从直觉驱动到产品驱动： 设计价值观及其责任的转变

FROM INTUITION-DRIVEN TO PRODUCT-DRIVEN DESIGN: CHANGES IN DESIGN VALUES AND RESPONSIBILITIES

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从上海世博公园到青岛崂山区滨海“城市客厅”，您参与设计过很多知名城市公共景观项目。近年来，您的关注点是如何从城市公共景观转变到乡村的？

朱胜萱（以下简称朱）：我是学建筑出身的，当时建筑学专业的学制比景观设计专业长，录取分数线、年薪都比景观设计高，在设计界也比景观设计更受重视。我认为设计师的社会责任应该是创造社会价值，可是在做了两三年建筑师后，我发现这个职业话语权有限，仅靠建筑设计很难真正地改变现实，于是转向景观设计领域，试图发掘更多可能性。

我虽然没有系统地学过景观设计，但是从小十分喜爱自然。此外，我认为景

观，尤其是滨水区景观为研究城市复兴、产业更迭提供了一个重要视角：一方面，滨水区往往具备优质的历史人文、生态、旅游和景观资源，是城市的独特风貌和竞争力的体现，但通常被码头、工厂等交通与工业用地占据——在我刚转行时，景观领域里还很少有人去系统性地思考这些冲突问题；另一方面，滨水区的景观设计需要考虑防洪、交通、生态修复等多种因素，对传统景观设计极具挑战性。因此，我选择城市滨水区作为设计主战场，针对滨水空间和海岸线做了大量尝试。

我设计的第一个滨水项目是安徽的芜湖滨江公园，从编制规划到建造完成花了4年的时间，积累了许多滨水设计的宝贵经验，并将其运用到了2010年上海世博公园的景观设

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摘要

在本次采访中，受访人朱胜萱结合自身从业经历，从建筑师、景观设计师、企业家等不同视角阐述了对“设计”的内涵价值及社会责任的理解。他认为，设计的使命是协调各方利益，尽可能创造惠及整个社会的公共价值，以产品为载体的商业思维则有助于传达设计思维所蕴含的公益价值观。基于这种认识，他创立了独特的“设计、建造、运管一体化”模式，以产品化视角传达设计理念、传播独特设计价值观，以创造更大的社会影响力。对于当前中国亟待实现的乡村振兴，他认为应以多样化、面向未来的视角分析乡村问题，并指出制度是阻碍农民从乡村开发建设中获得更多经济收益的重要因素。

关键词

景观设计；成本；经济价值；社会责任；产品思维；乡村建设

ABSTRACT

In this interview, combining his career experience as an architect, a landscape architect, and an entrepreneur, Zhu Shengxuan, the interviewee, shares his insights on values and responsibilities of design. He argues that designers should coordinate the interests of all stakeholders and take public benefits into account, and believes that design can be better promoted as a product under a commercial thinking. Through an integration of design, construction, and operation, Zhu creatively introduces a combination of commercial thinking and design values to create a greater social influence. He also encourages addressing China's rural revitalization with diverse, future-oriented concepts, and points out that the breakthrough of institutions may bring more economic benefits to rural locals.

KEY WORDS

Landscape Architecture; Cost; Economic Value; Social Responsibility; Product Thinking; Rural Development

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计中——滨江而建的世博公园按城市防洪要求被划分为4个层次，包括滨水台地和50年、100年及1 000年一遇的防汛工程。防汛墙自然而然地“藏”在缓坡中，增加了游客的亲水空间，并在保证安全的前提下，让游客得以近距离体验黄浦江“一日两变”的潮汐景色。这种技术在当时的中国是首屈一指的。但随后我再次意识到，城市公共景观的面貌不是一名设计师所能改变的，景观设计依然无法实现我改变社会的理想。于是我想到求助于商业思维与模型，开始与东方园林合作。

我在东方园林任职期间最大的收获之一是形成了商业思维。在这里，我一直关注气候变化、生态保护方面的议题，关注城市发展给自然环境带来的影响，并做出力所能及的改变。但我发现，许多以保护自然生态为目标的实际项目（包括各种城市公园建设、雾霾治理、河流生态修复）经济成本都十分高昂，甚至超出了生态保护所带来的福祉，违背了商业规律。由此，我开始思考是否能够找到一种“以逸待劳”的解决方案，以商业思维和经济利益去推动这类实践。同时，与东方园林5年的合作经历使我开始从产品化视角去重新理解“设计”，这在后来成为了我创立乡伴文旅的基础。

从“设计空间”到“制造产品”，您的从业理念发生了哪些变化？

朱：从事建筑与景观设计时，我对自己

的设计能力十分自信，许多时候凭借直觉进行设计；而创立乡伴文旅后，我认为设计应当以产品为驱动来改变世界——这就是设计师与企业家的思维差异。企业家的社会责任就是将自己认可的价值观赋予产品，通过产品的大量推广把价值观的影响力传播到最大。

乡伴文旅的价值观定位为“有机生长的美”，这一方面源于上海世博公园设计理念中的“自然有机成长论”，另一方面来自我对于“美”的认识：美是生产力，对“美”的认识是定义“真”和“善”的基础；由自然孕育的、经历过时间洗礼的美比人工雕琢的美更有价值。在这种价值观的指导下，乡伴文旅产品的价格即便比同类更高，依然能获得市场的认可，发挥其影响力。

在数次转行、跨界中，我的设计思维自始至终发挥着重要作用。设计思维的本质是通过创新方案解决问题：从发现场地的问题，到分析造成这些问题的限制条件，最后思考用什么方式来突破这些限制。在商业运营中，我可以继续利用设计师的职业敏感性，更好地洞察客户需求、构建解决方案、验证测试等，全面考虑设计的人文价值、技术可行性和经济收益性，以实现有效的商业创新。

能否介绍一下乡伴文旅的“设计、建设、运营一体化”模式？

朱：我认为，未来的商业项目不可能

无限制地盈利；在经济收益与社会价值之间找到平衡点，平衡好投资者、社会和老百姓的利益，实现多方共赢，才是长远的发展之道。要实现这个目标，项目负责人必须具备两种能力：一是有成本控制意识，能够以“利益最大化”为前提做决策，二是要对项目的美学价值、社会价值有所追求，甚至可以为了创造更大的社会价值而放弃一部分经济收益。目前，大部分地产公司的决策者是工程师或者营运部门的主管，他们满足第一个条件，在第二个条件所要求的能力方面往往有所欠缺，而这恰好是建筑师、景观设计师们的优势所在。乡伴文旅的管理团队几乎全是设计师出身，就是为了增强团队的社会使命感，使每一个项目都能顾及不同群体的利益诉求，兼顾经济收益、审美追求与社会价值。当下，地产行业的传统盈利模式已经进入成熟期，发展空间越来越小，这种“设计、建设、运管一体化”的新模式正在得到越来越多的认可。

“设计、建设、运管一体化”模式对设计师提出了怎样的要求？

朱：一方面，设计师应该有一颗雕琢作品的心，要能够提出独立的想法，为自己设定设计边界。做不到这点，就会被甲方的要求胁迫，成为甲方的工具；另一方面，设计师也要有产品思维，即承认并不是所有的项目都要成为流芳百世的“作品”，在追求项目的设计价值、美学价值的同时，也要注重其商业价值。我认为，并非所有的设计师都

具备强大的创造设计价值的能力，在他们具备那样的能力之前，更应该培养他们用有限预算创造出最大经济收益的能力，而不是一味放任他们去“创作”。

作为一个乡村文旅品牌运营者，您如何定义中国的乡村？

朱：在不同视角下，“乡村”的定义是不同的，例如从国土资源视角来看，中国的

乡村有着大量的存量建设用地，极好的生态环境、自然资源，以及丰富的文化。此外，出生于不同地域、不同时代且成长经历各异的人，对乡村的印象也不尽相同：对于城里人来说，乡村承载了诗意和乡愁，是西递、宏村那样有着几百年历史的村落；对于20世纪五六十年代出生的人，乡村是接受“再教育”的“阵地”。这些认识都有其合理性，但又都是片面的，例如事实上中国有大量村庄的历史并不悠久，反而是在近30~50年的城

1. 上海世博公园效果图
2. 上海世博公园内的滨江实景
1. A rendering of the Shanghai World Expo Park
2. A riverside view in the Shanghai World Expo Park

镇化进程中出现的边缘化产物。因此，我们不能固化对乡村的定义。

从文化旅游运营的角度看，我对中国乡村的定义是“高交互、低流量的社区”。这是基于我们对乡村文化旅游特点的认知：在城市酒店，除了需要提供服务时，顾客与大堂经理和服务员的互动通常很少；乡村酒店和民宿就应当改变这种状况，成为一种线下高交互的场所，使顾客与服务员和管家能进行积极、密集的互动。人不可能永远只活在高流量的虚拟交互里，一定需要与真实社群进行线下互动。城市拥有真实的社群，但信息与人群的流量过高，乡村社区却可以同时满足低流量、高交互两个要求。

乡村不仅属于过去与当下，也属于未来。同样地，乡村的理想形态也不应该是一成不变的，其规划、设计与建设应该与时俱进、面向未来。

在乡村开发中，当地经济的整体发展往往会损害原住民的部分切身利益。您如何看待这个问题？

朱：我认为首先要弄清一个问题：“原住民利益”究竟代表什么？在乡村开发建设的过程中，我们很容易将“原住民”当作弱势的一方，自然地给予同情，认为应该尽可能满足他们的诉求。但实际上，他们的诉求及关注重点往往与乡村发展的总体趋势不吻合。他们可能并不关心自己家乡的历史文化能否得到保护与传承，也不认为村庄的生活垃圾污染是亟待解决的关键问题，而更关心

自己能否从土地流转中获得更多经济收益；另一方面，许多致力于乡村建设的外来人士却会更全面地考虑这些问题。在这种情况下，哪一方的关注点更有益于乡村的整体发展？这个问题的答案并不确定。

当然，简单地以不同时期乡村地价的差值来衡量原住民经济利益的得失也有失妥当。我们无法准确预测某一乡村地区10年后的土地价值，因此也不能以此作为评判乡村建设合理性的唯一标准。

但是必须承认，今天许多地方的乡村发展状况的确欠佳，但主要原因并不是资源匮乏

或交通不便等，而是制度造成了阻碍，所以应该在法律层面将土地承包权和经营权分离，并分别设置流转规则，村民宅基地的经营权能不能交易，应该由市场机制来调节。国家现在推行“三权（即土地所有权、承包权、经营权）分置”，这或许是一种好的转变的开始。**LAF**

You have helped design several high-profile urban landscape projects, including the World Expo Park in Shanghai and the Coastal Urban Hall in Laoshan, Qingdao. What caused you to shift your attention from the urban public landscape to rural areas?

ZHU Shengxuan (ZHU hereafter):

I majored in Architecture, which required higher admission scores and a longer schooling time than Landscape Architecture. Architects were better paid and more respected in the design industry. I believe that designers should create social value, however, after working as an architect for three years, I found it was hard to achieve this due to the limited agency architects have during construction. Then I turned to Landscape Architecture to see if there were more possibilities for creating social value.

I am not professionally trained in Landscape Architecture, but I have always loved nature. Landscapes, and waterfronts in particular, are essential places for catalyzing urban rejuvenation and industrial upgrades. For one thing, waterfronts are historically, culturally, and ecologically rich, representing the uniqueness and competitiveness of the city, but they are often used for transportation and industrial purposes. At that time, few landscape designers worked on addressing such conflicts

with integrated plans. For another, rejuvenating waterfront landscapes requires managing issues like flood control, transportation, and ecological restoration, which was quite challenging to conventional landscape design. It was why I decided to focus my practice on urban waterfronts, and practiced a lot about waterfronts and coastal lines.

Wuhu Riverside Park in Anhui is my first project in this area. It took four years for the design to move from planning to completion. During this time, I gained experience in waterfront design, which I later applied to the design of the

Shanghai World Expo Park. For urban flood prevention requirements, the base of the park consisted of a series of waterfront terraces, and 50-, 100-, and 1,000-year flooding prevention walls hidden in gentle slopes naturally, while creating safe water access for visitors to the Huangpu River. This design was pioneering in China back then. During this project, I realized that the public landscape cannot be changed by one designer and landscape design could still not change society. So I began to work with Orient Landscape to expand my commercial thinking.

3. 青岛崂山滨海城市客厅
公园的活动装置
 4. 青岛崂山滨海城市客厅
公园俯瞰实景
3. The recreational
installations in the
Coastal Urban Hall in
Laoshan, Qingdao.
 4. An overlooking of the
Coastal Urban Hall in
Laoshan, Qingdao.

One of the most important things I learned at Orient Landscape was commercial thinking. I had focused on climate change, ecological protection, and impacts on the natural environment brought about by the urban development. I found that urban parks, ecosystem restoration, and urban infrastructure were often costly, and had a low return of investment or poor ecosystem service benefits. I began to explore how such practices could be driven by the balance between commercial thinking and economic benefits. With Orient Landscape, I also got to interpret design with a

commercial thinking. What I learned laid a foundation for my later practice on rural revitalization.

In the shift from designing spaces to designing products, how have your professional values changed?

ZHU: As an architect and landscape designer, I was confident and following intuition. After I founded Xband Club, I began to think that design should be driven by products. Through the design of products, we could change the world. This is the difference in thinking between

designers and entrepreneurs. The social responsibility of an entrepreneur is to maximize the impact of their products, as a way to spread values.

The values of Xband Club are grounded in “glamor in growth,” which stems from a philosophy of organic growth of nature found in the design of the Shanghai World Expo Park. They are also rooted in my understanding of beauty — beauty is the basis of truth and kindness. Natural and time-tested beauty is much more valuable than artificial beauty. Despite higher pricing, Xband Club is highly respected because

of these values.

My design thinking remains unchanged despite of my career transitions. Design thinking is to solve problems with innovative solutions. We spot problems, then work out the causes of these problems, and then think about how to overcome them. As an entrepreneur with design training, I can understand the needs of the clients, develop solutions, and have them tested. In this way, humanism, technical feasibility, and profitability are all considered.

Can you talk about the integrated model of design, production, and operation within Xband Club?

ZHU: Future projects should not be about unlimited profits. There should be a balance between economic benefits and social values. Long-term growth relies on clear investment results and benefits for society. This requires two abilities from the project leader: cost control and aesthetic and social value. Most property companies are run by engineers or operation departments who can fulfill profit requirement but may fail in aesthetic and social requirements. This is the advantage of architects and landscape architects. Almost the entire management team of Xband Club were trained as designers. This not only adds social responsibility to our projects, but

also ensures that we are considering the benefits of all stakeholders, negotiating economic, aesthetic, and social values. Traditional profit models are overused and stagnant, leaving little room for further growth. Thankfully an integrated model of design, production, and operation is increasingly accepted across the industry.

What kinds of designers qualify for such a model?

ZHU: On one hand, designers should have their own ideas, and set boundaries

for their designs so that they do not become the tools of property developers and government regulators. On the other hand, designers should work within this system as not all projects are to be “immortal works.” While design and aesthetic value is important, commercial profit matters a lot. In my opinion, designers had better pay more attention to economic benefits before they are able to create sophisticated design.

As the operator of a rural cultural tourism company, how do you characterize China’s rural areas?

5. 乡伴·计家墩理想村景观风貌
6. 乡伴·计家墩理想村的产品形式之一：当地民俗交流活动
5. The landscape of Jijiadun Ideal Village operated by Xband Club
6. Folk festivals and other traditional cultural activities in Jijiadun Ideal Village of Xband Club

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ZHU: The definitions of rural area can vary. For example, in terms of land resources, rural areas in China are seen as considerable land for construction and preservation of natural ecology and cultural resources. Rural impressions also vary among people born and raised in different areas and times. For urban residents, rural areas are time-honored villages like Xidi and Hongcun, which carry poetic implications and nostalgia. For those born in the 1950s and 1960s, rural areas are where they were “re-educated.” Such understandings are reasonable but partial. For instance, many villages in China do not have

a long history but were merely the marginalized results of urbanization over the past thirty or fifty years. We cannot put forward one definition of a rural area.

From the perspective of a cultural tourism operator, rural areas in China can be defined as communities with intensive interactions and low flow. This definition is based on our understanding of rural cultural tourism — in urban hotels, customers interact with the duty manager and attendants only when they need services. But in rural hotels and homestays, customers and staff are expected to actively interact with each other. Humans cannot live with virtual interactions only. Offline interactions with real communities are needed as well. In cities, social interactions and information exchange are too intense, while in rural communities, interactions are fewer but better.

Rural areas carry past memories and mirror nowadays changes, and the planning, design and development of rural areas should be future-oriented.

In rural development, economic growth often ends up costing rural communities. What is your opinion about this?

ZHU: First, we should clarify what we mean by cost and benefit to local

communities. We often regard natives as disadvantaged in rural development and show sympathies towards them. However, their needs are not always in line with trends in rural development. They may not care about local history, culture, or household waste pollution. They care most about economic benefits they get from land transfer. Meanwhile, outsiders dedicated to rural development may care more about local history, culture, and environmental protection. In this situation, whose concerns should be considered first? This question is hard to answer.

Local community economic gains and losses cannot be only measured with land value. We cannot predict rural land value for the next decade and therefore should not take land price as the only measure to assess the rural development.

However, we must admit that rural underdevelopment exists, and that the primary cause of this is not resource shortages or poor transportation but institutional structures. Land transfer contract and management rights should be separated through legalization. The management right for a homestead should be regulated by the market. The separation of the ownership, use, and management rights of land launched recently may be a beginning of a good change. **LAF**