

SHARE - THE DESIGNER'S HUMANISTIC THINKING

邵唯晏 卜天静 编著

共·享——
设计师的人文思考

机械工业出版社

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前言

共享——未来

近几年来，大家在不断谈论“共享”理念，出现了许多以“共享经济”为口号的机构。共享经济本来是指把闲置的物件或劳动时间拿出来共享，平台本身只负责规则的制定、管理和执行，从中撮合合作（交易）的达成，但自身并不参与实际交易。但现在许多机构却打着“共享”的旗号，亲自主导并介入交易与运作，这样就违背了“共享”的初衷。共享的本质，在于凭借互联网的基础，以去中心化的链接，构建一种更开放、更具包容性的合作架构，以便寻找各种可能性来面对严峻的未来环境。

我们的下一代正面对着极为严峻的考验：气候的异常、资源的浩劫、极速的生活节奏、少子化的竞争、破碎化的社交……共享的机制或许有机会在这极端的环境中找寻可能的出路。日本著名的管理学家、经济评论家大前研一（Kenichi Ohmae）预测：未来因为 M 型社会的冲击，设计师将被迫转变为社会型设计师（Social Inventor），而共享将是一条重要的出路。因此，本书集结了新锐设计师、设计专业学生和学术界的老师，从多元角度来探讨共享未来的可能。本书同时也记录了一些实际的装置（Installation），它们已在世界各地小规模运作了，期望通过这种由下而上的力量来引导更多人的关注。

这几年，我在几个身份中不断切换，台湾中原大学建筑系及室内设计系的毕业班导师、竹工凡木研究室的设计总监和台湾“交通大学”的建筑博士生，不同身份的视角及相互依存共享的关联，让我有更多的机会来看待设计未来的多元发展。我发现“共享思维”的口号，让设计圈产生了根本上的变化。当信息扁平与知识共享充斥着我们的生活时，在看似极度的便利中，我们是否感受到正在逐渐失去什么？是对于信息的珍惜，还是对于物件的惜福，抑或是对于人与人之间的情感？所以共享不能是口号，应真正串联起来变成一股正向的系统来衔接未来！

本书的出版也谢谢中国台湾逢甲大学的陈文亮主任及大陆的卜天静、田甲、孙浩晨三位亦生亦友的知己，还有我在马来西亚和日本的学生们，感谢译者王先志，在大家点滴的积累下，或许对于未来只是些许的改变，但我相信“共享”的机缘与力量会继续牵连著彼此，持续蔓延，直到未来。



Preface

Share and Future

Recently, everyone constantly discusses about "Share" concept. It appears many organizations of Sharing economy. Actually, everyone doesn't know sharing economy is sharing un-used object or working hours. This platform is responsible for the rules, management and execution which deals with cooperation and doesn't involve in real transaction. Nowadays, many organizations have the main idea of "Share" and intervene the bargain and operation by themselves. It leads to lack of the original sharing. The essence of share is rely on the basic interconnection network, the link of decentralization, and construct one kind of inclusive cooperation structure which is finding any kinds of possibilities to face the severe future environment.

Our generation confront the acid test, climate change, resources depletion, quick pace of life, low birth rate, fragmented social interaction. Maybe the strategy with extreme environment sharing will find the way to go. Kenichi Ohmae, Japanese management expert and economist critic predicts the effect M-shaped Society in the future. Designers will change to Social Inventor. And share will be an important way to go. Thus, this book collects new generation designers, students, and academic professors to discuss the possibility of the future in diversity. At the same time, it records some practical installation and operation from all over the world and expect the force from down to up, then let many people to pay attention on it.

I have multiple roles in the graduating class professor of Architecture and Interior Design in Chung Yuan Christian University, the CEO of CHU-studio, the Ph.D student of Chiao Tung University. Different roles and viewpoints are connected to share to each other. It gives me many opportunities to view the develop of design. I find that we follow share concept which makes metamorphosis in design circle. To information flattening and Knowledge sharing including in our life, it seems like convenient, but lack of something. To cherish the information and things, to get close to each other? Share isn't a slogan and that is the way to connect with the future.

I want to say thank you for the director of Architecture Wen-Liang Chen in Feng Chia University. Furthermore, Sissi Bu, Tian Jia, and Sun Howchen as my best friends. Otherwise, my students are from Mainland China, Hong Kong, Macau, Malaysia and Japan. Thanks to the translator Mr Wang Xianzhi. Due to everyone's effort, it may change some situation to the future, but I believe the opportunities and strength of "Share" will extend until the future.



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第1章

CHAPTER 1

大家论共享

DISCUSS SHARING

陈文亮 台湾

逢甲大学建筑专业学院助理教授

室内设计学士学位学程主任

共享——与设计教育及设计人的对话

在公园儿童游戏场边总能听到家长对小孩说，要与弟弟妹妹或哥哥姐姐们“共享”，可见基本的“共享”概念其实很早就在我们的生活教育中被清楚地实践着，但是为什么这么好的观念竟在我们成长受教后渐渐地流失了？这的确值得我们大家好好反省！

“共享”或“分享（Sharing）”是指资源或空间的分享及利用。如今全球社会变化的脚步加速，封闭式的学习方式在现今社会有着极大的争议性，设计教育在一个变化快速的网络信息时代重新自我检视，是绝对必要的。1971年维克多·帕帕奈克出版了《为真实世界的设计》一书，强调设计师的社会责任；20世纪90年代以后，住宅设计兴起发展；2000年开始，设计观点侧重于它所创造的经济价值；到了21世纪，“为社会而设计”的意识再度被各界唤起。

过去的设计价值观念中，往往都只是为了追求产品对象的外在美观及其设计创意，借以引发消费者购买交易的欲望，而过去社会设计的主要目的在于满足社会基本的需求，强调为大多数公众而设计。然而，现今的社会设计是运用设计的思维去做一个在生活里真正需要的东西，设计能量展现与设计人的使命都攀向另一个高峰，而其内涵则提升到有其特定社会意义价值的具体行动、改革与服务。

20世纪60年代开始，台湾建筑高等教育就是所谓的台湾地区“老六校”，分别是成功大学（台南）、东海大学（台中）、中原大学（中坜）、淡江大学（台北）、逢甲大学（台中）及中国文化大学（台北）六所。其中成功大学及中国文化大学是四年学制，其余四所大学都是五年学制。中国台湾建筑教育基本架构以欧美为学习对象，在信息闭塞与资源有限的年代，是以课堂及图书馆书籍为获取知识的重要途径，六校联谊虽然盛大但人数有限，教师轮岗带动不同学校之间的互动交流，学长学姐与学弟学妹之间的互动有生活及专业的传承……当时“共享”面向有限，却令人格外深刻和难忘。

现今台湾建筑设计、室内设计或空间设计专业有超过四十所大学或技术学院，毕业学分门槛相较于过去降低不少。必修学分降低，

原本是让学生有更多的空间去开拓学习，然而被曲解的初衷成为学习怠惰的借口，教育松绑已强烈冲击了台湾高等教育的根基。也希望其他地方的高等教育能引以为戒。

最近十几年，两岸高等教育机构交流相对频繁，互动的时间及机会都增加了许多，其中设计教育间的交流也很多。我个人对两岸建筑或室内设计高等（本科生）教育上的心得就是：课程架构及教学模式上还可以再加强。现在大陆许多大学院校之间教学资源及学术之间的交流都让台湾高等教育界羡慕不已，可以通过更多实际有效的知识交流及经验共享来提升高等教育的竞争力。我坚信，设计教育不应只是单纯教育学生成为一个只会做设计的狭隘设计人，而是应该通过更多“共享”让自己的心胸、视野更加宽广；通过差异“共享”让设计面向更加丰富且多样；通过深刻“共享”让设计内涵更加具备温度及质感。“共享”能帮助设计教育培养出兼具质感与温度的设计人，相信“共享”也可以让两岸的设计教育理念及运作机制得到取长补短的机会，引领设计产业迈向另一个巅峰。

设计师真的是一个很特殊的身份，在某种程度上有时可以说是公众人物，同时也担负着一些社会责任。设计师不仅要完成业主主要的理想设计，也要帮助业主获得一分真实、舒适、健康、美观的空间享受，表现设计专业的同时还要能传递一种正确的生活方式和理念，能从有形的空间影响到无形的责任。

要通过设计工作的表现让更多社会上的“成功人士”来从事慈善公益事业，带动更多的人去关注社会公益，进而形成无限改变且利人利己的强大力量。学校在培养学生成为设计专业人才之外，也要引导教育学生培养“共享”关怀的胸怀，学校自身就可以以身作则将教育事业与社会公益关怀相连接。

现在我以逢甲大学建筑专业学院为例，与大家分享培养设计人的社会责任及使命的经验。逢甲建筑专业学院现有建筑学士学位（五年制）、室内设计学士学位（四年制）及创新设计学士学位（四年制）三个专业设置，学生不仅能具备自己的专业技能，更能轻易地在这样的学制内拥有跨领域学习的机会，这便是一个广义“共享”概念下的教育方式。大一及大二采用不分流的教学方式让学生们互动学习，学习内容多样丰富，两年的建筑训练可以建构学生对建筑内外空间的理解。大三分流，着重为不同属性、不同专长的人提供深入学习发展的机会，协助学生打造可供自己憧憬挥洒的天空。

学校不仅为“共享”提供最好的教育资源与环境，更是有效结合学生与社会企业一起来承担更多的社会责任，比如我们要在偏僻的乡村建造一百座小书屋。逢甲大学建筑专业学院以一个设计人、一个设计专业教育单位的身份播下这颗社会公益的种子，让教学不只局限于教室里，让教学成为师生可以实际动手参与的过程，让教学成为共享资源、共享爱的过程。做公益的心当然也不局限在台湾，原本我们只是单纯地希望小书屋能够让需要的人使用，而现在的小书屋不仅激发了我们更多的社会责任感与公益活动的热心，也扩大了我们教学工作的视野，带来了更多的机会。没有共享助人的初衷是无法体会到实践之后的充实幸福的。

Communications among sharing, design educations and designers

It happens all the time that the children, in the park playground, are told to share with their siblings, which explains that the concept of sharing has been widespread since we were young. Nevertheless, the good tradition of sharing, as we grow up, is becoming obscure. We should work it out before it is getting worse.

The definition of "sharing," from Wikipedia, is the joint use of a resource or space. In the fast-growing world, the closed learning approach is controversial, and we should reexamine the design educations, making these compatible corresponding to the era of information and internet explosion. In 1971, Victor Papanek published the book *Design for Real World*, which advocates the importance of social responsibility for designers. The energy of design and mission of designers have reached their peaks, which means that we should create and provide the solid actions, resolutions and services symbolizing the genuine social values.

Since 1960s, the so-called old six higher-education of architecture schools in Taiwan are Cheng Kung University (in Tainan), Tunghai University (in Taichung), Chung Yuan University (in Chung Li), Tamkang University (in Taipei), Feng Chia University (in Taichung) and "Chinese Culture University" (in Taipei), among which the Cheng Kung University and "Chinese Culture University" have 4-year academic programs, and the others have the 5-year. The foundation of architectural educations in Taiwan mostly follow that in the Europe and U.S. In the era of the limited educational resources, the classes and libraries had become the crucial channel learning knowledge. Though the academic associations, among these 6 schools, were constrained, was not large in scale, the teacher exchanges and student communications were active and remembered.

At this moment, there are over 40 colleges having architectural, interior or space design programs. The required credits for graduation are becoming fewer, which implicitly make students disinterested in studying. The loosen education regulations and constant education reforms were intended to create more space for students to explore and study, but the misunderstood intention impact on the environment of higher education in Taiwan, China. The lack of foresighted education policy in Taiwan, China is worrisome, which is taken as a warning for education in Mainland China.

The cross-strait academic exchanges have been more frequently in both time and opportunity, especially the education of design. My personal opinion on the cross-strait education of architecture and interior design is that the curriculum structures and teaching mode can be better. The development of design education has been progressing in recent years, nevertheless. Nowadays, the education resources and academic development in Mainland China are comparatively competitive with Taiwan. Making the national education competitive by means of intensifying the effective knowledge exchange and experience sharing is not easy, however, I firmly believe that design education should not be confined to teach student design, but develop the broader mind and the diversity by sharing. Sharing design makes design warm and elegant, and sharing design makes designers warm and elegant as well. I believe that sharing is an opportunity to make the cross-strait educations learn each other, especially sharing education concepts and operations, which make a better world for the design industry.

Designers are unique, some of whom are public figures with social responsibility. Designers not only present to clients the ideal designs, but also present to clients the real, comfortable, healthy and alluring space experiences. Acting professionally while expressing the correct life style and social missions are also part of the responsibility which is making the tangible space affect intangibly.

The design works would attract more "business elites" to engage in charity activities, which brings more attention to public welfare and turns the egocentric people into the altruistic. In addition to teaching students the knowledge of design, the schools have to guide the students to share and care. The schools, therefore, are being connected to the social welfare as well.

Taking the School of Architecture in Feng Chia University as an example, I am sharing with you the experience for nurturing the social responsibility and mission for designers. In this school, there are three professional programs, incorporating the 5-year Bachelor of Architecture, 4-year Bachelor of Interior Design and 4-year Bachelor of Innovation Design, that provide specific and disciplinary educations. This is the example presenting the idea of sharing from the macroscopic perspective. For the first 2 years without academic majors, the freshman and sophomore students have diverse options in courses, which help the students to learn the fundamental knowledge of design. With requirements of majors in their third year, the students having different professions can have the in-depth training, making themselves prepare better for the future.

The School of Architecture in Feng Chia University not only provides students the better learning resources and environments, but also effectively integrates the power of alumni and corporations so as to take more social responsibilities. We have committed to creating 100 book houses for schools in the underprivileged minorities. Our school wants to act first as a designer that makes the education no longer limited to classrooms. The passion of public welfare is not confined to Taiwan. Primarily, we wanted to make the house books conveniently accessible for more people. At present, the house books not only awaken the consciousness of social responsibility and public welfare activity, but also broaden our horizon, making us realize that there is no fulfilling happiness until we learn to share and help.

邵唯晏 台湾

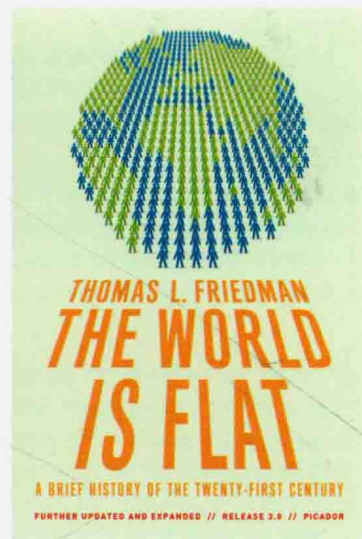
竹工凡木设计研究室主持人

共享——超扁平时代

时代的进程总是和科技的进步有着密切的关联。自从 1989 年互联网介入我们的生活，直到 2018 年当下互联网时代的全面发展，短短 30 年的时间造成了信息的极度扁平化和透明化，也因此造成了碎片时间（Fragmental Time）和流动空间（Liquid Space）的大量出现，使“共享”观念盛行。这也回应了村上隆（Murakami Takashi）所谈及的超扁平（Superflat）文化的崛起和托马斯·弗里德曼（Thomas Friedman）在《世界是平的》（*The World is Flat*）一书中所谈及的全球扁平化现象，并且建议活在当下的年轻人们，产品和生产在当代是平坦的，所以不要从事单一无创新的生产工作，要寻找各种可能的创意，才不会被发展中国家的廉价劳工或机器所取代。这种由下而上、强调共享互利、去中心化发展的网络（Net）表现，也全方面影响并介入了我们的生活。每个时代都有它的使命和标记，而当下的时



▲ 村上隆长期重视次文化，此为超平面收藏品特展。Murakami Takashi always attaches importance to sub culture. This is the special exhibition of Superflat collection.



▲ 托马斯·弗里德曼的《世界是平的》一书，已出版到 3.0 版本，谈全球共享的扁平现象。

The World is Flat by Thomas Friedman has been published in 3.0 edition, discussing the flat phenomenon shared by the whole world.