



**DESIGN FACTORY**  
International

College of Communication Arts  
and Interactive Media

# 未来创意客

COMMUNICATE  
TOMORROW

**The Philosophy and Award Winning Works of DFI,  
College of Communication Art and New Media**

德国汉堡DFI国际传媒设计与新媒体学院教学理念与全球获奖作品



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DFI is much more than a design college. In 20 years since its establishment, it witnessed rise of the new media, surfed the waves of globalization with its praxis, and helped hundreds of young people to realize their dreams of becoming designers. It encourages its students to look forward into the future, develop the power of creativity, to combine the arts, technologies and trends, and change our societies and lives with design.

DFI绝不是一所普通的设计学院。在创办后的20年里，它见证了新媒体时代的崛起，它以实践参与到全球化的浪潮中去，帮助无数年轻人实现成为设计师的梦想。它不断鼓励学生直面未来，发挥创意的能量，思考如何将艺术、技术与趋势结合，用设计改变我们的社会与生活。

本书收录了近年来DFI学院师生们所获得的各项世界大奖的作品，并阐释了其独特的教学理念和创意方法，以及DFI人对创意与未来的思考、想象和期待。

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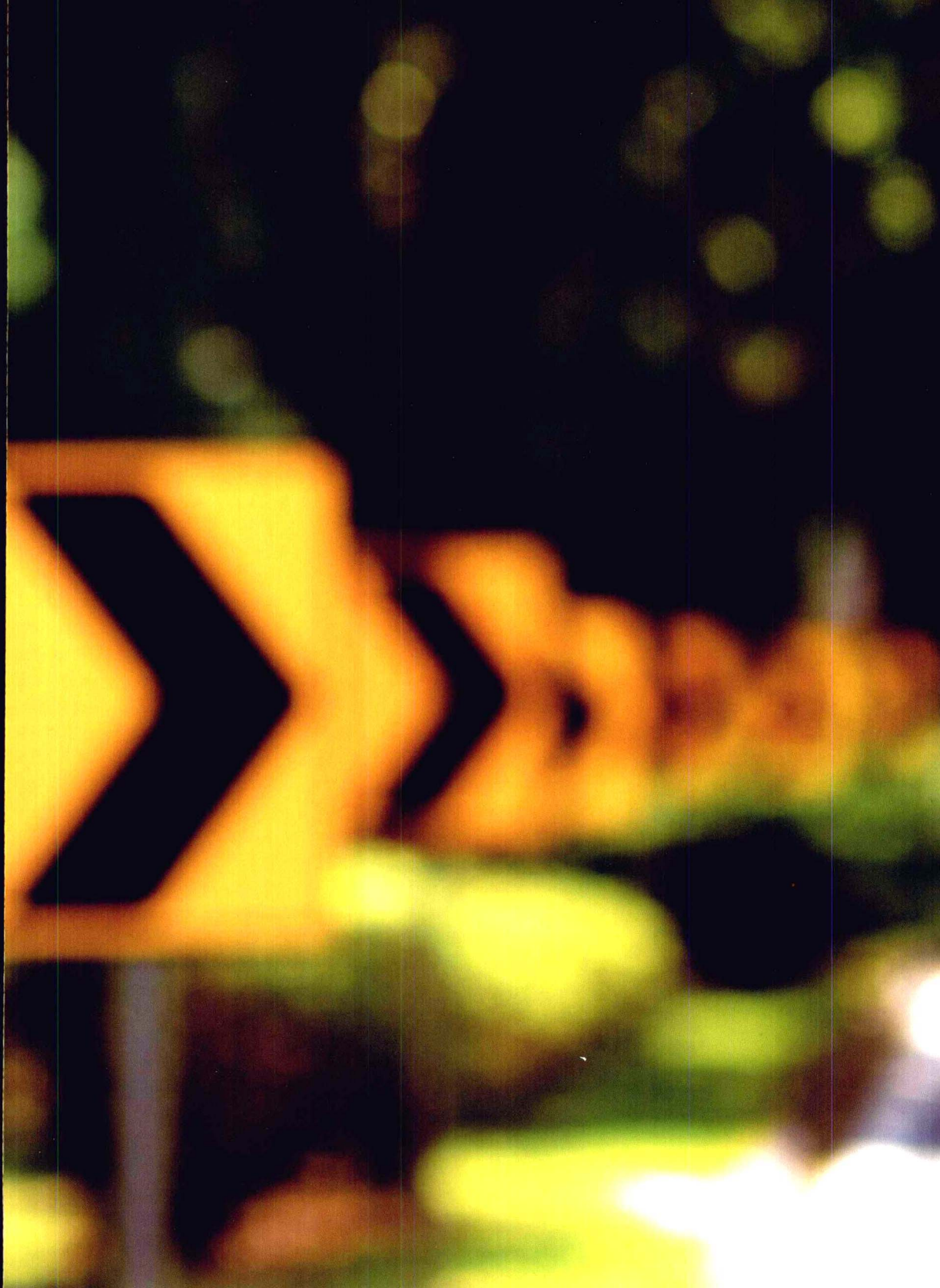
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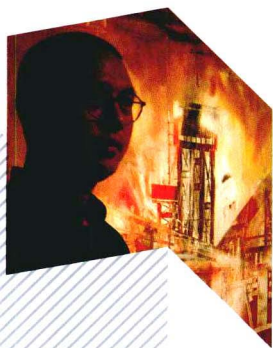
# DISCOVER AND DEVELOP PERSONALITY

发现个性，发展个性

Prof. Dr. h.c. Shan Fan 单凡 教授







**A strong, interactive connection exists between the industry and design education. As a result, much like a designer who has to take his or her target group into careful consideration, we educators too should always ask ourselves for whom exactly we are educating the talent of tomorrow.**

工业界与设计教育之间有着强大的互动关系。因此，正像一位设计师要仔细研究他的目标群体一样，我们教育者也要经常问问自己，我们是为了谁在培养明天的人才。

The creativity of our time originates from a period often described as “the post-modern information society generation”. From the second half of the 19th century on, Western society saw great changes due to industrial automation and the introduction of assembly-line technologies, which considerably raised productivity and consequently became a contributing factor to the dramatic rise in GDPs. These technical innovations brought a new spirit with them. They led men to try and overcome established moral, social and religious barriers of yore. Ideas of liberalism, democracy, individuality, towards protection of the individual and one’s ideas and beliefs, were now gradually gaining importance and attention. Technological progress and innovations were reflected in social and political structures. This post-modern spirit, the notion of protecting individual freedom of thought, can be traced back to philosophical approaches stemming from the first half of the last century, and can also be found

我们所处时代的创造力发源于这个常被称为“后现代信息社会”的时期。19世纪下半叶，工业自动化和生产线技术的引入，极大提高了生产力，并且推动国内生产总值持续地增长，西方社会发生了巨大的变革。这种科技的创新带来了一种崭新的精神，并引领人们去尝试克服旧的道德、社会和宗教的阻碍。自由、民主、个性化以及保护个人思想和信仰的观念逐步得到了重视与关注。科技的进步与创新已经反映在了社会和政治结构上。这种以保护个人思想自由的观念为核心的后现代精神可以追溯到上世纪上半叶的哲学理念，并可以在德国哲学家尼采的思想中找到。科学家们通过对存在主义哲学研究后得出结论：人类与其他生命物种唯一的不同是人类具有意识和理性。因此，个人总是会向往思想的自由。此外，人的尊严应当得到保护和尊重，在任何情况下都不能失去，或者以任何形式受到损害。

创造力是智力潜能的直接反映。它理应受到尊重而不应受其他观点、宗教以及权威的限制和控制。一个人应当得到在自由的无限精神世界里，在任何地点任何时间发展其观点和思想的机会。在后现代西方社会中，



in ideas formulated by Nietzsche, the German philosopher. Scholars dealing with existential philosophy came to the conclusion that the sole difference between human beings and other living creatures was that humans were equipped with conscious awareness and rationality. As a consequence, an individual should always yearn for freedom of thought. Furthermore, human dignity is to be safeguarded and respected, and under no circumstances should be lost or harmed in any way.

Creativity is a direct reflection of intellectual potential and should also be respected without being restricted or controlled by the opinions of others, by religion or any other authority. An individual should always have the opportunity to develop ideas and thoughts in a boundless spirit of freedom at any place and time. This free spirit in post-modern Western society, as reflected in democracy, jurisprudence and various social structures, creates an atmosphere in which the individual is unfettered, tolerated and respected. Even when braced by such liberties, we designers still ought to recognise that design, unlike freestyle art, always has to take the needs and wishes of a certain target group into careful consideration. Expressed visually, design resembles a

dancer with shackles bound to their feet yet still performing an elegant, skilful dance. Creativity stands on the one hand for liberation, and so we call for our thoughts to be freed from established stereotypes, old habits, monoculture and other psychological and physical hurdles. On the other, we must take free-market mechanisms and consumer habits into account and develop respect for them in order to reach the individual effectively through our work. Personally, I hold the opinion that authority within our community is based on proficiency in a particular scholastic area of expertise. Unfortunately, those regarded as academic authorities are at times unable or unwilling to tread beyond the narrow confines of their knowledge and personal view of the world. Which means that even the greatest authorities are subject to the legitimate doubts and criticism of others. Our contemporary world no longer eagerly embraces absolute, god-like authority, and even if such an authority were claimed it would still be subject to scientific scrutiny. In the world of design we have recognised that such factions basically don't exist any more. Trends come and go over the course of time, and behind every trend there is a particular group of people with similar interests, attitudes and a mutual sense of beauty, just to mention a few parallels. In

这种自由的精神反映在民主、司法权和各种社会结构上,从而形成一种氛围,处在其中个人是自由的,应当被宽容和被尊重。然而即使面对着这般的自由,我们设计师仍应当认识到:设计不同于自由艺术,必须要考虑到实际受众群的需要和愿望。从视觉表达来说,设计类似于带着脚镣却依然能够优雅灵巧表演的舞者。一方面,创造力源于自由,这要求我们把的思想从既定框框、旧习惯、单一文化和其他心理和生理的桎梏中解放出来;另一方面,我们必须考虑和尊重自由市场的运行机制和消费者的习惯,以便使我们的工作有效地传播到个人。我个人认为,权威是基于对某一学术领域专业知识的精通。不幸的是这些学术权威常常不能或者不愿超越他们知识和个人世界观的局限。因此,即使是最权威的人也会成为别人的质疑和批评的话题。当今世界不会再接受一个绝对的,神一般的权威了,即便是有这样一个权威被标榜出来,它仍然会受到科学的论证。我们认识到,在设计的世界里基本上不再存在派别了。随着时间的推移,各种潮流来了又退,在每个潮流背后都有一个特殊群体,他们有着相似的兴趣、看法、共同的审美观和其他的一些相同点。在绝大多数情况下设计的派别们无法生存下来,因为他们通常会反对后现代社会所倡导的自由和个性化的趋势。

经济至上导致了“主流文化”的崛起(如美国文化)。这种文化可以被称作“大众文化”,他们所传播的潮流植根于亚文化之中。这些亚文化的一个不可或缺的元素是对个性和个性化生活方式的鲜明体现。一个很好的

most cases design factions don't survive because they tend to countermand the tenets of freedom and individuality upheld by post-modern societies.

Economic supremacy caused the rise of "leading cultures" (as exhibited by the USA). These cultures could be referred to as one form of 'mass culture'; the trends they spread are rooted in subcultures. An integral element of these subcultures is the visible expression of individuality and individual lifestyle. Blue jeans might be taken here as a viable example. The product has spread all over the globe and is highly popular among all age groups and social classes. Like any fabric, jeans are subject to wear and tear. Worn and washed frequently, they rub out at the knees and the seat. A certain "look" arose: some put patches over worn-out spots, others didn't. The time came when someone had the idea to deliberately cut holes at the knee and sand the edges down to give their jeans that "free-and-easy, worn-out" look. These customised jeans were washed and bleached, then worn in public to display a personal attitude and lifestyle. A few months later, this same creation could be seen on the catwalk at a famous fashion show in Paris. The look had caught on, the subcultural stance which had once set people distinctly apart was now a common

badge of individuality.

The rapid pace of technological evolution and development brought nearly infinite possibilities to those working in the creative industry, and the competition that went hand-in-hand with such possibilities was equally keen in all facets of production. At the same time, however, a growing factor that this technological evolution was forced to take into account is its strong relation to consumers' needs and their constant demands for better products. For instance, the desire to move freely while talking on a stationary telephone has been around almost since the telephone was invented. The first mobile phone call took place in the early 1970s. Now the dream of a wireless mobile phone for global communication has long since been made a reality. Not only do modern-day cell phones feature all the standard functions of a conventional telephone, they also include a diversity of so-called "applications" such as internet accessibility, digital photography, audio and video recording functions, SMS, television, and quite a few more. Faced with such phenomena, the interactive relationship between technological evolution and consumer demand becomes quite evident. New technologies and products dramatically change our lives, habits and sense of

例子：你可能也穿着蓝色牛仔裤，它已经遍布全世界，并且受到各个年龄段和社会阶层的广泛欢迎。但有个人想到在牛仔裤的膝盖处挖个洞，并穿着这样的牛仔裤到公共场合去展示他个人的态度和个性。几个月后这个创意出现在巴黎著名时装展的猫步秀中。这仅仅是众多事例中的一个，它表明了个性对亚文化深层的影响。

科技演变和发展的快速步伐带来了激烈的竞争，但同时也给在创意产业工作的人们带来了无限的可能性。不过这种科技的演变与消费者对于更好产品的需求有着紧密的联系。例如20年前，人们在使用固定电话的时候产生了对可以边走边打的移动电话的渴望。现在，可用于全球通信的无线移动电话早已成为现实。现代手机不仅具有传统电话的标准功能，更包涵了多种应用技术，诸如无线互联网，数码照片，录像功能，短信，视频电话等等。联想到这些现象，科技演变和消费者需求之间的互动关系就变得非常明显了。新的技术和产品显著地改变着我们的生活、习惯和审美观，与此同时，对于所有创意产业的从业人员来说，这代表着一种视觉挑战。如果我们仔细审视创意产业的就业市场，那么它对于整体经济发展和消费者具有的消费能力的高度依赖性就会变得很明显了。例如三年前全球经济特别是德国经济很不景气，大家都人心惶惶。在面临已威胁到生存的严峻斗争中，创意产业不得不进行大规模裁员。许多高素质、经验丰富的设计师因此而失业。然而在世界的另一端，中国表现出了持续的强劲增长。对于现代设计师来说，长时间在一个地方



beauty, and at the same time represent a visual challenge to all the people engaged in the creative industry.

Moving a step further, a closer look at the job market in this industry reveals a strong dependency on overall economic development and consumers' spending capacity. If we take Germany as an example, 3 years ago the general economic situation was rather gloomy and gave sufficient reason for concern. In a desperate struggle for survival, the creative industry had to undergo large-scale job cuts; many highly qualified and experienced designers lost their jobs. In contrast, on the other side of the world China displayed continuous strong growth.

For a modern-day designer, the prospect of working and staying in a single place for a long period of time is rather unrealistic. Much like 'urban nomads', designers nowadays should be highly flexible, able to quickly adapt to the ever-changing situation on the global job market so that a suitable working environment anywhere in the world is easily found, according to the proverb: "The setting sun in the West rises in the East." Under no circumstances should a young designer ignore the signs of the times and fail to make efforts to keep up with the rapid developments of our time.

The age and society we presently live in exhibit all the attributes mentioned above. These characteristics are the catalyst that constantly drives our creativity to develop anew. The question of how to educate students adequately is thus of major importance to any academy or university. How can students receive an education which qualifies them and enables them to adapt to contemporary society as they develop their personalities and individual creativity? I would like to take this opportunity to bring forward a few personal remarks on this topic:

#### 1. The School Itself

The size of the school should be limited yet at the same time guarantee a sufficient diversity of content in studies. Design academies or colleges should be small, transparent and have a clearly defined, rational structure for the studies being offered there. The atmosphere should resemble the atmosphere at traditional Chinese private educational institutions, where teachers and scholars are engaged in constant dialogue within a pleasant, family-like environment. Teachers should accompany each student's character development and how the student's view of the world is formed. This helps students to expand their horizons, discover their talents and realise their individual potential, although

work and停留是不现实的。相反,现在的设计师就像“城市游牧民族”一样,必须具备高度的灵活性以便快速适应全球就业市场的变化形势,轻松地在这个世界上任何地方找到合适的工作环境。俗话说:“东方不亮西方亮”,在任何情况下,一个年轻设计师都不能忽视时代的指引,要努力跟上我们时代的迅速发展。

我们目前所处的时代和社会具有上述特点,这些特点是把我们的创意不断推向新发展的催化剂。因此,如何正确地教育学生,这个问题对于任何学校来说都非常重要。学生如何接受优质教育以使他们在适应当代社会的同时,能够发挥自己的个性和个人的创造力?下面我想就这个主题谈一下我个人的看法:

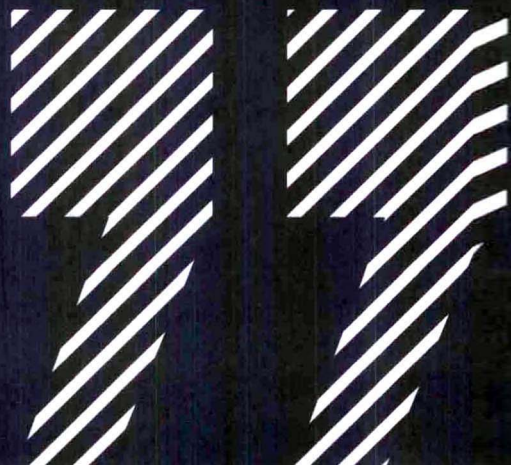
#### 1. 书院式教学

一所创意类的院校应该是少而精教学模式的典范。在一个可见的范围里给学生创造出一种类似于中国传统书院式的学习氛围,让老师和学生能在温馨和亲密的环境中有更近距离的交流和互动,老师能在每一位学生思想和人格的形成及发展过程中都伴随其左右。思想是人精神和智慧的体现,一个人的独立思想和独立人格的形成是建立在对前人思想的理解和继承以及个人经验基础上的。因此,对学生传授前人思想和师生之间进行交流时必须做到广泛和多元化,使他们有机会根据自己的特点有选择的接近各种思想体系的精华,能在校期间便可以逐渐完善个性化的独立人格和身份。

#### 2. 鼓励创意

**THE ULTIMATE  
GOAL OF EDUCATION  
IS TO ENABLE  
THE INDIVIDUAL  
TO SELF EDUCATION.**

教育的最终目标是  
使个人能够实现  
自我教育。





the development of a truly independent personality is also based on an understanding of who came before us, not only on biased personal experience. The legacy of knowledge left by our forefathers should therefore be taught as well in order to assist students to become aware of essential thought and know-how, to learn about how others view the world, and subsequently to gradually develop their own personalities and views.

## 2. Promotion of Ideas

Our education is meant to encourage ideas that go far beyond the ordinary. Mindsets, new patterns of thinking are the basis for creativity and technological development. Particular attention should consequently be paid to training towards independent research and study, towards logical thinking and finding solutions to match a given problem. Above all, students should be encouraged to break with established conventions, to reach beyond different kinds of limitations and express daring, bold new ideas without simply focusing on mere technical or superficial perfection.

## 3. The Subculture

It's no surprise that fashions, trends and lifestyles often originate in subcultures. Beneath the surface of the "leading culture" lies a diversity of subcultures, all of which focus on the importance and

expression of individuality. We should always try to make such cultural roots accessible to our students and give them the opportunity to develop and become aware of their own individuality and personality. As these are based on cultural knowledge, experiences made and on personal talent, we now have 3 elements of crucial importance when it comes to developing creative ideas.

4. The International Structure of Studies Design schools should try to establish branch schools at different cultural locations all over the globe while guaranteeing a consistent identity, teaching philosophy and concept.

Teaching is to be performed by lecturers and tutors in alignment with a basic curriculum; supplementary material is added on the basis of their own experience. Viewed within this framework of an international, flexible system for studies, students are given the option to change the physical location for their studies along with the environment. While maintaining ongoing respect towards the guidelines promulgated for a consistent teaching concept and philosophy, the particular curricula involved may include modifications meant to sustain flexibility and adapt to changes on the job market.

5. Discovering and Strengthening Individuality

我们的教育是为了鼓励那些超越平庸的想法。新的思维模式是创造力和科技进步的基础。因此，应当特别注重培养独立研究与学习能力，运用逻辑思维寻找解决办法的训练。最重要的是，应当鼓励学生打破陈规，突破各种限制，大胆表达新的想法，而不是仅仅将注意力放在单纯的技术或是表现的完美上。

## 3. 亚文化

如前所述，时尚、潮流和生活方式往往起源于亚文化。在“主流文化”的外表下有多种多样的亚文化，它们都强调独立个性的重要性和表现形式。我们应该提倡学生在校期间就能关注文化根植的社会土壤并允许学生有自己与众不同的生活方式，引导学生如何把自己个人的生活方式细腻化、个性化，从而最终形成自己的生活文化。因为，对各种文化的体验以及对个人生活的修炼是学生形成和发展创意思维的两个主要元素。

## 4. 国际化学习结构

设计学校应当在保证品牌形象，教学观和理念一致的同时，尝试在全世界不同的文化区域中设立分校。教师依照统一的教纲，并以他们自己的行业经验作为教案进行授课。在这种灵活的，国际化的学习系统内，学生可以转换他们学习地点和环境。在尊重统一的教学理念与哲学的指导方针下，个别课程可被调整，以保持课程的灵活性并适应就业市场的变化。

## 5. 发掘与巩固个性

在设计领域里，那些在许多方面并没有表现出特别技能和热情的设计师，被视为只是一般水准。“因材施教”应当成为我们教师的信条。教师们应当仔细观察他们的学生，



In the wide-ranging domain of design, designers who are engaged in many fields without demonstrating extraordinary skills and passion are regarded as merely “run of the mill” talent. which is why “Discover and nurture talents and strengths” ought to be our teachers’ credo. Our lecturers and tutors are supposed to observe their students carefully and be sensitised to spotting students’ potential talents and natural aptitudes. They should furthermore offer encouragement and active assistance in helping students to become aware of their own potential and in how to develop it best. But most of all they should focus on “learning to learn”, on how to study and engage in research activities on a self-reliant basis, for isn’t the highest goal of education to enable man to educate himself? An individual with skills and aptitudes like these will surely be able to analyse tasks from different perspectives, precisely the kind of talents needed by the creative industry. And it is our goal to give young talent access to this market.

6. Focus on the Close, Interactive Relationship between Theory and Practice  
Similar to the abovementioned dancer, designers and their creativity are restricted by such factors as the economic situation, diverging interests, aesthetic ideals, age and other parameters

set by a given target group, be it manufacturers, agencies or consumers. Scientific progress and technical innovation have a strong impact on the possibilities for practical enactment. The key strategy in order to enable our students to access tomorrow’s job markets is to constantly keep in mind the dialectical relationship between practical enactment and unfettered creativity, however practice-oriented the particular curriculum may be. Global co-operation between design academies and design enterprises along with the creation of joint strategies and reciprocal solutions is something I also view as an important necessity: Internships, for example, enable students to experience contemporary trends and developments “live” as they study. This, in turn, facilitates entry into the job market when the time comes. I am firmly convinced that the demand for creative talent on the global job market is going to rise dramatically over the next 30 years. One explanation for this is that the success of an enterprise no longer stands in direct correlation to the particular system of operation and management in use, but instead depends more and more on the ideas and creativity of its staff: These factors define the enterprise’s vitality, its dynamics. Creativity is the key to solving social problems as well as towards generating prosperity.

敏感地察觉到学生的潜能和天赋，并且鼓励和帮助学生去认识自己的潜力，并知道如何最大限度地开发它，而更重要的是了解如何独立地学习和进行研究工作。因为教育的最终目的是让学生学会自我教育和发现自身与众不同的创造能力。一个有这种能力和态度的人肯定能够从不同的角度分析问题，而创意产业需要的恰恰就是这种才能。这也是我们的目标：让有天赋的年轻人顺利入行。

#### 6. 重视理论与实践的紧密互动关系

正因为“创意人是一个能带着脚镣跳舞的人”，他们自由创意的空间也会受到目标受众群的世界观、经济能力、审美情趣、年龄区别等客观因素的制约。另一方面，科学思想的进步，技术在实践中的操练都与市场发生着紧密和互动的关系。如何在创意教育中，特别是培养应用型人才时始终体现创意自由和市场机制规律的辩证关系成了创意院校打开就业市场大门的关键所在。因此，一所创意类院校必须与世界各地的创意企业建立起战略合作关系，让学生在学习过程中通过在这些企业里的实战实习便有机会踏进创意产业的最前沿，为他们毕业后顺利地进入真正的创意市场事先敞开一扇便捷之门。我认为，未来30年，市场将越来越需要具有创造力的创意型人才。因为成功和平庸企业间的差别不再单单取决于传统的企业管理，而在于创造性的思维和理念能给企业所带来的新鲜的生命力。解决社会问题，创造繁荣社会的关键是创新，我们的工作不只是培养下一代的顶级设计师，而应是任重道远为社会培养一批具有创造力和想像力的年轻人，以创新的思维

We are not only educating tomorrow's top designers here. One of the major responsibilities we also bear is to train and develop creativity with reference to various aspects of everyday life. Once we have achieved this, our students will be in a position to offer solutions to today's problems, both big and small.

#### 7. Urban Nomads

As we know only too well that the changing economic situation and consumers' spending capacity have a strong impact on the job market, we should concentrate on training language skills, spontaneity and our students' capability to easily adapt to different cultural and working environments. We ought to motivate our students to seek out new experiences in other countries and face various types of challenges which, in the end, will help them to fulfil their personal goals and attain a respected place in society.

#### 8. Private Tutorial System

It goes without saying that each tutor has his or her own particular design skills, talents and personality. Tutorial systems should be established which give students the opportunity to choose tutors according to their own preferences and skills, thus ensuring an adequate yet individualised educational process.

Supplementary to thoughts previously stated above, I furthermore suggest that design academies should have a greater influence on the issue of admitting particularly gifted students. For instance, the school should have the capability to assess whether an 18-year-old art student displays potential or evident talent in the creative field, and be able to decide appropriately. Such an assessment might not be easy due to a variety of pedagogical factors and perspectives, and therefore requires a logically sensible, full-scale evaluation system which also takes particular works, a personal interview, the candidate's passion for design and other distinct qualifications into consideration. In conclusion, I would like to reassert that creative ideas are born from our talent and experiences. Creativity is based on the development of personality, on cultural, social and economic knowledge. A design student's basic cultural knowledge and potential are going to be directly shaped by the life they lead, the attention they are willing to invest, and the amount of learning they retain. As teachers and tutors, we have the responsibility to help them achieve these goals and maintain an appropriate learning environment that accentuates the positive.

为社会解决众多悬而未决的问题。

#### 7. 城市游牧民族

由于经济形势和消费者消费能力变化对就业市场有着重要的影响，我们应当集中精力培养学生的语言技能，自主性和接受能力，以便适应不同的文化和工作环境。我们应当鼓励学生去其他国家探寻新的经验和接受不同的挑战，这会帮助他们认清他们个人的目标，并且在社会上找到受尊重的位置。

#### 8. 私人导师体系

每个导师自然都有他们自己独特的设计技能，天赋和个性。导师制的建立可以让学生根据自己的喜好和技能来选择导师，以确保构建一个充分的，个性化的教育过程。

除了上述想法之外，我还建议，设计院校应当在特长生入学问题上有更大的影响力。例如学校应当有权决定是否录取一个在创作方面有潜在或者明显才华的18岁学生。由于教学的因素和视角不同，评估可能不太容易，因此需要一个合理，完整的评审体系，对单个作品、面试表现以及候选人对设计的热情等各种方面的资质进行考量。最后我想补充的是：创意来自于我们的才华和经验。创造力建立在个性以及文化、社会、经济和知识发展的基础上。一个学设计的学生，其基本文化知识和潜力将会直接由他的人生，他的注意力和学习来塑造。作为老师我们有责任去帮助他们达到目标，并营造一个充分的，积极的学习环境。





# TRENDS COMMU

沟通的发展趋

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