



United Nations  
Educational, Scientific and  
Cultural Organization

City of Design  
SHENZHEN

Member of the UNESCO  
Creative Cities Network  
since 2008



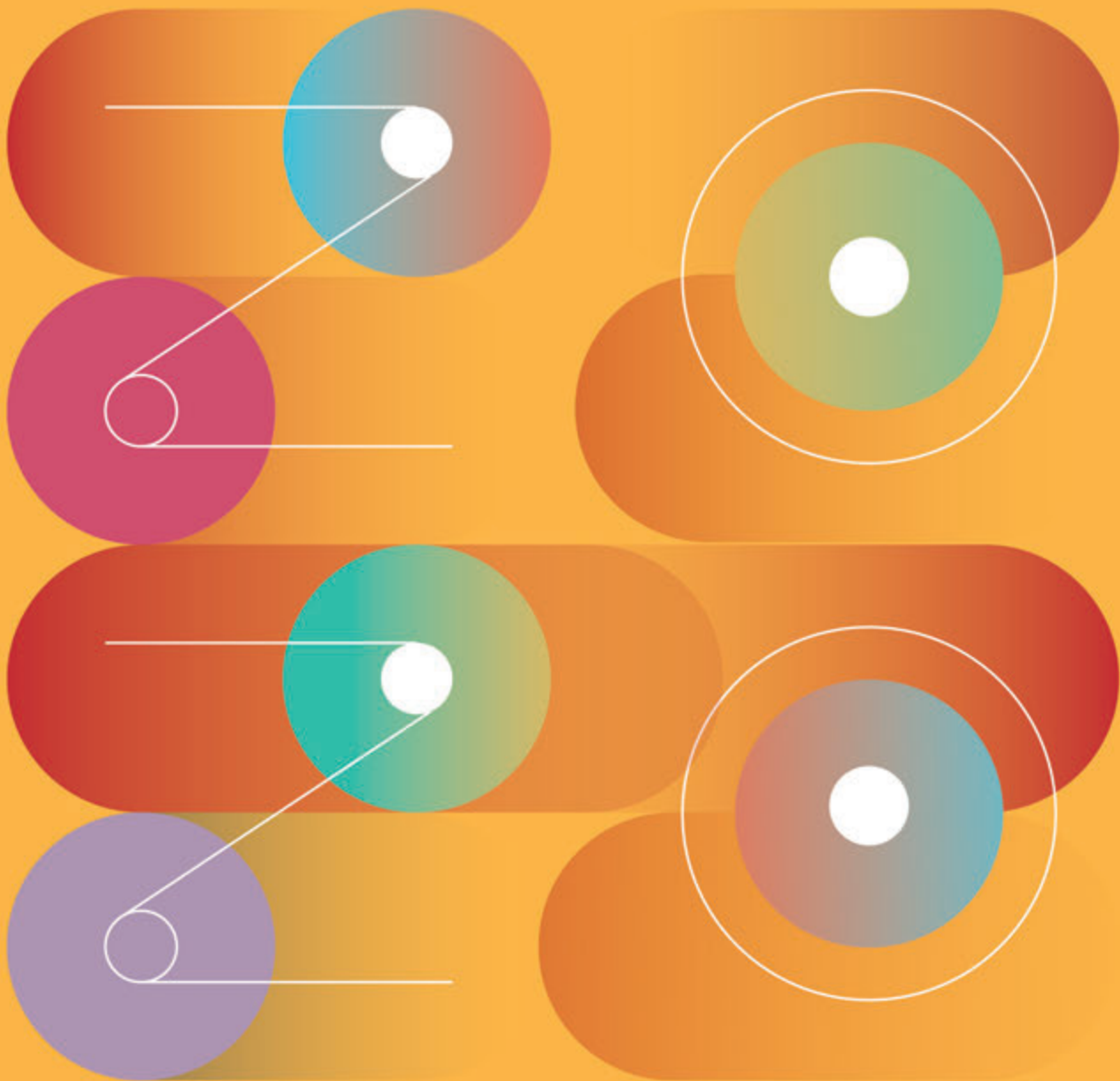
SHENZHEN  
CITY OF DESIGN  
REPORT 2020

# 深圳设计之都报告 2020

李小甘 主编

深圳设计之都报告2020 SHENZHEN CITY OF DESIGN REPORT 2020

李小甘 主编





# SHENZHEN CITY OF DESIGN REPORT 2020

## 深圳设计之都报告2020

www.sccda.org.cn

Published by Shenzhen Culture, Creativity & Design Association (SCCDA)  
深圳市文化创意与设计联合会出版



### 深圳市文化创意与设计联合会

地址：深圳市福田区福田保税区广兰道6号深装总大厦A栋509室

邮编：518048

电话：(86) 755 8325 8290

电邮：info@szdpa.org

网址：www.sccda.org.cn

### Shenzhen Culture, Creativity & Design Association (SCCDA)

Room 509, Block A, SDCIC Mansion, 6 Guanlan Road, Futian Free Trade Zone, Futian District, Shenzhen Municipality, Guangdong Province, China, 518048

Tel: (86)755 8325 8290

Email: info@szdpa.org

Website: www.sccda.org.cn

指导：深圳市创新创意设计发展办公室

资助：深圳市宣传文化事业发展专项基金

主编：李小甘

副主编：韩望喜

执行主编：陈迅

统筹：徐挺

编辑：赵周贤 兰小棵

平面设计：周洁 肖敏

Administered by Shenzhen Innovation and Creative Design Development Office

Supported by Shenzhen Special Fund for Promotion and Culture Development

Editor-in-Chief: Li Xiaogan

Deputy Editor-in-Chief: Han Wangxi

Executive Editor: Chen Xun

Coordinator: Xu Ting

Editors: Zhao Zhouxian, Lan Xiaoke

Graphic Design: Zhou Jie, Xiao Min

### 图片及资料致谢 (按目录次序)

深圳市对外文化交流协会

深圳市创新创意设计发展办公室

深圳设计周暨环球设计大奖组委会

深圳市当代艺术与城市规划馆

深圳市平面设计协会

华思设计

英途联盟

深圳市工业设计协会

中世纵横设计

深圳市服装行业协会

URBANUS都市实践建筑设计事务所

深圳市室内建筑设计行业协会

杨邦胜设计集团

深圳市文化产业(国际)会展有限公司

深圳市前沿艺穗艺术中心

深圳时装周组委会

设计互联

深圳市城市设计促进中心

扎哈·哈迪德建筑事务所

关山月美术馆

深圳特区报

深圳商报

晶报

深圳晚报

Shenzhen Daily

深圳卫视

深圳新闻网

艺术与设计

### Acknowledgements (In Order of the Contents)

Shenzhen International Culture Exchange Association

Shenzhen Innovation and Creative Design Development Office

Shenzhen Design Week & Global Design Award Organizing Committee

Shenzhen Museum of Contemporary Art and Urban Planning

Shenzhen Graphic Design Association (SGDA)

Huathink Design

Intox Design & Communication

Shenzhen Industrial Design Association

CIGA Design

Shenzhen Garment Industry Association (SGIA)

URBANUS Architecture & Design

Shenzhen Institute of Interior Design (SIID)

YANG & Associates Group

Shenzhen Cultural Industry (International) Convention and Exhibition Co., Ltd.

Shenzhen Fringe Art Center

Shenzhen Fashion Week Organizing Committee

Design Society

Shenzhen Center for Design

Zaha Hadid Architects

Guan Shanyue Art Museum

Shenzhen Special Zone Daily

Shenzhen Economic Daily

Daily Sunshine

Shenzhen Evening News

Shenzhen Daily

Shenzhen TV

sznews.com

Art and Design magazine

深圳市文化创意与设计联合会版权所有。保留所有权利。未经本会书面许可，不得以任何方式和形式(包括电子、机械、影印、录制以及其他方式)对本书的任何部分进行复制、将其储存于检索系统中或对其进行传输。对于任何未经授权而使用本书内容的行为，本会将依法追究。

2021年2月版

Copyright © 2021 by Shenzhen Culture, Creativity & Design Association (SCCDA). All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any way or by any means, electronic, mechanical, photocopying, recording or otherwise, without prior written permission from SCCDA. Any unauthorized use of this publication will result in immediate legal proceedings.

Published in February 2021

# CONTENTS | 目录

## 006

### 壹 CHAPTER 1

#### 深圳设计40年 SHENZHEN DESIGN FOR 40 YEARS

Overview of “Shenzhen Design for 40 Years” exhibition  
深圳设计四十年展综述  
Shenzhen Design for 40 Years: Grand Achievement  
深圳设计四十年——“辉煌成就”  
Shenzhen Design for 40 Years: 40 Years' Journey  
深圳设计四十年——“卅年征程”

## 032

### 贰 CHAPTER 2

#### 深圳设计周 SHENZHEN DESIGN WEEK

Overview of Shenzhen Design Week  
深圳设计周综述  
Leonardo Da Vinci Science Exhibition: Crossing Innovation  
主题展“超越时代的创新者：达芬奇科学特展”  
Guest country: the Netherlands  
主宾国：荷兰  
Global anti-pandemic invitation exhibition  
全球抗疫邀请展  
Guangdong-Hong Kong-Macao Greater Bay Area International  
Design Exhibition  
粤港澳大湾区国际设计展  
Shenzhen-Hong Kong-Macao Digital Creative Design Exhibition  
深港数字创意设计三城展

## 052

### 叁 CHAPTER 3

#### 深圳创意设计新锐奖 SHENZHEN DESIGN AWARD FOR YOUNG TALENTS

Overview of the 4th Shenzhen Design Award for Young Talents  
第四届深圳创意设计新锐奖综述  
Jury  
评审团  
List of winners  
获奖名单  
Emma Strydom: Inclusive design makes the world a better place  
艾玛·斯特莱多姆：包容的设计让世界更加美好  
SDAY Exhibition  
新锐奖优秀作品展  
International seminar of 4th SDAY  
第四届深圳创意设计新锐奖国际研讨会

## 068

### 肆 CHAPTER 4

#### 全球抗疫产品设计奖 ANTI-CORONAVIRUS PRODUCT DESIGN AWARD

Overview of Anti-Coronavirus Product Design Award  
全球抗疫产品设计奖综述  
Judging Panel  
终审评委  
List of winners  
获奖名单  
Winning projects  
作品展示

## 080

### 伍 CHAPTER 5

#### 设计大事 DESIGN EVENTS

11th Shenzhen Fringe Festival  
第11届深圳湾艺穗节  
Shenzhen Fashion Week  
深圳时装周  
Shenzhen Graphic Design Association Exhibition  
SGDA廿五周年特别活动：深圳市平面设计协会展  
International Competition of Architectural Schematic  
Design for Tower C in Shenzhen Bay Super  
Headquarters Base  
深圳湾超总基地C塔建筑方案设计国际竞赛

## 92

### 陆 CHAPTER 6

#### 宣传推广 INTERNATIONAL COMMUNICATION AND PROMOTION

To build the reputation of “Shenzhen Design” as a  
brand of the city in the new era  
在新时代打响“深圳设计”城市品牌  
Xinhua: Culture empowers “Shenzhen manufacturing”  
新华社：从“世界工厂”到“设计之都”——文化力赋能“深圳制造”  
Coverage on Shenzhen design by international  
mainstream media (2020)  
主流媒体报道深圳设计（2020）



## CHAPTER 1

# 深圳设计40年

## SHENZHEN DESIGN FOR 40 YEARS

- 08 | Overview of “Shenzhen Design for 40 Years” exhibition  
深圳设计四十年展综述
- 10 | Shenzhen Design for 40 Years: Grand Achievement  
深圳设计四十年——“辉煌成就”
- 12 | Shenzhen Design for 40 Years: 40 Years’ Journey  
深圳设计四十年——“卅年征程”

# OVERVIEW OF “SHENZHEN DESIGN FOR 40 YEARS” EXHIBITION

Shenzhen Design Week 2020 staged a special online exhibition, “Shenzhen Design for 40 Years: the Power of the Era”, which reviewed the great achievements of Shenzhen design in the past 40 years, thought about the future development of Shenzhen design, polished “Shenzhen design” as a brand of the city, and explored the global positioning of “Shenzhen design”.

Held from August 15 to 30, the “Shenzhen Design for 40 Years” exhibition was organized by the Shenzhen Design Week and Global Design Award Organizing Committee, guided by the Shenzhen International Culture Exchange Association and the Shenzhen Innovation and Creative Design Development Office, and undertaken by the Shenzhen Graphic Design Association.

With the theme of “the Power of the Era”, the exhibition was presented by comprehensive means of pictures, images, data and so on. It was divided into three parts: Grand Achievement (exhibition), 40 Year's Journey (interviews), and Shenzhen Value (literature).

**Design can build products, brands, industries, markets and values of the times. Facing the future, Shenzhen design should continue to give full play to the advantages of freedom, seize the opportunity of the era, and forge ahead, enabling the public to enjoy better products, meet better brands, experience better culture, and live a more beautiful life.**

—Song Boyuan, chief curator, president of Shenzhen Graphic Design Association

**As design practitioners, as members of the graphic design association, and as Shenzhen citizens, we can see that the era has given Shenzhen a mission and that Shenzhen has empowered design. Therefore, at the beginning of the project, the idea of curation clearly focused on the theme of “the Power of the Era”.**

—Zhang Hao, curator, vice chairman of Shenzhen Graphic Design Association

**Although Shenzhen is young, its design takes the lead in the country. It is generations of designers from all over the country and one vivid story after another about design and innovation that makes up the beautiful scenery of “Shenzhen design”.**

—Zeng Lingbo, secretary general of Shenzhen Graphic Design Association



## 深圳设计四十年展综述

2020深圳设计周特别设立“深圳设计四十年：时代的力量”线上展，回顾了40年来深圳设计的巨大成就，思考深圳设计未来发展，擦亮“深圳设计”城市品牌，探索“深圳设计”全球定位。

深圳设计四十年展由深圳设计周暨环球设计大奖组委会主办，深圳市对外文化交流协会、深圳创新创意设计发展办公室指导，深圳市平面设计协会承办策展，于2020年8月15日至30日举行。

深圳设计四十年展以“时代的力量”为主题，围绕辉煌成就（展览）、卅年征程（访谈）和深圳价值（文献）三大板块，通过图文、影像、数据等多种方式进行综合呈现。

设计可以构建产品、品牌、产业、市场与时代价值观。面向未来，深圳设计要继续发挥自由优势，紧抓时代机遇，砥砺前行，让市民享受更优的产品，遇见更好的品牌，体验更好的文化，过上更美的生活。

——深圳市平面设计协会主席、总策展宋博渊

作为设计从业者，作为平面设计协会的一员，作为深圳市民，我们能感受到时代赋予深圳以使命，深圳赋予设计以力量，所以项目启动之初，策展思路就很清晰地聚焦到了“时代的力量”这一主题。

——深圳市平面设计协会副主席、策展人张昊

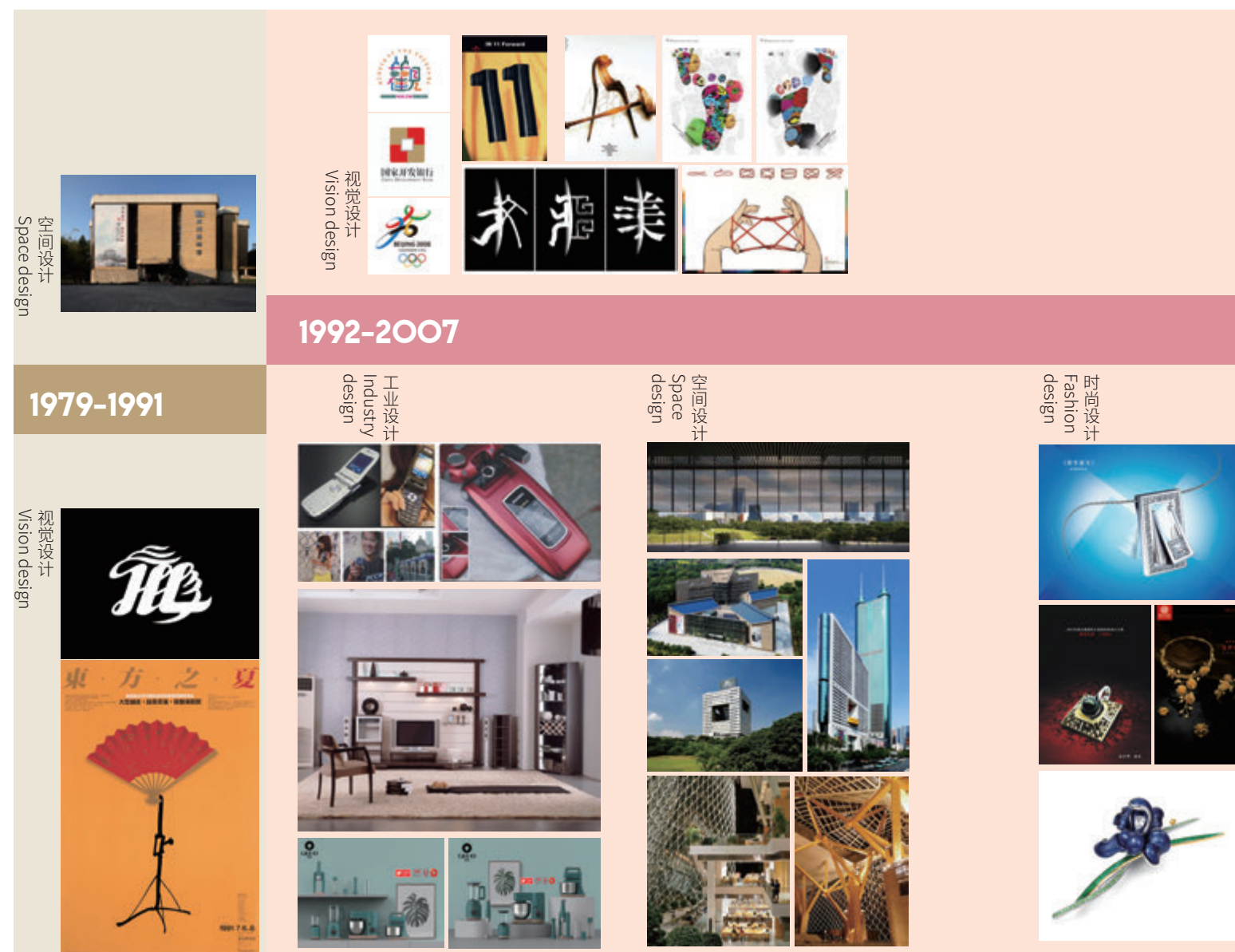
深圳虽然年轻，但深圳设计全国领先，而构成“深圳设计”这一亮丽风景线的，是一代又一代从全国各地汇聚于此的设计师、一个又一个关于设计与创新的鲜活故事。

——深圳市平面设计协会秘书长曾令波



# SHENZHEN DESIGN FOR 40 YEARS: GRAND ACHIEVEMENT

For the “Grand Achievement” section, design works were selected from four professional directions: vision design (graphic + RGB), industry design (product + furniture), fashion design (clothing + jewelry), and space design (architecture + interior). With academic factors as the base, works as the carriers, and time as the axis, this section comprehensively presented the development process and major achievements of Shenzhen design.



## 深圳设计四十年—— “辉煌成就”

“辉煌成就”板块，从视觉（平面+RGB）、工业（产品+家具）、时尚（服装+珠宝）、空间（建筑+室内）四大专业方向甄选设计作品。以学术为基础，以作品为载体，以时间为轴线，全面呈现深圳设计发展历程和重大成就。





SHENZHEN  
DESIGN FOR 40 YEARS  
深圳设计40年

# SHENZHEN DESIGN FOR 40 YEARS: 40 YEARS' JOURNEY

The section of “40 Years’ Journey” consisted of 54 in-depth interview videos, nine of which were excerpted here. The interviewees included Shenzhen’s first pioneers, who are now in their 70s, as well as the emerging new force born in the 1990’s. Also included were internationally renowned professional designers, industry association organizers and entrepreneurs deeply involved in the industry, and design observers engaged in professional research. From the perspectives of production, learning, research and application, they told the magnificent history of Shenzhen design and vivid and touching stories.

## 深圳设计四十年—— “卅年征程”

“卅年征程”板块，由54个深度访谈视频构成（这里节选了9个访谈内容）。访谈对象有年逾70的第一批深圳拓荒者，也有90后崭露头角的新生力量；有蜚声国际的专业设计师，也有深耕产业的行业协会组织者、企业家，以及从事专业研究的设计观察者，分别从产、学、研、用多维度讲述深圳设计波澜壮阔的历程和鲜活动人的故事。





# HAN WANGXI: DESIGNERS CAN FLY FREELY IN SHENZHEN

I majored in philosophy. So I always think about problems from the root. What on earth is the relationship between people and cities? Why did so many designers come to Shenzhen from all over the country more than 40 years ago at the beginning of reform and opening up? What is the attraction of this city?

In fact, the attraction Lies in the city's inclusive spirit, like the sea embracing all rivers, and its style of daring to think and try. I think this is inseparable from Shenzhen's respect for people's personality, designers' talents, people's way of life and the market. Without the theory of socialism with Chinese characteristics and respect for the market economy, I think it is unthinkable for so many designers to rush to Shenzhen.

So this city provides such a kind of soil for all our designers to give full play to their intelligence, creativity and imagination. They can fly freely here and realize the essential power of their life. Therefore, this place is where their heart goes, and it's their home. I think it's each designer's dream to be a real person, a person full of innovation, and a person with abundant ideas and concepts. I think it's the attraction of this city.

(Dr. Han Wangxi, director of Shenzhen Innovation and Creative Design Development Office)



韩望喜：

## 设计师在深圳能够自由地飞翔

我是学哲学出身的，想问题总会从根源上去想，就是人和城市的关系到底是什么样子的？为什么40多年前在改革开放初期有那么多的设计师从全国各地来到深圳？这个城市的吸引力是什么？

其实就是它海纳百川的精神、它敢想敢试的作风。我觉得这个跟深圳尊重人的个性、尊重设计师的才能、尊重人们的生活方式、尊重市场，这些都是分不开的。如果没有中国特色社会主义的这样一个理论，没有对市场经济的一个尊重，我觉得这么多设计师来奔向深圳是不可想象的一个事情。

这个城市提供了这样一个土壤，让我们所有的设计师都能充分发挥他们的才智，发挥他们的创造力，发挥他们的想象力，他们能够在这里自由地飞翔，能够实现自己生命的本质力量，所以这个地方就是心之归处，就是家。能够真正地成为一个人，成为一个充满创新力的人，成为一个拥有丰沛思想和观念的人，我觉得这是每个设计师的梦想，就是这个城市的吸引力。

(韩望喜，博士，深圳市委宣传部二级巡视员、深圳市创新创意设计发展办公室主任)

# WANG MIN: SHENZHEN DESIGNERS ARE MORE CONFIDENT TODAY

In the early 1990s, on behalf of Adobe, I came from the United States to Shenzhen for a symposium with the Shenzhen Graphic Design Association. I was impressed. It seemed that Chinese designers had sprung up overnight, who were eager to learn and to communicate with the international design community. Self-confidence, self-consciousness, and expectations for their future could be heard in what they said. Their works were very different from those 10 years ago. Compared with the impression I had in other parts of China at that time, the designers in Shenzhen were taking on an entirely different look.

Till now, we can still see this kind of spirit and appearance from Shenzhen designers. The difference is that Shenzhen designers are more confident today, who have higher expectations and stronger self-confidence for their works.

Today, when we review the four decades of Chinese design since the reform and opening up, we can clearly see that this development path is full of hardships but also full of glory. We can see the passive learning in the beginning, when we were hungry to absorb everything. Later, we became full of self-confidence of consciousness, and began to create. We also see that the identity of designers has been changing. Design has become an important driving force of social innovation from a niche and marginal profession. In some areas, design's subject consciousness is gradually established. Different from the end services in the past, designers now begin to intervene at the beginning of a project or an event to find and define problems, and, by cooperating with engineers, business personnel and other professionals, they can introduce solutions to solve problems and create new species, new services and new products.

(Wang Min, professor at the School of Design, the Central Academy of Fine Arts (CAFA), and vice chair of CAFA's Academic Committee)



## 王敏： 今天深圳的设计师更为自信

上世纪90年代初，我从美国来深圳，代表Adobe公司与深圳市平面设计协会开座谈会时感触良多。似乎在一夜之间，中国设计师群体如雨后春笋崛起壮大，他们有着强烈的学习欲望，渴求与国际设计界的交流，言谈中已经流露出自信、自觉，和对自身未来的期待，作品也与10年前大不一样了。与我那时在国内其他地方留下的印象相比，深圳的设计师已经展现了一个完全不同的面貌。

这种精神、这种面貌，一直到今天我们还是可以在深圳的设计师身上看到，不同的是今天深圳的设计师更为自信，对自己的作品有着更高的期待和更强的自信心。

今天，当我们回顾改革开放以来中国设计所走过的这40多年，我们可以清晰地看到，这条发展路径充满了艰辛，但也充满了辉煌。我们看到从初期的被动学习、从最初的如饥似渴地吸纳，到后来的充满自信，充满自觉，去创造。我们也看到设计师身份在改变，设计从一个小众边缘的职业成为今天社会创新的重要推动力量，在某些领域，设计的主体意识正在逐渐确立。与以往末端服务不同，现在的设计师在一个项目、一个事件之初便开始介入，发现问题、界定问题、定义问题，通过与工程师、与商业人员、与其他的专业人员合作，来引入解决问题，创造新物种、新服务、新产品的方案。

(王敏，中央美术学院设计学院教授，中央美术学院学术委员会副主任)

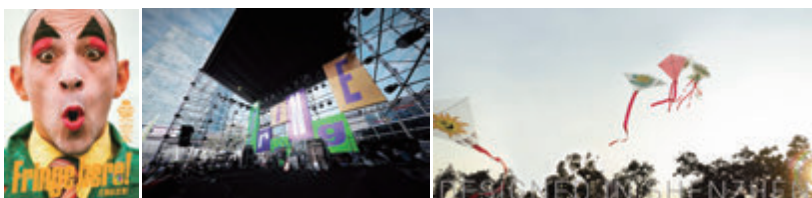
# ZHU DECAI: TALENT IS THE CORE FACTOR IN DESIGN INDUSTRY

We graduated in 2000. Design is an industry serving the economy, and the whole economy at that time had a lot of demand for design services as a result of the development of the printing industry. When Shenzhen's real estate economy started, a large number of real estate developers came to us young designers for design services, because we were younger and more energetic, which was more in line with the tone of the industry. In fact, our basic design education was not very solid at that time, but there were many practical opportunities for our young people to try, to learn from mistakes, and to lay a solid foundation. We gradually learned and understood design in the process of commercial services. This was how Shenzhen gave opportunities to us young people.

The development of Shenzhen has been adjusted with the changes of the whole city, and design has been the fastest in responding to serve the social needs. A designer is like a walking CPU, which links and allocates all kinds of social resources to promote the emergence of different social practices. Nowadays, the design service industry has begun to deepen and subdivide. A certain segment of design has been disassembled and studied by different people. For example, typeface was just a tool in design, but when we study this tool thoroughly, it has become a service mode and a professional ability.

I think that talent is the core and most important factor in the design industry. Shenzhen needs to think about how to cultivate a new generation of talents and how to retain talents. First of all, Shenzhen's design education has much room for improvement. At the same time, we have not done enough in design research, which has something to do with the history of Shenzhen and the background of the designers. Most designers in Shenzhen are engaged in design practice rather than research, so our research on history and the core of design itself is not thorough enough.

(Zhu Decai, consultant and sixth president of Shenzhen Graphic Design Association)



## 朱德才： 人才是设计行业当中最核心的因素

我们毕业的时候是2000年，因设计是服务经济行业，整个经济从印刷业的发达实现了很多设计服务的需求。深圳房地产经济起步的时候，有大量的房地产商找到我们这些年轻的设计师做设计服务，因为我们更年轻活力，比较符合这个行业需要的调性。其实那时我们的设计基础教育并不是特别扎实，但社会上有很多实践机会给我们年轻人去试错、去夯实基础，我们在商业服务的过程中慢慢学习和理解设计，这也是深圳给予我们年轻人的机会。

深圳的发展是随着整个城市的变迁去调整的，设计是最快速反应服务社会需求的。设计师就像是一个行动的CPU一样，链接、调配了各类社会资源，推进不同社会实践的产生。如今设计服务行业也开始深耕和细分，设计某一个环节被拆解并有不同的人在做研究，比如字体本来就是设计其中的一个工具，但是我们把这个工具研究到很透的时候，它也成为一种服务模式，成为一个专业的一种能力。

我认为人才是设计行业当中最核心、最重要的因素，如何去培育新一代的人才、如何去留住人才，是深圳这个城市需要去思考的。首先，深圳设计教育本身有很大的提升空间。同时我们在设计研究本身来说做得并不够，这个也跟我们深圳这座城市的历史、设计师的背景有关系，深圳大部分设计师都是从事于设计实践而不是研究型的，所以我们对历史梳理以及设计本身最内核的研究是不够透的。

(朱德才，深圳市平面设计协会顾问、第六届主席)



# SONG BOYUAN: SHENZHEN'S DIVERSIFIED CULTURE IS WHERE OUR HAPPINESS IN LIFE LIES

Design is a comprehensive culture. It has not only an aesthetic part, but also a part of philosophy and concepts. In fact, these contents are also a very important part of social education. An affluent society enjoys not only spiritual affluence, but also ideological and cultural affluence.

I pay special attention to the combination of design, creativity and community. I think everyone who lives in this city, whether you are a designer or not, can form an innovative community through your daily life and work. An innovative community is a very important and rich “soft power” for design, for the city and for the current era. I think the content of humanity, care and philosophy in this era is a factor that makes a society more mature and affluent with ideas, which is also part of what we try to pursue and build.

The vitality of Shenzhen benefits from the reform and opening up, which has brought a large number of young people to Shenzhen for development. The diversified culture and inclusiveness in Shenzhen are the happiness of living here. A variety of commercial, daily and leisure content belts endow the city with the gene of innovation, and create a unique atmosphere of urban life.

Shenzhen is my second hometown, and I love this city very much. What I love most about this city is its very inclusive character, which is also the most important soil for innovation, creativity and culture to grow.

(Song Boyuan, president of Shenzhen Graphic Design Association)



## 宋博渊： 多元的文化是我们 生活在深圳的幸福所在

设计是一种综合性的文化，它不光是美学，还有哲学与观念的部分。这些内容其实对于社会性教育来说也是非常重要的一部分，一个富足的社会不单纯是精神的富足，同时还是思想、文化的富足。

我特别注重设计、创意和社区部分的结合，我认为每一个在这个城市生活的人，不管你是不是设计师，实际上你都可以去透过自己的日常生活及工作，形成一种创新的社区。而创新性的社区是对设计、对这个城市以及对今天这个时代非常重要且丰厚的一种软性力量，我认为，这个时代，人文、关怀、哲学内容是一个社会更加成熟和富足且具有观念的因素，这也是我们试图去追求和建设的一部分内容。

深圳的活力受益于经过改革开放带来了大量的年轻人选择来深圳发展，这里多元的文化性和包容性，是我们生活在深圳的幸福所在。各种各样的商业、日常、休闲内容带赋予这个城市创新的基因，也营造了这个城市生活的独特氛围。

深圳是我的第二故乡，我也非常热爱这个城市，在这个城市当中我最热爱的地方是它有非常包容的性格，这种包容性也是创新、创意和文化生长最重要的土壤。

(宋博渊，深圳市平面设计协会主席)



# ZHANG JIANMIN: WE CAME TO SHENZHEN WITH THE DREAM OF “DESIGN CHANGES CHINA”

At that time, our teachers didn't know much about industrial design, and the idea they instilled in us was “design changes China”. We came to Shenzhen with such a dream and wanted to practice it.

In the late 1990s, there was a saying that there were more than 1,000 industrial design companies in China, and that half of them were in Shenzhen. The industrial design in Shenzhen made up half of China's market at that time. In 2000, some enterprises in Shenzhen gathered designers in a completely market-oriented way. This was the first stage of industrial design in Shenzhen, which was a kind of market behavior.

Since Shenzhen became a “City of Design”, the government began to be involved in the industrial design industry, so there have been earth shaking changes. At that time, the government proposed to “build Shenzhen into an innovative city”. So we designed the public facilities of the city, learning from those of New York, London, Tokyo and Paris,

and combining with Shenzhen's temperament, creativity and product attributes. Through the intervention of industrial design, not only high-rise buildings in Shenzhen have featured the factors of design, but also the public facilities have been full of design. In this process, we have been constantly thinking about what designers can do. In the process of thinking, we have found that, instead of persuading customers to accept our design, we should try to do something for the industry to see what design can change and bring.

As we all know, China is a big manufacturing country with strong industrial chain advantages. So I think Shenzhen's industrial designers will have a very promising future. Shenzhen has the best supply chain in the world. If our original industrial design is combined with the industry, I believe it will get a lot of support at home and have strong competitiveness overseas.

(Zhang Jianmin, chairman of Shenzhen CIGA Design Co., Ltd.)



张建民：  
我们带着“设计改变中国”的  
梦想到了深圳

当时在学校我们的老师对工业设计了解也不是太多，灌输给我们的思想更多是“设计改变中国”，我们带着这样的梦想到了深圳，并且想实践这个梦想。

20世纪90年代末的时候有一种说法，全国有1000多家做工业设计的公司，有一半的公司都在深圳，可以说深圳的工业设计在当时占据了半壁江山。在2000年，深圳的一些企业，完全是市场性地引导设计师的汇聚，这是深圳工业设计第一个阶段，是一种市场的行为。

自从深圳成为“设计之都”之后，政府开始介入工业设计行业，于是有了翻天覆地的变化。当时政府提出来“要打造深圳创新型城市”，我们就把城市的公共设施进行设计，像纽约、伦敦、东京、巴黎这样的一些设施找过来，结合深圳城市的气质、创意和它的产品属性，通过工业设计的介入，使得深圳城市不仅是高楼大厦有设计，公共设施也充满了设计。其实在这个过程当中我们不断地思考设计师到底能够做什么，在思考过程当中发现，与其去说服客户接受我们的设计，不如针对行业去做一些尝试，看设计能够改变什么、能够带来什么。

大家都知道中国是制造大国，具有很强的产业链优势。所以我觉得未来深圳工业设计师会有非常好的发展前途，深圳拥有全球最好的供应链，如果我们原创的工业设计跟产业结合，我相信在国内会得到非常多的支持，同时在海外也具有强大的竞争力。

(张建民，深圳市中世纵横设计有限公司董事长)

# PAN MING: SHENZHEN'S GARMENT INDUSTRY HAS ENTERED DIGITAL ERA

Shen Yongfang, honorary president of our garment industry association, told me that in the 1980s, she rode a bicycle to visit the clothing enterprises in Baguiling one by one. Today, there are more than 26 million brands and more than 50,000 designer brands in the garment industry in Shenzhen. In terms of industrial development led by branding, Shenzhen has seized the opportunity in an early stage. Shenzhen also leads China's garment industry in many aspects, including the number of brands, output, and the number of listed companies. In the course of more than 40 years of development, Shenzhen's garment industry has transformed from a manufacturing industry to enterprises with added value of brand. I think this change is very proud and admirable.

Since 2002, Shenzhen's garment industry has gradually accepted the change of market. Now in the garment industry, Shenzhen's brands occupy 60 to 70 percent of the department store market in China. I was very impressed that when we were in the inland areas, the better clothing brands we saw in the shopping malls were from Shenzhen. Shenzhen's brands have grown out of nothing. Later, we participated in international fashion weeks, and then Shenzhen began to have its own fashion week. I think this is an internationalized

process of Shenzhen design.

In 2019, I took over as the president of the garment industry association. Soon after that, we encountered the coronavirus pandemic. In order to show that "fashion is not absent", this year (2020) we held "cloud shows" for Shenzhen Fashion Week, with 190 million views, which played a great role in the industry. After us, Paris Fashion Week and London Fashion Week did the same way. Based on the "cloud shows" this time, I think Shenzhen's garment industry has entered the digital era. In the future, people's forms of purchase can be put in line with the digital process. Purchase channels and interaction can be more diversified, and even cross-border cooperation can be introduced to blend with art, culture and other fields.

I hope that in the future, the garment industry association can promote the development of Shenzhen's garment industry together with more peers in the industry as well as international designers, so that Shenzhen's clothing brands will have more fresh blood and different presentation.

(Pan Ming, president of Shenzhen Garment Industry Association)

## 潘明： 深圳服装行业已经进入 数字化时代

以前我听我们服协荣誉会长沈永芳跟我说过，上世纪80年代的时候，她是踩着单车一家一家去了解八卦岭这边的服装企业。服装加工制造业到今天拥有2600多家品牌、5万多个设计师品牌，在产业发展品牌化这一点来讲，深圳是抓住了先机的。立足全国服装业来看，深圳有多个第一：品牌第一、产量第一、上市公司第一。在这40多年发展的历程中，深圳服装行业从生产制造业转型到具有品牌附加值的企业，我觉得这个变化是非常值得骄傲和赞叹的。

从2002年开始，深圳服装行业已经逐步接受市场的转变了。而现在服装行业，深圳服装品牌在全中国占据百货市场的百分之六七十。我印象非常深刻的是，以前我们在内地的时候，商场里比较好的品牌都是深圳的品牌。深圳的品牌从无到有，后面我们参与国际时装周到深圳有自办的时装周，我认为这都是深圳设计非常国际化的进程。

2019年我接任服装行业协会的会长，接任后不久就遇到了疫情。为了让“时尚不缺席”，今年（2020年）我们做了深圳时装周的“云秀”，有1.9亿的观看量，在行业里面起到了很大的作用，我们做完以后，巴黎时装周、伦敦时装周也是用了相同的形式做了时装周。通过这次“云秀”，我认为深圳服装行业已经进入数字化时代，未来完全可以把人们的购买形式推上数字化进程，在购买渠道上、互动上更多元化，甚至是跨界合作，跟艺术、文化等各种领域交融。

我希望，未来，服装行业协会能够和更多的服装行业同仁以及国际设计师，共同推动深圳服装行业的发展，让深圳的服装品牌有更多的新鲜血液、有不同的呈现。

（潘明，深圳服装行业协会会长）

# LIU XIAODU: SHENZHEN IS VERY YOUNG AND ENERGETIC

When I was studying and working in the United States, I closely followed the development of China. When I returned to China in 1997, there was almost no construction project in progress in China. But in 1997 and 1998, Shenzhen was the first recovering city in China, and in 1998, there were some government-driven construction projects. At that time, my classmate introduced me to Shenzhen, so I began architectural design projects in Shenzhen. Later, we found that Shenzhen is a quite good city. It is very young and energetic.

In my opinion, the year of 2000 or so is a huge dividing line. During this period, Shenzhen made urban planning over and over again. In the past, the city was relatively scattered. The whole city was not been connected. A lot of infrastructure, social and cultural, was not perfect in general. After 2000, it was a period of really rapid development of Shenzhen's architecture. At first, the center of Shenzhen was in Luohu. After 2000, the center gradually moved westward from Luohu to Futian. After 2010, we began to build the CBD of Qianhai. The city center of Shenzhen has been moving westward, with a large number of super high-rise buildings erected, and a real city gradually coming into shape.

Our company is named "Urbanus" (while the Chinese name means "urban practice") because we look at all the architectural and construction problems from the perspective of a city. We believe in the role, significance and value of the city, and

"practice" means that we will provide more public space, such as "manufacturing place", which is to add people's life memory to public space. We want to be able to intervene in the development and operation of the city from different angles in terms of the scale and scale of the city, and to practice what we think should be done. So up to now, we are still practicing and trying. We have spent our best years in Shenzhen and have grown up together with Shenzhen to form the status quo. Therefore, I think Urbanus has been playing a very important role in the development of Shenzhen's architecture.

Shenzhen is unique in moving forward its culture through design. Our 40 years of development has resulted in a very important force in the field of Chinese design, and Shenzhen deserves the title of "City of Design". With Shenzhen's position and economic power, the trend for its future development should be a "creative city", which will develop towards creativity, design and culture. Moreover, it will not only solve its own problems, but also output solutions. I think Shenzhen design will form a new industry and huge productivity, and even become one of our pillar industries. I believe the future will be very good.

(Liu Xiaodu, founding partner of Urbanus architectural design office, first president of Shenzhen City of Design Promotion Association, curator of China Pavilion of the first London Design Biennale)

## 刘晓都： 深圳很年轻、很有活力

我在美国留学工作后一直关注国内的发展情况，1997年回国时国内正在进行经济宏观调控，整个中国没有什么建筑项目在进行。但到了1997年、1998年，深圳算是当时国内第一个复苏的城市，1998年开始有了一些政府拉动的建筑项目，当时是同学介绍我来深圳，于是我就开始在深圳做建筑设计的项目。后来我们发现深圳其实还是一个挺好的城市，它很年轻、很有活力。

我认为2000年前后是一个巨大的分野期，这期间深圳一遍一遍地做城市规划。之前看深圳的城市还是比较分散，整个城市还没有连接在一起，很多的基础设施，社会、文化基础设施，整体上完善度不够。2000年后，是深圳建筑真正高速发展的时期，起初深圳的中心是在罗湖，2000年后中心慢慢从罗湖转移到了向西的福田，2010年后开始做前海中心区。整个深圳的城市中心一直向西迁移，建了大量的超高层建筑，逐渐形成了一个真正的城市。

我们的公司之所以起名“都市实践”，是因为“都市”是基于一个城市的视角去看待所有的建筑和建造问题，我们相信城市的作用、意

义和价值，而“实践”代表我们将更多的提供公共空间，比如“制造场所”，就是把人的生活记忆加到公共空间里去。我们期望着能够在城市规模和尺度，从不同角度介入城市的发展运营，去做一些我们认为应有的实践，所以直至现在我们一直也还在实践、尝试。我们把自己最好的一段年华放在深圳，和深圳一起成长到如今的状态，所以我认为在深圳建筑发展过程中，“都市实践”是一个挺重要的角色。

从设计的角度让深圳的文化向前冲，这是深圳的一个很大的特色。我们这40年的发展已经是中国设计领域非常重要的一股力量，“设计之都”这个名号也不是徒有虚名。以深圳的地位、经济能力，未来的发展趋势一定是“创意城市”，向着创意、设计、文化的方面发展，而且它不止是只解决自己的问题，还要向外输出。我认为深圳设计将形成新的产业和庞大的生产力，甚至于变成我们的支柱产业之一，我相信前景会非常好。

(刘晓都, URBANUS都市实践建筑设计事务所联合创始人, 深圳市设计之都推广促进会首届会长, 首届伦敦设计双年展中国馆策展人)



# HE XIAONING: YOUNG PEOPLE REPRESENT TREND OF FUTURE

I came back to Shenzhen in 1995 after studied in Japan, at a time when China's real estate market just started. Shenzhen must have been the first city in China to start interior design. One of the biggest advantages was that Shenzhen was close to Hong Kong. It borrowed a lot of ready-made experience from Hong Kong, and brought the "neoclassical design style", which was popular in Hong Kong, to many cities in China.

In early days, interior design used to be attached to construction. A unit in charge of construction was called a decoration and engineering company, and designers were subordinate to the decoration company. With the development of interior design, designers had more and more right to speak, which directly led to the separation of design and construction. From 1999 to 2000 or so, a large number of design companies sprang up in Shenzhen. About 20 or 30 design companies were established at that time. This also resulted in a group of Shenzhen designers conducting projects in inland cities.

Hotel design is a very complex design system. It's not just about design. It's related to marketing, architecture, function, and other factors. Now there is a popular phrase, "integrated design", which begins with planning and ends with the final presentation. What are the architectural forms? What are the functional demands? What are the cultural junction? ... Finally, it comes to my original major - products. What is the shape of a towel,

a bar of soap and a teacup for the customer to use? So I learned a lot when I focused on the hotel design industry at that time. Later, I dealt with more and more hotel management companies, which, as a result of the effect of brand replication, were constantly copying the effect. And I began to feel bored. On the contrary, I can express my design ideas in small projects. I don't want something big but something delicate.

Nowadays, with the society developed to a certain extent, interior design also puts more emphasis on personalization and differentiation, and hotel design also begins to design according to the subdivided requirements of different groups. So I think that we can express our ideas and design in a unique way, but in fact, the requirements for design are following the whole society and the whole industry.

Young people represent the trend of the future. The biggest difference between today's young people and our generation is that they have seen the world, know what the best thing in the world is, and have excellent appreciation and aesthetic ability. Young people nowadays lack nothing but personality and self-enjoyment. So we need to see where young people go, and there lies the future development trend of the interior design industry.

(He Xiaoning, president of Shenzhen Institute of Interior Design)

## 何潇宁： 年轻人代表未来的趋势

我1995年从日本留学回国来深圳，当时正好是中国国内房地产市场开始起步的时期，深圳应该是全国最早开始室内设计的一个城市，最大的一个得意之处是深圳靠近香港，借鉴了香港很多现成的经验，把当时香港流行的“新古典设计风格”给带到了全国很多的城市。

最初室内设计是附属于施工的，施工单位我们叫装饰工程公司，设计师是从属于装饰公司的。随着室内设计的发展，设计师的话语权越来越大，这个结果直接导致了设计和施工的分离，在1999—2000年左右，深圳设计公司像雨后春笋一样冒出来一大片，大概有二三十家设计公司都是那个时间节点起来的，也带动了一批深圳的设计师到内地其他城市去做项目。

酒店设计是一个非常庞杂的设计系统，不但是设计，它跟营销、建筑、功能等等因素都发生关系。现在有一个流行词汇叫“一体化设计”，从策划开始到最后呈现，过程当中建筑形态是什么样子的、功能需求是什么样、包括文化交接点等等。最后落实到我最初的专业——产品，就是客人在用一条毛巾、一块肥皂、一个茶杯的时候，它的形态应该是什么样子的。所以我当时聚焦在酒店设计这个行业，对我自身的磨练是非常大的。随后与越来越多酒店的管理公司打交道，酒店公司有品牌的复制效应，不断复制效果，我也开始觉得这样十分乏味且没劲。小项目中我反而能够表达出我的设计主张，不图大，图精。

如今社会发展到一定程度，室内设计也更加注重个性化和差异化，包括酒店设计，也开始针对各个不同群体的细分要求来做设计。所以我认为，我们可以用独特手法表达自己的想法做设计，但实际上设计需求还是跟着整个社会的、整个行业的大脉络在走。

年轻人代表未来的趋势，现在的年轻人跟我们这代人最大的区别是，他们见过世面、知道全球最好的东西是什么，有极好的鉴赏能力、审美能力。现在的年轻人什么都不缺，他们缺的是个性、缺自我享受。所以我们要看年轻人往哪儿走，室内设计行业未来的发展趋势就在哪儿。

(何潇宁, 深圳市室内建筑设计行业协会会长)



# YANG BANGSHENG: IT IS NORMAL FOR SHENZHEN DESIGN COMPANIES TO WIN INTERNATIONAL AWARDS

I was an art teacher when I began my career in 1986. There was no such thing as “design”, but decoration design had already appeared, and I was very interested in it once I came across with it. Later, I asked for leave without pay and went to the Central Academy of Arts and Crafts to study environmental art. I remember very clearly that I came to Shenzhen on April 23, 1995 after studying. I have been associated with design ever since, and now I have been working here for 25 years.

With the development of reform and opening up, the interior design industry in Shenzhen started, developed and gradually became mature.

In the first stage of 20 years or so, from the end of the 1980s to 2000, our design was mainly influenced by Hong Kong and Taiwan. The decoration companies in Shenzhen had a very important position in the whole country. Good companies were in Shenzhen. So, China's interior design originated from Shenzhen.

The second stage, from 2000 to 2010, was a decade of rapid development of interior design in Shenzhen. During this important period, a large number of designers and design projects emerged. Designers began to have their own ideas, cultural perspectives, and working modes and methods. China's interior design flourished in Shenzhen.

The third stage, from 2010 to present, is, in my opinion, a period when Shenzhen's interior design

has become mature. Shenzhen has bred a number of world-class design companies and a number of large-scale design enterprises. Now it has become normal for Shenzhen's design companies to win international awards.

The future trend of Shenzhen's interior design industry will be reflected in several aspects.

First, as a “City of Design”, Shenzhen is not only very powerful in design, but also advanced in technology, artificial intelligence and biotechnology. Next, Shenzhen will explore how to combine our interior design with technology, and how to respond to the impact of technology, creativity and culture on people's lives in the 5G era. This is the work that we will continue to study and promote.

Second, I hope that the design industry in Shenzhen can develop sustainably, so our generation of Shenzhen designers has an unshirkable responsibility. That is to say, we need to “link the preceding and the following”, apply our experience of more than 30 years to the cultivation of a new generation of Shenzhen designers and excellent Chinese designers in the new era. Then Chinese design can go to the world and enter a new historical stage.

(Yang Bangsheng, founder and president of YANG & Associates Group)



## 杨邦胜： 现在深圳的设计企业 获国际大奖已成常态

我1986年参加工作，那个时候教美术。当时也没有“设计”这个说法，但是装潢设计已经出现了，我刚接触的时候就特别喜欢、非常感兴趣。后来我停薪留职去了中央工艺美术学院环境艺术专业学习。我记得很清楚的是，进修完1995年4月23日来深圳，到现在一干就是25年，从此与设计结缘。

随着改革开放的发展，深圳的室内设计行业经历起步、发展并逐渐成熟起来。

第一个阶段，20世纪80年代末开始到2000年，这20年左右，我们的设计主要受港台的影响。那个时候深圳的装饰企业在全国非常有地位，好的公司在深圳，所以中国室内设计是从深圳起源的。

第二阶段，2000年过后到2010年，这10年是深圳室内设计快速发展的10年，是非常重要的一个发展期。在这个期间涌现出大量的设计师和设计项目，设计师开始有自己的思想、文化的角度，以及工作模式和方法，中国室内设计在深圳蓬勃发展起来了。

第三个阶段，2010年到现在，这10年我觉得是深圳室内设计的一个成熟期。深圳孕育出一批世界级的设计公司，诞生了一批大型设计企业，现在深圳的设计企业屡获国际大奖已经成为常态。

深圳室内设计行业未来的趋势会有以下体现：

第一，深圳作为“设计之都”不仅仅设计很强大，科技、人工智能、生物科技，这些技术都很先进，接下来深圳一定会探索室内设计怎么与科技结合，怎么回应5G时代，科技、创意和文化对人们生活的影响，所以这个是我们持续要研究和推进的工作。

第二，我希望深圳设计行业可持续发展，所以我们这一代深圳设计师有不可推卸的责任。就是我们要做到“承上启下”，把我们这30多年的经验，真正用到培养新一代深圳设计师、培养新时代中国优秀设计师身上，然后让中国设计走向世界，跨入新的历史阶段。

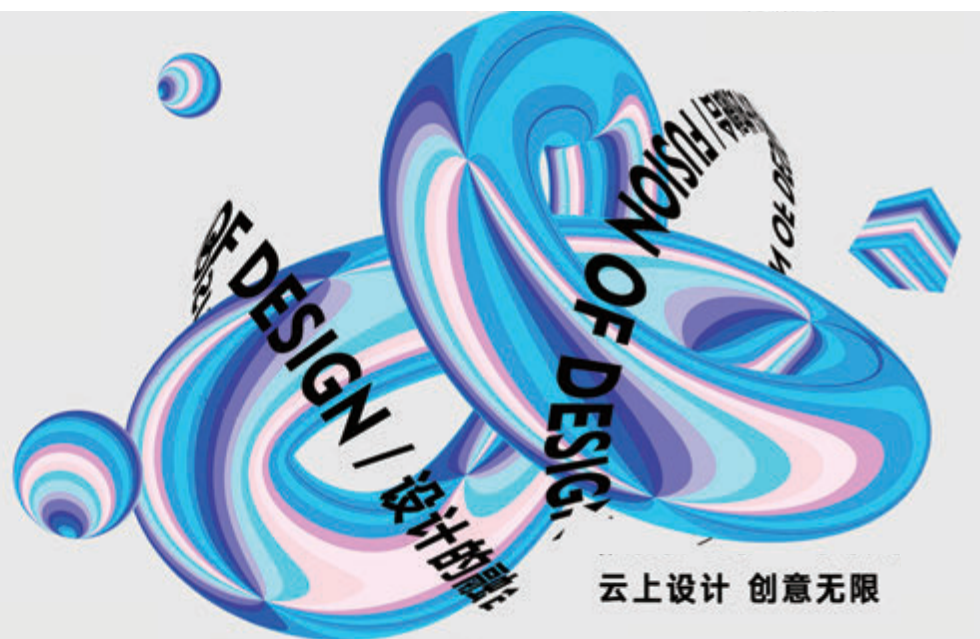
(杨邦胜, YANG设计集团创始人、总裁)

## 贰 CHAPTER 2

# 深圳设计周 SHENZHEN DESIGN WEEK

- 34 | Overview of Shenzhen Design Week  
深圳设计周综述
- 38 | Leonardo Da Vinci Science Exhibition: Crossing Innovation  
主题展“超越时代的创新者：达芬奇科学特展”
- 42 | Guest country: the Netherlands  
主宾国：荷兰
- 44 | Global anti-pandemic invitation exhibition  
全球抗疫邀请展
- 46 | Guangdong-Hong Kong-Macao Greater Bay Area International Design Exhibition  
粤港澳大湾区国际设计展
- 50 | Shenzhen-Hong Kong-Macao Digital Creative Design Exhibition  
深港澳数字创意设计三城展

# OVERVIEW OF SHENZHEN DESIGN WEEK



The 16-day Shenzhen Design Week(SZDW) 2020 officially opened with an online ceremony on August 15, 2020. Wonderful events were presented virtually and Shenzhen was heard by the world as a City of Design.

Wang Qiang, member of the Standing Committee of the Shenzhen Municipal Committee of the Communist Party of China (CPC), and chief of the Publicity Department of the Shenzhen Municipal Committee of the CPC, Michiel Bierkens, consul general of the Dutch Consulate General in Guangzhou, Alice Rubini, deputy consul general of the Italian Consulate General in Guangzhou, and other guests addressed the opening ceremony online via video.

Due to the needs of pandemic prevention and control, the main content of this edition of SZDW was presented online, with the theme of "Virtual Design | Infinite Creativity".

This year's SZDW was mainly made up of 10 parts. The major highlights included "The Power of the Era: Shenzhen Design for 40 Years", the exhibition of "Water as Leverage for Sustainable

Development" brought by the Netherlands (this year's guest country), the "Leonardo Da Vinci Science Exhibition: Crossing Innovation", and the global anti-pandemic invitation exhibition of "Design in the Epidemic" brought by the Wuhan team. Some well received classic sections of the SZDW, such as the Guangdong-Hong Kong-Macao Greater Bay Area International Design Exhibition, the Shenzhen Global Design Award events, the "Design Forum: Value of Design", and the "Shenzhen Design Award for Young Talents" held with the support of UNESCO, were more brilliant this year. The Shenzhen Design Expo and the Shenzhen-Hong Kong-Macao Digital Creative Design Exhibition made their charming debut in the SZDW.

More than 33 design institutions and 800 designers from 20 countries and regions participated in the cloud interaction, displaying their professional excellence.

Through the official website, mini apps, bilibili.com and other third-party platforms, the audience was able to watch and experience the exhibitions online at any time. Statistics showed that the number of visitors to this SZDW 2020 reached a new record.

On the opening day, August 15, more than 100,000 people entered the "Shenzhen Design Week" mini app and the official website to watch the exhibitions. When this design week concluded, the total number of visitors exceeded 1 million, three times of the total number of visitors of the previous three editions.

After four years of efforts and persistence, the SZDW has initially formed its mode with "guest of honor events", the "Great Bay Area Exhibition", the "Shenzhen Global Design Award" and the "theme exhibition" as the core, accompanied by satellite events all over the districts of the whole city. It has been striving to introduce domestic and foreign design resources, mobilize the city's design force, and give full play to the enthusiasm of the design community, in a bid to create an annual extravaganza for design.

In the future, the SZDW will continue to promote the penetration of innovation and creativity into all fields of economic and social development in Shenzhen, propel the rapid development of the city's cultural and creative industries, and show the city's strong cultural innovation ability to the world.

## Quotations

Shenzhen will seize the great historical opportunity of "being driven by dual areas" (Editor's note: Shenzhen is building a Pilot Demonstration Area of Socialism with Chinese Characteristics, and is also part of the Guangdong-Hong Kong-Macao Greater Bay Area), deeply promote the high-quality development of Shenzhen's creative design, speed up the construction of a city of innovation, entrepreneurship and creativity with worldwide influence, and let the world see **Shenzhen design and Chinese design.**

—Wang Qiang, member of the Standing Committee of the CPC Shenzhen Municipal Committee, chief of the Publicity Department of the CPC Shenzhen Municipal Committee

**We are very happy to see that Shenzhen, as a City of Design designated by UNESCO, has been sparing no effort to promote creative design. Shenzhen is a city where Italian designers gather. We love Shenzhen and are honored to continue to participate in the Shenzhen Design Week.**

—Alice Rubini, vice consul general of the Italian Consulate General in Guangzhou



# 深圳设计周综述

精彩纷呈，汇聚云端，向世界发出“设计之都”的声音。2020年8月15日，为期16天的2020深圳设计周正式开幕，并举行了线上开幕式。

深圳市委常委、宣传部部长王强，荷兰驻广州总领事馆总领事毕肯思，意大利驻广州总领事馆副总领事吕云霓等嘉宾通过视频在线上开幕式致辞。

为满足疫情防控需求，本届深圳设计周主体内容均在线上呈现，主题为“云上设计 创意无限”。

设计周主体内容分为十大板块。“时代的力量：深圳设计四十年”专题展、主宾国荷兰带来的“水与城市”大

展、主题展“超越时代的创新者：达芬奇科学特展”以及武汉团队带来的“全球抗疫邀请展”是今年的突出亮点。粤港澳大湾区设计展、深圳环球设计大奖系列活动、“设计讲堂：设计的价值”、“联合国教科文组织深圳创意设计新锐奖”等备受好评的设计周经典板块今年更加出彩，设计博览会和深港澳数字创意设计三城展惊艳亮相深圳设计周，令人耳目一新。

来自海内外20个国家和地区的33家设计机构、800多名设计师，参加了云上互动，各展风采。

观众通过官网、小程序以及哔哩哔哩（B站）等第三方平台，随时线上观展、参与体验。据统计，本届设计周观展人数再创历史新高。仅在8月15日深圳设计周开幕当天，就有超过10万人次进入“深圳设计周”小程序或官网线上看展。截至设计周落幕，2020深圳设计周浏览量超百万人次，是前三届设计周累计观展人数总和的3倍。

经过4年的努力与坚持，深圳设计周已经初步形成了以“主宾活动”“大湾区展”“环球设计大奖”“主题展”等为核心，以遍布各区、全市开花的分会场活动为衬托的模式，努力引进海内外设计界资源，调动全市设计力量，充分发动设计界的积极性，共襄设计盛会。

面向未来，深圳设计周将继续推动创新和创意渗透到深圳经济与社会发展的各个领域，带动城市文化创意产业的快速发展，向世界彰显强劲的文化创新能力。



声音

深圳将抢抓“双区驱动”重大历史机遇，深入推进深圳创意设计高质量发展，加快建设具有世界影响力的创新创业创意之都，让世界看到深圳设计、中国设计。（编者注：“双区”是指中国特色社会主义先行示范区和粤港澳大湾区）

——深圳市委常委、宣传部部长王强

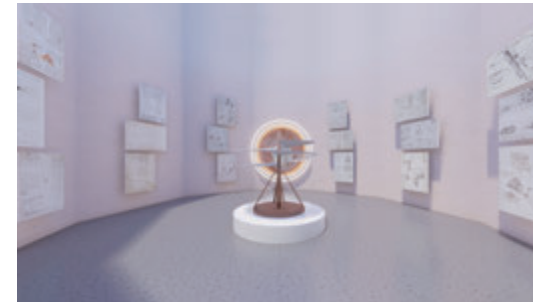
我们十分开心地看到深圳作为联合国教科文组织的设计之都，一直在不遗余力地推广创意设计。深圳是一座意大利设计师聚集的城市，我们热爱深圳，很荣幸可以继续参加深圳设计周。

——意大利驻广州总领事馆副总领事吕云霓





## LEONARDO DA VINCI SCIENCE EXHIBITION: CROSSING INNOVATION



As the theme exhibition of the Shenzhen Design Week (SZDW) 2020, “Leonardo Da Vinci Science Exhibition: Crossing Innovation” was one of the most high-tech sections of this edition of SZDW. Full of fantastic colors and mind-opening, the exhibition started with Leonardo Da Vinci’s most well-known masterpieces handed down from generation to generation. Following the story line in the exhibition hall, the audience could walk into his “brain” and observe the future form of Shenzhen, named “Shenzhen Future City”, from his perspective on the world.

“Leonardo da Vinci is a great master of the times standing on the shoulders of giants. So I hope that the exhibition can inspire modern designers,” said Wang Yanan, the theme curator and organizer of the exhibition. The theme exhibition was created by a young team in Shenzhen, led by her and co-curator and designer Chen Jian. Italian artist Mario Taddei, one of the leading researchers on Leonardo da Vinci, was invited to participate, who created a stunning work for the exhibition, “Shenzhen Future City”.

**With the help of Internet and technology, the power of design has expanded to a new dimension. In Shenzhen, a city full of imagination, creativity and innovation, the SZDW will take this as a starting point to explore the infinite possibilities of the development of design in the future, so as to integrate design into life and change life.**

—Wang Yanan, curator of “Leonardo Da Vinci Science Exhibition: Crossing Innovation”

# LEONARDO DA VINCI



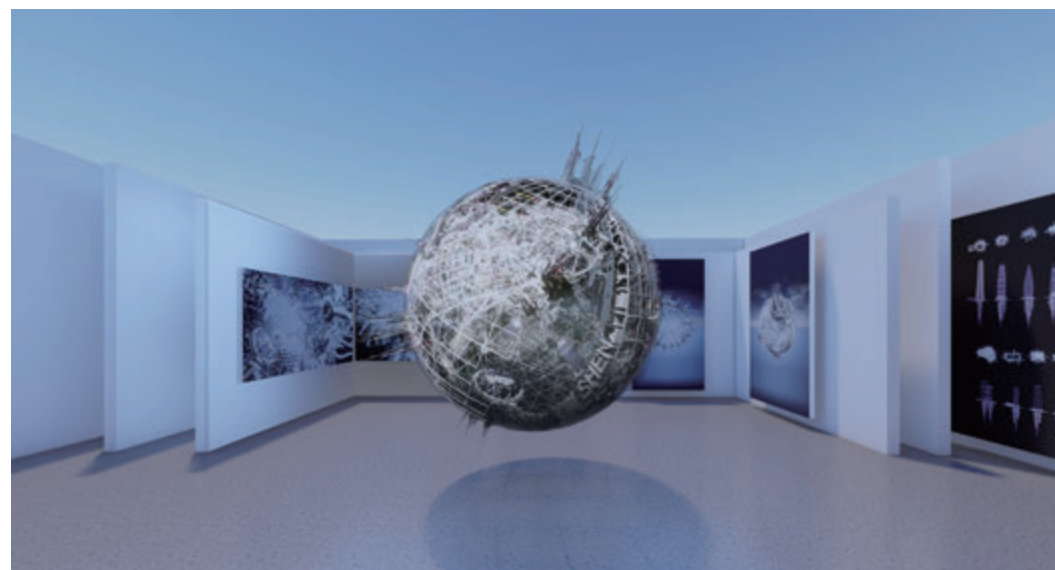
作为2020深圳设计周主题展，“超越时代的创新者：达芬奇科学特展”是本届设计周科技含量最高的板块之一，也是充满奇幻色彩，让你脑洞大开的一场展览。展览从大家最为熟知的传世名作开始，观众跟随着展厅的故事线，走进达芬奇“大脑”，并循沿他观察世界的视角观察未来深圳形态“未来之城深圳”。

“达芬奇是站在巨人的肩膀上的时代巨匠。所以我希望展览可以给现代设计师以启发。”该展览的策展人、承办人王雅楠表示，这一主题展是由她以及联合策展人、设计师陈建，带领着一支深圳年轻团队共同打造，并邀请达芬奇研究的领军人物之一，意大利艺术家马里奥·塔戴参与其中。马里奥·塔戴还专为展览打造了一个极具震撼力的作品——“未来之城深圳”。

“

本届设计周借助互联网及科技的力量，设计的力量也拓展到了崭新的维度。在深圳这个充满想象力、创造力与创新力的城市，深圳设计周将以此为起点，探索未来设计发展的无限可能，让设计融入生活、改变生活。

——“超越时代的创新者：达芬奇科学特展”策展人王雅楠





# GUEST COUNTRY: THE NETHERLANDS

The Netherlands was the guest country of the Shenzhen Design Week (SZDW) 2020.

Hosted by the Shenzhen Design Week and Global Design Award Organizing Committee, organized by China Merchants Shekou Holdings | Sea World Culture and Arts Center, and presented by Design Society, the “Guest Country Exhibition” of SZDW 2020, with the theme of “Water as Leverage for Sustainable Development”, went online on August 15, 2020 and last until August 29, 2020.

For centuries, water has determined the life of the Dutch people.

Water has been the lifeblood of the Dutch. The Netherlands is a leading nation in water management in the broadest sense, and enjoys global acknowledgement for its resolve to address multiple problems with the unifying power of design.

**This exhibition is an international high-end dialogue between Shenzhen and the Netherlands in the field of water control, which is of great significance for promoting Shenzhen's experience in water control. I believe that the online guest country pavilion of the Netherlands will bring more new ideas and inspiration to promote cooperation and explore urban development.**

—Michiel Bierkens, consul general of the Dutch Consulate General in Guangzhou

As a big water control country, the Netherlands is famous for its use of design power to solve multiple water challenges. In this exhibition, some Dutch firms, including the Urban Solutions, OKRA, and the Office for Metropolitan Architecture, presented six recent thematic project cases, so that we could understand the practice of Dutch “water” specialty in China.

Why Shenzhen? For this process of partnering and sharing, Shenzhen is an ideal podium, because the city has gained a global reputation as innovation powerhouse, and, as a marine and delta city, it will be hugely affected by most severe climate change. As the first city water bureau in China, the Bureau of Water Resources of Shenzhen Municipality, has been committed to improving the city's water resources, water security and water ecological security capacity, and has made outstanding achievements. In particular, in recent years, Shenzhen has been tackling water pollution control in an all-round way. It has promoted the overall, fundamental and historic improvement of water environment, and found an unconventional way for a super large city to manage water. As the guest country of the SZDW 2020, the Dutch team demonstrated how to help Shenzhen achieve more climate resilient urban development.

Mr. Ole Bouman, Founding Director of Design Society and Mr. Henk Ovink, Special Envoy International Water Affairs of the Netherlands, were the main curators of the exhibition. A series of webinars with the same theme as the exhibition were also held from August 25 to 28, bringing together 16 experts on water resources from China and the Netherlands to foresee the future world of water.



## 主宾国：荷兰

荷兰是2020深圳设计周的主宾国。

由深圳设计周暨深圳环球设计大奖组委会主办、招商蛇口 | 海上世界文化艺术中心承办、设计互联出品的2020深圳设计周“主宾国展览”以“水与城市：设计助力可持续发展”为主题，在2020年8月15日上线，并持续至8月29日。

几个世纪来，水一直掌握着荷兰人的命脉。作为治水大国，荷兰因其利用设计力解决多重水务挑战而闻名全球。在此展览中，来自荷兰的都市方案规划建筑设计事务所、OKRA事务所、荷兰大都会事务所等准备了6个近期主题项目案例，呈现荷兰“水”领域专业在中国的实践。

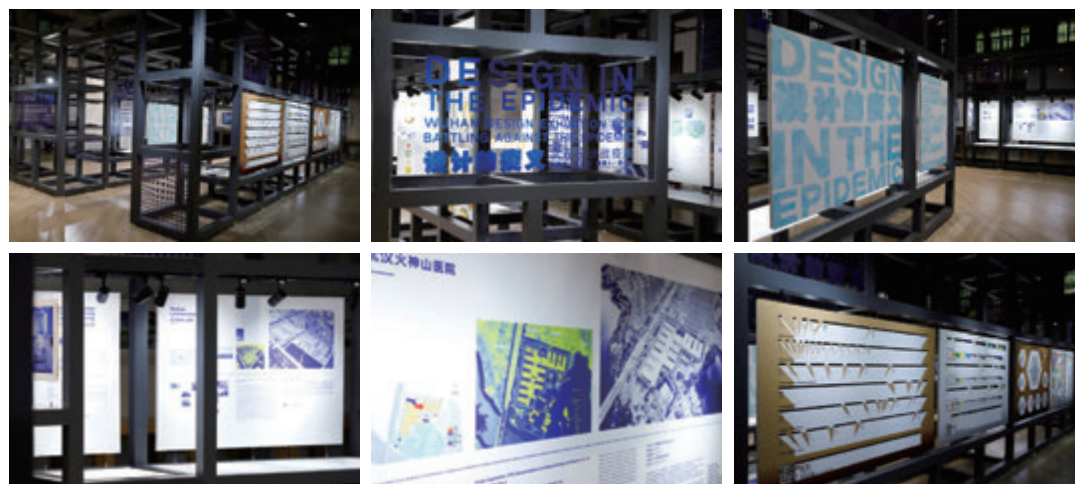
为何选择深圳？可以说，深圳是开展“水与城市”设计合作与分享最理想的选址。这不仅因为深圳拥有创新高地的国际盛誉，更因为其三角洲海滨城市的地理位置，使深圳面临着最严峻的气候变化挑战。作为中国第一家城市水务局，深圳市水务局一直以来致力于提升全市水资源、水安全、水生态保障能力，取得了突出成就。尤其是近年来，深圳市全面攻坚水污染治理工作，推动水环境实现整体性、根本性、历史性好转，探索走出一条超大型城市超常规治水新路子。作为2020深圳设计周的主宾国，荷兰团队展示了如何助力深圳实现更具气候韧性的城市发展。

本次展览由设计互联开馆馆长奥雷·伯曼先生和荷兰水务大使汉克·欧维克先生担纲主策展人。与展览同主题的系列线上论坛也于8月25日至28日举行，汇聚了16位中荷水务专家，共同畅想未来水世界。



这次展览就是深圳和荷兰在治水领域的国际高端对话，对于推广深圳治水经验有着重要意义。我相信，此次荷兰主宾国在线展馆将为促进合作、探索城市发展带来更多新理念和灵感。

——荷兰驻广州总领事馆总领事毕肯思



# GLOBAL ANTI-PANDEMIC INVITATION EXHIBITION

The global anti-pandemic invitation exhibition, “Design in the Epidemic”, was one of the 10 key sections of the Shenzhen Design Week (SZDW) 2020.

Co-sponsored by the Wuhan City of Design Promotion Center and Wuhan Design Industry Promotion Center, the exhibition was divided into two themes: the Poster Exhibition of Global Battle against the Epidemic, and the Wuhan Design Exhibition for Battling against the Epidemic. It used visual language to tell stories about the war against the COVID-19 pandemic, conveyed the tenderness of the hero city of Wuhan, reproduced the design process of engineering miracles, shared thinking about the war, and paid tribute to those who had selflessly contributed to controlling the novel coronavirus pandemic.

“The poster exhibition brings together 63 poster works sent for Wuhan from 17 countries and more than 30 brother cities of the UNESCO Creative Cities Network at home and abroad. To express their gratitude for the support of these countries and cities, artists in Wuhan have also created posters in reply to express their support and blessings,” said Yuan Xiaoshan, artistic director of the Wuhan City of Design Promotion Center.

During the anti-pandemic battle, Huoshen Mountain Hospital, Leishen Mountain Hospital, “mobile cabin hospitals” and other engineering miracles showed the comprehensive strength of Wuhan design. These design schemes and drawings were exhibited in the global anti-pandemic invitation exhibition.

“The most valuable thing of Huoshen Mountain Hospital is that through reasonable design, it not only meets the demands of medical staff and patients, but also ensures that sewage discharge and medical waste treatment will not affect the environment. The psychological demands of medical staff and patients were also taken into consideration in the design process of Leishen Mountain Hospital and mobile cabin hospitals,” Yuan said. These were results of the “Wuhan Comprehensive Design Mode” for major projects, which means that engineering design, architectural design, art design and other fields of design work together to complete multiple contents on the same design drawing, he said.

“The global anti-pandemic invitation exhibition came to SZDW 2020 to convey warmth, pay homage to people who have selflessly contributed to controlling the pandemic, and convey Wuhan design’s concept of ‘inclusiveness and integration’,” Yuan said.

## 全球抗疫邀请展

全球抗疫邀请展是2020深圳设计周的十大重点板块之一。

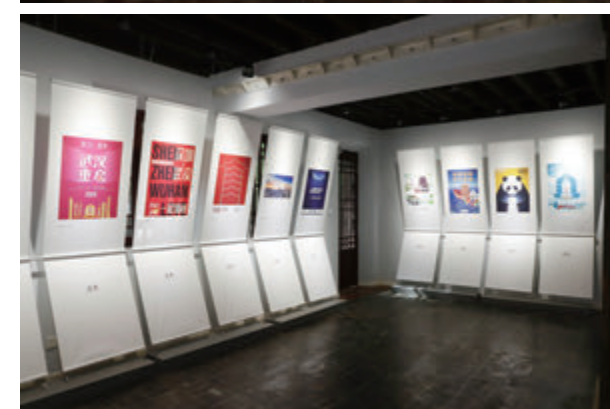
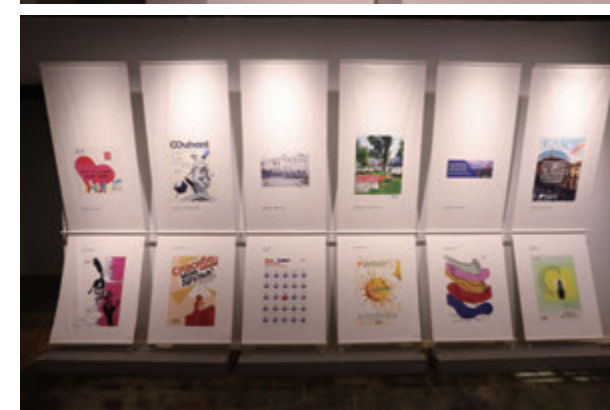
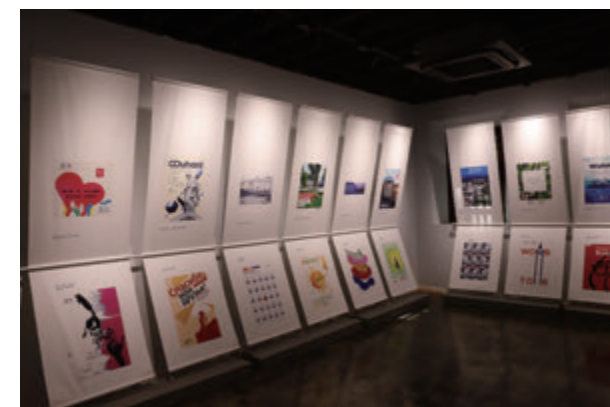
展览由武汉设计之都促进中心和武汉市设计产业促进中心共同主办，分为全球战疫海报展和武汉设计战疫展两大主题，以视觉化语言讲述战疫故事，传递英雄城的温柔情；再现工程奇迹设计过程，分享战疫思考，向为阻击新冠疫情无私付出的人们致敬。

武汉设计之都促进中心艺术总监袁小山介绍：“海报展共汇集了来自17个国家，30多个国内外创意城市网络兄弟城市为武汉发来的63幅声援海报作品。为表达对这些国家和城市声援的感谢，武汉的艺术家们也创作了回馈他们的声援和祝福海报。”

抗疫期间，“火神山”“雷神山”“方舱医院”等工程奇迹展现了武汉设计综合实力，设计方案及图纸皆在全球抗疫邀请展展出。

“火神山医院最难能可贵的是，通过合理设计，它既保障了医务人员与患者的诉求，又确保污水排放、医疗废物处理等不会对环境造成影响。雷神山医院、方舱医院在设计过程中还考虑到了医务人员与患者的心理诉求。”袁小山解释，这得益于“武汉综合设计模式”——工程设计、建筑设计、艺术设计等不同的设计领域在面对重大项目时通力协作，在同一张设计图纸上完成多项内容。

“全球抗疫邀请展来到2020深圳设计周，为传递温暖而来，为向抗疫无私付出的人们致敬而来，也为传达出武汉设计‘包容、一体’的理念而来。”袁小山说道。







# GUANGDONG-HONG KONG-MACAO GREATER BAY AREA INTERNATIONAL DESIGN EXHIBITION

As an important exhibition unit of the Shenzhen Design Week (SZDW) 2020, the Guangdong-Hong Kong-Macao Greater Bay Area International Design Exhibition was jointly organized by the SZDW organizing committee, the Shenzhen Graphic Design Association (SDGA) and the Shenzhen Institute of Interior Design (SIID).

With the theme of “Humanistic Design”, this Guangdong-Hong Kong-Macao Greater Bay Area International Design Exhibition reviewed and looked forward to classic creativity cases in Guangdong, Hong Kong, Macao and other bay areas all over the world. It aimed to explore design with more warmth and make the world full of inspiration of love everywhere.



## Three dimensions to convey warmth of design

Design should not be a luxury, but a reflection of life, a praise of life, and a shining place for human nature. In an affluent society, what is more attractive is spiritual affluence, wise thinking of life, reverence and respect for nature, and love, based on kindness, for the world.

The Guangdong, Hong Kong and Macao Bay Area is not only a bay area of economic value and scientific and technological innovation, but also one that encourages goodwill and wisdom, and one that keeps thinking and creates future.

This exhibition integrated the innovation and creation wisdom of the

world's major bay areas, got inspiration from this, and created more warm and friendly designs. Through the selection of excellent design contents in the visual, space and life sections, and through the most warm response to the spirit of the current times, more innovative ideas and lifestyles with humanistic care were inspired and derived, which endowed the innovation and creativity industries in the Guangdong-Hong Kong-Macao Greater Bay Area with new connotation in line with the era, so as to continuously enhance the warmth of design.

## Dialogue between two regions beyond space and time

The Guangdong-Hong Kong-Macao Greater Bay Area International Design Exhibition 2020 brought together 208 works by nearly 100 designers from the two bay areas of “Guangdong-Hong Kong-Macao” and “Tokyo”.

The original regional characteristics of the designers were clearly reflected in the interaction of the design works from the two bay areas, and the commonalities they presented deserve more pondering and exploring: openness, diversity, historical precipitation and frontier exploration. Through every detail of these design works, we could feel cared and respected, win more favor in the sense of positivity, trust and warmth, and produce a creative atmosphere full of humanistic care and goodwill.

This time, the Guangdong-Hong Kong-Macao Greater Bay Area International Design Exhibition embraced the future with warmer design. What is the responsibility of design in the future? It's expected to be happy and warm design.







## 粤港澳大湾区国际设计展

粤港澳大湾区国际设计展作为2020年深圳设计周的重要展览单元，由深圳设计周组委会主办、深圳市平面设计协会携手深圳市室内建筑设计行业协会共同承办打造。

本次大湾区国际设计展以“温暖的设计”为主题，回顾与展望粤、港、澳三地及全球各大湾区的经典创意案例，旨在挖掘更具温度的设计，让这世界每一处充满爱意的灵感。



### 三种维度传递设计的温度

设计不应是奢侈品，而更应该是对生活的思考、对生命的赞美，是人性闪耀的光辉之所。一个富足的社会，更具魅力的是灵性的富足、对生活睿智的思考、对自然的敬畏与尊重、以及与世界为善的爱。

粤港澳大湾区不只是一个经济价值、科技创新的湾区，更是一个鼓励善意、睿智，不断思考和创造未来的湾区。

本次展览连结世界各大湾区创新创意智慧，共同融汇启迪，创作更多温暖、温情、友善的设计。通过甄选视觉、空间与生活三大板块卓越设计内容，通过对当下时代精神最具温度的回应，启发和衍生出更多兼顾人文关怀的创新观念与生活方式，赋予粤港澳大湾区创新创意产业新的时代内涵，以此不断提升设计的

温度。

### 两大区域跨时空对话

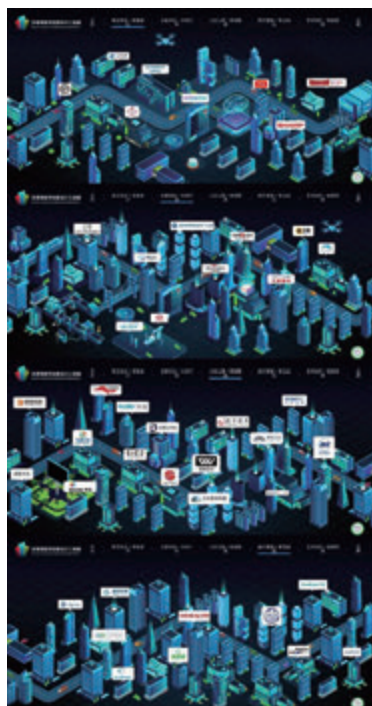
2020年粤港澳大湾区国际设计展汇集“粤港澳”与“东京”两大湾区近百位设计师、208件作品温情展现。

设计师原生地域特质在此次两大湾区设计作品交流互动中得到明确体现，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兼备。通过这些设计作品的每一处细节，感受被关怀与尊重，在积极感、信赖感与温情感之中赢得更多青睐，营造充满人文关怀、善意的创意氛围。

这一次，粤港澳大湾区国际设计展以更具温暖的设计拥抱未来。在未来，设计的责任是什么？主办方由衷希望，是幸福而有温度的设计。







# SHENZHEN- HONG KONG- MACAO DIGITAL CREATIVE DESIGN EXHIBITION

In the era of 5G, digitization is the trend for future development. Closely following the requirements of the times, the Shenzhen Design Week 2020 initiated the new section of “Shenzhen-Hong Kong-Macao Digital Creative Design Exhibition”.

This exhibition focused on displaying the development achievements of the relevant industries in Shenzhen, Hong Kong and Macao, building a cooperation platform for projects in the three cities, promoting the concept of digital

creative design to all sectors of the society, and presenting various applications of future digital life in the field of creative design, such as smart city, smart home, and cultural entertainment, in the form of online exhibition.

Nearly 50 leading enterprises and design institutions from Shenzhen, Hong Kong and Macao participated in the exhibition, and jointly produced a highly specialized, content-rich and innovative feast of “cloud” exhibition.

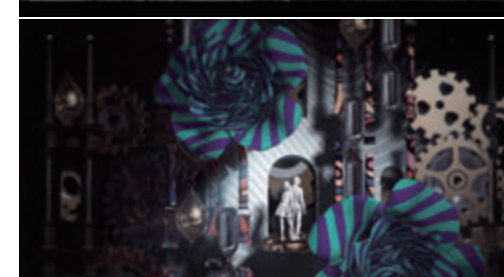
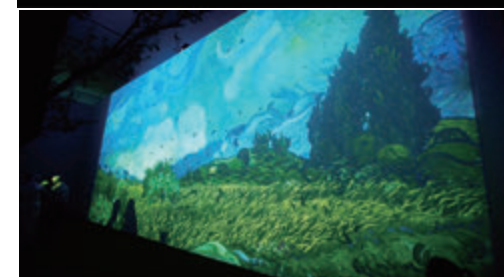
01010101010101010101

01010101010101010101

0101010101

101010101010101010101

01010101010101010101

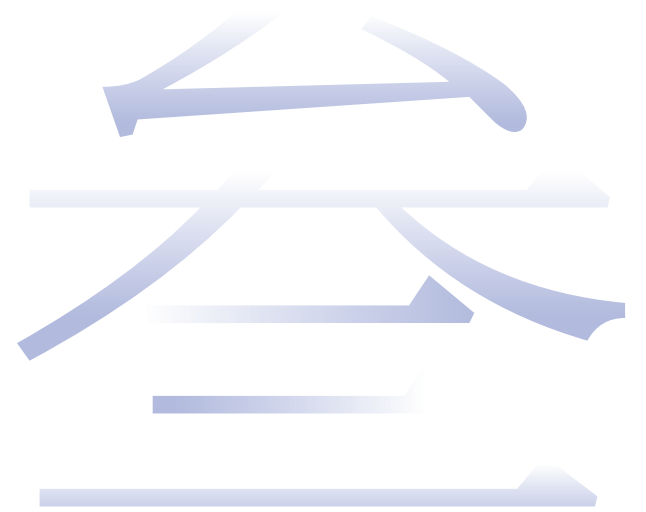


## 深港澳 数字创意设计 三城展

5G时代，数字化是未来的发展趋势。2020深圳设计周紧跟时代要求，重点推出“深港澳数字创意设计三城展”这一全新展览板块。

该展览着重展示深港澳三地产业发展成果、搭建三地项目合作平台、向社会各界推广数字创意设计理念，将智慧城市、智能家居、文化互娱等未来数字化生活在创意设计领域中的各种运用以线上云展的表现形式呈现出来。

来自深港澳三地近50家行业头部企业/设计机构参加了展览，协力推出了一场专业化程度高、内容丰富、形式创新的云展盛宴。



## CHAPTER 3

# 深圳创意设计 新锐奖

SHENZHEN DESIGN AWARD  
FOR YOUNG TALENTS

- 54 | Overview of the 4th Shenzhen Design Award for Young Talents  
第四届深圳创意设计新锐奖综述
- 56 | Jury  
评审团
- 58 | List of winners  
获奖名单
- 60 | Emma Strydom: Inclusive design makes the world a better place  
艾玛·斯特莱多姆：包容的设计让世界更加美好
- 64 | SDAY Exhibition  
新锐奖优秀作品展
- 66 | International seminar on 4th SDAY  
第四届新锐奖国际研讨会



# OVERVIEW OF THE 4TH SHENZHEN DESIGN AWARD FOR YOUNG TALENTS



On the afternoon of August 16, 2020, the award ceremony of the fourth Shenzhen Design Award for Young Talents (SDAY) was held live on the Bilibili platform. Emma Strydom, from Cape Town, South Africa, a new Creative City designated in 2019, won the 100,000-yuan top prize, the Grand Award.

This edition of SDAY received 428 projects nominated by members of the UNESCO Creative Cities Network in China, France, Italy, Spain, Canada, Japan, Singapore, South Africa and other countries. A total of 21 winners were selected, including one for the Grand Award, 10 for the Merit Award for the professional group, and 10 for the New Star Award for the student group. The Best Nominators were awarded.

The SDAY is an international professional award jointly launched by Shenzhen and UNESCO in 2013. It is aimed at young designers aged under 35 in 246 Creative Cities around the world.

Since the first edition, the SDAY has attracted the attention of many young designers around the world. With the theme of “Inclusive Design”, the fourth edition expected designers in the new era can to explore new perspectives and create design that is more inclusive, on the basis of respecting

the diversity of users. Thousands of young designers from 20 Creative Cities participated in first screening by the nominating agencies in the cities.

Han Wangxi, director of the Shenzhen Innovation and Creative Design Development Office, said at the award ceremony, “I am surprised and amazed by the works of the winners. They are outstanding representatives of young designers around the world. They represent the future of the creative design industry. Creative design transcends borders, and Shenzhen is willing to work with Creative Cities worldwide to continuously strengthen exchanges and cooperation, so as to make the economy more prosperous, the cities nicer, the life more happy and the future more beautiful.”

Because of the COVID-19 pandemic, this year’s award ceremony was held online. The organizers made a 3D virtual stage, combined with live shooting, to create an atmosphere of “design without borders”. Winners of the awards had recorded their award speech video to express their joy and share their design concepts.

In her video, Strydom, the Grand Prize winner, was grateful for the recognition by the SDAY. “The SDAY is really great. It gives us a platform to show ourselves and understand the world.”



## 第四届深圳创意设计新锐奖综述

2020年8月16日下午，第四届深圳创意设计新锐奖颁奖典礼在哔哩哔哩平台上直播举行。来自2019年新晋创意城市——开普敦(南非)的艾玛·斯特莱多姆夺得最高奖项“全场大奖”及10万元人民币奖金。

本届深圳创意设计新锐奖共收到中国、法国、意大利、西班牙、加拿大、日本、新加坡、南非等国创意网络城市提名的428件作品，最终共评出21个获奖作品，其中包括1个全场大奖、10个专业组的优秀奖、10个学生组的新星奖，以及最佳提名机构。

新锐奖是深圳市与联合国教科文组织于2013年联合发起的国际性专业奖项，面向全球246个创意城市的35岁以下年轻设计师。

自首届活动以来，新锐奖一直吸引了全球众多的年轻设计师的目光。第四届新锐奖主题为“包容的设计”，期冀新时代的设计师能够在尊重使用者多元性的基础上，发掘新视角，创造更具有包容性的设计。共有来自20个创意城市的数千名年轻设计师参加了各城市提名机构组织的初评。



深圳市创新创意设计发展办公室主任韩望喜在颁奖典礼上致辞时表示：“获奖者们的作品令我惊喜、惊叹，他们是全球年轻设计师的优秀代表，他们代表创意设计界的未来。创意设计超越国界，深圳愿与全球创意城市一道，不断加强交流合作，使经济更加繁荣，城市更加美丽，生活更加幸福，未来更加美好。”

受新冠疫情影响，本届新锐奖颁奖典礼在线上举行，主办方打造3D虚拟舞台，与实景拍摄相结合，营造“设计无国界”的氛围。获奖者们纷纷录制获奖感言视频，传递获奖喜悦，分享设计理念。

全场大奖得主斯特莱多姆在视频中感谢了新锐奖给予的肯定，“新锐奖真的很棒，它给了我们展示自己、了解世界的平台。”

## JURY 评审团



**Ian Lambert**  
**伊恩·兰伯特**  
PhD, Dean of Graduate Studies  
and Professor, College for Creative  
Studies, Detroit, Miami, USA  
美国底特律创意研究院研究  
生院院长



**Zinnia Nizar**  
**金妮雅·尼扎尔**  
Vice President, ICoD  
国际设计联合会副主席



**Andrea Vattovani**  
**安德里亚·瓦托万尼**  
Dipl. Ing. Arch, Founder  
of Andrea Vattovani  
Architecture ZT GmbH  
建筑工程师, 安德里亚·瓦  
托万尼建筑事务所创始人



**Ziyuan Wang**  
**王子源**  
Professor, School of Design  
CAFA; Vice president, ICoD  
中央美术学院设计学院教授,  
国际设计联合会前副主席



**Xuefeng Bi**  
**毕学锋**  
Dean of School  
of Design, China  
Academy of Art  
中国美术学院设计艺术  
学院院长



**Ewan McEoin**  
**埃文·麦克约恩**  
Hugh D.T. Williamson, Senior  
Curator of Contemporary  
Design and Architecture,  
National Gallery of Victoria,  
Australia  
澳大利亚墨尔本设计周主策展人



**Keita Suzuki**  
**铃木启太**  
Founder, Product Design  
Center; Leader of product  
design review team, Good  
Design Award  
产品设计中心创始人, 日本优良  
设计大奖产品设计评审组组长



## JURY'S COMMENT

### 评审团评语

The competition has a wide range of participant projects and winners, including South Africa, Canada, Indonesia, China mainland and Macao and many more. Categories are also diverse. The Grand Award winner project in the professional group starts from children's language-learning process in an environment such as the supermarket and connects design with education via typography design as a tool for communication. The project presents a complete picture with highlight on the topic as it combines the professional aspect and societal aspect of design. Overall the international jury of SDAY this year spoke highly of the competition.

—Ziyuan Wang  
*Professor of School of Design, Central Academy of Fine Arts (CAFA),  
former Vice President of International Design of Council (ICoD), and  
SDAY 2019 Jury Chairman*

本届大赛的参赛作品和获奖者来源广泛, 包括南非、加拿大、印尼、中国内地和澳门等多个国家和地区, 类别也多种多样。专业组的全场大奖获奖作品从儿童在超市等环境中的语言学习过程开始, 以图形设计作为沟通工具, 将设计与教育联系起来。该作品呈现了一个完整的画面, 主题突出, 把设计的专业性和社会性结合在一起。总而言之, 今年新锐奖的国际评审团对本次大赛给予了高度评价。

——王子源  
中央美术学院设计学院教授, 世界设计组织联合会前副主席, 2019深圳创意设计新锐奖评审团主席



# LIST OF WINNERS

## 获奖名单



### Grand Award

#### 全场大奖

Emma Maria Strydom – South Africa/Cape Town

艾玛·玛利亚·斯特莱多姆, 南非/开普敦

### Merit Award

(for the professional group)

#### 优秀奖

(专业组)

Design studio Bouillon: Shunya Hattori, Hiroki Nasu - Japan/Nagoya

布伊隆设计工作室：服部隼弥、那须裕树，日本/名古屋

Maraka Service Design Studio & Lab: Eider Aldape Martin, Irune Jiménez

González, Garazi Camino Herrero - Spain/Bilbao

Maraka服务设计工作室&实验室：艾德·阿尔达佩·马丁，伊鲁内·希门尼斯·冈萨雷斯，加拉齐·卡米诺·赫雷罗，西班牙/毕尔巴鄂

InDare: Levo, Jake, Solo, Siting - China/Shenzhen

InDare格外设计：陈锋明、陈煜杰、陈少龙、林思婷，中国/深圳

Pan Yanrong - China/Nanjing

潘焰荣，中国/南京

Ku Ga Eun - Singapore

具佳恩，新加坡

Collectif Palco / Talents croisés: Béatriz Rico Straffon, Charlotte Haefflinger, Léa

Pruykemaquere - France/Saint Etienne

Collectif Palco团体/跨界人士：比亚特丽斯·里科·斯特拉芬，夏洛特·海夫林格，蕾雅·普鲁克马奎尔，法国/圣艾蒂安

Li Rong, Liu Chang - China/Beijing

李荣，刘畅，中国/北京

Aaksen Responsible Architecture: Yanuar Pratama Firdaus, Azzahra Amelinda

Putri Dartaman, Ricky Rama Adiguna, Gea Sentanu Wanggi Segara, Roly Salley

Anwary Sumadi - Indonesia/Bandung

亚克森责任建筑工作室：亚努尔·普拉塔马·费多斯，阿扎拉·亚梅琳达·普特里·达尔塔曼，瑞奇·拉玛·阿迪古娜，吉亚·森塔奴·万吉·赛加拉，罗利·萨利·安瓦里·苏马蒂，印尼/万隆

Patrick Blanchette - Canada/Montreal

帕特里克·布兰切特，加拿大/蒙特利尔

Liao Bofeng - China/Shenzhen

廖波峰，中国/深圳

### New Star

#### Award

(for the student group)

#### 新星奖

(学生组)

Chen Peitao, Wen Haoyu - China/Hangzhou

陈沛涛、文皓宇，中国/杭州

POLITO Food Design Lab: Raffaele Passaro, Sara Ceraolo - Italy/Turin

都灵理工食品设计实验室：拉法埃莱·帕萨罗，萨拉·克拉欧洛，意大利/都灵

Mengdie Ye, Mengting Zhang, Minhui Huang - China/Changsha

叶梦蝶、张梦婷、黄敏慧，中国/长沙

Luisa do Carmo Girardi Urfali - Brazil/Curitiba

路易莎·多卡莫·吉拉迪·乌尔法利，巴西/库里奇巴

Yang Ziqi/Chen Hanxi/Huang Chujun - China/Hangzhou

杨子奇、陈晗茜、黄楚珺，中国/杭州

Shadow Huang - China/Hangzhou

黄紫璇，中国/杭州

Zhou Qian - China/Hangzhou

周倩，中国/杭州

Wu Ying - China/Shenzhen

吴瀛，中国/深圳

Vicki, Max, Janice, Bia - China/Shenzhen

黄嘉琪、马庆、颜家炫、任碧雅，中国/深圳

He Qiuyao - China/Nanjing

何秋瑶，中国/南京

### Best

#### Nominators

#### 最佳提名机构

Cape Town (South Africa)

工艺设计机构，南非/开普敦

Hangzhou (P. R. China)

中国美术学院，中国/杭州

Nanjing (P. R. China)

中国（南京）文学之都促进中心，中国/南京



# EMMA STRYDOM: INCLUSIVE DESIGN MAKES THE WORLD A BETTER PLACE

How far is it from Cape Town, South Africa, a new Creative City designated in 2019, to Shenzhen, China, also a City of Design? Only a piece of design is needed to build a bridge.

On August 15, 2020, the award ceremony of the fourth Shenzhen Design Award for Young Talents (SDAY) was held online. “Sifunda - We learn by talking together” by Emma Strydom, a designer from Cape Town, South Africa, won the Grand Award, the top prize, after standing out from 428 works nominated by members of Creative Cities Network in China, France, Italy, Spain, Japan and other countries.

“Hi, Shenzhen.” This was the first sentence of Emma’s award speech video, in which she was wearing a straw hat and sitting on a reef near the coast of Cape Town. Accompanied by the sound of the sea wind and the waves lapping against the reef at the southernmost tip of the African continent, she told the story about her and design, as well as her encounter with the SDAY.

She couldn’t believe her eyes when seeing the email

“When I saw the email about my win, I thought there must be something wrong with my eyes. It was unbelievable. I had to concentrate and read it several times before I gradually digested this information - I was the lucky one who won the Grand Award of the fourth SDAY.” Recalling this moment, Emma was still very excited.

In poor families in South Africa, whose top priority is survival, the guardians themselves are not educated, and it is difficult for them to afford their children’s education, said Emma. Generation after generation, this has resulted in the phenomenon of “illiteracy”. “Sifunda” wants to create a learning opportunity in a natural environment for children and their guardians.

In South Africa, there are 11 different languages. Emma found that people prefer to communicate in English although it’s not their mother tongue. Therefore, Emma had a word for each letter in the English alphabet and carried out typography design, integrated the literacy system into the visual communication design of daily scenes, and placed them on specific sites such as supermarkets. When children their parents saw them, they could know these 26 “new friends” in a fun way.

The project piloted in supermarkets in South Africa, turning shopping into a learning trip. Emma recalled that when they began to set the scenes, many children were very curious, because few people had come with love to the place where they were living. “What moved me is that ‘Sifunda’ has been widely welcomed and can still be seen in some communities in South Africa. ‘Sifunda’ will not stop its steps, and I believe it will be a ‘TV series’ about love.”

This is how the jury of the SDAY commented on Emma’s work: “Sifunda” has great potential to improve and influence people’s life. It shows that the designer is committed to community development, creates actively, obtains ideal results in improving people’s daily life, and innovates and shares value through design in a very smart way.

The theme of the fourth SDAY is “Inclusive Design”, and many of Emma’s works are related to “inclusiveness”. She explained, “In South Africa, there are many imbalances that need to be corrected through creative design from different perspectives. For me and many South African designers, it’s very important to design with purpose. We want to make the people feel that this work is tailor-made for them, so that they choose it spontaneously instead of being forced to accept it.”

“Each time we deal with and solve a problem through creative design, we are making South Africa and the world a better place,” said Emma.

## SDAY moves her by accepting young designers without threshold

It was Emma’s friend, Mike Shlete, that told her about the SDAY. The award is open to all young designers in the cities of the UNESCO Creative Cities Network, without registration fee, which was the key reason for Emma to participate.

“Many international design awards charge registration fees. It means a lot of expense to make your works recognized. So I will have no loss for taking part in the SDAY, but I may gain something,” said Emma.

Therefore, Emma, who had only participated in local design competitions, sent her work to an international award, the SDAY, for the first time, to give it a try.

Talking about the feeling of winning the prize, Emma said that it was like that the SDAY patted her on the back and said “you are great”.

“Creative designers are hard-working. Although we have a sense of achievement in our work, each of us is eager to be recognized internationally, which can motivate us to move forward better. The world is big, but it’s also small. Because of the SDAY, I have established contact with Shenzhen. It gives me a platform to show myself, understand the world and

communicate with others. It makes me feel infinite support and trust, and helps me find my own coordinates in the society. This is exciting,” she said.

Emma sent her best wishes to all the rising designers in Shenzhen and the world. With curiosity, we can design a world that we’d like to

struggle for and we are proud of, and nothing can’t be designed as long as you want, she said.

On August 15, 2020, the SDAY Exhibition opened in the Jupiter Museum of Art. A Shenzhen citizen from the education industry was deeply moved by Emma’s works after watching the exhibition. She wanted to send her blessing to Emma far away in Cape Town.

“The world is big but also very small. Thank you for your work ‘Sifunda’, which has inspired me to think about the education mode. I hope that you can start from the SDAY and embrace the future,” she said.





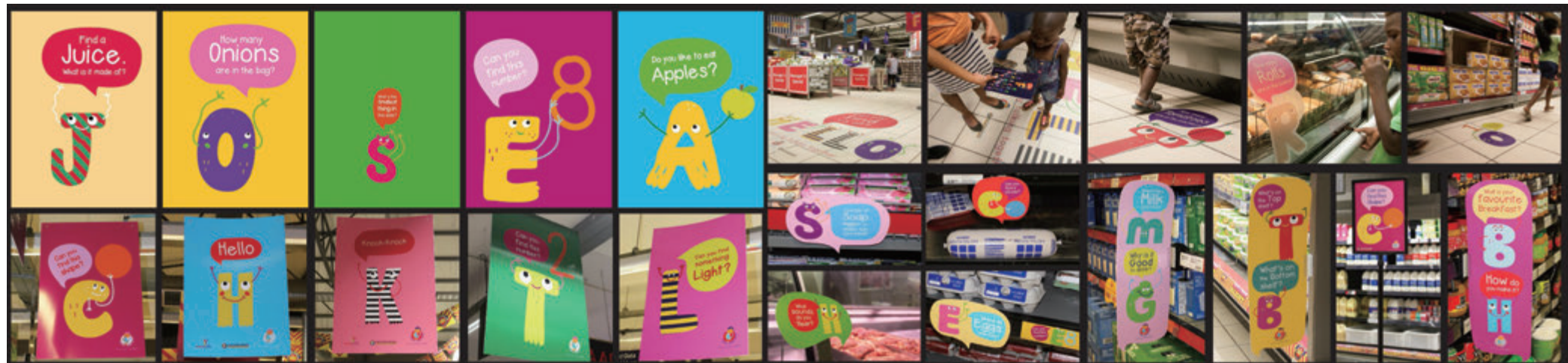
# 艾玛·斯特莱多姆： 包容的设计 让世界更加美好



从2019年新晋创意城市南非开普敦出发，到同为设计之都的中国深圳有多远？只需一件设计作品架起桥梁。

2020年8月15日，第四届深圳创意设计新锐奖颁奖典礼线上举行，南非开普敦设计师艾玛·斯特莱多姆的作品《Sifunda - We learn by talking together》（我们阅读——我们通过交谈来学习）从中国、法国、意大利、西班牙、日本等各国创意网络城市提名的428件作品中脱颖而出，摘得最高奖“全场大奖”。

“Hi，深圳。”这是艾玛发来获奖感言视频的第一句话。视频里的她戴着草帽，坐在开普敦海边的礁石上，伴随着非洲大陆最南端的海风声与海浪拍打礁石的撞击声，娓娓道来她与设计的故事，与深圳设计新锐奖的缘分。



## 当看到获奖邮件时简直不敢相信自己的眼睛

“当我看到获奖邮件后，我想我的眼睛肯定出问题了，这难以置信。我不得不集中注意力，多看了几遍才逐渐消化了这一信息——我就是那个获得第四届深圳创意设计新锐奖全场大奖的幸运儿。”回忆起这一瞬间，艾玛激动的心情仍溢于言表。

艾玛介绍，对于南非贫困的家庭来说，生存是头等大事，监护人自己没有接受教育，也难以负担孩子的教育，一代又一代周而复始形成了“文盲”现象。《Sifunda》希望儿童及其监护人在自然相伴的环境下，为他们创造出一个学习机会。

在南非，有11种不同的语言。艾玛发现，尽管民众的第一语言不是英语，但更喜欢用英语交流，因此艾玛给英文字母表中的每一个字母取一个发音并进行图形设计，将识字系统融入日常场景的视觉传达设计，在超市等特定地点进行投放，当孩子与家长遇见时，就能以充满乐趣的方式认识这26个“新朋友”。

该项目曾在南非的超市试点，将逛超市变成了一次学习之旅。艾玛回忆说，在他们开始布置场景时，就有许多孩子非常好奇，因为对这些孩子来说，很少有人带着爱来到他们生活的地方。“令我感动的是，《Sifunda》受到了广泛的欢迎，如今在南非一些社区中仍能看到它。《Sifunda》将不会停下它的脚步，我相信这会是一部爱的连续剧。”

新锐奖评审团这样评价艾玛的作品：《Sifunda》具有改善和影响人们生活的巨大潜力，体现出设计师致力于社区发展、积极创造，获得理想的成果，改善民众的日常生活，用一种非常聪明的方式通过设计来创新和分享价值。

第四届深圳创意设计新锐奖以“包容的设计”为主题。艾玛的许多作品都与“包容”相关，对此她解释说：“在南非，有很多失衡现象，需要通过不同视角的创意设计予以修正。对我以及很多南非设计师而言，带着目的去做设计很重要，要让人民感受到这一作品是为他们量身定做的，让人民自发地选择它，而不是被迫接受它。”

“每当我们通过创意设计处理和解决一个难题，都在让南非和这个世界变得更加美好。”艾玛说道。

## “新锐奖”无门槛吸纳年轻设计师打动了她

艾玛与深圳新锐奖结缘，源于朋友麦克的推荐。深圳创意设计新锐奖对创意网络城市所有年轻设计师开放且不收取报名费，艾玛坦言正是这一点彻底打动了她。

“许多国际设计奖项都会收取报名费，想要让自己的作品获得认可，就意味着一笔不小的开销。所以参加深圳新锐奖，我无论如何都不会有损失，但可能会有收获。”艾玛说道。

因此，只参加过本地设计比赛的艾玛抱着试一试的心态，首次向深圳创意设计新锐奖这一国际性奖项投出了自己的作品。

谈及获奖感受，艾玛表示，就像是深圳创意设计新锐奖轻轻地在她背上拍了一下，然后说“你真棒”。

“创意设计师们很辛苦，虽然工作中会有成就感，但我们每个人都渴望在国际上被认可，这可以激励我们更好前行。世界很大但也很小，因为新锐奖，我与深圳建立了联系，它给了我一个展示自己、了解世界、与他人沟通的平台，让我感受到了无限的支持与信任，让我找到了自己在社会中的坐标，这令人振奋。”艾玛说。

艾玛向深圳以及世界所有的新锐设计师送出了祝福。她说，保持好奇心，我们可以设计这个值得我们为之奋斗并骄傲的世界，没有什么是不能设计的，只要你想。

2020年8月15日，深圳创意设计新锐奖优秀作品展在木星美术馆展出，一位从事教育行业的深圳市民观展后被艾玛的作品深深打动，她表示希望能将这份祝福送给远在开普敦的艾玛：“世界很大但也很小，谢谢你的作品《Sifunda》启发了我对于教育模式的思考。愿你从深圳创意设计新锐奖启程，拥抱未来。”



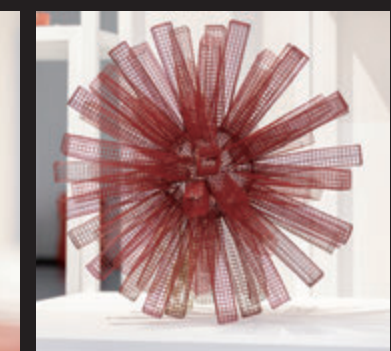
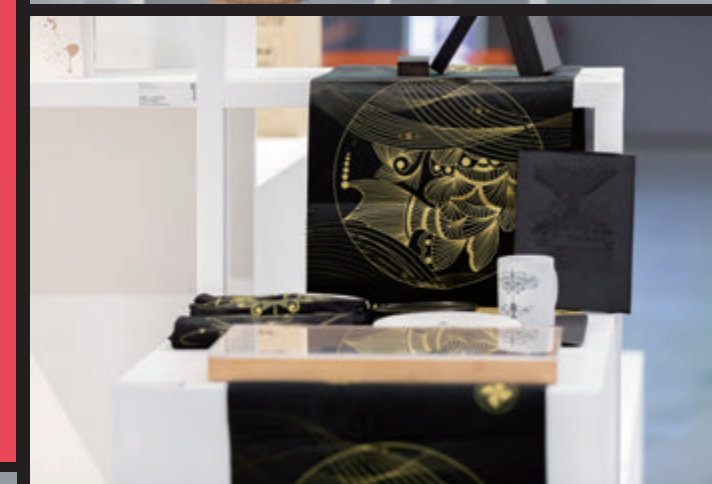


## SDAY EXHIBITION

All the award-winning works of the fourth Shenzhen Design Award for Young Talents (SDAY) were displayed in the Jupiter Museum of Art, Shenzhen from August 15 to 30, 2020, while also being showed online as part of a series of events for the SDAY during the Shenzhen Design Week (SZDW), available through the mini app and official website of the SZDW.

## 新锐奖优秀作品展

第四届深圳创意设计新锐奖所有获奖作品于2020年8月15至30日在深圳市木星美术馆展出，并在深圳设计周期间作为新锐奖系列活动之一线上呈现，观众也可通过“深圳设计周”小程序或官网线上观展。



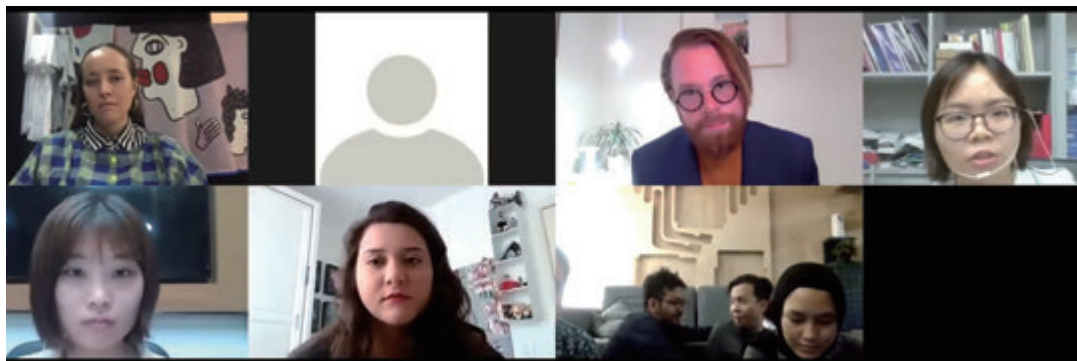


# INTERNATIONAL SEMINAR OF 4TH SDAY

The Shenzhen Design Award (SDAY), which has been held for four times, has always focused on the growth and ideas of young designers. Therefore, after the online award ceremony, at 7 p.m. Beijing time on August 27, the organizing committee of the SDAY invited domestic and foreign designers to an online international seminar to discuss inclusive design and the current anti-pandemic topics.

The seminar was hosted by Dini Wang, director of the Liaison Department of the Shenzhen City of Design Promotion Association and head of external liaison of the SDAY organizing committee. The participants of the round table talks included: Emma Strydom,

a free-lance designer in Cape Town, South Africa; Patrick Blanchett, founder of Blanchett Architects in Montreal, Canada; Luisa Urfali, a winner of the New Star Award of the SDAY and a design student of the Pontifical Catholic University of Paraná (PUCPR), Curitiba, Brazil; and the main creative team of Aaksen Responsible Aarchitecture, Bandung, Indonesia, among others. Focusing on the important role of design in the current consumer-oriented society and diversified era, they discussed how design, as an effective tool to respect individual differences, solve the needs of minority groups and depict a harmonious and inclusive future, can provide new ideas and perspectives for solving problems and contradictions.



## 第四届深圳创意设计新锐奖国际研讨会

已经举办四届的深圳创意设计新锐奖历来关注年轻设计师的成长和想法，因此，在成功举办线上颁奖典礼之后，北京时间2020年8月27日晚7时，新锐奖组委会邀请海内外设计师举办了一场在线国际研讨会，共同探讨包容的设计和当下抗疫的话题。

研讨会由深圳市设计之都推广促进会联络部部长、新锐奖组委会对外联络负责人王迪旎主持，南非开普敦个人

设计师艾玛·斯特莱多姆，加拿大蒙特利尔布兰切特建筑公司创始人帕特里克·布兰切特，巴西库里奇巴市巴拉那州天主教大学设计系学生、新锐奖新星奖得主路易莎·乌尔法莉，印尼万隆艾克森责任建筑工作室主创团队等嘉宾参与了圆桌会谈，聚焦设计在当下消费型社会和多元化时代所扮演的重要角色，探讨设计作为尊重个体差异、解决少数人群需求问题与描绘和谐包容未来的有效工具，如何为解决问题和矛盾提供新思路及新视角。

## QUOTATIONS

*Designers should take social responsibility, fully consider people's needs, and make design works serve the public while entering and improving people's life. In South Africa, many designs by independent designers or ordinary people have profound influence and benefit the society, which are still playing a huge role today. For example, due to the spread of the COVID-19 pandemic, most parts of South Africa suffer from power failure, but it's winter there. Many people use their creativity to come up with good ideas and methods to deal with difficulties and help others overcome the hard time together.*

—Emma Strydom

*Inclusive design not only means to face a wider and diverse audience, but also means to let them participate in the design process. When undertaking projects, designers should respect participants with different identities and backgrounds, and fully consider the needs of each group.*

—Patrick Blanchett

*Inclusive design must contain empathy and respect for others. In Brazil, people seldom talk about topics like suicide, and there are no solutions or counter-measures for these problems. Inclusive design follows these often neglected problems, encourages people to help each other, and makes the society more full of humanistic care.*

—Luisa Urfari

## 部分嘉宾发言摘录

设计师要承担社会责任，充分考虑人们的需求，让设计作品服务大众，走进并改善人们的生活。在南非，有很多影响深刻、造福社会的设计出自独立设计师或普通人之手，时至今日还在发挥着巨大的作用。比如由于新冠疫情蔓延，南非大部分地区断电，然而此时正值冬季。许多人运用创意，想出了应对困难的好点子、好方法，帮助大家共克时艰。

——艾玛·斯特莱多姆

包容的设计不仅意味着面向更广泛、多元的受众，还意味着要让他们共同参与到设计过程中来。设计师在承接项目时，应当尊重不同身份和背景的参与者，充分考虑每个群体的需求。

——帕特里克·布兰切特

包容的设计必须蕴含着同理心和对他人的尊重。在巴西，人们很少提及自杀等话题，也并没有相应的解决方法或应对措施。包容的设计关注这些常常被忽视的问题，鼓励人们互相帮助，让社会更加充满人文关怀。

——路易莎·乌尔法莉



## CHAPTER 4

---

### 全球抗疫产品设计奖

### ANTI-CORONAVIRUS PRODUCT DESIGN AWARD

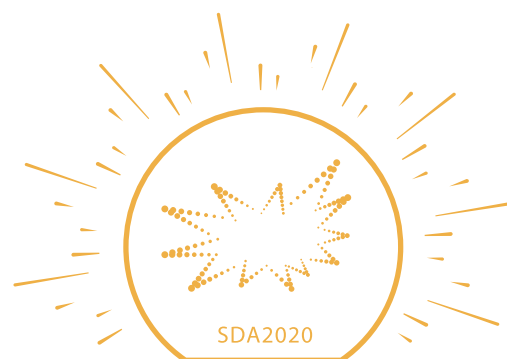
- 70 | Overview of Anti-Coronavirus  
Product Design Award  
全球抗疫产品设计奖综述
- 72 | Judging Panel  
终审评委
- 73 | List of winners  
获奖名单
- 75 | Winning projects  
作品展示

# OVERVIEW OF ANTI-CORONAVIRUS PRODUCT DESIGN AWARD

On January 22, 2021, the judging of the “Shenzhen Global Design Award 2020 (Special Edition): Anti-Coronavirus Product Design Award” was successfully completed through online evaluation. After intense, serious and professional review and discussion, five judges from home and abroad selected 21 winner projects. Among them, the “SV300 ventilator” by Shenzhen Mindray Bio-medical Electronics Co., Ltd. Industrial Design Center won the Grand Award.

The unexpected coronavirus pandemic brought immeasurable losses to our life and society. As the pandemic is currently still raging in many countries and regions, how we cope with it is a common task for all of us, and it has raised new topics for the global design communities.

The Shenzhen Global Design Award (SDA), which had been successfully held for two times, has always been focusing on sustainable development. Hence the organizing committee set up



a special edition for 2020 – the Anti-Coronavirus Product Design Award, inviting designers and design companies around the world to enter to find more and better solutions to combat this disease. This attempt echoed with the permanent theme of the SDA: Design for Sustainability.

With a total prize of 2 million yuan, the Anti-Coronavirus Product Design Award offered one Grand Award, 10 Merit Awards and 10 Concept Awards.

This award was sponsored by the Shenzhen Design Week and Global Design Award Organizing Committee, directed by the Shenzhen Association for International Culture Exchanges and the Shenzhen Innovation and Creative Design

Development Office, and organized by the Shenzhen Federation of Cultural Creativity and Design Development. The supporting organizations included the UNESCO Creative Cities Network, the World Design Organization (WDO), and the International Council of Design (ICoD), etc.



## 全球抗疫产品设计奖综述

2021年1月22日，2020年深圳环球设计大奖特别奖——“全球抗疫产品设计奖”的评审，通过在线评审的形式圆满结束。来自国内外的5位评委，经过紧张、认真、专业的审核和讨论，评选出了全部21个获奖作品。其中，深圳迈瑞生物医疗电子股份有限公司工业设计中心的参赛作品“SV300呼吸机”获得了本次竞赛的至尊奖。

突发的新冠肺炎疫情给人类生产生活带来不可估量的损失，当前疫情仍在不少国家和地区肆虐，如何应对这场灾害是摆在全人类面前的共同任务，也给全球设计界提出了新的课题。

已经成功举办两届的深圳环球设计大奖历来关注人类

社会的可持续发展，因此，2020年组委会设立特别奖项——全球抗疫产品设计奖，广邀海内外设计机构及设计师参与，为全球抗疫事业寻找更多更好的解决方案，帮助人类早日战胜新冠病毒，以实现环球设计大奖的永久主题——“设计可持续”。

本次全球抗疫产品设计奖设立1个至尊奖、10个优秀奖、10个概念奖，总奖金达人民币200万元。

本奖项由深圳设计周暨环球设计大奖组委会主办，深圳市对外文化交流协会及深圳市创新创意设计发展办公室指导，深圳市文化创意与设计联合会承办，支持机构包括联合国教科文组织全球创意城市网络、世界设计组织、国际设计联合会等。



# JUDGING PANEL

## 终审评委



**Renke HE**  
何人可

Professor, School of Design at Hunan University; Vice Chair, China Industrial Design Association  
中国工业设计协会副会长, 湖南大学设计艺术学院教授



**Yongqi LOU**  
娄永琪

Vice President, Tongji University; Dean, College of Design and Innovation at Tongji University; Board Director, World Design Organization (WDO)  
同济大学副校长、设计创意学院院长, 世界设计组织执委



**Chao ZHAO**  
赵超

Deputy Dean, Academy of Arts and Design at Tsinghua University; Secretary-General, Design Disciplinary Teaching Steering Committee of the Ministry of Education of China; Vice President, International Council of Design (ICoD)  
清华大学美术学院副院长, 教育部设计学教学指导委员会秘书长, 国际设计联合会副主席



**Dirk SCHUMANN**  
德克·舒曼

Member, Red Dot award jury since 2006; Visiting Professor, Münster University of Applied Sciences, Germany; Founder, Schumannndesign  
多届德国红点设计奖评委, 德国明斯特应用技术大学客座教授, 德国舒曼设计公司创始人



**Paul COHEN**  
保罗·科恩

Famous Australian designer; Founder, Cube Design  
澳大利亚著名设计师, Cube Design创始人

# LIST OF WINNERS

## 获奖名单



**Grand Award (1 winner)**  
至尊奖 (1个)

SV300 ventilator, by Shenzhen Mindray Bio-medical Electronics Co., Ltd. Industrial Design Center  
SV300呼吸机/深圳迈瑞生物医疗电子股份有限公司工业设计中心



**Merit Award (10 winners)**  
优秀奖 (10个)

01/  
Respiratory protection - Power air purifying respirator (PAPR), by Shenzhen DaYu Industry Co., Ltd.  
呼吸防护 动力送风过滤式呼吸器(PAPR)/深圳市大雨创新实业有限公司

02/  
BeneFusion n system, by Shenzhen Mindray Bio-Medical Electronics Co., Ltd. Industrial Design Center  
BeneFusion n 智能输液系统/深圳迈瑞生物医疗电子股份有限公司工业设计中心

03/  
Anti-Coronavirus Shelters Ground, by BlockArchiTech  
抗疫营地/块筑科技BlockArchiTech团队

04/  
Guangdong Health Code (GHC), by Digital Guangdong Network Construction Co., Ltd.  
粤康码/数字广东网络建设有限公司

05/  
MX Series portable ultrasound diagnostic system, by Shenzhen Mindray Bio-Medical Electronics Co., Ltd. Industrial Design Center  
MX系列便携超声诊断系统(带台车)/深圳迈瑞生物医疗电子股份有限公司工业设计中心

06/  
Huo-Yan Air Laboratory — Inflatable Membrane Structure Negative Pressure Virus Detection Station, by Tongji University College of Design and Innovation, Shanghai Etopia Building Technology Co., Ltd. & BGI Genomics Co., Ltd.  
火眼实验室(气膜版)——充气膜结构负压核酸检测实验室/同济易托邦&华大基因联合团队

07/  
Three Anti-coronavirus Swordsmen, by Neusoft Medical Systems Co., Ltd.  
抗“疫”三剑客/东软医疗系统股份有限公司

08/  
A new microfluidic biochip system for rapid detection of nucleic acid of COVID, by Academy of Arts & Design, Tsinghua University  
面向新冠肺炎及六项呼吸道病毒核酸检测产品设计/清华大学美术学院

09/  
ePM patient monitor system, by Shenzhen Mindray Bio-medical Electronics Co., Ltd. Industrial Design Center  
ePM病人监护系统/深圳迈瑞生物医疗电子股份有限公司工业设计中心

10/  
VR Glasses Disinfectant Box, by Yu Feifei, Chevin Hu  
VR眼镜消毒盒/余飞飞、胡茜雯

# WINNING PROJECTS

## 作品展示



### Concept Award (10 winners) 概念奖 (10个)

01/

Cubread (mask holder), by 3Van studio  
小面包 (口罩收纳器) / 三问创新设计工作室

02/

Exploration of a new isolation method -- inflatable shelter isolation chamber, by SEU design team  
新型隔离方式的探索——充气式方舱隔离室/ SEU设计森

03/

Gleam (DIY nucleic acid sampling machine), by DLUT Pilots  
微光 (自助核酸采样机器) / 大工飞行员团队

04/

CONSCIOUS (disinfection device for hands and personal items), by Chris Du  
手部及随身物品消毒设备/杜岳霖

05/

NCC (Non-contact Container), by Ruizhi Xiao  
无接触家居物流系统/肖睿智

06/

SAFEZOONE – The Art of Distance Keeping, by ARGE SAFEZOONE team, Austria  
SAFEZOONE——保持距离的艺术/ARGE SAFEZOONE 团队 (奥地利)

07/

Intelligent sterilizing wardrobe, by Wenqiang Zhang  
智能杀菌衣柜/张文强

08/

Hexawall, by MM Design srl, Italy  
六边形墙/ MM设计 (意大利)

09/

Intelligent anti-epidemic security system, by Zhengzhou Feish Industrial Design Co., Ltd.  
智能防疫安检系统/郑州飞鱼工业设计有限公司

10/

S-circle, by Parker  
安安圈圈/公园人

### Grand Award 至尊奖



#### Project: SV300 ventilator

#### 作品: SV300呼吸机

Entrant: Shenzhen Mindray Bio-medical Electronics Co., Ltd.  
Industrial Design Center  
参赛者/团队: 深圳迈瑞生物医疗电子股份有限公司工业设计中心



## Merit Award 优秀奖



**Project: Respiratory protection**  
**- Power air purifying respirator (PAPR)**  
**作品: 呼吸防护 动力送风过滤式呼吸器(PAPR)**  
 Entrant: Shenzhen DaYu Industry Co., Ltd.  
 参赛者/团队: 深圳市大雨创新实业有限公司



**Project: BeneFusion n system**  
**作品: BeneFusion n 智能输液系统**  
 Entrant: Shenzhen Mindray Bio-Medical Electronics Co., Ltd. Industrial Design Center  
 参赛者/团队: 深圳迈瑞生物医疗电子股份有限公司工业设计中心



**Project: Anti-Coronavirus Shelters Ground**  
**作品: 抗疫营地**  
 Entrant: BlockArchiTech  
 参赛者/团队: 块筑科技BlockArchiTech团队



**Project: Guangdong Health Code (GHC)**  
**作品: 粤康码**  
 Entrant: Digital Guangdong Network Construction Co., Ltd.  
 参赛者/团队: 数字广东网络建设有限公司



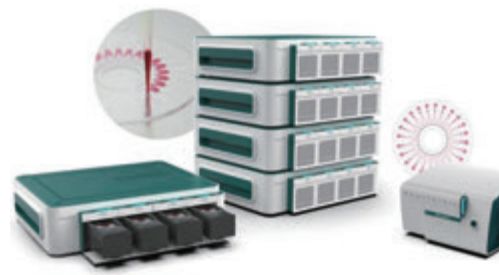
**Project: MX Series portable ultrasound diagnostic system**  
**作品: MX系列便携超声诊断系统 (带台车)**  
 Entrant: Shenzhen Mindray Bio-Medical Electronics Co., Ltd. Industrial Design Center  
 参赛者/团队: 深圳迈瑞生物医疗电子股份有限公司工业设计中心



**Project: Huo-Yan Air Laboratory — Inflatable Membrane Structure Negative Pressure Virus Detection Station**  
**作品: 火眼实验室 (气膜版) —— 充气膜结构负压核酸检测实验室**  
 Entrant: Tongji University College of Design and Innovation, Shanghai Etopia Building Technology Co., Ltd. & BGI Genomics Co., Ltd.  
 参赛者/团队: 同济易托邦&华大基因联合团队



**Project: Three Anti-coronavirus Swordsmen**  
**作品: 抗“疫”三剑客**  
 Entrant: Neusoft Medical Systems Co., Ltd.  
 参赛者/团队: 东软医疗系统股份有限公司



**Project: A new microfluidic biochip system for rapid detection of nucleic acid of COVID**  
**作品: 面向新冠肺炎及六项呼吸道病毒核酸检测产品设计**  
 Entrant: Academy of Arts & Design, Tsinghua University  
 参赛者/团队: 清华大学美术学院



**Project: ePM patient monitor system**  
**作品: ePM病人监护系统**  
 Entrant: Shenzhen Mindray Bio-medical Electronics Co., Ltd. Industrial Design Center  
 参赛者/团队: 深圳迈瑞生物医疗电子股份有限公司工业设计中心



**Project: VR Glasses Disinfectant Box**  
**作品: VR眼镜消毒盒**  
 Entrants: Yu Feifei, Chevin Hu  
 参赛者/团队: 余飞飞、胡茜雯



## Concept Award 概念奖



### Project: Cubread (mask holder)

作品: 小面包 (口罩收纳器)

Entrant: 3Van studio

参赛者/团队: 三问创新设计研究工作室



### Project: Exploration of a new isolation method -- inflatable shelter isolation chamber, by SEU design team

作品: 新型隔离方式的探索——充气式方舱隔离室

Entrant: SEU design team

参赛者/团队: SEU设计森



### Project: Gleam (DIY nucleic acid sampling machine)

作品: 微光 (自助核酸采样机器)

Entrant: by DLUT Pilots

参赛者/团队: 大工飞行员团队



### Project: CONSCIOUS (disinfection device for hands and personal items)

作品: 手部及随身物品消毒设备

Entrant: Chris Du

参赛者/团队: 杜岳霖

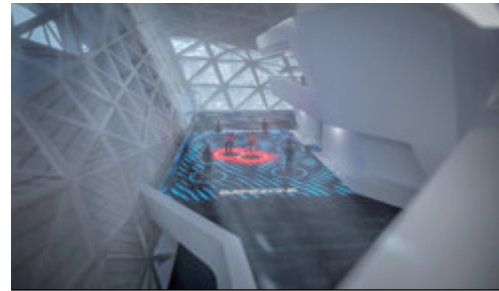


### Project: NCC (Non-contact Container)

作品: 无接触家居物流系统

Entrant: Ruizhi Xiao

参赛者/团队: 肖睿智



### Project: SAFEZOONE - The Art of Distance Keeping

作品: SAFEZOONE——保持距离的艺术

Entrant: ARGE SAFEZOONE team, Austria

参赛者/团队: ARGE SAFEZOONE 团队 (奥地利)



### Project: Intelligent sterilizing wardrobe

作品: 智能杀菌衣柜

Entrant: Wenqiang Zhang

参赛者/团队: 张文强

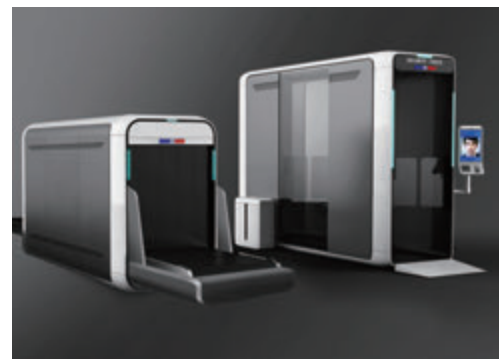


### Project: Hexawall

作品: 六边形墙

Entrant: MM Design srl, Italy

参赛者/团队: MM设计 (意大利)

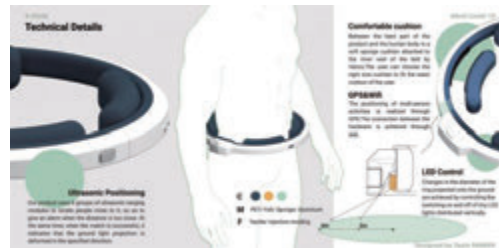


### Project: Intelligent anti-epidemic security system

作品: 智能防疫安检系统

Entrant: Zhengzhou Feish Industrial Design Co., Ltd.

参赛者/团队: 郑州飞鱼工业设计有限公司



### Project: S-circle

作品: 安安圈圈

Entrant: Parker (Lin Bao, Liu Su, Shiyang Chuai, Naiquan Gu, Daniele Carlini)

参赛者/团队: 公园人 (包琳、苏柳、啜世阳、顾乃全、Daniele Carlini)

# 伍

## CHAPTER 5

### 设计大事 DESIGN EVENTS

- 82 | 11th Shenzhen Fringe Festival  
第11届深圳湾艺穗节
- 84 | Shenzhen Fashion Week  
深圳时装周
- 88 | Shenzhen Graphic Design  
Association Exhibition  
SGDA廿五周年特别活动：深圳市平面设计协会展
- 90 | International Competition of  
Architectural Schematic Design for  
Tower C in Shenzhen Bay Super  
Headquarters Base  
深圳湾超总基地C塔建筑方案设计国际  
竞赛





From November 19 to 29, 2020, the 11th Shenzhen Fringe Festival was held as scheduled. The performances were seen on rooftops and parks, streets, buses, book bars and other places in Nanshan District, turning daily living environment of citizens to performance venues.

With “Arts Matter, Fringe Together” as the theme slogan, this year’s festival invited 43 groups of artists and teams to participate, focusing on four major areas: Crossover Cooperation, Young Cultivation, New Work Commission, and Local Participation. Bringing 11 days of new artistic experience, the festival was divided into sections: Fringe Stage, Fringe Open, Fringe Picnic, Fringe in Town, Fringe Shop, and Fringe Online.

Since the launch of the Shenzhen Fringe Festival in 2010, “Art Everyone, Stage Everywhere” has always been its belief. Over the past decade, the festival has invited more than 7,400 artists from home and abroad to present more than 850 performances with “no distance, high standard” to a total of more than 2.56 million viewers.

As a member of the world fringe family, the Shenzhen Fringe Festival has become an international cultural and art platform that continuously releases artistic vitality and creative energy. It is not only a festival for the exchange of artists at home and abroad, but also enables Shenzhen citizens to understand and fall in love with “Stage Everywhere” as a way of performance, infiltrating art into the cultural texture of Shenzhen bit by bit.



## 第11届深圳湾艺穗节

2020年11月19日至29日，第11届深圳湾艺穗节如约而至，在深圳南山区的天台、公园、街道、巴士、书吧等场所都可以看到艺穗的演出，市民的日常生活环境变成了一个个表演场域。

本届艺术节以“艺穗一起玩”为主题口号，共邀请到43组艺术家及团队参与，围绕跨界合作、培养新锐、委约新作、在地参与这四大范畴展开，分为艺穗大戏、艺穗在场、艺穗在野、艺穗在古城、艺穗町、艺穗在线六大板块，带给大家11天不重样的艺术新体验。

自2010年发起至今，“人人艺术，处处舞台”一直是深圳湾艺穗节坚守的信念。10多年来，深圳湾艺穗节邀请了来自国内外的艺术家7400多人，为深圳市民奉上“无距离、高水准”的表演活动场次超过850场，总计参与观众超过256万人次。

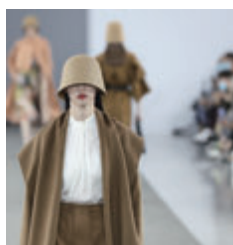
作为世界艺穗大家庭成员之一，深圳湾艺穗节已经成为一个持续释放艺术活力与创意能量的国际文化艺术平台，它不仅是国内外艺术家交流的节庆，更让深圳市民了解并热爱上“处处舞台”的演出方式，将艺术一点一滴渗透进深圳这座城市的文化肌理。



# SHENZHEN FASHION WEEK

On the evening of October 27, 2020, the Shenzhen Museum of Contemporary Art and Urban Planning was shining with stars, when the S/S 2021 Shenzhen Fashion Week came to an end with the closing of the last show.

From October 20 to 27, more than 100 brands and designers presented more than 70 fashion shows at the Shenzhen Museum of Contemporary Art and Urban Planning, the Dalang Fashion Town, the Vanke Plaza in Longgang and the Yitian Holiday Plaza, together with more than 20 creative fashion activities, attracting a total of 30,000 visitors.

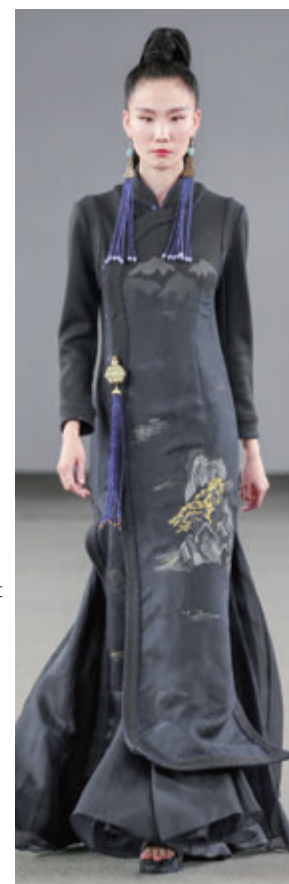
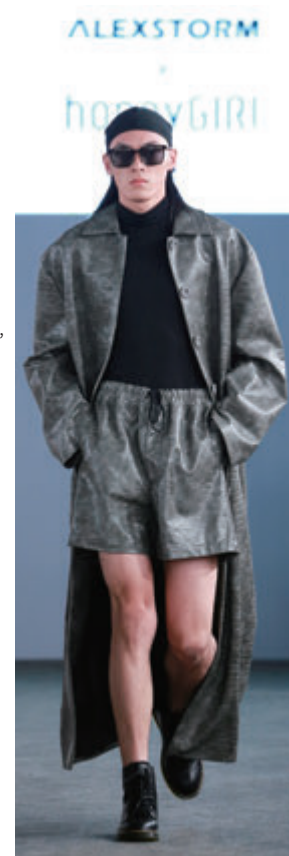


As the first “spring and summer” edition of the Shenzhen Fashion Week, it was also the first offline fashion show after the COVID-19 pandemic. The event had many new distinctive features: It was the first time for the Shenzhen Fashion Week to realize the full coverage of four seasons, officially becoming a biannual event, a norm in world fashion weeks. It creatively combined science and technology with fashion, integrated online and offline shows, and cooperated with a number of Shenzhen fashion brands to carry out digital innovation. It practiced the concept of sustainable fashion and environmental protection, in a bid to create an international fashion

week balancing “branding, effect, business innovation and uniqueness”.

After the successful operation of the wholly online show of the A/W 2020 Shenzhen Fashion Week, the S/S 2021 Shenzhen Fashion Week returned to offline venues and continued working online with iterated and upgraded technologies. VR and 360-degree free perspective photography of the shows were realized through AI, machine vision and streaming media technologies, and the multi-platform live broadcast was done through 5G technology.

Grace Chen, a famous Chinese American designer, was impressed by this edition of Shenzhen Fashion Week. “Shenzhen’s fashion industry has a very strong industrial strength. I expect the Shenzhen Fashion



Week to form its own style in the next five years. I believe that Shenzhen represents the future.”

In addition, the S/S 2021 Shenzhen Fashion Week had more fresh blood, with emerging design brands accounting for more than 60 percent. New formats, such as independent original designers, buyers, KOLs, Internet celebrities, bloggers and designer collection stores, stood out to bring fresh design energy and avant-garde temperament to the fashion week.

*The world today is undergoing great changes. The pandemic has indeed brought severe challenges to the clothing industry, but the new generation of digital technology and changes in consumption patterns have also brought opportunities.*

—Pan Ming  
president of Shenzhen  
Garment Industry  
Association







## 深圳时装周

2020年10月27日晚，深圳市当代艺术与城市规划馆星光熠熠，随着最后一场秀谢幕，2021春夏深圳时装周圆满收官。

从10月20日至27日，深圳市当代艺术与城市规划馆、大浪时尚小镇、龙岗万科广场、益田假日广场4大会场共有100多个品牌和设计师献上了70多场时装发布秀，同时举办了20多个时尚创意活动，共计吸引了3万人次观众赴现场观看。

作为首个深圳“春夏”时装周，这也是疫后首次回归线下的时装大秀，2021春夏深圳时装周以“启新·美好生活”为主题，呈现出了众多面貌鲜明的新特征：首次实现四季品类全覆盖，正式迈入了国际时装周一年两季模式；创造性地将科技与时尚相结合，采取线上线下联动的创新形式，协同一众深圳时尚品牌进行数字化的创新尝试；实践可持续时尚与环保理念，致力于打造兼顾“品效合一、商业创新与独特性”的国际时装周。

在成功运作全线上的“2020秋冬深圳时装周·云秀”之后，回归线下的2021春夏深圳时装周同时深耕线上，新技术继续迭代升级，线上通过AI、机器视觉和流媒体技术实现秀场VR和360度自由视角的拍摄，通过5G技术完成全网实况多平台实时直播。

著名美籍华人设计师陈野槐在参与本届深圳时装周后非常有感触：“深圳时尚业有非常强的产业实力，我很期待深圳时装周未来5年走出自己的范儿，我相信深圳代表了未来。”

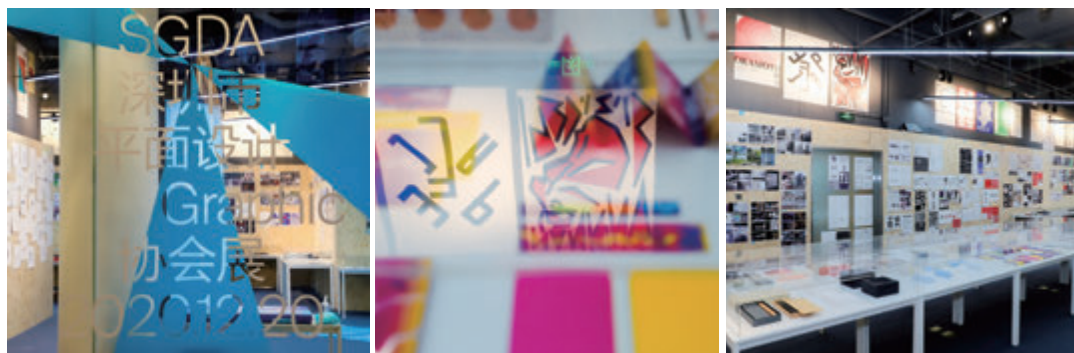
除此之外，2021春夏深圳时装周有更多新鲜血液流入。据统计，本届时装周有超过60%是新锐设计品牌，独立原创设计师、买手、KOL、网红、博主、设计师集合店等新业态脱颖而出，为时装周带来了鲜活设计能量和先锋气质。

当今世界正处于大变革之中，这次疫情的确给服装行业带来严峻的挑战，但新一代数字科技和消费模式的改变也带来机遇。

——深圳市服装行业协会会长 潘明







# SHENZHEN GRAPHIC DESIGN ASSOCIATION EXHIBITION

The Shenzhen Graphic Design Association Exhibition, a special event for the 25th anniversary of the association, opened in the Sea World Culture and Arts Center, Shekou on December 20, 2020.

The event presented more than 400 excellent works created by members of the Shenzhen Graphic Design Association (SGDA) in the past two years, attracting designers, teachers and students from all over the country, SGDA members and a number of media institutions. The exhibition lasted until February 28, 2021.

The guests and friends attending the opening ceremony spanned over three generations: the old, the middle-aged and the young, including senior design elders with more than 50 years of experience, emerging rookies, the SGDA's founders and its new backbone members. They gathered to review the 25-year glorious course of this legendary design organization, and encouraged each other to forge ahead in the future.

After the opening ceremony, three representatives of SGDA members with wide reputation and outstanding achievements, including SGDA Consultant Eriz Zhu, Macau Designers Association Chairman Chao Sioleong and 702design Art Director Mei Shuzhi, shared their creative practice and

design ideas with the audience. There were no empty seats at the scene of the event, but constant climaxes.

After that, the exhibition officially began. The wonderful works covered brand image, product packaging, books and catalogues, posters, text design, illustrations, multimedia and other categories.

In 1992, a group of design pioneers in Shenzhen spontaneously planned and organized the exhibition of "Graphic Design in China" (GDC). This landmark exhibition made Shenzhen the birthplace of modern graphic design in China.

Based on the unprecedented influence of the GDC, its initiators formally launched the SGDA in 1995, the first non-profit professional organization of graphic design in China.

At present, the SGDA has more than 200 members all over the country, including almost all the best graphic designers in China. SGDA members have won a lot awards in design competitions and international exhibitions all over the world, and have achieved world-renowned artistic achievements in design.



## SGDA廿五周年特别活动：深圳市平面设计协会展

2020年12月20日，深圳市平面设计协会（SGDA）廿五周年特别活动——深圳市平面设计协会展在蛇口海上世界文化艺术中心盛大开幕。

活动呈现了深圳市平面设计协会会员在过去两年里所创作的400余件佳作，吸引来自全国各地的设计师、院校师生、SGDA会员及多家媒体参与。本次展览会持续到2021年2月28日。

参加开幕式的宾朋中，老中青三代齐聚，从入行50余年的设计长辈，到崭露头角的业界新秀，从SGDA第一代创立者到新一届中坚力量，共同回顾这一设计界传奇组织的25年辉煌历程，并共勉未来，锐意前行。

开幕式后，三位有着广泛声誉与杰出成就的会员代表，SGDA顾问朱德才、澳门设计师协会主席周小良以及702design艺术指导梅数植与现场观众分享了其创作实践与设计观念，活动现场座无虚席，热潮不断。



随后，精彩作品展正式与观众见面，作品内容精彩纷呈，涵盖品牌形象、产品包装、书籍与型录、海报、文字设计、插画、多媒体等类别。

1992年，一群在深圳闯荡的设计先行者，自发组织策划了“平面设计在中国”展，这个具有里程碑意义的展览，让深圳成为中国现代平面设计的策源地。

基于“平面设计在中国展”的空前影响力，该活动的发起者们于1995年正式发起成立了深圳市平面设计协会，这也是国内首个非牟利的平面设计专业组织。

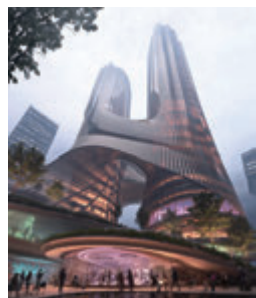
目前，深圳市平面设计协会的会员已有两百多位。协会会员遍布全国，几乎囊括了中国最优秀的平面设计师，屡屡获得世界各地设计赛事和国际展览的奖项，取得了享誉国际的设计艺术成就。





# INTERNATIONAL COMPETITION OF ARCHITECTURAL SCHEMATIC DESIGN FOR TOWER C IN SHENZHEN BAY SUPER HEADQUARTERS BASE

In late December 2020, the scheme submitted by Zaha Hadid Architects turned out to be the winner when the office of the development and construction command of the Shenzhen Bay Super Headquarters Base announced the results of the International Competition of Architectural Schematic Design for Tower C in Shenzhen Bay Super Headquarters Base.

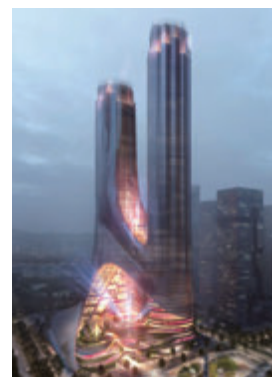


While ensuring the public transport function and other planned functions of the plot, the competition asked for flexible and composite layout, as well as the integration of Tower C, the central green axis and the future city ridge. At the intersection of the

north-south central green axis and the east-west future city ridge, the twin towers will integrate with the space above ground, connect with the underground space, and link all directions, creating a landmark multi-dimensional vertical city.

The most characteristic design of the selected Tower C design scheme is the penetration of the public natural landscape. The terrace-like space of the podium building naturally introduces the central green axis into the public space of the podium, providing a direct sense of continuity. Through the design of the tower, the space continues to rise, seamlessly integrating the whole building with the green axis landscape.

The Shenzhen Bay Super Headquarters Base is committed to building a future city model integrating a global headquarters gathering area, a metropolitan cultural highland, an international exchange center and a world-class coastal “living room”, and creating a “peak work” in urban construction worldwide. The urban planning of the area integrates mountain view and waterscape with the dynamic city. Tower C, located at the center of the “super cross”, is one of the three super high-rise landmarks of the “Shenwan Urban Core” in the area. In the future, it will form the skyline of the Shenzhen Bay Super Headquarters Base together with Tower A and Tower B (Evergrande Center).



## 深圳湾超总基地 C塔建筑方案 设计国际竞赛

2020年12月底，深圳湾超级总部基地开发建设指挥部办公室公布深圳湾超级总部基地C塔项目建筑方案设计国际竞赛结果，扎哈·哈迪德建筑事务所提交的方案成为优胜方案。

深圳湾超级总部基地致力于构建集全球总部聚集区、都会文化高地、国际交流中心、世界级滨海客厅为一体的未来城市典范，打造全球城市“巅峰之作”。片区城市规划将山脉水景与充满活力的城市融为一体。C塔位于“超级十字”中心节点，是片区“深湾都市核心”3个超高层地标之一，未来将与A塔、B塔（恒大中心）共同构建深超总天际线形象。

本次竞赛在保证公共交通功能的基础上，结合地块的规划功能进行灵活、复合布置，同时考虑C塔与中央绿轴和未来城脊等城市空间一体化打造。在南北向中央绿轴与东西向未来城脊的交汇处，双塔与地上空间集成，与地下空间连接，融通各方，创建出标志性的多维垂直城市。

入选的C塔设计方案最具特点的设计在于对公共自然景观的渗透，裙房梯田状的空间形态将中央绿轴自然地引入裙房公共空间，提供直接的连续感，并通过塔楼设计使该空间不断上升，使建筑整体与绿轴景观无缝连接。



## 陆

### CHAPTER 6

## 宣传推广

### INTERNATIONAL COMMUNICATION AND PROMOTION

- 94 | To build the reputation of “Shenzhen Design” as a brand of the city in the new era  
在新时代打响“深圳设计”城市品牌
- 106 | Xinhua: Culture empowers “Shenzhen manufacturing”  
新华社：从“世界工厂”到“设计之都”——文化力赋能“深圳制造”
- 108 | Coverage on Shenzhen design by international mainstream media (2020)  
主流媒体报道深圳设计（2020）



# TO BUILD THE REPUTATION OF “SHENZHEN DESIGN” AS A BRAND OF THE CITY IN THE NEW ERA

## AN INTERVIEW WITH WANG QIANG, SHENZHEN'S PUBLICITY CHIEF

The year of 2020 marked the 40th anniversary of the establishment of Shenzhen Special Economic Zone. Wang Qiang, member of the Standing Committee of the CPC Shenzhen Municipal Committee and chief of the Publicity Department of the CPC Shenzhen Municipal Committee, introduced to Qian Zhu, a reporter of the Art and Design magazine, the development process and successful experience of Shenzhen in the past 40 years as the a City of Design, and looked to the future of Shenzhen design.

**Q: Shenzhen is known as a City of Design, which is based on creativity. The power of design had made “Shenzhen” a new mode of urban development. What are the highlights, characteristics and successful experiences of Shenzhen in promoting the development of creative and design industries?**

**Wang Qiang:** First of all, the city's open, pluralistic and inclusive culture as well as the special economic zone's spirit of daring to explore and try, daring to be the first and working hard provide sufficient space for the development of Shenzhen design. We all know that design comes from creativity, and the source of creativity is open and inclusive culture, infinite imagination and innovative spirit. The cultural atmosphere of Shenzhen, an open city and a capital of innovation, and its vitality, power, charm and creativity provide the most suitable creative environment for the development of design. The support of the government and the vitality of the market have also attracted design elites worldwide to Shenzhen to realize their dreams. Inclusive policies produce



*Shenzhen Museum of Contemporary Art and Urban Planning*  
深圳市当代艺术与城市规划馆

inclusive culture, which in turn produces new ideas. The city is constantly empowering design and providing sufficient space for the development of design. Design is also changing Shenzhen and making it notable to the world because of its non-stop innovation.

The municipal CPC committee and the municipal government have been vigorously supporting the development of design. Secretary Wang Weizhong has repeatedly stressed the need to seize the major historical opportunity of “being driven by dual areas” (Editor's note: Shenzhen is building a Pilot Demonstration Area of Socialism with Chinese Characteristics, and is also part of the Guangdong-Hong Kong-Macao Greater Bay Area), deeply promote the high-quality development of creative design in Shenzhen, and speed up the construction of a capital of innovation, entrepreneurship and creativity with global influence. From June 13 to 14, 2018 and from June 16 to 18, 2019, Secretary Wang led Shenzhen's delegation to visit Milan, Italy and Helsinki, Finland respectively. During his stay in Milan, Shenzhen signed a letter of intent

with the School of Design of the Polytechnic University of Milan to jointly build “Shenzhen Institute of Innovation and Creative design”. He said that Milan is a famous historical and cultural city, an important economic powerhouse in Europe and a capital of fashion in the world, while Shenzhen is a dynamic city full of creativity and innovation and a capital of design in the world. The two cities will further deepen exchanges and cooperation in personnel training, fashion design, cultural tourism and other fields, and make new contributions to the in-depth development of Sino-Italian comprehensive strategic partnership. At the promotion of the Shenzhen “City of Design” held in Helsinki, Finland, Shenzhen conveyed its wish to strengthen cooperation with Helsinki and other regions of Finland in the fields of economy and trade, science and technology, education, health care, smart city, tourism and humanities. In particular, Shenzhen wants to deepen their cooperation in creative design to jointly polish the brand of “City of Design”.

I'd like to give you two examples. In 2012,

Shenzhen issued several measures to promote the development of industrial design, stipulating that a designer who has won international design awards such as iF and Red Dot in Germany can get a prize of 50,000 yuan, while a gold award winner deserves 500,000 yuan, which is undoubtedly a great encouragement and praise for designers. For another example, since 2017, Shenzhen has gathered various forces to hold the Shenzhen Design Week for four consecutive times. During the Shenzhen Design Week 2017, Shenzhen launched the Shenzhen Global Design Award with a total prize of 10 million yuan. Now, this award for outstanding designers around the world is marching towards the goal of the “Academy Awards in the global design industry”, with its own advantages.

Secondly, a large number of talents have gathered to empower Shenzhen design. Over the past four

decades, a key reason for the rapid growth of Shenzhen is that it has attracted a large number of talents. It's the same case with Shenzhen's design industry. There is a well-known slogan in Shenzhen, “Once you settle down here, you are a Shenzheners”, which makes countless design talents who come to fulfill their dreams or start their businesses here quickly find a sense of belonging. The rapid development momentum of Shenzhen provides a lot of opportunities and space for more and more design talents. For many designers, the entrepreneurial soil here is good enough and the market is powerful enough. Talent is the source of creativity and vitality, providing more possibilities for the development of design.

Thirdly, the background of the Guangdong-Hong Kong-Macao Greater Bay Area has created more opportunities for Shenzhen. Hong Kong's advanced design provides continuous power and support

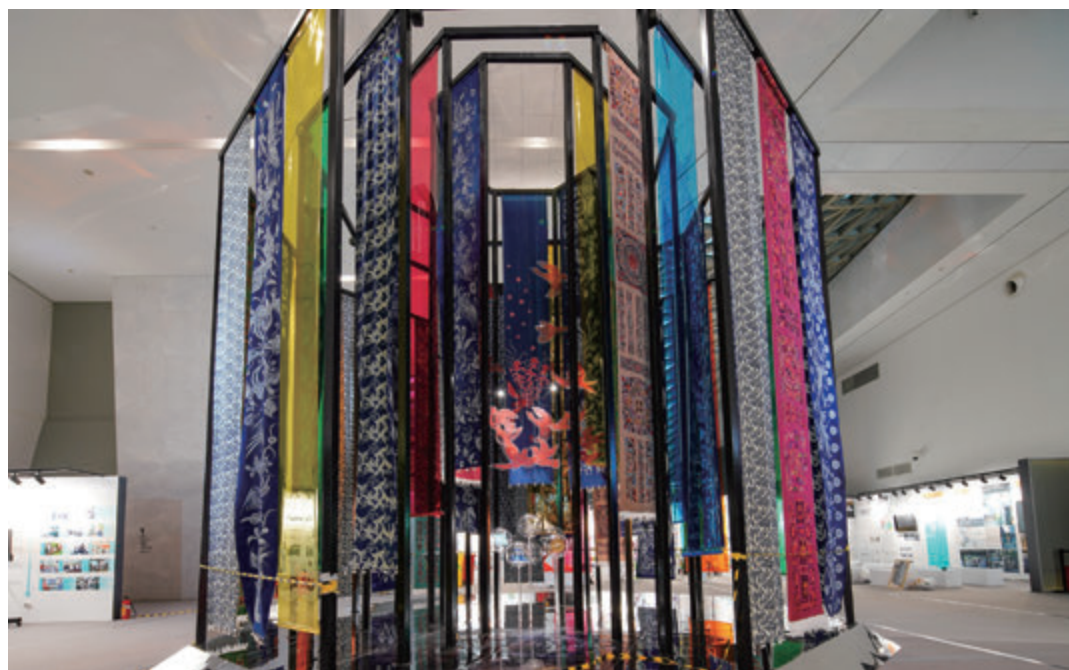
for Shenzhen design. In 2015, the Shenzhen City of Design Promotion Association and the Hong Kong Federation of Design Associations signed a memorandum on the design-driven cooperation between Shenzhen and Hong Kong. In 2016, the Shenzhen City of Design Promotion Office (now the Shenzhen Innovation and Creative Design Development Office) and the Commerce and Economic Development Bureau of Hong Kong SAR signed an agreement on promoting the Shenzhen-Hong Kong cooperation in the creative industry. In the context of Shenzhen-Hong Kong cooperation in the design industry, the SZ-HK Design Biennale has already been held for several times. It has been a great success and become a big occasion for the design community in both cities. Nearly 1,000 designers, design students, academics and entrepreneurs from Shenzhen and Hong Kong have participated in the event each time.

According to the Outline Development Plan for the Guangdong-Hong Kong-Macao Greater Bay Area, the basic principles include, among others, “to be driven by innovation and led by reform”, “to coordinate development and plan holistically”, and “to pursue green development and ecological

conservation”. These are also the guiding principles for the development of Shenzhen design. The construction of the Greater Bay Area is a major national development strategy, and Shenzhen is an important engine for this project. It is Shenzhen's historical mission and major strategic opportunity to further promote the construction of the Greater Bay Area. Shenzhen and Hong Kong should work together to give full play to their engine function and build a “twin-city economy”. Shenzhen actively aims at and learns from the construction and management experience of world-class cities to achieve higher quality sustainable development and higher level of opening and cooperation. Hong Kong is a world-famous capital of creativity, Shenzhen is a “City of Design” in the world, and they will jointly build “Design Twin-Cities”. At the same time, the construction of the Greater Bay Area will provide an important platform and space for Shenzhen's emerging creative design industry to explore strategic hinterland, so as to better play a demonstration role in leading the development of nearby regions. With the advantages brought by the construction of the Greater Bay Area, Shenzhen will make more efforts to the introduction of excellent resources from the design circles in Hong Kong and



*The SDA 2019 Exhibition*  
2019深圳环球设计大奖优秀作品展现场



*The third China Design Exhibition and Public Art Thematic Exhibition*  
第三届中国设计大展及公共艺术专题展



Macao, and jointly promote the development of the Greater Bay's design industry.

Finally, high technology has given full wings to Shenzhen design. Technology and design are closely related and inseparable. As a capital of innovation and creativity, Shenzhen has a prominent advantage in high-tech development. With the strong high-tech strength, the innovative development mode of "design + technology" is gaining momentum. More and more enterprises in Shenzhen continue to increase investment in design innovation, give full play to the leading role of innovation generated by the combination of design and technology, put higher added value to their products, promote the transformation and upgrading of traditional industries in Shenzhen, optimize the industrial supply structure, and provide full wings for Shenzhen design to fly with.

In Shenzhen, a city full of sense of future, design is everywhere. "Design + technology" is building a platform suitable for the inclusive development of global innovative design, enabling design to change products and life.

**Q: Since the reform and opening up, how can Shenzhen's construction process and creative and design industries boost each other and develop together? How does design witness the changes of the city?**

**Wang:** The development of creative design in Shenzhen is highly consistent with the historical track of the city's development. It has not only started a new era of contemporary Chinese design, but also found a way of design belonging to Shenzhen and China on major issues such as independent design and the formation of local

consciousness. First of all, there is a symbiotic relationship between design and Shenzhen. The city and design depend on and prove each other. Because of this city, the current design industry has grown. At the same time, the development of Shenzhen design has witnessed how the city has changed. A remarkable feature of Shenzhen design is its close integration with commerce and society, because Shenzhen's designers serve all sectors of the society. In Shenzhen, design is not isolated and helpless. The biggest feature of Shenzhen is the deep integration of design and industries.

Secondly, design has helped with the industrial upgrading of Shenzhen, from "Made in Shenzhen" to "Created in Shenzhen". Design is creation. As a capital of design, Shenzhen's design practice was first carried out in the field of graphic design. According to the research of

scholars, the emergence of Shenzhen's graphic design was directly linked to the development of the printing industry, while the latter benefited from the comprehensive development of Shenzhen's manufacturing industry and the radiating effect of Hong Kong's economy after China began its reform and opening up four decades ago. In 2003, Shenzhen took the lead nationwide in establishing the strategy of "building the city based on culture", which "determined the prominent position of culture in the overall development strategy of Shenzhen, making culture an important foundation, supporting point and power source of economic and social development". From then on, Shenzhen began to vigorously develop the cultural industry, entered an era of creative economy, and thus obtained an impetus to change the mode of economic growth, promoting the upgrading and transformation of Shenzhen from "manufacturing economy" to "creative economy". After 2008, the "City of Design" has provided new powerful impetus for the transformation of the city, accelerating the further upgrading of the industries while rapidly promoting the economic and cultural development of Shenzhen. At present, "Shenzhen Design" has become another new brand for the city of Shenzhen after "Shenzhen Speed" and "Shenzhen Quality", and actively promotes the transformation from "Made in Shenzhen" to "Created in Shenzhen" and from "Shenzhen Speed" to "Shenzhen Quality".

Thirdly, design has empowered the city and enhanced Shenzhen's competitiveness and international influence. Design is the starting point of the innovation chain as well as the source of the value chain. The Shenzhen Design Week is a masterpiece of "design" for the innovative development of Shenzhen's culture. As a key project of urban culture, the Shenzhen Design Week designs and innovates the city's image and logo, in a bid to build a modern civilized city with prosperous culture and a capital of innovation and creativity in the world. Since it was launched in 2017, the Shenzhen Design Week has taken world-class capitals of design as benchmarks,



Night view of Shenzhen Talent Park in Houhai, Nanshan District  
位于深圳南山后海的深圳人才公园夜景



*The Guangdong-Hong Kong-Macao Greater Bay Area  
Design Exhibition 2018*  
2018深圳设计周粤港澳大湾区设计展现场

committed to holding top international design events comparable to the design weeks in Milan, Paris, London and New York. Increasingly internationalized and professionalized, and with expanding radiation and influence, the Shenzhen Design Week has become an important cultural brand and a shining “business card” for Shenzhen. Meanwhile, globally, the Shenzhen Design Week has become an emerging force leading the world’s design trend. We can say that “Shenzhen Design” is boosting the rapid development of various industries with a strong driving force, making positive contribution while Shenzhen moves forward to build a Pilot Demonstration Area of Socialism with Chinese Characteristics and strives to create a model city for a modern socialist power.

**Q: As the most successful special economic zone in the world, what opportunities has Shenzhen provided for the development of creative and design industries in the past 40 years?**

**Wang:** Over the past 40 years, Shenzhen has created a miracle in the world’s history of urban development. Shenzhen design has also developed rapidly in a few of decades, becoming a stakeholder with international discourse power. From a world factory at the beginning, to the upgrading of the manufacturing industry, and then to a capital of innovation, “Shenzhen Design” has played an important role in this process.

The rapid development of design puts forward more demands for the market and designers. On the one hand, the market is in a stage of strong demand; on the other hand, designers and all design practitioners are facing unprecedented opportunities as well as more requirements. The current development of design in Shenzhen gives designers more space and entrepreneurial opportunities. As a city gathering young people, Shenzhen has good atmosphere for design, adequate public participation, strong purchasing power of young people and an active market. This is mainly reflected in the development of

the creative fashion industry and the flourishing of various design categories, providing a lot of opportunities for designers and the design industry, along with more projects available for designers to practice. Japanese designer Eisuke Tachikawa said, “The development speed of Shenzhen design will be much faster than that of Japan, the United States and other countries that started earlier, and there are many opportunities. This is what Japanese designers envy.”

The rapid development of Shenzhen design has greatly stimulated the potential and ability of Shenzhen designers, and has also boosted the rapid and high-quality development of the innovative cultural industry. Today, “Shenzhen Design” has become a big tree with luxuriant flowers and leaves. Just take the year of 2018 for example, Shenzhen’s cultural and creative industries, with creative design as one of the leading forces, have maintained a trend of rapid development. The added value of cultural and creative industries is 262.177 billion yuan, accounting for more than 10 percent of the city’s GDP. Shenzhen designers are the most active force in China’s design circles. They have won all the world’s top design competitions and international exhibitions. Shenzhen design is becoming a new brand of the city, with innovation and creativity penetrating into all fields of Shenzhen’s economic and social development. Shenzhen has become a core city and industrial highland of modern design in China, showing its strong cultural innovation ability to the world.

**Q: What will be the direction for the future development of Shenzhen’s creative and design industries?**

**Wang:** the Guidelines of the CPC Central Committee and the State Council on Supporting Shenzhen in Building a Pilot Demonstration Area of Socialism with Chinese Characteristics has pointed out the direction for Shenzhen’s creative and design industries. Every step of Shenzhen design is towards a global benchmark city with outstanding competitiveness, innovation and influence. To sum

up, in the new era, we will aim at world-class levels to build the reputation of “Shenzhen Design” as a brand of the city, and strive to make Shenzhen a capital of innovation, entrepreneurship and creativity with global influence. We will focus on the construction of the Guangdong-Hong Kong-Macao Greater Bay Area, the construction of a city as a global regional cultural center, and a modern civilized city featuring the soft power of national culture. Stressing value-led and innovation-driven methods with scientific and technological support as well as global visions, we will cultivate a number of major enterprises with a demonstration and leading role in their industries, form a batch of creative design products with independent intellectual property rights, develop a group of highly professional creative designers, launch some creative design brands with international acclaims, and gradually build a capital of creative design with strong international influence. Thus we can make positive contribution while Shenzhen moves forward to build a Pilot Demonstration Area of Socialism with Chinese Characteristics and strives to create a model city for a modern socialist power.

Specifically, we have the following general requirements: By 2035, the city’s whole revenue in creative and design will exceed 300 billion yuan, and the number of creative designers will rise to 150,000. The creative and design industries will effectively support the transformation and upgrading of the manufacturing industry. Shenzhen’s creative and design brands will enjoy an international reputation. By the middle of this century, the city’s creative and design industries will be closely integrated with strategic emerging industries, forming a global first-mover advantage. Shenzhen’s creativity and design will become a well-known international brand. The cultural environment in the city’s grassroots communities for creativity and design and the general public’s creativity and design literacy will be in line with the advanced level in the world. The city will become a capital of creativity and design with strong international influence.



# 在新时代打响“深圳设计”城市品牌

——访中共深圳市委常委、宣传部部长王强



2020年是深圳经济特区成立40周年。深圳市委常委、宣传部部长王强向《艺术与设计》杂志记者钱竹介绍了深圳市作为设计之都，40年来的发展历程和成功经验，并对深圳设计的未来做了展望。

问：深圳被称为设计之都，以创意立城，设计的力量让“深圳”成为一种新型城市发展模式。在推动深圳创意、设计产业发展方面，深圳有哪些亮点、特色和成功的经验？

王强：首先，开放多元、兼容并蓄的城市文化和敢闯敢试、敢为人先、埋头苦干的特区精神，为深圳设计提供了充分的发展空间。我们都知道，设计来源于创意，而创意的源泉就是开放包容的文化、无穷的想象力和勇于创新的精神。深圳这座开放之城与创新之都的文化氛围，她的活力、动力、魅力和创造力，为深圳的设计发展提供了最适合的创意环境，政府的支持、市场的活力，吸引了全球设计精英来深圳寻梦圆梦。包容的政策产生包容的文化，包容的文化又进一步产生新生创意。深圳这座城市不断为设计赋能，为设计发展提供充分的空间，而设计也在改变着深圳，以持续不断的

创新，让世界刮目相看。

市委市政府一直以来大力扶持设计发展。王伟中书记多次强调要抢抓“双区驱动”重大历史机遇（编者注：“双区”是指中国特色社会主义先行示范区和粤港澳大湾区），深入推进深圳创意设计高质量发展，加快建设具有全球影响力的创新创业创意之都。2018年6月13日至14日、2019年6月16日至18日，王伟中书记率领深圳市代表团分别对意大利米兰和芬兰赫尔辛基进行了友好访问。在米兰期间，深圳与米兰理工大学设计学院签署了合作意向书，共同打造“深圳创新创意设计学院”。伟中书记表示，米兰和深圳，一个是历史文化名城、欧洲经济重镇、世界时尚之都，一个是充满创意创新的活力之城，世界设计之都。两城将更进一步在人才培养、时尚设计、文化旅游等领域深化交流与合作，为推动中意全面战略伙伴关系向纵深发展做出



2018深港设计双城展上展出的设计作品

新贡献。在芬兰赫尔辛基举行的深圳“设计之都”推介会上，深圳传递了希望与赫尔辛基及芬兰其他地区加强经贸、科技、教育、医疗、智慧城市、旅游人文等领域合作的意愿，特别是深化创意设计合作，共同擦亮“设计之都”品牌。

我举两个例子。2012年，深圳出台了《促进深圳工业设计发展的若干措施》，其中规定，获得德国iF、红点等国际设计大奖的设计师可获得5万元奖金，金奖则可获得50万元奖金，这对设计师来说无疑都是极大的激励和褒奖。又比如，从2017年开始，深圳集聚多方力量举办“深圳设计周”，至今已经连续成功举办4届。在2017年设计周期间，深圳启动了总奖金高达千万元的“深圳环球设计大奖”。现在，这个面向全世界优秀设计师的奖项，正在凭着自身的优势向未来全球设计界的“奥斯卡”迈进。

其次，大量人才汇集为深圳设计赋能。40年来，深圳的快速成长，很关键的一个因素要归功于这里吸纳了大量人才。对于深圳设计行业来说，同样是如此。深圳有一句人人皆知的口号：“来了，就是深圳人”，让无数前来寻梦创业的设计人才很快就找到了归属感。深圳迅猛的发展势头为越来越多的设计人才提供着大量的发展机遇和空间，对于很多设计师而言，这里创业的土壤足够好、市场足够强大。人才是创意与活力的源泉，有了人才，设计的发展才有了更多的可能性。

再次，粤港澳大湾区的背景也为深圳创造了更多机遇。香港的先进设计为深圳设计提供源源不断的动力与支持。2015年，深圳市设计之都推广促进会与香港设计总会签署了《深港设计策动合作备忘录》；2016年，深圳市设计之都推广办公室（即现在的深圳市创新创意设计发展办公室）又与香港商务及经济发展局签

署了《深港关于促进创意产业合作的协议》。在深港设计产业合作的大背景下，连续举办了几届深港设计双城双年展（原名“深港设计双年展”），获得巨大成功，成为两地设计界的盛事。每次都有超过近千名深港两地的设计师、设计学生、学术界人士和企业家参与这一设计活动。

《粤港澳大湾区发展规划纲要》中关于建设粤港澳大湾区的基本原则中提到：创新驱动，改革引领；协调发展，统筹兼顾；绿色发展，保护生态。这几条也恰是深圳设计发展的引领原则。粤港澳大湾区建设是国家重大发展战略，深圳是大湾区建设的重要引擎。深入推进粤港澳大湾区建设是新时代深圳的历史使命和重大战略机遇，深港要强强联手，共同发挥引擎功能，打造“双城经济”，深圳主动对标、借鉴世界一流城市建设和管理经验，实现更高质量的可持续发展和更高水平的开放合作，香港是世界知名的“创意之都”，深圳是世界的“设计之都”，深、港将在设计方面共同打造“设计双城”。同时，粤港澳大湾区建设将为作为新兴产业的深圳创意设计拓展战略腹地提供重要的平台和空间，从而更好地释放和发挥辐射引领、示范带动作用。依托粤港澳大湾区建设的优势，深圳会更加注重引入港澳设计界的优秀资源，共同推动大湾区设计产业的发展。

最后就是高科技赋予深圳设计丰满羽翼。科技与设计密切相关，不可分割，作为创新创业之都，深圳的高科技发展是一大突出优势。在深圳强大的高科技实力背景下，“设计+科技”的创新发展模式势头渐显，深圳越来越多企业不断加大设计创新投入，充分发挥设计与科技结合产生的创新引领作用，为产品赋予更高的附加值，推动深圳传统产业转型升级，优化产业供给结构，为深圳设计展翅翱翔丰满羽翼。在深圳这座充满未来感的城市，设计无处不在。“设计+科技”正在搭建适合全球创新设计共融发展的平台，让设计改变产品，改变生活。

**问：改革开放以来，深圳的建设如何与创意、设计产业相互促进，共同发展？设计如何见证城市的变迁？**

**王强：**深圳创意设计的发展，与这座城市发展的历史轨迹高度吻合，不但开启了当代中国设计的一个全新时代，而且在自主设计、本土意识形成等重大问题上，还走出了一条属于深圳、属于中国的设计之路。首先，设计与深圳这座城市存在着一种共生关系，城市与设计之间互相依赖，互为证明。因为这座城市，才生长出了

现在的设计产业。与此同时，深圳设计的发展也见证了这座城市的变迁历史。深圳设计有一个很显著的特点，就是与商业、社会的紧密结合，因为深圳设计师服务的都是社会各界。在深圳，设计不是孤立无援的，深圳最大特色是设计与产业进行深度融合。

其次，设计助推深圳产业升级，从深圳制造迈向深圳创造。设计就是创造，作为一座设计之城，深圳的设计实践首先在平面领域展开。根据学者的研究，深圳平面设计的产生与深圳印刷业的发展有直接的关系，而深圳印刷业的发展又得益于改革开放以后深圳制造业的全面展开和香港经济的辐射作用。2003年，深圳率先在全国确立“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，使文化成为经济社会发展的一个重要基础、支撑点和动力源”。从此，深圳开始大力发展文化产业，进入一个创意经济时代，并以此作为转变经济增长方式的突破口，推动深圳从“制造业经济”向“创意型经济”升级转型。2008年后，“设计之都”为这座城市的转型提供了澎湃的新动力，在加快产业进一步升级的同时，也快速拉动了深圳的经济与文化发展。目前，“深圳设计”已经成为继“深圳速度”“深圳质量”之后，深圳的又一个新的城市品牌，并且积极地推动着“深圳制造”向“深圳创造”、深圳速度向深圳质量转变。

再次，设计为城市赋能，并增强深圳的城市竞争力和国际影响力。设计是创新链的起点，价值链的源头。深圳设计周是深圳文化创新发展的一个大手笔“设计”。作为城市文化重点项目，深圳设计周以设计创新城市形象标识，构建文化繁荣兴盛的现代文明之城和世界创新创业之都。自2017年首届深圳设计周开展以来，深圳设计周对标国际一流设计名城，致力于打造与米兰、巴黎、伦敦、纽约设计周媲美的国际设计界顶尖活动，国际化、专业化特色日益凸显，辐射力、影响力也不断扩大，目前已经成为深圳本地的一个重要文化品牌、一张闪亮“文化名片”；同时在全球范围内，深圳设计周已经成为一股引领世界设计潮流的新生派力量。可以说，“深圳设计”正在以强大的驱动力，带动各行业快速发展，为深圳朝着建设中国特色社会主义先行示范区的方向前行、努力创建社会主义现代化强国的城市范例作出积极贡献。

**问：作为全球最成功的经济特区，40年来深圳为创意、设计产业提供了怎样的发展契机？**

**王强：**40年来，深圳创造了世界城市发展史上的奇迹，



2019深圳环球设计大奖优秀作品展现场

深圳设计也在这短短几十年迅速发展，成为如今在国际上拥有话语权的一分子。从当初的世界工厂，到制造业升级，再到创新之都，这一过程中，“深圳设计”发挥了重要作用。

设计的快速发展对市场与设计师提出更多需求，一方面，市场处于需求旺盛的阶段；另一方面，设计师与所有设计从业相关者都面临着空前的机会，也对他们提出更多要求。深圳目前的设计发展让设计者拥有更多可发挥的空间以及创业机会。作为一座年轻人聚集的城市，深圳的设计氛围很好，民众的参与度很高，年轻人的购买力很强，市场很活跃，这主要体现在时尚创意产业的发展、各个设计门类的发达，为设计师和设计行业提供了大量机会，可供设计师实践的项目也随之增多。日本设计师太刀川英辅曾表示：“深圳设计现在的发展速度会比日本、美国等起步早的国家要快很多，机会也很多，这是令日本设计师感到羡慕的地方。”

深圳设计的迅速发展极大地刺激着深圳设计师的潜力与能力，也推动了创新文化产业的快速优质发展。如今，“深圳设计”已经成为一棵花繁叶茂的大树，仅以2018年为例，以创意设计业为龙头之一的深圳文化创意产业保持快速发展态势，文化创意产业实现增加值2621.77亿元人民币，占GDP的比重超过10%。深圳设计师是中国设计界最为活跃的一支力量，他们包揽了世界上所有顶级设计赛事和国际展会的奖项。深圳设计正在成为新的城市品牌，创新和创意已经渗透到深圳经济与社会发展的各个领域。深圳，已成为中国现代设计的核心城市和产业高地，向世界彰显出强劲的文

化创新能力。

**问：深圳创意、设计产业未来将朝什么样的方向发展？**

**王强：**《中共中央、国务院关于支持深圳建设中国特色社会主义先行示范区的意见》给深圳创意和设计产业指明了方向。深圳设计的每一步，都是在趋向竞争力、创新力、影响力卓著的全球标杆城市。概括起来，我们就是要对标国际一流水平，在新时代打响“深圳设计”城市品牌，努力让深圳成为具有全球影响力的创新创业创意之都，要围绕粤港澳大湾区建设以及全球区域文化中心城市和彰显国家文化软实力的现代文明之城的建设，注重价值引领、创新驱动、科技支撑、全球视野，培育一批具有示范引领作用的行业龙头企业，形成一批具有自主知识产权的创意设计产品，发展一批高素质的创意设计中坚力量，打造一批具有国际影响力的创意设计品牌，逐步建成具有强大国际辐射力的创意设计之都，为深圳朝着建设中国特色社会主义先行示范区的方向前行、努力创建社会主义现代化强国的城市范例作出积极贡献。

具体来说，还有以下的总体要求：到2035年，全市创意设计全口径服务收入超过3000亿元，创意设计人才增加到15万名，创意设计产业有效支撑制造业转型升级，深圳创意设计品牌具有较好国际美誉度；到本世纪中叶，创意设计与战略性新兴产业紧密融合，形成全球先发优势，深圳创意设计成为知名国际品牌，全市基层社区创意设计人文环境、广大市民创意设计素养和国际先进水平接轨，建成具有强大国际辐射力的创意设计之都。





# XINHUA: CULTURE EMPOWERS “SHENZHEN MANUFACTURING”



Apple is one of the most common fruits in our daily lives. But when a Shenzhen design company spices up this ordinary fruit with a “Three apples have changed the world” story and packs them in exquisitely designed boxes, apples can become the new rage at the market, Xinhua News Agency reported on September 13, 2020.

EvaNewtonJobs, or Xianiuqiao in Chinese, is a Chinese apple brand whose name is inspired by three household names, namely, Eva from the Garden of Eden, Isaac Newton and Steve Jobs.

A recipient of the 2017 Red Dot Design Award and the 2018 iF Design Award, an example of the packaging box by EvaNewtonJobs is now on display in the exhibition hall of the Shenzhen Industrial Museum.

“Shenzhen provides a very good platform for cultural and creative products to enter the international market. A large number of domestic and foreign talents gather here, promoting the rapid development of cultural and creative industries,” said Yi Ping, designer of the packaging box for EvaNewtonJobs.

Yi graduated from Shandong University of Art & Design in 2016 and came south to work for a package design company in Shenzhen.

Renowned for high-end printing, Shenzhen is one of the three printing bases in China. “Shenzhen has a sound industrial chain. The strong market demand here provides a very good living environment for the design industry and designers,” Bi Xuefeng, an academic member of the Shenzhen Graphic Design Association, said.

In 2008, Shenzhen was named as a UNESCO City of Design. The city made clear its strategic development goal of “promoting the transformation of the manufacturing economy to a creative service economy with design.”

The clothing industry was once one of the pillar industries in Shenzhen. Now it is an industry with competitive advantages of the city, which boasts more than 2,500 clothing enterprises. The total sales volume of Shenzhen’s garment industry exceeded 260 billion yuan (US\$38 billion) in 2019.

Han Wangxi, director of the Shenzhen Innovation & Creative Design Development Office, said “Shenzhen Design” is market-oriented and showcases a relatively high degree of industrial integration.

(Translated by Zhang Yu, Shenzhen Daily)

## 新华社：从“世界工厂”到“设计之都”——文化力赋能“深圳制造”

“夏牛乔”，这是一个苹果的品牌，取自夏娃、牛顿、乔布斯的首字组合。当一家深圳设计公司把“三个苹果改变世界”的故事赋予这款农产品后，包装精美的苹果成为市场上的抢手货。



业协会荣誉会长沈永芳说，从20世纪90年代开始，深圳服装产业开始打造“五名工程”，即名牌、名企、名师、名店、名模。

“文化是设计的基础，市场是设计的归宿。”深圳创新创意设计发展办公室主任韩望喜说，“深圳设计”的特点是面向市场、产业结合度比较高，工业设计、工业生产与知识创新齐头并进。“深圳设计”与工业、服装、珠宝、家具等产业同步发展、相辅相成，具有很强的产业基础，吸引了众多国内外人才和资金进入。

“深圳为文化创意产品走向国际市场提供了一个非常好的平台。大量国内外人才在这里聚集促进了文化创意产业快速发展。”易萍说。

深圳是中国三大印刷基地之一，尤其擅长高端印刷。“深圳的产业链非常好，比如印刷产业给平面设计带来了很好的支撑。这里市场需求旺盛，带给设计行业、设计师一个非常好的生存环境。”深圳市平面设计协会学术委员毕学锋说。

2008年，深圳获得联合国教科文组织授予的“设计之都”称号，明确了“以设计推动制造型经济向创意服务型经济转变”的战略发展目标。一大批产品荣获国内外顶尖工业设计奖项。

服装行业一度是深圳的支柱产业之一，如今是深圳的特色优势行业。40年前，深圳女工踩着缝纫机为全世界贴牌代工生产各类服装成衣，如今，深圳已有2500多家品牌服装企业，2019年深圳服装行业实现销售总额2600多亿元。

今年8月30日，为期16天的“2020深圳设计周”圆满收官。来自20个国家和地区的33家设计机构、800名设计师以及数百万网友在“云”上体验了“深圳设计”的魅力。

“深圳必须走自己的品牌发展之路，必须要有自己的设计创意，要有知识产权和高附加值。”深圳市服装行

40年来，“深圳制造”同样正在向“深圳创造”转变。

“那是我们的第一个‘孩子’，命名为‘王朝’概念车。可以说，从我加盟比亚迪以来，所有的设计元素，都可以从这个模型找到。”比亚迪股份有限公司全球设计总监沃尔夫冈·艾格说。

艾格每天身穿胸口印有“BYD DESIGN”（比亚迪设计）的白色衬衫。他亲用手油泥塑造的SUV概念车型“王朝”，如今摆放在被称为“黑水晶”的比亚迪全球设计中心一楼展厅。以此为蓝本，“汉”“唐”“宋”“秦”“元”等比亚迪新能源乘用车型逐渐丰富，汽车前脸“龙颜”成为家族化车系的统一设计语言。

“比亚迪的产品要从技术单轮驱动转变为‘技术+设计’双轮驱动。”比亚迪股份有限公司董事长兼总裁王传福说。

9月9日，深圳市工业文化发展中心在深圳市工业展览馆挂牌。这个中心将在工业博物收藏展示、工业遗产活化利用、工业旅游业态融合、企业展馆联盟建设等方面寻求创新发展路径，以工业文化为纽带，促进和引领深圳科技产业创新发展。

未来，“夏牛乔”在深圳市工业展览馆的展位旁，必将新添很多“邻居”。  
(新华社深圳9月13日电 记者 印朋)

# COVERAGE ON SHENZHEN DESIGN BY INTERNATIONAL MAINSTREAM MEDIA (2020)

## 主流媒体报道深圳设计 (2020)

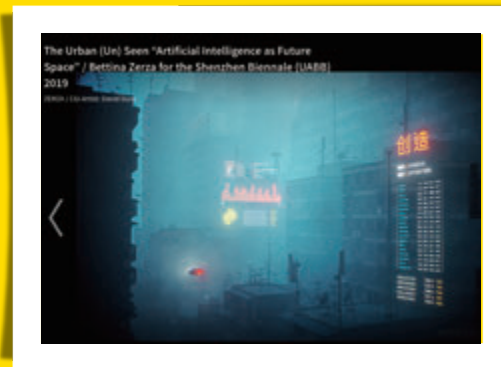
### JANUARY 1月

**January 19**

Arch Daily reported on the Bi-City Biennale of Urbanism\Architecture (UABB) 2019 in Shenzhen

**1月19日**

《建筑日报》报道在深圳举行的2019深港城市\建筑双城双年展（深圳）



### FEBRUARY 2月

**February 7**

The South African reported that Emma Strydom, a designer from Cape Town, South Africa, won the Grand Award, the top prize, at the fourth Shenzhen Design Award for Young Talents (SDAY)

**2月7日**

《南非人》报道，南非开普敦设计师艾玛·斯特莱多姆获第四届深圳创意设计新锐奖最高奖“全场大奖”



### MARCH 3月

**March 30**

The website of “dezeen” introduced the Dutch architecture studio MVRDV’s Shenzhen Terraces design for the Shimao ShenKong International Center in Shenzhen

**3月30日**

dezeen网站介绍荷兰建筑和城市设计公司MVRDV为深圳世茂深港国际中心设计的“深圳露台”方案



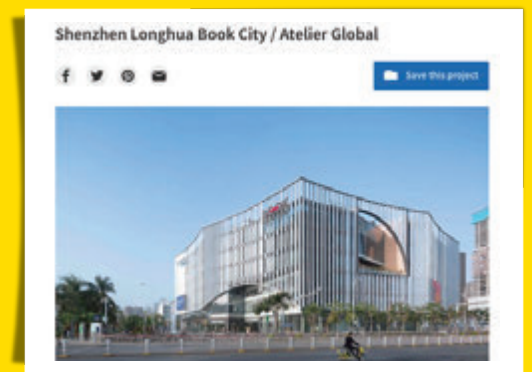
### APRIL 4月

**April 4**

Arch Daily reported on the newly completed Shenzhen Longhua Book City

**4月4日**

《建筑日报》报道新落成的深圳书城龙华城



### MAY 5月

**May 23**

CNN wrote about the “Shenzhen effect”, saying that architecture and design became crucial ways of representing this model vision of modern China

**5月23日**

CNN报道“深圳效应”，称建筑和设计已经成为深圳这个现代化中国典型城市愿景的重要表现方式



### JUNE 6月

**June 16**

CNN reported that technology giant Tencent unveiled plans for an almost entirely car-free “city of the future”, equivalent in size to Monaco, in Qianhai, Shenzhen

**6月16日**

CNN报道，科技巨头腾讯公布在深圳前海建设的一座几乎完全无车的“未来城市”计划，其规模相当于摩纳哥





## JULY 7月

### July 13

The website of UNESCO’ s Cities of Design Network published the call for entries of the Shenzhen Global Design Award 2020 (Special Edition): Anti-Coronavirus Product Design Award

### 7月13日

联合国教科文组织“设计之都子网络”网站征集“全球抗疫产品设计奖”



## AUGUST 8月

### August 13

The designboom website reported that architects skillfully used the space to design a 9-square-meter cafe on a busy street in Shenzhen, creating a new “public node” while meeting the functional needs of the client

### 8月13日

designboom网站介绍，建筑师巧妙利用空间进行创作设计，在深圳一条繁忙的街道上设计改造出一个9平方米的咖啡馆，在满足客户功能需求的同时，也创建出一个新的城市“公共节点”



## SEPTEMBER 9月

### September 13

With the headline of “From ‘factory of the world’ to ‘City of Design’”, cultural empowers ‘Shenzhen manufacturing’”, Xinhua News Agency reported on the development and changes of Shenzhen design

### 9月13日

新华社以《从“世界工厂”到“设计之都”——文化力赋能“深圳制造”》为题，报道深圳设计的发展和变化



## OCTOBER 10月

### October 19 and 20

With the headline of “Shenzhen: from cultural desert to city of design”, Xinhua News Agency reported on the changes of Shenzhen design

### 10月19日、20日

新华社报道深圳设计的变化历程，称深圳“从文化沙漠发展成为设计之都”



## NOVEMBER 11月

### November 3

The Business Wire website reported on the eighth Shenzhen International Industrial Design Fair

### 11月3日

美国商业资讯网报道第八届深圳国际工业设计大展盛况



## DECEMBER 12月

### December 16

Interior Design reported that Cheng Chung Design created an art-filled experience center in its Shenzhen headquarters

### 12月16日

Interior Design报道，香港郑中设计事务所在深圳总部设计了一个充满艺术气息的体验中心



### December 16

Italy’ s Libero Quotidiano reported that the 22nd Shenzhen International Clothing Supply Chain Expo (Fashion Source) and the seventh Shenzhen Original Design Fashion Week concluded successfully

### 12月16日

意大利《自由日报》报道第22届深圳国际服装供应链博览会暨第七届深圳原创设计时装周圆满落幕



### December 29

Retail Design Blog wrote about a control and restoration design of Maozhou River in Shenzhen (the “River Ring” project)

### 12月29日

零售产品包装设计博客报道了深圳茅洲河的治理与改造设计（茅洲河碧道之环项目）



SHENZHEN CITY OF DESIGN REPORT 2020

深圳设计之都报告2020