, Head of the Montreal Design Bureau, Montreal, Canada	207
David Wilson, Director of Bradford Design Exchange, Bradford, United Kingdom	211
Barbara Tscherne, Assistant Manager of Creative Industries Styria, Graz, Austria	214

Teruo Shinkai, Director General of Civic and Economic Affairs Bureau, Nagoya, Japan	216
Francisco Fuentes Meneses, Mayor of Popayán, Columbia	219
Irina Bokova, Director General of UNESCO	223
Yan Aoshuang, Special representative appointed by the Mayor of Beijing, Director of Beijing City of Design Coordination and Promotion Commission Office, Director of Beijing Municipal Science & Technology Commission	227

Part V Annex

List of Participants	228
Programme of the Summit	234
Photos	235

目录

前言

伊琳娜·博科娃	联合国教育、科学及文化组织总干事	7
闫傲霜	北京市市长特别代表	11

第一部分

联合国教科文组织创意城市《北京议程》	22
创意城市代表雷克雅未克市副市长致感谢辞	23

第二部分 开幕式

袁贵仁	中华人民共和国教育部部长	26
王安顺	北京市人民政府市长	29
伊琳娜·博科娃	联合国教育、科学及文化组织总干事	34

第三部分 “创意·创新·发展”论坛——第一场

主持：北京市科学技术委员会委员刘晖	40	
主题演讲：汉斯·道维勒	联合国教育、科学及文化组织战略规划助理总干事	42

演讲嘉宾：

梅里·马达沙希	“全球文化网络”和“文明间对话音乐协会”主席	54
杨伟光	北京市科学技术委员会党组书记	59
李淳寅	国际工业设计协会联合会主席	64
艾纳·翁·贝耐迪克森	雷克雅未克市副市长	66
马特·海克	爱荷华市市长	73
王少峰	北京市西城区人民政府区长	82
唐纳德·凯格·威尔逊	爱丁堡市市长	86
莫里斯·文森特	法国圣埃蒂安市市长	94
赵炳敦	利川市市长	105
马名杰	国务院发展研究中心研究员	108

“创意·创新·发展”论坛——第二场

主持：中央美术学院教授许平 114

演讲嘉宾：

王华明 北京航空航天大学教授 116

王敏 中央美术学院设计学院院长 118

艾尔逊·克拉克 维也纳实用艺术大学教授 121

刘德 北京小米科技有限责任公司副总裁 126

徐宗汉 TEDx中国区负责人 132

娄永琪 同济大学设计创意学院院长 139

吴晨 北京市建筑设计研究院副总建筑师 149

第四部分 市长圆桌会议

联合国教育、科学及文化组织战略规划助理总干事汉斯·道维勒 167

演讲嘉宾：

马特奥·莱波雷 博洛尼亚市副市长 169

迈克尔·沙利文 都柏林市议会议员 171

陆政品 杭州市委宣传部部委会成员、市文创办副主任 174

埃里亚斯·鲁夸古 坎帕拉市市长 181

滨田厚史 金泽市副市长 185

齐木崇人 神户市执行主任 188

布伦达·亚瑟 诺维奇市议会市议长 191

许勤 深圳市市长 195

徐逸波 上海市人民政府副秘书长 198

艾维斯·尼尔森·彼得 圣达菲市议员 202

约瑟·迪亚伯·马洛夫 扎赫勒市市长 205

麦瑞·乔希·拉克鲁瓦 蒙特利尔设计局主任 208

戴维·威尔逊 布拉德福德电影之都主任 211

芭芭拉·清可仁 施泰尔马克州创意产业有限公司经理助理 215

新开辉夫 古屋市政府市政与经济部部长 216

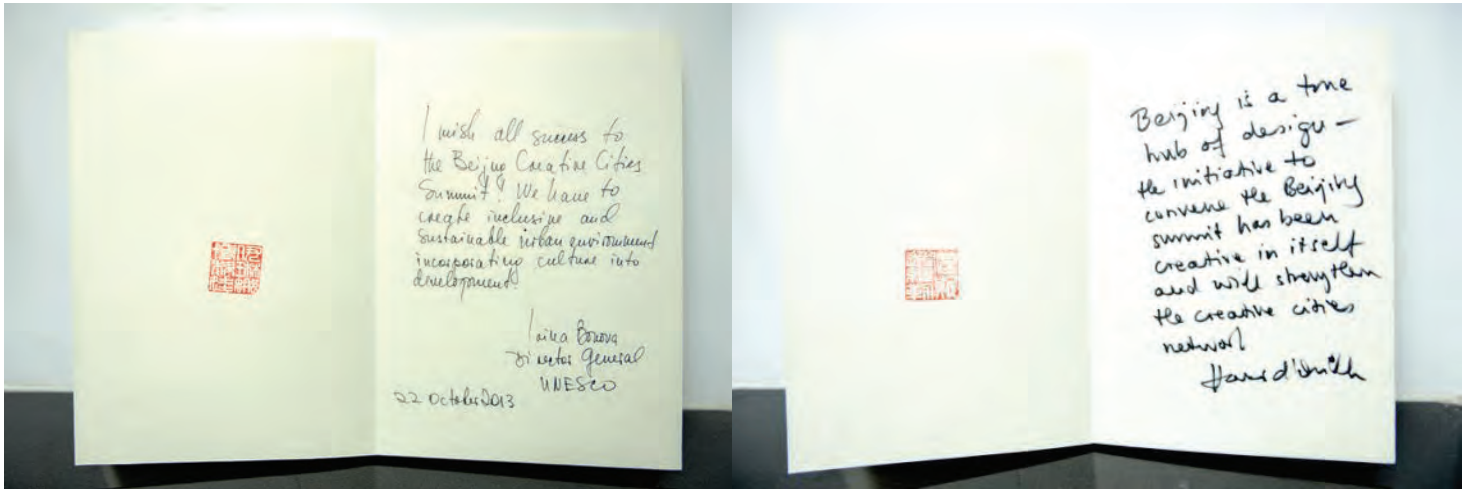
弗朗西斯科·富恩特斯·梅内塞斯 波帕扬市市长 220

伊琳娜·博科娃 联合国教育、科学及文化组织总干事 225

闫傲霜 北京市市长特别代表，北京市设计之都协调推进委员会办公室主任，
北京市科学技术委员会主任 227

第五部分 附录

北京峰会参会人名单	231
北京峰会议程	234
照片	235



UNESCO Creative Cities Beijing Summit Agenda

联合国教科文组织
创意城市北京峰会北京议程

UNESCO Creative Cities Beijing Summit Agenda

We, the participants in the “Mayors’ Roundtable Meeting of the UNESCO Creative Cities Beijing Summit”, held in Beijing, China 22 October 2013, affirm that creativity, as pillar of sustainable development, has a key role in urban sustainability.

We believe that creativity is a special kind of renewable resource and human talent, based on innovation, and it is increasingly becoming a fundamental, critical component of sustainable development. At the same time, as catalyst of the emerging economies, driven by technology and innovation, the creative industry is one of the world economy’s most dynamic growth poles.

We affirm that a city is a creative crossroad where the local interacts with the global, an intersection where tradition dialogues with modernity. The fast progress of urbanization has aroused more and more attention of various countries regarding the role of cities. The rapid expansion of cities is not only a process of economic and social development that respects cultural diversity, but also a challenge and opportunity for sustainable development. Innovative solutions are therefore needed.

We affirm that all the diverse components of creative sector, among which literature, gastronomy, film, media arts, crafts, music, and design – a domain which appears to be particularly important here in Beijing as Creative City for Design – are strategic fields for the construction of sustainable future.

Closely connected with technological innovation and new patterns of behavior, design and all diverse domains of creativity have opened unprecedented paths of innovation and newfangled perspectives that consolidate science, aesthetics, technology and art, and reflect cultural diversity.

We observe that cities are at the heart of development and innovation. They have provided the world’s great ideas and economic innovations, and as centers of creativity in all fields, cities have combined technology and culture closely while promoting economic growth through fostering creative and cultural sector. They have also been of great significance to the promotion of trade and employment, especially the empowerment of women and youth.

Exploring the linkages between creativity and sustainable development from an urban perspective has been a major focus for promoting cooperation among cities at this summit.

We reaffirm that the basic purpose of the UNESCO Creative Cities Network is to initiate, preserve and maintain cultural diversity under the evolving economic and technological globalization as well as the trend towards urbanization, whereby more than half of the world population lives already in cities. The experiences, ideas, and practices concerning the creativity of the member cities are open to city managers and all citizens around the world.

We are committed to establish a productive relationship of learning, sharing and exchange between the creative cities in all regions, in order to boost the social, economic and cultural development. The Creative Cities Network has played an important role in the inter-city cooperation driven by creativity and innovation, and we will continue our mutual engagement and cross-fertilization in the future.

We consider it desirable that such summits be held regularly and we will jointly build global platforms for various stake-holders in the field of creativity in our cities. This shall include policy-makers, scholars, entrepreneurs and professionals, artists and artisans, students and the media, who will be induced to engage in global dialogue and exchange..

Adopted in Beijing, People’s Republic of China, on 22 October 2013.

联合国教科文组织创意城市北京峰会 北京议程

我们，出席“联合国教科文组织创意城市北京峰会市长圆桌会议”的代表（北京，2013年10月22日），肯定创意作为可持续发展的支柱是城市可持续性的关键。

我们相信，创意正是基于这种创新的、特殊的可再生资源 and 人类天赋，并日益变成可持续发展一个关键组成部分。同时，创意产业作为科技与创新驱动的“新经济”的催化剂，是目前世界经济中最具活力的增长点之一。

我们确定，城市是地方与全球、传统与现代对话的创意交汇点，随着城市化的迅速推进，世界各国越来越重视城市的作用。城市的快速发展，既是尊重文化多样性的经济与社会发展过程，也是可持续发展的挑战与机遇，需要用创新策略来应对。

我们相信创意产业的各种维度是构筑可持续未来的关键领域，包括对创意设计之都北京来说尤为重要设计以及文学、美食、电影、媒体艺术、手工艺、音乐。

与技术创新和新的行为模式密切相关，设计和各类创意维度为创新提供了崭新的方法，开启了整合科学、美学、技术和艺术的新视角，反映了文化的多样性。

我们注意到，城市一直是发展与创新的中心，不但为世界提供了伟大的思想和经济创新，同时，城市作为各领域创意的中心，通过发展创意和文化产业使经济与科技、文化紧密结合，促进社会经济增长，对增加贸易和促进就业、尤其是妇女和青年的权利意义重大。

从城市的角度探索创意与可持续发展的关系已经成为推动本次峰会城市间合作的一个焦点。

我们重申，联合国教科文组织创意城市网络的基本宗旨，在发展中的经济和技术全球化、世界上有一半的人口已经居住在城市的城市化背景下，倡导、保护和维持文化多样性，成员城市有关创意的经验、理念、实践，向世界各国城市的管理者和市民开放。

我们承诺在全球的创意城市间建立一种富有成效的学习、分享和交流关系，推进社会、经济和文化的发展。对于城市间由创意和创新驱动的合作而言，创意城市网络已经发挥重要作用，未来我们将继续共同努力并从中受益。

我们认为，有必要定期举办此类峰会，共同构建一个世界平台，供城市中创意领域的相关人士包括政策制定者、学者、企业家、专业人士、艺术家和艺术工作者、学生和媒体开展全球对话与交流。

本文件于2013年10月22日在中国北京获得通过。

Declaration of appreciation on behalf of the Creative Cities proposed by the Deputy Mayor of Reykjavik

The Participants in the Mayors' Roundtable of UNESCO Creative Cities Beijing Summit express their heartfelt appreciation to the People's Government of Beijing Municipality for the organization of this important initiative.

The Participants are grateful for the efforts made by the City of Beijing to develop a strategic vision of the role of creativity as a pillar of sustainable development and to promote creativity both as Member of the Creative Cities Network and as UNESCO City of Design.

They hope that the City of Beijing will continue its fruitful endeavors in favor of the Creative Cities, and that further events will be organized in future with the generous support of the People's Government of Beijing's Municipality and through the Design Coordination and Promotion Commission Office, in collaboration with UNESCO.

由创意城市代表 雷克雅未克市副市长提议的致谢词

联合国教科文组织创意城市北京峰会市长圆桌会议的参会者就组织这次重要的活动，向北京市人民政府表达由衷的感谢。

参会者感谢北京市作为创意城市网络成员和UNESCO创意城市，对推动创意成为可持续发展支柱和发展创意产业的战略远见。

他们希望北京在创意城市的支持下继续富有成果的努力，在北京市人民政府的支持下，通过北京“设计之都”协调推进委员会办公室，借助联合国教科文组织的协助，未来将进一步举办相关活动。



Opening Ceremony

开幕式

Yuan Guiren

Minister of Education of People's Republic of China



It's my honor to take part in the opening ceremony of the UNESCO Creative Cities Beijing Summit. Mayors of the cities in the Creative Cities Network have gathered in Beijing to share their experience on developing creative industry and discuss sustainable city development around the theme of "charming creativity, beautiful cities", which is of great significance. On behalf of the Ministry of Education of People's Republic of China and the National Commission of the People's Republic of China for UNESCO, I would like to extend my warm welcome to our participating guests from around the globe. Also, I would like to express my sincere congratulations to all creative cities that have been awarded their designation by UNESCO, including Beijing, and to wish them success in developing creative industries benefiting their citizens.

Nowadays, when development is increasingly limited by resources and environment, creative motivation from vigorous development of cultural creative industry is key to the breakthrough in development and achievement of sustainable development. It has been an irreversible trend to construct creative cities in a resources-saving and environmentally-friendly way. The Creative Cities Network initiated by UNESCO has satisfied the demand of this era, and the exploration of all Network cities will surely play leading roles in city development around the world.

Education is the channel for talent cultivation, the carrier for traditions and civilization and the cornerstone of development of science, technologies and culture. Chinese government has always paid high attention to developing education and prioritized education development at a strategic level. Many cities have greatly valued the key role of education in city development by actively building cities into educating cities and learning cities, and among them, Beijing is one of those with remarkable success.

Tomorrow, the first Global Learning Cities Conference will be held in Beijing for exploring major strategies in building learning cities. Education, creativity and innovation are complementary to one another. I believe this summit will have a positive and profound impact on the development of global cities and will make our cities more beautiful and harmonious!

Lastly, I wish this Summit a great success!

袁贵仁

中华人民共和国教育部部长



很荣幸参加联合国教科文组织创意城市网络北京峰会开幕式。创意城市网络的市长们共聚北京，围绕“魅力创意，美丽城市”这一主题，交流发展创意产业的经验，探讨城市可持续发展之路，意义重大。我谨代表中华人民共和国教育部和中国联合国教科文组织全国委员会，向参会的各国嘉宾表示热烈欢迎！向在座的北京市等各创意城市荣获联合国教科文组织创意城市称号，在发展创意产业，造福城市人民方面取得的成就表示衷心祝贺！

当今世界，资源环境对发展的约束日渐增强，实施创新驱动，大力发展文化创意产业，是破解发展难题，实现可持续发展的关键。建设创意城市，走有特色的资源节约型、环境友好型城市发展之路是必然趋势。联合国教科文组织发起的创意城市网络适应了时代要求，相信各个网络城市的探索，必将对世界城市的发展起到重要引领作用。

教育作为人才培养的主渠道和传承文明的载体，是科技和文化发展的基石。中国政府始终高度重视教育发展，把教育摆在优先发展的战略地位，很多城市高度重视教育在城市发展中的关键作用，积极建设教育型城市、学习型城市，北京就是其中成就比较突出城市之一。明天首届世界学习型城市大会将在北京开幕，探讨建设学习型城市的主要战略。教育、创新、创意，相辅相成，相信这次峰会的成果一定对世界城市发展产生积极和深远的影响，会让我们的城市更加美丽、和谐！

最后预祝本次峰会取得圆满成功！

Wang Anshun

Mayor of the People's Government of Beijing Municipality



In this golden autumn with clear weather and clean air, we gather in Beijing for the first UNESCO Creative Cities Beijing Summit. First of all, on behalf of the People's Government of Beijing Municipality, I would like to extend my sincere congratulations to the opening of the Summit. And warmly welcome all our guests! I would also like to express my heartfelt gratitude to the UNESCO, Ministry of Education and the National Commission of the People's Republic of China for UNESCO for jointly hosting this event, to all related organizations and the press for supporting the event!

Creativity is the source of human activities and manifestation of city vigor. Beijing is a city full of creativity. The glorious Forbidden City, the elegant central axis and the magnificent royal gardens have perfectly demonstrated the great creativity of the Chinese ancestors and have been inspiring us for generations. Brilliant creative works, such as the Bird's Nest, the Water Cube and the National Center for the Performing Arts, combining both Chinese features and international taste, have become Beijing's landmarks and showcased its new image to the world.

As China's cultural center, Beijing has great advantages in developing creative industry. So far, Beijing region has 93 universities, 288 research and development institutions, 165 museums and over 8,000 creative enterprises with revenue above RMB 20 million. The ample education, scientific, technological and cultural resources have provided fertile soil for the breeding of creativity and innovation.

To transform resource advantages into development strength, Beijing has paid high attention to the development of cultural creative industry in recent years, made specific development plans, launched a series of new policies and measures, established specific funds of RMB 10 billion each year for cultural creative development, constructed 19 cultural creative industrial clusters, including 798 Art Center and Songzhuang Art Zone, and has been successfully holding the Beijing International Film Festival, Beijing International Design Week and other events. In 2012, the added value of cultural creative industry of Beijing achieved RMB 220 billion, accounting for 12.3% of local GDP, which has reinforced its pillar industry status and shaped some advantageous creative industries, such as press & publication, radio, film & television and design services.

In 2012, with great support from Ministry of Education, Ministry of Science and Technology, Ministry of Culture and the National Commission of the People's Republic of China for UNESCO, Beijing joined the UNESCO Creative Cities Network with its outstanding characteristics in design creativity and was designated "City of Design". This is a great honor for Beijing, highly praising and fully recognizing the development of the design

industry and the creative industry. To further enhance the international impact of the Creative Cities Network and promote communications among global creative cities and industries, we are holding this UNESCO Creative Cities Beijing Summit.

With the theme “charming creativity, beautiful city”, the Summit will focus on discussion about creativity and sustainable city development, introducing advanced ideas, profound knowledge and precious cooperation opportunities to Beijing, which will substantially facilitate the development of related industries in Beijing and in China.

Holding this summit offers a great chance to learn about advanced experience and beneficial practice, to further persist in reform and to open up, strengthen communications and cooperation, to profoundly promote cultural creativity and vigorously develop cultural creative industry, in order to further integrate creativity into building cities and better serve citizens' lives. In the coming years, we will focus on the following aspects in order to develop creative industries: firstly, we will concentrate on optimizing the allocation of cultural resources for vigorous development of functional zones for cultural service that supports our strategies and cultural creative clusters of various characteristics. Secondly, we will cultivate famous brands and leading enterprises, strengthening advantageous industries, such as art performances, press & publication, radio, film & television, and developing emerging industries, such as creative design, animation & games and new media, in order to integrate development between cultural industry and other industries, such as science & technology, tourism, sports and exhibitions.

Thirdly, we will deepen the cultural system reform by attracting domestic and overseas creative and innovative talent, facilitate resources integration, foster market players and improve elemental cultural markets, in order to compose a more vigorous environment for the development of cultural creative industry.

Fourthly, by further strengthening international cultural communications, expanding cultural products imports and services export scale of and building cultural event brands, such as the Beijing International Design Week, we will enhance the international cultural impact of Beijing.

Ladies, gentlemen and friends, the Creative Cities Beijing Summit has opened a wide platform for cooperation and communications. We sincerely hope that all our dear guests and experts can provoke thought and stimulate a flash of creative inspiration through extensive communications and profound discussions around the summit theme.

I also hope that genuine knowledge and valuable ideas can be given to the development of cultural creative industry and urban construction in Beijing. At the same time we will do our best to hold this Summit with the active participation of our guests and with caring support from all walks of life, to make new contributions to facilitating international cultural communications and common development!

Finally, I wish the Creative Cities Beijing Summit a complete success and I hope all our guests enjoy your work and life in Beijing!

王安顺

北京市人民政府市长



金秋十月，天高气爽。我们相聚在北京，出席首届联合国教科文组织创意城市北京峰会。首先，我谨代表北京市人民政府，对峰会的召开，表示热烈的祝贺！向各位参会嘉宾，表示诚挚的欢迎！向共同主办这一活动的联合国教科文组织、国家教育部、中国联合国教科文组织全国委员会，向给予大力支持的各有关单位和新闻媒体，表示衷心的感谢！

创意是人类活动的源泉，是城市活力的体现。北京是一座充满创意的城市。辉煌的紫禁城，优美的中轴线，宏伟的皇家园林，都完美诠释了中国先人的恢宏创意，至今仍给我们无数的灵感启迪。鸟巢、水立方、国家大剧院等一批兼具中国特色与国际品位的优秀创意作品，已经成为北京向世界展现新形象的标志性建筑。

作为中国的文化中心，北京拥有发展创意产业的优越条件。目前，北京地区聚集着93所高等院校、288所研发机构、165个博物馆、规模以上文化创意产业企业8000多家。这些丰富的教育、科技、文化资源，为孕育创意创新成果提供了肥沃的土壤。

为把资源优势转化为发展优势，近年来北京高度重视文化创意产业的发展，制定了专项发展规划，出台了一系列政策措施，设立了每年100亿元文化创新发展专项资金，建设了798艺术中心、宋庄艺术区等19个文化创意产业集聚区，连续成功举办了北京国际电影节、北京国际设计周等活动，2012年，全市文化创意产业增加值达到2200亿元，占地区生产总值的12.3%，进一步巩固了支柱产业地位，形成了新闻出版、广播影视、设计服务等一批优势创意行业。

2012年，在国家教育部、科技部、文化部以及中国联合国教科文组织全国委员会的大力支持下，北京以设计创新的鲜明特点，加入了联合国教科文组织创意城市网络，被授予“设计之都”。这是北京的莫大荣誉，是对设计产业、创意产业发展的高度评价和充分肯定。为进一步提升创意城市网络的国际影响力，加强与各成员城市的联系，推动全球创意城市与创意产业的合作交流，我们举办了本届联合国教科文组织创意城市北京峰会。

本届峰会以“魅力创意 美丽城市”为主题，集中研讨创意与城市可持续发展等内容，这将为北京带来先进的理念、丰富的知识与难得的合作机遇，对于加快北京乃至中国相关产业的发展，将会产生十分重要的促进作用。

我们将以举办此次峰会为契机，学习借鉴先进经验和有益做法，进一步坚持改革开放，扩大交流合作，深入推进文化创新，大力发展文化创意产业，让创意更深地融入城市建设、更好地服务市民生活。未来几年，我们将重点围绕以下方面推进创意产业发展：一是优化文化资源配置，大力发展具有战略支撑作用的文化服务功能区和不同特色的文化创意集聚区。二是培育知名品牌和龙头企业，巩固壮大文艺演出、新闻出版、广播影视等优势行业，培育发展设计创意、动漫游戏、新媒体等新兴行业，促进文化与科技、旅游、体育、会展等产业融合发展。三是深化文化体制改革，大力吸引集聚海内外优秀创新创意人才，促进资源整合与市场主体培育，完善文化要素市场，营造更加富有活力的文化创意产业发展环境。四是进一步加强国际文化交流，扩大文化产品和服务进出口规模，打造北京国际设计周等文化活动品牌，不断提升北京的文化国际影响力。

女士们、先生们、朋友们，创意城市北京峰会是合作交流的宽阔舞台。我们衷心希望各位嘉宾朋友和专家学者，围绕峰会主题，广泛交流，深入探讨，碰撞出思想的火花，激发出创意的灵感。也希望为北京文化创意产业发展、为城市建设提出真知灼见。同时，我们将在参会嘉宾的积极参与下，在社会各界的关心支持下，努力办好本届峰会，为增进国际文化交流，促进共同发展，作出新的贡献！

最后，预祝创意城市北京峰会圆满成功！祝各位嘉宾在北京工作、生活愉快！

Irina Bokova

Director General of UNESCO



It is an honour to welcome you all to the first UNESCO Creative Cities' Summit.

I wish to start by expressing my gratitude to the Municipality of Beijing for hosting this summit.

Beijing is the capital of the People's Republic of China – it is also a world city.

...a city of millennial traditions.

...a city of science and knowledge,

...a city of culture and art.

On 7 May, 2012, I designated Beijing as UNESCO City of Design.

This designation reflects Beijing's 20,000 design enterprises, employing a quarter of a million people, accounting for 7 percent of the city's GDP.

It reflects the place of design and innovation in the city planning process.

It reflects Beijing's leading role in the world's creative economy.

It makes very good sense for us to be here today.

This is a summit for creativity.

And creativity has never been as vital as it is today -- at this time of change and uncertainty, this time of opportunity and challenge.

We are living in a new age of limits – in terms of resources, in terms of the boundaries of the planet.

In this context, we must make far more of the greatest renewable energy we have, which is human ingenuity.

We must make more of the boundless opportunities of creativity and innovation, to craft new solutions that are inclusive, just and sustainable.

This is where cities come in.

More than half of the world's population today lives in the cities – in one generation, this will rise to two thirds.

Standing at the intersection of the past and the future – cities are places where tradition meets modernity, where the 'local' and the 'global' interact, where the economic, social and cultural dimensions of sustainability interweave most tightly.

Cities are becoming our most important platforms for action – they are also rising actors in themselves, key architects for lasting peace and sustainable development.

Making the most of the power of cities calls for better planning, for more effective urban governance.

Most of all, it calls for more creative cities.

This is the importance of the UNESCO Creative Cities Network.

Launched in 2004, bringing together 38 cities from across the world, this Network is a platform for partnership, for sharing experience, for joint action -- to make the most of culture for empowerment and inclusion, for sustainable development.

Organised around seven categories, reflecting different dimensions of cultural life – the Network is guided by the conviction cities are essential incubators for designing creative solutions to challenges all societies face today, for widening options and renewing aspirations.

The solutions must draw on the power of culture – because culture means jobs, culture means inclusion, culture means creativity.

This was the message we sent in Hangzhou last May at the *International Congress on Culture: Key to Sustainable Development*, at the *United Nations General Assembly Thematic Debate on Culture and Development* in June, at the High-level Segment of ECOSOC in July.

Our position is clear.

Culture is an enabler of sustainable development -- the context in which development policies can move forward, through local ownership, with efficiency and impact.

It is also a driver of development, led by the growth of the creative economy, the cultural sector, through tourism, the arts and crafts.

This power must be recognized as we shape a new global sustainable development agenda to follow 2015.

China has not only long acknowledged the power of culture -- it is acting on it.

The Government has made culture one of the pillars of its development strategy -- one of the drivers, in the words of President Xi Jinping, of the "*Chinese dream*."

Cities are essential to this vision.

In the *UNESCO Creative Cities Network*, Beijing is joined by Shenzhen and Shanghai as Cities of Design, by Chengdu as City of Gastronomy and by Hangzhou as City of Crafts and Folk Arts. '

Let me say how honoured I was to attend the 4th *International Festival of Intangible Cultural Heritage*, held in Hangzhou last June.

These five Chinese cities are joined by 33 others -- from Bologna and Dublin to Icheon and Sydney, from Aswan and Bogota to Buenos Aires and Reykjavik – and I wish to welcome the new members of this global network: Brazzaville as City of Music and the first African member, Zahlé as City of Gastronomy, Krakow as City of Literature, and Fabriano as City of Crafts and Folk Arts.

Our goal today is to take the *Creative Cities Network* a major step forward -- to renew our commitment to exchange ideas and experience for strengthening the role of cities in integrating the social, economic, cultural and environmental dimensions of development as a single agenda for sustainability.

Ladies and Gentlemen,

Cities are constantly transforming – we must accompany these transformation, on the basis of shared values and a shared vision.

The American writer, Rebecca Solnit, once wrote:

A city is a language, a repository of possibilities.

Our task is to make the most of the vast possibilities offered by cities, for the dignity and rights of all women and men, for the harmonious and sustainable development of all societies.

Cities can magnify creativity, accelerating the innovation we need today and for the century ahead.

This requires stronger cooperation, and, indeed, a common language.

This is the role of the *UNESCO Creative Cities Network*.

In this spirit, I wish to thank all participants for their commitment to strengthening the Network.

I thank most especially the Government of the People's Republic of China for its support to UNESCO, and the Municipality of Beijing for this initiative.

The *UNESCO Creative Cities Network* is going from strength to strength – this Summit is an opportunity to take it even further, through fresh ideas, through a renewed shared vision.

伊琳娜·博科娃

联合国教科文组织总干事



很荣幸欢迎各位参加第一届联合国教科文组织创意城市峰会。首先我想对北京市主办这次峰会表达由衷的感谢。

北京是中华人民共和国的首都，它也是一个世界级城市，它是一座具有千年传统的城市，一座科学和知识之都，一座文化和艺术之都。

2012年5月7日，北京成为联合国教科文组织设计之都。

这一命名体现在北京拥有20,000个设计企业，二十五万从业人员，为北京贡献了7%的国民生产总值（GDP）。

它体现在北京在城市规划过程中的设计和创新地位。

它也体现在北京在世界创意经济中所处的领导地位。

这使得我们今天聚到这里意义非凡。

今天这个会议是一个创意的峰会。

今天我们处在一个变革和不确定性共存的时代，一个机遇和挑战共存的时代，而创意在这样的时代变得至关重要。

我们生活在一个有限的新时代——无论是资源还是地球本身。

所以，我们要大力开发我们所拥有的最丰富的可再生能源——人类的智慧。

我们需要更多的利用这无限的创意和创新的机会，来制定包容的、公平的和可持续发展的新的解决方案。

而城市就是由此兴盛起来。

今天，超过一半的世界人口生活在城市——30年后，这一比例将上升三分之二。

城市处在过去和未来的交叉点，是传统与现代融合的地方，是“本土”与“全球”互动的地方，是经济、社会和文化维度的可持续性最紧密交织的地方。

城市正在成为我们最重要的行动平台——城市自身也在冉冉升起，是持久和平与可持续发展的主要建筑师。

如果想要最大限度地利用城市的力量，我们需要更好的规划和更有效的城市管理。

最重要的是，我们需要更有创意的城市。

这就是联合国教科文组织创意城市网络的重要意义。

这个网络于2004年启动，将全世界38个城市连接在一起，它是一个合作的平台，也是分享经验和联合行动的平台，它将多样文化在可持续发展方面变得更加强大和包容。

这个网络由七个类别组成，反映了文化生活的不同维度，其指导理念为：城市为解决当今社会面临的各种问题来说，是提供创造性解决方案、拓宽选择和重启灵感的孵化器。这些方案的设计必须依托文化的力量——因为文化意味着工作，文化意味着包容，文化意味着创意。

去年五月我们在杭州举办的主题为“文化——可持续发展的关键”的国际文化大会上，在六月的联合国大会对于文化和发展的专题辩论中，以及七月的联合国经济及社会理事会高层会议中均有传递此信息。

我们的定位是明确的。

文化是可持续发展的加速器，而可持续发展是发展政策在当地政府的管理下得以高效和有影响力地推行的前提。

它也是发展的驱动器，它通过旅游、艺术和工艺的方式促进创意经济和文化领域的增长，来实现发展。

当我们制定2015年的新的全球可持续发展日程时，这一力量必须被认可。

中国不仅是长期以来公认的文化大国，它在促进文化建设方面也正在身体力行。

政府将文化作为其发展战略的支柱之一，也是习近平主席所说的“中国梦”的其中一个驱动器。

城市对于这个愿景很重要。

在联合国教科文组织的创意城市网络中，北京、深圳、上海成为“设计之都”，成都成为“美食之都”，杭州成为“手工艺与民间艺术之都”。

去年六月我参加了在杭州举办的第四届国际非物质文化遗产节，对此我深感荣幸。

这五座中国城市和包括博洛尼亚、都柏林、利川、悉尼、阿斯旺、波哥大、布宜诺斯艾利斯和雷克雅未克在内的其它33个城市一起组成了创意城市网络——同时我衷心欢迎新成员的加入：布拉柴维尔作为第一个非洲城市加入“音乐之都”，扎赫勒成为“美食之都”，克拉科夫成为“文学之都”，而法布里亚诺则入选“手工艺与民间艺术之都”。

我们今天的目标是将创意城市网络向前推动——为加强城市在社会、经济、文化和环境等各领域的可持续性发展的重要角色来交流分享经验。

女士们，先生们，

城市正在持续转型中，而我们则需要在共享的价值观和愿景的基础上伴随其转型。

美国作家丽贝卡·索尔尼曾经写道：

城市是一种语言，一个可能性的能量库。

我们的任务是，为了全人类的尊严和权利，为了所有社会的和谐与可持续发展，最大限度地利用这些可能性。

城市可以放大创意，加速今天和未来中我们所需要的创新。

这需要更强的合作，当然，也需要共同语言。

这是联合国教科文组织创意城市网络的作用。

本着这种精神，我想要感谢所有参与者对于加强这个网络所做的努力。

我特别地感谢中华人民共和国对于联合国教科文组织的支持，以及北京市政府的积极配合。

联合国教科文组织创意城市网络正在变得越来越强——本次峰会则通过新的见解，通过新的愿景让其有机会走得更远。

Meeting Chinese Leaders

与中国领导人会晤



Chinese Vice Premier Liu Yandong met with Director-General of UNESCO Irina Bokova

中国国务院副总理刘延东会见联合国教科文组织总干事伊琳娜·博科娃



Secretary of the Beijing Municipal CPC Committee Guo Jinlong met with Director-General of UNESCO Irina Bokova

北京市市委书记郭金龙会见联合国教科文组织总干事伊琳娜·博科娃



Chinese Vice Premier Liu Yandong and Director-General of UNESCO Irina Bokova attended the Opening Ceremony of the UNESCO Creative Cities Beijing Summit

中国国务院副总理刘延东、联合国教科文组织总干事伊琳娜·博科娃出席联合国教科文组织创意城市北京峰会开幕式



Mayor of Beijing Wang Anshun, Director-General of UNESCO Irina Bokova, Chinese Vice Premier Liu Yandong, Minister of Education of the People's Republic of China Yuan Guiren (from left to right) at the Opening Ceremony of the UNESCO Creative Cities Beijing Summit

北京市市长王安顺、联合国教科文组织总干事伊琳娜·博科娃、中国国务院副总理刘延东、中国教育部部长袁贵仁(图中从左至右)出席联合国教科文组织创意城市北京峰会开幕式



Mr. Li Shixiang, Vice Mayor of the People's Government of Beijing Municipality, moderated the Opening Ceremony of UNESCO Creative Cities Beijing Summit

北京市人民政府常务副市长李士祥主持联合国教科文组织创意城市北京峰会开幕式



Creativity Innovation Development Forum

First Roundtable

Moderator Liu Hui, Commissioner, Beijing Municipal Science and
Technology Commission, People's Republic of China



“创意·创新·发展”论坛

第一场

北京市科学技术委员会委员刘晖主持

Keynote address

Hans d'Orville, UNESCO Assistant Director General for Strategic Planning



Hans d'Orville, a German national, is Assistant Director-General for Strategic Planning of UNESCO. In 2010 he also served as Acting Deputy Director-General of the Organization. For 2011, he was elected as Chair of the Advisory Group at the Assistant Director-Generals level of the UN Development Group (UNDG) and subsequently served throughout 2012 until February 2013 as Vice-Chair of UNDG. He further served as coordinator for UNESCO activities at the Aichi and Shanghai World Expos and has established and directed successful public-private partnership programmes, including in China.

Prior to joining UNESCO in 2000, Mr d'Orville served (1996-2000) as Director of the Information Technologies for Development Programme in the Bureau for Development Policy of the UNDP. Since 1975 he had held various functions in the United Nations Secretariat and UNDP, among others Secretary of the UN Committee on Conferences and Senior Officer in the Office of the UNDP Administrator with responsibility for UNDP's Governing Council. He was Executive Coordinator (1987-1995) of the InterAction Council of former Heads of State and Government, chaired by former German Chancellor Helmut Schmidt and comprising more than 30 former world leaders.

Mr. d'Orville is a member-co-founder of the Africa Leadership Forum and served on its Executive Committee (1988-2007). He also serviced as senior advisor to various bodies, including the Independent Commission of Population and Quality of Life, the Organizing Committee for the Guangzhou Asian Games 2010 and the annual Eco-Forum Global in Guiyang and its Foundation (since 2009). He has been a member of the board of various cultural associations, such as the Centre for International Contemporary Art (CICA), the Honorary Board of the "Melody for Dialogue among Civilizations Association", and the International Advisory Council of the Global Initiative for Arts, Culture and Society of the Aspen Institute.

He holds a PhD and MA in economics from the University of Konstanz, Germany.

汉斯·道维勒 博士

联合国教科文组织战略规划助理总干事



汉斯·道维勒，德国人，现任联合国教科文组织战略规划编制局助理总干事。2010年间，他曾出任该组织代理副总干事一职。2011年，他当选为联合国发展集团(UNDG)助理总干事级顾问团主席，并且还在2012年始至2013年2月担任联合国发展集团的副主席。他还是爱知世博会和上海世博会教科文组织相关活动的协调员。他还在包括中国在内的不同国家成功地设立了一批公私合作伙伴项目。

在加入联合国教科文组织之前，汉斯·道维勒先生曾担任联合国开发计划署（UNDP）发展政策局信息技术部主任（1996年至2000年）。自1975年起，他还曾经在联合国秘书处和开发计划署出任过多个要职，例如联合国会议委员会秘书和联合国开发计划署署长办公室高级官员(对开发计划署理事会负责)。1987年至1995年间，汉斯·道维勒先生曾任“前国家元首和政府首脑互动理事会(InterAction Council)”执行协调员。该委员会主席为德国前总理赫尔穆特·施密特(Helmut Schmidt)，其成员包括30多位前世界领导人。

汉斯·道维勒先生也是“非洲领导人论坛”的共同创始人之一，并在1988年至2007年间担任其执行委员会成员。他曾担任多个组织的高级顾问，例如“人口与生活质量独立委员会”、2010年中国广州亚运会组委会和年度中国贵阳生态论坛（EFG）及其基金会（2009年至今）。他还是各类文化协会的理事会成员，例如纽约国际当代艺术中心（CICA）。目前，他是“文明间对话音乐协会”的荣誉委员会成员和华盛顿阿斯本协会(Aspen Institute)全球艺术、文化与社会倡议国际顾问团的成员。

汉斯·道维勒先生拥有德国康斯坦茨大学经济学博士和硕士学位。

Creative Cities

Innovation for a Better and More Prosperous Future

It is a great honor for me to speak at the opening of this special Summit Forum in the context of the first ever UNESCO Creative Cities Network Summit.

Urban centers in this age of globalization must devise new strategies and initiatives for creating a sustainable roadmap. The soft power elements of creativity, innovation and imagination will play an enormous role in the future.

Humanity is now half urban and expected to be 70% urban by 2050. Yet, 60% of the area expected to be urban by 2030 remains to be built, indicating that the shape of future cities must and can be guided proactively. Policymakers therefore need to adopt a wider view of cities' use of space and resource footprints and to connect local development with global impact so as to achieve long-term urban sustainability. The majority of population growth in cities is the result of natural increase, rural-urban migration and the integration of formerly non-urban areas. It is also predominantly taking place in cities in developing countries, most notably in Africa and Asia.

These growth trends are most pronounced in small to intermediate-sized cities, where infrastructural backlogs are often highest and technical and financial capacity the lowest. Rapidly growing cities will have to be even more innovative in terms of how they take advantage of the efficiencies and innovation from agglomeration within an increasingly resource-confined environment. Slowly growing cities in the developed world also have their part to play in reducing per capita resource use and emissions, in many cases by retrofitting existing, obsolete infrastructure and promoting more sustainable patterns of consumption and production.

As cities lose density and sprawl they lock themselves into unsustainable land use patterns where jobs and people are far from one another, transportation costs and congestion are high, infrastructure runs are longer and more costly, segregation of socio-economic groups and land use types are more pronounced and environmental impacts are greater. During the next several decades the world will more than double the amount of land used for cities. It is important to build this new urban fabric sustainably.

Cities remain large-scale consumers of water, energy, and natural and processed products as well as significant generators of greenhouse gas emissions and waste. By any measure waste production is outpacing the earth's carrying and regenerative capacity. This is particularly problematic as the world has entered an era of resource scarcity that requires us to do more with less. The future sustainability of cities in terms of energy supply, their role in meeting global emission reduction targets and their ability to participate in the carbon economy are by no means automatic.

The current and prospective modes of urbanization, and the massive migratory trends that underpin them, have also been destructive of cultural resources including built heritage, crafts, traditional knowledge and creative industries, thus seriously degrading the quality of urban historic environments which are essential for sustainable development and the resilience of communities. Cities are some of the most vulnerable areas to natural disasters: ninety percent of coastal areas are urban and 21 of the world's 33 megacities lie in coastal flood zones. Coastal cities may face unforeseen challenges such as sea-level rise leading to the displacement of unprotected populations.

Yet with 60% of their area still to be built before 2030, cities represent unparalleled opportunity. The recent report of the UN Secretary-General's High Level Panel on the post-2015 development agenda states that 'cities are where the battle for sustainable development will be won or lost.' It also highlights that 'cities are the world's engines for business and innovation. With good management they can provide jobs, hope and growth, while building sustainability.' The urban future has great potential for humanity in terms of greater equitability, economic growth, strengthened social cohesion, increased creativity and innovation, improved environmental outcomes and human development. Infrastructure choices made today will have critical implications for the future sustainability of cities across the world. The Outcome Document of last year's Rio+20 Conference emphasized the need for holistic urban development approaches to deliver sustainability.

Integrated planning and design are transformative and must continue to set the stage for sustainable cities. Compact cities that offer a mix of land uses, building typologies, transport and jobs generally also offer higher levels of well-being at lower rates of resource use and emissions. Well-planned, intelligently designed cities that integrate sustainable use of surrounding and far-flung resources and ecosystems have the potential to improve the lives of half the planet's people today. Gender-responsive urban design can be a hub for creativity, exchange and innovation, and also create safe public spaces and non-motorized transit systems, promoting both social cohesion and safety in areas with the world's most concentrated diversity.

At the same time, planning policies that acknowledge and promote urban heritage - including its tangible and intangible components - and provide support to cultural infrastructure and creative industries, can harness their extraordinary potential for enhancing the livability of urban areas, fostering economic development as well as social cohesion.

Sustainable urban development demands a multi-sectoral, multi-stakeholder approach that engages the private sector, civil society, foundations, local authorities and higher levels of government as well as regional and global networks of cities. Local governments are closest to citizens and therefore best placed to promote cultural diversity, including support to safeguarding the living heritage of communities. Many cities are adopting comprehensive urban policies for livelihood opportunities, innovative energy development, growth of the creative economy and cultural tourism as well as reflecting cultural values in planning processes.

Cities are the engines of growth and centres of innovation, and as such they are poised to be the driving force of global sustainable development. But for them to contribute meaningfully to the eradication of poverty they will also have to provide better access to decent employment opportunities and adequate social protection systems. Urban development policies must therefore favor people-centred enterprise development.

The culture sector's contribution to income generation and jobs creation has convinced many member states to capitalize on culture as a sector of activity to drive local development. Today, many cities use cultural heritage and cultural events and institutions to improve their image, stimulate urban development, and attract visitors as well as investments. Promoting and supporting cultural expressions contribute to strengthening the social capital of a community and fosters innovation, entrepreneurship, democracy and trust in public institutions.

Socially inclusive development is an area where the need for culture-aware policies is widely acknowledged. People are able to define themselves in society and more fully realize their aspirations when respect for their culture is guaranteed. Of particular significance in this regard is the role that culture plays in enlarging people's capabilities to lead the lives they choose, through full participation in cultural life and access to cultural assets and resources in all their diversity.

The Rio+20 Outcome Document referred to the importance of cultural diversity for sustainable development, recognized the relationship between people, their ecosystems and their cultural heritage, the importance of investing in cultural tourism, the need for conservation of the natural and cultural heritage of human settlements, for the revitalization and rehabilitation of historic districts, and recognized the important relationship between culture and biodiversity, and the sustainable use of resources by indigenous peoples and local communities.

Acknowledging and promoting respect for cultural diversity can facilitate intercultural dialogue, prevent conflicts and protect the rights of individuals and marginalized groups, within and between nations, thus creating the conditions for achieving development goals.

The 2013 Ministerial Declaration of the UN's Economic and Social Council summed it up by referring to "the fundamental importance of cultural diversity as a source of enrichment for humankind and a contributor to sustainable development of local communities, peoples and nations". It further recognized "that culture is an essential component of sustainable development; represents a source of identity, innovation and creativity for the individual and community, and is an important factor in building social inclusion and eradicating poverty, providing for economic growth and ownership of development processes".

The May 2013 'Hangzhou Declaration', the outcome document of an International Congress "Culture: Key to sustainable development", organized by UNESCO and the Government of the People's Republic of China, insisted on the critical role of culture as a resource for achieving sustainable urban development and management, by recalling that "a vibrant cultural life and the quality of urban historic environments are key for achieving sustainable cities. It recommended that local governments should: (i) preserve and enhance these environments in harmony with their natural settings; (ii) promote policies that respect diversity, the transmission and continuity of values, and inclusiveness; (iii) use cultural infrastructure, such as museums and other cultural facilities, as civic spaces for dialogue and social inclusion to reduce violence and foster cohesion;

(iv) promote culture-led redevelopment of urban areas, and public spaces in order to preserve the social fabric, improve economic returns and increase competitiveness, by giving impetus to a diversity of intangible cultural heritage practices as well as contemporary creative expressions; and (v) promote the cultural and creative industries, heritage-based urban revitalization and sustainable tourism, as powerful economic sub-sectors that generate green employment, stimulate local development, and foster creativity”.

Statistics tell a story of the powerful role of creativity which we witness in the current phase of economic development. Worldwide, cultural industries have surpassed a global value of 1.3 trillion USD. Altogether, the culture sector represents 2 to 6% of GDPs in many OECD and in developing countries. Globally, the creative economy has grown over the past decade at a pace of more than 14 per cent annually which is most impressive indeed. After the agricultural, the industrial and the service economy, we are right now in the middle of the ascendancy of the creative economy - in cities, individual countries and on the global scale.

UNESCO and UNDP, in their co-publication of the United Nations Creative Economy Report 2013, emphasize that growing cities, driven by their integration into the world economy as places of cultural creation, production, distribution, dissemination and consumption, are hubs for cultural and creative industries that contribute to inclusive sustainable development. Designing policy strategies for local creative economy development, especially in response to the continued evolution of the cultural, social and physical fabric in urban settings, will help to support development processes, as well as the diversity of individual and community cultures and identities, which are key to the quality of life in cities.

Creative industries matter more and more in an economy where human skills and creativity are becoming critical resources. This does not mean that traditional industries disappear, but that knowledge will be the prime mover in all sectors of the economy. Creativity is a major driver in the emerging knowledge economy, where certain “intangible” activities related to services, research, education, learning and culture, tend to assume increasing importance for global growth.

Creativity, design and innovation have risen up the ladder of public attention and economic importance. We see worldwide the organization of design weeks, design years, design prizes, design fora, design auctions, design start-ups, the designation of Ambassadors of Design and the creation of Design Centers or Design+Trade Councils. In this context, creativity and design is all-encompassing: consumer design, industrial design, graphic design, architectural design, transportation design, environment-friendly design...

All these efforts serve to showcase a particular city’s strength as national or regional design hub, foster a community’s interest in design, celebrate design excellence, strengthen international design networks and reinforce trade and sales. All these efforts allow us a glimpse into the shape of our lives and the tools we will use tomorrow and more broadly into the future.

Or just look around you and you can capture with your own eyes the power, influence and, yes, the beauty of the trend to the creative economy: buildings and their seductive architecture, fashion, music enveloping us at home via radio, television and internet or in with the help of GPS in cars or in theatres and music halls, on stage, appealing arts and handicrafts, slick industrial design with new functionalities, innovation in virtually any industry, advances in the food industry, in housing, in mobility. In a nutshell, creativity combines the material, social, knowledge, aesthetic and affective commons we enjoy in societies, cities and communities.

Creative cities and eco-cities are the must stop of the future. We need new strategic approaches for endowing cities with successful cultural industries and with green industries, jobs and living.

The title “creative city” recognizes and pays tribute to the dynamism, power and innovation that have shaped a particular city’s development. To different degrees, it has been nurtured by industrial and environmentally beneficial design and innovation, or by handicraft and the arts, and or by many other specialised skills and processes or a mixture of all.

Advanced technology, a diversified culture, enhanced linkages between design and other industries, and an international integration and networking – all this has enabled the UNESCO cities of design to transform themselves into global design centres and hubs. Creativity, design and innovation are integral components of culture and the soft power it exerts, as both the CPC and the Chinese Government have recognized.

UNESCO Cities of Design are well-placed to engage with other cities, exchange experience and knowledge, draw on best practice and inspiration from other world centers - and promote cross-fertilisation of the best and brightest minds and ideas. In reality, each creative city – while having been designated for one particular category – has multiple creative competences or specialisations in several of the seven established categories

established by UNESCO (Literature, Film, Music, Crafts and Folk Art, Design, Media Arts and Gastronomy). Take Shanghai, Seoul, Berlin or Montreal – are they really only cities of design? To the contrary! Think of creative writing – or creative composing – or creative cooking – or creative computer-based film animation ... Or are other cities no haven of creativity and design, too? Undoubtedly, all cities are multiple champions.

Being a “creative city” is undeniably an attractive brand. It is a means to help cities mobilize their potential for global impact, highlight their cultural assets internationally and make creativity an essential element of their multidimensional economic base, development and growth. Learning is a central dimension of the network, which aims at helping cities share knowledge and best practices across cultural clusters around the world, build local capacity and train local cultural actors in business skills and cultivate innovation through the exchange of know-how, experiences and technological know-how, professional partnership formation, and the promotion of global and regional networking.

What does it take to reposition and rebrand cities as leaders of the creative economy? Beyond primary commodities, the consumer of the 21st century seeks signs, the imaginary, forms and symbolic values, culminating into the right to a particular experience. The underlying art is to transmit through products emotions and ideas. How? By incorporating into each practice specific, recognizable national or local identity markers, such as in the Japanese tea ceremony or in French or Italian wine production and consumption.

Only a little more than half a century ago, many countries leading in the industrial design field today were scarred and desperately poor as a result of wars and conflicts. Take Germany, Austria, Denmark, France or Italy, take Korea, Japan or China. While some had a history of design schools, in others the first design schools had barely opened. World renown, if not iconic trademarks or brands – like Braun, Olivetti - were replaced by new global champions in the electronics and the digital arena like Samsung, Apple, Google, Yahoo, Facebook and ... Tencent, Alibaba, or Lenovo of China, but to mention a few.

What are then the leading and dominating “alpha” design brands of the next decade? And how can your city best position itself and assume leadership in this global creative pond? What lessons can we learn from other countries and cities?

Education will be key. Culture can be an enabler for achieving quality education, as much as education is a vehicle for transmitting shared values, knowledge and skills. There is great potential for educational curricula to promote understanding, tolerance, diversity, human rights and democracy, in order to foster socially cohesive societies, as well as to safeguard and share culture. Arts education conceived in the broadest sense can also heighten learning, as well as develop freedom of expression and self-accomplishment.

Integrating culture into educational policies and curricula enhances their effectiveness. Indeed, the way people learn and transmit knowledge is very different depending on their geographical and cultural backgrounds; therefore, educational strategies that are responsive to local cultures, contexts and needs and that take into account mother tongue and local languages and are designed in cooperation with the communities concerned have been found to achieve the most effective results.

Take South Korea. The country has become one of the world’s most dynamic design centers. It dominates the global market for future-facing products, like smart phones and liquid crystal screens. Each year about 25,000 graduates leave universities having majored in design, more than any other country except ... China.

South Korea has also developed a distinctive design culture, rooted in the country’s rich artisanal history and fine craftsmanship that flourished centuries ago. Another example: Korean architects recently revived the Hanok style of old Korean courtyard houses, which are fashionably energy-efficient, cool in summer and cozily warm in winter. Furniture designers are reinventing historic forms. Bowls and boxes made from paper, wood and ceramics in a reinterpretation of ancient techniques and materials to produce them. All of these products share the defining qualities of Korean craftsmanship – simplicity, restraint, precision, flexibility and sensitivity to context – that seem propitious at a time when designers are striving to imbue their work with nuance and meaning, to strike an emotional chord with consumers who are bored by globalization.

In China’s case a similar approach would mean, for example, mobilizing Jingdezhen and its ceramics heritage or the country’s embroidery culture.

Korea is a study for ambitious countries in Asia, Africa and Europe striving to design their way to economic growth. Having identified a number of industries seen as promising, including electronics, Korea not only invested heavily in education per se, but in specialized education like design schools. Like many other developing economies, it began by importing components from other countries and copying them on a sub-contracted basis for foreign countries. Sounds familiar? China? Japan? South Korea's manufacturers then nurtured the necessary design and technological expertise so as to develop their own branded products, often focusing on fledgling markets first.

Or take post-war Italy. Designers were inspired by the vivid colors and flamboyant shapes of rustic traditions and the voluminous folds. Or another example of the return to tradition: late 20th century Japanese fashion evoked those of ancient kimonos and Asian peasant clothes.

Very tentatively, we also see such trends to emerge in China. Take Shanghai-based Shang-Xia which is a Chinese-grown life style brand that reintroduces pre-cultural revolution luxury, based on traditional, almost extinct techniques. It has promptly been purchased by French luxury goods leader Hermes.

The Chinese consumers are gradually becoming more rational and selective – moving away from expensive Western brands. They seem to turn to something truly their own... Chinese design centres must then develop skills able to unleash beautiful dreams and create an instantaneous buzz, capable to prevail in the national marketplace and to create a global footprint. Chinese shoppers, a whopping 1.3 billion consumers, will remain the driving force behind global growth – despite all setbacks and obstacles – as the generation produced by the one-child policy rises to the core of China's middle class. It will be part of the renaissance of Chinese culture and the strengthening of Chinese softpower.

In Europe – Scandinavia, Netherlands and Germany – the design focus is now shifting to ethically and environmentally responsible design. It also is concerned with environmentally-friendly mobility with cleaner roads, smart highways with embedded technologies in roads to recharge electric cars as they drive along and enable traffic signals and information signage to respond to changes in weather and driving conditions.

Designers are also increasingly turning to work on climate adaptation plans. Copenhagen seeks to prepare the city for threats posed by climate change by strengthening its defenses against flooding and making productive use of runoff water. This sounds very much also to be in line with Chinese priorities, emphasizing eco-cities and eco-civilization. I predict that this will be where the design community will find business, recognition, profit – and satisfaction of contributing to a more human and sustainable living and a habitable world. When development is place-based, and development interventions are responsive to the cultural context of a place and community, then we can advance a human-centred development, be most effective, and yield sustainable, inclusive and equitable outcomes.

Let me conclude with a quote from Jacques Chaban-Delmas, former French Prime Minister and President of Parliament and youngest General of the French Resistance. He said: "Je vais en Chine pour mieux voir la France et ses problemes" – I come to China to better see France and its problems.

And so we are all here in China – and I hope and trust that we will be able to learn from China also to tackle our own problems better – and to do so together.

创意城市

为更美好、更繁荣的未来而创新

能在首次联合国教科文组织创意城市峰会论坛上发表演讲，我深感荣幸。

在全球化时代里，城市中心必须制定新策略、新方案来创建可持续路线图。创意、创新和想象力等软实力元素将在未来发挥巨大作用。

目前，城市人口已达一半，预计2050年将达到70%。然而，60%的区域需在2030年前建设实现城市化，这表明未来城市格局必须而且只能被积极引导。因此决策制定者需要采取一种更宽泛的城市空间和资源利用的观点，并将本土发展与全球影响联系起来以实现城市长远的可持续性发展。大多数城市人口的增长是自然增长，是城乡迁移和原有非城市地区整合的结果，主要发生在发展国家城市中，最显著的是非洲和亚洲。

这些增长趋势在中小城市最显著，基础设施积压的工作通常最多，且技术经济能力最弱。就资源在受限环境下利用的效率和创新来说，快速增长的城市要更具创新性。在发达国家缓慢发展的城市也要尽力减少人均资源利用和排放，在许多情况下，要改变现有的基础设施并推广更持续的消费生产模式。

当城市失去密集并无计划扩张，它们将自己封锁在不可持续发展的土地使用模式里，人们很难获得工作机会，交通费用和堵塞程度高，基础设施运行时间更长、花费更高，社会经济群体和土地利用形态更突出，且产生更大的环境影响。在之后的几十年内，全球将使用两倍多的土地用于城市建设。构建可持续新城市十分重要。

城市仍是大量的水，能源，自然和加工产品的消耗者，也是温室气体排放和垃圾的主要生产者。不论以哪种标准看，垃圾生产量正在超过地球承载的再生容量。特别的问题是全球已经进入资源匮乏时代，要求我们用较少的资源做更多的事情。就城市的未来可持续性能源供应方面来说，城市对实现全球减排目标的作用及参与碳经济能力绝不是自然而然形成的。

当前的都市化模式，支持他们大规模迁移趋势，同样也破坏文化资源，包括建筑遗产，工艺品，传统知识和创意产业，因此降低对可持续性发展和社区恢复非常必要的城市历史环境质量。城市是最容易受到自然灾害攻击的区域之一：90%沿海地区和全球33个大城市的21%位于沿海洪泛区。沿海城市可能面临无法预见的挑战，例如海平面上升导致未受保护人口的流失。

然而，2030年前，60%的地区仍要建设，城市代表了空前未有的机遇。最近联合国秘书长高级别小组关于2015年后发展议程的报告表明：“城市将是可持续发展取得胜利或失败的地方。”同时也强调：“城市是商业和创新的世界引擎。通过良好的管理，在建设可持续发展的同时，城市可提供工作，希望和增长。”就更大的平等，经济增长，巩固的社会凝聚力来说，更多创意和创新，改善的环境和人类发展而言，城市未来发展具有很大的潜能。今天做出的基础建设决策对未来世界各城市的可持续发展具有决定性的作用。去年召开的里约+20峰会的成果文件强调历史城市发展途径对实现可持续性的要求。

整体规划和设计具有变革性，并且必须继续为可持续发展城市做准备。紧凑的城市提供土地利用，建筑类型学，交通和工作，同时在城市资源利用和排放方面提供具有更高水平生活的幸福感。精心策划、设计的智能城市整合可持续使用周围和广泛的及生态系统，这具有改善地球上半人们生活的潜质。性别回应城市设计可成为创意，交流和创新的中心，也可创造安全的公共空间和非机动交通系统，同时促进世界上最集中多元化区域的社会凝聚力和安全。

与此同时，规划政策承认并促进城市遗产的发展，这包括有形和无形的，并为文化基础设施和创意产业提供支持，可利用自身的潜能来增强城市区域的可居性，促进经济发展以及社会凝聚力。

可持续城市发展需要多部门、多方利益相关者的方法参与到私人部门、民间团体，基金会，地方政府，更高级别政府及区域和全球城市网络中。地方政府与市民关系密切，因此最有资格促进文化多元化，包括提供社区遗产保护。许多城市对谋生机会，创新能源发展，创意经济和文化旅游增长采用综合城市策略，并在规划过程中体现文化价值观。

城市是发展的引擎和创新中心，正因如此，它们随时准备成为全球可持续发展的驱动力。但为了有力地根除贫穷，城市也须提供更好的、体面的就业机会和充足的社会保护体系。因此，城市发展策略必须满足以人为本企业的发展模式。

文化部门对工薪阶层和工作机会的贡献已经说服很多成员国将文化投资作为一项部门业务来推动本土发展。今天，很多城市利用文化遗产及文化活动和机构来提高它们的形象，促进城市发展，吸引游客及投资。推动和支持文化表达有助于加强社会资本，培养创新精神，企业家精神，民主和公共机构信任度。

社会的包容性发展是指一个区域对文化意识策略是被广泛认可的。当人们的文化被尊重，他们能够在社会中定义自己且更充分认识自己的追求。这一点的特殊意义在于通过完全参与文化生活和接触多元文化资产资源，文化在提升人们的能力，并使他们过上自己选择的生活方面起重要的作用。

里约+20的成果文件提到文化多元化对可持续发展的重要性，认同人们、生态系统及其文化遗产之间的关系，文化旅游投资的重要性，人类居住的自然文化遗产保护及历史街区振兴修复的必要性，意识到文化和生物多样性之间的重要关系，以及原著民族和本地社区对资源的可持续利用。

承认和促进对文化多样性的尊重能促进国家国与国文化间的对话，防止冲突及保护个人权利和边缘化群体，因此为实现发展目标创造条件。

联合国经济社会理事会2013年部长宣言认为“文化多样性是人类致富和当地社区、人民和国家可持续发展贡献者的重要性的根本。”它进一步认可“文化是可持续发展的主要因素；代表个人和社区的身份，创新和创意，是建设包容性社会和根除贫穷的重要因素，提供经济增长和发展进程主导权。”

2013年5月的“杭州宣言”是“文化：可持续发展的关键”国际会议的成果文件，由联合国科教文组织和中华人民共和国政府共同主办，通过回顾“有活力的文化生活和城市历史环境质量是实现可持续发展城市的关键”，强调文化作为实现可持续城市发展和管理的关键作用。它建议地方政府应该：（1）保护和增强环境与其自然环境的和谐；（2）提倡尊重多元化，价值传递和连续性及包容性政策；（3）利用文化基础设施，例如博物馆和其他文化设施，作为市民对话和社会融入的空间来减少暴力事件和促进凝聚力；（4）通过推动非物质文化实践和当代创意表现的多样性，促进城市区域和公共空间的文化引导的再发展，来保护社会结构，改善经济效益和增加竞争力；和（5）推动文化创意产业发展，遗产为基础的城市复苏和可持续旅游作为产生绿色就业机会，刺激地区发展和培养创造力的有力经济次级部门。”

统计使我们目睹了创造力在当前经济发展阶段中的强大作用。全世界文化产业已创造超过1.3万亿美元的全世界价值。总之，文化部门代表许多经济合作与发展组织和发展中国家2-6%的国民生产总值。在过去的十年里，创意经济以最惊人的、每年超过14%的速度在全球增长。农业，工业和服务业经济后，我们正处在城市、国家和全球范围内的创意经济优势中。

在联合国教科文组织和联合国开发计划署共同出版的《2013联合国创意经济报告》中，强调发展中的城市受到世界经济的动力如文化创造、生产、分配、传播和消费，这是可持续性发展的文化创意产业的中心。本土创意经济发展的政策策略设计，尤其是应对城市环境文化、社会和实体结构的进程中，将有利于支持发展进程以及个人和社区文化多样化，这是城市生活质量的关键。

创意产业在经济中的地位越来越重要，人类技能和创意正成为经济的关键性资源。这不意味着传统产业的消失，但知识将成为所有经济部门的动力。创意是新兴知识经济的主要驱动力，此经济中的某些相关服务、研究、教育、学习和文化的“无形”活动有利于增强全球经济的发展。

创意、设计和创新已提升到公众关注和经济重要性的高度上。我们看到在全球组织设计周、设计年、设计奖、设计论坛、设计拍卖和设计公司，设计大使的指定和设计中心的创立或设计+贸易委员会。在此背景下，创意和设计包罗万象：消费者设计、工业设计、平面设计、建筑设计、交通设计，环保设计等。

所有这些努力用来展示城市作为国家或区域设计枢纽的实力，培养群体设计兴趣，表彰卓越设计，加强国际设计网络和强化贸易和销售。所有这些努力允许我们一睹我们的生活形态及以及我们将在未来使用的更广泛的工具。

看看你身边，你可以用眼睛捕捉力量、影响，还有创意经济趋势之美：建筑物及引人注目的建筑风格、时尚、在家无限收听的音乐、电视和网络或车内全球定位系统的帮助，或电影院和音乐厅，舞台上吸引人的艺术和手工艺品，带有新功能特性的娴熟的工业设计，几乎所有产业的创新，食品产业，住房和交通的发展。简而言之，创意结合我们在社会，城市和社区中享受的物质、社会、知识、审美和感情共同点。

创意城市和生态城市是未来的必经之路。我们需用新的战略方法来赋予城市成功的文化产业和绿色产业，工作以及生活。

“创意城市”承认并向城市发展的活力、力量和创新致敬。从不同程度上来看创意城市受工业和环境设计创新、工艺作品与艺术、和或许多其他专门技术处理的共同影响。

先进的技术，多元化的文化，设计及其他产业之间的链接，及国际一体化和网络化使联合国教科文组织设计之都转型成全球设计中心和枢纽。中国政府已认识到创意、设计和创新是文化和软实力发展的整合因素。

联合国教科文组织的设计之都与其他城市接洽，交流经验和知识，利用其他世界中心的最佳实践和灵感来推动开发最好、最聪明的观点和思想。实际上，每个被指定的创意城市具有多种创意能力，或在联合国教科文组织设立的七种类型（文学、电影、音乐、手工艺与民间艺术、设计、媒体艺术和美食）中具有专长。以上海、首尔、柏林或蒙特利尔为例，它们真的仅仅是设计之都吗？相反的，说起创意写作，或创意创作，或创意烹饪，或基于电脑的创意电影动画等等，其他城市就不是创意和设计天堂了吗？毋庸置疑的，所有城市都是多重冠军。

不可否认，作为“创意城市”是吸引人的品牌。这是帮助城市调动其全球影响的潜能，突出其国际文化资产，以及使创意成为其多方位经济基础，发展和增长必需元素的方式。学习是网络的中心层面，目的在于帮助城市在全球跨文化集群中分享知识和最佳实践，通过技能，经验和技术交流，专业合作形式及全球和地方网络化提升来建设本土能力并培训在商业技巧和创新方面的文化角色。

什么可以将城市重新定位并成为创意经济的领先者？除了初级产品，21世纪的消费者追求标志、想象力、形式和象征价值，最终获得特殊的权利。通过产品的情感和观点，潜在艺术如何转移？通过融合每个特殊和获得国家或地区身份制定者，如日本茶道或法国/意大利红酒生产和消耗。

差不多半个世纪以前，很多在工业设计领域领先的国家因战争和冲突使当下伤痕累累和资源极度贫乏，例如德国、奥地利、丹麦、法国或意大利，以及韩国、日本和中国。有些具有设计学院的历史，而其他却很少设立一所设计学校。国际上有声誉的、像是博朗和好利这样的标志性商标或品牌不会被电子和数码领域的全球优胜者所取代，如三星、苹果、谷歌、雅虎、facebook及腾讯、阿里巴巴，或是中国联想等，此处只列举几个。

什么是今后十年的领先主导“阿尔法”设计品牌呢？您的城市如何更好定位自己并在全球创意大战中取得领先地位？我们可以从其他国家和城市获得哪些经验？

教育是关键。文化是实现素质教育的使能者，教育是传播价值、知识和技能的运载工具。教育课程具有巨大的潜力来提高理解、包容、多样化、人权和民主，并实现社会凝聚力及文化保护和共享。最广义的艺术教育也能提高知识，以及发展言论自由和自我成才。

将文化整合到教育政策和课程中来加强其效果。的确，人们学习知识的方法因其地理文化背景而不同；因此，教育战略响应本土文化、环境和需要，母语和本土语言，这些战略与为社区合作以达到最佳效果。

以韩国为例，韩国已成为世界最有活力的设计中心之一。它主导全球市场向面向未来的产品发展，例如智能电话和液晶显示器。每年，大约有25000学设计的毕业生，比除了中国的其他国家要多。

韩国也发展了独特的设计文化，这根植国家在其繁荣几个世纪的丰富手工艺历史和精湛技艺下。另外，韩国的建筑师最近复兴古朝鲜的四合院风格，这不仅节约能源而且东暖夏凉。家居设计师改造历史产品形式。用古老技术和材料生产的纸张、木质和瓷质来制作碗和盒子。所有这些产品都具有韩国手工艺的特有品质：简洁、耐用、精确、灵活和敏感，且曾一度被认为是吉利的，设计师努力赋予他们作品神韵和意义，引起对全球消费者的情感共鸣。在中国，相似的方法意味着例如景德镇及其陶瓷遗产或中国刺绣文化。

韩国是亚洲、非洲和欧洲具有经济增长设计野心的国家学习榜样。已确定一些有前景的产业包括电子，韩国不只对教育本身大力投资，也大力投资专业培训，例如设计学校。与很多其他发展经济一样，它最开始从其他国家进口小零件，并在国外分包合约基础上进行复制。这听起来很熟悉吗？中国？日本？韩国的制造商培养必要的设计和工艺专家来发展自己的品牌商品，通常首先集中在无经验的市场。

或以战后的意大利为例。设计师受乡野传统和大量生动的色彩和耀眼的外形启发。或是另一个回归传统的例子：20世界末，日本时尚受古代和服和亚洲农民服饰启发。

我们也看到这种趋势融入中国。例如以上海为例，是中国自产生活形态品牌，其在引进文革前的奢侈品，基于传统的、几乎绝迹的技术。它迅速被法国领先奢侈品—爱马仕所采购。

中国消费者逐渐变得更理性更讲究——从昂贵的西方品牌逐渐转移。他们似乎转向更真实的自己。中国设计中心必须发展能释放美丽梦想和创造瞬间效果的技艺，能够主导国内市场和创造全球足迹。中国顾客——庞大的13亿消费者将仍是全球增长的动力。尽管经历挫折和障碍，独生子女政策下的这代人成为中国中产阶级核心。这将复兴中国文化并巩固中国软实力。

欧洲的斯堪的纳维亚、荷兰和德国的设计重点正从伦理转向环保设计。也关注环保的移动性来设计了干净马路和智能高速公路，用来边开车边给电动车充电，并使交通信号和信息标志在天气改变和行驶条件下做出响应。

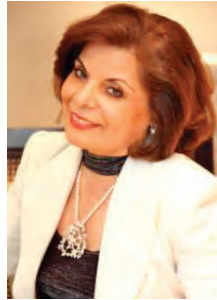
设计师也不断致力于研究天气适用方案。哥本哈根试图通过加强供水防御和积极利用径流水应对天气改变引起的危险。这听起来很好，也符合中国的优先次序，强调生态城市和生态文明。我预言设计界将再次获得商机、美誉和利润，满足一种更人性化、更可持续发展的生活及可居住世界的要求。当发展是场所型的，发展干预响应地方和群体文化背景，我们可提出以人为中心的发展，更有效的，获得持续、包容公平的结果。

让我用雅克·沙邦·戴尔马，前法国总理和议会主席及法国抵抗运动中最年轻将军的话做个总结。他说：“我来到中国是为了更好地了解法国及其自身问题”。

因此我们都来到中国，我希望并相信我们能向中国学习，以更好地处理自身问题，一起加油。

Mehri Madarshahi

President of the Melody for Dialogue among Civilizations Association



For 26 years (1977-2003), she served at the United Nations in New York in various capacities, such as a Senior Economist with the UN Office for Economic Assistance to Africa; an External Relations Officer in the Office for Emergency Operation in Africa; as member of the UN Secretary-General's Task Force on the Decentralization of Economic and Social Issues; as the Head of the Management Audit Section; as a senior advisor to the Executive Secretary of the Reform and Efficiency Board of the UN and as an elected President of the UN Coordination Committee of International Staff Unions and Associations.

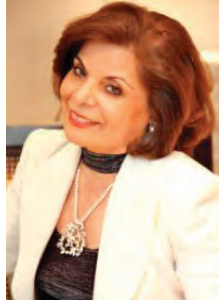
After moving to Paris, she worked as the Paris Correspondent of MaximsNews and United Nations Diplomatic (UNDIP) and covered various international, political and environmental issues.

She is the founder of the "Melody for Dialogue among Civilizations" Association, with branches in France, Switzerland, the United States and recently in Hong Kong, China. The Association has organized many multi-cultural mega-concerts and works closely with UNESCO, UNEP, HABITAT, CERN and with academia, such as Northeastern University in Boston, New York University and American University in Paris, to promote a new global role for cultural diplomacy and communication through the universal language of music, particularly on issues related to environmental awareness. She is the recipient of many awards. In 2009, following an advocacy campaign launched by her Association she received a pledge for plantation of one million trees. A symbolic tree was then planted in Geneva in the presence of the Geneva Mayor and the Director-General of CERN.

At present, she is an Advisor to the Guiyang Eco Forum Global (EFG) and serves as an International Advisor to the City of Shenzhen, China on cultural issues. She is also President of the Global Cultural Network.

梅里·马达沙希

“音乐，为了不同文明间的对话”协会主席



梅里·马达沙希女士曾在位于纽约的联合国秘书处工作长达26年(1977年至2003年)。在此期间，她先后出任了“非洲经济援助办事处”高级经济师，“非洲紧急行动办公室(OECA)”外联高级官员，“联合国秘书长关于在经济和社会问题领域权力下放特别工作小组”成员，内部监督办公室管理审查科科长，“联合国改革与提效委员会”执行秘书高级顾问，以及“联合国系统国际工会及协会协调委员会”主席。

移居巴黎后，梅里·马达沙希女士出任“马克西姆新闻(Maxims News)”和“联合国外交杂志”驻巴黎记者，负责报导国际、政治以及环境领域的各类事件。

梅里·马达沙希女士是“音乐，为了不同文明间的对话”协会的创始人。该协会在法国、瑞士和美国都有分支机构。近期，位于中国香港的分支机构也将成立。为了促进文化外交以及通过音乐这一世界语言进行交流，尤其是在涉及环境保护意识的领域，协会不但与联合国教科文组织(UNESCO)、联合国环境署(UNEP)、联合国人居署(HABITAT)、欧洲核子研究中心(CERN)等机构密切合作，而且还与教育学术界保持着非常紧密的联系，例如地处波士顿的美国东北大学、纽约大学以及位于巴黎的美国大学。梅里·马达沙希女士获得过多项殊荣。2009年，在发起倡议活动之后，其协会得到了来自第三方栽种一百万棵树木的承诺，并且在日内瓦市种下了具有象征意义的第一棵树。当时，该市市长和欧洲核子研究中心总干事也亲自到场出席仪式。

目前，梅里·马达沙希女士是贵阳国际生态论坛的顾问，同时还荣任中国深圳市在文化领域的国际顾问。



It is a great privilege for me to attend this summit. Although I was not to speak at this gathering today, but given the opportunity provided and your kind attention, I wish to touch upon the importance of educating our public and creating awareness on what matters in our cities today and in the future.

Let me begin with a question. Why do cities matter for the continuation of mankind's future? The obvious answer may be because there is an organic relationship between creativeness and cities. Cities are considered the cradle of civilization and cosmopolitanism. Cities are where, throughout history, artists, intellectuals, scientists and all other creative actors have gathered and lived in close vicinity influencing each other. Cities more than ever find themselves at the center of development and societal challenges. Based on the most recent statistics, cities are now home to more than half of the world's population. By the year 2020 it is estimated that they will be hosting up to 80% of the total world population. Moreover, cities are a stage for cultural, social and economic activities, where the very existence of diversity could breed and create new initiatives, new ideas, new synergies and new collaborations.

How about the negative side of urban living? Today, cities account for more than 80% of the world's greenhouse gas emissions and the cost of adaptation to climate change is estimated at around US\$80-100 billion per year. If the present consumption levels remain unchanged, cities will run out of food and water. If we do not use recycling, our cities will be inundated with garbage and waste. The cost of energy for future cities will be beyond means of many world inhabitants.

These are the unpleasant facts which we have learnt by reading thousands of pages of documents, attending a great number of meetings and panel discussions and intellectual exchanges behind closed doors.

But what we are and have been partly neglectful of, has been to educate our public to think alike and contribute to our deliberations with understanding and active participation. I am referring to the man and woman and the child in the streets, in our communities and in our neighborhoods. These are the most important elements whose education and collaboration are essential for success of every important initiative, particularly on matters related to sustainable development.

This was why we in the Association of “Melody for Dialogue among Civilizations” have chosen the objective of creating public awareness through the simple language of music. After all, music is considered to be a universal language understood by all. Since its inception, the Association has nurtured the belief that a balance between human beings, nature and development could lead to higher productivity, better living standards and a sound ecology. Through the language of music we communicate with those who are instrumental in maintaining a proper balance between humanity and the nature. Dialogues through music could provide a major breakthrough in mutual understanding among people who share the respect for universal values and can help in creating a culture of peace and understanding among the global community.

We do this through our various projects such as “Music as a Catalyst for Environmental Awareness”, held in Geneva in 2009. On that occasion we collected one million trees from donors. Or let me take the “Music for Water” programme, held in New York City in 2012, where we initiated two projects for school children for the “best one-page essay on how to preserve water” and the best pictures “depicting sustainable water management”. Through these and other community-linked projects, we have tried to reach out to those who have no opportunity to sit side by side with you in this room and listen to important deliberations on how to design and preserve the integrity of our future cities. We believe change must start from homes and from the grass-root level in need of awareness of what is important and how people could be of help. We need to communicate with these segments of society and try to find a new catalyst for such dialogues.



我非常荣幸参加这次峰会。尽管我本不打算在今天的聚会上发言，但是既然机会允许，而各位又愿意倾听，我希望能简单讨论一下教育公众及让普通大众意识到了了解当今及未来城市的首要任务的重要性。

让我从一个问题开始。为什么城市对于人类未来的延续很重要？明显的答案可能是因为在创造性和城市之间的有一种有机的关系。城市被认为是文明和世界大同的摇篮。自古以来，城市就是艺术家、知识分子、科学家和所有其它有创意人员聚居并互相影响的地方。当今城市处于发展和社会挑战的中心。根据最近的统计，现在城市是超过一半的世界人口的家园。到2020年，预计城市将容纳80%的世界人口。而且，城市是文化、社会和经济活动的舞台，这种多元化的存在可以孕育并创造新的倡议、见解、协同和合作。

城市生活又有哪些负面影响呢？今天，城市排放了超过全球80%温室气体，而适应气候变化的成本大约每年是800到1000亿美元左右。如果目前的状态保持不变的话，城市将耗尽食物和水。如果我们不能做到循环利用的话，我们的城市将被垃圾和废品淹没。未来城市的能源成本将超过很多世界居民的承受能力。

这些令人不快的事实是我们通过阅读成千上万页的文件，参加大量的会议和小组讨论，以及进行知识交流所了解到的。

但是我们忽视的是，要教育我们的大众与我们想法一致，理解并积极的参与到我们的评议中来。我所说的的大众是指在街道上，社区中以及邻家的男女以及儿童。这些人的教育和他们的协作对于每个重要倡议、特别是与可持续发展的成功非常重要。

这就是为什么在“文明间对话音乐协会”中的我们将通过简单的音乐语言创造公众认知作为目标。毕竟，音乐被认为是所有人都理解的通用语言。从其成立开始，该协会就深信在人类、自然和发展之间的平衡能带来更高的生产效率、更好的生活标准和完美的生态环境。通过音乐的语言，我们与那些在维持人类和自然之间的平衡中起作用的人们进行沟通。通过音乐对话有助于增进认同和遵守通用价值的人们之间的相互理解，并且有助于在地球村创建一个和平和理解的文化氛围。

我们通过各种项目来实现这一理念，如2009年在日内瓦举办的“音乐是环境意识的催化剂”。在那次活动中，我们从捐赠者那里募集了一百万棵树。或者，让我们来看一看2012年在纽约市组织的“水音乐”活动，在那个活动中，我们组织了两个针对在学校儿童的项目：“保护水资源的最佳一页纸论文评选”和“描述可持续的水资源管理”的最佳图片评选。通过这些活动和其它社区有关的项目，我们尝试触及那些没有机会与你们接触并倾听关于如何设计和保护我们未来的城市人们。我们相信，改变必须从家庭和草根阶层开始，他们需要了解什么是重要的以及应该做些什么才能实现改变。我们需要与社会的这些阶层沟通，并且尽力发现促进这样的对话的新的催化剂。

Yang Weiguang

**Party Secretary of Beijing Municipal Science & Technology Commission,
People's Republic of China**



Mr. Yang Weiguang, master & senior engineer, is the current party secretary and deputy director of Beijing Municipal Science & Technology Commission. Mr. Weiguang has extensive experience in technology management and has developed practical new methods and ideas as a leading innovator of biomedical, agricultural, industrial design and many other fields. He plays a key role in promoting technology commercialization.

杨伟光，现任北京市科学技术委员会党组书记、副主任，研究生，高级工程师。长期从事科技管理工作，在生物医药、农业技术和工业设计等多领域中，提出了创新引领、务实可行的思路方法，为推动科技与经济的结合做出了重要贡献。

Through Science and Technology to Promote Design and Build City of Design in a Beijing Mode

First, I would like to welcome all the friends from afar, and to thank UNESCO for its support to Beijing! Last year, Beijing became “City of Design” of UNESCO Creative Cities Network. Today, I will mainly share with you some experience and practice of Beijing in its design development.

I. Development Status of Beijing Design Industry

Design, leveraged on intelligence and creativity, is an innovative activity that integrates science, technology, culture, arts, social and economic elements, and uses modern scientific and technological methods to promote production, life value and quality, and is also an important way to improve environment, employment and citizen living quality for realizing urban sustainable development. In Beijing, design has become an essential means to integrate science and culture, and to enhance industrial core competitiveness and city quality. The development of design industry in Beijing is characterized by four dimensions of “large size, excellent environment, cluster-based, and abundant talents.”

First, large industry size: By the end of 2012, Beijing had more than 20,000 design enterprises and institutions that are engaged in industrial design, architectural design, integrated circuit design, and garment design. In 2012, revenues in design industry exceeded RMB 120 billion.

Second, excellent industry environment: In 2010, the *Beijing to Promote the Development of Design Industries Policies* was issued. The first national pilot base for DRC industrial design was built, in which the China Design Market becomes the first distribution center for design products, trading and services. The first statistics indicator framework for design industry has been developed.

Third, distinctive clusters: Xicheng District serves as the core design pilot zone where distinctive clusters are established, including Haidian IC design and electronic product design, Shunyi and Daxing industrial design, Shijingshan animation & games design; around 30 design creative parks are developed as well.

Fourth, enormous talents resources: Beijing has a total of about 200,000 professionals in design industry, over 100 universities and colleges providing design programs, and more than 20,000 students in design major.

II. Experience and Practice of Beijing in Design Industry Development

Beijing is actively exploring the development model that “promotes design industry with scientific & technological innovations, and promotes economic development in the capital with design”, which is characterized by “Science+Design”. Beijing is committed to translating its advantages in science & technology and talents resources into advantages in leading design industry development.

Scientific & technological achievements provide raw materials for design so as to pioneer in innovation

Beijing possesses remarkable scientific & technological achievements. In 2012, patent applications and authorizations reached 92,000 and 51,000 respectively, ten thousand invention patents ownership is 34.5, which is top one in China, providing great support for design innovations. In 2013, Beijing certified 52 organizations as the first batch of design innovation centers in Beijing, including Lenovo Group, Peony Group and Beijing Institute of Architectural Design. The Capital Design Improvement Initiative has supported 209 design pilot programs in the recent three years, bringing over RMB 1.3 billion in revenues for enterprises, and the ratio between government funding and subsequent enterprise investment is 1:29, considerably enhancing innovation capability in design industry.

Enterprise clusters spawn design trading so as to pioneer in output.

Beijing has attracted a multitude of transnational companies and domestic leading enterprises that present large design-related demand in the course of their development. Thus, Beijing has developed such suppliers as LKK Innovation, China Institute of Architectural Design and Dongdao Design that provide design services for Global 500 Companies. According to rough estimates, from 2010 to 2012, turnover of technical contracts by design organizations in Beijing reached around RMB 40 billion, with average annual growth rate above 30%, and design products will be exported to the U.S., Korea and other countries.

Cooperation mechanism ensures design application so as to pioneer in collaboration

“The DRC Technological Service Platform for Rapid Design and Manufacturing” is the first and largest common technology platform for industrial design, which gathers 54 member organizations in China, and 36 key laboratories and engineering centers, making available scientific & technological resources of 834 machines (sets), worth RMB 488 million. Leveraged on the platform, Beijing works with global enterprises in the U.S., Belgium and other countries to build a China industrial design service alliance for the development of 3D printing technologies and pilot application, and for the realization of remote on-line printing.

International exchanges expand development vision so as to pioneer in concepts

Beijing set up the China Red Star Design Award in 2006 and keeps raising the award to international level. Beijing has signed cooperation agreement with Red Dot Award from Germany, and received certification from the International Council of Societies of Industrial Design (ICSID). It recognizes standards with Korean Good Design and Australian International Design Awards. Participating enterprises for the award cover 32 provinces and cities from 29 countries, making it the most prestigious and globally influential professional design award in China’s design circle. In addition, Beijing organizes more than 400 design-related activities each year, such as International Design Week, Design Hop, Design in Life, attracting tens of thousands of design professionals from various countries.

Infrastructure resources support sustained development so as to pioneer in reserves

According to rough estimates, universities and students in Beijing have won more than 1,500 design awards from home and abroad. Beijing has pioneered in a new model to develop talents of production, learning and research, characterized by “real projects, real environment, real operation” and on-the-job designer simulation. Beijing works with 46 universities from home and abroad, including the Hong Kong Polytechnic University, and 68 enterprises to develop the “off-campus internship base”, which trains more than 3,000 design program students, designers and enterprise managers each year, with over 90% employment rate among trainees.

III. Prospects of Design in Beijing

Being as the City of Design is a new starting point and opportunity for Beijing in its design development. Beijing set up the City of Design Coordination and Promotion Commission Committee, headed by Mayor Wang Anshun, and comprising of 15 commissions and departments concerned, including Beijing Science and Technology Commission, Beijing Publicity Department and Beijing Development and Reform Commission. The “*City of Design*” *Development Outline* was released to implement five projects of internationalization, industry revitalization, city quality upgrade, brand building and talents support, and to build Beijing into an international “City of Design” that is people-oriented, vigorous, charming, extensive and influential.

Next, under the UNESCO framework, Beijing hopes to use scientific & technological innovations and design innovations to improve environment, employment and urban development quality, and to promote global resources sharing, information sharing and market sharing. We expect greater, closer and longer-term cooperation with various cities and regions so as to make contribution to the global objective of improving social, economic and cultural development, and of maintaining cultural diversity.

科技促进设计，北京模式建设设计之都

首先，向各位远道而来的朋友表示热烈的欢迎，向联合国教科文组织对北京的支持表示诚挚的感谢！去年，北京加入了联合国教科文组织创意城市网络“设计之都”。在此，我主要与各位分享交流北京在促进设计发展方面的一些经验与做法。

一、北京设计产业的发展现状

设计是集成科学技术、文化艺术与社会经济要素，基于智力和创意，利用现代科技手段，提升生产、生活价值和品质的创新活动，是改善环境、增加就业、提升市民生活品质，实现城市可持续发展的重要途径。在北京，设计已经成为促进科技与文化紧密融合，提升产业核心竞争力和城市品质的重要手段。北京设计产业发展具备“规模大、环境好、集群化、人才富”四个特点。

一是产业规模较大。截止2012年底，北京有工业设计、建筑设计、集成电路设计、服装设计等各类设计企业、机构2万多家，2012年设计产业收入超过1200亿元。

二是产业环境良好。2010年发布了《北京市促进设计产业发展的指导意见》，创建中国首个国家级DRC工业设计产业示范基地，建成的中国设计交易市场成为中国第一个设计成果展示、交易、服务集散中心。率先建立设计产业统计指标体系。

三是集聚特征显著。以西城区为核心设计示范区，形成海淀集成电路设计和电子产品设计、顺义和大兴工业设计、石景山动漫游戏设计等各具特色的发展集群，培育了30余个设计创意园区。

四是人才资源丰富。北京专业从事设计活动人员总数约20万人，设置设计专业的各类院校超过100所，在校学生超过2万人。

二、北京促进设计产业发展的经验与做法

北京积极探索建立“以科技创新促进设计产业发展，以设计促进首都经济发展”的“科技+设计”为核心特征的发展模式，致力于将北京科技、人才等资源优势转化为设计产业发展的领先优势。

1. 科技成果提供设计原料，实现创新领先

北京拥有丰富的科技成果，2012年专利申请量与授权量分别为9.2万件和5.1万件，万人发明专利拥有量34.5件，居中国首位，为设计创新提供了重要支撑。2013年，北京认定了包括联想集团、牡丹集团、北京市建筑设计研究院等52家单位成为北京市首批设计创新中心。近三年来，首都设计提升计划支持了209项设计示范项目，带动企业投入超过13亿元，政府资金带动企业投入比率达1:29，大幅提升了产业设计创新能力。

2. 企业集聚催生设计交易，实现输出领先

北京吸引了大量跨国公司和国内龙头企业，各类企业在发展中提出了大量设计需求，培育一批像洛可可公司、中国建筑设计研究院、东道设计等成为世界500强企业的设计服务供应商。据不完全统计，2010-2012年全市设计单位输出技术合同成交额接近400亿元，年均增幅超过30%，并逐渐将设计成果输出到美国、韩国等国家。

3. 协作机制保障设计应用，实现协同领先

“DRC快速设计制造技术服务平台”是中国建立最早、规模最大的工业设计共性技术平台，整合了全国54家成员单位，36个重点实验室、工程中心，开放共享834台（套）、价值4.88亿元的科技资源，依托该平台，北京联合美国、比利时等世界企业组建中国工业设计服务联盟，开展3D打印技术攻关和示范应用，实现远程在线打印。

4. 国际交往开拓发展思路，实现概念领先

2006年，北京创立了中国设计红星奖并不断加快奖项国际化进程，与德国红点奖签署合作协议，获得国际工业设计协会联合会认证，先后与韩国“好设计奖”、澳大利亚“国际设计奖”实现标准互认，参评企业覆盖32个省市和29个国家，成为中国设计界最具代表性和国际影响力的专业设计大奖。此外，北京每年举办北京国际设计周、设计之旅、设计走进生活等每年400多场设计类活动，上万名各国设计界人士积极参与。

5. 基础资源支撑持续发展，实现储备领先

据不完全统计，北京地区院校及学生获得国内外设计大奖超过1500项。北京首创了“真项目、真环境、真操作”和模拟在职设计师的“三真一模拟”产学研人才培养新模式，与香港理工大学等国内外46所高校、68家企业机构共建“校外就业实习基地”，培训设计专业学生、设计师及企业经理人每年超过3000人，参加实训学员就业率超过90%。

三、北京设计的未来展望

当选设计之都都是北京发展设计的新的起点与契机，北京成立了王安顺市长担任主任，包括市科委、市委宣传部、市发展改革委等15个相关委办的设计之都协调推进委员会，发布了《北京“设计之都”建设发展规划纲要》，实施国际化、产业振兴、城市品质提升、品牌塑造、人才助推五大工程，将北京建设成为以人为本、充满活力、富有魅力、具有较强辐射力和影响力的国际“设计之都”。

下一步，北京希望在联合国教科文组织的框架下，利用科技创新、设计创新改善环境、增加就业，提升城市发展品质，推进全球的资源共享、信息共享、市场共享，我们期待与各城市、地区开展更深入、密切、长效的合作，共同为提升社会、经济和文化发展水平，维护文化多样性的全球目标做出贡献。

LEE Soon-in

President of the International Industrial Design Association, Seoul, Republic of Korea, Executive Managing Director of Seoul Design Center, Professor of Hongik University in Seoul.



Prof Lee became president of the LG Europe Design Center in Europe and in 1995 director of the LG Electronics Corporate Design Center in Seoul. During the same year he became Executive Managing Director of the Korea Institute of Design Promotion (KIDP). he was a general director for Gwangju Design Biennale 2007.

He graduated from the Hongik University in Seoul with a BA in Industrial Design and an MA in Interior Design and completed his studies at the Pratt Institute, New York. He further graduated from Helsinki University with an MBA.

李淳寅

毕业于首尔弘益大学，先后获工业设计学士学位、室内设计硕士学位及MBA学位；1985年，出任LG欧洲设计中心主席；1995年担任首尔LG电子企业设计中心总裁，并于同年出任韩国设计振兴院（KIDP）的常务董事；2007年担任韩国光州设计双年展的艺术总监；现为国际工业设计联合会（ICSID）主席，首尔设计中心主席，首尔弘益大学教授。

Einar Örn Benediktsson

Deputy Mayor of City of Reykjavik, Iceland



Einar Örn Benediktsson (born 1962) is Chairman of Reykjavik City's Culture and Tourism Committee and a City Council member for the Best Party in Reykjavik. He was elected to the City Council in 2010. He is also an activist, musician and a cultural entrepreneur. He took part in the UNESCO Creative Cities Beijing Summit as Deputy Mayor for the City of Reykjavik.

Einar Örn did Media Studies at the University of Westminster in London, graduating with honours in 1986. He founded the first internet café in Reykjavik in 1995, called Siberia. He is one of the founders of the publishing company and record label Bad Taste and is one of the founders and owners of the company Grapewire.

Einar Örn's musical career started in punk groups. Among his bands are KUKL and the Sugarcubes, in both he was the lead singer along with singer Björk. He has toured extensively as a musician, most notably with the Sugarcubes that enjoyed quite an international success. His current band is Ghostigital. Ghostigital has released three albums to date; the latest one is called *Division of Culture and Tourism*, released in 2012.

Einar Örn Benediktsson has this to say about his life: "I do care, as I was born in 1962. I trace my roots to *My Fair Lady* and my life has been in style with the best of musicals: Fun, hard, light, educational and often dramatic."

艾纳·翁·贝耐迪克森

冰岛雷克雅未克市副市长



艾纳·翁·贝耐迪克森（出生于1962年）是雷克雅未克市文化旅游委员会主席和雷克雅未克最棒党城市委员会成员，于2010年被选入城市议会。他也是一名活动家、音乐家和文化企业家，并作为雷克雅未克市副市长参加联合国教科文创意城市北京峰会。

艾纳·翁在伦敦威斯敏斯特大学做媒体研究，1986年以优异的成绩毕业。他于1995年在雷克雅未克市开设第一家网吧，名叫西伯利亚，他是出版社和唱片公司宇宙怪客的创始人之一，以及Grapewire的创始人和所有者之一。

艾纳·翁的音乐生涯始于朋克团体。他的乐队包括后朋克乐队库克和Sugarcubes，他与歌手比约克共同担任两个乐队的主唱。作为一名音乐家，主要随Sugarcubes乐队进行过大规模地巡回表演，并获得国际性成功。Ghostigital是他目前的乐队。迄今为止，Ghostigital已发行三张专辑；最新专辑叫做文化旅游区，于2012年发行。艾纳·翁·贝耐迪克森谈到自己生活时说道：“当我1962年出生时，我就很喜欢。我在《窈窕淑女》里追溯我的家族起源，且我的生活一直处于最佳音乐剧模式：有趣的、拼搏的、明亮的、有教育意义的并时常戏剧性的。”

Design in the Relation to Other Fields of Art and Thought



Reykjavik is a UNESCO City of Literature and has been since 2011. Reykjavik is a very small city compared to most cities, especially the one we are in now. But it is still in many ways a metropolitan city. We have sometimes said that if we were to describe it, we would say it is a very clever, witty and happy dwarf.

Today I will speak freely, randomly and in a ranting way. I will speak like a traffic jam, or as if I was driving freely on the freeway, doing 110 kilometres an hour. At times I will be speaking as if I would be driving down narrow streets, totally lost and not sure at all in which city I was, let alone which country.

And why do I speak like this?

I speak in the way my very own city was designed.

I do not differentiate between city planning and design as such. Or engineering in this case. One cannot be an excuse for another.

Why excuse one discipline from the other? Usually that is done when a mistake has been made.

My city, Reykjavik, is going through a modification space. We are working on a new general city planning which is to last for 26 years. We are going to make the city denser, increase habitation in the inner city instead of building suburbs. Focus less on the private car, but instead focus on public transport, bicycle paths, walkways and the corner-shop.

We want the return of the neighbourhood as a self-sustainable unit within the city.

Today most of the corner-shops have vanished and have been replaced with superstores.

This process of eliminating the corner-shop, the grocer, has been evolving for the past then to fifteen years. Well, I forget how many years, as I get older every year, but at least things weren't like this when I was ten, forty years ago.

When I got involved in running the city of Reykjavik three and half years ago as a politician for the Best Party, which is an anarchy-surrealist party, hence no connection to traditional values of the political parties, it smacked me right in the face how important the design of the city is to the way we live. How we perceive our culture and how we behave.

I might now be travelling at a very slow speed. Beware.

Culturally, Iceland is very proud of its heritage in the Literature of the World. And yet we designed a city which is not creative. The newer parts of the city are rather boring. The old part of the city is, yes old. Nostalgia is rampant, if only we could have the things we had in the old days, like the corner-shop, and not only those prices in the low cost superstores.

I am not going to analyse what happened, why we sort of forgot that people live in the city. And how it nearly became unsustainable. I will not point a finger, this would be totally useless. It is better to learn from the mistakes and do something creative for a change.

Speaking about the creative industry. We had a report in Iceland done, so that we could map out the creative industries. The report showed astounding figures, one could say it was a creative statement. The creative sector ranked number three in Iceland's overturn as an industry, behind the fish industry and just below aluminium smelting. Yet, in those figures cinema and theatre tickets are not included, as they bear no VAT.

The people of Reykjavik are very creative. Every other citizen is a writer or a poet. We have a very vibrant music scene, internationally recognized for decades, look at me for example. A quarter of our citizens are filmmakers! Not, that's a joke. Everyone is designing something. We had a financial crash in 2008 - out of which a lot of creativity was born. Bankers started designing souvenirs and clothes. It was all of a sudden cool to sit on the board of a film company. The atmosphere changed. In many ways for the better, I think.

In Reykjavik, as in any other city, culture and the creative are now becoming very important for the tourism industry. We have an annual growth of 20% in tourism. And quite suddenly the tourist industry has taken note of Reykjavik's culture being an attraction.

The creative industries took a hit with the bank crash in 2008 but the sector was really quick to get back on its feet, just turning on the grassroots element and self-sustainable factor which it was brought up in. The design sector is flourishing, as are the other disciplines of the creative.

The only big complaint is the lack of state funding, which is another discussion. Until then we will state: who needs money if you are being creative?

So, I was turning out of the cul-de-sac of the design of the city. How we are trying to build a better creative city. The term creative can be overused and actually become negative.

Why? Some associate creativity with expensive solutions. I wonder if my city was designed in the way it was, because people did not dare to be creative. Or was it the politicians who wanted something which was not allowed to cost anything? Well, living does not come cheap. So that is no excuse.

The creative industry is a new hip term. "Creative" is also a new hip word. We splash it around when we are in the want of words. Sometimes.

Being creative does involve self-sustainability, if it does not, it is not creative.

I see a few possible cul-de-sacs in front of me. I am not sure which one I should take, as I am sure that not all of them are such streets.

In the designing of the city, we need to bring the creation and creativity to the people on the floor, we cannot design a city without involving the inhabitants in the process. We are all living together, right?

When working on the new city planning for Reykjavik, we have had meetings with the people in the neighbourhoods, to get forth ideas and suggestions, both what can be bettered in the neighbourhoods or in the city generally, and also to get forth new ideas for the development of the city. The participation was not huge in numbers. It was not a disaster either, but we would have wanted to have more people involved. Out of 20.000 inhabitants in one neighbourhood, fifty people showed up for example, in other ones up to a hundred. That's actually considered pretty good. At least we got interested people.

But is it because people don't care, or are they just not used to being asked? This needs to be brought into education. Art education or education in creative thinking is however usually the first thing to be cut in austerity measures. I know that. This is certainly a very creative task, to motivate people to actually participate in the design of the city. Creativity is the manifestation of the freedom to think - to speak - to participate.

Creative thought has to be on a mass scale, with the participation of all, so that we feel that our city is truly being built for us.

We participate in the UNESCO Creative Cities Network with gratitude. We are humble.

Life is too Good.

其他领域的艺术思维与设计的关系



自2011年起，雷克雅未克成为联合国教科文组织的文学之都。与大多数城市相比，雷克雅未克是一个小城市，尤其是现在我们居住的地方。但它仍然在很多方面呈现出大城市的风貌。我们经常说：如果让我们描述，我们会说雷克雅未克是一个聪明、机智的和开心的小城市。

今天，我将自由地、随意地、激昂地演讲。我的演讲可能会像交通拥堵一样，或如时速110公里/每小时自由驰骋在高速公路上。有时，我的演讲像行驶在狭窄街道上，完全迷路，且不确定自己在哪个城市，更不用说哪个国家了。

我为什么这么演讲？

我以自己城市的方式演讲。

此演讲中，我不会区分城市规划与设计或工程的不同。它们不能互辩。

为什么辨别两种学科？但产生错误时，往往发生这种情况。

我的城市，雷克雅未克正在经历一个变革时期。我们正致力于新的综合城市规划，它将要持续26年。我们打算使城市变得更密集，增加市中心居住地而非郊外建设。减少对私家车的关注，但聚焦公共交通、自行车道、人行道和街角小店。

我们想要再现街坊，作为城市内的自身可持续单元。

今天，大多数街角小店已经消失了，被超市所取代。

取消街角小店和杂货店的过程已经持续10到50年了。好吧，我忘了到底多少年了，我每年都在变老。当我十岁时，即40年前，这里至少不是这样的。

当3年半前，我作为最棒党（一个无政府-超现实主义的政党，因此没有传统政党观念）的政治家参与管理雷克雅未克市，我深刻地意识到城市设计对我们的生活，自身文化理解和行为举止是多么重要。

我可能正低速行驶。注意。

从文化角度看，冰岛为自己的世界文化遗产感到自豪。然而，我们却规划了一个不具创造性的城市。城市的新兴部分相当乏味。城市的陈旧部分，是的，很陈旧。怀旧之情肆意，要是还能拥有过去的东西，例如街角小店而不是那些低成本超市，该多好啊！

我不会分析发生了什么，我们为什么忘了人们生活在城市，它是如何变得几乎不可持续的。我也不会指责，这是完全无用的。最好从错误中吸取教训，并为改变做出创新。

谈到创意产业，我们在冰岛做了一份报告，所以我们可以制定出创意产业。此报告列出了惊人的数字，我们能够说它是创意阐释。创意行业作为一项产业在冰岛的营业额位列第三，落后于渔业和铝冶炼。然而，数据不包括电影院和剧院门票，因为没有增值税。

雷克雅未克人们非常具有创造力。每个市民都是作家或诗人。我们的音乐界非常有活力，这是过去几十年里国际公认的，以我为例。我们的市民四分之一是电影人。不是的，那是开玩笑的。每个人都在进行某种设计。2008年，我们经历了金融危机，结果大量创意诞生了。银行家开始设计纪念品和服饰。突然很酷地坐在电影公司董事会。环境变了。我认为在很多方面变得更好了。

与其他任何城市一样，雷克雅未克的文化和创造力正成为旅游产业非常重要的一部分。我们每年的旅游增长达到20%。相当突然地，旅游产业已经注意到雷克雅未克的文化吸引力。

创意产业在2008年银行崩盘中受到打击，但很快复苏了，这取决于自身基础元素和自身可持续因素。设计产业正繁荣，创造力的其他两个科目也一样。

最大的抱怨是缺少国家拨款，这是另一个话题。直到那时，我们阐述：如果你具有创造力，还需要钱干嘛？

所以，我走出城市设计的死胡同。我们如何致力建设一个更有创造力的城市，创造力可被过度使用，且实际上能产生消极作用。

为什么呢？有人把创造力和昂贵的解决方案联系在一起。我想知道是否因为人们不敢表现创造力，我的城市被设计成这样。或者是否因为政客想要的不允许产生其他花费？好吧，生活不是为了价廉。所以没有借口。

创意产业是新时尚术语。“创造性”也是新时尚名词。有时当词汇贫乏时，我们四处宣扬它。

有创造性包括自我可持续性，如果不包括，就不是创造性。

我看到有几个可能的死胡同就在我面前。我不确定该选择哪一个，但我确定它们并不都是这样的街道。

城市设计的过程中，我们需要人们的创造和创意，城市设计过程中离不开居民参与。我们都生活在一起，不是吗？

制定雷克雅未克新的城市规划时，我们与社区人们开会以提出想法和建议，两者通常使社区或城市都变得更好，也提出城市发展的新想法。参与人数并不多，但也不算是很少，我们就想要更多人参与其中。例如，一个具有20000居民的社区有50人出席，在其他社区有100人出席。这已经很好了。至少我们吸引了感兴趣的人。

这种情况是因为人们不关心，或者只是不习惯被提问？这需要通过教育引入。然而，紧缩政策通常最先砍掉艺术教育或创造性思维教育。我知道。这显然是非常有创造性的任务，动员人们实际参与城市设计。创造性表现思想自由，言论自由和行动自由。

创造性思维要规模化，通过所有人的参与，我们才能真正感受到城市为我们而建。

我们带着感恩的心参与联合国教科文组织的创意城市网络峰会。我们很谦逊。生活很美好。

Mathew Hayek

Mayor of Iowa City, United States of America



Matthew J. Hayek is the Mayor of Iowa City and a practicing attorney and partner with the law firm of Hayek, Brown, Moreland & Smith, L.L.P.

Mr. Hayek was born in Iowa City in 1969. He received a bachelor's degree with honors from the University of Michigan Residential College in 1992, then served as a Peace Corps volunteer in Bolivia from 1992 to 1994. He received a juris doctorate from Michigan Law School in 1997.

After practicing commercial litigation at firms in Atlanta and Chicago, he joined his current firm in 2001 and became a partner in 2004.

In addition to his law practice, Mayor Hayek has dedicated significant time to the community. He is the past chair of two advisory commissions for the City of Iowa City – the Housing and Community Development Commission and the Scattered Site Housing Taskforce – and is the past president of the board of directors of the Englert Civic Theatre.

In 2007, he was elected to the City Council and, in 2010, was elected to his first term as Mayor of Iowa City. He currently is serving his third term as Mayor. He serves on the Council's Economic Development Committee and is the City's representative to various intergovernmental and public-private organizations.

Mayor Hayek is a past recipient of the Iowa State Bar Association's Pro Bono Award for extensive legal work on behalf of less fortunate Iowans, and is a past recipient of the "40 Under 40" award from the Corridor Business Journal. He also serves as a member of the Iowa City Area Chamber of Commerce and Iowa City Area Development Group.

He lives in Iowa City with his wife, Mary Kate Pilcher Hayek, and their three children.

马特·海克

美国爱荷华市市长



马特J·海克是爱荷华市市长，并是海克、布朗、莫兰及史密斯（L.L.P）律师事务所的执业律师和合伙人。

海克先生于1969年出生在爱荷华市。于1992年以优异的成绩获得密歇根大学社区学院学士学位，然后在1992-1994年间担任玻利维亚和平工作团志愿者。1997年，他从密歇根法学院获得法学博士学位。

在亚特兰大和芝加哥的公司实践商业诉讼后，他于2001年加入现在公司并于2004年成为合伙人。

除了法律实践，海克市长把大量时间献给社会。他曾担任爱荷华市两个咨询委员会——住宅与社区发展委员会和分散场所住宅专责小组的主席，及恩格勒特市民剧院董事会前任主席。

2007年，他被选入市议会，2010年第一次任职爱荷华市市长。现在是他担任市长一职的第三任期。他服务于议会经济发展委员会，是各种政府间和公私组织的城市代表。

海克市长曾获得爱荷华州律师协会公益奖，奖励其为不幸的爱荷华人民进行的大量法律工作，及回廊商业周刊“四十以下”奖获得者。他也是爱荷华市区域商会和爱荷华市区域开发组成员。

他与夫人玛丽·凯特·皮尔彻·海克及他们的三个孩子住在爱荷华市。

The subject of my talk today is my community's experience in the area of sustainability.

We are among the smallest cities represented here; nevertheless, I hope our experience is relevant, a micro level reflective of global trends.

I start with the premise that globalization is changing the way companies do business and the decisions they make when it comes to locating facilities and hiring employees. In addition, the human connectivity that results from technology is eroding geographic barriers, giving people more freedom and flexibility, and is having a significant impact on demands of our labor force.

The successful cities of tomorrow are anticipating these changes and designing their communities to accommodate the expectations of future generations. For example, while building design is important, focus should also be on land-use regulations, the design of public spaces, transportation networks, housing options, and overall community health.

These aspects of community design are central to the issue of sustainability for Iowa City, and a major focus of Iowa City in recent years.

The 2013 Iowa City Sustainability Assessment involved comprehensive analysis of the community to provide a way to quantify and qualify our efforts to create a more livable, viable and equitable community. There were four focus areas:

Economic and Community Design

This area is premised on municipal government maintaining a solid economic foundation, marked by:

- Strategies to diversify the economy and our business landscape;
- Creating employment opportunities that reduce poverty and the gender wage gap, with the goal of maintaining wages at or above the median county wage;
- and maintaining the city's credit rating as among the best in the country,

Our community design objective is to recognize trends and meet the demands of young generations by:

- Shifting transportation investments to improve pedestrian and bicycling environments;
- Investing in public transportation, car-sharing and bike-sharing programs;
- Ensuring access to open space – in Iowa City, 99.4 percent of the population lives within 1 km of public open space – and preserving neighborhood schools and parks in the core despite suburbanization trends;
- Maintaining flexible public open spaces that can reinvent themselves to meet various community needs, such as markets, festivals, and public rallies.

Environmental and Resource Management

Improvements in the area of Energy include:

- Improved building standards for the private sector – lead by example with the energy consumption of new public buildings designed to meet the highest standards for green construction.
- Support efforts of local utility companies to use wind and solar.
- Track municipal emissions (Iowa City was the first city in Iowa to complete greenhouse gas emission inventory to determine the precise environmental footprint of all municipal operations – which provides a baseline for future investments). The city intends to monitor the environmental impact of all our municipal operations, with the goal of decreasing the impact despite an increase in population.

Improvements in the area of Water include:

- Improved conservation through investment in water treatment and maintenance of our distribution system.
- Improving floodplain management – returning properties to a natural state by buying out private property and doing so with public property around our river in areas at risk for flooding.

- After 100 years of having our backs to the river, we are utilizing the river as an asset and not a barrier, celebrating the river with trails, wetlands, and waterfront amenities designed to flood.

Improvements in the area of Waste Reduction include:

- Reducing solid waste with enhanced recycling and composting.
- Actively exploring a “waste to energy” approach at our landfill, turning garbage into an energy resource.

Improvements in the Natural Ecosystem include:

- Expanded forest, prairie, and wetland restoration through land-use regulations and public investments to preserve space.

Social Issues

In the area of Housing, we have sought improvement through:

- Diversity and affordability, a difficult task because as we make the community more attractive to the Creative Class, there is a risk of squeezing out the less affluent. One example of this effort is a project in which old houses are purchased, renovated and returned to market as affordable homes near our urban core. This has been very popular with academics and young families.

In the area of Wellness, we have sought improvement through:

- Encouraging active lifestyles with access to recreation and trails.
- Making our community walkable and bike friendly.
- Installing and maintaining community gardens.
- Launching a multi-disciplinary health initiative starting in 2014, with the city highlighting the need for healthy lifestyles.

In the area of Arts and Culture, a critical piece of our recruitment of the Creative Class population, we have sought improvement through:

- Diverse festivals, a strong local music scene and public art offerings.
- Strong library operations that keep residents engaged.

The University of Iowa

The University is a large public institution with a significant impact on the community and its economy. It ensures enormous talents and knowledge bases that can translate to a stronger, more sustainable and livable community. We partner with the University on many of the issues I have mentioned.

From our perspective, designing cities is much more than iconic buildings, statues, and landmarks. It is about creating places people want to live, especially as social and geographic barriers erode.

It is also about preserving flexibility to meet the needs of future generations. We can take this opportunity to learn from cities represented at this event. Your cities have continued to meet the needs of its populations for hundreds, and sometimes thousands of years. The question we ask – how does a community reinvent itself yet preserve its history and culture?

Sustainability is a key. We need to focus on what people want today while preserving resources for future generations. This requires:

- Economic opportunities and strong financial foundations
- Access to open spaces and safe, convenient transportation options
- That we value our natural resources and seek to connect with our environment
- Supporting housing diversity and healthier lifestyles
- Supporting a vibrant arts and culture scene

In short, cities need to be leaders on these issues and trust that sustainable investments will pay off in decades to come.

很荣幸来到这里。我今天演讲的主题是我在可持续发展领域获得的社会经验。

我们是今天出席的最小城市之一，尽管如此，我希望我们的经历是相关的，从微观层面反映全球趋势。

我演讲的前提是：全球化正改变公司经营方式及针对设施定位和员工录用做出的决策。此外，由技术产生的人类关系正在消除地理障碍，使人们获得更多自由和灵活性，对我们的劳动力要求影响重大。

明日成功之城正期待这些改变，并设计他们的群体以满足后代的期望。例如，尽管建筑设计很重要，也应重视土地利用条例、公共空间设计、交通网络、住宅选择和整体社区健康。

社区设计的这些方面对爱荷华市可持续性发展课题极为重要，是近几年爱荷华市的主要焦点。

2013爱荷华市可持续性评价包含社区的综合分析，提供方法去量化、质化我们的努力，建设一个更宜居、更有活力、更公平的社区。有如下四个聚焦领域：

经济和社区设计

这部分前提是市政府维持稳固的经济基础，特点是：

- 使经济和我们的商业环境多元化的战略；
- 创造降低贫穷和性别工资差距的就业机会，目标是维持工资在中等县工资以上；
- 维持城市的实信用评价在全国名列前茅。
- 我们的社区设计目标是确认趋势及满足年青一代的需求，通过：
 - 改变运输投资以改善行人和骑车环境；
 - 投资公共交通，汽车共享和自行车共享项目；
 - 确保开放空间的可达性，在爱荷华市，99.4%人口住在一千米的公共开放空间内；不管城郊化趋势如何，保护中心邻近房舍和公园。
 - 维持灵活的公共开放空间，使其重塑自我以满足各种社区要求，例如市场、节日和公共集会。

环境资源管理

能源领域改善包括：

- 改善私营部门建筑标准—新建公共建筑能源消耗设计满足绿色施工的最高标准；
- 支持地方公共事业公司大力使用风能和太阳能；
- 追踪城市排放（爱荷华市是爱荷华州第一个完成温室气体排放清单的城市，以确定所有城市运营的准确环境足迹，并为未来投资提供基准）。城市打算监控所有城市运营对环境的影响，目的是在人口增长条件下降低影响。

水资源领域改善包括：

- 通过投资水处理和维修配电系统提高节约。
- 改善泛滥平原管理，通过购买私有财产和有泛滥危险的地区河水附近的私有财产，使性能恢复到自然状态。
- 100年的河水管理，我们把河水作为资产而不是屏障，为河流配备预防山径，湿地和滨水泛滥而设计的设施。

废物减少领域的改善包括：

- 通过增强循环利用和堆肥，减少固体垃圾。
- 主动开发一种垃圾堆“转废为能”的方法，将垃圾转变为能源资源。

自然生态系统的改善包括：

- 通过土地使用条例和公共投资扩大森林，牧场和湿地恢复，以保护空间。

社会问题

在住宅方面，我们已经找到改善的途径：

- 多元化和可承受性：这是一项艰难的任务，因为当社会对创意阶层更有吸引力时，就存在榨取少数富人的风险。为此做出的努力如一个项目里的旧住宅被采购、翻新，然后作为价格实惠、市中心附近的房子重回市场。这很受学者和年轻家庭的欢迎。

在健康领域，我们已经找到改善的途径：

- 鼓励带有可行娱乐途径的积极生活方式。
- 使我们的社区适于步行和骑车。
- 安装和维护社区花园。
- 在2014年展开多学科健康倡议，强调城市健康生活方式的需求。

在艺术和文化领域，关键是招聘创意阶层人口，我们通过如下手段寻求改善：

- 多样化节日，牢固的本土音乐节和公共艺术供品。
- 有力的图书馆运营使居民坚持参与。

爱荷华大学

爱荷华大学是一所大型公共机构，其对社会及经济具有重大影响。它使相当多的人才和知识库转化成更强大、更持续有活力的群体。我们与爱荷华大学合作解决了很多以上提到的问题。

从我们的角度来看，城市设计比标志性建筑，雕像和地标多得多。它是建设人们想要生活的地方，尤其是当社会和地理障碍消失时。

它保护灵活性以满足后代的需求。我们能借此机会向此次活动的其他代表城市学习。你们的城市已经持续数百年的，甚至数千年的满足自己人口需求。我们提出的问题是——如何使社会自我重塑并保存好它的历史和文化？

可持续性是关键。我们要为后代保护资源，同时关注现今人们的需求。这要求：

- 经济机会和强大的金融基础。
- 开放空间和安全、便利的交通选择。
- 我们重视的或自然资源，并寻求与环境的关系。
- 支持住宅多元化和更健康的生活方式。
- 支持一个多元化艺术和文化环境。

简言之，城市需要在这些问题上起领导作用，并相信可持续投资将在未来几十年内取得成功。

Wang Shaofeng

District Mayor of Xicheng District, Xicheng District People's Government of Beijing Municipality, People's Republic of China



Design Makes Creative Beijing More Attractive

Xicheng District is the central urban area of Beijing. It has been having a close relation to design for long. In Xicheng District, the host venue of the Summit, I would like to take this opportunity to exchange with you about our achievement and experience in the Creative City and design industry, as well as to learn from you the experience from different cities, so we can further improve our work through this summit.

I. Our City is the Home of Significant Wisdom of Design.

Design assembles human intelligence. Design changes urban life. Design brings vitality to old Beijing.

In Xicheng District, design makes historical and cultural heritage of the Central Axis more vivid. With a length of 7.8 km, the Central Axis goes from north to south through Beijing. We build this belt of culture based on the concept of 'balanced axis, unique landscapes, open space and connected blocks'. In this belt showing the history of the development of Beijing, local citizens and tourists can have interactive experience of modern design and traditional history and culture.

In Xicheng District, design helps the regeneration of historical and cultural blocks. Dashilan Area is a 500 year old block. For its revitalization, by the power of design, we hold the activity of 'New Landscapes of Dashilan - a Tour of Design' in the past 3 years. We invited outstanding designers and design projects to Dashilan. We consider it as a new model of soft urban renewal and development, which brings the old blocks new vitality.

In Xicheng District, design brings new vitality to old city moat. Since 2012, we started to build the Green Belt of 9.3 km going along with the old city moat from Muxidi to Yongdingmen. This Green Belt covers one moat, two roads and 10 landscapes. And in this belt, we built Jinzhongdu Park, where there were planted more than 60,000 trees and green space of 20,000 m², a pedestrian road of 26.2 km and a bicycle lane of 8.5 km. We also made the Green Belt a corridor of culture and history of Beijing as an old capital by connecting many important historical sites.

In Xicheng District, design makes the landmark buildings shining. The Forbidden City (the Palace Museum), the Great Hall of the People, the National Center for the Performing Arts are all excellent works of architecture. The Capital Museum, where we having meeting today, has been a landmark building on West Chang'an Avenue. Its terse rectangle layout just matches the urban plan of Beijing. Its traditional materials, such as the bronze, the wood and the earthenware bricks are symbol of the history of traditional Beijing and its advanced construction technology expresses the modernization of new Beijing. And it is just one case among so many classic buildings in Xicheng District perfectly combining traditional Chinese culture and modern design concept.

II. Our Advantage is Attracting Concentrated Resources of Design

Xicheng District enjoys the advantages of Resources of Design. There are top design institutions of China in Xicheng District, such as China Architecture Design & Research Group, China Aeronautical Project & Design Institute, and Beijing Urban Engineering Design & Research Institute, with 4 academicians of Chinese Academy of Engineering and more than 30 national design masters. In 2012, there were 327 legal entities of design, with 16,000 employees, which made general income of 16.46 billion Yuan, and profit of 2.35 billion Yuan.

It has formed concentrated areas of resources of design in Xicheng District, such as Publishing Industry Park of Beijing, China, Liulichang Historical and Cultural Industry Park, and Beijing DRC (Design Resources Corporation) Industrial Design and Cultural Creative Industry Base in Xicheng District, which fostered a batch of top enterprises of industrial design in China, for example LKK Design. Born and settled in Xicheng District, China Red Star Design Award is at the top level of industrial design of China and its influence is growing year by year.

In recent years, many new concentrated areas of resources of design grew rapidly and have been faster gathering domestic and international design factors, such as Putiandesheng Science and Cultural Industry Base, Tianqiao Performing Arts Area of Beijing, Xinhua 1949 Culture and Finance Innovation Center, No. 48 of Xihai Cultural and Design Industry Park, and Star Theater. Xicheng District's leading role in design industry has been more and more prominent day by day.

III. Our Job is to offer Wings to the Development of Design

As the core area of Beijing, the City of Design, we are actively transforming the advantage of resources of design to the mighty trend of the development of design industry.

Perfection of the policy system to promote design industry. According to the full industrial chain of design, including design factors gathering, design creativity research and development, and market cultivating for design products, we make related policies, design industry plan and Industrial development guidance directory by learning the foreign urban development experience on the City of Design.

Making platform for fast development of design industry. We established China Design Market as an important base of Beijing as the City of Design. The first batch of 8 design institutions entering this market included KIDP (Korea Institute of Design Promotion) China and Zhang Yonghe Architectural Design Office. We are preparing to establish the Beijing Design Industry Union with China Architecture Design & Research Group and Lenovo China as the founders of this union. The preparation went well and the establishing ceremony will be held tomorrow afternoon.

Faster gathering the leading enterprises and talents of design industry. In order to attract more leading enterprises and talents of this industry, we open the green channel to offer them desirable living and working conditions, and to give them subsidy and awards on their projects. At the same time, we focus on educating and fostering talents by encouraging the design parks to establish talents fostering bases with cooperation with foreign institutions.

IV. Our Promise is Giving Beijing Design More Brand Influence

In the future, based on Beijing's orientation of the City of Design, we will boost the changing from 'Made in China' to 'Created in China' by highlighting the brand influence of Beijing Design, and utilizing design to improve the urban development.

Fully involved to the development of UNESCO's Creative Cities Network. We will take the opportunity and trend of the international development to enhance the cooperation with other countries on design, and to organize our design enterprises to participate in the activities of Creative Cities Network. We will also hold international design forums and trading activities to promote the all-around exchange and interaction with global design enterprises.

Guiding enterprises to participate in the international system of division of labor for global development. We encourage design enterprises to participate in all kinds of significant international exhibitions and design activities, to undertake international orders, to participate in setting international standards, and to establish global cooperative research and development, as well as international exchanges. We support the development and management of internationalization of the design enterprises in Beijing and their products. We will recommend a batch of excellent enterprises and original works to be the representatives of the image of Beijing as the City of Design.

Fully promoting the brand of Beijing Design. We are actively working to attract big international design activities to Xicheng, and sincerely invite the members of UNESCO's Creative Cities Network, global designers, design enterprises, institutions and universities to come to Xicheng to participate in divers activities, in order to promote high-end design exchange, high quality products, as well as the brand influence of Beijing Design.

Participation by all people makes design the creative culture everywhere. We will hold the Tour of Design, Design Competitions, exhibitions and lectures to popularize the idea of design. The public will actively contribute their opinions on important design projects and have interaction with design experts through different media channels.

Design is not only a kind of creation, a kind of culture, but also a stage of showing talents and inspiring wisdom. We sincerely invite you to come to Xicheng for your dream of design. Being with the global members of Creative Cities Network, we will make a brilliant future of the creative city.

王少峰

北京市西城区委副书记、西城区人民政府区长



设计让创意北京更具魅力

西城区是北京城市的中心区，一直以来与设计有着浓厚的情节和密不可分的联系。作为此次峰会的举办地，借此机会与大家交流西城区在创意城市和设计产业方面的工作成果和感受，也希望通过这个论坛学习借鉴各个城市的经验，更好地推动西城区创意城市和设计产业的建设与发展。

一、我们的城市是融入众多设计智慧的家园

设计凝聚人类智慧，设计改变城市生活，设计更让古老的京城焕发出勃勃生机。

在西城，设计为中轴线历史文化遗产添彩。我们围绕贯穿京城南北的长达7.8公里的中轴线，以“均衡的中轴、独特的景观、开放的空间、串联的街区”为规划设计理念，建设这条彰显北京发展历史的文化大道，使市民和游人能够在中轴线上感受到现代设计与传统历史文化的互动式体验。

在西城，设计为历史文化街区复兴助力。为了重振大栅栏这个具有500年历史的老街区，我们借助设计的力量，连续三年举办“大栅栏新街景·设计之旅”活动，邀请中外优秀设计师和艺术创意项目进驻大栅栏，不仅激发了新的发展活力，使老街区获得了新生，还探索出城市软性更新和街区有机生长的新模式。

在西城，设计让古老的护城河焕发生机。从2012年起，我们从木樨地至永定门，在全长9.3公里的护城河沿线，以一河、两路、十景作为整个“绿道”的景观设计构架，新建了金中都公园，新植6万余株树木，新增2万平方米绿地，新建26.2公里慢行步道和8.5公里自行车骑行路线，并将沿岸众多重要的历史文化古迹串联起来，使“绿道”成为一条承载北京古都历史的文化廊道。

在西城，设计让地标建筑绽放光芒。故宫、人民大会堂、国家大剧院等都是建筑的杰出代表，今天我们开会的首都博物馆已成为西长安街的标志性建筑，简洁的矩形平面与北京城格局协调，青铜、木材、陶砖等传统材料代表老北京的历史，先进的建造技术体现新北京的现代。

西城区拥有太多体现中国传统文化与现代设计理念完美融合的经典之作，这些例子只是城市设计的一个缩影。

二、我们的优势是吸引设计资源高度聚集

西城区拥有得天独厚的设计资源优势。中国建筑设计集团、中国航空规划设计研究院、北京城建设计研究总院等目前代表着中国设计领域最高水平的设计院校集中在西城，聚集4位中国工程院院士、30多位国家级设计大师。2012年，西城区共有设计领域法人单位372家，从业人员1.6万人，总收入达到164.6亿元，利润23.5亿元。

西城吸引了众多高端设计资源在区域内集聚，形成了以中国北京出版产业园区、琉璃厂历史文化产业园区、北京DRC（设计资源协作的简称）工业设计创意产业基地为代表的设计资源聚集区，仅北京DRC产业基地就聚集了30家企业，培育了以洛可可为代表的一批国内顶级工业设计企业。诞生并落户在西城的“红星奖”，代表着中国工业设计的最高水平，并且影响力逐年扩大。

近年来，普天德胜科技文化产业基地、北京天桥演艺区、新华1949文化金融创新中心、西海48号文化设计产业园、繁星戏剧村等一批设计资源聚集区异军突起，正吸引着越来越多的国内外设计要素加快聚集，西城区在设计领域的引领带动作用日益凸显。

三、我们的工作是为设计发展插上腾飞的翅膀

作为北京“设计之都”核心区，我们积极将设计资源优势转化为设计产业发展的强势。

完善促进设计产业发展的政策体系。借鉴国内外“设计之都”城市的产业发展经验，按照打造设计全产业链的思路，围绕设计要素集聚、设计创意研发、设计产品市场培育等环节，制定相关配套政策，编制设计产业规划及产业发展指导目录，大力扶持设计产业发展。

搭建促进设计产业快速发展的平台。建设中国设计交易市场，使其成为北京建设“设计之都”的重要基地和窗口，韩国设计振兴院中国事务所、张永和建筑设计事务所等8家设计机构成为首批入驻单位。筹建北京设计产业联盟，中国建筑设计集团、联想集团等20多家知名设计院校作为联盟发起单位，相关各项筹备工作已经到位，明天下午将召开联盟成立大会。

加快聚集行业领军企业和领军人才。一方面，开辟“绿色通道”，提供优厚的生活待遇和工作环境，在承担的项目上给予配套资助和奖励，加大领军设计企业和设计人才的引进力度。另一方面，注重对设计人才的培养，鼓励设计园区设立集产学研为一体的设计人才培养基地，通过与国外机构进行合作交流，培训更多高水平的设计人才。

四、我们的承诺是让“北京设计”更具品牌影响力

未来，我们要立足“设计之都”核心区定位，积极凸显“北京设计”的品牌价值，利用设计为城市建设增添新的亮点，助推“中国制造”向“中国创造”转变。

全面对接，不断促进创意城市网络发展。我们将紧紧抓住国际发展的潮流和先机，加强与各个国家的设计合作交流，组织设计企业全面参与创意城市网络的各项活动。开展国际层面的设计论坛及交易活动，加强与全球设计企业的全方位交流互动。

全球发展，引导企业加入国际分工体系。我们鼓励设计企业参与各类国际重大展览和设计活动，承接国际订单，参与国际标准制定，在全球范围内开展合作研发与交流，支持北京设计企业和产品的国际化发展和经营，推出一批代表北京“设计之都”形象的优秀企业和原创作品。

全力助推，努力提升“北京设计”品牌。我们积极吸引国际大型设计活动来西城举办，邀请联合国教科文组织（UNESCO）创意城市网络成员以及全球的设计师、设计企业、设计机构、组织以及设计院校参与各项活动，推动高端设计交流，推广设计精品，积极提升“北京设计”的品牌影响力。

全民参与，推动设计成为无处不在的创意文化。举办设计之旅、设计大赛、设计展览、设计讲座，大力普及设计理念，借助不同媒介渠道让公众积极介入设计，对一些重大的设计项目表达自己的观点并与设计专家互动。

设计不仅是一种创意、一种文化，更是一个施展才华和激发智慧的舞台。我们诚挚邀请各位朋友来西城实现自己的设计梦想，并将与全球创意城市网络的各位成员一道，共同开创创意城市的美好未来！

Rt Hon Donald Wilson

Lord Lieutenant & Lord Provost of the City of Edinburgh



Born in 1959 in Selkirk, Donald Wilson attended Galashiels Academy. Further academic achievements include a BA (Hons) from Stirling University, an MSc in Information Science from London's City University, and a teaching qualification from Moray House in Edinburgh. A former teacher of Computing at Newbattle Community High School, he has also served as an ICT Curriculum Development Officer and an Adult Education Tutor. In 1999, he was elected as a City of Edinburgh Councillor, representing the Shandon ward.

Donald has served on a range of Committees, and was Executive Member for Communications & Business Management (2001 to 2002), Modernising Government (2003 to 2005) and for *Smart City* (2000 to 2007), Chair of Edinburgh & Lothians Tourist Board and Edinburgh Convention Bureau (2003 to 2005), Chair of the Edinburgh International Science Festival (1999 to 2007) and Chair of the Edinburgh South West Neighbourhood Partnership (2007 to 2012). Other active interests include the Edinburgh Institute for Mathematical Sciences. In his free time, Donald enjoys reading, science fiction, opera, antiques and history, and spending time with his partner Elaine and two grown up children.

唐纳德·威尔逊

爱丁堡市总督兼市长



于1959年出生于爱尔兰塞尔科克 (Selkirk)，入学加拉希尔斯高中 (Galashiels Academy)。其它学术成就包括一个斯特林大学文学士 (荣誉) 学位、一个伦敦城市大学信息科学理科硕士学位以及一项爱丁堡莫雷教育学院授予的教学资格。

作为Newbattle社区高中计算机系的前教师，他曾担任过ICT课程发展主任和成人教育教员。1999年，他当选为爱丁堡市地方议员，代表Shandon区。Donald在一系列委员会任过职，曾任通信和商业管理委员会 (2001至2002)、政府现代化委员会 (2003至2005) 和智能化城市委员会 (2000至2007) 的执行委员，爱丁堡和洛锡安区旅游者委员会和爱丁堡会展局主席 (2003至2005)，爱丁堡国际科学节主席 (1999至2007) 以及爱丁堡西南地区合作伙伴委员会主席 (2007至2012)。

其它活跃参与的兴趣活动包括爱丁堡数学科学院的活动。在闲暇时间，Donald喜欢阅读科幻小说、欣赏歌剧、古董和历史，并与自己的妻子Elaine和2个已成人的子女共渡时光。

As a Trustee on the Edinburgh UNESCO City of Literature Trust Board it is a pleasure to be here with all of you and to share some of the exciting activities and lessons learned that Edinburgh has benefited from since becoming the world's first City of Literature in 2005.

Edinburgh has been a pioneer in this international network of UNESCO Creative Cities by becoming the first ever City of Literature. This permanent, non-competitive title bestows international recognition on Edinburgh and Scotland as a world centre for literature.

Let me start by sharing some facts with you about Edinburgh and its literary heritage in order to set the scene a little:

Some of the world's best-loved authors hail from Edinburgh, including Robert Louis Stevenson who wrote the adventure book *Treasure Island*, Sir Arthur Conan Doyle who created the famous detective *Sherlock Holmes*, - one of my childhood heroes, and J.K. Rowling who moved to the city in 1993 where she found inspiration to write the hugely successful *Harry Potter* series, and of course Sir Walter Scott who penned *Ivanhoe*.

Edinburgh is a UK publishing hub, with numerous independent trade publishers based in the city, while some of the world's leading professional publishers also have operations there including Canongate books who published *Life of Pi* and Barack Obama's autobiographies.

Edinburgh celebrates its literary heritage every year with a calendar of events including the Scottish International Storytelling Festival in October, and the Edinburgh International Book Festival, which takes place during our busy summer festival period when 7 different major festivals come together to attract over 4 million visitors from over 70 different countries, while generating £261m for the Scottish economy.

Edinburgh is home to the Writers' Museum and the Scottish Storytelling Centre. It also hosts the National Library of Scotland – Scotland's largest library, home to many rare books dating back to 1455, including the Gutenberg Bible and the John Murray archive which includes original works and collections from authors as diverse as Lord Byron, Jane Austin, David Livingstone and Charles Darwin.

The initial idea of a formal "City of Literature" designation came about because four book lovers thought that Edinburgh, and indeed Scotland, should take on responsibility for the future development of a literary culture that has distinguished and enlightened our country's history.

They wanted to share the culture of this capital city with the world, to celebrate the greats of the past and to embrace and encourage future developments. Edinburgh was proposed not as *the* city of literature but as part of a growing network of cities. The idea was not about competition but about aspiration and partnership.

The idea of such a designation was widely welcomed amongst the Edinburgh arts community and gained the backing of both the Scottish Arts Council and the Scottish Government. A formal project team was put together, then a charitable trust was established and grants secured.

In October 2004, a delegation from Edinburgh presented the city's case at UNESCO's Executive Board. Within hours of the formal submission of the bid, the proposal was given absolute approval and praised enthusiastically by more than 100 ambassadors in attendance. This marked the beginnings of a global enterprise, a network of Cities of Literature celebrating, sharing and developing their culture.

In 2005, in Edinburgh, a Trust was established as an independent organisation and charity. It works to bring together the literary activity and the many literary bodies across the city, to work in collaboration and to move forward together as a City of Literature, and as a capital of a literary nation. Edinburgh UNESCO City of Literature is not one organisation, it is the sum of its literary parts.

Edinburgh's Goals for the City of Literature Trust are four-fold:

The first is participation – to stimulate wider engagement with literature by providing specific opportunities and experiences delivered in partnership with other organisations.

The second goal is learning – which includes promoting the pleasures and benefits of literature by inspiring new connections and developments.

The third goal is advocacy – promoting Edinburgh's and Scotland's rich literary heritage to the world, and supporting other cities on their journey towards being a City of Literature.

The final goal is creativity – to bring people together in order to stimulate creativity, share information, provide space and opportunity, and develop a sense of community. In all four of these goals the ultimate intention is to spread *enlightenment*. We aim to achieve an enlightened approach to engaging with literature.

Since the establishment of this first City of Literature Trust there have been many exciting developments and activities taking place in Edinburgh and indeed across the world.

Ms. Ali Bowden, Director of the Edinburgh City of Literature Trust, has just stepped down as Chair of the Creative City Network Working Group on Cities of Literature, after having spent 15 months working with UNESCO to reform and improve the entire designation bid process and to ensure that no annual fee was required for cities.

Also, the Edinburgh City of Literature Trust is currently supporting 10 cities in their bid to become a City of Literature. Most recently, Ms. Bowden travelled to the Ukraine to speak at a Book Fair and Festival there and to assist with their bid to become a City of Literature. I will speak a little more about the wider UNESCO City of Literature Network but first I would like to tell you more about some of our ongoing work in Edinburgh.

In conjunction with the award-winning locally run bus provider in the city - Lothian Buses –Edinburgh is currently shortlisted for seven awards at this year's UK Bus Awards due to its work on a free audio literary guide for travellers using the buses on a city centre route. We are also hoping to introduce a "Poetry on Trams" project which entails having a literary theme on Edinburgh's new tram network which will come in to operation early next year. In terms of digital & electronic promotion, our Bookshop and "What's On" App already have three five-star reviews on iTunes and the app is promoted via bookshops in the city.

This year the Edinburgh UNESCO City of Literature Trust's 'Reading the City' event which was part of the Edinburgh International Book Festival sold out on the first day of ticket sales. Through the City of Literature Information Desk around 12, 000 leaflets and booklets on events, venues and organisations which were linked to literature in the city were distributed during the Festival.

We continue to expand Robert Louis Stevenson Day which takes place on the 13th of November each year and we run events right across the city for children, for adults, for families, in schools and host events featuring recognised writers and broadcasters to help us celebrate it.

For businesses in Edinburgh, there are lots of opportunities for to attract literary tourists to the city and to link them to their business. A literary tourist is the kind of cultural tourist that wants to know all about the literary life of a place – what books are set there, what authors live or have lived there, the statues and plaques and trails that make up its literary heritage. They want to walk in the footsteps of famous writers or eat in the cafes linked to their favourite character.

In Edinburgh we have produced a City of Literature "Business Opportunities Guide" in order to make the most of the economic opportunities that these literary tourists provide.

This guide is for all tourism businesses located in and around the city to help them plan how to create new business opportunities, and grow their business around Edinburgh's literary connections. As well as the Business Opportunities Guide, we are in the final stages of completion of a Literary Tourism Toolkit, to be launched with Scottish Enterprise, which offers concrete tools such as virtual trails for visitors to follow and enjoy right across the city.

I would now like to speak about the City of Literature Trust and what it means to be a part of this growing Network.

So, what does it mean to be a UNESCO City of Literature? From innovative reading campaigns to international outreach and creative exchanges, for Edinburgh, the City of Literature Trust has provided a focus and co-ordination for literary activity which has had a wide-ranging impact.

UNESCO Cities of Literature work together to build strong global partnerships: encouraging exchanges, creating cross-cultural initiatives and developing local, national and international links.

In short – these cities help and share with each other in order to develop their literary programmes and activities. Melbourne, Iowa City, Dublin, Reykjavik and Norwich have now joined Edinburgh to form a new global network of Cities of Literature and we look forward to welcoming more Cities to our network soon.

To become a UNESCO designated City of Literature a city must mobilise and bring together its entire literary community and secure support from council, government and its National UNESCO Commission.

UNESCO Cities of Literature must be committed to their literary city: past, present and future. It has outstanding literary heritage, healthy present activity and infrastructure and importantly, has a shared vision for the future and invests and collaborates in the necessary manner to realise it.

The UK's strong creative industries are reflected in its four UNESCO Creative Cities: two Cities of Literature (Edinburgh and Norwich), one City of Music (Glasgow) and one City of Film (Bradford). In the UK the cities aim to enhance the creative, social and economic potential of cultural industries by creating value around the accreditation locally, nationally and internationally. The core activities in these cities have centred on proving and improving return on investment in culture via increased tourism, cultural engagement, economic development and competitive advantage.

Since becoming the world's first UNESCO City of Literature in 2005, Edinburgh has witnessed a vast array of literary activity. The city has been part of a rapidly expanding worldwide network with a diverse heritage to draw upon and provide support. We now have a wealth of experience to share throughout the world.

To quote JK Rowling 'It is impossible to live in Edinburgh without sensing its literary heritage everywhere'

Or as John Fardell, famous UK cartoonist said 'Like many writers and illustrators, I find Edinburgh fires my imagination. To me it seems the ideal starting point for stories of eccentric inventors, awe-inspiring secrets and extraordinary adventures'

I would like to extend all of you an invitation to visit Edinburgh, my home town, and come experience it for yourself. I will assure that you will all receive a very warm welcome.

感谢这次活动的组织者并邀请我在此演讲，我代表爱丁堡市向大家介绍我们作为联合国教科文组织创意城市的经验。作为爱丁堡联合国教科文组织文学理事委员会的理事，很高兴能在这里和你们所有人一起分享一些激动人心的活动，以及爱丁堡自从2004年成为世界上第一个文学之都以来所得到的经验。

作为第一个文学之都，爱丁堡是联合国教科文组织创意城市这个国际网络的先行者。这个永久性和非竞争性的称号使爱丁堡和苏格兰成为世界文学中心的地位获得了国际认可。

让我从分享爱丁堡和其文学遗产的一些事实开始，来切入正题。

一些世界上最受欢迎的作家来自于爱丁堡，包括罗伯特·路易斯·斯蒂文森，他写作了探险小说《金银岛》，亚瑟·柯南·道尔爵士，他创造了著名的侦探角色《夏洛克·福尔摩斯》——那是我儿童时代的英雄之一，以及J.K.·罗琳，她于1993年迁居到这座城市，在这里她找到灵感写出了获得巨大成功的《哈利·波特》系列，当然，还有沃尔特·斯科特爵士，他创作了《艾凡赫》。

爱丁堡是英国出版中心，很多独立的商业出版商的总部也在此，而且一些世界领先的专业出版商在这里也设有办公室，这其中包括Canongate出版社，它出版了《少年派的奇幻漂流》和《巴拉克·奥巴马自传》。

爱丁堡每年都举行文学遗产的庆祝活动，活动日程包括10月的苏格兰国际讲故事节，以及爱丁堡国际图书节——它在我们繁忙的夏季节日期间举行，那时候七个不同的主要节日一起到来，吸引着来自70多个不同国家的超过400万游客，同时为苏格兰经济贡献了2.61亿英镑。

爱丁堡是作家博物馆和苏格兰讲故事中心的所在地。它还拥有苏格兰最大的图书馆——苏格兰国家图书馆，这里有很多稀有书籍可以追溯到1455年，包括古登堡圣经和约翰·默里档案馆，那里收纳了包括拜伦勋爵、简·奥斯汀、戴维·利文斯通和查理斯·达尔文在内的各种作家的原版作品和文集。

正式授予爱丁堡“文学之都”称号最初的想法来自于四位图书爱好者，他们认为爱丁堡，确切地说是苏格兰应该承担起未来文学文化发展的责任，正是这种文化使我们国家的历史变得与众不同，并且具有启蒙意义。

他们想与世界分享这个都城的文化，庆祝过去的伟大并迎接和鼓励未来的发展。爱丁堡不只是文学之都，也是发展城市网络的一部分。这个理念无关竞争，而关乎意愿与合作。

这个命名在爱丁堡艺术团体中广受欢迎，并且得到了苏格兰艺术委员会和苏格兰政府的支持。一个正式的项目团队成立了，然后成立了一个公益理事会，并获得了拨款。

2004年10月，一个来自爱丁堡的代表团向联合国教科文组织的执行理事会介绍了这个城市的案例。在竞选材料正式提交的几小时，这个提议获得绝对多数的赞成并受到与会的100多名大使的热情称赞。这标志着一项全球性事业的开始，一个文学之都的网络开始庆祝，分享并发展它的文化。

2005年，在爱丁堡成立了一个理事会作为一个独立的组织和慈善机构。它的作用是将这个城市的文学活动和很多文学机构组织到一起，使它们以一个文学之城，以及一个文学之国的名义进行协作，共同前进。爱丁堡联合国教科文组织文学之都不是一个组织，而是其文学部分的总和。

爱丁堡对于文学之都理事会的目标包括四个方面：

第一个是参与——通过提供与其它组织合作的特定机会和经验刺激更广泛的文学参与。

第二个目标是学习——包括通过鼓励新的联系和发展来推广文学的乐趣和益处。

第三个目标是倡导——将爱丁堡和苏格兰丰富的文学遗产推广到世界，并支持其它城市走上成为世界文学之都的道路。

最后的目标是创意——将人们聚集到一起以刺激创造性，分享信息，提供空间和机会，并发展一种社区感。在所有这些四个目标中，最终的目的是推广启蒙。我们的目标是通过启蒙的方式来促使人们投身文学。

自从这个第一家文学之都理事会成立以来，在爱丁堡和全世界都有很多激动人心的发展和活动。

艾丽·鲍登女士，爱丁堡文学之都理事会理事长，刚刚从文学之都创意城市工作小组的组长位置上退下来，此前她与联合国教科文组织共同工作了15个月来改革和提高整个参选过程并确保对所有城市都不收取年费。

此外，爱丁堡文学之都理事会目前正在支持10个申请“文学之都”的城市。最近，鲍登女士到了乌克兰，在图书博览会上致辞，并支持他们申请文学之都。我将稍微谈一下联合国教科文组织文学之都网络的意义，但是首先我想更多地向与你们介绍我们在爱丁堡正在进行的工作。

爱丁堡市由于在其穿越市中心的一条巴士线路上向乘客免费提供有声文学导游服务，与其一流的本地巴士运营商——Lothian Buses一起进入了本年度英国巴士奖项的七个奖项的候选名单。我们也希望引入“有轨电车诗”项目，从而使得在明年初投入运行的新的爱丁堡有轨电车上文学的主题。在数字和电子推广方面，我们的书店和“在展览什么”应用在iTunes并已经有三个五星的评价，并且该应用正在通过这个城市的书店被推广。

爱丁堡联合国教科文组织文学之城理事会的“阅读城市”活动作为爱丁堡国际图书节的一部分，活动门票第一天就被售罄。文学节期间，我们通过询问台发放了大约12,000份介绍活动内容、地点和组织的宣传单和宣传册。

我们继续扩大于每年11月13日的罗伯特·路易斯·斯蒂文森日的影响，并且我们为全城的儿童、成人、家庭和学校组织活动，并承办有著名作家和广播员参与的活动来帮助我们进行庆祝。

对于爱丁堡商业而言，这里有大量的机会吸引文学游客，并将他们与商业联系起来。文学游客是一种文化游客，他们希望知道一个地方关于文学生活的所有内容——有哪些书是在那里写成的，什么作家居住在或者曾经居住在那里，以及组成其文学遗产的雕像、匾牌和踪迹。他们想追寻著名作家的足迹，或者去他们喜欢去的咖啡馆吃东西。

在爱丁堡，我们制作了一份文学之都的“商业机会指南”，并最大可能地利用这些文学游客带来的商机。

这个指南可以帮助城市内及城市周边的旅游从业者来规划如何通过爱丁堡的文学创造新的商业机会，并实现业务增长。除了这份“商业机会指南”之外，我们还将出一份文学旅游工具包。这个工具包目前正处在最后完成阶段，它将与《苏格兰企业》一起发行，为访客提供诸如虚拟路线，这样的具体游览工具以帮助他们更好地感受这座城市。

现在我想谈谈文学之都理事会，以及成为这个不断发展的网络的意义。

成为联合国教科文组织文学之都意味着什么？从创新阅读活动到国际拓展和创意交流，对于爱丁堡来说，文学之都理事会为具有广泛影响的文学活动提供了焦点和合作机会。

联合国教科文组织文学之都的各个成员齐心协力来建立强大的全球合作伙伴关系：鼓励交流、创建跨文化创意并发展本土、全国和国际性的联系。

简言之——城市互相帮助和分享来发展它们的文学项目和活动。墨尔本、爱荷华市、都柏林、雷克雅未克和诺维奇已经加入其中，并与爱丁堡形成了一个新的全球性文学之都网络，我们期待着更多的城市加入其中。

成为一个联合国教科文组织文学之都，城市必须动员并结合其整个的文学社区，并从议会、政府和其国家联合国教科文组织委员会那里获得支持。

联合国教科文组织文学之都必须忠实于其城市的文学性：包括过去，现在和未来的。它有着杰出的文学遗产，现在健康发展的文学活动和基础设施，并且，更重要的是，对未来有共同的愿景，并以必要的方式投资和协作来实现这个愿景。

英国强大的创意行业体现在四个联合国教科文组织创意城市中：两个文学之都（爱丁堡和诺维奇），一个音乐之都（格拉斯哥）和一个电影之都（布拉德福德）。在英国，这些城市通过创建本地的、国家的和国际的公认的价值来增强文化产业的创意、社会和经济潜力。这些城市的核心活动聚焦在通过不断增加的旅游、文化投入、经济发展和竞争优势来证明和提高在文化方面的投资回报率。

自从在2005年成为世界上第一个联合国教科文组织文学之都以来，爱丁堡举办了大量的文学活动。城市凭着多种多样可依靠和支持的遗产已经成为一个快速扩张的世界性网络的一部分。我们现在具有丰富的经验可与全世界分享。

我想引用JK·罗琳的话“生活在爱丁堡，不可能不感知其无处不在的文学遗产”。

或者如同著名的英国漫画家约翰·法德尔所说，“和很多作家和插图画家那样，我发现爱丁堡激发了我的想象力。对我来说，古怪发明家的故事，令人敬畏的秘密和不同凡响的探险是一个理想的出发点。”

我想邀请在座的所有人访问并亲自体验我的故乡爱丁堡，我保证你将受到非常热烈的欢迎。

Maurice Vincent

Mayor of Saint Etienne, France



Maurice Vincent was elected Mayor of Saint-Etienne and President of the Saint-Etienne Métropole urban community in 2008. He has also been a Senator since September 2011.

Maurice Vincent is chairman of the club of cities hosting the European Football Championship, to be held in France in 2016 (EURO 2016), and of the Cité du Design in Saint-Etienne.

Saint-Etienne is the first French city to be a member of the UNESCO Creative Cities Network in the Design category which it joined in 2010. The city's last International Design Biennial in March 2013 drew over 140,000 visitors.

Maurice Vincent has a PhD in economics and is a university professor, specialising in regional economics and the economics of housing and industrial organisation.

He was President of Jean-Monnet University in Saint-Étienne (17,000 students) and the Pôle Universitaire de Saint-Etienne from 1997 to 2002, and Advisor to the Director General of Higher Education at the Ministry of Education in Paris from 2002 to 2004.

莫里斯·文森特

法国圣埃蒂安市市长



莫里斯·文森特于2008年当选圣埃蒂安市市长和圣埃蒂安大都市城市社区主席。自2011年11月他被选为议员。

莫里斯·文森特是举办欧洲足球联赛的城市俱乐部的主席，联赛将于2016年（欧洲2016年）在法国主办；也是圣埃蒂安时尚设计之城的主席。

圣埃蒂安是法国第一个成为联合国教科文组织创意城市网络成员的城市，2010年入选设计之都。2013年3月举办的国际设计双年展吸引了超过14万的参观者。

莫里斯·文森特取得经济学博士学位，也是一名大学教授，专门研究区域经济及住宅和产业组织经济。

1997年到2002年间，他曾当选让·莫内圣埃蒂安大学（17000名学生）和圣埃蒂安波尔大学校长；2002年到2004年间，担任法国教育部高等教育局长顾问。

Saint-Étienne UNESCO City of Design



In 2010, Saint-Étienne became the first French city to join the UNESCO network of creative cities of design. This designation represents an important international recognition, and a determining factor in the acceleration of the city's development, with the aim of improving the quality of life of its inhabitants, and its economic performance.

On 1st June 2012, Saint-Étienne was attributed the label of "International Expertise" of territorial authorities 2012-2015, for the "Policy of development through design", awarded by the Ministry of Foreign Affairs. This title reinforces Saint-Étienne international position.

With 500.000 inhabitants, the metropolitan area of Saint-Étienne is the second urban center of the big metropolitan hub in our Region.

Saint-Étienne was an industrial city from 19th century centered on coal mining, metallurgy and the manufacture of cycles, arms, machinery and textiles (trimmings). These are the roots of design.

Economic crises in the second half of the twentieth century forced the city to develop new economic axes and new competitiveness centers (mechanical, medical, technologies and textiles, surface treatment, optics, machinery), higher education and design.

Saint-Étienne gives culture a predominant place through festivals and events programmed by all the stakeholders contributing to the cultural prestige of the city (Museum of Art and Industry, Museum of Modern Art, Mining Museum, Le Corbusier Heritage in Firminy, etc...)

The urban transformation process in Saint-Étienne started at the beginning of the 1970's.

Saint-Étienne has begun a metamorphosis through the launching of an urban project and the realization of great architectural buildings.

The Cité du design, founded in 2005 by Saint-Étienne City and Metropolitan government, was born out of strong development of design education, and the success of the Saint-Étienne International Design Biennial. Located on the site of the former Royal Arms Manufacture, the Cité was inaugurated in October 2009, in an avant-garde space designed by Finn Geipel and Giulia Andi.

It is a platform for observation, creativity, teaching, training and research through design.

The Cité du design differs from other French design institutions by concentrating on a distinctive federating theme: design in terms of social change, and economic dynamics.

It is an exceptional tool for Saint-Étienne Metropolis, a driving force at the core of its economic governance working on:

- raising the different publics awareness on design
- developing the design use by economic and social stakeholders
- developing research and innovation by design
- experimenting new concepts on Saint-Etienne area
- promoting design

The Cité du design and the Saint-Étienne Higher School of Art and Design are part of the same structure, and work towards a common objective: to develop research and innovation through creation.

With its remarkable history allied to industrial modernity, Saint-Etienne, land of creators and inventors, is a constantly changing city, driven by a dynamic link to the arts and industry.

A design policy for an attractive territory

The City of Saint-Étienne and Saint-Étienne Metropolitan government have defined a strategy for action which uses design as a structural tool in economic, social and cultural development. The aim of their strategy is to design an innovative, attractive territory with a stimulating, high-quality living environment.

To implement this policy, we have created a design manager position, acting across their services. The design manager aims at raising the administration awareness on design and developing the integration of design within the procurement contracts. This is a unique initiative in France.

Since 2011, fifty projects were realized with designers in the city. The aim is to create an innovative ecosystem for improved and inclusive the living environment

Saint-Étienne became, in June 2012, the national reference centre for the Foundation Design for all. It was the opportunity to put into place an approach of design for all, associated with the policy of accessibility, sustainable development and economic solidarity, where the intervention of the designer will be a determining factor to favor innovation and the consideration of users, local know-how, and the quality of the services involved in equipment design, housing and urban spaces.

This initiative was led by the following concepts:

- Global identity of the transportation network
- Innovating in public services (I'm participating in the renovation of my school - co creation projects made to the pupils of 3 elementary schools working with designers)
- Developing creative industries
- Promoting the territory
- Design in the neighborhoods (design dans les quartiers)

Everything started in summer 2012 when the city of Saint-Étienne associated the proficiency of three designer pairs (Talking Things, Béo Design, louise+Mahé) to the nineteen neighborhood councils in order to accompany them in a participative design project process to improve together the collective spaces of the city.

The designer teams immersed themselves in the everyday life of the Saint-Etienne's neighborhood and organized urban walks and creative workshops with the inhabitants to understand their desires, needs and to collect their ideas to valorized better their neighborhood

They following steps were:

- Temporary installations in public spaces ("Change Square" , or the participative transformation of a rundown area into a public space La Cartonnerie creative site)
- With Ancrages a Saint-Étienne for EmpathiCITY, Making our City Together Laure Bertoni and Sebastien Philibert have proposed poetic games which bring out interstitial public spaces .

Design and Industry

Relying on the creativity of its region, and the commitment of the public and industrial sectors, the city is reinventing itself every day, guiding its many small and medium enterprises towards innovation. There are

twenty thousand small and medium companies and fifty leaders at international level. There is also a regional cluster of very active designers (Designers+)

The department of economic development and innovation of the Cité du design supports companies, from a very first discover of design to the development of products or services created by user – centred innovative processes. It proposes a full offer of services specifically adapted to SMEs .

First level of activities is promoting the design's benefits by individual meetings, exhibitions success stories and BtoB convention.

(500 companies/ year 41 Seminars and workshops realized during Design map , in 2011, 900 professionals introduced to design benefits companies, craftsmen, creators, clusters, local authorities)

The material library is an important tool for designers, researchers, companies, students

Second level is supporting the first design command:

“Chèque design” is a tool to support the first design command by companies in all sectors: industry, hotel, craft, shops, etc.

Since 2003 Commerce Design Saint-Étienne contest rewards shopkeepers who rely on a designer to renovate their shop. HOTEL D , a redevelopment action of the hotel business allowing the establishment managers to work in close collaboration with a designer in order to offer adapted solutions to the new expectations of customers.

Third level: User-centred innovation by LUPI ® - innovative uses and practices lab .

LUPI ® is an innovative methodology of co-design with users and companies. It is a development program, realized in 2- 6 months, costing around 20 000€. It gives the companies the possibility to make new products, services or systems under the form of scenarios (8 to 10 companies /year)

Fourth level: Research programs

The Cité du design organizes and structures a design research, which is situated at the crossroads of creation, sciences, technologies, and design. A specific methodology has been set up, enabling researchers to create new concepts coming from users' observation and using design as a co-diagnostic, analysis and conception tool. The Cité du design works with public and private companies on research programs,

Among the different themes treated: energy, housing, aging, flux, uses and technologies, design of services. This specific position is ranking the Cité du design as the laboratory of French design on the international scale.

Examples: “reducing fuel poverty” with Ministries of Housing and Ecology and PACT Loire (social housing management association) 2008-2012

The research has proposed to study the families uses related to energy. Studying the uses of energy at home to identify uses, their origins, their social and cultural roots and then adapted technical solutions for the reduction of fuel poverty, taking account of the real context of users.

A 4-years program with

- A preliminary state of the art
- A 13 months inquiry by 4 designers and 4 sociologists interviewing 27 families
- An in-depth multidisciplinary analysis of the uses with the realization of analytic maps of the houses and key themes to design solutions
- A design lab to draw specific scenarios of services, equipments, objects and interior design adjustment responding the issues raised by the analysis
- Result of the design lab : one concept of « guaranteed energy for the tenant » (based on relation owner-tenant) and various typologies of solutions adapted to the uses, to achieve this concept

The Manufacture aims to become Saint-Étienne's creative district and Living lab: a place of permanent meshing of technology, art, culture, leisure, and higher education. The Manufacture campus is the experimental site for

the European Living Laboratory, designated at the end of 2009: Design Creative City Living Lab, European Network of Living Lab (ENoLL).

A Living Lab is a laboratory of life, based on experimentation and co-creation with users in real environments. It brings together researchers, enterprises, local authorities and users, to imagine new systems, products, services or economic models.

Cite du design is also involved in Design for user-centered innovation at the European scale

IDeALL - Integrated Design for All in Living lab is a European project with 11 partners, 7 countries project leader : Cité du design . (About 80 institutions following the project.)

The originality of this project is to connect two user-centered communities: Living Labs and Design for All professionals to support communities in building their public policy and to increase the competitiveness of companies.

A strong international strategy based on networks and projects.

Raising public awareness on design and developing design education are considered as an important mission for the Cite du design. This is fostered by a large range of activities:

- Exhibitions in La Platine
- Children activities related to exhibitions, workshops
- Guided tours
- Programs with schools
- Conferences , seminars, workshops
- Publications
- Travelling exhibitions etc.

Design as a strong identity for the city - The Saint-Etienne International Design Biennial

The creation of the Saint-Étienne International Design Biennial, by the Saint-Étienne Higher School of Art and Design in 1998, and its organization, since 2006 by the Cité du design, has marked a decisive turning point in the change of identity and the international influence of Saint-Etienne. The event brings together creators, enterprises, schools, publishers, and journalists and is diffused in numerous institutions throughout the region. It combines exhibitions, seminars and conferences and represents moments of reflection, work and meetings with all types of public (www.biennale2010.citedudesign.com).

It was a decisive turning point in the transformation of the town's identity, and its international prestige reinforcing the Strong position of Saint-Etienne School of Art and design at national and international level.

Saint-Etienne became the new design capital in France in the media.

The theme of International Design Biennial Saint-Etienne 2013 was "Empathy or experiencing the other ".

Considering the urgent need to re-think the society based on increased respect for the human community, the purpose was to get scenarios from designers.

EmpathiCITY, Making our City Together was realized in order to activate the UNESCO creative cities of design network and reveal the power of design as a tool for social cohesion in the urban context. We propose to discover the 11 UNESCO cities of design all along various creative citizen urban scenarios. We wanted to show a city that breathes, thinks and tries to responds to changes by engaging its creative communities.

Conclusion

Our city is still experimenting between innovation, urban democratization and design thinking. We use design as a catalyst for creating a new dynamic based on creativity and imagination. We recognize the transformative power of design as a tool for social cohesion.

We hope that this forum will contribute to reinforce our mutual cooperation on a regular basis, in order to share teachings and innovative methods and make our cities more sustainable, welcoming and connected.

圣埃蒂安 联合国教科文组织设计之都



2010年，圣埃蒂安成为法国第一个加入联合国教科文组织创意城市网络设计之都的城市。这个称号代表着国际认可的重要性，它对这个城市的加速发展有着决定性作用，其目的是提高其市民的生活质量及其经济表现。

2012年6月1日，圣埃蒂安因其“以设计求发展的政策”，被外交部授予2012-2015年国土部门的“国际专家”的标签。这个称号加强了圣埃蒂安的国际地位。

圣埃蒂安有五十万居民，是我们地区第二大都市圈。

从十九世纪开始圣埃蒂安就作为一个工业城市，主要产业是采煤、冶金和自行车、武器、机械和纺织品（装饰品）的制造。这些是设计的根源。

二十世纪下半叶的经济危机迫使这座城市发展新的经济利器和核心竞争力（机械、医药、技术和纺织、表面处理、光学、机器）以及更高等的教育和设计。

圣埃蒂安赋予了文化主导位置，举办的节日和活动对这个城市的文化声望做出了贡献（艺术和工业博物馆、现代艺术博物馆、采矿博物馆、费尔米尼的勒·柯布西遗产等等）

圣埃蒂安市的转型过程开始于十九世纪七十年代早期。通过启动一个城市化项目并建造伟大的建筑物来开始城市的转变。

圣埃蒂安市和大都市政府于2005年建立了设计之都（Cité du design），它得益于设计教育的强劲发展和圣埃蒂安国际设计双年展。设计之都位于前皇家武器制造厂的旧址，于2009年10月落成于一个由 Fin Geipel 和 Giulia Andi 设计的前卫空间内。

它是一个通过设计进行观察、创造、教学、培训和研究的平台。

设计之都不同于其他法国设计机构，它关注于与众不同的联合主题：就社会变化和经济蓬勃发展进行设计。

对于圣埃蒂安市来说，它是一个独特的工具，是其经济治理的核心驱动力，它致力于：

- 提高不同民众对于设计的认知
- 通过经济和社会发展的相关因素进行设计
- 通过设计发展研究和创新
- 在圣埃蒂安进行新概念的尝试
- 推广设计

设计之都和圣埃蒂安高等艺术与设计学校是相同结构的一部分，有着共同努力的目标：通过创意来发展研究和创新。

圣埃蒂安有着引人注目的工业现代化历史，它是培养创造家和发明家的地方，是一座在艺术和工业动力的驱动下不断变化的城市。

这片魅力土地上的设计政策

圣埃蒂安市和圣埃蒂安大都市政府制定了行动策略，将设计作为经济、社会和文化发展的结构性工具。策略的目标是设计出一个具有激励性和高质量生活环境的创新性和有吸引力的区地。

为了实施这个政策，我们创造了一个跨部门的设计经理的岗位。这个设计经理的目标是提高对设计的行政认知，并在采购合同范畴内发展设计的一体性。这在法国是一个独特的尝试。

自从2011年，在这个城市的设计师做了五十个项目。

目标是创建一个创新型生态系统：

- 改善生活环境
- 方便全民参与

在2012年6月，圣埃蒂安成为全民设计（Design for all）基金会的全国参考中心。这是一个实施全民设计方案的好机会，它结合了可使用性、可持续发展和经济支持，设计师的介入将成为一个决定性因素来支持在装备设计、住房和城市空间中所涉及的创新和用户体验，提升本地专业技术和服务的质量。

- 运输网路的总体辨识
- 公共服务创新（我在参与我们学校的修缮！）（与设计师们一起给三个小学的学生共同设立联合创造项目）
- 发展创意产业
- 地区推广
- 街区设计

一切都是从2012年夏天开始的，当时圣埃蒂安市将三个设计团队（Talking Things、Béo Design、louise+Mahé）与十九个社区委员会相结合，使这些社区参与到设计项目过程中，来一起改善这个城市的集体空间。

设计团队一头扎入圣埃蒂安社区的日常生活中，和居民们一起组织了城市步行活动以及创意工作室，以激发他们的欲望和需要并收集他们的意见来更好地建设他们的社区。

在公共区域临时设施（“变化广场”，或者是通过群策群力将一个破败地区转型为一个公共区域，如纸板厂创意基地）

通过共感城市（EmpathiCITY）和“让我们的城市在一起”活动，罗尔·比尔托尼（Laure Bertoni）和塞巴斯蒂安·菲利贝尔（Sebastien Philibert）用诗意的游戏呈现公共区域空间。

设计和产业

依靠其地区的创造性，以及在公共和产业领域的努力，城市每天都进行着改造，引导着很多中小企业进行创新。

两万个中小型公司和五十个国际水平的领导人。

一个地区性活跃设计师的聚集地（Designer+）

从最初的发现设计到产品开发或是以用户为中心的创新流程服务的建立，设计之都的经济发展和创新部门为这些公司提供一整套特别适用于中小企业的服务。

一级服务为通过个人会议、成功故事展览和面对面大会来推广设计的好处。

（500家公司/年。在2011年，在设计地图活动期间，共举行了41次研讨会和工作坊，向900个专业人士介绍了设计的好处（包括公司、手艺人、创作者、群体、当地机构））

资料图书馆对于设计师、研究人员、公司、学生是一个重要工具。

二级服务为支持首个设计订单：

“设计支票（Chèque design）”是一个支持包括工业、酒店业、手工业、商店在内的所有领域的第一个设计订单的工具。

从2003年起，圣埃蒂安商业设计竞赛会奖励由设计师来装修其店铺的店主。

HOTEL D是一项再开发活动，它鼓励企业的经理人与设计师紧密协作，以提供合适的解决方案来满足客户的新要求。

三级服务：通过LUPI® 这一创新性使用和实践实验室来进行以用户为中心的创新。

LUPI® 是一套用户与公司能共同进行设计的创新性方法论。它是一个开发项目，在二到六个月内实现，花费大约20000欧元。它给予公司制造新产品、服务或系统的可能性。

四级服务：研究项目

设计之都组建了一个设计研究机构，其定位是创造、科学、技术和设计的交叉点。研究人员通过一整套方法来创造用户观察的新概念，并将设计用作共同诊断、分析和建立概念的工具。设计之都与国有和私营公司一起进行研究项目的工作。

在包括能源、住房、老龄化、变动、使用和技术、服务设计…在内的各个主题中，设计之都的特殊地位使它成为法国设计在国际层面上的实验室。

案例：2008-2012与住房和生态部以及卢瓦河谷地区社会住房管理协会(PACT Loire)的进行的“减少燃料贫困”项目

此项是研究能源在家庭中的使用。通过了解使用者的实际情况，来研究能源在家庭中的使用，以确定其用途、起源、社会和文化根基以及对应的技术方案来减少燃料贫困。

这是一个四年的项目，包括

- 一个最初的技术发展水平
- 由四名设计师和四名社会学家进行的一项为期13个月的调查，采访了27个家庭。
- 一次深入、多学科的分析，进行房屋和关键主题的设计方案。
- 一个设计实验室，可描绘出包括服务、装备、对象和根据分析做出的内部设计调整在内的各个场景
- 设计实验室的结果： 建立了一个《于租户能源保证》的理念（基于房东-租户的关系）并开发了多种与使用情况相适应的解决方案来实现这一理念。

制造的目标是成为圣埃蒂安的创意街区和生活实验室： 一个永久性地融合技术、艺术、文化、休闲和高等教育的场所。 该制造园区于2009年底被指定为欧洲生活实验室的实验场所： 设计创意城市生活实验室，欧洲生活实验网络（ENoLL）。

生活实验室是一个进行生活相关实验的场所，它基于在真实环境中的实验以及与用户的共同创造。它将研究人员、企业、当地政府和用户聚集到一起畅想新的系统、产品、服务或者经济模式。

设计之都也参与了欧洲范围内以用户为中心的创新设计。

IDeAll，即生活实验室的全民一体化设计，这是一个欧洲项目，具有11个合作伙伴，7个国家项目领导人：设计之都。（大约80个机构参与了这个项目。）

这个项目的独到之处是将两个以用户为中心的群体——生活实验室和全民设计的专业人士连接起来，通过制定公共政策和增加公司竞争力来支持各个社区。

基于网络和项目的强大的国际战略

提升公众对设计的认知和发展设计教育是设计之都的一个重要使命。这一使命通过以下的大量活动来实现：

- 在La Platine的展览
- 与展览、工作坊有关的儿童活动
- 带讲解的游览
- 与学校的合作项目
- 发布会、研讨会、工作坊
- 出版物
- 巡展等。

设计成为了城市鲜明的标志 - 圣埃蒂安国际设计双年展

国际设计双年展由圣埃蒂安高等艺术与设计学校于1998年发起，从2006年起由设计之都组织，它是圣埃蒂安的身份转变和国际影响力的决定性转折点。这个活动使作家、企业、学校、出版商和记者聚在了一起，并且在这个地区的众多机构中得以扩散。它结合了展览、研讨会和发布会，并代表了与众思考、工作和会面的时刻。[www.biennale2010.citedudesign.com]。

这是这座小城身份的一个决定性的转折点，并且其国际声望在国内外进一步巩固了圣埃蒂安艺术与设计学校的强大地位。

在媒体眼中，圣埃蒂安成为法国新的设计之都

2013年圣埃蒂安国际设计双年展的主题是“共感或者体验他人的生活”。

鉴于当今人类社会对社区的尊重与日俱增，我们对社会组织也要进行重新思考，因此我们需要从设计师是那里获得不同的观点。

共感城市，让我们的城市在一起这一活动的组织是为了活跃联合国教科文组织的创意城市网络设计之都，并展示设计在城市范畴内的社会凝聚力。我们提议在各种创造性市场场景下展现11个联合国教科文组织设计之都。我们想展示一个会呼吸、会思考并吸收创意社区来回应各种变化的城市。

总结

我们的城市仍然在创新、城市民主化和设计思考方面进行尝试。在创造性和想象力的基础上，我们将设计作为创建新环境的催化剂。我们将设计的转变性力量视为增强社会凝聚力的一种工具。

我们希望这个论坛能有助于加强我们之间的相互合作，以分享经验和创新性方法，增强城市的可持续发展性、包容性和各城市间的联系。

Cho Byung – Don

Mayor of Icheon City, Republic of Korea



ACADEMIC BACKGROUND

- Korea National Open University Bachelor of Science in Public Administration(1972 -1975)
- Hankyong National University Bachelor of Science in Civil Engineering (1997-1999)
- Hankyong National University Master of Science in Civil Engineering (2003-2005)

WORK EXPERIENCE

- Member of Education Subcommittee of Korean National Commission for UNESCO(2007 - Present)
- Former President of Association of Life Long Learning Cities (2006 - 2009)
- Mayor of Icheon City(2006 - Present)
- Deputy Mayor of Icheon City(2005 - 2006)

QUALIFICATION

- Land Surveying Engineer (1987)
- Professional Engineer Civil Engineering Execution (1995)
- Professional Engineer Construction Safety (1997)

AWARDS

- Order of Service Merit, Green Stripes (1992)
- Order of Service Merit, Red Stripes (2006)
- Jungbu Yulgok Grand Prize (2010)

BOOK

- Hope, a dazzling happy morning (2010)

赵炳敦

韩国利川市市长



教育背景

- 韩国国立开放大学公共行政学学士
- 韩京大学土木工程学学士
- 2003-2005 韩京大学土木工程学硕士

工作经历

- 2007至今 联合国教科文组织韩国国家委员会教育小组委员会成员
- 2006-2009 终身学习城市联盟前任主席
- 2006至今 利川市市长
- 2005-2006 利川市副市长

资格证明

- 1987年 土地测量工程师
- 1995年 土木工程执行专业工程师
- 1997年 施工安全专业工程师

获奖情况

- 1992年 勤政勋章 绿带
- 2006年 勤政勋章 红带
- 2010年 中部李珥特等奖

著作

- 2010年 《希望—耀眼、快乐的早晨》

I'd like to extend my deep appreciation to the Beijing government and all organizers for arranging this wonderful UNESCO Creative Cities Summit. I know this is the first summit that mayors from each creative city gather together since its inception in 2004. I am much honored to be invited this special meeting, furthermore I can not thank you enough for giving an opportunity to present our city. Now I'd like to share our experience with you.

First, I'd like to introduce the city of Icheon briefly. Icheon is located in the middle of Korea and forty minutes away from Seoul, the capital of Korea. The total size is about 460km². The population is about 220,000. As a hub of traffic, Icheon has an extensive road network. This is a small but strong city and an urban-rural complex area.

Icheon has a long ceramic history of over 1,000 years and over 350 ceramic studios are congregated in Icheon as a Mecca of Korean ceramics.

20% of ceramic-related companies are concentrated in the area and ceramic-related educational infrastructure is well organized. In addition there is a ceramic research center, galleries, museums also located in Icheon; there are abundant creative talents including six Korean ceramic master hands in the city. Along with ceramic culture, various fields such as sculpture, lacquerware, woodcraft, strawcraft have competitive power. Icheon is also a cultural city which hosts International Ceramic Biennale and International Sculpture Symposium.

Due to its recognition of its cultural assets and activities, Icheon was designated as a UNESCO Creative City in the field of 'Craft and Folk Art' in 2010.

After being designated as a Creative City, Icheon selected 'Culture and Arts' as a new growth engine. So we changed the logo of Icheon city as 'Art Icheon'.

ART is an abbreviation for 'Active', 'Rich', and 'Top' city.

'Active' means vibrant city, 'Rich' is abundant city, and 'Top' is the best city.

There are three distinctive characteristics of Icheon as a creative city: 'Creative talent', 'Cultural infra' and 'Activity'.

I think that the core of the creative network project is 'Creative talent'. There are six ceramic master hands designated by Korean government and thirteen ceramic masters designated by Icheon city. Also, numerous craft artists and experts create their artworks actively in Icheon.

Furthermore there are various ceramic facilities such as Ceramix Creative Center and Ceramic Village, as well as Icheon Craft Art Village, which will be a global landmark, and is being under construction at the moment, scheduled to open in 2016.

Based on these various infrastructures, Icheon city pushes forward creative activities all year round. Especially, Icheon city takes the lead in promoting mutual understanding between nations in communicating global culture through hosting the international Ceramic Biennale and International Sculpture Symposium.

With UNESCO Creative City as a momentum, Icheon City makes an effort to have city competitiveness in terms of economical and cultural aspects by using the cultural properties and potentials, and enhancing cultural diversity at which UNESCO aims through establishing cooperation relationship with many world cultural cities.

.

我向北京市政府和这次精彩的联合国教科文组织创意城市峰会所有组织者表达我最深的感谢。我知道，自其在2004年成立以来，这是来自各个创意城市的市长们聚集到一起的第一次峰会。我很荣幸能被邀请参加这次特别的会议，而且，我对于有机会来展示我们的城市感激不尽。我很荣幸与你们分享我们的经验。

首先，我想简单地介绍一下关于利川市的情况。利川位于韩国的中部，距离韩国首都首尔有四十分钟的路程。总面积约460平方公里。人口约22万。作为交通枢纽，这里有一整套公路网络。作为城市乡村聚集地，利川很小，但是很强。

利川有长达1000多年陶瓷历史，并且有350多个陶瓷工作室聚集在此，因为这里是韩国陶瓷的圣地。

这有20%的与陶瓷有关的公司，并且与陶瓷有关的教育基础设施也很完善。此外，陶瓷研究中心、艺廊、博物馆也位于利川。这里有大量的创意人才，包括六名韩国陶瓷大师。除了陶瓷文化之外，利川在诸如雕刻、漆器、木工技术、草编织品等领域都很有竞争力。

利川也是一个文化城市，它主办国际陶瓷双年展和国际雕刻专题研讨会。

随着其文化资产和活动的发展，利川在2010年被命名为联合国教科文组织创意城市网络“工艺品和民间艺术”。

在被命名为创意城市之后，利川选择了“文化和艺术”作为新的增长引擎。因此我们将利川市的标志改为“艺术利川（Art Icheon）”。

ART是英文单词“活跃的(Active)”，“富有的(Rich)”和“顶级的(Top)”城市的首字母缩写。

“活跃的”意味着充满活力的城市，“富有的”是富裕的城市，以及“顶级的”是最好的城市。

作为一个创意城市，利川具有三个独特的特点：

“创造性人才”，“文化基础设施”和“活跃性”。

我认为创意城市网络项目的核心是“创造性人才”。这里有六位被韩国政府指定的国家级陶瓷大师，以及十三位被利川市指定的市级陶瓷大师。并且还有大量的工艺艺术家和专家在利川积极地创作他们的艺术品。

而且，利川有各种各样的陶瓷设施，例如Ceramix创意中心和陶瓷村，以及建设中的利川工艺艺术村，它计划在2016年开放，将成为一个全球性的地标建筑。

基于以上种种基础设施，利川市全年都会推出各种创意活动。值得一提的是，利川市通过举办国际陶瓷双年展和国际雕刻专题研讨会在推动国家间的相互理解和增进全球文化沟通方面起到带头作用。

利川市以联合国教科文组织创意城市网络为契机，通过发掘其文化财产和潜力，以及通过与众多世界文化城市建立合作加强文化多元性，它正在努力使其在经济和文化方面更具有城市竞争力。

Ma Mingjie

**Deputy Director General of Technical Economics Department, Development
Research Center of State Council of People's Republic of China**



Dr. Ma Mingjie is a senior research fellow and deputy director general of Technical Economics Development, Development Research Center of State Council. Having an extensive policy advisory experience his main area of research is the innovation performance and economic growth, industrial innovation and competitiveness, innovation system and policy, financing of innovation and entrepreneur, infrastructure investment and financing, technology security. Dr. Ma participated in multiple industry, science and technology planning and document drafting sessions of the central government, and presided over and participated in many national, ministries and provincial entrusted research projects.

马名杰

马名杰，现任国务院发展研究中心技术经济研究部副部长，研究员，博士。长期从事政策咨询研究工作，主要研究创新绩效与经济增长，产业创新与竞争力，创新体系与政策，创新创业融资，基础设施投融资等。参与多个国家产业和科技规划与文件的起草工作，主持和参与了多项国家、部委和省市重大课题研究。发表论文、报告等学术成果近百篇。

Transition, Innovation and Sustainable Development of the City

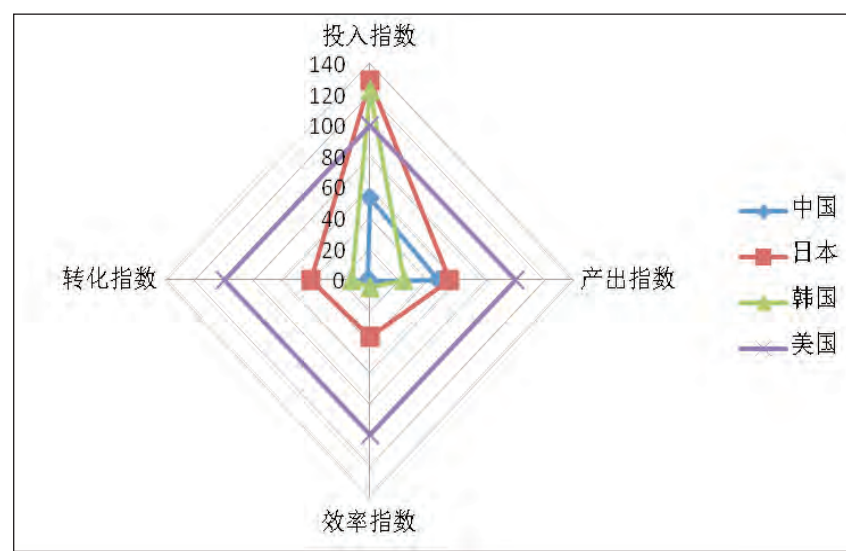
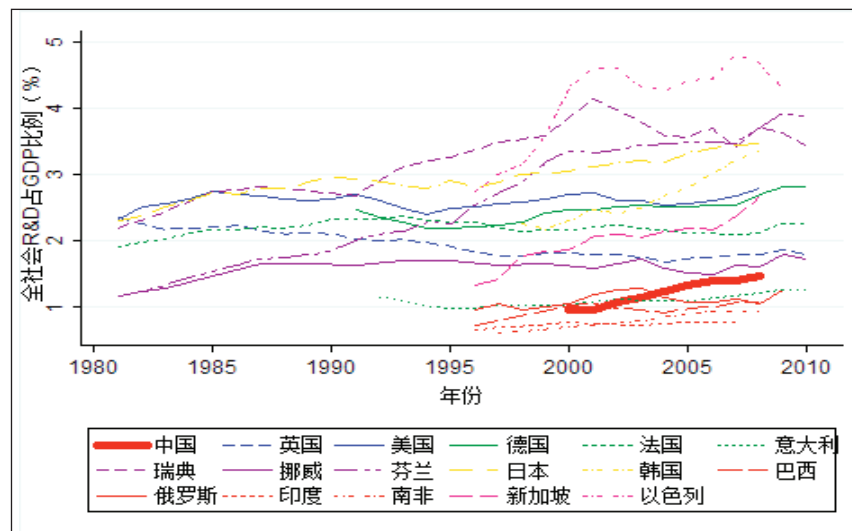
1. China is working to implement innovation-driven economic growth

In recent years, enterprises' wishes for innovation have been rising in China. Central government is active in making the innovation be the key engine pushing the future economic growth.

- To promote economic and social sustainable development by improving the efficiency and innovation.
- To realize the change of the pattern of economic growth is not only dealing with the rise of cost of resources, labor and land and forming new industry competitive advantages, but also meeting upgrade social demands of consumption, life, culture and personal development.
- Innovation is not only an economic phenomenon, but also a social phenomenon. Innovation is the driven power of economic growth and the symbol of social progress.

2. Nation's investment on innovation highly correlates with its economic development

- China's innovation base has been highly improved in past 30 years, but the innovation gap is still large compared with the developed countries.
- National innovation system of China should be more balance.



3. Progress and characteristics of China innovation

- China's market demands for creative design and related industries have been awakened. Capital-intensive industries such as oil chemical industry, or technology-intensive industries such as telecommunications manufacturing, or labor-intensive industry such as clothing and footwear, R&D, design and innovation are being the primary way to promote the enterprise competitiveness and industrial upgrading
- Innovative activities begin to show the characteristics of uneven development between cities. In recent 30 years, innovation resources are clustering to a minority of cities: Beijing, Shanghai, Shenzhen, Guangzhou, Hangzhou, Wuhan which give great importance to the innovative input and environment. Innovation in these cities is more active. Talents, science and technology and knowledge intensive enterprise are agglomerating towards these cities.
- Multi-center of regional innovation is forming with their respective resources of science and technology, industry cluster, business environment, geographical advantages.
- Shanghai and Guangzhou are becoming fashion centers, attracting in clothing and apparel design institutions and industries. Shenzhen is becoming the R&D center and industrialization base of ICT and biological medicine technology.

4. Beijing has advantages for the development of creative industries

Beijing is expected to become the pioneer city to realizing innovation driven growth and play a role of strong radiation of innovation towards other cities.

- Information advantage: Beijing is China's information center, especially Internet information services.
- Cultural advantages: highly educated residents and plenty of cultural institutions reside in Beijing
- Infrastructure advantages: better living environment and Information infrastructure.
- Technology and talent advantage: most and best research institutions and universities.
- Advanced manufacturing base: area in information technology, new materials, new energy, and high-end equipment.
- Information service, creative culture, research and development, design and other knowledge-based industry are likely to become the important growth sources of Beijing economy.

5. Development of innovation and creative industry needs proper sources, culture and environment

Innovation needs suitable social culture, environment and infrastructure. For realizing the sustainable and green development, it is important and urgent for cities to form an innovative culture and environment for nurturing and absorption of the innovation resources. On the one hand, cities should form the agglomeration effect of innovation resources. On the other hand, cities should build the ability which transfer the "resources advantage" into "innovation advantage" and finally realize the fission effect of innovation resources.

Some methods:

- Upgrade the mind first, including innovation management concept and behavior.
- Foster the diversity of urban culture, for instance international talent structure, which always motivates the new idea.
- Be abundant of the resources of science, technology and education.
- Develop distinctive and the competitive manufacturing industry.
- Encourage competition, fair and open.
- Create open and vibrant city.

To encouraging creativity, innovation and realize the sustainable development is a full of hope and challenge topic. Innovative city must have first-class urban governance concept, strategy, mechanism and policy. To optimize the environment of innovation, inspire innovative spirit and realize the innovation and development, is our common goal.

China's economy is moving towards innovation-driven model that means the upgrading market demands and countless new huge market opportunities. China will be a more open and dynamic market. Cities from various nations should be collaborative and creative to promote innovation and development for global community.

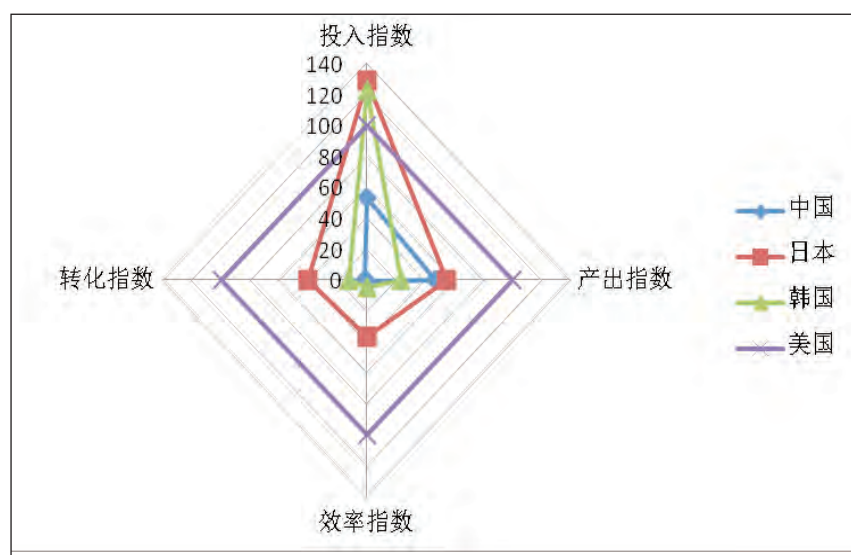
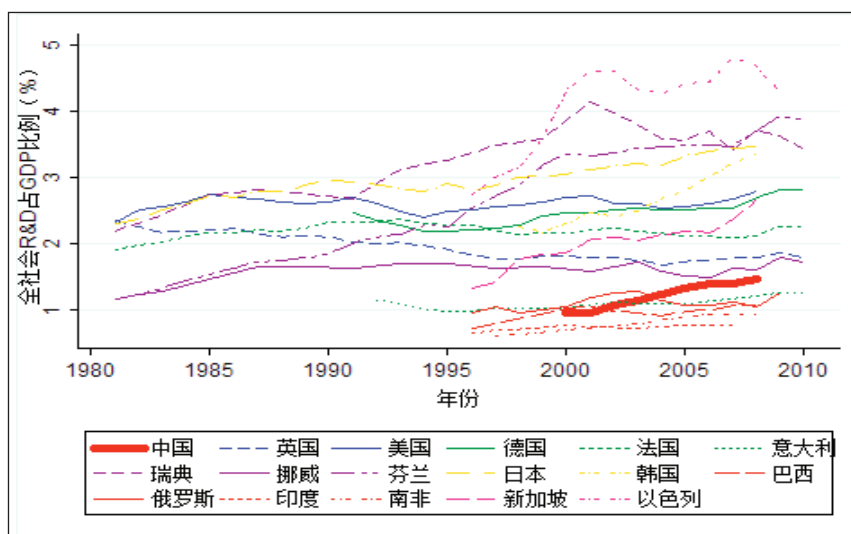
经济转型、创新与城市可持续发展

一、中国正致力于实现创新驱动型经济增长

- 通过提高效率和创新，促进经济社会可持续发展
- 实现增长方式转变不只是应对资源、劳动和土地成本上升，形成产业竞争新优势的需要，也是人们消费、生活、文化、个人发展等社会需求升级的要求
- 创新不只是一种经济现象，更是一种社会现象；既是经济增长的诱因，也是社会进步的标志。

二、对创新投入的重视程度与一国经济发展的成绩高度相关

- 中国创新基础大幅提升，但与发达国家相比差距仍大
- 中国国家创新体系发展：能力提升与更加平衡



三、进展与特征：中国对创意和设计等相关产业的市场需求已被唤醒，创新资源加速向少数城市集聚

- 无论石油化工等资本密集型行业，通信设备制造等技术密集型行业，还是服装制鞋等劳动密集型行业，研发设计和创新都被作为促进产业升级和企业竞争力提升的首要途径
- 已经觉醒并日渐活跃的创新活动开始呈现不平衡发展的特征
- 集聚化：北京、上海、深圳、广州、杭州、武汉等长期重视创新投入、创新环境更好的城市，创新更活跃，吸引了人才、科技、知识密集型企业的集聚
- 多中心：凭借各自科技资源、产业集群、商业环境、区位优势，正形成多中心的区域创新格局
- 特色化：上海和广州正在成为时尚之都，吸引了服装和服饰设计等产业和机构进驻；深圳正成为信息通信、生物医药等新技术的研发和产业化基地

四、北京拥有发展创意设计等产业的五大优势

北京有望成为中国创新驱动型增长的先锋城市，并发挥强劲的辐射带动作用。

- 信息优势：汇集与传播中心，互联网信息服务业
- 文化优势：较高居民文化素养、文化机构密集
- 基础设施优势：居住生活环境；信息基础设施
- 科技和人才优势：最多、最好的科研机构 and 大学
- 现代制造业基础：信息技术、新材料、新能源、高端装备
- 信息服务、创意文化、研发设计等智密型产业很可能也应该成为北京的重要增长点

五、创新和创意设计的发展需要相适的资源、文化和环境

城市一方面要形成创新资源的集聚效应；另一方面要构建把“资源优势”转变为“创新优势”的能力，形成创新资源的裂变效应。

- 率先进行“观念升级”——创新的管理理念和行为方式
- 培育多元、有品位的城市文化：人文、艺术、文明
- 拥有丰富的科技与教育资源
- 形成国际化的人才结构
- 发展有特色和竞争力的制造业
- 鼓励竞争、公平开放的体制和政策

- 建立官、产、学、研共谋规划和发展的决策咨询机制
- 打造开放、高品位、有活力的城市升级版

激扬创意、走向创新、实现城市可持续发展，是一个充满希望和挑战的课题。一流的创新型城市必然具备一流的城市治理理念、战略、机制和政策；优化创新环境，激发创新精神，实现创新发展，是我们共同追求的目标。

中国经济正向创新驱动迈进，这意味着市场需求从低端向高端的升级，也意味着无数个新的规模庞大的市场机遇的出现。中国将是一个更加开放和充满活力的大市场，祝愿大家在富含创意的合作交流中共促创新发展！

Creativity Innovation Development Forum

Second Roundtable

Moderator Xu Ping, Professor of China Academy of Fine Arts
People's Republic of China



“创意·创新·发展”论坛

第二场

中央美术学院教授许平主持

Wang Hua-Ming

**Professor of Beijing University of Aeronautics and Astronautics,
People's Republic of China**



Prof. WANG Hua-Ming (H.M. Wang) was Chang Jiang Chief Professor of the Ministry of Education of China, Director of Engineering Research Center of Ministry of Education on Laser Direct Manufacturing of Large Metal Components, Chief Scientist of National Laboratory for Aeronautics and Astronautics, Director of Laboratory of Laser Materials Processing and Manufacturing, School of Materials Science and Engineering, Beihang University (formerly Beijing University of Aeronautics and Astronautics, BUAA). His research areas include rapid solidification laser materials processing and surface engineering, laser melting deposition manufacturing of high-performance metallic components, advanced wear and corrosion resistant intermetallic alloys and coatings.

王华明

北京航空航天大学教授



王华明，男，1962年生，四川合江人，1983年四川工业学院（西华大学）铸造专业本科生毕业，1986年西安交通大学铸造专业硕士生毕业，1989年中国矿业大学（北京研究生部）矿山机械工程专业博士生毕业，1992年中国科学院金属研究所博士后出站、到北京航空航天大学材料学院工作，同年获德国“洪堡基金”赴爱尔兰根纽伦堡大学工作。

现任北京航空航天大学材料学院教授，航空科学与技术国家实验室（筹）首席科学家、大型整体金属构件激光直接制造教育部工程研究中心主任、北京市大型关键金属构件激光直接制造工程技术研究中心主任。

1991年晋升副研究员、1995年晋升教授、1996年受聘博士生导师，是“国家杰青基金”获得者，教育部“长江学者”，国防973项目首席，北京高校教学名师。入选首批新世纪百千万人才工程国家级人选、首批国家“万人计划”科技创新领军人才，教育部创新团队学术带头人。获“全国五一劳动奖章”、“航空报国金奖”一等奖等荣誉。

作为主要完成人获“国家教学成果二等奖”1项、“北京市教学成果一等奖”2项，指导两名博士生获“全国优秀博士论文”提名奖。

兼任北京机械工程学会副理事长，中国机械工程学会特种加工分会常务理事、热处理分会常务理事和摩擦学分会理事，中国光学学会激光加工专业委员会常务理事，国家自然科学基金委员会金属材料学科评审组成员等。

从事“高性能金属构件激光增材制造”和“特种耐磨涂层激光表面工程”研究。发表SCI收录论文130余篇、他引1800余次。2012年“飞机钛合金大型复杂整体构件激光成形技术”获“国家技术发明一等奖”。

Wang Min

Dean and Professor of School of Design of China Central Academy of Fine Arts, People's Republic of China



Professor Min Wang is the Dean of School of Design at China Central Academy of Fine Arts (CAFA), the Academy is the most prestigious and influential art school in China. Min is Chair Professor at School of Design, Hong Kong Polytechnic University. He has been appointed by the Ministry of Education as Chang Jiang (Li Ka Shing Foundation) Scholars Chair Professor in 2007 and he is council member of Design Innovation, World Economic Forum (Davos), and member of AGI (Alliance Graphique Internationale) and President of AGI China Chapter.

Min Wang was the Design Director for Beijing 2008 Olympic Games Committee from 2006 to 2008, responsible for the design of the Look of the Games. He has been also the Director of Art Research Center for Olympic Games (ARCOG) at CAFA since 2004. Under his leadership, the Center had created the medal, the pictogram, the color system, the image and identity guidelines, etc. for the 2008 Beijing Olympic Games.

Min was elected and served as the Vice President (07-09) of ICOGRADA (the International Council of Graphic Design Associations, the world body for professional communication design). He was the key person for organizing the ICOGRADA World Design Congress 2009 in Beijing. Min has been the Design Director at Square Two Design. Min joined Square Two in 1998 after serving 8 years as Design Manager, Senior Art Director, Graphic Designer at Adobe Systems. Min Wang received MFA from Yale University School of Art in 1988 and he had been a visiting fellow in Germany at Akademie der Bildenden Künste, Munich and Hochschule der Künste, Berlin. In 1989, he began lecturing in graphic design at Yale University School of Art, teaching graduate students until 1997. Min's work has been exhibited internationally in showcases such as the Biennial of Graphic Design, Brno; Graphic Design Show in Beijing; Type Directors Club Exhibition in New York; Print Annual; and the International Poster Biennial Lahti and in the collection of Museum für Kunst und Gewerbe in Hamburg; Museum für Gestaltung Zürich, etc.

王敏

中央美术学院设计学院教授



中央美术学院设计学院院长，长江学者特聘教授。香港理工大学设计学院讲座教授。国际平面设计师协会（AGI）会员，AGI中国区主席。曾任北京奥组委形象与景观艺术总监。1977年考入中国美术学院，后留学于德国柏林艺术大学与美国耶鲁大学艺术学院。曾任教于美国耶鲁大学艺术学院并担任世界最大出版设计软件公司Adobe高级艺术指导与设计总管，负责全公司设计工作。作品多次参加国际重大展览并获奖，作品被多家博物馆收藏，在世界多地举办过学术讲座，主持过很多与设计相关的学术活动。2007年当选为国际平面设计联合会副主席。2009年作为学术总监与主要发起人负责申请、筹备、举办了ICOGRADA 北京世界设计大会。王敏是世界经济论坛（达沃斯）设计创新理事会理事；北京奥运城市发展促进会会员。

王敏是中央美术学院设计学院院长，长江学者特聘教授，博导。香港理工大学设计学院讲座教授。国际平面设计师协会（AGI）会员，AGI中国区主席；作品多次参加国际重大展览并获奖，作品被多家博物馆收藏；多次被邀请作为设计比赛评委；在世界多地举办过学术讲座，主持过很多与设计相关的学术活动。

2001年参与北京市申奥工作，设计北京申奥多媒体陈述报告。2004建立中央美院奥运艺术研究中心并任主任，中心设计了奥运奖牌，奥运体育标识，奥运色彩系统，奥运景观系统指南，奥运门票等奥运设计项目。2006年十月至2008年十月任北京奥组委形象与景观艺术总监，负责北京奥运形象与景观设计工作。

2006年被教育部评为长江特聘教授。自2003年王敏担任中央美术学院设计学院院长后，学院规模扩大三倍，从正式成立至2009年仅用七年时间便被美国商业周刊（BusinessWeek）评为世界最好三十所设计学院之一。

2007年当选为“国际平面设计联合会”副主席。2009年作为学术总监与主要发起人，负责申请、筹备、举办了ICOGRADA 北京世界设计大会。大会有40多个国家2000人参会，超过100场演讲，24个专业展览，成为推动中国设计发展的一项重要活动。

王敏是世界经济论坛（达沃斯）设计创新理事会理事；北京奥运城市发展促进会会员；
2009被北京市评为突出贡献专家。

1977 年考入中国美术学院，1982 年至 1983 年任教于中国美术学院

1983 年十月至1986六月留学于德国慕尼黑造型艺术学院与柏林艺术大学

1986 年至 1988 年留学于美国耶鲁大学艺术学院

1989 年至 1997 年任教于美国耶鲁大学艺术学院

1991 年至 1998 年就职于世界最大出版设计软件公司Adobe，

先后担任设计师，高级艺术指导，设计总管，负责全公司设计工作

1998 年起加入两方设计公司任设计总监

2006年十月至2008年十月任北京奥组委形象与景观艺术总监

2003 年起至今任中央美术学院设计学院 院长，长江学者特聘教授，博导

Alison J. Clarke

**Director, Papanek Foundation, Professor Design History & Theory,
University of Applied Arts Vienna, Austria**



Professor Alison J. Clarke is Director of the Victor J. Papanek Foundation, overseeing the Foundation's contemporary social design research programme and policies. She has recently received a major research grant awarded by the Austrian Science Fund (FWF). The award supports an international team of scholars exploring the historical legacy of social innovation policies. Professor Clarke is presently completing a manuscript for MIT Press titled 'Design for the Real World?' dealing with the legacy of design activism and critique. She devises and organizes bi-annual international social design symposia in Vienna Austria, the most recent titled 'Alternative and Emerging Economies of Design': The Social Imperative in Global Design' taking place in November 2013 at the Papanek Foundation, Vienna, Austria.

Trained as a social anthropologist (PhD from University College London) and as a historian of design (MA with Distinction, Royal College of Art/Victoria & Albert Museum) Clarke's research emphasises the social role of design and material culture. She has carried out numerous design ethnographies and recently edited *Design Anthropology: Object Culture in the 21st Century* (Springer 2010) addressing the interdisciplinary and theoretical move towards a social & user based understanding of design.

A former Smithsonian Fellow of the political history of technology, Clarke is author of *Tupperware: The Promise of Plastic in 1950s America* (Smithsonian Institution Press), which formed the basis of an Emmy US nominated documentary film exploring the socio-historical significance of product innovation. In 2005, she co-organized the conference *Interior Insights: Design, Ethnography and the Home* and was Principal Investigator for an Arts and Humanities Research Board project on ethnography and design consumption (2003-2007). She is Principal Partner in the Vienna Science and Technology Fund arts and science collaborative project 'Doing kinship with pictures and objects and the co-founding editor of *Home Cultures: Journal of Architecture, Design and Domestic Space*. She acts on numerous international design juries, and as an expert contributor to *The Genius of Design*, a BBC2 TV series (2010) exploring the social impact of design over the last two centuries.

艾尔逊·克拉克

奥地利维也纳，帕勃内克基金会主管，设计史及理论，大学实用艺术教授



艾尔逊·克拉克教授是维克多J·帕勃内克基金会主管，监督基金会当代社会设计研究项目和政策。她最近获得奥地利科学基金（FWF）颁发的重大研究经费。此奖项支持一个国际学者团队探索社会创新政策历史遗产。克拉克教授正在为麻省理工学院出版社撰写名为《为真实世界而设计》的手稿，其涉及设计的行动主义和批判主义遗产。她提出并在奥地利维也纳组织一年两次的国际社会设计座谈会，最近一次名为《可选择的新兴设计经济》：全球化设计社会必要性的座谈会于2013年11月在奥地利维也纳帕勃内克基金会举行。

受过社会人类学家（英国伦敦大学学院博士）和设计历史学家（以优异成绩取得英国皇家艺术学院/维克多和阿尔伯特博物馆文学硕士）培训，克拉克的调查强调设计和物质文化的社会角色。她已经实现众多设计民族学，并于最近编辑《设计民族学》：21世纪的目标文化一书（2010，斯普林格），阐述跨领域理论与社会和用户为主的设计理解之间的动向。

作为先前政治科技历史的史密森会员，克拉克是《特百惠：50年代美国塑料承诺》（史密森学会出版社）的作者，为美国艾美奖提名纪录片发掘产品创新的社会-历史意义奠定基础。2005年，她共同组织了内在洞察力：设计，民族学和家会议，2003到2007间，担任民族学和设计消费的人文学科研究委员会项目的主要研究者。她是维也纳科学技术基金艺术科学合作项目“用图片和物件做亲属关系”的主要合作伙伴及《家文化：建筑，设计和国内空间周刊》的共同创刊编辑。她活跃在很多国际设计评委会，是《设计天赋》的专业投稿者，它是2010年BBC2电视系列剧，探索过去两个世纪设计的社会影响。