



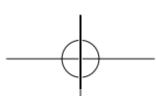
# SHENZHEN CITY OF DESIGN REPORT 2015 - 2016

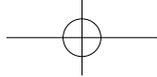
SHENZHEN CITY OF DESIGN  
REPORT  
2015-2016

深圳设计之都报告  
2015-2016

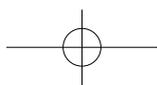
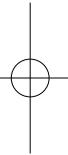
# 深圳设计之都报告 2015-2016







**SHENZHEN CITY OF DESIGN REPORT 2015-2016**  
**深圳设计之都报告 2015-2016**



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# DESIGN EVENTS

## 设计事件

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## 01

SHENZHEN  
INSTALLATION FOR  
THE INAUGURAL  
LONDON DESIGN  
BIENNALE

The first London Design Biennale took place from 7 to 27 September 2016 at Somerset House, with 37 of the world's most ambitious nations and territories from six continents participating. Their inspiring designs and challenging content made our inaugural year a resounding success, creating a moment of great significance in the design world.

The theme was Utopia by Design, and countries created site-specific installations across the entirety of Somerset House that celebrated their unique cultural identities and the best of their design talent. These exceptional installations embraced an impressive diversity of approaches to the theme, engaging with some of the fundamental issues facing humanity.

The event was incredibly well-received by the press, and helped to widen public awareness of the importance and universal relevance of design in shaping our collective futures. The Biennale showed the critical role design can play in making the world a better and more inclusive place.

The Biennale welcomed over 28,000 people to the exhibition, including the highest weekend visitor figures recorded for any ticketed exhibition previously held at Somerset House.



开馆仪式主礼嘉宾（由左至右）驻英使馆公使衔文化参赞项晓伟、使馆临时时代办倪坚、深圳市长许勤、伦敦设计双年展主席索瑞尔爵士举杯庆祝深圳馆开馆。

From left: Xiang Xiaowei, minister and cultural counsellor at the Chinese Embassy in the United Kingdom, Ni Jian, Charge d'affaires of the Chinese Embassy in the United Kingdom, Shenzhen Mayor Xu Qin, Sir John Sorrell, chairman of London Design Biennale propose a toast to the opening of Shenzhen Hall at the London Design Biennale.



深圳市长许勤致辞  
Shenzhen Mayor Xu Qin delivers a speech.

2016年9月7日至27日，首届伦敦设计双年展在历史悠久的萨默塞特宫举办。此项活动在伦敦市政府与市长办公室支持下，由经验丰富的伦敦设计节幕后团队运作，旨在打造设计界中的“威尼斯双年展”，试图从学术与理论的高度，与侧重市场与交易的伦敦设计节相辅相成，共同推动全球设计业的发展。

2016年是托马斯·摩尔的巨著《乌托邦》问世500周年，因此第一届伦敦设计双年展的主题也定为“设计乌托邦”，探讨全球面临的最突出的社会问题，如可持续性发展、环境、平等等，探讨如何通过设计，实验创新性思维，创造一个更新、更好、可实现的理想世界。首届伦敦设计双年展共有37个国家和地区参与。作为中国内地的唯一代表，中国深圳馆由深圳市设计之都推广促进会主办，深圳市政府支持，中国驻英国大使馆文化处指导。中国参展作品《深圳新高度：可见的乌托邦》由著名建筑设计师、策展人刘晓都策展。

伦敦设计双年展主席约翰·索瑞尔爵士在致辞时也高度评价中国深圳馆的参展作品，认为它非常具有创新性，是一件足以让中国设计界引以为豪的作品。

首届  
伦敦设计双年展  
中国深圳馆

深圳馆作品《深圳新高度：可见的乌托邦》，提出了一个更具深圳城市精神的都市想象，并称之为“可见的乌托邦”。

Shenzhen New Height: Visible Utopia, an exhibit in the Shenzhen Hall. It proposes an image of Shenzhen and calls it visible utopia, which can better represent the spirit of the city.

Press coverage achieved an AVE of over 2.2 million and an overall reach of over 100 million.

- 645 international journalists visited the Biennale, resulting in over 400 press articles and broadcast media coverage.
- 97% of visitors surveyed by Somerset House said their whole experience was 'Very Good' or 'Good'.
- There were almost 1.5 million total impressions on the Biennale's social channels, and over 180,000 page views on the Biennale's website.
- Over 200 VIP international guests were welcomed at the Opening Ceremony and 1,200 to the Opening Reception.

Representing China, Shenzhen entered the Biennale with an installation entitled DenCity, a megacity designed to integrate a new living model with centralized modern development. Curated by Urbanus team led by Mr. Xiaodu Liu, a renowned architect in China, and administered by Shenzhen City of Design Promotion Association (SDPA), this project aimed to provide possible solutions to housing problems caused by huge population, limited land and skyrocketing housing prices.

The major parts of the installation were models, images and animations. The exhibition also contained local design elements from Shenzhen such as graphic design and product design, visualizing new living styles in high density projects.



伦敦设计双年展入口之一及外景。  
One of the entrances and the exterior view of London Design Biennale.

刘晓都介绍自己作为一个长期关注中国城市与城镇发展问题的建筑设计师，最看重“现实性”，而不是脱离现实去假想一个不可实现的理想世界。所以，“基于现实，聚焦当下，创新性解决中国社会发展过程中最集中的矛盾与问题”，是他的创作初衷。他认为深圳作为中国非常特殊的一个城市，在短短 30 多年时间里从一个小渔村发展为人口超过 1500 万的大型城市，在世界上也具有唯一性、先锋性和独创性，同时，它也面临世界所有超大型城市共同面对的问题，比如高密度、交通、环境、生活成本高等问题。在他设计的装置中，他提出了一个更具深圳城市精神的城市想象，并称之为“可见的乌托邦”（Visible Utopia）。这个设想试图从根本上重新思考城市的形态，寻找另类的可能性。

他设计出一个可以容纳 5 万人居住、生活、工作、休闲的超级巨构建筑体，配合以现有的技术条件，希望通过高度集约的方式，合理解决人口密集的超级大型城市在飞速发展的过程中所面临的能源、环境、时间、空间成本的问题，重构城市的管理、运行模式，创新人们的生活、工作方式。



策展人刘晓都接受媒体采访。  
Curator Liu Xiaodu interviewed by media.

观众在现场的装置中可以看到，工作与生活区域的高度共享，能源装备的高度节约与循环，建筑之外的大片绿地回归等，是这个“可见的乌托邦”的重要特点。刘晓都介绍说，在这种新型密集社区里，交通与能源成本被大幅降低，人与人之间会有更为紧密的关系，更有社区协作精神，社会各个阶层的人都居有所、息有处，并且能形成良好的社会流动性，形成开放的升级系统，“一种新型的城市生活体和生活方式正在被催生出来。”

据中国深圳馆主办机构深圳市设计之都推广促进会秘书长徐挺介绍，深圳是此次双年展最后一个确认的参展城市，在短短 4 个月的时间内能够集聚深圳各界精英设计力量，在深圳市政府的支持下促成展览，也反映了深圳对设计和创意的重视，展现了深圳设计力量的水平与实力。

参观了深圳馆的嘉宾普遍给予了高度好评。英国工业设计大师保罗·普里斯曼称赞深圳装置很有创新性地回答了诸如人口、环境、高速发展等丰富的问题，引人深思。



# 02

## SHENZHEN DESIGN AWARD FOR YOUNG TALENTS (SZ+DAY)

Shenzhen Design Award for Young Talents (SZ+DAY) of UNESCO Creative Cities Network is an international professional design award funded by Special Funds for Cultural and Creative Industries Development in Shenzhen, sponsored by Shenzhen City of Design Promotion Office, organized by Shenzhen City of Design Promotion Association (SDPA) and co-organized by other creative cities. Shenzhen Design Award for Young Talents (SZ+DAY) was held in 2013 for the first time and it is held every two years.

Shenzhen Design Award for Young Talents (SZ+DAY) is open to young designers below (including) 35 years old (architects: 40 years old) coming from 69 creative cities within global scope. It is intended to reward the efforts of young design talents who have made outstanding contributions in the following aspects: using creativity to help make urban cities becoming more environmental friendly, to make urban cities more livable, to make the society more harmonious, to make development more sustainable, and most importantly, to create a better life.

SZ+DAY aims to encourage the exchanges among young creative talents within global scope, encourage cooperation among creative cities, invite creative cities to share experience and concepts in aspects of creative and cultural industries, support production and sales of creative design products and popularization of creative design concept and expedite the global economic recovery.



2015 新锐奖奖杯。  
2015 SZ+DAY Trophy.



## 深圳创意设计新锐奖

联合国教科文组织创意城市网络深圳创意设计新锐奖 (SZ+DAY) 系由深圳市文化创意产业发展专项资金资助、深圳设计之都推广办公室主办、深圳市设计之都推广促进会承办、其他创意城市协办的国际性专业设计奖项。新锐奖于 2013 年首次举办，每两年一届。

新锐奖面向来自全球 69 个创意城市的 35 周岁 (含) 以下年轻设计师 (建筑师 40 周岁)，旨在嘉奖在以下方面做出突出贡献的青年设计才俊：通过创意使城市变得更环保、更宜居，社会变得更和谐，发展变得更具可持续性，以及最重要的——让生活变得更美好。

SZ+DAY 旨在鼓励世界各国年轻创意人才之间的交流，鼓励创意城市之间的合作，鼓励创意城市在创意文化产业发展方面的经验与理念的分享，鼓励创意设计产品的生产、销售以及创意设计理念的推广，促进全球范围内的经济加快复苏。



WeChat  
深圳创意设计新锐奖

2013 ANNUAL THEME  
RECOVERY  
-THE POWER OF DESIGN

In the selection of the 1st Shenzhen Design Award for Young Talents (SZ+DAY), the design team "Daily tous les jours" coming from Montréal, Canada won the favor of all judges and won Grand Award with its public fitness and entertainment equipment "21 Swings," which is an integration of music and space design. Nine individuals or teams, including Ren Sisi, So Far So Good, Ecojun Company, from Shenzhen, Berlin, Seoul, Saint-Etienne in France and Kobe in Japan won Merit Awards. In the student session, four individuals and teams respectively from four cities including Bologna in Italy, Dublin in Ireland, Bogota in Columbia and Berlin in Germany won New Star Awards. In the meanwhile, three "Cities of Design"— Saint-Etienne in France, Berlin in Germany and Montréal in Canada, were honored as Best Nominators for excellent performance in the event. A total of 91 emerging design works created by 135 young designers from 16 creative cities from home and abroad were exhibited in Excellent Works Exhibition.



01

2013 年度主题  
复苏  
—设计的力量

在首届新锐奖评选中，来自加拿大蒙特利尔的设计团队“同一天”（Daily tous les jours），凭借其融合音乐与空间设计的公众健身娱乐设施“21 Swings”，打动了所有评委，获得至尊奖。任四四、So Far So Good、Ecojun Company 等来自中国深圳、法国圣艾蒂安、德国柏林、韩国首尔、日本神户等城市的 9 个人或团队，获得优秀奖。分别来自意大利博洛尼亚、爱尔兰都柏林、哥伦比亚波哥大、德国柏林 4 个城市的 4 个学生组的参评个人或团队，获得新星奖。与此同时，3 个“设计之都”——法国圣艾蒂安、德国柏林和加拿大蒙特利尔，因在本届活动中表现出色，被评为最佳提名机构。来自全世界 16 个创意城市、135 位年轻设计师的 91 件新锐设计作品在优秀作品展出。



02



2013 新锐奖获奖人合影。  
Winners of 2013 SZ+DAY pose for a group photo.



03



04

01/02/03/04. 2013 新锐奖至尊奖：“21 Swings”，“同一天”设计团队，加拿大蒙特利尔。  
01/02/03/04. 2013 SZ+DAY Grand Award: "21 Swings," Daily tous les jours team, Montréal, Canada.

## 2015 ANNUAL THEME TRANSFORMATION -THE MISSION OF DESIGN

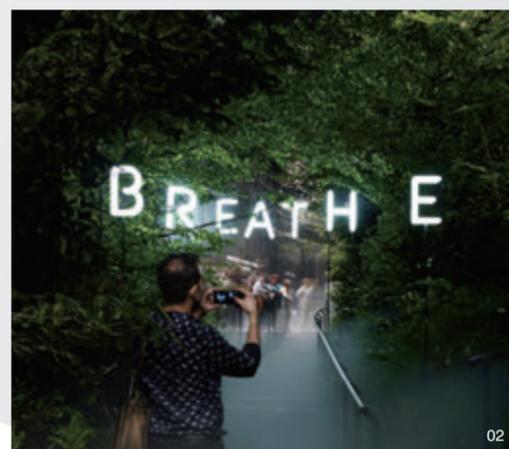
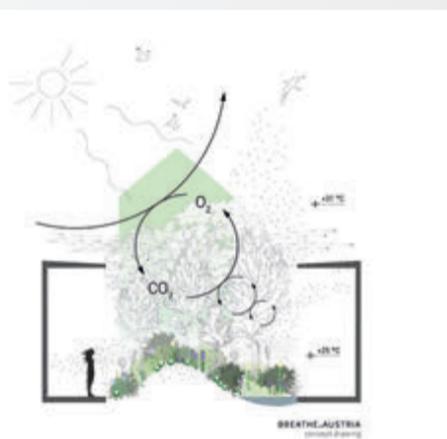
Benefiting from previous promotion and success of the first event, the 2nd SZ+DAY attracted over 3,000 young designers from 23 cities to participate in preliminary competition organized by the nominating organization in each city. The secretariat finally received over 200 works submitted by 96 professional individuals and teams as well as 26 student individuals and teams. After approvals from UNESCO and discussions with other creative cities, the 2nd SZ+DAY invited Hong Kong young designers whose city haven't joined the Creative Cities Network. Shenzhen and Hong Kong step forward toward the goal of building "Design Twin Cities." A professional and international panel of judges composed of world-class designers, such as Gordon Bruce, spent two days in Shenzhen from Nov. 20 to 21, 2015, and they selected out all of the prize winners by adopting professional skills and with fairness and justice.

Breath Team from Graz, Austria, won the favor of all judges and received the grand prize of US\$30,000 for its prospective and delicate design of an environmental protection project. Ten individuals and teams, including Jarre from Montréal in Canada, Saint-Etienne in France, Helsinki in Finland, Seoul in South Korea, Hong Kong and Shanghai in China won Merit Awards. The amount of prize for each prize-winning section was US\$5,000. Five student participants such as Giulia Pignataro from Turin, Italy, won New Star Awards. The amount of prize for each prize-winning section was US\$5,000. In order to further expand international influence of SZ+DAY and attract more young talents to participate in the competition, and build another cultural brand in Shenzhen, SZ+DAY held the 2nd award ceremony and excellent works exhibition at the UNESCO headquarters in Paris in June, 2016.

## 2015 年度主题 转型 —设计的使命

获益于前期的全球大力推介以及首届赛事的成功举办，第二届新锐奖吸引了来自 23 个城市的 3000 余名年轻设计师参加各城市提名机构组织的初评。秘书处最终收到了 96 个专业个人或团队，以及 26 个学生个人或团队提交的 200 多件作品。经与教科文方面及其他创意城市协商并同意，第二届新锐奖特别邀请了尚未加入创意城市网络的香港年轻设计师参加。深港又向打造设计双城的宏伟目标迈出了坚实的一步。由戈登·布鲁斯等世界一流设计师组成的专业国际评审团，于 2015 年 11 月 20 日、21 日在深圳展开了为期两天的紧张工作，以专业的水平，丰富的评审经验，公平公正的态度，最终评出了所有获奖者。

来自奥地利格拉茨的 BREATH 团队，凭借其极具前瞻性的精妙环保设计作品，打动了所有评委，赢下 3 万美元的头奖。Jarre 等来自加拿大蒙特利、法国圣艾蒂安、芬兰赫尔辛基、韩国首尔、中国香港及上海等城市的 10 个个人或团队，获得优秀奖，每个获奖单元奖金 5000 美元。Giulia Pignataro 等来自意大利都灵等城市的 5 个学生组的参评个人或团队，获得新星奖，每个获奖单元奖金 5000 美元。为进一步扩大新锐奖的国际影响力，吸引全世界更多的年轻才俊参赛，将其打造成深圳的又一个文化品牌，新锐奖于 2016 年 6 月在巴黎联合国教科文总部举办第二届的颁奖典礼及优秀作品展览。



01/02. 2015 新锐奖至尊奖：“呼吸”，Breath 设计团队，奥地利格拉茨。  
01/02. 2015 SZ+DAY Grand Award: "BREATHE", breath austria team, Graz, Austria.



2015 新锐奖获奖人合影。  
Winners of 2015 SZ+DAY pose for a group photo.

## 03

BI-CITY BIENNALE  
OF URBANISM\  
ARCHITECTURE  
(SHENZHEN)

Bi-City Biennale of Urbanism\Architecture (briefly referred to as Bi-City Biennale, or UABB) is currently the world's only exhibition with the theme of urban city or urbanism, which is held every two years. UABB was first originated in Shenzhen in 2005 and started to be alternately held in Shenzhen and Hong Kong, two neighboring cities with close interaction, since 2007. It takes geographical characteristics of rapid urbanization of the Pearl River Delta region, pays attention to global ubiquitous urban issues and applies the contemporary visual culture to communicate and interact with the public. It is an international, groundbreaking and commonwealth event.

On Dec. 4, 2015, the 6th UABB was inaugurated at former Dacheng Flour Factory in Shekou, Shenzhen. The biennale was themed at "Re-Living the City" and 86 exhibits from five continents were displayed at the main exhibition area. It aims to provoke the public's recognition and attention on urban city and facilitate all people's participation in the cultural carnival that is held every two years. Exhibition venues include the former Dacheng Flour Factory in the northeast corner of Prince Bay and Hakka-style "Xipu Residence" in Longgang District, Shenzhen.



由 another design 团队设计的 2015 “深双” 展览形象获得了第 95 届纽约 ADC 年度奖优秀奖。  
The VI of 2015 UABB won the 95th ADC (Art Directors Club) Annual Award, New York, Merit Award, designed by another design team.



展场：原大成面粉厂。  
Exhibition venue: former Dacheng Flour Factory.

## 深港城市 \ 建筑双城双年展

深港城市 \ 建筑双城双年展 (简称: 双城双年展、UABB) 是目前全球唯一一个以城市或城市化作为固定主题的一年一度的展览。双城双年展 2005 年源于深圳, 2007 起由深圳与香港这两个边界相连、互动密切的城市协作举办, 立足其所在的珠三角地区急剧城市化的地域特点, 关注全球普遍存在的城市问题, 用当代视觉文化的呈现方式, 与社会公众广泛交流互动, 具备国际性、先锋性、公益性。

2015 年 12 月 4 日, 第六届深港城市 \ 建筑双城双年展在深圳蛇口原大成面粉厂开幕, 此次双年展以“城市原点”(Re-Living the City) 为主题, 主展场展示来自五大洲的 86 个参展作品, 旨在引发大众对城市本身的重新认识与关注, 并通过一系列精彩活动让全民参与这两年一度的文化盛宴。展览场地包括位于太子湾项目东北角的原大成面粉厂以及具有广东地域特色的客家围屋——龙岗“西埔世居”。



荷兰设计团队 Thonik 为 UABB 创作的海报。  
A poster created by Dutch design team Thonik for UABB.



WeChat  
深港城市 \ 建筑双城双年展



作品：变形记，握手 302。

策展团队导览。  
The curatorial team tour.作品：身边的城市——深圳自发建造独立调研，深圳市土木再生城乡营造研究所。  
Work: My City, an independent research on temporary buildings in Shenzhen by Retumu Research Institute.

Enlightening and diverse works were exhibited through maker events, creative design events and other activities. Comprehensive and multi-perspective interpretation of works were presented through an exhibition information system, and visitors could participate in the event in a more profound and multi-perspective way by attending academic forums and educational activities. The organizer aimed to make the environment more beautiful with utilization of currently existing buildings and surrounding environment through new thoughts on building and renewed land planning, as well as to make the existing buildings ecologically sustainable and

build an open and equal society. The main exhibition area is divided into five exhibition sections including a 3-D collage city, Maker Fair, Radical Urbanism, Pearl River Delta 2.0 and Socialized City. The exhibition with the duration of about three months covered over 200 events including salons, lectures, performances and workshops. It also scheduled architectural photography workshops, Lego "One Brick & One Tile" events, TEDx, Experimental Theater, Creative Bazaar and other events for teenagers. The event aimed to encourage more people to participate in discussions on urban cities and provoke more concerns and thoughts on our cities.

展览通过创客活动、创意设计等活动方式带来更具启发性、多元化的作品，通过展示信息系统对作品进行更全面、多方位的解读，通过学术论坛、教育活动提供更深刻、多角度的参与。策展团队围绕“将采用现在已经存有的建筑以及周围环境，通过建筑重新思考以及通过重新土地规划，将周围环境变得更加美好，能够使它们成为一种生态可持续发展型的建筑，同时能够更加开放、能够更加体现社会平均感，使我们周围环境变得更加美好”这一目标，将主展场分为3D拼贴城市、创客展会、

激进城市化、珠三角2.0、社交城市五大展览板块。为期近三个月的展期，超过两百场活动包括沙龙、讲座、表演、工作坊等，面对普通民众、青少年等不同群体；设有建筑摄影工作坊、乐高“一砖一瓦”系列活动、TEDx、实验戏剧、创意市集等活动，兼顾学术性与趣味性。UABB鼓励更多的人参与到城市的议题中来，关心和思考自己身边的城市。

## 04

HK-SZ DESIGN  
BIENNALE

The HK-SZ Design Biennale is a large-scale event that showcases the latest achievements of Hong Kong and Shenzhen in the design and creative industries. It is held once every two years alternately between the two cities. It was held in Shenzhen in 2014 for the first time. The biennale features a series of talks, seminars, installations, exhibitions and other projects. The objectives are to promote closer collaboration between the two cities across diverse design and business disciplines, enhance the public's appreciation of design, foster the exchanges of creative talents, accentuate the power of design in influencing our life and contributing to a city's sustainable development, as well as to cultivate Hong Kong and Shenzhen in "Design Twin Cities."

The 1st HK-SZ Design Biennale in 2014 was jointly organized by Economy, Trade and Information Commission of Shenzhen Municipality, Longhua New Area Administrative Committee, Hong Kong Federation of Design Associations (FHKDA) and Shenzhen Industrial Design Association (SIDA) with the theme of "Let's Create!" It aimed to solicit excellent talents, promote transformation and upgrade of various innovation-driven industries in Longhua New Area, attract fashion companies in Shenzhen and Hong Kong to settle in Longhua and jointly build an ecosystem of fashion industry through HK-SZ Design Biennale.

The 1st HK-SZ Design Biennale was attended by over 40 design associations, institutions and academies in Shenzhen and Hong Kong, eliminating boundaries among design industries. From Sept. 6 to Nov. 1 in 2014, "Eight Exhibitions + Eight Public Events" were held in Dalang Fashion Creative Town, O'PLAZA, OCT Art & Design Gallery and OCT LOFT in Shenzhen.



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02

「深港设计双年展」2014年在深圳市成功首办，成为区内设计界的盛事，计划每隔两年于深港两地轮流举行。双年展透过一连串的专题讲座、研讨会、设计装置、大型展览等项目，展示深圳和香港在设计及创意行业的最新发展和亮点产品。主办此活动的目的除了希望进一步加强深港合作，以及促进设计人材交流外，亦希望能把设计在社会各阶层中推广和普及化，大大提升市民对设计的认识及欣赏，让大众了解设计如何与我们日常生活息息相关，以及其在推动城市持续发展方面所扮演的重要角色，进而把深圳和香港打造成为亚洲区内首屈一指的「设计双城」。

2014 首届深港设计双年展由市经济贸易和信息化委员会、龙华新区管委会、香港设计总会和市工业设计行业协会联合主办，以“双城·创意 Let's Create!”为主题，旨在通过深港设计双年展招揽两地的优才，助推龙华新区的各类产业创新驱动，转型升级，吸引深港两地时尚产业落户龙华，共建时尚产业生态圈。

首届深港设计双年展集结了深港两座城市的 40 多个设计协会、机构及院校共同参与，跨界工业、平面、艺术、室内、服装、时尚、新媒体与科技等多个设计行业。2014 年 9 月 6 日至 11 月 1 日，“八大展览+八大公众活动”分别在大浪时尚创意城、欢乐海岸购物中心、华·美术馆、华侨城创意文化园等地举办。



WeChat  
深港设计双年展



01/02/03. 首届深港设计双年展工作坊、展览及开幕现场。  
01/02/03. The workshop (01), exhibition(02), and opening ceremony of 2014 HK-SZ Design Biennale.

## THE 2ND HK-SZ DESIGN BIENNALE

The 2nd HK-SZ Biennale is co-organized by Hong Kong Federation of Design Associations (FHKDA) and Shenzhen City of Design Promotion Association (SDPA). Hong Kong became the host city of the biennale for the first time. With the theme of "Together We Can," the Biennale aimed to connect Hong Kong and Shenzhen and form the concept of "Twin Design Cities." The exhibition which lasted for two months successfully brought design culture into communities. Over 80 exhibitions and events attracted over 300 designers and citizens to participate, and it stimulated the design enthusiasm of every Hong Konger and encouraged them to wonder indifferent parts of the city. Key projects such as "Design Walk" app and "NEXT by D Twincities" Pop-up Store got unprecedented successes and build a reputation of "Design Twin Cities" for Hong Kong and Shenzhen.

The biennale was held in Hong Kong on Sept. 17, 2016. It lasted for two months and ended on Nov. 19. The biennale had six sub-themes, including "Stimulation," "Innovation," "Exploration," "Inspiration," "Situation" and "Manifestation." It showcased design works of Shenzhen and Hong Kong designers to the world, fostered the development of creative talents in Hong Kong and Shenzhen, promoted the construction of "Twin Design Cities," boosted creative and culture exchanges and brought design into people's daily life and to cities.

Under the guidance of teachers from Shenzhen and Hong Kong, students from the two cities created nine works which take "multi-media" as the theme after over four months' planning and communication. The project "Exploration" involves more than 100 products made by over 30 teams composed of design institutions and brands from Hong Kong and Shenzhen. These products covered a wide range of categories, including fashion items, furniture, quality products and daily necessities.

「第二届深港设计双年展」由香港设计总会 (FHKDA) 与深圳市设计之都推广促进会 (SDPA) 联合举办。本届双年展首次由香港作为主办城市, 「第二届深港设计双年展」的主题为「互动双城」(Together We Can), 旨在推广「设计双城」的概念, 为期两个月的展览活动成功将设计文化融入小区。超过 300 名设计师参与多达 80 项展览及活动吸引不少民众参与, 激发香港人对设计的热爱及带领大众穿梭城市的每个角落。当中重点项目「Design Walk」手机应用程序及「双城品未」快闪店更获得空前成功, 为深港两地打造「设计双城」的美誉!

双年展于 2016 年 9 月 17 日在香港开幕, 为期两个月于 11 月 19 日闭幕。本届双年展分为 6 个分主题, 包括激发 (Stimulation)、创新 (Innovation)、探索 (Exploration)、启发 (Inspiration)、社情 (Situation)、以及展示 (Manifestation)。向世界展示香港与深圳设计师的设计作品, 促进深港创新人才和能力的发展, 推进深港“设计双城”的建设, 促进两个城市之间以及与亚洲其他城市和世界各地的创意和文化的交流, 把设计带入人们的日常生活和城市角落。

其学生项目“展示”共有 9 组深港两地学生在深港老师的指导下, 经过 4 个多月的策划、沟通, 打造出 9 件以“多媒体”为主题的作品。“探索”项目有 30 多组来自深圳及香港两地的设计单位及品牌组成的设计组合, 打造出 100 件合作产品, 包括时装、家具、精品及日常用品等。



第二届深港设计双年展于香港 PMQ 元创方揭幕。  
The 2nd HK-SZ Design Biennale kicks off at PMQ.



展览开幕日, 邀靳埭强博士及深港两地的专业设计师——区德诚及朱德才与大家分享过往的设计点滴。  
Dr. Jin Daiqiang, Qu Decheng, a Shenzhen and Hong Kong-based designer, and Zhu Decai, share design stories and anecdotes with visitors at the opening day of the exhibition.



9 组深港两地学生在老师指导下进行创作, 最终共有 9 件以多媒体为主题的作品展出。  
Nine groups of students from both Hong Kong and Shenzhen make creations under the instruction of coaches. Nine out of all creations were exhibited through multi-media.



深港各 10 位设计师为「LOVE SEAT」展览项目设计, 设计师陈厚夫 (右) 设计的“明椅”, 与设计师秦岳明合影。  
Ten architects from Shenzhen and Hong Kong design benches for the "Love Seat" project. Designer Qin Yueming (L) poses for a picture with designer Chen Houfu and his design Ming Chair.

## 05

GDC  
(GRAPHIC DESIGN IN CHINA)

As the first large-scale and comprehensive design competition biennale event that targeted at global participants, GDC, formerly known as Graphic Design in China, is sponsored by Publicity Department of Shenzhen Municipal Committee of the CPC and organized by Shenzhen Graphic Design Association. Since its launch in 1992, the design event has become the most influential, the highest-level, the most authoritative and the most unbiased design extravaganza in Chinese-speaking communities.

GDC15 Design Competition, with "Design Affects Chinese Future" as tenet, clustered the latest design creations by global top-notch designers and new emerging forces. It not only appraised in the perceptive of design aesthetics and innovation, but also identified and praised thoughts, methods and actual effect imbued in design works so as to make in-depth excavation of energy efficiency factor and effectiveness value behind excellent design works and bring enlightenment to design evolution. Seven preliminary judges of GDC15 Design Competition took the theme "Effective Design" as benchmark, shortlisted 328 works (including 229 works of professional groups/99 works of student groups) among 6,350 global entries by reviewing practice effectiveness, aesthetic effectiveness, cultural effectiveness, commercial effectiveness, social effectiveness and other different perspectives.

GDC15 Exhibition was funded by Special Fund for Shenzhen Cultural and Creative Industries Development, jointly sponsored by Publicity Department of Shenzhen Municipal Committee of the CPC, Shenzhen City of Design Promotion Office, Culture Sports and Tourism Administration of Shenzhen Municipality, Shenzhen Federation of Literature and Art Circles and jointly organized by Shenzhen Graphic Design Association, Shenzhen Guan Shanyue Art Museum and Artron Art Group. A series

of design exchange activities including GDC SHOW, GDC15 International Judges' Lecture kicked off in Shenzhen Guan Shanyue Art Museum Starting on May 23, 2015 for the promotion of GDC15 in professional fields in China and abroad. The organizer successfully held 31 GDC Shows, 123 lectures and six exhibitions, while it had invited 61 guest speakers, reached three strategic agreements and formed over 30 GDC Show WeChat groups with about 5,000 group members from the design sector.



GDC15 设计竞赛七位初评评委工作进行中。  
Seven judges work for the preliminary of GDC15 Design Competition.



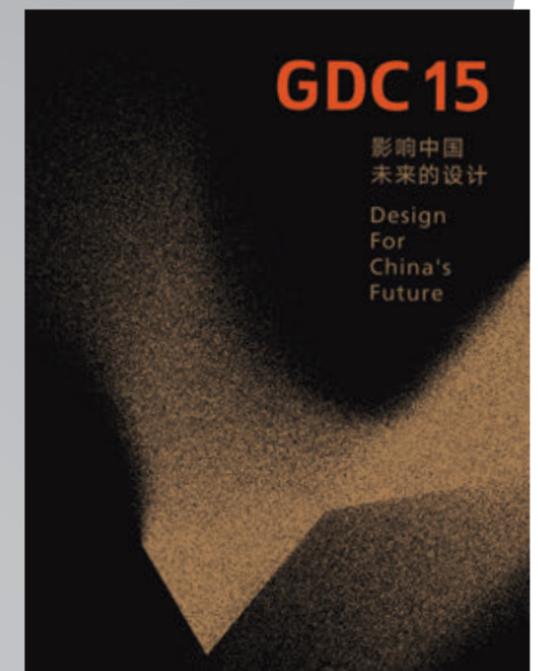
GDC15 展览现场。  
GDC15 Exhibition.

GDC  
平面设计在中国展

GDC 作为中国首个面向全球的大型综合性设计竞赛双年展活动，前身为平面设计在中国展 (Graphic Design in China)，由深圳市委宣传部主办，深圳市平面设计协会承办。自 1992 年创办以来，这一设计竞赛活动已经成为华人地区影响最大、水平最高、并且最具权威和公正性的设计盛典。

GDC15 设计竞赛以「影响中国未来的设计」为宗旨，汇集全球顶尖设计师和新生力量的最新设计成果，不仅在设计美感与创新度层面进行评判，并对设计作品所蕴含的思想、方法与实际效应进行鉴别与褒奖，以期深入发掘优秀设计作品背后的能效因素与实效价值，启发设计演变。GDC15 设计竞赛七位初评评委以本届 GDC 主题“实效性设计”为基准，通过针对使用实效、美学实效、文化实效、商业实效、社会实效等不同视角的审视与判断，在本次竞赛来自全球的 6350 件参赛作品中，决选出 328 件作品入围，其中专业组 229 件 / 学生组 99 件。

GDC15 展由深圳市文化创意产业发展专项资金支持，深圳市委宣传部、深圳市设计之都推广办、深圳市文化旅游局、深圳市文学艺术界联合会联合会主办，深圳市平面设计协会、深圳关山月美术馆、雅昌文化集团共同承办。自 2015 年 5 月 23 日起一系列的设计交流活动，包括 GDC SHOW、GDC15 国际评委讲座等在深圳关山月美术馆拉开序幕，开始了 GDC15 在中国及全球专业领域的推广与交流，成功地举办了 31 场 GDC Show，123 场演讲，邀请了 61 位演讲嘉宾，举办了 6 个展览，建立了 3 个战略合作，30 多个 GDC Show 微信群，吸引近 5000 位设计界群友交流。



GDC15 设计竞赛以「影响中国未来的设计」为宗旨。  
The GDC15 Design Competition. Its tenet is "Design Affects Chinese Future."



WeChat  
深圳市平面设计协会

## 06

SHENZHEN  
BAY FRINGE  
FESTIVAL

Fringe Festival, also known as Fringe Art Festival, originated in Edinburgh in 1947. It has become the largest and the most popular art festival event in the world. The spirit of Fringe Festival lies in developing an open and free mind towards art by drawing attention to the marginal and the Other, advocating diversification and conceptual revolution, and seeking for various artistic potentials to relieve art from boundaries and allow more space for imagination. Shenzhen Bay Fringe Festival is a festival that believes "everyone is an artist" and sets its main stage in neighborhoods and public squares. It is an early attempt to host a public art and cultural event in China which seeks for ways to integrate marginal art and public life that enables people to see the possibility of Chinese public creativity. The 2010 Shenzhen Bay Fringe Festival is a new beginning. The festival inherits the diversity, vanguard and free spirit of fringe festivals around the world. It aims to offer exchange and cooperation, interaction between communities, education and management of diverse cultures and art activities with an open, inclusive and independent attitude.

The 6th Shenzhen Bay Fringe Festival in 2015 has gradually become the synonym of freedom, diversity and openness. It not only represents the creativity and power of urban cities, but also imbues art with attractive and inclusive elements. The festival arranged a series of themed days in the theme of "Recreation": Fringe Play Day, Fringe Sightseeing Day, Fringe Garden Tour Day, Fringe Children's Sightseeing Day and Fringe Parade.

The event lasted for nine days from Dec. 5, to 13, 2015. Performing teams include 35 teams from the Chinese mainland, 13 overseas teams and 4 groups from Hong Kong, Macao and Taiwan as well as 23 grand parade teams. It had a total of 124 performances and one grand parade. The festival was attended by 600 artists from Germany, France, Ukraine, Belgium, Switzerland, Poland, Portugal, the U.S., the Philippines, Japan, Taiwan, Hong Kong, Macao and the Chinese mainland. It



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attracted a total of 175,000 visitors through multiple events such as musical and dancing shows, dramas, parades, bazaars and workshops. It presented a nine-day free art extravaganza to residents on Shenzhen Bay Street in Nanshan District, Shenzhen.



02

01/02. 深圳湾艺穗节以街区和广场为主要舞台。  
01/02. Public squares and neighborhoods are the main venues of Shenzhen Bay Fringe Festival.

艺穗节 (Fringe), 又称边缘艺术节, 起源于1947年的爱丁堡, 发展至今已成为全世界最大、最受欢迎的艺术节活动之一。艺穗节的精神, 就是以开放自由的理念, 关注边缘和另类, 倡导多元和观念革命, 寻找各种艺术潜力, 让没有界限的艺术存在更多想象空间。深圳湾艺穗节是“人人都是艺术家”时代的艺术节, 是一个以街区和广场为主要舞台的艺术节, 是一次中国公共艺术文化活动的尝试, 它探寻的是将边缘艺术融入公众生活的方式, 让人们看见中国公众创意的可能性。2010 深圳湾艺穗节是一个开始。深圳艺穗秉承世界艺穗多样、先锋、自由的精神特质, 旨在以开放、包容及独立之态度, 专注于国际多元文化艺术活动的交流合作、社区互动、教育培养及管理执行。

2015 年第六届深圳湾艺穗双周已逐渐成为自由、多元、开放的代名词, 不仅展示城市的创造力与爆发力, 更对艺术充满吸引力与包容力。2015 年深圳湾艺穗双周以“游”为主题展开系列主题活动日: 艺穗游乐日、艺穗游玩日、艺穗游园日、艺穗童游日、艺穗大巡游。

活动时间9天, 从12月5日到13日, 演出团队国内35组, 国外13组、港澳台4组, 大巡游团队23组, 总共演出124场, 其中大巡游1场。艺术家有600人, 来自德国、法国、乌克兰、比利时、瑞士、波兰、葡萄牙、美国、菲律宾、日本、中国台湾、中国香港、中国澳门及大陆艺术家。共吸引17.5万人次。通过音乐、舞蹈、戏剧、巡游、市集、工作坊等活动表现形式, 在南山中心区深圳湾大街上为市民呈现9天免费的艺术盛宴。

<http://www.szfringe.org/>



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深圳湾艺穗节

## 07

THE 1ST  
SHENZHEN  
FASHION  
WEEK

In order to promote the transformation and development of the creative fashion industry and improve the reputation and internationalization of Shenzhen, the 1st Shenzhen Fashion Week was held in OCT Bay from March 19 to 24, 2015. It is sponsored by Shenzhen Municipal Government, and co-organized by Economic, Trade and Information Commission of Shenzhen Municipality, Shenzhen Garment Industry Association and International Management Group (IMG).

The 1st Shenzhen Design Week lasted for six days, and a total of over 100 brands and designers from over 20 countries and regions attended 46 events in the main venue, including events hosted in official designer's showrooms. Over 50,000 audiences attended the fashion week, and 20 wonderful parallel activities were held in eight subvenues to comprehensively manifest the charm of Shenzhen's fashion

power and the latest international fashion trends. Outstanding works by design brands and designers had amazed the fashion industry in China and abroad. Over 100 media outlets from home and abroad had reported on the fashion week and spread the news to over 30 million people.

In addition, the Fashion Week also included a series of events. Fashion Street Snap, Fashion Party, Fashion Art & Video Exhibition, Design Competition, Fashion Forum and other fashion creative activities not only enrich the connotation of Fashion Week, but also creates a platform to link fashion with every individual, as well as draws a fashion hologram reflected on every corner of Shenzhen.

为推动以时装为首的时尚创意产业转型发展，提升深圳城市知名度和国际化进程，由市政府主办、市经贸信委组织、市服装行业协会承办、联合全球时尚界领袖 IMG 国际管理公司共同举办的首届深圳时装周于 2015 年 3 月 19 至 24 日在华侨城欢乐海岸成功举办。

为期 6 天的首届深圳时装周，共有来自 20 多个国家和地区的 100 多个品牌和设计师，参加了 46 场主会场和官方设计师静态展示 (Showroom) 活动，超过 5 万人次的观众观看，8 个区的分会场举办了 20 多项丰富多彩的联动活动，向世界全方位展示了深圳时装的魅力和国际时尚最新潮流趋势，品牌和设计师的精湛设计令国内外时尚界惊艳不已，100 多家国内外权威媒体和时尚媒体跟踪报道，媒体关注度达 3000 万人次。

此外，时装周还配套系列活动，时尚街拍、时尚 Party、时尚艺术及影像展、设计大赛、时装论坛等时尚创意活动不仅丰富时装周内涵，而且打造全民时尚、全城联动的平台效应，织就出一幅投射于深圳各个经纬角落的时尚全息图景。

## 首届深圳时装周



02



02

03

<http://www.szfashionweek.com/>



01

01/02/03. 首届深圳时装周在华侨城欢乐海岸成功举办。  
01/02/03. The 1st Shenzhen Fashion Week was held in OCT Bay.



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深圳时装周

## 08

THE 1ST  
SHENZHEN  
INTERNATIONAL  
MAKER WEEK

As the first national innovation-oriented city as well as The National Independent Innovative Demonstration Zone, Shenzhen deepens the implementation of innovation-driven development strategy in accordance with national and provincial government requirements. The city comprehensively stimulates vitality of mass entrepreneurship and innovation, accelerates the construction of modernized, internationalized and innovation-oriented city and promotes the construction of an innovation-driven country. In 2014, the city's investment in R&D accounted for 4.02 percent of its GDP, and 11,600 applications of PCT international patents were filed in Shenzhen, which increased by 15 percent and accounted for 48.5 percent of the total quantity in China. It took the lead across the country for 11 consecutive years. The total output value of strategic emerging industry was approximately 1.9 trillion yuan, with an annual growth of over 20 percent. The added value accounted for over 35 percent of the city's GDP, and its contribution rate to the economic growth was nearly 50 percent. Maker is an important factor in the implementation of innovation-driven development strategy and the cultivation of comprehensive innovation ecosystem. Shenzhen actively conforms to new trends of grassroots innovation in the Internet era, creates the environment suitable for makers' development, making it possible for makers to grow in strength.

In order to further accelerate the construction of an international maker center, with the strong support from Ministry of Science and Technology, Shenzhen held the 1st Shenzhen International Maker Week themed "MAKER@SHENZHEN" from June 18 to 22, 2015. It held a series of events such as forums, exhibitions, maker bazaars and competitions to strengthen exchanges and cooperation between makers from home and abroad, clustered global maker resources and strive to build a global makers' extravaganza.

The main venue of Shenzhen International Maker Week was the Software Industry Base of Shenzhen Hi-tech Zone, with 14 events held in seven branch venues. A variety of events including Maker Faire, Cross-straits Maker Strength Fair, Shenzhen Student Makers Festival, Maker Summit, Fab Lab Shenzhen, Global Maker Marathon, "Star Entrepreneurs" Global Makers Competition, China Innovation & Entrepreneurship Competition, SZ-HK (International) Youth Makers Camp were held to multi-perceptively demonstrate the contents of makers' events and manifest the vitality of mass entrepreneurship and innovation. Shenzhen International Maker Week had attracted global makers' attention. During the Maker Week, the Fab Lab Shenzhen initiated by MIT and Maker Faire Shenzhen of featured level - the 7th in the world - were held. A total of 210 overseas maker teams and 60 international organizations attended the event. The foreign guests attending the event included Neil Gershenfeld, founder of Fab Lab and professor of Center for Bits and Atoms at MIT, as well as Kevin Kelly, founding editor-in-chief of the US Wired Magazine and Clay Shirky, consultant of New York University.



创客与未来高峰论坛。  
Maker Summit Forum.

## 首届深圳国际创客周

深圳作为首个国家创新型城市和以城市为单元的国家自主创新示范区，按照国家和广东省的要求深入实施创新驱动发展战略，全面激发大众创业、万众创新的活力，加快建设现代化、国际化、创新型城市，努力服务创新型国家的建设。2014年，深圳全社会研发投入占GDP比重达到了4.02%，PCT国际专利申请量达到了1.16万件，增长了15%，占全国总量的48.5%，也连续11年稳居全国首位。战略性新兴产业总规模接近1.9万亿元，年均增长20%以上。增加值占GDP比重超过了35%，对经济增长的贡献率接近50%。实施创新驱动发展战略，培育综合创新生态体系，创客是其中重要的一环。深圳积极顺应互联网时代草根创新、全民创新的新趋势，营造适合创客发展的环境，一批创客逐渐成长壮大。

为进一步加快建设国际创客中心，在科技部的大力支持下，深圳于2015年6月18日至22日举办首届深圳国际创客周，主题“创客深圳”（MAKER@SHENZHEN），通过开展主题论坛、专业展会、创客市集和创客大赛等一系列活动，来加强国内外创客的交流与合作，聚集全球创客创新资源，力争打造为全球的创客盛会。



海峡两岸关系协会会长陈德铭参观 Fablab 互动体验展。  
Chen Demin, chairman of Association for Relations Across the Taiwan Straits, visits the interactive experience exhibition of Fablab.

深圳国际创客周的主会场设在深圳高新区软件产业基地，7个分会场举办14项活动。共举办制汇节（Maker Faire）、海峡两岸创客力量展、深圳学生创客节、创客高峰论坛、国际微观装配实验室（Fab Lab）深圳展、全球创客马拉松（公开赛）、“创业之星”全球创客大赛、中国创新创业大赛创客分赛总决赛、深港（国际）青年创客营等14项活动，全方位、立体化、多角度地展示创客活动内容，体现了“大众创业、万众创新”勃勃生机。

深圳国际创客周吸引了全球创客的目光。在本届创客周上，举办了麻省理工学院旗下的国际微观装配实验室（Fab Lab）深圳展和全球第七个城市级别的 Maker Faire，参加活动的海外创客团队210个、国际机构60个。出席活动外国嘉宾包括 Fab Lab 创始人、麻省理工学院比特与原子研究中心的尼尔·哥申菲尔德（Neil Gershenfeld）教授、美国《连线》杂志创始主编凯文·凯利（Kevin Kelly）、纽约大学国际知名咨询顾问克莱·舍基（Clay Shirky）等。

<http://sztv.cutv.com/shenzhen/201506/ckz.html>



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深圳科技创新

## 09

SHENZHEN  
INTERNATIONAL  
INDUSTRIAL  
DESIGN FAIR

Shenzhen International Industrial Design Fair (SZIDF) gathers innovative design resources within global scope, showcases forward-looking design concept and applications of low carbon, green and environment-friendly design. It promotes integrative development of design, artificial intelligence, genetic engineering, Internet Plus and intelligent manufacturing. It also promotes innovation and entrepreneurship development, accelerates the international development of industrial design in China and strives to become the weathervane that leads global design and to become a first-class brand of professionalized, high-end and international design fair. SZIDF receives support from Ministry of Industry and Information Technology of China and guidance from Economy, Trade and Information Commission of Shenzhen Municipality. With Shenzhen Municipal Government as the organizer, SZIDF is co-organized by Shenzhen Industrial Design Professional Association (SIDA).

<http://www.szida.org/>

The 3rd SZIDF was held in Hall 2 of Shenzhen Convention & Exhibition Center from Nov. 6 to 8, 2015, taking "Designing the Future" as the theme. It focused on the latest design of intelligence software, wearable devices, robots, unmanned aerial vehicles, intelligent transportation, open-source makers, intelligent life, crowd funding, accelerators, incubators and other fields. Based on the success of the past two fairs, the third fair focused on the most heated innovation and entrepreneurship fields such as intelligent manufacturing, design plus e-commerce, fashion plus technology. It gathered top-notch innovative design resources within global scope, exhibited the innovation strength of Shenzhen, practiced industrial integration and generated innovative vitality during the process from "Made in China" to "Created in China."

## 深圳国际工业设计大展

深圳国际工业设计大展将集聚全球设计创新资源，展示低碳、绿色、环保前瞻设计理念及应用，促进设计与人工智能、基因工程、互联网+、智能制造的融合发展，推动创新创业发展，加快中国工业设计高端国际化发展步伐，努力办成引领世界设计风向标，专业化、高端化、国际化的一流工业设计品牌展会。由工业和信息化部作为支持单位，由市政府主办，深圳市经济贸易和信息化委员会全面指导，深圳市工业设计行业协会具体承办的国际工业设计大展（SZIDF）。

在2015年11月6日-8日在深圳会展中心2号馆举办的第三届大展以“智造未来”为主题，聚焦智能硬件、可穿戴设备、机器人、无人机、智能交通、开源创客、智慧生活、众筹平台、加速器、孵化器等领域的最新设计。在前两届大展成功的基础上聚焦智能制造、设计+电商、时尚+科技等最火热的创新创业领域，聚集全球顶尖设计创新资源，展现深圳创新实力，紧密结合产业，期待为中国制造向中国创造转变注入创新活力。



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深圳工业设计大展

图片来源: mt.sohu.com/20161109/n472733646.shtml



# 10

## SHENZHEN INDEPENDENT ANIMATION BIENNALE

Shenzhen Independent Animation Biennale has devoted itself to excavating and collating creations and the history of Chinese independent animation and international contemporary art animation since its establishment in 2012. It has sparked discussions and extensive influence in China and abroad. With OCT LOFT as its organizer, Shenzhen Independent Animation Biennale is rooted in Shenzhen, striving to expand creative thoughts among independent animation, video art and contemporary art in international vision. During the 2nd Shenzhen Independent Animation Biennale, Dong Bingfeng and Amy Cheng from Taiwan were invited as curators. He Jinfang, one of the 1st biennale curators, was the exhibition director. The biennale was divided into three major parts, including rotating forums, competitions and exhibitions. Starting from the press conference and forum that was held in Beijing on April 27, 2014 to the opening ceremony on Dec. 6, 2014 and the closing

ceremony on March 6, 2015, the biennale lasted for almost one year. Event venues included academic institutions, exhibition pavilions and public areas in Beijing, Hong Kong, Taipei and Shenzhen.

The 2nd Shenzhen Independent Animation Biennale which lasted for almost a year was composed by three major parts including "Rotating Forum," "Competition Section" and "Theme Exhibition." These three parts were interlinked to elucidate the theme "Visions & Beyond" from three dimensions. The theme aimed to roll out interdisciplinary, cross-domain and in-depth discussions on animation creation and video, under the concept of "animation". According to incomplete statistics, there were about 120 films and video art works showcasing in the competition and exhibition during the biennale.

<http://www.octloft.cn/>



## 深圳独立动画双年展

深圳独立动画双年展自 2012 年创立起，就一直致力于发掘和整理中国独立动画与国际当代艺术动画的创作和历史，在国内、国际产生了广泛的讨论和影响。深圳独立动画双年展由深圳华侨城创意文化园主办，在以中国深圳为项目地点的平台上，努力拓展和搭建国际视野中的包含独立动画、影像艺术和当代艺术之间的创造性的思考。第二届深圳独立动画双年展，由董冰峰与台湾策展人郑慧华（Amy Cheng）担任策展人，首届双年展策展人之一的何金芳担任本届双年展展览总监。本届双年展计划分为流动论坛、竞赛单元和双年展主题展三个主要部分，从 2014 年 4 月 27 日北京新闻发布会暨北京论坛为始，至 2014 年 12 月 6 日开幕、2015 年 3

月 6 日闭幕，双年展的项目全部结束，活动时间跨度将近一年，活动地点包括北京、香港、台北、深圳等地的学术机构、展览场馆和公共空间。

持续近一年的第二届深圳独立动画双年展由“流动论坛”、“竞赛单元”和“主题展”三个主要部分组成。它们互为关联，在三个维度上阐释着“影舞之眼·视域之外”这一主题，主题旨在在“动画”的概念之下，展开跨学科和跨领域的、针对动画创作及影像问题的深度探讨。据不完全统计，本届独立动画双年展有约 120 部影片和综合媒介的影像艺术作品参赛、参展。



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深圳独立动画双年展

## 11

EXHIBITION:  
LE CORBUSIER,  
MODERN ARCHITECT GIANT

June 14, 2015 was the 50th anniversary of the decease of Le Corbusier (famous French architect and designer in the 20th century), the exhibition "Le Corbusier, Modern Architect Giant" was co-organized by AUBE and OCT Art & Design Gallery. The exhibition was held through July 31, 2015. As one of celebration events of "the 10th Anniversary of Festival Croisements" & "OCAT 10th Anniversary." The exhibition is also Le Corbusier's first exhibition on the Chinese mainland. In addition to Le Corbusier's unique and representative architectural design, the exhibits also included a total of over 200 works such as his interior design, literary monographs as well as his painting and sculpture creations less known by Chinese audiences.

The exhibition venue was a Le Corbusier-style interpretation on space of OCT Art & Design Gallery. The design concept of The Villa Savoye and Couvent de La Tourette designed by Le Corbusier in his early years was adopted in the whole exhibition as a prototype. In the exhibition, with a focus on Le Corbusier's architectural philosophy, city construction concept and artistic creations in his daily life, academics from different sectors such as design, art, literature were invited to attend a series of activities such as lectures and forums to jointly explore Le Corbusier and his works with audiences in multiple perspectives.

展览：勒·柯布西耶  
— 巨人的建筑

值此 20 世纪法国著名建筑设计师勒·柯布西耶逝世 50 周年，2015 年 6 月 14 日，由 AUBE 欧博设计主办，华·美术馆联合主办的“勒·柯布西耶——巨人的建筑”在深圳华·美术馆展出，展览展至 7 月 31 日。作为“2015 中法文化之春 10 周年”及“OCAT 十年”庆典项目之一，这次展览亦是柯布西耶在中国大陆的首展。其中展出的，除了柯布西耶独具代表性的建筑设计之外，还包括出自柯氏之手的家居设计、文论专著以及鲜有中国观众接触过的柯布西耶绘画与雕塑创作等共计 200 多件作品。

这次的展览空间是一次对华·美术馆空间的柯布西耶式解读。作为本次展览的内在空间逻辑的原型，柯布西耶早年设计的萨伏伊别墅（The Villa Savoye）和拉图雷特修道院（Couvent of La Tourette）的设计理念贯穿整个展览。展览当中，围绕柯布西耶的建筑哲学、城市构建理念以及他日常生活中的艺术创作，来自设计、艺术、文学等不同学科门类的学者还受邀举办讲座、论坛等系列活动，从多层次与观众们一同来探索柯布西耶其人其作。



<http://www.oct-and.com/index.php/exhibition/archive/exdetail?id=25>



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华美术馆

# EIGHT INTERVIEWS WITH DESIGN PROFESSIONALS

## 设计 8 人谈

### 第二章 CHAPTER

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- 城市设计—刘磊：形成深圳设计的方法论，走向国际2.0  
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- 文创园区—梁田：山海间工业遗址上的再生长  
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- 时尚设计—沈永芳：深圳必出世界级时尚设计师  
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WORLD-CLASS FASHION DESIGNERS WILL APPEAR  
IN SHENZHEN
- 创客×工业设计—颜其锋：创客文化激发想象空间  
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- 艺文策展—朱德才：期待与城市发展匹配的高质量艺文活动  
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EXPECTING HIGH-QUALITY ARTISTIC  
AND CULTURAL ACTIVITIES SUPPORTING URBAN  
DEVELOPMENT

类别—受访者（按姓氏拼音排序）  
CATEGORY—INTERVIEWEES  
(IN ALPHABETIC ORDER)

**CATEGORY:**

**INDUSTRIAL DESIGN**

**类别:**

**工业设计**

**让设计师撬动更多资源**



本世纪初期，中国经济逐步进入快轨道，制造业开始迅猛发展，中国工业设计也迎来了高速发展的契机。电子产品如电脑、移动通讯设备等的普及为工业设计行业带来了许多机会，也聚集了大量人才。

2008年，深圳市工业设计行业协会（SIDA）成立，随着各设计公司、设计院校、科研院所等机构的加入，现已成为全国规模最大的业内专业机构，是国内首个加入国际工业设计联合会的行业组织。经过多年的发展，协会由发起的48家单位，成长成为吸纳三诺、腾讯、华为、中兴、酷派、创维、TCL、OPPO、长虹、康佳、雷柏、嘉兰图、中世纵横、洛可可、白狐、无限空间、融一等700多家来自深圳及全国各地的专业平台。

根据SIDA 2015年统计数据，深圳市拥有工业设计师及从业人员约13.9万人，2014年工业设计产值达52亿元（仅含专业设计企业设计产值），同比增长23.8%，创造经济价值逾千亿。然而，过剩的产能、人才以及创新乏力的商业模式，也阻碍了行业的发展。面对碎片化的生产方式及行业转型的迫切希望，以“浪尖设计”为首的本土设计团队们开始提出建立全产业链设计创新服务平台，追求设计的差异化、个性化及全产业链管理，希冀能以设计驱动，构建国际化的创新创业生态链，为工业设计开辟新的发展道路。

At the beginning of the century, China's economy gradually enters the stage of rapid development and manufacturing industry also begins to develop rapidly. Industrial design in China ushers in opportunities of high-speed development. The popularization of electronic products such as computers and mobile communication devices have brought many opportunities to industrial design industry and attracted numerous talents.

With the participation of various design companies, design colleges, scientific institutes and other organizations, Shenzhen Industrial Design Profession Association (SIDA), which was founded in 2008, has become the largest domestic professional institution of its kind and the first industrial organization which has joined International Council of Societies of Industrial Design (ICSID). After years of development, SIDA has become a professional agency with 48 initiative members only from the early years to over 700 members from all over the country. Famed members include 3Nod, Tencent, Huawei, ZTE, Coolpad, Skyworth, TCL, OPPO, Changhong, Konka, Rapoo, New Plan, CIGA, LKK, Bifoxs, ND and Rone, etc.

According to the statistics released by SIDA in 2015, there were about 139,000 industrial designers and practitioners in Shenzhen. In 2014, the output value of industrial design reached 5.2 billion yuan (merely including design output value of professional design enterprises), up 23.8 percent from last year, resulting to an increase of over 100 billion yuan.

**LET DESIGNERS MOBILIZE MORE RESOURCES**

However, the excessive production capacity and talents as well as the business mode, which lacks innovation, curb the development of industrial design. Facing the needs of fragmented production model and industry transformation, local design teams led by Artop Design starts to propose to build a design innovation service platform of whole industrial chain and the pursue for differentiation, individualization and whole industrial chain management of design. They hope to take design as the drive to build internationalized ecological chain for entrepreneurship and innovation and blaze a new development path for industrial design.

Luo Cheng  
President, Chairman of Artop Group

**D+ 浪尖全产业链设计创新服务平台**  
D+ WHOLE INDUSTRY CHAIN AND DESIGN INNOVATION SERVICE PLATFORM



罗成  
浪尖集团董事长、总裁

## 1. What do you think of the development of Shenzhen's industrial design industry?

Industrial design takes the lead among the design industries in Shenzhen. Although the development concept of industrial design proposed by Shanghai is better than that of Shenzhen, Shenzhen is still the only city which has been equipped with ideal conditions for becoming a global industrial design center. Industrial design accounts for a very large proportion in design fields of the whole city. It is an extremely important industry although it may lack some excitements. Shenzhen is different from other places. There are more innovative enterprises and the burdens of industry development here is less heavy than that of Dongguan. The government currently extends strong support to entrepreneurship and innovation development, which will give the whole society more demands on industrial design.



## 2. What are the challenges confronted by industrial design industry in Shenzhen?

From the perspective of policy, industrial design was included into the category of key service industries in the past. It is currently included in the category of production-type service industry, which means that its status has been weakened. The 10th China Industrial Design Week and Creative December held last year all took industrial design into their themes. However, there were not so many innovative activities. Since industrial design was merely a part of Maker Week last year, its status was weakened. Industrial design industry in Shenzhen currently is confronted with severe pressure. Many people who have paid visit to other places in China found that the scale and strength of support and emphasis extended by the government has exceeded that of Guangdong Province. But until now, Shenzhen has not formed a large-scale collecting and distributing center for industrial design. Changsha has a national-level advertisement park with an investment of 3.5 billion yuan and other places are also making large investments, while the development of industrial design in Shenzhen is still relatively fragmented.

I'm not so optimistic on the development of this industry. If we still purely render services like before, then the status of industrial design will go from bad to worse. The design output of the U.K. was once the largest in the world. Mrs. Margaret Thatcher once said that a president was not necessarily important than an industrial designer. However, the current industrial design of the U.K. drastically declines. It lies in that its industrial design fails to undertake authentic transformation in its best years and the industry is still relies on design masters. The current market doesn't attach much importance to masters, nor advocate masters. The design value gradually couldn't be recognized by the market.

## 3. How will you cope with these challenges?

Industrial designers can provide comprehensive solutions. He can mobilize many resources, but not solve the problems merely from one perspective. In order to achieve such a purpose, we need collaborative innovation. Just because of this, my team and I propose to build a D+M Platform. The so-called D+M Platform refers to the change from an enclosed design innovation company to a semi-closed one as well as the authentic integration of mass entrepreneurship and innovation. "D+" refers to the mode changing from a loop-locked design innovation mode of the whole industrial chain to a semi-open mode of mass entrepreneurship and innovation so as to obtain more and better creative proposals and realize them on this platform. "D" refers to design, different, dynamic, development and dream, "M" refers to maker, manufacturing and money. At the beginning we proposed "D+" and now we make it "D+M." We call it "Manufacturing Factory." The concept is a novel innovation in this field.

Five years ago, we proposed to build an innovation platform for whole industrial chain services. Many professionals objected the proposal at that time. They thought their job was to send their designs to factory.

But we believed that the challenges confronted by designers come from supply chain. It lies in the fact that our design cannot be fully realized if the supply chain and production section is out of our control. The problem can never be solved if we rely solely on the design of product. There are many things to do, including tackling the problems in the process, procurement, quality and supply, etc. Many people asked us why we have to manage and do everything. They didn't know that all these elements function as a part of the chain and all of them belong to the category of industrial design. In order to realize the development of whole industrial chain, we need to promote Shenzhen design globally. The government shall encourage enterprises in Shenzhen to seek development in others places in China and abroad, bringing innovative design brands of Shenzhen to the rest of the country. Only in this way can we add intangible values to the city.

## 1. 您怎么看待深圳工业设计行业的发展?

深圳的工业设计是有领先性的, 只有深圳具备了成为世界工业设计中心的理想的条件, 虽然上海提出的发展工业设计的理念比深圳好。深圳的工业设计在整个城市的设计领域占很大的比例, 它虽然是个相对乏味的产业, 却非常重要。深圳跟其他地方不一样, 这里的创新型企业比较多, 产业发展的负担没有东莞那么重。现在在政府大力支持双创发展, 使得全社会对工业设计的需求变大。

## 2. 深圳工业设计行业面临什么挑战?

从政策上讲过去工业设计被归纳进重点服务业门类, 而现在它被纳入生产型服务业, 这意味着它的地位被弱化了, 去年的第十届中国工业设计周、创意 12 月, 都有工业设计这个主题, 但是没有更多的创新类活动, 而工业设计只是去年创客周的一个部分, 都被弱化了。目前深圳的工业设计行业面临着严峻的压力, 很多人到外地参观之后发现, 外地在规模和政府重视的支持力度上都超过了广东地区, 而深圳的至今没有形成一个大规模的工业设计集散地, 长

沙有投资 35 个亿的国家级广告园, 其他很多地方也在投入, 而深圳的工业设计行业的发展还是比较碎片化。

我对这个行业的发展感到不太乐观。如果我们还是像原来一样纯粹做服务的话, 那么它的地位就会江河日下。英国原先的设计输出是全世界最厉害的, 撒切尔夫人就说过不要总统都要有工业设计师, 但现在英国的工业设计没落的很厉害。之所以这样是因为在它最好的年代时, 没有进行真正的转型, 这个行业还享受在设计大师的光芒中。现在市场不讲究大师, 不推崇大师, 慢慢地设计的价值得不到体现, 凝聚力就少了。

## 3. 您如何面对这样的挑战?

工业设计师可以变成一个综合性的解决方案, 他可以撬动很多资源, 而不是单从一个点来解决问题。要达到这样的目的就需要协同创新。也正是因为如此, 我和我的团队提出建设 D+M 平台。所谓 D+M 平台就是将一个封闭式的设计创新公司变成半封闭式的, 把大众创业、万众创新真正结合起来。"D+" 就是从一个闭环的全产业链设计创新模式变成一个半开放的大众创业、万众创新的模式, 以此来获得更多更好的创造性提案, 然后将它们放到这个平台上去实现。"D" 就是 design、different、dynamic、development、dream, "M" 就是 maker、manufacturing、money。原先我们只提 "D+", 现在提 "D+M", 上了一个台阶, 我们把它叫 "制造工厂"。这种理念的提出是这个领域的一面旗帜。

五年前我们提出打造全产业链服务创新平台, 当时很多大师是反对的, 他们认为把设计交给工厂来生产就行了。我们觉得设计师面临的挑



战还来自于供应链, 因为控制不了供应链, 把握不了生产环节, 就没办法完全实现自己的设计, 这不是将一个产品设计好就能解决的, 有很多东西都需要去管理, 包括流程、采购、品质、供应等一系列的问题。很多人质疑, 问我们为什么什么都要管、都要做, 他们不知道这一切本来就是一个纵向的链条, 它们也属于工业设计。要真正实现全产业链发展, 推动深圳设计走出去, 深圳政府就应该鼓励深圳的企业到内地发展、到海外发展, 将深圳设计创新的品牌复制到全国, 这是无形的价值。

## CATEGORY:

## URBAN DESIGN



“设计与生活”系列讲座“城中村和我们的城市生活”现场。  
Audience listen to the lecture of Urban Village and Urban Life, which is a part of “Design & Living” lecture series.

Shenzhen Center for Design was approved to be established in December 2010 and set up its offices at Shenzhen Center for Public Art, and it performs responsibilities of promoting the urban design innovation. Since its establishment in 2015, it has spared no effort to promote the innovation of urban design industry in Shenzhen, building a bridge between the government and the industry, professionals and the public. It also offers competition consultation, organizes academic exchanges activities and carries out public projects and researches on Shenzhen's issues and other affairs. The above-mentioned “urban design” doesn't refer to “urban design” in a narrow sense. It specially refers to intersection and integration of design discipline system related to quality of our urban habitat environment. These intercrossed and relatively independent disciplines are systematically integrated, which enables us to systematically cope with as well as design and build our urban habitat environment. Urban design is more of a coordinator, more of a platform that plays the role of lubricant or more of a trans-disciplinary cooperation mechanism that settles urban problems as a purpose.

Since 2015, the Ministry of Housing and Urban-Rural Development in China has attached great importance to urban design. The increasing attention paid to the urban design industry is also an opportunity and challenge for the industry's transformation. Many practice projects carried out by Shenzhen Center for Design have explored the possibility on innovation of urban design, such as “One Million Affordable Housing Competition,” a five-year project highlighting human settlement issues. Other projects include “Multi-terrain City” that focused on sustainable development, “New Heritage---Value of Old Buildings” in the context of urban renewal and “Last One Kilometer” that provided travelling solutions as well as the publication of *Qu Cheng—Shenzhen Architectural Guide*.

## DEVELOPING A METHODOLOGY FOR SHENZHEN DESIGN TO REALIZE GOING GLOBAL 2.0

“Shenzhen design is still at the primary stage of Going Global 1.0, which is a copycatting stage, a stage of passive acceptance of creativity from the outside as well as a stage lacking independent innovation. Going Global 2.0 refers to the process of outward promotion and export of Shenzhen's design,” said Liu Lei, director of Shenzhen Center for Promotion of Urban Design. “The conclusion of problems and experience generated by Shenzhen's urbanization can be developed into the methodology of Shenzhen design and the core value for Shenzhen's design to go global.”

Liu Lei

Director of Shenzhen Center for Design, secretary general of Future Plus Academy. As an architect, urban designer and researcher, he consistently devotes himself to promoting innovation in urban and architectural design. He also participated in 2013 Bi-City Biennale of Urbanism/Architecture as a joint curator.

## 类别:

## 城市设计

## 形成深圳设计的方法论 走向国际 2.0

2010年12月,深圳市城市设计促进中心批准成立,加挂牌子于深圳市公共艺术中心,履行“城市设计创新的推广促进工作”职责。成立五年以来一直在努力推动深圳城市设计行业的创新,搭建政府与行业之间、专业与公众之间的桥梁,并承担了竞赛咨询、学术交流组织、公共项目策划和深圳问题研究等业务。这里的“城市设计”,并非通常狭义的“Urban Design”,而是特指所有与我们的城市栖居环境质量相关的设计学科间系统的交叉与整合……将这些相互交叉但目前也相对独立、缺乏交融的学科加以系统整合,使得我们可以更加系统地面对、设计和建设我们的城市栖居环境。城市设计更像一个统筹协调者,一个发挥润滑剂作用的平台,或者一种以共同参与解决城市问题为目的的跨专业合作机制。

2015年起国家住建部开始重视城市设计,对城市设计关注的升温是行业转型机遇也是挑战。设计促进中心一直以来的实践项目,如以人居问题为开端、研究持续5年“一百万保障房竞赛”、探讨可持续开发模式“多地面城市”、城市更新下背景的“新遗产——老旧建筑价值”发掘,解决出行细节的“最后一公里”及出版《趣城——深圳建筑地图》等都是在探索城市设计创新的可能性。

“深圳设计还处在国际化1.0阶段,一个山寨阶段,一个被动接受创意输入的阶段,一个缺乏自主创新的阶段。走向国际化2.0是将深圳设计向外推广或输出的一个过程。”深圳市城市设计促进中心总监刘磊认为:“深圳在快速的城市化中产生的问题和经验的整理总结,可以形成深圳设计的方法论,也是走向国际的价值点所在。”



未来+学院。  
Future + Academy.



刘磊

深圳市城市设计促进中心总监、未来+学院秘书长。作为一名建筑师、城市设计师和研究者,一直致力于推动城市和建筑设计领域的创新。曾参与2013深港城市\建筑双城双年展,并担任联合策展人。

### 1. As manager of a design platform, what's your opinion on the status of urban design in Shenzhen's design industry (or the whole creative network in Shenzhen)?

Traditional urban design mostly focuses on creating spatial forms, but an urban city actually has a board scope. Urban design also includes design for urban life, which is design for basic necessities of people's daily life. Thus, urban design and other design industries were closely related. During our daily work in the design center, we've tried to pay enough attention to other

design categories so as to have a better understanding of urban city. Therefore, urban design is more of a coordinator, more of a platform that plays the role of lubricant or more of a trans-disciplinary cooperation mechanism that settles urban problems as a purpose.

### 2. How is performance of Shenzhen Center for Promotion of Urban Design over the past year? Could you please enumerate several important design events? Is there any new breakthrough or attempt?

At the 5th anniversary of the establishment of Shenzhen Center for Design in April 2016, we organized a discussion on development of the Center. It was actually a reflection on the past five years. As a subordinated public institution of Shenzhen's Urban Planning, Land & Resources Commission, the center has explored on innovation reform, integrated various resources and played a role as a "platform." We've spared no effort to promote the innovation of urban design industry in Shenzhen, building a bridge between the government and the industry, professionals and the public. We also offered competition consultation, organized academic exchanges activities and carried out public projects and researches on Shenzhen's issues and other affairs. Over the past one year, Shenzhen Center for Design had cooperated with many government departments and provided solutions

and consultation for many urban public projects. Based on this, we also established Future Plus Academy to combine local and international teaching resources via this innovative educational and research platform. We developed teaching topics on the center's projects and organized a series of workshops. We hope this approach with industry-university-research combination could lead to the accumulation and promotion of urban knowledge so as to explore a new path to solve local problems.

### 3. Could you please enumerate some examples on opportunities and challenges confronted by the urban design industry over the past year?

Since 2015, the Ministry of Housing and Urban-Rural Development in China has attached great importance to urban design and drafted Urban Design Management Approaches to include urban design into legal planning procedures and considered urban design as the tool of solving urban problems. These measures had intrigued discussions on the planning design industry. Urban design has become the most heated topic in the Planning Annual Conference held in Shenyang this year. The increasing attention paid to urban design is an opportunity as well as challenge for the industry's transformation. It depends on whether we could seize this opportunity to reflect on problems related to urban development over past years and find feasible solutions for "urban diseases." We also face the challenge on whether existing planning discipline and professional formation could find an implementation path for urban design.

If urban design is expected to optimize traditional planning system, its contents should not merely include the space solutions produced by

traditional planning, landscape and architectural design. It should also include more dimensions. What composed urban cities are not only spatial entities seen by our eyes, but also the complicated connections hidden behind them. Interdisciplinary composition elements such as sociology, anthropology, economics, management, infrastructure and public policies could facilitate deeper understanding of these invisible cities. Thus, urban design is no longer the top-down image subordinated to traditional planning. It should be more comprehensive, diverse and bottom-up solutions which could be used to coordinate various relations in urban cities and enhance communication between the government and the public regarding urban affairs. The center has been consistently exploring possibilities of urban design innovation.

### 1. 您作为一个设计平台管理者,觉得城市设计在深圳设计行业(或整个深圳的创意网络)中的地位如何?

传统的城市设计大多是以创造空间形态为主,但实际上城市有着很广的范畴,它的设计也包括对城市生活的设计,即衣食住行的设计。因此,城市设计和其它的设计行业有很大的关联性。

在设计中心的日常工作中,我们试图保持对其它各类设计的关注,这样才能让我们更好的理解城市。因此,城市设计更像一个统筹协调者,一个发挥润滑剂作用的平台,或者一种以共同参与解决城市问题为目的的跨专业合作机制。

### 2. 过去一年设计促进中心的发展情况怎么样?请列举重大的事件。进行了哪些新的突破和尝试?

2016年4月在设计促进中心成立五周年的时候,我们组织了一场关于中心发展的讨论,其实也是一次对过去五年的反思。第一个五年对机构是非常重要的,作为规土委下属事业单位,中心从创立之初就是一种创新改革的探索,整合各方资源,扮演着“平台”的角色。我们一直在努力推动深圳城市设计行业的创新,搭建政府与行业之间、专业与公众之间的桥梁,并承

担了竞赛咨询、学术交流组织、公共项目策划和深圳问题研究等业务。在过去的一年里,中心与很多政府职能部门开展了项目合作,为城市公共项目提供解决方案咨询。在此基础上,我们还成立了“未来+”学院,通过这个创新教育和研究平台,把设计促进中心在深圳本地的实践与国际教学资源结合,将实际项目整理成课题,并组织了一系列的工作坊课程。我们希望通过这种产学研相结合的方式可以形成城市知识的积累、沉淀、以及传播和推广,为解决本地实际问题开辟一条新的途径。

### 3. 过去一年您所在的行业面临什么样的机遇和挑战,请举例说明。

自2015年起住建部开始重视城市设计,并起草了《城市设计管理办法》,意图将城市设计纳入到法定规划的程序中,把城市设计当作是解决城市问题的工具。这样一系列的举措激起了规划设计行业的讨论,包括在今年沈阳举办的规划年会中城市设计是最热门的话题。对城市设计关注的升温是行业转型机遇也是挑战,机遇是我们是否能够利用这个机会来梳理和反思这么多年来城市发展的的问题,为“城市病”找到可行的解决方案;而面临的挑战是现有的规划学科和专业组成是否能为城市设计找到实施途径。

如果城市设计被期待去优化传统规划系统,它的内容不应只囊括传统的规划、景观和建筑设计专业所生产的空间方案,还应该包括更多的维度:构筑城市的不仅仅是肉眼所见的空间实体,还有隐藏在背后复杂的关系脉络,而跨学科的组成,比如社会学、人类学、经济学、管理学、基础设施、公共政策等可以帮助去更深的理解这些看不见的城市。因此,城市设计不再是附属于传统规划的、具有权力的、自上而下的空间意象,它应该是更加综合的、多样的、自下而上的解决方案,用来协调城市中的各种关系,以及增进城市事务中政府与公众之间的沟通。设计促进中心一直以来的实践也是在探索城市设计创新的可能性。



中康路 8 号讲坛“公共艺术如何公共和艺术？”现场。  
Audience listen to the lecture of No 8. Zhongkang Road: How dose public art go public and artistic?



一百万保障房竞赛海报，山河水团队设计。  
Poster of One Million Affordable Housing Competition, designed by SenseTeam.



《趣城—深圳建筑地图》系列出版物。  
Publications of *Qu Cheng—Shenzhen Architectural Guide*.

#### 4. Do you think Shenzhen as a UNESCO City of Design has brought opportunities and advantages to you and the urban design industry?

After Shenzhen was named as a City of Design by UNESCO, it started to appear on the map of International Creativity Alliance, which is very beneficial for a young city to share global resources. Meanwhile, the title gives Shenzhen spiritual encouragement and confidence to show off itself on the global stage. The city government also increased financial support to the creative design industry, which has promoted frequent domestic and cross-border exchanges in the industry. Many expats only hear about Beijing or Shanghai before they came to China, but now they also cast their attention to Shenzhen and come here to seek for opportunities.

Obviously, individuals can also benefit from this dynamic atmosphere and Shenzhen Center for Promotion of Urban Design was also established in this context. However, due to the restriction of timeliness of urban development, the transformation of urban design industry and its influence to the city are time-consuming. This situation has provided development conditions for urban design innovation and offered unprecedented opportunities to the development of design education.

#### 5. In your opinion, how can Shenzhen's design go global?

I believe that the international improvement of Shenzhen's design needs two things. The first thing is the transition from input to output, and the second thing is global consciousness. Although there were many international masters participating in the urban development of Shenzhen, Shenzhen's design is still at the primary stage of Going Global 1.0, which is a copycatting stage, a stage of passive acceptance of creativity from the outside as well as a stage lacking independent innovation. Going Global 2.0 refers to the process of outward promotion and export of Shenzhen's design. Many problems occurred during the rapid urbanization of Shenzhen and abundant experience was accumulated. The problems and experience generated by Shenzhen's urbanization can be converted into

the methodology of Shenzhen's design and the core value for Shenzhen's design to go global. Secondly, Shenzhen designers should not only pay attention to local issues, but also have global consciousness to pay attention to common issues confronted by all human beings across the globe regarding the earth's development. The Bi-City Biennale of Urbanism\Architecture played a superb role as a platform by bringing many international excellent cases and design resources to Shenzhen so as to broaden the vision of local designers.

#### 4. 深圳市作为联合国设计之都是否有为您和您的行业带来什么机遇和有利的发展条件？

被评为联合国设计之都后，深圳在国际创意联盟的地图上出现，这对于一座年轻的城市去共享全球的资源是非常有利的。同时，设计之都的称号给予了深圳精神上的鼓舞和走向世界的自信，市政府也加大对创意设计产业的投入，促进了频繁的国内、国际的交流活动。很多国

际人士之前来中国只知道北京或者上海，但现在也把目光转向深圳，纷纷来寻求合作的机遇。显然，个人肯定从这种活跃的创新氛围中受益，而且设计促进中心也是在这样的背景下成立的。但是，受制于城市发展的时间性，城市设计行业的转变和作用于城市的效果是相对缓慢的。这样给城市设计创新的持续推广提供了发展条件，设计教育也在这样的土壤中遇到前所未有的发展机遇。

#### 5. 您觉得深圳的设计将如何走向国际？

我觉得深圳设计的国际化提升需要注意两件事情：一个是由输入到输出的转变，一个是深圳设计的全球意识。虽然不乏有国际大师参与到深圳的城市建设过程中，有一些重要的作品落户深圳，但深圳设计还处在国际化 1.0 阶段，一个山寨阶段，一个被动接受创意输入的阶段，一个缺乏自主创新阶段。走向国际化 2.0 是将深圳设计向

外推广或输出的一个过程。深圳在快速的城市化中产生了很多问题，也同时积累了很多经验。这些问题和经验的整理总结，可以形成深圳设计的方法论，也是走向国际的价值点所在。第二，深圳设计师除了保持对本地问题的关注，还应该有全球意识，去关注人类赖以生存的地球所面临的共同问题。深港城市\建筑双城双年展在这个方面起到了很好的平台作用，将很多国际优秀案例和设计资源带到了深圳，从而拓展了本地设计从业人士的视野。

## CATEGORY:

## CULTURAL &amp; CREATIVE PARK

## 类别:

## 文创园区



由整装车间厂房改造而成的满京华美术馆。  
MJH Gallery, which was reconstructed from an assembly workshop.

iD TOWN International Art District is located in the valley of the east coast of Shenzhen. Originally, the land of the project belonged to Shenzhen Honghua Printing and Dyeing Plant (which was closed down in 2003) that was established in 1989. The relatively complete industrial complex was composed of 19 printing and dyeing plants and office buildings. After the industry plant site has been left unused for over 10 years, it has become a decrepit industrial town with solid reinforced concrete structure and mottled rust walls. As urban renewal has become irresistible, the printing and dyeing plant has been included into the city's preservation and redevelopment plan, which was proposed after the city has been through rapid urbanism.

The reconstruction project on the land was launched in 2013. The design district invited O-office Architects to undertake artistic and architectural reconstruction of iD Town and the redevelopment practices of industrial architecture. On October 25, 2014, MJH Gallery, which was reconstructed from an assembly workshop in iD TOWN, debuted an exhibition that titled "Substitution/In & Out 2014 Contemporary Art Invitational Exhibition". It was a contemporary art exhibition which mainly featured local art practitioners. One of the curators, sculptor Dai Yun introduced

## REDEVELOPMENT OF INDUSTRIAL PLANT SITE BETWEEN THE MOUNTAINS AND THE SEA

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Liang Tian

Liang was born in Shanghai in 1975, he has a Master's Degree of College of Fine Arts of Shanghai University. He is the general manager of iD TOWN International Art District. He once participated in creating, planning, design and management of multiple important public art projects as well as implementation of multiple international art projects in Shanghai and Shenzhen. His participation includes project planning, design and implementation of artworks of Shenzhen Dameisha "Vision 2000," general planning and design of 33 squares of 2010 Shanghai World Expo, acting as the project director of 2011 Bi-city Biennale of Urbanism/Architecture and art director assistant of Italy Turin Winter Olympics Annual Celebration, etc.

## 山海间工业遗址上的再生长

艺象 iD TOWN 国际艺术区藏身于深圳东海岸山峦的谷地之中，项目基地前身为 1989 年建成的深圳鸿华印染厂（于 2003 年正式倒闭），所幸保留着较完整的工业建筑群，分别由 19 座形态、大小各异的印染厂和办公楼组成。十多年的荒废之后，坚固的钢筋混凝土结构加上锈迹斑驳的墙身，厂区俨然成为一个没落的工业“卫城”，在“城市更新”的大潮下，成为深圳高速城市化后城市历史和记忆保护与再发展计划的一部分。

建筑改造项目从 2013 年启动，艺术区邀请了源计划事务所（O-office Architects）对 iD Town 进行艺术及建筑改造，进行工业建筑再生长的实践。2014 年 10 月 25 日，园区内由整装车间厂房改造而成的满京华美术馆举办了首展——“置换·界内界外 2014 当代艺术邀请展”。这是一个以深圳本土艺术人士为主的当代艺术展，策展人之一深圳雕塑家戴耘介绍展览的“务实”目的：为使当代艺术展览活动能和生活、工作在深圳的艺术家、文化人士有进一步的交流、联系。这同样也可以作为园区持续举办文化艺术活动策略的出发点。

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梁田

1975 年生于上海，上海大学美术学院硕士。现任艺象 iD TOWN 国际艺术区总经理。参与多个上海、深圳重要公共艺术项目创作、策划、设计与管理及国际艺术项目执行。如深圳大梅沙“愿望 2000”项目规划设计与艺术品执行、2010 上海世博会 33 个广场主题总策划及规划设计、2011 深港城市\建筑双城双年展项目总监、意大利都灵冬季奥运会年度庆典艺术总监助理等。

the "practicality" purpose of this exhibition. The purpose was to encourage further exchange and communication among local artists and art practitioners through the exhibition. It was also an initiation for organizing frequent cultural and art activities in the area. The organizer aims to help create an artistic atmosphere and build an exchange platform, so as to promote the image of local culture and art and let the public be aware of their strength. The so-called "local culture and art image" doesn't represent the local protectionism. It refers to the attitude of seeking inspiration locally and expressing personal feelings as well as knowing the high standards of designer peers at home and abroad. In 2015, Dai took the lead to settle his own art studio in iD TOWN.

This creative park is located in Kuichong County, Dapeng New District of Shenzhen. It is far from the hustle and bustle city, which leads to inconvenient transportation. Then how to strike a balance between cultural construction and business operation? How to realize sustainable development? All these questions were considered by and confronted by Liang and his young team. "We should pay more attention and strive to make full use of advantages and features," Liang said. He also said that the current development of the creative park complies with the original plan. "Art + Nature" and "Culture + Tourism" are the original goals for development. Fortunately, he has reserved a small part of "blankness" in the early planning and also saved the self-growth space for the park.

— 1. Cultural & Creative Park is a phenomenon of industrial cluster. iD TOWN is positioned to be the "international art district" in Shenzhen with the integration of "creative design, international artistic exchange, master's workshop, education training, fashion release, leisure tourism" and other creative cultural functions. As manager of a cultural and creative project, what's your opinion on the status of cultural and creative park in Shenzhen design industry (or the whole creative network in Shenzhen)?

— The design industry has made some achievements in Shenzhen. No matter it is professionalism, category, professional or other aspects, Shenzhen design can represent the China's design. These achievements were closely related to market demands. We can say that the huge market demands made Shenzhen become the lead of the industry in the country. However, the development of cultural and creative park was still at a primary stage in Shenzhen. At present, creative parks in Shenzhen were still physical existences, which means the spaces were merely for property investment such as rent. Most people's definition and concept of cultural and creative industry were still limited to selling

and exhibiting original-made small products and commodities. It is a good start but still far from enough. Cultural and creative industries should also cover more industries. It was different from the design industry which offers customer-to-customer services and improves professionalism through market competition. From this point of view, the development of cultural and creative industries was relatively difficult and has a long way to go. It involves multiple dimensions of more complexity and diversity. Designers are capable to lead the development of cultural and creative industries. In the meanwhile, we also need joint input from various aspects such as education, community, copyright protection and government, etc. In this way can cultural and creative industries achieve sound development.

— 2. How is performance of iD TOWN in 2015? Could you name some important design events? Is there any new breakthrough and trial?

— At the very beginning, iD TOWN has kept the principle of quality development. Just like a coin, everything has both positive and negative sides. Since we could not change the inherent disadvantages of the project, we should pay more attention to make full of its advantages. The development of the park was basically based on the original setting. "Art + Nature" and "Culture + Tourism" were the guidelines that we have observed. The creative park has achieved satisfying results in the selection of commercial tenant, entry standards as well

as follow-up management and operation. At present, about 50 commercial tenants have settled in the park and their businesses include art, design, photography, furniture, pottery and floral design, etc. They were related to professionals and the public from different perspectives. It was difficult to explicitly answer the new breakthroughs and attempts. After all, this project was basically operated by a group of young people who didn't have much experience. Fortunately, in the early planning, I have reserved a small part of "blankness" and also saved the self-growth space for the park.

希望通过对这种文化艺术活动的坚持，能够形成一个艺术氛围、促成一个交流平台，进而突显出深圳本土文化艺术的力量和面貌。所谓“本土面貌”在这里不代表画地为牢、狭隘的地方保护主义、更多代表的是立足本土、以切身的感受为出发，直面国内外同仁的高水准挑战。2015年，戴耘以身作则把自己的艺术工作室进驻到园区内。

这个位于深圳大鹏旅游新区的葵涌乡的创意园区，优缺点显而易见——远离市区尘嚣 / 离市区太远交通不便。如何在文化建设和商业运营之间取得良好的平衡？如何立足本土、可持续发展？这些都是艺象 iD TOWN 国际艺术区总经理梁田和他带领的年轻团队要面对和思考的问题。“放大它的优势与特点才是需要更为关注与努力的。”梁田认为，目前园区的发展基本走在最初设定的道路与效率之上，“艺术 + 自然”、“文化 + 旅游”是始终遵循的规则。他觉得很幸运的是，园区在规划初期就有意识的预留了一小部分“空白”，让大家看见园区一点点自我生长的空间与可能。

— 1. 文化创意产业园区是一种产业集群现象，艺象 iD TOWN 定位为深圳“国际艺术区”，整合“创意设计、国际艺术交流、大师工作坊、教育培训、时尚发布、休闲旅游”等复合创意文化功能。您作为一个文创项目管理者，觉得文创 / 创意园区在深圳设计行业（或整个深圳的创意网络）中的地位如何？

设计行业在深圳发展的比较好，无论从专业性、覆盖度、行业人群基础等方面基本上可以代表中国的设计水准，这些成就是与市场需求息息相关，或者说是巨大的市场需求造就了深圳这座城市在设计行业的领先地位。反观文创园区整体在深圳的发展仍处于非常初期的阶段。目前深圳的创意园，都暂时存活在物理意义上，或者说是物业主（房东）的身份更占主导。大多数人对于文创的定义与概念，还大多停留在

带有设计痕迹与意味的小产品、小商品做原始简单的展示与销售。客观上来说这是一个好的开始，但还远远不够。文创行业是可以、也应该覆盖更多行业领域的，这一点上不太像设计行业进行点对点的服务，通过市场竞争来提高专业度。从这个角度来看，文创行业的道路相对是困难与漫长的，它所依赖与涉及的维度更为复杂与多元。设计师群体有这个能力来带领文创的发展，但同时需要诸如教育、社区、版权保护、政府等更多方面共同投入与作用，才有可能使得文创行业走上健康发展的道路。

— 2. 过去一年园区的发展情况怎么样？请列举重大的事件。进行了哪些新的突破和尝试？

艺象 iD TOWN 从一开始就基本明确了快不如慢，杂不如精的发展原则。任何一个事物都会存在像硬币一样的正反两面。既然我们改变不了这个项目天然的劣势与不足，如何集中放大它的优势与特点才是需要更为关注与努力的。园区的发展基本走在最初设定的道路与效率之上，“艺术 + 自然”、“文化 + 旅游”是我们始终遵循的准则。园区从商户的选择，到准入

的标准，以及后续的管理与运营，还是让人基本满意的。目前园区已签约入驻的商户约有 50 余家，行业覆盖了艺术、设计、摄影、家具、陶艺、花艺等，从不同的角度、渠道与方式来持续关联着专业人群及社会公众。至于是否有哪些新的突破和尝试并不太好回答，毕竟这个项目基本是由一群没有太多经验的年轻人在运营，所幸的是，在规划初期就有意识的预留了一小部分“空白”，也是希望保留园区一点点自我生长的空间与可能。

### 3. Could you give examples of the opportunities and challenges confronted by the industry last year?

In fact, it is difficult for me to define the cultural and creative industry. From a perspective of iD TOWN, the challenge comes from both internal and external aspects. From an internal point of view, most of creative parks in Shenzhen are highly related to real estate.

Thus, any fluctuation of investors could become an invisible challenge. From the external perspective, the confidence and support from district level government were also the factors that concerned the parks. In my opinion, opportunity exists as long as there is blankness in an industry or a market.

### 4. Has Shenzhen as the UNESCO City of Design brought opportunities and advantages to you and the cultural and creative industry?

As the City of Design, Shenzhen definitely would bring more positive influence and significance to cultural and creative parks and related industries. No matter it is government support, social attention, or the industrial practitioners, they all will make a difference to the industry. However, from another point of view, the title of City of Design has not brought significant changes

to either the parks or relevant industries. All kinds of small groups were trying to develop in a relatively incompact way. As to these groups and organizations, coordination, organization and guidance are required. The development direction, goals and path of cultural and creative park and related industries are required to be planned and designed from a higher perspective. I think Shenzhen City of Design Promotion Association has the ability to play such role.

### 5. How can Shenzhen design go global?

In my opinion, the development of design industry still depends on market demands. Maintaining a certain market demand is the predominant cornerstone for maintaining the level of design industry. Meanwhile, we should promote the protection of copyright in a more rigorous and effective way, which was an important armor for maintaining a higher-level development of design industry. In addition, it also needs more international exchanges and competitions. It can't be merely promoted by civil society or industry associations. The promotion from the perspective of government is also required.



艺象青年旅舍。  
Youth Hostel in iD TOWN.

#### Awards:

The reconstruction projects undertaken by O-office Architects won Annual Design Award of 2014 SZ/ HK Lifestyle Awards. Among the projects, the Youth Inn and Gallery were shortlisted for three awards of 2015 World Architecture Festival design section, and received 2015 ICONIC Awards issued by German Designers' Association and 2015 Grand Award of DFA (Design For Asia) that was set up by Hong Kong Design Center.

#### iD TOWN International Art District

Address: No.106, Kuipeng Road, Dapeng New District, Shenzhen (close to Guanhu Beach)  
Website: www.idtown.cn  
Tel: 0755-88605250

### 3. 过去一年您所在的行业面临什么样的机遇和挑战，请举例说明。

其实我自己也很难界定自己属于什么行业，好像总是说不清。如果站在艺象园区这个创意园的角度来说，挑战无非来源于内外两个部分。从内部来说，目前深圳的创意园大多具有地产

开发的属性与味道，因此来自于投资方自身的风吹草动就变得始终存在的隐形挑战。从外部来说，创意园所在区一级政府的信心与扶持也是特别需要关注与呼吁的因素。至于机遇在我看来，只要是行业或市场存在空白点，就始终存在机遇。

### 4. 深圳市作为联合国设计之都有没有为您和您的行业带来什么机遇和有利的发展条件?

深圳作为设计之都，当然会对文创园区及相关行业带来更为积极的影响和作用，无论是在政府支持力度、社会关注程度、还是行业人口汇聚程度都将会变得不同。但从另一个角度来看，设计之都的头衔，还未彻底有效的作用于文创

园区及相关行业之上，各类小群体以较为松散的方式在尝试着发展，对于这些群体与组织来说，更需要统筹、组织与指导。关于文创园区及相关行业的发展方向、目标及路径等，是需要站在更高视角的规划与设计的，目前在这一块还是比较欠缺的，而设计之都推广促进会是有这个能力与资源来扮演这样一个角色的。

### 5、您觉得深圳的设计将如何走向国际?

在我看来，设计还是依存于市场需求之上的，保持市场的需求度，是保证设计行业水准的最主要基石。同时应该更为严谨与有效的推动版权发展，这是保障设计向更高层次发展的重要护甲。除此之外还需要有更多国际间的交流与竞赛，不仅仅是民间或行业协会的推进，从政府层面需要有更大的推动意愿以及持续推动的举措。



园区鸟瞰图。  
A bird's-eye view of iD TOWN.

#### 获奖情况:

由源计划事务所 (O-office Architects) 主持的改造项目获得了 2014 深港生活大奖年度设计奖，其中青年旅社、美术馆的改造入围三项 2015 WAF 世界建筑节设计单元，以及由德国设计师协会颁发的 2015 年 ICONIC Awards、香港设计中心设立的 DFA (Design For Asia) 亚洲最具影响力设计奖 (2015 Grand Award) 大奖单元。

#### 艺象 iD TOWN 国际艺术区

地址: 深圳市大鹏新区葵鹏路 106 号 (毗邻官湖海滩)  
网站: www.idtown.cn  
电话: 0755-88605250

## CATEGORY:

## GRAPHIC DESIGN

## 类别:

## 平面设计

## 转型应该是将设计做专做精



GDC15 开幕式。  
Opening ceremony of GDC15.

In the 90's, a southern design trend appeared in South China and influenced the whole country and the cradle of the trend was in Shenzhen. In 1992, founders of the Shenzhen Graphic Design Association launched the first graphic design exhibition with the theme of "Graphic Design in China" (briefly referred to as "GDC"). It has exerted a widespread influence at home and abroad and has also become an iconic exhibition featuring the rise of graphic design in China.

Soon after the reform and opening-up policy was implemented, Shenzhen has grown into the most specialized place of printing industry. At that time, many talents graduated from art and art design majors across China all flocked in Shenzhen. A group of designers have been known worldwide by virtue of their genius and diligence. Their professional achievements also contributed to the emergence of Shenzhen as a city of design. Over the past 10 years, dynamic business environment in Shenzhen has created numerous opportunities for market services. Design agencies in Shenzhen have also developed by having a large quantity of design practices. The environment has spawned a large number of large-scale design companies and their service modes also spanned from visual design in earlier stage to comprehensive brand management. In recent two years, Shenzhen also attracted many excellent design companies in Hong Kong to seek opportunities here and Shenzhen has become their base to offer services to Greater China market. Through trials and tribulations, designers start to seek for the return of spiritual value and cultural tradition. Unremitting experiment and exploration of visual language in the context of Chinese language is not merely an interest, but also an innate sense of mission. While seeking the new design value, designer groups in Shenzhen manifest possibilities of uneven and multiple forms.<sup>[1]</sup>

The establishment of Shenzhen Graphic Design Association (SGDA) in 1995 was regarded as a milestone in the industry.<sup>[2]</sup> Taking "design affecting China's future" as tenet, GDC, which is sponsored by SGDA, gathered the latest global designs and established the brand-new value standards for Chinese design. "The 'group events' in 2015 revolved around GDC. At present, people are anxiously and

## TRANSFORMATION SIGNIFIES FINE DESIGN

desperately seeking for transformation. I think transformation signified fine design. At present, the industry ushers in reshuffle, I think where there is persistence, there is hope."

[1] Zhu Decai, Curatorial Statement of Bi-City Ten Years: Visual Communication Design Array, 2014 The 1st HK-SZ Design Biennale

[2] SGDA has held the GDC 96, 03, 05, 07, 09, 11, and 15 successfully after its establishment in 1995. It started to set a 2-year competition exhibition from 2005 and also organized various exhibitions and academic exchanges like Communication Poster Exhibition, GDC Invitational Exhibition, Modern Design Exhibition in France, X Exhibition, and Creation Exhibition over 30-year Reform & Opening-up and other top-grade ones. In addition, it publishes albums of painting, almanacs and periodicals annually to make graphic design popular and accepted by the society. On the occasion that Shenzhen was granted "City of Design" by UN, graphic design won a wide reputation as the representative design industry in Shenzhen. SGDA has communicated with the U.S, Germany, France, U.K, Japan, Italy, Denmark and South Korea successively, and held exhibitions in many countries to make Chinese design go global.

Liu Yongqing

Born in 1977, founder of Shenzhen Liu Yongqing Brand Design Co., Ltd., chairman of Shenzhen Graphic Design Association (from 2015 to present)

20 世纪 90 年代前后南中国地区掀起的“南方设计潮”辐射了全国，这股浪潮的策源地就是深圳。1992 年，深圳市平面设计协会的创立者发起了中国第一个平面设计专业大展“平面设计在中国展 (Graphic Design in China, 简称为“GDC”)”，在国内外产生了广泛的影响，成为平面设计在中国兴起的标志性展览。

改革开放后的深圳，成长为印刷工业最专业化的区域，当时大多数从纯艺术、美工专业毕业的人才从全国各地相拥而至，天赋与勤奋练就了一批如今已蜚声国际的大师们。他们的专业成就亦推动了“设计之都”在这座城市的落地。过去十年，深圳活跃的营商环境创造了无数市场服务机会，深圳的设计机构亦透过大量的设计实践不断成长壮大。这里面催生了不少上规模的设计公司，其服务模式亦从早期的视觉设计跨越到综合的品牌管理。近两年深圳亦吸引了不少香港的优秀设计公司北上发展，成为他们面对大中华市场的服务基地。这个时代的设计师在经历了猛烈的西风洗礼后，开始寻求精神价值和文化传统的回归，坚持在中文语境下的视觉语言的实验与探索，除却兴趣更是一种天生的使命感。在寻找新的设计价值过程中，深圳设计师群体呈现了参差多态的可能。<sup>[1]</sup>

1995 年深圳市平面设计协会 (SGDA) 成立是这个行业的里程碑式事件。<sup>[2]</sup> 由协会发起的 GDC 以竞赛形式汇集全球最新设计成果，以“影响中国未来的设计”为宗旨，为中国未来的设计建立全新的价值标准。当届协会主席刘永清在采访中总结到：“2015 年过去一年的集体事件还是围绕着 GDC 发生的。当前大家都在拼命转型，很焦虑，转型应该是将设计做专做精。目前行业正在慢慢洗牌，我觉得只要坚持就有希望。”

[1] 朱德才，《「双城十年」视觉传达设计展策展前言》，2014 首届深港设计双年展

[2] 1995 年深圳市平面设计协会成立之后，成功举办了 GDC 平面设计在中国 96、03、05、07、09、11、13、15 展。从 2005 年开始确立为双年竞赛展览项目，期间还组织了各类展览和学术交流活动。如沟通海报展、in china 邀请展、法国当代设计展，X 展以及改革开放三十年创作展、GDC 国际国内巡回展等一系列高水平的展览，与此同时协会每年还组织出版画册、年鉴和刊物。使平面设计得到了很好的推广和社会认知。在深圳被授予联合国设计之都之际，平面设计更成为深圳设计的行业代表得到了广泛赞赏，深圳市平面设计协会先后与美国、德国、法国、英国、日本、意大利、丹麦、韩国等国家进行了交流，并在多个国家举办展览，让中国的设计走向了世界。



刘永清

生于 1977 年，深圳市刘永清品牌设计有限公司创始人，深圳平面设计协会会长 (2015 - 2016)

## 1. What's your opinion on the changes and development of Shenzhen graphic design industry?

Shenzhen graphic design is the beginning of China's contemporary graphic design. Before the reform and opening-up policy was implemented, practitioners of graphic design generally had academic background of art design. Many painters and prints practitioners took up graphic design as their career. After the reform and opening-up policy was implemented, foreign investments swarmed into Shenzhen and print houses began to take shape. The development of printing industry promoted the development of contemporary graphic design in China. Because of the development of printing industry, the "92 Design" event (GDC) kicked off in 1992 in the city, which marked a brand-new chapter in China. I took decoration design as my major when I was a college student. After "92 design" event, our textbook was renamed as the textbook for graphic design major. Later, it was renamed as visual communication.

The Chinese term of graphic design originated in Shenzhen and it covers a wide range of sectors that are related to graphic design. Graphic design booms in Shenzhen. In recent years, the development of graphic design industry declined because of the emergence of new media. However, graphic design industry will not disappear, what might disappear is the carrier of graphic design, such as newspaper. I believe graphic design is bound to have a promising future.

The development of graphic design helps gather a group of designers in the city, then the city has its Graphic Design Association (1995) (GDA). The GDA also played a role in promoting and applying the title of "city of design." Graphic designers in Shenzhen have the strongest strength across the country. It lies in that the development of Chinese design is not promoted by individuals, but by a group of designers.

Businesses of the association's designers have expanded to sub-brands, products, space, etc. The definition of graphic design has been expanded to a more general level, and it began to involve all aspects. Designers' vision has been broadened and they start to get involved in operation, sales and other sections. In future, the industry will be divided into two directions. One is to continuously develop the fine design, such as carrying on information design. The other is longitudinal development. For instance, graphic design can be extended to multiple dimensions such as space, products, etc.

## 2. Was there any change in Shenzhen graphic design industry in the past year? Is there any noteworthy event?

Many people began to manufacture products last year. Before the emergence of the "maker" concept, which refers to technological entrepreneurship, designers of the association had actually begun to make products. Some people also got involved in artwork creation such as porcelain painting and some people worked for catering industry or opened Internet companies. An industrial chain has almost been integrated.

In 2015, the group event was still related to GDC. In 2011, we held a "Return to China" exhibition to demonstrate that graphic design began to return to China. Last year, over 100 related lectures and forums were held, which were the best events in China. We went to colleges

and universities across the country to give lectures and promote graphic design as well as Shenzhen, the "City of Design". As for me, I have started to research on Chinese characters and graphic design after 2011. The font that I designed won awards for two consecutive years. My work on Chinese characters can not bring economic returns and I have to endure loneliness. Judges were amazed that there were designers who could return to the origin of Chinese culture and bring forth new ideas in such a hustle city. Thus, the font won all votes from all judges.

## 3. How can graphic designer strikes a balance between their designs and market demands?

As to the current design level, we have not yet reached the international masters' level. If we just define us as designers, we could not see a promising development. Professionalism was defined to be too narrow

in the past, but in nowadays, a designer can do many things if he masters the essence of design.

## 4. What is the challenge faced by Shenzhen design industry?

At present, the businesses of many graphic design companies rely on real estate industry. If there is a slump in real estate industry, it will be difficult for graphic design companies to sustain their development. Some design companies that focus on brand design have not been heavily influenced. However, the costs of the further development is too high and many customers have not yet realized the value of graphic design. The price of property continues to rise, but the value of knowledge is declining. In the meantime, the threshold of industry is too low, which makes it difficult for customers to identify professional designers.

At present, people are anxious and desperated to seek for transformation. Some Internet customers ask designers if they understand the Internet before telling their needs. It is the same with the situation when design companies edged themselves into cultural creative industry not long ago. I think that graphic design industry shouldn't simply follow others to accept online orders. I think transformation signified fine design. At present, the industry ushers in reshuffle, I think where there is persistence, there is hope.

## 1. 怎么看待深圳平面设计行业的发展变化和动向?

深圳平面设计是中国当代平面设计的开端,在深圳改革开放还没开始之前,国内的从事平面设计的是美工专业出身,那时候很多画画的、画版画的都搞平面设计。改革开放之后,外资涌入深圳,这座城市就开始有可印刷的基地,印刷业的发展推动了中国当代平面设计的发展,因此,深圳才会有轰轰烈烈的“92设计”(“平面设计在中国”展),它拉开了中国的一个崭新的篇章。我上学的时候所读的专业叫做装潢设计专业,在“92设计”之后,我们的教科书改名叫做“平面设计专业”教科书,后来又改名为“视觉传达”。

平面设计行业这个词语就是在深圳诞生的。平面设计这个词包罗很广,所有东西都与平面设计有关,基于这个原因平面设计在深圳蓬勃发展。近几年因为新媒体的出现平面设计行业的发展有往下走的趋势,但是平面设计行业是不会消失的,消失的只是像报纸一样的载体而已。我觉得平面设计一定有未来。

## 2. 在过去的一年里深圳平面设计行业有什么变化? 发生了什么值得关注的事件?

过去的一年里很多人开始做产品,其实在没有创客之前设计师就开始做产品了,有一些人也参与创作艺术品,比如瓷板画,有的人还投身于餐饮行业,或者开网络公司,几乎整合了一条产业链。

去年的集体事件还是围绕着 GDC 发生的。2011 年的时候我们做了一个“回到中国”的主题展,呈现平面设计开始回归中国的土壤,而去年与此相关的演讲和论坛共举办了一百多场,这在国内是数一数二的。我们到全国各个高校去讲课、推动平面设计、推广深圳“设计之都”的概念。

## 3. 深圳的平面设计师怎么去平衡自己和市场的需求?

就现在的设计水平而言,我们还没达到国际大师的程度,如果现在我们只将自己定义为设计师,那么大家的发展结果是不容乐观的。过去专业定得太窄了,现在一个设计师触类旁通以后可以做出很多事情。

## 4. 深圳的设计行业面临什么挑战?

目前很多平面设计公司的业务都依赖于地产业,如果地产业不景气平面设计公司就难以为继。有些设计公司是为品牌做设计为主,因此波动不大。但现在整个社会的发展成本太高,很多客户还没有认识到平面设计的价值。房产的价格在涨,但知识却在降价。同时这个行业鱼龙混杂,客户很难辨别设计师的专业度。

当前大家都在拼命转型,很焦虑。有的互联网客户一开口就问设计师懂不懂互联网,这就像有段时间设计公司都想挤进文创产业一样。这一行不能简单地推行互联网订单化,转型应该是将设计做专做精。目前行业正在慢慢洗牌,我觉得只要坚持就有希望。

因为平面设计的发展,深圳聚集了一群人,然后就有了平面设计协会(1995年),当时申请“设计之都”我们也起了一定的推动作用。深圳的平面设计师的力量仍是全国最强的,因为“他”不是一个人而是一群人,正在推动中国设计的发展。

现在协会设计师的业务开始延展,如做子品牌、产品、空间……平面设计由前面狭义的平面拓展到广义层面上,开始涉及到方方面面。设计师的视野在拓宽、延伸,并参与到运营、销售等环节。未来这个行业会向两个方向发展,一是继续深挖,将自己的设计做得精细,比如做信息设计,二是往纵向发展,比如由平面延伸出空间、产品等多个维度。

对于我个人而言,就是在2011年以后开始研究汉字与平面设计,我设计的字体连续两年代表深圳设计师拿了大奖。汉字的开发是得不偿失的,必须要耐得住寂寞。评委们惊讶于在商业这么繁忙的城市竟然还有设计师让设计回归中国文化的本源,并且推陈出新,所以它得以全票通过。



刘永清字体设计, 华思经宋, 2013。  
Hua si jing song, the Chinese characters design by Liu Yongqing, in 2013.

**CATEGORY:****INTERIOR DESIGN****类别:****室内设计**

SIID 以“城·家”主题向全国征集作品并于 2015UABB 展出。  
Exhibits solicited by SIID across the country and themed “City • Home” are exhibited at 2015 UABB.

Interior design industry in Shenzhen has experienced the process from a short nascent period to the rapid development in the early 90's and the ever-increasing market demands have driven practitioners of interior design to learn from their daily practices, which laid a foundation for development of Chinese interior design in early stage. However, as the city expands and evolves, interior design is over-commercialized, which has incurred the influx of labor forces into the industry. Most of the designers just imitate and duplicate and forget to think deeply.

Over the past 30 years, Shenzhen interior design has developed rapidly and local designers have founded various organizations. But to cater to the huge demand of the market, the designers did not have enough time or a platform to think and exchange. In order to promote the communication within the industry and find a new path for interior design, a new association -- Shenzhen Institute of Interior Design (SIID) -- was founded in 2015, aiming to establish a platform for Shenzhen design enterprises and building a Shenzhen interior design brand under the name of Shenzhen “City of Design.” As a nonprofit social organization, SIID takes non-profitability and resources sharing as its operation tenets and take democracy, openness, transparency and innovation as its founding principles.

It was not long after the establishment of SIID, 2015 Bi-city Biennale of Urbanism\ Architecture introduced interior design for the first time. SIID solicited the submission of original works themed with “City • Home” across the country. The exhibition utilized symbolic language of furniture, linked the inner logic of interior

## ACCUMULATION AND REFLECTION FACILITATE INDUSTRIAL TRANSFORMATION AND UPGRADE

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Ni Yang

Doctor's Degree in Architecture of Tongji University, Founder of Shenzhen Artmost Building Decoration & Design Engineering Co., Ltd.  
Chairman of China Institute of Interior Design (CIID)  
Chairman of Shenzhen Institute of Interior Design (SIID)  
Council of Shenzhen City of Design Promotion Association

## 沉淀、反思，为行业转型升级 积蓄能量

深圳室内设计行业在 90 年代初期经历了从快速萌芽到快速发展，不断增长的市场需求推动着室内设计从业者们边实践边学习，为早期的中国室内设计的发展确立了基调。然而随着城市的扩张和革新，室内设计发展过度商业化，导致大量劳动力涌入室内设计行业，设计师多以模仿复制为主，忽视了更深层次的设计问题。

在室内设计迅猛发展的 30 多年里，深圳的设计师们自发成立了数个组织，但市场这只推手并没有给设计师们足够的时间和空间来进行沉淀。为促进行业内的交流，为室内设计重辟一条新路，2015 年深圳市室内设计行业协会（SIID）成立，确立以搭建深圳设计企业的首席共享平台，打造深圳设计之都品牌室内设计为协会的发展目标。作为一个非营利性的社会团体，SIID 以非牟利、资源共享为协会的办会宗旨；以民主、公开、透明、有创新精神为立会原则。

协会成立不久，恰逢 2015 深港城市\建筑双城双年展首度引进室内设计版块，SIID 以协会平台进行组织工作，首次向全国公开征集，以“城·家”为主题提交原创作品，运用家具符号语言组织展示形式，链接室内与建筑的内在逻辑，响应本届双年展主题“Reliving the City”的同时，亦表达出对城市与社会问题的思索、批判，此次征集得到热烈的响应。通过组织两次交流会议，共收到实物、平面及多媒体作品 60 件，体现了协会对城市及城市化问题的关注、思索，不仅开阔了行业设计师对前卫建筑及规划思想的眼界，也为室内设计建筑行业的未来发展提供了更多元的可能。

作为设计师，怎样在未来的时代有更好的发展？SIID 首届会长倪阳在访谈中提及当下的挑战：“深圳的室内设计是时候要学会沉淀了，在这个领域里我们应该开始深挖，也需要反省，更要思考在过去的 30 多年里因为快速发展所产生的一些问题。”在此契机下深圳设计师们开始集体反思，思考设计与文化、设计与科技之间的关系，为行业的转型升级积蓄能量。



倪阳  
建筑学博士（同济大学）、极尚集团创始人  
深圳室内设计行业协会（SIID）会长  
中国建筑学会深圳室内专委会（CIID）会长  
深圳市设计之都推广促进会理事

space and architecture, responded to the theme of the biennale "Reliving the City." In the meantime, it also expressed its thought and criticism on urban city and social issues. This soliciting event has been warmly received by the public. A total of 60 pieces of objects, graphic and multimedia works have been received through two exchange conferences. It not only manifests the designers' concern on urban city and the issue of urbanization, but also expands interior designers' vision on van-guard buildings and planning and provides more possibilities to the development of interior and architectural design industries in the future.

How can designers achieve better development in future? Dr. Ni Yang, chairman of SIID, mentioned current challenges in the interview that, "It is time for interior design in Shenzhen to go deeper. We should start to think more profoundly and work more professionally and also should reflect on the past achievements. Also, we should think about the problems generated from the rapid development over the past 30 years". Shenzhen designers begin to collectively reflect on the relationship between design and culture and design and technology so as to make contribution to industry transformation and upgrade.

### 1. What's your opinion on the status of interior design industry in Shenzhen?

Shenzhen's interior design has become the representative of Chinese interior design industry in the early 90's. I think that only Shenzhen interior design can represent the sector in China. The market share of the city's interior design is also very large, almost accounting for the most of the nation's total. Although interior design in Jiangsu Province developed quickly in recent years and its scale was also very large, but the industry in Shenzhen still occupies the nation's dominant position. The output value and the influence of interior design are much greater than the influence of the business and market.

Shenzhen is characterized by its openness, strong economic strength and a huge market. Compare to other places of China, in general, designers in Shenzhen have wider vision and enjoy the geographical advantages—physically close to Hong Kong. But interior design is relatively more "emotional" than architecture design. Architects have received training in science and engineering, while the science and engineering training received by interior designers is relatively simple. The reason may be that the industry is at the end of the design chain.

### 2. What is the challenge confronted by interior design industry in Shenzhen?

People are quite impetuous in Shenzhen and there is a lack of solid foundation in theory. Although the whole industry starts to transform as the wealth of the city increases, we still need to treat the current progress critically, because we can find the gap between ourselves and others while chasing up. As to the design industry, what we lack most is cultural and historical accumulation because we don't have a good foundation. As a designer, when I visit the places which have cultural accumulation and characteristics in China, or pay a visit to foreign or developed countries, I always ponder over the reason why these places became famous, or why they can become what they are. The most typical and representative thing in a city is museum, because it embraces all things and showcases the local industry, science and technology, culture, history, folklore, architecture and planning, etc. when I pay a visit to a city, I always try to visit its museums so as to have a deeper understanding of its history. Because of its historical accumulation, the city evolves into what it is today. What we lack most is the cultural accumulation and we don't know its

value. We often only notice the superficial parts of things and make simple imitations, and very soon we fail to continue to do it.

### 3. In what kind of way do you think Shenzhen interior design can develop?

Before China implemented the reform and opening-up policy, our theories were borrowed from the Soviet Union. Although some basic principles were right, now it seems that they cannot keep up with the time.

Interior design in Shenzhen was first known as the "decoration." It originated in Hong Kong and was first practiced in Shenzhen before being introduced to other mainland cities. At that time everything can be tried at the land of vitality. When the economy started to grow at a fast speed, people who went to Hong Kong to take up interior design came back to Shenzhen after they noticed the potential of development in the mainland. Then, the design of Shenzhen and Hong Kong was connected. Those people also brought back the design methods and concept of Hong Kong and encouraged their fellows in their hometowns to move to Shenzhen. Soon, interior design was shaped in Shenzhen. But it also has a negative side. The threshold of the industry is too low. Albeit that, outstanding design talents with profound thinking then became leaders of this industry.

Starting from scratch to what it is today, the earlier development has reached the peak, and the past achievements now are not worth mentioning. It would be too superficial if interior design continues to develop along with the original track. This industry is bound to be upgraded and it will form a new industry ecology. Some designers will be more professional with more in-depth development. Some of them will continue to render services to the public. It is time for interior design in Shenzhen to go deeper. We should start to think more profoundly and work more professionally and also should reflect on the past achievements. Also, we should think about the problems generated from the rapid development over the past 30 years.

### 1. 怎么看待深圳室内设计行业的地位?

深圳室内设计行业在 90 年代初的时候就成为中国室内设计行业的代表地,我觉得只有深圳的室内设计才最具代表性。室内设计的市场份额非常大,深圳几乎占全国的大大部分份额,虽然后来江苏的室内设计发展很快,产业也很大,但是深圳仍然占据了整个行业的霸主地位,室内设计行业的产值、影响力比商业的影响力、市场的影响力要大得多。

### 2. 深圳市内设计行业面临什么样的挑战?

深圳这座城市太浮躁,基础的东西不扎实。虽然随着城市财富的增加整个行业开始转型,但是我们还是需要带着批判的眼光看待现在的进步,因为我们在追赶别人的过程中看到了自己的差距。对于设计行业而言我们最缺乏的是文化和历史的沉淀,我们没有很好的基础。作为一个设计师,每当我到国内比较有文化底蕴和特色的地方,或者到国外或者发达的国家的去游历的时候,我总是会思索那些地方成名的原因,换句话说它们为什么能发展成现在这个样子。一个城市最典型、最具代表性的就是博物馆,因为它包罗万象,它展示了当地工业、科技、文化、历史、民俗、建筑、规划等方面的沿革情况。我每到一个地方都会去寻找当地的博物馆,从而了解它的历史。正是因为有那样的一些历史沉淀,所以它才会发展成今天的样子。而在文化方面我们是缺失的,我们不知道它所蕴含的价值,往往只看到事物表面的一些东西,然后简单地模仿,但是很快就做不下去了。

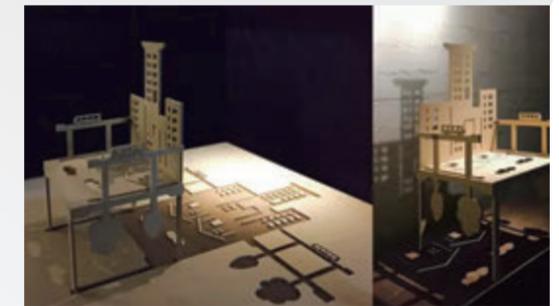
### 3. 您觉得深圳的室内设计应该怎样继续发展下去?

在改革开放之前我们的理论来自于苏联体系,虽然有些基本原理是对的,但现在看来它已经跟不上时代的发展。

深圳的室内设计最早被称作“装修”,它是从香港开始的,到了内地以后深圳是第一个试验田,当时什么都可以尝试,是一片充满活力的土地。当特区的经济发展以后,那些去香港从事装修的人看到了内地的发展前景就回来了,这样深港两地的设计很自然地就链接上了,他们把香港的设计方法和理念带了回来,又把自己的同乡召集到深圳,所以室内设计很快就在这里生根了。随之而来的问题是这个行业的门槛很低,但思想深刻、设计出色的人就成为了行业内的人物。

从零开始到今天,前期的发展阶段已到达了顶点,但过去取得的成绩已经微不足道了,再照着原来的轨迹发展就太浅薄了。这个行业必然是要分级的,会形成新的行业生态,有的设计师会往更专业、更深入发展,有一些会继续服务于大众的消费。深圳的室内设计是时候要学会沉淀了,在这个领域里我们应该开始深挖,也需要反省,更要思考在过去的 30 多年里因为快速发展所产生的一些问题。

深圳开放、经济实力雄厚、市场很大,与中国其他地方相比,深圳设计师眼界更高,并且有地缘优势,但是室内设计行业跟建筑行业相比较为感性,建筑师都接受过理工科的训练,室内设计师的理工科训练多半比较简单,因为这个行业处在设计的近末端。



《积木》设计:史永杰、关天时。  
BRICKS, design by Shi Yongjie and Guan Tianshi.



《记录·遗忘的古迹》设计:周卫东、王勇。  
RECORDS · HISTORIC MONUMENTS, design by Zhou Weidong and Wang Yong.

## CATEGORY:

## FASHION DESIGN



The fashion industry and economic basis are closely related. It can be said that the fashion industry is affected and driven by the economy. This issue can be more objectively elucidated from a historical perspective, as the differences between the East and West come from human's lifestyle. The existing gap is that although the economic development has taken place since the reform and opening-up policy was rolled out in China in 1978, the cultural elements have been ignored. We still need cultural accumulation. The fashion industry is also undertaking profound changes when the country is transitioning from focusing on economic prosperity to spiritual self-awakening. We currently start to make relevant introspection and gradually to have a more serious attitude toward original design and the return of value.

Along with globalization and the rise of fashion design industry in China, the whole world is paying more attention to Chinese designers and brands. In the context of new trends including big data, Internet and personalized consumption, designers -- as the most creative and active innovation factor -- have become the main and vital driving power for the development of the innovation-driven garment industry. Designers also play a significant role in the formation of new normal of the whole industry. The changing garment industry requires us to expedite the pace of innovation in a bid to adapt to the changing times and markets, which is the fundamental problem confronted by us.

Shen Yongfang

President of Shenzhen Garment Industry Association, Member of the 4th, 5th and 6th Shenzhen Municipal People's Congress. Since the establishment of Shenzhen Garment Industry Association in 1988, she has been committed to promote the innovative development of Shenzhen's garment industry. She took the lead to establish the Shenzhen Garment Research & Development Center, Shenzhen Garment Industry Cluster Base, FashionSZshow, Shenzhen Fashion Week and other key industrial projects. She successively has won various honorable titles such as "Top Ten Figures with the Most Outstanding Contribution of Chinese Clothing Industries in 2000" and "Labor Model (Advanced Worker) of National Textile Industry."

## WORLD-CLASS FASHION DESIGNERS WILL APPEAR IN SHENZHEN

## 类别:

## 时尚设计



## 深圳必出世界级时尚设计师

时尚与经济基础是紧密相关的，可以说经济影响和带动时尚。如果站在历史的角度上来看，更能客观地说明问题，东西方的差距与人类的生活方式有关。现有的差距是，中国改革开放 30 年，经济上突飞发展，但人文的东西被忽略，我们在精神上还需要沉淀。中国从经济的繁荣在走到精神上的自醒这一过程中，时尚也正在发生着深刻变化，现在我们已经是在反思，讲原创设计，讲价值的回归，我们慢慢有态度了。

随着全球一体化和中国时尚设计力量的崛起，世界的目光越来越关注着中国的设计师，中国的品牌。在今天的大数据、移动互联网和个性化消费的新趋势下，设计师群体作为最具创造力和活跃性的创新因子，已成为服装产业创新驱动发展的主力军、生力军，对于形成全行业创新新常态意义重大。正在变革的服装产业，需要更快的创新步伐以适应时代和市场的变化，这是我们所面临的根本形势。

目前，75% 以上的深圳服装企业将销售额的 5% 至 15% 作为设计、创新、研发经费；拥有自主品牌的企业获得了丰厚的经济效益，“玛丝菲尔”销售利润率再次位列全国第 1 位，利润总额也位列第 14 位。



沈永芳

深圳市服装行业协会会长，深圳市第四、五、六届人民代表大会代表。自 1988 年参与创立深圳市服装行业协会以来，一直致力于深圳服装行业的创新发展，曾主持创办、筹备了深圳市服装研究开发中心、深圳市服装产业集聚基地、深圳服交会、深圳时装周等重大产业项目，先后获得“中国服装界 2000 年度最突出贡献十大人物”、“全国纺织工业劳动模范（先进工作者）”等荣誉。

At present, over 75 percent of garment enterprises in Shenzhen have taken 5 to 15 percent of sales volume as expenditures for design, innovation, research and development. Enterprises which have their own brands have obtained abundant economic returns. Sales profit rate of "Marisfrolg" once again ranked in first in the country and its total profit also ranked 14th nationwide. Profit rates and total profits of Ying'er, Ellassay, China Silk, Season Wind, Embry Form, Kaltendin, Chlosio and many other brands also became the top 100 across the country. On the other hand, Shenzhen's garment enterprises also achieved consistent development by taking advantages of the capital strength. There are five listed garment enterprises in Shenzhen, including Ellassay, Embry Form, Koradior, Fuanna and Belle International. Some listed companies have carried out successful merger and acquisition of other companies in the industry. In 2015, Marisfrolg purchased Italian haute couture brand Krizia, and Ellassay purchased European high-end brand "Laurèl" and "IIRO," which became the first two cases of domestic fashion brands' acquisition of international famous brands. In future, more garment enterprises in Shenzhen will successively land on the capital market. It has exerted profound influence on the industrial pattern and brought about the chain reaction to the whole industry.

Chinese garment industry has been developing under relatively severe pressure since 2015 and Shenzhen's garment industry also experienced unprecedented trials and tribulations. In order to promote the transformation development of the fashion creative industry led by haute couture and enhance the city's international profile and internationalization progress, the 1st Shenzhen Design Week, sponsored by Shenzhen Municipal Government, organized by Economy, Trade and Information Commission of Shenzhen Municipality and Shenzhen Garment Industry Association and co-organized by IMG leader of global fashion industries, was successfully held in OCT Bay from Mar. 19 to 24 in 2015. The 1st Shenzhen Design Week marked important footprints of the fashion industry's development and urban internationalization progress in Shenzhen and it was a milestone that marked the optimization and upgrade of garment industry.

## 1. What kind of role has the fashion design been playing in Shenzhen design industry?

After 20 years of development, Shenzhen's garment industry has taken the lead across the country. The pattern characterized by "Observing Shenzhen Women's Apparel to Understand the Chinese Trend" has been formed. Overall research, development and design of Shenzhen's garment industry enjoy dominant status across the country. At present, Shenzhen has over 2,000 garment enterprises, 300,000 practitioners, more than 1,000 apparel brands and 30,000 designers. In 2015, total sales of Shenzhen's garment industry were over more than 200 billion yuan and the export volume was nearly US\$10 billion. Shenzhen-made apparel made its way to the markets in various large and medium-sized cities in China and abroad, taking up 60 percent of market share in first-tier department stores in key cities in China. Numerous nationally-renowned brands have emerged and manifested themselves on international fashion arena, such as Marisfrolg, Ying'er, Ellassay, China Silk, My Teno, Naersi, Season Wind, Koradior, Bllluuee, Eachway, Tangy, Omnialuo, Deng Hao, Jixiangzhai, Eitie, My Moment, Fairyfair, La Pargay, Odbo, Mulan, Hanminisilk, Kaltendin and Versino.

In aspects of designers, Shenzhen has cultivated a batch of top-notch women's apparel designers, intermediate and senior craftsmen, management and marketing personnel and fostered a batch of famous designer teams which enjoy a global reputation and win wide attention in the fashion field in France and Italy, including Luo Zheng, Liang Zi, Zhao Huizhou, Deng Hao and Xie Haiping. They've created a batch of design brands equipped with prominent personalities and unique taste such as "Omnialuo", "Tangy" and "Eachway." Shenzhen has also cultivated numerous emerging designers, including original designers in China, excellent design talents who returned China after studying abroad and the second-generation designers who have inherited predecessors' legacy. Compared to old-generation garment practitioners, most of them have overseas education background so that they can keep paces

with international trends in aspects of management methods and operation philosophy, while they also have great proficiency in e-commerce. The most important thing is that they are young and can get trials and bear tribulations. They will become the hope and future stars in Shenzhen and even in China.



WTC 王大诚

影儿、歌力思、华丝、季候风、安莉芳、卡尔丹顿、克劳西等多家品牌的利润率和利润总额均位列全国百强行列。另一方面，深圳服装也借助资本的力量不断壮大，上市服饰企业已达 5 家以上，包括歌力思、安莉芳、珂莱蒂尔、富安娜、百丽国际等。一些上市公司通过资本路径对相关行业的并购风生水起，2015 年，玛丝菲尔收购了意大利高级成衣品牌 Krizia、歌力思则收购了欧洲高端品牌 "Laurèl"、"IIRO"，成为首个国内服装品牌并购国际大牌的案例。今后将会有更多的深圳服装企业陆续登陆资本市场，已经对行业格局开始产生深远的影响，带来整个产业的连锁反应。

2015 年以来，中国服装业在较为严峻的压力下运行，深圳服装业也经受了前所未有的考验。为推动以时装为首的时尚创意产业转型发展，提升深圳城市知名度和国际化进程，由市政府主办、市经贸信委组织、市服装行业协会承办、联合全球时尚界领袖 IMG 国际管理公司共同举办的首届深圳时装周于 2015 年 3 月 19 至 24 日在华侨城欢乐海岸成功举办。首届深圳时装周为深圳时尚产业发展和城市国际化进程书写了浓墨重彩的一笔，对服装行业优化升级具有里程碑式的意义。

### 1. 您所在的时尚设计行业在深圳设计行业中的地位如何？

经过 20 多年的打造，深圳的女装已经居全国之首，“中国女装看深圳”的格局已经形成了。深圳时装总体研发、设计在全国处于的龙头地位，也位于深圳设计行业的前列。目前，深圳拥有 2000 多家服装企业，30 万的从业人员，服装的品牌达到 1000 多个，3 万名设计师，2015 年深圳服装业实现销售总额达到 2000 多亿元，出口近十亿美元。深圳服装产品畅销国内外各大中城市，在中国重点城市的一线商场占有率更是超过 60%，涌现出玛丝菲尔、影儿、歌力思、华丝、马天奴、娜尔思、季候风、珂莱蒂尔、粉蓝衣橱、艺之卉、天意、欧柏兰奴、邓皓、吉祥斋、爱·特爱、朗黛、淑女屋、纳帕佳、odbo、沐兰、衡韵、卡尔丹顿、梵思诺

等一大批全国知名品牌，并在国际时尚舞台崭露头角。

在设计师方面，深圳培养了一批国内顶尖的女装设计师、中高级工艺师、管理人员和营销人员，涌现出了一批在国际上享有一定知名度，并受法国和意大利时尚界关注的著名设计师队伍，如罗峥、梁子、赵卉洲、邓皓、谢海平等，塑造出“欧柏兰奴”、“天意”、“艺之卉”等一批个性突出、品位独特的设计师品牌。深圳也培养了一大批新锐设计师，他们主要包括了中国的原创设计师，留学海外学成归来的优秀设计人才以及继承上一辈服装人衣钵的“服二代”们。与老一辈的服装人相比，他们大多数都有国外教育背景，在管理方法和运营理念上能够与国际接轨，并且精通电子商务，最主要的是他们年轻，经得起磨练，他们将成为深圳乃至中国未来的希望和明星。



## 2. How did fashion industry perform in 2015? Could you please enumerate several important design events? Is there any new breakthrough or experiment in the industry?

Under the pressure of the severe economic environment, Shenzhen's garment industry has experience unprecedented test. In order to promote the transformation development of the fashion creative industry led by haute couture and enhance the city's international profile and internationalization progress, the 1st Shenzhen Design Week (2015) was hosted.

The Fashion Week has received strong support from various fields from home and abroad. Shenzhen's Mayor Xu Qin and Deputy Mayor Chen Biao attended the event, while the Liaison Office of the Central People's Government in Hong Kong SAR's deputy director Qiu Hong, and Zhu Hongren, the former chief engineer of Ministry of Industry and Information Technology of China, together with China National Textile and Apparel Council's vice president Zhang Li, the Consulate General of the Republic of Italy's consul general in Guangzhou Laura Egoli, IMG's vice president Catherine Bennett, Dazed Fashion Magazine's editor Alex Catarinella, HUGO BOSS's global women's apparel artistic consultant Allen and other distinguished guests such as representatives of consulate generals of the U.S. and Israel in Guangzhou were also invited to this grand event in a bid to improve the international influence of Shenzhen Fashion Week. The event was widely recognized by international fashion circles and participating enterprises, as the fashion week was treated as being equipped with high starting point in a professional and international level even though it was the first fashion week in Shenzhen. For example, Allen, HUGO BOSS's global women's apparel artistic consultant, frankly said that "the international level presented by

Shenzhen Fashion Week indeed amazed me. The high-end show such as Marisfrolg definitely can be mentioned in the same breath with the show in Milan, New York and London." Zhai Xu, marketing director of IBIC, a famous brand management corporation in the U.S., also said that the Fashion Week had presented the high level of Chinese design industry to the world and it was a superb intermediary for Chinese brands to go global. The person in charge of French Haute Couture Association commented that "Shenzhen Fashion Week was above the average level of International Fashion Week." We can say that the Fashion Week was an international carnival that had led fashion trends and demonstrated the vitality of a modern city.

In the meanwhile, our designers are also paving their ways to the global stage. Shenzhen's designer groups have participated in the New York Fashion Week for the third time in 2015 and manifested their design abilities on international arena. Till now, over 200 garment brands and designers from Shenzhen have successively made a stage pose during international fashion weeks. Many world-famous designers and brands have established partnerships with Shenzhen's fashion companies. The integration between local and international fashion industries and the diverse and international development concept have showed the future path of Shenzhen's fashion industry.

Besides, the rise of the capital market also promoted the international development of Shenzhen's fashion design. There are five listed garment enterprises in Shenzhen, including Ellassay, Embry Form, Koradior, Fuanna and Belle International. Some listed companies have carried out successful merger and acquisition of other companies in the industry. In 2015, Marisfrolg purchased Italian haute couture brand Krizia, and Ellassay purchased European high-end brand "Laurèl" and "1IRO," which became the first two cases of domestic fashion brands' acquisition of international famous brands. In future, more garment enterprises in Shenzhen will successively land on the capital market. It has exerted profound influence on the industrial pattern and brought about the chain reaction to the whole industry.

that manifest personality and characteristics. Mass customization starts to enter the rudimentary stage of development. Individualized customization, life experience pavilions, integration stores, artistic spaces and other personalized design brands are springing up exuberantly. The industry is gradually manifesting the trends of integrating with high-end service industry. The ecological mechanism characterized by "large and strong" and "small and exquisite" gradually takes shape. Industry resources are further aggregated in large-scale and advantageous enterprises.

## 3. Could you please enumerate some examples on opportunities and challenges confronted by the fashion industry last year?

At present, the biggest challenge for Shenzhen's garment industry comes from the consumption revolution. Consumers gradually become more mature and reasonable from quantity-based and rigid demand in the past to the pursuit of fashionable, individualized and diversified products. New channels and new business modes become hot issues of the industry. Young generation has more preference for commodities and services from fashionable brands

## 2. 过去一年您所在的行业发展情况怎么样? 请列举重大的设计事件。进行了哪些新的突破和尝试?

在经济大环境严峻的压力下,深圳服装业经受了前所未有的考验,为推动以时装为首的时尚创意产业转型发展,提升深圳城市知名度和国际化进程,2015年首届深圳时装周应运而生。

本届时装周得到了国内外各界的大力支持,市长许勤、副市长陈彪出席活动,中联办副主任仇鸿、工信部前总工程师朱宏任、中国纺织工业联合会副会长张莉、意大利驻穗领馆总领事 Laura EGOLI 艾古丽、IMG 时尚管理集团副总裁凯瑟琳·班尼特 (Catherine Bennett)、Dazed 时尚杂志编辑亚历克斯·凯特琳拉 (Alex Catarinella)、HUGO BOSS 全球女装艺术顾问艾恩 (ALLEN) 等国内外重量级嘉宾及美、意、以等国驻穗领馆代表应邀出席此次盛会,进一步提高了深圳时装周的专业性和国际影响力。国际时尚界和参与企业的充分肯定了本届活动,普遍认为深圳时装周虽然是第一届,但起点高,已经具有专业化、国际化水平。例如 HUGO BOSS 全球女装艺术顾问艾恩直言“深圳时装周呈现出的国际化水平令我非常惊叹,像玛丝菲尔这种高规格的秀即便去米兰、纽约、

伦敦都毫不逊色”;美国著名品牌管理集团 IBIC 市场总监翟旭也表示,这次时装周把中国设计领域的高度展示给了世界,是中国品牌走向世界的一个非常好的窗口;法国成衣协会负责人评价“深圳时装周,在国际时装周平均水平之上”。可以说本次时装周是一届引领时尚潮流,展示现代城市活力的国际时尚美学盛会。

同时,我们的设计师也不断走向国际舞台,2015年深圳第三次组团参加了纽约时装周,在国际舞台上展现自己的设计实力,目前,已有近200家深圳时装品牌和设计师相继亮相国际时装周,更是有诸多享有国际声誉的设计师和品牌机构与深圳时装周开展合作,与更多的国际时尚碰撞融合,多元化、国际化发展的理念已然成为深圳时装必然之路。

另外,资本市场强势崛起也推动了深圳时装设计的国际化。目前,深圳上市服饰企业已达5家以上,包括歌力思、安莉芳、珂莱蒂尔、富安娜、百丽国际等。一些上市公司通过资本路径对相关行业的并购风生水起,如2015年,玛丝菲尔收购了意大利高级成衣品牌 Krizia、歌力思则收购了欧洲高端品牌“Laurèl”、“1IRO”,成为首个国内服装品牌并购国际大牌的案例。今后将会有更多的深圳服装企业陆续登陆资本市场,已经对行业格局开始产生深远的影响,带来整个产业的连锁反应。

## 3. 过去一年您所在的行业面临着什么样的机遇和挑战,请举例说明

目前深圳服装最大的挑战来自于消费变革,消费者逐步走向成熟理性,从过去数量型需求、刚性需求转变到现在对产品时尚化、个性化、多元化的追求。新渠道、新商业模式成为行业热点,特别是年轻一代更加偏好体现个性特征

的时尚品牌商品和服务,大众定制开始萌芽发展,个性定制、生活体验馆、集成店、艺术空间等个性化设计与设计师品牌蓬勃兴起,产业正逐步呈现与高端服务业融合的趋势,“大而强”和“小而美”生态机制逐步形成,产业资源进一步向大型、优势企业聚集。

## 4. 深圳市作为联合国设计之都是否有为您和您的行业带来什么机遇和有利的发展条件?

“设计之都”为深圳从事设计行业的各种类型公司、机构提供一个好的环境,从而推动设计行业更好更快的发展。“设计之都”不仅仅是促进设计行业的发展,对未来深圳城市经济、城市产业的提升以及城市社会文化的发展也有着非常重要的意义。“设计”的内涵已经从过去的一种行业、一种职业,进而扩展到了城市文化的层面,它对一个城市的社会经济产生了重要的影响。深圳成为设计之都肯定了我们前面的工作成就,又给了我们上另一个台阶的动力,我们正在“设计之都”的基础上,不断引入时尚设计师和创新参与因素,积极打造深圳国际化时尚之都。



#### 4. Do you think Shenzhen as UNESCO “City of Design” has brought opportunities and advantages to you and the fashion industry?

Shenzhen as the “City of Design” provides a good environment to various types of companies and institutions in the design industry, which can promote a rapid and better development of the design industry. “City of Design” not only plays a role in boosting the development of the design industry, but also has significant influence on upgrading the city’s economy and urban industries as well as the cultural

development in Shenzhen in the future. The connotation of “design” has been expanded from an industry or an occupation in the past to the level of urban culture. It will exert significant influence on the society and economy of a city. Shenzhen being a City of Design is a compliment of our previous achievement and also encourages us to go for the next achievement. Based on the “City of Design,” we are consistently introducing fashion designers and innovation factors and actively building Shenzhen into an international fashion hub.

#### 5. From your perspective, how can Shenzhen design make its way to the international stage?

When a design brand has reached a certain level, the next step will be stepping on the stage. Firstly, the brand should create influential international events, graft international resources, capital and operation modes so as to enhance its international profile and expand overseas markets. Secondly, the brand should recruit more internationally renowned designers. Many mature brands in Shenzhen are planning on entering the global market. Some enterprises are focusing on multiple-brand operations and some of them are purchasing international brands. The market potential of these mature brands lies in brand marketing and the acquisition of international brands. Many major brands in Shenzhen also have cooperation with internationally renowned brands and institutions for the integration of various intellectual resources, such as Marisfrolg, Ying'er, Ellassay, My Teno, Season Wind, Kaltendin, Versino, Eitie, Naersi and Eachway. SGIA is also actively offering resources and support to them by building exchange platforms and channels. For example, SGIA has led a batch of original design brands in Shenzhen to the international fashion arena by participating in global fashion weeks. From 2008 to 2015, designer groups from Shenzhen have participated in London Fashion Week for five consecutive years and participated in New York Fashion Week for three consecutive years. The participants included over 200 brands, and the international channels have been expanded. Moreover, Shenzhen Fashion Week also cooperates with internationally first-class fashion organizations, continuously making improvement in the fashion week’s planning, operation, media coverage and services. The fashion week has followed the standards of international fashion weeks, follows standards of international fashion shows and built itself into a runway for Chinese designers to go global and the best platform for international fashion brands to enter the Chinese market.



深圳原创品牌在 2015 纽约时装周上的静态展示。  
Models showcase (Showroom) of Shenzhen original design brands at 2015 New York Fashion Week.

#### 5. 您觉得深圳的设计将如何走向国际?

品牌和设计到达一定高度后,要走国际化路线,一是创造有影响力的国际化事件,嫁接国际资源、国际资本及运作模式,让自己的设计在国际上打响知名度打开市场,不断提升在国际市场的更大销售,二是把国际知名设计师纳入麾下。深圳好多成熟的品牌正在跨进国际市场有的专注于多品牌运作,有些正在收购国际品牌。这些成熟品牌的市场潜力在于心品牌的推广以及国际品牌的收购上,包括深圳许多大品牌如玛丝菲尔、影儿、歌力思、马天奴、季候风、卡尔丹顿、梵思诺、爱·特爱、娜尔思、艺之

卉等通过与国际知名品牌和机构合作,实现各类智力资源的整合。协会也积极通过搭建平台和渠道给予他们资源的支持,起到搭建桥梁的作用。如协会带领一批深圳原创品牌通过参加世界时装周走向国际时尚舞台,2008年—2015年,深圳连续5年组团参加伦敦时装周、连续3年参加纽约时装周,参与品牌超过200家,国际渠道得到不断扩展。另外,我们的深圳时装周也和国际一流时尚机构合作,在策划、搭建、运营、传播、服务上不断完善提升和进行创新,同步国际时装周规范,打造国际时尚发布标准,致力打造深圳时装周成为中国设计师走向国际的T台、国际时尚进入中国市场的最佳平台。

## CATEGORY:

## MAKER × INDUSTRIAL DESIGN

## 类别:

## 创客 × 工业设计



During the Summer Davos Forum that was held in September 2014, Premier Li Keqiang brought up the concept of "mass entrepreneurship and innovation" for the first time. In June 2015, Shenzhen held the 1st International Maker Week and spared no effort to bolster the growth of maker culture in the city, where the economic development was driven by innovation and entrepreneurship.

In order to encourage innovation and entrepreneurship, the registration time for startup companies was first shortened from 26 to 14 days on average and further reduced to 3 days. In the meanwhile, many small and micro enterprises have obtained considerable tax relief. By the end of 2015, more than 2,300 maker spaces of various types and more than 2,500 scientific and technological startup incubators have been built across the country. There were over 120,000 maker teams in China and a total of 510,000 job opportunities have been created.

In this context, Dr. Yan Qifeng who has launched an innovation collaboration platform believed that "Shenzhen is still in the initial stage of design, and our economy still depends on Huawei, ZTE and other manufacturing enterprises as our creative economy was not well-developed... But the maker culture in Shenzhen has brought opportunities to the design industry." As "mass entrepreneurship and innovation" gained wide attention from the whole society, many professional talents including numerous industrial designers in Shenzhen have started their own businesses by practicing the core spirit of innovation. The 2nd Shenzhen Maker Faire was held in Nanshan District in 2015, which had attracted many industrial designers to showcase their innovative works. In order to jump out of the box of traditional industrial design and improve the design with imagination, some designers in Shenzhen left their former employers, established maker associations and launched innovation collaboration platforms so as to reorganize the design industry chain and bring a sense of independence and a sense of the times to their design.

## MAKER CULTURE INSPIRES IMAGINATION



2015 深圳制汇节。图片 / <http://120.25.105.117/>  
2015 Maker Faire Shenzhen. Image/<http://120.25.105.117/>

## 创客文化激发 想象空间

2014年9月在夏季达沃斯论坛上，中国国务院总理李克强首次提出“大众创新、万众创业”的理念。一年后的6月，深圳举办了首届国际创客周，努力将创客文化根植于这片以创新、创业为发展动能的土地。

为努力创新、创业，新设企业注册时间从之前的平均26天，缩短到14天，并进一步缩短到3天，同时许多小微企业获得了大力度的税收减免。截至2015年底，全国共建各类众创空间2300多家，科技企业孵化器2500多家，全国创业团队超过12万家，共创造51万个就业机会。

在此大背景下，发起创新协作平台的颜其锋博士认为，“深圳目前还处于设计的初级阶段，我们的经济仍然依靠工厂，依靠华为、中兴等制造企业，而我们的创意经济不够发达……但深圳的创客文化给设计行业带来了机会。”在全社会关注“双创”的背景下，深圳许多专业人才纷纷投入了创新、创业的浪潮，其中不乏工业设计师的身影。2015年第二届深圳制汇节（Maker Faire Shenzhen）在南山举行，吸引了许多工业设计师主动将创新作品在制汇节上亮相。为了跳出传统的工业设计生产链，离开缺乏想象力的设计空间，一些深圳设计师们离开了原有的公司，创办了创客协会并发起了创新协作平台，试图重组设计产业链，给设计以自主性和时代感。

Yan Qifeng

Yan is a Ph.D. at the Media Lab of Aalto University (Helsinki University of Arts and Design) in Finland and a computer system analyst accredited by Educational Testing Service in the United States. He has abundant experience and education background in different fields including design, new media and software, and he has won IDEA International Excellence Awards, Red Dot Award and other international design awards for multiple times. He has about 30 international patents for invention and multiple design patents. He has incubated several startups as an angle investor.

Shenzhen Innovation Center of Shenzhen Nokia Research Institute (2010-2012)  
Director and Principal Researcher of Hunan University's Media Lab (Shenzhen)  
President of Shenzhen Bao'an Maker Association



颜其锋

芬兰阿尔托大学（原赫尔辛基艺术设计大学）媒体实验室（Media Lab）博士、美国考试服务中心认证的计算机系统分析师。具有设计、新媒体和软件的多学科教育背景和丰富的业界经验，多次获得 IDEA 国际优异奖和红点奖等国际设计大奖，并拥有近 30 个国际发明专利和多个外观专利。作为天使投资人孵化了数家创新创业公司。

深圳诺基亚研究院深圳创新中心（2010-2012）  
湖南大学媒体实验室（深圳）主任和首席研究员、深圳市宝安创客协会会长

### 1. What do you think of the status of the industrial design industry in Shenzhen?

Industrial design is a relatively large industry in Shenzhen and it has been closely integrated with other industries as the industry chain in Shenzhen was relatively complete. However, industrial designers in Shenzhen spent little time on creative products due to the market's pushes. There are thousands of design companies in Shenzhen, and the fierce competition resulted in the low design fee in Shenzhen, almost the lowest across the country. The world's largest design companies, such as Artop, are located in Shenzhen. Some foreign friends felt that there was no difference between design companies in Shenzhen and sweatshops, because the production process seemed to be an assembly line. Hundreds of designers worked together, which could lead to high efficiency but not quality products. The design fees of creative designers are high. However, Shenzhen couldn't afford to support such high-end designers for the moment. On the other hand, the level of Shenzhen's

design was not high, but it is relatively down-to-earth. I had a friend who is a design master from Italy. He once came to Shenzhen and asked me to find a manufacturer for him. He had designed a product which couldn't be manufactured, because there was no industry chain in Italy and his product was the one with an unconstrained style, which couldn't be easily manufactured. Now we are running an international master studio on campus in hopes of putting design masters' creativity into practice. For example, when we cooperated with household appliance brands in Italy, we reached Midea, a Chinese company to manufacture new products of high levels.

### 2. What do you think of the development trends of the industrial design industry in Shenzhen?

In November 2015, we established Bao'an Maker Association, which was the first maker association in Shenzhen. I believe the combination of maker and industrial design will be a trend in this industry. Industrial designers in the past were regarded as "disadvantaged groups," because designers didn't get much say in enterprises and enterprise managers generally considered industrial designers as draftsman. However, the situation changed after the rise of the maker culture. Designers could make their own products, because the maker culture has produced a more open

platform. Designers can solicit like-minded partners to spark creativity, and designers gained more power and more distinctive advantages as a result. Now I am a maker who also makes angel investment. I taught my students how to do graduation design and we attract other designers to jointly carry out the projects by crowdfunding.

### 3. Has Shenzhen provided any convenience to maker-type industrial designers?

The advantage of Shenzhen in innovation ecosystem lied in its complete hardware industry chain. It enables Shenzhen to become the paradise for hardware innovation and the city has clustered a batch of hardware entrepreneurs from abroad as well as many incubators. For example, we established a collaboration innovation platform called "Innovation 114" last year. It was like an ecosystem which embraced many roles, including

design providers, technical solution providers and manufacturers. Designers can put their ideas and design on the platform to manufacture their products by cooperating others. This kind of business has zero cost and it didn't need investment. Even the startup team was sponsored by crowdfunding.

### 4. Is there any important event in the industrial design industry last year?

The most influential event that we have participated in last year was Shenzhen Maker Faire. It was a relatively large and international maker event in Shenzhen. Maker Faire was initiated in the U.S. and Shenzhen Maker Faire was one of its parallel events which had been held for many years. It was a bottom-up event, even though many design activities initialized by government and participated by enterprises were top-down nowadays. A top-down activity often makes enterprises feel that it is an

assignment from the authority, so they don't have much participation enthusiasm. However, Maker Faire required enterprises to sign up for attendance themselves to display their own products, which had greatly mobilized everyone's passion and enthusiasm. In such a gathering, we also saw a lot of examples of the combination of maker and industrial design.

### 5. What is the biggest challenge confronted by industrial design industry in Shenzhen?

Shenzhen industrial design is gradually transitioning from assembly-line production to the production of creativity and higher quality. Following this trend, some projects without characteristics failed to survive, which had resulted in the closedown of many small-scale factories. When China was still a world factory in the past, most factories just sat and waited for orders and they didn't even have to design blueprints. They processed the drawings provided by others and merely made a mould. But now, without orders coming in, small-scale factories that know nothing about design or the market had no other choice but to shut down.

Shenzhen didn't have profound cultural deposits and there are not enough artistic places such as gallery in the city. It doesn't cluster artists and it lacks the cultural atmosphere of folk art. It also failed to have an influential international design festival. Design needs to be supported by art. Cities with well-developed art usually have many galleries, museums, theaters, artworks and a longer history of artistic development. I think Shenzhen is still in the primary stage of design, the creative economy is not sufficiently developed. But I think that two changes are pushing the design industry to the right direction. On one hand, there are fewer knock-off products in the market because the whole society has higher awareness of protecting intellectual property rights. Moreover, many enterprises such as Xiaomi have curbed the development of knock-off products with low prices. In addition, the maker culture in Shenzhen has also brought about opportunities to the design industry. Not only designers wanted to turn their ideas into reality, factories with overcapacity also started to reorganize the production, participate in resource exchange and at least have some imagination for their future because of innovation.

### 1. 怎么看待工业设计在深圳的地位?

工业设计是深圳比较大的一个产业，也是跟产业结合得最好的，因为这边产业比较齐全。但是工业设计师却很少花时间来搞创意，这跟市场有关系。深圳的设计费是全国最低的，因为这里有几千家设计公司，竞争激烈。世界上规模最大的设计公司就是在深圳，像浪尖。外国朋友觉得深圳的设计公司与血汗工厂没有区别，因为生产的流程像流水线，几百个设计师在一起工作，效率高但做出好东西的也不多。

### 2. 怎么看待深圳工业设计行业的发展趋势?

2015年11月，我们创办了宝安创客协会，它是深圳市第一个创客协会，我觉得将创客和工业设计结合起来是这个行业的一种趋势。以前工业设计师在企业里是“弱势群体”，因为设计师在企业里没有话语权，企业管理者普遍认为工业设计师是画图的。但是创客文化兴起之

真正有创意的设计师的设计费很贵，但是目前深圳还是养活不了太高端的设计师。另一方面虽然深圳的设计档次不高却比较接地气，我有个朋友是意大利的设计大师，有一次他来深圳让我给他找生产商。他设计了一个东西却生产不了，因为意大利早就没有产业链了，而且他做的东西不接地气、天马行空，没法生产。我们现在在校园里面做国际大师工作室，希望使设计大师的创意落地。比如我们和意大利的家电品牌合作，我们找美的公司，然后十万级、百万级地把产品做出来。

后就不一样了，设计师们可以自己做产品，因为这种文化衍生出了更开放的平台，设计师可以通过网络来召集志同道合的伙伴，使驱动创新。这样一来设计师的地位得到了提高，也发挥出更多独特的优势。现在我自己也是一名创客，同时还做天使投资。我带着学生做毕业设计，我们通过众筹的方式把其他工程师吸引过来，一起做项目。

### 3. 深圳为创客型工业设计师提供了什么便利?

深圳的硬件产业链是完整的，这是深圳在创新生态系统里的优势，它使深圳成为全世界硬件创新创业的天堂，这里聚集了一些从国外来的硬件创业者，也有很多孵化平台和孵化器。比如我们在去年自己做了个协同创新平台，叫“创

新114”，这是一个生态系统，里面有很多角色，有设计提供商、技术方案商、生产加工商，设计师可以将他的想法和设计放到这个平台上与其他人一起做出产品。这种创业是零成本的，也不需要投资，连创业团队都是众筹得来的。

### 4. 过去一年工业设计行业比较重大的活动有什么?

去年我们参与的最有影响力的活动是深圳制汇节，它是本地比较大的一个创客活动，比较国际化，Maker Faire是在美国发起的，深圳是它的分会场，已经举办了几届了。它是一个由下自上的活动，但目前很多设计活动是由上而下

的，由政府发起让企业参与的。后者常常让企业觉得是一种行政摊派的任务，参与积极性不高，但这个活动要企业自己报名，主动来展示自己的东西，调动了大家的激情和积极性。在这样的集会上我们也看到了很多工业设计与创客相结合的例子。

### 5. 深圳工业设计行业面临的挑战是什么?

深圳工业设计正逐渐由流水线生产模式转向设计更具创意、质量更高的产品。在这种趋势下有一些缺少特色的项目做不下去了，这导致了许多小工厂停产、关闭。过去中国是世界工厂的时候，工厂都是坐着等订单，甚至连图纸也不用设计，往往是别人提供图纸然后自己加工，只需要开个模，现在因为没有订单，小工厂不懂设计也不了解市场，只好倒闭。

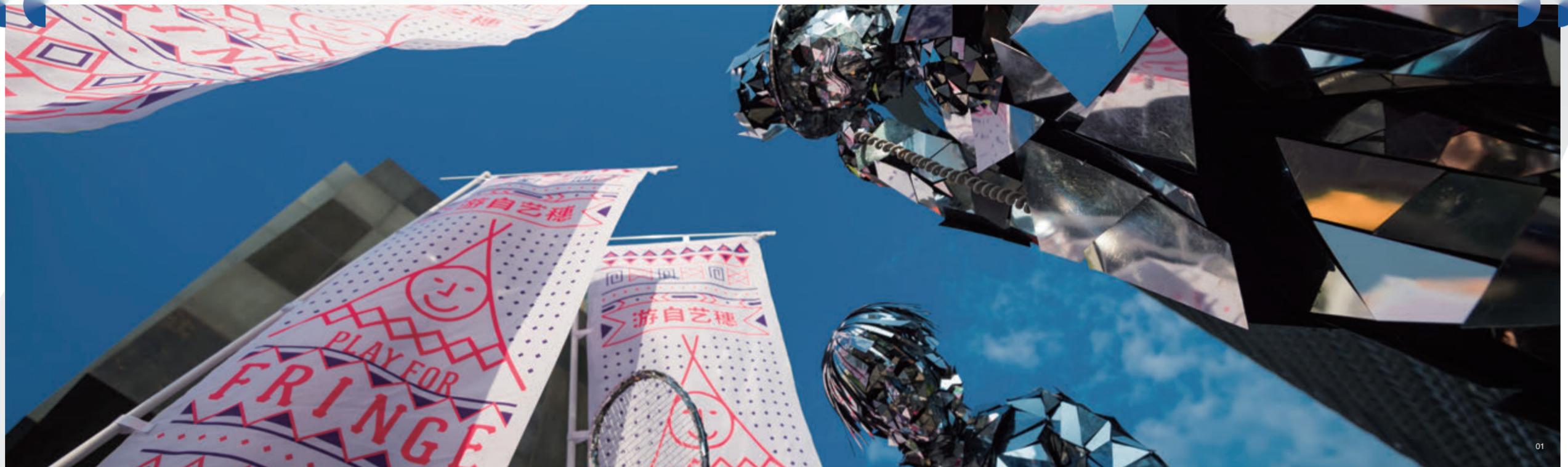
深圳这座城市文化底蕴不厚，画廊等艺术场所不够多，没有艺术家扎堆，民间的艺术和文化氛围欠缺，也没有一个有影响力的国际设计节。设计是需要艺术支撑的，设计发达的地区画廊、博物馆、歌剧院以及艺术品很多，艺术沉淀的时间也很长。我觉得深圳目前还处于设计的初级阶段，创意经济不够发达。不过我觉得有两个转变让设计行业向好的方向发展，一是市场上的山寨产品少了，不仅因为全社会对保护知识产权的意识提高了，还因为像小米这样的企业，它产品价格低廉，使得山寨产品活不下去。另外，深圳的创客文化给设计行业带来了机会，不仅设计师们希望把自己的创意变成现实，产能过剩的工厂也因为创新而开始调整自己的生产，参与资源交换，至少有了一些想象空间。

CATEGORY:

ARTISTIC &amp; CULTURAL CURATION

类别:

艺文策展



Six years has passed since Fringe Festival was launched in Shenzhen for the first time with the invitation of "Hi Fringe! High Fringe!" in 2010. Although themes of annual festivals are frequently changed and performance forms are continuously innovated, the fringe spirit of "Mass Art on Stage" has been inherited. Taking Shenzhen Bay as the starting point, the festival has sparked artistic and cultural enthusiasm, attracted more audience to this winter party and brought an artistic carnival to Shenzhen.

Fringe Festival was originated in Edinburgh in 1947. It has been developed into the largest and most popular artistic festival in the world. Initiator of Shenzhen Fringe, Zhu hopes that Fringe Festival could be vigorously developed in Shenzhen and more young people could be able to participate in the development of cultural industries. "In comparison with the flourishing design industry, artistic and cultural activities in Shenzhen are lagging behind with insufficient funds. There aren't enough high-quality events in Shenzhen, which is not matched with its urban development," he said.

Zhu was born in Guangdong in 1976. He graduated from London University of Arts with Master's Degree in Interactive Multimedia in 2003. Before going abroad, he was one of the founders of Rito Design and Lemon Communication. After returning to China, he founded the Intox Design & Communication. He currently takes charge of brand design consultation and cultural creative communication and focuses on festival-event management and creative studies.

From 2013 to 2014, Chairman of SGDA (Shenzhen Graphic Design Association)

From 2015 to present, Vice Chairman of SGDA (Shenzhen Graphic Design Association), Creative Director of Intox Design & Communication  
Initiator of Shenzhen Fringe

Visiting Professor of Guangzhou Academy of Fine Arts, Visiting Lecturer of Design & Art College, Shenzhen University

## EXPECTING HIGH-QUALITY ARTISTIC AND CULTURAL ACTIVITIES SUPPORTING URBAN DEVELOPMENT

Zhu Decai

## 期待与城市发展匹配的高质量 艺文活动

自从 2010 年艺穗节第一次走进深圳，发出“Hi, Fringe! High 艺穗!”的邀请，已经走过了 6 年。虽然每年的节庆主题变幻，表演形式不断创新，但“人人艺术，处处舞台”的艺穗精神延续下来，以深圳湾为基点爆发着艺文热力，吸引更多的观众加入到这场冬日的派队中来，为这座城市带来艺术狂欢。

艺穗节 (Fringe)，又称边缘艺术节，起源于 1947 年的爱丁堡，发展至今已成为全世界最大、最受欢迎的艺术节活动之一。艺穗节发展至今已成为全世界最大、最受欢迎的艺术节活动之一。深圳艺穗发起人朱德才希望艺穗节能够在年轻的深圳发展，并且有更多的年轻人能够参与发展文化产业。“相比起发展蓬勃的设计产业，艺文活动行业在深圳是滞后的，一直困扰的问题还是资金匮乏。高质量的活动还是太少，这一点跟城市发展不匹配。”



朱德才

1976 出生于广东。2003 毕业于 London University of Arts 伦敦艺术大学互动多媒体研究生专业。出国前为朗图设计及柠檬传播创办人之一，回国后创办英途联盟，现主要负责品牌设计顾问及文化创意传播工作，专注于节事文化活动管理及创意研究。

2013-2014 深圳市平面设计协会主席

2015- 今 深圳市平面设计协会副主席 英途联盟创意总监

深圳艺穗发起人、广州美术学院客座教授、深圳大学客座讲师

Apart from hosting Fringe Festival, Zhu also runs a design company. He believes Shenzhen is completing a spiritual odyssey from economic outburst to cultural return in a recent decade. When superiority of special economic zone gradually disappeared, promotion of urban transformation with design has become one of major development strategies of Shenzhen since 2004. It was a great encouragement for designers who settled down here. As Zhu said in the curatorial statement of "Bi-City Ten Years: Visual Communication Design Array" during the 1st HK-SZ Design Biennale in 2014, boundaries for design are disappearing and designers' work is being redefined. More and more designers are starting to play a role of planners who have more voluntary and independent involvement in cultural and public affairs. Their social practices made Shenzhen more attractive.

### 1. As person in charge of Fringe Festival, what's your opinion on the status of artistic and cultural activities (industry/group) in Shenzhen's design industry (or the whole creative network in Shenzhen)?

In comparison with flourishing design industry, artistic and cultural activities in Shenzhen are lagging behind. Currently, the large-scale cluster effect has not been formed, which was also related to shortage of local professional art management talents. The cultural and artistic market was still at a preliminary stage. Although it seems there are an increasing number of

diverse events, there are too many temporary events and not enough high-quality events, which is not matched with current economic development of Shenzhen. At present, social awareness on the value of artistic and cultural activities was not sufficient. The value was generally understood to be the events that solve daily entertainment, promote social harmony and add brilliance to present splendor. If the concept was not changed, all other things would be totally nonsense.

### 2. What's the performance of Fringe Festival in 2015? Could you please enumerate some key events? Is there any new breakthrough and attempt? Is there any relevant activity being held or any new cooperation being launched?

Last year marked the sixth year for the successful launch of Fringe Festival. Contents and forms of events were enriched. More and more art groups from home and abroad voluntarily participated in this event. It has become the most suitable platform for residents in Nanshan District to appreciate art at a close range. In order to deepen the value of Fringe, we established Fringe on Campus\* in colleges and organized students to participate in more artistic creation. In addition, we also carried out several individual art activities during Fringe Festival. For example, the Handmade Book Fair jointly initiated by Tokyo and Hong Kong also received a lot of responses. We are currently building our own independent Fringe space and providing local and overseas artists with more exchange opportunities.



\*Fringe on Campus, Shenzhen Fringe Youth Art Organization, is the carrier of fringe spirit on campus. It encourages dialogues between the youth and art, enriching young people's spiritual life with art. Shenzhen Fringe provides local young people with a number of volunteer activities. It not only provides volunteer activities in Shenzhen Bay Fringe but also offers excellent volunteer services to GDC15 International Judge Symposium. By participating in these activities, young artistic enthusiasts not only became spreaders and promoters of Fringe spirit, some of them also became practitioners who practically advocated Fringe spirit in their own ways.

### 3. Could you please enumerate some opportunities and challenges confronted by your industry last year?

Artistic and cultural activities have long been plagued by insufficient funds. Willand ideal gave us strength to consistently hold these activities. We are continuously trying to find a solution for business operation. But this is not the core thing. It is important to provide good contents in accordance with law of the market. Apart from hosting Fringe Festival, I also run a design company. This year, the market environment became more complex, with market budgets being tightened up

and competition getting fiercer, accelerating the forming of the "survival of the fittest" mechanism. All the above-mentioned situations were beneficial factors for companies with competitive power. However, operation costs of the design industry became higher and higher. As a low-profit industry, its pay level failed to keep up with the overall development of society, which had resulted in continuous loss of talents. Moreover, more professionals quitted their jobs in design companies and took a job in another industry, which consequently led to the shortage of talents. There would be a reshuffle within the industry soon.

除了策划做艺穗节，朱德才同时还在运营设计公司。他认为，深圳这十年正在完成一个由经济暴发走向文化回归的心路历程。当特区优越感逐渐消失后，2004年开始，以设计推动城市转型成为深圳的主要发展策略之一，这对在这里安居立业的设计师们是莫大的鼓舞。正如朱德才在首届深港设计双年展策划的“[双城十年]视觉传达设计展”的策展前言所述：如今，设计的边界在逐渐消失，设计师的工作在重新定义。越来越多的设计师开始扮演规划者的角色，更主动、更独立地介入社会文化和公益事务。他们的社会实践让深圳这座城市变得越加吸引。

### 1. 您作为深圳著名城市艺文活动艺穗节的负责人，觉得艺文活动行业 / 群体在深圳设计行业（或整个深圳的创意网络）中的地位如何？

相比起发展蓬勃的设计产业，艺文活动行业在深圳是滞后的，目前尚未看到有规模集群效应产生，也跟本地的专业艺术管理人才匮乏有关，整体的艺文消费市场还属于培育阶段。尽管看

上去日益丰富，但临时短效的事件过多，高质量的活动还是太少，这一点和深圳这座城市发展不匹配。目前社会对艺文活动价值的认知度还是不够，还是理解为解决日常文体娱乐、促进社会和谐，属于锦上添花的事，观念不改变谈其他都是妄言。

### 2. 过去一年（2015）艺穗节收效如何？请列举重大的事件。进行了哪些新的突破和尝试？或者举办了哪些相关的活动或开启了新的合作？

去年艺穗节顺利主办到第六届，活动的内容及形式更丰富，海内外自发参与的艺术团体越来越多，已经成为了南山片区市民近距离享受艺术的一个最合适平台。为了深挖艺穗的价值，我们在高校建立了校园艺穗\*，并组织他们参与

更多的艺术创作工作，此外，在艺穗节主办的其他时间段，我们也开展了一些单项的艺术活动，比如跟东京香港共同发起的图书展等都引起了不少回响，现在我们正在搭建自己的独立艺穗空间，提供更多的交流学习机会跟本地艺术团体及海外驻地艺术家。



\*校园艺穗——深圳艺穗的青年艺术组织，是艺穗精神的校园载体，鼓励青年与艺术对话，用艺术丰富青年的精神生活。深圳艺穗为本地青年提供了大量的志愿者实践，不仅有深圳湾艺穗节志愿活动，而且还向 GDC15 国际评委讲座输出优质的志愿服务。在这些实践中，艺术青年爱好者不仅成为艺穗精神的传播者和推动者，有的还成为了实践者，用自己的方式完成了艺穗精神。

### 3. 过去一年您所在的行业面临什么样的机遇和挑战，请举例说明。

艺文活动一直困扰的问题还是资金匮乏，我们靠的是理想和意志来坚持，在运营上也一直在想办法，但这方面不是核心，把内容做好，经营上相信市场规律很重要。除了做艺穗节我自己还在运营设计公司，今年整体市场环境比较复杂，市场预算都在收紧，行业竞争在加剧，

进一步的加速了优胜略汰，这一点对真正有竞争力的公司反而是好事。目前设计经营的成本越来越高，作为一个微利行业，普遍待遇跟不上社会整体发展，导致人才不断流失，更多的专业人士转到甲方单位或转行，导致设计服务机构面临的人才紧缺问题日益加剧，行业洗牌在即。



01/02/03/04. 2015 深圳湾艺术节。  
01/02/03/04. 2015 Shenzhen Bay Fringe Festival.

04

— 4. Has Shenzhen, as UNESCO “City of Design,” brought opportunities and advantageous development to you and this industry?

— We currently have not received benefits brought by policies, which had not been practically implemented.

— 5. How do you think can Shenzhen Design go global?

— We should lay a good foundation, launch more exchange activities and remain sober-minded. We still have a long way to go.

— 4. 深圳市作为联合国设计之都有没有为您和您的行业带来什么机遇和有利的发展条件?

— 目前还没感受到政策红利，都是雷声大雨点少。

— 5. 您觉得深圳的设计将如何走向国际?

— 打好基础，更多的交流学习，保持清醒，我们还有很长的路要走。



# ENVIRONMENT FOR DESIGN

# 3

## 第三章 CHAPTER

## 设计环境

- 设计产业相关情况  
RELEVANT INFORMATION  
OF DESIGN INDUSTRY
- 新兴产业园区  
EMERGING INDUSTRIAL PARKS



# RELEVANT INFORMATION OF DESIGN INDUSTRY

## I. SHENZHEN'S ECOSYSTEM OF MANUFACTURING AND ITS ADVANTAGES

As China has become a big manufacturing country, it has created a vast ecosystem for suppliers, workers, service companies, and logistics providers. This ecosystem makes it possible for Chinese companies and companies from all over the world to produce more efficiently and improve the production processes. Various advantages created by Shenzhen's strong manufacturing industrial ecosystem have strengthened Shenzhen's design industry. In July 2015, McKinsey Global Institute (MGI) released a research called *The China Effect on Global Innovation*, which introduced Shenzhen's manufacturing industry ecosystem in graphic forms and emphatically introduced the cases of engineering innovation encouraged by Shenzhen's industry ecosystem and its design and manufacturing capability. Shenzhen's manufacturing ecosystem has made it an important center of efficiency-driven innovation. In competitiveness evaluation of innovation cluster cities across the country, the quantity of patent applications in Shenzhen ranked the first in China. But other soft factors of the ecosystem still need to be reinforced.



The China Effect on Global Innovation, Research Bulletin, McKinsey Global Institute (MGI), July 2015.  
McKinsey Global Institute, July, 2015.  
Copyright © McKinsey & Company www.mckinsey.com/mgi

The report pointed it out that, China had a huge consumer market with unique vitality, unrivaled manufacturing ecosystem and large-scale engineering projects with government investment. However, China also lagged far behind developed countries in aspects of engineering technology (such as automobile) and scientific research (from biotechnology to materials).  
The section is an excerpt of the report on Shenzhen by MGI.

# 设计产业相关情况

## 一、深圳强大的制造业生态系统优势

作为全球制造业大国，中国形成了包括供货商、工人、服务企业和物流服务商在内的庞大生态系统，足以保障本国和世界各地的企业高效制造以及改善生产流程。深圳强大的制造业生态系统带来的诸多益处，让深圳的设计产业如虎添翼。2015年7月，麦肯锡全球研究院（MGI）发布的题为《中国创新的全球效应》的报告，以图解形式介绍深圳制造业生态系统，以及重点介绍了利用深圳产业生态系统的设计和制造能力进行工程技术创新的案例，这也使深圳成为效率驱动型创新的重镇。在全国创新集群城市的竞争力测评中，深圳专利申请数据居全国之首，但其他生态系统软指标仍需加强。



《中国创新的全球效应》报告，麦肯锡全球研究院（MGI），2015年7月。  
麦肯锡全球研究院 2015年7月。  
Copyright © McKinsey & Company www.mckinsey.com/mgi

报告指出中国具有独特活力的巨大消费市场、无与伦比的制造生态系统以及政府愿意投资史无前例的大规模工程项目。但中国仍在某些工程技术方面（如汽车）和在科学研究方面（从生物科技到材料）落后于发达国家。本节为该 MGI 报告中关于深圳内容的摘录。

INNOVATIVE ENTERPRISES IN ENGINEERING  
TECHNOLOGY INDUSTRY TOOK ADVANTAGE OF SUPPLY  
CHAIN AND COOPERATION PARTNERS

DJI, a Shenzhen-based technology company, found a niche in civilian drones and, more importantly, realized that it could reduce the costs by utilizing the manufacturing ecosystem. DJI designed drones for mass market with the help of Shenzhen's industrial ecosystem and the city's design and manufacturing power. The company focused on core technologies which can differentiate the products and an operating system that can improve controllability. The company offers a free software development kit, which allows developers and programmers to introduce new applications such as 3-D maps and live video. DJI has quickly grown into the global market leader, accounting for about 70 percent of the civilian drone market. The company has grown from 300 to 3,500 employees over the past two years, including 1,000 personnel in R&D department. DJI has filed hundreds of patents and is aggressively pursuing suspected patent infringers.\*

工程技术型行业的创新企业利用供应链和合作伙伴

总部位于深圳的科技公司大疆敏锐地发现了民用无人机这一小众市场，更为重要的是大疆也意识到利用制造生态系统可以用较低的成本制造产品。利用来自深圳产业生态系统的设计和制造能力，大疆设计了面向大众消费者的产品并将其投入市场。大疆专注于能够实现差异化的核心技术，包括一种可以改善操控性的操作系统。该公司免费推出软件开发套件，让开发人员和程序员能在其平台上加入 3D 地图、实时视频传输等新应用。大疆迅速成长为市场领袖，占据了全球小型民用无人机大约 70% 的市场。员工队伍在过去两年间从 300 人增加到 3500 人，其中研发部门有 1000 人。大疆申请了数百项专利，同时不遗余力地打击专利侵权行为\*。

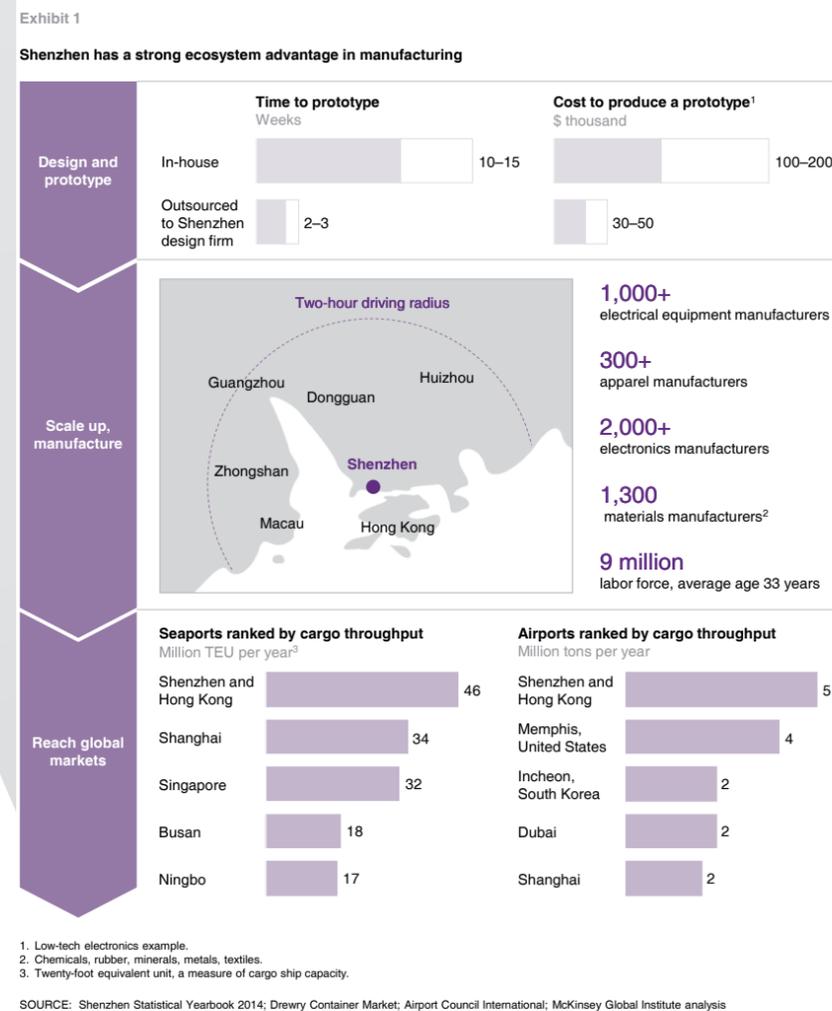


Exhibit 1 shows the advantages of the manufacturing ecosystem in Shenzhen, where companies can save time and costs in developing prototypes, tap into a large supplier base, and move products into global markets quickly.

\* *Commercial Drones Up*, *Economist*, April 11, 2015, *DJI Innovations: Behind the Overnight Fame*, *People's Daily*, May 6, 2015.

图1  
深圳强大的制造业生态系统优势

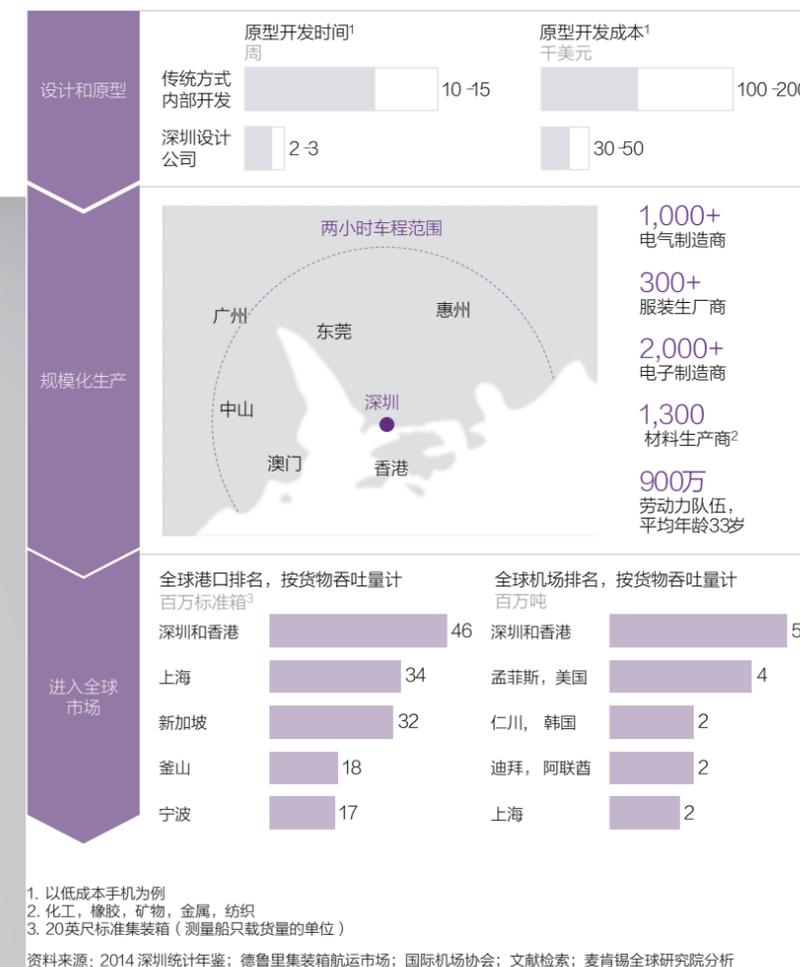


图1介绍了深圳强大的制造业生态系统带来的诸多益处: 企业可以节省了开发原型的时间和费用, 触及更大的供货商网络, 以及将产品迅速运往全球市场。

\* 《商用无人机升空 (Commercial Drones Up)》, 《经济学人》, 2015年4月11日; 《大疆创新: 一夜成名的背后》, 《人民日报》, 2015年5月6日。

GLOBAL COMPETITIVENESS OF CHINA'S INDUSTRY CLUSTERS

In order to improve global competitiveness of innovative industrial clusters, the report suggested policy makers to resolve the quality-of-life issues that is mostly concerned by top-notch talents, especially scientific researchers and engineering innovative talents. At present, air quality, housing conditions, transportation and other soft factors of industrial clusters in China are still unsatisfying. Shenzhen's manufacturing ecosystem has made it an important center of efficiency-driven innovation. As shown in the graph below, the quantity of patent applications in Shenzhen ranked the first among four major cities in China, but, relevant soft factors of the ecosystem still need to be improved.

中国产业集群的全球竞争力

为了提升创新产业集群的全球竞争力，报告建议政策制定者应该花大力气解决顶尖人才，尤其是科研、工程创新人才最为关心的生活质量问题。目前，中国产业集群的空气 质量、住房条件、交通等各项生活质量“软指标”得分依然较低。深圳的制造业生态系统使之成为效率驱动型创新的重镇，如下图显示专利申请数据居中国四大城市之首，但生态系统软指标方面仍需加强。

Exhibit 2

Chinese cities have produced many patent applications but need to improve quality-of-life factors that attract top talent

	Innovation activity			Quality-of-life factors			
	Patent applications		IPOs, 2014	Air quality index	Diversity % foreign-born	Traffic inefficiency	Property price/income
	Per year, 2011	Compound annual growth rate, 2006-11 %					
Silicon Valley	6,912	1.8	35	29	36	179 <sup>7</sup>	29
Boston	3,553	-0.4	18	45	27	89	~10
Paris	748	4.1	6	35	13	101	31
Tokyo	12,041	9.9	55	100	2	132	34
London	679	0.6	34	50	31	275	47
New York	3,698	-4.6	25	60	37	108	37
Seoul	3,379	11.6	11	90	3	84	26
Beijing	2,634	31.5	38	210	1	202	52
Shanghai	1,439	22.2	13	100	1	192	40
Shenzhen	7,892	30.6	14	90	0.3	192 <sup>8</sup>	39
Guangzhou	1,106	26.6	3	80	0.2	192 <sup>8</sup>	31

Most of Chinese cities listed on the Exhibit 2 have invested heavily in encouraging patents application, but it results in only few successes in cities such as in Beijing on commercialization. In 2014, 38 Beijing-based startup companies were listed, roughly comparable with Silicon Valley (35 companies), Tokyo (55 companies), New York (25 companies), and London (34 companies). However, only 13 companies based in Shanghai, 14 in Shenzhen, and three in Guangzhou were listed. The four Chinese cities compare poorly with global peers on the quality-of-life factors that can play a critical role in attracting the top innovative talents. Housing costs, traffic, and pollution in Chinese cities are unsatisfying. Air pollution in China is three to seven times worse than in peer cities globally, which industry leaders believe contribute to the outflow of scientific talents. In addition, the element that drives various creative lacking in China In Silicon Valley, 36 percent of the population is foreign born and 44 percent of technology and engineering startups founded between 2006 and 2012 had at least one immigrant.\* In most of China's innovation cluster cities, the figure is much lower—less than 1 percent of the population.

\*2014 Silicon Valley Index, Silicon Valley Community Foundation; America's New Immigrant Entrepreneurs: Then and Now, 2012, Kauffman Foundation.

图 2

中国城市已经有许多专利申请，但仍需要改善顶尖人才关心的生活质量指标

	创新活动			生态系统软指标			
	专利申请数		IPO数量 2014	空气质量 指数	多样性 (外国 出生人口占比)	交通低效 指数	住房价格 占收入比
	2011	年复合增长率 2006-11(%)					
硅谷	6,912	1.8	35	29	36	179	29
波士顿	3,553	-0.4	18	45	27	89	~10
巴黎	748	4.1	6	35	13	101	31
东京	12,041	9.9	55	100	2	132	34
伦敦	679	0.6	34	50	31	275	47
纽约	3,698	-4.6	25	60	37	108	37
首尔	3,379	11.6	11	90	3	84	26
北京	2,634	31.5	38	210	1	202	52
上海	1,439	22.2	13	100	1	192	40
深圳	7,892	30.6	14	90	0.3	192	39
广州	1,106	26.6	3	80	0.2	192	31

图 2 列出的大多数中国城市都已投入大笔资金鼓励专利，但除了北京之外，其他城市的创新商业化成功较少。例如，2014 年北京共有 38 家创业公司上市，与硅谷（35）、东京（55）、纽约（25）和伦敦（34）相近。但上海和深圳 2014 年上市的创业公司仅为 13 和 14 家，广州仅有 3 家。中国这四座大城市的各项生活质量指标均落后于全球同类城市，而这些因素对于吸引顶尖创新人才十分关键。中国城市在住房成本、交通、污染等方面表现或不尽如人意。空气污染程度比世界同类城市严重三到七倍，行业领导者称，这是导致科研人才外流的原因之一。另外，通常催生创意构想的多样性，中国城市同样较低。硅谷有 36% 的人口出生在美国之外，2006 年到 2012 年间创立的新生科技和工程企业中，44% 至少有 1 名移民\*。中国创新集群城市则要低许多——大部分城市还不到总人口的 1%。

\*2014 硅谷指数，硅谷社区基金会；《美国的新移民企业家：过去与现在 (America's New Immigrant Entrepreneurs: Then and Now)》，2012 年，考夫曼基金会。

## II. DATA OF CULTURAL INDUSTRY AND RELEVANT INDUSTRIES IN CHINA AND SHENZHEN

### CATEGORIZATION OF CULTURAL AND RELEVANT INDUSTRIES (2012)

Cultural and relevant industry refers to the collection of production activities to provide cultural products and culture related products to the public in society. According to industry categorization, cultural and relevant industries can be divided into cultural manufacturing industry, cultural wholesale and retail industry and cultural service industry. According to nature of activities, cultural and relevant industries can be divided into two parts. The first part is "production of cultural products", it refers to the production activity of creation, production, transmission and display and other cultural products (including goods and services) which take culture as core contents and directly meet people's spiritual needs. The second part is "production of cultural relevant products", which refers to the auxiliary production activity required by realization of cultural-product production, the production activity (including production and sales) which is taken as a physical carrier of cultural products or production (usage, transmission, display) tools of cultural commodities and the production activity (including production and sales) which aims to realize special equipment required by production of cultural products.

### ACCOUNTING METHODS OF THE ADDED VALUE OF CULTURAL AND RELEVANT INDUSTRIES

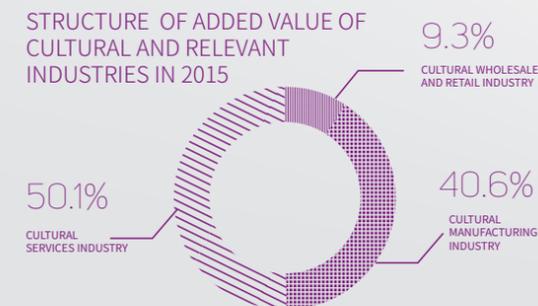
The added value of cultural and relevant industries refers to the final outcome of production activities of cultural and relevant industries undertaken by all resident units in a country (or a region) within a certain period. Resident unit refer to the economic unit which is the economic interest center in economic territory of China. Production refers to the activity which uses labor, capital, goods and service input to create new goods and service output under the control and organization of a certain institution.

### DEFINITION OF CULTURAL AND CREATIVE INDUSTRY

In Revitalization Development Policy of Shenzhen Cultural and Creative Industry issued by Shenzhen Municipal People's Government in October 2011, cultural and creative industry is referred to as the emerging industry which takes creation, production and innovation as fundamental methods, takes creative achievement and intellectual property as core value, takes high and new technology as important support, and provides cultural products and services to the public and lead cultural industry development and cultural consumption trend.

### THE ADDED VALUE OF NATIONAL CULTURAL INDUSTRY AND RELEVANT INDUSTRIES IN 2015

China's State Statistics Bureau made an release on Aug 30, 2016. According to *Categorization of Cultural and Relevant Industries (2012)* and *Accounting Methods of the Added Value of Cultural and Relevant Industries*, and the State Statistics Bureau, the added value of national cultural and relevant industries in 2015 was 2.7235 trillion yuan, with a year-on-year increase of 11 percent (not excluding price factors), with 4.6 percentage points higher than the GDP growth rate of the same period. The added value accounted for 3.97 percent of the GDP, with a year-on-year increase of 0.16 percentage.



### MAIN INDICATORS OF CULTURAL AND CREATIVE INDUSTRY DEVELOPMENT IN SHENZHEN, FROM 2011 TO 2015

YEAR	2011	2012	2013	2014	2015
ADDED VALUE (billion)	920.00	1150.00	1357.00	1553.64	1757.14
YOY GROWTH (%)	26.7	25.00	18.00	15.60	13.1
CONTRIBUTION TO THE CITY'S GDP (%)	8.0	8.9	9.3	9.7	10

\*Data source: Shenzhen Statistics Bureau

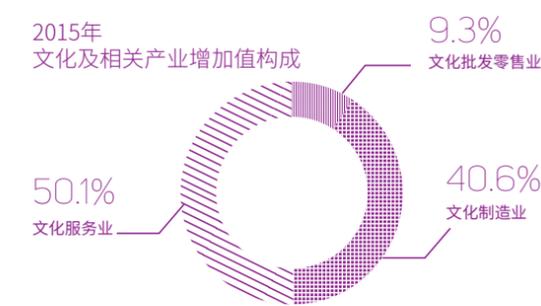
### RELEVANT CONDITIONS OF CULTURAL CREATIVE INDUSTRY IN SHENZHEN

Shenzhen is one of the design cities of national strategic importance and one of the core cities of modern design in China. It has over 6,000 design enterprises with relatively strong strength and over 60,000 professional designers. In recent years, Shenzhen design industry has an increasingly strong development momentum, consistently creates output value and injects new vitality to the city's economic development. Since 2003, Shenzhen cultural and creative industry has obtained steady development with an annual average growth rate of over 20 percent. In 2015, the added value of cultural and creative industry in Shenzhen reached 175.7 billion yuan, which was at the forefront among large and medium-sized cities in China. From 2004 to 2015, proportion of the added value of cultural and creative industry was increased from 4.6 percent to 10 percent of the city's GDP and cultural and creative industry became an important engine to drive rapid and sound economic development. In 2015, China has received a total of 154 awards of German IF Design Award. Shenzhen won a total of 42 German IF Design Awards and 35 IF Product Design Awards. The quantity of awards obtained by Shenzhen accounted for over one third of the country's total, which ranked the first in China. Thousands of industrial design companies currently are vigorously developing in Shenzhen and these companies account for about 70 percent of the market shares of the whole country.

## 二、全国、深圳文化及相关产业数据

### 2015 年全国文化及相关产业增加值

国家统计局于 2016 年 8 月 30 日发布公告, 根据《文化及相关产业分类(2012)》和《文化及相关产业增加值核算方法》, 经国家统计局核算, 2015 年全国文化及相关产业增加值 27235 亿元, 比上年增长 11% (未扣除价格因素), 比同期 GDP 名义增速高 4.6 个百分点; 占 GDP 的比重为 3.97%, 比上年提高 0.16 个百分点。



### 2011 年至 2015 年 深圳市文化创意产业发展主要指标

年份	2011	2012	2013	2014	2015
增加值 (亿元)	920.00	1150.00	1357.00	1553.64	1757.14
同比增长 (%)	26.7	25.00	18.00	15.60	13.1
占全市 GDP 比重 (%)	8.0	8.9	9.3	9.7	10

\* 数据来源: 深圳市统计局

### 深圳文化创意产业相关情况

深圳是中国的设计重镇和现代设计的核心城市之一, 拥有实力较强的设计企业 6000 多家, 专业设计师 6 万余人。近年来深圳设计行业发展势头愈发强劲, 不断地创造价值, 为深圳的经济发展注入新的活力。自 2003 年以来, 深圳文化创意产业以年均超过 20% 的速度稳健发展。2015 年文化创意产业增加值达 1757 亿元, 位居全国大中城市前列。2004 至 2015 年, 文化创意产业增加值占全市 GDP 比重由 4.6% 提高到 10%, 成为带动经济快速健康发展的重要引擎。2015 年德国 iF 设计大奖中国地区获奖总数为 154 件, 深圳共获取 42 个奖项, iF 产品设计奖深圳获奖 35 件, 深圳获奖件数超过全国总获奖件数的三分之一, 居全国首位。目前, 在深圳活跃着数千家工业设计公司, 占据全国近 70% 的市场份额。

### 《文化及相关产业分类(2012)》

文化及相关产业是指为社会公众提供文化产品和文化相关产品的生产活动的集合。按行业类别分, 文化及相关产业分为文化制造业、文化批发零售业和文化服务业。按活动性质分, 文化及相关产业分为两部分: 一是“文化产品的生产”, 指以文化为核心内容, 为直接满足人们的精神需要而进行的创作、制造、传播、展示等文化产品(包括货物和服务)的生产活动; 二是“文化相关产品的生产”, 指为实现文化产品生产所必需的辅助生产活动、作为文化产品实物载体或制作(使用、传播、展示)工具的文化用品的生产活动(包括制造和销售)、为实现文化产品生产所需专用设备的生产活动(包括制造和销售)。

### 《文化及相关产业增加值核算方法》

文化及相关产业增加值是指一个国家(或地区)所有常住单位一定时期内进行文化及相关产业生产活动的最终成果。常住单位指在我国的经济领土上具有经济利益中心的经济单位。生产是指在机构单位的控制和组织下, 利用劳动、资本、货物和服务投入, 创造新的货物和服务产出的活动。

### 文化创意产业定义

深圳市人民政府于 2011 年 10 月颁发的《深圳文化创意产业振兴发展政策》, 称文化创意产业是指以创作、创造、创新为根本手段, 以文化内容、创意成果和知识产权为核心价值, 以高新技术为重要支撑, 为社会公众提供文化产品和服务, 引领文化产业发展和文化消费潮流的新兴产业。

# EMERGING INDUSTRIAL PARKS

Ten years ago, China (Shenzhen) Tianmian City of Design Creative Industry Estate officially settled in Futian District. It is considered as the representative of the strength of Shenzhen design industry. In the past 10 years, cultural industries and design parks have been spring up in this city and become the substantial carriers of the "City of Design" and the innovation source of quality-oriented, smart city, as well as the platform which facilitates Shenzhen design to go global.

At beginning of 2016, the leading group of Shenzhen Cultural System Reform & Development passed the *Shenzhen Cultural Innovation Development 2020 (Implementation Plan)* (briefly referred to as "2020 Plan") at a meeting. It is pointed out in plan that currently Shenzhen has built 42 cultural creative industrial parks and 20 cultural creative industry base. The city is determined to speed up the construction of 20 more municipal-level cultural creative industrial parks, and will increase two or three state-level cultural industry parks or bases and promote clustered and large-scale development of cultural creative industry.

Among the existing parks, the most distinctive and influential ones include Shenzhen Cultural Creative Industrial Park, Tianmian City of Design Creative Industry Estate, T-PARK (SZ-HK Film & Television Creative Park), China (Shenzhen) Newmedia Advertising Industry Park, Jihong Creative Design Industry Park, Sino-Finnish Design Park as well as Sino-Germany Design Center that is located in Tianmian City of Design Creative Industry Park.

## T-PARK SZ-HK FILM CREATIVE PARK

It is located in the core area of Futian District and is adjacent to Hong Kong. It is the first cluster-type of creative park for film industry in Shenzhen. Covering a built up area of over 20,000 square meters, it is a same-industry cluster that integrates various professional contents such as script creation, movie and television photography, technique production, post processing, news release, publicity promotion, creative design, issue & distribution, financial investment etc., generates industrial cluster effect related to film and television. It is the place of prototype creativity for film & television industry alliance in Hong Kong, Macao, Taiwan and Shenzhen. It will form integrative development mode with complete industrial chains which include upper, middle and lower industrial chain.

As the cultural creative industry project supported by Futian District Government, it has formed omnibearing industry system of investment, scripts, works and brands. It has built script center, front-to-later stage video work station, director/producer work station, equipment R&D leasing center, audio effect production center, actors' business & economic center, video technology training center, image toning center and has formed brand-new industrial chains of film industrialization.



# 新兴产业园区

十年前，中国（深圳）田面设计之都创意产业园在福田区正式落户，被看作深圳设计产业实力的代表，十年之间，文化产业及设计类园区如雨后春笋般在这座城市出现，成为“设计之都”的实质载体、质量城市、智慧城市的创新源泉，也是深圳设计“走出去”的平台。

2016年初，市文化体制改革和发展工作领导小组会议审议通过了《深圳文化创新发展2020（实施方案）》（简称为“2020方案”），方案中指出，深圳现已打造了42个文化创意产业园区和20个文化创意产业基地，在此基础上，明确未来要推动新建20个市级文化创意产业园区，新增2至3个国家级文化创意产业园区或基地，推动文化创意产业集聚化、规模化发展。

在现有的园区的，最具特色及影响力的当属深圳文化创意产业园、田面设计之都创意产业园、T-PARK深港影视创意园、中国（深圳）新媒体广告产业园、吉虹创意设计产业园、中芬设计园，以及坐落于田面设计之都创意产业园的中德设计中心。

## T - PARK 深港影视创意园

地处深圳福田心脏地带，与香港一河之隔，是深圳首个电影产业集群式创意园区。园区建筑面积超过2万平米，以同业集群为本，融合剧本创作、影视拍摄、技术制作、后期处理、新闻发布、宣传推广、创意设计、发行销售、金融投资等众多专业化内容，形成与影视有关的产业集群效应，是港澳台和深圳影视产业战略联盟和产业发展原型创意之地，将形成影视文化和产业上游、中游和下游完整产业链的一体化发展模式。

作为福田区政府重点扶持的文化创意产业项目，已形成投资、剧本、作品、品牌的全方位产业体系，搭建了剧本创作中心、影像前后期工作站、导演/制片人工作站、设备研发租赁中心、音效制作中心、演员商务经济中心、影像技术培训中心、图像调色中心，形成了电影产业化的全新产业链。





## SHENZHEN CULTURE CREATIVE PARK

Located at 4001 Fuqiang Road, the former Century Artifacts Culture Plaza occupies an area of 70,000 square meters. With a build up space of 185,000 square meters, it houses high-end culture and design studios, offices as well as exhibiting and trading functions.

## SHENZHEN CITY OF DESIGN CREATIVE INDUSTRIAL ESTATE

Located on Zhenhua Road West, the park occupies an area of 15,000 square meters, with a build up space of 50,000 square meters. The park houses creative design, R&D, production, exhibiting, trading, evaluation as well as cultural exchange and training functions.

## JIHONG CREATIVE DESIGN INDUSTRY PARK

Located at 1 Binlang Road in Futian Bonded Zone and with a build up space of 32,000 square meters, the park focuses on architecture and landscape design, creative design as well as film and video production.

## SINO-FINNISH DESIGN PARK

It is located at Fantasia Funian Plaza, Shenzhen Futian Bonded Zone. It includes three units: B4, B5 and B6. It covers a built up area of about 15,000 square meters. It was co-constructed by Shenzhen and its sister city Helsinki. It adopts the business mode which integrates "Sino-foreign cooperation, governmental support, enterprise investment and professional operation" and is internally equipped with public service platform, innovation project incubation base of youth design team, international design talents training & accreditation center and international design brands headquarters etc. Through diversified design service system, it provides designers with a composite-type design center to satisfy various development demands at different levels. Multiple international design institutes such as Italy Giovannoni Design Studio, Karim Rashid Design Co., Ltd. settled in the park.

## 深圳文化创意产业园

位于福田区福强路 4001 号原世纪工艺品文化广场，是深圳市重点扶持、福田区“实施产业置换、调整产业结构、实现产业升级”引进的第一个文化创意产业项目。园区总占地面积 7 万平方米，总建筑面积 18.5 万平方米，集高端文化创意产业研发、办公、展示、交易及配

套服务等为一体。包含陶瓷、贵金属、珠宝、玉器、木雕、茶艺、字画等高端工艺品和文化艺术品展示和交易，涵括创意设计、影视新媒体、品牌策划与推广及金融、物流、电信、餐饮等配套服务。目前，园区有 8000 平方米的公共展示空间。

## 田面设计之都创意产业园

位于福田区振华西路，由田面工业区改造而成，是深圳“十一五”规划重点项目、深圳市 2007 年重大建设项目。园区占地面积 1.5 万平方米，建筑面积 5 万平方米。园区定位为以工业设计为主的创意产业园，打造具有创意设计、研发、制作、交易、展览、交流、培训、孵化、评估及公共服务等综合功能为一体的创意设计文化产业园区。

KEA 欧盟事务所等 20 多家香港及欧美龙头设计企业中国总部和机构代表处，形成国内集聚工业设计企业规模最大、龙头企业总部数量最多的创意产业园区，被业界誉为“中国工业设计第一园”。多年来，该园区整合全球数千家设计尖端企业，与美国、德国、法国、澳大利亚、意大利、西班牙、韩国、日本、香港等设计发达国家和地区官方设计委员会及企业建立了商业级战略合作伙伴关系。

目前共进驻以工业设计为主的创意设计企业 260 余家，其中全国性的龙头企业占 80%，包括洛可可、骄阳、中世纵横等中国工业设计领军企业以及靳刘高设计、

## 吉虹创意设计产业园

位于福田保税区槟榔道 1 号，建筑面积约 3.2 万平方米，以建筑设计、景观园林、创意设计以及影视传播等为主导。2014 年，入驻企业总体营业收入 22.658 亿元，在福田纳税总额达 8213 万元。

## 中芬设计园

位于福田保税区市花路花样年福年广场，包括 B4、B5、B6 三个单元，总建筑面积约 1.5 万平方米。是深圳与赫尔辛基友好城市建设的产业载体，采用“中外合作 + 政府主导 + 企业投资 + 专业运营”的商业模式，内部设置了公共服务平台、青年设计团队创新项目孵化基地、国际设计人才培训及认证中心、国际设计品牌总

部等，通过多样化的设计服务体系为广大设计师提供一个复合型设计中心，满足不同阶层设计师的多种发展需求。意大利乔凡诺尼设计工作室、凯瑞姆·瑞席设计有限公司等多家国际设计机构入驻。



# INTERNATIONAL COMMUNICATION AND PROMOTION

## 国际交流与推广

- 国际交流  
INTERNATIONAL COMMUNICATION
- 国际媒体关注  
INTERNATIONAL MEDIA COVERAGE

# 4

### 第四章 CHAPTER



# INTERNATIONAL COMMUNICATION OF SHENZHEN DESIGN

# 深圳设计 国际交流

In recent years, Shenzhen has quickened its pace to go global. Shenzhen designers consistently have strengthened communication and cooperation with international designers. Last year, Shenzhen design has appeared at various international design feasts and become the emerging strength in international design field.

近年来深圳设计加快了“走出去”的步伐，深圳设计师不断加强与国际设计师的交流与合作。过去一年，深圳设计在国家各大设计盛会上亮相了十余次，成为国际设计领域的新兴力量。

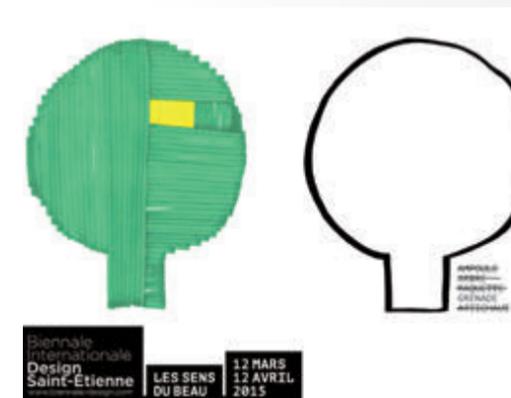
## MARCH 11 TO 14, 2015 SAINT-ÉTIENNE INTERNATIONAL DESIGN BIENNALE, FRANCE

At the invitation of France Saint-Étienne City of Design Office, Shenzhen delegation composed by four people, including Zhao Rong from Foreign Propaganda Office, Shenzhen designer Deng Minqu, etc. participated in 2015 France Saint-Étienne International Design Biennale on March 11 to 14, 2015. France Saint-Étienne Design Biennale which originated in 1998 exhibited excellent design works in design field. With novel creativities and abundant materials, it provides a broad platform for communication in aspects of business, technology, art design, etc. The present biennale took “Feast

of Beauty” as the theme. On March15, Design Biennale ushered in Shenzhen Day and the exhibition tour of the 1st SZ+DAY award-winning works was inaugurated at city hall. Mayor Gaël Perdriau attended opening ceremony and gave a speech. He reassured that Saint-Étienne would continue to actively participate in the 2nd SZ+DAY event.

## 2015年3月11日至14日 法国圣艾蒂安国际设计双年展

应法国圣埃蒂安市设计之都办公室的邀请，外宣办赵蓉、深圳设计师邓旻衢等四人组成深圳代表团，于2015年3月11-14日参加了2015法国圣埃蒂安国际设计双年展。法国圣埃蒂安设计双年展开始于1998年，展示设计领域杰出的设计作品，创意新颖、材料丰富，为商业、技术和艺术设计方面的交流提供了一个宽阔的平台。本届双年展以“美的盛宴”为主题。3月15日，设计双年展迎来深圳日，首届深圳创意设计新锐奖获奖作品巡展在市政厅开幕，市长加埃尔·铂德里奥出席开幕式并致辞，他表示圣埃蒂安市仍将继续积极参加第二届新锐奖活动。



## APRIL 30-MAYCH 1, 2015 GRAZ DESIGN MONTH, AUSTRIA

Shenzhen City of Design Promotion Association (SDPA) was invited to participate in Austria Graz Design Month.



## 2015年4月30日至5月1日 奥地利格拉茨设计月

深圳市设计之都推广促进会应邀参加奥地利格拉茨设计月

MAY 26 TO 28, 2015  
2015 ANNUAL CONFERENCE OF  
UNESCO CREATIVE CITIES NETWORK

2015 Annual Conference of UNESCO Creative Cities Network was held in Kanazawa, Japan on May 26 to 28. Over 130 representatives of 69 official member cities attended the conference. Secretary General of SDPA Xu Ting attended the conference on behalf of Shenzhen and played an important role in annual conference for the second time.

In addition to opening and closing ceremonies, the conference successively held three important events, including general assembly, sub-network seminar, mayor Round-table Conference. After introduction of the newly joined cities in 2014, general assembly undertook in-depth discussions on application and accreditation procedures of creative cities, application standards and bidding process of host city of annual conference in the future, periodical appraisal system of creative cities members, development prospect of network for the next 10 years, upcoming work priorities of Network

Leadership Group, UNESCO 70th Anniversary Celebration and other topics. In addition, Östersund, the host city of 2016 annual conference, introduced preparatory plan. Four cities including Enghien-les-Bains France expressed intentions on bidding for 2017 annual conference.

As a member of Steering Group of Creative Cities Network, Shenzhen played an important role in present annual conference. Shenzhen representatives hosted key discussion section of general assembly the next day. This section mainly discussed important documents on review standards and process on application of hosting right of annual conference in the future, which were jointly drafted by Steering Group and UNESCO. It has laid a solid mechanism foundation for selection of host city of annual conference in the future.

2015年5月26日至28日  
联合国教科文组织创意城市网络  
2015年年会

联合国教科文组织创意城市网络2015年年会，于5月26日至28日在日本的金泽市举行。69个正式成员城市的130余名代表参加了会议。市设计之都推广促进会秘书长徐挺代表深圳市出席了会议，并再次在年会上担当了重要角色。

除开闭幕式外，大会先后举行了全体会议、各子网络研讨会、市长圆桌会议等3项重要活动。大会在介绍完2014年新加盟城市之后，就未来创意城市申报及认定程序、年会承办城市申办标准及竞标流程、创意城市成员定期评审制度、今后10年网络的发展愿景、网络领导小组未来工作重点、联合国教科文组织70周年庆等议题进行了充分探讨。此外，2016年年会主办城市厄斯特松德介绍了筹备方案，法国昂吉莱班等4个城市代表陈述了申办2017年年会的意向。

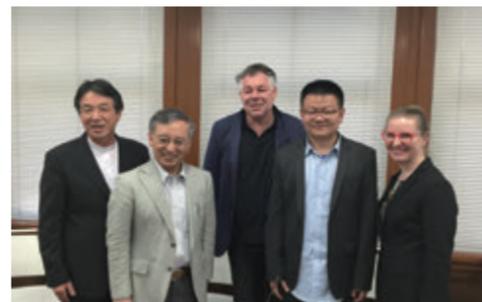
深圳作为创意城市网络领导小组的成员，在本次年会上扮演了重要角色。深圳代表主持了第二天全体大会的重要讨论环节。该环节主要讨论领导小组与教科文组织共同草拟的关于未来年会主办权申请的审核标准和流程的重要文件，为未来年会主办权的确定奠定了制度的基石。



MAY 28 TO 30, 2015  
NAGOYA DESIGN FORUM



MAY 31, 2015  
KOBE CREATION CONFERENCE



2015年5月28日至30日  
名古屋设计论坛



2015年5月31日  
神户创造会议



## 2015 SZ+DAY EUROPE PROMOTION

SEPT. 2, 2015

"CITY OF DESIGN" SAINT-ETIENNE, FRANCE



On Sept. 2, "City of Design" Saint-Étienne in France actively participated in the 1st SZ+DAY and has contributed three award-winning individuals or teams, the city consequently has won Best Nomination Organization Award. More than 100 local young designers participated in Promotion Conference held in the afternoon of Sept. 2. Jean-Sebastian who was a winner of Excellence Award of the 1st SZ+DAY said that workshop in SZ+DAY Award Ceremony impressed him a lot. All award winners and Shenzhen designers were divided into four groups. Futian District Committee and Futian District Government attached much importance to four plans which took reconstruction of Futian District No.2 Road as subject and determined final plan based on them.

2015年9月2日  
法国“设计之都”圣艾蒂安

圣艾蒂安积极参加了首届新锐奖，贡献了3个获奖者或团队，该市因此获得了最佳提名机构奖。百余名当地年轻设计师参加了9月2日下午的推介会。首届新锐奖的优秀奖获得者 Jean-Sebastian 谈及参加新锐奖颁奖典礼期间的工作坊让他印象深刻，当时所有获奖者与深圳设计师分成4个组，以福田区二号路改造为题，提交了4个方案，受到福田区委政府的重视，并以此为基础确定了最终方案。

新锐奖  
2015 欧洲推介会

SEPT. 7, 2015

HELSINKI FINLAND

The 2nd Europe Promotion Conference of SZ+DAY 2015 was held in "City of Design" Helsinki Design Museum in Finland on Sept. 7. This Promotion Conference was also one of important events of Helsinki "Design Week." A total of about 100 people including officials of relevant departments of Helsinki government, representatives of other cities of design including Graz, Saint-Étienne, Bilbao, Dundee etc. and designers, design-major students coming from all over the world attended the promotion conference. Helsinki which had just obtained the title of UNESCO "City of Design" at the end of 2014 immediately manifested its distinctive character for design. It actively participated in various events within Creative Cities Network and showed great interest in Shenzhen Design Award for Young Talents (SZ+DAY).

2015年9月7日  
芬兰赫尔辛基

2015 新锐奖第二场欧洲推介会9月7日下午在“设计之都”芬兰赫尔辛基设计博物馆举行。此场推介会也是赫尔辛基“设计周”的重要活动之一。赫尔辛基市相关部门的官员，格拉茨，圣艾蒂安，毕尔巴鄂，邓迪等其他设计之都的代表，来自世界各地的设计师，设计专业学生等百余人参加了推介会。赫尔辛基2014年底刚刚获得联合国教科文组织“设计之都”称号，马上展现了自己的设计本色，积极参与创意城市网络内的各项活动，对深圳创意设计新锐奖表现出极大的兴趣。



SEPT. 30-OCT. 1, 2015

SINGAPORE DESIGN PLANNING SEMINAR



On Sept. 30, Shenzhen City of Design Promotion Association (SDPA) was invited by Design Singapore Council to participate in the Seminar on Design Strategy Planning Blueprints of Singapore for the next 10 years and emphatically introduced the conditions of SZ+DAY as required by the organizer.

Design Singapore Council is a government department directly subordinated to Ministry of Communications and Information (MCI). The council which was established in 2003 is in charge of formulating Singapore's overall strategies and planning on development of design industry, education etc. and efficiently utilizing government resources to promote development of design industry and design education. After it has been established for 12 years, the council will get down to formulate strategic plan for the next 10 years. At the end of 2015, Singapore successfully joined UNESCO Creative Cities Network and was designated of "City of Design."

2015年9月30日至10月1日  
新加坡设计规划研讨会

9月30日，深圳市设计之都推广促进会应新加坡设计理事会的邀请参加新加坡未来十年设计战略规划蓝图研讨会，并应主办方的要求，重点介绍了深圳创意设计新锐奖的情况。

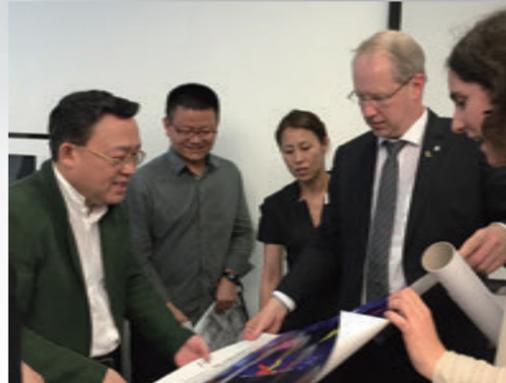
新加坡设计理事会属于政府部门，直属于通信与新闻部。该会成立了2003年，负责制订新加坡在发展设计产业、教育等方面的整体战略和规划，并高效利用政府资源推动设计产业和设计教育的发展。在刚刚走过12个年头之际，该会即着手制订下一个十年的战略规划。2015年底，新加坡成功加入联合国教科文组织创意城市网络，获得“设计之都”的称号。



OCT. 28, 2015

### "CITY OF MUSIC" DELEGATION OF HANNOVER, GERMANY VISITED SHENZHEN

"City of Music" Hanover in Germany sent a huge delegation to pay a visit to Shenzhen and attended an informal discussion so as to have a detailed knowledge of current situations of Shenzhen design industry. Two parties actively explored cooperative possibilities in cultural creative fields in the future.



### 2015年10月28日 “音乐之都”德国汉诺威代表团来访

“音乐之都”德国汉诺威率庞大代表团来访并座谈，详细了解了深圳设计产业的现状，双方积极探讨了未来在文创领域的合作空间。

OCT. 30, 2015

### "CITY OF MEDIA ARTS" ENGHIEEN-LES-BAINS OF FRANCE

Deputy Mayor of "New Media City of Art" Enghien-les-Bains in France paid a visit to Shenzhen City of Design Promotion Association (SDPA), invited Shenzhen to participate in Media Art Festival held in Enghien-les-Bains and explored possibility on cooperation.

### 2015年10月30日 “新媒体艺术之都”法国昂吉莱班代表团来访

“新媒体艺术之都”法国昂吉莱班副市长造访深圳市设计之都推广促进会，邀请深圳参加该市的媒体艺术节，并探讨合作的可能。



SEPT. 18-19, 2015

### HK-SZ CULTURAL CREATIVE INDUSTRY FORUM

With FHKDA as a sponsor, with Shenzhen City of Design Promotion Association (SDPA) and Shenzhen Graphic Design Association (SGDA) as co-organizers, "HK-SZ Design Twin Cities: Cultural Creative Industry Forum" which lasted for two days and took "CO-creating cities" as annual theme was held at Hotel Icon on Sept. 18, 2015. "HK-SZ Design Initiatives Cooperation Agreement" was signed in the forum, which marked an important milestone in design industry and official launch of close cooperation relations between Hong Kong and Shenzhen.

The agreement provides assurance to designers' and entrepreneurs' respective rights and interests in Hong Kong and Shenzhen. It stipulates that Hong Kong and Shenzhen would jointly manage and make full use of their existing public technology platforms so as to facilitate enterprises and institution in two areas to equitably share resources of public technology platform and enhance communication and cooperation on

management, protection and usage of intellectual property rights and provide with effective support to independent innovation. Hong Kong and Shenzhen will establish HK-SZ Design Initiatives Cooperation Committee and periodically hold two supervision meetings per year, coordinate and supervise arrangements of relevant institution on HK-SZ cooperation so as to ensure implementation of details in agreement. The actually developed projects formulated by the agreement include Bi-city Design Biennale, HK-SZ Design Twin Cities: Cultural Creative Industry Forum, SZ-HK online resources platform "Design Hub" and SZ-HK Design Industry investigation. These projects will strengthen exchange and joint usage of creative industries on talents, equipment and project information resources in two cities and encourage relevant organization so as to actively cooperate to provide learning and cooperation opportunities between design talents in two cities.

### 2015年9月18日至19日 深港文化创意产业论坛

为期两天、由香港设计总会主办、深圳市设计之都推广促进会及深圳市平面设计协会合办的“深港设计双城：文化创意产业论坛”以“CO-creating cities 共创双城”为年度主题，2015年9月18日在唯港荟酒店举行。“深港设计策动合作协议”在论坛中签署，奠下设计业的重要里程碑，正式启动深港两地紧密合作关系。

协议为两地设计师和创业家各自的权益提供保障，规定两地将共同管理并充分利用双方现有公共技术的平台，让双方企业和单位可平等共用不同公共技术平台资源，并加强双方在知识产权管理、保护和使用权方面的交流与合作，为自主创新提供有效保障。深港双方将成立深港设计策动合作委员会，每年定期举行两次督导会议，统筹及督导两地各有关机构在合作上的安排，以确保协议下的细节得以执



行。协议制订的实际发展项目包括深港设计双年展、深港设计双城：文化创意产业论坛、深港线上资源平台“Design Hub”及深港设计行业调查，以加强两地创意产业在人才、设备、项目信息资源上的交流与共用，并鼓励相关机构积极开展合作，为两地设计人才提供相互学习、合作的机会。

MARCH 24, 2016  
CITY OF DESIGN SAINT-ETIENNE OF  
FRANCE PAID A VISIT.

On 24th March 2016, Mr. Ludovic Noel, the director of Cite du Design of Saint-Etienne of France visited Shenzhen City of Design Promotion Association to explore future exchange and cooperation between two cities.



2016年3月24日  
“设计之都”圣艾蒂安来访

2016年3月24日下午，法国圣埃蒂安“设计之都”运营机构负责人、圣埃蒂安设计中心总经理吕多维克·诺埃勒（Mr. Ludovic Noel）先生来到深圳市设计之都推广促进会拜访，与促进会秘书长徐挺进行了友好的洽谈，探讨双方未来的交流与合作。

MAY 24 TO 28, 2016  
DUNDEE DESIGN FESTIVAL



JUNE 5 TO 7, 2016  
UNESCO CREATIVE CITIES BEIJING  
SUMMIT II



2016年5月24日至28日  
英国邓迪设计节

2016年6月5日至7日  
第二届联合国教科文组织创意  
城市北京峰会

2016年9月14日至16日  
创意城市网络年会暨新锐奖  
优胜作品展

当地时间9月14日至16日，联合国教科文组织创意城市网络年会在瑞典厄斯特松德召开。作为本次大会的重要活动之一，第二届深圳创意设计新锐奖优胜作品展于14号下午6点在当地的Exercishallen展览馆隆重开幕。

瑞典文化和民主事务大臣爱丽丝·巴赫·库恩克（Alice Bah Kuhnke）女士特意从斯德哥尔摩飞赴现场出席开幕式，并发布主题为“希望”的演讲，高度赞扬新锐奖的专业高度，以及向全球年轻设计力量传达的重要意义。

奥地利格拉茨获奖选手代表分享了参与第二届新锐奖的美妙经历。深圳设计之都推广促进会秘书长徐挺在开幕式之初介绍了第二届新锐奖的整体情况，并向全体创意城市发出了参与第三届新锐奖的邀请。近20个设计之都子网络城市成员代表、以及其他近100个创意城市的与会代表出席了活动。

SEPT. 14 TO 16, 2016  
UCCN ANNUAL CONFERENCE AND  
SZ+DAY EXHIBITION

From Sept. 14 to 16, the UCCN Annual Conference took place in City of Gastronomy Östersund, Sweden. As part of the programme, SZ+DAY exhibition was inaugurated at 6 pm on 14th at Exercishallen.

Madame Alice Bah Kuhnke, the Swedish Minister for Culture and Democracy officiated at the ceremony. Mr. Ting Xu, the Secretary General of SDPA introduced the background and called for the entries for the third edition. Lisa Enzenhofer, member of the winning team breathe.austria for the Grand Award shared the experience with SZ+DAY and their latest project.

Representatives from over 100 member cities visited the exhibition, which showcased the meaning and purpose of UCCN, i.e. collaborations.



OCT. 24, 2016  
SHENZHEN DESIGN WEEK AND  
SZ+DAY PROMOTION IN PARIS

Shenzhen promoted the upcoming first edition of Design Week and SZ+DAY in Paris, France on Oct. 24. Officiating guests included Mr. Li Xiaogan, president of Shenzhen International Culture Exchange Association, Madame Jeanne D'HAUTESERRE, le Maire du 8e arrondissement de Paris, and Mr. Li Shaoping, Minister Counselor for Culture of Chinese Embassy, etc. Local designers showed great interests in both projects.



2016年10月24日  
深圳设计周暨新锐奖巴黎推介会

联合国教科文组织创意城市网络深圳创意设计新锐奖暨2017年首届深圳设计周推介会10月24日在法国首都巴黎市举行。深圳市委常委、宣传部长李小甘，中国驻法国使馆文化处公参李少平，巴黎市第八区区长多特塞尔，联合国教科文组织代表，法国当地设计师及设计机构代表，当地媒体记者等应邀出席了推介会，共同就深圳设计周和新锐奖在欧洲的发展进行了交流，并探讨了如何加强中法在设计领域的交流与合作。



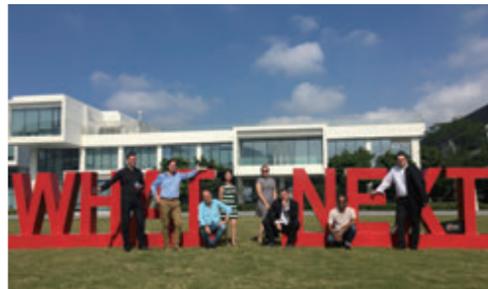
(左起)深圳市委常委、宣传部长李小甘，巴黎市第八区区长多特塞尔夫人，中国驻法国使馆文化处公参李少平

(From left) Mr. Li Xiaogan, president of Shenzhen International Culture Exchange Association, Madame Jeanne D'HAUTESERRE, le Maire du 8e arrondissement de Paris, and Mr. Li Shaoping, Minister Counselor for Culture of Chinese Embassy.

OCT. 25 TO 26, 2016  
DELEGATION OF HANNOVER GERMANY PAID A VISIT

The City of Music Delegation visited various places in Shenzhen, including design clusters, creative companies, art centers, universities and SDPA.

They showed great interests in collaborating with Shenzhen relevant parties and participating the upcoming Shenzhen Design Week.



2016年10月25日至26日  
德国汉诺威代表团来访

代表团走访了深圳文化创意产业各不同领域的重点企业、院校，包括G&G创意社区（深圳市风火创意管理股份有限公司）、合纵文化集团、OCT当代艺术中心、深圳华强方特文化科技集团股份有限公司、深圳市设计之都推广促进会、F518时尚创意园、EMAX眼界科技有限公司以及深圳大学艺术与教育学院。

在两天的访问过程中，代表团深入有关企业和机构，对深圳创意产业发展进行了深入了解，对与深圳合作表现出极其浓厚的兴趣。代表团表示，深圳和汉诺威是感情深厚的友好城市，汉诺威有许多理由加强与深圳方面的合作。深圳市设计之都推广促进会向汉诺威代表团发出参加明年4月“深圳设计周”的邀请后，代表团予以积极回应，表示将对此进行认真研究，期待能够组团参加。

NOV. 2 TO 3, 2016  
B.CREATIVE FORUM IN NAMUR,  
BELGIUM

Partly funded by EU, b.creative is an event aimed at connecting young creative entrepreneurs worldwide as part of the Creative Track project. The network already gathers 1200 associations of creative entrepreneurs worldwide. The launch event took place in Namur Belgium on November 2 to 3, 2016.

As partner of this project, Shenzhen Design Week was invited to the event and presented Design Week to over 300 creative workers from all over the world, mainly from Europe.



2016年11月2日至3日  
欧盟“创意轨迹”项目在比利时那慕尔市举行

当地时间11月2日至3日，由欧盟委员会资助的“创意轨迹”项目启动大会在比利时瓦隆省首府那慕尔市举行。作为该项目的合作伙伴，深圳设计周在大会上隆重亮相。深圳市设计之都推广促进会秘书长徐挺向与会的近300名来自世界各地的创意工作者详细介绍了即将于明年4月举办的深圳设计周。

组织等方面展开全面合作。通过欧盟强大的资源与平台，深圳设计周有望在短时间内吸引众多世界各地、尤其是欧洲地区的优秀设计师、策展人、设计品牌商等参与相关活动。欧盟则希望通过这次合作，加强深圳与欧盟地区在设计领域的交流合作，向深圳乃至整个中国市场推介欧洲的创意产业。

由欧盟委员会发起并资助的“创意轨迹”项目，旨在连接全世界青年才俊，以鼓励跨文化合作以及培养创意企业家精神。该项目由欧盟的“创意欧洲”计划资助，并得益于来自成员国的7个欧洲组织和全世界超过1200个支持创意产业的企业家和组织构成的人脉网络参与。该项目还得到被命名为“欧洲创意区域”的比利时瓦隆政府的支持。

应欧盟委员会相关部门的邀请，深圳设计周成为“创意轨迹”项目的合作伙伴。双方将在资源共享、宣传推广、活动策划



# INTERNATIONAL MEDIA COVERAGE

# 国际媒体关注

In recent years, Shenzhen' design has frequently appeared on the international stage. The rising power of Shenzhen's design can be demonstrated by the design of uniforms of Shenzhen' middle school students as well as international design competitions held in the city. Since the 1st Shenzhen Design Award for Young Talents (SZ+DAY) was held in 2013, award ceremonies, exhibitions and exchange activities of the award have been held in many countries across the world. SZ+DAY has also gained wide attention from numerous international media outlets.

近年来深圳设计频频亮相国际舞台，从中学生校服设计到国际性的设计大赛，都能感受到这座城市逐渐崛起的设计力量。自2013年首届深圳创意设计新锐奖(SZ+DAY)举办以来，已在世界多地举办了颁奖、展览及交流等活动。新锐奖也受到了诸多国际媒体的密切关注。

In Oct, 2015, a Dublin media outlet published stories about Shenzhen Design Award for Young



2015年10月都柏林媒体对新锐奖进行了宣传

In Dec, 2015, a media in Austria made a report on Shenzhen Design Award for Young Talents (SZ+DAY).



2015年12月奥地利媒体对新锐奖进行了报道

In 2015, the website "City of Design" in Dundee in the U.K. made a report on Shenzhen Design Award for Young Talents (SZ+DAY).



2015年英国敦提“设计之都”网站对新锐奖进行了报道

In 2015, the website of "City of Design Network" in Golve, Ireland, made an introduction of Shenzhen Design Award for Young Talents (SZ+DAY).



2015年爱尔兰戈尔韦“设计之都网络”网站介绍了新锐奖的情况

In Oct, 2015, a local website of Bologna made an introduction of Shenzhen Design Award for Young Talents (SZ+DAY).



2015年10月博洛尼亚当地网站对新锐奖进行了介绍

In 2015, the official website of UNESCO reported on Shenzhen Design Award for Young Talents (SZ+DAY) and announced the award's winners.



2015年联合国教科文组织官网对新锐奖进行了宣传并发布了新锐奖的获奖结果

In 2015, several websites in Montreal, Canada, reported on Shenzhen Design Award for Young Talents (SZ+DAY).



2015年加拿大蒙特利尔各大网站报道了新锐奖的情况

In Aug, 2015, a famous design media outlet Archpaper made a report on Shenzhen Design Award for Young Talents (SZ+DAY).



2015年8月知名设计媒体 Archpaper 对新锐奖进行了报道



# OUTLOOK

# 5

## 第五章 CHAPTER

## 设计展望

- 政策支持  
SUPPORTING POLICIES
- 未来政策支持——深圳2020方案介绍  
UPCOMING POLICIES:  
INTRODUCTION OF SHENZHEN 2020 PLAN



# SUPPORTING POLICIES

# 政策支持

Since Shenzhen took the lead in China and initiated the "Cultural-based City" Strategy in 2003, the creative cultural industry in Shenzhen has obtained steady development with an average annual growth rate of over 20 percent.

From 2004 to 2015, the contribution of the creative cultural industry's added value to Shenzhen's GDP increased from 4.6 to 10 percent, and the creative cultural industry has become one of the main engines driving the rapid and healthy growth of the city's economy.

On Nov. 19, 2008, Shenzhen joined UNESCO Creative Cities Network and was designated "City of Design".  
<http://www.shenzhendesign.org>

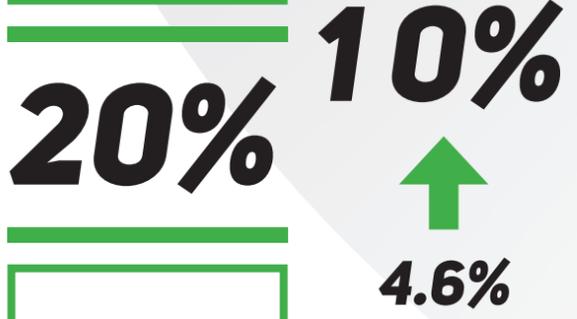
In 2011, *Revitalization Development Policy of Shenzhen Creative Cultural Industry (2011-2015)* was released to increase municipal-level financial input: a special fund of 100 million yuan was set aside to support Shenzhen's high-tech projects each year, a mark of 80 million yuan was allocated to prop up the city's publicity and cultural development and 120 million yuan was allocated to bolster the cultural industry's development in Shenzhen. Together with 200 million yuan that was newly allocated by the city's finance bureau, a total of 500 million yuan was set aside to establish a special fund to support the development of the city's creative cultural industry.

At the beginning of 2014, the State Council released *Several Opinions on Promoting Integrative Development of Creative Cultural, Design Service and Relevant Industries*, and proposed that creative cultural and design service should play an important role in promoting the cultural industry to become a pillar industry of the national economy and promoting the economy's sustainable and sound development.

In March, 2015, Shenzhen announced to build an International Maker Center and launched International Maker Week in June every year so as to provide local and global makers with an international-scale innovation environment.

In 2015, the accumulative import-export value of foreign trade in Shenzhen amounted to 2.75 trillion yuan. The export value was above 1.64 trillion yuan, which has ranked the first among large and medium-sized cities on Chinese mainland for 23 consecutive years. Shenzhen built connections with 38 international Friendship Cities and Friendly Exchange Cities in 2015 and the total number of Shenzhen's Friendship Cities and Friendly Exchange Cities reached 73. The "Belt and Road" initiative has brought new opportunities to Shenzhen.

In 2015, Shenzhen won a total of 42 German iF Design Awards and won 35 iF Product Design Awards. The number of awards obtained by Shenzhen's designers ranked first in China and accounted for over one third of total number of awards obtained across the country.



2003年深圳在全国率先确立“文化立市”战略以来，深圳文化创意产业以年均超过20%的速度稳健发展

2004至2015年，文化创意产业增加值占全市GDP比重由4.6%提高到10%，成为带动经济快速健康发展的重要引擎。



2008年11月19日，深圳加入联合国教科文组织全球创意城市网络，获得“设计之都”称号。  
<http://www.shenzhendesign.org>

- 80,000,000 元
- 100,000,000 元
- 200,000,000 元
- 300,000,000 元
- 500,000,000 元

2011年《深圳文化创意产业振兴发展政策(2011-2015)》发布，增加市级财政投入：每年市高新技术重大项目专项资金安排1亿元、市宣传文化事业发展基金安排0.8亿元、原市文化产业发展专项资金安排1.2亿元，共安排3亿元，市财政新增2亿元，集中5亿元设立文化创意产业发展专项资金（以下简称专项资金），用于支持文化创意产业发展

## 《关于推进文化创意和设计服务与相关产业融合发展的若干意见》

2014年初，国务院出台《关于推进文化创意和设计服务与相关产业融合发展的若干意见》，提出文化创意和设计服务要为推动文化产业成为国民经济支柱性产业和促进经济持续健康发展发挥重要作用。

国际创客中心  
MAKER WEEK  
国际创客周

2015年3月深圳宣布打造国际创客中心，并于每年6月专门设立国际创客周，为深圳以及全球的创客提供了一个具有国际规模的创新环境。

2.751.660.000.000 元  
1.641.540.000.000 元

38个 新增国际友城和友好交流城市  
73个 国际友城和友好交流城市

2015年度深圳市外贸累计进出口27516.6亿元人民币；其中出口16415.4亿元，连续23年位居内地大中城市首位。2015年新增国际友城和友好交流城市38个，国际友城和友好交流城市达73个。“一带一路”国家战略给深圳带来了新的机遇。



德国 iF 设计大奖 42 个



iF 产品设计奖 35 个

2015年德国 iF 设计大奖深圳共获取42个奖项，iF 产品设计奖深圳获奖35件，深圳获奖件数超过全国总获奖件数的三分之一，居全国首位。

## UPCOMING POLICIES: INTRODUCTION OF SHENZHEN 2020 PLAN

At the beginning of 2016, Leadership Group Conference of Shenzhen Cultural System Reform and Development Work deliberated and approved *Shenzhen Cultural Innovation and Development 2020 (Implementation Plan)* (hereinafter briefly referred to as "2020 Plan") and Shenzhen started to comprehensively implement the plan.

"2020 Plan" is the general guideline for Shenzhen to carry out publicity and culture work in the next five years. It will enhance the city's cultural strength by building a solid foundation, remedying disadvantages and ensuring long-term development so that Shenzhen will have corresponding cultural strength as a modern, international and innovative city.

Relevant highlights in "2020 Plan" include:

A series of culture events highlighting the charm of urban culture will be hosted. The city will apply for hosting International Choral Competition and prepare for hosting International Technological TV & Film Festival, the "Belt and Road" National Music Festival, Shenzhen International Photography Competition and other international cultural activities.

A batch of major cultural facilities and landmarks will be built, such as Shenzhen Contemporary Art and Urban Planning Exhibition Center and Shenzhen Literature Art Center. The maintenance and reconstruction of art museums are underway to effectively integrate and links various cultural spaces across the city and gradually form two or three modern and international core areas of urban culture.

Cultural facilities will be constructed outside the original special zone to equalize people's access to cultural facilities within the whole city. Pingshan New Area Cultural Complex, "Three Venues" in Longgang Central District, the Youth Palace in Bao'an Central District and Shiyan Book City were built, and the construction of Guangming New Area Cultural Art Center, Buji Cultural & Sport Center, Guanlan Cultural & Sports Park, Longhua Cultural & Sports Center and a series of landmark of cultural facilities are underway. The construction of Longgang Book City, Guangming Book City, Longhua Book City, Bay Area Book City, Dapeng Book City and supporting bases are expedited. The city will support the construction of creative book bars and form the pattern of "one district with one book store, one street with one book bar."

Community-level cultural service centers will be built to form a "10-minute cultural service circle" for residents.

The city will also promote digital construction for public service, providing one-stop cultural services for residents. To practice the concept of "internet + public culture," there will be Wi-Fi access in all public and cultural spaces across the city. Digital library, digital cultural center, digital art gallery, digital museum and digital book store projects will be launched. Public cultural institutes are encouraged to develop and apply digital systems, such as using social network software or mobile apps to provide digital services and facilitate mobile device users. A big data cultural platform will be set up to build a resource-sharing system of public culture and an online service platform, which will offer one-stop, order-taking and interactive cultural services to the public. Around 300,000 to 500,000 Union Pay credit cards named "Cultural Shenzhen" will be issued to consumers, which will enable them to get discounts when buying cultural products.

"2020 Plan" also specifies that "Big Project Driven" movement will be carried out to optimize the space layout of industries. In accordance with the principle of "One District with One Project," municipal and district governments have jointly pushed forward the planning and construction of iFactory, International Art Exhibition, Dafen Oil Painting Industrial Base, Huaqiang Creative Cultural Park, Huayi Brothers Cultural Town, Shenzhen Film Cultural and Creative Industry Park and other key projects. The city will focus on the development of headquarters economy, constructing 20 new municipal-level creative cultural industrial parks and two or three State-level cultural industrial parks. In the meanwhile, China Cultural Industrial Investment Fund will invest at least three creative cultural companies in Shenzhen. The city will host SZ+DAY, China Design Exhibition, Shenzhen Creative Design Award, Shenzhen International Design Week, Bi-City Biennale of Urban/Architecture and other creative design exhibitions to enhance Shenzhen's international profile as a "City of Design."

## 未来政策支持 ——深圳 2020 方案介绍

2016年初,深圳市文化体制改革和发展工作领导小组会议审议通过了《深圳文化创新发展2020(实施方案)》(以下简称“2020方案”),深圳开始全面实施“文化创新发展2020”工作。

“2020方案”是未来五年深圳宣传文化工作的总抓手,立足于打基础、补短板、谋长远,增强城市文化综合实力,建设与现代国际化创新型城市相匹配的文化强市。

“2020方案”中相关的亮点包括:

- 举办系列品牌文化节庆活动,凸显城市文化魅力。积极申办“世界合唱比赛”,论证筹办“国际科技影视节”、“一带一路”国家音乐节和“深圳国际摄影大赛”等新的国际化品牌文化活动。
- 建设一批标志性重大文化设施,构建城市文化新地标。建成深圳当代艺术与城市规划馆、深圳文学艺术中心,推进各艺术场馆维修改造,有效整合和连接各类文化空间,逐步形成2至3处现代化国际化的城市文化核心区。
- 推动原特区外文化设施建设,实现全市文化设施均衡化。建成坪山新区文化综合体、龙岗中心区“三馆”、宝安中心区青少年宫和石岩书城文化综合体,加快启动建设光明新区文化艺术中心、布吉文体中心、观澜文体公园和龙华文体中心等一批区级标志性文化设施。加快龙岗书城、光明书城、龙华书城、湾区书城、大鹏书城和配套基地等规划建设,支持建设创意特色书吧,基本形成“一区一书城、一街道一书吧”格局。
- 建设基层综合文化服务中心,形成“十分钟文化服务圈”。
- 推动公共服务数字化建设,实现文化“一站式”服务。推行“互联网+公共文化”,实现公共文化场所WIFI全覆盖,实施数字图书馆、数字文化馆、数字美术馆、数字博物馆、数字书城工程,推进公共文化机构开展数字化研发应用,鼓励通过社交软件、移动APP等信息技术手段创新服务模式,实现服务方式与内容的数字化、移动化和便捷化。推进全市公共文化大数据平台建设,构建公共文化信息资源共享系统和网络服务平台,实现全市公共文化“一站式”、“订单式”“互动式”服务。发行30万张至50万张“文化深圳”银联信用卡,为市民提供文化消费优惠。

在“2020方案”中明确提出了要实施“大项目驱动”行动,优化产业空间布局。按照“一区一项目”的原则,市、区联动推进价值工厂、国际艺展、大芬油画产业基地、华强文化创意园、华谊兄弟文化城、深圳电影文化创意产业园等重大项目规划建设,着力发展文化产业总部经济。推动新建20个市级文化创意产业园区,新增2至3个国家级文化产业园区或基地。同时要推动中国文化产业投资基金新增投资支持3家以上深圳文化创意企业,办好深圳创意设计新锐奖、中国设计大展、“七彩奖”、深圳国际设计周、深港城市建筑双城双年展等创意设计展会,提升深圳“设计之都”的国际影响力。



