Emerging Practices in Design

Professions, Values, and Approaches

设计的新兴实践：

专业、价值与途径

马谨
娄永琪
编

Edited by
MA Jin & LOU Yongqi

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Approaching the Emerging Landscapes of Design Practice

MA Jin

Design is changing with new practices emerging continuously. The moving horizon of design blurs the boundaries of professions and introduces new approaches. In the meanwhile, design explores the new frontier by dealing with matters that center around goodness, happiness, and wellbeing of the entire human community. One of the most important missions of design now is how it can enable us to survive together with our planet. Values embedded in design professions and approaches have attracted increasingly more attention, particularly in design research. Such emerging design practices raise the bar for design knowledge, in terms of its breadth, depth, and complexity.

Based on the above observation, Tongji University's College of Design and Innovation (Shanghai, China) hosted the first Design Research and Education Conference titled "Emerging Practices" in October 2012, and the conference theme was "Professions, Values, and Approaches." Growing from selected papers presented at the conference, the anthology further invited more contemporary design thinkers and educators to contribute their thoughts along the three dimensions.

We received 13 articles from 17 authors, including, to name a few, Victor Margolin, Ezio Manzini, Ken Friedman, and Guangzhong Liu. Most authors have been long engaged in design research and education, carrying distinct perspectives on the leading edge and evolution of design practices. Their trans-regional and cross-cultural design and research experience is invaluable to the Chinese audience since they tackle issues such as practices, theories, and philosophies that are not confined to the western world. Moreover, the collection of papers connect contemporary design practices, approaches, and values, and allow us to relate the understanding of the current position and the direction of design research, education, and practices in China to a network of global design knowledge from a holistic and historical perspective.

Although it is not our intention to *represent* the entire landscape of emerging practices by encompassing all the possible issues along every dimension, we consider the collection to constitute an intertwiningly, complex whole.

走近新兴设计实践

马谨

设计在改变。不断涌现的新兴实践勾勒出设计领域移动中的地平线。在专业的边界变得越来越模糊、途径变得越来越多元的过程当中，设计还在不断开拓新的疆域——处理围绕着全人类的善与福祉的问题。可以这样说，如今设计的重要使命之一，是能否帮助人类更好地生存。因此，设计活动所蕴含的多元的价值观逐渐成为近十多年来在设计界、尤其是设计学术界热议的主题。依托在这些维度上的发展，丰富多样的新兴设计实践对设计知识在广度、深度和复杂度上提出了更高的要求。

基于这种观察，2012年10月同济大学设计创意学院举办了第一届“新兴实践”设计研究与教育国际会议，会议的主题正是：专业、价值与途径。这本小书选取了当时发表于会议上的若干论文，并在此基础上邀请更多设计理论家、教育者围绕设计的这三个维度贡献自己的思想。

我们收到了包括 Victor Margolin、Ezio Manzini、Ken Friedman、柳冠中等在内的17位作者的文章。他们多是常年活跃在设计研究和教育界的资深学者，对全球和本土设计动态、前沿、历史沿革以及未来趋势有独到的见地。更难得的是，有些作者有长期跨地域、跨文化研究实践的经验，他们为中国读者带来的不仅仅是西方的设计、西方的理论、西方的哲学和西方的问题。许多文章以全局历史的视角将当今设计的实践、方法和价值观联结成一张全球知识网络，有助于中国的读者更好地理解中国的设计和设计教育在这张网络上的位置和动向，为中国的设计研究、教育和实践提供启发。

那么，这些文章各自处理的问题是什么，它们分别侧重以上哪(几)个维度，文章与文章之间的关联脉络如何？这些问题本身形成了一个复杂又相互支撑的整体。但同时，仅仅十多篇文章，又不能面面俱到地将新兴设计实践的各个维度、各种议题包揽进来。文章之间，它们的不谋而合、和而不同，背后隐形

Besides putting our efforts to present the book bilingually and precisely, our biggest concern is to address areas not only when the articles converge or diverge but also what are potential relationships among the articles. By providing a preview of the chapters in the introduction, we hope to guide our readers to the emerging practices in the field of design.

The first paper explores the models of design and the relations between six world economies and design knowledge. Ken Friedman sketches out the economic context for varied emerging practices in design, and raises the question of the kind of design knowledge needed under todays' economic conditions. Should a mindful reader relate the following papers to this one, apart from obtaining a better understanding of the specific discourse s/he may be able to develop a knowledge inventory of her/his own. This paper is followed by three clusters that unfold respectively around the keywords "relation," "sustainability," and "industry and innovation."

"Relation," or "relationality," turns out to be the core of three articles that discuss design methods and approaches. Such coincidence per se is a meaningful signal. Inspired by both the ethos of human-centeredness and the democratization of designing, more and more non-designers are involved in the design process. While the impact of interdisciplinary collaboration expands, practices ranging from co-creation, participatory design, open design, to social innovation all need to work on one crucial issue—developing design methodology that can truly facilitate collaboration and make participation productive.

Alastair Fuad-Luke's discourse on designing for radical relationality identifies a fact that has not been sufficiently dealt with in social innovation, interdisciplinary collaboration, and co-creation: design activities are political because antagonism is inherent in human relations. While reading the paper, we may experience a kind of intellectual turbulence due to the challenge to preconceptions on conventional design(-ing).

Thomas Kong proposes a relational design pedagogy by examining his students' social innovation and co-creation practices. Comparing to Fuad-Luke's theoretical elaboration, the paper is straightforward with vivid examples that are poetically manifested. Rooted in Asian cultures, respect for holism and relations is put into action in the author's attempt to integrate new subject matters into an environmental design curriculum.

In parallel, by conducting a social innovation project at a welfare institution, Niels Peter Skou and Mette Mikkelsen raise a provocative question: Can relations be designed? In order to obtain better social

的关系该如何梳理出来，成了我们在准确呈现这些文章的双语版本之外最关心的问题。它们到底在何种意义上可以为读者更多地了解不断涌现的新实践提供帮助？

现在让我们来预览一遍全书，尝试回应以上这个问题。

第一篇“设计模型”讨论了六种世界经济形态与设计知识的关联。这篇文章为各种不同的设计新兴实践铺陈了经济维度的背景，并针对当今经济条件所需的设计知识提出建议。如果有心人把之后的每一篇文章与这篇背景进行比照，也许在帮助理解所处的特定讨论之外，还能发展充实这个背景，得到属于自己的知识清单。随后，三个平行的小群落依次展开，它们围绕的核心词分别是：关联性、可持续、产业与创新。

“关系”，或者“关联性”，不约而同地成为另三篇探讨设计方法和途径的文章的关键词，这本身是一个意味深长的讯号。无论是从人本精神还是从设计过程民主化的角度出发，非设计专业人员在设计过程中的参与程度正在扩展。伴随着跨学科协作趋势的发展，协同创造、参与式设计、开放设计或者社会创新，都要处理的核心问题之一就是发展能够促成协同的方法论，让参与真正能够获得成果。

Alastair Fuad-Luke 在关于为彻底的关联性而设计的论述中指出了一个社会创新、跨学科合作、协同设计这些热门方向都存在但都尚未被充分正视过的问题——设计活动是政治性的，因为对抗是人类关系所固有的特性。读者在阅读中或许能够感到一种固有框框被打破的不安和激动。

Thomas Kong 将他的学生们的社会创新和协同设计实践放置在“关联性的设计教学法”主题之下。相比上一篇的理论阐释，这一篇里直观易懂又不失深意的例子俯仰皆是。亚洲文化思想中对整体和关系的尊重，被作者在把新的设计对象融入到传统环境设计教学的过程里付诸实践，并被诗意地表达出来。

同时，Niels Peter Skou 和 Mette Mikkelsen 通过他们在福利机构中进行的社会创新课题提出了一个耐人寻味的问题：关系是可以被设计的吗？为获得更好的社会关系，作者们对设计方法能够发挥的作用进行了反思。这个横亘在实践中的问题，如果辅以 Alastair Fuad-Luke 对关联性维度的阐释，或许可以被更新为：设计方法在不同的关联层面可以发挥哪些作用？

relations, the authors reflect on the role of design methods in social innovation. This question that arises from real-life practices, combining with Fuad-Luke's explanation on the dimensions of relationality, might be replaced by a new one: What distinct roles do design methods play at different facets of relationality?

Kas Oosterhuis' polemic essay scrutinizes mainstream viewpoints on architecture design by positioning them in the context of parametric possibilities. Parametric design, open design, and design collaboration enrich the dimensions of design relationality by virtue of technological innovation. Definitions on "complexity" and "complicatedness" follow a powerful logic. Tracing the formation of the author's radical and dramatic conclusions, we have an opportunity to re-think design criteria from a parametric perspective. Of course, we are also curious to ask how parametric technology and thinking would look like when it is contextualized in a humanistic landscape.

Preceded by the theme on relationality, a cluster of five articles unfolds with "sustainability" as the starting point. Beyond all doubt, sustainability has become one of the values that human beings cannot ignore any longer.

Victor Margolin's good society project elaborates on an action frame stemming from the point where proactivity of design meets the ubiquitous problems human beings face today. From a historical perspective, the paper elicits the necessity and possibilities concerning the value proposition of sustainability.

Following this topic, Ezio Manzini takes a step forward by discussing some emerging sustainable qualities. He identifies the aspects of our daily life—for example, relationships, time, work, collaboration, scale, places, and complexity—as the frameworks that will help us define what he means by sustainable qualities. This is in essence an effort to construct the action frame of design, which also demonstrates how values could be welded to approaches.

Interestingly, Yrjö Sotamaa joined Margolin's historical view in contributing a duet on the value proposition of sustainability. "Designing a Better World" portrays how the degree of acceptance and meaning of Victor Papanek's viewpoint have changed over time, and emphasizes the importance of future-oriented sustainability. Based on his personal experience, Sotamaa also describes the conception and analysis of design education in China, which can be seen as a brief introduction to the role that value plays in shaping approaches and professions.

The educational framework that Yongqi Lou and Jin Ma proposed adopts the example of a new school's initiative on curriculum

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Kas Oosterhuis的檄文则将主流的建筑设计观念置于参数化可能性的新视角底下重新检视。参数化，开放设计，协同合作，从技术革新途径的角度丰富了设计的关联性维度。同意或者不同意，文中对“复杂”和“混杂”的定义与区分遵循着一个强大的逻辑。追随这种逻辑去理解作者激进而戏剧化的结论的形成过程，为我们提供了一个从参数化时代的角度去重新思考设计标准的机会。当然我们也会想知道，一旦同人文视角结合，参数化技术和思维又将打开怎样一个新局面。

紧随关联性主题之后，五篇文章组成的群落围绕“可持续”这一核心词展开发散。毋庸置疑，可持续已经成为人类无法回避的价值观之一。

Victor Margolin关于好社会的设想，是设计的能动性同新世纪人类面临的普遍问题结合产生的行动框架。文章在历史维度上把可持续这一价值主张的必要性和可能性娓娓道来。

Ezio Manzini围绕可持续的品质的讨论在肯定价值主张之后又向前推进了一步。他谈论可持续到底落在生活的哪些方面，比如，关系、时间、工作、协作、规模、场所以及复杂性。这是对设计的行动框架的建设，也可理解为价值观与途径的衔接。

有趣的是，Yrjö Sotamaa的文章与Margolin的设计史主题形成了一次二重奏，相对更为集中地针对Victor Papanek的观点在各个年代的接受度和意义的变迁，强调可持续、面向未来的重要性。基于自身经历，作者在文章中还引出了对中国的设计教育的设想和分析，可看作价值观在途径和专业方面如何落地生根的引子。

娄永琪和马谨关于设计教育模型的讨论，以一所新设计学院的教学体系梳理为例，重新架构新设计教育中如何对设计知识及其传授进行再设计。前面几篇与价值观密切相关的文章为此文建构了背景，而这篇文章正是基于包括可持续在内的多种价值观的行动探索。同时，由于对同济大学设计创意学院的共同关注，这篇文章为前文提供了延伸阅读的空间。

承接设计教育的价值观和途径这一线索，Sharon Poggenpohl的《设计学养、话语和实践社群》一文对设计在学科层面进行了反思，就设计研究及其在学术界、教育界的接受程度和发展提供思路。如何对自己身处的学院、特定课程计划的现状和潜在线索获得扎根了解，恐怕是许多一线设计教师的苦恼。作为资深的设计

reconstruction to illustrate alternative ways of structuring and disseminating design knowledge. Based on the context established by previous value-oriented papers, this one depicts an exploration underpinned by various value propositions including sustainability. In addition, it resumes where Sotamaa's essay stops and thus provides an extended reading on the planning details of the College of Design and Innovation, Tongji University.

Following the earlier clue on the relationship between values and approaches in design education, Sharon Poggenpohl reflects on the disciplinary issue of design literacy. Researching academic reading and writing in graduate design programs, she offers her insights on designing the information environment that facilitates the accumulation of design knowledge. It is a challenging task for design teachers to grasp the current state and the potential dynamics of fostering knowledge required by today's design context. As an experienced educator and researcher, the author describes several "small exercises" that can easily be developed into a rigorous inquiry. The paper may inspire and lead many practice-oriented teachers and students into an action mindset with a tagline, "Aha, a study could start so easily!"

The third cluster outlines the arguments concerning the transition of industry and innovation at a national level. Instead of addressing "the emerging" directly, these essays deals with the seedbeds where "the emerging" arise.

Pekka Korvenmaa summarizes the concise history of Finnish design by reviewing the rise, fame and continuing importance of design in the country and discusses the nation-level, collaborative innovation process. The paper offers a great example of an innovation approach at a macro-level without limiting to specific professions, domains, or methods. This may be of great interest to Chinese readers, since China is undergoing a fundamental albeit different economic and industrial transition and therefore requires an approach to innovate her industries and design at an equivalent level.

Guanzhong Liu and Yanan Lai attempt to envision the next progression of design from the industrial design history viewpoint in relation to the transition of industries. Comparing to Korvenmaa's work, their paper provides an opportunity to understand the distinct social and economic conditions in China under which—design innovation—a similar topic is being discoursed.

Developing from a presentation, Craig Vogel's paper addresses the change of design by asking us to view our world in alternative ways. It

教育者和研究者，作者轻松地用几个可能的“小练习”打开了局面。对于许多以实践为核心活动的师生来说，读到这里，可能会产生“啊，研究原来也可以这样开始”这样的想法。

第三个群落围绕产业的变迁和国家层面的创新抛出论点。虽然不直接处理“新兴”，却是“新兴”涌现的土壤。

Pekka Korvenmaa的芬兰设计简史，以设计在一个国家的崛起、名望和持续影响为例，讨论国家层面的协同创新。虽然没有直接涉及具体的行业、领域和途径的探讨，这篇文章却为宏观层面的创新途径提供了参照。正在经历经济和产业转型的中国同样需要在这样的高度上对产业进行创新设计。

柳冠中和赖亚楠的文章，也尝试从工业设计发展史和产业转型的角度来谈设计。与前文一道，可以看作一个话题在两种社会经济条件下的对照。

Craig Vogel的演讲稿从对世界观的理解切入，而这正是各种价值观能够、或者无法呈现的源头。作为一位深度了解中国的企业和设计院校的美国教育者，他对中国的中肯认识和建议从另一个侧面补充了关于中国的情景。

正如在文章“一个立体‘T型’的设计教育框架”中我们主张的那样，价值、方法和专业，综合在一起决定了设计对社会和经济的影响力，这三个维度是相互渗透的。因此我们希望读者们带着整体的视角去阅读书中相对以扁平化关系组织的这些文章，这样才不至于为了把一篇文章挤进某一个维度而削去了它在其他维度上的厚度。

当然，以上的导览只是我们推荐的一种阅读路径。绘制文章脉络的尝试可以有多种多样。在这里我们贡献几条线索，希望读者们能够根据自己的关注发展出自制的新兴实践地图。假如，把作者们的教育背景和他们各个时期的实践领域及研究兴趣提取出来，加之他们在地理和文化上的活动轨迹，一张迷你但具有一定代表性的设计知识的迁徙地图跃然纸上。又比如，从文章的引用参考入手，看看那些最频繁被提及的事件、倡议、观点、论著和组织，指向的文章具体处理的议题和领域有哪些异同。这些都可以形成独特的脉络，从这里把兴趣各异的读者带往他们关心的内容。

文章很短，实践方兴。这本静态的文集若能成为有生长力的知识体的一部分，才是成书的意义所在。或许，这本书可以

is worldviews that allow certain values to be revealed while hiding the ones that otherwise might have dominated. As an American educator possessing profound knowledge about Chinese enterprises and design schools, Vogel is ideally positioned to inform the competitive and comparative nature of design and design education between China and the U.S.

As maintained in "A 3D T-shaped Design Education Framework," professions, values, and approaches determine the social and economic impact of design in an integrated manner. It is our hope that readers can carry a holistic viewpoint when going through the collection of papers and see rich interconnections among them.

Oftentimes, editors may have biases suggesting a preferred way of reading the collection. Nonetheless, we understand that there are various ways of charting the relational structures of the collected articles. We shall do our best to illustrate a few potential ways without enumerating all the possibilities. For instance, if information about the authors such as their background, their evolving expertise of practice and areas of research interest over time, along with their geographical and cultural tracks, can be extracted and visualized, a small nevertheless inspirational map of design knowledge migration can be developed. Provided that we start with the cited references, we may be able to identify the most frequently referred events, initiatives, arguments, writings, and organizations and relate them to the convergence and divergence of specific issues and areas that are being addressed. Such small exercises may allow unique patterns to be revealed and suggest to our readers an anchor point for further interest.

Articles end where emerging practices continue to appear and evolve. Creating the book makes sense only if it can become part of the growing body of design knowledge. Ideally, we would like the book to function as a virtual platform for extending our earlier conference, inviting readers to perfect our arguments and inquiries as well as to continue our discussion on how design can enable us to thrive better.

看成由一次会议延伸而来的虚拟论坛，它邀请读者们贡献自己的思辨和探究，和出众的思想者们进行一场设计将如何更好的让我们生存下去的对话。

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