



# 设计的价值



[加] 柯鹿鸣 编著



# Values of Design



Edited by Brendan Cormier



上海书画出版社  
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## 前言

伦敦英国国立维多利亚与艾伯特博物馆(V&A)与中国的关系可以追溯到该博物馆最初成立的年代。自1852年成立以来,在其成立之年所收购的第一批中国文物的基础上,V&A已建立了来自东亚地区的丰富馆藏。今天,在包罗万象的众多馆藏中,来自中国的精美物品约有一万六千件,其中包括从公元前4000年的罕见考古发现到各种当代艺术与设计珍品,使本馆成为东亚地区之外拥有最全面、最重要的中国艺术品的博物馆之一。另外,幸运的是,V&A与中国的博物馆界有着由来已久的紧密伙伴关系。数十年以来,双方交流知识、分享专长、互办展览,加深了两国之间的文化了解。

这本书及其在深圳设计互联V&A美术馆举办的相关展览正是V&A与其合作伙伴中国招商集团之间独特且雄心勃勃的合作项目的一种体现。招商集团将在中国成立一个新的设计博物馆。作为致力于建立伙伴关系的国际战略的一部分(而伙伴关系则基于共同的价值观和一致的目标),V&A已全身心投入到一个动感万千、充满活力、振奋人心的深圳及其周边地区的设计故事之中,运用我们多年积累的知识来为未来,以及为应对未来不可避免的风险而做好准备。

或许我们和中国的艺术与设计的历史渊源即是开启故事中的这一新篇章的充足理由。但V&A一直是一家面向未来、渴望知识、追求新观点的机构。与具有同样悠久历史的中国国有企业合作,使我们有机会在深圳这样一个世界上发展最快、最先进的设计城市连接新受众,跟上世界工厂核心所在地所展现出的国际制造业发展趋势,见证并投身于蓬勃崛起中的中国设计浪潮。

21世纪常被认为是V&A的鼎盛期。这个世纪是一个激励辩论、利用新思路平台、执行新议程的时期。关于设计价值的讨论对于已发展到现阶段的中国来说可谓恰逢其时:在大幅扩大其国内设计经济规模的雄心的驱动下,生产商和消费者选择秉持何种价值,将决定中国物质文化的未来。V&A所能做出的特殊贡献在于,可就设计价值问题提供一个独特的历史视角。因为在许多重要层面,我们当初在新世纪初的数十年里所经历的发展历程也映射了中国当代的发展经历。

在V&A创立之前,英国亦享有“世界工坊”的称号,但也因为丢失了设计艺术而面临生存危机。如今,我们这座利用19世纪50年代“万博会”所产生的收益而成立,汇集了世界各地最佳实例,旨在促进优异设计的V&A博物馆,正在与致力于自身转型:从优良的制造者转向杰出的设计者和创造者的中国这样的合作伙伴进行非常紧密的合作。此举实乃顺理成章。一百五十多年以来,V&A试图通过馆藏的收购来定义价值。通过将V&A的永久收藏品带去深圳,我们希望能展开关于设计价值的探讨,为快速发展的中国创造一个稍事停顿、冷静反思的机会。



# Foreword

The V&A's relationship with China stretches back to the Museum's formative years. From its inception in 1852, it has built collections from East Asia, acquiring its first Chinese artefacts in that inaugural year. Today some 16,000 Chinese items grace the V&A's eclectic holdings, with archaeological material from the 4th millennium BC through to examples of contemporary art and design, making ours one of the most comprehensive and important collections of Chinese art outside East Asia. The V&A is also fortunate to have strong and long-established partnerships with the museums community in China, sharing knowledge, expertise and exhibitions over many decades, deepening the cultural understanding between our nations.

This book and its associated exhibition in the V&A Gallery at Design Society constitute just one element of a unique and ambitious collaboration with our partners at China Merchants Group, which will establish a new design museum in China. As part of an international strategy that focuses on partnerships based on common values and shared objectives, the V&A has immersed itself in a vibrant, dynamic and thrilling design story in and around Shenzhen, using our knowledge of the past to prepare for a future of opportunity and, inevitably, some risk.

Our historic and engaged links with China's art and design narratives are perhaps reason enough for us to be opening this new chapter in the story. The V&A, however, has always been a future-facing institution, hungry for knowledge and new perspectives. In partnering with a state-owned enterprise of similarly long standing, we have the opportunity to reach new audiences, to stay abreast of manufacturing trends at the epicentre of the world's factory, and to be witness to, and part of, China's burgeoning design scene, in one of the fastest-growing and most progressive design cities in the world.

The twenty-first-century V&A is often at its strongest when it is stimulating debate, and providing a platform for new ideas and a fresh agenda. A discussion on how values relate to design couldn't be more timely in China at this point in its development: with the ambition to massively expand their domestic design economy, the values that both producers and consumers of design choose to hold will define the future of China's material culture. The V&A can contribute in its own way by offering a unique historical perspective on the question of the value of design, with an evolution that in some important respects mirrors that of China in these early decades of a new century.

Prior to the foundation of the V&A, the UK was well established as the 'Workshop of the World', but was also facing an existential crisis as a country that had lost the art of design. Today, it seems fitting that the V&A - created from the proceeds of the *Great Exhibition* in the 1850s to promote good design inspired by the best examples from across the world - is working so closely with Chinese partners dedicated to their own transformation from great manufacturers to great designers and makers. For over 150 years, the Museum has tried to define this value by the acquisitions it has made. By bringing objects from the permanent collection to Shenzhen, we hope to frame a debate about design value, and offer pause for reflection, in the fast-paced environment of a country on the move.

## 设计超越，不失自我

九年前，我作为荷兰建筑协会（NAi）的新任董事，发起了一项活动，目的是要树立该协会在“关于荷兰的设计未来”的公众辩论中的核心地位。在此后的半年内，NAi的所有活动皆聚焦于民意磋商，旨在激发民众为如何“塑造我们国家”献计献策。每个月，我们侧重一个不同的设计学科（例如住宅、园林建筑、基础设施设计、水资源管理），帮助梳理设计思路，对最有创意的设计实例进行归类。但人们很快意识到，贡献者根本没有从设计学科的角度去思考。事实上，我们发现，大多数人并不在意设计理论，许多人甚至对设计思维并不感兴趣。在他们心目中，设计就是付诸行动，设计必须讲究实效。他们想要的是针对一系列紧迫问题的解决方案，例如气候变化、粮食、能源、卫生、社会和谐，缺乏时间或空间。除了解决实际问题，他们感兴趣的还有最终能够创造美好的生活，认为这才是优秀的设计。对此，在那六个月期间，NAi将其主要任务从严格按照专业类别安排的闭门设计转为致力于应对人们日常生活中的实际挑战。

基于民意磋商结果，我们对协会的前景进行了重新定义，提出了协会的宣言：因果架构。强调实用，而非理论。要求付诸行动，而非纸上谈兵。注重规则，而非例外。力求创造差异，而非仅局限于影响力。

当时，这种尝试遭到了专业评论家和从业者的强烈反对。建筑领域的权威人士对此持讥讽态度，认为这种做法太“粗暴”。另一方面，设计师则不愿意接受与此相关的责任，尽管他们也认同其社会意义。最常见的反对意见是，这样的要求超出了设计力所能及的范畴。换句话说，要求建筑设计师去完成本不属于建筑设计领域的任务。而这样一来，人们开始抱怨说，我所要求的东西本质上就是异质的。

幸运的是，我们找到了一个设计团队。他们完全理解仅靠一份宣言是不足以克服这种怀疑主义的，我们还需要开展一项宣传活动。阿姆斯特丹的一个叫作De Designpolitie的机构创办题为“设计能做什么”的年度大会，邀请演讲者演示设计在传统学科未曾涉猎的领域所具有的力量。设计师也登上讲台，承诺要响应当代最迫切的需求，讨论有哪些这样的需求，如何对其做出响应。最近，“设计能做什么”还针对可谓最无法竞争的设计课题启动了一项设计大赛，该课题就是：如何找到难民危机的解决方案。

时隔近十年后，如今钟摆已完全荡回到了另一侧。今天，几乎没有任何展览、任何杂志、任何政府的政策、任何学校或任何双年展不把设计作为一个生存问题来阐述。从某种附加价值到功能，设计已成为解决人类生存必备条件的广受好评的行动方式。设计的内涵已不再是例外，而在于制定规则；不再是“可有可无”，而是“不可或缺”；不再是只占十分之一的少数，而必须要拥抱其余的十分之九。如果套用库珀·休伊特（Cooper Hewitt）2007年的展会标题，那就是“为其余的十分之九而设计”。

不难理解这一重大转变是如何发生的。这并不是某种形式的道德觉醒。关于



# Design To Go Beyond, Without Losing Itself

Nine years ago, as newly appointed director of the Netherlands Architecture Institute (NAi), I launched a campaign to position the institution at the heart of the public debate about designing the future of the Dutch nation. For six months all the activities of the NAi were dedicated to an open call to citizens, asking them for ideas about how to 'Shape our Country'. Each month a different design discipline - such as housing, landscape architecture, infrastructure design and water management - was placed at the fore to help structure people's thoughts and to categorize the most intelligent examples of design. It quickly became clear, however, that the people making contributions simply did not think in terms of design disciplines. In fact, we found that most people didn't care about design theory, and many were not even interested in design thinking. What they wanted was design *action*. Design that performs. They wanted solutions to the burning issues: climate change, food, energy, health, social cohesion, lack of time or lack of space. And beyond solving problems, they were interested in creating a better life as the ultimate effect of good design. In response, over the course of six months, the NAi completely transferred its agenda from the enclosed world of design discourse, with all its firmly established professional categories, to design's response to the real challenges that affect people's everyday lives.

At the end of this turnaround, which reframed the entire outlook of the Institute, we arrived at our manifesto: Architecture of Consequence. Necessity, not theory. The action, not the picture. The rule, not the exception. To make a difference, not just an impact.

Back then, the attempt met with strong argument from professional critics and practitioners. Pundits from the architectural press ridiculed the switch as being too heavy handed. Designers on the other hand, despite their claims of social relevance, were reluctant to accept the responsibility that would come with it. The most frequent objection was that something was being asked of design beyond which it could do. Or something requested from architecture that was, by its very nature, un-architectural. And by doing so, ran the complaint that I was asking for something that was foreign to the essence of it.

Fortunately we found a design team who fully understood that a manifesto alone is not enough to overcome this scepticism. One needs a campaign. The agency, De Designpolitie from Amsterdam, started their own annual conference with the title 'What Design Can Do', inviting speakers who could demonstrate the power of design in fields uncharted by traditional disciplines. Designers also came on stage and pledged to respond to the most urgent needs of our time, discussing what these were and what the responses might be. Recently, 'What Design Can Do' launched a competition on perhaps the least contestable design of all: solutions for the refugee crisis.

Now, almost a decade later, the pendulum has swung the other way. Today there is hardly any exhibition, any magazine, any government policy,

相关性的诉求只是在设计遭受到空前规模的危机时，才真正呈现出强大的势头。人们发现，设计的成本往往是靠借债来偿付的。随着债务危机的爆发，全球的设计公司都遭受了重大损失。在一些领域（例如建筑设计），设计行业经历了业务量的显著下降，进而导致大量失业。只有那些明确知道应在何处或如何进行差异化运作的设计公司才能够生存。短短几年之间，主题就已转移到“生存”问题上了。如何应对气候变化？如何应对大规模的移民？如何促进社会融合？如何把卫生当作设计问题来解决？这些都是能为设计注入活力的当代挑战。但它们有资格被称为设计吗？对于这些如此崇高的事业，应如何监督其质量呢？

我们已到了开始冒“逆流而上”之险的境地。设计领域的社会参与比比皆是，这一现状可能会成为压抑设计特异性的一种新的意识形态。它可能会成为一种常态，而这种常态反过来又会成为空谈的借口，一种设计界自身群体内的毫无根据的乐观情绪，甚或平庸和感伤主义的托词。这种风险若发生在从未付诸实践而且仅打算用于展示、比赛或在博客上公布的设计上，就会变得十分严峻。这是真正的风险，因为无论设计学科内的伦理方向如何变化，都不意味着它已延伸至设计界之外的许多领域，而那里才是这种范式转变所应该发生的地方。

为了降低这种风险，仅靠理念的推广和良好实践的示范是不够的。光有美好的愿望也是不够的，我们还必须证明价值。为了证明价值，我们需要了解价值的动态。价值的设计如何才能区别于空洞的口号？如何能让设计的价值区别于其美妙的言辞？本书正是为了阐述这些区别而著。书中追溯了设计的历史，并通过新颖和突出主题的尝试来展现设计成为经典和永恒的开创性时刻。对于像深圳设计互联这样致力于激励对话、揭示设计在社会变革中的重大催化力量的新型国际机构来说，部分馆藏的共享是来自其创始伙伴机构维多利亚和艾伯特博物馆的一个巨大的起始贡献。中国招商蛇口和V&A之间的这一伙伴关系的意义远远超越了展览、专业技术和品牌共享一揽子协议的范畴。通过V&A的学术研究、创新和缜密筹划，我们将能不断发掘未来方案的种种端倪。

作为创始馆长，我对此表示由衷的感激。



any school or any biennale that does not present design as an existential issue. From some sort of added value to functionality, design has become the acclaimed mode of action to address necessity. Design is no longer about the exception. It wants to set the rule. It is no longer in the margin of 'having', but claims to be at the centre of 'being'. It is no longer about the ten per cent, it must embrace the other ninety per cent, to paraphrase the title of the Cooper Hewitt's 2007 exhibition *Design for the Other 90%*.

It is not hard to see how this major shift in purpose came about. It has not been a moral awakening of some sort. The claim for relevance only really found momentum when design was hit by a crisis of unprecedented proportions. Design, it was discovered, was very often paid with debt. And with the debt crisis, design firms worldwide were affected by major losses. In some fields, such as architecture, the profession experienced a dramatic drop in business that resulted in significant unemployment. Only the agencies with a clear idea of where and how to make the difference could survive. In a matter of years the discourse shifted to survival itself. How to deal with climate change? How to tackle mass migration? How to foster social bonding? How to address health as a design issue? These are the challenges that energize design today. But are they enough to qualify design? How are we to observe quality when the causes are so noble?

We have come to a point where we begin to risk the reverse road. The ubiquity of social engagement within the design field may become a new ideology that represses any specificity of design. It may become a norm, that in turn becomes an excuse for cheap talk, a pretext for unfounded optimism, or even mediocrity and sentimentalism within design's own peer group. A risk that becomes particularly acute when applied to design that is never put into real practice and is intended only for shows, competitions or weblogs. It is a real risk because, whatever the ethical turn inside design disciplines, it doesn't mean it has reached many outside the design sphere - exactly the place in which the paradigm-shift is supposed to happen.

To mitigate this risk, more is needed than the promotion of ideas and the demonstration of good practices. The best intentions are not enough, we have to prove value and, for that to be achieved, we need to understand its dynamics. How does the design of value distinguish itself from sheer rhetoric? And how does the value of design distinguish itself from its glamour? This book is about those distinctions, by going back in time and showcasing the seminal moments in which design has become classic and timeless through attempts to be completely fresh and topical. For a new international institution, such as Design Society, with the ambition to inspire the discourse and to reveal the power of design as a catalyst of social change, the sharing of part of its collections is a tremendous opening contribution from its founding partner the Victoria and Albert Museum. This partnership between China Merchants Shekou and the V&A goes beyond a package of exhibitions, expertise and brand sharing. It is through the V&A's scholarship, innovation and thoughtfulness that we will find clues for our future programme.

As its founding director, I would like to express my gratitude for that.

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**文化塑造价值。**

**价值决定未来。**

罗伯特·彼得斯