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2019 SDA

大奖年鉴 2019 深圳环球设计大奖年鉴 2019 深圳
YEAR BOOK 2019 SDA YEAR BOOK 2019 SDA YEAR BOOK 2019



设计可持续

DESIGN FOR SUSTAINABILITY

关于深圳环球设计大奖

ABOUT SDA

深圳环球设计大奖由深圳设计周暨环球设计大奖组委会主办，深圳市设计之都推广办公室指导，深圳市设计之都推广促进会承办。支持机构包括联合国教科文组织全球创意城市网络、世界设计组织、国际设计联合会等。该奖项旨在发掘和发现独具前瞻力、创造力、驱动力、影响力的设计师及优秀设计作品。

2018 年，首届深圳环球设计大奖在全球设计界引起广泛关注，吸引了来自美国、法国、意大利、西班牙、港澳台等 12 个国家与地区的作品参评，在设计师与设计企业中引发积极反响。

第二届环球设计大奖征集范围扩大至 5 个门类，包括了视觉传达、工业产品、建筑设计、室内设计、以及时尚设计。奖金总额达到1000 万元人民币。面向每个门类, 设置1个金奖（每个奖金 50 万元）、3 个银奖（每个奖金 30 万元）、5 个铜奖（每个奖金 10 万元）、10 个提名奖（不设奖金）。同时，为强调奖项的公益性以及面向未来的定位，面向所有门类特设“可持续发展特别奖”一个，奖金 50 万元。

The Shenzhen Global Design Award is sponsored by the Organizing Committee of the Shenzhen Design Week, administered by the Shenzhen City of Design Promotion Office, and organized by the Shenzhen City of Design Promotion Association (SDPA). The event is also supported by the UNESCO Creative Cities Network, the World Design Organization (WDO), and the International Council of Design (ico-D). The SDA aims to recognize and reward outstanding designers with vision, creativity, motivation, and influence. In 2018, the 1st SDA gained worldwide attention from the global design industry, attracting design talents from over 12 nations and regions such as the United States, France, Italy, and Spain. The award received positive feedback from designers and design companies. The 2nd SDA targets five categories: Communication, Industrial & Product, Architecture, Interior, and Fashion. The total prizes reach 10 million yuan. For each category, there are one Gold Award (500,000 yuan each), three Silver Awards (300,000 yuan each), five Bronze Awards (100,000 yuan each), and 10 Nomination Awards (Honorary Prize). At the same time, in order to reinforce the public interest and future-oriented nature of the SDA, one Special Award for Sustainable Development is set up for all categories, with a prize of 500,000 yuan.



PREFACE

A Letter from Johnathon Strebly

It was an honour and a privilege to collaborate with design colleagues and peers from around the world to celebrate the 2019 Shenzhen Global Design Award, and the Special Prize for Sustainability. Reviewing hundreds of submissions from international designers in the varying disciplines focused on in these awards, we saw wonderful designs from Industrial and product, Fashion, Architecture, Interior, and Communication design. The submissions varied in concept and solution within their chosen disciplines, with many submissions providing ambitious design thinking which is always refreshing to see in an international awards show.

The international judges, who were selected and organized into groups specific to their areas of expertise, reviewed and discussed the submissions in 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 allowed for meaningful discussion and debate amongst the judges on the merits of each design entry. The team responsible for the organization of the volume of entries and process of evaluation provided prompt results and exceptional assistance to the jurors to ensure their focus was on the design work presented.

The world is facing many challenges and difficulties today. Design is one of the few ways we can help our world and confront some of the challenges that are inherently produced by globalization. The city of Shenzhen and the SDA should be proud of the awareness they are bringing to these concerns by looking towards new technologies such as AR and VR, and digital processes which respect our planet and provide design solutions to benefit future generations. Today's designers can contribute much to helping our world through current challenges and accepting the responsibility and accountability as designers to look for every opportunity to keep the promise that everyone deserves to live in a well-designed world. Many of the entries for this award show clearly showed that the world is changing, and so are design solutions.

In the spirit of this award, with consideration on sustainability and helping our cities be more livable and enjoyable for all, the jury chose strong submissions which looked past the aesthetic and engaged the social and human elements of design.

The five design disciplines featured in these awards provided a survey of design topology which articulated many independent points of design consideration. They also showed that we must look to one another for more cross-disciplinary design solutions. As clear definitions for some design practices blur with newer technologies and creative interdisciplinary design processes, we are seeing more and more collaborative and co-created solutions in the design industry. The world is changing, and so is the world of design, and change we must.

The 2019 Shenzhen Global Design Award theme was Sustainability. This theme can be defined in many ways and was defined in a variety of ways by the designers who entered. Sustainability was interpreted through choice of materials, production processes, products designed to reduce waste, and designs to heighten awareness and proactive actions. Sometimes, the best design is one that asks questions, and asks you to imagine what might be possible. The Special Prize for Sustainability was awarded to a project which caught your attention, challenged you, educated you, and provided power for you. The power generated by this project was both physical and metaphorical. It showed us that design can make the invisible visible and empower the creative industry to find new solutions from what already exists, and that is an excellent way to define sustainable design.

As designers we are responsible for many of the issues in the world today, when we accept that responsibility, we also provide ourselves the opportunity to be accountable for what we do next. If the designs shown here at the Shenzhen Global Design Award are any indication of what is possible in design today, then I am looking forward to the future of this award and the awareness and draw it will have on international designers to share their design solutions, and accept both the challenge and the accountability to design for a better world, for all of us.

——Johnathon Strebly

Chairman of the final jury, 2019 SDA

President, ico-D

序

乔纳森·斯特瑞布利的话

“能与来自世界各地的设计界同事和同行合作，共襄 2019 深圳环球设计大奖和可持续发展特别奖的盛举，我深感荣幸。我们评审了这些奖项所聚焦的不同学科领域的国际设计师们提交的数百件作品，看到了工业及产品、时尚、建筑、室内和视觉传达设计的精彩设计作品。在各个学科内部，参赛作品的概念和解决方案各不相同，许多作品体现了雄心勃勃的设计思维，这在国际大奖赛中总是令人耳目一新。

经过精心挑选的国际评委被分配到了专门针对其专业领域的小组中，通过一种富有参与性的方式对作品展开评审和讨论，这一过程组织得非常好，工作环境也特别适应设计大奖赛的需要。作品都看得见摸得着，可以跟人互动，这让评委们得以就每件参赛设计作品的优点进行有意义的讨论和辩论。负责组织参赛作品和评审过程的团队为评委们提供了及时的结果反馈和出色的协助，确保他们把注意力集中在接受评审的设计作品上。

当今世界面临着许多挑战和困难。要帮助世界面对全球化必然带来的一些挑战，我们的办法不多，设计就是其中之一。深圳市和深圳环球设计大奖就有意识地关注到了这些，寄望于 AR、VR 等新技术以及尊重我们的星球、提供设计解决方案以造福子孙后代的数字工艺流程，他们应该为这样的意识感到自豪。今天的设计师大有可为，可以帮助我们的世界应对当前的挑战，可以承担起设计师的责任和义务，去寻找每一个机会以保证每个人都生活在一个精心设计的世界中。这个大奖的很多参赛作品清楚地表明，世界在变，设计解决方案也在变。

根据这个大奖的精神，并考虑到可持续发展，考虑到要帮助我们城市变得对所有人来说都更加宜居和令人愉悦，评审团选出了一些强大的作品，它们超越了审美，融入了设计的社会和人文元素。这些奖项涉及的五个设计学科也构成了一次设计拓扑调查，阐述

了设计中许多独立的思考点。这些学科还表明，我们必须相互借鉴，以得出更多的跨学科设计解决方案。随着新技术和创新的跨学科设计流程的出现，某些设计实践的明确定义变得模糊了，所以，我们在设计行业中见到了越来越多带有协作性质、共同创建的解决方案。世界在变，设计世界也在变，我们也必须做出改变。

2019 深圳环球设计大奖的主题是可持续。这个主题可以通过多种方式定义，而入围的设计师们确实用各种方式来定义了。材料的选择、生产工艺、旨在减少浪费的产品以及旨在激发人们的意识和主动行动的设计，都对可持续性进行了诠释。有时，最好的设计会提出一些问题，并要你去想象会有什么样的可能。可持续发展特别奖授予了一个引起你注意、挑战你、教育你并为你提供电力的项目。这个项目产生的能量既是实实在在的，又含有隐喻。它向我们表明，设计可以使隐形的东西变得可见，可以赋能创意产业，从已有的东西中找到新的解决方案，而这正是定义可持续发展的绝佳方式。

作为设计师，我们要对当今世界的许多问题负责，我们接受那样的责任时，也为自己提供了对下一步工作负责的机会。如果说，深圳环球设计大奖展示的设计能够说明当今设计的可能性，那么，我对这个奖项的未来满怀期待，期待它有意识地吸引国际设计师来分享他们的设计解决方案，并接受挑战和责任，为我们所有人设计一个更美好的世界。

——乔纳森·斯特瑞布利

2019 深圳环球设计大奖终审评委、评委主席

国际设计联合会主席

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靳埭强



Kan Tai-Keung

马泉



Ma Quan

乔纳森·斯特瑞布利



Johnathon Strebly

王敏



Wang Min

2019 SDA 视觉传达评审团 COMMUNICATION

吕越



Lyu Yue

唐绪祥



Tang Xuxiang

吴海燕



Wu Haiyan

西蒙·柯林斯



Simon Collins

杨棋彬



Kevin Yeung

2019 SDA 时尚设计评审团 FASHION

戴斯·劳伯舍



Des Laubscher

黄湘娟



Peggy H.C. Huang

苏丹



Su Dan

吴家骅



Wu Jiahua

姚政仲



Yao Cheng-Chung

2019 SDA 室内设计评审团 INTERIOR

卡洛·拉蒂



Carlo Ratti

迪耶·萨迪奇



Deyan Sudjic

刘晓都



Liu Xiaodu

孟建民



Meng Jianmin

张永和



Zhang Yonghe

2019 SDA 建筑设计评审团 ARCHITECTURE

保罗·科恩



Paul Cohen

何人可



He Renke

鲁晓波



Lu Xiaobo

娄永琪



Lou Yongqi

荣霸



Ron Naborro

2019 SDA 工业设计评审团 INDUSTRIAL & PRODUCT

评审团 | 工业产品

Judging Panels | Industrial & Product

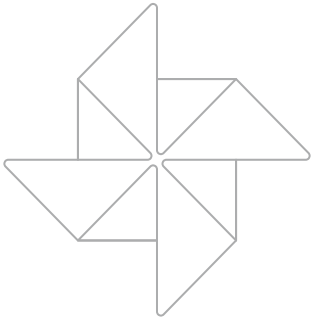
保罗·科恩 Paul Cohen

何人可 He Renke

娄永琪 Lou Yongqi

鲁晓波 Lu Xiaobo

荣鼎 Ron Nabarro



Paul Cohen



保罗·科恩

澳大利亚新南威尔士大学、悉尼科技大学教授；工业设计硕士生导师。曾赢得德国红点奖、德国 iF 设计大赛、澳大利亚设计大赛大奖。2000 年，参与创建了悉尼 Cube 工业设计公司，并于 2004 年创建 Cube Design China。

A professor, master student’s supervisor of industrial design department at the University of Technology, Sydney; and University of New South Wales. Paul has won numerous design awards, including becoming an Overall Winner of an Australian Design Award, Good Design Award USA, and Red Dot Germany. In 2000, he jointly began Cube Sydney, and in 2004 expanded into Cube Design China.

He Renke



何人可

现任湖南大学设计艺术学院院长、教授、博士生导师。他是中国工业设计红星奖评委主席，曾任德国红点设计奖、iF 设计奖、日本 G-Mark 设计奖、美国 Core77 设计奖评委。

Professor He Renke is dean and doctoral supervisor of the School of Design at Hunan University. He is chairman of the jury of China’s Red Star Design Award,and was jury member of German’s Red Dot Award, iF Design Award,Japan’s G-Mark award, and the Core77 Design Awards of the United States.

Lou Yongqi



娄永琪

同济大学设计创意学院院长、教授、博士生导师。瑞典哥德堡大学、意大利米兰理工大学、芬兰阿尔托大学客座教授。长期致力于社会创新和可持续设计的实践、教育和研究，并将至应用于城乡交互、教育和社区创新等领域。目前担任全国艺术专业学位研究生教育指导委员会委员、中国工业设计协会副会长、维也纳应用艺术大学国际咨询委员会主席、上海市青年创意人才协会会长等职务。曾任 WDO 世界设计组织执委、Cumulus 国际艺术设计院校联盟副主席。

Prof. Dr. Lou Yongqi is dean and doctoral supervisor of the College of Design and Innovation at Tongji University in Shanghai. He is visiting professor at the University of Gothenburg, Sweden, the Polytechnic University of Milan, and Aalto University, Finland. Lou has been committed to the practices, education and research of social innovation and sustainable design, and has applied them to urban–rural interaction, education and community innovation. He is also member of the National Arts Degree Graduate Education Steering Committee, vice president of the China Industrial Design Association, chairman of the international advisory board of the University of Applied Arts in Vienna, and president of the Shanghai Creative Youth Talents Association. He was board director of the World Design Organization (WDO) and vice president of Cumulus, the International Association of Universities and Colleges of Art, Design and Media.

Lu Xiaobo



鲁晓波

清华大学美术学院院长、教授、博士生导师。清华大学艺术与科学研究中心主任；清华米兰艺术设计学院院长；教育部长江学者特聘教授；教育部设计学科教学指导委员会主任。中国美术家协会副主席；中国工业设计协会副会长。曾担任国际“红点”设计奖、意大利金圆规奖评委，曾联合策展“基弗在中国”、“新朦胧主义艺术展”，参加国内外艺术展十余次。

Professor Lu Xiaobo is dean and doctoral supervisor of the Academy of Arts & Design, Tsinghua University. He is also director of the Research Center of Arts & Science, Tsinghua University, and dean of the Milan School of Arts and Design, Tsinghua University. He is distinguished professor of Changjiang Scholars issued by the Ministry of Education, director of the ministry’s steering committee for design teaching, vice chairman of the Chinese Artists Association, and vice president of the China Industrial Design Association. He is the judge of the famous international Red Dot Design award and Italy Golden Compass award. He co–organized the exhibition of Kiefer in China and Art exhibition of “new–hazy”, and participated in more than 10 domestic and foreign art exhibitions.

Ron Nabarro



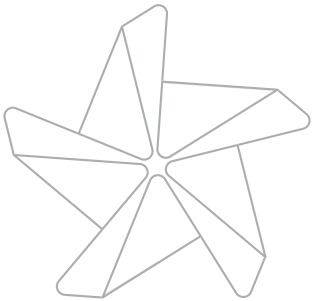
荣甯

荣甯教授是工业设计师、战略家、企业家、教育家和研究学者。在将设计思维和创新注入商业领域方面，以及在体验设计、老年友好型设计、设计领导和设计管理方面，他都被公认为思想领袖和良师。他主导了老年友好型设计的兴起。凭借对老年友好型设计的长期贡献，曾获 2009 年度设计领域世界技术奖。2018 年被选为国际设计思维协会（ISDT）执行委员会成员。曾担任世界设计组织（WDO）执行委员会成员，该组织的前身是国际工业设计协会联合会（Icsid）。

Prof. Ron Nabarro is an industrial designer, strategist, entrepreneur, educator, and researcher. He is recognized as a thought leader and mentor in integrating design thinking and innovation into business, and in the fields of experience design, age–friendly design, design leadership and design management. He has played a leading role in the emergence of age–friendly design.He is the recipient of the World Technology Award 2009 in the field of design for his long–term contributions in the field of age–friendly design.In 2018 he was elected as executive board member of the ISDT, the International Society of Design Thinking. He was an executive board member of the WDO (World Design Organization), formerly the International Council of Societies of Industrial Design (Icsid).

评审团 | 建筑设计
Judging Panels | Architecture

卡尔洛·拉蒂	Carlo Ratti
迪耶·萨迪奇	Deyan Sudjic
刘晓都	Liu Xiaodu
孟建民	Meng Jianmin
张永和	Zhang Yonghe



Carlo Ratti



卡尔洛·拉蒂

卡罗尔·拉蒂是建筑师、工程师出身，麻省理工学院教授、“可感知城市实验室”负责人，国际设计和创新事务所“卡尔洛拉蒂合伙人”的创始合伙人。他引导了对新技术如何影响都市生活的研讨，其作品曾在全球多地展出，包括威尼斯双年展、纽约现代艺术博物馆、伦敦科技博物馆和巴塞罗纳设计博物馆。他的两件作品“数字化水亭”和“哥本哈根之轮”曾被《时代》杂志评选为“年度最佳发明”。

他还被《连线》杂志列为“将改变世界的 50 人”之一。目前任世界经济论坛城市与城市化全球未来委员会联席主席，欧盟委员会城市创新特别顾问。

An architect and engineer by training, Professor Carlo Ratti teaches at MIT, where he directs the Senseable City Laboratory, and is a founding partner of the international design and innovation practice Carlo Ratti Associati. A leading voice in the debate on new technologies’ impact on urban life, his work has been exhibited in several venues worldwide, including the Venice Biennale, New York’s MoMA, London’s Science Museum, and Barcelona’s Design Museum. Two of his projects — the Digital Water Pavilion and the Copenhagen Wheel — were hailed by *Time* Magazine as *Best Inventions of the Year*.

He has been included in *Wired* Magazine’s ‘Smart List: 50 people who will change the world. He is currently serving as co-chair of the World Economic Forum’s Global Future Council on Cities and Urbanization, and as special advisor on Urban Innovation to the European Commission.

Deyan Sudjic



迪耶·萨迪奇

迪耶·萨迪奇时任伦敦设计博物馆馆长；2000 年至 2004 年任 Domus 杂志主编，1983 年至 1996 年任《蓝图》杂志创刊主编。并受聘于美国哈佛商学院及麻省理工建筑系教授。于 2000 年荣颁大英帝国勋章的军官。

Deyan Sudjic is now the director of the Design Museum in London. He was Editor of *Domus* Magazine from 2000 to 2004, and was the founding editor of Blueprint Magazine from 1983 to 1996. He has been employed by Architecture Department, MIT; and HBS (Harvard Business School). Deyan was made an OBE in 2000.

Liu Xiaodu



刘晓都

刘晓都，X-Urbanus 都市实践的创建人之一，担任建筑师和设计负责人，刘晓都 1998 年便先行回到国内操作 Urbanus，创立深圳公司并负责具体管理与项目设计。目前 URBANUS 都市实践已成为中国领先的建筑设计公司，在北京和深圳均设有公司。2005 年 12 月 URBANUS 都市实践被《Architectural Record》（《建筑实录》美国）杂志评为 2005 年度全球 10 个最具影响力的设计先锋事务所之一。

Liu Xiaodu, one of the founders of X-Urbanus, serves as principal architect and design manager of the firm. In 1998, Liu returned to China and established Urbanus in Shenzhen, and was in charge of the operation and management of projects. Currently, Urbanus has been a precedent in architecture design in China, with branches in Beijing and Shenzhen. In December 2005, Urbanus was recognized as one of the 10 most impactful international design pioneers of the year by *Architectural Record* magazine of the United States.

Meng Jianmin



孟建民

中国工程院院士，全国建筑设计大师。现任深圳市建筑设计研究总院有限公司董事长及总建筑师。毕业于东南大学，获博士学位。同时任深圳大学特聘教授、澳门城市大学特聘教授、中国建筑学会副理事长、中国建筑学会建筑师分会副理事长；东南大学、华南理工大学、深圳大学等高校教授。他提出“本原设计”创作理论，倡导“全方位人文关怀”理念和“三全方法论”，为工程实践提供了具有可操作性的系统方法与路径。

Meng Jianming is member of the Chinese Academy of Engineering, and a Chinese Architectural Design Master. Graduating from the Southeast University with a Ph.D. degree, he is chairman and chief architect of Shenzhen General Institute of Architectural Design Research Co., Ltd., distinguished professor of Shenzhen University, distinguished professor of the City University of Macau, vice chairman of the Architectural Society of China (ASC), vice chairman of the Architects Sub-Institute of the Architectural Society of China, and part-time professor of the Southeast University, the South China University of Technology, and Shenzhen University, etc. He has summed up the “Primitive (Benyuan) Design” theory and advocates the concept of “All-Round Humanistic Care” and “Three-Way Methodology”, providing operable and systematical methods and paths for engineering practice.

Zhang Yonghe



张永和

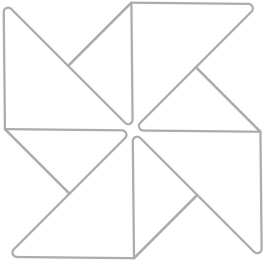
1989 年获美国注册建筑师证书并成为美国建筑师协会会员。2005 年出任美国麻省理工学院建筑系主任，成为首位执掌美国建筑研究重镇的华裔学者。同时，他是北京大学建筑学研究中心创始人、教授。2010 年，入选《中国国家形象宣传片》人物。曾获得联合国教科文组织艺术贡献奖，并作为唯一的中国建筑师参加在威尼斯举办的第七届威尼斯建筑双年展。他与鲁力佳在北京创立非常建筑，现已发展成国际知名、中国领先的建筑设计事务所。

In 1989, Zhang Yonghe was awarded the American Registered Architect Certificate and became a member of the American Institute of Architects. In 2005, he became the head of the Department of Architecture at the Massachusetts Institute of Technology and the first Chinese scholar to take charge of this important architectural research center in the United States. He is also the founder and professor of the Center for Architecture Studies at Peking University. In 2010, he was selected as a figure in the “China National Image Promotional Film”. He was awarded the UNESCO Artistic Contribution Award and participated as the only Chinese architect in the 7th Venice Architecture Biennale. He and Lu Lijia founded Atelier Feichang Jianzhu (FCJZ) in Beijing, which has now developed into an internationally renowned architectural design firm that is leading in China.

评审团 | 室内设计

Judging Panels | Interior

戴斯·劳伯舍	Des Laubscher
黄湘娟	Peggy H.C. Huang
苏丹	Su Dan
吴家骅	Wu Jiahua
姚政仲	Yao Cheng-Chung



Des Laubscher



戴斯·劳伯舍

国际设计联合会（ico-D）理事会副主席（2017–2019 年）。他是在上一届任期内（即 2015–2017 年）被推选加入 ico-D 理事会的，以增强这一全球组织在室内建筑设计领域的代表性。由于在国际层面推动社会责任设计所取得的成就，2001 年被任命为英国诺丁汉特伦特大学设计系客座教授。他对非洲室内设计专家学会（IID）的创立发挥了重要作用。作为主席，他领导该学会在行业内树立了专业化的新标准，最终使专业装饰师、设计师和室内建筑师获得南非质量管理局（SAQA）的承认。他目前同一些设计师组成了一个小组，筹建多学科专业设计机构“泛非设计研究所”，该机构的总部将设在加纳。

Des Laubscher is at present a vice president on the International Council of Design (ico-D) board 2017–2019. He was co-opted onto the ico-D board in the last term, 2015–2017, to promote and grow the interior architecture membership for the world body. In 2001 he was appointed as a visiting professor of design at Nottingham Trent University because of his achievements in promoting socially responsible design on an international level. He was instrumental in founding the African Institute of the Interior Design Professions, IID. Under his leadership as president the institute set new standards in professionalism within the industry culminating in professional decorators, designers and interior architects receiving recognition of their titles from the South African Quality Authority (SAQA). He is at present on a panel of designers that is forming a multi-disciplinary professional design body called the Pan African Design Institute that will have its headquarters in Ghana.

Peggy H.C. Huang



黄湘娟

作为一位编辑，黄湘娟坚持于“空间设计”领域长达 40 多年。在《室内》杂志之前，1977 年她主编过全台湾第一本空间类杂志——《家庭装潢》。此外，她曾主编过《流行家饰》杂志、《当代建筑》杂志，这些杂志曾经在 20 世纪 80 年代启发过无数的室内设计相关科系在校学生和对空间美学有兴趣的人。除了编辑工作，她也将累积的经验以访谈或史实形式出版了三本著作：《谈建筑说空间》（1989 年）、《见证台湾室内设计 25 年》（1999 年）以及《亚欧历史建筑与城市漫步》（2008 年）。

Huang has committed herself to bringing the finest designs to readers, serving as a bridge between space design and the public through her career as an editor for more than 40 years. Before *Interior* magazine, in 1977 Huang was also the editor-in-chief of Taiwan’s first professional space design magazine, *Home Decoration*. In addition, she has been the editor-in-chief for *Fashion Decorator* magazine and *Modern Architecture* magazine; these were instrumental in the 1980’s for inspiring countless interior design students and designers. Besides being an editor, Huang is also the author of three books that document design through interviews or nonfiction accounts: *Architecture and Space* (1989), *Witnessing 25 Years of Interior Design in Taiwan* (1999) and *History Space* (2008).

Su Dan



苏丹

现任清华大学艺术博物馆副馆长、清华大学美术学院教授、清华大学文化经济研究院副院长、传统工艺与材料研究文化和旅游部重点实验室主任。兼任中国美术家协会环境设计艺委会主任、中国建筑学会室内设计分会理事长、北京市政协委员、米兰新美术学院和多莫斯设计学院客座教授、上海大学上海美术学院特聘教授。著名设计师、设计教育家、评论家和艺术策展人。主要从事当代设计教育转型研究、工业遗产保护与文化创意产业发展研究。

Su Dan is currently deputy director of the Art Museum of Tsinghua University, professor of the Academy of Fine Arts of Tsinghua University, deputy dean of the Institute of Cultural Economics of Tsinghua University, and director of the Key Laboratory of Traditional Crafts and Materials Research under the Ministry of Culture and Tourism. He is also director of the Environmental Design Art Committee of the China Artists Association, chairman of the Interior Design Branch of the Chinese Architectural Society, member of the Beijing Municipal Committee of the Chinese People’s Political Consultative Conference, visiting professor of the New Academy of Fine Arts and Domus Academy of Architecture, and distinguished professor of the Shanghai Academy of Fine Arts of Shanghai University. As a famous designer, design educator, critic and art curator, he is mainly engaged in the research of contemporary design education transformation, industrial heritage protection and cultural and creative industry development.

Wu Jiahua



吴家骅

曾任南京工学院建筑系教师、中国美术学院教授，开创了中国环境艺术教育。现任《世界建筑导报》总编。早年从事美术创作，擅长国画人物与山水。1997 年起担任深圳大学建筑历史与理论专业硕士点的学术带头人，支持该学科点的学术建设、组织与教学工作。

Wu Jiahua used to be a teacher at the Department of Architecture of Nanjing Institute of Technology and professor at the China Academy of Art, and initiated China’s environmental art education. He is currently editor-in-chief of the *World Architecture Review*. He was engaged in art creation in his early years, good at Chinese paintings of figures and landscapes. Since 1997, he has served as an academic leader of the master’s degree program in architecture history and theory at Shenzhen University, supporting its academic construction, organization and teaching.

Yao Cheng-Chung



姚政仲

2005 年担任 APSDA 亚太空间设计师联合会年会执行长，IFI 国际室内建筑师设计师团体联盟理事会常务理事，2007 至 2010 担任台湾中华室内设计协会 CSID 理事长并创办台湾室内设计大奖 TID Award，2009 年参与创设 TDA 台湾设计联盟并任副理事长，2009 至 2012 任生活美学理念推动小组委员，2012 至 2013 年任德国红点设计大奖评审委员。

In 2005, he served as CEO of the Asia-Pacific Space Designers Association (APSDA) Annual Meeting, and executive director of the International Federation of Interior Architects/Designers (IFI). From 2007 to 2010, he served as chairman of the Chinese Society of Interior Design (CSID), Taiwan and founded the Taiwan Interior Design Award (TID Award). In 2009, he participated in the creation of the Taiwan Design Alliance (TDA) and served as vice chairman. From 2009 to 2012, he was a member of the Promotion Committee of Life Aesthetics. From 2012 to 2013, he was a jury member of the Red Dot Award, Germany.

评审团 | 时尚设计

Judging Panels | Fashion

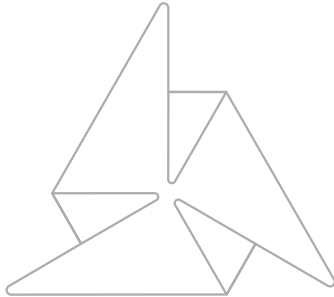
吕越 Lyu Yue

唐绪祥 Tang Xuxiang

吴海燕 Wu Haiyan

西蒙·柯林斯 Simon Collins

杨棋彬 Kevin Yeung



Lyu Yue



吕越

教授、设计师、艺术家、策展人，中央美术学院时装设计专业创建人。中央美术学院教授，中国美术家协会会员，中国美术家协会服装艺委会成员，中国服装设计师协会学术委员会主任委员，中国服装设计师协会常务理事，中国流行色协会理事，时装艺术国际展策展人。她在服装设计和时装艺术创作上均有造诣。曾获得过多个奖项，多次出任国际时装比赛的评委，多次受邀与国际时装相关机构合作。她的时装艺术作品和时装设计作品在 50 多个展览以及活动中展出，作品被多家机构和个人收藏。

Professor Lyu Yue (Aluna) is a designer, artist and curator, who founded the Department of Fashion Design in the China Central Academy of Fine Arts (CAFA). She is professor of the CAFA, member of the China Artists Association, chair of the Academic Committee of the China Fashion Association (CFA), managing director of the CFA, director of the China Fashion & Color Association, and a curator of international exhibitions of fashion art. She has attainments in both fashion design and fashion art. She has achieved numerous awards, repeatedly served as a judge of international fashion design competitions, and has been invited to cooperate with many international fashion organizations. Her works on fashion design and fashion art have been presented in more than 50 exhibitions and other activities, and collected by several institutions and individuals.

Tang Xuxiang



唐绪祥

清华大学美术学院工艺美术系教授，博士生导师。多年来坚持对中国传统金属工艺进行广泛、深入的调查研究，将这些丰厚的社会资源纳入到科研项目中，同时将科研成果引入到金工首饰的教学实践中，探索一个区别于欧美、区别于日本的具有中华民族文化特色的金工首饰教学体系。

Tang Xuxiang is professor and doctoral supervisor at the Department of Arts and Crafts, Academy of Arts & Design, Tsinghua University. Over the years, he has been dedicated to extensive and in-depth investigation and research of Chinese traditional metal crafts, incorporating these abundant social resources into research projects, bringing the fruit of the research into teaching practice, and exploring a teaching system of metal crafts and jewelry design and making with Chinese cultural characteristics, which is different from that in Japan, Europe and the United States.

Wu Haiyan



吴海燕

中国美术学院教授、博士生导师、设计艺术学院院长，国务院学位委员会第七届设计学科评议组成员，中国服装设计师协会副主席，浙江省创意设计协会理事长，浙江省女科学技术工作者协会副会长。

Wu Haiyan is professor and doctoral supervisor of the China Art Academy, and dean of the School of Design of the China Art Academy. She is member of the 7th Design Discipline Review Group of the Academic Degrees Committee of the State Council, vice chair of the China Fashion Association, chair of the Zhejiang Association of Creative Design, vice president of the Zhejiang Association of Female Science and Technology Workers.

Simon Collins



西蒙·柯林斯

设计思想家、演说家、作家、设计师、教育家和顾问。曾任耐克、Polo、杰尼亚等品牌的服装设计师和创意总监，随后任美国帕森斯设计学院时尚学院院长 7 年，促成这家默默受人尊敬的学院变身为全球性的大型品牌并与法国开云集团、路威酩轩集团等奢侈品公司合作。任职期间，还协助将时尚学院从市区迁到主校区，推出服装设计和社会专业的艺术硕士课程，并创办帕森斯设计学院巴黎分校。

2014 年通过 Assouline 出版社出版了《时尚学院》一书。2015 年，卸任帕森斯设计学院时尚学院院长一职，加入帕森斯理事会。为了更广泛地分享自己对设计思维的热情，2017 年，与人联合设立国际设计平台 WeDesign。

Simon Collins is a design thinker, speaker, writer, designer, educator and advisor. Following a career as a fashion designer then creative director for brands like Nike, Polo and Zegna, he spent seven years as dean of the School of Fashion at Parsons where he helped turn the quietly respected design school into a global mega-brand that partnered with luxury groups like Kering and LVMH. During his tenure he helped move the School of Fashion downtown to the main campus, launch the MFA in Fashion Design and Society, and open the new Parsons Paris. In 2014 Assouline published his book *The School of Fashion*. In 2015, he stepped down from the role of dean at Parsons and joined the school's Board of Governors. To share his passion for design thinking more widely, in July 2017 Collins co-founded WeDesign.

Kevin Yeung



杨棋彬

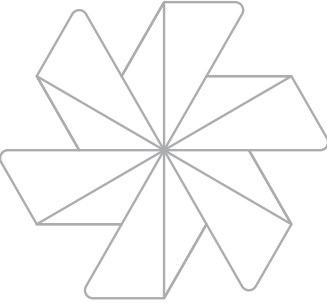
资深时装品牌创意策略顾问，为时装品牌提供专业的一站式创意策略顾问服务，包括商品开发创意规划、视觉营销及形象推广创意策略，提升品牌形象及创造更大品牌价值。毕业于香港浸会学院工商管理学系，后到著名时装设计学府巴黎时装工会学校进修。现任香港时装设计师协会主席。与协会的设计师委员及会员，致力推动本地时装设计，借此凝聚时装界精英，启动业界力量。

As an experienced fashion brand creative strategy consultant, Kevin Yeung provides professional one-stop consultancy services from creative planning of product development to visual marketing and brand image promotion, uplifting brand image for a maximized brand value. Upon his graduation from Hong Kong Baptist College's School of Business, he furthered his studies at the renowned fashion design school l'École de la Chambre Syndicale de la Couture Parisienne. Yeung is currently chairman of the Hong Kong Fashion Designers Association, where he works together with committees and members to gather elites of the industry to promote local fashion.

评审团 | 视觉传达

Judging Panels | Communication

靳埭强	Kan Tai-Keung
乔纳森·斯特瑞布利	Johnathon Strebly
韩绪	Han Xu
马泉	Ma Quan
王敏	Wang Min



Kan Tai-Keung



靳埭强

国际平面设计大师，靳埭强设计奖创办人，国际平面设计联盟 AGI 会员及中国分会主席，中央美术学院、清华大学、吉林动画学院等高等院校客座教授。其作品在本地及海外获奖无数。是首位获选香港十大杰出青年的设计师、1984 年唯一获颁赠市政局设计大奖的设计师、首位名列世界平面设计师名人录的华人，并获英国选为 20 世纪杰出艺术家及设计师。他也是香港设计师协会环球设计大奖首个“终身荣誉奖”获得者，香港特区银紫荆星章勋衔获得者。其艺术作品常展出海外各地，曾在英国、美国、德国、芬兰、日本、韩国、新加坡、中国等地多次策划及举行个人展览。其国内著名设计作品有中国银行的标志、重庆市市徽、香港浸会大学于 1994 年后采用的标志等。

Dr. Kan Tai-keung is a world-renowned designer and artist, and the founder of the Kan Tai-Keung Design Award. He is a member and regional president of the China chapter of Alliance Graphique Internationale (AGI). He is guest professor at universities and colleges including the China Central Institute of Fine Arts, Tsinghua University and the Jilin Animation Institute. His works have won numerous awards both locally and overseas. He was the first designer elected as one of the Hong Kong Ten Outstanding Young Persons, the only designer to receive the Urban Council Design Grand Award in 1984, and the first Chinese to be included in Who's Who in Graphic Design. He was selected as a distinguished artist and designer of the 20th century by Britain. He was the first winner of the Lifetime Honorary Award of the HKDA Global Design Awards, and a recipient of the Silver Bauhinia Star of the Hong Kong Special Administrative Region. His works of art are often exhibited overseas. He has planned and held personal exhibitions in Britain, the United States, Germany, Finland, Japan, South Korea, Singapore, and China. His famous domestic design works include the logo of Bank of China, the city emblem of Chongqing, and the logo adopted by the Hong Kong Baptist University after 1994.

Johnathon Strebly



乔纳森·斯特瑞布利

设计总监、导师、教育家和创意倡导者，创造各种环境以鼓励创新思维。深耕应用艺术数十年，鼓励创意产业的发展和变革。作为“HCMA 建筑 + 设计”公司的创意服务总监，对当今和未来的当代设计结构既提出了挑战，也做出了贡献。参与了课程设计和多个咨询机构的工作，还为设计机构和教育机构制定规划，将这些方面积累的经验用于实践和共享，从而对设计师们产生直接影响，以应对当今设计环境的独特挑战。2000 年创立品牌战略和传播公司诺蒂斯集团。现任 ico-D （国际设计联合会）候任主席。加拿大平面设计师协会前主席，加拿大专业影像创作者协会温哥华分会前主席。“温哥华创意之晨”和“有趣温哥华”活动创始团队成员。

As a design director, mentor, educator and advocate for creativity, Johnathon Strebly provides environments where innovative thinking is encouraged. Strebly brings decades of experience and involvement in the applied arts, encouraging growth and change in creative industries. As director of creative services for the HCMA Architecture + Design team, he both challenges and contributes to the contemporary fabric of design today, and tomorrow. Strebly has directly influenced designers navigating the unique challenges of today's design environment by developing, implementing and sharing his experience within curriculum design, advisory committees, and programming for design agencies and educational institutions. He founded the brand strategy and communications agency The Notice Group in 2000 and is the president-elect of ico-D (International Council of Design), past president of GDC (Graphic Designers of Canada), and past president of CAPIC Vancouver (Canadian Association of Professional Image Creators). He is also a founding committee member of CreativeMornings Vancouver and Interesting Vancouver.

Han Xu



韩绪

中国美术学院教授，艺术学博士，博士生导师。现任中国美术学院上海设计学院党总支书记、副院长，同时担任创新设计学院党总支书记、副院长。韩绪也是中国文字字体设计与研究中心专家委员，浙江省中青年学科带头人，《中国大百科全书》视觉传达设计分支副主编，中国美术家协会会员。

Han Xu is professor, doctor of arts and doctoral tutor of the China Academy of Art (CAA). He is Party secretary and vice president of the Shanghai Institute of Design of the CAA, and Party secretary and associate dean of the School of Innovation & Design of the CAA. He is expert committee member of the Chinese Character Font Design and Research Center, a young and middle-aged academic leader of Zhejiang Province, vice editor of the visual communication design branch of *Encyclopaedia of China*, and member of the Chinese Artists Association.

Ma Quan



马泉

清华大学美术学院视觉传达设计系教授、博士生导师，澳门科技大学人文艺术学院副院长、教授，亚洲通信设计联盟副主席，中国广告协会学术委员会委员，中国印刷协会创意委员会委员。2005 年成为 2008 北京奥运会组织委员会一员，担任奥运形象设计负责人。2017 年担任北京冬奥会形象设计小组修改专家。2017 年被评为“中国广告 30 年学术发展杰出贡献人物”。2006 年被评为“百名杰出青年设计人才”。

Ma Quan is professor and doctoral supervisor of the Department of Visual Communication, Academy of Arts & Design, Tsinghua University, and vice president and professor of the Faculty of Humanities and Arts, Macau University of Science and Technology. He is vice president of the Asia Communication Design Alliance, member of the Academic Committee of the China Advertising Association, and member of the Creativity Committee of the Printing Technology Association of China. In 2005, he became a member of the 2008 Beijing Olympics Organizing Committee and served as the head of the Olympic image design. In 2017, he served as a revision expert in the image design team of the Beijing Winter Olympics. In 2017, he was named “People with Outstanding Contribution to the 30 Years of Academic Development of Chinese Advertising”. In 2006, he was selected as one of the “100 Outstanding Young Design Talents”.

Wang Min



王敏

中央美术学院教授、博导，中央美术学院学术委员会副主任，同济大学创意设计学院特聘教授，国际平面设计师协会 (AGI) 会员，德稻王敏与博恩工作室合伙人。曾任中央美院设计学院院长、长江学者特聘教授，香港理工大学设计学院讲座教授，AGI 中国区主席，AGI 执行理事，国际平面设计联合会副主席，世界经济论坛创意经济理事会理事，世界经济论坛设计创新理事会理事，2008 年北京奥组委形象与景观艺术总监。

Wang Min is professor and doctoral supervisor at the China Central Academy of Fine Arts (CAFA), vice chair of CAFA's Academic Committee, and visiting professor at the College of Design and Innovation of Tongji University. He is member of the AGI (Alliance Graphique Internationale), and partner at De Boer & Wang Studio. He was dean of the School of Design at CAFA, and was appointed by the Ministry of Education as Chang Jiang Scholars Professor. He was chair professor at the School of Design of The Hong Kong Polytechnic University, president of the AGI China Chapter, executive director of the AGI, vice president of ICOGRADA (the International Council of Graphic Design Associations), member of the Creative Economy Council and the Design Innovation Council of the World Economic Forum, and design director for the Beijing 2008 Olympic Games Organizing Committee.

WINNNER PROJECTS

2019 深圳环球设计大奖 获奖作品

可持续大奖 Special Award for Sustainable Development

工业产品 Industrial & Products

建筑设计 Architecture

室内设计 Interior

时尚设计 Fashion

视觉传达 Communication

作者介绍 Winner

作品介绍 Projects

评审采访 Jury's View

SPECIAL AWARD FOR
SUSTAINABLE DEVELOPMENT

可持续发展特别奖





可持续发展特别奖 | 获奖作品

Special Award For Sustainable Development
Award-Winning Work

作品名称

风之鸟

Windvogel

作品类别

建筑设计 | 公共展览装置

Architecture | Public Exhibition & Installation

建筑设计 | 提名奖·获奖作品

Architecture | Nomination Award Winner



设计师 / 设计团队

罗斯嘉德工作室 – 丹·罗斯嘉德

Studio Roosegaarde – Daan Roosegaarde

我们是全球未来景观宜居性的先驱。清洁的空气、清洁的水、清洁的能源以及现在还清洁的太空是我们未来的新价值所在。荷兰艺术家、创新者丹·罗斯嘉德及其设计师和工程师团队组成了社会设计的实验室，将人与技术联系起来，改善城市环境中的日常生活，激发想象力。国际知名的作品包括“水之光”（展示水的力量的虚拟洪水）、“减霾计划”（首个超大型的室外空气净化装置，把雾霾颗粒制成首饰），“智能公路”（白天充电、晚上发光的道路）和最近的“太空废物实验室”（可视化和升级利用太空废物）。“人们不会因为事实或数字而改变，”罗斯嘉德说。“但如果我们可以触发对于新世界的想象，就可以把人们调动起来。”罗斯嘉德的口头禅“Schoonheid”是一个具有双重含义的荷兰语词汇，有“美”的意思（比如在创意领域），也有“清洁”的意思（比如清洁能源）。对罗斯嘉德来说，这个词应该是日常生活的一个基本要求。

We are pioneers for the livability of our future landscape in the global world. Clean air, clean water, clean energy, and now clean space are our new future values. As social design lab, Dutch artist and innovator Daan Roosegaarde and his team of designers and engineers connect people and technology to improve daily life in urban environments and spark imagination. Internationally acclaimed works include Waterlicht (a virtual flood which shows the power of water), Smog Free Project (the first largest outdoor air purifier which turns smog into jewelry), Smart Highway (roads that charge throughout the day and glow at night) and the recent Space Waste Lab (visualizing and upcycling space waste). “People won’t change because of facts or numbers,” Roosegaarde says. “But if we can trigger the imagination of a new world, that’s the way to activate people.” Roosegaarde’s mantra “Schoonheid” is a Dutch word which has two meanings: “beauty” as in creativity and “clean” as in clean energy. For Roosegaarde this should be a fundamental condition in daily life.





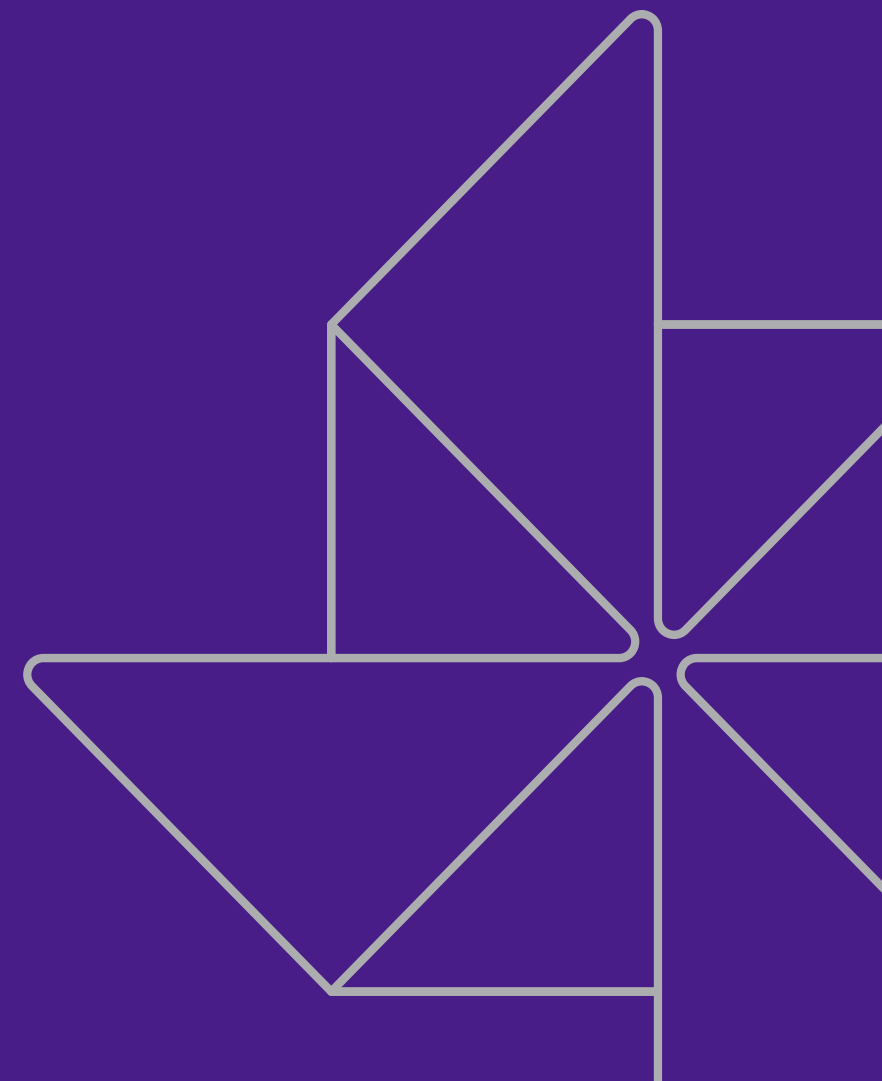
风之鸟是产生绿色能源的发电风筝。风之鸟借助绿色发光电缆漂浮在空中，创造了一种光的游戏和新的能源。这种智能风筝四处移动，并通过电缆连接到地面站。电缆的推拉将运动转化为电能，就像自行车带动的发电机一样，可以为 200 户家庭供电。该项目还向 2014 年逝世的荷兰宇航员维博·奥凯尔斯致敬。罗斯嘉德的风之鸟将奥凯尔斯的梦想变为现实，并与代尔夫特理工大学合作，为风之鸟配备了专门设计的纤维线。在飞行时，罗斯嘉德的风之鸟创造了舞动的线条构成的视觉交响乐，尽显绿色能源的美丽和诗意。风之鸟在荷兰阿夫鲁戴克拦海大坝的展示项目中成功完成了盛大首秀，目前正在世界各地巡回展出。阿夫鲁戴克拦海大坝的展示项目是荷兰政府委托设计的创新项目，旨在为这座富有传奇色彩的 32 公里长的大坝赋予创新特色，同时突出其主要功能：防洪与文化遗产，能源，以及灵活地变身为今后智能景观的典范。由丹·罗斯嘉德和他的设计师和工程师团队为大坝项目打造的三件设计作品“光之门”、“风之鸟”和“发光的自然”共同组成了一个绿色景观的范例。

Windvogel are energy generating kites which produce green energy. Floating in the air with their green light emitting cables Windvogel creates a play of light and new energy. The smart kites move around and are connected with a cable to a ground station. This push and pull of the cable transforms movement into electricity, like the dynamo of a bicycle, and can supply energy up to 200 households. The project is a tribute to the Dutch astronaut Wubbo Ockels, who died in 2014. Roosegaarde brings his dream to life, together with the spin-off of the TU Delft, and complements Windvogel with a specially designed fiber line crafted exclusively for Windvogel. Whilst flying, Roosegaarde's Windvogel creates a visual symphony of dancing lines to celebrate the beauty and poetry of green energy. Windvogel had its successful grand opening in the Netherlands for Icoon Afsluitdijk and is currently on tour around the world. Icoon Afsluitdijk is the design innovation program commissioned by the Dutch Government to enhance the innovative character of the legendary Dutch dike whilst highlighting its key functions: water protection and heritage, energy, and mobility as an exemplary model of a smart landscape for today and tomorrow. The three designs developed by Daan Roosegaarde and his team of designers and engineers Gates of Light, Windvogel and Glowing Nature form a model of a green landscape.



INDUSTRIAL & PRODUCT

工业产品





工业产品 | 金奖 · 获奖作品
Industrial & Product | Gold Award Winner

作品名称
Resona 7 高端彩色多普勒超声系统
Resona 7 Premium Ultrasound System

作品类别
工业产品 | 医药 / 保健
Industrial & Product | Medicine & Health



设计师 / 设计团队

深圳迈瑞生物医疗电子股份有限公司
Shenzhen Mindray Bio-Medical Electronics Co.,
Ltd.

迈瑞工业设计中心秉承迈瑞公司“普及高端科技, 让更多人分享优质生命关怀”的伟大使命, 努力促成“成为守护人类健康的核心力量”的美好愿景。在各项活动管理中严格以此为方针, 紧紧围绕迈瑞核心业务为主要工作内容开展设计服务, 力求做到: 专心、专注、专业。专心于设计业务本身, 凝聚中心的核心价值, 提供设计相关颜色、材料、工艺、工程技术、管理、研究等, 提升自身的综合能力; 专注于医疗领域, 所有资源和平台均为医疗产品设计服务, 积累医学、临床、医疗体系、医疗变革、服务趋势等多方面与医疗有关的资源和信息, 强化专业领域的纵深设计势能; 专业于设计创新, 为企业的产品提供不可替代的价值, 为企业本身的发展探索出路, 创新于产品解决方案本身和医疗功能趋势演进。

Mindray Industrial Design Center adheres to the company's great mission to "advance medical technologies to make healthcare more accessible", and strives to promote the vision of "better healthcare for all". Strictly taking this as the guideline in the management of various activities, and carrying out design services mainly for Mindray's core business, the industrial design center strives to concentrate, focus and be professional. It concentrates on design, condenses its own core values, provides design-related colors, materials, processes, engineering, management, and research, among others, and enhances its comprehensive capabilities. With all resources and platforms serving medical product design, the center focuses on the medical field, accumulates resources and information in related aspects such as medicine science, clinical practice, medical system, medical reform, and service trends, and strengthens the depth of design potential in professional fields. The center is professional in design innovation, providing irreplaceable value for the company's products, exploring the way out for the company's development, and innovating in product solution itself and the evolution trends of medical functions.





Resona 7 高端彩色多普勒超声系统是迈瑞基于超声业内最前沿的域成像技术所推出的具有创新 ZST+ 域光平台的高端超声诊断系统，革命性地将超声图像质量提升到了全新的境界，并带来了更多图像处理技术与创新功能。该平台还首次搭载了迈瑞耗时十年自主研发成功的超声剪切波弹性成像技术，并获得了 2017 年国家技术发明奖二等奖，这是超声领域近二十年来的最高荣誉。从结构布局角度来说，Resona 7 拥有优秀的移动性和较为小巧的身材体量；从易用性角度来说，Resona 7 拥有新颖的外观和友好的用户界面。从美学角度来说，Resona 7 主机整体的圆润曲面配上点睛的直线条腰线成就了 Resona 7 “刚柔并济”的设计理念。“专业”和“亲和”这两大产品视觉张力被一览无遗，浑然天成。另外，Resona 7 的控制面板和显示屏周围使用了最前沿流行的亮蓝色彩，用凸显流体流动时的动感和柔美来隐喻强大数据流的科技创新及以人为本的设计追求。整体外观设计充满了话题和吸引眼球的亮点。这一切都让 Resona 7 一经上市，就获得了极好的市场反响和销售数据。至今，累计发货 2000 余台，年复合增长率达到 160%。

Powered by the most revolutionary ZONE Sonography® Technology, Resona 7’s new ZST+ platform brings ultrasound image quality to a higher level by zone acquisition and channel data processing, bringing more image processing technology and innovative features. In addition, this platform has been equipped for the first time with the innovative ultrasound shear wave elastography technology that took Mindray 10 years to develop independently and successfully. This technology won the second prize of the 2017 China National Technology Invention Award, which is the highest honor in the field of ultrasound in the past 20 years. From a structural standpoint, Resona 7 has excellent mobility and a small body size; from the perspective of ease of use, Resona 7 has a novel look and a friendly user interface. From an aesthetic standpoint, the main unit’s rounded surface with crucial straight belt lines achieves the “rigid while soft” design concept for Resona 7. The product’s visual impression highlights “professionalism” and “affinity” in a direct and natural way. Around the control panel and display screen of Resona 7, the dynamic and gentle flow in bright blue is highlighted to indicate the technological innovation of powerful data stream and the people-oriented design pursuit. Resona 7 has been recognized with excellent market response and sales data once it is on the market. Up to now, more than 2000 units have been shipped, and the annual compound growth rate has reached 160 percent.





工业产品 | 银奖 · 获奖作品
Industrial & Product | Silver Award Winner

作品名称
幻想家自行车
Fantast Bicycle

作品类别
工业产品 | 运动 / 休闲
Industrial & Product | Sports & Leisure



它生长在热带非洲的广袤大地上，距离中国 2 万公里外的梨花木，经过 200 年时间的打磨，全身 118 道工序，30 年匠龄倾情打造，5 项强度标准检测全部合格，3 年设计 4 次改版，中国唯一木质结构城市型自行车，只为你领略到骑行也是门艺术。它不是古老的，是复原那黄金年代美好生活方式的怀旧，也改变了如今自行车只是作为代步工具的模式，它就是最美的自行车。

It has grown on the vast land of tropical Africa, in a pear tree 20,000 kilometers away from China, undergoing 200 years of polishing and 118 procedures throughout the body by craftsmen with experiences of 30 years. It is qualified in the tests for all five strength standards. The design has taken three years after four revisions. As China's only wooden structure urban bicycle, it is just to let you know that ride is also an art. It is not ancient, but is the nostalgia to restore the beautiful lifestyle of the golden age. It has also changed the way bicycles are now just used as a means of transportation. It is the most beautiful bicycle.



设计师 / 设计团队

北京乐上诚品电子商务有限公司 – 杨洋
Beijing Lexon Ecommerce Co., Ltd. –Yang yang

作为法国最知名的设计师品牌，自 1991 年开始，创新一直是 LEXON 坚持的设计理念与灵魂；LEXON 将其作为最基本的设计承诺，在 27 年的发展历程中，一直忠诚于此，从不动摇。每年，由 LEXON 创始人 René Adda 先生所率领的企业团队，从全球上千件设计作品的投稿中，挑选出一部分投产并销售到世界各地，在全球 85 个国家和地区、超过 5000 家门店，以及众多现代艺术博物馆中，不断诠释 LEXON 的见解。无论电子产品、箱包、旅游用品、办公用品以及休闲用品，用户的良好体验是 LEXON 的宗旨，最为重要的是，LEXON 的产品能在日常使用中为用户带来更多乐趣。

As France's most famous designer brand, LEXON has been adhering to innovation as its design philosophy and soul since 1991. LEXON takes innovation as the most basic design promise, and has been loyal to it in 27 years of development. Each year, the company's team led by LEXON's founder, Mr. René Adda, selects some design works among thousands of pieces distributed from around the world, and puts them into production and sale worldwide, with more than 5,000 stores in 85 countries and regions around the world and many modern art museums constantly interpreting LEXON's insights. Regardless of electronic products, bags, travel goods, office supplies and leisure products, the users' good experience is the purpose of LEXON, and the most important thing is that LEXON's products can bring more pleasure to users in daily use.





工业产品 | 银奖 · 获奖作品
Industrial & Product | Silver Award Winner

作品名称
珠宝首饰智能化定制服务
Intelligent Jewelry Customization Service

作品类别
工业产品 | 服务设计
Industrial & Product | Service Design



设计师 / 设计团队

iiiMARK 实验室
iiiMARK.LAB

iiiMARK.LAB 创始团队赖世洪，李锦甜，袁瑞锋，陈君倩。
iiiMARK.LAB 融合智能科技，美学及设计启蒙教育，珠宝金工制造领域资源，提出“科技为大众创意赋能，人人都是设计师”，在珠宝领域开创设计共享模式，重构品牌与消费者之间的共生关系。用户将涂鸦绘画发送至 iiiMARK 智能设计系统与设计师合作快速转化设计成珠宝 3D 模型数据，通过精密 3D 打印等方式输出与金工匠人手工工艺制作，最终个人的情感印记和笔触情绪以 iiiMARK 独特的美学方式展现为珠宝首饰艺术作品。

iiiMARK.LAB founding teamLai ShiHong, Edmond Li, Yuan RuiFeng, Chen JunQian
iiiMARK.LAB integrates intelligent technology, aesthetics and design enlightenment education and the resources in the field of craftsmanship in jewellery manufacturing, proposing that “Technology empowers the creativity of the people, Everyone is a designer”, creating a design sharing model in the jewellery field, also reconstructing the symbiotic relationship between the brands and the consumers. The user sends the graffiti painting to the iiiMARK intelligent design system to collaborate with the designer to quickly convert the design to 3D jewellery model data, and output it through precise 3D printing together with the craftsmanship of jewellery craftsman. Finally, the personal emotional imprint and stroke emotion can be presented as a jewellery artwork with the unique iiiMARK aesthetic approach.

iiiMARK 智能科技为大众创意赋能，人人都是首饰创作家。
iiiMARK 实验室整合珠宝产业上游资源，依托湾区科技产业背景，集合艺术、设计及教育领域的精英团队，用智能科技为大众创意赋能。iiiMARK 实验室自主研发的智能设计软件，快速将二维图片格式转化成 3D 首饰模型，为大众创意赋能。



基本流程：（1）启发用户创意思维，创作涂鸦绘画等图文创意元素；（2）iiiMARK1.0 软件识别用户涂鸦等图文即时建立 3D 建模；（3）用户即时获取仿真 3D 渲染首饰设计图；（4）经确认 3D 首饰设计数据发向数字化制造中心；（5）7-20 个工作日后用户收到首饰作品。
服务增值：（1）建模设计效率极高；（2）用户体验设计的乐趣，强化创作信心；（3）用户消费同时激发创造力；（4）品牌商更准确洞悉用户需求趋势；（5）品牌商与用户建立更高粘度；（6）定制化业务降低品牌商经营风险。
未来社会入人工智能化时代，是创造力和想象力的竞争。
iiiMARK 智能珠宝定制服务设计商业价值与社会价值，用户在消费过程中激发创新意识，品牌商与用户建立互动交流，用户为品牌商带来更有价值的设计创意，商家与消费者的关系由博弈迈向共同成长。

As iiiMARK’s smart technology empowers the public, everyone could be a jewelry creator. iiiMARK Lab integrates the upstream resources of the jewelry industry, makes use of the technology industry background in the Bay Area, and gathers elite teams of art, design and education to empower the public with intelligent technology. Based on self-developed intelligent transformation software, iiiMARK Intelligent Jewelry Laboratory is able to transform two-dimensional picture format into three-dimensional jewelry model in seconds.



The basic process: 1) The user’s creative thinking is inspired to create creative graphic and text elements such as graffiti painting; 2) iiiMARK 1.0 software identifies the graphic and text and conducts real-time 3D modeling; 3) The user gets the simulation 3D blueprint of the jewelry; 4) The confirmed 3D jewelry design data is sent to the digital manufacturing center; 5) In seven to 20 working days, the user receives the jewelry.
Values added to the service: 1) The efficiency is extremely high in modeling and design; 2) Users can experience the fun of design to enhance their confidence in creation; 3) Users’ consumption stimulates creativity at the same time; 4) Brand operators are able to understand the trends of users’ demand more accurately; 5) Higher viscosity is established between brands and users; 6) Customized business can reduce the business risks of brand operators.
In the future era of artificial intelligence, competitions will focus on creativity and imagination. iiiMARK Intelligent Jewelry Customization Service designs business value and social value. The process of consumption stimulates users’ innovation consciousness, and establishes interactive communication between brand operators and users when users bring more valuable design ideas to brand operators. Then business runners and consumers will grow together instead of battling with each other.



工业产品 | 银奖 · 获奖作品

Industrial & Product | Silver Award Winner

作品名称

h G1 真无线智能蓝牙运动耳机

h G1 True Wireless Smart Bluetooth Earbuds

作品类别

工业产品 | 电子信息产品

Industrial & Product | Telecommunication



设计师 / 设计团队

广州海葳特科技有限公司

Guangzhou Havit Technology Co., Ltd.

Designest 云巢顾问与设计机构

Designest Consultant and Design Agency

Designest 云巢顾问与设计机构创立于 2014 年，是华南地区领先的“设计驱动品牌”的创新设计咨询机构。创始人具有较强的产学研结合背景，核心团队由设计学博士 (UCD)、前飞利浦设计顾问 (ID)，前霍尼韦尔亚太区体验设计主管 (UX) 组成。云巢设计通过 4 年的发展，实现了以设计战略咨询及自主品牌孵化为核心的商业模式闭环。尤其擅长在细分领域面向消费升级的大趋势向，完成“从 0 到 1”的品牌构建。其独有的“Design Studio”发展模式及开发“智囊团”，为客户找寻新的商业机遇及产品创新方向，通过打造爆品推动全球化品牌的构建，成功塑造了一个个商业奇迹。

Founded in 2014, Designest Consultant and Design Agency is a leading innovative design consultancy in South China that drives brands through design. Its founder has a strong background spanning production, study and research. The core team consists of a doctor of design (UCD), a former Philips design consultant (ID), and a former experience design director with Honeywell Asia Pacific (UX). After four years of development, Designest has realized a closed-loop business model centered on design strategy consulting and independent brand incubation, especially good at brand building from 0 to 1 in sub-fields in accordance with the trend of consumption upgrading. With its unique development model of *Design Studio* and the development of think tanks, Designest finds new business opportunities and product innovation direction for its clients, and creates extremely popular products to build global brands. Thus it has successfully produced business miracles one after another.



h G1 是一款专为运动爱好者设计的真无线智能蓝牙运动耳机。符合人体工学的设计能完美避免运动中耳机脱落的问题，通过触控即可实现调用智能语音助手、切换歌曲和接听电话等功能。独创的充电盒上下盖同时充电结构，令腔体空间利用率达 90%，体积小且便于携带。充电盒磁吸式的结合方式可轻松实现单手开合取用。表面采用 TPU 材质二次注塑，IP67 级防尘防水、防摔，可适应不同运动场景使用需求。配套的 Qi 无线充电底座，令其可随时随地轻松充电。G1 Pro 通过品牌标识“h”与充电指示灯有机结合，有效实现了品牌传播效应。

The h G1 is a true wireless smart Bluetooth sports earbud designed for sports enthusiasts. The ergonomic design perfectly avoids the problem of headphones falling off during exercise. The functions of calling smart voice assistant, switching songs and answering calls can be realized by touch. The original design of the charging box with the upper and lower covers simultaneously charging makes the cavity space utilization up to 90 percent, while the charging box is compact and easy to carry. The magnetic structure of the charging box makes it easy to open and close by one hand. The surface is made of TPU material by double injection molding. It reaches the dustproof and waterproof level of IP67, and is shatter-resistant, meeting the needs of different sports scenes. The included Qi wireless charging dock makes it easy to charge anywhere, anytime. The G1 is organically combined with the charging indicator by the brand logo “h”, effectively achieving the brand communication effect.





工业产品 | 铜奖 · 获奖作品
Industrial & Product | Bronze Award Winner

作品名称
归味铸铁锅
GUIWEI Cookware

作品类别
工业产品 | 家居设备
Industrial & Product | Household



设计师 / 设计团队

北京点点互联科技有限公司
Diandian Interconnection Technology Co., Ltd.

北京点点互联科技有限公司，成立于 2015 年，致力于创造有品质、设计优良的厨房用具。公司注重产品的性能、材质和可靠性，坚持自主研发和原创设计。致力于构建基于用户深度参与的产品进化模式，以此获得持续的发展和改进。目前，归味主要经营铸铁炊具类产品，覆盖煎锅、炒锅、炖锅等。

Established in 2015, Diandian Interconnection Technology Co., Ltd. is committed to creating quality and well-designed kitchen utensils. The company puts emphasis on the performance, material and reliability of the products, and adheres to independent research and development as well as original design. The company is committed to building a product evolution model based on deep user engagement, so as to achieve continuous development and improvement. At present, GUIWEI's main business is cast iron cookware, including frying pans, woks, and saucepans, among others.

这个作品体现了东方美学对于弧线的理解和自然的崇拜。没有纯粹的平面，取而代之的是精心设计的弧面。每个细微弧度的变化，都源于锅具的各方面性能的加强。整套产品融入人体工学设计理念，采用宽大、外凸的把手，不仅增强了手感，而且巧妙地减轻了“重”的感受。产品的整体轮廓柔和，各个部分衔接自然，给人以亲近、友好的感觉。整套作品设计源自“三段弧”的设计灵感，即将锅体的截面由三段连续的弧线构成，每段弧线分别对应锅底、锅壁和口沿三个不同部分。通过调整弧线长度和曲率，可增强对应部分的功能，甚至制作不同用途的锅具。整套产品全部采用弧面锅底设计，即便平底煎锅，也用曲率很小的弧面作为锅底。这样的好处是易于油脂的汇聚，即使放很少，也能充分利用。出于人体工程学的考虑，O1 系列产品采用宽大、向外凸的把手设计，有助于增强产品手感，减轻了“重”的真实感觉。

This work reflects the oriental understanding of arc from the aesthetic aspect and shows the worship of nature. Instead of sheer planes, it employs exquisitely designed arcs. Every subtle curvature change is designed to enhance the performance of the work in all aspects. Considering ergonomic factors, this series features thick and protruding handles, which brings a better and lighter feel of holding. Smooth profile with each part naturally and beautifully connected creates a welcoming and user-friendly wok. Inspired by the idea of "three arcs", the series features three consecutive arcs at the bottom, the wall and the edge of a wok. Proper adjustment of the length and curvature of the arc can enhance the function of corresponding parts and even create woks for different purposes. All the GUIWEI series products are of curved bottom. Even frying pans are designed with slightly curved bottoms. This enables full use of oil even only a small amount is added. For ergonomic considerations, O1 series is designed with thick and protruding handles, which give you a better and lighter feel of holding.





工业产品 | 铜奖 · 获奖作品
Industrial & Product | Bronze Award Winner

作品名称
LSX 立体声无线音乐系统
LSX Stereo Wireless Music System

作品类别
工业产品 | 电子信息产品
Industrial & Product | Telecommunication

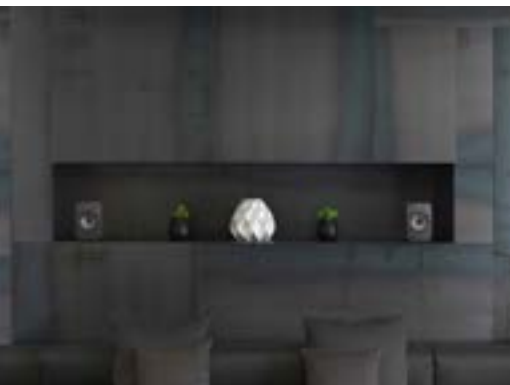


设计师 / 设计团队

迈克尔·杨工作室
Michael Young Studio

迈克尔·杨工作室是一家设计咨询公司，帮助企业通过标志性设计来打造品牌。该工作室在多个设计领域开展业务，包括：产品、品牌、家具、空间、艺术指导和限量版产品。该工作室在香港和欧洲设有办事处。

Michael Young Studio is a design consultancy helping companies building brands through iconic designs. The studio operate in various areas of design including: Product, Branding, Furniture, Spatial, Art Direction and Limited Editions. Michael Young Studio offices are based in Hong Kong and Europe.



迈克尔·杨工作室很自豪地介绍我们与高保真音响全球领导者 KEF 携手打造的这款作品。LSX 将各种规格的高端套件整合到了用户友好的无线系统中。设计过程耗费了数年时间，并经过了多次实验，最终产生了声音洪亮的紧凑设计。音箱的外部使用了织物，还进行了其他各种硬表面处理，周到地运用了这一传统品牌的丰富经验，创造出一款富有朝气的产品。LSX 是一款紧凑型双扬声器无线音乐系统，与其他设备的连接十分便捷，而且有多种连接方式。LSX 是完全无线的，并采用 Apple AirPlay™ 2 技术，可通过您的设备实现多房间的流媒体传输。LSX 采用了众多尖端声学工艺，这些工艺曾使 LS50 产品闻名于世。它还采用 KEF 的 Uni-Q® 驱动单元，这是一项标志性创新，可在更大的聆听区域彻底改善立体声的表现效果。所以，尽管 LSX 小得可以放在架子上、桌面上或电视机旁边，但它提供了一个巨大而深沉的声场，这跟它的尺寸完全不符。迈克尔·杨工作室想创造的是一款调优雅的杰作。LSX 有五种颜色可供选择——黑色、蓝色、棕色、橄榄色（这几款由丹麦纺织品制造商 Kvadrat 采用奢华面料制成）以及引人注目的象牙白。

Michael Young Studio is proud to present our collaboration with KEF — a world leader in audio hifi. The LSX packs all the specs of their high-end kit, into user-friendly wireless system. The design process took several years, and many experiments, to finally produce a compact design with huge sound. Using a fabric on the exterior, and combinations of various other hard surface finishes were carefully considered to create a youthful product leveraging all the knowledge of a heritage brand. The LSX is a compact two-speaker wireless music system with all the convenience and connectivity of the connected world. LSX is fully wireless, and features Apple AirPlay™ 2 technology enabling multi-room streaming from an your device. LSX shares much of the cutting-edge acoustic engineering that has made the LS50 product famous. It features KEF's Uni-Q® driver array, a signature innovation that radically improves stereo imaging at a much wider listening area. The result is that while LSX is small enough to sit on shelves, desktops or flank a TV, it offers a massive and deep sound field which completely belies its size. Michael Young Studio aimed to create a masterpiece of understated elegance. LSX comes in a choice of five colours — Black, Blue, Maroon and Olive — which are clad in a luxury fabric by Danish textile manufacturer Kvadrat — and a striking Gloss White.





工业产品 | 铜奖 · 获奖作品

Industrial & Product | Bronze Award Winner

作品名称
Unano 租赁小间距
Unano Series

作品类别
工业产品 | 灯具及照明设备
Industrial & Product | Lighting



设计师 / 设计团队

赵起超, 涂健 / 洲明科技
Zhao Qichao, Tu Jian / Unilumin Technology

洲明科技成立于 2004 年, 2011 年成功上市, 是一家专业的 LED 应用产品及解决方案供应商, 主营 LED 显示屏、LED 专业照明及城市景观照明业务, 旗下拥有 30 多家子公司, 累计拥有 791 项申请和授权专利、168 项发明专利申请、92 项注册商标。洲明服务过俄罗斯世界杯、港珠澳大桥等多个项目, 营销网络和经典案例遍布全球。洲明科技设计团队立足于洲明, 以创新为驱动力, 贯穿创意、设计、产品、商品四个维度, 为洲明提供系统化产品创新服务, 曾荣获德国红点奖、红点至尊奖、iF 金奖、IDEA 金奖、优良设计百优奖等国内外各类奖项。

Founded in 2004 and successfully listed in 2011, Unilumin Technology is a professional provider of LED application products and solutions, mainly engaged in LED display, LED professional lighting and urban landscape lighting. It has more than 30 subsidiaries. It has applied for or been authorized 791 patents, including 168 invention patent applications, and 92 registered trademarks. With marketing networks and classic successful cases all over the world, Unilumin has served many projects such as the World Cup in Russia and the Hong Kong-Zhuhai-Macao Bridge. From the four dimensions of creativity, design, products and commodities, Unilumin's design team is driven by innovation and provides systematic product innovation services for the company. The team has won a lot of domestic and international awards, including the Red Dot Award of Germany, the Red Dot: Best of the Best, the iF Gold Award, the IDEA Gold Award, and the Good Design 100.

UNANO 是一款高端租赁用小间距单元, 可以在极短时间、快速拼装起来的超小间距 LED 大屏幕产品, 适用于广电演艺、展示展览、临时活动等非固定场地的租赁场景。由于租赁 LED 显示屏产品安装要求的特殊性, 提高显示屏分辨率极其困难, UNANO 最小可达间距 P1.2mm 突破了租赁行业内最小记录, 相同面积内可显示更多细节。同时采用高精度的可调快速拆装锁具设计, 能够保证在快速安装下保证屏幕的完美平整度。箱体附带的彩色磁性连接片, UNANO 能轻易拼接成小间距大型弧度显示屏。UNANO 拥有电源信号双备份系统, 极好保障现场的各种突发状况, 且模组采用磁吸设计, 一旦显示面不小心损坏, 可由特制维护工具, 快速替换损坏部件。设计上 UNANO 采用“X”型设计元素贯穿整个单元, 多个单元组合在一起时形成连续的几何形态, 拥有更整体顺畅的视觉体验。同时, 符合人体工程学的宽大把手, 带来了极佳的安装体验, 大大提高了安装效率。

Unano is a high-end fine pixel pitch LED unit that can be assembled to a giant LED display in a quite short time. It is designed for non-fixed place rental application, such as radio and television performing, exhibitions, and temporary events. Due to the special requirements for the installation of rental LED display products, it is extremely difficult to improve the resolution of the display. The pixel pitch of Unano can be narrowed to 1.2mm, which is the minimum record in rental industry, enabling Unano to show more details in the same size compared with others. A kind of high-precise adjustable lock is adopted to make sure the perfect flatness in quick assembling; besides, with color magnetic connectors, Unano can make a curved fine screen. Being equipped with dual backup system of power and signal, Unano is perfect in dealing with all kinds of unexpected situations on the spot. With magnetic design, the modules of Unano can be fast replaced with special maintenance tool. In terms of the panel design, a geometric beauty is formed with “X” as the main element, providing a more holistic and smooth visual experience when a number of panels are assembled together. At the same time, the ergonomic wide handle provides an excellent installation experience, and greatly increases installation efficiency.





工业产品 | 铜奖 · 获奖作品

Industrial & Product | Bronze Award Winner

作品名称
荣威 Ei5 纯电动互联网休旅车
Roewe Ei5 Internet Connected Electric Wagon

作品类别
工业产品 | 电子信息产品
Industrial & Product | Telecommunication



设计师 / 设计团队

上海汽车集团股份有限公司技术中心
Saic Motor Corporation Limited Technology
Center

上汽设计团队汇聚了来自全球多地逾 300 名心怀汽车设计梦想的优秀设计人才，分为荣威设计、MG（名爵）设计、前瞻设计、全球设计管理与运营四大板块。总部基地坐落于中国上海的安亭，拥有先进的软硬件环境，具备完整的从产品概念到设计发布的正向全流程设计能力，建立了荣威品牌“洗炼、精准、舒展、韵律”的“律动设计”、MG（名爵）品牌“专属、矫捷、感性”的“感性力设计”的设计语言体系，应用于双品牌全系列产品。

SAIC's design team brings together more than 300 outstanding design talents from all over the world with car design dreams, forming the four sections of Roewe design, MG design, forward-looking design, and global design management and operation. It headquarters are in Anting, Shanghai, China, featuring an environment with advanced software and hardware, and a complete full-process design capability from product concept to design and release. It has established the design language systems for the two brands – the “Reduced, Refined, Extension, and Rhythmic” design style for Roewe, and the “Exclusive, Agile, and Emotional” design style for MG, which are applied to the full range of products.



荣威 Ei5，全球首款纯电动旅行车。市面电动车多从燃油车平台改造，大多是应补贴而生的低档产品。为了可持续发展，提升新能源体验，上汽打造了一款实用高品质国民纯电动车。互联网时代，上汽对新能源车型的开发，力求探索多元化的消费者需求。由于旅行车迎风面积和轿车类似，同样电池可实现和纯电 SUV 相比更远的续航，进而兼顾里程和空间，从产品定义上创新实现了“可持续的设计”，成为全球首款量产电动旅行车。

Roewe Ei5 is the world's first electric wagon. Aiming at government subsidies, most EVs in Chinese market are low design quality, low performance products transformed from fuel car platforms. In order to achieve sustainable design and enhance users' EV experience, SAIC has designed and built Ei5, a high-quality national Internet connected wagon EV. In Internet era, SAIC is striving to explore diversified consumer demand on EVs. Considering that the windward area of a wagon is similar to that of a sedan, designers innovatively chose the wagon typology, as the same amount of battery can achieve longer mile range than electric SUVs, balancing efficiency and space. Ei5 achieved Sustainable Design at the product definition level, and unexpectedly became the world's first massively produced wagon EV.





工业产品 | 铜奖 · 获奖作品
Industrial & Product | Bronze Award Winner

作品名称
智能开关 S1
Smart Switch S1

作品类别
工业产品 | 电子信息产品
Industrial & Product | Telecommunication



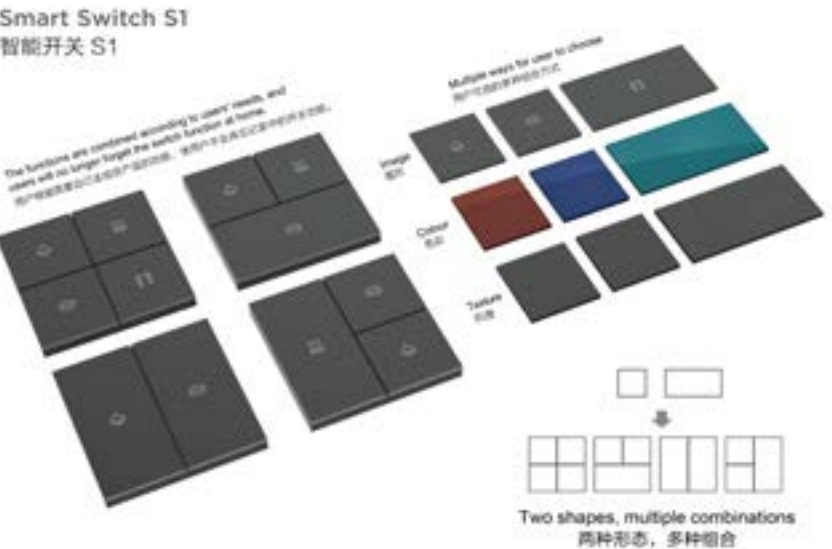
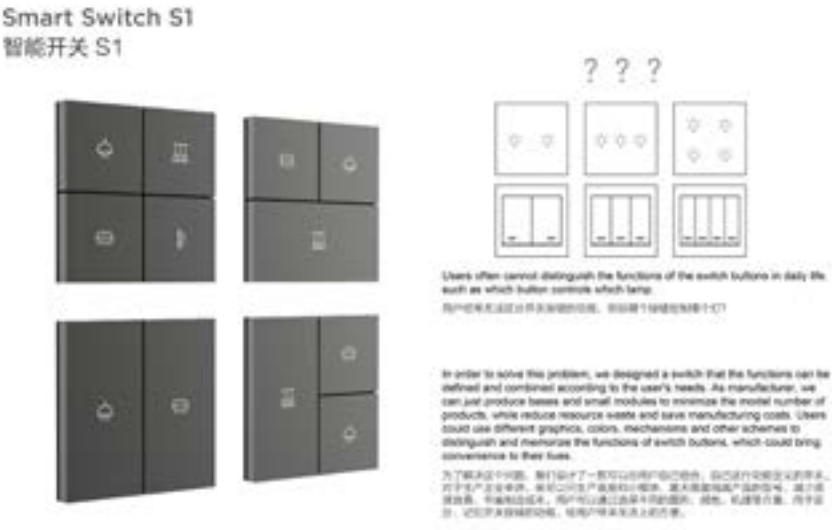
设计师 / 设计团队

肖涛
Xiao Tao

肖涛，毕业于江南大学设计学院，现任美的美智光电科技有限公司主任工业设计师、工业设计部负责人。曾经获得首届深圳环球设计大奖铜奖，也曾获得 4 项德国 IF、8 项德国红点、1 项美国 IDEA 等多项国际大奖。热爱工业设计事业，为用户而设计，已有百余款产品投入市场，产生了巨大的经济价值，同时也为用户带来好设计、好产品，力求通过工业设计为用户带来方便、快捷、舒适的生活体验。

Graduating from the School of Design of Jiangnan University, Xiao Tao is currently principal industrial designer of Meizhi Optoelectronics Technology Co., Ltd. under Midea Group and director of the company’s industrial design department. He has won the Bronze Award of the 1st Shenzhen Global Design Award, as well as four iF Awards of Germany, eight Red Dot Awards of Germany, and an IDEA Award of the United States. Devoted to industrial design, he always designs for users. More than 100 products designed by him have been put into the market, resulting in great economic value as well as good design and good products for users. He strives to bring convenient, speedy and comfortable living experience to users through industrial design.

S1 是一款智能开关。在家庭日常生活中，用户经常无法区分开关按键的功能，例如哪个按键控制哪个灯。为了解决这个问题，我们设计了一款可以由用户自己组合，自己进行功能定义的开关。对于生产企业来讲，就可以只生产底座和小模块，最大限度缩减产品的型号，减少资源浪费，节省制造成本。用户可以通过选择不同的图形、颜色、肌理等方案，用于区分、记忆开关按键的功能，给用户带来生活上的方便。



工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
魔术师
DOBOT Magician

作品类别
工业产品 | 机器人
Industrial & Product | Robotics



设计师 / 设计团队

深圳市越疆科技有限公司
Shenzhen Yuejiang Technology Co., Ltd.

Dobot Magician 机器人是高精度 4 轴消费级桌面智能机械臂，采用一体化的工业设计、自主研发的高精度步进电机和减速机，能够实现 ±0.2mm 的重复定位精度和高稳定性。该机械臂具有吸取、夹取、写字画画、激光雕刻、3D 打印等多种功能，其控制软件横跨多种终端，对用户高度友好。该机械臂还具备丰富的扩展接口、集成图形化编程开发环境，以供硬件爱好者和商业用户进行二次开发及部署。这是一台面向从创客、学生、家庭甚至轻量工业级用户的高性价比智能机械臂。

Dobot Magician is the second generation of high precision 4-axis robotic arm for desktops. With the unibody design, stepper motor and reducer with high precision developed and produced by Shenzhen Yuejiang Technology Co., Ltd., it can achieve the repeated positioning accuracy of ±0.2mm and high stability. Just change the end effectors, and you can achieve the functions of suction, picking up, drawing and writing, laser engraving, and 3D printing, among others. Its control software spans multiple terminals, and is highly user-friendly. It is also easy to develop with its multiple extension ports and visualized programming environment, making it a very useful tool for both hardware lovers and coding beginners. It is such a cost-effective intelligent robotic arm aiming for creators, students, family and even light industry users.

深圳市越疆科技有限公司是全球领先的机器人领域产品技术方案提供商，专注于集感知交互为一体的轻量型智能机械臂的研发，在视觉、控制、驱动、本体技术等主要环节实现全自研，是国内唯一采用全自主研发的编码器、控制器、驱动器，实现一个驱动拖四个电机核心技术的企业。越疆科技团队核心成员均来自山大、哈工大、中科院和 MIT 等国内外知名高校，具备 ABB、华为等知名企业工作背景，团队先后两次受到中央政治局常委、国务院总理李克强的接见。作为国家高新技术企业，越疆科技被 CB Insights 评为全球 80 家最具投资价值的机器人企业之一；位列胡润百富中国最具投资价值新星企业百强，2018 人工智能企业前 80 强。

Shenzhen Yuejiang Technology Co., Ltd. (DOBOT) is a global leading provider of robotics solutions, focusing on the development of lightweight intelligent smart robotic arms that integrate perception and interaction. With fully independent development in the major fields of vision, control, drive, and robot body technology, it is the only enterprise in China that has achieved the core technology of one driver driving four motors by using fully self-developed encoder, controller and driver. The core members of the company's team have graduated from well-known universities at home and abroad such as Shandong University, the Harbin Institute of Technology, Chinese Academy of Sciences and the MIT. They used to work with well-known enterprises such as ABB and Huawei. The team has been received twice by Premier Li Keqiang, who is also member of the Standing Committee of the Political Bureau of the Central Committee of the Communist Party of China. As a national-level high-tech enterprise, DOBOT was named one of the world's 80 most valuable robot companies by CB Insights, and ranked among the Hurun top 100 most valuable new star enterprises in China, as well as the top 80 artificial intelligence companies in 2018.



工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
吊灯 – 水中花
Chandeliers — Water Flowers

作品类别
工业产品 | 灯具及照明设备
Industrial & Product | Lighting



设计师 / 设计团队

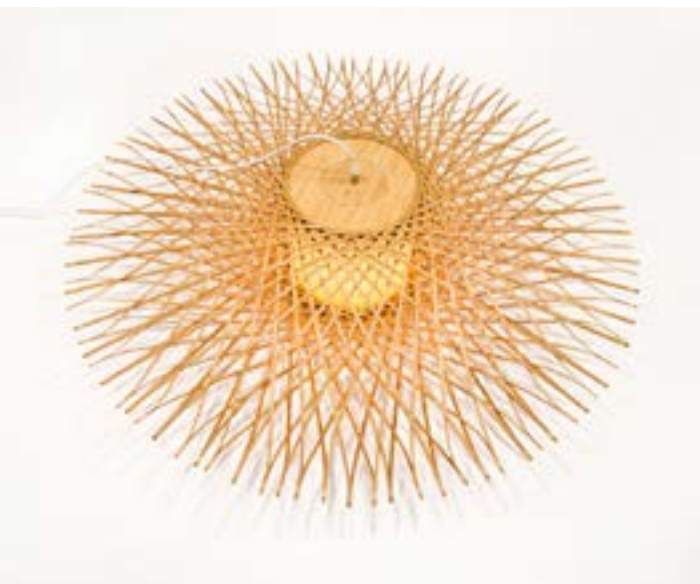
工致（广州）文化创意有限公司
Gongzhi (Guangzhou) Cultural Creativity Co., Ltd.

材料上选择天然毛竹，柔韧性强，结合传统手艺，以交叉十字为法，双十双交在工艺上尝试传统技艺新的样式。造型上效仿莲花向外延伸的张扬，制作上采用了内外双层灯罩，内灯罩密集的编织与灯源形成一体，透过外灯罩看着若影若现的光影，给人以无限的遐想。疏与密的对比，通过灯光照射出来的影子形成一种“竹影婆娑，姿态入画”的效果，让人产生一种自然的亲切感。用新的形式，去改善旧的工艺，在传统的语境，去温馨现代人的生活。

The product uses flexible natural bamboo and traditional craftsmanship. Based on the method of crossing, it experiments a new style of traditional craftsmanship through double crossing. The shape is like a lotus flower reaching out. The inner and outer double-layer lampshades are used, with the dense woven fabric of the inner lampshade integrated with the light source. The shadows seen through the outer lampshade produce unlimited imagination. With the contrast between sparse and dense patterns, the shadows formed by the light create a scene of “picturesque bamboo shadows and gestures”, making people feel a natural sense of intimacy. The product improves old craftsmanship through innovative forms, and warms modern life in the traditional context.

我们致力于全方位去探索多种材料的传统手工技艺，创作出适当于当下的视觉语言，用新的形式，去改善旧的工艺，在传统的语境，去温馨现代人的生活。

We are committed to comprehensively exploring traditional craftsmanship using multiple materials, creating a visual language suiting the present. We improve old craftsmanship through innovative forms, and warm modern life in the traditional context.



工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
优家智能家居套装
Youjia Smart Home Set

作品类别
工业产品 | 家居设备
Industrial & Product | Household



设计师 / 设计团队

深圳市晟邦设计咨询有限公司
CBON Design Consulting Co. Ltd.

晟邦，首创“设计兴商”新商业构建理论，坚持以设计思维帮助客户建立新商业的品牌咨询机构，荣获德国红点、德国 iF、台湾金点、中国好设计、中国红星、广东省长杯等国际国内设计大奖。晟邦为国家级高新技术企业，国家 AAA 级信用企业。晟邦围绕“商业创新指挥家”这一核心定位，针对中小企业的自身特点，不断探索以设计思维为核心构筑品牌的深度服务模式，为企业设计清晰的品牌成长路径，提供一站式解决方案，汇聚成晟邦十大设计咨询战略服务，陪伴企业共同成长。

CBON is a brand consultancy, which creates the new business construction theory of Business Boosted by Design. It is committed to establishing new business for clients through design thinking. It has won a number of international and domestic design awards such as the Red Dot Award and iF Award of Germany, the Golden Pin Design Award of Taiwan, the China Good Design, the Red Star Design Award of China, and the Governor Cup of Guangdong. CBON is a national-level high-tech enterprise with a national credit grade of AAA. Focusing on its core positioning of “Business Innovation Conductor”, CBON constantly explores the deep service model of building brands based on design thinking and in accordance with the characteristics of SMEs. It provides one-stop solutions for enterprises to design a clear brand growth path. Offering 10 services in design consulting and strategy, CBON accompanies enterprises on their way to growth.

智能家居作为未来的趋势，必然会体现在家庭各个产品间的智慧物联上。在现有技术无法突破的情况下，恋恋优家智能家居系统的存在很好的解决了一些不必要的麻烦，提供了一种系统思维指导下的物联网替代方案。智能门磁通过联动摄像头，通知家长孩子已经安全到家。智能插座控制书房灯光，为孩子营造学习环境，及时沟通，成果展示，让孩子轻松学习。灰白调性为主的产品，亮面与哑面的结合区分了层次，在细节上也添加了金属和透明件作为点缀；塑料材质加上白色哑面，能很好地融入家居环境；简约的方与圆相结合的产品语义强化了品牌形象。

The future trend of smart home will inevitably be reflected in the smart connection of household products. Under the circumstance that breakthroughs have not been made to current technologies, the existence of the Youjia intelligent home system is a good solution to some unnecessary troubles and provides an alternative solution to the Internet of Things under the guidance of system thinking. The smart door sensor collaborates with the camera to inform parents that their children have got home safely. The intelligent socket controls the light in the study to create a learning environment for children. Timely communication and the display of results make it easy for children to learn. Based on gray tonality, the products combine glossy and matte surfaces to achieve different layers. Metal and transparent parts are added as decorative details. The plastic material with white matte surface is well integrated into the home environment. The simple product language of squares and circles reinforces the brand image.



工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
包子
BAO

作品类别
工业产品 | 家居设备
Industrial & Product | Household



设计师 / 设计团队

深圳市一般设计有限公司
Shenzhen Soso Design Company Ltd.

平板包装，体积只是普通衣柜的 1/15，节省运费。芬兰松螺纹榫，无油漆，无金属连接件，极致环保。双人 30 分钟徒手完成组装，好玩的衣柜。防水莱卡弹力布外套，可换装的衣柜。创新“X”四头拉链组，衣柜使用无死角。外柔内刚，极度性感，极少主义设计，向极少主义大师 Lucio Fontana 致敬。

With the knocked-down design, its size is only one-fifteenth of that of a traditional wardrobe, saving much shipping cost. It is a revolutionary eco-friendly design made of Finnish pine and assembled with solid wood screws with no paint or metal parts. It takes only 30 minutes for two people to assemble the interesting wardrobe. The wardrobe features a replaceable, waterproof and elastic fabric cover made of Lycra. The innovative X-shaped zippers toward four directions are very convenient. The wardrobe is outwardly yielding but inwardly firm, and extremely sexy. The minimalist design pays a tribute to minimalism master Lucio Fontana.

平常心，非常事，是为一般。 一般工作室是一个原创设计师品牌孵化平台，由前奥美广告创意总监沈文蛟创立于 2012 年。运用 B(brand)+D(design)+H(handmade) 模式，通过对传统手工艺的挖掘和创新，使其成为世界顶尖品牌。

“Soso” means to do something unusual with a normal heart. An incubation platform for original designer brands, Soso Studio is founded in 2012 by former Ogilvy creative director Shen Wenjiao. Using the mode of B (brand) + D (design) + H (handmade), and through the mining and innovation of traditional handicrafts, it has become a top brand in the world.



工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
PC 盆栽架
PC Planting Pot Frame

作品类别
工业产品 | 家居设备
Industrial & Product | Household



设计师 / 设计团队

吴三文
Jason Wu

PC 盆栽架是最初产品立项名称，现产品上市取名为小茁。小茁是一套智能化的无土栽培设备，得益于专利性的高科技设备和安全健康的无土栽培技术，借助于互联网 + 共享的理念，小茁能让生活在城市里的人在楼顶、在花园、在阳台自己亲手种放心菜，自己亲手摘健康菜。小茁立志，让所有人吃到自己种的放心菜！小茁不仅希望你能收获健康，更能收获和家人一起重温亲情、学习种菜的美好时光，也能收获久违的友善的邻里互动关系。小茁，不仅是一种产品，一种乐趣，更是一种崭新的城市健康生活方式。

The PC planting pot frame is the name of the original product development project. The current product is sold under the name of Xiaozhuo. As an intelligent soilless cultivation device, it benefits from patented high-tech equipment and safe and healthy soilless cultivation technology. With the help of the concepts of Internet and sharing, it enables people living in the city to grow and pick safe and healthy vegetables on the roof and in their garden or balcony. Xiaozhuo is determined to let all people eat safe vegetables planted on their own! Xiaozhuo hopes that you can reap the benefits of health, harvest a good time with your family learning how to grow vegetables, and also recover long-lost friendly neighborhood interactions. It is not only a product and a pleasure, but also a brand new healthy way of life in the city.



项目主创设计师吴三文，工业设计科班出身，从业十来年，2014 年成立深圳市华文工业设计有限公司。设计过的产品有家电用品，数码产品，医疗用品，工装夹具，小型自动化设备。从产品创意设计，到产品组装工艺结构，产品成本控制，模具制造，生产加工积累了丰富的经验和自己的感悟心得。

Wu Sanwen (Jason), potted frame project designer, has been working as a designer for more than a decade and established Shenzhen Huawen Industrial Design Co., Ltd. In 2014. He had designed products including home appliances, digital products, medical supplies, fixtures, and small automation equipment, enriched his experience and their own insights from product creative design to product assembly process structure, product cost control, mold manufacturing, manufacturing and processing.

工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
汉纸
HanPower Plus in

作品类别
工业产品 | 运动 / 休闲
Industrial & Product | Sports & Leisure



设计师 / 设计团队

汉能移动能源控股集团
Hanergy Mobile EnergyHolding Group Ltd.

汉纸（HanPower Plus in）轻质便携，格调出行。拥有“高科技 + 新能源”的双重优势，让每一段旅途，都有备无患、电量满满，随时随地应急续航，绝不错失任何精彩瞬间。采用 CIGS 薄膜太阳能芯片，高效转化太阳能为电能，为移动设备充电，解决断电焦虑，告别用电烦恼。轻薄柔韧，易于携带，是真正的太阳能黑科技产品。采用高效柔性 CIGS 薄膜太阳能芯片，以高效转化率，变光能为电能；5000mAh 高品质锂电储能模块，12W 发电功率，即使在远离市电的环境里，也不会失联。2 合 1 功能，发电模块和储能模块采用分体设计，磁吸式接口连接稳固，拆分便利，储能模块可作为充电宝单独使用；太阳能 / 市电双料充电，支持无线充电模式，无论分开还是合体，无论白天还是黑夜，皆可灵活使用。170g 重量储能“魔”块，2mm 厚度发电“魔”块；无惧挤压，只手可握，从容出行。数码灰、胭脂红，时尚多色，炫彩款型；简洁的设计风格，更具工艺美感；商务质感，格调鲜明，为自信加分。

HanPower Plus in can travel lightly with you, and can be curled without zero burden, and be more convenient. It is a must-have for standby power for outdoor activities. Adoption of CIGS thin-film solar chips that efficiently convert solar energy into electric power will help to charge your mobile devices and remove your anxiety and worries about power failure. Lightweight, flexible and easy to carry, it is an authentic “black technology” solar product. The solar power paper adopts high-efficiency flexible CIGS thin-film solar chips to convert solar energy into electric power at a high rate. Stay connected even when commercial power is running out by taking the 12W solar power paper with 5,000-mAh high-quality lithium battery energy storage module. The product adopts a 2-in-1 design where power generation module and storage module can be combined with a magnetic interface for stable connection and can be split easily for independent use. Flexible for both separate or integrated modes, the product allows recharging with both solar and commercial electricity while supporting wireless recharge, day and night. A 170g “magic” piece for power storage plus a 2mm “magic” thin module for power generation; Durable under pressure, portable for just one palm, and easy to use for travel. Digital Gray or Carmine, palleted fashion for your savvy choice; Simple design for craftsmanship aesthetics; Elite, distinctive style adds to your self-confidence.

汉能全球应用产品研发总部工业设计部是公司战略规划和技术创新的重要组成部分。本着“设计助力薄膜太阳能改变世界”的使命，坚持“以市场为导向，以用户为核心”的研发模式，深入挖掘用户需求，强化基础研究，用设计创意推动技术创新、产品创新和服务创新，为用户提供高品质的设计服务，不断提升产品竞争力，最终实现品牌价值。设计部门对几大平台能力（ID/CMF/UED/ 包装）进行重点建设，目前已经形成一支多专业协同发展的专业团队。

The Industrial Design Department of Hanergy Global Application Product Development Headquarters is an important part of the company's strategic planning and technological innovation. With the mission of "designing to help thin-film solar energy change the world", we adhere to the "market-oriented, user-centered" R&D model, deeply search for user needs, strengthen basic research, and promote technological innovation, product innovation and service innovation with design ideas. We provide users with high-quality design services, continuously improve product competitiveness, and, as a result, achieve brand value. The design department has focused on building several major platform capabilities (ID/CMF/UED/packaging), and has formed a professional team with multi-disciplinary synergy.



工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
BeneVision N 系列高端监护系统
BeneVision N Series Patient Monitors

作品类别
工业产品 | 医药 / 保健
Industrial & Product | Medicine & Health



设计师 / 设计团队

深圳迈瑞生物医疗电子股份有限公司
Shenzhen Mindray Bio-Medical Electronics Co., Ltd.

迈瑞工业设计中心秉承迈瑞公司“普及高端科技，让更多人分享优质生命关怀”的伟大使命，努力促成“成为守护人类健康的核心力量”的美好愿景。在各项活动管理中严格以此为方针，紧紧围绕迈瑞核心业务为主要工作开展设计服务，力求做到：专心、专注、专业。专心于设计业务本身，凝聚中心的核心价值，提供设计相关颜色、材料、工艺、工程技术、管理、研究等，提升自身的综合能力；专注于医疗领域，所有资源和平台均为医疗产品设计服务，积累医学、临床、医疗体系、医疗变革、服务趋势等多方面与医疗有关的资源和信息，强化专业领域的纵深设计势能；专业于设计创新，为企业的产品提供不可替代的价值，为企业本身的发展探索出路，创新于产品解决方案本身和医疗功能趋势演进。

Mindray Industrial Design Center adheres to the company’s great mission to “advance medical technologies to make healthcare more accessible”, and strives to promote the vision of “better healthcare for all”. Strictly taking this as the guideline in the management of various activities, and carrying out design services mainly for Mindray’s core business, the industrial design center strives to concentrate, focus and be professional. It concentrates on design, condenses its own core values, provides design-related colors, materials, processes, engineering, management, and research, among others, and enhances its comprehensive capabilities. With all resources and platforms serving medical product design, the center focuses on the medical field, accumulates resources and information in related aspects such as medicine science, clinical practice, medical system, medical reform, and service trends, and strengthens the depth of design potential in professional fields. The center is professional in design innovation, providing irreplaceable value for the company’s products, exploring the way out for the company’s development, and innovating in product solution itself and the evolution trends of medical functions.



全新一代 BeneVision N 系列高端监护，其中包含 N22/ N19/N17/N15/N12/N1 等多个机型，核心理念是：See more with ease，是目前世界上最先进的监护系统。N 系列支持可以在任何地方、时间以及移动设备上监视患者状态。在不同场景，如 ICU、CCU、NICU、OR、PACU、ER 等，用户可以为特定患者定制监视器，以满足不同的临床需求；甚至在院前急救、院内外转运等高危场景下，提供专用小巧便携的 N1 机型为病患保驾护航。N 系列提供了平稳的工作流和安全的数据管理，患者数据可以无缝地在监护仪之间传输。无缝连接的 IT 结构：N 系列基于第三层网络结构提供了广泛的网络适应性，与医院网络无缝集成，确保关键数据实时不间断地用于临床决策。

The new generation of BeneVision N series high-end monitors includes N22, N19, N17, N15, N12, N1 and other models. With the core design concept of “See more with ease”, it is the world’s most advanced monitoring system. Mindray provides a flexible solution for monitoring your patient’s status anywhere, anytime, even on your way through mobile devices. At every point of care, BeneVision N-Series patient monitors always provide a suitable solution to meet your clinical needs, whether it is for the ICU, CCU, NICU, OR, PACU, or ER. Even in high-risk situations such as pre-hospital first aid and in-hospital transport, we can provide the small, portable N1 model to protect the patients. Superior information transfer solution: The N-Series provides smooth workflow and secure data management, and patient data can be seamlessly transferred between monitors. Based on Layer 3 network structure, Mindray patient monitoring system incorporates extensive network adaptability to integrate with the hospital’s current network infrastructure, ensuring that critical data is on hand for clinical decision making.

工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
赞竹茶盘 II
Praise of Bamboo Tea Tray Set II

作品类别
工业产品 | 家居设备
Industrial & Product | Household



设计师 / 设计团队

石大宇
Jeff Dayu Shi

赞竹茶盘 II，是第一个获得德国红点奖的中式茶盘，为使用者带来沉静、优雅的品茗气氛，灵感来自云南香格里拉村民堆栈柴薪的方式与建筑的排水系统，应用柴薪摆放的造型作为茶盘滤水器，储水槽置于其下。茶盘中央的四分之一圆柱棍过滤茶水，并防止阻塞；同时，这些三角柱还会因为过多水量的注入而充满生机、带有警惕作用地上下浮动，既可作为注水量的提示，也创造了错落有致的美感。以棉线与黑陶锤代替传统茶盘的塑料排水管，排水时以陶锤牵引顺棉线而下，降到底部的接水罐深处，在视觉上形成宛若结冰的水柱，一并解决了塑料水管不雅和排水的噪音问题。

Praise of bamboo Tea Tray Set II is the first Red dot award winning tea tray set, designed by Jeff Dayu Shi. Praise of bamboo Tea Tray Set II is designed with slightly elevated ridge to induce water drainage. The freely arranged bamboo sticks serve as filter and water level indicator, these sticks shaped as quarter of a cylinder symbolized harmony and serenity. However, this design offers more than it meets the eyes, these sticks existed for more functionality than mere aesthetic perception. bamboo sticks have less contact surfaces that maximize air flow, allow more effective tea and water filtering and prevents clogging when tea spillage run through. Meanwhile, when water is poured into the tray, these sticks float up and down vertically that paints a picture of tranquility and elegance. The drainage channel, along with the cotton thread and the pottery sinker, replaces the plastic tube which is often seen in the normal tea tray design. Water goes down along the cotton thread like a glassy water pillar, with the pull of the pottery sinker, into the water container. This eco-friendly design also solves the noise problem existing in the traditional drainage system.

石大宇 著名美籍华人产品设计师。2018 年度首都设计提升计划杰出设计人才、2017 年国际竹藤组织评定其为“中国竹产业 100 位英雄人物”。2014 中华文化促进会颁授“中华文化人物”。2011 美国《室内设计》杂志颁授“设计名人堂”正式成员。北京清庭设计中心创办人暨创意总监。

Jeff Dayu Shi Well-known designer. 2018 Beijing Design Enhancement Program-Outstanding Design Figure, 2017 INBAR “100 Heroes of China’s Bamboo Industry”, 2014 Chinese Culture Figure, 2011 Hall of Fame Member, 《Interior Design》magazine .Founder and Creative Director of Dragonfly Gallery Taipei and Dragonfly Design Center Beijing.



工业产品 | 提名奖 · 获奖作品

Industrial & Product
Nomination Award Winner

作品名称
NeuAngio 30C 医用血管造影 X 射线机
NeuAngio 30C Medical Angiography X-ray System

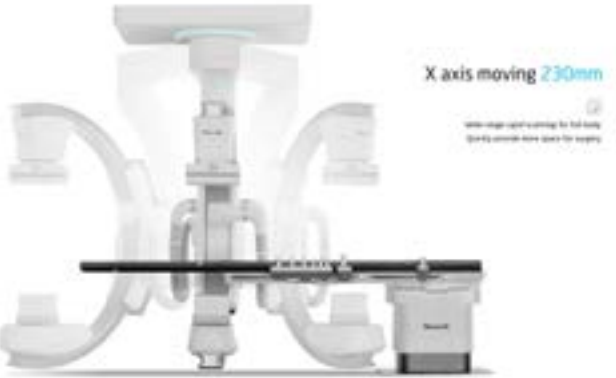
作品类别
工业产品 | 医药 / 保健
Industrial & Product | Medicine & Health



设计师 / 设计团队
东软医疗系统股份有限公司
Neusoft Medical Systems Co., Ltd.

东软医疗集团将国内一流工程师，世界级资深科学家和前诺贝尔奖研究组顾问专家，与屡获国际大奖的设计团队相结合， 组成国内最强的 DSA 研发团队。

Neusoft Medical Systems has combined domestic first-class engineers, world-class senior scientists and former Nobel Prize research team consultants with the design team winning many international awards to form the strongest R&D team of DSA in China.



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每年全球约有 1790 万人死于心血管疾病（CVDs）， 占全球死亡总数 31%。中国 CVDs 现患人数约 2.9 亿， 占疾病死亡总数 40% 以上。普及 CVDs 诊疗迫在眉睫。数字减影血管造影技术（DSA）可通过 X 射线技术实时显现血管内状态，是诊断 CVDs 的“金标准”。东软医疗集结国内外一流工程师、资深科学家、前诺贝尔奖研究组专家，与屡获国际大奖的设计团队结合，推出了 NeuAngio 30C。它具有占地面积小、运动范围大、手术室改造成本低等特性， 满足各医院介入需求。自主研发的算法平台， 较传统 DSA 可降低 45% 辐射剂量，符合儿童手术需求，改善肿瘤患者生活质量， 更减少环境的辐射排放。符合人体工程学的床旁操作系统，使操作方式更人性， 手术流程更简捷， 极大提高医生 workflow。

An estimated 17.9 million people die from cardiovascular disease (CVDs) every year, representing 31 percent of all global deaths. In China, there are about 290 million CVDs patients, with CVDs accounting for 40 percent of the deaths of all diseases. Digital subtraction angiography (DSA) can show intravascular status in real time through X-ray, which is the “golden standard” for CVDs diagnosing. In 2017, Neusoft Medical System (NMS) combined first-class engineers, scientists at home and abroad, and former Nobel Prize researchers with the design team winning many international awards. NeuAngio 30C, the world’s first “dual-rotation-center ceiling-mounted seven-axis DSA” was then launched in just over two years. The original unique double-rotation-center movement features small footprint, large range of motion and low cost for rebuilding operating rooms, and meets a variety of intervention needs in hospital. Compared with the traditional DSA, the self-developed algorithm platform can reduce the radiation dose by 45 percent to meet children’s surgery needs, improve the quality of life of cancer patients, and reduce the radiation emissions. Equipped with an ergonomic table-side module, 30C offers more friendly operation, simpler surgery procedure and more efficient workflow.

User-friendly tableside module



JURY'S VIEW
Industrial & Product

评审采访
工业产品



保罗·科恩
Paul Cohen

深圳环球设计大奖（以下简称“SDA”）：今年 SDA 的主题是“设计可持续”，您能不能谈一下您对这个主题的理解？

保罗·科恩（以下简称“科恩”）：我认为可持续性可以从几个层次分析。一个是材料的取舍。我们不仅要让产品具有可回收性，还要通过产品来促使我们思考材料的整个循环过程。除此以外，你看到的并不仅仅是材料，而是工艺流程、生产过程以及生产厂家的可持续性。

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

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

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

科恩：要去思考产品在生命周期尽头会发生什么，不仅要思考用户本身的未来，或许还要思考用户下一代的未来。不仅仅要关注自身，还要去考虑其他人、考虑身边的人。所以设计师需要考虑得更加深入和全面，不能只考虑产品的审美和功能，还要思考产品生命周期里会发生什么。

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

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

目前人们主要关注的是用户体验设计和用户交互设计，这个市场无疑是设计驱动的，拥有巨大潜力。我还认为家居互联前景很好，这一个正在繁荣生长的市场。还有一点值得关注的是，中国人口数量庞大、老龄化趋势明显，也就是说，老龄化群体市场正在迅猛增长。我们应该对此进行思考，并将其视为发展机遇，同时借此表达对老年人的设计关怀。因此作为设计者，应当承担起这份责任。

SDA：请分享一个本次评审中让你印象最深刻的项目。

科恩：我记得之前提到过家居产品设计和家居互联，本届作品中有一个非常漂亮的模块化照明开关。首先这属于家居互联，其次它的设计非常美观，采用优质铝制材料，方便回收，有利于环保。它的完成度非常高，设计巧妙。我想过，我家或者其他人的家里可以采用这种模块，我也许会换一个灯，也许换一台空调，而且我可以用自己独特的方式使用这个开关。因此我对这个产品印象非常深。

INTERVIEW



Shenzhen Global Design Award (SDA) : The theme of this year’s SDA is *Design for Sustainability*. Could you tell us your understanding of this theme?

Paul Cohen (Cohen) : I think sustainability is on several levels. One is the material choice. We have to be responsible not only for a product that can be recycled, but a product that enables us to look at the entire cycle of that material. On top of that, not only you’ve got the material, but then you’ve got the process, the manufacturing and how sustainable that factory may be. And then you’ve got of course the social aspect of that. Is that a product that can be sustained with people being able to manufacture that product? Is it something that will continue to offer you a service or a job? So that must be sustainable as well.

And then I think finally what happens to that product at the end of its lifecycle? So we have a responsibility in the world, particularly now, today. This is a critical time in our life where we have to be responsible and sustainable. This is the future. And if we’re not, we won’t have a future. So I think this is to me probably one of the most important aspects of this design award program, the sustainability award.

SDA: So to continue on that, what can you tell the designers? They may want to design a product that you mentioned in a sustainable process and choosing the right materials.

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

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

Cohen: I think it’s not about a new breakthrough. I think there’s always technology that’s evolving. And it’s hard to say what is the new and what is the future. I think a lot of the things that people are looking at now are UX and UI. I think this is clearly a market which is design driven, and there is a future in them. I also think there’s a great future in home connectivity. Home connectivity is a massive growing market. The other situation here is, of course, China has got a huge population which is growing and aged. So the aged population here is a huge growing market. I think we need to consider that and look at that as an opportunity, as well as a reason to take care of your elderly. So design has responsibility as well.

SDA: Please tell us one of the projects that impressed you most.

Cohen: So, the one I mentioned before was about home and home connectivity. I think there was a beautiful light switch set which was modular. And firstly it is home connectivity, but secondly it was really beautifully-made, high quality materials, aluminum, which is, environmentally, quite acceptable to recycle. Beautifully finished, good design. And I thought about my home or somebody’s home in terms of its modular style, I might change a light, I might change an air conditioner and I can use this switch set differently. So I was quite impressed by it.



何人可
He Renke

深圳环球设计大奖（以下简称“SDA”）：本届环球大奖的主题是“设计可持续”，在您看来，什么是设计可持续？一个获得可持续大奖的作品，应该具有哪些特点？
何人可：“可持续设计”是工业设计界永恒的主题。一个可持续的设计，首先应当要体现“文化的可持续”，也就是说一个来自中国的设计师，其作品应当具有中国文化里的哲思；可能是强调天人合一，可能是注重人文关怀。其二，“环境可持续”。我希望这个作品是环境友好型的，能够满足社会与人类长远发展的需求。

SDA：在评审的过程中，是否有给您留下深刻印象的作品？
何人可：作为评委，可能不太合适针对某一个具体的作品做出评价。在深圳评选工业设计奖，我觉得非常有意义。我在世界各地都担任过设计奖项的评审，事实上，在参加国外设计大奖上的作品当中，有很大一部分是来自中国深圳的作品。深圳不仅是一个设计之都，也是全球最有创意的城市之一，同时毋庸置疑，是IT产品设计的大城。例如将柔性的屏幕材料运用在手机屏幕和电脑屏幕的制作当中，这是全球首创。

SDA：您认为中国的设计发展到现在，有哪些新的突破的可能？
何人可：我从事设计四十多年，到了如今再来谈论中国设计的突破点，我只能说一定掌握在崛起的年轻设计师的手中。从本届的参赛作品中可以看出，来自中国的、尤其是来自深圳的一大批年轻设计师（团队）的极富创意的作品。他们是中国设计的未来，同时也可是说是世界设计的未来。

INTERVIEW



Shenzhen Global Design Awards (SDA): The theme of this year’s SDA is Design for Sustainability. In your opinion, what is *Design for Sustainability*? What characteristics should a work have to win an award for sustainability?
He Renke (He): Sustainable design is an eternal theme for industrial design. Firstly, a sustainable design should reflect cultural sustainability; that is to say, for a designer from China, his works should have philosophical thinking stemming from Chinese culture, which may emphasize the unity of nature and human beings, or may focus on humanistic care. Secondly, the work should have environmental sustainability. I expect it to be environmentally friendly and meet the needs of long-term development of society and human.

SDA: Are there any works that impress you during the judging process?
He: It may not be appropriate for me, as a judge, to comment on a particular work here. I just think that it’s very meaningful to present industrial design awards in Shenzhen. I have been a judge of design awards all over the world, while many of the works competing for foreign design awards are actually from Shenzhen, China. Shenzhen is not only a City of Design, but also one of the most creative cities in the world. At the same time, it is undoubtedly a big city for IT product design. For example, it’s the first in the world to use flexible screen materials in the production of mobile phone screens and computer screens.

SDA: As Chinese design has developed to the present, what new breakthroughs do you think it can make?
He: I have been designing for more than four decades, and if we talk about the breakthrough points of Chinese design now, I should say that they must be in the hands of the rising young designers. Among this year’s entries, we can see the extremely creative works of a large number of young designers or teams from China, especially from Shenzhen. They are the future of Chinese design, and also the future of global design.



荣鼎
Ron Nabarro

深圳环球设计大奖 (SDA)： 您获得过许多国际设计奖项，那么作为评委，您在评审作品时，更注重哪些方面？

荣鼎： 作为设计师，我永远把用户放在第一位。我做什么与不做什么，并不重要；最重要的是以用户为中心。如果我在评审过程中，看到有设计师将最终用户考虑在内，那么对我来说，这样的设计就已经具备了获奖的资格。

SDA： 所以作为设计师和评委，您永远都是优先考虑用户的，是吗？

荣鼎： 我把用户放在第一位，因为我们的工作是为了用户服务，而不是为了其他人。

SDA： 请告诉我们一两件让你印象最深刻的作品。

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

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

INTERVIEW



Shenzhen Global Design Award (SDA): Since you’ve also won many international design awards, as a juror, what aspects do you value more during the assessment of entries?

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

SDA: So when you both are a designer and a juror, you are always thinking about the users, right?

Nabarro: I think about the user first because we’re doing the work for the user. We’re not doing it for anybody else.

SDA: Please tell us about one or two projects that impressed you most.

Nabarro: Well, there was one project which unfortunately did not won one of the first awards, but impressed me very much. It’s a very unique and special home switch system with a smart home. I think it’s something that really portrays the future and something that we all are in contact with daily. I liked it very much. I’m not sorry that it didn’t win the first award, but I really thought it was something special and unique.

The other project which I thought was very interesting in my opinion was a set of earphones, which is something that is very intimate in our life nowadays because we’re all walking with earphones, and we’re listening to music, or we’re managing our conversation with earphones, and it has become part of our face. Earphones are like jewelry, like glasses. So I thought this was a particularly interesting solution and I thought it was also a very good one as well.



娄永琪
Lou Yongqi

深圳环球设计大奖（以下简称“SDA”）: 基于您长期对可持续设计的研究和实践经验，您认为什么样的设计是可持续的？

娄永琪: 可持续的设计从标准上来看可以划分成三个维度——环境可持续、社会可持续、经济可持续。如果一个产品、一个设计是可持续的，那它应该将这三者有机地结合在一起——它应该是环境友好的，是能够推动社会创新的、是具有经济价值的。

SDA: 以您多年的设计经验来说，您认为这些获奖作品都有哪些特点？

娄永琪: 在我看来都有很强的时代特征。

以工业产品组的金奖作品（Resona 7 高端彩色多普勒超声系统）为例，作为一个电子医疗设备，它来自一家深耕在深圳的医疗设备研发公司。从一开始的不太注重设计，到如今获得一个设计比赛的大奖，这中间的发展过程亦是典型的中国设计发展的缩影。

SDA: 本届环球大奖给您留下印象最深刻的作品是哪一件？

娄永琪: 参赛作品中不乏大企业的设计作品，也不缺少成熟的设计事务所的作品。但我特别想要提及的是一个初创团队的作品，他们设计了一个首饰定制的平台（银奖获奖作品——珠宝首饰智能化定制服务）。中国的首饰设计，目前还停留在一个贩卖材料的阶段。以黄金制的首饰为例，它的定价在中国是以黄金的含量、加上一点点的加工费来作计算的，所以到目前为止，设计和创意在里头是没有什么话语权的，而这同时也意味着，首饰设计有非常大的市场。

从另一个角度来看，以前我们都是设计师出设计、顾客来挑选；这个平台恰好可以将用户手画的草图转化成 3D 的图像，与用户去交互、让用户来选择，然后 3D 打印出来。这样一来，用户便可以自己设计自己想要的首饰。

从前我们是设计师设计作品，用户被动地接收；到现在用户通过设计师的赋能来具有设计能力，这是一个非常大的跨越。尽管这个作品还十分的稚嫩，但潜力和前景都很大，且对未来设计发展的意义发非同一般。

INTERVIEW



Shenzhen Global Design Award (SDA): Based on your long-term research and practical experience in sustainable design, what design do you think is sustainable?

Lou Yongqi (Lou): Sustainable design can be divided into three dimensions from the perspective of standard — environmentally sustainable, socially sustainable, and economically sustainable. If a product or a design is sustainable, it should organically integrate the three aspects. It should be environmentally friendly, it should be able to promote social innovation, and it should be economically valuable.

SDA: Based on your design experience over the years, what do you think are the characteristics of these award-winning works?

Lou: In my opinion, they all have strong characteristics of the times. For example, the Gold Award winner in the Industrial & Product category (the high-end color Doppler ultrasound system named Resona 7) is an electronic medical device produced by a medical equipment research and development company deeply rooted in Shenzhen. The company did not care a lot about design in the beginning, but now it has won a big award of a design competition. This process is also a typical epitome of the development of Chinese design.

SDA: For you, which is the most impressive work of this year’s SDA?

Lou: Among the entries, there are many design works by large companies, as well as those by mature design firms. But I especially want to mention the work of a start-up team who designed a customization platform for jewelry (Intelligent Jewelry Customization Service, Silver Award winner). China’s jewelry design is still at the stage of selling materials. Take gold jewelry as an example. In China, its pricing is calculated according to the gold content plus a little processing fee. So far, as a result, design and creativity have no say in jewelry design, but it also means that jewelry design will have a very large market. From another perspective, designers delivered designs for customers to choose from in the past, but this platform can just convert the sketches hand-drawn by users into 3D images to interact with users and ask them to choose, and the products are then made through 3D printing. In this way, users can design their own jewelry as they like. In the past, our designers designed works for users to passively accept, but nowadays, users have the ability to design as a result of the empowerment by designers, which is a very big leap. Although this work is still very immature, it has great potential and prospects, as well as unusual significance for the development of design in the future.



鲁晓波
Lu Xiaobo

深圳环球设计大奖（以下简称“SDA”）：本届环球大奖的主题是“设计可持续”，在您看来，什么是“设计可持续”？

鲁晓波：设计的作用在今天，这么一个物质丰裕的社会里，是给人提供更好的服务，和更好地推动社会的发展。那么“设计可持续”提出的，是设计这个领域、学科以及设计师们应当承担起的社会责任。“可持续”在我看来有三个基本的维度，一个是“环境友好”，一个是“社会友好”，最后一个是“对经济的推动”。它不是在其中的某一个领域做到极致，而要平衡这三个领域去设计。

设计可以是阳春白雪的，但可持续的设计一定还是雪中送炭的。它可能关怀弱势群体，可能为社会平等做出贡献，也有可能通过科技的手段让所有人都能够享受设计的服务。以前我们谈论人本设计，那如今我们需要定义的是：这个“人”是个体还是群体，以及“人”的本质是什么？在跨文化的背景下，在不同的社会阶层当中，设计应当为“人”做些什么？而这都是“可持续的设计”的责任。

当然，环保，是可持续不能绕开的基础。这个世界的资源是有限的，我们如何物尽其用，如何用最少的资源获得最高效的发展？这也是设计可持续应当回答的问题。一个可持续的作品在商业模式上一定也是可持续的。如果只是一个乌托邦的愿景，但是在商业上走不通，那么这个设计本身便无法可持续。

SDA：在评审的过程中，是否有给您留下深刻印象的作品？

鲁晓波：总体来说，给我印象很深的作品有很多，我在这里简单提及两件。

一件叫《魔术师》（提名奖获奖作品），一个智能化的机械臂，它的操作精度达到了 0.2 毫米。它是一件非常典型的将机器人技术结合人体工程学，运用到具体生活场景里的作品，并且还可以 3D 打印。它可以帮助未来的青少年，通过简单的动手，便能实践和探索自己的想法。

另一件作品则天差地别，叫做《水中花》（提名奖获奖作品），一件竹子编造的灯具。这盏灯的整个造型和它点亮以后营造出来的光影氛围都特别美。它虽以竹子为材料，用传统的编织技艺完成，但作品看上去非常现代，很符合现代人的审美需求。更重要的是，我觉得它特别符合今年的“设计可持续”这个主题。资源是有限的，正如我前面所说。树木资源更是十分紧缺。而竹子是一种生长非常快的作物，且完全可降解。综合起来看，我觉得这件作品十分优秀。

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

鲁晓波：我们现在谈论的工业产品设计，是具有时代性的，也就是说当跨入工业化生产时代以来，工业产品设计才真正有了身份。它追求的是工业化、标准化、系列化，提供的是人人都能享受的批量产品，所以才叫工业设计。可我们已经跨入了信息时代，我们的工作和生活方式早已经和信息技术密不可分，尤其是如今的信息技术时代已经发展到了人工智能时代。

信息技术设计，将会有别于从前的工业设计，进入一个更加注重用户体验的阶段。因为如今的设计，有更大的“用户数据”支持，设计师们可以更加完善地考虑如何提升用户体验感。更何况我们还可能是在一个虚拟的体系里，思考和设计一款产品，以符合人类的认知和使用习惯。



我不甚认同当一个新技术升起时，大家被技术牵着走，蜂拥而至“炒”技术概念的做法。对这应当予以极大的警惕。

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

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Shenzhen Global Design Award (SDA): The theme of this year’s SDA is *Design for Sustainability*. In your opinion, what is “Design for Sustainability”?

Lu Xiaobo (Lu): Today, the role of design in such a materially rich society is to provide better services and better promote the development of society. Then “Design for Sustainability” proposes the social responsibility to be shouldered by the field and discipline of design as well as designers. In my view, *sustainability* has three basic dimensions. *One is environmentally friendly*, one is *socially friendly*, and the last one is *promoting the economy*. It is not to seek the extreme in one of these areas, but to balance these three areas when designing. Design can be sublime, but sustainable design should also offer timely help to those in need. It may care for vulnerable groups, may contribute to social equality, and may enable all people to enjoy design services through technology. We used to talk about people-oriented design, and now we need to define whether the “people” here refers to individuals or groups, and what the nature of “people” is. In the context of cross-culture, and among different social classes, what should design do for “people”? And all this is the responsibility of *sustainable design*. Of course, environmental protection is the foundation that sustainability cannot get rid of. The resources of this world are limited. How can we make the best use of everything, and achieve the most efficient development with the least resources? This is also a question to be answered by design for sustainability. A sustainable work must also be sustainable in its business model. If it is only a utopian vision, which is not commercially viable, the design itself cannot be sustainable.

INTERVIEW



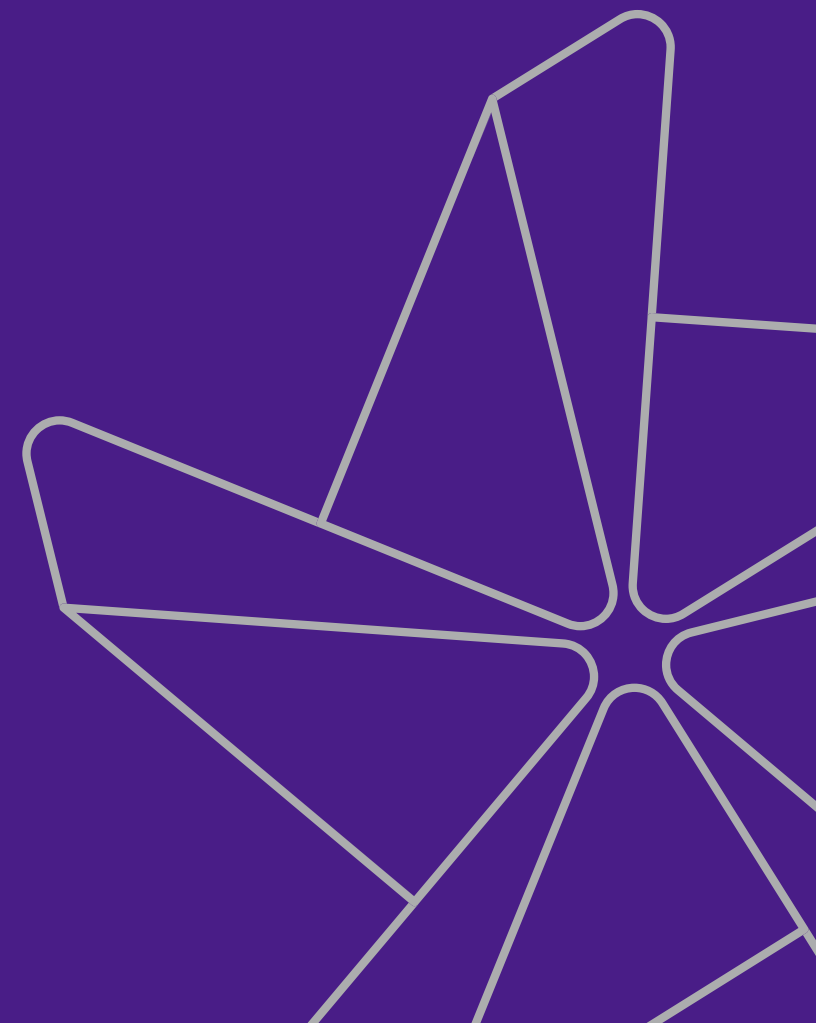
SDA: Are there any works that impress you during the judging process?
Lu: In general, there are a lot of works that have impressed me. I’d like to mention two of them. One is called DOBOT Magician (Nomination Award winner). It’s an intelligent robotic arm with an operating precision of 0.2 millimeters. It is a very typical work that combines robotics with ergonomics, applied to specific life scenes. It can also be made through 3D printing. It can help teenagers practice and explore their ideas through simple operation in the future. Another work is totally different. Named Chandeliers — water flowers (Nomination Award winner), it’s a bamboo-made lantern. Its entire shape and the light and shadow atmosphere created after it is lit are very beautiful. Although it is made of bamboo through traditional weave techniques, the work looks very modern and fits the aesthetic needs of modern people. More importantly, I think it is particularly in line with this year’s theme of Design for Sustainability. Resources are limited, as I said before. Tree resources are even scarcer. Bamboo is a fast-growing plant, and is completely degradable. Put it all together, and I think this work is very good.

SDA: Based on your experience in the design industry over the years, what advice do you have for the designers (teams) or companies participating in this year’s SDA?

Lu: The industrial product design we are talking about now has characteristics of the times. That is to say, industrial product design obtained its real identity only when we entered the era of industrial production. It pursues industrialization, standardization and serialization, and it provides mass products that everyone can enjoy. Thus it is called industrial design. But we have now entered the information age, when our work and life have long been inseparable from information technology. Particularly, the information technology age has developed into the artificial intelligence era. Information technology design will be different from industrial design in the old days. It’s now at a stage with user experience being emphasized more. Nowadays, design is supported by greater user data, so designers can think more carefully about how to enhance user experience. What’s more, we may think and design a product in a virtual system to meet human’s habits of cognition and using. I don’t agree that when a new technology rises, everyone should be led by the technology and flocks to speculate in the concept. We should be greatly vigilant to this. At the same time, our manufacturing methods are changing now. The knowledge and knowledge structure we have had may be outdated today. The logic, scale, process and even materials we used in the past will possibly be replaced in the artificial intelligence age. Then as a designer, your aesthetic judgment, human feelings, social responsibility awareness, and the balance and control ability of these three may be of more importance. I hope that our designers can think more about it.

ARCHITECTURE

建筑设计





建筑设计 | 银奖 · 获奖作品
Architecture | Silver Award Winner

作品名称
赫尔兹山纪念堂
National Memorial on Mount Herzl

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

基梅尔埃谢科罗特建筑事务所 (1992) 有限公司
Kimmel Eshkolot Architects (1992) Ltd.

基梅尔埃谢科罗特建筑事务所于 1986 年由依坦·基梅尔和米甲·基梅尔·埃谢科罗特在特拉维夫创立，现已成为以色列的一流建筑事务所之一。事务所有 20 位建筑师，目前参与了以色列和欧洲不同规模的数十个项目。多年来，他们设计的高端公共项目在许多比赛中获奖。2011 年，他们设计的位于贝尔谢巴的拜特 – 哈洛山姆康复中心荣获以色列建筑界最负盛名的雷什特奖。开业第一年，该事务所就在特拉维夫历史街区韦兹德克的保护和修复中发挥了关键作用。凭借在该地区的项目，他们于 1993 年被授予罗卡奇建筑奖。他们最近的工作，除了大型公共建筑的设计之外，还包括城市研究和设计：2016 年，他们赢得了特拉维夫市中心一个地区的“垂直城市”项目总体规划竞赛，随着以色列国防军总部的迁移，这个地区将逐渐空出来。此前一年，他们在特拉维夫北部一个新社区的设计竞赛中获胜，该项目在帕德辛姆河沿线，占地 100 公顷。

Kimmel Eshkolot Architects was founded in Tel Aviv in 1986 by Etan Kimmel and Michal Kimmel Eshkolot and has become one of the leading architectural practices in Israel. Comprised of 20 architects, it is currently involved in dozens of projects in different scales, both in Israel and in Europe. Throughout the years they won many competitions for the design of high-profile public projects. In 2011 they won the Rechter Prize, considered to be the most prestigious award for architecture in Israel, for the design of Beit Halochem, a rehabilitation center in Be'er Sheva, Israel. In their first years of practice, Kimmel Eshkolot Architects were key figures in the preservation and rehabilitation of Neve Tzedek, the historical neighborhood of Tel Aviv. For their projects

in the area they were awarded the Rokach Prize for Architecture in 1993. Their recent work, in addition to the design of large-scale public buildings, includes urban research and design: In 2016 they won a competition to develop a masterplan for a “vertical city” project in an area in the center of Tel Aviv, which will gradually become vacant as the IDF headquarters relocates from it. The year before they won a competition for the design of a new neighborhood in the North of Tel Aviv, in an area of 100 hectares next to the Pardessim River route.



赫尔兹山纪念堂是一个烈士纪念园。它的目的是为了纪念以色列所有阵亡士兵，因此收录了他们所有人的名字。这个项目表达了对和平时期的期望。纪念馆坐落在《圣经》所描述的一处平静的地方，但又毗邻如今繁忙的耶路撒冷街道，其空间是孤立和安静的。建筑是在山上“挖掘”出来的，为个人和集体纪念活动提供了一个亲密的空间。在大厅上方的这座山是用耶路撒冷的石头重建的弯曲地形。一个起伏的漏斗形砖结构将挖掘出的大厅向天空敞开。它不规则的旋涡形状创造了不断变化的光影，而屋顶上端间隔的石板让气流通过屋顶，自然通风。阵亡士兵的名字刻在石砖上，形成了一堵长长的名字墙，环绕着光之漏斗。沿着纪念馆的螺旋坡道向上走，这面墙由 2.3 万块砖砌成，每块砖上都刻着一名阵亡士兵的名字、阵亡日期以及在每年这一天点亮的烛光造型。漏斗的设计开发是与苏黎世联邦理工学院的研发团队 R.O.B. 共同完成的。它由一模一样的挤压成形的铝砖构成，每一块都经过数控加工，并标记了其特定的接头位置，以便在现场组装成这一不规则的独特结构。

The Mount Herzl Memorial Hall is a place of commemoration. Its raison d’etre is to be a memorial for all the fallen soldiers of Israel, and thus contains all their names. It is a project of hope for peaceful times. Set in a calm biblical scenery, but adjacent to the nowadays busy streets of Jerusalem, the space is isolated and quiet. It was excavated in the mountain to form an intimate space for both personal and collective experiences of commemoration. Above the hall, the mountain is reconstructed of curved topographies made of Jerusalem stone. An undulating funnel-shaped formation of bricks opens the excavated hall to the sky. Its irregular vortex shape floods the space with ever-changing natural light. At the upper end of the roof, spaced stone slabs are designed to allow air flow and natural ventilation through the roof. The names, engraved on stone bricks, form a long Wall of Names, which wraps around the funnel of light. Following a spiral ramp up the memorial, the wall is built of 23,000 stone bricks, each engraved with the name of a fallen soldier, his death date, and a light-candle to be lit every year on that date. The design development of the funnel was done in consultation with the research team R.O.B. at the ETH, Zurich. It is constructed of uniform extruded aluminum bricks, each CNC’d and marked to get its specific joints’ locations, to allow for the assembly on site of the irregular, unique structure.





建筑设计 | 银奖 · 获奖作品
Architecture | Silver Award Winner

作品名称
奥博赫茨山中小屋
Oberholz Mountain Hut

作品类别
建筑设计 | 城市与环境设计
Architecture | Urban & Landscape



设计师 / 设计团队

彼得皮克勒建筑事务所
Peter Pichler Architecture

彼得·皮克勒 1982 年出生于意大利博尔扎诺。他曾在维也纳应用艺术大学和美国加州大学学习建筑，毕业于维也纳应用艺术大学扎哈·哈迪德大师班。求学期间，加入了一些著名的建筑事务所，如伦敦扎哈哈迪德建筑事务所、维也纳的德鲁干美索事务所和鹿特丹的 OMA / 雷姆库哈斯事务所。毕业后，他在汉堡的扎哈哈迪德建筑事务所担任项目建筑师，负责研究和研究多个国家的获奖项目和竞赛。2015 年，他和妻子西尔瓦娜·奥迪纳斯在米兰共同创立了彼得皮克勒建筑事务所。他认为，建筑必须与特定地方的文化和历史有很强的联系。他对本土建筑、材料和元素的分析 and 研究很感兴趣，这些东西与技术相结合后，可以从当代的角度对过去进行诠释。他被意大利国家建筑师协会提名为意大利年轻人才，并入围米兰三年展建筑金奖。尽管他很年轻，他设计、完成的建筑项目已屡获殊荣，他还入围了 Dezeen 年度新兴建筑师奖。

Peter Pichler was born in Bolzano, Italy in 1982. He studied architecture at the University of Applied Arts in Vienna, where he graduated with distinction in the masterclass of Zaha Hadid, as well as in the United States at the University of California (UCLA). During his studies, Pichler joined renowned architecture offices like Zaha Hadid Architects in London, Delugan Meissl in Vienna, and OMA / Rem Koolhaas in Rotterdam. After his graduation he worked as a project architect for Zaha Hadid Architects in Hamburg, researching and working on award winning projects and competitions in several countries. In 2015, he founded Peter Pichler Architecture in Milan together with his wife Silvana Ordinas. He believes that architecture must have a strong bond with the culture

and history of a specific place. He is interested in the analysis and research of vernacular architecture, materials, and elements that combined with technology can express a contemporary interpretation of the past. He was nominated as the young Italian talent by the National Chamber of Architects in Italy and was a finalist at the Gold Medal of Architecture Price of the Triennale di Milano. Despite his young age, he has already designed and completed award-winning buildings and was a finalist at the Dezeen Awards for Emerging Architect of the Year.

彼得皮克勒建筑事务所与帕沃米考拉贾克建筑事务所在 2015 年意大利的一场设计竞赛中拔得头筹，他们合作设计了一间位于多洛米蒂山海拔 2000 米高处的餐厅。建筑的悬臂结构从山中伸出，犹如一棵倒下的树干，拥有三根树杈，与周边的地形相得益彰。“树杈”尽头朝向周边三座最雄伟的山，玻璃幕墙起到了框景的作用，透过玻璃幕墙向室外眺望，群山尽收眼底。斜坡屋顶的玻璃山墙的形状灵感来源于当地传统的小屋，分叉屋顶以及复杂的室内结构是对传统山间小屋的重新诠释。室内墙壁和天花板是由重复排列、曲线清晰的条形木结构组成的，木结构的侧面逐渐消隐于墙壁内，将空间分隔，创造出复杂的效果。小屋大量使用木材，云杉木的结构与室内材料，落叶松木的外立面以及橡木的家具——所有这些木材均取自当地，整个建筑如同由当地材料塑造而成的一座雕塑。整个建筑分为首层与地下 1 层两层，餐厅、休息区、厨房、储物间和酒吧均位于建筑的首层，酒吧位于入口旁，与餐厅相连；洗手间、员工工作室以及设备位于地下 1 层。建筑的室外的巨大露台朝向西南方。

Peter Pichler Architecture, in collaboration with Arch. Pavol Mikolajcak, won a competition to design a new mountain hut at 2.000m in the Italian Dolomites in 2015. The cantilevering structure grows out of the hill like a fallen tree with three main branches creating a symbiosis with the landscape. Each of them is facing towards the three most important surrounding mountains. At the end of the branches a large glass facade frames the surrounding mountains from the interior of the hut. The sloped roof shape of the glasses takes his inspiration from typical huts in the area, while the branching roof and complex structural interior expresses a new and contemporary interpretation of the classic mountain hut. The interior is defined by a complex, curvilinear and visible wood structure that gradually fades into walls and creates so called “pockets” for intimacy. The entire hut is constructed with wood: structural elements and interior in spruce, the facade in larch, furniture in oak– all typical woods from the area. A homogenous sculpture with local materials. The ground floor of the hut consists of the main restaurant / lounge area. The bar is located next to the entrance and is directly connected to the restaurant. Kitchen and food storage / delivery space are also on the ground floor. Main restrooms, staff room and technical facilities are located on the –1 floor. The outdoor space is defined by a big terrace oriented towards the southwest.





建筑设计 | 铜奖 · 获奖作品

Architecture | Bronze Award Winner

作品名称
广元千佛崖摩崖造像保护建筑试验段设计方案
The Experimental Structure of the Conservational
Architecture of Qianfoya Cliff Inscriptions

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

崔光海
Guanghai Cui

崔光海为清华大学建筑设计研究院有限公司文化遗产保护中心副主任，国家一级注册建筑师，正高级工程师。代表作品：西藏拉萨布达拉宫佛教珍宝馆工程、北京颐和园治镜阁遗址展厅工程、河北定州开元寺料敌塔环境整治工程、江西景德镇御窑遗址保护设施工程、海南三亚盛德堂遗址博物馆工程、北京故宫地下文物库房及内务府重建工程、四川广元千佛崖摩崖石刻保护设施试验段工程、辽宁阜新万人坑遗址保护设施、北京周口店猿人遗址第一地点保护设施工程、河南安阳魏武帝曹操高陵遗址保护设施工程、江苏扬州隋炀帝墓遗址保护设施工程等。

Guanghai Cui is deputy director of the Cultural Heritage Protection Center of Tsinghua University Architectural Design and Research Institute Co., Ltd., a national first-class registered architect and a senior engineer. His representative projects include: the Buddhist Treasure Hall at the Potala Palace in Tibet’ the Zhijingge Site Exhibition Hall at the Summer Palace in Beijing’ the environment renovation of the Watch Tower at the Kaiyuan Temple in Dingzhou, Hebei Province; the protection facilities for the royal kilns in Jingdezhen, Jiangxi Province; the Shengdetang Site Museum in Sanya, Hainan Province; the reconstruction of the underground warehouse for relics and the Internal Affairs Department at the Forbidden City, Beijing; the experimental structure of the conservational architecture of the Qianfoya Cliff Inscriptions in Guangyuan, Sichuan Province; the protection facilities for the mass grave in Fuxin, Liaoning Province; the protection facilities for the first site of the ape-man ruins in Zhoukoudian, Beijing; the protection facilities for the ruins of the tomb of Cao Cao, Emperor Wu of Wei, in Anyang, Henan Province; and the protection facilities for the ruins of the tomb of Emperor Yang of Sui Dynasty in Yangzhou, Jiangsu Province.



四川广元千佛崖摩崖造像始建于 1700 年前，由于风化严重，2014 年国家文物局审批通过了针对一小部分石窟的试验段工程，要求探索一种有效保护使其避免遭受风雨侵蚀的方法。设计延续了四川地区为石窟建设窟檐的传统，以监测数据为基础，利用现代建筑技术提供更有利于保护的物理环境，并使其融入整体景观环境。

我们选择建造一层可以均匀透气的表皮，为石窟提供能呼吸的“皮肤”——瓦幕墙系统作为建筑的整体表皮——包括墙身和屋面，确保了空间的通透性。为了最低限度干扰文物本体，建筑结构生根于崖壁的平坎，靠悬臂系统形成保护棚罩，甚至不碰触石窟所在的崖壁，同时为减少施工对石窟所在崖壁带来的扰动，采用了深 18 米的人工挖孔桩，作为悬臂的根基。在建筑中设置了多媒体盒子，用多媒体手段同时近距离讲解石窟的价值，也为未来更先进的阐释手段预留了可能性。

此工程是我国在石窟保护领域第一次尝试采用综合的现代建筑技术手段解决保护问题，是一次很有挑战性的尝试。到目前为止，监测数据表明这座建筑很有效地保护了石窟，同时它也为观赏者提供了更多的角度，建筑本身也成为了一处有趣的景观，吸引了很多年轻人来观赏古老的摩崖造像。

Qianfoya Cliff Inscriptions in Guangyuan, Sichuan Province date back to about 1,700 years ago in North Wei Dynasty (4th century AD). Due to their severe deterioration, the National Administration of Cultural Heritage firstly approved an experimental project of conservation architecture to protect a small portion of the inscriptions in 2014, the aim of which was to explore an effective method to prevent the grottos from erosion by wind and rain. The project maintained the tradition of building shelters for the cliff inscriptions in Sichuan area, while the modern architectural technologies were applied, based on the analysis of the monitoring data, to create a protective physical environment for the ancient cliff inscriptions, and to integrate them into the landscape on site.

A semi-transparent fabric of tile-curtain system was adopted as a breathable skin, both applied on the walls and the roof, to ensure the permeability of the structure. The structure was rooted in a platform on the cliff as to minimally interfere with the cultural properties, and a cantilever system was constructed to support the protective shelter and keep it away from the cliff. To minimize the disturbance to the cliff during construction, 18m deep manually excavated piles were adopted as the foundation of the cantilever. A multimedia box was inserted to explain the significance of the cliff inscriptions in a close distance and to provide a venue for more advanced interpretation methods possibly applied in future.

This project is the first attempt in China to provide a solution for protecting cliff inscriptions by adopting a comprehensive method of modern architectural technologies, which is very challenging. As far as the monitoring statics show, the structure is quite effective in its purpose of protection. It also provides better and more views for people to appreciate the heritage, and has become an enjoyable scene itself that attracts many young people to visit the ancient cliff inscriptions.



建筑设计 | 铜奖 · 获奖作品

Architecture | Bronze Award Winner

作品名称
两塘书院暨金石博物馆
Riverside Academy & Epigraphy Museum

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

汤桦建筑设计事务所
Tanghua Architect & Associates CO., Ltd.

深圳汤桦建筑设计事务所有限公司成立于 2002 年, 由著名学者, 重庆大学教授汤桦先生主持。主要从事建筑设计、室内设计、设计咨询等, 同时, 在城市规划、城市设计和景观建筑学等领域进行专题研究。2012 年获得“当代中国建筑设计百家名院”称号。

事务所坚持: 充分珍惜和使用资源, 敬重每一个人的权利和尊严, 在一个严谨和适宜的技术框架中, 进行符合专业准则的空间营造, 创造具有独特风格的本土当代建筑。

Founded in 2001 by Tang Hua, scholar and professor of Chongqing University, Tang hua Architect & Associates is an award-winning architectural design practice based in Shenzhen. Tang hua Architect & Associates provides planning, urban design, interior design and landscape architecture services, and consistently participates in urban planning, Urban Design, and Landscape Architecture related researches. In 2012, Tang hua Architect & Associates was awarded as one of the 100 architecture design institutes in China.

Tang hua Architect & Associates believes in the efficient use of resources and respects the rights and dignity of every individual. Under an appropriate and rigorous framework, a kind of regional modern architecture with unique style is created in accordance with professionalism.

项目位于广东省韶关市西郊天子岭山脚下。项目用地坐拥一片带状水域, 背山面水, 拥有 180 度视野的自然景观和极佳的地理位置条件。

项目用地内场地高差复杂, 自然植被茂盛, 我们希望以一种最小的干预方式介入场地之中, 在尽量不破坏环境的前提下, 完成建筑的置入。因此, 我们选取水岸边和山林间的两个支撑点, 连接两点并以垂直于湖岸线的角度布置建筑体量, 不动场地内本来存在的一草一木。建筑修长的体量仿佛就是从山林间生长出来并延伸到水岸的“植物”。岭南园林讲究求实兼蓄、精巧秀丽。我们用一系列体量穿套、切割, 形成了层层叠叠的空间关系, 增加了建筑中景深的体验。在建筑南面用老砖砌筑的砖墙、通上屋面的台阶分割了建筑体量, 北面则完全向风景开敞。

建筑的中庭从建筑形体的中部掏空, 是景观的延伸, 使室内外空间有了交融的机会; 虚体空间、景观、实体空间, 在此处环环相扣, 形成建筑在空间上的榫卯关系, 而下沉的庭院则更加强化了这种空间上互补契合。

立面处理中, 砖材质与混凝土材质的变化和形体转接关系, 构成了建筑立面上的榫卯关系; 同时, 面对水面的形体采用了一条斜线来收小建筑的面宽, 使得整个形体更加纤细, 弱化了体积感, 与周边环境更加和谐共生。

Riverside Academy & Epigraphy Museum is located at the foot of Tianziling Mountain, the western suburbs of Shaoguan, Guangdong. Facing a ribbon of water, the project site provides an excellent sight of the natural landscape. To prevent the lush vegetation and complex topography being bothered, we seek to design architecture that intervening environment the least possible. Thus, we connect two selected points between the waterfront and the mountain forest with the building volume, perpendicularly to the shoreline. Without damaging any of the natural surroundings, the slender building volume appears to be a "plant" that stretches to the waterfront. The atrium is hollowed out from the center of the building, which, make it an extension of the outside landscape and even a medium for the inside and outside space to communicate. It marries the virtual space, the landscape, and the physical space as traditional "mortise and tenon". Moreover, the sunken courtyard further reinforces this spatial complementarity. The traditional "mortise and tenon" relation exists not only in different parts of the space, but also in the association of different materials. The brick and concrete, two kinds of distinctive fabric, connects and transits smoothly in the façade. In addition, the architecture, facing the water, is designed to be gradually narrowing to look slimmer. The design weakens the sense of building volume, and further, makes the architecture in harmony with the natural surroundings.





建筑设计 | 铜奖 · 获奖作品

Architecture | Bronze Award Winner

作品名称
供雾所
Mist Encounter

作品类别
建筑设计 | 公共展览装置
Architecture | Public Exhibition & Installation



设计师 / 设计团队

偶然设计（曾令理、赵尉翔、蔡旻珊、罗晨绮、曹凯瑞） + 陈冠玮建筑师事务所
Serendipity Studio + KWA Architects

[偶然设计]

自 2016 年发起，认为设计过程就如同偶然力的实现，从不可预期的意外中看见机会，并运用智慧将其转换为设计。以建筑创作为核心，延伸至城市，并跨足艺术、互动、工业与视觉设计领域。如偶然之名与立意，团队组成云端机动，跨场域与时区。“供雾所”一案，由五位设计师，曾令理、赵尉翔、蔡旻珊、罗晨绮、曹凯瑞，跨越三个时区共同参与创作。

[陈冠玮建筑师事务所]

由陈冠玮与林于暄两位建筑师所组成，提供建筑空间规划、室内、家具、景观设计之整合团队，从不同尺度面向探讨人与空间的关系。我们深信，专业的整合及良好的沟通，是促成作品的必要条件。

[Serendipity Studio]

Initiated in 2016, the studio believes that the design process is the presentation of serendipity, seeing opportunities from unforeseen surprises, and using wisdom to turn them into design. From the core of architectural design to urban space, we expand into the fields of art, interactive, industrial and visual design. As the name and concept itself, the studio gathers different designers by each special occasion, crossing fields and time zones. The case of Mist Encounter has been done by five designers, Tseng Ling-Li, Chao Wei-Hsiang, Tsai Min-Shan, Lo Chen-Chi, and Tsao Kai-Jui, across three time zones.

[KWA Architects]

Composed of two architects, Kuan-Wei Chen and Yu-Syuan Lin, we provide an integrated team of architectural space planning and interior, furniture and landscape design, exploring the relationship between people and space from different scales. We are convinced that professional integration and good communication are necessary conditions for achieving a work.



偌大无方向性的广场上，以回字形的构筑体伫立着，夏日阳光浮动照射、风动吹拂中，隐约看见雾气从建筑体慢慢溢散出，吸引并驱使人们走入，置身在逐渐浓烈的雾气中庭，建筑体、民众都被包围消失不见，随着雾气消退逐渐显现，像浓雾森林一般，经历一段充满时间性的魔幻过程。

供雾所，策动一场关于微气候的艺术事件，透过水雾使身体知觉展开，赋予不可见的空气调节一个可理解的形式。层叠织网构架成为了雾的容器，流动漂移，边界清晰而模糊、视界穿透或隐蔽。在湿润烟雨的雾锥里呼吸、在垂悬飘动的织椅上凝视、在忽而浓雾隐蔽一切的中庭内对话。可见不可见、公共性个体性、自然人，空间层次里雾气每一瞬间捕捉的表现与体验都指涉变幻不定的样貌。

Mist Encounter is a summer pavilion standing on a large, non-directional square. The summer sun and breeze will drift in and animate the scaffold and mesh structure. An indistinct mist will arise from the outer square and draw visitors to come closer. As visitors walk from the outer to the inner square, they will be gradually enveloped by the mist, and things will appear and disappear as the mist alternately gets heavier and lighter. The effect will be similar to an experience of passing through a heavy fog in a magical forest. Mist Encounter, initiating a spatial and art event about microclimate. The constantly changing mist gives the unseen air flow and conditioning a comprehensible form, and also allows human bodies to perceive the ambient changes. Mist exhibits itself between the layers of meshes and structures, where one can observe the flow of mist, with the changes of the blurred or cleared boundary, and penetrative or concealed view. Breathing in the moist air while standing within the foggy Mist Cone, gazing the mist flow while sitting on the draped hammock chair, and the conversation through the occasional shroud of mist in the courtyard are all experiences of visible/concealed, public/private, and natural/artificial. Within the layers of spaces, the expression and experience of mist can be captured differently every moment, which makes Mist Encounter always- in progress.





建筑设计 | 铜奖 · 获奖作品

Architecture | Bronze Award Winner

作品名称
高雄水水
Kaohsiung Shui Shui

作品类别
建筑设计 | 城市与环境设计
Architecture | Urban & Landscape



设计师 / 设计团队

一起设计 (辜达齐) + 偶然设计 (赵尉翔、曾令理)
Atelier Let's + Serendipity Studio

高雄是我们的据点，我们从环境研究中梳理出新的观点 一起，发现人与土地间的情感 一起，创造人与人之间的友善连结 一起，建筑美好生活 一起，是一种共同分享的概念 透过生活计划与建筑计画的实践 一起共创造美好生活。

Kaohsiung is our base, we are forming new ideas through environmental studies. Let's discover the emotion between people and the land, Let's create a friendly connection between people, Let's make our place a little nicer. Through the concept of sharing and the practice of life and architecture, Let us create a better life.

高雄依山傍海，位处南方。热带气候伴随一百年来的现代化发展，过去数十载，一直是台湾的工业重镇。而高雄人与山海，始终保持著若即若离的距离。我们透过位于高雄市港湾边的地景艺术诉说，关于一个都市人对于自然的想像：我们追求有形的满足以及理智建构的文明社会，我们也渴望心灵与精神的、纯粹感知的身体经验。装置由两道 18 米及 36 米长的自由曲面混凝土牆，筑成宽窄不一的峡谷。谷中偶有雾气，水雾自牆面逸散而出，路径曲折蜿蜒，人在其中看不到出口；面对陌生与迷失，五感重新成为沟通的主要语言。峡谷外则覆盖草皮土坡与夜光磨石地面，在夜晚成为都市裡的一盏夜灯。不刻意设定机能，让所有人定义如何自处于这个空间。也许我们对自然的探索，并不一定得仰赖山海土水，而是那很动物性的，几分之几秒的反射动作；或是对能量宣洩的渴望，以及可以任意跨越的自由。人嚮往自然，并非乡愁情怀，而是根植于数百万年的演化习性。转瞬之间，我们围困于自己的巨型产物之中。透过人为创造与科技的介入，在都市中重现感官上的抽象体验，都市 / 自然，人造 / 有机，因为人的存在，二者得到和解。

We pursue real satisfaction and a civilized society under rational conducts, We crave for spirituality and the purely conscious physical experiences. The installation alongside the Kaohsiung Harbor area consists of two long free-form concrete walls. Occasional fog emerges out of between the canyon walls, as one walks through this twisted twirled path, the exit remains unfound. Lost in alienness, the boundary of the space expands, and the body senses have once again taken charge as the sole means of communication. Outside the canyon, the walls are covered with meadow slope on one side, and terrazzo ramp with illuminating aggregates on the other. As daylight slowly fades away, the installation reveals glimmering in the city. There is no defined functionality, just freeing, just imagining. Perhaps our exploration towards naturality does n't rely on the living elements, but the trigger of the embedded animalistic and desire. Through the involvement of artificial and technological intervention, The abstract sensuous experience is made possible to reappear in the urban context. Urban/natural, artificial/organic, With the existence of humanity, the two get reconciled.



建筑设计 | 提名奖 · 获奖作品

Architecture
Nomination Award Winner

作品名称
杭州古墩路小学
Hangzhou Gudun Road Primary School

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

GLA 建筑设计
GLA Design

当代中国的快速城市化使得大量人口涌入城市，而学校等基础设施的建设则大幅度滞后于住宅的开发，孩子们教育问题正在成为当前明显的社会矛盾点。项目所在的社区中，周边大批量的高层住宅带来了巨大的人口流量，但学校极为匮乏，最近的学校也在 3 公里之外。学龄孩子们的家长与当地政府在教育问题上有着长期的抗争。而当这所造价成本非常有限的学校建设完成后，这一社区居民与当地教育主管机构的紧张关系忽然消失了。这个结果使得我们开始反思整件事情的始末，并意识到设计和建筑对于社群关系的重要性：学校不仅仅是提供孩子们基础教育的场所，还应当成为社区与学校的关系纽带、一种公共记忆的培养皿、一种城市形态的活化节点。

When the rapid urbanization of contemporary China has caused a large influx of people into cities, the construction of infrastructure like schools is behind of residence. The education of children has become a major social contradiction currently. The community where located the project had been suffered with it. A mass of high-rise buildings bring a large number of people into this community, while schools nearby are rare, and the nearest school was three kilometers away. The parents of the children of school age had a long struggle with the local government on the right of education. When the construction of the school was completed at a very limited cost, the tension between the community’s residents and the local education authorities suddenly disappeared. It makes us rethink the course of the event, realizing that the importance of design and architecture for social relationship. Our design philosophy is that the school is not only a place providing basic education but also a link between the community and school, a kind of petri dish recording public memory, and a node of urban forms.

GLA 建筑设计是一家具有甲级资质的专业建筑设计公司，拥有各类专业设计人员约 130 人。GLA 秉承一贯坚持“对建筑品质极致追求”的理念，着重于对项目的全过程参与及把控，以高品质、高完成的设计作品为准绳，严控每一个设计细节。设计作品涵盖超高层建筑项目、TOD、城市高端人居、酒店商业、城市综合体、文化教育等领域，业务范围辐射浙江、上海、北京、重庆、江苏、山东、四川、湖北、陕西、河北、广东、新疆、内蒙古等地。团队多项设计作品获得中国建筑设计奖、WA 中国建筑奖技术进步奖、AMP 美国建筑大师奖、A & D 建 + 设计大奖、A&D Trophy Awards、西湖杯一等奖、钱江杯一等奖等多项国内外知名设计奖项；同时，多项作品发表于《DETAIL》，《ID+C》，《建筑学报》，《建筑技艺》，《中国建筑设计年鉴》，《教育建筑规划与设计》，《中国当代青年建筑师》等国内外学术刊物，被 Archdaily、gooood、有方、Archello、AECcAfe 等国际权威设计网站收录。

GLA Design is a Grade A professional architectural design company with approximately 130 professional designers. GLA has always adhered to the philosophy of extraordinary pursuit of architectural quality, focusing on the participation in and control of the whole process of projects, taking high-quality, highly-completed design works as its yardstick, and strictly controlling each design detail. Its design works involved super high-rise building projects, TODs, high-end urban residences, hotel businesses, urban complexes, and culture and education, among others. It has projects in Zhejiang, Shanghai, Beijing, Chongqing, Jiangsu, Shandong, Sichuan, Hubei, Shaanxi, Hebei, Guangdong, Xinjiang, Inner Mongolia and other places. Many design works by the team have won famous design awards at home and abroad, including the China Architectural Design Award, the WA Technological Innovation Award, the Architecture MasterPrize (AMP), the A&D Trophy Awards, the First Prize of the West Lake Cup, and the First Prize of the Qianjiang Cup. Many of its works have been published in academic journals at home and abroad, including DETAIL, ID+C, Architectural Journal, Architecture Technique, Chinese Architecture Yearbook, Educational Architecture Planning and Design, and Chinese Contemporary Young Architects. Its works have also included in internationally authoritative design websites such as Archdaily, gooood, Fangfang, Archello, and AECcAfe.



建筑设计 | 提名奖 · 获奖作品

Architecture
Nomination Award Winner

作品名称
华腾猪舍里烤肉店
Huateng Hog House Barbecue Restaurant

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

上海以靠建筑设计事务所
LeekoStudio LLC.

建筑用地南北向长 20 米，东西向宽 10 米。建筑是压着红线盖的，因此也造成建筑就是个不能有任何凹凸的造型的长方形。尽管可用空间非常珍贵，但我们还是争取在主入口做了一个缓冲的灰空间：不仅是进入烤肉店的前序空间，也是客人在酒足肉饱后可以在此聊天或者放空的场所，工作人员也可在此休憩。我们选用了枕木作为外墙的主体材料，但窗户特意选用了塑钢窗，窗台下方是预制混凝土空心砌块。因为建筑开狭长的窗，同时为了控制室内局部光线过强，我们在窗户外增加了耐候钢遮阳板。为了补足自然光，在建筑的屋顶开了四个天窗。加了这四个天窗后，室内的自然光就变得非常的均匀。

The land for the barbecue restaurant is 20 meters long from north to south, and 10 meters wide from east to west. The barbecue restaurant had to be built along the red line so it must be in the shape of a rectangle without any concave and convex on each side. Although the land available for construction was so limited, we still managed to design a gray space at the front entrance. It is not only the ex-preface space of the restaurant but also a place for customers to have a chat or rest after a wonderful dinner. Meanwhile, the staff may also relax and rest there. We chose sleepers as the main material for the external wall, but we employed plastic steel for the windows. Below the windowsill are prefabricated concrete hollow blocks. To open long narrow windows in the walls of the restaurant and well control the intensity of local light at the same time, we reinforced the windows with antidazzle screens made of weathering steel. Meanwhile, we designed four skylights in the roof to let in more natural light. With the four skylights, the natural light indoors will be well balanced.

以靠建筑由李以靠 2008 年创立，成立 11 年来，不断追求建筑实践的专业高度，积累了丰富的建造经验。以靠建筑一直致力于对光、建筑、氛围的研究，并认为就当代而言建筑是为了解决问题，建筑师是为问题的解决提供方法，当问题解决时，空间随即出现。不同项目会遇到不同的问题，建筑空间也将随着问题的不同而不同。因此以靠建筑的风格是设计有自然光的空间氛围体验，创造性地解决问题，反对任何形式上的风格。

LeekoStudio was founded by in 2008 by Li Yikao. Since its establishment 11 years ago, it has continuously pursued the professional height of architectural practice, and accumulated rich construction experience. It has always been devoted to the study of light, architecture, and atmosphere. It believes that in the contemporary era, architecture is to solve problems, architects are to provide methods for solving problems, and space emerges when problems are solved. Different projects will encounter different problems, and the building space will vary according to the problems. Therefore, LeekoStudio’s style is to design atmosphere experience in a space with natural light, creatively solving problems while opposing any style in form.



建筑设计 | 提名奖 · 获奖作品

Architecture
Nomination Award Winner

作品名称
田中央图书馆
Rural Library

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

上海以靠建筑设计事务所
LeekoStudio LLC.

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LeekoStudio was founded by in 2008 by Li Yikao. Since its establishment 11 years ago, it has continuously pursued the professional height of architectural practice, and accumulated rich construction experience. It has always been devoted to the study of light, architecture, and atmosphere. It believes that in the contemporary era, architecture is to solve problems, architects are to provide methods for solving problems, and space emerges when problems are solved. Different projects will encounter different problems, and the building space will vary according to the problems. Therefore, LeekoStudio's style is to design atmosphere experience in a space with natural light, creatively solving problems while opposing any style in form.



我们将图书馆设想成一座一直存在此地的房子，犹如从田中央场地中生长出来一般。配合着农田里水平大面铺开种植的荞麦，图书馆成一字排开，与田间小路成垂直交错布置。路从图书馆当中穿过，将图书馆自然分隔，一边是阅览室，一边咖啡馆。我们把建筑的颜色定格为深灰色，因为大自然的色彩已经足够动人。图书馆外面，暗色的木瓦和木墙包围了所有的结构逻辑和建筑过程，室内新鲜的红雪松吊顶保持了原木的温馨，使室内外形成明暗对比。在室内，我们特意保持了建造的状态，这种状态也是我们对乡间建造房子的态度：尽可能地用一套逻辑一种做法让工人去建造完成一栋建筑。我们选择使用大面积落地窗，加强建筑空间本身在场地中的通透性，身处其中会与建筑外的环境有更好的视觉沟通与情感连接，在整个空间体验上也有一种延伸感。与此呼应的还有图书馆毫无隔断的整体室内空间。图书馆的梁和柱子全部使用长 2.4 米、截面为 150 毫米 X120 毫米的木头方料，配上钢片与拉索固定，结构明了，因此工人在完成一个节点之后，对所有节点的工作都能清楚掌握。

We conceived that Rural Library should be a building always there in a peaceful and natural harmony, as if it exactly rose out of the fields. Along with buckwheat growing in horizontal rows in the fields, it is laid out in a line vertical to the footpaths in the fields. The road runs across the library, dividing it into two parts, with the reading room on one side and the coffee bar on the other. We decide that the color of the building would be dark grey, because the colors of nature are already touching enough. The dark shingle and wooden wall outside the library conceal the entire structural logic and architectural process. Meanwhile, the suspended ceiling indoors made of red cedar is shining and warm, shaping a vivid contrast between the light indoors and the dark outdoors. We selected to use large French windows in an effort to enhance the visual permeability of the architectural space of the building itself. When you stay inside, you will be certainly inspired to have a visual and emotional interaction with the environment outside. In response, the indoor space of the library as a whole is free from any partition. Made of 2.4m long wooden square stocks with a cross section of 150mm*120mm, all beams and pillars of the library are clearly structured and fastened by steel sheets and inhaul cables. So the workers can well know what they do next when they finish their job on one joint.

建筑设计 | 提名奖 · 获奖作品

Architecture
Nomination Award Winner

作品名称
未来塔楼
Future Towers

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

MVRDV 建筑规划事务所
MVRDV

MVRDV 未来塔楼的设计旨在为这种模式提供一种替代方案，同时仍然以较低的价格出租公寓（因为不同住宅开发项目之间对新住户的竞争非常激烈）。未来塔楼不是一组独立的建筑，而是一个有“山峰”和“山谷”的独特的山地结构。在这个结构下，一个建筑中可容纳 1068 套公寓。然而，尽管其外观极其亮眼，但未来塔楼的设计实际上源于 MVRDV 对印度住宅深度研究的成果。尽管“环境敏感”、“多样性”和“以社区为中心”可能不是设计一座容纳 5000 多人的建筑时首先想到的要素，但 MVRDV 未来塔楼试图颠覆这些看法。这是一座了解印度住房需求和印度文化期望的建筑，并利用一个全新城镇的背景来重新思考如何将它们结合起来，从而更好地为居民和大城市服务。

MVRDV's design for the Future Towers aimed to offer an alternative to this pattern, while still delivering apartments at the usual low price (since competition for new residents between different housing developments is fierce). Instead of a cluster of freestanding buildings, MVRDV's response to the brief was a singular mountainous structure with peaks and valleys, under which 1,068 apartments are unified in one building. However, despite its expressive appearance, the design of Future Towers in fact stems from a series of methodical decisions based on MVRDV's research into Indian housing. Though "context-sensitive", "diverse", and "community-focused" may not be the first terms that come to mind when imagining a building that houses over 5,000 people, MVRDV's Future Towers is an attempt to upend those perceptions. It is a building that understands the demands of Indian housing and the expectations of Indian culture, and uses the context of a brand new township to reimagine how they can be combined in a way that is better for both residents and cities at large.

MVRDV 建筑规划事务所（以下简称为“MVRDV”）由 Winy Maas、Jacob van Rijs 和 Nathalie de Vries 于 1993 年创立，总部设立在荷兰鹿特丹。我们致力于以国际视野在全球范围内为当代的建筑和都市问题提供解决方案。MVRDV 的创作基于深度研究与高度协作，各个领域的专家、客户及利益相关方会从项目初期一直参与设计的全过程。直率而真诚设计成果堪称典范，让我们的城市和景观朝向更美好的未来发展。MVRDV 的作品在世界各地展览和出版，并获得了众多国际奖项。公司 250 余位建筑师、设计师和城市规划师在多学科交叉的设计过程中，始终坚持严格的技术标准和创新性研究。MVRDV 采用 BIM 技术，公司内拥有正式的 BREEAM 和 LEED 顾问。MVRDV 与代尔夫特理工大学 (Delft University of Technology) 合作运营 The Why Factory（以下简称为“T?F”），一个独立智库和研究机构，通过对未来城市的展望，提出了建筑及都市主义的发展议程。这些研究引导我们解决各种尺度的问题，从大规模的全球可持续性研究。

MVRDV was founded in 1993 by Winy Maas, Jacob van Rijs and Nathalie de Vries. Based in Rotterdam, the Netherlands, we have a global scope, providing solutions to contemporary architectural and urban issues in all regions of the world. Our highly collaborative, research-based design method involves clients, stakeholders, and experts from a wide range of fields from early on in the creative process. The results are exemplary, outspoken projects that enable our cities and landscapes to develop towards a better future. The products of MVRDV's unique approach to design vary, ranging from buildings of all types and sizes, to urban plans and visions, numerous publications, installations and exhibitions. Two hundred and fifty architects, designers and urbanists develop projects in a multi-disciplinary, collaborative design process that involves rigorous technical and creative investigation. MVRDV works with BIM and has official in-house BREEAM and LEED assessors. Our research-oriented approach is exemplified by The Why Factory, an independent think tank and research institute that we run together with the Delft University of Technology, which provides an agenda for architecture and urbanism by envisioning the city of the future. This research leads us to deal with issues ranging from global sustainability in large-scale studies to small, pragmatic architectural solutions for devastated areas.



建筑设计 | 提名奖 · 获奖作品
Architecture
Nomination Award Winner

作品名称
松树之间
Entre Pinos

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

赫克托巴罗佐工作室
Taller Hector Barroso

在墨西哥巴耶－德布拉沃的一处茂密的丛林中，五栋假日住宅散布于地面。它们顺应着场地的环境，周围的松树林则传来风的回声。五栋住宅采用完全相同的形态，每栋建筑都包含六个体块及其围合出的中庭。中庭享有良好的视野、静谧的氛围和亲密的舒适感。位于北侧的体块相对私密，而南侧则是开放式的，获得面向花园和森林的良好视野，能够充分利用自然光。底层的客厅、餐厅、厨房和一间卧室向外延伸，融入露台、中庭和花园。顶层三间卧室尽享松树林的壮观景色。建筑材料是来自当地的砖、木和泥土。挖基坑时产生的泥土被重复利用，成了主要的材料，涂在了所有墙体上。因此，建筑就像从这个地方生长出来的一样。

In a vast forest area in Valle de Bravo, Mexico, five weekend houses are dispersed along the ground, adapting to the site’s topography, and surrounded by pine trees that echo the sound of the wind. Each house (identical in typology as the rest) consist of six volumes positioned in such ways that they generate a void, a central “patio”. The “patio” grants views, silence and intimacy. To the north the volumes are solid and closed. They open up to the south, the garden and forest views, benefiting the most from natural light. On the lower floor: living, dining, the kitchen and one of the bedrooms expand their limits to the exteriors to join terraces, patios and the garden. On top, three bedrooms frame the views to the magnificent pines. The materials are from the region: brick, wood and soil. The soil, taken and reused from the excavations to bury the foundations, is the main material. All the walls are covered with it. Thereby, architecture emerges from the place.



该公司成立于 2010 年，由建筑师·赫克托巴罗佐领导，旨在创造能够融入环境的建筑方案，在这一过程中利用各地的自然资源和条件，包括光影效果、周边植被、土地构成、地理偶然性。这样，项目与它们周围的环境和谐共生，创造出的空间强调了建筑实践的宜居性。

Founded in 2010, the firm headed by the architect Hector Barroso seeks to generate architectural proposals that manage to merge with their environment, taking advantage of the natural resources of each place: the influence of the light and the shadows, the surrounding vegetation, the composition of the land, the geographical accidents. In this way, the projects emerge in harmony with the environment that covers them, and create spaces that emphasize the habitable quality of the architectural exercise.

建筑设计 | 提名奖 · 获奖作品
Architecture
Nomination Award Winner

作品名称
荷兰慈善彩票总部
Dutch Charity Lotteries

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

本斯姆克劳威尔建筑事务所
Benthem Crouwel Architects

本斯姆克劳威尔建筑事务所将阿姆斯特丹南部一座空置、废弃的办公大楼改造成一座高品质、鼓舞人心且可持续发展的办公楼，荷兰慈善彩票公司的所有员工可以集中在这里工作。该建筑获得了 BREEAM 的“杰出”评级，使其成为荷兰最具可持续性的翻新房产项目。慈善彩票公司的社会抱负和理想主义如今在他们的办公大楼中变得清晰可见——这是一座通、易于进入的建筑。设计过程中，与乙方及其员工密切合作，除了办公室外，该大楼还设有礼堂、电视演播室和公共餐厅。一个由切割、折叠的铝板制成的壮观的屋顶跨越了现有的空间，将古老的庭院变成了一个阳光明媚的地中海广场，作为建筑的活力中心。现有建筑的顶层和新屋顶之间的夹层成为一个绿色地带，屋顶花园和阳台上有各种各样的植物和树木。

Benthem Crouwel Architects transformed an empty, neglected office building in Amsterdam South into a high quality, inspiring and energy positive office where all employees of the Dutch Charity Lotteries can work together. The building received the BREEAM rating Outstanding, making it the most sustainable renovated property in the Netherlands. The social ambitions and idealism of the Charity Lotteries are now visible in their transparent and accessible office building. Designed in close collaboration with the client and future users, the building houses workspaces, an auditorium, TV studio, and public restaurant. A spectacular roof made from cut out, folded aluminum panels spans the existing volume, turning the old courtyard into a sunny Mediterranean square that functions as the vibrant heart of the building. The layer between the top floor of the existing building and the new roof becomes a Green Zone with a variety of plants and trees on roof gardens and balconies.



将近 40 年来，本斯姆克劳威尔建筑事务所一直在创作各种规模的创新、灵活和高效的设计：从大学、博物馆、桥梁、火车站、地铁线路、办公楼、住宅、购物中心和城市规划到自行车隧道、设计项目和小房子。在其所有设计项目中，该事务所都在寻求经济、社会和生态效益之间的平衡，特别注重创新和可持续性。如今，该工作室有 7 位合伙人：扬·本斯姆，梅尔斯·克劳威尔、约斯特·沃斯、马滕·瓦斯曼、帕斯卡·克尼普斯、丹尼尔·让提恩和萨尔特杰·范德梅德。事务所拥有约 70 名员工，他们是一支由经验丰富的建筑师、工程师、年轻学员和刚毕业的设计师组成的国际团队，在荷兰、德国、法国和美国的办事处合作开展各种项目。事务所的代表作有：市立现代和当代艺术博物馆、安妮弗兰克之家、阿姆斯特丹史基浦机场、Ziggo 圆顶、阿姆斯特丹 RAI 会展中心、阿姆斯特丹南北地铁线、巴黎 4 座地铁站以及阿姆斯特丹、鹿特丹、海牙和乌得勒支高铁站。一个绿色地带，屋顶花园和阳台上有各种各样的植物和树木。

For almost four decades, Benthem Crouwel Architects has been creating innovative, flexible and efficient designs in a variety of scales: from universities, museums, bridges, railway stations, metro lines, offices, housing, malls and urban plans to bicycle tunnels, design projects and tiny houses. In all designs, BNTHMCRWL seeks a balance between economic, social and ecological interests, with a particular focus on innovation and sustainability. Today the studio has seven partners: Jan Benthem, Mels Crouwel, Joost Vos, Marten Wassmann, Pascal Cornips, Daniel Jongtien and Saartje van der Made. BNTHMCRWL employs some 70 staff: an international team of highly experienced architects, engineers, young trainees and recently graduated designers, who work together on various projects from offices in the Netherlands, Germany, France and the United States. Well known buildings are: Stedelijk Museum of Modern and Contemporary Art, Anne Frank House, Amsterdam Airport Schiphol, Ziggo Dome, RAI Convention and Exhibition Centre Amsterdam, North/South-metro line in Amsterdam, four metro stations in Paris, and high speed railway stations of Amsterdam, Rotterdam, The Hague and Utrecht.

建筑设计 | 提名奖 · 获奖作品

Architecture
Nomination Award Winner

作品名称
大乐之野庾村民宿
Lostvilla Boutique Hotel in Yucun

作品类别
建筑设计 | 公共建筑及设施
Architecture | Public Buildings & Facilities



设计师 / 设计团队

直造建筑事务所
NATURALBUILD



直造建筑事务所由水雁飞、马圆融、苏亦奇于 2011 年在纽约成立，现立足于上海。直造积极地拥抱现实中的矛盾性与复杂性，同时以设计激发不同基因（功能，场地，材料，地形，气候等）之间的共鸣。面对每个项目的具体性和多变的限制，直造通过理性推演与物理研究的工作方式，来探寻建造中新的可能性，从而在当代生活中延展更广义的自然。

Founded in 2011 by Shui Yanfei, Ma Yuanrong and Su Yi-Chi in New York, Naturalbuild is now based in Shanghai. Naturalbuild actively embraces the contradictions and complexity in reality, while designing to evoke resonance between different genes (functions, sites, materials, topography, climate, etc.). Faced with the specificity and changing limitations of each project, Naturalbuild explores the new possibility of construction through analytical deduction and physical research, thus extending the broader nature in contemporary life.

基地位于莫干山镇庾村国营时期蚕种厂的西南角。除了基本住宿功能外，建筑还提供一部分公共空间开放给民众使用，借此契机期望给乡村注入更当代的生活气息。场地由于各种历史遗留问题，呈现一种极不规则的边界状况。设计过程中主动将十分复杂的边界条件纳入考虑，比如保留了西北角邻居阿婆的这块菜地，作为对外咖啡厅和餐厅入口边上一处真实的乡村景象。建造上，采用了砖混与钢木屋架的混合体系，在造价与景观视线上取得一个相对较优的平衡。结合当地的材料和当代的工艺，将其原有快坍塌的夯土墙恢复，而小青瓦屋面平铺的做法也从风貌上回应了当地的需求。

The project is located at the southwest corner of a state-owned silkworm farm in Moganshan. In addition to the basic functions, the building provides some public-use space to stimulate the vitality of the town. The historical legacies of land ownership in the neighborhood shape the irregular boundary of the site. A complex boundary condition was taken into consideration actively to reconcile the various limitations in the surrounding area, such as the vegetable field that belongs to a neighbor which is retained as a rural scene beside the entrance of the public cafe. The structural system of the design is a hybrid of mixed masonry structure and wood-and-steel-trusses, which can strike a balance between budget and aesthetic. The original rammed earth wall was restored by combining local materials and contemporary craftsmanship, while the small green tiled roof also responded to the local landscape needs.

建筑设计 | 提名奖 · 获奖作品

Architecture
Nomination Award Winner

作品名称
风之鸟
Windvogel

作品类别
建筑设计 | 公共展览装置
Architecture | Public Exhibition & Installation



设计师 / 设计团队

罗斯嘉德工作室
Studio Roosegaarde

风之鸟是产生绿色能源的发电风筝。风之鸟借助绿色发光电缆漂浮在空中，创造了一种光的游戏和新的能源。这种智能风筝四处移动，并通过电缆连接到地面站。电缆的推拉将运动转化为电能，就像自行车带动的发电机一样，可以为 200 户家庭供电。阿夫鲁戴克拦海大坝的展示项目是荷兰政府委托设计的创新项目，旨在为这座富有传奇色彩的 32 公里长的大坝赋予创新特色，同时突出其主要功能：防洪与文化遗产，能源，以及灵活地变身今后智能景观的典范。

Windvogel are energy generating kites which produce green energy. Floating in the air with their green light emitting cables Windvogel creates a play of light and new energy. The smart kites move around and are connected with a cable to a ground station. This push and pull of the cable transforms movement into electricity, like the dynamo of a bicycle, and can supply energy up to 200 households. Icoon Afsluitdijk is the design innovation program commissioned by the Dutch Government to enhance the innovative character of the legendary Dutch dike whilst highlighting its key functions: water protection and heritage, energy, and mobility as an exemplary model of a smart landscape for today and tomorrow.



我们是全球未来景观宜居性的先驱。清洁的空气、清洁的水、清洁的能源以及现在还清洁的太空是我们未来的新价值所在。荷兰艺术家、创新者丹·罗斯嘉德及其设计师和工程师团队组成了社会设计的实验室，将人与技术联系起来，改善城市环境中的日常生活，激发想象力。国际知名的作品包括“水之光”（展示水的力量的虚拟洪水）、“减霾计划”（首个超大型的室外空气净化装置，把雾霾颗粒制成首饰）、“智能公路”（白天充电、晚上发光的道路）和最近的“太空废物实验室”（可视化和升级利用太空废物）。“人们不会因为事实或数字而改变，”罗斯嘉德说。“但如果我们可以触发对于新世界的想象，就可以把人们调动起来。”罗斯嘉德的口头禅“Schoonheid”是一个具有双重含义的荷兰语词汇，有“美”的意思（比如在创意领域），也有“清洁”的意思（比如清洁能源）。对罗斯嘉德来说，这个词应该是日常生活的一个基本要求。

We are pioneers for the livability of our future landscape in the global world. Clean air, clean water, clean energy, and now clean space are our new future values. As social design lab, Dutch artist and innovator Daan Roosegaarde and his team of designers and engineers connect people and technology to improve daily life in urban environments and spark imagination. Internationally acclaimed works include Waterlicht (a virtual flood which shows the power of water), Smog Free Project (the first largest outdoor air purifier which turns smog into jewelry), Smart Highway (roads that charge throughout the day and glow at night) and the recent Space Waste Lab (visualizing and upcycling space waste). “People won’t change because of facts or numbers,” Roosegaarde says. “But if we can trigger the imagination of a new world, that’s the way to activate people.” Roosegaarde’s mantra “Schoonheid” is a Dutch word which has two meanings: “beauty” as in creativity and “clean” as in clean energy. For Roosegaarde this should be a fundamental condition in daily life.

建筑设计 | 提名奖 · 获奖作品

Architecture
Nomination Award Winner

作品名称
盐田大梅沙村建筑改造及公共空间提升：菜田地展览馆榕树边的十号楼公共街道

Renovation of Yantian Dameisha Village – Exhibition hall on vegetable field, House 10 by the banyan tree and Public Street

作品类别
建筑设计 | 城市与环境设计
Architecture | Urban & Landscape



设计师 / 设计团队

南沙原创
NODE

南沙原创，南中国当下具有设计影响力并受到国内外广泛关注的独立建筑设计事务所之一，由刘珩于 2004 年在南沙创建，2009 年底设立深圳办公室，目前有近二十个建筑师组成的专业建筑设计团队。多年来坚持对建筑基本问题的研究和实践，追求在严谨务实基础上的创新；同时也在建筑理念上探索其自身逻辑对跨领域的开放性和兼容性，并以此作为设计的出发点。近年来尤其关注在城市公共空间及城市更新设计，文化艺术教育建筑以及公共基础设施领域的跨界研究和建筑实践，通过领域间的互动和激发，保持自身在建筑领域的前瞻性和实验性。NODE 在这里理解为不同方向的向量—各种可能、各种趋势、各种事件—交汇的结点。它即不是起点，也不是终点，更不是一成不变的实体。它自始至终都处于动态和持续不断的变化中。

NODE stands for Nansha Original DEsign (or NO DEsign) and was established in 2004. It is a small and high quality architectural practice in the Pearl River Delta region, which grew out of a series of projects associated and completed with the Fok Foundation of Hong Kong, and has extended its practice geographically outward. Founded and led by Principal Architect, Doreen Heng LIU, NODE currently consists of 15 architects and designers from China and other countries, and has completed and is implementing architectural projects in China. For years, NODE, with Nansha as her local base and Hong Kong as her international window, also established a studio in Shenzhen in late 2009, has been conducting a diversity of architectural, art and design practices in the PRD region. NODE here is understood as the point in which different vectors — possibilities, tendencies, and events — intersect. It is neither a point of departure or of arrival. It is not a fixed entity. It is determined by ever-changing fluxes and dynamics.



以厨房为展览和改造的主题，嫁接在“1+10+500”的空间之上，——沿着村里建筑改造与，与村中的日常生活在同一时空并行，相比空间改造而言，大梅沙村居民生活品质的提升，希望能撞出不一样的实践。榕树边十号楼、菜田地展览馆以及 500 米公共街道有南沙原创建筑工作室设计完成。

Thus the exhibition and renovation theme of kitchen is integrated into the“1+10+500”spatial context, extending in parallel with village building renovation and daily village life in both time and space. Instead of mere spatial renovation, we are more focused on improving the quality of life in Dameisha Village.

2017 年深港城市\建筑双城双年展（深圳）以“城市共生”作为展览主题，南沙原创主持建筑师刘珩受到盐田区政府的邀请，作为盐田分展场的建筑师和建筑策展人。她希望延续在 2015 年深港双年展的策展中关于城市改造更新的实践方式：以大梅沙村为样本，用文献研究、田野观察、实践介入和跨界合策的一脉相承的方法论，给盐田区的社区改造和城村共生探出一条新的思路或可能性。数次场地踏勘和与当地村民沟通后，我们遴选出 10 栋点状分布的民宅进行建筑改造，村里现有 500 米长的街道串联起这些民宅、榕树广场、中心广场和菜田地，同时因为展览本身的诉求，我们选择在菜田地上建造 1 个临时展馆，作为整个展览集中展示的大空间。

2017 Bi-City Biennale of Urbanism\Architecture (Shenzhen) takes Cities, Grow in Difference as the theme of the exhibition. Doreen Heng LIU, Principal Architect of NODE, was invited by Yantian District government to act as Architect and architectural curator of Yantian venue. She took Dameisha Village as an example and follow a continuous methodology of literature review, field research, practice intervention and interdisciplinary integration, so as to explore a new idea or possibility for community renovation and city-village coexistence in Yantian District. Following site visits and communication with local villagers, we selected 10 individual residential buildings for renovation, connect these buildings via the existing 500m village street to the banyan square, central square and vegetable field. Besides, to meet the needs of the exhibition, we also decided to establish a temporary exhibition hall on the vegetable field to provide a generous centralized space for exhibition.



JURY'S VIEW
Architecture

评审采访
建筑设计



迪耶·萨迪奇
Deyan Sudjic

深圳环球设计大奖（以下简称“SDA”）：今年我们有五个门类，去年只有一个。所以在某种程度上，我们可以说比赛的综合性更强了，不再是单一门类了，您认为综合性的比赛对设计师有帮助吗？有怎样的帮助呢？

迪耶·萨迪奇（以下简称“萨迪奇”）：我觉得很有必要向大家展示，设计并不是单一工作，而是多项工作的复合体。设计行业涉及服装、建筑、工业等领域的设计。但于我个人而言，设计是一种思维方式，让产品服务于人类的方式，让人理解产品由来的方式。

SDA：今年的主题是可持续性，您能告诉我们您对这个主题的理解吗？

萨迪奇：从某种程度上，这个主题让人感到沮丧，因为我们时至今日还要设立可持续性主题的比赛类别。所有的东西都应该已经具有可持续性，就像所有的东西都处在数字化世界一样。我想这个主题的意义在于向所有的评委和设计师提问，促使他们思考可持续性对他们来说意味着什么。意味着用更少的能源吗？还是要提出“我们该如何消耗资源”这个问题？

SDA：以您在装置设计方面的经验，您觉得装置艺术对可持续发展会产生什么影响？

萨迪奇：我认为设计师并不总能提供解决方案，有时候他们也要提出问题。我认为我们今天看到的装置设计在环境保护和可持续性方面产生了强有力的影响。

SDA：你对中国设计师有什么特别的话想说吗？

萨迪奇：早在1992年，我就来过中国。令人着迷的是，我目睹了中国的设计和建筑文化是怎样逐渐变得深入、变得成熟，发展出了如今的多种层次。我认为中国正在培养出全世界最令人兴奋、最有趣的一批建筑师。我认为，时尚和工业设计领域的设计师们已经开始赶上建筑界的同行们了。

INTERVIEW



Shenzhen Global Design Award (SDA): This year we have five categories. Last year we had only one. So in one sense, we can say it’s more comprehensive than just a certain category. Do you think a comprehensive competition can help designers? How can such a competition help designers?

Deyan Sudjic (Sudjic) : I think it’s really important to show that design is not one thing; it’s many activities. And design is something which is there in fashion, in architecture, in industrial design. But really to me what is important is that design is a way of thinking, of making things work for people and understanding how they’re made.

SDA: This year’s theme is sustainability. Can you tell me something about what you think about the theme?

Sudjic: In some ways it’s depressing that we still have to have a category called sustainable. Everything should be sustainable just as everything is in the digital world. But I think it’s asking all the jurors and designers to think about what sustainability means for them. Does it mean using less energy or is it asking questions about how we consume things?

SDA: In your experience of installation, what kind of impact do you think installation art can have on sustainable development?

Sudjic: I think designers don’t always offer solutions. Sometimes they need to ask questions. And I think the installations that we’ve seen here today, referring to the environment and sustainability, do that in a powerful way.

SDA: Do you have anything to say to the Chinese designers, in particular?

Sudjic: I’ve been coming to China since 1992 and it’s really fascinating to see how its culture of design and architecture has really deepened and matured and has so many layers now. I think China is producing some of the most exciting and interesting architects anywhere. I think in fashion and industrial design, they are starting to catch up with their architectural colleagues.



卡尔洛·拉蒂
Carlo Ratti

深圳环球设计大奖（以下简称“SDA”）：你认为现代建筑中最重要的要素是什么？
卡尔洛·拉蒂（以下简称“拉蒂”）：我认为当今的建筑业已经来到一个拐点，我们可以用巴克敏斯特·富勒的一句话说明，“乌托邦或湮灭”。如果我们沿用过去的做法，那么我们离湮灭就不远了。但如果你能应对，把握住这个时代最大的挑战，应对可持续性、气候变化以及城市种族隔离问题，那么未来就是乌托邦。

SDA：今年的主题是“设计可持续”。这是关键词。那么在建筑设计方面，怎样理解可持续性？
拉蒂：谈“可持续性”，传统的定义是根据一份著名的联合国报告，主要是关于我们今天的所作所为不应该损害子孙后代。但我认为在建筑领域，有着更广义的可持续性。这里指的不仅仅是环境的可持续性，还有社会的可持续性。比如，我们如何建设大家共同相处的城市，同时又不会加剧种族隔离问题。

SDA：有那些作品给您留下了深刻印象？
拉蒂：我最喜欢的一个类别就是建筑类目中的装置设计，有好几个作品获得了某个类目的奖项，这些作品与不断变化的现代建筑学本质交相呼应。对我来说，这非常重要。我们建筑学的关注点正在从纪念碑式的建筑物，转移到普通的居住空间，这种变化或许还掺杂了一些跨学科的概念。
我认为另一个很重要的事情是，一些获得金奖的作品都是跨学科的，这无疑是非常重要的。建筑学正在发生变化，今天如果你想产生一定影响，你需要汇聚各种不同的能力来应对如今的巨大挑战。

INTERVIEW



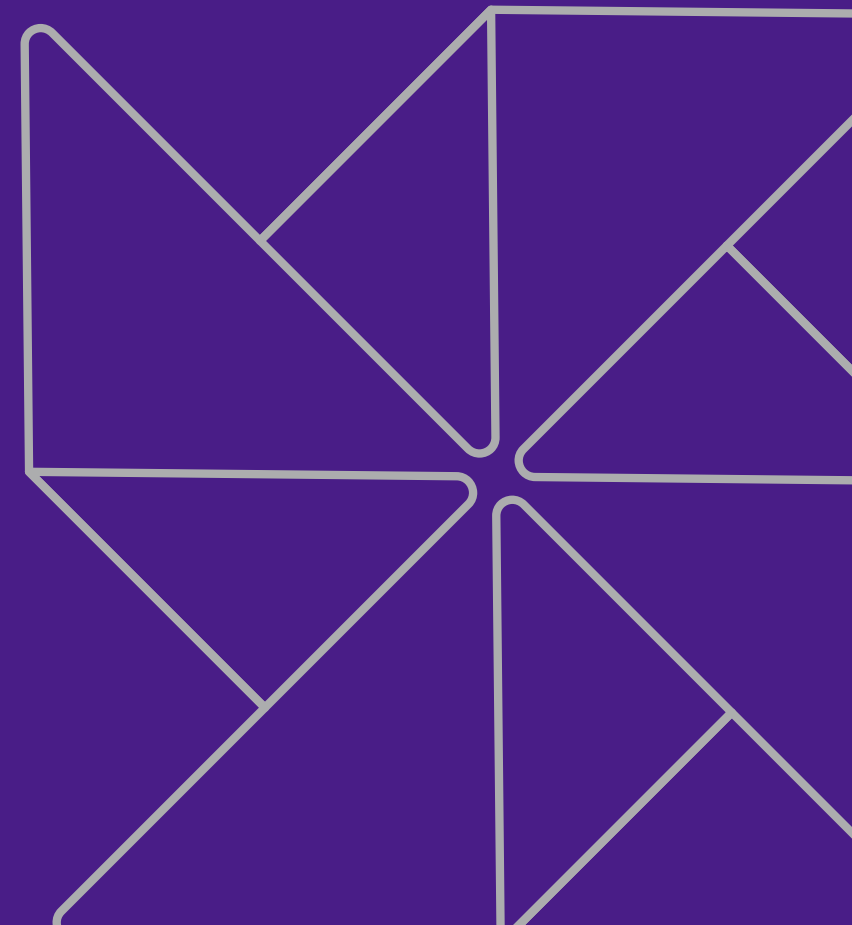
Shenzhen Design Global Award (SDA): What do you think is the most important issue in modern architecture?
Carlo Ratti (Ratti) : I would say that I think that today in architecture we are at a point that we could call, by using Buckminster Fuller’s word, “Utopia or oblivion”. I think if we keep on doing what we’ve always done, it’s going to be oblivion. But if you’re able to tackle, to grasp the big challenge of our time, dealing with sustainability, with climate change, with segregation in cities, then it can be Utopia.

SDA: This year’s theme is Design for Sustainability. The keywords. So how do you understand sustainability in the sense of architecture design?
Ratti: If you look at sustainability, the traditional definition is the definition that was given in a famous UN report and it’s about making sure that what we do today would not compromise future generations. But I think for architecture, there’s probably a broader sense of sustainability. It’s not only about sustainability in terms of the environment. It’s also about social sustainability. For instance, it’s about how we can make cities that bring us together and they don’t increase segregation.

SDA: Are there some projects impressed you most?
Ratti: One of the categories I like most has actually been the one about architecture as installations. There’re quite a few projects that won either one of the prizes of some dimensions. They really play with this changing temporary nature of architecture and that for me is very, very important as we move away from architecture as monument to more architecture as living space. It probably involves some concept cross-disciplinary.
I think another important thing is that some of the projects that won the top prizes actually are very interdisciplinary. And again it’s very important a thing. The discipline of architecture is changing. Today if you want to have an impact, you really need to bring together different competencies in order to tackle today’s big challenges.

INTERIOR

室内设计





室内设计 | 金奖 · 获奖作品

Interior | Gold Award Winner

作品名称

银杏屋：社会建筑的力量

Ginkgo House: The Power of Social Architecture

作品类别

室内设计 | 休闲空间

Interior | Leisure Spaces



设计师 / 设计团队

元新建城建筑师事务有限公司

GROUNDWORK Architects & Associates Ltd.

2007年，元新建城创始于伦敦，以探索实验建筑、城市及景观设计。2011年，元新建城有限公司（即元新建城 | 建筑及城市设计有限公司）在香港中环成立，后改为现名，迄今已实现了一系列建筑、城市设计、社会和建筑理论等相关的项目。近年来，我们不断成长，目前服务于一群享有盛名的客户，从而在亚洲和世界各地不断实现我们的愿景，这些客户中包括世界上最受尊敬的一批富有远见的机构，如汇丰银行、太古集团、席梦思、巴塞尔艺术展、M+、英皇集团、大家乐集团、香港特区政府、深圳市政府等。我们的设计必须响应社会，并具有社会责任感。我们相信，美是社会进步中不可缺少的因素。我们是一间跨学科的事务所，不仅帮助客户打造建筑，而且通过我们的研究工具帮助他们制定商业战略和定位。

Groundwork was first founded in London, 2007, for the exploration of experimental architecture, urban and landscape design. Our formal studio, Groundwork Architecture + Associates Ltd. (a.k.a. Groundwork Architecture & Urbanism Ltd.), was founded at Central, Hong Kong, 2011, where we have realized a range of professional, social and theoretical projects. We have grown within the recent years and we are actualizing more of our visions in Asia and around the world for a group of prestigious clients, including some of the most esteemed visionaries in the world: HSBC, Swire Group, Simmons Bedding international, Art Basel, M+, The Emperor Group, Café de Coral Group, the HKSAR government, the Shenzhen municipal government, etc. Our works focused on research and social discourses. Our design must be socially responsive and responsible. We believe that aesthetics is integral to any social developments. We are a multi-disciplinary studio that not only helps clients with buildings, but also to formulate their business strategy, positioning through our research vehicle.





Gingko House 是一家香港本地的知名社会企业，为老年人提供就业机会。然而，因为场地的租约问题，他们被迫搬迁其餐厅。Groundwork 因此被邀请重新设计和命名全新的越南餐厅，该餐厅位于香港油麻地庙街一幢有 60 年历史的平安大楼内。Gingko 选择我们进行这项工作，不仅是因为我们过去成功的餐厅设计案例，还可能是因为我们对待建筑的哲学和人文主义的态度。Gingko House 的新餐厅是一家越南餐厅，名为“越南街”。在本项目中，我们希望向平安大楼的历史致敬，同时感谢 Gingko House 长期帮助老年人。我们决定创造一个环境，让游客能够感受到 20 世纪 60 年代的西贡。

Gingko House is a local social enterprise in Hong Kong, known for their work in providing employment opportunities for the elderly. However faced with lease problems they were forced to move their restaurant. Groundwork was thus invited to help redesign and rebrand their new Vietnamese restaurant located in a 60-year-old building called Alhambra Building in Temple Street, Yau Ma Tei. The Gingko had chosen us for the work not only because of our past successful restaurant design cases, but perhaps for our philosophy and humanistic approach towards architecture. Gingko House's new restaurant is a Vietnamese restaurant called *Viet-Street*. For this project we wish to honor the age of the Alhambra building, as well as acknowledge Gingko House's long history in helping the elders. We decided to create an environment where visitors are able to feel like they were transported to Saigon back in the 1960s.





室内设计 | 银奖 · 获奖作品

Interior | Silver Award Winner

作品名称
香港甦屋计划
So Uk Project

作品类别
室内设计 | 办公住宅
Interior | Offices & Accommodation



设计师 / 设计团队

冯国安 / 间外建筑工作室
Philip Fung / Elsedesign

间外建筑工作室立足于深圳与香港，是一所建筑与空间设计工作室。

Based in Shenzhen and Hong Kong, Elsedesign is a studio offering architectural and space design services.



甦屋计划是香港善导会发起和管理的住宿服务，对象为更生人士，目的在于给他们重投社会时有一个过渡居所，同时也可以提供他们生活上的关怀与帮助。在项目开始前，我们做了一些调研的工作，包括去看现有低收入人士的居住环境（一般是住在公共房屋或劏房）和更生人士的生活状态。一个约 40 平米不到的户型，如何使住客拥有私密性但又保持与同屋的交流？如何在有限的空间中发挥最大的使用效率？这是我们关注的重点。



So Uk project is a scheme initiated by The Society of Rehabilitation and Crime Prevention Hong Kong. The scheme is to provide affordable accommodations for ex-offenders in Hong Kong, to help them readapt to the society and provide care and support for them. Before the project starts, we did some research works for the low income people's housing (mostly is public residences or sub-divided flats) and ex-offenders' living patterns. In a space of less than 40 square meters, how to maintain privacy but yet to promote interaction between the inhabitants? How to maximize the efficiency of usage of space? These are our focuses.

原址在改造前也是作为普通的劏房，在平面布局上：（1）以上下床家具为单元，利用四组提供八人床位。上下床设计不只是床板和框架，在床朝外的位置，我们设计了隔板。在每组床边附加一个 T 型的竖板，形成两个带书桌的空间。（2）四个上下床分两组靠两边墙体平行摆放，一方面可以保持通风，另一方面形成中间的交流空间（饭厅）。（3）原厨房位置改成开放式设计，既可以节省空间，又可以成为另一个增加住客互动的区域。（4）厨房修改后多出来的空间增加了一个卫生间。（5）储物空间设立在上下床单元之间。我们通过设计，可以为这些弱小群体获得更有尊严的生活，使他们在新的环境下重新思考自己的未来。甦屋的甦字，就是更生的意思。

Before the renovation, it was a sub-divided flat. When we started to design the project, our concepts are: 1) Redesigned double-beds as the basic module for the renovation. Four sets of double-beds are to be used by eight people. Apart from the bed boards and the frames, we have partitions where the bed is facing outwards. We added semi cover panels for the beds plus a T shape wall with two independent reading tables. 2) Four sets of double-beds are arranged into two groups in parallel and opposite to each other. The layout helps to promote air ventilation and create the communal space in the middle. 3) The original kitchen changes to an open kitchen, to save space and provide another gathering space. 4) With the reduced area of kitchen, we added one more washroom in the flat. 5) Personal storage spaces are provided in between the double bed unit. We believe that, through design, architects can help ex-offenders to live with comfortable level with privacy and respect. With the new environment, ex-offenders shall plan the next step of his/her new life. The Chinese name of the flat contains the meaning of rehabilitating.





室内设计 | 银奖 · 获奖作品

Interior | Silver Award Winner

作品名称

父子承传的乐善好施

The Mahjong School Philanthropists: A Father to Son Legacy

作品类别

室内设计 | 办公住宅

Interior | Offices & Accommodation



设计师 / 设计团队

元新建城建筑师事务有限公司

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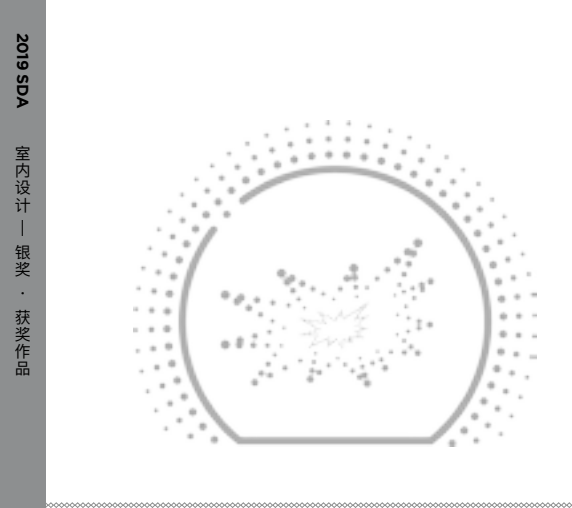
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这是我们的客户杰弗里·郭和他父亲的故事，他们都是香港的慈善家。杰弗里的父亲在香港开办了一家连锁的“麻将学校”（麻将馆），旗舰店位于九龙油麻地庙街附近平安大楼的一楼，这座大楼有 60 年的历史了。对于那些不熟悉香港的人来说，庙街是当地年长一辈光顾的红灯区之一，现在却成了旅游胜地。本项目改造了父亲传给儿子的这处空间，并延续了父子的爱心故事。

Here is a story about our clients, Jeffrey Kwok and his father, who are both philanthropists from Hong Kong. Jeffrey's father ran a chain of "Mahjong Schools" in Hong Kong and his flagship outlet is situated on the ground floor of a 60-year-old building called the Alhambra Building in Kowloon, Yau Ma Tei, near Temple Street. For those unfamiliar with Hong Kong, Temple Street was one of the city's red-light districts visited by aged local men but now dazzles with tourism. This project is about transforming a space, passed down from father to son, and a loving dedication from son to father.





室内设计 | 银奖 · 获奖作品

Interior | Silver Award Winner

作品名称

TUVE 酒店

TUVE

作品类别

室内设计 | 休闲空间

Interior | Leisure Spaces



设计师 / 设计团队

设计集人

Design Systems Ltd.

由林伟明先生于 1999 年创立的“设计集人”（香港）及其 2003 年创立之分公司“迪赛斯顿斯”（深圳），是多元化的室内及空间设计顾问公司，擅长于办公空间、品牌及商业店铺、酒店及餐厅、公共空间及都市陈设、展览、标识系统以至装置艺术等范畴，为客户提供创意与实用兼备的设计方案。“设计集人”和“迪赛斯顿斯”一直秉持质量至上的信念，坚持所有设计项目都必须兼备实用功能、可持续性、环保、高成本效益及卓越的美学特质。凭着丰富的专业知识与工程经验，我们的团队为香港机场管理局、北京首都国际机场有限公司、上海虹桥机场、香港铁路有限公司、摩托罗拉、太古集团、爱马仕、TUVE 酒店等海内外知名企业客户完成过各种大型项目，深得用家及业内的认同和客户长期支持，更为公司赢得超过 150 个国际设计奖项。

Established by Lam Wai Ming in 1999, Design Systems Ltd. (Hong Kong), together with its Shenzhen branch founded in 2003, is a versatile interior and industrial design studio that provides consultancy services in the areas of corporate office, branding and commercial retail, hospitality and restaurant, public space and urban furniture, exhibition, signage, and art installation design, providing customers with creative and practical design solutions. We have always adhered to the belief of quality first, insisting that all design projects must have practical functions, sustainability, environmental friendliness, high cost-effectiveness and excellent aesthetic qualities. With rich professional knowledge and engineering experience, our team has completed various large-scale projects for famous corporate clients at home and abroad such as Hong Kong Airport Authority, Beijing Capital International Airport Co., Ltd., Shanghai Hongqiao Airport, Hong Kong Railway Co., Ltd., Motorola, Swire Group, Hermes, and TUVE. The team has obtained recognition from users and the industry and long-term support from customers, and won more than 150 international design awards.



这家精品酒店的创办人希望以稀有的特质令其酒店别树一帜。我们摒弃以高昂或异国特色的家具、物料建造一座豪华酒店，反之，以“细致入微”——一种超越表象的美，作为这酒店的稀有之处。物料的质感代表着各种各样的特性，组合起来就成为我们这个设计作品的性格。我们选用了一系列比较常见的材质，如混凝土、镀锌软钢、黄铜、橡木、夹丝玻璃等，难度在于如何发挥它们自然的美态和释放设计的可能性。我们的方法是透过光线调和运用特别手法处理物料表面，发掘纹理的可塑性。光，是一种人类共通的设计语言，有助展现材质的特征、揭示纹理，或透亮反映，或掩蔽投影。配合我们特别为此项目专门设计的所有外露细部，每个角落都体现这酒店的体贴与细致入微。整个设计不论在实体或精神层面上都可以说是静待旅客逐步揭开的旅程。每次进入一个空间，是惊喜的一瞬、情感的萌发。我们为这个酒店探索之旅创造了一连串引人入胜的场景，引领旅客到达这个旅程的目的地——房间。进门但见一个盒子，掀开后却是收藏着精美小碟和用品的柜子和书桌。旅客把每个空间与细节层层揭开，透过源源不绝的惊喜，逐步领略酒店的缜密心思与含蓄美学，令这个旅居经验充满意想不到的发现。

The client of this boutique hotel project likes to differentiate themselves by “Rarity” instead of “Luxury”. Our design approach is to redefine rarity through “Refinement”, a form of beauty that transcends the surface. The combination of material textures shapes the character of our design. We choose to use common materials such as concrete, galvanized steel, brass, oak and wired glass. The challenge is to enhance the materials’ natural beauty and unleash design possibilities. We do so by exploring textures with surface treatment techniques and the use of lighting. Light is the universal medium that allows materials to express their special qualities: to reveal textures, to shine, or to cast shadows. Together with our complete set of custom-designed exposed details, we intend to convey the hotel’s attentiveness and refinement. The entire design can be described as a journey of unfolding both physical and psychological senses. Each space is a moment of surprise, and an emergence of emotions. We create a sequence of spatial surprises that leads to the guest room, the destination. In the room stands a box, which, when unfolded, becomes a desk and cabinet of delicate dishes and accessories. Spaces and details are revealed layer by layer, each ingraining the hotel’s distinctive aura and hidden beauty, to invoke a sense of discovery, making the sojourn an experience of serendipity.





室内设计 | 铜奖 · 获奖作品

Interior | Bronze Award Winner

作品名称
深圳市梅林二十四小时自助办证大厅
Shenzhen Meilin Public Self-service Visa Center

作品类别
室内设计 | 公共及文化空间
Interior | Public and Cultural Spaces



设计师 / 设计团队

靳刘高设计
KL&K Design

设计不单单只是停留在表面，它需要更综合甚至是全方位的品牌体验。我们的企业文化是精神价值传承与勇于接受挑战，希望在空间里融入品牌，坚信每一个空间都可以找到打动人的情感内容。

Design is not just on the surface, but requires a more comprehensive and even all-round brand experience. Our corporate culture is about the inheritance of spiritual values and the bravery to face challenges. We hope to integrate brands into the space, and firmly believe that emotional content that touches people can be found in each space.



为了让广大市民享受科技发展带来的快捷和便利，进一步提高出入境办证效率及服务质量，梅林自助办证大厅重新规划空间布局与整体视觉设计，打造更佳的服务体验，从而改变民众对政府服务机构固有的严肃冰冷印象。整体设计围绕便捷、科技、高效、舒适的概念。整体空间布局中正，功能分区与动线清晰。有别于以往政府机关比较冰冷的形象，这次设计更强调简洁温暖的氛围，因此使用大面积的木饰墙面，以几何变化作空间节奏，并配合灯光色温的调整，让空间更具有当代的审美取向。同时考虑到造价的控制，物料选用都以实用高效为原则，突显简洁的品质，而非奢华堆砌。大厅入口正面为民警形象墙，整体仿石墙面与黑色金属作灰调的搭配，庄重大气而简约。入口左边为休息区，座椅的设计一反常规，用了阵列交错摆放的方座，颇具艺术感。入口右侧为网上自助申请区，将原本较为杂乱的预约区域独立开来，使整个空间更为简洁整体。自助办证区域，机器按序排列，墙面使用较为明显的几何形态，既表现空间的节奏感，又使民众从中体验到高效的服务。24 小时大厅墙面与天花板从造型及材质上无缝对接，整体设计感强烈。背景墙几何形态的设计，充分展现流动的视觉观感，与空间层叠的效果呼应。

To ensure that citizens could enjoy the convenience brought by technology, and to change people's impression on the rigidity of administration halls, the Meilin Public Self-service Visa Center went on a fresh space arrangement and overall visual design. The design follows the concept of convenience, technology, efficiency and relaxation. The regular spacial layout divides the functional area and the circulation clearly. Unlike the cold feeling displayed by other government departments, the design presents a precise and warm atmosphere using wooden walls on a large area in a geometric way to create a dynamic space. With the help of the lighting, the entire space gives a contemporary aesthetic pleasure. The construction material follows a practical principle to show the preciseness rather than redundancy. Right into the hall entrance, there presents an image wall. The faux-stone wall corresponds to the black metal with a grey tone, elegant and concise. The left side of the entrance is the rest area. The chairs are placed in an interlacing pattern irregularly showing an artistic sense. The right side of the entrance is the area for self-service online application. It separates the old messy appointment section to simplify the entire space. In the self-service section, the machines placed in order and the walls with geometric forms not only reveal the dynamic rhythm of the space, but also improve the service experience for people. The wall of the 24-hour service hall is consistent with the ceiling in every way in terms of the shapes and materials, creating a strong sense of design. The geometric wall patterns fully show the visual flow, corresponding to the stacking effect of space.



室内设计 | 铜奖 · 获奖作品

Interior | Bronze Award Winner

作品名称
小勃艮第区伊索品牌店
Aesop Petite-Bourgogne

作品类别
室内设计 | 商业空间
Interior | Commercial Spaces



设计师 / 设计团队

阿兰卡勒建筑师事务所
Alain Carle Architecte

阿兰·卡勒在加拿大蒙特利尔的建筑领域已经工作了约 20 年。他在蒙特利尔大学建筑学院硕士课程中担任教师和研究员时摸索出了一套方法，他的成就以此为基础，在设计过程中采用批判性的表现手法。他领导的事务所把感知作为项目的理论模型，在实践中贯彻谦逊和反思的态度。这种概念方法提出，对任何地点的感知体验应当成为基础的知识，而当今社会的特点是，无处不在的图像成了建筑师的新“专业技巧”。

Alain Carle has been working in architecture field in Montreal, Canada for around 20 years. Based on an educational approach he developed as a teacher and researcher at the master’s program at the University of Montreal School of Architecture, his achievements are based on a critical approach of the representation in the design process. Applied to a modest and reflective practice, projects of the firm he leads are anchored on perception as a theoretical model. This conceptual approach proposes the perceptual experience of any locus as an essential knowledge, at a time when society is rather characterized by the omnipresence of images as the new “know-how” of the architect.

蒙特利尔小勃艮第区的伊索品牌店是一个与该市伟大而温和的历史有关的空间。小勃艮第区的基础设施与蒙特利尔 20 世纪初的大陆商业有着密切的联系。小勃艮第区靠近拉辛运河，曾经是一个充满活力的工人阶级社区，与运河旁的工业活动密切相关。随着公路交通的发展、运河的衰落，小勃艮第在房地产方面变得不那么吸引人，但有意思的是，它成了来自南部边境的新兴爵士乐群体最热门的歌舞表演地点之一，并由此诞生了一些著名的人物，如奥斯卡·彼得森。就在十年前，随着废弃工业区被改造为集体住宅，并建设了新的公共空间，该区终于开始迎来了大规模的复兴。如今，它已成为该市最时髦的街区之一。小勃艮第区伊索品牌店的概念唤起了人们对上世纪中叶蒙特利尔众多爵士乐俱乐部的亲切感。店铺地处圣母院路的旧商业空间中，其建筑风格让人想起旧日浓墨重彩的俱乐部。店里夹杂着一些独立的圆形黄铜陈列台，营造出一种“环绕”的感觉，并让人联想到该地区管乐器的夺目光芒。

Aesop Petite-Bourgogne is a space related to a great modest history of the city. The district of Petite-Bourgogne in Montreal is closely linked to the strategic infrastructures that the city had in relationship to the continental commerce of the early 20th Century. Close to the Lachine canal, it was once a vivid working class neighborhood that was closely linked to the industrial activities boarding the canal. After the decline of the canal by the development of road transportation, la Petite-Bourgogne became less attractive in term of real estate but paradoxically became one of the most popular cabaret scenes for the emerging jazz society coming from the southern border, giving birth to some famous figures as Oscar Peterson. It was only a decade ago that the district finally started to see a major renewal, as abandon industries were transformed in collective housings and new public spaces were built. Today, it has become one of the trendiest neighborhoods of the city. The concept of the Aesop Petite Bourgogne store evokes the intimacy of these small venues that housed the jazz scene of Montreal of the mid-Century. Nested in an old commercial space of rue Notre-Dame, the architectural approach evokes the rich and a dark palette of old cabarets mixed with free standing, round-shaped brass displays that procures a “wrap around” feel and evokes the gilts of wind instruments of the area.





室内设计 | 铜奖 · 获奖作品
Interior | Bronze Award Winner

作品名称
得闲饮茶公司
FREE Co., Ltd. Guangzhou

作品类别
室内设计 | 休闲空间
Interior | Leisure Spaces



设计师 / 设计团队

广州永创设计有限公司
Guangzhou Yong Chuang Design Co., Ltd.

广州永创设计有限公司是由一群专业扎实、服务优质、对生活充满热诚的年轻人创立的品牌设计公司。

Guangzhou Yongchuang Design Co., Ltd. is a brand design company founded by a group of young people with solid professionalism, high quality service and passion for life.



得闲饮茶公司这个项目中，我们不断地从广州文化生活气息中提取、获益，将文化整合转化，折射为现实，令得闲饮茶公司的设计散发着“以旧代新”的时代特征，变成崭新且具有价值的粤式茶饮品牌。

In the project of the leisure tea company, we constantly extract and benefit from the cultural life atmosphere of Guangzhou, and transform the cultural integration into reality, so that the design of the leisure tea company exudes the characteristics of “replacing the old with the new” and make it a brand new and valuable Cantonese tea brand.





室内设计 | 铜奖 · 获奖作品

Interior | Bronze Award Winner

作品名称
东西餐厅
East & West Restaurant

作品类别
室内设计 | 休闲空间
Interior | Leisure Spaces



设计师 / 设计团队

深圳市水平线室内设计有限公司
Shenzhen Horizontal Interior Design Co., Ltd.

水平线设计是中国当代设计的代表之一，拥有多名优秀年轻设计师组成的国际化团队。自2003年成立至今，水平线设计始终秉承创新精神，是建筑设计、室内设计、景观设计、产品设计等领域的开拓者，竭力为业主提出设计与工程方面的最佳解决方案。在设计中，水平线设计善于发掘传统文化中的可能性，赋予每个设计以鲜明的个性和旺盛的生命力。秉承对东方传统文化、艺术、与哲学等方面的提取和运用，配合数字化分析工具和国际先锋的设计方法，致力于真正属于中国的现代巅峰设计。

Horizontal Design, which is regarded as a representative of Chinese contemporary design, owns a professional design group composed of international young talents. Since its establishment in 2003, Horizontal Design has remained keen to innovate and become a forerunner, who provides the best service and solutions to design and engineering in the design fields of architecture, interior, landscape and product. Horizontal Design explores the possibilities of traditional culture, and each project carries unique characteristics and energetic response to life. Guided by oriental culture, art and philosophy, Horizontal Design pursues real top-level Chinese modern design with the application of digital analysis and international cutting-edge design methodology.

“东”“西”是个好词，含方位代五行，囊括空间概念、文化属性，还泛指各种具体或抽象的人、事、物……而这地方，也就按照这名字生长了出来。“东西”不仅仅是字面意思，即分为东和西两边。除了东学西渐，还能在东西对景里将东边的透漏玄机 and 西边的建构方式用来东张西望。手工门把手是特意定制的，墙体镶嵌的光条是体现与打破常规韵律的关键，内里或外部的各种装置是根据空间关系所需，转化成为艺术视觉的动因。还有看着随意实则根据美学拼贴的墙面模式、裸露了单肩没收口的柱子、灯的形状和灯上面缘于基弗展览的树枝……体会这从东到西的丰富和小中见大的视觉经验感受，或许会惊讶此处仅仅只有一百平米的面积。

“Dong Xi” is a fantastic Chinese word, literally meaning “east and west” in English, which stands for both the positions and the Taoistic theory of the Five Elements. It includes spatial concepts and cultural attributes, and generally refers to a variety of specific or abstract people, things, and objects... And so this place “grew”. “Dong Xi” is not just literal, which means dividing into the east and west sides. The “East” area and “West” area coordinate each other but differ to each other. The door handles are handmade and specially tailored, and the light bars built in the wall are the key to embodying and breaking the conventional rhythm. The various installations inside or outside are the motive of converting into art vision, required by the spatial relationship. In addition, there are seemingly causal wall patterns which are actually tiled according to the aesthetics, pillar with one unfinished side, and the shape of the lamps on which there are branches derived from Anselm Kiefer’s exhibition... All these feelings come from the love of design and life. Experiencing the richness from the east to the west and the visual feelings of “much in little”, you might be surprised about the area of only 100 square meters here.





室内设计 | 铜奖 · 获奖作品
Interior | Bronze Award Winner

作品名称
龙湖重庆新壹城椿山万树养老公区
Ever Spring Nursing Home

作品类别
室内设计 | 公共及文化空间
Interior | Public and Cultural Spaces



设计师 / 设计团队

方夏建筑设计（北京）有限公司
WIT DESIGN & RESEARCH

方夏设计及主创曾获得过多项顶级国际大奖，拥有国际化的稳定的团队。

Fangxia Design and its' major designers have won a number of top international awards, and have formed a stable international team.



挑战：城市中心的高层办公楼改造成养老公寓，需做一些空间手术以满足适老和记忆障碍等的需求；同时需要改造的还有那些千篇一律老式、冰冷的机构形象。长者们离开自己的房间多参加公共活动是被鼓励的，但是为了得房率，采光面几乎都给了公寓房间，于是过去狭长的办公走廊改造成的活动公区就没有了阳光，却要分别承载了每层 21 户老人的社交、吃饭、老年大学和娱乐等大部分活动。老人们居住在相对封闭的高层盒子中，需要更多便利机会与城市生活还有年轻人交互。另外，一条与周边共享的“天街”把这个项目的首层分成了两半，使得本公寓不完全独立，外界上下班和逛商场的人们都能穿行于此。

解决：空间上创造各种社交场景比如养花、棋牌等，皆为了“去机构化”与创造尽可能多的城市自然。原来的办公走廊通过扩宽并设置人造自然光，惬意了每层公区的用餐、手工以及各式课堂。在首层设置一个“不那么特殊”的餐厅，让周边工作的年轻人和长者们的家人也喜欢来这里吃饭。把共享“天街”设计成一个分时管理的艺术长廊，展览于此的老人们的作品是他们与城市交互的一个界面。生活在这个高层养老公寓，虽然少了身处乡野的清静，但老人们更容易去医院、去购物、去有弹性地积极拥抱城市生活。

By redesigning a vacant high-rise office building as a nursing home in Chongqing, a major city in China, age-friendly and dementia-friendly needs have been satisfied. A friendly neighborhood has been created in a vertical community which is free of an institutional look. The elderly residents are encouraged to leave their own rooms and participate in public activities. However, in order to achieve a high room rate, the lighting side is almost given to the apartment rooms. Therefore, the communal area transformed from the long narrow office corridor does not enjoy sunshine, but it has to facilitate most of the activities of the elderly residents of the 21 apartments on each floor, including socializing, eating, the senior citizens' university and entertainment. The elderly residents living in these high-rise and relatively enclosed boxes need more convenience to interact with urban life and young people. In addition, a “sky passageway” shared with the surrounding neighborhoods has divided the first floor of the project into two parts, so the apartments are not completely independent, with the working population and shoppers passing by.

Various social spaces have been created, such as an area where the elderly can grow flowers and engage in conversation, chess and cards. The design for the center in the high rise stays away from an institutional feel. The original corridor of the office has been widened for dining, crafts, and classrooms on each floor, and has been lit with simulated natural light to ensure the communal area is bright as well as spacious. A restaurant has been included in the design and it is not only for the inhabitants, but also for the nearby working population and the elderly residents' numerous visitors who call in to see their parents or grandparents. The shared passageway is open during the daytime but is closed and secured at night. During the daytime non-residents can use the passageway where the artwork of the elderly residents will be exhibited. If we compare assisted-living in the city center with that in suburban areas, it is clear that inhabitants of the city have much easier access to hospitals, shopping malls and other facilities.



室内设计 | 提名奖 · 获奖作品

Interior
Nomination Award Winner

作品名称
默罕默德烤肉串美食广场分店
Mohammad Kebab Branch in Food court

作品类别
室内设计 | 商业空间
Interior | Commercial Spaces



设计师 / 设计团队

设造逻辑
Logical Process in Architectural Design

默罕默德烤肉串餐厅总店位于伊斯法罕市附近的多齐区。创造一个即使无人在场也具有存在感和场景感的空间，是点餐区设计的出发点。项目由点餐区和厨房两部分组成，考虑到空间的限制，厨房有一份部分渗透进了点餐区，这样的视觉效果也保留了默罕默德烤肉串店原有的建筑特点。各种球形弧线的组合，被白色表皮所切割，有无尽的延伸感，并揭开了更大的空间。考虑到当地设施并不完备，这些弧形切面全部由技艺精湛的工人按照精确的细节图手工打造。分店的标识完全是根据新店的形象设计的，并通过投影仪映射在白色表皮上，成为分店的动态广告。



The main restaurant of Mohammad Kebab is located in Dorche district near Isfahan city. Creating a space having presence sense and fixation without physical attendance became the base of designing the ordering section. The project includes two parts of kitchen and ordering section. Considering the limitations, the penetration of some parts of the kitchen in the ordering section and visual use of that was one of the solutions of maintaining the originality and identity of Mohammad Kebab. The result was a diverse combination of spherical arcs which is cut by a white skin so doesn't end and unclasps a bigger space. Considering the local facilities, constructing the spherical sections was done by the combination of accurate detailed maps and skillful workers. The corporate identity of the whole branch was completed based on the new space and an animation plays by a video projector on the white skin as a dynamic shop sign.

室内设计 | 提名奖 · 获奖作品

Interior
Nomination Award Winner

作品名称
阿克拉雷酒店
Hotel Akelarre

作品类别
室内设计 | 商业空间
Interior | Commercial Spaces



设计师 / 设计团队

机制
Mecanismo

阿克拉雷酒店经历了 40 余年的发展和品牌塑造，兼顾传统与潮流，坚持探索与创新。基于这一背景，“机制”事务所为这座酒店精心构思了设计和建造方案。对石材、木材和亚麻纺织物等自然资源和材料的运用充分尊重了其内在质地，同时利用了研究成果和新的技术，从而为项目乃至设计工作室本身赋予了独特的内涵。每座不同体量的建筑，用了不同的材料。材料的连续性塑造出了几何形态及其体量，定义了整个项目的设计概念与功能布局，为酒店创造了明确的个性。5 座石头小屋从山坡上冒出，面朝大海，小屋里就是房间。

Hotel Akelarre is the result of a more than 40 years of identity and development. It is the blend between tradition and time with the obsession for investigation and innovation. In this ambiance, Mecanismo conceived a precise project of design and construction of the hotel. The use of natural resources and materials such as stone, wood and linen respects the inner nature and properties in the process, while contemplating the advances of investigation and new techniques for their manipulation and induction, which characterizes the project and studio itself. The avail of different materials in each volumetric construction and thereon in the succession of materials that often interfere and modify a geometry shape and its volume defines the concept and functioning of the project while providing Akelarre with an unequivocal personality. Five stone cubicles emerge from the hillside of the mountain towards the sea, harboring in their interior the rooms.



室内设计 | 提名奖 · 获奖作品
Interior
Nomination Award Winner

作品名称
莫里茨啤酒厂 M 商店
Moritz M-store

作品类别
室内设计 | 休闲空间
Interior | Leisure Spaces



设计师 / 设计团队

卡梅洛·扎普拉 楚·乌鲁兹
Carmelo Zappulla & Chu Uroz

卡梅洛·扎普拉，建筑学博士，“外部参考”首席执行官。他在专业实践和学术领域都取得了卓越成就，与欧洲最好的设计大学以及 RCR 事务所等世界一流的建筑事务所有合作。“外部参考”于 2007 年在巴塞罗那成立，该工作室在室内设计和建筑领域做了开创性的工作，完成了巴塞罗那、伦敦、曼谷、迪拜等全球多个重要城市的项目。我们的理念是创造情感空间，帮助品牌向客户传达自己的价值观和信念。我们采用数字技术，实现极致定制，以完全满足每位客户的需求，并为我们建筑设计为用户创造动感的空间体验。我们整合奢华风格与可持续发展，数字与实体，艺术与技术，使这些文化方面适应客户的需求，以塑造反映我们设计理念和客户独特个性的空间。

Carmelo Zappulla is a PhD Architect and CEO of External Reference. He has achieved excellence both in professional practice and in academia, working with the best design universities in Europe and with world class architecture firms such as RCR Arquitectes. External Reference was founded in 2007 in Barcelona. The studio has developed groundbreaking work in interior design and architecture, completing projects worldwide in important cities as Barcelona, London, Bangkok, and Dubai. Our philosophy consists in creating emotional spaces that help brands express their values and beliefs to their customers. We adopt digital technologies for extreme customization and adaptability to every client's needs and generating dynamic spatial experiences for the users of our architecture. We integrate luxury and sustainability, digital and physical, art and technology, adapting these cultural aspects to the needs of our clients in order to shape spaces that reflect both our design philosophy and the client's unique individuality.

莫里茨是一家总部位于巴塞罗那的啤酒公司，1856 年由法国人路易斯·莫里茨·特拉特曼创立，2004 年重新开业。此前，该公司在上世纪 70 年代差点被市场淘汰，但从那以后，公司不断发展壮大，不但改写了行业格局，还振兴了这座城市的文化生活。在这座建筑物中，工厂生产出纯生啤酒，在 M 商店的空间里供应。“外部参考”工作室有幸再度描绘出了一个赏味空间，在这里，人们品味到的不仅是有名的鲜啤酒，还有独特的身份。设计者对玻璃、不锈钢和铁的审美能力，营造出了一种氛围，与之相伴的是装有手工酿造的啤酒的传统啤酒罐，啤酒从罐子里直接发给顾客。啤酒罐还进行了改造，展示该品牌的纪念品和产品。

Moritz is a beer company based in Barcelona since 1856, when it was founded by Frenchman Louis Moritz Trautmann, returned to business in 2004. Previously, the company had almost been wiped out during the 70's. Since then the company has gone from strength to strength. Impacting not just on the business landscape but also revitalizing the cultural life of the city. In the building is host the factory of its unpasteurized beer served in the space of M-store where External Reference, once again, had the pleasure of painting a space to taste, not only its famous fresh beer, but brand unique identity. Drawing on a palate of glass, stainless steel and iron builds an atmosphere accompanied by the traditional craft beer tanks where beer is coming directly to shooter. This tank is also converted to display brand's souvenirs and products.



室内设计 | 提名奖 · 获奖作品
Interior
Nomination Award Winner

作品名称
昆山市政务服务中心
Kunshan Civic Service Centre

作品类别
室内设计 | 公共及文化空间
Interior | Public And Cultural Spaces



设计师 / 设计团队

宋毅
Song Yi

宋毅，国家注册建筑师、高级室内设计师。上海思域室内设计有限公司创始人 / 主持设计师，全国大学生设计竞赛导师。从事专业设计 20 多年，先后获得国内外三十余项设计奖项及“中国杰出室内建筑师”、“国家设计人物”等荣誉。注重还原室内设计中的建筑本质。主张设计师既应该是“修正”主义者，也应该是唯“悟”主义者，倡导设计师的专业精神与社会责任感和并重。

As a national registered architect, and senior interior designer, Song Yi is the founder and principal designer of Shanghai Siyu Interior Design Co., Ltd., and an instructor for the National College Student Design Competition. Engaged in professional design for more than 20 years, he has won more than 30 design awards at home and abroad, and the honors of “Outstanding Chinese Interior Architect”, and “National Design Figure”, among others. Focusing on restoring the architectural essence of interior design, he thinks that designers should emphasize both “revising” and “understanding”, and advocates the equal importance of designers' professionalism and social responsibility.

昆山市政务服务中心由四栋塔楼和连接塔楼的裙房围合而成，建筑面积 10.2 万平方米。汇集了二十多家市级委办局，为全市居民、企业提供几乎全方位的一站式服务。自项目 2009 年立项、2011 年建筑方案后期阶段开始介入设计以来，历时多年，期间经历了许多调整变化。设计者回望的视线和思考已更为关注的是于当下快速变化的时代背景之下，城市公共职能的管理者和公民空间以及被服务对象之间的决策、激发、引导、契合关系，活动对象由此获得的身体与精神层面的愉悦感和被尊重感，借民生活推动城市的活力。

The Kunshan Civic Service Centre consists of four towers and a podium, with a total area of 102,000 square meters. It accommodates over 20 municipal departments, and provides a whole range of one-stop services. Since the project's inception in 2009 and the interior design's involvement in 2011 at the end of the architectural schematic design, years have passed and the project has experienced a number of changes. The designer's retrospect has shifted to the relationship between the administrators of the city's public functions, the civic spaces, and the people who are served, concerning decision-making, motivation, guiding, and integration, under the backdrop of this changing era. Attention has also been given to the sense of pleasure and respect the users receive, and the city life which is enlivened by civic activities.



室内设计 | 提名奖 · 获奖作品
Interior
Nomination Award Winner

作品名称
往事如烟
The Fading Past

作品类别
室内设计 | 公共及文化空间
Interior | Public and Cultural Spaces



设计师 / 设计团队

深圳市大羽营造空间设计有限公司
Deve Build

冯羽，大羽营造创始人、空间艺术家，2015 年全球首位问鼎德国红点设计大奖“室内空间设计类”最高奖 Best of the Best 和德国 iF 设计大奖“室内建筑类”金奖的华人空间艺术家；2014 年首位获得台湾室内设计 TID 大奖金奖的中国大陆空间艺术家。2016 年首位在国家级美术馆深圳市关山月美术馆举办个展的空间艺术家。

Feng Yu, a spatial artist, is the founder of Deve Build. In 2015, he became the world’s first Chinese spatial artist to win Best of the Best, the top award in the interior design category of the Red Dot Award of Germany, and the Gold Award for interior architecture at the iF Design Award of Germany. In 2014, he became the first spatial artist from China’s mainland to win the Gold Award of the Taiwan Interior Award. In 2016, he became the first spatial artist to hold a solo exhibition at the Shenzhen Guan Shanyue Art Museum, a national-level art museum.



曾经是悠长的巷子，平静的院落，蓝色天空下的屋沿，屋沿上停着或掠过的鸽子；鸡犬相闻，深巷春雨。曾经是沉甸甸的真情、珍惜和珍重；相见与离别，都会流露出真诚的高兴与忧伤。可曾经如烟般的往事。如今是在“线上”的忙碌工作和生活，是吃喝玩乐都如最后疯狂般的歇斯底里。似乎没有人愿意回到“线下”，但却又不停地呼吁着回到“线下”的事儿。拥挤的交通、相互麻木的邻居、脆弱的同事关系、转基因、食品添加剂、雾霾和在雾霾里生活着的戴着各种口罩的人们……斯时已去，往事如烟。

The pass were extended lanes, undisturbed courtyards and the pigeons on or above the eaves under the blue sky. Crowing and barking were heard, deep lanes in the spring drizzle were seen, when daybreak hagglers of flowers were nearby.The pass were unpretending emotion, treasure of love,were delightedness and sorrow from pure heart. Today, we' re all “online”, busy in life and work. None of us is not hysterical about physical enjoyments for fear of doom, as if nobody is willing to be “offline” when he is tired of this kind of life. Traffic jams, strange neighbors, fragile colleagues, GMO, food additives, thick haze and those fellows wearing a great variety of respirators in the fog. Life is a transient and impermanent, so is our fading past.

室内设计 | 提名奖 · 获奖作品
Interior
Nomination Award Winner

作品名称
「俄罗斯套娃」红谷 2018 春夏橱窗
RUSSIAN DOLL – HONGU 2018 SUMMER WINDOW

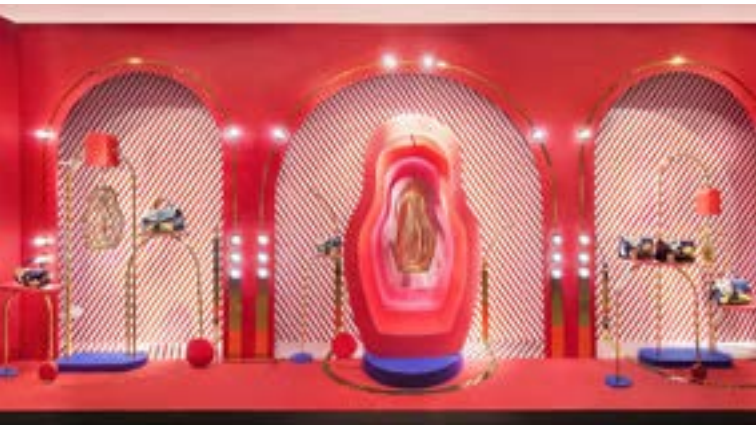
作品类别
室内设计 | 商业空间
Interior | Commercial Spaces



设计师 / 设计团队

石川设计事务所
TOMSHI & ASSOCIATES

时尚品牌红谷 HONGU 迎合俄罗斯世界杯这件全球盛事，2018 年夏季橱窗以俄罗斯套娃为主题，通过层层探索的玩味情节讲述抽象艺术的品牌概念，呈现品牌刚柔并济的都市时尚调性， 橱窗设计整体以红色连结盛事氛围与品牌主色，中心以旋转变幻的套娃装置结合铜镜面材质营造精致氛围，而简约动态的几何线条与产品结合，视觉层次立体、节奏丰富，如同精緻灵动的时尚宫殿。在立体交叠的空间关系与明暖渐层的柔和灯光下，红谷 HONGU 产品独有的时尚奇趣完美融入于精緻活跃时尚氛围中，品牌故事与橱窗情境相映成趣。



Fashion brand HONGU makes Matryoshka Doll the theme of 2018 summer window, along with the upcoming global event, 2018 FIFA World Cup Russia. Within this abstract little kingdom of fashion, the sense of art and style is partly hidden in the delicate details of the play. Vibrant redness is abstracted from the brand color as well as the festive global event. Layered shapes of the doll are on the center with bronze arc lines shining around. A delicate ambient is filled with the window as the infinite spinning doll naturally reflects lights by its mirror surface. Fashion bags are interweaved with every fine detail, and as a whole, they are making up a splendid fashion story. Launched at the early spring of 2018, the window happened to meet Chinese lunar new year, while gold and red is a blessing color group in Chinese culture. As HONGU is a local-based Chinese fashion brand, at the very special time in China, shining gold and glowing redness combined is actually giving best wishes to every one of the audience.

室内设计 | 提名奖 · 获奖作品

Interior
Nomination Award Winner

作品名称
24 克拉公司——球鞋金库
24 Kilates –The Vault

作品类别
室内设计 | 商业空间
Interior | Commercial Spaces



设计师 / 设计团队

卡梅洛·扎普拉 楚·乌鲁兹
Carmelo Zappulla & Chu Uroz

自 2005 年以来，24 克拉公司一直在改变街头的艺术时尚。24 克拉不仅仅是一个普通的服装店，在这里，服装就像珍贵艺术品一般被精心挑选、陈列出来。在构思其独一无二的零售店时，有必要了解某个品牌希望其客户享受到怎样的购物体验。这家店铺内部看起来像一座装满保险柜和保险箱的专用金库。室内的主要装置让人想起了保险柜的门，上面还带有品牌的标志。鞋子放置在储物柜中，这些柜子有不同的配置和功能。这样的设计把产品从顾客的视线里隐藏了一会儿，进而鼓动顾客发现这些产品。整个项目分为两个区域：一是黄金区域，它呼应了公司的名字，并设有展示产品的陈列室；在另一个区域，客户可以试穿他们之前在黄金区域挑选的鞋，这个区域偶尔还有音乐活动和 DJ 表演。



Since 2005, the company 24 Kilates has been changing the street art fashion scene. Kilates is not just a common clothing shop, but also a place where clothes are carefully selected and presented as precious art pieces. When conceiving exclusive retail stores, it is necessary to understand what is the shopping experience that a particular brand wants its customers to enjoy. The interior looks like an exclusive treasury filled with safes and safety boxes. The main installation of the interior recalls the doors of a safe and features the logo of the brand. Shoes are arranged in lockers which have different configurations and structures. This helps hide products from customers’ view for a while, which invites customers to discover products. The project features two areas: the golden one, which recalls the name of the company and hosts the showroom in which products are shown, and the second where customers can try the shoes they have previously selected in the golden area. This area, occasionally, also features music events and DJs’ performances.

卡梅洛·扎普拉，建筑学博士，“外部参考”首席执行官。他在专业实践和学术领域都取得了卓越成就，与欧洲最好的设计大学以及 RCR 事务所等世界一流的建筑事务所有合作。“外部参考”于 2007 年在巴塞罗那成立，该工作室在室内设计和建筑领域做了开创性的工作，完成了巴塞罗那、伦敦、曼谷、迪拜等全球多个重要城市的项目。我们的理念是创造情感空间，帮助品牌向客户传达自己的价值观和信念。我们采用数字技术，实现极致定制，以完全满足每位客户的需求，并为我们建筑设计的用户创造动感的空间体验。我们整合奢华风格与可持续发展，数字与实体，艺术与技术，使这些文化方面适应客户的需求，以塑造反映我们设计理念和客户独特个性的空间。

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室内设计 | 提名奖 · 获奖作品

Interior
Nomination Award Winner

作品名称
《知识海洋》火狼创意书吧
Knowledge Ocean Fire Wolf Creative Book

作品类别
室内设计 | 公共及文化空间
Interior | Public and Cultural Spaces



设计师 / 设计团队

深圳市火狼企业形象设计有限公司
Shenzhen Firewolf Enterprise Image Design Co., Ltd.

作品为工业风格，采用耐候钢贯穿整个空间，主题造型为大八爪鱼，象征知识的多元、多触角。充满后现代气息。

The project features an industrial style, with weather-resistant steel running through the space. The thematic model is a big octopus, symbolizing the diversity and wide range of knowledge. The project is full of postmodern atmosphere.



室内设计 | 提名奖 · 获奖作品

Interior
Nomination Award Winner

作品名称
新加坡南洋艺术学前教育学院
NAFA Arts Preschool

作品类别
室内设计 | 公共及文化空间
Interior | Public And Cultural Spaces



设计师 / 设计团队

SODA 设计事务所
Spirit Of Design Analogy Pte Ltd

张进耀于 2010 年创办新加坡 SODA 设计事务所。他以一等荣誉学位毕业于英国哈德斯菲尔德大学，主修展览与零售设计。他在室内设计和项目管理等领域拥有超过 20 多年经验，闻名于区域市场，其创作项目遍及中国、缅甸、菲律宾、泰国、印度尼西亚和马来西亚。其作品曾出现在众多展览和出版物中，如《商业时报》、《联合早报》、杭州文化创意产业博览会等。2017 年至 2018 年任新加坡室内设计联盟（IDCS）副主席，这是一家致力于提升新加坡室内设计实践标准的非营利组织。他还是 2017 年设计卓越奖的主席，该奖在他的领导下获得了国际认可。SODA 设计事务所旨在通过定义具有独特个性的每个项目来改变设计行业，在新加坡和亚洲各地获得了众多设计奖项。我们是一家空间设计事务所，将品牌 + 企业传播的价值转化为空间语言。我们的设计方法不仅着眼于对品牌或企业实体进行展示，而且为其代言。

Tung Ching Yew established SODA (Spirit Of Design Analogy) in Singapore in 2010. He graduated with a Bachelor of Arts (First Class Honours) in exhibition and retail design from University of Huddersfield UK. He has more than 20 years of industrial experience in spatial design consultancy and project management. He is a familiar name in the regional market having completed numerous projects in China, Myanmar, the Philippines, Thailand, Indonesia and Malaysia. His works have been featured in numerous exhibitions and publications, such as *The Business Times*, *Lianhe Zaobao*, Hangzhou Cultural & Creative Industry Expo. Between 2017 and 2018, Tung has served as vice president of Interior Design Confederation Singapore (IDCS), a non-profit organization that is committed to elevate the standards of interior design practice in Singapore. He was also the chairman of Design Excellence Awards 2017, which had achieved international recognition under his leadership. SODA is conceived to alter the design industry by defining every project with a distinct personality of its own. It has received numerous design awards in Singapore and around Asia. We are a spatial design practice that translates the values of brand + corporate communications into a language of spaces. Our design approach aims not only to show but to speak for a brand or corporate entity.

新加坡南洋艺术学前教育学院位于新加坡的市中心地带，创作灵感来源于幼儿空间的新定义，即城市环境中的小屋：儿童的避风港。以儿童的成长规律为出发点，将其室内环境由新型的多孔墙来代替传统的教室，配合由几何图案组成的带有凹凸感的墙面，来唤起儿童的好奇心与求知欲。它自然地创造了学龄前儿童之间互动的机会。根据学院院长以及老师多年的教学理念，将用餐空间则设计为一个活跃团结精神的聚会点。室内使用了大量色彩柔和的木质材料，来传达绿色自然，保护生态的理念。其他空间包括艺术空间、舞蹈室、音乐室，都以开放模式设计，以便在整个空间布局中实现无缝的视觉连接。

Located right in the heart of Singapore's Arts and Heritage district, NAFA Arts Preschool is inspired to be a Children's Sanctuary which is conceived as a cottage in the urban setting. According to the law of children's growth, the built environment is designed to invoke the sense of inquisitiveness by dissolving the typical classroom walls into porous boundaries; therefore it naturally creates opportunities of interplay and interactions amongst preschoolers. Based on the teaching philosophy of the president and the teachers for many years, the dining space is featured as a gathering point of the Sanctuary, hence enlivening the spirit of togetherness during meal times. Other featured spaces include an atelier space for arts, dance studio, and music studio, all of which are unveiled to allow seamless visual connections throughout the spatial arrangement.



室内设计 | 提名奖 · 获奖作品

Interior
Nomination Award Winner

作品名称
北京劝业场修复改造
Beijing Quanyechang Renovation

作品类别
室内设计 | 公共及文化空间
Interior | Public And Cultural Spaces



设计师 / 设计团队

法国 AREP 设计集团
AREP

“聆听劝业场的特点，历史，风格”，设计出更合理、更灵活的空间以满足劝业场未来所需的新功能对建筑内部空间的要求。劝业场的建筑特点在于南北轴线方向长 80m，其间 3 个中庭。从其组成来看，南北向更像是一条有屋顶的街道，基于这个特点，劝业场的内部设计更倾向于引导游客顺利地通过此建筑，所以，交通流线的设计将影响整个劝业场的内部设计。从对劝业场历史引导未来的研究中可以看出，新的功能应在原有基础上有所改进，例如：商场、文化和休闲空间。劝业场具有民国建筑风格，从文物保护的角度出发，将一些抽象的现代建筑形式应用于室内设计，以求仍然保持民国时期的形式。建筑的立面和剖面表达了建筑水平构成以及建筑形式，由此得出建筑内部空间功能。

Quanyechang is 80 meters long in north-south axis, and there are three courtyards along the axis. In consideration of its constitution, its north-south axis looks more like a roofed street, based on which the internal design of Quanyechang should tend to lead tourists to pass through the building smoothly. Therefore, the design of traffic line will determine the whole internal design of Quanyechang. It can be seen that new functions should be improved on original basis, including market, culture and entertainment space. We adhere to the philosophy of designing a more reasonable and flexible space to meet new functions' requirements on architectural internal space in the future. Architecture constructed in the period of the Republic of China, we maintain the form of that era during the design process while applying some abstract modern architectural forms in interior design. Building elevation and cross section reflect building's horizontal constitution and architectural form, thus obtaining building's internal space functions.



JURY'S VIEW
Interior

评审采访
室内设计



戴斯·劳伯舍
Des Laubscher

深圳环球设计大奖（以下简称“SDA”）：今年的主题是可持续性，您怎么理解这个主题？

戴斯·劳伯舍（以下简称“劳伯舍”）：如果我们研究一下可持续性，就会发现可持续性并不是随便想出一个稍微有些可持续性的方案，它必须是具有完全可持续性的方案。因为如果我们放慢了可持续性进程，比如使用碳足迹等等，就不会从长远角度来保护地球。可持续性就是使用自然资源、自然材料时确保它们具有完全可持续性且完全可再生，这样我们才不用担心会摧毁我们的生态系统。这一点至关重要。

作为设计师，我们是资源的看守者。因为我们就是那些问题资源的使用者。事实上，我们在环境中对可持续概念的应用和践行，仍然远远不够。

SDA：我们现在生活在人工智能的时代，比如机械化、人工智能技术云云。那您觉得这会带来设计领域的新突破吗？您希望看到人工智能的进步为设计带来哪些突破？

劳伯舍：人工智能极其重要，设计行业必须将其考虑在内。它已经渗透进我们的生活当中。我们如今已经在谈论第四次工业革命，它已经在发生。它不再是未来的想象，而是成为了“当下”。但我们必须注意的是，如今就连我们的手机都已经配备了人工智能，所以它已不再是新鲜事物。现在要做的，是通过设计的介入，利用这项技术去提高人们的生活质量。

我认为我们即将进入的时代非常令人兴奋。我们更多地拥抱时代，更多地参与决定未来的走向。我们可以更容易地接纳人工智能，并沿着正确方向继续前行。我们也必须这么做。今天的年轻人将来要从事的职业里，有 65% 是目前还没有出现过的职业，这就意味着我们就是解决问题的人、思考问题该如何解决的人；只有这样，我们才能适应并做出改变。我认为这是人工智能给我带来的影响，我为之感到兴奋。

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SDA：请告诉我最令你印象深刻的一两件作品，并说明原因。

劳伯舍：我认为今天的获奖作品，一间越南菜饭店（“银杏屋：社会建筑的力量”，金奖获奖作品）就是一件非常优秀的作品，因为它讲述了历史。它让人们回到了上世纪 60 年代的西贡，使用了很多对那个年代的人来说充满怀旧感的物件。单从历史的角度来讲，让年轻人多了解些历史，也是件好事。我想，这个项目本身就

有老年人的参与，这一点十分重要。整个项目采用了人道主义的方式，且最终效果特别好。因此我认为它非常突出，在我看来，这个作品远远超过其他作品。它表达的不仅仅是人道主义，还有社会责任感，以及我们如何运用设计，提高所有人的生活质量，即使只是在饭店这样的环境里。这种想法很棒。

另外一个我觉得非常优秀的作品，是为帮助香港更生人士改过自新而设计的（香港翳屋计划，银奖获奖作品）。这个作品从社会责任感的角度来看，同样非常吸引人。它所用的材料非常简单廉价，同时却保持了高质量。在非常受限的空间当中，设计非常到位，空间的安排和利用恰到好处，让人们可以不再流浪街头，给予他们一个宜居的环境。真是棒极了。

这是一个世界性的问题，我们都面临这个问题，不仅是香港的问题。我们倾向于认为香港是个发达的城市，但那里也有穷人，而我们必须关照他们，这是我们身为设计师的责任。

我们评审的（室内设计领域）作品当中，在可持续性方面都没有出色表现，我觉得这是个问题。在某种程度上，那是个缺点，非常可惜。这些作品不是完全新鲜的东西，但对人进行了深入的观察，对室内环境进行了切身体会，从而有助于那些因为各种原因而需要使用这些作品的人。

但我认为，我们需要更多地融入到一种社会主义的环境中。我们需要关注老龄化人口，这是世界范围内的重要课题。我们同样需要关怀年轻人，因为他们正在进入第四次工业革命，他们确实需要关怀。



Shenzhen Global Design Award (SDA): This year’s theme is sustainability. What are your thoughts about this idea?

Des Laubscher (Laubscher) : I think if we look at sustainability, it’s not a case of trying to actually come up with a solution that is less sustainable. It must be a solution that is completely sustainable because if we slow down the process of sustainability, for instance, using carbon footprints etc., that’s not helping the planet in the long term. So, sustainability is using natural resources, natural materials, and actually making sure that they are sustainable, completely sustainable, and completely renewable so that we don’t have to worry about destroying our ecosystems, which are very important.

And as designers, we’re the custodians of that because we are the ones that are using the resources which is a problem. And actually we’re not using and having sustainability as much as we should have within our environment.

SDA: We’re living in a time of artificial intelligence. Mechanical, AI... We have a lot of technology like that. So, what do you think? That’s going to be a new breakthrough? What kind of breakthrough do you expect involving AI?

Laubscher: I think that artificial intelligence is hugely important to take consideration of because it is obviously with us. We are talking about the fourth industrial revolution, and it’s here. It’s not the future anymore. It’s actually here. But we must remember that even our mobiles have artificial intelligence, so it’s nothing new. It’s a case of using that technology to improve the quality of life for all through design interventions.

I think it’s actually exciting times that we’re moving into. We embrace it more and become more involved with where we are going. It’s gonna be much easier for us to ease ourselves into that and keep moving in the right direction.

And we have to. We live in that world where 65 percent of the jobs for people that are young today haven’t been invented yet, which means we really need to be problem solvers, thinkers, so that you can adapt and change. And that’s what AI is gonna do to us, I think, which is great. I think it’s exciting.

INTERVIEW



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

Laubscher: I think the winner for today, the Vietnam restaurant (Gingko House: The Power of Social Architecture, Gold Award winner for Interior, SDA 2019). That one was actually a very good project because it spoke about history. It spoke about moving back to Saigon in the 1960s. So, there were a lot of artifacts that we used that would have been nostalgic for a lot of people from that period. Just from a historical point of view, for the youth it would be good to actually understand that. I think that the project itself involved elderly people and that is extremely important.

So, there was a humanitarian approach to that whole project, which I think really worked extremely well. And I think is why it stood out head and shoulders above everybody else because it spoke about not only the humanitarian aspects, but social responsibility, and how we can use design to better the quality of life for all, even in a restaurant environment, which was great.

The second project that I thought was exceptional was the project which was for rehabilitation of offenders in Hong Kong (So Uk Project, Silver Award winner, Interior, SDA 2019). And it was really also, from a social responsible point of view, was really fascinating. Also, the use of materials, it was very simple, very cheap, but at the same time with quality. And very confined spaces, but very well-designed of the way that they were put together and utilized, and taking people off the street, giving them that kind of environment to live in. It’s fantastic.

And it’s a problem across the world, but we all have that problem. It’s not just Hong Kong. We are inclined to think of Hong Kong as being this rich place. There are the poor. We have to look after them. It’s our responsibility as designers.

I think this is where the problems lay with the projects that we looked at: None of them came out shining with sustainability. So in a sense that was a weakness, which was a pity. So, there was nothing completely new, but there was a lot of looking at people and understanding interior environments and making them conducive for the people that were going to use them for whatever reason.

But I think we need to move more into a socialist kind of environment. We need to look at our aging population, very important across the world. And we also need to look at our youth because they’re moving into this fourth industrial revolution, and they need to actually be looked after.

It’s a great place to be as a designer.



苏丹
Su Dan

深圳环球设计大奖（以下简称“SDA”）：在“可持续设计”的趋势下，您认为空间设计未来的方向是什么？面临哪些挑战？

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

要达到这种控制，在我看来有两个途径。

第一点——优化技术。工业革命以来，真正在推动世界变革的，在推动世界进步的，在影响我们观念的东西是技术，放在当下的语境里，也就是“科技”。科技带来新的工业产品、新的信息技术手段能否很好地监测目前的空间环境，以及它的品质？这些工业产品的属性能否很好地降低能耗？这是非常重要的。举例来说，据说在上个世纪末，同样体量的建筑物，中国的建筑能耗相比美国的建筑能耗高出百分之四十到五十，而其中很大一部分的原因归咎于门窗的质量。一直以来，室内设计师们缺乏考量的问题，如今变成了必须解决的现实问题——如何控制建筑的能耗？如何用更科学的思维和手段，设计出更有品质的空间？我如今任职于某艺术博物馆，举一个很简单的例子便是，艺术博物馆里一间常人看起来黑森森的房间，实际上可能对空间的温度和湿度都有严格要求。如果无法达到这个要求，就很难有一流品质的文物展。也就是说对于这个空间而言，比起视觉感受更重要的是它的物理环境。因此，我刚刚提出的这两个问题，对于现在中国的室内设计师来说是一个巨大的挑战。因为这不存在于我们原先的设计观念之中，我们不怎么考虑这些东西。

第二个途径受文化的态度所影响。目前在中国室内设计的领域，文化的边界和其标准的界定是相对模糊的，但它会影响空间美学。我们曾一度追求新的东西，而现在当我们了解到文化性和历史性到底是什么的时候，我们便会意识我们生活所需的事物，包括我们日常生活的空间，都具有它的历史，有许多的事情我们需要慢慢地去做，需要将人作为主体，去营造人所在的环境。如果我们都能这样去思索和设计，我相信室内设计的浪潮绝不会是不断快节奏地一轮又一轮的颠覆。因为这来自于设计师对自己的设计文化的自觉性。

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

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



片，都要在溶剂里浸泡分解，再进行科学的材料分析——有一套科学的手段在支撑他们的文物修复工作。

所以科技的进步，信息分析手段的进步，一定可以推动文物修复领域的进步。

第二点，依然是“文化态度”。工业遗产到底是什么？工业遗产其实是凌驾于工业之上的，它表达的是一种工业精神。工业精神对现代文明有着不可磨灭的影响力，在未来，当人们重新踏足工业遗产区的时候，或许会感恩工业时代。而不是像现在一样，一直在强调“去工业化”。

SDA：本届的参赛作品当中，是否有让您印象深刻的？

苏丹：评审过程中有许多给我留下深刻印象的作品，且都是十分突出的、应景的作品。我突然发现东南亚文化的崛起已经变成了世界室内设计格局中一个很重要的现象。所有的评委都开始接纳这种文化背景下孕育出来的设计。室内设计的金奖作品便是这个现象中很好的例子。东南亚文化原先一直不属于中心文化的范畴，而如今我们一直在提倡“去中心化”“多中心化”，我们开始关注像东南亚文化这种所谓的边缘文化与中心文化开始碰撞的时候，它们是怎么融合和沟通的。今年作品中我们发现东南亚地区、中国南部地区，例如香港、越南，来自这些地区和城市的作品表现得特别突出。

SDA：如果东南亚文化的崛起是世界文化格局中一个不可忽视的现象，那您能给这个时代的中国的设计师一些建议吗？

苏丹：我们今天评选出来的作品，一定会对中国的设计师有所触动。因为近几年，中国设计师对外学习的热情很高，且国内室内设计的市场也很好，它已经高速发展了二三十年，我们自认为从室内设计的外貌上已经很接近西方了。可实际上，从评委们的评审倾向便可以发现，我们更看重历史文化里的肌理和质感。这已经超越了表象，是一种深层次的设计内涵。

今年的参赛作品中有有一个普遍问题，就是我们很难从他们的项目介绍、作品图片中看到这个作品的社区关系、社会关系、文化关系等外围因素的介绍。这些作品像是把自己闷在一个盒子里面自说自话，和外界的现实仿佛毫无关联。然而作品的现实性才是我刚刚提到的肌理与质感生长出来的地方，文化肌理和质感是非常真实的，人们会为这些真实的东西所打动。

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

苏丹：这在深圳是一个很有意思的现象。深圳是一座新城市，但是在新城市里居然需要“旧城改造”。深圳的问题比较复杂，因为深圳建成之处据说有百分之四十的建筑都是被非法搭建的，许多房屋都没有房产证明。而且深圳的土地储备量很少，所以它的城市更新建立在转换并解决过去遗留问题的基础上。另外它的城市属性也在变化，文化属性会逐渐增强，由一座生产的城市转化成一座生活的城市，深圳本身在发展变化。这其中需要做的，可以去尝试的事情有很多。

INTERVIEW



Shenzhen Global Design Award (SDA): Under the trend of sustainable design, what do you think is the future direction of space design, and what are the challenges?

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

To achieve such control, there are two ways in my opinion.

The first is to optimize technology. Since the industrial revolution, it is technology that has been really promoting the changes and progress of the world and affecting our thoughts. It’s *science and technology* in the current context. Can new industrial products and new information technology methods brought by technology monitor the current space environment and its quality? Can the properties of these industrial products reduce energy consumption well? This is very important. For example, it is said that at the end of last century, for a building of the same capacity, its energy consumption in China is 40 to 50 percent higher than that in the United States, with a large part of it attributed to the quality of doors and windows. The problem that interior designers have seldom considered becomes a real problem that must be solved now — How to control the energy consumption of buildings? How to design a more quality space with more scientific thinking and means? I am now working at an art museum. A very simple example is that a room in the art museum that looks very dark for ordinary people may actually have strict requirements on the temperature and humidity of the space. If the requirements are not met, it will be difficult to hold a first-class relic exhibition there. In other words, for this space, its physical environment is more important than visual impression. Therefore, the two issues I have just raised are a huge challenge for Chinese interior designers because this did not exist in our design concept, and we didn’t think about it much.

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

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

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

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that their restoration is a very scientific and rigorous job. For example, when I was studying at the FM Center in Italy, I found that their restoration work was carried out almost in the form of scientific experiments. Material samples, even a small piece of wood, were soaked and decomposed in a solvent, and then scientific material analysis was carried out. There is a set of scientific means to support their restoration of cultural relics. Therefore, advances in science and technology and advances in information analysis tools will certainly boost the advances in the field of cultural relic restoration.

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

SDA: Are there any impressive entries this year?

Su: During the judging process, there were many works that impressed me, and they were all very prominent and up-to-date. I have suddenly discovered that the rise of Southeast Asian culture has become a very important phenomenon in the world’s interior design landscape. All judges have begun to accept designs born in this cultural context. The Gold Award winner for interior design is a good example of this phenomenon. Southeast Asian culture has never been among central cultures. Now we have been advocating *decentralization* and *multi-centralization*. We begin to observe how the so-called fringe cultures, like Southeast Asian culture, integrate and communicate with central cultures when they collide. Among this year’s entries, we have found that those from regions and cities in Southeast Asia and South China, such as the Hong Kong and Vietnam, are particularly outstanding.

SDA: If the rise of Southeast Asian culture is a phenomenon that cannot be ignored in the world cultural landscape, can you give some advice to Chinese designers of this era?

Su: The works we selected today will definitely touch Chinese designers. In recent years, Chinese designers have been very enthusiastic in learning from the outside, and the domestic interior design market is also very good now after developing at a high speed for two or three decades. So we think that the outward appearance of interior design is very close to the West, but in fact, from the judges’ tendency, we can find that we are paying more attention to the texture in history and culture. This has surpassed the appearance, and is a deep design connotation.

There is a common problem in this year’s entries: It is difficult for us to learn about the peripheral factors such as their community relations, social relations, and cultural relations when we see the project introduction and the pictures. These works seem to be self-talking in a closed box, and seem to have nothing to do with the reality of the outside world. However, the reality of a work is the place where the texture I just mentioned grows up. The cultural texture is very real, and people will be impressed by these real things.

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

Su: It is a very interesting phenomenon in Shenzhen. Shenzhen is a new city, but in the new city, *old city renovation* is needed. The problem in Shenzhen is more complicated because it is said that 40 percent of the buildings in Shenzhen’s built environment are illegal. Many houses have no property certificates. Moreover, Shenzhen’s land reserves are small, so its urban renewal is based on the transformation and resolution of past problems. In addition, the city’s attributes are also changing, and its cultural attributes will gradually increase. From a city of production to a city of living, Shenzhen itself is developing and changing. There are many things that need to be done and can be tried.



姚政仲
Yao Zhengzhong



深圳环球设计大奖（SDA）：您一直在研究和从事台湾室内设计教育，那么基于您的经验，空间设计在未来还会有什么突破？它会面临一些什么挑战？

姚政仲：因为时代、科技和技术的进步，未来的室内设计可能会更偏向一种产品去发展。也就是说，未来居住的空间和空间当中的内容，会越来越设计、整合成一个一体化的观念。我们从现在的家居设备就可以看出这个趋势，越来越多的家电企业在设计和推出一体化、整合化的设备。

那当然在现在这个时代下，我们也依然用设计形式的眼光看待室内设计。但在未来，我倒是觉得室内设计会更呼应生活里真正的需要，而不仅仅是设计形式上的运用和操作。

INTERVIEW



Shenzhen Global Design Award (SDA): You have been researching and working on interior design education in Taiwan. Based on your experience, what breakthroughs will space design make in the future? What challenges will it face?

Yao Zhengzhong: Due to the progress of the times, science and technology, interior design in the future may be more inclined to develop a product. In other words, in the future, it is more and more likely for living space and the things within the space to be designed and integrated into an integrated concept. We can see this trend from current home equipment, with more and more home appliance companies designing and launching integrated equipment.

Of course, at present, we still look at interior design with an eye on its form. But in the future, I feel that interior design will be more in line with the real needs of life, not just the application and operation of the form of design.

FASHION

时尚设计





时尚设计 | 金奖 · 获奖作品

Fashion | Gold Award Winner

作品名称

《树生荻长》· 德玺见荻 · 壹七春夏

JANCHO 2017 S/S

作品类别

时尚设计 | 服装

Fashion | Apparel



设计师 / 设计团队

德玺见荻
JANCHO

德玺见荻是由深圳德玺良缇时装有限公司推出的首个艺术人文品牌。其创作涵盖服饰，礼品，艺术 / 文化 / 生活衍生品。“德玺见荻”以东方古典艺术为美学根基，融合对当代服饰文化的感知与体悟。将民间手工艺进行时尚化运用，结合艺术灵感与生活质感，呈现具有独立人文气息的设计风格。强调自然哲学与人文气质的双重体现，关注形制与气质的彼此认同，诠释心灵与环境的相互平衡。表达适度，内心从容。

JANCHO is the first artistic and humanistic brand launched by Shenzhen Dexi Liangti Fashion Co., Ltd. Its creations cover clothing, gifts, and art/cultural/life derivatives. With oriental classical art as its foundation of aesthetics, JANCHO makes use of its perception and understanding of contemporary apparel culture. Applying folk craft in a fashionable way, and combining artistic inspiration and quality of life, it presents an independently humanistic design style. It emphasizes the demonstration of both nature philosophy and human temperament, focuses on the mutual recognition of form and temperament, and interprets the balance between mind and environment. It features moderate expression and peaceful mind.

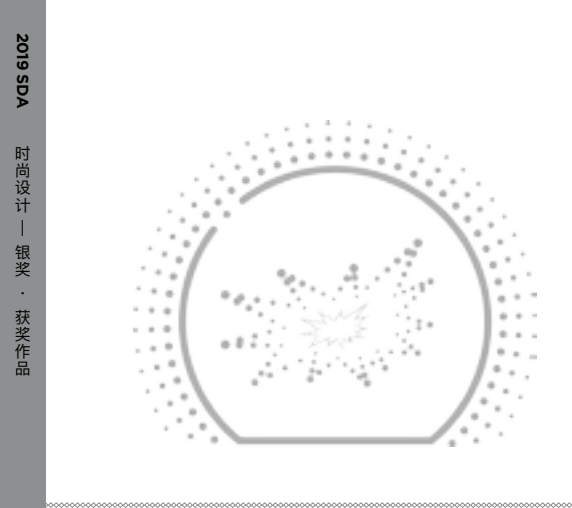




“德玺见萩”提倡一种自律、自信、自在的精神气质与时尚表达。品牌的设计由古老的面料工艺为创作起点，在过程中，与当代艺术先锋、生活意见领袖积极对话，并同优质的电影、音乐、绘画等艺术品跨界衍生，以时尚与设计的视角观察生活品质，推动艺术走进日常，服务当代人的精神家园。“德玺见萩”也是中国传统民间手工艺、国家级非物质文化遗产香云纱（莨绸）制作技艺在当代的重要推动者。这一具有上千年历史的珍贵民间技艺，曾在上世纪濒临绝迹。秉持着“设计推动民艺再生”的美好信念，品牌始终致力于在时尚文化与传统工艺间建构桥梁，为当下这个新的立美时代奔走助力。

As a contemporary fashion brand, JANCHO advocates a unique style of spiritual temperament which represents self-discipline, self-confidence and natural freedom. For this purpose, the brand has maintained certain dialogues with the new generation of artistic pioneers and life-opinion leaders. By crossover design process along with movies, music, painting and different kinds of artwork, JANCHO has been playing a positive role of representing artistic aesthetics to people's daily fashion life, starting from ancient fabric crafts. JANCHO has also been a promoter of Gambiered Guangdong Silk (Tea-Silk) nowadays. This precious craft shell fabric with a history of thousands of years was on the verge of extinction in last century. Today, new designers like JANCHO, by holding the faith of "Design Brings Renaissance of Craft Art", remain focused on building the bridge between craft art and fashion culture.





时尚设计 | 银奖 · 获奖作品

Fashion | Sliver Award Winner

作品名称

多功能夹克系列

Multi-Function Jacket Collection

作品类别

时尚设计 | 服装

Fashion | Apparel



设计师 / 设计团队

李国华

Li Kwok Wa

李国华是时尚鉴赏家、家具顾问和跨界设计师，是独一无二、不可忽视的艺术家。他为卡骆驰（Crocs）和天丝（Tencel）设计了休闲舒适的产品，为格罗夫纳（Grosvenor）的豪华公寓构思了内饰，他不同寻常的技能和探索精神使他成为当今备受追捧的人才。他在香港的现代性和粤式风情中长大，很小就对精致的美和工艺有了认知。他毕业于香港理工大学，是以学生身份夺得香港青年时装设计比赛非针织组冠军的第一人。身为热情的旅行者和贪心的消费者，他理解“轻装简行”的重要性，受此启发，他推出了个人的设计师品牌“Le Baag Voyage”。他说：“设计就要为寻常事物增添不寻常，这就是不寻常的设计。”他想带给人们实惠的时尚旅行生活方式，所以他的创作反映了他自己这样的消费者的情况。勇于冒险，无所畏惧，无拘无束。

As a Fashion Connoisseur, Furnishing Consultant, and Multidisciplinary Designer, Richard Li Kwok Wa has established himself as an artist too distinctive to ignore. From designing casual comfort for Crocs and Tencel, to conceiving the interior for the luxurious Grosvenor apartments, his unconventional skillset and sense of exploring has made him the highly sought after talent he is today. It was there in the hustle and bustle of his birthplace where he honed his fashion design aesthetics. Graduating from the Hong Kong Polytechnic University, Richard was the first student ever as Winner of the Non-Knitwear Group of Young Designer Show. As a keen traveller and voracious consumer, Richard understands the importance of "Travel Light/Travel Right", which inspired him to launch the designer brand "Le Baag Voyage". "Design is adding the extras to the ordinary; such is extraordinary design." says Richard regarding his work. Richard's ambition to deliver an affordable Trendy Travelling Lifestyle results in a creation that reflects the kind of consumer he is himself. Adventurous, fearless, and boundless.

多功能夹克系列以时尚的风格重新定义功能。该系列包括多功能羽绒夹克、皱纹夹克和雨衣。该系列是免烫的，其精心设计的细节为您的旅程提供额外的便利。配有内置手套、内置围巾、眼罩、呼吸面罩，还有暗藏的衣兜确保您的物品安全无虞。夹克也可以转换成袋子，瞬间适应气候变化。

The Multi-Function Jacket Collection redefines functionality with a fashionable touch. The collection includes multi-function down jacket, wrinkle jacket and raincoat. It is iron-free, and its well-designed details give extra convenience to your journey. Built-in gloves, built-in scarf, eye masks, breathing mask, secret pockets to keep your belongings safe and secure. The jacket can also be converted to a bag to instantly adapt to changes in climate.



Multi - Function Down Jacket

The multi-function down jacket collection from Lebaag voyage redefines functionality with a fashionable touch. Not only is this modern down jacket versatile in different travelling conditions, it also refuses to blend into the crowd with its edgy stylishness.





时尚设计 | 银奖 · 获奖作品

Fashion | Silver Award Winner

作品名称

关于奶奶的回忆

The Memory About My Grandma

作品类别

时尚设计 | 服装

Fashion | Apparel



设计师 / 设计团队

吴文基, 杨岳
Wu Wenji, Yang Yue

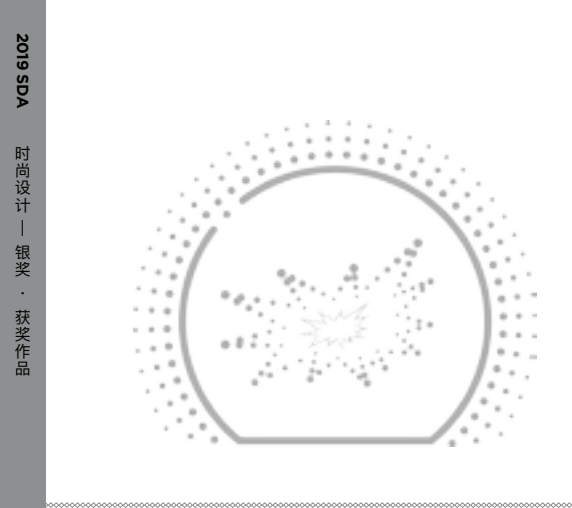
《关于奶奶的回忆》曾获得“柯桥·中国轻纺城杯”2018 中国国际时装创意设计大赛总决赛金奖。此外, 吴文基的作品《Reborn in the Military》在 2018 年获“第三届深圳创意设计新锐奖”新星奖, 入围“波兰联合国创意城市网络年会优秀作品展”, 荣获“中国 (深圳) 国际环保时尚服装设计大赛”优秀奖, 《名侦探》在 2017 年荣获“1001 夜·未来之星新锐童装设计师大赛”优秀奖, 《针织服装企业废旧纺织品的再利用与创新设计》在 2015 年被评为“星火基金”重点项目。2018 年, 杨岳的系列男装设计《A beautiful mistake》入围美国 2018 国际时装设计大赛, 系列男装设计《恋我癖》荣获“大连杯”国际青年服装设计大赛总决赛银奖, 系列设计《Mother's memory》在中国“纺织之光”纺织艺术展展出。

The work The memory about my grandma won the gold award at the finals of the “Keqiao · China Light Textile Industry City Cup” China International Creative Fashion Design Competition 2018. In addition, in 2018, Wu Wenji's work “Reborn in the Military” won the New Star Award of the Shenzhen Design Award for Young Talents, as well as the merit award of the China (Shenzhen) International Ecologic Fashion Design Contest, and was exhibited at the excellent works exhibition at the Annual Meeting of the UNESCO Creative Cities Network in Poland. Wu's work “Famous Detective” won the merit award of the 1001 Nights · Future Star Emerging Children's Wear Designers Competition in 2017, and “The Recycling and Innovation Design of Waste Textiles of Knitwear Enterprises” was selected as a key project of the “Spark Fund” in 2015. Yang Yue's men's wear collection design “A beautiful mistake” was shortlisted for the Arts of Fashion Competition 2018 of the United States. Also in 2018, Yang's men's collection design “Ego-Holic” won the silver award at the finals of the “Dalian Cup” International Youth Fashion Design Contest, and the series design of “Mother's memory” was exhibited at the “Lights of Textile” China Textile Art Exhibition.

在广州国际轻纺城工作的时候, 大量废弃的色卡面料让我联想起幼时阿嬷的补丁。在以前的年代, 过的是缝缝补补又三年的生活, 从一开始衣服破了, 就用同色布补起来, 到后来的用别的色布、带有图案的布来修补、装饰服装, 但不变的是一种艰苦奋斗、勤劳节俭的精神。我用补丁的线迹将废弃色卡拼接起来, 象征贫瘠的土地; 我将艰苦奋斗、勤劳节俭的精神放大, 用色卡面料做成有手工线迹的立体花。绚烂的花朵生长在贫瘠的土地上, 象征着绝处逢生, 寓意着保持良好的道德品质, 将会迎来美好生活。

When I worked in Guangzhou International Textile City, a large number of discarded color fabric cards reminded me of my childhood, which witnessed the patches by my grandma. In the past days, we had a life of sewing and mending for years. In the beginning, when clothes were broken, we used fabric of the same color to mend the clothes. Later, we used fabric of different colors to mend and decorate clothes. It showed a spirit of hard struggle, diligence and thrift. I use the stitches of patches to piece the color cards together to symbolize the barren land; and, to magnify the spirit of hard struggle, diligence and thrift, I use the card fabrics to make three-dimensional flowers with handmade stitches. Flowers grow on the barren land, which symbolizes survival in a desperate situation. It also means that good moral quality will usher in a better life.





时尚设计 | 银奖 · 获奖作品

Fashion | Silver Award Winner

作品名称

清韵

Elegant Bamboo

作品类别

时尚设计 | 配饰

Fashion | Accessories

作为哲人、艺术家钟爱的松竹梅兰四君子之一的竹，因其坚韧不拔，清新亮丽，摇曳柔姿而常在诗书画艺术创作中一再为艺术家青睐。在自然环境中，竹影婆娑，优雅至极。此件作品之作者似自书法艺术大师作品中汲取灵感，将瞬间捕捉到的禅机定格于竹所暗含的恒常品德之中，清香扑面。此款项链由 14 枚雕琢成竹枝的帝王绿翡翠构成主体，悬垂的竹枝间以钻石营造出圆环以示竹节。微微倾斜的风景将竹之随风摇曳之柔韧与优雅舞姿及其高风亮节均展现无遗。

Bamboo is one of the four plant pillars beloved by poets and philosophers. Its features of perseverance, artlessness and slenderness have become common themes in Chinese poems, paintings and calligraphy. In natural environment, the shadow of swaying bamboo forests symbolizes the beauty of elegance and prestige. The design of this work is inspired by Chinese calligraphy. The connotation of Zen is captured and restored into the durable virtues of bamboo, giving a fresh breeze of fragrance. Focal parts of this necklace are 14 imperial emerald jadeites carved into the shape of a bamboo branch. The bamboo branch appears suspended from the circle of the necklace, with diamonds forming the bamboo joints. Slightly bending, showing grace and suppleness, it dances in the wind and invite us with its pure beauty.



设计师 / 设计团队

许二建

Xu Erjian

许二建毕业于南京艺术学院，是 TTF Haute Joaillerie 前首席珠宝设计师及设计总监、深圳市珠宝首饰设计师协会创会副会长、广东省黄金协会职业技能鉴定专家，曾担任三届职业技能大赛评委，TTF 猴年、鸡年生肖设计大赛评委，TTF“中国风格”克拉钻大赛评委等。连续两年 TTF 作品获芭莎珠宝中国区年度大奖。

Graduating from Nanjing University of the Arts, Xu Erjian was chief jewelry designer and design director of TTF Haute Joaillerie. He is founding vice president of the Shenzhen Jewellery Designers Association, and a vocational skill evaluation expert with the Gold Association of Guangdong Province. He has served as a judge of the province’s professional skills competition for three times, a judge of TTF’s Chinese zodiac design competitions for the Year of the Monkey and the Year of the Rooster, and a judge of TTF’s “Chinese Style” carat diamond competition. For two consecutive years, his works for TTF won Bazaar Jewelry’s annual award for China.





时尚设计 | 铜奖·获奖作品

Fashion | Bronze Award Winner

作品名称

清墨

QingMo

作品类别

时尚设计 | 服装

Fashion | Apparel



设计师 / 设计团队

梁子

Liang Zi

梁子，中国时装界的环保大师，中国时装界最高奖金顶奖获得者，梁子时装艺术总监，广东省天意苧绸保护基金会监事，北京服装学院艺术硕士专业学位校外导师，中国丝绸博物馆艺术顾问。

A master of environmental protection in China's fashion industry, Liang Zi has won the Golden Award, the industry's top honor. She is art director of Liang Zi Fashion, supervisor of the Guangdong Tangy Silk Protection Foundation, external tutor for the master's degree of fine arts of the Beijing Institute of Fashion Technology, and art consultant to the China National Silk Museum.

梁子将中国传统山水画作中浓淡相宜的墨色，与苧绸独一无二的“黑”相结合作为主要创作灵感。运用传统手工吊染工艺，线迹交错层叠如细腻工笔，通过人行动时带来的风、韵，将服装看作是一幅灵动的笔墨山水画，散发婉约的艺术气息。

Laing Zi combines the moderate ink colors in traditional Chinese landscape painting and the unique “black” of gambiered silk, or tangy silk, taking it as the inspiration for creating. With the traditional craft of dip dye, the stitches interlace and stack-up as delicate as fine brushwork. Through the style and lingering charm when people are walking, the clothing seems like a flexible and dynamic ink landscape painting, giving off graceful artistic atmosphere.





时尚设计 | 铜奖 · 获奖作品

Fashion | Bronze Award Winner

作品名称

Kenny Li X 皆一堂 旗袍创作系列

Kenny Li X Jieyitang Cheongsam Series

作品类别

时尚设计 | 服装

Fashion | Apparel



设计师 / 设计团队

李冠然

Kenny Li

李冠然为香港时装设计师协会及香港设计师协会会员。在本地及海外曾获多个奖项，包括亚洲最具影响力设计奖、HKDA 环球设计大奖、HKBest 设计奖、“四十骄子”设计师奖、Good 50X70 意大利设计奖以及获 ELLE 海外版选为全球十位 新锐设计师之一。远跨巴黎、北京、上海、台北、新加坡、香港时装周及东京设计周展示品牌个人作品，在台北当代艺术馆举行大型时装装置艺术展，在米兰三年展博物馆作公开展览。作品被香港文化博物馆及中国丝绸博物馆作永久收藏。2018 年获邀参与一带一路国际新生代时装设计师巡演，代表中国香港远跨四大洋，在冰岛、巴拿马、坦桑尼亚、北京钓鱼台国宾馆及珠海等地举行时装秀，为时装设计及文化交流做出贡献。擅长糅合时装、平面设等元素，建立独特的个人时尚风格。2012 成立个人设计品牌 FAVEbyKennyLi。2018 年，获邀为香港国际机场免税店制服设计顾问。

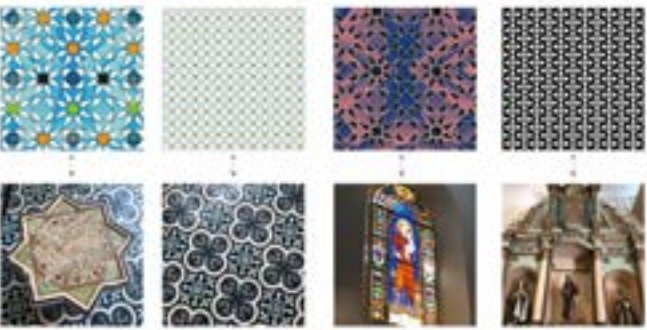
Currently as a member of the Hong Kong Fashion Designers Association and the Hong Kong Designers Association, Kenny Li has won many acclaims, such as the Design for Asia Award, the HKDA Global Design Award, the HK Best Award, the “40 Under 40” award, and the Italian design award of Good 50X70. He was also listed as one of the 10 best emerging accessories designers across the globe by ELLE. He was invited to the fashion weeks of Paris, Beijing, Shanghai, Taipei, Singapore and Hong Kong, the Tokyo Design Week, and Le Triennale Museum, Milan for showcasing his collections. He also held a large fashion installation art exhibition at the Museum of Contemporary Art, Taipei. In 2018, he was invited to the Bridge and Reach – International Young Fashion Designers Showcase Tour, representing Hong Kong, China to travel across four oceans and hold fashion shows in Iceland, Panama, Tanzania, the Diaoyutai State Guesthouse in Beijing, and Zhuhai, contributing to fashion design and cultural exchanges. With a combination of fashion design and graphic design, he creates a unique and good applicability in his fashion. In 2012, he established his own fashion brand FAVEbyKennyLi. In 2018, he became design consultant of China Duty Free Group to design a new uniform for the Hong Kong International Airport (HKIA).



这次旗袍的创作灵感源自设计师李冠然早前获邀请参与一带一路国际新生代时装设计师巡演游历中美洲的巴拿马，从旧教堂的阶砖及彩色玻璃窗，独有的十七世纪西方艺术风格及色彩，再融合传统中式衣服的裁剪工艺及设计元素，制作出独有东西合璧的旗袍及围巾创作系列。而“皆一堂”使用 100% 真丝印花布料技术，使用全手工缝制，例如在旗袍上独创艺术纽扣，结合传统玉雕、景泰蓝、花丝镶嵌、雕漆等手工技艺，每一颗纽扣均以手工磨制，突破传统中式风格，凝聚了设计师无穷创意及手工艺顶尖作品的精华。

This cheongsam was inspired by designer Kenny Li who was invited to participate in the Bridge and Reach – International Young Fashion Designers Showcase Tour in 2018, and traveled to Panama in Central America. The old church’s bricks and stained glass windows in the 17th century Western art-style, combined with the cutting process and design elements of traditional Chinese clothes, resulted in the creation of a series of unique cheongsam, using the technology of 100 percent printed silk fabric and 100 percent hand-stitching. Exclusive art buttons are added to the cheongsam, which also features traditional crafts like jade carving, cloisonne, and filigree inlay art, with each button hand-grounded. It breaks through the traditional Chinese style, condensing the designer’s infinite creativity and craftsmanship of top creative works.

CHEONGSAM 旗袍 : EAST MEET WEST



Inspired from Panama 巴拿馬 –
17th Century Old Church Brick & Glass Window



时尚设计 | 铜奖 · 获奖作品

Fashion | Bronze Award Winner

作品名称
共生关系
Symbiotic Relation

作品类别
时尚设计 | 配饰
Fashion | Accessories



设计师 / 设计团队

吴诗怡
Wu Shiyi

毕业于深圳职业技术学院艺术设计学院珠宝首饰系，毕业设计作品《Symtiobic Relation 共生关系》曾参与深职院伦敦设计周。现从事品牌设计工作。

Wu Shiyi graduated from the Jewelry Department of the School of Design Art of Shenzhen Polytechnic. Her graduation design work Symibiobic Relation participated in the London Design Week at Shenzhen Polytechnic. She is now engaged in brand design.

作品的基础框架，灵感来源于城市生态系统——建筑体与绿植共生共存。作品中运用的几何造型来源于城市中高楼林立的建筑群，与之协调搭配的也是几何造型后的紫檀木。用不同的手法表现了城市建筑与绿植的共生关系。

The basic framework of the work is inspired by the urban ecosystem – the coexistence of buildings and green plants. The geometric modeling used in the work comes from the buildings in the city, and what is coordinated with it is the rosewood after geometric modeling. Different techniques are used to express the symbiotic relationship between urban buildings and green plants.





时尚设计 | 铜奖 · 获奖作品

Fashion | Bronze Award Winner

作品名称

玺佳机械表 · MY 系列

CIGA Design Mechanical Watch MY Series

作品类别

时尚设计 | 配饰

Fashion | Accessories



设计师 / 设计团队

深圳市玺佳创新有限公司 – 张建民 & 迈克尔·杨
Shenzhen CIGA Design Co.,Ltd.

— Zhang Jianmin & Michael Young

张建民，CIGA Desig 品牌创始人、设计总监。中国工业设计十佳杰出设计师，全国首批高级工业设计师，美国工业设计师协会会员，中国室内装饰协会会员，深圳市设计联合会会员。荣获 3 项德国 iF 奖、9 项德国红点奖，还获得过 iF 金奖和红点至尊奖。

迈克尔·杨的作品通过设计来诠释时间的重要性。其多个作品曾先后被蓬皮杜艺术中心、卢浮宫、伦敦设计博物馆、德国新收藏美术馆收藏。可口可乐、芝华士、法国鳄鱼等知名品牌合作设计师。他说：“设计令我着迷之处，不只在创造限量版作品，而是因为它能够达到量产的规模，是艺术在工业化生产的体现。”

Zhang Jianmin is the founder and design director of the CIGA Design brand. He is among the Top 10 Outstanding Designers in Industrial Design in China, and the first batch of national senior industrial designers. He is member of the Industrial Designers Society of America (IDSA), the China National Interior Decoration Association (CIDA), and the Shenzhen Design Union. He is the winner of three awards in the iF Award, and nine awards in the Red Dot Award. He has also won the iF Gold Award and the Red Dot: Best of Best.

Michael Young's works fulfilled for himself interpreting the significance of time through design. His multiple works have been collected by Centre Pompidou, Louvre, Design Museum in London, and Germany's Die Neue Sammlung art museum. He is a collaborative designer for renowned brands such as Coca Cola, Chivas Regal and Lacoste. "It is design as Industrial Art that interests me, not just as a limited edition, but on a scale of mass production," he says.

这款手表创造性地将机械机芯的上夹板延展，形成一个表盘，打破了传统手表的设计惯性，直观地表达了机械手表的精髓，通过精密机械的转动体现时间的转动。其独特的镂空方式与结构，营造出独具一格的视觉美学与视觉个性。

Breaking the design tradition, the watch initiates a dial made of the extending upper splint of the mechanical movement, to intuitively convey the essence of mechanical watches in the flow of time through the rotation of precision mechanics. The unique skeleton structure presents distinct visual aesthetics and visual character.





时尚设计 | 铜奖 · 获奖作品

Fashion | Bronze Award Winner

作品名称

Paper 背包

Paper Backpack

作品类别

时尚设计 | 箱包

Fashion | Bags & Luggage



设计师 / 设计团队

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

作为法国最知名的设计师品牌，自 1991 年开始，创新一直是 LEXON 坚持的设计理念与灵魂；LEXON 将其作为最基本的设计承诺，在 27 年的发展历程中，一直忠诚于此，从不动摇。每年，由 LEXON 创始人 René Adda 先生所率领的企业团队，从全球上千件设计作品的投稿中，挑选出一部分投产并销售到世界各地，在全球 85 个国家和地区、超过 5000 家门店，以及众多现代艺术博物馆中，不断诠释 LEXON 的见解。无论电子产品、箱包、旅游用品、办公用品以及休闲用品，用户的良好体验是 LEXON 的宗旨，最为重要的是，LEXON 的产品能在日常使用中为用户带来更多乐趣。

As France’s most famous designer brand, LEXON has been adhering to innovation as its design philosophy and soul since 1991. LEXON takes innovation as the most basic design promise, and has been loyal to it in 27 years of development. Each year, the company’s team led by LEXON’s founder, Mr. René Adda, selects some design works among thousands of pieces distributed from around the world, and puts them into production and sale worldwide, with more than 5,000 stores in 85 countries and regions around the world and many modern art museums constantly interpreting LEXON’s insights. Regardless of electronic products, bags, travel goods, office supplies and leisure products, the users’ good experience is the purpose of LEXON, and the most important thing is that LEXON’s products can bring more pleasure to users in daily use.

拒绝心爱的笔、电脑跟杂物堆积在同个空间里，想最快速找到自己想要的物品，多功能口袋设计的包袋就能满足您的需求。独特的太维克材质，兼具轻质与防水双重特性。“轻”是时下人们选择背包的一个优先考虑因素，除了保障面料的品质之余，我们尽可能选择轻盈的面料，我们使用的较为轻盈的太维克材质，只为让顾客在差旅、通勤、旅游途中能够轻装出行，过精致生活。在防水特性上，它绝对是高防水的代表。同时它也是款越用越有味道的包，背包的表面会随着时间而发生一些变化，成长的道路上也能有它一起见证。提到外观，沿袭 LEXON 惯有的方形设计。简约又符合人体力学的设计，赋予这款包包实用性与时尚外形。

If you don’t want your favorite pens and computers to share the same space with sundries, and you want to find the items you need most quickly, the multi-pocket bag can meet your needs. With the unique material Tyvek from Dupont, the bag is both lightweight and waterproof. “Being light” is a priority for people to choose a backpack now, so in addition to the quality of the fabric, we choose as light fabric as possible. The Tyvek material we use is designed to allow customers to travel lightly for business trips, commuting, and sightseeing. In terms of waterproof properties, it is definitely a representative of high water resistance. At the same time, it is also a bag to become more and more interesting and meaningful, because the surface of the backpack will change with time, and it can be a witness to your road of growth. When it comes to the appearance, it follows LEXON’s customary square design. The simple and ergonomic design gives this bag a practical and stylish appearance.



时尚设计 | 提名奖 · 获奖作品

Fashion
Nomination Award Winner

作品名称

《人与城》

Man and the City

作品类别

时尚设计 | 配饰

Fashion | Accessories



设计师 / 设计团队

高丽芳

Gao Lifang



灵感来源于钱钟书先生的《围城》书中一句：“婚姻是一座围城，围在城里的人想逃出来，城外的人想冲进去。”作者认为生活本就是一座大围城，我们就在这个围城里进而出，出而进，周而复始，人永远逃不出无尽的压力和束缚，永远要在无形的四堵墙过完一生。每个人都逃不出这样的命运，只是在于你在这围墙下是否活得精神。因为人们彼此间排斥和不沟通甚至相互折磨，就构成了一个个“围城”的人生困境。放眼整个世界，无人不在围城当中，这一切都是一座座大小不同、情态各异的围城。所以设计时把整个围城分成了六个独立的空间，而这六个空间又都是小小的围城，它们相互关联，每一个独立的空间象征一种生活环境。人类为了在围城中生存和发展做出种种努力，也都只是为了从一座又一座的围城中冲进或逃出。人们在不断地追求和得到，带来了贪婪和厌倦，促使人既希望又绝望，带着欢乐与悲伤、执着和徘徊等各种矛盾和情感进进出出。

The source of inspiration is from a sentence in Mr. Qian Zhongshu’s (a well-known Chinese novelist) book *Besieged City, Marriage is a besieged city. People in the city want to escape, and people outside the city want to rush in.* The designer believes that life is a big besieged city, which we go into and go out of. This cycle starts again and again. People can never escape from the endless pressure and bondage. They must always live within the four invisible walls. No one can escape from this fate, and the only difference is whether you live vigorously under the walls or not. People reject each other, refuse to communicate with each other, and even torture each other, so they constitute a life dilemma of *siege*. Looking around the world, no one is not in a besieged city, and everything is a besieged city different in size and style. Therefore, the entire besieged city was divided into six separate spaces when it was designed, and these six spaces are also all small besieged cities related to each other. Each independent space symbolizes a living environment. Human beings make various efforts to survive and develop in the besieged cities, but they just end up rushing into or escaping from one besieged city after another. People are constantly pursuing and obtaining, bringing greed and boredom. This prompts people to be hopeful or hopeless, joyful or sad, and persistent or hesitating. All kinds of contradictions and emotions come in and go out.

高丽芳毕业于复旦大学上海视觉艺术学院。曾获上海大学生文化创意“汇创青春”一等奖，毕业作品《人与城》获“阳光杯”金奖。IGI 彩色宝石鉴定师，曾任职通灵珠宝设计师。现为 G.ArtJewelry 主理人。

Gao Lifang graduated from the Shanghai Institute of Visual Arts, Fudan University. She won the first prize of “Think Youth” Digital Creation, Innovation & Entrepreneurship Competition for Shanghai college students. Her graduation work “Man and the city” won the Gold Award of “Sunshine Cup”. She is an IGI Colored Stone Grader, and used to be a jewelry designer with Tesiro. She is currently the principal of G.ArtJewelry.

时尚设计 | 提名奖 · 获奖作品

Fashion
Nomination Award Winner

作品名称

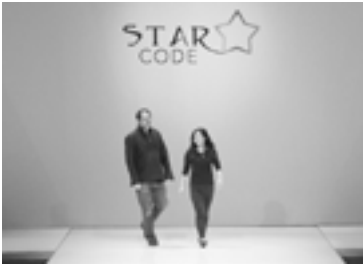
来自星辰

From Stars

作品类别

时尚设计 | 服装

Fashion | Apparel



设计师 / 设计团队

星蔻时尚科技有限公司

STARCODE Fashion Technology Co., Ltd.

STARCODE“来自星辰”系列作品，融合了两个迥异的元素：科技和婚纱礼服，突破设计固有边界，以科技来创造人自身不可表现的形态与动感，在环境保护、人文表达和 STEAM 教育等层面上实现独特价值。

From the Stars collection of STARCODE combines the diverse fields of creative design and cutting edge technology, breaking through the traditional boundaries of design to show greater expression and storytelling. It is the combination of human expression and STEAM education that has the potential to re-invent fashion.

星蔻（STARCODE）时尚科技有限公司，致力于让科技在各种场合为人们带来美好的穿戴体验。星蔻设计团队，由来自加拿大的 Shannon Hoover 先生担任首席创意与技术官，他是全球知名时尚科技创客组织 Makefashion 创始人、WearLabs 以及 Calgary Maker Faire 的联合创始人，并特邀服装设计副教授、中国纺织工业联合会特约研究员、广东省服装职业技能鉴定专家曾丽女士，组成中外设计力量梦幻组合。既有国际化的科技视野与先进技术，又具备敏锐的时尚触觉与设计实力，让时尚与科技两个维度在星蔻得到了完美契合。2018 年，STARCODE 以传统婚纱礼服为设计基点，突破性植入科技元素与组件，创意不同的场景主题与表现形式，带来非同凡响的穿着感受与视觉享受，也使得婚纱礼服通过科技创意与再设计，不断变换再生，获得持续性的使用。凭借此项科技婚纱礼服的创新设计，Shannon Hoover 先生与曾丽女士双双获得 2018 深圳原创设计时装周十佳设计师奖项。

STARCODE Fashion Technology Co., Ltd. is committed to let technology bring people a wonderful wear experience in various occasions. STARCODE design team, is chaired by Mr. Shannon Hoover from Canada, who is the co-founder of the world-renowned fashion tech maker organization Makefashion, WearLabs and Calgary Maker Faire, and specially invites Ms. Zeng Li, who is associate professor of fashion,special researcher of China Textile Industry Association, expert of garment skill test of Guangdong Province. With international vision and technology, as well as a keen sense of fashion and practicality, the two dimensions of fashion and technology are perfectly combined in STARCODE. In 2018, the STARCODE team used the traditional wedding dress as the design basis, successfully implanted technological elements and components, which brings extraordinary feeling of dressing and visual enjoyment. Both designers won the top 10 designer awards of Shenzhen Original Design Fashion Week 2018 for the innovative design of this technology wedding dress collection.



时尚设计 | 提名奖 · 获奖作品

Fashion
Nomination Award Winner

作品名称
皮制求生结包
Survival Knot Leather Bag

作品类别
时尚设计 | 箱包
Fashion | Bags & Luggage



设计师 / 设计团队

萧俞
Zoe Siu

萧俞是香港绳结艺术家及设计师，以其充满雕塑感的首饰和大胆鲜明的绳艺装置著称。她的作品交织着传统工艺与创新设计，俏皮兼具内涵，当代而又跨越时代。2011 年，她创立了个人首饰品牌 ZOEE，从此创作出形形色色以绳结为灵感的新颖首饰系列，吸引了亚洲各大城市的批发商。作为创意界别协作的忠实支持者，她于 2014 年开设 ZOEE 饰品精品店，为世界各地的独立设计师提供展示其工艺与创意的平台。最近，她获邀与美国时尚潮人艾瑞斯·阿普菲尔合作，特别为其 2017 年 5 月在香港置地广场举行的个人展览设计首饰。除了设计首饰，萧俞也努力开拓绳艺的可能性，为室内空间设计夺目而细腻的绳艺装置。

Zoe Siu is a Hong Kong-based knot artist and designer, known for her bold, sculptural accessories and striking ropework installations. Weaving together traditional craftsmanship with inventive design, Siu’s creations are both sophisticated yet playful, contemporary yet timeless. In 2011, she founded the accessories label ZOEE. She has since created a diverse range of innovative, knot-inspired jewelry collections, attracting stockists from major cities across Asia. A strong advocate of creative collaboration, she also created the ZOEE Accessories Select Shop in 2014 as a platform for independent designers from the world to showcase their craftsmanship and creative ethos. More recently, she was invited to collaborate with renowned U.S. fashion icon, Iris Apfel, designing an exclusive accessories set for her solo exhibition at the Hong Kong Landmark in May, 2017. In addition to designing accessories, Siu has been pushing boundaries further by exploring the architectural possibilities of rope, transforming the interior spaces with ropework installations that are both sculpturally bold and painstakingly intricate.



绳结似乎很容易构造，用一双手和一根绳子就能造出来，但对于萧俞来说，绳结背后的潜力是无限的。她热衷于复兴传统绳结，在她的作品“流动绳结”、“绳结解剖”和“绳与非绳”中，通过使用金属、陶瓷和 3D 打印，再现了绳结的创意。今年，她决定推出她的第一个绳结皮包系列，以探索绳结设计的更多可能性。该系列以生存绳结为主题，用现代设计来重新诠释传统打结工艺，突出其生动和现代的一面。所有的绳结都是手工固定在包上的。皮包设计得时尚别致，可以挂在肩上，也可以拿在手里，靠的是调整肩带上的绳结，这个绳结与皮包上引人注目的求生结相连。另一个设计是一种拼缝的手提包，巧妙地利用带子末端的绳结来把包口收紧。

The knots may seem easy to be constructed with a pair of hands and a piece of rope, but to Zoe Siu, potentials behind knotting are unlimited. Enthused to revitalize traditional knotting, she reproduced the idea of knots by using metals, ceramics and 3D printing in her collections “Flowing Knots”, “Knot Anatomy” and “Rope Unrope”. This year, she decided to launch her first knotted leather bag collection to explore the more possibility of knotting design. All the knots are fastened onto the bags by human hands. Fashionable and chic, the leather bag design can be carried either on shoulder or in hands by adjusting the knot on the strap, which connects to the eye-catching survival knot on the leather bag. The other design, a patchwork handbag, skillfully utilizes the knot at the strap end as a closure of the bag.

时尚设计 | 提名奖 · 获奖作品

Fashion
Nomination Award Winner

作品名称
武
Wu

作品类别
时尚设计 | 配饰
Fashion | Accessories



设计师 / 设计团队

1983ASIA

“官补”是华人图腾崇拜的凝结点，它极好地诠释了“瑞兽”对于华人的意义。1983ASIA 打破时间与空间的界限，以亚洲人的身份，将“官补”中不竭的故事、精妙的视觉熔炼成“武”系列。愿香火不灭，世人皆惜。

“Guan Bu” (meaning the attire specially-designed to indicate civil officials or military officer) is a best example in the Chinese totemism because it exactly interprets what the “auspicious beast” means to the Chinese people. 1983ASIA breaks the boundary of time and space. In the capacity of Asians, they refine the endless stories in the “Guan Bu” into the Wu (Military) series in the wonderful visual image in the hope that the historical heritage won’t die out and will be cherished by all peoples in the world.

1983ASIA 由苏素（中国）与杨松耀（马来西亚）于 2012 年在深圳创办，2017 年成立亚洲美学研究所，团队以当下设计视角探索亚洲文化与艺术，在国际上独树一帜混搭美学。作品多次刊登于 CTA 亚洲创意对话、APD 亚太设计年鉴、Gallery、Brand、出版社 Viction:ary、Sandu、Sendpoints、Designer 等极具影响力的书籍杂志报刊。2016 年为设计杂志《CUTOUT》以华人设计为主题进行封面创作；Behance 主页荣获 12 枚佳作勋章。作品荣获 DFA 亚洲最具影响力设计大奖、HKDA 香港环球设计大奖、TDC 东京字体设计大奖等。并在 A’Design Award 上取得 1 金 4 银 1 铜 2 钢铁的佳绩，获评设计英雄荣誉。

1983ASIA was found by Su Su (China) and Yao (Malaysia) in 2012 in Shenzhen, China. In 2017 they established the Asia Aesthetics Institute focusing on Asia culture and art for graphic design. This unique combination leads the international mix art trends. 1983ASIA is a member of TDAASIA. Its works were published in Creative Talk in Asia, Asia Pacific Design, Gallery, Brand, Viction:ary, Sandu, Sendpoints, and Designer. In 2016, 1983ASIA designed the cover for *CUTOUT* magazine based on Chinese graphics designers. 1983ASIA won 12 best design rewards by Behance. 1983ASIA once received the Design for Asia Awards, the Hong Kong Design Association Global Design Awards, and the Tokyo Type Directors Club Annual Awards. It won the gold award once, the silver award four times, the bronze award once and the iron award twice for the A’Design Award, and was also selected as *Design Hero*.



时尚设计 | 提名奖 · 获奖作品

Fashion
Nomination Award Winner

作品名称
谜·思
Myth of Vision

作品类别
时尚设计 | 箱包
Fashion | Bags & Luggage



设计师 / 设计团队

杨叶
Yang Ye

杨叶，莫尔纹研究者，交互式可穿戴性时尚品研究者，视觉传达设计师，图案设计师。拥有 2 项实用新型专利与 5 项外观专利。现参与南京艺术学院设计学院本科教学工作。南京艺术学院视觉传达专业硕士，伯明翰艺术与设计学院表面设计专业一等硕士（国家公派），南京艺术学院视觉传达专业学士。

Yang Ye is a researcher of Moiré pattern and interactive wearable fashion, a visual communication designer, and pattern designer. He owns two utility model patents and five appearance patents. He is currently engaged in teaching undergraduates at the School of Design of the Nanjing University of the Arts. He has got a master’s degree for studying visual communication at the Nanjing University of the Arts, a first-class master’s degree for studying surface design at the Birmingham Institute of Art and Design (as a graduate student sponsored by the Chinese government), and a bachelor’s degree for studying visual communication at the Nanjing University of the Arts.



莫尔纹是一种物理学现象，它有着迷人的外表，偶发而易逝，让我们时常忽略或又惊艳它的存在。在硕士三年的时光里，我借助物理学研究机制，从美学角度出发探索莫尔纹多变的视觉表征背后的科学原理与形式规律。由此引发设计了莫尔纹口袋系列。利用莫尔纹设计的箱包，包面纹理会伴随受众的观看视角、使用方式、肢体动作的改变而产生动态变化，这种变化是建立在使用者和包体之间的一种交互行为。莫尔包的美学意义是人与包互动的过程中所赋予的，不同内外包的组合，就能创造出不同的动态纹样，展现出不同的个性。包及其表面的纹样不再是一件“死物”，而是持续生产美学价值的意义载体。

Moiré pattern is a physical phenomenon with charming appearance, but its transitory existence makes it hard to be noticed. Guided by the research mechanism of physics, I tried to discover the principles and regulations behind Moiré pattern’s visual representation through aesthetics angles. Regarding the cases and bags designed with Moiré pattern, their surface veins will alter dynamically in accordance with the user’s angle of view, usage mode and gestures. This alternation depends on the interaction between the bag and its users. The aesthetic meaning of Moiré bag is given by the interaction of the people and the bag. Furthermore, different combinations of inner and outer bags will create different dynamic patterns to establish personalities of the owners. The application of Moiré pattern makes the bag and its surface veins no longer a “dead stuff” but a carrier consistently producing aesthetic value.

时尚设计 | 提名奖 · 获奖作品

Fashion
Nomination Award Winner

作品名称
湘绯品牌“女王”口红
THE QUEEN Lipstick

作品类别
时尚设计 | 配饰
Fashion | Accessories



设计师 / 设计团队

贾玺增
Jia Xizeng

“湘绯”品牌“女王”口红是贾玺增博士在传承历史文化的基础上，将中国元素与现代审美、国际流行元素完美融合，设计创作的时尚产品。口红包装运用了中国传统纹样，牡丹乃雍容华贵、国色天香、富贵之象征，被尊为“花王”“国花”。凤凰亦作“凤皇”，古代传说中的百鸟之王，常用来象征祥瑞，自古就是中国文化的重要元素。精美的凤凰、牡丹图案，寓意使用者身份的尊贵，而同时也是传统文化中“天人合一”的体现。口红上的“福禄寿喜”四个字，来自传统文化的美好寓意。这支口红是一支高幸福感知指数的口红。“阴阳和谐”的理念和现代国际工艺结合，首创了阴文体阳文体冲压技术，既有阴阳相生的寓意，也有“福”上台面、“喜”入人生的祝福和期盼。

Xiangfei “The Queen” lipstick is designed by Dr. Jia on the basis of inheriting history and culture, and the Chinese elements are perfectly integrated with modern aesthetics and international popular elements. The lipstick’s packaging uses traditional Chinese patterns. The peony is a symbol of grace, luxury, and beauty. It is revered as the “King of Flowers” and “National Flower”. The phoenix is the king of birds in ancient legends and is often used to symbolize auspiciousness. It has been an important element of Chinese culture since ancient times. The exquisite phoenix and peony patterns symbolize the distinguished identity of the user and reflect the “harmony between man and nature” in traditional culture. The words “Fu Lu Shou Xi” on the lipstick come from auspicious concepts in traditional culture, which are used to wish people have good fortune in life and splendid performance in career, and enjoy longevity and prosperity. It is a lipstick with a high happiness index. Combining the concept of “Yin–Yang Harmony” with modern international technology, a stamping technology was initiated for both engraved and embossed characters. It means not only Yin and Yang, but also the blessing and expectation of “Fu” and “Xi”.



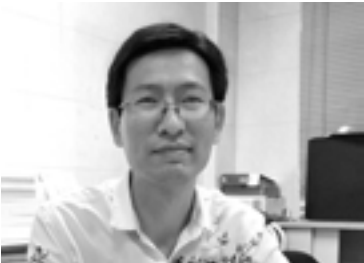
贾玺增博士是清华大学美术学院染织服装艺术设计系教师，研究中国服装史有近 20 年的时间。出版过《中国服装艺术史》《中外服装史》《四季花与节令物》等国家级教材和著作。是国家级精品课程、清华大学精品课程“中国服装史”的主讲教师和负责人。中国服装设计师协会学术委员会委员，中国博物馆协会服装专业委员会理事委员。

Dr. Jia Xizeng is a teacher of the Department of Textile and Fashion Design, the Academy of Arts & Design, Tsinghua University. He has studied Chinese clothing history for nearly 20 years. He has published national textbooks and other books such as *The History of Chinese Clothing Art*, *The History of Chinese and Foreign Clothing*, and *Seasonal Flowers and Festive Items*. He is the lecturer and the person in charge of “Chinese clothing history”, a national quality course and Tsinghua University’s quality course. He is member of the Academic Committee of the China Fashion Association, and member of the board of directors of the Apparel Professional Committee of the China Museums Association.

时尚设计 | 提名奖 · 获奖作品
Fashion
Nomination Award Winner

作品名称
速度与安全
Speed and Safety

作品类别
时尚设计 | 配饰
Fashion | Accessories



设计师 / 设计团队

焦春江
Jiao Chunjiang

以跑车“车轮”为设计原形，配合镂空日历机械机芯，将机械之美和速度完美演绎。呼吁人们文明驾驶。红色制动，时刻提醒佩戴者应将安全居于首位。

With the “wheel” of a sports car as the design prototype, and with the hollowed-out mechanical internal displaying the calendar, the beauty and speed of the machine are deduced perfectly. It calls on people to drive civilly. The red brake always reminds the wearers to put safety in the first place.

从业十余年，设计过皮带、袖扣钮、腕表、医疗器械等。参与产品设计的品牌有：TF Est. 1968、CHRIST、IceLink、布克兄弟、路易莫奈等。

The designer has been engaged in the industry for more than 10 years, and has designed belts, cufflinks, wrist watches, and medical equipment, among others. He was involved in the product design for brands including TF Est. 1968, CHRIST, IceLink, Brooks Brothers, and Louis Moinet.



时尚设计 | 提名奖 · 获奖作品
Fashion
Nomination Award Winner

作品名称
《心照山水》· 德玺见萩 · 壹八春夏
JANCHO 2018 S/S

作品类别
时尚设计 | 服装
Fashion | Apparel



设计师 / 设计团队

德玺见萩
JANCHO

本作品与时尚设计的金奖作品所属同一系列。“德玺见萩”提倡一种自律、自信、自在的精神气质与时尚表达。品牌的设计由古老的面料工艺香云纱（莨绸）为创作起点，在过程中，与当代艺术先锋、生活意见领袖积极对话，并同优质的电影、音乐、绘画等艺术品跨界衍生，以时尚与设计的视角观察生活品质，推动艺术走进日常，服务当代人的精神家园。

The work belongs to the same collection of the Gold-winning exhibits from category of fashion. As a contemporary fashion brand, JANCHO advocates a unique style of spiritual temperament which represents self-discipline, self-confidence and natural freedom. For this purpose, the brand has maintained certain dialogues with a new generation of artistic pioneers and life-opinion leaders. By crossover design process along with movies, music, painting and different kinds of artwork, JANCHO has also been a promoter of Gambiered Guangdong Silk (Tea-Silk) nowadays. Today, new designers like JANCHO, by holding the faith of “Design Brings Renaissance of Craft Art”, remain focused on building the bridge between craft art and fashion culture.

德玺见萩是由深圳德玺良缇时装有限公司推出的首个艺术人文品牌。‘德玺见萩’以东方古典艺术为美学根基，融合对当代服饰文化的感知与体悟。

JANCHO is the first artistic and humanistic brand launched by Shenzhen Dexi Liangti Fashion Co., Ltd. It emphasizes the demonstration of both nature philosophy and human temperament, focuses on the mutual recognition of form and temperament, and interprets the balance between mind and environment.



时尚设计 | 提名奖 · 获奖作品
Fashion
Nomination Award Winner

作品名称
艺匠
Artisans

作品类别
时尚设计 | 服装
Fashion | Apparel



设计师 / 设计团队

赵品慧
Zhao Pinhui

蓝紫的花瓣，是沙漠的眼。那一片绿洲，是沙漠的心。疏影横斜，暗香涌动，她只是寻找迷失的方向。本品牌秉承着你必须与众不同，才能无法替代的宗旨，跨越时间、年龄和场所限制，去表达从容、高贵、典雅、优美。PINHUI 品牌名称以设计师赵品慧名字命名。把女性温婉和职场干练的临界点处理得恰到好处。为穿着者提供简约不乏细节，内敛不张扬的设计；既满足了她们高品质生活里的基本需求，还平衡了其事业与家庭的杠杆。

The blue-violet petals are the eyes of the desert. That oasis is the heart of the desert. The shadows are slanting, and the fragrance is surging. She is just looking for the lost direction. The brand adheres to the principle that you must be different in order to be irreplaceable, expressing calm, nobility, elegance and beauty beyond the constraints of time, age and place. The PINHUI brand is named after the designer, Zhao Pinhui. It precisely deals with the boundary between women’s gentleness and their capability in workplace. The wearers are provided with introverted and unobtrusive design, which features simplicity but is still rich in details. It not only meets the basic needs of their high quality life, but also balances the leverage of their career and family.

赵品慧是 PINHUI 设计师品牌创始人、设计总监，独立时尚媒体编辑，一行一线工作室签约创意导师。2011 年到 2015 年就读于中央民族大学。曾受世家皮草邀请，到哥本哈根的世家皮草设计中心进行交流学习。2017 年 9 月进修学习于伦敦艺术大学中央圣马丁艺术学院。

Zhao Pinhui is the founder and design director of the PINHUI designer brand, and an independent fashion media editor. She is a contract creative teacher with the Yihang Yixian studio. From 2011 to 2015, she studied at the Minzu University of China. She was invited by Saga Furs for exchange study at the Copenhagen Saga Fur Design Center. In September 2017, she studied at the Central Saint Martins College of Art, University of the Arts, London.



时尚设计 | 提名奖 · 获奖作品
Fashion
Nomination Award Winner

作品名称
璞玉说
Jade said

作品类别
时尚设计 | 服装
Fashion | Apparel



设计师 / 设计团队

罗峥
Luo Zheng

璞玉说的主要灵感来源于中国历史悠久的古玉文化，淳朴自然，周而复始，生生不息。作品采用真丝顺雨乔其、丝麻树皮皱、丝毛提花缎、花罗、真丝双绉等环保材料，面料工艺运用热熔烫丝衬、手工钉珠绣及植物提丝针绒、拨丝等手工艺，面料上色采用纯植物萃取渐变晕染以及晨茶炒色茶染、颜料手绘等多种工艺，颜色材料均取自纯天然植物提取。在颜彩选取上选择了米姜黄色、东皇玉色以及岩棕绒黄色等自然色彩，表现出古玉来源于土地的浑厚、自然与质朴的品质，以及世间万物皆归于泥土，却又从泥土中生长幻化重生的过程。就像年轮一样，一圈一圈，周而复始，生生不息，结合洒脱自由、灵动飘逸的廓形设计，表现出当代设计师对于自然、循环的理解。

The main inspiration of “Jade said” comes from the ancient Chinese jade culture with a long history, which is simple, natural and endless. The works are made of environmentally friendly materials such as silk georgette, silk linen wrinkled crepe, silk wool jacquard satin, patterned leno, and silk crepe de Chine. The fabric process uses handicrafts such as hot-melt silk lining, hand-stitched beading, and plant silk velvet. The fabrics are colored through technics such as pure plant extract gradient smudging, tea dyeing, and hand-painted color. All the color materials are extracted from pure natural plants. Natural colors are selected, such as rice ginger yellow, the East Emperor Jade color, and rock velvet yellow, representing ancient jade’s rich, natural and simple quality originating from the land, as well as the process that everything in the world ends up in the soil and revives from the soil. It is just like the growth ring with one circle after another, which goes round and begins again for an endless cycle of life. Together with the free, flexible and elegant silhouette design, the works show a contemporary designer’s understanding of nature and cycle.



JURY'S VIEW
Fashion

评审采访
时尚设计



吕越
Lyu Yue (Aluna)

深圳环球设计大奖（以下简称“SDA”）：在人工智能和科技大爆炸的时代，您觉得服装设计领域会有什么新的突破吗？

吕越：对于当下来说，在技术层面（新材料、新技术手段）上的突破是显而易见的，技术的革新会引来新的视觉观感，和别样的服装体验。但无论再怎么革新，也依旧会受到思想的约束，受思想所主导。人的创意力才是最重要的。

SDA：您一直在探讨艺术和时装之间的关系，您更看重时尚设计实用性还是艺术性？

吕越：我十几年来一直在从事时装艺术国际展的工作，我自己的作品也更加注重时装的艺术性，也可以说是从艺术的角度去切入的。严格来讲，我的诸多作品并不是设计作品。但我们这是一个设计奖项，所以在评审的过程中我首先考虑的是我面前的作品是一件设计作品，于是实用性、功能性、可穿性被我放在第一位。

SDA：今年 SDA 的主题是“设计可持续”，那在您看来，在服装设计领域如何提现可持续这一点？

吕越：首先当然是观念。要从可持续的角度出发去做设计，寻找可持续的材料、技术和手段。接着我们还要回望历史，在人类的着衣史、时装设计的历史上有哪些已经是非常棒的，已经延续了非常久的智慧能够被我们所用。

INTERVIEW



Shenzhen Global Design Award (SDA): In the era of artificial intelligence and technology’s explosive development, do you think there will still be any new breakthroughs in fashion design?

Lyu Yue (Lyu): For now, it is obvious that breakthroughs in technology (new materials, new technical means) will lead to new visual perception and different clothing experience. However, no matter what innovations might present, thoughts and ideas will still be dominant. People’s creativity is the most important.

SDA: You have been exploring the relationship between art and fashion. Speaking from your point of view, which do you value more, practicality or artistry?

Lyu: I have been engaged in international exhibitions of fashion art for more than 10 years. My own works also put more emphasis on the artistry of fashion, or in other words, I myself express more from an artistry point of view. Strictly speaking, many of my works are not design works. However this is a design award, so in the process of judging, I will firstly consider the work before me as a design work; that is to say, practicability, functionality and wearability will be evaluated as the priorities.

SDA: The theme of the SDA this year is “Design for Sustainability”. In your opinion, how can we achieve sustainability in the field of fashion design?

Lyu: First of all, of course, we start from concepts. Design should be done from a sustainable perspective, exploring sustainable materials, technologies and means. Then we should look back at history, to seek enlightening and long-lasting wisdom in the history of human wearing clothes and fashion design, which can be used by us.



吴海燕
Wu Haiyan

深圳环球设计大奖（以下简称“SDA”）：您多年来潜心研究中国传统设计风格，也一直致力于让东方设计学子走向世界舞台，您觉得应该如何定义新时代的东方设计呢？

吴海燕：每个时代的生活理念不是一样的，且每个地域因为拥有不同的自然资源，所以具有不同的设计风格。例如在海边的地区，可以有很丰富的鹅卵石资源；在森林地区，人们会更多地运用树木资源；而这些都能体现在不同地区的设计和工艺当中。比方说竹子资源丰富的地区，竹子的加工技术、竹子的编织艺术，普遍也是发达的，以竹子为材料的设计，也会相对独到。

那在现代，我们有更为丰富的、更加通用的材料，例如水泥、玻璃等全世界范围都能获得的材料。如何将这些材料与独属我们东方的地域资源做结合？不同地域的观点、不同国家的生活方式，如何用设计的手段去结合，并化解可能的矛盾？过去的和现在的，又该如何平衡和中和？这些问题的答案，或许还可以从我们东方的智慧当中得到启发。

INTERVIEW



The Shenzhen Global Design Award (SDA): For years you have been delving into the style of Chinese traditional design, and devoted yourself to encouraging design students in the East to step outside to the world. How do you think we should define the Eastern design in the new age?

Wu Haiyan: The idea of life differs from time to time. And the style of design differs from place to place because of the difference in local natural resources. For example, coastal regions are affluent with cobblestones, whereas forestlands have more trees for people to use. These can both be represented by the local designs and artifacts. To further explain, the bamboo processing techniques and knitting crafts are better in an area with lots of bamboos. The design made of bamboos from this area will stand out over other areas.

In modern time, we have abundant materials that are universally used, such as cement and glass, which can be accessed all over the world. How do we combine our unique Eastern local resources with these materials? How do we integrate the ideas of different places and the lifestyles of different countries through design, and resolve the possible conflicts during the process? How do we balance and harmonize the past and the present? We may be able to get some inspirations from our oriental wisdom to figure out the answers to these questions.



唐绪祥
Tang Xuxiang

深圳环球设计大奖（以下简称“SDA”）：您一直主张首饰设计里的传统美学，请问您认为时尚设计、首饰设计应该如何去融合民族的、传统的元素？

唐绪祥：以我从事的工艺美术的教育行业来说，我们学校在这一学科的教学理念是“学习传统，但不重复传统”。所以我们在教学过程当中，一直提倡和践行让学生们重视传统的工艺美术，因为我们在这方面的传统非常深厚，尤其是珠宝首饰设计方面，有非常悠久的历史。在设计当中，不去关注传统文化带给我们的资源，是我们的损失。

关注传统有两个角度，一个是工艺的角度，另一个是从设计的角度。将工艺和设计整合起来，融入我们当下的设计当中，便自然而然地形成了我们自己的，当代的，符合现代审美取向的民族文化风格。它还得符合我们现在的文化主流。

从研究上来说，如果我们进入一个专业的文化研究的角度，这个就不仅仅是完成一件作品，而是真正进入到某个文化、某个文化发展阶段里头，去研究工艺和设计。

SDA：从可持续的角度出发，传统文化里的工艺和设计，甚至是传统文化本身该如何诠释和传递可持续的生活状态呢？

唐绪祥：传统文化，实际上是“今天的以前”。也就是过去每一个时间段的文化形态和文化意识，经过时间的洗礼以后依然屹立不倒的东西。我们今天要去创造属于当下的文化形态，在未来，它也就变成了“传统”。所以传统和民族风格，是一个整体的、线性的关系。我们要在今天创造最优质的，经历得起时间洗刷的设计，才能够在未来被看到，这便是传统文化可持续的一种方式。

SDA：您是如何看待新材料开发的？

唐绪祥：新材料的开发和新工艺的运用，在我们的教学和如今的设计作品制作中，都带来了正向的影响。过去一个设计草案出来以后，需要花上很长的时间打板制作出胚子，再去进行正式的制作和生产；但如今可能 3D 建模、3D 打印出你的样品，就可以很快地进行复制和规模化生产。

所以面对新材料和新工艺，我们当然要去学习，这样才能跟上时代的步伐。例如我们也尝试用钛合金这种新金属材料去做设计，它硬度很高，色彩的处理可以比普通的金银铜出色很多，更重要的是它很轻。新的材料可以让首饰设计有更多的可能性。

INTERVIEW



Shenzhen Global Design Award (SDA): You have always been advocating the traditional aesthetics in accessory design. How do you think fashion design and accessory design should be integrated with the national and traditional style?

Tang Xuxiang (Tang) : I’m engaged in the education of arts and crafts. To take it as an example, the teaching principle of our university is “to learn from tradition, not to copy it”. So we have always been encouraging students to pay more attention to the traditional arts and crafts, and take actions to help them in our teaching. We have long tradition in this area, particularly in jewelry and accessory design, where we already have a time-honored history. It would cause a big loss for our design if we don’t pay attention to the recourses from our traditional culture.

We can pay attention to traditional culture from two angles: one from the angle of crafts, the other from the angle of design. We combine craft and design, and then integrate this combination into things we are currently designing. This will spontaneously formulate a contemporary national cultural style of our own, which is consistent with the modern aesthetic direction. It also has to be consistent with the mainstream culture today.

Speaking of research, if we are looking at things from the perspective of academic cultural research, it requires us to actually enter the culture and the stage where this culture is currently sitting, instead of simply finishing a piece of work for its own sake, to study into craft and design.

SDA: In terms of sustainability, how can tradition culture itself, along with its craft and design, demonstrate and convey a sustainable lifestyle?

Tang: Traditional culture, in fact, represents “the days before today”. To put it in another way, it is something that originated from the cultural form and ideology of every period of time in the past but still remains steadfast time after time. Today we are creating something that belongs to the current cultural form, which will then become tradition in the future. So there is an integrated and continuous relation between tradition and our national style. We need to create the best designs that can stand the test of time to be able to be seen in the future. This is the way how traditional culture sustains.

SDA: How do you think of the development of new materials?

Tang: The development of new materials and the application of new techniques have created positive influence on the teaching and working process of design. In the past, it would take a long time to make the mold after a draft was designed. Only after that could we start the actual working and producing process. But today, you have 3D molding and 3D printing to print out a sample, which will then be duplicated and manufactured very fast.

So we for sure need to study, while facing new materials and techniques, to keep up with the pace of time. For example, we try to apply titanium alloy to our designs. It is hard, and it can present color much better than the commonly-used gold, silver and copper. Most importantly, it is very light in weight. New materials have created more possibilities for accessory design.



西蒙·柯林斯
Simon Collins

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

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

我必须坦率地承认，时尚设计早已不在设计领域发展进步的前沿。时尚设计美观、赏心悦目，但最新的时尚在概念上跟旧的一样，只是有略微的差异。如果你观察一下电话和科技的发展历程，就会发现它们真的是今非昔比。然而，时尚基本上还是原来那样。所以我认为把时尚设计包含进来是很重要的，因为它影响着我们生活的方方面面。无论喜欢与否，我们都要穿时装。但时尚设计方面的新思维，是一项难度非常大的挑战。而我身处此处，期待着了解中国人对时尚设计的新思维。

SDA：请告诉我一两件让你印象最深刻的作品，并说明原因。

柯林斯：我期待那些只有中国人能创作但看起来不是出自中国人之手的作品，这有点矛盾。比如我不想在产品上看到“龙”这种中国元素，但中国文化中还有一些很“中国”的元素，也可以在设计中产生重要影响，而这样的设计只会出自中国。

而且我找到了一些让我很兴奋的东西，而这也是我来这里的原因。我发现中国的设计有一种实用主义风格，非常具有吸引力。如果说一个我非常喜欢的服装作品，那就是一件变形衣（多功能夹克，银奖获奖作品）。虽然这不是什么新技术，但这件变形衣的实现方式非常有趣，非常实用。

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

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

SDA：今年的主题是可持续式设计，您能谈谈您的想法吗？您如何看待可持续性？您是怎么理解这一概念的？

柯林斯：时尚设计方面的可持续性是一个比较棘手的话题。追根究底，就算设计出了百分之百环保、有机的服装，还是会出现争论——“我们不需要你的产品”，因为这个世界上的衣服已经足够多了。“足够”就是唯一“可持续”的词了。

但仅仅足够是不行的，因为我们都想要新鲜事物。当我们面对这些服装，谈论可持续性时，首先需要回答那到底是指什么。是指材料有机吗？当然。是指工人的权利都得到了保障吗？毋庸置疑。但我认为更重要的是，衣服必须能持久。因为就算那些服装采用有机材料，但你仍然随意丢弃，那就不算成功。

所以我想看到的是时尚领域的新思维。这才是我想在这些服装中寻找的东西——某种能够挑战现有时尚系统的全新的思维。对我来说，这样的时尚可持续性才有意义。

INTERVIEW



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

柯林斯：我的一生都在设计领域。我所做的一切，背后的驱动力就是设计，就是好奇心，就是想深入了解设计的强烈欲望，无论我去哪儿，无论我做什么。所以我来到这里，来到这座令人惊叹的建筑里。这里是如此让人不敢相信，我很喜欢这里。不仅参赛作品给了我启发，这座建筑也给了我同样的启发。如果有人对我说“来这座建筑里做评委吧”，我会说：“好啊，没问题，我来了。”

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

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



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

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

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

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

Collins: I was looking for products that could only be Chinese, but didn't look Chinese, which is sort of an oxymoron, or a contradiction, like I don't need to see dragons on products to know that they're Chinese, but there are certain elements of Chinese culture that I think can be very influential in design that could only really come from China.

And that I find very exciting. That's why I'm here. I think that there's a utilitarian approach in Chinese design that I find very appealing. So if I look at one of the garments that I quite enjoyed, it was a convertible garment (Multi-Function Jacket Collection, Silver Award winner). Well, that's not new particularly, but it was done in a really nice way, a really functional way.

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

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

INTERVIEW



SDA: This year's theme is Design for Sustainability. So can you tell me something about your thought? What do you think about sustainability? How do you understand it?

Collins: Sustainability in fashion is a very tricky subject because ultimately, if you're 100 percent ecologically friendly and organic and everything else, the argument could still be made that we don't need what you're doing because there's enough clothes in the world. Enough is really the only sustainable word we need.

So knowing that enough is not going to work because we all want new things, then I have to look at these garments to say sustainability. What does that really mean in fashion? Does it mean organically sourced? Certainly. Does it mean the workers' rights are protected? Absolutely. But I think, more importantly, is the garment going to last? Because if it's made of organic materials, but you still chuck it away, that's not a success.

So, what I want to see is a new way of thinking in fashion. And that's what I'm looking for from these garments. Some sort of new approach is going to challenge the existing fashion system. To me that's where sustainability in fashion really means something.

SDA: As we all know you've served in the Parsons for quite a couple of years and you have a book *School of Fashion* published. So what's your passion in this category? As a professional designer, what makes you so ambitious and so keen on art and design exhibition?

Collins: So, I've had a life of design. Everything I do is driven by design and by the curiosity and the desire to learn more about it, wherever I go, whatever I do. So I'm here, I'm in this incredible building. This is unbelievable, this place. I love it. I am as inspired by the building as I am by the work. So, to me if someone has said to me, "Come and judge your competition in this building." I'd be like, "Yeah, okay, I'm coming."

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



杨棋彬
Kevin Yeung

深圳环球设计大奖（以下简称“SDA”）：在您看来，时尚设计里的实用性和艺术性哪个比较重要？

杨棋彬：从设计的角度出发，作品是需要被消费者买回家用的，而不是放在美术馆里观赏的。所以首要的条件应该是可穿戴性。不过，一个好的设计，应该是原创的，如果有更高的艺术和文化内涵，则更应该鼓励和支持。

SDA：在人工智能和科技大爆炸的时代，您觉得服装设计领域会有什么新的突破吗？

杨棋彬：首先可能是在技术方面，新的技术可以支持许多新面料的研发。在时尚设计领域，我们国内的面料开发技术其实落后于西方国家，所以从基本的材料上，他们的优势就比我们大。

另外在做工方面，除了要求高效以外，现在更多的人要求高质量。那么科技在这一方面给予的支持就非常明显了，在未来，时尚设计和科技会有更加紧密的结合。

SDA：那在这样的背景下，传统文化的位置应该在那里？

杨棋彬：传统文化在设计行业里，关乎传承和创新。

传承即是设计师们要了解自身的在地文化。然后我们才能谈论创新，要创新得先知道什么是“旧的”，也就是传统的东西到底是什么，才能更好地创造新事物，设计出新的作品。

创新是非常考验设计能力的，在传承的先决条件下，它需要满足现代人的时尚感和审美需求。举例而言，如果如今要设计一款代表中国的男士服装，要出席正式的外交场合。这款服装需要是现代穿着的现代服装，又要体现中国本土与众不同的文化底蕴。我们可以在国际场合中，看见许多西方人士穿着本土设计师设计的服装作品，非常具有他们自己的文化气息，但是在中国，这个方向的服装设计是相对落后的。

SDA：请告诉我们一两件给您留下印象深刻的作品。

杨棋彬：这一次评审过程中，我对首饰类的设计留下了比较深刻的印象。这一届的首饰作品比较好玩。因为首饰设计给予艺术性和创造力的空间更大，它可以非常具有艺术感，不像服装，可穿戴性相对更重要。

在服装方面，我记得有一款可以变化成包包的冲锋夹克（多功能夹克系列，银奖获奖作品）。这件作品我原先在机场有见过，可能我在旅行时会觉得很实用。设计师在这方面肯定下足了功夫，可以从产品中看出设计者的用心。



The Shenzhen Global Design Award (SDA): Which do you think is more important to fashion design, the practical side or the artistic side?

Kevin Yeung (Yeung) : From the angle of design, an artwork is designed to be purchased and taken home to use, instead of being showcased in the gallery. So the prerequisite is that people can wear it. But ingenuity makes a good design. If a design has better artistic and cultural meaning, it deserves more encouragement and support.

SDA: In the age of AI and technological explosion, what kind of new breakthrough do you think will be achieved in the fashion design field?

Yeung: It may first happen in the technology field. New technology will support the development of many new materials. In the field of fashion design, the material development technology in our country is actually behind that in Western countries. They are more advantageous over us at the basic level of materials. Besides, speaking of quality, more and more people are requiring high quality in addition to high efficiency. Technology can apparently give us lots of support in this regard. In the future, fashion design and technology will combine very closely.

SDA: In this circumstance, where is the position for traditional culture?

Yeung: In the design industry, traditional culture is about inheritance and innovation.

Inheritance means that designers should understand their local culture before we start talking about innovation. Innovation comes after knowing what “the old” is, namely, what the tradition is. Only until then would we be able to create a new better thing, and design a new better artwork.

Innovation sets high requirements on the capability of design. Based on inheritance, innovation needs to meet people’s needs of fashion and aesthetics. For example, if we need to design male clothes to represent China for a formal diplomatic occasion, the clothes should be modern enough for modern age, while displaying the unique cultural heritage of China. We can see many Western people wearing locally designed clothes which are infused with their own cultural styles on international occasions. However, the fashion design in this regard in China is still relatively behind.

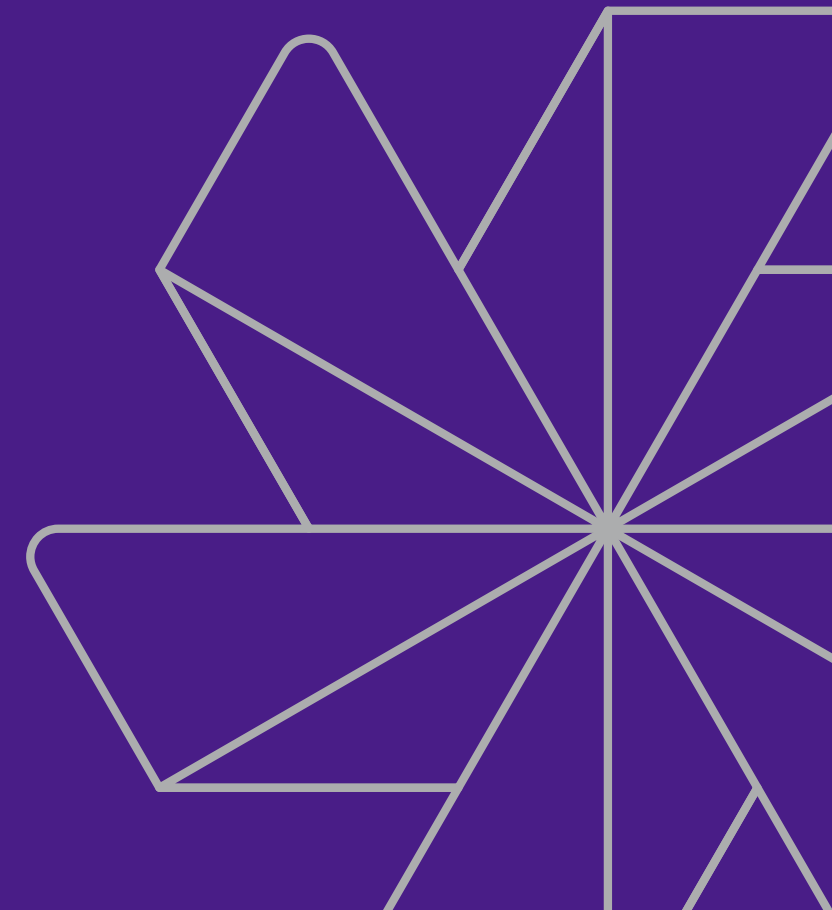
SDA: Please tell us one or two designs that impressed you the most.

Yeung: I was impressed by the design of accessories during the judging. This year, the accessory designs look interesting. Because there is more room for artistic creation when it comes to accessory design, it can be very artistic, unlike clothes, which focus more on wearability.

Speaking of clothes, I remember an outdoor jacket that can be transformed to a bag (Multi-Function Jacket Collection, Silver Award winner). I saw it at an airport before. Maybe I will find it very useful when I’m travelling. The designer must have put in a lot of efforts for this, and we can tell how much attention he has paid to this aspect.

COMMUNICATION

视觉传达





视觉传达 | 金奖 · 获奖作品
Communication | Gold Award Winner

作品名称
《一年之念》
One Year's Thoughts

作品类别
视觉传达 | 出版物及印刷媒体
Communication | Publishing & Print Media



设计师 / 设计团队

南京瀚清堂设计有限公司
Hanqingtang Design Co. Ltd.

瀚清堂设计有限公司是一所由国际知名设计师赵清创办的专精化设计公司。自 2000 年创办起，创始人赵清带领一支高水准专业设计团队，获得过红点、D&AD 、One show design 等设计奖项，知名度蜚声国际。团队主要从事商业品牌形象和纸媒文化领域的设计创作，并致力当代艺术，乐见新锐设计理念的传播推广。我们将以品牌规划设计直觉及当代文化触感，与更多的品牌共同影响现代中国。

Hanqingtang Design Co., Ltd. is a specialized design company founded by internationally renowned designer Zhao Qing. Since its establishment in 2000, Zhao has led a high-level professional design team to win design awards such as the Red Dot, D&AD, and One Show Design. The internationally acclaimed team is mainly engaged in the design of commercial brand image and print media. Committed to contemporary art, the team is pleased to see the promotion of new design concepts. We will work with more brands to influence modern China, through our intuition about brand planning and design as well as our feeling of contemporary culture.





这是一本关于诗与爱情的手工概念书，收录了文爱艺的 250 首诗。整本书以 64 形式的开本设计，呈现出小而精致的馈赠礼品样貌。这本书正反都可以开合，可由二人一起同时阅读。所有的诗被均匀分布在 365 面进行展示，以时钟的 12 时方向为参考，将每首诗按照每个时分所指的方向排布。阅读的时候便要像时针转动一般不停地旋转书本。每读一首诗，便代表想念的一小时，读完 365 面，便是爱情里的“一年之念”。最后，正反的诗篇在正中汇聚，历经 365 个日夜，了却一年之念，奔赴书中的金银玫瑰之约，充满仪式感地完成一场相遇、相识与相爱的全过程。

This is a manual concept book on poetry and love, which contains 250 poems by Wen Aiyi. The whole book is designed in 64 format, showing a small and delicate appearance of gifts. This book can be opened and closed both in front and back, and can be read by two people at the same time. All the poems are evenly distributed on 365 sides for display, and each poem is arranged according to the direction indicated by each time, taking the 12 o'clock direction as a reference. When reading, you should rotate the book like an hour hand. Reading a poem represents an hour of miss, and it is the "year's thoughts" in love after reading 365 poems. Finally, poems in front and back converges in the middle of the book, which fulfills a year's dream and rushes to precious agreement in the book after 365 days and nights, completing the whole process of meeting, getting to know each other and falling in love with each other with a sense of ceremony.





视觉传达 | 银奖 · 获奖作品

Communication | Silver Award Winner

作品名称
《一桌二椅》
One Table, Two Chairs

作品类别
视觉传达 | 出版物及印刷媒体
Communication | Publishing & Print Media

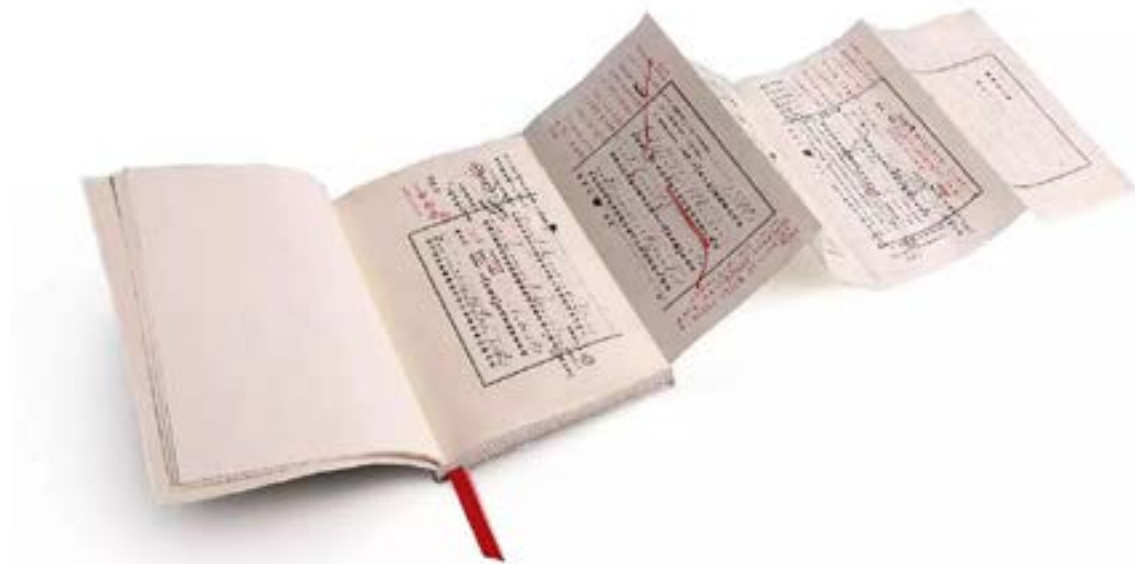


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《一桌二椅》记录了一项综合艺术实验计划，整部作品由《朱鹮记》与《夜奔》两本书组成。一本聚焦了一部代表作，一本全景记录了一项综合艺术实验计划，挖掘了当代传统戏剧和实验戏剧的复兴使命，由此构成了完整的《一桌二椅》。“一桌二椅”在昆曲中是划定舞台空间的重要坐标，设计师特别为其特创了系列图形贯穿全篇，让两本书都按照“一桌二椅”的视感逻辑体系下自由生长。中文横向，英文纵向，气势磅礴，尽显东方意趣。既具有戏剧的专业学术高度，又有赏心悦目的阅读享受。

One table and two chairs records a comprehensive art experiment plan, and the whole work is composed of two books, *Crested Ibis* and *Fleeing by Night*. One focuses on a representative work, the other panoramically records a comprehensive art experiment plan, mining the revival mission of contemporary traditional drama and experimental drama, thus forming the complete *one table, two chairs*. One table and two chairs is an important coordinate to delimit the stage space in Kunqu opera. The designer specially created a series of graphics throughout the whole book, allowing the two books to grow freely according to the visual logic system of one table and two chairs. Chinese horizontal, English vertical, and the momentum of the majestic, all show Oriental interest. It not only has the professional academic height of drama, but also has the pleasure of reading.





视觉传达 | 银奖 · 获奖作品
Communication | Silver Award Winner

作品名称
褚橙
Chu's Orange

作品类别
视觉传达 | 包装
Communication | Packaging



设计师 / 设计团队

潘虎
Tiger Pan (Pan Hu)

潘虎，被誉为：“中国当代最有价值产品包装设计师”及“兼具美学精神和商业价值的“手艺人”。毕业于清华大学美术学院， CDS 中国设计师沙龙学术委员、深圳插画协会副会长。在鲁迅美术学院、华南理工大学等 10 余所中国高等院校担任客座教授。他多年来严控出品质量，每年仅 10 个设计作品，却斩获该领域诸多奖项，是全球三大设计奖大满贯得主。其中包括 13 项 Red Dot 红点奖，包含中国大陆该类别首个 Red Dot Award Best Of The Best；8 项德国汉诺威 iF 设计奖和 1 项美国 IDEA 工业设计优秀奖；9 项设计界“圣经”Graphis；8 项意大利 A 设计奖以及 1 项美国 One Show 金铅笔奖；6 项德国 GDA 奖中奖和 14 项 Pentawards 在内的超过 100 个不同类别的奖项。他的作品包含大家熟悉的时尚集团、雪花啤酒、良品铺子、王老吉、褚橙、张裕、鲁花、五粮液、百雀羚、六个核桃、牛栏山、好想你等知名品牌的创新设计。2018 年受联合国邮政署邀请，主持联合国生肖邮票设计。同年设立全国插画双年展 / 潘虎插画奖，旨在推动中国插画艺术的发展及其价值实现。

Tiger Pan is recognized in the industry as “a most valuable packaging designer in contemporary China” and “a craftsman with both aesthetic spirit and business value”. He graduated from the Academy of Arts & Design, Tsinghua University, and is academic committee member of the Creative Designer Salon of China (CDS), and vice president of the Shenzhen Illustration Association. He is also a guest professor at more than 10 Chinese colleges and universities, including the Luxun Academy of Fine Arts, and the South China University of Technology. With a restricted quantity of products, he produces only 10 designs annually, but receives a lot of awards in the industry, and is a Grand Slam winner of the world’s three major design awards. Among the more than 100 awards he has won, there are 13 Red Dot Awards (including the first “Red Dot Award: Best of the Best” in his field for a designer from China’s mainland), eight iF Design Awards of Hannover, Germany, an International Design Excellence Award (IDEA) of the United States, nine awards by Graphis magazine, the Bible for design, eight A’ Design Awards of Italy, a One Show award of the United States, six German Design Awards (GDA), and 14 Pentawards. His works include the innovative designs of well-known brands such as Fashion Group, Snow Beer, Bestore, Wang Laoji, Chu’s Orange, Changyu, Luhua, Wuliangye, Pechoin, Six Walnuts, Niulanshan, and Haoxiangni. In 2018, invited by the United Nations Postal Administration, he presided over the design of the UN’s Lunar New Year stamps. In the same year, the Tiger Pan Illustration Award of the China Illustration Biennale was established to promote the development of Chinese illustration art and its value realization.

褚时健老先生是中国在世最励志的传奇人物。70 年代，在他的带领下一个中国小乡村养猪场发展成为中国利税贡献超过 300 亿的最大的企业——红塔集团。退休前因罪名入狱。出狱后 74 岁高龄承包荒山再度创业，十多年艰辛，携 88 岁高龄重新成为年销售数亿的“中国橙王”。对于这个品牌包装设计来说，我们想不出比褚老自身更有说服力的表达，在烈焰日光下，一个头戴破草帽、穿着圆领旧衫、面色黝黑但健康开朗的农民守着哀牢山，守着他的 2400 亩橙园。在表现形式上，我们采用有份量感的木刻版画的表现方式再现了传奇商业领袖的辉煌。徽章，是大至国家，小至一个家族的传承，是最高荣誉的象征。因此，我们结合徽章的形式创作了褚橙的识别图形，徽章边缘隐藏的“51 - 62 - 66 - 71 - 74 - 84 - ”的数字是褚老一生经历的重要时间段。创新开启结构，是褚橙精选产品的包装形式。轻轻向外抽拉，橙子就会自动升起。极大的便利了橙子的取出，增加了终端的展示功能，也暗示着这位老人一生的起起落落。

Mr. Chu Shijian is a most inspiring legend in China. In the 70s, under his leadership, a small pig from in the countryside developed into the largest enterprise, Hongta Group, with a profit and tax over 30 billion. Before retirement, he was convicted and imprisoned. When he was released from prison at the age of 74, he contracted deserted mountains and started up business again. After more than 10 years of hard work, he became “King of Orange” at 88, fulfilling an annual sales volume of several hundred million. As for packaging design for this brand, we found no better p ersuasive expression than Mr. Chu himself. Under a fiery sky, a dark and open-minded farmer, wears an old shirt and a broken straw hat, while guarding his 17,222,256 ft2 Orange grove. The profound woodcut design has fully represented the glorious history of the commercial legend. Contrasting from a country to a family, badge is the symbol of ultimate accolade heritage. The icon of Orange Chu is created based on the shape of a badge with a series of numbers “51 - 62 - 66 - 71 - 74 - 84 - ”hidden on the edge, which indicates the most important time period in Mr. Chu’s entire life. The creative unpacking structure, the packaging of featured products of Orange Chu, offers an automatic elevation to the oranges with a simple pulling, providing easy access to the oranges, additional terminal display function and implication for the ups and downs of this legendary man.





视觉传达 | 铜奖 · 获奖作品
Communication | Bronze Award Winner

作品名称
定制字体系列
Customized Font Series

作品类别
视觉传达 | 字体设计及标识
Communication | Typography & Signage



设计师 / 设计团队

徐汉民
Xu Hanmin

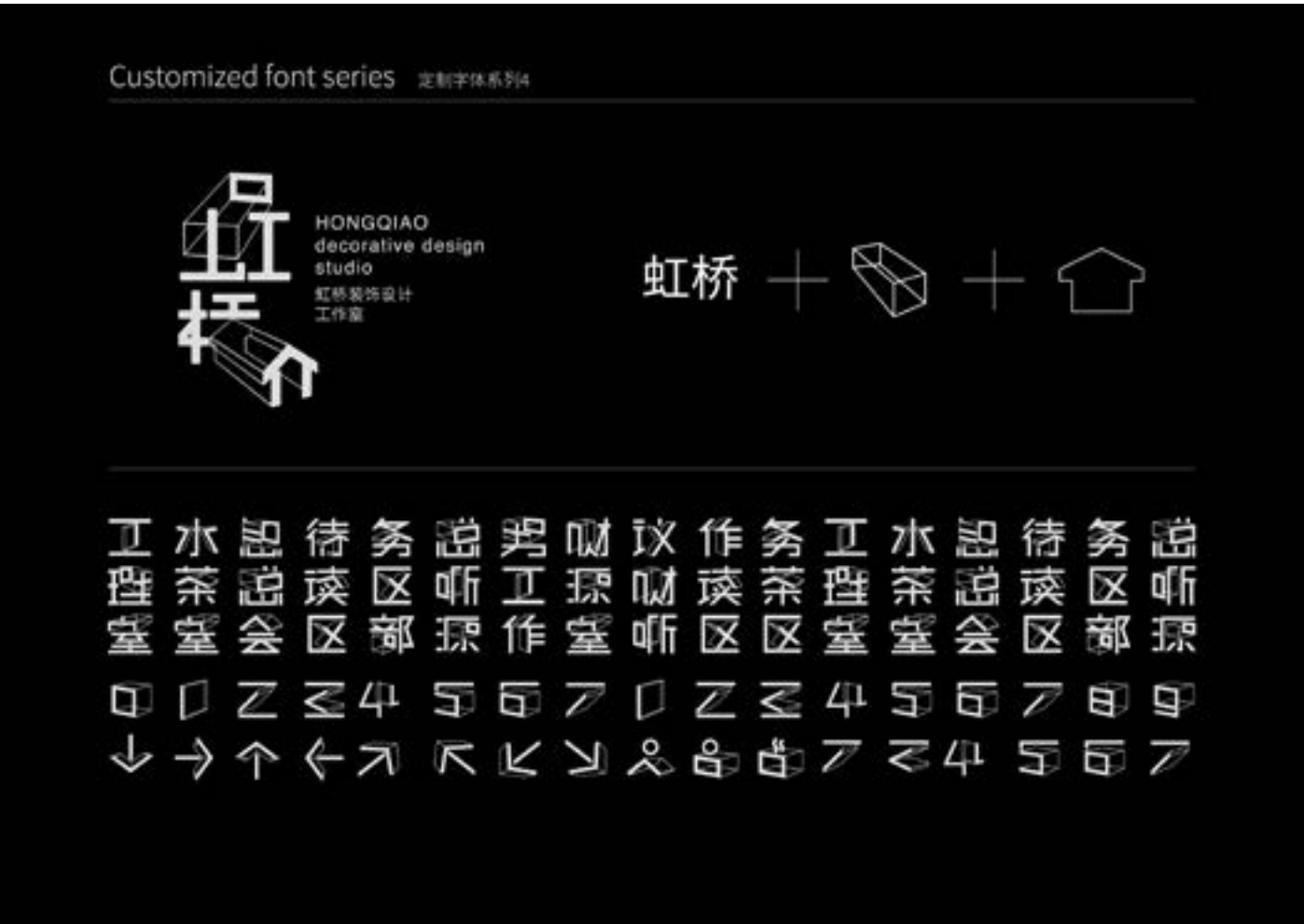
1990 年出生湖南平江，深圳市平面设计协会会员（SGDA），深圳职业技术学院外聘讲师。2019 年在深圳创立 ooh.design，任艺术指导。曾在知名品牌公司和 4A 广告公司任职设计总监，作品曾获 DFA 亚洲最具影响力大奖铜奖，靳埭强设计奖专业组银奖、铜奖、优秀奖，第十二届设计之都（中国·深圳）公益广告大赛金奖，“看得见力量”2018SDG 青年创意行动全场大奖，华灿奖优秀新锐设计师奖，方正奖字体设计大赛优秀奖等。

Born in 1990 in Pingjiang, Hunan Province, Hanmin Xu is a member of the Shenzhen Graphic Design Association (SGDA), and external lecturer of Shenzhen Polytechnic. In 2019, he founded ooh.design in Shenzhen as art director. He has worked as design director for well-known brands and 4A advertising companies, His works have won the bronze award of the Design for Asia Awards (DFA), the silver, bronze and merit awards of the Kan Tai-keung Design Award, the gold award of the 12th UNESCO City of Design (Shenzhen, China) Public Service Advertising Competition, the grand prize of the “Visible Power” 2018 SDG Youth Creative Action, the outstanding emerging designer award of the Huacan Award, the merit award of the Founder Type Design Competition.



当下字体泛滥,同质化严重,由此产生对个性化研究的兴趣,来打破同质化,让特制字体来丰富字体行业。第一套字体吸取民国和文革时期的字体特点去设计。第二套根据草书书法感觉, 但又不完全是按照草书的走法, 而是按每一个字都是一笔到位写完的概念去设计。第三套圆体有意错位左右, 整个字体修长更具韵味。

The current overflow and homogenization of fonts has made the designer interested in the research of personalization in a bid to break the homogenization and enrich the font industry with special fonts. The first set of font draws on the characteristics of the fonts of the historic periods of the Republic of China and the Cultural Revolution. The second set is based on the cursive calligraphy, but, instead of being entirely in accordance with the cursive method, it is designed with the concept that each character is finished within one stroke. The third set, which is rounded, is intentionally misplaced, and it looks slender and more charming.





视觉传达 | 铜奖 · 获奖作品

Communication | Bronze Award Winner

作品名称
性别定义
Gender Definitions

作品类别
视觉传达 | 插画
Communication | Illustrations



设计师 / 设计团队

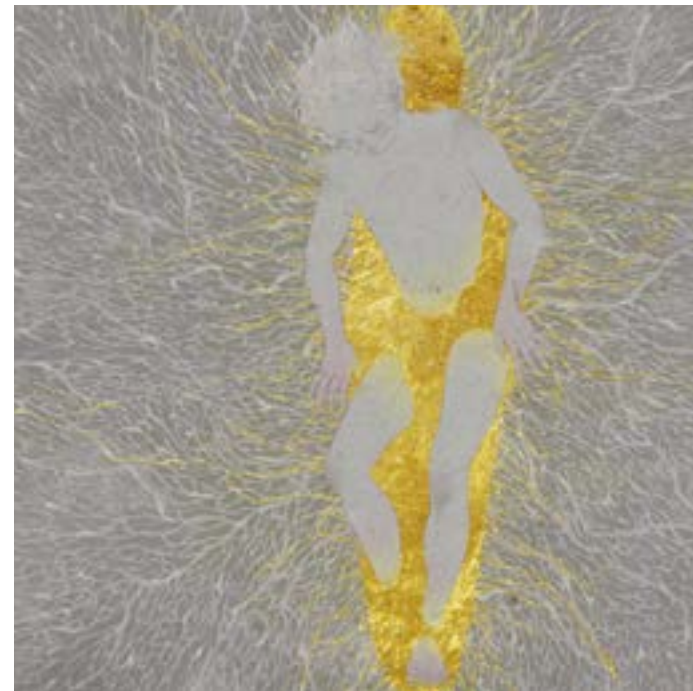
王祎祎
Wang Yiyi

王祎祎是自由插画师, 站酷、JIKE 推荐插画师, Lofer、Petal、涂鸦王国、微博认证插画师。

Yiyi Wang is a freelance Illustrator, and recommended illustrator of ZCOOL and JIKE, as well as certified illustrator of Lofter, Petal, Graffiti Kingdom and Weibo.

性别对我们的选择有太多的限制, 而这些限制很多时候本不是必要的。一边思考着我遭受过哪些性别偏见, 一边反思着我曾对异性有哪些偏见和不妥的言行, 最后创作了这组作品。

Gender poses too many restrictions on our choices, and these restrictions are often unnecessary. Thinking about what gender biases I've encountered before, and reflecting on my past prejudices and inappropriate behavior towards the opposite sex, I ended up creating this group of works.





视觉传达 | 铜奖·获奖作品

Communication | Bronze Award Winner

作品名称
Porte Nef

作品类别
视觉传达 | 视频动画
Communication | Film and Animation



设计师 / 设计团队

Malo & Maxime

“马洛和马克西姆”这对搭档，融合了两股创作力量，他俩各自发展自己的叙事和画面。他们涉足建筑、电影、装置领域，都在欧洲工作，受托从事与博物馆、艺术节以及音乐相关的活动。他们的作品向人们分享了比喻和叙事的品味，唤起了美学体验和诗意的探险。

Malo & Maxime is duo composed of two creative forces developing their own narrative and picture. Working in the fields of architecture, film, and installation, they are both operating in Europe with commissioned work for museum, festival and music related events. Sharing a taste for figurative and storytelling, their work evokes aesthetic experience and poetic adventure.



马克西姆·奥蒙放眼远方，望向北面的西伯利亚。他把自己的这个装置想象成一架穿过乌拉尔山的无翼飞机，由一群人推着前进。他们带着这个装置，从以前的劳改城市沃尔库塔出发，来到了极地乌拉尔山区的哈尔普。2017年8月，在远离莫斯科的西伯利亚北部，他们步行了超过150公里。

Maxime Aumon looks far away, northward Siberian. He imagines his structure as a wingless aircraft crossing Oural, pushed by a group of men. They travelled with the structure from Vorkouta, former gulag city to Kharp in polar Oural. A walk of more than 150 km in the Siberian North far from Moscow realised in August, 2017.





视觉传达 | 铜奖 · 获奖作品
Communication | Bronze Award Winner

作品名称

华思风雅楷宋

Huathink Fengya kaiSong

作品类别

视觉传达 | 字体设计及标识

Communication | Typography & Signage



设计师 / 设计团队

深圳市华思设计有限公司
Shenzhen Huathink Design Co., Ltd.

深圳华思设计作为国内首家提出品牌系统管理理念的设计机构，从业十九年来，以“一以贯之”的品牌方法论助力服务国内外大中型企业 480 多家，其中上市公司 52 家，如今全国各地都能看见华思设计出品的项目。公司创始人刘永清先生作为中国设计的中坚力量，作品在国内外设计大赛中获 200 余项大奖。从业十九年来，投身于商业设计和艺术设计两大领域，致力打造具国际视野的中国品牌。

As the first design institution in China to propose the concept of brand system management, Shenzhen Huathink Design Co., Ltd. has served more than 480 large and medium-sized enterprises, including 52 listed companies, at home and abroad since it was founded 19 years ago, using its consistent brand methodology. Projects carried out by Huathink can be seen all over China. As a core figure of Chinese design, Mr. Liu Yongqing, the founder of the company, have won more than 200 design awards at home and abroad. In the past 19 years since he started to work in the industry, he has devoted himself to the two fields of commercial design and art design, and has been committed to creating Chinese brands with international perspectives.

风雅楷宋体是让宋体字回归人文气息的一次实验和尝试。华思设计总监刘永清先生根据书法的运笔法则及个人对字体结构的理解，避免方块字的过度方形，让它具备一定灵性。字款给人画般美感，犹如“草色入帘青”，古意盎然。布局分间远近均宜，自然宽狭得所，其形质神采，独擅一家。是作者深究熟稔古人书法法度所获心得，有天质自然之美。

Fengya kaiSong is an experiment and attempt to retain humanistic atmosphere to the Song typeface. Based on calligraphy rules and his own understanding of font structure, Mr. Liu Yongqing, design director of Huathink, prevents the characters from being excessively square, and gives some spirituality to them. This font has a sense of beauty, and is full of ancient interest, feeling like the verse of “green grass can be seen through the curtain”. The layout and space is appropriate and balanced, with some naturally wide or narrow parts. The shape and temperament is beautiful and unique. As a result of the designer’s deep understanding of ancient calligraphy, the font features natural beauty.

盧葛諸陽南

陋雲諸牘竹琴白有苔陋有則山
之亭葛之之閱丁鴻入痕室龍名不
有孔盧勞亂金可儒簾上惟則水在
永子西形耳經以往青階吾靈不
清云蜀南無無調來談綠德斯在
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视觉传达 | 铜奖 · 获奖作品

Communication | Bronze Award Winner

作品名称

The Lake · 食屿

The Lake · SHIYU

作品类别

视觉传达 | 宣传推广

Communication | Advertising



设计师 / 设计团队

杭州品物流形产品设计有限公司
Pinwu Design Studio

品物流形设计工作室成立于 2004 年，是一个专注于传统手工艺再生设计的多元化团队，2015 年创立融设计图书馆，连续 7 年策展“融”设计展，是推动图书馆材料研究成果设计应用的内部创新团队。2017 年开始，融设计图书馆、品物流形开始积极推动传统手工艺当代设计项目与乡村的结合。2018 年，融设计图书馆以保护水源地为初衷正式迁入黄湖镇青山村，真正开启从传统手工艺—材料—设计—生活的循环和探索。在艺术装置设计、空间设计、产品设计、家具设计、橱窗设计等项目中，大胆与青山村手工业者、村民、年轻人合作，出色的完成了设计项目。同时，融设计图书馆、品物流形的年轻设计团队，开始用健康的生活方式，逐渐影响着青山村的村民，探求以生活方式的影响，带动乡村的美丽进化。

Founded in 2004, Pinwu Design Studio is a diversified team dedicated to traditional handicraft recycling design. In 2015, it established the Rong Design Library. It has curated the “Rong” Design Exhibition for seven consecutive years. It is an internal innovation team that promotes the application of library materials research results through design. In 2017, the Rong Design Library and Pinwu began to actively promote the involvement of the countryside in contemporary design projects of traditional handicrafts. In 2018, the Rong Design Library officially moved to Qingshan Village of Huanghu Township in a bid to protect the water sources, really opening up the cycle and exploration of traditional handicrafts — materials — design — life. In projects of art installation design, space design, product design, furniture design, and window design, among others, the library boldly cooperated with the craftsmen, villagers and young people in Qingshan Village, resulting in excellent completion of the design projects. At the same time, the young design team of the Rong Design Library and Pinwu began to gradually affect the villagers in Qingshan with healthy lifestyle, and thus explored the beautiful evolution of the countryside.

The Lake 是融设计图书馆、品物流形、老板电器和善水基金合作的保护杭州余杭青山村饮用水水源的项目，项目已经持续了四年，每年都教授当地村民一个传统手工艺，增加村民的绿色收入，转变收入结构，减少农业污染，保护水源。“食屿”是 The Lake 的第三季项目，将已经消失的灶头画以全新的设计语言和形式在现代厨房中重生，用传统手工丝网印刷为载体，表现蒸、煮、炒三类经典的烹饪方式，融合传统与现代，对话工艺与生活。The Lake 项目第一季讲述“水的一生”，以金属编织工艺讲述自然环境下水循环一生的故事。第二季“24 膳”，以贵州苗族打银簪花工艺展现中国传统气候文化与食物的联系。The Lake 在不断探索传统手工艺—材料—设计—生活的可持续之路。

The Lake is a project which aims to protect a drinking water sources of Yuhang, located in Hangzhou, China. It was launched four years ago by Rong Design Library, PINWU Studio, Robam kitchen appliances and WATERCOOL. The project gathers local villagers and teaches them one traditional handicrafts per year. It gradually changes the income structure of the people living in this village based on environmentally friendly work rather than agriculture polluting jobs and finally protecting the water sources.“SHIYU” is the third season of The Lake project. The designers used a brand-new design language and form to recreate the disappearing traditional kitchen painting in a modern kitchen lifestyle. By taking manual screen printing as carrier, they show graphics and patterns of three typical cooking styles: steaming, boiling, and frying. It combines tradition and modernity, dialogues crafts and life. The Lake Season 1, “The Life of Water”, tells the story of life circle of water in the natural environment through metal weaving technique. The Lake Season 2, “24 Seasons”, shows the connection between Chinese traditional solar terms and foods through the Miao nationality technique of processing silver. The Lake project keeps exploring a sustainable way of traditional handicrafts—materials—design—life.



视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称

《第九届全国书籍设计艺术展览优秀作品集》
The 9th National Book Design Art Exhibition
Excellent Works Collection

作品类别

视觉传达 | 出版物及印刷媒体
Communication | Publishing & Print Media



设计师 / 设计团队

赵清 朱涛
Zhao Qing, Zhu Tao

瀚清堂设计有限公司是一所由国际知名设计师赵清创办的专精化设计公司。自 2000 年创办起，创始人赵清带领一支高水准专业设计团队，获得过红点、D&AD 和 One show design 等设计奖项，知名度蜚声国际。团队主要从事商业品牌形象和纸媒文化领域的设计创作，并致力当代艺术，乐见新锐设计理念的传播推广。我们将以品牌规划设计直觉及当代文化触感，与更多的品牌共同影响现代中国。

Hanqingtang Design Co., Ltd. is a specialized design company founded by internationally renowned designer Zhao Qing. Since its establishment in 2000, Zhao has led a high-level professional design team to win design awards such as the Red Dot, D&AD, and One Show Design. The internationally acclaimed team is mainly engaged in the design of commercial brand image and print media. Committed to contemporary art, the team is pleased to see the promotion of new design concepts. We will work with more brands to influence modern China, through our intuition about brand planning and design as well as our feeling of contemporary culture.



本书记录了第九届全国书籍设计艺术展的优秀获奖作品。全书的封套、护封、内封均以不同肌理的白色质感呈现，唯有书脊顶端有一袭印黑，黑白对照，有如江南典型的民居建筑。被割据的维度以九展 LOGO 镌刻于封面，形成抽象的阿拉伯数字 9，象征九展；拆分图形，又是字母 B 与 D 的组合，代表 BOOK 与 DESIGN。与往届的出版物有所不同的是，本书第一次尝试了“编年体”式的展现手法——收集了历届展览的信息，以时间轴的方式做了一个“回忆录”，讲述了前八届的展览历程，书封外侧还特别设置了引导栏，便于查阅。整体设计集实用性与观赏性为一体，简约得体，极富深韵。

This book records the outstanding award-winning works of the 9th National Book Design Art Exhibition. The envelope, cover, and inner seal of this book are all presented in different textures in white. Only the top of the spine has a black print, while the contrast between black and white is like a typical residential building in Jiangnan. The segregated dimensions are engraved on the cover using the logo of the exhibition, forming an abstract Arabic numeral 9, symbolizing the 9th exhibition; the split graphics are the combination of the letters B and D, which represents BOOK and DESIGN respectively. Different from previous publications, this book first tried the *chronological* style of presentation – collecting information on previous exhibitions, making a *memoir* in the timeline, and telling the history of the previous eight exhibitions. A guide bar is specially set on the outside of the book cover for easy access. The overall design is a combination of practicality and appreciation, which is simple and decent with lingering charm.

视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称

《离合》
Separation and Combination

作品类别

视觉传达 | 出版物及印刷媒体
Communication | Publishing & Print Media



设计师 / 设计团队

赵清
Zhao Qing

这是一本关于来自江南的建筑师大舍与书籍设计师赵清的合集，探讨了建筑与书籍之间的关系，并以书籍形式来展现建筑，形成令观者超越想象的“纸空间”，以“离”与“合”的相辅相成，形成一个完整美学印象。全书将空间以纸张的翻转与折叠形成的 360°之内，从封面至内页的均采用刀版雕刻的立体方式，配合书香、纸质、文字，还有翻页时纸张发出或清脆、或低沉的声音等等，让人置身于书的空间，从视觉、触觉、嗅觉、听觉上被全面浸润，展现“离”与“合”的特征，在书中架构出建筑的无限空间。

This is a collection about the architect Da She from Jiangnan and book designer Zhao Qing, which discusses the relationship between architecture and books, and presents architecture in the form of books, forming a "paper space" beyond the imagination of the audience. A complete aesthetic impression is formed with the complementary of "separation" and "combination". In the form of paper and fold formation within 360 °, from the cover and inside pages of the book are all engraved with knife of three-dimensional way, with elegant, paper, text, with page paper issued or ringing, or in a low voice, etc.. All of these make a person come into the space of the book, and fully infiltrates from the visual sense, tactile sense, smell, and auditory sense, showing the characteristics of the "separation" and "combination". Infinite space of architecture is built in the book.



视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称

《咏树》

Ode to the Tree

作品类别

视觉传达 | 出版物及印刷媒体

Communication | Publishing & Print Media



设计师 / 设计团队

赵清

Zhao Qing

瀚清堂设计有限公司是一所由国际知名设计师赵清创办的专精化设计公司。自 2000 年创办起，创始人赵清带领一支高水准专业设计团队，获得过红点、D&AD 和 One show design 等设计奖项，知名度蜚声国际。团队主要从事商业品牌形象和纸媒文化领域的设计创作，并致力当代艺术，乐见新锐设计理念的传播推广。我们将以品牌规划设计直觉及当代文化触感，与更多的品牌共同影响现代中国。

Hanqingtang Design Co., Ltd. is a specialized design company founded by internationally renowned designer Zhao Qing. Since its establishment in 2000, Zhao has led a high-level professional design team to win design awards such as the Red Dot, D&AD, and One Show Design. The internationally acclaimed team is mainly engaged in the design of commercial brand image and print media. Committed to contemporary art, the team is pleased to see the promotion of new design concepts. We will work with more brands to influence modern China, through our intuition about brand planning and design as well as our feeling of contemporary culture.



这是一本关于树的五百首诗歌合集。根据近九十种树种名称，设计了独特的字体。全书以树的形态作为灵感，提取了 89 个树种的不同特点，以插图的形式贯穿于纸张之间。书中将贯穿的红点与开孔设计比拟树的年轮，别有趣地模拟出古木的形态。正文的诗歌多采用了竖式排版，与古籍相仿，更有韵味，而注释部分则采用横排，每一排的字距行距都各不相同。篇章页的全黑与正文的全白形成了强烈的对比，黑白之间，一面就像是树的根基，沉浸与泥土之中，静默不言，一面就像是枝叶，向日而生，仰望天际。

This is a collection of five hundred poems about trees. According to the names of nearly ninety tree species, a unique font was designed. Inspired by the form of the tree, the book extracts the different characteristics of 89 tree species, and runs through the paper in the form of illustrations. In the book, the red dots running through and the hole design are compared to the tree rings, which are interesting to simulate the shapes of ancient wood. The poems in the text are mostly composed in vertical type, which is similar to ancient books and has more charm, while the annotations are arranged in horizontal lines, with different word spacing and line spacing in each line. The whole black of the text and the whole white of the text form a strong contrast. Between black and white, one side is like the foundation of a tree, immersed in the earth, silent and silent, and the other side is like branches and leaves, rising towards the sun and looking up at the sky.

视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称

白金创意大赛视觉形象设计

Platinum Originality

作品类别

视觉传达 | 海报

Communication | Posters



设计师 / 设计团队

吴炜晨

Wu Weichen

2016 白金创意大赛视觉形象设计以金属质感黑白渐变色调图形为主，以黑、白、黄色为主色调，具有强烈视觉冲击力，搭配其他几个鲜艳的辅助色，凸显创造力与独特个性。基于“日常的物体”这一概念设计，通过改变物体原有的质感制造矛盾，产生陌生感。并赋予相同材质，使不同物体有了视觉上的关联。不同的文字图形的排列和组合使人联想，独立的“物体”更具传达性，呼应设计主题概念，寓意更多富有独特创造力的设计作品在白金这一赛事平台上涌现。主图形选取喇叭、手雷、大脑、心脏、刷子、图钉、冰淇淋等具有鲜明个性又富含想法寓意的图形，通过模型建立赋予金属材质以体现白金质感，形成具有丰富细节又个性张扬的图案。此外将白金创意的英文名称字母用近似几何造型表达，采用同样的金属材质作为辅助视觉元素。

The visual image design of the 2016 Platinum Originality competition is dominated by the pattern of metal texture's black and white gradient tone, and the color is dominated by black, white and yellow, resulting in a strong visual impact. With several other bright auxiliary colors, it highlights creativity and unique character. Based on the concept of objects in daily life, we make contradiction, inelasticity and freshness by changing the original texture of those objects. At the same time, different objects are given the same material so that they have a visual connection. The arrangement and combination of different words and graphics make people associate. The independent objects are more expressive, and echo the theme concept of design. It means that more design works with unique creativity will appear on the platform of Platinum Originality. The main images include horn, hand grenade, brain, heart, brush, thumbtack, ice cream, etc., which are characterized by distinct personality and are rich in idea implication. Those main objects are designed through model building, while metal material is used to express platinum texture and form patterns with rich details and individuality. In addition, the English letters of the name of this creative activity are expressed with approximate geometric modeling, and the same metal materials are used as auxiliary visual elements.



视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称
天诺传统系列字体
Tino Traditional Series Font

作品类别
视觉传达 | 字体设计及标识
Communication | Typography & Signage



设计师 / 设计团队

张昊
Zhang Hao

张昊是深圳市平面设计协会 (SGDA) 副主席，方正、汉仪字库签约设计师。他致力于品牌设计策划、字体设计研究以及设计专业活动的组织开展。

Zhang Hao, Vice Chairman of Shenzhen Graphic Design Association, Guest Font designer of Founder Type and Hanyi Fonts, is devoted to design and research on Fonts, brand characters and visual exploration of font shapes. He is devoted to brand planning, font design research. and organization of specialized activities, contributing a part to the graphic design industry.



方正天诺润楷 | 从柳公权书法获得灵感，有感于冬去春来的自然变化，将汉字结构和笔画重组。点如小叶，横如嫩枝，竖如翠竹，撇捺如垂柳，勾提简化如融冰。幽雅秀丽，润泽清新。适合文化、女性、时尚、餐饮等领域。

天诺帛书飞星体 | 从马王堆帛书获得灵感，帛书是由篆入隶时期书体，具有独特审美价值。根据现代需要加以改造，横笔划方入尖收，左波右磔对比强烈，骨气洞达，神采丰厚。适合文化、传统、包装等领域。

TINO Moist Regular Script was inspired by the changing seasons at early spring, with trees sprouting and snow melting. It draws features from regular script, reorganizing the structures and strokes. The Dot stroke is like a leaflet, the horizontal stroke a burgeon, the vertical stroke a bamboo, the left and right falling strokes are like weeping willows, and hooks are melting ice.

Tino Shooting Stars Silk Script were absorbing the feature of the *Bo* manuscripts in the last period of Han Dynasty, the design of Tino shooting stars silk script was designed and modified based on the need of modern font banks. Its horizontal strokes are characterized with a rectangle-shaped start but a sharp end, as its left-falling and right-falling strokes provoke a violent contrast. The design conceals an abundant tension within its smooth texture, revealing the remarkable charm of the work.

视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称
善意 – 扇面创作邀请展
Kindness–Fan Design Invitation Exhibition

作品类别
视觉传达 | 品牌形象
Communication | Identity & Branding

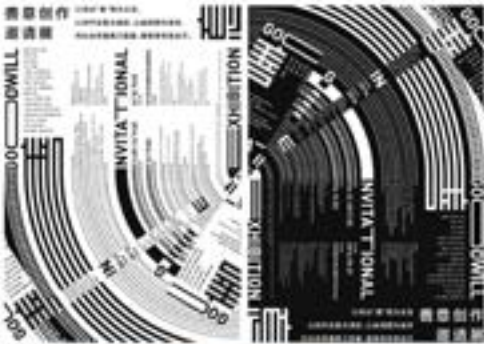


设计师 / 设计团队

廖波峰
Liao Bofeng

我们邀请知名设计师与艺术家来创作折扇，并进行展览和拍卖。将拍卖所得捐增给偏远山区学校。我将展览信息处理成扇面展开的层叠效果，来作为活动的主形象。用印刷好的海报直接做成纸袋、徽章、场刊，这样既节省了成本又让物料呈现出多样性。

We invited well-known designers and artists to make folding fans for exhibition and auction with all proceeds donated to schools in remote rural areas. The exhibition poster I designed, looks like an unfolded fan surface with multi-layer, was the main image of this event. Printed posters were made into paper bag, badge and catalog, which not only saved the cost but also presented the diversity of materials.



深圳市有料设计有限公司（LiaoDesign）是中国一家年轻且富有创造力的设计公司，由新锐设计师廖波峰于 2016 年创立，专注于品牌新建与品牌升级领域。有料设计拥有一支具备国际视野的专业创意团队，他们分别来自知名设计公司以及跨界创意领域。团队在创意过程中擅于运用插画、影像、交互等新鲜语言，通过有趣、灵性的视觉呈现为客户提供有效且富有新意的解决方案。有料设计在为客户创造优秀品牌的同时，也潜心经营自有品牌 WULIAO® 无料，并以 LIAOTOGETHER 为平台，积极参与社会活动，用好设计去影响更多人。廖波峰曾在高校担任课程教师，举办多场“有料有聊™”讲座与分享会。

LiaoDesign is a young and creative design company in China. Founded in 2016 by cutting-edge designer Liao Bofeng, it focuses on brand building and brand upgrading. LiaoDesign has a professional creative team with international visions, with its members coming from well-known design companies and crossover creative fields. In the creative process, the team is good at using fresh languages such as illustrations, images and interaction to provide clients with effective and innovative solutions through interesting and spiritual visual presentation. While creating excellent brands for clients, the company is also committed to operating its own brand WULIAO®, and uses the platform of LIAOTOGETHER to actively participate in social activities in a bid to influence more people through design. Liao used to be a college course teacher, and he has now held a number of lectures and sharing sessions named Chat with LiaoDesign™.

视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称
善

Goodness

作品类别
视觉传达 | 海报
Communication | Posters



设计师 / 设计团队

弘弢
Hong tao

弘弢，独立设计师，字体设计师，弘弢字研字体美学实验室主理人，亚洲中韩设计协会（ADCK）会员。曾获 Hiiibrand Awards 2016、2017 国际品牌标志设计大赛优异奖，CGDA 国际标志设计奖优异奖，西岸 X——区域视觉形象国际征集优秀奖，贵姓——全球华人姓氏文化汉字创意设计展评审奖（李永铨）。作品受邀收录三度出版传媒《亚洲字体设计》，入选《第十四届 APD 亚太设计年鉴》。

An independent designer and typeface designer, Hongtao is principal of the Hongtao Ziyang Font Aesthetics Laboratory, and a member of the Asia Design of China and Korea (ADCK). He has won the merit award at the Hiiibrand Awards 2016 and 2017, the excellence award of the CGDA International Logo Design Award, the merit award of the West Bund X — Call for VI Design, and the jury award (Li Yongquan) of What’s Your Family Name — Chinese Character Creative Design Exhibition for Global Chinese Surname Culture. His works have been included in the book of *Asian Typography* by Sandu Publishing Media, and the year book of *Asia–Pacific Design No.14* (APD).

探寻东方语境下中文字体表达的可能性，在尊重字意的基础上，将文字符号解构成点线面的形式

The project explores the possibility of Chinese font expression in the Oriental context. On the basis of respecting the meaning of characters, it decomposes the character symbols into the form of points, lines and planes.

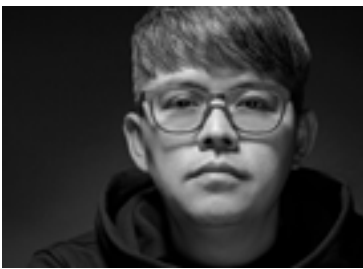


视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称
AGI 在中国 2018
AGI in China 2018

作品类别
视觉传达 | 海报
Communication | Posters



设计师 / 设计团队

洪卫
Hong Wei

“牛鬼蛇神”源于佛教用语。最早将“牛鬼”和“蛇神”组合使用的是唐朝诗人杜牧，其赞叹李贺诗作：“鲸呿鳌掷，牛鬼蛇神。”“牛鬼蛇神”这一俗语在现代中国被蒙上异样的阴影。AGI 在平面设计领域无异于牛鬼蛇神。海报将汉字重构沁于布面，法印捶拓胶着，褶皱状态反思设计探索。诞幻拙趣，演绎黑色幽默。

AGI (Alliance Graphique Internationale) is a well-reputed design association. For its group exhibition in China,designer reappropriates the Buddhist motifs “Cow-devils”(niu gui) and “Snake-spirits”(she shen) to highlight the creativity and uniqueness of AGI’s talents. The first talent who combined those two motifs was Du Mu the poet from the Tang Dynasty when he praised the bizarreness in his peer Li He’s poem. In this poster design, the Chinese characters are transformed into these mystic creatures. The twirly black strokes remind one of a traditional ink painting.

洪卫，国际平面设计联盟 AGI 会员，日本字体设计协会 JTA 会员，天天向上广告设计顾问创作总监。个人作品获国内国际设计大奖 200 余项：DFA 亚洲最具影响力设计奖金、银、铜奖；香港 HKDA 评审奖、银、铜奖；台湾 GPDA 金点设计奖；第八届中国书籍设计展金奖；中国最美的书 3 项；中国设计智造大奖；深圳环球设计大奖；GDC 平面设计在中国展银奖、提名奖；日本字体设计协会 JTA 全场大奖、5 项 Best Work 奖、1 项评审选择奖；东京 TDC；日本富山国际海报三年展；纽约 TDC；美国 One Show 银铅笔奖；美国 CA；美国 ADC；德国红点奖；德国国家设计奖等。

Hong Wei is a member of the AGI (Alliance Graphique Internationale), a member of the Japan Typography Association (JTA), and creative director of Day Day Up Design Consultancy. His works have won more than 200 domestic and international design awards, including: the gold, silver and bronze awards of the DFA Design for Asia Awards; the jury award and silver and bronze awards of the HKDA Design Awards of Hong Kong; the Golden Pin Design Award (GDPA) of Taiwan; the gold award of the 8th National Exhibition of Book Design; three awards of the Beauty of Books in China; the Design Intelligence Award; the Shenzhen Global Design Award; the silver award and nomination award of the Graphic Design in China (GDC); the grand award, five Best Work awards and one jury award of the JTA; the Tokyo TDC Annual Awards; the International Poster Triennial Toyama of Japan; the New York TDC; the Silver Pencil of the One Show of the United States; the CA award of the United States; the ADC Annual Awards of the United States; the Red Dot Award of Germany; and the German Design Award.



视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称
村上春树的小确幸
Haruki Murakami: Little But Certain Happiness

作品类别
视觉传达 | 插画
Communication | Illustrations



设计师 / 设计团队

小计划创意设计事务所
Small Plan Design Office

小计划创意设计事务所相信，所有的大创意，都是从小计划开始，并致力于为商业和文化领域客户提供 out-of-the-box（开箱即用）的创意设计方案，包括品牌设计、内容创意、社会创新、艺术策展等。Small Plan 核心团队荣获的奖项包括纽约 One Show 金铅笔奖与铜铅笔奖、伦敦国际广告奖、Spikes Asia 亚洲创意奖、龙玺创意奖、时报华文广告奖、艾菲奖、HKDA 香港设计师协会环球设计奖、台湾金点设计奖、澳门设计双年展奖等，作品展览于东京光村美术馆、深圳关山月美术馆、澳门设计博物馆等。Small Plan 创作与服务范畴涵盖品牌策略与设计、数字营销、广告、视频、活动、体验空间、展览策划、包装、插画、书籍设计；也会不定期推出独立企划的设计产品、Zine 出版物、艺术展、工作坊、游牧商店以及社会项目。

Small Plan Design Office believes that all the big ideas start with a small plan. It is dedicated to providing out-of-the-box creative solutions for business and cultural clients, including brand design, content creation, social innovation, and art curating, among others. The core team of Small Plan has won awards including the Golden Pencil and Copper Pencil of the One Show of New York, the London International Awards, the Spikes Asia Awards, the Longxi Awards, the Times Asia-Pacific Advertising Awards, the Effie Awards, the HKDA Global Design Awards, the Golden Pin Design Award of Taiwan, and the Macau Design Biennial Award. Their works have been exhibited at the Mitsumura Art Museum in Tokyo, the Shenzhen Guan Shanyue Art Museum, and the Macao Design Museum, among others. Small Plan's creation and services include: brand strategy and design, digital marketing, advertising, video, events, experience space, exhibition planning, packaging, illustration, and book design. It also occasionally launches independent design products, Zine publications, art exhibitions, workshops, nomadic shops and social projects.

当今社会，很多人面临巨大生活压力，我们希望通过一场插画艺术展，提醒人们享受日常生活中小小的快乐瞬间。我们注意到，村上春树在随笔集《ランゲルハンス島の午后》中创造了“小确幸”这个名词，指生活中那些“微小但确切的幸福”。他用生动的笔触描述出自己生活中那些“小确幸”，我们受到启发，创作了《村上春树的小确幸》系列插画，将村上春树笔端的“小确幸”，用视觉艺术形式表现出来，在展览现场，我们会让观众将自己生活中的“小确幸”书写下来，从而达成一种可以互动的展览项目。



In today's society, many people are faced with enormous pressure of life. We hope that through an illustration exhibition, we can remind people to enjoy the little happy moments in everyday life. We have noticed that Haruki Murakami created the noun of "little but certain happiness". Inspired by those little but certain happiness he wrote in the book, we created the "Haruki Murakami's little but certain happiness" illustrations with visual art forms, at the exhibition gallery, we will let the audience to write down his little but certain happiness, so as to achieve an interactive exhibition project. We have noticed that Haruki Murakami created the noun of "little but certain happiness".

视觉传达 | 提名奖 · 获奖作品

Communication
Nomination Award Winner

作品名称
双人
Duo

作品类别
视觉传达 | 海报
Communication | Posters

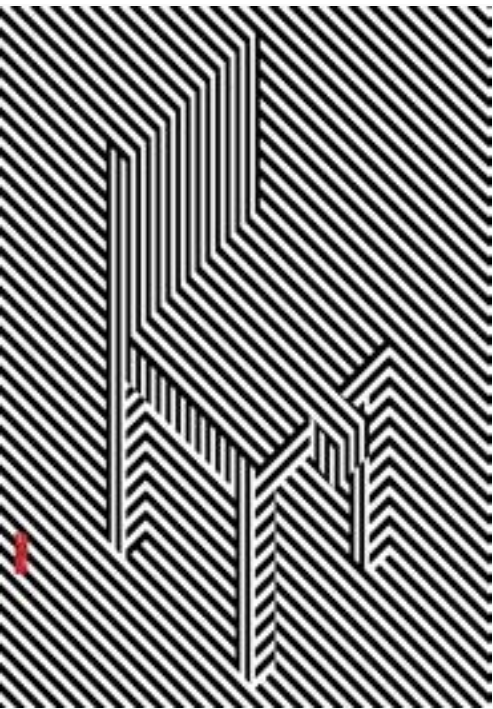


设计师 / 设计团队

刘小康
LAU Siu Hong, Freeman

作品是一种比喻，展示了两性交流过程中可能出现的模棱两可的情况。

As a metaphor to represent the ambiguous situation that may arise during communication between the two sexes.



JURY'S VIEW
Communication

评审采访
视觉传达



韩绪
Han Xu

深圳环球设计大奖（以下简称“SDA”）： 本届 SDA 的主题是“设计可持续”，请问您对今年的主题有怎样的解读？

韩绪： 首先呢，可持续肯定不会体现在设计手法上。设计，从它的发展上来看，多是应用于急切的，甚至是临时的问题上。所以如果站在设计的角度去思考“可持续”，那肯定不会是通过设计技巧和手法去达成的。

当然啦，包括我自己在教书的时候，我们也更加注重设计伦理——设计与社会的关系。也就是如何用设计去构建一个不会让人受伤的社会。或许我们的甲方不是我们真正的甲方，环境、人类和未来才是我们真正的甲方。可能从这个立场去思考设计、实践设计，才是我们在谈论的可持续吧。

SDA： 在您看来，什么样的设计才是“好的设计”？您如何定义它？

韩绪： 设计和艺术是不同的，设计是有限制的。打个比方，好的设计就像一个好的司机，它得在严格遵守道路交通规则的前提下，让乘客觉得乘坐起来舒适，还得用最适当的速度将乘客送到指定地点。同样的道理适用在设计师的身上，好的设计师是在严格的设定当中，能够用最巧妙的方式完成任务的那个人。

SDA： 请问今年的参赛作品中，是否有让您印象深刻的作品？

韩绪： 说出来可能有些幽默，我印象最深刻的作品没有获奖，也没有被提名。它是一本书，但严格来说它不算出版物设计，作者把它归类为包装设计。作者对摩尔纹进行了深入的研究，进行了 3000 多种尝试，最后非常理性地将其运用在了书册的设计里（莫尔纹·解码与编码，优秀作品）。我很欣赏这样的设计理念，因为我们身边缺少理性的设计师。我们更容易接触到感性的，想到哪儿设计到哪儿的设计师，还有执拗的设计师；相对客观的、理性的设计师很少。这导致在平面设计领域，理论的建构十分匮乏。反观其它设计领域，例如建筑设计，它的理论基础，它理论内侧的厚度是平面设计无法比拟的。所以在看到这件用十分理性的，科学的态度和想法去设计的作品时，我才深刻地体会到平面设计领域缺少了这种面向。这种严谨的实验和探索的心态，并不会违背设计师的初心。

很可惜，我投了两次票，但都没有其他的评委呼应（笑），但我用手机偷偷拍了它的照片，打算回去私下里找这位设计师要那本真正的书。

INTERVIEW



Shenzhen Global Design Award (SDA): The theme of this year’s SDA is *Design for Sustainability*. How do you interpret this year’s theme?

Han Xu (Han) : First of all, sustainability will most likely not be reflected in the specific design approaches. Design, from the perspective of its development, is mostly applied to solve urgent, even temporary problems. So if we think about sustainability from the perspective of design, it will not be achieved through design techniques or approaches.

Of course, speaking from my own experience, even in my teaching, we certainly are paying more attention to the design ethics – the relationship between design and society. It is about how to use design for a society that will not hurt people. At this level, maybe our clients are not the real parties that we serve, but the environment, the human society and our future are the “clients” that we need to answer to. Perhaps, to think about design and practice design from this standpoint is the sustainability we are talking about.

SDA: In your opinion, what kind of design is good design? How would you define it?

Han: Design and art are two different concepts. Design needs to follow certain restrictions. For example, a good design is more like a good driver that needs to strictly abide traffic rules and speed limit when making efforts to deliver passengers to a designated location, and he needs to make sure they enjoy a comfortable journey. The same applies to a designer. A good designer is the one who can accomplish the task in the most ingenious way in a strict setting.

SDA: Are there any competing works that you find impressive this year?

Han: It might be funny to say that the work that I find most impressive has not won an award or even been nominated.

It is a book, but strictly speaking it is not a publication design, and the designer classifies it as packaging design. The designer has made a thorough study of Moire pattern, and, after more than 3,000 attempts, applied it rationally in the design of the book (Decoding & Encoding Moire, merit work).

I appreciate the design concept because rational designers are quite rare around us. We are more likely to see perceptual, go-with-the-creative-flow designers and also stubborn designers very keen on their own perspectives; relatively objective and rational designers are rare. This leads to the lack of theoretical construction in graphic design. On the contrary, in other design fields, such as architectural design, the presence of theoretical basis and theoretical inner depth is much more prominent than that of graphic design.

So when I saw this design with a very rational, scientific attitude and idea, I deeply realized that rational orientation is lacking in the field of graphic design. Such rigorous experimental and exploratory mentality will not go against the designer’s original intention.

Unfortunately, I voted for the work twice, but none of the other judges shared my preference [laughs]. I secretly took a photo of it with my mobile phone, intending to go back to the designer and ask for the real book in private.



靳埭强
Kan Tai-Keung

深圳环球设计大奖 (以下简称“SDA”)：今年是 SDA 第一次开设平面设计类的奖项，您对今年这个奖项有什么看法呢？

靳埭强：我觉得平面设计在整个设计行业里都是非常重要的。那中国的平面设计在世界范围内其实都是领先的，所以 SDA 拥有平面设计的范畴是一件很重要的事。

SDA：您一直致力于中国传统文化在平面设计领域的表达，在您看来，它到底意味着什么？

靳埭强：中国的文化对我们自己生活的影响是最大的，在设计创意方面去发掘我们的思想和灵感，对我们创作应该带去了很广、很新的启发。

今年的 SDA 的主题是“设计可持续”，其实可持续本身也是中国文化里的思想，因为我们中国文化追求人和大自然的共生。

SDA：今年的设计作品在您看来，总体上有哪些亮点？

靳埭强：第一点非常关键，我们书籍设计的水平有很大的进步。我们十几二十年来，中国的出版事业、读书的风气，没有让设计师们放弃对纸媒设计的追求。

另外就是我们对汉字的设计（字体设计）。汉字有很长远的历史，但因为是方块字、笔画也很多，所以要设计一套完整的字体需要花非常多的心力。我看到很多设计师愿意在这上面下功夫，是我觉得很开心的事情。

SDA：您觉得本届平面设计的获奖作品有哪些特质？

靳埭强：首先他们都是原创作品，其次都有独到的、高水平的设计品位。金奖的获奖作品（《一年之念》）让我很感动，我在评审的时候捧在手上都不愿意放下来。它的整体材料和结构设计都能让人获得很棒的阅读感受，同时正是因为这种阅读体验必须根植于纸质的材料，无法从电子化的屏幕上获得，所以设计师想表达的对纸媒的关怀也十分清晰。看得出作者对这件作品有很高的设计要求。

INTERVIEW



Shenzhen Global Design Award (SDA): This year is the first time that the SDA starts to present awards for graphic design works. Would you like to share your views on this change?

Kan Tai-Keung (Kan) : I think graphic design is very important in the whole design industry. China’s graphic design is actually leading the world, so it is very important for the SDA to have the category for graphic design.

SDA: You have been committed to enhance the presence of Chinese traditional culture in the field of graphic design. Would you like to share more about the meaning of Chinese traditional culture in design?

Kan: Chinese culture has the greatest impact on our own lives. Drawing creative ideas and inspirations from such a vast source must have brought us a wide and new perspective in our design creation. The theme of the SDA this year is Design for Sustainability. In fact, sustainability itself is also a core idea of Chinese culture, as Chinese culture pursues the coexistence of human and nature.

SDA: In your opinion, what are the highlights of this year’s design?

Kan:First, the level of our book design has seen great progress. For more than a decade or two, despite facing challenges from China’s publishing industry and the atmosphere of reading, our designers have not given up the pursuit of print media design. Moreover, the design of Chinese characters (font design) has shown great promise. Chinese characters have a long history, and the pictograph writing system means it has many strokes in one character, therefore to design a complete set of fonts requires a lot of efforts. I’m very pleased to see a lot of designers willing to make efforts on this.

SDA: Would you share some thoughts on the winning works of graphic design? What do you find special of them?

Kan: First of all, they are all original works, and, secondly, they all have unique and high-level design taste. The Gold Award winning work (One Year’s Thoughts) spoke to me so emotionally that I was reluctant to put it down when I had it in my hands for judging. Its overall material and structure design can offer people a great reading experience. Meanwhile, it is precisely because this reading experience must be rooted in paper materials and cannot be obtained from electronic screens that the designer’s intention to express the sentiment for print media is also very clear. We can see the designer’s high design requirements for this work.



马泉
Ma Quan

深圳环球设计大奖（以下简称“SDA”）： 本届 SDA 的主题是“设计可持续”，请问您对今年的主题有怎样的解读？

马泉： 这个议题这几年几乎所有人都在讨论，那设计界当然义不容辞地应当走在前列。可持续发展的包容量很大，设计的方向、材料以及它的方方面面都和可持续发展有关。设计其实应该在可持续方面做出更大的贡献吧。SDA 今年设立的主题，很好地呼应了大环境。

SDA： 您觉得今年的获奖作品都具有哪些特点？

马泉： 今年的获奖作品跨度比较大，分属不同的视觉传达类别，设计诉求也不尽相同。但总的来说，都体现了这几个重点。一是对设计语言的突破。二是从材料的选择到所呈现的成品都很棒。不同类别的设计很难同时去做比较，毕竟他们面向的是不同的人和不同的使用场景，目标是不同的。但总体而言获奖作品都契合本届大赛的主题。

INTERVIEW



Shenzhen Global Design Award (SDA): What do you think about the SDA’s theme of “Design for Sustainability” this year?

Ma Quan (Ma) : Almost everyone has been talking about this for the recent years, and it’s certainly incumbent on the design community to take the lead. The inclusive capacity of sustainable development is strong, and the direction, the materials, and all aspects of design are related to sustainable development. Design should contribute more to sustainability. The theme set up by the SDA this year echoes the overall environment well.

SDA: What do you think are the characteristics of this year’s winning works?

Ma: This year’s winning entries span a wide range of different categories of visual communication, and have different appeals for design. But in general, they all reflect the following key points. First, they have a breakthrough in design language. Second, the choice of materials and the presentation of the finished products are great. It is difficult to compare different types of designs at the same time, because they are aimed at different people and different usage scenarios with different goals. Generally speaking, all of the winning works are in accord with the theme of this competition.



王敏
Wang Min

深圳环球设计大奖（以下简称“SDA”）：在您看来，什么样的设计才是“好的设计”？
王敏：我认为好的设计呢，首先要完成它的功能。不管他是为客户做传播，还是为产品做包装，还是为一个企业做品牌。第二点，它应该是有血有肉的，有温度的。它应该要引发别人思考，或打动人心，它需要具备这样的特质。

SDA：您觉得今年的参赛作品总体而言有什么特点？是否有给您留下深刻印象的作品？
王敏：今年的评审过程中，我相信其他的评委也有同感，回望中国设计过去的十几二十年，我们发现中国设计取得了很大的进步。特别在书籍设计方面，建树颇丰。所以今年 SDA 的金奖作品颁给一本书籍（《一年之念》），是合情合理，也是理所应当的。

SDA：您从事设计教育多年，在您看来，设计永恒的难点在那里？
王敏：永恒的难点或许是永远去学习和探究，要保持一个持续的进步。保持好奇心非常重要。

INTERVIEW



Shenzhen Global Design Award (SDA): In your opinion, what is good design?
Wang Min (Wang): I think that, first of all, good design should complete its function, whether it provides media services for customers, aims for packaging products, or looks after the branding for enterprises. Then, it should be vivid and warm. It’s supposed to provoke thinking, or to be impressive, which is a characteristic it needs.

SDA: What do you think are the overall characteristics of this year’s entries? Are there any works that impress you?
Wang: In this year’s judging process, I believe that other judges have the same feeling that, looking back at the past 10 or 20 years of Chinese design, we find that it has made great progress, in particular in book design, which has made quite a lot of achievements. So it makes sense and is well deserved that this year’s Gold Award is awarded to a book (*One Year’s Thoughts*).

SDA: You have been engaged in design education for many years. In your opinion, what is the eternal difficulty of design?
Wang: It may be to learn and explore all the time, and to keep a continuous progress. It’s very important to be curious.



乔纳森·斯特瑞布利
Johnathon Strebly

深圳环球设计大奖（以下简称“SDA”）：您已经涉足设计创意领域几十年，您认为在设计领域及其未来的发展中会出现什么样的突破？

乔纳森·斯特瑞布利（以下简称“斯特瑞布利”）：我认为其中一个突破就是最终用户的反馈，即那些获益于设计的公众和客户的反馈。他们直接受益于我们的设计，一旦他们意识到设计的价值，就会对我们的设计产生更高的期待。所以我们必须改良设计，提升设计水平，因为这就是公众的需求，这对我来说就是最近出现的较大的变化。

设计业的另外一个重要改变就是哪些东西可以自动化。我们看到，人工智能以及其他一些方法，可以从机械学、方法学或者感知的角度协助我们做事，我们因此有了更多的机会进行战略性思维。设计创新源于新观念的出现，设计创新需要把更多的时间花在思维碰撞和思维试验上，并不断试错，从而找到提供更高效解决方案的方法。所以强大的设计策略是无从取代的，但对此有辅助作用的是，可以通过新技术将某些功能设计过程自动化。

SDA：今年深圳环球设计大奖增设了四个奖项。该赛事的综合性越来越强，从原来的单一项目比赛发展成为综合性赛事，你认为这对设计师和企业有什么帮助？

斯特瑞布利：赛事设立多个类目的奖项后，就会与当前那些设计工作室里所发生的事情遥相呼应。

我们就是在多学科、跨学科以及交叉学科的基础上进行日常设计的。现在有太多仅仅关注某种设计方式或某个领域的单一奖项了，但每个类目其实都能通过对其他类目的了解来使自身受益。

这种设计大奖赛让专注于某个类目的设计师有机会看到其他领域的在做什么，而这种知识、意识和创新的交流转移，能够更巧妙地帮助所有设计师。

INTERVIEW



SDA: 今年的主题是“设计可持续”，可以分享一下你对这个主题的理解吗？

斯特瑞布利： 今年“设计可持续”的主题，对不同的人来说代表着不同的意义。“可持续性”本指的是可回收的再生资源，以及保证产品的生产流程甚至产品本身的持久性。今年我看到的“可持续性”的新观念，更多地关注材料选用以及思考材料的耐久度。而当产品结束生命周期时，将以何种方式被收回和补充？作为一种设计方法学、一种“可再生资源”，以可持续思想进行设计或许跟可再生资源的作用同样重要。

但可持续式设计并不仅仅针对产品。可持续式设计思考的不只是眼前对我个人的价值，而是对我的孩子、祖父母、家庭以及社群的价值。对我来说，这就是可持续式设计。尤其是当你不再直接考虑自身，而是考虑你周围能够被你影响的人时。作为设计人员，我们拥有很多资源，所以要对此负起我们应尽的责任和义务。

SDA： 你在评选参赛作品时，哪个作品是你最喜欢并且印象最深刻的？

斯特瑞布利： 当我在为环球设计大奖评审视觉传播类作品时，很多作品都令我震撼，包括难度的多样性、作品的野心。我很喜欢看到人们是如何发挥创意的，并且也很喜欢思索其他的可能性。最吸引我的就是在特定的门类和解决方案中，不断涌现出的新机遇。很多人会说，设计领域已经没有新意了，现在的设计只不过是旧产品的替代物或受到了过去设计的启发，并在此基础上的改良。但这就是生活，我们总是要立足于过去已经出现的事物，在强调目前情况的同时，寻找新的方法，把旧的东西放到现在的情景里。如果一种设计是非传统的或是意料之外的，那么它就必须适应这个时代，而你也要好好地临场发挥，这样它才能够在今当的设计文化下取得成功，并表现出可持续性。

我在这项赛事中看到，设计者们正在用新的方式对设计所带来的长期益处进行理解。我倾向于选出最棒的五个设计作品，因为优秀的作品实在太多了。如果一定要选出一个印象最深刻的，对我个人来说就是最终获奖的那本很美很美的书（《一年之念》， 金奖获奖作品）。

我喜欢这个作品的原因在于它提醒了我们，当我们讨论交互界面以及交互界面设计元素时，有时候我们会忘记我们生而为本质的本质，我们还可以用肢体去触摸去感受，而这一过程最重要的就是分享。这件作品能够让两个人同时欣赏一个非数字化的产品。我相信大家都很怀念这种面对面的对话，我们怀念那些拥抱人类本质的机会，共聚一堂、共同分享、一起经历。而看到类似的形式，我觉得非常好，我非常高兴能够看到这个作品。



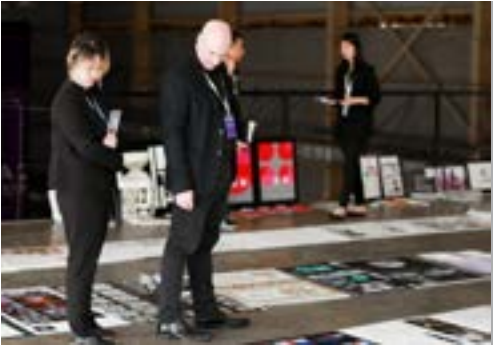
Shenzhen Global Design Award (SDA): You have been involved in the creative industry for decades. So what new breakthroughs do you think are going to happen in the design field and its development?

Johnathon Strebly (Strebly) : I’d say that the one thing that I see as being a breakthrough is the appreciation of the end user, those that benefit from design, the public and customers and clients. They’re the ones that benefit directly from the designs that we create. And when they are more aware of the value of design, then they put a higher expectation on us for what we create. So we have to elevate design. We have to be better at design because the public demands it. That to me is a huge change and a shift in what is happening lately. Another major shift in design is actually what can be automated. When you’re looking at AI and other ways of actually being able to push what we do from a mechanical or methodical or a tactile situation, we end up with more opportunities for strategic thinking. And design innovation comes from ideas, and design innovation requires more time to battle the thoughts and to try thoughts, and to make errors and mistakes, and to find new ways of providing more efficient solutions. And so there’ll be no replacement for a strong design strategy, but that will be assisted by new ways of automating certain functions of design.

SDA: This year, the Shenzhen Global Design Award sets up another four categories. So it’s becoming more comprehensive instead of just one category. How do you think a comprehensive competition can actually help designers and companies?

Strebly: By having multiple disciplines recognized through award shows, what you’re doing is you’re echoing what’s happening in the design studios today. There is a multidisciplinary, transdisciplinary, interdisciplinary process to design that we do on a regular basis. Too many times there’s an isolation towards one particular way of designing or one field, but every field benefits by being aware as to what other disciplines are doing. An award show allows anybody entering one discipline to be able to see the work in other areas, and that transference of knowledge and awareness and innovation helps all designers in a much brighter way.

INTERVIEW



SDA: This year’s theme is Design for Sustainability. So can you share with us some of your thoughts regarding the theme?

Strebly: This year’s theme of Design for Sustainability can mean many things to many people.

Sustainability used to be all about recycling, renewable resources, and ensuring that there was longevity to the process or even the product. This year what I’m seeing and the new awareness of what sustainability can be is more about the materials and more about the thinking about how long that material can last. And when it is done at the end of its cycle, how can it come back and give more to replenish? So as a design methodology, as a renewable resource, making design, thinking a sustainable practice is probably just as important as a renewable resource.

But designing for sustainability is more than just a product. Design for sustainability is thinking what the value is for not just me today, but for my children, my grandparents, my family, my community. That to me is sustainable design, when you’re not thinking about you directly, but you’re thinking about everyone around you that you can impact. We have a lot of power as designers, and we have to be very accountable and responsible with that.

SDA: When you were selecting the entries, which one do you appreciate the most and is the most impressive?

Strebly: While viewing the entries for communication design for the Global Design Award, I was struck by the diversity of challenges, and the ambition, and a lot of the submissions. It’s always nice to see where people are going with their ideas and to see what else is possible. And what stands out to me is the ongoing raising of opportunity within certain expected disciplines or solutions.

A lot of people say that there’s nothing new in design anymore. This is just kind of a replacing of the old or being inspired by past and just building on that. But that’s life. We always build on what has already happened while addressing what is currently happening and finding a new way of putting that into context. So if it isn’t a traditional or expected way, it has to adapt it, and you have to improvise in order for it to be successful and sustainable in today’s culture of design expectation.

So with the work I saw in this particular award show was that I’m seeing new ways of understanding the long term benefit of design. I’d rather pick a top five because there were so many good ones. If I had to pick one, the one for me that stood out was the beautiful, beautiful book that ended up winning (*One Year’s Thoughts, Gold Award winner*).

And what I loved about it is that it was a reminder that when we discuss user interface or interface design components to the process, is that we sometimes forget that we’re human. You know there’s a tactile approach and to touch, feel, and the most important thing about this was sharing. This particular piece allows for two people to simultaneously enjoy a product which is not digital.

And I think we miss that face to face conversation. We miss that opportunity to embrace human nature, to be together and to share and experience. And to see that in an analogue fashion, it was beautiful and I really, really appreciated seeing that.

EVENT HIGHLIGHT

现场直击



2019 年 1 月 8 日
新一届的深圳设计周暨环球设计大奖就全面启动

1 月 8 日，2019 深圳设计周暨环球设计大奖新闻发布会于深圳市民中心的新闻发布厅召开。市委外宣办、市设计之都推广办副主任丘干，深圳市室内建筑设计行业协会会长何潇宁，深圳时尚文化创意协会会长罗峥，深圳平面设计协会主席许礼贤等出席发布会，标志着 2019 深圳设计周暨环球设计大奖工作已经全面启动。

January 8, 2019
New Edition of SZDW and SDA Launched

On January 8, the press conference of the 2019 Shenzhen Design Week and Shenzhen Global Design Award was held in the press conference hall of the Shenzhen Civic Center. Qiu Gan, deputy director of the International Communication Office of the Shenzhen Municipal Committee of the Communist Party of China and deputy director of the Shenzhen City of Design Promotion Office, He Xiaoning, president of the Shenzhen Institute of Interior Design, Luo Zheng, president of the Shenzhen Fashion Creative Industry Association, and Xu Lixian, president of the Shenzhen Graphic Design Association, attended the conference, which marked the full launch of the 2019 Shenzhen Design Week and Shenzhen Global Design Award.



2019 年 1 月 8 日
全球征集，奖金千万，参评类别增至五个门类

1 月 8 日，深圳环球设计大奖发布全球征集公告，宣布 2019 年度主题：设计可持续。本届大奖由去年的工业设计一个门类，扩展至视觉传达、工业产品、建筑设计、室内设计、时尚设计五大门类。奖金总额也从 100 万美金，升级到“千万”级别。同时，为强调奖项的公益性以及面向未来的定位，呼应 2019 年设计周“设计可持续”主题，面向所有门类特设“可持续发展特别奖”一个，奖金 50 万元。

January 8, 2019
Call for Entries Worldwide, with Prizes Totalling 10m Yuan and Category Expanded to Five

On January 8, the Shenzhen Global Design Award launched its call for entries worldwide, announcing the theme for 2019 Design for Sustainability. The SDA 2019 expands from industrial design, last year's only category, to five categories: Communication, Industrial & Product, Architecture, Interior, and Fashion. The total prizes rise from 1 million U.S. dollars to 10 million yuan. At the same time, in order to reinforce the public interest and the future-oriented nature of the SDA, and to echo Design for Sustainability, the theme of the Shenzhen Design Week 2019, a Special Award for Sustainable Development is set up for all categories, with a prize of 500,000 yuan.



2019 年 1 月 16 日
团结全市设计力量办“周”办奖

1 月 16 日上午，2019 深圳设计周暨环球设计大奖动员会在深圳市委大院前楼召开。深圳市委外宣办、设计之都推广办主任韩望喜、副主任丘干与相关设计协会和园区运营方负责人出席了会议。到场的 20 家创意设计机构代表各自本协会参与设计周及环球大奖的计划，并表示将积极响应政府号召，大力举荐行业内优秀的设计人才、优秀的设计作品参与环球大奖与设计周，为深圳设计产业的发展贡献力量。

January 16, 2019
Shenzhen's Design Forces United to Host SZDW and SDA

On the morning of January 16, the mobilization meeting for the 2019 Shenzhen Design Week and Shenzhen Global Design Award was held in the front building of the Shenzhen Municipal Committee of the Communist Party of China (CPC). Han Wangxi, director of the International Communication Office of the CPC municipal committee and director of the Shenzhen City of Design Promotion Office, Qiu Gan, deputy director of both, and the leaders of relevant design associations and industrial park operators attended the meeting. The representatives from 20 creative design agencies presented their respective plans to participate in the SZDW and SDA, and expressed their willingness to respond to the government's call to vigorously recommend outstanding design talents and works in the industry to participate in the SDA and SZDW, contributing to the development of Shenzhen's design industry.



2019 年 1 月 17 日
主视觉形象公布，提倡用设计解决可持续问题

环球大奖主视觉形象则由 5 组不同材质不同颜色的风车形象组成，而风车图腾作为自然、友好、低消耗、可循环的象征，本届大奖倡导设计设计们关注可持续议题。由设计品原料到使用方式，从概念的产生到意义的传达，从非遗的原身到活态流变...概念、产品、事件，只有都被赋予远大于客观存在的长度与广度，设计才可持续，生活才可持续。这也是时代赋予设计师们的挑战和重任。

January 17, 2019
Main Visual Image Announced, Promoting Use of Design in Solving Sustainability Problems

The main visual image of the SDA consists of five groups of windmills of different materials and colors. The windmill totem is a symbol of nature, friendliness, low consumption and recyclability. This year's SDA advocates designers to focus on sustainability issues. From the raw materials of design to the way of use, from the creation of concepts to the conveyance of meaning, from intangible heritage's original body to its changes accompanied by its active status... Only when concepts, products and events are given length and breadth far greater than the objective existence, can design and life be sustainable. This is also the challenge and responsibility given to designers by the times.



2019 年 3 月 20 日
全球创意设计作品涌向深圳，环球奖报名突破 3000

千万级别的总奖金、国际一流水准的强大评审团、兼具权威性和公正性的赛事设置，截止到北京时间 3 月 20 日 18 时，环球设计大奖吸引了来自澳大利亚、德国、瑞典、加拿大、荷兰、芬兰、英国、日本等 30 个国家和地区的 3000 余件设计师作品。

March 20, 2019
SDA Attracts More Than 3,000 Entries, with Creative Design Works Flocking to Shenzhen from around the World

With the prizes totaling 10 million yuan, the powerful world-class judging panels, and the authoritative and impartial competition settings, as of 18:00 on March 20, Beijing Time, the SDA attracted more than 3,000 works by designers from 30 countries and regions including Australia, Germany, Sweden, Canada, the Netherlands, Finland, Britain and Japan.



2019 年 3 月 24 日
进入终评的作品超过 1600 件

环球设计大奖组委会组织了评审团进行初审。进入终评作品的 1600 多件作品中，包括：工业设计作品 465 件、视觉传达设计 463 件、室内设计 344 件、建筑设计 189 件、时尚作品 148 件。

March 24, 2019
More than 1,600 Works Selected for Final Judging

The SDA Organizing Committee organized preliminary screenings by the judging panels. More than 1,600 entries were selected for final judging, including 465 industrial design works, 463 visual communication design works, 344 interior design works, 189 architectural design works, and 148 fashion design works.



2019 年 3 月 20–31 日
环球设计大奖终评，千万奖金究竟花落谁家？

3 月 30 日、31 日，25 位来自世界各地的重量级评委齐聚深圳，在蛇口价值工厂对入围 1600 余件参赛作品展开评选。本届环球设计大奖对评审团人数、规模也提出了更高的要求。每个门类，均邀请 5 位在其领域极具影响力的设计大咖，组成了 25 位具有国际一流水准的强大评审团，保证大奖继续向“设计奥斯卡”目标迈进。

March 20–31, 2019
SDA Final Judging Determines Winners of Prizes Totaling 10 Million Yuan

On March 30 and 31, a total of 25 heavyweights from all over the world gathered at the i-Factory, Shenzhen to judge more than 1,600 finalists. The SDA 2019 has higher requirements for the number and size of the juries. Each category features five top-notch design professionals with great influence in their respective field, forming strong, world-class juries of 25 people, and helping the SDA move toward the goal of the Academy Awards for Design.



2019 年 4 月 19 日
环球设计大奖颁奖典礼，终极答案揭晓

4 月 19 日晚，全球设计界瞩目的年度盛事——深圳环球设计大奖颁奖礼在深圳广电大厦 1800 平米演播大厅隆重举行。当晚，出席颁奖礼的领导有深圳市政协主席戴北方，深圳市委常委、宣传部长、深圳设计周组委会常务副主任李小甘，深圳市政府副市长、深圳设计周组委会常务副主任王立新等，到场的颁奖嘉宾有伦敦市长代表、设计倡议委员会委员彼得·穆雷（Peter Murray）、国际设计联合会候任主席乔纳森·斯特瑞布利（Johnathon Strebly）等。最受关注的“可持续发展特别奖”，则颁给了荷兰罗斯加（Roosegaarde）工作室的参赛作品《Windvogel》。

April 19, 2019
SDA Awards Presentation Ceremony Unveils Ultimate Answer

On the evening of April 19, the Awards Presentation Ceremony of the Shenzhen Global Design Award, an annual event catching the attention of the global design industry, was held at the 1,800-square-meter studio of the Shenzhen Media Group Building. Dai Beifang, chairman of the Shenzhen Municipal Committee of the Chinese People’s Political Consultative Conference, Li Xiaogan, member of the Standing Committee of the Shenzhen Municipal Committee of the Communist Party of China (CPC), chief of the Publicity Department of the CPC municipal committee and standing deputy director of the Shenzhen Design Week Organizing Committee, Wang Lixin, deputy mayor of the Shenzhen Municipal Government and standing deputy director of the Shenzhen Design Week Organizing Committee, and other leaders attended the awards presentation ceremony. The award presenters included Peter Murray, representative of the mayor of London and a design advocate for the London mayor, and Johnathon Strebly, president-elect of the International Council of Design (ico-D), among others. The Sustainability Special Award was presented to Windvogel, an entry by Studio Roosegaarde from the Netherlands.



2019 年 4 月 19–22 日
环球设计大奖优秀作品展，继续向“设计奥斯卡”目标迈进。

3 月 19–22 日，深圳会展中心 6 号馆环球设计大奖优秀作品展，为深圳和来自世界各地的设计爱好者们带来一场视觉盛宴。本次展览汇集 205 件赛事获奖及优秀作品。参赛者们用自己独特的设计语言和创作媒介阐述对生活的理解和执着。作为深圳吸纳全球创意设计的门户，环球设计大奖在吸引更多城市与设计师参赛的同时，希望能让全球的设计新锐们都能感受到深圳开放包容、时尚先锋、活力四射与创新精神。

March 19–22 SDA 2019
Exhibition Staged, Striving for Prospect of Oscar For Design Awards

From April 19 to 22, the SDA 2019 Exhibition was held at Hall 6 of the Shenzhen Convention and Exhibition Center, bringing a visual feast to design enthusiasts from Shenzhen and around the world. The exhibition featured 205 award-winning and outstanding works. Using their unique design language and creation medium, the entrants expressed their understanding of and dedication to life. As Shenzhen’s gateway to absorb global creative design, the SDA, while attracting more cities and designers to participate, hopes to promote Shenzhen among the world’s emerging designers as an open, inclusive, fashionable, pioneering, vigorous and innovative city.



2019 深圳环球设计大奖终审现场实录

2019 年 3 月 30 日、31 日， 25 位来自世界各地的重量级评委齐聚深圳，对入围 2019 深圳环球设计大奖终评的参赛作品展开评选。2019 深圳环球设计大奖参赛作品总数已超过 3000 件，进入终评的作品超过 1600 件，包括：工业设计作品 465 件、视觉传达设计 463 件、室内设计 344 件、建筑设计 189 件、时尚作品 148 件，分别来自 30 个国家和地区。

据悉，2019 深圳环球设计大奖由去年的工业设计一个门类，扩展至视觉传达、工业产品、建筑设计、室内设计、时尚设计五大门类。同时，为强调奖项的公益性以及面向未来的定位，呼应 2019 年设计周“设计可持续”主题，面向所有门类特设“可持续发展特别奖”一个。由此，2019 深圳环球设计大奖对评审团人数、规模也提出了更高的要求。每个门类，均邀请 5 位在其领域极具影响力的设计大咖，组成了 25 位具有国际一流水准的强大评审团，保证大奖继续向“设计奥斯卡”目标迈进。

这些国际评委，每位都堪称“重量级”，在其领域均举足轻重，获奖无数，并具有丰富的国际评审经验。例如，德国红点奖评委会主席荣鼎、iF 设计奖最负盛名的评审保罗·科恩、麻省理工学院教授卡尔洛·拉蒂、伦敦设计博物馆馆长迪耶·萨迪奇、国际设计联合会副主席戴斯·劳伯舍、纽约帕森斯时尚学院前院长西蒙·柯林斯、香港时装设计师协会主席杨棋彬、靳刘高设计顾问合伙创办人靳埭强、清华大学美术学院院长鲁晓波、X—Urbanus 都市实践的创办人之一刘晓都等，均是 2019 深圳环球设计大奖国际评审团成员，以保证大奖的公平公正与权威性。

FINAL JUDGING OF 2019 SDA



On March 30 and 31, 2019, a total of 25 heavyweights from all over the world gathered in Shenzhen to judge the finalists of the Shenzhen Global Design Award 2019. The total number of entries for the SDA 2019 exceeded 3,000, and more than 1,600 entries were selected for final judging, including 465 industrial design works, 463 visual communication works, 344 interior design works, 189 architectural design works, and 148 fashion design works, which were from 30 countries and regions.

The SDA 2019 expands from industrial design, last year's only category, to five categories: Communication, Industrial & Product, Architecture, Interior, and Fashion. At the same time, in order to reinforce the public interest and the future-oriented nature of the SDA, and to echo "Design for Sustainability", the theme of the Shenzhen Design Week 2019, one Special Award for Sustainable Development is set up for all categories. Therefore, the SDA 2019 has higher requirements for the number and size of the juries. Each category features five top-notch design professionals with great influence in their field, forming strong, world-class juries of 25 people, and helping the SDA move toward the goal of the "Academy Awards for Design".

Each of these international judges can be called a "heavyweight", who, with an important role in his or her field, has won numerous awards, and has been extensively experienced in international competition judging. For example, the international juries of the SDA 2019 includes Ron Nabarro, chairman of the Red Dot Award jury, Paul Cohen, the most prestigious judge of the iF Design Award, Carlo Ratti, professor at the MIT, Deyan Sudjic, director of the Design Museum in London, Des Laubscher, vice president of the International Council of Design, Simon Collins, former dean of the School of Fashion at Parsons , Kevin Yeung, chairman of the Hong Kong Fashion Designers Association, Kan Tai-Keung, partner and co-founder of KL&K Design, Lu Xiaobo, dean of the Academy of Arts & Design, Tsinghua University, and Liu Xiaodu, co-founder of X-Urbanus, ensuring the fairness and authority of the judging.



过去四十年的发展中，深圳设计是中国设计不可或缺的重要组成部分。深圳作为改革开放的试验田，这座城市的惊人发展得到了世界的认可。城市的发展促进了深圳及中国其他城市设计行业的发展，吸引了全球设计师的关注。

——Johnathon Strebly 2019 环球设计大奖评审团主席

2019 深圳环球设计大奖颁奖典礼

2019 年 4 月 19 日晚，全球设计界瞩目的年度盛事——深圳环球设计大奖颁奖礼在深圳广电大厦 1800 平米演播大厅隆重举行，千万元大奖花落谁家终于揭晓了。本次环球大奖共设视觉传达、工业产品、建筑设计、室内设计、时尚设计五大门类 and 全场唯一一个“可持续发展特别奖”，总奖金达 1000 万元。

当晚，获得五大门类金银铜奖的代表们高兴地走上领奖台，金奖得主手捧奖杯激动地发表获奖感言。时尚设计大奖金奖代表邢莉莉表示，感谢深圳这座兼具国际视野与本土关怀的城市，让我们更加坚定了推动人文时尚设计前行的信念。

“可持续发展特别奖”获奖作品是一款神奇的、可以从风中聚集电力的“风筝”，英文叫“Windvogel”。上台领奖的是荷兰新锐设计师、艺术家 Daan Roosegaarde。他在接受记者采访时坦言，自己的设计灵感有中国风筝的传统元素，更有关于能量收集、照明和诗意的设计元素，两者的结合鼓励了他探索可持续设计之美。

Daan Roosegaarde 对拿到这一全场大奖深感荣幸，他说，获奖是对我们能力的认可，也在很大程度上鼓励了我们在未来继续探索可持续设计之美。在测试产品的过程中，我们在户外度过了很多个寒冷的夜晚，而来自这一奖项的肯定为我们带来了温暖和鼓励。

而来自南京瀚清堂设计有限公司的《一年之念》纸质小书，摘得视觉传达类金奖；深圳迈瑞生物医疗电子股份有限公司设计团队凭借 Resona 7 高端彩色多普勒超声系统，获得工业产品类金奖；深圳德玺见萩团队选送的《树生萩长》系列作品，喜获时尚设计类金奖；来自香港元新建筑建筑师事务有限公司的作品《银杏屋：社会建筑的力量》，获得室内设计金奖；本届环球大奖的建筑类金奖空缺。

大奖旨在增强世界各国设计师之间的交流与合作，促进设计产业发展以及设计理念的推广。今年的获奖作品展于 4 月 19 日到 22 日在深圳会展中心 6 号馆 1 楼展出。此外，环球设计奖还将使获奖的优秀设计师与作品获得不可多得的国外展示机会。

AWARDING CEREMONY

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

——Johnathon Strebly
Chairman of the 2019 SDA Final Jury



On the evening of April 19, 2019, the Awarding Ceremony of the Shenzhen Global Design Award (SDA), an annual event catching the attention of the global design industry, was held at the 1,800-square-meter studio of Shenzhen Media Group, where the winners of the awards totaling 10 million yuan were finally unveiled. The SDA 2019 consisted of five categories - Communication, Industrial & Product, Architecture, Interior, and Fashion, as well as one Special Award for Sustainable Development.

The representatives of the winners of the gold, silver and bronze awards in the five categories were happy to go to the podium. The gold awards winners were exited to deliver acceptance speeches with the trophies in their hands. "Thanks to Shenzhen, a city with both international vision and local concern, we have strengthened our belief in promoting humanistic fashion design," said Xing Lili, the representative of the team winning the Gold Award in the Fashion category.

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

Roosegaarde felt honored to win this top prize. "So, to be rewarded is a celebration but also an encouragement to do even more, to show the beauty of a sustainable world. We spent so many cold nights during the testing, so this award will make us feel warm," he said.

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

The SDA aims to enhance the exchange and cooperation between designers from all over the world, and to boost the development of the design industry and the promotion of design concepts. This year's award-winning works were on display at the first floor of Hall 6 of the Shenzhen Convention and Exhibition Center from April 19 to 22. In addition, the SDA will provide award-winning designers and works with rare opportunities to exhibit.



2019 深圳环球设计大奖作品展

深圳环球设计大奖由深圳设计周暨环球设计大奖组委会主办，深圳市设计之都推广办公室指导，深圳市设计之都推广促进会承办。支持机构包括联合国教科文组织全球创意城市网络、世界设计组织、国际设计联合会等。该奖项旨在发掘和发现独具前瞻性、创造力、驱动力、影响力的设计师及优秀设计作品。

深圳环球设计大奖自开办以来在全球设计界引起广泛关注，并在设计师与设计企业中引发积极反响。第二届环球设计大奖开启了全新赛制，征集范围由工业设计扩大至 5 个门类，包括视觉传达、工业与产品、建筑设计、室内设计、以及时尚设计。千万级别的总奖金、国际一流水准的强大评审团、兼具权威性和公正性的赛事设置吸引了来自澳大利亚、德国、瑞典、加拿大、荷兰、芬兰、英国、日本等 30 个国家和地区的 3000 余件设计师作品。本次展览汇集 205 件赛事获奖及优秀作品。参赛者们用自己独特的设计语言和创作媒介阐述对生活的理解和执着。在这里，日益革新的高新技术与源远流长的传世技艺相互碰撞；东方文明千年传承与各地多元文化互相交织，“可持续”议题与创意性、实用性的完美融合，希望能为深圳市民和来自世界各地的设计爱好者们带来一场视觉盛宴。

环球设计大奖作为深圳吸纳全球创意设计的门户，在吸引更多城市与设计师参赛的同时，希望能让全球的设计新锐们都能感受到深圳开放包容、时尚先锋、活力四射与创新精神，为大奖继续向“设计奥斯卡”目标迈进蓄力。

指导单位：深圳市设计之都推广办公室
主办单位：深圳设计周暨环球设计大奖组委会
承办单位：深圳市设计之都推广促进会



SDA 2019 EXHIBITION

DESIGN FOR SUSTAINABILITY

Vision: To develop insights into market and predict future trends
Creativity: To create new things with pioneer thinking
Motivation: To feel the globalization of innovation and explore new rules of design in practice
Influence: Design defines Shenzhen, while Shenzhen influences the world
Sustainability: To achieve ecological, economic and social sustainability



Shenzhen Global Design Award (SDA) is an international annual design competition sponsored by the Shenzhen Municipal Government, administered by the Shenzhen City of Design Promotion Office, and organized by Shenzhen City of Design Promotion Association (SDPA). The event is also supported by the Shenzhen Municipal Government, the Creative Cities Network designated by UNESCO, the World Design Organization (WDO), and the International Council of Design. SDA is organized to recognize and reward designers with vision, creativity, foresight and influence.

Since its establishment, SDA has gained world-wide attention from the global design industry and received positive feedback from international designers and design institutes. The 2nd SDA targets 5 categories: Industrial & Product, Communication, Architecture, Interior, Fashion. The total prizes reached 10 million CNY. Each jury panel consists of world-leading designers, managers of design organizations, editors of design magazines or digital media, or professors of leading design institutes from different countries and cities. SDA attracts design talents from all over the world, consisting Australia, Germany, Sweden, Canada, Netherlands, Finland, U.K., Japan and other 30 countries and regions.

This exhibition features 205 outstanding designs in SDA 2019. Designers express their unique understanding and commitment of design language and creative media. The revolutionary technology innovation combines with traditional arts and crafts, whereas venerable heritage of Eastern civilization is intertwined with the diverse cultures all over the world. The concept of sustainability, together with creativity and practicality, present a grand visual banquet to the design enthusiasts from Shenzhen.

As the important passageway in the exchange and cooperation of design between Shenzhen and other international cities, SDA expects to further communicate the inclusive, pioneering, dynamic and innovative Shenzhen spirits to the entire world by attracting more international design talents. SDA will strive for the prospect as "Oscar in Design Awards" in the future.

Sponsored by: Organizing Committee of the Shenzhen Design Week and the Shenzhen Global Design Award
Administered by: Shenzhen City of Design Promotion Office
Organized by: Shenzhen City of Design Promotion Association (SDPA)

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协作单位及支持单位

SUPPORTING ORGANIZATIONS

提名机构：



合作机构：



支持机构：



编辑团队

EDITORS

深圳环球设计大奖秘书处

地址：深圳市福田区深装总大厦 A509

电话：0755 83258290

工作邮箱：info@s-d-a.org

官方网址：www.s-d-a.org

SDA Secretariat

Address: A-509, SDCIC Mansion, 6, Guanglan Road,

Futian Free Trade Zone, Futian, Shenzhen, China, 518045

Phone: + 86 755 83258290

Email: info@s-d-a.org

Website: www.s-d-a.org

主编：徐挺

统筹：黄知秋

编辑：邱晓恋 林钰婷

设计：白冈冈 黄雪冬

Chief Editor: Ting Xu

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