

International Education of Intercultural
Communication Design

跨文化

艺术设计教育尝试

中美两国高校平面设计教育交流实录

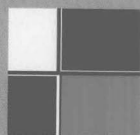
A Record of the Visual Communication Design
Education Research Between China and U.S.A.

马振龙
Zhenlong Ma

张跃起
Yueqi Zhang

杨秀玲
Xiuling Yang

编著
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中国建筑工业出版社

China Architecture & Building Press

图书在版编目 (CIP) 数据

跨文化艺术设计教育尝试 中美两国高校平面设计教育交流实录 / 马振龙, 张跃起, 杨秀玲编著. —北京: 中国建筑工业出版社, 2010

ISBN 978-7-112-12166-3

I. ①跨… II. ①马…②张…③杨… III. ①艺术-设计-教育-国际交流-中国、美国-文集 IV. ①J06-4

中国版本图书馆 CIP 数据核字 (2010) 第 104124 号

责任编辑: 唐旭 李东禧

责任设计: 赵明霞

责任校对: 刘钰

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中国建筑工业出版社出版、发行 (北京西郊百万庄)

各地新华书店、建筑书店经销

北京嘉泰利德公司制版

北京方嘉彩色印刷有限责任公司印刷

*

开本: 787×1092 毫米 1/16 印张: 10½ 字数: 262 千字

2010 年 6 月第一版 2010 年 6 月第一次印刷

定价: 78.00 元

ISBN 978-7-112-12166-3

(19422)

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(邮政编码 100037)

■ 前言

P r e f a c e

文化是一个极为广泛的概念。从某种意义上讲，文化是一种社会现象，是某一社会群体在某一特定空间环境下长期创造、逐渐形成的共有行为规范和思维模式；文化又是一种凝聚着时代演变的历史现象，是社会历史珍贵的沉淀物，它涵盖了一个国家或民族的历史、地理、风土人情、传统习俗、文学艺术、生活方式、行为规范、思维模式、审美观、价值观和世界观等。

文化主要由四个方面构成：物质文化、规范文化、行为文化和精神文化。物质文化是指某一社会群体生产力和产品的总和，是具有物质实体的、可触知的文化事物。规范文化是指某一社会群体在长期社会实践中形成的社会规范。行为文化是指某一社会群体内约定俗成的礼仪、民俗和习俗等在人际交往中的行为方式。精神文化是文化的核心，是指某一社会群体在社会意识活动中普遍形成的世界观、价值观、审美观和思维模式等主观因素。

文化又被分为三个主要层次：第一个层次为由哲学、文学、艺术和宗教所构成的高雅文化(High Culture)；其次为由包括人际关系在内的生活方式和行为规范等构成的通俗文化(Popular Culture)；最后是由世界观、价值观、审美观、道德观和思维模式等构成的深层文化(Deep Culture)。三个层次相互作用、相互影响、相辅相成。高雅文化和通俗文化基于深层文化，而深层文化的某一理念可能以一种习俗或生活方式反映在通俗文化中，或以某种艺术形式或文学主题在高雅文化中得以体现。

文化的差别在民族、地域、宗教和语言上进行区分会准确地映射出其背后不同的渊源和传统。同样，人类文化因地域原因不可避免地形成了复杂性和多样性，这不仅仅丰富了人类文明，同时也成为不同族群赖以生存的精神理念和情感支柱。不可否认的是各族群的文化差异隐形地阻碍了族群间的有效交流，所

以，跨文化的深层次思考和研究在日益全球化的今天就显得尤为重要。

设计师是文化的传播者。设计师设计意识的定位和对目标受众文化背景以及人文理念的分析、研究是一个设计作品成败的关键。

本书是一个在力求专业、公正、客观和严谨的基础上，从跨文化艺术设计教育的角度，以中、美两国艺术教育中的人文理念培养为课题所进行的平面设计教学交流实录，并以视觉语言向读者展现了中、美两国三校学生富有代表性的原生态文化主题作品。希望本课题成果能够给读者带来一些启示、思考或帮助，这也将是本课题组全体成员的最大心愿。书中如有贻笑大方之处，还望读者海涵和不吝赐教。

作者

2010年1月5日

Culture is a concept with many different dimensions. In a sense, culture is a social phenomenon, a behavior standard and thinking mode formed through a long history and shared by a certain social group in a specific space and environment. On the other hand, culture is an historical phenomenon, a crystallization of changes over time, the unique precipitation of history and society. In sum, it covers, among other things, various aspects of a nation and its people, such as history, geography, local conditions, traditions and custom, literature and arts, life styles, behavior standards, thinking modes, aesthetic views, values and world outlook.

Culture is composed of four aspects, including material culture, standard culture, behavior culture and spiritual culture. Mate-

rial culture refers to the sum of productivity and products of a social group, a palpable culture with physical objects as its carriers. As for standard culture, it involves the social standards which have been formed during a long period of social practice and shared by a certain social group. Behavior culture relates to social behaviors and manners including the accepted etiquette, folk-custom and traditions. Finally, there is spiritual culture, the core of the culture concept, which refers to subjective factors such as *weltanschauung*, values, aesthetic views and thinking modes developing in conscious activities within a certain social group.

Culture is also divided into three levels, the first of which is High Culture, including philosophy, literature, arts and religion. The second layer is Popular Culture formed by life styles and behavior standard with interpersonal relationships included. Finally there is Deep Culture constituted by *weltanschauung*, values, aesthetic views, moral views and thinking modes. These three levels are interrelated and interactive with each other. High Culture and Popular Culture have their roots in Deep Culture, while the concept of Deep Culture may be reflected through a tradition or life style which belongs to Popular Culture, or a certain art and literature theme in High Culture.

Cultural differences in terms of nation, region, religion and language will precisely indicate the differences in origins and traditions. Human culture inevitably reserves the characteristics of complexity and diversity, which does not only enrich human civilization but serves as spiritual belief and emotional support that different groups rely on. However, it cannot be denied that cultural differences will hinder effective communication between different communities. And that is why a deep cross-cultural thinking and research is so important within the framework of globalization.

A designer is a disseminator of culture.

The designer's consciousness positioning, together with the analysis and research of the target audience's cultural background and related humanistic ideas is the key to the success of a design work.

Based on a professional, impartial, objective and rigorous foundation, this book is a record of visual communication design teaching in the perspective of cross-cultural art design education, with the cultivation of humanistic idea in Chinese and American arts education as its theme. Representative designs of students from three universities of China and America relating to original ecology cultures will be presented to readers in visual language. The aim of this book is to give some inspiration and help to readers, which is also the ultimate wish of all the members of this project. Finally please forgive us if there are any errors in this book. We welcome any corrections, advices, and suggestions.

The Author
January 5, 2010



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Author Introduction



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He earned his MFA in Graphic Design from Savannah College of Art & Design in Georgia, MA in Multimedia & Communication from Saginaw Valley State University in Michigan and BFA in Graphic Design from Tianjin Academy of Fine Arts in Tianjin, China. He has taught Graphic Design at Tianjin Commerce University, China, University of South Carolina Upstate, and Southern Utah University. Recently he is teaching at Purdue University Calumet. His research areas include conceptual design theoretic and methodology of visual communication design by using the multi-cultural background.



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She graduated from the branch School of Nankai University majoring in Library and Information Science. She is now a member of Tianjin Dramatists Assassination and the Art History Committee of Tianjin History Institute, associate research fellow of Tianjin Art Institute, and also director of Information and Data Center. She is mainly engaged in research on artistic theory, drama and movie etc..

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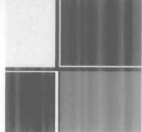
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Part

one

Project Summary

第一部分·课题综述

课题综述

Project Summary

—— 兼论中美两国高校艺术设计教育中的人文理念培养

Comparative Analysis of the Humanistic Idea Cultivation in the Art Design Education between Chinese and American Universities

设计师的设计意识定位以及对目标受众文化背景的研究是一个设计师永恒的课题，细心的剖析、敏锐的切入和准确的视觉陈述是有效视觉传达的保证。

在中美两国院校视觉传达的教学过程中，作者深刻地体会到，由于设计所涉及的范围极为广泛，内容纷繁，目标受众背景构成复杂，单凭学生现有的经历及阅历难以表现信息传达的准确性和功能性，这正是本课题的设计起因和动力。要想使学生强化主题和目标受众文化背景的专业研究意识并养成一种良性的思维习惯，就必须设计相应的教学内容对学生进行有效训练。经过多次的研究探讨设计产生了本课题，并分别在中国天津理工大学、美国南犹他大学和普渡大学卡鲁梅特分校的相应课程中实施。为了使课题更具有可操作性，根据三校学生的具体情况对课题内容及要求进行了适当的调整。本课题最终确认的目标是，着重训练学生对已知信息的分析、提纯和对未知信息的搜集、提炼，分别从当事人和旁观者的两个角度，针对相同或相似事件作出合理判断，同时使之形象概念化，以视觉对话的形式探讨对于中美文化差异的特别印象，并以有效的方式传达给目标受众。课题每单次实施周期为四周。

由于学科的特点，中美高校在艺术设计教育中均注重从不同角度对学生人文理念的培养。从学生作品中可以看出中美两国学生所受到的两种不同人文理念的影响，从不同的角度可以反映出对于人文理念培养的侧重点。在改革开放前，中国学生的知识结构中，民族传统的文化知识占有较大比例。改革开放后，中国对外域文化的吸收与融合以及对及时信息的有效传播，拓展了学生的视野，丰富了学生的人

文知识，在传统的基础上又增加了人文理念的国际化理解，使得学生的知识结构体现出多层次、多视角的特点。

美国是一个多种文化融合的国度，不同族群在各自文化背景下形成不同的亚文化圈，相互之间既有隔阂又能够和平相处。受主流文化的影响，这些亚文化与其域外母文化源有着较大的区别。由于美国主流媒体对于外域文化传播介绍的信息有限，有时甚至带有明显的意识形态色彩，使学生对不同文化的欣赏、理解和吸收产生了一定的局限性，但是只要提供机会和正确引导，学生们就会发挥主观能动性，通过系统、深入的研究和分析，产生兴趣去理解和欣赏不同文化，并得出客观的结论。这些在美国学生作品中得到了体现。

文化因地域原因形成的复杂性和多样性，不仅仅丰富了人类文明，同时也是不同族群赖以生存的精神理念和情感支柱。随着社会的发展，不同族群之间的交往、交流日渐频繁，由于各族群文化的差异和不同的价值观，隐形地阻碍了具有不同文化背景的族群之间的有效交流，甚至引起误解、愤恨和积怨。究其原因，都是由于文化差异以及人们习惯于以自己文化中的习俗和标准去衡量和评判另外一种文化，而不是抱着平和的心态去欣赏，从而使之丧失了从不同文化源泉中汲取精华的机会和自我文化发展的动力和空间。

针对这一点，本课题要求学生以一个设计师的身份，站在中立的专业立场上，以一个全新的我尽力做到公正研究、探索、分析、归纳不同文化及其现象的真实性和独特性，从专业设计流程出发，逐步形成能代表中美文化的个性理念识别，找寻目标受众在其不同文化背景下所能接受的设计创意，通过相

应的具有符号性的视觉元素体现设计理念,强化视觉传达效果。

本课题的性质不单单是对学生提出了很高的要求,同时对教授来讲也是一个挑战,所以必须考虑到打破常规,用一种积极有效的教学方法强化学生的主观能动性和自我掌控能力。本课题的指导原则是:对学生的设计过程不做任何硬性干涉,强调独立研究,教授不表述对于不同文化的个人见解,强化辅导研究方法和技术支持,着重于主题的力度与深度的探索,在不限定主题表现形式的前提下,引导学生进行创造性的思维。一开始布置课题时,由于课题的新鲜感和挑战性,激发了学生强烈的创作冲动,同样由于课题的独特性也给予了学生极大的思想跳跃空间和机遇。

在研究环节进行过程中,每个学生都根据自己搜集到的相关信息,进行了深入的探索与分析,逐渐形成了各自的设计理念和设计方向,准确地找到了各自的切入点,从而体现了学生的独立研究能力和独立思考的真实性。研究进度时间表根据每个学生的不同情况进行了合理的调整,引导学生逐步从最初获取的切入点进行深度与广度的相关研究,从而达到一个由感性到理性的升华,大部分学生都达到了这一要求。在每次课题点评中,每个学生都从其他人所发布的信息中得到了启示,无论是在学生之间还是在学生与教授的互动中都本着相互尊重、平等交流的专业态度,积极地营造一种宽松、健康的学术气氛。在本课题中,被作为重要的教学环节的课堂点评和课堂讨论,对整个设计流程的有效实施起到了不可或缺的推进作用。

在普渡大学卡鲁梅特分校实施本课题时,作者适当地调整和修改了课题方案,把主题延伸定位在“文字作为图像”上,基于不同文化背景,利用解构法重新诠释文字的表形和表意,并选择思想单纯、接受能力强、没有过多设计语言和技术方法束缚的低年级学生进行实施。

从完成作品上看,学生们以各自独特的选题,准确的切入点和多样的表现形式,多侧面、多角度地体现了中美文化背景下的不同理念。大部分同学遵循了创意驱动下的设计定

位,采用理念延伸和隐喻的设计手法,有效地诠释了抽象概念。其中在中国学生唐帆的“中、美饮食文化”和孙萍萍的“印象中国”、“印象美国”招贴系列设计中,美国学生 Kristie 的“水”和 Cami 的“路”的作品主题都强调了一种概念延伸;中国学生刘书振的“美国饮食”、“印象美国”和孙铭徽的“之乎煮也”、“西部文化”的设计作品,美国学生 Jessica 的“球”系列、Lisa 的“饮食”以及 Zeck 的“马”主题均采取了轻松愉快的卡通直叙式;中国学生邱菁的“食新春”、王春梅的“印象中国”和美国学生 Erik、Katie 的“春节”、Ariel 的“婚礼”以及 Aubrey 的“日历”作品主题则采用民俗特征的切入法;中国学生程驰的“开饭喽”、“肯德基”和李磊的“中国印象”、李霞的“餐具”设计作品,美国学生 Jacob 的“货币”、Joe 的“兵马俑”以及 Ivan 的“龙”主题进行了不同文化价值观的深层次探索;中国学生王晓庆和姚可心的“印象中国”、“印象美国”系列设计作品,美国学生 Laura 的“美”以及 Jackie 的“舞蹈”等主题描述了在现代生活中不同文化背景下的审美观。两国学生均在设计中理念明确,创意新鲜、独特有效,极具思想性。部分同学在设计表现技巧上略显生涩,因而减弱了理念传达的效果。

从学生的设计陈述中可以看到,通过本课题,学生们不仅仅强化了在设计流程中研究环节的训练,也使他们理解到研究环节在整个设计流程中的不可替代性。针对不同文化背景下的目标受众,深刻地理解其文化内涵,选取适当的视觉元素,遵循其文化习俗中的约定作为设计定位是有效视觉传达的基本保证。作为一个设计师,不仅要提升自我的文化素养,而且还要了解多种文化的特征,排除任何偏见,从不同文化中探寻受众的心理感受和情感需求,通过精炼设计语言来提升设计技巧,从而步入一个较高的专业设计境界。

本课题的产生、实施及成果印证了作为一个设计专业的学生,在全球化大语境下进行多种文化研究的必要性和可行性,这将对他们今后的职业生涯和设计理念产生重要的影响和作用。

Ever-present issues for a designer are how to aim and express his or her philosophy and approach to designing and how to study the cultural background of the target-audience. Effective visual communication can be guaranteed only by careful analysis, sharp perception and accurate visual-presentation.

As an instructor of "Visual Communication Design" who has long been teaching in Chinese and American universities, the author has experienced that the most students often cannot concisely convey the intended function of communication information in their works, because their present life experiences are quite limited while designing touches a wide range of subjects and extremely complex target backgrounds. We have developed this project in order to study and better understand this problem.

To strengthen students' research awareness of the designing themes and the target culture backgrounds as well as to help form good habits of thinking about different approaches to designing, they must be trained effectively by correspondingly designed lessons.

After many different efforts, including a number of research projects and discussions with others, a systematic plan of teaching and study for this was developed. It was then successfully implemented in related courses in Tianjin Polytechnic University, Southern Utah University and Purdue University Calumet. In order to make the topic more easily implemented, the author has made corresponding adjustments in the topic contents and related requirements according to different student conditions in each university.

The ultimate goal of this project is to intensify students' practices of analyzing and distilling the already known information and collecting and extracting the essence of the unknown information, making reasonable judgments in both identical and similar affairs from both the perspective of insiders and outsiders, and at the same time conceptualizing the design image and discussing through visual dialogues the particular impressions of the cultural differences between China and America and effectively communicating them to the target audience. Courses for such a project will last for four weeks.

Both Chinese and American art design schools, according to the nature of this discipline, emphasize on cultivating students' humanistic ideas from different perspectives. From the works of Chinese and American students, we can find that Chinese and American students are affected by different humanistic ideas. Different teaching emphasis in students' humanistic idea cultivating in China and America can be reflected from different angles.

Before the reformation and opening up program, Chinese students were mainly imparted with Chinese culture while after the program, China began to absorb and integrate foreign cultures and also transmitted updated information, and students' horizons were broadened

and their knowledge enriched. They know more about the international humanistic concepts on the basis of the traditional education, and therefore make their education form a multi-dimensional and multi-perspective structure.

America is a country mixed with multiple cultures with different sub-groups having different sub-cultures. Among these sub-groups are both conflicts and peaceful co-existence. Affected by the main-stream American culture, these sub-cultures are distinctive from foreign cultures. American mainstream media has limited coverage of the alien cultures and what's worse, if any, usually paint a obviously ideological color, this result in students' limitations in appreciating, understanding and absorbing foreign cultures. However, as long as guided correctly, American students can give their initiatives into full play and have interests in understanding and appreciating foreign cultures through systematic and thorough researches and analysis, and on the basis get an objective conclusion about foreign cultures. This has actually been reflected in their works.

The complexity and the diversity of different cultures in different areas have not only enriched the all human civilizations but also formed various mental concepts that different ethnic groups have emotionally depended on in their lives. The mutual communications and exchanges between different ethnic groups are becoming more and more frequent. However, the great gaps among different cultures and values have invisibly impeded the effective communication among people of different culture backgrounds, and what's worse, have even caused misunderstanding, hate and rancor. Why has that occurred? The reason is that people of different cultures are used to measuring and judging other cultures by the standards and the conventions of their own cultures, rather than to appreciating them with a calm and balanced attitude. Consequently, they have lost the precious opportunity to extract mental essences from other cultures and to improve their own understanding. Different cultures often express the same underlying themes and philosophies, but do it in different ways. The more we can understand, appreciate, and implement these different ways, the more our own ability to express what we can to express can be enhanced.

This study aims to require students as professional designers to do their best to study, explore, analyze and summarize the authenticity and the uniqueness of different cultures and phenomenon with a neutral and impartial stand, freer from the constraints of thinking only within the framework of their home cultures. When starting the professional design process, we gradually form two kinds of unique conceptual identities embodying Chinese and American cultures respectively, determining creative design methods acceptable to the target audience of different backgrounds, using visually symbolic elements to

indicate the designing concepts and on that basis to reinforce the visual communication effect.

The nature of this project does not only create higher requirements for the students but also poses a challenge for the professors. The old-fashioned rules and conventions should no longer be rigidly followed and a new teaching method better able to intensify students' initiatives and self-commanding abilities should be adopted. The guiding principles of this project are as follows: 1) never interfere in the students' designing processes; 2) let students do independent research without professors' giving them any personal opinions during that research; 3) improve the assisting methods and technical support for students; 4) ask the students to make deep and broad explorations rather than superficial appraisals; and 5) guide the students to develop creative thinking ways without limiting the representing forms. The students' composing desires have been stimulated when first assigned with fresh and challenging topics; similarly the unique topics have offered them sufficient room for their free and unbounded thinking.

Before approaching the whole study process, the students first explore deeply in and analyze thoroughly the related information they have collected, and then gradually form their respective designing concepts and directions and decide their research focuses. This can certainly show their independent research and thinking abilities. The schedule of the broad and deep research for each student is precisely adapted to his or her specific conditions after each finds his or her own research focus, and consequently helps their studies evolve from perception to rationality. This has been accomplished by most students. Every single student has been inspired by ideas given from other students during the project critique period. All the individuals in each class have shown mutual respect and equalities in the academic interactions demonstrating professional manners and behavior while at the same time building a kind of relaxing and healthy academic atmosphere. The class critique and discussion are valuable parts of the teaching/learning process and play an indispensable role in enhancing the effective realization of this whole project process.

When doing the project in the Purdue University Calumet, the author adjusted and revised the project guideline appropriately, extending the subject to the concept of "word as an image," based on different cultural backgrounds, to reinterpret Hieroglyph and Ideograph by using a deconstruction method, and intentionally arranged junior students whom are natural, receptive, less constrained by having been focused on specific technical skills and design methods to implementing the project.

Students have finished their works in various forms according to their own chosen topics and specific discussing focuses. In their works, they have represented different concepts between

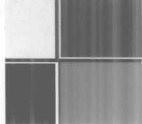
Chinese and American people owing to their different cultural backgrounds. Most students determine their design patterns by "concept-driving" and then effectively represent some abstract concepts by adopting certain design tactics such as concept extending and metaphor applying.

For example, "Chinese and American Diet Culture" by Tang Fan, "Impression of China" and "Impression of America" by Sun Pingping, "Water" by Kristie and "Road" by Cami all highlight a kind of abstract-concept extension. "American Diet Culture" and "Impression of America" by Liu Shuzhen, "Zhi Hu Zhu Ye" and "West Culture" by Sun Mingwei, "Ball Series" by Jessica, "Food" by Lisa and "Horse" by Zeck adopt cartoons to make entertaining and vivid descriptions. "Chinese New Year Food" by Qiu Jing, "Impression of China" by Wang Chunmei, "Spring Festival" by Katie, "Marry Ceremony" by Arie and "Calendar" by Aubrey take folklore customs as discussing points. "Dinner is Ready!" and "KFC" by Cheng Chi, "Impression of China" by Li Lei, "Tableware" by Li Xia, "Currency" by Jacob and "Terra Cotta Warriors" by Joe probe deeply into different cultural values. "American Diet Culture" and "Impression of America" by Wang Xiaoping and Yao Kexin, "Beauty" by Kaura and "Dance" by Jackie describe how different ideas of perceived beauty reflect different cultural backgrounds. The students have clear design concepts. Their creating ideas are fresh, unique, and effective and also involve their profound thoughts. Some students, however, have adopted comparatively awkward techniques which consequently weaken the conveying effects of their design concepts.

Judging from the students' design narratives, we can clearly find that they have not only intensified practices of doing research but also realized the absolutely essential role of the research phase in the whole design process. A designer can effectively convey the visual design information by following such a process: first thoroughly understanding the cultural connotation, then choosing the proper representing element, and finally set the design content conforming to the specific cultural conventions. As a designer, we should draw from both the domestic and foreign culture tastes, discover psychological conditions and emotional needs of people in different cultures without any biases from our home cultures, improve our designing techniques through refined languages and finally promote ourselves to a higher professional designing stage.

The formation, realization and achievement of this project has confirmed the necessity and feasibility for a professional designer to conduct multi-cultural research in the context of the globalization and will have an important effect on their future career and design concepts.

Experimental Education of Intercultural Visual Communication Design



Part

two

A Record of Art Design Education in China

第二部分·中国艺术设计教育实录

壹 教育教学模式(中国)

Education Mode & Teaching Style (China)

艺 术设计是一门实践性很强的专业，不管是环境艺术设计、视觉传达设计、产品设计还是服装设计，每一领域都要求毕业生能够面对实际业务，在实践中去解决问题。

由于我国现代艺术设计教育起步较晚，而且都是在传统工艺美术教育的思维模式下逐渐建立起来的，所以一直以来我国的艺术设计教育思维与模式都是沿用原来工艺美术教育的现成格式。国内艺术设计院校的招生模式是由各省市首先进行专业联考，考试内容包括：素描、速写和色彩等，学生考试合格后再参加学生所选院校的专业课考试，各院校根据考生所掌握的专业知识有选择地设置考试内容，主要包括：绘画基础和设计基础等专业内容的考试，学生达到学校的考核标准后，参加全国文化课的统一高考。各院校根据本校专业课和全国文化课统一考试成绩，择优录取。

对于开设艺术设计专业的院校的评估是由教育部制定评估标准，组织专家评估组进入到各院校进行实地检查和考核，并给出评估结果。

目前国内的艺术教育模式主要分为三个层次：专科、本科和研究生。以本科为例，目前各高校的艺术设计学生主要来源于应届和往届高中毕业生，而且大多都是文科生。国内的本科教育实行的是弹性学分制，一般在3~6年完成，课程结构分为三部分：由教育部规定的必修公共课占三分之一左右，主要课程包括：大学英语、大学语文和高等数学等课程，主要是在前两个学年完成；与此同时进行专业基础课的学习，专业基础课包括：素描、色彩、中外美术史、设计史、平面构成、立体构成、字体设计、图形创意和版式设计等核心课程；完

成专业基础课的学习后进行专业课的学习阶段，专业课的核心课程根据不同的专业设置有所不同，以视觉传达设计方向为例，课程包括：包装设计、书籍装帧、CI识别设计、插画设计、新媒体设计、平面广告设计和毕业设计等专业必（选）修课程。各院校对专业设置名称有所不同，但都遵循着平面、三维和新媒体设计三个方面来设置专业必（选）修课程。以上所述三个阶段各占总学分的三分之一左右，除了教育部所规定的必修公共课、专业基础课外，对于专业课程设置，各院校根据自身教学设施、学生自身条件和社会需求增减相应的专业课程。

专业课程的教学模式主要分为两种：工作室制和课堂讲授制。工作室制主要在导师规定具体课题下由导师指导学生完成教学任务，整个指导贯穿于课题开始到课题评估的全过程。导师对学生在各个环节上的表现和最终课题完成情况打分评估，以培养学生的动手能力和实际操作能力。课堂讲授制是以教师课堂讲授专业理论知识为主，结合课堂辅导、讨论和答疑，以培养学生理论知识体系为主，结合动手实践来达到课程的要求，最后在教师规定的课程设计条件下，由学生根据课堂所学理论知识和技法完成教学任务，教师根据学生完成学习任务的情况来打分。有些课堂讲授的课程，教师将社会委托设计课题融入课堂教学中，使课堂教学与社会需求接轨。在具体的教学方式上，教师在教授理论知识的同时，结合所授理论知识运用课堂讨论、作品赏析、答疑和点评等方式，使学生更好地掌握所学专业知

识。正如前面所提到的，由于我国现代艺术设计教育起步较晚，教育思维与模式是沿用原来工艺美术教育的格式，讲究按部就班、循规蹈矩、规范化的课程和固定的教学方法，或多或少地抹杀了教与学的个性发展，使得设计学习与市场需求存在着一定的差距，甚至理论与实践脱节，从而影响了学生的毕业质量。这种状况已经引起业内的广泛重视，并在逐渐改善中。相信在不久的将来，我国的现代艺术设计教育一定会建构一个既具有中国特色又与国际接轨的、崭新的教育教学模式。