中国现代设计教育的重要奠基人之一

王受之×作序

中国／澳大利亚／英国／美国／设计教育团队联手创作

解答创意文化产业非物质文化遗产老龄化产业中的棘手难题

CROSS CULTURAL DESIGN

跨文化设计

[英] 彭凡珂（Fanke Peng）
[美] 丽莎·夏隆（Lisa Scharoun）
编著

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跨 文 化 设 计

简介 / Introduction

《跨文化设计》由中国、澳大利亚、英国和美国的设计教育团队，在全球化的背景下，对目前创意文化产业、非物质文化遗产和老龄化产业中的热门主题以跨文化设计项目的形式展开探索。全书共收录了两个设计项目的设计思维的全过程以及相关作品展示，还有澳大利亚优秀毕业生作品展和八位国内外设计教育专家和创意文化企业创始人的专访。我们采用短期游学和跨文化工作坊的形式提升中澳学生的文化智能水平和就业率。本书给中国设计专业的学生和创意文化产业的从业者带来启发的同时，也给海外机构和企业深入了解中国“老龄化”和创意文化产业提供了机会，帮助他们找到和中国创产企业合作的有效模式。

Cross-Cultural Design is the exploration of global design applications for world problems by a Chinese, Australian, British and American education team with expertise in design. The book explores creative culture, intangible cultural heritage and aging, amongst other topics. The book includes the unique creative process of this team, a display of work from two cross-cultural design workshops, an exhibition of excellent graduate work from Australian universities and interviews of eight Chinese and overseas design educators, founders of creative culture and industry leaders. We use short-term study trips and cross-cultural workshops to improve the cultural intelligence and employability of Chinese and Australian students. This book, while highlighting design students, creative and cultural practitioners in China, also provides overseas institutions and companies opportunities to understand aging, creative and cultural industries, and effective models to navigate China's creative cultural industries.

全书以中英文对照的形式编写，以期与全球艺术设计教育界之同仁、设计师、行业专家以及正在学习艺术设计专业的学生进行交流，增进了解，创造跨文化设计教育和文化智能培养的新篇章。

This book is written in Chinese and English, with an aim to promote exchange with educators in art design, designers, industry professionals and design students around the world, creating a new chapter of cross-cultural design education and CQ.

序言 / Preface

跨文化设计是二十世纪九十年代末期以来在现代设计中提倡得越来越多的一个设计方向。

Cross-cultural design has been a direction for contemporary design since early 1990s.

我们现在面临的巨大挑战包括：整个社会过度依赖汽车，造成对资源严重依赖的问题；文化、医疗、教育、保健、教育、急救等设施严重不足；城市人口急剧膨胀；民众普遍对于城市的无限制蔓延和奢侈消费感到厌恶；人均城市消耗费用过高，包括住房、就医、教育、交通、娱乐、社会保障等方方面面；道路严重不足，无法承受巨大的汽车流量；贫富差距日益严重。

We face various challenges today, including an obsessive reliance on cars; shortages of services for culture, medical and health care, education and emergency; huge populations in the urban cities; public anti-urbanism and objections to luxury consumption; expensive living costs, including housing, medicare, education,traffic, entertainment, social benefits, etc; traffic issues, especially the volume of automobiles and the increasing gap between rich and poor populations.

城市蔓延、过度消费、环境污染的情况日益严重。除了国际、国家、地区政府采用一系列行政手段控制之外，设计界也在积极地协助解决这些问题。在这个背景下，新现代主义、解构主义、可持续性设计、生态设计、绿色设计和通用设计都提到议事日程上来了。

Urban expansion, obsessive consumption and environmental pollution are all increasing. Design has been adopted to solve world problems, in addition to local, national and international government strategies. Within this background, there are new directions for contemporary design: such as neo-modernism, de-constructivism, sustainable design, eco-design, green design and universal design.

我们提出跨文化设计，其实就是从设计参与的人员、涉及的项目、要解决的问题、采取的方式方法、程序步骤各个方面，用跨越文化的方式，来突破上述设计中存在的各种问题。我们关注世界所面临的共性问题，比如有关“老龄化”和“传统文化的保护”问题，而在合作过程中更加能够通过跨文化这种特别的方式真正给解决这些问题寻找到有效的设计方法。

We propose cross-cultural design to tackle 'wicked' problem, using design participants, projects, issues methods and processes. We look into general issues the world is facing, such as 'aging' and 'preserving cultural heritage', to find new solutions for world problems through the cross-cultural collaboration and interaction.

冷战结束以来，发达国家日益出现少子化情况，加上如育儿费用提高、生产生活节奏加快、生活压力加大，造成生育率不断下降，出现众多丁克族，也就是不婚不子的新一代。与此同时，失业率上升、实质所得下降、大部分工作人员的工作时间过长，尤其是此问题冲击到处于生育年龄的年轻人，从而影响受孕。在中国，由于长期执行一胎化政策，造成产子锐减。而从正面来看，医疗技术进步，公共卫生水平提高，人均寿命延长，也都是造成老龄化的主要问题。现在不但发达国家进入老龄化阶段，就是中国这样人口本身很年轻的社会也逐渐受上述各方面因素影响，进入到老龄化时期，且不说解决老龄化、少子化的社会问题，如何能够为越来越庞大的老龄人口设计他们的用品，就是一个越来越尖锐的问题。采用跨文化设计的方式，有望解决问题。

Since the cold war, the birth rate has decreased in developed countries, while the cost of raising children, the speed of industrial production and lifestyle pressures are increasing. There is a DINK (Dual Income, No Kids) culture, where 'no marriage and a childless generation' has developed. In the meantime, the unemployment rate is on the increase and the actual pay scales have decreased. Most employees need to work longer hours. All of the above effect the younger generation, in terms of maternity and parental planning. In China, due to the 'One Child' policy,

there is an obvious decrease in the birth rate. From the positive side, advanced healthcare leads to longer human life, but this has also caused social and medical issues with ageing. Not only are developed nations facing issues with ageing societies, but this also affects developing countries, including China. Because of an increasingly aged population and low birth rates, designing products for the elderly has became more and more important. Cross-cultural design represents an opportunity to find new solutions for world problems.

现代设计针对地方、民族文脉的发展在过去的二十来年有了很大的发展，既具有现代的结构、功能，同时又具有地方特点、民族特点，形成具有“民族性的现代设计”。这种探索由来已久，到二十一世纪也依然是一个引人瞩目的探索和设计方向。这个探索有两个方向：第一，体现民族审美习惯的现代设计，比如日本设计的简洁和多功能；北欧设计的人情味，这一类设计并没有沿用民族传统形式，而是在新设计中突出民族审美的内涵；第二，吸收一些民族传统形式的现代作品，包括产品设计、建筑设计、平面设计等。后面这类在国内被称为“现代中式”或者“中式现代”等，这个词在西方建筑界的称谓也比较多，有人称之为“地方主义”或“本土主义”，是指现代设计上吸收了本地的风俗，使现代设计中体现出地方特点的风格。这种设计风格，早在战后的日本现代建筑中已经得到体现，例如丹下健三的香川县厅舍的设计。地方主义不等于地方、传统的仿古、复旧，地方主义依然是现代设计的组成部分，在组成、功能和构造上都遵循现代的标准要求。采用跨文化设计的方式，我们能够使得来自不同背景的设计师、设计专业的学生一起参与，把地区风格、传统风格、本土风格通过共同的关切发挥得淋漓尽致。

Modern design that focused on local cultural heritage has developed rapidly in the last twenty years. The exploration of a national modern design style that integrates modern structure and function with localism and national characteristics is also a hot topic and design direction in the 21st century.In exploring this we can take two angles: 1. Modern Design is focused on custom design aesthetics; such as the simplicity and multi-functionality of design in Japan and the human centred and organic design of Scandinavia. 2. The merging of traditional form with modern design; including product design, architecture and graphic design. In China we call this 'New Chinese Style' and in Western architecture it is called 'Localism' or 'Regionalism'- all terms that refer to the merging of modern design with regional and local traditional styles. The type of design can be seen in the design of Kenzo Tang's 'Kagawa Prefectural Government Hall' in post war Japan. Localism isn't simply an imitation of local and traditional styles; it is a part

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of contemporary design in that it follows the standard requirements of contemporary design in terms of component, function and structure. Using cross-cultural design methods, we can bring designers and students from different cultural and disciplinary backgrounds together to interpret regional styles and cultural heritage in order to realise new potential for old structures and customs in the contemporary context.

创意产业是跨文化设计的载体，本书所探索的概念、方法、技术以及用户体验为“跨文化设计是创意产业取得成功的动力”这一说法提供了有利的证据。

The creative industry is the vehicle for cross-cultural design. The concepts, methods, techniques and user experiences explored in this text give evidence of how cross-cultural design is the fuel for a successful creative industry.

跨文化设计是一个新兴领域。本书中，来自中国、澳大利亚、英国和美国的教育团队和设计师为跨文化设计及其应用作了清晰的阐述，并提供了坚实的基础。

Cross-cultural design is an emerging field. In this book, a team of Australian, Chinese, British and American educators and designers define and provide a solid grounding for the dialogue on cross-cultural design and its application.

王受之（Wang Shouzhi）
2016年8月4日于洛杉矶
4th August, 2016 in LA

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第一章

CHAPTER 1

关于跨文化设计 /
About Cross-Cultural Design

随着全球化进程的日益深入、社会流动性的增加和多种族融合进程的加快，使得跨文化交流成为当前社会的新常态，跨文化设计的需求也在日益增加。设计师跨文化创新的能力可以转换成有效的社会竞争力。在实践活动中，文化的差异既可以引发冲突也可能激发创新，而我们将跨文化交流视作创新资源。跨文化创新必然存在两个要素：差异和转换。在跨文化的实践活动中，我们从全球面临的“棘手难题”出发，采用设计思维，将差异性和共性转化成有助于深入挖掘问题的资源，寻求解决问题的新途径。我们希望通过跨文化设计带来可实现的、可持续的、对人类发展有意义的创新方案

Chapter One

With the further progress of globalization, increased social mobility and multi-ethnic mixing, cross-cultural exchange has become the new normal. The demand for cross-cultural design is on the rise. The ability of designers to facilitate cross-cultural innovation can translate into effective competitiveness. In practice, the differences in culture can either be a source of conflict or innovation. However we view cross-cultural exchange as a resource for innovation. Cross-cultural innovation must include two elements: difference and transformation. In our cross-cultural practice, we look at wicked global issues and use design thinking to turn difference and commonality into resources that pose questions and seek out new ways to solve problems. We hope to bring realizable, sustainable and meaningful innovations through cross-cultural design

1.1 跨文化设计的定义
A Definition of Cross-Cultural Design

在定义跨文化设计之前，我们需要先理解文化、多元文化、交叉文化和跨文化的区别。文化来自有共同的价值、信仰和实践的人群。这些元素（价值、信仰和实践）可以进一步被定义为习俗，习俗是区别和划分社会群体的标准。文化不单是继承来的，也是学习来的。因此教育的过程就是不断积累的过程。

Before defining cross-cultural design, one must first start with an understanding of the terms 'culture', 'multi-cultural', 'inter-cultural' and 'cross-cultural.' 'Culture' refers to common-held values, beliefs and practices of a group of people. These elements (values, beliefs and practices) can be further defined as 'customs' and the customs of a group of people (or society) are what set it apart from other societies. Culture is something learned, not something inherent to people, and in those terms the process of education is a process of acculturation.

多元文化来自不同文化大杂烩的社会，尽管每种文化都有各自的价值观和信仰，但可以和谐共存。新加坡、澳大利亚和美国都是拥有多元文化的国家。交叉文化是指一个人在短期内访问和居住在与其自身文化完全不同的国家和地区。这种文化之间的互动关系，可能是好的（文化适应）也可能是不好的（文化冲突）。

Multi-cultural refers to a society that is compiled of a 'melting-pot' of different cultures each with unique values and beliefs that although different, function together as a whole. Singapore, Australia and the United States are often referred to as 'multi-cultural' societies. Inter-cultural is a term often used to describe someone visiting or living in a society with a culture that is significantly different from his or her own for a short period of time. It relates to interaction between cultures, which can be favourable (such as 'cultural adaption') or otherwise unfavourable (such as 'culture-shock').

在多元文化的互动中，跨文化与多元文化的学习和知识互换有关。跨文化意识是用来形容个体对这个世界开放地、不带偏见地积极理解探索和包容的能力。一个人出生和成长中经历的文化能够影响他对图片、符号和行为的解读。跨文化互动和互换也会改变和影响一个人对图片、符号和行为的解读。当不同的文化汇集在一起，对“棘手”的全球问题寻求解决方案时，跨文化设计便产生了。跨文化设计正是知识转换的结果。

Cross-cultural relates to the study of multiple cultures and the knowledge exchange that can occur when multiple cultures interact. Cross-cultural awareness is a term that describes an individual's ability to view the world in an open and non-judgmental way from a position of tolerance and understanding. The culture that one has been born into, and is most familiar with, has a strong impact on the way images, symbols and behaviors are interpreted. Cross-cultural interactions and exchanges are a way to transfer and educate others on the meanings of images, symbols and behaviors. Cross-cultural design is the outcome of the transfer of knowledge that occurs when different cultures come together to design solutions to common 'wicked' or complex global problems.

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