走向全球化

——从乡村到城市

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内 容 提 要

"走向全球化——从乡村到城市"课题合作双方是英国皇家艺术学院和帝国理工大学合办的创新设计工程系,与清华大学的美术学院工业设计系。本书第一部分为2005年以来该项目教学中的思想轨迹和课题进度,介绍了课题教学模型和为发展非洲经济而建立的"网上工匠"设计企业模型;第二部分记录了2010年课题,包括各组学生的课题完成状况和每个环节的教学反馈记录,以便读者了解教师对学生的建议和指导过程。

本书可作为工业设计等相关艺术设计类专业院校师生的教学辅助用书,也可供相关专业设计人员参考借鉴。

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INTRODUCTION

GoGlobal Rural-Urban highlights a series of interdisciplinary partnerships between the postgraduate Innovation Design Engineering department at the Royal College of Art / Imperial College London and a range of global institutions including our long-term partner, Tsinghua University in Beijing. The essays contained in the first part of the book are a loose collection of papers and articles produced since 2005 highlighting our evolving thoughts and project challenges. The GoGlobal Ghana paper co-authored with Professor Tom Barker contains an overview of the GoGlobal pedagogic models that were developed over time and disseminates the eArtisan design enterprise model for developing African economies. The second part of the book documents the 2010 partnership with Tsinghua University highlighting the project work of student groups and the tutorial feedback notes from each session are also included so that readers can see how students were advised and guided throughout.

GoGlobal was initiated by former IDE Professor Tom Barker in 2005 to establish a series of global collaborations between academia, industry and institutions around the themes of the integration of product innovation with production, policy, social and economic factors. Tom's position paper on GoGlobal is included here and provides the strategic overview for the initial setup of the programme and projects future development. Tsinghua University have been our long term GoGlobal partner and this reflects the essential role of China in industrial design and manufacturing to the world's economy. Each time we visit the country appears to be a new place, the numbers are bigger and the changes ever accelerating.

My own involvement with GoGlobal started four days after joining the department on a Monday morning in June 2006 when Professor Tom Barker asked: what are you doing Thursday ? Four days later I was jetting off to Thailand to develop a large range of student products and source manufacturers to produce them – all within a two week timeframe. The journey continued with the future of food in 2008 at Tsukuba University in Japan where we trawled for squid in the Pacific Ocean to the eArtisans design enterprise model for African countries set in the heart of the Ashanti Kingdom in Ghana where we witnessed great skillfull craft and recycling activity, to a countryside visit in Yangquan in China where we stayed with local farmers and visited a coal mine and the ancient Qing city of Pingyao. GoGlobal has always aimed to mix cultural immersion with current regional, national and international design education challenges via a mix of developed and developing economies.

2010 saw a new approach where we were challenged in partnership with the Industrial Design department at Tsinghua University to tackle the biggest migration in human history, 50 million people a year moving from the Chinese countryside to the cities. We saw this as a meta-theme challenge where students were exposed to the socio-geographical-political scenario and then guided to create a narrative that led from the main project theme to a careful identified design issue that could be solved via innovative design thinking. Design thinking is not only moving into earlier strategic technological and development phases of product evolution but

前言

"走向全球化 乡村与城市"课题是一系列跨学科合作中的亮点，这项合作的双方是英国皇家艺术学院和帝国理工大学合办的创新设计工程系，以及我们在全球的兄弟院校之一，我们的老朋友——清华大学美术学院工业设计系。本书第一部分的文章中，包含我们随手收集的一些论文，论述了自2005年以来"走向全球化"项目教学中的思想轨迹和课题进度。在我和汤姆·巴克教授合写的论文"走向全球化——加纳"中，我们概述了不断发展的"走向全球化"课题的教学模型，还宣传了为发展非洲经济而建立的"网上工匠"设计企业模型。该书的第二部分记录了2010年与清华大学合作的课题：包括各组学生的课题完成状况和每个环节的教学反馈记录，以便读者可以看到我们给学生建议和指导的过程。

"走向全球化"项目是由汤姆·巴克教授（前创新设计工程系教授）于2005年创建的，有了这个项目，学术机构、业界和高校之间围绕着将产品创新与政策、社会、经济等因素相结合这一主题。开展了一系列的国际性交流活动。汤姆关于"走向全球化"的学术文章也收录到了本书中，它是该项目启动和课题未来发展的战略纲领。清华大学很长时间以来都是我们的项目合作伙伴，这也反映了中国的工业设计在全球工业设计领域中的重要地位和中国制造对世界经济的影响。

2006年6月的一个周一，我开始了在创新设计工程系的工作。这天上午，汤姆·巴克教授问我："你这周四有事么？"四天后，我已经动身飞往泰国开展"走向全球化"项目，大范围地搜集学生设计的产品，并联系厂家，商榷将产品投产的事宜。整个过程只用了两周。2008年我们去了日本筑波大学，在太平洋上撒网捕乌贼，并以"食物的未来"为题进行创新设计。之后我们去了西非阿善堤地区中心——加纳的村落，在那里我们看到了极佳的手工艺制作以及重复利用的习俗，然后提出建立"网上工匠"设计企业模型。之后我们又去了中国阳泉的乡村，在那里我们住在当地农民家中，参观了煤矿和古城平遥。"走向全球化"项目旨在通过发达和发展中经济体的交互，在当下地区、国际的和全球设计教育面临挑战的背景下，让学生完成文化洗礼。

2010年，一个新的契机来临。我们与清华大学美术学院工业设计系合作，试图解读人类历史上规模最大的迁徙——每年，5千万中国人从乡村移居到城市。我们认为此次课题的难点在于，学生要置身于当地的社会、地理、政治环境之中，之后在教师的指导下，从主项目主题出发，创造自己的叙述，经过思考后确定设计选题，并运用创新设计思维解决选题的问题。

is increasingly leveraging benefits in creatively tackling complex social, national and international issues.

The GoGlobal model is of course open to change and innovation. The possibilities of joint exchanges with cohorts of students and staff visiting both partner countries and using co-creativity tools in their collaborative projects to take advantage of the collective mind are opening up, and we look forward to such developments in the near future. Although funding is always a challenge we have future plans and opportunities for new projects in Australia, India, Africa, Asia and South America. I hope the experiences and values contained here will encourage further international interdisciplinary cooperation and research between global design education institutions. Finally I would like to thank all the partner Universities, companies, manufacturers and sponsors alongside the academics and hundreds of students who have taken part and made these exciting projects possible.

Ashley Hall
Deputy Head of Department
Innovation Design Engineering
Royal College of Art
September 2010

设计思维不仅开始介入到产品演变早期的战略性技术和发展阶段，而且越来越多的在创造性地解决复杂的社会、国家和国际问题上起到平衡利益作用。

"走向全球化"项目模式是易于接受改变和创新的。在合作过程中，双方的师生可以去对方的国家进行实地的考察交流，并在合作课题的过程中充分的互动，集思广益，这是我们最希望看到的情形。尽管资金问题总是一个挑战，但我们还是乐观地预期能在澳大利亚、印度、非洲、亚洲和南美洲等地寻找到机会，以实施我们的课题。我希望本书中所提到的经验和价值观，能进一步促进全球设计教育机构之间的跨学科合作和协作研究。最后，我还要感谢所有合作高校、公司、工厂和学术研究的资助人，还有参与该课题的数百名学生，是他们让这激动人心的课题得以开展。

阿什利·霍尔
英国皇家艺术学院创新设计工程系副系主任
2010年9月

GoGlobal Japan 2008

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GO GLOBAL: INTERNATIONAL RESEARCH COLLABORATION

CONTEXT

A 2008 snapshot: turmoil in global financial markets and Wall Street in disarray, the construction cranes increasingly stand idle on the city skyline of world capitals, a property bubble in Dubai, China grapples with environmental challenges, world food costs soar and the oil prices yoyo uncontrollably.

The world's governments are increasingly called upon to address global issues that do not always respond to treatment at a national level. Significant reasons for this is the 21st century's globalisation and interconnectivity of countries at economic level, as well as planet-wide environmental problems. As the conventional increasingly fails, governments and institutions are receptive to new ideas and embracing new strategies for assistance. Now more than ever before, designers have the potential to be listened to and contribute solutions to global problems. The requirement for designers is engagement at policy level, as well as the more typical research and project level.

走向全球化：国际研究合作

背景

　　以下是2008年的概况：全球金融市场动荡，华尔街一团混乱，在世界各大都市都可以看到停工的建筑工地。迪拜遭遇房地产泡沫，中国忙于应对环境问题，世界食品价格飙升，油价失控地忽高忽低。

　　由于21世纪国家间经济的全球化和环境问题方面的关联性，人们越来越多的发现，国内措施已经无法解决全球性的问题，因此他们呼吁各国政府协作。面临老办法接连失效的状况，政府和学术机构期望得到新的意见，并乐于接受新的方案来解决问题。因此，设计师的意见被重视并得到采纳的可能性极大，这是前所未有的。他们不但可以如过去一样参与研究和项目，还可以影响政策。

GOGLOBAL

Through research and practice, GoGlobal considers how the design agenda fits into a global context and how it can influence and inform international issues. Bridging the microlevel positions of technology, material and form with the macrolevels of intergovernmental policy, politics, globalisation and social factors is complex and demanding. However, for the designers to have real relevance on the broader global stage, the understanding and manipulation of the micro-macro is a critical element in the process of building real influence, setting agendas and making change of value outside the traditional design discourse. GoGlobal works at the boundaries of contemporary design, architectures and urbanism, and engages with the world's influencers and drivers to make a proactive global contribution through creative ideas and practice.

GoGlobal is an international research collaboration with the purpose of providing resources and expertise for a number of architecture and design themes that have global significance.

Core to the GoGlobal approach is the direct connection between a focused group of individuals, each of whom represent their academic institution on a personal research and practice basis. The individuals have world class standing in their professional areas, and whilst GoGlobal participants may share disciplines, the specific focus of their skills and backgrounds are diverse, but complementary.

GoGlobal's partners identify global issues where design can make a significant difference, and formulate these into themes. The partners then elect into themes to build a capability to work on the projects at international level. The participants form a multidisciplinary hub that includes the creative and technical expertise for projects, but also extends to include experts in policy and influencers of government and intergovernmental agencies. The purpose being to conduct work that is relevant to those agencies and given their support and/or influential through lobbying or dialogue.

The theory behind GoGlobal is that, design creativity is rarely fully mobilised or utilised at government and policy level to address the many global problems where academic and practice creativity can contribute significantly solutions. In addition, the expertise for many complex issues is typically distributed around the world's top academic institutions and this draws those people together syndetically.

GoGlobal also engages with industry and practice, and commercial partners can participate in relevant GoGlobal themes.

The GoGlobal format is ideally suited to encourage research funding for international projects, or national projects where international expertise is required.

走向全球化

经过研究和实践，"走向全球化"课题的宗旨为：如何设计和构建议题以适应全球化的背景，以及如何对世界性的问题产生积极的影响。如何将微观层面的技术、材料、形态同宏观层面的各国政府间的政策、政治、全球化和社会因素等相联系，这些都是亟待解决的复杂问题。然而，对于设计师而言，如果想要真正与更广阔的世界舞台同步，在产生实质影响、设定议题和改变传统设计架构之外的价值观的过程中，对于微观和宏观的理解把握至关重要。"走向全球化"课题的研究范围包括当代的设计、建筑和都市生活，邀请全世界范围内的精英参与，期望用有创造性的想法和实践为世界做出有前瞻性的贡献。

"走向全球化"是一个国际研究合作项目，它为一些世界知名的建筑和设计项目提供一系列创新资源和专门技术。

"走向全球化"运作模式的核心是，在一定团体的个人之间建立联系，这些人在各自研究和时间的基础上，分别代表其学术机构。他们在自己的领域都是首屈一指的人物，虽然其他项目参与者可能研究同样的学科，但是他们的专长与背景是多元且相互补充的。

项目的合作者们在确定设计的议题时，要求所选的议题必须是有重要影响的，然后将这些议题变为有中心主题的具体课题，而后再选择出有潜质发展为国际层面合作的主题。参与者们组成了一个具有多学科背景的交流中心：包括创造型和技术型的专业人才、政府政策方面的专家、政府的决策者和国际政府部门。这个构架的意图是开展与这些组织相关的工作，通过游说和对话获得支持和借用它们的影响。

课题的理论依据是：当人们试图在政府和政策层面上解决全球化的问题时，设计创新很少被充分动员和利用，但是事实上，学术和实践创新能够在这些方面做出巨大贡献。另外，一些可以解决问题的专业技能往往是世界顶尖的学术机构的成果，而通过合作课题可以将这些专业人才联系到一起。

"走向全球化"项目与业界和从业人员，商业合作伙伴也会参与到相关的主题中来。

这一模式的理想目标是吸引对国际性项目或需要国际人才技术的国内项目的研究资助。

HISTORY

GoGlobal was established in 2005 by professor Tom Barker of the Royal College of Art. The original format was for postgraduate international student group collaborations. Industry, designers in practice and government agencies were also typically involved. Between 2005 and 2008, this programme undertook projects in China, Thailand, Japan, Ghana. As the project grew in complexity and duration, it became clear that the work needed to migrate into a longer term research context. In addition, GoGlobal was starting to influence and benefit from international policy forums, such as the United Nations Creative Industry programme (eg: presenting at the UNCTAD XII conference in 2008). During this period, it also became clear that international governments and intergovernmental agencies were very receptive to expertise and policy level advice via GoGlobal that related to global issues, where design could make a significant positive contribution.

Following discussions between founder partners, two initiation meetings were held in 2008 for GoGlobal, hosted by RMIT University in Melbourne.

COLLABORATIVE WORKING TECHNOLOGY

The use of various remote working technologies has been explored during the last 5 years. The current preferred platform for GoGlobal is Evo – a conferencing and working system developed by Caltech, USA.   This is undergoing evaluation and was used in 2009 for GoGlobal meetings. Evo is cross-platform and freely downloadable: www.evo.caltech.edu

GOGLOBAL FOUNDER PARTNERS

The partners are individuals who each represent their institutions and participate directly themselves. The six founder partners of GoGlobal are as follows:-

	INSTITUTION	LOCATION
Tom Barker	UTS University	Sydney, Australia
Garrick Jones	London School of Economics	London, UK
Ashley Hall	Royal College of Art	London, UK
Yusuke Obuchi	Architectural Association	London, UK
Tom Verebes	Hong Kong University	Hong Kong,China
Mark Burry	RMIT University	Melbourne, Australia
Harriet Edquist	RMIT University	Melbourne, Australia

历史

　　"走向全球化"项目是由皇家艺术学院的汤姆·巴克教授于2005年创建的。最初的模式是跨国的研究生合作，业界、从业的设计师和政府组织也加入其中。在2005~2008年之间，我们将项目开展到了中国、泰国、日本和加纳。随着项目的复杂化和长期化，工作向长期性研究过渡。此外，该项目开始在国际政策论坛上产生影响力并获得助益【比如联合国创新工业计划（UNCTAD），在2008年的UNCTA第12次会议上陈述】。在此期间"走向全球化"项目从设计角度针对全球性问题而提出的专业技术方面和政策方面的意见被各国政府和政府间机构广泛接纳。

　　经过项目创始合作各方的协商，2008年两次"走向全球化"的启动会议在皇家墨尔本理工大学举办。

协作的技术支持

　　近5年内，很多种类远程工作技术被开发出来。"走向全球化"项目选择的技术平台是Evo——一个由美国加利福尼亚理工学院研发的会议、工作系统。此技术正处于评估阶段，并被应用于2009年的"走向全球化"会议。Evo是一个交流平台，可以在www.evo.caltech.edu网址免费下载。

"走向全球化"的创建机构

　　项目的创始人代表了他们的研究机构加入项目，并亲自进行项目研究。"走向全球化"项目的六个创建人/机构如下：

	研究机构	所在地
汤姆·巴克	悉尼科技大学	澳大利亚，悉尼
加里克·琼斯	伦敦政治经济学院	英国，伦敦
阿什利·霍尔	英国皇家艺术学院	英国，伦敦
小渊佑介	建筑协会	英国，伦敦
汤姆·沃比	香港大学	中国，香港
马克·伯里	皇家墨尔本理工大学	澳大利亚，墨尔本
哈里特·埃德奎斯特	皇家墨尔本理工大学	澳大利亚，墨尔本

FURTHER PARTNERS

Partners from following institutions are considering joining the network:
Europe: TU Delft, Eindhoven
Japan: Tama, Tsukuba, Waseda University Business School
USA: MIT, Stanford
China: Tsinghua, Tongji
Korea: SNU, KAIST, Kookmin, IDAS
Canada: OCAD
Thailand: TCDC
India: National Institute of Science and Technology, National Institute of Fashion and textiles, Shrishti College Centre for Knowledge Services, NIT Ahmedebad, CEPT Architecture

RESEARCH THEMES

The initial themes are in development by the founder partners. Some of the provisional themes are:-

- Design Enterprise / Developing countries
- D-Cities / digital-physical hybrids
- Health and wellbeing / future of food
- Hot climates / resource management, power and energy
- Parametric and computational architectures

NEXT STEPS

The GoGlobal partners are currently developing and refining the themes in advance of the next seminar, hosted in the UK by the RCA, and using the Evo remote meeting system. The themes will be confirmed at that meeting and the further partners list also finalised. Meetings will continue at quarterly intervals, with a seminar planned for September, probably in Australia. A web presence and knowledge centre will also be established.

Tom Barker
November 2008

新合作机构

欧洲：戴尔福特理工，埃因霍分设计学院
日本：多摩大学，筑波大学，早稻田大学商学院
美国：麻省理工学院，斯坦福大学
中国：清华大学，同济大学
韩国：首尔大学，韩国科学技术院，IDAS公司
加拿大：安省艺术设计学院
泰国：泰国创意设计中心
印度：全国科学技术学会，国立时尚纺织品协会，Shrishti学院学术服务中心，NIT 阿默达巴德公司，CEPT建筑公司。

研究主题

最初的主题是由创始合作机构确立的。其中的一些主题包括：

· 设计企业/发展中国家

· 数字城市/数字和实体混合

· 健康和福利/食物的未来

· 炎热的气候/资源管理，电力和能源

· 参数和计算架构

下一步

　　"走向全球化"的合作机构目前正在制订和完善项目的主题，下次会议于2008年12月在英国皇家艺术学院举行，会议将运用Evo平台进行远程对话。项目的各种主题在这次会议中得到确认，新合作机构名单也被最终确定。将来计划每季度举办一次这样的会议，目前准备在九月举办一次研讨会，地点暂定澳大利亚。我们还将建立专属的网站和研究中心。

汤姆·巴克
2008年11月

GO GLOBAL: THAILAND

Whatever happened to anti-globalisation campaigns? Anti-globalisation groups developed in the late 90s in opposition to the opening up of world markets and free trade. They had a number of spectacular successes in terms of disrupting summmits held by international institutions such as the World Trade Organisation, the International Monetary Fund, the World Bank and even the powerful G8. There was a brief period when heads of state must have thought twice about attending these meetings. The occasionally heavy-handed tactics used by host countries to protect these meetings gained the anti-globalisation groups a lot of sympathy and helped to mark the big economic countries and giant corporations as the bad guys. Bloody riots took place for several years: notably in Seattle during the WTO meetings of 1999, at the G8 summit in Montreal in 2000 and at the Genoa G8 in July 2001. The groups involved were an eclectic rainbow alliance and they benefited greatly from the emergence of the web as a means of organising themselves.

In September 2001 the world was shocked by the 9/11 atrocity in New York. Anti-globalisation went very quiet after that. Perhaps it was perceived as antipatriotic by the Americans and anti-western by Europe. Maybe it was simply an irrelevance to many when there was a global war on terror to worry about. Campaigners that kept their commitment to global issues may have moved on and contributed to other issues, such as the anti-war in Iraq movements and global warming.

I personally was fascinated by the arguments both for and against globalisation that emerged during the 90s. For me, it was a rapid introduction to worldwide economics and its vagaries, its subjectivity and the passion that it could arouse. Previously, I had always thought that economics was a boringly analytical and predictive discipline, not unlike accounting, that simply got mucked up by politicians who had their own conflicting agendas. Deceptively simple issues were subject to fierce economic debate, and many questions polarised opinions in the extreme. Were subsidies and protectionism good or bad for the developing world? Were global businesses destroying culture or bringing everybody great value? Did mass production mean survival of only the fittest countries? I followed the arguments in The Economist magazine and I started to look for the symptoms of globalisation in the many countries that I visited on business and also on holiday. Actually, I am dreadful at switching off from questions of business even when on holiday. I get fascinated by the trade and workstyles of other countries and I am always trying to unpick the dense web of hidden rules that make any nation function.

走向全球化：泰国

反对全球化运动是如何展开的呢？反对全球化组织于20世纪90年代末发展壮大，旨在反对世界市场的开放和自由贸易。他们取得了一系列可观的成果：他们破坏国际机构举办的峰会（这些机构包括世界贸易组织、国际货币基金组织、世界银行，甚至还包括强大的八国集团）。有段时间，国家首脑在考虑参加这类会议时都顾虑重重，举办会议的东道国偶尔运用一些拙劣的手段来保证会议的顺利进行，他们的做法却为反全球化组织赢得了很多同情，也使经济大国和大型公司坐实了坏人的角色。在那些年流血冲突屡有发生，比较著名的有1999年西雅图举行的WTO会议，2000年在蒙特利尔以及2001年7月在加纳举办的八国峰会。涉及的团体形形色色，网络大大便利了他们组织活动。

2001年9月，整个世界被发生在纽约的9·11恐怖袭击震惊了。反对全球化组织从此变得十分安静。也许是这个组织被美国人当做是反爱国主义的，被欧洲人视为反西方的；亦或许是在全世界范围内的反恐战斗面前反全球化变成了细枝末节的问题。活动家们把他们的注意力从全球问题转移到了其他问题上，比如反对伊拉克战争或关注全球变暖问题。

我个人被90年代出现的"是否要进行全球化"的争论所吸引。对于我而言，这场争论是世界经济的奇异性、主观性和由它引发的激情的一个缩影。之前，我总是认为经济学无异于会计学，是无聊的解析和推测的学科，它们往往被政客搞得一团糟。令人迷惑的是，简单问题正是经济学的主要分歧点，而很多问题使观点极端化。补贴制度和贸易保护制度对第三世界有利还是有弊？全球商务会摧毁文化还是能给大众带来巨大的好处？大规模生产意味着国家间的适者生存吗？我密切关注经济学杂志上的相关讨论，而后我在各国访问时开始寻找全球化在许多国家的表现，无论当时我在出差还是度假。事实上，即使是在假期我也会害怕失去对商务问题的关注。我为其他国家的贸易和生产模式而着迷，我一直试图揭开使国家得以运行的无形规则的秘密。

Hence, when I joined the Royal College of Art as a professor three years ago, I was naturally very keen to expose my design students to the issues of globalisation. I wanted them to experience what it was like to work in other countries and collaborate with their overseas equivalents. And I needed to create project frameworks that allowed the participants to benefit from the complementary skills between countries, generate social and economic insights, as well as giving the students contacts for their own design and business activities in the future. The result of all this was an initiative that I called Go Global. So far, I have run Go Global: China (2005) as well as Go Global: Thailand (2006). Next up are Go Global: Japan (2008), followed by Go Global: Africa (2009). We customise the format with the country's host organisation and we always look for a special angle that can particularly benefit the country by exploring contemporary challenges in design and industry.

We ran Go Global: Thailand in 2006. The project idea was formed after meeting up with Kittiratana Pitipanich, also known as Kit, a director of the Thailand Creative Design Centre (TCDC). Kit visited the UK in 2005 in search of project partners TCDC and came to see me at the Royal College. We had a number of discussions and looked at the position of Thailand in a number of Global terms. For me, Thailand was particularly intriguing because in terms of design it was very much situated in the craft position in the eye's of the West. It seemed that Thailand hadn't embraced low cost mass production like the Chinese. The Thais were more spiritual and had a belief in quality of life that didn't sit too well with the bad wages and long hours that symbolise the Chinese business ethic of competitive production. And yet Thai work was also seen to be less finished in design terms than say European exclusive luxury goods. The challenge was to find a way of exploring the Thai way and helping to investigate directions that would resonate better in the global design marketplace. We decided to make the best use of traditional Thai skills in craft but also to fuse these with a more contemporary approach to the designs. The aim was to not compete on price, but instead compete on how special or innovative the designs could be.

For the project, TCDC selected 8 talented young contemporary Thai designers to work alongside my 21 postgraduate design students over a 4 week period, initially in Thailand and then in the UK. With support from Bronac Ferran at the Arts Council of England we also brought along two artists, Charlotte Karlsen and Katy Holford, managed by Marie O'Mahony. My UK team leaders were: Garrick Jones, a social economist from the London School of Economics; Sam Buxton, a leading young British designer; and Simon Jameson, one of the UK's top lifestyle and branding gurus. TCDC contributed Intanon Chantip and Pichit Virankabutra. The project was based in the northern city of Chiang Mai at the university art faculty. We also embedded Kyoko Nakajima, a journalist, in the group to record the project and publish an article in Axis Design magazine. Thai manufacturers Mae Fah Luang and AKA participated along with the UK retailers Conran, Heals and Thomas Goode.

因此，当我在三年前以教授的身份加入皇家艺术学院时，我很渴望让学设计的学生了解全球化问题。我想让他们体验如何在其他国家工作，如何与海外的同行合作等。我还需要创建课题的框架，以便参与者可以学习各国不同的工艺技术，培养他们形成对社会和经济的洞察力，也是为他们的设计和未来的商业活动搭建社交平台。这以上所有活动就是我称为"走向全球化"项目的初衷。到目前为止，我们已经举办了走向全球化中国2005和走向全球化泰国2006，接下来是走向全球化日本2008和走向全球化非洲2009。我们与组织接待的国家一起制定计划，希望寻找一个不同的角度，以设计和工业制造为出发点，帮助国家应对现有的挑战。

2006年，"走向全球化"课题来到了泰国。这个项目的初始想法来源于与Kittiratana Pitipanich的会面，他是泰国创新设计中心（TCDC）的主管，人们都叫他Kit。Kit在2005年到英国为TCDC寻找合作伙伴时，来到皇家艺术学院见到我。我们进行了多次沟通并且一起审视了泰国在全球化格局中的位置。对我个人而言，泰国是十分具有吸引力的，因为西方人习惯把泰国的设计定位于手工艺方面的产品。泰国似乎并没有像中国一样进行低成本的大批量生产，泰国人更注重精神世界和生活质量，这和中国"低工资，高工时"的生产竞赛般的商业模式大相径庭。然而泰国的产品比起欧洲的名贵奢侈品，设计的成分还是太少了。我们面临的挑战是找到泰国设计独特的自身发展路径，探索发展方向，帮助其更好地在全球化市场里找到共鸣。我们要最大限度的发挥泰国传统手工艺的优势，并融合更多的当代设计手法。我们的目的不是打价格战，而是要突出设计的独特性和创新性。

TCDC为了配合该项目的进行，选拔出了8位优秀的当代泰国设计师与我们的21位设计专业研究生进行了为期四周的合作，工作地点先在泰国进行而后到英国。在英格兰艺术委员会的Bronac Ferran先生的帮助下，我们还得到两位艺术家的加盟，他们是卡洛特·卡尔森和卡蒂·霍尔福德，玛丽奥·马奥尼的下属。我们英国队的成员分别是：加里克·琼斯，来自伦敦政治经济学院的社会经济学家；山姆·巴克斯顿，英国顶尖的年轻设计师；西蒙·詹姆森，英国国内生活方式和品牌研究的顶尖专家。TCDC方面则派来了Intanon Chantip和 Pichit Virankabutra。课题的基地设在泰国北部清迈的一所大学的艺术系里进行。我们还将一名记者安插在队伍中，负责记录课题的进展，并在Axis Design杂志上报导我们的成果。泰国的生产商Mae Fah Luang和AKA，以及英国的零售商Conran、Heals和Thomas Goode也参加了项目。
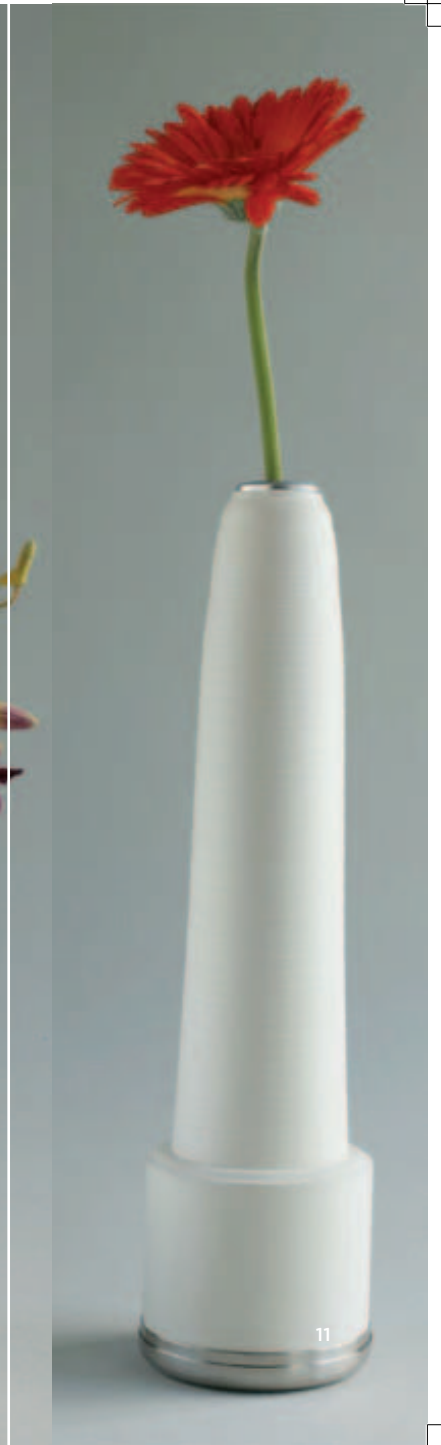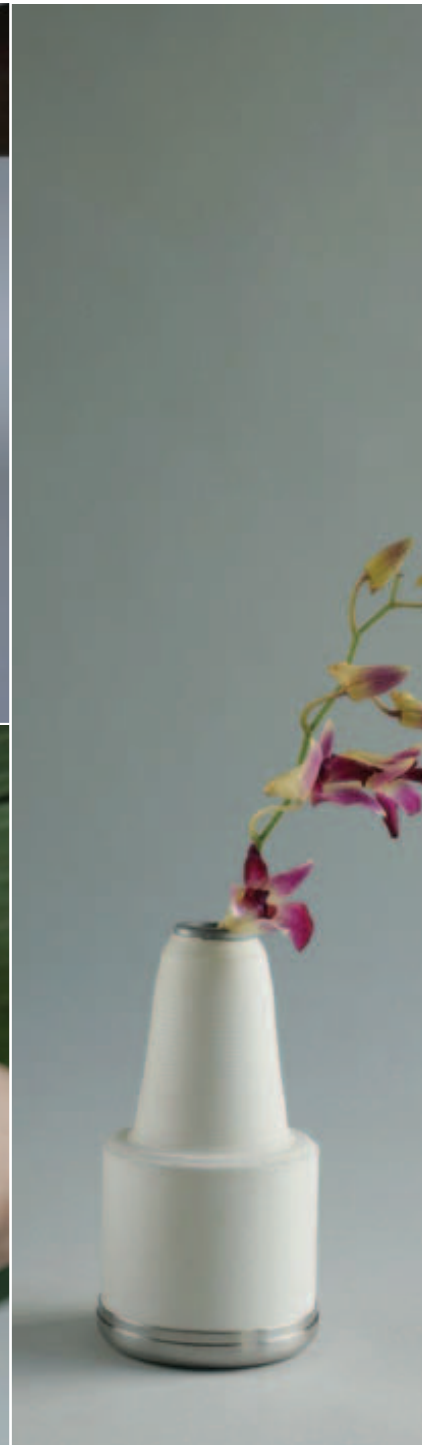
And the brief? We wanted a range of massclusive goods – things that make you go oooh! Massclusivity is a term that is barely above the radar in design. So far, it is more of a theoretical future market than a real one, although we believe that the signs for its emergence are everywhere. Massclusivity is all about fusing production with exclusivity to cope with the demand for individuality in manufactured items. We saw this as a way of celebrating Thai craft skills, while elevating the design component and selling at a premium. We were also noticing that craft was back in fashion: in 2006, the UKs Culture Show TV programme even had a feature entitled Is Craft the New Cool? We saw all of this as a way of helping Thailand to achieve a stronger international presence in design with its own unique direction. Who knows, maybe massclusivity will eventually become a counter-revolution to mass production?

The project was about shaping the way in which contemporary creatives can respond to the massclusive trend, thriving in a lower volume innovative product mindset that embraces fine art at one extreme and ceramics, wood products and textiles at the other.

According to the Zyman Insitute of Brand Science:-

Opportunities offered by the unavoidable anti-trend of massclusivity: a sudden craving for a bit of privilege and status amongst the masses will favour a new breed of nimble providers. Unprecedented wealth in the 'developed' world, encouraging and inspiring leading entrepreneurs and corporations to continually introduce higher quality goods and services - GDP per head in OECD countries has increased up to tenfold over the last three decades. Equally impressive growth in prosperity in many developing nations is spawning hundreds of millions of 'new' customers that are copying the developed world in taste and preference.

Our designers were briefed to produce a range or family of household tableware products. We used a few examples of prototypical massclusive product families for inspiration: Picasso's ceramics, Alessi kitchen utensils, furniture by the Brazilian Campana brothers, Hollands Droog design, the UK's Fair Trade and Italy's Miu Miu.

We invented a chilly-lime theory: chillies indicated Wow! And limes indicated innovation. The loose rationale came from a Haiku-type poem that I wrote:-

Craft is design without ego

Art is craft without ego

Design is innovation with ego

Innovation is invention with a market

Wow! Is truly great design

The chilly-lime theory allowed us to award grades to the design concepts as they emerged and to help select the work that would go forward into production. The project was commited to manufacture limited numbers of the final designs for sales in the UK and Thailand and this perhaps made it more ambitious than anything attempted like it before by the Royal College of Art.

And my feelings about the results of the project? We certainly ended up with

想听下简介？我们想要一系列"大众享用的限量版"（massclusive）商品——这些东西会让你发出"哦！"的感叹！"大众享用的限量版"这个术语几乎不包含在设计的范畴内。到目前为止，尽管我们相信"大众享用的限量版"出现的迹象随处可见，它的市场前景还停留在理论上，"大众享用的限量版"的核心在于把产品变得与众不同，来应对实际生产中个性化的需求。我们把它看做歌颂泰国手工艺的一种方式，它会将设计的水准提高并且可以卖个好价钱。我们也注意到了手工艺变成了时尚：2006年，英国电视台文化频道甚至播出了以"手工艺是新风尚？"为题的专题节目。我们将这些都看作是泰国在世界设计舞台上展示实力的独特途径。谁知道呢？也许有一天"大众享用的限量版"会对反大批量生产发动一场革命？

项目的目的是建立一种方法，使现代的创作顺应"大众享用的限量版"这一趋势，形成生产少量创新产品的观念，一方面进行极精细艺术品的创作，另一方面推动陶瓷、木制品、纺织品等的生产。

据齐曼品牌科学研究所称:

不可避免的反"大众享用的限量版产品"的潮流会为我们提供机会：人们突如其来的对于小小的特权的渴望和在大众中凸显地位的期盼，将会孕育出一批投机商人。在发达国家，人们空前的富有，这会驱使大企业和大公司增加高质量产品和高级服务的供应，"经济合作与发展组织"国家的人均国内生产总值在最近三十年是成十倍增长的。同样的显著财富增长也发生在许多发展中国家，在那儿涌现出亿万追随发达国家品味和喜好的新消费者。

设计人员要做一系列的家用餐桌用具。我们运用了很多"大众享用的限量版"系列产品的案例作为启发：毕加索的陶瓷、Alessi的厨房用具、由巴西坎帕纳兄弟设计的家具，荷兰的Droog设计，英国Fair Trade和意大利的Miu Miu等。

我们发明了一种"辣椒-酸橙"理论，辣椒指向应对强刺激是的大叫"Wow！"酸橙表示创新。这些细碎的理论来自我写的一首俳句：

工艺是没有自我意识的设计

美术是没有自我意识的工艺

设计是有自我意识的创新

创新是针对市场的发明

Wow!真正伟大的是设计

"辣椒-酸橙"理论让我们可以评价新生的设计概念，筛选准备投产的方案。我们向赞助生产厂家承诺要生产一定数量的产品，并在英国和泰国进行销售，这比我们学院以往做的课题都更有野心。

至于我本人对项目成果的感受？我们最后确实得到一批设计上佳，且符合要求和需要的产品。很显然，项目参与者获益匪浅，还交到不少朋友。同每年访泰

some fabulous designs that really did meet the requirements of the brief. It is also clear that the participants learnt a huge amount and became friends. The UK visitors also fell in love with Thailand and its people, just as many visitors do each year who come as tourists. Thailand is perhaps one of the most seductive countries on this planet! Where Kit and I were perhaps a little optimistic was the amount of time and effort that would be needed to work with the manufacturers to get the designs into production. Although few different materials were used, the product range required six manufacturers and this required a lot of organising. However, the effort is proving worthwhile and prototype products will be shown at the Royal College of Art in February 2007, followed by putting them in the shops for the summer.

The relationship between TCDC and the Royal College of Art will continue and it will be interesting to create further collaborations that build upon this project. It may be some time before the experiment has any impact on Thai design and production, but it is certainly a possibility. Now that even China's prices are being undercut by Vietnam, moving upmarket with products seems in retrospect to be a very wise move for Thailand.

Tom Barker
January 2007

的旅客一样，英国学生也爱上了泰国和那里的人。泰国可能是全世界最迷人的国家之一！我们都低估了与制造商合作，将设计转化为产品所需的时间和精力！虽然产品只需要用很少的几样材料，但还是需要六个生产厂家合作生产，这需要很多协调工作。但努力终究有回报：我们将于2007年2月在学院展出产品的样板，真正的产品则会在夏天上市。

　　TCDC和学院的合作将会继续，这次课题之后的进一步合作将是有趣的。课题的成果对于推进泰国设计可能还需要一段时间，但这绝对是可能的。现在，即使是中国产品的价格优势也被来自越南的竞争削弱了，所以回顾我们当初决定让泰国产品走高端市场的路线是一个明智之举。

汤姆·巴克
2007年1月

APPROACHING MASSCLUSIVITY
Innovative Products for Mass Markets
Go Global: Thailand 2006

MASSCLUSIVITY – WHAT'S THAT?

Massclusivity is jargon! Let's be open about that from the start. It's a term that has emerged recently made up by the market makers and trend spotters. However, that's not to say it's not useful in helping us define a shift that is going on amongst consumers. The term defines a phenomenon that is shifting from what we call a weak signal to a strong signal, and its worthwhile paying attention to for that reason. I'm always sceptical when I hear a new piece of jargon. I think I've been around business and marketing for too long, however, it's worth investigating the idea to establish whether there is something to it.

In this piece I look at some of the economic and socio-economic trends that could be behind Massclusivity, some of the marketing ideas that are signalling this trend and finally a few notes and implications for two distinct groups – marketing executives and designers.

I started by looking at trendmapper.com, a site for visualising the number of hits for a term across the most important search engines. It is remarkable when one looks at the increase in the number of searches around the terms "Massclusivity" and "Massclusive". It starts in November 2005 with a few hits, is fairly flat but steady and then in October 2006 starts to scale quite dramatically.

MASSCLUSIVITY – A DEFINITION?

For the purposes of this investigation then I have invented a number of working definitions of Massclusivity. These are that :

- Massclusivity represents a democratisation of luxury. That is quality goods and services available at ever decreasing prices.
- Massclusive products include new forms of goods and services. They are delivering higher perceived quality, taste and aspiration to increasingly specialised micro-markets.
- Massclusive products have higher margins.

探究"大众享用的限量版"
针对大众市场的创新产品
走向全球化：泰国2006

大众享用的限量版（Massclusivity）是什么？

"大众享用的限量版"是一个行业术语，让我们从头讲起。这个术语是近些年出现的，由运营商和时尚人士制造。然而，这并不是说它不能帮助我们在消费者群体中制造一场变革。这个术语意味着一个信号由弱到强的转变，它也因此值得关注。当我听到一个新术语的时候第一反应总是怀疑。我想我是在商业和市场的问题上纠缠太久了，但不管能不能研究出一些东西，深入的调查研究一下总是有价值的。

在这篇文章中我关注了一些大众限量产品背后的经济和社会经济趋势，和一些标志这种趋势的营销理念，以及向两个不同群体——营销主管和设计师的几点提议。

我开始浏览trendmapper.com网站，这个网站能将在各大搜索引擎上出现术语的次数视觉化。我发现"Massclusivity"和"Massclusive"被搜索的次数有显著增长。该词汇最初在网络出现是在2005年11月，出现次数相当平稳，直到2006年10月开始显著增长。

大众享用的限量版，一个定义？

为了深入研究，我为"大众享用的限量版"想出了好几种工作定义，他们是：

①"大众享用的限量版"代表了奢侈品的民主化。它代表了高档物品和服务降价的可能性。 ② 大众享用的限量版产品是包含新形式的物品和服务。他们象征着高端质量、品味和对不断增长的细分市场的渴望。③大众享用的限量版产品有更高额的利润。

SHIFTS IN ECONOMICS

A number of significant macro-economic shifts over the last 5 years may be at the root of this trend.

Businesses are needing to increasingly differentiate themselves through Value Creation in the face of two pressures. The increasing downward pressure on prices as markets saturate, and the impact of increasingly informed customers using the internet and other knowledge tools to research products before purchasing.

Western economies have shifted from bulk manufacturing to increased differentiation through design and the use of technology. There has been a significant shift from the processing of resources to the processing of information. Or to put it another way there has been a shift away from the processing of energy toward the processing of ideas. The growth of the service industry is the biggest indicator of this.

We appear to be entering an era of increasing returns where that which is ahead gets further ahead. Product knowledge and price is more widely available on the net there is a downward pressure on prices and an upward pressure on quality. There are shifts in consumption patterns toward active engagement with the consumer. An informed consumer is not a passive consumer. There are also the rise of non-western values in the markets Buddhism, Neo-Confucianism and Islam. We can see this in the growth in life-style products in Asia or the growth in gender diverse products in the Middle East.

THE GROWTH OF THE MIDDLE MARKETS

Mass affluence is a growing reality. Western Europe, Japan, China and India have all seen a tremendous growth in mass luxury markets. What is interesting though is that this group of consumers are not the so-called global middle class. The massclass is defined by their local purchasing power despite currency differences between international markets. This means that the aspirations of this group of people are being served at a serviceable price point in their local markets. The perceived value of goods is what is primary. Someone in Shanghai and Prague may be experiencing a similar life-style at a very different cost to someone in the US or Switzerland, however these groups have similar aspirations and consumption desires. There is a weak signal that some groups are trading down in order to trade up – which means that people will trade down certain goods in order to trade up to a massclusive item. Take, for example, the popularity of the "It" bag. A handbag imbued with the aura of celebrity and craftsmanship which go for extremely high prices, and which are extremely prone to pirate copies.

These socio-economic trends have significant implications for traders and designers as they seek to compete on perceived value. Value creation across a brand becomes imperative for products in a market.

The size of the luxury market in the US (2004-2005) was $440 billion, outside of the US, primarily Western Europe and Japan was $400 billion. The rate of growth in both areas is about 17%. In India, the growth of the luxury car market has tripled in the last 5 years. GDP per head in the OECD countries has grown on average by ten times over the last years (e.g. from 3000 to 30000). In South Korea that growth has been by 20 times, the highest growth in GDP of all nations.

经济的转变

最近五年宏观经济的转变可能是这种趋势的根源。

商业越来越需要通过价值的创新来突显自己，面对双重压力，因为随着市场的饱和，产品降价的压力日渐加大，同时它还遭受着越发精明的消费者在购物之前利用互联网查找的冲击。

西方经济已经从以量大为优的大规模生产向运用设计和科技的差异化生产模式发展。已经出现了从加工原材料向加工信息的重大转变。换言之就是已经出现了从加工能源到加工想法的转变。服务业的增长就是这种转变的最大征兆。

我们似乎已经进入了一个回归精益求精的时代。产品的信息和价格更多地被放到了互联网上，以至于厂商面临产品降价和质量提升的双重压力。在消费模式越来越倾向于消费者占主动。知情度提高的消费者不再是被动的。另外，佛教、新儒学思想与伊斯兰教这些非西方主流价值观兴起。我们可以看到亚洲生活格调类的产品份额有所增长，而在中东，性别细分的产品市场出现增势。

中端市场的扩张

民众越来越富裕是一个日益显现的事实。西欧、日本、中国和印度的大众奢侈品市场都有显著地增长。有趣的是这群消费者并不是所谓的"世界标准"的中产阶级。这群人是根据当地的购买力标准进行定义的，不同于国际的标准。这意味着这群人是按照当地的消费标准进行购买消费。产品的可见价值才是他们首要的追求。在上海和布拉格的人可能会同在美国或瑞士的人有类似的生活方式，他们有相似的消费欲望，但花销却是不同的。有迹象表明某些人用降低销售量的手段来增加收益，这意味着人们将某些商品的交易量降低，以将其变得奇货可居。拿流行的"It bag"举例，这种手袋戴着名人和手工制作的光环，就标着极高的价格，虽然它很容易被盗版仿制。

这些社会经济发展趋势对营销商和设计师有重大影响，因为他们寻求"可见价值"上的竞争，通过品牌的塑造来创造产品价值显得势在必行。

美国奢侈品市场（2004~2005年）的规模为4400亿美元，在美国以外的地区，主要是西欧和日本，是4000亿美元。在这两个地区的增长率约为17%。在印度，豪华车市场在过去的5年增长了三倍。"经济合作发展组织"国家的人均国内生产总值在最近几年平均增长了十倍（例如，从3000到30000）。韩国的国内生产总值增长了20倍，是所有国家中增长最快的。

THE DRIVERS OF MASSCLUSIVITY

There are a number of key factors which are contributing to this trend in consumption. The wealth of the so-called "developed" world is encouraging the continuous introduction of higher quality goods and services. The growing wealth of "developing" countries (Brazil, Russia, India, China, South Africa) is spawning 100 million new consumers, all of whom are using their newly found consumer power to purchase status. The Internet and the rise of social software (Web 2.0) is enabling a new form of engaged and informed consumer. Global communications channels are having an impact on an enormous number of consumers and on their aspirations. MTV for example is found in 366 million households, with a combined viewership of 1 billion. The opening ceremony of the last football World Cup in Germany attracted 1.6 billion viewers.

Alongside these drivers I would include the rise of the creative industries in societies where the creative ethos is increasingly dominant. London generated 17% of the UK GDP through its creative industries in 2006. The impact of the "experience" economy, may be a factor. 59% of Americans would prefer to spend on experiences rather than goods. The rise of the service based healthcare and the health-spa industry in Thailand is a powerful example.

The growth of the "culture" industry is driving perceptions of taste. The Tate Modern Art Museum in London had 2 million visitors in 2006. This is more than the total number of visitors to premier football matches. Contemporary Art Bienalle are to be found in all major cities and attract huge crowds.

These are leading to cross-over products such as the Lloyd Hotel in Amsterdam which not only provides rooms of any grade (1 star – 5 star) depending on your budget, but also is stocked with some of the best examples of contemporary art (Damien Hirst, Rikrit Tirvanija, Atelier van Lieshout).

The growth of the Internet provides a powerful platform for researching products and price. The recent evolution of social software which allows a unprecedented levels of collaboration and participation by consumers bring into focus Marshal McCluhans vision where "the user is the creator". Some of the best examples of this trend include Alibaba.com, which links suppliers with producers and designers, myspace.com, which is providing a platform for young creatives, artists, musicians and filmmakers to showcase their work outside of the industry channels. By the time a musician is signed up by a large producer, they may already have a fan base over 300000, which was unheard of 3 years ago. Flickr.com allows people to share images. Kancept.com, enables designers to post their concepts and have the public vote on them before they go into production.

SOCIO-ECONOMIC DRIVERS

Across the world, in the middle demographic household wealth has increased, underpinned by the rise in house prices. There has been a proliferation of mass retailers, and more discretionary spending. Consumer credit is on the rise. Woman are earning more and spending more on discretionary items. In Japan, ten percent of the population, young woman, still live at home. People are marrying later and having fewer children and divorcing more. Above all there is an ageing population who have far more discretionary spending power than the other age groups. This is not necessarily a young persons phenomenon.

大众享用的限量版的驱动力

有很多因素都驱使这种消费趋势的形成。发达国家的财富在鼓励高质量的产品和服务。发展中国家（巴西、俄罗斯、印度、中国、南非）财富快速增长，催生了1亿的消费者用消费来追求地位认同。互联网和社交软件（web2.0）的兴起让消费者对消费的知情性和参与性大幅提高，全球性的通信渠道正在影响数目庞大的消费者和他们的消费欲望。例如，有3.66亿户人家都在接收MTV频道，也就是说MTV拥有10亿观众的高收视率。最近一次的德国世界杯开幕式吸引了16亿观众。

除了我以上总结过的，创意产业的崛起越来越占据主导地位也是重要的驱动因素。创意产业创造伦敦2006年GDP的17%。而体验经济的影响可能是一个因素。59%的美国人宁愿把钱花在体验上，而不是商品上。泰国医疗保健类服务需求的增长和健康水疗产业的兴起也是一个有力的佐证。

"文化"产业的增长正在推动人们对品味的感知。2006年伦敦的泰特现代艺术博物馆（Tate Modern Art Museum）的参观人数是 200万人次，比英超足球联赛的观众人数还多。在大城市举办的当代艺术双年展也会吸引大批群众前往观看。

还有许多跨界设计，如位于阿姆斯特丹的劳埃德酒店不仅提供众多等级的客房（一星级至五星级）——取决于您的预算，那里还是一些最好的当代艺术作品的存放地（Damien Hirst，Rikrit Tirvanija，Atelier van Lieshout ）

互联网的发展为调查产品样态和价格提供了有力的平台。最新社交软件的发展给消费者带来了前所未有的参与与协作的机会，同时也使马歇尔·麦克卢汉的"用户是创造者"的观点得到人们的关注。Alibaba.com是诠释这一趋势的最好例子之一，它将供应商、生产者、设计者联系了起来。Myspace.com则给一些年轻创意者、艺术家、音乐家和电影制片人提供了行业渠道以外的展示他们作品的平台。音乐家从与大型机构签约的那一刻起，他们就可能已经得到30万元，这在3年前是闻所未闻的。Flickr.com让人们能够共享图像。Kancept.com让设计师们能够将他们设计概念放到网上，在生产之前接受大众的评审。

社会经济的驱动

在世界各地，房价的上涨使得中产家庭的财富不断增长，大规模零售商增多，可自由支配的开支增长。消费信贷上升，女性的收入和自由支出也在同时上涨。在日本，占总人口百分之十的年轻女性仍然住在家里。比起以往，晚婚的人增多，生孩子的少了，离婚的多了。最重要的是，比其他任何年龄段的人，老年人拥有更多的财富可支配，相比之下年轻人就不一定这么宽裕。

THE CULTURE OF LATE CAPITALISM

This phenomenon may also be explained in sociological terms. Richard Sennet identifies three traits of late capitalism which may explain the trend. Uselessness, Alienation and Mass-production. The growth of these within societies may be contributing to the desire for usefulness, the desire for commitment or relationships which define our identities and finally craftsmanship and perception of inherent embodied tacit values within products.

后资本主义文化

　　这种现象也可以用社会学理论解释。理查德·塞内总结了三个可以解释这种趋势的后资本主义特点：无用性，异化性和大规模生产。这些趋势的发展会导致人们对"实用性"的渴望增强——这是一种对社会关系和被他人认可的渴望，它决定我们的身份，最后体现为对精湛工艺和产品体现的隐形价值的渴望。

UPDATING VALUE CREATION – IMPLICATIONS FOR MARKETING EXECUTIVES

In response to these trends I would put forward an update to some work that was carried out on value creation in 2002 at the Centre for Business Innovation in Boston.

2002	2006
Innovation	Design Process, quality and craft
Customer relations	Customer co-creation
Management capability	Managers as producers
Alliances	Value web ecologies
Technology	Technology Applications
Brand value	Brand values
Employee relations	Employee engagement
Environment and community challenges	Environment, communities, responsibilities

Innovation of products for innovation sake, now becomes a range of products where the design process, the quality and the inherent crafts are visible. The relationship with the customer is shifted from support to one of co-creation. Look at how Apple are involving customers in defining the product range. Managers roles are more like those of producers than report writers. Alliances with suppliers and distributors are now an ecology of mutually interdependent groups who work together in each others interests and the interest of each others customers.   Technology infrastructure becomes superseded by   applications at the interface with the customer. Where technology facilitates the customer relationship. Nike provide a service online where customers can design their own shoes. Brand value is only as important as brand values. Customers will vote with their feet, or leave, brands who are perceived to be unethical. Environment and community challenges are replaced by companies who are actively engaged with their environment, actively engaged with their local communities and take this engagement responsibly.

UPDATING PRODUCT DESIGN – NOTES FOR DESIGNERS

The economic and socio-economic trends have implications for the design of products. It is not sufficient to simply create great design. A great product now has success criteria which extend beyond just the object. It is important that these are considered at the outset. I would argue that these criteria include:

 • objects which embody meaning and narrative
 • crafted objects which present the craftsmanship to the customer
 • objects which are completed by the user
 • consumers who are members of the club (in the know)
 • service intimacy
 • costing and pricing defines the product
 • an ecology of services
 • transparency, ethics and sustainability
 • wow!

不断升级的价值创造——对市场管理者的启示

为应对这些趋势，2002年波士顿商业创新中心开展了关于价值创新的研究，并针对一些工作进行了创新性推进。

2002	2006
创新	设计流程，质量和工艺
客户关系	用户参与创造
管理能力	作为生产者的管理者
建立联盟	价值网络生态学
技术	技术的应用
品牌价值	品牌价值
员工关系	员工敬业度
环境和社区的挑战	环境、社区、责任

为了创新而创新，现在的表现方式是将设计过程、内在质量和相关工艺可视化。消费者已经越来越多地参与到产品的创作中。看看苹果公司在界定产品范围时是如何鼓励用户进行参与的。经理起的作用更像是生产商，而不是写报告的人。供应商和分销商组成的联盟，现已形成群体相互依存的利益生态网，互相为彼此的利益和客户的利益服务。技术工具逐渐被与客户对话的应用程序所取代。耐克公司提供了一项在线

服务，顾客可以利用它自行设计鞋子。品牌价值的重要性相当于品牌本身。当顾客认为某一品牌是不道德的时，他们会用行动抗议或者不再消费这个品牌的产品。公司解决环境和社区问题的方式，是积极地融入当地环境，主动与当地的社区接触并负其应负的责任。

更新产品设计——设计师备忘录

社会经济的发展趋势对产品设计是有影响的，只简单地创造伟大的设计是不够的。现在一件伟大产品的成功标准已经超越了"物"的界限。从一开始就考虑到这些非常重要。我认为这些标准包括：
- 自身蕴含意义和故事的物品
- 能为顾客呈现手工艺的物品
- 由用户亲自完成的物品
- 消费者成立俱乐部
- 因服务产生的亲切感
- 以成本和价格定义的产品
- 服务的生态学
- 透明度，道德和可持续性
- Wow!——让人大吃一惊的设计

MASSCLUSIVITY – NOTES FOR BUSINESSES

For businesses contemplating their strategic responses to the market I would synthesise the implications by saying that these trends will have a powerful impact on how your customers perceive you. Their perception of your business goes beyond just brand, but also the experience they receive when interacting with your organisation, and their experience of you online. What is most challenging is that this will be taking place on a mass scale. Your processes, technologies and information has to be able to cope with the demand, or else there is no way to grow your customer base.

Consider offering to the new market, more affordable, digestible, light versions of what you're offering your mature customers. Relate these products to your more expensive offering. Mercedes Benz sunglasses are a good example. Create technical infrastructure, value webs and ecologies of products that enable your customers to create products with you. Remember that applications create value not technologies. Make new business models to meet your customers needs. For example intelligent financial products to support the business. The Grameen Bank has created impressive micro-finance opportunities, lifting people out of poverty by doing so. Remember that price is no longer the primary differentiator. Understand your users and create value propositions for groups of influential customers. Finally, work with micro-markets, they predict your future success.

Garrick Jones
2006

Join in the conversation at http://masclusivity.blogspot.com

大众享用的限量版——企业的注意事项

对于企业该如何参考市场反应而设定相应战略的问题，综合来讲，这些战略将会强烈影响顾客对你（企业）的看法。他们对你的期待并不仅止于品牌，还包括他们与公司互动时得到的体验，以及他们对你的网站的印象。最具挑战性的是，客户分布是很广泛的，你的流程、技术和信息必须能够应付他们的需求，否则就没有办法来扩展你的客户群。

打开新的市场，要求公司向新顾客提供的产品，比给老顾客的更低价、易接受和简化。奔驰太阳镜是一个很好的例子。它使用技术工具，评估产品网站和产品生态学，让客户可以参与产品设计。请记住，你的设计程序只需要创造价值，不需要发明新技术。应建立新的商业模式以满足客户的需求，例如用于支持企业的智能金融产品。乡村银行（Grameen Bank）就创造了可观的小额信贷机会，帮助人们摆脱贫困。请记住，价格不再是最主要区分标准。理解你的用户，为有影响力的客户群体创造价值。最后，把微观市场的工作做好，这决定了你未来成功与否。

加里克·琼斯
2006

点击进入HTTP://MASCLUSIVITY.BLOGSPOT.COM进行交流

GO GLOBAL: GHANA
How can contemporary design collaboration and e-commerce models grow the creative industries in developing countries?

Abstract: Using previous case studies by the authors and a current live project, this paper considers whether the creative industries in a developing country (Ghana, Africa) can be nurtured through design collaboration and an e-commerce model to contribute significant economic growth through increasing international trade. The paper draws on practical experience of five annual projects, with a focus on GoGlobal Africa. Initiated in 2005, GoGlobal is a collaborative design research activity between the University of Technology Sydney, the Royal College of Art, the London School of Economics, RMIT Melbourne, and other partnering organisations. GoGlobal Africa was initiated in 2008 with 3 phases: creative studio with design students from the RCA UK and KNUST Ghana; an e-commerce process for supply, distribution and marketing; and a "hub" location to facilitate project delivery and dissemination. The context to GoGlobal is informed by the UNCTAD studies of global creative industries.

Introduction

Through research initiated by, among others, the United Nation's United Nations Conference on Trade and Development (UNCTAD) there is data on the value of creative design industries for developing and developed countries [1]. In the UK for example these industries now contribute 7.3% [2] to the national economy, of which around 1% is artefact design, craft and fashion [3]. But for developing countries, there is a question of how to leverage design creativity for social and economic benefit using sustainable models given the context of low levels of industrialisation, poor transport and infrastructure, and weak financial systems. The relevance and value of addressing this question has recently been investigated at depth by the UN. To quote from the forward of their "Creative Economy Report 2008" [3]:

"...the interface among creativity, culture, economics and technology, as expressed in the ability to create and circulate intellectual capital, has the potential to generate income, jobs and export earnings while at the same time promoting social inclusion, cultural diversity and human development."

Our research looks at finding ways of leveraging design creativity in a developing country. The innovative aspect of our focus is the use of two key elements designed to work together in a syndetic manner: (a) use of contemporary design collaborations, and (b) e-commerce models. The rationale for selection of these elements is explained below.

走向全球化：加纳
当代的设计协作和电子商务模式该如何刺激发展中国家的创意产业发展？

摘要

笔者在本文中运用到之前的案例和当前的项目，来分析是否可以通过设计协作和电子商务模式来促进发展中国家（加纳，北非）的创意产业发展，通过增加国际贸易量，为国家经济发展做出贡献。本文引用了五个实操项目的操作经验，它们都是以"走向全球化-非洲"为主题进行的。从2005年起，"走向全球化"这个合作设计研究活动，就在悉尼科技大学、英国皇家艺术学院、伦敦政治经济学院、皇家墨尔本理工大学及其他一些合作组织之间展开。"走向全球化—非洲"课题于2008年启动，分为三个阶段：第一阶段，由来自英国皇家艺术学院与加纳克努斯特学院的学生组建创意工作室；第二阶段，制定一个包括供应、分配和销售的电子商务流程；第三阶段，确定一个促进项目传播和执行的关键位置。"走向全球化"的内容参照了联合国贸易发展会议对全球创意产业的研究成果。

介绍

根据联合国贸易发展会议的调研数据，我们认为创意产业无论对发展中国家还是发达国家的经济增长都有贡献。以英国为例，创意产业占国民经济总值的7.3%，其中人工制品设计、手工艺和时尚类产品大约占1%。但是对于发展中国家而言，始终存在的问题是，如何在工业化水平低，交通和基础设施建设落后，经济体制不完善的大背景下，让设计创新为社会和经济发展所用。联合国正在深入研究此问题的价值和关联性，在其2008年的"创意经济报告书"的前言中提到：

"对智力资本的创造和运转的能力，关系到创造力、文化、经济和技术的交叉，关系到创造更多的收入、工作机会和出口收益，更关系到够促进社会的包容，文化的多样性和人类的发展。"

我们的研究着眼于促进发展中国家的设计创新。我们比较关注的设计创新要素有：①使用现代的设计合作方式；②利用电子商务模式。选择这两个要素的理由如下。

Use of contemporary design collaboration

The authors have experience of collaborative design at a higher education level and commercial practice level, and have majored on refining the techniques of contemporary design collaboration through an annual 'GoGlobal' academic investigation from 2005-2009. The GoGlobal project method was evolved iteratively based on feedback and observation. Over time, the quality of the work produced by GoGlobal indicates that it could be a successful vehicle for extension into a commercial-academic joint venture with the potential for financial success. There have been 5 key indicators for this potential. Firstly, manufactured items attracted international press coverage in both consumer and design media, for example: features in Blueprint in 2005, Axis in 2006 and Elle Decoration in 2006. Secondly, objects designed for GoGlobal successfully sold to customers in the later stages. Thirdly, the level of personal satisfaction was very high among participants in the GoGlobal: over 80%~90% in feedback questionnaires; these questionnaires related to the amount learnt, the perceived quality of output, enjoyment of the project, benefit of collaboration, and cultural crossover benefit. Fourthly, every collaborative host institution was enthusiastic about future engagement on GoGlobal. Finally, a national agency, the Thai Creative Design Centre (TCDC), has used their experience of GoGlobal to help stimulate the design manufacturing sector. GoGlobal projects have run annually since 2005. GoGlobal was initiated by Tom Barker at the Royal College of Art (RCA) and then developed with Ashley Hall of the RCA and Garrick Jones of the London School of Economics (LSE). The GoGlobal projects have focused on international design collaborations with industry and academia at a postgraduate (Masters) design level. The research into formats for successful collaboration was conducted through an empirical evolution of working models, a better understanding of collaborative partnerships, and integration of product innovation, production, social and economic factors. The selection of countries for the work aimed to explore design collaboration in a range of both developing and developed countries in distinct cultures, allowing a comparative assessment of the results. The principal research question on each of the GoGlobal project exercises may be summarised as: what are the most effective ways in which designers from different countries can collaborate to tackle a complex regional brief of the host country, creating better and more appropriate designs than they could as individuals? And, furthermore, can the effective working methods that are derived empirically transfer effectively across both disciplines and cultures?

现代设计合作的应用

创建者们拥有与高校和商业机构的合作设计经验，而且也通过2005～2009年一年一度的"走向全球化"学术考察不断提高现代合作设计的技能。"走向全球化"项目的开展方法是以不断完善的观察和反馈为基础。随着时间推移，"走向全球化"项目的成果表明，它可以成为一个使商业与学术结合、具有商业潜质和经济利益的载体。目前有的5个关键因素预示了其积极的前景。第一，跟生产相关的项目吸引了消费领域和设计领域的国际媒体，例如：在2005年，Features in Blueprint杂志对项目进行了报道，2006年，Axis和ElleDecoration也进行了报道。第二，在"走向全球化"项目中，设计作品都成功地出售给了客户。第三，"走向全球化"的参与者的个人满意程度都非常高。反馈问卷显示参与者的满意度高达80％~90％。问卷中涉及的问题包括知识含量、对该项目的喜爱程度、合作过程中的收获和跨文化交流的收获。第四，每个"走向全球化"项目的合作者，都对该项目充满热情。第五，泰国大型机构泰国创意设计中心（TCDC），已将他们在"走向全球化"项目中得到的经验用于帮助促进其设计制造部门的发展。自2005年以来，该项目每年都开展。"走向全球化"项目是由英国皇家艺术学院的汤姆·巴克发起的，后由同在皇艺的阿什利·霍尔和伦敦政治经济学院的加里克·琼斯合作开展。项目重点在于业界和学术界在研究生层面上的国际设计合作。经过对工作模式的试验、改进，对合作关系加深理解，以及对产品创新性、产品本身和经济因素的整合，对成功合作的模式的研究得以进行。在对项目合作国家的选择上，要保证选择一系列的拥有不同文化和不同发达程度的国家，这样才能在多元的背景下探讨设计合作，对结论可以进行比较性的评估。对于"走向全球化"项目不同时期主题的研究可以概括为：让来自不同国家的设计师进行合作，以解决一个东道国所面临的复杂问题，让合作比个人创作更有成效。那么什么才是解决上述问题最有效的方法？此外，从经验中得来的有效工作方法能否跨越不同学科和不同文化？

Use of e-commerce models

Industrial design and production in a developing country has to be able address the issues of reduced levels of industrialisation as well as poor transport and infrastructure. The reduced levels of industrialisation restrict the choice of materials and production processes, as well as impacting on quality control and packaging. Poor transport and infrastructure makes the supply chain more complex and costly, as well as impacting on reliability and damage to merchandise. A further issue with developing countries relates to financial transaction complexities at every level relating to the payment for goods and materials, as well as shipping. Banking can be rudimentary and not cover all of the stakeholders involved in a project, interest rates can be very high and the use of cash for cash flow positive reasons and to avoid financial fraud can further complicate any system of trade.

Furthermore, returns policies are problematic when goods have been shipped overseas.

It is a significant challenge to find ways of mitigating against issues of design and production, distribution and payment, and customer returns policies. On the basis of experience with GoGlobal, the authors decided that a paradigm was required that could potentially deal with as many of these issues as possible, and by-pass those problems that couldn't be solved. A similar approach worked for India's IT software and services booming outsourcing industry [4] which utilised satellite communications with the West, bypassing an ancient national communications infrastructure. Hence, it was decided to investigate the use of e-commerce within the project. Ecommerce can facilitate an online customer interface and ordering system, marketing and branding, all financial transactions throughout the supply chain, tracking and delivery supply chain management. E-commerce also has the advantage of being able to operate without traditional infrastructure.

电子商务模式的应用

发展中国家的工业设计和生产必须要解决产业化水平低，运输和基础设施差等问题。工业化水平限制了材料和生产工艺的选择，也影响到质量控制和包装。落后的交通和基础设施，使供应链更加复杂和昂贵，同时也会影响商品的可靠性和市场营销。发展中国家还要面对的问题是产品、材料费及运费的款项支付问题。因为当地银行的业务很少，无法为项目的所有参与者服务；利率太高，以致只能现金交易；加之须对经济诈骗提防，所有这些都使得贸易更加复杂。

此外，对于已发运海外的货品，退货政策也是个问题。设计和生产、配送和支付、客户退货政策等问题的解决非常重要。在"走向全球化"课题经验的基础上，应该建立一个模式，用于尽可能多的解决以上这些问题，并绕过那些不能解决的问题。类似的解决方式的例子有，印度IT产业蓬勃发展的软件服务外包行业利用卫星与西方进行通信，避免了国家信息基础设施建设落后带来的问题。因此，我们一致决定在本课题中着力于对电子商务使用的研究。电子商务可以对以下各项进行优化：用户界面和网上订货系统、市场营销和品牌化、整个供应链中的金融交易以及跟踪和交付的供应链管理等。电子商务还具有无需传统基础设施就能操作的优势。

Method

In answering the question "how can contemporary design collaboration and e-commerce models grow the creative industries in developing countries?", a research method established framework components within the 2009 GoGlobal Africa project vehicle. The components were:-

1. Identification of an appropriate host developing country using Positive and Negative criteria. The criteria of Positive - conditions considered necessary or highly desirable for addressing the research question – were a stable democracy, no famine or starvation, no current wars or destabilising disputes, availability of a higher education university system, evidence of a creative population and culture, evidence of a satisfied and amenable population, evidence of an entrepreneurial activities with small to medium sized enterprises (SME's), English language usage widespread for ease of communication. Negative criteria – that the project and similar initiatives may improve or mitigate – were low international and regional GDP per capita, low levels of industrialisation, no notable export markets in designed products, basic transport and infrastructure, unsophisticated financial and banking sectors.

2. Establishment of an evolved model for contemporary design collaboration, based on analysis of the previous GoGlobal annual project collaboration parameters and results, with the aims to develop skills in working in other cultures, develop a global perspective on design, understand the differences and similarities, priorities and necessities between developed (industrialised) and developing countries, evolve an understanding of wellbeing and satisfaction through work beyond wealth accumulation, develop relationships and networks for global collaborations in design and production, evolve social and cultural elements with respect to design, exploration of personal goals and opportunities in life, establish international friendships, gain an understanding of skills, knowledge transfer and mitigate the limitations of monocultural working as well as encouragement of curiosity and creativity.

3. Identification of project partners for the execution phase with a local University partner for the research and project aspects and supply of local student participants, access to professional artisans with local means of production, an e-commerce business that can work within the project format, government organization to advise on policy, integration and development and international organizations to promote awareness of the project, and assist with peer networks and reviews.

4. Establishment of a model for e-commerce for global reach into developed countries' markets, facilitating an online customer interface and ordering system, marketing and branding, financial transactions throughout the supply chain, tracking and delivery and supply chain management.

5. Establishment of the metrics for measurement of success in answering the research question, taking into account: (a) FRAMEWORK - project and interface structures: socio-economic benefit, creative workplace satisfaction, effective fit and ability to work within the country's relevant contexts; and (b) DESIGNS - success of the design work: qualitative aspects of the collaborative design output: the artefacts, suitability of the work for selling into markets in developed countries, avoidance of local ethnic design clichés or jarring cross cultural issues

方法

为了回答"当代的设计合作和电子商务模式怎样才能促进发展中国家的创意产业不断增长"这一问题，我们建立了一个关于"2009走向全球化-非洲"项目的结构框架，这些组成部分包括：

（1）我们使用"积极"和"消极"两个尺度来评定一个发展中国家是否适合作为项目的东道国。其中"积极"的标准——即那些与解决研究项目密切相关的条件——东道国必须是一个稳定的民主国家，没有饥荒、战争或不稳定局势，拥有完善的高等教育体系，拥有具有创造性的人民与文化，人民对政府满意度高且通情达理，拥有从事创业活动的中小型企业，英语普及以便交流。"消极"的标准——即该项目可以改善或减轻的问题——人均国内和国际生产总值偏低，工业化水平低，设计品对外出口规模很小，只拥有很基本的运输和基础设施，金融和银行部门过于简单。

（2）基于以往几年"走向全球化"项目里合作的影响因素和成果分析，我们建立了一个当代设计协作的演进模式，增进了在其他文化背景下的工作技能，形成了全球化的宏观认识，理解了发达（工业化）国家和发展中国家的异同之处，了解了财富积累之外的通过工作获得幸福感和满意度的方式，发展了设计和生产领域的全球性合作关系网，使支撑设计的社会和文化要素不断演进，探索了个人目标和人生机遇，结交国际友人，加深了对技能的认识，跨越了只在单一文化背景下工作的限制，发展了好奇心和想象力。

（3）在项目执行阶段，要确定东道主国家的合作高校。合作机构在调研和项目各方面能够给予支持并提供参与合作项目的学生，这使我们能接触到掌握当地特有生产手段的手工艺者，并建立可以为该项目服务的电子商务系统。还要有当地的政府组织提供相关政策意见，和国际的组织来推进项目曝光度，帮助建立同业关系网和进行项目回顾，以及同步的网络系统和审查工作。

（4）建立一个进入发达国家市场的电子商务系统，设立在线交流和订购系统，进行市场和品牌营销，监控整个供应链的资金周转，跟踪交货和供应链管理。

（5）建立衡量任务完成状况的标准包括：①框架：项目和沟通方式的架构，社会经济利益，对创造性工作环境的满意度，和在该国的独特背景下适应率和投入工作的能力。②设计：成功完成设计工作，合作设计的质量输出使工艺品顺利进入发达国家市场的销售，避免与当地民族设计重复或由于文化的差异性造成的冲突。

6. Execution of project collaboration:

PHASE ONE: Run a creative studio with design students from the RCA UK with KNUST Ghana, and experienced Ghanaian makers/producers coordinated by Aid to Artisans.
PHASE TWO: Establish the e-commerce process for supply, distribution and payment, market the artefacts and raise the profile of the initiative through press, web, and other media routes.
PHASE THREE: Establishment of a "hub" location to facilitate the project training, support and delivery, develop the commercial venture and grow into an autonomous industry and publicise the project "blueprint" and run training and education for knowledge transfer of the venture.

（6）合作课题的执行：

第一阶段：创建一个工作室，成员有英国皇家艺术学院与加纳克努斯特学院的设计专业学生、经验丰富的加纳当地手艺人和可以协助手艺人的生产商等。

第二阶段：建立供应、分配和支付的电子商务流程。并通过报纸，网络，以及其他媒体渠道初步提升艺术品在市场上的形象。

第三阶段：建立一个枢纽站，以方便项目培训、团队支援和信息传输；开发商业投资，使项目成长为一个独立的可自行运转的产业；宣传项目蓝图，提供教育培训以传播相关知识。
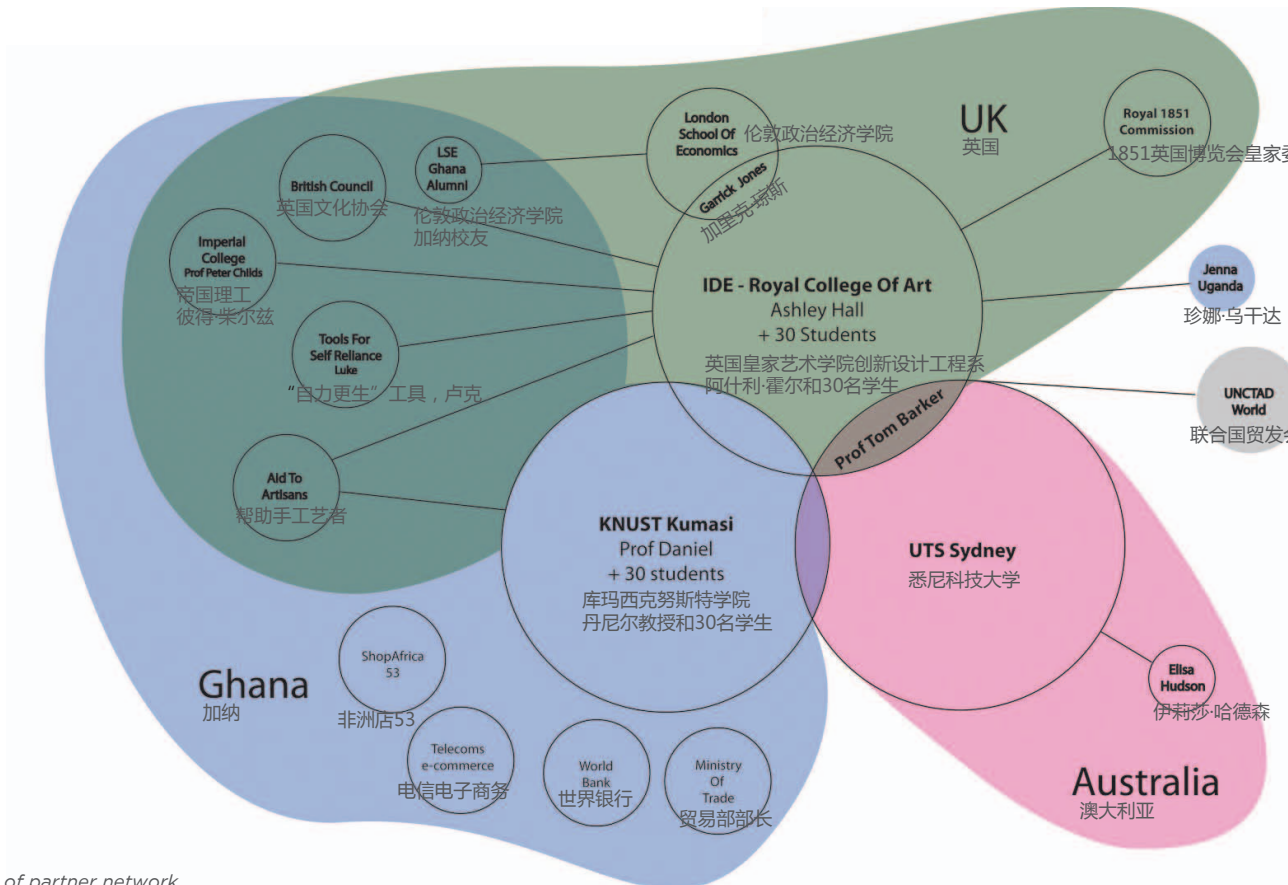
GoGlobal map of partner network
"走向全球化"合作伙伴关系图

Results

Identification of an appropriate host developing country

The continent of Africa was recommended by the UN and British Council for this project following consultation. Africa was considered to have a number of suitable countries initially on the basis of low GDP per capita and English language usage, as well as a lack of export markets in designed products. Africa is a diverse continent of 54 countries and it may be argued that this diversity is greater than that of Europe. For example, Africa is estimated to have 2000-3000 spoken languages. As the cradle of mankind, Africa has long fascinated and inspired creativity in the West, from modern art to music. Within Africa, the most suitable country selected to match the rest of the criteria was Ghana. The lifestyle and attitude of Ghanaians is positive and friendly. Ghana's ranking among the "happiest" countries of the world is 51, ahead of China(54), Greece(58), India(69) and Zimbabwe (99) [5]. With a population of 23, Ghana's GDP (PPP adjusted) in 2008 was $70 Billion, with a growth rate of 6%. The GDP per Capita of circa $3,000, ranking Ghana at number 18 out of the 53 African countries (Egypt is $5,600, South Africa is $14,500) [6]. According to the international entrepreneurial comparator website [7]:

> *"The entrepreneurial environment is vibrant and growing in comparison to its other West African counterparts. The economy of Ghana is supposed to be growing at a faster rate than China's. The Ghanaian business structure is stable and the government promotes business and entrepreneurship."*

The government of Ghana is a constitutional democracy. The Kwame Nkruma University of Science and Technology (KNUST) in Kumasi was the academic partner and hosted the project geographically. KNUST has a good range of artisan craft courses with an emerging interest in design for export. Kumasi and the surrounding region to the north of the capital Accra is entrepreneurial, possibly enhanced by Kumasi's location at the end of the ancient trans-Saharan gold road, the Ashanti and other tribal cultures, as well as colonial and global trading influences since the 17th century. The area around Kumasi has a large number and variety of craft villages and distributed making networks in the area including: brass foundries, wood carving and turning, weaving, bamboo, leather, metalwork and ceramics.
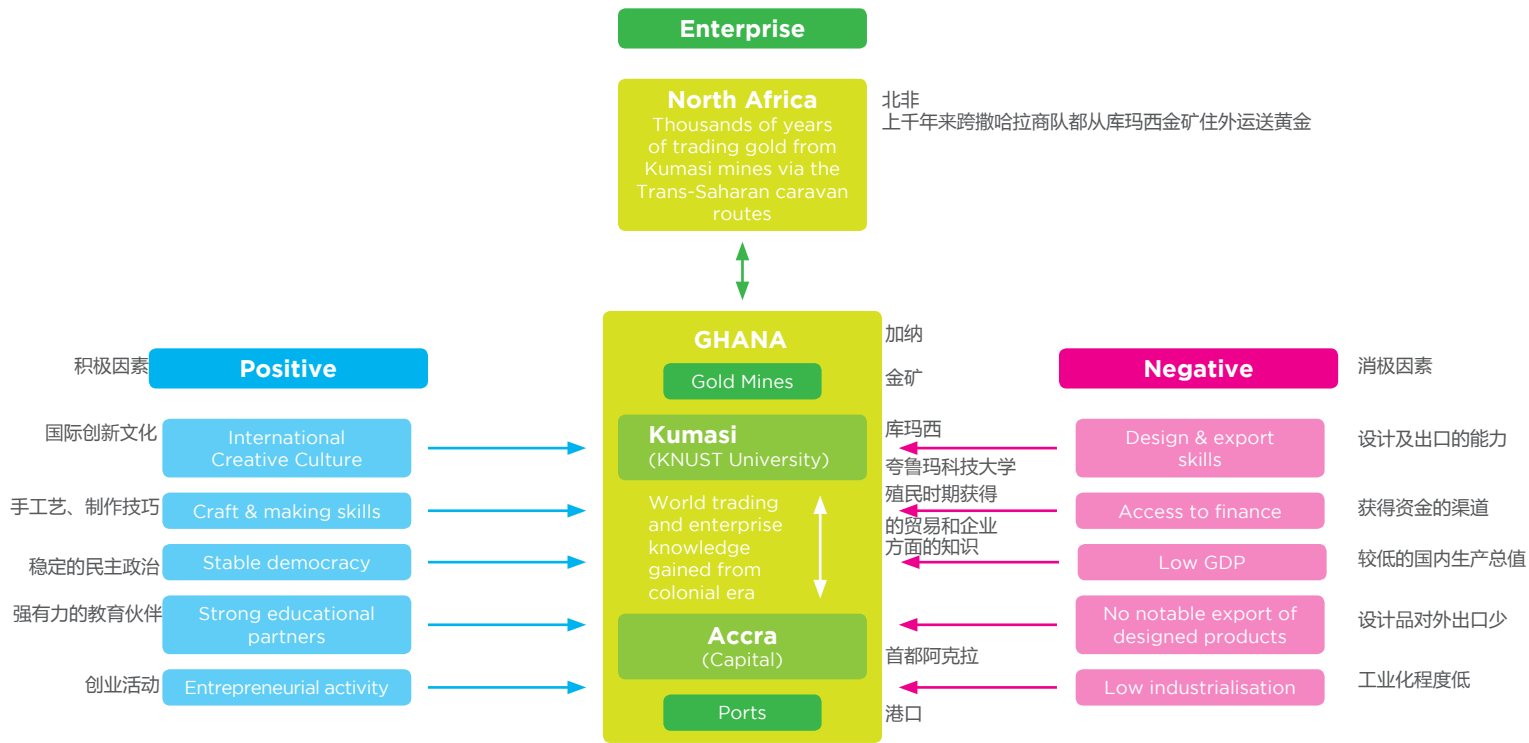
成果

选定一个适合的发展中国家为东道国

经联合国和英国文化协会协商后，推荐非洲大陆为本课题的执行地点。非洲符合项目的要求，拥有几个GPD较低并且使用英语的国家，这些国家同时还缺少设计产品出口。非洲是一个多样化的大陆，拥有54个国家，据说，这种多样性比欧洲大陆还要丰富，例如，非洲大约有2000～3000种口头语言。作为人类的摇篮，非洲一直令西方人着迷，并启发着西方世界从现代艺术到音乐领域的创造性。在非洲，最符合该课题实施标准的国家就是加纳。加纳人的生活方式和态度是积极和友好的。加纳在最幸福国家的世界排名为51，领先于中国（54）、希腊（58）、印度（69）和津巴布韦（99）。加纳的人口排名全球第23，国内生产总值（购买力平价调整）在2008年是700亿美元，增长速度为6%。加纳人均GDP约3000美元，在非洲的53个国家中排名第18位（埃及人均GDP为5600美元，南非是14500美元）。据国际创业评估网站称："相对于西非的其他国家，加纳的创业环境充满活力并不断成熟。加纳的经济增长速度应该比中国还快。加纳的商业结构稳定，政府推动商业发展，推崇创业精神。"

加纳政府是实行宪政民主制度。位于库马西的夸鲁玛科技大学（KNUST）是本次课题的学术合作伙伴，并为课题提供场地支持。在对设计产品外销的关注兴起之时，KNUST开设了一系列的手工艺品制作课程，创业基地从库马西及周边地区一直延伸到首都阿克拉的北部，这可能是由于库马西位于古老的撒哈拉黄金路末端，以及阿善堤地区文化和其他部落文化的熏陶，还有自17世纪以来的殖民统治和全球贸易的影响。库马西地区村落有数量众多且形式各异的手工艺，形成了一个区域网络，这些手工艺包括：黄铜铸造、木雕和车削、编织，竹、皮革、金属制品和陶瓷。

WHY GHANA?

为什么选择加纳

Enterprise

North Africa
Thousands of years
of trading gold from
Kumasi mines via the
Trans-Saharan caravan
routes

北非
上千年来跨撒哈拉商队都从库玛西金矿住外运送黄金

GHANA

加纳

Gold Mines

金矿

Kumasi
(KNUST University)

库玛西
夸鲁玛科技大学

World trading
and enterprise
knowledge
gained from
colonial era

殖民时期获得
的贸易和企业
方面的知识

Accra
(Capital)

首都阿克拉

Ports

港口

积极因素 | **Positive**

国际创新文化 | International Creative Culture

手工艺、制作技巧 | Craft & making skills

稳定的民主政治 | Stable democracy

强有力的教育伙伴 | Strong educational partners

创业活动 | Entrepreneurial activity

Negative | 消极因素

Design & export skills | 设计及出口的能力

Access to finance | 获得资金的渠道

Low GDP | 较低的国内生产总值

No notable export of designed products | 设计品对外出口少

Low industrialisation | 工业化程度低

GoGlobal region identification criteria
"走向全球化"的地区识别标准

Establishment of an evolved model for contemporary design collaboration

The GoGlobal educational model has evolved through several iterations via projects in:

2005 – Beijing, China, Project Gambei with Tsinghua University
2006 – Bangkok, Thailand, Massclusive Craft Production with Thai Creative
  Design Centre
2007 – Beijing, China, Post Consumer Society with Tsinghua University
2008 – Tokyo, Japan, The Future of Food with Tsukuba University
2009 – Kumasi, Ghana, e-Artisans with Kwame Nkruma University of Science
  & Technology

The basic model in each of these was an interdisciplinary cross-cultural collaboration between the MA/MSc dual masters in Innovation Design Engineering (IDE) at the Royal College Of Art and Imperial College London, and a partner institution. The format was for a group of students to travel to the partner institution to work on a project over several weeks to explore an important regional/national theme through a collaborative design project. Collaborations took place at several levels: between students, academic teaching staff, the academic institutions and partner organisations - from governmental and non-governmental organization to charities and trade bodies. Experiments have been conducted by the researchers using various structures, from individuals working alone through to large groups [8,9]. The most successful have used groups of 2-4 students that provide the necessary intimacy and support to exchange cultural values and enable some specialisation. Project Gambei in China (2005) used a model in which students worked as designers in a fictional corporation [10]. This model was later refined to a collaborative structure for a 'Massclusive' [11] craft-design project in Thailand (2006) with the inclusion of swapping ownership of designs as the project progressed - the final range of products [Fig.3] was manufactured in batches of 20-100 and imported into the UK. A 'post-consumer society' model in China (2007) paired students and introduced meta-themes. Socio-cultural meta-themes investigated scale, time, wellbeing, intimacy,truth, hedonism/narcissism and spirituality. The 'future of food' in Japan (2008) used groups composed of several pairs under the guidance of two team leaders who led the group according to personal outlook and expertise. This project also introduced the peer review process in order to enhance collaboration through sharedcritical reflection. 'e-Artisans' in Ghana (2009) refined this process with themed groups defined according to craft areas for exploration that include: homewares, furniture, tableware, fashion and accessories, toys and non-objects.

Students conduct initial research and then develop a system of filtering and funnelling from the meta-theme to the artefact using a narrative arrangement that articulates the decisions and strategies undertaken along the way. This has the benefit of providing a wide exploratory area with maximum cultural inclusion for creativity as well as producing physical evidence of the narrative which helps deliver unique aesthetic qualities. The outcomes of GoGlobal projects have been documented and disseminated via exhibitions in London, Tokyo, Bangkok, Beijing and Accra alongside articles in periodicals [12,13].

建立不断发展的现代设计协作模式

"走向全球化"的教育模式不断在多个课题中重复运用，逐渐发展完善：
  2005年中国北京，与清华大学合作GAMBEI项目。
  2006年泰国曼谷，与泰国创新设计中心合作的限量大众手工制品。
  2007年中国北京，与清华大学合作POST CONSUMER SOCIETY。
  2008年日本东京，与筑波大学共同完成"食物的未来"的课题。
  2009年加纳库马西，与夸鲁玛科技大学合作"电子时代的手工艺"课题。

  在以上项目中用到的基础模式是一种跨学科跨文化的合作方式——由英国皇家艺术学院和伦敦帝国理工合办的创新设计工程学系与一所合作教育机构合作。该模式为学生们安排的流程如下：①前往合作伙伴机构；②就一个特定的主题进行数星期的合作；③探讨如何通过合作来解决一个重要的地区域性问题。协作主要在这几个层次间进行：学生之间，学科教学人员之间，学术机构和伙伴组织之间，政府和非政府组织之间，慈善机构和贸易机构之间等。实验在研究人员的指导下进行，运用各种架构，将工作模式从个人逐渐推向群体合作。最成功的模式小组是2～4名学生，这种模式可以提供必要的密切配合，促进文化价值观的交流，并保留一些独特性。在中国进行的GAMBEI课题（2005）就采用让学生在一家虚拟的公司担任设计师的模式。这种模式在后来的2006年泰国进行的"大众享用的限量手工制品"课题中，演化为"随着项目进展，出售设计的所有权"的协作设计模式——最终将生产20~100个实际产品并分批出口到英国。在中国（2007）的"后消费社会"模式中，由两名学生一组进行设计，并推出"元主题"的概念。社会-文化"元主题"所调查的内容包括规模、时间、福利、亲密性、真理、享乐主义和宗教主义。在日本（2008年）进行的"食品的未来"课题中所使用的模式为：将人员分为几个组，每个组由两名组长领导，按照自己的展望和擅长领域对项目进行引导。课题中还引进了回顾工作进程的方式，通过分享、批评和反馈来促进合作。加纳（2009）的"信息时代的手工艺人"项目中，我们以主题分组，重新定义了设计协作的过程——以不同的手工艺领域分组，包括：家居用品、家具、餐具、时装及配饰、玩具和虚拟产品。

  学生通过初步研究制定出一个系统，以一种能清楚解释整个决策过程的叙事手法从元主题里提炼出人工制品。在"创新的文化内涵"和"传递独特美学价值的实体制造"之间，这个系统为我们提供了广泛的探索空间。"走向全球化"课题的成果通过在伦敦、东京、曼谷、北京和阿克拉举办展览和各期刊报道的形式传播给大众。

GoGlobal Thailand Ka-Tin Collection of Massclusive Craft Products
Top L to R Chicken Feet, Kling Vase, Movase
Middle L to R Magazine Rack, Chopkicks, Busaba Massage, Condiment Pippette
Bottom L to R Che-Wit Vase, Flora, Samphan, Malai Trivet/Fruit Bowl/Tray

走向全球化泰国限量手工制品Ka-Tin集锦
第一行从左至右：鸡爪、克林花瓶、移动花瓶
第二行从左至右：杂志架、"踢"筷、Busaha按摩器、调味品吸管
第三行从左至右：机智的花瓶、花神、森潘、三角铁架/果盘/托盘

Identification of project partners for the execution phase

In addition to KNUST, there were additional project partners in Ghana. Research and visits to Ghana identified the two leading organisations in the areas where partners were required. The Aid to Artisans organization provided the project with Artisans' input, local production co-ordination knowledge, national supply chain experience, design feedback and market intelligence. Project partners for the e-commerce elements were ShopAfrica53 / BSL.

执行阶段中项目合作伙伴的确定

　　除了KNUST，我们在加纳还有其他的项目合作伙伴。通过调研和访问，我们将目标锁定在两家领先的机构。这两所机构为手工艺者提供的帮助包括：加入项目、本地生产合作知识、国内供应链、设计反馈和市场信息收集等。我们在电子商务领域的合作伙伴是ShopAfrica53/BSL。
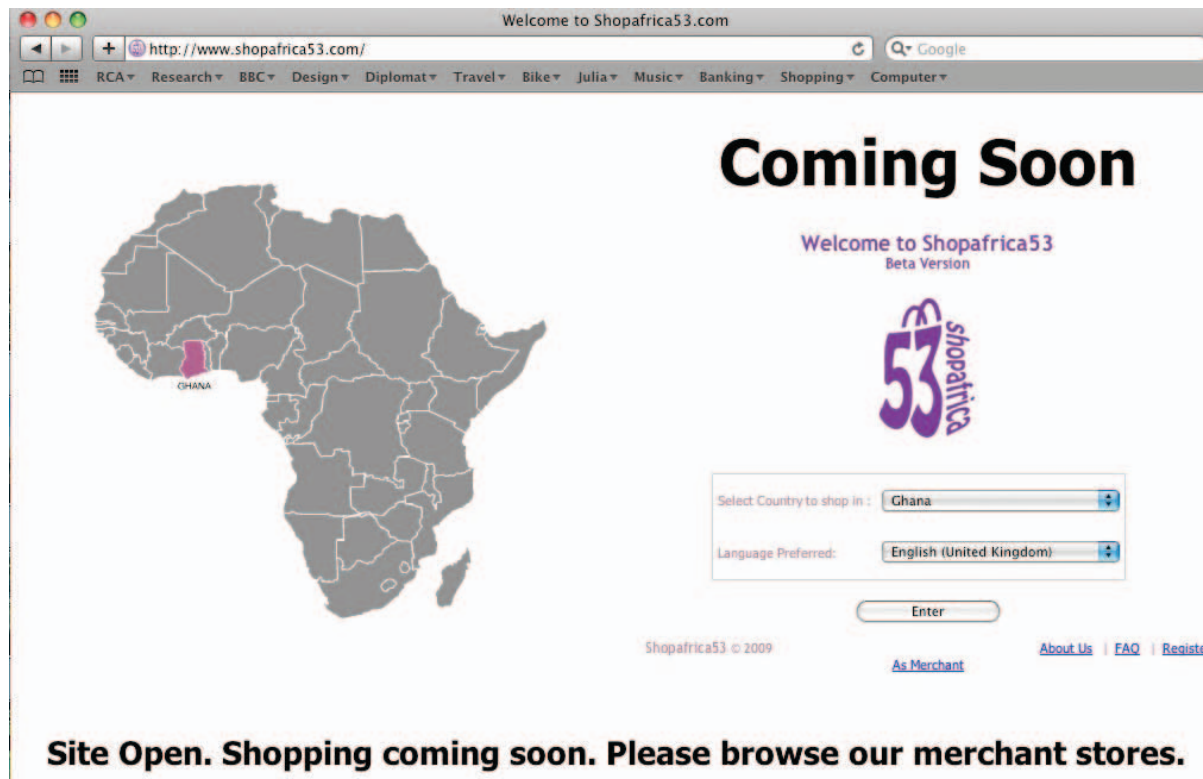
ShopAfrica53 website "非洲店53"的网站

Establishment of a model for e-commerce

BSL, the project e-commerce partners in Ghana, established ShopAfrica53.com in 2008/9. ShopAfrica53 is a web system for browsing and purchasing merchandise from around Africa. The system currently covers Ghana but will expand to cover other African countries over time. BSL have also developed a scratch card system for purchases which ensures that the commercial supply chain is always cash flow positive. This is an important point when selling artefacts long-distance, since a non-payment could present great financial difficulties for an artisan if they have paid for materials and started their work. Through courier relationships BSL facilitate the transport of artefacts within Ghana and internationally. Ghana itself is heavily cash-based and most people do not have bank accounts. Additionally, BSL have an alternative banking method in development that allows artisans to be paid via their mobile phones, access their balance, and make payments to others. Mobile phones are in widespread use in Ghana and BSL have an automated messaging service to communicate orders and information from the website to artisans around the country. Although GoGlobal Ghana will eventually have its own web portal, this will ultimately link to ShopAfrica53 for transactions.

Following an investigation into e-commerce options, the identified project model used existing components where possible, with a minimum of new components to complete a solution. This helps to control risk and costs, and it can be a scaleable solution. The model takes as its building blocks the described components from BSL and integrates the established advantages of Aid to Artisans: national supply chain, quality control, retail outlets, large number of several hundred registered artisans, and embryonic brand awareness. One issue is the difficulty of using BSL's scratch cards outside of Ghana. However, these cards have unique identity numbers and so they can be purchased digitally via credit card through a GoGlobal Ghana bespoke website and then used for purchases. A key advantage to an online customer interface is the ability for customisation of designs on request, feedback to and dialogue with the artisans directly using the mobile phone system at the Ghana end. This should make the process of design more enjoyable and less faceless for both the buyer and the maker, as well as providing market intelligence. In essence, the idea is to establish a digital marketplace which shares the browsing and conversational aspects of a real market with stalls and vendors.

Establishment of the metrics for measurement of success in answering the question

A game, called 'The Marketplace Casino' , developed by Tom Barker and Simon Jameson of Wham / Hutchison Whampoa from 2005-8 was used to introduce concepts of the consumer market and success therein. This game also prototyped the metrics for measurement of success in the contemporary marketplace. In summary, there were four key metrics used in the game:-

More: is the product offering more functionality or more by quantity than the competition?
Better: is the product better than the competition?
Cheaper: is the product cheaper than the competition?
Wow: is the product simply very desirable emotionally to the consumer?

电子商务模式的建立

该项目在加纳的电子商务合作伙伴BSL在2008年9月建立了ShopAfrica53.com网站，这个网站为非洲顾客浏览和购买商品提供服务，目前在加纳当地运行，可能今后会扩展到非洲其他国家。BSL还建立了刮奖卡销售系统，确保了商业供应链内的正向现金流。这在将手工艺品销往偏远区域的过程中至关重要，因为如果手艺者们已经支付了材料费并开始制作工业品，不付款就可能造成很大的财政问题。BSL通过快递使手工艺品从加纳流向世界各地。加纳国内的交易以现金支付为主，大多数人没有银行账户。BSL试图使用其他方法，比如移动电话，让手工艺者拿到钱，保持他们的收支平衡，还可以用这种方式付款给别人。移动电话在加纳使用广泛，BSL有一项自动收发信息的服务，可以将网站上的消息及时传递给全国各地的手工艺者。将来"走向全球化-加纳"自己的门户网站也将链接到ShopAfrica 53。

在研究电子商务不同可能性后，我们希望在项目模型中使用已有的架构，最小限度地引入新架构。这有助于控制风险和成本。它可以是一个可扩展的解决方案。该模型将BSL的架构作为自身的一部分，整合包括全国的供应链、质量监控、零售网点、人数众多的注册工匠、品牌知名度等因素。其中的一个问题是很难在加纳以外的地区使用BSL刮奖卡。但这些卡有独特的身份号码，所以用户可以在"走向全球化"专用网络上通过信用卡购买刮奖卡。网络用户交互系统的一个关键优势是满足用户的需求和反馈信息，直接让用户和身在加纳的手工艺者通电话讲明需求。这样会使设计的过程变得更加愉快，减少因缺乏面对面交流所带来的隔阂，也有利于搜集市场情报。从本质上讲，我们想建立一个数字市场，用浏览和直接沟通代替实体摊位和供应商。

以问答的形式来说明：成功的标准是如何进行度量的

汤姆·巴克和Wham/Hutchison Whampoa 的西蒙·詹姆逊开发了一个叫做"市场赌场"的游戏。从2005年8月起这个游戏被用于引进消费者市场的理念，效果非常好。 这个游戏还能模拟当今市场的成功与否。在游戏中使用的关键指标有四个：

更多：在功能数量上，该产品比竞争对手更胜一筹吗？

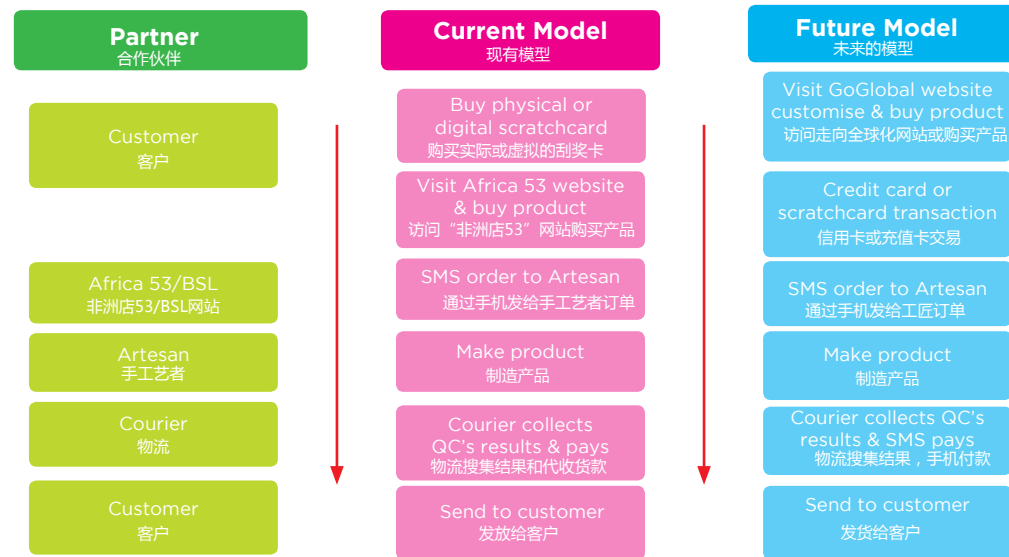更好：该产品的质量比竞争对手的更好吗？

更便宜：该产品比竞争对手的更便宜吗？

Wow指数： 该产品是否能让消费者在情感上渴望拥有？

The design teams then considered these metrics at the concept stage of their design work. The idea behind suchbasic metrics, all given equal weighting, was that they could be born in mind by the teams without the need for complex analysis. Designs which were convincing in two of the metric areas were considered to have promise for further development. For this stage of the project, the more complex metrics were less developed. Those relating to socio-economic benefit, creative workplace satisfaction, effective fit and ability to work within the country's relevant context, were measured by critical review from by the Aid to Artisans team in conjunction with the KNUST University staff. The avoidance of local ethnic design clichés or jarring cross cultural issues relied on the judgement of the design teams and all the expert reviewers.

然后设计团队开始在设计概念的生成阶段参考这些指标。这些重要的基础指标背后所要传达的意思是：小组成员只需简单地在头脑里考虑这些指标而不需要复杂的分析。如果某个设计方案在两项指标上具有说服力，那它就具有进一步发展的潜力。在这个阶段，评定指标越简单越好。还有另一些指标，与以下因素相关联，其中包括社会经济利益、工作环境满意度、对东道国国情的适应度等因素。为了避免落入当地民俗设计的俗套，并避开跨文化所造成的问题，这些指标会由手工艺者和KNUST的工作人员共同严格审查。

Evolution of the Go Global e-Commerce Model
"走向全球化" 电子商务模型的演化

Partner 合作伙伴	**Current Model** 现有模型	**Future Model** 未来的模型
Customer 客户	Buy physical or digital scratchcard 购买实际或虚拟的刮奖卡	Visit GoGlobal website customise & buy product 访问走向全球化网站或购买产品
	Visit Africa 53 website & buy product 访问"非洲店53"网站购买产品	Credit card or scratchcard transaction 信用卡或充值卡交易
Africa 53/BSL 非洲店53/BSL网站	SMS order to Artesan 通过手机发给手工艺者订单	SMS order to Artesan 通过手机发给工匠订单
Artesan 手工艺者	Make product 制造产品	Make product 制造产品
Courier 物流	Courier collects QC's results & pays 物流搜集结果和代收货款	Courier collects QC's results & SMS pays 物流搜集结果，手机付款
Customer 客户	Send to customer 发放给客户	Send to customer 发货给客户

Ecommerce model

电子商务模型

Execution of project collaboration

The collaborative working between the Ghanaian students and the RCA students operated well, with the students randomly paired up: one Ghanaian and one RCA student per team. The RCA students were a diverse international mix, coming from over 14 different countries. Of the 30 pairings, the majority said they worked extremely well or well together. It was clear that 3 teams had some problems collaborating, and these issues revolved around communication rather than method or creative differences. In terms of method, the Ghanaian students approach tended to be more spontaneous and less research-based than the RCA students. But in contrast with a slightly more theoretical stance among RCA students, the Ghanaians had very practical experience of making and were able to identify processes and means of assistance very quickly to facilitate prototyping. Both groups had a comprehensive understanding of the technologies for e-commerce. A selection from the twenty six finished designs are illustrated. The products are innovative and provocative, typically breaking the mould but also referencing local materials and creative influence. These show how collaborative interdisciplinary projects can overcome some of the hurdles for generating new export products for developing economies. A description of product outcomes follows.

Woven shoe: This can be customised by the consumer via a website and is then hand woven by craftsmen. The product is competitive by using customisation and a combination of craft skills.

Ananse figure: The Ananse figure is constructed of elements, each of which is part of a children's story. As the doll is assembled the story is told. The doll uses local wood carving skills and regional stories for the narrative.

Flower vase: The flower vase is constructed using sections of a calabash then bonded together to form a multi spout flower vase. The construction and aesthetic qualities use local materials and making skills.

Paawopaa Collectable Toy: The collectable toy is hand carved and available in a limited edition. It develops the African tradition of head carrying and introduces novel objects to form new unique combinations. For example the image illustrated uses the Grasscutter animal common to Ghana.

Adinkra game: The game uses Ghanaian Adinkra symbols as counters and is a successful application of symbolic imagery that remains accessible by a western market.

Calabash speakers: The speakers are made from a calabash that has been slowly dried to leave some of the fruit matter behind. This has very useful sonic properties that amplify the speakers and provide a rich sound. The speakers can also be grown into various shapes by attaching formers to the fruit as it grows.

Water filer: The filter is designed as an antidote to its injection moulded western counterparts. It uses ceramic to cool the water and a locally constructed charcoal filer to remove impurities.

项目合作的执行阶段

加纳学生和英国皇家艺术学院学生之间的合作很顺利，我们使用随机分组的方式，将一名加纳和一名皇艺学生分为一组。英国皇家艺术学院的学生来自14个国家，背景十分多元化。30个工作小组里的多数人都认为他们的合作非常愉快。其中有3个队遇到了一些问题，造成这些问题的原因多是沟通障碍，而不是方法或创作观念上的差异。在方法上，加纳学生相对皇艺的学生，更倾向于自发性和非计划性，不太涉及调研。但与在理论性上稍有优势的皇艺学生相比，加纳的学生显现出很强的动手能力，而且能很快地规划制作流程和快速完成模型。两方学生都对电子商务技术有一定的理解。我们在完成的26个产品中选择了一些展示出来。这些产品都具有创新性和新锐性，大多数都打破了常规，同时又采用了当地的材料，并受到当地文化的影响。这些产品向我们展示了跨学科的合作课题该如何克服障碍制作出全新的出口商品，促进经济的发展。产品说明如下：

编织鞋：消费者可以通过网站定制不同的款式，然后由手工艺师亲手制作。该产品的竞争优势在于它将定制和手工艺结合在了一起。

Ananse人偶：Ananse人偶由不同的元素构造，每一个元素都代表一段孩提故事。人偶身上充满了故事。它的制作应用了当地的木雕技艺。

花瓶：由葫芦的不同部分粘合组成一个花瓶，多个花瓶构建了这样一个多口花瓶。其构造和美学形式都参照了当地的材料和制作工艺。

Paawopaa收藏玩具：收藏玩具是手工雕刻的限量版。它沿袭了非洲头佩重饰的传统，并引入新的形象，形成新的独特组合。例如，图片使用了加纳常见的动物蔗鼠作为设计元素。

Adinkra游戏玩具：该玩具运用加纳的阿丁克拉符号作为代码，是符号语义的成功应用，这使得它更容易被西方市场接纳。

葫芦扬声器：扬声器由一个风干了的葫芦制成。它使用性能良好的声波装置，加强了扬声器的效果，并且提供丰富的声效。扬声器还可以根据葫芦的不同生长形态制作出不同的外形。

净水器：该过滤器与西方常用的注塑成型的过滤装置类似。它使用陶瓷来冷却水，用当地的过滤木炭来除去杂质。

The prototypes were all designed and prototyped during the two week project by artisans from the main market and craft villages surrounding Kumasi. The completed designs are now promoted by Aid to Artisans to encourage the export of new designs from Ghana.

所有的设计样品都是由来自库马西周边市场和手工艺村的手工艺者在两周内设计和制造的。最终完成的设计正由手工艺者援助协会负责推广，以促进加纳新锐设计产品的出口。

GoGlobal Ghana Products
From Top Left: Woven shoe, Ananse Figure, Flower vase, Paawopaa collectable toy, Adinkra game, Calabash speaker and Water Filter.

"走向全球化-加纳"产品
从左上角起：编织鞋，Ananse雕像，花瓶，Paawolaa收藏玩具，
阿丁克拉游戏，葫芦音箱，滤水器

Discussions

The very international nature of the students helped the group to embrace the idea of developing products with global appeal. The use of game play to introduce the Ghanaian students to markets and branding was efficient and accessible as an approach for a group that had little formal experience of these areas, but a lot of enthusiasm to learn. The game also assisted team bonding in presenting playful challenges to be met together but with less pressure to deliver good results. The team format of random pairing gave results that were generally no worsethan the more programmed team formations used in previous GoGlobal projects. Previous team formation techniques have included: the use of Myers Briggs MBTI analysis; effective intelligence analysis; self-selection by themed interests; self-selection by personal choice; and selection by skills. It is possible that for early stage design (concept and early prototyping) complimentary personality types and a common language (in this case, English) are more important for team composition than skills balances or common interests. Team compositions such as described in De Bono's Six Thinking Hats [15] are perhaps more relevant to larger, more complex and comprehensive multidisciplinary projects. It was also noticed that the Ghanaian students had the same ability to 'jam' creatively at the concept design stage as the RCA students. 'Jamming' is a reference from musician's performing together in an improvised mode [16]. It is possible that this characteristic is cultural, since it tends to require a relaxed, responsive and inclusive attitude to a fellow collaborator. Such characteristics are considered very typical of Ghanaian society [17]. Creatively, the Ghanaian students readily embraced the benefits of designing and prototyping concepts at speed [18, 19]. The Ghanaians were prepared to experiment and were relatively unconcerned about design risk [20]. This may be cultural and is an advantage. The RCA graduates were primarily from developed countries and tended to be more risk averse, which can be a significant barrier to innovation in design [21]. The impact of the 'e-commerce-ready' design constraint was notable. The designed artfacts were not generally large objects and the larger ones (eg: side table) could be flat-packed for transportation. About a third of the designs had an embedded or related web component for users and feature-enhancement, or post sales support and servicing. The work was considered in the context of international customers, allowing for the origination of customers to be global. Finally, good consideration was given to packaging for shipping as well as presentation. The e-commerce briefing element was relatively seamlessly adopted as further design constraints and/or opportunities. It was notable how all the participants were extremely aware of technology relating to the internet, mobile communications and computing. This may reflect both the status of the students and the way in which applied consumer technology has leapfrogged many infrastructure and industry limitations in Ghana.

The information architecture for the e-commerce model is now specified in terms of functionality and the ecommerce partners have joined the project. However, the implementation of the e-commerce model was underway at the time of writing, so full evaluation has not yet been possible – the aim is to have product data on ShopAfrica53.com by August 2009, timed with a formal press launch. The metrics for success need further development. They are necessarily a mixture of quantitative and qualitative evaluation approaches, but currently without explicit weightings. As the project evolves, it will be important that the metrics help with an 'audit trail' to see if they correlate with actual market place success for individual artefacts, and allow adjustment if there is a mismatch. A two dimensional graphical record of metrics for each design with weightings for adjustment derived from

讨论

学生的国际化背景促使小组成员们萌生了让设计向国际化方向发展的想法。我们采用互动游戏的形式将市场和品牌状况介绍给加纳的学生，这种方法效率很高，虽然小组成员在该领域没有太多经验，但学习热情很高，所以游戏法是一个很有效的学习途径。游戏还可以让团队在较轻松的状态下综合考虑当前的挑战，而不是过于苛求好成绩。随机配对的小组编排模式，效果上好过以往的计划编排方式。以往的小组编排方式包括迈尔斯·布里格斯的MBTI分析、智力分析、兴趣、自我倾向和技能。在设计的初期阶段（概念和初期原型阶段），互补的性格和使用共同的语言（在本项目中为英语）比相近的设计技能和共同的兴趣更加重要。如DE BONO在"六项思考帽"一文中所描述的那样，队伍的组成状况在较大和较复杂的多学科项目中更为重要。我们还发现，加纳的学生在概念设计阶段与英皇艺的学生有着同样的即兴创造力。"即兴"一词来自于音乐家的即兴组合演奏。这种特性可能来源于文化，因为这需要合作伙伴表现出一种宽松的、负责的和包容的态度。 这种特性普遍地存在于加纳社会中。加纳学生习惯吸收设计的优点，快速的制作样品，这些都是富有创造性的表现。加纳人习惯进行实验，并且不计风险，这可能是在文化影响下形成的一个优势。皇家艺术学院的毕业生主要来自发达国家，他们趋向回避风险，这个因素严重阻碍设计创新。电子商务的固定模式对设计有很大的限制性，设计的工艺品通常都不能是大件的，即使是大件物品也必须能以平板方式包装，方便运输。大约有三分之一的设计为用户提供了服务嵌入或相关网站，可以为用户提供产品升级、邮费计算和其他事项的服务。这项工作以全球的客户为背景，业务范围拓展到了全世界。最后，需要考虑运输包装和展示包装。电子商务的主要特点对设计来说，既是限制，又是机会。我们注意到，项目的每个参与者都非常了解网络、移动通信及计算机。这不仅反映了学生因受教育所带来的地位，还反映了消费电子技术的应用方式已经跃过了加纳的基础设施和工业生产的限制。

电子商务模式的信息架构现已经进入功能细化阶段，电子商务合作伙伴也已加入该项目。因为现在正在编写该电子商务的实施模式，所以到目前为止还没有对该模式的完整评估。我们的目标是到2009年8月在ShopAfrica53.com展示所有的产品数据并召开正式的新闻发布会。成功的指标必须从定性和定量两个方面进行综合评价，但是目前并没有明确的比重划分，因此需要进一步完善。随着项目的发展，审查跟踪的标准变得更加重要，因为它可以用来检验电子商务与手工艺品现实市场的关联性，如果关联性不强可以调整。我们于2008年4月的联合国贸易发展委员会第八次会议上展示了一个二维标准图，这个图改编自天气风向频度图，记录了对各个设计的衡量标准。

climatic Wind Rose diagrams [22] was proposed to UNCTAD XII in April 2008 [23] by the Authors for future records and evaluation. The sustainable elements of the project were specifically related to aspects that were relevant to the African region [24]: the use of renewable materials where possible, creating employment and economic growth, and ensuring a high level of creativity and satisfaction in the workplace – ideas that were articulated by Ruskin and his writings on employment and the British Industrial Revolution [25]. These sustainable aspects need to be further developed and formalised in the third phase of the project and the researchers have engaged with Fairtrade [26] for future accreditation. When the final designs were analysed it became clear that diverse creative strategies were employed. The Doll, Toy and Game all used symbolism and narrative as an inspiration while at the same time keeping the concept and function of the design accessible to a western market. The Shoe and vase leverage high quality local artisan craft skill and customisation while the calabash speaker and water filer use local materials and product types to develop new innovative functions for export products.

One of the main design challenges in generating craft products from a developing country for an international export market is that of cultural transfer [27,28,29]. A typical approach is to note and capture local culture in artefacts for export. This becomes problematic especially when using symbolism because the meaning can become lost once the object is exported to markets where customers are unaware of the significance of the objects. The key to success in this challenge is to leverage high quality contemporary values that can transcend local meaning and have wider appeal. This is important to avoid being trapped in a niche market. Conversely, care has to be taken to avoid developing generic 'Global' products that become poor competitors in an aggressive commodity market and loose their stand-out qualities. Successful products emerging from a developing economy need to leverage contemporary design in conjunction with local making skills and unique qualities without recourse to heavily applied symbolism at one end of the scale, or generic design at the other. Narrative has been a useful tool that has functioned successfully on several GoGlobal projects by allowing the combination of diverse cultural outlooks with new function and material combinations. Moreover, products need to match local output (materials, finishes, making skills, functions etc) with demand from western markets (for new unique products, interesting making skills, heirloom qualities, authenticity, individuality).

该项目的可持续发展性与非洲地区的现状有关，通过项目可以实现可再生材料的应用、创造就业、拉动经济增长，并确保高层次的创造力和对工作的满意度。这就如同拉斯金（Ruskin）在关于就业和英国工业革命的文章中阐明的那样。该项目的第三阶段在可持续方面还需要进一步发展，使其正规化。研究人员致力于公平贸易的研究，希望有助于将来的业务。在分析最终设计后，使不同的创意策略能够体现在设计中。娃娃、玩具和游戏都采用象征和叙事的手法激发购买者的灵感，同时要确保它们的概念和功能适用于西方市场。鞋和花瓶则利用了本地工匠的精湛工艺技巧和手工定制方法，葫芦扬声器和净水器则使用当地材料，采用本地产品形式，实现功能上创新，促进出口。

在发展中国家开发当地的手工艺产品并出口到国际市场，这个过程面临的一个重要挑战就是文化的迁移。解决方法就是要注意和捕获出口物品里面所蕴含的地域文化。这里存在的问题是，如果商品运用了象征手法，那么商品的输入地区的民众可能不了解其中表达的象征含义。应对这一问题的关键，是利用当代高品质的价值观念去超越本土文化的意义，使商品具有更大的吸引力。重要的是要避免被困在熟悉的市场里，同时避免发展出过于泛化的"全球"产品，在竞争激烈的市场环境中失去自己独一无二的地位。在经济发展背景下，成功的产品需要将当代设计理念和当地的制作工艺以及独特的品质相融合，一方面不依赖于对符号象征的过分使用，另一方面也不能让产品流俗于泛化的大众商品。好几个项目都证实，"叙述"是一个有效的工具，它能将不同的文化观、新功能及多种材料联系在一起。此外，产品需要在材料、表面处理、制作技巧、功能等上迎合地域输出特点，并要与西方市场对新奇特产品、有趣的制作技巧、祖传的品质、真实性、个性等需求相契合。

Conclusions

Although currently only focused on Ghana, the research indicates that contemporary design collaboration used in conjunction with e-commerce models may have the potential to grow the creative industries in developing countries. The scale and rate of this growth has not yet been ascertained and the e-commerce implementation is still underway. This work differs from other studies that the authors were aware of, in that it combines the dual elements of design collaboration and e-commerce in a developing country, effectively providing a process for design, production, customer reach and delivery into the markets of developed countries. The e-commerce aspect also had a significant impact on how the design participants responded to the design briefs. The research work for GoGlobal Africa started in January 2008 and phases 1 and 2 have been successful to date. GoGlobal Africa is continuing as a research activity between KNUST, UTS Sydney, the RCA, the LSE, and RMIT (Melbourne). A GoGlobal design research centre is being created over the next 12 months at KNUST to extend the research remit, facilitate the development of the project to phase 3, and encourage the orientation of design skills for the export market. In this way the project will contribute to the implementation of the "culture of creativity" promoted by the British Council [30]. In going forward with phase 3 of the project, the research question will evolve and the question may become how to best establish contemporary collaborative design practice that can be of national benefit in a socioeconomic and production context – in other words, an evolution into the commercial marketplace. A key to the successful evolution of the format and the subsequent planning for a Design Research Centre will continue to be the refinement of metrics for success in both quantitative and qualitative terms, and feedback into the GoGlobal process for improvement.

Acknowledgments

Tom Barker and Ashley Hall
November 2009

结论

虽然目前我们注意力只集中在加纳，但研究人员指出，当代设计合作与电子商务模式的结合，有助于发展中国家的创意产业成长。因为电子商务的实施仍在进行中，所以我们还不能确定它的增长速度。我们意识到，这项工作不同于其他的项目，因为它结合了发展中国家的设计协作和电子商务这两重因素，有效地提供了一个进入发达国家市场的，包括设计、生产、客户范围及物流的整个过程。电子商务模式能够明显地影响设计参与者对设计概念的反应。"走向全球化-非洲"的研究工作开始于2008年1月，第一、二阶段已经如期顺利完成。这个项目仍继续由克努斯特大学、悉尼科技大学、英国皇家艺术学院和伦敦政经学院进行合作交流研究。在未来一年，克努斯特会创建了一个"走向全球化"设计研究中心，旨在扩大研究影响范围，促进该项目第三阶段的发展，并鼓励设计技巧向对外出口的方向转化。以同样的方式，该项目将在英国文化协会的推动下继续完善"创新的文化"这一议题。在第三阶段的进行过程中，研究议题可能得到发展，或许会演变为怎样才能在社会经济和生产背景下建立同国家利益一致的最优模式，换言之，如何根据商业社会的规则进化。设计研究中心的模式和下一步的计划将如何演变，成功的关键在于完善数量和质量这两个维度，作为衡量成功的标准，并对"走向全球化"项目进行过程反馈和改进。

致谢

汤姆·巴克和阿什利·霍尔
2009年11月

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GO GLOBAL: REFLECTIONS

The core activity of the GoGlobal project concerned student learning by means of project work and problem based learning. Such an international collaboration allows for common experience and distinct practices to be explored. If you are jointly running a tutorial how will this be structured? When holding a feedback session or critique how best to do this? When dealing with a group of students from two institutions with distinct experiences and skill profiles how can course materials be constructed and presented so that they are meaningful and engaging for both parties? These are just some of the obvious challenges. The Go Global project presents these as urgent and pressing issues that need resolution on a daily basis. Of course advance detailed planning could deal with these but there is a difference between a schedule and agreed tasks and the realisation of some mismatch of expectations and practice. These however provide opportunities to experience new ways of doing things.

The prolonged nature of the project, three weeks, provided the opportunity to explore each other's diverse approaches to teaching, project work, research and industry. A particular point of interest became how to cope with requirements for designers without an engineering background to engage effectively with technology so that they were empowered in design and both groups had many contributions to make to this topic. Another was research scale. China's pace of change offers the opportunity for large infrastructure projects to be conceived and implemented and the prospects of new power stations using new technology based on fluid phase chemical looping combustion to be considered with high thermal efficiency and inherent carbon capture.

As is often the case in collaboration there are unintended incidents. One session involved the use of Edward De Bono's six thinking hats approach for creative problem solving. Hats were provided along with the colour notation but of course colours have different meanings in different cultures and this became a point of much amusement and discussion especially when wearing the 'green hat' as a man wearing a green is indicative that his wife is cheating on him. Perhaps a substitution of purple for green could readily have side-stepped this but the amusement certainly got us discussing the colour notation and enriched the whole experience.

Peter Childs
April 2010

"走向全球化" 的反思回顾

该项目的核心工作是要求学生们学习解决课题中的实际任务和问题。这种国际合作需要探索共同的体验和差异化的现实。如果你想参与项目的辅导过程，应怎样规划呢？什么时候应该进行反馈，怎样做效果最好？当一个组的同学来自两个不同的教育体系，都有各自的实践经验和技能，如何组织课程的内容和表述才能更有意义和吸引力？这些只是一些可见的挑战。走向全球化课题中的这些问题亟待解决，它们是保障日常学习的基础。进一步的详细规划可以解决这些障碍，但是时间表与实践操作之间是有区别的，期望和现实也有不匹配的时候。然而，这些也为寻找新的做事方式提供了机会。

在项目进行的三个星期间，大家有机会去探讨在教学、课题工作、研究和工业生产上的不同。一个有意思的切入点是如何让没有理工科背景的设计师快速了解技术，使他们可以融入设计中，为解决问题做出贡献。另一重要问题是研究规模。中国的改革步伐之快，为大型基础设施项目的构想和实施提供了机会，例如建立利用流体化学物质循环燃烧技术的新能源站，这种能源站被视为高热能利用率和碳捕获的有效手段。

当然在合作中常常有意外的事件发生。对爱德华·德博诺的"六顶思考帽"方法的应用促进了创新问题的解决。用色彩进行标识帽子，但是不同颜色在不同文化中代表不同的含义，这作为一件趣事成为大家讨论的焦点，例如戴"绿帽子"代表的含义：一个男人戴绿帽子表示他的妻子对他不忠。也许用紫色代替绿色可以轻易地回避这个问题，但是这件事让大家讨论了颜色的识别性，丰富了对整个过程的体验！

彼得·柴尔兹

2010年4月

The International Design Education Cooperation:
Diversity of Social Innovation in Interdisciplinary and Intercultural Context

全球化视野中的国际设计教育合作
——在跨学科和跨文化语境中寻求社会创新的多样性

1. INTRODUCTION

In global context, the traditional paradigm of design education and practice is faced with big challenge. On one hand, with the flourishing of China's Creative industry and development of design education, the international design field begins to focus on China, which brings increasingly frequent international education cooperation in China's design schools. On the other hand, the connotation and denotation of design keep expanding, which makes the international design cooperation between different cultures and disciplines to be an important topic. However, in design education mode, it's still difficult for people to see more curriculum provision and teaching method adapt to above changes. Confronted with this challenge, Industrial Design Department of Academy of Arts & Design in Tsinghua University carries out continuous exploration in recent years' teaching practice and curriculum reconstruction, and concludes a set of interdisciplinary and intercultural cooperation mode of international design education with social innovation as the value orientation.

2. NEW PARADIGM OF DESIGN EDUCATION: SOCIAL INNOVATION

With the change of social culture context, the design paradigm transforms from the technology and product innovation in industrial age to the service and social innovation in post-industrial age. Confronted with the alienation in human society caused by product abolishing system in commercial community, design education and practice transforms from commerce-oriented value to human and society needs-oriented paradigm. Since 2008, China has kept rapid growth under the global economic depression. However, like the development track of the western developed countries, China will certainly enter the growth limit. This kind of limit comes from not only the material resource field predicted by Club of Rome (Meadows, Randers, Behrens, & Meadows, 2004), but also the social and cultural field emphasized by Fred Hirsch in Social Limits to Growth (1977). The social
problems that appear during economic growth including resource shortage, environmental pollution, unbalanced development of urban and rural areas, larger gap between the rich and the poor, random social structure during the urbanization process, loss of cultural belongingness, disorder migrant worker management, inadequate education resources for left-behind children, and problem of elderly health care in the urban and rural areas require new ideas and methods to solve. Therefore, the experts such as social scholars, policy makers and designers attempt to employ the social innovation paradigm to solve the problems during social growth.

一、引言

在全球化语境中，设计教育与实践的传统模式正面临挑战与变革。一方面，随着中国设计产业的兴盛和设计教育的发展，国际设计领域的目光开始聚焦到中国，使中国设计教育的国际交流与合作越发频繁；另一方面，设计概念的内涵与外延不断扩展，使在不同文化和学科背景中进行国际设计实践合作成为一个重要话题。但是，在设计教育模式中，人们还很难看到更多与上述变革相关的课程设置与教学实践。面对上述挑战，清华大学美术学院工业设计系近年来不断探索教学实践和课程构建，以社会创新为价值导向，摸索出了一套跨学科、跨文化的国际设计教育合作模式。

二、设计教学的新模式：社会创新

社会文化需求的改变引导着设计创新模式随之转换，从工业时代的技术和产品创新，到如今后工业时代系统设计和社会创新，面对商业社会产品废止制度给人类社会带来的异化，产品设计教育与实践从以商业价值为中心转向以人和社会需求为核心。以中国为例，2008年以来，在全球经济低迷的背景下，中国依然保持着快速增长，但是，如同西方发达国家所经历的发展轨迹一样，中国社会必将步入增长的极限，这种极限不仅来自罗马俱乐部预言的物质和自然资源领域（Meadows, Randers, Behrens, & Meadows, 2004），还来自Fred Hirsch在《社会发展的极限 》 (1977)一书中所强调的社会与文化领域。资源短缺、环境污染、城乡发展不均衡、公民贫富差距加大、城市化进程中的社会秩序混乱、文化归属感的缺失、农民工管理无序、留守儿童教育资源不足、城乡老人医疗保障问题等等，这些经济增长过程中出现的社会异化现象，需要新的思路和方法加以解决。因此，社会学者、政策制定者、设计师等相关领域的专家希望借助社会创新这把钥匙，解决社会增长的极限问题。社会创新是指受满足社会需求目标所驱使，并由公民、社会组织从事和传播的创造性行为、产品、服务等（Mulgan, 2006）。

According to Mulgan (2006), social innovation refers to innovation activities and services that are motivated by the goal of meeting a social need and that are predominantly diffused through organizations whose main purpose are social. The social innovation principles include: interdisciplinary cooperation, inclusion of social vulnerable group such as disabled and elderly, active participation of citizenship, transparent cooperation network among government-designer-enterprise-university-social welfare organization and so on. As an important section in social innovation, design requires defining and analyzing social problems, and putting forward feasible, sustainable and reproducible solution. The governments, organizations, and communities around world are continuously exploring new models of social innovation. The US president Obama establishes Office of Social Innovation in White House to solve the social challenges brought by education, health care, poverty, unemployment and environment pollution with new thoughts. The social innovation system established by the famous magazine The Big Issue organizes the homeless vagrants to sell magazines, which not only establishes efficient distribution network, but also provides job opportunity and survival dignity for the homeless. Beijing Women Handicraft Development Association funded by Beijing City Council is aimed at training the retired and unemployed female to master the traditional handicraft. This social organization has helped nearly 260,000 females gaining job opportunities who have made various folk artworks including hand knitting, embroidery, paper-cut, lacquerwork, etc. Beijing Women Handicraft Development Association not only inherits and protects many folk arts on the verge of being lost and helps the jobless female become self-employed, but also provides new thought and means for the design innovation of the traditional folk handicrafts through the cooperation between women, designers and design schools. Above social innovation practice and examples explored possible methodologies for the future design education paradigm transformation.

The value of social innovation lies in releasing social vitality, compensating market and government failure, promoting the organization cooperation, encouraging the social growth of citizenship. Design plays an important role to realize the social innovation. Designing for the social innovation requires multiple measures including designer guidance, promotion via education, government support, citizen and society participation, and interdisciplinary integration. In the whole chain of social innovation, design teaching plays a role of catalyst. Its transformation from commerce-oriented to social-oriented stimulates the research and practice on social innovation from marginal cognition to mainstream value. There are four stages in the design education process to promote social innovation. At first, social innovation originates from definition of social requirements; then it requires generation of creativity and testing by prototype or other means in practice; the third phase is to use strategic and integrated viewpoint to foster, reproduce, adjust, conduct and diffuse the solution; the fourth phase is to evaluate and improve the social solution in practice. The above social innovation process requires further verification and modification of design school in the teaching practice.

社会创新的基本原则包括：跨领域协作；政府、设计师、企业、院校和社会公益组织之间透明的协作网络；包容社会弱势群体；公民的积极参与等。设计作为社会创新过程中的一个重要环节，需要分析和界定社会问题，提出具有可行性、可持续性、可复制性的解决方案。当前世界各国在社会创新的实践过程中相继出现了一些成功的案例。美国总统奥巴马在白宫设立了社会创新办公室，试图以新的思路来解决教育、医疗、贫困、失业、环境等带来的社会挑战；著名的《大问题》杂志建立的社会创新系统把无家可归的流浪汉组织起来售卖杂志，不仅建立了高效的杂志分销网络，更为无家可归者提供了就业的机会和生存的自尊心；由北京市政府出资建立的"巧娘手工艺发展促进会"致力于培训社会退休和下岗女性掌握传统手工艺技巧，帮助近26万女性获得就业机会，她们制造的产品涉及手工编织、刺绣、剪纸、漆器等多种民间艺术品，"巧娘促进会"不仅传承、保护了濒临失传的许多民间艺术，帮助社会失业女性自主创业，而且通过"巧娘"、设计师、设计院校之间的协作，为传统民间手工艺品的创新设计提供了新的思路、手段、形式。这些实践经验为未来设计教育模式的转变提供了良好的教学案例。

社会创新的价值在于释放社会活力、弥补市场与政府盲点、促进组织的整合协作与公民社会成长。通过设计实现社会创新的价值需要依托设计师引导、院校教育推动、政府支持、公民自主参与以及发挥跨学科整合功能的多条路径。设计教学在整个社会创新链条中扮演着催化剂的作用，设计教学从商业导向转换到社会关怀有助于社会创新的研究与实践从边缘认知走向主流价值。社会创新首先起源于对社会需求的界定；其次需要产生创意并在实践中利用原型等手段进行测试；第三阶段是利用战略性和整体化的视野培育、复制、调整、经营、推广解决方案；第四阶段是在实践中将社会解决方案进行评估改良。上述社会创新的过程需要设计院校在教学实践中进一步地检验与修正。

3. INTERNATIONAL DESIGN EDUCATION COLLABERATION: INTERDISCIPLINE AND INTERCULTURE

Social innovation is a systematic project which involves a large number of fields such as cultural study, education, healthcare, disaster rescue, infrastructure construction, poverty alleviation, environmental protection, community service, rights protection of vulnerable group, etc. It requires cooperation between different disciplines and coordination of interdisciplinary team made up of government, enterprise and university, in the whole process. According to Cross (2006) and Margolin (2002), design science plays the role to integrate different disciplines such as sociology, anthropology, psychology, culture research and archaeology, and to absorb essence from these subjects to develop its own discipline system. Therefore, design schools around world attempt to develop interdisciplinary education framework and design new curriculum to meet such challenge. For example, Innovation Design Engineering Department of Royal College of Art and Department of Mechanical Engineering of Imperial College developed a double degree course to integrate students from different disciplines and cultural background, and meet the social need through cultivating the future designers. After Centre Academy of Art and Design was merged to Tsinghua University, this significant Chinese design school carries out design teaching, research and practice with the experts from the School of Economics and Management, School of Medicine and School of Aerospace in the Tsinghua University.

Social innovation requires design practitioner network, political alliance, nongovernmental organization, and support from charity foundation to come into being. Global cooperation can help with the smooth implementation of social innovation, and present diversified development direction by exchanging knowledge in the early stage of social innovation (Mulgan, 2006).
According to social anthropology, defining social requirements and exploring social innovation opportunity requires research on socio-cultural context. Better understanding the difference between "domestic culture" and "foreign culture", studying China's social behavior and values with culture critical viewpoint, and introducing foreign culture perspective to study local culture will gain a relatively complete cultural region and cultural behavior cognition (Wang mingming, 2005). International cooperation in design teaching can help China's design education expanding its international perspective, getting a comprehensive knowledge of its own socio-cultural context and exploring the teaching model meeting the local requirements. The curriculum design of international cooperation needs to establish the intercultural work teams and student groups. The teaching team requires to practice following principles: (1) make frequent node control; (2) establish cooperative, competitive and coordinative relationship; (3) clarity fair partnership; communicate with multiple languages; (4) establish reasonable curriculum structure and encourage team work both in and out of class; (5) keep flexible work duration (Bilen, Devon, & Okudan, 2002). Exploring the method of intercultural and interdisciplinary design teaching cooperation can help with the transformation of social innovation paradigm in the educational context.

三、国际设计教育合作：跨文化与跨学科

社会创新是一个系统工程，涉及科学研究、文化教育、卫生保健、灾害救助、公益设施建设、扶贫济困、环境保护、社区服务、弱势群体维权等诸多领域，它需要综合学科共同协作，来自政府、企业、院校、技术专家、管理人员等诸多机构成员组建的跨学科团队在整个过程中进行协调合作。同时，设计科学如何实现与社会学、人类学、心理学、文化研究、考古学等相关学科的对接与交叉融合，并从这些相关学科中吸取精华，发展完善自身的学科体系是当下设计研究设计教育关注的重要话题（Cross, 2006和Margolin, 2002）。因此，近年来，各国高等教育在设计领域不断进行跨学科教学的尝试。英国皇家艺术学院创新设计工程系与帝国理工学院机械工程系进行跨学科合作，联合培养双学位设计硕士，整合了来自不同学科背景的学生进行设计教学实践；中国中央工艺美术学院在并入清华大学之后，依托综合性大学的学科背景，先后与经管学院、医学院、航空学院等不同学科领域的专家展开设计教学与研究实践。

社会创新需要设计执行者的网络、政治联盟、强大的民间组织、辅以基金会和慈善机构的支撑才得以形成，在此过程中，全球化的交流合作能够帮助社会创新顺利展开，通过在创新的初期阶段互通有无，交换经验，使得社会创新的成果形式呈现出更加多元化的发展方向（Mulgan, 2006）。从人类学角度来说，界定社会需求并寻找社会创新的机会需要研究社会文化语境。社会人类学希望通过研究"异国文化"而获得对"本文化"的深入理解，使用文化批判性观点研究中国社会关系、行为、价值观念，引入外来文化视角对本文化进行研究能更为完整的认识文化区域和文化行为（王铭铭，2005）。在设计教学中积极参与国际合作，有助于中国的设计院校拓展国际视野，对自身社会文化语境有一个全面的认识，进而探索出符合本文化需求的教学模式。国际合作的课程设计需要组建跨文化的工作团队和跨文化的学生主体，在教学过程中遵循六个纬度的原则：①进行频繁的节点控制；②建立合作性的、竞争性的、协同性的相互关系；③明确平等的伙伴关系；④使用多语种进行交流；⑤建立合理的课程结构，以鼓励课上的团队间合作和课外的团队内部合作；⑥工作持续时间相对灵活，长短兼顾（Bilen, Devon, & Okudan, 2002）。探索跨文化与跨学科设计教学合作的方法将有助于设计院校进行面向社会创新的模式转型。

4. CASE STUDY: GOGLOBAL WORKSHOP

GoGlobal Workshop is a typical international education collaboration project conducted between Innovation Design Engineering Department (IDE) in Royal College of Art and Department of Industrial Design in Academy of Arts & Design of Tsinghua University (TAID). This project shows a good example to link interdisciplinary and intercultural principles in the design teaching paradigm transformation of the international cooperation. In 2010, Ashley Hall from IDE and I took responsibility to organize the GoGlobal Workshop from two cultural backgrounds. Through face-to-face and internet communications, the teacher team from both departments narrowed down the topic of this workshop as "Solving the social problems caused by China's urban and rural differences from the design perspective". Ashley and I went to Yangquan and its surrounding village in Shanxi province to make field investigation and pilot study before the main workshop start. We strived for support from Yangquan Science and Technology Bureau and local government, and studied the possibility for the workshop students to conduct field study here. Choosing Yangquan and surrounding villages as the research object was because Yangquan was an emerging industrial city with energy as the major raw material. Under the guidance of long-term planned economy, it formed a single industrial structure mainly on mineral resource excavating and processing. In recent years, Yangquan wanted to adjust industrial structure and combine traditional industry transformation with new industry fostering. However, with labor migration from rural to urban area, the unbalanced development problems including job opportunity, social security, public service and environmental protection between urban and rural areas became apparent (陕西省社科院, 2010). Therefore, the topic of this workshop was defined as "Rural - Urban".

In mid April, over 50 students and professors from Royal College of Art, Imperial College and Academy of Arts & Design of Tsinghua University carried out the 3-week workshop in the campus of Tsinghua University. The students were from over 20 countries whose education background involved engineering, sociology, material science, economics and design science etc., which showed distinct cultural diversity and discipline variety. The students divided themselves into 11 groups with each group consisting of 2 Chinese students from TAID and 3 international students from IDE. The students and teachers from the two colleges made a 3-day investigation in Yangquan. They divided themselves into 3 groups to visit 3 different villages, ate and lived in the local farmers' homes, interviewed the local farmers, miners and students, and adopted ethnology methods to study the local social problems.

四、案例研究：走向全球化国际合作设计工作坊

皇家艺术学院创新设计工程系（IDE）与清华大学美术学院工业设计系（TAID）之间合作进行的走向全球化课题将跨学科与跨文化两种观念进行有机结合，探索出新的国际设计教学合作的新模式。2010年，我和来自IDE的阿什利豪尔共同承担了GoGlobal工作坊的组织与教学管理工作。通过多次面对面和网络会议沟通，双方教师团队将本次Workshop的主题界定在为"通过创新解决中国城乡差异所产生的社会问题"。我和阿什利事先前往山西省阳泉市和周边村镇进行了踩点考察，争取到阳泉市科技局和当地村政府的支持，探讨参加工作坊的设计学子在此进行考察的可能性和相关细节。选择阳泉及周边农村地区作为设计研究的对象，是因为阳泉是一个典型的以能源原材料为主的新兴工业城市,在长期计划经济指导下，产业结构形成了以矿产资源采掘、初级加工为主的单一形态。近年来，阳泉地区希望调整产业结构，把改造传统产业与培育新型产业结合起来。但是，伴随着农村劳动力向城市迁移，城乡间的就业机会、社会保障、公共服务、环境保护等发展不平衡的问题日益明显（陕西省社科院，2010），因此，将此次设计工作坊的主题定为"城市—乡村"。

4月中旬，来自皇家艺术学院、帝国理工、清华大学美术学院的50多名学生和教授在清华大学美术学院展开了为期三周的设计工作坊，来自20多个国家的学生教育涉背景及工程学、社会学、材料学、经济学、设计学等诸多学科背景，表现出鲜明的文化多元性和学科多样性。学生们自愿分成11组，每组由2名来自TAID的中国学生和3名来自IDE的国际学生组成，展开针对中国社会的初步研究。随后，师生们到阳泉地区进行了为期三天的考察，两校师生分成三组参观了三个村庄，他们吃住在当地农民家中，与当地农民、矿工、学生进行面对面访谈，利用文化人种学的方法了解当地的社会问题。

Back to the campus of Tsinghua University, the students conducted brain storming in the unit of group, defined the design problems, put forward solutions, discussed with the Chinese and British teacher teams, and evaluated and improved the design schemes. Every student in each group was totally engaged in the project and showed strong professional ambition. Students employed any possible resources to make rapid prototype within limited time. Another workshop on cultural transformation was concurrently carried out. We invited folk craftsmen to provide skill performance. Through observation and experience, the students explored the transfer method of traditional culture elements in modern product design. When the 3-week workshop was finished, achievements exhibition was held and experts from different organizations including various media, Beijing Industrial Design Center, different academies and departments of colleges and universities and Microsoft Research Centre were invited to visit and provide suggestions and comments. The design solutions generated by students put forward social innovation thoughts and methods from different viewpoints. They provided constructive opinions for the transformation of China's inclusive growth means. For example, "Bang Bang Cart" made professional training for street vendors, which provided job opportunity for new city migrants and vulnerable group by creating new social enterprise. Meanwhile, such new model of social enterprise helped to reconstruct the order of Chinese communities and cities. The creativity of "e-red packet" combined digital technology with China's cultural traditions to create new social products and services. This concept helped young migrant workers in city making emotional communication with their parents in village. It provides economic support and offer financial tools between younger and older generations within the rural-urban context. The "e-red packet" is a emotional product to help young generation to recall the culture belongingness which used to lost in the contemporary Chinese society. "Go School" project paid attention to the education of migrant workers' children, and provided systematic education solution for China's hope primary schools through design of new teaching and entertainment methods and tools.

5. DISSCUSSION: RETURN TO SOCIAL FUNCTION OF DESIGN EDUCATION
Social innovation is effective means to realize inclusive growth in China. In 2010, Chinese president Hu Jintao (2010) put forward the new concept of inclusive growth, which indicated that the Chinese government was seeking a fair, coordinative and sustainable development direction of social and economic culture in the future. Let more people enjoy global achievements; have the vulnerable group protected; strengthen the construction of small and medium enterprise and personal ability; keep balance during economic growth; attach importance to social stability. The national strategy of inclusive growth provides theoretical support for the social innovation. However, the current design education system in China pays more attention to the practical requirements of commerce, and the student employment-oriented education objective. Therefore, curriculum design in the most Chinese design schools serves for cultivating designers who might create business value and economic profit for the enterprise. Although some design schools begin to pay attention to sustainable design research in recent years, few has carried out comprehensive teaching, research and curriculum provision in a perspective of micro level of the social innovation. In fact, social innovation includes broad content and range. It not only involves the sustainable use of natural resources, but also includes the treatment of a lot of social challenges including social poverty, unemployment, aging, disabled and vulnerable group, education equality, healthcare and social security by developing new

回到清华校园，各小组展开头脑风暴，界定设计问题，提出解决方案，与中英教师团队展开讨论、评估和深化设计方案。学生们调动一切社会资源进行快速制作模型，表现出专业化的雄心和投入状态。与此同时，另一项针对文化转换的工作坊也并行展开，我们邀请到民间手工艺者为学生们进行技艺表演，学生们通过观察与体验，试图探讨传统文化元素在现代产品设计中转换的方法。在三周工作坊结束之后，我们举办了成果汇报展和演讲会，邀请了来自各方媒体、北京工业设计促进中心、北京高校不同系所、微软研究院等不同企业的专家代表前来参观，并提出建议。学生们的设计方案从不同角度提出了社会创新的思路和方法，对未来中国社会增长方式的转型提出了建设性的意见。例如，"棒棒车"的设计为城市街头小贩进行从业培训，通过创造一种新的社会性企业为城市中的新移民和弱势群体提供就业机会，为城市面貌的有效管理提供良好的疏通途径。"E-红包"的创意有效地将数字化技术和中国的文化传统相结合，创造出新的社会化产品和服务，帮助都市年轻农民工与农村的空巢父母进行情感沟通、给予经济辅助、提供理财工具，年轻一代重新找回失落的文化归属感。"上学去"项目小组关注农民工子女教育问题，通过新的教学娱乐方式的设计为中国希望小学提供系统的教育解决方案。

五、讨论

中国改革的前30年创造了经济与企业的发展，接下来的30年将转型到创造社会发展的新模式上来。国家主席胡锦涛于2010年提出了包容性增长的新概念，表明中国政府寻求未来社会经济文化公平、协调、可持续发展的方向。让更多的人享受全球化成果；让弱势群体得到保护；加强中小企业和个人能力建设；在经济增长过程中保持平衡；强调投资和贸易自由化；重视社会稳定（胡锦涛，2010）。包容性增长的国家战略为社会创新机制的建立提供了理论依据和政府支持。中国现有的设计教育体系更多地关注于企业的现实需求，以学生就业为导向的培养目标导致课程设计主要集中于设计的商业属性，为企业培养创造商业价值的设计师。尽管近年来一些设计院校开始关注可持续设计的相关研究，但是从广义社会创新角度展开全面的教学、研究、课程设置还鲜有出现。事实上，社会创新包含的内容和领域极为广泛，它不仅涉及自然资源的可持续利用，更包括通过发展新产品、新服务、新组织来应对社会贫困问题、失业问题、老龄化问题、残障弱势群体问题、教育平等问题、医疗与社会保障问题等诸多社会挑战，满足包容性增长的社会需求。社会创新设计教学不仅应该关注上述项目主题，更要发展出一套促进社会包容性增长的设计理论方法与课程教学体系。

products, services and organizations to satisfy the inclusive social requirements. The design teaching of social innovation should not only pay attention to the above topics, but also develop a set of design theories and teaching methodologies that promotes social inclusive growth.

The GoGlobal workshop shows that designers from different majors and cultural backgrounds make cooperation and coordination, and try to integrate advantages of different majors and disciplines. Students explored product/service solutions targeting inclusive development of China's urban and rural. These design concepts involved reasonable rural-urban education plan, information and logistics network construction, product and service system integration, intangible cultural heritage protection, and promote consciousness of culture independence and industry innovation of local residents from the viewpoint of social innovation. This type of interdisciplinary and intercultural-based workshop integrates behavior cognition and reflective cognition during the design leaning process. It is a platform to link the cognitive learning and social learning together through research and design practice. The GoGlobal workshop provides comprehensive experience, tools and methods for students, help them better integrate skills and knowledge during design process, and go back to the social function of design education (O'Brien, Soibelman, & Elvin, 2003).

Confronted with the emerging trend of globalization and social innovation, an interdisciplinary and intercultural design-education team is good for education paradigm transformation. Social innovation requires methodology to explore the users' needs in different cultural contexts. Multicultural and multidisciplinary design team can integrate the local resources and make the possible design implication. In such design process, intercultural design team will gain richer cultural experience during the adaptation to local market need. Therefore, encouraging the students to build intercultural team in the design school can help them obtaining international vision and global resources during cognitive design learning and social design learning (Zhao & Liu, 2010). Design educators should help the students fully learning the culture difference and actively exploring the diversified solution brought by culture difference. This kind of difference is not only embodied in cultural background of designers, but also in the diversity of design problem. Culture difference is an important catalyst to drive social needs (Zhao, 2009) and cultivate the design education collaboration.

纵观整个GoGlobal工作坊过程和结果，来自不同专业和文化背景的设计师协调工作，试图整合不同专业和学科的优势，通过合理的村镇教育规划、信息与物流网络建设、产品与服务系统整合、非物质文化遗产保护等综合的设计思维与工作方法，建立面向中国城乡包容性发展的产品/服务平台，从社会创新角度参与式的促进当地居民的文化自主意识和产业创新。这种基于跨学科与跨文化的设计工作坊整合了行为性认知与反思性认知这两种学习方式，提供给学生全面的经验、工具、方法，进而帮助他们更好地在设计程序中整合技能与知识（O'Brien, Soibelman, & Elvin, 2003），回归设计教育的社会职能。

面对全球化挑战和社会创新的发展趋势，跨学科与跨文化的设计团队有利于对不同文化语境中的用户需求进行评估，并对当地资源的合理应用进行系统化思考和整合。在这种设计过程中，跨文化的设计团队在适应市场趋势的过程中具有更为丰富的经验。因此，在设计教育过程中鼓励学生组建跨文化的团队，有利于帮助学生在项目学习中获得国际化的体验和全球化的资源，并帮助他们以主体身份参与到设计课程中去，体验其中的乐趣与挑战（赵超和刘振生，2010）。教学中帮助学生充分认识文化的差异性，自觉探索文化差异所带来的多元解决方案，这种差异性不仅表现在设计师自身文化经验的不同，更体现在课题背景语境的多元性（如东西文化差异、城乡文化差异等等）。文化差异是驱动社会需求的重要介质，是影响社会创新的关键语境（赵超，2009），是进行设计教育转型的背景平台。

6. CONCLUSION

The project named "GoGlobal" shows the typical intercultural and interdisciplinary context – providing innovative solutions for users with different culture experience from the global perspective. Currently, design researchers, educators, and practitioners face the same challenge and explore the new opportunities. The design teaching cooperation on this topic between the two famous design schools (IDE and TAID) has achieved abundant accomplishment. The results of this project contribute new solutions, methodologies, and knowledge for the design education collaboration globally. Going global is an efficient way to realize social innovation and solve the local problems from the international point of view. The GoGlobal project integrated multiple social recourses such as support of local government, skill of folk craftsman, intelligent of high degree education, network of rural-urban research, and global vision of international designers. This international cooperation project explores the diversified social innovation opportunity; put forwards the new social-oriented product and service solution; and provides new means for the transformation of design education paradigm. The future research will focus on the following aspects: further strengthen the teaching cooperation with international design colleges and put the interdisciplinary and intercultural teaching method into practice and verification; establish social-oriented design curriculum system and develop new teaching content and method of social innovation; explore efficient way to cultivate new interdisciplinary teaching method in comprehensive university system. In conclusion, the future design education might go back to social innovation itself, integrate multidisciplinary resources and respect culture diversity.

Chao Zhao
June 2011
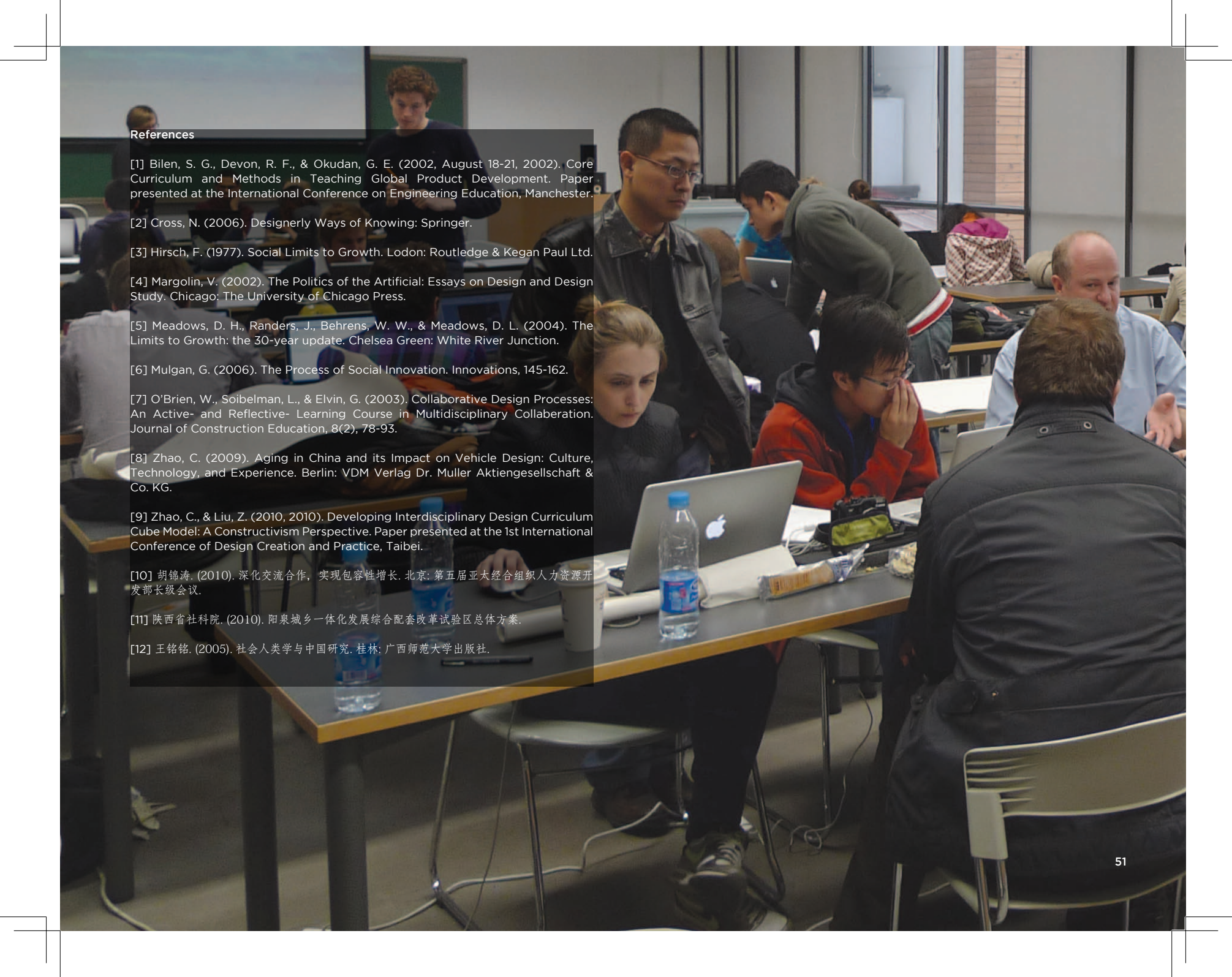
六、结论

"走向全球化"项目名称具有典型的当下语境色彩——以全球化的视野为不同文化背景的用户进行设计创新，这是当下设计研究、实践、教学中面临的共同挑战和机遇。IDE和TAID这两所国际著名的设计院校近年来以此为课题进行的设计合作工作坊取得了丰硕的成果，表现出设计创新活动在观念、方法、实践等诸方面的发展趋势。走向全球化是实现社会创新，以国际化视角解决本土问题的有效手段。在此次国际教学合作中，通过整合阳泉当地的政府资源、民间艺人的技能、高等教育的智力、城市及乡村调研的网络、国际设计师的视野等诸多因素，寻找到多样化的社会创新机会，提出了以新产品、新服务为核心的社会性解决方案，为设计教育的模式转换探索出新的方法。未来的教学研究将集中在以下几个方面：①进一步加强与国际著名设计院校的教学合作，将跨学科跨文化的教学方法付诸实施和检验；②建立完善的社会创新课程体系，完善社会创新的教学内容和方法；③探索国际化背景和综合大学体系下的跨学科教学新方法。希望通过努力，未来的设计教育能够回归社会创新的本体，整合多学科的资源，尊重文化的多样性。

赵超
2011年6月

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Chinese folk art:
Cultural transfer workshop

WORKSHOP INTRODUCTION

As a part of the Innovation Design Engineering (IDE)-Tsinghua postgraduate GoGlobal project, this workshop began with the a collaboration between students and Chinese traditional craftsmen. This aimed to expose students to concepts dealing with Chinese folk art, a key component of Chinese traditional culture. The workshop included observations, case studies and concept designs that enabled students to analyse Chinese cultural elements in existing products and attempt to create or improve a contemporary design using Chinese elements at the design concept stage. It was also a good chance to better understanding the importance of cultural value in design and the methods to realize it. Moreover, from a design pedagogy perspective, this workshop was a briefing to students about the application of traditional culture; meanwhile the craftsmen will have the opportunity to understand contemporary Chinese and international ideas about their work and receive modern creative inspirations through their participation.

The workshop is also an experimental project as part of my PhD research "The integration of Chinese cultural elements and high-tech product design through cultural transfer as an industrial design methodology". My PhD research aims to investigate an industrial design approach which can transfer the Chinese cultural elements and integrate them into modern high-tech commercial design. It focusses on how the Chinese cultural abstractive connotations can be refined and employed through design on three methods: form, behaviour and philosophy. The tangible physical and material form transfer is an important cultural-orientated design method. This workshop is a reflection on that aspect.

中国民间艺术：文化迁移工作坊

工作坊介绍

　　作为英国皇家艺术学院创新设计工程系（IDE）和清华大学工业设计系共同举办的"走向全球化"研究生项目的一部分，这次工作坊从中国传统手工艺人和学生们的协作开始，这一举措旨在让学生了解中国传统文化的重要组成部分——民间艺术。工作坊的内容包括：观察、案例研究和概念设计，让学生以现有产品为例分析中国文化元素，并尝试在概念设计阶段运用中国元素建立或完善一个现代设计理念。这也是一个了解文化价值在设计中的重要性以及实现方式的很好的机会。　此外，从设计教学的角度来看，这期工作坊不仅是一次对传统文化的简单介绍，更让手工艺者有机会了解当代的中国风，并从国际视角审视他们的工作。交流还能激发他们现代的创造性思维。

　　这次工作坊也是一次对博士生研究课题的实践性探索："中国文化元素的变迁及文化移植于高科技产品设计的方法研究"该研究旨在探讨一种可以将中国文化元素应用到工业设计领域的方法，并将他们融入现代高科技的商业设计中。论文主要探讨如何将抽象的中国文化含义集中于抽象的中国文化内涵中，并且应用于设计，具体方法有三：形态、行为和哲学。本期工作坊关注以文化为核心，研究将有形物质和材料形态转变的设计方法。

SETUP

The workshop was run in five teams of three students from IDE and one from Tsinghua University. Each team was able to work with one craftsman in the first morning. During the afternoon of the first day, the teams through market research discuss and classify the results through insights and analysis of the following questions:

- Which products do you think are traditional Chinese and which do you think are contemporary ones obtained through the process of cultural transfer?
- How do you judge cultural transfer in design and why is this useful?

The second day was the concept design and presentation stage. Each team was given a series of products to design with the requirement of combining their discoveries from folk art using elements abstracted from the relevant craftsman's work. During the final part of the workshop, the teams' presentation is a conclusion session for feedback and discussion of the results between students, craftsmen and tutors.

安排

参与人员分被成五组，每组由三名IDE（创新设计工程系）的学生和一名清华大学学生组成。每个小组在第一天上午与手工艺者一起工作；下午进行市场研究，讨论并理解相关信息，将结果分类后分析以下问题：

· 你认为哪些产品能代表中国传统，哪一件是经过文化萃取得来的现代设计？

· 在设计中如何评价文化萃取？文化萃取的作用体现在哪？

第二天是概念设计和演示阶段。每个小组设计出系列产品，对手工艺者的作品进行深层观察理解，抽离出民间艺术元素。在工作坊的最后阶段，每一组要进行最后的展示和陈述，对该活动进行总结回顾，学生、老师和手工艺者对设计成果进行探讨。

a. Team1: Paper-cutting
b. Team2: Chinese calligraphy
c. Team3: Clay sculpture
d. Team4: Theatrical face painting
e. Team5: Dough sculpture

a. 第一组：剪纸
b. 第二组：中国书法
c. 第三组：泥塑
d. 第四组：脸谱绘制
e. 第五组：面塑
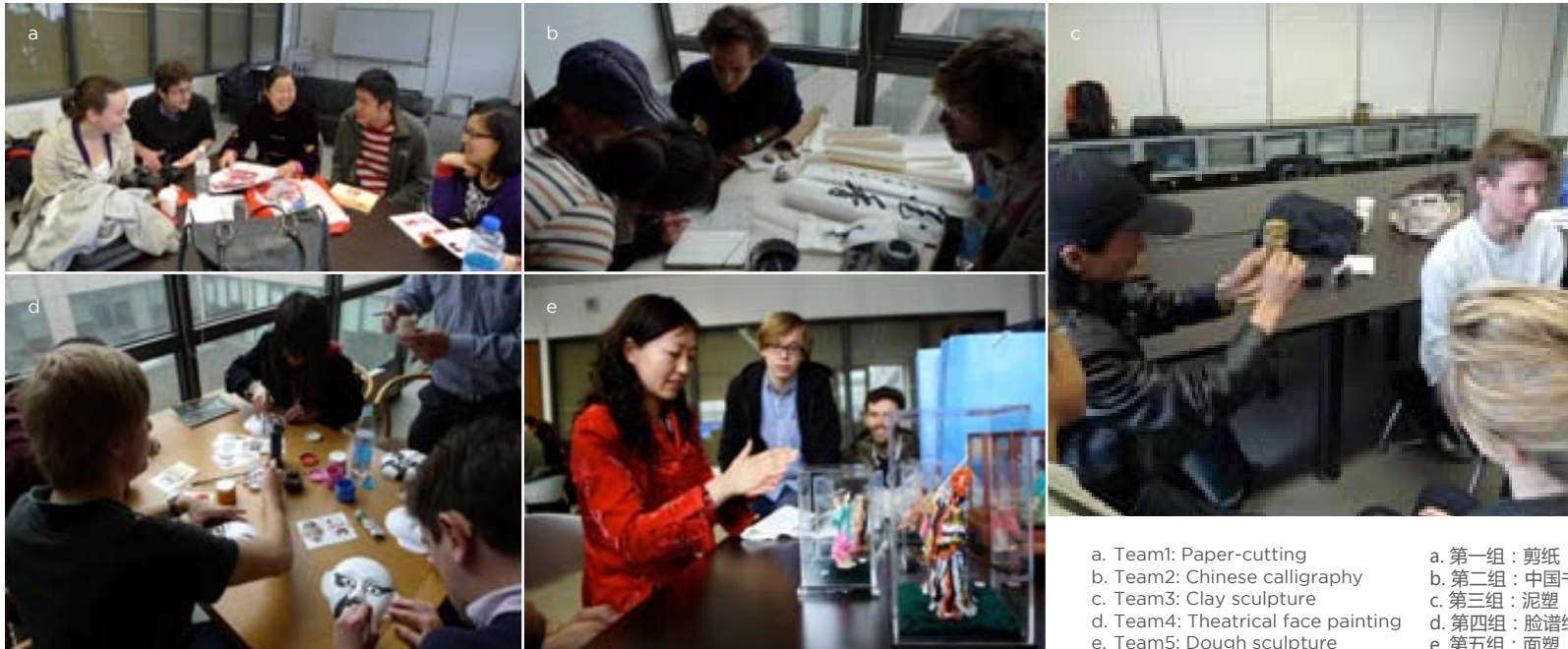
Five teams in the workshop

OUTPUT

Following a brainstorming session, each team developed several concepts. Below is a selection of three which best illustrate interesting findings from the workshop.

1. Bathroom product design from team1 (a, figure2)
This mirror is designed to be used specifically in a bathroom environment. Design inspiration was from two of the characters of paper-cutting: hanging one mirror and temporary decoration in a festival. By applying a special varnish coat to the normal mirror it allows a function that when the mist rises on this mirror, a paper-cutting pattern will appear in a short time until the mist fades.

2. Bedroom product design from team 3 (b, figure2)
This group of design concepts was inspired through the creative process of clay sculpture. The team members reported that the most interesting and attractive part of the clay sculpture was the "communication" between creator and material, as well as leaving the individual imprints. They are interested in such "communication" between product and user. For example, through adapting a clay-like material, an armoire allows its user to impress his/her figure on the door; a pillow can leave a pattern of your face at the last minute before you get up; a cup leaving the lips figure. These personal imprints will fade over time as the material recovers slowly.

3. Living room product design from team 4 (c, figure2)
This team's design concept came from the idea of "different colours represents a different personality" in the face painting tradition. For example, they designed a coat with a cap. On it there is a mask which when you have a bad mood; you wear the cap and close the coat with the mask, which means "leave me alone".

成果

经过头脑风暴，每个小组都得出几个概念。下面是挑选出的三个概念：

（1）第一组设计的是卫浴产品（图a），这面镜子是专为浴室环境而设计的。设计灵感来自于剪纸的两个特点：作为节日的临时装饰悬挂在镜子上面。通过在普通的镜面上漆上一层特殊的漆，这样能使雾气蒙在镜面上时暂短呈现出一个剪纸的图案，直至雾气消散，图案消失。

（2）第3组设计的是卧室用品（图b），这一组的灵感来自于泥塑的过程。该小组成员的报告称，泥塑最有趣最吸引人的地方在于整个过程就是一次制造者与材料的交流，留下制造者独特的个人印记。他们对产品和用户之间的沟通十分感兴趣。例如，通过运用的黏土的材料特性，可以在衣橱的门上留下自己的身体轮廓；一个枕头能在使用者起身后的几分钟之内保留其头部留下的图案；杯子留下唇印等，这些印记会随着材料缓慢的恢复而渐渐消失。

（3）第4组设计的是起居室产品（图c），这个团队的设计理念来自于传统脸谱中"不同的颜色代表不同的个性"。例如，他们设计了一套带帽子的外套。拉链可一直拉到头顶，这样帽子闭合就形成了一个面具，当你心情不好时，你就可以戴上帽子拉上面具，这意味着"让我一个人待会儿"。

Design concepts
设计概念

a. Paper-cut mirror
b. Bedroom products design: communication with your product and personal imprint
c. Living room products and emotions

a. 剪纸镜
b. 卧室用品设计：与产品交流，留下个人的印记
c. 起居室产品：情感化设计

CONCLUSION

As a part of my PhD research, this workshop provided a research resource on Chinese-elements-oriented of industrial design. It focussed on individual designers and teams opinions and analysis about Chinese cultural elements transferred onto product designs through both appearance and design method. The Chinese traditional folk art provides a good example of applying cultural features to contemporary design, while retaining a meaningful cultural value. This workshop demonstrated the culture elements of certain folk art and how to transform those elements into a new cultural product design which can fit into contemporary consumer product aesthetics.

Cultural products can extend the traditional values of culture to the consumer and increase the sense of spiritual essence in human life. However, a successful cultural transfer design cannot be limited by chasing cultural forms and patterns, but on searching the abstractive value from transfer to encourage users to be able to make better use or gain more interesting uses from the final design. The most successful strategy is to synthesise these tangible and intangible cultural transfers in a design at the same time in harmony. The "paper-cut mirror" design concept from team one and the series "theatrical face" chair of team four are such examples. We can find the Chinese local character directly in the design, and the application of the concept from this folk art gives the product innovative characteristics. In conclusion, to really realize the culture value in design, designers cannot limit their creativities on the external form. Multiple innovative design methods and expansive thinking should be introduced into this design research domain.

Wenjin Yao
October 2010

结论

作为笔者博士研究的一部分，本次工作坊提供了一份以研究中国元素为核心的工业设计研究资料。个人和小组如何看待和分析通过外表和设计方法将中国文化元素运用到产品设计是本工作坊的中心议题。中国传统民间艺术在为当代设计提供了文化特征的同时也保留了自己的文化价值。

这期工作坊展示了民间艺术中的文化元素，以及如何将其运用到一个新的文化产品之中，以适应当代消费品的美学价值。文化产品可以将文化的传统价值延伸到消费领域，也可以提升人们生活中的精神实质意义。然而，一个成功运用文化转换的设计不能只局限于追逐样式和图案，而应该研究文化的抽象价值，使产品设计更实用、且使用起来更有乐趣。最佳策略是将有形和无形的文化转换到设计中，并和谐地统一在一起。第一组的"剪纸-镜"的设计概念和第四组的"戏剧脸谱"系列椅子的设计就是这样的例子。我们从中可以直接找到中国当地的元素，也有对民间艺术概念的应用，赋予产品创新的特质。总之，要真正在设计中体现文化价值，设计师就不能将他们的创造力限制在外在形式上，应将多重的创新设计方法和广阔的思维应引入设计研究领域。

要文谨
2010年10月

Free Thoughts about the cultural exchange between college students from UK and China

On April 18, 2010, nearly a hundred teachers and students from the Royal College of Art, Tsinghua University and our college carried out a cultural exchange. This exchange started at 3:00 pm after I have delivered the welcoming speech. There followed three keynote speeches on "Yangquan Folk Art", "Shanxi Characteristic Construction" and "Our Campus Life" respectively. Afterwards, Professor Miles Pennington from the Royal College of Art introduced the general situation of the Innovation Design Engineering Department at the British Royal College of Art. Professor Hengfeng Zuo, from the Fine Arts Academy, Tsinghua University, briefed on his department. Participants exchanged the views and ideas concerning product design together and also talked about Chinese characteristic traditional culture and art forms, which the visiting students found very interesting.

Our college invited artists from Yangquan Fine Arts Institute, who demonstrated techniques in traditional Chinese painting, calligraphy as well as paper-cutting and so on. Not only have they displayed the essence of Chinese art, they also simultaneously integrated local—Northern Highlands's folk custom characteristics. Moreover, to lighten the atmosphere, a students' interactive session was arranged. College students from three schools sang Chinese and foreign songs together. Students from my school's martial arts clubs carried out performances with nunchakus, long-range punch, Taijiquan as well as stick technique and so on. I was amazed that the students from the RCA could sing "Beijing welcomes you" in Chinese, which made me realize that while China is making great efforts to get to know the outside world, the world is getting to know China more and more. The event ended up with the organizers bestowing local characterized paper-cuts and engraved porcelain vases upon the British guests.

Chinese people have been known for their hospitality since the ancient times. Our students are very happy to be informed of the opportunity to communicate with students from the RCA, who come from different parts of the world with diverse culture backgrounds. They have shown extraordinary enthusiasm from the very beginning. Preparation for the exchange started over one month. For instance, to prepare the picture information needed for the exchange, four teachers and students from my college drove to the suburbs to have photographs taken on the spot for days, then returned to school to make a powerpoint especially.

This cultural exchange turned out to be a great success. Through communication with the RCA and Tsinghua, two first-class institutions of higher learning in the world, our students have an opportunity to develop a global vision. Meanwhile, they have become more confident through their presentations of the characteristic folk art and techniques. Certainly, I think the most important and meaningful element is in the joyful relaxed atmosphere. The exchange event has promoted and deepened the cultural understanding between us.

Undoubtedly, this is a wonderful unofficial exchange event. My heartfelt thanks go to the organizers, tutors and students of the RCA, TSU and my college, who have done a lot work. This exchange event has promoted mutual understanding. It has also added fresh flavour to education at our college. I do hope that in the future, there will be more such cooperationion chances, which can bridge the gaps between different backgrounds.

Song Hong
Deputy Principal
Yangquan College, Taiyuan University of Science and Technology
06 .08.2010

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中英两国大学生文化交流随想

　　2010年4月18日，近百名来自皇家艺术学院和清华大学教师和学生与我校进行了文化交流。交流活动室下午3时正式开始，之后由我致欢迎词。然后进行的是关于"阳泉民间艺术"的分成三个主题的演讲，包括"山西特色建设"和"我们的校园生活"等主题。接着，皇家艺术学院的教授迈尔斯·彭宁顿介绍了英国皇家艺术学院创新设计工程专业的大体情况，之后由左恒峰教授介绍了清华大学美术学院的概况。与会者就产品设计领域交流了意见和想法，大家又就中国传统特色文化和艺术形式饶有兴趣地展开了讨论，我校邀请了阳泉美术学院的艺术家们当场示范国画、书法以及剪纸等传统艺术的表现手法，这些艺术形式不仅展示了中国艺术的精华，也同时体现了北部高地的民俗特色。

　　此外，为了活跃气氛，我们也安排了学生互动环节。来自三所学校的学生共同演唱了中文和外文歌曲，我校武术俱乐部的学生还表演了精彩的耍双节棍，太极拳以及长棍搏击等节目。我很惊讶，从英皇艺来的同学居然会用中文唱"北京欢迎您"，这让我意识到，中国正在努力知道外面的世界，但与此同时世界也正在越来越多的了解中国。该活动结束时，组织者赠与了远道而来的客人们具有当地特色剪纸，还将刻瓷花瓶送给了英国客人。

　　自古以来中国人民就以热情好客著称。我们的学生很高兴能与英国皇家艺术学院的学生交流，他们来自世界各地，拥有不同学科背景，在一开始就显示出了强烈的热情。交流活动的准备工作持续了一个月，比如准备交流会上要用到的图片，四名我校的师生开车到郊外拍摄景点，回来后将图片整理成ppt用于交流展示。通过与英皇艺和清华两所顶尖高校进行交流，我校学生得到了扩展全球化视野的机会。

　　与此同时，学生们通过向国外友人介绍当地特有的民族艺术和特色工艺，变得更有自信心。当然，我认为最重要的、也是最有意义的，大家都处在欢快轻松的气氛中。这次交流活动促进和加深了双方对彼此文化的理解。 毫无疑问，这是一次美好的非官方的交流活动。我衷心感谢组织者、老师们以及RCA和清华的学生们，他们都做了很多的工作，付出了很多努力。这次交流给我们的大学教育增添了一抹清新的色彩。我希望在今后，将会有更多这种连接不同背景的学生和跨文化的合作机会。

<div align="right">

宋红
太原理工大学阳泉学院副校长
2010年8月6日

</div>
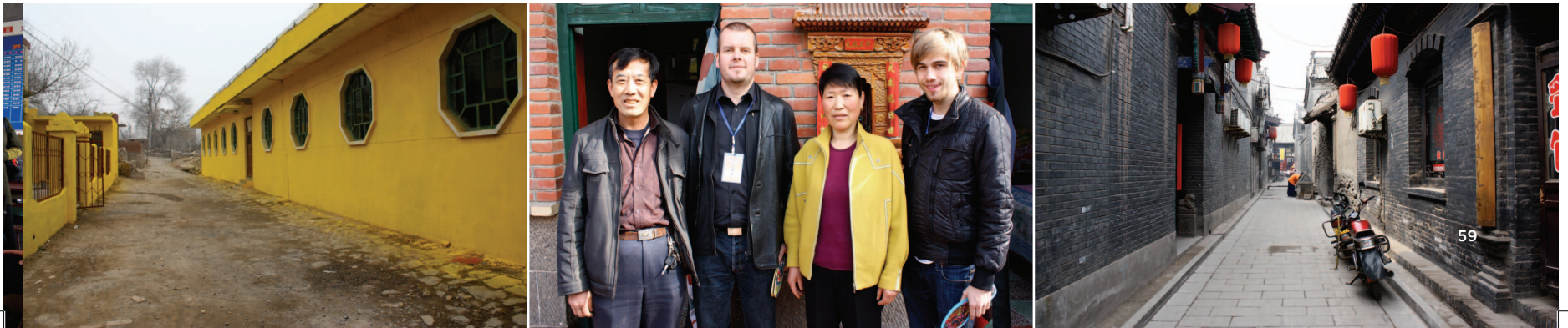
All Under One Heaven
The Chinese Suite 2005 - 2007

Tom Fecht accompanied Go Global in 2005 and 2007 as a project tutor and visiting artist with an open brief to capture the collaborative project with Tsinghua University and the wider world of Beijing. He criss-crossed the city by day and night to investigate and uncover images of a country accelerating into the future experimenting with un-framing and re-framing in times of globalisation.

The majority of images were photographed on film (Kodak Portra 160 NC) with a "Fotoman" 6 x 17 cm, an analogue landscape camera of Chinese descent which has been designed originally to capture bus sized groups of Chinese tourists on Tiananmen Square during their visit of the capital. The camera's success story started out with its capacity to reproduce all 100 plus members of a group in sufficient resolution to be recognized by their relatives at home when they were posing and waving to prove their respect for chairman Mao Tse Tung in front of his mausoleum. The basic design was bought by an American businessman and developed further to meet professional standards by adding high-end lenses from Zeiss Jena, a magnetic ground glass and an indestructible tank like body machined from aircraft aluminium.

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天下 **All Under One Heaven, 2006**
Zao Tingyang meets Ludwig
Wittgenstein. Portrait of philosopher
Zao Tingyang in his Beijing study.

The Chinese key concept 天下 (all-under-heaven) has triple meanings: as the land of the world, all people in the world and a world institution all together in one word; indicating a theoretical project of the necessary and inseparable connections among the three things by its semantic trinity. Zhao Tingyang is a professor at The Institute of Philosophy of the Chinese Academy of Social Sciences, he challenges an international
audience with his philosophical analysis of world in terms of all-under-heaven; the framed photograph on the wall shows the early Ludwig Wittgenstein.

在同一片天空下
中国组歌曲2005-2007

　　汤姆·费什在"走向全球化"2005-2007年的活动中一直担任导师，他以公开信的方式与艺术家们联络，最终促成了与清华大学的合作项目，并将活动拓展到北京以外的地区。他夜以继日的在这所城市穿行，探究在全球化进程中结构和重构这个加速驶向未来的国家的实验性图像。

　　大部分的影像都是用"Fotoman"6×17厘米的胶片（柯达Portra160NC）拍摄而成的，这是一台模拟景观相机，原本用以捕捉大批中国游客游览天安门广场的景象。这款相机最早的成功故事是，当人们在毛泽东主席纪念堂前摆姿势和挥手来证明他们对领袖的尊敬时，这种相机可以同时拍摄一百多人，且相片分辨率足以让他们的亲属认出其中的每个人。相机基础设计被一个美国商人购得，而后加入的一些配件使其进一步发展成专业级相机，这些配件包括高端的蔡司镜头、一个磁性毛玻璃和一个由航空用铝合金制成的坚不可摧的外壳。

汤姆·费什2010（www.tomfecht.com）

2006，在同一片天空下

　　赵汀阳与路德维希·维特根斯坦的会面。
哲学家赵汀阳在他位于北京的书房。

　　"天下"是中国的核心概念（在同一片天空下），具有三重含义：世界疆土、世界各国的人民、整个世界的制度。这表明在三位一体的语义下的必要和不可分割的理论体系。赵汀阳是中国社会科学院哲学研究所的教授，他用"在同一个天空下"理论挑战他的外国聆听者。墙上相框里的照片是早年的路德维希·维特根斯坦。

Electric Calligraphy
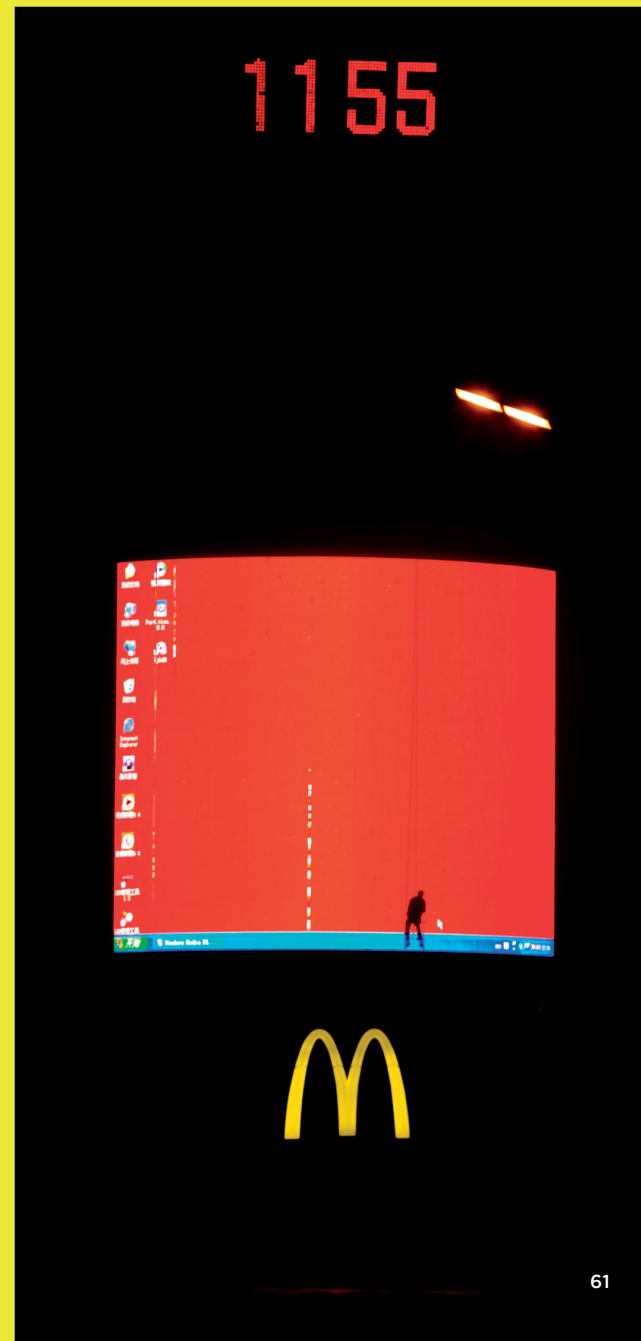
Bird's Design. 2007

Three prototypes for the Bird's Nest (left) and the Olympic stadium under construction (right). Designed by birds these natural models informed the design for the new Olympic stadium of Beijing after Swiss architects Herzog & Demeron invited Chinese artist and sculptor Ai Weiwei to work with them on the design of the new mega structure. The prototypes have been photographed at Ai Weiwei's studio in a small village outside Beijing hiding their significance by leaning randomly outside against a brick wall.

鸟巢的设计, 2007

左图为三个鸟巢的原型，右图则是正在建设中的奥林匹克体育场瑞士建筑师赫尔佐格和德梅隆邀请中国艺术及雕塑家艾未未一起设计这个巨型结构。鸟的巢穴给了他们很大启发。鸟巢的原型是在艾未未京郊村庄里的工作室被拍摄到的。照片中它们不引人注意地斜倚在一面砖墙上。

Section of a Hutong　　胡同的一部分
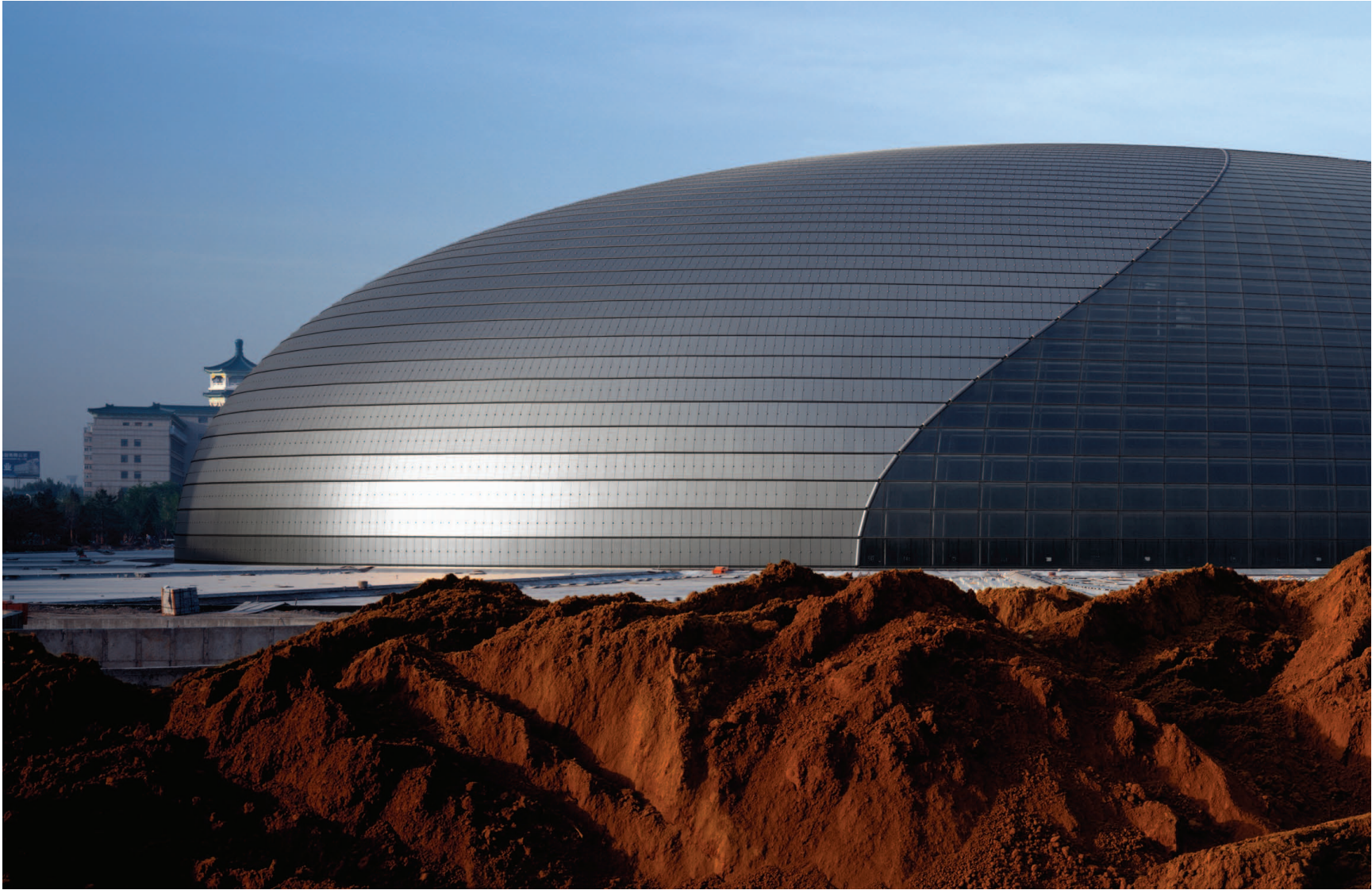
Drop Down Sculpture
The new Beijing Opera by French architect Paul Andreu under construction in 2007

下垂式设计
正在建造中的新北京歌剧院，由法国建筑师保罗·安德鲁设计。2007年拍摄

Sunrise over Beijing's Ancient Observatory
As one of the oldest astronomic observatories on the planet Guguanxiangtai dates back to 1442. Designed and constructed during the Ming dynasty in collaboration with Jewish and Arabian scientists and astronomers from Cologne and Lisbon. The revolutionary ground station is still on the roof of the original building next to high tech satellites dishes in the centre of the capital.

位于北京的古观象台
作为地球上最古老的天文观测站之一古观象台，其建造要追溯到1442年的明代时期，是犹太、阿拉伯的科学家和来自科隆、里斯本的天文学家合作设计完成的。这座革命性的地面观测站至今仍矗立在首都中央一所老建筑的屋顶上；它旁边就是高科技卫星接收站。

Deserted sculpture studio, Academy of Arts & Design at Tsinghua University, Beijing.　　　　空寂无人的雕塑工作室，清华大学美术学院，北京。

Dragons's Smog
View from the Beijing TV tower westwards toward the Inner Rings
(double exposure during moonlight and early sunrise)

龙之雾
在缥缈的月光和微弱的晨曦交会时，从北京电视塔向西边的市区中心地带瞭
望。

The Water Line   水平线
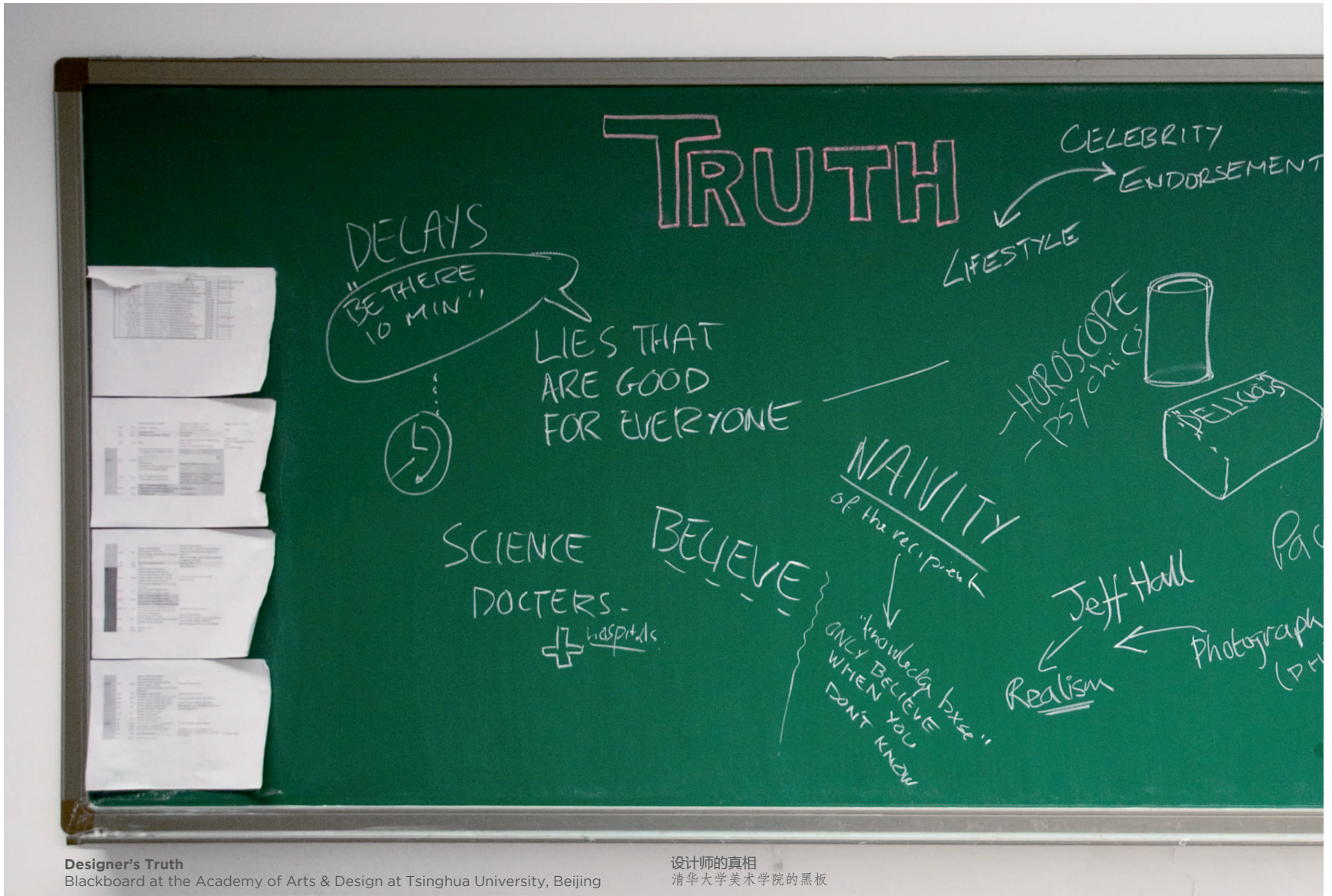
Designer's Truth
Blackboard at the Academy of Arts & Design at Tsinghua University, Beijing

设计师的真相
清华大学美术学院的黑板

Television

THE BAD AS WELL AS THE GOOD...

TRUTH.

· MEDIA INDUCED FAUX PERCEPTIONS

L
long · short term

MARKETING IS LYING?

Terrorism

Internal-self

FILM

TELECOMMUNICATION AD

"EYE"

Packaging

(PHOTOSHOP) DRUNKENESS short-minded term

KGB SPY

Culture

Soap Opera

dreams

visual illusions

name?

RELATIONSHIPS

SALES DRIVEN

PHILOSOPHY

FOOD

WOULD PEOPLE BUY IF THEY KNEW THE REALITY?

FAMILY

2D? 3D?

comunacation between different country

LACK OF CONCIENCE

TRUTH
真理 真实

Transition
Actors preparing for an evening performance at "798" (left)
and demolition of a traditional 18th century Hutong (right)

变迁
左图是演员们正为将在798艺术区举办的晚会做准备
右图是一个建于18世纪的传统胡同拆迁的画面。

Rush Hour Heroes　　上班高峰时的英雄

书法家

Iron Rider
The new Genghis Khan monument under construction (in the steppe 30 km outside of the Mongolian capital of Ulaanbaatar). Future visitors will enter the monument through the horse's back by an elevator bringing them up the tail to the viewing platform in the saddle.

铁骑士
在蒙古首都乌兰巴托以外30公里的草原上，新的成吉思汗纪念碑正在建设。纪念碑入口设于马塑像的尾部，在乘坐电梯后，游人将可以到达马鞍处的观景平台。

Nomad City
Yurts bleeding into the city surrounding the very few houses in the suburbs around Ulaanbaatar,
capital city of the Republic of Mongolia with a population of over one million people.

游牧的城市
乌兰巴托的郊外，蒙古包间杂在寥寥可数的几栋房屋间。乌兰巴托是蒙古共和
国的首都，人口过百万。

Duos and Trios, 2005 - 2007
From left to right: Three Veterans, Three Graces (RCA students at the La Nova computer plant), Atom boy with Comrade Stalin, A Beijing Couple

二重奏和三重奏，2005 - 2007
从左至右依次为：三位退伍军人、三位美女（英皇艺学生在新兴计算机厂）、阿童木和斯大林同志、一对北京夫妇

Urban Rural

We're only just recovering from jetlag and partying
when the call's heard from Shanxi – *Come.*
So, loaded with green tea and early *congee*

we pile out of Beijing's mists in coaches
to the coldest April for fifty years, us
and our student guides – interpreters, eyes –

much to see – traffic beyond imagining; pale willow wands
crying by the roadside, buds barely opening.
And? we ask, bleary from weeks of preparation,

There must be more to this ... then the landscape moves,
flat elegance becomes a long, slow climb; the engines,
oxen; the horn's clanking, a ploughman's call.

Ash spies ghosts in the opaque air; we turn too late,
see shadows of what might have been the Wall.
We've breached the known and, trepidacious, we tread,

rubber on kilometre, to a towering temple to black *mei;*
new-fired bricks piled high round pretty gardens;
dust pressed in micro-factories to form briquettes.

To the coalhead: miners exiting shifts refusing
clean-pressed outsiders. Split to groups we head off,
lungfuls to each community; higher still, negotiating roads

barely strong enough for everything that's streaming out:
coal and rocks and who-knows-who in lorries, tight-pulled tarps.
Then in, through eastern gates, wealth guarded

by *feng shui*, drinking heated water in supermarket jars;
hands, smiles, words, entreaties to sit,
watch the flat screen tv – huger than back home;

electrics under dust cloths against walls water-marked
by generations; twisted light-cords to ceiling strips.
A celebration: dumplings steamed for a feast, dipped

in chilli. And to bed, layers of quilt, heads on pillowed rice,
dreaming of new family while the past is drawn
above the iron stove, rises to smothering clouds.

Before we leave we ask to see the *pride* of the village.
They take us to the sealed mine; a hundred villagers stand,
take up shovels, sticks and ploughs, pick out ore, lay bricks,

funnel water, sell it for a margin. So we begin
to see connections in this hostile land as they ask, so kindly,
why we never showed this interest before.

城市-乡村

我们刚刚从时差和聚会的狂欢中恢复过来，
就听到来自山西的召唤——来吧。
于是，带着满肚子绿茶和早餐粥，我们出发。

我们在北京弥漫的晨雾中钻进了大巴。
在这五十年内最寒冷的四月，
我们和学生向导——我们的翻译同行。

有那么多东西要看，
交通状况超乎想象；路边积满粉尘的柳枝那么忧伤；花蕾不肯绽放。
还会看到什么呢？我们不知道，准备了几周，眼前却还是模糊。

一定不只是这些的……而后景色开始变得不一样，
我们从平原来到山地，汽车的引擎声被哞哞牛叫代替，
车笛被农夫拉长调子的呼唤取代。

弥漫的灰在浑浊的空气里监视古代的幽灵，我们到得太晚，
只看到疑似城墙的阴影。
我们脱离了已知，带着对未知的不安，走向前。

车子走过一千米，我们看到了高耸的寺庙和黑色的煤；
新烧的红砖堆砌在美丽的花园周围；
煤粉在小作坊里被压成煤饼。

到煤矿头那里要求，回答是：
已经下矿工作的工人不愿见到衣冠楚楚的访客。
我们于是分组行动，深入每个社区；我们仍旧兴致高昂，讨论着路线。

路上车水马龙，我们这些行人心惊胆战，看川流不息的
那些装满煤、岩石与不知何物的卡车，货物紧撑着防水布。
然后经过东大门，我们进城，

城里风水守护着财富，我们从超市的饮水机打热水喝；
周围的人向我们招手、微笑，与我们交谈，坚持让我们坐下，
我们一起看大屏幕——比英国的还大；

电器上盖着防尘的布，墙壁上斑驳的是累积的水痕；
灯绳蜿蜒而上连接房顶的灯管。
为我们接风：蒸饺的盛宴，佐以辣椒调料。

之后睡觉，被子一层又一层，头枕装着稻壳的枕头。
梦见新家庭，在铁炉上
描画过去，然后飞升到浓云中。

我们走前提出想看看这村庄的骄傲。
他们带我们来到废弃的矿井；一百个村民在那，
拿着锹、棍和犁，挑选矿石、砌砖和滤水，这是他们的营生之地。

当他们出于善意，问道，
为什么我们之前都没有表现出对这里的兴趣，
我们认识到了所见所闻与这块艰苦之地的联系。

93

How Far We've Come

At the elder's house in *Gu Zhuang Mei Kuang*
Grandfather sits on the vast hard bed,
rises slowly to greet us.

    His eyes are the village's eyes, his cane
    the village's pain.

We shake hands, offer gifts
blood lines diffuse between the bed
and the sofa where we sit.

    The village visits. We pose, cameras
    outdone by theirs.

By the open door the stove burns coals
from the village factory, simmers a metal bowl;
the warmth a wall between us and the winter day.

    The east protected by a gate, the family's
    prosperity.

People so long in this house
the night-soil sings of it, the faces of the family
crease with the kindness of centuries.

    We walk to the fleet of cars, drive to the city,
    hazards blinking surprise.

我们已经走了多远

在固庄煤矿的老房里，
爷爷从坐着的大大的硬板床上，
缓慢的起身，迎接我们。
他的眼睛是这村庄的眼睛，他的手杖
记录着村庄的苦痛。

我们握手，递上礼物，
爷爷坐着的床与我们所坐的沙发间，
仿佛有血红的线在蔓延。

访问村庄。我们摆姿势，他们照相。

门开着，炉子里烧着的煤，
来自村里的工厂，煨着一个金属碗；
温暖，我们和冬天之间隔着一堵墙。

东边的大门守卫着一家的兴盛。

人们在这屋子待得太久了，
排泄物们也许很乐意这样，
几世纪的善良，在这家人脸上留下印痕。

我们走回车队，驶向城市，
猜测着即将出现的无法预见之事。

City Skiing

The mountain looms in mist outside Beijing;
sharp slants of snow. From our city table
we see distant skiers, lines of chair-lifts.
Our plates stoke us for the day ahead, food
for the pistes. How long since we went out there -
icy purity, clean cut sweeps of each
fall and bend; slicing through the butter-snow,
a trail uniquely ours. Then the mist clears –

now we see our mountain is a rooftop;
the snow is skylights; lifts are ropes of flex
supporting neon signs. Yet it calls us
to our day, full bellied under suit, tie.
Our mobiles bleep; the waiter clears our place.
We go upstairs, gather pens, laptops, skis.

城市滑雪

山峦在北京城外的薄雾中隐现，
陡峭的斜坡覆盖着积雪。
在城里餐桌旁，能远远地望到滑雪者和一排排的缆椅。
盘中餐保证我们一天都不饿，
也准备好能量从滑雪道滑下。
上次置身于冰雪的纯净世界，见到连转弯下坡都平整
的滑道，
滑过结实的、专属于我们的雪面，是什么时候了？
然后薄雾消散……

我们才看清原来我们的山是一座楼顶，
雪则是天光；缆车则是吊着霓虹灯招牌的电线，
于是我们被唤回现实中，
西服和领带下填的满满的肚子，
手机嗡响；服务员来清理我们的餐桌。
我们上楼，整理好笔、电脑，和有关滑雪的一切。
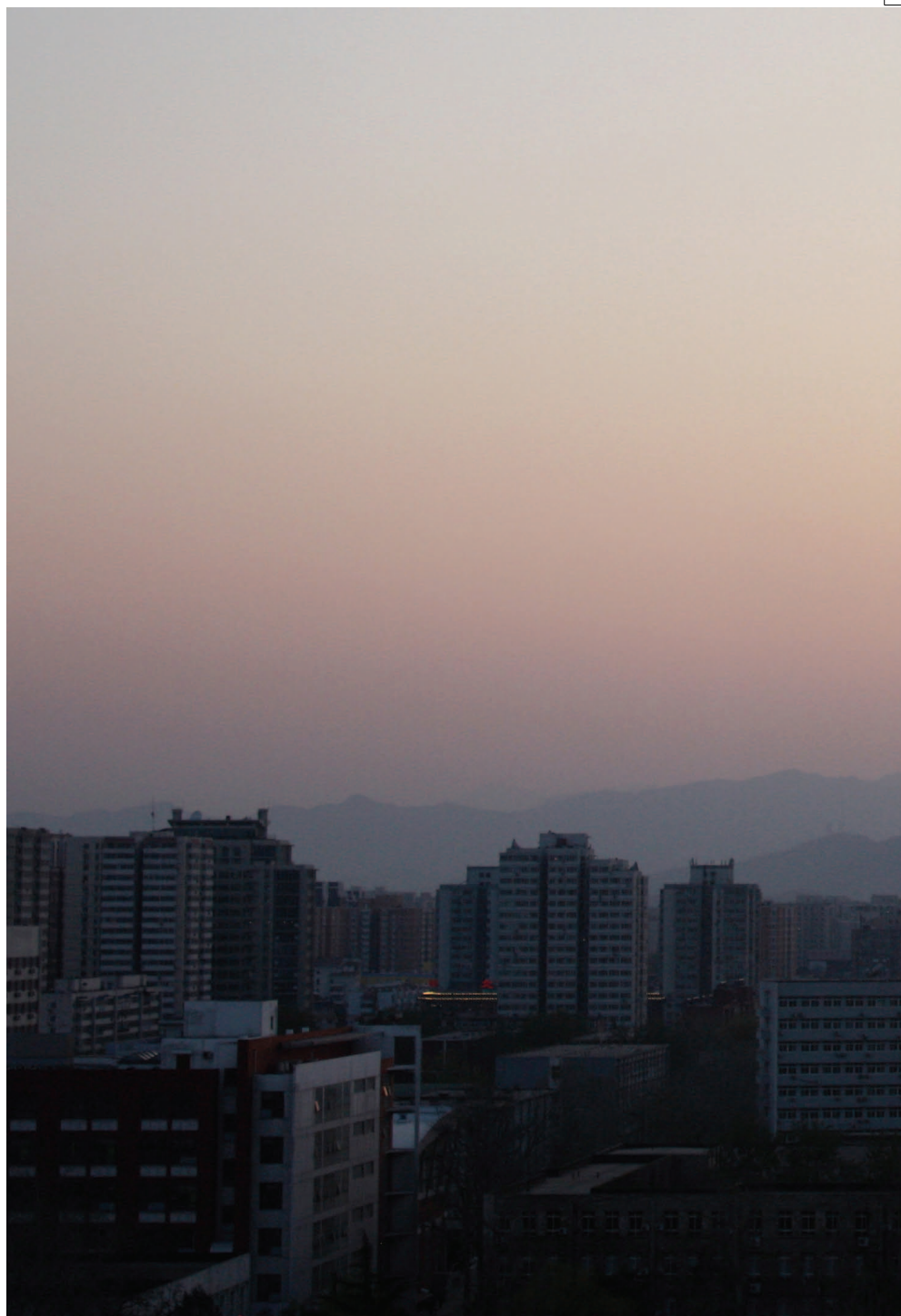
Language

They talk in giant scoops of air
held between their palms, let fall between fingers,
while their mouths, wide as Jonah's whale's,
draw words and syllables.

A laugh, both of them. We can't understand.
Instead, we turn so as not to mind,
knowing we must spend all day here, separate,
when all we want is to be a part of them.

语言

他们交谈时，手掌向上，好像掌间托着巨大的空气球，
而又上下挥舞，仿佛让空气从指间流下。
而他们的嘴，长大得好像吞了约拿的鲸鱼，
吐出词汇和音节。

俩人爆发一阵大笑。我们无法理解。
不过，我们转过身，表现得好像不在意，
但是我们知道，尽管我们只想要融入他们，
但是在接下来的时间，我们只会被孤立。

Chinese Woman, One Hundred and Four

The late spring air: bitter cold. Grandmothers
on the furrowed verge call me to their group
to pass the day, consume a little tea,

women my age who look twice it,
their carelessness
indentations across glowing faces.

The garden lifts us above the group,
places us to watch tourists scratch
for camera shots, to the simmering mirth

of my new best friends, arms looping
around their child come home.
They pull me on, past barking dogs, across

a rubbled courtyard, through gate then gate,
centuries of ornate stone, doors
glazed with thickened paper – creamy white -

to a bedroom; the woman,
white hair brushed back,
red silk jacket fastened with black cord

and a look of nothing on her face.
I sit, take her hand;
speak a language she's never heard

in apology for viewing her. And on they urge:
See her feet, bound – the size of them!
Peanuts in dolls' slippers. *Touch.*

I loosen her dry grip, leave on her hands
the essence of the west; call thank yous
to this woman, to history's years.

中国女人，一百零四岁

春末的天气：刺骨的寒冷。老奶奶站在耕地边儿上
招呼我加入她们，
喝点儿茶，消磨时间，

跟我同龄的女人们，看上去却有我两倍岁数，
未得到呵护的岁月痕迹，
蔓延她们红通通的脸上，

我们在花园里俯视下面的人群
看到游客在调整相机镜头，
准备记录下新朋友们的欢笑，

胳膊搂着刚放学回家的孩子们，
他们把我拉进镜头里，
小狗叫着跑过。

穿过布满碎石的院子，
跨过一扇又一扇大门，
古老的岩石，用于装饰

门上糊着厚厚的纸，乳白色的，里面是一个卧室，
女人，白色的头发向后梳着，
红色丝绸上衣用黑绳系着，

脸上没有明显的表情，
我坐下，握住她的手，
对她说着她从未听过的语言，
带着打扰她休息的歉疚。

他们的催促：
看她的裹脚，小得惊人！
像是放在娃娃鞋里的花生！触摸。

我放开了她干干的手，
把西方的味道留在她的手上。
向这位老太太和流逝的岁月道谢。

PART TWO:
GO GLOBAL CHINA 2010

第二部分：走向全球化-中国，2010

Rural Urban Collaboration Project
城乡合作项目

CHINA: RURAL-URBAN

April 12th to 29th

1. Introduction

This is an exciting opportunity for a collaboration between two of the world's top design schools: The Royal College of Art's Innovation Design Engineering Dual Masters Degree and Tsinghua University's Industrial Design Department Masters and Communication students. This collaboration is the third between our departments and takes the project challenge to a new level in studying one of the most important issues in China today. Many countries face elements of this challenge across the world. Originally initiated in 2005, this will be the third postgraduate student collaboration between the RCA Innovation Design Engineering and Industrial Design at Tsinghua University.

2. Context

Through its booming economy and rapid development, China is undergoing the fastest and largest migration in human history from the rural countryside to the urban city, estimated at over 40 million people migrating every year. The aim of our project is to take the country and city migration, communication and society as a meta-theme project. Students will explore the large subject area and choose smaller focussed problem areas to tackle for diverse final outcomes that may include: communication systems, products, services and technologies. Issues could centre around communications between migrant family members, balancing education between countryside and city, movement of goods, retaining cultural connections and living systems in cities.

In the initial research phase students will travel deep into the Chinese countryside to Shanxi province to spend a few days of research and interviews to record real experiences before returning to the city for more concept generation and design proposals. We expect that this visit will generate some excellent insights and form the basis for many of your projects however you are not limited to this context and may work within the broader theme.

中国：乡村—城市

4月12~29日

一、简介

　　这是一个令人兴奋的机会——两所世界顶尖的设计学院进行合作：英国皇家艺术学院的创新设计工程系和清华大学美术学院的工业设计系。这是我们从2005年起的第三次合作，两系的研究生面对的是中国目前最大的一个难题，也是许多国家面临的难题。

二、背景

　　由于经济蓬勃增长和国家快速发展，中国正在经历人类历史上频率最快、规模最大的迁移，估计每年有超过4千万人从农村迁移到城市。我们将以乡村和城市间的迁徙和交流为基本主题进行研究。

　　学生们将在大范围地探索，并选择出重要关注点进行深入研究和设计。成果形式可能包含：通讯系统、产品、服务和技术。问题可以围绕迁徙的家庭成员之间的通讯问题展开，或从平衡农村和城市之间的教育着手，也可考虑物流、保持文化的连贯性以及城市的居住系统等问题。

　　在研究的初始阶段，学生将深入到陕西省的农村，并在那里度过几天，记录真实的体验，然后回到城里，进入概念设计阶段。但他们并不会拘泥于这次调研内容，这让他们有更广阔的发挥空间。

Innovation Design Engineering
Royal College of Art & Imperial College
London, UK

Founded in 1837 and located in the heart of London, the Royal College of Art is the only wholly postgraduate university of art and design in the world. According to the most recent figures, 93% of the College's graduates have gained employment at an appropriate professional level in their chosen specialist field, within a short time of their leaving the College. These destination figures are a significant indicator of the RCA's success. Recognised for the outstanding quality of its graduates, the College boasts such note-worthy alumni as Sir James Dyson, Thomas Heatherwick, David Hockney, Tracey Emin, Christopher Bailey, Julien McDonald, Alison Jackson, Idris Khan, David Adjaye, AOC, Suzie Templeton, Sir Ridley Scott – the list goes on.

The IDE course offers a world-class (Business Week 2007 - Top Design Schools) two year postgraduate dual MA/ MSc to students with diverse backgrounds that include industrial design, engineering, architecture, marketing and art. We have international connections with a number of leading Universities around the world including, Tsinghua (Beijing, China), Royal Melbourne Institute of Science and Technology (Australia), University of Technology (Sydney), Tsukuba University (Japan), and Kwame Nkruma University of Science and Technology (Ghana). Over the last 4 years, a selection of IDE clients and sponsors have included Sony Playstation, Bank of America, Coutts, Proctor & Gamble, Unilever, 3 Mobile, O2 Mobile, B&Q, BenQ, Targetti Lighting, McLaren, Swarovski. Ford and Sharp. IDE is unique in being jointly hosted by the RCA and Imperial College. Imperial college is currently ranked No 5 in the world's top universities with approx 11,500 students, a third of whom are postgraduate. It also has 14 Nobel laureates and several world-renowned research centres. IDE sits within the Engineering department that has 3,500 students and 72 professors.

Industrial Design
Tsinghua University,
Beijing, China

Established in 1911, Tsinghua is one of China's most established Universities. At present, the university has 14 schools and 56 departments with faculties in science, engineering, humanities, law, medicine, history, philosophy, economics, management, education and art, with over 25,900 students, including 13,100 undergraduates and 12,800 graduate students.

The Academy of Arts and Design, attaches great importance to academic exchanges, in order to continuously introduce and study the latest foreign thoughts and methodologies and to share the latest Chinese thoughts and methodologies. It emphasises the need to suit design to lives, the combination of design and craft manufacture, and that of art and science. Students are trained to acutely grasp the changing trend and pace of social and cultural life.

The Department of Industrial Design, founded in 1984, has three majors—Product Design, Exhibit Design, and Vehicle Design, and a multi-level teaching system including four-year bachelor degree programs, two-year and three-year general master degree programs, Industrial Design Engineering Master degree program and a doctor degree program in Industrial Design Research. As one of the earliest to set up the major of Industrial Design, the Department has made long-term explorations in establishing a teaching system in industrial design. Both the practice area in New Academy Building and average teaching & learning resources per one student are number one among all Art colleges in China. Our graduates have become a strong force in domestic design education, product development; exhibit design, advertisement design and environmental design. The Department encourages graduates to work in companies, such as Lenovo, Hisense, BenQ, Huawei, Motorola, Nokia, Samsung and LG Etc. Some of our outstanding postgraduates are employed in the world leading firms like Mercedes-Benz, Peugeot Motors, Japan Mitsubishi Motors, Japan Daihatsu Motors, Singapore Pico Exhibition Corp and Philips.

英国伦敦皇家艺术学院及帝国理工创新设计工程系

英国皇家艺术学院成立于1837年，坐落在伦敦的市中心，是世界上唯一一所只提供硕士教育的艺术设计学院。根据最新的数据显示，有93%的毕业生在较短的时间内能到相关领域的专业机构就职。这个调研数据是英国皇家艺术学院教育成功的写照。皇家艺术学院以培养出的学生成就卓越而著称，拥有很多备受瞩目的校友，包括詹姆斯·戴森爵士、托马斯 · 赫斯维克、大卫·霍克尼、克里斯托弗·贝利、朱利安·麦当劳、艾莉森·杰克逊、伊德里斯·汗、AOC，苏西·邓普顿、雷德·利斯科特爵士，这个名单上的人物不胜枚举。IDE课程提供了世界级的（商业周刊2007 – 顶尖设计学校）二年制的双硕士学位课程（艺术学和工程学），招收拥有不相同学科背景的学生，包括机械工程、建筑、市场、艺术。

我们与在国际顶尖的一些高校都有联系，其中包括清华大学（北京），皇家墨尔本科技学院（澳大利亚），科技大学（悉尼），筑波大学（日本），Kwame Nkruma科学与技术大学（加纳）。在过去的4年里，与IDE合作的客户和赞助商包括：索尼游戏机、美国银行、顾资银行、宝洁公司、联合利华、3移动、O2移动、百安居、明基、Targetti 照明、迈凯轮、施华洛世奇、福特和夏普。

IDE的独特性还在于它是皇家艺术学院和帝国理工合办的。伦敦帝国理工是一所世界排名第五的顶尖学府，拥有约11500名学子，其中三分之一为研究生。 它拥有14位诺贝尔奖获得者和几个世界知名的研究中心。IDE所在的工程学院有3500名学生和72位教授。

清华大学工业设计系（中国，北京）

清华大学成立于1911年，是中国历史最悠久的大学之一。目前，大学有14个学院和56个院系部门，包括科学，工程，人文，法律，医学，历史，哲学，经济学，管理学，教育，艺术等学科，有超过25900名学生，包括13100本科生和研究生12800。艺术与设计学院高度重视学术交流，以不断引进和学习国外最新的思想和方法，并分享中国最新的方法与观念。它强调设计要满足生活的需求，提倡设计和制造工艺的结合，以及艺术和科学的融汇。学生要接受各种训练，以便他们能敏锐地把握不断变化的社会趋势和文化生活。

工业设计系成立于1984年，分三个专业：产品设计，展览设计，汽车设计，拥有一个多层次的教学系统，包括四年的本科教育、两年到三年制的普通硕士学位课程、工业工程硕士学位课程和设计研究方向的博士学位课程，作为国内最早开设工业设计专业的院系，教师们经过了长期的探索和总结建立了一套较完整的教学体系。 无论是在新院区建设方面还是每个学生占有的教育资源上，都是在全国所有艺术院校中排名第一的。 我们的毕业生已经成为一支强大的力量，在各个领域起到不可或缺的推动作用：如国内的设计教育、产品开发、展览设计、广告设计和环境设计领域。学院鼓励毕业生到企业去工作，如联想、海信、明基、华为、摩托罗拉、诺基亚、三星和LG等。一些优秀的毕业生受聘于顶尖的企业，如奔驰、标致、三菱电机、日本大发汽车公司、新加坡笔克展览公司和飞利浦等公司。

GoGlobal 走向全球化
Meta - Theme: Rural Urban 元主题：乡村与城市

Xiwei
西尾

Yangquan
阳泉

Pingyao
平遥

Countryside Visit 访问乡村

IDE & Tsnghua
Research sources
创新设计工程系&清华大学
研究来源

Beijing
北京

IDE & Tsnghua
Research sources
创新设计工程系&清华大学
研究来源

Urban 城市

Yangquan
阳泉
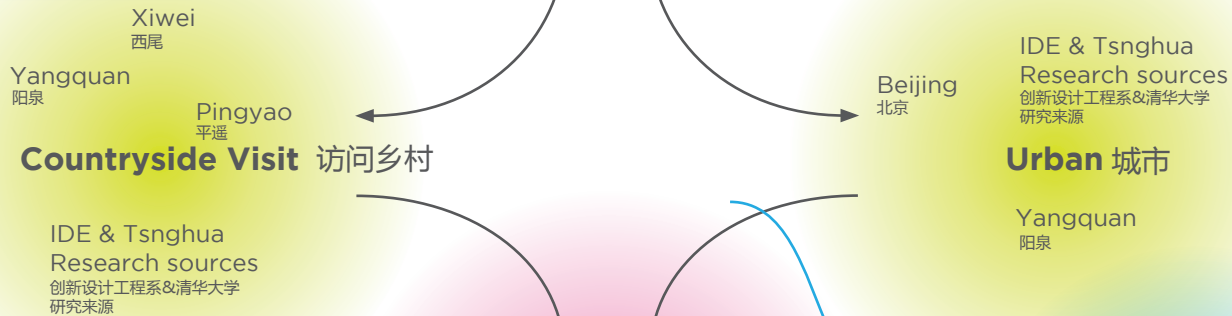
过程 **Process**
乡村 Rural
城市 Urban
乡村到城市 Rural to Urban
城市到乡村 Urban to Rural

Deveop a narrative that links
Rural-Urban to your focussed
project/problem/scenario
叙述一个与你所心话题的故事
项目/问题/故事版

Filter and funnel your strategy
筛选过滤你的计划

Education
教育

Communication
交流

Entreprise
企业

Focus on sovable problem
集中精力在可解决的问题上

Production
生产

Technology
科技

Exhibition Tsinghua
在清华展览

Presentation - Product, System, Service one 3D output + supporting materials
展示-产品，系统，3D演示使用状况+所需材料

Exhibition Yangquan
在阳泉展览

Science, Technology and Yangquan

Yangquan is a prefecture-level city situated in the east-central part of Shanxi province, to the west side of Taihang Mountain. It's recognised as the economic, educational and cultural center of the eastern areas of Shanxi Province. Presently Yangquan consists of Pingding county, Yu county, urban area, mining area, the immediate suburbs and an economic development zone. Yangquan occupies a total area of 4,570 square kilometers and is home to a population of 1.32 million.

The city, originally known as "Yangquan" literally meaning "spring bubbling up", has acquired its name from the rippling spring as an ancient young city. In 1905, Yangquan station was set up based on the village called "Xiao Yangquan" while shihchiachuang-taiyuan railroad passed through the area. Along with excavating, smelting enterprises have been established one after another making Yangquan one of Shanxi's modern industry birthplaces. Yangquan serves as the communications center of Shanxi and Hebei provinces, also an important passageway led to Shanxi Province. Yangquan, located between two provincial capital cities—Taiyuan and Shijiazhuang, connects the country's mid-west areas with Beijing, Tianjin, Tangshan, the Bohai Sea surrounding areas and the coastal developed areas owing to its geographical superiority. The city is rich in natural resources and contains over 50 known mineral resources. It is famous for its smokeless coal, bauxite, and fire-proof material. It is especially well-known worldwide for its great coal deposits and is the largest producer of smokeless coal in China. Over more than 60 years' development, Yangquan has basically constructed an industrial system which covers coal, power, chemical, aluminum, new material, machinery and so on. Currently, the Yangquan government is devoting to make the city not only a new energy producer, but also an industry base of new material, equipment manufacturing, coal chemical and modern service. Efforts have been made to shape the city to be an ecologically civilized, safe and harmonious place to live, and at the same time a modernized regional key city having strong competitive power.

In April, 2010, teachers and students from Royal College of Art, UK, Tsinghua University, Beijing, came to Yangquan and took part in a series of science and cultural exchanges. It was the biggest overseas science and cultural exchange group Yangquan have ever received, and the event is a grand occasion for our scientific and technical bureau in the city. During the three-day investigation, teachers and students from RCA and TSU visited three villages, the Nanmei Coal Group and Yangquan Vocational and Technical College They talked face to face with farmers, coalmine workers as well as college teachers and students, examining rural reconstruction, cyclic economy and the present situation of higher education. During this exchange, Yangquan Science and Technology Bureau and the visiting group have explored ways to strengthen the science and cultural cooperation between the two sides. Although this activity didn't last long, it is productive with rich, colorful contents. This initial contact has made a profound impression on each other, achieved widespread mutual understanding, and established deep friendship. We sincerely hope that teachers and students of the British Royal College of Art and Tsinghua University will keep on paying attention to Yangquan's development, continue introducing advanced technology, talent and information to us. Simultaneously, we hope that through the dissemination from the RCA "Goglobal" project, more people in business, scientific, technical and design circles will be attracted to devote to Yangquan. Here I, on behalf of Yangquan Science and technology Bureau, wish our friendship to last forever! May our future be better!

Yao Zhen
Head of Yangquan Science and technology Bureau
August 2010

科学，技术和阳泉

阳泉市是一个地级城市，位于山西省东部的中心地区，坐落于太行山的西侧。被认为是山西省东部地区的经济、教育和文化中心。目前，阳泉由平定县，盂县、城区、矿区、近郊和经济开发区组成。阳泉总占地面积为4570平方公里，总人口132万。阳泉，这座既古老又年轻的城市，在碧波荡漾的春意中得名，"阳泉"二字的寓意是"春天冒出来的地方"。

1905年，由于石家庄—太原铁路的经过此地，才建立了阳泉火车站，那时的阳泉还是一所叫做"小阳泉"的村庄。随着发掘、冶炼的企业纷纷在这里落户，使阳泉成为山西省近代工业发源地之一，位于两个省会城市——太原和石家庄之间的阳泉，由于其地理优势将我国的中西部地区与北京，天津，唐山，环渤海周边地区和沿海发达地区相联。阳泉担任山西省及河北省的枢纽角色，也是一个通往山西省的重要的通道。阳泉的自然资源丰富，包含超过50种已知的矿产资源，以无烟煤、矾土和防火材料而闻名。阳泉的煤储量高，是在中国最大的无烟煤煤炭生产基地。经过60多年的发展，阳泉已基本建成一个较完整的工业系统、涵盖煤炭、电力、化工、铝、新材料、机械 等等。目前，阳泉政府不仅致力于将阳泉打造成一个能源生产大户的城市，而且还向新生产基地，装备产业基地，制造业、煤化工和现代服务业的方向多元化发展。我们也在努力将阳泉 塑造成一个生态文明都市，一个安全、和谐的居住地， 并且具有较强竞争力的现代化区域性中心城市。

2010年4月，英国皇家艺术学院和清华大学的同学从北京来到阳泉，进行一系列的科学和文化交流活动，这是我市接待的最大型的海外科学和文化交流团体之一，对阳泉科术局而言也是一次盛况。在为期三天的考察中，皇家艺术学院和清华大学的师生们参观了三个村庄，还参观了阳泉南煤集团和职业技术学院，他们与当地农民和矿工面对面的交流，还和高校教师和学生探讨了新农村建设、循环经济和高校教育的现状等问题。在这次交流中，阳泉科技局和参访团已对如何加强科学文化的合作达成一定的共识。

虽然这次活动持续的时间不长，但它的内容确实丰富多彩。这次初步的接触已经让双方就彼此留下了深刻的印象，取得了广泛的相互了解，建立了深厚的友谊。我们真诚地希望英国皇家艺术学院和清华大学的师生将继续关注阳泉的发展，继续引进先进的技术，人才和信息给我们。同时，我们希望通过"走向全球化"课题的宣传，更多的商业，科学，技术和设计界的人士能被吸引到阳泉。在这里，我代表阳泉市科学技术局，祝愿我们的友谊万古长青！愿我们的未来更加美好！

要真
阳泉市科技局局长

2010年8月

PROJECTS
项目

WOM SYSTEM
Word of Mouth System
口碑系统

Every year in the stream of immigrants moving to the cities looking for work, there is one group of people which ends up in the worst conditions of all; these are the people with no friends or network to rely on. They end up waiting for a long time on places like the train stations or bus terminals. How can we help this particular group of people? This is exactly what the wom system is trying to resolve. We want to create a better flow in the immigrant labour market by providing a trustful worker-for-worker system. The system is creating a win-win situation. Providing companies with an efficient way of finding new employees, but implementing in the same time easier access to the labour market for people migrating to the city. We are trying to achieve this by easy recognizable conversation starters during the travel to the city and at the rural areas.

在每年进城找工作的移民大潮之中，有一个群体的处境特别不容乐观，他们没有可靠关系网可以依存，只能在火车站、长途车站等地方长时间的停留等待雇主的到来。我们怎样才能等帮助这个特殊的群体呢？这就是WOM系统要试图解决的。我们想通过建立一个值得信任的由工人到工人的系统，创造一个更加顺畅地流动人才市场，制造一种双赢的局面。在为公司提供有效的寻找新员工的方式的同时，建立一个让进城务工的农民工更容易融入的劳务市场。希望我们的设计可以让人们在进城的途中甚至在家乡就可以与相关人员沟通。

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urban 城市

- Higher wages 高工资
- More possibilities 更多机会
  - education 教育
  - work 工作
  - cultural 文化
- More advanced infrastructure 更完善的基础设施建设

- Difficult entrance to labour market 进入劳动力市场难度大
- Expensive to live 生活成本高
- Lower self esteem 自我认同感低
- Rely on networks 对关系网依赖程度高
- Far from home 离家远

rural 乡村

容易就业 More work than people -
住房好解决 Positive housing conditions -
获取信息 Connectivity -
电话 phone -
电视 tv
网络 internet
生活条件差 Cheap standard of living -

低工资 Lower wages -
教育落后 Low ranked education -
与世隔绝 Isolation -
设施落后 Facilities -

MISSION任务

"create a better flow in the immigrant labour market by providing a trustful worker-for-worker system"

以更确实的口口相传的方式建立一个更好的城市移民劳动力市场关系网。

40,000,000 Immigrants moving towards chinese cities every year. 17% of these 40,000,000 people go there without any certainty of a home, job or where to go. There are 6.8 million stranded people.

在中国每年有4000万人口向城市移民。在这些人中将近17%的人在进城后没有确定工作或者居所, 有的甚至不知道要往哪里去。

CHINA

Short term job 9.04%
短工

Food 19.18%
餐饮业

Other 22.60%
其他

House care 5.56%
家政服务

Building sites 17.98%
建筑业

Manufacturing 25.66%
制造业
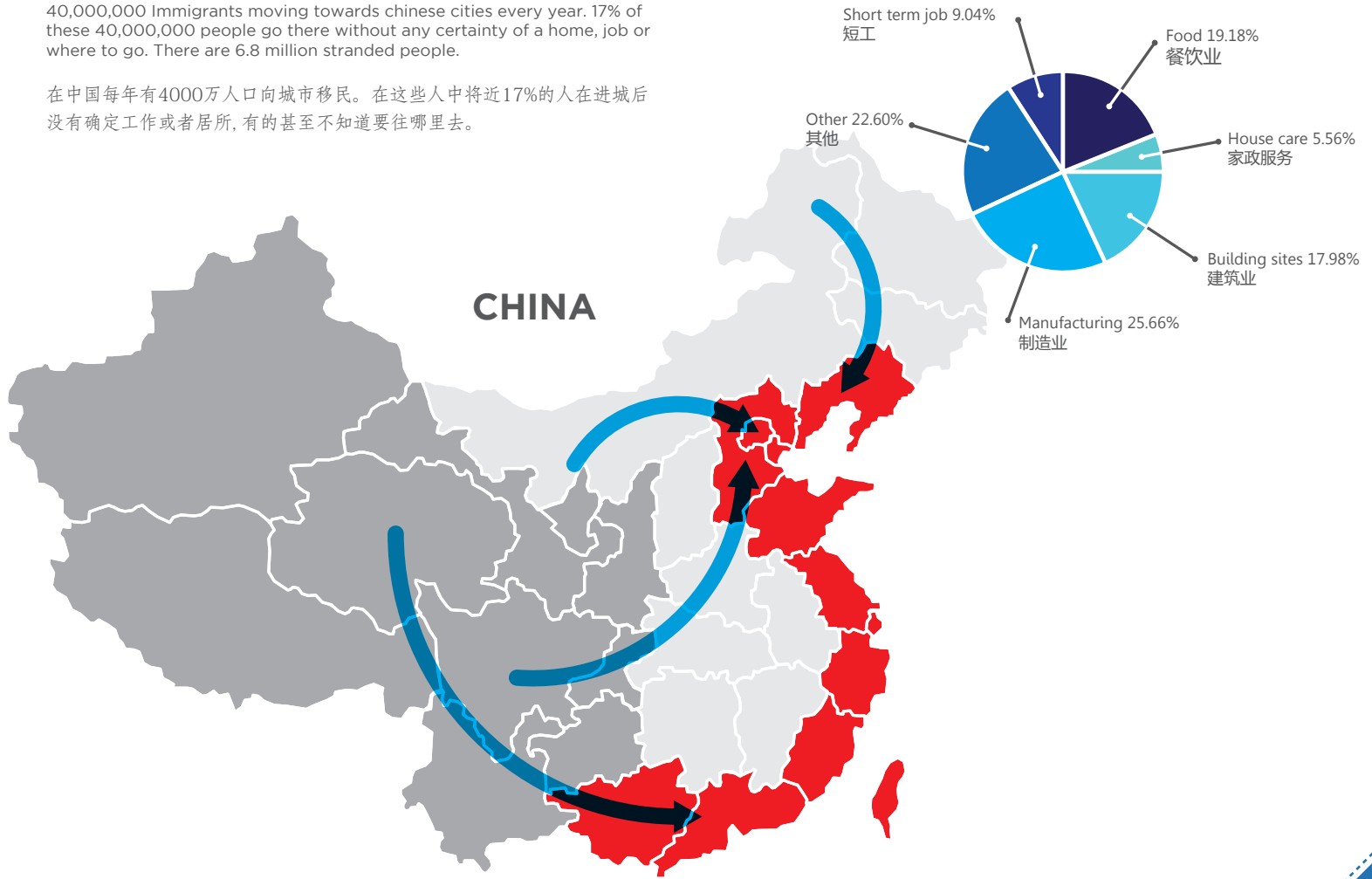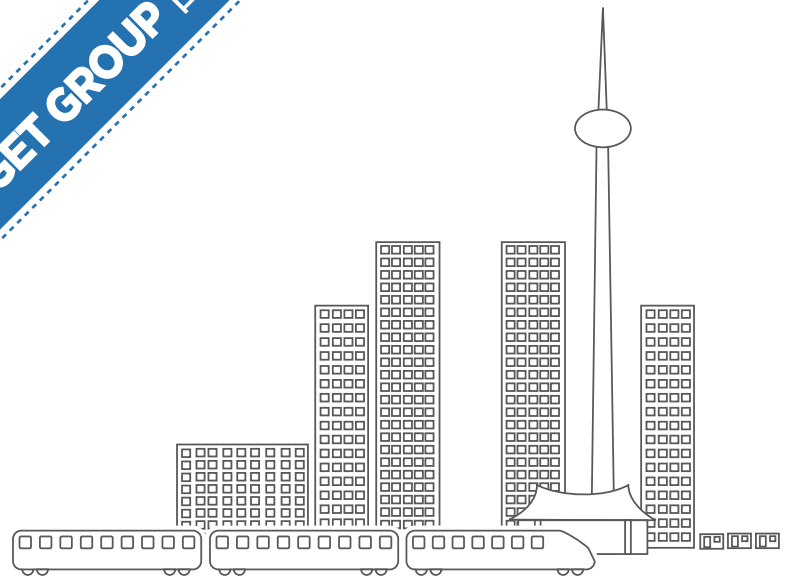
immigrants arriving in the city

移民到达城市

?

"into the blue"
不知如何是好
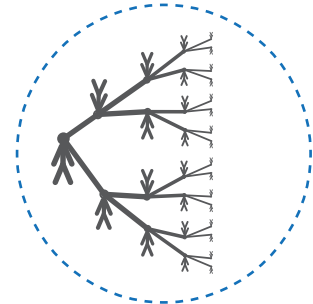
no network
没有关系网

network with relatives
由亲人组成的网络
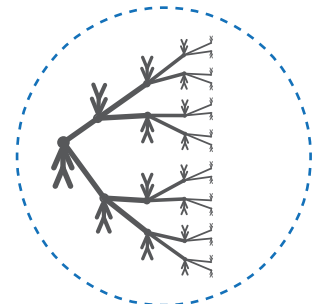
network with friends
由朋友组成的网络

OBJECTS
物品

帽
HAT

BAG
袋

鞋
SHOES

元

元

AGENT 代理人

AGENCY

元

元

GOVERNMENTAL AGENCY
官方代理机构

COMPANY
公司

元

CURRENT JOB -MARKET SYSTEM
现有的劳动力市场

WOM JOB - MARKET SYSTEM
口碑劳动力市场系统

亲属
RELATIVES

FRIENDS
朋友

FRIENDS
朋友

RELATIVES
亲属

PROVIDE ACCESS TO NETWORK
提供网络的入口

CITY VILLAGE

JOB OFFER
EXCHANGE

COMPANY A

COMPANY B

COMPANY C

COMPANY D

need urgent
280 workers

need urgent
200 workers

need 1 new
craftsmen

need 5 new
craftsmen

SPRING HOLIDAYS

MAYOR CITY

JOB OFFER
EXCHANGE

JOB OFFER
EXCHANGE

CITY

JOB OFFER
EXCHANGE

VILLAGE

VILLAGE

word.of.mouth
口口相传

④ The worker will receive for its service a red envelope representing a small compensation judged on the number of hired persons.

③ Using the nights out in the local bars or pool billiard saloons workers will find new people. These will call the company to secure the job offered and name the worker's reference number.

② The workers use their natural network in their neighbourhood of the city villages and exchange job offers.

① The company needs urgently 200 workers. Current workers become agents to hire new people. As a tool they will use branded hats and shoes.

① The company needs 5 good craftsmen after spring holiday. Current workers become agents to hire new people. As a tool they will use branded hats shoes and travel bags.

② On the journey back home the worker will pass many hubs. In stations and on public transport the worker can exchange with other travelling worker job offeres. Back home in the village the worker will use its natural network to find skilled craftsmen.

③ The applicant will then contact the company to secure his/her job after spring holiday and will name the worker's reference number.

④ After spring holiday the worker will return back to the company to receive its red envelope with a small compensation, judged on the number of hired people.

④ 在职工人根据由他介绍入职的人员数量，将会得到相应的分红作为奖励。

③ 在晚上的空闲时间，有效利用当地休闲场所让工人们认识新朋友。这让需要工作机会的人找到工作，他们则会向公司提供介绍人的编号。

② 工人们用他们在城中村的邻里资源，互相交换工作机会的信息。

① 该公司迫切需要200名工人。现有的工人成为新的招聘代理人，他们通过印有公司标志的帽子和鞋宣传。

① 该公司春节后需要5名熟练工。现有工人可以作为代理人招聘新人。他们可以用有公司标志帽子、鞋和行李袋作为工具。

② 在回家的旅程中工人们会经过许多枢纽站。在车站里或其他公共交通工具上，工人们可以互换工作信息。回家后工人们能够用自己的社交关系网找到技能娴熟的工人。

③ 申请人与公司联系，确保他/她在春节后有工作，并提供介绍人的编号。

④ 春季假期后，工人返回公司，根据他们介绍工作的人数，收到一小笔分红。
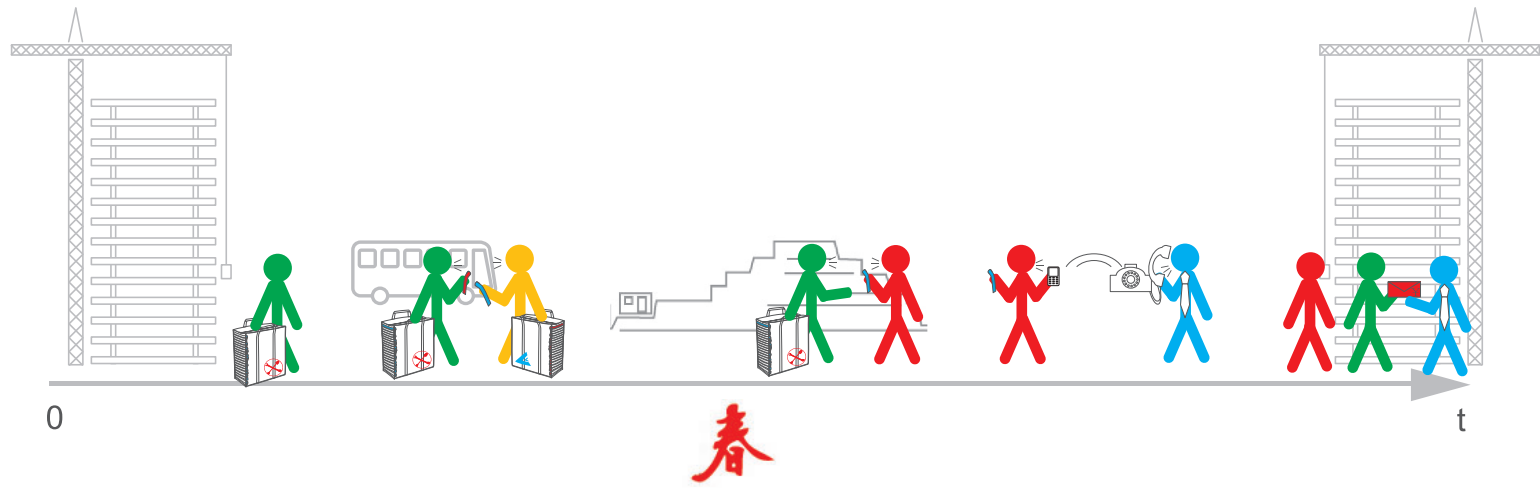
leaving city for spring-term

离开城市回家过年

exchanging information
during travel
在旅行中交换信息

exchanging information
in village
在村庄里交换信息

receive compensation
for finding new worker
找到新工作得到红包

地址：XXXXXXXX
1234567890
Xx公司招聘电话

123456789
工作
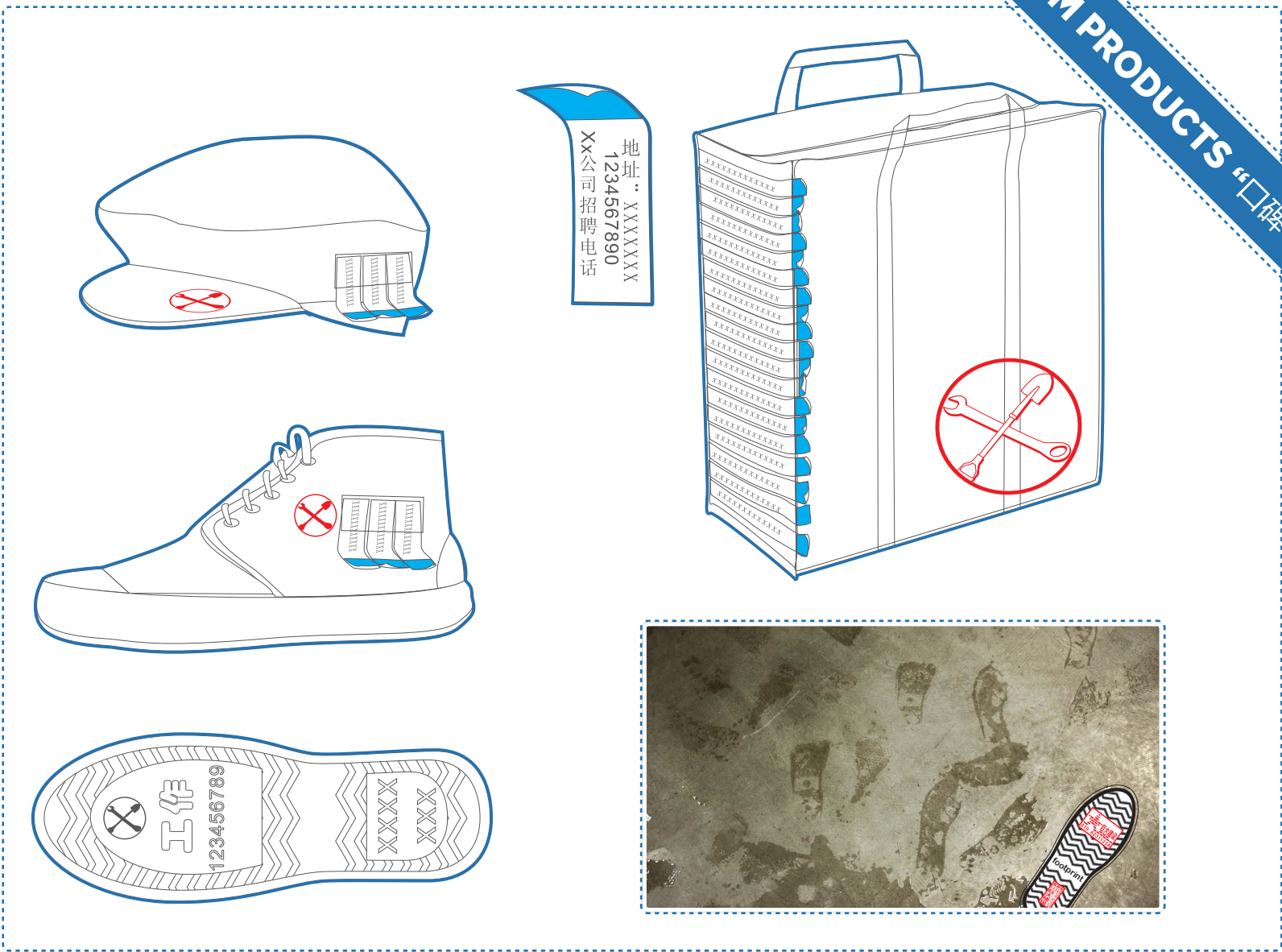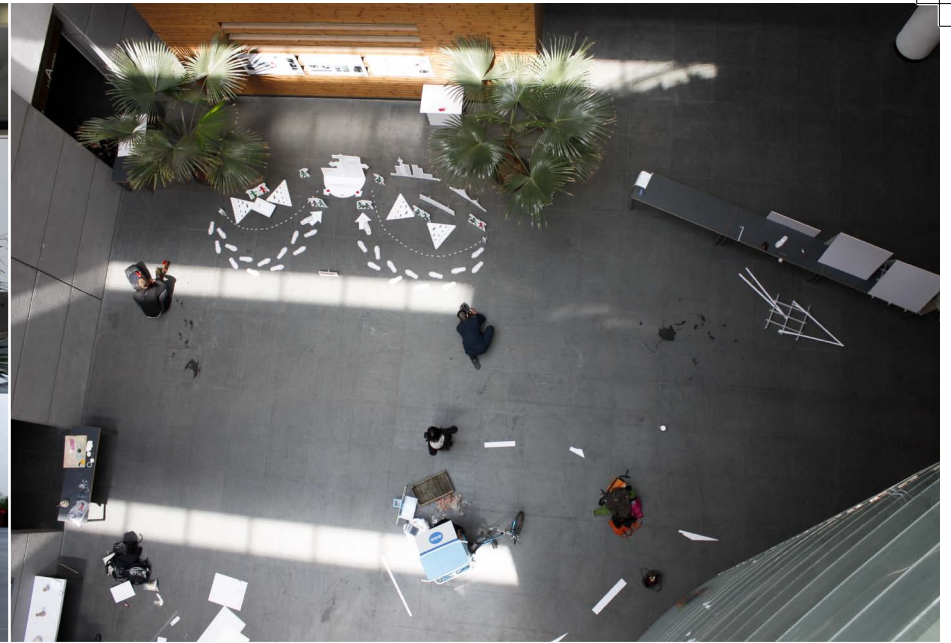
FEEDBACK

Summary notes from presentation
Mission well defined. Labour market hiring is constrained by the Government Agency critical path. Suggest solution a market system that exploits huge network offered by a networked individual or cloud of people. Worker becomes an agent for the company. E.g. the Spring holiday provides a 'springboard' for networking. Migrant can be identified by bag, shoe and hat. Could use labelling to provide information about company opportunities. Could exchange messages from bags. e.g. Bag with peel strips. Shoes with strip labels and shoe stamp. E.g. Nike mark messaging. Spread the 'word'; spread the work**.**

Tutor and audience comments and feedback
TUTOR 1: Need to ensure that demand does not get out of control. Like diagrams and intro but need another round/iteration of development.
Student Audience: Are you advertising a job or a company. Needs to be clear.
Student Audience: Can you clarify colour representation for images.
Conclusion: Do a trial cycle and iterate to improve concept.

Tutorial comments and feedback
Springboard for jobs.
Do a video or storyboard scenario for both the CEO and for the construction worker on his/her way home.
Need to have a name for the service.
Group: System would be sold as a franchise to companies.
TUTOR 1: Need to differentiate from competition.
TUTOR 1: This system adapts and uses the interactions between people. This is a positive aspect.

信息反馈

展示过程摘要

这个任务很明确。劳动力市场的招聘受到政府劳动部门规定的招工方式的限制，建议的解决方案是，利用现成的个人或群体之间的联系，开发一个庞大的市场体系，让工人成为代理人。例如春节假期就是一个让大家"联网"的契机。农民可以通过将公司的标识和信息印在包、鞋和帽子上来传递信息。 例如包袋上可粘有便签条，鞋上可粘有标签或利用鞋底纹路作为印戳，例如用耐克的标识传播息。在四处留下标志的同时发布工作机会。

导师和观众的评论及反馈

导师1：需要确保对比如图表和介绍的需求不会失控。还需要深入考虑和发展。
台下学生：是在发布职位还是在给公司打广告，需要明确。
台下学生：你能澄清一下图片中不同色彩都代表什么吗？
结论：做出一个试验性的循环更替体系来完善概念。

教师评估和反馈
找工作的跳板。
为公司的老板和正在回家的建筑工人做一段视频或一个故事版。
需要为服务起一个名。
小组：将系统专营权出售给公司。
导师1：需要与竞争进行区分。
导师1：本系统考虑到和利用了人和人的信息交流，这种想法很积极。

BON BON CARTS:
A Social Enterprise

We are proposing a social enterprise designed around the food vending industry in Beijing. The company will operate under the brand name of Bon Bon Carts. The enterprise will provide education for skill development to two main groups of street vendors who rely on tricycle carts; material reclaimers and food vendors. Bon Bon Carts will hire and educate material reclaimers to build newly designed carts using their help this group to further develop their technical skills through training courses. The carts will then be hired to Food Vendors who will be educated in areas such as food design, diversification and innovation as well as business management. The Food vendors will have a unique presence on the road due to the unique brand identity of Bon Bon Carts. The enterprise will also hire designated street space by working alongside government authorities, thus providing the street vendors with maximum convenience, security and confidence. As part of the company's future goals, the enterprise will strive to extend its operations to the rural areas where the ingredients for the food vendors will come directly from the farms.

棒棒车:
一个社会性事业

　　我们提出的方案是建立一个社会性企业，围绕着北京的街边食品贩售业展开。该公司将经营的品牌名称定为棒棒车。企业为倚靠三轮车出售食品的街头小贩提供技能培训。小贩主要分两个群体：食材供给者和食品出售者。我们将聘请和培训食材供给者，把重新设计过的三轮车租给食品出售者，通过课程培训，帮助从业人员进一步发展他们的专业技能。我们的培训内容包括：食品设计、食物多样化、创新理念以及商业管理技巧。从业人员会穿着棒棒车品牌的制服在街上售卖食品。企业与政府相关部门协商后，租用指定的地点，给贩卖者提供最大限度的方便，确保他们的安全，增强他们的信心。作为公司的未来长远规划的一部分，企业会将业务范围扩大到乡村，那时就会采用直接来源于农场的最新鲜的食材了。

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棒棒車

棒棒車

work 工作

adaptation 适应

culture 文化

information 信息

transport 运输

education 教育

money 资金
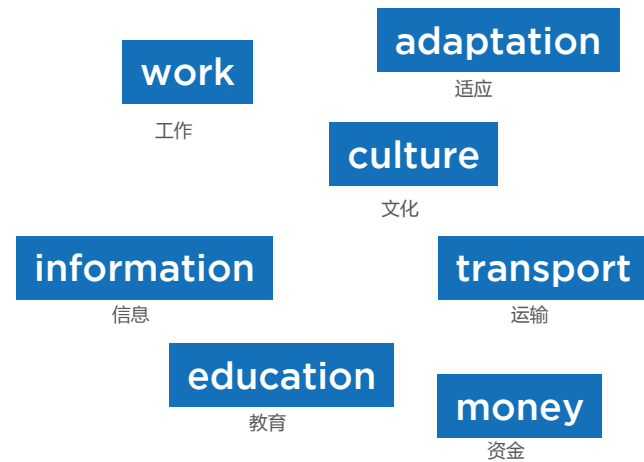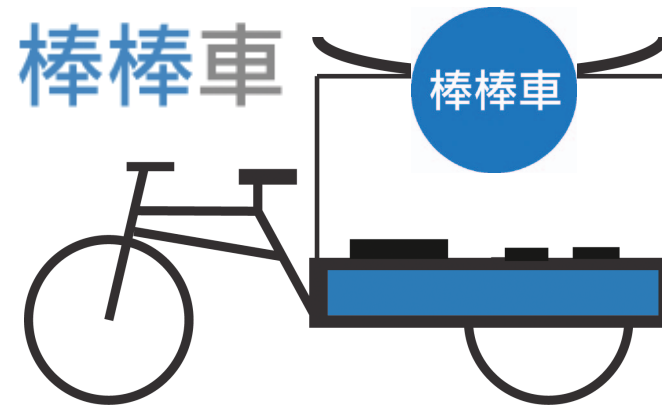
**MIGRANT
FARMER WORKERS
IN CITIES**
来城市打工的农民

COUNTRY SIDE
乡村

COUNTRY SIDE
乡村

CITY
城市

SUBURBAN SETTLEMENTS
位于郊区的住所

SUBURBAN CONDITIONS
郊区环境

SUBURBAN CONDITIONS
郊区的环境

PUBLIC SPACES
公共空间

STREET WORK
街边摊儿

RESEARCH 调研

PROJECT BRIEF   课题概要

Our objective is to improve living conditions of migrant farmer workers in sub-urban environments by creating entrepreneurial opportunities and minimizing costs.

我们的目标是通过创造就业机会和降低成本，来提高城郊农民工的生活质量。

IDENTIFIED ISSUES   确定的议题

ENERGY
能源

WASTE
浪费

MATERIALS
材料

FOCUS AREAS   聚焦的领域

WORK	INTERIOR SPACE	PUBLIC SPACE	KIDS/ELDERLY	COMMUNITY LIFE	ADAPTATION
Transport/mobility Jobs 　Street food 　Recover goods 　Resell furniture 　Cleaner 　Keeping Childern Skill 　Art 　Craft	Settlement/Space 　Kitchen 　Room Needs 　Water 　Electricity 　Air 　Light Heating 　Coal 　Electricity Insulation Rain	Roads/Paths Waste Security Signages Laundry Toilet	Education Entertainment Relationship Work Pets Handicap Day care Health	Owners/Tenents Communication 　Mobile phone 　Chat Public Space 　Workout space 　Games 　Park	First week 　Job hunting 　Info 　Housing 　Orientation

工作
流动性
职业类型
　街边摊
　废物回收
　转卖家具
　清洁工
　保姆
技能
　艺术
　手工艺

室内空间
定居点、空间
　厨房
　空间
需求 水
　　 电
　　 空气
　　 光
取暖 煤
　　 电
绝缘物
雨水

公共空间
街道、小路
垃圾
安全标识牌
洗衣房
公共厕所

孩童、老人
教育
娱乐
关系
劳动
宠物
行动不便
日常护理
健康

社区生活
房主、租户
交流
　手机
　聊天
公共空间
　工作区域
　锻炼场所
　公园

适应
第一星期
　找工作
　信息
　住房
　定位

PROJECT FOCUS 项目焦点

StrettoStreet Vending

街边贩售

SYSTEMS FOCUS 系统焦点问题

Migrant farmer workers in suburban areas of beijing
北京城郊的农民工

棒棒

MIGRANTS 移民

MATERIAL
RECLAIMERS
设备改造者

FOOD
VENDORS
街边摊小贩
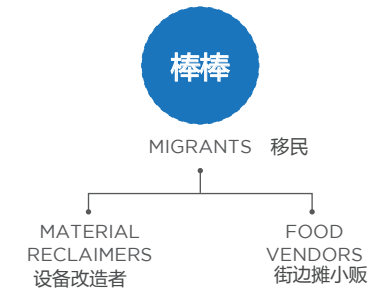
SOCIAL ENTERPRISE PROPOSAL 整合性考虑的提议

棒棒

MIGRANTS 移民

EDUCATION 教育

MANUFACTURING
SKILLS
生产技能

BUSINESS
MANAGEMENT
商业管理

FOOD DESIGN
SKILLS
食物烹饪技能

MATERIAL
RECLAIMERS
设备改造者

FOOD
VENDORS
街边摊小贩
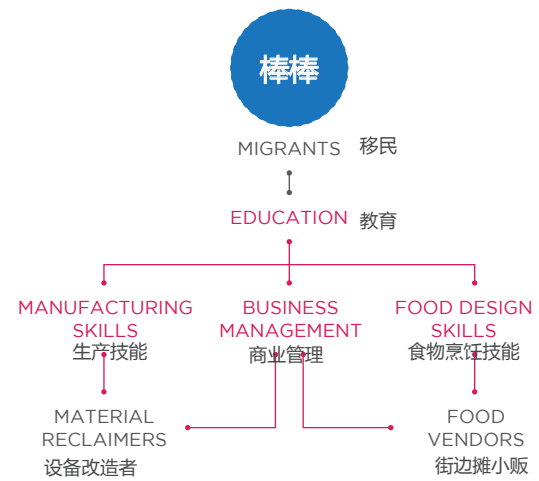
SYSTEM 系统

COMPLETE SYSTEM 完整系统

MONEY
资金

CITY 城市

COUNTRYSIDE 乡村

MIGRANTS 移民

GOVERNMENT 政府

FARMERS 农民

EDUCATION 教育

MANAGEMENT 管理

EDUCATION 教育

生产技能 MANUFACTURING SKILLS

BUSINESS MANAGEMENT 商业管理

FOOD DESIGN SKILLS 食物烹饪技能

LAND MANAGEMENT 土地管理

设备改造者 MATERIAL RECLAIMERS

FOOD VENDORS 街边摊小贩

CART 三轮车

PUBLIC SPACE 公共区域

INGREDIENTS 烹饪原料

VISUAL IDENTITY 视觉识别

ENERGY 能源

WATER 水

WASTE 废料

STORAGE 储存

SAFETY 安全

FINANCIAL FLOW 资金链

MONEY 资金

员工 STAFF

三轮车制造商 CART BUILDER

三轮车零部件 CART MATERIALS

租赁 **rent**

维修 **repair**

extra education 再教育

FOOD VENDORS 街边摊小贩

STREET VENDING CARTS 街边贩售用三轮车

NEW CART 新车
690元

SECOND HAND CART 二手车
200元

ACCESORIES 辅件
70 到 400元
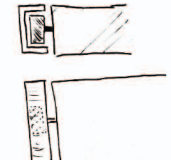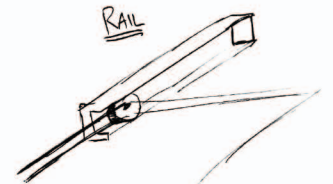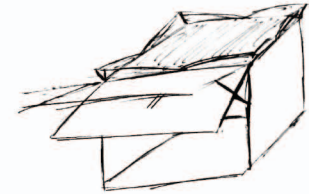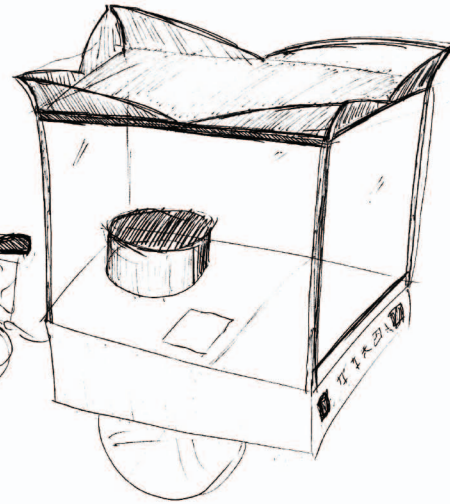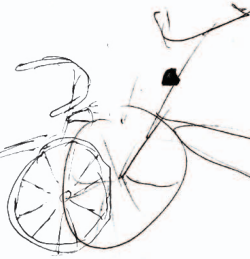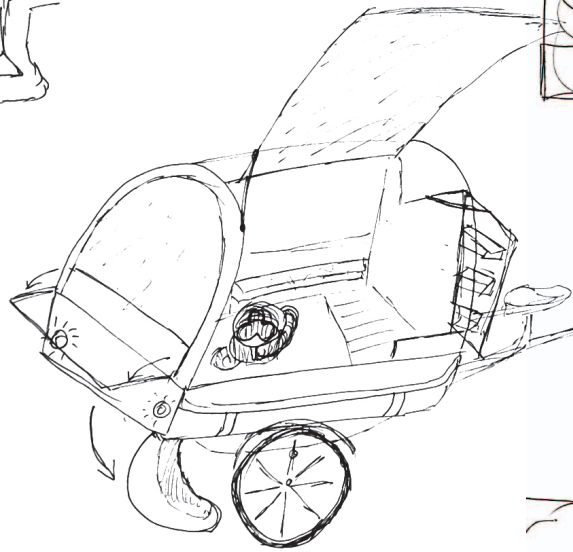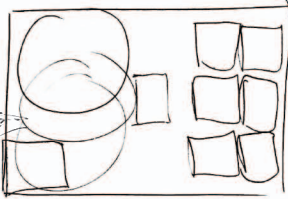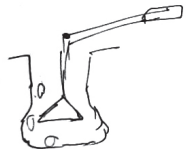
CART DESIGN 三轮车设计

CONCEPT GENERATION 理念形成过程

HEAT

CAT1 CAT2

WASTE

STORAGE

HEAT

136

4.0

10

40

RAIL

Handles + ROCKING SURFACE STAND
Detachable TOP STOVE.

WATER RESERVOIRS.
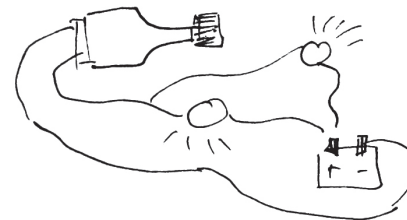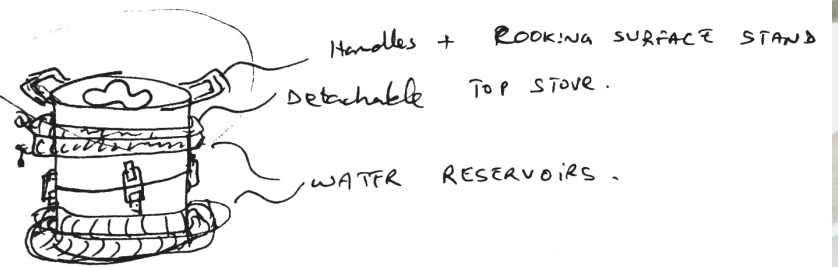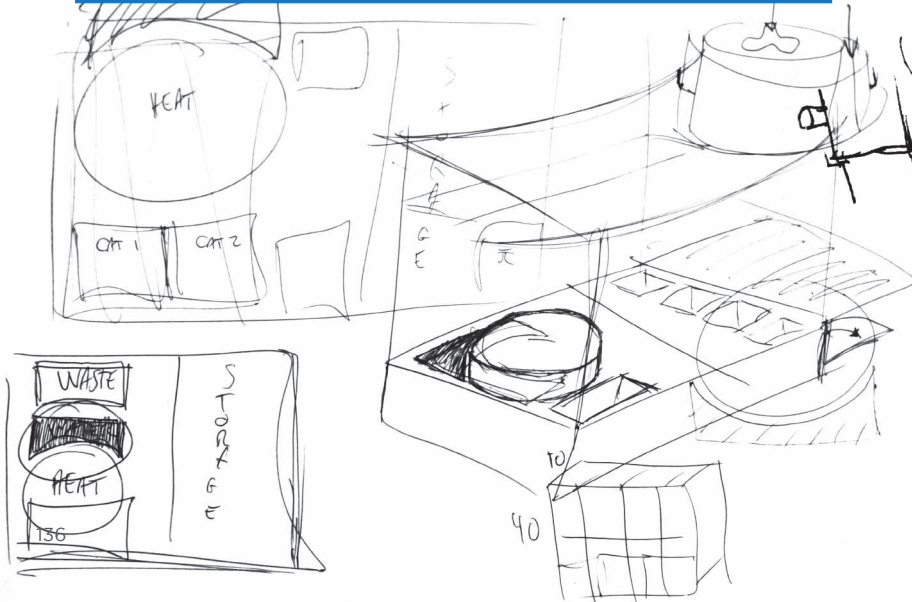
CART LIGHTS
+
WORK AREA LIGHTS.
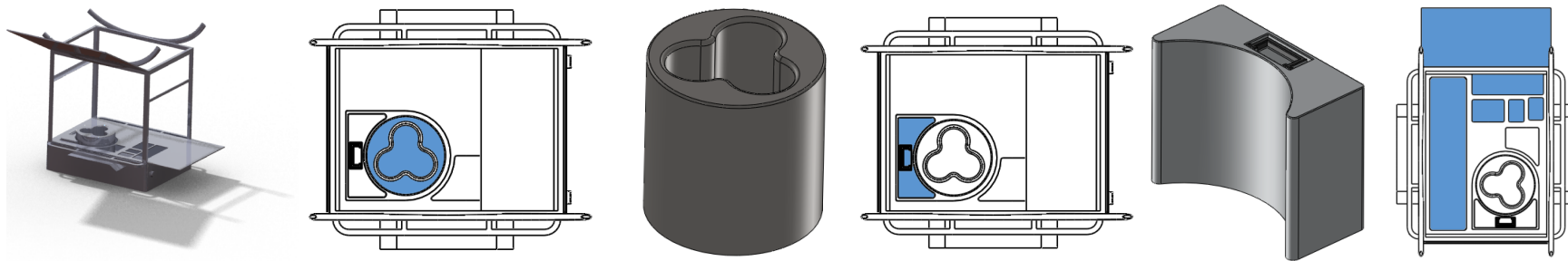
CART DESIGN 三轮车设计

Bon Bon Carts offer the following benefits for the improvement of the current street vending market in the greater Beijing area.

- Legalization of street vending.
- On-going education for migrant farmer workers.
- Material reuse will be responsibly promoted.
- Improved waste management facilities will be provided.
- Government involvement will ensure safety and economic up-liftment.
- the capital investment will be reduced to start a business.
- Bon Bon will become a passage for growth & prosperity.

　　"棒棒车"能为大北京地区的街头贩售车市场提供以下益处并改善目前的市场状况：
•街头贩卖合法化。
•对农民工持续的教育。
•将负责任地推行材料再利用。
•将改善废物管理设施。
•政府的参与将确保安全和经济增长。
•减少创业资本投入。
•棒棒车将成为经济增长和繁荣的通道。

FEEDBACK

Summary notes from presentation
BonBon Carts. Money is motivator for migration. Want to help migrants in economic climb. Carts are commonly used. 500000 in Beijing. Material reclaimers and street vendors are the two targets. Company will provide education. Cart cost 700 RMB to 200 RMB (2nd hand). Accessories cost further 70 to 400 RMB (motor 1000 RMB). Company will offer carts with Chinese cultural identity. Stove design – portable and in-house useability.
Air tight lid to extinguish combustion. Water purifier incorporated in design. Waste disposal and storage areas in cart. Trays to extend work areas for cart. Illegal to sell food on a cart. Street area is hired from a local 'street mafia' and can require police 'payments'. Government in process of consideration of legalising street food selling.

Tutor and audience comments and feedback
TUTOR 1 Strong proposition. You need to decide what you will focus on (enterprise or bicycle); the other will be a secondary consideration.
TUTOR 2 Recommend you focus on the cart. Ensure the cart can be packed at speed for rapid departure.
Group: Want to ensure that cart is a stepping stone to move through society.
TUTOR 1: Need to concentrate on one issue.

Tutorial comments and feedback
TUTOR 1 You need concentrate on either the social enterprise of the cart.
Group: Want to address both the system and the cart design.
TUTOR 2 Could do a major minor approach.
TUTOR 1 Recommends one person work on the cart and the other three on the system. The cart is the agent to illustrate the system.
TUTOR 2 Refractory lining (mud and debris/ash).
TUTOR 1 Careful re doing heavy design on one element.
TUTOR 2 Consider multi-stage flash for water purification (with reduction of pressure to cause water to evaporate and then condense on cool surfaces (perhaps two chambers of flash));
Group: Will explain the system and use the scale cart to demonstrate the principal features of some of the sub-systems (but will use a brief approach to the sub-systems to give an indication only of the cart design).

信息反馈

展示过程摘要
棒棒车。赚钱是人迁移的动力。任务宗旨是帮助迁移的人提高收入，旧物改装者和街头小贩是两大目标人群。迁移人群最常用的工具就是棒棒车，北京有50万辆。公司将提供培训。棒棒车的价格由700～200元（二手）不等。配件要再花费70～400元人民币（电机带动1000元）。公司将提供适合中国国情的贩售车，灶具设计-既便携又可在家中使用。运用气密盖杜绝燃烧安全隐患。净水器也被纳入设计，它还包括垃圾处置区和推车仓储区，托盘加长了车的操作区域。目前这种街头贩售车是非法的，小商贩都在街上有自己固定的销售区域，要定期向城管缴纳一定的费用，政府目前致力于街头食品销售合法化。

导师和观众的评论和反馈
导师1：强烈建议：你需要决定你们的重点是什么（企业还是售货车），另一个将是次要的考虑。
导师2：推荐您专注于车。确保车可以在很短的时间内备齐食品等，以便迅速出发。
组员：我们要确保"棒棒车"是该产业社会化的一个基石。
导师1：需要把精力集中在一个问题上。

教学评价及反馈
导师1：你需要集中精力在两者中的一个，社会企业还是车。
组员：想两个问题一并解决。
导师2：可以采用有主有次的方式。
导师1：建议一个人集中精力做车，另外三人研究系统。车是系统功能的终端。
导师2：要做防火处理（泥和残渣/灰）。
导师1：谨慎的考虑，不要在一个元素上设计得过于繁重。
导师2：考虑多阶段净化水的方式 （减小压力，让水蒸发，然后在冷的表面凝结，（也许是用两个容器用作闪蒸））；
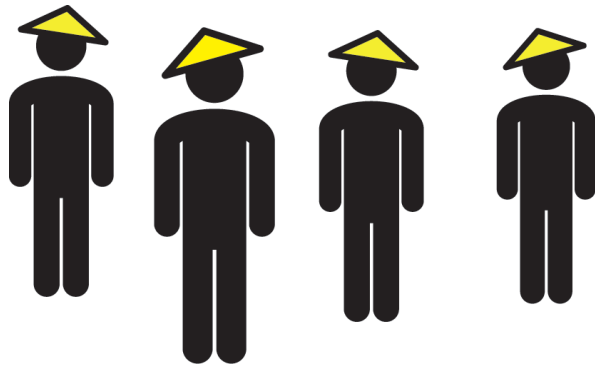组员：我们将解释整个系统的运作，并用车的模型证明一些辅助系统的基本特性（但只会简短的说明，解释车的构造）。

招工信息 清华园学研大厦 建筑工人200名，2500/月包食宿，电话:13900699699

LOST IN CHINA
迷失在中国

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Oliver Poyntz   oliver.poyntz@network.rca.ac.uk
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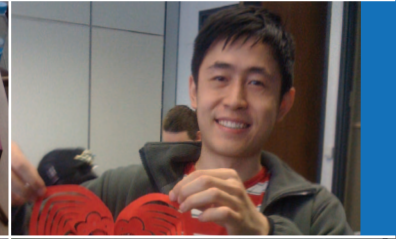
Li yizhou   funnyfox9907@gmail.com

INITIAL
RESEARCH
初始调研

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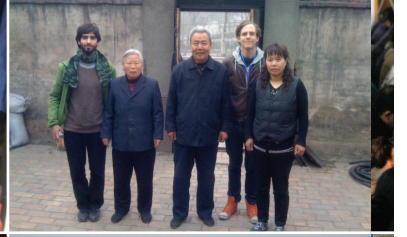
Connect workers skills to employers needs.

Genarate and promote trust between workers and employers.

Must be simple system that keeps jobs up to date.

Must be compatible with existing technologies/culture.

Access jobs early as possible.

Can't be too radical.

建立并促进保持雇佣双方的信任

简单易行的系统并随时更新

必须与当下技术与文化同步

尽早开始工作

不能太激进

EARLY
CONCEPTS
前期概念

We initially looked at texting as a system for spreading information.

我们首先锁定了短信传播信息系统。

Information boards built into housing was another idea that we considered.

室内广告信息栏也纳入了我们的考虑范围

1.

2.

7.

One of China's biggest problems is the ever-growing rate of unemployment and the lack of successful communication between employers and employees. Even where there are local job opportunities available workers are unable to find them, which results in frustration on both sides. Currently there is no successful service to counter this problem, as there is no well-established communication channel to connect the two sides.

失业率不断升高、用人单位与雇员之间缺乏有效的沟通途径是当今中国面临的最大问题之一。甚至本地有了工作机会，但求职的人却没能获得相关信息，给双方都造成了损失。由于没有良好的沟通渠道，到目前为止，还没有较好的举措来解决这一问题。

Beijing

6.

3.

5.

4.
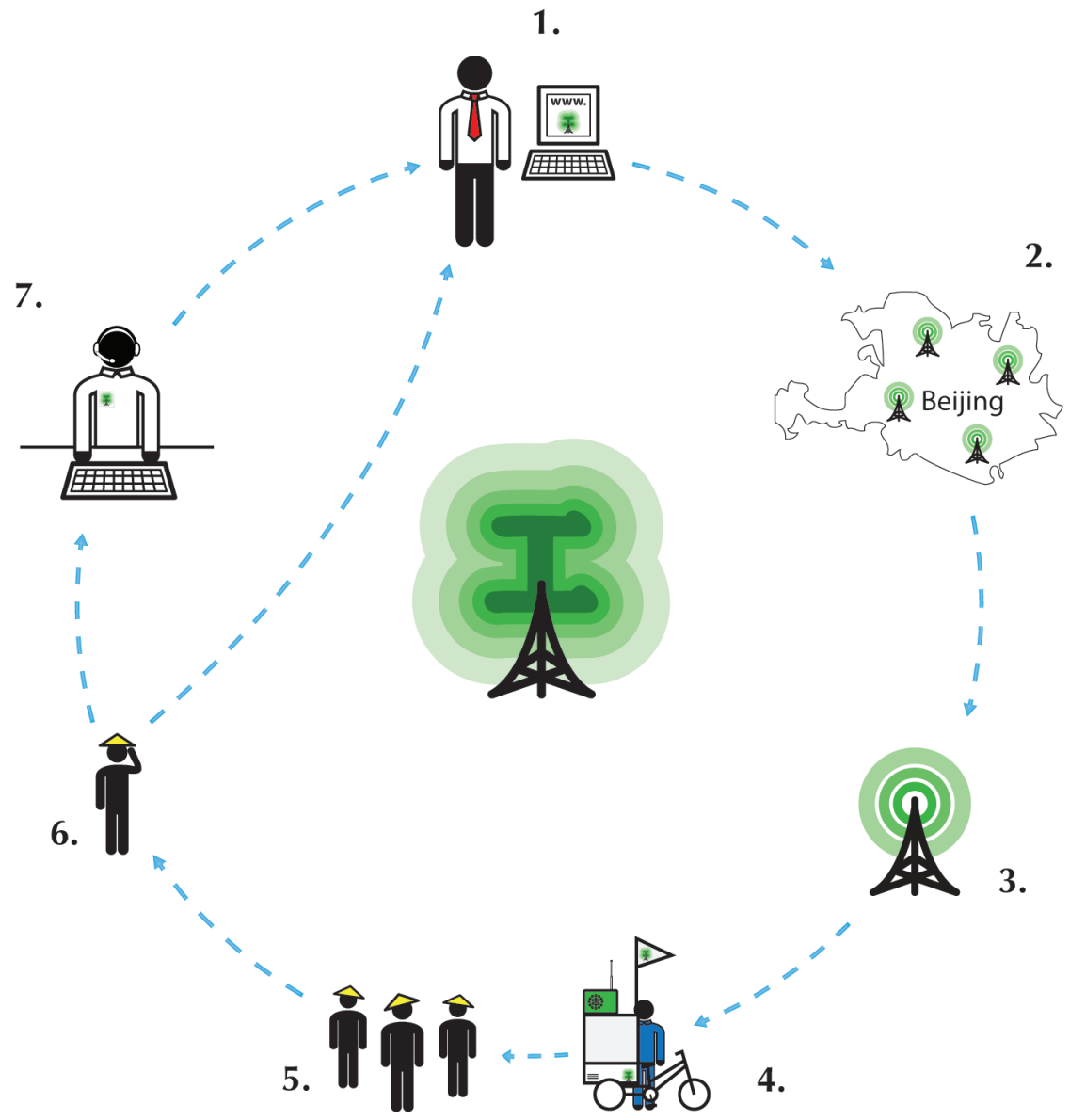
1.Employer pays to enter job opportunities on a web based interface.

2.Job opportunities are automatically tagged with location metadata, multiplexed then broadcast all around the city.

3.工 uses multiplexed FM radio signals as a low-tech medium to transmit information from corporation level to street level and to create a connection between employers and employees.

4.Street food carts are equipped with custom FM receivers to decode the multiplexed signal and play the localized stream to jobseekers on the street. The "工"model provides all the necessary equipment (radio receivers and speakers) with an installation and repair service. The radio also creates an advertising platform, which generates further income for the system. The 工 food carts are branded, which makes them easy to recognize.

5.Workers gather around one of the many foodcarts and listen to the radiostream waiting for suitable opportunities.

6.Once jobseekers hear a suitable job opportunity they can call the central call-centre for further information or contact the potential employer directly depending on the employers preference.

7.As the system is based on real time information once the required number of employees has replied to the opportunity the job is no longer announced on the radio.

1.用人单位付费通过网络平台发布招工信息。

2.而一旦信息发布，会自动和本地区的数据库进行匹配，相应的在本地区的电台中播出，由此传播到整个城市。

3."工"使用非高科技的手段——即广播，将企业招工信息传达到大街小巷，建立起用人单位与求职人员之间的桥梁。

4.小车需要安装用户接收装置，对从本地传送来的信号进行重新编码，为在街边找工作的工人播放。工系统包含了所需的信号接收和播放装置以及安装和维修服务。广播同时也创建了广告平台，从而为系统带来更多效益。"工"型小车现在已经有了品牌，非常便于识别。
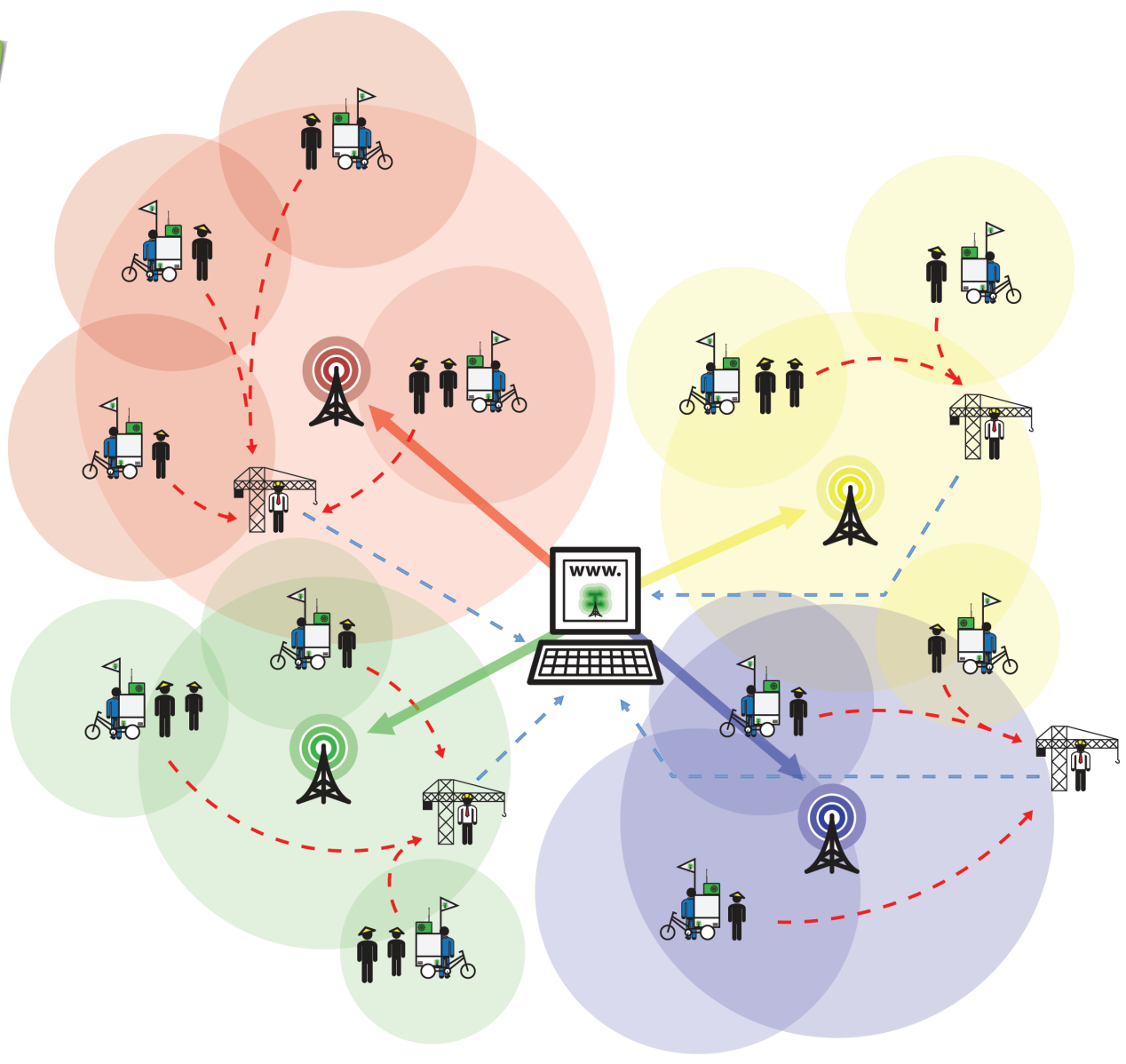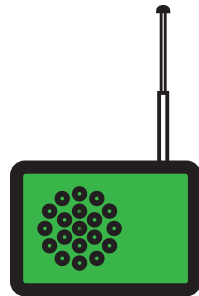
5.等待工作的工人聚集在小车周围，等待适合自己的工作信息。

6.一旦工人听到了适合自己的工作信息，可以给控制中心打电话获取相关信息，或者根据用人单位的要求，直接与用人单位取得联系。

7.由于我们的系统是实时更新的，一旦某个工作岗位的应聘数量达到了要求，将不再播放这条工作信息。

Central Computer
中心计算机

Food Vendor
街边摊小贩

Transmitter
信号发射塔

Employees
工人

Employer
招工者

Cities in China are very big, so in order to send the right messages to the workers in the right areas our radio station will broadcast different information to different sections of the city. Our central computer system will direct the job announcements to the relevant broadcasting towers, which will in turn transmit the signal to the radios on the food carts. This will also allow us to maximise our advertising revenue, as we will be able to endorse services and products local to the broadcast area.

中国的城市非常大，为了保证将正确的招工信息传达给有需要的工人，我们会对城市的不同地区播放不同的内容。中心计算机系统会分拣招工信息，发送到特定区域的接收塔，确保小车上面的接收器能够获得正确的信息。这样也保证了我们的广告收益最大化，因为相关的服务和产品可以和本地的需求进行很好的匹配。

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FEEDBACK

Summary notes from presentation
Focussing on work issue. Not enough efficiency in the job market.
Suggestion 1: a safe location for people arriving at a city. Based on simple units that could be occupied for a limited period only. Could be paid for advertising.
Suggestion 2: Mobile phone cycle.
Suggestion 3: Radio based system. Use food seller vendors as medium to broadcast job opportunities. Jobs and adverts broadcasted.

Tutor and audience comments and feedback
TUTOR 1: Are jobs advertised throughout city; Group: jobs multiplexed and real time update. Call centre can feedback to moderate job advert broadcast and cancel broadcast if demand high.
Student Audience: Costs have been introduced to the system. Have you ensured you have covered these?
Student Audience: Does the system cover the station arrival issue?
Student Audience: Consider Police style radio system.
TUTOR 2: How do you prevent phantom jobs and false advertising; c.f. UK practice.

Tutorial comments and feedback
Full model plus exhibit hoardings for show. Cart plus radio for show.
Consider Chinese Lantern model; flagpole to advertise cart. Use workshop resource; CNC etc.
Student will borrow a Cart with pancakes. Will have audio with message.
Need to ask Department Officers re printing.

信息反馈

展示过程摘要
重点关注了工作问题。劳动力市场效率不够高。
建议1：建议设立临时的短期住宿公寓，为民工提供到达城市后的安全落脚点。可以登广告。
建议2：利用手机系统。
建议3：以无线电为基础的系统。使用街边摊小贩作为 媒介，广播就业信息。

导师和观众的评论和反馈
导师1：就业机会的宣传是在整个城市中进行吗？
组员：工作机会会被反复播放并且实时更新，宣传中心可以根据反馈对广告进行评估。
如果某个职位的竞争人数已经太多，就停止报告该信息。
台下学生：系统的运作是有成本的。你保证你们可以应付？
台下学生：你们解决了系统的终端覆盖面问题吗？
台下学生：可以考虑警方使用的无线电系统模式。
导师2：你们怎么杜绝虚假的工作广告和错误的信息？

教学评价及反馈
展示包括：使用1:1的模型和展板。展示三轮车以及广播。
考虑中国的灯笼造型；用旗杆插在车上，进行宣传。利用工作坊的资源；用数控机床加工。
学生借用一辆煎饼车，打印等工作则需要这边学院的工作人员配合。

MADE IN...

We are a social enterprise that supports master craftsmen in rural areas so that they are able to take on new apprentices. They are paid a comparable wage to if they lived in the city doing another job.

The apprentices receive a thorough grounding in the craft in a friendly environment that is familiar to them.

A shop for the craft products by the craftspeople is opened in a major urban centre, with a small workshop inside the store.

We offer the opportunity for the apprentices to experience life in the city through an exchange program. They can work in the urban store for a period of time, doing crafts, and mingling with cutting edge designers and business people in a familiar environment.When the apprentices return home, they bring new experiences and knowledge with them. This informs their future work, giving crafts a new lease of life. During this whole time, quality, handmade products are being made rurally and sold in the closest urban centre boosting wealth in the rural area.

Our project objectives are to create opportunities for well paid jobs in rural areas so people do not feel the need to migrate to the country. Whilst stimulating the craft industry so that more people are involved in the design and making of traditional and new products. Also to educate people from rural and urban areas in the rich historical and cultural heritage of China.

……制造

我们是一个社会性企业，旨在帮助农村地区技术娴熟的手工艺师傅招收学徒。学徒的工资和她们在城市里从事其他工作拿到的工资一样多。学徒们在熟悉的环境中接受手工艺基础训练。手工艺人还会在城市中心地带开设手工制品店，店里设有小型工作坊。通过交流项目，我们为学徒们提供机会到大城市体验生活。在这段时间里，她们可以在城市中的工作坊工作，制作手工艺品，在熟悉的环境中和新锐设计师及商人们交流。当他们回到乡下的时候，就会满载知识和经验而归。这也会对他们将来的手工艺创作带去新的灵感，手工业也重获新生。在整个过程中，手工艺品都是在农村制作，在城市中心销售，促进了农村经济的发展。我们的项目目标是在农村地区创造高薪工作机会，这样人们就不必特意迁居到城里，而且能促进手工产业的发展，促使更多的人参与到设计和制作"传统型创新产品"的领域。 此外，还能让生活在农村和城市的人们更重视中国丰富的历史和文化遗产。

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RESEACH 研究

To gain insights into the rural-to-urban migration issue in China, we immersed ourselves in the culture and talked to the people, both in the countryside (Shan Xi province) and the city (Beijing).
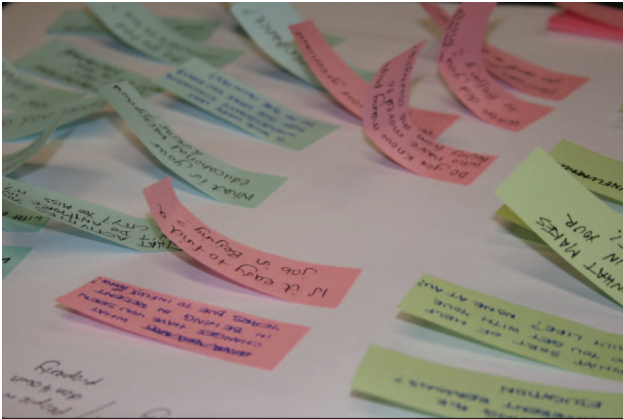
Through our research we found:
- The wage gap is growing between rural and urban areas.
- It is increasingly difficult for culture to flourish in large cities due to the diversity of the population.
- A lack of free education for 16 year olds + in the country, and people are attracted by the education possibilities in the city.
- Traditional Chinese crafts are not receiving the support they need.
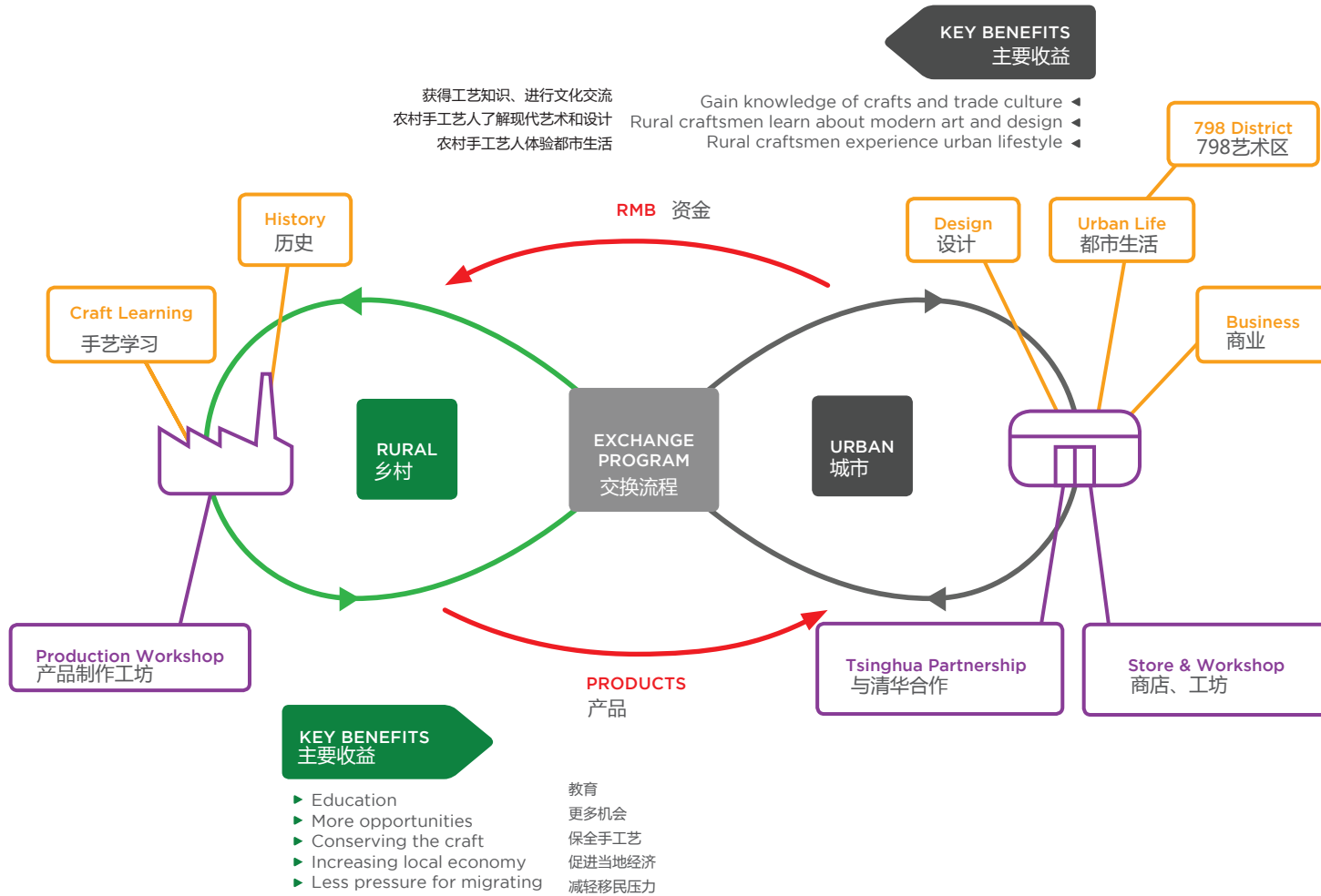- Modern Chinese art is flourishing in places such as Beijing's 798 District.

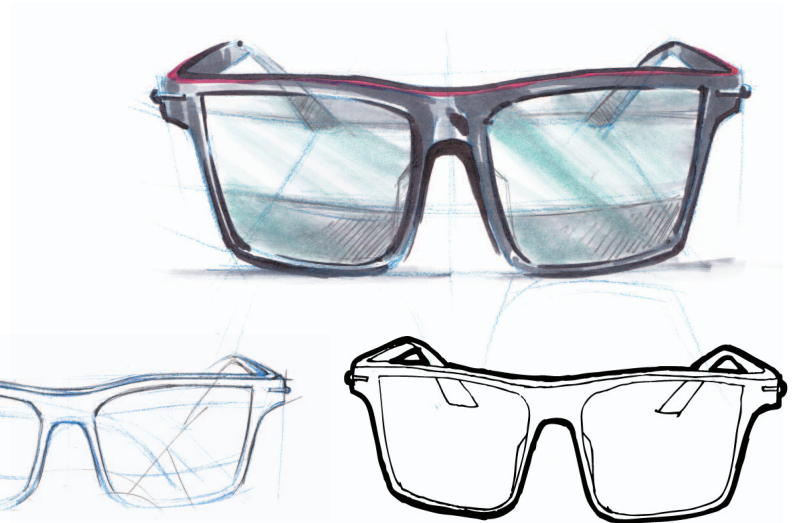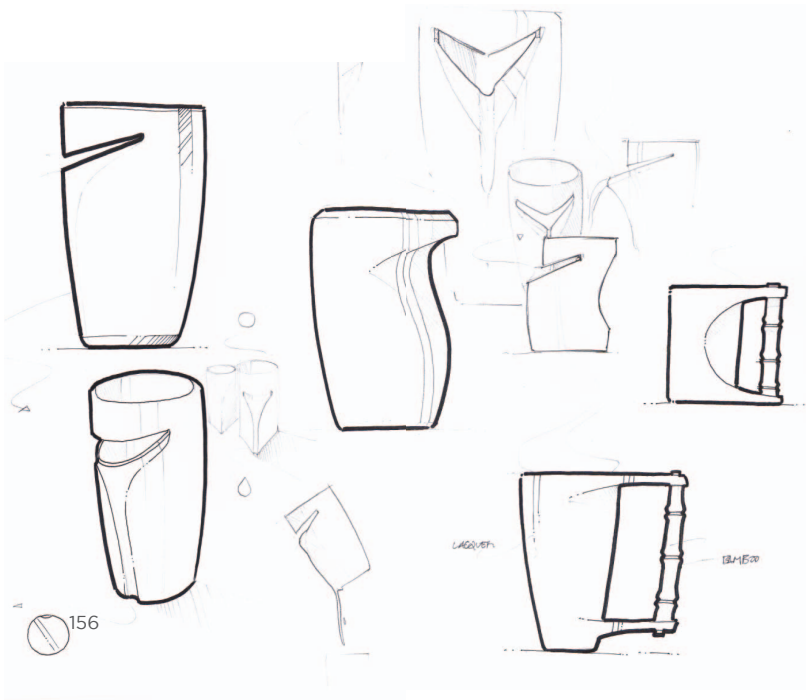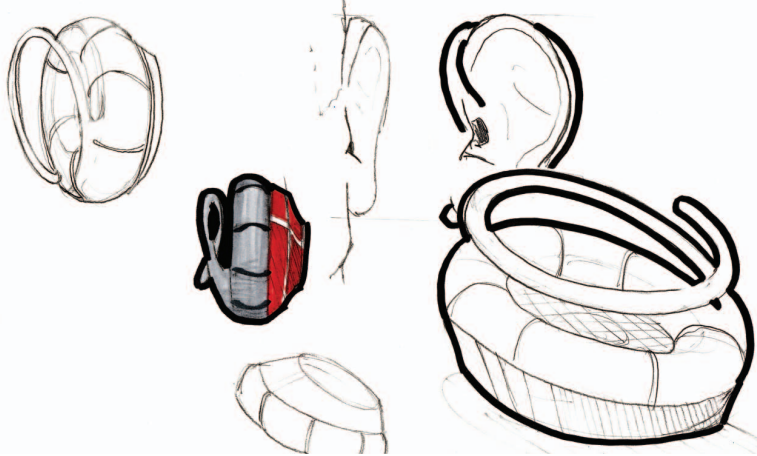为了了解城乡大迁徙问题，我们实地观察调研，同来自城市（北京）和乡村（山西省）的人们进行了深入的交流。

通过研究发现：
- 城乡收入差距在加大。
- 由于人口的多样性，文化的繁荣在大城市里变得越来越困难。
- 国家缺乏对十六岁以上孩子的免费教育机制，人们被大城市的教育机会吸引。
- 传统中国手工艺没有得到相应的扶持。
- 中国当代艺术在北京798艺术区等地方十分繁荣。

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SYSTEM 系统

获得工艺知识、进行文化交流　　Gain knowledge of crafts and trade culture ◄
农村手工艺人了解现代艺术和设计　Rural craftsmen learn about modern art and design ◄
农村手工艺人体验都市生活　　　Rural craftsmen experience urban lifestyle ◄

798 District
798艺术区

History
历史

Design
设计

Urban Life
都市生活

RMB　资金

Craft Learning
手艺学习

Business
商业

RURAL
乡村

EXCHANGE
PROGRAM
交换流程

URBAN
城市

Production Workshop
产品制作工坊

PRODUCTS
产品

Tsinghua Partnership
与清华合作

Store & Workshop
商店、工坊

KEY BENEFITS
主要收益

▶ Education　　　　　　　教育
▶ More opportunities　　　更多机会
▶ Conserving the craft　　保全手工艺
▶ Increasing local economy　促进当地经济
▶ Less pressure for migrating　减轻移民压力

CHINESE CRAFT AND MODERN DESIGN
中国手工艺和现代设计

We have designed a range of products to be made in our rural workshops and sold in our urban shops. We have drawn inspiration from traditional Chinese artefacts and philosophy. We have combined traditional craft techniques with new, exciting, modern design, like that at 798 art district in Beijing.

中国手工艺和现代设计

　　我们设计了一系列产品，由设立在农村的工坊制作，拿到城里的商店进行销售。我们从中国的传统手工艺和传统哲学中汲取灵感，然后把传统工艺和现代振奋人心的设计相结合，就像北京的798艺术区那样。

MADE IN CHINA? 中国制造？
MADE IN SHAN XI 山西制造

Our branding reflects our aims of reclaiming the term 'Made In China' which has for years had quite negative connotations. We will replace this with 'Made in Shan Xi' or 'Made in Gan Su' or 'Made in Yun Nan'... the different stamps reflecting the different province names where our workshops are located.

　　我们的品牌将"中国制造"这个已经沿用多年并且带有负面意义的词汇重新诠释。我们将其替换为"山西制造"，"甘肃制造"，"云南制造"等，以不同的标志体现我们工坊所在的不同地理位置。
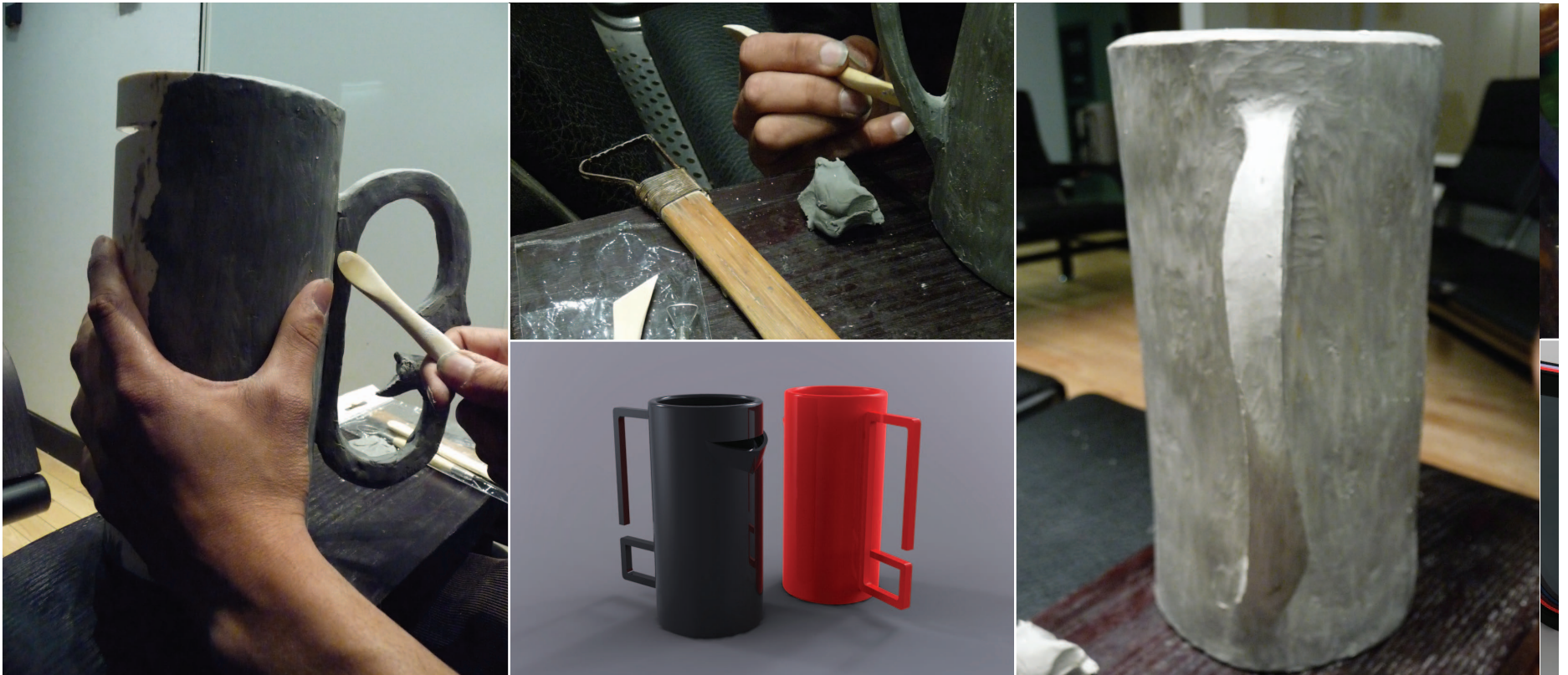
PRODUCTS 产品

We have designed a range of homewares and fashion accessories to be made in our rural workshops and sold in our urban shops. We have used clay and lacquer with mixed material to make our prototype products.

This range of products is made using lacquer work, which is a traditional chinese craft from the Shan Xi province. Egg shell can be embedded into the lacquer.

我们已经先设计了一系列家居用品和时尚配饰，也会在农村的工作坊制作并在城市中销售。我们用黏土、亮漆以及和一些混合材料制作了初期模型。

这一系列产品都是用亮漆黏土制作的，是山西的传统手工艺。肌理效果是鸡蛋壳可以嵌入漆里。

FEEDBACK

Summary notes from presentation
Bring designers and craftsmen together. Start with boutique items for sale in existing boutiques. Rural school to train new skilled craftspeople. Cycle designer, city dwellers, teenagers, master-crafts to address wealth distribution.
Lacquer material exploration.

Tutor and audience comments and feedback
TUTOR 1 nice project narrative. Liked product branding. Not sure if this is a social enterprise. Needs more consideration. Need to go beyond visual cultural transfer to stronger levels of philosophy. Why did you choose the Shanxi province as they do not have an optics industry? This may not be the correct region.
Group: The glasses are just one example – they could cover other crafts and provinces.
TUTOR 1 This approach has been applied in Italy. Can you clarify the value back to the rural communities. Is there real material benefit back to the rural community?
Group: Rural community can make what the market requires.
TUTOR 1: The role of the designer is to compose an idea for the consumer (who may not know what they want). Need a tangeable exchange to add value to all participants.

Tutorial comments and feedback
Group: Focus is on the 16-18 year olds. Interested in the products. The syllabus re commerce and craft skills is an important aspect.
TUTOR 1 This is a 3 year programme. Educational aims may be out of synchronisation with scheme.
TUTOR 1 Need to consider what you are giving people with the system.
TUTOR 1 It takes several years or decades to become skilled in a craft. Need to be realistic re aims of project.
TUTOR 1 Radically simplify your scheme and concentrate on simpler scheme. Use local skills, local culture. International designers may not help here and might exploit rather than help. If a network of shops could be OK.
Group: Inspired by 798.
TUTOR 1: Fill a region in 798 with rural crafts people?
Group: Wanted to keep people in rural areas and sell in places like 798.
Recommend split group – some on system and proposal; others on products.
Need to build your brand; not one of an international designer.
Figure of 8 cycle – rural and city. Batch production in country; guest crafts-person working in city shop showing off mnfr process.
TUTOR 1 Could use Tsinghua as a partner.
TUTOR 1 Capture this system on one sheet through a diagram or image.
TUTOR 1 Need to have one model only.
Group: Team has done lots of research. Shanxi is just an example. Lacquer is an example.
TUTOR 2 You need to have one system that all five of you are following. We are happy for you to use lacquer as the example to demonstrate that the model works for one craft but that other crafts are possible. Agreed that we will meet at 3.30 pm.

信息反馈

展示过程摘要
把设计师和手工艺人聚在一起。从精品店里出售的商品开始。由农村学校负责培养技术娴熟的工匠。让设计师、城市居民、青少年以及高超的手工艺人来共同解决财富分配的问题。想成一个循环，让他们掌握手艺解决财富分配问题。漆材料的探索。

导师和观众的评论和反馈
导师1：项目叙述的很好。更像是一个产品品牌设计，不过不确定这是一个社会企业。需要更深入的考虑。需要将表层的视觉文化向哲学层面过渡。
你们为什么要选择山西省这个几乎没有视觉产业的省份呢？可能选错了地方。
组员：眼镜只是一个例子，还可以涵盖其他产品和地区的。
导师1：这个方法在意大利已经应用过了，你们能明确这会给农村地区带来什么价值吗？包含实在的物质利益吗？
组员：农村可以根据城里的需求进行生产。
导师1：设计师的角色是为消费者创造新的理念（也许他并不知道他们想要什么），需要有效的交流，使参与者都能体现其价值。

教学评价及反馈
组员：制作焦点是在16~18岁之间的年轻人感兴趣的产品。经营流程和手工艺技巧是重点。
导师1：这是一个三年计划。教育可能跟不上进度。
导师1：要考虑通过这个系统，能为人们带来什么。
导师1：手艺人要花费数年或数十年才能技艺娴熟。项目需要把目标变得现实一点。
导师1：简化你们的计划，集中力量实施更简单的计划。运用当地的技术和文化。当地的文化。国际设计师在这里不一定会起多大作用，要开发当地的文化而不是帮助这里创建新文化。网络商店的构想应该是可行的。
组员：灵感来自于798。
导师1：在798专门开辟一块空间给农村来的手工艺人？
组员：我们希望让农村的手工艺人在当地生产制作然后将产品拿到城里售卖，比如798这样的地方。
建议分头行动，几个人专攻系统，几个人专攻产品。需要建立自己的品牌，而不是运用国际设计师已有的品牌。
8字图的循环流程：农村和城市。在农村进行批量化生产，邀请其中一些师傅到城里的零售店展示产品制作的过程。
导师1：可以邀请清华大学作为合作伙伴。
导师1：将整个系统通过图表或图像的形式绘制在纸上。
导师1：需要一个模型即可。
组员：小组已做了许多研究。山西只是一个例子。漆艺也只是一个例子。
导师2：你们需要有一个系统，所有成员都需要遵循这个系统。你们用漆器产品作演示，其实每一种传统的手工艺品都有可能运用到现代产品中。我们下午3:30再见面。

STORYWARE
The Story of Storyware

Functional tableware that also communicates a narrative about a family's history by recording personal stories and embedding them into ceramic so that the tales can be re-told and treasured.

　　"陶忆"是一系列的陶瓷器皿及制品, 利用音频嵌入技术, 使家族历史和典故一代代传下去。

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RESEARCH
研究

After visiting both urban Beijing and rural Yangquan, we compiled research from interviews with local people. We discovered an underlying theme of distanced family connections due to migration.

我们去了北京市区和阳泉市郊区，采访了当地民众。然后编制研究。结果发现由于迁移而导致的深层问题：家族关系疏远。

PROF. LI
RETIRED TSINGUA PROFESSOR
VOCATIONAL SCHOOL FOUNDER
AGE 76, CAME TO BEIJING
AT AGE 18
2 CHILDREN

李老师
清华大学教授现已退休
开办了职业学校
今年76岁
18岁来到北京
两个孩子

ANONYMOUS **01** 无名人士
STREET BIKE MECHANIC 街头自行车修理工
AGE 40+ VIA SHANDONG 今年40来岁，来自山东
3 CHILDREN 三个孩子
2 SONS WORK IN BEIJING 两个儿子在北京工作
EARNS ¥2000 A MONTH 一个月挣2000元

CHIN MAY FA **02** 秦美发
CORN FARMER 种玉米的农民
AGE 30+ 30来岁
HUSBAND WORKS AWAY 丈夫在外地打工
2 CHILDREN LIVE AWAY 两个孩子也在外地
PARENTS-IN-LAW 公婆
LIVE NEXTDOOR 住在隔壁

MELISSA CHAN **03** 梅丽莎•陈
CHINA CORRESPONDENT 中国记者 就职于AL JAZEERA
AL JAZEERA ENGLISH NETWORK ENGLISH NETWORK
AGE 29 BEIJING VIA CALIFORNIA 29岁从加州来到北京
1 CAT 有一只猫

ANONYMOUS **04** 无名人士
STREET VENDOR 街头小贩
AGE 52 VIA HENAN 52岁 来自河南
3 CHILDREN 三个孩子
EARNS ¥2-3K A MONTH 全家月收入2000到3000元
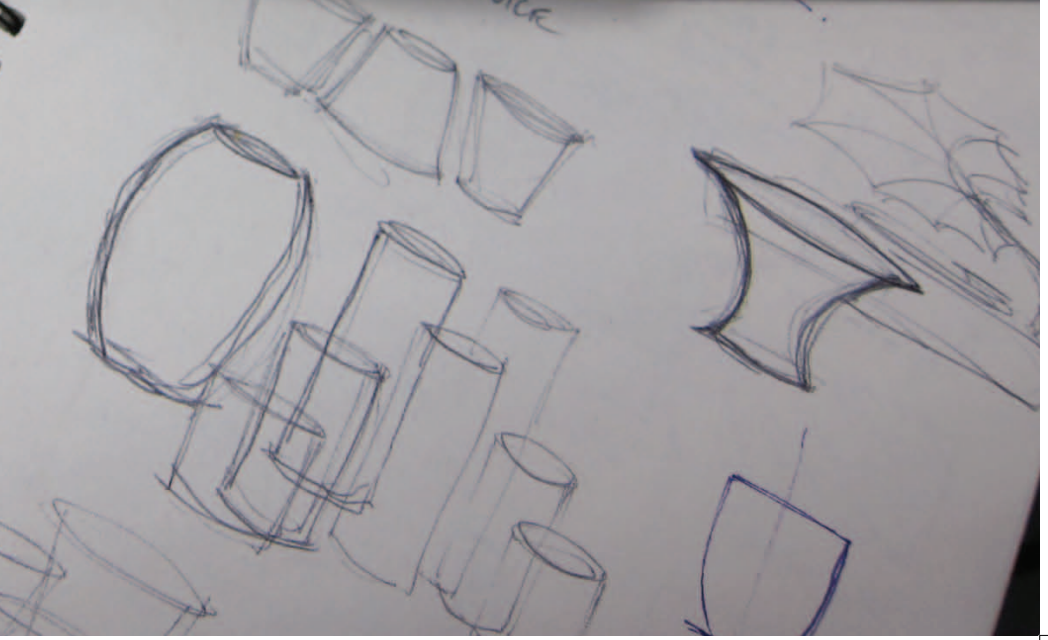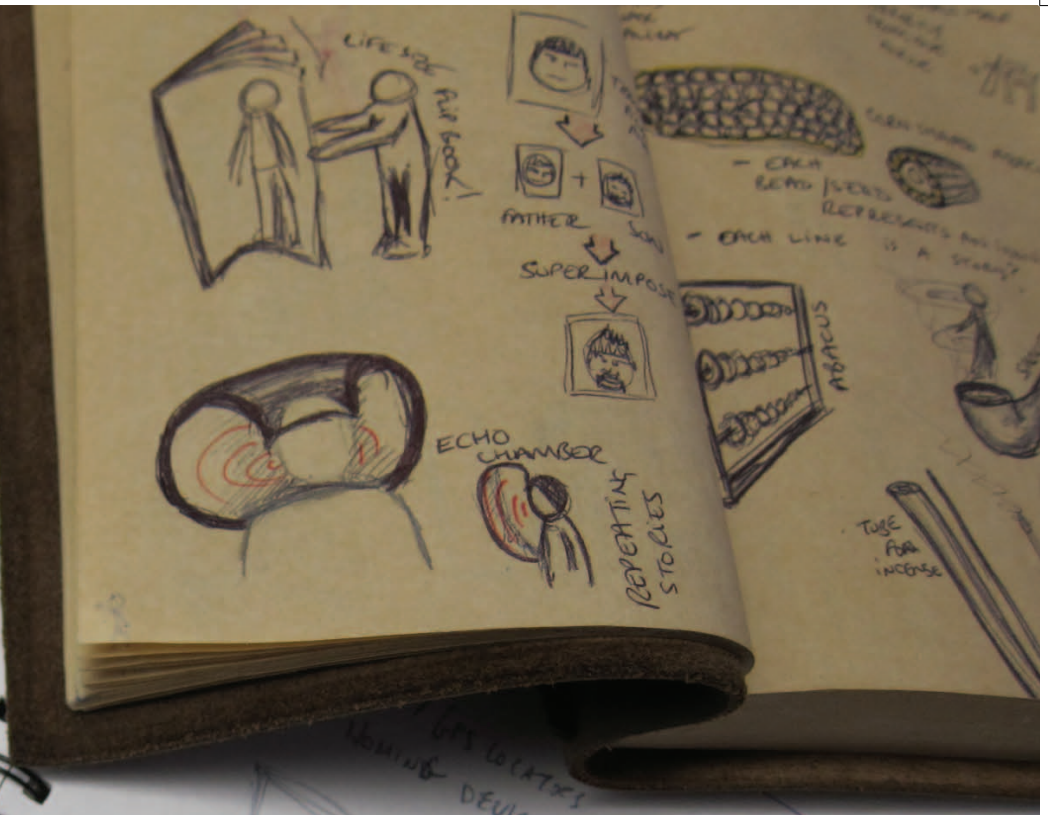HUSBAND WORKS ELSEWHERE 丈夫在外地工作
COMES HOME EVERY 两三个月回家一次
2-3 MONTHS

HOW CAN CHINA RETAIN ITS RICH AND DIVERSE COLLECTION OF CULTURES AS VAST NUMBERS OF DISTINCT PEOPLE CONVERGE IN URBAN CENTERS?

当大量不同背景的人涌入城市，中国怎样才能保存她丰富多样的文化传统？

HOLIDAYS

COMING TOGETHER

LONG DISTANCE RELATION- SHIPS

INDIVIDUAL / COMMUNITY

TAKING CARE OF ONE / ANOTHER

PERSONAL FINANCE 个人理财

HONORING THE DEAD

HISTORY

ANCESTRY 祖先

TRACING LINEAGE

FAMILY 家庭

LOCAL CULTURES

IDENTITY 身份

"HOME"

HUKOU 户口

POST- RETIREMENT

R GAP

CONTINUED TO NEXT GENERATION?

STORIES / LEGENDS

G FOR JOB 工作

MAINTAINING

MULTI - GENERATIONAL LIVING

LIFE EXPECTANCY

TRANSFERRING

FAMILY TREE 家谱

HEREDITARY HEALTH PROBLEMS

SAFETY 安全

RESPIRATORY / FALLING / DANGEROUS

HEALTH 健康

QUICK RESPONSE

FRESH / CLEAN

PROCESS 过程

Porcelain tea cups were thrown with the help of Tsinghua Ceramics Department

01 瓷质茶杯的制作得到了清华大学美术学院的大力助。

Wet porcelain was left to dry overnight

02 湿茶杯隔夜后会变干。

Sound was etched into teacups with this apparatus once the ceramic was leather hard

03 茶杯变干后，声音就可以通过这款机器刻录到里了。

01

03

02
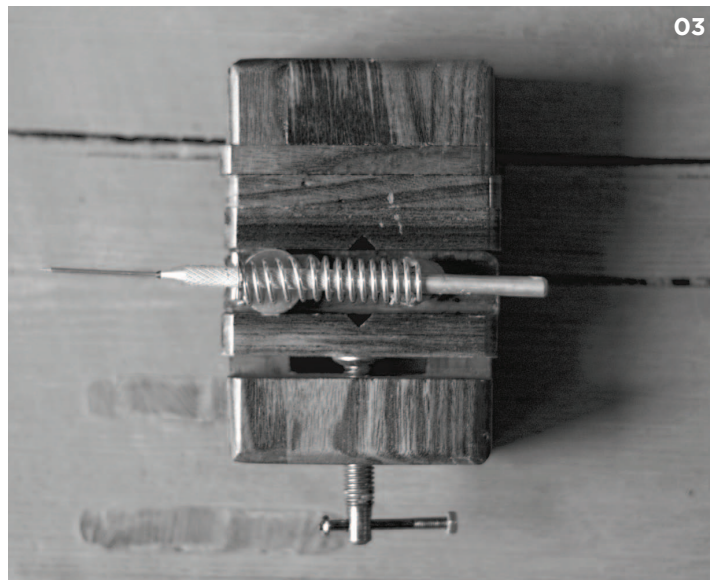
Our aim was to design an object or experience that helps one feel a deeper connection to one's family history, and to create something of great personal value.

Storyware communicates a story through a functional set of objects. Drinking tea is traditionally a communal activity, and a time for families to discuss and share. Stories are harvested from family members, recorded, and then embedded into ceramic using technology similar to vinyl records or wax cylinders.Throwing clay is a traditional craft, and the fragility of the material acts as a reminder of the fragility of family heritage as migration disperses close-knit families and communities.

The tea-cups and their integral narratives are to be protected, enjoyed and cherished.

我们的目的是要设计一个物品，或者更确切地说是一种经历，使我们能够更深入了解祖先及家族历史，感受与家族更加紧密的联系。

"陶忆"将家族历史记录在日常生活中会用到的东西（例如茶杯）上。喝茶一直都是家庭和朋友间的休闲活动。大家一边喝，一边闲聊与生活有关的事情。在制造"陶忆"的过程中，我们将一些从家人和亲人中收集来的故事录音，然后像录制唱片一样，用音频嵌入技术将这些故事放在这些陶瓷器皿及制品中。陶瓷是一种传统工艺品，它柔弱易碎的性质需要我们小心爱护，所以它也能够提醒我们需要小心地珍惜我们家族的历史及文化遗产。当我们家族从小乡村迁移到大城市，"陶忆"茶杯能使人们听到它上面的故事而不会遗忘家族根源。

"陶忆"茶杯和它上面的故事需要我们小心爱护、用心欣赏和珍惜。

FEEDBACK

Summary notes from presentation
How to ensure preservation of cultural identity. Design Objectives: To retain a distinct culture; communicate important info re personal background and heritage. Focus on stories. Concentrated on audio. Storyware. Physical manifestation of audio history. Process: Record story; will embed story in ceramic; can play with a needle.

Tutor and audience comments and feedback
TUTOR 2: An excellent concept but spent far too much time on narrative. The use of analogue memory for audio storage has a long heritage. This is now being used in advertisement rumble strips. Could use ceramic bowl as sound box. Could incorporate rumble strips, or LP tracking on ceramic bowl in prototypes for Thursday.
TUTOR 1: Exciting concept. Spent too much time on background.
TUTOR 1: Need to have physical prototypes for Thursday.

Tutorial comments and feedback
6 prototype pots brought to tutorial.
TUTOR 1 Process focus. Speak into a machine to control a rotating scribe mechanism to generate recorded impression on piece.
TUTOR 1 Could imagine a museum embedding info on a ceramic piece.
Group: Like idea of heirloom objects. Like idea of tea ceremony. A tea set allows a collection of family memories.
TUTOR 2 Could be wedding gift item.
TUTOR 2 Ceramic voices; Ceramic memories; Porcelain memories.
TUTOR 1 Packaging to support the heirloom status.

信息反馈

展示过程摘要
如何保证文化的传承。设计目标：保留独特的文化，交流重要信息，包括个人背景和遗产。专注于故事，注重音频记录。利用"陶忆"将包含历史的音频实体化。过程：记录故事；将其嵌入陶瓷表面；可用磁针读取。

导师和观众的评论和反馈
导师2：理念很好，但在叙事上花费了太多的时间。利用音频储存记忆已经有很长的历史了。这种技术正被运用于广告传输领域。可以用陶瓷碗作为音箱，还可以使用振动带。或者在本周四即将呈现的陶忆原型中使用密纹唱片录入技术。
导师1：激动人心的理念。花费了太多时间在背景叙述上 。
导师1：周四需要见到实体模型。

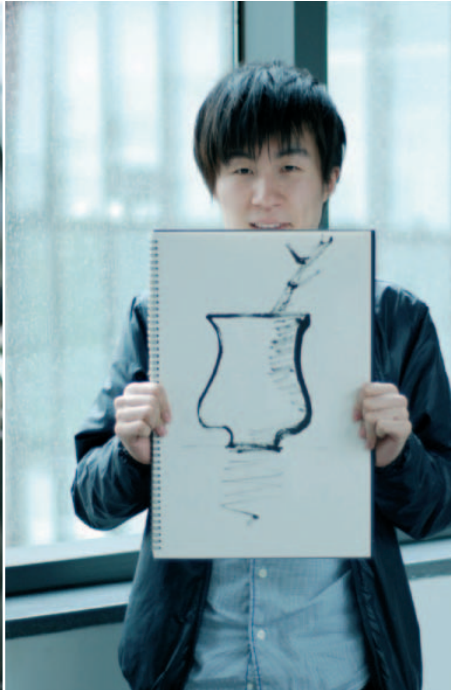教学评价及反馈
展示给导师6个原型容器
导师1：需注重过程。对着机器说话，就会有一个旋转的记录装置将信息刻录在容器的表面。
导师1：想象一下一个博物馆将信息记录在瓷器的表面。
组员： 像是制作一个传家宝，又像是茶道。一套茶具记录下了家庭的回忆。
导师2：可作为结婚礼品。
导师2：陶瓷的声音，陶瓷的记忆。
导师1：包装要使它像一个传家宝。

MIGRATED VASES

Migrated Vases is an experimental research project conducted by students from the Innovation Design Engineering course between the Royal College of Art and Imperial College in London and the Industrial Design course at Tsinghua University in Beijing. The project began as an exploration into creative practices in China and an investigation of the impact which mass migration is having on creativity throughout the country.

Through visits to craft shops and flea markets in Beijing, the group began to document unusual objects, manufacturing techniques, and sustainable practices which were commonplace in a pre-industrialised China. This creativity, which originated from rural areas, did not seem to be mirrored in observations made during a visit to the present day Chinese countryside where modern industry is replacing traditional craft skills. The research question was posed; how does an individual's environment and cultural background affect creativity?
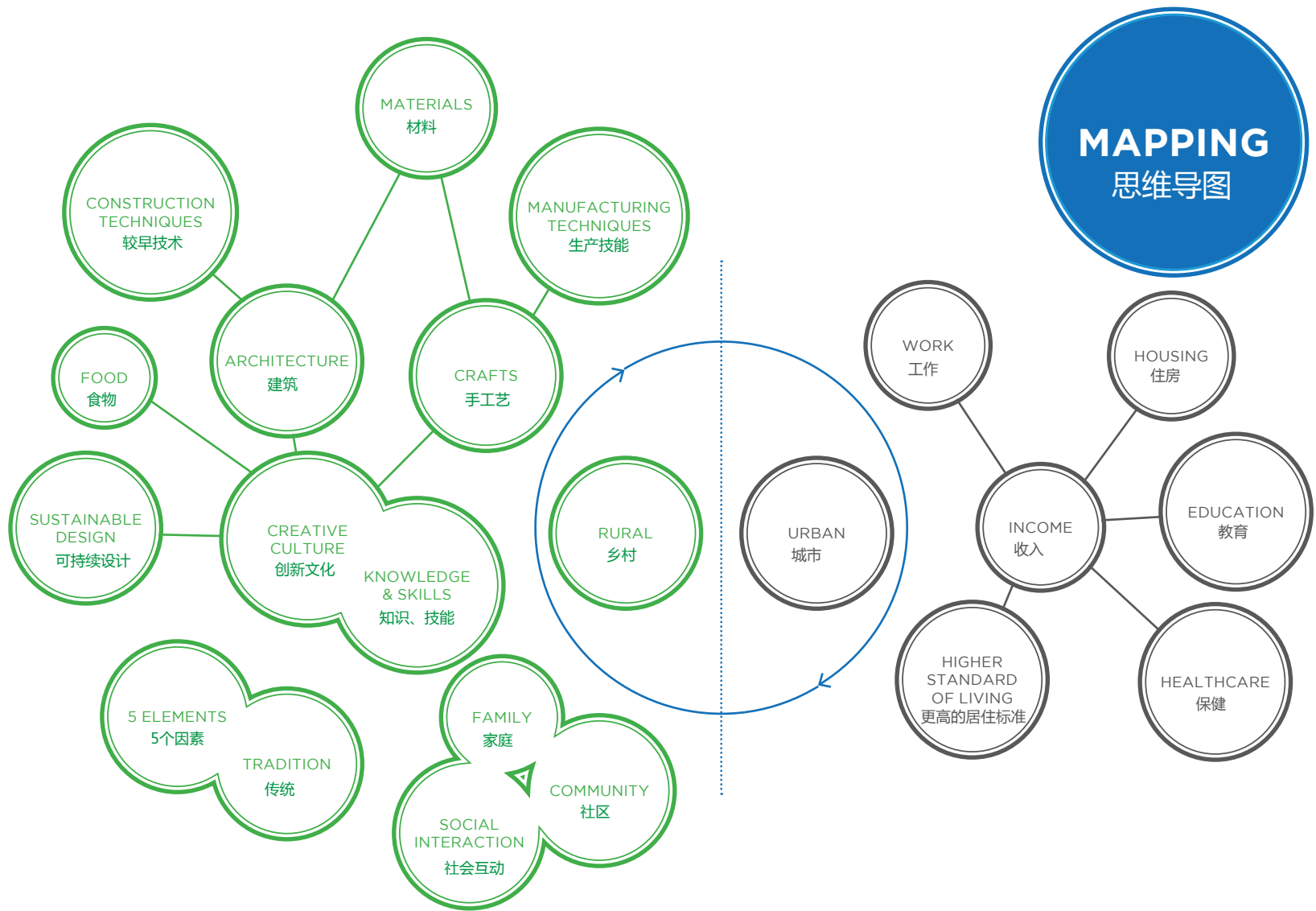
瓶子的变迁

　　"瓶子的变迁"是由英国皇家艺术学院和帝国理工大学的创新设计工程专业的学生，和清华大学工业设计系学生合作的实验性研究项目。这个项目旨在调查现在中国的大规模城市化迁徙现象对创新和传统文化的影响。

　　通过访问北京的传统工艺品市场和跳蚤市场，我们小组开始整理工业时代以前中国历史长河中的一些特别的物件、生产工艺以及崇尚自然的生活方式。在去乡村的考察中，我们发现这些在中国的新农村中几乎绝迹，而现这些富有创造力的生产方式源于早先的农村。众所周知，西式的现代工业生产正在逐渐代替古老的手工艺，在调查中，我们想探究的问题也逐渐成型：个人环境和文化背景会究竟会对创造力造成怎样的影响？

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MATERIALS
材料

CONSTRUCTION
TECHNIQUES
较早技术

MANUFACTURING
TECHNIQUES
生产技能

FOOD
食物

ARCHITECTURE
建筑

CRAFTS
手工艺

SUSTAINABLE
DESIGN
可持续设计

CREATIVE
CULTURE
创新文化

KNOWLEDGE
& SKILLS
知识、技能

RURAL
乡村

URBAN
城市

MAPPING
思维导图

WORK
工作

HOUSING
住房

INCOME
收入

EDUCATION
教育

5 ELEMENTS
5个因素

TRADITION
传统

FAMILY
家庭

COMMUNITY
社区

SOCIAL
INTERACTION
社会互动

HIGHER
STANDARD
OF LIVING
更高的居住标准

HEALTHCARE
保健

175
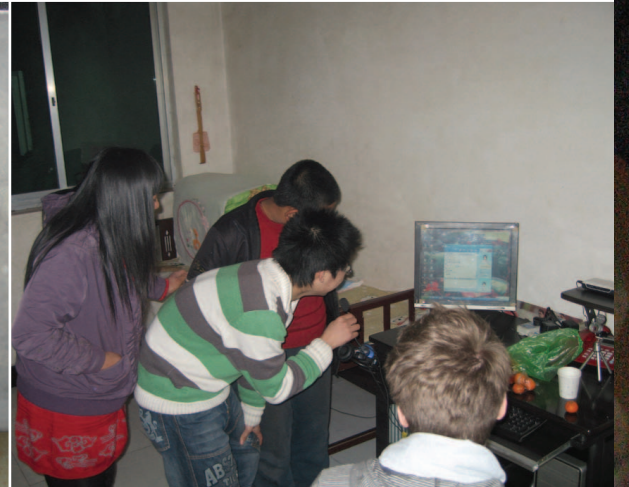
BENEFITS
益处

URBAN CUSTOMER
• Receives unique vase made by craftsman
• Learns about traditional craft and
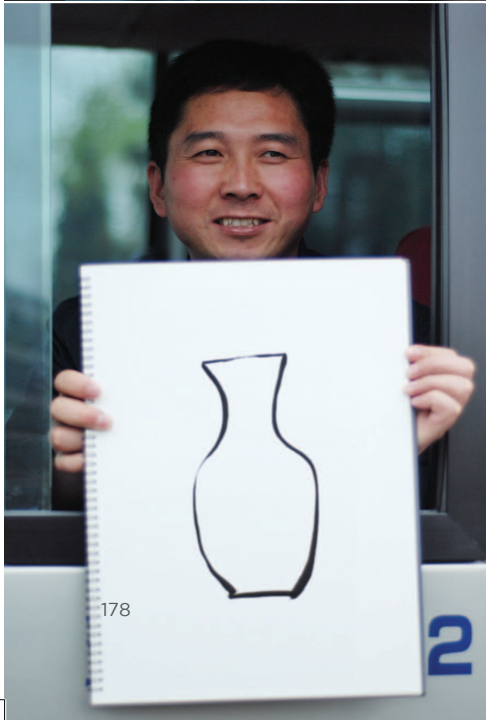 manufacturing methods

RURAL CRAFTSMAN
• Receives money in exchange for craft skills
• Develops creativity through cultural transfer

都市顾客
•拥有由工匠制造的独一无二的瓶子
•了解到传统手工艺和制作方法

农村手工艺人
•得到相应报偿
•通过文化交流提升创造力

Final Exhibition - Tsinghua University April 2010
All vases from this exhibition will be returned to the original designers.

Migrated Vases is an experimental research project exploring confidence and creativity in the People's Republic of China during an unprecedented period of urbanisation. Beijing natives and rural people who have recently migrated were asked to sketch their idea of an archetypal traditional Chinese Vase with a calligraphy brush and ink. The sketches were then interpreted by the students and thrown in clay to make three-dimensional forms. The models can be considered a physical reflection of personality, cultural background, influences, environment, heritage and memory. This series of interactions with individual people on the streets of Beijing records cultural influences exposing the diversity of creative thought manifested through the act of drawing. Diversity of opinion and actions can make us feel uncomfortable. Individuality and self-confidence can be difficult to develop in an environment where creative practice is undervalued. How does a change in physical environment and culture affect creativity?

"Drawing always knows, better than I, what I want to say." Josef Herman

"瓶子的变迁"是一个实验性的研究项目，探索中国在前所未有的城市化进程中信心和创造力的情况。

土生土长的北京人和进京打工的乡村人被分别要求画出他们印象中典型的传统花瓶的样式。然后我们小组以这些毛笔勾勒的草图为模版，用瓷土制作出真实的花瓶。

这些形态各异的花瓶模型可以作为画者文化背景、环境、历史记忆、所受影响和个人的综合反映。
在北京街头由不同个体直接画出的这一系列形态，记录下了多重文化影响下的创造力。

我们可能会对多样性的选择感到不适，个性和自信也很难在一个创造实践不受重视的环境中发展。中国实际环境和文化的变迁将会如何影响人们的创造力？

FEEDBACK

Summary notes from presentation
Good collection of drawings showing contrast between drawing style and confidence. MadeinChinabyme.com
Concept to boost jobs by countryside manufacture without need to move location. Microfactory and design input by parametric CAD

Tutor and audience comments and feedback
TUTOR 1: Good initial premise. Very interesting.
Lots of existing systems offering similar approaches.
How do people gain skills?
TUTOR 2: examples available from fashion, teeth, glasses, hearing aids.
Group response: kids will be inspired to learn skills.
TUTOR 1: Need to story board interactions to expose weaknesses and strengths.
Do you have too much going on? Customer and craftsman creativity in conflict?

Tutorial comments and feedback
Group: Too fuzzy. Want to focus on interaction with the people. Drawing insight important.
It was agreed that the group will remove the website. Group will concentrate on the sketches made by the migrants. Everyone interested but afraid of showing their lack of skill in drawing in front of others (TUTOR 2: cognitive dissonance: When something is committed to long term memory, the experiences associated with it often get stored alongside. If the environments in which we have developed or operate are ones where new ideas have provoked strong negative reactions then this can have subsequent consequences such as an association of creative thoughts with guilt and repression. For example if when offering ideas as child, relations, class-mates and teachers have responded by saying how silly the idea is then such an association of guilt and creativity can develop. This can lead us to wanting to conform rather than expose ourselves to ridicule and compensating strategies for coping with coping with a set of behaviours known as cognitive dissonance (Festinger (1957)). In general, inconsistent actions and attitudes make us feel uncomfortable. This may be manifest in us seeking affirmation that a particular decision or approach is acceptable or suitable and avoiding anything that might prove a decision to be anything less than perfect and wise. This can drive us to unhelpful behaviour such as if an individual believes him or herself to be weak in a particular area then that individual may avoid any activity in that domain in case their weakness is identified. In the realm of thinking this may lead to the rejection of many ideas because the pain of dissonance overcomes any potential benefit from proposing the ideas.
For show: Will turn migrant sketches to vases.
TUTOR 1 This is an experimental approach.
TUTOR 1 The question you ask is important.
TUTOR 1 This is a good system of recording cultural influences.
Exhibition: Migrated vases. Memory to physical form.
Essence of project: to produce migrant vases; produce a pair – one for the co-designer – one for sale/exhibit.
TUTOR 2 Consider urns; liquid container.
TUTOR 1 and TUTOR 2: Agreed that a large quantity of making acceptable for exhibition. Let the exhibition define meaning for the purpose.

信息反馈

展示过程摘要
收集的画作很好地说明了绘画风格和信心之间存在差异。通过农村手工业增加就业机会，农民无需再迁移到城市。建立小型工厂并运用参数化CAD技术进行制造。

导师和观众的评论和反馈
导师1：命题很好，非常有趣。
很多现有的系统都采用了类似做法。
人们可以通过哪些途径学到技术？
导师2：时尚界、牙齿、眼镜、助听器领域有很多例子可以借鉴。
组员回答：孩子会在鼓励和启发下学习技能。
导师1：需要互动的故事板，反映弱点和优势。会不会有太多的事情要做？如果客户的意见和手工艺人的创作有冲突呢？

教学意见和反馈
组员：太模糊。希望把重点放在与人的互动上。抓住内在更重要。我们组员已经达成一致，认为删去终端网站，而把精力集中在移居城市的人们画的草图上。每个人在众人面前画画时都害怕别人认为自己缺乏创造力。（导师2，认知失调：当一件事物被放到了长期记忆中，跟它相关联的体验也会被一并记录下来。如果是以下的情况，每当产生新的想法，都能激起强烈的负面反响，之后创新性的想法就会与内疚和压抑的情感联系在一起。比如当一个孩子提出想法，却被亲人、同学和老师嘲讽很愚蠢，之后内疚和创造性就有可能被联系在一起。我们都想被认同，而不是将自己置于讥讽和修正的位置，以上一系列行为就被称之为认知失调。（费斯汀格1957））
在一般情况下，不一致行动和态度使我们感到不舒服。这可能是因为我们追求肯定，一个特定的决定或做法必须是可以接受的和合适的，尽量避免看起来不完美或不明智的事情发生。这可以驱使我们做出无益的行为，比如，如果一个人相信他或她自己是在某一特定领域是弱势的，这个人就会避免接触这一领域。在思维的领域，这可能是导致我们否定自己想法的一个重要原因，不和谐的想法所带来的疼痛，抵消掉了一切提出新想法的潜在的好处。
为了展示：将农民工的草图制作成瓶子。
导师1：这是一个实验性方法。
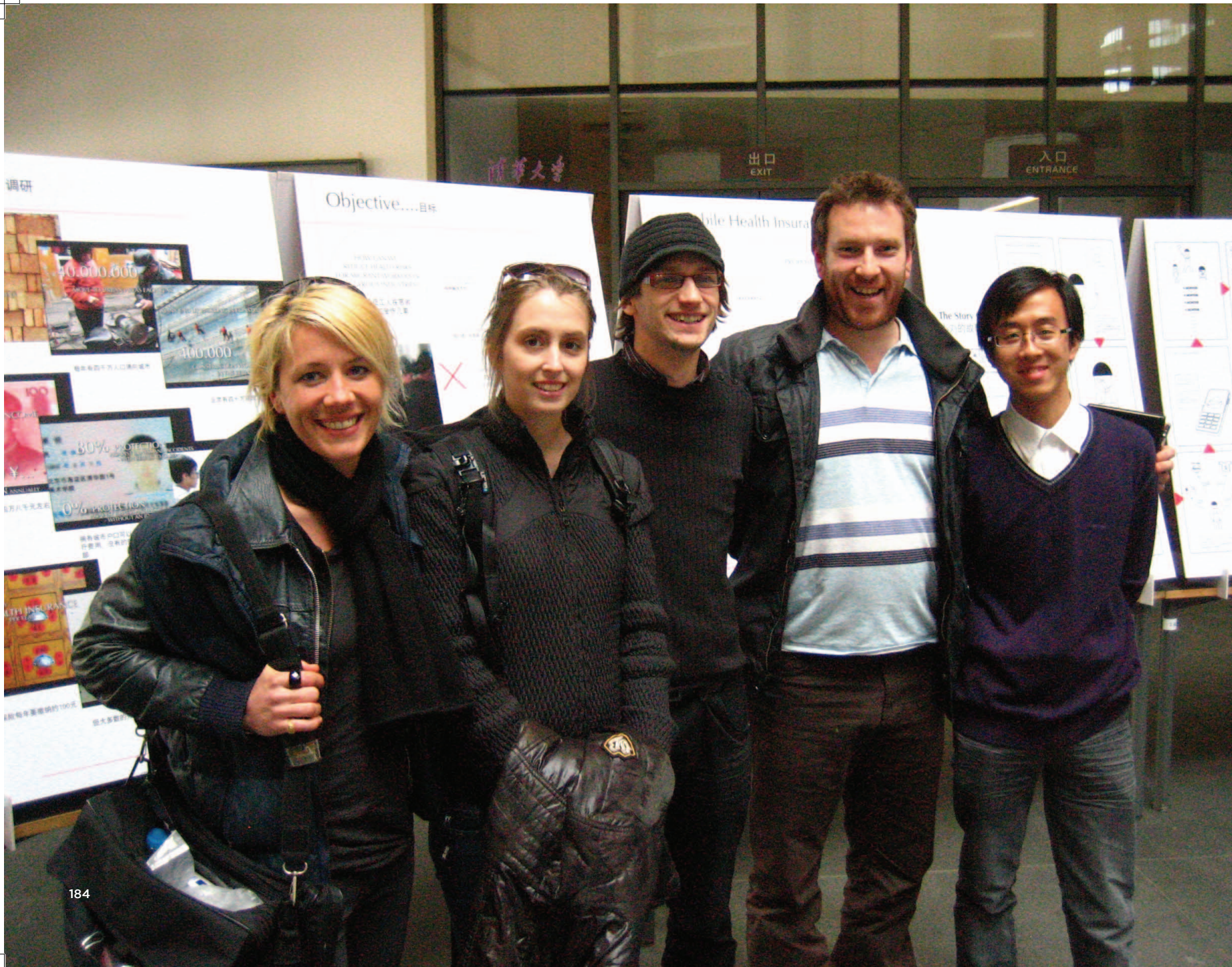导师1：你问的问题很重要。
导师1：这是一个很好的记录文化影响的系统。
展览：变迁中的瓶子。实体记忆。
项目本质：
制作一对瓶子，其中一个给画瓶子的人，另一个用于展览。
导师2：考虑水壶等其他液体容器。
导师1：和导师2：一致认为，多做些瓶子用于展览。让展览能够显示项目的宗旨。

FLEXINSURANCE—A Mobile Health Insurance System
弹性保险——移动的健康保险系统

China is currently witnessing the largest mass migration in world history. 40 Million people are moving from rural to urban environments every year. 400,000 people work in the construction industry in Beijin.

Migrants are driven by their deep-rooted desire to better their children through top quality education. A migrant family earns on average 48,000 RNB per year; with an average of 24,000 spent on education for their children. This is best achieved by earning the higher city wages.

Many migrants succeed in the city. However there are significant risks at work, particularly in construction, and inevitably many are injured and left unable to work.
These injuries devastate the future prospects of migrant workers, and even more importantly their dependents.

Accidents and injuries in construction are common due to poor government legislation and tight private sector budgets. This leaves the workers exposed to massive risk, and responsible for their own health and safety. In addition, jobs are in demand, so workers have very little bargaining power to argue for better working conditions.

We found that affordable health insurance is available. However none of the workers we met were covered.

How do we reduce health risks for migrant workers in dangerous industries? Our research has identified the following as barriers to buying insurance:
• Fake insurance
• Payment for an intangible product

Our proposed product, FlexInsurance, is strategically placed to overcome these barriers by providing a fresh approach to health insurance.

中国正在经历历史上最大的乡村向城市迁移的浪潮，每年有四千万人从农村到城里务工。

多数人进城务工的驱动力之一是想给孩子提供更好的教育条件。农民工家庭一年的平均收入为4.8万元，其中一半用于孩子的教育。只有在城市获得高收入才能实现这一愿望。

多数务工人员都能找到工作，但这些工作大都是有高风险的，尤其是建筑工，这不可避免会造成受伤甚至失去工作能力。

工伤风险让外来务工人员的生存状况面临威胁，未来的期望同样也面临威胁。

一些财政紧张的政府和私人部门无法给工人提供足够的保护，因此，意外和工伤非常普遍。外来人员的工作都存在巨大风险，但是还要自己为自己的健康和安全负责。由于他们需要工作，所以没有资本要求更好的工作条件。

虽然购买保险的费用并不贵，但我们调查的工人都没有保险。

我们该如何降低高危行业农民工的健康风险？研究表明，工人不买保险的原因有两个：
•怕购买到虚假保险
•不愿购买服务类产品

弹性保险将通过一种新的方式克服以上障碍，让工人得到健康保险。

Stephen Matthews   stephen.matthews@network.rca.ac.uk
Sam Jewell   sam.jewell@cantab.net
Charlotte Christoffersen c.christoffersen@network.rca.ac.uk
Anne Sofie Lefèvre   anne-sofie.lefevre@network.rca.ac.uk

Gary GE   gerui1937@gmail.com

DIRECTION
方向选择

❌ **SAFETY REGULATIONS**
安全守则

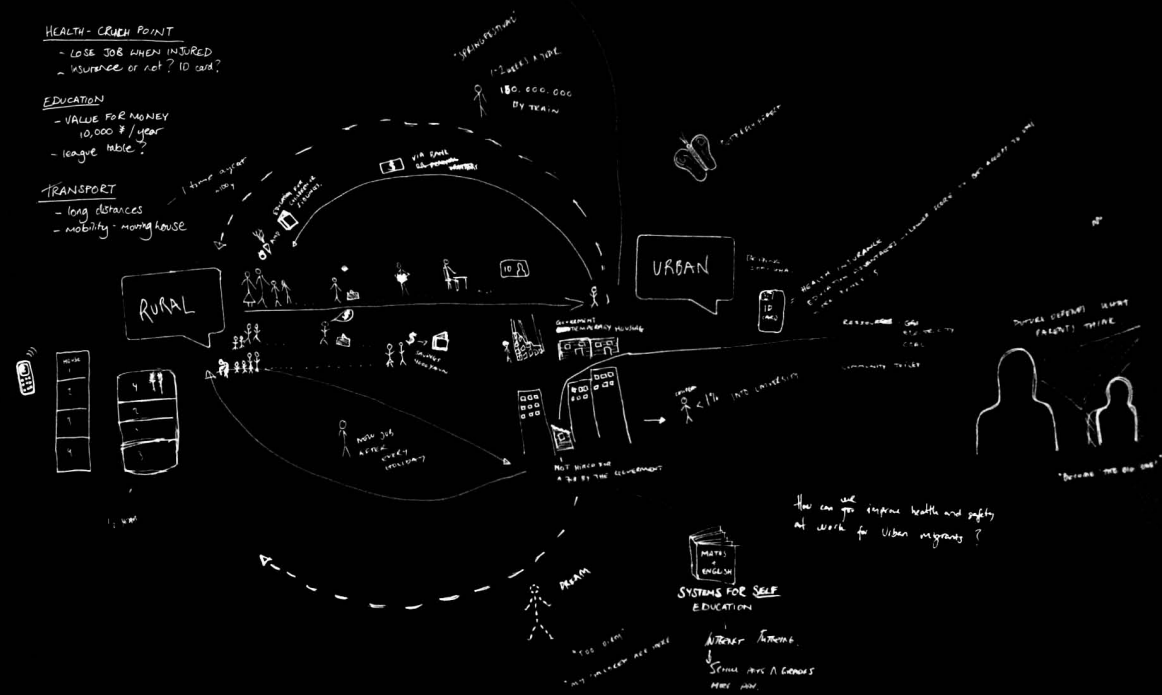✅ **LEGAL RIGHTS**
合法权利

❌ **UNION PROTECTION**
工会保护

IMPROVE INTEGRATION OF SAFETY WHEN AT WORK
全面提高工作环境的安全设施

PREVENT FINANCIAL SHOCK FROM ILLNESS OR ACCIDENT
预防因疾病或意外导致的经济困境
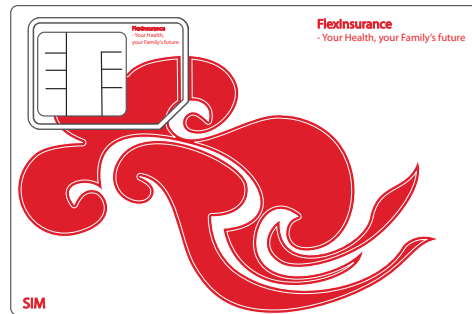
以此：安全的工作条件难以保证

A MOBILE HEALTH INSURANCE
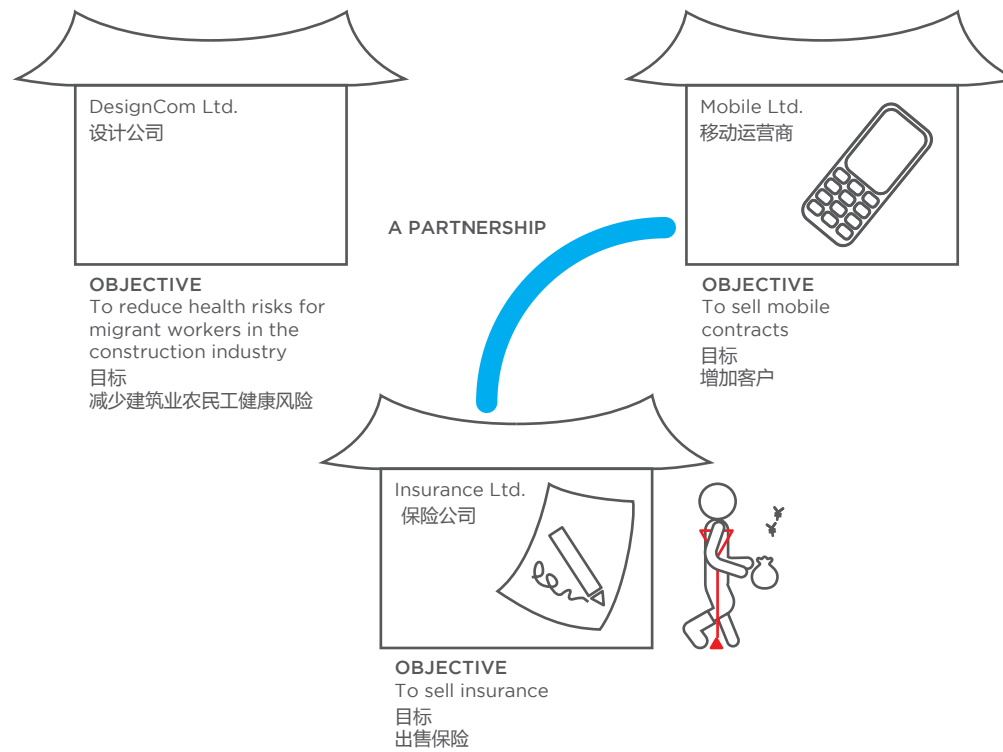移动健康保险

BARRIERS:
障碍

HEALTH INSURANCE IS NOT TRUSTED
对健康保险缺乏信任

PSYCHOLOGICAL BARRIER IN PAYING 100 RMB AT ONCE ON SOMETHING INTANGIBLE
心理上不愿一下子花100元购买非物质产品100元买非物质产品。

FlexInsurance
- Your Health, your Family's future

SIM

FLEX INSURANCE IS A MORE COMFORT- ABLE WAY TO BECOME INSURED...
Flex保险是一种更容易获得的保险

DesignCom Ltd.
设计公司

OBJECTIVE
To reduce health risks for migrant workers in the construction industry
目标
减少建筑业农民工健康风险

A PARTNERSHIP

Mobile Ltd.
移动运营商

OBJECTIVE
To sell mobile contracts
目标
增加客户

Insurance Ltd.
保险公司

OBJECTIVE
To sell insurance
目标
出售保险
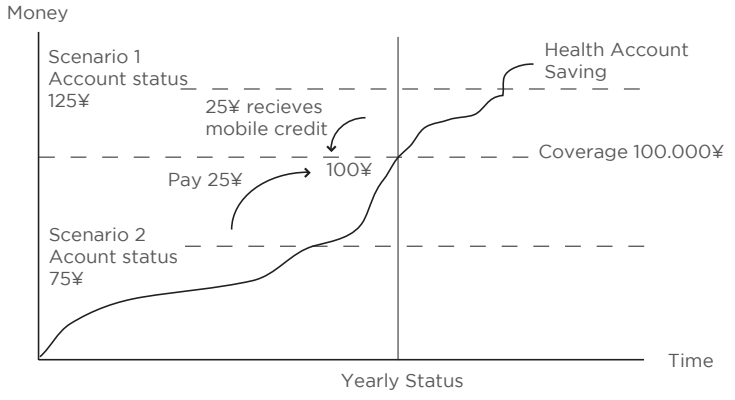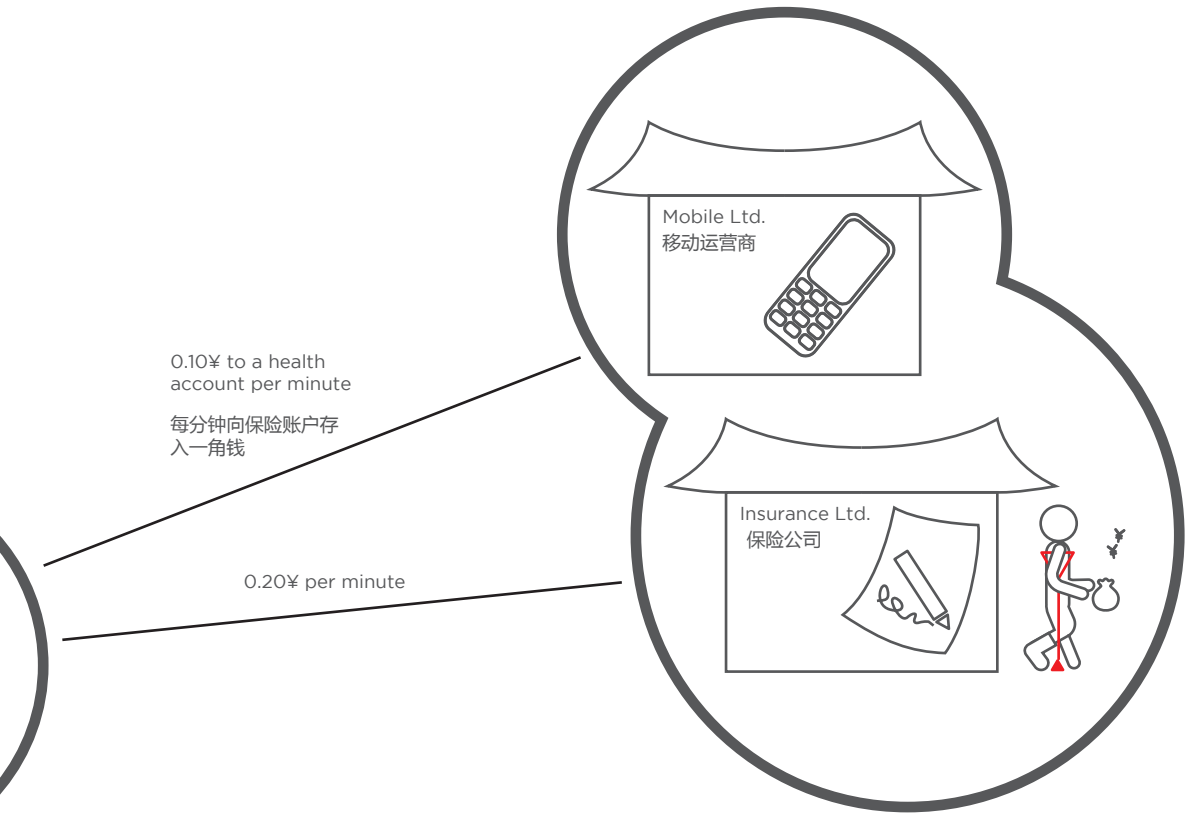
A
smart sim-
card makes the savins
and payments to a health
insurance almost "invisible".
Saving is easier to cope with because
it happens whenever you choose when
you sign up to the scheme. Further, the
amount you need to pay becomes less
and less proportionally to your phone
usage. After the first year (or ealier
depending on your phone usage, you
only need to rely on your yearly
received Health Account Status.
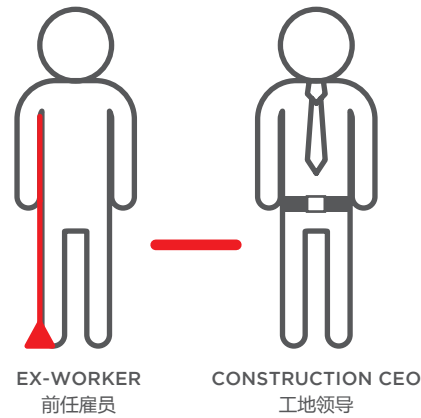And you might become
pleasntly surprised!
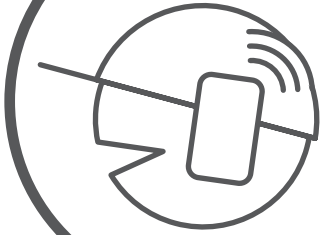
智能
SIM卡，让医疗
保险的存储和支付过程几
乎"隐形"。储蓄比较容易，
当您完成注册后，它就已经在自
动进行。此外，随着您使用手机次
数的增多，您需要支付的金额变得越
来越少。第一年后甚至更短的时间内
（根据您使用手机的次数），您就
可以完全依赖于自己的健康保险
了。您很可能非常惊喜！

Mobile Ltd.
移动运营商

Insurance Ltd.
保险公司

0.10¥ to a health
account per minute

每分钟向保险账户存
入一角钱

0.20¥ per minute

Money

Scenario 1
Account status
125¥

25¥ recieves
mobile credit

Pay 25¥

100¥

Scenario 2
Acount status
75¥

Health Account
Saving

Coverage 100.000¥

Yearly Status

Time

For 100¥, today in China you
can be covered by 100,000¥.

每年缴纳一百元可
获得十万元赔偿金
的保险合同

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Arranges a meeting to
visit the construction sites
and have a talk with the
workers in their lunch break

安排一次工地宣讲会，利用工人午饭
时间向他们宣传

Benefits
free promotional material
on the overalls
which are brought
to the workers
for the meeting

益处

给工人们提供一些免
费的宣传材料

EX-WORKER
前任雇员

CONSTRUCTION CEO
工地领导

Creating Trust

Re-education of ex-workers who due
to injuries are not capable to take up
their often physically demanding jobs.

建立信任

给予因工伤失去工作能力的工人再 培
训，使其重获工作能力

Benefits
Trust due to the fact that
the information came from
someone they can
identify themselves with.

益处

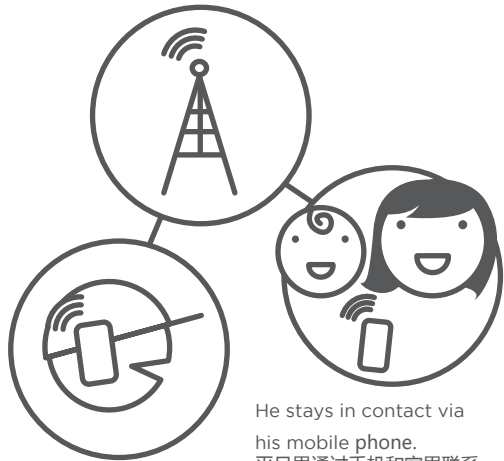由于背景相同，
很容易得到信任

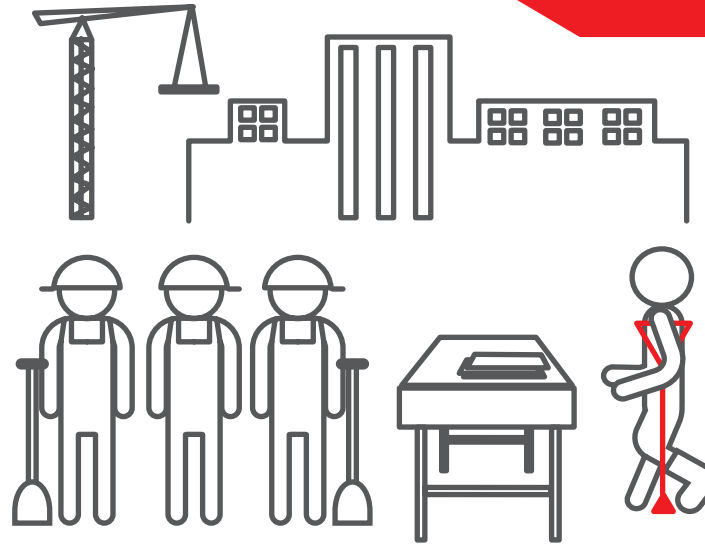**CONSTRUCTION WORKER**
建筑工人

Liu is a migrant construction worker.
小刘是一个外来务工的建筑工人。
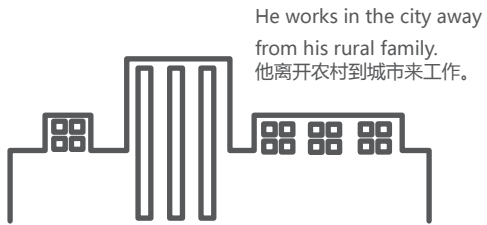
He works in the city away from his rural family.
他离开农村到城市来工作。

He stays in contact via his mobile phone.
平日里通过手机和家里联系.

At work the construction boss tells Lui and the other workers to attend acompulsory group meeting.
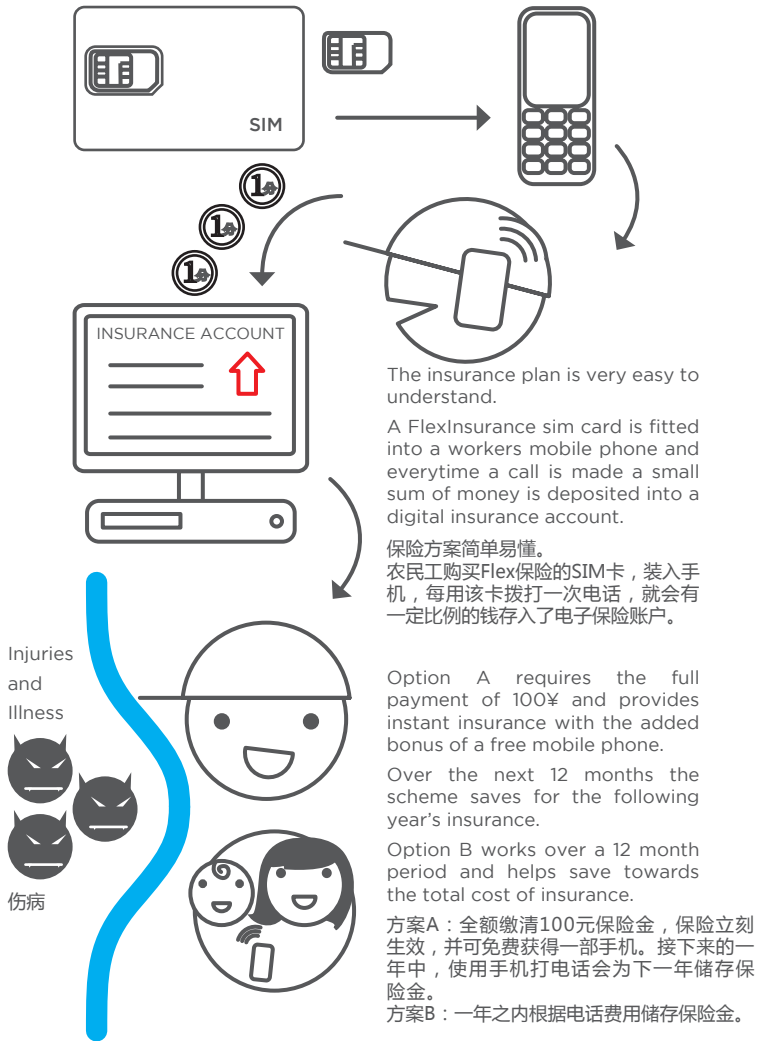一天，工地经理召集大家开会，要求必须参加。

The meeting is run by Ling who worked in construction, but lost his job due to injury.
会议由阿凌主持，他之前因为工伤失去了工作。

FlexInsurance retrained him to tell his story to other construction workers like Lui.
FLex保险公司雇佣了他，让他回来向其他工人讲述自己的故事。

Ling's story makes the workers realise the importance of insurance.
阿凌的故事使大家认识到了保险的重要性。

Lui is one of the group that decides to sign up.
小刘当场就决定购买保险。

THE STORY OF LIU
小刘的故事

SIM

INSURANCE ACCOUNT

The insurance plan is very easy to understand.

A FlexInsurance sim card is fitted into a workers mobile phone and everytime a call is made a small sum of money is deposited into a digital insurance account.

保险方案简单易懂。
农民工购买Flex保险的SIM卡，装入手机，每用该卡拨打一次电话，就会有一定比例的钱存入了电子保险账户。

Injuries
and
Illness

伤病

Option A requires the full payment of 100¥ and provides instant insurance with the added bonus of a free mobile phone.

Over the next 12 months the scheme saves for the following year's insurance.

Option B works over a 12 month period and helps save towards the total cost of insurance.

方案A：全额缴清100元保险金，保险立刻生效，并可免费获得一部手机。接下来的一年中，使用手机打电话会为下一年储存保险金。
方案B：一年之内根据电话费用储存保险金。

Lui chooses option B.
He feels happy when he installs the FlexInsurance simcard into his mobile phone.

小刘选择了方案B，当他把定制的手机卡装入手机时，非常开心。

One month later, Lui receives a complementary FlexInsurance text message.

一个月后，小刘收到保险公司的短信息。

You now have 9¥ in your FlexInsurance account.
Do nothing to keep saving or reply with text "YES" to 12345 to become insured immediately.

您的保险账户里现在已经有9元，如想继续存款，无需回复。如希望全额缴清剩余保险金，请回复"是"至12345。

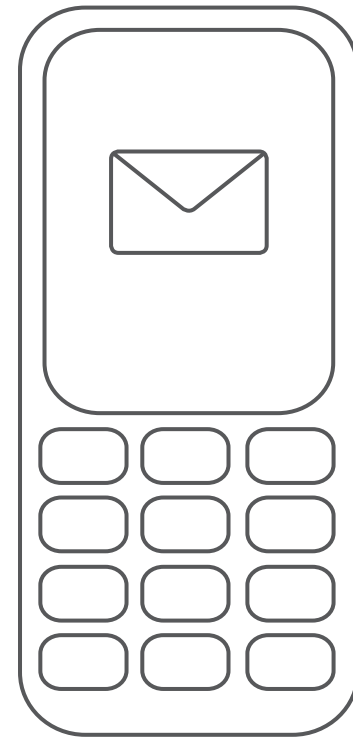After paying the bills, Lui does not have the money needed to activate his insurance, so he continues to save.

刘这个月支出很大，无法缴纳全部的保险金，他决定继续通过手机缴纳。

FlexInsurance continues to text every month.

每个月保险公司会通过短信息通知刘。

You now have 19¥ in your FlexInsurance account

您现在的保险账户已有19元。

1year later
一年后

Outcome 1
选择缴纳方式一：

✉ Congratulations! You have completed your FlexInsurance saving plan and have 125¥ in your account.
You are now insured for 12 months and have 25¥ credit on your mobile phone.

恭喜您已经缴纳了足够的保险金，现在您的保险账户有125元。
未来的12个月您将有保险保障和25个话费积分。

Outcome2
选择缴纳方式二：

✉ Congratulations! You have completed your FlexInsurance saving plan and have 75¥ in your account.
25¥ will be withdrawn from your bank account in order to insure you for 100,000¥.
Please call following number if you have any enquiries or questions.
Welcome to a safer future.

恭喜您已经缴纳了75元的保险金。
现在您只要再缴纳25元您的100000元的保险赔偿金合同就能生效。

Lui found the scheme easy to complete. He calls his family with the good news.

刘立刻通过电话告诉家里
这个好消息。

Sequoia Communication and Design will reduce health and safety risk at work through a system design called "Flex Insurance".

Flex Insurance's core innovation is to overcome existing insurance barriers by enabling migrant workers to save tiny sums of money every time they make out-going calls on their mobile phones.

On a daily basis these savings do not impact upon quality of life, but over a 12 month period they accumulate into a large sum. This sum either completely funds insurance cover or makes the outstanding balance affordable.

Sequoia's plan to help migrant workers is implemented by uniting key stakeholders and meeting their differing needs in a mutually beneficial agreement.

- Insurance Company – Sequoia's programme is a perfect match for them, to gain entry into this untapped and colossal market.
- Mobile Company - This unique offering will initially only be available on one mobile network. This network, as first mover, will experience a large increase in customer numbers, and their loyalty will make it hard for competitors to break in.
- Construction Boss - Promotional workwear provided by the insurance and mobile partners, will advertise the construction firm for free. In return, the boss will arrange a group meeting for us to engage with construction workers and bring them on board.
- Worker – Effective case studies are presented by trained ex-construction workers, who are themselves unable to return to physical work due to injury. Follow up calls build trust which lead to rapid realization of market potential for the co-sponsors.

FlexInsurance is a unique proposition which will change lives for the better. It will protect the most vulnerable from the financial shock of injury at work, and enable their children to realise their full potential.

"红杉"通信设计了名为"弹性保险"的系统来解决外来务工人员在健康和安全方面所承担的风险。

Flex的核心创新理念是让持保人通过日常的手机通信按极低的比例向其保险账户注入资金，从而消除外来务工人员购买保险的障碍。

这种方式不影响原来的日常生活。12个月后，缴纳的金额要么已足够缴纳保险金，要么离要求不远。

要实施该系统，首先要保证保险公司股东的各种利益。

• 保险公司——"红杉"的策划非常适合他们，因为这是一个巨大的未开发市场。

• 移动运营商——该服务将由一家运营商提供，并且在初期客户的数量会剧增，这些客户的忠诚度是其他竞争对手无法培养的。

• 建筑公司——保险公司和移动运营商免费向工地提供更好的施工工具，这些工具要打上保险公司和移动运营商的广告。因此，建筑公司会协助我们劝说工人购买保险。

• 工人——一些因工伤无法工作的工人，经过再培训后会向这些工人讲述他们的案例。这样能够快速提高工人对此服务的认识度,增加潜在客户。

弹性保险是一种全新的改善生活的方式。它能保证因工伤失去工作能力的工人及其家庭有经济保障，以及保证其后代继续接受优质的教育。

FEEDBACK

Summary notes from presentation
40 migrants a year. Lung disease and injury an issue. Stakeholder approach: CEO; worker. 4000 RMB/month saving possible. Fake insurance a concern. Idea: Modified SIM card. Sends a small proportion of call cost fee to a digital bank account. Top up option at end of year possible for defining level of cover.

Tutor and audience comments and feedback
TUTOR 1: Good narrative. Really liked idea of SIM card. Main concept is the SIM card health insurance.
Credit card saving analogy.
Student audience: Why have insurance companies not targeted the migrant workers. Group response: high risk analogies in India. It is important how the system is delivered.
Student audience: how do you intend to cover death insurance? Group: 5 categories of insurance will be provided.

Tutorial comments and feedback
Considering using foam card.
TUTOR 1 Recommends putting effort in to the core project with high level graphics
Group: Will use a dummy phone with a dummy SIM and graphics.
TUTOR 2 Could use a series of dummy phones with printed screens. or a poster display with a series of screen options; or a series of peel off displays showing the user interface.
Group: Will use storyboard, phone screens, research data, system design for the show.
TUTOR 1 Storyboard critical to show when and how user interacts with the system.
TUTOR 1 Need to simplify choices and options. Reduce options for policy opportunities. Need to ensure that purchasers have insurance at the end of the year.
TUTOR 2 Leave early redemption of a policy to the legal small-print and not as a selling point.
TUTOR 2 need to ensure that the scheme builds trust.

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信息反馈

展示过程摘要
每年约有40个农民工，会遇到肺部疾病和其他外伤。股东解决方案：CEO和工人双方；每月有可能会省下4000元；需要关注假保险；理念：改良的SIM卡。将电话费中的很小一部分存储到电子银行的账户上。到年终，民工可以查看缴纳保险金的情况，如交的不够就再补足余下的金额。

导师和观众的评论和反馈
导师1：叙事过程不错。真的很喜欢利用SIM卡的想法。主要理念是通过SIM卡来实现的医疗保险。与通过信用卡存储保险金相类似。
学生听众：为什么保险公司不针对进城务工的工人设立保险？
小组回答：因为高风险，在印度也有类似的情况。关键是系统的交付方式。
学生听众：你打算怎么处理死亡保险？
小组回答：我们将提供5种不同类型的保险。

教学意见和反馈
考虑使用泡沫卡。
导师1：建议把精力投入到核心部分，提供高质量的说明图。
组员：将使用一个手机模型和一张虚拟的SIM卡附上一些图解，作为最终的展示。
导师2：可以在收集模型上贴上打印的屏幕信息，或用海报展示一系列的屏幕选项，或用一系列的屏幕展示用户界面。
组员：将使用故事板、手机屏幕、研究数据、系统设计作为展示。
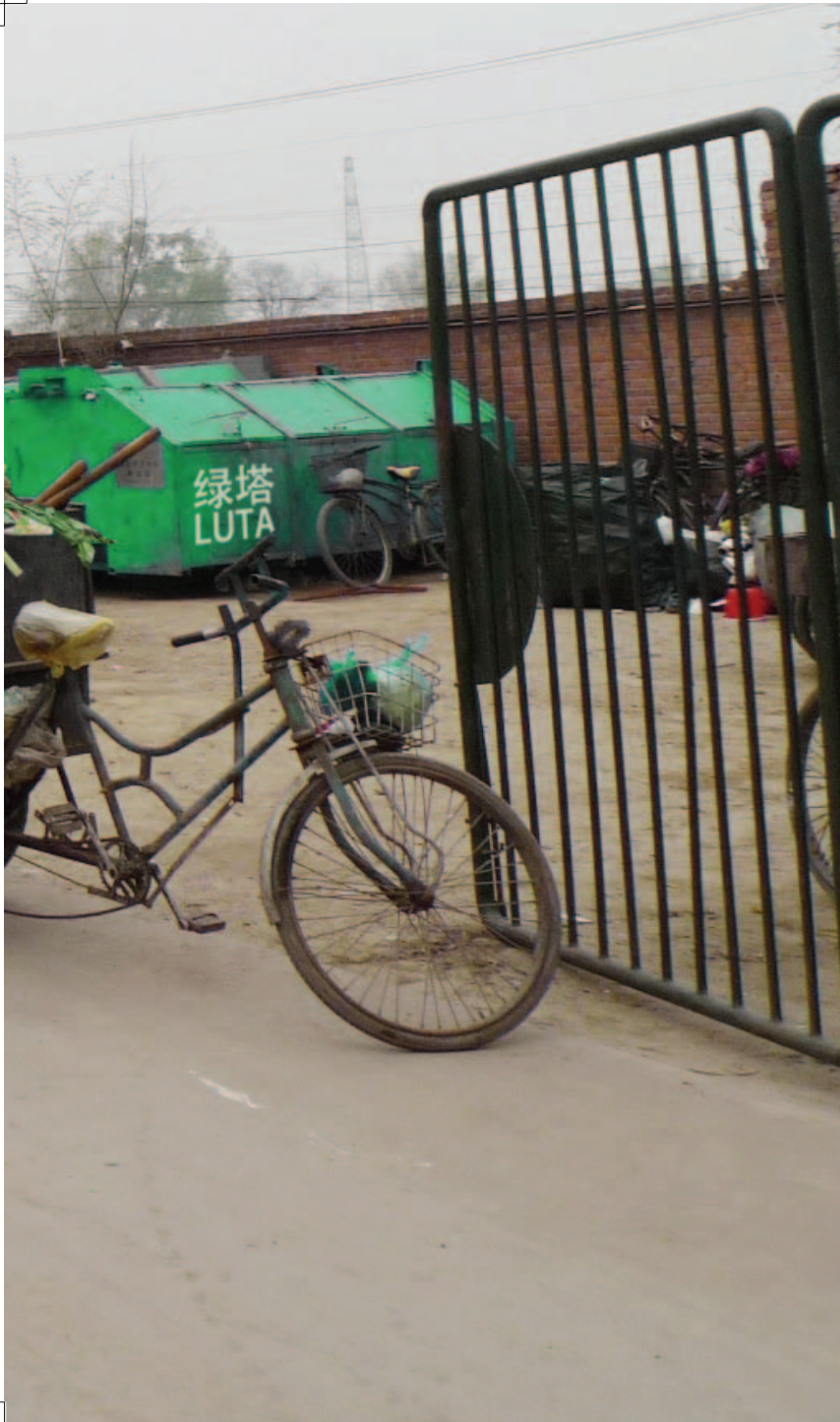导师1：故事版的制作关键是展示用户系统的时间与方式。
导师1：需要简化选择和选项。减少关于政策的选项。必须确保购买者在年底拥有保险。
导师2：将"提前赎回"作为合法政策用小字附上，而不是作为一个卖点。
导师2：需要确保该计划能够建立信任。

LUTA
绿塔

Luta is an organisation whose main goal is to provide chinese city immigrant workers a means of self - sustenance by providing families training and advice in organic waste vermicomposting. Worm compost, otherwise known as vermicompost is the process in which you use worms to decompose organic matter. Luta is funded via sponsorship and government subsidies. Luta gives every interested individual a manual that instructs on how to build a vermicompost, provides the locations of clean organic waste sources, information on necessary tools and materials, and valuable contact information to local buyers of organic soil.

On the first hand, in China approx. 64% of city immigrant workers are separated from their partners due to their job location. LUTA provides migrant/low income families with a means of providing for themselves through a proposed self-initiated composting family business, allowing partners to stay together.

On the other hand, in Beijing 94% of all waste goes to landfill, furthermore organic residues may represent up to 50 % of that waste. At the current rate, city landfills are scheduled to close within 4 years. Organic waste vermi composting provides a first step towards a more sustainable city waste cycle while providing families with a means of subsistance.

LUTA offers migrant families with guidance on setting up their own family vermicomposting enterprise. We propose an alternative organic waste recycling system that challenges the current resource waste system, produces a high quality organic fertilizer for the nutrient starved city and brings about the well being of its producers. By creating a valuable proposition for the government by reducing resource waste, a clean and cheap source of soil for real estate developers, and a lucrative job opportunity for migrant families in the city Luta proposes a win-win situation for all stakeholders.

　　绿塔是一个非盈利性的私营机构，由企业和政府赞助。通过给城市外来务工人员提供有关收集处理有机垃圾进行"蚯蚓制肥"的相关信息技术，提高他们在城市中的生活水平。调查显示，中国有64%的城市移民家庭由于工作地点不同面临着分居的问题。通过给外来务工人员以及低收入人群提供蚯蚓制肥技术，建议他们采用小规模的生产经营模式，解决了家人分居问题。绿塔通过手册的形式，提供给用户堆肥箱的建造方法，原料来源以及最终产品——有机土的销售渠道等信息。

　　北京市有94%的垃圾是通过填埋处理的，这其中有将近50%的垃圾是有机垃圾。如今，北京现有的填埋场只剩下4年的填埋能力。有机垃圾的蚯蚓制肥技术是通向可持续社会的重要一步。

　　绿塔将提供技术信息给城市劳工家庭，以支持他们的家庭式经营。我们提议的有机垃圾回收系统，可改善现今的城市垃圾的回收系统，并能生产高品质的种植土供给城市绿化系统。通过绿塔的建立，城市垃圾回收处理系统会更加合理完善，生产的优质土壤可以满足城市绿化的需要，城市外来劳工可得到良好的工作机会，以此达到多赢的局势。

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郑先生
是一位在清华校园里
工作的清洁工

由于为不同的公司
工作，虽然郑先生
和他的妻子在一个城市工作，
但是他们不能在一起生活。
在北京有65％的民工
面临同样的问题

平均城市移民
的收入在
1000元／月左右

MA   NG

他的
房子是
一个铁皮制
的临时住房，
没有暖气，
只有一个很小的热
风扇

THE INCREDIBLE
EXPANSE OF
BEIJING
REQUIRES EFFICIENT
USE OF SPACE

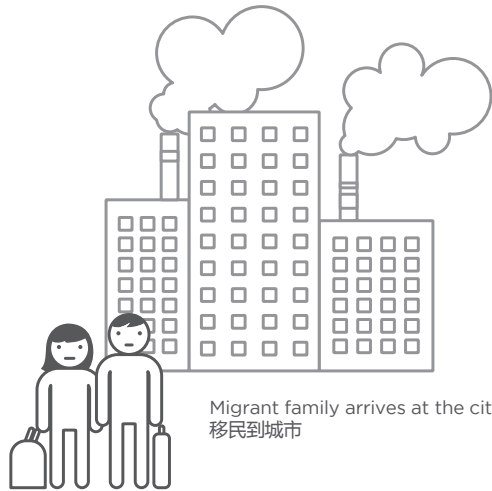他每天要工作
10到12个小时，
没有周末，
没有节假日，
根本没有时间清扫自
己社区的卫生

城市的快速
增长要求空间得到更加
有效利用。

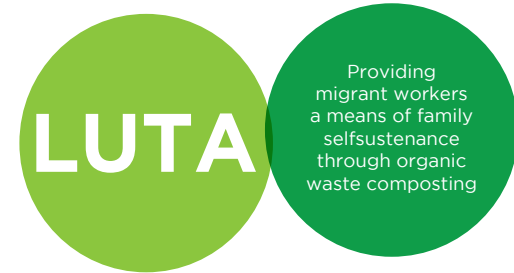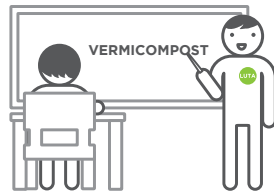北京的
14个主要的
垃圾填埋厂还有
4年的承载力

有机垃圾中
84％
没有回收，直接
进行填埋

城市周边的建筑
土地上，
有人在种地

LUTA

Providing migrant workers a means of family selfsustenance through organic waste composting

Migrant family arrives at the city.
移民到城市
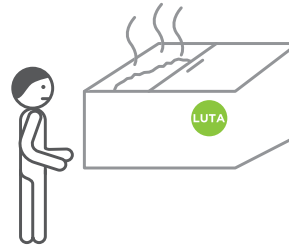
Searching for a job they see a LUTA label.
找工作时看到绿塔的标志

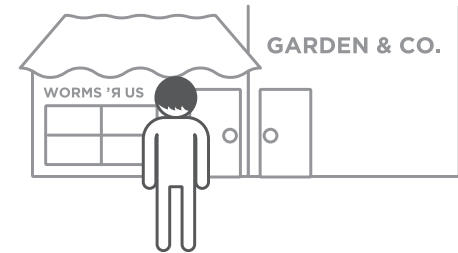VERMICOMPOST

GARDEN & CO.

WORMS 'Я US
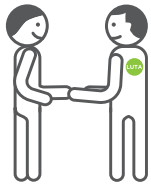
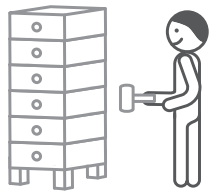Family goes to the LUTA organisation and recieves help.
来到绿塔寻求帮助

LUTA gives them an introduction to vermicomposting and setting up a business.
绿塔向他们提供关于蚯蚓制肥产业的指导

LUTA provides a comprehensive manual "how to make your own wormery"
绿塔提供一本"如何有机堆肥"的手册

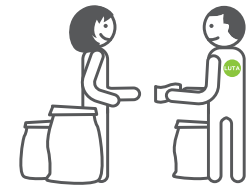And an up to date guide on interested buyers.
提供最新的销售渠道

They build their own wormery next to their house.
他们在住所外面建立了堆肥箱

He starts to collect biodegradeable waste around the city keeping the area around him clean.
他开始在城市里收集有机垃圾，他住所的周围开始变干净

His wife stays around the compost and maintains it.
他的妻子在家中维护

She collects the fertile compost and sells it to the LUTA buyers.
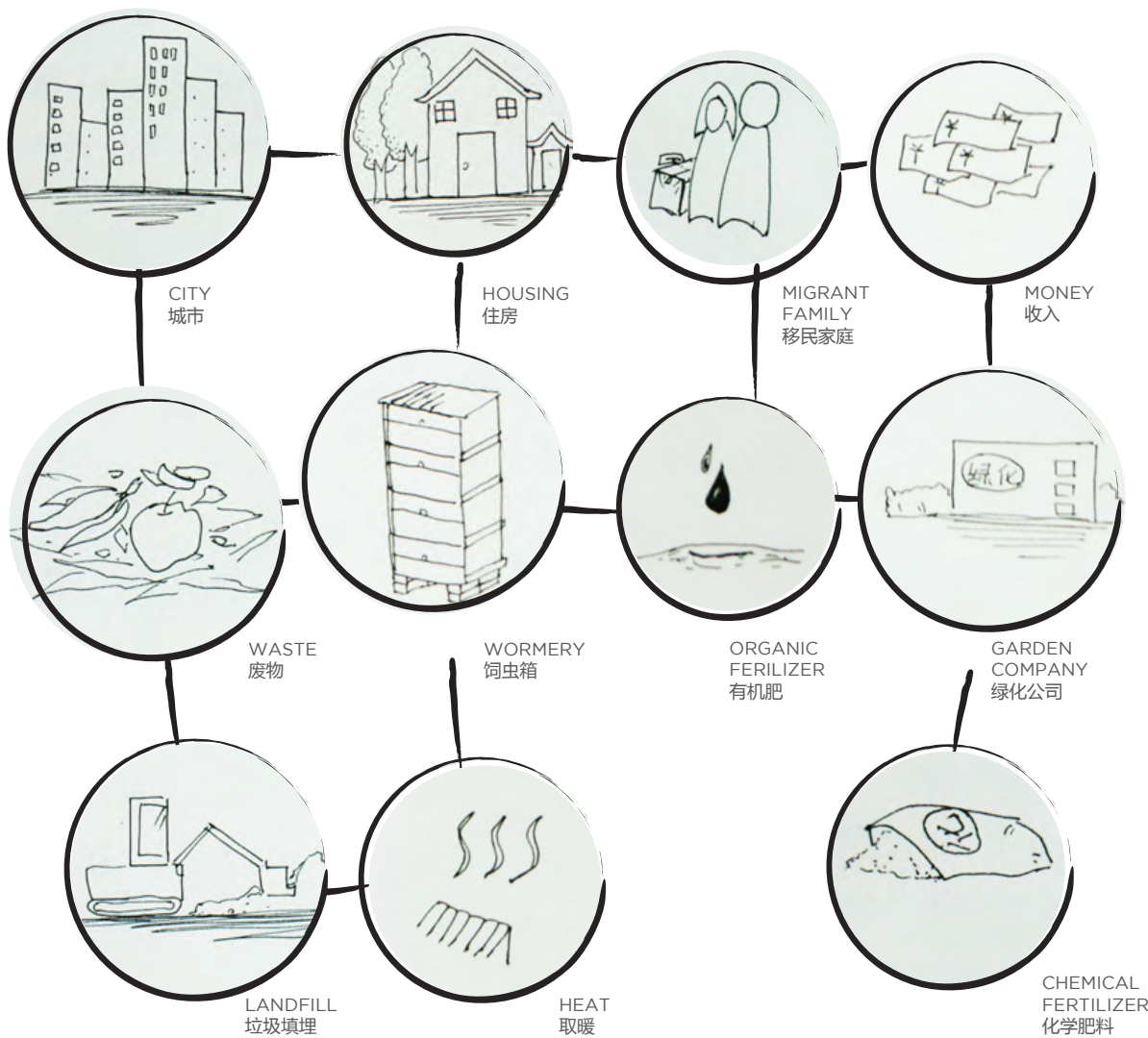她将制好的肥沃土壤销售出去

LUTA's main inspiration is Zhen, a cleaner around Tsinghua University campus. With 60 years, he still has to work hard every day, even on weekends, to feed himself on the minimal staple food of steamed bread.Zhen lives in a seemingly forgotten park, in which a couple of migrant workers set up their temporary accommodation. The settlement contains a minimal amount of facilities, with only one kitchen area shared by 20 households, a washbasin area, and a free standing toilet. Zhen's accommodation is made out of metal and Styrofoam. It protects him from the weather but he still has to fight the extreme cold in winter. The most unfortunate thing about his situation is that although he lives in the same city as his wife, because the two work in different companies, they have to live separately.

　　LUTA是一个长而艰辛的研究和设计过程。我们主要的灵感来自于老郑，他是清华校园里的清洁工。60岁高龄的他仍然在为生计奔波。他每天工作都很辛苦，没有周末，也没有节假日。为了节约花销，他以最便宜的馒头度日。他的家在一个废弃的公园里。20多户人家都住在那里，他们共用一个厨房、水房和厕所。他的房子是一个典型的临时住房，由金属和泡沫建成，虽然可以遮风避雨，但冬天最冷的时候，依然很难熬。最令人不可忍受的是，虽然他和妻子生活在同一个城市，但是由于他们为不同的公司工作，因此不能生活在一起。我们非常想为他做些事情可以让他和他的妻子团聚。

The team started by building a mind map of all the problems that they encountered within the settlement. By trying to provide an incentive to collect the waste around the settlements area and by trying to create an occupation for both partners involved. Through this process the team realized the potential of composting. Many tours, pictures, mindmaps and interviews later, including renowned proffesors at Tsinghua university and the University of Agriculture in Beijing the team finalized its concept. The solution was to create a wormery/vermicomposter, a cousin of the more traditional compost. The speed, cleanliness and safety of the wormery was ideal to be placed in a settlement such as Zhens'.

　　我们从老郑夫妇无法在一起生活的问题入手，列出了他们所遇到的所有问题。通过解决他们居住环境周围的垃圾处理问题，以及能够让老两口在同一个地方工作，团队意识到了堆肥的巨大潜力。通过多次走访、拍照，以及后来采访清华大学和中国农业大学的教授，团队最终确定了这个方案。蚯蚓制肥的清洁、无味和快速的特性使老郑面临的问题得到了有效解决。

CITY
城市

HOUSING
住房

MIGRANT
FAMILY
移民家庭

MONEY
收入

WASTE
废物

WORMERY
饲虫箱

ORGANIC
FERILIZER
有机肥

GARDEN
COMPANY
绿化公司

LANDFILL
垃圾填埋

HEAT
取暖

CHEMICAL
FERTILIZER
化学肥料

Throughout the process of creating a wormery the team realized that it had to provide an incentive that would make all stakeholders benefit from the design. Why would Zhen bother creating this wormery? The answer was a difficult one that required a careful analysis of what was going on around Zhen and the city as a whole. By creating an NGO that would promote the realization of wormeries as small businesses around town, lucrative businesses out of collecting organic matter around the city could be implemented to convert waste into fertile soil, thus closing the loop on a series of problems that were affecting both the city and the individual.

在设计的过程中，我们意识到，必须提供一个全面的系统才能推动整个设计的实现。老郑为什么会建立饲虫箱呢？为了回答这个问题，我们不仅要仔细分析郑先生的生活情况，同时还要充分考虑整个城市和老郑相关的种种问题。通过建立一个非盈利性组织，提供蠕虫堆肥技术的知识，帮助他们建立家庭式的经营模式，将有机垃圾回收后堆肥制成天然高质的土壤，达到多赢的目的。

FEEDBACK

Summary notes from presentation
Gorilla urban farming an issue in cities.
No-one had an idea of the entire cycle for waste recycling.
84% waste goes to landfill. 200 illegal refills in Beijing. Only 14 legal landfills with 4 years capacity available. Meet a severe issue.
LUTA is a scheme. A container that digests waste. Wormeries are odourlous and can be placed in a house to produce composted matter in one month. Can tackle small amounts of meat.
Main issue to teach people regarding wormeries and using resources around them to build wormeries.

Tutor and audience comments and feedback
TUTOR 1 Thorough presentation. Can you confirm rural urban value.
PRNC A good and valuable idea. Looks like a free idea to all. Could try and enhance the free-ware element and a business model around this.

Group out on research trip and not available for tutorial.

信息反馈

展示过程摘要
人们居住在城市里，都面临一个亟待解决的问题。还没有人提出一个完善的有关废物循环利用的好想法。
84％的废物都被填埋。北京200个非法垃圾填埋点。只有14个是合法的填埋站，但其容量也只能再维持四年。这是一个严重的问题。
"绿塔"是一个饲虫计划——可以把废物进行转化的工具。蠕虫可以放在室内，在一个月内就可以生产肥料。可以处理少量的肉。主要的问题是如何教导人们关注"饲虫计划"并利用周围的资源拓展该计划。

导师和观众的意见和反馈
导师1：详尽的展示。你能认定这是一个免费的并且对来自城乡的人都好的主意吗？可以继续尝试并完善免费仓储的做法，据此发展成一个商业模型。
由于团队外出调研，无法参加指导会。

GO SCHOOL

Go School is an easy educational instruction which enables young volunteer teachers from universities to access the current curriculum of primary schools. It encourages university students to participate in voluntary works. Go School aims to fulfill the needs of qualified teachers in non-government schools whilst motivates disadvantaged students to plan a better future.

Go School utilizes educational cards which have been prepared based on a curriculum of subject. For this reason, various cards will be used depending on educational needs. The cards allow voluntary teachers interacting with students easily in a friendly classroom environment. Also, it offers a certain degree of flexibility for volunteer teachers in preparation of teaching materials for classes.

上学去

"上学去"是一个简单的志愿教学计划，让有心奉献教育的大学生志愿者们能够参与小学的课程教学。它鼓励大学生参与义务教学，以满足非公立学校以及弱势学生群体对教师的需求，同时让学生有机会拥有一个更美好的未来。

"去上学"依据学校的课程主题准备了系列的教育卡片。依照不同的课程需求，卡片的内容也各不相同。志愿教师们通过这些卡片，在课堂上与学生在轻松活泼的氛围下互动。同时教育卡片也具有一定的灵活性，让志工教师更易于准备上课教材。

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MS CHANG 1ST YEAR TEACHER

We do not have enough teachers and teaching aids for our students.

苗苗希望小学 一年级 张老师

我们没有足够的老师以及教学资源。

DIRECTOR LEE

Students always welcome volunteer teachers because they can learn something new from them.

李主任

学生很欢迎志愿老师，因为他们可以从这些老师的身上学到许多新的事物。

PRINCIPAL

Some students frequently move to other cities. Often, they do not have a qualified English teacher because young teachers do not want to work in rural areas.

校长

经常有学生搬到城里。由于没有年轻的老师愿意在农村工作，因此学校没有合格的英语教师。

CONCEPT

Students benefit from Go School as they can gain knowledge beyond their textbooks from volunteer teachers with different backgrounds. Indeed, they can interact with their teachers in a less stressful and playful way. Students will also learn easily but in a more efficient way and will experience the joy of study.

In additional to the teaching aids, the volunteer teaching system connects volunteer teachers with students by the internet. This supports more volunteers joining the teaching system as well as creating opportunities for Hope school students to communicate with the volunteer teacher easily and timely.

概念

学生在"上学去"中可以从不同领域及背景的志愿老师获得课本以外的知识。而且他们也可以以较轻松及愉快的方式与老师们互动。学生能以更简单以及更有效率的方式学习，并从中体验到学习的乐趣。

通过这个系统，更多的志愿者加入了这个队伍；不仅如此，希望小学的学生们能够更加方便快捷地与老师们沟通。
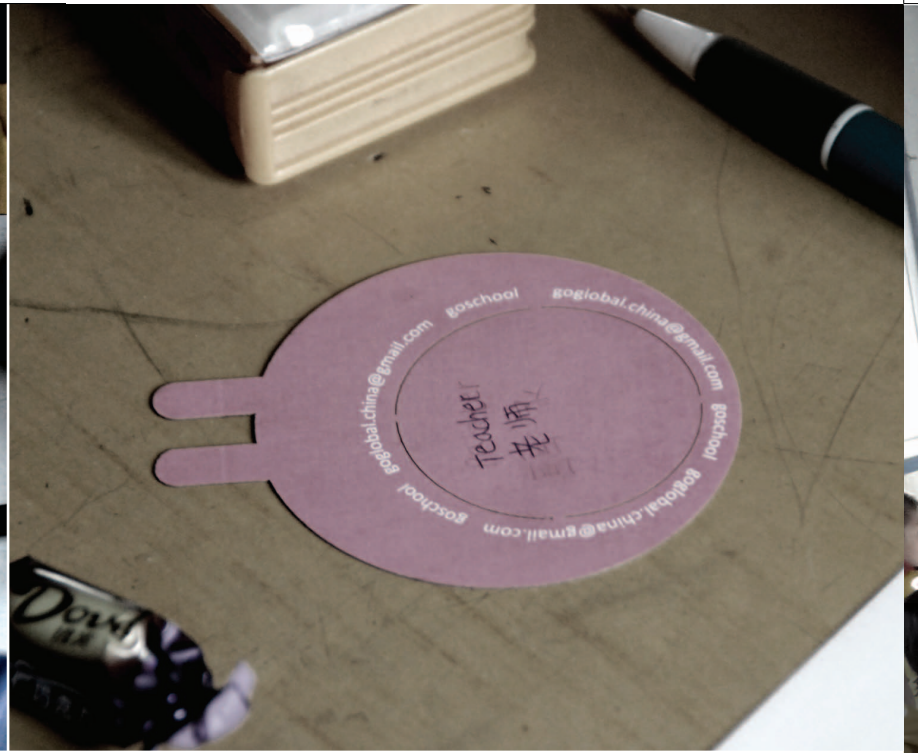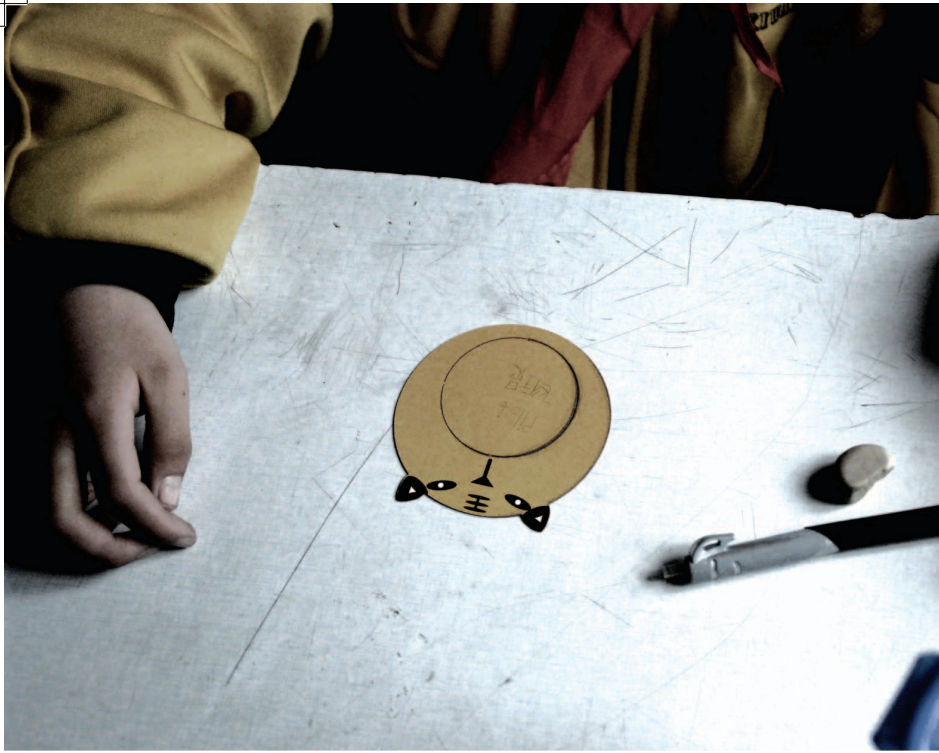
FEEDBACK

Summary notes from presentation
Story board re child inequality.
Game token concept. Exchange and swapping of cards/tokens.
The Dumdum card provides an excellent method to ensure that people will learn a complex concept because they will want to impress the teacher and win the DumDum card.

Tutor and audience comments and feedback
TUTOR 1 Gaming approach has been well covered in many systems. There are lots of competitive products in this area.
Need to ensure that the 'craze' does not pass and that ideas refresh so that interest continues.
TUTOR 1 How original is the idea. Lots of competition. Sophistication + value + originality needs to be addressed.
TUTOR 2 Need to trial game and ensure that the concept retains interest and is not a passing craze.
Group: Card games are still popular and were popular when the group were at school.
Summary: Need to trial idea and check it retains interest. Include visualisation of game play and educational value.

Tutorial comments and feedback
Flick card game. Game play: Throw card to turn over competitor's card. If card flicked over then the card is gained.
TUTOR 2 Worried re loss of cards and encouragement of gambling. This needs fixing.
TUTOR 1 Require storyboard re steps.

信息反馈

展示过程摘要
引入游戏的概念。交换卡片和令牌。
达姆弹卡提供了一个很好的方法来确保孩子们学习到复杂的概念，因为他们都希望给老师留下深刻印象，并赢得达姆弹卡。

导师和观众的意见和反馈
导师1：游戏的方式已经在很多系统中被采用。在这个领域有很多的竞争产品。
需要确保游戏不能狂热过头，而又有新意。
导师1：想法的原创性需要考虑，已有大量的竞争对手。 成熟+价值+原创性需要加以考虑。
导师2：游戏需要进行检验，并确保这一概念能够使大家一直感兴趣而不是昙花一现的热潮。
组员：纸牌游戏依然很受欢迎，尤其是在学校，有很多同学在一起的时候。
摘要：需要检验概念，看它是否一直受欢迎。 包括游戏的可视化和教育价值。

教学意见和反馈
弹卡片游戏，玩法：丢出卡片，打翻竞争对手的卡，如果对方的卡片被打翻，丢出卡片方就赢了，得到被打翻的卡。
导师2：担心这会鼓励赌博。需要商定。
导师1： 需要分步叙述的故事版。

DIGITAL HONG BAO
e - 红包

Urban Rural transfer of money through digital HONG BAO
This project seeks to address one of the difficulties faced by a migrant population living and working in the city and sending money home to their family in the vvillage. Often low income workers do not possess a bank account and resort to personally delivering money to their dependants who live quite far away. In addition, some banks do not have the inclination to cater for a large base of customers with small amounts of cash.

Hong Bao as it is now known, is a culturally recognizable way of gifting money during festivals and special occasions. The digital HONG BAO we propose would broaden the traditional concept of the red letter to that of transferring monies in a personal and secure way. It also seeks to enforce the bond between the giver and the receiver in a culturally acceptable way. With the introduction of digital HONG BAO a beautiful tradition of the Chinese people could be incorporated into the fast changing scenario of modern life.
It is a possible solution to a real need.

通过"数字红包"的方式进行城乡间转账汇款
该项目旨在帮助那些在城市工作居住的农村流动人口解决向家里寄钱的问题。
低收入的农民工往往没有银行账户，他们会亲自把现金带回家。另外一些银行没有去迎合庞大的拥有少量现金客户群的倾向。

红包，众所周知，是中国一种特有的文化现象，即在重大节日及特殊场合以钱作为礼物赠与他人。数字红包，我们建议扩大传统红包的概念，使转账汇款更加个性化，也更加安全。同时在给予者与被给予者之间采取文化上可以接受的方式来进行"传递"。
随着数字红包的介入，中华民族的传统美德在现代社会得以传承。这个方案能够解决现实需求，切实可行。

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Some of family members are moving to a city……

部分家族成员迁至城市居住

They send money home to support their family.

他们都寄钱回家以维持家人的生活

1. Personal Transfer of

   Delivering money personally to family members

   个人汇款
   转交：由本人把款项转交到家人手中

2. Transfers Money Via the Bank

   Travels to the village and retrieves money for relatives when on a visit

   通过银行汇款
   自己或让熟人带回乡下

3. Shares account with parents in Village

   She puts money into an account in the city and the parents take money out in the village

   与家人共享一个账户
   她在城里把钱存在账户上，家人可从乡下领取
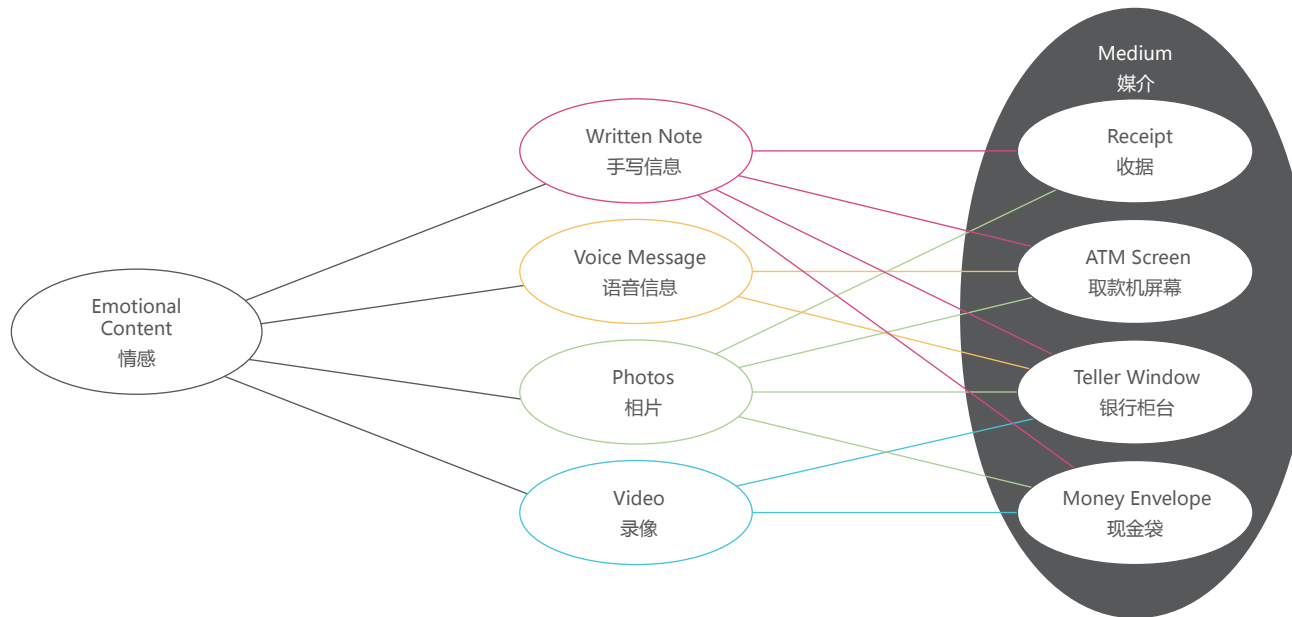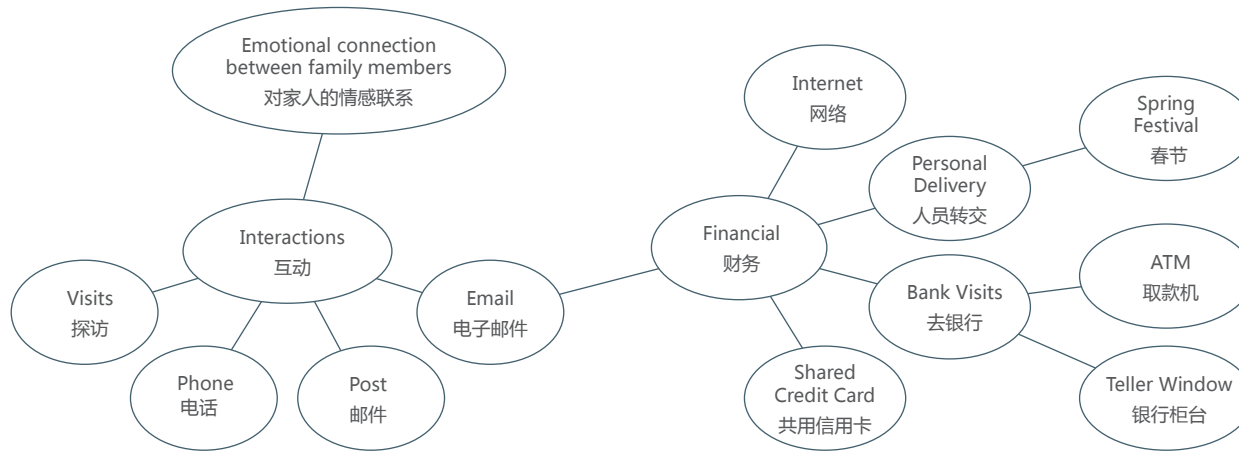
妈妈我永远爱你~
Mom! I will always love you!

Current banking transactions are cold and ignore the people behind them.
e-全家福 seeks to include the lives of those involved in bank statements,
passbooks, credit cards, and ATM interactions.
This is an immediate solution to the lack of emotion in personal finance.

现有的银行转账系统是冰冷的，忽略了人们的心理感受。
"e-红包"囊括了账单、存折、信用卡、自动提款机的功能，是弥补转账
系统冰冷、缺乏情感的快速解决途径。

Emotional Mobile Banking Console

The e-Hong Bao makes sending money to loved ones what it should be.
A moment of emotional connection.
Financial transactions become less about the cold language of banking
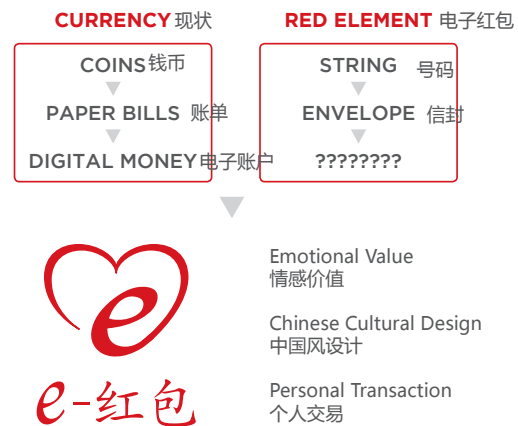and more about those involved.

情感化移动终端
"e-红包"用最恰当的方式完成给亲人汇款的任务。
是情感连接的时刻，
汇款变得更人性化了。

爸爸我永远爱你~
Dad! I will always love you!

The e-Hong Bao reaches those without internet. It provides instant service to
those with small savings.
It makes "invisible" electronice transactions culturally accessible.
It puts modern banking in the hands of Rural families and puts Rural families at
the center of Modern Banking.

"e-红包"不需要借助于互联网，它为小额转账提供最便捷的服务。
它将冰冷的银行转账变为可见的情感联络，搭建起农户与现代银行之
间的桥梁，将农民引至一个崭新的世界。

CURRENCY 现状   **RED ELEMENT** 电子红包

COINS 钱币		**STRING** 号码
▼		▼
PAPER BILLS 账单		**ENVELOPE** 信封
▼		▼
DIGITAL MONEY 电子账户		**????????**

▼

𝑒-红包

Emotional Value
情感价值

Chinese Cultural Design
中国风设计

Personal Transaction
个人交易

"感情联系"
Emotional Connection

"银行系统"
Banking System
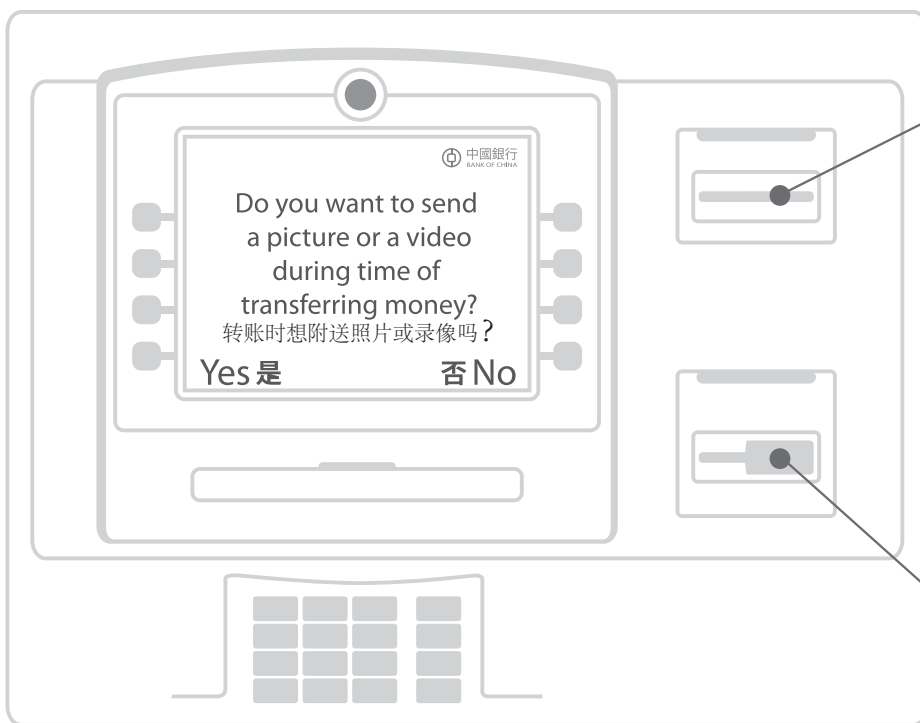
收据 + 附贴照片
Receipt +Sticker Photo

请问您想在转账时寄送相片或录像吗？

Do you want to send a picture or a video during time of transferring money?

转账时想附送照片或录像吗？

Yes 是　　　　　否 No

信用卡 + USB储存卡
Credit Card + USB Memory

存折账号
Photo-Album Passbook

账号
ACCOUNT NUMBER   20398570329****4   中國銀行 BANK OF CHINA

日期 DATE	付款方式 PAYMENT TYPE	明细 DETAILS	取出 PAID OUT(元)	汇入 PAID IN(元)	共计 BALANCE(元)
2010/04/02	DEBIT CARD	DUCK RESTAURANT 北京烤鸭	105		6515.23
2010/04/10	TRANSFER	Dad and mom always love you ~ 爸爸妈妈永远爱你~		1500	8015.23
2010/04/12	CASHPOINT	TSINGHUA DA XUE 清华大学	50		7515.23
2010/04/22	TRANSFER	Happy 60th Birthday Grandma! 祝奶奶60岁生日快乐!		500	7015.23
2010/04/26	DEBIT CARD	Go global Material 材料	75		6265.23

This is your nephew, Jung-poon. He is looking forward to seeing you. 这是你的小外甥, 他很想你快看他!

Happy 60th Birthday Grandma! Sorry I can't go to see you 祝奶奶60生日快乐! 对不起我不能去看 你无法 和您

Dad and mom always love you ~ Study hard and be careful! 爸爸妈妈永远爱你~ 努力学习注意身体!

中國銀行 BANK OF CHINA

Stick photos on a passbook
将照片附在存折上

PHOTO-ALBUM PASSBOOK

中國銀行
BANK OF CHINA
SAVING ACCOUNTS

"e-全家福"

(Quan Jia Fu)

The words of family picture, 全家福 comes from the meaning of being with all family members is the best happiness.
全家福照片的含义在于全家在一起就是最幸福的

Download videos and pictures on a own TV to share with all family members
通过自家电视下载图片或录像与全家同分享

Photo Frame
相框

Family photo album
家族相册

Symbols of Birth Year
生肖

Battery & Sim Card
电池　　Sim卡

e-红包

Transfer Money
转账

Check Balance
余额请查

How to use 步骤

1 e-Hongbao turns on when opened.

启动E红包

▶

2 Write the password.

输入密码

`1234`

▶

3 The balance comes on the screen.

屏幕显示余额

`52300 元`

▶

4 If you want to transfer money press

若想转账 请按

OK

▶

5 Write the account number which you want to transfer to

请输入转账账号

`1023456` + OK

6 Write the amount of money you want to transfer.

输入金额

`1000元` + OK

▶

7 The process of trasferring.

处理中

`‥‥Processing‥‥`

▶

8 Process complete.

转账完成

`Done`

▶

9 Check balance after transfer.

确认余额

220

FEEDBACK

Summary notes from presentation

Family relationships. Traditional family relationships. Suet – ingredients have meaning - with you sweet life.

Being with all family members is the 'best happiness.' Family pictures are critically important.

Good image of disappearing family members in portrait.

Delivery of money to family members is difficult.

Project addresses the lack of emotional element in money transfer. (TUTOR 2 this is a fantastic concept). When you visit the bank you get a receipt e.g. sticker and photo. Want to include people you do not do internet banking structures including those whose banking totals are not large enough to motivate banks, using Mobile technology and red element Yang Quan/Hong Bao that invites people to do mobile phone banking. Folded element concept for digital Hong Bao.

Tutor and audience comments and feedback

TUTOR 1 digital Hong Bao strong. Photos with internet banking seems redundant. Perhaps concentrate on the physical Hong Bao digital concept.

TUTOR 1 Personalisation of transfer of monies should be the focus. Great designers do simple things to high standards. Swapping money with a personal statement is the core for this concept.

Tutorial comments and feedback

Product to show emotional value and connection for cash gifts between relations separated by migration.

Bank could issue E-HongBao

TUTOR 1 How do get info updated on E-HongBao

TUTOR 1 Need to add your value to the E-HongBao concept

TUTOR 1 E-HongBao: Could be a virtual hand-shake (could be instead of physical travelling).

Group: Being the card or carrying the card? Suggest make flexible.

Summary: E-HongBao: Storyboard process; Do Industrial Design re power, clips etc. Keep simple. Ensure some digital memory storage.

信息反馈

展示过程摘要

家庭关系。传统的家庭关系。 协调的家庭成员的关系对于甜蜜的生活具有意义。

与家人在一起是世界上"最大的幸福"。家庭照片至关重要。

逐渐失去的家庭成员的高质量的照片。

目定位于如何克服寄钱回家过程中缺乏情感沟通的问题。（导师2：这是一个非常好的概念）。你到银行，会收到贴纸和照片等。要帮助那些不会通过网络使用电子银行的用户，和那些寄钱数目达不到银行最低汇款额的人们。 电子红包运用移动电话的通讯技术和传统红色吉祥元素，使人们享受可移动的电话银行服务。

导师和观众的评论和反馈

导师1：电子红包很强大！网上银行的照片似乎是多余的。
　　　　也许应该将精力集中在电子红包的实体概念上。

导师1：转账的个性化服务应该得到关注。大设计师会将简单的事情做到高标准。
　　　　以个人方式转账是本理念的核心。

教学意见和反馈

产品体现了情感价值，并且把到城市打工的孩子和留在家乡的长辈用赠与现金的方式连接起来。
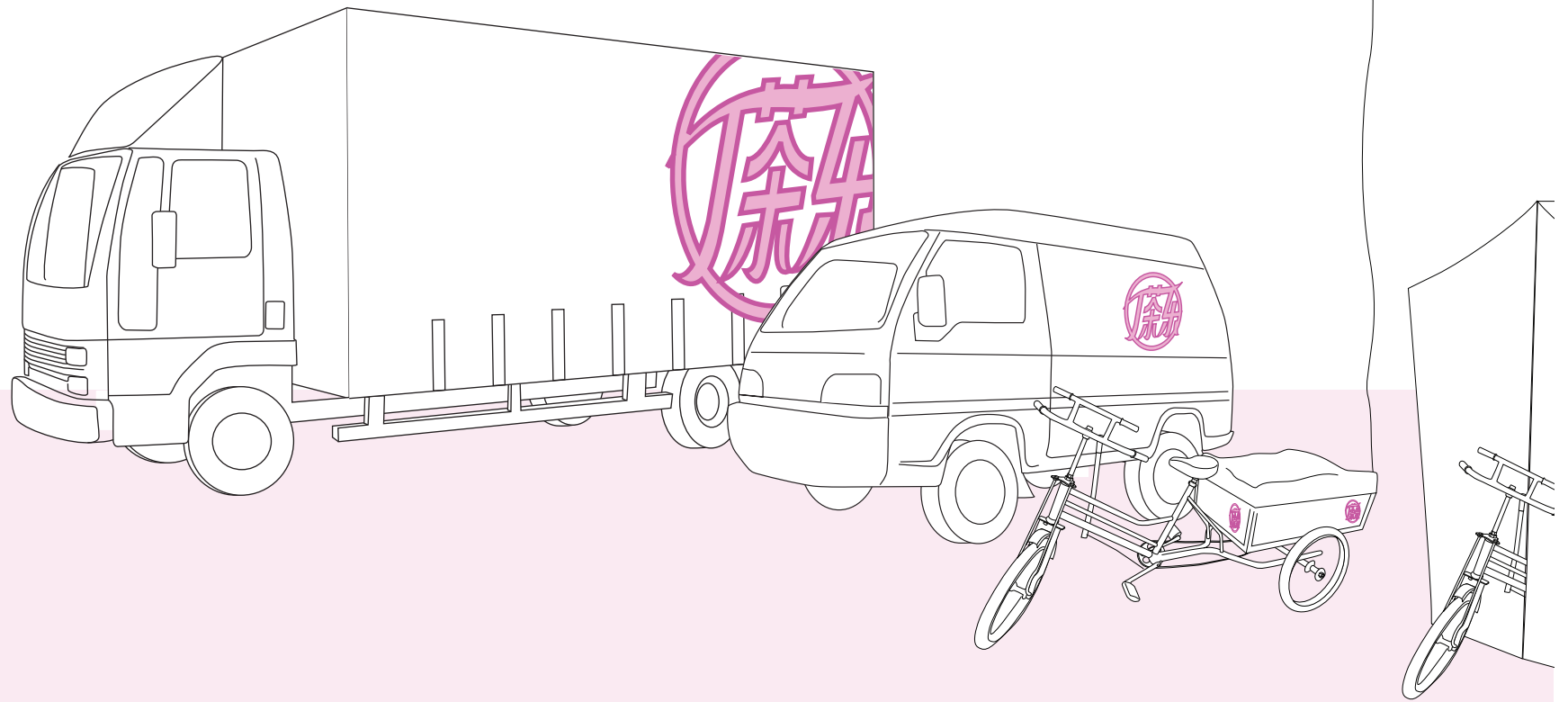
导师1：如何用电子红包更新信息？

导师1：需要在电子红包中添加自己的价值标准。
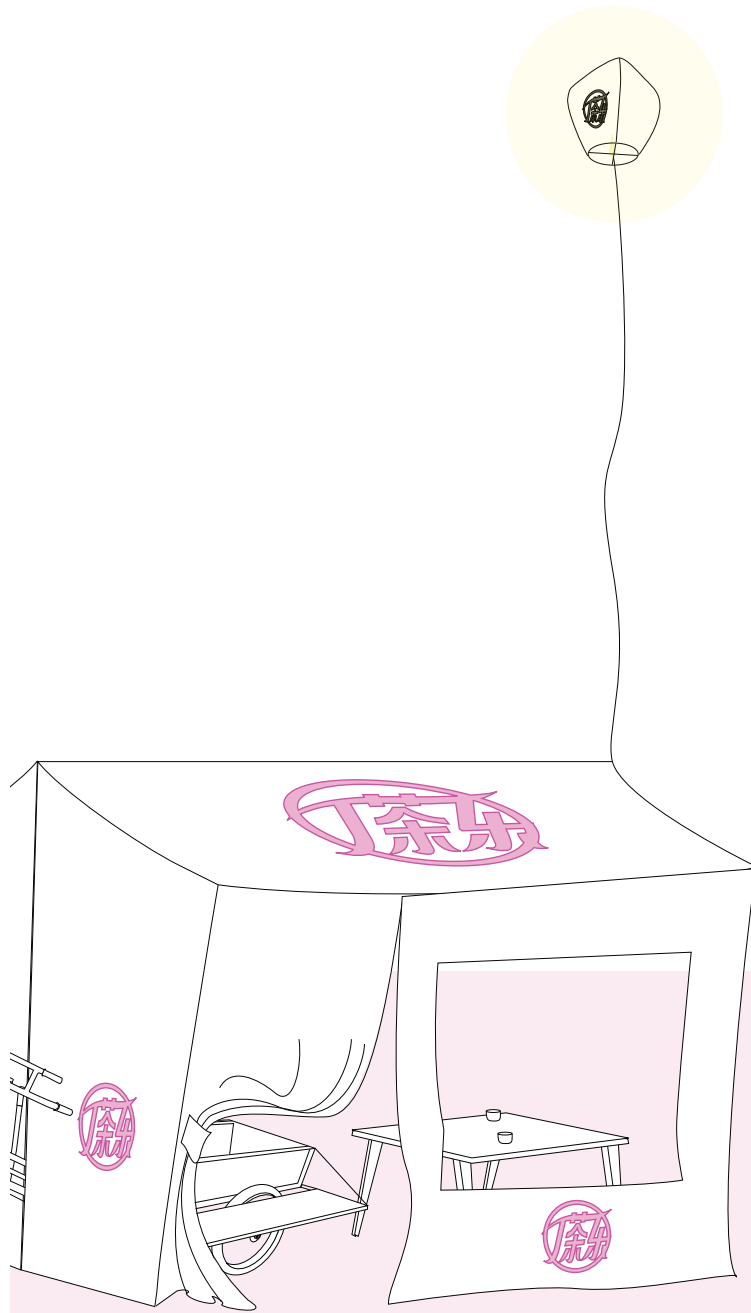
导师1：电子红包：可能是一个虚拟的手持装置（可以代替实物的转移）。

组员：建议是可以移动的灵活装置。

摘要：电子红包：将过程展示在故事版上。越简单越好。 确保某些数字记忆被存储。

THE YO! FLEET

SNEAKY MOPEDS
活动时的丁茶乐车队

The Yo brand is a mobile social entertainment franchise delivering low cost, quality entertainment for everybody. This franchise is targeting the low cost entertainment market. The mobile service delivers a social venue on daily basis generation revenue through sales of tea snacks and external commercial sponsors.

On a monthly basis the daily tea bike is replaced by a cinema van to bring a larger local audience and four times yearly concerts are held to bring the local community together at one event.

This physical mobile social platform has been proposed for both rural and urban entertainment to improve social integration in urban migration.

The service provides evening entertainment in rural areas which become familiar social hubs so that if and when urban migrations occur a familiar social network framework exists in an urban environment.

Within these poorer areas of town there is very little in the way of entertainment. This is mirrored in the rural environment so there is little in the way of competition and from the result of our survey it suggests that there is the demand for such entertainment.

YO牌是一个以提供平价优质的流动社交娱乐为目标的企业组织。本组织主要锁定平价娱乐市场，以提供顾客优质的社交场地为宗旨。本流动服务的主要收入来自平日贩卖茶水零食及广告商赞助。而每月一次电影车会取代茶水车到小区中播放电影，让更多群众同乐；此外每年有四次演唱会等大型活动让整个小区能一同欢聚。

此流动设施为乡村及都市居民提供了一个娱乐平台，以促进城市移民之间的人际关系。在农村提供晚间娱乐场所，同时农村人口迁移至都市时也能找到熟悉的社交中心。

在都市中收入较低的区域往往缺乏娱乐渠道；同样，偏远农村也存在着类似状况，这表示YO现存的竞争对手很少。此外，我们的街边调查也显示出这些地区需要更多元的娱乐，故此可以确立民众对YO牌的需求确实存在。

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RESEARCH
调研

COMMUNICATION
交流

WHAT WE WANT TO ACHIEVE　我们的目标

Low tech, subtle way	技术含量低，巧妙的途径
Not interrupting the original lifestyle	不打破传统的生活方式
Independent system	独立系统
Facilitating social interactions	促进社会交往

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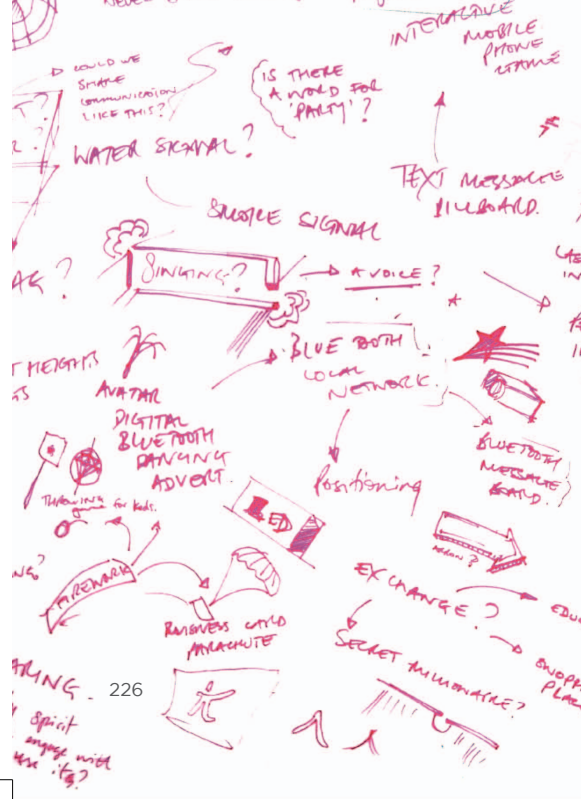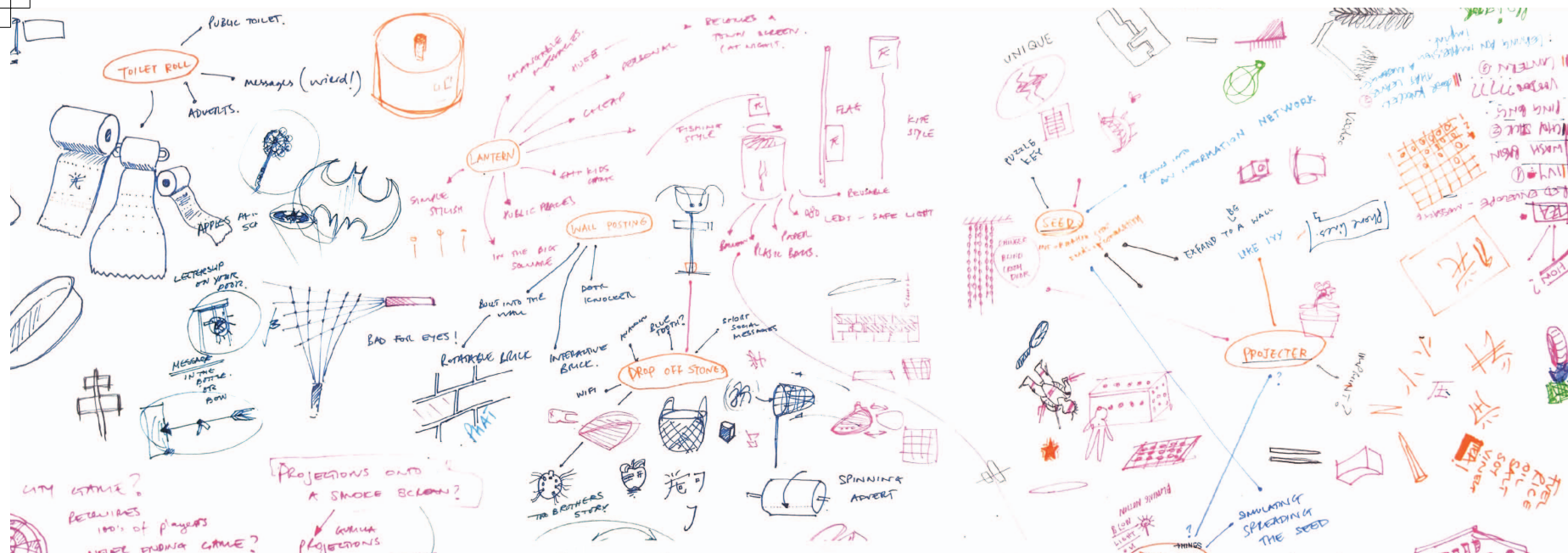
IDEA MAPPING
思维导图
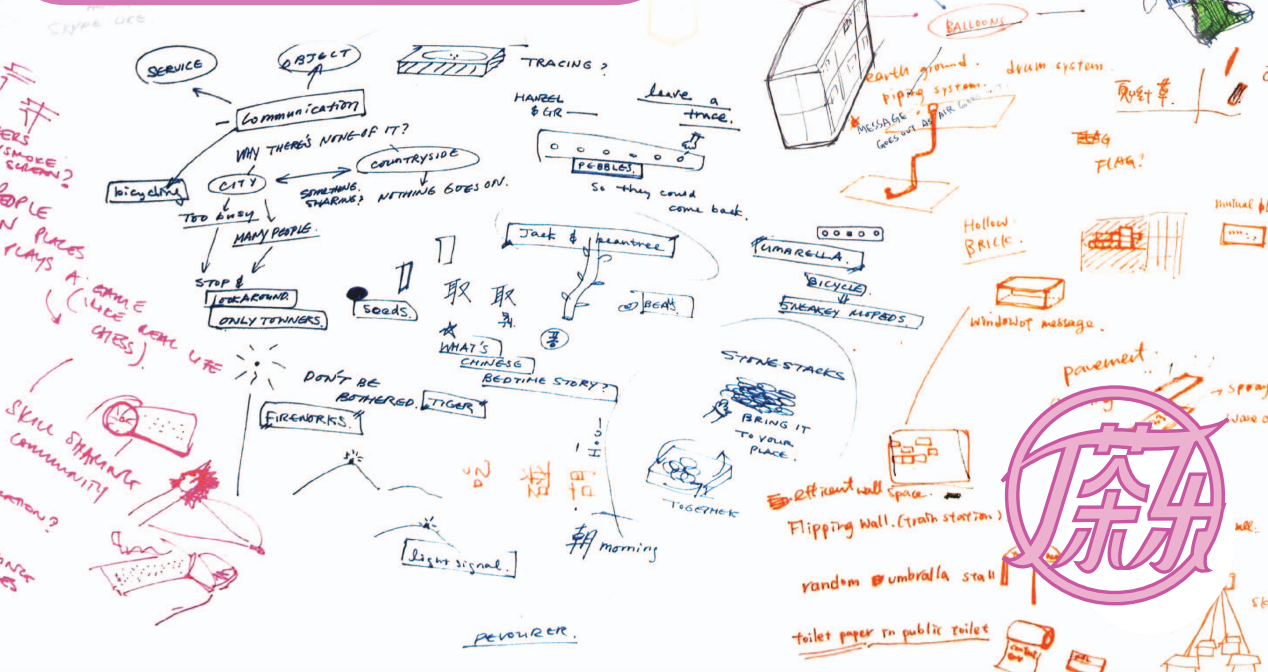
URBAN COMMUNICATION
都市里的沟通方式

RURAL COMMUNICATION
农村里的沟通方式

SOCIAL COMMUNICATION
社交活动

What do you usually do for entertainment after work?

Go out with friends 44%
Surf internet 35%
watch TV 14%   read 7%

What do you do in your free time (weekend, holiday)?

Written Responces
Rest at home/go to a movie/do sports/ field trip/KTV/watch TV/work out

请问您下班之后通常会做什么?

跟朋友出去 44%　上网35%
看电视 14%　看书/报/杂志 7%

请问您周末假日空闲时怎样娱乐休闲?

在家休息/看电影/运动/郊游/唱KTV/看电视/健身

If there are entertainments provided around the neighborhood (e.g. movie), will you be interested?

Yes 64%　Maybe 18%　No 18%

Are you willing to pay for it?t

Yes 72%　Maybe 14%　No 14%

若小区中提供娱乐活动(如电影) 您会愿意参与吗?

愿意 64%　可能 18%　不愿意 18%

若愿意，会愿意花钱吗?

愿意 72%　可能 14%　不愿意 14%

If there is a place where you can meet new people (or gather with friends), are you willing to go?

Yes 89%　No 11%

How much do you spend on entertainment each month?

0-100　15%　100-200　15%
200-300　28%　300-500　0
500+　27%

如果小区中有可以认识新朋友(或与朋友聚会)的场所，您会愿意去吗?

愿意 89%　不愿意 11%

您每个月花多少钱在娱乐休闲活动上?

0~100 15%　100~200 15%
200~300 28%　300~500 0
500+　27%

What kind of free entertainment would you want to have in the neighborhood?

Movie 21%　KTV 14%
Snooker/ Ping-Pong 43%
Mahjong/Chinese chess/Go/Poker 21%

Is there anywhere around that you can gather with friends? Where?

Yes　64%　(KFC/restaurant/park/ KTV(around五道口)/五道口)
Do not know 9%　No　27%

若小区中有免费的娱乐活动，您希望会是？

电影 21%　KTV 14%　台球/乒乓球 43%　麻将/象棋/围棋/扑克牌 21%

这附近有地方可以让您与朋友聚会、娱乐吗?若有，是什么地方呢?

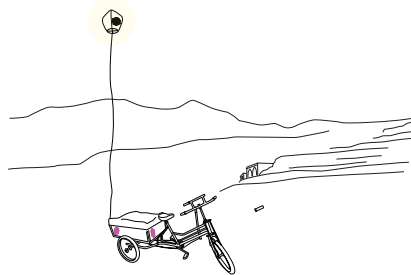有 64% (KFC/餐厅/公园/KTV(五道口周围)/五道口)　不知道 9%　没有　27%

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COMMERCIAL SPONSOR
企业赞助

Businesses pay exculsivity rights to the brand. Companies pay for advertising space on the carts/vans/trucks. Jobs could be advertised through the vehicles as the carts offer wide exposure.

企业向 企业对丁茶乐品牌申请了专利权。其他公司可付费在丁茶乐旗下的各种车辆上做广告。为了增加曝光机会，招聘信息也可登在这些车辆上。
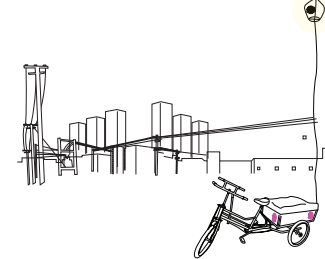
¥ tax
纳税

THE GOVERNMENT
政府

The government supports the brand as it can use the vehicle to communicate with people in less accessible areas. The government also subsidises the licience fee for the films in exchange the government plays an educational, health or informative video before the film. The government also subsidise the concerts and again in return can show a short video.

由于 牌车辆架起了与偏远地区沟通的桥梁因此得到了政府的支持。政府通过补偿电影版费换取在电影开场前播放教育、健康或其他短片的权利。°此外，政府还补贴演唱会，同样也会在演唱会开始前播放政府宣传短片

¥ sponsor 赞助
¥ sponsor 赞助
¥ sponsor 赞助

¥ support 赞助
¥ support 赞助

CONCERT LORRY **TEA BIKE** **CINEMA VAN**
演唱会卡车 **茶水车** **电影车**

¥ buy products
购买商品

¥ tax
纳税

Rural areas benefit through the gain of evening entertainment at affordable prices.
The rural inhabitants get exposed to a service that is paralleled in urban areas. The service also acts as vehicle for information both on the local area and neighbouring cities.

农村居民以较低的价格就可以享受到夜间娱乐，而且得到的服务与城市居民几乎相同。夜间娱乐项目成为农村与附近城市信息交流的渠道。

¥ hire 雇用
¥ buy tea& snack 购买茶水点心
¥ hire 雇用

The urban areas benefit through the gain of evening entertainment at affordable prices locally. There are currently very few entertainment offerings in the "villages within cities". This new social venue provides the local inhabitants, often including migrant workers, a place to socialise and gain information on the local area.

平价的夜间娱乐可以为都市小区带来多项好处，因目前城中村并没有足够的娱乐或社交场所。这种新型聚会地点可以为包括农民工在内的当地居民提供社交和交换信息的场所

THE PEOPLE
群众

THE YO! SYSTEM

The concert truck is the
flagship of the 茶孕 brand
演唱会卡车是 茶孕 品牌的旗舰车

4 times a year
每年四次

situation: small-medium towns
巡回于中小型乡镇

between 200 and 500 people
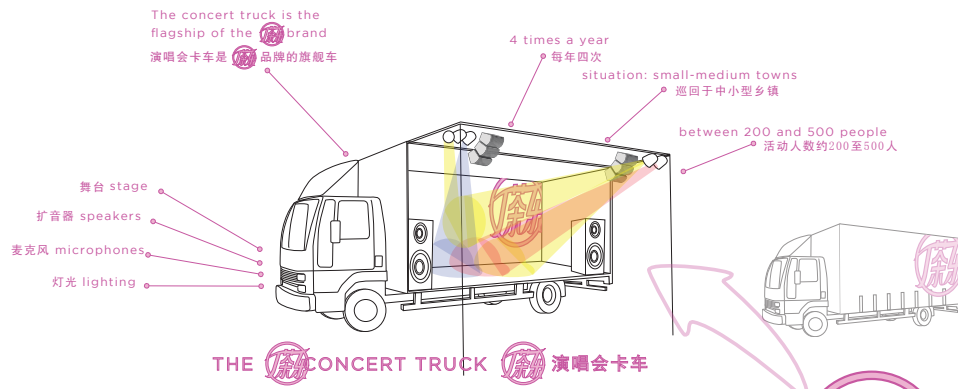活动人数约200至500人

舞台 stage

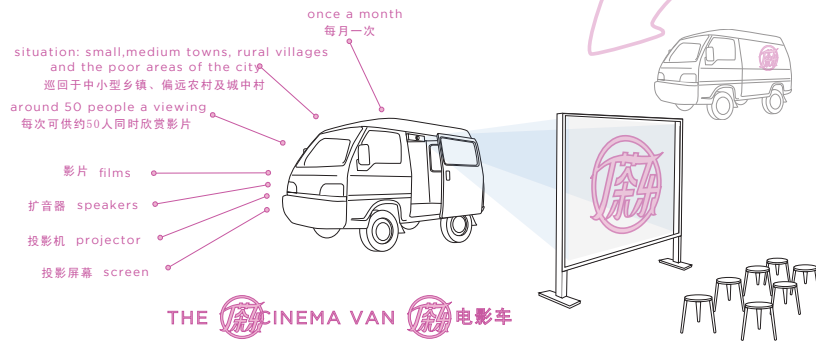扩音器 speakers

麦克风 microphones

灯光 lighting

THE 茶孕 CONCERT TRUCK 茶孕 演唱会卡车

The concert truck delivers a special occasion in less wealthy areas of the
city and in small to medium sized rural towns. These special ocassions
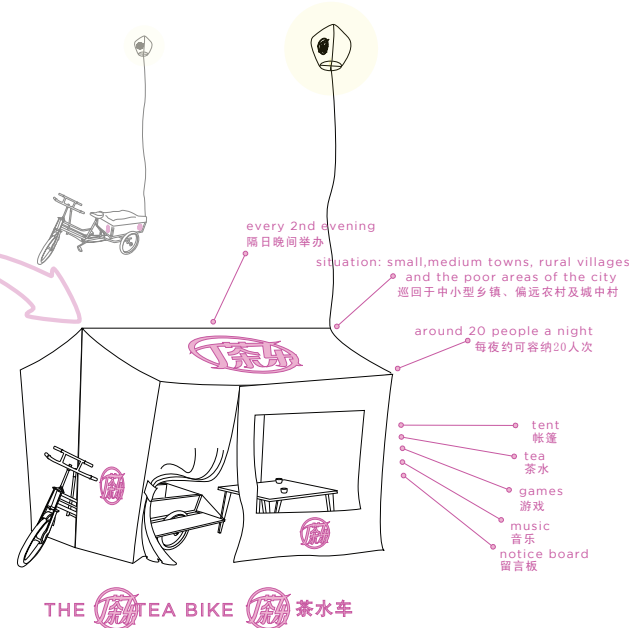draw large numbers of people together for a large social event.

茶孕 演唱会卡车主要在城市中较贫困的区域及中小乡镇举办特别活动时使用。
此类活动通常能吸引大批当地群众。

once a month
每月一次

situation: small,medium towns, rural villages
and the poor areas of the city
巡回于中小型乡镇、偏远农村及城中村

around 50 people a viewing
每次可供约50人同时欣赏影片

影片 films

扩音器 speakers

投影机 projector

投影屏幕 screen

THE 茶孕 CINEMA VAN 茶孕 电影车

The cinema van delivers a monthly film screening in the less wealthy areas
of the city and in small and medium sized rural towns and remote rural
villages. These events draw a medium sized audience of around 50 people.

茶孕 电影车为中小型乡镇、偏远的农村及城市中较不富裕的区域每月放映电影一次，
每次大约有50名群众参加。

every 2nd evening
隔日晚间举办

situation: small,medium towns, rural villages
and the poor areas of the city
巡回于中小型乡镇、偏远农村及城中村

around 20 people a night
每夜约可容纳20人次

tent
帐篷

tea
茶水

games
游戏

music
音乐

notice board
留言板

THE 茶孕 TEA BIKE 茶孕 茶水车

The tea bike provides a frequent brand presence into the community
through providing a social hub for local people to congregate. This
service is offered in the less wealthy areas of the city and in small
and medium sized rural towns and remote rural villages. This social
hub enables stronger brand presence within the community and
advertises other local 茶孕 events. This service hopes to draw around
20 people a night.

茶孕 茶水车不仅为小区居民的提供了社交窗口，也让 茶孕 品牌在小区中频繁曝光。本车
主要服务于城市中较不富裕之地区(如城中村)、中小型乡镇及偏远农村。而除了提高
品牌能见度之外，茶水车同时也是小区活动的宣传媒介。本服务期望每夜能吸引约20
人次。

THE YO! FRANCHISE 茶孕

FEEDBACK

Summary notes from presentation
Tackling communications. Party bike idea; 'Yo' bike.
Yo bike in tent mode for tea and game location. Opportunity for socialising. Offering karaoke, TV, dancing, movies in rotation of events.
Yo bike mechanism to promote jobs.

Tutor and audience comments and feedback
TUTOR 1: competition. Is there a demand for this. What is the competition for this. What is the best activity that this form of travelling facility can provide.
Group: offering place for socialising. Primarily a tea and game place. Aim to change activity offered in the country in the evening and improve 'connection'.
Student Audience: How much Chinese culture is embedded in this concept?
Group: Tea and games. KTV, dance and ball-room dancing. Popular entertainment.
TUTOR 1 and TUTOR 2: What are you going to design?
Group: the branding and franchise.
TUTOR 1: Is the bike the right choice; motorised bike or lorry or other form of transport?

Tutorial comments and feedback
Group: Will deliver 1:10 scale model. On plinth with boards showing system and branding. Boards showing financial model for system.
TUTOR 1 Need to show added value of Yo-Bike concept.
Group: Absence of collective activity facilities. Yo-Bike can provide this.
Tables provided: Yo-bike is now Yo-wagon!
TUTOR 2 Your system can offer major activities that the village cannot or can be augmented by arrival of villagers with their own stuff.
Catering for some figure between 10s and 3000.
Group: Series of vehicles providing different scale of activity.
Need to identify what you are providing. Be specific. Provision needs to be special, new and not already being provided.
Yo-entertainment system.

信息反馈

展示过程摘要
解决交流问题。理念：三轮车聚会；"Yo"三轮车。
Yo三轮车在帐篷里设置喝茶和游戏的空间。为社交提供场所和机会。循环提供卡拉OK、电视、舞蹈、电影等文娱活动。
Yo三轮车模式可以促进就业。

导师和观众的评论和反馈
导师1：竞争。是否有这方面的需求。竞争点在哪里？最好的活动是什么？这种移动设施能提供的最终活动形式是什么样的？
组员：提供社交场所。主要是喝茶和游戏的地方。旨在丰富国内的晚间活动和改善人们沟通交流状况。
台下学生：有多少中华文化体现在这个概念里？
组员：喝茶和游戏。KTV包房，歌舞和球室跳舞，大众娱乐。
导师1和导师2：你会怎样设计？
组员：品牌和特许经营。
导师1：三轮车是正确的选择；电动自行车、货车或其他交通工具呢？

教学意见和反馈
组员：我们将提供1:10的模型。用展板展示系统和品牌，还有系统的商业模型。
导师1：需要在概念中体现附加值。
组员：农村缺少集体活动设施。"Yo三轮车"可以提供这一点。
提供桌子："Yo三轮车"变为"Yo马车"。
导师2：你的系统能够提供的主要活动设施，村里人没有办法利用现有的东西实现。车辆服务人数应该介于100～3000之间。
组员：不同的车辆提供不同规模的活动。能提供的具体服务应该更具体一些。食物需特别一些，最好是新品种，与众不同一些。将来发展为Yo娱乐系统。

BIOGRPHIES 履历

Tom Barker

Tom's interests revolve around collaborative multidisciplinary practice in architecture and design. His expertise includes: materials and technology, sustainable design and creative industry policy. He has taught extensively in these areas in a number of countries, as well as advised government and non-government agencies on art, design, sustainability and creative industries. From 2009, professor at the University of Technology in Sydney leading the UrbanAid research group. From 2005-2009, while professor at the Royal College of Art in London, set up the GoGlobal collaborative international project research - running projects in China, Thailand, Japan and Ghana. Has Masters degrees in both industrial design engineering and architectural urban design, and a Batchelors in engineering. Collaborated with many professions and undertaken numerous creative projects in his own right over the last 20 years, including: the London Eye ferris wheel, the sustainable Greenwich Millennium Village, and a Turner Prize shortlised interactive artwork with Langlands and Bell.

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汤姆·巴克

汤姆的兴趣集绕在建筑和设计的多学科协作实践领域。他的专长包括：材料与技术，可持续设计和创意产业政策。他曾任教于多个国家的高等学术机构，还给政府和非政府机构在艺术、设计、可持续性和创意产业建设等领域提供建议。从2009年开始，在悉尼科技大学领导UrbanAid研究小组的研究工作。2005~2009年，他在伦敦皇家艺术学院任教，并促成了国际合作研究课题"走向全球化"，并在中国、泰国、日本和加纳等地实践该课题。他拥有工业设计和城市建筑设计的双硕士学位，并有工程学士学位。在过去的20年里，他参与了许多创意课题的研究和实践，其中包括：伦敦眼摩天轮，可持续格林尼治千年村，与朗兰兹和贝尔合作的互动艺术类作品入围了特纳奖。

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Peter Childs

Peter Childs is the Professorial Lead in Engineering Design at Imperial College London. His general interests include: creativity and creative methods; mechanical design; rotating flow; sustainable energy component, concept and system design. He was formerly the director of InQbate, the HEFCE funded Centre of Excellence in Teaching and Learning in Creativity, director of the Rolls-Royce supported University Technology Centre for Aero-Thermal Systems and a professor at the University of Sussex. His role at Imperial includes being the joint course director for the Industrial Design Engineering degree at the Royal College of Art and working with Design London.

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彼得·柴尔兹

彼得·柴尔兹是伦敦帝国理工学院工程设计系的领衔教授。他的研究领域包括：创新和创造性方法、机械设计、旋转流、可持续能源、概念和系统设计。他曾任InQbate的主任，InQbate是由英国高等教育基金委员会资助的创造力开发的教学；是由罗尔斯罗伊斯公司资助的研究气动热系统的大学科技中心的主任；他也是英国萨塞克斯大学的教授。他在伦敦帝国理工学院的任职包括担任和英国皇家艺术学院合办的创新工程系的专业课程导师，工业设计工程联合学位课程总监，并参与伦敦的设计工作。

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Joanna Grigg

Joanna Grigg is a prize winning poet and author. Her poetry's been published in a number of anthologies and magazines including Coasters (Poetry Society anthology), The Frogmore Papers, The Interpreter's House, The New Writer, The Rialto and more. She runs the Poetry Society's Brighton Stanza branch, works at a university, and publishes books on careers and the workplace (such as Collapsing Careers, How the workplace short-changes mothers, Vision, 2007).

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乔安娜·格里格

乔安娜·格里格是一位多次获奖的诗人兼作家。她的诗歌已被刊登在许多文集和杂志上，包括《Coasters》（社会诗歌选集）、《The Frogmore Papers》、《The Interpreter's House》、《The New Writer》和《The Rialto》等等。她是"诗歌协会"的布莱顿斯坦萨团队的负责人，她也在大学工作，曾出版关于职业规划和工作环境的书籍《崩塌的事业》、《工作环境如何在短期内改变母亲的》《视觉2007》等。

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Tom Fecht

Tom Fecht born in Germany in 1952, currently works as a sculptor and photographer in Berlin, London and Basel, Switzerland. After studies at Columbia University, NY and Technical University, Berlin he meandered through various creative careers before developing his project orientated strategy of artistic inversion. His European land art project Mémoire Nomade started at Documenta IX in 1992 and was followed by a decade of extensive landscape and portrait photography as well as public commissions. Fecht's recent work combines photography with acoustics and a sculptural approach with modern glass technology. His work is regularly exhibited in galleries in London, Basel and Paris. Museum exhibitions and collections include the National Gallerie, Berlin; Martin Gropius Bau, Berlin; Kunsthalle Hamburg; Helmhaus, Zürich; Kunst- und Ausstellungshalle, Bonn and private collections. Most recently her taught at the Royal College of Art in London and Cornell University NY.

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汤姆·福克特

汤姆·福克特1952年出生于德国，现在是雕塑家和摄影师，曾在柏林、伦敦、巴莫尔（瑞士）工作，从哥伦比亚大学、纽约大学、柏林科技大学毕业之后，他又在很多领域进行了创新的尝试，然后才确立了自己"艺术转换"的定向课题。他的名为Mémoire Nomade 欧洲大陆艺术课题开始于1992年的德国卡塞尔文件展，十年内不间断地展出风景和人物照。福克特近期的工作内容包括将影像和声音相结合，以及将雕塑的手法融入现代玻璃工艺中。他的作品经常在伦敦、巴塞尔和巴黎展出。收藏展出其作品的美术馆包括：柏林国家美术馆、柏林格罗皮乌斯展览馆、汉堡美术馆、苏黎世赫尔姆霍斯美术馆、波恩美术艺术展览厅和各种私人举办的展览。最近他在英国皇家艺术学院及纽约康奈尔大学任教。

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Garrick Jones

Garrick Jones is an academic, businessman and musician based in London. As a Senior Research Fellow (Institute of Social Psychology) at the London School of Economics and Political Science (LSE), a Senior Lecturer of Industrial Design & Engineering (IDE) at the Royal College of Art & Design (RCA) and a partner of the Ludic Group, a Strategic Business Design group, he is actively involved in negotiating the social spaces between the commercial and academic worlds. He has worked with the LSE on BOX, a specialised facility for knowledge exchange between academia and industry. His career has included Director of the Innovation Lab, Innovate:UK and he was Director of Accelerated Solutions Environments (ASEs) for Ernst & Young. He advises many of the worlds most well known organisations and is particularly experienced in developing innovation strategies using collaborative learning and design methods. He has worked with teams to launch collaborative environments in Europe, Africa, Australia, the UnitedStates and Asia. Garrick has worked on cultural change in the South African context, is a member UNESCO's IFIP Taskforce on decision-making and was recently the recipient of the first fellowship in the future of Design in Business awarded by The Royal Commission for the Exhibition of 1851. His music has been performed at the Centre Pompidou in Paris, the Kunsthaus, Zurich, the Museum of Modern Art (MOMA), New York, Barbican, London and Camden Arts Centre, London.

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Wenjin Yao

Received her Bachelor's degree in Industrial Design in China and then did an MPhil at D'Art et Métiers ParisTech in France, majoring in Virtual Reality and Innovation. Wenjin Yao has a cross-principle background having worked as structure engineer in a satellite design project in China, designed facades for French material company and taken part in an interaction design project in which digital and virtual technique played an important role in the design process. As a Chinese designer, she has a great interest in Chinese cultural features, which she hopes to abstract and apply within contemporary high-tech product design. Her PhD research topic in RCA is "The Integration of Chinese Culture and High Technology Products through Cultural Transfer as an Industrial Design Methodology". Research aims to search the Chinese cultural transferrable value into products on three aspects: tangible physical and material; social and culture behavior; and mental or idea culture and philosophy.

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加里克·琼斯

加里克·琼斯是一位学者、商人和音乐家，居住在伦敦。他在伦敦政治经济学院任高级研究员（社会心理研究所），也是皇家艺术学院工业设计工程系的一名高级讲师，还是Ludic Group——一个战略业务设计小组的合伙人。他活跃于商业界和学术界之间的社会领域。他曾在伦敦经济政治学院研究BOX——一个实现学术界与工业界之间的知识交流的专门设施。他的职务包括 Innovate UK 创新实验室的总监，他还是安永会计师事务所"加速解决环境问题"的项目总监。他建议世界上最知名的组织——尤其是那些致力于发展创新型战略的组织——使用合作的学习和设计的新方法。他曾和团队一起前往欧洲、非洲、澳大利亚、美国和亚洲进行设计协作。加里克曾研究过南美洲的文化变迁，他是联合国教科文组织的决策团队的一员，最近他又获得由伦敦世博会委会授予的"未来设计商务奖"的一等奖。他谱曲的音乐曾在巴黎蓬皮杜艺术中心的美术馆、苏黎世、现代艺术博物馆 (MOMA)、纽约、瓮城，伦敦巴比肯中心和伦敦博物馆进行过演出。

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要文谨

在中国取得了工业设计学士学位后，要文谨又取得了巴黎高科工艺美校的虚拟现实与创新专业的博士学位。要文谨拥有交叉学科背景——她曾在中国卫星设计项目中担任结构工程师，为法国材料公司设计外观，并参与了一个数字化虚拟技术占重要地位的交互设计项目。作为一名中国的设计师，她对中国传统文化十分感兴趣，她希望能将其提炼并应用于高科技产品设计领域。她的博士阶段RCA的研究课题是"中国文化和高技术产品的整合——将文化转型作为工业设计方法论"。研究目标是从三个方面寻找文化转型融入产品的价值：有形的物质和材料；社会和文化行为；精神、思想文化和理念。

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Ashley Hall

Ashley is a designer and deputy head of department of Innovation Design Engineering at the Royal College of Art. He studied furniture design at Nottingham Trent University and the RCA, receiving his MA in 1992. After working as a furniture, product, lighting & interior designer for a variety of design consultancies and manufacturers he established his own company in 1994 which was followed by the formation of Diplomat with Matthew Kavanagh in 1999. Clients include some of the top furniture brands: ArrMet, Artifort. Covo, Edra, Origlia, Saporiti Italia, RSVP, Sauder, Sintesi, Supporto and Zeritalia. Current work includes designs for mass production and an experimental line of furniture using new materials and technologies. Ashley's academic appointments have included his roles as module leader in innovation strategy and innovative materials at the University of East London, lectureships at the University of Salford, Ravensbourne and Grays School of Art in Scotland. He has lectured internationally in China, Japan, Thailand, Norway, Australia and Ghana and has run department consultancy projects, summer schools and student modules with Unilever, P&G, O2 mobile, Hutchison Whampoa, Ford and Sharp. He is actively researching and writing papers on non-linear systems in design, experimental design and industrial design pedagogy.

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阿什利·霍尔

阿什利是一名设计师，同时也担任皇家艺术学院创新设计工程系的副系主任。他曾就读于英国诺丁汉特伦特大学，攻读家具设计，之后在皇家艺术学院学习，于1992年取得硕士学位。在多家设计咨询公司和企业从事家具，产品，照明和室内设计多年后，他于1994年组建了他自己的设计公司。随后在1999年于Matthew Kavanagh 合伙组建了Diplomat。服务客户包括一些顶级家具品牌：Arr Met，Artifort，Covo，Edra，Origlia，Saporiti意大利，RSVP，Sauder，Sintesi，Supporto 和Zeritalia。目前的工作包括为大批量生产的设计品和为新材料和新技术在家具上的应用开辟实验线。阿什利的学术任命包括东伦敦大学创新战略和创新材料研究带头人，索尔福德大学、雷文斯本大学和苏格兰的格蕾艺术学院讲师。他曾在中国，日本，泰国，挪威，澳大利亚和加纳等地讲学，并运作部门咨询项目、夏季学期、学生工作坊等学术实践活动，合作对象包括联合利华、宝洁、O2mobile、Hutchison、Whampoa、福特和夏普。他坚持不懈地在设计，在实验设计和工业设计教学等领域积极地进行研究和写作。

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Liu Zhensheng

Liu Zhensheng is Head of the Department of Industrial Design in charge of undergraduate teaching, research and academic work. He was appointed Main academic part-time work: on the panel of experts of the Beijing Innovation Fund project review for the Beijing Municipal Science & Technology Commission. Before 2000, design projects were mostly undertaken for enterprises and companies to complete their product external design. Clients include some Well-known companies: P&G, Petro China, GE Healthcare and LG. Since 2000, design service projects gradually extended into the design research field.

刘振生

刘振生现任清华大学美术学院工业设计系主任。主管系本科教学、科研及教务工作。主要学术兼职：北京市科学技术委员会北京市创新资金项目评审专家。研究方向为工业设计创新方法研究、工业设计专业教育研究。2000年之前，设计项目多为承接委托设计，为企业和公司完成产品外观设计。合作对象包括美国宝洁、中国石油、GE医疗和韩国LG等。自2000年以来，设计服务项目逐步扩延到设计研究领域。

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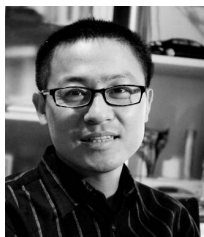
Zhao Chao

Dr Zhao Chao is currently Deputy head of Industrial Design Department in the Academy of Art and Design, Tsinghua University. He hold a PhD from Queensland University of Technology (Australia), he also get a Master of Arts degree from the Tsinghua University and a Bachelor of Arts degree in Industrial Design from the Centre Academy of Art and Design (China). He is a member of Design Research Society (UK) and a member of Australia China Alumni Association. He has worked as a visiting Research Fellow in Queensland University of Technology and visiting Professor in Griffith University in Australia. He is the Chief Design Officer in National Life Science and Biotechnology Research Centre (CapitalBio).Dr Chao Zhao currently is involved in two research: (1) Universal Design and Elderly Users' Need Model, (2) Culture transfer in the Human Centre Design process. He has a extensive and distinguished industrial design related publication record in international journals and conferences. He has authored 6 books and 40 research papers. One of his last and important book is which published by German publisher VDM. Following studying in Australia in 2008, Dr Zhao was awarded the Chinese Government Award for Outstanding Students Abroad. Due to distinguished achievement in the research, practice, and teaching areas, Dr Zhao win the Australia China Alumni Award for Research and Innovation which is the top level award founded by Australia Government. The wide-scope of product design has won Dr Zhao numerous awards in his design career, including an international renowned design award 'Red Dot Award', and four 'Red Star Design Awards'. Dr Zhao has also been awarded the National Significant Product Design Award on two occasions and two Excellence Design Awards in the China National Art and Design Exhibition. Dr Zhao's ceramics designs have also been featured in a number of international exhibition and gallery collections.

赵超

赵超现任工业设计系副系主任。获中国中央工艺美术学院学士学位，中国清华大学文学硕士学位，澳大利亚昆士兰科技大学设计学博士学位。国际设计研究学会会员、澳中同学会会员，兼任澳大利亚昆士兰科技大学客座研究员和Griffith大学设计学院客座教授，国家生物芯片工程研究中心（博奥生物）首席设计顾问，BOLO陶瓷卫浴有限公司设计总监等职。他目前的研究方向是：1.通用设计方法和老龄用户需求研究。2.人本设计创新方法中的意义建构和文化模式转换研究。赵超博士的研究成果应邀在相关国际设计研究学术会议上发表，在国内外核心学术期刊和国际会议上发表论文40余篇，出版学术专著和个人作品集六部，最近的重要英文学术专著是《Aging in China and its Impact on Vehicle Design》一书，由德国VDM出版社发行。赵博士获得中国教育部和国家留学基金委授予的留学生最高奖"中国政府国家优秀海外留学生奖"；被澳大利亚政府和教育部授予海外学者学术成就最高奖"澳中校友杰出成就奖"。澳大利亚政府全球发布的唯一国家形象类官方刊物《Australia》对他进行了专题人物报道。他的设计实践主要集中在医疗实验设备和卫浴空间产品两个领域，先后完成产品设计60余项。产品设计实践获得诸多国际国内重要的设计大奖，其中包括国际红点设计大奖，中国创新设计红星奖，国家重点新产品奖，中国原创产品设计优秀奖，全国美展优秀设计奖等重要的奖项。多项设计作品应邀在法国、澳大利亚、中国香港、中国台湾等国家和地区展出，并被国内外多家博物馆展出和收藏，尤其是德国红点设计博物馆、中国国家美术馆、浙江美术馆等国内外著名美术馆对他的设计作品进行长期展出并永久收藏。

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GoGlobal is about the collective mind generating great ideas that often bridge the gap from policy to implementation and exploring these through design. This book reports the exploits of the international GoGlobal programme run via partnerships formed between Innovation Design Engineering at the Royal College of Art & Imperial College London, Tsinghua University's Industrial Design department and a range of global design institutions in Thailand, Japan and Ghana. GoGlobal involves ideation, conceptual and systems design, enterprise development and testing. The essays contained in the first part of the book represent a loose collection of papers and articles produced since 2005 and highlight evolving thoughts and project challenges. The second part documents the 2010 Rural-Urban project partnership with Tsinghua University, highlighting designs from student groups along with the guidance given throughout the process.

"走向全球化"课题的宗旨是集思广益促进好想法的产生，并且通过设计进行探索，搭建政策和实际操作之间的桥梁。这本书叙述了"走向全球化"国际性课题开展过程中，皇家艺术学院和帝国理工合办的创新设计工程系和世界各地的设计机构进行合作性的探索的过程，合作对象包括清华大学美术学院工业设计系，泰国、日本、加纳等地的设计机构。"走向全球化"课题的成果形式包含设计想法，概念设计，系统设计，企业发展和测试。本书的第一部分内容包含了自2005年以来的相关论文集合，这些文章重点阐述了想法的演变过程和课题面临的挑战。第二部分则记录了2010年以"城市与乡村"为主题的与清华大学进行的合作课题的具体内容，并重点介绍了学生的作品和教师的整个指导过程。

ACKNOWLEDGEMENTS

致谢

　　英国皇家艺术学院和清华大学希望向参与本次"走向全球化——2010城市与乡村"课题的全体人员和协作组织表示衷心的感谢。感谢微软亚洲研究院向我们提供了汇报场所；北京工业设计中心和联想设计和创新设计中心都接待了我们的参观访问；感谢阳泉科技局要真局长、太原理工大学阳泉学院宋红副院长以及南煤煤矿集团对我们的支持。感谢接待我们参观的农民朋友们。还要感谢工业设计工程系的在读博士——要文谨安排我们到阳泉参观访问并且举办了一期文化交流活动；感谢英国的手语言翻译员利亚纳·劳埃德。

长期支持：
汤姆·巴克教授——"走向全球化"创建者和总设计师
迈尔斯·彭宁顿教授——工业设计创新工程系的系主任
加里克·琼斯——伦敦政治经济学院/Ludic组，使项目的沟通和国际化的学者
汤姆·菲撒——摄影和辅导
莎莉·和沃斯——项目开发，物流和组织
西蒙娜·汤普森和夏娃·达拉斯 工业设计创新工程系的部门管理员