

SHENZHEN ZHEN CITY OF DESIGN REPORT

深圳设计之都报告 2019



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CITY OF
DESIGN
REPORT

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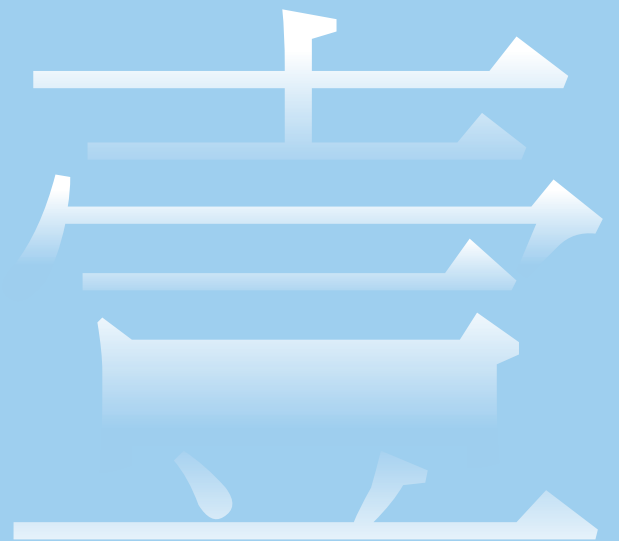
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Overview of Shenzhen Design Week

The Shenzhen Design Week 2019 was held from April 19 to 30, during which 49 events were staged, covering industrial design, fashion design, interior design, architectural design, graphic design and other design categories. The main venues were the Shenzhen Museum of Contemporary Art and Urban Planning and Hall 6 of the Shenzhen Convention and Exhibition Center.

The Shenzhen Design Week 2019 was administered by the Shenzhen Municipal People's Government, supervised by the Shenzhen International Culture Exchange Association and the Shenzhen City of Design Promotion Office, and organized by the Shenzhen City of Design Promotion Association.

The Shenzhen Design Week 2019 saw active participation of a lot of countries and regions in the world. More than 1,000 designers from more than 30 countries and regions, including the United States, Britain, France, Canada, Italy, Spain, the Netherlands, Mexico, Japan and Singapore, brought their works to the exhibitions or meetings, with more than 5,000 works on display. Within 12 days, the two main venues received more than 100,000 visitors.

This edition of the Shenzhen Design Week covered 10 major sectors, featuring many highlights, high degree of internationalization and strong professionalism. It included activities which were both professional and creative, such



as the Award Presentation Ceremony and Exhibition of the Shenzhen Design Award, the opening ceremony, the guest city exhibition by London, the "Design for Sustainability" theme exhibition, the Guangdong-Hong Kong-Macao Greater Bay Area Design Exhibition, the Shenzhen Design Expo, the Keynote Forum, and the Satellite Events. Among them, the Shenzhen Design Expo was an inaugural event at the Shenzhen Design Week 2019. As a display and trading platform set up by the organizing committee for designers

and design institutions, it aimed to support creative design brands and create more opportunities for young designers to grow.

The Shenzhen Design Week 2019 was not only a carnival of design and a feast of ideas. Its discussion under the theme of "Design for Sustainability" revealed to the world Shenzhen's sense of mission to plan the healthy development of a modern city with an international perspective and a long-term vision based on design. The Shenzhen Design Week is making "design" a language for telling China's stories to the world.

深圳设计周综述

2019深圳设计周于4月19日至30日举行，其间举办活动49场次，内容涵盖工业、时尚、室内、建筑、平面等设计门类。主场馆设在深圳市当代艺术与城市规划馆以及深圳会展中心6号馆。

2019深圳设计周由深圳市人民政府主办，深圳市对外文化交流协会、深圳市设计之都推广办公室指导，深圳市设计之都推广促进会承办。

2019深圳设计周吸引了世界各国、各地区的积极参与，共有来自美国、英国、法国、加拿大、意大利、西班牙、荷兰、墨西哥、日本、新加坡等30多个国家和地区，超过1000位设计师携作品参展或参会，展出作品超过5000件。在12天的时间里，两个主场馆共迎来超过10万人次的入场观众。

本届深圳设计周内容涵盖十大板块，亮点多、国际化程度高、专业性强。主要包括：环球设计大奖颁奖典礼及优秀作品展、开幕式、主宾城市“伦敦展”、“设计可持续”主题展、粤港澳大湾区设计展、设计博览会、主旨论坛、配套卫星展等同时兼具专业与创意的活动。其中，设计博览会是深圳设计周在2019年首次推出的活动，是组委会为设计师和设计机构搭建起的一个展示和交易平台，旨在扶持创意设计品牌，为年轻设计师创造更多成长的机会。

2019深圳设计周不仅是一次设计的嘉年华、思想的盛宴，它在“设计可持续”主题下的探讨，已经向世界透露出深圳以设计为支点，以国际视野、长远眼光谋划现代城市健康发展的使命感。深圳设计周，正在让“设计”成为向世界讲述中国故事的语言。

Guest City: London Pavilion

“It’s hard to define Good Design and Bad Design, but good design should make our life better, protect our safety, protect our health, protect our environment and our planet, promote economic and social development, and provide sustainable solutions to problems in our life - In fact, it should make us happy. We can only achieve Good Design by creating the right environment.”

—Frank Peters, curator of Guest City Exhibition at Shenzhen Design Week 2019

It is often said that there are only two types of design: “Good Design” and “Bad Design”. We can only achieve Good Design by creating the right environment. As one of the biggest financial centers in the world, London offers an environment in which design thrives. It has a rich history and culture that combines art, philosophy, technology, science and innovation.

At Hall 6 of the Shenzhen Convention and Exhibition Centre, London, a capital of design with a deep cultural and historical background, and as the guest city of the Shenzhen Design Week 2019, brought something different. “Guest City Exhibition: Meet London Design” presented the “group image” of London design to the public in 12 sections, including Arup, Vlad Tenu, New London Architecture, Studio

Soüfflé, Nigel Coates, Maynard Design, Jaguar, Mayor of London Good Growth by Design, London Fashion, Designer Gallery, Fashion East, and Narrative.

The London Pavilion, as showcased in the Shenzhen Convention and Exhibition Centre, revealed London as a city that has embedded Good Design into its strategy for growth as illustrated by the Mayor of London’s initiative, “Good Growth by Design”. “Good Growth by Design” offers “Sustainability”, the theme of the Shenzhen Design Week 2019, and the London Pavilion celebrated both.

After visiting the London Pavilion, the audience could also draw “what kind of city you want to see” on a drawing board to experience the feeling of being a designer.



主宾城市： 伦敦馆

“我们很难定义什么是‘好设计’和‘坏设计’，但好的设计应该让我们的生活更美好，守护我们的安全，保护我们的健康，保卫我们的环境、我们的星球，同时促进经济和社会发展，并为生活中的问题提供可持续的解决方案——实际上就是让我们感到快乐。我们只有创造好的环境，才能实现好设计。”

——2019深圳设计周主宾城市策展人弗兰克·彼得斯

人们常说，只有两类设计：“好设计”和“坏设计”。只有创造好的环境，才能实现好设计。作为世界上最大的金融中心之一，伦敦为“好设计”的蓬勃发展提供了多元化的环境。伦敦丰富的历史和文化把艺术、哲学、技术、科学和创新结合到了一起。

在深圳会展中心6号馆，有着悠久文化历史背景的设计之都伦敦，作为2019深圳设计周的主宾城市，带来了不一样的精彩，“主宾城市展：遇见伦敦设计”用12个板块为公众呈现了伦敦设计“群像”，包括奥雅纳 (Arup)、弗拉德·特纳 (Vlad Tenu)、伦敦建筑新势力 (New London Architecture)、舒芙蕾工作室 (Studio Soüfflé)、奈吉尔·科茨 (Nigel Coates)、梅纳德设计 (Maynard Design)、捷豹 (Jaguar)、伦敦市长“设计促进健康成长”项目 (Mayor of London Good Growth by Design)、伦敦时尚 (London Fashion)、设计师展览馆 (Designer Gallery)、伦敦东区时尚 (Fashion East) 以及设计故事 (Narrative) 等。

在深圳会展中心亮相的伦敦馆，揭示了伦敦是一座将“好设计”融入其发展战略的城市。伦敦市长所推崇的“设计促进健康成长 (Good Growth by Design)”理念，正好与2019年深圳设计周的主题“设计可持续”不谋而合，而伦敦馆兼顾了两者。

参观完这个伦敦馆，观众还可以把“你想看见怎样的城市”画在一块画板上，亲身体验一回当设计师的感觉。

“Design for Sustainability” Theme Exhibition

Face to Face: Between Art and Design, Between France and China



“Vis-à-vis” means “face to face”. In this theme exhibition, we have arranged the meeting of two things which are “the other” for each other, in a bid to create a kind of gap (l’ écart) between them when each party enters the other’s sight. It is not static. On the contrary, the tension generated in this gap makes both sides break the opposition of each other and make it smooth, so as to launch the possibility of infinite interaction, produce rich resources for the other party to develop, and stimulate both sides’ thoughts that have not been thought of. Then the new context is born, and the real dialogue is coming.

—Dr. Gao Fengfeng, curator of theme exhibition of Shenzhen Design Week 2019

The theme exhibition of the Shenzhen Design Week (SZDW) 2019, “Vis-à-vis: entre Art et Design, entre France et Chine” was held in the 2,000-square-meter space in Hall A3 of the Shenzhen Museum of Contemporary Art and Urban Planning. New designers from France designed an exhibition hall with typical “Paris flavor”, which had infinite charm by ingeniously hiding well-known French classic images in contemporary design.

The key words of this exhibition were reflected in its theme, namely, “art and design” and “France and China” facing each other. The curator, Dr. Gao Fengfeng, had these two pairs of things to meet each other, so as to create a gap between the two while they entered each other’s sight. The tension generated in this gap created the possibility of infinite interaction and rich resources available to the other party, stimulating new thinking by both sides, and beginning a real dialogue.

The exhibition also closely echoed Shenzhen’s practical and innovative characteristics. Fully embodying the SZDW’s theme of “Sustainability for Design”, the exhibition linked “design”, which is a pragmatic form of creation to solve specific problems in human life, with “multimedia art”, which is innovative and appealing to young visitors, working together for the theme about “sustainability”.

The exhibition had two threads. One displayed the design achievement by French designers, who had either won important awards or been recognized by the market. Their works echoed Shenzhen’s design, which is young and vibrant, showing that French design stems from tradition but constantly seeks innovation and breakthrough. The other thread showcased the useful attempts by French multimedia artists in developing audiovisual art. In this way, the design works were displayed in front of the audience as concrete objects, while the art works created a virtual space for the audience. One part was real, while the other was virtual. From their own perspectives, the two reflected on the relationship between human beings and nature, and explored issues such as how human society should develop sustainably.

The exhibition featured nearly 90 pieces of design by 24 French designers from 16 French design firms as well as eight works by six representative multimedia artists in France. Among them, the new video finished in 2018 by Laurent Grasso, who is a focus of contemporary art, was exhibited in Asia for the first time.



“设计可持续”主题展

相视：
艺术与设计之间
法国与中国之间

“Vis-à-vis”亦即“面对面”。在本次主题展览中，我们安排两个互为他者之物相遇，是为了在每一方进入对方视线的同时，在两者之间制造一种间距 (l' écart)。它并非静止不动，相反地，这一间距所产生的张力使得双方不断打开互为他者的对立，并使之畅通，从而展开无穷互动的可能性，产生出可供对方开发的丰富资源，并激发双方的未思之思。新的语境于是生发而来，真正的对话也随之呼之欲出。

——2019深圳设计周主题展策展人高枫枫博士



2019深圳设计周主题展“相视：艺术与设计之间，法国与中国之间”在深圳市当代艺术与城市规划馆A3展厅的2000平方米的空间里进行。法国新锐设计师们设计了一个极具“巴黎味”的展场，将人们熟知的法国经典形象巧妙地隐藏在当代性的设计之中，魅力无穷。

本次展览关键词已经体现在展题中，即“艺术与设计”，“法国与中国”的相对而视。策展人高枫枫博士安排这两对互为他者的事物相遇，是为了在每一方进入对方视线的同时，在两者之间制造一种间距。在这一间距中所产生的张力会产生无穷互动的可能性和可



供对方开发的丰富资源，激发双方的未思之思，真正的对话于焉展开。

2019深圳设计周主题展同时紧紧呼应深圳既务实又创新的城市特质，充分体现2019年深圳设计周的“设计可持续”主题构想，将“设计”这个用以解决人类生活具体问题的务实的创作形式，与具有创新力并吸引年轻参观者的“多媒体艺术”联系在一起，共同演绎“可持续”的主题。

展览以双线的形式予以展开。一条线索展示法国设计

师的设计成果，他们或者曾获得重要奖项，或者已得到市场认可。这些作品跟年轻而充满活力的深圳设计相呼应，体现法国设计来自传统，却不断寻求创新与突破的一面。另一条线索则展示法国多媒体艺术家在视听艺术发展上的有益尝试。如此，设计作品展示在观众面前的是具体实物，艺术作品则是为观众创造出一个虚拟的空间，一实一虚，两者从各自的角度，共同反思人类与自然的关系，阐释人类社会如何可持续发展等课题。

2019深圳设计周的“设计可持续”主题展展出了来自16家法国设计师事务所的24位法国设计师的近90件设计作品，以及6位在法国多媒体领域具有代表性的艺术家的8件作品，其中，在当代艺术领域备受瞩目的法国艺术家洛朗·格拉索的2018年影像新作是通过本次展览首次在亚洲展出。

Creative Cities Network Exhibition - Me and 1m³ of City

“Poetic Melbourne”, “others’ Beijing”, “sparkling Saint Etienne” ... The Creative Cities Network Exhibition at the Shenzhen Design Week 2019 - Me and 1m³ of City was displayed at Hall 6 of the Shenzhen Convention and Exhibition Center from April 19 to April 22, 2019, allowing the audience to experience an emotional talk with and recognition of the city.

The 180 member cities of the UNESCO Creative Cities Network (UCCN), especially the “Cities of Design”, recommended representative designers and works to the Shenzhen Design Week, not only improving the cohesion of the creative cities, but also enhancing the influence of Shenzhen in the network.

The cultural core of a city was what the Creative Cities Network Exhibition 2019 - Me and 1m³ of City seeking for — exploring the City of Me. The organizing committee selected the 20 most popular cities, and a one-square-meter exhibition space was reserved for each of them. Although small, the space was full of emotion. Warm and romantic, or pleasant and plain impression of a city was fully demonstrated here. It could be seen as the most emotional part of this Shenzhen Design Week.



创意城市网络展

“诗意的墨尔本”、“别人家的北京”，“闪闪发光的圣埃蒂安”……2019深圳设计周·创意城市网络展——“我”与1m³城市，于2019年4月19日至4月22日在深圳会展中心6号馆展示，让观众体验了一场对城市的情感倾诉与再认知。

由联合国教科文组织创意城市网络 (UCCN) 的180个成员城市、尤其是“设计之都”推荐代表设计师及作品参加深圳设计周，既提高了创意城市凝聚力，也增强了深圳在网络内的影响力。

本次创意城市网络展，以找寻城市独特的基因为出发点，探索“我”心中城市的原貌。组委会选出最受大众关注的20个创意城市，在20个1m³的空间内进行展示。1m³虽然不大但却是溢满情怀之地，或温暖浪漫、或惬意平实的城市印象尽情流露，可以说，这里正是本届深圳设计周最感性的部分。

创意城市网络展 ——“我”与 1m³城市

Shenzhen Design Expo (SDX)

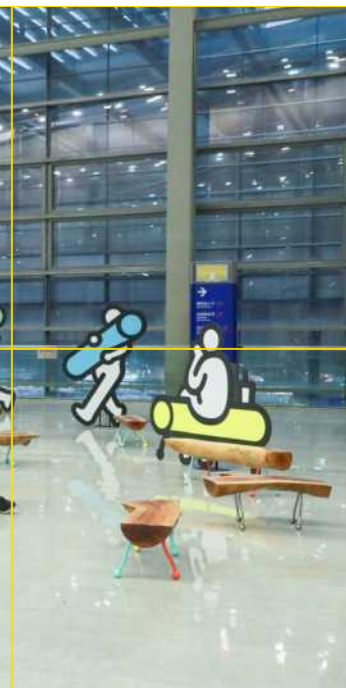
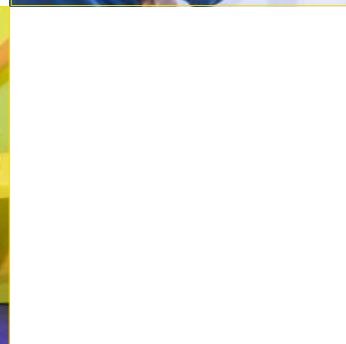
Only when becoming a complete industry can design do better to change the world.

Beginning in the Shenzhen Design Week (SZDW) 2019, the organizing committee set up a platform for designers and design institutions to display and trade, in a bid to support creative design brands and bring more opportunities for young designers to grow. The platform was the Shenzhen Design Expo (SDX), which debuted at this year's Shenzhen Design Week.

The SDX is another grand event for Shenzhen, a "City of Design", to vigorously promote the creative culture industry, especially the creative design industry. The SDX will be an important international platform for brand promotion, creativity sharing, product launch, industrial development, image promotion and international exchange, just like what hi-tech products do at the China Hi-Tech Fair. The SDX has become an important part of the SZDW.

The SDX has included the sections of contest, creativity, interaction, experience, inspiration, wisdom, reading, and nature. It is professional and also open for public participation.

The SZDW organizing committee has integrated some important sections - the Guest City, the SDA Exhibition, the Creative Cities Exhibition, and the Design Experience Center - into the SDX, presenting the SZDW to the public more fully and deepening the public's perception and understanding of and participation in contemporary design.



MINDPARK Conference 2019

MINDPARK

From April 19 to 21, 2019, the third edition of MINDPARK Conference, one of the satellite events of the Shenzhen Design Week, was held at MINDPARK, Nanshan District, Shenzhen.

Founded in 2017, MINDPARK is curated by TOPYS., a leading creative platform in China. MINDPARK aims to help global business leaders and pioneer creatives to explore creative business opportunities and share innovative solutions, and open up the channel of the Chinese creative industry.

With the theme of Reshape Consumption, MINDPARK 2019, together with creative people, managers, and different individuals from all over the world, focused on future consumption from various perspectives from public consumption, product market, and brand business to community culture. They jointly discussed the future consumer ecosystem and explored the key of future Chinese business market.

At the opening ceremony of the conference, Huang Yongmin, founder of TOPYS., said that MINDPARK, like an annual promotion conference for creativity, brings the latest creative thinking in the world, so as to bring more innovative energy to innovators in all industries.



MINDPARK创意大会

2019年4月19日至21日，深圳设计周卫星展项目第三届MINDPARK创意大会在深圳市南山区MINDPARK创意公园举行。

MINDPARK创意大会由综合创意平台TOPYS.于2017年发起，致力于面向、整合全球性创意思维资源，链接全球万千创造者，打通全球创意进入中国市场的通道。

MINDPARK创意大会2019以“重塑消费”为主题，从公众消费、市场、品牌、社群等经纬，与全球的创意人、企业家、创造者，共同深度探讨未来消费生态系统，探索未来商业新动能及机遇，寻找撬动未来中国市场的钥匙。

在大会启幕式上，TOPYS.创始人黄永敏表示，MINDPARK创意大会就像一年一度的创意宣讲会，带来全球最新创意思维，以期为所有行业的创新者，带来更新更多的创意能量。

贰

CHAPTER 2

深圳环球设计大奖

SHENZHEN GLOBAL
DESIGN AWARD

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2019深圳环球设计大奖优秀作品展

Overview of Shenzhen Global Design Award 2019



On the evening of April 19, 2019, the Awards Presentation Ceremony of the Shenzhen Global Design Award (SDA), an annual event catching the attention of the global design industry, was held at the studio of Shenzhen Media Group, where the winners of the awards totaling 10 million yuan were finally unveiled. The awards were presented for the five categories - Communication, Industrial & Product, Architecture, Interior, and Fashion, as well as one Special Award for Sustainable Development, which went to “Windvogel” by Studio Roosegaarde from the Netherlands.

Dai Beifang, chairman of the CPPCC Shenzhen Municipal Committee, Li Xiaogan, member of the Standing Committee of the CPC Shenzhen Municipal Committee, chief of the publicity department of the CPC Shenzhen Municipal Committee and executive deputy director of the Organizing Committee of the Shenzhen Design Week, Wang Lixin, deputy mayor of the Shenzhen Municipal Government and executive deputy director of the Organizing Committee of the Shenzhen Design Week, and other leaders attended the ceremony. Guests presenting the awards include Peter Murray, representative

of the mayor of London and mayor of London’s international design advocate, and Jonathan Strebly, president elect of the International Council of Design (ico-D).

The total prizes of the SDA 2019 rose to 10 million yuan, with the awards expanded to five categories from the single category of industrial design in 2018.

For each category of the SDA 2019, there were one Gold Award (500,000 yuan each), three Silver Awards (300,000 yuan each), five Bronze Awards (100,000 yuan each), and 10 Nomination Awards (Honorary Prize). At the same time, in order to reinforce the public interest and future-oriented nature of the SDA, one Special Award for Sustainable Development was set up for all categories, with a prize of 500,000 yuan.

This edition of the SDA received more than 3,000 entries, thanks to the enthusiastic participation of designers and design companies from 30 countries and regions around the world.

Finally, One Year’s Thoughts, a small paper book

created by Hanqingtang Design of Nanjing, won the Gold Award for Communication. The design team from Shenzhen Mindray Bio-medical Electronics Co., Ltd. won the Gold Award for Industrial & Product with its high-end color Doppler ultrasound system named Resona 7. The “2032-Jancho 2017 S/S” collection by local fashion brand Jancho won the Gold Award for Fashion. “Ginkgo House: the Power of Social Architecture” by Hong Kong-based Groundwork Architects & Associates Ltd. won the Gold Award for Interior. The Gold Award for Architecture was left vacant this year.

The winner of the most anticipated Special Award for Sustainable Development was a magical “kite” called Windvogel, which can gather electricity from the wind. Emerging Dutch designer and artist Daan Roosegaarde, who received the award on behalf of Studio Roosegaarde, told reporters that his design had been inspired by the traditional elements of Chinese kites, as well as the design elements about energy harvesting, lighting, and poetry, and that the combination of the two aspects had encouraged him to explore the beauty of sustainable design.



In the development over the past four decades, Shenzhen design has been an indispensable part of Chinese design. As a test field for reform and opening up, Shenzhen has been recognized by the world for its amazing development. The urban development of has promoted the development of the design industry in Shenzhen and other Chinese cities, attracting the attention of global designers.

—Johnathon Strebly

Chair of the SDA 2019 Judges



The kite is a Chinese invention, so with Windvogel we updated this invention with energy harvesting, light and poetry. For me it is a concrete example of our future sustainable world. Energy is everywhere, all we have to do, though, is to harvest it. It is true honor. The project Windvogel combines Dutch and Chinese traditions and makes a radical statement about the future. So, to be rewarded is a celebration but also an encouragement to do even more, to show the beauty of a sustainable world.

—Daan Roosegaarde

Studio Roosegaarde, Special Award for Sustainable Development



2019 深圳环球设计 大奖综述

2019年4月19日晚，全球设计界瞩目的年度盛事——总奖金达1000万元的第二届深圳环球设计大奖颁奖典礼在深圳广电集团演播大厅隆重举行。视觉传达、工业产品、建筑设计、室内设计、时尚设计五大门类奖项逐一颁出，全场唯一一个“可持续发展特别奖”则颁给了荷兰罗斯加德工作室的参赛作品“发电风筝”。

当晚，深圳市政协主席戴北方，深圳市委常委、宣传部部长、深圳设计周组委会常务副主任李小甘，深圳市政府副市长、深圳设计周组委会常务副主任王立新等领导出席颁奖礼，到场的颁奖嘉宾有伦敦市长代表、设计倡议委员会主席彼得·穆雷，国际设计联合会候任主席乔纳森·斯特瑞布利等。

2019深圳环球设计大奖，不仅总奖金增加至1000万元人民币，奖项也从2018年的工业类扩大至覆盖五大门类。

第二届深圳环球设计大奖每个门类设置1个金奖（奖金50万元）、3个银奖（每个奖金30万元）、5个铜奖（每个奖金10万元）、10个提名奖（不设奖金）。同时，为强调奖项的公益性以及面向未来的定位，呼应2019年深圳设计周“设计可持续”主题，面向所有门类特设“可持

续发展特别奖”一个，奖金50万元。

本届环球设计大奖共收到超过3000件作品报名参赛，吸引了全世界30个国家和地区的设计师、设计公司的热情参与。

最终，来自南京瀚清堂设计有限公司的《一年之念》纸质小书，摘得视觉传达类金奖；深圳迈瑞生物医疗电子股份有限公司设计团队凭借Resona7高端彩色多普勒超声系统，获得工业产品类金奖；深圳德玺见菡团队选送的《树生菽长》系列作品，喜获时尚设计类金奖；来自香港元新建城建筑师事务所有限公司的作品《银杏屋：社会建筑的力量》，获得室内设计金奖；本届环球大奖的建筑类金奖空缺。

最受关注的“可持续发展特别奖”获奖作品是一款神奇的、可以生成绿色能量的“风筝”，英文叫“Windvogel”（发电风筝）。代表罗斯加德工作室上台领奖荷兰新锐设计师、艺术家丹·罗斯加德在接受采访时坦言，自己的设计灵感有中国风筝的传统元素，更有关于能量收集、照明和诗意的设计元素，两者的结合鼓励了他探索可持续设计之美。



过去四十年的发展中，深圳设计是中国设计不可或缺的重要组成部分。深圳是改革开放的试验田，这座城市的惊人发展得到了世界的认可。城市的发展促进了深圳及中国其他城市设计行业的发展，吸引了全球设计师的关注。
——乔纳森·斯特瑞布利（2019深圳环球设计大奖评审团主席）

风筝是中国的发明，Windvogel通过能量收集、照明和诗意的设计来升级这项发明。对我而言，这是我们未来的可持续发展世界的一个具体例子。能量无处不在，我们所做的只是收集它。真的很荣幸。Windvogel项目结合了荷兰和中国的传统，发出了对未来的激进宣言。因此，获奖是一种肯定，也是鼓励我们去做更多的事情，去探索可持续发展世界的美丽。

——丹·罗斯加德（2019深圳环球设计大奖“可持续发展特别奖”获奖者）



乔纳森·斯特瑞布利（左）和丹·罗斯加德

Industrial & Product

工业产品



荣翥 Ron NABARRO

工业设计师、战略家、企业家、教育家和研究学者。德国红点奖评委会主席，曾担任世界设计组织 (WDO) 执行委员会成员。
Prof. Ron Nabarro is an industrial designer, strategist, entrepreneur, educator, and researcher. He is chairman of the Red Dot Award jury. He was an executive board member of the WDO (World Design Organization).



保罗·科恩 Paul COHEN

澳大利亚著名设计师。2000年，参与创建悉尼Cube工业设计公司，并在2004年创建了深圳市科恩产品设计有限公司。
Paul Cohen is a famous Australian designer. In 2000, he jointly began Cube Sydney, and in 2004 expanded into Cube Design China.



娄永琪 LOU Yongqi

同济大学设计创意学院院长、教授、博士生导师。
Prof. Dr. Lou Yongqi is dean and doctoral supervisor of the College of Design and Innovation at Tongji University in Shanghai.



何人可 HE Renke

现任湖南大学设计艺术学院院长、教授、博士生导师。
Prof. He Renke is dean and doctoral supervisor of the School of Design at Hunan University.



鲁晓波 LU Xiaobo

清华大学美术学院院长、教授、博士生导师。
Prof. Lu Xiaobo is dean and doctoral supervisor of the Academy of Arts & Design, Tsinghua University.

Interior Design

室内设计



戴斯·劳伯舍 Des LAUBSCHER

国际设计联合会 (ico-D) 理事会副主席 (2017-2019年)。
Des Laubscher was a vice president on the International Council of Design (ico-D) board 2017-2019.



姚政仲 YAO Cheng-chung

实践大学室内空间设计系创始系主任，淡江大学建筑研究所及交通大学建筑研究所兼任副教授，太一国际设计主持设计师。
Yao Cheng-chung is the founding director of the Department of Interior Space Design at Shih Chien University, former adjunct associate professor at the Graduate School of Architecture of Tamkang University and the Graduate School of Architecture of Chiao Tung University, and principal designer at T1 Design.



黄湘娟 Peggy H.C. HUANG

编辑，坚持于“空间设计”领域长达40多年。
Peggy H.C. Huang has been serving as a bridge between space design and the public through her career as an editor for more than 40 years.



吴家骅 WU Jiahua

曾任南京工学院建筑系教师、中国美术学院教授，现任《世界建筑导报》总编。
Wu Jiahua used to be a teacher at the Department of Architecture of Nanjing Institute of Technology and professor at the China Academy of Art. He is currently editor-in-chief of the World Architecture Review.



苏丹 SU Dan

清华大学艺术博物馆副馆长、清华大学美术学院教授。
Su Dan is deputy director of the Art Museum of Tsinghua University, and professor of the Academy of Fine Arts of Tsinghua University.

Architecture Design

建筑设计



孟建民 MENG Jianmin

中国工程院院士，建筑设计大师。

Meng Jianmin is member of the Chinese Academy of Engineering, and a Chinese Architectural Design Master.



卡尔洛·拉蒂 Carlo RATTI

麻省理工学院教授、“可感知城市实验室”负责人，国际设计和创新事务所“卡尔洛·拉蒂合伙人”的创始合伙人。

Prof. Carlo Ratti teaches at MIT, where he directs the Senseable City Laboratory, and is a founding partner of the international design and innovation practice Carlo Ratti Associati.



迪耶·萨迪奇 Deyan SUDJIC

伦敦设计博物馆馆长，职业生涯横跨传媒、教学和写作。

Deyan Sudjic is director of the Design Museum in London. His career has spanned journalism, teaching and writing.



刘晓都 LIU Xiaodu

都市实践创建人之一，担任建筑师和设计负责人。

Liu Xiaodu, one of the founders of X-Urbanus, serves as principal architect and design manager of the firm.



张永和 ZHANG Yonghe

1989年获美国注册建筑师证书并成为美国建筑师协会会员。2005年出任美国麻省理工学院建筑系主任，同时是北京大学建筑学研究中心创始人、教授。

In 1989, Zhang Yonghe was awarded the American Registered Architect Certificate and became a member of the American Institute of Architects. In 2005, he became the head of the Department of Architecture at the Massachusetts Institute of Technology. He is also the founder and professor of the Center for Architecture Studies at Peking University.

Fashion Design

时尚设计



西蒙·柯林斯 Simon COLLINS

设计思想家、演说家、作家、设计师、教育家和顾问，曾任美国帕森斯设计学院时尚学院院长。

Simon Collins is a design thinker, speaker, writer, designer, educator and advisor. He spent seven years as dean of the School of Fashion at Parsons.



吕越 LYU Yue (Aluna)

设计师、艺术家、策展人，中央美术学院时装设计专业创建人，中央美术学院教授。

Prof. Lyu Yue (Aluna) is a designer, artist and curator, who founded the Department of Fashion Design in the China Central Academy of Fine Arts (CAFA). She is professor of CAFA.



吴海燕 WU Haiyan

中国美术学院教授、博士生导师、设计艺术学院院长。

Wu Haiyan is professor and doctoral supervisor of the China Art Academy, and dean of the School of Design of the China Art Academy.



杨棋彬 Kevin YEUNG

香港时装设计师协会主席。

Kevin Yeung is currently chairman of the Hong Kong Fashion Designers Association.



唐绪祥 TANG Xuxiang

清华大学美术学院工艺美术系教授，博士生导师。

Tang Xuxiang is professor and doctoral supervisor at the Department of Arts and Crafts, Academy of Arts & Design, Tsinghua University.

大奖评审名单

Judging Panels of Shenzhen Global Design Award 2019

Communication Design

视觉传达



乔纳森·斯特瑞布利 Johnathon STREBLY

国际设计联合会主席，加拿大平面设计师协会前主席。

Johnathon Strebly is the president of ico-D (International Council of Design), past president of GDC (Graphic Designers of Canada).



靳埭强 KAN Tai-keung

国际平面设计大师，靳埭强设计奖创办人，国际平面设计联盟 AGI 会员及中国分会主席。

Dr. Kan Tai-keung is a world-renowned designer and artist, and the founder of the Kan Tai-Keung Design Award. He is a member and regional president of the China chapter of Alliance Graphique Internationale (AGI).



王敏 WANG Min

中央美术学院教授、博导，中央美术学院学术委员会副主任。

Wang Min is professor and doctoral supervisor at the China Central Academy of Fine Arts (CAFA), and vice chair of CAFA's Academic Committee.



马泉 MA Quan

清华大学美术学院视觉传达设计系教授、博士生导师，澳门科技大学人文艺术学院副院长、教授。

Ma Quan is professor and doctoral supervisor of the Department of Visual Communication, Academy of Arts & Design, Tsinghua University, and vice president and professor of the Faculty of Humanities and Arts, Macau University of Science and Technology.



韩绪 HAN Xu

中国美术学院教授，艺术学博士，博士生导师。

Han Xu is professor, doctor of arts and doctoral tutor of the China Academy of Art (CAA).



Final Judging

The SDA 2019 expanded from industrial design, the only category of the SDA 2018, to five categories: Communication Design, Industrial & Product, Architecture Design, Interior Design, and Fashion Design. The total number of entries for the SDA 2019 exceeded 3,000, and 1,609 entries were selected for final judging, including 465 industrial design works, 463 communication design works, 344 interior design works, 189 architectural design works, and 148 fashion design works, which were from 30 countries and regions.

Each category featured five top-notch design professionals with great influence in their field, forming strong, world-class juries, and helping the SDA move toward the goal of the "Academy Awards for Design". On March 30 and 31, 2019, a total of 25 heavyweights from all over the world gathered in Shenzhen to judge the finalists of the Shenzhen Global Design Award 2019.



2019深圳环球设计大奖由2018年的工业设计一个门类，扩展至视觉传达、工业产品、建筑设计、室内设计、时尚设计五大门类，参赛作品总数超过3000件，进入终评的作品1609件，包括：工业产品465件、视觉传达设计463件、室内设计344件、建筑设计189件、时尚设计148件，分别来自30个国家和地区。

为保证大奖继续向“设计奥斯卡”目标迈进，每个门类均邀请了5位在其领域极具影响力的设计大咖，组成具有国际一流水准的强大评审团。2019年3月30日、31日，25位来自世界各地的重量级评委齐聚深圳，对入围第二届深圳环球设计大奖终评的参赛作品展开评选。



List of Winners

获奖名单



Windvogel | Studio Roosegaarde
发电风筝 | 罗斯加德工作室

Special Award for Sustainable Development

可持续发展
特别奖

Industrial & Products

工业产品

Interior

室内设计



**Gold
Award
Winner**
金奖

Resona 7 Premium ultrasound system | Shenzhen Mindray Bio-Medical Electronics Co., Ltd.

Resona 7 高端彩色多普勒超声系统 | 深圳迈瑞生物医疗电子股份有限公司



**Silver
Award
Winners**
银奖

Fantast Bicycle | Beijing Lexon Ecommerce Co., Ltd.

幻想家自行车 | 北京乐上诚品电子商务有限公司

Intelligent Jewelry Customization Service | iiiMARK Lab

珠宝首饰智能化定制服务 | iiiMARK实验室

h G1 True Wireless Smart Bluetooth Earbuds | Guangzhou Havit Technology Co., Ltd.

h G1 真无线智能蓝牙运动耳机 | 广州海威特科技有限公司



**Bronze
Award
Winners**
铜奖

GUIWEI Cookware | Diandian Interconnection Technology Co., Ltd.

归味铸铁锅 | 北京点点互联科技有限公司

LSX Stereo Wireless Music System | Michael Young Studio

LSX立体声无线音乐系统 | 迈克尔·杨工作室

Unano Series | Tu Jian, Zhao Qichao

Unano 租赁小间距 | 涂健 赵起超

Roewe Ei5 Internet Connected Electric Wagon | SAIC Motor Corporation Limited Technology Center

荣威Ei5纯电动互联网休旅车 | 上海汽车集团股份有限公司技术中心

Smart Switch S1 | Xiao Tao

智能开关S1 | 肖涛



**Gold
Award
Winner**
金奖

Ginkgo House: The Power of Social Architecture | GROUNDWORK Architects & Associates Ltd.

银杏馆: 社会建筑的力量 | 元新建城建筑师事务所有限公司



**Silver
Award
Winners**
银奖

So Uk Project | Philip Fung

香港甦屋计划 | 冯国安

The Mahjong School Philanthropists: A Father to Son Legacy | GROUNDWORK Architects & Associates Ltd.

麻将学校的慈善家: 父子传承 | 元新建城建筑师事务所有限公司

TUVE | Design Systems Ltd.

TUVE酒店 | 设计集人



**Bronze
Award
Winners**
铜奖

Shenzhen Meilin Public Self-service Visa Center | KL&K Design

深圳市梅林二十四小时自助办证大厅 | 靳刘高设计

Aesop Petite-Bourgogne | Alain Carle Architecte

小勃艮第伊索品牌店 | 阿兰卡勒建筑师事务所

FREE Co., Ltd. Guangzhou | Luo Cong

得闲饮茶公司 | 罗聪

East & West Restaurant | Shenzhen Horizontal Interior Design Co., Ltd.

东西餐厅 | 深圳市水平线室内设计有限公司

Ever Spring nursing home | WIT Design & Research

龙湖重庆新壹城椿山万树养老社区 | 方夏建筑设计(北京)有限公司





Gold Award Winner
金奖

NONE 空缺



Silver Award Winners
银奖

Oberholz Mountain Hut | Peter Pichler Architecture
奥博赫茨山中小屋 | 彼得皮克勒建筑事务所

National Memorial on Mount Herzl | Kimmel Eshkolot Architects (1992) Ltd.
赫尔兹山纪念堂 | 基梅尔埃谢科罗特建筑事务所 (1992) 有限公司



Bronze Award Winners
铜奖

The Experimental Structure of the Conservational Architecture of Qianfoya Cliff Inscriptions | Guanghai Cui
广元千佛崖摩崖造像保护建筑试验段设计方案 | 崔光海

Mist Encounter | Serendipity Studio, KWA Architects
供雾所 | 偶然设计 陈冠玮建筑师事务所

Kaohsiung Shui Shui | Ta-Chi Ku
高雄水水 | 辜达齐

Riverside Academy Epigraphy Museum | Tanghua Architect & Associates
两塘书院暨金石博物馆 | 汤桦建筑设计事务所



Architecture
建筑设计

Communication
视觉传达



Gold Award Winner
金奖

One Year's Thoughts | Nanjing Hanqingtang Design Co., Ltd.
一年之念 | 南京瀚清堂设计有限公司



Silver Award Winners
银奖

One Table, Two Chairs | Nanjing Hanqingtang Design Co., Ltd.
一桌二椅 | 南京瀚清堂设计有限公司

Fragments of Time | SenseTeam Gangan-Shanheshui
时间的碎片 | SenseTeam 感观·山河水

Chu's Orange | Tiger Pan (Pan Hu)
褚橙 | 潘虎



Bronze Award Winners
铜奖

Customized Font Series | Hanmin Xu
定制字体系列 | 徐汉民

Gender Definitions | Yiyi Wang
性别定义 | 王祎祎

Porte Nef | Malo & Maxime
Porte Nef | 马洛和马克西姆



Gold Award Winner
金奖

2032-JANCHO 2017 S/S | JANCHO
《树生萩长》·德玺见萩·壹七春夏 | 德玺见萩



Silver Award Winners
银奖

ELEGANT BAMBOO | Xu Erjian
清韵 | 许二建

MULTI-FUNCTION JACKET COLLECTION | Li Kwok Wa
多功能夹克系列 | 李国华

Grandma! | Wu Wenji, Yang Yue
阿嬷! | 吴文基 杨岳



Bronze Award Winners
铜奖

QingMo | Liang Zi
清墨 | 梁子

Bridge & reach cheongsam series | Kenny Li
皆一堂 旗袍创作系列 | 李冠然

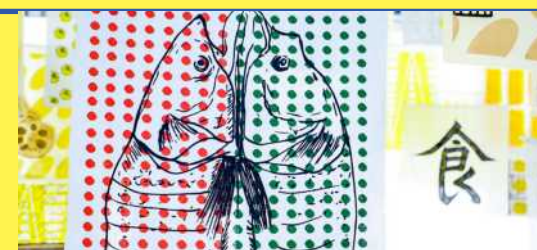
Symbiotic Relation | Wu Shiyi
共生关系 | 吴诗怡

CIGA Design Mechanical Watch MY Series | Shenzhen CIGA Design Co., Ltd.
玺佳机械表·MY系列 | 深圳市玺佳创新有限公司

Paper Backpack | Beijing Lexon Ecommerce Co., Ltd.
Paper背包 | 北京乐上诚品电子商务有限公司



Fashion
时尚设计



Huathink Fengya kaiSong | Shenzhen Huathink Design Co., Ltd.
华思风雅楷宋 | 深圳市华思设计有限公司

The Lake·SHIYU | Pinwu Design Studio
The Lake·食屿 | 杭州品物流形产品设计有限公司

SDA 2019 Exhibition



From April 19 to April 30, 2019, the SDA 2019 Exhibition was held at Hall 6 of the Shenzhen Convention and Exhibition Center.

This exhibition brought together 205 award-winning and otherwise outstanding works. Using their unique design language and creation medium, the contestants expressed their understanding of and dedication to life. Here, the innovating high-tech and long-standing crafts interacted with each other, the heritage of centuries-old oriental civilization was intertwined with the diverse cultures of other regions, and the topic about “sustainability” was perfectly integrated with creativity and practicality, bringing a visual feast to Shenzhen citizens and design enthusiasts from around the world.



2019深圳 环球设计大奖 优秀作品展

2019年4月19日至4月30日，2019深圳环球设计大奖优秀作品展在深圳会展中心6号馆举行。

本次展览汇集205件赛事获奖及优秀作品。参赛设计师用自己独特的设计语言和创作媒介阐述对生活的理解和执着。在这里，日益革新的高新技术与源远流长的传世技艺相互碰撞；东方文明千年传承与各地多元文化互相交织，“可持续”议题与创意性、实用性的完美融合。展览为深圳市民和来自世界各地的设计爱好者带来了一场完美的视觉盛宴。





CHAPTER 3

粤港澳大湾区设计

GHM GREATER BAY
AREA DESIGN

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“设计引擎”大湾区设计论坛

8th Bi-City Biennale of Urbanism\Architecture (Shenzhen)



On December 21, 2019, the 8th Bi-City Biennale of Urbanism\Architecture (Shenzhen) (hereinafter referred to as “UABB”) opened at its main venues, Futian Railway Station and the Shenzhen Museum of Contemporary Art and Urban Planning.

More than 140 works were presented by over 280 participants from 24 countries and regions. At the same time, exhibitions of nine sub-venues in different districts of the city interconnected with the main venue, completing an organically interactive network throughout the city. The exhibition was open to the public free of charge from December 22, 2019 until April, 2020.

The UABB is the world’s only permanent international cultural activity held every two years with a long-term fixed theme of city and urbanization. It focuses on the development process of China’s urbanization, takes the

urban space and human environment as the carrier, makes use of modern visual art forms, discusses the problems and development strategies in the process of urbanization, and builds a platform for international communication and public interaction. As an international exhibition brand for innovation in cultural exchange, the UABB plays an important role when Shenzhen builds a “City of Design city” and a “creative city”.

The theme of the 2019 UABB was “Urban Interactions”. The exhibition consisted of two sections, namely, “Eyes of the City” and “Ascending City”, which explored the evolving relationship between urban space and technological innovation from different perspectives.



“Urban Interactions” : A Future-Oriented Urban Experiment

Along with the increasingly deepened global spatial connectivity and regional integration, “Urban Interactions” have become a universal topic of both philosophical significance and innovative value.

“Interaction”, as an important methodology of this UABB, was profoundly embodied in the concept, composition and presentation of the exhibition. Compared with the previous editions, this UABB marked a pivotal point in its history, as it involved the widest scope of disciplines and the most diverse perspectives, and, for the first time ever, architecture, urban planning, science and technology, art, science fiction and literature, among others, were integrated into a platform where practice and imagination joined hands, where reality and the virtual world overlapped, and where present and future were interconnected.

“The best way to predict the future is to create it.” This UABB embraced a future-oriented urban experiment and a burst of innovative power inherently rooted in itself.

“Eyes of the City” : When City and Buildings Have the Ability to See

Exhibited at the venue of Futian Railway Station, the “Eyes of the City” section was jointly curated by Carlo Ratti, architect and director of MIT Senseable City Lab, and South China - Torino Lab. It aimed to explore how artificial intelligence is going to impact architecture as well as people’s daily life, by initiating discussions on “future, technology and city” to reveal the technological changes and encourage response to technology in design.

The section consisted of eight sub-sections, namely “The World’s Urban Lab”, “Mobility Landscapes”, “Silicon Pupils”, “Digital Society”, “Design Intelligence”, “Artificial Ecologies”, “Resisting Technologies”, and “Curating the City”, exploring the impacts of the “Eye of the City” scenario on the daily life. A number of works

attempted to emphasize the interaction between people and spaces, and experiencing was the best way to engage in the exhibition.

“Ascending City” : Cross-Disciplinary Future Fantasies

Exhibited in the Shenzhen Museum of Contemporary Art and Urban Planning, the “Ascending City” section was curated by the team headed by Chinese Academy of Engineering academician Meng Jianmin and famous Italian curator and art critic Fabio Cavallucci, gathering a number of international and interdisciplinary members, including prestigious architects, artists, filmmakers, museum researchers, and writers, who explored the methodology of this UABB in a brand new and profound way.

“Ascending City” consisted of three sub-sections, namely “Empowering Citizens in Progressive Cities”, “Urban Alchemists” and “Daily Sci-Fi”, corresponding to the views of users, creators and thinkers of the city respectively. The “Empowering Citizens in Progressive Cities” sub-section looked at the city from the perspective of citizens, examining the relationship between emerging technologies and urban residents and the dramatic changes it brings to the identity and self-identity of individual citizens. The “Urban Alchemists” sub-section recorded and reflected the transformations of the city from the perspectives of architects, artists and urban planners. The “Daily Sci-Fi” sub-section aimed to build a bridge between the tangible and the intangible, reality and ideality, existence and imagination.

In addition to the three sub-sections, the “Ascending City” section also included three special projects, namely “Nine Cities, Millions of Futures”, “Art Cube” and “Virtual Biennale”.

Nine Sub-Venues Offer Parallel Exhibitions and Events

The UABB sub-venues focusing on local cases

were extensions of the main venue, which were hosted by the district governments with reference to the structure and operation of the main exhibition. These exhibitions were required to echo with the theme of the UABB, have the value of communication and represent the characteristics of Shenzhen. There were nine sub-venues in 2019, a new high in the UABB’s history. They were set in Shatoujiao Bonded Zone of Yantian District, the Bao’ an International Art Exhibition Center, Qiaotou Community of Bao’ ao District, Ban Xue Gang Hi-Tech Zone of Longgang District, Guanlan Ancient Market of Longhua District, Guangming Cloud Valley, Dapeng Fortress of Dapeng New District, Xichong of Dapeng New District, and Qianhai Cooperation Zone. The sub-venue exhibitions throughout the city, from the east to the west, presented in building spaces and places with different functions offered an unprecedented urban experience.

Interactions among GBA Cities from Shenzhen’s Perspective

In the past 14 years, the UABB has adhered to the concepts of innovation, openness and inclusiveness and the principle that “the city is the exhibition

venue, and the exhibition is practice” in a context of rapid urbanization, and it has always focused on cities and urbanization. In the past four decades, Shenzhen has witnessed prosperity and development, which is evidenced by not only the expanding city size and the increasing permanent residents, but also the advances in science and technology research. What kind of new relationship among the cities in the Guangdong-Hong Kong-Macao Greater Bay Area (GBA) will be developed and iterated? This was one of the topics explored in this UABB.

The pavilions of Hong Kong and Macao were set up in Futian Metro Station. With the theme “2x2: Imagine to Innovate”, the Hong Kong pavilion focused on exploring possibilities for the future of the city from the perspectives of imagination, creativity and technology, aiming to build a livable and ideal city using latest technological solutions. The Macao pavilion presented the concept of “Cities & Gates”. With the “gates of Macao” as symbols and based on the urban fabrics of GBA cities, an artistic installation sculpture composed of arches was created with the aid of CAD and 3D printing technology.





第八届深港城市\建筑双城双年展（深圳）

2019年12月21日，第八届深港城市\建筑双城双年展（深圳）（简称“深双”）在主展场深圳福田高铁站和深圳市当代艺术与城市规划馆开幕。

主展场展出了共计140多件作品，汇集来自24个国家及地区的280多位参展人或机构。同时，深圳各区9个分展场与主展场联动，形成遍布全城的有机交互网络。展览于2019年12月22日起免费向公众开放，持续至2020年4月。

深港城市\建筑双城双年展是目前全球唯一以城市 and 城市化为长期固定主题、每两年举办一届的常设性国际文化活动，重点关注中国城市化发展进程，以城市空间和人文环境为载体，借助现代视觉的艺术形式，探讨交流城市化进程中存在的问题和发展对策，搭建国际交流和与公众互动平台。作为文化交流创新的国际展览品牌，深双为深圳打造“设计之都”、建设“创意城市”发挥重要作用。

本届主题为“城市交互”，包含“城市之眼”和“城市升维”两个板块，分别从不同角度探讨城市空间与科技创新之间不断发展的关系。



城市交互：一场面向未来的城市实验

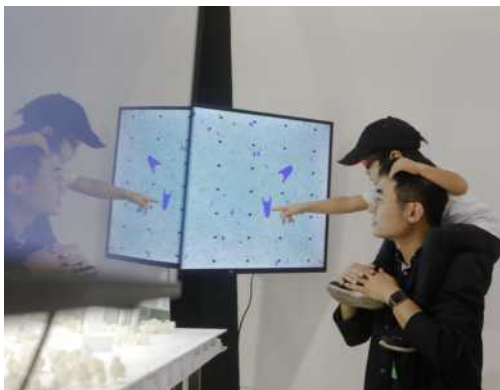
在日益加深的全球空间互联和地区融合进程中，“城市交互（Urban Interactions）”已经成为一种既具有哲学意义、也具有创新价值的普遍性话题。

“交互”作为本届双年展重要的方法论，深植于其理念、构成与呈现之中。纵观历届深双，本届将成为一个重要转折点——跨学科范围最广、视野最多样化，建筑、城市规划、科技、艺术、科幻和文学等学科首次共融，形成一个实践与想象并行、现实与虚拟重叠、当下与未来交织的综合平台。“预测未来的最好方法就是创造未来”，一场面向未来的城市实验在此展开，深双基因中固有的创新能量在本届双年展爆发。

城市之眼：当城市和建筑具有观看的能力

“城市之眼”板块展场位于福田高铁站，由建筑师、美国麻省理工学院“可感知城市实验室”负责人卡尔洛·拉蒂和华南·都灵联合实验室联合策划，旨在探索人工智能将如何影响城市建筑和人们的日常生活，开启一场有关“未来×科技×城市”的交流——揭示技术的变化，并促进设计对科技的回应。

“城市之眼”板块展览由“世界城市实验室”“移动出行”“硅基学徒”“数字社会”“设计智能”“人工生态”“抵御技术”“城市策展”八个子板块构成，从多角度探讨“城市之眼”场景对日常生活的不同影响。多个展览作品尝试强调人与空间的互动关系，体验成为了最好的参与方式。



城市升维：编织跨学科的未来幻想

“城市升维”板块展场位于深圳市当代艺术与城市规划馆，由中国工程院院士孟建民以及意大利著名策展人与艺术评论家法比奥·卡瓦卢奇团队策展。团队由知名建筑师、艺术家、电影人、作家、博物馆研究员等跨国、跨领域成员构成，以一种全新而深刻的方式切入对本届双年展方法论的探讨。

“城市升维”板块由“未来市民”“城市炼金师”“科幻现实”三个子板块构成，分别对应城市使用者、城市创造者和有远见的城市思想者的视角。“未来市民”从市民的角度来看城市，审视新兴科技和城市居民之间的关系，以及其在个体市民身份和自我认同方面所带来的巨大变化。“城市炼金师”采用建筑师、艺术家和城市规划者的视角，记录和反映城市的变革。“科幻现实”在有形与无形、现实与理想、存在与想象等维度之间搭起一座桥梁。

三个子板块之外，“城市升维”板块还包括“九座城市，万种未来”“艺术魔方”“虚拟双年展”三个特别项目。

九大分展场开启“平行穿越”

实践分展场是由深双所延展的本地实践案例展场，由深圳各区参照主展架构与运作模式主办，要求



呼应深双主题、具有交流价值、并能够代表深圳特色。2019年深双分展场为9个，数量达历史之最，分别设于盐田综合保税区沙头角片区、宝安国际艺展中心、宝安桥头社区、龙岗坂雪岗科技城、龙华观澜古城、光明云谷、大鹏新区所城、大鹏新区溪涌以及前海合作区。这些横贯深圳东西的分展场，涵盖了不同功能的建筑空间和场所，带来前所未有的城市体验。

立足深圳，展望大湾区城市间的交互

14年来，深双坚持创新、开放、包容的理念和“城市即展场，展览是实践”的原则，立足于快速城市化的时代背景，聚焦于城市与城市化的主题。在过去的40年间，深圳已经展现了繁荣发展之道，不仅体现在扩大城市规模以及常住人口数量，更体现在科技研究方面。粤港澳大湾区城市之间会发展和迭代出怎样的全新关系，这是本届展览研究的内容之一。

福田地铁站内设香港和澳门城市馆：香港城市馆以“2×2（二城二）：意像城创意”为题，从想象、创意和科技出发，思考城市未来的多种可能性，运用崭新的科技方案构建理想中的宜居城市；澳门城市馆以“城·门”为设计主题，以“澳门的门”为符号载体，以大湾区的城市肌理为基础表皮，应用参数化辅助设计及3D打印技术建构，呈现出由拱门组合而成的装置艺术作品。



Guangdong- Hong Kong- Macao Greater Bay Area Design Exhibition

From April 20 to May 5, 2019, the “Guangdong-Hong Kong-Macao Greater Bay Area Design Exhibition 2019” was held at the Shenzhen Museum of Contemporary art and Urban Planning during Shenzhen Design Week. It was sponsored by the Organizing Committee of the Shenzhen Design Week and the Shenzhen Global Design Award, and organized by the Shenzhen Graphic Design Association (SGDA) and the Shenzhen Institute of Interior Design (SIID). Many

organizations in Guangdong-Hong Kong-Macao Greater Bay Area took part in the exhibition.

This exhibition debuted in the Shenzhen Design Week 2018, focusing on the overall display of the design forces of the area. Within one year, the strategic positioning, development objectives, spatial layout and other aspects of the Guangdong-Hong Kong-Macao Greater Bay Area have been more comprehensively planned and presented, and the area is gradually becoming a core output source of the design forces of China.

In 2019, the Guangdong-Hong Kong-Macao Greater Bay Area Design Exhibition reappeared during the Shenzhen Design Week. This time, the organizers moved the lens from individual designers to a broader field, and explored, from a new perspective, the deeper internal relationship between design and the development of the Greater Bay Area – a design engine.

With the theme of “Design Engine”, and focusing on four directions of “Design Driven Industry, Design Driven Culture, Design Driven Life, and Design Driven Innovation”, this design exhibition selected 80 creative design projects in which designers of the Greater Bay Area had been deeply involved, and presented



them comprehensively through physical objects, text, graphics, images and data.

When a designer sees the brand he participates in growing, it must be the most important source of happiness. Over the past 40 years, designers in the Greater Bay Area have provided a continuous stream of design innovation for local brands. From electronic information to mobile phone communication, from artificial intelligence to fast-moving retail, and from giant enterprises to newly born fashion brands, the powerful and diversified industrial driving force of the Greater Bay Area lies behind the wild growth of commercial brands.



As the region with the strongest economic vitality in South China, the numerous and diversified consumption demands gave birth to the earliest professional design groups in China, and it is also the value smelter of design as a kind of productivity.

——Design Driven Industry

“Cultural consciousness” is becoming a significant commonality of designers in the Greater Bay Area. Today, we think more deeply than ever before about the re-expression of local culture in the new era. As a cultural symbiosis community in a broad sense, whether it is promoting local cultural activities or serving cultural brands and cultural projects across the country, it contains these distinctive features: openness, diversity, historical precipitation and frontier exploration go hand in hand, and the local context and global trend of thought enhance each other.

——Design Driven Culture



Life itself is the most important and long-term “design” project. In the Guangdong-Hong Kong-Macao Greater Bay Area Design Exhibition, we have seen how ordinary people’s daily life is changed by specific design events one by one: century-old brands, cool trendy brands, literature and art bookstores, poetic homestay inns, retro radio stations and Internet-famous tea shops are all expressing themselves around life itself.

And the cultural and creative wave that is popular all over China is also brought into the vision of the curators: Fun and cool gadgets, tastes from earth, fragrant tea ceremonies, and revived crafts... In the piecemeal upgrading of food, clothing, housing and transportation, lifestyle is constantly being proposed by design, but most of the time you don’t notice it.

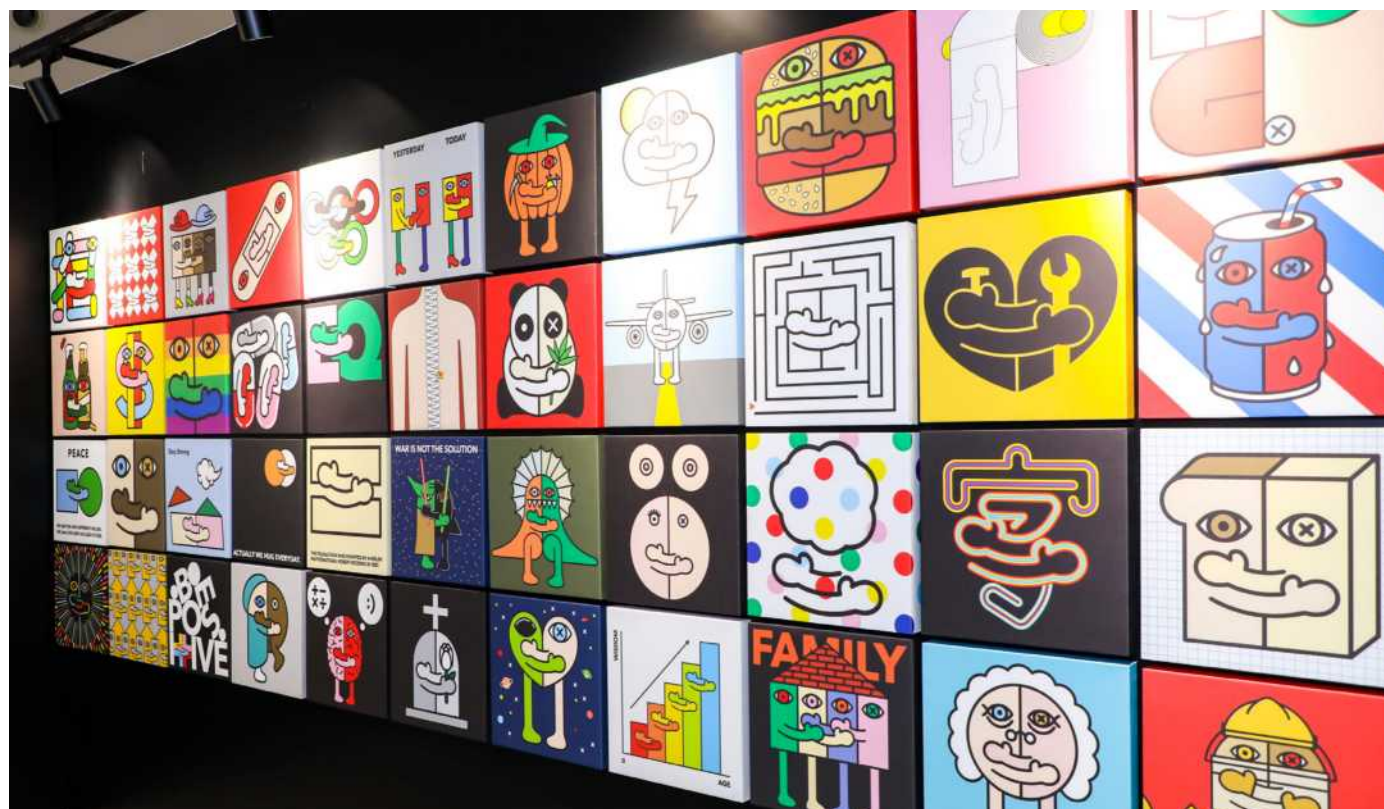
——Design Driven Life

Innovation is a compound proposition. We can also think that the largest part that the Greater Bay Area designers have in common in their daily work is “innovation”. Based on a single work, it’s almost impossible for you to explain what innovation is and how to innovate.

The good news is that through the exhibition, we have found a composite way to express it: In the well-designed space, through a series of composite exhibition presentation methods such as questionnaire text, data statistics, image videos, physical display, interactive experience, etc., the innovation process and experience are being highly summarized, provided that you have to go to the scene to get it.

——Design Driven Innovation





2019粤港澳大湾区设计展

2019年4月20日至5月5日，由深圳设计周暨环球设计大奖组委会主办，深圳市平面设计协会（SGDA）携手深圳市室内设计行业协会（SIID）共同承办，粤港澳大湾区众多机构合力打造的“2019粤港澳大湾区设计展”在深圳市当代艺术与城市规划馆举行。

2018年首次亮相深圳设计周的粤港澳大湾区设计展，着力对该区域的设计力量进行整体性展现，仅一年之内，粤港澳大湾区的战略定位、发展目标、空间布局等方面已经得到更全面的规划与呈现，正逐步成为华夏大地设计力量的核心输出地区。

2019年，深圳设计周·粤港澳大湾区设计展再次启动。这一次，主办方把镜头从个体设计师聚焦到更开阔的领域，从全新角度，去探究设计与湾区发展更深层次的内关联——设计引擎。

本次粤港澳大湾区设计展就是以“设计引擎”为主题，围绕“设计驱动产业、设计驱动文化、设计驱动生活、设计驱动创新”四个方向，甄选粤港澳大湾区设计师深度介入的80个创意设计项目，通过实物、图文、影像、数据的方式进行综合呈现。

当一个设计师看到自己参与服务的品牌不断成长壮大，那一定是最重要的幸福感来源。40年来，大湾区内的设计师为本土品牌提供了源源不绝的设计创新力，从电子信息到手机通讯，从人工智能到零售快消，从巨头企业到新生潮牌，商业品牌恣意生长的背后，是大湾区强大而多元的产业催育力。

作为南中国经济活力最强盛的区域，纷繁多态的消费需求催生了中国最早的职业设计群体，也是设计作为一种生产力的价值冶炼场。

——设计驱动产业

“文化自觉”正在成为湾区设计师的显著共性，在今天，我们比以往任何一个时代都更深切地思考本土文化在新时代的重新表达。作为宽泛意义上的文化共生群落，无论是协力推动本地文化活动，还是跨区域服务全国文化品牌与文化项目，蕴含其中的显著特征是：开放、多元、历史沉淀与前沿探索并行不悖，在地语境与全球思潮交相辉映。

——设计驱动文化

生活本身是最重要的、也最长远的“设计”项目。粤港澳大湾区设计展中，我们看到普通人的日常生活如何被具体的、一项一项发生的设计事件所改变：百年字号与炫酷潮牌，文艺书店与诗意民宿，复古电台与网红茶店，都在围绕生活本身展开表达。

当下风靡中国的文创浪潮也被策展人纳入视野：奇趣酷玩、大地味觉、香艺茶道、手工艺复活……在衣食住行的细碎迭代中，生活方式正在不断被设计提案——只是多数时候你悄然不觉。

——设计驱动生活

创新是一个复合命题，也可以认为，粤港澳大湾区设计师们日常工作的最大共同点，就是“创新”。你几乎不可能从一个单件作品去解释什么是创新，以及如何创新。

好消息是，通过展览，我们找到了一个复合的方式来表达它：在被精心设计的空间场域，通过问卷文本、数据统计、图像视频、实物陈设、互动体验等一系列复合展呈的方式，创新的过程和经验正在被高度总结，前提是，你要去现场才能get到。

——设计驱动创新

Guangdong
Hong Kong
Macao



“Design Engine” Greater Bay Area Design Forum



“设计引擎”大湾区设计论坛

On the afternoon of April 20, 2019, the “Design Engine” Greater Bay Area Design Forum was held during the Shenzhen Design Week in the comprehensive exhibition hall on the first floor of the Shenzhen Museum of Contemporary Art and Urban Planning.

As an important part of the “2019 Guangdong-Hong Kong-Macao Greater Bay Area Design Activities”, the “Design Engine” Greater Bay Area Design Forum was no longer just a simple activity for design exchange, but also refreshed and strengthened the public’s awareness of design, and made design truly blend in life and change life’s magnetic resonance field.

This forum invited four world-renowned design masters, Ryosuke Uehara, William Lim, Su Dan, and Mann Lao, to stir up design trends with the audience, analyze the multiple relations between design and the economic and cultural life of the Bay Area, and look forward to the Bay Area’s possibility of innovation in the new era.

Points of View

Design is different from artistic creation. Only by overcoming various constraints can the final design result be displayed. There are more or less opponents in the field of design, but it is important to be able to maintain a self-examination attitude.

—Uehara Ryosuke (founder of KIGI Co., Ltd., Japan)

It is amazing that Shenzhen has become a metropolis full of international charm in just two or three decades. In a modern society, a modern city has more needs to integrate its culture into the concept of design, so that the city and life can have more local characteristics.

— William Lim (Founder and managing director of CL3, Hong Kong)

When a city has good design, all the images of the city will change, and its inner temperament will change. This is design’s feedback and repaying to a city.

—Su Dan (Professor at Academy of Arts & Design, Tsinghua University)

Design comes from life, while design serves society; design drives brand, and design drives business. Only by better serving business can design realize its true meaning.

—Mann Lao (Founder of Chiii Design, Macao)

2019年4月20日下午,“设计引擎”大湾区设计论坛于深圳设计周期间在深圳市当代艺术与城市规划馆一楼综合展厅举行。

作为“2019粤港澳大湾区系列设计活动”的一个重要环节,“设计引擎”大湾区设计论坛不再只是一个单纯的设计交流活动,更是刷新并加强公众对设计的认知能力,让设计真正融入生活、改变生活的磁核共振场。

本次活动论坛特别邀请了植原亮辅、林伟而、苏丹、刘华智四位全球知名设计大师与观众共同激荡设计思潮,解析设计与湾区经济文化生活多元关系,展望粤港澳大湾区新时代的创新可能。

论坛嘉宾发言摘要



设计与艺术创作不同,只有克服各种制约因素,才能展现最终的设计成果。在设计领域或多或少会有对手的存在,但能够始终保持一种审视自我的态度非常重要。

—植原亮辅(日本KIGI设计公司创始人)



深圳在短短的二三十年间变成一个充满国际魅力的大都市,令人惊叹。在一个现代的社会,一个现代化的城市更需要把自己的文化融入到设计理念之中,让城市和生活更具本土特色。

—林伟而(香港思联建筑设计有限公司创办人及董事总经理)



当一个城市有了好的设计的时候,这个城市所有的形象都会发生改变,内在的气质会发生改变,这就是设计文化对一个城市的反馈、反哺。

—苏丹(清华大学美术学院教授)



设计源于生活、设计服务于社会;设计驱动品牌、设计驱动商业。只有更好地为商业服务,设计才能够实现它真正的意义。

—刘华智(澳门Chiii Design创始人)

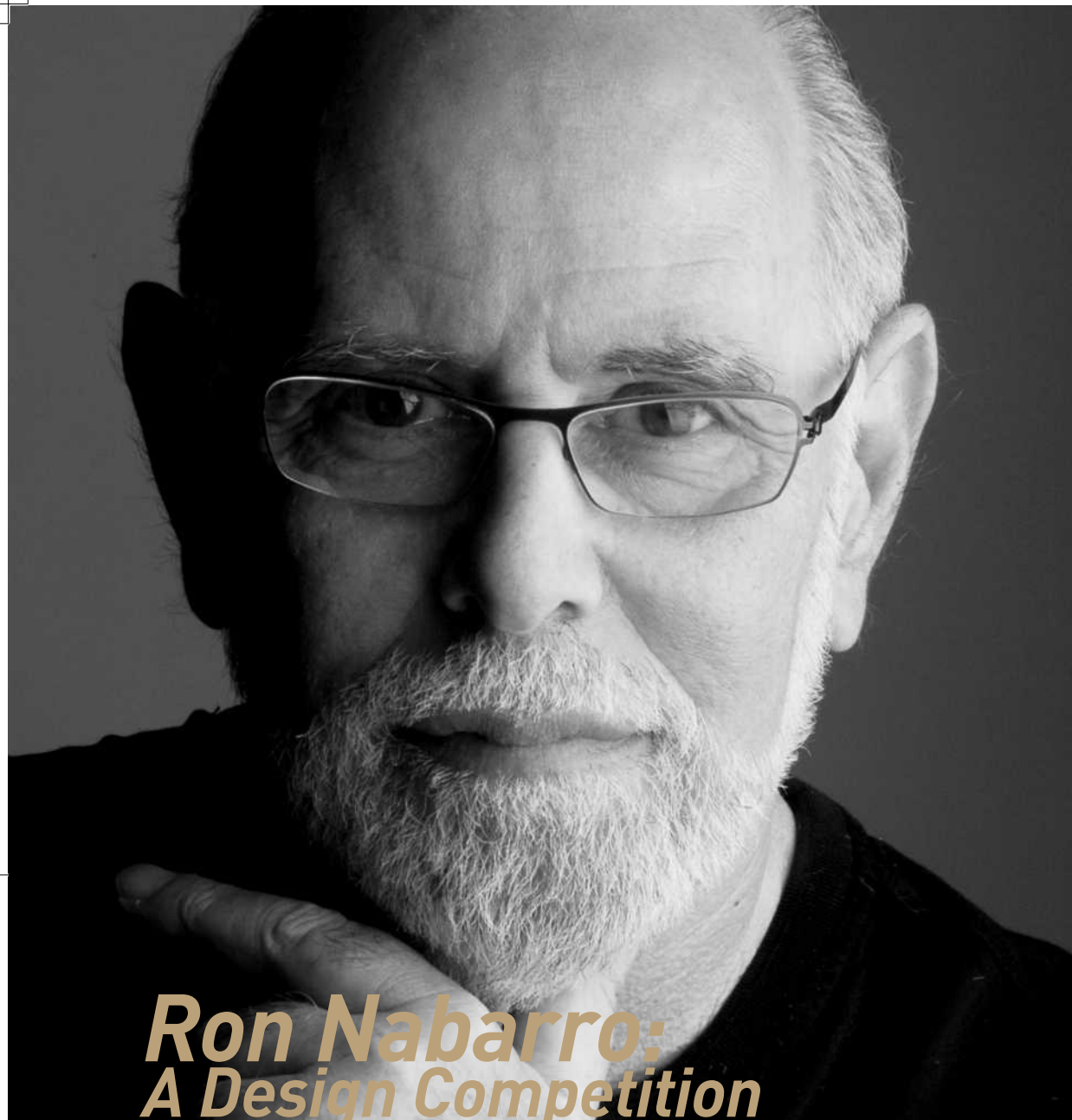
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Ron Nabarro: A Design Competition Can Be the Make or Break

Profile Born in 1946 in Leyden, the Netherlands, Prof. Ron Nabarro is a world-renowned industrial designer, strategist, entrepreneur, educator, and researcher. He is recognized as a thought leader and mentor in integrating design thinking and innovation into business, and in the fields of experience design, age-friendly design, design leadership and design management.

In almost 50 years in the business, he has designed more than 800 products and won 24 national and international design awards. He was an executive board member of the World Design Organization (WDO). In 2018 he was elected as executive board member of the ISDT, the International Society of Design Thinking. He is a member of judging panels for a range of prestigious design competitions, including the World Technology Network Awards, Red Dot, Red Dot Concept, India Financial Times Design Award, and the Shenzhen Global Design Award.

Q: Since you've also won many international design awards, as a juror, what aspects do you value more during the assessment of entries?

Ron Nabarro: Well, as a designer I really put users first, because our job is to serve users, not others. So it doesn't matter what I have done or didn't. The most important thing is user centricity. And if in the work I can see that designers have been thinking about end users, it's an award-winning for me.

Q: As a juror of the 2019 SDA (Industrial & Product), Please tell us about one or two projects that impressed you most.

Nabarro: Well, there was one project which unfortunately did not win one of the first awards, but impressed me very much. It's a very unique and special home switch system with a smart home. I think it's something that really portrays the future and something that we all are in contact with daily. I liked it very much. I'm not sorry that it didn't win the first award, but I really thought it was something special and unique. The other project which I thought was very interesting in my opinion was a set of earphones, which is something that is very intimate in our life nowadays because we're all walking with earphones, and we're listening to music, or we're managing our conversation with earphones, and it has become part of our face. Earphones are like jewelry, like glasses. So I thought this was a particularly interesting solution and I thought it was also a very good one as well.

Q: In today's world, how do you define design versus sustainability? What's your understanding of that?

Nabarro: Well, we have really, really managed to destroy our planet. And we are very good at destroying our planet and we're not paying attention to that. And, any attempt, any effort that is done by developing a new product or by the use of a product that contributes anything to our planet, to our well-being in the environment is, for me, sustainable.

Q: How do you think design competitions can help designers?

Nabarro: Very much, very much. I think that, for many designers, a design competition can be the make or break. It's the one thing that can suddenly bring them into light and other manufacturers wouldn't see the quality of their work. Or they will just disappear into the end of time. And it's very important. I think, for me as a designer, and for many of my colleagues, the design competitions have really brought us into the market.

Q: As an experienced juror for international design awards, what's your suggestion for the SDA?

Nabarro: First of all, I think that jury members have to get a much clear understanding of what they have to judge and how the structure of the judging has to be. Because I expect that with time, you will get more and more participants, and now we have relatively small numbers for adjudication. When you have bigger numbers, it's going to be more complicated. Another thing which I found very important is that each work should be presented in such a way that we as jurors will understand what the high points of each product are, because sometimes it's very difficult to understand.





荣鼎： 对很多设计师来说 一场大赛就能决定成败



荣鼎简介

1946年出生于荷兰莱顿，国际著名工业设计大师，战略家，企业家，教育家和研究学者。在体验设计、老年人用品人性化设计、设计领导力和设计管理领域，以及在设计思维和设计创新与商业融合方面，是公认的思想领袖和导师。

入行近50年，设计产品逾800多种，获得24项国家和国际设计大奖。曾担任世界设计组织(WDO) 执委，2018年被选为国际知识产权协会(ISDT) 执委；曾出任世界科技网络奖、红点设计大奖、红点设计概念奖、印度金融时报设计奖、深圳环球设计大奖等一系列著名设计比赛的评委。

问：您曾获得过许多国际设计奖项，那么作为深圳环球设计大奖(工业产品)终审评委，您在评审作品时，更注重哪些方面？

荣鼎：作为设计师，我永远把用户放在第一位，因为我们的工作是为了用户服务，而不是为了其他人。我做什么与不做什么并不重要，最重要的是以用户为中心。如果我在评审过程中，看到有设计师将最终用户考虑在内，那么对我来说，这样的设计就已经具备了获奖的资格。

问：关于2019深圳环球设计大奖(工业产品)的评审，请告诉我们一两件让您印象最深刻的作品。



荣鼎：有一件不幸落选一等奖的作品，但给我留下了深刻的印象，是智能家居中一套非常独特的家庭开关系统。我相信这个作品真的描绘出了未来的场景，并且设计的是我们每个人在日常生活中都有接触的东西。我非常喜欢那个设计。那件作品没有获得一等奖，但我真的觉得它非常独具特色。

另一件我认为非常有趣的作品是一副耳机。耳机在现代生活中与我们密不可分，因为我们会边走路边用耳机，会用来听歌，或者用耳机进行通话，所以它已经变成了人脸的一部分。耳机如今就像珠宝首饰一样，也像眼镜一样。所以我认为这是一个非常有趣的解决方案，同时也是非常优秀的解决方案。

问：在当代，您是如何定义设计和可持续性之间的关系的？您对此是怎样理解的？

荣鼎：我们可以说是想尽了办法摧毁我们的地球。人类非常善于毁灭我们的家园而不自知。任何研发新产品或使用新产品的努力和尝试，只要能够对我们的地球、对我们的环境产生有益影响，于我而言便是可持续的。

问：您认为设计大赛能对设计师起到什么帮助？

荣鼎：有极大的帮助。对很多设计师来说，一场设计大赛就能决定成败。设计大赛能让设计师为人所知，而其他生产商很难看出他们的设计水平，或许他们会从此销声匿迹。所以设计大赛非常重要。同样作为一名设计师，于我而言，以及于我的许多同行而言，设计大赛带我们真正地走进了市场。

问：作为国际设计大奖赛的资深评委，您对深圳环球设计大奖有什么建议？

荣鼎：我认为评委会成员应该清楚地知道自己要评审的内容以及评审方式。随着时间推移，参赛或许选手会越来越多，而现在数量相对较少，但如果参赛人数增多，就会遇到更复杂的问题。还有另一点非常值得注意，每个作品的展现方式都应该有助于评委理解每个作品的闪光点，因为有时一些作品很难直观理解。



Paul Cohen: I Don't Know Where Future Is. It's Already On the Way

Profile

Paul Cohen is a renowned Australian designer. In 2000, he jointly began Cube Sydney, and in 2004 expanded into Cube Design China. Cohen has won numerous design awards, including becoming an Overall Winner of the Australian Design Awards, and Red Dot Germany. From 2014 to 2016, and from 2018 to 2019, he served on the judging panel of the iF Design Award of Germany. He was a final judging juror at the 2019 SDA (Industrial & Product).

Q: In the time of artificial intelligence and internet cloud service, what do you think will be a new breakthrough in industrial product design?

Paul Cohen: I think it's not about a new breakthrough. I think there's always technology that's evolving. And it's hard to say what is the new and what the future is.

I think a lot of the things that people are looking at now are UX and UI. I think this is clearly a market which is design driven, and there is a future in them. I also think there's a great future in home connectivity. Home connectivity is a massive growing market. The other situation here is, of course, China has got a huge population which is

growing and aged. So the aged population here is a huge growing market. I think we need to consider that and look at that as an opportunity, as well as a reason to take care of your elderly. So design has responsibility as well.

Q: So do you think the Internet will change or affect people's mindset of design?

Cohen: I think it is changed already. If I look at the way in which retail is doing business online now, particularly here in China, it is completely changed. And I think it will continue to evolve. Nobody ever goes to the shop anymore. They look at the shop, or they might look at the product, but then they go and buy it online. And I think that activity has completely changed because of the Internet. I think it will continue to evolve. I don't know where the future is there. It's already on the way.

Q: The theme of this year's SDA is Design for Sustainability. Could you tell us your understanding of this theme?

Cohen: I think sustainability is on several levels. One is the material choice. We have to be responsible not only for a product that can be recycled, but a product that enables us to look at the entire cycle of that material. On top of that, not only you've got the material, but then you've got the process, the manufacturing and how

sustainable that factory may be.

And then you've got of course the social aspect of that. Is that a product that can be sustained with people being able to manufacture that product? Is it something that will continue to offer you a service or a job? So that must be sustainable as well.

And then, I think, finally, what happens to that product at the end of its lifecycle? So we have a responsibility in the world, particularly now, today. This is a critical time in our life where we have

to be responsible and sustainable. This is the future. And if we're not, we won't have a future. So I think this is to me probably one of the most important aspects of this design award program, the sustainability award.

Q: So to continue on that, what can you tell for the designers? They may want to design a product that you mentioned in a sustainable process and

choosing the right materials.

Cohen: To consider what happens at the end of its life of that product and to consider their future, and think about maybe their children. Not just to think about themselves, but think about others, other people around them. So a bigger picture. When you're designing, do not just think about the aesthetics and the function. Think about what happens to that product in its life.





保罗·科恩简介

澳大利亚著名设计师。2000年，参与创建悉尼Cube工业设计公司，并在2004年创建了深圳市科恩产品设计有限公司。曾获得澳大利亚设计奖总冠军、德国红点奖等。2014-2016年、2018-2019年担任德国iF设计大奖评委、2019年担任深圳环球设计大奖（工业产品）终审评委

保罗·科恩： 我并不知道何处才是未来 但未来已经在来的路上



问：在人工智能和互联网云服务的时代，您认为工业产品设计的下一个突破点在哪里？

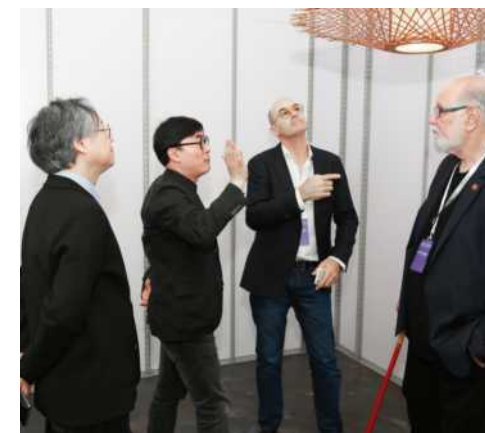
保罗·科恩：我认为重点并不在于新的突破，因为总会不断出现新的技术，同时，也很难论断什么是新的，什么才是未来的方向。

目前人们主要关注的是用户体验设计和用户交互设计，这个市场无疑是设计驱动的，拥有巨大潜力。我还认为家居互联前景很好，这是一个正在繁荣生长的广阔市场。还有一点值得关注的是，中国人口数量庞大、老龄化趋势明

显，也就是说，老龄化群体市场正在迅猛增长。我们应该对此进行思考，并将其视为发展机遇，同时借此表达对老年人的设计关怀。所以，设计应当承担起这份责任。

问：那么您认为互联网会改变或影响人们的设计理念吗？

保罗·科恩：我认为这种改变已经发生了。当我观察目前的线上零售方式时，尤其在中国，我就发现零售方式已经彻底改变了，而且我相信它还会继续演变下去。现在没什么人去实体店购物了，他们或许会去实体店逛一下，看好商品后再到网上购买。互联网已经让零售方式发生了翻天覆地的变化，且还会继续变化下去。我并不知道何处才是未来，但未来已经在来的路上了。



问：2019深圳环球设计大奖的主题是“设计可持续”，您能不能谈一下您对这个主题的理解？

保罗·科恩：我认为可持续性可以从几个层次分析。

一个是材料的取舍。我们不仅要让产品具有可回收性，还要通过产品来促使我们思考材料的整个循环过程。除此以外，你看到的并不仅仅是材料，还有工艺流程、生产过程，要注意生产厂家的可持续性。

二是要考虑到产品的社会层面，该产品与其制造人员的关系是否具有可持续性。这款产品会持续为您提供服务或者工作机会吗？这当然也是关于“可持续性”的一种考量。

最后，该产品到了生命周期末尾会发生什么？我们对世界是有责任的，尤其是在当今时代。这是我们生命中的关键时期，我们必须负起责任，践行可持续性的理念。这就是“未来”，如果我们做不到，就不会有未来。因此对我来说，这就是评定一个可持续性奖项最重要的一个维度。

问：根据你的观点，有些设计师或许想要设计采用可持续工艺或者可持续材料的产品，你对他们有什么样的建议？

保罗·科恩：要去思考产品在生命周期尽头会发生什么，不仅要思考用户本身的未来，或许还要思考用户下一代的未来。不仅仅要关注自身，还要去考虑其他人、身边的人，所以需要更大的视野。设计时，不能只考虑产品的审美和功能，还要思考产品生命周期里会发生什么。



Lu Xiaobo: A Sustainable Work Must Also Be Sustainable In Its Business Model

Profile Professor Lu Xiaobo is dean and doctoral supervisor at the Academy of Arts & Design, Tsinghua University. He is also director of the Research Center of Arts & Science, Tsinghua University, and dean of the Milan School of Arts and Design, Tsinghua University. He is distinguished professor of Changjiang Scholars granted by the Ministry of Education, director of the ministry's steering committee for design teaching, vice chairman of the Chinese Artists Association, and vice president of the China Industrial Design Association. He was judge of the Red Dot Design Award and Italy's Golden Compass Award. He was a final judging juror at the 2019 SDA (Industrial & Product).

Q: In your opinion, what is "Design for Sustainability" ?

Lu Xiaobo: Today, the role of design in such a materially rich society is to provide better services and better promote the development of society. Then "Design for Sustainability" proposes the social responsibility to be shouldered by the field and discipline of design as well as designers. In my view, "sustainability" has three basic dimensions. One is "environmentally friendly", one is "socially friendly", and the last one is "promoting the economy". It is not to seek the extreme in one of these areas, but to balance these three areas when designing.

Environmental protection is the foundation that sustainability cannot get rid of. The resources of this world are limited. How can we make the best use of everything, and achieve the most efficient development with the least resources? These are also questions to be answered by "Design for Sustainability".

Design can be sublime, but sustainable design should also offer timely help to those in need. It may care for vulnerable groups, may contribute to social equality, and may enable all people to enjoy design services through technology. In the cross-cultural context, and among different social classes, what should design do for "people"? And all this is the responsibility of "sustainable design".

A sustainable work must also be sustainable in its business model. If it is only a utopian vision, which is not commercially viable, the design itself cannot be sustainable.

Q: You have been engaged in design education. In your opinion, do you care more about the practicality or artistry of design?

Lu: Practicality, with no doubt, is a dimension of consideration. Does a design really catch people's pain points? Is it really what people need? I don't quite agree with some designers who "invent" a function to inspire so-called desire to use.

Secondly, the work should be makeable and feasible in practice. It should also be beautiful to satisfy people's aesthetic needs.

Of course, it should have a good design experience. The using process should be simple and convenient, and should make users feel pleasant. If it can innovate in terms of value, of course it is a groundbreaking design. Under the theme of "sustainability", "beauty" is naturally a very important criterion when other conditions are complete, because "beauty" does not consume any resources, but, on the contrary, it gives people a great sense of pleasure.

Q: Based on your experience in the design industry over the years, what advice do you have for designers (teams) or companies?

Lu: The industrial product design we are talking about now has characteristics of the times. That is to say, industrial product design obtained its real identity only when we entered the era of industrial production. It pursues industrialization, standardization and serialization, and it provides mass products that everyone can enjoy. Thus it is called industrial design. But we have now entered the information age, when our work and life have long been inseparable from information technology. Particularly, the information technology age has developed into the artificial intelligence era.

Information technology design will be different from industrial design in the old days. It's now at a stage with user experience being emphasized more. Nowadays, design is supported by greater "user data", so designers can think more carefully about how to enhance user experience. What's more, we may think and design a product in a virtual system to meet human's habits of cognition and using. I don't agree that when a new technology rises, everyone should be led by the technology and flocks to "speculate" in the concept. We should be greatly vigilant to this.

At the same time, our manufacturing methods are changing now. The knowledge and knowledge structure we have had may be outdated today. The logic, scale, process and even materials we used in the past will possibly be replaced in the artificial intelligence age. Then for a designer, your aesthetic judgment, human feelings, social responsibility awareness, and the balance and control ability of these three may be of more importance. I hope that our designers can think more about it.



鲁晓波简介

教授、博士生导师。清华大学美术学院院长、清华大学艺术与科学研究中心主任、清华米兰艺术设计学院院长、教育部长江学者特聘教授、教育部设计学科教学指导委员会主任、中国美术家协会副主席、中国工业设计协会副会长。曾任德国红点设计奖、意大利金圆规设计奖评委，2019深圳环球设计大奖（工业产品）终审评委



鲁晓波： 可持续的作品在商业模式上一定也是可持续的

问：在您看来，什么是“设计可持续”？

鲁晓波：在今天这么一个物质丰裕的社会里，设计的作用是给人提供更好的服务，以及更好地推动社会的发展。“设计可持续”提出的，是设计这个领域、学科以及设计师们应当承担的社会责任。“可持续”在我看来有三个基本的维度，一个

是“环境友好”，一个是“社会友好”，最后一个是“对经济的推动”。它不是在其中的某一个领域做到极致，而要平衡这三个领域去设计。

环保，是可持续不能绕开的基础。这个世界的资源是有限的，我们如何物尽其用，如何用最少的资源获得最高效的发展？这是设计可持续应当回答的问题。

设计可以是阳春白雪的，但可持续的设计一定还是雪中送炭的。它可能关怀弱势群体，可能为社会平等做出贡献，也有可能通过科技的手段让所有人都能够享受设计的服务。在跨文化的背景下，在不同的社会阶层当中，设计应当为“人”做些什么？而这都是“可持续的设计”的责任。

一个可持续的作品在商业模式上一定也是可持续的。如果只是一个乌托邦的愿景，但是在商业上走不通，那么这个设计本身便无法可持续。

问：您一直在从事设计教育，请问您是更注重设计的实用性还是艺术性？

鲁晓波：实用性，毋庸置疑，是考量的一个维度。一个设计是否真的抓住了人们的痛点，是否真的是为人们所需要的？我不太赞同有些设计师“杜撰”一个功能，激发人们所谓的使用欲望的行为。

其次，这个作品是可制造的，在实践过程中是可行的。它也应该是美的，应当满足人们的审美需求。当然，它要有良好的设计体验。用户的使用过程是简单方便的，是从中感到愉悦的。如果在价值上能够有所创新，那么当然是具有突破性的设计。在“可持续”这个主题下，在其他条件都很完备的情况下，“美”自然是很重要的评判标准。因为“美”不消耗任何资源，相反，还带给了人们极大的愉悦感。

问：以您在设计行业多年的经历来看，您有什么样的建议给设计师（团队）或者企业吗？


鲁晓波：我们现在谈论的工业产品设计，是具有时代性的，也就是说当跨入工业化生产时代以来，工业产品设计才真正有了身份。它追求的是工业化、标准化、系列化，提供的是人人都能享受的批

量产品，所以才叫工业设计。可我们已经跨入了信息时代，我们的工作和生活方式早已经和信息技术密不可分，尤其是如今的信息技术时代已经发展到了人工智能时代。

信息技术设计，将会有别于从前的工业设计，进入一个更加注重用户体验的阶段。因为如今的设计，有更大的“用户数据”支持，设计师们可以更加完善地考虑如何提升用户体验感。更何况我们还有可能是在一个虚拟的体系里，思考和设计一款产品，以符合人类的认知和使用习惯。我不甚认同当一个新技术升起时，大家被技术牵着走，蜂拥而至“炒”技术概念的做法。对此应当予以极大的警惕。

同时，我们如今的制造方式也在发生变化。我们原先拥有的知识和具备的知识结构，放在今天可能已经过时。我们原先所使用的逻辑、尺度、工艺甚至材料、在人工智能时代或许都能被取代。那么作为设计师，你的审美判断力、人文情怀、社会责任意识，以及对此三者的平衡和驾驭能力可能是更重要的。希望我们的设计师，在这方面能做出更多的考量。





Su Dan: Waves of Interior Design Will Never Be Fast Rounds of Subversion

Profile

Su Dan is deputy director of the Art Museum of Tsinghua University, professor at the Academy of Fine Arts of Tsinghua University, and chairman of the Interior Design Branch of the Chinese Architectural Society. He led some famous design projects at home and abroad, such as the China Pavilion at Expo Milano 2015, the Samuel Chao Chung Ting Science and Technology Museum, and the landscape of the “Golden Autumn at the Summer Palace” conference venue during the APEC Summit in Beijing in 2014. He was a final judging juror at the 2019 SDA (Interior).

Q: Under the trend of “sustainable design”, what do you think is the future direction of space design, and what are the challenges?

Su Dan: The future direction of space design is of course related to “sustainability”. Because the amount of construction keeps increasing, we master a variety of technologies, and there is a possible trend of excess capital. So in the future, there will be more and more projects, especially large projects. Architects in the past used to imagine that a building could become a city, and that’s the reality now, with individual building projects getting bigger and bigger. This also causes another problem – “energy consumption”. Of the resources currently consumed by mankind, the amount of resources required for buildings actually accounts for one-third, while in China it may be far more than that. That is to say, in the construction industry, including interior design, we have been playing

the role of “energy consumers”. If you can have some control of this, of course it will be very good.

To achieve such control, there are two ways in my opinion. The first is to optimize technology. Since the industrial revolution, it is technology that has been really promoting the changes and progress of the world and affecting our thoughts. It’s “science and technology” in the current context. Can new industrial products and new information technology methods brought by technology monitor the current space environment and its quality well? Can the properties of these industrial products reduce energy consumption well? This is very important.

The second approach is influenced by cultural attitudes. At present, in the field of interior design in China, the definition of the boundaries and standards of culture is relatively vague, but it will affect the aesthetics of space. We used to pursue new things, but now when we understand what it means by being cultural and historic, we will be aware that everything we need for life, including the space of our daily life, has its own history, and that we need to begin doing many things, and to create the environment in which people are, with people as the principal part. If we can think and design in this way, I believe that the waves of interior design will never be fast rounds of subversion. Because this comes from a designer’s self-awareness of his own design culture.

Q: In addition to space design, you have long been committed to the protection of industrial heritage. How do you think building restoration can be integrated with future architectural design in this era when artificial intelligence and mechanization become more and more advanced?

Su: First of all, advances in technology are very important for restoration work. First, we need first-class equipment and facilities to record the entire restoration process. Such image files are already very good experiences for future restoration to learn from. Moreover, information analysis technology itself is the basis of restoration work. The lack of professional knowledge of cultural relic restoration is a common phenomenon in China. Therefore, in general, we restore cultural relics based on visual impressions. But when we look at the West, we can find that their restoration is a very scientific and rigorous job. For example, when I was studying at the FM Center in Italy, I found that their

restoration work was carried out almost in the form of scientific experiments. Material samples, even a small piece of wood, were soaked and decomposed in a solvent, and then scientific material analysis was carried out. There is a set of scientific means to support their restoration of cultural relics. Therefore, advances in science and technology and advances in information analysis tools will certainly boost the advances in the field of cultural relic restoration.

The second point is still “cultural attitude”. What is industrial heritage? Industrial heritage is actually above industry, and it expresses an industrial spirit. Industrial spirit has an indelible influence on modern civilization. In the future, when people return to an industrial heritage zone, they may be grateful for the industrial age, rather than emphasizing “de-industrialization” as they do at present.

Q: How do you think about “interdisciplinary” cooperation?

Su: “Interdisciplinary” is actually a necessary means and cooperation method. All problems are comprehensive and cannot be solved satisfactorily without an “interdisciplinary” means. But our education results in everyone having his obvious limitations. We may be able to deeply explore a subject in a subdivision, but a real problem is often caused by the interaction of different fields, and the cooperation between different disciplines is required in solving it. So in the future “interdisciplinary” may be a necessary condition.

Q: Regarding the status quo of the city of Shenzhen, we have been repeatedly mentioning the topic of “old city renovation” in the past few years. What do you think of it?

Su: It is a very interesting phenomenon in Shenzhen. Shenzhen is a new city, but in the new city, “old city renovation” is needed. The problem in Shenzhen is more complicated. For example, Shenzhen’s land reserves are small, so its urban renewal is based on the transformation and resolution of past problems. In addition, the city’s attributes are also changing, and its cultural attributes will gradually increase. From a city of production to a city of living, Shenzhen itself is developing and changing. There are many things that need to be done and can be tried.

苏丹： 室内设计浪潮绝不会是 快节奏的一轮又一轮颠覆



苏丹简介

清华大学艺术博物馆副馆长、清华大学美术学院教授、中国建筑学会室内设计分会理事长，获得中国建筑装饰协会授予的“2015年中国设计大师勋章”。曾担任2015年米兰世博会中国馆设计、丁肇中科技馆设计、2014年APEC“金秋颐和”会议场所景观设计等国内外知名设计项目的负责人，2019深圳环球设计大奖（室内设计）终审评委

问：在“可持续设计”的趋势下，您认为空间设计未来的方向是什么？面临哪些挑战？

苏丹：空间设计未来的方向和“可持续”当然是有关联的。因为现在的建造量越来越大，我们也掌握了各种各样的技术，资本也有过剩的可能趋势。所以在未来，项目会越来越多，尤其是大型项目。以前建筑师总是幻想建筑能够变成一座城市，而如今它已经变成现实，单体建筑项目越来越大。这也带来另一个问题——“能耗”。人类目前所消耗的资源中，建筑所需的资源量居然占到了三分之一，而在中国可能远远不止。也就是说，在建筑行业当中，包括室内设计，我们一直在扮演一个“耗能者”的角色。如果在这一点上能够有所控制，当然会非常好。

要达到这种控制，在我看来有两个途径。第一点——优化技术。工业革命以来，真正在推动世界变革的，在推动世界进步的，在影响我们观念的东西是技术，放在当下的语境里，也就是“科技”。科技带来新的工业产品、新的信息技术手段能否很好地监测目前的空间环境，以及它的品质？这些工业产品的属性能否很好地降低能耗？这是非常重要的。

第二个途径受文化的态度所影响。目前在中国室内设计的领域，文化的边界和其标准的界定是相对模糊的，但它会影响空间美学。我们曾一度追求新的东西，而现在当我们了解到文化性和历史性到底是什么的时候，我们便会意识我们生活所需的事物，包括我们日常生活的空间，都具有它的历史，有许多的事情我们需要慢慢地去做，需要将人



Prof. Su Dan (second from the right of the front row) participates in the final judging of SDA 2019 (Interior Design)
苏丹教授（前排右二）参加2019深圳环球设计大奖（室内设计）的最终评审

作为主体，去营造人所在的环境。如果我们都这样去思索和设计，我相信室内设计的浪潮绝不会是不断快节奏地一轮又一轮的颠覆。因为这来自于设计师对自己的设计文化的自觉性。

问：您还长期致力于工业遗产保护的工作。您觉得在人工智能和机器化日益发达的这个时代，建筑修复该如何和未来建筑设计相融合？

苏丹：首先，科技的进步对修复工作是非常重要的，需要一流的设备和设施去记录细致入微的整个修复过程。这份留存下来的影像/图像档案，对未来的修复工作已经是非常好的经验。再者，信息分析技术本身就是修复工作的基础，缺少文物修复的专业知识是国内的普遍现象，于是我们一般会根据视觉印象去将文物建筑修建如故。但我们看向西方的时候，会发现他们的文物修复是一项十分科学和严谨的工作。例如我在意大利FM中心考察学习的时候发现，他们的文物修复工作几乎是以科学实验的方式在进行，材料样品，哪怕是一块小木片，都要在溶剂里浸泡分解，再进行科学的材料分析——有一套科学的手段在支撑他们的文物修复工作。所以，科技的进步，信息分析手段的进步，一定可以推动文物修复领域的进步。

第二点，依然是“文化态度”。工业遗产到底是什么？工业遗产其实是凌驾于工业之上的，它表达的是一种

工业精神。工业精神对现代文明有着不可磨灭的影响力，在未来，当人们重新踏足工业遗产区的时候，或许会感恩工业时代。而不是像现在一样，一直在强调“去工业化”。

问：您对“跨学科”的合作是如何看待的呢？

苏丹：“跨学科”其实是一个必要的手段和合作方式。所有的问题都是综合的，如果不“跨学科”就无法得到完善地解决。而我们的教育使得每个人都有显而易见的局限性，我们或许可以在一个细分领域把一个东西钻研得很深，但现实问题往往是不同领域的相互作用，需要不同的学科合作解决。所以在未来“跨学科”或许是一个必要条件。

问：结合深圳这座城市的现状，我们这几年一直在反复提起“旧城改造”的议题，您是怎么看待的？

苏丹：这在深圳是一个很有意思的现象。深圳是一座新城市，但是在新城市里居然需要“旧城改造”。深圳的问题比较复杂，比如深圳的土地储备量很少，所以它的城市更新建立在转换并解决过去遗留问题的基础上。另外它的城市属性也在变化，文化属性会逐渐增强，由一座生产的城市转化成一生活的城市，深圳本身在发展变化。这其中需要做的，可以去尝试的事情有很多。

Profile

A renowned fashion design advisor, Simon Collins is the founder and CEO of Fashion Culture Design. He dean of the School of Fashion at Parsons, and was creative director for brands like Nike, Polo and Zegna. He is a final judging juror of the 2019 SDA (Fashion).

Simon Collins: Being Interdisciplinary Is a Natural Element of Being a Designer

Q: The 2019 Shenzhen Global Design Award set up another four categories compared to last year, including fashion design. So instead of an award of a specific category, how do you think that a comprehensive competition can help designers?

Simon Collins: I think it's important that design competitions recognize all kinds of design, because there'll be periods in the evolution of design when certain categories are more important, when there's more advance going on in some areas.

If I'm honest, fashion has not been at the forefront of design advance for a while. It's beautiful, it looks great, but new fashion is really just the same concept looking slightly different. If you look at the way that telephones have evolved or technology has evolved, it's completely different, whereas fashion, it's still largely the same thing. So I think it's important to include fashion because that affects everything that we do. We all wear fashion whether we like it or not. But in terms of new thinking in fashion, I think that's a very difficult challenge, and one of the things that I'll be looking forward to here is seeing the Chinese perspective on new thinking in fashion.

Q: Please tell me one or two projects that impress you most and why.

Collins: I was looking for products that could only be Chinese, but didn't look Chinese, which is sort of an oxymoron, or a contradiction, like I don't need to see dragons on products to know that they're Chinese, but there are certain elements of Chinese culture that I think can be very influential in design that could only really come from China. I think that there's a utilitarian approach in Chinese design that I find very appealing. So if I look at one of the garments that I quite enjoyed, it was a convertible garment (Multi-Function Jacket Collection, Silver Award winner of the 2019 SDA). Well, that's not new particularly, but it was done in a really nice way, a really functional way.

China can produce anything. We've always known that China is the workshop of the world. It's now becoming one of the design studios of the world and it's capitalizing on that amazing ability to manufacture.

So there was a watch that was quite striking. And the function. The attention to detail of it was very beautiful. People have always looked to the Japanese for attention to detail. But if I look at what's going on here, then I can see the same passion for that.

Q: You've served in the Parsons for quite a couple of years and you have a book "School of Fashion" published. So what's your passion in this category? As a professional designer, what makes you so

ambitious and so keen on art and design exhibition?

Collins: So, I've had a life of design. Everything I do is driven by design and by the curiosity and the desire to learn more about it, wherever I go, whatever I do.

I get to judge a competition and I see the work; I'm just inspired by it. I'm walking around, feeling like I'm James Bond because there are all these gadgets and because we're doing fashion, but we're also doing product and industrial and interior and architecture and the whole thing is like such an inspiration altogether. And I'm so happy that it's in China, because great design happens around the world and some countries are well known for it, but I'm excited about what's happening here. And this is a wonderful example of that. I mean I have to say I must congratulate Shenzhen because I don't see this type of competition anywhere else. Loads of people have competitions, but to this degree and with this kind of prize money, it's spectacular.

Q: What do you think about cross-disciplinary projects?

Collins: As someone that's led a life in design, I've been a writer, a speaker, a director, a producer, a designer, a creative director, a dean, a DJ. I've designed, I've made videos, I've helped to design buildings, I've designed the interiors of schools, I've designed furniture, and I'm not that clever. The fact is I'm just a designer. I think like a designer. So interdisciplinary to me is almost a redundant term. Of course, it's interdisciplinary. Of course, I can do other things. So, I'm glad, I'm delighted that this project recognizes interdisciplinary because it's a natural element of being a designer.

I walk into a room and I immediately start redesigning it. I have to because when I see things, I think I would do that slightly different. It's all going on in my head all the time and I think you'll find that for any designer that's been around for a little while. That's what they do. So, to those of us that make their living from it, being interdisciplinary is just coming with the territory.



西蒙·柯林斯： 跨界，是设计师需要具备的基本素养



西蒙·柯林斯简介

英国国际著名服装设计顾问, Fashion Culture Design 公司创办人、CEO, 美国帕森斯设计学院时尚学院前院长。曾任耐克、马球和杰尼亚等世界名牌服装设计师及创意总监, 2019深圳环球设计大奖(时尚设计)终审评委。

问: 2019年深圳环球设计大奖比去年新增了四项类目, 其中包括时尚设计。相对于单一类别的设计比赛, 您认为这样一个综合性的赛事对设计者有什么帮助?

西蒙·柯林斯: 我认为, 对一项赛事来说, 能够认可各种不同的设计是非常重要的。因为设计领域的演变周期性当中, 有时某些门类的设计会相对重要而热门, 有些领域会更前沿。

我必须坦率地承认, 时尚设计早已不在设计领域发展进步的前沿。时尚设计美观、赏心悦目, 但最新的时尚在概念上跟旧的一样, 只是有略微的差异。如果你观察一下电话和科技的发展历程, 就会发现它们真的是今非昔比。然而, 时尚基本上还是原来那样。所以我认为把时尚设计包含进来是很重要的, 因为它影响着我们的生活

的方方面面。无论喜欢与否, 我们都要穿时装。但时尚设计方面的新思维, 是一项难度非常大的挑战。而我来到这里, 期待着了解中国人对时尚设计的新思维。

问: 请告诉我们一两件让您印象最深刻的作品, 并说明原因。

西蒙·柯林斯: 我期待那些只有中国能创作但看起来不那么中国的作品, 这有点矛盾。比如我不想在产品上看到“龙”这种中国元素, 但中国文化中还有一些很“中国”的元素, 也可以在设计中产生重要影响, 而这样的设计只会出自中国。我发现中国的设计有一种实用主义风格, 非常具有吸引力。如果说一个我非常喜欢的服装作品, 那就是一件变形衣(多功能夹克, 银奖获奖作品)。虽然这不是什么新技术, 但这件变形衣的实现方式非常有趣, 非常实用。

中国能够生产任何东西。众所周知, 中国是世界工厂。而现在, 中国正在变成世界设计工作室之一, 也正在利用其令人惊叹的生产能力。

我还看到一只相当令人惊艳的手表, 功能非常完善, 还对细节有卓越的追求。人们一直认为日本善于追求细节, 但根据我在这里的观察, 中国对细节也有同样的追求。

问: 您已经在帕森斯设计学院工作多年了, 还出版过一本叫《时尚学院》的书, 您在这一领域追求的是什么? 作为一名专业设计师, 是什么让您在艺术和设计展览领域产生这么大的雄心和热情?

西蒙·柯林斯: 我的一生都在设计领域。我所做的一切背后的驱动力就是设计, 就是好奇心, 就是想深入了解设计的强烈欲望, 无论我去哪儿, 无论我做什么。

我去做比赛评委, 可以看到各种作品, 我会深受启发。当我在评审现场走来走去的时候, 我感觉自己像詹姆斯·邦德, 因为赛场到处都是精巧的产品, 因为我们不但评审时尚设计, 也涉及其他, 包括工业设计、室内设计和建筑设计。整个比赛对我来说就像一次很大的启发。

我很高兴这项比赛在中国举办, 因为伟大的设计是分布在全世界的, 有些国家在这方面声名远播, 但这里的参赛作品令我非常兴奋。而这次赛事就是很好的证明。我觉得我必须恭喜深圳, 因为我在其他地方从没有见过这种比赛。办比赛的人很多, 但达到这种规模, 而且奖金这么高, 真是难得一见的盛况。

问: 您对跨类别作品是怎么看的?

西蒙·柯林斯: 作为一个终身从事设计工作的人, 我当过作家、演说家、导演、制作人、设计师、创意总监、院长、DJ。我设计过作品, 制作过音像作品, 参与过建筑设计, 负责过学校的室内设计, 还设计过家具, 但我并没有多么聪明。事实上, 我只是个设计师, 我像设计师那样思考。“跨类别”对我来说几乎是一个多余的词汇。设计当然是“跨类别”的, 我当然能做其他事情。我很高兴看到这项大赛支持跨界, 因为这是作为设计师需要具备的基本素养。

我走进一间房间, 就会立即本能地重新进行室内设计。我无法不这么做, 因为当我看到一些东西, 我就会想, 我会用稍微不同的方式去设计。类似的场景会在我脑子里重复出现, 而且你会发现任何一个经验丰富的设计师都会这么做。所以对我们这些以此为生的人来说, 跨界的能力是非常自然而然的。

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CHAPTER 5

设计大事

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On December 7, 2019, the opening ceremony of the winning works exhibition and awarding ceremony of the GDC Award 2019 was held in Shenzhen. Designers, college representatives, SDGA members, GDC participants, special guests and journalists from all over China gathered in Shenzhen to witness the biennial design event.

The award called “Graphic Design in China” (referred to as “GDC”) was founded by the Shenzhen Graphic Design Association in 1992. This design competition has been recognized as one of the most influential, excellent, authoritative and fair design events in the Chinese areas. The selected works of each edition of the GDC Award have become hot topics in the industry and a value reference in a sense.



The theme of the GDC Award 2019 was “The Value of Design Change”, focusing on the deep relationship between “design” and business development, life style, social ecology, cultural expression, communication mode, as well as the concrete and real results brought by design intervention: business development with more quality and vitality, sustainable and recyclable respect to nature, community integration featuring affinity and symbiosis, local culture’s development and express, and more emotional communication experience.

This edition of the GDC Award attracted continuous attention from all walks of life. The organizing committee received a record 8,136 entries from all over the world. After a strict and fair selection

among all the entries, the jury selected 384 entries, 273 of which were from the professional group and 111 from the student group, with a selection rate of 4.7 percent.

At the awarding ceremony, the GDC Award 2019 presented 35 Nomination Awards, 15 GDC Best Awards and 13 GDC Jury Awards, and a total of 68 designers won the awards. Among them were not only senior designers famous at home and abroad, but also emerging young and cutting-edge designers. As a commendation and encouragement to design educators, the excellent tutor award and excellent organization award were also presented at the same time. “Collection of Winning Works of GDC Award 2019” was also unveiled.

It was particularly notable that there were many “vacancies” regarding the awards, which became the hottest topic of the event. The organizers said

that the much anticipated GDC Grand Prix had been subject to the strictest evaluation standards, and the winner should be unanimously selected by the 13 judges. So a single judge could veto it. This time, no work was able to get 13 votes, so the highest award of the GDC Award was vacant.

Meanwhile, the winning works exhibition of the GDC Award 2019 was staged in the exhibition hall on the second floor of the Design Society | Sea World Culture and Arts Center in Shekou, Shenzhen, from December 7, 2019 to January 7, 2020. The award-winning works on display included two categories: graphic design and RGB. The common feature of this exhibition was the diversified and exploratory design language. Brand image, product packaging, books, posters, text design and other excellent works emerged one after another, gathering the most representative design achievements of contemporary China.

GDC 设计奖 2019



2019年12月7日，GDC设计奖2019获奖作品展览开幕式及颁奖典礼在深圳举行。来自全国各地的设计师、院校代表、SGDA会员、GDC参与者、特邀嘉宾及媒体朋友等齐聚深圳，共同见证这场两年一度的设计界盛事。

“平面设计在中国”（简称“GDC”）设计奖由深圳市平面设计协会（SGDA）创办于1992年。这一设计竞赛活动目前已被公认为华人地区影响最大、水平最高且最具权威和公正性的设计盛典之一。每届GDC设计奖所甄选出的作品，均成为行业热议话题及某种意义上的价值参照。

GDC设计奖2019的主题是“设计改变的价值”，着重关注“设计”与商业发展、生活方式、社会生态、文化表达、沟通方式的深层关系，以及设计介入之后，所带来的具体、真实的成果：更具品质与生命力的商业发展、持续可循环的自然尊重、亲和共生的社群融合、在地文化的发展与表达、更具情感的沟通体验。

本届GDC设计奖受到各界持续关注，组委会共征集来自全球的参赛作品数量8136件，创下历史收件纪录新高。经评审团对所有参赛作品进行严格、公正的统一评选，共选出384件入围作品，其中专业组273件、学生组111件，入选率4.7%。

在颁奖典礼现场，GDC设计奖2019共产生35个提名奖、15个最佳奖、13个评审奖，68位设计师获得殊荣。其中，既有享誉国内外的资深设计师，亦有崭露头角的年轻新锐设计师。作为对设计教育者的褒奖与鼓励，现场同时颁发了卓越导师奖和卓越组织奖。《GDC设计奖2019获奖作品集》也在现场惊艳亮相。

尤为引人注意的是，此次颁奖现场出现了多项大奖的“空缺”的情况，这也成为本次活动的最热话题。主办方介绍说，备受瞩目的全场大奖，一直以来遵守最严格的评审标准，必须13位评委全体一致同意才会产生，一票否决。此

次没有作品达到13票，也就意味着该届GDC大赛最高奖项出现了空缺。

与此同时，“GDC设计奖2019获奖作品展”在位于深圳蛇口的海上世界文化艺术中心设计互联2楼展厅正式与观众见面。展览从2019年12月7日起，持续至2020年1月7日。现场展出的获奖作品包括平面类、RGB类两大类，多元而富有探索性的设计语言是本次展览作品的共同特征。品牌形象、产品包装、书籍、海报、文字设计等各类佳作层出不穷，汇聚当代中国最具代表性设计成果。



From March 14 to 21, 2019, A/W 2019 Shenzhen Fashion Week was successfully staged, attracting more than 100,000 viewers and displaying to the world the charm of Shenzhen fashion and the latest trend of international fashion

Shenzhen Fashion Week



With the theme of “Fashion Makes Life Better life”, this edition of Shenzhen Fashion Week attracted global fashion people and communication resources to focus on Shenzhen. It was committed to building an international fashion platform to spread fashionable lifestyle, discover new design forces, promote exchanges and cooperation, and boost cutting-edge fashion.

Shenzhen Fashion Week 2019 had further innovation in its scale and content. For the first time, it had three major venues: the OCT Harbour (the main show venue), the Shenzhen Museum of Contemporary art and Urban Planning (the Futian venue) and the Dalang Fashion Town in Longhua (the Longhua venue). More than 200 brands and designers from more than 10 countries and regions participated in more than 80 fashion launches and Next Showroom static display.



This edition of Shenzhen Fashion Week was more internationalized. Australia Day was launched for the first time. Foreign brands and designers participating in the shows accounted for 40 percent of the total number. Nathalie Chaize, a designer given the Legion of Honor of France, AVOC and Irakli Paris, women’s high-end ready-to-wear brands from France, ECHTEGO, an American designer’s brand, Fabio Quaranta, an Italian designer, Juslin-Maunula, a Finnish designer’s brand for women’s wear, Lucy Choi, an emerging British designer, and other world-famous designers and brands gathered to bring international cutting-edge fashion and show international fashion style to the catwalks of Shenzhen Fashion Week.

This fashion week go attention and strong support from all walks of life at home and abroad.

Mario Boselli, European fashion giant and honorary president of the Italian



Fashion Association, said, “Shenzhen is a modern international city, and its fashion industry has obvious advantages. It has not only a strong fashion industry, but also a large number of promising young designers. I’d like to invite designers from Shenzhen to cooperate with designers from Milan.”

Jennifer Taylor, vice president of global consulting and business development at the fashion department of International Management Group (IMG), said, “IMG has been always supporting Shenzhen to build Shenzhen Fashion Week. This project provides a good platform in the Asian market for local and international designers and brands. Shenzhen Fashion Week and the city’s fashion industry are promoting Shenzhen to become a world fashion capital and a center of the Guangdong-Hong Kong-Macao Greater Bay Area.”



2019 深圳时装周

2019年3月14日至21日，深圳时装周2019秋冬系列成功举办，有超过10万人次的观众赴现场观看，向世界全方位展示了深圳时装的魅力和国际时尚最新潮流趋势。



本届深圳时装周以“时尚，让生活更美好”为主题，吸引全球时尚人士、传播资源聚焦深圳，致力打造一个传播时尚生活方式、发掘新生设计力量、促进交流合作、推动前沿时尚的国际时尚平台。

2019深圳时装周规模和内容进一步创新，首次启用3大会场。华侨城欢乐海岸（主秀场）、深圳市当代艺术与城市规划馆（福田会场）、龙华大浪时尚小镇（龙华会场）三地联动，共有来自全球十多个国家和地区的200多个品牌及设计师参与80多场时装发布和NEXT SHOWROOM静态展示。

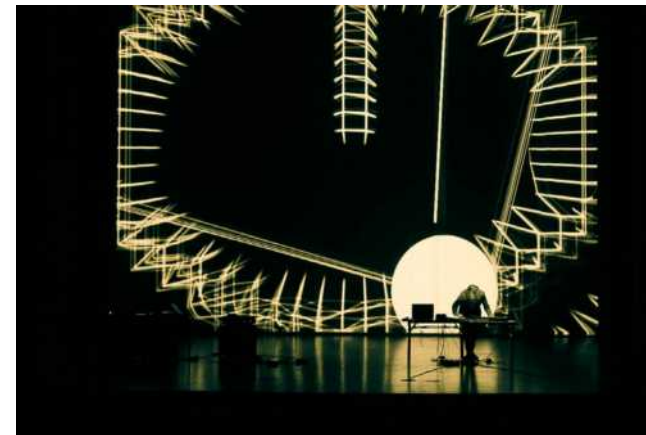
本届时装周的国际化程度进一步提高，首次推出了“澳洲日”，参与走秀的国外品牌和设计师的占比更是达到了40%。包括荣获法国政府最高荣誉——法国军团荣誉骑士勋章设计师纳塔莉·查兹，法国女装高级成衣品牌AVOC、Iraki Paris，美国设计师品牌ECHTEGO，意大利设计师法比奥·夸兰塔，芬兰女装设计师品牌JUSLIN-MAUNULA，英国新锐设计师Lucy Choi等一批国际当红设计师及品牌云集，为深圳时装周的T台带来国际前沿时尚，展现出国际时尚风范。



本届时装周得到了海内外各界的关注和大力支持。欧洲时尚泰斗、意大利时尚协会荣誉主席马里奥·博塞利先生认为，“深圳是一座现代化的国际都市，时尚产业有着明显优势，不但有很强的服装时尚行业，而且有一大批前途无量的年轻设计师，我非常愿意邀请深圳的

设计师与米兰的设计师进行创意交流合作”。国际管理集团（IMG）时尚部全球咨询与业务拓展副总裁詹妮弗·泰勒也表示：“IMG一直支持深圳市打造深圳时装周。这个项目为本土和国际的设计师以及品牌在亚洲市场提供了一个很好的平台，深圳时装周与时尚产业正在推动深圳走向世界时尚之都和大湾区中心。”

From November 13 to 23, 2019, the 10th Shenzhen Fringe Festival was staged in a new form that was more internationalized and appealing, with 60 groups of domestic and foreign artists bringing 97 performances in turn, setting off a round of art carnival after another.



10th Shenzhen Fringe Festival



2019 Shenzhen Fringe Festival had five parts: Fringe Theater, Fringe Outside, Fringe Macao Day, Fringe Talk and Fringe Parade. Among them, Fringe Theater was the most internationalized. In particular, Christopher Chaplin, the British experimental musician and composer, and son of the mime master Charlie Chaplin, participated in the performance of the “Goes to the Movies” concert on the evening of the opening day, November 13.

While 2019 marked the 20th anniversary of Macao’s return to the motherland, the Fringe Festival had a special section, Fringe Macao Day. Rock teams from Macao, such as ZENITH, Scamper and FIDA, brought extremely exciting rock music. Concrete/Lotus, another local band from Macao, integrated vocals, various musical instruments and analog synthesizers to create beautiful changes in melody, and brought nice original songs with rich emotions.

The biggest difference this year was that the most expected Fringe Parade was not held on the last day, but was moved ahead to November 17. On that day, 23 teams participated in the carnival. They marched to

the main stage from both ends of Shenzhen Bay Street, and finally gathered at the main stage for the performance, pushing the atmosphere to the peak.

Since Shenzhen Fringe Festival was set up in 2010, “Art Everyone, Stage Everywhere” has always been its pursuit and faith. During the past decade, Shenzhen Fringe Festival had been rather endeavoring to culture rebuilding than researching the urban culture. Shenzhen Fringe tries to arouse citizens’ public awareness of the society via art, and tries to make a difference in reforming their behavior and value orientation.

Zhu Decai, art director of Shenzhen Fringe Festival, says that the initiation of Shenzhen Fringe Festival is to explore the emerging artists and diverse art forms. “Fringe is not a traditional festival that will follow the curatorial concept. It is a platform that more people could join in and express their artistic ideas and share their performance with the public. In Fringe, artists, creative communities, social groups, etc. could all join together to find out more possibilities of art.”





第十届 深圳湾艺穗节

2019年11月13日至23日，第十届深圳湾艺穗节以更加国际化、更有感染力的全新形式登场，60组国内外艺术家轮番带来97场演出，掀起一轮又一轮艺术狂欢。



2019年的深圳湾艺穗节分为艺穗剧场、艺穗街头、艺穗澳门日、艺穗分享会和艺穗巡游五大板块。其中，艺穗剧场板块国际味儿最为浓厚。特别值得一提的是，默剧大师查理·卓别林的儿子、英国实验音乐家及作曲家克里斯托弗·卓别林参与了11月13日开幕当晚的《“流影”音乐会》演出。

2019年是澳门回归20周年，本届艺穗节特设“艺穗澳门日”板块。来自澳门的摇滚团队石裂符、跳跃号、青原乐队带来了嗨爆现场的摇滚乐；同样来自澳门的本土乐队Concrete/Lotus则将人声、各种乐器和模拟合成器融合在一起，创造旋律的美妙变化，为观众带来动听且情感丰富的原创歌曲。

本届艺穗节与以往最大的不同在于，市民最期待的深圳湾艺穗节大巡游不再是在最后一天

举行，而是提前到了11月17日。当天23支巡游队伍集结狂欢，沿深圳湾大街两头向主舞台行进，最后汇集在主舞台，进行汇演，气氛达到最高点。

“人人艺术，处处舞台”一直是深圳湾艺穗节坚守的信念。自2010年发起至今，十年时间，深圳湾艺穗节与其说是对城市文化的寻找和介入，不如说是在不断伴随城市变化而进行文化重塑。通过艺术表达形式去唤醒公民群体的社会公共意识，试图影响并尝试改变大众的行为方式以及价值取向。

深圳湾艺穗节艺术总监朱德才表示，深圳湾艺穗节的初衷在于挖掘新鲜、多元的艺术文化，“艺穗节并非走策展人思路，而是提供一个大体框架，让更多的人来添加实质性的内容，这种方式允许艺术家、创意社群、社会团体等各要素自由组合，建立丰富多样的创作可能”。





5th Shenzhen International Maker Week

The 2019 National Mass Innovation and Entrepreneurship Week Shenzhen Venue and Fifth Shenzhen International Maker Week was held across the city from June 13 to 19.

2019年全国双创周深圳活动暨第五届深圳国际创客周，于6月13日至19日在全市举行。

第五届深圳国际创客周

Themed “Make with Shenzhen”, this maker week showed the rich connotation of “mass entrepreneurship and innovation” in a comprehensive and multi-dimensional way through multiple forms such as theme exhibition, interactive exhibition, creative training camp, entrepreneur summit, maker carnival and maker competition.

The main venue of this maker week was in Futian District, with 14 sub-venues in other districts, new districts and some innovation and entrepreneurship demonstration bases, staging 22 municipal level activities. Activities at the main venue included

the launch ceremony, a themed exhibition, an interactive exhibition on the achievements of international makers, and a thematic activity titled “Co-create, Empower Your Future” at the Futian Hi-tech Exhibition Center.

“Shenzhen has never failed a hard worker,” said Niu Xinyu, founder of Shenzhen Corerain Technologies Co. Ltd., on June 13 at the site of the launch ceremony in Huaqiangbei. Why is Shenzhen attractive to global makers? It’s because any new technology can be turned into a highlight of a product in Shenzhen. No matter what high-tech it is, Shenzhen can make it into a most practical product to be sold all over the world.

本届创客周以“与深圳同创造”为主题，通过双创主题展示、互动展演、创意训练营、创业者峰会、创客嘉年华、创客大赛等多元化形式，全方位、多维度展示“大众创业、万众创新”的丰富内涵。

本届创客周主会场设在福田区，另设各区（新区）、各创新创业示范基地14个分会场，共安排市级活动22个。其中主会场活动包括启动仪式、双创主题展示、创客周国际创客成果互动展演、“双创赋能，众创未来”福田高科馆体验中心等。

“深圳从未让奋斗者失望。”6月13日，在深圳华强北启动仪式现场，创客代表、鲲云科技创始人牛昕宇说出了自己的心声：为什么深圳对全球的创客有吸引力？就是因为任何一个新技术，在深圳都可以转换为产品上的亮点。无论什么样的高科技，深圳都能把它做成最实用的产品，卖到世界各地。



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Shenzhen Delegation Visits Finland

From June 16 to 18, 2019, Wang Weizhong, deputy secretary of the Guangdong Provincial Committee of the Communist Party of China (CPC) and secretary of the Shenzhen Municipal Committee of the CPC, led a delegation of Shenzhen Municipality to make a friendly visit to Finland, practically promoting local exchanges and cooperation between China and Finland.



On June 17, the promotion of the Shenzhen “City of Design” was held in Helsinki. It was attended by Wang, Chen Li, Chinese ambassador to Finland, Marja Leena Rinkneva, director of economic development of the City, Kari Korkman, founder and CEO of Helsinki Design Week, and nearly 100 guests from Finland in the fields of design, enterprise and education, among others.

In his speech, Wang introduced the construction of the Guangdong-Hong Kong-Macao Greater Bay Area and the economic and social development of Shenzhen. Shenzhen takes the construction of the Greater Bay Area as a great opportunity, a large article and a general guide for reform and opening up in the new era, and implements it with the efforts of the whole city, he said. The construction of the Greater Bay Area will surely bring new and significant opportunities for deepening the cooperation between Shenzhen and Finland. Shenzhen hopes to strengthen cooperation with Helsinki and other regions of Finland in the fields of economy and trade, science and technology, education, health care, smart city, tourism and humanities. In particular, Shenzhen wants to deepen the cooperation in creative design and work together to polish the brand of “City of Design”.

In a meeting with Jan Vapaavuori, mayor of Helsinki, Wang said that Helsinki is a city with friendly ties to Shenzhen, with both cities designated by UNESCO as “City of Design”. He expected both cities to give full play to their respective advantages and carry out more practical cooperation

in the fields of industrial design, smart city, education, health care, ecological protection, culture and tourism, among others, promote the sustainable development of the cities, and better meet the needs of the citizens for a better life. Vapaavuori expressed Helsinki’s welcome for the Shenzhen delegation’s visit and looked forward to strengthening mutual learning with Shenzhen in more fields and promoting the friendly and cooperative relations between the two cities to a higher level.

On June 16, Wang met with Lauri Lyly, mayor of Tampere, and witnessed the signing of a memorandum of cooperation between Shenzhen-based AAC Technologies and Tampere.

Wang said that Tampere is one of the important benchmark cities for Shenzhen to learn from. He expected Shenzhen to deepen practical cooperation with Tampere in scientific and technological research and development, business incubation, venture capital, higher education, culture, tourism and other fields, and strive to achieve mutual benefit and win-win development. Lyly said that Tampere welcomes the visit of the Shenzhen delegation and is willing to strengthen exchanges and cooperation with Shenzhen in science and technology innovation and other fields, so as to push the relationship between the two cities to a new level.

(Source: Shenzhen Special Economic Zone Daily)



深圳市代表团访问芬兰

2019年6月16日至18日，广东省副书记、深圳市委书记王伟中率深圳市代表团在芬兰进行友好访问，务实推进中芬地方交流合作。

当地时间6月17日，深圳“设计之都”推介会在赫尔辛基举行。王伟中和中国驻芬兰大使陈立、赫尔辛基市政府经济发展局局长琳金涅娃、赫尔辛基设计周创始人兼首席执行官卡里·科曼以及来自芬兰设计、企业、教育等领域的近百位嘉宾出席推介会。

王伟中在致辞中，介绍了粤港澳大湾区建设和深圳经济社会发展情况。他表示，深圳坚持把粤港澳大湾区建设作为新时代改革开放的大机遇、大文章和总牵引，举全市之力推进落实。大湾区建设必将为深圳与芬兰深化合作带来新的重大机遇。深圳希望与赫尔辛基及芬兰其他地区加强经贸、科技、教育、医疗、智慧城市、旅游人文等领域合作，特别是深化创意设计合作，共同擦亮“设计之都”品牌。

在与赫尔辛基市市长扬·瓦帕沃里会谈时，王伟中表示，赫尔辛基是深圳的友好交流城市，双方同为联合国教科文组织认定的“设计之都”，希望发挥各自优势，在工业设计、智慧城市、教育医疗、生态保护、文化旅游等领域开展更多务实合作，推动城市可持续发展，更好满足市民对美好生活的需要。瓦帕沃里表示，赫尔辛基欢迎深圳代表团来访，期待与深圳加强更多领域互学互鉴，推动两市友好合作关系更上一层楼。

6月16日，王伟中会见坦佩雷市市长吕吕，并见证深圳瑞声科技公司与坦佩雷市签署合作备忘录。

王伟中说，坦佩雷是深圳对标学习的重要城市之一，希望与坦佩雷深化在科技研发、创业孵化、风险投资、高等教育、文化旅游等领域务实合作，努力实现互利共赢、共同发展。吕吕表示，坦佩雷欢迎深圳代表团来访，愿与深圳加强科技创新等领域交流合作，推动两市关系再上新台阶。（据《深圳特区报》）

Shenzhen International Culture Week Held in Berne

On April 29, 2019, Shenzhen International Culture Week was kicked off in Berne Convention Center, Switzerland, along with the promotion of the “CityPlus” platform.

Shenzhen Municipalities and the Canton of Berne signed an agreement to become friendly cities in February 2015. In recent years, the exchanges between the two cities have become closer in economy, science and technology, culture and other fields. The promotion of Shenzhen International Culture Week and the “City Plus” platform aimed to further promote the exchange and cooperation between Shenzhen and Berne, and seek win-win development. During the promotion, Li Xiaogan, member of the Standing Committee of the CPC Shenzhen Municipal Committee, chief of the publicity department of the CPC Shenzhen Municipal Committee and director of the Shenzhen Association for International Culture Exchanges, warmly invited friends from Switzerland and Berne to Shenzhen for investing, working, traveling and living. He hoped that the two places could deepen cooperation and achieve mutual benefit and win-win development in talent training, fashion design, culture, tourism and other fields.

During the promotion, Dr. Han Wangxi, counsel of the Publicity Department of the CPC Shenzhen Municipal Committee and director of the Shenzhen Municipal Office for Developing Innovation and Creative Design, gave a keynote speech of “From Made in Shenzhen to Created in Shenzhen”, introducing in detail the status quo, mission and future of Shenzhen design. The Shenzhen Foundation for International Exchange and Cooperation promoted the “City Plus” platform,

and released the “Just Shenzhen” Culture and Creativity Route, in a bid to provide a new platform for the world to understand Shenzhen’s fashion and creative industries.

Shenzhen is the first city in China designated by UNESCO as “City of Design”. The Shenzhen Design Award for Young Talents (SDAY) is held with the support of UNESCO, collecting works by young designers from member cities of the UNESCO Creative Cities Network (UCCN), and encouraging and supporting the development of young designers.

Shenzhen City of Design Promotion Association, Shenzhen Watch & Clock Association, Shenzhen Liangzi Fashion Industry Co., Ltd., Zhou Liu Fu Jewelry and Fiyta Co., Ltd. also participated in the promotion activities. On the stage of Shenzhen International Culture Week, they displayed Shenzhen’s fashion design concept to the world and shared the latest ecological fashion.

During this event, Shenzhen City of Design Promotion Association held an exhibition of the Shenzhen Design Award for Young Talents, displaying the development of Shenzhen’s creative design industries. Shenzhen Liangzi Fashion Industry Co., Ltd., presented clothing works made of gambiered silk, which fully demonstrated the inheritance and development of China’s silk handicraft culture, and embodied the concept of environmental protection. In addition, jewelry and watch enterprises such as Zhou Liu Fu and Fiyta also fully demonstrated the combination of traditional Chinese culture and modern creative design to Swiss friends.



深圳国际文化周伯尔尼成功举办

2019年4月29日，深圳国际文化周暨“City Plus”平台推介会在瑞士伯尔尼州会议中心成功举办。

深圳与瑞士伯尔尼州2015年2月签约成为友好城市。近年来，两地在经济、科技、文化等领域的交流越来越密切。此次深圳国际文化周暨“City Plus”平台推介会旨在进一步推动深圳与伯尔尼州的交流合作，谋求共赢发展。中共深圳市委常委、宣传部长、深圳市对外文化交流协会会长李小甘在推介会上热情邀请瑞士及伯尔尼州的友人来深圳投资、工作、旅游和生活，并希望两地在人才培养、时尚设计、文化旅游等领域深化合作、互惠互利、共赢发展。

在本次推介活动中，深圳市委宣传部巡视员、深圳市创新创意设计发展办公室主任韩望喜博士作了《从深圳制造到深圳创造》的主旨演讲，详细介绍了深圳设计的现状、使命与未来。深圳市国际交流基金会也对“City Plus 城市+”平台进行了推介，同时发布“正深圳·文创线路”，为世界了解

深圳时尚创意产业提供一个全新的平台。

深圳是中国首个获得联合国教科文组织“设计之都”称号的城市，并在联合国教科文组织的支持下举办“深圳创意设计新锐奖”，面向全球创意城市网络成员城市的青年设计师征集作品，鼓励、扶持新锐设计师的发展。

深圳市设计之都推广促进会、深圳市钟表行业协会、深圳市梁子时装实业有限公司、周六福珠宝、飞亚达股份有限公司等也参加了推介活动，借助深圳国际文化周的舞台，向世界展示深圳的时尚设计理念，分享最新的生态时尚。

深圳市设计之都推广促进会在本次活动中带来了“深圳创意设计新锐奖”展览，展现深圳的创意设计产业发展。深圳市梁子时装实业有限公司则呈现了莨绸的服装作品，充分展示了中国丝绸手工艺文化的传承和发展，同时体现环保生态的理念。此外，周六福、飞亚达等珠宝及钟表企业也将中国传统文化与现代创意设计的结合淋漓尽致地展现在瑞士朋友面前。



Shenzhen Delegation Attends UCCN Annual Meeting in Italy



From June 10 to 15, 2019, the XIII Annual Conference the UNESCO Creative Cities Network (UCCN) was held in the Italian city of Fabriano. Italian President Sergio Mattarella, Fabriano Mayor Gabriele Santarelli, UNESCO Deputy Director-General Qu Xing and UNESCO Assistant Director-General for Culture Ernesto Ottone Ramírez jointly opened the conference.

From the second half of the 13th century to the whole Renaissance, Fabriano was the center of Europe's paper industry. The city joined the UCCN in 2013 as a "City of Crafts & Folk Art".

About 400 representatives from 180 cities of the UCCN discussed around the theme of "Ideal City" for 2019, and exchanged various experiences and views to jointly address the challenges at the urban level in accordance with the 2030 Agenda for Sustainable Development.

A total of 50 mayors from all over the world attended the meeting. Dr. Han Wangxi, director of the Shenzhen Municipal office for Developing Innovation and Creative

Design, made a speech at the Mayors' Forum, introducing Shenzhen's efforts in promoting the design industry and education in recent years, especially major design projects such as the Shenzhen Design Week and the Shenzhen Global Design Award, which won the attention and praise of the representatives present.

During the conference, the "Cities of Design" from around the world held a sub network meeting. The cities shared their design activities and trends over the past year, and introduced their work plans for the next year. The representatives also had active discussions on design policy, design education, publicity and promotion, commercial development and other topics.

At the sub network meeting, Xu Ting, secretary general of the Shenzhen City of Design Promotion Association, focused on introducing the upcoming 4th Shenzhen Design Award for Young Talents (SDAY) for UNESCO Creative Cities Network, which got positive response from the representatives of the Cities of Design.



深圳代表团出席UCCN意大利年会

2019年6月10日至15日，第13届联合国教科文组织创意城市网络（UCCN）年会在意大利城市法布里亚诺召开。意大利总统马塔雷拉，法布里亚诺市长桑塔雷利，联合国教科文组织副总干事曲星、教科文组织文化助理总干事奥托内等共同为大会揭幕。

从13世纪下半叶到整个文艺复兴时期，法布里亚诺一直是欧洲造纸业的中心，该城于2013年作为“手工艺和民间艺术之都”加入联合国教科文组织创意城市网络。

来自联合国教科文组织创意城市网络180个成员城市的约400名代表围绕2019年的主题“理想城市”展开讨论，并交流各类经验和观点，以携手应对联合国《2030年可持续发展议程》在城市层面所面临的挑战。

本次年会有来自全球各地的50名市长参加了会议。深

圳市创新创意设计发展办公室主任韩望喜博士在市长论坛上发言，介绍了深圳近年来在推广促进设计产业和教育方面的努力，重点介绍了深圳设计周、深圳环球设计大奖等重大设计项目，获得与会代表的关注和称赞。

大会期间，来自全球各地的“设计之都”召开了子网络会议。各城市分享了过去一年来的设计活动和设计动态，并介绍了未来一年的工作计划。各位代表还就设计政策、设计教育、宣传推广、商业开发等话题，展开了积极的讨论。

深圳市设计之都推广促进会秘书长徐挺在子网络会议上，重点介绍了即将启动的第四届联合国教科文组织创意城市网络深圳创意设计新锐奖项目，获得与会设计之都代表的积极响应。



SDPA Attends ico-D Regional Meeting Europe

From June 20 to 21, 2019, the ico-D Regional Meeting Europe, known as the “design community’ s UN General Assembly”, was held in Porto, Portugal.

Dozens of designers and scholars from design industry, design education and world-famous design institutions from many countries gathered in Porto. As a member of ico-D, the Shenzhen City of Design Promotion Association attended the meeting and participated in the discussion of all topics.

Each year, ico-D holds a regional conference somewhere, aiming to make use of the resource advantages of its three platforms, namely, professional development platform, education platform and promotion platform, gather experts and scholars from all over the world to discuss the world’ s new trends and developments in the fields of design and design education, and explore solutions to emerging problems in design and design education.

In 2019, the ico-D Regional Meeting went to Europe, and was cosponsored by the Porto Design Biennale. Different cultures, design institutions and design institutes conducted in-depth face discussions on the five themes of “Globalization”, “Public Design Policy”, “Metrics + Data”, “Design Agenda” and

“Cooperation” in the forms of speech sharing, round tables and panel discussions.

Xu Ting, secretary general of the Shenzhen City of Design Promotion Association, made a keynote speech on the topic of “Globalization”, introducing the development of Shenzhen design in the context of globalization, its recent activities carried out in Europe including attending Annual Conference of UNESCO Creative Cities Network in Italy and the promotion of Shenzhen as a City of Design in Helsinki, as well as its upcoming plans and objectives, especially the areas and projects for possible cooperation with European design agencies.

In his speech, Xu pointed out that Shenzhen, as a manufacturing center of the world with a population of more than 20 million, is trying to find other development paths, and an important tool the government has found is design. He highlighted projects such as the Shenzhen Design Week and the Shenzhen Global Design Award, reflecting the government’ s efforts to change the development mode and achieve sustainable development.

Xu revealed that Shenzhen will try to cooperate with top international institutions to build a world-class design institute and design museum, as well as to formulate and improve long-term design policies.



深圳市设计之都推广促进会 出席ico-D欧洲会议

2019年6月20日至21日, 有着“设计界的联合国大会”之称的“国际设计联合会 (ico-D)”地区会议在葡萄牙波尔图举行。

来自多个国家的数十位设计产业界、设计教育界及世界知名设计机构的设计师和学者聚首波尔图。作为ico-D会员, 深圳市设计之都推广促进会出席了会议, 并参与了全部议题的讨论。

每年ico-D会在世界某一地区举办地区会议, 旨在利用其三大平台, 即专业发展平台、教育平台和推广平台的资源优势, 集中世界各地的专家学者一起探讨国际设计和设计教育领域的新趋势新发展, 探索面对设计和设计教育领域新出现问题的解决方案。

2019年ico-D地区会议选择在欧洲举行, 由“波尔图设计双年展”参与协办。国际间不同文化、不同设计机构和设计院校之间就“全球化”、“公共设计政策”、“指标与数据”、“设计议程”以及“合作”这五个主题, 以演讲分

享、圆桌会议、分组讨论的形式进行面对面的深入研讨。

深圳市设计之都推广促进会秘书长徐挺在“全球化”议题中作主旨发言, 介绍了深圳设计在全球化大背景下的发展情况, 近期在欧洲开展的活动, 包括出席创意城市意大利年会、“深圳设计之都”赫尔辛基推介会等, 以及接下来的一些计划和目标, 重点推介了未来有可能与欧洲设计机构合作的领域和项目。

徐挺发言中指出, 深圳这个管理人口超过2000万的世界制造业中心, 正在努力寻找其他的发展路径, 而政府找到的一个重要工具就是设计。他重点列举了深圳设计周和环球设计大奖等项目案例, 体现出政府在转变发展方式、实现可持续发展方面的努力。

徐挺透露, 深圳未来的努力方向是与国际顶尖机构合作建设国际一流的设计学院、设计博物馆, 以及制订完善长期的设计政策。



SDPA Attends 1st Asia Pacific Creative Cities Conference

From October 23 to 26, 2019, the first Asia Pacific Creative Cities Conference was held in Adelaide, a “City of Music” in Australia. About 200 representatives from 20 member cities of the UNESCO Creative Cities Network in various creative areas in the Asia Pacific region attended the meeting, including representatives from Chinese creative cities such as Shenzhen (City of Design), Beijing (City of Design) and Macao (City of Gastronomy).

David Pisoni, minister of innovation and skills of Australia, Sandy Verschoor, lord mayor of Adelaide, and He Lanjing, consul general of China in Adelaide, attended the opening ceremony of the conference. Ernesto Ottone Ramírez, assistant director-general for culture of UNESCO, delivered a video speech.

The First Asia Pacific Creative Cities Conference, which lasted four days, was held to provide a platform for exchange and dialogue among creative cities in the region and deepen regional cooperation, including a number of thematic discussions and round tables. At the meeting, the delegates discussed how to tap the huge market potential of cultural and creative industries in the region, and how to help realize the UN’s 2030 Agenda for Sustainable Development with

the help of relevant industrial planning programs. Other topics include “promoting the development of cultural and creative industries, employment, trade and investment in the Asia Pacific region”, “making good use of creativity to consolidate sustainable development programs and ensure urban resilience”, and “local arts, languages and cultures in the Asia Pacific region”.

Xu Ting, secretary general of the Shenzhen City of Design Promotion Association (SDPA), was invited to participate in the theme discussion of “strengthening Asia Pacific bilateral partnership and regional cooperation”, as well as the international seminar on “the value of design”. He shared Shenzhen’s efforts and experience in building a City of Design, introduced Shenzhen’s major design projects such as the Shenzhen Design Week, the Shenzhen Global Design Award and the Shenzhen Design Award for Young Talents. He also exchanged with the delegates their experiences of measuring the value of design in different places, discussed the standardized index theory of the value of design, and broadened the understanding of the connotation of “design” and the thinking of the value of design.



深圳市设计之都推广促进会出席首届亚太创意城市峰会

2019年10月23日至26日，首届亚太创意城市峰会在澳大利亚阿德莱德（音乐之都）举行。来自亚太地区各创意范畴的20个联合国教科文组织创意城市网络成员城市、共约200位代表出席了会议，当中包括来自中国深圳（设计之都）、北京（设计之都）和澳门（美食之都）等创意城市的代表。

澳大利亚创新及技能部部长大卫·皮索尼、阿德莱德市市长桑迪·弗尔斯科尔、中国驻阿德莱德总领事何岚菁等出席了会议开幕式，联合国教科文组织文化助理总干事奥托内则通过视频向现场致词。

首次举办的亚太创意城市峰会旨在为本地区的创意城市提供平台交流对话，加深地区合作，为期4天，内容包括多项专题讨论环节及圆桌会议等。在会上，代表们探讨如何发掘区内文化创意产业庞大的市场潜

力，以及如何借助相关产业策划方案，助力实现联合国制订的《2030年可持续发展议程》。其他专题讨论环节的主题包括“促进亚太地区的文化创意产业发展、就业、贸易及投资”，“善用创意巩固可持续发展方案及确保城市复元力”，以及“亚太地区的本土艺术、语言及文化”等。

深圳市设计之都推广促进会秘书长徐挺受邀参加了“加强亚太双边伙伴关系及地区合作”的主旨讨论，以及“设计价值”国际研讨会，分享了深圳设计之都建设的有关情况和经验，介绍了深圳的主要设计项目如深圳设计周、环球设计大奖和创意设计新锐奖，并跟与会代表交流了各地衡量设计价值的经验，探讨了制定设计价值的标准化指数理论，拓宽了对“设计”内涵的认识以及对设计价值的思考。



Xu Ting Elected ico-D Vice President

On November 30, 2019, the ico-D General Assembly, known as the “UN General Assembly of the design community”, was held in Vancouver, Canada. Delegates of more than 50 design institutions from more than 20 countries gathered at Emily Carr University of Art and Design in Vancouver to discuss design exchange, design promotion, design cooperation, design education and other major topics.

A new Executive Board was elected at the conference. Jonathan Strebly, former chairman of the Canadian Graphic Designers Association, was elected chairman of the Executive Board. Xu Ting, secretary general of the Shenzhen City of Design Promotion Association, was elected vice president to serve on the 2019-2021 term.

The International Council of Design (ico-D) is an international non-governmental organization. Its secretariat is located in Montreal, Canada. Founded in 1963, it has 128 members in 50 countries and regions around the world, including professional design associations, design promotion agencies, and design education institutions such as design schools. In addition to the member organizations, ico-D has also

built a global network, forming a wide community of non-members for high-level dialogues on the leading role of design in society, culture and economy.

The Shenzhen City of Design Promotion Association (SDPA) joined ico-D as a formal member in early 2018, giving Shenzhen another important international platform, besides the “City of Design” platform, to participate in global discussion, exchange and cooperation related to design. Through the ico-D platform, the SDPA has introduced Shenzhen’s status quo, opportunities and challenges in “design” to the global design community, and absorbed the world’s advanced design strategies, design concepts and design industry support policies, which has opened the vision provided world-class advanced experiences for the construction and development of the brand of “Shenzhen design” in the future.

The election of Xu as vice president of ico-D is undoubtedly of great significance for strengthening the cooperation between Shenzhen and international authoritative design institutions and implementing China’s requirements of “supporting Shenzhen to introduce the world’s high-end creative design resources”.

徐挺当选国际设计联合会副主席

2019年11月30日，有着“设计界的联合国大会”之称的国际设计联合会（ico-D）会员大会在加拿大温哥华举行。来自20多个国家超过50个设计机构的代表相聚温哥华艾米丽卡尔艺术与设计大学，共商设计交流、推广、合作、教育等大计。

大会选举产生了新一届执行委员会，加拿大平面设计师协会前主席乔纳森·斯特瑞布利出任本届执委会主席，深圳设计之都推广促进会秘书长徐挺当选副主席，成为2019-2021届执委。

ico-D是一个国际性的非政府组织，秘书处设在加拿大蒙特利尔，始建于1963年，在全球50个国家和地区拥有128个机构成员，包括专业设计协会、设计推广机构、设计教育机构（如设计学院）等。在成员组织之

外，ico-D还打造了一个全球性的网络，形成了一个广泛联系非成员的社群，就设计在社会、文化和经济中的主导作用展开高级别对话。

深圳设计之都推广促进会于2018年年初加入ico-D成为正式会员，从而使深圳继“设计之都”平台后，获得了另一个参与全球“设计”讨论和交流合作的重要国际平台。通过ico-D平台，促进会向全球设计界介绍了深圳“设计”的现状、机遇与挑战，并吸收国际先进的设计战略、设计理念和设计产业扶持政策，为“深圳设计”品牌的未来建设和发展打开了视野，吸收了国际一流的先进经验。

徐挺当选为ico-D副主席，对于加强深圳与国际权威设计机构的合作、落实国家关于“支持深圳引进世界高端创意设计资源”的要求，无疑具有重要意义。

Coverage by International Mainstream Media

国际主流媒体报道

1月 January

2019年1月8日
国际设计联合会 (ico-D) 官网刊登了“第二届深圳环球设计大奖作品征集”通告

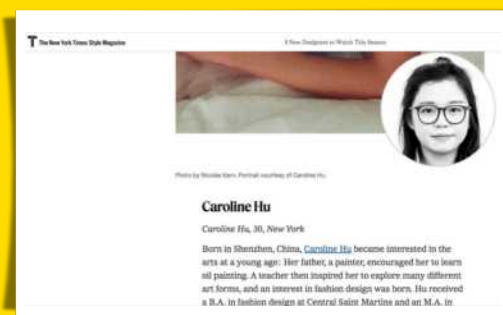
January 8, 2019
The official website of the International Council of Design (ico-D) published the call of entries of the 2nd Shenzhen Global Design Award



2月 February

2019年2月8日
《纽约时报》报道深圳本土时装设计师胡颖琪

February 8, 2019
The New York Times wrote about Caroline Hu, a local fashion designer in Shenzhen



3月 March

2019年3月20日
《纽约时报》关于深圳本土钟表设计的报道

March 20, 2019
The New York Times reported on Shenzhen's clock and watch design

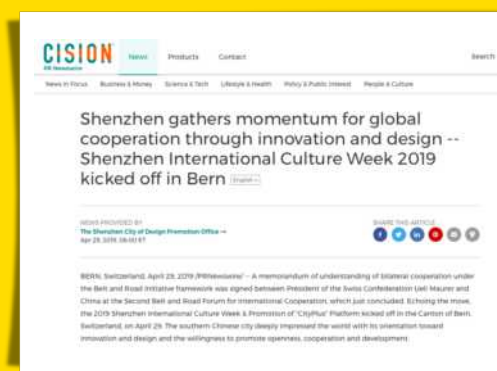


4月 April

2019年4月29日
瑞士财经媒体moneycab报道“深圳国际文化周暨‘CityPlus 城市+’平台”在伯尔尼举行的推介会, 介绍深圳设计周、深圳环球设计大奖等

April 29, 2019
Moneycab, a Swiss financial and economic media, reported on the promotion of the Shenzhen International Culture Week and “CityPlus” platform held in Bern

It also introduced the Shenzhen Design Week and Shenzhen Global Design Award, among others



2019年4月29日
美通社报道“深圳国际文化周暨‘CityPlus 城市+’平台”在伯尔尼举行的推介会, 介绍深圳设计周、深圳环球设计大奖等

April 29, 2019
PR Newswire reported on the promotion of the Shenzhen International Culture Week and “CityPlus” platform held in Bern

It also introduced the Shenzhen Design Week and Shenzhen Global Design Award, among others



2019年4月30日
日本共同社报道“深圳国际文化周暨‘CityPlus城市+’平台”在伯尔尼举行的推介会, 介绍深圳设计周、深圳环球设计大奖等

April 30, 2019
Japan's Kyodo News Agency reported on the promotion of the Shenzhen International Culture Week and “CityPlus” platform held in Bern, Switzerland

It also introduced the Shenzhen Design Week and the Shenzhen Global Design Award, among others



5月 May

2019年5月21日

著名意大利工业设计网站designboom关于深圳设计周的报道

May 21, 2019

Designboom, a famous Italian industrial design website, reported on the Shenzhen Design Week



6月 June

2019年6月6日

赫尔辛基设计周官网介绍在深圳发展的芬兰设计师的故事

June 6, 2019

The official website of the Helsinki Design Week published a story about Finnish designers based in Shenzhen



7月 July

2019年7月2日

全球著名在线建筑与设计杂志Dezeen介绍在深圳举行的“设计价值”展览

July 2, 2019

Dezeen, a world-famous online architecture and design magazine, introduced the “Values of Design” exhibition held in Shenzhen

2019年7月9日

全球著名清洁技术新闻和评论网站“CleanTechnica”报道比亚迪汽车全球设计中心在深圳宣布落成启用

July 9, 2019

“CleanTechnica”, a world famous clean technology news and review website, reported that the BYD Global Design Center was opened in Shenzhen



8月 August

2019年8月8日

纽约《建筑师报》介绍即将于12月举行的2019深港城市\建筑双城双年展

August 8, 2019

The Architect's Newspaper, based in New York, introduced the 2019 Bi-City Biennale of Urbanism\Architecture (UABB) to be held in December.



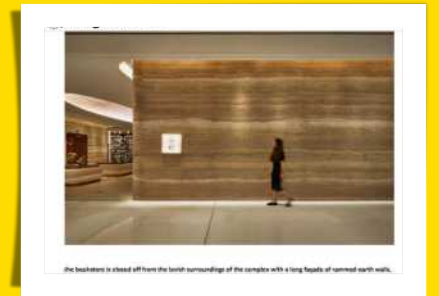
9月 September

2019年9月17日

意大利工业设计网站designboom介绍由日本知名设计师池贝知子设计的深圳前檐书店

September 17, 2019

The Italian industrial design website “designboom” introduced the “Yan” Bookstore in Shenzhen, designed by Tomoko Ikegai, a famous Japanese designer



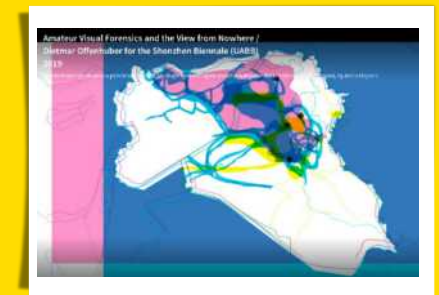
10月 October

2019年10月11日

美国著名《建筑日报》关于2019深港城市\建筑双城双年展的前瞻报道

October 11, 2019

ArchDaily, a famous American media, published a forward-looking report about the 2019 Bi-City Biennale of Urbanism\Architecture (UABB)



11月 November

2019年11月5日

英国《建筑师杂志》报道深圳举行的西丽枢纽片区城市设计国际竞赛

November 5, 2019

The Britain-based Architects' Journal reported on the international contest for the urban design of the Xili transport hub area held in Shenzhen

2019年11月21日

《澳门商业》(英文)杂志介绍澳门设计师(机构)即将参加在深圳举行的2019深港城市\建筑双城双年展

November 21, 2019

Macao Business, an English magazine, introduced Macao designers and institutions that would participate in the 2019 Bi-City Biennale of Urbanism\Architecture (UABB) in Shenzhen



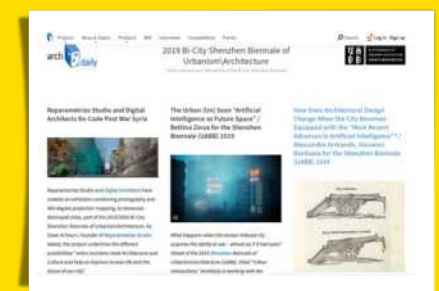
12月 December

2019年12月

美国《建筑日报》专题报道2019深港城市\建筑双城双年展

December 2019

The America-based ArchDaily had a feature page for stories about the 2019 Bi-City Biennale of Urbanism\Architecture (UABB)



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CHAPTER 7

设计政策

DESIGN POLICIES

- 118 | Outline Development Plan for the Guangdong–Hong Kong–Macao Greater Bay Area (Extract)
粤港澳大湾区发展规划纲要（摘录）
- 120 | Guidelines of the CPC Central Committee and the State Council on Supporting Shenzhen in Building a Pilot Demonstration Area of Socialism with Chinese Characteristics (Extract)
中共中央 国务院关于支持深圳建设中国特色社会主义先行示范区的意见（摘录）
- 122 | Guidelines on Promoting High Quality Development of Creative Design in Shenzhen
关于推动深圳创意设计高质量发展的若干意见

Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area (Extract) (February 2019)

- Shenzhen. To leverage its leading role as a special economic zone, a national economic core city and a national innovation city, expedite its transformation into a modern and international city, and strive to become a capital of innovation and creativity with global influence. (Section 2, Chapter III)

To leverage the leading position of major enterprises, proactively pursue the development of a digital economy and a sharing economy, and promote economic transformation and upgrading as well as social development. To promote regional cooperation in digital and creative industries such as animation, comics and games, internet culture, digital culture and devices, digital art and display, and promote the application of digital creativity in areas such as convention and exhibition,

e-commerce, medical and healthcare, education services, tourism and leisure. (Section 2, Chapter VI)

To focus on maritime and logistics services, travel services, cultural and creative industries, human resources services, convention and exhibition and other professional services, etc., and develop a system of modern services which promotes coordinated development, complementarity and cooperation. ...To deepen cooperation among Guangdong, Hong Kong and Macao in industrial design, and facilitate the commercialisation of industrial design achievements. To deepen cooperation among Guangdong, Hong Kong and Macao in the cultural and creative industries, and progressively open up the market. (Section 3, Chapter VI)

粤港澳大湾区发展规划纲要（摘录） (2019年2月)

—深圳。发挥作为经济特区、全国性经济中心城市和国家创新型城市的引领作用，加快建成现代化国际化城市，努力成为具有世界影响力的创新创意之都。（第三章第二节）

发挥龙头企业带动作用，积极发展数字经济和共享经济，促进经济转型升级和社会发展。促进地区间动漫游戏、网络文化、数字文化装备、数字艺术展示等数字创意产业合作，推动数字创意在会展、电子商务、医疗卫生、教育服务、旅游休闲等领域应用。（第六章第二节）

以航运物流、旅游服务、文化创意、人力资源服务、会议展览及其他专业服务为重点，构建错位发展、优势互补、协作配套的现代服务业体系。……推动粤港澳深化工业设计合作，促进工业设计成果产业化。深化粤港澳文化创意产业合作，有序推进市场开放。（第六章第三节）

Guidelines of the CPC Central Committee and the State Council on Supporting Shenzhen in Building a Pilot Demonstration Area of Socialism with Chinese Characteristics (Extract)

(August 9, 2019)

To improve the competitiveness of cultural and tourism industries. To support Shenzhen in developing the digital cultural and creative cultural industries, and strengthening cooperation in digital and creative industries among Guangdong, Hong Kong, and Macao. To encourage Shenzhen to establish innovative creative design academies, introduce high-end creative design resources from across the world, set up creative design awards that are open to international designers, and launch Chinese cultural brands with international acclaims. To make good use of the exhibition resources and industrial advantages of Hong Kong and Macao to organize large-scale cultural and creative exhibitions. To push ahead with the integrated development of cultural and tourism industries, and enrich the contents of exchange between China and other parts of the world.

—Article 12, *Guidelines of the CPC Central Committee and the State Council on Supporting Shenzhen in Building a Pilot Demonstration Area of Socialism with Chinese Characteristics*

中共中央 国务院关于支持深圳建设中国特色社会主义先行示范区的意见 (摘录)

(2019年8月9日)

发展更具竞争力的文化产业和旅游业。支持深圳大力发展数字文化产业和创意文化产业,加强粤港澳数字创意产业合作。支持深圳建设创新创意设计学院,引进世界高端创意设计资源,设立面向全球的创意设计大奖,打造一批国际性的中国文化品牌。用好香港、澳门会展资源和行业优势,组织举办大型文创展览。推动文化和旅游融合发展,丰富中外文化交流内容。

——《中共中央 国务院关于支持深圳建设中国特色社会主义先行示范区的意见》第十二条



Guidelines on Promoting High Quality Development of Creative Design in Shenzhen

On April 8, 2019, the general office of the Shenzhen Municipal Committee of the Communist Party of China and the general office of the Shenzhen Municipal People's government issued the Guidelines on Promoting High Quality Development of Creative Design in Shenzhen. The document calls for focusing on the construction of the Guangdong-Hong Kong-Macao Greater Bay area, a city as a global regional cultural center and an international pioneer city in cultural innovation and creativity, stressing value-led and innovation-driven method with scientific and technological support as well as global vision, cultivating a number of major enterprises with a demonstration and leading role in the industry, forming a batch of creative design products with independent intellectual property rights, developing a group of highly professional creative designers, launching some creative design brands with international acclaims, and gradually building a capital of creative design with strong international influence.

The document proposes three "general requirements":

By 2020, the city's whole revenue in creative design will exceed 100 billion yuan, the number of creative design institutions will increase to 15,000, the number of creative designers will rise to 100,000, and more than 20 national or provincial industrial design centers will get key support. The development quality and efficiency of creative design industry will be significantly improved, and Shenzhen's creative design brand will be established at home and abroad.

By 2035, the city's whole revenue in creative design will exceed 300 billion yuan, the number of creative designers will rise to 150,000. The creative design industry will effectively support the transformation

and upgrading of the manufacturing industry. Shenzhen's creative design brands will enjoy an international reputation.

By the middle of this century, the city's creative design and strategic emerging industries will be closely integrated, forming a global first-mover advantage. Shenzhen's creative design will become a well-known international brand. The creative design cultural environment in the city's grassroots communities and the creative design literacy of the general public are in line with the international advanced level. The city will become a capital of creative design with strong international influence.

中共深圳市委办公厅、深圳市人民政府办公厅印发

关于推动深圳创意设计 高质量发展的若干意见

为进一步促进创意设计与实体经济深度融合，切实提高深圳创意设计整体质量水平和核心竞争力，持续提升城市综合实力和市民生活品质，在新时代打响“深圳设计”城市品牌，努力成为具有世界影响力的创新创意之都，现就推动深圳创意设计高质量发展提出如下意见。

一、总体要求

以习近平新时代中国特色社会主义思想为指导，全面贯彻党的十九大和十九届二中、三中全会精神，深入学习贯彻习近平总书记对广东重要讲话和对深圳重要批示指示精神，围绕粤港澳大湾区和全球区域文化中心城市、国际文化创新创意先锋城市建设，注重价值引领、创新驱动、科技支撑、全球视野，培育一批有示范引领作用的行业龙头企业，形成一批具有自主知识产权的创意设计产品，发展一批高素质的创意设计中坚力量，打造一批具有国际影响力的创意设计品牌，逐步建成具有强大国际辐射力的创意设计之都，为深圳朝着建设中国特色社会主义先行示范区的方向前行，努力创建社会主义现代化强国的城市范例作出积极贡献。

——到2020年，全市创意设计全口径服务收入超过1000亿元，创意设计机构增加到1.5万家，创意设计人才增加到10万名，重点扶持国家或省级工业设计中心20家以上。创意设计产业发展质量和效益显著提升，深圳创意设计品牌在国内外打响。

——到2035年，全市创意设计全口径服务收入超过3000亿元，创意设计人才增加到15万名，创意设计产业有效支撑制造业转型升级，深圳创意设计品牌具有较好国际美誉度。

——到本世纪中叶，创意设计与战略性新兴产业紧密融合，形成全球先发优势，深圳创意设计成为知名国际品牌，全市基层社区创意设计人文环境、广大市民创意设计素养和国际先进水平接轨，建成具有强大国际辐射力的创意设计之都。

二、着力推动创意设计产业高质量发展

(一) 精准推动重点门类创意设计产业发展。在工业设计、平面设计、时尚设计、建筑设计、工程设计、集成电路设计、影视动漫设计、游戏设计等领域加大支持力度，优化营商环境，建立健全企业梯度培育机制，对创意设计企业分类提供资金支持和政策服务。

(二) 壮大创意设计市场主体。支持创意设计企业向专、精、特、新方向发展，打造中小微企业创意设计企业集群，进一步增加创意设计商事主体数量。倡导有条件的企业设立创意设计中心、首席设计师，建成一批国家级和省级工业设计中心。支持国际知名创意设计机构、科研机构总部落户深圳或者在深圳设立研发总部。

(三) 实施创意设计重大项目带动。组织实施创意

设计领域基础性、引导性重大工程和重点项目，增进产业发展后劲。扶持建设一批重点实验室、工程实验室、工程研究中心、协同创新创意设计中心。

(四) 培育创意设计产业发展新动能。推动创意设计与先进制造业、战略性新兴产业相结合，尤其是与人工智能、第三代半导体、生命健康、新材料、新能源、互联网、传统文化活化利用的紧密结合，支持运用新工具提升创意设计能力，着力构筑深圳创意设计产业新领域、新优势、新效益。

(五) 加强创意设计专业园区建设。鼓励支持创意设计产业园建设，形成研发、展示、采购、生产、销售一体化的产业集聚区。探索深港文化创意合作新模式，建设前海国际文化创意基地。培育扶持一批重点园区发展，建设深圳米兰国际时尚创意设计产业园。

(六) 培育创意设计市场需求。鼓励在机场、高铁站、主题公园、特色小镇、专业市场、特色商业街突出创意设计效果，丰富创意设计产品服务，营造良好的创意设计市场环境。鼓励创意设计园区强化展示、互动功能，强化人群消费体验。鼓励各区激发创意设计产品服务消费，扩大文化消费规模。

(七) 促进区域协调集约发展。鼓励各区根据资源条件和产业优势，打造区域性的创意设计中心和成果转化中心。建立区域协调机制与合作平台，加强各区创意设计产业集群间的有机联系，构建优势互补、相互促进的区域发展格局。鼓励创意设计园区集团运营，形成创意设计业集约式发展格局。

(八) 加强创意设计产业金融支持力度。鼓励有关资本市场成立中小创意设计企业创业投资引导基金和产业投资基金，努力为中小创意设计企业解决不同

发展阶段的直接融资需求。支持商业银行在创意设计领域开展知识产权质押贷款或以知识产权质押作为主要担保方式的组合贷款。

(九) 培育全球知名深圳创意设计品牌。大力倡导以“深圳设计”促“深圳品牌”“深圳出品”，形成一批以创意设计为核心竞争力、具有自主知识产权的时尚品牌企业。鼓励深圳时尚龙头企业制定品牌国际化发展战略，增强品牌宣传力度。引进世界高端创意设计资源，大力发展时尚文化产业。支持国际知名时尚企业落户深圳。

(十) 实施创意设计产业“走出去”工程。引导创意设计企业扩大产品和服务出口，对入选国家文化出口重点企业、重点项目予以配套奖励。鼓励创意设计企业在境外开展投资合作，设立产业园和分支机构，开拓海外市场，尤其是开展和“一带一路”国家地区的产业合作。探索建立深港澳创意设计联盟，推动粤港澳大湾区创意设计合作圈建设，着力构建接轨全球的完整产业链和创新链。

三、着力夯实深圳创意设计基础设施

(十一) 建设全球先进水平的城市空间环境。对城市建筑、街区景观、园林绿化、市政设施等统筹规划，高定位、高标准编制城市设计导则，优化建筑与城市空间关系，创新建筑设计方案优选制度。增加各区设计特色和识别性，提升商业街区、景观大道、美丽公园、魅力水岸、山景海湾等示范项目的规划、设计水平。

(十二) 优化创意设计发展环境。加强全市创意设计园区和示范楼宇、示范空间的规划建设和认定管理。鼓励创意设计园区拓展功能，促进创意设计与旅游业相结合，将创意设计园区基地建设成为具有浓

郁人文环境、向国内外广泛宣传深圳创意设计的窗口。优化“众创空间”“创新工场”等新型创意设计空间的发展环境。

(十三) 加强创意设计载体建设。鼓励支持文化艺术场馆开辟创意设计空间。借鉴国际先进经验，规划建设全方位、多功能的深圳创意设计馆，展示交流深圳乃至全球创意设计精品，成为深圳创意设计传承、培育、积淀与创新的基础载体。建设创意设计图书馆，鼓励支持在各大书城开辟创意设计图书专区。

(十四) 优化创意设计公共服务。加快建设一批深圳创意设计公共服务平台，为各主体提供市场对接、共性技术研发、标准研制、产品检验、管理咨询等服务。支持建设创意设计产品服务电子商务平台，开放信息共享服务，帮助中小微企业、创意设计人才拓展市场。

(十五) 完善创意设计知识产权服务。鼓励和支持公民、法人以知识产权作价出资形式创办企业。建立健全具有深圳特色的创意设计知识产权预备案制度。推动建立全市创意设计知识产权公共服务平台，为创意设计企业、设计师提供知识产权咨询指引、备案登记、鉴定评估、侵权分析、监测预警、纠纷解决等全覆盖式服务。支持创意设计产业成立知识产权联盟，解决知识产权纠纷、诉讼、维权等难题。

四、着力加强创意设计人才培养引进

(十六) 加强创意设计教育体系建设。鼓励深圳相关高等院校科学设置创意设计课程，引入优质师资，持续提升创意设计教育水平。探索采取中外合作办学方式，在深圳新建世界一流的创新创意设计学院。支持社会力量在创意设计园区建设专业技能培训中心和职业教育校外实训基地。

(十七) 提升创意设计理论研究水平。加大对创

意设计基础理论领域的投入，为基础理论工作提供资助，翻译、引进一批高质量前沿创意设计理论类著作，鼓励创意设计理论书籍的撰写、出版、发行，努力打造具有深圳特色的创意设计学派。聘请国内外知名设计师，每年定期开展“创意设计大师讲堂”活动，传播国内外创意设计新趋势、新理论、新技术。

(十八) 扶持创意设计专业人才发展。注重引进一批高层次创意设计人才和团队，落实“鹏城英才计划”，组织实施创意人才培养专项。大力推进粤港澳大湾区创意设计人才交流合作。加强与米兰理工大学、中央圣马丁艺术与设计学院、帕森斯设计学院等国际一流设计院校合作，选派深圳高校设计专业优秀大学生和优秀本土创意设计师到以上设计院校学习深造。

(十九) 实施全民创意设计素养提升行动。提倡创意设计全民参与，探索编制创意设计读本进入中小学课堂，组织创意设计展览走进社区。组织行业协会、企业定期开展公益创意设计讲座和培训。

(二十) 完善创意设计师职业评价体系。发挥政府、市场、行业协会、用人单位等评价主体作用，建立健全创意设计领域高层次人才和紧缺人才认定标准，鼓励行业协会、学会等社会组织和企业依据市场需要自行开展能力水平评价活动。

五、着力提升深圳创意设计全球美誉度

(二十一) 加大深圳创意设计品牌推广。在国际知名设计城市建立深圳创意设计海外推广中心，对接深圳本土与国际创意设计资源。积极参加联合国教科文组织全球创意城市网络相关会议和活动，提升深圳创意设计影响力。

(二十二) 支持创意设计领域重大活动。重点培育支持“创意十二月”、深圳设计周暨环球设计大奖、深

圳时装周、深圳国际工业设计大展、深港澳创意设计三城展、深港城市\建筑双城双年展、中国设计大展、中国国际空间设计大展、深圳礼物等创意设计领域重大活动，搭建国际合作交流平台。

(二十三) 加强创意设计国际合作。积极组织深圳本土创意设计机构、创意设计师参加伦敦设计节、米兰设计周、巴黎设计周、纽约设计周等国际创意设计活动。研究与国际一流设计赛事机构开展实质性合作。探索与联合国教科文组织设立面向全球的创意设计信托基金，推广实施深圳创意设计重大项目。

(二十四) 加强深圳创意设计宣传推广。编辑中英文《深圳创意设计》期刊，建设官方网站，开设社交账号。在媒体开设创意设计类专题栏目，支持拍摄创意设计专题宣传片、纪录片，在海内外主流媒体传播推广。

(二十五) 建立深圳创意设计顾问团。聘请国内外创意设计界知名专家、学者成立深圳创意设计顾问团，积极推荐国际先进创意设计项目和人才，为深圳参与国际创意设计合作和竞争提供咨询建议。

六、建立健全深圳创意设计高质量发展保障体系

(二十六) 加强深圳创意设计高质量发展组织保障。成立由市主要领导任组长的深圳创新创意设计工作领导小组，深圳创新创意设计发展办公室负责全市创新创意设计工作的统筹、协调和规划等。

(二十七) 加强深圳创意设计高质量发展资金保障。加大对深圳创意设计产业的扶持力度，优化现有创意设计财政资金支持的结构，实施深圳创新创意设计发展扶持计划，对创意设计与科技、文化、旅游、体育、教育等方面的融合，创意设计重大项目和产业园区

建设，知识产权保护、人才教育培养，重大创意设计活动、重大品牌建设和国际化推广，创意设计基础设施建设等方面进行重点引导扶持。深圳创新创意设计发展扶持计划具体操作规程由深圳创新创意设计发展办公室会同有关部门另行制定。

(二十八) 加强深圳创意设计高质量发展人才政策保障。针对性优化完善政策，提高深圳对各类创意设计人才的吸引力，重点加强高层次创意设计人才、青年设计师、高校毕业生等在就业、创业、生活、住房等方面的政策保障，对本市紧缺急需的创意设计人才按规定申请办理人才引进，其配偶和未成年人子女可根据有关政策随调随迁。对符合条件的外籍优秀创意设计人才推荐办理永久居留证和多次往返人才签证。

(二十九) 加强深圳创意设计高质量发展用地保障。遵循节约集约利用、合理分配资源的原则，适当将创意设计重大项目用地纳入年度土地供应计划，优先保证用地需求。创意设计项目使用工业、研发总部用地的，可以“带产业项目”挂牌方式供地。结合城市更新，整合和盘活旧厂房用地，增加项目用地支撑。在符合土地利用总体规划和城市规划的前提下，创意设计项目申请使用工业用地，符合广东省确定的优先发展产业目录且用地集约的，在确定土地出让底价时可按不低于所在地土地等别相对应《全国工业用地出让最低价标准》的70%执行。

(三十) 落实深圳创意设计高质量发展税收优惠保障。创意设计企业职工教育经费支出，不超过工资薪金总额8%的部分，准予在计算应纳税所得额时扣除。对国家重点鼓励的创意设计服务，符合国家有关规定的境内单位和个人向境外单位提供的完全在境外消费的创意设计服务，实行增值税零税率。对国家重点鼓励的创意设计产品出口根据出口报关的商品代码对应的退税率实行相应的出口退(免)税政策。

