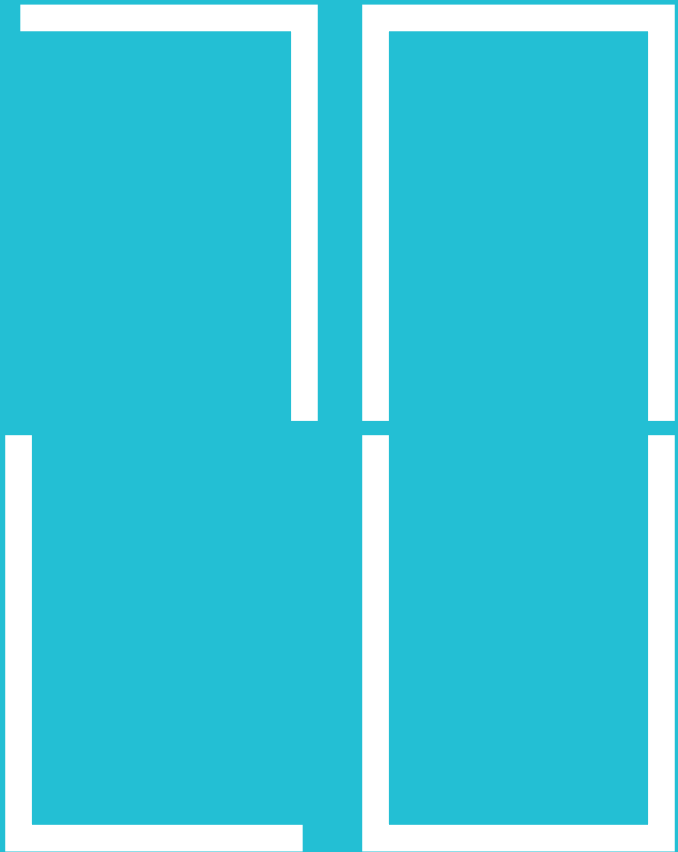




深圳设计之都报告



SHENZHEN CITY OF DESIGN REPORT 2018

SHENZHEN CITY OF DESIGN REPORT 2018 深圳设计之都报告 2018



City of Design
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CITY OF DESIGN
2018



D E S I G N
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2019年3月版

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CONTENTS 目录

壹

CHAPTER 1 深圳设计周 SHENZHEN DESIGN WEEK

014 / Overview of 2018 Shenzhen Design Week
2018深圳设计周概览

"Possibilities of Design" Theme Exhibition
“设计的可能”主题展

40 Years' Chinese Design
四十不惑的中国设计

AGI China Exhibition
“AGI在中国”展

Italian Designers in South China
意大利设计师在南中国

Highlights of Activities
系列活动剪影



贰

CHAPTER 2 深圳环球设计大奖 SDA

034 / Overview of 1st Shenzhen Global Design Award
首届深圳环球设计大奖概览

Jury
国际评审团

List of winners
获奖名单

Highlights of Winning Works
获奖作品展示

叁

CHAPTER 3 粤港澳大湾区设计 GHM GREATER BAY AREA DESIGN

054 / Design Exhibition of Guangdong-Hong Kong-Macao
Greater Bay Area
粤港澳大湾区设计展

International Design Forum of Guangdong-Hong
Kong-Macao Greater Bay Area
粤港澳大湾区国际设计论坛

2018 SZ-HK Design Twin-Cities
2018深港设计双城展

2018 HK-SZ Cultural and Creative Industries Forum
深港文化创意产业论坛

肆

CHAPTER 4 4对话 INTERVIEWS

094 / David Grossman: Chinese Designers Need
More Space
大卫·格罗斯曼：中国设计师需要更多空间

Han Wangxi: We Make a Lot of Friends in
International Design Community
韩望喜：我们在国际设计界广交朋友

Hong Ko: Shenzhen and Hong Kong Are
Cities Coinciding in Creativity
高少康：深港是一对创意相合的城市

Cabirio Cautela: Shenzhen-Milan Exchanges
and Cooperation Will Produce a New Design
Culture
卡比罗·康泰拉：深圳米兰交流合作将产生一种
新的设计文化

陆

CHAPTER 6 国际交流与推广 INTERNATIONAL COMMUNICATION AND PROMOTION

118 / Shenzhen Delegation Visits Milan
深圳市代表团访问米兰

Italian Consul General in Guangzhou Leads
Design Delegation to Visit Shenzhen
意驻穗总领事率设计代表团来访

SZDAY Works Displayed at UCCN Annual
Meeting in Poland
新锐奖优秀作品亮相UCCN波兰年会

SDPA Attends ico-D Meeting in Beijing
出席ico-D北京会议

Shenzhen Attends UCCN Design Sub
Network Meeting in Dundee
参加邓迪“设计之都”子网络年会

伍

CHAPTER 5 设计大事 DESIGN EVENTS

104 / 3rd China Design Exhibition
第三届中国设计大展

4th Shenzhen Fashion Week
第四届深圳时装周

4th Shenzhen International Maker Week
第四届深圳国际创客周

9th Shenzhen Fringe Festival
第九届深圳湾艺穗节

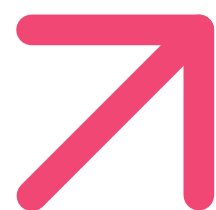


柒

CHAPTER 7 设计成就 ACHIEVEMENTS

128 / Statistical Survey of Shenzhen
Design Industry (2018)
深圳设计行业统计调查 (2018)

Coverage by International
Mainstream Media
国际主流媒体报道



SHEN ZHEN DESIGN WEEK

Overview of 2018 Shenzhen Design Week
2018深圳设计周概览

"Possibilities of Design" Theme Exhibition
“设计的可能”主题展

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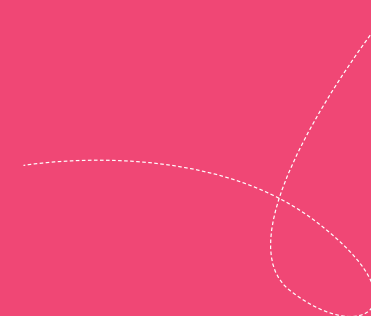
AGI China Exhibition
“AGI在中国”展

Italian Designers in South China
意大利设计师在南中国

Highlights of Activities
系列活动剪影



深圳设计周





OVERVIEW OF 2018 SHENZHEN DESIGN WEEK

The 2018 Shenzhen Design Week (SZDW) was held from April 20 to April 30, 2018.

With the theme of “Possibilities of Design”, the 2018 SZDW had two main venues: the Shenzhen Museum of Contemporary Art and Museum of Urban Planning as well as the Design Society | Sea World Culture and Arts Center. It included various design activities such as the Theme Exhibition, the AGI China Exhibition and the Design Exhibition of Guangdong-Hong Kong-Macao Greater Bay Area. The two main venues had about 150,000 visitors during the SZDW, with more than 10,000 of them visiting the Shenzhen Museum of Contemporary Art and Museum of Urban Planning on the last day.

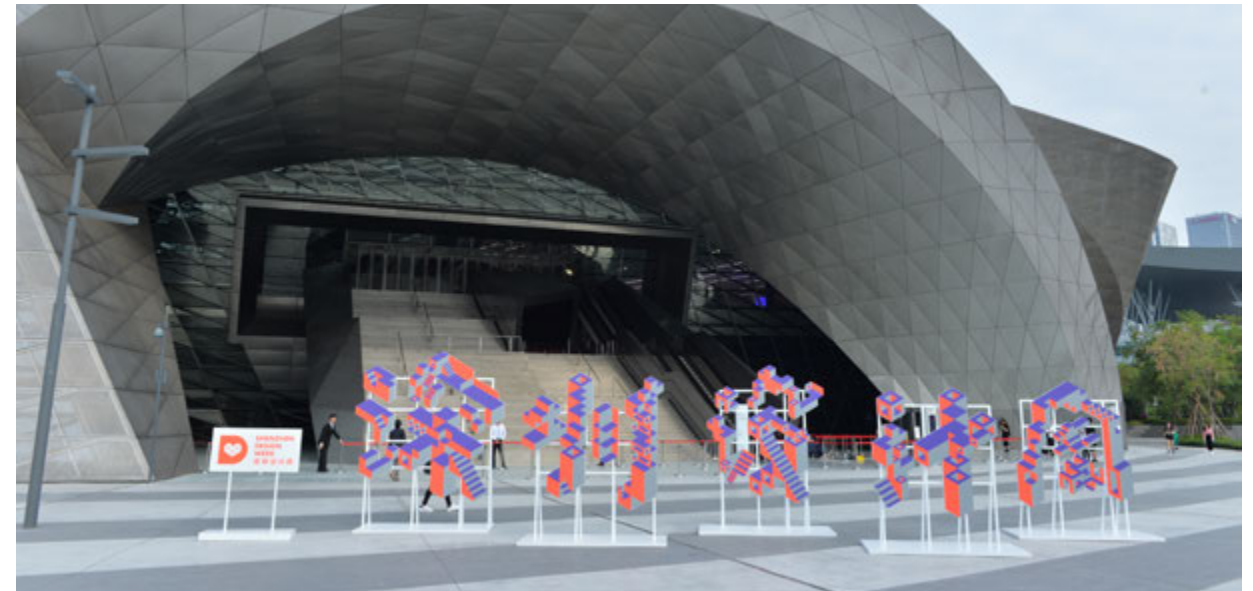
As an annual design feast, the SZDW has become a name card for Shenzhen’s city culture. The activities included but were not limited to forums, workshops, exhibitions, awarding ceremonies, live performances, interactive installations and catwalk shows. A total of more than 1,000 designers from 25 countries and regions participated in the exhibitions and meetings, bringing more than 2,500 representative design works. There were a total of 54 organizers for the activities.

Italy was the “guest of honor” of the 2018 SZDW, with April 22 as the Italian Day. A lot of Italian designers and design works were involved in related



exhibitions.

The 2018 SZDW was no longer a design event only for display and communication, but emphasized the interrelationship and influence between design and industry, as well as design and social life. The ultimate goal of crossing disciplines and borders was to introduce world-class designers and design works to Shenzhen, and make more people aware of Shenzhen’s design, so as to create the “Shenzhen Design” brand. At the same time, it also enhanced the public’s cognitive ability to design, so that design can truly integrate into life and change life.



2018深圳设计周概览

2018年4月20日至30日，2018深圳设计周隆重举行。

本届深圳设计周以“设计的可能”为主题，设有深圳市当代艺术与城市规划馆、设计互联 | 海上世界文化艺术中心“双主场馆”，包括了设计周主题展、粤港澳大湾区展、“AGI在中国”展等众多设计类活动。在设计周期间，两个主场馆共迎来约15万名观众，设计周最后一天深圳市当代艺术与城市规划馆观众数量更是超过1万人。

作为一年一度的设计盛宴，深圳设计周已经成为深圳城文化的一张名片——活动形式包括但不限于论坛、讲座、展览、颁奖典礼、现场表演、互动装置、走秀等，共有25个国家和地区超过1000名的设计师参展或参会，为观众带来代表性设计作品超过2500件，承办机构也多达54家。

意大利为2018深圳设计周的主宾国，4月22日被定为“意大利日”，有众多的意大利设计师及设计作品参与相关展览活动。

2018深圳设计周已不再只是一个单纯的展示交流的设计活动，它强调的是设计与产业、设计与社会生活的相互关系及影响。跨领域跨国界的最终目的是将国际一流的设计师和设计作品引入深圳，让更多的人了解深圳设计，打造“深圳设计”品牌。同时，也加强公众对设计的认知能力，让设计真正融入生活、改变生活。

“POSSIBILITIES OF DESIGN” THEME EXHIBITION



This was an exhibition starting from a pair of chopsticks. Based on the clues of “possibility of changing the habits, possibility of changing the thoughts, possibility of changing the situation, possibility of changing the needs, possibility of changing the conflict, possibility of changing the business, possibility of changing the production, possibility of changing the conclusion and possibility of changing the inheritance”, the exhibition told 15 stories.

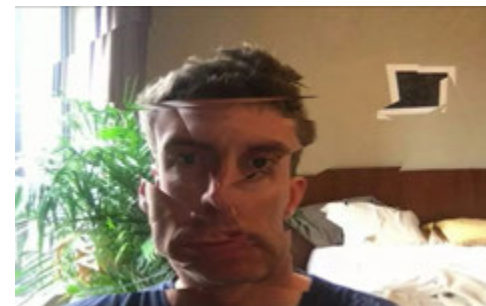
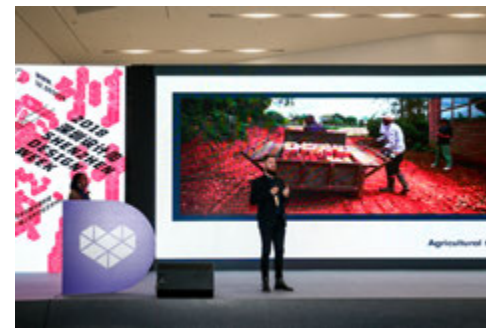
An Interactive Installation Popular Online

At the entrance to the exhibition, there was an installation that should not be missed. It realized the individualized expression of “Possibilities of Design”: Each individual could become a possibility. This interactive installation became popular

online. Its idea came from the organizing committee of the SZDW and a team named “another design” who designed the main image of the SZSW. It was also an extension of the main image of the 2018 SZDW.

The “Blackest” Zen

Japanese designer Eisuke Tachikawa brought his work “Zenblack Garden” specially created for the 2018 Shenzhen Design Week Theme Exhibition, which was also the work’s global debut. The “Zenblack Garden” integrated a courtyard of carbon strips with the concept of ZENBLACK to present a Japanese “dry landscape” dated back to 1,200 years ago, trying to make this kind of black color go beyond time and space to simulate the religious spirit and art awareness of “Zen”.



Guests from Afar

Design Without Borders Uganda is a Norwegian design consultancy based in Uganda. Its projects displayed at the SZDW included “Ajumani Design Challenge”, “AKI Financial Knowledge Suite”, “3WM Agricultural Cart”, “Twogere the Family Planning and Reproductive Health Tool” and “Active Teaching and Learning Tools”, involving the application of design in the fields of health, education, agriculture and more.

Both Ugandan girl Faith Anne Acam and Thomas Flygnering from Norway worked and lived in Uganda in eastern Africa. The two designers went to the 2018 SZDW, and Acam became the first person with a Ugandan passport to enter China’s mainland through Shenzhen.

Child-friendly Exhibition

At the Theme Exhibition, there was an area where many children submerged themselves. The participation by children made the audience of the 2018 SZDW more diversified. The project of “Possibilities for Children to Participate in Design” attempted to awaken more “child-friendly” design awareness from the perspective of design, embody the beautiful city’s future, and inject momentum into Shenzhen’s sustainable development.

Irregular Interactive Art

Architextonic was an interactive video installation from the Interactive Media Arts at NYU Shanghai. The work consisted of two projections, one of which showed the transition of glass, metal and other architectural structures, while the other captured the audience’s body in real time and reorganized it into geometric figures. The artist, Sean Clute, blended the two to explore the human body in the context of contemporary architecture.

The audience on the site seemed to be very interested in this work and found a different self from it.



“设计的可能”主题展

这是从一双筷子而开始的展览。展览围绕“可能改变习常、可能改变念想、可能改变处境、可能改变需要、可能改变冲突、可能改变生意、可能改变生产、可能改变结论、可能改变传承”等线索，讲述着十五个故事。

“网红”互动装置

在展览进门口处，有一个不能错过的装置，正好实现了“设计的可能”的个性化表达——每一个个体都会成为一种可能性。这个网红互动装置，其创意来自于本次设计周组委会和主形象设计团队another design，也是作为2018深圳设计周主形象的延伸。

最“黑”的禅意

日本设计师太刀川英辅带来了专为2018深圳设计周主题展所创作的作品《墨庭》，也是这个作品的全球首展。

《墨庭》将由碳条所组成的石庭，与ZENBLACK的概念相融合，呈现出一幅宛如1200多年前的日式枯山水园林景象，试图让这种黑超越时空，模拟出“禅”的宗教精神和艺术意识。

远道而来的嘉宾

“设计无国界（乌干达）”是一家总部设在乌干达的挪威设计顾问公司。此次带来深圳设计周的项目展示包括《阿朱马尼设计挑战》《AKI金融知识套件》《3WM农业推车》《计划生育和生殖健

康工具Twogere》以及《寓教于乐的教具》，涉及到设计在健康、教育、农业等多个领域的应用。

乌干达女孩费思和来自挪威的托马斯都在非洲东部的乌干达工作和生活，这次两位设计师也到达了2018深圳设计周的现场，而且费思还是持有乌干达护照在深圳入境的第一人。

儿童友好展览

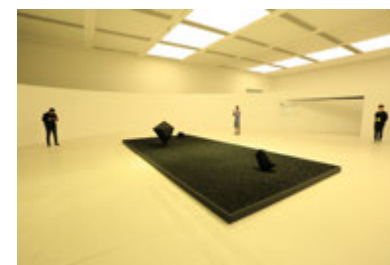
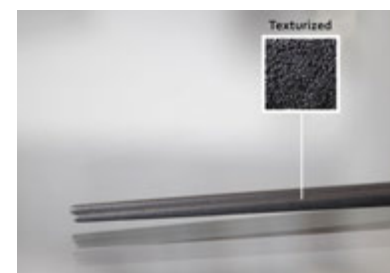
在主题展中，有一个区域总是有最多的小朋友在此深度参与，流连忘返，儿童的参与，使得2018深圳设计周的人群更加丰富多元。

“儿童参与设计的可能”项目试图从设计的角度，唤醒更多“儿童友好”的设计意识，蕴化未来美好城市，为深圳可持续发展注入动力。

不正经的互动艺术

Architextonic建构流动是来自上海纽约大学交互媒体艺术系的一件交互影像装置作品。作品由两个投影同时组成，其中一个展现玻璃、金属和其他建筑结构的移行换位，另一个则是实时捕捉所在空间的观众的身体，并将之重新组构成几何图形。艺术家肖恩·克鲁特（Sean Clute）将二者交融，旨在将人类身体放在当代建筑的语境下进行探索。

现场参观的观众，似乎对这件作品展现了浓厚的兴趣，并在作品中发现了不一样的自己。



四十不惑的中国设计

2018年4月22日,“四十不惑的中国设计”纪念改革开放四十周年特别论坛在深圳市当代艺术与城市规划馆开讲。这是2018深圳设计周一场意义重大的论坛,旨在借设计周的机遇和平台,来回顾中国过去的改革历程,做一个简单的梳理,并为未来的发展理清思路。

除了讨论主题很有话题性外,论坛的讲者也是论坛活动的一大亮点。两位发表主题演讲的嘉宾王敏、何人可,以及参与主题讨论的嘉宾,都是中国设计历史的见证者、经历者或者管理者。他们用亲身经历,鲜活而生动地展示与回顾了“中国设计”的得与失,发展与进步,未来与机会。

演讲嘉宾观点:

“从回避传统到重视自己的历史文脉,从制造意识到品牌意识,从抄袭、山寨到崇尚创新,可以很清楚地看到,中国设计界也从自我否定转变为拥有文化的自觉和设计的自信。”

——王敏(中央美院设计学院原院长,现中央美院学术委员会主任)

“我们的工业设计经历了从仿制引进到自主创新到融入企业乃至国家战略的过程,但是还必须在知识产权保护、创造性人才培养等方面加强研究,才能使中国设计真正走向复兴。所以期待我们中国设计的下一个爆发期。”

——何人可(湖南大学设计艺术学院院长、教授)



40 YEARS' CHINESE DESIGN

“No Doubt: 40 Years' Chinese Design”, a special forum to commemorate the 40th anniversary of China's reform and opening-up, was held at the Shenzhen Museum of Contemporary Art and Museum of Urban Planning on April 22, 2018. As a significant forum during the 2018 SZDW, it aimed to make use of the opportunity and platform of the design week to review China's past reform process, make a simple summary, and solidify the thoughts for future development.

In addition to the topic, the speakers themselves were also highlights of the forum. The two keynote speakers, Wang Min and He Renke, and the guests who participated in the thematic discussion were witnesses or managers of China's design history. They used their personal experience to vividly display and review the gains and losses, development and progress, as well as future and opportunities of “Chinese Design”.

Points of View:



“From avoiding the tradition to attaching importance to its own historical context, from manufacturing awareness to brand awareness, from plagiarism and brand copycat to advocating innovation, it can be clearly seen that the Chinese design community has transformed from self-denial to possessing cultural consciousness and self-confidence in design.”

——Wang Min (former dean of the Design School of the Central Academy of Fine Arts, director of the Academic Committee of the Central Academy of Fine Arts)



“Our industrial design has gone through the process from importing and imitation to independent innovation and integration into the enterprise strategy and even the national strategy. However, we must strengthen the research on intellectual property protection and creative talent cultivation to truly rejuvenate Chinese design. So let's look forward to the next outbreak period of our Chinese design.”

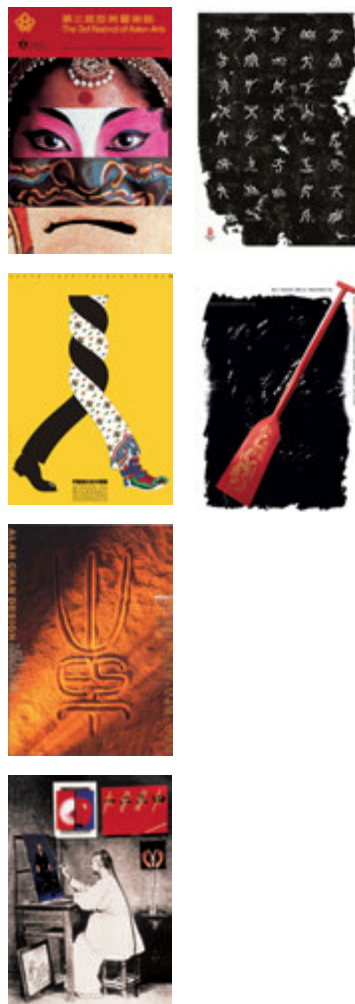
——He Renke (dean and professor of the School of Design and Art of Hunan University)

AGI

AGI CHINA EXHIBITION

With the joint efforts of the Organizing Committee of the SZDW and AGI China, the AGI China Exhibition became a special exhibition unit in the 2018 SZDW.

The AGI China Exhibition was jointly curated by four famous designers, Han Jiaying, Wang Xu, Li Yongquan and Jiang Hua. With the theme clues of “Up and Down, East and West; Domestic and Foreign, Ancient and Modern; Front and Rear, Left and Right; South and North, Large and Small”, the exhibition gathered a group of internationally influential Chinese graphic designers, selected the classic works by AGI China’s members in different eras, and collected the most influential design events and cases in Hong Kong, Shenzhen, Beijing and so on, in a bid to present a unique perspective of the rich and diverse development of modern Chinese graphic design. The classic designs by these typical Chinese designers reflected the professional development of Chinese graphic design and its profound impact on Chinese society’s aesthetics and daily life.



“AGI在中国”展

在深圳设计周组委会和AGI中国分会的共同努力下,“AGI在中国”展 (AGI China) 在2018年的深圳设计周成为一个特别展出单元。

本次“AGI在中国”展由韩家英、王序、李永铨、蒋华4位著名设计师联合策展,以“上下东西、内外古今、前后左右、南北大小”为主题线索,汇聚一批颇具国际影响力的中国平面设计师群体,集中梳理了AGI中国区会员不同年代的经典作品,集合香港、深圳、北京等最具影响力的设计事件和案例,力求为观众呈现一个丰富、多元的中国现代平面设计发展的独特观察视角。这些典型中国设计师的经典设计,集中反映着中国平面设计的专业发展历程,及其对中国社会审美和日常生活的深刻影响。



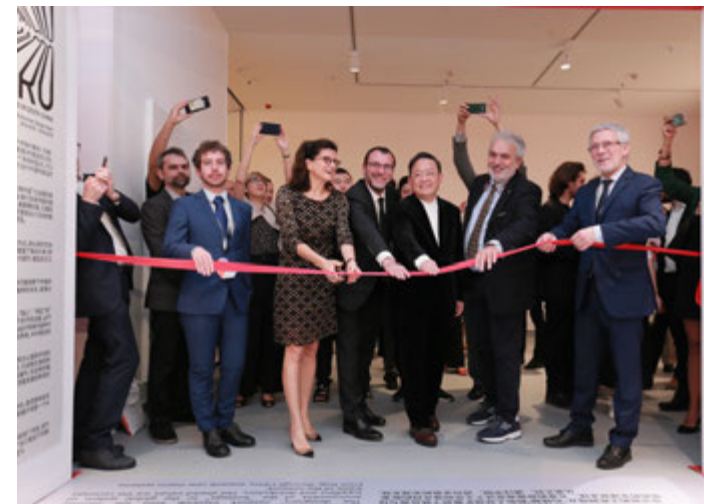
ITALIAN DESIGNERS IN SOUTH CHINA



The 2018 SZDW introduced the concept of “guest of honor” for the first time, with Italy invited to be the guest of honor. The Italian Pavilion was located at the UNESCO Creative Cities Network Exchange Center in the Design Society | Sea World Culture and Arts Center in Shekou, Shenzhen. It was designed and produced by the Italian Design Association and curated by Politecnico di Torino.

Themed “From Micro to Macro: Italian Designers in South China”, the exhibition mainly displayed the works by young Italian designers in the Pearl River Delta region.

Inspired by the caravans along the ancient Silk Road, the Italian Pavilion consisted of large and small interconnected and relatively independent spaces. It was like a network connecting different places in the world and connecting Shenzhen with the world. It embodied the square culture of Italy as well as the enthusiastic and romantic characteristics of Italians, and also catered to Shenzhen’s urban cultural needs, bringing a unique visual experience to the audience.



意大利设计师 在南中国

本届设计周首次引入主宾国概念，意大利受邀成为2018深圳设计周的主宾国。意大利展馆设在位于深圳蛇口的设计互联 | 海上世界文化艺术中心内的联合国教科文组织创意城市网络交流中心，由意大利设计协会设计制作，都灵理工大学策展。

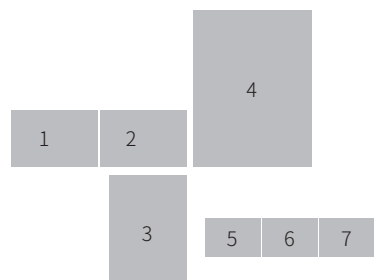
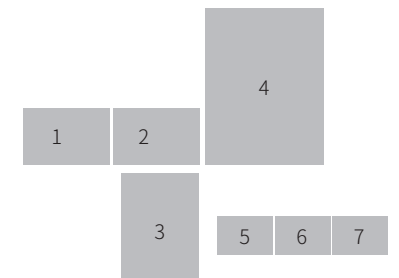
展览的主题为“从微观到宏观：意大利在华南设计师”，主要展示了在珠江三角地区的意大利年轻设计师的作品。

意大利馆由大小小小相互连通又相对独立的小空间组成，其灵感来自古时丝绸之路上的商队，像一个网络将世界各地连接起来，将深圳与世界联系起来，既包含了意大利的广场文化、意大利人热情浪漫的性格特点，又结合了深圳的城市文化需求，给观众带来了一场别开生面的视觉体验。

HIGHLIGHTS OF ACTIVITIES



系列活动剪影





SDA

Overview of 1st Shenzhen Global Design Award
首届深圳环球设计大奖概览

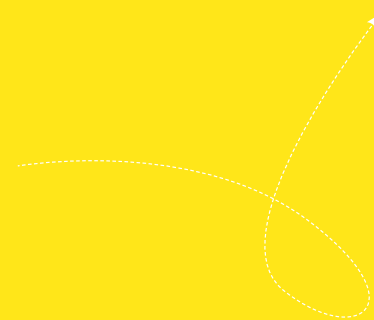
Jury
国际评审团

List of winners
获奖名单

Highlights of Winning Works
获奖作品展示

贰

深圳环球设计大奖





OVERVIEW OF 1ST SHENZHEN GLOBAL DESIGN AWARD

On the evening of April 20, 2018, the awarding ceremony of the first edition of the Shenzhen Global Design Award (SDA) was held at the Shenzhen Media Group Building. A total of 17 works from around the world were awarded, while a foldable electric scooter from China called Halo City won the Grand Award.

The prizes for the first edition of the SDA totaled US\$1 million, including a Grand Award of US\$200,000. Two Gold Awards, four Silver Awards and 10 Bronze Awards were also presented. Halo City, which won the Grand Award, was designed by Beijing Onemile Technology and AF Design. It is a personal travel tool aimed at solving “the last

mile” problem of daily commute, with original materials, design and folding methods. The Gold Awards were given to the WT2 Real-time Earphone Translator by Shenzhen Timekettle Technologies Co., Ltd. and the BioLite CampStove 2 by BioLite of the United States. The jury thought that both works were unique and people-oriented, turning impossibility into possibility through innovation. The former enables a person to communicate freely with another using the earphone, regardless of their nationalities or languages. The latter can convert the heat into electricity after igniting the flame, allowing campers to enjoy food and illuminate the night.

The SDA is hosted by the Organizing Committee of the Shenzhen Design Week, organized by the Shenzhen City of Design Promotion Office, and executed by the Shenzhen City of Design Promotion Association. Shenzhen calls for entries for the SDA and presents the awards once a year. The SDA aims to discover outstanding designs and designers with foresight, creativity, dynamics and influence.

The first edition of the SDA received 1,014 submissions by 85 designers, 218 companies and 303 organizations from 12 countries and regions around the world. The organizing committee invited eight world-

class designers, including David Grossman, past president of the International Council of Design (ico-D), to form a jury to select the award-winning works.

Dr. Han Wangxi, director of the Organizing Committee Office of the Shenzhen Design Week, said at the awarding ceremony that he hoped that the SDA could promote the exchanges and cooperation between designers from all over the world, and encourage the industrialization and concept promotion of creativity and design. He expected the SDA to become a grand event, a wind vane and an academy award for the global design community.

首届深圳环球设计大奖概览



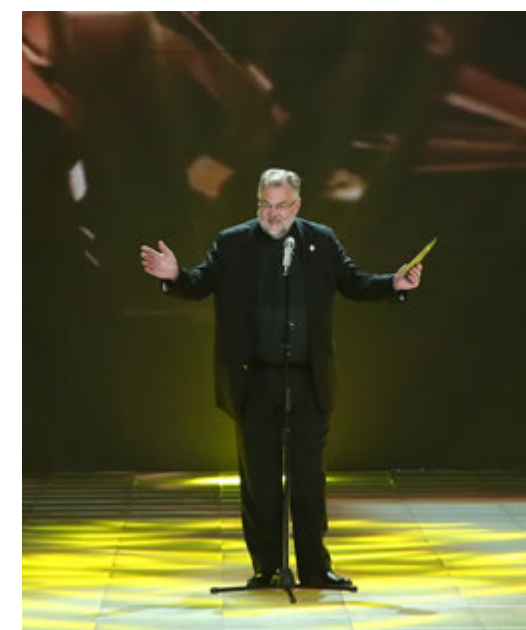
2018年4月20日晚，首届深圳环球设计大奖颁奖典礼在深圳广电大厦举行，共有来自全球的17件作品获奖，其中来自中国的光环-微电折叠车（Halo City）获得了“全场大奖”。

首届深圳环球设计大奖总奖金100万美元，其中“全场大奖”奖金20万美元，当晚共颁出“全场大奖”1个、“金奖”2个、“银奖”4个、“铜奖”10个。获得“全场大奖”的光环-微电折叠车是属于北京一英里科技有限公司与上海岸峰工业设计的作品，这是一件旨在解决日常交通“最后一公里”问题的个人旅行工具，其材料、设计、折叠方式等均为设计师原创。两件金奖作品为深圳时空壶技术有限公司的WT2实时翻译耳机、美国BioLite公司的野营用炉二代。评委认为，这两件作品独具匠心又以人为本，通过创新让不可能成为可能。前者只要将一只翻译耳机交给对方，人们就能自由交流，不分国籍，不分语种。后者只要点燃火焰，就能把热能转化为电能，让野外露营的人们，不仅拥有美食，还能把黑夜照亮。

深圳环球设计大奖由深圳设计周组委会主办，深圳市设计之都推广办公室承办，深圳市设计之都推广促进会执行。深圳每年举办一次深圳环球设计大奖的征集与评审。该奖项旨在发掘独具前瞻性、创造力、驱动力、影响力的设计师及优秀设计作品。

首届环球设计大奖吸引了全世界12个国家和地区的85位设计师218家企业303个机构，1014件作品参赛。组委会邀请到包括国际设计理事会前主席大卫·格罗斯曼在内的8位国际一流设计师组成评审团，评选出获奖作品。

深圳设计周组委会办公室主任韩望喜博士在颁奖典礼上致辞时表示，希望通过举办环球设计大奖，促进世界各国设计师之间的交流与合作，鼓励创意设计的产业化发展以及创意设计理念的推广。他希望大奖可以成为全球设计界一大盛事、风向标、奥斯卡。





JURY

David Grossman (Past president of the International Council of Design)

Barbara Pietrasanta (Italian Artist and communication designer)

Cheng-Neng Kuan (Chair professor and vice president of Shih Chien University, Taiwan, China)

Dirk Schumann (German designer and founder of Schumann Design)

Elisha Tal (Israeli designer, inventor and educator)

Freeman Lau (Renowned designer and artist of Hong Kong, China)

Sertac Ersayin (President of the Industrial Designers Society of Turkey)

Tapani Hyv-nen (Finnish industrial designer)

▲The jury of the first Shenzhen Global Design Award (L to R): Sertac Ersayin, Elisha Tal, David Grossman, Barbara Pietrasanta, Cheng-Neng Kuan, Dirk Schumann, Tapani Hyvönen and Freeman Lau.
首届深圳环球设计大奖评审团：塞尔塔克·尔萨因、以莱沙·塔尔、大卫·格罗斯曼、芭芭拉·彼得拉桑塔、官政能、德克·舒曼、坦帕尼·海弗宁、刘小康（从左至右）

国际评审团

大卫·格罗斯曼（国际设计理事会前主席）

芭芭拉·彼得拉桑塔（意大利艺术家及传媒设计师）

官政能（台湾实践大学讲座教授、副校长）

德克·舒曼（德国设计师，舒曼设计公司创始人）

以莱沙·塔尔（以色列设计师、发明家及教育家）

刘小康（香港著名设计师及艺术家）

塞尔塔克·尔萨因（土耳其工业设计师协会主席）

坦帕尼·海弗宁（芬兰工业设计师）

LIST OF WINNERS

Grand Award

Halo City
Beijing Onemile Technology / AF Design / Xie Chunlei (Shanghai, China)

Gold Awards

WT2 Real-time Earphone Translator
Shenzhen Timekettle Technologies Co., Ltd. (Shenzhen, China)

The BioLite CampStove 2: Bringing Energy Everywhere
BioLite (United States)

Silver Awards

ESUN Smart Anti-Snoring Mat
Li Wei (Guangzhou, China)

Hootim Intelligent Anti-haze Mask
Shenzhen ARTOP Group Limited / Hootim (Tangshan) Environmental Technology Co., Ltd. (Shenzhen, China)

KANDAO Obsidian 3D VR Camera
JU&KE Creative Design / Kandao Technology Co. Ltd. (France/Belgium)

Cordless Cleaner VC-NX1AC
Toshiba Lifestyle Products & Services Corporation (Japan)

Bronze Awards

Midea Guardian T4
Midea Smart Home Technology Co., Ltd. — Xiao Tao (Shunde, China)

HOOK Umbrella
Lexon — Theo Williams (France)

Moon Mirror
inDare Design (Shenzhen, China)

JMGO P2 Smart Portable Theater
JMGO Laser TV of Shenzhen Holatek Co., Ltd. / JMGO Creative Design Center (Shenzhen, China)

Poputar P1 Smart Guitar
PopuMusic Inc. (Shenzhen, China)

UNIBOT
Ecovacs Robotics Co., Ltd. — Li Xiaowen, Yu Xintong, Zhou Jinye, He Fang, Zhang Fan (Suzhou, China)

ORVIBO Smart Socket S31
Shenzhen ORVIBO Technology Co., Ltd. — Zeng Guoshun, Wu Shaobin (Shenzhen, China)

X820 industry-class UAV
Hovfree Intelligence Technology Co., Ltd. / Industrial Design Center of Dahua Technology Co., Ltd. — Ye Lingxiao, Chen Li, Li He (Hangzhou, China)

55° Moscup Rapid Cooling Tumbler
Shenzhen 55 Degrees Creative Technology Co., Ltd. / Beijing 55 Degrees Technology Co., Ltd.

Skyworth_S9A OLED TV
Shenzhen Skyworth-RGB Electronics Co., Ltd. (Shenzhen, China)

获奖名单

金奖

WT2实时翻译耳机
深圳时空壶技术有限公司（中国深圳）

BioLite野营用炉二代
BioLite（美国）

银奖

ESUN智鼾垫
李伟（中国广州）

皓庭智能防霾电动口罩
浪尖设计集团有限公司 皓庭（唐山）环境科技有限公司（中国深圳）

看到“黑曜石” 3D VR摄像机
矩刻创意设计（深圳）有限公司 深圳看到科技有限公司（法国/比利时）

无线吸尘器VC-NX1AC
东芝生活电器株式会社（日本）

铜奖

美的智能门锁—守护者T4
美的智慧家居科技有限公司／肖涛（中国顺德）

HOOK折叠伞
LEXON／Theo Williams（法国）

月光镜子
深圳市格外设计经营有限公司（中国深圳）

坚果P2智能移动影院
深圳市火乐科技发展有限公司坚果激光电视 坚果创意设计中心（中国深圳）

Poputar P1智能吉他
深圳视感文化科技有限公司（中国深圳）

管家机器人
沃斯机器人股份有限公司／李晓文、于欣彤、周金晔、何方、张帆（中国苏州）

S31智能插座
深圳市欧瑞博科技有限公司／曾国顺、吴少斌（中国深圳）

x820行业级无人机
浙江华飞智能科技有限公司 浙江大华技术股份有限公司工业设计中心／叶凌霄、陈力、李赫（中国杭州）

55°魔色杯
深圳五十五度创意科技有限公司（中国深圳） 北京五十五度科技有限公司

Skyworth_S9A OLED 电视
深圳创维-RGB电子有限公司（中国深圳）

HIGHLIGHTS OF WINNING WORKS



Grand Award

Name: Halo City
Category: Industrial Design
Designers: Beijing Onemile Technology / AF Design — Xie Chunlei (Shanghai, China)

Introduction to the Work

Halo City is a personal travel tool aimed at solving “the last mile” problem of daily commute, allowing the user to travel effortlessly to and from bus or subway stations. Its “link-type folding system” allows the scooter to be folded in two seconds so that the user can carry it onto any means of public transportation or keep it in the car boot. The length of the entire bike measures less than a meter when folded, and the lightweight scooter body weighs only 15.5kg, with a load capacity of 110kg. This portable scooter is equipped with an intelligent app that can be connected to the scooter to show transport-related information. The vehicle’s body is made of magnesium alloy, carbon fiber and other high-end composite materials, which are all recyclable. The LED daytime running lights are integrated with the car-level light guide technology to achieve a sleek daytime running “ring light” group, presented perfectly as a smooth and uniform “halo” luminous effect. Halo City hopes to create a green lifestyle aligned with the concept of “urban mobile + traffic series”



Gold Awards

Name: The BioLite CampStove 2: Bringing Energy Everywhere
Category: Industrial Design
Designer: BioLite (United States)

Introduction to the Work

The BioLite CampStove 2 burns renewable biomass (e.g. twigs, sticks, and pellets) to create a smokeless fire that can cook meals and boil water in minutes while turning its heat into usable electricity.



Name: WT2 Real-time Earphone Translator
Category: Industrial Design
Designer: Shenzhen Timekettle Technologies Co., Ltd. (Shenzhen, China)

Introduction to the Work

WT2 is a real-time, in-ear translator for natural and hands-free communication, including two earphone translators, an app, and a customized charging case. It integrates world-leading speech recognition and machine translation technologies.

Silver Awards



Name: ESUN Smart Anti-Snoring Mat
Category: Industrial Design
Designer: Li Wei (Guangzhou, China)

Introduction to the Work

The Smart Anti-Snoring Mat is a product designed to improve snoring based on the principle of side reclining. It consists of a control center that monitors the snoring sound and an inflatable mat that guides the user to lie on his side.



Name: Hootim Intelligent Anti-haze Mask
Category: Industrial Design
Designers: Shenzhen Artop Group Limited / Hootim (Tangshan) Environmental Technology Co., Ltd. (Shenzhen, China)

Introduction to the Work

This is an innovative three-layer anti-haze mask featuring active ventilation. The first layer is non-woven cloth to filter water vapor, hair, dander and large particles. The second layer uses 3M's H11 high-efficiency HEPA filter, with the PM2.5 purification rate as high as 98 percent. The third layer uses high-efficiency activated carbon filter of bamboo fiber to effectively remove odors and harmful gases.



Name: KANDAO Obsidian 3D VR Camera

Category: Industrial Design

Designers: JU&KE Creative Design / Kandao Technology Co., Ltd. (France/Belgium)

Introduction to the Work

This is a professional VR camera that can shoot stereoscopic 360-degree photos and videos up to 8K resolution. The camera utilizes a deep-learning stitching method, automatically generating high quality stereoscopic panoramas.



Name: Cordless Cleaner VC-NX1AC

Category: Industrial Design

Designer: Toshiba Lifestyle Products & Services Corporation (Japan)

Introduction to the Work

Without a cord and a plug, the VC-NX1/VC-NXS1 cordless canister vacuum cleaners ease cleaning. As the major parts are at the center of the main unit, VC-NX1/VC-NXS1 has a short turning radius, and smoothly climbs over steps and weaves around furniture and corners.



全场大奖

作品名称: 光环-微电折叠车

作品类别: 工业设计

设计者: 北京一英里科技有限公司 上海岸峰工业设计 / 谢春雷 (中国上海)

作品简介

光环-微电折叠车 (Halo City) 是一件旨在解决日常交通“最后一公里”问题的个人旅行工具, 让用户得以轻松地往返巴士站或地铁站。

它的“链接式折叠系统”可以在两秒钟内使整车折叠, 用户可以方便地把它带到任何公共交通工具上或者放在汽车行李箱里。折叠后整车仅有不足一米的长度, 轻量化高强度车体重量仅15.5kg, 却有着110kg的负载能力。此车还配备了一个智能应用程序, 可以远程连接, 以显示与它有关的信息。车体仅采用镁合金、碳纤维等复合材料制成, 而且都是可回收的。LED日间行车灯与高端汽车常用的水平导光技术相结合, 实现白天运行的“环光”效果, 完美地表现为一个平滑和均匀的“光环”。光环-微电折叠车希望创造一种符合“城市移动+交通系列”概念的绿色生活方式。

金奖

作品名称: BioLite野营用炉二代

作品类别: 工业设计

设计者: BioLite (美国)

作品简介: BioLite野营用炉二代可以燃烧可再生的生物质 (如树枝、树枝和球团), 创造出一种无烟的火, 可以在几分钟内烧饭、烧水, 同时将热量转化为可用的电能。

作品名称: WT2实时翻译耳机

作品类别: 工业设计

设计者: 深圳时空壶技术有限公司 (中国深圳)

作品简介: WT2是一套能让人们进行自然外语交流的智能翻译系统, 包含2只翻译耳机、充电盒以及1个专用APP, 结合了世界领先的语音识别和机器翻译技术。



银奖

作品名称: ESUN智鼾垫

作品类别: 工业设计

设计者: 李伟 (中国广州)

作品简介: 智鼾垫是根据侧卧原理设计的一款改善打鼾的产品, 由负责监测鼾声的机盒和负责引导用户侧卧的充气垫组成。

作品名称: 皓庭智能防霾电动口罩

作品类别: 工业设计

设计者: 浪尖设计集团有限公司 皓庭 (唐山) 环境科技有限公司 (中国深圳)

作品简介: 一款创新设计的主动通风式三层防霾口罩。第一层无纺布过滤水汽、毛发、皮屑、大颗粒物; 第二层采用3M公司的H11级高效HEPA过滤网, 针对PM2.5净化率高达98%; 第三层采用竹纤维高效活性炭滤网有效去除异味及有害气体。

作品名称: 看到“黑曜石”3D VR摄像机

作品类别: 工业设计

设计者: 矩刻创意设计 (深圳) 有限公司 深圳看到科技有限公司 (法国/比利时)

作品简介: 一款专业级VR摄像机, 可以拍摄高达8K分辨率的立体360度的照片和视频。该摄像机利用深度学习的拼接方法, 能够自动生成高质量的立体全景图。

作品名称: 无线吸尘器VC-NX1AC

作品类别: 工业设计

设计者: 东芝生活电器株式会社 (日本)

作品简介: 没有电源线和插头, VC-NX1/VC-NXS1无线圆筒真空吸尘器让清洁工作变得容易。由于主要部件在主机中心, VC-NX1/VC-NXS1转弯半径很短, 可以顺利地爬上台阶, 在家具旁和角落里穿梭。



GHM GREATER BAY AREA DESIGN

Design Exhibition of Guangdong-Hong Kong-Macao Greater Bay Area
粤港澳大湾区设计展

International Design Forum of Guangdong-Hong Kong-Macao Greater
Bay Area
粤港澳大湾区国际设计论坛

2018 SZ-HK Design Twin-Cities
2018深港设计双城展

2018 HK-SZ Cultural and Creative Industries Forum
深港文化创意产业论坛



粤港澳大湾区设计



DESIGN EXHIBITION OF GUANGDONG- HONG KONG-MACAO GREATER BAY AREA

The Design Exhibition of Guangdong-Hong Kong-Macao Greater Bay Area was held at the Shenzhen Museum of Contemporary Art and Museum of Urban Planning from April 20 to 30, 2018.

The nine cities and two special administrative regions within the Guangdong-Hong Kong-Macao Greater Bay Area (Guangzhou, Shenzhen, Zhuhai, Foshan, Zhongshan, Dongguan, Huizhou, Jiangmen and Zhaoqing in Guangdong, and Hong Kong and Macao Special Administrative Regions) have been the places with the most concentrated design resources, the most frequent design activities and the most significant design achievements in China since the country began its reform and opening up. In the past 40 years, continuous and in-depth design exchanges and interactions have been carried out in the greater bay area, with design thoughts mutually inspiring, design works influencing each other, and design ecological chain jointly built and shared.

For the first time, the Design Exhibition of Guangdong-Hong Kong-Macao Greater Bay Area assembled more than 100 most representative designers in Guangdong, Hong Kong and Macao, and panoramically presented hundreds of works. From the predecessors engaged in the industry for more than 50 years to the up-and-coming design rookies, from business cases to experimental creations, from print media to multi-dimensional images, these works by designers from different cities clearly reflected original regional traits, while their commonality was more worthy of pondering and inquiry: Openness, diversity and historical accretion developed in parallel with cutting-edge exploration, and business spirit and humanism existed in harmony.

The exhibition was hosted by the Organizing Committee of the Shenzhen Design Week, organized by the Shenzhen Graphic Design Association (SGDA), and jointly organized by many institutions in the bay area.



粤港澳 大湾区 设计展

2018年4月20日至30日，粤港澳大湾区设计展于深圳设计周期间在深圳市当代艺术与城市规划馆举行。

粤港澳大湾区所涵盖的9市2区（广东省的广州、深圳、珠海、佛山、中山、东莞、惠州、江门、肇庆9个城市，以及香港、澳门两个特别行政区），是改革开放以来，中国设计资源最集中、设计活动最频繁、设计成果最显著的区域。过去40年，大湾区内展开了持续的、深入的设计交流互动，设计思潮彼此激荡，设计作品相互影响，设计生态链共建共享。

本次粤港澳大湾区设计展首次全面集结了粤港澳百余位最具代表性的设计师，全景式呈现数百幅作品。从入行50余年的业界前辈到崭露头角的设计新秀，从商业案例到实验创作，从平面纸媒到多维影像，在这些来自不同城市设计师的作品里，原生地域特质得到明确体现，而他们所呈现出来的共同性则更值得玩味与探究：开放、多元、历史沉淀与前沿探索并行不悖，商业精神与人本主义交相辉映。

本次展览由深圳设计周组委会主办，深圳市平面设计协会承办，粤港澳大湾区众多机构合力打造。



INTERNATIONAL DESIGN FORUM OF GUANGDONG- HONG KONG-MACAO GREATER BAY AREA

During the Shenzhen Design Week, the International Design Forum of Guangdong-Hong Kong-Macao Greater Bay Area was held at the Shenzhen Museum of Contemporary Art and Museum of Urban Planning on April 22, 2018.

This international forum focused on the perspective of individuals to ponder the dynamic relationship between designers and the times. The event specially invited five representative designers from around the world in different creative directions to share their thoughts, analyze the multiple relationships between design and the economy, culture and life in a bay area, and look forward to the innovation possibilities in the new era of the Guangdong-Hong Kong-Macao Greater Bay Area.

It was a really popular event. More than 600 designers and citizens from various places gathered at the forum, leaving no empty seats. Plenty of listeners sat on the floor or stood to enjoy the speeches. More than 100,000 people viewed live broadcast of the forum on the Internet.

Highlights of the Speeches at the Forum:

New York is not only a bay area technically, but also a way of life; it is a world that has created many different things. Similarly, I hope that the Guangdong-Hong Kong-Macao Greater Bay Area will become a most successful bay area.

— Simon Collins, former dean of the School of Fashion at Parsons School of Design in New York

China is now in a very dynamic era. I think that many Chinese design works I have seen are very interesting. This shows that the Chinese people are very active in thinking now, and that the whole country has a good momentum for development. This situation of the country is also reflected in the design works from the greater bay area.

— Naonori Yago, art director of SIX, Inc., Japan

The vision of design is very important. If you don't have such a concept, it's impossible to get good design, for example, when designing the bay area. What is your concept? What is your vision? What kind of society you want to create? What kind of lifestyles are there? All these are very important and very basic messages.

— Yusaku Imamura, counselor on special issues to the governor of Tokyo Metropolitan Government

The most important thing for a designer is professionalism, no matter it's in the past, at present or in the future. With sufficient professionalism, an individual, a group and a city will possess deserved international status and influence.

— Han Jiaying, member of the Academic Committee of the Shenzhen Graphic Design Association, president of AGI China

You may not feel how good the greater bay area is when you live here, but when you compare the development of each region at a world level, you can see that the development of the Guangdong-Hong Kong-Macao Greater Bay Area is really good.

— Freeman Lau, Secretary General of the Hong Kong Federation of Design Associations



2018年4月22日，粤港澳大湾区国际设计论坛于深圳设计周期间在深圳市当代艺术与城市规划馆举行。

本次国际论坛侧重以个体的视角，思考设计师与时代的能动关系。活动特别邀请全球从事不同创意方向的5位代表性设计师作现场分享，解析设计与湾区经济文化生活多元关系，展望粤港澳大湾区新时代的创新可能。

论坛现场汇聚了600余名从各地赶来的设计师和市民，座无虚席，还有大量听众席地而坐和站立聆听嘉宾演讲，场面十分火爆。网络收看论坛现场直播的人数更是超过10万人次。

粤港澳大湾区 国际设计论坛

论坛嘉宾发言摘要：

纽约不仅仅在技术上是一个湾区，纽约同时也是一种生活的方式；它是一个世界，创造了很多不同的事情出来。同样地，也祝粤港澳大湾区成为最成功的湾区。

——纽约帕森斯设计学院时装学院前院长西蒙·柯林斯

中国现在处于一个非常有活力的时代，我看到很多中国设计作品都觉得很很有意思，这表明中国人现在的思维非常活跃，整个国家有良好的发展势头，这样的国情也反映在大湾区设计作品之中。

——日本SIX, Inc.艺术总监矢后直规

设计的愿景非常重要，如果你没有一个这样的理念的话，就不可能得到好的设计，比如在设计湾区的时候。你的理念是什么，你的愿景是什么，你想要创建一个什么样的社会，这个地方有的一些什么样的生活方式，这都是非常重要的非常基本的信息。

——东京都政府知事特别事务参赞今村有策

无论过去、现在还是未来，作为设计师最重要的是专业性，一个人、一个群体、一个城市具备了足够的专业性，也就拥有了属于自己的国际地位与影响力。

——深圳市平面设计协会学术委员、AGI中国分会主席韩家英

生活在大湾区可能不觉得大湾区有多厉害，但放在一个世界层面去比较每个区域的发展时，粤港澳大湾区的发展其实很厉害。

——香港设计总会秘书长刘小康



2018 SZ-HK DESIGN TWIN-CITIES



The 2018 SZ-HK Design Twin-Cities was grandly opened at the Mountain View Theater of the Sea World Culture and Arts Center on October 26, 2018.

“Although the design exchange between Shenzhen and Hong Kong has been going on for more than 30 years, we still have a long way to go because there is still a distance to the goal of ‘Design Twin-Cities’. Next, we will continue to carry out projects that will help integrate the design industry of both cities,” Han Wangxi, director of the Shenzhen City

of Design Promotion Office, put forward a higher expectation for the future of “Shenzhen and Hong Kong Design” at the opening ceremony.

Bernard Chan Pak-li, under secretary for commerce and economic development of Hong Kong SAR, said in his speech at the opening ceremony, “The SAR Government has always supported the idea of building Hong Kong and Shenzhen into ‘Design Twin-Cities’, and hopes that the design industry of both cities will cooperate further, raise their

level together, form a new driving force for creative industries and improve the creative industry system in the greater bay area.”

The “SZ-HK Design Twin-Cities” is held every two years in Shenzhen and Hong Kong in turn. With the theme of “Inheriting the future”, the exhibition in 2018 was jointly organized by the Shenzhen City of Design Promotion Association (SDPA) and the Hong Kong Federation of Design Associations (FHKDA), and lasted for two months.



Next by D Twincities

As a core brand of the 2018 SZ-HK Design Twin-Cities, “Next by D Twincities” was opened on October 26, 2018 at the central square on the first floor of the Sea World Culture and Arts Center.

“Next by D Twincities” has been trying to break through the cooperation formula of “mutual delivery of works and designers for exhibition and exchange”. Through the cross-matching between Shenzhen

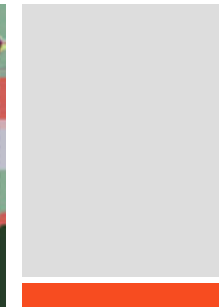
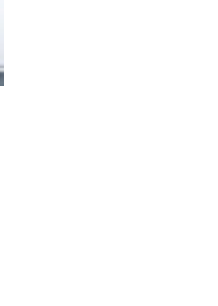
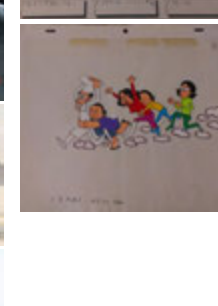
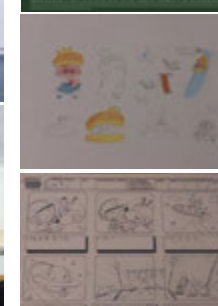
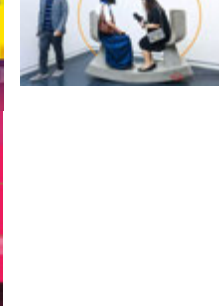
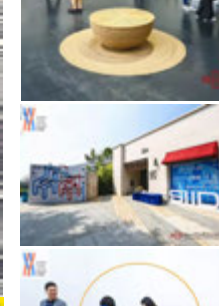
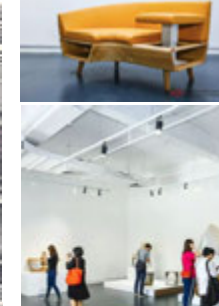
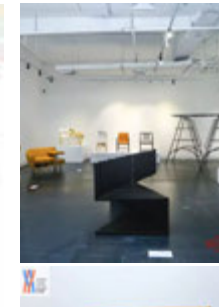
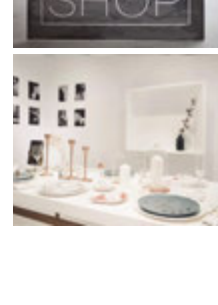
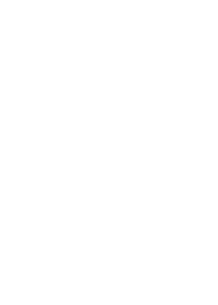
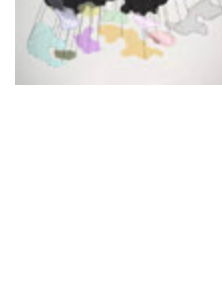
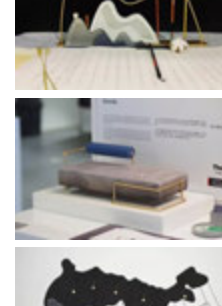
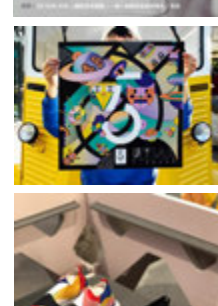
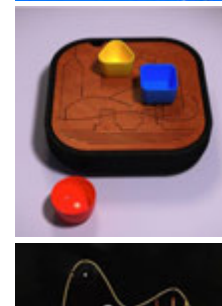
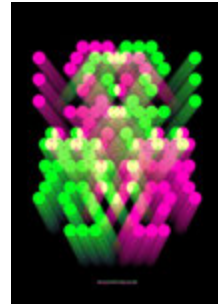
and Hong Kong designers and brand manufacturers, the design works have been produced and sold, fulfilling the goal of promoting communication and industrial development.

The product categories and ideas presented at the exhibition were marvelous: There were trendy modern costumes, as well as cheongsams as a result of the collision of East and West thoughts; there were cutting-edge digital innovations, as well as personalized “DIY” products; there were novel creative gadgets including stationery and storage bags, as well as household items such

as composite cabinets in modern urban homes; there were cross-boundary design inspired by the street space of both cities, as well as re-creation stemming from the snack culture... The exhibits on site were available for sale in Shenzhen and Hong Kong as well as online stores, giving the public an opportunity to enjoy the value and results of good design.

During the time of the exhibition, good news came in December 2018: As a core section of the SZ-HK Design Twin-Cities, “Next by D Twincities” won the Merit Award of the “DFA Design for Asia Awards 2018”.





Inheriting the Future

The 2018 SZ-HK Design Twin-Cities was divided into 11 sections, including “Complement”, “Sitting Room”, “Mutuality”, “Connection”, “Merges”, “Talk”, “Intersection”, “Co-Camp”, “Animation”, “Illumination” and “Fashion”, covering indoor, industrial products, graphic, fashion, animation and other design categories.

The Seat Exhibition featuring prominent designers was presented at a shopping center named OCT Harbor instead of a professional exhibition hall. The

“Merges — SZ-HK-MC Students Designs Exhibition” showed the style of future design stars. The “Mutuality — SZ-HK-MC Print Media and Multi Media Exhibition” showcased the outstanding strength of the key cities of graphic design. The new categories of animation design and illustration design added new vitality to the SZ-HK Design Twin-Cities. The activities in Shenzhen and Hong Kong creative parks had much affinity and greatly boosted the participation of the public... Nearly 100 design events provided a feast to enthusiasts.





2018深港设计双城展

2018年10月26日，“2018深港设计双城展”在海上世界文化艺术中心境山剧场盛大开幕。

在开幕式上，深圳市设计之都推广办公室主任韩望喜对“深港设计”的未来提出了更高的期许：“虽然我们深港之间的设计交流超过30年，然而任重道远，离‘设计双城’的目标依然有距离。接下来，我们还要持续地开展有利于融合两地设计业界的项目。”

香港商务及经济发展局副局长陈百里在开幕式上发言致辞时表示：“特区政府一向支持将香港和深圳打造成为‘设计双城’的意念，并期望两地设计业界进一步合作，共同提升水平，形成创意产业的新动力，完善大湾区的创意产业体系。”

“深港设计双城展”，每两年一届，由深港两地轮流举办。2018深港设计双城展以“双城·相承”为主题，由深圳市设计之都推广促进会（SDPA）与香港设计总会（FHKDA）联合举办，展览持续两个月。

在开幕式上，深圳市设计之都推广办公室主任韩望喜对“深港设计”的未来提出了更高的期许：“虽然我们深港之间的设计交流超过30年，然而任重道远，离‘设计双城’的目标依然有距离。接下来，我们还要持续地开展有利于融合两地设计业界的项目。”





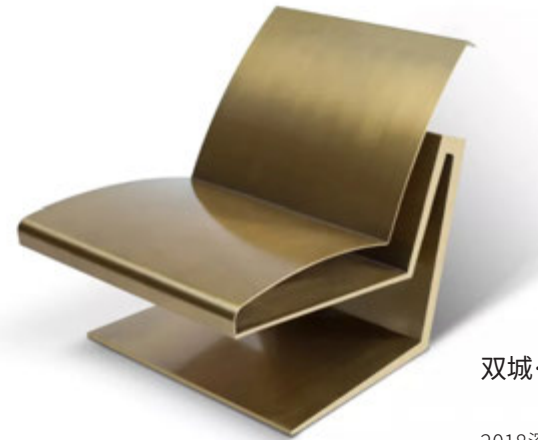
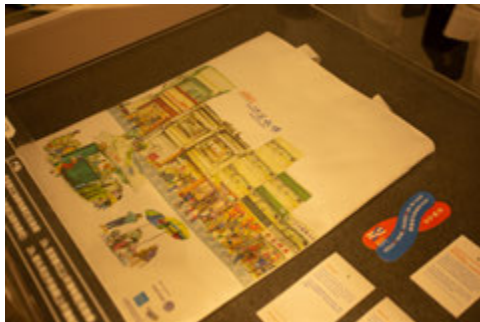
双城品末

作为2018深港设计双城展的核心品牌，“双城品末”（NEXT BY D TWINCITIES）于2018年10月26日在海上世界文化艺术中心一楼中心广场开幕。

“双城品末”一直在尝试突破“互送作品、设计师进行展览交流”的合作定式，通过深港设计师与品牌制造商进行交叉配对，并把设计作品实现生产售卖，把推动交流与产业发展的目标落到实处。

现场呈现的产品品类和创意精彩纷呈：有潮流现代服饰，也有东西理念碰撞下的旗袍；有尖端的数码类创新，也有“DIY”个性化定制的产品；有如文具、收纳袋的随身小设计的新创玩意，也有现代都市人屋里摆设的组合柜等家居用品；有从两地街头空间取材的跨界设计，也有源于小吃文化的再创作……现场的展品都在深港两地以及网店可售，让大众有机会可以享受到优秀设计的价值与成果。

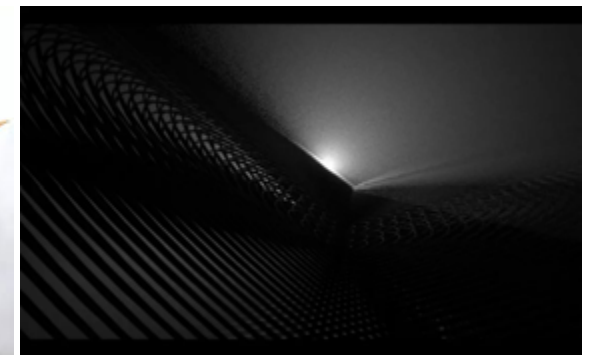
展览期间，也就是在2018年12月，传出一则喜讯：深港设计双城展核心板块——“双城品末”荣获“DFA 亚洲最具影响力设计奖”优异奖。



双城·相承

2018深港设计双城展分为“相成、相依、相得、相连、相融、相谈、相交、相宜、相映、相形、相惜”等11个板块，覆盖室内、工业产品、平面、时尚、动画等各个设计门类。

大咖云集的“相依-深港共创坐具展”走出专业展览馆呈现于欢乐海岸购物中心，“相融-深港澳学生设计展”展现出未来设计之星风采，“相得-深港澳平面多媒体展”展示平面重镇的傲人实力，新加入的动画设计与插画设计门类为双城展增添了新活力，极具亲和力的深港创意园区设计行则大大增强了民众参与度……近百场的设计活动让设计爱好者们尽享设计饕餮盛宴。

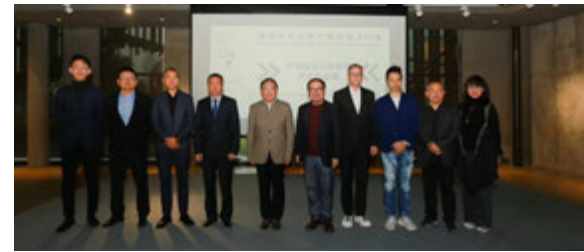


2018 HK-SZ CULTURAL AND CREATIVE INDUSTRIES FORUM

Co-hosted by the Shenzhen City of Design Promotion Association and the Hong Kong Federation of Design Associations, the 2018 HK-SZ Cultural and Creative Industries Forum was successfully held on January 11, 2019 at ONE S, Qianhai, Shenzhen.

The forum brought together policy makers, creative industry park operators and designers from Shenzhen, Hong Kong, Zhuhai and Macao. Focusing on the theme of “Development of Design and Creative Industries in the Greater Bay Area”, five guest speakers shared their views, including Xi Xiaole, head of the Zhuhai Design Week, James Zhu, president of the Macau Designers Association, Hong Ko, vice president of the Hong Kong Designers Association, Huang Hanhong, president of Zetta Bridge (China) Creative Industry Development Co., Ltd., and Wang Hezhao, creative director of Block Sixteen.

Freeman Lau, secretary general of the Hong Kong Federation of Design Associations, Huang Hanhong, president of Zetta Bridge (China) Creative Industry Development Co., Ltd., and Ole Bouman, director of Design Society, signed a tripartite strategic cooperation agreement at the forum.



Highlights of the Speeches at the Forum

Each place has its advantages.

Although Macao is small, it has its own characteristics. I hope that, by cooperating and sharing with other cities in the greater bay area, those who are fortunately engaged in culture and creativity can achieve greater development, work other and get mutual benefit.

— James Zhu, president of Macau Designers Association

The current 9+2 cities in the greater bay area need to find out what each city's positioning is, and it is even more important how to make the advantage of “9+2” greater than 11. These 11 cities are both competitors and cooperators.

— Huang Hanhong, president of Zetta Bridge (China) Creative Industry Development Co., Ltd.



深港文化创意产业论坛

由深圳市设计之都推广促进会与香港设计总会联合主办的“深港文化创意产业论坛 2018”，于2019年1月11日在深圳前海壹会艺术空间顺利举行。

论坛汇聚了来自深圳、香港、珠海、澳门等地的政策制定者、创意产业园区运营者以及设计师代表等。围绕“大湾区设计及创意产业的发展”这个主题，珠海国际设计周负责人席晓乐、澳门设计师协会会长朱焯信、香港设计师协会副会长高少康、二元桥（中国）创意产业发展有限公司董事长黄瀚泓、高北十六创意园创意总监王禾昭等5位嘉宾上台作了分享。

在论坛上，香港设计总会秘书长刘小康、二元桥（中国）创意产业发展有限公司董事长黄瀚泓和设计互联馆长奥雷·伯曼签署了三方战略合作协议。

论坛嘉宾发言摘要

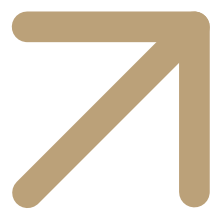
每个地方都有每个地方的优势，澳门虽然很小，但有自己的特色，希望透过跟大湾区其他城市互相合作、互相分享，有幸做文创的人可以取得更大的发展，相互合作、共赢。

——澳门设计师协会会长朱焯信

大湾区目前的9+2城市需要发现每个城市各自的定位是什么，怎么样让“9+2”的优势大于11，这个更加重要。这11个城市，既是竞争者，更是合作者。

——二元桥（中国）创意产业发展有限公司董事长黄瀚泓





INTERVIEWS

David Grossman: Chinese Designers Need More Space

大卫·格罗斯曼：中国设计师需要更多空间

Han Wangxi: We Make a Lot of Friends in International Design Community

韩望喜：我们在国际设计界广交朋友

Hong Ko: Shenzhen and Hong Kong Are Cities Coinciding in Creativity

高少康：深港是一对创意相合的城市

Cabirio Cautela: Shenzhen-Milan Exchanges and Cooperation Will Produce a New Design Culture

卡比罗·康泰拉：深圳米兰交流合作将产生一种新的设计文化

肆

对话



David Grossman

A practicing designer and educator, David Grossman is immediate past president of ico-D, the International Council of Design, the largest international organization representing professional designers. He was the first president of the Israel Community of Designers, member of the Board of Design for the World and past president of Icoграда.



DAVID GROSSMAN: CHINESE DESIGNERS NEED MORE SPACE

The year of 2018 marked the 10th anniversary of the designation of Shenzhen as the City of Design. With the rapid development of the city, the discussion about design's relationships with industries and life is heard more and more clearly. With the opening of the 2018 Shenzhen Design Week, the Shenzhen Special Zone Daily interviewed David Grossman, past president of ico-D and a judge for the first Shenzhen Global Design Award.

Different Path Will Be Smart Choice for Shenzhen

"As a professional field, design will undoubtedly be deeply affected by economic development, social development, and cultural and technological development." Grossman said that design is a very important part of economic activities and production, and each small progress and change in Shenzhen, which is a frontier of China's reform and opening up, will make waves that cannot be ignored in China and even the whole world. The development of globalization is constantly breaking the boundaries of culture. A large number of Chinese consumers in the process of consumption upgrading will

have more expectations for future designs, and products with a sense of design will be more acceptable to them. So the irreplaceability of design is gradually showing its importance. "In the future, Shenzhen should find ways to integrate China's culture and traditions, develop a set of its own design language, and take a different path, so as to meet the needs of China's emerging market and the global market's expectations for Chinese design," Grossman said.

Better Communication for Better Design

"Designers are 'lazy'," Grossman joked. "When explaining their design, they usually just come up with a picture or a photo." In fact, there are very abstract ideas behind design, which represent designers' thinking about the future. "In Chinese, the word 'design' can represent both the design process and the design work. It is very vague and confusing for me as a foreigner. When appreciating a design work, we should focus more on the process of designing the work by the designer, because the process is more valuable." This is also the value of design that ico-D wishes to convey.

In Grossman's view, communication is one of the keys to better design. Designers work only in their own country and studio, and it is difficult for them, as individuals, to cope with the impact of globalization. Therefore, ico-D is obliged to help individual designers to enhance interaction, cooperation and communication. "There are many Chinese members with ico-D. We hope to help Chinese design institutions, colleges and designers to increase their cooperation with the international community so that they can grow together."

Please Give Chinese Designers More Space

From "Made in China" to "Made by China", traditional OEM designs are phased out quickly, while more companies begin to stress their own brands. What follows is the irreplaceability of design in the development of brands. More thinking, costs and resources will be invested to the field of design. "However, some manufacturers have not realized the change, causing a ceiling for many Chinese designers to display their talent," said Grossman.

"The impact of design is two-way," Grossman said. "Infrastructure and hardware can be completed through investment and construction. But the infrastructure of design is a kind of soft foundation, which cannot be changed by reinforced concrete. Its protagonist is human and humanity. It does not take one day or two but years or decades to change such infrastructure or soft foundation. Conveying the true value of design is a challenge that professional designers have always faced. We need to give Chinese designers more time, space and resources."

(Zhang Rui)

大卫·格罗斯曼： 中国设计师 需要更多空间

大卫·格罗斯曼

执业设计师，教育家。

格罗斯曼刚卸任国际设计理事会 (ico-D) 主席，

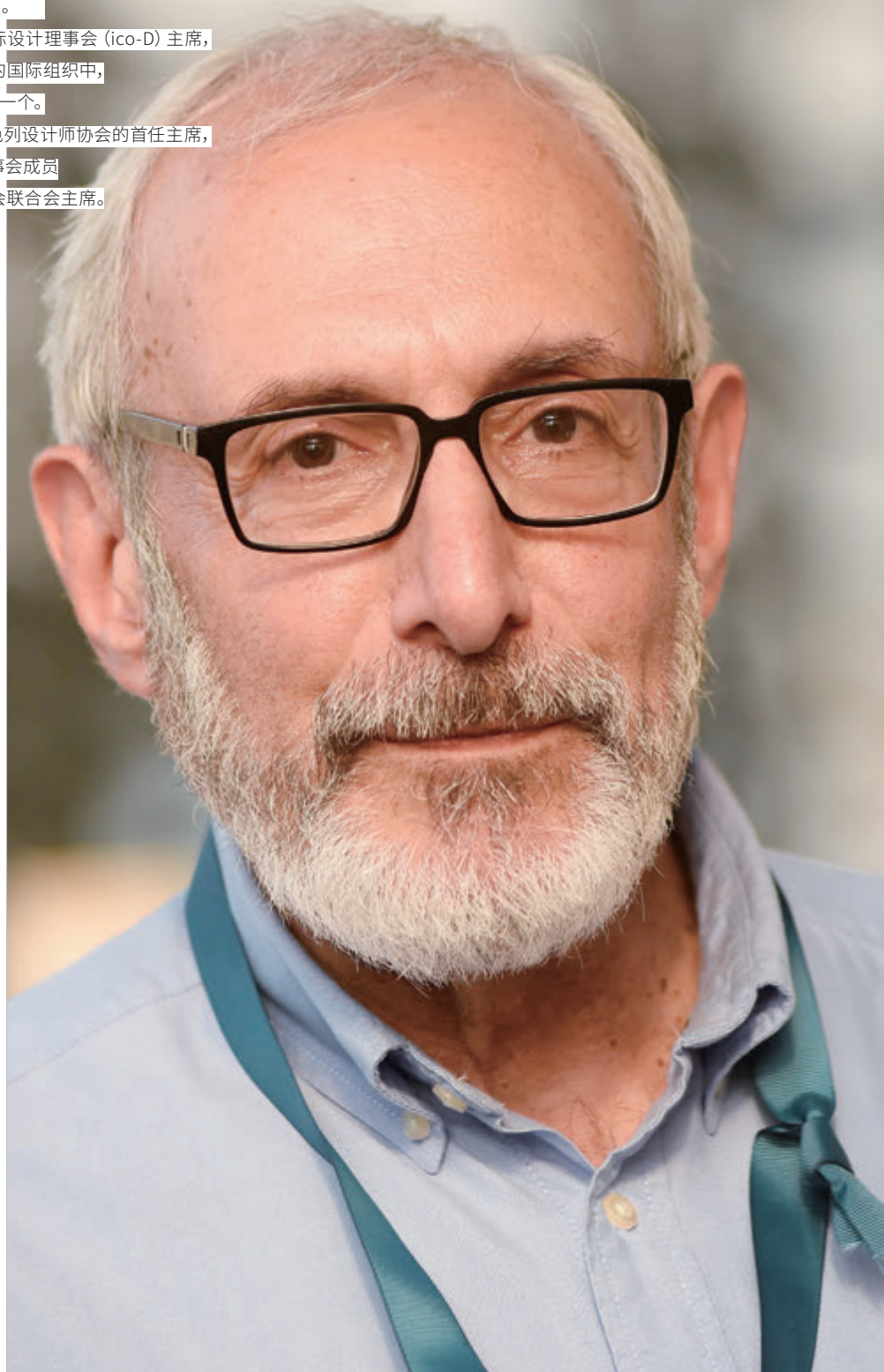
在代表专业设计师的国际组织中，

ico-D是规模最大的一个。

格罗斯曼也曾是以色列设计师协会的首任主席，

还曾任世界设计理事会成员

和国际平面设计协会联合会主席。



2018年恰逢深圳获颁“设计之都”称号10周年，关于设计与产业、设计与生活的探讨正伴随着这座城市的快速发展而发出越来越响亮的声音。借2018深圳设计周开幕之机，深圳特区报记者专访了原国际设计理事会主席、首届环球设计大奖评委大卫·格罗斯曼。

差异化路线将会是深圳的聪明选择

“设计作为一项专业的领域，无疑会受到经济发展、社会发展以及文化、技术发展的深刻影响”。格罗斯曼谈到，设计是经济活动与生产当中非常重要的一环，而作为中国改革开放前沿的深圳，每一次细微的进步与变化，都会在中国乃至全球掀起不可忽视的浪花。全球化的发展正在不断打破文化的边界，正处于消费升级过程中数量庞大的中国消费者群体，会对未来的设计有更多的期待，极具设计感的产品会更容易被他们接受，设计的不可替代性，正在渐渐显露出重要性。“未来，深圳要想办法结合中国的文化和传统，发展出一套自己的设计语言，走差异化道路，从而满足中国新兴市场的需求以及国际市场对于中国设计的期待”。

更好的交流促进更好的设计

“设计师很‘懒’”，格罗斯曼打趣道，“在解释他们的设计作品时，通常就是拿出一张图片或者照片。”事实上，设计的背后是非常抽象的理念，代表的是设计师对于未来的思考。“在中文里‘设计’这个词，可以同时代表设计的过程以及设计的作品，对于我这个外国人来讲，这样的说法非常模糊和令人疑惑，在欣赏设计作品的同时，我们更应该把注意力集中到设计师设计作品的过程当中，因为这个过程才是更具价值的。”这也是国际设计理事会希望传达的设计的价值。

在格罗斯曼看来，交流是催生更好设计的关键之一。设计师仅在自己的国家、自己的工作室进行设计工



作，作为个人很难应对全球化变化带来的影响。因此，国际设计理事会有义务帮助个人设计师提升互动、合作和交流。“国际设计理事会中有许多中国成员，我们希望能够帮助中国的设计机构、院校以及设计师来增加他们与国际方面的合作，这样才能够共同成长。”

请给中国设计师更多的空间

从“Made in China”到“Made by China”，传统的代工式设计正快速被淘汰，更多的公司开始重视建设自主品牌。随之而来的，是设计在品牌发展中具备的不可替代性，更多心思、成本与资源的投入将转向设计领域。“但一些制造方还没有意识到这样一个转变，导致许多中国设计师遇到这样一个天花板，才华难以施展”。

“设计的影响是双向的。基础设施、硬件可以通过投资和建设完成，而设计的基础设施是软基础，它并非钢筋混凝土所能改变，它的主角是人和人性。而要改变基础设施或者软基础，需要的时间不是一天两天，而是几年、几十年。传达设计的真正价值，是专业设计师一直面临的挑战。我们需要给中国设计师更多的时间、空间和资源。”
(张锐)



HAN WANGXI: WE MAKE A LOT OF FRIENDS IN INTERNATIONAL DESIGN COMMUNITY

Han Wangxi

Han Wangxi is director of the International Communication Office of the Shenzhen Municipal Committee of the Communist Party of China, and director of the Shenzhen City of Design Promotion Office. He is Ph.D. in ethics of Renmin University of China, visiting scholar of the Chinese University of Hong Kong, designated diplomat of the Ministry

of Foreign Affairs of China, and president of the Shenzhen Confucian Culture Research Association. Devoted to the study of Chinese culture for a long time, he has written several monographs such as "The Good and Beautiful Human Nature", "Ode to Humanity: A Large-Scale Symphony on Confucian Culture" and "Han Wangxi's Interpretation of Chinese Classics".

Q: Would you please tell us some basic facts of the development of Shenzhen design in these years?

Han: In the past two years, the Shenzhen Municipal Committee of the Communist Party of China and Shenzhen Municipal Government have continued to strongly support the development of the design industry. The city successfully hosted two editions of "Shenzhen Design Week" and an edition of "Shenzhen Global Design Award", which were praised highly by all walks of life and caused widespread echoes in design circles at home and abroad. We have made a lot of friends in the international design community, and actively communicated and cooperated with authoritative design institutions. We have attached great importance to design education, planning to cooperate with the Design Institute of Politecnico di Milano to build a world-class "Innovative and Creative Design Academy" in Shenzhen.

Recently, we are also formulating documents on promoting the high-quality development of creative design in Shenzhen, planning from the aspects of accelerating the development of creative design industry, improving creative design ecology, strengthening the education and training of design talents, and completing the guarantee system for creative design development. The documents will focus on building a global highland of industry, ecology, talents and brands in the field of creative design, further promote the deep integration of creative design and the real economy, promote the innovation of products and services, the transformation to high-end

industries and the development of emerging business formats, and increase the overall quality and core competitiveness of Shenzhen's creative design.

Q: The exchange and cooperation in design between Shenzhen and Hong Kong has been more frequent in recent years. What do you think is its impact on Shenzhen design?

Han: We are delighted to see that in the past few years, the Hong Kong design community has strengthened the design integration with mainland cities. Through rich and diverse activities in Shenzhen and other cities, more young designers from Hong Kong are exploring the mainland market. The "2018 SZ-HK Design Twin-Cities" was held to further promote this tendency and trend.

We hope not only that the "SZ-HK Design Twin-Cities" will become the benchmark project and flagship project for the cooperation between both cities in the design industry, but also that it will become an indispensable major platform, where the design talents of Shenzhen and Hong Kong can cooperate, display, discuss and collide, in a bid to explore a road for the integration of the twin-cities in design that no one has ever walked on.

Q: What do you think of the proposition of the "creative community" of Shenzhen and Hong Kong?

Han: I think that it can be interpreted from two dimensions: On the one hand, we both face huge opportunities in the creative design industry; on the other hand, we share common expectations for the future. Shenzhen is the "City of Design" in the

UNESCO Creative Cities Network, while Hong Kong is a world-famous creative capital. We hope to build a community to seize opportunities, make win-win achievements and share the fruits of developing creative design industry.

Q: At present, the coordinated development of the Guangdong-Hong Kong-Macao Greater Bay Area has become a national strategy. What opportunities and challenges do you think it poses for the design industry in the twin-cities of Shenzhen and Hong Kong?

Han: It is a great national strategy and a century plan to build the Guangdong-Hong Kong-Macao Greater Bay Area. As far as the design industry is concerned, Shenzhen and Hong Kong are undoubtedly the core and the engine in the “9+2” urban agglomeration. Our mission is to work hard for good exchanges and cooperation of Shenzhen and Hong Kong’s creative design, to play the role of the engine and effectively boost the integration and development of the cultural and creative design industries in the whole greater bay area, and to serve the great initiative of “Belt and Road”.

The “Design Twin-Cities” of Shenzhen and Hong Kong are an engine, and should also become a model for cooperation. Under the current cooperation framework of Shenzhen and Hong Kong design, we can explore a mature model for cooperation. In the context of the Guangdong-Hong Kong-Macao Greater Bay Area, the role of the “Shenzhen-Hong Kong Design Twin-Cities” in cultural and industrial development is becoming more and more important, which is of great significance.

Q: I have noticed that the 2018 SZ-HK Design Twin-Cities has good practice on the landing of twin-city design. As you said, we have taken another big step to the “twin-city design”. But at the same time, you also said that we actually have a certain distance from this goal. What do you think are the prospects of the future cooperation and development of the twin-city design in Shenzhen and Hong Kong? What can both sides do? What aspects can be strengthened?

Han: The scale of creative industries in Shenzhen and Hong Kong is not large compared with those in developed countries and regions, and the scale is quite limited. When developing and expanding creative industries, Shenzhen must strengthen its cooperation with Hong Kong and make use of Hong Kong’s advantages. The cooperation in creative design industries of both cities will definitely bring new vitality to the development of creative industries of Shenzhen.

The cooperation between Shenzhen and Hong Kong’s creative industries has a natural and sound foundation. First of all, Shenzhen and Hong Kong are geographically adjacent, and, with similar natural conditions and other elements and endowments, it is easy to form regional clusters of industries here. Secondly, with similar language and culture, Shenzhen and Hong Kong have natural affinity to each other, facilitating the exchange of creative concepts and the diffusion of creative products. Thirdly, with the good policy environment for Shenzhen-Hong Kong creative industry cooperation, and the long history of cooperation between both cities, the cooperation and integration of Shenzhen and Hong Kong’s creative industries is an inevitable choice, which will also

greatly promote the common prosperity of the regional economy.

Shenzhen and Hong Kong should strengthen their cooperation in creative industries and use regional advantages to bring into play the effect of industrial agglomeration. Shenzhen can make use of Hong Kong’s advantages in talents and as a financial center, while Hong Kong can make use of Shenzhen’s market and technology to jointly develop creative industries, explore the mainland and international markets, and prosper creative economy.

At present, Shenzhen is building a city as a global regional cultural center with more vitality and international influence and as

an international pioneer in culture, innovation and creativity. Therefore, taking creative design as an important starting point will further promote industrial transformation and upgrading, and boost industrial development. In order to strengthen its cooperation with Hong Kong in creative industries, Shenzhen must improve the intellectual property protection system and creative talent training mechanism, establish Shenzhen-Hong Kong creative industry cooperation bases, give full play to the role of the government in industrial cooperation, do a good job in industrial guidance and public services, strengthen market supervision, and optimize the innovation environment. With such constant and long-term efforts, the prospects for Shenzhen-Hong Kong creative industry cooperation are limitless.

(Liu E)





韩望喜

深圳市委外宣办主任、深圳市设计之都推广办公室主任。中国人民大学伦理学博士，香港中文大学访问学者，中国外交部候任外交官，深圳市儒家文化研究会会长。长期致力于中华文化研究，著有《善与美的人性》《大型儒家文化交响乐——人文颂》《韩望喜正解中华经典》等多部专著。

韩望喜 我们在国际设计界广交朋友

问：请您介绍一下这些年深圳设计发展的一些基本情况，好吗？

韩望喜：这两年来，深圳市委市政府继续大力支持设计产业发展，成功举办了两届“深圳设计周”，一届“深圳环球设计大奖”，得到各界的高度评价，在海内外设计界引起广泛反响；我们在国际设计界广交朋友，积极与权威设计机构交流合作；我们高度重视设计教育，计划与米兰理工大学设计学院合作，在深圳打造国际一流的“创新创意设计学院”。

最近，我们也在制订关于推动深圳创意设计高质量发展的文件，从加快创意设计产业发展、完善创意设计生态、加强设计人才教育培养、健全创意设计发展保障体系等方面进行规划，着力建设全球创意设计产业高地、创意设计生态高地、创意设计人才高地、创意设计品牌高地，进一步促进创意设计与实体经济深度融合，促进产品服务创新、产业高端转型、新兴业态发展，提高深圳创意设计整体质量水平和核心竞争力。

问：这些年深港设计的交流合作日益频繁，您认为这对深圳设计的影响具体有哪些？

韩望喜：我们欣喜地看到，过去的几年里，香港设计界加强了与内地城市的设计融合，通过在深圳以及其他城市举办内容丰富、形式多样的活动，带动更多的年轻设计师开拓内地市场。“2018年深港设计双城展”的举办，进一步推动了这一趋势和潮流。

我们不仅希望“深港设计双城展”成为两地设计产业合作的标杆项目，旗舰项目，更希望它成为一个不可缺少的重大平台，深港两地的设计人才能够在这个平台上一同合作、展示、研讨、碰撞，探索出一条前人没有走过的双城设计融合之路。

问：您如何看待深港“创意共同体”这一命题？

韩望喜：我觉得可以从两个层面来解读：一方面我们共同面临创意设计产业的巨大机遇，另一方面我们都对未来有共同的期许。深圳是联合国教科文组织创意城市网络的“设计之都”，香港是举世闻名的创意之都，我们希望通过结成共同体来把握机遇、共创双赢，共享创意设计产业发展的成果。

问：当下，粤港澳大湾区的协同发展已成为国家战略。您认为这对深港双城设计提出怎样的机遇和挑战？

韩望喜：建设粤港澳大湾区是伟大的国家战略，是百年大计。就设计产业而言，在“9+2”城市群里，深港无疑是核心、是引擎，我们的使命是努力把深港创意设计交流与合作做好，发挥引擎的作用，有效带动整个大湾区文化及创意设计产业的融合和发展，进而服务于“一带一路”伟大倡议。

深港“设计双城”是引擎，同时也应该成为一个合作的范本，在目前深港设计的合作框架下，探讨出成熟合作模式。在粤港澳大湾区背景下，“深港设计双城”在文化与产业发展中的角色是愈发重要了，意义非凡。



问：我注意到，2018年深港设计双城展，对双城设计的落地方面有很好的实践，正如您所说，我们距离“双城设计”又迈进了一大步。但同时，您也说到，实际我们距离这个目标还有一定距离。对于深港双城设计的未来合作发展，您认为前景如何？深港两方还可以有怎样的作为？哪些方面可以加强？

韩望喜：深圳和香港创意产业的规模与发达国家发达地区相比不算大，规模有限。深圳发展壮大创意产业，必须加强与香港的合作，借助香港的优势，两地的创意设计产业合作，必将给深圳的创意产业发展带来新的活力。

深港创意产业的合作具有天然良好的基础。首先，深港地理位置上毗邻，自然条件和要素禀赋接近，容易形成产业的区域集群。其次，深港的语言、文化相近，有天然的亲和力，便于创意概念的交流和创意产品的扩散。再次，深港创意产业合作的良好政策环境，加上两地长期合作的历史，深港创意产业的合作相融既是必然选择，也将大大促进区域经济的共同繁荣。

深港两地应该加强创意产业合作，利用区位优势发挥产业集聚效应。深圳借助香港的人才和金融中心的优势，香港借助深圳的市场、技术，共同发展创意产业，开拓内地和国际市场，繁荣创意型经济。

当前，深圳正在打造更具创新活力和国际影响力的全球区域文化中心城市和国际文化创新创意先锋城市，因此，以创意设计作为重要抓手，将进一步促进产业转型升级，推动产业发展。深圳要加强与香港在创意产业的合作，必须完善知识产权保障体系和创意人才培养机制，同时建立深港创意产业合作基地，充分发挥政府在产业合作中的作用，做好产业引导和公共服务，加强市场监管，优化创新环境。这样持之以恒，久久为功，深港创意产业合作的前景无可限量。

（刘城）

HONG KO: SHENZHEN AND HONG KONG ARE CITIES COINCIDING IN CREATIVITY

Hong Ko

A leading designer, Hong Ko is partner of KL&K Design and general manager of its Chinese area. Ko graduated from the Department of Fine Arts at the Chinese University of Hong Kong. He received the British Chevening Postgraduate Scholarships in 2002 and went to the London College of Printing in 2003 to study for his master's degree. He has vast experience in branding design. The projects led by him include the brand and visual image updates of Li Ning, the brand image update of Erdos cashmere, the guide system of the National Centre for the Performing Arts, etc. Among them, the brand image integration of Bama Tea and Yihong Tea won the "Most Successful Design Award" in 2011 and 2013.



Q: As far as I know, you have a lot of exchanges and cooperation with the Shenzhen Graphic Design Association (SGDA). Can you introduce your recent cooperation and exchanges with the SGDA and Shenzhen design?

Ko: I became a member of the Shenzhen Graphic Design Association and a member of its Board of Directors a few years ago. I have participated in some work of the SGDA, and I have many friends in the association. Whenever the association needs help, it's my duty to take part. My daily routine is shuttling between Shenzhen and Hong Kong, while the association also expects me to participate much in specific affairs and build a bridge between the SGDA and the Hong Kong Federation of Design Associations. Specifically, when Hong Kong needs me to represent Shenzhen, I will represent Shenzhen, and when Shenzhen needs me to represent Hong Kong, I will represent Hong Kong. As a professional design practitioner active in Shenzhen and Hong Kong, I will participate in specific affairs of both associations.

Q: During the 2018 Shenzhen Design Week, the design in the Guangdong-Hong Kong-Macao Greater Bay Area drew much attention. Some people say that the bay area is a creative community. What do you think for this?

Ko: The Guangdong-Hong Kong-Macao Greater Bay Area is first of all an economic service body, and this economic system has already existed. In addition, it is a policy service body. For operating between different cities in the bay area, here is good logistics foundation, such as the Guangzhou-Shenzhen-Hong Kong High-speed Railway, the Hong Kong-Zhuhai-Macao Bridge and other transportation hubs to achieve customs clearance between different regions. Thirdly, it is also a creative service body. Creativity is the glue for social development, as economic communication can produce creativity, and creative power facilitates deeper economic development. So I think that it is an opportunity of the times.

The greater bay area has created much unknown space for development, and creativity will serve not only one small area but also a wider region, and achieve greater development through this region, affecting and radiating

to the whole country and the world.

In my opinion, the Guangdong-Hong Kong-Macao Greater Bay Area is not only a bay area in China, but also one for the world with certain development opportunities. There is much industrial understructure close to the future development, and there are also many companies with international influence. Shenzhen and Hong Kong are undoubtedly cities coinciding in creativity. Together, they will take the lead in the development of the entire greater bay area.

Q: How do you view the future cooperation of the twin-cities of Shenzhen and Hong Kong in design?

Ko: I am quite optimistic about the development of the design in the twin-cities of Shenzhen and Hong Kong, as well as its impact on the development of the Guangdong-Hong Kong-Macao Greater Bay Area, the whole country and even the world. It deserves more attention and release in this era.

(Liu E)



高少康 深港是一对创意相合的城市

高少康

著名设计师，
靳刘高设计合伙人之一，
并任中国区总经理。
毕业于香港中文大学艺术系，
2002年获志奋领留英奖学金，
次年赴伦敦印刷学院进修设计硕士课程。
高少康品牌设计经验丰富，
主导过的项目包括李宁品牌与视觉形象更新、
鄂尔多斯羊绒品牌形象更新、
国家大剧院导视系统等，
其中八马茶业与宜红茶业品牌形象整合更获得了2011与2013的“最成功设计奖”。



问：据我所知，您和深圳市平面设计协会（SGDA）这边的交流合作挺多。可否介绍下，您最近和SGDA以及深圳设计方面的合作交流情况？

高少康：我几年前成为深圳市平面设计协会会员、理事会成员，参与过SGDA的一些工作，协会内也有很多朋友。协会需要帮助，我都会义不容辞参与。我日常状态就是深港两地跑，协会也希望我能多参与具体事务，搭建深圳市平面设计协会和香港设计总会之间沟通合作的桥梁。具体是，香港需要我代表深圳，我就代表深圳；深圳需要我代表香港，我就代表香港。作为活跃在深港两地的专业设计从业人员，我都会参与两边协会具体的事务。

问：2018年深圳设计周举行期间，粤港澳大湾区设计引起普遍关注。有人说，粤港澳大湾区是一个创意共同体。对此，您怎么看？

高少康：关于粤港澳大湾区，它首先是经济服务体，而且这个经济体系，本来就存在。此外，它是政策服务体，粤港澳大湾区不同城市之间策动，这里有很好的物流基础，比如广深港高铁、港珠澳大桥等交通枢纽，实现不同地区之间的通关。第三它还是创意服务体。创意是社会发展的粘合剂，经济交流可以获得创意，创意力量赋予经济更加深度的发展，所以我会觉得它是一个时代的机遇。

粤港澳大湾区创造了许多未知的发展空间，而创意将不仅为一个地区服务，更是为更为广泛的地区，以及通过这个地区实现更大的发展，影响和辐射全国乃至全世界。

在我看来，粤港澳大湾区不仅是中国一个的湾区，也是在全球具有一定发展机遇的湾区。这里有很多贴近未来发展的产业基础，也有很多具有国际影响力的公司。而深港无疑是创意相合的城市，加起来会对整个大湾区的发展具有带头作用。

问：您如何看待深港双城设计的未来合作？

高少康：我持比较乐观的态度看待深港双城设计的发展，以及它对粤港澳大湾区、乃至对全国全世界发展的影响。它应该在这个时代获得更大的关注和释放。

（刘斌）

Cabirio Cautela

Cabirio Cautela is associate professor at the Design Department of Politecnico di Milano and Ph.D. in business management. He was visiting scholar at the Center for Design Research of Stanford University in 2012. His research topics deal with the strategic role of design, design management processes and how design generates new business models and new ventures.



CABIRIO CAUTELA: SHENZHEN-MILAN EXCHANGES AND COOPERATION WILL PRODUCE A NEW DESIGN CULTURE

In December 2018, the journalists sent by the Shenzhen Special Zone Daily for special reports on the 40th anniversary of China's reform and opening up arrived in Milan, Italy. They interviewed Cabirio Cautela, associate professor at the Design Department of Politecnico di Milano, in a classroom of the Institute of Design of Politecnico di Milano.

Q: Shenzhen and some Italian cities such as Turin, Bologna and Fabriano are all members of the UNESCO Creative Cities Network. The Milan Design Week and Shenzhen Design Week are both members of the World Design Weeks (WDW). What cultural and creative fields do you think both sides can cooperate in?

Cautela: Shenzhen's economy is very vigorous and developed, especially in the high-tech manufacturing industries such as the Internet and automobiles. Milan is

a city of furniture, gastronomy, design and service. There are many fields for cooperation between both sides.

Milan and Shenzhen can establish a strategic partnership. In the current era of manufacturing upgrades, cities like Milan do not have global mass production and manufacturing industries, while Shenzhen will soon become a global high-tech manufacturing center. By the cooperation between both sides, Milan can enter many new manufacturing fields through Shenzhen, while Shenzhen can learn the design thinking and design strategy that Milan is good at, and integrate design into the development strategy of enterprises. This is a new trend for the development of design in the future.

Q: What do you think are the characteristics of the Milan Design Week and Shenzhen Design Week? What experience does the Milan Design Week have for the Shenzhen Design Week to learn?

Cautela: The Milan Design Week was attended by furniture manufacturers at first. After years of development, it has now become a design week that all walks of life participate in. Not only furniture, but also a variety of products, such as watches, jewelry, personal household goods, home appliances, digital products and so on, as well as a large number of service industry exhibitors. It has been very different from what it used to be. I think that this kind of expansion in industries and fields is something that the Shenzhen Design Week can

refer to.

A good designer does not consider design only from within the industry, but also conducts design from the angle of an outsider, with an external perspective. The whole design sector should be included in a design week. Its benefit is that different products and different fields can participate in the design week to cultivate a new kind of design thinking: breaking the boundaries between products, industries and fields, making them infiltrate and affect each other, and allowing design to penetrate all areas and aspects of industrial manufacturi

Q: In recent years, the exchanges and cooperation between Italy and Shenzhen in the field of design have been more and more frequent. What do you think of the significance and effect that such cooperation has for the design industry of both cities?

Cautela: The impact is a two-way thing. For Shenzhen, this cooperation is aimed at cultivating new management, who will have strategic design thinking and long-term visions. They will be very sensitive to design, to sustainable development, to the behaviors of consumers and the public, and to the quality of life. They will make design one of the pillars of management. Such practice can affect the products of these Chinese companies in the way they compete and the way they enter the international market.



For Milan, we hope to cooperate with Shenzhen by establishing a kind of partnership, such as signing a cooperation agreement with Shenzhen. Design itself should be a kind of dynamic cooperation in a certain context and between two parties, and it will bring a new state to design. For Milan, this cooperation is a new attempt, and an experiment of design for different cultures, different users, different consumption patterns and lifestyles, which will produce a new design culture.

Q: What has Politecnico di Milano done in cooperating with Shenzhen on design education in recent years? How is the progress? In what aspects do you think Shenzhen’ s design education needs to be upgraded and strengthened?

Politecnico di Milano has signed a cooperation agreement with the Southern University of Science and Technology. We will take three steps. The first step is undergraduate education, mainly the basic education of design culture, bringing together the Italian design culture and Chinese design culture and introducing them to students. The second step is graduate education, divided into different areas and specialized fields, such as communication design, digital electronic product design, furniture design and fashion design, etc. The third step is continuing education, which is, by cooperating with the Southern University of Science and Technology as well as Shenzhen companies, to cultivate managers who understand design, and to let them apply design concepts to products, marketing and services.

In terms of design education, I think that designers should not consider design just for most users and from a homogenized perspective. The development of modern technology has provided the possibility of customizing products and services, including DIY production and design. When conducting design, Shenzhen designers should provide users with a platform for them to personalize their design according to different products, uses and personal tastes. The design community has a new concept now, which is to integrate consumption with production, making customers part of the creation of the value chain, and allowing them to contribute to the design of the products.

Q: Have you been to Shenzhen? What is your impression of Shenzhen?

Shenzhen is a city that represents the future. Every time I come to Shenzhen is a sort of diving in the future because you understand what is happening in 20, 30, and 40 years. In China, everything is fluid. So what I wish for me is to come back in Shenzhen in order to understand what is happening for the next 20 years.

(Jin Wenrong)

卡比罗·康泰拉： 深圳米兰交流合作 将产生一种新的设计文化



卡比罗·康泰拉

米兰理工大学设计系副教授，商业管理学博士。2012年在斯坦福大学设计研究中心做访问学者。研究方向包括设计的战略角色、设计管理流程以及设计如何产生新的商业模式和企业。

2018年12月，深圳特区报庆祝改革开放40周年大型采访报道特派记者一行到达意大利米兰，他们在米兰理工大学设计学院的一间教室内，采访了米兰理工大学设计系副教授卡比罗·康泰拉。

问：深圳与意大利的都灵、博洛尼亚、法布里亚诺等城市同为联合国教科文组织创意城市网络成员，米兰设计周与深圳设计周同为“世界设计周联盟（World Design Weeks, WDW）”成员，您觉得双方可以在哪些文化创意领域展开合作？

康泰拉：深圳经济很活跃很发达，特别是在互联网和汽车等高技术制造业领域。米兰是家具之都、美食之都、设计之都，也是服务之都，双方有非常多的合作领域。

米兰和深圳可以建立一种战略性的合作伙伴关系。在当前这个制造业更新升级的时代，像米兰这样的城市并没有全球性的大规模生产制造业，而深圳很快就会成为全球性的、高新技术制造中心。通过双方合作，米兰可以通过深圳进入很多新的制造业领域；而深圳可以学习米兰比较擅长的设计思维、设计战略，把设计融入企业发展战略层面，这是未来一种新的设计发展趋势。

问：您认为米兰设计周与深圳设计周各有什么特点？米兰设计周有什么经验可供深圳设计周借鉴？

康泰拉：米兰设计周最早只是家具制造商参加，经过多年发展，现在已经变成各行各业都加入进来的设计周。不仅有家具，还有各种各样的产品，如：手表、饰品、个人生活用品、家电、数码产品等，还有非常多的服务业参展，已经和最初大不一样，我认为这种行业和领域的拓展是深圳设计周可以参考借鉴的地方。

优秀的设计师不仅仅是从行业内部来考虑设计，也要站在局外人的角度，以外部的眼光来进行设计。在举办设计周时，应该将整个设计领域都包括进来，这样做的好处是，不同产品不同领域参加设计周，可以培养一种新的设计思维：打破产品、行业和领域之间的界限，互相渗透互相影响，让设计渗透到工业制造的各个领域、所有环节。

问：近年来，意大利和深圳在设计领域的交流合作越来越频繁，您认为这些合作对双方的设计业有什么意义和作用？

康泰拉：影响是两方面的。对深圳来说，这种合作旨在培养新的管理层。他们具有战略性的设计思维和长远发展的眼光，他们对于设计，对于可持续发展，对于消费者和大众的行为，对于生活质量都非常敏感，他们将使设计成为管理中的支柱因素之一。而通过这样的实践，可以影响这些中国企业的产品，影响其竞争方式和进入国际市场的方式。

对米兰来说，我们希望和深圳通过建立一种伙伴关系来开展合作，比如和深圳签订合作协议。设计本身应该是富有活力的、存在于一定的语境下的、双方的合作，将为设计带来一个新的境界。对于米兰来说，这种合作是一种

新的尝试，设计在不同的文化、不同的用户、不同的消费模式和生活方式下进行的一种实验，它将会产生一种新的设计文化。

问：米兰理工在与深圳的设计教育合作上，近年来做了哪些工作？进展如何？您认为深圳的设计教育在哪些方面还需要提升和加强？

康泰拉：米兰理工已经和南方科技大学签订了合作协议。分三步走。第一步，本科生教育，主要是设计文化的基础教育，将意大利的设计文化和中国的设计文化，融会贯通地介绍给学生；第二步，研究生教育，分门别类、分专业领域进行，比如传播设计、数码电子产品设计、家具设计和时尚设计等等；还有就是继续教育，通过和南方科技大学及深圳企业合作，培养懂设计的管理者，让他们把设计理念运用到产品、营销还有服务中去。

在设计教育方面，我认为设计师在设计时，不要只是为了大多数的用户、从均质化的角度去考量设计。现代科技发展已经提供了定制产品和服务的可能，包括自己动手生产设计。深圳设计师在设计时，应该给用户提供一个平台，让用户自己根据不同的产品、用途和个人品位来做个性化的设计。设计界现在有一个新理念，将消费和生产融合在一起，让客户成为价值链创造的一个环节，让客户自己在产品的设计中做出贡献。

问：您去过深圳吗？对深圳有什么样的印象？

康泰拉：深圳是一个代表未来的城市，每次去深圳都像进入一个未来世界，看到这个世界在数十年后的变化趋势。中国是流动的，很多事物都处在变化中，很期待下次去深圳，我就可以想象一下二十年后世界的样子。
（金文蓉）



DESIGN EVENTS

3rd China Design Exhibition
第三届中国设计大展

4th Shenzhen Fashion Week
第四届深圳时装周

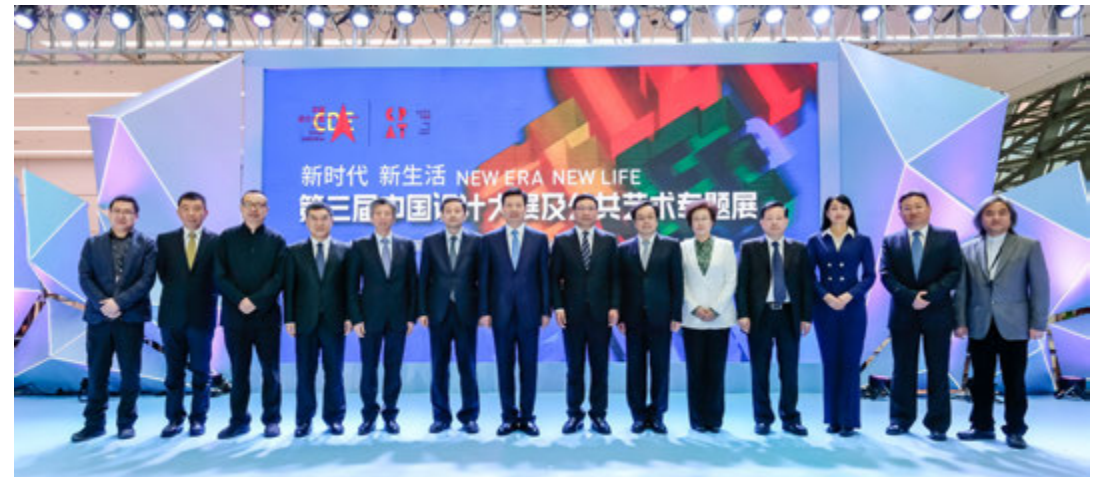
4th Shenzhen International Maker Week
第四届深圳国际创客周

9th Shenzhen Fringe Festival
第九届深圳湾艺穗节

伍

设计大事





3RD CHINA DESIGN EXHIBITION

The 3rd China Design Exhibition and Public Art Thematic Exhibition was opened at the Shenzhen Museum of Contemporary Art and Museum of Urban Planning on January 11, 2019.

The 3rd China Design Exhibition and Public Art Thematic Exhibition was officially launched in early 2018. The first meeting of the exhibition's academic committee was held on November 6, 2018, attended by experts and scholars in design, public art and related fields from all over the country, who gave advice and suggestions for the exhibition.

Themed "New Era, New Life", the exhibition was divided into eight sections: tradition activation, image communication, intellectual manufacturing in China, integration of science and art, smart city, urban and rural construction, quality space, and friendly community. Through 82 cases, it comprehensively presented the overall appearance of Chinese design and public art in the new era, and told about the relationship between Chinese design, public art and new life in the new era.

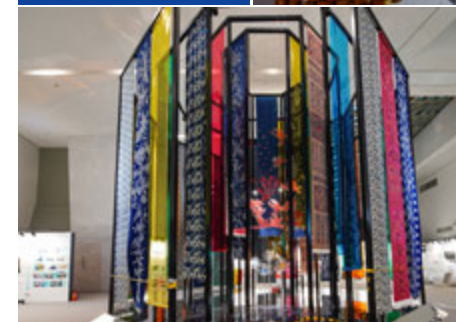
The exhibition was hosted by the Ministry of Culture and Tourism of the People's Republic of China, the

Guangdong Provincial People's Government and the Shenzhen Municipal People's Government, organized by the Art Department of the Ministry of Culture and Tourism, the Guangdong Provincial Department of Culture and Tourism, the Publicity Department of the Shenzhen Municipal Committee of the Communist Party of China, and the Shenzhen Municipal Bureau of Culture, Sports and Tourism. It was implemented by the Guan Shanyue Art Museum in Shenzhen, lasting from January 11 to April 6, 2019.

In 2010, the former Ministry of Culture considered and promoted to hold the China Design Exhibition. After repeated assessment and extensive consultation with the industry, the first edition of the China Design Exhibition was held in Shenzhen from December 2012 to February 2013. The second edition included public art to the overall framework in the form of a special exhibition, and was named "China Design Exhibition and Public Art Thematic Exhibition". It was successfully held in Shenzhen from January to March 2016.

第三届中国设计大展

2019年1月11日，第三届中国设计大展及公共艺术专题展在深圳市当代艺术与城市规划馆开幕。



第三届中国设计大展及公共艺术专题展于2018年初正式启动，当年11月6日，大展召开了第一次学术委员会会议，来自全国各地的设计和公共艺术及相关领域的专家学者参加了会议，为大展出谋划策。

这次展览以“新时代·新生活”为主题，分为传统活化、形象传播、中国智造、科技融合、智慧城市、城乡营造、品质空间、友好社区8个板块，通过82个案例较为全面地呈现新时代中国设计、公共艺术的总体面貌，讲述了新时代中国设计、公共艺术与新生活的关系。

本届大展由中华人民共和国文化和旅游部、广东省人民政府和深圳市人民政府主办，文化和旅游部艺术司、广东省文化和旅游厅、中共深圳市委宣传部、深圳市文体旅游局承办，执行单位为深圳市关山月美术馆，展期从2019年1月11日至4月6日。

2010年，原文化部思考和推动举办中国设计大展，经过反复论证，并广泛征求业界意见，于2012年12月至2013年2月在深圳举办了首届中国设计大展。第二届展览则将公共艺术以专题展的形式纳入整体框架，定名为“中国设计大展及公共艺术专题展”，并于2016年1月至3月在深圳市成功举办。



第四届深圳时装周

2018年3月12日，深圳时装周2018秋冬系列（A/W 2018 Shenzhen Fashion Week）在深圳市当代艺术与城市规划馆开幕。在为期8天的时间里，来自全球十多个国家和地区的200多个品牌和设计师、模特在这里带来了80场艺术时尚大秀，累计参观及观秀人数逾8万人次。

与往年相比，第四届深圳时装周最大的不同之处在于，参与走秀的品牌中，国外设计师的占比从上届的20%提升了一倍，达到40%，包括美国前总统夫人米歇尔·奥巴马所钟爱的美国著名设计师毕胡·莫哈帕特拉、泰国明星设计师Namcha、新加坡当红潮牌设计师姚康庭、意大利知名设计师赞贝利、法国设计师Patricia Forgeal等一大批国际时尚力量，在2018年深圳时装周的舞台上展现了一系列的国际流行趋势。

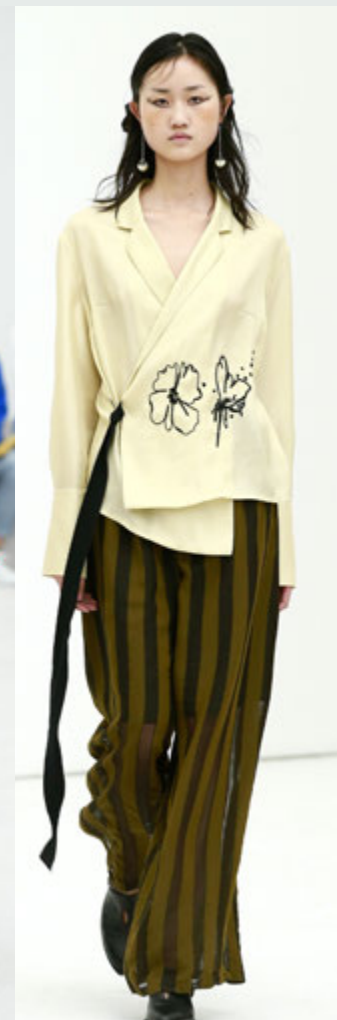
深圳时装周让全球时尚界目光再次聚焦深圳，包括时尚泰斗、意大利时尚协会荣誉主席马里奥·博塞利，IMG集团时尚部全球副总裁詹妮弗·泰勒，法国女装成衣协会第一副主席丹尼尔·威尔特，韩国首席时装设计师李相奉等国际嘉宾的莅临，也彰显出深圳时装周的国际化影响力。

4TH SHENZHEN FASHION WEEK

The A/W 2018 Shenzhen Fashion Week was opened at the Shenzhen Museum of Contemporary Art and Museum of Urban Planning on March 12, 2018. More than 200 brands, designers and models from more than 10 countries and regions around the world brought 80 art and fashion shows to more than 80,000 visitors in eight days.

Compared with previous editions, the biggest difference in the 4th Shenzhen Fashion Week was that among the brands participating in the catwalk shows, the proportion of foreign designers reached 40 percent, doubling from that in 2017. The international fashion forces showed a series of international trends on the stage of the A/W 2018 Shenzhen Fashion Week, including former U.S. first lady Michelle Obama's favorite American designer Bibhu Mohapatra, Thai star designer Namcha, popular Singaporean tide brand designer Amos Ananda Yeo, famous Italian designer Alberto Zambelli and French designer Patricia Forgeal.

The Shenzhen Fashion Week brought the attention of the global fashion industry to Shenzhen again. The international influence of the Shenzhen Fashion Week was also demonstrated by the arrival of distinguished foreign guests including Mario Boselli, a fashion master and honorary president of the Italian Fashion Chamber, Jennifer Taylor, vice president of global business development and consulting of IMG Fashion, Daniel Wertel, first vice president of the French Federation for Women's Ready-to-Wear, and Lie Sang Bong, South Korea's chief fashion designer, among others.





4TH SHENZHEN INTERNATIONAL MAKER WEEK

The 2018 National Mass Innovation and Entrepreneurship Week Shenzhen Venue and the 4th Shenzhen International Maker Week was held from October 9 to 14, 2018.

A total of 20 city-level events were held during the maker week, including the Maker Faire Shenzhen, the Gathering for Open Science Hardware (GOSH), the Belt and Road International Maker Forum, the “Future Maker” International Maker Marathon, the Cross-Strait Young Maker Forum, the National College Students’ Entrepreneurship Competition, and the Maker Faire Shenzhen Forum... These events displayed Shenzhen’s achievements in “mass innovation and entrepreneurship” in an all-round and multi-dimensional way.

The main venue of this maker week was the Design Society | Sea World Culture and Arts Center in Shekou, where more than 1,000 innovative projects from the global technology forefront were presented. Some artistic interactive installations, including the human body camera named Touchy and the Wheat Field, brought to the audience different perspectives of urban observation and feelings of spatial change.

第四届深圳国际创客周

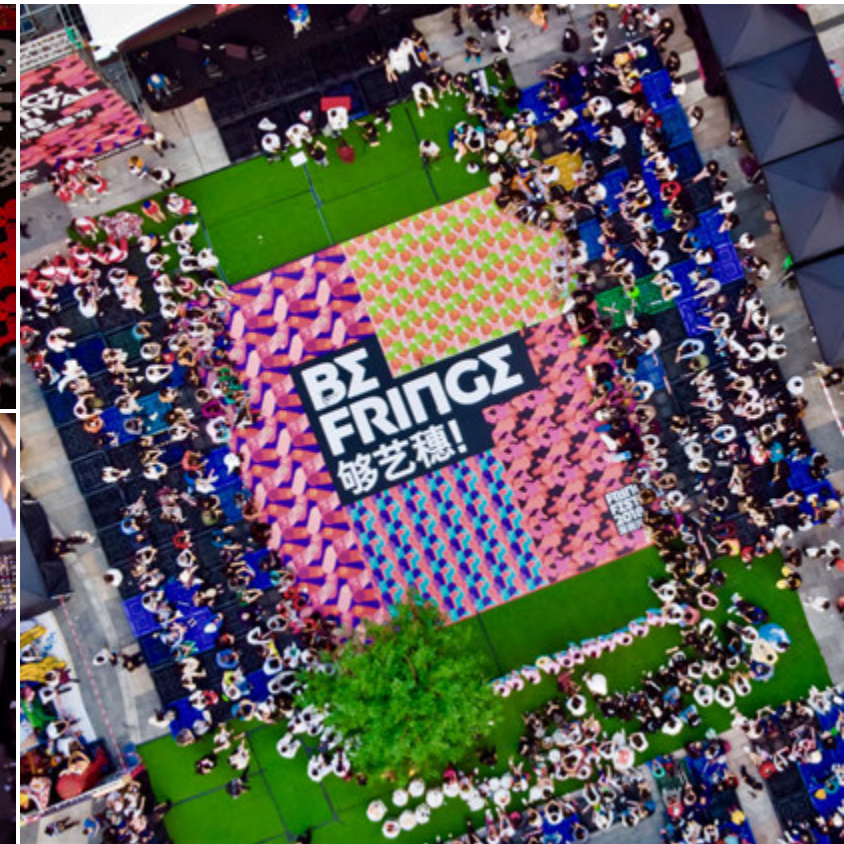
2018年10月9日至14日，2018全国双创周深圳活动暨第四届深圳国际创客周举行。

本届创客周全深圳共举办20项市级活动，包括制汇节、Gosh国际开放科学硬件大会、“一带一路”国际创客论坛、“未来创客”国际创客马拉松、海峡两岸青年创客论坛、全国大学生创业大赛、柴火自造谈创客论坛……全方位、立体化、多维度展示深圳“大众创业、万众创新”的成果。

本届创客周主会场设在位于蛇口的设计互联|海上世界文化艺术中心，现场呈现了上千项来自全球科技前沿的创新项目，人体相机Touchy、互动麦田（Wheat Field）等具有艺术性的互动装置，给观众带来了不一样的城市观察视角和空间变化感受。



9TH SHENZHEN FRINGE FESTIVAL



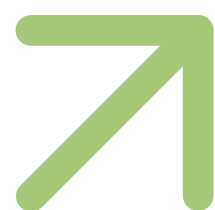
The 9th Shenzhen Fringe Festival was held from November 24 to December 2, 2018, and 61 groups of artists from all over the world brought 119 free art performances. At Lotus Hill, Shenzhen Bay Street, the Nanshan Cultural and Sports Center and the Fisherman's Wharf, among others, a variety of artistic activities were staged throughout the city, including concerts, pioneering dramas, body dances, live sculptures, workshops, music buses and so on, allowing Shenzhen citizens to experience the joy of art.

On the afternoon of December 2, 2018, as the finale of the annual Shenzhen Fringe Festival, the Fringe Parade was held in Shenzhen Bay Street, the CBD in Nanshan District. A total of 20 parade teams and more than 400 artists from around the world gathered for the carnival on this day. Divided into the east and west teams, they marched from both ends of Shenzhen Bay Street toward the main stage, and finally gathered on the main stage for the joint performance of the Fringe Parade when the atmosphere reached the highest point.

第九届深圳湾艺穗节

第九届深圳湾艺穗节于2018年11月24日至12月2日举行，来自世界各地的61组艺术家带来119场免费艺术表演。在莲花山、深圳湾大街、南山文体中心、渔人码头……音乐会、先锋戏剧、肢体舞蹈、活雕塑、工作坊、音乐巴士……各种不同的艺术活动在全城上演，让深圳市民体验到艺术的快乐。

12月2日下午，作为一年一度深圳湾艺穗节的收官重头戏，艺穗大巡游在南山中心区深圳湾大街举行。来自全球的共20支巡游队伍，400多位艺术家在这天集结狂欢，他们分为东西两支队伍分别沿深圳湾大街两头向主舞台行进，最后汇集在主舞台，进行艺穗大巡游汇演，气氛达到最高点。



INTERNATIONAL COMMUNICATION AND PROMOTION

Shenzhen Delegation Visits Milan
深圳市代表团访问米兰

Italian Consul General in Guangzhou Leads Design Delegation to Visit
Shenzhen
意驻穗总领事率设计代表团来访

SZDAY Works Displayed at UCCN Annual Meeting in Poland
新锐奖优秀作品亮相UCCN波兰年会

SDPA Attends ico-D Meeting in Beijing
出席ico-D北京会议

Shenzhen Attends UCCN Design Sub Network Meeting in Dundee
参加邓迪“设计之都”子网络年会

陆

国际交流与推广





SHENZHEN DELEGATION VISITS MILAN

From June 13 to 14, 2018, Wang Weizhong, secretary of the Shenzhen Municipal Committee of the Communist Party of China, led a delegation of Shenzhen Municipality to visit the Municipality of Milan, Italy, in a bid to deepen the practical cooperation between Shenzhen and Milan in innovative and creative design, education and training, high-end exhibitions, culture and tourism, as well as other fields, to further enhance the friendly relations between both cities, and to better implement the important consensus reached by the heads of state of both countries on the development of Sino-Italian relations.

On the afternoon of June 13, the promotion of the Shenzhen “City of Design” was held at the Milan Triennial Museum Building. Wang Weizhong, Chinese Consul General in Milan Song Xuefeng, Milan Vice Mayor Cristina Tajani, Italian Congresswoman Marina Berlinghieri and about 150 guests from Italy’s design, business, education and other fields attended the presentation.

Shenzhen attaches great importance to building “Shenzhen Design” and “Shenzhen Brands”, and strives to build Shenzhen into an important

window to showcase the achievements of China’s reform and opening up to the world, and an important window for the international community to observe China’s reform and opening up, Wang said in his speech. He hoped that both sides would work together to deepen their cooperation in talent training, fashion design, culture and tourism and other fields to achieve mutual benefit and win-win partnership.

On the morning of June 14, Wang visited Politecnico di Milano (Polytechnic University of Milan), and reached consensus with its rector, Ferruccio Resta, on promoting educational cooperation, carrying out professional training and strengthening the cultivation of innovative and creative design talents, and witnessed the signing of relevant cooperation agreements.

During its stay in Milan, the Shenzhen delegation also learned about the urban planning of Milan, and visited Fondazione Prada, Krizia company and other places to have in-depth understanding of culture and art protection and development, fashion design and brand cultivation.

(According to the Shenzhen Special Zone Daily)



深圳市代表团访问米兰

2018年6月13日至14日，深圳市委书记王伟中率深圳市代表团访问意大利米兰市，深化深圳与米兰在创新创意设计、教育培训、高端会展、文化旅游等领域更加务实合作，进一步增进双方友好关系，更好落实两国元首就发展中意关系达成的重要共识。

6月13日下午，深圳“设计之都”推介会在米兰三年展博物馆大楼举行。王伟中和中国驻米兰总领事宋雪峰、米兰市副市长克里斯蒂娜·塔亚尼、意大利国会议员玛丽娜·贝林格利以及来自意大利设计、企业、教育等领域的约150位嘉宾出席了推介会。

王伟中在致辞时表示，深圳高度重视打造“深圳设计”“深圳品牌”，努力把深圳建设成为向世界展示中国改革开放成就的重要窗口、国际社会观察中国改革开放的重要窗口。希望双方共同努力，在人才培养、时尚设计、文化旅游等领域深化合作，实现互惠互利、合作共赢。

6月14日上午，王伟中考察了米兰理工大学，与校长费卢奇奥·内斯塔等就推进合作办学、开展专业培训、加强创新创意设计人才培养等方面达成共识，并共同见证相关合作协议的签署。

在米兰期间，深圳市代表团还考察了米兰城市规划情况，并到普拉达基金会、祈丽诗雅公司等地，围绕文化与艺术的保护和发展、时装设计和品牌培育等进行了深入了解。

(据《深圳特区报》)



ITALIAN CONSUL GENERAL IN GUANGZHOU LEADS DESIGN DELEGATION TO VISIT SHENZHEN

In mid-January 2018, Ms. Laura Egoli, consul general of Italy in Guangzhou, led a group of nine composed of Italian designers and professors of design or architecture institutes, who were from the Italian Designers Association, Politecnico di Milano (the Polytechnic University of Milan) and Politecnico di Torino (the Polytechnic University of Turin), to make a special trip to Qianhai, Shenzhen to visit the Shenzhen City of Design Promotion Association (SDPA), discussing how to strengthen the exchanges and cooperation between Italy and Shenzhen in the field of design, especially the Italian design circles' participation in the 2018 Shenzhen Design Week and the Shenzhen Global Design Award.

After knowing the success of the Shenzhen Design Week in 2017, Consul General Egoli had been sparing no effort to push Italian design to take part in the Shenzhen Design Week, and been active as a go-between to encourage all relevant parties in Italy to participate. Both Politecnico di Milano and Politecnico di Torino are distinguished by their outstanding performance in the field of professional design education, and the professors visiting the SDPA were full of expectations for the future educational cooperation with Shenzhen.

It was another important dialogue between the SDPA and the Italian design community after the SDPA attended the working conference for the Sino-Italian cultural cooperation mechanism in early 2017.

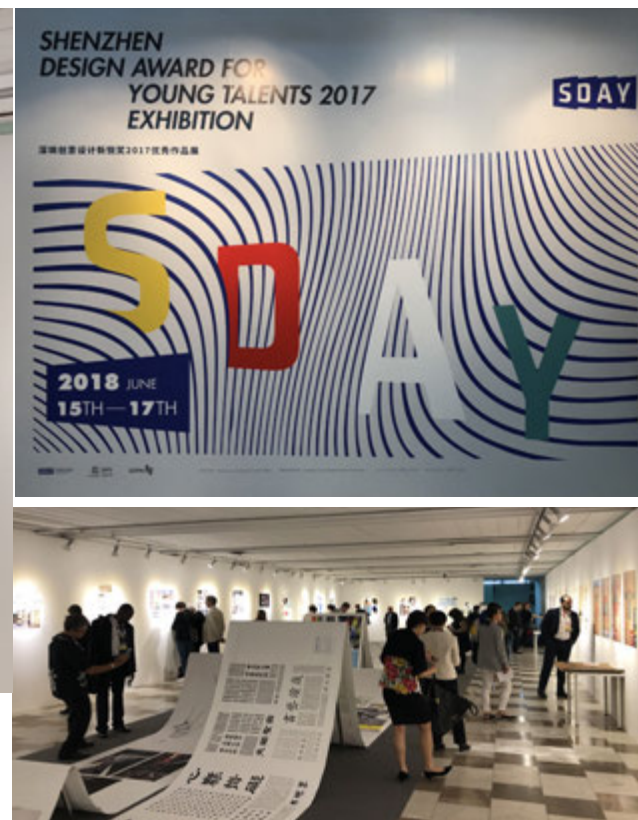
意驻穗总领事率设计代表团来访



2018年1月中旬，意大利驻广州总领事艾古丽 (Laura Egoli) 女士率领来自意大利设计师协会、米兰理工大学、都灵理工大学的9名意大利设计师、设计学院或建筑学院教授，专程到深圳前海拜访深圳市设计之都推广促进会，商谈如何加强意大利与深圳在设计领域的交流合作，特别是意大利设计界参与2018深圳设计周及深圳环球设计大奖的事宜。

自从2017年获悉深圳设计周成功举办之后，艾古丽总领事就极力推进意大利设计落地深圳设计周，并积极牵线搭桥，发动意大利各方力量参与。米兰理工及都灵理工两所意大利高校均在设计专业教育领域有出类拔萃的表现，在座的教授们对将来与深圳合作办学也充满了期待。

继2017年初出席中意文化合作机制工作会议之后，这也是深圳市设计之都推广促进会与意大利设计界的又一次重要对话。



SZDAY WORKS DISPLAYED AT UCCN ANNUAL MEETING IN POLAND

From June 12 to 15, 2018, the XII Annual Meeting of the UNESCO Creative Cities Network (UCCN) was held in Krakow and Katowice, Poland, joint hosts and Creative Cities of Literature and Music respectively.

More than 350 delegates, including 40 mayors, representing the 180 cities of the UCCN attended the meeting, whose theme was "Creative Crossroads", celebrating the collaborative spirit which lies at the core of the UCCN, and driving member cities' local and international action.

As a member of the UCCN, Shenzhen sent a delegation to the Annual Meeting of the UCCN in Poland and brought the outstanding works of the 3rd Shenzhen Design Award for Young Talents

(SZDAY) for display during the annual meeting, which earned praise and drew attention of the participating members.

During the event in Poland, Shenzhen also demonstrated its design exhibitions such as the Shenzhen Design Week and the Shenzhen Global Design Award. The promotion was warmly received by the participating cities and showed Shenzhen's soft power in design.

At the annual meeting, Shenzhen once again invited all the member cities to the SZDAY, which is designated for the UCCN cities, and made detailed presentations and communication for the preparation of the 4th SZDAY.

新锐奖优秀作品亮相UCCN波兰年会

2018年6月12日至15日，第12届联合国教科文组织创意城市网络（UCCN）年会在波兰克拉科夫和卡托维兹召开。克拉科夫是“文学之都”，卡托维兹是“音乐之都”，本次年会由这两个创意城市网络成员联合主办。

2018年UCCN会议的主题为“创意十字路口”，旨在弘扬联合国教科文组织创意城市网络十分重视的合作精神，推动成员城市在地方和国际层面的行动。来自联合国教科文组织创意城市网络180个成员城市的350余名代表参加了此次年会，其中包括40位市长。

作为联合国教科文组织创意城市网络的成员，深圳代表团出席了本次UCCN波兰年会，并带去了第三届深圳创意设计新锐奖的优秀作品在年会亮相，引起了各个参与会员单位的好评和关注。

在波兰期间，深圳还展示了深圳设计周、深圳环球设计大

奖等设计类展览活动，受到了与会城市的热烈反响，展现了城市的设计软实力。

在年会上，就面向联合国教科文组织创意网络城市举办的新锐奖，深圳再次向全体成员城市发出了邀约，并为第四届创意设计新锐奖的准备做了详细的宣讲和沟通。





出席ICO-D 北京会议

SDPA ATTENDS ICO-D MEETING IN BEIJING

The 2018 Platform Meeting of the International Council of (ico-D), also known as the “U.N. General Assembly in the design industry”, was held in Beijing from September 18 to 20, 2018.

Nearly 100 designers, scholars and masters from the design industry, the field of design education and world-renowned design institutions in more than 30 countries gathered at the Central Academy of Fine Arts. The Shenzhen City of Design Promotion Association (SDPA) attended the meeting as a full member of the ico-D and participated in the discussion of all issues.

At the beginning of 2018, the SDPA officially joined the ico-D as its member, which enabled Shenzhen to have another important platform for participating in global “design” discussions, exchanges and cooperation after the “City of Design” platform.

At the Member Forum, SDPA Secretary General Xu Ting introduced the history of Shenzhen and the challenges for sustainable development faced by it after nearly 40 years of rapid development. Shenzhen, a global manufacturing center with a population of more than 20 million, is trying to find other development paths, and an important tool the government has found is design, said Xu. He highlighted project cases such as the Shenzhen Design Week and the Shenzhen Global Design Award, reflecting the government’s efforts to transform development approaches and achieve sustainable development.

Shenzhen’s future efforts are to cooperate with top international institutions to build world-class design institutes and design museums, and to develop and improve long-term design policies, Xu revealed.



2018年9月18日至20日，有着“设计界的联合国大会”之称的2018国际设计联合会（ico-D，又译国际设计理事会）平台会议（Platform Meeting）在北京举行。

来自30多个国家的近百位设计产业界、设计教育界及世界知名设计机构的设计师、学者、大咖们聚首中央美术学院。深圳市设计之都推广促进会作为国际设计联合会正式会员出席了本次会议，并参与了全部议题的讨论。

2018年初，深圳设计之都推广促进会正式加入国际设计联合会成为其会员，从而使深圳继“设计之都”平台后，获得了另一个参与全球“设计”讨论和交流合作的重要平台。

在会员论坛上，深圳设计之都推广促进会秘书长徐挺介绍了深圳这座城市的历史以及经过近四十年的高速发展后面临的可持续发展的挑战等。徐挺指出，深圳这个管理人口超过2000万的世界制造业中心，正在努力寻找其他的发展路径，而政府找到的一个重要工具就是设计。他重点列举了深圳设计周和环球设计大奖等项目案例，体现出政府在转变发展方式、实现可持续发展方面的努力。

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



SHENZHEN ATTENDS UCCN DESIGN SUB NETWORK MEETING IN DUNDEE

The three-day UCCN (UNESCO Creative Cities Network) Design Sub Network Meeting officially began on October 15, 2018 in Dundee, a City of Design in Britain. More than 30 representatives from 20 Cities of Design from around the world attended the meeting.

The panel discussion explored subjects such as design and policy, design and business, design and communications, and design and policy. The participants also introduced their major design projects and events planned for 2019, and actively discussed how to continuously promote exchanges and cooperation within the sub network of the UNESCO Cities of Design.

Xu Ting, secretary general of the Shenzhen City of Design Promotion Association, attended the meeting on behalf of Shenzhen, introduced the Shenzhen Design Week and Shenzhen Global Design Award in 2018, and invited the other Cities of Design to participate in the events in 2019. The participants said that they would like to help publicize and promote the events back in their cities, and mobilize local designers and design agencies to actively participate.

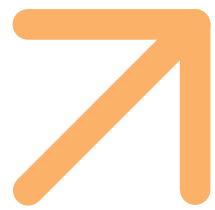
参加邓迪“设计之都”子网络年会

2018年10月15日，为期三天的联合国教科文组织“设计之都”子网络年会在英国“设计之都”邓迪正式拉开帷幕。来自全球20个“设计之都”的30余位代表参加了会议。

分组讨论会分别探讨了设计与政策、设计与商业、设计与宣传，以及设计与政策等相关议题。与会代表同时还介绍了2019年各自计划举办的主要设计项目和活动，并积极讨论了如何持续推进“设计之都”子网络内部的交流与合作。

深圳市设计之都推广促进会秘书长徐挺代表深圳出席了会议，介绍了2018年深圳设计周及深圳环球设计大奖的情况，并向与会代表发出邀请，欢迎其他“设计之都”积极参与2019年深圳设计周及环球设计大奖。与会代表纷纷表示，愿意回去之后协助宣传推广，发动本地设计师及设计机构积极参与。





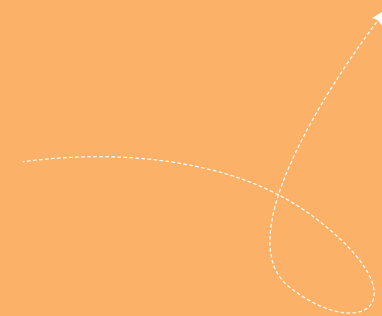
ACHIEVEMENTS

Statistical Survey of Shenzhen Design Industry (2018)
深圳设计行业统计调查 (2018)

Coverage by International Mainstream Media
国际主流媒体报道

柒

设计成就



STATISTICAL SURVEY OF SHENZHEN DESIGN INDUSTRY (2018)

深圳设计行业 统计调查 (2018)

NO.1

Background of the Survey 调查背景



As a bridgehead for China's reform and opening up, Shenzhen is considered to be the birthplace of the country's modern design concept.

In 2003, Shenzhen took the lead nationwide in establishing a "cultural city" strategy and decided on the prominent position of culture in the overall development strategy of the city. On December 7, 2008, Shenzhen was officially designated by UNESCO as China's first and the world's sixth "City of Design" in the Creative Cities Network. "Shenzhen Design" has become a bright business card for the city, and the design industry has become an increasingly powerful starting point for Shenzhen to transform its economic growth mode and achieve innovation-driven development.

In March 2018, a top leader of Shenzhen inspected the city's creative industries, and called on the city to build stronger time-leading Shenzhen brands with a global vision, and build a global innovative design capital at a high starting point and with high standards. He also asked the city to implement the "Shenzhen Brands" strategy in depth, and enhance

the international reputation of the "Shenzhen Design Week", the "Shenzhen Global Design Award" and other events.

In recent years, design has gone beyond professional groups to the society and the public in Shenzhen, has gradually become part of the life and aesthetics of the citizens, and has been a basic appeal for improving the quality of personal life. However, Shenzhen has always lacked an authoritative and city-wide statistical survey of the entire design industry. At the beginning of 2018, led by the Shenzhen City of Design Promotion Office and other departments, the Shenzhen City of Design Promotion Association (SDPA) started this survey in the whole city on Shenzhen's design industry, hoping to accurately grasp the current situation and development trend of Shenzhen's design industry through this scientific, comprehensive and detailed statistical survey.

作为改革开放的桥头堡，深圳被认为是中国现代设计理念的诞生地。

2003年，深圳在全国率先确立了“文化立市”战略，确定了文化在深圳发展战略全局中的突出位置。2008年12月7日，深圳正式被联合国教科文组织认定为中国第一个、全球第六个创意城市网络“设计之都”。“深圳设计”成为城市的一张亮丽名片，设计产业也日益成为深圳转变经济增长方式、实现创新驱动的有力抓手。

2018年3月，深圳市领导在调研中强调，要以世界眼光国际视野，打造更具时代引领性的深圳品牌，高起点规划、高标准建设国际创新设计之都，并提出要深入实施“深圳品牌”战略，着力提升“深圳设计周”“深圳环球设计大奖”等国际知名度。

近年设计在深圳已经从专业群体走向社会、走向大众，并逐渐成为市民生活和审美的一部分，成为提升个人生活品质的一个基本诉求。然而，一直以来深圳都缺少一个权威的、全市范围内的全设计行业的统计调查。2018年初，在深圳市设计之都推广办公室等部门的牵头指导下，深圳市设计之都推广促进会开始着手在全市范围开展了这项关于深圳设计行业的调查研究，希望通过本次科学全面的摸底统计调查，能够准确把握深圳设计行业的现状和发展趋势等。

NO.3

Major Findings of the Survey 主要调查结果

NO.2

Implementation of the Survey 调查实施

In August 2018, with the support of the Shenzhen City of Design Promotion Office, the Shenzhen City of Design Promotion Association asked the Shenzhen Municipal Market and Quality Supervision Commission to provide basic information for the Shenzhen design industry, namely, the basic information about the enterprises in Shenzhen in the normal registration status and with business involved in the design industry (including but not limited to brand design, graphic design, advertising design, architectural design, interior decoration design, fashion design, industrial design, stage aesthetic design, animation design, and software design) as of June 30, 2018. The basic data included: the unified social credit code, the name of the business entity, the residence, the legal representative, the subscribed registered capital, the business nature, the industry category, the date of establishment, the general business items, the contacts and contact information.

After the information was gathered, the researchers conducted classification and statistical analysis.

2018年8月,深圳市设计之都推广促进会在深圳市设计之都推广办公室的支持下,向深圳市市场和监督管理委员会请求协助提供深圳设计行业企业的基本信息,即截至2018年6月30日,深圳市处于正常登记状态、经营范围涉及设计行业(包括但不限于品牌设计、图文设计、广告设计、建筑设计、室内装修设计、服装设计、工业设计、舞美设计、动漫设计、软件设计)的企业基本信息。这些基本信息包括:统一社会信用代码、商事主体名称、住所、法定代表人、认缴注册资本、经营性质、行业类别、成立日期、一般经营项目、联系人及联系方式。

在信息汇总之后,研究人员再进行归类统计分析。

1. Shenzhen Has More than 100,000 Design Companies

According to the statistical analysis, as of June 30, 2018, there were 108,910 enterprises in the design industry in Shenzhen. Among them, 19,319 enterprises were in Futian District, accounting for 17.7 percent; 8,249 in Luohu District, accounting for 7.6 percent; 18,739 in Nanshan District, accounting for 17.2 percent; 1,115 in Yantian District, accounting for 1.0 percent; 16,120 in Bao'an District, accounting for 14.8 percent; 12,216 in Longhua District, accounting for 11.2 percent; 1,082 in Pingshan District, accounting for 1.0 percent; 1,613 in Guangming District, accounting for 1.5 percent; 291 in Dapeng New District, accounting for 0.3 percent; and 9,082 in Qianhai Cooperation Zone, accounting for 8.3 percent. This is as shown in Figure 1.

1、深圳共有超过10万家设计企业

根据统计结果分析,截至2018年6月30日,深圳市设计行业共有108910家企业,其中福田区19319家,占比17.7%;罗湖区8249家,占比7.6%;南山区18739家,占比17.2%;盐田区1115家,占比1.0%;宝安区16120家,占比14.8%;龙岗区21084家,占比19.4%;龙华区12216家,占比11.2%;坪山区1082家,占比1.0%;光明区1613家,占比1.5%;大鹏新区291家,占比0.3%;前海合作区9082家,占比8.3%。具体如图1所示。

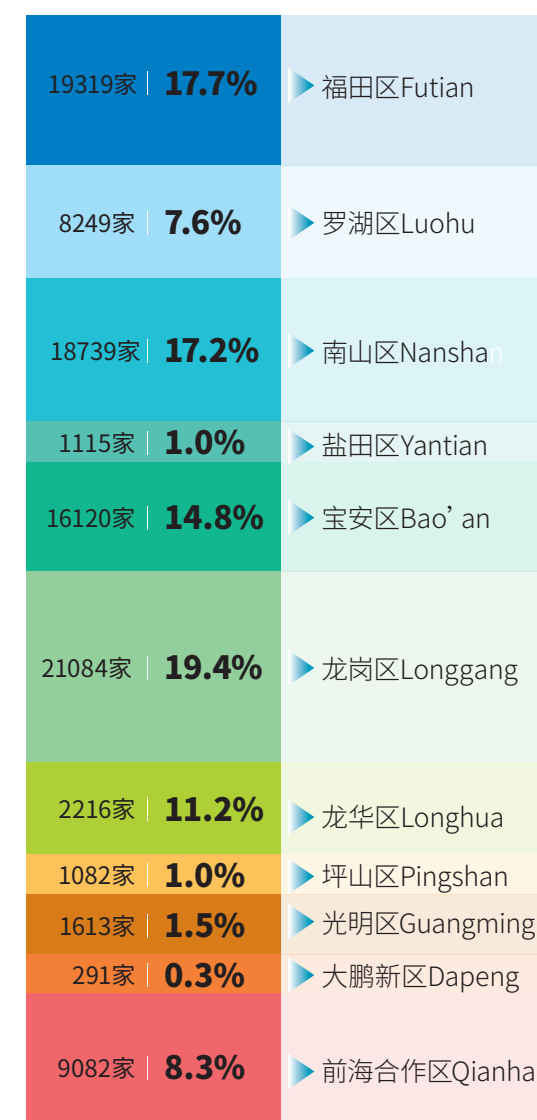
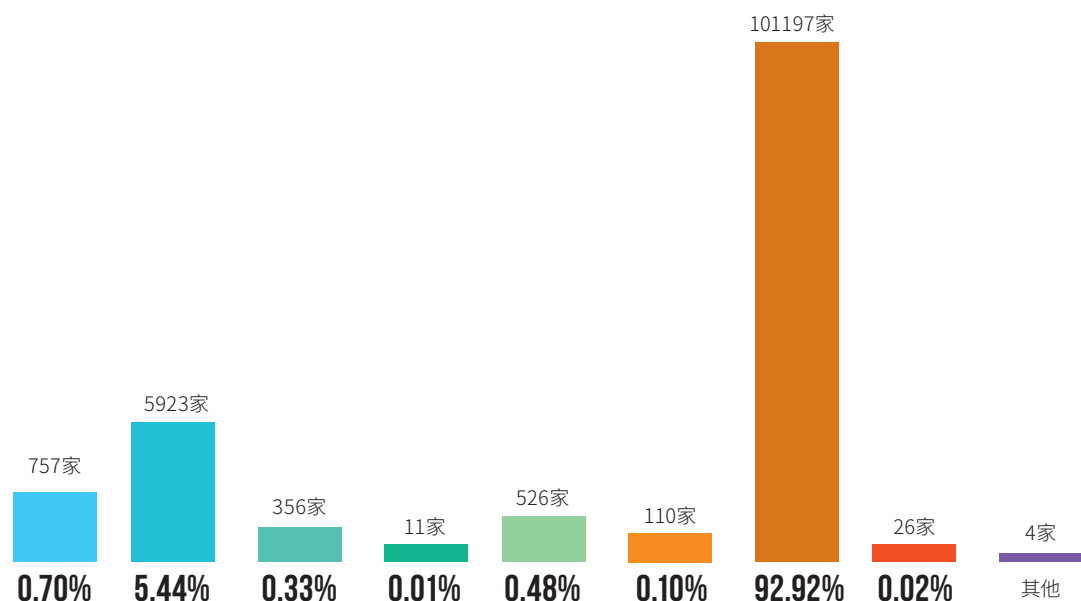


Figure 1: Distribution of the Number of Design Enterprises in the Districts of Shenzhen
图1.深圳市各区设计企业数量分布图



- 个人独资Sole proprietorships
- 个体工商户Individual industrial businesses
- 股份有限公司Incorporated companies
- 国有企业State-owned enterprises
- 合伙企业Partnerships
- 外商独资Wholly foreign-owned
- 有限责任Limited liability companies
- 中外合资企业Sino-foreign joint ventures
- 其他Others

Figure 2: Distribution of the Categories of the Design Enterprises in the Districts of Shenzhen

图2.深圳市各区设计企业类型分布图

2. More Than 90% of Design Companies Are “Limited Liability Companies”

According to the statistics, most of Shenzhen’s design enterprises are “limited liability companies”, accounting for more than 90 percent of the total. Among the 108,910 design enterprises, 757 were sole proprietorships, accounting for 0.70 percent; 5,923 were individual industrial businesses, accounting for 5.44 percent; 356 were incorporated companies, accounting for 0.33 percent; 11 were state-owned enterprises, accounting for 0.01 percent; 526 were partnerships, accounting for 0.48 percent; 110 were wholly foreign-owned, accounting for 0.10 percent; 101,197 were limited liability companies, accounting for 92.92 percent; 26 were Sino-foreign joint ventures, accounting for 0.02 percent; and the rest four enterprises could not be classified, so their proportion was ignored. See Figure 2 for details.

2、深圳有超九成设计企业是“有限责任公司”

根据统计，深圳设计企业中“有限责任公司”最多，占比超过九成。在108910家设计企业中，其中个人独资757家，占比0.70%；个体工商户5923家，占比5.44%；股份有限公司356家，占比0.33%；国有企业11家，占比0.01%；合伙企业526家，占比0.48%；外商独资110家，占比0.10%；有限责任公司101197家，占比92.92%；中外合资企业26家，占比0.02%；其他4家无法分类，占比忽略不计。具体详见图2。

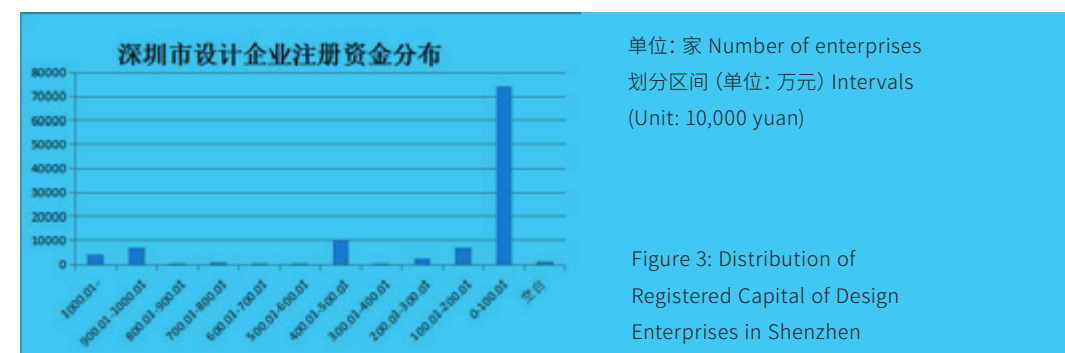


Figure 3: Distribution of Registered Capital of Design Enterprises in Shenzhen

3. More than 4,000 Design Enterprises Have Registered Capital of More Than 10 Million Yuan

According to the statistics, among the existing 108,910 design enterprises in Shenzhen, the registered capital ranged from 0 to 50 million yuan. Among them, 103,256 companies had registered capital of less than 10 million yuan, accounting for 94.8 percent; 4,466 enterprises had registered capital of more than 10 million yuan, accounting for 4.1 percent; 1,188 enterprises lacked registered capital, accounting for 1.1 percent. This is as shown in Figure 3.

3、深圳设计企业注册资本在1000万元以上的有四千多家

根据统计，在深圳现有的108910家设计企业中，注册资本分布在0-50000000万元之间。其中103256家企业注册资本在1000万元以下，占比94.8%；注册资本在1000万元以上的有4466家企业，占比4.1%；另外1188家企业注册资本缺失，占比1.1%。具体如图3所示。

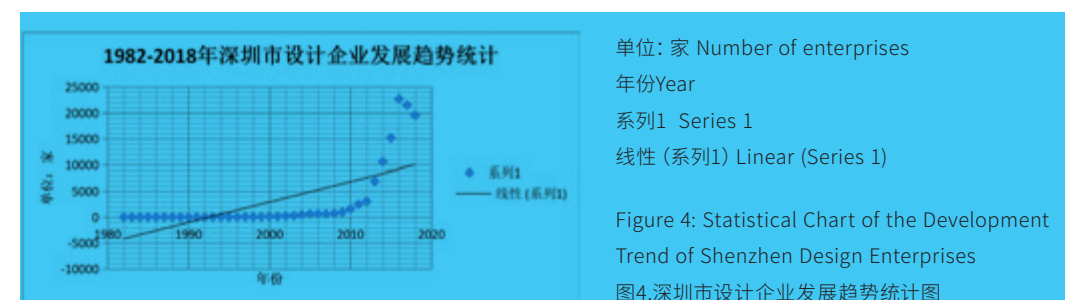


Figure 4: Statistical Chart of the Development Trend of Shenzhen Design Enterprises
图4.深圳市设计企业发展趋势统计图

4. It Takes Shenzhen 36 Years to Have 100,000 Design Enterprises

Statistics show that on August 20, 1982, Shenzhen’s first design-related enterprise was established. As of December 31, 2017, there were 89,332 design enterprises in Shenzhen, and in 2018 the number exceeded 100,000, reaching 108,910. In other words, it took Shenzhen’s design companies 36 years to grow from scratch to 100,000.

At the same time, the statistical results show that in the past 36 years, the number of newly established design enterprises in Shenzhen basically maintained an upward trend. With the development of time, the increase became larger and larger, and a very rapid growth began in 2010, reaching a climax in 2016. The details are shown in Figure 4.

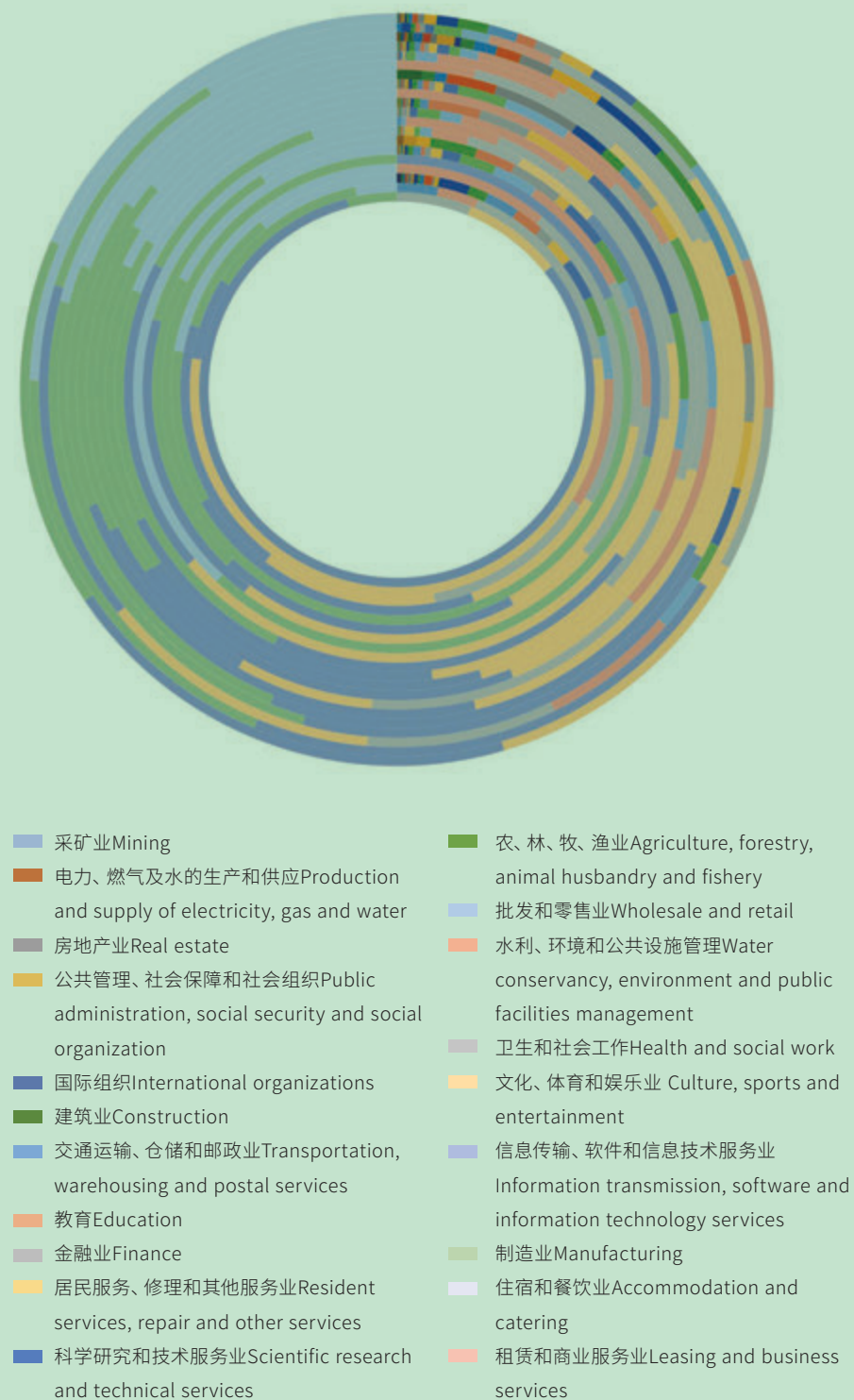
4、深圳设计企业从0发展到10万家用了36年

统计结果显示，1982年8月20日，深圳出现了第一家带有设计性质的企业。截至2017年12月31日，深圳市已成立的设计企业有89332家，到了2018年数量则超过了10万家，达到了108910家。也就是说，深圳设计企业从无到有，从第一家发展到10万家，用了36年的时间。

同时，统计结果表明，过去36年，深圳市每年新成立的设计企业的数量基本保持上升趋势，且随着时间的发展，上升的幅度越来越大，从2010年开始发展迅猛，在2016年达到最高值。具体如图4所示。

Figure 5: Statistical Chart of the Development Trend of Industrial Categories of Shenzhen Design Enterprises

图5.深圳市设计企业行业种类发展趋势统计图



5. Shenzhen Design Enterprises Basically Cover All Current Industries

Statistics show that, with the development of time, the types of industries that Shenzhen's design enterprises are involved in have been constantly expanding, and the expansion of industries has closely related to the growth rate of the number of design enterprises. From 1982 to 2012, the industries involving design changed little in Shenzhen. Since 2013, the number and types of industries have increased a lot, basically covering all current industrial categories.

The business fields of Shenzhen's design industry have been expanding with the time, and the number has been increasing. Among them, the top five in terms of quantity increase were: wholesale and retail; leasing and business services; information transmission, software and information technology services; resident services, repair and other services; culture, sports and entertainment. The development trend of Shenzhen design enterprises' business fields can be seen in Figure 5.

5、深圳设计企业基本涵盖现在所有的行业种类

统计发现，随着时间的发展，深圳设计企业涉及的行业种类在不断扩充，且行业种类的扩充与设计企业数量的增长速度有着紧密的关系。在1982-2012年，深圳设计行业种类变化幅度较小，在2013年以后，行业种类在数量上和种类上变化幅度加大，且基本上涵盖现在所有的行业种类。

深圳设计行业的业务领域随着时间的发展在不断扩展，在数量上也在不断增加，其中在数量上，变化位居前五的是：批发和零售业；租赁和商业服务业；信息传输、软件和信息技术服务业；居民服务、修理和其他服务业；文化、体育和娱乐业。深圳设计企业业务领域的发展趋势可由图5可看出。

[Note] This report is abridged at the time of publication. In addition, the notes in the original text of the report are omitted here due to the space.

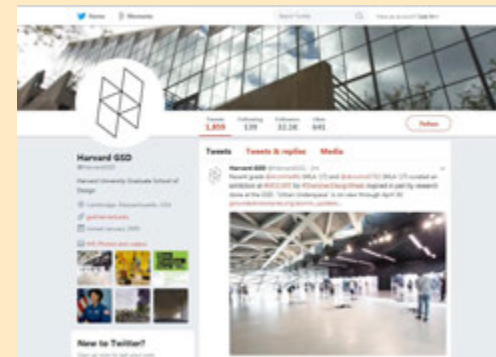
COVERAGE BY INTERNATIONAL MAINSTREAM MEDIA 国际主流媒体报道



On January 15, 2018, Xinhua News Agency reported on the Shenzhen Design Award for Young Talents.
2018年1月15日，新华社关于新锐奖的报道。



In February 2018, Silkwinds, a monthly magazine of SilkAir, the regional wing of Singapore Airlines, reported on Shenzhen's design achievements.
2018年2月，新加坡航空公司旗下胜安航空的月刊杂志《胜安风（Silkwinds）》关于深圳设计成就的报道。



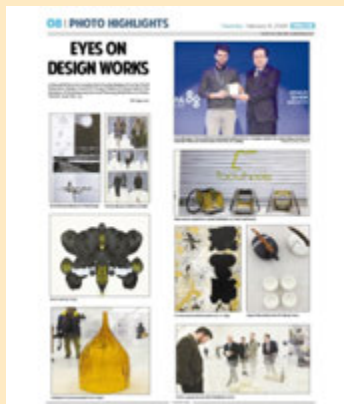
On April 28, 2018, the Twitter account of Harvard University Graduate School of Design wrote about how its graduates curated an exhibition at the Shenzhen Design Week.
2018年4月28日哈佛大学设计研究生院推特关注其毕业生参展深圳设计周的情况。



On May 15, 2018, The Paper, a mainstream Chinese media, published an in-depth analysis on the 2018 Shenzhen Design Week.
2018年5月15日，中文主流媒体“澎湃新闻”关于2018深圳设计周的深度分析文章。

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On February 8, 2018, the Shenzhen Daily reported on the Shenzhen Design Award for Young Talents.
2018年2月8日《深圳日报（英文）》关于新锐奖的报道。



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On April 16, 2018, the WeChat public account of the Consulate General of Italy in Guangzhou reported on the Shenzhen Design Week, focusing on the news that Italy was invited to be the guest of honor at the 2nd Shenzhen Design Week.
2018年4月16日，意大利驻广州总领事馆微信公众号关注深圳设计周的信息，重点报道了意大利受邀成为第二届深圳设计周主宾国的消息。

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深圳設計周主題展探鮮：顛覆認知，探索設計的更多可能
Looking for the theme of Shenzhen Design Week: Subverting cognition & exploring more possibilities of design

本刊記者 李春雨 日期:2018-04-21 經濟導報

【經濟導報網訊】

Summary:
The main exhibition "Possibilities of Design" of the Shenzhen design week will be held at the Museum of Contemporary Art & Planning Exhibition from April 20 to 30.

4月20日，2018深圳設計周“設計的可？能！”主題展在深圳當代藝術與城市規劃館A4展廳開展，至4月30日一連十天展出。本次主題展由深圳設計周組委會主辦，深圳市設計之都推廣促進會承辦。展覽以《設計的可？

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On April 21, 2018, Hong Kong's "Economic Herald" published an experiential report on the Shenzhen Design Week with the title "Looking for the Theme of Shenzhen Design Week: Subverting Cognition & Exploring More Possibilities of Design".
2018年4月21日，香港《经济导报》以《深圳设计周主题展探鲜：颠覆认知，探索设计的更多可能》为题，对深圳设计周进行体验式报道。

7



In May 2018, Design, a comprehensive professional magazine in the design field, reported on the 2018 Shenzhen Design Week in its edition for the second half of May.
2018年5月, 综合性专业设计媒介《设计》杂志(2018年5月下旬)报道2018深圳设计周。



On June 4, 2018, Italy's Association for the Industrial Design (ADI) reported on Shenzhen design and the Shenzhen Design Week.
2018年6月4日, 意大利工业设计协会(ADI)关注深圳设计和深圳设计周。



On June 13, 2018, the Italian architectural design magazine Casabella reported on the Shenzhen Design Week and the Shenzhen Global Design Award.
2018年6月13日, 意大利建筑设计杂志Casabella报道深圳设计周以及深圳环球设计大奖的情况。



In June 2018, the official website of the UNESCO Creative Cities Network introduced the SDAY 2017 Exhibition held during the network's annual meeting in Poland.
2018年6月, 联合国教科文组织创意城市网络官网推介了在波兰年会期间举行的2017深圳创意设计新锐奖优秀作品展。

8

On May 30, 2018, the Italian media Pubblicità Italia reported on the grand occasion of the Shenzhen Design Week and the Shenzhen Global Design Award, and introduced the promotion of the Shenzhen "City of Design" to be held at the Milan Triennial Museum in June.
2018年5月30日, 意大利媒体Pubblicità Italia报道深圳设计周、深圳环球设计大奖的盛况, 并介绍了将于当年6月份在米兰三年展博物馆举行的深圳“设计之都”推介会。



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On June 13, 2018, the Foundation of Milan Triennial focused on Shenzhen design.
2018年6月13日, 米兰三年展基金会关注深圳设计。

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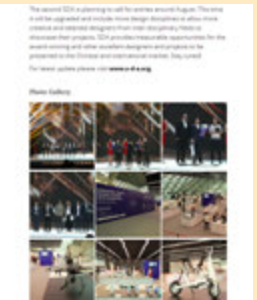
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On June 14, 2018, Italy's Askanews news agency reported on the promotion of the Shenzhen "City of Design" held at the Milan Triennial Museum.
2018年6月14日, 意大利Askanews新闻社报道深圳在米兰三年展博物馆举行的深圳“设计之都”推介会。

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In August 2018, the official website of the UNESCO Creative Cities Network introduced the awarding of the inaugural Shenzhen Global Design Award.
2018年8月, 联合国教科文组织创意城市网络官网介绍首届深圳环球设计大奖颁奖盛况。

15