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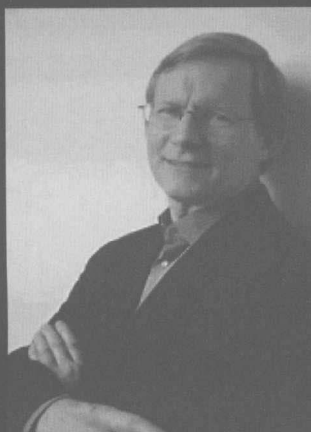
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商业设计与政府

Design in Business and Government



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英国设计委员会前主
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我发言的内容包括：设计在拓展商业的国际竞争力和城市、文化的发展中如何发挥重要作用，政府部门在提高设计能力和意识上又能起到何种作用。

感谢你们邀请我到深圳来，我很高兴能自去年首次来深圳后，再次来到这里。

我的发言旨在探讨商业设计与政府之间的关系。越来越多的人认识到设计是经济增长的一个重要因素，无论规模大小，无论生产行业还是服务行业，无论国内市场还是国际市场，对商业来说，设计都的确重要。对政府公众服务部门来说，不论地方政府还是中央政府，设计都起着同样的作用。对正受益于设计的政府政策来说，设计同样扮演着重要的角色。

然而究竟什么是设计呢？作为英国设计伙伴协会和品牌协会会长及英国设计委员会主席，我常常被问到这个问题。可这不是一个容易回答的问题，因为设计有多种感知形式和方式：可视、可感和可体验。为了能更好地理解设计到底是什么，我们一起来看一些英国设计师的作品。

设计是不是就像苹果设计总监 Jonathan Ive 在加利福尼亚设计的苹果 i-Pod——一个吸引了全世界人的图像产品呢？

或者说设计是不是苹果公司在此之前所做的工作呢？例如对着一些单调的米色盒子上色、造型、改变功能，直到使它们成为现在最新款的纤巧而优雅的苹果机产品 i-Mac。

或者说设计是像劳斯莱斯生产的那种高科技航空发动机。

或者是像生产一级方程式跑车

MacLaren 那样的高科技。

或者是非高科技但是却非常有趣的小玩意，如 Black & Blum 书挡。

或者是 Michael Ruhd 的花展。

或者是由 Ross Lovegrove 为威尔士 Ty Nant 饮水公司设计的引人注目的水瓶包装。

或者是由 Lewis Moberly 为查尔斯王子设计的丹麦原味曲奇饼的消费品包装。

或者是唱片封面上的图案，例如百代唱片公司的甲壳虫一号。

或者是英国公司 Wolff Olins 为一家新南美电信公司 Vivo 设计的企业形象。

或者是由 Lambie Nairn 为全球性的 WPP 传媒集团——BBC 在电视屏幕上设计的标志。

或者是 Eidos 为电脑游戏《古墓丽影》设计的女主角 Lara Croft 的形象。

或者是由 MET 工作室为伦敦和香港两地的电信大楼设计的室内环境。

或者是由 Priestman Goode 为能承载 500 人的空中客车 A380 设计的室内空间。

或者是由前卫设计小组 Timorous Beasties 设计的家庭室内空间。

或者是 Casson Mann 公司的“宏景会展”展览设计。这家公司曾为设计委员会设计纽约中心车站，并在两年前来过深圳。

或者是 Foster & Partners 公司设计位于伦敦的最新款的办公大楼。

或者是英国的眼镜商 Dollond & Aitchison 设计的 Styleyes 体系。

或者是 Marks Barfield 设计的具有里程碑意义的“伦敦眼”。

或者是英国航空公司首次为远距离飞行提供的商务舱“睡椅”。

再或者是英国设计师 Paul Smith 设计的最新款式的一批服装。

当然,上述这些全都是设计,无论设计的是消费品、工业品、包装、室内装潢、时尚、建筑、服务,还是图形和品牌。从过去推广设计的实践里,我学到了一点,那就是对所有优秀的设计来说,重要的因素在于:

——将思想变成现实

——塑造产品、服务和理念

——为使用者创造附加值

也许,创造附加价值和满足使用者的需要是设计最明显的特质,也是关键的因素。

那么设计在经济上是否成功呢?这里的有力证据可以证明。看完这么多的设计实例,下面我们来看一组数据。

首先是设计的经济价值。我们得到的最新数据显示,从英国的情况看,设计活动的价值为200亿美元或人民币1620亿元。

这是由设计咨询业710亿元的年收入、自由设计师210亿元的年收入以及机构内部770亿元的设计活动共同组成的。数据有某些重叠的部分,例如设计咨询公司也雇用自由设计师。但总的设计产值是1620亿元,构成了英国经济约1.5%。

第二组数据显示英国的公司怎样看待设计以及由此表现出的差异。在一份两年前的调查中,公司被询问设计对他们的业务是否必需或者重要。95%快速成长起来的公司的答案是肯定的,而增长停滞的公司只有26%回答是。

最后,设计与股票市场的表现也有联系。《金融时报》跟踪了伦敦证券交易所的上榜公司,我们用FTSE 100指数来比较一下以设计为导向的公司表现,结果非常有趣。在2004年之前的十年里,以设计为导向的公司超过了这一指数199%,甚至在后期更困难的熊市期间,它们仍然超出该指数17%,在最近利好的牛市里,它们更是超过近30%。

这些高水平的数据展示了设计与经济发展之间的联系。许多例子已经显示了设计对个人公司意味着什么。上星期专题报道“中国设计”的《商业周刊》收录了这里很多好的个案。我用两个英国小公司的例子来说明一下。

首先是苏格兰的一个小公司Wallace Cameron,该公

司生产急救箱已有50年历史,10年前被一个新业主收购。新业主认为必须改变产品策略,于是从当地一家调查产品使用者的设计机构着手,对包括医护人员、急救办公室及其从业人员、病人自身等在内的调查对象进行调查。在此基础上,他们生产了透明的急救箱,这样让使用者能够知道里面有些什么东西,分别在什么位置,在紧急情况下可以及时找到,并且清楚什么东西需要更换了。这个透明的盒子很有吸引力,使用方便、功能齐全且能被高效生产,同时,由于它是标准化组件,因而又能被用于开发适应不同市场需求的系列产品。

现在,Wallace Cameron与全球50个国家有贸易往来,已建造了一个新的工厂,员工数量是从前的3倍,并创建了自己的设计部来开拓未来市场。

第二个例子是Feonic,这个小公司拥有一项新技术,能生产出一种通过磁场改变形状的新材料,但不知道如何将这个新发明转换成商业用途,于是联系了一家设计咨询公司。这家公司确认这一技术应该主要用于吸附垫,当插入一个个人音响和MP3,并将其固定在物体的表面(例如窗户或桌子表面)时,它就成了一个扩音器。扩音器的外观设计对年轻人很有吸引力,生产成本也很低廉。这样“音虫”就成功出炉了。现在该产品在中国的产量为每月十万个。另一个有趣的结果是,这个产品的设计者现在被任命为该公司的执行董事。

明白了什么是设计以及设计对经济有益的道理之后,政府又该如何帮助发展设计能力呢?同样,从我个人工作的经历来看,政府能够在以下三个方面发挥调控及引导作用:设计产业、商业政策和公共服务。

首先来看设计产业。一个国家和地区很少能够引用我前面所提到的设计产业规模和影响的相关数据。但这是理解这一行业的本质并帮助它成长的第一步。这是一个新人辈出、专才云集的新兴产业,为了规划未来,政府需要明白自己目前的位置。用年总收入、雇员数量以及部门分类的数据来筹划这一行业是第一步。

促进这一行业的发展,培养最优秀的设计师,扩大设计的使用者是使其价值增长的重要一步。今天在深圳召开的这一设计论坛就是一个良好的开端,它紧跟香港的“商业设计周”。九年前,我在英国启动了“商业设计周”,所以我在想香港的这一想法是从何而来的。世界范围内有

许多设计奖项，它们在吸引最好的设计师方面起到了很有价值的作用。例如两周前，我出席了英国的“菲利普亲王设计奖”活动；一周前，我又参加了在新加坡举行的“总统设计奖”的开幕仪式；而这一星期的早些时候，我还出席了在香港的“亚洲设计奖”活动。在英国，我们最重要的奖项是“设计与有效性”，该奖项不仅注重设计本身，同时也强调它对商业的影响力。

政府也需要在设计教育方面投资，这样这一行业才会有从数量和质量上满足将来发展所需的设计师。现在，设计通常被视为包括媒体和艺术在内的、广义的创意产业的一部分。各国的这一经济增长领域都要得到政府的支持。

第二个主要的领域是商业政策。企业和小商业通常是经济增长的推动者，它们越多地被鼓励使用优秀的设计，就会发展得越好。因此，良好地使用设计和规划信息以及拨款使其投入实践的做法正被许多国家广泛采用。有一个领域仍然缺乏很好的设计意识，那就是技术发明领域，特别是那些来自大学研究部门的成果。应该将研发部门（R&D）转化为研究、设计和开发部门（RD&D）。这可以通过将大学附近的科技园转变为新品培育场

所来实现。研发部门无论是技术起家还是设计起家，都应如此。设计正逐渐成为一项国际活动，政府帮助、促进设计者在国际间进行工作是另一个有益的政策领域。例如在香港的“商业设计周”，就有来自英国、瑞典、法国、韩国、日本等国的设计代表团和设计展。

另一个领域是公共服务。政府关于设计的政策通常忽略了这一领域，但事实上政府自身就是设计的主要采购者。如果它要求提供优秀的设计，就将会有好的影响；如果它对设计要求不高，就会有负面的影响。这一领域包括教育、健康、交通、公共住房和公共空间，以及政府信息传达等。为了把这些方面集中起来，政府需要考虑怎样向国外推广它的形象。不是要生造一个虚假的、不可信的形象，而是要描绘出一个国家或地区的实力以帮助它的商业和文化在国际上推广。

总的说来，设计有许多方面，但由于它注重附加值，因此对经济增长起着关键作用。那些很好地利用设计的国家、地区和城市具有全球竞争优势。政府能够通过在设计产业、商业和公共服务方面的政策来提高设计能力。如果说在过去设计仅被视为事后补充的东西，作为某种附属产品的话，那么在未来它将成为核心和重中之重。

Thank you for your welcome to Shenzhen and it is a pleasure to return here after visiting for the first time last year.

My presentation is about Design in Business and Government. It is increasingly recognized around the world that design is an important factor in economic growth. This is true for business whether large or small, in manufacturing or service industries, in domestic or international markets. It is true for public services delivered by the state whether locally or nationally. And it is true for government policy which benefits from taking into account the important role which design plays.

But what is design? In my roles as chairman of Design Partners U.K. and as chief executive of the U.K. Design Council, I have often been asked that question. It is not an easy one to answer since design has many forms and can be seen, felt, experienced in many ways. To try to understand better what design is, let us look at some examples of what is being produced by U.K. designers.

For instance, is design about the Apple i-Pod, developed in California by Jonathan Ive, Director of Design at Apple, an iconic product which has caught the imagination of people worldwide?

Or is it about what Apple did previously, taking the dull beige box, making it colourful, then changing its shape and functionality and now with the latest Apple i-Mac making it beautifully slim and elegant?

Or is it about high technology aero-engines such as made by Rolls-Royce?

Or about the high technology which has developed Formula One Racing Cars such as from MacLaren?

Or about low technology but fun items such as the bookend from Black and Blum?

Or the flower display by Michael Ruh?

Or packaging such as the spectacular water bottle designed by Ross Lovegrove for Welsh water company Ty Nant?

Or packaging for consumer products such as for Duchy Original biscuits developed for Prince Charles by Lewis Moberly?

Or the graphics on CD covers such as the Beatles No. 1 for EMI Records by the Team?

Or identity design such as for Vivo, a new South American telecoms company designed by U.K. company Wolff Olins?

Or graphics for the screen such as TV identity for the BBC by Lambie-Nairn, part of the worldwide WPP group?

Or for computer games such as Tomb Raider with its iconic heroine Lara Croft designed by Eidos?

Or interiors such as the Hong Kong Telecom building designed by MET Studio, based in London and Hong Kong?

Or interior of airlines such as the new 500-seater Airbus A380 designed by Priestman Goode?

Or domestic interiors such as designed by avant-garde design group Timorous Beasties?

Or exhibition design such as the Great Expectations exhibition produced by Casson Mann for the Design Council originally for Grand Central Station in New York and which visited Shenzhen two years ago?

Or public sculpture such as the B of the Bang designed by Thomas Heatherwick for Manchester?

Or the latest office building in London, affectionately called the Gherkin, designed by Foster & Partners?

Or another recent landmark in London, the London Eye designed by Marks Barfield?

Or service design such as by British optical retailers Dollond & Aitchison with their Styleyes system?

Or the Business Class service of British Airways introducing for the first time the sleeper seat for long-haul flights?

Or fashion design such as the latest range from U.K. designer Paul Smith?

Design is, of course, all of these things whether it is designing consumer products, industrial products, packaging, interiors, fashion, buildings, services, graphics, branding. What I have learnt from my time involved with the promotion of design is that the important elements common to all good design are that design:

- turns ideas into reality
- shapes products, services, concepts
- creates added value for the user

And it is probably the critical factors of creating added value and meeting the needs of users which are the most distinctive and special attributes of design.

So is design economically successful? There is strong evidence that it is. Having illustrated design through many examples, I will now look at some numbers.

Firstly the value of design to the economy. The latest data we have for the U.K. shows that the value of design activity is US\$ 20 billion or RMB 162 billion.

This is made up of Design Consultancies which have revenues of RMB 71 billion, freelance designers with RMB 21 billion and in-house design activity with RMB 77 billion. There is some overlap between these figures, for instance design consultancies using freelance designers, but the total value of design is RMB 162 billion which represents about 1.5% of the U.K. economy.

A second set of figures shows how companies in the U.K. regard design – and the difference it makes to performance. In a survey done two years ago, companies were asked whether design was integral or significant to their business. 95% of faster-growing companies said that it was whereas the figure for static companies was only 26%.

Finally there is a link between design and stock market performance. Companies listed on the London Stock Exchange are tracked by the Financial Times FTSE 100 Index and we looked at how design-led companies had performed by comparison with this index. The results are informative. The design-led companies outperformed the index by 199% over the ten years up to 2004. Even in the more difficult bear market for the later part of this period, they still outperformed the index by 17%. More recently in a better bull market, their outperformance has been near 30%.

Those are high level figures which demonstrate the link between design and economic performance. There are many examples of what it means for individual companies, and last week's Business Week featuring Design in China includes good examples from here. Let me just illustrate with the stories of two small U.K. companies.

The first is Wallace Cameron, a small company in Scotland which had been in business for fifty years making First Aid kits. Ten years ago it was acquired by a new owner who immediately saw that he had to change its product strategy. So he started with a local design consultancy who worked with the users of the products, in this case medical staff, office and factory workers who give first aid and with the patients themselves, to find out what was needed. They developed transparent cases so that you knew what was inside, where each item was for quick access in an emergency and which items needed replacing. It was attractive, easy to use, functional and much more efficient for manufacturing. It was also modular so that range variations for different markets could be developed. Now Wallace Cameron has a worldwide business in 50 countries, has built a new factory, has employed three times the number of staff and has created their own design department in order to drive their business forward for the future.

The second is Feonic. This was a small company with a new technology, a material which changes shape in response to magnetic fields. They did not know how to turn this

new invention into a commercial venture. So they linked with a design consultancy who identified that a major application of the device was as a suction pad which, when it was plugged into a personal stereo/MP3 player, and fixed onto a rigid surface such as a window or table turns it into a loudspeaker. Styling had to appeal to a young market and manufacturing cost had to be low. The Soundbug was the result and this has been very successful now manufacturing here in China at 100,000 units per month. One interesting result is that the designer has now been made Managing Director.

So with this understanding of what design is, and the argument that design is beneficial to the economy, how can government help develop design capability? Again from my experience in the U.K. and working with design organizations and governments around the world, there are three areas in which government can contribute: the design industry, business policy and public services.

Firstly the design industry itself. It is rare for countries or regions to be able to quote the sort of figures I described earlier on the size of the design industry and its impact. But this is the first step to understanding the nature of the industry and helping it grow. It is a young industry with fledgling trade and professional associations and for them to plan strategies for the industry's future they need to understand where they currently are. Mapping the industry with figures on revenues, numbers employed, sector breakdown, etc, is the first step.

Promoting the industry and its best designers and users of design is an important way to grow its value. Today's Design Forum in Shenzhen is an excellent start and it comes straight after Hong Kong's Business of Design Week. Nine years ago in the U.K. I started Design in Business Week so I wonder where Hong Kong got the idea from! There are many design awards worldwide and they are valuable in drawing attention to its best practitioners. For instance, two weeks ago I attended the Prince Philip Designers Prize in the U.K., a week ago I was at the launch of the President's Design Award in Singapore, and earlier this week I was at the Design for Asia Award in Hong Kong. In the U.K. our most significant award is for Design Effectiveness, not just for the design itself but awarded for the impact it has on business.

Government also needs to invest in design education so that industry has the number and quality of designers for its future needs. And design is now often seen as part of the wider creative industries, including media and the arts, with government backing for this growing area of every country's economy.

The second major area is Business Policy. Entrepreneurs and small businesses are often the drivers of growth in many economies and the more they can be encouraged to use design well, the more they will grow. So information about good practice in the use of design and schemes and grants to help them adopt it are widely used in many countries. One area which is usually not very design-conscious is technology innovation, especially

coming from the research departments of universities. There is an opportunity to turn R&D (Research & Development) into RD&D (Research, Design & Development). This can be enhanced by incubator units on technology parks close to the university, either for technology start-ups or for design start-ups. Design is an increasingly international activity and market, and government help for promoting designers to work internationally is another helpful policy area. For instance at Hong Kong's Business of Design Week, there were delegations of designers and design exhibitions from the U.K., Sweden, France, Japan, Korea and others.

The other area is Public Services. Government policy on design often overlooks this area, but government itself is a major purchaser of design services and can have a great influence if it demands good design – and a bad influence if it does not. This covers areas such as education and health, transport, how public housing and public spaces are developed, how government communicates its information. And to bring this all together, governments need to consider how they promote their image abroad. Designing the image, not in a way which is false and unbelievable but in a way which portrays a country's, or region's, strengths, does help the promotion of its business and culture internationally.

In summary therefore, design has many facets but because it focuses on adding value it is critical to economic growth. Those countries, regions and cities which use design well have international competitive advantage. Governments can build design capability through their policies on the design industry, on business policy and on public services. If in the past design has just been seen as something which you add on afterwards, as something of a sideline, in the future it will be central and of critical importance.

树立深圳的“设计之都”品牌 Branding Shenzhen the City of Design



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为什么将深圳的品牌确定为“设计之都”？

1. 吸引内外投资
2. 吸引创意人才
3. 使当地人参与投资品牌建设
4. 吸引国际媒体兴趣
5. 争取境内外游客

深圳应该怎样树立自己的品牌？

一、举办与设计有关的国际活动

例如：

1. 亚洲动漫节

测试设计与流行之间的关系，动漫是当今数码新世界的基石之一。

2. 平面设计与亚洲美学节

举办国际活动节来测试亚洲对国际平面设计业的贡献——从广告到杂志再到网络设计。

二、通过媒体树立形象

1. 当地媒体

把深圳是“设计之都”的概念牢固地扎根在当地人的脑海中，当地媒体的作用至关重要。

2. 国际时尚和创意媒体

吸引创意人才到深圳来，并使他们与国际创意社区相融合。

3. 国际休闲媒体

吸引参观团体和游客到深圳来，文化旅游业正在国际上悄然兴起。

为什么文化区域对发展城市品牌很重要？

旅游业是21世纪的主要产业之一。游客要发现一个“城市”，他们会进入到带有独立博物馆、商店和酒吧等的文化区域。为了吸引游客及那些具有创意的人们来此工作居住，诸如此类的区域在媒体上的宣传对一个城市至关重要。

例如：伦敦

在伦敦，有一个这样的区域叫HOXTON，它拥有出色的博物馆、饭店和酒吧。在那里，人们可以生活和工作；在那里，企业试图挖掘新的有才华的人。这个区域早已成为国际媒体关注的焦点。

例如：俄罗斯圣彼得堡

圣彼得堡拥有世界上最伟大的博物馆——Hermitage博物馆，但对游客来说这远远不够。所以，圣彼得堡正在发展一个创意区域或创意集群，目的是支持并为Hermitage博物馆提供补充。这样的区域对于建立一个现代城市的品牌至关重要。

三、网络关系

树立“设计之都”品牌中的三个因素：

1. 政府与城市(包括大学)
2. 独立经营人士
3. 公司企业

怎样把这三个因素联系在一起？

通过每月举办活动的俱乐部来建立网络关系，提供学术交流和批评建议的平台。

我在伦敦创办了一个俱乐部，每月有五百多家企业、中介机构汇集到那里，来建立网络关系。这种俱乐部的形式后来被世界各地广泛地使用。

这种俱乐部对深圳的益处：

这种俱乐部对企业具有吸引力，它们可以找到新的人才；

这种俱乐部对独立创业人士具有吸引力，他们可以找到生意伙伴和客户；

这种俱乐部对政府管理部门也具有吸引力，因为它将深圳的各类设计群体聚到一起，政府管理部门可以利用这些设计群体，一起来合作、筹办



和举行“设计节”。

深圳设计的未来

作为“设计之都”的深圳如果要与国内外其他城市竞争，那么就需要不断地更新它的设计领域。

两个已经出现的领域：

1. 在线设计

数码设计已被认为是极为重要的增长领域。想一想，中国的移动电话比德国、美国和日本加起来还要多，深圳需要在发展在线设计资源领域的财务和研究水平上加大投资。

2. 服务设计

服务设计是设计业的另一个快速增长的领域。这些设计包括：从机场的经营到运输政策，以及医院服务的设计。在英国，它占了服务领域就业的80%和国民生产总值的67%。即便在日本，每个家庭服务领域的开销也从1993年的39%上升到2002年的53%。服务设计业的市场需求正在迅速地增长。

两个成功的服务设计案例：

Domino 比萨是上世纪80年代中期美国纽约第一家发现送货上门服务具有市场潜力的公司。尽管Domino经营比萨生意比较晚，但是由于此项革新，其公司迅速发展。而这种概念现已被广泛地使用（因为服务是没有专利权的）。

英国机场管理局(BAA)在集团设计总监的指引下，设计了一条从希思罗机场到伦敦市中心的机场快线，行程只需15分钟，听起来这是一理想的行程，市场调查报告一致显示：旅客需要一个豪华的旅程并愿意支付相对高的价格。机场快线是1999年开始投入服务的，现在每天有20000名旅客在使用。这显示了市场调查和理解客户需求是服务设计业的关键驱动器。

如果深圳能逐步提高服务设计的能力，那么深圳就有机会成为“中国第一”，同时也可以确保深圳在未来拥有“设计之都”的品牌！

Why is it important to brand Shenzhen the city of design?

1. To attract inward investment
2. To attract creative talent
3. To generate buy-in from local population
4. To attract global media attention
5. To compete for tourists, both local and global

How should Shenzhen, the city of design, brand itself?

With design – related global events

For example:

1. Asian Comics Festival

To examine the relationship between design and the popular. Comics are one of the bedrocks of the new world of digital content.

2. Graphic Design and an Asian Aesthetic: a Festival

A global festival examining the contribution of Asia to global graphic design – from ads to magazines, to online work.

Through media profile

1. Local media

Vital to embed the idea of Shenzhen as city of design with local population.

2. Global style and creative media

To attract creative talent to the city and to position it globally with the creative community.

3. Global leisure media

To attract visitors and tourists to the city. Cultural tourism is on the rise globally.

Why are cultural quarters important to developing city brand?

Tourism is one of the key industries of the 21st century. Tourists want to discover a “city” – and they are particularly drawn to quarters with independent galleries, shops, restaurants and bars. Such quarters are vital to media visibility for a city, in order to attract tourists and to attract creative people who want to live and work in such quarters.

Example: London

In London, there is such a quarter called Hoxton – with good galleries, restaurants and bars, where people live and work and where corporates like to try to find new talent. This quarter has been central to the global media visibility of London.

Example: St. Petersburg in Russia

St. Petersburg has one of the greatest museums of the world – the Hermitage Museum. But for tourists this is not enough. So St. Petersburg is developing a creative quarter or cluster in order to support and complement the Hermitage Museum. Such quarters are crucial to building a contemporary city brand.

Networks

There are three sectors involved in a City of Design:

1. State and City (including Universities)
2. Independent
3. Corporate

How can these three sectors be brought together?

Through a monthly CLUB offering network opportunities, seminars and advice

I founded a Club in London, where 500 companies/agencies come together on a monthly basis to network. It has been copied across the world.

Benefits of such a club to Shenzhen:

- The Club is attractive to corporates – they can find new talent.
- The Club is attractive to independents – they can find partners and clients.
- The Club is attractive to the city authorities because it brings together the various design communities in Shenzhen. These communities then can be asked to collaborate on a Design Festival.

Future of Design in Shenzhen

If Shenzhen is to compete with other Chinese cities and globally as the City of Design, Shenzhen needs to innovate constantly in the field of design. Two emerging areas are:

1. Online design

Digital design is already acknowledged as the most important

growth area. Just consider that China has more mobile phones than Germany, US and Japan put together. Need to invest – at the level of research and at financial level – in developing Digital design resources in Shenzhen.

2. Service Design

This is the other huge growth area in design. Everything from pathfinding in airports to designing transport policies to designing hospital services. The service sector in the U.K. accounts for almost 80% of employment and 67% of GNP. Even in Japan the percentage of household expenditure on services has risen from 39% in 1993 to 53% in 2002. The market for 'service design' is growing rapidly.

Two successful service design examples:

- Domino Pizza in the USA first identified the potential for doorstep deliveries of pizza in the mid-1980s in New York. Though arriving somewhat later in the pizza market than some of the competition, through this innovation the company grew quickly. It was an idea copied by many companies (as services cannot be patented).
 - British Airports Authority (BAA), under the guidance of their Group Design Director, planned the rail link between Heathrow Airport and central London. The journey would only take 15 minutes and sounded like a typical commuter trip. Market research showed overwhelmingly that customers wanted a luxury experience and were prepared to pay the correspondingly high price. The service was introduced in 1999 and is now used by almost 20,000 people each day. This shows that market research and understanding customer requirements can be key drivers for service design.
- Shenzhen would have a wonderful opportunity to be FIRST in China, if it slowly developed its capability in the service design area. It would secure Shenzhen's brand as city of design into the future.