

合金：通过熔入制造能够相容的新材料 New Matters of Inclusiveness



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摘要

作为《景观设计学》杂志的副主编，李迪华在此次访谈中回应了筹划“外国设计师在中国”这一期主题的时代背景意义，随后对当前中国设计教育与从业发展中存在的诸多问题进行了批判，并对外国设计师/设计公司在中国设计市场中所扮演的角色及职业态度做出了评价。

关键词

中国；外国设计师/设计公司；设计教育；国际接轨

Abstract

As the deputy chief editor of *Landscape Architecture Frontiers*, Dihua Li explained the background of this issue's theme, *Foreign Designers Venture into China*, and other issues facing design education and industry development in China. Remarks were also made about the role that foreign designers and firms play in the development of China's design market.

Key words

China; Foreign Designers / Firms; Design Education; International Integration

在“外国设计师在中国”这一主题中，您是如何定义“外国设计师”（Foreign Designer）的？

李迪华（以下简称李）：在中国境外接受过长期而系统的设计教育的设计师。

您认为在此时讨论“外国设计师在中国”这一话题有着怎样的意义？

李：第一，设计行业属于中国改革开放的“后进和后发行业”。中国的改革开放虽然已进行了30余年，但是大家注意到，这期间不同领域的开放节奏和程度是有所不同的：最先开放的是工业产品的加工和贸易行业，随后是金融和服务行业，再后来才是艺术、文化、教育等行业。外来思潮对与景观设计相关的规划和设计行业的影响直到最近几年才真正显现出来，早几年讨论这个话题也许还缺乏具有实际意义的语境，亦没有

足够的事实作为支撑。现在讨论这个问题才是正当其时。

第二，市场的日渐成熟和高等教育改革迫切需要我们进行反思。改革开放之初，中国只有建筑设计和工艺美术设计这两个与设计相关的专业，其他设计专业都包含于这两个设计领域之内。随着新的社会需求不断涌现，设计专业教育和设计行业对自身的理解与认识在逐渐改变，以及新的领域不断涌现、行业内出现分工等新特点，使得设计教育在最近几年取得了显著发展。2011年，建筑学、城乡规划（城市规划）和风景园林（我们称之为“景观设计学”）才被明确确定为三个平行的建筑类专业国家一级学科，中国在这一领域的专业教育构成仅相当于美国20世纪40年代、欧洲20世纪70年代初期的状况，而这三个专业对应的行业发展整体上则要比欧美国家晚更长时间。确立能够与国际接轨的三个学科，并在此基础上明确学科任务，走既分工又协作的良性发展道路成为了一种必然选择。然而，我们当前面临的一个严峻问题是，中国设计类专业的高等教育严重脱离社会需求，办学思想墨守成规、不思进

Under the theme of “Foreign Designers Venture into China”, what is your definition of Foreign Designer?

Dihua LI (LI hereafter): Designers who have received long-term systematic design education abroad.

What are the significant topics of discussion concerning Foreign Designers in China?

LI: First of all, the design industry is a late blooming industry under China's economic reform. We should remind ourselves that the speed of opening-up and extent of global influence varies among different industries, even though this campaign of economic reform is nearing 30 years. Industrial production and trading business were the first opened, followed by financial and service industries, and then art, cultural and education industries. It is only in recent years that the influence of foreign practice in landscape design has emerged. Therefore, earlier discussion of this theme would lack real and meaningful context and the support of enough built examples.

Secondly, it is the need for a gradually maturing market and reform of high-level education. At the beginning of economic

reform and opening-up, we only had two design disciplines, Architecture, and Arts and Crafts. These two themes encompassed all other design majors. Along with increasing social demands, we have witnessed significant developments in design education in recent years, stimulated by changes in professional design education, as well as by many novel characteristics rising from industry specialization. Architecture, Urban Planning and Landscape Architecture (“风景园林”，which we called “景观设计学”) were classified to be the three parallel architectural majors as the first-level disciplines in 2011. However, the overall development of these three disciplines much lag behind the western countries. Our professional education in this area equals what the US had in 1940's, and what Europe had at the beginning in 1970's. It is an essential for us to adopt international standards and define clear education objectives in order to establish specialization and cooperation. However, one grave problem we are facing is a serious detachment between higher education and social needs. During the last 15 years, there has been a great need for graduates with design background due to the huge demand for urban planning and construction professionals. With such good job perspectives, design-related majors are flourishing in many colleges and universities.

1. 库哈斯设计的法国里尔市中心标志性建筑，因为必须处理建筑与地下、周边建筑在物质空间上和视觉上的复杂关系而设计成一个颇具争议的“靴子”形象，被一些建筑师称之为一个“理性的设计”。© Dihua Li
1. The icon architecture at the center of Lille, France, by Rem Koolhaas is regarded as a “master piece of logical design” because of its “boot” shape as a result of the sophisticated design approaches to the building and the underground, surrounding buildings, and visual relationship that were crucial issues needed to be addressed. © Dihua Li



取。在过去15年左右的时间里，在城市建设的巨大人才需求的推动下，设计专业背景的毕业生供不应求，持续良好的就业形势使得众多中国高等院校在兴办与设计相关的专业、不断扩招的同时，鲜有探索合格的设计人才培养要求者，而不合格设计人才进入市场这一问题也被掩盖和疏忽。诸多设计公司反映，他们招收的国内高校景观设计专业应届毕业生至少80%都“通而不专”，必须经过半年到一年的企业再培训才能基本胜任工作——当然，除了大学教育与社会实践脱节外，学生自身也存在一定的原因：长期的独生子女政策使得现在的学生不仅不将自己当成人来看待，更不将自己当作专业人士，职业精神严重缺失。相比之下，随着外国设计师的涌入，受过完整而系统的设计教育的国外毕业生则更受欢迎。在最近5年中，情况逐渐发生变化，伴随着设计行业人才市场的日渐饱和，国内高校毕业生将直接面临与国际人才之间的激烈竞争。拥有良好职业操守、受过系统化的专业教育的外国设计师大举涌入，与“睡眼惺忪”的国内教育所培养的大量“半成品”形成了鲜明对比。因此现在正是讨论“外国设计师在中国”的一个恰当时间点：一方面我们要探讨如何珍惜外国设计师在中国所发挥的作用，另一方面要把他们当成参考系，推动设计教育朝着积极的方向发展。

您认为与一二十年前相比，现在吸引外国设计师来到中国的原因出现了哪些变化？

李：以前是中国吸引他们前来，现在更多的是因为他们必须来。当下，中国是世界上最大、最开放的设计市场，由于中国尚未建立明确的行业准入制度，因此相较世界其他国家和地区，欧美设计师到中国求职可能也最为容易。欧美国家的设计项目十分有限，工作竞争非常激烈，很多设计师想在他们本国找到满意的工作非常困难——这已经关乎到他们的生存问题。实际上，近年来，（刚毕业的）外国设计师在薪资方面并不比中国设计师优厚很多，他们往往更看重的是自己在中国所积累的工作和生活经历，这样的经历对他们未来在世界上任何国家的就业而言都非常重要。

您是否认为中国设计市场存在“外来的和尚好念经”现象？

李：以前有过，现在仍然存在，不过已经在逐渐减少了。越来越多的外国设计师已经能够更好地融入中国。需要特别引起外国设计师和设计公司注意的是，“外来的和尚好念经”这种现象使得他们在中国的形象受损。原因包括，第一，外国设计师



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However, graduates are often not properly qualified.

What do you think has changed that now attracts foreign designer to come to China, compared with one or two decades ago?

LI: Decades ago, they came because they were attracted. But now, they had to. China has risen into one of the largest and most opened design market. It is most likely that designers from western countries come to China because they are able to find jobs more easily here than in other countries because we have established an accessible and open design industry. In their home countries, they face extremely fierce competition for very limited design projects. It is a challenge for many designers to land an ideal job in their domestic markets. The truth is the advantages in salaries for foreign designers (who just graduated) have become limited compared to their Chinese counterpart. However, they tend to value the cumulative working and living experiences in China, which is very important for them when seeking work in other parts of the world.

Do you think it is true that “foreigners are favored over locals” in China’s design market?

LI: It was before and still is, but this is changing. More and more foreign designers have been able to blend in with Chinese culture. One thing that foreign designers and design companies should pay attention to is that this question is manipulated so often that it is damaging their image in China. For one reason, foreign designers are not able to communicate directly with their Chinese clients, and there are often large differences between the representation of their design and the true purpose of designers and design companies. This has led to disappointing deliverables that bear no merits to either oriental or western aesthetics. Secondly, clients from the government who are hindered by exaggerated vanity often seek cooperation from famous foreign companies, because their level of intense intervention in new design has been off-putting to domestic companies. Some foreign companies have difficulties fighting irrational requirements and vision from the Chinese clients’ because of inefficient communications. All these reasons generate negative impacts about the reputation and image of foreign designers. Once in a project demonstration meeting, I bluntly criticized a world-



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2. 库哈斯设计的美国伊利诺伊理工大学学生活动中心，重构了该建筑与校园、过境高架轻轨的关系。这个建筑建造在被“大管道”包裹的轻轨下方，是一个饱受争议的“理性设计”。© Dihua Li
2. McCormick Tribune Campus Center in Illinois Institute of Technology, USA, designed by Rem Koolhaas, reorganizes the relationship between the structure, and the campus and elevated railway. The entire campus center was built under the elevated railway enclosed by the “big pipe”, and this design is considered as controversially “logical”. © Dihua Li

renowned company for designing for Chinese client at a level that was much lower than that of their other work abroad. After the meeting, the project manager explained to me that he had asked the local officials, “It cannot be true that you spend so much money to hire the most famous company to just do the drawing?” The clients’ response was “How can you trick me because I do not have an urban planning background (do not know how to draw)!?” Foreign companies will soon be shunned, instead of welcomed in the Chinese market if they cannot reject ridiculous requirements from the clients — rather than consultants, they are acting like a drawing machine.

Do you agree with the notion that China is the “Playground” for designers?

LI: First of all, an outstanding and precise design should show respect to national and ethnic cultural background, local creatures, geographical and climate conditions. It should also assume the ethical responsibility of reducing CO₂ emission and energy consumptions. For developing countries like China, special considerations should be given to issues like cost reduction. Landmark buildings in Beijing, such as CCTV building, National Stadium, and the National Theater of Performing Arts, all face



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大多不能够直接同中国甲方打交道，他们的设计表达和甲方的要求与建议往往在由中间人（中国公司）转达的过程中进行了过滤，所以最终呈现出来的设计作品与设计师/设计公司的真实意愿存在不少差距，许多外国设计师/设计公司参与完成的作品结果不中不西、不伦不类；第二，很多好大喜功的政府部门委托方对设计的干预过于强烈，在越来越多日渐觉醒的中国设计公司已经开始拒绝其中的不合理要求的情况下，这些委托方开始把目光转向名声更加响亮的外国设计公司；部分外国设计公司出于生计考虑，或因为沟通障碍，有时候更难拒绝中国甲方的不合理要求和想法，进而沦为他们的绘图工具。这些现象都对外国设计公司/设计师的声誉和形象造成了负面影响。我曾经在一次项目论证会上，直言批评一家享誉世界的外国公司的方案与他们在国外作品的水平相差太多。会后，项目负责人向我大倒苦水，告诉我他曾经向地方官员说“你们花费如此高昂的价格不会只是想让世界上最有名的设计公司来画图的吧！”他得到的回应是“你们怎么可以欺负我不是学城市规划（不会画图）的呢？”外国设计公司/设计师如果不能够理直气壮地拒绝甲方类似绘图这样的无理要求，“外来的和尚好念经”就会演变成“外来和尚”会更快出局。

您是否认同中国是外国设计师的“Playground”这一观点？

李：第一，一个优秀的、严谨的设计作品，一定会尊重其所在国家和民族文化背景，尊重当地的生物、地理和气候条件，同时还要肩负减少CO₂排放、降低能源消耗等伦理责任。对于像

中国这样的发展中国家来说，还应当特别考虑如何降低成本等问题。北京的几大标志性建筑，如CCTV大楼、鸟巢、国家大剧院等，都是造价和维护成本无比高昂的作品。如果一个设计师在做设计时没有充分考虑以上这些问题，那么他/她就等于放弃了自己的职业责任、丧失了自己的职业道德底线，那么这个设计师就是在“Play”！

第二，一个负责任的设计师，一定会在保持自身风格的同时每一次都有所创新，诺曼·福斯特就是其中的优秀代表。如果一个设计师每一次的作品都不是全新的——如扎哈·哈迪德，虽然她的作品给一些城市带来了新意，但设计语言差异不大、风格重复——就有把中国当成“Playground”的嫌疑。

第三，我们自己应当要检讨，为什么会有城市和开发商一再愿意为这些在“Play”态度下做出来的设计买单？

您认为外国设计师的涌入对中国设计行业带来了怎样的影响？

李：外国设计师的到来，除了刺激并推动了中国设计师的专业素质与设计水平的提升之外，还为我们带来了许多突出的示范作用。这不仅包括不断出现的优秀设计作品的示范作用，我认为更加重要的是在职业道德方面对中国设计行业产生的示范影响。今日，从严格意义上来说，不合格的设计文件在中国比比皆是，设计图纸缺漏比例尺和风向标、抄袭现象严重，设计文本冗长、空洞、表述不规范。在系统化的教育培养下，外国执业设计师会比我们更加自觉地遵循一系列明确的职业技术规范 and 道德准则。如果我们连最基本的职业技术规范 and 道德准则都达不到，又有什么资格来谈设计？当然，我希望外国设计公司/设计师进入中国后不会“入乡随俗”，应“顽强”地维护他们在世界各地所秉持的同一标准。

您认为外国设计师涌入中国设计市场的热潮还将持续多久？

李：普罗大众的审美品位在逐渐提高，也就是说，设计行业乃至整个社会对设计教育的要求也会越来越高。这意味着中国的设计教育终将有一天会发展到能够与国际接轨，并和国际同行平等竞争。这样的状况并不会一蹴而就，只要我们的教育发展落后于社会需求和行业发展，外国设计师就有在中国生存的理由和空间。所以我相信，这股热潮一定会持续下去，并会一直持续到中国的设计教育提高到与国际接轨、中国的设计师可以到世界各地去开展实践、中国设计行业整体水平与全球其他设计先进国家旗鼓相当，中外设计师可以平等交流为止。LAF

high construction and maintenance costs. If a designer fails to consider longevity and the above problems, they can be regarded as defaulting in their professional responsibilities, while being negligent of a moral baseline. When designers ignore these issues, then they are guilty of “Play”.

Secondly, a responsible designer should be innovative while maintaining their own style. Norman Forster is an excellent example. However, Zaha Hadid, for example, brings freshness to urban landscapes, but the design language she uses is basically the same repeated style. In that case, there is room to reasonably doubt treating China as “Playground”.

Thirdly, we should be introspective as to why the decision makers and developers are willing to pay for a design that is conducted with the “Play” attitude.

What lasting impact do you think the rush of foreign designers will have on China's designing industry?

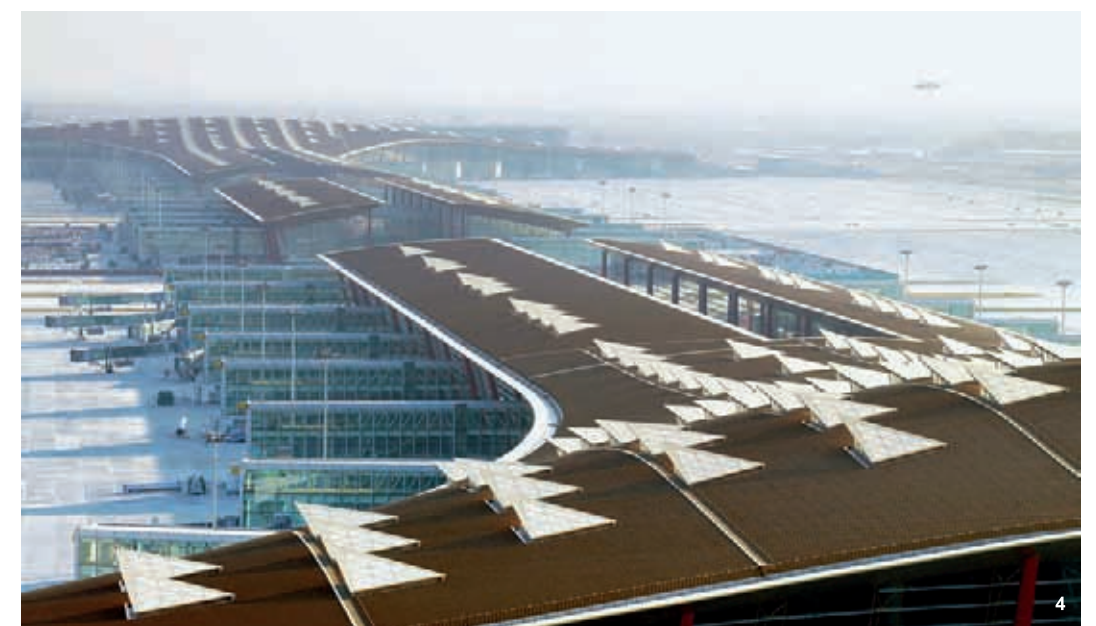
LI: The presence of foreign designers has been instrumental in stimulating the improvement of professionalism and quality of Chinese design. I think the emerging effect of good design has an important influence over professional ethics of the industry. Currently, technically disqualified design deliverables can be found

everywhere in China. This includes problems of missing scales and wind roses, plagiarism, and redundant and ill-prepared design instructions. With systematic education, foreign practitioners tend to abide by voluntarily but explicit vocational and technical standards and ethics. How can we be qualified to talk about design if we cannot do that? Of course, I hope foreign designers will not compromise their principles in upholding a consistent standard across the world when they start business in China.

How long do you think this trend will last?

LI: Aesthetic standards are improving around the world. This means that industry requirements will change, as well as requirements for design education. One day, design education in China will catch up with international standards and we will be able to compete with our peers aboard. But Rome was not built in one day. There will be room for foreign designers to stay as long as our education development lags behind social needs and industry development. So I believe that this trend will continue until our education reaches international standards, our designers are able to lead projects abroad and at home, the overall quality of design rivals that of other design giants, and Chinese designers can have equal exchanges with foreign peers. LAF

3. 库哈斯设计的北京CCTV大楼自设计方案公布起就饱受争议；但把它放到北京沿长安街分布的各种比拼个性、拼高度的建筑中去，库哈斯的设计可谓“技压群芳”，仍然可以从中看到某种“库哈斯式的理性”的影子；争议很可能会随着时间的推移被思考所代替。© Dihua Li
4. 屋顶带有三角形天窗的北京首都机场航站楼远景图 © Nigel Young / Foster+Partners
3. The CCTV Headquarters, also designed by Rem Koolhaas, is another widely controversial work from the release of its scheme. Compared with the various icon buildings located on the Chang'an Avenue, the CCTV Headquarters is standout, from which some clues of "Koolhaas' logic and rationality" can be traced. The controversy about this architecture will probably be replaced by new understandings over time. © Dihua Li
4. Perspective of the Beijing Capital Airport Terminal with the single unifying roof canopy © Nigel Young / Foster+Partners



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