



把你的草稿钉在墙上 在美国学设计

刘兰兰 著

Pin Up Your Works

中国建筑工程工业出版社

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如果这本书多少能够给予你些什么的话, 我希望它不是一个设计的样式, 也不是一种特定
If you are going to get anything out of this book, I hope it's not a certain design

的过程，而是一股去学习、去尝试、去感受以及去理解不同事物与不同思想的动力。

look or a definite kind of process, but the spirit of learning, trying, experiencing, and appreciating

把你的草稿钉在墙上 在美国学设计

刘兰兰 著

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Pin Up Your Works

different things and different ideas.

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毕业创作部分所参考过的书籍：《中国民间艺术——雕虫小技》Nancy Zeng Berliner 著，1989。

除了“每个人都一样”的部分有来自同学提供的图片以外，所有其他图像为作者的原创作品及照片。

此书有许多翻译的不专业之处，请多多见谅。

Note: Reference imagery for certain projects in this book are from the web and printed materials.

Reference book for Senior Project: Nancy Zeng Berliner, *Chinese Folk Art: the Small Skills of Carving Insects* New York Graphic Society, 1989.

Except in section "Everyone is Different", where images have been provided by classmates, all other imagery are original works or photographs of the author.

Please excuse the unprofessional translations throughout the book.

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达格·瓦顿教授的教课方式与他对设计行业的见解无疑深深地影响了我。在这本书的初期设计阶段他曾给予我许多帮助，由于当时我对设计的偏见和对专业知识的不足，曾几度令他非常失望，但是他一直没有对我丧失信心。能够请他撰写序言，我感到异常荣幸。

有效的设计在行业里与社会中是一个越来越重要的成分，我们有许多不同的教育途径为学生们将要遇到的挑战作准备。基于学生自身的志向、他们所在的学校类型的资源、与教导他们的老师的经验与意图，这些途径可以有天壤之别。即便在相似的学院之间，差异也可反射出历史或哲学上的定义、美学或风格上的关注以及由于市内外地区等各种情况的影响所造成的资源优势或短缺。自然，人之个性及文化可使这些差异更加复杂。

华盛顿大学是一个位于美国重要进出口城市、具有权威性的研究式学院。在这里，我们的出发点在于强调此类学院所提供的深厚文科基础的益处。在挑选他们将要任教与学习的学校性质时，教师与学生拥有选择也必须做出选择。对我们在西雅图的教师与学生来说，这意味着把我们的努力集中于传达思想、题材研究、视觉革新、信息设计、组织系统、文字排列设计、互动设计、视觉实验与设计历史。随同我所提及的这些大类基础的是一套严格紧张的专业课程，挑战我们的学生，并给予他们作为有创见的设计者及世界公民所应该具备的多样化、不断演变的能力，以便踏入该行业和社会。

当刘兰兰向我描述以她在华盛顿大学的学习体验为基础编成一本书的设想时，我颇感兴趣，因为她的愿望是分享课堂讲评对于她和同学们的作品所带来的特殊体验。我们讨论她的构思，其后审阅她的版面设计的同时也是一个机会去让我们再次肯定我们专业的价值观，并且向自己提出这样几个问题：我们为什么以我们的方式去教学、工作？与其他的学校和文化环境有什么不同？而这对于美国的社会和教育又说明了些什么？

首先，学生们在我校上的所有课程里大约有一半来自于他们的专业，其余的学分分别分散于自然科学、社会科学、人文学科、语言以及写作课程。只有少数学生能够在五年以内拿到学位。在前面的两年里完成了那些基础

视觉课程之后，差不多会有180名学生以申报生的身份进入设计专业，参加两期讲座和实践课程，了解该专业及教师们的要求。在这六个月里，教师们将对这些学生所制作出一系列成果进行评论，从而挑选录取20名学生，他们将一同走完剩余的三年专业课程。

尽管这是一个既艰难又非完美的过程，却为他们建立起一种对坚定的意志、凝聚的力量与专业的风纪的延续领悟。等待这些学生的是每学期两期，总共十四期相互串联的设计课程，通过综合印刷、数码、抽象、实验、环保、分析与表现上的问题，在一个永远变化着的题材、环境和状况的范围里激励学生与教师。这同时可以促进客教老师或者学生小组以双向的方式寻找涉猎多种题材、并影响来自社会各个部门的受众的灵感与方案。成品不受技术的约束，可以是书籍、年报、招贴、包装、展览、网站、指示系统、地图、案例……几乎任何以传达为目标的事物。作为毕业的要求之一，学生们以发挥一项反映自己兴趣与专业内在的毕业创作完结他们的专业学习，并将其成果以展览的形式呈现给公众。

美国总体设计教育的核心，也是这本出版物的关键，在于老师与学生们在10周的学期中每周聚集两次、每次三小时的集体设计讲评，评价与讨论每一位学生作品中的长处与弱点。学生的作业以概述符合教师要求的作业大纲开始，从初级的草稿与中等程度的样本，逐渐发展成越发细致精炼的设计，最终形成高度成熟的解决方案。所有成员在每一个阶段交换意见的时候才是真正学习进程的体现。往往由书籍推荐与调查研究支撑，每一项作业都是一系列的解说与展示，容许学生去严格地分析目的性、构图、内容、原创与新意。有些设计课程是一连串为期三周的研究探索，其他时候则是带有多重部分与意图的复杂的十周计划。

这在方法与目的上都与传统的艺术教育有所不同，脱离了商业艺术和正规艺术学院的教育方针，也反映出了设计与工艺之间长期以来演变着的差异。设计不是仅仅关心外表或方法与技巧，也不是为了自我表现或科学技术而存在。它的真正意义在于针对传达问题，通过深思获得解决方案，以积极的态度参与视觉文化的生产。它可以服务于企业、政府、公共机构、出版社、商店、公司、儿童或老人。最重要的是，它应该以思想的深度与视觉

的纯熟强调其用途的严肃性，从而体现出一个学校的准则。我们重视观点与方式的多元化，鼓励每个学生用尽可能多的可行表达方法寻找独特的解决方案，无论通过摄影、手绘、文字排列、单色、抽象还是任何结合，只要最终注重的是图像、言语、功能、启迪、加深印象、说服引导或幽默。

这怎么可能？只要我们重视广阔的想法和视觉的创新而不是技术的获取，强调思考而不是制作，这就是可能的。由于我们无法预料学生们将在他们的事业中前往何处，我们的精力与目标必须集中于我们认为会对他们的未来起到帮助的设计问题的本质与重要性。

能够为你介绍我们的专业、刘兰兰与她同学们的作品，我感到特别的高兴，因为她是一位尤其坚定、投入的学生，为我们的团体带来了她的智慧、真诚与文化。

我希望你欣赏她所努力的结果，并且相对更加深入地对这个我们作为教育人员、学生和实践者共同关怀的艰难的设计过程有所了解。

达格·瓦顿

华盛顿大学视觉传达设计专业教授兼主席

于2004年2月16日，美国西雅图市

I am deeply affected by professor Doug Wadden's method of teaching and his perspective on design practice by no doubt. He has given me lots of help during the developmental stage of this book. My prejudice towards design at the time and my lack of professional knowledge have disappointed him numerous times by quite a degree, but he never lost faith in me. I am thrilled to be able to feature his preface in this book.

Effective design is an increasingly important component of industry and society and there are many different educational approaches to prepare students for the challenges ahead. These approaches can differ greatly based on the ambitions of the students, the resources at the type of institution they attend and the experiences and intentions of the faculty who educate them. Even between similar institutions, differences can reflect historical or philosophical definitions, aesthetic or stylistic interests, resource advantages or limitations that are impacted by circumstances such as an urban or rural location and naturally these differences can also be compounded by personality and culture.

Here at the University of Washington, we begin by emphasizing the benefits of a broad liberal arts foundation, the kind provided by a leading research university such as ours located in a major American gateway city. Faculty and students have and make choices by the nature of the institution they choose to teach in and attend. For our faculty and students in Seattle this means focusing our efforts on the communication of ideas, on subject research, visual innovation, information design, organizational systems, typography, interactive design, visual experimentation and the study of design history. The broad foundation I mentioned is accompanied by a rigorous and ambitious curriculum that challenges our students and positions them to enter the profession and society with the varied and evolving skills required of thoughtful designers and global citizens.

It was very interesting when Lesley outlined her intentions to do a book on her educational experiences at the University of Washington because she wanted to share the particular experience of faculty critiques of her work and that of her classmates. As we discussed her proposal and later reviewed her layouts, it was an opportunity to reaffirm the values of our program and to ask ourselves some questions. Why do we teach and work the way we do, how does it differ across schools and cultures and what does it say about American society and education?

To begin with, roughly half of all courses taken at our university are in the chosen major, the remaining credits are distributed throughout the natural sciences, social sciences, humanities, language and writing courses and few students complete their degree in less than five years. After taking the typical basic visual courses during their first two years, approximately 180 students enter the design program as declared majors where they take two lecture and studio courses that introduce them to the discipline and the faculty's expectations. Over the next six months they produce a body of work that allows the faculty to evaluate them and select an entering class of 20 students who travel together for the remainder of the three-year curriculum.

This difficult and imperfect process nevertheless develops a sense of purpose, cohesion and discipline that lasts throughout their time at the university. What then follows is a connected series of fourteen courses in design, two per academic quarter, that mix print, digital, abstract, experimental, environmental, analytical and expressive problems with an ever changing array of subjects, contexts and conditions through which to engage the students and the faculty. It can also engage visiting faculty or teams of students in the mutual pursuit of ideas and solutions that range across many subjects and that affect different users from all sectors of society. End products can be books, annual reports, posters, packages, exhibits, websites, sign systems, maps, case studies....

virtually anything that communicates regardless of technology. The student completes their program of study by developing a senior project that reflects their own interests and that of the department and exhibits the results in a public presentation as a form of graduation requirement.

Central to most American design curriculums, and especially to this publication, is the group design critique where faculty and students come together for three hours twice a week over the course of ten weeks to evaluate and discuss the strengths and weaknesses of each student's work. Starting with project briefs that outline the expectations of the instructor, the student work evolves from rough sketches and intermediate prototypes to more detailed and refined designs and finally to highly resolved solutions. At each stage of development the exchange of opinions from all in attendance is where the real learning process takes place. Often supported by recommended readings and always by student research, each project is a series of presentations that allow for the critical analysis of intention, composition, content, originality and creativity. Sometimes the design courses are a series of three week long investigations while at other times they are one complex ten week long project with numerous parts and purposes.

This differs from the classic studio art approach in both method and intention and reflects the long evolving differences between design and craft, leaving behind both commercial art and formal art academy instruction. Design is not just about appearances or process and techniques, nor is it just about serving self expression or technology, but is truly about active participation in the production of visual culture through thoughtful solutions to communication problems. This effort can be for businesses, government agencies, institutions, publishers, retailers, manufacturers, children or the elderly and most importantly, it should reflect the values of a university in that it stresses a seriousness of purpose with a depth of thinking and graphic sophistication. We stress

diversity of approach in that each student is encouraged to pursue unique solutions using as many methods of expression as is appropriate whether the solution is photographic, hand drawn, typographic, monochromatic, abstract or some combination that emphasizes images, words, functionality, inspiration, memorability, persuasion or humor.

How is it possible? It is possible simply by emphasizing broad ideas and visual creativity rather than skill acquisition, stressing thinking rather than making. This is because we have no idea where students will travel in their careers, so our efforts must be directed at core design issues and values that we feel will serve them well in the future.

I am particularly delighted to be able to introduce you to our curriculum, to Lesley's work and that of her classmates, since she was an especially dedicated and committed student who brought her intelligence, sincerity and culture to our community.

I hope you enjoy her efforts and gain some measure of insight into this difficult design process we all embrace, as educators, students and practitioners.

Doug Wadden

Professor and Chair of Design, University of Washington

Seattle, USA, February 16, 2004



