

# 中国设计教育探索： 从课堂到工作坊

## THOUGHTS ON DESIGN EDUCATION IN CHINA: FROM CLASSROOM TO WORKSHOP



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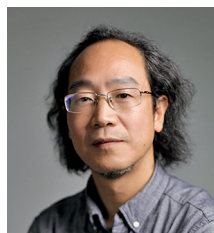


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### 摘要

作为2018全国学生校园营造联盟暑期Mapping&Making工作坊的特邀指导教师，北京大学李迪华、Mapping工作坊创始人何志森、同济大学刘悦来和华中科技大学汪原尝试为中国传统设计教学模式注入新的思路。在访谈中，4位老师表达了自己对目前中国设计学科的教育体制和教学环境的看法。他们一致认为，中国设计教育已经面临着现实危机，不论是高校教师还是学生都需要意识到改变的迫切性；目前设计教育改良尚未得到足够重视，学校间、教师间对于教育意义、教育未来的讨论尚未建立。他们试图以工作坊教学为契机，让高校师生们看到设计教育的更多可能，同时培养学生的观察力、探索欲、好奇心、自信心和独立思考及实证能力。

### 关键词

设计教育；教育危机；启蒙；教学法；批判

### ABSTRACT

Li Dihua from Peking University, Jason Ho, Founder of the Mapping Workshop, Liu Yulai from Tongji University, and Wang Yuan from Huazhong University of Science and Technology were guest instructors at the 2018 Mapping & Making Summer Workshop of National College Student Campus Building Alliance. They each work on bringing new ideas to traditional design education. In this interview they shared their opinions on current design education and teaching in China. They believe that design education in China is currently at a point of crisis where both instructors and students need to be aware of the urgency to change. However, little attention has been given to the improvement of design education, nor has a discourse to explore a future direction been built. The interviewees approached the workshop as an opportunity for students and educators to see new possibilities in design education. Meanwhile, they hope to develop students' curiosity and confidence in observation, exploration, independent thinking, and evidential design.

### KEY WORDS

Design Education; Educational Crisis; Enlightenment; Pedagogy; Criticism

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## 引言

2018年7月18~23日，2018全国学生校园营造联盟暑期Mapping&Making工作坊在北京大学展开。除邀请到19位不同职业背景的导师进行讲座交流外，工作坊还选取了北京大学万柳公寓中心花园作为基地，在导师的指导下进行场地研究及设计建造。由北京大学李迪华、Mapping工作坊创始人何志森、同济大学刘悦来和华中科技大学汪原共同组成的特邀导师团队，在提出问题、构想方案、讨论修改、设计建造等阶段全程跟进指导。在工作坊期间，《景观设计学》对4位老师进行了采访，试图了解他们对于当前设计教育现状的观察、体会和展望。

### 您认为目前国内设计学科的教育体制和教学环境存在哪些主要问题？

**汪原（以下简称汪）：**中国学生最大的问题是在家庭和学校间两点一线的生活中，失去了与真实世界产生联系的机会。设计教育的根本在于教会学生通过“设计”去认识世界、认识城市、认识生活，如果不了解生活、不了解人，何谈去做设计，何谈去创造环境或改变环境？所以，我认为学生入学后的首要目标是要弥补之前缺失的人文教育，但这在我们现行的设计教育体制中是严重缺失的。大多数高校都要求学生直接投入到专业训练之中，把设计变为了一种遵循套路的职业训练。学生们习惯以套路来应对问题，却缺乏改变现实的渴望或冲动。如果连这种最基本的冲动都没能激发，我们的教育首先就失败了。

**刘悦来（以下简称刘）：**我认为问题不仅出现在教育体制之内，还在于我们所生活

的环境。在快速城镇化的影响下，学生们从小便与自然疏远，除了失去了感知真实世界的机会外，我们在城市中感受到的“自然”很多都是被设计过、改变过的，政府、开发商所推崇的“四精”——精确定位、精准设计、精致施工、精美呈现——设计遍布城市的各个角落。但这种经过我们精心设计的城市对孩子们而言可能恰恰是一种缺失——在“自然”被矫正和修饰、被精准化后，生活在其中的人们也无从感知其本真的自由的秩序。这种精致的技术美一旦成为全社会的追求，每个人都将被训练得讲求效率，更容易被培育成为“精致利己主义者”。我非常欣赏燕京大学校训“因真理，得自由，以服务”所传达的价值观，这也是我认为的设计教育乃至所有教育的宗旨。

**何志森（以下简称何）：**我们对建筑的认知是相对狭隘的，仿佛只有教科书的内容才是唯一的准则，鲜有人来探索建筑的可能性——无论是我主持的Mapping工作坊，还是汪原老师关注的“电影建筑学”，在很多高校设计教育中都是比较边缘化的。但是大学不就是要引导学生看到各种可能性么？除了人文教育和自然启蒙的缺失外，我认为专业启蒙也还远远不够。比如，我和李迪华老师在“一席”上的演讲引起了广泛争议，有人认为我们是在博取眼球，但其实我们所做的就是最基本的专业启蒙。与Mapping工作坊相类似的培训在国外可以说是最基本的课程之一，没想到竟在国内引起了这么大的关注——当大家把Mapping工作坊当成一个话题进行讨论，就证明我们今天的建筑认知是有一定问题的。汪原老师说过，“希望工作坊能让学生回到孩提时代，找回那时的创造力和好奇心，以及对世界未知的观察力和探索欲”。但其实中国的启蒙教育从幼儿园起就已经缺乏了，这些问题也一直延续到了大学。

**李迪华（以下简称李）：**与社会隔离的现象不止发生在大学以前的应试教育阶段，在当今的许多大学也依旧存在。现在有很多学校都建在市郊或乡村地区，并且多采用封闭式管理。一到周末，学生们就会像疯了似的全部涌向城市，去体验一个周末的城市生活。那我们的学校为何不能直接建在闹市里呢？过去由于土地经济，这些真正能够培养人的品格的地方都被房地产所占用，并通过土地置换的方式到郊区占领一个更大的校园。教育真正做得好的学校一定是在闹市之中，因为思想产生于与人的交流之中。

### 当前设计教育面临着怎样的危机，您最大的担忧是什么？

**汪：**我认为危机在于大家并没有看到危机，或是没有形成改变的意识。中国经济本就忽冷忽热，加之中美贸易战的影响，我估计5年内很多建筑师可能会找不到工作。设计院关门，房地产垮台，甚至连老师都可能失业。如果这些都将发生，我们还要按现在的套路去教学生如何建房子么？建筑教育应该取消还是另辟蹊径？建筑高等教育在所有高等教育学科中的立足之地何在？而现在的建筑教育人员却鲜有人思考这些问题，各种大会也会刻意回避这个背景，这是十分危险的。设计的主题本身就是改变——通过改变来让我们的生活环境变得更好。如果作为设计教育者的我们连教育本身的问题都不愿意思考，那我们如何能改造更大范围的制度或环境？

**李：**其实不用等到5年后，现在已有一些事实在证明设计学科的危机。过去清华大学建筑学院一直都是全校高考招分最高的院系，去年首次出现了净转出16个学生的现

象，这种情况已经不止在清华这一所高校发生。这种现象到底会带来多大的反思，我真的没有把握——现实情况是，没有反思，甚至不允许反思。有的学校允许老师罔顾事实地批判学校的教授，却不允许自己学校的专业、师生、校友受到批判，甚至有人会特别关注网络上的言论，一旦自己学校受到批评，就组织人群起而攻之。对于这些学校来说，他们一直想做的事情似乎就是通过坚守错误来排除异己。我们这些“异己分子”已经成为了对“权威”、对套路的挑战。但我相信越是批评我们的人，未来越有可能成为我们的支持者，因为批评源于他们意识到了自己内心的冲突，一旦他明白这个冲突的解决方案在系统之外，他们就会开始探索新的方向。

**何：**我觉得大家对教育的问题其实都心知肚明。在网络媒体如此发达的今天，我们都很清楚国外的高校开展了哪些课程或活动，也更能够意识到国内外设计教育体系的差距。但每当各个高校聚在一起，讨论的问题往往无关痛痒、一团和气。现在的问题在于，很多人都意识到教育已经出现问题，但都宁愿睁一只眼闭一只眼，或者直接否定、排外，为不同立场的人扣上“叛经离道”“误人子弟”的帽子。如果总是观念相同的老师碰撞交流，意义其实并不大。我希望能够与批判我们教学方式的老师产生对话，共同直面设计教育的问题所在和未来方向。

**身为高校教师，您希望从哪些方面推动改变？或者您已经做过哪些尝试？**

**何：**我们4位老师一起在做的这个工作坊就是一种对好奇心、观察力、创造力的再激

发，我们推翻传统的评分标准，从人性、创新力和语言表达能力三个方面来评判学生的作品。我们想告诉学生们，即使你不画一张图，也可以学习到专业知识技能。虽然现在大多数学生仍处在一种消极的状态中，很多学生明知数十年如一日的教学方法已无法应对不断变化的时代需求，却只求尽快毕业、出国求学，而不愿推动改变。但我相信至少那些来参加我们工作坊的学生还是想要有所改变的，毕竟这些课程没有学分，还需要付出路费和时间。很多老师也认为我们的教学方式很有意义，但他们的困扰在于怎么申请基金，怎么在核心期刊上发表文章，怎么评职称，于是只能用现实那些残忍的东西去打掉心中的理想。所以我认为与其寄望于老师主动改变，不如思考学生如何通过自我改变来推动老师进行转变。

**刘：**我坚信教育体制一定可以被改变的。首先我们自己要乐观，而且要积极投入行动。只有在行动的过程中，我们才会对问题有更深刻的理解，或是看到改变的希望所在。这种行动可以是带学生做实习，也可以是去大众媒体平台上演讲。如果你不站出来做事，总是躲在后面，就连改变的前提都不具备了，哪怕这样做会遭到很多人的批判。我一直致力于社区花园的设计和营造，是希望能够改变以“四精”为主流的景观空间生产方式。从公众做起，让他们意识到自然野趣和低成本设计的魅力，并缓慢推动政府的改变；从小孩子抓起，以启蒙教育影响他们今后的价值观、择业观。除活动、科普外，我们团队也在尝试着写总结性的文章来发表专业论文、申请基金和申报奖项。想要有一定的影响力，光靠我们“自嗨”肯定是不够的，只有获得更多评审机制的认可，使更多

实实在在的项目落地，并努力去引领行业未来的方向，才能逐渐在现有机制上实现一定的突破。

**李：**我一直在努力做一个不去教学生的老师，甚至有时在做一个“破坏者”。现在的学生有很多通病，比如缺乏好奇心和自信心：一方面，他们害怕表达自己，担心自己说错；另一方面，他们也抵制和排斥别人有与自己不同或相反的观点。结果把时间浪费在权衡各种想法之中，只不断提出问题，却不愿着手弄明白。再比如学术神圣化：好像自己不提出个问题、不谈点理论，就不是学术。实际上，学术源于对所关注问题的真实状况的理解，不少人从始至终都在探讨着假问题，意义何在？这些习惯以套路应对问题的学生在脱离套路后，就开始恐惧，唯恐自己成为异类。学生的这些顽固的想法成为他们进步的阻碍，必须先破坏掉。设计教育就是要尊重多样性，培养学生追求与众不同，并把自己的想法做到极致。有的人来北大读书可能只是需要一个“光环”，但北大与众不同的地方在于我们要启发思想，激发自创，虽然这条路无比艰难。学生只有陷入思想的困惑、矛盾、纠结，才会开始反思到底为什么来北大读书，到底要学些什么，而老师的作用就是协助学生进行重建，从破坏者变成支持者。我们一直在寻找改变的突破口，鼓励学生自我发现，并且已经取得了一定成效。学生一旦拥有自我发现的机会后，他们的观念就会开始改变。**LAF**

## Introduction

In July 2018, the Mapping & Making Summer Workshop of National College Student Campus Building Alliance was held at Peking University. Nineteen instructors from various professional backgrounds gave lectures and seminars on the innumerable layers of design. The Wanliu Apartments Community of Peking University was chosen as the site for investigation, design, and construction. The guest instructors team including Li Dihua from Peking University, Jason Ho, Founder of the Mapping Workshop, Liu Yulai from Tongji University, and Wang Yuan from Huazhong University of Science and Technology, provided instruction and suggestions for students throughout the workshop. *Landscape Architecture Frontiers* interviewed the four instructors, and they shared their observations and experience during the workshop, and their expectations for Architecture, Urban Planning, and Landscape Architecture education in China.

### **What are the primary issues facing design education system and teaching environment in China?**

**WANG Yuan (WANG hereafter):** The biggest issue for Chinese students is the loss of real world opportunities as they shuttle between family and school day after day. Spatial design is about knowing and interacting with the world, the city, and the life we encounter. If students do not understand their own

life or the life of those around them, how can they change or create new environments? This should be the first lesson for every university student. They need to make up for what is missing from their liberal education. However, most universities put students into professional practice without any preparation or training. Students are continuing to use conventional strategies to solve design problems rather than exploring new methods and possibilities with inspiration and enthusiasm. If they lose their passion for design, our job as educators fails from the start.

**LIU Yulai (LIU hereafter):** In my opinion, the problem is not only educational environments, it is also our living environments. People lose their relationship with nature in rapidly urbanizing cities. On one hand, we have not spent enough time with nature. On the other hand, the “nature” we experience has been designed and constructed by humans. Landscapes that are defined accurately, designed sophisticatedly, constructed precisely, and presented delicately can be found everywhere. However, these well-designed, sophisticated cities can also be a kind of deficiency for children — they do not provide the unmodified or intrinsic ordering of nature. In a society that highlights a delicate artificial beauty, everyone would be trained to be highly efficient and become a sophisticated egoist. I believe that Freedom Through Truth For Service, the motto of Yanching University, should be

the fundamental purpose of education.

**Jason HO (HO hereafter):** Our understanding of Architecture is relatively narrow. In higher education we are trained to follow precedents, other possibilities in architecture are rarely explored. The Mapping Workshop I led and the “Movie Architecture” studio that Professor Wang Yuan developed exist at the margins of university education. Is it not the job of universities to guide students towards greater possibilities? The lack of liberal education and nature enlightenment were already mentioned, but I think we are also far from professional enlightenment. For example, the speeches by Professor Li Dihua and me on “YiXi” brought controversy, but what we did is just for professional enlightenment. We did not expect the Mapping Workshop, which is a required course in other countries, would cause such a controversy in China. It exactly mirrors the deficiency when we viewing Architecture. Professor Wang had mentioned that he hoped the Workshop could encourage curiosity and creation, and the power of observation and exploration which are the natural qualities of every student. We realize that creative and analytical education has been lacking since kindergarten and continued to be an issue in China’s higher education.

**LI Dihua (LI Hereafter):** The social isolation we are discussing about is not occurring only at exam-orientated schools, it is prolific and cannot be easily

solved even at universities. Nowadays university campuses often sit in rural areas and are closed to surrounding communities. On the weekends, students rush downtown to experience city life. So why are we not building our universities in more urban areas? The answer is land value: universities have traded their downtown lands with real estate developers and build their campuses in more rural areas. I believe we need to locate our universities in urban areas where students can receive both social and academic education, since social education is essential for enlightenment and inspiration.

**What is your biggest concern about the problems facing design education?**

**WANG:** The largest problem is that people do not realize there is a problem. Today Chinese economy fluctuates, plus there is the impact of the US-China Trade War. I am guessing that a lot of architects will not be able to find jobs in the next five years. Design institutes will close, real estate will collapse, teachers may even lose their jobs. If this happens, will the discipline of Architecture be required? Or will we find a new path? What role does Architecture play in the future among all the disciplines of higher education? It feels risky that so few people in design education are thinking about these issues and that people deliberately avoid discussing about these issues. Design is about making our living environments better through change. If we cannot talk about the issues within

our own education systems, how can we begin to talk about larger or broader changes?

**LI:** It will be less than five years before Architecture and other design disciplines go into a low period. In the past, the Department of Architecture of Tsinghua University has been a popular department with the best students. Last year there are sixteen undergraduate students who changed their major from Architecture, which has never happened before. Yet, this was not unique to Tsinghua. Will this bring more reflection to the education? I am not sure. The reality is that there is no reflection. Some universities allow their instructors to criticize other universities, while never accepting negative comments upon themselves. They extremely care about the comments online and are always ready to fight back. These universities are often opinionated and exclude the dissidents. We are the “dissidents” who challenge “authority” and the conventional design strategies. However, I believe those who criticized us may also be our supporters. They criticized because of their awareness of an inner conflict. Once they identify the conflict from an external standpoint, they will start to explore new paths.

**HO:** I think everyone knows the issues of design education. Thanks to Internet and social media, we are all aware of the courses or activities sponsored by universities around the world. We also realized the gaps between

China’s design education system and that of foreign universities. However, when educators from Chinese universities get together, we always avoid these issues. And at a point, it is also meaningless if everyone shares the same opinions. The main problem is, though, that many of us have realized there are deficiencies or gaps within the current education, but most people would rather stay quiet. Some of them even exclude and regard people who hold different opinions are “rebellious” or “harmful to the younger generation.” I hope to get feedback and advice from someone who is critical of our teaching methods. I want us to face the problem and challenge of design education together.

**What strategies might university instructors use or what have you done to promote the change you are describing?**

**HO:** The four of us are using the Mapping & Making Workshop to re-inspire the curiosity, observation, and creativity of our students. We are abandoning the traditional standard and trying to evaluate students’ work from humanity, innovation, and expression. We are demonstrating that students can learn expertise apart from drawing training. Most students, however, are stuck in negative ways of thinking and refuse to promote change even though they are aware of the limits of the old teaching methods. But, I believe that the students who come to our workshops are eager to change (because these courses are offered for no credits, and students

still must pay and find the time for the classes). While many instructors may find our methods useful, they still worry about how to apply for funds, publish, or get promoted through scholarship. Such worries discourage them from making change. Instead of expecting the instructor to initiate change, it is better for students to think about how they can engender curriculum changes and in turn promote instructors' reflections.

**LIU:** I firmly believe that the education system is able to be changed. We must be optimistic and act. Only through action will we have a deeper understanding of the problem or see the possibility of change. We should be taking students on field trips, or trying new means of education, such as giving speeches on social media platforms. When you stand out, you risk being criticized but it is also how change happens. I have been working on the design and construction of community gardens in order to challenge the prevalent "precise design" fashion. I want to let the public be aware of the charm of wild nature and low-cost design and slowly accumulate to governmental change. I want to affect the future values and career choices of younger generations through enlightenment. At the same time, our team is trying to write and publish a series of papers and apply for funds and professional awards. We need more people to promote the change by trying to gain broader professional recognition, building up more practical projects, and leading the future direction.

In doing so we will gradually reform our educational system.

**LI:** I consider myself not as a teacher but a "destroyer" to break student's rigid way of thinking. The lack of curiosity and self-confidence is common among students. They worry about expressing themselves and saying the wrong thing while excluding alternate opinions. As a result, time is wasted by asking questions rather than trying to solve problems. Another example is the misunderstanding about academic activities saying that it is simply about raising questions or talking about theories. In fact, academic opinions stem from our understanding of realities. If we keep discussing a fake question, there is no purpose to the discussion. Students who use conventional design strategies are afraid of new ideas, limiting themselves to develop forward. But design education needs to respect different views, help foster new ideas, and offer approach to transform the idea to an outcome. Students may study at Peking University because of its reputation but studying at Peking University is also about inspiring ideas and creation. When students are confused or contradictory, they begin to think more about why they are at Peking University. We, instructors, then are expected to support and help students in reconstruction. We are looking for the approach to change by encouraging students to discover their creative possibilities — we already have achieved some good results. Once students can discover themselves, they will accept new types of ideas and concepts. **LAF**