

UNESCO CREATIVE CITIES BEIJING SUMMIT

20-23 OCTOBER 2013

联合国教科文组织创意城市北京峰会

2013年10月20-23日

Beijing, People's Republic of China

中国·北京

Beijing City of Design Plaza

设计之都大厦



景德街



主办单位：联合国教科文组织
中华人民共和国教育部
北京市人民政府
中国联合国教科文组织全国委员会

承办单位：北京市科学技术委员会
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北京市文化局

联合国教科文组织创意城市

北京峰会

UNESCO CREATIVE CITIES
— BEIJING SUMMIT 2013



Organizer: United Nations Educational, Scientific and Cultural Organization
Ministry of Education of the People's Republic of China
People's Government of Beijing Municipality
National Commission of the People's Republic of China for UNESCO

Host: Beijing Municipal Education/Technology Commission
Beijing Municipal Commission of Education
Beijing Municipal Bureau of Culture



United Nations
Educational, Scientific and
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联合国教育、
科学及文化组织



BEIJING
CITY OF DESIGN

Member of the UNESCO
Creative Cities Network
Since 2012

北京·设计之都

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This publication was directed and overseen by Hans d'Orville, UNESCO Assistant Director-General for Strategic Planning, with the support of Mr. Chen Dongliang, Director of Beijing Industrial Design Center.

Edited by Cristina Stanca-Mustea with the assistance of Mauro Rosi
Chinese translation by Qiaobo Ni

Printed in Paris and Beijing
March 2014

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本出版物由联合国教科文组织战略规划助理总干事汉斯·道维勒先生编辑制作，得到了北京工业设计促进中心主任陈冬亮先生的支持。

由联合国教科文组织 Cristina Stanca-Mustea 和 Mauro Rosi 负责编辑，由联合国教科文组织倪乔波负责中文翻译。

于巴黎、北京印刷
2014年3月



Organizers

United Nations Educational, Scientific and Cultural Organization
Ministry of Education of the People's Republic of China
People's Government of Beijing Municipality
National Commission of the People's Republic of China for UNESCO

Host

Beijing Municipal Science & Technology Commission
Beijing Municipal Commission of Education
Beijing Municipal Bureau of Culture

Implementation Unit

Beijing Industrial Design Center

主办单位：

联合国教科文组织、中华人民共和国教育部、北京市人民政府、中国联合国教科文组织全国委员会

承办：

北京市科学技术委员会、北京市教育委员会、北京市文化局

执行：

北京工业设计促进中心

Foreword

前言



IRINA BOKOVA

Director-General of UNESCO

The *UNESCO Summit of Creative Cities*, held in Beijing on 20-22 October 2013, highlighted the importance of creativity for urban sustainability and for sustainable development. The pace of urbanization will see almost 9.2 billion people living in cities by 2050. This is why we must understand better how to foster new forms of innovation to tackle urban challenges in ways that are just, equitable and inclusive. The Beijing Summit took up this challenge and set a new milestone in shaping new avenues of cooperation between members of the *UNESCO Creative Cities Network*.

The Agenda adopted by the Beijing Summit defined creativity as “a special kind of renewable resource and human talent, based on innovation.” On this basis, the participants at the Mayors’ Roundtable Meeting committed to deepen cooperation, learning and sharing between Creative Cities in all regions, in order to accelerate social, economic and cultural development. At a time of economic and technological globalization, they reaffirmed the importance of preserving and maintaining cultural diversity, working through the *UNESCO Creative Cities Network*.

These commitments highlighted the importance of the UNESCO Network as a platform for medium and long term planning -- at the regional, national and local levels. It is in the cities that bottom-up partnerships for culture-driven and culture-enabled development can be most effective and sustainable.

The links between culture and development has long been recognized, but only recently have they become integrated into international development efforts. The *Outcome Document* of the Rio+20 Conference stated that “all cultures and civilizations can contribute to sustainable development”. Building upon this, the *Final Declaration of the Hangzhou International Congress*, “Culture: Key to Sustainable Development” (Hangzhou, China, 15-17 May 2013), highlighted culture as a critical resource for sustainable urban development and management, recalling that “a vibrant cultural life and the quality of urban historic environments are key for achieving sustainable cities.” Most recently, the 3rd edition of the *Creative Economy Report* (UNDP/UNESCO 2013) explored the fundamental roles of creativity and culture for the pursuit of inclusive, equitable and sustainable growth.

More and more, we are seeing culture recognized as an enabler and a driver for social inclusion and sustainable development. Across the world, countries are betting on culture and creativity as powerful renewable energies in a new age of limits, and they are focusing on cities as strategic platforms for moving forward.

This is the importance of the *UNESCO Creative Cities Network*, created in 2004 to develop the cultural assets and the impact of cultural industries in cities, by focussing on seven areas -- design, literature, gastronomy, crafts, media arts, music and film. The Network seeks to foster cooperation -- among cities having identified creativity as a strategic factor for sustainable development, working within the framework of partnerships between the public and private sectors, and with professional organizations, communities, civil society, and cultural institutions in all regions of the world.

Generously hosted and supported by the Beijing Municipality and the Chinese Government, the Beijing Summit brought together high-level representatives from the Creative Cities Network, members of regional and state administrations, along with policymakers, academics and researchers. By meeting in Beijing, *UNESCO City of Design*, participants highlighted the essential role played by design in promoting and supporting creative economies. In this respect, three of the five Chinese members of the Network are Cities of Design -- with Shenzhen and Shanghai joining Beijing.

The Beijing Summit showed China's leadership in breaking new ground for international cooperation. It underscored also the commitment of the Chinese Government to mobilizing new sources of creativity and innovation and to building platforms for harmonious and sustainable development. China is leading from the front in making culture a pillar of its development strategy -- one of the drivers, in the words of President Xi Jinping, of the "Chinese dream."

At this time of global change, I believe all countries need to recognise the power of culture for designing sustainable solutions to common challenges. This is especially important in the context of the new sustainable development agenda that States are shaping to follow 2015. Cities have key roles to play here, as drivers of sustainability, as platforms for inclusive development and as bridges to other regions of the world. This was the message of the Beijing Summit, and it has never been more important.

A handwritten signature in black ink, reading "Irina Bokova". The signature is written in a cursive, flowing style.

Irina Bokova



伊琳娜·博科娃

联合国教科文组织总干事

2013年10月20日至22日在北京举行的联合国教科文组织创意城市峰会强调了创意对城市的可持续性及其可持续发展至关重要。随着城市化前进的步伐，2050年全球将有92亿人口生活在城市。因此，我们必须更好地了解如何孕育新形式的创新来公正地、公平地、包容地应对城市所面临的各种挑战。北京峰会直面这一课题，同时也为联合国教科文组织创意城市网络各成员城市之间建立合作提供了新途径，树立了新的里程碑。

北京峰会通过的议程中把创意定义为“一种立足于创新，特殊的可再生资源 and 人类才能”。在此基础上，通过来自各地区的创意城市之间的相互学习和共享的方式，“市长圆桌会议”的所有与会者都致力于深化合作，以便加速社会、经济和文化的发展。在经济和科技全球化的时代，他们重申了通过联合国教科文组织创意城市网络的工作来保护和维持文化多样性的重要性。

这些承诺凸显了教科文组织网络在地区、国家和地方各级作为中长期规划平台的重要性。那些自下而上以文化和文化功能开发为导向的合作伙伴关系只有扎根于城市才是最有效的和可持续的。

虽然我们早已认识到文化与发展之间的关系，但是却直到近期才将其纳入国际发展的各项议程中。“里约+20大会”的成果文件中指出，“所有的文化和文明都能促进可持续发展”。于此之上，以“文化：可持续发展的关键”为题的“杭州国际文化大会”（2013年5月15日至17日，中国杭州）的《最终宣言》中强调了文化是可持续城市发展和管理的关键资源，并重申“充满活力的文化生活和城市历史环境的质量是实现可持续发展城市的关键”。近期出版的《创意经济报告》（联合国开发计划署/联合国教科文组织，2013年）第3版探讨了创意和文化对于实现包容性的、公平的和可持续的增长所具有的本质性作用。

我们越来越多地看到文化被认为是社会包容性和可持续发展的使能力和驱动力。在世界各地，各国都将文化和创意作为在资源有限的新时代中的一种强大的可再生资源，并专注于把城市作为推进的战略平台。

这就是联合国教科文组织创意城市网络的重要意义所在。创建于2004年的创意城市网络聚焦于七个方面 - 设计、文学、美食、工艺与民间艺术、媒体艺术、音乐和电影，并且以发展文化资产和提高文化产业在城市中的影响力为目标。通过以创新作为可持续发展的战略要素，同时在公共部门和私营部门之间的合作伙伴关系的框架下，与世界所有地区的专业组织、社区、民间社会和文化机构共同开展工作，创意城市网络积极推动城市之间的合作。

在北京市政府和中国人民政府的慷慨支持和主办下，北京峰会聚集了来自创意城市网络的高级别代表、地区和国家行政部门的成员，以及其他政策制定者、学者和研究人员。通过此次在“联合国教科文组织设计之都”北京的会晤，与会者强调了设计对推动和支持创意经济所起到的重要作用。在该领域，五个来自中国的成员城市中有三个为“设计之都”，其分别是深圳、上海和北京。

北京峰会展示了中国在开拓新的国际合作中的领导地位，也显现了中国政府在动员新的创意和创新资源和建设和谐、可持续发展平台方面的承诺。中国在以文化作为发展战略方面走在了最前线 - 用习近平主席的话来说，这是实现“中国梦”的驱动力之一。

在全球变化的年代，我相信所有的国家都必须认识到文化具有为应对我们共同面临的挑战而提供可持续解决方案的巨大力量。这在当前各国正在确立2015年后新的可持续发展议程的背景下显得尤其重要。作为可持续发展的推动力，作为包容性发展的平台，作为与世界其他地区之间的桥梁，城市将起到关键的作用。这就是北京峰会所要传达的讯息，而且它从未像现在如此这般重要。



伊琳娜·博科娃



YAN AOSHUANG

Special Representative appointed by the Mayor of Beijing

Creativity is the source of human activity and the embodiment of urban vitality. Creative industry, as the catalyst of emerging economies driven by technology and innovation, is one of the world economy's most dynamic growth poles. It has strategic significance to sustainable development. Design, literature, gastronomy, film, media arts, crafts, music are important categories of creative industry. Cities are at the heart of creative center in various fields, combined technology and culture closely while promoting economic growth through fostering creative and cultural sector.

In 2012, Beijing joined the UNESCO Creative Cities Network (CCN) as "City of Design", in order to further improve the international influence of the Network, strengthen contact among member cities and promote design exchange between global creative cities and creative industry. On the 20th to the 23th October 2013, People's Government of Beijing Municipality, United Nations Educational, Scientific and Cultural Organization (UNESCO), Ministry of Education of the People's Republic of China and National Commission of the People's Republic of China for UNESCO ("National Commission of China for UNESCO") organized the first UNESCO Creative Cities Beijing Summit in Beijing.

Beijing Summit is the first international event of its kind that Beijing has collaborated with UNESCO, in which education, science and technology and culture are seen and important contents and as a common theme. As a high level and large scale gathering, Beijing Summit received praise from around the world. Premier Li Keqiang of China's State Council met with the Director-General of UNESCO Irina Bokova and Vice-Premier Liu Yandong of China's State Council and attended the Opening Ceremony. Thirty-one creative cities and candidate cities, 88 representatives and more than 300 people from enterprise, universities, colleges, and creative clusters attended the Opening Ceremony, Creativity ·Innovation· Development Forum, Mayors' Roundtable Meeting and the Creative Cities Exhibition.

Mayors of creative cities, city authorities, experts and scholars gathered in Beijing to explore issues related to learning, creativity and sustainable development. They also adopted Beijing Agenda and established a long-term cooperation mechanism by building a platform of learning, sharing and communication among global creative cities.

In the future Beijing will further implement the outcomes of the Beijing Summit, strive for a long-term cooperation platform and mechanism following the Beijing Summit, continue to promote the building of Beijing city of design, improve design innovation ability, promote rapid development of design industry and continue to support the development of Creative Cities Network (CCN). It will also actively participate in projects and activities of Creative Cities Network and promote creativity as a pillar of sustainable development.

Taking Beijing Summit as an opportunity, we look forward to establishing a long-term cooperation with UNESCO through the construction of "city of design", further implementing the cooperation and exchange of two sides in science and technology etc.

To summarize the experience of the Beijing Summit, this UNESCO edited collection features more than 30 speakers' lecture notes. Participants explore the relationship between creativity and sustainable development from the perspective of the city, focusing on design and city, design and innovation, design and new urbanization; sharing their experiences, knowledge and resources, to meet the challenge of sustainable development together.

Hereby, I would like to convey my gratitude to those who have made contributions to the successful organization of first Beijing Summit including UNESCO, Director-General Irina Bokova, related officials of UNESCO, National Commission of China for UNESCO, mayors and representatives from creative cities, experts, company executives and personnel of organization work. Also thanks to the staff for publication of this collection. We anticipate that the next Beijing Summit will continue to be successfully held under the support of various circles.



Yan Aoshuang



闫傲霜

北京市市长特别代表

创意是人类活动的源泉，是城市活力的体现。创意产业作为科技与创新驱动的“新经济”的催化剂，是目前世界经济中最具活力的增长点之一，对可持续发展有着战略意义。设计以及文学、美食、电影、媒体艺术、手工艺、音乐是创意产业的重要组织部分。城市是各领域创意的中心，通过发展创意产业使经济与科技、文化紧密结合。

2012年，北京作为“设计之都”加入联合国教科文组织创意城市网络。为进一步提升创意城市网络的国际影响力，加强与各成员城市的联系，推动全球创意城市与创意产业的合作交流，2013年10月20日至23日，北京市人民政府与联合国教科文组织（以下简称“教科文组织”）、中华人民共和国教育部、中国联合国教科文组织全国委员会（以下简称“中国教科文全委会”）在京共同主办了首届联合国教科文组织创意城市北京峰会（以下简称“北京峰会”）。

北京峰会是北京首次与教科文组织合作，将教育、科技、文化三项重要内容作为共同主题举办的重要国际活动，规格高，规模大，在国际上引起了强烈的反响。国务院总理李克强会见了教科文组织总干事伊琳娜·博科娃女士，刘延东副总理、博科娃女士等出席了峰会开幕式。31个创意城市网络成员及候选城市的88位代表以及企业、院校、园区等300余人参加了开幕式、创意·创新·发展论坛、市长圆桌会议、创意城市展等创意设计相关活动。

创意城市市长及代表、专家、学者齐聚北京，探讨学习、创意与城市可持续发展等议题，通过了《北京议程》，将建立长期的合作机制，在全球创意城市间建立学习、分享和交流平台。

未来，北京市将进一步落实北京峰会的相关成果，力争将北京峰会形成长效的合作平台与机制，继续大力推进北京“设计之都”建设，提升设计创新能力，促进设计产业快速发展，继续支持创意城市网络的发展，积极参与创意城市网络项目、活动，推动创意作为可持续发展的支柱作用。

以北京峰会为契机，在推进北京“设计之都”的建设过程中，北京市期待与联合国教科文组织建立长期合作机制，进一步推动双方在科技等领域的全面交流合作。

为总结北京峰会的经验，教科文组织编辑了本汇编，收录了30余位发言人讲稿，与会者们从城市的角度探索创意与可持续发展的关系，围绕设计与城市、设计与创新、设计与新型城镇化等展开讨论，分享经验、知识和资源，期望共同应对可持续发展面临的挑战。

在此，我衷心感谢为首届北京峰会的成功举办做出贡献的教科文组织、伊琳娜·博科娃总干事、教科文组织相关官员、中国教科文全委会、与会创意城市市长及代表、专家和企业、参与峰会组织的工作人员，感谢参与汇编编辑的工作人员，期待下一届北京峰会在各界的支持下继续成功举办！

A handwritten signature in black ink, consisting of the characters '闫傲霜' (Yuan Aorui) in a cursive style.

闫傲霜

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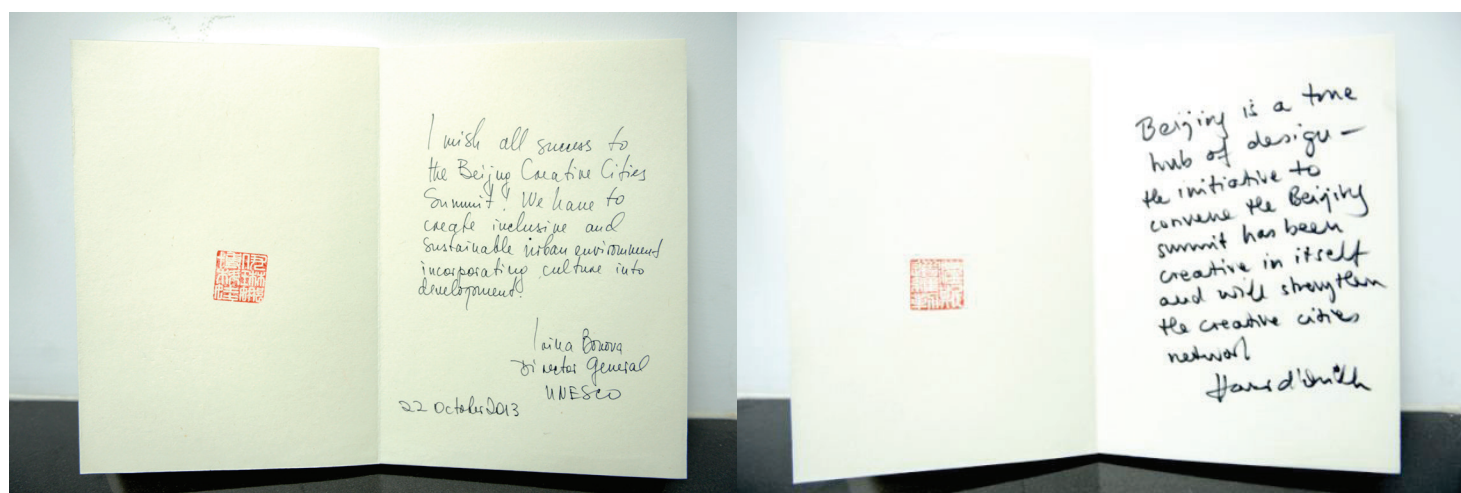
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UNESCO Creative Cities Beijing Summit Agenda

联合国教科文组织
创意城市北京峰会北京议程

UNESCO Creative Cities Beijing Summit Agenda

We, the participants in the “Mayors’ Roundtable Meeting of the UNESCO Creative Cities Beijing Summit”, held in Beijing, China 22 October 2013, affirm that creativity, as pillar of sustainable development, has a key role in urban sustainability.

We believe that creativity is a special kind of renewable resource and human talent, based on innovation, and it is increasingly becoming a fundamental, critical component of sustainable development. At the same time, as catalyst of the emerging economies, driven by technology and innovation, the creative industry is one of the world economy’s most dynamic growth poles.

We affirm that a city is a creative crossroad where the local interacts with the global, an intersection where tradition dialogues with modernity. The fast progress of urbanization has aroused more and more attention of various countries regarding the role of cities. The rapid expansion of cities is not only a process of economic and social development that respects cultural diversity, but also a challenge and opportunity for sustainable development. Innovative solutions are therefore needed.

We affirm that all the diverse components of creative sector, among which literature, gastronomy, film, media arts, crafts, music, and design – a domain which appears to be particularly important here in Beijing as Creative City for Design – are strategic fields for the construction of sustainable future.

Closely connected with technological innovation and new patterns of behavior, design and all diverse domains of creativity have opened unprecedented paths of innovation and newfangled perspectives that consolidate science, aesthetics, technology and art, and reflect cultural diversity.

We observe that cities are at the heart of development and innovation. They have provided the world’s great ideas and economic innovations, and as centers of creativity in all fields, cities have combined technology and culture closely while promoting economic growth through fostering creative and cultural sector. They have also been of great significance to the promotion of trade and employment, especially the empowerment of women and youth.

Exploring the linkages between creativity and sustainable development from an urban perspective has been a major focus for promoting cooperation among cities at this summit.

We reaffirm that the basic purpose of the UNESCO Creative Cities Network is to initiate, preserve and maintain cultural diversity under the evolving economic and technological globalization as well as the trend towards urbanization, whereby more than half of the world population lives already in cities. The experiences, ideas, and practices concerning the creativity of the member cities are open to city managers and all citizens around the world.

We are committed to establish a productive relationship of learning, sharing and exchange between the creative cities in all regions, in order to boost the social, economic and cultural development. The Creative Cities Network has played an important role in the inter-city cooperation driven by creativity and innovation, and we will continue our mutual engagement and cross-fertilization in the future.

We consider it desirable that such summits be held regularly and we will jointly build global platforms for various stake-holders in the field of creativity in our cities. This shall include policy-makers, scholars, entrepreneurs and professionals, artists and artisans, students and the media, who will be induced to engage in global dialogue and exchange..

Adopted in Beijing, People’s Republic of China, on 22 October 2013.

联合国教科文组织创意城市北京峰会 北京议程

我们，出席“联合国教科文组织创意城市北京峰会市长圆桌会议”的代表（北京，2013年10月22日），肯定创意作为可持续发展的支柱是城市可持续性的关键。

我们相信，创意正是基于这种创新的、特殊的可再生资源 and 人类天赋，并日益变成可持续发展一个关键组成部分。同时，创意产业作为科技与创新驱动的“新经济”的催化剂，是目前世界经济中最具活力的增长点之一。

我们确定，城市是地方与全球、传统与现代对话的创意交汇点，随着城市化的迅速推进，世界各国越来越重视城市的作用。城市的快速发展，既是尊重文化多样性的经济与社会发展过程，也是可持续发展的挑战与机遇，需要用创新策略来应对。

我们相信创意产业的各种维度是构筑可持续未来的关键领域，包括对创意设计之都北京来说尤为重要设计以及文学、美食、电影、媒体艺术、手工艺、音乐。

与技术创新和新的行为模式密切相关，设计和各类创意维度为创新提供了崭新的方法，开启了整合科学、美学、技术和艺术的新视角，反映了文化的多样性。

我们注意到，城市一直是发展与创新的中心，不但为世界提供了伟大的思想和经济创新，同时，城市作为各领域创意的中心，通过发展创意和文化产业使经济与科技、文化紧密结合，促进社会经济增长，对增加贸易和促进就业、尤其是妇女和青年的权利意义重大。

从城市的角度探索创意与可持续发展的关系已经成为推动本次峰会城市间合作的一个焦点。

我们重申，联合国教科文组织创意城市网络的基本宗旨，在发展中的经济和技术全球化、世界上有一半的人口已经居住在城市的城市化背景下，倡导、保护和维持文化多样性，成员城市有关创意的经验、理念、实践，向世界各国城市的管理者和市民开放。

我们承诺在全球的创意城市间建立一种富有成效的学习、分享和交流关系，推进社会、经济和文化的发展。对于城市间由创意和创新驱动的合作而言，创意城市网络已经发挥重要作用，未来我们将继续共同努力并从中受益。

我们认为，有必要定期举办此类峰会，共同构建一个世界平台，供城市中创意领域的相关人士包括政策制定者、学者、企业家、专业人士、艺术家和艺术工作者、学生和媒体开展全球对话与交流。

本文件于2013年10月22日在中国北京获得通过。

Declaration of appreciation on behalf of the Creative Cities proposed by the Deputy Mayor of Reykjavik

The Participants in the Mayors' Roundtable of UNESCO Creative Cities Beijing Summit express their heartfelt appreciation to the People's Government of Beijing Municipality for the organization of this important initiative.

The Participants are grateful for the efforts made by the City of Beijing to develop a strategic vision of the role of creativity as a pillar of sustainable development and to promote creativity both as Member of the Creative Cities Network and as UNESCO City of Design.

They hope that the City of Beijing will continue its fruitful endeavors in favor of the Creative Cities, and that further events will be organized in future with the generous support of the People's Government of Beijing's Municipality and through the Design Coordination and Promotion Commission Office, in collaboration with UNESCO.

由创意城市代表 雷克雅未克市副市长提议的致谢词

联合国教科文组织创意城市北京峰会市长圆桌会议的参会者就组织这次重要的活动，向北京市人民政府表达由衷的感谢。

参会者感谢北京市作为创意城市网络成员和UNESCO创意城市，对推动创意成为可持续发展支柱和发展创意产业的战略远见。

他们希望北京在创意城市的支持下继续富有成果的努力，在北京市人民政府的支持下，通过北京“设计之都”协调推进委员会办公室，借助联合国教科文组织的协助，未来将进一步举办相关活动。



Opening Ceremony

开幕式

Yuan Guiren

Minister of Education of People's Republic of China



It's my honor to take part in the opening ceremony of the UNESCO Creative Cities Beijing Summit. Mayors of the cities in the Creative Cities Network have gathered in Beijing to share their experience on developing creative industry and discuss sustainable city development around the theme of "charming creativity, beautiful cities", which is of great significance. On behalf of the Ministry of Education of People's Republic of China and the National Commission of the People's Republic of China for UNESCO, I would like to extend my warm welcome to our participating guests from around the globe. Also, I would like to express my sincere congratulations to all creative cities that have been awarded their designation by UNESCO, including Beijing, and to wish them success in developing creative industries benefiting their citizens.

Nowadays, when development is increasingly limited by resources and environment, creative motivation from vigorous development of cultural creative industry is key to the breakthrough in development and achievement of sustainable development. It has been an irreversible trend to construct creative cities in a resources-saving and environmentally-friendly way. The Creative Cities Network initiated by UNESCO has satisfied the demand of this era, and the exploration of all Network cities will surely play leading roles in city development around the world.

Education is the channel for talent cultivation, the carrier for traditions and civilization and the cornerstone of development of science, technologies and culture. Chinese government has always paid high attention to developing education and prioritized education development at a strategic level. Many cities have greatly valued the key role of education in city development by actively building cities into educating cities and learning cities, and among them, Beijing is one of those with remarkable success.

Tomorrow, the first Global Learning Cities Conference will be held in Beijing for exploring major strategies in building learning cities. Education, creativity and innovation are complementary to one another. I believe this summit will have a positive and profound impact on the development of global cities and will make our cities more beautiful and harmonious!

Lastly, I wish this Summit a great success!

袁贵仁

中华人民共和国教育部部长



很荣幸参加联合国教科文组织创意城市网络北京峰会开幕式。创意城市网络的市长们共聚北京，围绕“魅力创意，美丽城市”这一主题，交流发展创意产业的经验，探讨城市可持续发展之路，意义重大。我谨代表中华人民共和国教育部和中国联合国教科文组织全国委员会，向参会的各国嘉宾表示热烈欢迎！向在座的北京市等各创意城市荣获联合国教科文组织创意城市称号，在发展创意产业，造福城市人民方面取得的成就表示衷心祝贺！

当今世界，资源环境对发展的约束日渐增强，实施创新驱动，大力发展文化创意产业，是破解发展难题，实现可持续发展的关键。建设创意城市，走有特色的资源节约型、环境友好型城市发展之路是必然趋势。联合国教科文组织发起的创意城市网络适应了时代要求，相信各个网络城市的探索，必将对世界城市的发展起到重要引领作用。

教育作为人才培养的主渠道和传承文明的载体，是科技和文化发展的基石。中国政府始终高度重视教育发展，把教育摆在优先发展的战略地位，很多城市高度重视教育在城市发展中的关键作用，积极建设教育型城市、学习型城市，北京就是其中成就比较突出城市之一。明天首届世界学习型城市大会将在北京开幕，探讨建设学习型城市的主要战略。教育、创新、创意，相辅相成，相信这次峰会的成果一定对世界城市发展产生积极和深远的影响，会让我们的城市更加美丽、和谐！

最后预祝本次峰会取得圆满成功！

Wang Anshun

Mayor of the People's Government of Beijing Municipality



In this golden autumn with clear weather and clean air, we gather in Beijing for the first UNESCO Creative Cities Beijing Summit. First of all, on behalf of the People's Government of Beijing Municipality, I would like to extend my sincere congratulations to the opening of the Summit. And warmly welcome all our guests! I would also like to express my heartfelt gratitude to the UNESCO, Ministry of Education and the National Commission of the People's Republic of China for UNESCO for jointly hosting this event, to all related organizations and the press for supporting the event!

Creativity is the source of human activities and manifestation of city vigor. Beijing is a city full of creativity. The glorious Forbidden City, the elegant central axis and the magnificent royal gardens have perfectly demonstrated the great creativity of the Chinese ancestors and have been inspiring us for generations. Brilliant creative works, such as the Bird's Nest, the Water Cube and the National Center for the Performing Arts, combining both Chinese features and international taste, have become Beijing's landmarks and showcased its new image to the world.

As China's cultural center, Beijing has great advantages in developing creative industry. So far, Beijing region has 93 universities, 288 research and development institutions, 165 museums and over 8,000 creative enterprises with revenue above RMB 20 million. The ample education, scientific, technological and cultural resources have provided fertile soil for the breeding of creativity and innovation.

To transform resource advantages into development strength, Beijing has paid high attention to the development of cultural creative industry in recent years, made specific development plans, launched a series of new policies and measures, established specific funds of RMB 10 billion each year for cultural creative development, constructed 19 cultural creative industrial clusters, including 798 Art Center and Songzhuang Art Zone, and has been successfully holding the Beijing International Film Festival, Beijing International Design Week and other events. In 2012, the added value of cultural creative industry of Beijing achieved RMB 220 billion, accounting for 12.3% of local GDP, which has reinforced its pillar industry status and shaped some advantageous creative industries, such as press & publication, radio, film & television and design services.

In 2012, with great support from Ministry of Education, Ministry of Science and Technology, Ministry of Culture and the National Commission of the People's Republic of China for UNESCO, Beijing joined the UNESCO Creative Cities Network with its outstanding characteristics in design creativity and was designated "City of Design". This is a great honor for Beijing, highly praising and fully recognizing the development of the design

industry and the creative industry. To further enhance the international impact of the Creative Cities Network and promote communications among global creative cities and industries, we are holding this UNESCO Creative Cities Beijing Summit.

With the theme “charming creativity, beautiful city”, the Summit will focus on discussion about creativity and sustainable city development, introducing advanced ideas, profound knowledge and precious cooperation opportunities to Beijing, which will substantially facilitate the development of related industries in Beijing and in China.

Holding this summit offers a great chance to learn about advanced experience and beneficial practice, to further persist in reform and to open up, strengthen communications and cooperation, to profoundly promote cultural creativity and vigorously develop cultural creative industry, in order to further integrate creativity into building cities and better serve citizens' lives. In the coming years, we will focus on the following aspects in order to develop creative industries: firstly, we will concentrate on optimizing the allocation of cultural resources for vigorous development of functional zones for cultural service that supports our strategies and cultural creative clusters of various characteristics. Secondly, we will cultivate famous brands and leading enterprises, strengthening advantageous industries, such as art performances, press & publication, radio, film & television, and developing emerging industries, such as creative design, animation & games and new media, in order to integrate development between cultural industry and other industries, such as science & technology, tourism, sports and exhibitions.

Thirdly, we will deepen the cultural system reform by attracting domestic and overseas creative and innovative talent, facilitate resources integration, foster market players and improve elemental cultural markets, in order to compose a more vigorous environment for the development of cultural creative industry.

Fourthly, by further strengthening international cultural communications, expanding cultural products imports and services export scale of and building cultural event brands, such as the Beijing International Design Week, we will enhance the international cultural impact of Beijing.

Ladies, gentlemen and friends, the Creative Cities Beijing Summit has opened a wide platform for cooperation and communications. We sincerely hope that all our dear guests and experts can provoke thought and stimulate a flash of creative inspiration through extensive communications and profound discussions around the summit theme.

I also hope that genuine knowledge and valuable ideas can be given to the development of cultural creative industry and urban construction in Beijing. At the same time we will do our best to hold this Summit with the active participation of our guests and with caring support from all walks of life, to make new contributions to facilitating international cultural communications and common development!

Finally, I wish the Creative Cities Beijing Summit a complete success and I hope all our guests enjoy your work and life in Beijing!

王安顺

北京市人民政府市长



金秋十月，天高气爽。我们相聚在北京，出席首届联合国教科文组织创意城市北京峰会。首先，我谨代表北京市人民政府，对峰会的召开，表示热烈的祝贺！向各位参会嘉宾，表示诚挚的欢迎！向共同主办这一活动的联合国教科文组织、国家教育部、中国联合国教科文组织全国委员会，向给予大力支持的各有关单位和新闻媒体，表示衷心的感谢！

创意是人类活动的源泉，是城市活力的体现。北京是一座充满创意的城市。辉煌的紫禁城，优美的中轴线，宏伟的皇家园林，都完美诠释了中国先人的恢宏创意，至今仍给我们无数的灵感启迪。鸟巢、水立方、国家大剧院等一批兼具中国特色与国际品位的优秀创意作品，已经成为北京向世界展现新形象的标志性建筑。

作为中国的文化中心，北京拥有发展创意产业的优越条件。目前，北京地区聚集着93所高等院校、288所研发机构、165个博物馆、规模以上文化创意产业企业8000多家。这些丰富的教育、科技、文化资源，为孕育创意创新成果提供了肥沃的土壤。

为把资源优势转化为发展优势，近年来北京高度重视文化创意产业的发展，制定了专项发展规划，出台了一系列政策措施，设立了每年100亿元文化创新发展专项资金，建设了798艺术中心、宋庄艺术区等19个文化创意产业集聚区，连续成功举办了北京国际电影节、北京国际设计周等活动，2012年，全市文化创意产业增加值达到2200亿元，占地区生产总值的12.3%，进一步巩固了支柱产业地位，形成了新闻出版、广播影视、设计服务等一批优势创意行业。

2012年，在国家教育部、科技部、文化部以及中国联合国教科文组织全国委员会的大力支持下，北京以设计创新的鲜明特点，加入了联合国教科文组织创意城市网络，被授予“设计之都”。这是北京的莫大荣誉，是对设计产业、创意产业发展的高度评价和充分肯定。为进一步提升创意城市网络的国际影响力，加强与各成员城市的联系，推动全球创意城市与创意产业的合作交流，我们举办了本届联合国教科文组织创意城市北京峰会。

本届峰会以“魅力创意 美丽城市”为主题，集中研讨创意与城市可持续发展等内容，这将为北京带来先进的理念、丰富的知识与难得的合作机遇，对于加快北京乃至中国相关产业的发展，将会产生十分重要的促进作用。

我们将以举办此次峰会为契机，学习借鉴先进经验和有益做法，进一步坚持改革开放，扩大交流合作，深入推进文化创新，大力发展文化创意产业，让创意更深地融入城市建设、更好地服务市民生活。未来几年，我们将重点围绕以下方面推进创意产业发展：一是优化文化资源配置，大力发展具有战略支撑作用的文化服务功能区和不同特色的文化创意集聚区。二是培育知名品牌和龙头企业，巩固壮大文艺演出、新闻出版、广播影视等优势行业，培育发展设计创意、动漫游戏、新媒体等新兴行业，促进文化与科技、旅游、体育、会展等产业融合发展。三是深化文化体制改革，大力吸引集聚海内外优秀创新创意人才，促进资源整合与市场主体培育，完善文化要素市场，营造更加富有活力的文化创意产业发展环境。四是进一步加强国际文化交流，扩大文化产品和服务进出口规模，打造北京国际设计周等文化活动品牌，不断提升北京的文化国际影响力。

女士们、先生们、朋友们，创意城市北京峰会是合作交流的宽阔舞台。我们衷心希望各位嘉宾朋友和专家学者，围绕峰会主题，广泛交流，深入探讨，碰撞出思想的火花，激发出创意的灵感。也希望为北京文化创意产业发展、为城市建设提出真知灼见。同时，我们将在参会嘉宾的积极参与下，在社会各界的关心支持下，努力办好本届峰会，为增进国际文化交流，促进共同发展，作出新的贡献！

最后，预祝创意城市北京峰会圆满成功！祝各位嘉宾在北京工作、生活愉快！

Irina Bokova

Director General of UNESCO



It is an honour to welcome you all to the first UNESCO Creative Cities' Summit.

I wish to start by expressing my gratitude to the Municipality of Beijing for hosting this summit.

Beijing is the capital of the People's Republic of China – it is also a world city.

...a city of millennial traditions.

...a city of science and knowledge,

...a city of culture and art.

On 7 May, 2012, I designated Beijing as UNESCO City of Design.

This designation reflects Beijing's 20,000 design enterprises, employing a quarter of a million people, accounting for 7 percent of the city's GDP.

It reflects the place of design and innovation in the city planning process.

It reflects Beijing's leading role in the world's creative economy.

It makes very good sense for us to be here today.

This is a summit for creativity.

And creativity has never been as vital as it is today -- at this time of change and uncertainty, this time of opportunity and challenge.

We are living in a new age of limits – in terms of resources, in terms of the boundaries of the planet.

In this context, we must make far more of the greatest renewable energy we have, which is human ingenuity.

We must make more of the boundless opportunities of creativity and innovation, to craft new solutions that are inclusive, just and sustainable.

This is where cities come in.

More than half of the world's population today lives in the cities – in one generation, this will rise to two thirds.

Standing at the intersection of the past and the future – cities are places where tradition meets modernity, where the 'local' and the 'global' interact, where the economic, social and cultural dimensions of sustainability interweave most tightly.

Cities are becoming our most important platforms for action – they are also rising actors in themselves, key architects for lasting peace and sustainable development.

Making the most of the power of cities calls for better planning, for more effective urban governance.

Most of all, it calls for more creative cities.

This is the importance of the UNESCO Creative Cities Network.

Launched in 2004, bringing together 38 cities from across the world, this Network is a platform for partnership, for sharing experience, for joint action -- to make the most of culture for empowerment and inclusion, for sustainable development.

Organised around seven categories, reflecting different dimensions of cultural life – the Network is guided by the conviction cities are essential incubators for designing creative solutions to challenges all societies face today, for widening options and renewing aspirations.

The solutions must draw on the power of culture – because culture means jobs, culture means inclusion, culture means creativity.

This was the message we sent in Hangzhou last May at the *International Congress on Culture: Key to Sustainable Development*, at the *United Nations General Assembly Thematic Debate on Culture and Development* in June, at the High-level Segment of ECOSOC in July.

Our position is clear.

Culture is an enabler of sustainable development -- the context in which development policies can move forward, through local ownership, with efficiency and impact.

It is also a driver of development, led by the growth of the creative economy, the cultural sector, through tourism, the arts and crafts.

This power must be recognized as we shape a new global sustainable development agenda to follow 2015.

China has not only long acknowledged the power of culture -- it is acting on it.

The Government has made culture one of the pillars of its development strategy -- one of the drivers, in the words of President Xi Jinping, of the "*Chinese dream*."

Cities are essential to this vision.

In the *UNESCO Creative Cities Network*, Beijing is joined by Shenzhen and Shanghai as Cities of Design, by Chengdu as City of Gastronomy and by Hangzhou as City of Crafts and Folk Arts. '

Let me say how honoured I was to attend the *4th International Festival of Intangible Cultural Heritage*, held in Hangzhou last June.

These five Chinese cities are joined by 33 others -- from Bologna and Dublin to Icheon and Sydney, from Aswan and Bogota to Buenos Aires and Reykjavik – and I wish to welcome the new members of this global network: Brazzaville as City of Music and the first African member, Zehlén as City of Gastronomy, Krakow as City of Literature, and Fabriano as City of Crafts and Folks Arts.

Our goal today is to take the *Creative Cities Network* a major step forward -- to renew our commitment to exchange ideas and experience for strengthening the role of cities in integrating the social, economic, cultural and environmental dimensions of development as a single agenda for sustainability.

Ladies and Gentlemen,

Cities are constantly transforming – we must accompany these transformation, on the basis of shared values and a shared vision.

The American writer, Rebecca Solnit, once wrote:

A city is a language, a repository of possibilities.

Our task is to make the most of the vast possibilities offered by cities, for the dignity and rights of all women and men, for the harmonious and sustainable development of all societies.

Cities can magnify creativity, accelerating the innovation we need today and for the century ahead.

This requires stronger cooperation, and, indeed, a common language.

This is the role of the *UNESCO Creative Cities Network*.

In this spirit, I wish to thank all participants for their commitment to strengthening the Network.

I thank most especially the Government of the People's Republic of China for its support to UNESCO, and the Municipality of Beijing for this initiative.

The *UNESCO Creative Cities Network* is going from strength to strength – this Summit is an opportunity to take it even further, through fresh ideas, through a renewed shared vision.

伊琳娜·博科娃

联合国教科文组织总干事



很荣幸欢迎各位参加第一届联合国教科文组织创意城市峰会。首先我想对北京市主办这次峰会表达由衷的感谢。

北京是中华人民共和国的首都，它也是一个世界级城市，它是一座具有千年传统的城市，一座科学和知识之都，一座文化和艺术之都。

2012年5月7日，北京成为联合国教科文组织设计之都。

这一命名体现在北京拥有20,000个设计企业，二十五万从业人员，为北京贡献了7%的国民生产总值（GDP）。

它体现在北京在城市规划过程中的设计和创新地位。

它也体现在北京在世界创意经济中所处的领导地位。

这使得我们今天聚到这里意义非凡。

今天这个会议是一个创意的峰会。

今天我们处在一个变革和不确定性共存的时代，一个机遇和挑战共存的时代，而创意在这样的时代变得至关重要。

我们生活在一个有限的新时代——无论是资源还是地球本身。

所以，我们要大力开发我们所拥有的最丰富的可再生能源——人类的智慧。

我们需要更多的利用这无限的创意和创新的机会，来制定包容的、公平的和可持续发展的新的解决方案。

而城市就是由此兴盛起来。

今天，超过一半的世界人口生活在城市——30年后，这一比例将上升三分之二。

城市处在过去和未来的交叉点，是传统与现代融合的地方，是“本土”与“全球”互动的地方，是经济、社会和文化维度的可持续性最紧密交织的地方。

城市正在成为我们最重要的行动平台——城市自身也在冉冉升起，是持久和平与可持续发展的主要建筑师。

如果想要最大限度地利用城市的力量，我们需要更好的规划和更有效的城市管理。

最重要的是，我们需要更有创意的城市。

这就是联合国教科文组织创意城市网络的重要意义。

这个网络于2004年启动，将全世界38个城市连接在一起，它是一个合作的平台，也是分享经验和联合行动的平台，它将多样文化在可持续发展方面变得更加强大和包容。

这个网络由七个类别组成，反映了文化生活的不同维度，其指导理念为：城市为解决当今社会面临的各种问题来说，是提供创造性解决方案、拓宽选择和重启灵感的孵化器。这些方案的设计必须依托文化的力量——因为文化意味着工作，文化意味着包容，文化意味着创意。

去年五月我们在杭州举办的主题为“文化——可持续发展的关键”的国际文化大会上，在六月的联合国大会对于文化和发展的专题辩论中，以及七月的联合国经济及社会理事会高层会议中均有传递此信息。

我们的定位是明确的。

文化是可持续发展的加速器，而可持续发展是发展政策在地方政府的管理下得以高效和有影响力地推行的前提。

它也是发展的驱动器，它通过旅游、艺术和工艺的方式促进创意经济和文化领域的增长，来实现发展。

当我们制定2015年的新的全球可持续发展日程时，这一力量必须被认可。

中国不仅是长期以来公认的文化大国，它在促进文化建设方面也正在身体力行。

政府将文化作为其发展战略的支柱之一，也是习近平主席所说的“中国梦”的其中一个驱动器。

城市对于这个愿景很重要。

在联合国教科文组织的创意城市网络中，北京、深圳、上海成为“设计之都”，成都成为“美食之都”，杭州成为“手工艺与民间艺术之都”。

去年六月我参加了在杭州举办的第四届国际非物质文化遗产节，对此我深感荣幸。

这五座中国城市和包括博洛尼亚、都柏林、利川、悉尼、阿斯旺、波哥大、布宜诺斯艾利斯和雷克雅未克在内的其它33个城市一起组成了创意城市网络——同时我衷心欢迎新成员的加入：布拉柴维尔作为第一个非洲城市加入“音乐之都”，扎赫勒成为“美食之都”，克拉科夫成为“文学之都”，而法布里亚诺则入选“手工艺与民间艺术之都”。

我们今天的目标是将创意城市网络向前推动——为加强城市在社会、经济、文化和环境等各领域的可持续性发展的重要角色来交流分享经验。

女士们，先生们，

城市正在持续转型中，而我们则需要共享的价值观和愿景的基础上伴随其转型。

美国作家丽贝卡·索尔尼曾经写道：

城市是一种语言，一个可能性的能量库。

我们的任务是，为了全人类的尊严和权利，为了所有社会的和谐与可持续发展，最大限度地利用这些可能性。

城市可以放大创意，加速今天和未来中我们所需要的创新。

这需要更强的合作，当然，也需要共同语言。

这是联合国教科文组织创意城市网络的作用。

本着这种精神，我想要感谢所有参与者对于加强这个网络所做的努力。

我特别地感谢中华人民共和国对于联合国教科文组织的支持，以及北京市政府的积极配合。

联合国教科文组织创意城市网络正在变得越来越强——本次峰会则通过新的见解，通过新的愿景让其有机会走得更远。

Meeting Chinese Leaders

与中国领导人会晤



Chinese Vice Premier Liu Yandong met with Director-General of UNESCO Irina Bokova

中国国务院副总理刘延东会见联合国教科文组织总干事伊琳娜·博科娃



Secretary of the Beijing Municipal CPC Committee Guo Jinlong met with Director-General of UNESCO Irina Bokova

北京市市委书记郭金龙会见联合国教科文组织总干事伊琳娜·博科娃



Chinese Vice Premier Liu Yandong and Director-General of UNESCO Irina Bokova attended the Opening Ceremony of the UNESCO Creative Cities Beijing Summit

中国国务院副总理刘延东、联合国教科文组织总干事伊琳娜·博科娃
出席联合国教科文组织创意城市北京峰会开幕式



Mayor of Beijing Wang Anshun, Director-General of UNESCO Irina Bokova, Chinese Vice Premier Liu Yandong, Minister of Education of the People's Republic of China Yuan Guiren (from left to right) at the Opening Ceremony of the UNESCO Creative Cities Beijing Summit

北京市市长王安顺、联合国教科文组织总干事伊琳娜·博科娃、中国国务院副总理刘延东、
中国教育部部长袁贵仁 (图中从左至右) 出席联合国教科文组织创意城市北京峰会开幕式



Mr. Li Shixiang, Vice Mayor of the People's Government of Beijing Municipality, moderated the Opening Ceremony of UNESCO Creative Cities Beijing Summit

北京市人民政府常务副市长李士祥主持联合国教科文组织创意城市北京峰会开幕式



Creativity Innovation Development Forum

First Roundtable

**Moderator Liu Hui, Commissioner, Beijing Municipal Science and
Technology Commission, People's Republic of China**



“创意·创新·发展”论坛

第一场

北京市科学技术委员会委员刘晖主持

Keynote address

Hans d'Orville, UNESCO Assistant Director General for Strategic Planning



Hans d'Orville, a German national, is Assistant Director-General for Strategic Planning of UNESCO. In 2010 he also served as Acting Deputy Director-General of the Organization. For 2011, he was elected as Chair of the Advisory Group at the Assistant Director-Generals level of the UN Development Group (UNDG) and subsequently served throughout 2012 until February 2013 as Vice-Chair of UNDG. He further served as coordinator for UNESCO activities at the Aichi and Shanghai World Expos and has established and directed successful public-private partnership programmes, including in China.

Prior to joining UNESCO in 2000, Mr d'Orville served (1996-2000) as Director of the Information Technologies for Development Programme in the Bureau for Development Policy of the UNDP. Since 1975 he had held various functions in the United Nations Secretariat and UNDP, among others Secretary of the UN Committee on Conferences and Senior Officer in the Office of the UNDP Administrator with responsibility for UNDP's Governing Council. He was Executive Coordinator (1987-1995) of the InterAction Council of former Heads of State and Government, chaired by former German Chancellor Helmut Schmidt and comprising more than 30 former world leaders.

Mr. d'Orville is a member-co-founder of the Africa Leadership Forum and served on its Executive Committee (1988-2007). He also serviced as senior advisor to various bodies, including the Independent Commission of Population and Quality of Life, the Organizing Committee for the Guangzhou Asian Games 2010 and the annual Eco-Forum Global in Guiyang and its Foundation (since 2009). He has been a member of the board of various cultural associations, such as the Centre for International Contemporary Art (CICA), the Honorary Board of the "Melody for Dialogue among Civilizations Association", and the International Advisory Council of the Global Initiative for Arts, Culture and Society of the Aspen Institute.

He holds a PhD and MA in economics from the University of Konstanz, Germany.

汉斯·道维勒 博士

联合国教科文组织战略规划助理总干事



汉斯·道维勒，德国人，现任联合国教科文组织战略规划编制局助理总干事。2010年间，他曾出任该组织代理副总干事一职。2011年，他当选为联合国发展集团(UNDG)助理总干事级顾问团主席，并且还在2012年始至2013年2月担任联合国发展集团的副主席。他还是爱知世博会和上海世博会教科文组织相关活动的协调员。他还在包括中国在内的不同国家成功地设立了一批公私合作伙伴项目。

在加入联合国教科文组织之前，汉斯·道维勒先生曾担任联合国开发计划署（UNDP）发展政策局信息技术部主任（1996年至2000年）。自1975年起，他还曾经在联合国秘书处和开发计划署出任过多个要职，例如联合国会议委员会秘书和联合国开发计划署署长办公室高级官员(对开发计划署理事会负责)。1987年至1995年间，汉斯·道维勒先生曾任“前国家元首和政府首脑互动理事会(InterAction Council)”执行协调员。该委员会主席为德国前总理赫尔穆特·施密特(Helmut Schmidt)，其成员包括30多位前世界领导人。

汉斯·道维勒先生也是“非洲领导人论坛”的共同创始人之一，并在1988年至2007年间担任其执行委员会成员。他曾担任多个组织的高级顾问，例如“人口与生活质量独立委员会”、2010年中国广州亚运会组委会和年度中国贵阳生态论坛（EFG）及其基金会（2009年至今）。他还是各类文化协会的理事会成员，例如纽约国际当代艺术中心（CICA）。目前，他是“文明间对话音乐协会”的荣誉委员会成员和华盛顿阿斯本协会(Aspen Institute)全球艺术、文化与社会倡议国际顾问团的成员。

汉斯·道维勒先生拥有德国康斯坦茨大学经济学博士和硕士学位。

Creative Cities

Innovation for a Better and More Prosperous Future

It is a great honor for me to speak at the opening of this special Summit Forum in the context of the first ever UNESCO Creative Cities Network Summit.

Urban centers in this age of globalization must devise new strategies and initiatives for creating a sustainable roadmap. The soft power elements of creativity, innovation and imagination will play an enormous role in the future.

Humanity is now half urban and expected to be 70% urban by 2050. Yet, 60% of the area expected to be urban by 2030 remains to be built, indicating that the shape of future cities must and can be guided proactively. Policymakers therefore need to adopt a wider view of cities' use of space and resource footprints and to connect local development with global impact so as to achieve long-term urban sustainability. The majority of population growth in cities is the result of natural increase, rural-urban migration and the integration of formerly non-urban areas. It is also predominantly taking place in cities in developing countries, most notably in Africa and Asia.

These growth trends are most pronounced in small to intermediate-sized cities, where infrastructural backlogs are often highest and technical and financial capacity the lowest. Rapidly growing cities will have to be even more innovative in terms of how they take advantage of the efficiencies and innovation from agglomeration within an increasingly resource-confined environment. Slowly growing cities in the developed world also have their part to play in reducing per capita resource use and emissions, in many cases by retrofitting existing, obsolete infrastructure and promoting more sustainable patterns of consumption and production.

As cities lose density and sprawl they lock themselves into unsustainable land use patterns where jobs and people are far from one another, transportation costs and congestion are high, infrastructure runs are longer and more costly, segregation of socio-economic groups and land use types are more pronounced and environmental impacts are greater. During the next several decades the world will more than double the amount of land used for cities. It is important to build this new urban fabric sustainably.

Cities remain large-scale consumers of water, energy, and natural and processed products as well as significant generators of greenhouse gas emissions and waste. By any measure waste production is outpacing the earth's carrying and regenerative capacity. This is particularly problematic as the world has entered an era of resource scarcity that requires us to do more with less. The future sustainability of cities in terms of energy supply, their role in meeting global emission reduction targets and their ability to participate in the carbon economy are by no means automatic.

The current and prospective modes of urbanization, and the massive migratory trends that underpin them, have also been destructive of cultural resources including built heritage, crafts, traditional knowledge and creative industries, thus seriously degrading the quality of urban historic environments which are essential for sustainable development and the resilience of communities. Cities are some of the most vulnerable areas to natural disasters: ninety percent of coastal areas are urban and 21 of the world's 33 megacities lie in coastal flood zones. Coastal cities may face unforeseen challenges such as sea-level rise leading to the displacement of unprotected populations.

Yet with 60% of their area still to be built before 2030, cities represent unparalleled opportunity. The recent report of the UN Secretary-General's High Level Panel on the post-2015 development agenda states that 'cities are where the battle for sustainable development will be won or lost.' It also highlights that 'cities are the world's engines for business and innovation. With good management they can provide jobs, hope and growth, while building sustainability.' The urban future has great potential for humanity in terms of greater equitability, economic growth, strengthened social cohesion, increased creativity and innovation, improved environmental outcomes and human development. Infrastructure choices made today will have critical implications for the future sustainability of cities across the world. The Outcome Document of last year's Rio+20 Conference emphasized the need for holistic urban development approaches to deliver sustainability.

Integrated planning and design are transformative and must continue to set the stage for sustainable cities. Compact cities that offer a mix of land uses, building typologies, transport and jobs generally also offer higher levels of well-being at lower rates of resource use and emissions. Well-planned, intelligently designed cities that integrate sustainable use of surrounding and far-flung resources and ecosystems have the potential to improve the lives of half the planet's people today. Gender-responsive urban design can be a hub for creativity, exchange and innovation, and also create safe public spaces and non-motorized transit systems, promoting both social cohesion and safety in areas with the world's most concentrated diversity.

At the same time, planning policies that acknowledge and promote urban heritage - including its tangible and intangible components - and provide support to cultural infrastructure and creative industries, can harness their extraordinary potential for enhancing the livability of urban areas, fostering economic development as well as social cohesion.

Sustainable urban development demands a multi-sectoral, multi-stakeholder approach that engages the private sector, civil society, foundations, local authorities and higher levels of government as well as regional and global networks of cities. Local governments are closest to citizens and therefore best placed to promote cultural diversity, including support to safeguarding the living heritage of communities. Many cities are adopting comprehensive urban policies for livelihood opportunities, innovative energy development, growth of the creative economy and cultural tourism as well as reflecting cultural values in planning processes.

Cities are the engines of growth and centres of innovation, and as such they are poised to be the driving force of global sustainable development. But for them to contribute meaningfully to the eradication of poverty they will also have to provide better access to decent employment opportunities and adequate social protection systems. Urban development policies must therefore favor people-centred enterprise development.

The culture sector's contribution to income generation and jobs creation has convinced many member states to capitalize on culture as a sector of activity to drive local development. Today, many cities use cultural heritage and cultural events and institutions to improve their image, stimulate urban development, and attract visitors as well as investments. Promoting and supporting cultural expressions contribute to strengthening the social capital of a community and fosters innovation, entrepreneurship, democracy and trust in public institutions.

Socially inclusive development is an area where the need for culture-aware policies is widely acknowledged. People are able to define themselves in society and more fully realize their aspirations when respect for their culture is guaranteed. Of particular significance in this regard is the role that culture plays in enlarging people's capabilities to lead the lives they choose, through full participation in cultural life and access to cultural assets and resources in all their diversity.

The Rio+20 Outcome Document referred to the importance of cultural diversity for sustainable development, recognized the relationship between people, their ecosystems and their cultural heritage, the importance of investing in cultural tourism, the need for conservation of the natural and cultural heritage of human settlements, for the revitalization and rehabilitation of historic districts, and recognized the important relationship between culture and biodiversity, and the sustainable use of resources by indigenous peoples and local communities.

Acknowledging and promoting respect for cultural diversity can facilitate intercultural dialogue, prevent conflicts and protect the rights of individuals and marginalized groups, within and between nations, thus creating the conditions for achieving development goals.

The 2013 Ministerial Declaration of the UN's Economic and Social Council summed it up by referring to "the fundamental importance of cultural diversity as a source of enrichment for humankind and a contributor to sustainable development of local communities, peoples and nations". It further recognized "that culture is an essential component of sustainable development; represents a source of identity, innovation and creativity for the individual and community, and is an important factor in building social inclusion and eradicating poverty, providing for economic growth and ownership of development processes".

The May 2013 'Hangzhou Declaration', the outcome document of an International Congress "Culture: Key to sustainable development", organized by UNESCO and the Government of the People's Republic of China, insisted on the critical role of culture as a resource for achieving sustainable urban development and management, by recalling that "a vibrant cultural life and the quality of urban historic environments are key for achieving sustainable cities. It recommended that local governments should: (i) preserve and enhance these environments in harmony with their natural settings; (ii) promote policies that respect diversity, the transmission and continuity of values, and inclusiveness; (iii) use cultural infrastructure, such as museums and other cultural facilities, as civic spaces for dialogue and social inclusion to reduce violence and foster cohesion;

(iv) promote culture-led redevelopment of urban areas, and public spaces in order to preserve the social fabric, improve economic returns and increase competitiveness, by giving impetus to a diversity of intangible cultural heritage practices as well as contemporary creative expressions; and (v) promote the cultural and creative industries, heritage-based urban revitalization and sustainable tourism, as powerful economic sub-sectors that generate green employment, stimulate local development, and foster creativity”.

Statistics tell a story of the powerful role of creativity which we witness in the current phase of economic development. Worldwide, cultural industries have surpassed a global value of 1.3 trillion USD. Altogether, the culture sector represents 2 to 6% of GDPs in many OECD and in developing countries. Globally, the creative economy has grown over the past decade at a pace of more than 14 per cent annually which is most impressive indeed. After the agricultural, the industrial and the service economy, we are right now in the middle of the ascendancy of the creative economy - in cities, individual countries and on the global scale.

UNESCO and UNDP, in their co-publication of the United Nations Creative Economy Report 2013, emphasize that growing cities, driven by their integration into the world economy as places of cultural creation, production, distribution, dissemination and consumption, are hubs for cultural and creative industries that contribute to inclusive sustainable development. Designing policy strategies for local creative economy development, especially in response to the continued evolution of the cultural, social and physical fabric in urban settings, will help to support development processes, as well as the diversity of individual and community cultures and identities, which are key to the quality of life in cities.

Creative industries matter more and more in an economy where human skills and creativity are becoming critical resources. This does not mean that traditional industries disappear, but that knowledge will be the prime mover in all sectors of the economy. Creativity is a major driver in the emerging knowledge economy, where certain “intangible” activities related to services, research, education, learning and culture, tend to assume increasing importance for global growth.

Creativity, design and innovation have risen up the ladder of public attention and economic importance. We see worldwide the organization of design weeks, design years, design prizes, design fora, design auctions, design start-ups, the designation of Ambassadors of Design and the creation of Design Centers or Design+Trade Councils. In this context, creativity and design is all-encompassing: consumer design, industrial design, graphic design, architectural design, transportation design, environment-friendly design...

All these efforts serve to showcase a particular city’s strength as national or regional design hub, foster a community’s interest in design, celebrate design excellence, strengthen international design networks and reinforce trade and sales. All these efforts allow us a glimpse into the shape of our lives and the tools we will use tomorrow and more broadly into the future.

Or just look around you and you can capture with your own eyes the power, influence and, yes, the beauty of the trend to the creative economy: buildings and their seductive architecture, fashion, music enveloping us at home via radio, television and internet or in with the help of GPS in cars or in theatres and music halls, on stage, appealing arts and handicrafts, slick industrial design with new functionalities, innovation in virtually any industry, advances in the food industry, in housing, in mobility. In a nutshell, creativity combines the material, social, knowledge, aesthetic and affective commons we enjoy in societies, cities and communities.

Creative cities and eco-cities are the must stop of the future. We need new strategic approaches for endowing cities with successful cultural industries and with green industries, jobs and living.

The title “creative city” recognizes and pays tribute to the dynamism, power and innovation that have shaped a particular city’s development. To different degrees, it has been nurtured by industrial and environmentally beneficial design and innovation, or by handicraft and the arts, and or by many other specialised skills and processes or a mixture of all.

Advanced technology, a diversified culture, enhanced linkages between design and other industries, and an international integration and networking – all this has enabled the UNESCO cities of design to transform themselves into global design centres and hubs. Creativity, design and innovation are integral components of culture and the soft power it exerts, as both the CPC and the Chinese Government have recognized.

UNESCO Cities of Design are well-placed to engage with other cities, exchange experience and knowledge, draw on best practice and inspiration from other world centers - and promote cross-fertilisation of the best and brightest minds and ideas. In reality, each creative city – while having been designated for one particular category – has multiple creative competences or specialisations in several of the seven established categories

established by UNESCO (Literature, Film, Music, Crafts and Folk Art, Design, Media Arts and Gastronomy). Take Shanghai, Seoul, Berlin or Montreal – are they really only cities of design? To the contrary! Think of creative writing – or creative composing – or creative cooking – or creative computer-based film animation ... Or are other cities no haven of creativity and design, too? Undoubtedly, all cities are multiple champions.

Being a “creative city” is undeniably an attractive brand. It is a means to help cities mobilize their potential for global impact, highlight their cultural assets internationally and make creativity an essential element of their multidimensional economic base, development and growth. Learning is a central dimension of the network, which aims at helping cities share knowledge and best practices across cultural clusters around the world, build local capacity and train local cultural actors in business skills and cultivate innovation through the exchange of know-how, experiences and technological know-how, professional partnership formation, and the promotion of global and regional networking.

What does it take to reposition and rebrand cities as leaders of the creative economy? Beyond primary commodities, the consumer of the 21st century seeks signs, the imaginary, forms and symbolic values, culminating into the right to a particular experience. The underlying art is to transmit through products emotions and ideas. How? By incorporating into each practice specific, recognizable national or local identity markers, such as in the Japanese tea ceremony or in French or Italian wine production and consumption.

Only a little more than half a century ago, many countries leading in the industrial design field today were scarred and desperately poor as a result of wars and conflicts. Take Germany, Austria, Denmark, France or Italy, take Korea, Japan or China. While some had a history of design schools, in others the first design schools had barely opened. World renown, if not iconic trademarks or brands – like Braun, Olivetti - were replaced by new global champions in the electronics and the digital arena like Samsung, Apple, Google, Yahoo, Facebook and ... Tencent, Alibaba, or Lenovo of China, but to mention a few.

What are then the leading and dominating “alpha” design brands of the next decade? And how can your city best position itself and assume leadership in this global creative pond? What lessons can we learn from other countries and cities?

Education will be key. Culture can be an enabler for achieving quality education, as much as education is a vehicle for transmitting shared values, knowledge and skills. There is great potential for educational curricula to promote understanding, tolerance, diversity, human rights and democracy, in order to foster socially cohesive societies, as well as to safeguard and share culture. Arts education conceived in the broadest sense can also heighten learning, as well as develop freedom of expression and self-accomplishment.

Integrating culture into educational policies and curricula enhances their effectiveness. Indeed, the way people learn and transmit knowledge is very different depending on their geographical and cultural backgrounds; therefore, educational strategies that are responsive to local cultures, contexts and needs and that take into account mother tongue and local languages and are designed in cooperation with the communities concerned have been found to achieve the most effective results.

Take South Korea. The country has become one of the world’s most dynamic design centers. It dominates the global market for future-facing products, like smart phones and liquid crystal screens. Each year about 25,000 graduates leave universities having majored in design, more than any other country except ... China.

South Korea has also developed a distinctive design culture, rooted in the country’s rich artisanal history and fine craftsmanship that flourished centuries ago. Another example: Korean architects recently revived the Hanok style of old Korean courtyard houses, which are fashionably energy-efficient, cool in summer and cozily warm in winter. Furniture designers are reinventing historic forms. Bowls and boxes made from paper, wood and ceramics in a reinterpretation of ancient techniques and materials to produce them. All of these products share the defining qualities of Korean craftsmanship – simplicity, restraint, precision, flexibility and sensitivity to context – that seem propitious at a time when designers are striving to imbue their work with nuance and meaning, to strike an emotional chord with consumers who are bored by globalization.

In China’s case a similar approach would mean, for example, mobilizing Jingdezhen and its ceramics heritage or the country’s embroidery culture.

Korea is a study for ambitious countries in Asia, Africa and Europe striving to design their way to economic growth. Having identified a number of industries seen as promising, including electronics, Korea not only invested heavily in education per se, but in specialized education like design schools. Like many other developing economies, it began by importing components from other countries and copying them on a sub-contracted basis for foreign countries. Sounds familiar? China? Japan? South Korea's manufacturers then nurtured the necessary design and technological expertise so as to develop their own branded products, often focusing on fledgling markets first.

Or take post-war Italy. Designers were inspired by the vivid colors and flamboyant shapes of rustic traditions and the voluminous folds. Or another example of the return to tradition: late 20th century Japanese fashion evoked those of ancient kimonos and Asian peasant clothes.

Very tentatively, we also see such trends to emerge in China. Take Shanghai-based Shang-Xia which is a Chinese-grown life style brand that reintroduces pre-cultural revolution luxury, based on traditional, almost extinct techniques. It has promptly been purchased by French luxury goods leader Hermes.

The Chinese consumers are gradually becoming more rational and selective – moving away from expensive Western brands. They seem to turn to something truly their own... Chinese design centres must then develop skills able to unleash beautiful dreams and create an instantaneous buzz, capable to prevail in the national marketplace and to create a global footprint. Chinese shoppers, a whopping 1.3 billion consumers, will remain the driving force behind global growth – despite all setbacks and obstacles – as the generation produced by the one-child policy rises to the core of China's middle class. It will be part of the renaissance of Chinese culture and the strengthening of Chinese softpower.

In Europe – Scandinavia, Netherlands and Germany – the design focus is now shifting to ethically and environmentally responsible design. It also is concerned with environmentally-friendly mobility with cleaner roads, smart highways with embedded technologies in roads to recharge electric cars as they drive along and enable traffic signals and information signage to respond to changes in weather and driving conditions.

Designers are also increasingly turning to work on climate adaptation plans. Copenhagen seeks to prepare the city for threats posed by climate change by strengthening its defenses against flooding and making productive use of runoff water. This sounds very much also to be in line with Chinese priorities, emphasizing eco-cities and eco-civilization. I predict that this will be where the design community will find business, recognition, profit – and satisfaction of contributing to a more human and sustainable living and a habitable world. When development is place-based, and development interventions are responsive to the cultural context of a place and community, then we can advance a human-centred development, be most effective, and yield sustainable, inclusive and equitable outcomes.

Let me conclude with a quote from Jacques Chaban-Delmas, former French Prime Minister and President of Parliament and youngest General of the French Resistance. He said: “Je vais en Chine pour mieux voir la France et ses problemes” – I come to China to better see France and its problems.

And so we are all here in China – and I hope and trust that we will be able to learn from China also to tackle our own problems better – and to do so together.

创意城市

为更美好、更繁荣的未来而创新

能在首次联合国教科文组织创意城市峰会论坛上发表演讲，我深感荣幸。

在全球化时代里，城市中心必须制定新策略、新方案来创建可持续路线图。创意、创新和想象力等软实力元素将在未来发挥巨大作用。

目前，城市人口已达一半，预计2050年将达到70%。然而，60%的区域需在2030年前建设实现城市化，这表明未来城市格局必须而且只能被积极引导。因此决策制定者需要采取一种更宽泛的城市空间和资源利用的观点，并将本土发展与全球影响联系起来以实现城市长远的可持续性发展。大多数城市人口的增长是自然增长，是城乡迁移和原有非城市地区整合的结果，主要发生在发展国家城市中，最显著的是非洲和亚洲。

这些增长趋势在中小城市最显著，基础设施积压的工作通常最多，且技术经济能力最弱。就资源在受限环境下利用的效率和创新来说，快速增长的城市要更具创新性。在发达国家缓慢发展的城市也要尽力减少人均资源利用和排放，在许多情况下，要改变现有的基础设施并推广更持续的消费生产模式。

当城市失去密集并无计划扩张，它们将自己封锁在不可持续发展的土地使用模式里，人们很难获得工作机会，交通费用和堵塞程度高，基础设施运行时间更长、花费更高，社会经济群体和土地利用形态更突出，且产生更大的环境影响。在之后的几十年内，全球将使用两倍多的土地用于城市建设。构建可持续新城市十分重要。

城市仍是大量的水，能源，自然和加工产品的消耗者，也是温室气体排放和垃圾的主要生产者。不论以哪种标准看，垃圾生产量正在超过地球承载的再生容量。特别的问题是全球已经进入资源匮乏时代，要求我们用较少的资源做更多的事情。就城市的未来可持续性能源供应方面来说，城市对实现全球减排目标的作用及参与碳经济能力绝不是自然而然形成的。

当前的都市化模式，支持他们大规模迁移趋势，同样也破坏文化资源，包括建筑遗产，工艺品，传统知识和创意产业，因此降低对可持续性发展和社区恢复非常必要的城市历史环境质量。城市是最容易受到自然灾害攻击的区域之一：90%沿海地区和全球33个大城市的21%位于沿海洪泛区。沿海城市可能面临无法预见的挑战，例如海平面上升导致未受保护人口的流失。

然而，2030年前，60%的地区仍要建设，城市代表了空前未有的机遇。最近联合国秘书长高级别小组关于2015年后发展议程的报告表明：“城市将是可持续发展取得胜利或失败的地方。”同时也强调：“城市是商业和创新的世界引擎。通过良好的管理，在建设可持续发展的同时，城市可提供工作，希望和增长。”就更大的平等，经济增长，巩固的社会凝聚力来说，更多创意和创新，改善的环境和人类发展而言，城市未来发展具有很大的潜能。今天做出的基础建设决策对未来世界各城市的可持续发展具有决定性的作用。去年召开的里约+20峰会的成果文件强调历史城市发展途径对实现可持续性的要求。

整体规划和设计具有变革性，并且必须继续为可持续发展城市做准备。紧凑的城市提供土地利用，建筑类型学，交通和工作，同时在城市资源利用和排放方面提供具有更高水平生活的幸福感。精心策划、设计的智能城市整合可持续使用周围和广泛的及生态系统，这具有改善地球上一半人们生活的潜质。性别回应城市设计可成为创意，交流和创新的中心，也可创造安全的公共空间和非机动交通系统，同时促进世界上最集中多元化区域的社会凝聚力和安全性。

与此同时，规划政策承认并促进城市遗产的发展，这包括有形和无形的，并为文化基础设施和创意产业提供支持，可利用自身的潜能来增强城市区域的可居性，促进经济发展以及社会凝聚力。

可持续城市发展需要多部门、多方利益相关者的方法参与到私人部门、民间团体，基金会，地方政府，更高级别政府及区域和全球城市网络中。地方政府与市民关系密切，因此最有资格促进文化多元化，包括提供社区遗产保护。许多城市对谋生机会，创新能源发展，创意经济和文化旅游增长采用综合城市策略，并在规划过程中体现文化价值观。

城市是发展的引擎和创新中心，正因如此，它们随时准备成为全球可持续发展的驱动力。但为了有力地根除贫穷，城市也须提供更好的、体面的就业机会和充足的社会保护体系。因此，城市发展策略必须满足以人为本企业的发展模式。

文化部门对工薪阶层和工作机会的贡献已经说服很多成员国将文化投资作为一项部门业务来推动本土发展。今天，很多城市利用文化遗产及文化活动和机构来提高它们的形象，促进城市发展，吸引游客及投资。推动和支持文化表达有助于加强社会资本，培养创新精神，企业家精神，民主和公共机构信任度。

社会的包容性发展是指一个区域对文化意识策略是被广泛认可的。当人们的文化被尊重，他们能够在社会中定义自己且更充分认识自己的追求。这一点的特殊意义在于通过完全参与文化生活和接触多元文化资产资源，文化在提升人们的能力，并使他们过上自己选择的生活方面起重要的作用。

里约+20的成果文件提到文化多元化对可持续发展的重要性，认同人们、生态系统及其文化遗产之间的关系，文化旅游投资的重要性，人类居住的自然文化遗产保护及历史街区振兴修复的必要性，意识到文化和生物多样化之间的重要关系，以及原著民族和本地社区对资源的可持续利用。

承认和促进对文化多样性的尊重能促进国家国与国文化间的对话，防止冲突及保护个人权利和边缘化群体，因此为实现发展目标创造条件。

联合国经济社会理事会2013年部长宣言认为“文化多样性是人类致富和当地社区、人民和国家可持续发展贡献者的重要性的根本。”它进一步认可“文化是可持续发展的主要因素；代表个人和社区的身份，创新和创意，是建设包容性社会和根除贫穷的重要因素，提供经济增长和发展进程主导权。”

2013年5月的“杭州宣言”是“文化：可持续发展的关键”国际会议的成果文件，由联合国教科文组织和中华人民共和国政府共同主办，通过回顾“有活力的文化生活和城市历史环境质量是实现可持续发展城市的关键”，强调文化作为实现可持续城市发展和管理的关键作用。它建议地方政府应该：（1）保护和增强环境与其自然环境的和谐；（2）提倡尊重多元化，价值传递和连续性及包容性政策；（3）利用文化基础设施，例如博物馆和其他文化设施，作为市民对话和社会融入的空间来减少暴力事件和促进凝聚力；（4）通过推动非物质文化遗产实践和当代创意表现的多样性，促进城市区域和公共空间的文化引导的再发展，来保护社会结构，改善经济效益和增加竞争力；和（5）推动文化创意产业发展，遗产为基础的城市复苏和可持续旅游作为产生绿色就业机会，刺激地区发展和培养创造力的有力经济次级部门。”

统计使我们目睹了创造力在当前经济发展阶段中的强大作用。全世界文化产业已创造超过1.3万亿美元的全 球价值。总之，文化部门代表许多经济合作与发展组织和发展中国家2-6%的国民生产总值。在过去的十年里，创意经济以最惊人的、每年超过14%的速度在全球增长。农业，工业和服务业经济后，我们正处在城市、国家和全球范围内的创意经济优势中。

在联合国教科文组织和联合国开发计划署共同出版的《2013联合国创意经济报告》中，强调发展中的城市受到世界经济的动力如文化创造、生产、分配、传播和消费，这是可持续性发展的文化创意产业的中心。本土创意经济发展的政策策略设计，尤其是应对城市环境文化、社会和实体结构的进程中，将有利于支持发展进程以及个人和社区文化多样化，这是城市生活质量的关键。

创意产业在经济中的地位越来越重要，人类技能和创意正成为经济的关键性资源。这不意味着传统产业的消失，但知识将成为所有经济部门的动力。创意是新兴知识经济的主要驱动力，此经济中的某些相关服务、研究、教育、学习和文化的“无形”活动有利于增强全球经济的发展。

创意、设计和创新已提升到公众关注和经济重要性的高度上。我们看到在全球组织设计周、设计年、设计奖、设计论坛、设计拍卖和设计公司，设计大使的指定和设计中心的创立或设计+贸易委员会。在此背景下，创意和设计包罗万象：消费者设计、工业设计、平面设计、建筑设计、交通设计，环保设计等。

所有这些努力用来展示城市作为国家或区域设计枢纽的实力，培养群体设计兴趣，表彰卓越设计，加强国际设计网络和强化贸易和销售。所有这些努力允许我们一睹我们的生活形态及以及我们将在未来使用的更广泛的工具。

看看你身边，你可以用眼睛捕捉力量、影响，还有创意经济趋势之美：建筑物及引人注目的建筑风格、时尚、在家无限收听的音乐、电视和网络或车内全球定位系统的帮助，或电影院和音乐厅，舞台上吸引人的艺术和手工艺品，带有新功能特性的娴熟的工业设计，几乎所有产业的创新，食品产业，住房和交通的发展。简而言之，创意结合我们在社会，城市和社区中享受的物质、社会、知识、审美和感情共同点。

创意城市和生态城市是未来的必经之站。我们需用新的战略方法来赋予城市成功的文化产业和绿色产业，工作以及生活。

“创意城市”承认并向城市发展的活力、力量和创新致敬。从不同程度上来看创意城市受工业和环境设计创新、工艺作品与艺术、和或许多其他专门技术处理的共同影响。

先进的技术，多元化的文化，设计及其他产业之间的链接，及国际一体化和网络化使联合国教科文组织设计之都转型成全球设计中心和枢纽。中国政府已认识到创意、设计和创新是文化和软实力发展的整合因素。

联合国教科文组织的设计之都与其他城市接洽，交流经验和知识，利用其他世界中心的最佳实践和灵感来推动开发最好、最聪明的观点和思想。实际上，每个被指定的创意城市具有多种创意能力，或在联合国教科文组织设立的七种类型（文学、电影、音乐、手工艺与民间艺术、设计、媒体艺术和美食）中具有专长。以上海、首尔、柏林或蒙特利尔为例，它们真的仅仅是设计之都吗？相反的，说起创意写作，或创意创作，或创意烹饪，或基于电脑的创意电影动画等等，其他城市就不是创意和设计天堂了吗？毋庸置疑的，所有城市都是多重冠军。

不可否认，作为“创意城市”是吸引人的品牌。这是帮助城市调动其全球影响的潜能，突出其国际文化遗产，以及使创意成为其多方位经济基础，发展和增长必需元素的方式。学习是网络的中心层面，目的在于帮助城市在全球跨文化集群中分享知识和最佳实践，通过技能，经验和技术交流，专业合作形式及全球和地方网络化提升来建设本土能力并培训在商业技巧和创新方面的文化角色。

什么可以将城市重新定位并成为创意经济的领先者？除了初级产品，21世纪的消费者追求标志、想象力、形式和象征价值，最终获得特殊的权利。通过产品的情感和观点，潜在艺术如何转移？通过融合每个特殊和获得国家或地区身份制定者，如日本茶道或法国/意大利红酒生产和消耗。

差不多半个世纪以前，很多在工业设计领域领先的国家因战争和冲突使当下伤痕累累和资源极度贫乏，例如德国、奥地利、丹麦、法国或意大利，以及韩国、日本和中国。有些具有设计学院的历史，而其他却很少设立一所设计学校。国际上有声誉的、像是博朗和好利这样的标志性商标或品牌不会被电子和数码领域的全球优胜者所取代，如三星、苹果、谷歌、雅虎、facebook及腾讯、阿里巴巴，或是中国联想等，此处只列举几个。

什么是今后十年的领先主导“阿尔法”设计品牌呢？您的城市如何更好定位自己并在全球创意大战中取得领先地位？我们可以从其他国家和城市获得哪些经验？

教育是关键。文化是实现素质教育的使能者，教育是传播价值、知识和技能的运载工具。教育课程具有巨大的潜力来提高理解、包容、多样化、人权和民主，并实现社会凝聚力及文化保护和共享。最广义的艺术教育也能提高知识，以及发展言论自由和自我成才。

将文化整合到教育政策和课程中来加强其效果。的确，人们学习知识的方法因其地理文化背景而不同；因此，教育战略响应本土文化、环境和需要，母语和本土语言，这些战略与为社区合作以达到最佳效果。

以韩国为例，韩国已成为世界最有活力的设计中心之一。它主导全球市场向面向未来的产品发展，例如智能电话和液晶显示器。每年，大约有25000学设计的毕业生，比除了中国的其他国家要多。

韩国也发展了独特的设计文化，这根植国家在其繁荣几个世纪的丰富手工艺历史和精湛技艺下。另外，韩国的建筑师最近复兴古朝鲜的四合院风格，这不仅节约能源而且东暖夏凉。家居设计师改造历史产品形式。用古老技术和材料生产的纸张、木质和瓷质来制作碗和盒子。所有这些产品都具有韩国手工艺的特有品质：简洁、耐用、精确、灵活和敏感，且曾一度被认为是吉利的，设计师努力赋予他们作品神韵和意义，引起对全球消费者的情感共鸣。在中国，相似的方法意味着例如景德镇及其陶瓷遗产或中国刺绣文化。

韩国是亚洲、非洲和欧洲具有经济增长设计野心的国家学习榜样。已确定一些有前景的产业包括电子，韩国不只对教育本身大力投资，也大力投资专业培训，例如设计学校。与很多其他发展经济一样，它最开始从其他国家进口小零件，并在国外分包合约基础上进行复制。这听起来很熟悉吗？中国？日本？韩国的制造商培养必要的设计和工艺专家来发展自己的品牌商品，通常首先集中在无经验的市场。

或以战后的意大利为例。设计师受乡野传统和大量生动的色彩和耀眼的外形启发。或是另一个回归传统的例子：20世界末，日本时尚受古代和服和亚洲农民服饰启发。

我们也看到这种趋势融入中国。例如以上海为例，是中国自产生活形态品牌，其在引进文革前的奢侈品，基于传统的、几乎绝迹的技术。它迅速被法国领先奢侈品—爱马仕所采购。

中国消费者逐渐变得更理性更讲究——从昂贵的西方品牌逐渐转移。他们似乎转向更真实的自己。中国设计中心必须发展能释放美丽梦想和创造瞬间效果的技艺，能够主导国内市场和创造全球足迹。中国顾客——庞大的13亿消费者将仍是全球增长的动力。尽管经历挫折和障碍，独生子女政策下的这代人成为中国中产阶级核心。这将复兴中国文化并巩固中国软实力。

欧洲的斯堪的纳维亚、荷兰和德国的设计重点正从伦理转向环保设计。也关注环保的移动性来设计了干净马路和智能高速公路，用来边开车边给电动车充电，并使交通信号和信息标志在天气改变和行驶条件下做出响应。

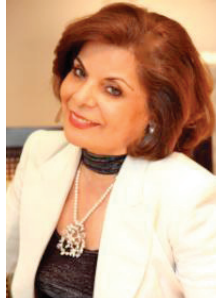
设计师也不断致力于研究天气适用方案。哥本哈根试图通过加强供水防御和积极利用径流水应对天气改变引起的危险。这听起来很好，也符合中国的优先次序，强调生态城市和生态文明。我预言设计界将再次获得商机、美誉和利润，满足一种更人性化、更可持续发展的生活及可居住世界的要求。当发展是场所型的，发展干预响应地方和群体文化背景，我们可提出以人为中心的发展，更有效的，获得持续、包容公平的结果。

让我用雅克·沙邦·戴尔马，前法国总理和议会主席及法国抵抗运动中最年轻将军的话做个总结。他说：“我来到中国是为了更好地了解法国及其自身问题”。

因此我们都来到中国，我希望并相信我们能向中国学习，以更好地处理自身问题，一起加油。

Mehri Madarshahi

President of the Melody for Dialogue among Civilizations Association



For 26 years (1977-2003), she served at the United Nations in New York in various capacities, such as a Senior Economist with the UN Office for Economic Assistance to Africa; an External Relations Officer in the Office for Emergency Operation in Africa; as member of the UN Secretary-General's Task Force on the Decentralization of Economic and Social Issues; as the Head of the Management Audit Section; as a senior advisor to the Executive Secretary of the Reform and Efficiency Board of the UN and as an elected President of the UN Coordination Committee of International Staff Unions and Associations.

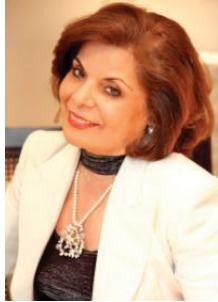
After moving to Paris, she worked as the Paris Correspondent of MaximsNews and United Nations Diplomatic (UNDIP) and covered various international, political and environmental issues.

She is the founder of the "Melody for Dialogue among Civilizations" Association, with branches in France, Switzerland, the United States and recently in Hong Kong, China. The Association has organized many multi-cultural mega-concerts and works closely with UNESCO, UNEP, HABITAT, CERN and with academia, such as Northeastern University in Boston, New York University and American University in Paris, to promote a new global role for cultural diplomacy and communication through the universal language of music, particularly on issues related to environmental awareness. She is the recipient of many awards. In 2009, following an advocacy campaign launched by her Association she received a pledge for plantation of one million trees. A symbolic tree was then planted in Geneva in the presence of the Geneva Mayor and the Director-General of CERN.

At present, she is an Advisor to the Guiyang Eco Forum Global (EFG) and serves as an International Advisor to the City of Shenzhen, China on cultural issues. She is also President of the Global Cultural Network.

梅里·马达沙希

“音乐，为了不同文明间的对话”协会主席



梅里·马达沙希女士曾在位于纽约的联合国秘书处工作长达26年(1977年至2003年)。在此期间，她先后出任了“非洲经济援助办事处”高级经济师，“非洲紧急行动办公室(OECA)”外联高级官员，“联合国秘书长关于在经济和社会问题领域权力下放特别工作小组”成员，内部监督办公室管理审查科科长，“联合国改革与提效委员会”执行秘书高级顾问，以及“联合国系统国际工会及协会协调委员会”主席。

移居巴黎后，梅里·马达沙希女士出任“马克西姆新闻(Maxims News)”和“联合国外交杂志”驻巴黎记者，负责报导国际、政治以及环境领域的各类事件。

梅里·马达沙希女士是“音乐，为了不同文明间的对话”协会的创始人。该协会在法国、瑞士和美国都有分支机构。近期，位于中国香港的分支机构也将成立。为了促进文化外交以及通过音乐这一世界语言进行交流，尤其是在涉及环境保护意识的领域，协会不但与联合国教科文组织(UNESCO)、联合国环境署(UNEP)、联合国人居署(HABITAT)、欧洲核子研究中心(CERN)等机构密切合作，而且还与教育学术界保持着非常紧密的联系，例如地处波士顿的美国东北大学、纽约大学以及位于巴黎的美国大学。梅里·马达沙希女士获得过多项殊荣。2009年，在发起倡议活动之后，其协会得到了来自第三方栽种一百万棵树木的承诺，并且在日内瓦市种下了具有象征意义的第一棵树。当时，该市市长和欧洲核子研究中心总干事也亲自到场出席仪式。

目前，梅里·马达沙希女士是贵阳国际生态论坛的顾问，同时还荣任中国深圳市在文化领域的国际顾问。



It is a great privilege for me to attend this summit. Although I was not to speak at this gathering today, but given the opportunity provided and your kind attention, I wish to touch upon the importance of educating our public and creating awareness on what matters in our cities today and in the future.

Let me begin with a question. Why do cities matter for the continuation of mankind's future? The obvious answer may be because there is an organic relationship between creativeness and cities. Cities are considered the cradle of civilization and cosmopolitanism. Cities are where, throughout history, artists, intellectuals, scientists and all other creative actors have gathered and lived in close vicinity influencing each other. Cities more than ever find themselves at the center of development and societal challenges. Based on the most recent statistics, cities are now home to more than half of the world's population. By the year 2020 it is estimated that they will be hosting up to 80% of the total world population. Moreover, cities are a stage for cultural, social and economic activities, where the very existence of diversity could breed and create new initiatives, new ideas, new synergies and new collaborations.

How about the negative side of urban living? Today, cities account for more than 80% of the world's greenhouse gas emissions and the cost of adaptation to climate change is estimated at around US\$80-100 billion per year. If the present consumption levels remain unchanged, cities will run out of food and water. If we do not use recycling, our cities will be inundated with garbage and waste. The cost of energy for future cities will be beyond means of many world inhabitants.

These are the unpleasant facts which we have learnt by reading thousands of pages of documents, attending a great number of meetings and panel discussions and intellectual exchanges behind closed doors.

But what we are and have been partly neglectful of, has been to educate our public to think alike and contribute to our deliberations with understanding and active participation. I am referring to the man and woman and the child in the streets, in our communities and in our neighborhoods. These are the most important elements whose education and collaboration are essential for success of every important initiative, particularly on matters related to sustainable development.

This was why we in the Association of “Melody for Dialogue among Civilizations” have chosen the objective of creating public awareness through the simple language of music. After all, music is considered to be a universal language understood by all. Since its inception, the Association has nurtured the belief that a balance between human beings, nature and development could lead to higher productivity, better living standards and a sound ecology. Through the language of music we communicate with those who are instrumental in maintaining a proper balance between humanity and the nature. Dialogues through music could provide a major breakthrough in mutual understanding among people who share the respect for universal values and can help in creating a culture of peace and understanding among the global community.

We do this through our various projects such as “Music as a Catalyst for Environmental Awareness”, held in Geneva in 2009. On that occasion we collected one million trees from donors. Or let me take the “Music for Water” programme, held in New York City in 2012, where we initiated two projects for school children for the “best one-page essay on how to preserve water” and the best pictures “depicting sustainable water management”. Through these and other community-linked projects, we have tried to reach out to those who have no opportunity to sit side by side with you in this room and listen to important deliberations on how to design and preserve the integrity of our future cities. We believe change must start from homes and from the grass-root level in need of awareness of what is important and how people could be of help. We need to communicate with these segments of society and try to find a new catalyst for such dialogues.



我非常荣幸参加这次峰会。尽管我本不打算在今天的聚会上发言，但是既然机会允许，而各位又愿意倾听，我希望能简单讨论一下教育公众及让普通大众意识到了解当今及未来城市的首要任务的重要性。

让我从一个问题开始。为什么城市对于人类未来的延续很重要？明显的答案可能是因为在创造性和城市之间的有一种有机的关系。城市被认为是文明和世界大同的摇篮。自古以来，城市就是艺术家、知识分子、科学家和所有其它有创意人员聚居并互相影响的地方。当今城市处于发展和社会挑战的中心。根据最近的统计，现在城市是超过一半的世界人口的家园。到2020年，预计城市将容纳80%的世界人口。而且，城市是文化、社会和经济活动的舞台，这种多元化的存在可以孕育并创造新的倡议、见解、协同和合作。

城市生活又有哪些负面影响呢？今天，城市排放了超过全球80%温室气体，而适应气候变化的成本大约每年是800到1000亿美元左右。如果目前的状态保持不变的话，城市将耗尽食物和水。如果我们不能做到循环利用的话，我们的城市将被垃圾和废品淹没。未来城市的能源成本将超过很多世界居民的承受能力。

这些令人不快的事实是我们通过来阅读成千上万页的文件，参加大量的会议和小组讨论，以及进行知识交流所了解到的。

但是我们忽视的是，要教育我们的大众与我们想法一致，理解并积极的参与到我们的评议中来。我所说的的大众是指在街道上，社区中以及邻家的男女以及儿童。这些人的教育和他们的协作对于每个重要倡议、特别是与可持续发展的成功非常重要。

这就是为什么在“文明间对话音乐协会”中的我们将通过简单的音乐语言创造公众认知作为目标。毕竟，音乐被认为是所有人都理解的通用语言。从其成立开始，该协会就深信在人类、自然和发展之间的平衡能带来更高的生产效率、更好的生活标准和完美的生态环境。通过音乐的语言，我们与那些在维持人类和自然之间的平衡中起作用的人们进行沟通。通过音乐对话有助于增进认同和遵守通用价值的人们之间的相互理解，并且有助于在地球村创建一个和平和理解的文化氛围。

我们通过各种项目来实现这一理念，如2009年在日内瓦举办的“音乐是环境意识的催化剂”。在那次活动中，我们从捐赠者那里募集了一百万棵树。或者，让我们来看一看2012年在纽约市组织的“水音乐”活动，在那个活动中，我们组织了两个针对在学校儿童的项目：“保护水资源的最佳一页纸论文评选”和“描述可持续的水资源管理”的最佳图片评选。通过这些活动和其它社区有关的项目，我们尝试触及那些没有机会与你们接触并倾听关于如何设计和保护我们未来的城市人们。我们相信，改变必须从家庭和草根阶层开始，他们需要了解什么是重要的以及应该做些什么才能实现改变。我们需要与社会的这些阶层沟通，并且尽力发现促进这样的对话的新的催化剂。

Yang Weiguang

**Party Secretary of Beijing Municipal Science & Technology Commission,
People's Republic of China**



Mr. Yang Weiguang, master & senior engineer, is the current party secretary and deputy director of Beijing Municipal Science & Technology Commission. Mr. Weiguang has extensive experience in technology management and has developed practical new methods and ideas as a leading innovator of biomedical, agricultural, industrial design and many other fields. He plays a key role in promoting technology commercialization.

杨伟光，现任北京市科学技术委员会党组书记、副主任，研究生，高级工程师。长期从事科技管理工作，在生物医药、农业技术和工业设计等多领域中，提出了创新引领、务实可行的思路方法，为推动科技与经济的结合做出了重要贡献。

Through Science and Technology to Promote Design and Build City of Design in a Beijing Mode

First, I would like to welcome all the friends from afar, and to thank UNESCO for its support to Beijing! Last year, Beijing became “City of Design” of UNESCO Creative Cities Network. Today, I will mainly share with you some experience and practice of Beijing in its design development.

I. Development Status of Beijing Design Industry

Design, leveraged on intelligence and creativity, is an innovative activity that integrates science, technology, culture, arts, social and economic elements, and uses modern scientific and technological methods to promote production, life value and quality, and is also an important way to improve environment, employment and citizen living quality for realizing urban sustainable development. In Beijing, design has become an essential means to integrate science and culture, and to enhance industrial core competitiveness and city quality. The development of design industry in Beijing is characterized by four dimensions of “large size, excellent environment, cluster-based, and abundant talents.”

First, large industry size: By the end of 2012, Beijing had more than 20,000 design enterprises and institutions that are engaged in industrial design, architectural design, integrated circuit design, and garment design. In 2012, revenues in design industry exceeded RMB 120 billion.

Second, excellent industry environment: In 2010, the *Beijing to Promote the Development of Design Industries Policies* was issued. The first national pilot base for DRC industrial design was built, in which the China Design Market becomes the first distribution center for design products, trading and services. The first statistics indicator framework for design industry has been developed.

Third, distinctive clusters: Xicheng District serves as the core design pilot zone where distinctive clusters are established, including Haidian IC design and electronic product design, Shunyi and Daxing industrial design, Shijingshan animation & games design; around 30 design creative parks are developed as well.

Fourth, enormous talents resources: Beijing has a total of about 200,000 professionals in design industry, over 100 universities and colleges providing design programs, and more than 20,000 students in design major.

II. Experience and Practice of Beijing in Design Industry Development

Beijing is actively exploring the development model that “promotes design industry with scientific & technological innovations, and promotes economic development in the capital with design”, which is characterized by “Science+Design”. Beijing is committed to translating its advantages in science & technology and talents resources into advantages in leading design industry development.

Scientific & technological achievements provide raw materials for design so as to pioneer in innovation

Beijing possesses remarkable scientific & technological achievements. In 2012, patent applications and authorizations reached 92,000 and 51,000 respectively, ten thousand invention patents ownership is 34.5, which is top one in China, providing great support for design innovations. In 2013, Beijing certified 52 organizations as the first batch of design innovation centers in Beijing, including Lenovo Group, Peony Group and Beijing Institute of Architectural Design. The Capital Design Improvement Initiative has supported 209 design pilot programs in the recent three years, bringing over RMB 1.3 billion in revenues for enterprises, and the ratio between government funding and subsequent enterprise investment is 1:29, considerably enhancing innovation capability in design industry.

Enterprise clusters spawn design trading so as to pioneer in output.

Beijing has attracted a multitude of transnational companies and domestic leading enterprises that present large design-related demand in the course of their development. Thus, Beijing has developed such suppliers as LKK Innovation, China Institute of Architectural Design and Dongdao Design that provide design services for Global 500 Companies. According to rough estimates, from 2010 to 2012, turnover of technical contracts by design organizations in Beijing reached around RMB 40 billion, with average annual growth rate above 30%, and design products will be exported to the U.S., Korea and other countries.

Cooperation mechanism ensures design application so as to pioneer in collaboration

“The DRC Technological Service Platform for Rapid Design and Manufacturing” is the first and largest common technology platform for industrial design, which gathers 54 member organizations in China, and 36 key laboratories and engineering centers, making available scientific & technological resources of 834 machines (sets), worth RMB 488 million. Leveraged on the platform, Beijing works with global enterprises in the U.S., Belgium and other countries to build a China industrial design service alliance for the development of 3D printing technologies and pilot application, and for the realization of remote on-line printing.

International exchanges expand development vision so as to pioneer in concepts

Beijing set up the China Red Star Design Award in 2006 and keeps raising the award to international level. Beijing has signed cooperation agreement with Red Dot Award from Germany, and received certification from the International Council of Societies of Industrial Design (ICSID). It recognizes standards with Korean Good Design and Australian International Design Awards. Participating enterprises for the award cover 32 provinces and cities from 29 countries, making it the most prestigious and globally influential professional design award in China’s design circle. In addition, Beijing organizes more than 400 design-related activities each year, such as International Design Week, Design Hop, Design in Life, attracting tens of thousands of design professionals from various countries.

Infrastructure resources support sustained development so as to pioneer in reserves

According to rough estimates, universities and students in Beijing have won more than 1,500 design awards from home and abroad. Beijing has pioneered in a new model to develop talents of production, learning and research, characterized by “real projects, real environment, real operation” and on-the-job designer simulation. Beijing works with 46 universities from home and abroad, including the Hong Kong Polytechnic University, and 68 enterprises to develop the “off-campus internship base”, which trains more than 3,000 design program students, designers and enterprise managers each year, with over 90% employment rate among trainees.

III. Prospects of Design in Beijing

Being as the City of Design is a new starting point and opportunity for Beijing in its design development. Beijing set up the City of Design Coordination and Promotion Commission Committee, headed by Mayor Wang Anshun, and comprising of 15 commissions and departments concerned, including Beijing Science and Technology Commission, Beijing Publicity Department and Beijing Development and Reform Commission. The “*City of Design*” *Development Outline* was released to implement five projects of internationalization, industry revitalization, city quality upgrade, brand building and talents support, and to build Beijing into an international “City of Design” that is people-oriented, vigorous, charming, extensive and influential.

Next, under the UNESCO framework, Beijing hopes to use scientific & technological innovations and design innovations to improve environment, employment and urban development quality, and to promote global resources sharing, information sharing and market sharing. We expect greater, closer and longer-term cooperation with various cities and regions so as to make contribution to the global objective of improving social, economic and cultural development, and of maintaining cultural diversity.

科技促进设计，北京模式建设设计之都

首先，向各位远道而来的朋友表示热烈的欢迎，向联合国教科文组织对北京的支持表示诚挚的感谢！去年，北京加入了联合国教科文组织创意城市网络“设计之都”。在此，我主要与各位分享交流北京在促进设计发展方面的一些经验与做法。

一、北京设计产业的发展现状

设计是集成科学技术、文化艺术与社会经济要素，基于智力和创意，利用现代科技手段，提升生产、生活价值和品质的创新活动，是改善环境、增加就业、提升市民生活品质，实现城市可持续发展的重要途径。在北京，设计已经成为促进科技与文化紧密融合，提升产业核心竞争力和城市品质的重要手段。北京设计产业发展具备“规模大、环境好、集群化、人才富”四个特点。

一是产业规模较大。截止2012年底，北京有工业设计、建筑设计、集成电路设计、服装设计等各类设计企业、机构2万多家，2012年设计产业收入超过1200亿元。

二是产业环境良好。2010年发布了《北京市促进设计产业发展的指导意见》，创建中国首个国家级DRC工业设计产业示范基地，建成的中国设计交易市场成为中国第一个设计成果展示、交易、服务集散中心。率先建立设计产业统计指标体系。

三是集聚特征显著。以西城区为核心设计示范区，形成海淀集成电路设计和电子产品设计、顺义和大兴工业设计、石景山动漫游戏设计等各具特色的发展集群，培育了30余个设计创意园区。

四是人才资源丰富。北京专业从事设计活动人员总数约20万人，设置设计专业的各类院校超过100所，在校学生超过2万人。

二、北京促进设计产业发展的经验与做法

北京积极探索建立“以科技创新促进设计产业发展，以设计促进首都经济发展”的“科技+设计”为核心特征的发展模式，致力于将北京科技、人才等资源优势转化为设计产业发展的领先优势。

1. 科技成果提供设计原料，实现创新领先

北京拥有丰富的科技成果，2012年专利申请量与授权量分别为9.2万件和5.1万件，万人发明专利拥有量34.5件，居中国首位，为设计创新提供了重要支撑。2013年，北京认定了包括联想集团、牡丹集团、北京市建筑设计研究院等52家单位成为北京市首批设计创新中心。近三年来，首都设计提升计划支持了209项设计示范项目，带动企业投入超过13亿元，政府资金带动企业投入比率达1:29，大幅提升了产业设计创新能力。

2. 企业集聚催生设计交易，实现输出领先

北京吸引了大量跨国公司和国内龙头企业，各类企业在发展中提出了大量设计需求，培育一批像洛可可公司、中国建筑设计研究院、东道设计等成为世界500强企业的设计服务供应商。据不完全统计，2010-2012年全市设计单位输出技术合同成交额接近400亿元，年均增幅超过30%，并逐渐将设计成果输出到美国、韩国等国家。

3. 协作机制保障设计应用，实现协同领先

“DRC快速设计制造技术服务平台”是中国建立最早、规模最大的工业设计共性技术平台，整合了全国54家成员单位，36个重点实验室、工程中心，开放共享834台（套）、价值4.88亿元的科技资源，依托该平台，北京联合美国、比利时等世界企业组建中国工业设计服务联盟，开展3D打印技术攻关和示范应用，实现远程在线打印。

4. 国际交往开拓发展思路，实现概念领先

2006年，北京创立了中国设计红星奖并不断加快奖项国际化进程，与德国红点奖签署合作协议，获得国际工业设计协会联合会认证，先后与韩国“好设计奖”、澳大利亚“国际设计奖”实现标准互认，参评企业覆盖32个省市和29个国家，成为中国设计界最具代表性和国际影响力的专业设计大奖。此外，北京每年举办北京国际设计周、设计之旅、设计走进生活等每年400多场设计类活动，上万名各国设计界人士积极参与。

5. 基础资源支撑持续发展，实现储备领先

据不完全统计，北京地区院校及学生获得国内外设计大奖超过1500项。北京首创了“真项目、真环境、真操作”和模拟在职设计师的“三真一模拟”产学研人才培养新模式，与香港理工大学等国内外46所高校、68家企业机构共建“校外就业实习基地”，培训设计专业学生、设计师及企业经理人每年超过3000人，参加实训学员就业率超过90%。

三、北京设计的未来展望

当选设计之都都是北京发展设计的新的起点与契机，北京成立了王安顺市长担任主任，包括市科委、市委宣传部、市发展改革委等15个相关委办的设计之都协调推进委员会，发布了《北京“设计之都”建设发展规划纲要》，实施国际化、产业振兴、城市品质提升、品牌塑造、人才助推五大工程，将北京建设成为以人为本、充满活力、富有魅力、具有较强辐射力和影响力的国际“设计之都”。

下一步，北京希望在联合国教科文组织的框架下，利用科技创新、设计创新改善环境、增加就业，提升城市发展品质，推进全球的资源共享、信息共享、市场共享，我们期待与各城市、地区开展更深入、密切、长效的合作，共同为提升社会、经济和文化发展水平，维护文化多样性的全球目标做出贡献。

LEE Soon-in

President of the International Industrial Design Association, Seoul, Republic of Korea, Executive Managing Director of Seoul Design Center, Professor of Hongik University in Seoul.



Prof Lee became president of the LG Europe Design Center in Europe and in 1995 director of the LG Electronics Corporate Design Center in Seoul. During the same year he became Executive Managing Director of the Korea Institute of Design Promotion (KIDP). he was a general director for Gwangju Design Biennale 2007.

He graduated from the Hongik University in Seoul with a BA in Industrial Design and an MA in Interior Design and completed his studies at the Pratt Institute, New York. He further graduated from Helsinki University with an MBA.

李淳寅

毕业于首尔弘益大学，先后获工业设计学士学位、室内设计硕士学位及MBA学位；1985年，出任LG欧洲设计中心主席；1995年担任首尔LG电子企业设计中心总裁，并于同年出任韩国设计振兴院（KIDP）的常务董事；2007年担任韩国光州设计双年展的艺术总监；现为国际工业设计联合会（ICSID）主席，首尔设计中心主席，首尔弘益大学教授。

Einar Örn Benediktsson

Deputy Mayor of City of Reykjavik, Iceland



Einar Örn Benediktsson (born 1962) is Chairman of Reykjavik City's Culture and Tourism Committee and a City Council member for the Best Party in Reykjavik. He was elected to the City Council in 2010. He is also an activist, musician and a cultural entrepreneur. He took part in the UNESCO Creative Cities Beijing Summit as Deputy Mayor for the City of Reykjavik.

Einar Örn did Media Studies at the University of Westminster in London, graduating with honours in 1986. He founded the first internet café in Reykjavik in 1995, called Siberia. He is one of the founders of the publishing company and record label Bad Taste and is one of the founders and owners of the company Grapewire.

Einar Örn's musical career started in punk groups. Among his bands are KUKL and the Sugarcubes, in both he was the lead singer along with singer Björk. He has toured extensively as a musician, most notably with the Sugarcubes that enjoyed quite an international success. His current band is Ghostigital. Ghostigital has released three albums to date; the latest one is called *Division of Culture and Tourism*, released in 2012.

Einar Örn Benediktsson has this to say about his life: "I do care, as I was born in 1962. I trace my roots to *My Fair Lady* and my life has been in style with the best of musicals: Fun, hard, light, educational and often dramatic."

艾纳·翁·贝耐迪克森

冰岛雷克雅未克市副市长



艾纳·翁·贝耐迪克森（出生于1962年）是雷克雅未克市文化旅游委员会主席和雷克雅未克最棒党城市委员会成员，于2010年被选入城市议会。他也是一名活动家、音乐家和文化企业家，并作为雷克雅未克市副市长参加联合国教科文创意城市北京峰会。

艾纳·翁在伦敦威斯敏斯特大学做媒体研究，1986年以优异的成绩毕业。他于1995年在雷克雅未克市开设第一家网吧，名叫西伯利亚，他是出版社和唱片公司宇宙怪客的创始人之一，以及Grapewire的创始人和所有者之一。

艾纳·翁的音乐生涯始于朋克团体。他的乐队包括后朋克乐队库克和Sugarcubes，他与歌手比约克共同担任两个乐队的主唱。作为一名音乐家，主要随Sugarcubes乐队进行过大规模地巡回表演，并获得国际性成功。Ghostigital是他目前的乐队。迄今为止，Ghostigital已发行三张专辑；最新专辑叫做文化旅游区，于2012年发行。艾纳·翁·贝耐迪克森谈到自己生活时说道：“当我1962年出生时，我就很喜欢。我在《窈窕淑女》里追溯我的家族起源，且我的生活一直处于最佳音乐剧模式：有趣的、拼搏的、明亮的、有教育意义的并时常戏剧性的。”

Design in the Relation to Other Fields of Art and Thought



Reykjavik is a UNESCO City of Literature and has been since 2011. Reykjavik is a very small city compared to most cities, especially the one we are in now. But it is still in many ways a metropolitan city. We have sometimes said that if we were to describe it, we would say it is a very clever, witty and happy dwarf.

Today I will speak freely, randomly and in a ranting way. I will speak like a traffic jam, or as if I was driving freely on the freeway, doing 110 kilometres an hour. At times I will be speaking as if I would be driving down narrow streets, totally lost and not sure at all in which city I was, let alone which country.

And why do I speak like this?

I speak in the way my very own city was designed.

I do not differentiate between city planning and design as such. Or engineering in this case. One cannot be an excuse for another.

Why excuse one discipline from the other? Usually that is done when a mistake has been made.

My city, Reykjavik, is going through a modification space. We are working on a new general city planning which is to last for 26 years. We are going to make the city denser, increase habitation in the inner city instead of building suburbs. Focus less on the private car, but instead focus on public transport, bicycle paths, walkways and the corner-shop.

We want the return of the neighbourhood as a self-sustainable unit within the city.

Today most of the corner-shops have vanished and have been replaced with superstores.

This process of eliminating the corner-shop, the grocer, has been evolving for the past then to fifteen years. Well, I forget how many years, as I get older every year, but at least things weren't like this when I was ten, forty years ago.

When I got involved in running the city of Reykjavik three and half years ago as a politician for the Best Party, which is an anarchy-surrealist party, hence no connection to traditional values of the political parties, it smacked me right in the face how important the design of the city is to the way we live. How we perceive our culture and how we behave.

I might now be travelling at a very slow speed. Beware.

Culturally, Iceland is very proud of its heritage in the Literature of the World. And yet we designed a city which is not creative. The newer parts of the city are rather boring. The old part of the city is, yes old. Nostalgia is rampant, if only we could have the things we had in the old days, like the corner-shop, and not only those prices in the low cost superstores.

I am not going to analyse what happened, why we sort of forgot that people live in the city. And how it nearly became unsustainable. I will not point a finger, this would be totally useless. It is better to learn from the mistakes and do something creative for a change.

Speaking about the creative industry. We had a report in Iceland done, so that we could map out the creative industries. The report showed astounding figures, one could say it was a creative statement. The creative sector ranked number three in Iceland's overturn as an industry, behind the fish industry and just below aluminium smelting. Yet, in those figures cinema and theatre tickets are not included, as they bear no VAT.

The people of Reykjavik are very creative. Every other citizen is a writer or a poet. We have a very vibrant music scene, internationally recognized for decades, look at me for example. A quarter of our citizens are filmmakers! Not, that's a joke. Everyone is designing something. We had a financial crash in 2008 - out of which a lot of creativity was born. Bankers started designing souvenirs and clothes. It was all of a sudden cool to sit on the board of a film company. The atmosphere changed. In many ways for the better, I think.

In Reykjavik, as in any other city, culture and the creative are now becoming very important for the tourism industry. We have an annual growth of 20% in tourism. And quite suddenly the tourist industry has taken note of Reykjavik's culture being an attraction.

The creative industries took a hit with the bank crash in 2008 but the sector was really quick to get back on its feet, just turning on the grassroots element and self-sustainable factor which it was brought up in. The design sector is flourishing, as are the other disciplines of the creative.

The only big complaint is the lack of state funding, which is another discussion. Until then we will state: who needs money if you are being creative?

So, I was turning out of the cul-de-sac of the design of the city. How we are trying to build a better creative city. The term creative can be overused and actually become negative.

Why? Some associate creativity with expensive solutions. I wonder if my city was designed in the way it was, because people did not dare to be creative. Or was it the politicians who wanted something which was not allowed to cost anything? Well, living does not come cheap. So that is no excuse.

The creative industry is a new hip term. "Creative" is also a new hip word. We splash it around when we are in the want of words. Sometimes.

Being creative does involve self-sustainability, if it does not, it is not creative.

I see a few possible cul-de-sacs in front of me. I am not sure which one I should take, as I am sure that not all of them are such streets.

In the designing of the city, we need to bring the creation and creativity to the people on the floor, we cannot design a city without involving the inhabitants in the process. We are all living together, right?

When working on the new city planning for Reykjavik, we have had meetings with the people in the neighbourhoods, to get forth ideas and suggestions, both what can be bettered in the neighbourhoods or in the city generally, and also to get forth new ideas for the development of the city. The participation was not huge in numbers. It was not a disaster either, but we would have wanted to have more people involved. Out of 20.000 inhabitants in one neighbourhood, fifty people showed up for example, in other ones up to a hundred. That's actually considered pretty good. At least we got interested people.

But is it because people don't care, or are they just not used to being asked? This needs to be brought into education. Art education or education in creative thinking is however usually the first thing to be cut in austerity measures. I know that. This is certainly a very creative task, to motivate people to actually participate in the design of the city. Creativity is the manifestation of the freedom to think - to speak - to participate.

Creative thought has to be on a mass scale, with the participation of all, so that we feel that our city is truly being built for us.

We participate in the UNESCO Creative Cities Network with gratitude. We are humble.

Life is too Good.

其他领域的艺术思维与设计的关系



自2011年起，雷克雅未克成为联合国教科文组织的文学之都。与大多数城市相比，雷克雅未克是一个小城市，尤其是现在我们居住的地方。但它仍然在很多方面呈现出大城市的风貌。我们经常说：如果让我们描述，我们会说雷克雅未克是一个聪明、机智的和开心的小城市。

今天，我将自由地、随意地、激昂地演讲。我的演讲可能会像交通拥堵一样，或如时速110公里/每小时自由驰骋在高速公路上。有时，我的演讲像行驶在狭窄街道上，完全迷路，且不确定自己在哪个城市，更不用说哪个国家了。

我为什么这么演讲？

我以自己城市的方式演讲。

此演讲中，我不会区分城市规划与设计或工程的不同。它们不能互辩。

为什么辨别两种学科？但产生错误时，往往发生这种情况。

我的城市，雷克雅未克正在经历一个变革时期。我们正致力于新的综合城市规划，它将持续26年。我们打算使城市变得更密集，增加市中心居住地而非郊外建设。减少对私家车的关注，但聚焦公共交通、自行车道、人行道和街角小店。

我们想要再现街坊，作为城市内的自身可持续单元。

今天，大多数街角小店已经消失了，被超市所取代。

取消街角小店和杂货店的过程已经持续10到50年了。好吧，我忘了到底多少年了，我每年都在变老。当我十岁时，即40年前，这里至少不是这样的。

当3年半前，我作为最棒党（一个无政府-超现实主义的政党，因此没有传统政党观念）的政治家参与管理雷克雅未克市，我深刻地意识到城市设计对我们的生活，自身文化理解和行为举止是多么重要。

我可能正低速行驶。注意。

从文化角度看，冰岛为自己的世界文化遗产感到自豪。然而，我们却规划了一个不具创造性的城市。城市的新兴部分相当乏味。城市的陈旧部分，是的，很陈旧。怀旧之情肆意，要是还能拥有过去的东西，例如街角小店而不是那些低成本超市，该多好啊！

我不会分析发生了什么，我们为什么忘了人们生活在城市，它是如何变得几乎不可持续的。我也不会指责，这是完全无用的。最好从错误中吸取教训，并为改变做出创新。

谈到创意产业，我们在冰岛做了一份报告，所以我们可以制定出创意产业。此报告列出了惊人的数字，我们能够说它是创意阐释。创意行业作为一项产业在冰岛的营业额位列第三，落后于渔业和铝冶炼。然而，数据不包括电影院和剧院门票，因为没有增值税。

雷克雅未克人们非常具有创造力。每个市民都是作家或诗人。我们的音乐界非常有活力，这是过去几十年里国际公认的，以我为例。我们的市民四分之一是电影人。不是的，那是开玩笑的。每个人都在进行某种设计。2008年，我们经历了金融危机，结果大量创意诞生了。银行家开始设计纪念品和服饰。突然很酷地坐在电影公司董事会。环境变了。我认为在很多方面变得更好了。

与其他任何城市一样，雷克雅未克的文化和创造力正成为旅游产业非常重要的一部分。我们每年的旅游增长达到20%。相当突然地，旅游产业已经注意到雷克雅未克的文化吸引力。

创意产业在2008年银行崩盘中受到打击，但很快复苏了，这取决于自身基础元素和自身可持续因素。设计产业正繁荣，创造力的其他两个科目也一样。

最大的抱怨是缺少国家拨款，这是另一个话题。直到那时，我们阐述：如果你具有创造力，还需要钱干嘛？

所以，我走出城市设计的死胡同。我们如何致力建设一个更有创造力的城市，创造力可被过度使用，且实际上能产生消极作用。

为什么呢？有人把创造力和昂贵的解决方案联系在一起。我想知道是否因为人们不敢表现创造力，我的城市被设计成这样。或者是否因为政客想要的不允许产生其他花费？好吧，生活不是为了价廉。所以没有借口。

创意产业是新时尚术语。“创造性”也是新时尚名词。有时当词汇贫乏时，我们四处宣扬它。

有创造性包括自我可持续性，如果不包括，就不是创造性。

我看到有几个可能的死胡同就在我面前。我不确定该选择哪一个，但我确定它们并不都是这样的街道。

城市设计的过程中，我们需要人们的创造和创意，城市设计过程中离不开居民参与。我们都生活在一起，不是吗？

制定雷克雅未克新的城市规划时，我们与社区人们开会以提出想法和建议，两者通常使社区或城市都变得更好，也提出城市发展的新想法。参与人数并不多，但也不算是很少，我们就想要更多人参与其中。例如，一个具有20000居民的社区有50人出席，在其他社区有100人出席。这已经很好了。至少我们吸引了感兴趣的人。

这种情况是因为人们不关心，或者只是不习惯被提问？这需要被引入教育中。然而，紧缩政策通常最先砍掉艺术教育或创造性思维教育。我知道。这显然是非常有创造性的任务，动员人们实际参与城市设计。创造性表现思想自由，言论自由和行动自由。

创造性思维要规模化，通过所有人的参与，我们才能真正感受到城市为我们而建。

我们带着感恩的心参与联合国教科文组织的创意城市网络峰会。我们很谦逊。生活很美好。

Mathew Hayek

Mayor of Iowa City, United States of America



Matthew J. Hayek is the Mayor of Iowa City and a practicing attorney and partner with the law firm of Hayek, Brown, Moreland & Smith, L.L.P.

Mr. Hayek was born in Iowa City in 1969. He received a bachelor's degree with honors from the University of Michigan Residential College in 1992, then served as a Peace Corps volunteer in Bolivia from 1992 to 1994. He received a juris doctorate from Michigan Law School in 1997.

After practicing commercial litigation at firms in Atlanta and Chicago, he joined his current firm in 2001 and became a partner in 2004.

In addition to his law practice, Mayor Hayek has dedicated significant time to the community. He is the past chair of two advisory commissions for the City of Iowa City – the Housing and Community Development Commission and the Scattered Site Housing Taskforce – and is the past president of the board of directors of the Englert Civic Theatre.

In 2007, he was elected to the City Council and, in 2010, was elected to his first term as Mayor of Iowa City. He currently is serving his third term as Mayor. He serves on the Council's Economic Development Committee and is the City's representative to various intergovernmental and public-private organizations.

Mayor Hayek is a past recipient of the Iowa State Bar Association's Pro Bono Award for extensive legal work on behalf of less fortunate Iowans, and is a past recipient of the "40 Under 40" award from the Corridor Business Journal. He also serves as a member of the Iowa City Area Chamber of Commerce and Iowa City Area Development Group.

He lives in Iowa City with his wife, Mary Kate Pilcher Hayek, and their three children.

马特·海克

美国爱荷华市市长



马特J·海克是爱荷华市市长，并是海克、布朗、莫兰及史密斯（L.L.P）律师事务所的执业律师和合伙人。

海克先生于1969年出生在爱荷华市。于1992年以优异的成绩获得密歇根大学社区学院学士学位，然后在1992-1994年间担任玻利维亚和平工作团志愿者。1997年，他从密歇根法学院获得法学博士学位。

在亚特兰大和芝加哥的公司实践商业诉讼后，他于2001年加入现在公司并于2004年成为合伙人。

除了法律实践，海克市长把大量时间献给社会。他曾担任爱荷华市两个咨询委员会——住宅与社区发展委员会和分散场所住宅专责小组的主席，及恩格勒特市民剧院董事会前任主席。

2007年，他被选入市议会，2010年第一次任职爱荷华市市长。现在是他担任市长一职的第三任期。他服务于议会经济发展委员会，是各种政府间和公私组织的城市代表。

海克市长曾获得爱荷华州律师协会公益奖，奖励其为不幸的爱荷华人民进行的大量法律工作，及回廊商业周刊“四十以下”奖获得者。他也是爱荷华市区域商会和爱荷华市区域开发组成员。

他与夫人玛丽·凯特·皮尔彻·海克及他们的三个孩子住在爱荷华市。

The subject of my talk today is my community's experience in the area of sustainability.

We are among the smallest cities represented here; nevertheless, I hope our experience is relevant, a micro level reflective of global trends.

I start with the premise that globalization is changing the way companies do business and the decisions they make when it comes to locating facilities and hiring employees. In addition, the human connectivity that results from technology is eroding geographic barriers, giving people more freedom and flexibility, and is having a significant impact on demands of our labor force.

The successful cities of tomorrow are anticipating these changes and designing their communities to accommodate the expectations of future generations. For example, while building design is important, focus should also be on land-use regulations, the design of public spaces, transportation networks, housing options, and overall community health.

These aspects of community design are central to the issue of sustainability for Iowa City, and a major focus of Iowa City in recent years.

The 2013 Iowa City Sustainability Assessment involved comprehensive analysis of the community to provide a way to quantify and qualify our efforts to create a more livable, viable and equitable community. There were four focus areas:

Economic and Community Design

This area is premised on municipal government maintaining a solid economic foundation, marked by:

- Strategies to diversify the economy and our business landscape;
- Creating employment opportunities that reduce poverty and the gender wage gap, with the goal of maintaining wages at or above the median county wage;
- and maintaining the city's credit rating as among the best in the country,

Our community design objective is to recognize trends and meet the demands of young generations by:

- Shifting transportation investments to improve pedestrian and bicycling environments;
- Investing in public transportation, car-sharing and bike-sharing programs;
- Ensuring access to open space – in Iowa City, 99.4 percent of the population lives within 1 km of public open space – and preserving neighborhood schools and parks in the core despite suburbanization trends;
- Maintaining flexible public open spaces that can reinvent themselves to meet various community needs, such as markets, festivals, and public rallies.

Environmental and Resource Management

Improvements in the area of Energy include:

- Improved building standards for the private sector – lead by example with the energy consumption of new public buildings designed to meet the highest standards for green construction.
- Support efforts of local utility companies to use wind and solar.
- Track municipal emissions (Iowa City was the first city in Iowa to complete greenhouse gas emission inventory to determine the precise environmental footprint of all municipal operations – which provides a baseline for future investments). The city intends to monitor the environmental impact of all our municipal operations, with the goal of decreasing the impact despite an increase in population.

Improvements in the area of Water include:

- Improved conservation through investment in water treatment and maintenance of our distribution system.
- Improving floodplain management – returning properties to a natural state by buying out private property and doing so with public property around our river in areas at risk for flooding.

- After 100 years of having our backs to the river, we are utilizing the river as an asset and not a barrier, celebrating the river with trails, wetlands, and waterfront amenities designed to flood.

Improvements in the area of Waste Reduction include:

- Reducing solid waste with enhanced recycling and composting.
- Actively exploring a “waste to energy” approach at our landfill, turning garbage into an energy resource.

Improvements in the Natural Ecosystem include:

- Expanded forest, prairie, and wetland restoration through land-use regulations and public investments to preserve space.

Social Issues

In the area of Housing, we have sought improvement through:

- Diversity and affordability, a difficult task because as we make the community more attractive to the Creative Class, there is a risk of squeezing out the less affluent. One example of this effort is a project in which old houses are purchased, renovated and returned to market as affordable homes near our urban core. This has been very popular with academics and young families.

In the area of Wellness, we have sought improvement through:

- Encouraging active lifestyles with access to recreation and trails.
- Making our community walkable and bike friendly.
- Installing and maintaining community gardens.
- Launching a multi-disciplinary health initiative starting in 2014, with the city highlighting the need for healthy lifestyles.

In the area of Arts and Culture, a critical piece of our recruitment of the Creative Class population, we have sought improvement through:

- Diverse festivals, a strong local music scene and public art offerings.
- Strong library operations that keep residents engaged.

The University of Iowa

The University is a large public institution with a significant impact on the community and its economy. It ensures enormous talents and knowledge bases that can translate to a stronger, more sustainable and livable community. We partner with the University on many of the issues I have mentioned.

From our perspective, designing cities is much more than iconic buildings, statues, and landmarks. It is about creating places people want to live, especially as social and geographic barriers erode.

It is also about preserving flexibility to meet the needs of future generations. We can take this opportunity to learn from cities represented at this event. Your cities have continued to meet the needs of its populations for hundreds, and sometimes thousands of years. The question we ask – how does a community reinvent itself yet preserve its history and culture?

Sustainability is a key. We need to focus on what people want today while preserving resources for future generations. This requires:

- Economic opportunities and strong financial foundations
- Access to open spaces and safe, convenient transportation options
- That we value our natural resources and seek to connect with our environment
- Supporting housing diversity and healthier lifestyles
- Supporting a vibrant arts and culture scene

In short, cities need to be leaders on these issues and trust that sustainable investments will pay off in decades to come.

很荣幸来到这里。我今天演讲的主题是我在可持续发展领域获得的社会经验。

我们是今天出席的最小城市之一，尽管如此，我希望我们的经历是相关的，从微观层面反映全球趋势。

我演讲的前提是：全球化正改变公司经营方式及针对设施定位和员工录用做出的决策。此外，由技术产生的人类关系正在消除地理障碍，使人们获得更多自由和灵活性，对我们的劳动力要求影响重大。

明日成功之城正期待这些改变，并设计他们的群体以满足后代的期望。例如，尽管建筑设计很重要，也应重视土地利用条例、公共空间设计、交通网络、住宅选择和整体社区健康。

社区设计的这些方面对爱荷华市可持续性发展课题极为重要，是近几年爱荷华市的主要焦点。

2013爱荷华市可持续性评价包含社区的综合分析，提供方法去量化、质化我们的努力，建设一个更宜居住、更有活力、更公平的社区。有如下四个聚焦领域：

经济和社区设计

这部分前提是市政府维持稳固的经济基础，特点是：

- 使经济和我们的商业环境多元化的战略；
- 创造降低贫穷和性别工资差距的就业机会，目标是维持工资在中等县工资以上；
- 维持城市的实信用评价在全国名列前茅。
- 我们的社区设计目标是确认趋势及满足年青一代的需求，通过：
- 改变运输投资以改善行人和骑车环境；
- 投资公共交通，汽车共享和自行车共享项目；
- 确保开放空间的可达性，在爱荷华市，99.4%人口住在一千米的公共开放空间内；不管城郊化趋势如何，保护中心邻近房舍和公园。
- 维持灵活的公共开放空间，使其重塑自我以满足各种社区要求，例如市场、节日和公共集会。

环境资源管理

能源领域改善包括：

- 改善私营部门建筑标准—新建公共建筑能源消耗设计满足绿色施工的最高标准；
- 支持地方公共事业公司大力使用风能和太阳能；
- 追踪城市排放（爱荷华市是爱荷华州第一个完成温室气体排放清单的城市，以确定所有城市运营的准确环境足迹，并为未来投资提供基准）。城市打算监控所有城市运营对环境的影响，目的是在人口增长条件下降低影响。

水资源领域改善包括：

- 通过投资水处理和维修配电系统提高节约。
- 改善泛滥平原管理，通过购买私有财产和有泛滥危险的地区河水附近的私有财产，使性能恢复到自然状态。
- 100年的河水管理，我们把河水作为资产而不是屏障，为河流配备预防山径，湿地和滨水泛滥而设计的设施。

废物减少领域的改善包括：

- 通过增强循环利用和堆肥，减少固体垃圾。
- 主动开发一种垃圾堆“转废为能”的方法，将垃圾转变为能源资源。

自然生态系统的改善包括：

- 通过土地使用条例和公共投资扩大森林，牧场和湿地恢复，以保护空间。

社会问题

在住宅方面，我们已经找到改善的途径：

- 多元化和可承受性：这是一项艰难的任务，因为当社会对创意阶层更有吸引力时，就存在榨取少数富人的风险。为此做出的努力如一个项目里的旧住宅被采购、翻新，然后作为价格实惠、市中心附近的房子重回市场。这很受学者和年轻家庭的欢迎。

在健康领域，我们已经找到改善的途径：

- 鼓励带有可行娱乐途径的积极生活方式。
- 使我们的社区适于步行和骑车。
- 安装和维护社区花园。
- 在2014年展开多学科健康倡议，强调城市健康生活方式的需求。

在艺术和文化领域，关键是招聘创意阶层人口，我们通过如下手段寻求改善：

- 多样化节日，牢固的本土音乐节和公共艺术供品。
- 有力的图书馆运营使居民坚持参与。

爱荷华大学

爱荷华大学是一所大型公共机构，其对社会及经济具有重大影响。它使相当多的人才和知识库转化成更强大、更持续有活力的群体。我们与爱荷华大学合作解决了很多以上提到的问题。

从我们的角度来看，城市设计比标志性建筑，雕像和地标多得多。它是建设人们想要生活的地方，尤其是当社会和地理障碍消失时。

它保护灵活性以满足后代的需求。我们能借此机会向此次活动的其他代表城市学习。你们的城市已经持续数百年的，甚至数千年的满足自己人口需求。我们提出的问题是——如何使社会自我重塑并保存好它的历史和文化？

可持续性是关键。我们要为后代保护资源，同时关注现今人们的需求。这要求：

- 经济机会和强大的金融基础。
- 开放空间和安全、便利的交通选择。
- 我们重视的或自然资源，并寻求与环境的关系。
- 支持住宅多元化和更健康的生活方式。
- 支持一个多元化艺术和文化环境。

简言之，城市需要在这些问题上起领导作用，并相信可持续投资将在未来几十年内取得成功。

Wang Shaofeng

District Mayor of Xicheng District, Xicheng District People's Government of Beijing Municipality, People's Republic of China



Design Makes Creative Beijing More Attractive

Xicheng District is the central urban area of Beijing. It has been having a close relation to design for long. In Xicheng District, the host venue of the Summit, I would like to take this opportunity to exchange with you about our achievement and experience in the Creative City and design industry, as well as to learn from you the experience from different cities, so we can further improve our work through this summit.

I. Our City is the Home of Significant Wisdom of Design.

Design assembles human intelligence. Design changes urban life. Design brings vitality to old Beijing.

In Xicheng District, design makes historical and cultural heritage of the Central Axis more vivid. With a length of 7.8 km, the Central Axis goes from north to south through Beijing. We build this belt of culture based on the concept of 'balanced axis, unique landscapes, open space and connected blocks'. In this belt showing the history of the development of Beijing, local citizens and tourists can have interactive experience of modern design and traditional history and culture.

In Xicheng District, design helps the regeneration of historical and cultural blocks. Dashilan Area is a 500 year old block. For its revitalization, by the power of design, we hold the activity of 'New Landscapes of Dashilan - a Tour of Design' in the past 3 years. We invited outstanding designers and design projects to Dashilan. We consider it as a new model of soft urban renewal and development, which brings the old blocks new vitality.

In Xicheng District, design brings new vitality to old city moat. Since 2012, we started to build the Green Belt of 9.3 km going along with the old city moat from Muxidi to Yongdingmen. This Green Belt covers one moat, two roads and 10 landscapes. And in this belt, we built Jinzhongdu Park, where there were planted more than 60,000 trees and green space of 20,000 m², a pedestrian road of 26.2 km and a bicycle lane of 8.5 km. We also made the Green Belt a corridor of culture and history of Beijing as an old capital by connecting many important historical sites.

In Xicheng District, design makes the landmark buildings shining. The Forbidden City (the Palace Museum), the Great Hall of the People, the National Center for the Performing Arts are all excellent works of architecture. The Capital Museum, where we having meeting today, has been a landmark building on West Chang'an Avenue. Its terse rectangle layout just matches the urban plan of Beijing. Its traditional materials, such as the bronze, the wood and the earthenware bricks are symbol of the history of traditional Beijing and its advanced construction technology expresses the modernization of new Beijing. And it is just one case among so many classic buildings in Xicheng District perfectly combining traditional Chinese culture and modern design concept.

II. Our Advantage is Attracting Concentrated Resources of Design

Xicheng District enjoys the advantages of Resources of Design. There are top design institutions of China in Xicheng District, such as China Architecture Design & Research Group, China Aeronautical Project & Design Institute, and Beijing Urban Engineering Design & Research Institute, with 4 academicians of Chinese Academy of Engineering and more than 30 national design masters. In 2012, there were 327 legal entities of design, with 16,000 employees, which made general income of 16.46 billion Yuan, and profit of 2.35 billion Yuan.

It has formed concentrated areas of resources of design in Xicheng District, such as Publishing Industry Park of Beijing, China, Liulichang Historical and Cultural Industry Park, and Beijing DRC (Design Resources Corporation) Industrial Design and Cultural Creative Industry Base in Xicheng District, which fostered a batch of top enterprises of industrial design in China, for example LKK Design. Born and settled in Xicheng District, China Red Star Design Award is at the top level of industrial design of China and its influence is growing year by year.

In recent years, many new concentrated areas of resources of design grew rapidly and have been faster gathering domestic and international design factors, such as Putiandesheng Science and Cultural Industry Base, Tianqiao Performing Arts Area of Beijing, Xinhua 1949 Culture and Finance Innovation Center, No. 48 of Xihai Cultural and Design Industry Park, and Star Theater. Xicheng District's leading role in design industry has been more and more prominent day by day.

III. Our Job is to offer Wings to the Development of Design

As the core area of Beijing, the City of Design, we are actively transforming the advantage of resources of design to the mighty trend of the development of design industry.

Perfection of the policy system to promote design industry. According to the full industrial chain of design, including design factors gathering, design creativity research and development, and market cultivating for design products, we make related policies, design industry plan and Industrial development guidance directory by learning the foreign urban development experience on the City of Design.

Making platform for fast development of design industry. We established China Design Market as an important base of Beijing as the City of Design. The first batch of 8 design institutions entering this market included KIDP (Korea Institute of Design Promotion) China and Zhang Yonghe Architectural Design Office. We are preparing to establish the Beijing Design Industry Union with China Architecture Design & Research Group and Lenovo China as the founders of this union. The preparation went well and the establishing ceremony will be held tomorrow afternoon.

Faster gathering the leading enterprises and talents of design industry. In order to attract more leading enterprises and talents of this industry, we open the green channel to offer them desirable living and working conditions, and to give them subsidy and awards on their projects. At the same time, we focus on educating and fostering talents by encouraging the design parks to establish talents fostering bases with cooperation with foreign institutions.

IV. Our Promise is Giving Beijing Design More Brand Influence

In the future, based on Beijing's orientation of the City of Design, we will boost the changing from 'Made in China' to 'Created in China' by highlighting the brand influence of Beijing Design, and utilizing design to improve the urban development.

Fully involved to the development of UNESCO's Creative Cities Network. We will take the opportunity and trend of the international development to enhance the cooperation with other countries on design, and to organize our design enterprises to participate in the activities of Creative Cities Network. We will also hold international design forums and trading activities to promote the all-around exchange and interaction with global design enterprises.

Guiding enterprises to participate in the international system of division of labor for global development. We encourage design enterprises to participate in all kinds of significant international exhibitions and design activities, to undertake international orders, to participate in setting international standards, and to establish global cooperative research and development, as well as international exchanges. We support the development and management of internationalization of the design enterprises in Beijing and their products. We will recommend a batch of excellent enterprises and original works to be the representatives of the image of Beijing as the City of Design.

Fully promoting the brand of Beijing Design. We are actively working to attract big international design activities to Xicheng, and sincerely invite the members of UNESCO's Creative Cities Network, global designers, design enterprises, institutions and universities to come to Xicheng to participate in divers activities, in order to promote high-end design exchange, high quality products, as well as the brand influence of Beijing Design.

Participation by all people makes design the creative culture everywhere. We will hold the Tour of Design, Design Competitions, exhibitions and lectures to popularize the idea of design. The public will actively contribute their opinions on important design projects and have interaction with design experts through different media channels.

Design is not only a kind of creation, a kind of culture, but also a stage of showing talents and inspiring wisdom. We sincerely invite you to come to Xicheng for your dream of design. Being with the global members of Creative Cities Network, we will make a brilliant future of the creative city.

王少峰

北京市西城区委副书记、西城区人民政府区长



设计让创意北京更具魅力

西城区是北京城市的中心区，一直以来与设计有着浓厚的情节和密不可分的联系。作为此次峰会的举办地，借此机会与大家交流西城区在创意城市和设计产业方面的工作成果和感受，也希望通过这个论坛学习借鉴各个城市的经验，更好地推动西城区创意城市和设计产业的建设与发展。

一、我们的城市是融入众多设计智慧的家园

设计凝聚人类智慧，设计改变城市生活，设计更让古老的京城焕发出勃勃生机。

在西城，设计为中轴线历史文化遗产添彩。我们围绕贯穿京城南北的长达7.8公里的中轴线，以“均衡的中轴、独特的景观、开放的空间、串联的街区”为规划设计理念，建设这条彰显北京发展历史的文化大道，使市民和游人能够在中轴线上感受到现代设计与传统历史文化的互动式体验。

在西城，设计为历史文化街区复兴助力。为了重振大栅栏这个具有500年历史的老街区，我们借助设计的力量，连续三年举办“大栅栏新街景·设计之旅”活动，邀请中外优秀设计师和艺术创意项目进驻大栅栏，不仅激发了新的发展活力，使老街区获得了新生，还探索出城市软性更新和街区有机生长的新模式。

在西城，设计让古老的护城河焕发生机。从2012年起，我们从木樨地至永定门，在全长9.3公里的护城河沿线，以一河、两路、十景作为整个“绿道”的景观设计构架，新建了金中都公园，新植6万余株树木，新增2万平方米绿地，新建26.2公里慢行步道和8.5公里自行车骑行路线，并将沿岸众多重要的历史文化古迹串联起来，使“绿道”成为一条承载北京古都历史的文化廊道。

在西城，设计让地标建筑绽放光芒。故宫、人民大会堂、国家大剧院等都是建筑的杰出代表，今天我们开会的首都博物馆已成为西长安街的标志性建筑，简洁的矩形平面与北京城格局协调，青铜、木材、陶砖等传统材料代表老北京的历史，先进的建造技术体现新北京的现代。

西城区拥有太多体现中国传统文化与现代设计理念完美融合的经典之作，这些例子只是城市设计的一个缩影。

二、我们的优势是吸引设计资源高度聚集

西城区拥有得天独厚的设计资源优势。中国建筑设计集团、中国航空规划设计研究院、北京城建设计研究总院等目前代表着中国设计领域最高水平的设计院校集中在西城，聚集4位中国工程院院士、30多位国家级设计大师。2012年，西城区共有设计领域法人单位372家，从业人员1.6万人，总收入达到164.6亿元，利润23.5亿元。

西城吸引了众多高端设计资源在区域内集聚，形成了以中国北京出版产业园区、琉璃厂历史文化产业园区、北京DRC（设计资源协作的简称）工业设计创意产业基地为代表的设计资源聚集区，仅北京DRC产业基地就聚集了30家企业，培育了以洛可可为代表的一批国内顶级工业设计企业。诞生并落户在西城的“红星奖”，代表着中国工业设计的最高水平，并且影响力逐年扩大。

近年来，普天德胜科技文化产业基地、北京天桥演艺区、新华1949文化金融创新中心、西海48号文化设计产业园、繁星戏剧村等一批设计资源聚集区异军突起，正吸引着越来越多的国内外设计要素加快聚集，西城区在设计领域的引领带动作用日益凸显。

三、我们的工作是为设计发展插上腾飞的翅膀

作为北京“设计之都”核心区，我们积极将设计资源优势转化为设计产业发展的强势。

完善促进设计产业发展的政策体系。借鉴国内外“设计之都”城市的产业发展经验，按照打造设计全产业链的思路，围绕设计要素集聚、设计创意研发、设计产品市场培育等环节，制定相关配套政策，编制设计产业规划及产业发展指导目录，大力扶持设计产业发展。

搭建促进设计产业快速发展的平台。建设中国设计交易市场，使其成为北京建设“设计之都”的重要基地和窗口，韩国设计振兴院中国事务所、张永和建筑设计事务所等8家设计机构成为首批入驻单位。筹建北京设计产业联盟，中国建筑设计集团、联想集团等20多家知名设计院校作为联盟发起单位，相关各项筹备工作已经到位，明天下午将召开联盟成立大会。

加快聚集行业领军企业和领军人才。一方面，开辟“绿色通道”，提供优厚的生活待遇和工作环境，在承担的项目上给予配套资助和奖励，加大领军设计企业和设计人才的引进力度。另一方面，注重对设计人才的培养，鼓励设计园区设立集产学研为一体的设计人才培养基地，通过与国外机构进行合作交流，培训更多高水平的设计人才。

四、我们的承诺是让“北京设计”更具品牌影响力

未来，我们要立足“设计之都”核心区定位，积极凸显“北京设计”的品牌价值，利用设计为城市建设增添新的亮点，助推“中国制造”向“中国创造”转变。

全面对接，不断促进创意城市网络发展。我们将紧紧抓住国际发展的潮流和先机，加强与各个国家的设计合作交流，组织设计企业全面参与创意城市网络的各项活动。开展国际层面的设计论坛及交易活动，加强与全球设计企业的全方位交流互动。

全球发展，引导企业加入国际分工体系。我们鼓励设计企业参与各类国际重大展览和设计活动，承接国际订单，参与国际标准制定，在全球范围内开展合作研发与交流，支持北京设计企业和产品的国际化发展和经营，推出一批代表北京“设计之都”形象的优秀企业和原创作品。

全力助推，努力提升“北京设计”品牌。我们积极吸引国际大型设计活动来西城举办，邀请联合国教科文组织（UNESCO）创意城市网络成员以及全球的设计师、设计企业、设计机构、组织以及设计院校参与各项活动，推动高端设计交流，推广设计精品，积极提升“北京设计”的品牌影响力。

全民参与，推动设计成为无处不在的创意文化。举办设计之旅、设计大赛、设计展览、设计讲座，大力普及设计理念，借助不同媒介渠道让公众积极介入设计，对一些重大的设计项目表达自己的观点并与设计专家互动。

设计不仅是一种创意、一种文化，更是一个施展才华和激发智慧的舞台。我们诚挚邀请各位朋友来西城实现自己的设计梦想，并将与全球创意城市网络的各位成员一道，共同开创创意城市的美好未来！

Rt Hon Donald Wilson

Lord Lieutenant & Lord Provost of the City of Edinburgh



Born in 1959 in Selkirk, Donald Wilson attended Galashiels Academy. Further academic achievements include a BA (Hons) from Stirling University, an MSc in Information Science from London's City University, and a teaching qualification from Moray House in Edinburgh. A former teacher of Computing at Newbattle Community High School, he has also served as an ICT Curriculum Development Officer and an Adult Education Tutor. In 1999, he was elected as a City of Edinburgh Councillor, representing the Shandon ward.

Donald has served on a range of Committees, and was Executive Member for Communications & Business Management (2001 to 2002), Modernising Government (2003 to 2005) and for *Smart City* (2000 to 2007), Chair of Edinburgh & Lothians Tourist Board and Edinburgh Convention Bureau (2003 to 2005), Chair of the Edinburgh International Science Festival (1999 to 2007) and Chair of the Edinburgh South West Neighbourhood Partnership (2007 to 2012). Other active interests include the Edinburgh Institute for Mathematical Sciences. In his free time, Donald enjoys reading, science fiction, opera, antiques and history, and spending time with his partner Elaine and two grown up children.

唐纳德·威尔逊

爱丁堡市总督兼市长



于1959年出生于爱尔兰塞尔科克（Selkirk），入学加拉希尔斯高中（Galashiels Academy）。其它学术成就包括一个斯特林大学文学士（荣誉）学位、一个伦敦城市大学信息科学理科硕士学位以及一项爱丁堡莫雷教育学院授予的教学资格。

作为Newbattle社区高中计算机系的前教师，他曾担任过ICT课程发展主任和成人教育教员。1999年，他当选为爱丁堡市地方议员，代表Shandon区。Donald在一系列委员会任过职，曾任通信和商业管理委员会（2001至2002）、政府现代化委员会（2003至2005）和智能化城市委员会（2000至2007）的执行委员，爱丁堡和洛锡安区旅游者委员会和爱丁堡会展局主席（2003至2005），爱丁堡国际科学节主席（1999至2007）以及爱丁堡西南地区合作伙伴委员会主席（2007至2012）。

其它活跃参与的兴趣活动包括爱丁堡数学科学院的活动。在闲暇时间，Donald喜欢阅读科幻小说、欣赏歌剧、古董和历史，并与自己的妻子Elaine和2个已成人的子女共渡时光。

As a Trustee on the Edinburgh UNESCO City of Literature Trust Board it is a pleasure to be here with all of you and to share some of the exciting activities and lessons learned that Edinburgh has benefited from since becoming the world's first City of Literature in 2005.

Edinburgh has been a pioneer in this international network of UNESCO Creative Cities by becoming the first ever City of Literature. This permanent, non-competitive title bestows international recognition on Edinburgh and Scotland as a world centre for literature.

Let me start by sharing some facts with you about Edinburgh and its literary heritage in order to set the scene a little:

Some of the world's best-loved authors hail from Edinburgh, including Robert Louis Stevenson who wrote the adventure book *Treasure Island*, Sir Arthur Conan Doyle who created the famous detective *Sherlock Holmes*, - one of my childhood heroes, and J.K. Rowling who moved to the city in 1993 where she found inspiration to write the hugely successful *Harry Potter* series, and of course Sir Walter Scott who penned *Ivanhoe*.

Edinburgh is a UK publishing hub, with numerous independent trade publishers based in the city, while some of the world's leading professional publishers also have operations there including Canongate books who published *Life of Pi* and Barack Obama's autobiographies.

Edinburgh celebrates its literary heritage every year with a calendar of events including the Scottish International Storytelling Festival in October, and the Edinburgh International Book Festival, which takes place during our busy summer festival period when 7 different major festivals come together to attract over 4 million visitors from over 70 different countries, while generating £261m for the Scottish economy.

Edinburgh is home to the Writers' Museum and the Scottish Storytelling Centre. It also hosts the National Library of Scotland – Scotland's largest library, home to many rare books dating back to 1455, including the Gutenberg Bible and the John Murray archive which includes original works and collections from authors as diverse as Lord Byron, Jane Austin, David Livingstone and Charles Darwin.

The initial idea of a formal "City of Literature" designation came about because four book lovers thought that Edinburgh, and indeed Scotland, should take on responsibility for the future development of a literary culture that has distinguished and enlightened our country's history.

They wanted to share the culture of this capital city with the world, to celebrate the greats of the past and to embrace and encourage future developments. Edinburgh was proposed not as *the* city of literature but as part of a growing network of cities. The idea was not about competition but about aspiration and partnership.

The idea of such a designation was widely welcomed amongst the Edinburgh arts community and gained the backing of both the Scottish Arts Council and the Scottish Government. A formal project team was put together, then a charitable trust was established and grants secured.

In October 2004, a delegation from Edinburgh presented the city's case at UNESCO's Executive Board. Within hours of the formal submission of the bid, the proposal was given absolute approval and praised enthusiastically by more than 100 ambassadors in attendance. This marked the beginnings of a global enterprise, a network of Cities of Literature celebrating, sharing and developing their culture.

In 2005, in Edinburgh, a Trust was established as an independent organisation and charity. It works to bring together the literary activity and the many literary bodies across the city, to work in collaboration and to move forward together as a City of Literature, and as a capital of a literary nation. Edinburgh UNESCO City of Literature is not one organisation, it is the sum of its literary parts.

Edinburgh's Goals for the City of Literature Trust are four-fold:

The first is participation – to stimulate wider engagement with literature by providing specific opportunities and experiences delivered in partnership with other organisations.

The second goal is learning – which includes promoting the pleasures and benefits of literature by inspiring new connections and developments.

The third goal is advocacy – promoting Edinburgh’s and Scotland’s rich literary heritage to the world, and supporting other cities on their journey towards being a City of Literature.

The final goal is creativity – to bring people together in order to stimulate creativity, share information, provide space and opportunity, and develop a sense of community. In all four of these goals the ultimate intention is to spread *enlightenment*. We aim to achieve an enlightened approach to engaging with literature.

Since the establishment of this first City of Literature Trust there have been many exciting developments and activities taking place in Edinburgh and indeed across the world.

Ms. Ali Bowden, Director of the Edinburgh City of Literature Trust, has just stepped down as Chair of the Creative City Network Working Group on Cities of Literature, after having spent 15 months working with UNESCO to reform and improve the entire designation bid process and to ensure that no annual fee was required for cities.

Also, the Edinburgh City of Literature Trust is currently supporting 10 cities in their bid to become a City of Literature. Most recently, Ms. Bowden travelled to the Ukraine to speak at a Book Fair and Festival there and to assist with their bid to become a City of Literature. I will speak a little more about the wider UNESCO City of Literature Network but first I would like to tell you more about some of our ongoing work in Edinburgh.

In conjunction with the award-winning locally run bus provider in the city - Lothian Buses –Edinburgh is currently shortlisted for seven awards at this year’s UK Bus Awards due to its work on a free audio literary guide for travellers using the buses on a city centre route. We are also hoping to introduce a “Poetry on Trams” project which entails having a literary theme on Edinburgh’s new tram network which will come in to operation early next year. In terms of digital & electronic promotion, our Bookshop and “What’s On” App already have three five-star reviews on iTunes and the app is promoted via bookshops in the city.

This year the Edinburgh UNESCO City of Literature Trust’s ‘Reading the City’ event which was part of the Edinburgh International Book Festival sold out on the first day of ticket sales. Through the City of Literature Information Desk around 12, 000 leaflets and booklets on events, venues and organisations which were linked to literature in the city were distributed during the Festival.

We continue to expand Robert Louis Stevenson Day which takes place on the 13th of November each year and we run events right across the city for children, for adults, for families, in schools and host events featuring recognised writers and broadcasters to help us celebrate it.

For businesses in Edinburgh, there are lots of opportunities for to attract literary tourists to the city and to link them to their business. A literary tourist is the kind of cultural tourist that wants to know all about the literary life of a place – what books are set there, what authors live or have lived there, the statues and plaques and trails that make up its literary heritage. They want to walk in the footsteps of famous writers or eat in the cafes linked to their favourite character.

In Edinburgh we have produced a City of Literature “Business Opportunities Guide” in order to make the most of the economic opportunities that these literary tourists provide.

This guide is for all tourism businesses located in and around the city to help them plan how to create new business opportunities, and grow their business around Edinburgh’s literary connections. As well as the Business Opportunities Guide, we are in the final stages of completion of a Literary Tourism Toolkit, to be launched with Scottish Enterprise, which offers concrete tools such as virtual trails for visitors to follow and enjoy right across the city.

I would now like to speak about the City of Literature Trust and what it means to be a part of this growing Network.

So, what does it mean to be a UNESCO City of Literature? From innovative reading campaigns to international outreach and creative exchanges, for Edinburgh, the City of Literature Trust has provided a focus and co-ordination for literary activity which has had a wide-ranging impact.

UNESCO Cities of Literature work together to build strong global partnerships: encouraging exchanges, creating cross-cultural initiatives and developing local, national and international links.

In short – these cities help and share with each other in order to develop their literary programmes and activities. Melbourne, Iowa City, Dublin, Reykjavik and Norwich have now joined Edinburgh to form a new global network of Cities of Literature and we look forward to welcoming more Cities to our network soon.

To become a UNESCO designated City of Literature a city must mobilise and bring together its entire literary community and secure support from council, government and its National UNESCO Commission.

UNESCO Cities of Literature must be committed to their literary city: past, present and future. It has outstanding literary heritage, healthy present activity and infrastructure and importantly, has a shared vision for the future and invests and collaborates in the necessary manner to realise it.

The UK's strong creative industries are reflected in its four UNESCO Creative Cities: two Cities of Literature (Edinburgh and Norwich), one City of Music (Glasgow) and one City of Film (Bradford). In the UK the cities aim to enhance the creative, social and economic potential of cultural industries by creating value around the accreditation locally, nationally and internationally. The core activities in these cities have centred on proving and improving return on investment in culture via increased tourism, cultural engagement, economic development and competitive advantage.

Since becoming the world's first UNESCO City of Literature in 2005, Edinburgh has witnessed a vast array of literary activity. The city has been part of a rapidly expanding worldwide network with a diverse heritage to draw upon and provide support. We now have a wealth of experience to share throughout the world.

To quote JK Rowling 'It is impossible to live in Edinburgh without sensing its literary heritage everywhere'

Or as John Fardell, famous UK cartoonist said 'Like many writers and illustrators, I find Edinburgh fires my imagination. To me it seems the ideal starting point for stories of eccentric inventors, awe-inspiring secrets and extraordinary adventures'

I would like to extend all of you an invitation to visit Edinburgh, my home town, and come experience it for yourself. I will assure that you will all receive a very warm welcome.

感谢这次活动的组织者并邀请我在此演讲，我代表爱丁堡市向大家介绍我们作为联合国教科文组织创意城市的经验。作为爱丁堡联合国教科文组织文学理事委员会的理事，很高兴能在这里和你们所有人一起分享一些激动人心的活动，以及爱丁堡自从2004年成为世界上第一个文学之都以来所得到的经验。

作为第一个文学之都，爱丁堡是联合国教科文组织创意城市这个国际网络的先行者。这个永久性和非竞争性的称号使爱丁堡和苏格兰成为世界文学中心的地位获得了国际认可。

让我从分享爱丁堡和其文学遗产的一些事实开始，来切入正题。

一些世界上最受欢迎的作家来自于爱丁堡，包括罗伯特·路易斯·斯蒂文森，他写作了探险小说《金银岛》，亚瑟·柯南·道尔爵士，他创造了著名的侦探角色《夏洛克·福尔摩斯》——那也是我儿童时代的英雄之一，以及J.K.·罗琳，她于1993年迁居到这座城市，在这里她找到灵感写出了获得巨大成功的《哈利·波特》系列，当然，还有沃尔特·斯科特爵士，他创作了《艾凡赫》。

爱丁堡是英国出版中心，很多独立的商业出版商的总部也在此，而且一些世界领先的专业出版商在这里也设有办公室，这其中包括Canongate出版社，它出版了《少年派的奇幻漂流》和《巴拉克·奥巴马自传》。

爱丁堡每年都举行文学遗产的庆祝活动，活动日程包括10月的苏格兰国际讲故事节，以及爱丁堡国际图书节——它在我们繁忙的夏季节日期间举行，那时候七个不同的主要节日一起到来，吸引着来自70多个不同国家的超过400万游客，同时为苏格兰经济贡献了2.61亿英镑。

爱丁堡是作家博物馆和苏格兰讲故事中心的所在地。它还拥有苏格兰最大的图书馆——苏格兰国家图书馆，这里有很多稀有书籍可以追溯到1455年，包括古登堡圣经和约翰·默里档案馆，那里收纳了包括拜伦勋爵、简·奥斯汀、戴维·利文斯通和查理斯·达尔文在内的各种作家的原版作品和文集。

正式授予爱丁堡“文学之都”称号最初的想法来自于四位图书爱好者，他们认为爱丁堡，确切地说是苏格兰应该承担起未来文学文化发展的责任，正是这种文化使我们国家的历史变得与众不同，并且具有启蒙意义。

他们想与世界分享这个都城的文化，庆祝过去的伟大并迎接和鼓励未来的发展。爱丁堡不只是文学之都，也是发展城市网络的一部分。这个理念无关竞争，而关乎意愿与合作。

这个命名在爱丁堡艺术团体中广受欢迎，并且得到了苏格兰艺术委员会和苏格兰政府的支持。一个正式的项目团队成立了，然后成立了一个公益理事会，并获得了拨款。

2004年10月，一个来自爱丁堡的代表团向联合国教科文组织的执行理事会介绍了这个城市的案例。在竞选材料正式提交的几小时，这个提议获得绝对多数的赞成并受到与会的100多名大使的热情称赞。这标志着一项全球性事业的开始，一个文学之都的网络开始庆祝，分享并发展它的文化。

2005年，在爱丁堡成立了一个理事会作为一个独立的组织和慈善机构。它的作用是将这个城市的文学活动和很多文学机构组织到一起，使它们以一个文学之城，以及一个文学之国的名义进行协作，共同前进。爱丁堡联合国教科文组织文学之都不是一个组织，而是其文学部分的总和。

爱丁堡对于文学之都理事会的目标包括四个方面：

第一个是参与——通过提供与其它组织合作的特定机会和经验刺激更广泛的文学参与。

第二个目标是学习——包括通过鼓励新的联系和发展来推广文学的乐趣和益处。

第三个目标是倡导——将爱丁堡和苏格兰丰富的文学遗产推广到世界，并支持其它城市走上成为世界文学之都的道路。

最后的目标是创意——将人们聚集到一起来以刺激创造性，分享信息，提供空间和机会，并发展一种社区感。在所有这些四个目标中，最终的目的是推广启蒙。我们的目标是通过启蒙的方式来促使人们投身文学。

自从这个第一家文学之都理事会成立以来，在爱丁堡和全世界都有很多激动人心的发展和活动。

艾丽·鲍登女士，爱丁堡文学之都理事会理事长，刚刚从文学之都创意城市工作小组的组长位置上退下来，此前她与联合国教科文组织共同工作了15个月来改革和提高整个参选过程并确保对所有城市都不收取年费。

此外，爱丁堡文学之都理事会目前正在支持10个申请“文学之都”的城市。最近，鲍登女士到了乌克兰，在图书博览会上致辞，并支持他们申请文学之都。我将稍微谈一下联合国教科文组织文学之都网络的意义，但是首先我想更多地向与你们介绍我们在爱丁堡正在进行的工作。

爱丁堡市由于在其穿越市中心的一条巴士线路上向乘客免费提供有声文学导游服务，与其一流的本地巴士运营商——Lothian Buses一起进入了本年度英国巴士奖项的七个奖项的候选名单。我们也希望引入“有轨电车诗”项目，从而使得在明年初投入运行的新的爱丁堡有轨电车上文学的主题。在数字和电子推广方面，我们的书店和“在展览什么”应用在iTunes并已经有三个五星的评价，并且该应用正在通过这个城市的书店被推广。

爱丁堡联合国教科文组织文学之城理事会的“阅读城市”活动作为爱丁堡国际图书节的一部分，活动门票第一天就被售罄。文学节期间，我们通过询问台发放了大约12,000份介绍活动内容、地点和组织的宣传单和宣传册。

我们继续扩大于每年11月13日的罗伯特·路易斯·斯蒂文森日的影响，并且我们为全城的儿童、成人、家庭和学校组织活动，并承办有著名作家和广播员参与的活动来帮助我们进行庆祝。

对于爱丁堡商业而言，这里有大量的机会吸引文学游客，并将他们与商业联系起来。文学游客是一种文化游客，他们希望知道一个地方关于文学生活的所有内容——有哪些书是在那里写成的，什么作家居住在或者曾经居住在那里，以及组成其文学遗产的雕像、匾牌和踪迹。他们想追寻著名作家的足迹，或者去他们喜欢去的咖啡馆吃东西。

在爱丁堡，我们制作了一份文学之都的“商业机会指南”，并最大可能地利用这些文学游客带来的商机。

这个指南可以帮助城市内及城市周边的旅游从业者来规划如何通过爱丁堡的文学创造新的商业机会，并实现业务增长。除了这份“商业机会指南”之外，我们还将出一份文学旅游工具包。这个工具包目前正处在最后完成阶段，它将与《苏格兰企业》一起发行，为访客提供诸如虚拟路线，这样的具体游览工具以帮助他们更好地感受这座城市。

现在我想谈谈文学之都理事会，以及成为这个不断发展的网络的意义。

成为联合国教科文组织文学之都意味着什么？从创新阅读活动到国际拓展和创意交流，对于爱丁堡来说，文学之都理事会为具有广泛影响的文学活动提供了焦点和合作机会。

联合国教科文组织文学之都的各个成员齐心协力来建立强大的全球合作伙伴关系：鼓励交流、创建跨文化创意并发展本土、全国和国际性的联系。

简言之——城市互相帮助和分享来发展它们的文学项目和活动。墨尔本、爱荷华市、都柏林、雷克雅未克和诺维奇已经加入其中，并与爱丁堡形成了一个新的全球性文学之都网络，我们期待着更多的城市加入其中。

成为一个联合国教科文组织文学之都，城市必须动员并结合其整个的文学社区，并从议会、政府和其国家联合国教科文组织委员会那里获得支持。

联合国教科文组织文学之都必须忠实于其城市的文学性：包括过去，现在和未来的。它有着杰出的文学遗产，现在健康发展的文学活动和基础设施，并且，更重要的是，对未来有共同的愿景，并以必要的方式投资和协作来实现这个愿景。

英国强大的创意行业体现在四个联合国教科文组织创意城市中：两个文学之都（爱丁堡和诺维奇），一个音乐之都（格拉斯哥）和一个电影之都（布拉德福德）。在英国，这些城市通过创建本地的、国家的和国际的认可的的价值来增强文化产业的创意、社会和经济潜力。这些城市的核心活动聚焦在通过不断增加的旅游、文化投入、经济发展和竞争优势来证明和提高在文化方面的投资回报率。

自从在2005年成为世界上第一个联合国教科文组织文学之都以来，爱丁堡举办了大量的文学活动。城市凭着多种多样可依靠和支持的遗产已经成为一个快速扩张的世界性网络的一部分。我们现在具有丰富的经验可与全世界分享。

我想引用JK·罗琳的话“生活在爱丁堡，不可能不感知其无处不在的文学遗产”。

或者如同著名的英国漫画家约翰·法德尔所说，“和很多作家和插图画家那样，我发现爱丁堡激发了我的想象力。对我来说，古怪发明家的故事，令人敬畏的秘密和不同凡响的探险是一个理想的出发点。”

我想邀请在座的所有人访问并亲自体验我的故乡爱丁堡，我保证你将受到非常热烈的欢迎。

Maurice Vincent

Mayor of Saint Etienne, France



Maurice Vincent was elected Mayor of Saint-Etienne and President of the Saint-Etienne Métropole urban community in 2008. He has also been a Senator since September 2011.

Maurice Vincent is chairman of the club of cities hosting the European Football Championship, to be held in France in 2016 (EURO 2016), and of the Cité du Design in Saint-Etienne.

Saint-Etienne is the first French city to be a member of the UNESCO Creative Cities Network in the Design category which it joined in 2010. The city's last International Design Biennial in March 2013 drew over 140,000 visitors.

Maurice Vincent has a PhD in economics and is a university professor, specialising in regional economics and the economics of housing and industrial organisation.

He was President of Jean-Monnet University in Saint-Étienne (17,000 students) and the Pôle Universitaire de Saint-Etienne from 1997 to 2002, and Advisor to the Director General of Higher Education at the Ministry of Education in Paris from 2002 to 2004.

莫里斯·文森特

法国圣埃蒂安市市长



莫里斯·文森特于2008年当选圣埃蒂安市市长和圣埃蒂安大都市城市社区主席。自2011年11月他被选为议员。

莫里斯·文森特是举办欧洲足球联赛的城市俱乐部的主席，联赛将于2016年（欧洲2016年）在法国主办；也是圣埃蒂安时尚设计之城的主席。

圣埃蒂安是法国第一个成为联合国教科文组织创意城市网络成员的城市，2010年入选设计之都。2013年3月举办的国际设计双年展吸引了超过14万的参观者。

莫里斯·文森特取得经济学博士学位，也是一名大学教授，专门研究区域经济及住宅和产业组织经济。

1997年到2002年间，他曾当选让·莫内圣埃蒂安大学（17000名学生）和圣埃蒂安波尔大学校长；2002年到2004年间，担任法国教育部高等教育局长顾问。

Saint-Étienne UNESCO City of Design



In 2010, Saint-Étienne became the first French city to join the UNESCO network of creative cities of design. This designation represents an important international recognition, and a determining factor in the acceleration of the city's development, with the aim of improving the quality of life of its inhabitants, and its economic performance.

On 1st June 2012, Saint-Étienne was attributed the label of "International Expertise" of territorial authorities 2012-2015, for the "Policy of development through design", awarded by the Ministry of Foreign Affairs. This title reinforces Saint-Etienne international position.

With 500.000 inhabitants, the metropolitan area of Saint-Étienne is the second urban center of the big metropolitan hub in our Region.

Saint-Étienne was an industrial city from 19th century centered on coal mining, metallurgy and the manufacture of cycles, arms, machinery and textiles (trimmings). These are the roots of design.

Economic crises in the second half of the twentieth century forced the city to develop new economic axes and new competitiveness centers (mechanical, medical, technologies and textiles, surface treatment, optics, machinery), higher education and design.

Saint-Étienne gives culture a predominant place through festivals and events programmed by all the stakeholders contributing to the cultural prestige of the city (Museum of Art and Industry, Museum of Modern Art, Mining Museum, Le Corbusier Heritage in Firminy, etc...)

The urban transformation process in Saint-Étienne started at the beginning of the 1970's.

Saint-Étienne has begun a metamorphosis through the launching of an urban project and the realization of great architectural buildings.

The Cité du design, founded in 2005 by Saint-Étienne City and Metropolitan government, was born out of strong development of design education, and the success of the Saint-Étienne International Design Biennial. Located on the site of the former Royal Arms Manufacture, the Cité was inaugurated in October 2009, in an avant-garde space designed by Finn Geipel and Giulia Andi.

It is a platform for observation, creativity, teaching, training and research through design.

The Cité du design differs from other French design institutions by concentrating on a distinctive federating theme: design in terms of social change, and economic dynamics.

It is an exceptional tool for Saint-Étienne Metropolis, a driving force at the core of its economic governance working on:

- raising the different publics awareness on design
- developing the design use by economic and social stakeholders
- developing research and innovation by design
- experimenting new concepts on Saint-Etienne area
- promoting design

The Cité du design and the Saint-Étienne Higher School of Art and Design are part of the same structure, and work towards a common objective: to develop research and innovation through creation.

With its remarkable history allied to industrial modernity, Saint-Etienne, land of creators and inventors, is a constantly changing city, driven by a dynamic link to the arts and industry.

A design policy for an attractive territory

The City of Saint-Étienne and Saint-Étienne Metropolitan government have defined a strategy for action which uses design as a structural tool in economic, social and cultural development. The aim of their strategy is to design an innovative, attractive territory with a stimulating, high-quality living environment.

To implement this policy, we have created a design manager position, acting across their services. The design manager aims at raising the administration awareness on design and developing the integration of design within the procurement contracts. This is a unique initiative in France.

Since 2011, fifty projects were realized with designers in the city. The aim is to create an innovative ecosystem for improved and inclusive the living environment

Saint-Étienne became, in June 2012, the national reference centre for the Foundation Design for all. It was the opportunity to put into place an approach of design for all, associated with the policy of accessibility, sustainable development and economic solidarity, where the intervention of the designer will be a determining factor to favor innovation and the consideration of users, local know-how, and the quality of the services involved in equipment design, housing and urban spaces.

This initiative was led by the following concepts:

- Global identity of the transportation network
- Innovating in public services (I'm participating in the renovation of my school - co creation projects made to the pupils of 3 elementary schools working with designers)
- Developing creative industries
- Promoting the territory
- Design in the neighborhoods (design dans les quartiers)

Everything started in summer 2012 when the city of Saint-Étienne associated the proficiency of three designer pairs (Talking Things, Bé0 Design, louise+Mahé) to the nineteen neighborhood councils in order to accompany them in a participative design project process to improve together the collective spaces of the city.

The designer teams immersed themselves in the everyday life of the Saint-Etienne's neighborhood and organized urban walks and creative workshops with the inhabitants to understand their desires, needs and to collect their ideas to valorized better their neighborhood

They following steps were:

- Temporary installations in public spaces ("Change Square" , or the participative transformation of a rundown area into a public space La Cartonnerie creative site)
- With Ancrages a Saint-Étienne for EmpathiCITY, Making our City Together Laure Bertoni and Sebastien Philibert have proposed poetic games which bring out interstitial public spaces .

Design and Industry

Relying on the creativity of its region, and the commitment of the public and industrial sectors, the city is reinventing itself every day, guiding its many small and medium enterprises towards innovation. There are

twenty thousand small and medium companies and fifty leaders at international level. There is also a regional cluster of very active designers (Designers+)

The department of economic development and innovation of the Cité du design supports companies, from a very first discover of design to the development of products or services created by user – centred innovative processes. It proposes a full offer of services specifically adapted to SMEs .

First level of activities is promoting the design's benefits by individual meetings, exhibitions success stories and BtoB convention.

(500 companies/ year 41 Seminars and workshops realized during Design map , in 2011, 900 professionals introduced to design benefits companies, craftsmen, creators, clusters, local authorities)

The material library is an important tool for designers, researchers, companies, students

Second level is supporting the first design command:

“Chèque design” is a tool to support the first design command by companies in all sectors: industry, hotel, craft, shops, etc.

Since 2003 Commerce Design Saint-Étienne contest rewards shopkeepers who rely on a designer to renovate their shop. HOTEL D , a redevelopment action of the hotel business allowing the establishment managers to work in close collaboration with a designer in order to offer adapted solutions to the new expectations of customers.

Third level: User-centred innovation by LUPi ® - innovative uses and practices lab .

LUPi ® is an innovative methodology of co-design with users and companies. It is a development program, realized in 2- 6 months, costing around 20 000€. It gives the companies the possibility to make new products, services or systems under the form of scenarios (8 to 10 companies /year)

Fourth level: Research programs

The Cité du design organizes and structures a design research, which is situated at the crossroads of creation, sciences, technologies, and design. A specific methodology has been set up, enabling researchers to create new concepts coming from users' observation and using design as a co-diagnostic, analysis and conception tool. The Cité du design works with public and private companies on research programs,

Among the different themes treated: energy, housing, aging, flux, uses and technologies, design of services. This specific position is ranking the Cité du design as the laboratory of French design on the international scale.

Examples: “reducing fuel poverty” with Ministries of Housing and Ecology and PACT Loire (social housing management association) 2008-2012

The research has proposed to study the families uses related to energy. Studying the uses of energy at home to identify uses, their origins, their social and cultural roots and then adapted technical solutions for the reduction of fuel poverty, taking account of the real context of users.

A 4-years program with

- A preliminary state of the art
- A 13 months inquiry by 4 designers and 4 sociologists interviewing 27 families
- An in-depth multidisciplinary analysis of the uses with the realization of analytic maps of the houses and key themes to design solutions
- A design lab to draw specific scenarios of services, equipments, objects and interior design adjustment responding the issues raised by the analysis
- Result of the design lab : one concept of « guaranteed energy for the tenant » (based on relation owner-tenant) and various typologies of solutions adapted to the uses, to achieve this concept

The Manufacture aims to become Saint-Étienne's creative district and Living lab: a place of permanent meshing of technology, art, culture, leisure, and higher education. The Manufacture campus is the experimental site for

the European Living Laboratory, designated at the end of 2009: Design Creative City Living Lab, European Network of Living Lab (ENoLL).

A Living Lab is a laboratory of life, based on experimentation and co-creation with users in real environments. It brings together researchers, enterprises, local authorities and users, to imagine new systems, products, services or economic models.

Cite du design is also involved in Design for user-centered innovation at the European scale

IDeALL - Integrated Design for All in Living lab is a European project with 11 partners, 7 countries project leader : Cité du design . (About 80 institutions following the project.)

The originality of this project is to connect two user-centered communities: Living Labs and Design for All professionals to support communities in building their public policy and to increase the competitiveness of companies.

A strong international strategy based on networks and projects.

Raising public awareness on design and developing design education are considered as an important mission for the Cite du design. This is fostered by a large range of activities:

- Exhibitions in La Platine
- Children activities related to exhibitions, workshops
- Guided tours
- Programs with schools
- Conferences , seminars, workshops
- Publications
- Travelling exhibitions etc.

Design as a strong identity for the city - The Saint-Etienne International Design Biennial

The creation of the Saint-Étienne International Design Biennial, by the Saint-Étienne Higher School of Art and Design in 1998, and its organization, since 2006 by the Cité du design, has marked a decisive turning point in the change of identity and the international influence of Saint-Etienne. The event brings together creators, enterprises, schools, publishers, and journalists and is diffused in numerous institutions throughout the region. It combines exhibitions, seminars and conferences and represents moments of reflection, work and meetings with all types of public (www.biennale2010.citedudesign.com).

It was a decisive turning point in the transformation of the town's identity, and its international prestige reinforcing the Strong position of Saint-Etienne School of Art and design at national and international level.

Saint-Etienne became the new design capital in France in the media.

The theme of International Design Biennial Saint-Etienne 2013 was "Empathy or experiencing the other ".

Considering the urgent need to re-think the society based on increased respect for the human community, the purpose was to get scenarios from designers.

EmpathiCITY, Making our City Together was realized in order to activate the UNESCO creative cities of design network and reveal the power of design as a tool for social cohesion in the urban context. We propose to discover the 11 UNESCO cities of design all along various creative citizen urban scenarios. We wanted to show a city that breathes, thinks and tries to responds to changes by engaging its creative communities.

Conclusion

Our city is still experimenting between innovation, urban democratization and design thinking. We use design as a catalyst for creating a new dynamic based on creativity and imagination. We recognize the transformative power of design as a tool for social cohesion.

We hope that this forum will contribute to reinforce our mutual cooperation on a regular basis, in order to share teachings and innovative methods and make our cities more sustainable, welcoming and connected.

圣埃蒂安 联合国教科文组织设计之都



2010年，圣埃蒂安成为法国第一个加入联合国教科文组织创意城市网络设计之都的城市。这个称号代表着国际认可的重要性，它对这个城市的加速发展有着决定性作用，其目的是提高其市民的生活质量及其经济表现。

2012年6月1日，圣埃蒂安因其“以设计求发展的政策”，被外交部授予2012-2015年国土部门的“国际专家”的标签。这个称号加强了圣埃蒂安的国际地位。

圣埃蒂安有五十万居民，是我们地区第二大都市圈。

从十九世纪开始圣埃蒂安就作为一个工业城市，主要产业是采煤、冶金和自行车、武器、机械和纺织品（装饰品）的制造。这些是设计的根源。

二十世纪下半叶的经济危机迫使这座城市发展新的经济利器和核心竞争力（机械、医药、技术和纺织、表面处理、光学、机器）以及更高等的教育和设计。

圣埃蒂安赋予了文化主导位置，举办的节日和活动对这个城市的文化声望做出了贡献（艺术和工业博物馆、现代艺术博物馆、采矿博物馆、费尔米尼的勒·柯布西遗产等等）

圣埃蒂安市的转型过程开始于十九世纪七十年代早期。通过启动一个城市化项目并建造伟大的建筑物来开始城市的转变。

圣埃蒂安市和大都市政府于2005年建立了设计之都（Cité du design），它得益于设计教育的强劲发展和圣埃蒂安国际设计双年展。设计之都位于前皇家武器制造厂的旧址，于2009年10月落成于一个由Fin Geipel 和 Giulia Andi设计的前卫空间内。

它是一个通过设计进行观察、创造、教学、培训和研究的平台。

设计之都不同于其他法国设计机构，它关注于与众不同的联合主题：就社会变化和经济蓬勃发展进行设计。

对于圣埃蒂安市来说，它是一个独特的工具，是其经济治理的核心驱动力，它致力于：

- 提高不同民众对于设计的认知
- 通过经济和社会发展的相关因素进行设计
- 通过设计发展研究和创新
- 在圣埃蒂安进行新概念的尝试
- 推广设计

设计之都和圣埃蒂安高等艺术与设计学校是相同结构的一部分，有着共同努力的目标：通过创意来发展研究和创新。

圣埃蒂安有着引人注目的工业现代化历史，它是培养创造家和发明家的地方，是一座在艺术和工业动力的驱动下不断变化的城市。

这片魅力土地上的设计政策

圣埃蒂安市和圣埃蒂安大都市政府制定了行动策略，将设计作为经济、社会和文化发展的结构性工具。策略的目标是设计出一个具有激励性和高质量生活环境的创新性和有吸引力的区地。

为了实施这个政策，我们创造了一个跨部门的设计经理的岗位。这个设计经理的目标是提高对设计的行政认知，并在采购合同范畴内发展设计的一体性。这在法国是一个独特的尝试。

自从2011年，在这个城市的设计师做了五十个项目。

目标是创建一个创新型生态系统：

- 改善生活环境
- 方便全民参与

在2012年6月，圣埃蒂安成为全民设计（Design for all）基金会的全国参考中心。这是一个实施全民设计方案的好机会，它结合了可使用性、可持续发展和经济支持，设计师的介入将成为一个决定性因素来支持在装备设计、住房和城市空间中所涉及的创新和用户体验，提升本地专业技术和服务的质量。

- 运输网路的总体辨识
- 公共服务创新（我在参与我们学校的修缮！）（与设计师们一起给三个小学的学生共同设立联合创造项目）
- 发展创意产业
- 地区推广
- 街区设计

一切都是从2012年夏天开始的，当时圣埃蒂安市将三个设计团队（Talking Things、Béo Design、louise+Mahé）与十九个社区委员会相结合，使这些社区参与到设计项目过程中，来一起改善这个城市的集体空间。

设计团队一头扎入圣埃蒂安社区的日常生活中，和居民们一起组织了城市步行活动以及创意工作室，以激发他们的欲望和需要并收集他们的意见来更好地建设他们的社区。

在公共区域临时设施（“变化广场”，或者是通过群策群力将一个破败地区转型为一个公共区域，如纸板厂创意基地）

通过共感城市（EmpathiCITY）和“让我们的城市在一起”活动，罗尔·比尔托尼（Laure Bertoni）和塞巴斯蒂安·菲利贝尔（Sebastien Philibert）用诗意的游戏呈现公共区域空间。

设计和产业

依靠其地区的创造性，以及在公共和产业领域的努力，城市每天都进行着改造，引导着很多中小企业进行创新。

两万个中小型公司和五十个国际水平的领导人。

一个地区性活跃设计师的聚集地（Designer+）

从最初的发现设计到产品开发或是以用户为中心的创新流程服务的建立，设计之都的经济发展和创新部门为这些公司提供一整套特别适用于中小企业的服务。

一级服务为通过个人会议、成功故事展览和面对面大会来推广设计的好处。

（500家公司/年。在2011年，在设计地图活动期间，共举行了41次研讨会和工作坊，向900个专业人士介绍了设计的好处（包括公司、手艺人、创作者、群体、当地机构））

资料图书馆对于设计师、研究人员、公司、学生是一个重要工具。

二级服务为支持首个设计订单：

“设计支票（Chèque design）”是一个支持包括工业、酒店业、手工业、商店在内的所有领域的第一个设计订单的工具。

从2003年起，圣埃蒂安商业设计竞赛会奖励由设计师来装修其店铺的店主。

HOTEL D是一项再开发活动，它鼓励企业的经理人与设计师紧密协作，以提供合适的解决方案来满足客户的新要求。

三级服务：通过LUPI® 这一创新性使用和实践实验室来进行以用户为中心的创新。

LUPI® 是一套用户与公司能共同进行设计的创新性方法论。它是一个开发项目，在二到六个月内实现，花费大约20000欧元。它给予公司制造新产品、服务或系统的可能性。

四级服务：研究项目

设计之都组建了一个设计研究机构，其定位是创造、科学、技术和设计的交叉点。研究人员通过一整套方法来创造用户观察的新概念，并将设计用作共同诊断、分析和建立概念的工具。设计之都与国有和私营公司一起进行研究项目的工作。

在包括能源、住房、老龄化、变动、使用和技术、服务设计…在内的各个主题中，设计之都的特殊地位使它成为法国设计在国际层面上的实验室。

案例：2008-2012与住房和生态部以及卢瓦河谷地区社会住房管理协会(PACT Loire)的进行的“减少燃料贫困”项目

此项是研究能源在家庭中的使用。通过了解使用者的实际情况，来研究能源在家庭中的使用，以确定其用途、起源、社会和文化根基以及对应的技术方案来减少燃料贫困。

这是一个四年的项目，包括

- 一个最初的技术发展水平
- 由四名设计师和四名社会学家进行的一项为期13个月的调查，采访了27个家庭。
- 一次深入、多学科的分析，进行房屋和关键主题的设计方案。
- 一个设计实验室，可描绘出包括服务、装备、对象和根据分析做出的内部设计调整在内的各个场景
- 设计实验室的结果： 建立了一个《于租户能源保证》的理念（基于房东-租户的关系）并开发了多种与使用情况相适应的解决方案来实现这一理念。

制造的目标是成为圣埃蒂安的创意街区和生活实验室： 一个永久性地融合技术、艺术、文化、休闲和高等教育的场所。 该制造园区于2009年底被指定为欧洲生活实验室的实验场所： 设计创意城市生活实验室，欧洲生活实验网络（ENoLL）。

生活实验室是一个进行生活相关实验的场所，它基于在真实环境中的实验以及与用户的共同创造。它将研究人员、企业、当地政府和用户聚集到一起来畅想新的系统、产品、服务或者经济模式。

设计之都也参与了欧洲范围内以用户为中心的创新设计。

IDeAll，即生活实验室的全民一体化设计，这是一个欧洲项目，具有11个合作伙伴，7个国家项目领导人：设计之都。（大约80个机构参与了这个项目。）

这个项目的独到之处是将两个以用户为中心的群体——生活实验室和全民设计的专业人士连接起来，通过制定公共政策和增加公司竞争力来支持各个社区。

基于网络和项目的强大的国际战略

提升公众对设计的认知和发展设计教育是设计之都的一个重要使命。这一使命通过以下的大量活动来实现：

- 在La Platine的展览
- 与展览、工作坊有关的儿童活动
- 带讲解的游览
- 与学校的合作项目
- 发布会、研讨会、工作坊
- 出版物
- 巡展等。

设计成为了城市鲜明的标志 - 圣埃蒂安国际设计双年展

国际设计双年展由圣埃蒂安高等艺术与设计学校于1998年发起，从2006年起由设计之都组织，它是圣埃蒂安的身份转变和国际影响力的决定性转折点。这个活动使作家、企业、学校、出版商和记者聚在了一起，并且在这个地区的众多机构中得以扩散。它结合了展览、研讨会和发布会，并代表了与众不同、工作和会面的时刻。[www.biennale2010.citedudesign.com]。

这是这座小城身份的一个决定性的转折点，并且其国际声望在国内外进一步巩固了圣埃蒂安艺术与设计学校的强大地位。

在媒体眼中，圣埃蒂安成为法国新的设计之都

2013年圣埃蒂安国际设计双年展的主题是“共感或者体验他人的生活”。

鉴于当今人类社会对社区的尊重与日俱增，我们对社会组织也要进行重新思考，因此我们需要从设计师是那里获得不同的观点。

共感城市，让我们的城市在一起这一活动的组织是为了活跃联合国教科文组织的创意城市网络设计之都，并展示设计在城市范畴内的社会凝聚力。我们提议在各种创造性市场场景下展现11个联合国教科文组织设计之都。我们想展示一个会呼吸、会思考并吸收创意社区来回应各种变化的城市。

总结

我们的城市仍然在创新、城市民主化和设计思考方面进行尝试。在创造性和想象力的基础上，我们将设计作为创建新环境的催化剂。我们将设计的转变性力量视为增强社会凝聚力的一种工具。

我们希望这个论坛能有助于加强我们之间的相互合作，以分享经验和创新性方法，增强城市的可持续发展性、包容性和各城市间的联系。

Cho Byung – Don

Mayor of Icheon City, Republic of Korea



ACADEMIC BACKGROUND

- Korea National Open University Bachelor of Science in Public Administration(1972 -1975)
- Hankyong National University Bachelor of Science in Civil Engineering (1997-1999)
- Hankyong National University Master of Science in Civil Engineering (2003-2005)

WORK EXPERIENCE

- Member of Education Subcommittee of Korean National Commission for UNESCO(2007 - Present)
- Former President of Association of Life Long Learning Cities (2006 - 2009)
- Mayor of Icheon City(2006 - Present)
- Deputy Mayor of Icheon City(2005 - 2006)

QUALIFICATION

- Land Surveying Engineer (1987)
- Professional Engineer Civil Engineering Execution (1995)
- Professional Engineer Construction Safety (1997)

AWARDS

- Order of Service Merit, Green Stripes (1992)
- Order of Service Merit, Red Stripes (2006)
- Jungbu Yulgok Grand Prize (2010)

BOOK

- Hope, a dazzling happy morning (2010)

赵炳敦

韩国利川市市长



教育背景

- 韩国国立开放大学公共行政学学士
- 韩京大学土木工程学学士
- 2003-2005 韩京大学土木工程学硕士

工作经历

- 2007至今 联合国教科文组织韩国国家委员会教育小组委员会成员
- 2006-2009 终身学习城市联盟前任主席
- 2006至今 利川市市长
- 2005-2006 利川市副市长

资格证明

- 1987年 土地测量工程师
- 1995年 土木工程执行专业工程师
- 1997年 施工安全专业工程师

获奖情况

- 1992年 勤政勋章 绿带
- 2006年 勤政勋章 红带
- 2010年 中部李珥特等奖

著作

- 2010年 《希望—耀眼、快乐的早晨》

I'd like to extend my deep appreciation to the Beijing government and all organizers for arranging this wonderful UNESCO Creative Cities Summit. I know this is the first summit that mayors from each creative city gather together since its inception in 2004. I am much honored to be invited this special meeting, furthermore I can not thank you enough for giving an opportunity to present our city. Now I'd like to share our experience with you.

First, I'd like to introduce the city of Icheon briefly. Icheon is located in the middle of Korea and forty minutes away from Seoul, the capital of Korea. The total size is about 460km². The population is about 220,000. As a hub of traffic, Icheon has an extensive road network. This is a small but strong city and an urban-rural complex area.

Icheon has a long ceramic history of over 1,000 years and over 350 ceramic studios are congregated in Icheon as a Mecca of Korean ceramics.

20% of ceramic-related companies are concentrated in the area and ceramic-related educational infrastructure is well organized. In addition there is a ceramic research center, galleries, museums also located in Icheon; there are abundant creative talents including six Korean ceramic master hands in the city. Along with ceramic culture, various fields such as sculpture, lacquerware, woodcraft, strawcraft have competitive power. Icheon is also a cultural city which hosts International Ceramic Biennale and International Sculpture Symposium.

Due to its recognition of its cultural assets and activities, Icheon was designated as a UNESCO Creative City in the field of 'Craft and Folk Art' in 2010.

After being designated as a Creative City, Icheon selected 'Culture and Arts' as a new growth engine. So we changed the logo of Icheon city as 'Art Icheon'.

ART is an abbreviation for 'Active', 'Rich', and 'Top' city.

'Active' means vibrant city, 'Rich' is abundant city, and 'Top' is the best city.

There are three distinctive characteristics of Icheon as a creative city: 'Creative talent', 'Cultural infra' and 'Activity'.

I think that the core of the creative network project is 'Creative talent'. There are six ceramic master hands designated by Korean government and thirteen ceramic masters designated by Icheon city. Also, numerous craft artists and experts create their artworks actively in Icheon.

Furthermore there are various ceramic facilities such as Ceramix Creative Center and Ceramic Village, as well as Icheon Craft Art Village, which will be a global landmark, and is being under construction at the moment, scheduled to open in 2016.

Based on these various infrastructures, Icheon city pushes forward creative activities all year round. Especially, Icheon city takes the lead in promoting mutual understanding between nations in communicating global culture through hosting the international Ceramic Biennale and International Sculpture Symposium.

With UNESCO Creative City as a momentum, Icheon City makes an effort to have city competitiveness in terms of economical and cultural aspects by using the cultural properties and potentials, and enhancing cultural diversity at which UNESCO aims through establishing cooperation relationship with many world cultural cities.

我向北京市政府和这次精彩的联合国教科文组织创意城市峰会所有组织者表达我最深的感谢。我知道，自其在2004年成立以来，这是来自各个创意城市的市长们聚集到一起的第一次峰会。我很荣幸能被邀请参加这次特别的会议，而且，我对于有机会来展示我们的城市感激不尽。我很荣幸与你们分享我们的经验。

首先，我想简单地介绍一下关于利川市的情况。利川位于韩国的中部，距离韩国首都首尔有四十分钟的路程。总面积约460平方公里。人口约22万。作为交通枢纽，这里有一整套公路网络。作为城市乡村聚集地，利川很小，但是很强。

利川有长达1000多年陶瓷历史，并且有350多个陶瓷工作室聚集在此，因为这里是韩国陶瓷的圣地。

这有20%的与陶瓷有关的公司，并且与陶瓷有关的教育基础设施也很完善。此外，陶瓷研究中心、艺廊、博物馆也位于利川。这里有大量的创意人才，包括六名韩国陶瓷大师。除了陶瓷文化之外，利川在诸如雕刻、漆器、木工技术、草编织品等领域都很有竞争力。

利川也是一个文化城市，它主办国际陶瓷双年展和国际雕刻专题研讨会。

随着其文化资产和活动的发展，利川在2010年被命名为联合国教科文组织创意城市网络“工艺品和民间艺术”。

在被命名为创意城市之后，利川选择了“文化和艺术”作为新的增长引擎。因此我们将利川市的标志改为“艺术利川（Art Icheon）”。

ART是英文单词“活跃的(Active)”，“富有的(Rich)”和“顶级的(Top)”城市的首字母缩写。

“活跃的”意味着充满活力的城市，“富有的”是富裕的城市，以及“顶级的”是最好的城市。

作为一个创意城市，利川具有三个独特的特点：

“创造性人才”，“文化基础设施”和“活跃性”。

我认为创意城市网络项目的核心是“创造性人才”。这里有六位被韩国政府指定的国家级陶瓷大师，以及十三位被利川市指定的市级陶瓷大师。并且还有大量的工艺艺术家和专家在利川积极地创作他们的艺术品。

而且，利川有各种各样的陶瓷设施，例如Ceramix创意中心和陶瓷村，以及建设中的利川工艺艺术村，它计划在2016年开放，将成为一个全球性的地标建筑。

基于以上种种基础设施，利川市全年都会推出各种创意活动。值得一提的是，利川市通过举办国际陶瓷双年展和国际雕刻专题研讨会在推动国家间的相互理解和增进全球文化沟通方面起到带头作用。

利川市以联合国教科文组织创意城市网络为契机，通过发掘其文化财产和潜力，以及通过与众多世界文化城市建立合作加强文化多元性，它正在努力使其在经济和文化方面更具有城市竞争力。

Ma Mingjie

**Deputy Director General of Technical Economics Department, Development
Research Center of State Council of People's Republic of China**



Dr. Ma Mingjie is a senior research fellow and deputy director general of Technical Economics Development, Development Research Center of State Council. Having an extensive policy advisory experience his main area of research is the innovation performance and economic growth, industrial innovation and competitiveness, innovation system and policy, financing of innovation and entrepreneur, infrastructure investment and financing, technology security. Dr. Ma participated in multiple industry, science and technology planning and document drafting sessions of the central government, and presided over and participated in many national, ministries and provincial entrusted research projects.

马名杰

马名杰，现任国务院发展研究中心技术经济研究部副部长，研究员，博士。长期从事政策咨询研究工作，主要研究创新绩效与经济增长，产业创新与竞争力，创新体系与政策，创新创业融资，基础设施投融资等。参与多个国家产业和科技规划与文件的起草工作，主持和参与了多项国家、部委和省市重大课题研究。发表论文、报告等学术成果近百篇。

Transition, Innovation and Sustainable Development of the City

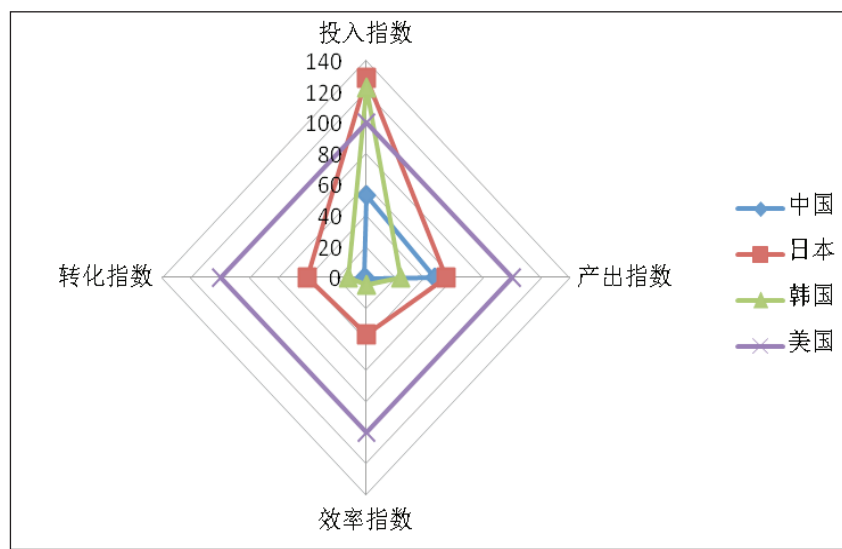
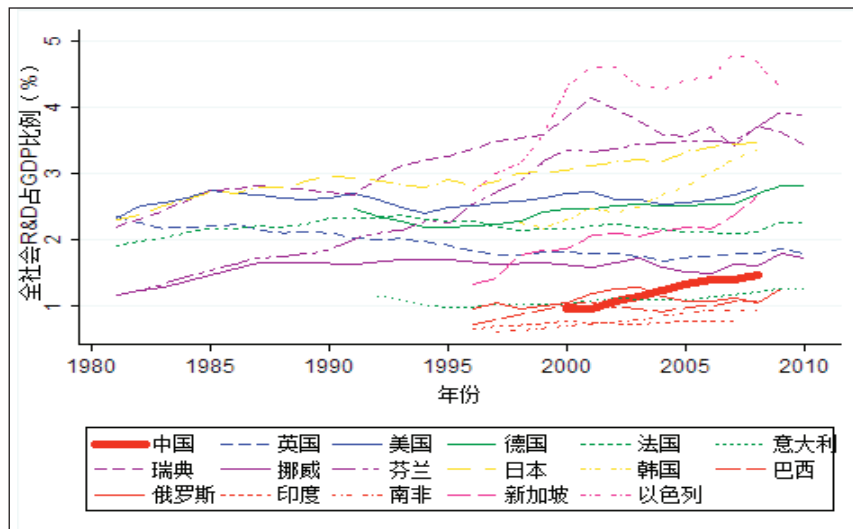
1. China is working to implement innovation-driven economic growth

In recent years, enterprises' wishes for innovation have been rising in China. Central government is active in making the innovation be the key engine pushing the future economic growth.

- To promote economic and social sustainable development by improving the efficiency and innovation.
- To realize the change of the pattern of economic growth is not only dealing with the rise of cost of resources, labor and land and forming new industry competitive advantages, but also meeting upgrade social demands of consumption, life, culture and personal development.
- Innovation is not only an economic phenomenon, but also a social phenomenon. Innovation is the driven power of economic growth and the symbol of social progress.

2. Nation's investment on innovation highly correlates with its economic development

- China's innovation base has been highly improved in past 30 years, but the innovation gap is still large compared with the developed countries.
- National innovation system of China should be more balance.



3. Progress and characteristics of China innovation

- China's market demands for creative design and related industries have been awakened. Capital-intensive industries such as oil chemical industry, or technology-intensive industries such as telecommunications manufacturing, or labor-intensive industry such as clothing and footwear, R&D, design and innovation are being the primary way to promote the enterprise competitiveness and industrial upgrading
- Innovative activities begin to show the characteristics of uneven development between cities. In recent 30 years, innovation resources are clustering to a minority of cities: Beijing, Shanghai, Shenzhen, Guangzhou, Hangzhou, Wuhan which give great importance to the innovative input and environment. Innovation in these cities is more active. Talents, science and technology and knowledge intensive enterprise are agglomerating towards these cities.
- Multi-center of regional innovation is forming with their respective resources of science and technology, industry cluster, business environment, geographical advantages.
- Shanghai and Guangzhou are becoming fashion centers, attracting in clothing and apparel design institutions and industries. Shenzhen is becoming the R&D center and industrialization base of ICT and biological medicine technology.

4. Beijing has advantages for the development of creative industries

Beijing is expected to become the pioneer city to realizing innovation driven growth and play a role of strong radiation of innovation towards other cities.

- Information advantage: Beijing is China's information center, especially Internet information services.
- Cultural advantages: highly educated residents and plenty of cultural institutions reside in Beijing
- Infrastructure advantages: better living environment and Information infrastructure.
- Technology and talent advantage: most and best research institutions and universities.
- Advanced manufacturing base: area in information technology, new materials, new energy, and high-end equipment.
- Information service, creative culture, research and development, design and other knowledge-based industry are likely to become the important growth sources of Beijing economy.

5. Development of innovation and creative industry needs proper sources, culture and environment

Innovation needs suitable social culture, environment and infrastructure. For realizing the sustainable and green development, it is important and urgent for cities to form an innovative culture and environment for nurturing and absorption of the innovation resources. On the one hand, cities should form the agglomeration effect of innovation resources. On the other hand, cities should build the ability which transfer the "resources advantage" into "innovation advantage" and finally realize the fission effect of innovation resources.

Some methods:

- Upgrade the mind first, including innovation management concept and behavior.
- Foster the diversity of urban culture, for instance international talent structure, which always motivates the new idea.
- Be abundant of the resources of science, technology and education.
- Develop distinctive and the competitive manufacturing industry.
- Encourage competition, fair and open.
- Create open and vibrant city.

To encouraging creativity, innovation and realize the sustainable development is a full of hope and challenge topic. Innovative city must have first-class urban governance concept, strategy, mechanism and policy. To optimize the environment of innovation, inspire innovative spirit and realize the innovation and development, is our common goal.

China's economy is moving towards innovation-driven model that means the upgrading market demands and countless new huge market opportunities. China will be a more open and dynamic market. Cities from various nations should be collaborative and creative to promote innovation and development for global community.

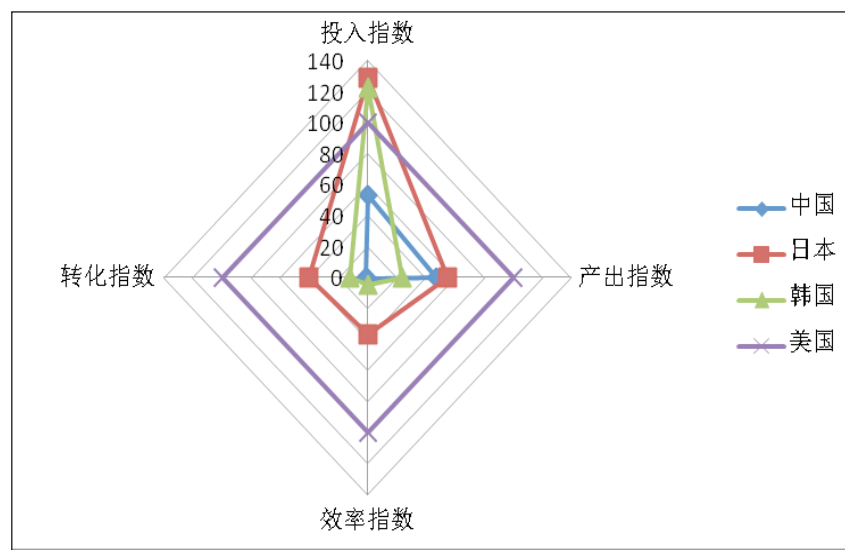
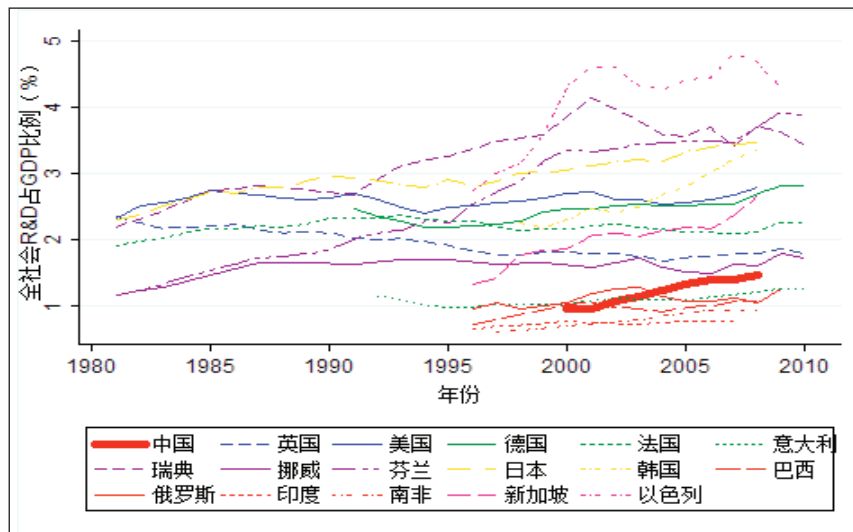
经济转型、创新与城市可持续发展

一、中国正致力于实现创新驱动型经济增长

- 通过提高效率和创新，促进经济社会可持续发展
- 实现增长方式转变不只是应对资源、劳动和土地成本上升，形成产业竞争新优势的需要，也是人们消费、生活、文化、个人发展等社会需求升级的要求
- 创新不只是一种经济现象，更是一种社会现象；既是经济增长的诱因，也是社会进步的标志。

二、对创新投入的重视程度与一国经济发展的成绩高度相关

- 中国创新基础大幅提升，但与发达国家相比差距仍大
- 中国国家创新体系发展：能力提升与更加平衡



三、进展与特征：中国对创意和设计等相关产业的市场需求已被唤醒，创新资源加速向少数城市集聚

- 无论石油化工等资本密集型行业，通信设备制造等技术密集型行业，还是服装制鞋等劳动密集型行业，研发设计和创新都被作为促进产业升级和企业竞争力提升的首要途径
- 已经觉醒并日渐活跃的创新活动开始呈现不平衡发展的特征
- 集聚化：北京、上海、深圳、广州、杭州、武汉等长期重视创新投入、创新环境更好的城市，创新更活跃，吸引了人才、科技、知识密集型企业的集聚
- 多中心：凭借各自科技资源、产业集群、商业环境、区位优势，正形成多中心的区域创新格局
- 特色化：上海和广州正在成为时尚之都，吸引了服装和服饰设计等产业和机构进驻；深圳正成为信息通信、生物医药等新技术的研发和产业化基地

四、北京拥有发展创意设计等产业的五大优势

北京有望成为中国创新驱动型增长的先锋城市，并发挥强劲的辐射带动作用。

- 信息优势：汇集与传播中心，互联网信息服务业
- 文化优势：较高居民文化素养、文化机构密集
- 基础设施优势：居住生活环境；信息基础设施
- 科技和人才优势：最多、最好的科研机构 and 大学
- 现代制造业基础：信息技术、新材料、新能源、高端装备
- 信息服务、创意文化、研发设计等智密型产业很可能也应该成为北京的重要增长点

五、创新和创意设计的发展需要相适的资源、文化和环境

城市一方面要形成创新资源的集聚效应；另一方面要构建把“资源优势”转变为“创新优势”的能力，形成创新资源的裂变效应。

- 率先进行“观念升级”——创新的管理理念和行为方式
- 培育多元、有品位的城市文化：人文、艺术、文明
- 拥有丰富的科技与教育资源
- 形成国际化的人才结构
- 发展有特色和竞争力的制造业
- 鼓励竞争、公平开放的体制和政策

- 建立官、产、学、研共谋规划和发展的决策咨询机制
- 打造开放、高品位、有活力的城市升级版

激扬创意、走向创新、实现城市可持续发展，是一个充满希望和挑战的课题。一流的创新型城市必然具备一流的城市治理理念、战略、机制和政策；优化创新环境，激发创新精神，实现创新发展，是我们共同追求的目标。

中国经济正向创新驱动迈进，这意味着市场需求从低端向高端的升级，也意味着无数个新的规模庞大的市场机遇的出现。中国将是一个更加开放和充满活力的大市场，祝愿大家在富含创意的合作交流中共促创新发展！

Creativity Innovation Development Forum

Second Roundtable

Moderator Xu Ping, Professor of China Academy of Fine Arts
People's Republic of China



“创意·创新·发展”论坛

第二场

中央美术学院教授许平主持

Wang Hua-Ming

**Professor of Beijing University of Aeronautics and Astronautics,
People's Republic of China**



Prof. WANG Hua-Ming (H.M. Wang) was Chang Jiang Chief Professor of the Ministry of Education of China, Director of Engineering Research Center of Ministry of Education on Laser Direct Manufacturing of Large Metal Components, Chief Scientist of National Laboratory for Aeronautics and Astronautics, Director of Laboratory of Laser Materials Processing and Manufacturing, School of Materials Science and Engineering, Beihang University (formerly Beijing University of Aeronautics and Astronautics, BUAA). His research areas include rapid solidification laser materials processing and surface engineering, laser melting deposition manufacturing of high-performance metallic components, advanced wear and corrosion resistant intermetallic alloys and coatings.

王华明

北京航空航天大学教授



王华明，男，1962年生，四川合江人，1983年四川工业学院（西华大学）铸造专业本科生毕业，1986年西安交通大学铸造专业硕士生毕业，1989年中国矿业大学（北京研究生部）矿山机械工程专业博士生毕业，1992年中国科学院金属研究所博士后出站、到北京航空航天大学材料学院工作，同年获德国“洪堡基金”赴爱尔兰根纽伦堡大学工作。

现任北京航空航天大学材料学院教授，航空科学与技术国家实验室（筹）首席科学家、大型整体金属构件激光直接制造教育部工程研究中心主任、北京市大型关键金属构件激光直接制造工程技术研究中心主任。

1991年晋升副研究员、1995年晋升教授、1996年受聘博士生导师，是“国家杰青基金”获得者，教育部“长江学者”，国防973项目首席，北京高校教学名师。入选首批新世纪百千万人才工程国家级人选、首批国家“万人计划”科技创新领军人才，教育部创新团队学术带头人。获“全国五一劳动奖章”、“航空报国金奖”一等奖等荣誉。

作为主要完成人获“国家教学成果二等奖”1项、“北京市教学成果一等奖”2项，指导两名博士生获“全国优秀博士论文”提名奖。

兼任北京机械工程学会副理事长，中国机械工程学会特种加工分会常务理事、热处理分会常务理事和摩擦学分会理事，中国光学学会激光加工专业委员会常务理事，国家自然科学基金委员会金属材料学科评审组成员等。

从事“高性能金属构件激光增材制造”和“特种耐磨涂层激光表面工程”研究。发表SCI收录论文130余篇、他引1800余次。2012年“飞机钛合金大型复杂整体构件激光成形技术”获“国家技术发明一等奖”。

Wang Min

Dean and Professor of School of Design of China Central Academy of Fine Arts, People's Republic of China



Professor Min Wang is the Dean of School of Design at China Central Academy of Fine Arts (CAFA), the Academy is the most prestigious and influential art school in China. Min is Chair Professor at School of Design, Hong Kong Polytechnic University. He has been appointed by the Ministry of Education as Chang Jiang (Li Ka Shing Foundation) Scholars Chair Professor in 2007 and he is council member of Design Innovation, World Economic Forum (Davos), and member of AGI (Alliance Graphique Internationale) and President of AGI China Chapter.

Min Wang was the Design Director for Beijing 2008 Olympic Games Committee from 2006 to 2008, responsible for the design of the Look of the Games. He has been also the Director of Art Research Center for Olympic Games (ARCOG) at CAFA since 2004. Under his leadership, the Center had created the medal, the pictogram, the color system, the image and identity guidelines, etc. for the 2008 Beijing Olympic Games.

Min was elected and served as the Vice President (07-09) of ICOGRADA (the International Council of Graphic Design Associations, the world body for professional communication design). He was the key person for organizing the ICOGRADA World Design Congress 2009 in Beijing. Min has been the Design Director at Square Two Design. Min joined Square Two in 1998 after serving 8 years as Design Manager, Senior Art Director, Graphic Designer at Adobe Systems. Min Wang received MFA from Yale University School of Art in 1988 and he had been a visiting fellow in Germany at Akademie der Bildenden Künste, Munich and Hochschule der Künste, Berlin. In 1989, he began lecturing in graphic design at Yale University School of Art, teaching graduate students until 1997. Min's work has been exhibited internationally in showcases such as the Biennial of Graphic Design, Brno; Graphic Design Show in Beijing; Type Directors Club Exhibition in New York; Print Annual; and the International Poster Biennial Lahti and in the collection of Museum für Kunst und Gewerbe in Hamburg; Museum für Gestaltung Zürich, etc.

王敏

中央美术学院设计学院教授



中央美术学院设计学院院长，长江学者特聘教授。香港理工大学设计学院讲座教授。国际平面设计师协会（AGI）会员，AGI中国区主席。曾任北京奥组委形象与景观艺术总监。1977年考入中国美术学院，后留学于德国柏林艺术大学与美国耶鲁大学艺术学院。曾任教于美国耶鲁大学艺术学院并担任世界最大出版设计软件公司Adobe高级艺术指导与设计总管，负责全公司设计工作。作品多次参加国际重大展览并获奖，作品被多家博物馆收藏，在世界多地举办过学术讲座，主持过很多与设计相关的学术活动。2007年当选为国际平面设计联合会副主席。2009年作为学术总监与主要发起人负责申请、筹备、举办了ICOGRADA 北京世界设计大会。王敏是世界经济论坛（达沃斯）设计创新理事会理事；北京奥运城市发展促进会会员。

王敏是中央美术学院设计学院院长，长江学者特聘教授，博导。香港理工大学设计学院讲座教授。国际平面设计师协会（AGI）会员，AGI中国区主席；作品多次参加国际重大展览并获奖，作品被多家博物馆收藏；多次被邀请作为设计比赛评委；在世界多地举办过学术讲座，主持过很多与设计相关的学术活动。

2001年参与北京市申奥工作，设计北京申奥多媒体陈述报告。2004建立中央美院奥运艺术研究中心并任主任，中心设计了奥运奖牌，奥运体育标识，奥运色彩系统，奥运景观系统指南，奥运门票等奥运设计项目。2006年十月至2008年十月任北京奥组委形象与景观艺术总监，负责北京奥运形象与景观设计工作。

2006年被教育部评为长江特聘教授。自2003年王敏担任中央美术学院设计学院院长后，学院规模扩大三倍，从正式成立至2009年仅用七年时间便被美国商业周刊（BusinessWeek）评为世界最好三十所设计学院之一。

2007年当选为“国际平面设计联合会”副主席。2009年作为学术总监与主要发起人，负责申请、筹备、举办了ICOGRADA 北京世界设计大会。大会有40多个国家2000人参会，超过100场演讲，24个专业展览，成为推动中国设计发展的一项重要活动。

王敏是世界经济论坛（达沃斯）设计创新理事会理事；北京奥运城市发展促进会会员；
2009被北京市评为突出贡献专家。

1977 年考入中国美术学院，1982 年至 1983 年任教于中国美术学院

1983 年十月至1986六月留学于德国慕尼黑造型艺术学院与柏林艺术大学

1986 年至 1988 年留学于美国耶鲁大学艺术学院

1989 年至 1997 年任教于美国耶鲁大学艺术学院

1991 年至 1998 年就职于世界最大出版设计软件公司Adobe，

先后担任设计师，高级艺术指导，设计总管，负责全公司设计工作

1998 年起加入两方设计公司任设计总监

2006年十月至2008年十月任北京奥组委形象与景观艺术总监

2003 年起至今任中央美术学院设计学院 院长，长江学者特聘教授，博导

Alison J. Clarke

**Director, Papanek Foundation, Professor Design History & Theory,
University of Applied Arts Vienna, Austria**



Professor Alison J. Clarke is Director of the Victor J. Papanek Foundation, overseeing the Foundation's contemporary social design research programme and policies. She has recently received a major research grant awarded by the Austrian Science Fund (FWF). The award supports an international team of scholars exploring the historical legacy of social innovation policies. Professor Clarke is presently completing a manuscript for MIT Press titled 'Design for the Real World?' dealing with the legacy of design activism and critique. She devises and organizes bi-annual international social design symposia in Vienna Austria, the most recent titled 'Alternative and Emerging Economies of Design': The Social Imperative in Global Design' taking place in November 2013 at the Papanek Foundation, Vienna, Austria.

Trained as a social anthropologist (PhD from University College London) and as a historian of design (MA with Distinction, Royal College of Art/Victor & Albert Museum) Clarke's research emphasises the social role of design and material culture. She has carried out numerous design ethnographies and recently edited *Design Anthropology: Object Culture in the 21st Century* (Springer 2010) addressing the interdisciplinary and theoretical move towards a social & user based understanding of design.

A former Smithsonian Fellow of the political history of technology, Clarke is author of *Tupperware: The Promise of Plastic in 1950s America* (Smithsonian Institution Press), which formed the basis of an Emmy US nominated documentary film exploring the socio-historical significance of product innovation. In 2005, she co-organized the conference *Interior Insights: Design, Ethnography and the Home* and was Principal Investigator for an Arts and Humanities Research Board project on ethnography and design consumption (2003-2007). She is Principal Partner in the Vienna Science and Technology Fund arts and science collaborative project 'Doing kinship with pictures and objects and the co-founding editor of *Home Cultures: Journal of Architecture, Design and Domestic Space*. She acts on numerous international design juries, and as an expert contributor to *The Genius of Design*, a BBC2 TV series (2010) exploring the social impact of design over the last two centuries.

艾尔逊·克拉克

奥地利维也纳，帕勃内克基金会主管，设计史及理论，大学实用艺术教授



艾尔逊·克拉克教授是维克多J·帕勃内克基金会主管，监督基金会当代社会设计研究项目和政策。她最近获得奥地利科学基金（FWF）颁发的重大研究经费。此奖项支持一个国际学者团队探索社会创新政策历史遗产。克拉克教授正在为麻省理工学院出版社撰写名为《为真实世界而设计》的手稿，其涉及设计的行动主义和批判主义遗产。她提出并在奥地利维也纳组织一年两次的国际社会设计座谈会，最近一次名为《可选择的新兴设计经济》：全球化设计社会必要性的座谈会于2013年11月在奥地利维也纳帕勃内克基金会举行。

受过社会人类学家（英国伦敦大学学院博士）和设计历史学家（以优异成绩取得英国皇家艺术学院/维克多和阿尔伯特博物馆文学硕士）培训，克拉克的调查强调设计和物质文化的社会角色。她已经实现众多设计民族学，并于最近编辑《设计民族学》：21世纪的目标文化一书（2010，斯普林格），阐述跨领域理论与社会 and 用户为主的设计理解之间的动向。

作为先前政治科技历史的史密森会员，克拉克是《特百惠：50年代美国塑料承诺》（史密森学会出版社）的作者，为美国艾美奖提名纪录片发掘产品创新的社会-历史意义奠定基础。2005年，她共同组织了内在洞察力：设计，民族学和家会议，2003到2007间，担任民族学和设计消费的人文学科研究委员会项目的主要研究者。她是维也纳科学技术基金艺术科学合作项目“用图片和物件做亲属关系”的主要合作伙伴及《家文化：建筑，设计和国内空间周刊》的共同创刊编辑。她活跃在很多国际设计评委会，是《设计天赋》的专业投稿者，它是2010年BBC2电视系列剧，探索过去两个世纪设计的社会影响。

Alternative and Emerging Economies of Design: Social Imperative of Design

Before I go on to discuss how we might view contemporary design now as a driver of innovation within the city it is important to briefly outline the example of the London Design Museum.

In 1989, the building of the London Design Museum, transformed from a banana warehouse into a 1930s International style Modernist white building, marked the beginning of a 'creative cities' initiative that helped forge the UK as a world leader in creative industries policy.

Design, above all other art and creative forms, was placed at the forefront of the 1980s city regeneration programme. Prime Minister Margaret Thatcher was invited to open the world's first specifically design-focused museum in the heart of this rejuvenation programme- Docklands of London. This became the epicenter of a major redesign development of a formerly the former working class, socially deprived area.

The Design Museum London was a jewel in the crown of the Docklands development project. Situated on the south side of the river Thames at Shad Thames, it imbued the newly developed Docklands with the creative capital- and it made look innovative through its association with design.

Funded by the private Foundation of Terence Conran, a 1960s design retailer and entrepreneur, the Museum was conspicuously intended to purvey the social cache of 'designerly' taste upon an area otherwise mired in controversy and to promote the concept of private sector funding.

The Design Museum stood as a beckon of the newly valiant combination of design, innovation and the city. In her opening speech at the Museum in 1989 Thatcher outlined a vision of design as the bearer of a new politics of consumption replacing identities based on work and production.

The things we buy and the jobs we do are really the essence of the life in which we live and so more and more a part of the sense of community and we wish in fact to enjoy the things we buy and know more and more about them.

The London Docklands Development Corporation, a quango agency set up by the Thatcher government in 1981, developed an area of 22.2 square kilometers along the Thames including shopping centres; Docklands light Railway (DLR), London City Airport, and Canary Wharf. The Design Museum was part of a broader plan to bring in young middle class professionals, bars, restaurants and shops to gentrify an area that had formerly employed 83,000 workers.

We are probably all familiar with the model of creative economy populated by figures such as US author Richard Florida- *The Rise of the Creative Class* (2002). But the role of design, and designers and architects specifically, in this process of gentrification had been theorized a decade early by sociologists across Europe and the USA.

In 1989, for example, economic geographer Sharon Zukin wrote the classic study of gentrification based on research in lower Manhattan: *'Loft-Living: Culture and Capital in Urban Change'*. This research in particular foretold of how artists and designers would pave the way for real estate developers, the privatization of space and demise in social and civic facilities.

For the development of the Docklands, that so wholeheartedly embraced the currency of design actually highly politics, local working class communities were broken up, social housing replaced by private housing aimed at the newly affluent social group 'yuppies'. Design here was embraced as a driver of consumption and lifestyle, and free market economics that defied social relations and communities, rather than innovation.

CREATIVE CITIES: Design, Innovation Now

After three decades of creative industries model, is this creative economy model still working? Should it be exported to emerging economies of design without adaptation? How did the process of gentrification become depoliticized, and debates regarding the social value of urban innovation become muted?

Academics and economic commentators have described the emergence of a 'creative economy backlash'. Simplistic ideas, such as Florida's idea that a bicycle lane can immediately imbued a city with more creative potential, are losing credibility within the context US economic climate and the failed application of creative economy polices of former industrial cities such as Detroit.

Economic geographer Thomas Marshall-Potter describes the lure of the model in terms of its neo-liberal ethos “Culture is increasingly being seen as the magic substitute to policy makers for the lost factories and warehouses of the de-industrialized city. This cultural turn in terms of the cities economy can be seen as a kind of policy juggernaut akin to a virus that quickly spreads from area to area– with the creative and cultural industries at its epicenter.”

A recent article by social scientists at LSE (London School of Economics) and The Work Foundation at University of Lancaster have brought into serious question the basic premise of Florida et al’s thesis of design, creativity and urban regeneration.

Challenging the emphasis on creative industries in urban regeneration as a driver of innovation by using an empirical study of 9000 small and medium enterprises (SMES) in the UK, they find “no evidence that the creative industries are more innovative in large cities.”

In fact in the UK example, their research supports other studies which suggest that ‘the creative industries in London are actually less innovative than those elsewhere (Chapain et al.2010).’

Under titles such as “Fallacy of the creative class: Why Richard Florida’s ‘urban renaissance’ won’t save U.S. cities” criticize the much vaunted city creative industries paradigm and the over simplicity of urging urban planners to introduce devices such as the cycling lane, to end real urban poverty.

Even Florida himself recently acknowledged the severe limitations of his ideas.

Even UNESCO policy document, Understanding Creative Industries: Cultural Statistics for Public Policy Making, which acknowledges the enormous significance of creative innovation in ‘modern post-industrial knowledge-based economies’ ...thought to account for higher than average growth and job creation, they are also vehicles of cultural identity that play an important role in fostering cultural diversity.’

During the last decade a number of governments around the world have recognized this fact and started to develop specific policies to promote them. This mainstreaming of what was once considered a sector of marginal interest, which received limited attention from researchers, has led to a growing body of analysis, statistics and mapping exercises on the relationship between culture, creative industries and economic development to give officials in these countries the raw data they need to make policy. However, the sector is still poorly understood and many governments remain to be convinced of its potential, while trying to accurately measure economic activity in the sector poses considerable obstacles.

How might cities embrace the soft (social, environmental, cultural) aspects of design that are not always reducible to the form of calculable commercial profit? Can alternative design genres develop on the periphery of established neo-liberal models of economics and consumer culture? What is their potential to generate social innovation and challenge pre-existing, unsustainable economies of production?

If we look at example close to home, Australian scholars of creative industries in China, Michael KEANE AND ZHAO argue that Chavez is a new type of design often cited Chinese policy rhetoric of ‘From made in China to created in China’ have for example considered projects emerging from other discourses around city, technologies and innovation.

In conclusion, there are four decades since design critic and campaigner Victor Papanek, a Viennese émigré, wrote *Design for the Real World*.

I would contend that new models of creativity, design and innovation are required that take account for alternative economies of design—transitional cultures and social and critical contexts and most importantly social inclusion - of elderly, children, ethnically diverse. How might policy makers think outside the creative industries models that focus on the assumption that innovation is led by the young and the affluent? This is why we need to take stock of homogenizing and prescriptive models of design culture and innovation.

Design should be leading the creation of social innovative cities. The following examples of Helen Hamlyn Research Centre dealing with community based projects offer pragmatic insights into an alternative, socially innovative idea of design, creativity and cities.

As Bruno Latour, professor of history and philosophy of technology declares in his treatise on the city:

‘Design is ideally placed to deal with object-oriented politics...if you look at what people actually feel about politics, it is always about things; it is about “matters of concern.” It is always about subways, houses, landscapes, pollution, industries.’

设计的交替和新兴经济：设计的社会重要性

在我继续讨论我们如何把当代设计作为创意驱动力之前，先对城市的重要性简要说明。

1989年伦敦设计博物馆，伦敦博物馆的构造来自于20世纪30年代国际现代白色建筑的橡胶仓库，标志创意城市的开始，帮助人们忘记英国作为全球领先的创意产业政策的国家。

设计，其他艺术和创意的形式根植于20世纪80年代城市再生计划的前沿之上。总理玛格丽特·撒切尔夫人被邀请打开世界第一个尤其是设计为主的博物馆，中心的一个主要的再设计前沿阶级。

伦敦设计博物馆是达克兰发展的一个皇冠珠宝，位于泰晤士河的南岸，这渗透着达克兰新的发展，并通过设计联合发展创新。

由私人基金会特伦斯·康伦资助，20世纪60年代的设计传播者和企业家，博物馆很明显目的是在一个区域供应社会缓存并发展私人部门基金。

设计博物馆作为一个吸引新的设计整合、创新和城市的地方。撒切尔在1989年公开的博物馆演讲中指出设计远景作为一个新的政治消费持票人代替工作和生产的识别。我们所买的东西和从事的工作是生活的本质，我们希望享受我们购买的东西并且指导更多的知识。

伦敦达克兰发展公司是一个半官方机构，成立于1981年撒切尔政府时期，沿着泰晤士河发展22.2平方公里包括购物中心、达克兰轻轨、伦敦机场和伦敦金融区。设计博物馆是计划中的一部分并带来一批年轻的中产阶级专业人士、酒吧、饭店和商店，改善了工作环境并已雇佣83000工人。

我们可能都熟悉创意经济模式，例如美国作者理查德·佛罗里达的《创意阶层的兴起》（2002）。但是设计、设计师和建筑师的角色这个过程中，欧洲和美国的科学家已经推理十年。在1989年，例如经济地理学家Sharon Zukin写的经典研究报告：“阁楼-生活：文化和资本在城市中的变化”。这项研究特别指出艺术家和设计师如何在不动产发展中铺平道路，私人化的空间和社会公民转让的设施。

对于达克兰的发展，全心全意的拥护当下设计的高度表现。当地工人阶级社区被分解，社会住房被私人房屋所代替目的在于影响设计“雅皮士”组群。设计被拥护作为消费和生活方式的驱动力，自由市场经济否定社会关系和社区，而不仅仅是创新。

创意城市：设计创新

在三十年的创意工业模式之后，创意经济模式仍然继续存在吗？是否进入新兴设计经济而没有适应的情况之下？这个过程如何变得政治化的，讨论关于城市创新的设计价值？

学术和经济评论员描述新兴的创意经济和简单的想法，例如佛罗里达的观点是自行车道可以很快使城市有更多的创意潜能，并在美国经济背景下失去信誉和创意经济政策的应用在工业城市中出现，例如底特律。

经济地理学家托马斯·马歇尔·波特描述吸引的模式是新自由主义精神。“文化逐渐被看作是魔法代替政策制定者，文化转变是根据城市经济看作是一个类似可以主宰世界的能力来快速从一个区域传递到另一个区域，这其中要有创意和文化产业的参与”。

伦敦经济学院和兰开斯特大学工作基金会的社会科学家写的一篇文章将很多严肃的问题带入到佛罗里达设计理论、创意和城市再发展之中。

创意产业强调在城市再发展中通过运用9000个中小企业的研究案例作为创新的动力。他们发现“没有什么证据表明创意产业在大城市更加有创新性”。事实上在英国的例子表明他们的研究支持其他案例说明伦敦的创意产业在其他地方都显的不那么具有创新性。

在“创意阶级的谬论：为什么理查德·佛罗里达的城市复兴不能保存美国城市”的题目之下批评那些自夸城市创意产业的案例并且敦促城市淘金者介绍设备，例如脚车专用道来真正结束城市贫困。

甚至佛罗里达他自己承认限制他想法的严重性。在严格检查的情况下为人才聚集提供一小部分滴流利益的方法。它的好处是有更多高技术的知识、专家和高工资的创意工作者在这些位置拥有更昂贵的住房。

甚至是联合国教科文组织的政策文件对创意产业的理解：公共政策制定的文化统计认可创意创新在现代产业经济中的巨大意义，认为高工资的增长和工作机会同样也是文化识别的动力，并且在加强文化多样性方面扮演重要的角色。

在过去十年，很多政府承认这样是事实并且开始制定具体政策发展他们，这种主流是被认为是边缘兴趣的一个部门，并接受来自研究者有限的关注，在文化和创意产业关系方面逐步增加其分析、统计和实践方式，经济的发展让国家的官员根据原始数据制定政策。尽管如此，部门仍然被人们知之甚少并且很多政府仍旧相信其潜能，同事试图准确分析部门的经济活动。

城市如何拥护设计软性方面（社会、环境和文化）因素，这些通常可缩小能计算的商业利润的形式。改变的设计类型发展外围能否建立经济和消费者文化的新自由主义模式？产生社会创新和现有的挑战以及不可持续的经济生产的潜能是什么？想看看这样的例子，在中国的澳大利亚创意产业学者，迈克尔·基恩和赵提出Chavez是一种新的设计经常引用的修辞方式“从中国制造和中国创造”有例子认为从其他城市谈论的新兴的项目、技术和创新。

结论

自设计评论家和活动家维克多·帕帕内克，一个维也纳人写的设计为真正的设计之后有四十年了。我主张创造力、设计和创新新模式应该被考虑到代替设计经济--过渡文化和社会以及评论背景和对老年人和儿童的包容重要的社会及民族多元化。政策制定者认为创意产业模式应该关注年轻人来带的创新，我们需要充分估计设计文化和创新规范化的模式。

设计可以引领社会创新型城市的创造性，以下的例子Helen Hamlyn研究中心处理社区是基于项目提供的务实见解、设计、创造力和城市的社会创新观点。

布鲁诺·拉图尔作为历史和技术哲学教授在他的论文中指出：设计是在理想情况下处理物品为主要的政治，如果你看到人们实际上都对政治有感觉的话，这通常是关于食物；是关于“关注的事情”。通常是关于地铁、房屋、风景、污染和工业。

Liu De

**Vice President of Beijing Xiaomi Technology Co, Ltd. ,
People's Republic of China**



Co-founder and Vice President of Xiaomi Corp, in charge of design strategy, industrial design, graphic & packaging design and investment & corporation strategy of consumer products, with rich experience in design practice, education, manufacturing and marketing.

刘德

小米科技联合创始人、副总裁。主要从事高端智能手机，手机周边配件，及小米旗下生活方式类产品设计研发工作，全面负责小米全线产品的设计战略规划。在工业设计领域的设计实践和教育教学，以及生产制造，市场推广领域有丰富的经验。

Design innovation in Internet growing mode

Many people have been asking us the same question: why are you called Xiaomi? We wanted to build an internet company, and it is better to choose a user-friendly name, so we chose to be named as Xiaomi.

Three years ago, we decided to do the mobile phone business, but it was by no means easy to make an Internet phone. So prior to mobile phone, we started with software, a small software called MIUI. We put the latest version on the Internet once a week for free use, and collected feedbacks from the forum to make update accordingly. In the next week, we would release the next version to let more and more people getting involved in the development process.

So if someone's advice can be accepted by a company, he would feel a great sense of belonging. He would consider this software to be his own, and be willing to introduce it to the people around him. Currently there have been at least 100,000 people participating in this iteration.

Just within one year, we have accumulated 1.5 million users, and our products support 23 languages. Then at that moment there was a saying on the Internet that MIUI was such great software that Xiaomi should make mobile phones, and I would definitely buy such a phone. That was a significant turning point, because Xiaomi phones are not pushed to, but rather desired by the users.

Xiaomi phones are completely sold on the Internet, but you should know how difficult it is to make people buy a phone of 2000 yuan online. Only when people trust your products and your brand will they place an order online.

We found a group of computer fans on the Internet. The so-called geeks are actually computer enthusiasts and people who know phones the best. Before launching the first MiPhone, we held an online activity called "I am a Phone Freak". We spent 5 days and got 800,000 people involved in the discussion. We sent our prototypes to these 'geeks,' and asked their suggestions for further improvement. We also listed the problems and troubles the prototypes had, and then improve these defects in volume production. In this way, these people were gradually getting familiar with our products and brand.

When someone needs to buy a phone, he most probably goes to ask the people knowledgeable in the newest technologies for advices about the brand and exact phone he should buy. This is the power of those passionate by technique and computers.

It is difficult to do phone business in China, because the first thing you need to do is to prove that you are not a copycat. From the very beginning, our suppliers have all been world leading companies, with 90% of them also serving Apple. Therefore, when Apple is out of store, so does Xiaomi.

Xiaomi Phones are sold online, relying on word of mouth, on internet. A good product should exceed the users' expectations, its planned product positioning and services, then there would be word of mouth advertisement on the Internet.

While traditional phones spend 17% of the cost on advertising, 23% on channels, Xiaomi avoids these costs. That is why we can sell better. With the same performances, we make the best price. In this way, Xiaomi successfully entered the Red Ocean of phones.

When we launched the first batch of phones three years ago, we put it on the Internet for a 3-day trial period, to see whether we could sell 200 phones. In the first day, 200 phones sold out in 1 second, and the other 2 days were the same. What does it mean to sell out in 1 second? It means when someone is placing an order, if he refreshes the page, he will miss the chance in a flash. On the third day, many people called and accused us of fraud, saying that Xiaomi did not sell any phones at all because for 3 days they could buy nothing. 300,000 phones were the total productivity we had 3 years ago, because back at that time, Sharp only sold 300,000 phone screens to us, thus those were all we had. Our E-commerce platform asked us to sell something else, so we made a batch of Xiaomi T-shirts, and later Xiaomi mascots.

Through the Internet, Xiaomi makes and maintains the connection with our users and fans, and encourages our engineers to communicate with fans on the fan sites. In this way we find out what fans want, and that is what we will make for them.

Once I talked with a colleague about user experience and how to make good products. In fact, the truth is very simple: we should see users as friends, not God. Our CEO, Mr. Lei Jun, also mentioned that God is too far away, but friends are close to us. If your user is your college roommate, how would you treat him? What kind of product would you offer him? You would be shamed to offer him a bad product or services. If any problem happens to his phone, you help him solve it; this is simply what we do. We make friend with all fans, and all users are our friends.

Our slogan is to serve the fans heart and soul, and to be the brand with truly devoted following.

Xiaomi is transparent. Some people question whether we are doing 'hunger marketing.' So we hold the Xiaomi Open-day every 3 months, inviting representatives from media, suppliers, fans and their families to visit our logistics center and lab to see how we work. If one is to buy stocks, he should choose a transparent company like us, for sureness. We owe Xiaomi's success to the support of 27 million fans, our MiFans. Every day Xiaomi receives gifts sent by fans all over China, and our fans also like to collect any Xiaomi product.

For any company, product quality is of overriding importance. When a user has accepted our product, he would then agree to our culture, become our fan, and help advertise our brand. Only in this way can we establish a deep emotional connection between users and the brand.

So if someone says bad things about us, our fans would stand out and help us refute them. Xiaomi is all for MiFans, and this is the foundation for our today's success.

We aim high. Three years ago a friend asked me about our core value. A company with great achievement, or aiming at achievement, should promote social development. In China, the new business model Xiaomi lowered the price of smart phones for 1000 yuan. The young generation could afford a smart phone and have the access to mobile internet at an earlier time. The existence of Xiaomi pushes forward the progress of Mobile Internet. It is highly possible for a company like us, which promotes social development, to achieve great accomplishment.

To stay young, and even younger! The average age of co-founders of Xiaomi is over 40. We keep reminding ourselves all the time to think in the way like we were 15 years younger, to think from the perspectives of young people. Young people are Xiaomi's targeting group. So if we win young people, we win the next ten years.

Xiaomi's sales income in last year was 12.6 billion yuan, and this year the number should top 30 billion. Xiaomi is still a young company, and we have launched only 10% of our whole strategic framework. Xiaomi is still on the road to pursue its dream.

互联网模式下的设计创新

小米科技，很多人都问你们为什么叫小米？你们要做一个互联网公司，最好有一个低调的，好记的名字，接地气的名字，所以我们起名字叫小米。

三年前我们决定做手机，做一款互联网手机谈何容易。所以在做手机之前，我们先从软件入手。我们做了一款小软件叫MIUI，我们每周把我们开发的版本放在网上让大家免费使用，在论坛上收集大家的意见再修改我们的软件，下周再发一个版本，有越来越多的人参与我们的软件开发。

当他给一个公司提供意见的，马上被接纳，他参与的过程中感觉到巨大的归属感，他感觉到这款产品是他的软件，他愿意把它介绍给他的朋友用，在网上至少有10万人参与这种迭代。

一年的时间，我们已经积累了150万的用户，在网上被翻译成23种语言，网上有一个声音出来，小米这样一家公司，做了这样好的一款软件，他应该出手机，如果他出手机我会买。这是一个重要的拐点，小米手机不是我们强加给用户的，而是千呼万唤使出来的一款产品。

因为小米手机完全是互联网销售的，你要买一款价值2000元的手机谈何容易。只有他相信你的产品，相信你的品牌，他才可能在网上下单购买。

我们找到了互联网的群体极客，所谓极客就是发烧友，他们是最懂手机的一群人。我们在发第一款手机之前搞了一个活动，我是“手机控”，我们用5天时间，弄了80万人参与这种讨论。我们把工程机直接发给这些极客来使用，他们来提意见，帮我们改成为，并且我们在网上列出这样的例子的时候，今天小米工程机存在这样这样的困难，这样的问题，我们在量产的时候会改善它，我们用这种方法，一点一点的让极客熟悉小米手机，熟悉小米的品牌。

一个普通人在买手机的时候，他可能最常见的方式，就是咨询他身边的极客们，说我要买手机我应该买什么品牌，买哪一款，这就是极客的力量。

在中国做手机非常困难，首先你要证明你不山寨。我们最开始找到的供应商都是国际最大牌的供应商，那时候90%的供应商都和苹果是同级别的，苹果缺货的时候小米也缺货。

小米手机是靠互联网销售的，是靠口碑传播的，一款好的产品你要有超出预期的功能，超出预期的产品定位和超出预期的产品服务，才能在网上形成口碑的传播。

传统手机有17%是花在广告上，23%是花在渠道费用上，小米手机省到了这些费用，这就是我们为什么把一款手机卖得比其他手机好的原因，在同等性能上我们是价格最便宜的。小米就是用这种方法，杀进手机这么一个红海的商业市场。

三年前我们第一款手机发布的时候，我们想用三天的时间试一试，到底我们有没有能力在网上卖200台，第一天200台一秒钟卖掉，连续三天都如此。一秒钟是什么概念，就是你在网上抢购的时候，你不能够刷屏，在你刷屏的一瞬间你已经错过了。到第三天的时候，有很多人打电话说小米骗人，小米根本没卖手机，我三天什么都没买到。三年前的30万台，是我们全面的产值，因为那个时候我们只跟夏普要到30万片手机的显示屏，没有手机可卖。电商说我不能闲着，我们可以卖点别的东西。所以我们印了一批小米的T恤衫。我们后来又做了小米的吉祥物。

小米是通过互联网的方式跟用户交朋友，跟粉丝交朋友，通过论坛鼓励所有的小米的工程师和粉丝进行交流，到底找到什么是粉丝想要的，米粉想要的就是小米要做的。

有一次我跟一个互联网同事来讨论什么是体验，怎么做好一款产品。其实这里面最简单的一个道理，你要把用户当朋友，而不是把他当上帝。雷总也提到，上帝离我们太遥远的，朋友离我们很近，如果你的用户就是你大学同宿舍的上铺的兄弟，你怎么样对待他？你给他什么样的产品？你的产品做得不好你都不好意思卖给他，你服务做得不好，下次不好意思见到他，他的产品遇到问题，你真心给他解决，这就是小米非常朴素的逻辑。我们跟所有的粉丝交朋友，所有的用户都是小米的朋友。

小米的口号，全心全意为粉丝服务，做真正有粉丝的企业。

小米是透明的，很多人在质疑小米，你是不是在搞饥饿营销，我们每年每三个月都有小米的开放日，我们组织媒体代表，供应商代表，粉丝代表，和他们的家属，我们上他们参观我们的物流中心，实验室，让他们看看我们小米是怎么做事的。当一家公司是透明的，就连买股票都要买这样公司的股票，因为你买得踏实。小米有今天，我们感谢在过去2700万米粉的支持。这是一个典型的米粉。小米每天都会受到全国各地的米粉寄来的小礼物。他们会搜集所有小米的商品。

一个公司做好产品，产品好是硬道理。当用户对你的产品接受以后，认可以后，他会共同你企业的文化，成为你的粉丝，帮你传播品牌，这样的话你才能建立起你的品牌与用户之间的深刻的情感联系。

当别人骂你的时候，马上就有人跳出来，帮你反驳。因为米粉，所以小米，这是小米之所以能拥有今天的基础。

目标高远，三年前有个朋友问我，他说我们公司的核心价值是什么？一个有大成的公司，一个想有大成的公司，他势必要推进社会的进步。中国有小米，有一种新的商业模式，让全中国的智能手机平均降价1000块钱，让一代年轻人更早的买得起智能手机，进入移动互联网时代。所以有了小米的存在，我们推进中国移动互联网的进程。这样的公司他推进社会进步是有可能大成的。

年轻，年轻，年轻！我们所有的创始人加起来平均40几岁，我们每时每刻提醒自己，我们永远要年轻15岁想问题，永远要站在年轻人的角度想问题，年轻人是小米的粉丝，抓住年轻人，你就抓住下一个十年。

小米去年营业收入126亿，今年应该突破300亿，小米依旧是一家小公司，刚刚展开他整个战略框架的10%左右。小米依旧走在追求梦想的路上，

Richard Hsu

Head of TEDx China Region, People's Republic of China



Richard Hsu has spent five parts of about ten years in five continents, China, Europe, USA, South East Asia and Japan, and for the past ten years, he has returned to his hometown Shanghai.

Trained in architecture, Hsu worked mainly in these disciplines since 1978 culture, art, design, photography, media and publishing, retail, education and platform development. Along with the concept of multidisciplinary studies and practices, Hsu has been living it in thinking and professionally for over 30 years.

Clients have included Museum of Modern Art New York, Sothebys New York, Bloomingdale's, Isetan of Japan, Johnson & Johnson, The New York Times, Wallpaper, Conde Nast, Nike, Sony, L'Oreal...

Hsu was visiting lecturer at Columbia University School of Architecture, Yale School of Design, HDK Berlin, Northern University of Malaysia, Parsons New York, New York University, since two years, at Tongji University's Sino Finnish Center.

Hsu has in the past and presently consulting on a number of city governments Prime Minister offices of Malaysia and Thailand, Global Tourism of Penang Malaysia, APEC Vladivostok Russia, Department of Innovation of City of Taipei, Department of Urban Regeneration Taipei.

Hsu was honored to be invited to speak at UNESCO Hangzhou 2013 Culture: Key to sustainable development (on 2 topics Business and Culture / Knowledge and Cultural Economy).

Since 2009, Hsu has been the chief curator of TEDxShanghai, as of 2013 he is the ambassador of TED to China, the platform has grown in four years to 130 TEDx all around China. TEDxShanghai has grown from an audience of 150 to 350 to 1,500 in 2012. The TED platform in China has a following of over 200,000 people.

徐宗汉

TEDx 中国区负责人



曾在世界的五大洲生活，工作将近50年，包括中国，欧洲，美国，东南亚和日本，在过去的十年，他回到了自己的故乡，上海。

起初受到建筑方面的教育，毕业于美国康奈尔大学，建筑学士学位。徐宗汉从1978年开始主要跨界工作在文化，艺术，设计，摄影，媒体和出版，零售，教育和平台开发，对于跨学科这个概念有着多年的研究与实践，徐花了超过30年的时间一直在为此思考和实践。

其中所服务的客户包括 Museum of Modern Art New York 纽约现代艺术博物馆，Sotheby's New York 纽约索斯比拍卖行，Bloomingdale's 布鲁明黛百货公司，Isetan of Japan 日本伊势丹百货，Johnson & Johnson 强生公司，The New York Times 纽约时报，Wallpaper杂志，Conde Nast 康泰纳仕，Nike 耐克，Sony 索尼，L' Oreal 欧莱雅...

徐宗汉曾在几个大学担任客座讲师：

哥伦比亚大学建筑学院 2006-2007

耶鲁大学设计学院 2007

HDK 柏林 1995-1996

马来西亚北方大学 1995-1997

纽约帕森设计学院 1988-1989

纽约大学 2007-2008

自两年前开始，在同济大学中芬中心担任客座讲师

徐宗汉之前和目前都为一些城市的政府办公室担任顾问：

马来西亚总理府 1995-1998

泰国的总理府 2002-2003

马来西亚檳城旅游局 2011-2013

俄罗斯符拉迪沃斯托克的APEC 2011-2012

台北城市文化创意部—创新部门 2012-2014

台北城市文化创意部—再生部门 2013-2014

徐宗汉很荣幸被邀请参与2013在杭州举办的联合国教科文组织的文化大会并做演讲—文化，可持续发展的关键。（参与2个议题：商业和文化 / 知识和文化经济）

自2009年，徐宗汉成为TEDxShanghai的主策划人，在2013年他成为TED在中国地区的大使，在4年的时间里，全中国已经拥有130个TEDx平台。TEDxShanghai从150位观众，到350位，发展到2012年的1500位观众。TED平台在中国的粉丝超过20万人。

Design and New Urbanization Type

This presentation is based on different projects and research that I've worked on and taught since 1996.

These following are areas of my passion, research and experiences:

- Active citizenship
- Education
- Urban rural
- Mentor ship
- City
- Creative Cities
- People focus

I would not go into depth for each one of those topic but I will give a general introduction as to what I do and how I think about these topics.

Active citizenship

I believe strongly that the concept of willing volunteerism, learning by doing, individual social responsibility are more crucial and important than ever in the present society. Especially in China because of the one child policy, because of the very often spoiling of children by parents and grandparents and the people general dependency on government and city government to take care of all social and city needs.

I have been collecting hundreds of global, regional and China case studies. As well I have participated or initiated a number of projects personality in China, Japan, Chinese Taiwan, Malaysia, New York, Singapore, Thailand.

Often I like to share with my students, friends and clients the wonderful possibility of how one single individual is making a difference. That often starts with a simple idea, then deeper research and studies which turn into an action that will make a difference for a few, and sometimes for many.

An important word needing to consider is empathy, how to feel alongside with others, what others need, how to serve and be of help.

For decades we know this as charity, generous people give resources such as money time or efforts to help a cause that is worthwhile.

In 2014, there is a new phenomenon name social entrepreneurship. This new global phenomenon is teaching passionate young people and adults to give the efforts, resources, and savings for a project that is worthwhile. Thus there is not the old need of asking for donations and support, because this new way builds self-sustaining projects of ideas, of design, of innovation, of services for people. In some ways it is a business with heart and good ideas.

The topic of the conference was new type of urbanisation. I believe urbanization must focus on users.

These urbanites are usually more privileged, enjoy more access and are more educated than the people in the faraway places of the countryside.

We can turn around and look back at our own city. A better city requires a caring city government, great urban planners, professional architects, top businesses and services to collectively build it.

I believe active citizens (both individual and corporate) can make the city a better place to live, to play, to marry, to raise a family, to invest time and energy to build companies and businesses.

Examples of active citizenship

- Khan Academy was founded to help village and rural students to better learn
- Intel Science scholarship annually stages a high school science competition and the winners receive a scholarship for 4 years. In this way, many talents were found at this high school level.

- Bridge to China, a HK university architecture department's idea of working with students, local district government to build bridges to help students cross the river on way to classes.

In city education I believe it is more than schooling, more than university, it is about lifelong learning, it is about curiosity and self improvement. It is also about the learning about creative thinking and innovation, design minded new business and new economy for the future. A creative city is often defined by the creativity and fresh thinking of businesses in the city. This will turn into creative economy.

In rural education we believe conventional schooling may not be enough to help them face challenging situations - this is the area where special education, mentorships, lectures from experience researchers could help students and adults to learn in the remote from farmland.

Examples of education

- Fabbrica in Italy, scholarships focus on art design and innovation
- Excellent mentorship program by Rolex, in the areas of dance, literature, film, music, visual arts, theatre
- Yue Foundation with classes preserving old China craft heritage

Urban rural bridge: This initiative helps to develop new ways of bridging the cities and the farmland of China, to bring better balances for our country. I believe the bridge does not mean only one way traffic. The farmland can use resources from cities but the city people could enjoy slow relax living and time off. It is also in the farmland that the city people can find quality of food, quality of air, and a sense of back to nature.

Programs in the countryside could be about education, crafts, new businesses, and tourism

Examples of urban rural bridge

- Lifestraw: scientists in Europe designed a straw like tube for people to drink water from unpurified water. As many global disease stem from water source, this is a way to limit the references.
- CSA community supported agriculture, with farms of reasonable distance from the cities; people can farm on weekends with family and children.

Creative cities and people focused initiatives are closely related

How to build them, how to live in them, how to participate in them?

In my opinion a city that is creative must be a very livable city, with a high quality of life; it is a city that business, lives and families can grow continuously, and it is the foundation for a strong creative economy.

I think emotions have a very important place in a "creative city" - emotions meaning wellbeing, challenge, inspiration, happiness of living in the place surrounded with great ideas, great actions and great activities. In this way one is motivated to give back.

Creative does not mean everybody must be artists, painters, designers, and cultural people. It means new fresh ways of doing businesses, building service industries like restaurants and shops. It takes in account the ways streets are build, the ways schools are taught, the ways public transportation is conceived for the people, the ways new parks are made for modern day living, the way a city cares for its elders...

Examples of creative cities

- architects improving falling conditions of the city
- various top global arts festivals, music festivals, photography festivals
- TED conferences and other knowledge platforms to bring likeminded curious designers and scientists together to share ideas
- Lego pieces are offered to population of a city to fix small cracks and damaged areas, humorous and touching

设计和新型城镇化

本人在2013年联合国教科文组织创意城市北京峰会上所展示的提案是基于我从1996年开始所做的、所教的各种项目和调研。

以下列出的领域是我的所擅长的并倾注我大量精力去从事和研究，积累了大量的经验：

- 积极的公民意识
- 教育
- 城市与乡村
- 导师计划
- 创意城市
- 人们所关注的焦点
- 在你阅读的同时，请参照我的配图。谢谢。

我将不会深入每个话题，但是我会做简要概述，让你可以了解我做的是什麼，我对于这些话题的想法。

积极的公民意识

我坚信志愿服务的理念，以做促学，个人社会责任在当今社会尤为重要。尤其在中国，由于独生子女的政策，很多时候父母、祖父母过度溺爱孩子；另一方面，民众过于依赖政府来解决所有的社会问题和城市需求。

迄今为止，我收集了数百个来自全球不同地区包括中国的案例研究，并且我发起过或被邀请参加过许多在中国，日本，中国台湾，马来西亚，纽约，新加坡，泰国等等的个性项目。

通常我很喜欢跟我的学生，朋友，客户一起分享个体如何带来积极的改变。我发现，这些改变往往都始于一个简单的想法，经过之后的深入调查和研究，慢慢变成一个具体的行动，有时候影响力一般，有时候影响力巨大。

这里有一个很重要的词值得我们去思考：共鸣，如何感受他人的感受，如何认知其他人的需要，如何服务、帮助他人。

传统意义上的慈善就是慷慨给予，例如金钱、时间或者才能等等去帮助一个有意义的项目。

而2014年带给了我们一个新的名字——社会企业。这个新的全球性的现象让那些有激情有理想的年轻人，各种背景的人们意识到，要将力量、资源等等投入到一个有意义的项目中，它超越了通常意义上的捐赠和支持，这种新的方式让想法、设计、创新、服务大众等等有自我造血的可持续性。在某些方面，可以说它是有良心有智慧的商业。

本次会议的主题是新型城镇化。我相信城市化必须关注于用户。

通常来说，城市人们通常比农村偏远地区的人拥有更多的资源、更多的优待，教育水平更高。

我们可以转过身看看自己的城市，建立美好城市需要城市政府的极大关爱，优秀的城市规划师，专业的建筑师，顶尖的企业和服务，这些元素共同构建起一个伟大的城市。

我相信积极的公民意识（个人和团体）可以将城市变得更宜居，更有乐趣，更适合建立家庭，更适合生儿育女，人们可以尽情的投入时间和精力建立自己的公司和事业。

积极的公民意识的例子有：

- 可汗学院，创立为了帮助农村的孩子更好的学习。
- 英特尔科学奖学金，每年举办一次的高中生科技竞赛，获胜者可以获得4年的奖学金，许多优秀的人才在这个高中水平的比赛中被发掘。
- 无止桥，由香港大学建筑系发起，由港大学生和当地政府一起合作，帮助当地学生建造桥梁，过河去上课。

我的演讲包括4个方面：

教育

城乡桥

创意城市

觉悟之人

教育

关于城市教育，我相信它不仅仅指中学、大学等等学堂里的教育，它是一个终身学习的概念，是好奇心和自我提高，它也是创意思维和创新学习，是设计智慧的新业务，是未来的新经济。一个城市是否有创意通常是看城市创意、创新的商业，这些会转换成创意经济。

在农村教育方面，我们相信传统的教育不足以帮助学生们面对当下充满挑战的社会环境，这里就需要特殊教育，导师指导项目，富有经验研究者的讲座等等来帮助偏远地区的学生学习。

教育方面的案例：

- 意大利 Fabrica 研究中心，提高艺术设计和创新的奖学金。
- 劳力士品牌发起的优秀导师计划，涉及舞蹈，文学，电影，音乐，视觉艺术，戏剧等领域。
- 陈悦记传统基金会，为保留和传承中国传统工艺开展课程。

城乡桥

用新的方法建立中国城市与乡村之间的桥梁，给我们的国家带来更好的平衡。我相信这个“桥”不仅仅是指交通方式，乡村可以利用来自城市的资源，而城市居民可以在乡村享受放松的慢生活，给自己休息的时间，乡村也让城市居民找到更多安全的食物，新鲜的空气，带给他们一种回归自然的感觉。

在农村展开的项目可以是关于教育，手工工艺品，新业务，旅游等。

城乡桥相关案例：

- 生命吸管，欧洲的科学家设计了像吸管一样的净水过滤器，让人们可以直接喝非净化的水。由于全球很多的疾病源于水资源，这个方法可以从源头杜绝疾病。
- 社区支持农业，通过购买其农作物给予就近的农场支持，并且在周末可以与家人孩子一起去体验农场。

创意城市和所关注的人群是息息相关的如何去打造它们，如何生活在其中，如何参与其中在我看来，一个创意的城市必须是一个非常宜居的城市，拥有良好的生活质量。在城市里，商业，生活和家庭都在持续地成长，它是一个强大的创意经济的基础。

我认为情感是创意城市中很重要的一部分，“情感”意味着你感觉不错，感觉受到了启发，感觉有干劲儿。如果你生活的环境被最好的想法，最好的活动和最多的活力所填满，你会不由自主地想要回报。

创意并不意味着每个人都要是艺术家，画家，设计师，或者文化人，它是指用全新方法做商业、开餐厅和经营商店等；街道建造的方式，学校教学的方式，公共交通方式都以人为本，公园也为现代生活所服务、城市处处可见对老年人的关爱…

创意城市的案例：

- 建筑师改善城市的伤疤。
- 各种全球顶级的艺术嘉年华，音乐嘉年华，摄影嘉年华。
- TED 大会和其他知识分享平台，集合志同道合的设计师和科学家在这一平台上分享想法。
- 乐高积木让城市人们修补城市的小裂缝和小的损坏区域，幽默又触动人心。

Lou Yongqi

**Dean and Professor of the College of Design and Innovation of
Tongji University, People's Republic of China**



Dr. Lou Yongqi is the dean and full professor of the College of Design and Innovation, Tongji University, and the visiting professor at the School of Art, Design and Architecture of Aalto University in Finland. His main research focuses on social design and sustainable design. He plays an active role in promoting interdisciplinary sustainable design education, research and practice internationally. Lou currently serves on the boards of CUMULUS, Alta Scuola Politecnica, DESIS, and Design Issues, among others. His latest book is *Design Harvests: An acupunctural design approach toward sustainability*, published by MISTRA Urban Futures in Sweden. His works have been exhibited in the Design Museum of Helsinki, the Triennale Design Museum in Milano, and among other prestigious institutions.

娄永琪

博士，同济大学设计创意学院院长、教授，芬兰阿尔托大学艺术、设计与建筑学院客座教授，主攻跨学科创新和可持续设计、研究和实践。目前担任美国Design Issues学报编委、Cumulus国际艺术设计与媒体院校联盟执委、意大利高等理工学院科学委员会委员等学术职务。设计作品和研究成果在芬兰赫尔辛基国家设计博物馆、意大利米兰三年展设计博物馆和法国圣艾蒂安双年展等展出。

Design for the Urban-Rural Interaction¹

Nowadays, China's urbanization is not just a matter of China, but one of two main powers in the transformation of the 21st century world. The development of the countryside is following closely behind the urbanization. In China's historical view, cities and countryside together constitute the whole of China's economic, social, and cultural, as the Yin and Yang reinforce each other.

The current importance of countryside has been seriously neglected, but even so, it is still playing a strategic role. Professor Wen Tiejun has pointed out that after the founding of China, the nation has experienced eight times of crisis in his book *"1949-2009 Eight Crisis, Real Experience"*, and he also mentions if any of the crisis had faced a hard landing, China's social and economic would have been in danger of collapse. However, thanks to the existence of the dual structure between urban and rural areas, these eight crises all achieved a soft landing through the transfer of urban economic crisis.

Then, why schools of design should pay a close attention to rural issues? The first point is that giving attention to such big problems and seeking resolution strategies for them is the mission of intellectuals. What is a designer? It might have numerous definitions, but I think the most basic role of designer is intellectual. Designer is a kind of intellectual with specific knowledge, skills and ways of thinking. Intellectuals, called the gentry class in the history of China, is not only referring to a man with knowledge, but also a person with social responsibility. Regarding the whole society as his own duty, the intellectual contributes his knowledge to creating a better social impact.

The second point is that the focus on rural development is actually a question of value. Compared to the history, the present definition of quality of life is really poor. In the mainstream dream of the mass, there is almost no position for the rural ways of living. In the decades of development after China's reform and opening-up, China's economy has obtained rapid economic growth. However, in the issue between urban and rural areas, the balanced development was not done well. If the form of people gathering from the city to the country is divided into extra large (XL), large (L), medium (M), small (S), and extra small (XS) levels, there were too much attention and energy put on the "extra large" and "large" levels in the past, in other words, that is the scale effect; While there is few focus on the "small" and "extra small" levels. This is also why the urban has an increasingly fast development, but the countryside is facing a growing number of problems at the same time.

The third important reason that design should pay attention to agriculture, rural areas and farmers is that the solution of China's rural problem needs design. China is in the state of development, this state of "being developing" is the most precious opportunity of China. China's current development means there is energy and the energy behind can promote social and economic change. Since the state of development can not last forever, the open window like this is super valuable. If the current social economy is going to change, such as to the direction of the sustainable development of transformation, how to use the development of energy in a better way is the key issue.

Back to the design and rural development issues, why should we discuss both at the same time? During the past, design was more about a kind of creation, but now, design, what we are talking about, has been far beyond the material level. The field of design has become broader, and the definition of design is becoming blurred. As John Heskett says awkwardly, *"Design is to design a design to produce a design."*, while Herbert Simon points out, *"Design is changing the existing conditions into preferred ones through a series of behaviors"*. It is quite similar to the understanding of design in the history of China, with a high coincidence. In China, the term "design" is a military term. Design is to set a strategy, which needs goal setting and process guiding, and behind it, that is the design of the whole process. Here, design has four main roles, from problem solving, sense making and value creating and a way of thinking.

For design, where there is the problem, there is the need of design. If design is to lead the status quo to a better one like what Simon said, then we need to do some design since currently problems of rural development issues have appeared. However, the design applied here is not only the creativity, but "the grand design" that can change sociality and economy. That is to say the creativity needs two wings, one is a business and the other is science and technology. With these two wings, creativity can play a more powerful role and have an impact on the sociality and economy on a higher level. Only in this way, can creativity becomes innovation. If current society is not that sustainable, we have to generate the change, which is actually a design process.

1. The paper is edited from the author's keynote speech of "New Rural, Grand Design" conference organized by Tongji University and Renmin University on November 2014.

What design could achieve regarding the rural development issues? What comes first to my mind is to rethink the relationship between urban and rural areas. Rethinking does not simply equal to being against the urbanization, but is to discuss more possibilities. Besides the urbanization, are there any other options to foster the development of China? In fact, the thoughts that take rural development issues are worthy of reflection. For instance, all are discussing, what those surplus-labors could do while food production do not need so many farmers after agricultural modernization. Moving to the city! Cities need civilian workers. The logic seems clear, but if you think it over, is it too simple? There are so many thoughts that cannot be untenable. Behind these problems, we must maintain keen vigilance at the city-centric ways of thinking. The rural areas are useful, but why they are useful? That is because the cities need food and labors from the countryside. However, even if we only talk about the economic problems, is the value of agriculture only referring to the food? Is the value of the farmers only to grow foods and build houses? There are so many urban parents saying today that they really hope their children could obtain the knowledge of the countryside and nature, and most of citizens are yearning rural life, cannot these demands turn into economy? Our agriculture and rural areas should have more development models with a variety of possibilities.

In terms of the relationship of urban and rural, these two represents two different ways of production and life with their respective merits and shorts. As for which one is more suitable, people can make a choice by themselves. Nevertheless, now the question we are facing is do we have more than one option at present? If not, we should reconsider the problem on the top-level design. Therefore, it is the first judgment.

The second judgment is the reason why there are so many problems regarding the urban and rural. In fact, that seems to be because the city and the country are considered separately. If the city has one hundred questions, and the country faces the same situation, then there might be more than two hundred problems if simply added together. However, if the city and the country are considered as an organic whole, it is quite likely that many problems of the city are exactly the resources and solution strategies of the city. In this way, many problems can be solved easily. Thus, our judgment is also a design challenge how to apply design to promote the interaction between urban and rural, including talents, capital, knowledge, skills, and jobs, etc. If such an interaction can be achieved, I believe that a new kind of possibility will emerge, that might not be the so-called mainstream city simplification, or the so-called new rural construction, but a more positive state.

Therefore, based on the ideas above, I created a project six years ago. I thought that was necessary to look for a place to build a team in order to consider earnestly and do some practice. This just started like that. Then, it turns out to be the current “design harvest” project.

Since the beginning of the project, I hoped to build a platform focusing on one problem, then let as many people as possible to participate in the problem solving process. Therefore, we looked for a research base which is close to Shanghai, and with international popularity. During the selection phase, we insisted that the place should have a certain basis, but could not be too specific; otherwise, it might fail to explain the problem. Eventually, we chose the Xianqiao Village of Shuxin Town, which is in the middle of Chongming Island and with a poor transport. However, we think this place is actually very good, since it has both basis and challenges. If this case of Xianqiao could be accomplished, it can be representative. We hope to see from the bottom-up perspective and make use of the power of social innovation to think openly about the resolutions to the problem.

The first step is to “seek potential”. This is a way of anthropology works, which is almost like ethnography. We emphasized not to bring existing knowledge or understanding of the ideal world, into the country and try to achieve them. Now in the new countryside, the biggest problem is the top-down technological thinking. All experience comes from the city, rather than the specific situation and residents’ mentality of the rural. We think differently, we advocate to empty the past experience to find where the potential of the countryside. In fact it is very likely that the strategy capable of resolving the problem would have existed, but has not been realized, or it failed to have its voice.

From the project fieldworks in Xianqiao Village during the early years, we found a lot of valuable points, which can be the basis to change country, such as local handcrafts workshops, specialty “Chongming cake”, local honey farmers, pig-raising families, old ecological farms and so on. Mr. Jia is one of our partners and we got to know each other in the research process. At the beginning, we made plenty of scenario based storyboard on the basis of research result, so as to think of the possibilities of the rural transformation. This is the way with the lowest cost to explore the possible scenarios and only requires a fewer resources in building a new countryside template to see whether it works or not. Scenario based storyboard can help us to think how to organize the system, and also can be an effective communication tool.

The second step is to find the basic features of the rural, which is exactly the basis why the rural becomes the rural. The countryside need to have their own value proposition. Countries and cities are two different worlds, each has its own advantages and that could be simply evaluated by the urban standards. The economy and life are the basic elements of the countryside. Agriculture is the most important features of the countryside. The inherent thinking regarding the mode of agricultural production and its values can be completely broken. The values of agriculture are not limited to its direct output. Apart from the valuable food and vegetables, the rural knowledge, experience, sceneries and ecological function also have their values, and the key is how to reflect those values through design.

The third step is to build the links, here mainly refers to the network connecting various stakeholders. The rural has resources, the city has demands, and vice versa. Now the question is that these resources and demands have not been docked. The majority of consumers paying for the rural production and lifestyle are from the city, and through the consumer research in collaboration with IDEO, we explored the potential demands of consumers and the business model of the interaction between urban and rural areas. By holding many international design workshops and activities, the project contributed to an active and international community including design institutes, designers, entrepreneurs and other stakeholders. In the process of this project, we established DESIS network (Design for Social Innovation and Sustainability) with other universities. The project "DESIGN harvest" has now become one of the most influential projects of DESIS and meanwhile, DESIS, the international intellectual community, to support the design school to become an agent of sustainable social changes.

After we found the strategies through these networks, we still needed to use the effective methods to promote them. It is not only a design problem for one object. At present, the market is still one of the most effective ways of resource allocation, so the business model design becomes the main tool of popularizing the valuable opportunities for social innovation. The project has attracted the participants from schools and industries like Aalto University (Finland), Politecnico di Milano (Italy), Bayer, IDEO and etc.

To finish the mentioned steps above, it took us around three years to do the field investigation, design workshops, events, seminars and other activities. Based on the selection of previous proposed resolution strategies, we decided to promote an innovation centre network in urban and rural areas of China. These innovation centers can be both in the city and the rural. Every innovation centre in the community works as a hot spot, and their main functions are to support the exchange and interaction of resources, talents, capital, employment, knowledge and services between the urban and the rural. Those innovation centers generally do not need to make a snap construction, but take actions that suit local circumstances with their respective characteristics, and should be small but connected. Therefore, we called it the acupuncture solution strategy: On the basis of a system and through to the point, the acupuncture points, with the appropriate stimulation, it can have an overall and long-term, positive effect on the body. This is just like the Chinese acupuncture and massage.

We intend to promote a number of interconnected innovation hubs in the rural areas of China based on certain basis, such as community centers. These innovation hubs will embrace many functions. It could work as different centers at the same time, community center at first, then the entrepreneurship base, intellectual center, cultural events center, exhibition center to display the new business model and service center offering emerging services in the community. It also can be some emerging services community service center. These functions can be superimposed on the same place. If each rural area and its corresponding city could have such hot spots which are different but support and closely linked with each other, it will form a systematic relationship of the connection. Then, this could support the possible change of the rural community and those involved participants like entrepreneurs; at the same time, it closely connects with the urban resources. The innovation hubs could be either in the rural or in the city, be the entity or virtual. It might have a physical offline places, cultural and community centers, service centers and also based on the online system of Internet of things. The popularity of Internet and IOT ensures the information and geographical problems of the countryside can run smoothly; and through the digital platforms such as websites, social media and mobile APPs, it can realize the links local resources with consumers and entrepreneurs anytime and anywhere, and a lot of new business models can be explored and developed through this.

We hope that in such a rural innovation hub network, we can support various possible revolutions in the local, such as community supported agriculture, creative agriculture, community center, rural experience, virtual online land leasing, food circulation network and etc. There are a lot of possibilities of this case. The innovation hub itself, certainly, can also be a base for entrepreneurship with its own business model. In recent years, we keep working with the village residents and all stakeholders, and try to integrate their ideas into the project as much as possible and help the villagers to be providers or beneficiaries of the innovative services at the same time.

Our design ranges from product, to service and brand strategy, but the most important part is the design of communication and interaction and PSSD (Product Service System Design) plays a crucial role in this. Each PSSD is a business model. Through the service system, it promotes the information flow, the material flow and the cash flow, and every involved touch point needs to create a favorable experience. Based on our research, the entrepreneurial teams “Design harvest” set up and started the practical part of this project. “Design harvest” rented a small piece of land in Xianqiao village and cooperated with the new farmer Old Jia to establish a joint brand, exploring the natural farming and producing their own products. Different from the common agricultural products, we hope that we can add the value in that through design to meet the needs of dynamic markets. The rice produced by “design harvest” is now sold on the network platform Taobao. “Design harvest” also renewed the greenhouses in the village, and they renovated one of them into an event greenhouse since the village lacked the large flexible and open space. Not only could the form of greenhouse satisfy the requirements, but also is very charming with its specific features. In the space, a variety of business models have been open, although most of these are not mature enough and more are the explorations of the potential opportunities including rural knowledge exchange, training, parent-child activities, aging health-care and etc. These activities are targeting different user segments ranging from children to the youth and elders. Greenhouses itself is also productive; it produces strawberries and other economic crops as per the seasons. Since the year before last, “Design harvest” has transformed two farmers’ houses, one is “Tiangeng”, and the other namely “Hejing” is a trial by other three young designers. The common characteristics they share are the use of great design, especially the design of certain touch points, which improve the quality of rural life. In addition to the entity platform, “Design harvest” also sets up some digital platform, and keeps testing the effects of these platforms in the aspects of operating and the ability of attracting consumers with more experience of creativities in the rural. At the same time, “design harvest” holds a lot of activities and all of them are testing the business models to see whether potential customers are willing to come in and in which way if yes. These activities have provided solid evidence that the potential demand is quite huge.

We have a plan of developing the interaction between urban and rural areas, and it is the four-quadrant work defined by the two axes. One axis refers to the urban and rural, and the other relates to the virtual and the entity. Our practice started from the quadrant of the rural and of the entity, and is going to expand to the other quadrants, especially in the service development by the use of network technology and information technology and the construction of the innovation center in the urban. At the same time, we also expect to attract a growing number of individual participants and design schools to join our team to achieve the interaction between urban and rural areas as well as the rural improvement through our efforts. Our team is currently thinking about how to bring the mode of rural production and ways of living into the city. Before, we focused on bringing the urban resources to the rural and now we concentrate on how to take the rural resources into the cities. The emphasis of the present plan is about circulation service of the urban agriculture and agricultural products. Particularly in Urban Agriculture, we expect that the small and interconnected agricultural production can change the relationship between the agriculture and the urban in the aspects of concepts, life and economy.

The realization of the social revolution of urban-rural interaction needs to rely on creativity, innovation and entrepreneurship and the eventual success of this change needs to transform from the creativity of the minority to social innovation. I hope that the integration of design and rural development can speed up the transformation of the individual/professional creativity towards that of people’s daily life/social innovation. Only by transforming a “few people’s war” into a “People’s War”, can we really win the war towards sustainable development.

“新三农、大设计”

中国的城市化早已经不仅仅是中国的事情，而是21世纪世界转型的两大主要动力之一。与城市化如影随形而来的是乡村的发展，在中国的历史视野里，城和乡共同构成了中国经济、社会和文化的整体，就如阴阳一般，相生相克。

虽然现在乡村的重要性被严重地忽略了。但即便如此，乡村还在发挥着战略性的作用。温铁军教授的《八次危机》这本书就指出了建国后，中国经历了8次危机，如果任何一次危机硬着陆，中国的社会经济就有崩盘的危险，但正是因为有城乡这种二元结构的存在，通过城市经济危机向乡村的转移，这8次危机都实现了软着陆。

那么为什么说设计学院要关注三农呢？首先，关注三农这样的大问题，并为之寻求解决策略，这是知识分子的使命。什么是设计师？可以有无数的定义，但是我认为设计师最基本的角色就是知识分子。设计师是一类拥有特殊的知识、技能、思维方式的分子。知识分子，在中国历史上叫做士人阶层，不仅仅是指有知识的人，更是指有社会担当的人。以天下为己任，而是这个世界的事情是你的事情，你的知识是为了创造更好的社会服务的。如果忘记了这一点，是做不成一个负责任的设计师的，这是第一点。

第二点，关注城乡，实际上是一个价值观的问题。相对于历史，现在我们对于品质的定义是如此贫瘠。在主流的梦想里，几乎没有乡村的位置。改革开放后的几十年的发展，中国的经济得到了快速的发展，但在中国城乡这个问题上，平衡发展没有做好。如果把人聚形态从大都市到乡村分为从超大(XL)到大(L)到中(M)到小(S)到超小(XS)的层级，过去太多的关注和精力都放在了“超大”和“大”这个层面上，也就是规模效应；而“小”、“超小”的层面上面的关注严重不足，这也是为什么城市发展越来越快，而乡村问题越来越多的原因。

设计要关注三农，还有第三个重要原因，就是三农问题的解决，需要设计。我们国家现在处在发展中的状态，这种“发展中”的状态是中国当前最宝贵的机会，发展意味着背后有能量，背后的能量能够推动社会和经济的改变。这个窗口期很珍贵，因为发展中的状态不可能永远存在下去，如果我们现在的社会经济要变化，比如朝可持续发展的方向转型，怎么来好发展背后的能量很关键。

回到设计与三农，为什么我们讨论三农的问题的同时需要讨论设计？之前设计更多地是讲造物设计，而现在讨论的设计，已经远远超过物质的层面。设计变大了，设计也变模糊了。John Heskett用近乎拗口的话说，“设计是一个设计一个可以产生一个设计的设计”；Herbert Simon则说，“设计是通过一系列的行为把现在的状况变得更好”。这与中国历史上对设计的理解不无巧合。在中国，“设计”这个词是一个军事词语，“设计”就是设定一个战略，需要目标设定和过程制导，它背后是整个过程的设计。在这里，设计主要起四个作用，第一解决问题，第二创造感觉，第三新增价值，第四可能提供一种思维和工作方式。

对设计来说，哪里有问题？哪里就需要设计。如果设计是象Simon说得那样把现在的状态往更好的方向引导，去变化，那么现在我们三农有问题了，我们就需要设计。只不过，我们需要的设计，不仅仅是小创意，而是能实现社会经济改变“大设计”。也就是要在创意身上插上两个翅膀，一个是商业，一个是科技，两个翅膀插上之后，创意就可以走出房间，对社会和经济产生影响。这样，创意就变成了创新。如果现在社会不够可持续，我们要做改变，这种改变就是一个设计过程。

在城乡问题上，设计可以做什么？我想首先要重新思考城乡关系。重新思考，并不等同于简单地反对城市化。反思是为了讨论还可以有什么可能性。除了城市化模式之外，中国的发展还有没有其他的

选择？事实上，三农问题中很多理所当然的思维是值得反思的。比如说大家在讨论，我们农业现代化之后，粮食生产不需要这么多农民，剩余下来的劳动力干什么？进城！城里面需要农民工。这个逻辑很清晰。但仔细想想，是不是太简单了？这里有太多的经不起推敲。这背后的城市本位的价值观更是可怕。农民、农业、农村，其价值就是有用，为什么有用？因为我们需要粮食和劳动力。这完全是站在城市人的角度去思考问题的方式。即便我们只讨论经济问题，难道农业的价值就是这些粮食吗？难道农民的价值就是种粮食和造房子吗？这么多城市的家长都会说，真想让孩子了解农村的知识和大自然，这么多的都市人都在向往田园生活，难道这些需求不能变成经济吗？我们的农业、农村应该有多种不同的发展模式，有多种可能性。

回过来说城乡关系，城市和乡村分别代表了两种不同的生产、生活方式，这两种生产和生活方式都有它的优点与缺点，至于说哪一个生产生活方式更适合你，你自己可以选择。但是，我们现在的的问题是，目前这个选择有没有？如果没有，在顶层设计上我们就要重新思考这个问题，所以这是一个判断。

第二个判断，事实上现在城市问题也好、乡村问题也好，之所以有这么多的问题，是因为把城市和乡村割裂开来考虑。如果城市有一百个问题，乡村有一百个问题，加起来有两百多个问题。如果把城市和乡村当成一个有机整体来考虑，很有可能很多城市的问题是乡村的资源和解决策略，这样一中和，很多的问题就迎刃而解了。所以我们的判断，也是一个设计挑战，怎么能够通过设计来推进城市和乡村的交互，这里包括人才、资金、知识、技能、就业岗位等等。如果这样的交互可以实现，那么我相信一种新的可能性会产生，它不一定是现在所谓主流的城市单一化，也不是现在所谓新农村建设，而是一种更为积极的状态。

所以在6年前，我基于上述思路，创造了一个项目。我觉得需要找个地方，建一个团队，认认真真地琢磨琢磨，做些实践，事情就是这么简单。后来就有了现在的“设计丰收”项目。

从项目一开始，我就希望能够针对一个问题、搭建一个平台，让尽可能多的人参与到问题的解决进程中来。因此，我们在找研究基地的时候，希望这个地方靠近上海，又得有些国际知名度。在具体选点的时候，我们希望这个点有一定的基础，但又不能太特殊，否则就可能不说明问题。最后我们选择了竖新镇的仙桥村，在崇明的中间，交通上也不太方便，两头不靠。但我们觉得这个地方很好，有基础，也有挑战，如果能把仙桥做活了，就有代表性。我们希望站在自下而上的角度，利用社会创新的力量开放地去思考问题的解决。

第一个工作就是“发现潜力”。这是一个近乎民族志的人类学工作方式。我们强调不是带着已有的知识，或是基于已有的对于美好世界的理解，放到乡村去实现。现在新农村最大的问题就是自上而下的技术思维，所有的经验都是来自于城市，而不是乡村的具体情境和居民的心态。我们不希望这样，我们提倡的清空过去的经验，去寻找乡村的潜力在哪里。事实上很有可能问题的解决策略早就在这儿，只不过没有被认识到，或者没有他说话的份儿。

项目开始几年在仙桥村的田野工作，我们发现了很多有价值的点，这些都可以成为乡村改变的基点。我们发现了很多价值点，比如当地的手工艺作坊、特色食品“崇明糕”的生产、土蜂蜜的养殖户、生猪的家庭养殖、老严的生态农场等等。老贾也是我们在这个项目的调研过程中认识的，最终成为我们的合作伙伴。我们在项目的一开始，基于调研的成果，做了很多情景故事板，来思考乡村可能的改变。这是成本最低的对于可能的情景进行探讨的方式。并不需要投入大量的资源，造一个新农村样板再来看管不管用。情景故事板，可以帮助我们思考如何对系统进行梳理，并可以成为一个有效的交流工具。

第二步，我们需要找到乡村的根本特征，也就是乡村之所以成为乡村的那个本。乡村要有自己的价值主张。乡村和城市是不同的两个世界，各有各的优点，不能简单地用城市的标准来衡量乡村。乡村的经济和生活是其根本。乡村最重要的特征是农业。农业生产和价值的固有的思维方式完全是可以被打破的。农业的价值绝对不在于其直接产出。除了粮食、蔬菜有价值，乡村的知识、体验、风光、生态作用等都有价值。关键是怎么把这些价值通过设计体现出来。

第三个重要步骤是建立链接。这主要是指各个利益相关者的联系网络。乡村有资源、城市有需求，反之亦然。现在的问题是这些资源和需求没有实现对接。为乡村生产生活方式买单的大部分人应该来自城市。我们通过和IDEO公司开展消费者调研，发掘潜在城乡消费者的需求和城乡互动的商业模式。通过很多国际设计工作坊等活动，这个项目促成了一个包括设计院校、设计师、创业者等利益相关者在内的活跃的国际社区。在这个项目的进行过程中，我们和米兰理工大学等学校建立了DESIS国际社会创新和可持续设计联盟。“设计丰收”这个项目现在已经成为DESIS最有影响力的项目之一。同时，DESIS这个国际知识社群成为利用国际设计院校资源推动社会创新的有力支撑。

通过这些网络，找到策略之后，我们还要利用有效手段加以推广。这个就不仅仅是物的设计的问题。目前，市场还是最有效的资源配置方式之一，因此商业模式设计成为推广普及有价值的社会创新机会点的主要工具。芬兰阿尔托大学、米兰理工大学、拜耳、IDEO公司等企业都先后参加了这个项目。

以上的这几步工作，我们通过田野调查、设计工作坊、活动、研讨会等形式，差不多做了3年。通过对之前提出的解决策略的删选，我们决定在中国城乡推广一个创新中心网络。这些创新中心可以在城市，也可以在乡村。在社区里，每个创新中心都起到一个热点的作用。主要功能是支持城乡资源、人才、资本、就业、知识、服务的交换和互动。这些创新中心一般不需要大刀阔斧的建设，而是因地制宜，各具特色，小而互联。因此，我们将其称为针灸式的解决策略：基于一个系统，通过对的点，也就是穴位，施以合适的刺激，它可以对肌体产生整体和长期的积极影响，这就是中国人的针灸和按摩。

我们希望在乡村基于某些基础，比如社区中心，建设若干相互联系的创新中心。这些创新中心有很多功能，它首先是个社区中心，同时也可以成为一个创业者基地，成为一个知识的中心，成为各种各样的文化活动的中心，可以成为新的商业模式的展示中心，可以社区某些新兴服务的服务中心等。这些功能都可以叠加在这一个地方。如果每一个乡村和相应的城市都有这样的一个各不相同且有相互支持的热点，它们相互之间紧密联系，这就形成了一个经络穴位的系统关系。它支撑乡村社区可能有的改变；同时也为愿意参与这些改变的人，比如是创业者提供支撑；同时又和城市的资源紧密连接在一起。这个创新中心，即可以在乡村，也可以在城市；既可以是实体的，也可以是虚拟的。创新中心可能有个物理的线下场所在那儿，可能有文化或者社区中心、服务中心的功能，同时又是基于物联网和互联网的线上系统。互联网和物联网的普及，保证了乡村的信息、地理等问题不再是问题。通过网站等数字平台、社交媒体、移动应用APP等，它可以实现当地资源和消费者、创业者随时随地的连接，很多全新的商业模式可以被开发出来。

我们希望在这样一个乡村创新中心网络，可以支持各种各样可能的乡村改变，比如社区支持农业、创意农业、社区中心、乡村体验、虚拟的网上耕地租赁、食品流通网络等等，模式有很多的可能性。当然创新中心本身也可以是一个创业中心，要有自己的商业模式。

在这几年的工作中，一直是和村里居民和各个利益相关者一起工作的。尽可能地把他们的想法融入进来，同时使得村民成为创新服务的提供者或者受益者。

我们的设计从产品、到服务、到品牌战略，但最重要的是沟通的设计和交互的设计。产品服务体系设计在其中扮演了很重要的角色。每个产品服务体系设计，都是一个商业模式。通过一个好的服务系统，推动信息流、物质流、资金流的流动，每个接触点都需要创造良好的体验。基于我们的研究，“设计丰收”这个创业团队建立并开始了把研究成果落地的工作。“设计丰收”在仙桥村租了一小块地，和新农人老贾合作，建立联合品牌，开展自然农法，有了自己的产品。和普通农产品不同的是，我们希望通过设计增值，适应多元的市场需求，“设计丰收”大米通过淘宝等网络平台销售。“设计丰收”改造乡村里的大棚，把其中一个做成搞活动的大棚，因为村里缺乏灵活开放的大空间，大棚这种形式既满足了需求，有别具风味。基于这个空间，开放各种不同的商业模式，这些大部分都不是成熟的模式，更多的是一些潜在机会的探讨，包括乡村知识交换、培训、亲子、养老等，针对从儿童到青年到老年的各种不同的用户。大棚本身也是有产出的，按季节种植草莓等经济作物。从前年开始，“设计丰收”改造了两个农民房。其中一个命名为“田埂”，另外一个是一个青年设计师的尝试，名为“禾井”。它们的特点都是利用良好的设计，特别是一些接触点的设计，提升乡村生活的品质。除了实体平台，“设计丰收”也建立一些数字平台，并不断测试这些平台是不是管用，是否可以很好的吸引消费者，可以在乡村体验更多的创意。同时，“设计丰收”组织非常多的活动，这些活动都是测试商业模式，看城市里面的潜在的消费者愿意进来，他们以什么样的方式进来。这些活动都证明了这种潜在的需求是巨大的。

我们对城乡交互的工作开展，有这么一个计划，也就是在两条轴线限定的四个象限工作，一条轴线是城市和乡村，另一条轴线是虚拟和实体。我们的实践是从乡村和实体这个象限开始的，接下来的计划是往其他几个象限拓展。特别是在利用网络技术和信息技术的服务开发和城市里的创新中心的建设。同时，我们也希望通过我们的努力，把更多的人吸引起来，让越来越多的设计院校可以加入到城乡互动和乡村改良的阵营里面来。我们这个团队最新的思考是怎么把乡村生产生活方式带到城市来。前几年的思考都是把城市的资源带到乡村去，现在我们的思考是如何把乡村的资源带到城市去。目前计划的重点是城市农业和农产品流通服务。特别是城市农业，我们希望这种小而互联的农业生产，可以在观念、生活和经济上改变农业和城市之间的活动关系。

城乡交互这种社会变革的实现，需要依赖创意、创新和创业。但这种改变的最后成功，需要从少数人的创新到社会创新。我希望今天讲的这个有关“新三农”的“大设计”，要从个体的、专业的创意逐步通过社会创新走向大众的日常生活创新，这也就是进入社会创新的轨道。只有从少数人的战争，转向一场“群众战争”，我们才能真正赢得这场可持续发展的胜利。

Wu Chen

Deputy Chief Architect of Beijing Institute of Architectural Design, People's Republic of China



Main Achievements:

2001 Member of “Hong Kong Talent Scheme”

2006 “China Young Architect of the Year Award” by Architectural Society of China

2006 “Beijing Young Designer of the Year Award– Golden Award”

2007 “2007 China Design Award of Ten Prominent Youths Selection in Chinese Design Industry”

2009 “China Grand Design Award”

2012 Awarded the “Distinguished experts” by Beijing Government

During over 10 years of studying and working in a reputable architectural design firm in the UK, I have completed the career path from Architect, Senior Architect, Associate and Director by engaging and leading different scales of projects from residential projects to complicated joint projects with numerous parties involved. Such career path enables me to gain a well-comprehensive understanding of the operation progress of British architectural firms.

I have gained recognition in the field of architectural design, urban planning and design, and theoretical research - especially with significant widespread impact in super high-rise buildings, major transportation hubs, historical heritage, historical city conservation and restoration, research and application of the spatial information technology etc.

I also served as the visiting professor in numerous reputable universities in China, and regarded as the expert in the discipline of architecture and urban planning.

I was the first scholar who started the urban renaissance theory in China and carried Western Europe urban renaissance research systematically. Besides being a research expert, I also prompt the practical experiences of urban renaissance in China, and have been regarded as “the originator of the practical urban renaissance” in Chinese media.

Currently, Wu Chen serves as the lead architect and design in charge of “China Tower” (China Zun) in core area of Beijing CBD.

吴晨

北京市建筑设计研究院副总建筑师



博士、教授

曾获荣誉：

2001年 入选“香港优秀人才计划”；

2006年 获得“中国青年建筑师奖”；

2006年 获得“首届北京设计年度青年人物金奖”；

2007年 获得“2007中国设计业十大杰出青年”称号；

2009年 获得中国“建筑创作大奖”；

2012年 受邀担任北京市特聘专家。

吴晨是中国大陆首位获得RIBA资格的建筑师，也是唯一一位具有RIBA.MRTPI资格的中国大陆建筑师。

吴晨在建筑设计、城市规划及设计、理论研究等领域有着诸多建树，特别是在超高层建筑、大型交通枢纽建筑、文化建筑、旧城保护与复兴、空间信息技术研究与应用等方面的实践与研究，具有广泛影响。在中国多所著名大学担任客座教授，在建筑及城市规划学科中，是少有的“复合型人才”。

吴晨在国内率先开始了城市复兴理论的研究，成为国内第一个系统研究西欧城市复兴理论的学者。吴晨博士不仅是理论探索的先行者，还率先推动着城市复兴理论在中国城市建设中的实践，被中国的媒体称之为“开启城市复兴实践的原点”。

City-oriented Design

Practice & Exploration of Design and New Urbanization

Background of Urbanization in China

As described in the *Blue Book of the Chinese Society in 2012* released on November 3, 2012, urban population amounted to more than 50%, exceeding the rural population for the first time, while only 40% of the rural population which accounts for less half of the total population was engaged in farm production. China is stepping into urbanization at a fast speed with 100 villages disappearing every day.

Generally speaking, the urbanization rate of 50% is an exciting figure but it is also the outbreak point of lots of “urban diseases”. Now it is the most challenging period. Firstly, when the national urbanization ratio reaches 50%, both national strength and self-confidence rise to the strongest level. In Britain, the birthplace of urbanization, the urbanization rate reached 50% in 1850, in the reign of Queen Victoria, which was the most prosperous period in the United Kingdom. In 1851, the first “Great Exhibition” was hosted in London, which influenced the whole world’s new science and technology and affected exhaustively the aspiration for better life. In the first half of 20th Century, the urbanization rate of the United States was up to 50%. At that time, this country also held a series of Great Exhibitions and Olympic Games, with an unprecedented national self-confidence. Last year 50% urbanization was realized in China. During the period before and after 2012, China held 2008 Olympics and 2010 World Expo. In 2011, China’s GDP surpassed Japan, becoming the second largest economy in the world, which greatly enhanced the national self-confidence.

However, another 50% cannot be ignored, especially the “urban diseases” resulted from urbanization or townization that broke out in a centralized way. Reviewing the urbanization history of the world in the past two centuries, a phenomenon worthy attention is that when a country’s urbanization rate reaches 50%, many challenges will arise at an economic level but also at a social level.

For example, when the United Kingdom arrived at 50% urbanization scale in 1851, the living environment and quality declined sharply in London. It is well known that London was once called the “Foggy Capital”, but actually the prevailing haze was caused by industrial pollution. Furthermore, besides environmental pollution, there were outbreaks of large-scale epidemics in London. The United States also experienced the brutality of the Great Depression in 1929. By contrast, similar problems also have appeared in China at urbanization level of 50%, such as SARA, N7H9, haze, traffic problems, social equity, environment and natural resource depletion. All these problems are inevitable. History is always so strikingly similar.

Now it is the time for our country to review and research. How to intensively explore the urbanization in line with China’s national conditions combined with its systems and economy? It requires a top-level design, which is the fundamental question. Whether this round of urbanization can develop healthily will play a decisive role in determining if sustainable development can be realized in the following two decades. If we could not handle it properly, it may bring huge social problems.

Problems and Challenges

Although urbanization is one of the greatest driving forces of the sustainable and healthy development of China’s economy, a variety of special circumstances can occur in the urbanization process such as high food price, high oil prices and the strict control from the international society as well as enormous pressure of greenhouse gas emission. There are lots of challenges including the shortage of urban water resource and construction land, migrant population float, urban village turning into slums, imbalanced energy structures, rapid growth of the number of motor vehicles, imbalanced urbanization drive, destruction of natural, historical and cultural relics, the widening income gap between urban and rural residents, and vicious competition between cities caused by regional urbanization and so on. The huge group of peasant labors is creating great wealth but meanwhile they are becoming the instable factor in the society. It is reported that more than 1 million people are living in the basements. How terrible! Special attention should be paid to prevent urban slum fringing around the city during the urbanization.

Urbanization in China develops at a relatively high speed but remains unoptimistic in general, which is mainly caused by the extensive mode of achieving rapid development at the sacrifice of land resources. Excessive, speedy, inefficient, extensive urbanization and the urbanization on the expense of land economy are the underlying causes for low quality urbanization. A large amount of land is urbanized, inconsistent with actual

increase of urban population. In other words, the scale of expanded land is far more than the population growth. It is merely land-focused urbanization of land instead of “human-oriented” urbanization.

Many scholars have proposed the corresponding strategies against these problems and challenges, such as realizing intensive land utilization, implementing energy-saving plan, paying great attention to the preservation of historical and cultural heritage, strengthening infrastructure construction, and concerning the low-income people and so on. On the one hand, the urban issues brought by the urbanization are not incurable, as long as the scientific level of the construction and management are improved continuously, the “urban disease” can be prevented or even controlled to realize sustainable and healthy economic growth. On the other hand, some problems are quite severe and may relate to the adjustment of development thoughts or even the reformation of policies, so they cannot be solved overnight. It is a long and gradual process.

Human-oriented Urbanization - Design-leading Urban Renaissance

“Urban renaissance” can be called as new demand or challenge of higher-level urban development after the urbanization. Take the United Kingdom as an example, the British urban development is based on the industrial revolution. In England, the eastern and the southeastern cities like Manchester have experienced a period of extreme prosperity, but after the Second World War, the manufacturing industry began to decline, and diminished in the 1860s and 1870s with resource exhaustion, and these cities also were no longer prosperous. “Urban Renaissance” means to utilize the integrated means to stimulate the development of the city when the city begins to decline, including economics implants, social justice, and the adjustment of urban functions and spatial structures, so as to restore vitality and increase employment. These issues also are encountered in China, such as the revival of northeast old industrial bases involved in the 11th Five-Year Plan and the 12th Five-Year Plan.

Urban Renaissance: also includes the adjustment in the prosperous cities and underdeveloped areas to obtain comprehensive revival. For example, there was partial decay in the east of London, where the Olympic Games in 2012 was located. Large investment, municipal traffic improvement, and other actions were taken to stimulate its vitality. Actually urban renaissance is a re-start against urbanization-resulting problems and the take-off of the city.

Urban Renaissance is a comprehensive strategy integrating architecture, engineering, sociology, ecology, economics and other disciplines, and it will take a long time for realization. The improvement of regional physical environment is one of the basic objectives of Urban Renaissance, as well as the material support for the realization of economic, social and environmental sustainable development. It is generally recognized that urban design is an effective means and starting point of urban renaissance. Although three-dimensional physical form is only a part of the urban design, the overall urban form concerned in the urban design formulates the most intuitive visual effects and largely contributes to the practice of urban renaissance, serving as a critical technical platform for addressing urban issues from a multidisciplinary perspective. Successful urban renaissance must be based on associated design, namely, urban design is a fundamental element in the urban renaissance. The project in this forum is a practice case which is completed at the background of “urban renaissance” and takes urban design as a significant strategy to recover urban vitality and develop regional economy. It is expected to control urban form and environmental quality through urban design so as to attract investors to realize the cultural and economic prosperity of the city for the purpose of bringing new opportunities to employment and investment and providing comfortable living and working environment.

Practice and Exploration of New Urbanization

Design Strategy for High-density City Environment

“New urbanization”, an environment-friendly and efficient urbanization, stressing “overall urban and rural development, adhering to rational layout and coordinated development of small town and large-, middle- and small-sized cities”, and emphasizing “depth” rather than “breadth”. Adhering to the intensive development of urbanization, we must pay more attention to development quality, ecological environment, development cost savings, and regional integration and coordination. The urbanization in the current stage is under development, full play is given to financing function and advantages of the financial sector play for promoting the development of urbanization. Meanwhile, land resource in urban center has become exiguous, hardly meeting the needs of financial institutions. How to keep a better special environment and urban form at high floor area ratio is one of the issues of intensive land utilization.

China's cities are featured by huge population with less land. Limited by land resources, high-density development has become a traditional practice in most cities. Currently rapid urbanization attracts a large number of rural people flooding to the cities. Many cities, especially central areas of cities, constantly become taller and denser, and three-dimensional and intensive development trend is increasingly obvious. A number of urban environmental problems are intensified accordingly, such as the lack of public and open spaces, crowded traffic, and lower environmental quality. Meanwhile, with the transformation of the concept of urban development, China's cities have begun to vigorously promote the three-dimensional intensified urban efficient land utilization pattern in order to relief the pressure on urban external expansion under rapid urbanization and promote sustainable development of the cities. The intensive and efficient use of urban land will bring about higher urban development efficiency and comprehensive benefits, while high-intensity urban functions gather in a limited space, which may adversely affect the environmental quality of urban life in the region. Therefore, it is required to intensively research and develop urban design strategies for high-density urban environment under the macro trends and backgrounds of urban dimensional and intensive development in China.

Financial Street

With 20-year construction and development, Financial Street has become China's most high-quality platform of financial headquarters and has developed into a national financial management center that is integrated with decision-making supervision, asset management, payment and settlement, information exchange and standard development. Its position and influence have been significantly improved. As required by Beijing financial development, in order to accelerate the construction of Beijing's financial center, municipal and district governments put forward such requirements as "accelerating the construction of the financial center, the implementation of financial institution entry, and the realization of land supply". At present, regional high-density development exerts a tremendous pressure on both efficient use of space and resources and regional ecological environment. Meanwhile, heavy traffic and waste emissions constantly deteriorate air quality, which is a major factor in accelerating climate anomalies.

The following works were completed in 2012: the overall concept planning for 8km area around the financial center and the researches on regional industrial function orientation, financial and service format layout and framework, utilized land layout and planning of central areas, overall urban spatial form, and development and management strategies of key areas, providing guidance and basis for the construction of central area of Financial Street and proposing control measures for project construction. Design strategies include rail intensification, slow-traffic system, high-density development, open street block, ecological value, underground space development, cultural preservation, and innovative idea of undergrade crossing the Second Ring Road.

CBD

CBD gathers a large number of high-end industrial resources and urban behavioral activities, so CBD core area needs to have convenient transportation facilities and safe and efficient engineering technologies to support such a high-intensity urban development. Beijing CBD has brought together a large group of financial institutions and corporate headquarters, with more complex urban traffic and business environment; therefore, the optimum solution can be developed only from multi-level and multi-angle views of integration and cooperation.

The overall urban design features include urban form with distinct structure, efficient and convenient traffic organization, multi-dimensional business layout, complete public space systems, integrated underground space, and low-carbon and efficient energy transmission and distribution.

China Tower is a skyscraper under construction in the middle of the CBD core area. The building is the tallest in Beijing as well as the first building over 500m high constructed in 8-degree earthquake zone. With unique appearance, this skyscraper is modern and elegant, with strong Chinese characteristics. The building is conceived from an ancient Chinese wine vessel "Zun" which embodies the classical "Chinese style", taking the meaning of honor and elegance. Its prominent position makes it stand out from the entire project.

Emphasis on Importance of Regional Culture in Design

Currently, there is a misunderstanding in the urbanization, that is, the urbanization is to construct tall building and roads, as a result, "thousands of cities are the same", cultural connotation is lost, architecture structures, and layout and styles are similar, further making the urbanization lose national features. Cultural connotation is the deep deposit of national history and dominates the national spirit. It embodies the special character of the nation and constitutes the nation's cultural memory. Cultural characteristics connects the modern people with the long history of the nation to make cultural traditions pass on, while cultural heritage is rooted in

teaching by personal example and verbal instruction as well as the nurture of overall cultural environment. Cultural traditions and symbols like structures, layout, and architecture are components of national culture, an environment for its people to feel and pass on the traditional culture. Urbanization must highlight and strengthen national and regional culture and traditions.

In urbanization, great attention should be paid to the inheritance and reflection of cultural traditions, to advocate and establish a construction development outlook with an open concept to show unique characteristics and to establish a colorful world of harmony development and culture. In the era when national cultural uniqueness and diversity, world cultural diversity and other concepts are arising, the urbanization should be embodied with unique culture and history. To prevent one-sided “modern concepts” from impacting excellent traditional cultures, the towns, plains, rural area and forest zones of urban outskirts should maintain their own styles and obvious geographical characteristics which are linked with geographic location, history, culture, and specific resources.

Mentougou

As the western integrated service center and ecological conservation area, Mentougou is in the major industrial transformation and leapfrog development period. With its rapid development, the demolition of a large land area had been completed; the regional advantaged gradually shows up. There is a relative distinctive lack of characteristics in new urban planning and regulatory control. Facing the sole urban landscape city, more in-depth research should be made to propose specific guidance measures for protecting the natural landscapes and highlighting the landscape features. The demand for management and control becomes more urgent in the implementation of regional projects in construction.

Working with particular emphasis on the natural landscape features in Mentougou, it is expected in the research to create a new city landscape with oriental mood. The most important places here are “Yinji”, that is “Changanjie Axis” and “Dingdufeng”. The overall spatial structure should conform to the geographical context, fully embody the respect for Dingdufeng, and echo the overall urban relationship. What is the most important is that Anshan is considered as the vantage point. It is an important opposite scenery. The area along with the west of Dingdufeng is considered an important sightseeing to overlook Beijing; and two tourist corridors are built. The vantage points of the city are arranged to avoid preventing the sights from the tourist corridors and form a good view of opposite scenery.

The planning pays special stress on the architectural forms which can reflect the regional distributions of morphological characteristics. Not only the overall planed structure is arranged as organically as possible, but the design of single building and the urban space fully embodies the regional and humanization demands. The color, roof shape and volume of the building are also concluded in the planning management so as to guide the subsequent development and construction.

The building's façade also is of simple but elegant style, reflecting the regional characteristics and cultural connotations of Mentougou. The planners said that the architectural forms here are mainly in modern style while it is encouraged to use some regional symbolic elements for reference to explore the architectural image with local characteristics and the spirit of the times.

The planning pays special focus on the urban security issues and emphasizes the combination of sparse and dense urban space layout in the urban development. The high-density and low-density areas are reasonably arranged with some technical means to help rainwater collection. It is also stressed on the flood control and drainage system in the urbanization process.

Wuxi

Since 2006, the project has taken 6 years to complete by stages including historic district protection and planning, urban design, historical building repair and the implementation of historic architectural design. The project is an important implementation for practical historic renaissance under the guide of the historic district protection planning.

Beijing-Hangzhou Grand Canal has 2500 years of history. Located in the south section of the Grand Canal, Wuxi is a city formed for water, known as the “Venice of the East.” The construction for nearly 20 years promotes its economical development but damages the ancient townscape feature which is gradually developed in the past thousands of years. The buildings fall into despair and the municipal facilities are out of date; the section at Nan Changjie of this ancient Grand Canal has shown some declined sights. The planning makes the overall protective renaissance of the river space and the communities on both sides, specifically, retaining the original houses located directly on the banks, repairing the buildings with the traditional style and developing the

waterfront commercial streets. The communities are provided with accesses to the Grand Canal, which make them closer to the water. With the guidance of flood control planning, the revetments are reduced in height and furnished with traditional materials, and the water alley landscapes of the ferries and piers are restored. Two special lines for “water trip” and “road trip” are set up in the planning, facilitating the tourists feeling the history and characteristics of the cultural landscape of ancient canals.

The water alleys on both sides of Qingming Bridge are the most unique landscapes in Wuxi; high- and low-located houses are scattered on both sides, the docks and stone piers are interspersed and some houses face the water directly by the window. The design tries to protect the traditional style of ancient canal—water alley, to retain the historical authenticity and build the traditional water-town model of ancient canal in Wuxi, meanwhile, to make full use of the historical and cultural resources of the street blocks, to rationalize the road network and improve the traffic conditions based on the protection of traditional street pattern. The street block environment is remedied, the infrastructure facilities are improved, and the living environment is optimized to make it develop into a cultural residential community which maintains the traditional characteristics. The traditional commerce, tourism services and cultural industries are developed with cultural connotation to provide new vitality for the ancient districts.

Dashilan

Located in the front rampart gate of Beijing and the west of the Beijing central axis, Dashilan is one of the most important old urban area to be protected. It is an integrated historical and cultural protection area combined with traditional commerce, folk tourism and residence. The key of the planning is to protect the historical culture, renovate the dilapidated houses, revive traditional commerce and develop the cultural tourism industry and so on.

In view of the special geographical location and adhering to the scientific concept of development and modernization, the relationship should be dealt with properly between the modernization and historical culture protection. The multi-level system is established with historical and cultural protection areas as well as blocks and relics. On the basis of the target of organic renovation to improve the quality of life, urban historical and cultural protection areas are properly handled to build a harmonious society and livable city. Adhering to the principle of keeping the trueness of ancient city, the planning is aimed to protect the authentic historic information and historical relics and original landscapes within the protection areas. According to the properties and characteristics of the planning districts, the overall landscapes in the historical blocks are protected; the relationship between the protective regulation and renovation development is dealt with correctly with the way of “pursuing development by protection; promote protection by development”. In particular, under the promise of protecting the historical and cultural traditions, restore the vitality of traditional commerce, improve the living conditions in traditional Chinese courtyards, and explore and enhance overall tourism potentiality to drive the future development in the entire Dashilan region. Let the historical sites adapt to the modern functions, follow the conservation planning policy of “focusing on historical building protection, generally improving environmental facilities, completely retaining traditional style, and regionally and reasonably regulating and renovating specific places”. With gradual transformation and small-scale updating, environment quality, cultural traditions and commercial atmosphere are gradually improved in Dashilan region. With the principle of “embodying the characteristics and enlightening the emphasis”, according to detailed investigation, classify and grade the section, develop specific and practical guidelines for planning control, propose workable protection policies and management methods, follow marketing economic rules and combine the planning design with market orientation. Adhering to the principle of flexibility zoning of commercial, mixed commercial and residential areas, the whole planning region is divided into blocks by different functions and characteristics so that the single block can keep flexibility in usage with the actual functions. Following the principle of technical support and in the context of maximum protection of historic fabric, the advanced technology and management methods are proposed to make up a series of issues such as insufficient transportation, municipal and greening space.

Central Axis

Traditional Beijing Axis (Dianmenwai Street) Protection and Renovation Project is an important part of Beijing Axis Key Conservation Area • Shichahai Conservation Model Project. It covers a total length of 800 meters from the Drum Tower on the Axis to Pingan Avenue, accounting for 10 per cent of the Axis (7.9 kilometer). According to the historical and cultural city conservation planning in the 12th Five-Year Plan, Beijing Axis district (Dianmenwai Street) is suffered from such important tasks as “to develop and improve the urban landscapes on both sides of Dianwai Street, and relocate and rationally utilize Shichahai cultural relics conservation institutions”, and “to protect the historical landscapes of the historical and cultural conservation areas to enhance the culture connotation and promote the revival of the ancient cities”. With its unique value of “outside

the back gate, in front of Drum Tower and next to Haizijiao” and its special location of “close to the pilgrim at the front and adjacent to the market in the back” as indicated in traditional Chinese city layout concept, the street is doomed to be a key factor to strengthen the projection, improvement and optimization for the Axis. According to the planning, the regional development will form a structure of “one line, two streets and multiple nodes”, in which “one line” refers to the beautiful axis street at the intersection of Beijing Axis and double relics; “two streets” refers to Yandaixie Street and Baimixie Street which are inextricably linked; “multiple nodes” indicates the traditional or modern leisure shopping malls of Dibai-United University-Peking Habitat area, Shichahai Scenic ground trimming of air alley slow, and Guxi block which shows historical and cultural interactions.

Land Utilization after Transformation of Large Industrial Enterprises

Brownfield refers to the reusable wasted or under-utilized industrial or commercial facilities and the pollutants or hazardous substances accompanied with the reconstruction and expansion of these facilities. Brownfield is the result of the urban land value changes caused by the industrial district recession and the adjustment of urban industrial structures. In the west, with the impact of industrial resolution and urban economic development, the urban industrial structures retreats into tertiary industry, and the industrial zone relocates outward. The early urban industrial zones begin to decline and lose values and gradually are abandoned, idled or used with a small area—that is Brownfield. (The typical example is the Rust Belt, which was once the key industrial urban areas in Oakland, Los Angeles and so on, but due to the urban industrial transformation, some large steel companies are closed down, abandoned and idled.) Under the influence of environmental protection and sustainable development, a large number of heavily polluting enterprises had to adjust their location or convert their original sites which later turn into brownfield. In addition to the declined and contaminated industrial zones, the abandoned and contaminated gas stations, dry cleaners and other commercial facilities, disposal stations, storage tanks, cargo stacks and warehouses, railway stations also may be the source of brownfield. Such sites are usually located within the city and may result in such adverse consequences as idle land, community decline, environment pollution, reduced life quality, unemployment, urban space fragmentation and so on, which would adversely affect the city’s economy, society and environment. The brownfield has poor investment environment and the land pollution results in high investment and great risks as well as time-consuming development, but its governance and development can make the land recycled so as to achieve the sustainable urban land. Therefore, though the development and utilization of the Brownfield has a long way to go, it is a necessity for urban sustainable development and renaissance.

Usually associated with the urban economic development, strategic adjustment of industrial structure, the utilization of the brownfield has double meanings of social and economical renaissance. With the means of pollution control and ecological restoration, utilizing the plants, animals and soil microbial to deal with the polluted soil and water can we not only improve the urban environment but also substitute some new urban construction sites to realize the relocation of industrial zones out of the city and optimize the urban land utilization, effectively prevented urban sprawl. The biggest challenge of developing the brownfield is to entrust it with new functions and human activities, much more than lifeless environment governance. The implementation of the new industrial capabilities in a reasonable form of urban space can truly promote regional vitality, increase regional tax income and then achieve a comprehensive and sustainable renaissance. The common renaissance functional projects are tourism, culture and arts, residence, commerce and industry, ecological parks and some other hybrid features. The conferred new functions are closely linked with urban society and economic development objectives, thus the unique historical and cultural background and its development orientation in the city should be integrated so as to avoid the simple simulation of the existing cases.

Shougang is an extra large-sized industrial enterprise in China but in recent years, due to a series of problems such as production pollution, energy consumption, water consumption, raw material transport and industrial structure adjustment, its development is constrained by the environment and resources, meanwhile it also cannot adapt to the expansion and development environment of Beijing. On February 18, 2005, the State Council approved Shougang’s relocation, structural adjustment and environmental remediation programs, which plays an exemplary role in the transformation of national extra large industrial enterprises.

Shougang’s steel-involving industrial relocation provides a precious opportunity to promote regional industrial structure’s transformation for modern service industries and high-tech industries. The construction of Shougang follows the low-carbon concept, and bringing together high-end industrial and technological resources, a park will be built with distinct morphological features of the city. The combination of park construction and new urbanization becomes Beijing’s new vitality point, which becomes an exemplary model in the new round of urban development of post-Olympic era in Beijing. Shougang Ertong Plant Reconstruction Project transforms the abandoned plant into a creative industry park according to actual “nature, scale and layout” to emphasize “society, economy and implementation”, thereby forming such a cultural creative industrial park of “covering

surroundings and establishing a demonstration project for ecological protection, and passing on traditional cultures”, which can serve, guide and promote cultural development in China.

Small-scale Fine Design under Large-scale Development

Human scale has been successfully used in the design for many ancient cities including Beijing. However, in recent years, with the development of society, the urban scale tends to be “large”. The streets are widened, buildings heightened, the ring roads expanded and the city expanded. In the broad urban space, the urban amiable scale gradually goes away. Now the discussion on the “the construction of urban space with small-scale street blocks” is aimed to stress the urban “human scale” again and create amiable urban space by the implementation of specific measures. Regarding to the current separating projects within the region, the current urban functions and space forms should be “sewed” and “fixed” to create an amiable site of “interaction, appointment and leisure” for the “human life” in the city.

The study is aimed to integrate and organize various human activities on a very small scale. In regard of the needs of basic urban functional layout, different activities sites are arranged such as stadiums, venues, streets and parks so that different neighborhoods can be suitable for different human activities. All these activities can support and promote each other. Regional sites are created to provide space and flow lines to human activities. A series of sequence is designed for the diverse urban public spaces that are enclosed by the buildings. This sequence can provide various open spaces with different scales, functions and forms to create a continuous system to satisfy diverse needs of social activities for the people living there. The series of public spaces enhance their own values, combine effectively with the walking systems to increase the desire to walk, and raise the identification of the people on the region.

Small-scale Project Planning in Case of Changyang Residential Area in Fangshan District

Modern residential quarters usually appear in people’s vision independently with too much stress on its internal environment but ignoring the promotion of the vitality of urban public space. In the context of large-scale real estate development and construction, the settlement pattern of the residential quarters changes the traditional neighborhood relationship which becomes bare words now, and the urban landscapes also have some fragments. The streets are usually enclosed with railing and residential house walls. The streets are simply dealt with for transportation. It is rarely to see the ideal streetscape. High-quality street space counts on the enclosed buildings on both sides. In the contemporary residential quarters, the buildings are usually far away from the streets and it is difficult to infect each other with the surrounding buildings when the people are walking on the road, so it is quite difficult to form a high-quality environment.

The planning guides people’s behaviors through the planning and design for the environment and facilities, and organically integrates diverse space environment by dealing with space sequences to make then continuous and entertaining, and ultimately provides a more comfortable street environment to increase interaction and communication between the residents and passers-by and to satisfy various behavioral and psychological needs of all levels of people.

Planar space is focused on to provide centralized interaction space. The emphasis is put to the public space and its openness and the large area of space are sufficient to create rich varieties of spaces and to improve public facilities. Hard pavement and green belts are combined in small-scale leisure garden with some rest and fitness facilities to enhance a sense of belonging.

In the linear sidewalk space, a large number of plants are planted in the corner space to ease some environmental problems. Meanwhile, the types and numbers of trees on the roadside are increased to absorb pollutants and prevent noise. The existing green land has formed nice plant landscape so it is suggested to increase more stairs and ramps and make the green land to be open green space, to provide more public services and offer leisure and interaction space for the residents nearby. Plants such as *Rosa multiflora*, trailing rose and *flos campsis* can be planted to soften the hard streets and create a pleasant walking environment for pedestrians.

The dot shape space is settled to be convenient and dynamic. Convenience facilities are increased as much as possible to make the street environment more humane. The sound environmental facilities can make the space utilization more efficient and convenient. Phone booths, street lights, trees and other environmental facilities not only facilitate the pedestrians but also make them feel pleasure and comfortable. In addition to these facilities placed in proper locations, the design style also should be consistent with the style of surrounding buildings as much as possible. There is the absence of necessary barriers between the sidewalk and the lane, so the street fences should be arranged between motor vehicle and non-motorized vehicles lanes to reduce the disturbance of the transportation to sidewalk and surrounding environment.

“以城市的名义设计”——设计与新型城镇化的实践与探索

中国城镇化背景

中国城市化发展迅速，但存在质量普遍不高的隐忧，以土地资源换取高速发展的粗放城镇化发展模式是根源之一。2012年11月3日发布的《2012中国社会蓝皮书》显示，中国城镇化人口已经超过50%，中国城镇人口首次超过农业人口，而占总人口不足一半的农业人口中，只有40%的人完全从事农业劳动。中国正以每天消失100个村子的速度，快步进入城镇化。一般来讲，城镇化率50%一个令人振奋的数字，但同时也是诸多“城市病”的爆发现点，我们正处在这一最具有挑战的时候。首先，国家城镇化率达50%之时，通常是这个国家国力强盛、民族自信心最强高涨的时候。城市化发源地英国1850年代城市化水平达到50%，当时正值维多利亚女王王朝，是英国最为繁荣昌盛的时期，1851年，英国伦敦举办了具有世界影响的首届“万国博览会”，对新的科学与技术推崇备至、对世界未来生活美好地向往体现无遗；美国在20世纪上半夜达到了50%的城市化水平，当时美国也举办了一系列的博览会，并承办奥运会，民族自信心空前。而我国在去年触到了“50%”这条线，可以看到在2012年前后几年，我们承办了2008年的奥运会、2010年的世博会，在2011年中国GDP超过日本，成为世界第二大经济体，极大提升了民族自信心。

而50%的另一面我们更加不可忽视，就是城市化或城镇化所带来的问题——诸多“城市病”的集中发生。审视过去200年世界各地城市化历史，一个现象值得警醒，当一个国家城市化率达到50%地时候，会对经济、对社会产生很多挑战，很多社会问题会在这个节点上爆发与显现出来。如英国1850年城市化水平达到50%时，其首都伦敦的居住环境与品质大大下降，我们都知道伦敦曾被称为“雾都”，实际上就是当时的工业污染所致雾霾，除了环境污染，当时伦敦还有几场大规模地的疫情爆发；美国也同样在1929年经历了惨烈的经济大萧条。反观当今的中国，也在“50%”这个临界线上爆发了相似的问题！SARA、包括现在正发生的疫情：N7H9、雾霾、交通问题、社会公平问题，自然环境与资源枯竭地问题……这些问题有偶然，也有必然。历史总是惊人地相似。

现在，我国到了一个特别需要进行反思与研究思考的时候。如何结合我们的体制、我们的经济，探讨符合中国国情的城镇化？这需要高屋建瓴的顶层设计，这是一个根本的问题。如果这轮城镇化能够健康地发展，那么对于中国未来20年能否实现更可持续发展起到决定性的作用。而如果我们没有处理好，将有可能带来巨大的社会问题。

问题和挑战

尽管城镇化是中国经济持续健康发展的最大动力之一，我国的城镇化过程中正好遇到了各种特殊环境，比如高粮价、高油价、国际社会对环境的严格控制等等，同时还面临着二氧化碳温室气体减排的巨大压力。中国城镇化进程中面临的诸多挑战，主要包括城市水资源及建设用地紧缺；候鸟式的人口流动；城中村成为中国的贫民窟；能源结构失衡；机动车快速增长；城镇化动力失衡；自然和历史文化遗产遭到破坏；城乡居民收入差距日益扩大；区域城镇化现象导致城市间形成恶性竞争等问题。中国的巨大的农民工群体，在为社会创造巨大财富的同时，也成为社会巨大的不稳定因素。有媒体报道，在北京有超过100万的人居住在地下室，这同样是一个恐怖的数据。中国的城镇化，要特别注意防止城市边缘地带出现贫民窟化。

中国城市化发展迅速，但存在质量普遍不高的隐忧，以土地资源换取高速发展的粗放城镇化发展模式是根源之一。过度、过快、低效、粗放式的、以土地经济为前提的城镇化，成为我国城镇化质量不高的根本原因。大量土地被城市化，但与城市人口数量的增长实际上不完全一致，占地规模的扩大远超人口增长速度。城市化没有变成“人”的城镇化，而仅仅是土地的城镇化。

面对这些问题和挑战，很多学者都指出了相应的解决策略，例如集约式的土地利用、实施节能计划、强调历史文化遗产的保护、加大基础设施的建设、关注低收入人群等等。一方面，城镇化带来的城市问题并非不治之症，只要不断提高建设管理的科学化水平，就有可能控制和预防“城市病”，实现经济持续健康增长。但同时也应看到，城镇化所引发的诸多问题也是相当严峻的，有可能涉及到发展思路的调整甚至政策制度的改革，无法一蹴而就，是一个长期的渐进的过程。

关注人的城镇化——以设计为先导的城市复兴

“城市复兴”可以说是应对更高层次或已经经历过城市化后的城市发展的新的需求与挑战。拿英国举例，英国的城市发展是以工业化革命为基础的，英格兰的东部与东南部如曼彻斯特等城市都经历过极度繁荣的时期，但在二战以后工业制造业开始衰落，60、70年代进入极度衰竭的时代，这些城市的资源衰竭了，城市繁荣不再。“城市复兴”指的是如何在城市进入衰败的时候，用综合的手段来刺激城市的发展，包括经济植入、社会公平，对城市功能，城市空间结构进行调整等，使其恢复活力、增加就业。这些问题在中国也同样显现，如国家十一五、十二五计划中所涉及的振兴东北老工业基地等。“城市复兴”也包括对经济非常繁荣的城市，局部不发达地区进行调整，使其得到综合的复兴。如英国首都伦敦的东区就存在局部衰败问题，而2012年伦敦奥运会设在东区，从投资的倾斜、交通市政的一系列大动作，就是为了激发东区活力。城市复兴，实际上是针对城镇化所带来的问题的重新出发，城市的再次起飞。

城市复兴是一项融合建筑、工程、社会学、生态学、经济学等多个学科的综合策略，需要一个长期的实践过程。地区的体型环境改善是城市复兴的基本目标之一，同时为实现经济、社会、环境持续发展提供必要的物质载体支撑。城市设计对于城市复兴的重要意义已经被广泛认同，普遍认为城市设计是城市复兴的有效手段和切入点。尽管三维的物质形态不是城市设计工作的全部内容，城市设计所关注的整体城市形态产生了最为直观的视觉效果，并在很大程度上促进了城市复兴的实践途径，也成为融合多学科观点来解决城市问题的关键性技术平台。成功的城市复兴，一定是以设计为先导的，城市设计是城市复兴进程中的一个基础要素。本论坛所展示的项目是在“城市复兴”的背景下，以城市设计作为复兴城市活力、发展地区经济重要策略的实践案例。期望通过城市设计控制地区的城市形态和环境品质，以吸引投资者实现城市商业、文化的繁荣，目的在于发展创造新的就业和投资机会，并且提供优良的居住和工作环境。

新型城镇化的实践与探索

高密度城市环境设计策略

“新型城镇化”强调“城乡统筹、坚持大中小城市与小城镇合理布局、协调发展”，是一种绿色的、有效率的城镇化，强调“深度”而非“广度”。坚持城镇化集约发展，必须更加注重发展质量，更加注重生态环境，更加注重节约发展成本，更加注重区域整合与协调。在目前的城镇化发展阶段，充分发挥金融业的资金融通功能和优势，对推进城镇化发展具有意义。同时，城市中心区本已稀缺的土地面临置换以满足金融机构的入驻需求，如何在满足高容积率的情况下，仍然保持一个较好的空间环境和城市形态是土地集约利用的问题之一。

我国城市人多地少，土地资源有限，高密度发展是我国多数城市发展的传统。当前在快速城市化的发展背景下，大量农村人口不断涌入城市，我国许多城市，尤其是城市的中心区域，都在不断地长高、长密，城市空间的立体化、密集化发展趋势日趋明显；在高密度发展的背景下，一些城市环境问题也相应激化，如公共和开放空间匮乏、人车拥堵、环境品质下降等等。同时，随着城市发展观念的转型，我国城市也开始大力提倡立体化、集约化的城市高效土地利用模式，以缓解快速城市化背景下的城市对外扩张压力，推动城市的可持续发展。城市土地的高效集约利用，在形成较高的城

市发展效率和综合效益的同时，高强度城市职能在有限空间范围内的集聚，也可能对区内的城市生活环境品质造成负面影响。因此，在我国城市立体化、集约化发展的宏观趋势和背景下，需要深入研究并发展高密度城市环境的针对性城市设计策略。

金融街

历经20年的建设与发展，金融街已经建设成为中国最优质的金融总部承载平台，已经发展成为集决策监管、资产管理、支付结算、信息交流、标准制订为一体的国家金融管理中心，金融街在全国的地位和影响力显著提升。面对北京金融发展需要，加快北京金融中心建设，市、区政府提出“加快建设金融中心、加快落实金融机构入驻、尽快实现土地供应的要求”。目前现状区域高密度的开发在高效使用空间与资源的同时也对地区的生态环境造成了巨大的压力。同时，繁重的交通以及废弃物的排放都是不断加速空气质量恶化，气候异常的主要因素。

2012年进行了金融中心区8平方公里范围的总体概念规划编制工作，研究区域产业功能定位、金融及服务业态布局架构、中心区用地布局规划、整体城市空间形态、重点地区的开发经营策略等内容，为金融街中心区的建设实施提供规划指导依据，提出项目的建设控制手段。设计策略包括轨道加密、慢行体系、高密度开发、开放街区、生态价值、开发地下空间、文化保护并创新性地提出了二环路下穿的思路。

CBD

CBD地区聚集了大量的高端产业资源、城市行为活动，因此CBD核心区需要有便捷的交通设施、安全高效的工程技术来支持如此高强度的城市开发。北京CBD地区汇聚了大量的金融企业机构和集团总部，城市交通环境、商业环境都比较复杂，对比必须从多层次、多角度、融汇与合作的观点出发才有可能提出最佳的解决方案。

总体城市设计特色包括结构明晰的城市形态、高效便捷的交通组织、多层立体的商业布局、完整的公共空间系统、综合整体的地下空间、低碳高效的能源输配等方面。

中国尊位于CBD核心区的中部，528米的高度成为北京在建第一高楼，也是世界首座在8度地震区在建的500米以上的超高层建筑，同时也是目前由中国建筑师主创设计的最高建筑物。摩天楼的外观设计独特、现代而优雅、具有很强的中国特色。建筑构思源于中国传统礼器之重宝——“尊”的意象，蕴藏着“华夏之礼”的古典气度，取尊贵庄重之意。因其所处地位的显赫性而从整个项目中脱颖而出。

强调地域文化在设计中的重要性

目前，在城镇化建设中存在一种误区，认为城镇化就是盖高楼、建马路，结果造成“千城一面”以及文化内涵的丧失，城镇化建设结构、布局、建筑雷同，使得城镇化建设失去了民族特色。文化传统是一个民族历史的深厚积淀，支配着民族精神的走向。体现着民族的特殊品性，构成民族的文化记忆。文化特色把现代人们和本民族的久远历史连接起来，使文化传统得以传承，而文化传承之根在于言传身教和总体文化环境的熏陶。结构、布局、建筑等文化传统和符号是一个民族文化的组成部分，是人们感受和传承传统文化的一种环境。城镇化建设必须突出和强化民族和地域的文化与传统。

城镇化建设要特别重视文化传统的继承和体现，要以开放的观念倡导建立以显现独特性为特点的建设发展观，构建一个建设发展与文化和谐共处的多姿多彩的世界。在民族文化的独特性与世界文化的多样性等观念日益兴起的时代，更要注重通过城镇化建设体现独特文化和悠久历史。防止片面

的“现代化观念”对优秀传统文化的冲击，使城市近郊、平原、农村区域、山林地带的城镇保持各自的风格，具有明显的地域特色，这种地域特色与其地理区位、历史人文、特定资源相关联。

门头沟

门头沟区作为北京市西部综合服务中心、生态涵养发展区，正处在产业大转型、跨越式大发展时期。目前伴随门头沟区的快速发展，大量土地完成拆迁，区位优势逐渐凸显，新城规划及上位控规存在相对缺乏低于特色的问题，面对北京唯一的一个山水城市，应当进行更为深入的研究，提出保护自然山水环境、突出山水特色的具体指导措施，对地区项目在建设实施中的管理和控制要求愈加迫切。

研究工作中特别注重尊重门头沟区自然山水特征，期望创造出一个具有东方意境的山水新城。该地区最重要的地方“印记”即“长安街轴线”和“定都峰”，总体空间结构顺应地理脉络，充分体现对定都峰的尊重，呼应城市的总体关系。其中最重要的一点就是以定都峰作为山体制高点，以案山作为城市的重要对景；沿定都峰向西作为俯瞰北京城的重要景观点；营造出两条景观走廊。城市高点避让景观视廊进行布置，避免视线被过多地遮挡，形成良好的互为观赏的对景。

本次规划在建筑形态设计方面特别注重体现地域形态特色，不仅整体规划结构尽可能地有机布置，单体建筑及城市空间的设计也充分体现地域性、人性化的要求。并且将建筑色彩、屋顶形态、建筑体量等内容作为设计要求纳入规划管理中，以便对后续的开发建设作出指导。

建筑的外立面也将体现门头沟区地域特色和文化内涵，呈现朴素清雅的风格。规划师说，这里的建筑形态上以现代风格为主，鼓励借鉴采用一些地域性的符号元素，探索延续地方特色又富于时代精神的建筑形象。

本次规划中特别注重城市安全问题，在城市开发建设中，强调城市空间布局的疏与密的结合，哪些地区是高密度区、哪些地区是低密度区，进行了合理妥善的安排。同时结合一定的技术手段，利于雨水收集利用等，重视城市化进程中防洪防涝体系的建设。

无锡

本项目自2006年开始，历时6年完成，经过历史街区保护规划阶段、城市设计阶段、历史建筑修护阶段及文化建筑设计实施阶段，是一个在历史街区保护规划指导下完成的全面实施历史街区复兴的重要实践。

京杭大运河，已有2500多年历史。江苏无锡位于大运河南段，是一座因水而生的城市，被誉为“东方威尼斯”。近20年建设，虽然推动了这一地区经济的发展，但却破坏了千百年逐渐形成的古城水乡风貌；建筑年久失修，市政设施落后，南长街古运河地区已经显现出今天的衰败景象。规划对河道空间的及两岸社区进行了整体的保护复兴，保留原有房屋直接坐落在河岸上的形式，按照传统式样对建筑进行修缮，并发展为滨水商业街。社区保证通向古运河的开敞空间，增强亲水性。在符合防洪规划的前提下，降低驳岸高度，用传统材料整饰驳岸，恢复渡口和码头，恢复水弄堂景观。规划特别开辟了“水上旅游”和“路上旅游”两条线路，便于使人们能够感受到古运河的历史文化及特色风貌。

清名桥两岸的水弄堂是无锡最具特色的水乡风景：两边民居高低错落，码头石埠错落有致，人家临窗面水。设计力图保护古运河—水弄堂街区传统风貌，保存历史真实性，打造无锡古运河特色水乡传统风貌的典范。同时合理利用街区历史文化资源，在保护街区传统街巷格局的基础上，理顺道路交通组织，切实改善街区交通状况。整治街区环境，完善基础设施配套，优化人居环境，使其成为

保持传统特色的文化居住社区。发展有文化内涵的传统商业、旅游服务业、文化产业，为古老的街区注入全新的活力。

大栅栏

大栅栏地区位于北京前门地区，地处北京中轴线西侧，是北京最重要的旧城保护片区之一。这一区域功能定位为传统商业、民俗文化旅游及居住相结合的综合性历史文化保护区域。规划核心内容围绕历史文化的保护、危旧房屋改造、传统商业的复兴、文化旅游产业的发展等展开。

基于大栅栏特殊的地理位置、坚持科学的发展观处理好现代化建设与历史文化保护的关系。建立历史文化保护区、历史文化街区、文物等多层次保护的体系。本着有机更新、提高生活品质的目标，处理好城市历史文化保护区，构建和谐社会、宜居城市。规划坚持旧城保护规划的真实性原则，全力保存规划区域内真实的历史信息，保护历史遗存和原貌。根据规划地段的性质与特点，保护该区内历史街区的整体风貌；正确处理保护整治与更新发展之间的关系，“以保护求发展，以发展促保护”。在保护好历史文化传统的基础上，复兴大栅栏街区的传统商业活力、改善传统四合院的居住条件、发掘提升区域的整体旅游潜力，以带动整个大栅栏地区的未来发展。让历史场所与社会的现代功能相适应；遵循“重点保护历史性建筑，普遍改善环境设施，整体保持传统风貌，局部合理改造更新”的保护规划方针。通过循序渐进、小规模更新的改造方式，逐步提升大栅栏地区的环境品质、文化传统和商业氛围；规划本着“体现特色、突出重点”的原则，在充分调查的基础上，对地段分类分级，制定针对性、可操作性强的规划控制导则，提出可行的保护政策和管理方法；尊重市场经济规律，规划设计结合市场导向。坚持商业、商住混合地区，用地功能的弹性区划原则。对规划地段进行整体性的特色功能区域划分，单个地块根据实际情况保持功能上的使用弹性；遵循技术保障原则，在最大限度保护历史肌理的前提下，提倡通过先进的技术手段和管理方法来弥补旧城交通、市政、绿化空间不足的一系列问题。

中轴

北京传统北中轴线（地安门外大街）保护整治复兴项目是北中轴线核心保护区·什刹海地区旧城保护示范项目的重要组成部分，项目涵盖了北京旧城传统城市中轴线鼓楼至平安大街段，总长约800米，虽然只占7.8公里传统中轴线的十分之一，但根据北京市“十二五”历史文化名城保护规划，北京传统北中轴线（地安门外大街）地区承担着“重点开展地外大街两侧城市景观提升、什刹海地区文物保护单位腾退及合理利用”、“保护历史文化保护区的历史风貌，提升文化内涵，促进旧城复兴”等重要任务，加上其“后门外、鼓楼前、海子边”的独特价值，以及中国传统营城观念中“前朝后市”的特殊地位，注定成为加强传统中轴线保护、完善与提升的重要组成部分。根据规划，地区发展将形成“一线、两街、多节点”的结构。“一线”即美丽北中轴、双遗交汇点的中轴路，“两街”即与街道密不可分的烟袋斜街与白米斜街，“多节点”包括品味古今休闲购物的地百 - 联大 - 北平居片区、空中胡同慢行观景的什刹海站地上织补、感受历史文化互动的鼓西地块等。

大型工业企业转型后的土地使用

棕地（Brownfield），是指可再利用的已被废弃或者为充分利用的工业或商业设施，并且在对其进行改建和扩建时，伴有或有可能伴有污染物或有害物质。棕地的成因在于工业区衰退和城市产业结构调整所导致的城市土地价值的改变。在西方，一是由于产业革命的影响及城市经济的发展，城市产业结构退二进三，工业区从城市外迁，早期的城市工业区开始衰退并失去利用价值，逐渐成为被废弃、闲置或利用率很低的用地，即棕地（典型如美国的铁锈地带（Rust Belt），即奥克兰、洛杉矶等重工业城市地带，由于城市产业转型而使得市内一些大型钢铁工厂倒闭、荒废和闲置，故尔得名）。在环保

及可持续发展思想的影响下，一些重污染企业纷纷调整区位或转产，其原厂址也成为棕地。除了以前的衰落和受污染的工业地区之外，废弃的加油站、干洗店等商业设施、垃圾处理站、储油罐、货物堆栈和仓库、铁路站场等都可能是棕地之源。这样的场所很多都位于城市内部，其破败会造成土地闲置、社区衰退、环境污染、生活品质下降、人员失业、城市空间破碎等不良后果，对城市的经济、社会、环境等产生不利影响。棕地的投资环境不佳，土地污染严重致使投资过高、风险过大且开发时序长，但棕地的治理和开发可以使土地循环使用，从而达到城市土地的可持续利用。因此，虽然棕地的开发利用工作任重而道远，却是城市可持续发展与城市复兴的必需。

棕地利用通常与城市经济发展、产业结构调整的战略密切相关，具有社会和经济复兴的双重意义。通过污染治理和生态修复手段，利用植物、动物、微生物的活动来处理污染的土壤，水体，不仅仅是提升了城市的环境质量，并且置换出新的城市可建设用地，实现工业区外迁从而优化城市土地利用，有效地阻止了城市的无序蔓延。棕地的在开发面临最重要的问题即是赋予其新的功能和人的活动，绝不仅仅是无生机的环境治理，将新的产业功能落实于合理的城市空间形态，才能真正带动地区活力，增加地区税收，实现城市全面的可持续复兴。通常棕地复兴项目的功能包括旅游业、文化艺术、住宅、工商业、生态公园和其他的一些混合功能，新功能的赋予与城市社会、经济发展目标有着必然的联系，因此必须结合地区特殊的历史人文背景及在城市中的发展定位，避免千篇一律地模拟现有的案例形式。

首钢是我国特大型工业企业，近年来由于首钢生产污染、耗能、耗水、原料运输、产业结构调整等问题，其发展面临着环境与资源的制约，同时也与北京城市规模的扩大和发展环境的需要不相适应。2005年2月18日，国务院批准的首钢实施搬迁、结构调整和环境整治方案在国家级的特大工业企业转型方面起到了示范作用。

首钢涉钢产业搬迁调整，为促进区域产业结构总体上向现代服务业、高新技术产业转变提供了难得机遇。首钢地区的建设以低碳的理念，通过聚集高端产业与科技资源，将建设形成都市特征明显的园区形态，将园区建设与新城市化进程结合起来，成为北京新的活力点，使之成为北京在后奥运时代新一轮城市发展项目的典范。首钢二通厂房改造项目是将废弃厂房改造为创意产业园区，在“性质、规模、布局”的基础上强调“社会、经济、实施”，形成“辐射周边、生态示范、文脉延续”的，能够服务、引导、促进中国文化发展的文化创意产业园区。

大规模开发背景下的小尺度精细化设计

人性尺度在很多古代城市包括北京旧城的设计中都被成功地运用。但是近年来随着社会的发展，城市规模的发展趋向于“大”的方向。街道拓宽、建筑增高、环路扩张、城市变大。在宽阔的城市空间中，城市的宜人尺度渐渐离我们远去。现在，我们探讨“小尺度街区城市空间建设”目的就是把城市的“人性尺度”重新重视起来，并通过具体手段的实施，创造宜人的城市空间。针对目前区域内各个项目之间的割裂现状，“缝合”并“修补”现状城市功能及空间形态，为城市中“人的生活”创造适宜的“交往、会面、休憩”场所。

研究关注于在非常细小的尺度上综合并组织人的各种活动。根据城市基层功能布局的需要布置不同的活动场所，例如体育场、活动场地、街头公园等，使街区中充满不同的人群活动。这些不同类型活动又可以相互支撑，相互促进。创造区域场所感，为人的活动提供空间和流线。设计创造一系列由建筑围合的多样化的城市公共空间序列，这一序列通过提供不同规模、不同功能、不同形式的开放空间，为生活在这的人创造一个连续的系统以满足多样化的社会活动的需要。系列化的公共空间提升了公共空间的价值，与区域步行系统的有效结合，增加了人们步行的愿望，提高了人们对区域的认同感。

以房山区长阳居住区为例的小尺度规划设计

现代的居住小区往往以其独立的姿态出现在人们的视野中，过分注重住区内部环境的营造而忽视了对城市公共空间活力的促进。大规模商品房的开发建设的背景下，居住小区的住区模式改变了传统邻里关系，邻里交往成为空谈，城市风貌肌理也产生一定割裂。街道界面以栏杆以及住宅山墙面为主，街道仅仅作为交通功能来处理，很难看到比较理想的街道景观。高质量街道空间的形成，依赖于街道两边建筑的围合。当代居住小区中，建筑往往远离道路，人在道路上行走时无法与周边建筑物相互感染，很难形成一个高质量的街道环境。

规划通过对环境和设施的规划和设计,对人们的行为进行有益的引导;通过对空间序列的处理将不同的空间环境有机的结合到一起,使其具有连续性和趣味性。最终以为居民提供更为舒适的街道环境;增加居民和行人的交往和沟通为目的,满足各种人群的行为需要和心理需求。

重点处理面状空间，提供集中交流活动空间。注意强调空间的公共性与开放性，对于具有较大的面积空间，有足够的条件创造丰富多样的空间，完善各种公共设施。硬质铺装和绿化相结合的小型休闲游园，设置休息设施和健身项目,增强归属感。

对于线状的人行道空间，尽可能地在街角空间种植大量植物，缓解部分环境问题。同时增加了行道树的种类和数量,以吸收污染物和防止噪音的树种为主。现有绿地已形成良好的植物景观，建议增加台阶及坡道使绿地变为开放绿色空间，增加部分公共服务设施，为附近居民提供一处休闲交流空间。利用多花蔷薇、蔓性蔷薇凌霄等植物配合围墙进行栽植，软化街道硬质界面，为行人创造宜人散步环境。

塑造便利活力的点状空间，尽可能地增加便民设施，使街道环境更加人性化。完善的环境设施使空间使用更为快捷方便。电话亭、路灯、行道树等环境设施使行人感到便利的同时心情也会觉得愉快和舒适。在环境设施的设计上,除了选择适当的位置放置这些设施外,设计风格也应尽量与周围的建筑的风格保持一致。步行与车行之间缺少必要的屏障，增加机动车道与非机动车道之间的街边围栏可以减少交通对人行道及周围环境的干扰。



Mayors' Roundtable Meeting

市长圆桌会议

Hans d'Orville
UNESCO Assistant Director General for Strategic Planning

The role of Creative Cities in the International Development Agenda

At the outset, I would like to thank the Municipality of Beijing for hosting this event. I am delighted to join you here today and honoured to serve as the moderator of this Mayors' roundtable.

Before I assume my impartial role as moderator and launching this debate, I would like to take a few minutes to speak to you on an important topic directly related to our debate, namely: the role of Creative Cities in the international development agenda.

While others will address diverse aspects, organizational, programmatic or strategic, relating to Creative Cities, I feel it is useful to focus on the global goals that the Creative Cities are meant to serve, and on the general strategic context that justifies the very existence of the Creative Cities programme within UNESCO's culture programme.

Over the past months, UNESCO has worked with the Creative Cities Network Members to elaborate a formal Mission Statement, clearly stating the objectives of the programme, and linking it to UNESCO's core mandate and strategies. The Mission Statement officially adopted at the general meeting of the Creative Cities that took place in Bologna last month, spells out the *raison d'être* of the network. I would like to quote the opening lines:

"The Creative Cities Network seeks to develop international cooperation among cities that have identified *creativity as a strategic factor for sustainable development*, in the framework of partnerships including the public and private sectors, professional organizations, communities, civil society, and cultural institutions in all regions of the world".

The key is here "creativity as a strategic factor for sustainable development". Although this is not a new concept for UNESCO, the link between creativity and development and, more generally, between culture and sustainable development, underpins all UNESCO strategies in all of its fields of competence. This view has evolved over decades of field experience on the basis of several key events and publications: World Conference on Cultural Policies of Mexico City (1982), the Stockholm Intergovernmental Conference on Cultural Policies for Development (1998), the landmark report entitled "Our Creative Diversity" by the World Commission on Culture and Development, and the World Decade for Cultural Development (1988-1997) to mention only the most significant.

All UNESCO strategies and actions reflect the link between culture and sustainable development and the notion that culture is both an enabler and driver of development.

At the operational level, UNESCO works to implement the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions, which explicitly recognizes culture as an important factor of economic development and social inclusion. Through this Convention, UNESCO provides policy advice and builds the capacity of stakeholders to facilitate the emergence of dynamic and independent cultural and creative industries locally.

But cities are also place where communities, groups and individuals to practise and transmit their living heritage – a component that is promoted by the UNESCO Intangible Heritage Convention adopted in 2003 – to safeguard traditions and living expressions and to constantly recreate that heritage. Intangible cultural heritage provides a reservoir of meaning and experience that enables urban residents – whether recent arrivals or those who have been there for many generations – to reaffirm their own identities while developing increased respect for the cultures of their neighbours.

As regards tangible and natural heritage, urbanization has a direct impact on the identity and visual integrity of historic cities and their broader setting, as well as on the people who inhabit them.

Contemporary life and globalization are transforming our cities, benefiting some groups, while marginalizing others, threatening the sense of place and identity of communities. To address some these challenges, UNESCO elaborated a Recommendation on the Historic Urban Landscape. This non-binding instrument is designed to guide and support public and private actions aimed at preserving and enhancing the quality of the human environment and preserve heritage as a driver of cultural creativity and urban regeneration. Pursuing this objective, UNESCO provides support in designing policies and pilot programmes based on the Historic Urban Landscape Recommendation, to contribute towards building balanced and sustainable development.

As you can see, UNESCO's commitment for the Creative Cities is inextricably linked to our mission for culture-led development. But beyond UNESCO's own work, we try to advocate the indispensable link between culture and development in all international cooperation and to make of this link a fundamental strategic principle of the United Nation system. And, as a result of our advocacy, UNESCO's message on culture for development is gaining ground around the world, particularly among decision makers.

In 2010 and 2011, the United Nations General Assembly adopted two innovative resolutions focusing on the contribution of culture and cultural diversity to sustainable development and the achievement of the Millennium Development Goals.

Thanks to the Culture and development window of the Millennium Development Goals Fund launched in 2006 that UNESCO has spearheaded in collaboration with UNDP, UNIDO, ILO, FAO, and UNICEF 18 programmes demonstrating through hard field evidence that culture constitutes one of the pillars of sustainable development strategies.

The 2013 Ministerial Declaration of the UN's Economic and Social Council summed it nicely up by referring to "the fundamental importance of cultural diversity as a source of enrichment for humankind and a contributor to sustainable development of local communities, peoples and nations". It further recognized "that culture is an essential component of sustainable development; represents a source of identity, innovation and creativity for the individual and community, and is a critical factor in building social inclusion and eradicating poverty, providing for economic growth and ownership of development processes".

The May 2013 'Hangzhou Declaration', the outcome of an International Congress "Culture: Key to sustainable development", organized by UNESCO and the Government of the People's Republic of China, highlighted the critical role of culture as a resource for achieving sustainable urban development and management, by recalling that "a vibrant cultural life and the quality of urban historic environments are key for achieving sustainable cities.

The Creative Cities programme and the present Creative Cities Summit, are yet another important step in the advocacy for culture and development agenda. As we shape new global strategies for the post- 2015 agenda, cities must place culture at the heart of its policies and programmes. This is the message I would like to bring to you today. May it inspire your debates and the ongoing work in your cities and beyond.

主旨致辞

联合国教科文组织战略规划助理总干事

汉斯·道维勒

“创意城市在国际发展日程中的作用”

首先，我想感谢北京市主办这次活动。我很高兴今天能与你们一起参加会议，并很荣幸能作为这次市长圆桌会议的主持人。

在我行使主持人的公正角色和启动这次讨论之前，我想用几分钟的时间与你们谈一下与我们的讨论直接相关的一个重要话题，也就是：创意城市在国际发展日程中的作用。

也许其他人将讲演与创意城市有关的不同的方面，包括组织性的、纲领性的或者策略性的，而我认为有必要聚焦于创意城市要服务的总体目标，聚焦于创意城市的整体战略——正是这一战略证明了创意城市存在于联合国教科文组织文化项目范畴内的必要性。

在过去几个月，联合国教科文组织与创意城市网络的成员一起工作，制定一个正式的使命宣言，清楚地阐明了项目的目标，并将它与联合国教科文组织的核心和战略联系起来。这一宣言已于上个月在博洛尼亚举行的创意城市大会被官方采纳，它阐明了这个网络存在的意义，我想再次引用这一宣言的开场白：

“创意城市网络寻求在将创意视为是可持续发展的一个战略性因素的城市之间发展国际合作，其合作关系的框架囊括了世界上所有地区的公有与私有领域，专业机构、社区、民间社会和文化机构。”

这里的关键是“将创造性视为可持续发展的一个战略性因素”。虽然对于联合国教科文组织这不是一个新概念，但是创造性和发展之间的联系，以及更普遍的文化和可持续发展之间的联系，是联合国教科文组织在其所有有竞争性的领域里的战略基础。这一观点在几十年的实践经验中，通过多个主要活动和出版物不断演绎，在此我仅列举几个最重要的：墨西哥城世界文化政策大会（1982），斯德哥尔摩文化政策发展政府间大会（1998），世界文化与发展委员会名为《我们创造性的多样化》的意義重大的报告，以及世界文化发展十年（1988-1997）。

联合国教科文组织所有的策略和行动都体现了文化和可持续发展之间的联系，以及文化既是发展的加速器也是驱动器的这一观念。

在操作层面，联合国教科文组织致力于实施《2005保护和推广文化表现形式多样性公约》，这一公约明确文化是经济发展和社会包容的一个重要因素。通过该公约，联合国教科文组织提供政策建议并使当权者能够在本土积极推动独立的文化和创造性行业的兴起。

但是，城市也是社区、群体及个人实践和传递他们的生活遗产的地方——生活遗产这一概念于2003年被联合国教科文组织非物质遗产公约采纳并加以推广——人们在这里守护着他们的传统和对生活的表达，并对这部分遗产进行着持续的创新。非物质文化遗产提供了一个意义重大、经验丰富的资源地，使城市居民——无论是新来的还是那些已经几代人在这里的——重新肯定他们自己的身份，同时发展对他们所在地文化与日俱增的崇敬。

至于物质和自然遗产，城市化对历史古城及其周边在身份和视觉上的完整性，以及居住在那里的人们有直接的影响。

当代生活和全球化正在改变着我们的城市，造福了一些群体，同时也边缘化了另一些群体，从而对属地感和社区的身份感产生了威胁。为了解决一些这样的挑战，联合国教科文制定一份详细的《历史古城景观推荐》。这份非约束性的文档被用来指导和支持旨在保护和加强人文环境质量的公众和私人行动，并保护各种遗产，视其为文化创造性和城市再生的驱动器。联合国教科文组织为了实现这个目标，为以《历史古城景观推荐》为基础的政策制定和实验性项目提供支持，为建立平衡的和可持续的发展做出贡献。

如您所见，联合国教科文组织对于创意城市的承诺与我们的文化主导发展的使命密不可分地结合在一起。但是除联合国教科文组织自己工作外，我们在所有国际合作中提倡在文化和发展之间的这种不可或缺的联系，并使这种联系成为联合国系统的基础性战略准则。并且，作为我们倡导的结果，联合国教科文组织以文化求发展的信息在世界范围内，特别是在决策者中，得到越来越为广泛的接受。

在2010年和2011年，联合国大会采用了两套创新的方案，专注于文化和文化多元性对于可持续发展以及千年发展目标实现的贡献。

于2006年发起的千年发展目标基金文化和发展窗口，联合国教科文组织带头与联合国开发计划署、联合国工业发展组织、国际劳工组织、联合国粮农组织和联合国儿童基金会的18个项目进行合作，确凿地证实了文化是可持续发展战略的支柱之一。

2013年联合国经济和社会理事会部长宣言恰到好处地总结道：“文化多元性的最基本意义在于它是人类财富的源泉，是当地社区、人民和国家可持续发展的贡献者”。它进一步认可“文化是可持续发展的重要组成部分；对于个人和社区代表着身份、创新和创意的来源，并且是建立社会包容性和消除贫困，实现经济增长和所有权发展的关键因素”。

2013年5月“杭州宣言”，由联合国教科文组织和中华人民共和国政府组织命名为“文化：可持续发展的关键”国际大会的成果，它通过回顾“充满生机的文化生活和城市历史环境质量是城市可持续发展的关键”，强调了文化作为实现可持续城市发展和管理的一种资源的关键作用，

创意城市项目和当前的创意城市峰会是文化和发展日程的倡导中另外重要一步。我们正在制定2015年后新的全球策略，城市必须将文化放在它们的政策和项目的中心。这是我今天想向你们传递的信息。希望它对你们的讨论和你们城市当前及以后的工作都有所启发。

Matteo Lepore

Deputy Mayor for Economic Development and City Promotion, International Relations, Digital Agenda, City of Bologna, Italy



With a strong academic background in international relations, city planning and economics, Matteo Lepore worked as a consultant before becoming District Councillor in 1999 and then Vice President of the Savena city district of Bologna during the 2004-2009 mandate.

Between 2008 and 2011, he was head of the Local Development, Innovation and International Affairs Division at Legacoop Bologna, a major organisation of cooperatives, and until March 2011 he was a member of the Board of Directors of Bologna's Local Development Agency. Following the local elections in May 2011, he was appointed Deputy Mayor in charge of Economic Development and City Promotion, International Relations, Digital Agenda.

马泰奥·莱波雷

意大利博洛尼亚副市长，负责经济发展和城市推进，国际关系和数字议程

具有牢固的国际关系，城市规划和经济学术背景，1991年成为区议员前，马泰奥·莱波雷是名顾问，在随后的2004-2009年间任命为博洛尼亚萨韦纳市区副主席。

2008到2011年间，他是博洛尼亚Legacoop的发展，创新和国际事务部（一个主要的合作社团体）的部长，直到2011年3月，他都是博洛尼亚本土发展机构理事会的成员。在2011年5月的本土选举中，他被选为副市长，负责城市推进，国际关系和数字议程

Bologna is located in North-East Italy. It is the capital city of the Emilia-Romagna region and one of the main transport nodes of the country. Bologna is home to the oldest University of the Western world, established in 1088, but it is also renowned as the “motor valley”, being home to some of the largest companies in this field like Lamborghini and Ducati Motors.

Bologna was the first Italian city to be nominated UNESCO Creative City in 2006, in the Music category. It was also previously European Capital of Culture in the year 2000. It has a rich and articulated music heritage but music also plays a significant role in everyday life, thanks in particular to the presence of many associations - more than a hundred out of a total of 602 cultural associations - that are very active and deal with research and training, production, organization of events, radio programming, venues management and selling of musical products.

Thanks to this very rich substrate of associations the musical vitality of Bologna remained intact even in recent years, notwithstanding the economic crisis. All these associations contribute to the peculiarity of the musical programming, that is not only linked to big events, since it is nourished by several events throughout the year.

Indeed, such peculiarity is reflected in the economic impact that musical activities have on the city of Bologna in terms of cultural tourism and income brought about by the variety of activities and programs. But culture in Bologna is not only about music and this is why we see the Creative Cities Network as an important opportunity to connect and exchange with many other cities around the world also from other categories. As we have had the opportunity to show last September, during the CCN Annual Meeting hosted in Bologna, our city can boast excellence in all the fields covered by the network. So Bologna is looking forward to cooperate with all the Creative Cities to share solutions and knowledge to support creative and cultural industries. As it was mentioned already in the 2008 UN Creative Economy Report: “The creative economy has the potential to generate income and jobs while promoting social inclusion, cultural diversity and human development”. At the heart of the creative economy lie the creative industries, so this is why we need to work together for their further development.

博洛尼亚坐落在意大利东北部。它是艾米利亚-罗马涅区的省会，国家重要交通枢纽之一。博洛尼亚是西方世界古典大学的发源地，成立于1088年，也享有“机动谷”的声誉，是此领域一些大公司的故乡，例如兰博基尼和杜卡迪发动机。2006年，博洛尼亚是意大利第一个获得联合国教科文组织创意城市音乐之都提名的城市。2000年，它也是欧洲的文化之都。它具有丰富连续的音乐遗产，但音乐在日常生活中也起到重大作用，特别感谢到场的很多协会—602个文化协会中的一百多个协会非常主动并展开研究培训、生产、活动组织、广播节目、场馆管理和音乐产品销售。感谢丰富的协会资源，尽管受到经济危机影响，博洛尼亚的音乐活力在最近几年仍保存完整。所有的协会造就音乐编排特色，其不只与大事件相关，全年的大活动亦丰富着音乐本身。

事实上，这种特色体现在经济影响上，鉴于各种各样活动项目引起的文化旅游和收入，博洛尼亚市举办音乐活动。但是，博洛尼亚文化不只关于音乐，这也是为什么我们把创意城市网络峰会看做是一次与世界上不同类型的国家联系交流的重要机会。去年11月，在博洛尼亚主办的CNN年会上，我们荣幸展示了网络所有领域的卓越性。所以，博洛尼亚正在期待与所有创意城市合作，分享解决方案和知识来支持创意文化产业发展。就像在2008年联合国创意经济报告所提出的：“在促进社会融合，文化多元化和人类发展的同时，创意经济具有增加收入和提升就业的潜能”。创意经济重心落在创意产业上，这就是我们为什么要为未来发展而共同奋斗。

Michael O'Sullivan

Councillor of Dublin City Council, Ireland



Councillor Michael O'Sullivan was selected to replace Deputy Eric Byrne on Dublin City Council in March 2011, representing the Crumlin-Kimmage ward.

Michael has a strong interest in education and justice issues. Having previously worked as a residential social worker in the inner city, he currently works in the area of education and campaigning around concerns relating to global justice and the environment.

He is a founder member of both the Migrant Rights Centre of Ireland and the Irish Debt and Development Coalition, and continues to serve on the board of MRCI.

迈克尔·沙利文

爱尔兰都柏林市议会议员

麦克·奥沙利文于2011年3月取代代表埃里克·伯恩进入都柏林市议会，代表克拉姆林-基美齐监督。

麦克对教育和司法问题具有浓厚兴趣。从前曾在市中心做过居民社会服务人员，他目前在教育领域工作，且四处奔走于有关全球司法和环境的热点。

他是爱尔兰移民权利中心和爱尔兰债务发展同盟创办成员，且继续服务于魁省移民部董事会。

The role of creative cities in the international development agenda

Dublin a UNESCO City of Literature – a city of story and home of Four Nobel Laureates, with a vibrant contemporary scene, values the role of literature in underpinning its identity as a creative force at home and abroad. The world of imagination and ideas is bedrock for innovative solutions to contemporary issues and creates a springboard for the flowering of contemporary literature and innovation in our city. A city open to exploring the world of creative thought and inspiration develops its citizens and invites and welcomes an increasingly diverse workforce and foreign investment drawn to Dublin by not only the warmth of the people, the available talent, excellent academic standards, a supportive city council and business environment but also by the strength of the cultural offer in which literature plays a key role. Dublin reaches out internationally to writers via the International IMPAC Dublin literary award now, after 18 years in existence, is the largest most geographically inclusive and democratic prize for a single work of fiction in translation.

At home programmes for education, translation, and animation of the literary scene are growing every year with new and innovative festivals adding annually to the cultural calendar. For example Bram Stoker Festival, Dublin Festival of History, ISLA (Irish, Spanish and Latin American) Literary Festival together with established regulars such as the Dublin: One City One Book festival, Dublin Writers festival and Dublin Theatre festival. Support for emerging writers has been extended together with a range of tourism support products and services such as literary walks apps maps etc.

This April the city announced a major regeneration project with literature at its core - the creation of a Parnell Square Cultural Quarter anchored by a new city library where the UNESCO designation will have strong visibility and will offer citizens and visitors the opportunity to learn, create and participate in a creative commons which will also include an innovation hub, design centre, intercultural hub, and spaces for music and film. All these will create a unique civic and international offer partnering the existing international Dublin City Gallery - the Hugh Lane which is already situated in this unique area of architectural and historic importance for Dublin city. Within this complex will be residencies for international creative visitors from the listed fields but especially from literature.

The project has commenced and is scheduled for completion in December 2017.

Here in Beijing Dublin has signed a twinning accord to promote exchanges in a wide area of fields including academic and cultural. Just this week our city librarian gave a paper at the special conference to celebrate the centenary of the capital library of Beijing - a wonderful example of 21st century library service delivery. We are delighted to share our ambitious plans with you and welcome any knowledge, examples or advices which you wish to share with us in the spirit of the Creative Cities Network and I look forward to showcasing Dublin's completed Cultural Quarter in the future.

在国际发展议程方面创意城市扮演的角色

都柏林是联合国教科文组织文学之都，这是一个充满故事的城市。四名诺贝尔奖获得者与一个充满现代场景价值文学角色支撑起国内外作为创意动力的特性，充满想象和思想的世界是创新的基石来解决当代问题并创建一个跳板来活跃当代文学和我们城市的创新。

城市开放探索全球创造性思维和灵感发展本国公民并欢迎更多劳动力的不断多样化，吸引外国投资不仅使都柏林人们、现有人才、优秀学术标准、议会支持和商业环境感到温暖，而且加强文化支撑文学的作用。

都柏林通过都柏林文学奖向国际作家开放18年之久，是现存最大具有包容性和民主奖小说的翻译工作。

国内文学教育、翻译和动画项目每年正逐步增长，并拥有新的和创新的节日加入其中，例如：Bram Stoker节、都柏林历史节、ISLA（爱尔兰、西班牙和拉美）文学节日一起建立常规活动比如都柏林：一个城市一本图书节、都柏林作家节和都柏林戏剧节。支持新兴作家将其范围扩展到旅游范围支持产品和服务，例如文学行走应用商店地图等。今年四月城市宣布一个主要的再生文学的核心项目——通过联合国教科文组织的认定帕内尔广场文化季的产物抛出一个新的城市图书馆，这将给市民和旅游者提供机会来学习、创造并参与到创意活动当中，这通常包括创新中心、设计中心、跨文化中心和音乐及电影空间来创建一个独特市民和国际都柏林城市美术馆——Hugh Lane已经在都柏林重要的历史和建筑区域存在。这种复杂性将使来自标注领域尤其是文学的国际创意访问者可以进行实际演习。该项目将于2017年12月完成。

都柏林在北京签署了姊妹协定促进更广范围学术和文化等领域的交流。就在本周我们城市图书馆馆长在特别会议上的一篇文章来庆祝中国北京首都图书馆一百年纪念——这是21世纪的图书馆服务交付一个很好的例子。我们很高兴与你们分享我们的雄伟计划，并且欢迎与我们分享关于创意城市网络的任何知识和建议，同时期待都柏林完成未来文化季活动。

Lu Zhengpin

**Deputy Director of Hangzhou office of Cultural and Creative Industry,
People's Republic of China**



Lu Zhen pin, currently takes position as the executive deputy director of Hangzhou Office of Cultural and Creative Industry. He used to take positions as Director of a Division in Publicity department of Hangzhou municipal committee.

陆政品

现任杭州市文化创意产业办公室常务副主任，曾任杭州市委宣传部事业处副处长、处长。

On 10 April 2012, Hangzhou joined UNESCO Creative Cities Network, which is the 31st member of network and became the first “City of Crafts and Folk Art” in China. Since then, people from all walks of life together with the media are greatly concerned of this participation, and looking forward to seeing the actual profit brought by it. I journalists that the importance for us to join the network is not something about profit, instead of that, we should be more focus on how can we make effective use of the platform, and which thing we could do for the network?

So, which things we have done since joining the Creative Cities Network? One is actively taking the international responsibility, the second is making great effort to preserve and carry forward crafts and folk art.

In terms of taking the international responsibility, beside the routine tasks, our city hosted the International Cultural Congress of Hangzhou, during which, UNESCO Hangzhou declaration was put forward. Present there were the city governor and the members of the cultural circles which to the improvement of cultural diversity.

As far as the development of the culture and creative industry, Hangzhou was confirmed as a “National cultural & creative center” by the Chinese government in Yangtze River Delta Regional Planning (2010). During the last 5 years, the average added value of cultural & creative industry of Hangzhou is about 6% higher than that of the city’s GDP, and contributed 12.03% to the GDP.

Regarding the preservation and inheritance of crafts and folk art, since joining the network, the Leading Group of the ‘City of Crafts and Folk Art’ was established, and we issued ten related strategies, which mainly focus on three aspects.

One is intend to address the difficulty that there is no qualified succession in this field and thus, we put forward a plan for the continuity of crafts and folk art between generations, supported by the government subsidy.

Second is the combination of traditional skill and contemporary design, and improve the plan of “Rong – Handmade in Hangzhou”, which is a cyclical project over a period of five years. Moreover, the theme of each year would explore one traditional material, such as traditional raw materials: bamboo, silk, bronze, porcelain and so forth, and redesign the traditional crafts innovatively, taking part in the well-known international exhibition as Milan Design Week with good response.

Thirdly, we hosted the First Asian-Pacific Traditional Handicraft Expo during the China Hangzhou Cultural & Creative Industry, inviting a number of national arts and crafts masters from 41 countries and regions, and more than two hundred thousand visitors joining this exhibition, which turned to be an important platform for the traditional handicraft of Asian-Pacific to exchange and exhibit.

As far as Hangzhou is concerned, the development of cultural and creative industry, as well as the inheritance and improvement of crafts and folk art, are all long-term tasks. In order to achieve that, we hope we could do better, according to the regulations of creative network and under the guidance of UNESCO. Meanwhile we must make due contributions to upgrade and transform of Hangzhou city.

2012年4月，教科文组织总干事博科娃女士签发批准杭州加入“全球创意城市网络”的文件，自此，杭州成为第31个成员城市，也是中国第一个“工艺和民间艺术之都”。杭州申都成功之后，社会各界特别是新闻媒体非常关注，并期待着加入这一组织能为杭州带来切实的利益。面对这样的问题，我告诉媒体的朋友们：加入这一组织，重要的不是能为杭州带来什么益处，而更应关注我们能利用这一平台做什么？能为这个组织的发展做出怎样的贡献？

那么，杭州加入全球创意城市网络后我们做了哪些事情呢？主要是两方面的工作：一是积极承担国际义务；二是大力发展杭州文化创意产业，特别是积极保护和弘扬工艺与民间艺术。

在承担国际义务方面，我市除了“全球创意城市网络”所规定的一般性工作外，去年5月，杭州承办了联合国教科文组织时隔16年之后召开的世界文化大会，来自82个国家和地区的政要、文化界领导人士和企业负责人参加了大会，并发表了“杭州宣言”，为提升世界文化的多样性作出了贡献。

在大力发展文创产业方面，杭州是国务院下发的《长江三角洲区域规划》里所明确的“全国文化创意中心”，近五年来，杭州文创产业增加值平均增速高于全市GDP增速近6个百分点，去年已占全市GDP比重达12.03%。

在保护和传承工艺与民间艺术方面，加入全球创意城市网络后，我市成立了工艺与民间艺术之都建设领导小组，并制订出台了《关于工艺与民间艺术之都建设的十项举措》，其中在三个方面着力较多：一是针对部分工艺传承后继乏人的困境，结合中国工艺美术师徒传承的传统，推出了“工艺和民间艺术薪火传承计划”，以政府补贴的方式推进在杭中国工艺美术大师带徒授艺；二是把传统工艺与当代设计相结合，推出“融——Hand made in Hangzhou”计划，以五年为一个周期，以竹、丝、铜、瓷等为材质，每年一个主题，对杭州传统工艺进行设计创新，并参展米兰设计周等国际著名的设计展会，取得良好的反响；三是在杭州文创博览会期间同时举办首届亚太手工艺博览会，邀请41个国家和地区的手工艺名家及作品参展，4天内20万人次参观展览，使之成为亚太手工艺交流展示的一个重要平台。

对杭州而言，文化创意产业的发展，工艺与民间艺术的传承和弘扬，是一个长期的任务，我们希望在教科文组织的指导下，按照创意城市网络相关章程的规定，进一步做好工作，为创意城市网络的发展壮大，为杭州城市的转型升级作出应有的贡献。

Erias Lukwago

Lord Mayor of Kampala, Uganda

Kampala is the capital city of Uganda, located in the central region of Buganda. To tell its story is to tell a story of independence, tradition, growth, collaboration and ambition, all contained within a human lifespan – Kampala was officially declared a city in 1962, the same year Uganda gained her independence from Britain.

Surrounded by outstanding natural beauty – Uganda is known as the Pearl of Africa because of its well-preserved snow-capped mountains, emerald hills, misty forests and deep, crystal-clear lakes – Kampala has witnessed the ugliest of human oppression in its short history as capital. Uganda's notorious third president Idi Amin was responsible for gross political and economic mismanagement, ethnic persecution especially of the Asian-Ugandan population and over 100,000 deaths during his rule, and ultimately for the Uganda-Tanzania war (1978–1979) which culminated in his overthrow and resulted in severe damage to Kampala's infrastructure and buildings.

'Creative writers are the link between a perfect and an Imperfect world'

However, Kampala is a city which has always looked forward; since 1980 it has undergone extraordinary physical reconstruction, including the building of banks, offices, schools, shopping malls, hotels and many other infrastructural developments. In 2001, Kampala was expanded to include areas of national importance such as Namugongo, where the Uganda Martyrs' Shrine is located, and Kabalagala and Bugolobi, nearby entertainment hotspots.

With these physical transformations has come international exposure, which in turn has caused Kampala's media and communication sector to develop rapidly. What has remained strong and constant, however, through all the tumult of independence, war and modernisation, is Kampala's unique linguistic and cultural heritage.

Uganda has fifty-six ethnic groups and forty different languages. Though English is the official administrative language and the main language of the education system, no single Ugandan language is predominant nationally, a fact which it is important to understand to fully appreciate Uganda's cultural and literary landscape. Kampala, with a population of 1.7 million (5% of Uganda's overall population of 35 million), is home to all the ethnic groups of Uganda as well as non-Ugandans who have come to the city in search of employment, trade, better education, health and socio-cultural amenities. Currently the city's largest group is Baganda (60% of the population), and 3% of the population is non-Ugandan.

Apart from English, Luganda and Kiswahili are the most widely spoken languages in Kampala. Luganda is the indigenous language of the central Baganda region of Uganda, while Kiswahili is the lingua franca in Tanzania, Kenya and the eastern part of the Democratic Republic of Congo. Kiswahili became the second official national language of Uganda during Idi Amin's rule, which meant that for years after his downfall its use had complex political and emotional associations. It lost its official status in the 1995 Constitution, but regained it in 2005, an indication of Uganda's determination to put past troubles behind it.

Uganda is also a land of many religions. As well as Roman Catholics (42% of the population), Anglicans (36%) and Muslims (12%), the country is home to the Abayudaya, a native Jewish community dating back to the turn of the twentieth century, members of the Baha'i faith (whose dedicated temple on the outskirts of Kampala is one of only seven Houses of Worship in the world and the only one in Africa), Hindus and adherents of traditional local religions. Kampala's ancient hills are dotted with churches and temples, and the city prides itself on its religious tolerance and harmony.

Kampala is a city of welcome and of exchange. In 2012, more than 190,000 refugees were registered in Uganda, with the majority settled in Kampala. Nationalities represented include Rwandans, Sudanese, Ethiopians, Eritreans, Somalis, Burundians, Kenyans and Congolese. There is also a growing Chinese and Indian population.

International students are streaming into Kampala especially for higher education. In 2004 the influx was 2,947 (2.7% of the overall student population), and it increased to 7,735 (7.7%) in 2005 and to 9,000 (10%) in 2006. This has led to numerous universities being expanded, or newly built like Kampala International University, Cavendish University and International University of East Africa.

Kampala's population nearly doubled in size in the 1990s (in 1991 the city numbered 774,241 people; in 2002 the population was 1,189,142). Urbanisation was a key factor, and with the steady flow of people from the countryside to the capital came an explosion of cultural activity which continues today. Paulo Kafeero, the most celebrated composer and singer in the Ugandan tradition of Kadongo Kamu, was born in Mukono district, moving to Kampala at the age of eighteen. By the time of his death in 2007, he had released twenty-one albums and won several musical international awards. In 2005 *Abayudaya: Music from the Jewish People of Uganda* received international recognition through a Grammy Award nomination. The theatre scene has benefited from incomers such as Alex Mukulu, Uganda's leading playwright who has written and staged thirty satirical and topical plays since 1977 in local languages and in English. Modern dance and stand-up comedy have also grown in prominence in the past two decades. The first Kampala Ballet and Modern Dance School was established in 2004.

But the greatest explosion has come in the world of literature: today Kampala boasts fifteen publishing companies and a literacy rate that is the highest in the country, over 92%. The city's cultural openness has also attracted major international literary organisations such as the African Writers Trust and the Caine Prize to hold events and conferences in Kampala. The tapestry grows ever richer.

'Since the mid-1990s, there has been an unmistakable resurgence in literary activity in Uganda, though it is nothing akin to the pervasive effervescence of the 1960s. Still, it is miles away from the lethargy of the 1970s and 1980s, and something to both celebrate and build on.'

A City on the Rise

The development of Kampala's literary landscape is inextricably linked to its overall flourishing as a creative city, and both are underpinned by the city's other activities, its infrastructure and its governance. Political instability in Uganda's early years of independence presented challenges on all these fronts, but in the latter half of the 1980s Kampala began to regain its professional capacities and to benefit from economic growth, international aid and technical assistance. Thirty years on, the city is achieving its goals and striding confidently into its future.

29.2% of all business in Uganda is conducted in Kampala, with a further 30% in the central Baganda region around the capital. There are seventy-two commercial parks and markets in Kampala, making it a hub of business activity.

Kampala has a higher concentration of the following businesses than all the other regions of Uganda combined:

- Food processing Manufacturing
- Utilities Construction
- Trade Transport and storage
- Information and communication
- Financial management
- Real estate Recreation and Tourism

Kampala's annual per capita household expenditure has seen a steady increase. In 2005/6 it was 462,550 shillings per household (approx. \$180) and in 2009/10 it was 475,500 shillings per household (approx. \$185). Mean per capita consumption expenditure has also increased, from 109,200 shillings in 2005/6 to 131,600 shillings in 2009/10.

A dynamic economy requires reliable transport networks. Kampala is served by Kenya's Mombasa sea port for import and export, and by Entebbe airport, Uganda's only international airport situated 35km from the capital, for air freight and travel. Eight domestic and regional airlines and ten international passenger airlines fly into Entebbe, with four direct British Airways flights to London per week. In 2013, international traffic was 1.23 million passengers.

Kampala's road network has a chequered past, and many of its roads are still of variable quality. Kampala City Council Authority (KCCA), which administrates the city on behalf of Uganda's central government (see page 12), has put in place an ambitious plan to rehabilitate the roads in the central business district, and since 2011 45km of roads have been repaired. Transport to the city centre has also been eased by the Northern Bypass, Uganda's first and only dual carriageway, which forms a semi-circle along the northern suburbs of Kampala. The Bypass was completed in 2009 and is 21km long.

Kampala is served by the Nakivubo Drainage Channel as well as other drainage systems which KCCA is also in the process of renovating. So far 25km of channels have been improved, and a second phase of work (on the Nalukolongo Drainage System and Lubigi Secondary Channel) is underway as part of the Kampala Institutional & Infrastructure Development Project (KIIDP).

The number of health centres has increased in order to serve Kampala's increasing population. In 2007 there were 200 health centres; in 2010, there were 250.

The figures above point to progress, expansion and modernisation. But Kampala is also a green city, with KCCA guidelines in place for the management of its natural resources. A thick green canopy covers most of the city's hills, the central business district boasts attractive greenbelts and spaces, and Kampala's valleys are rich in wetland.

KAMPALA CAPITAL CITY AUTHORITY

Kampala is divided into five divisions (Central, Kawempe, Makindye, Nakawa and Lubaga), each headed by an elected Mayor.

KCCA Management Structure:

Name of official Title

Hon. Frank Tumwebaze Cabinet Minister for Kampala

Jennifer Musisi Semakula Executive Director of KCCA

Dr Judith Tukahirwa Deputy Executive Director of KCCA

Erias Lukwago Lord Mayor of Kampala City

There are also:

- a Capital City Public Accounts Committee consisting of a chairperson and four other members, appointed by KCCA on the recommendation of the Lord Mayor and with the approval of the Cabinet Minister
- a Capital City Contracts Committee consisting of a chairperson and four other members
- a Resident City Commissioner, who acts as a representative of and is appointed by the President of Uganda
- Street Committees consisting of a chairperson, vice chairperson, secretary, treasurer and one other member – at least two of the members of a Street Committee must be women

A Clear Future

The Kampala Urban Study was published in 1994. Commonly known as the 1994 Structure Plan, the ten-year proposal was part of the First (Kampala) Urban Project, the objectives of which were to: improve living conditions in the capital and alleviate poverty by restoring infrastructure; improve financial management; and strengthen institutional capacity and development management.

Today the vision has moved on. The Kampala Physical Development Plan (2013–2023) was developed by the Directorate of Physical Planning with a view to the long-term development of the city. The plan is based on the following components:

- national policy and vision
- KCCA's strategic mission and vision – to deliver quality service to the city and to be a vibrant, attractive and sustainable city
- opportunities and constraints for future development
- stakeholder and civil society feedback
- steering committee direction

Out of this process have come the following ten concrete planning goals for the city:

1. To create a Multifocal and Multifunctional City Centre composed of special components of metropolitan importance

2. To enlarge and extend the CBD
3. To construct an Urban Freeway for better accessibility to employment and businesses
4. To develop Kampala as a Lakefront City and to connect the lake to the Inner City
5. To change the attitude towards wetlands within the city and develop them to become lively, healthy and functional Central Parks of the city
6. To create a new hierarchy of service centres and sub-centres and to stop the endless linear sprawl of shops and public services
7. To crystallize a new spatial system, as part of the city centre, for cultural activities, recreation and tourism
8. To develop the hill tops for public use, recreation and tourism
9. To define and designate new Urban Quarters and Precincts as planning entities for better control, management and development
10. To encourage new housing models, including affordable housing, in future design of quarters and precincts

An African Creative City

In the fifty-one years since Uganda's independence, Kampala has transformed itself from a modest town to a thriving, dynamic and ambitious capital city, treasuring its rich cultural and linguistic heritage while punching above its weight on the world stage – not least in the creative industries, and particularly in the realm of literature. The city is now ready to once again claim its place as the literary pride of Africa. We seek to build on our existing cultural infrastructure and powerful literary tradition, and form meaningful partnerships with the other members of the Creative Cities Network in order both to showcase Ugandan literature on the world stage and to invite the world to our city.

Uganda is one of only fifteen (out of fifty-three) African countries with a National Cultural Policy, which was adopted in 2006 to strengthen the cultural diversity of the country by encouraging the participation of every citizen in cultural life. The city enjoys a rich cultural infrastructure, with iconic sites and assets spread all over the city including museums, temples, cultural centres, concert venues, libraries, bookstores and art galleries, and policies and systems that support artists and cultural professionals. The city also organises several festivals throughout the year including the International Book Fair and the Kampala City Carnival. The key to Kampala's vibrancy as a creative city lies in its ability to look both forward and back, preserving sites of world importance while constantly seeking new opportunities to innovate and disseminate the arts.

埃利亚斯·鲁夸古

乌干达坎帕拉市荣誉市长

坎帕拉是乌干达首都，坐落在布干达中心区域。拥有一部独立、传统、增长、协作和野心的历史，都包含在人的一生中；坎帕拉市于1962年正式宣布成立，同年，乌干达从英国取回独立权。

被出色的自然风光所环绕，乌干达因其保存良好的积雪盖顶的山丘、翡翠山、迷雾森林和幽深透彻如水晶的湖泊而被称为非洲明珠；作为首都，坎帕拉短暂的历史见证了人类最丑恶的镇压。乌干达第三任总理伊迪·阿敏因其恶劣的政治经济管理而臭名昭著，尤其是对亚裔-乌干达人口的种族迫害，超过10万人死于他的统治，在1978-1979年间爆发的乌干达-坦桑尼亚战争高潮便是推翻其统治，造成了坎帕拉基础设施和建筑的严重损坏。

“创意作家是完美和不完美世界的链接”

然而，坎帕拉是一座永远向前看的城市；1980年以来，她已经历非凡的实体重建，包括银行大楼、办公室、学校、大型购物中心、酒店和其他基础设施的发展。2001年，坎帕拉扩大到包括例如Namugongo的国家重要区域，乌干达殉道者神殿卡巴拉嘎拉、Bugolobi坐落于此，其附近是娱乐热点。

这些实体改革已面向世界，反过来引起了坎帕拉媒体和传播产业的快速发展。经历了所有独立、战争和现代化骚乱，坎帕拉独特的语言文化遗产依然保持其强大和恒定。

乌干达拥有56个民族和40种不同语言。尽管英语是官方行政语言及教育系统的主要语言，没有一种乌干达语言在全国有影响力，事实上，完全了解乌干达文化文学背景十分重要。坎帕拉拥有170万人口（占乌干达3500万总人口的5%），是所有乌干达少数民族及来此寻求就业机会，贸易，更高教育，健康和社会文化康乐设施的非乌干达人的家。目前，城市的最大群体是巴干达人（占人口的60%），和3%的非乌干达人。

除了英语，卢干达语和斯瓦西里语是坎帕拉最广泛使用的语言。卢干达语是乌干达中部巴干达人居住区的本土语言，而斯瓦西里语是坦桑尼亚，肯尼亚和刚果共和国东部地区的通用语。在伊迪·阿敏统治时期，瓦斯西里语成为乌干达第二大官方国家语言，所以伊迪·阿敏下台后的数年里，它的使用夹带着政治情感链接。瓦斯西里语在1995年的宪法里失去官方地位，但在2005年重获优势，表明乌干达决定将过去的烦恼抛诸脑后。

乌干达也是多信仰之地。42%的人口信奉罗马天主教，35%信奉圣公会和12%信奉穆斯林，它是Abayudaya（可追溯到20世纪以来的一个本土犹太群体，），巴哈信仰成员（在坎帕拉郊区捐献的寺庙是世界七所礼拜堂之一，且是非洲唯一的一所），印度教徒和传统地方宗教信徒的发源地。坎帕拉古老的山丘被教堂和庙宇点缀着，城市以其宗教宽容和谐为傲。

坎帕拉是受欢迎且爱交流的城市。2012年，超过19万难民在乌干达注册，大部分定居于坎帕拉。代表民族包括卢旺达人、苏丹人、埃塞俄比亚人、厄立特里亚人、索马里人、布隆迪人、肯尼亚人和刚果人。中国和印度人口也在增长。

国际学生正在涌入坎帕拉，特别是高等教育。2004年，涌入人口达2947人（占总学生人口的2.7%），2005年增长到7735人（占7.7%），2006年达9000人（占10%）。这引起了大学的大规模扩建或新建，例如坎帕拉国际大学，卡文迪什大学和东非国际大学。

1990年代，坎帕拉的人口几乎增长了两倍（1991年，城市人口达77.4241万；2002年，人口为118.9142万）。城市化是关键因素，随着人们从农村稳步涌入首都，文化活动持续繁荣至今。保罗·卡菲洛是乌干达最著名的传统Kadongo Kamu作曲家和歌手，出生于穆科诺区，18岁搬至坎帕拉。截止2007年他去世时，已经发行了21张专辑并获得几项国际音乐奖项。2005年，《Abayudaya：乌干达犹太人的音乐》获得国际认可且提名格莱美奖。电影界也得益于移民，例如艾利克斯·穆库卢，他是乌干达领衔剧作家，从1977年开始创作并上演了30部讽刺事实问题的本土语及英语戏剧。现代舞和单口相声的影响在过去二十几年里变得越来越突出。第一所坎帕拉芭蕾与现代舞学院于2004年成立。

但是，最大的繁荣在于文学界：今天，坎帕拉已拥有15个出版公司，识字率高于92%，为全国最高。坎帕拉的文化开放程度已吸引了大批国际文学组织，例如非洲作家信托和凯恩奖在坎帕拉举行活动和会议。

“自90年代中期，文学活动在乌干达显著复苏，尽管与1960年的年普遍泡沫不同。其离1970年代和1980年代的死气沉沉还有很大差距，这是值得庆祝和依赖的事情。”

崛起的城市

坎帕拉文学环境发展与其作为创意城市的整体繁荣密不可分，且均取决于城市的其他活动、基础设施和管制。乌干达独立后前几年，政治不稳定性向所有方面提出了挑战，但1980年代后期，坎帕拉开始重拾专业能力并得益于经济增长、国际援助和技术援助。30年后，坎帕拉正在实现她目标并自信地向未来跃进。

坎帕拉进行着乌干达29.2%的商业活动，未来30%在首都周围的中心巴干达地区进行。坎帕拉有72座商业公园与市场，使坎帕拉成为商业活动枢纽。

坎帕拉在如下商业的凝聚力高于乌干达其他所有地区总和：

- 食品加工生产
- 设施建造
- 贸易运输与储藏
- 信息与通讯
- 金融管理
- 娱乐地产与旅游

坎帕拉年人均家庭支出已经稳步增长。2005年6月，每户达到46.255万先令（大约180美元），2009年10月，每户达到47.5500万先令（大约185美元）。平均人均消费支出也已增长，从2006年6月的10.9200万先令到2009年10月的13.16万先令。

动态经济需要可靠的交通网络。坎帕拉由肯尼亚蒙巴萨岛海港支持进出口；距首都35千米的恩德培机场是乌干达唯一的国际航空货运与客运机场。8家国内及地方航空公司与10家国际航空公司飞往恩德培市，英国航空公司每周4架班机直飞伦敦。2013年，国际运输量达到123万人次。

过去，坎帕拉道路网是多变的，许多道路仍然质量不均。坎帕拉市政当局（KCCA），代表乌干达中央政府掌管城市，正在落实改造中心商业区道路的宏大计划，自2011年起已修复45公里的道路。市中心交通也已通过北方支路缓解，这是乌干达第一个也是唯一一条双行道，沿坎帕拉北部近郊形成半圈。支路于2009年竣工，长21公里。

坎帕拉配备纳斯武博排水渠道和其他排水系统，坎帕拉市政当局也在整修它们。目前为止，25公里的渠道已获得改善，作为坎帕拉机构和基础建设发展项目（KIIDP）的二期工作（Nalukolongo排水系统和Lubigi辅助水道）也正在进行。

为服务坎帕拉人口增长，健康中心数目已经增加。2007年坎帕拉已有200所健康中心；2010年达到250所。

上述数据表明了进步、扩大与现代化。坎帕拉也是一座绿色城市，通过坎帕拉市政当局指导方针管理它的自然资源。城市中大多数山丘覆盖着绿色，中心商业区以吸引人的绿地和空间为傲，坎帕拉的山谷还拥有丰富的湿地。

坎帕拉首都当局

坎帕拉分为五个区（中部、马肯迪、卡文佩、纳卡瓦和鲁巴加），每个区由民选区长领导。

坎帕拉市政当局管理结构：

官方职务

坎帕拉内阁大臣Hon. Frank Tumwebaze

坎帕拉市政当局行政理事Jennifer Musisi Semakula

坎帕拉市政当局副总干事Dr Judith Tukahirwa

坎帕拉市市长埃利亚斯·鲁夸古

还有：

首都公共账目委员会，由一位主席和四位其他成员组成，在荣誉市长推荐和内阁大臣批准下，由坎帕拉市政当局任命；

首都合同委员会，由一位主席和四位其他成员组成；

居民城市理事，代表并由乌干达总统任命；

街道委员会，由一名主席，一名副主席，一名秘书，一名会计和其他成员组成，至少两个街道委员会成员必须是女性。

明确的未来

坎帕拉城市研究发表于1994年，通常称为1994结构规划，该十年计划是首次（坎帕拉）城市项目的一部分，旨在改善首都居住条件，通过基础设施重建减轻贫穷；提高金融管理；加强机构能力；发展管理。

如今展望未来。为了城市的长期发展，坎帕拉实体发展规划（2013-2023）由实体规划理事会引导开发。此规划基于如下因素：

- 国家政策和展望
- 坎帕拉市政当局战略任务和展望—为城市提供优质服务，成为一座有活力的、有魅力的、可持续发展城市
- 未来发展的机遇与约束
- 利益相关者与民间团体反馈
- 指导委员会方向

此进程为城市提供了如下10条具体规划目标：

1. 创建一个多焦点、多功能的城市中心，包括特殊大都市价值元素
2. 扩大、扩展中央商务区
3. 建设城市高速公路，为就业与商业提供更好的机会
4. 将坎帕拉作为湖滨城市进行开发，并连接湖泊与市中心
5. 改变城市对湿地的看法，并将湿地开发成有活力的、健康的、功能性城市中心公园
6. 建立服务中心和次级服务中心的新等级，并停止商店和公共设施无尽的线性扩张
7. 作为城市中心的一部分明确一个新的空间系统，用于文化、娱乐与旅游活动
8. 开发山顶以供公众、娱乐和旅游之用
9. 确定和指定新的城市小区和区域作为规划实体，用于更好的控制、管理与发展
10. 鼓励在小区和区域的未来设计中采用包括经济适用房的新住宅模式。

非洲创意城市

乌干达独立后的第51年，坎帕拉已从一座质朴小镇转变为一座繁荣、有活力、有野心的首都城市，珍惜自己丰富的文化和语言遗产，国际舞台上以小搏大，不仅注重创意产业，尤其是文学领域。坎帕拉已做好再次宣称自己是非洲文学骄傲的准备。我们致力于建设现存的文化基础设施和强大的文学传统，并与创意城市网络的其他成员形成有意义的伙伴关系，在世界舞台上展示乌干达文学，邀请世界人民来坎帕拉。

乌干达是仅有的15个（共53）具有民族文化政策的非洲国家之一，此政策于2006年被采用，旨在通过鼓励每个市民参与文化生活来加强国家文化的多样性。坎帕拉享有丰富的文化基础设施，标志性遗址与资产遍布整座城市，包括博物馆、寺庙、文化中心、音乐会场馆、图书馆、书店与艺术画廊；也具有支持艺术家与文化专家的政策和系统。坎帕拉每年组织几次节庆，包括国际书展和坎帕拉城市嘉年华。坎帕拉作为创意城市的活力关键在于在回顾历史的同时展望未来，保护具有世界价值的遗址，同时不断寻求新的创新机会，传播其艺术。

Atsushi Hamada

Vice Mayor of Kanazawa, Japan



After graduating from the University of Tokyo Faculty of Law, Mr. Hamada joined Ministry of Home Affairs (present: Ministry of International Affairs and Communications) in 1992.

He held the following posts: Manager of finance section at Shiga prefectural government, Assistant manager of minister's secretariat at Ministry of Internal Affairs and Communications, Associate director at city of Saitama, Assistant manager of municipal bond section at Ministry of Internal Affairs and Communications, Director of policy coordination/Director of commerce industry and labor at Kagawa prefectural government, Chief of regional development office of local administration bureau at Ministry of Internal Affairs and Communications.

He has been incumbent since April 2012.

滨田厚史

日本金泽市副市长

从东京大学法学院毕业后，滨田先生于1992年加入内政部（现为国际事务交流部）。

他曾担任如下职务：滋贺县政府财务部经理，国际事务交流部部长秘书处助理，埼玉县副主任，国际事务交流部市政债券部门助理，香川县政府政策协调主任/商贸业和劳动主任，及国际事务交流部地方行政局区域发展办公室主任。

滨田先生于2012年4月担任此职务。

At the UNESCO Creative Cities Network conference in Bologna last September, Kanazawa successfully won the support of conference participants and secured the opportunity to host the 2015 conference.

I express my sincere gratitude for the support you have continually given us.

We are currently working hard to organize the 2015 conference and the Mayor's Roundtable Meeting of the UNESCO Creative Cities Network, following the 2011's Seoul Conference and the Beijing Summit.

It would be a great honor for us if a representative of your city could attend the 2015 conference. We will do our best to respond to the participants' requests.

As you know, Kanazawa has been designated as a Crafts and Folk Art city of UNESCO Creative Cities Network. Kanazawa introduces a new element into traditional crafts, and seeking a new value that harmonized its tradition and innovation.

We would like to provide the participants with meaningful experiences of Kanazawa's traditional crafts and attractive culture.

Since Kanazawa was designated as UNESCO Creative Cities Network in 2009, Kanazawa has continued to cultural exchange with other creative cities such as Creative city forum and Young craftsmen overseas training support program.

To continue to developing countries, Kanazawa College of Art started an exchange program, which accepts Asian craft artists and artisans.

I would like to introduce the participants to our cultural exchange practices at the 2015 conference.

I wish the Creative Cities Beijing Summit full success. The Summit will be a good opportunity for participating cities to promote mutual understanding, and reinforce our partnerships.

今年9月份在博洛尼亚举行的联合国教科文组织创意城市网络年会上，金泽成功获得举办2015年的网络年会权力。感谢您继续支持我们。

继2011首尔举办创意城市网络年会和北京峰会，我们目前正在努力组织2015年联合国教科文组织创意城市网络年会和市长圆桌会议。

如果您的城市派代表参加2015年网络年会的话，这对于我们将是很大的荣誉。我们也将尽力满足所有参会者的需求。

金泽是手工艺与民间艺术之都，金泽引进一种新的方法发展传统手工艺并寻求新的价值观来协调金泽传统与创新。

我们将向参会者提供关于金泽传统手工艺与文化有意义的经验。自2009年金泽成为创意城市网络的一员，金泽继续与其他创意城市进行文化交流，例如创意城市论坛和年轻手工艺者海外培训支持计划。

为了继续发展国家，金泽美术工艺大学开始了交流项目来接受亚洲手工艺艺术家和技工。我将在2015年网络年会上向参会者介绍我们的文化交流实践。

最后我希望北京峰会圆满成功，北京峰会将是对出席城市一个很好的机会来加强相互了解和合作。

Takahito Saiki

Executive Officer of Kobe, Japan



Takahito Saiki was born in 1948, graduated from Hiroshima Institute of Technology University in 1971, and received his Ph.D. at the University of Tokyo in 1986. His major fields of research include environmental design, city/rural planning, as well as architectural planning and design.

Mr. Saiki has been a professor at Kobe Design University (KDU) since 1993. He was also Visiting Researcher at the Swiss Federal Institute of Technology in Zurich from 1989-90, and Visiting Professor at the University of Westminster (London) from 1997-98.

Mr. Saiki became the president of KDU in 2008. He was appointed as an Executive Officer of the City of Kobe from 2010 until November 2013, where he led the interdepartmental Design City Kobe initiative.

He has received awards including the Architectural Institute of Japan Research Thesis Award in 1986, as well as the Good Design Prize in 2007 and the Asian City Scenery Award in 2011 for his involvement in the planning of the "Garden City Maitamon Mitsuike Project," a contemporary resurrection of 19th century British garden cities.

齐木崇人(Takahito Saiki)出生于1948年，1971年毕业于广岛技术大学，1986年获得东京大学博士学位。他的主要研究领域包括：环境艺术设计、城市/农村规划、建筑规划与设计。自1993年以来，他一直在神户设计大学工作。1989-1990他在苏黎世的瑞士联邦理工学院做技术研究访问学者，1997-1998作为威斯敏特大学（伦敦）的客座教授。2008年他成为神户设计大学的校长。自2010年至2013年11月他被任命为神户市的行政长官，领导神户跨部门设计工作。1986年他获得日本建筑学会主题奖；2007年获得好设计奖；2011年因其花园城市Maitamon Mitsuike项目获得亚洲城市景观奖，该规划也参与了19世纪英国园林城市回归活动。

I am very happy to be at this UNESCO Creative Cities Beijing Summit today, to have the chance to meet old members from the world's Creative Cities once more, and to meet new members for the first time.

Kobe is a city in the center of the Japanese Islands on the coast of "The Seto Inland Sea", with a population of around 1.5 million people.

The city has supported modernization and the economy of Japan since its port was opened in 1868.

Kobe is a place where the sea and city, as well as the rich greenery of "The Rokko Mountains" and the countryside, coexist in harmony.

It is an international city with people from 125 different countries. And as you know, it is a city where you can eat delicious foods such as Kobe Beef, bread, salad, sweets, sake and wine.

Since Kobe Port opened to the world 145 years ago, the city has experienced wars, floods, rapid development and earthquakes, and now it is faced with a turbulent world economy.

Under these circumstances, in 2008, Kobe & Nagoya were designated as the first Asian member of the UNESCO Creative Cities Network in the field of Design.

Now I would like to talk about what we are doing in Kobe. Five years have passed since Kobe was designated as a UNESCO Creative City of Design on October 16th, 2008.

In August last year, the "Design and Creative Center Kobe" was set up as a base for exchange, and for the creation of "City of Design Kobe".

It is housed in a beautiful renovated building, a historical Neo-Gothic structure built over 80 years ago.

The Center is known as KIITO, which is Japanese for "raw silk", because the building was built in 1927 as a raw silk testing center.

KIITO is a place used by various creators as a base for creativity and exchange.

This month, as a "KOBE Design day commemorative event", the EARTH MANUAL PROJECT exhibition is being held in KIITO to showcase the experience and wisdom in the form of creative initiatives of disaster-prone countries like Indonesia, Thailand, and the Philippines, and other areas such as Kobe and Tohoku in Japan.

Also, in each area of the city, we are holding over 20 events such as "the Kobe Art Biennale", "Design for citizen program", and "Kids creative projects".

Our aim is for our citizens to tackle various urban issues in a creative and positive way. Also, we want to share our successes with the UNESCO Creative Cities Network, and show them to Asia and the world.

And, We in Kobe see the Creative Cities in the following way.

We see creativity as "Silk threads", which with UNESCO's power, are linked to the birth of cities to the future from within today's "Chaotic global society".

Here in Beijing, those "Silk threads" have started to weave together to form "the Cloth of the Creative Cities", representing the future of global society.

Finally, without creativity, a city cannot achieve sustainable development. As a message from Kobe, we hope that we can continue to actively work and develop together with the other network member cities, and that the Creative Cities Network can grow even wider to further "World peace" and "People's happiness".

很高兴参加联合国教科文组织创意城市北京峰会，有机会与世界创意城市的成员会面，与新成员相见。

神户是日本列岛上“濑户内海”海岸的中心城市，拥有约150万人口。

自神户港1868年营运以来，支撑了日本的现代化与经济发展。

神户是一个拥有大海、城市、绿意浓厚的六甲山及乡村和谐与共的城市。

神户是一个拥有来自125个不同国家居民的国际城市。如你所知，在这里你可以吃到可口的食物，如神户牛肉、面包、沙拉、甜点与葡萄酒。

自从145年前神户港向世界开放，该市经历了战争、洪水、快速发展和地震，现在又面临着一个动荡的世界经济。

在这种情况下，2008年神户和名古屋被指定为联合国教科文组织创意城市网络在设计领域的第一个亚洲成员。

我想说一说神户现在在做什么。自2008年10月16日神户被联合国教科文组织创意城市设计之都，5年已经过去了。

去年八月，神户设计与创意中心成立，作为交流的平台，建设设计之都神户的创意。

该中心坐落在一个80年前建筑的美丽的历史建筑里，拥有新哥特式的架构。中心被称为生丝中心，因为该建筑1927年始建作为生丝检测中心。

生丝中心是各位创作者创意与交流的基地。

这个与，作为神户设计日纪念活动---地球手工项目展览在生死中心举行，展示灾害频发的国家，如印尼、泰国和菲律宾的创新举措的经验和智慧，及其它地区如神户和日本的东北地区。

此外，在神户的每个区域，我们举办20多个项目如“神户双年展”、“公民程序设计”及“孩子创意项目”。

我们的目标是为我们的公民提供创造性和积极的途径解决各种城市问题。同时，我们希望与联合国教科文组织创意城市网络分享我们的成功经验，并把它们展示给亚洲和世界。

我们也能从以下方面在神户来展示理解创意。

我们从“丝线”看到创造力，与教科文组织的力量，意味着融合的全球社会未来城市的诞生。

在北京，这些“丝线”已经开始编制在一起，形成创意城市的整体，代表了全球社会的未来。

没有创意，一个城市就无法实现可持续发展。作为神户，我们希望大家能够继续努力，与其他网络成员城市共同发展，促进创意城市网络进一步“世界和平”和“人民幸福”。

Brenda Arthur

Leader of the Norwich City Council, United Kingdom



Brenda has lived and worked in Norwich since 1969. While she trained as a scientist working at the Food Research Institute, her career path changed once her two sons were born. Following involvement with the Spinney Youth and Community Centre she moved on to become a community worker in Norwich.

This led to the opportunity to become the City's Activities promoter for the Retired and then four years later to becoming Chief Executive of Age concern Norwich a post she held for 17 years.

Brenda retired in 2007 since when she has taken on a number of volunteer roles including chairing the newly formed Norwich Carbon Reduction Trust, being on the board of Norwich Consolidated Charities and being a trustee and acting Chair of NELM.

From January until mid March 2008 listeners to BBC Radio Norfolk may have heard her as the resident Agony Aunt where she was able to apply her love of campaigning and fighting for justice in helping people with consumer issues and the occasional matter of the heart!

A former Sheriff of Norwich Brenda has an understanding of both the very positive side of Norwich life but is also aware of the challenges which still face the city in terms of education and training and addressing the deprivation which still exists.

布伦达·亚瑟

英国，诺维奇，诺维奇市议会议长

布伦达自1969年起便在诺维奇居住与工作。在食品研究所工作的同时接受科学家培训，当她的两个儿子出生后，她的职业道路曾发生改变。参与斯平尼青年社区活动中心的活动后，她继续成为诺维奇市的社区工作人员。

这成为布伦作为退休人员城市活动发起人，四年后成为诺维奇关注长者行政长官，并担任了17年。

布伦达于2007年退休，从那时起，她尝试了很多志愿者工作，包括主持新组建的诺维奇碳减排信托，诺维奇联合慈善机构懂事，信托人和NELM主席。

从2008年1月到3月，BBC广播诺福克的听众们可能听到过布伦达是居民的知心姐姐，她通过爱的传递和正义的斗争帮助受消费需求 and 心事困扰的人们。

曾任诺维奇州长，布伦达很清楚诺维奇生活的积极面，也意识到诺维奇在教育培训方面所面临的挑战和依然存在的贫困问题。

May I firstly thank our gracious hosts for their generosity in hosting the creative cities network in this most ancient and truly remarkable city of Beijing. I would like to thank you for your warm welcome and generous hospitality. I would particularly thank the volunteers who have been so attentive. My city of Norwich is the fastest growing economy in the eastern region of England and it is just under two hours from the capital city London.

We have two cathedrals, two leading universities the most visited library of anywhere in the UK. We are also home to the British Centre for literary translation. The enjoyment of, and participation in, culture and arts are important to the people who live in my city.

In economic terms, Norwich is a national and international centre for finance, science and the creative and digital industries. The city is also the 6th most visited place in the England by day tourists.

When we became a UNESCO city of literature we made a pledge that:

“Everybody who lives in, works in, visits or studies in Norwich should be able to take part in activities that celebrate the transformative and life changing powers of reading and writing.”

As celebrated our bid, to be a creative city Norwich has a incredible literary past, from the first woman published in English (Julian of Norwich – C15th) to the first published parliamentary debates (Luke Hansard – C18th). WE have a long history of being a radical city having the largest concentration of published dissenters, revolutionaries and social reformers in the C18th /19th including Tom Paine and Anna Sewell. Our university had first British MA in creative writing and we have an extraordinary roll-call of great writers, publishers, printers and innovators – as many today as in the past – where literature really has been a force for positive change.

As leader of the city of Norwich it is important to me that we keep the pledge we made and while many in Norwich enjoy an excellent quality of life, there are also many who do not. My job is to make sure that all of the citizens of Norwich whatever there circumstances, have the opportunity to reach their true potential and I truly believe that creativity can help people reach their real potential.

So as part of our work as a UNESCO City of Literature we are developing a Writers entre which will be focus for writers in residence and for a number of course. But it will also act as a hub to outreach work into schools and communities. This conference is about sustainability and I believe that the best investment we can make in this area is in people. Literature and the creative arts can help people dream and then give the confidence and aspirations to make their dreams come true.

I believe that cities like ours coming together to celebrate and promote the economic and social benefits of culture, we can learn much and indeed much of the learning over the past few days has taken place while we have shared meals together.

The city of Norwich is very proud to be part of this network and we look forward to many more years of debate, support and collective learning. Long may our collaboration continue.

首先，我想感谢在这座最古老与非凡的城市——北京举办创意城市峰会。我要感谢你们的热情欢迎以及慷慨的款待。我要特别感谢志愿者如此的细心。我的城市诺维奇是英格兰东部地区增长最快的经济体，诺维奇仅距伦敦两小时车程。

我们拥有两座教堂，两座英国最著名的图书馆。我们也是英国文学翻译中心。参与、享受和文化艺术是居住在诺维奇居民最终要的事。

在经济方面，诺维奇是一座国家和国际金融、科学与创意数字产业中心。诺维奇也是英格兰日访问量第六大城市。

成为联合国教科文组织创意城市网络文学之都时，我们定下了一项誓约：每个居住、工作、参观或学习在诺维奇的人，都应能够参与庆祝通过阅读和写作的力量。

诺维奇有着令人难以置信的文学历史，从第一位出版英文书籍的女士（朱利安，诺维奇，15世纪），到第一位出版议会辩论（卢克·汉萨德，18世纪）。我们历史悠久，拥有最激进的城市和最集中的反对者与社会改革者，18、19世纪，包括汤姆·潘恩和安娜·西维尔。我们的大学拥有英国第一位创意写作硕士，我们也有一位伟大的作家、出版商、印刷机和创新者。与往日一样，文学一直是真正积极变革的力量。

作为诺维奇的领袖，我的重要工作即是保持承诺，让诺维奇人保持生活质量。我的工作是为确保所有市民，无论在什么情况下，都有机会达到其未来的潜力，我真诚的相信创意可以帮助人们达到自己的潜力。

所以作为我们工作的一部分，作为文学之都，我们正在发展一项关注于住宅作家及课程的项目。它也将作为向学校和社团开展工作的中心。本次会议是关于可持续发展的，我相信我们可以做到的最好投资，就是我们的人民。文学和创意艺术可以帮助人们拥有梦想，并给予他们信心并使他们的梦想成真。

我相信，我们一起庆祝城市的经济和社会效益，促进文化，我们可以从过去分享食物的时候，从中学到很多东西。

诺维奇很自豪的成为网络一部分，我们也期待着多年后的支持和集体学习。愿我们的合作长存。

Xu Qin

Mayor of Shenzhen, People's Republic of China



XU Qin is the Mayor of Shenzhen Municipal People's Government of China. He is a Doctor of Business Administration and an engineer.

From 1978 to 1982, Mr. XU Qin studied at the School of Optoelectronics of Beijing Institute of Technology, then furthered his study there from 1984 to 1987 and earned a Master degree of Engineering in Optoelectronics. He studied the EMBA course at Guanghua School of Management of Peking University from 1999 to 2001. He then studied at the Hong Kong Polytechnic University from 2001 to 2004, and graduated with a Ph. D degree in Business Administration.

In June 2010, Mr. XU Qin assumed mayoralty of Shenzhen. Before that, he held positions of the Executive Vice Mayor of Shenzhen, Director-General and Deputy Director-General of the Department of Hi-tech Industry, National Development and Reform Commission of China.

许勤

深圳市委副书记，市政府市长、党组书记



1961年10月生，汉族，江苏连云港人，1982年1月加入中国共产党，1982年8月参加工作，学历在职研究生（香港理工大学工商管理专业），博士、工程师。

1978年10月—1982年7月，北京理工大学光电工程系学生；

1982年8月—1984年9月，兵器工业部第五五九厂科研所工作；

1984年9月—1987年7月，北京理工大学研究生院光电工程系光电专业研究生；

1987年7月—1988年6月，国家计委机关党委干部；

1988年6月—1992年7月，国家计委工业二司、机电司电子处干部；

1992年7月—1997年8月，国家计委机电司电子处副处长（其间：1994年10月—1995年10月，赴加拿大、美国高级管理培训）；

1997年8月—1998年8月，国家计委机电司电子处处长；

1998年8月—2001年2月，国家计委高技术产业发展司信息产业处处长；

2001年2月—2003年5月，国家计委高技术产业发展司副司长(其间：1999年9月—2001年7月，北京大学光华管理学院EMBA；2000年9月—2001年1月，中央党校国家机关分校学习)；

2003年5月—2005年7月，国家发展改革委高技术产业司副司长(2003年10月起主持工作)(其间：2001年11月—2004年11月，香港理工大学工商管理博士)；

2005年7月—2008年4月，国家发展改革委高技术产业司司长；

2008年4月—2008年5月，广东省深圳市委常委，国家发展改革委高技术产业司司长；

2008年5月—2010年5月，广东省深圳市委常委，市政府常务副市长、党组副书记（挂职）（2008年6月），国家发展改革委高技术产业司司长；

2010年5月，广东省深圳市委副书记，市政府常务副市长、党组副书记；

2010年6月后，广东省深圳市委副书记，市政府市长、党组书记；

十一届全国人大代表。

Located near Hong Kong, Shenzhen is an emerging city along the coast of South China Sea. It is China's first Special Economic Zone which was established only 33 years ago. With 25 percent average growth rate since its inception, Shenzhen has rapidly developed into a modern international metropolis with over 15 million people. As its GDP and foreign trade volumes surpassed 200 billion and 460 billion US dollars, Shenzhen takes pride in becoming the third largest container terminal in the world and the top international trade city in the Chinese mainland. As a city conscious of innovation, creativity, green development and youthful spirits, Shenzhen was named "City of Design" by UNESCO in 2008. Its consistent endeavor in incorporating cultural creativity and innovation into city development philosophies has led to enhanced city value and competitiveness.

Creativity means green economy, green culture and green life. To develop a creative city, I think there are three crucial elements to consider:

Firstly, a compact and comprehensive innovation system - Shenzhen upholds innovation as the dominant strategy for urban development. We strive to build a comprehensive innovation system which enables the connection of science, technology, culture, education and industrial sectors with factors of production such as capital, encourages the development of a vibrant creative city, and maintains its sustainability.

Secondly, a solid industrial foundation and an enabling environment for creative cultures: With developed IT and Internet industries, and advanced information infrastructure as the fundamentals, Shenzhen has rolled out the *Program for the Rejuvenation and Development of the Creative Cultural Industry* and its supporting policies. We host the International Cultural Industries Fair on an annual basis to consolidate the foundation of creative cultures. In recent years, the creative cultural industry has witnessed an annual average growth of 25 per cent, accounting for 9 per cent of local GDP.

Thirdly, an open, diversified and inclusive culture: Shenzhen is a migration city where cultures of the East and the West interact with each other. Foreigners from over 100 countries and regions currently work and live in Shenzhen. More than 50,000 creative design firms have been established, and there are over 65,000 active designers. An atmosphere of innovation and creativity has become one of the contributors to cultural and economic prosperity of the city.

Creativity knows no national boundaries. Shenzhen is willing to strengthen exchanges and cooperation with other cities, and further contribute to the development of creative cultures of mankind.

深圳是中国南海之滨的新兴城市，毗邻香港，是中国第一个经济特区，发展历史只有33年。33年来，深圳以GDP年均增长25%的速度，快速发展成为一座现代化国际化大都市。目前，深圳人口超过1500万，GDP突破2000亿美元，外贸总额超过4600亿美元，成为全球第三大集装箱港口和中国内地第一大外贸市。作为一座创新创意和绿色青春之城，坚持把文化创新和创新融入城市发展理念，有力提升了城市价值和竞争力，于2008年获联合国教科文组织“设计之都”称号。创意是绿色经济、绿色文化和绿色生活，我认为至少有三点对于创意城市建设非常重要：

一是完善的综合创新生态体系。深圳坚持把创新作为城市发展的主导战略，致力于打造综合创新生态体系，促进科技、文化、教育、产业和资本等要素聚合，激发了深圳创意城市发展活力，支撑创意城市可持续发展。

二是扎实的产业基础和适合文化创意产业发展的良好环境。深圳拥有较为发达的信息产业、网络产业和先进的信息基础设施，专门制定了文化创意产业振兴发展规划和相关配套政策，每年举办中国规模最大的国际文化产业博览交易会，夯实文化创意产业发展基础。近年来，深圳文化创意产业年均增长25%，占GDP比重达9%。

三是开放多元包容的文化。深圳是一座开放的移民城市，东西文化交融碰撞，吸引了100多个国家和地区的外籍人士在这里工作生活，集聚了5万多家创意设计企业和6.5万名创意设计人员，形成了良好的创新创意氛围，促进了这座城市的文化繁荣和经济繁荣。

创新无终点，创意无国界。深圳愿与各城市加强交流和合作，为推动人类文化创意事业发展做出更加积极的贡献。

Xu Yibo

**Deputy General Secretary of Shanghai Municipal Government,
People's Republic of China**



Yibo is the Deputy Secretary General of Shanghai Municipal People's Government, Secretary of the Party Committee and Director of State-owned Assets Supervision and Administration Commission of Shanghai Municipal Government since January 2014.

He successively held the following posts: Vice Secretary of the Party Committee and Deputy General Manager of Shanghai Radio and Television Group Co., Ltd, President of Shanghai Light Industry Holding Company(Group),Vice Director of Shanghai Municipal Economic Commission, Vice Director of Shanghai Foreign Economic and Trade Commission, Director and Party Secretary of Shanghai Municipal Office for Port Services, Vice Director of the Administrative Committee of Shanghai Yangshan bonded zone, Party Secretary and Governor of Shanghai Luwan District, Party Secretary of Shanghai Huangpu District.

徐逸波

2014年1月起任上海市人民政府副秘书长兼上海市国资委党委书记、主任。历任上海广电集团股份有限公司党委副书记、副总经理，上海轻工控股(集团)公司总裁，上海市经济委员会副主任、上海市外经贸委（外资委）副主任，上海口岸办主任、党组书记、上海市洋山保税港区管委会副主任，上海市卢湾区区长、区委书记；上海市黄浦区委书记。

On behalf of the Shanghai Municipal People's Government, I'm here to introduce the development of Shanghai culture and creative industries and the construction of Shanghai as a city of design.

Shanghai joined the UNESCO Creative Cities Network since 2010 and was the 7th "City of Design". During recent years, Shanghai is positively acting up its promises in the application, and undertaking the network responsibilities. Shanghai accords great importance to the development of culture and creative industries and the construction of "City of Design", which are considered as the most important point for the "Innovation Driven Transformation Development". The development of the culture and creative industries in Shanghai are rapidly through the innovations in the fields of systems and mechanisms, policies and cooperation modules and etc., which resulted in a development trend deeply integrated between design and technology, design and entity economies. The total output value of the Shanghai Culture and Creative Industries in 2012 was 769.5 billion Yuan, which was 227 billion more than the year before, and accounted for 11.3% among the GDP in 2012, among which the increase value of the design industry is keeping double-digit growth for many years.

About the systems and mechanisms, Shanghai Culture and Creative Industries Leading Group and its Office were set up to better the mechanisms of interaction between the city and districts and the cooperation among the different departments. In order to promote the construction of Shanghai as a "City of Design", we set up UNESCO "Creative Cities" (Shanghai) Promotion Office and Shanghai Promotion office for City of Design successively.

We set up several policies such as *the Twelfth Five-year Plan for Culture and Creative Industries*, published opinions on promoting the development of creative *design industries* in order to achieve concise social consensus. We strengthened the cultivation of talents through the following policies such as the publication of *A catalogue of scarce talents*, the selection of *the Youth high-end creative talents* and the training for the talents. We set up the financial support funds and offer many guidance and support for development of the culture and creative clusters, industrial service platforms and the construction of enterprises design and innovation systems. Shanghai also carried out exploration and innovation actively as to optimize the industrial development environment in many aspects such as the reuse of the old industrial factories, value-added tax reform pilot program, financial services and brands construction and etc.

About the cooperation modules, we are exploring the new ways for international communication and cooperation. Under the platforms of UNESCO "Creative Cities Network", we strengthen the communication and cooperation with other "creative cities". We hold Shanghai Design Week annually and invite officials from UNESCO, delegates from the cities of creative cities network and international creative organizations, enterprises and experts. We sponsor and help design companies and designers to go abroad by organizing their participation in the famous international EXPOs and events, such as London Design Week, London Fashion Week, Salone Internazionale del Mobile di Milano and other international events held by other creative cities network members.

During the past 3 years as a member of CCN, we have made fruitful and substantial achievements about the construction of Shanghai as a "city of design". Nowadays, the construction of China (Shanghai) Pilot Free Trade Zone and some big projects such as the China Industrial Design Institution, International Creative Think Tank and offer new chances for the development of Shanghai as a city of design. In the future, Shanghai will insist on the general requirement of "Innovation Driven Transformation Development" to promote the new development of the culture and creative industries, and to enhance the construction level of Shanghai as a city of design. Shanghai Design will welcome and embrace the world with a more open attitude, and we'll also try to contribute more for the "Creative Cities Network".

Shanghai is willing to strengthen the exchanges and cooperation with all creative cities in the field of culture, innovation and design. Let's create an innovative wonderful world together.

我代表上海市人民政府向各位介绍上海文化创意产业和设计之都建设的情况。

上海于2010年正式加入创意城市网络，是第7个“设计之都”。近年来，上海积极履行申请承诺，承担网络责任，高度重视发展文化创意产业、建设“设计之都”，并将之视为城市“创新驱动、转型发展”的重要抓手。通过在体制机制、政策举措和合作模式等多维度的创新，上海的文化创意产业取得了迅速发展，并呈现出设计与科技、设计与实体经济深度融合的良好发展态势。2012年，文化创意产业实现总产值7695亿元，增加值2270亿元，占GDP的比重达11.3%。其中，设计产业增加值持续多年实现两位数增长。

在体制机制方面，成立市文化创意产业推进领导小组及其办公室，形成市区联动、部门协作的良好机制。为推进设计之都建设，成立联合国教科文组织“创意城市”（上海）推进工作办公室，建立了上海设计之都促进中心。

在政策举措方面，通过制定文化创意产业发展“十二五”规划、发布关于促进创意设计业发展的若干意见等文件凝练社会共识；通过发布文化创意产业紧缺人才目录、选拔青年高端创意人才、开展人才培养等工作加强人才培育；通过设立财政扶持资金，对文化创意产业园区、产业服务平台、企业设计创新体系建设等方面予以引导扶持；并在工业老厂房利用、营业税改增值税试点、金融服务、品牌建设等相关政策方面积极进行了开拓创新，优化产业发展环境。

在合作模式方面，积极探索国际交流合作的新路径。通过联合国教科文组织“创意城市网络”这一平台，加强与世界其他“创意城市”间的相互学习和合作交流；通过举办上海设计之都活动周，邀请联合国教科文组织、网络城市代表，以及国际创意组织、企业、专家来上海合作交流；通过建设佛罗伦萨海外基地、参加伦敦设计节、伦敦时装周、米兰家居展，以及其他创意城市网络成员举办的国际活动，组织上海的设计企业和设计师走出去。

加入创意城市网络的3年多时间，上海的设计之都建设取得了丰硕成果。如今，中国（上海）自由贸易试验区建设，以及中国工业设计研究院、国际创意城市智库等重点项目的实施又为上海的设计之都建设提供了新机遇。下一步，上海将按照“创新驱动、转型发展”的总体要求，从城市战略的高度推动文化创意产业的新发展，不断提升上海设计之都建设水平。上海设计也将以更加开放的姿态欢迎全球、拥抱世界，争取为全球“创意城市网络”做出更多贡献。

上海愿意与各创意城市加强在文化、创意和设计领域的合作交流。让我们携手，共同创造一个充满创意的精彩世界。

Ives Nelson Peter

Council representative of Santa Fe, United States of America

I bring you salutations and greetings from Mayor David Coss and the Members of the City Council of Santa Fe, New Mexico. It is my honor and privilege to represent the City of Santa Fe here today at the Beijing Summit Meeting of the UNESCO Creative Cities.

The gracious hospitality of the great city of Beijing has been unequalled and I am very grateful for the warm greetings that have been extended to me. Honored Representatives of the People's Government of Beijing, as I contemplated what I could say today that would express the significance of the UNESCO Creative Cities program and the meetings here in Beijing, I debated both the differences and similarities between our two great cities.

The differences between our cities are evident. Beijing is a great metropolis of over 20 million people. Santa Fe's population is around 70,000. Santa Fe is 400 hundred years old as a capitol city, though it was populated perhaps more than one thousand years early by Native American cultures. Beijing traces its history back as many as 500,000 years to Peking Man, and had significant agricultural settlements at least 4000 years ago. Obviously too, our governmental structures are very different.

In terms of similarities, and it is on these is my focus, both Beijing and Santa Fe are capitol cities that for centuries have been important economic and cultural centers for their people. Beijing and Santa Fe are both diverse, representing many cultures. Beijing and Santa Fe both value their history and have worked to protect preserve and promote that history, giving our cities character and a strong sense of self. Both our cities are important art centers and are striving to shepherd their communities into the future successfully. We are both UNESCO Creative Cities, and that is what brought us together at this time in this place, and further, that is important for the following reasons.

Too often our national governments come into disagreement on matters of policy, resulting in an inability to move forward constructively. The brilliance of the UNESCO Creative Cities program is that it brings cities together. Cities are where our governmental structures most directly impact our people. Cities share common goals of providing basic services, including water, electricity, sewage, garbage removal, roads, transportation systems to their citizens, and are the places where already half of the human population lives. This commonality, which focuses on the challenges of meeting the needs of day to day life for our people, allows us to understand each other and our mutual goals and attributes more readily than at the national level. Cities can engage with each other where our national governments cannot. We share a vision of the future to create a better and more sustainable life for our people.

We are gathered here at the Beijing Summit of the UNESCO Creative Cities to further that end. And to the Representatives of the great city of Dublin, a UNESCO City of Literature, thank you for sharing the words of a young Irish poet, Eoin Moore, who created one of the newest stamps of Ireland, and who in describing his relationship to his city, wrote for all of us, saying: "...I look back, along the quays, streets, and alleys, to where the inhabitants live their lives: eating, speaking, and breathing their city into existence. It gives me cause to wonder, as I stroll aimlessly along the cobbled paths, about those who have traversed them before me,...I feel their lives and mine are somehow connected, that we all were at one point a part of this city, living pieces of its grand striking framework....I listen to the streets at night and I can feel the city's lifeblood pumping through me;...All of us who travel those arteries step on the words, actions, and lives of those who travelled them before us. The city embodies the people, and the people embody the city."

艾维斯·尼尔森·彼得

美国圣达菲市议员

尊贵的北京市政府代表们：

尊敬的联合国教科文组织代表们：

尊敬的联合国教科文组织创意城市网络会员城市代表们：

我代表圣达菲市长大卫科斯及新墨西哥市议会议员们向你们问好。能代表圣达菲市参加联合国教科文组织创意城市北京峰会我深感荣幸。

伟大北京的盛情款待无以伦比，非常感激对我所有热情。尊贵的北京市政府代表，我希望如我所说的北京的会议表达了联合国教科文组织创意城市项目的意义，我看到了两个伟大城市之间的异同。

我们城市之间的差别是显而易见的。北京是拥有超过20万人的大都市。圣达菲的人口约7万。圣达菲作为一个首都城市有着4万年的历史，尽管它1000年前原始美国居民以入住。北京的历史可以追溯到50万年前的北京人，至少在4000年前就有了显著的农业定居地。很明显，我们的政府结构是不同的。

说起相似点，我可以集中到几点。北京和圣达菲都是首都城市，几个世纪以来一直都是重要的经济文化中心，为他们的人民服务。北京和圣达菲都代表着多元文化。他们既重视历史，珍惜历史并保护及推广历史的发展，形成我们城市的特色及强烈的自我意识。这两个城市都是重要的艺术中心，正努力塑造未来成功的社区。他们都是联合国教科文组织创意城市，也正是这些把我们带到这里及其未来，这些极其重要基于以下因素。

很多时候我们的国家政府会在政策问题中遇见分歧，导致难以像预见的那样前进。联合国教科文组织的智慧处在于它把这些城市带到了一起。城市是我们政府最直接影响我们人民的机构。城市的目标就是提供基本服务，包括水、电、污水处理、垃圾清运、道路、交通系统，城市也居住着一半以上的人口。这种通用性，侧重于满足日常需求的挑战、相互理解及共同目标。城市可以做到政府难以做到的相互融合。我们为人民创造一个更美好的更持久的未来。

我们聚集在联合国教科文组织创意城市北京峰会直到更远。而都柏林---联合国教科文组织创意城市文学之都，感谢您与我们分享了一个年轻的爱尔兰诗人约恩摩尔的诗，他创建了爱尔兰最新版邮票之一，描述他与他的城市之间的关系，写给我们所有的人，他说：我回头望，沿着码头、街道和小巷，那里居民过着自己的生活；吃饭、说话、与他们的城市共同呼吸。它让我不由的想，当我漫无目的地走在鹅卵石铺就的小路上，那些走在我前面的人们，我觉得他们的生活和我有着某种关联，我们都是这个城市的一个组成点，生活在其伟大蓝图中的片段，夜晚我倾听这个城市街头，我可以感受到它的命脉在流动，每一个超过我的人都在语言、行动和生活中前行着。这个城市拥抱着人们，人们融入在城市中。

谢谢大家！

Joseph Diab Maalouf

President of the Municipality of Zahlé, Lebanon

Description de la ville : son emplacement, sa géologie

Zahlé, la ville dont je veux vous parler, se trouve au Liban.

Zahlé est la 3ème ville du pays après Beyrouth et Tripoli.

Elle se situe au centre de la large plaine de la Bekaa., Elle s'étend sur 80km²

Elle est traversée par de multiples torrents et fleuves. Géologie qui, à travers les siècles a rendu son sol très fertile.

Elle s'étale entre les deux grandes chaînes de montagnes libanaises : le Mont Liban à l'ouest et l'Anti Liban à l'est.

Cette position géographique stratégique, a fait d'elle le carrefour incontournable des déplacements démographiques et des flux commerciaux ; entre l'intérieur des terres et déserts à l'est, et la mer Méditerranée et ses ports à l'ouest.

Blottie dans le flanc de la vallée elle bénéficie d'un climat favorable à l'agriculture : sec et chaud en été ; pluvieux, et enneigé l'hiver.

Développement de la gastronomie

Sa situation régionale, la richesse de son sol, la diversité culturelle ont favorisé l'enracinement de ses résidents sur leur terre d'origine.

Possédants, par ailleurs, un esprit commercial caractéristique aux peuples de la Méditerranée, les Zahléotes ont été amenés à optimiser rationnellement l'utilisation des ressources naturelles, démographiques et géographiques qui se présentaient.

Ils ont su grâce à un savoir faire traditionnel, enrichi au fil des ans par le brassage de cultures différentes, grimper rapidement les échelons d'une grille de critères fort exigeante.

Dans la plaine, nommée depuis l'antiquité « grenier de Rome », ils ont exploité et développé avec perspicacité de nouvelles cultures agricoles et maraîchères.

Aux années 1930 suite à l'expansion d'un marché devenant plus étendu, plus demandant et plus exigeant, une concurrence accrue s'est formée elle a nécessairement été accompagnée d'innovations dans les productions agricoles et culinaires.

C'est ainsi que les entreprises gastronomiques, familiales et industrielles se sont développées donnant naissance à une large gamme de nouveaux produits du mezzé libanais, fleuron de la gastronomie libanaise. Chose qui n'avait pas pu être réalisée ailleurs, ni au Liban ni au Proche Orient.

Cet essor culinaire s'est fait ressentir d'une part dans les sites commerciaux.

Nous avons assisté depuis une soixantaine d'années à une expansion significative du nombre de « café restaurant » de haut standing, sur les rives ombragées du fleuve qui parcourt la ville : le Berdawni. Les restaurateurs y innovent continuellement aussi bien dans la confection des plats que dans leur présentation.

- d'autre part dans la consommation domestique locale et régionale : Nous avons vu naître de nouvelles gammes de produits alimentaires confectionnés à base de : produits laitiers, de céréales, de marmelades, de tapenade et surtout de la vigne (arak, vin et autre).

Zahlé a le titre de ville du vin et de la poésie.

Cet essor culinaire s'accompagne d'un essor économique de taille. Outre les répercussions financières positives résultant d'une fréquentation accrue des lieux de restauration, il a engendré la création de multiples emplois essentiellement féminins.

Il a permis l'insertion dans le cycle économique d'agents jusqu'à lors à l'écart.

Intégration de Zahlé sous le label « ville créative »

La distinction de la cuisine zahliote dans son ambition, sa diversité, sa multiplicité, sa présentation, la finesse de son goût, la qualité de ses produits a été marquante à partir des années 1950.

C'est depuis lors que nous pouvons parler de « ville innovante », « ville créative ».

Je pourrais même dire, qu'à partir de Zahlé « une nouvelle mode gastronomique a été lancée », à laquelle je vous invite tous de venir goûter un jour.

Plusieurs organismes publics et privés ont participé à la réalisation de cette réussite.

Elle bénéficie à ce jour

- d'un appui substantiel des entités gouvernementales.
- d'un support de la diaspora libanaise à l'étranger.
- d'une motivation ferme et engagée des restaurateurs locaux.
- de possibilités de se faire connaître à l'échelle mondiale en participant à des expositions internationales, à des concours, et des classifications.
- du soutien de certaines ONG et du soutien inconditionnel de la municipalité de la ville de Zahlé que j'ai l'honneur de présider.

Conclusion

Si la communication tend inlassablement de nos jours à croiser les chemins, Zahlé, est elle, à la croisée des chemins.

Elle a su y cueillir outre les récoltes de la plaine généreuse de la Békaa, celles des diverses cultures des populations qui y se sont établies.

Elle s'est forgée un héritage culinaire qui s'est vu exporté progressivement vers d'autres villes de la région.

Actuellement la renommée de la ville est indissociable de celle de sa gastronomie.

L'inscription « aux villes créatives » est un succès prometteur.

约瑟·迪亚伯·马洛夫

黎巴嫩扎赫勒市市长

城市介绍：所处位置、地质状况

我要向你们介绍的城市是扎赫勒，位于黎巴嫩。

扎赫勒是黎巴嫩第三大城市，仅次于贝鲁特和的黎波里。

它位于广袤的贝卡平原中央，面积为80平方公里。

几个世纪来，数条河流流经此地，给它带来肥沃的土地。

它被黎巴嫩两座巨大的山脉所环绕：西边是黎巴嫩山，东边为安提黎巴嫩山。

这一战略地位使这座城市毫无悬念地成为了人口迁移和商业发展的核心区域；它的东边是陆地的腹地和沙漠，而西边则是地中海及港口。

由于它正好位于山谷的侧翼，其气候很适合农业的发展：夏季干燥炎热，冬季则多雨雪。

美食的发展

扎赫勒在该地区的重要地位，其肥沃的土壤，以及多样的文化，促使其居民们在这片土地上安居乐业。

此外，扎赫勒人拥有地中海沿岸居民特有的商业头脑，这使得他们能够合理地利用现有的自然、人口和地理资源。

多年来通过各种不同文化的融合，他们不断地丰富着自己的传统才干，从而得以迅速满足最严苛的要求。

在这片自古以来被称为“罗马谷仓”的平原上，他们凭着敏锐的洞察力，开发并弘扬了新的农业和果蔬业的文化。

1930年，随着市场的扩大，需求的增加及要求的日益严苛，一个激烈的竞争态势渐渐形成。与此相辅相成的是农业及烹饪产品的创新。

就是在这种背景下，各种美食企业，无论是家族式的还是工业化的都开始发展，并由此产生了大量黎巴嫩的美食瑰宝——黎巴嫩什锦拼盘的新产品。而这一发展无论是在黎巴嫩还是近东地区的其他地方都未能得以实现。

这一美食的飞跃性发展也影响了其他行业。

— 方面是在商业界。

我们在过去的60多年里见证了大量高档“咖啡餐吧”在流经这座城市的贝尔多尼河两岸迅速发展。餐馆老板们对菜品从口味和外观上都在做着持续不断的创新。

- 另一方面则体现在本地和本地区的家庭消费方面：在这方面我们也能看到各种新食品的出现，它们的制作基础往往是奶制品、谷物制品、果酱、橄榄酱、特别是葡萄制品（亚力酒、葡萄酒等）。

扎赫勒是美酒和诗歌之城。

烹饪行业的迅猛发展也带来了经济规模的迅速扩大。除了由于人们外出就餐次数增加带来的经济效益之外，这一发展还主要为女性提供了大量的就业机会。

因此我们可以说它使得此前一直游离于经济发展之外的因素得以参与到经济发展中来。

扎赫勒入选“创意城市”

从1950年代起，扎赫勒的美食就因其雄心、多元性、多样性、优美的外观、精美的口味、上乘的质量而出类拔萃。

从那时起，我们就可以称之为“创新之城”，“创意之城”。

我甚至可以说，扎赫勒“掀起了新的美食潮流”，终有一天我会请大家一起来品尝这里的美食。

这一成功是多个公共和私人机构共同努力的结果。

目前看来，主要的成功因素有：

政府机构的大力支持；

黎巴嫩海外侨胞的支持；

本地餐饮企业积极而坚定的推动；

通过参加国际性展览、竞赛和评级活动而提高在全世界的知名度；

一些非政府组织的支持以及我很荣幸地主管的扎赫勒市政府的无条件支持。

总结

如果说交通的发展总是让我们不可避免的需要穿越十字路口，那么扎赫勒这座城市本身就处在十字路口。

它不仅收获了贝卡平原丰富的物产，同时也接纳了来此定居的人们的多种多样的文化。

它铸造了精美的美食和烹饪文化，并使这一文化逐步在本地区的其他城市发扬光大。

现在，这座城市的美名已无法与它的美食分割了。

能够入选“创意城市”就是对此很好的肯定。

我们对此非常高兴。

Marie-Josée Lacroix

Head of the Montreal Design Bureau, Montreal, Canada



As Design Commissioner, Marie-Josée Lacroix heads the Design Montreal Bureau of Ville de Montréal whose mandate is to improve the design of/in the city and to enhance Montreal's status as a city of design. For most of the last 20 years, Marie-Josée Lacroix has been promoting design and making the general public, the politicians and the business community care about it. Since she started working for Ville de Montreal in 1991, she has worked to develop public commissions and to experiment ways of fostering innovative design in major public projects. She has launched many initiatives which led eventually to Montreal's designation in June 2006 as a UNESCO City of Design.

The *Commerce Design Awards* program that she developed and run from 1995 to 2004 to encourage quality design shops and restaurant is now implemented with her support in many European cities. This successful design strategy was also named one of 48 best practices worldwide as part of the *UN-HABITAT 2006 Dubai International Award for Best Practices to Improve the Living Environment*.

Marie-Josée Lacroix's interest in design as a vehicle for city development and attractiveness has brought her activities not only within design and the territory of Ville de Montreal, but also to a global stage. The book *New Design Cities*, drawn from the international symposium held in 2004 at Montreal Canadian Center for Architecture, was written under her supervision and recently selected by Planetizen one of 100 best books ever written on the art of city making.

麦瑞·乔希·拉克鲁瓦

加拿大蒙特利尔市设计局主任



作为设计委员，麦瑞·乔希·拉克鲁瓦带领蒙特利尔市蒙特利尔设计局，提高城市和城市内的设计并巩固蒙特利尔作为设计之都的地位。过去20年中的大部分时间，麦瑞·乔希·拉克鲁瓦一直推动着设计，并使公众、政客与商业团体关注设计。自1991年，她开始在蒙特利尔市工作，她已经致力发展社会工作，并在大的公共项目中体验创新设计培养的方法。她已经推出了许多举措，引领蒙特利尔于2006年6月被授为联合国教科文组织设计之都。

她发展的商业设计奖活动，并于1995到2004年间举办，鼓励品质设计商店和餐馆，该活动在她的努力下正在许多欧洲城市实施。该设计策略的成功也被认为全球48个最佳实践之一，是联合国人类住区规划所2006年迪拜国际大奖改善居住环境的最佳实践的一部分。

麦瑞·乔希·拉克鲁瓦对设计作为城市发展的引擎感兴趣，该魅力不仅让她在设计领域和蒙特利尔，也在全球舞台上活动。借鉴2004年在蒙特利尔加拿大建筑中心举办的国际研讨会，《新设计城市》一书在她的监督下写成，最近被Planetizen 评选为关于城市制造艺术的100本最佳书籍之一。

The Mayor of Montreal has asked me to convey his greetings and deep regret for not being present at this important summit, because of the upcoming municipal election. He apologizes and thanks the organisers for letting me say a few words on his behalf.

The recognition by the City of Montréal of the importance of design for its growth dates back to 1991, long before one spoke of creative economy. For most of the last 20 years, the Montréal Design Commission has launched many initiatives which led to Montréal's designation in June 2006 as a UNESCO City of Design.

Neither a label nor a form of ultimate consecration, this appointment has been seen as a confirmation that Montréal is decidedly a city of designers and it has been understood as an invitation from UNESCO to positively influence the future development of our metropolis by using this string concentration of design talents.

Design and architecture are the very first expression of our culture: the so-called "Material Culture".

And to us, quality in design is the very first component of sustainability. It lies at the heart of the viability, vitality, attractiveness and competitiveness of cities. Excellence in design should be the very minimum required for products, buildings and spaces intended for public use and legacies.

Montréal UNESCO City of Design is thus a collective project that, to become a reality over time, demands that all Montrealers – elected officials, citizens, experts, entrepreneurs and designers – buy into it and make it their own.

In order to achieve this challenge, the City, with the assistance of the University of Montréal and four major public partners, launched a call to everyone to work together in Building Montréal a UNESCO City of Design.

The initiative intends to "... mobilize the different stakeholders of urban development around the project to [better] make [design, build] the city with [more] designers."

Networking, creativity and dialogue are the touchstones of the 10 years' Action Plan that implies 3 key strategies:

Enhancing creativity and quality through design and architecture competitions, because of their transparency, their educational scope and the quality that they generate;

Fostering real dialogue among citizens, designers and elected officials through public forums and awareness activities;

Boosting the local and international visibility of Montréal design through various communication platforms.

What have been the concrete achievements of our work? We recently collected the first data after six years of involvement in the UNESCO Creative Cities Network. The report entitled "Montréal UNESCO City of design in action and by the numbers", which can be downloaded from our website, provides up-to-date information on the impact of this initiative on:

developing Montrealers' interest in, and demand for good design

democratizing quality in design

opening of new markets for the design community

and making our commissions more accessible for new talents, inviting them to contribute to the city's future.

Our initial goal, stated in 2006, was to progress, in ten years, from a confirmed status as a city of designers to on toward which Montrealers collectively aspire: a truly well designed city. This stock-taking, conducted at the halfway point, tells us that being part of this network has helped us significantly to accelerate this process, and that we will succeed, together with you.

蒙特利尔市长让我带他问好，由于即将到来的地方政府选举，他对不能出席这次重要峰会感到深深的遗憾。他对此表示歉意并感谢主办方让我代表他发言。

蒙特利尔市认识到设计对增长的重要性要追溯到1991年，那是很久以前，当时有人讨论创意经济。过去20年里的大部分时间，蒙特利尔设计委员会推出了很多举措，引领蒙特利尔于2006年6月成为联合国教科文组织设计之都。

既不是标签也不是最终的奉献形式，这次委任被看做是对蒙特利尔设计者之都的肯定，它被理解为联合国教科文组织的邀请，利用聚集的设计天才去积极地影响我们都市的未来发展。

设计和建筑是我们文化的首要表达形式：所谓的“物质文化”。

对于我们来说，设计质量是可持续的首要元素，其处在城市生存力、活力、吸引力与竞争力的中心。拥有卓越的设计应该是公众产品、建筑和空间的最低需要。

蒙特利尔联合国教科文组织设计之都因此成为一个集体项目，为了使其随着时间推移而实现，需要所有蒙特利尔人，包括当选官员、市民、专家、企业家以及设计师接受并吸收它。

为了实现该挑战，在蒙特利尔大学和四个主要公开合伙人的帮助下，蒙特利尔呼吁所有人一起努力，将蒙特利尔建设成联合国教科文组织设计之都。

举措倾向于“……动员项目周围不同的城市发展利益主体，在更多设计师的帮助下，更好地打造、设计以及建设城市”。

网络化、创造力和对话是10年行动计划的试金石，蕴含三个关键策略：

- 通过设计和建筑比赛巩固创造力和质量，因为比赛的透明度，教育范围和质量特性；
- 通过论坛和宣传活动，促进市民、设计师与当选官员间的真正对话；
- 通过各种交流平台，推进蒙特利尔设计的当地和国际知名度。

我们工作的具体成就是什么？我们最近收集了自加入起过去六年涉及的联合国教科文组织一手资料。标题为“蒙特利尔联合国教科文组织设计之在行动以及数字”报告，可从我们的网站下载，提供了该举措影响的最近信息：

- 培养蒙特利尔人对好设计的兴趣和需求
- 设计质量民主化
- 为设计群体开辟新市场
- 使我们的委员更容易接触到艺术新星，邀请他们为城市未来做贡献。

如2006年所陈述的，我们最初的目标就是在十年内从受肯定的设计师之都向真正的设计精良之都发展，这是蒙特利尔人共同的追求。期间做出的这次评估告诉我们，作为网络的一份子，显著加快了我们的进程。我们会和你们一起成功的。

David Wilson

Director of Bradford Design Exchange, Bradford, United Kingdom



Born and educated in Bradford, David knows the district inside out and has a long experience of arts and cultural programming and is also a professional musician.

David works on many aspects of film within the City and across the wider region. He writes a regular column in the local newspaper on film and delivers regular talks on film production at industry, festival, universities and colleges.

David also represents FILM on the UNESCO Cities Network steering group looking at how to develop the network in the future.

Whether it's representing the City of Bradford on an international level as part of the UNESCO Creative Cities Network or dealing with Filming location requests, David ensures that Bradford lives up to its name as the world's first UNESCO City of Film.

戴维·威尔逊

英国布拉德福设计交流总监

于布拉德福出生并接受教育，戴维对该地区了解彻底，具有丰富的艺术和文化规划经验，也是一名职业音乐家。

戴维在城市及更广泛的地区从事多方面的电影工作。他为当地报纸撰写关于电影的专栏，且在业界、影展和大学做定期电影会谈。

戴维也拍摄了关于联合国科教文组织城市网络指导小组如何发展未来网络的电影。

无论是在国际上作为联合国科教文组织创意城市网络的一员，还是代表布拉德福市或应对拍摄地点要求，戴维都确保布拉德福不辜负全球第一座联合国教科文组织电影之都的头衔。

Bradford was there at the birth of cinema - Innovative pioneers from Bradford contributed to the development of early British cinema in late 1800s - they created new technology that was cutting edge at that time and distributed all around the world. Magic lanterns and early film projection systems. This was the affluent engineering class which grew out of the textile trade.

Some of the first cinematic productions to be screened outside of London took place in Bradford in 1896.

When we approached UNESCO in 2008 to join the network there was no film category. We were quite determined that we would be a city of film and not just a city of cinema. We became the world's first UNESCO City of Film in 2009.

We wanted to use our designation in with a holistic approach for the benefit of the city, the wider region and the UK – Bradford UNESCO City of Film is now doing that.

Economic and social development is linked to film, TV and more recently gaming sector - again, story telling.

Productions bring employment not just for film makers but the whole supply chain. For every one person you see on film or TV it is said that there are 200 people who put them there. Scriptwriters, caterers, set designers, make up, ward robe, lighting technicians, sound specialists, drivers, hotels, legal and financial specialists - watch the credits of any film and you will see that this statistic is true.

We would like to use our designation to create a deeper understanding between film technology (were we started our journey), to film production and film education around the world for the benefit of all.

Film and our UNESCO designation allow us to promote a positive perception for the City – one that is truly international.

So whether it's Hollywood, Bollywood, Nollywood or Chollywood you are all welcome in Bradford and we look forward to growing these valuable relationships between cities in the future.

布拉福德是电影艺术的诞生地——来自布拉福德的创新性先驱者对十九世纪后期英国早期电影艺术的发展做出了贡献——他们创造的新技术，在当时处于先锋地位，并在全世界广为传播，这些新技术包括魔术灯和早期电影放映系统。当时的电影从业者是从纺织品贸易衍生出来的富裕的工程阶级。

1896年时，布拉福德就有了一些在伦敦之外出现的最初的电影制品。

2008年，当我们找到联合国教科文组织想要加入这个网络时，还没有电影这个类别。我们坚定地想要成为我们将是一个电影之都，而不仅仅是一个电影放映之都。在2009年，我们成为世界上第一个联合国教科文组织电影之都。

我们想将我们的这个命名全盘地服务于这座城市、更广阔的地区、以及英整个国——而布拉福德联合国教科文组织电影之都正在这样做。

经济和社会发展正在跟电影、电视以及最近的游戏行业联系起来——当然，这些都是讲故事的产业。

电影制作带来的就业，不只是给电影制作商的，而是整个供应链的。据说您在电影或者电视上看到的每一个人，背后都有一个200个人的团队。编剧、饮食和服务供应商、布景师、化妆师、服装师、灯光师、音响师、司机、酒店、法律和财务专家——只要看看任何一部电影的片尾字幕，，你就知道这个统计数字是真实的。

为了所有人的福祉，我们想要用我们的命名在全世界范围内深化人们对电影技术（从这里我们开始我们的旅程）、电影制作和电影教育的理解。

电影和联合国教科文组织对我们城市的命名使我们得以推动对于这个城市的正面认知——-这是一个真正国际化的认知。

因此，不管您是是好莱坞、宝莱坞、诺莱坞还是周莱坞，布拉福德都会欢迎您，并且我们期待着未来在这些城市之间发展这些可贵的关系。

Barbara Tscherne

Assistant Manager of Creative Industries Styria, Graz, Austria



CAREER

1993–1999

Höhere Bundeslehranstalt für wirtschaftliche Berufe in Graz, Schrödingerstraße

A-levels

1999 – 2005

Hotel business in Samnaun (CH), Zell am See (A) and Cologne (DL)

2005 – 2007

Regus GmbH & Co. KG in Cologne, Germany, as Client Service Representative in a business centre

Since 01/11/2007

Creative Industries Styria GmbH in Graz

Tasks: Until July 2009 in office management and support in project management and co-ordination and organisation of events, lectures and workshops, responsible for accounting and payments.

As of July 2010 in project management and since September 2010 management assistant: project management of the Creative Industries Convention, the Month of Design, City of Design, support and contact for project co-operations (e.g. Diagonale, European Youth Award, c hoch 3, etc.).

芭芭拉·清可仁

施泰尔马克州创意产业有限公司经理助理



工作经历

1999年8月-2005年3月

德国科隆行政区雷格斯股份有限公司，商业中心客户服务代表

工作范围：日常办公室工作，信用控制，销售，到账支付处理，联系和会议支持

2007年11月1日至今

施泰尔马克州创意产业有限公司

工作范围：到2009年7月，负责办公室管理维持，项目管理和协调及活动，演讲和研讨会组织。负责会计和支付。

自2010年7月起，负责项目管理，2010年9月起管理助理：创意产业大会，设计月和设计城市项目管理，项目合作支持和联系（例如，对角线，欧洲青年奖，C hoch 3等）。具体职责：管理助理。

STATEMENT

The city of Graz holds two distinctions by UNESCO: one for World Cultural Heritage and one as City of Design, bringing about a great advantage in the positioning of the city. It also shows the city's sensible approach to its history and to the role of design in the future of the city. The belief in creativity is significant, the effect showing in various projects. We sow creativity and reap innovation: We design for a better life.

格拉茨市有两个联合国教科文组织授予的荣誉：一个是世界文化遗产，一个是设计之都，这两个荣誉给这座城市的定为带来了很大的优势。这也显示了这座城市对其历史以及对其未来城市设计的明智做法。对创意的信念是很重要的，其效果在各种项目中都有显示。我们播种创意，收获创新：我们为了更好的生活进行设计。

Teruo Shinkai

Director General of Civic and Economic Affairs Bureau, City of Nagoya, Japan

Educational Background

Graduate of Kyoto University, Faculty of Law (1978)

Work Experience

April 1978 Staff, City of Nagoya (Minato Ward Office)
April 1990 Senior Staff Member, Secretariat Division, Office of the Mayor (Secretariat)
April 1994 Chief, Personnel Section, Personnel Division, Personnel Department, General Affairs Bureau
April 1998 Co-director, Community Relations Department, Civic Affairs Bureau (Promotion of comprehensive ward administration and civic activities)
April 2000 Director, Community Relations Division, Community Relations Department, Civic & Economic Affairs Bureau
April 2001 Director, Personnel Division, Personnel Department, General Affairs Bureau
April 2003 Director, General Affairs Division, General Affairs Bureau
April 2004 Counselor, Greenification & Public Works Bureau (Road Administration)
April 2006 Deputy Director-General, Office of the Mayor
April 2008 Director, Minato Ward
April 2010 Director-General, Office of the Mayor
April 2012 Director-General, Civic & Economic Affairs Bureau

新开辉夫

名古屋市政府市政与经济部部长

教育背景

1987年于日本京都大学法学院毕业

工作经历

1978年4月 名古屋市职员（东京港区办公室）
1990年4月 市长办公室秘书科，副主任科员（秘书处）
1994年4月 总务局人事部人事处人事科，主任
1998年4月 总务局社会关系部，联合主任（综合病房管理和公民活动晋升）
2000年4月 公民和经济事务局社会关系部门社会关系处，主任
2001年4月 总务局人事部人事处，主任
2003年4月 总务局总务处，主任
2004年4月 绿化和公共工程局，顾问（路政管理）
2006年4月 市长办公室，副主任
2008年4月 东京港区，区长
2010年4月 市长办公室，主任
2012年4月 市政府市政与经济部，部长

The City of Nagoya gained membership in the Creative Cities Network (in the category of Design) under the patronage of UNESCO in October 2008.

Nagoya City is located roughly in the center of Japan. It has a population of about 2.27 million, and a land area measuring approximately 326 square kilometers. The Nagoya metropolitan area, with its in Nagoya City, is responsible for 10 percent of Japan's GDP.

Nagoya City is the foremost political, economic and cultural hub of Japan's Chubu region.

The history of Nagoya began in the Edo Period with the construction of Nagoya Castle in this photo in 1610.

In 1930, Nagoya Castle, with the Main Castle Tower and Honmaru Palace as its main structure, was designated as the first example of castle architecture to be noted as a national treasure. Very unfortunately, both of these structures were burnt to the ground during the World War II. Fourteen years after their destruction by fire, the Main Castle Tower was successfully rebuilt.

In 2008 started the reconstruction of Honmaru Palace, which historically housed visiting shoguns.

This spring, part of the palace structure, including the front gate, was displayed to the public. The rest is still under construction, and is expected to be finished in 2018.

The history of city of Nagoya began with the construction of Nagoya Castle.

Top engineers gathered from all over the country and created advanced designs and technology such as mechanical dolls that can be regarded to be the foundation of today's monozukuri manufacturing.

These techniques and the spirit of manufacturing are now employed in design industries that will lead Japan's future development.

City of Nagoya made the "Design City Declaration" in 1989. In the same year, the 16th ICSID (International Council of Societies of Industrial Design) Congress was held in Nagoya. Also, World Design Exposition was held at the same time.

Twenty-five years after our Design City Declaration, Nagoya is now working to develop human resources using design, and to realize an affluent society which leads to the future.

Among our recent activities, the project known as Creators Shop Loop was established to support the activity of young creators wishing to test ambitious proposals in creative industries including design, fashion and industrial arts.

"The United Nations Decade of Education for Sustainable Development (2005-2014)" has been supported and promoted by UNESCO. The final annual meeting in 2014, at which the participants will sum up the decade of activity, will be held in Nagoya and Okayama, Japan.

我很高兴代表名古屋市长介绍我们的城市。

2008年10月，在联合国教科文组织的支持下，名古屋市成为了创意城市网络（设计类）的一员。

名古屋市大致位于日本的中部。它有约227万人口，土地面积为约326平方公里。包括名古屋市在内的名古屋都市圈贡献了日本百分之十的国民生产总值。名古屋市是日本中部地区最重要的政治、经济和文化枢纽。

1610年，江户时代，这张照片中的名古屋城堡的建成，标志着名古屋的历史的开始，

1930年，以城堡主塔和本丸御殿作为主要结构的名古屋城堡被指定为城堡建筑的典范，被记录为国家财富。非常不幸的是，在第二次世界大战期间，这两个建筑被烧为平地。在被烧毁十四年后，城堡主塔被成功地重建。

2008年，我们开始了本丸御殿的重建，这座大殿在过去被用来接待来访的将军们。

今年夏天，包括前门在内的宫殿的一部分向公众开放。

其余部分仍在建设中，预计将在2018年完工。

接下来，我将向你们介绍设计之都名古屋的历史。

如同我之前提到的，名古屋市的历史从名古屋城堡的建设开始。

顶级工程师从全国各地汇聚于此，并创造了先进的设计和技术，例如机械玩偶，这可以说是今天的精密制造的基础。

现在，这些制造技术和精神被用在将引领日本的未来发展的设计行业中。

在1989年，名古屋市发表了“设计之都宣言”。同年，第十六届工业设计协会国际理事会（ICSID）大会在名古屋召开。

同时这里还举办了世界设计博览会。

在我们发表设计之都宣言二十五年的今天，名古屋正在致力于利用设计来开发人文资源，以建设一个面向未来的富足社会。

我将介绍我们最近的设计活动。

我们建立了创作者店铺循环项目来支持那些希望在包括设计、时尚和工业艺术的创意行业来测试其雄心勃勃的建议的年轻创作者的活动。

“联合国可持续发展教育十年”（2005-2014）由联合国教科文组织支持和推广。参加者总结十年活动的。2014年最终年度大会将在日本的名古屋和冈山举办。

Francisco Fuentes Meneses

Mayor of Popayán, Columbia



Francisco Fuentes Meneses, elected mayor of Popayán for the period 2012 - 2015 with the endorsement of the Conservative Party, was born on January 29, 1958 in the town of Rosas - Cauca. He graduated of Champagnat School in Popayán, promotion 1975, from a young age he was noted for his leadership and sportsmanship. In 1981 he graduated as Lawyer, a title conferred by the University of Cauca.

He is son of Alejandro Meneses and Nelly Fuentes Meneses, who settled in Popayán over 40 years ago. He is married to Piedad Concha Palta, a native of Popayán and recognized as businesswoman, and they have three children: Francisco, Santiago and Isabella.

The new Mayor of Payaneses has served in great competition in the public and private sector.

Director of Municipal Issues, in Government Secretary of Department (1983 - 1987)

Mayor in charge in municipalities like Morales, Corinto and Rosas in Cauca Department.

Comptroller of the Department of Cauca between 1988 and 1989.

Member of the Assembly of the Cauca Department in 1991, serving as vice president of the same.

Councilor of the municipality of Popayán in 1993, being the vice president of this corporation.

Congress Representative for the Department of Cauca in 1998.

In the private sector he has distinguished as a business leader, which led him to integrate and lead the boards of the Chamber of Commerce of Cauca, the Trade and Business Council of Cauca, the National Retail Federation, Chapter - Cauca Fenalco and the Association of Wholesalers ASOCOM for the acronym in Spanish. He has also been manager of Fuentes Deposit, the family business, standing out by generates direct and indirect employment and the permanent network of shopkeepers of Cauca support.

弗朗西斯科·富恩特斯·梅内塞斯

哥伦比亚波帕扬市市长



弗朗西斯科·富恩特斯·梅内塞斯于2012年到2015年间获得保守党支持当选波帕扬市长，1958年11月29日出生于考卡省的罗萨斯镇。他毕业于波帕扬的尚帕尼亚大学，年轻时便以领导能力和运动员精神闻名。1981年，他毕业后当了律师，由考卡大学授予学位。

他是亚历杭德罗·梅内塞斯和内丽·富恩特斯·梅内塞斯的儿子，在波帕扬定居超过40年。弗朗西斯科是富恩特斯·梅内塞斯家里最小也是唯一的男性。

他与彼达·孔查·帕尔塔结婚，她是波帕扬人，且是公认的女商人。他们共有3个孩子：弗朗西斯科，圣地亚哥和伊莎贝拉。

波帕扬人的新市长在公共和私营产业具有巨大的竞争力。

1983-1987，政府秘书部市政问题主管。

市长，负责考卡省自治市如莫拉莱斯，科林托和罗萨斯。

1988-1989，考卡省审计官。

1991年，出任考卡省委员会副主席

1993年，担任波帕扬自治市国会副主席。

1998年，考卡省国会代表。

就职私营部门期间，他是一位著名的商业领袖，整合并主持考卡商会董事会，考卡商业贸易委员会，全国零售联合会，分会-考卡商人联合会和批发供应商联盟（ASOCOM为西班牙语首字母组缩写）。他曾是富恩斯特基金家族企业的经理，突出地、直接和间接影响就业及永久的考卡零售商支持。

I want first of all to thank the UNESCO and the Beijing authorities the opportunity they have given to the city of Popayán to be present at this Summit Creative Cities Network.

Popayán, gastronomic city shares with Edinburgh City of Literature, the honor of having been the first two world deck cities form the first cell of what later has been this global network of multiple cultural expressions that has come to give concrete shape the ideal UNESCO cultural diversity. You will understand the great interest with which we follow the historical development of this happy initiative of the UNESCO.

In these eight years of our presence on the network, the traditional cuisine of Popayán has been strengthened as intangible heritage and tourism development as leverage. We have received in Popayán the sister cities of the subnet: Chengdu, Östersund and Jeonju, as well as Asian and European cities that aspire to join. We have opened the door to eleven Latin American and European countries that have participated as guests of honor at our annual Gastronomic Congress and few specialists from other countries who were interested in our experience. The miracle of this way of living has made by cultural diversity, the more we know about the culture of others and the better they know us, the more we learn to appreciate and refine our own traditional food culture.

We gradually discovered that gastronomy is a science that includes many human activities. That, in addition to the spiritual, cultural and family traditions, who justify their appeal as “intangible assets,” covers a broad spectrum of individual and social life of the community, agricultural policy, health and nutrition, tourism and the economy production and services related to such vast sector. Therefore it became a moral obligation to adopt a state policy on protection of the cuisine and traditional kitchens in Popayán and the surrounding region, inspired and driven by current policy of the Ministry of Culture nationwide. It is not, far from it, to create a limited framework, but on the contrary, to create conditions conducive to free enterprise and equal opportunities, while respecting ancient traditions that we have a duty to protect.

We are ready to share this experience on the sister cities.

Popayán has high hopes for the summit: the network has just gone through a difficult period, a “parenthesis” in his career. Hopefully the economic obstacles are overcome. I wish to find solutions - without sacrificing the quality requirements – to streamline the admission mechanisms: in this process I’m sure the members of the Network in each category are willing to work with the Secretariat of UNESCO with our experience and knowledge. We have at this time, outside our door, many meritorious cities, vibrant and enterprising, willing to share with us their cultural realities and to enrich the Network with your presence.

In its long history of cultural achievements, UNESCO Creative Cities Network is emerging as one of the most established social programs, with more real-life presence of the Member States and the most effective remedy against the negative aspects of globalization. Of us depends to be able to continue as promising career.

首先感谢联合国教科文组织和北京市为波帕扬提供出席创意城市网络北京峰会的机会。

波帕扬，美食之都与文学之都爱丁堡共同分享成为最初的两个单元格直到联合国教科文组织文化多样性网络模型形成。你会对我们陪伴联合国教科文组织这段愉快的历程感兴趣。

在这8年网络历程中，波帕扬的传统美食加强了为非文化物质遗产和旅游发展树立的标杆。姊妹城市成都、厄斯特松德和全州以及亚洲和欧洲的城市加入到美食之都队伍。我们向11个拉丁美洲和欧洲国家发出邀请参加我们每年一度的美食国会，一些专家对这些活动兴趣浓厚。这种奇迹的生活方式增添文化多样性，让我们知道更多别国文化，增进相互了解，进一步欣赏和完善自己的传统饮食文化。

我们渐渐地发现，美食是一门科学，它包括许多人类活动。也就是说除了精神、文化和家庭被定义为“无形资产”，也涵盖了农业社会政策、卫生、营养、旅游、经济生产及服务这一巨大社会生活领域。这让我们感到有责任引进一项关于保护波帕扬的美食和传统厨房及周边地区的国家政策，鼓励和推动文化部政策全民化。建立一个框架并不难，但是为企业创造平等机会，尊重传统是需要我们保护的。

我们愿意与其它姐妹城市分享经验。

波帕扬对峰会寄予厚望：网络刚刚经历了一个困难时期，职业生涯中的一个“难关”，希望能够克服经济危机。我希望能找到解决方案--保证质量，精简机制，在这个过程中我敢肯定每一个成员都会与联合国教科文组织秘书处保持一致，运用我们的经验和知识。在这个时候，很多城市充满活力与进取心，愿意与我们分享他们的文化，从而丰富与我们共存。

联合国教科文组织创意城市网络文化的悠久历史正成为最有建设的社会项目，拥有更多更真实的成员，更有效的应对全球化的消极方面。让我们相互携手继续我们的事业。

Irina Bokova

Director General of UNESCO

I wish to welcome the adoption of the *Beijing Summit Agenda*.

This Declaration highlights our shared vision and our common will to act.

To act **together** – for healthier cities, for greater sustainability, for deeper tolerance and social inclusion, for stronger justice and equity for all.

To act, most of all, to support the creativity and innovation all societies need today, in order to tackle the challenges of transformation, to make the most of the opportunities of change.

The message of the Declaration is powerful – it is that cities have a unique role to play as *platforms* and as *architects* of sustainable human development.

It is that we must harness the full power of cities as engines of sustainable growth and of better 'living together,' as incubators for designing creative solutions to challenges, solutions that are just, equitable and inclusive.

Cities are the places where the human, the economic, the environmental, the social and the cultural dimensions of sustainability interweave most tightly -- we must make the most of this.

This is the importance of the *UNESCO Creative Cities Network*, and we have seen this on display over the last two days.

The Network brings 38 cities together from across the world -- to build partnerships and share experience, to make the most of culture for empowerment and inclusion.

This spirit has guided this first Creative Cities Summit, and it stands at the heart of the *Beijing Agenda*, which states that:

Creativity is a special kind of renewal resource and human talent, based on innovation and it is increasingly becoming a critical component of sustainable development.

In a world facing limits, creativity may be, indeed, the ultimate renewable energy.

This fits with the message that UNESCO and Member States, with China at the forefront, have been taking across the world – to recognise culture as an enabler and driver of sustainable development.

We raised this flag in Hangzhou last May at the *International Congress on Culture: Key to Sustainable Development*.

We sent this message at the *United Nations General Assembly Thematic Debate on Culture and Development* in June and during the High-level Segment of ECOSOC last July, and we are taking it forward now with Member States, as they shape a global development agenda to follow 2015.

Culture is a force for growth – it is also a vector for social inclusion.

Culture provides sustainability to all development – it also a source of strength for individuals and societies under pressure.

Cities have an essential role to play in building the future we want for all.

In this spirit, I thank you once again – for coming from across the world to share your experience and learn from others, for agreeing to join forces and renew our commitment to the vision guiding the *UNESCO Creative Cities Network*.

I thank most especially the Government of the People's Republic of China and the Municipality of Beijing, for their leadership in taking forward this global network and also the concept of learning cities, which are tightly interlinked.

Every city is different, there can be no single solutions to all challenges – but each of us here shares the same conviction in the power of human ingenuity and creativity, in the power of cities as catalysts for positive change, and we can build on this.

伊琳娜·博科娃

联合国教科文组织总干事

我希望欢迎采用北京宣言的方式开始。这突出了我们共同的愿景和采取的行动。

联合行动——为更健康的城市，为更大的可持续，为更多的容忍和社会包容性，为更强的正义和公平。

采取行动，最重要的是支持当今社会所需的创造力和创新，解决转型带来的挑战，创造更多的机会。

我们今天传递的信息很明确——城市有其独特的作用扮演人类可持续发展的平台和建筑师。

我们必须尽最大努力利用城市可持续发展和更好生活在一起的能力，作为解决社会设计创造面临的挑战，解决方法应该是合理、公平和包容。

这就是联合国教科文组织创意城市网络的重要性，在过去的两天当中已有所展示。

网络使来自世界各地的38个城市汇集到一起——建立合作伙伴关系、分享经验，为了更大程度的利用文化赋权和包容性。

这种精神指导着这一次的创意城市峰会，它的核心是最终文件，即《北京议程》：

创意正是基于这种创新的、特殊的可再生资源 and 人类天赋，并日益变成可持续发展一个关键组成部分。

当世界面临这种局限性，事实上创意是最终的可再生资源。

为符合这种信息，联合国教科文组织、成员国和中国在最前列，在全世界采取行动把文化看做是可持续发展推动者和动力。

这也是我们五月份在杭州举办国际文化大会：可持续发展的关键上提出的。

我们把同样的信息在六月份联合国大会文化和发展主题辩论会上发出，在去年七月举行的联合国经济及社会理事会高级别会议上我们把成员国推向前进，因为他们塑造一个遵循2015年全球发展议程。

文化是增长的力量——同样也是社会包容的载体。

文化给所有的发展提供了可持续性——这同样也是力量的源泉并属于压力之下的个人和社会。

城市在构建我们想要的社会方面扮演重要的角色。

本着这种精神，我想要再次感谢你们——感谢你们不远而来分享你们的经验并向其他人学习，同意加入这种力量当中并且重申我们指导联合国教科文组织创意城市网络的承诺。

我感谢中华人民共和国和北京市政府，感谢他们的领导。

每一个城市都是不一样的，没有单一的解决方法来应对所有的挑战——但是我们每一个人都相信人类智慧和创造的力量，城市积极改变的催化剂。

Yan Aoshuang

**Special Representative appointed by the Mayor of Beijing,
Director of Beijing City of Design Coordination and Promotion Commission
Office, Director of Beijing Municipal Science & Technology Commission**

On behalf of Beijing Government, I'd like to express sincerely thanks to the support given by all the participants from 31 cities and of course thanks to the UNESCO network of creative cities which provide us such a good platform for us to share our ideas and experiences, here in Beijing.

At the opening ceremony, mayor of Beijing city, Mr. Wang Anshun deliver his speech which give brief introductions about development of Beijing. As far as everybody knows Beijing developed very fast for the past 30 years, at meantime we face a lot of challenges from resources, environment and society services. These challenges, as I believe maybe the common challenges for all cities, at certain time, Beijing announced the concepts of development of the city after Olympic Game of 2008, by means of "driven by science innovation and culture innovation" and also we put a lot of efforts to develop creative industry, especially design industry. Only last year, Beijing became a number of UNESCO Network City of Design, we believe creativity is a special kind of renewable resource and human talent, which will help the development of Beijing. We will continue our efforts.

Finally, I want to say Beijing is willing to make more contributions to the UNESCO network. And furthermore all of you are welcomed to Beijing again and I do wish you a happy stay here in Beijing.

Participants at the UNSECO Creative Cities Beijing Summit

Liu Yandong Vice-Premier of the State Council of People's Republic of China
Yuan Guiren Minister of Education of People's Republic of China
Irina Bokova Director General of the United Nations Educational Scientific and Cultural Organization (UNESCO)

UNESCO

Hans d'Orville Assistant Director General for Strategic Planning, UNESCO
Tang Qian Assistant Director-General for Education, UNESCO
Abhimanyu Singh Director and Representative of the UNESCO Beijing Office
Dov Lynch Senior Communication Officer, Office of the Director-General, UNESCO

The People's Government of Beijing Municipality

Wang Anshun Mayor of the People's Government of Beijing Municipality
Li Shixiang Vice Mayor of the People's Government of Beijing Municipality
Zhang Gong Vice Mayor of the People's Government of Beijing Municipality
Li Wei Vice Secretary-General of the People's Government of Beijing Municipality
Zhao Huimin Director of Foreign Affairs Office of the People's Government of Beijing Municipality
Yin Peiyan Deputy Director of General Office of the People's Government of Beijing Municipality

Chinese National Commission for UNESCO

Hao Ping Director of Chinese National Commission for UNESCO
Du Yue Secretary-General of Chinese National Commission for UNESCO
Qin Changwei Vice Secretary-General of Chinese National Commission for UNESCO

Beijing Municipal Science & Technology Commission

Yan Aoshuang Director of Beijing Municipal Science & Technology Commission
Yang Weiguang Party Secretary of Beijing Municipal Science & Technology Commission
Liu Hui Commissioner of Beijing Municipal Science & Technology Commission
Chen Dongliang Director of Beijing Industrial Design Center
Tang Jian Division Director of High-Tech Department of Beijing Municipal Science & Technology Commission
Chen Ning Division Director of International S&T Department of Beijing Municipal Science & Technology Commission
Zhang Xin Division Director of Publicity Department of Beijing Municipal Science & Technology Commission
Huang Hongliang Consultant of High-Tech Department of Beijing Municipal Science & Technology Commission

Creative Cities

Xu Qin	Mayor of Shenzhen, People's Republic of China
Xu Yibo	Deputy General Secretary of Shanghai Municipal Government, People's Republic of China
Matteo Lepore	Deputy Mayor of Bologna, Italy
Fu Yonglin	Deputy Mayor of Chengdu People's Municipal Government, People's Republic of China
Khalifa Sall	Mayor of City of Dakar
Michael O'Sullivan	Councilor of Dublin City Council, Ireland
Lu Zhengpin	Deputy Director of Hangzhou office of Cultural and Creative Industry, People's Republic of China
Erias Lukwago	Lord Mayor of Kampala, Uganda
Atsushi Hamada	Vice Mayor of Kanazawa, Japan
Takahito Saiki	Executive Officer of Kobe, Japan
Clotide Kalunga Mutita	Deputy Mayor of Lubumbashi, Democratic Republic of Congo
Brenda Arthur	Leader of the Council of Norwich City Council, Norwich, United Kingdom
Francisco Fuentes Meneses	Mayor of Popayan, Columbia
Ives Nelson Peter	Council representative of Santa Fe, the United States of America
Joseph Diab Maalouf	President of the Municipality of Zahle, Lebanon
Marie-Josée Lacroix	Head of the Montreal Design Bureau City of Montreal, Canada
Jung You-Seung	Director General of Seoul Design Foundation, Republic of Korea
Ossama Abdel Meguid	Director of Nubian Museum in Aswan, Egypt
Marta Lucia Bustos Gomez	Executive Chief of Direction of Culture, Arts and Heritage, Bogota
David Wilson	Director of Bradford Design Exchange, Bradford, United Kingdom
Ondaye Hugues Gervais	Sociocultural Councilor of the Mayor of Brazzaville, Brazzaville, Republic of Congo
William Robert Mark O'Neill	Director of Policy and Research, Glasgow, United Kingdom
Barbara Tscherne	Assistant Manager of Creative Industries Styria, Graz, Austria
Teruo Shinkai	Director General of Nagoya City Hall, Civic and Economic Affairs Bureau, Nagoya, Japan
Donald Caig Wilson	Mayor of Edinburgh, Great Britain
Cho Byung- Don	Mayor of Icheon City Government, Republic of Korea
Mathew Hayek	Mayor of Iowa City, United States of America
Einar Orn Benediktsson	Deputy Mayor of City of Reykjavik, Iceland
Maurice Vincent	Mayor of Mairie de Saint Etienne, France
Marcos Amadeo	Deputy General Director of Government of The Autonomous City of Buenos Aires, Argentina

Creativity·Innovation·Development Forum

Wang Shaofeng	District Mayor of Xicheng District People's Government of Beijing Municipality
Mehri Madarshahi	President of the Melody for Dialogue among Civilizations Association, France
Wang Huaming	Professor of Beijing University of Aeronautics and Astronautics, People's Republic of China
LEE Soon-in	President of the International Industrial Design Association, Seoul, Republic of Korea
Ma Mingjie	Fellow of the Development Research Center of the State Council, People's Republic of China
Okamaoto Yoshihiro	Professor of Kyushu Sangyo University, Japan
Wang Min	Dean and Professor of School of Design of China Central Academy of Fine Arts, People's Republic of China
Alison Clarke	Professor of Vienna University of Applied Arts, Austria
Liu De	Vice President of Beijing Xiaomi Technology Co, Ltd. , People's Republic of China
Rechard Hsu	Head of TEDx China Region, People's Republic of China
Wu Chen	Deputy Chief Architect of Beijing Institute of Architectural Design, People's Republic of China
Lou Yongqi	Dean and Professor of the College of Design and Innovation of Tongji University, People's Republic of China
Wang Ning	Secretary of Beijing Xicheng District Committee of the Communist Party of China
Chen Ning	Deputy District Mayor of Xicheng District People's Government of Beijing Municipality
Liu Guanzhong	Professor of Academy of Arts & Design, Tsinghua University
Liu Ning	Vice President of China Industrial Design Association
He Renke	Dean & Professor of School of Design, Hunan University
Xu Ping	Chief of Graduate division, China Central Academy of Fine Arts
Jia Ronglin	Vice Dean of Beijing Institute of Clothing Technology
Tong Huiming	Dean of School of Industrial Design, Guangzhou Academy of Fine Arts
Chen Hanqing	Vice Dean of Shanghai Institute of Visual Art, Fudan University
Zhou Yi	General Manager of S. Point Design
Mark Breitenberg	Special Assistant to the President, Art Center College of Design
Tapani Hyvönen	Founder of ED-Design Ltd
Alessandro Sarfatti	Member of ADI (Italian Design Association)
Chris Hosmer	Managing Director of CONTINUUM Shanghai
Jia Wei	President of LKK Design Beijing CO.,LTD.
Jeff Shi	Founder of Dragonfly Design Center
Lan Cuiqin	Design Director of China Household Electric Appliance Research Institute
Zeng Hui	General Manager Assistant of Beijing Gehua Cultural Development Group
Sun Qun	Deputy Director of Organizing Committee of Beijing Design Week

出席联合国教科文组织创意城市

北京峰会嘉宾名单

刘延东 中华人民共和国国务院副总理
袁贵仁 中华人民共和国教育部部长
伊琳娜·博科娃 联合国教育、科学及文化组织总干事

联合国教育、科学及文化组织

汉斯·道维勒 联合国教育、科学及文化组织战略规划助理总干事
唐虔 联合国教育、科学及文化组织教育助理总干事
辛格 联合国教育、科学及文化组织驻京办负责人
多夫·林奇 联合国教育、科学及文化组织总部办公室高级通讯官员

北京市人民政府

王安顺 北京市人民政府市长
李士祥 北京市人民政府常务副市长
张工 北京市人民政府副市长
李伟 北京市人民政府副秘书长
赵会民 北京市人民政府外事办公室主任
尹培彦 北京市人民政府办公厅副主任

中华人民共和国联合国教科文组织全国委员会

郝平 中华人民共和国联合国教科文组织全国委员会主任
杜越 中华人民共和国联合国教科文组织全国委员会秘书长
秦昌威 中华人民共和国联合国教科文组织全国委员会副秘书长

北京市科学技术委员会

闫傲霜 北京市科学技术委员会主任
杨伟光 北京市科学技术委员会党组书记
刘晖 北京市科学技术委员会委员
陈冬亮 北京工业设计促进中心主任
汤健 北京市科学技术委员会高新处处长
陈宁 北京市科学技术委员会国际科技合作处处长
张信 北京市科学技术委员会科宣处处长
黄洪良 北京市科学技术委员会高新处调研员

创意城市代表

许勤	深圳市市长
徐逸波	上海市人民政府副秘书长
马特奥·莱波雷	博洛尼亚市副市长
傅勇林	成都市副市长
哈里发·萨勒	达喀尔市市长
迈克尔·沙利文	都柏林市议会议员
陆政品	杭州市委宣传部部委会成员、市文创办副主任
埃里亚斯·鲁夸古	坎帕拉市市长
滨田厚史	金泽市副市长
齐木崇人	神户市执行主任
克洛蒂尔德·卡卢加·玛蒂塔	卢本巴希市副市长
布伦达·亚瑟	诺维奇市议会市长
弗朗西斯科·富恩特斯·梅内塞斯	波帕扬市市长
艾维斯·尼尔森·彼得	圣达菲市议员
约瑟·迪亚伯·马洛夫	扎赫勒市市长
麦瑞·乔希·拉克鲁瓦	蒙特利尔设计局主任
郑柳成	首尔设计财团主任
奥萨玛·阿卜杜勒·马吉德	阿斯旺努比亚博物馆馆长
玛塔·露西亚·布斯托斯·戈麦斯	波哥大文化、艺术和遗产部部长
戴维·威尔逊	布拉德福德电影之都主任
欧达耶·哈格斯·热尔韦	布拉柴维尔市政府办公室社会文化顾问
威廉·罗伯特·马克·奥尼尔	格拉斯哥政策与研究办公室主任
芭芭拉·清可仁	施泰尔马克州创意产业有限公司经理助理
新开辉夫	名古屋市政府市政与经济部部长
唐纳德·凯格·威尔逊	爱丁堡市市长
赵炳敦	利川市市长
马特·海克	爱荷华市市长
艾纳·翁·贝耐迪克森	雷克雅未克市副市长
莫里斯·文森特	法国圣埃蒂安市市长
马科斯·迪奥	布宜诺斯艾利斯市政府副主任

“创意·创新·发展”论坛演讲者

王少峰	北京市西城区人民政府区长
梅里·马达沙希	“全球文化网络”和“文明间对话音乐协会”主席
王华明	北京航空航天大学教授
李淳寅	国际工业设计协会联合会主席
马名杰	国务院发展研究中心研究员
纲本义弘	日本九州产业大学教授
王敏	中央美术学院设计学院院长
艾尔逊·克拉克	维也纳实用艺术大学教授
刘德	北京小米科技有限责任公司副总裁
徐宗汉	TEDx中国区负责人
吴晨	北京市建筑设计研究院副总建筑师
娄永琪	同济大学设计创意学院院长
王宁	北京市西城区委书记
陈宁	北京市西城区人民政府副区长
柳冠中	清华大学美术学院教授
刘宁	中国工业设计协会副会长
何人可	湖南大学设计艺术学院院长
许平	中央美术学院研究生处处长
贾荣林	北京服装学院副院长
童慧明	广州美术学院工业设计学院院长
陈汗青	复旦大学上海视觉艺术学院副校长
周佚	指南设计总经理
马克·布莱顿伯格	艺术中心设计学院院长特别助理
塔帕尼·海沃恩	ED设计公司创始人
亚历山德罗·萨尔法蒂	意大利设计协会委员
柯瑞思	CONTINUUM创新咨询服务公司亚太区总裁
贾伟	洛可可设计集团董事长
石大宇	北京清庭文创文化发展有限公司创办人
兰翠琴	中国家电院设计总监
曾辉	歌华集团总经理助理
孙群	北京国际设计周组委会副主任

Programme of the Summit

20 October 2013

- 18:00 Launching the UNESCO Creative Cities exhibition
19:00-19:35 Opening Ceremony of UNESCO Creative Cities Beijing Summit

21 October 2013

- 14:00-17:25 Creativity-Innovation-Development Forum (1)

22 October 2013

- 09:00-11:30 Creativity-Innovation-Development Forum (2)
10:30-12:30 Creative Cities Network Mayors' Roundtable Meeting
13:30-17:00 Creative Cities Mission's Design Visit
Museum of Ethnic Costumes-Beijing Institute of Fashion Technology and 751D
PARK Beijing Fashion Design Plaza
Beijing Qianmen Dashilan Business Street

23 October 2013

- 8:30-11:50 Creative Cities Mission's Visit: the Summer Palace

联合国教科文组织创意城市北京峰会

10月20日

- 18:00 联合国教科文组织创意城市展开展
19:00-19:35 联合国教科文组织创意城市北京峰会开幕式

10月21日

- 14:00-17:25 创意·创新·发展论坛1

10月22日

- 09:00-11:30 创意·创新·发展论坛2
10:30-12:30 创意城市网络市长圆桌会议
13:30-17:00 创意城市代表团参观考察
北京服装学院民族服饰博物馆、751艺术区时尚回廊
北京前门大栅栏商业街区

10月23日

- 08:30-11:50 创意城市代表团参观考察：颐和园

PHOTOS

图片

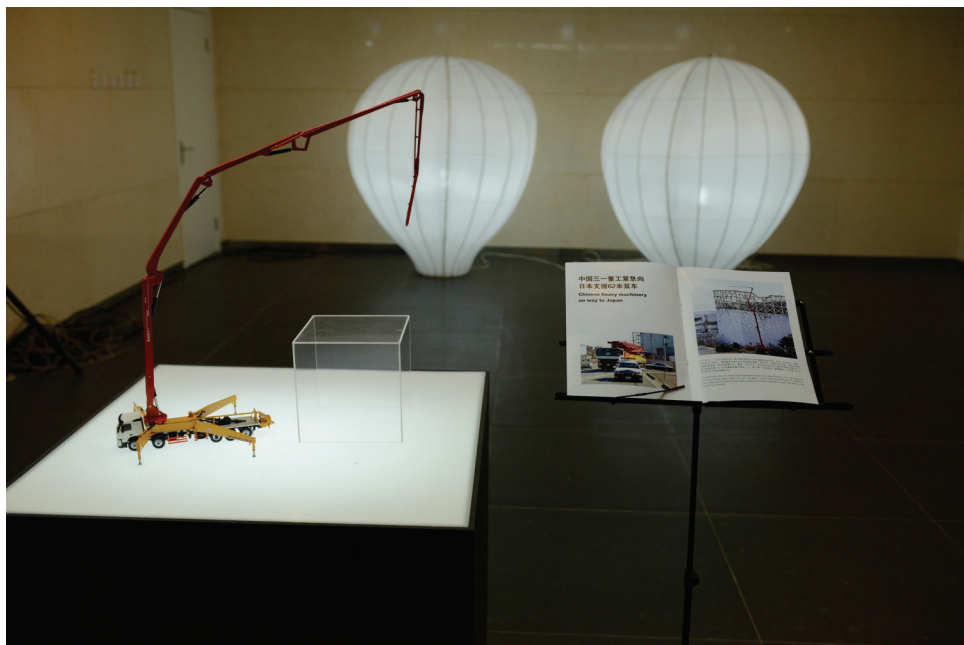
Beijing City of Design Plaza
北京设计之都大厦



Beijing Creative Design Exhibition
北京创意设计展览



Beijing Creative Design Exhibition
北京创意设计展览



Creative Cities Exhibition
创意城市展览



Mayors' Roundtable Meeting
市长圆桌会议



UNESCO Creative Cities Beijing Summit Mayors' Roundtable Meeting on 22 October 2013

2013年10月22日联合国教科文组织创意城市北京峰会市长圆桌会议现场



Irina Bokova, Director-General of UNESCO, wrote wishing words for the Summit
伊琳娜·博科娃女士为联合国教科文组织创意城市北京峰会书写寄语



Hans d'Orville wrote wishing words for UNESCO Creative Cities Beijing Summit
汉斯·道维勒先生为联合国教科文组织创意城市北京峰会书写寄语



UNESCO Creative Cities Beijing Summit Mayors' Roundtable Meeting
联合国教科文组织创意城市北京峰会市长圆桌会议现场



Participants of UNESCO Creative Cities Beijing Summit Mayors' Roundtable Meeting entered
Beijing City of Design Plaza.

联合国教科文组织创意城市北京峰会市长圆桌会议参会代表步入北京设计之都大厦



Group Photo of UNESCO Creative Cities Beijing Summit Mayors' Roundtable Meeting
联合国教科文组织创意城市北京峰会市长圆桌会议合影

联合国教科文组织创意城市
北京峰会
 UNESCO CREATIVE CITIES
 ——— BEIJING SUMMIT 2013

联合国教科文组织创意城市北京峰会

UNESCO CREATIVE CITIES BEIJING SUMMIT



United Nations
 Educational, Scientific and
 Cultural Organization

联合国教育、
 科学及文化组织



Member of the UNESCO
 Creative Cities Network
 Since 2012

北京·设计之都