

李 嫣/著



设计教学现场

美国大学设计专业课程研究

ON THE SPOT
RESEARCH ON DESIGN CLASSES
IN US UNIVERSITIES



中国轻工业出版社 | 全国百佳图书出版单位

内容简介

本书主要内容是关于美国大学设计专业核心课程的教学研究，包括课程设计、教学对象分析、实施现场记录、课程作业展示以及教学评价与总结。以专业课程的具体案例研究入手，对美国设计专业课堂进行深入研究，采用中英双语写作模式，理论与实践相结合。作者还对美国设计专业教师进行访谈，对中外共同关注的专业教育问题展开论述。本书对我国当下高校艺术设计专业教学具有积极的参考意义。

设计教学现场： 美国大学 设计专业课程研究

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图书在版编目 (CIP) 数据

设计教学现场：美国大学设计专业课程研究 / 李嫣
著 . — 北京：中国轻工业出版社，2020.4

ISBN 978-7-5184-2733-8

I . ①设… II . ①李… III . ①艺术 - 设计 - 教学研究 - 高等学校 - 美国 IV . ① J06-42

中国版本图书馆 CIP 数据核字 (2019) 第 248798 号

责任编辑：毛旭林 责任终审：张乃柬 整体设计：锋尚设计
策划编辑：毛旭林 责任校对：吴大鹏 责任监印：张 可

出版发行：中国轻工业出版社（北京东长安街6号，邮编：100740）

印 刷：三河市万龙印装有限公司

经 销：各地新华书店

版 次：2020年4月第1版第1次印刷

开 本：720×1000 1/16 印张：13.75

字 数：220千字

书 号：ISBN 978-7-5184-2733-8 定价：59.80元

邮购电话：010-65241695

发行电话：010-85119835 传真：85113293

网 址：<http://www.chlip.com.cn>

Email：club@chlip.com.cn

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181314K2X101HBW

前言

Preface

设计课程的设计

Design the Design Course

课堂提供了实践领域无法模拟的、对设计本身执着追求的环境。教育学理论认为教学是具有科学性的系统，创意的灵感在优质的课程设计中更容易闪现。

教学是具有趣味性和挑战性的事情。在中国，很多大学一年级的学生在高考的大军中过关斩将进入设计专业，却不知道自己想要学什么。设计过程中巨大的工作量、创意的痛苦纠结以及现实条件的不圆满等因素非常容易消磨学生对专业学习的热情。有时，学生们面对课程作业时，像是被迫完成“规定动作”，不能主动学习，而且作业水平也差强人意。同时，慕课、网络资源、培训机构、家教等多种学习途径给学校的实际课堂教学也带来了挑战。

我于2009年进入北京师范大学艺术与传媒学院执教，在博士学习阶段也曾在北京多所大学担任过环境设计专业的教师。十多年的教师路让我看到了时代的发展、学生群体的变化和专业教学的问题，伴随着教学经验的积累，我对专业课程设计产生了浓厚的兴趣。后来，有幸作为高级访问学者赴美国研修，有机会对国外设计专业教学进行深入的实地考察。本书的内容是我在赴美访问期间对美国加州州立长堤大学设计专业课堂教学的案例研究，主要包括平面设计、立体构成、建筑模型建造和室内设计四门课程。在这些课程中，系统的课程设计、生动的教学过程、能激发学生主动性的课题以及积极的课堂氛围都给我留下了极其深刻的印象。期待这些课程研究能为中国大学中的设计专业教育带来一些有益的经验借鉴和启发。

李 嫣

2019年7月1日

于北京

The classroom is an ideal environment for pursuit of conceptual design which could not be simulated in the practice in reality. Education is a rigorous system, and students' sparks of creativity would be inspired in well-designed curriculums.

Teaching is an interesting and challenging work. In China, there are lots of students who have passed the entrance examination studying in design majors in universities, but some of them don't know what they really want to learn. They would be intimidated by enormous workload in design process, painful entanglement of creating and unsatisfaction with realistic conditions. Sometimes, students are forced to complete homework because of lacking the motivation of active learning, which would lead to the poor quality of outcomes. In the new era, a variety of learning approaches, such as online courses, digital resources, education institutions, private tutors, also have brought new challenges to the teaching in schools.

I have been a teacher in School of Art and Communication BNU since 2009. I also had taught design courses in other universities in Beijing during the postgraduate study. Through ten years, I have seen the changes during the development, the features of new generation and the problems of teaching, which aroused my strong interest in the research of curriculum design. Later I was honored to have a chance to visit United States as a senior visiting scholar, and conducted my research in Design Department of CSULB. The content of this book is case studies of four courses in United States, including Foundation Two-Dimension, Foundation Three-Dimension, Architectural Model Building and Interior Design. I have been deeply impressed by the curriculum design, experiencing the vivid teaching process, the homework of stimulating students' initiative and the lively atmosphere in the class. I hope these case studies would bring some useful experience and inspiration to the design education in Chinese universities.

Li Yan
July 1, 2019
Beijing

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设计课程 的设计

DESIGN THE DESIGN
COURSE

1.1 设计：以教育之名

Design: In the Name of Education

1.2 现场：美国加州州立长堤大学

On-Site: CSULB in US

设计：以教育之名

Design: In the Name of Education

1.1.1 设计之名 The Name of DESIGN

“设计”是英文DESIGN的中文翻译。DESIGN既是名词，也是动词，英文词典中DESIGN的含义是指在一定的环境条件下采用某些方法和要素进行有目的的创造，这种创造的行为和产物都被看作是设计。在新华字典中，设计也具有动词和名词两个词性，它的中文含义与英文DESIGN相同。在中国，DESIGN概念作为现代的舶来品，并非一开始就被翻译成中文的“设计”二字，很多研究者对它的中文译名进行了学术层面的探讨，在经历了半个多世纪的发展和修改之后，中文的“设计”才真正定名。

以现代设计专业的视角从广义上看，人们的一切造物活动，包括思想、行为都可以称为设计。根据设计目的和设计对象不同，也进行了狭义的设计分类，例如，以产品为设计对象的工业设计、以空间和界面为设计对象的建筑设计，还有以字体、海报、书籍等平面图形为设计对象的视觉传达设计。另外，设计会随着时代的发展衍生出一些新的专业，例如互联网的大规模发展促进了交互设计专业的产生，还有服务设计、绿色设计等非常具有“时代感”的专业。

今天，“设计”已经成为大众最耳熟能详的流行词汇之一，这两个字显示出时代感和高级感，随着商业的推波助澜快速传播开来，最显著的影响之一是掀起了很多行业的“改名”热潮，比如理发改称为发型设计、化妆成为造型设计、服装加工变成服装设计、装修成为室内设计、园林艺术成为景观设计……这些行业仍然重复着与以前基本相同的工作内容，但通过在命名中加入“设计”一词，仿佛贴上了潮流的标签，在一夕之间焕发出新的活力。

经过多年的发展，设计已经成为新时代最具有价值的“工具”。2016年，国务院下发《关于推动文化文物单位文化创意产品开发的若干意见》，旨在推动优秀文化资源的创意产业发展。在实施的过程中，有600年历史的故宫作为中国最大的文化IP之一，打造出APP、纪念品、展览、节目、现场活动等线上线下多种媒介共同发展的“大文创”体系。这个体系秉承“传播中国优秀文化”“发掘馆藏文化资源”的理念，目标是让优秀的中华文化“走出”博物馆，与社会生活发生最广泛的联系。为实现这一目标，故宫规划了一个内容极其丰富的综合系统，设计思路不停留在“一事一物”的产品创新层面，而是最广泛的借助现代新技术和新手段，将“静态的”文物转化成可观、可触、可互动的对象，创造出适合不同人群需求和行为的文化产品——有人到现场体验3D版《清明上河图》的震撼、有人N刷《上新啦·故宫》、有人闲暇时随手翻阅《每日故宫》《韩熙载夜宴图》等APP中的精美图片、还有人在淘宝网店上选择心仪的故宫“网红产品”。设计手段让故宫的建筑、文物、雪、猫……与今天的人和事发生了关联，从而感受到了生动的故事，从此更多人了解故宫，更多人关注传统经典，更多人“主动地”浸染在中华文化之中。

SHEJI is the Chinese translation of English word DESIGN. DESIGN is both a verb and a noun in English dictionary that refers to the process of creating with certain methods and elements in the context purposely. These behavior and products are all regarded as DESIGN. In Chinese Xinhua Dictionary, SHEJI is also a verb and a noun, which has the same meaning of DESIGN in English. As a modern conception coming from abroad, DESIGN wasn't translated into SHEJI at the beginning. Many Chinese researchers have done the academic research about how to translate properly. After the usage and modification in more than half a century, the

Chinese translation was finally determined to be SHEJI.

From the perspective of modern design, all people's creative activities, including thoughts and behavior, can be named DESIGN in a broad way. According to the different aims and objects, design is classified in majors, such as Industrial Design (design products), Architecture Design (design space and interface) and Graphic Design (design fonts, posters, books, etc.). In addition, some new majors have appeared in the new era. For example, with development of Internet has promoted the major of UI Design, as well as the majors of Service Design and Green Design.

Today, DESIGN has become one of the most popular Chinese vocabulary which seems to show the sense of contemporaneity and the high quality. With the rapid spread of business, one of the most significant result is the trend of renaming many traditional industries, such as haircut to hair design, makeup to fashion design, clothes-making to fashion design, decoration to interior design, gardening to landscape design... In these industries, professional workers still do routine work, but they seems to be renewed vitality overnight, which were labeled with the popular icon DESIGN in the name.

After development for years, design has become the most valuable "Tool" in the new era. In 2016, the State Council issued the "Several Guidelines of Promoting the Development of Cultural Creative Products for Cultural Relics", aiming at promoting the development of creative industries with excellent cultural resources. The 600-year-old Forbidden City has developed to be one of the largest cultural IPs in China, which forms the large-scale Literary Creation Industry system by creating of APPs, souvenirs, exhibitions, TV programs, live-events and other online and offline media. The system is based on the "Spreading China's Excellent Culture" and "Exploiting Cultural Resources of the Museum" philosophies, and the goal is to let the excellent Chinese culture go out of the museum and make the most extensive connection with today's social lives. In order to achieve this goal, designers have proposed a complex system, not only at the level of product innovation, but also creation of a variety of products to meet different needs and behavior of different people. modern technologies and new methods have been used to transform "static" cultural relics into the watchable, touchable and interactive objects. Some people went to the exhibition experiencing the shock of "The Riverside Scene of Qingming Festival" in 3D. Some had watched TV program "The New Palace and the Forbidden City" many times. Some view beautiful pictures in "Daily Palace" and "Han Xi Zai Night Banquet" APPs frequently. Furthermore, lots of people have bought the Internet-Popular products on the official website of Taobao. Design has made the architecture, cultural relics, snow, cats of Forbidden City relate to daily life. Thus more and more people have the chance to know and accept the edification of Chinese culture initiatively.

1.1.2 设计教育实践 Design Education Practice

在现代设计教育领域，最具有里程碑意义的标志莫过于一所具有乌托邦气质的设计学校——包豪斯。1919年，包豪斯学校在德国魏玛宣布成立，开启了培养现代设计人才培养的探索之门。在包豪斯的教学体系中，教育目标是培养出兼具艺术创造力和技术能力的复合型现代设计人才。学校聘请了当时著名的建筑师和艺术家担任“形式大师”，并且，同时安排“技术大师”传授不同材料的制作技艺。这些教师们都是艺术行业内的“专业人士”，教学方法上采用“师傅带徒弟”的模式。

包豪斯所倡导的人才培养目标、创立的现代设计课程体系和“双导师”的教学方式开启了现代高等设计教育的大门。虽然包豪斯学校在1933年被迫关停，但是，它的教育理念与教学方法随着它的教师和毕业生们走向世界，对20世纪现代设计教育的发展产生巨大的影响。2019年，在包豪斯学校建立100周年之际，世界各地举办了各种形式的沙龙、讲座、展览等活动，致敬包豪斯，致敬现代设计教育的先行者。

中国的现代设计教育在20世纪中叶开始建立，但是，真正大规模的发展并与世界接轨则是在改革开放政策实施以后才逐步实现的。我国市场经济领域的蓬勃发展推动了设计学科的正式建立，随着生活水平的提高，创造出更好的产品、打造更具有品质的环境等诉求应运而生，迫切需要大量现代设计人才。中国学者用一个甲子的时间建立起中国现代的设计学科体系。

1956年5月，国务院批准在北京成立中央工艺美术学院，这是我国第一所现代设计高等学府，也是中国设计教育精神的发祥地，学院院徽中衣、食、住、行的图形明确地表达了所培养设计专业人才的方向。工艺美院的师生们在20世纪下半叶承担了很多大型的国家项目，例如人民大会堂、人民英雄纪念碑等艺术设计和工程实践。当时，工艺美院下设三个系：染织美术、陶瓷美术和装潢，专业名称中并没有使用设计二字，而是实用美术、装潢、装饰等词汇。

20世纪80年代以后，我国学科目录当中正式出现了“艺术设计”的名称。此

后，大家对DESIGN的中文翻译在认识上慢慢趋于统一，几版学科目录的调整也统一使用“艺术设计”一词。2012年，教育部颁发的普通高等学校本科专业目录当中，艺术学成为新的学科门类，设计学成为一级学科，并取消了所有设计专业面前固定的修饰词“艺术”二字。设计从此不再局限于单一的美学维度，而是成为工学、心理学、人类学、社会学、管理等众多理论学科相互融合而形成的创新型学科，学科定位对设计专业人才培养提出了更高的目标要求，也成为中国当代高等设计教育迎接新时期新挑战的标志。

当代中国正在从制造大国向设计大国的发展之路上快速前进。近年来，我国各大城市举办了很多超大规模设计周（月）活动，借由媒体的传播掀起了全民关注设计的热潮。此外，大量中国设计师正在积极地“走出去”——参与国际项目、频繁亮相于国际高端学术论坛、在国际竞赛中获得大奖，并获得国外设计院校的教席或担任高级管理职务。这些都为提升当代中国设计的国际话语权起到了积极的作用。从教育的角度看，上述现象也可以看作是中国现代设计教育人才培养的卓越成果。

Bauhaus was the most famous school with the spirit of Utopian in modern design education. In 1919, Bauhaus was founded in Weimar in Germany, which was the very beginning of cultivating modern designers. In Bauhaus's teaching system, the goal was to cultivate qualified talents with artistic creativity and new techniques. Some famous architects and artists at that time were hired as "Form Masters", and "Technical Masters" were arranged to teach techniques of handling different materials. These teachers were all professionals in the art industry. They all complied to the teaching method of "Masters with Apprentices".

The goal of design education and the modern design curriculum system advocated by Bauhaus, especially the "Two Masters" method had opened the door to modern higher education. Although Bauhaus was forced to shut down in 1933, its education philosophy and teaching methods have had a great influence on the modern design education in the 20th century as the teachers and graduates worked all over the world. In 2019, many institutions hosted various forms of salons, lectures, exhibitions and other activities to celebrate the 100th anniversary of Bauhaus around the world, cherishing the pioneers of modern design education.

Modern design education of China began to be established in the middle of the 20th century. However, the large-scale development and integration with abroad was gradually realized after the implementation of the Policy of Reform and Opening Up. The vigorous

development of Chinese market has promoted the formal establishment of design disciplines. With the improvement of living standards, a large number of modern designers have been urgently needed in the market to make better products and to create better environment. Chinese scholars used more than sixty years to establish the modern system of Chinese design discipline.

In May 1956, the State Council approved the establishment of the Central Academy of Arts and Design in Beijing, which was the first university of modern design in China and the birthplace of the spirit of Chinese design education. The university's logo included clothes, bowl, house and vehicle, which clearly expressed the goal of professional education. In the late of 20th century, teachers and students in this university designed many large-scale national projects, such as the interior design of the Great Hall of the People and the decoration of the Monument to the People's Heroes. In the beginning, there were only three departments including Textile and Fashion, Ceramic and Decoration. People didn't use SHEJI as the Chinese translation of DESIGN, but the name of Applied Fine Arts, Beautification and Decoration at that time.

After 1980s, the name of "Artistic Design" officially appeared in China's Disciplines' Catalogue. Since then, the Chinese translation of DESIGN had gradually been in agreement and used in the following editions of Disciplines' Catalogues. In 2012, the new Catalogue of undergraduate majors issued by Ministry of Education of China. Art has become a new category and Design has upgraded to a first-level discipline. The adjective word "Artistic", fixed in front of all design majors before, has been all deleted in the new catalogue. Design was no longer limited to the aesthetic discipline, but has become a new one formed by the integration of engineering, psychology, anthropology, sociology, management and many other disciplines. Facing the new challenges in the Information Era, higher standards and new missions of talents cultivation have been proposed in design education.

Nowadays China is making rapid progress from a Manufacturing Country to an Innovation Country. Lots of Grand Design Activities, such as Design Week/Month, have been held in many cities in China, which have aroused the upsurge of people's attention to design with the broadcasting by multi media. In addition, a large number of Chinese designers have been "going abroad" —— participating in international design teams, frequently appearing in international academic forums, winning awards in professional competitions, and have been the chairmen or professors in foreign universities. It's no doubt that these designers and educators have played an important role to promote the the international influence of Chinese design. These phenomena could also be regarded as the great results of talents cultivation in Chinese design education.

1.1.3 设计教育研究 Design Education Study

设计教育是我国学术界极其关注的重要命题，推出期刊专栏、印制出版物、举行教育研讨会和工作坊等各种形式已经成为教育研究的常规活动。

关于设计专业课程的案例研究数量很多，关注具有代表性的课程案例、分析教学过程中的现象，最终提出中国设计教育的原生问题和解决方案，是中国设计教育研究的重要目标。设计教育的研究者绝大部分是设计专业的教师或管理者，他们自身的学术背景大多是专业设计师，在谈教育问题的时候更侧重教师的专业经验。虽然教师的专业经验在教学中是至关重要的，但是设计不等于设计教育，设计理论也不能告诉老师们怎样做教学效果更好。如何在经验教学的基础上探索教学设计的逻辑关系和教学方法的科学性，是目前设计教育研究的突破点之一。

课堂教学能够实现的三个目标：一是传递知识，解决学生对知识懂与不懂的问题；二是教授技术，培养实践能力，解决会与不会的问题；三是提升水平，培养专业认知，解决好与不好的问题。不同阶段的课程需要以不同的目标为导向并合理设计不同时期的教与学的任务，例如低年级的专业课程以传递知识和学习技术为主，高年级的课程则更加注重培养学生通过综合实践提升专业水平，使能力呈现出螺旋上升曲线的发展特点。这些都是可以通过合理的课程设计能够实现的“显性目标”，但是，优质的课程设计也需要关注课程设计中的“隐性目标”，主要包括对学习者的情感、态度和价值观的塑造。

原研哉说“设计基本上没有自我表现的动机，其落脚点更侧重于社会。解决社会上多数人共同面临的问题，是设计的本质。问题解决的过程（也就是设计过程）中产生的那种人类能够共同感受到的价值观或者精神，以及由此引发的感动，就是设计最有魅力的地方。”设计师的社会意识、思考的深度，决定了设计的内涵，以此为起点也决定了设计的创造力。因此，设计教育的起点首先是个人的，然后才是社会的、文化的和商业的。“设计观”的形成渗透在学校教育的整体之中，植根于日常教学过程的浸染——有教师、同学之间的影响，也有设计实践的推动。“设计观”看似无影无迹，但它是真正引领一个专业设计师的核心

精神，对实践产生极大的影响。然而，在我国目前的专业教学设计中，“隐性目标”并没有受到应有的重视。

Design education has become an important topic in Chinese academia. The routine activities include planning journal columns, publishing books, holding seminars and workshops.

There are a large number of case studies on design courses, The most important goal of design education research is to put forward the original questions and solutions of Chinese design education. Most of the chinese researchers in academic field are design teachers or administrators in school. A large proportion of their academic background is based on professional design. So they have paid more attention to professional experience while discussing education issues. Although professional experiences are very important, design is not equal to design education, and design theory can't show how to teach properly. How to explore the logical system of curriculum design and scientific methods of teaching could be one of the break through of study in design education.

There are three goals that teaching could achieve. Firstly, teaching knowledge means to solve problems of students' understanding of certain content. Secondly, teaching technology is aimed at cultivating students' problem-solving abilities. Thirdly, enhancing the professional ability is to cultivate the awareness of good or bad. Curriculums should be designed reasonably to different goals. For example, professional courses should mainly focus on knowledge and technology part in lower grades, while pay more attention to training students professional abilities through more comprehensive tasks in higher grades. Hence students' abilities would be developed in the state of spiral upward. These objects, named "Explicit Goals", can be achieved through reasonable curriculum design. However, the "Implicit Goals", such as cultivating learners' emotion, attitude and values, should be considered in good curriculum design.

"Basically speaking, design has no motivation for self-expression, which more focused on the society. The essence of design is to solve the common problems faced by most people in society. The most fascinating part of design is the value or spirit that human beings can feel together in the process of problem solving (the design process)." Designers' social consciousness and depth of thinking determine the quality of their works, which is the starting point of design creativity. Therefore, the beginning of design education is first focusing on individual level, then to social, cultural and commercial level. The formation of "Design Values" should be permeated the whole school education and rooted in teaching process "——" the influence from teachers and classmates, and as well as the promotion of practice. "Design Values" seems to be invisible, but it is the leading spirit in professional field that would also have a great impact on practice. However, in the current design education system, "Implicit Goal" should have deserved more attention for studying.