深圳设计之都报告2017

SHENZHEN CITY OF DESIGN REPORT 2017

深圳设计之都报告

City of Design SHENZHEN
Member of the UNESCO Creative Cities Network since 2008

SDPA

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世界设计周网络年度大会
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首届世界设计周峰会
WDW SUMMIT HELSINKI 2017
北京国际设计周“创意2030高峰论坛”
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01

DESIGN EVENTS

首届深圳设计周 | 1ST SHENZHEN DESIGN WEEK

GDC17平面设计在中国 | GRAPHIC DESIGN IN CHINA 17

第三届深圳国际创客周 | 3RD MAKER WEEK SHENZHEN

第三届深圳时装周 | A/W 2017 SHENZHEN FASHION WEEK

2017深圳湾艺穗节 | 2017 SHENZHEN FRINGE FESTIVAL

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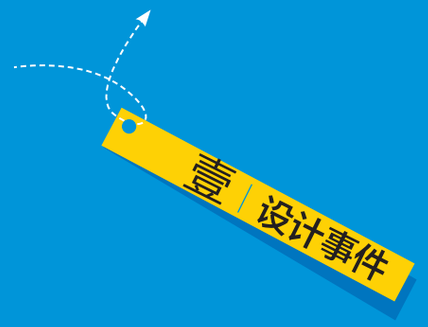
深圳市当代艺术与城市规划馆 | SHENZHEN MUSEUM OF CONTEMPORARY ART AND MUSEUM OF URBAN PLANNING



01

1ST SHENZHEN DESIGN WEEK

The 1st Shenzhen Design Week was successfully held from April 21 to 28, 2017. In a period of eight days, a total of nearly 100,000 people visited and participated in the 1st Shenzhen Design Week. The main exhibition site at Shekou i-Factory received nearly 7,000 visitors on a peak day.

During the Shenzhen Design Week, more than 200 top designers and more than 2,000 creative works from around the world gathered in Shenzhen, covering a wide range of areas of design such as graphic design, product design, fashion design, architecture design and interior design. A series of exhibitions, forums, lectures and other exciting activities were presented to the audience, stimulating sparks of creativity.

David Grossman, president of the International Council of Design, and Luisa Bocchietto, president-elect of the World Design Organization, among other guests, spoke highly of the 1st Shenzhen Design Week and hoped that the event could go better and better, not only to fully showcase local design and promote the design industry, but also to attract and help more foreign designers and institutions to settle in Shenzhen, thus making the event an important platform for the international exchange and cooperation of design.

The 1st Shenzhen Design Week was sponsored by the Shenzhen Municipal Government, and organized by the Shenzhen Association for International Culture Exchanges and the Shenzhen City of Design Promotion Office. Under the theme of "Design for the Future" and featuring internationalization, specialization, diversification and high-end, the event had five major sections, including innovations, life, vision, exchange and experience. Shenzhen Design Week strives to give full play to Shenzhen's advantages in the field of design, promote Shenzhen's design talents to rank among the world's design masters, and create a globally renowned and comprehensive, cross-section platform for design achievement exhibition and awarding as well as designer exchange and cooperation. It aims to become another cultural brand of Shenzhen with wide international influence, following the China (Shenzhen) International Cultural Industrial Fair and the Shenzhen Reading Month.

首届深圳设计周

2017年4月21日至28日，首届深圳设计周成功举办。在为期8天的时间里，总共有近10万人次参观和参与首届深圳设计周，其中位于蛇口价值工厂的主展场最高峰时1天接待了将近7000人次。

本届深圳设计周有超过200位来自全球各地的顶尖设计师以及超过2000件创意作品云集深圳，覆盖了平面、产品、时装、建筑、室内等多个设计领域，为观众带来一连串展览、论坛、讲座等精彩活动，激发出创意火花。

出席活动的国际设计理事会主席大卫·格罗斯曼、世界设计组织主席路易莎·波切托等嘉宾，均高度评价首届深圳设计周，寄语深圳设计周越办越好，不仅能充分展示推介本土设计、促进设计产业发展，还能吸引并帮助更多的外国设计师和机构落户深圳，使设计周真正成为国际设计交流与合作的重要平台。

首届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承办，以"面向未来的设计"为主题，设置了创新、生活、视觉、交流、体验等五大项目板块，体现出国际化、专业化、多元化、高端化特色。深圳设计周力图充分发挥深圳在设计领域的优势，推动深圳设计人才跻身世界设计大师行列，着力打造一个全球瞩目的综合性、跨门类的设计成果展示、评奖和设计师交流、合作的平台，力争成为继文博会、深圳读书月之后，深圳又一具有广泛国际影响力的城市文化品牌。

"DESIGN·FUTURE" THEME EXHIBITION

As a highlight of the 1st Shenzhen Design Week, the "Design·Future" theme exhibition presented 16 domestic and international outstanding design projects using multimedia at the i-Factory Warehouse in Shekou.

This open exhibition, based on the four sections of "Living, Education, Communication, and Mobility" and the two themes of "designing the future" and "designing for future", built the three-dimensional relationship between the designers, the city and the public.

"DESIGN·FUTURE" THEME EXHIBITION

"设计·未来"主题展

首届深圳设计周的重头戏——"设计·未来"主题展，在蛇口价值工厂·筒仓以多媒体的方式，呈现16个国内外优秀设计项目。

这个开放性展览，围绕"居住、教育、沟通、流动"四个板块，通过"设计为未来(designing the future)"和"为未来设计(designing for future)"两条主线，构建出设计师、城市和大众之间的立体关系。

L01

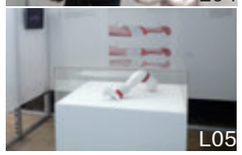
L02

LIVING

L01 Smog Free Project | Studio Roosegaarde (Netherlands)
L02 Smart Home | inDare Design (Shenzhen)
L03 Increase/Decrease | Casper Notenboom Design (Netherlands)
L04 Refugee Republic | Jan Rothuizen et al. (Netherlands)
L05 Uflex | duo Inès Le Bihan and Julian Loïs (France)

L03

L04


L05

E01

E02

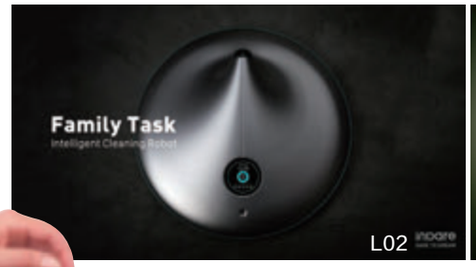
E03

EDUCATION

E01 Design for Kids | HIBINO SEKKEI (Japan)
E02 Sprout Park Program | Fu Yingbin Studio of China New Rural Planning and Design (Guizhou)
E03 Textbook Redesign Project | Aesthetic Cell (Taipei)

L01

L04



L02

L03

L05

居住

L01 减霾计划|罗斯加德工作室（荷兰）
L02 智能家居|inDare Design（深圳）
L03 可压缩背包|卡斯帕诺藤博姆设计（荷兰）
L04 难民共和国|扬·罗鲁伊森 等（荷兰）
L05 单手止血绷带|伊内斯·勒毕昂、朱利安·洛伊斯二人组（法国）

E01

E02

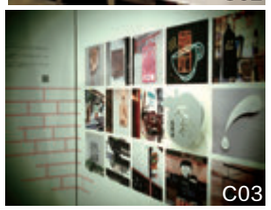
E03

教育

E01 幼儿之城|日比野设计（日本）
E02 青草乐园计划|中国乡建院傅英斌工作室（贵州）
E03 教科书再造计划|美感细胞（台北）

C01

C02


C03

C04

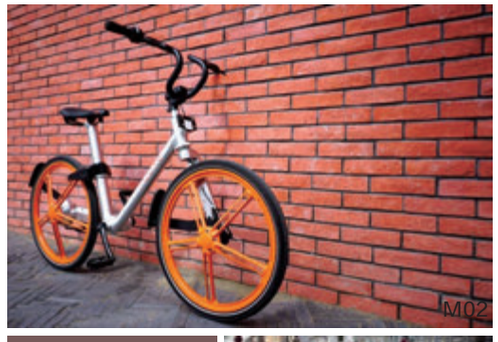
COMMUNICATION

C01 Hawker Reload | Manfred Yuen et al. (Taipei)
C02 Dear Data | Giorgia Lupi & Stefanie Posavec (New York, London)
C03 Specifications of Taipei | AGUA Design (Taipei)
C04 Re-create Taipei | AGUA Design (Taipei)

MOBILITY

M01 Alinker | Barbara Alink (Netherlands)
M02 Smart Bike-Sharing | Mobike Smart Sharing Bicycle (Beijing)
M03 Cycling City | Copenhagen Technology and Environment Authority (Denmark)
M04 Street for People | Sustainable City Center of World Resources Institute (Beijing)

M01


M02

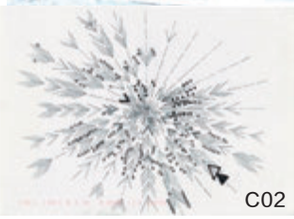
M03

M04

沟通

C01 排档创新|阮文韬等（台北）
C02 你好，数据|乔琪亚·鲁皮、斯蒂芬妮·波萨维奇（纽约、伦敦）
C03 小招牌制造所|水越设计（台北）
C04 台北邻里公园翻转计划|水越设计（台北）

C01


C02

C03

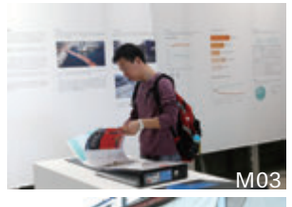
C04

流动

M01 步行车|芭芭拉·阿林科（荷兰）
M02 智能共享单车|摩拜智能共享单车（北京）
M03 骑行城市|哥本哈根科技与环境管理局（丹麦）
M04 人性化街道|世界资源研究所可持续城市中心（北京）

M01

M02


M03

M04

1ST SHENZHEN GLOBAL DESIGN AWARD

As one of the grand events during the 1st Shenzhen Design Week, the launch ceremony of the Shenzhen Global Design Award was held at the Nanshan Museum on April 21, 2017. The Organizing Committee of the Shenzhen Design Week announced the global call for entries for the 1st Shenzhen Global Design Award.

The Shenzhen Global Design Award is held by the Organizing Committee of the Shenzhen Design Week, organized by the Shenzhen City of Design Promotion Office, conducted by the Shenzhen City of Design Promotion Association, and co-organized by domestic and international professional organizations such as ico-D. The collection and assessment of works worldwide will be held once a year.

The award aims to spot influential designers with forward vision, creativity and motivation as well as excellent design works, and to commend the elites among them. Meanwhile, the award aims to boost the exchange between domestic and foreign design communities, to attract outstanding designers worldwide to Shenzhen' s design business, and to encourage the industrialization of creative design and the promotion of creative design concept. The organizers hope to make the Shenzhen Global Design Award "the Academy Awards in global design community" in five to 10 years.

The total prize of the Shenzhen Global Design Award goes up to US$10 million, divided into one grand prize of US$200,000, two gold prizes of US$100,000 each, four silver prizes of US$50,000 each and 10 bronze prizes of US$20,000 each. In addition to the awards for all contestants, 10 separate awards of $20,000 each are set for design agencies and designers in Shenzhen.

The 1st Shenzhen Global Design Award mainly targets industrial design and product design. The awards will be unveiled during the second edition of the Shenzhen Design Week in 2018.

首届深圳环球设计大奖

2017年4月21日，作为首届深圳设计周盛宴的一部分，深圳环球设计大奖发布仪式在南山博物馆举行。在发布仪式上，组委会公布了首届深圳环球设计大奖全球征集公告。

深圳环球设计大奖由深圳设计周组委会主办，深圳市设计之都推广办公室承办，深圳市设计之都推广促进会执行，国际设计理事会（ico-D）等国内外专业机构协办，以后将每年举办一次全球作品的征集与评审。

该大奖的设立旨在发掘独具前瞻力、创造力、驱动力、影响力的设计师及优秀设计作品，甄选其中的优秀者加以表彰，同时增强国内外设计界的交流，吸引全球优秀设计师参与深圳的设计事业，鼓励创意设计的产业化发展以及创意设计理念的推广。主办方希望，通过5至10年的努力，将深圳环球设计大奖打造成为全球"设计界的奥斯卡"。

深圳环球设计大奖总奖金高达100万美元，将设全场大奖1个（奖金20万美元）、金奖2个（每个奖金10万美元）、银奖4个（每个奖金5万美元）、铜奖10个（每个奖金2万美元）。除面向所有参赛者设立的奖项之外，还专门面向深圳本土设计机构和个人设立了10个单独奖项（每个奖金2万美元）。

首届深圳环球设计大奖作品征集主要限定工业及产品类作品，2018年第二届深圳设计周期间将评出各大奖项。

2017 MINDPARK创意大会

MINDPARK2017

As one of the highlights of the 1st Shenzhen Design Week, the MINDPARK creative conference was held from April 22 to 24, 2017. More than 10 top creative practitioners from seven cities worldwide, including Shenzhen, Tokyo, London, Paris, Stockholm, Copenhagen and Lehnen of Switzerland, showed up in Shenzhen. They delivered keynote speeches and participated in master classes to share creative inspiration and experience, and discuss the change and remodeling of various fields brought by creative thinking.

Under the theme of "The Possibilities of Creativity", MINDPARK had four major sections including brand expression, innovation experience, product design and interactive creativity. By sharing and analyzing the successful cases of how creativity built business value, the event inspired the creative energy that could subvert the industries, affect the community and explore the future, thereby helping individuals, businesses and industries start a brand new perspective of thinking and explore brand new business value.

BRAND EXPRESSION

This section explored brand building and communication from the three dimensions of brand reshaping, brand design and original brand.

Ben Wright, chief operating officer and co-founder of DesignStudio, elaborated on how to create new and up-to-date value for old brands, citing the studio's success in reshaping and upgrading several brands.

Irobe Yoshiaki, founder of Irobe Design Institute, talked about the

2017年4月22日至24日，2017年首届深圳设计周的重点内容之——MINDPARK创意大会隆重举行。来自上海、东京、伦敦、巴黎、斯德哥尔摩、哥本哈根、瑞士勒南等全球7座城市，10余位顶尖创意人首度重磅亮相深圳，发表主题演讲并参与大师班，分享创意灵感与经验，探讨创意思维对各领域的改变与重塑。

此次MINDPARK创意大会以"创意的可能性"为主题，围绕品牌表达、创新体验、产品设计、互动创意四大板块，通过对创意塑造商业价值的成功案例进行分享和剖析，激发可以颠覆行业、影响社会、探索未来的创意动能，从而帮助个人、企业乃至行业开启全新思维角度，探索全新商业价值。

品牌表达

这一板块从品牌重塑、品牌设计、原创品牌三个维度探讨品牌的建立与传播。

DesignStudio首席运营官、联合创始人Ben Wright，以工作室几个品牌重塑与升级的成功范本为例，分享如何为老品牌创造与时俱进的新价值。

色部设计研究室创始人色部义昭，从设计师的角度细聊平面设计对品牌的意义。

"上下"品牌的首席执行官、艺术总监蒋琼耳，带大家走近她与法国爱马仕集团携手创立的当代高尚生活品牌"上下"，揭秘品牌背后的新美学是如何打造的。

significance of graphic design for brands from a designer's point of view.

Jiang Qiong'er, chief executive officer and art director of the "SHANG-XIA" brand, introduced the contemporary high-end brand jointly established by her and France's Hermès Group, revealing how to build the new aesthetics behind the brand.

INNOVATION EXPERIENCE

This section presented incredible creativity and works from innovators in different fields of art, architecture and design.

teamLab, whose works were on a world tour, is a collaborative and interdisciplinary creative community that brings together professionals from across the world in a variety of fields including artists, computer programmers, engineers, computer animators, mathematicians, architects, web page designers, graphic designers and editors. It works to achieve a balance between art, science, technology and creativity. Toshiyuki Inoko , founder of teamLab, told how digital art could improve the relationships between people through a series of stunning works.

Vertical garden creator and French botanist Patrick Blanc took his prestigious works for example to tell about the vertical garden's cultivation and creation, and to share the plant inspiration behind it.

Adrien Rovero, a young designer from Lehnen, Switzerland, shared his inspiration and experience in cross-boundary innovation in graphic design, product design, window design and exhibition design.

PRODUCT DESIGN

This section invited three product designers from Copenhagen, London and Stockholm to redefine the value of product design based on different demands and inspiration.

Henrik Mathiassen, design and creative director of design-people, shared the studio's latest project on how to develop and design products based on feminine behavior.

Benjamin Hubert, founder and creative director of LAYER design, brought classic cases of user-experience-oriented integration of various material characteristics into design.

Note Design Studio founder Cristiano Pigazzini shared his skills at using colors and furniture to create unique and flexible space effects, and clearly conveying the design concept to consumers through unique aesthetic display and product image.

INTERACTIVE CREATIVITY

This section invited pioneers in the field of interactive creativity to share how to deliver brand ideas or product value by using subversive audio-visual experience.

Marcus Wendt, founder and creative director of FIELD, has partnered with some of the world's best branding and cultural institutions to create exceptional immersive dynamic image and interactive experience devices, using cutting-edge digital technologies and dynamic visual languages.

Mori Inc. founder and creative director Morihiro Haraho had stunned the advertising creative community with many classic creative videos, using long shots, large lineup and complicated shooting. He shared his unique creative methods and the key to finding creative ideas.

创新体验

这一板块呈现来自艺术、建筑、设计不同领域革新者超乎想象的创造力与作品。

作品在全球巡展的teamLab是一个协作及跨学科创意团体，集结艺术家、电脑程式编写员、工程师、电脑动画师、数学家、建筑师、网页和平面设计师与编辑等不同领域的专业人士，致力于实现艺术、科学、科技和创意之间的平衡。teamLab创始人猪子寿之通过系列令人惊艳的作品，讲述数字艺术如何改善人与人之间的关系。

垂直花园创造者、法国植物学家Patrick Blanc以其久负盛名的作品为例，讲述垂直花园的培育、创造过程，还分享了背后的植物灵感。来自瑞士勒南的年轻设计师Adrien Rovero分享他在平面设计、产品设计、橱窗设计、展览设计中进行跨界创新创作的灵感和经验。

产品设计

这一板块邀请来自哥本哈根、伦敦、斯德哥尔摩的三位产品设计师，从不同的诉求和灵感出发，重新定义产品设计的价值。

design-people的合伙人、设计与创意总监Henrik Mathiassen分享了工作室的最新项目——如何从女性行为出发，研发和设计产品。

LAYER design的创始人、创意总监Benjamin Hubert带来以用户体验为导向，将各种物料的特色融入设计之中的经典案例。

Note Design Studio创始人Cristiano Pigazzini善于运用色彩和家具搭配打造独特、灵活的空间效果，并以独特的美学陈列和产品展示形象，清晰地将设计理念传达给消费者。

互动创意

这一板块邀请了来自互动创意领域的先锋人士，分享如何运用颠覆想象的视听体验传递品牌理念或产品价值。

FIELD的创始人、创意总监Marcus Wendt与全球最优质的品牌和文化机构合作，运用尖端前沿数字技术和动态视觉语言，创作出不同凡响的沉浸式动态影像和交互体验装置。

Mori Inc.的创始人、创意总监原野守弘以各种长镜头、大阵容、高难度拍摄的创意视频屡创经典，惊艳广告创意界。他在现场分享其独特的创意之道和寻找创意的关键。

CHINA TDC 2017

A series of events of the 1st China TDC was held at Shenzhen Nanshan Museum from April 23 to May 15, 2017.

China TDC (Typographic Design in China) is another international design event sponsored by Shenzhen Graphic Design Association after GDC -- Graphic Design in China. At present, the professional typographic design activities named after TDC also include the Type Directors Club (TDC) based in New York, the Type Directors Club Deutschland (Germany TDC) and the Tokyo Type Directors Club (Tokyo TDC), all of which have established wide influence in different aspects. The holding of China TDC meant the birth of the world's fourth TDC and first Chinese context TDC theme event.

The activities of China TDC included the Typographic Design in China Invitation Exhibition, the exhibition of Typography in Modern China and the "Global Context" International Typography Design Forum. Base on a higher international perspective, these activities raised Shenzhen's international status as a City of Design, and explored typographic design's relationships with the city, culture and life. Through the international invitation exhibition, documentary exhibition, academic forum and exchange between designers, this Shenzhen-based event introduced international design resources and promoted the interaction between the international design community and the Chinese community on visual arts, information communication and typographic design.

China TDC was organized by the Shenzhen Design Week Organizing Committee and undertaken by the Shenzhen Graphic Design Association. Mr. Xu Lixian, chairman of the Shenzhen Graphic Design Association, Mr. Wang Yuefei, representative of the Academician Committee of the Shenzhen Graphic Design Association, Dr. Han Wangxi, director of the International Communication Office of the Publicity Department of the Shenzhen Municipal Committee of the Communist Party of China and director of the Shenzhen City of Design Promotion Office, Mr. Liao Zibin, member of the Standing Committee of the Nanshan District Committee of the CPC and chief of the Publicity Department of the Nanshan District Committee of the CPC, Chai Fengchun, deputy inspector of the Culture, Sports and Tourism Bureau of Shenzhen Municipality, Qiu Gan, deputy director of the International Communication Office of the Publicity Department of the Shenzhen Municipal Committee of the CPC and deputy director of the Shenzhen City of Design Promotion Office, and other leaders and guests attended the opening ceremony on April 23.

2017文字设计在中国

2017年4月23日至5月15日，首届"China TDC-文字设计在中国"系列活动在深圳市南山博物馆举行。

"文字设计在中国"，是深圳市平面设计协会继"GDC-平面设计在中国"之后，倾力打造的另一个国际性设计盛会。目前全球以TDC命名的文字设计专业活动包括美国纽约字体指导俱乐部、德国字体指导俱乐部和日本东京字体指导俱乐部，它们均在不同角度建立了广泛的影响力。China TDC的举办，宣告全球第四个TDC、同时也是首个中文语境TDC主题盛会的诞生。

China TDC系列活动由"文字设计在中国"邀请展、中国近现代字体应用文献展和"超语境"国际文字设计论坛三部分构成，系列活动以更高的国际视野，提高深圳作为"设计之都"的国际地位，探讨文字设计和城市、文化、生活的关系。并通过国际邀请展、文献展、学术论坛、设计师交流等多种形式，立足深圳，引入国际设计资源，推动国际设计界及华人社会对视觉艺术、信息传达与文字设计的联动。

"China TDC-文字设计在中国"由深圳设计周组委会主办，深圳市平面设计协会承办。深圳市平面设计协会主席许礼贤先生，深圳市平面设计协会学术委员代表王粤飞先生，中共深圳市委宣传部外宣办、深圳设计之都推广办公室主任韩望喜博士，深圳市南山区委常委、宣传部长廖子彬，深圳市文体旅游局副巡视员柴凤春，深圳市委宣传部外宣办、深圳设计之都推广办公室副主任丘干等领导和嘉宾出席了4月23日的开幕式。

展览

TYPOGRAPHIC DESIGN IN CHINA INVITATION EXHIBITION

The Typographic Design in China Invitation Exhibition included more than 400 pieces of works by about 160 designers active in graphic design in China's mainland, the regions of Hong Kong, Macao and Taiwan as well as Japan, South Korea and some European and American countries.The blend of masterpieces showed the status of Chinese and even international typographic design in recent years.

TYPOGRAPHY IN MODERN CHINA

As part of China GDC, this documentary exhibition showed the style of modern and contemporary Chinese typography through a large number of precious objects, served as a guideline for contemporary Chinese typography in "design practice" and "application development", and provided new thinking for the exploration and development of contemporary Chinese typography.

"GLOBAL CONTEXT" INTERNATIONAL TYPOGRAPHY DESIGN FORUM

This forum aimed to focus on the research, development and application of typographic design in the context of a globalized information age. It built an international discourse field with theoretical consciousness and positivism spirit, advocated open vision and professional research, and encouraged in-depth academic discussions and dialogues. Through the open sharing and exchange of typographic design experts and trans-context typographic designers from many countries, the forum broke the boundaries of cultures and languages, opened the panorama of the typography world, and explored the trends and possibilities of typographic design.

展览

"文字设计在中国" 邀请展

"文字设计在中国"邀请展收录了中国内地及港澳台地区、欧美日韩等国约160位活跃于平面设计领域的设计师提供的400多件作品。佳作荟萃，展现了近几年华人地区乃至国际文字设计的面貌。

中国近现代字体应用文献展

本次文献展作为"文字设计在中国"的组成部分，透过大量的珍贵实物，较为全面地展现中国近现代在字体应用方面的风貌，并以此作为当代文字在"设计实践"与"应用发展"的前鉴，为当代文字的探索与发展提供崭新的思考。

"超语境"国际文字设计论坛

本论坛旨在聚焦于全球化信息时代背景下的文字设计研发与应用，构建一个有理论意识与实证精神的国际话语场，提倡开阔的视野与专业的研究，鼓励深入的学术探讨与对话，通过来自多国的文字设计专家及跨语境文字设计研究者的开放式分享与交流，打破文化、语言的界限，开启文字世界的全景，共同探究文字设计的发展趋势与可能。

HERE IS ZINE # 14 · HERE IS SHENZHEN

"Here is Zine # 14 · Here is Shenzhen Handmade Book Creative Exhibition" was held at the Maker Lab of Shekou i-Factory, Shenzhen from April 21 to 28, 2017.

Zine is an acronym for magazine. It is the same as an all-encompassing magazine, but it is not necessarily a fixed-issue booklet, and it can be a script, an illustrator, or even an art installation. Back in the 1960s, it was a product of the birth of the punk movement and the rise of subculture.

This exhibition was organized by the Organizing Committee of the Shenzhen Design Week, co-organized by the Shenzhen City of Design Promotion Association, and curated by Shenzhen Fringe, Enlightenment from Tokyo, and miniminigallary from Hong Kong. The exhibition invited 70 creators from Shenzhen, Hong Kong and Tokyo to participate, including 40 cross-boundary artists in Shenzhen who have different identities, such as sound artist, tattoo artist, illustrator, designer, radio host, film producer and junior high school student. All the artists, without any limitation, produced their own unique works on the subjects of education, public welfare, literature, cartoon and photography. The 7-day exhibition received about 10,000 visitors.

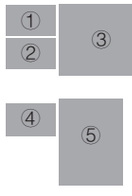
三地手工书创作展

2017年4月21日至28日，"Here is Zine#14 · Here is Shenzhen三地手工书创作展"在深圳蛇口价值工厂创客实验室举行。

Zine是Magazine（杂志）的缩写，与杂志内容包罗万象的特性相同，但它不一定是固定出刊的册子，可以是剧本、插画绘本、甚至是艺术装置等等。追溯到上世纪60年代，它是朋克运动诞生、亚文化兴起的产物。

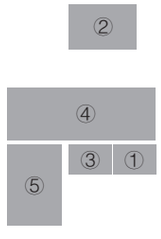
本次三地手工书创作展,由深圳设计周组委会主办，深圳设计之都推广促进会协办，由深圳艺穗、东京Enlightenment、香港miniminigallary共同策展。展览邀请了来自深圳、香港、东京70位创作者参与，其中深圳40位跨界艺术家，他们拥有不同的跨界身份，包括声音艺术家、纹身师、插画师、设计师、电台主持人、电影制片人和初中学生等等。所有艺术家在没有任何限制的条件下，制作出完全属于自己的、独一无二的作品，题材涉及教育、公益、文学、漫画、摄影等领域。在7天的展览中，展览接待观众约1万人次。

HIGHLIGHTS OF ACTIVITIES AT SHENZHEN DESIGN WEEK

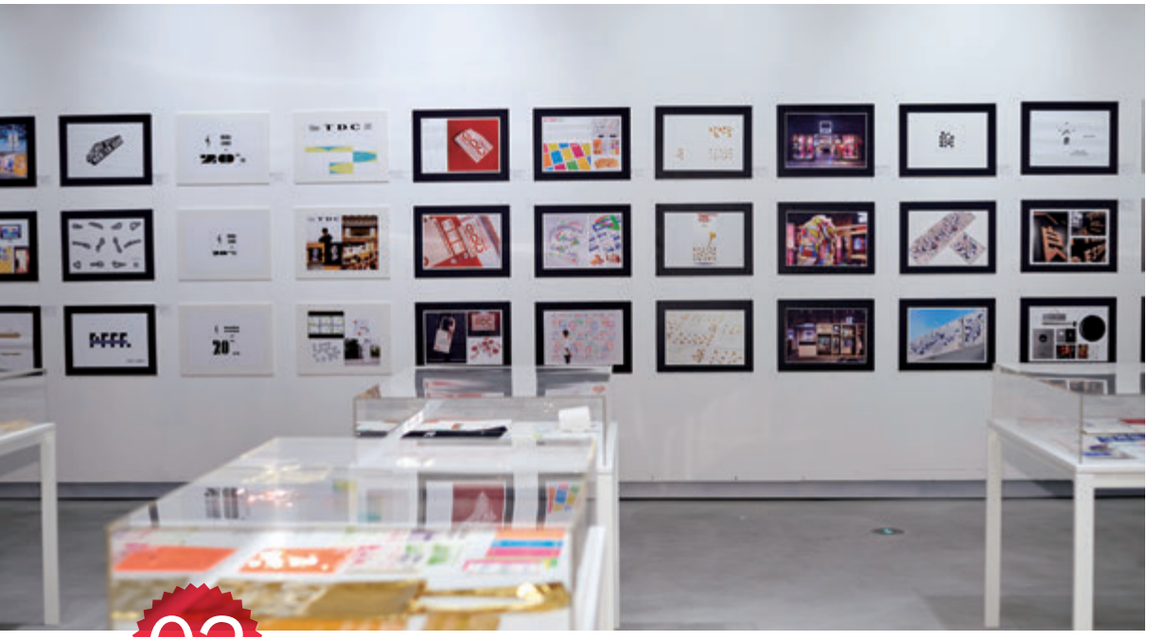


① Phone-tos Magazine — Travel of Creator.
② Back Home, the Intangible Cultural Heritage.
③ Information Flow Waterfall - Way to Future. Meditation Space.
④ "Ten designers, ten seats" Art Exhibition.
⑤ Tangy Silk Culture Art Exhibition.

深圳设计周 系列活动剪影



①Phone影誌—创作人的旅行。
② “让非遗回家” 非遗再设计展览。
③信息流瀑布——通往未来的冥想空间。
④ “十人拾坐” 在艺展。
⑤莨绸文化艺术展。



02

GRAPHIC DESIGN IN CHINA 17

The "GDC17 Graphic Design in China" award-winning works exhibition was opened at the Guan Shanyue Art Museum in Shenzhen on December 9, 2017.

After the opening ceremony, all the award-winning works were displayed at the Guan Shanyue Art Museum and the Sea World Culture and Arts Center in Shekou. The exhibition at the Guan Shanyue Art Museum lasted until December 19, 2017, while the display at the Sea World Culture and Arts Center ran until January 14, 2018.

"Graphic Design in China" (GDC) is China's first international biennial large-scale comprehensive design competition and exhibition, founded by the Shenzhen Graphic Design Association (SGDA) in 1992. This design contest has become the most influential, authoritative and impartial design festival of the highest level in the Chinese region.

GDC 17 was launched on May 20, 2017, with the entries submitted from July 1 to October 20, 2017. The competition focused on four core key words: Visual Communication, Era Propositions, Info Medium, and Multi Dimensional. It collected a record high of 7,093 entries from all over the world.

After the judging by 15 international professional judges and with a rigorous selection rate of 5 percent, GDC 17 granted the GDC Selected Awards to 352 works, including 252 in the professional group and 100 in the student group. The GDC Jury Awards, the GDC Nomination Awards, the GDC Best Awards and the GDC Grand Prix were also announced at the awarding ceremony at The St. Regis Shenzhen on December 9, 2017.

GDC17 平面设计在中国

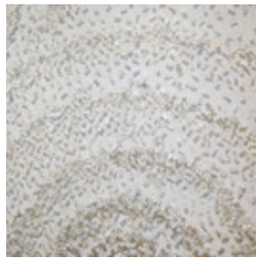
2017年12月9日，"GDC17平面设计在中国"获奖作品展，在深圳关山月美术馆盛装开幕。

开幕之后，全部获奖作品均在深圳关山月美术馆、蛇口海上世界文化艺术中心两大场馆同步展出，其中关山月美术馆展至2017年12月19日，海上世界文化艺术中心展至2018年1月14日。

"平面设计在中国"（GDC, Graphic Design in China）是中国首个面向全球的大型综合性设计竞赛双年展活动，由深圳市平面设计协会（SGDA）创办于1992年。这一设计竞赛活动已经成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。

GDC17于2017年5月20日启动，作品征集期为2017年7月1日至10月20日。本届竞赛围绕"视觉传达、时代主张、信息介质、多维呈现"四个核心关键词展开，共征集到来自全球的参赛作品7093件，创下历史新高。

经过15位国际专业评委的评选，在5%入选率的严苛筛选下，GDC17决选出优异奖作品352件，其中专业组252件、学生组100件。同时，本届GDC17评审奖、提名奖、最佳奖以及全场大奖获奖结果，亦于2017年12月9日在深圳瑞吉酒店举办的GDC17颁奖盛典上揭晓。



03

3RD MAKER WEEK SHENZHEN

The 2017 National Mass Innovation and Entrepreneurship Week Shenzhen Venue and the 3rd Shenzhen Maker Week was held from September 15 to 21, 2017.

The theme of this year's Shenzhen Maker Week was "Make with Shenzhen". The main venue was located at Hall 7 and Hall 8 of the Shenzhen Convention and Exhibition Center, covering an area of 15,000 square meters. The event consisted of two major sections: municipal-level activities and district-level activities. There were nine municipal activities and 38 supporting activities in the districts.

In terms of display and interaction, the main venue had 10 exhibition areas, including overseas innovation centers' achievements, Shenzhen-Hong Kong Innovation Circle achievements, maker space achievements, cooperative projects, colleges and research institutions' achievements, drone performance, robot competition, makers' entrepreneurial achievements as well as AR/VR interactive experience. A total of 351 maker teams from 15 countries and regions participated in the exhibition. The international interactive show of makers' achievements brought together the world's leading achievements in drones, robots, AR/VR, gene sequencing, unmanned boats, new energy vehicles, Internet applications, wearable devices and other fields, attracting the public to experience.

In terms of contest and selection, this year's Shenzhen Maker Week held a number of activities for young makers. Among them, the Shenzhen Student Maker Festival (2017) launched challenges and experience workshops mainly for middle school students, and carried out seven competitions including maker marathon, drone crossing, F1 school science and technology challenge, Arduino creative robot racing, Scratch design competition, 3D creative design contest and virtual robot competition.

第三届深圳国际创客周

2017全国双创周深圳活动暨第三届深圳国际创客周，于2017年9月15日至21日举办。

本届创客周主题为“与深圳同创造”，主会场设在深圳会展中心七、八号展馆，面积1.5万平方米，由深圳市级活动及各区活动两大板块组成，其中市级活动9个，各区配套活动38个。

在展示互动方面，主会场设置了创客服务平台成果、海外创新中心成果、深港创新圈成果、众创空间成果、四众联动特色项目、Fab Lab Factory国际微观配置块工厂成果、高等院校及科研机构创客成果、无人机展演、机器人竞技、创客创业成果、AR/VR互动体验等10大展区，共有来自15个国家和地区的351支创客团队参展。其中，国际创客成果互动展演汇集了来自全球顶尖的无人机、机器人、AR/VR、基因测序、无人船、新能源汽车、互联网应用、可穿戴设备等领域的国际创客成果，吸引大众参与体验。

在比赛评选方面，本届国际创客周设置了多项面向年轻创客群体的活动。其中，深圳学生创客节（2017），开展了以中学生为主体的学生创客大挑战和创客体验工作坊活动，设立创客马拉松、无人机穿越、F1在校科技挑战赛、Arduino创意机器人现场赛、Scratch现场设计大赛、3D创意设计大赛和虚拟机器人大赛等7个比赛项目。

04 2017 SHENZHEN FRINGE FESTIVAL

The 8th Shenzhen Fringe Festival was held at multiple venues in Nanshan District from November 24 to December 10, 2017.

2017 Shenzhen Fringe Festival took place not only at the CBD of Nanshan, the festival's original venue. Performances were also presented in many places including Wenxin Park, the Small Theater of Nanshan Culture and Sports Center, Guimiao New Village and Haiwan Road in Shekou. The festival spread various arts into different corners of the city, keeping the spirit of "Stage Everywhere". More than 400 outstanding artists from all over the world and the city brought 108 diversified artistic shows free of charge, including music, dramas, dance and body art, workshops, cruises and exhibitions. Here were full of adventurous actors on the stage and audience willing to try. Wherever the citizens stopped, the Fringe Festival was being staged.

2017深圳湾艺穗节

2017年11月24日到12月10日，第八届深圳湾艺穗节在南山区多地举行。

2017深圳湾艺穗节不仅在原有南山中心区发生，还在文心公园、南山文体中心小剧院、桂庙新村、蛇口海湾路等场地有演出上演，让形形色色的艺术创作深入城市的不同角落，实现“处处舞台”的精神。400多位来自全球各地及本地出色的艺术家，免费为观众们带来了108场集音乐、戏剧、舞蹈与肢体、巡游、工作坊、展览为一体的多元艺术体验。在这里，台上有不怕冒险的演员，台下则有愿意尝试的观众，市民停留驻足之地，总有艺穗节在这上演。

05

A/W 2017 SHENZHEN FASHION WEEK

The A/W 2017 Shenzhen Fashion Week was successfully held from March 17 to 23, 2017.

This year's Shenzhen Fashion Week reached new heights in scale and internationalization. More than 200 brands and designers from more than 10 countries and regions participated in the event. The 9,000-square-meter brand new main venue at the OCT Harbour had two international standard showrooms (Halls A and B) each capable of accommodating 800 spectators, while the "No. 3 Showroom of Luminous T" (Hall C) for cutting-edge independent designers was launched at the Creative Display Center of the OCT Harbour. Fashionable and creative theme showrooms were held at the OCT Art & Design Gallery, with the showroom area expanded to more than 2,500 square meters.

The fashion week invited a number of famous designers from New York, Paris and Italy to continue the spectacles of the four major international fashion weeks in New York, London, Paris and Milan. Among them, Cynthia Rowley, winner of the CFDA Award, which is regarded as the Academy Awards in the fashion industry of the United States, released her latest clothing collection at Shenzhen Fashion Week. In addition, Parisian designer Carolina Ritzler, Chinese-Canadian designer Dan Liu, Chinese designer Gioia Pan from Taiwan Province, South Korean designer Kwak Hyun Joo, famous Italian brands Last Diva and AHAMAHO, emerging British brand Urban Atelier, emerging Australian brand Elliatt as well as others demonstrated the international style of their high-end design.

第三届深圳时装周

2017年3月17日至23日，第三届深圳时装周2017秋冬系列成功举行。

本届深圳时装周规模和国际化程度再创新高，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。华侨城欢乐海岸全新打造的9000平方米主会场走秀与展示区域，设立有两个各自能容纳800名观众的国际标准秀场（A/B厅），并在欢乐海岸创展中心推出新锐独立设计师"发光T三号秀场"（C厅）。时尚创意主题showroom则在深圳华侨城华·美术馆举办，面积扩大至2500多平方米。

本次时装周特别邀请到来自纽约、巴黎、意大利等多位知名设计师，继续延续纽约、伦敦、巴黎、米兰四大国际时装周的精彩。其中，被视作美国时尚业奥斯卡的CFDA大奖获得者、知名设计师辛西娅·洛蕾，在深圳时装周发布了最新的服装系列。此外，巴黎知名设计师卡罗莱纳·里泽勒尔，加拿大华裔设计师廖建明，中国台湾知名设计师潘怡良，韩国设计师郭显周，意大利知名品牌Last Diva、AHAMAHO，英国新锐品牌Urban Atelier，澳大利亚新锐品牌Elliatt等也在时装周上展现其高端设计的国际范。

SEA WORLD CULTURE AND ARTS CENTER

06

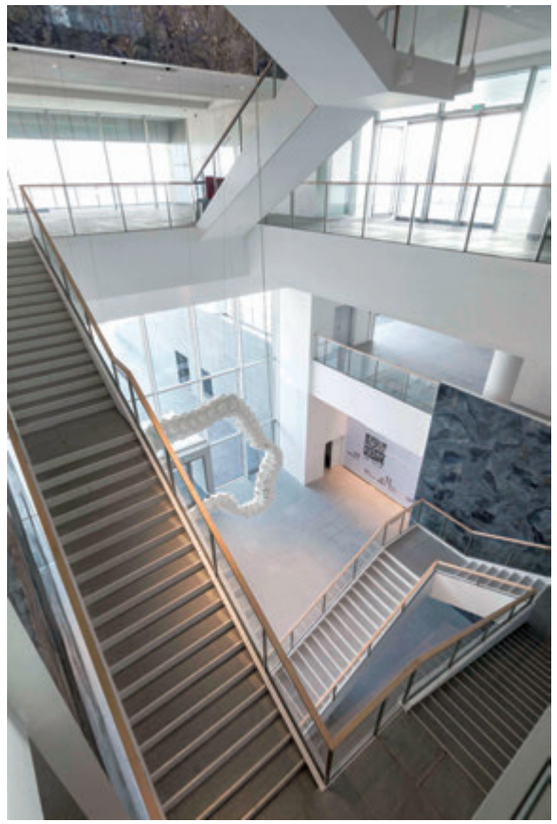
China's first comprehensive innovative cultural organization, the Sea World Culture and Arts Center | Design Society, located in Shekou, Nanshan District, Shenzhen, officially opened on December 1, 2017.

The Sea World Culture and Arts Center | Design Society is the first project in China by Maki and Associates, a firm led by modernist architectural master Fumihiko Maki. It covers an area of more than 26,000 square meters and has a floor area of more than 71,000 square meters, including six major galleries: the Main Gallery, the V&A Gallery, the Park View Gallery, the Shenzhen UNESCO Creative Cities Network Exchange Center, the Shekou Museum of Reform and Opening and the Shenzhen Guanfu Museum. The center is another world-class cultural landmark building in Shenzhen.

The main building space of the center faces the mountains, the sea and the city respectively, with triple extreme visions. The designers believe that the design of open and connected space is more likely to trigger cultural dialogues and person-to-person interactions. During different cultural activities, Shekou's diverse landscape and convenient geographical location will be presented to visitors.

It is worth mentioning that the Sea World Culture and Arts Center is not only a public cultural and arts institution meeting international standards but also a museum group themed with creative culture and based on design art, as well as a complex of art museums, high-end commerce, art galleries, a stairs-shaped concert and lecture hall named Mountain View Theater with a real mountain view, and the Horizon Hall, a multifunctional press conference space with a full sea view.

At the opening of the Sea World Culture and Arts Center, three inaugural large-scale international exhibitions were officially unveiled, including the immersive digital art experience exhibition "Minding the Digital", the "Values of Design" exhibition featuring highlights of the V&A London's collection, as well as the exhibition titled "Nurturing Dreams in Recent Work: Fumihiko Maki + Maki and Associates".



海上世界文化艺术中心

2017年12月1日，位于深圳市南山区蛇口海上世界的中国首座综合创新文化机构"设计互联|海上世界文化艺术中心"正式揭幕。

设计互联|海上世界文化艺术中心，是现代主义建筑大师槇文彦主持的槇综合计画事务所在中国担纲建筑设计的首个项目，占地面积2.6万余平方米，建筑面积7.1万余平方米，包括主展馆、V&A展馆、园景展馆、深圳市联合国教科文组织创意城市网络交流中心、蛇口改革开放博物馆、深圳观复博物馆六大展馆，它的正式亮相也意味着深圳再添一座世界级文化地标建筑。

海上世界文化艺术中心的建筑主体空间分别面向山、海、城市，拥有三重极致视野。设计师认为，开放联通的空间设计更容易引发文化的对话和人与人的交流，在举办不同文化活动的同时，将蛇口多样的地貌及交通便捷的地理位置呈现在参观者眼前。

值得一提的是，海上世界文化艺术中心除了是一个拥有国际水平的公共文化艺术机构，更是一个以创意文化为主题、以设计艺术为依托的博物馆群，一个集美术馆、高端商业、画廊、阶梯式山景音乐报告厅"境山剧场"、全海景多功能发布空间"视界厅"为一体的综合性建筑。

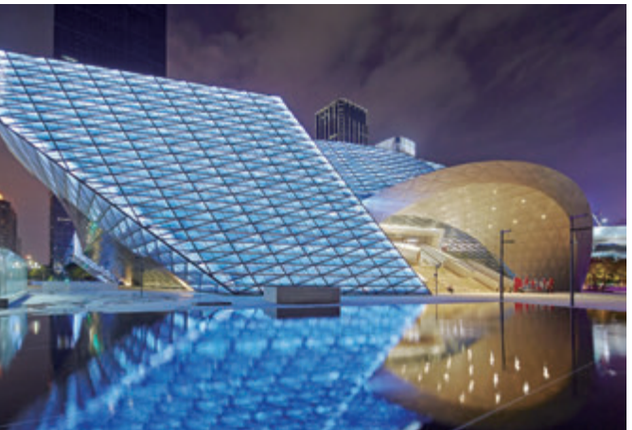
在设计互联|海上世界艺术文化中心开馆当天，三档大型国际开幕展览也正式与观众见面，分别为主展馆的沉浸式数字艺术体验大展《数字之维》、V&A馆藏精华展《设计的价值》及《筑·梦——槇文彦与槇综合计画事务所设计展》。

07

SHENZHEN MUSEUM OF CONTEMPORARY ART AND MUSEUM OF URBAN PLANNING

The Shenzhen Museum of Contemporary Art and Museum of Urban Planning, located in the northeast corner of the Shenzhen Civic Center, officially opened to the public on December 28, 2017, becoming a new landmark of Shenzhen's cultural facilities.

With a total floor area of approximately 90,000 square meters, the Shenzhen Museum of Contemporary Art and Museum of Urban Planning is a comprehensive cultural venue integrating art collection and display, information inquiry and publicity, and reception and tourism. The main space of the museum is divided into three parts: the urban planning exhibition area, the contemporary art exhibition area and the shared central courtyard.



As a "conceptual architecture", the museum has a unique shape and a variety of spatial structures. While adopting a large number of special-shaped steel structures such as tilting, twisting and rotating, it uses ecological energy-saving technologies to form an organic unity that has differences in environment but is well-connected.

According to the designers, the architectural scheme of the museum is inspired in two aspects. Firstly, the shape resembling the moment when a butterfly flaps the wings represents the left and right exhibition halls respectively, which is the source of the idea for the museum's external appearance. Secondly, the irregular shape of the metal ball called "cloud" in the lobby comes from the pattern of reverse rotation of a Martian moon.

On the opening day, the museum hosted the opening ceremony of the "Forty Years of Sculpture" exhibition, which demonstrated to the public the representative works and some classic cases of historically representative sculptors, and illustrated the prosperous culture and innovation achievements in the field of Chinese sculpture through the works of art in the past 40 years.

深圳市当代艺术与城市规划馆

2017年12月28日，位于深圳市中心区市民中心东北角的当代艺术与城市规划馆正式对外开放，成为深圳市文化设施的一个新地标。

深圳市当代艺术与城市规划馆，总建筑面积约9万平方米，是一栋集艺术收藏与展示、信息查询和宣传、接待观光等为一体的综合性文化场馆。两馆主要空间分为三部分：规划馆展览区、艺术馆展览区以及共享中央庭院。

作为"概念建筑"的当代艺术与城市规划馆，其造型独特，空间构筑变化多端，在采用大量的倾斜、扭曲、旋转等异型钢结构布置的同时，贯穿运用了生态化的节能技术，形成了一个存在环境差别却衔接通畅的有机整体。

据设计师介绍，当代艺术与城市规划馆建筑方案的灵感来源是：第一，用蝴蝶扇动翅膀的瞬间造型分别代表左右两个馆，是外形的创意源泉；第二，大厅内不规则金属球"云"的造型来自于一颗火星卫星的逆向自转的形态。

开馆当日，当代艺术与城市规划馆举办了《雕塑四十年》开幕仪式，向公众开放展示了具有历史意义的代表性雕塑家的代表性作品以及部分经典个案，以40年的艺术作品诠释了中国雕塑领域的繁荣文化与创新成果。

United Nations Educational, Scientific and Cultural Organization

City of Design SHENZHEN

Member of the UNESCO Creative Cities Network since 2008

02

S D A Y

第三届深圳创意设计新锐奖 / 3RD SHENZHEN DESIGN AWARD FOR YOUNG TALENTS

新锐奖获奖名单 / WINNER LIST OF SDAY 2017

国际评审团 / JURY FOR 2017

至尊奖 / GRAND AWARD

贰 | 新锐奖

3RD SHENZHEN DESIGN AWARD FOR YOUNG TALENTS

On January 14, 2018, a jury composed of seven international judges selected the winners of all the 21 awards of the 3rd Shenzhen Design Award for Young Talents (SDAY) in association and cooperation with the UNESCO Creative Cities Network (UCCN). Born in 1986, Fabrizio Alessio, a young designer in Torino, Italy, impressed all the judges to win the $20,000 Grand Award with his humanistic design of a DIY wheelchair.

The global call for entries of the 3rd SDAY, with the theme of "Craftsmanship: The Spirit of Design", was formally announced in September 2017. Thousands of young designers from 21 Creative Cities of 12 countries participated in the first stage screening carried out by the nominators in their cities.

The organizing committee secretariat finally received nearly 600 pieces of works submitted by 260 young designers or teams nominated by 21 nominators. From January 13 to January 14, 2018, the jury, composed of seven world famous designers, convened in Shenzhen to select the winners of all the 21 awards after two days of intense judging process.

The jury is broadly representative of the regions and professions, with the members from the United States, France, South Africa, Germany, Canada and China, and their professional background covering industry, architecture, interior, fashion, graphic and other fields.

During the UCCN Annual Meeting held in Seoul, South Korea in 2011, UNESCO decided to jointly launch the SDAY with Shenzhen, which would permanently host the award. It is an international professional competition for young designers below 35 years of age from the 180 cities named under the UCCN. The award is administered by the Shenzhen City of Design Promotion Office, organized by the Shenzhen City of Design Promotion Association and co-organized by the UCCN and the Hong Kong Federation of Design Associations.

深圳市委宣传部部长李小甘为至尊奖得主阿莱西奥颁奖。《深圳日报（英文）》孙玉臣/摄
Shenzhen's publicity chief Li Xiaogan presents the Grand Award to Fabrizio Alessio.
Sun Yuchen/Shenzhen Daily

第三届深圳创意设计新锐奖

2018年1月14日，经由7位国际评委组成的终审团的评选，第三届联合国教科文组织创意城市网络深圳创意设计新锐奖，产生全部21个奖项的获得者。出生于1986年的意大利都灵年轻设计师法布里齐奥·阿莱西奥，凭借充满人文关怀的自制轮椅设计，打动了所有评委，赢得了2万美元的头奖。

第三届新锐奖的主题是"工匠精神，设计的灵魂"，于2017年9月正式全球发布征集公告，共有来自12个国家和地区的21个创意城市的数千名年轻设计师参加了各城市提名机构组织的初评。

组委会秘书处最终收到了由21个提名机构提名的260位青年设计师或团队提交的近600件参评作品。由7位世界著名设计师组成的国际评审团于2018年1月13日至14日会集深圳，进行了两天的紧张评审，选出了全部21个奖项的获得者。

此次评审团具有广泛的地区和专业代表性，成员来自美国、法国、南非、德国、加拿大、中国，评委们的专业背景覆盖工业、建筑、室内、时装、平面等领域。

2011年，在韩国首尔举办的创意城市网络年会期间，联合国教科文组织决定与深圳联合发起举办新锐奖，并永久落户深圳。这是一个面向全球180个创意城市的35岁以下年轻设计师的国际性专业竞赛。该奖项由深圳市设计之都推广办公室主办，深圳市设计之都推广促进会承办，联合国教科文组织创意城市网络及香港设计总会协办。

WINNER LIST OF SDAY 2017

Grand Award Winner

Fabrizio Alessio / Torino (Italy)

Merit Award Winners

Lin Liang / Shenzhen (China)
Association Captain Ludd / Saint-Étienne (France)
ISEEAD team / Shenzhen (China)
Zhai Weimin / Changsha (China)
Yu Ziji / Shenzhen (China)
Kin Bong Yeung / Hong Kong (China)
Ma Wenbo, Yang Qihang / Beijing (China)
Muktar Onifade / Detroit (United States)
JOOTW Design Team / Shenzhen (China)
Au Chon Hin, Si Nga Ian / Macao (China)

New Star Award Winners

Li Dan, Liu Jian, Bo Le / Shenzhen (China)
Xue Song, Ma Xiaoyi / Beijing (China)
Clémentine Mechri / Saint-Étienne (France)
RISE / Puebla (Mexico)
Sociometer / Dundee (United Kingdom)
Wang Yichang / Jingdezhen (China)
Chen Peitao / Hangzhou (China)
Jinetes / Puebla (Mexico)
Wu Wenji / Beijing (China)
Earvin Epistolin / Saint-Étienne (France)

Best Nominators

Beijing (China)
Puebla (Mexico)
Saint-Étienne (France)

新锐奖获奖名单

至尊奖获奖者

法布里齐奥·阿莱西奥 / 都灵（意大利）

优秀奖获奖者

林亮 / 深圳（中国）
卢德队长联盟 / 圣埃蒂安（法国）
彦辰设计（深圳）有限公司 / 深圳（中国）
翟伟民 / 长沙（中国）
余子骥 / 深圳（中国）
杨建邦 / 香港（中国）
马文伯 杨旗航 / 北京（中国）
慕克塔尔·奥尼菲德 / 底特律（美国）
JOOTW 设计团队 / 深圳（中国）
欧俊轩 施雅欣 / 澳门（中国）

新星奖获奖者（学生组）

李丹 刘健 薄乐 / 深圳（中国）
薛松 马晓艺 / 北京（中国）
克莱门汀·梅赫里 / 圣埃蒂安（法国）
RISE / 普埃布拉（墨西哥）
社交测量仪团队 / 邓迪（英国）
王奕昌 / 景德镇（中国）
陈沛涛 / 杭州（中国）
轻骑兵 / 普埃布拉（墨西哥）
吴文基 / 北京（中国）
伊尔文·艾比斯托林 / 圣埃蒂安（法国）

最佳提名机构

北京（中国）
普埃布拉（墨西哥）
圣埃蒂安（法国）

JURY FOR 2017

Simon Collins / Fashion Design / United States
Albert Dubler / Architectural Design / France
Mario Gagnon / Industrial Design / Canada
Des Laubscher / Interior Design / South Africa
Gunnar Spellmeyer / Industrial Design / Germany
Johnathon Strebly / Graphic Design / Canada
Min Wang / Graphic Design / China

国际评审团

西蒙·柯林斯 / 时尚设计 / 美国
艾伯特·杜波雷 / 建筑设计 / 法国
马里奥·加农 / 工业设计 / 加拿大
戴斯·劳伯舍 / 室内设计 / 南非
古纳尔·施贝迈尔 / 工业设计 / 德国
乔纳森·斯特瑞布利 / 平面设计 / 加拿大
王敏 / 平面设计 / 中国

COMMENTS

It was a participatory experience which was very well organized in an environment that suited the needs of a design awards competition exceptionally well. Having the submissions physically available to view and interact with was a perfect companion to the excellent digital system incorporated for the judging. A process which could have taken days was seamless and efficient, allowing the judges to truly focus on the design work presented for evaluation.

——Johnathon Strebly (SDAY 2017 jury chairman)

Whether a device for making life better, or a new font for Chinese characters that improves legibility and enhances the inherent beauty, or taking traditional Chinese cultural elements and mixing them with global concepts to create a message that is at once Chinese and International, the finalists of SDAY are the equal of any competition I have seen around the world.

——Simon Collins

Being part of the Shenzhen Design Award for Young Talents is an important occasion as it enhances the capacity and vision of the coming generation. This young generation is our future and, as we all know and agree, they will be facing important challenges to all levels of their life.

——Mario Gagnon

Fabrizio Alessio impressed the international jury of seven with his design. What made this design so special was that it illustrated that design is not just about providing glamorous products for the consumer society, but true to the core value of this competition, it addressed human needs for people in difficult circumstances.

——Des Laubscher

An award like the Shenzhen Design Award for Young Talents is not only another highly professional initiated award. It transforms and develops the world community, and it communicates design as a value driver for an upcoming future.

——Gunnar Spellmeyer

The judging process itself was extremely fair and square, highly transparent and efficiently run, and most importantly of all, the selection decisions and awarding results were entirely made by the judges as an individual.

——Min Wang

点评

这是一次参与式的体验，组织得非常好，评审环境也特别贴合设计大奖赛所需。作品的精心陈列，与优秀的电子评审系统形成了完美配合。本来需要数天时间的评审过程，完成得无缝而高效，使得评委们能够真正专注于参评作品本身。

——乔纳森·斯特瑞布利（国际评审团主席）

无论是改善生活的设备，还是改善易读性和增强内在美感的中文新字体，抑或是选取中国传统文化元素与全球概念融为一体，创造出既是中国的也是世界的信息，新锐奖入围者的表现完全可以媲美我在全球范围内见过的各项大赛。

——西蒙·柯林斯

参与深圳设计新锐奖，是一次重要的契机，它提升了下一代人的能力和视野。年轻一代是我们的未来，众所周知，他们将面临人生各个层面的重大挑战。

——马里奥·加农

法布里奇奥·阿雷西奥的设计打动了七人组成的国际评审团，表明设计并不仅限于为消费社会提供富有吸引力的产品，而且要满足困境中的人们的人性化需求，这也契合这一大赛的核心价值。

——戴斯·劳伯舍

像深圳设计新锐奖这样的奖项不仅是又一个非常专业的新设奖项。它推动了国际社会的改变和发展，它告诉人们，设计是即将到来的未来的价值驱动力。

——古纳尔·施贝迈尔

评审过程本身是极其公平、高度透明和高效的，最重要的是，评选决策和评奖结果完全是由评委们独立得出的。

——王敏

GRAND AWARD

Fabrizio Alessio

Born in 1986, Fabrizio Alessio is a freelance designer and a lecturer from Torino, Italy. He usually works on projects about product design, concept development and batch production and model making. He' s assistant professor at the Industrial Design University at Politecnico di Torino, and freelance teacher of digital fabrication, 3D modeling and 3D printing, opensource culture and innovation management. He received the "Compasso d'oro-targa giovani" in 2016 of the Italian Association of Design, one of the most important design prizes in the world.

Name: TooWheel – opensource wheelchair

Category: product design

Introduction:

TooWheels is an opensource wheelchair project for people with disability designed to be completely DIY everywhere in the world, with custom dimension and local materials. The project is born as sport wheelchair but is evolving to answer different needs, due to the users and the community involved in the project. From India to Ecuador, across Italy the project is developing a maker's answer to the needs of people with disability in collaboration with many partners and the FIBA (the Italian national federation for sport with disability). You can download files and instructions of the project from the website, customize it for your size, and make the wheelchair at home or using digital fabrication machinery if you are close to a FabLab. Taking part in the project you can cut down the cost by 10 times.

至尊奖

法布里齐奥·阿莱西奥

来自意大利都灵，出生于1986年，自由设计师和讲师，常从事产品设计、概念开发、批量生产和模型制作的项目。他是都灵理工大学工业设计学院的助理教授，也是数字建造、3D模型、3D打印、开源文化与创新管理课程的自由讲师。他曾在2016年获得意大利工业设计协会授予的金圆规奖青年奖，这是世界上最重要的设计奖项之一。

作品名称：TooWheels开源轮椅

作品类别：产品设计

作品介绍：

TooWheels开源轮椅让残疾人可以在世界上任何地方使用个性化尺寸和当地材料进行DIY。本项目的原型是体育比赛用轮椅，后来应使用者和项目涉及群体的要求，进行了升级改造，以满足不同需求。除了意大利本土，在印度及厄瓜多尔，该项目也在回应残疾人的需要，同时与意大利残疾人体育协会和其他许多伙伴合作。用户可以从网站下载项目的文件包及指南，自定义尺寸，在家或就近的创新实验室用数字建造设备制作轮椅，把成本压缩到原来的十分之一。

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The 1st Shenzhen Design Week attracted a lot of top designers worldwide. Among them was David Grossman, president of the International Council of Design and an Israeli environmental designer, who gave a speech at Shekou i-Factory under the theme of "Design for the Future" on April 21, 2017.

DAVID GROSSMAN: SHENZHEN DESIGN WEEK FOCUSES ON PEOPLE'S REAL NEEDS

大卫·格罗斯曼：深圳设计周聚焦民众真实需求

首届深圳设计周，吸引到众多国际设计大咖前来，国际设计理事会主席、以色列环境设计师大卫·格罗斯曼就是其中之一。2017年4月21日，他以"面向未来的设计"为主题在蛇口价值工厂进行演讲。

SHENZHEN EXPECTED TO PLAY LEADING ROLE IN DESIGN INDUSTRY

Grossman has visited Shenzhen several times. He said that although Shenzhen was young, its design was not inferior to other Chinese cities. "The speed of Shenzhen's economic growth is known around the world, and creative design plays a significant role in economic growth." He believed that at this stage, Shenzhen's design should dare to transform from a manufacturing mode to a new stage of creative mode, so as to play a leading role in the design industry.

Grossman spoke highly of the 1st Shenzhen Design Week. "Good design is reflected in the improvement of creativity. I hope to see something different from other design weeks at Shenzhen Design Week." Grossman believed that Shenzhen Design Week would bring some different experiences to the audience. "As Shenzhen Design Week can focus on the real needs of Shenzhen and China, it is a successful design week."

Grossman said that with the title of "City of Design", Shenzhen should create the "design for the future" in line with the permanent theme of Shenzhen Design Week. "The efforts in the past have already made the world aware of Shenzhen, and the current focus should be on how to use existing international design resources to help upgrade the local design industry in Shenzhen." Grossman said that Shenzhen had better choose to implement all the designs in reality to distinguish itself from other Cities of Design.

"Shenzhen design needs to be de-labeled. Do not focus on one design area, or deliberately create a characteristic," Grossman said, "The most important pursuit of Shenzhen design should be to ensure that the work is designed in an advanced manner and with long-term value, and that the manufacturers should know how to apply good design."

GLOBAL DESIGNERS INFLUENCED BY CHINA

Grossman has been involved in the infrastructure construction of China's design industry in recent years. "At the International Council of Design, where I am working, the proportion of Chinese designers has been rising in recent years. Therefore, I naturally need to do some basic construction work for Chinese design. At the same time, during these years, global designers are also influenced by China and unconsciously involved in it." Grossman said that this kind of interaction and communication in work had been win-win for everyone and provided a source of inspiration for Chinese design.

Each time he comes to China, Grossman sees progress in its design industry, but there is still room for growth. "The birth of design was closely related to the Industrial Revolution. Therefore, design is very young with a history of only 200 years. However, it cost the Chinese 20 years to achieve what the Western countries did in 200 years."

Grossman predicted that in the next 20 years, there would be 700 million to 800 million potential consumers in China for the design industry, equivalent to the entire population of Europe. That is to say, design has unlimited potential in China in the future. "They will no longer be satisfied with Western design products, and they will need new design products or products that can reflect their cultural characteristics. If designers and producers are smart enough, what they need to do is to understand the needs of this huge consumer group."

(Meng Mi)

希望深圳在设计行业起到领头作用

格罗斯曼曾多次造访深圳。他说，深圳虽然年轻，但其设计丝毫不逊于其他中国城市。"深圳的经济发展速度闻名世界，而创意设计在经济发展中起到了不小作用。"格罗斯曼认为，现阶段深圳设计应该要敢于迈向从制造模式转换为创造模式的新阶段，在设计这个行业中起到一个领头作用。

对于首届深圳设计周，格罗斯曼表示非常认可。"好的设计就体现在创意的改进上，我希望在深圳设计周上看到一些不同于其他设计周的东西。"格罗斯曼说，自己也相信深圳设计周会带给观众一些不同的体验，"深圳设计周能够聚焦深圳和中国的真实需求，这就是一届成功的设计周"。

格罗斯曼说，深圳顶着"设计之都"的头衔，应该要像深圳设计周的永久主题说的那样，去创造"面向未来的设计"。"曾经的努力已经让世界注意到深圳，那么现在的重点应该放在，如何运用现有的国际设计资源来帮助深圳本土设计行业的提升。"格罗斯曼说，深圳要想区别于其他设计之都，不如选择将所有的设计落在实处。

"深圳设计需要去标签化，不要只专注于某一个设计领域，或者说刻意创造一种特色。"格罗斯曼说，"深圳设计最重要的追求应该在于，要确保作品是用先进的方式设计出来的，并且具有长远的价值，同时还要让制造者们知道如何对好的设计进行应用。"

全球设计师在被中国影响

格罗斯曼这些年一直参与中国设计业基础设施的建设。"我所在的国际设计理事会里，近些年来中国设计师的比例不断上升，因此我自然而然地需要为中国设计做一些基础建设工作；同时在这些年间，全球的设计师也在被中国所影响，不自觉地被卷入其中。"格罗斯曼说，这种工作的交互与交流让所有人都互利共赢，也为中国的设计领域提供了灵感源泉。

每一次来中国，格罗斯曼都看到了中国设计行业的进步，但进步的同时也仍然具有上升空间。"设计的诞生和工业革命密切相关，因此它本身非常年轻，只有200年历史；但中国人却用20年的时间做了西方国家200年的事情。"

格罗斯曼预测，在未来20年里，中国将有7亿-8亿设计行业的潜在消费者，这个数量相当于整个欧洲的人口，也就是说，设计未来在中国潜力无限。"他们将不再满足于西方的设计产品，需要一些新兴的或者能够反映自己文化特色设计产品；如果设计师和生产者足够聪明的话，需要做的事情就是去了解这个巨大的消费者群体的需求。"

（孟迷）

LUISA BOCCHIETTO: SHENZHEN DESIGN WEEK MAKES HIGHER-END CITY IMAGE

During the 1st Shenzhen Design Week, top designers from around the world gathered together, including Luisa Bocchietto, an Italian architect and president-elect of the World Design Organization.

路易莎·波切托：深圳设计周让城市形象更高端

首届深圳设计周上，来自全球的设计大咖齐聚一堂，其中包括世界设计组织主席、意大利建筑设计师路易莎·波切托。

这是波切托第二次来深圳，2016年11月她曾来过，并对深圳的国际化水平感到惊讶。“这里不仅有本土设计的产品，还可以看到许多国际化产品，相当丰富。”本次来到深圳设计周，更加深入地了解到深圳的设计环境后，波切托表示，深圳的设计水平相当高，同时制造业也非常发达，这促使非常多国际设计师纷纷来到深圳开设工作室。

This was Bocchietto's second visit to Shenzhen. She had been in Shenzhen in November 2016 and was greatly impressed because the city was very international. "There were not only locally designed products but also many international products. It was quite abundant." After coming to Shenzhen Design Week to learn more about Shenzhen's design environment, Bocchetto said that Shenzhen's high-level design and well-developed manufacturing industry had prompted a lot of international designers to build their studios in Shenzhen.

Bocchietto was surprised to see enthusiastic public participation at Shenzhen Design Week. "I think a good design week should open the door to the public in addition to providing a platform for the professional field. It should not only let design professionals exchange opinions here, but also allow more people to participate in design and to carry out cooperation in different fields."

"By hosting Shenzhen Design Week, Shenzhen can present itself on the international design stage with a more professional and higher-end image." For this year's Shenzhen Design Week, Bocchietto had the same expectations as for the Italian design industry. "Design should play its role in serving the public and communicating with the public. Especially at present, design needs to achieve sustainable development and to deal with the issues of inheritance and innovation."

Bocchietto said that designers should not only make money to survive, but also have their own ideals such as creating a better world and letting the people enjoy better life experience and social

welfare. "Designers should be better brought together to form a system that will work together to serve local and the world's people and society."

"With the title of City of Design, Shenzhen should consider the importance of design more deeply under this honor." Bocchietto suggested that Shenzhen's design should focus more on quality and innovation. "It is not just about the products. It requires more inputs in more aspects to obtain a long-term and continuous improvement."

(Meng Mi)

让波切托感到惊喜的是，本次深圳设计周上，大众参与热情非常高。"我认为一个好的设计周，除了为专业领域提供平台外，还应该对大众敞开大门；不仅让设计行业人士可以在此交换意见，还要让更多大众参与到设计之中来，展开不同领域的合作。"

"通过举办深圳设计周，深圳可以一种更专业更高端的形象出现在国际设计舞台。"对于本次深圳设计周，波切托有着和对意大利设计行业一样的期待，"设计应该起到服务大众、沟通大众的作用，尤其当下，设计需要做到可持续发展，处理好传承和创新的问题。"

波切托说，设计师所考虑的不应该仅仅是生存或盈利，更应该拥有自己的理想，比如创造更好的世界，让世人享受到更美好的生活体验和社会福祉。"设计师应该更好地被聚集在一起，形成一个系统，合力去为当地以及世界的大众和社会服务。"

"顶着'设计之都'的头衔，深圳应该在此荣誉下更深刻地去思考设计的重要性。"波特托建议，深圳的设计应该更加注重质量和创新，"这不仅仅体现在产品方面，还需要在更多层面上进行投入，才可以获得一个长期的不断进步的状态。"

（孟迷）

GQJAPAN PHOTO

MORIHIRO HARANO: CREATIVE WORK REQUIRES EXERCISING ALL THE TIME LIKE ATHLETES

Morihiro Harano is a Japanese creative professional in advertising.

In 1994, Harano joined Dentsu Group, Japan's largest advertising and communications group. In 2011, he co-founded PARTY, a creative lab based in New York and Tokyo, with Naoki Ito Naotoji, Qanta Shimizu, Hiroki Nakamura and Masashi Kawamura. The following year, he founded Mori Inc.

In 2011, Harano filmed the video "Xylophone" for SH-08C, a mobile phone made out of surplus wood by a Japanese telecom company. Twelve hours after the video was broadcast, a major earthquake struck Japan and all public relations campaigns were canceled, but "Xylophone" spread on YouTube. It was noticed and reported by The New York Times, the famous U.S. business media Fast Company and other mainstream media. Harano's international reputation then spread back to Japan.

At this MINDPARK conference in Shenzhen, Harano gave a lecture titled "Don't Make Shit For Shit." How to define "Shit"? He said, "It is to be honest."

原野守弘：做创意，就像运动员一样，要时时刻刻锻炼

原野守弘，日本广告创意人。

1994年，原野守弘加入日本最大的广告与传播集团日本电通集团。2011年，他与伊藤直树、清水干太、中村洋基和川村真司一起创办了基于纽约和东京的创意实验室creative lab PARTY。第二年，他又创办了Mori Inc.。

2011年，原野守弘为日本电信公司用剩余木头做的手机SH-08C拍摄了视频"森の木琴"Xylophone。这个视频播出12个小时之后，日本发生了大地震，所有的公关营销活动都被撤下，但"森の木琴"在 YouTube上流传开来，被纽约时报、美国著名商业媒体Fast Company等主流媒体发现并报道。原野守弘的国际名声自此传回日本。

在本次深圳MINDPARK大会上，原野守弘作了一个名叫"Don't Make Shit For Shit"的演讲。如何定义"Shit"，原野守弘说，"就是要诚实"。

Q&A

Gao Ya | Morihiro Harano

Q: From 1994 till now, you have been working for more than two decades. What changes have you witnessed in the Japanese advertising industry?

A: In the past decade, Japan' s advertising industry is very polarized, either going out or looking inward. In the area of design, the Japanese advertising industry is recognized and has won many international awards such as D & AD and One Show. In the meantime, however, our vision is increasingly moving inward in the field of film and printing, focusing only on the Japanese market, and the methods and practices deviate from international standards. In the long run, the Japanese market will be getting smaller and smaller, so "becoming international" is the next challenge for young creative personals.

Q: From a traditional creative personal to one in the digital era, what changes have you experienced? What have not changed?

A: Now, the mainstream on social media is video. So the final presentation of most of my projects is becoming more and more video-based. For example, my work for Honda Motor, "Honda. Great Journey." Although this is a design project, the final result is in the form of a video/movie, which is presented along with the forms of paper and website media. These projects require narrative modes different from those of TV commercials. That is to say, non-fiction and non-verbal modes.

Q: How do you work?

A: When I am doing the brief, I will come up with an idea, and then find the right people when I am on the taxi back. Creative work requires exercising all the time like athletes, who, by doing this, can play well in the game.

Q: How do you exercise yourself?

A: Every day I am doing different creative projects, so this can be considered daily exercise. In addition, I will participate in Cannes International Festival of Creativity or accept the invitation to be a judge at some international advertising competitions, which allows me to focus on the study of good works showing up each year.

Q: Is there anything that you want to do but have not done? Why?

A: Hotels. The reason is simple: I like hotels. A hotel is a complicated complex of creativity, and you make use of a lot of creative ideas in interior design, service design, graphic design and so on. So, as a creative director, I think that a hotel is a very worthwhile project.

(Gao Ya)

Q&A

高雅 | 原野守弘

Q: 从1994年至今，你工作了二十几年，见证了日本广告行业哪些变化?

A: 在过去十年，日本广告行业很两极化，要么往外走，要么向内看。在设计领域，日本广告行业是被认可的，并且获得了很多诸如 D&AD、One Show 的国际奖项。但是与此同时，在电影和印刷领域，我们的目光越来越向内移动，只关注日本市场，方式和手法偏离了国际标准。长期来看，日本市场会越来越小，所以对于年轻的创意人来说，"变得国际化"是下一个挑战。

Q: 从传统创意人到数字化时代的创意人，你自己经历了哪些改变? 又有哪些东西没有变?

A: 现在，社交媒体上的主流是视频。所以我的大多数项目最后的呈现形式越来越视频化。比如说我为本田汽车公司创作的作品——Honda. Great Journey。尽管这个项目是设计项目，但最后的成果使用了视频/电影的形式，与一些纸质和网站媒体的形式一起呈现。这些项目需要和电视广告不同类型的叙事方式，也就是非虚构和非言语的方式。

Q: 你是如何工作的?

A: 我在做brief（简报）的时候就会想出来一个想法，然后在回去的出租车上便找好了需要的人。做创意，就像运动员一样，要时时刻刻锻炼，才会在比赛上发挥得很好。

Q: 那你是如何锻炼自己呢?

A: 每天我都在做不同的创意项目，所以这个也算是日常训练。除此之外，我还会去参加戛纳国际创意节或者接受一些国际广告比赛的评审邀请，这可以让我专注在研究每年出现的好作品上。

Q: 你有什么想做但是没有做的事情? 为什么?

A: 酒店。原因很简单，我喜欢酒店。酒店是一个复杂的创意综合体，你有很多创意可以发挥，比如说室内设计、服务设计、平面设计等等。所以作为一个创意总监，我觉得酒店是一个很值得去做的项目。

（高雅）

TOSHIYUKI INOKO:

LET YOUR THOUGHT FLY LIKE A CHILD

Toshiyuki Inoko is the founder of teamLab, a Japanese super digital art collective. teamLab is a ultra-tech team devoted to showcasing digital art in the real world. Its works span the fields of animation, design, installation art, digital media and network programming. teamLab is comprised of professionals from a variety of industries, including programmers, mathematicians, CG animators, painters, editors, web designers, engineers and so on.

During the MINDPARK creative conference of Shenzhen Design Week 2017, as a representative in seeking the perfect confluence of technology and art, Inoko was a guest sharing his view at the section of innovative experience.

Floating Flower Garden, teamLab, 2015
teamLab作品《漂浮的花园》(2015年)

teamLab作品《漫步水晶宇宙》(2016年)
Wander through the Crystal Universe, teamLab, 2016

猪子寿之:

让自己像孩子那样,放飞自己的思维

猪子寿之,日本超级数字艺术团队teamLab的创始人。teamLab是一个致力于将数码艺术在现实空间中展示的超级技术团队,作品涉足的领域跨越了动画、设计、装置艺术、数字媒体、网络编程等,团队成员也由多种行业的专业人士组成,包括程序员、数学家、CG动画师、画家、编辑、网页设计员、工程师等。

在2017深圳设计周MINDPARK创意大会上,作为将科技与艺术完美结合的代表,猪子寿之是大会创新体验板块的分享嘉宾。

teamLab作品《花之森林,迷失、沉浸与重生》(2017年)
Flower Forest, Lost, Immersed and Reborn, teamLab, 2017

teamLab作品《在路边跳舞的人们》(2014年)
Infinity of Dancing People on the Wayside, teamLab, 2014

Q&A

Rapeseed@YT | Toshiyuki Inoko

Q: teamLab's works are always full of details and imageries, such as flowers, water, butterflies. Why do you choose the theme of nature? Is teamLab working on the theme of nature recently?

A: We know that life and death co-exist, and I think that flowers are the representative of life and death, a representative of the life cycle, and a symbol. So, we always like to use the theme of flowers. Flowing water, on the other hand, is a kind of material thing. It is flowing, free, soft and has no fixed state, which is very much in line with the concept of number. So we often use flowing water.

Q: In your works, through an open artistic approach, children will grow up in play. What are your top priorities in creating these works related to children?

A: In fact, I have no children, and I have not married. So I do not think much about children. I want to make myself more creative, so I use my body as much as possible to perceive the world, and I also curiously learn about the world. However, there are many rules in the city, and I am always criticized for not following the rules, which I have never noticed. So I am worried that I will lose my creativity because of these rules. In order to make myself more creative and to give myself creative thinking from time to time, I will let my thought fly like a child. The works related to children are mainly to make myself more creative.

Q: Many of your works of art contain elements of Japanese culture. How do you reflect it?

A: In fact, it's not my purpose to display Japanese culture when I work on these works. I just want to think in the perspective of the ancient people to explore how they think about today's life. The works created under such circumstances may let people think that we want to display Japanese culture, but this is not the case.

Q: The members of teamLab come from many different industries, but different industries have different understandings of art. For example, there are disciplines in a team with big differences like artists and technicians. Can you introduce the working mechanism of your team? How do the new technologies, space design and art concepts work together within a team?

A: There are about 400 people in our team, and each project is done by a number of specialized people. So the mechanism mainly takes the project as a unit. In the working process, we think about it while doing it. We think together and work together to produce good works in the end.

(Rapeseed@YT)

teamLab作品《水粒子世界——金色》(2016年)
Universe of Water Particles-Gold,
teamLab, 2016

Q&A

菜籽@YT | 猪子寿之

Q: teamLab的作品总是充满了细节和意象，例如鲜花、流水、蝴蝶，为什么选择自然的主题？teamLab最近也在做自然的主题吗？

A: 我们知道生命和死亡共存，而我认为花便是生死的代表，是一种生命循环的代表，是一种象征。所以，我们总是喜欢使用鲜花的主题。而流水则是一种物质性的东西，它是流动的、自由的、柔软的、没有固定的状态，和数字这个概念是非常吻合的，因此我们会经常使用流水。

Q: 在你们的作品中，会通过开放式的艺术方式，让孩子在玩耍中成长，在创作这些涉及到孩子成长的作品时，你会优先考虑的要素是什么？

A: 实际上我没有孩子，我还没有结婚。所以我对孩子的事情并没有想得很多。我想让自己变得更有创意，因此我尽可能地用我的身体来感知世界，也在好奇地学习这个世界。但是，在城市中有很多的规则，我总是被人批评，说我不守规则，而我却不曾发觉，因此我担心会因为这些规则而丢失我的创造性，为了使我变得更加有创意，时常有创造性的思维，所以我会让自己像孩子那样，放飞自己的思维，有关孩子的作品主要是想让自己变得更加的有创意。

Q: 你的很多艺术作品中会蕴含日本文化的元素，你是怎样去体现它的？

A: 其实我并不是想要表现日本的文化才做这些作品。我只是想站在古代人的角度上去探索他们怎样看待现实生活。这个时候所创作的作品可能会让人们觉得我们是因为想要表现日本文化，但其实并不是。

Q: teamLab的成员来自很多不同的行业，但是不同行业对于艺术的理解都是不同的，比如团队中艺术家和技术人员这样差别较远的专业。能否介绍一下你们团队的工作机制？这些新科技、空间设计、艺术理念是怎样由一个团队分工合作的？

A: 我们的团队有大概400个人，一个项目由一些专门的人来做，以项目为单位这样一个主要的体制 。我们会在制作的过程中一边做一边思考，共同思考，共同制作，最终才会产生好的作品。

（菜籽@YT）

XU LIXIAN: GRAPHIC DESIGNERS ARE MOST LIKELY TO BECOME CONTEMPORARY ARTISTS

Xu Lixian is chairman of the Shenzhen Graphic Design Association (SGDA), major designer of the overall visual core system for the 16th Asian Games, member of the Art Directors Club of New York (ADC), member of the British Design & Art Direction (D&AD), visiting professor of Guangzhou Academy of Fine Arts, visiting professor of Shenzhen University, as well as partner and chairman of 3LBrand Design and Consulting.

His works have won more than 100 awards, including the New York TDC Award, the Red Dot Design Award of Germany, the iF Design Award of Germany and the DFA for Asia Award. He has participated in the X Power 2006 International Invitational Exhibition of Chinese Character Theme Posters, the Better HOME City Better Life International Poster Invitational Exhibition, the 2014 Asia Designers' Invitational Exhibition, the 2005 CDC Poster Invitational Exhibition in South Korea and other exhibitions.

许礼贤：平面设计师最有可能成为当代艺术家

许礼贤，深圳市平面设计协会主席，第16届亚运会整体视觉核心系统主创设计，纽约艺术指导俱乐部会员，英国设计与艺术协会会员，广州美术学院客座教授，深圳大学客座教授，三度礼贤设计顾问（深圳）合伙人兼董事长。

作品获过百余个奖项，包括纽约 TDC 大奖、德国红点设计大奖、德国iF设计大奖、DFA亚洲最具影响力大奖等；参加过X动力2006汉字主题国际海报邀请展、Better HOME City Better Life国际海报邀请展、2014亚洲设计师邀请展、2005 CDC韩国海报邀请展等。

Q&A

Q = Shenzhen City of Design Promotion Association (SDPA)
A = Xu Lixian

Q: During the 2017 general assembly and the new council election of the Shenzhen Graphic Design Association (SGDA), you have been elected as the chairman of the association. Can you tell us about the basic facts of the association?

A: In 1992, the founders of the SGDA including Wang Yuefei and Chen Shaohua initiated China's first professional exhibition of graphic design, "Graphic Design in China" (GDC), which had extensive influence at home and abroad and became a landmark exhibition for the rise of graphic design in China. By 2017, the GDC has been held for 10 times, and it has become the most influential and authoritative design festival of the highest level in the Chinese region. After the GDC was launched, with the booming of the graphic design business in Shenzhen and the rapid growth of professional designers, the SGDA was formally established on August 26, 1995.

Our members are all over the world, with more than 200 individual members and dozens of group members. Our admission review mechanism is very strict. A jury composed of six academic committee members and the incumbent chairperson conducts annual reviews of applicants from all over the country, and an applicant needs six votes or more in favor to obtain the membership.

Q: How do you understand "graphic design"?

A: This term in English is Graphic Design, which can be literally translated to "design of drawing". The Chinese translation that means "flat design" is a bit one-sided, but this is due to historical reasons and some understanding limitations in the past.

For a long period of time in modern China, there was no such a concept as "design". There was a similar word "arts and crafts" in the early stage. This was a concept introduced from the West (for example, the Arts and Crafts Movement advocated by William Morris of the United Kingdom). With the changes of the times, "arts and crafts" was also called "decoration art", and later changed to "graphic design."

In the current context, new technologies, new media, new carriers, and lifestyles have completely changed. For example, the ancients would write letters to you with a brush and rice paper, but I guess that very few people will do so now. We use WeChat, email or phone more often for communication. Because the communication medium is different, now the entire territory of graphic design has been broken, and it's not just called graphic design. Many Chinese colleges, such as the China Academy of Art, the Guangzhou Academy of Fine Arts, the Academy of Arts & Design of Tsinghua University and the Sichuan Fine Arts Institute, call the major design art, visual art or visual communication.

The graphic design at present and in the future has gone beyond the "flat surface". Graphic designers are more involved in design and many aspects of a project as artistic directors.

Q&A

问=深圳市设计之都推广促进会
答=许礼贤

Q: 据了解，在深圳市平面设计协会（SGDA）2017年会员大会暨新一届理事会选举会议上，您被选为协会新一届主席，能给我们介绍一下协会的基本情况吗？

A: 1992年，深圳市平面设计协会的创立者王粤飞、陈绍华等发起了中国第一个平面设计专业大展"平面设计在中国"（Graphic Design in China，简称GDC），在国内外产生了广泛的影响，成为平面设计在中国兴起的标志性展览——到2017年，GDC已经举办了十届，现在已经成为华人地区影响力最大、水平最高、最权威的一个国际盛典。之后随着深圳平面设计事业的蓬勃发展，专业设计师队伍的迅速壮大，在1995年8月26日正式成立了深圳市平面设计协会。

我们的会员遍布全球，现有两百多位个人会员，团体会员有几十个。我们的入会评审机制非常严格，由6个学术委员和当届的主席组成评审委员每一年都要对来自全国各地的申请者进行审核，必须要获得赞成票6票以上的才能通过入会申请。

Q: 对于"平面设计"，您个人是怎么理解的？

A: 平面设计对应的英文是Graphic Design，直译就是"图形设计"，所以翻译成"平面设计"难免有点片面，但这是历史原因和当时的一些认识局限造成的。

在近现代中国很长一段时间里，其实是没有"设计"的概念的，早期有一个类似的词叫"工艺美术"，这是一个从西方（比如英国的威廉·莫里斯主张的工艺美术运动）引进来的概念。随着时代变迁，"工艺美术"又叫"装潢艺术"，之后才改成"平面设计"。

在当今的语境下，因为新科技、新媒介、新载体和生活方式完全发生了变化，比如古人会用毛笔和宣纸给你写封信，现在估计很少人会这么干了，我们沟通使用更多的还是微信，或者是电子邮件和电话。因为沟通介质不同，现在平面设计的整个疆域已经被打破，而不仅仅叫平面设计，像现在中国许多院校如中国美术学院、广州美院、清华美院、四川美院等，他们就叫设计艺术、视觉艺术或者叫视觉传达。

现在和未来的平面设计已超越平面，平面设计师更多以艺术指导的身份，介入到设计和项目的各个方面。

Q: Can you tell us about the current basic facts of Shenzhen' s design industry?

A: At present, Shenzhen' s design industry is facing a very good opportunity, because China is making a transition from "Made in China" to "Intelligent Manufacturing in China". From the changes in the past several decades, we can see that design is closely related to national image, city image, commerce and cultural innovation. Nowadays, with its high-level setup and broad perspective, Shenzhen design can basically benchmark against the world and lead the future direction of China' s design.

Of course, there are some challenges. First of all, this is a broad-perspective but small-scale industry. The broad perspective means that our design has an international perspective. The customers of our service include Huawei, Vanke and other major brand companies. However, at the same time, the annual output value of a design company may be less than a fraction of that of a communication or IT company. Second, this is an industry with huge creativity but small GDP. If we add up the turnover of all the companies in Shenzhen' s design industry, it may be less than that of a listed company. Third, the charges can be high or low, varying among the practitioners. Someone charges 3,000 yuan for a set of VI, while someone else asks for 3 million yuan.

Q: Back to graphic design, what do you think is the future directions for the development of this industry?

A: I think there are five possible directions for the development. Firstly, static graphics may evolve to mobile graphics. For example, when sending an invitation letter before, it could be a static image printed on a piece of paper. Now, due to the changes in the media of communication, it may be made into an H5 page. Secondly, the environment graphics. That is to say, I can develop core flat graphics and apply them to various spaces. Thirdly, new media. We will use new media to conduct a design expression. Fourthly, life aesthetics. When graphic designers make cultural creative products and articles for daily use, they will make them to the ultimate. Fifthly, graphic designs are most likely to become contemporary artists because the language of graphic design is the most concise and most pioneering.

Q: 您能给我们介绍一下目前深圳设计业的基本情况吗?

A: 目前深圳的设计正面临一个非常好的契机，因为当前中国正从中国制造向中国智造转变，从这几十年的蜕变，我们可以看到，设计与国家形象、城市形象、商业、文化创新都息息相关。现在深圳的设计有大格局、大视野，基本上可以对标国际，引领中国未来设计的发展方向。

当然，其中也有一些挑战。首先，这是个大视野小规模的行业。所谓大视野就是我们的设计有国际视野，我们服务的对象包括华为、万科等这些大品牌企业，但同时一个设计公司一年的产值比起一个通信公司或者IT公司可能连个尾数都不够。其次，这又是个大创意小GDP的行业。如果把深圳设计行业所有公司的营业额加起来，可能都比不过一家上市公司。第三，就是有大收费也有小收费。从业人员的收费有高有低，做一套VI有收3000块钱的，也有收300万元的。

Q: 再回到平面设计，您认为未来的发展方向有哪些?

A: 我觉得，可能有五大发展方向：一，从静态图形向动态图形发展。比如以前发一个邀请函，那可能是印成一张纸的静态画面，现在因为传播介质的变化，那可能会做成一个H5页面。二，环境图形。就是我开发了核心的平面图形，然后应用到各种空间。三，新媒体。我们会借助新媒体来进行一种设计表达。四，生活美学。平面设计师做文创产品，做生活类的一些用品，会做到极致。五，就是平面设计的人员最有可能会成为当代的艺术家，因为平面设计的语言是最简洁，也是最先锋的。

LIANG ZI: FASHION DESIGN SHOULD BE INTEGRATED INTO CURRENT LIFESTYLE

Liang Zi is design director of Shenzhen Liang Zi Fashion Industrial Co., Ltd., council member of the China Fashion Association (CFA) and member of the Fashion Art Committee of the CFA. She was awarded the Top Award and the Best Female Designer at the China Fashion Week. It has taken her more than 20 years to be obsessed with gambiered Canton silk and to activate it in the field of fashion since she encountered this fabric. She has created her own brands of TANY and TANY collection.

梁子：服装设计要融入到当下的生活方式里

梁子，深圳市梁子时装实业有限公司设计总监，中国服装设计师协会理事、时装艺术委员会委员，曾荣获中国国际时装周“金顶奖”和“最佳女装设计师”奖。邂逅莨绸、痴迷莨绸、时尚活化莨绸二十余年，自创品牌天意、TANGY collection。

Q&A

Q = Shenzhen City of Design Promotion Association (SDPA)
A = Liang Zi

Q: The scope and categories of design are very extensive, and the content division is also very delicate. Could you explain to us how the design department of Liang Zi company actually works?

A: Liang Zi company is also a clothing design company, but our design process is indeed different from other companies. Some clothing companies on the market may first observe the market trend, start designing in the second step, then enter the manufacturing process, and finally sell the clothes on the market. Although we are also paying attention to others and to society, our concern is deeper and broader.

The men and women' s fashionable dress and accessories, as well as home textiles and other products of our company, are mainly made of gambiered Canton silk, a traditional Chinese hand-dyed silk fabric with a history of more than 1,200 years. Therefore, we focus more on finding an entity related to a balanced approach and lifestyle in an original living space. If we take cooking to make an analogy, we can' t bring the most original raw ingredients to the table for guests to eat, nor can we imitate the dishes that other chefs have already cooked. We look for raw ingredients and make a new dish in accordance with urban

residents' psychological and emotional needs.

Q: So you are not only designing but also excavating the meaning of culture. Aren' t you?

A: Actually, design itself is a part of cultural life. It has not only the aspect of techniques but also that of doctrines. Techniques without a doctrine and design without cultural roots can' t be called design, I think. It is imitation, or even plagiarism. It is not fun at all.

Q: How can we make the work of design more fun?

A: At Liang Zi company, the first stop of our design work starts with folk art collection. We may be the first to do so among Chinese fashion design enterprises. Up to now, we have two folk art collection activities each year, going to places with well-preserved culture and traditions. For example, we often go to the mountain villages in Southwest China, such as Guizhou Province, to find some costumes and traditional, original things, such as batik, hand

Q&A

问=深圳市设计之都推广促进会
答=梁子

Q: 设计涉及的范围和类别非常广泛，内容分工也非常精细，您能否给我们介绍一下梁子公司的设计部门具体是怎么运作的吗？

A: 梁子（公司）虽然也是一家服装设计公司，但我们的设计流程与其他服装设计公司比较起来的确是有所不同。市面上有些服装企业可能会先观察市场的流行趋势，然后第二步开始做设计，再进入到制造环节，最后把服装投放到市场去卖。尽管我们也在关注别人、关注社会，但是我们关注的范围更深、更广。

我们公司生产的男女时装及饰品、家居纺织品等采用的主要是具有1200多年历史的中国传统环保手工染色丝绸面料——莨绸。所以我们更多的是，要到原生的生活空间里面去寻找一种跟平衡方式、生活方式有关的实体。如果拿做菜来打个比方，我们既不能把最原味的原生食材端上桌给客人吃，也不会模仿别的大厨已经做成的菜品，我们就是去寻找原始的食材，再对应当下都市人的心理需求和情感需求，自己去做出一个新的菜品。

Q: 所以说您这个不但是在做设计，实际上也是在挖掘文化的内涵，对吗？

A: 实际上设计本身就是文化生活的一部分，它不仅仅有术（技术）的层面，本身还有道的层面。如果没有道的层面的术，如果没有文化根源的设计，我认为那不叫设计，那就是模仿，甚至就是抄袭，一点儿也不好玩。

Q: 那么怎样才能将设计的工作变得更好玩儿呢？

A: 在梁子，我们设计工作的第一站就是从采风开始的，在这方面我们可能是中国服装设计企业的首创者。到现在我们每年都有两次采风活动，会到一些有文化沉淀、传统保留得挺好的地方去采风。像我们经常会到贵州那种西南地区的山村里面，去寻找他们那边的一些服饰，和一些传统的、保留得原汁原味的东西，包括蜡染、手绣、木工以及手工银饰等等。

Q: 到边远的山村去采风，交通一定很不方便，但这样的体验听起来的确非常有趣。

A: 是的，到了这些传统保留得非常好的偏远山村，我们看到的都是一些原汁原味的蜡染和手绣，人会特别的感动、特别的兴奋。采风回来以后，设计师自然而然地就会想把自己的这种感受表达出来，如果他不涉及这方面的创作，就会很难受，会心里憋得慌。

embroidery, carpentry and handmade silverware.

Q: When you go to remote mountain villages to collect folk art, the transport facilities must be poor, but this experience sounds really interesting.

A: Yes. In the remote mountain villages where these traditions are preserved very well, we are very much touched and excited to see some original batik and hand embroidery. After the designers return, they will naturally want to express their own feelings. If they don't carry out creation in this aspect, they will feel very uncomfortable and oppressed.

Q: Oh, it seems that design is a natural progression.

A: People in our industry have named our company's designers "original designers". I think this is a pseudo-noun. Design is of course original, and there are no "original designers" or "non-original designers". We have touched something at the source of life, and we just want to express it and share it with everyone.

Q: Designers are always different from each other in capabilities. What do you think designers need to do to improve their abilities?

A: On the one hand, you must study. This is a constant truth. You should learn from excellent designers. The "excellent" here should be full-dimensioned. There are not only excellent designers with rich design experience who have been in the industry for more than 10 years and even for decades, but also some emerging cutting-edge designers. Therefore, you must have a very open mind to emotionally discover their excellence and to enjoy the inspiration that such excellence brings to you. On the other hand, you should pay more attention and feel more things. I think the greatest source of a designer's creativity is his mother culture. If he truly loves his mother culture and can pay attention to it, feel it and excavate it, he will surely create great design works.

Q: What kind of design do you think is a great work?

A: I often hear some film directors saying, "I will never have a work that I am satisfied with, and the most satisfying one is the next one." I think design should be the same, and the level of design should have no peaks. All artistic creation will have a series of processes such as passion, excitement and pain, but once you complete the work and think about it, you will always find some shortcomings. For example, when we stage a fashion show, the designer is particularly entangled. He works overnight on the eve of the show, but, on the day of the show, he still wants to make some changes, even a few minutes or seconds before the show, because he wants to present the work in the most perfect condition.

All kinds of design, especially fashion design, must be integrated into the current lifestyle. As a fashion designer, you can't just want the work to be eye-catching on the catwalk and to be particularly prominent in images and flat photos. What's more important is to make the person who wears the clothes feel comfortable and pleasant, and to make the clothes look tailor-made and completely integrated with the body in terms of length, size and other details. The customer will be reluctant to abandon the clothes even after wearing it for many years.

Q: 哦，这么看来，这个设计倒像是一个水到渠成的过程。

A: 行业里把我们公司的设计师定位为"原创设计师"，我认为这是个伪名词。设计就是原创，没有"原创设计师"跟"非原创设计师"的区别。我们就是感受了生活源头的东西，然后想跟大家表达和分享一下而已。

Q: 一个设计师的能力总有高低，您认为设计师要怎么做才能提高个人的能力？

A: 一方面，要学习，这是永远不变的真理。要向优秀的设计者学习，这里的"优秀"应该是一个全维度的，既有行业里沉淀了十几年几十年的拥有丰富设计经验的优秀设计师，也有一些刚刚冒出来的新锐设计师，所以要有一个很开放的胸怀去很感性地发现优秀，去享受这种优秀给你带来的启发跟灵感。另一方面，要有更多的关注跟感受。我认为，设计师创意最大源泉，就是他所属的母文化。如果他真心热爱他的母文化，能够去关注它、感受它、发掘它的话，那他一定会创造出很棒的设计作品。

Q: 那您认为，什么样的设计才是一件很棒的作品？

A: 我经常听到有些电影导演说，我永远没有一部自己满意的作品，最满意的应该是下一部电影。我想设计也应该是一样，设计水平应该是没有顶点的。所有艺术创作都会经历激动、兴奋、痛苦等一系列过程，但是一旦你完成这个作品之后，回过头来想想，你总会觉得还是有欠缺的地方。比如，我们做时装秀的时候，设计师就特别纠结，前一个晚上熬了个通宵，今天秀要开始了，秀场前几分钟甚至几秒钟，他还想改，就因为他很想把一个作品以最完美的状态呈现出来。

所有的设计特别是服装设计，最后一定要融入到当下的生活方式里面。作为一个服装设计师，不能只想着这个作品在show台上走秀抢眼球，影像上、平面的照片上特别突出，更重要的是要让穿衣服的人身体舒服、心里滋润，感觉衣服穿上去之后就像是量身定做的一样，在长短肥瘦等一些细节方面，完全跟身体融合，即使是穿了好多年都舍不得丢掉。

04

SZ-HK DESIGN

第七届深港城市\建筑双城双年展（深圳）

7TH BI-CITY BIENNALE OF URBANISM\ARCHITECTURE (SHENZHEN)

20.....43香港设计事情

20.....43 BUSINESS OF HONG KONG DESIGN

前海深港设计创意产业园

QIANHAI HK-SZ DESIGN INNOVATION HUB

“设计双城”深港设计展

“DESIGN TWINS-CITIES” SZ-HK DESIGN EXHIBITION

肆 | 深港设计

01

7TH BI-CITY BIENNALE OF URBANISM\ARCHITECTURE / SHENZHEN

The 7th Bi-City Biennale of Urbanism\Architecture (UABB) (Shenzhen) opened in Nantou Old Town, Shenzhen on December 15, 2017.

Themed as "Cities, Grow in Difference", 2017 UABB (Shenzhen) took "urban villages" as the starting point to explore and reflect China's urban development model in the context of globalization, and tried to portray the vision and more possibilities of cities in the future. The exhibition brought together more than 200 exhibitors from more than 25 countries around the world, presenting works that fused architecture, art and design.

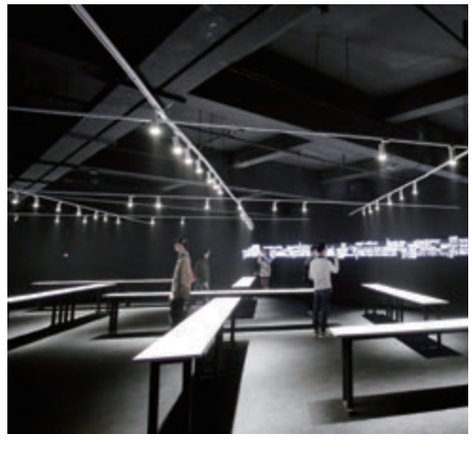
Yona Friedman, a 94-year-old pioneer in radical architecture and a heavyweight exhibitor at this year's biennale, built three "Street Art Museums" in Nantou Old City, Pingshan and Shekou respectively as extensions of the biennial. Atelier Bow-Wow from Japan created a multi-functional "Fire Foodies Club" in a narrow and fragmentary space.

第七届深港城市\建筑双城双年展/深圳

2017年12月15日，第七届深港城市\建筑双城双年展（深圳）在深圳南头古城开幕。

本届双年展主题为"城市共生"，以"城中村"为出发点，探讨和反思中国在全球化背景下的城市发展模式，并尝试描绘未来城市的愿景和更多可能性。展览汇集来自全球超过25个国家的两百多位参展人，带来融合建筑、艺术和设计的作品。

94岁的激进建筑先锋尤纳·弗莱德曼是本届双年展的重磅参展人，在深圳南头古城、坪山和蛇口搭建三座"街道美术馆"，作为双年展的延伸。来自日本的犬吠工作室则在城市狭小的碎片空间中搭建多功能的"微型公共空间大排档"。



Other exhibitors included David Hammons, an important American conceptual artist who had long been committed to the civil rights of the African-American community, Italian artist Marinella Senatore, Chinese artists Liu Qingyuan and Yin Xiuzhen, Spanish mural collective Boa Mistura, Japanese artist Tatzu Nishi, Brazilian artist Renata Lucas, Kosovar-American artist Sisley Sislej Xhafa and German artist Olaf Nicolai, among others.

The biennale was inaugurated in Shenzhen in 2005. In 2007, Hong Kong, which is neighboring the city, was invited to join Shenzhen in hosting the event. The biennale thus evolved into a unique one featuring bi-city interaction and exhibition. The cooperation had been conducted for six editions in 10 years.

Carrie Lam, chief executive of the Hong Kong Special Administrative Region, wrote a congratulatory message for the opening ceremony of this year's biennial. She said, "Shenzhen and Hong Kong are neighboring, intimate and closely related to each other. Since Hong Kong's return to the motherland, Shenzhen and Hong Kong have continuously deepened their cooperation, worked hand in hand to seek development, and jointly contributed to the prosperity and progress of the country. The Shenzhen-Hong Kong Bi-City Biennale of Urbanism\Architecture is a successful example of the cooperation between the two cities." In 2007, as secretary for development of the Hong Kong SAR Government, Lam attended the opening ceremony of the biennale jointly organized by Shenzhen and Hong Kong.

2017 UABB (Shenzhen) opened the "1+5" mode of interaction between the main venue and sub-venues. Apart from the main venue in Nantou Old City, 2017 UABB (Shenzhen) had five sub-venues respectively in Luohu, Yantian, Longhua (Shangwei and Dalang) and Guangming, jointly demonstrating a variety of practical cases and possibilities in the development of urban villages. About half of the citizens in Shenzhen now live in urban villages, who are constructing the city while enjoying the fruits of reform and opening up.

Yona Friedman

Nantou Old City, the venue for the opening ceremony of 2017 UABB (Shenzhen), has a history of more than 1,700 years and retains its strong vitality today. The heritage site, urban village and old factory buildings coexist in this old city, featuring "three aspects of life", including "production" (industrial zone), "living" (urban village) and "ecology" (Zhongshan Park). All this has stemmed from a long history and culture of more than 1,700 years, mixed with the modern culture of migrant workers and constructers. It is the epitome of the rapid urbanization in Shenzhen.

The exhibition of 2017 UABB (Shenzhen) opened to the public free of charge from December 16, 2017 to March 17, 2018. More than 200 diversified academic and public events were held throughout the three-month exhibition duration, making the visitors of different backgrounds and ages fully involved in this biennial festival, follow the topics of urban villages and understand the history, current status and future of their own cities.

其他参展人还包括：长期为争取非裔的表达权利而发声的重要美国观念艺术家大卫·汉蒙斯，意大利艺术家马里内拉·森纳托瑞，中国艺术家刘庆元、尹秀珍，西班牙壁画组合鲍尔·米斯图拉，日本艺术家西野达，巴西艺术家雷纳塔·卢卡斯，科索沃裔美国艺术家西斯莱·赛法和德国艺术家奥拉夫·尼古拉等。

深港城市\建筑双城双年展由深圳从2005年开始创办，2007年地缘紧邻的香港受邀加入，展览演变为双城互动、一展两地的独特类型——双城双年展，此前已合作六届10年。

香港特别行政区行政长官林郑月娥为本届双年展开幕式发来了献词，她表示："深圳与香港地缘相近、人缘相亲、关系密切。自香港回归祖国以来，深港两地不断深化合作，并肩携手、共谋发展，合力为国家的繁荣进步贡献所长。深港城市\建筑双城双年展正是两地合作的成功例子。"2007年，林郑月娥以香港特区政府发展局局长的身份出席了深港携手共办的双年展开幕式。

本届双年展开启"1+5"的主展场分展场互动模式，在主展场南头古城之外还设有罗湖、盐田、龙华上围、龙华大浪、光明五大分展场，共同展示城中村发展多种实践案例和可能性。如今深圳约有一半市民生活在城中村，他们建设城市，也享受改革开放的成果。

像本届双年展开幕式的举办地南头古城就有着1700多年的历史，今天依然有着旺盛的活力，古城中文物古迹、城中村、旧厂房多种形态并存，体现了"三生"的局面：有"生产"——工业区、"生活"——城中村和"生态"——中山公园，而滋生这一切的是源远流长、1700多年的历史文化，混杂着现代的建设者、打工者文化，是深圳快速城市化的缩影。

从2017年12月16日起，本届双年展展览免费向公众开放，展期持续至2018年3月17日，三个月间有200多场丰富多样的学术和大众活动贯穿其中，让不同背景和年龄段的观众充分参与这场两年一度的盛宴，关注城中村话题，了解自身所在城市的历史、现状和未来。

02

20.....43 BUSINESS OF HONG KONG DESIGN

"20.....43 Business of Hong Kong Design", the Shenzhen stop of an exhibition of design achievement to mark the 20th anniversary of Hong Kong's return to the motherland, opened at the Qianhai Shenzhen-Hong Kong Innovation Center on August 31, 2017. It demonstrated the advantages of Shenzhen and Hong Kong's design industry and numerous joint projects, drawing attention of the design community of both cities.

The exhibition was hosted by the Hong Kong Federation of Design Associations (FHKDA) and the Authority of Qianhai Shenzhen-Hong Kong Modern Service Industry Cooperation Zone of Shenzhen Municipality, and funded by the Create Hong Kong (CreateHK), a dedicated agency of the Hong Kong SAR Government. The "20" in the name of the exhibition represented the 20th anniversary of Hong Kong's return to the motherland, and the "43" represented 43 creative design projects selected by the expo.

Freeman Lau Siu Hong, secretary general of the FHKDA and chief curator of "20.....43 Business of Hong Kong Design", said that many design talents had appeared in the mainland in recent years, while many mainland companies had noticed the international perspective of Hong Kong designers. With the integration of both sides being furthered, this exhibition was both retrospective and forward-looking, he said.

20.....43 香港設計事情
BUSINESS OF HONG KONG DESIGN

KL&K Design, a well-known Hong Kong design company that started business in the mainland in the early years, brought to the exhibition the space design project of the Shenzhen Meilin Public Self-service Visa Center, which represented the integration and collaboration of Hong Kong and the mainland. According to Hong Ko, a partner of the company who was in charge of the project, the design followed the concept of convenience, technology, efficiency and relaxation. The visa center went on a fresh space arrangement to change people's impression of rigidity of government institutions, and to ensure that citizens could enjoy convenience, humanity and good experience brought by technology.

The exhibition was held in five cities in the mainland from August 31 to December 10, 2017. Apart from Shenzhen, it also went to Shanghai, Hangzhou, Suzhou and Wuhan.

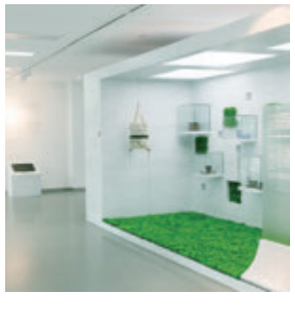
香港设计总会秘书长刘小康为香港特区行政长官林郑月娥介绍展览作品。香港设计总会/图
FHKDA Secretary General Freeman Lau Siu Hong introduces a work on display to Hong Kong SAR Chief Executive Carrie Lam. Photo by FHKDA

20.....43香港设计事情

2017年8月31日，"20.....43香港设计事情"香港回归20周年设计成就展（深圳站）在前海深港创新中心开幕，展示了深港两地设计产业优势及众多合作项目，引起两地设计界的关注。

该展览由香港设计总会（FHKDA）和深圳市前海深港现代服务业合作区管理局主办，香港特别行政区政府"创意香港"专责办公室赞助。展览名称中的"20"代表香港回归祖国20周年，"43"代表本次博览会精选出的43个创意设计案例。

香港设计总会秘书长、"20.....43香港设计事情"首席策展人刘小康表示，近年来中国内地设计界人才辈出，有不少内地企业看到香港设计师的国际视野，双方的融合进一步加强，此次展出既是回顾也是前瞻。



早年便已进入内地发展的香港知名设计公司靳刘高设计为此次展览带来了代表着两地融合共同合作的空间设计项目——深圳梅林出入境自助办证大厅。负责该项目的靳刘高设计合伙人高少康介绍，该项目围绕便捷、科技、高效、舒适的概念，将老的梅林办证大厅在空间上重新布局规划，改变市民对政府服务机构固有的严肃印象，在便民的同时，强调人性化、科技化与体验感。

该展览于2017年8月31日至12月10日在内地5个城市展出，除本次深圳站外，还包括了上海、杭州、苏州、武汉。

03 QIANHAI HK–SZ DESIGN INNOVATION HUB

The Qianhai HK-SZ Design Innovation Hub was officially launched in Mawan, Qianhai on August 31, 2017 when a ceremonial pole were jointly pushed by Carrie Lam, chief executive of the Hong Kong Special Administrative Region, Wang Weizhong, member of the Standing Committee of the Guangdong Provincial Committee of the Communist Party of China (CPC) and secretary of the Shenzhen Municipal Committee of the CPC, and Li Jianhong, chairman of China Merchants Group. The project symbolized the deepening of Shenzhen-Hong Kong cooperation.

The project of the Qianhai HK-SZ Design Innovation Hub is also named "Zetta Bridge", because its location is close to No. 2 Bridge of Qianhai, and the name also symbolizes the exchange and cooperation in design and creativity between Hong Kong and Shenzhen that stimulates diversified industries. With the concerted efforts of the Authority of Qianhai, the Hong Kong Federation of Design Associations, Qianhai and Shekou Free Trade Investment and Development Co., Ltd. and Kicers Group Limited, the project will give full play to the advantages of Shenzhen and Hong Kong's design industries, strengthen the cooperation in the field of creativity, attract a wide range of agencies to settle, deepen the exchange of the design talents in both cities, jointly explore a vast market, and become a new engine for speeding up the industrial development of the Mawan area in Qianhai.

In February 2016, the Hong Kong SAR Government and the Shenzhen Municipal Government signed an agreement to set up a cultural and creative industrial platform in Qianhai. Based on the emerging cultural and creative industries in Shenzhen and Hong Kong, the platform is expected to integrate Hong Kong's international design resources and Shenzhen's vast market demand, to build a "1+N" industrial platform with culture and creativity as the core and design, film, television, technology, finance and information as extensions, and to promote the in-depth cooperation between both cities in the field of design and creativity.

The Qianhai HK-SZ Design Innovation Hub is designated as a pilot initiative of the Shenzhen-Hong Kong cultural and creative cooperation, occupying an area of 14,290 square meters and a floor area of 15,870 square meters. The planned forms of business include creative markets, transaction and exhibition halls, designer studios and design theme commerce. It is expected to open on July 1, 2018.

林郑月娥（中）、王伟中（右）和李建红共同启动"二元桥"项目。香港设计总会/图
Carrie Lam (C), Wang Weizhong (R) and Li Jianhong launch the "Zetta Bridge" project. Photo by FHKDA

前海深港设计创意产业园

2017年8月31日，随着香港特区行政长官林郑月娥，广东省委常委、深圳市委书记王伟中，招商局集团董事长李建红在前海妈湾共同推杆，寓意深化深港合作的前海深港设计创意产业园正式启动。

前海深港设计创意产业园项目命名为"二元桥"，既是因为该区域紧邻前海二号桥，更是寓意着香港深圳两地设计创意交流合作，激发多元产业发展。项目将在前海管理局、香港设计总会、自贸投资、香港启客集团等各方的通力协作下，充分发挥深港两地设计产业优势，加强创意领域的合作，广泛吸引各类机构入驻，深化两地设计人才交流，共同开拓广阔市场，使之成为加快前海妈湾片区产业发展的新引擎。

早在2016年2月，香港特区政府与深圳市政府签署协议，探讨在前海成立文创产业平台，其定位为以深港新兴的文化创意产业为支撑，融合香港国际化设计资源和深圳广阔市场需求，打造以文创为核心，以设计、影视、科技、金融、信息为外延的"1+N"产业平台，推动两地设计创意领域的深度合作。

前海深港设计创意产业园定位为深港文创合作示范先导区，占地面积14290平方米，建筑面积15870平方米，规划业态包括创意市集、交易展示大厅、设计师工作室及设计主题商业等，预计在2018年7月1日落成开幕。

04

"DESIGN TWINS–CITIES" SZ–HK DESIGN EXHIBITION

The "Design Twins-Cities" SZ-HK Design Exhibition of the 1st Shenzhen Design Week was held at i-Factory, Shekou, Nanshan District, Shenzhen from April 21 to 28, 2017.

Based on the advantages of being adjacent to Hong Kong and Macao, Shenzhen has focused on introducing the excellent resources of Hong Kong's design community in recent years. Shenzhen and Hong Kong are working hard to create "Design Twins-Cities" and jointly promoting the development of the design industry in the Guangdong-Hong Kong-Macao Bay Area. In 2015, the Shenzhen City of Design Promotion Association and the Hong Kong Federation of Design Associations signed a memorandum on the design-driven cooperation between Shenzhen and Hong Kong. In 2016, the Shenzhen City of Design Promotion Office and the Commerce and Economic Development Bureau of the Hong Kong SAR signed an agreement on promoting the Shenzhen-Hong Kong cooperation in the creative industry.

In the context of Shenzhen-Hong Kong cooperation in design industry, the SZ-HK Design Biennale was held in 2014 and 2016. It has been a great success and become a big occasion for the design community in both cities. More than 500 designers, design students, academics and entrepreneurs from Shenzhen and Hong Kong participated in the event. With the rapid development of Shenzhen and Hong Kong's design industry in recent years, the design cooperation circle in the Bay Area is gradually taking shape with Shenzhen and Hong Kong as the leaders, which will surely drive the sound development of the entire Pearl River Delta region's design industry.

The "Design Twins-Cities" SZ-HK Design Exhibition was held at the Machinery Hall of i-Factory, Shekou, the main venue of the 1st Shenzhen Design Week. It demonstrated a lot of works by outstanding designers from Shenzhen and Hong Kong, some of which had won international awards such as the Red Dot Design Award and the iF Design Award.

In addition to the exhibitions during the Shenzhen Design Week, the organizers also invited famous designers from Shenzhen and Hong Kong to conduct dialogues on how to strengthen the exchanges and cooperation between the two cities in creativity and culture, especially in the field of design.

"设计双城"深港设计展

2017年4月21日到28日，首届深圳设计周·"设计双城"深港设计展在深圳市南山区蛇口价值工厂举行。

依托毗邻港澳的优势，近年深圳注重引入香港设计界的优秀资源，深圳与香港正在努力打造设计双城，共同推动粤港澳大湾区设计产业的发展。深圳市设计之都推广促进会与香港设计总会在2015年签署了《深港设计策动合作备忘录》，深圳市设计之都推广办公室与香港商务及经济发展局又于2016年签署了《深港关于促进创意产业合作的协议》。

在深港设计产业合作的大背景下，2014年和2016年，连续举办了两届深港设计双年展，获得巨大成功，成为两地设计界的盛事。总共有超过500名深港两地的设计师、设计学生、学术界人士和企业家参与了活动。随着深港设计产业近年来的快速发展，未来以深港为龙头的设计界大湾区合作圈渐渐成形，必将带动整个珠三角地区的设计产业良性发展。

在首届深圳设计周主展场蛇口价值工厂机械大厅进行的"设计双城"深港设计展，展示了众多来自深港两地优秀设计师的作品，其中不乏一些曾荣获红点、iF等国际大奖的设计产品。

本届深圳设计周期间，除了展览之外，主办方还邀请了深港两地的著名设计师就如何加强两地创意文化、尤其是设计领域的交流合作进行对话。

05

INTERNATIONAL COMMUNICATION AND PROMOTION

深圳环球设计大奖马德里推介会 | SHENZHEN GLOBAL DESIGN AWARD PROMOTION CONFERENCE IN MADRID

第十一届联合国教科文组织创意城市年会 | 11TH ANNUAL MEETING OF UNESCO CREATIVITY CITIES NETWORK

深圳文化周纽约专场 | SHENZHEN INTERNATIONAL CULTURE WEEK IN NEW YORK

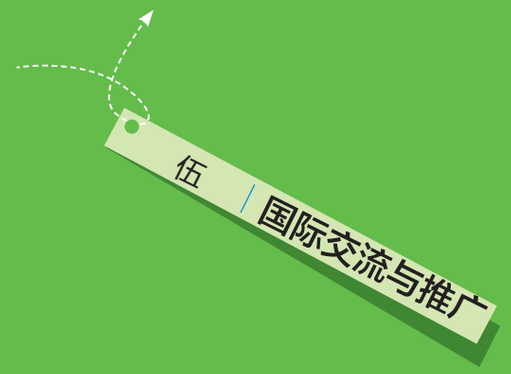
首届蒙特利尔国际设计峰会 | 1ST WORLD DESIGN SUMMIT MEETING IN MONTREAL

世界设计周网络年度大会 | WDW MILAN 2017

首届世界设计周峰会 | WDW SUMMIT HELSINKI 2017

北京国际设计周“创意2030高峰论坛” | CREATIVITY 2030 SUMMIT AT BEIJING DESIGN WEEK

澳大利亚墨尔本设计代表团来访 | VISIT BY DESIGN DELEGATION FROM MELBOURNE, AUSTRALIA



SHENZHEN GLOBAL DESIGN AWARD PROMOTION CONFERENCE IN MADRID

深圳环球设计大奖马德里推介会

01

A promotion conference for the Shenzhen Global Design Award and the China (Shenzhen) International Cultural Industries Fair (ICIF) was held at The Westin Palace in downtown Madrid on November 20, 2017.

Liu Wenqiu, counselor of the Cultural Office of the Embassy of China in Spain, introduced to the guests, "The ICIF is an important channel for Chinese and foreign cultural industries. I hope that Spanish companies and designers can actively participate in relevant activities."

The Shenzhen Global Design Award is supported by the Organizing Committee of the Shenzhen Design Week, organized by the Shenzhen City of Design Promotion Association (SDPA), and co-organized by domestic and foreign professional organizations including the International Council of Design (ico-D). Li Xiaogan, head of the Publicity Department of the Shenzhen Municipal Committee of the Communist Party of China, said that Shenzhen's development in innovation was at the forefront of the world, and that China's best creative design achievements could be seen at the ICIF, a wonderful event not to be missed for designers from all over the world including Spain.

The winners of the Shenzhen Global Design Award can receive a total of US$1 million in prize money. "Madrid has a long history and splendid culture, and is also a fashion capital. Shenzhen is a beautiful, young and ecological city, and also a window for China's reform and opening up. The year of 2018 is the 40th anniversary of China's reform and opening up. We welcome everyone to experience the realization of the Chinese Dream in Shenzhen," Li said.

Xu Ting, secretary-general of the Shenzhen City of Design Promotion Association, introduced the basic facts, registration methods and works requirements of the Shenzhen Design Week, and encouraged Madrid designers to participate. Designated "City of Design" by UNESCO, Shenzhen has first-class industrial design and first-class architects in China, as well as high-level interior design and fashion design. Xu said, "We have established close contacts with many European countries through the UNESCO Creative Cities Network, but has not had many exchanges with Madrid before. Madrid should not be absent in such an important cultural event, and this is the main consideration in organizing this promotion conference."

2017年11月20日，深圳环球设计大奖暨文博会马德里推介会在马德里市中心的威斯汀酒店举行。

中国驻西班牙大使馆文化处参赞刘雯秋向嘉宾介绍："中国（深圳）国际文化产业博览交易会是中外文化产业重要对接渠道。希望西班牙企业和设计师可以积极参加相关活动。"

深圳环球设计大奖由深圳设计周组委会主办，深圳市设计之都推广促进会承办，国际设计理事会（ico-D）等国内外专业机构协办。深圳市委宣传部长李小甘在推介会上表示，深圳的创新发展处于世界前列，人们可以在深圳文博会上看到中国最好的创意设计成果，这是全世界包括西班牙的设计师不容错过的精彩盛会。深圳环球设计大奖的优胜者可以获得总额达100万美元的奖金。李小甘说："马德里历史悠久，文化灿烂，同时也是时尚之都；深圳是一座美丽、年轻、生态的城市，也是中国改革开放的窗口。2018年是中国改革开放40周年，欢迎大家去深圳感受中国梦的实现。"

深圳市设计之都推广促进会秘书长徐挺介绍了深圳设计周的基本情况、报名参赛方式、作品要求等，并鼓励马德里的设计师参加。2008年，联合国教科文组织授予深圳"设计之都"称号，深圳既有一流的工业设计和中国一流的建筑师，也有高水平的室内设计和时装设计。徐挺说："我们通过联合国教科文组织的创意城市网络，已经和欧洲很多国家建立了密切联系，但和马德里之前的交流还不多。如此重要的文化活动，马德里不应缺席，因此这是我们举办本次推介会的主要考虑。"

02 11TH ANNUAL MEETING OF UNESCO CREATIVE CITIES NETWORK

Dr. Han Wangxi makes a speech at the forum.
韩望喜博士在论坛上发言。

The 11th Annual Meeting of the UNESCO Creative Cities Network (UCCN) took place in Enghien-les-Bains, France, from June 30 to July 2, 2017. As China's first and the world's sixth City of Design, Shenzhen drew much attention of representatives from 116 countries and regions around the world for raising the city's creative design level and creating key activities that have global influence.

Francesco Bandarin, UNESCO assistant director-general for culture, expressed his appreciation for Shenzhen's important contributions to promoting the development of global creative industry in recent years. He hoped that Shenzhen would further deepen its cooperation with UNESCO and promote the brand of "Shenzhen Design" to the world through the UCCN platform.

Appointed by Li Xiaogan, member of the Standing Committee of the Shenzhen Municipal Committee of the Communist Party of China (CPC) and head of the Publicity Department of the Shenzhen Municipal Committee of the CPC, Han Wangxi, director of the International Communication Office of the Shenzhen Municipal Committee of the CPC, and director of the Shenzhen City of Design Promotion Office, led a delegation to attend the meeting. The delegation made speeches at the main forum and sub-forums of the meeting, introducing Shenzhen's exploration and achievements in creativity and design in recent years. "Shenzhen Design" once again made a loud voice on the world stage.

Representatives from nearly 100 Creative Cities around the world attended the annual meeting. Shenzhen, the convener of the Cities of Design, hosted a sub-network meeting on June 30, 2017. Representatives from 22 Cities of Design worldwide attended the meeting to share experiences and discuss the prospects of the Cities of Design. On July 1, Han represented Shenzhen at the meeting's most important main forum for Creative Cities. He introduced the great success of the 1st Shenzhen Design Week that was held in April 2017, and highlighted the Shenzhen Global Design Award, warmly inviting the excellent designers of the Creative Cities to participate. In addition, the Shenzhen delegation also announced at this annual meeting the call for entries for the 3rd Shenzhen Design Award for Young Talents.

第十一届联合国教科文组织创意城市网络年会

2017年6月30日至7月2日，第十一届联合国教科文组织创意城市网络年会在法国昂吉莱班举行，作为中国第一个、全球第六个"设计之都"，深圳在提升城市创意设计水平以及打造有全球影响的重点活动等方面受到全球116个国家和地区代表的高度关注。

联合国教科文组织文化助理总干事弗朗西斯科·班德林对深圳近年来在推动全球创意产业发展方面做出的重要贡献表示赞赏，期望深圳进一步深化与联合国教科文组织的合作，借助全球创意城市网络这个平台，将"深圳设计"这一品牌推向世界。

受深圳市委常委、宣传部长李小甘委派，深圳市委对外宣传办公室、深圳市设计之都推广办公室主任韩望喜率队出席此次大会，在大会主论坛和子论坛上都作了发言，介绍深圳近年来在创意设计工作上的探索和成效，"深圳设计"再次在世界舞台上发出响亮的声音。来自全球近100个创意城市的代表出席了这次年会。2017年6月30日，深圳作为"设计之都"召集方主持召开了子网络会议，来自世界各地的22个"设计之都"的代表参加会议，交流分享经验，讨论"设计之都"建设前景。7月1日，韩望喜代表深圳出席了大会最重要的创意城市主论坛，介绍了2017年4月刚刚成功举办的首届深圳设计周的盛况，并着重推介了深圳环球设计大奖，热情邀请全球创意城市的优秀设计师积极参与。此外，深圳代表团还通过此次年会宣布了第三届深圳创意设计新锐奖开始征集作品的消息。

03

SHENZHEN INTERNATIONAL CULTURE WEEK IN NEW YORK

The Shenzhen International Culture Week and "Melody of Shenzhen: Lang Lang and His City" Global Promotion Event of Shenzhen in New York was staged on October 3, 2017. With dynamic music notes and agile design, the event demonstrated to the American audience the charming cultural diversity of Shenzhen, a capital of innovation in China. Nearly 200 guests from China and the United States in the fields of science, technology, education and arts attended the event.

The Shenzhen International Culture Week in New York also featured 50 original designs by Shenzhen designers specializing in graphic, product, fashion, architecture, and interior design.

The exhibition displayed Chinese porcelain design, a series of watered gauze showing the ancient nautical charts used by Zheng He, a set of printing type paperweights, a rosewood stationery package, a Chinese typeface experiment, the posters for the art film "Crosscurrent" and other design works. As the theme of this exhibition, the "Artistry Memory: An Exhibition of Shenzhen Design" allowed the global audience to perceive the changes and development of "Intelligent Manufacturing in Shenzhen" and "Shenzhen Design" from different perspectives. In particular, the creation by many cutting-edge young artists was highly imaginative and futuristic.

"Science, technology, culture and innovation are the trends of the future world and also the city's labels for which Shenzhen is making its mark overseas in these years. These designs are the best carriers for observing contemporary China and promoting Shenzhen to the world." Curator Xu Ting hoped to establish a broader connection between the designers of New York and Shenzhen through this exhibition, and to arouse more creative sparks.

After playing two world famous songs, "The Carnival of Animals" by Camille Saint-Saens and "The Nutcracker" by Pyotr Ilyich Tchaikovsky, and the famous Chinese song "Colorful Clouds Chasing the Moon", Lang Lang, Shenzhen's international brand ambassador and renowned Chinese pianist, told his wonderful story of being connected to Shenzhen and growing up with the city. "Today, I am promoting Shenzhen, my home in China, in New York, my home in the United States," he said with a smile and caused applause and cheers from the audience.

深圳文化周纽约专场

2017年10月3日，深圳文化周暨"聆听深圳——郎朗和他的城市"国际形象推介纽约专场以跃动的音符和灵动的设计让美国观众领略到中国创新之都深圳的多元文化魅力，来自中美科技、教育、艺术等领域近200位嘉宾出席了活动。

来自深圳平面、产品、时装、建筑、室内等领域设计师的50件原创设计作品集中亮相此次深圳文化周纽约专场。

从中国瓷器到郑和古航海图香云纱系列，从活字镇纸到花梨笔墨方，从华思汉字字体实验到艺术电影《长江图》海报……正如此次展览主题，"技·忆——深圳设计展"让世界观众从不同视角感知"深圳智造"与"深圳设计"的变迁与发展，尤其是众多新锐青年艺术家的创作极富想象力与未来感。

"科技与文化创新代表未来世界的趋势，也是近年来深圳不断扬名海外的城市标签，这些设计作品是观察当代中国并向世界推介深圳的最佳载体。"策展人徐挺期待通过此次展览为纽约与深圳的设计师建立起更广泛的联系，从而碰撞出更多创意的火花。

在弹奏世界名曲圣桑的《动物狂欢节》、柴可夫斯基的《胡桃夹子》和中国名曲《彩云追月》之后，深圳国际形象大使、钢琴家郎朗深情讲述了他与深圳结缘以及与深圳共同成长的精彩故事，郎朗笑称："今天，我在美国的家纽约来推介我在中国的家深圳"，引来现场观众的阵阵掌声与欢呼声。

04

1ST WORLD DESIGN SUMMIT MEETING IN MONTREAL

The 1st World Design Summit Meeting (WDSM) was held at the Palais des congrès de Montréal (the Convention and Exhibition Center of Montreal), Canada from October 16 to 25, 2017.

With the theme of "Designing for the Future", the summit was co-hosted by the International Council of Design (ico-D), the International Federation for Housing and Planning (IFHP) and the International Federation of Landscape Architects (IFLA). There were six sub-forums themed "Design for Earth", "Design for Participation", "Design for Transformation", "Design for Beauty", "Design for Sale?" and "Design for Extremes".

Montreal was designated City of Design by UNESCO in 2016. The year of 2017 marked the 150th anniversary of Canada, the 375th anniversary of Montreal and the 50th anniversary of the 1967 International and Universal Exposition in Montreal. The triple celebration provided a good atmosphere for the WDSM.

During the summit, Xu Ting, secretary-general of the Shenzhen City of Design Promotion Association, attended the special meeting held by ico-D, where he introduced to the attendees from different countries the Shenzhen Design Week and the call for entries for the Shenzhen Global Design Award.

首届蒙特利尔国际设计峰会

2017年10月16日至25日，首届蒙特利尔国际设计峰会（WDSM）在加拿大蒙特利尔会议中心举行。

本次峰会由国际设计理事会（ico-D）、国际住房与规划联合会（IFHP）、国际景观建筑设计联盟（IFLA）联合主办，大会的主题是"为未来而设计"，设"为地球而设计"、"为参与而设计"、"为转变而设计"、"为美好而设计"、"为销售而设计？"、"为极端而设计"6个分论坛。

2006年，蒙特利尔被联合国教科文组织评为"设计之都"。2017年更是加拿大建国150周年，蒙特利尔建市375周年和蒙特利尔世界博览会50周年纪念，"三喜临门"为此次WDSM峰会提供良好的氛围。

在峰会期间，深圳市设计之都推广促进会秘书长徐挺参加了由国际设计理事会举行的特别会议，并在会上向与会各国嘉宾隆重推介了深圳设计周、深圳环球设计大奖全球作品征集的基本情况。

05

WDW MILAN 2017

WDW Milan 2017, the annual meeting of the World Design Weeks network, was held at the Triennale Design Museum, Milan, Italy on April 5, 2017.

More than 100 representatives from more than 60 design weeks and festivals from around the world gathered in Milan. They learned about the work progress of the World Design Weeks network over the past year, and shared the work plans of the regional organizations. The search was officially launched for the host cities of the World Design Weeks summits in 2018 and 2019. As the first City of Design in China the sixth in the world, Shenzhen sent delegates to the meeting, who announced that the 1st Shenzhen Design Week would be held at the end of April.

06

WDW SUMMIT HELSINKI 2017

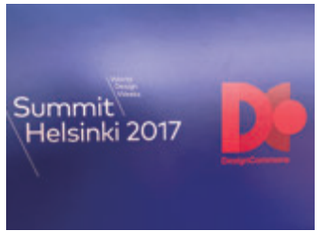
As the first major event of the World Design Weeks network, the World Design Weeks - Summit Helsinki 2017 was held from September 14 to 18, 2017 at the Clarion Congress Centre, Helsinki, Finland. Xu Ting, secretary-general of the Shenzhen City of Design Promotion Association, attended the summit and introduced to the attendees from different countries the 1st Shenzhen Design Week and the global call for entries for the Shenzhen Global Design Award.

世界设计周网络年度大会

2017年4月5日，世界设计周（WDW）网络年度大会在意大利米兰设计三年展博物馆举行。

来自全球超过60个城市的设计周（节）超过100多名代表在米兰相聚，各城市代表认真听取了世界设计周过去一年来的工作进展，分享了各区域组织的工作计划。2018、2019两年度“世界设计周峰会”主办城市的征集工作正式启动。作为中国第一个、全球第六个“设计之都”——深圳派代表参加了此次大会，并在会上宣布将于4月底举办首届深圳设计周。

首届世界设计周峰会



2017年9月14日至15日，首届世界设计周峰会在芬兰赫尔辛基号角会议中心召开。深圳市设计之都推广促进会秘书长徐挺出席了峰会，并向与会各国代表介绍了首届深圳设计周的举办情况以及深圳环球设计大奖在全球范围的作品征集。

07

CREATIVITY 2030 SUMMIT AT BEIJING DESIGN WEEK

As one of the main forums of the Design Forum at the Beijing Design Week 2017, the Creativity 2030 Summit opened at The China Millennium Monument in Beijing on September 22, 2017. Hans d' Orville, former UNESCO assistant director-general for strategic planning, as well as representatives of governments, enterprises, colleges and universities from 17 cities in more than 10 countries such as the United States, Israel, Finland, Brazil and Australia attended the opening ceremony.

At the forum, Xu Ting, secretary-general of the Shenzhen City of Design Promotion Association, shared Shenzhen' s experience as the first Chinese city designated City of Design of the UNESCO Creative Cities Network, and introduced the Shenzhen Design Week, the Shenzhen Global Design Award and other projects.

北京国际设计周“创意2030高峰论坛”

2017年9月22日，2017北京国际设计周设计论坛主论坛之一的“创意2030高峰论坛”在北京中华世纪坛开幕。前联合国教科文组织战略规划助理总干事汉斯·道维勒，以及来自美国、以色列、芬兰、巴西和澳大利亚等10余个国家17个城市的政府、企业和高校代表参加了论坛开幕式。

在论坛上，深圳市设计之都推广促进会秘书长徐挺分享了深圳作为中国首个联合国教科文组织“创意城市网络——设计之都”城市的建设经验，并同时介绍了深圳设计周及深圳环球设计大奖等项目情况。

08

VISIT BY DESIGN DELEGATION FROM MELBOURNE, AUSTRALIA

A 28-person design delegation from Melbourne, Australia visited Shenzhen and paid a visit to the Shenzhen City of Design Promotion Association on December 6, 2017. Melbourne has been maintaining a good relationship with Shenzhen since it became a member of the Cities of Literature sub-network of the UNESCO Creative Cities Network in 2008. This visit was intended to seek cooperation opportunities between Melbourne and Shenzhen in the design industry, and to learn about Shenzhen' s design industry as well as the development of Australian design companies in Shenzhen. During its stay in Shenzhen, the delegation also visited JANCHO Studio to learn about the production process of watered gauze, a traditional Guangdong cloth, and visited the Shenzhen office of Place Design Group.

澳大利亚墨尔本设计代表团来访

2017年12月6日，来自澳大利亚墨尔本的设计代表团一行28人来深圳考察，并拜访深圳市设计之都推广促进会。澳大利亚墨尔本自2008年成为联合国教科文组织创意城市网络“文学之都”子网络成员以来，与深圳一直保持良好的合作关系。他们此行意在寻求墨尔本与深圳在设计产业方面的合作契机，并了解深圳本土设计产业以及澳大利亚设计企业在深圳发展的相关情况。在深圳期间，代表团还参观了德玺见萩工作室，了解广东传统工艺布料香云纱的制作过程；参观澳大利亚园林景观设计企业普利斯设计集团深圳办公室。

06 ACHIEVEMENTS

“深圳设计”大步走向世界 | “SHENZHEN DESIGN” STRIDES TOWARD WORLD

德国iF设计大奖 | iF DESIGN AWARD

红点设计大奖 | RED DOT AWARD

国际主流媒体报道 | COVERAGE BY INTERNATIONAL MAINSTREAM MEDIA

01

"SHENZHEN DESIGN" STRIDES TOWARD WORLD

On December 7, 2008, Shenzhen was officially designated City of Design of the UNESCO Creative Cities Network (UCCN), becoming the first City of Design in China the sixth in the world.

In recent years, with the title of City of Design and through the UCCN, Shenzhen has made a lot of friends and encouraged the city's design companies and designers to go abroad. The Shenzhen City of Design Promotion Office has actively organized local design forces for international events and led the way for "Shenzhen Design" to go global. "Shenzhen Design" has become more and more international.

On September 7, 2016, Shenzhen was invited to the 1st London Design Biennale on behalf of China. In line with the biennale's theme of "Utopia by Design", Shenzhen exhibited an entry named "New Peak: a Reachable Utopia in Shenzhen", presenting a feasible solution to crowded urban population, high housing prices and other issues, and attracting extensive attention.

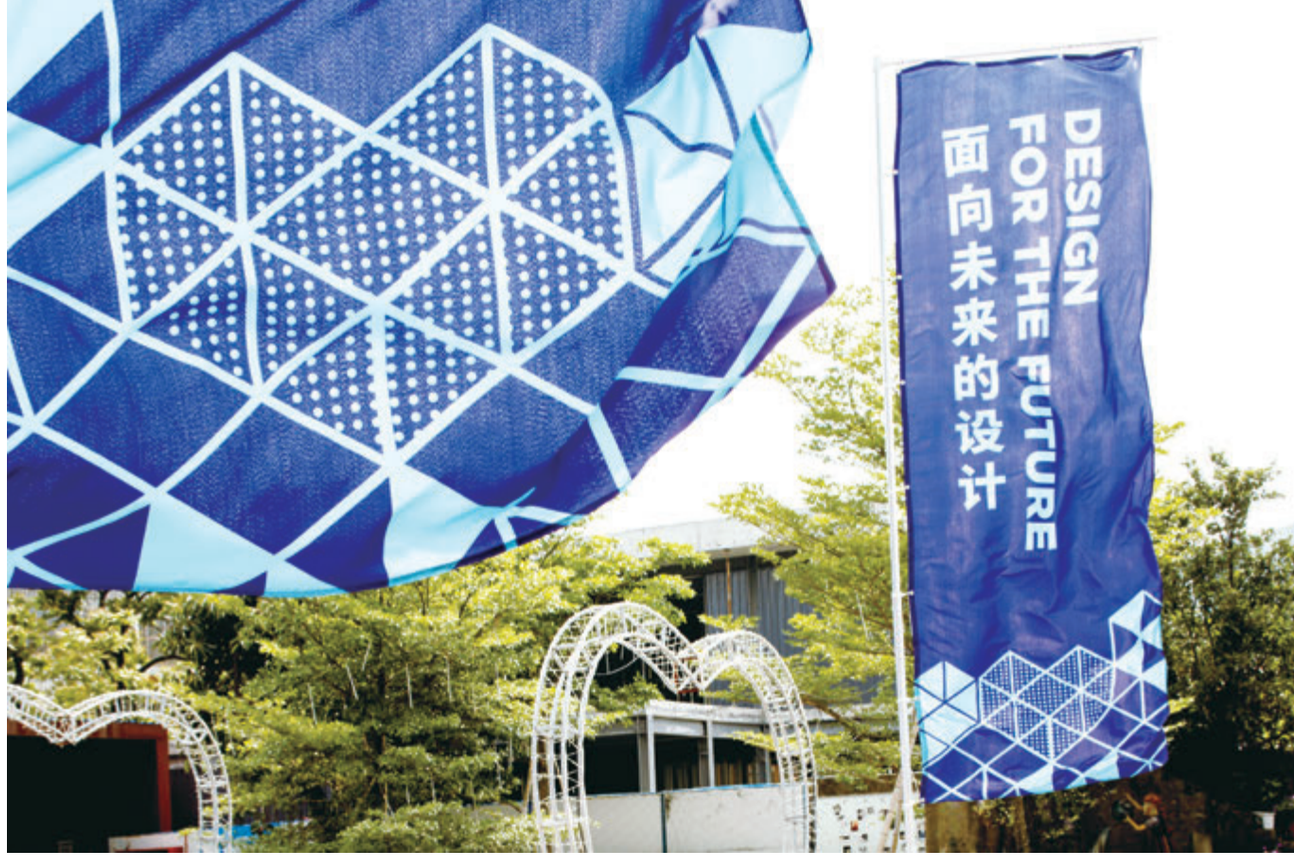
On February 22, 2017, Shenzhen, as one of the 25 Chinese member institutions of the Sino-Italian cultural cooperation mechanism, was met collectively by Chinese President Xi Jinping and Italian President Sergio Mattarella in Beijing.

In addition, the delegation of Shenzhen designers participated in three consecutive editions of the Saint-Etienne Design Biennale, the London Design Festival, the Helsinki Design Week, the Montreal Fashion and Design Festival and the DMY International Design Festival Berlin, among others, achieving remarkable results.

The 1st meeting of Sino-Italian cultural cooperation mechanism is held in Beijing.

From April 21 to 28, 2017, the 1st Shenzhen Design Week was successfully held, marking the beginning of Shenzhen's initiative in mastering the discourse power on its way to the high ground of the global design community. A total of nearly 100,000 people visited and participated in the event, while more than 200 top designers from over 15 countries and regions worldwide and more than 2,000 creative works gathered in Shenzhen. During the design week, the first edition of the Shenzhen Global Design Award was launched with the prize money of US$ 1 million in total, causing extensive attention.

Mr. Francesco Bandarin, UNESCO assistant director-general for culture, said that "Shenzhen Design" had already had broad international influence, and that UNESCO would spare no effort to work closely with Shenzhen to bring the brand of "Shenzhen Design" to the world.



"深圳设计"大步走向世界

2008年12月7日，深圳正式被联合国教科文组织认定为中国第一个、全球第六个创意城市网络"设计之都"。

近年来，利用"设计之都"称号和创意城市网络，深圳广交朋友，鼓励设计企业和设计师走出去。深圳市设计之都推广办公室积极组织本地设计力量参与国际活动，带领"深圳设计"走出去，"深圳设计"的国际味也越来越浓。

2016年9月7日，深圳代表中国受邀参加了首届伦敦设计双年展。切合双年展"设计乌托邦"的主题，深圳展出的"深圳新高度——可见的乌托邦"提出可行的、解决城市人口拥挤、房价过高等问题的方案，受到广泛关注。

2017年2月22日，深圳作为中意文化合作机制的25家中方成员单位之一，在北京受到习近平主席与意大利总统马塔雷拉的集体会见。

此外，深圳设计师代表团参加过连续三届的圣埃蒂安设计双年展、伦敦设计节、赫尔辛基设计周、蒙特利尔设计节、柏林设计节等等，取得了不俗的成绩。

2017年4月21日至28日，首届深圳设计周的顺利举办标志着深圳在迈向全球设计界制高点的征途中开始主动掌握话语权。活动举办期间，总共有将近10万人次参观、参与，来自全球15个国家和地区的200多位顶尖设计师以及超过2000件创意作品云集深圳。在设计周期间，深圳启动了总奖金高达百万美元的首届环球设计大奖，受到广泛关注。

联合国教科文组织文化助理总干事班德林表示，"深圳设计"已经有了广泛的国际影响，联合国教科文组织将不遗余力地与深圳紧密合作，将"深圳设计"这个品牌推向世界。

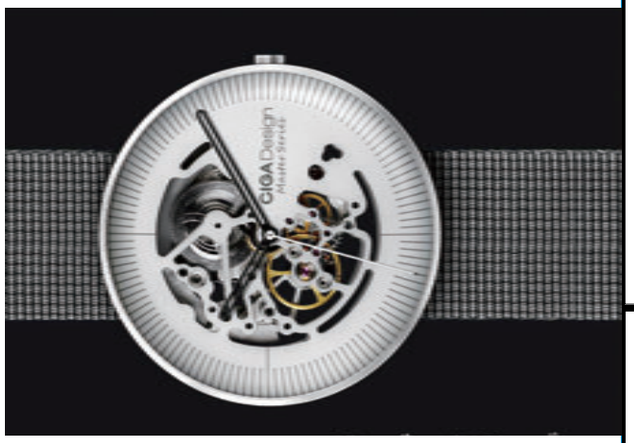
The mini drone YING designed by ARTOP INNO for Tencent.
浪尖为腾讯设计的空影YING无人机。

02

IF DESIGN AWARD

On March 10, 2017, the awarding ceremony of the 64th iF Design Award was held in Munich, Germany, unveiling the results of the awards. A total of 394 awards went to China, of which 142 were won by Shenzhen companies, accounting for 36 percent of the country's total and topping the country for six consecutive years. This demonstrated Shenzhen's industrial design as a powerful driving force for industrial transformation and upgrading.

Shenzhen won 63 iF awards in 2016, and the number more than doubled in 2017. Among the 142 awards, there were 115 for product design, 15 for packaging design, eight for interior design, two for communication design, one for professional concept design and one for service design. Among them, two products won the dominant iF Gold Award with stunning design beauty and ultimate function experience, namely the ceramic mechanical skeleton watch jointly created by Shenzhen CIGA Design Co., Ltd. and British industrial design master Michael Young, as well as the S31 Smart Socket by Shenzhen ORVIBO Technology Co., Ltd.



Master Series Michael Young Watch.
陶瓷镂空机械表·大师系列

Product design accounted for 80 percent of the award-winning works of Shenzhen in 2017, including the 3D dental scanner, the mini drone YING, the smart mini massager Mooyee, the mobile X-ray machine MobiEye 70, the smart speaker lamp PLAYBULB zoocoro, the Intelligent robot AlphaEgg. They conformed to the intelligent trend of industrial design, and also displayed the achievement of combining "Shenzhen Design" and technological innovation.

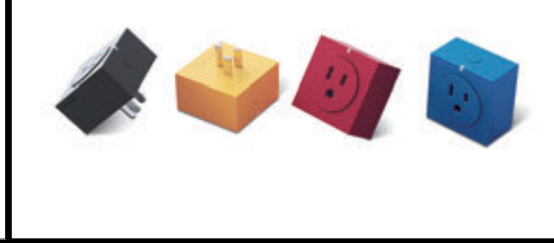
德国iF设计大奖

2017年3月10日，第64届德国iF设计大奖颁奖典礼在慕尼黑举行，评选结果也随之揭晓，中国地区获奖394项，其中深圳企业就独占142项，占比36%，连续6年居全国首位，展现出深圳工业设计对产业转型升级的强大推动作用。

Mooyee智能迷你按摩器
The smart and mini Mooyee Massager

阿尔法蛋智能机器人
The intelligent robot Alpha Egg

PLAYBULB zoocoro智能音箱灯
The intelligent speaker lamp PLAYBULB zoocoro



欧瑞博智能插座S31
The smart socket S31

2016年深圳获iF设计奖的数量为63项，2017年获奖增长一倍有余，在全部斩获的142项大奖中，产品设计奖115项，包装设计奖15项，室内设计奖8项，传达设计奖2项，专业概念设计奖1项，服务设计奖1项。其中，深圳市玺佳创新有限公司联手英国工业设计大师迈克尔·杨打造的陶瓷镂空机械表·大师系列、深圳市欧瑞博电子有限公司的智能插座S31两款产品凭借惊艳的设计美感和极致的功能体验，拿下两项含金量十足的iF设计金奖。

深圳2017年的获奖作品中，产品设计占据80%，其中不乏3D牙科扫描仪、空影YING无人机、Mooyee智能迷你按摩器、移动式X射线机 MobiEye 70、PLAYBULB zoocoro智能音箱灯、阿尔法蛋智能机器人等智能产品，不但顺应工业设计的智能化潮流，而且展示了深圳设计与科技创新结合的成果。

Inspire 2, a drone that won the Best of the Best award in the discipline of product design at the Red Dot Award 2017.
获得2017红点产品设计“最佳设计奖”的大疆悟Inspire 2。

03

RED DOT AWARD

In 2017, Shenzhen won a total of 104 awards at the Red Dot Award, including 63 for product design, 18 for concept design and 23 for communication design. Some Shenzhen enterprises, such as Shenzhen Perth Industrial Design Co., Ltd., Shenzhen AZ Industrial Design Co., Ltd, inDare Design Strategy Limited and Newplan Design Co. Ltd, made it into the top 10 at the Red Dot Design Ranking 2017.

It is worth mentioning that, in 2017, Yan Shaoting, a 16-year-old high school student of Shenzhen, became the youngest winner of a Best of the Best award in the history of the Red Dot Award.

A freshman at the Shenzhen College of International Education, Yan signed up for the design concept competition of the Red Dot Award in March 2017. After self-study of the knowledge about software and industrial design, he completed his entry by himself, which stood out from more than 5,000 outstanding entries from 50 countries and regions around the world to win a Best of the Best award in July 2017.

Yan's design work was named Smart Helix, which was a small gadget that helped to hang up paintings quickly and nicely while minimizing the damage to the wall.

红点设计大奖

2017年，深圳一共获得104项红点设计大奖，其中产品设计奖63项、概念设计奖18项和传播设计奖23项。柏斯工业设计、上善设计、格外设计经营、嘉兰图设计等企业则进入2017红点全球设计机构排名前十的位置。

值得一提的是，年仅16岁的深圳中学生晏劭廷在2017年还成为了红点奖历史上最年轻的“最佳设计奖”获得者。

深圳中学生晏劭廷
Shenzhen high school student Yan Shaoting

2017年3月，当时就读于深圳国际交流学院高一年级的学生晏劭廷报名参加了德国红点设计大奖的概念设计大赛。经过自学各类软件、工业设计知识，晏劭廷独立完成了作品的创作，并从来自全球50个国家和地区的5000多件优秀入围作品中脱颖而出，在2017年7月获得“最佳设计奖”。

晏劭廷设计的作品名为“机智螺旋”（Smart Helix），是一个帮助挂画的小零件，使用它可以轻松快速地将画挂正，并将对墙面的损伤减少到最低。

04 COVERAGE BY INTERNATIONAL MAINSTREAM MEDIA

January 3, 2017

Sixth Tone, the international version of The Paper

reported on "Why Shenzhen Could Become China's Urban Design Hub".

April 28, 2017

The official website of UNESCO

reported that five designers from Saint-Etienne exhibited at the 2017 Shenzhen Design Week.

July 12, 2017

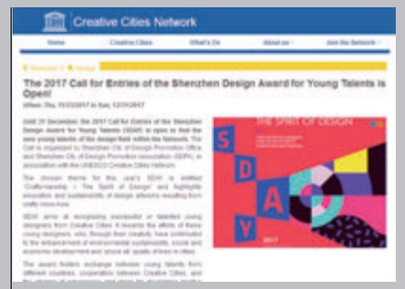
The global website of the British Council

reported on the open call of Shenzhen Design Week 2018.

August 24, 2017

The Memo, a British media

reported on the construction of the Sea World Culture and Arts Center.



November 23, 2017

The official website of UNESCO

reported on the call for entries of the Shenzhen Design Award for Young Talents.

December 1, 2017

The Architect's Newspaper based in New York

reported on the upcoming opening of the Sea World Culture and Arts Center, which was designed by Fumihiko Maki.

December 1, 2017

The Guardian

reported that the Sea World Culture and Arts Center and the Museum of Contemporary Art and Planning Exhibition would open soon.

December 4, 2017

Hong Kong's South China Morning Post

reported on the Sea World Culture and Arts Center.

February 5, 2018

The official website of UNESCO

reported that four Saint-Etienne designers were winners at the Shenzhen Design Award for Young Talents.

February 9, 2018

The Architect's Newspaper based in New York

reported on the 7th Shenzhen-Hong Kong Bi-City Biennale of Urbanism\Architecture (Shenzhen).

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国际主流媒体报道

2017年1月3日
澎湃新闻国际版“第六声（Sixth Tone）”
报道《为什么深圳能够成为中国的城市设计中心》。

2017年4月28日
联合国教科文组织官网
报道“5名法国圣艾蒂安设计师参展2017深圳设计周”。

2017年7月12日
英国文化教育协会全球网
对2018年深圳设计周作品征集的报道。

2017年8月24日
英国媒体The Memo
报道正在建设中的海上世界文化艺术中心。

2017年11月23日
联合国教科文组织官网
对新锐奖征集作品的报道。

2017年12月1日
纽约《建筑日报》
关于槙文彦设计的海上世界文化艺术中心即将开幕的报道。

2017年12月1日
《卫报》
关于海上世界文化艺术中心、深圳市当代艺术与城市规划馆即将陆续开馆的报道。

2017年12月4日
香港《南华早报》
关于海上世界文化艺术中心的报道。

2018年2月5日
联合国教科文组织官网
对新锐奖颁奖的报道《4名圣埃蒂安设计师在深获新锐奖》。

2018年2月9日
纽约《建筑日报》
关于第七届深港城市\建筑双城双年展（深圳）的报道。
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