

SCHOOL OF DESIGN
WUXI UNIVERSITY OF
LIGHT INDUSTRY

设计与创新

无锡轻工大学设计学院



设计学院

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编辑顾问: 刘观庆 虞海良 赵明
编辑设计: 过宏雷 朱琪颖 魏洁 王俊
部分摄影: 黄秋野 卜一鸣
校对: 陈曼瑾
翻译: DJAGNY Kodjo Boady (Togo)
翻译助理: 张宪

Chief editor: Lin Jiayang
Executive editor: Wang Anjiang
Consultants: Liu Guanqing Yu Hailiang Zhao Ming
Designers: Guo Honglei Zhu Qiying Wei Jie Wang Jun
Proofreader: Chen Minjin
Photographers: Huang Qiuye Bian Yiming
Translator: DJAGNY Kodjo Boady
Assistant translator: Zhang Xian

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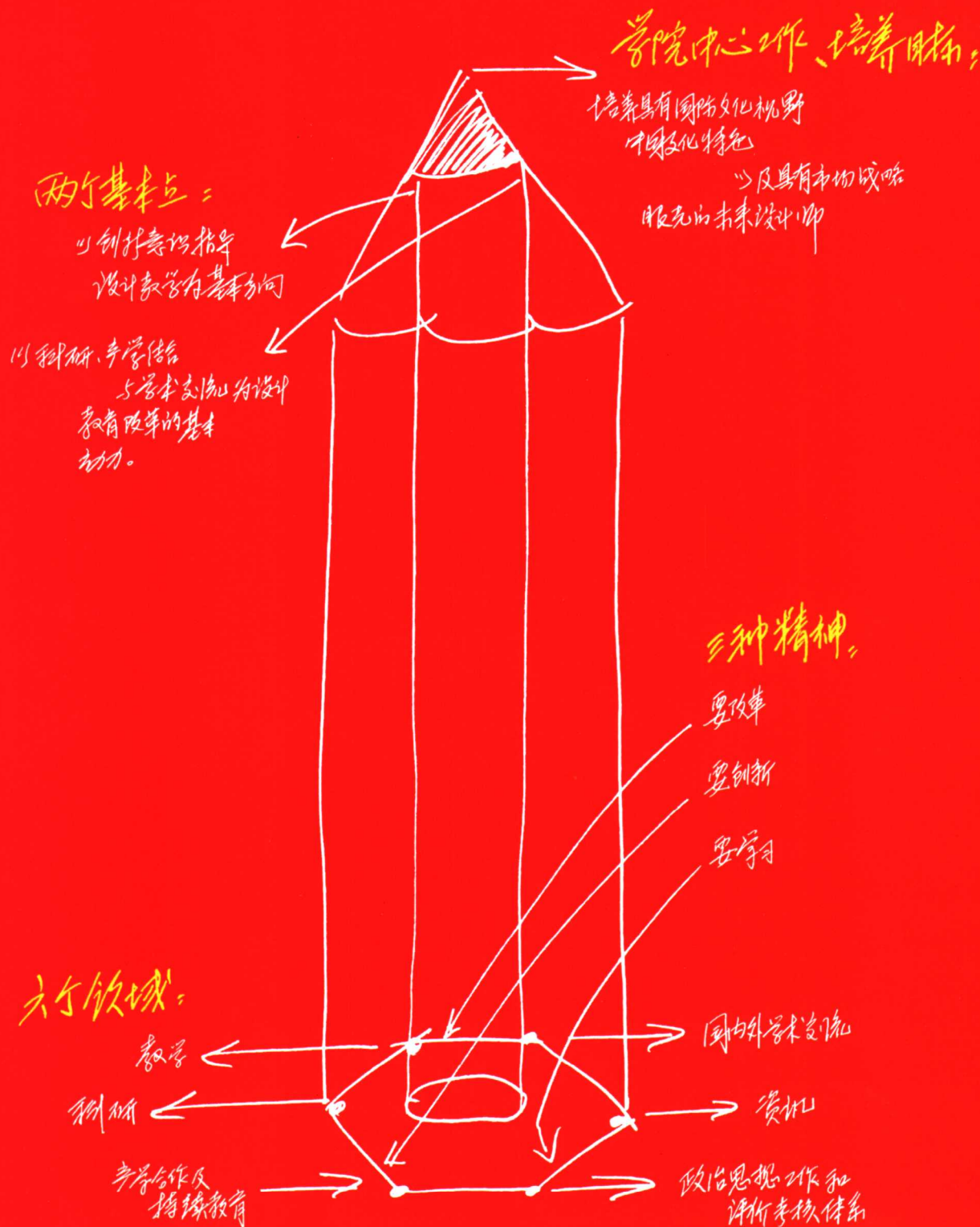
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设计与创新

REFORM AND INNOVATION

无锡轻工大学设计学院
河南美术出版社

改革工程战略宏观构想



培养具有国际文化视野、中国文化特色、
符合知识经济时代需求的
设计师

Raising up
designers doted with
the international culture vision,
Chinese distinctive culture and
conform to the requirements of the economic knowledge era.



1996年中共中央政治局常委、国务院副总理李岚清同志
在省、市、校党政领导的陪同下视察无锡轻工大学设计学院



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■ 前言

无锡轻工大学设计学院是我校最富特色的学院之一。喜逢四十华诞，再遇千禧龙年，回忆四十年历程，浮想联翩，心潮起伏。办学四十年来，设计学院为社会培养了一大批优秀的设计人才，成为中国设计师的一个重要摇篮。同时，为社会发展和经济建设贡献了一大批设计成果，成为促进推动中国工业生产发展的一个重要因素。设计学院为推动中国设计事业的发展和设计教育的进步做出了不懈的努力，同时也为无锡轻工大学的整体发展做出了重大的贡献。

设计学院四十年的办学历史，是奋斗与创新的历史。尤其是在改革开放以来的二十余年中，设计学院经历了重大的改革，发生了巨大的变化。八十年代初，当中国重新打开国门时，设计学院成为设计教育领域参与国际交流的急先锋，率先引进国际先进的现代化设计理念；面向新旧世纪，设计学院又在国内吹响了设计教育改革的号角，倡导国际化与民族性并重的思想，将“创新”精神贯彻到教学中去，进行了一系列教学改革尝试，在设计教育界引起了深远广泛的影响，也得到众多设计院校的支持和响应。

前不久，应德国对外文化交流中心(DAAD)的邀请，我随设计学院设计教育考察团赴德考察了有代表性的八所设计院校和国家艺术和媒体研究中心(ZKM)，给我最大的感触就是每所院校都有自己鲜明的办学特色。我校设计学院也正是置身国际舞台，结合中国特色，沿着自己的个性发展道路走过来的。我相信这条路会越走越宽广，越走越光明。

陶文沂

—— 校长 陶文沂教授

PREFACE

The School of Design of Wuxi University of Light Industry is one of the most distinctive schools of our university. The successful crossing through forty years of prosperous establishment, in addition to meeting millennium dragon year, the retrospection of forty years' history let me think a lot and distress deeply the feeling of my heart. During forty years of teaching, the School of Design has raised up a big set of talented design personnel, forming one of the most important cradles of Chinese designers. Simultaneously, it has devoted several design achievements to social development and the construction of the economy, and constitutes one of the most important factors promoting and spurring the development of the Chinese industrial production. In order to promote the development of the Chinese design enterprise and the progress of the Chinese design education, the School of Design has made unremitting efforts and at the same time contributed largely to the overall development of Wuxi University of Light Industry.

The School of Design's forty years history of teaching constitutes the history of striving and innovation. Especially, during more than 20 years of reform and opening, the School of Design has experienced a significant reform and made drastic changes. At the beginning of the 80's, when China reopened its door, the School of Design became the fastest vanguard of the design field to participate in international exchange, and was the first to introduce international advanced modernized design concepts. Also, facing the new century, the School of Design set within the country the alarm for design education reform, initiated the idea of internationalization and nationalization integration, introduced "innovative" spirit into teaching, made a series of teaching reform attempts and influenced profoundly and extensively the design education circle, and also has received support and response from many design learning institutions.

Not very long before, I accompanied a design education prospecting group of the School of Design to Germany to prospect 8 representative German design schools and institutes and was really impressed by the fact that every institute has its personal, clear-cut and distinctive teaching. The School of Design of our University, punctually standing on the international platform, in combination with the Chinese speciality, is following all along its individual way of development. I believe this road will become more and more wide, more and more promising.

—— President Prof. Tao Wenyi

■ 序 言

设计与创新——林家阳
DESIGN AND INNOVATION

温故而知新——刘观庆
REVIEW THE MENTALITY FOR NEW
KNOWEDGE

关于改革与发展的对话
REFORM AND DEVELOPMENT

设计与创新

——院长 林家阳教授

- 我们的生命力在于：要改革、要创新、要学习！
- 我的使命：在特定的历史时期，作为设计学院院长，我将和全体同仁把我们的全力投入到设计教育改革中去！
- 我们崇高的目标：追求设计的尊严！

1983年，小平同志高瞻远瞩地提出：“教育要面向现代化，面向世界，面向未来。”这是我国教育改革的战略指导方针。无锡轻工大学设计学院成立40年来，深刻体会到了改革的必要性。我们在改革的路上不断地摸索前行，改革已成为我们发展的永恒动力。我们在改革中获取现代化的力量，打开通向世界的大门，规划设计教育的未来。

我们追求设计的尊严，在发展的道路上，为了设计艺术的存在价值与荣誉，我们几代人不断地摸索与实践，全心地塑造，一次次勇敢地打破了属于设计的神话。我们40年的发展之路说明：设计教育改革势在必行。也许，这样的经验同样适合于“现代设计”的百年生命感悟。100年的设计舞台上，演绎过一幕幕动人心魄的故事。透视现代设计的百年嬗变，那些人与事的符号，如同我们思考的书签，标示着设计学院的历程和精神。

“现代设计”有着被动的、痛苦的分娩期。伟大的工业革命，使得陶醉于手工业理想的设计师们不得不承认技术的力量和瞬息万变的社会需求，工业大生产所带来的劳动分工精细化和生产过程的复杂化造就了设计师这一职业。从此，“新艺术”、“功能主义”、“自然主义”等风格经历着兴起与衰落的喜悦和烦恼。19世纪末20世纪初，“新艺术”成为涵盖一切的风格，它最初



冈特·兰堡教授向我院访德代表团展示卡尔斯鲁厄设计学院发展计划

的知性起因在于对审美理性的呼唤。但不久，它就转化为一种表面化，具有诱惑力，适合于暂时形象、装饰性的商业模式，再逐渐地从寻求应用美术高尚理想转变成为一种颓废的风格，一种对珍贵材料的礼拜。它软弱的流线型与花哨的装饰最终受到了“功能主义”的嘲讽。包豪斯现代设计教育体系对设计教育与实践产生了巨大的影响，它从功能主义出发，追求生活和科学的完美结合，设计和人的需求的完美结合。但它冷酷的几何图形与摒弃装饰的主张在后现代主义眼中已成为罪过，玻璃幕墙在现代主义阳光映射下所明示的工具理性将交通拥挤、空气污染、能源浪费等问题摆在设计师的面前。“后现代主义”与“极端设计”开始向现代主义挑战，鼓励向视觉丰富性与多样性的回归。他们认为，设计尽管不可避免地消费市场运作相关连，但更应关注人类的需求。“自然主义”的回归是设计师对人类生存状态持负责态度的一种表现。如今，社会进入到“非物质社会”阶段，这是一个数字化社会，信息社会或服务型社会，设



(左至右) 校长陶文沂、省教育厅副厅长周榕裘、校党委书记简大钧陪同法国教育代表团访问我院

计师所面对的产品与价值观都与传统意义上的设计对象有所不同。传统概念中,设计师与消费者追求的是一种明确的目标和价值,但在“非物质社会”,设计所追求的是“一种无目的性的、不可预料的和无法准确测定的抒情价值”。纷繁复杂的设计百年史,说明了设计实际上是一种文化创造的行为。从时间概念来看,一个时代的设计文化是对当时整个社会背景在诸多方面的直接反映。从地域上来说,设计与其所在民族的历史文化、观念及审美思维方法密不可分。现代设计在自我否定中不断追寻的是它与社会其它文化相默契的节奏,在自我完善中确立设计的存在价值与生存空间,在贡献中赢取尊重。站在世界现代设计这面镜子前,我们清晰地看到自己的形象,它有着现代设计史的烙印,同时也有着自己生动具体的求索之路。

20世纪60年代,我们是以工艺美术的视角去探视设计的;70年代,意识形态的沉重压力使我们无法以学术的思考模式去关照设计;80年代,是我们“春天的故事”,送出去,请进来,国际学术交流使现代设计真正意义上得到理解和认同,而后我们用十几年的时间去实践和印证;90年代后期,设计学院开始了更为深入和更大规模的设计教育改革,提出并开始实现一系列的改革措施,在全国率先吹响了变革的号角。近几年来,我们为设计的尊严严肃地工作着。

我们的教育改革首先是对从中国传统绘画及设计教育的反思入手的。我们以批判的态度审视传统的绘画及设计教育。中国传统的绘画及设计教育讲究“由技入道”,犹如庖丁解牛,由不断地训练经验上升到理性。这是培养工匠的方法,追求技巧,不涉及思想,更谈不上创造性。这样的教育模式使得教与学都沉迷于能展现技巧的现实主义再现风格,很难以艺术与设计的规律去关注社会文化的发展及价值观的变迁。从我国绘画教育的历史来看,照搬的写实原则从20世纪30年代、60年代一直到90年代,乃至跨入新世纪,它都固执地坚持一种风格——逼真。艺术是随着时代的科学技术、文化观念的变化而变化的。二百年前,人们把纪实性的写实手法看成是一门艺术,称之为了不起的“写实主义艺术”,因为当时没有科学技术代替人来实现这种视觉记录。但现在,我们用摄影、摄像等科技手段



1998年正在兴建中的建设中的设计大楼

可以更好地实现这一愿望,以往那种如实再现描摹已成为一种技巧,而不再是纯艺术的概念,因为它已丧失了艺术的精神内核——创新。

我们的设计教育同样也走过了一段弯路。80年代初,现代设计处于恢复期,以装饰性的工艺美术模式进行教学有它的市场背景和时代特征。但是到了90年代后期,仍将设计当作工艺美术来对待,这就是我们设计的悲哀了。我们可以从近年来的一些获奖作品中体会到这种悲哀,如1997年迎香港回归的招贴



我院代表团和德国对外文化交流中心(DAAD)负责人Udo博士在一起(波恩)

画作品中有几幅都是由长城、和平鸽、蓝天、白云、可爱的女孩组合而成,这是几十年不变的元素,是六一儿童节、计划生育、党代会等都可采用的画面。这些设计注重装饰效果而遗失了个性,遗失了“创新”的设计精神。

1964年,“国际设计讲习班”曾给设计下过这样的定义:设计是一种创造性的活动,其目的是确定工业产品的形式性质。这些形式既包括产品的外部特征,也包括产品作为一个消费品的结构功能关系。这个定义指出设计是一种创造性的行为,创新意识至关重要,临摹与复制的再现不是设计的精神。它同时也指出设计是精神文明与物质文明之间的桥梁,是设计将精神层面的美物化到现实产品之中。

通过反思,我们提出“要改革、要创新、要学习”的口号,将观念变革放在设计教育改革的首要地位。我们从创新意识开始重新认识传统的、权威的设计教育理论,我们认为设计教育是在动态的社会变革中维护学习型的教育生态系统。

在观念变革的指导下,我们开展了一系列的改革行动。设计教育不仅仅是传道授业解惑的程序,它是与社会各个层面相关连、与时代脉搏共跳动的系统工程,而设计教育改革始终以整体的战略眼光来规划我们的工程体系。以创新为核心的观念变革是设计教育改革的灵魂,它在理论和实践的方面都得到了体现。为了聆听设计的国际声音和母语的倾诉,感受社会演变



应邀来访的芬兰、德国、香港、台湾教授与学者(1998)

尤其是市场的骚动，我们开设了多条通道。首先是建立较为通畅合理的国际学术交流通道，请来了国际著名设计大师冈特·兰堡、霍戈尔·马蒂斯、金特·凯泽、约里奥·库卡波罗及一大批设计专家、设计教育家进行深层次的交流与研讨，多次举办在国内引起重大影响的国际设计作品展；同时，我们多次组团前往欧洲、日本、香港进行学术考察，洞悉国内最新设计思想。其次是搭建通往社会、通向市场的绿色通道。中国轻工工业设计生产力促进中心、设计学院国际广告研究设计中心等是学术研究机构，又直接面向市场，为社会服务，为国内多家著名企业提供设计服务，藉此贴近企业与市场。

在教学改革方面，我们根据国际先进的设计理念，结合中国社会文化特色，开设了一系列具有创新意识并符合设计发展规律的课程。其中诸如设计素描、新理念包装、民间艺术研究、设计语意学、设计方法论、文字艺术等课程具有开创性。此外，为了更有利于教学研究，将原有的四个专业组划分为18个研究室，成立两个协调机构：事务委员会和学术管理委员会，强调特色课程，强调设计教育研究的广度与深度。我们的教育思想不仅通过课堂传授给在校学生，通过举办“全国平面设计高级研修班”，借助国际教育力量，推广我们的设计理念；还通过举办全国范围内的“靳埭强设计大奖赛”等形式向全国在校的设计专业大学生表明我们的立场。

我们的教育改革还延伸到中学设计教育。高考是中学教育的指挥棒，要想影响到中学生的专业成长并以有效的形式选拔优秀的具有创造能力的考生，就必须进行高考试题改革。我们成为全国第一所以考察学生创造性思维能力和表现能力为主旨出题的设计院校。我们将原有的四张试卷并为一张试卷，提倡宽专业、厚基础，这也是和国家新的教学目录相接轨。我们把工业设计、平面设计、环境艺术设计、装饰艺术设计和广告学五个专业的有关内容分为三个板块：平面、立体、空间，外加思考题做成一张试卷。今年的考生反映说试卷偏难，难在哪里呢？难在它以往传统的教学内容有所不同。我们的改革思路还没有得到更多人的认同，我们有必要与社会、学校不断地沟

通。为了更好地贯彻这一精神，我们在全国的十几个招生点开办了考前辅导班，与中学取得进一步的联系。此外，为了更广泛地传播设计教育改革的思想，我们已出版了《交点设计丛书》，从理论的角度进行阐述，并做出示范。同时，我们又组织出版了《国际广告设计大师丛书》，系统介绍国际著名广告设计大师的设计风格及作品。我们还组织国内的一些具有改革精神的专家、教师，围绕设计教育改革做了许多尝试和努力。我们期待我们的付出能唤起更多的参与者，为中国的设计事业能够以自己独特清醒的语言在国际设计舞台上轻松潇洒地表达而工作。我们一切的付出，都是为了追求设计的尊严。

2000年元月在设计学院“设计与创新”教育改革会议上我提出：“我们要培养具有国际文化视野，中国文化特色，符合知识经济时代需求的设计师。”这既是我们设计学院的工作中心，也是我们的培养目标。

最近，受教育部的委托，由我组织展开“艺术设计学科人才培养机制”的课题研究，我将和设计学院的改革者们积极承担起这一重任，以实际行动推动全国的设计教育改革。

我们追求的动力来自于改革。现在，改革在某种意义上已等同于创新，创新不仅是我们持之以恒的精神，更是我们设计教育本体的属性。我们坚持改革与创新！

— 院长林家阳教授



近2年来院长林家阳教授应邀在国内20余所美术、设计高校作有关设计教育改革的学术报告

REFORM AND INNOVATION

— Rektor Prof. Lin Jiayang

— Our vitality depends on: the necessity to reform, the necessity to innovate, the necessity to learn!

— My mission: at a specific period of history, in my capacity as rector of

the School of Design, I and my colleagues will put all our energy into the reform of design education!

— Our major objective: seek for dignity of design!

In 1983, comrade Deng Xiaoping with a great foresight put forward: "Education should face modernization, face the world, face the future." This is the strategic guiding policy of Chinese education reform and development.

During the 40 years of the existence of Wuxi University of Light Industry-School of Design, we have deeply experienced the importance of reform. We have been feeling our way along with reform. Reform has already become the constant force of our development. We have gained from reform the strength of modernization, opened the big gate to the world and planned the future of design education.

We have been seeking, along our way for development, the dignity of design for the existing value and honor of design art. The successive generations through continuous feeling and experience, hearted modeling have courageously broken down all myth about design one after another. Our 40 years of development show that: reform of design education must strongly go on.

Probably, this kind of experience can really be adapted to the comprehensive and lifelong "modern design". A century of design display has presented several acts of touching stories. Looking carefully at the transformations of modern design, the signs of all those people and things, like the bookmark of our thoughts, represent the history and spirit of the School of Design.

The great industrial revolution has allowed designers, intoxicated with handicraft industry dream, to recognize the power of technology and the requirements of a society in perpetual mutation. The clear labor distribution caused by industrial massive production and the complexity of production process had brought up this career of design. Since then, "Art Nouveau", "Functionalism", "Naturalism" etc, experienced joys and worries of success and weakness. At the end of the 19th century and the beginning of the 20th, "Art Nouveau" became the style containing everything. Its earliest knowledge started from shouts for beauty. But shortly, it became an apparent, attractive, occasional and decorative form of commercial model, progressively changed from the high ideal artistic application to a kind of decadent style, a form of precious material adoration. Its weak streamline and garish decoration have finally been affected by the sarcasm of "Functionalism". The Bauhaus modern design education system has greatly influenced design education and practice, starting from "Functionalism", pursuing the fine combination of life and science, seeking for a perfect combination of design and the needs of the people. But, its ruthless geometrical figure and maintenance of the abandoned decoration are seen by the "Post-modernism" as a fault. The mechanical feelings generated by glass wall under the shining of the light of modernism has exposed in front of designers the problem of crowded traffic, air pollution, waste of energy etc. The "Post-modernism" and "extreme design" have started challenging modernism, encouraging the return to visual richness and multiform. Despite the fact that design cannot avoid links with the consumption market, it is expected to pay more attention to the needs of the people. The return to "Naturalism" is the manifestation of the responsibility of designers toward the state of

human survival. Today, society has entered the stage of a "non-materialistic society". This is a digital society, information society or service type society. The products and values faced by designers are far different from the traditional design targets. In the traditional concept, both designers and consumers follow a clear objective and value, but in the "non-materialistic society", what design follows is "an untargeted, unexpected and non-measurable lyric value". (Marco Diani)

The numerous and complicated hundred of histories of design show that design in reality is a kind of behavior created by culture. From the point of view of time, design cannot be separated from the historical culture, concepts and beauty appreciation standards of the society in which it exists. The modern design, while denying itself progressing seeks for the rhythm of tacit agreement with other cultures, while improving itself defines the value of existence and survival space of design, and while contributing obtains respect.

From the mirror image of the world modern design, we see clearly our own image, it bears the stamp of the modern design history, and at the same time has its own lively and specific way of learning.

During the 60's of the 20th century, we were exploring design from the arts and craft angle; in the 70's, the high pressure from the ideology forced us not to care about design with academic concepts. The 80's was our "spring story", sending out, inviting in, international academic exchanges allowed the understanding and recognition of design in the real sense while the later 10 years were used for practice and confirmation; in the last stage of the 90's, the School of Design started a more deepened and a large scale design education reform in the whole country. During recent years, we have been working seriously for the honor of design.

Our education reform started with thinking differently from the Chinese traditional painting and design education. We look at the traditional painting and design education with a spirit of criticism. The Chinese traditional painting and design education paid attention to "achieving reason with technology", just like "Cook Ding slaughtering cows", reading the reason through continuous training and experience. This is the way of raising up a skill craftsman, it seeks for technique, it does not involve thinking and it is even worse to talk about innovation. This kind of education system made both teaching and learning lost the "realism" of displaying technology; it was difficult to be based on art and design development rules to consider the changes of social, cultural development and value outlook. Considering the Chinese painting education, the principle of "mechanically copied realistic painting", since the 20th century, the 30's, the 60's up to the 90's and even to the beginning of the new century, has always stuck stubbornly to one kind of style---lifelike. Art should change according to changes of the era's scientific technology and cultural concepts. 200 years ago, people considered the way of recording realities by realism as a kind of art that was called the extraordinary "realistic art". Because there was no scientific technology at that moment to replace man in realizing this kind of visual record. But now, the use of scientific and technological means such as photography, imaging etc can realize more quickly this desire. That old way of real description has already become a technique, but not anymore the pure art concept because it has already lost the nucleus art spirit---innovation. Our design education has similarly gone through a zigzag path. At the beginning of the 80's, modern education was at a stage of resumption,



国际广告大师金特·凯泽[德]应邀来我院举办展览开幕式盛况



deco-type of art and craft was used in proceeding teaching having its market background and era characteristics. But at the last stage of the 90's, design was still considered as art and craft, and this is the sorrowful aspect of our design. We can observe this sorrow though some items were awarded prizes. For example, among the "97 Welcome Hongkong Return Posters", many of them were composed with the Great Wall, peace dove, blue sky, white cloud, lovely girl; all these are elements that have not changed for decades, which can be use in painting: June 1 Children's day, Family Planning, Party Representative Congress etc. All these designs pay attention to the decorative effect but lack particularities, lack "innovative" design spirit.

In 1964, "the International Design Training Class" gave design the following definition: design is a kind of innovative activity, its objective is to define the form properties of industrial products. All these forms include the external characteristics of product and also the relationship between structure and function of products as consumer goods. This definition indicates that: design is a kind of creative behavior; innovative conscious is very important, copying and duplicating are not the spirit of design. It also indicates that design is the bridge between spiritual values and material values, it is design that brings beauty materialization of spiritual levels into real products.

Through retrospection we formulated the following slogan "we have to reform, we have to innovate, we have to learn" to put changes at the most important position of design education reform. We will start from innovation conscious to recognize traditional, authoritative design education theories. We think that design education in the motional social changes protects education ecological system of learning.

Under the directives of concept changes, we have undertaken a series of reform actions. Design education is not only a mechanism of transferring knowledge to students, it is connected with various social layers, it is a systematic engineering within which design and the pulse of the era beat together. But design education reform from the beginning to the end consists of using a global challenge view to plan our engineering system. A conception reform having innovation as its central part is the soul of design education reform, it has been proved theoretically and practically.

In order to listen to the international sound of design and native language expression, feel the social mutations especially market fluctuations, we have created several ways. First, we have created a clear and reasonable way of international academic exchange. We have invited a set of design specialists, design educators such as Gunter Rambow, Holge Matthies, Gunter Kieser, Yrjo Kukkapuro, proceaded deep exchanges and research. Many times, we have organized international design exhibitions that have created big influence in the country. Simultaneously, we have for many times sent delegations to Europe, Japan and Hongkong to undertake academic finvestigation and seen clearly the country's new design concepts. Secondly, we have built up green roads going through the society and toward the market. The Chinese light industrial design productivity improvement center, School of Design's research center of international poster, etc. are academic research organizations but they also face directly the market to serve the society, to assist several famous enterprises of the country with design services and, through this get close to enterprise and markets.

Regarding teaching reform, based on international advanced design conceptions, associated with the particularities of the Chinese social culture, we have settled courses with innovative consciousness and fulfilling design education development rules. Many of them, for example design sketch, new concept package, folk art design, design semantics, design methodology, character art, etc, all have initiative abilities. Besides, in order to favor teaching research, the former 4 disciplinary groups have been divided into 18 research chambers and we have established two coordinating organs: committee of general affairs and academic management committee, to insist on special courses, emphasize on the scope and depth of design educational research. Our educational thoughts are not transmitted to students by class courses. We vulgarize our design ideas and theories by organizing "national graphic design advanced training classes" associated with international education power. We also express our position to design students of the whole country through organization of national-wide "Kantai-Keung Design Competetion" etc.

Our education reform has been extending to secondary school design education. University entrance examination is the indicator of high school education. If we want to influence middle school students skill of specialization and effectively select excellent candidates with initiative ability, we must reform the university entrance examination questions. We have become the first design school of the whole country to draw up questions with the aim of evaluating students' creative ability and expressive capacity. We have fused the former 4 papers into one examination paper, encouraged wide disciplines and thick basis. This is also in perfect accordance with the country's new teaching program. We have divided the content of five disciplines---industrial design, graphic design, environmental art design, art deco design and advertising into three plates: plane, three-dimension and space; in addition, reflection questions constitute one examination paper. Candidates of this year reacted that the exams tend to be difficult, where is the difficulty situated? The difficulty comes from the difference with the traditional teaching content. Our reform way has not yet been accepted by any people, we need to interact continuously with the society and schools. In order to implement the spirit, we have been organizing repetition classes at students' admission centers to increase our link with middle schools. Also, with the view of propagating the concepts of design education reform, we have already edited "View of design collection"; we elaborated it based on theory and have provided demonstrations. At the same moment, we also organized to edit "International poster design great masters series", it gives a systematic presentation of design styles and design products of international poster design great masters. We have also organized some local specialists, teachers full of reform spirit who have made many attempts and efforts to explore design education reform. We hope many people will participate in our efforts so that the Chinese design enterprises could use its special and clear-headed language to perform and work on international design platform.

All our efforts are to seek for the dignity of design.

The motivation we are running after comes from reform. Now, reform from a certain point of view is equal to innovation. Innovation is not only our spirit of perseverance, it is also the property of our design education.

We adhere to reform and innovation!



德国国家艺术和媒体研究中心(ZAM)主任在网特兰堡的陪同下接见我访德代表团

温故而知新

——回顾学院创办40年 刘观庆副教授

2000年,是世纪的跨越,是千年的跨越。无锡轻工大学设计学院,在上一个世纪、上一个千年迈过了40年,不断成长、壮大,业绩辉煌。创办初,国内几近孤军奋战,今天已是同道如潮。设计学院没有停顿,带着自信,继续迈向新世纪、新千年。

设计学院的发展经历了四个时期,即60年代的初创期、70年代的恢复期、80年代的变革期、90年代的发展期。1960年,轻工业部为了改进轻工日用品的造型和包装,发展经济和扩大对外贸易,决定在无锡轻工业学院创设“轻工日用品造型美术设计专业”。最初只有2名教师,10名学生。至文化大革命前的六年中共招收本科和专科生106名,教师增至10名。当时基本上沿用了工艺美术教学的体系,同时边教边学,摸索轻工日用品造型设计和包装装潢设计的教学方法。1972年,文革的混乱局面得到控制,开始招收工农兵学员。扩建为造型美术系,专业名称简称“造型美术设计专业”,以玻、搪、陶、塑四种材料的轻工产品的造型、装饰和包装为主。教师队伍每年增加,相应成立四个教学小组,经常带学生去工厂进行设计实践。1978年开始招收四年制本科生,恢复了正常的教学秩序。教师逐步吸收新的信息,接触企业现代工业产品设计的新的需求,对工艺美术教育的变革已在酝酿之中。

80年代,改革开放的春风解放了思想,革新了观念,推动了工业设计教育的改革。我校于1981年率先派出2名教师赴日本研修工业设计,同时着手改革教学内容和教学方法。1983年聘请英国皇家设计学会顾问汤普逊来系讲学,并举办了面向全国兄弟院校的工业设计培训班。之后接连不断地派出去、请进来,密切了与国际设计教育界的交流,并与东京造形大学结成了友好学校。在这一过程中,设计教育改革迅速深化,以全新的观念进行基础和专业设计的教学,开出了一系列新的课程,培养学生的创造性思维能力和动手能力,谱写了设计教学的新篇章。专业设置亦逐步扩展,1983年“包装装潢设计专业”从“造型设计专业”中分离出来。1985年创建“室内设计”和“服装设计”两个专业,“造型美术系”更名为“工业设计系”。1986年同时进行艺术类和理工类招生,逐步形成了艺工结合的教学特色。1993年荣获江苏省教委优秀教学成果一等奖和国家教委优秀教学成果二等奖,“包装装潢设计”课程获得江苏省教委优秀课程奖。同年经国家教委批准为全国首批工业造型艺术硕士培养点。延续10余年的变革取得了可喜的成果。

1995年无锡轻工业学院更名为无锡轻工大学,工业设计系扩建为设计学院。这是全国第一所设计学院。1996年无锡轻工大学进入“211工程”建设的行列,设计类学科被列为二个有特色的重点发展学科之一。1998年无锡轻工大学隶属教育部领



陶文沂校长会见来访的日本学者和样隆教授一行

导。同年,艺术设计学科成为省级重点学科,本科生和艺术设计硕士点招生人数大幅度增加。设计学院进入了一个全新的发展时期。从规模来说,现有在校全日制本科生700余人,全日制硕士生70余人,专业教师近60人,设有三个专业——工业设计、艺术设计(含视觉传达、环境艺术、装饰艺术方向)、广告学,并设有国家级的轻工业设计生产力促进中心、国际广告研究设计中心和蒋氏基金工业设计培训中心。在产、学、研结合的思想指导下,完成了大量的产品开发设计、平面设计、环境艺术设计、装饰艺术设计、广告策划设计的项目,取得了良好的社会效益和经济效益。

在国际教育改革思想的指引下,从1998年开始,我们又提出了设计教育全面改革的新思路。合乎设计学科特点的全面考试制度的改革;提倡为社会培养创新人才的课程改革;改善单一的理论教学环境,建造系列车间实验室的工程计划;引入高新技术,实现设计教育现代化;提出并实施设计学院的形象建设等许多计划部分正在实施中,部分已经得到实现,设计学院展示了一片生机。

四十而不惑,设计学院的设计教学逐步趋向成熟。在一贯重视基础教学的基础上,专业口径大大扩展,创造性思维训练不断强化,并增加科技、人文、经济类的课程或讲座,提高学生的综合素质。在各类国际国内的设计竞赛中频频获奖,显示出强劲的实力。毕业生以思维活跃、基础扎实、功夫过硬而广泛受到用人单位的好评,每年主动前来索要毕业生的单位数量很多。在全国近二百余所高校的设计院系中均有我院的毕业生任教,在全国各大企业、公司及设计事务所中也有我院的毕业生担任着技术骨干,享有良好的社会声誉。设计学院的发展是踏实苦干的结果,更是不断变革的结果。在当今以数码技术为支撑的新经济时代,我们面临着新的机遇和新的挑战。我们没有停止前进的脚步,正在从观念、体制、内容、方法、手段各方面进行全面改革。我们又一次频繁地开展国际交流,以期获得更多的信息,拉近与国际设计教育的距离。我们更加重视国内学术交流,愿与兄弟院校携手共进,迈向设计教育的新纪元。



由中国教育电视台主持的主题为“自然·人·设计”的环境设计研讨会演播现场