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中国设计市场的大浪淘沙 Chinese Design Community is Panning Gold out of Sand



王向荣 Xiangrong WANG

北京林业大学园林学院副院长、教授、博士生导师，多义景观事务所主持设计师
Vice Dean, Professor, and Doctoral Supervisor of School of Landscape Architecture,
Beijing Forestry University; Founder and Chief Designer of Atelier DYJG

采访 Interviewed by / 田乐 Tina TIAN, 涂先明 Xianming TU
翻译 Translated by / 钱瑾 Jin QIAN
校对 Proofread by / 田乐 Tina TIAN

摘要

在飞速城市化的今天，中国因其项目数量多、规模大、周期短等原因吸引着外国设计师前来。本文以中国景观设计教育者和实践者的双重视角，评价了外国设计师涌入中国的现象，指出在此过程中，中国的甲方表现日益理性，本土设计力量也在不断壮大等趋势。

关键词

中国；城市建设；外国设计师；景观设计；全球化

Abstract

In the process of rapid urbanization, China has become an inevitable target for aspiring foreign designers because of the numerous amount, large scale, and fast pace of urban construction projects. The interviewee, his dual role as an educator and a practitioner, reviews foreign designers' engagement in China, and points out that Chinese clients have been more and more rational to inviting foreign designers, and the strength of Chinese designers has growingly enhanced.

Key words

China; Urban Construction; Foreign Designer; Landscape Architecture; Globalization

您认为中国设计市场吸引外国设计师前来的原因有哪些？

王向荣（以下简称王）：第一个原因是中国正处于高速城市化的进程中，项目数量多。而西方国家大多已完成了城市化进程，几乎没有大规模的建设量，设计师也没有太多的实践机会。设计事务所要维持运营，肯定要寻找项目支撑，因此中国成为了一个必然的选择。

第二个原因是中国有许多规模宏大的项目，这为很多综合性的国外设计公司和事务所提供了他们在本国不可能获得的实践和研究的机会，这些大尺度的综合性项目也更能发挥他们的优势。

第三个原因是中国的建设速度快。速度快对外国设计师来说一方面意味着项目进程太快，工作强度高，可能会由于得

不到充分的思考和合理的设计周期而影响设计质量；但另一方面也意味着项目在设计 and 实施过程中反复少，实施建成的机会更多，这将为设计师带来更多的成就感。许多外国设计师在他们本国从获得委托到项目建成会经历几年、十几年甚至更长的时间，这其中容易产生很多变数，甚至会造成项目的流产。

您是否认为中国设计市场存在“外来的和尚好念经”这一现象？

王：这个阶段已经过去了。中方选择外国设计师做项目可能主要基于两方面的原因：一方面，现代景观在西方国家毕竟已经经历了百年的发展，而在中国，现代景观的广泛研究和实践只是近十余年的事。一些外国设计事务所的确能够凭借多年的实践和研究累积，以及非常出色的设计团队为我们带来高品质的

In your opinion, what factors attract foreign designers to China's design and construction industry?

Xiangrong WANG (WANG hereafter): First is the numerous amount of projects. China is in the process of rapid urbanization. At the same time, most Western countries are already highly urbanized, and therefore could not provide such extensive economic support for new design and construction. Design firms need projects to maintain their businesses. Thus, China is an inevitable target for aspiring foreign designers.

Secondly, many large-scale projects in China have provided foreign designers with opportunities for both practice and research in a way that allows them to use the full extent of their design knowledge. Equivalent opportunities are often unavailable in their own countries.

Third, the pace of construction in China is occurring unprecedentedly fast. Abroad, the entire design process may take several years, a decade, or even longer. On one hand, the rapid pace of construction means designers face an accelerated timeline and high level of work intensity. This may detract from the conceptual design phase, and probably impacts the ultimate quality and performance of built projects. On the other hand, it also means there is less time to rework the design and rethink the process, which may result in a greater likelihood of the project being completed in the initial timeframe.

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

WANG: We are past that phase. Perhaps there are two main reasons why Chinese clients award new projects to foreign designers. First, modern design culture has been developing for over a century in Western countries, but has only gained wide recognition over the last decade in China. Foreign design firms often have superior designs that are supported by long careers of practice and research, employ outstanding design professionals, and incorporate fresh thoughts, new technologies, and creative working models into their design processes. However, it is also undeniable that foreign designers are often involved in high profile Chinese projects in order to gain international recognition and increase economic

returns.

But in general, most Chinese clients have become immune to only inviting foreign designers, instead rewarding good design, despite nationality. Meanwhile, Chinese designers have been increasing their reputations to compete and win against foreign teams. Good foreign design firms are competitive in China, and undoubtedly the most others will be pushed out of China's competitive design market.

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Unlike architecture, it is difficult to point out any remarkable works of landscape architecture by foreign designers in China. In your opinion, what are the reasons?

WANG: Landscape is much more complex than architecture. Architects usually have more control than landscape architects over projects. Take materials for instance, the construction materials for architecture are more sophisticated, diversified, industrialized, standardized, and easier to transport. The most developed and most appropriate materials can be selected and installed in almost any building, anywhere in the world, with a high level of precision control. In landscape design, however, standardized production of common materials is rare and nearly impossible for plants and vegetation. Without perfect materials, especially in China, which lacks large, sophisticated, and industrialized plant nurseries, it is difficult to create good landscapes.

Many foreign landscape architects are not necessarily better designers than their Chinese counterparts. But after construction, many foreign projects often have a better appearance due to the high quality of their materials, planting, construction technology, and maintenance.

Specific to landscape architecture, how have Chinese designers been impacted by the surge in foreign designers in China over the past several decades?

设计, 以及很多新的思想、技术和工作方式。另一方面, 也不能否认有个别的设计项目出于经济、宣传或其他目的, 希望借助外国设计力量的介入或参与来提升项目的社会认可度。

但总体上来说, 现在绝大多数中国甲方在邀请外国设计师一事上已经表现得比较理性了, 他们已从对“外国人”的认可转变为对好方案的认可。同时, 中国设计师的能力也在逐渐提升, 有了更多的与外国事务所平等竞争并胜出的机会。优秀的境外事务所在中国会永远具备竞争力, 但二三流的外国设计师一定会逐渐被日渐成熟的中国设计市场所淘汰。

相较于建筑而言, 外国事务所在中国所做的景观设计及规划类项目似乎比较难找到极具代表性的作品, 您认为原因有哪些?

王: 景观远比建筑复杂。相对于景观设计师而言, 建筑师对项目往往有更强的控制力。仅以材料为例, 建筑的材料更加成熟、多样、工业化、标准化及运输便捷化, 世界各地的任何一栋建筑都可以选用最成熟和适合的材料, 并在最高的精度控制之下建成。然而在景观中, 许多材料都无法实现工业化生产, 植物更无法达到标准化。在没有完善的景观材料, 特别是没有较完善的工业化生产的大规模苗圃的中国, 很难出现出色的景观建成作品。

其实很多国外事务所在他们本国所做的设计并不一定都超过中国设计师的水平, 但这些作品往往能够在建成后达到相对较高的水准, 原因在于国外的材料、产品、苗木、施工工艺、管理水平的高质量弥补了设计中的不足。

具体就景观设计行业而言, 近二三十年来, 您认为中国设计师在外国设计师大批涌入的浪潮中受到了怎样的冲击?

王: 这个问题要在全球化的背景下来谈。今天的世界有200多个国家, 政体各有不同, 版图大小各异, 但很多思想和技术是相通的, 市场和产品是共享的。德国统一后, 柏林建设的重要项目大多不是德国设计师完成的; 美国纽约世贸中心重建, 7栋建筑中有两栋是由英国建筑师、一栋是由日本建筑师设计完成的——即使新世贸中心的总设计师丹尼尔·里伯斯金, 也并非出生在美国。全世界没有一个国家的建筑和景观都是由本国设计师设计完成的。我们更应该看到外国设计师大批涌入中国的积极方面, 例如在外国设计师的带动下, 中国设计师已经在较短的时间内提升了自身的设计水准。同时中国设计师也应该具有远见, 凭借自己的能力, 逐步进入其他国家的设计市场。

在这种冲击和融合并存的趋势下, 您是否认为中国设计师可能面临就业危机?

王: 在这个全球化的世界里, 每个国家的设计师都有就业危机感。危机让每一个人提高、让社会进步。大浪淘沙, 有能力就有机会, 否则就会被淘汰, 全世界都一样, 这与其他国家设计师是否介入并没有必然联系。

我们更应该看到外国设计师大批涌入中国的积极方面, 例如, 在外国设计师的带动下, 中国设计师已经在较短的时间内提升了自身的设计水准。

您是否认同中国是设计师的“Playground”这一观点?

王: 设计的产品是一个物质和空间的实体, 设计的结果不是几张图纸、更不是几幅画, 设计要满足很多方面的要求: 自然条件、社会条件、造价、功能/使用、维护、业主愿望、与周围的联系等。设计的实施又会影响到广泛的领域, 要满足这些条件, 同时考虑这些影响, 哪里还有机会“Play”呢。我相信一个严肃的、有责任感的设计师, 在对待一个非临时的设计项目时, 不会把设计当做是一种“Play”。我也很难相信一个将设计作为“Play”的设计师会在中国获得实施设计的机会。

近些年来, 越来越多的中国学生赴欧美等设计先进的国家求学深造, 您如何看待中国未来设计生力军中的这股“海归”力量?

王: 中国城市和建筑的发展有几千年的历史, 但现代建筑学、城市规划和景观在中国的出现时间不过短短几十年, 他们的兴起都与曾经在欧美留学的中国学生有关。作为一个出色的景观设计师和研究者, 必须具有开阔的视野和广泛的基础, 奥姆斯特德受到过英国的启发、杰弗里·杰利科受到过意大利的影响、布雷·马克斯曾在柏林学习、路易斯·巴拉甘曾游学于欧洲、野口勇在日本长大……在今天, 绝大多数出色的设计师和研究者都拥有在其他国家求学的背景。我相信, 现在在国外学习的一些中国学生, 未来一定会对中国的设计发展起到积极的作用。**LAF**

WANG: This issue ought to be discussed in the context of globalization. Nowadays, although there are over 200 countries in the world, they are linked by similar ideas and technologies, especially through communication and economic markets. After the reunification of Germany, for example, non-German designers built a majority of the new and important projects in Berlin. In the reconstruction of the U.S. World Trade Center site, out of seven new buildings, two buildings were designed by British architects and one by a Japanese architect. Daniel Libeskind, the chief designer of the reconstructed World Trade Center, was not born in America. Looking around the world, there is not a single country where only local designers have built the architecture and landscapes. We should consider the positives of foreign designers working in China. For example, because of the influence of foreign designers on urbanization and the construction industry, Chinese designers have been forced to increase their own standards for design quality and craftsmanship. Chinese designers have looked ahead and are increasingly earning respect from the international design community because of their increased capabilities and skills.

Faced with the influx of competition and blend with foreign designers, do you think Chinese designers will experience an unemployment crisis?

WANG: If I had to guess, in the context of a globalized world, I believe that designers from anywhere have the same awareness of potential unemployment. Crises may bring progress, because competition increases innovation and broad thinking. Being competitive is the only way to gain opportunities. So, the threat of unemployment is not necessarily relevant to only Chinese designers or only to foreign designers.

Do you agree with the view that China is a playground for designers?

WANG: The short answer is no. Good design is not just several blueprints or napkin sketches. A good design has to fulfill several requirements. It must negotiate natural and social conditions, the cost of construction, and balance function and use, as well as maintenance and the client's vision. Furthermore, the implementation of good design will affect a wide range of social,

environmental, and economic conditions. Considering all this, how could there be any chance for *Play*? I believe it is impossible for a serious and responsible designer to treat design as *Play*, when what they propose will result in a permanent, built project. It is hard to believe that any foreign designer who treats design as *Play* would have an opportunity to work in China.

In recent years, more and more Chinese students have gone abroad to study in the United States and Europe. What role do you see these students playing in the future of Chinese architecture and landscape architecture?

WANG: Study of the built landscape has a long history in China, but the ideas of modern architecture, landscape architecture, and urban planning that we are now most familiar with have only been introduced in China over the past few decades. Many of these ideas, which are now common practice in China, where originally introduced by students returning from studies in the United States and Europe. Preeminent landscape architects and architects must have wide perspectives and knowledge of diverse histories. Education abroad is not new and will continue to be important. For example, the British influenced Olmstead, Geoffrey Jellicoe by Italians, Burtus Marx studied in Berlin, Luis Barragán toured Europe, and Isamu Noguchi was raised in Japan. Today, many of the most remarkable Chinese designers were educated abroad or have experience studying abroad. I believe that Chinese students who are studying, or have studied, abroad will play a proactive and definitive role in the future of China's design professions. **LAF**