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**INHERITANCE AND DEVELOPMENT OF
TRADITIONAL CULTURE:
A NEW PATH FOR DESIGN EDUCATION
REFORM IN CHINA**

YANG LI

MPhil

The Hong Kong Polytechnic University

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The Hong Kong Polytechnic University
School of Design

**Inheritance and Development of Traditional Culture: A
New Path for Design Education Reform in China**

Yang LI

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Philosophy

MAY 2021

CERTIFICATE OF ORIGINALITY

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ABSTRACT

The current design education in China seems to be focusing on "quick success and instant benefit". The inheritance and sustainability of Chinese traditional culture are not the priority and emphases. There is a problem worthy of reflection in design education in the context of China culture, that is, the break-down between design education and traditional Chinese culture. On the whole, the design education on mainland China can be characterized by "learning from western experiences but not inheriting Chinese culture". This worrying situation, in the long run, will inevitably lead to the "silent" aphasia of Chinese design science in the face of international dialogue, which can't reflect China's unique cultural strength, thus leaving design education in China out of the mainstream of design education in the world. Although this situation has improved in recent years, it has not been fundamentally changed. Therefore, it is urgent to deepen the understanding of the importance of Chinese traditional culture, if the country wants to differentiate its design education from that in the west. Only by vigorously advocating the return of "native spirit" with reflective sense of responsibility can we organically integrate Chinese traditional culture into modern design education and create substantial internationally influential "Chinese elements" in our design practice. This thesis uses cases studies, interviews, observations, and data analysis to conduct research with Xi'an Jiaotong University, Jiageng College of Xiamen University and Jingdezhen Ceramic University. These three universities represent different kinds of universities on mainland China. By looking into their differences and similarities, it is possible to derive useful methods and ideas about how to integrate Chinese culture with design education.

The reform of inheritance and sustainability of traditional culture in design education is long-term, arduous and complex. It cannot be accomplished overnight. At present, design education in China urgently needs to find out how to inherit and develop on the basis of why traditional culture is needed in design education and what are needed to change the current situation. In view of the present situation of design education on mainland China, this thesis concludes that we must adhere to the path of comprehensive reform in inheriting and developing traditional culture, and consider all educational and teaching reform measures as an organic and unified whole: First, we must change the educational concepts; Second, we need to adjust the curriculums; Third, we need to reform classroom teaching; Fourth, we need to strengthen practical teaching; Fifth, we need to strengthen the capability of teaching staff. This thesis provides case studies and analyses to show how these can be achieved.

Key words: traditional culture; inheritance and development; design education

PUBLICATIONS ARISING FROM THE THESIS

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CHAPTER 1: INTRODUCTION

1.1 Background of research

Modern design education in China started in the second half of 19th century in the area of craft making. In the 1920s and 1930s, handicraft and art were combined as the main subjects of focus. After the founding of the People's Republic of China in 1949, education in handicrafts and arts became the urgent needs of China's light industry. But it was not until the policy of reforming and opening up in the 1980s which started to be implemented that the contents and methods of German Bauhaus design education were introduced. It is considered that the spring of modern design education really ushered in (TIAN, 2007) after this. The introduction of the "three major components" in the teaching system of Bauhaus in Germany soon formed a dominance in the design and education sectors in China. It is necessary to point out that throughout this thesis, when China is referred to, it means mainland China, unless it is clearly stated when Hong Kong and mainland China are both mentioned in the context of the writing.

It is true that the introduction of modern design approaches in the western design education as the mainstream ideas has injected new blood into China, and has thus expanded the scope of design curriculums in China. However, design education itself can be seen as a window to observe the national culture of a country, and the development of any culture cannot be a spontaneous product of working behind closed doors, especially in the current era of globalization, when mutual reference and integration between different cultures have become an unstoppable development trend. There exists a problem. The metaphorical culture behind design education in different countries and regions cannot be based on a single uniformed model. Design education in the era of globalization should be based on a mode of multiple coexistence, and it should reflect the unique cultural characteristics in a particular country. It is impossible for a country to build up its own unique design education system simply by picking up from other countries and then claim them as their own, or symbolically changing parts of them without a systematic review and evaluation.

The rupture between design education and traditional culture is a realistic issue worthy of reflection. On the whole, the design education in China shows a trend of "learning from Western experience but not inheriting its own culture". This is common for many developing countries. The lack of traditional culture in design education in China has caused resulted in that most of the current design works under the guidance of Western discourse became the ones that simply copy or even plagiarize foreign designs. This worrisome status quo, in the long run, is bound to cause design education in China to fall into a "silent" state of aphasia when faced with international dialogue. In fact, the development of civilization has always been a process of passing from generation to generation, so that, if the design education in

China wants to completely transform itself from the “Western-oriented design education” and create design works with "Chinese Characters", which has international influence, it can only absorb the nourishment of traditional Chinese culture with a reflective sense of responsibility, and organically integrated it into modern design education. Therefore, how to further inherit and develop Chinese traditional culture and integrate Chinese traditional culture into the current design education system is an important topic worthy of serious study.

1.2 The motivation of research

Through continuous attention to Chinese traditional culture and design issues, the author found out that at present, design education in China generally has the phenomenon of "rushing for quick success and instant benefit" and does not pay attention to the cultivation of traditional cultural literacy. As a result, the mainstream form of design education in China has largely been permeated with Western discourse genealogy, and failed to reflect China's unique culture and characteristics. In other words, the current design education in China has a realistic problem worthy of reflection. That is, the rapture between design education and traditional Chinese culture, which is an important reason for the author to study the relationship between Chinese traditional culture and modern design education in China.

1.2.1 The lack of performance of traditional culture in design education in China

Judging from the history of world cultural development, China's civilization is one that has never been broken over a long period of time, which has been known as the ancient civilization. It has a long history, and it is broad and profound, and stands out in the world of culture. Meanwhile, design is the carrier of culture, carrying people's understanding of beauty and aesthetic sentiment in a certain historical period (OUYANG, 2005). As for the relationship between design education and cultural development, design education in a country has to build the relation between the history and current development of this country. In other words, design education and design works are constantly developing along with the progress of a country's civilization and culture, and they are also carriers that let the world understand the culture of a particular country, national customs and other distinctive national cultures. Just imaging, if the designs created by all the designers in the world are to reflect the same culture or the same theme, then modern design will definitely lose the driving force for progress and development. In fact, modern design education and design works guided by this concept must have local features and national products, because only designs that contain the cultural characteristics of different nationalities can show the diversified and diverse forms of world culture, and can also show the colorfulness of human civilization. In this regard, Chinese traditional culture with great ethnic characteristics is the driving force and the source for the development of design education in China.

Traditional Chinese culture has many unique qualities that are different from Western culture. For example, Chinese traditional culture emphasizes the concept of "the harmony between man and nature", while Western culture focuses more on personal values. This cultural difference can be seen as the unique cultural resource for Chinese design to rank high among the world's great designs. However, looking at the current status of design education in China, no matter from the perspective of the concept, method of design education or the style of design works, the traces of westernization are too strong. Taking architectural design as an example, in the current Chinese city with tall buildings, only from the design name, such as "China's Victoria Harbor" and "China's Liverpool", one can easily see the penetration of Western design concepts into Chinese design works. In the process of pursuing design modernization, the phenomenon of trying to "connect with the international society" at the cost of "forgetting the ancestors" is naturally embedded in the bleak absence of national characteristics in Chinese design education, which has become a big flaw in design education in China.

Humanism is a theoretical proposition that cannot be avoided in the development of modern culture. Although there is no lack of emphasis on humanistic spirit in both Chinese and Western cultures, people often ignore that humanism or humanistic spirit in Chinese and Western contexts have different directions. Unlike Western humanism, which emphasizes human-centeredness and advocate the desire to conquer nature, Chinese traditional culture advocates respecting and conforming to nature, and living in harmony with the world and everything. This is an important content of Chinese humanistic spirit (XV, 2004). The standpoints of understanding humanism or human spirit are different, and they have different functions and effects on the construction of human culture. Taking system construction as an example, although it also emphasizes people-oriented approaches, the basic aspect of Chinese system construction is abstract but involving many people, while the aspect of western system construction is more concrete and is realistic for individuals. In design education, the different characteristics of this kind of humanism are also reflected. For example, in Chinese design works, there is a disconnection between character creation and the environment. By emphasizing the mapping of nature to humans, and reflecting the artistic conception of harmonious coexistence between humans and nature, it is possible to avoid this problem. It can also be avoided through contrasting design methods, reflecting the artistic conception of chasing the fusion of man and nature in the characters' hearts. Regrettably, Chinese design works embodying this kind of artistic conception are rare. Even if this method of cultural integration is adopted, the effect is often not satisfactory. Therefore, as far as the overall situation of design education in China is concerned, the declining humanistic spirit is a worrying reality.

The author believes that one of the fundamental reasons for the above-mentioned status quo is that people rarely study and understand cultural background and heritage when doing design works. In fact, any good design educator or designer should first

be a humanist who has a high level of knowledge in the humanities and culture of his own country and upholds the humanistic spirit. The development of the design industry should also be in line with the cultural industry in the way of coordinating and complementing each other in order to develop together. However, in the current design education in China, teachers do not make an effort on research on humanity, which inevitably led to the final outcome of low-level design works with poor appearance. This is largely due to the inability to closely follow the spirit of humanism. The author believes that one of the misunderstandings that Chinese designers must avoid is that when creating design works with Chinese characteristics, they should not blindly try to imitate the ancients, because the audiences for works with traditional Chinese cultural characteristics are not only Chinese, but also global consumers who have the buying needs. Just as some scholars pointed out wisely, art design is not an isolated activity, it should be a comprehensive creative activity involving many interdisciplinary subjects such as natural sciences and humanities, especially the accumulation of traditional culture, because that without the nourishment of traditional culture, design will flow into a form of formalism that lacks connotation (YANG, 2011).

1.2.2 Reasons for the absence of traditional culture in design education in China

The majors of design generally do not include courses in traditional cultural literacy. At present, the students enrolled by design institutes and departments in China are mainly art candidates, and there are also a small number of science and engineering candidates. Since China has implemented liberal arts and sciences at the high school stage, art candidates and science and engineering candidates generally lack the attainments of learning Chinese traditional cultural literacy. If the lack of traditional cultural literacy attainments in design majors is "inherently deficiency", then it should be strengthened after the enrollment apparently. However, judging from the training programs of design colleges and departments in China, there is generally no special course in traditional cultural literacy, so that the traditional cultural literacy of design majors is not only "congenital insufficiency", but also "not made up afterwards", resulting in students' traditional cultural attainments being poor and their traditional cultural consciousness are not strengthened throughout their studying period.

From the perspective of the development of modern design education in China, the design education concept in China has been simply copying Western routines, fundamentally lacking the element of local culture, which cannot let the students have a strong sense of national belonging and self-confidence. Moreover, in the local environment of China, it is also difficult to fully understand Western design concepts and their relevant social and cultural contexts.

Teachers of design majors in China generally have deviations in their understanding of traditional culture. Taking Feng Shui as an example, teachers and designers of many design schools and departments in China believe that traditional Feng Shui is

superstitious, and even the dregs left over from the old society are rejected, which has led to that the research on Feng Shui in the field of design education is nearly blank. This situation not only opened the way for the prevalence of Western design concepts, but also made design education lose the connotation of Chinese traditional culture.

1.2.3 The significance of integrating traditional culture into design education in China

Tradition is one kind of spirit, style and charm that modern people can experience and comprehend (ZHANG, 1989). Although tradition originated in the past, it must be something that still affects and even determines today's life, which seems to be omnipresent. It exists invisibly in all traditional cultures and in all real cultures, and it is still in the spirit of people. The essence of tradition is not in the past, but in the present, and it can even be said that "tradition" is a way of our existence (ZHU, 1996). In this sense, cultural traditions have constructed the common character and thinking flowing through the entire nation. They are the fundamental foundation for the development of national culture, and the driving force and bridge for the continued development of national culture.

Cultural tradition refers to the rules, ideas, orders and beliefs contained in traditional social and cultural phenomena. Cultural tradition is not static. It may mutate in connection and inheritance. Original content may be eliminated, and new content may be added. Only by continuously absorbing and integrating new content and eliminating old content can cultural traditions become more substantial and valuable. The traditional culture of the Chinese nation contains a wealth of excellent cultural concepts such as "benevolence," "harmony," "loyalty," "responsibility," "integrity," and so on. These cultural concepts and cultural traditions also play a role in cultivating people's good quality, sublimating people's spiritual realm, and creating a good social atmosphere in today's society. In-depth exploration and dialectical inheritance of moral education resources in cultural traditions are effective in strengthening the confidence of socialist culture with Chinese characteristics in the new era. To promote the core values of socialism has important values (General Office of the Central Committee of the Communist Party of China & General Office of the State Council, 2017). Of course, emphasizing the importance of traditional Chinese culture is not for self-reliance, but for better exchanges and mutual learning, openness and tolerance. Specifically, in the attitude towards Chinese and foreign cultures, one must insist on taking oneself as the mainstay, making use of one's potential, learning from each other's weaknesses, choosing what is good, not simply taking it, nor blindly xenophobic, and absorbing and drawing on all the outstanding achievements of foreign civilizations. At the same time, actively participate in the dialogue and exchanges with other nations, and continuously enrich and develop Chinese culture are the necessary steps to take.

Traditional Chinese culture has accumulated many valuable spiritual treasures, such as seeking common ground while reserving differences, maintaining harmony while

accepting different ways of treating people from the world. The recording of culture is to convey the truth, to enlighten the thoughts of cultural people, and to pursue aesthetic pursuits in both form and spirit, blending context, frugality, self-preservation, and neutrality. People's philosophy of life embodies the thoughts, customs, lifestyles and emotional styles, and nourishes the unique and rich literature, art, science and technology, humanities and academic thought, which still has a profound influence. The purpose of incorporating traditional culture into design education is to better integrate the connotation of traditional culture into all aspects of modern design, for example, to dig deeper into the historical and cultural value of the city, to refine and select a batch of classic elements and iconic symbols that highlight cultural characteristics; To incorporate them into urbanization construction, urban planning and design, and to reasonably apply them to urban sculptures, square gardens and other public spaces in order to avoid the uniformity and the sameness of appearance of cities side. While another example is to excavate and sort out traditional architectural culture, encourage the inheritance and innovation of architectural design, promote urban repair and ecological restoration, and continue the urban culture and tradition etc.

The author believes that a country's design education should be diversified, and it should be "internationalized" as well as "localized". That is to say, the design education of a country should not only focus on reflecting the advanced culture and characteristics of the world today, but also strive to reflect the unique cultural characteristics of its own country. Otherwise, even modern design education will not escape the tragic fate of losing one's direction in the process of "picking up phrases from others and show them off as one's own". Therefore, integrating traditional culture into design education has important practical significance. This can be summarized in the following:

- It will help to further stimulate the vitality and vitality of design education in China, and change the worrying situation of design education in China that "sufficient in learning from Western experience while insufficient in inheriting Chinese culture";
- It will help the connotation of Chinese traditional culture to be better integrated into modern design works, so that Chinese elements can take a place on the world design stage.
- It will contribute to the integration and penetration of Chinese and Western design concepts, avoiding design works that simply imitate or even copy foreign design works outside the territory.

1.3 Research problems

1.3.1 What are the problems in the inheritance and development of traditional culture

in design education in China?

Design is an activity process in which the designer expresses his cultural ideas, plans, and ideas through visual forms. The success or failure of design education depends to a large extent on the development of advanced cultural concepts. However, the current design education in China generally has the phenomenon of "eager for quick success and immediate benefits", and does not pay much attention to the cultivation of traditional culture. Therefore, the current design education in China has a realistic problem worthy of reflection, that is, the break between design education and traditional Chinese culture. On the whole, the design education in China presents the characteristics of "learning more from Western experience but not inheriting Chinese culture". The lack of traditional culture in design education in China has caused the design works under the guidance of Western discourse to simply imitate or even plagiarize foreign designs, or simply introduce some Chinese elements. Although these design works may be original in appearance, but at the same time, most of them demonstrated that the designers are not familiar with the unique Chinese and Western cultures, so that their works are either "put a peg in a hole" or just imitating the appearing but lacking in spirit (CHEN, LI, 2012). This worrisome status quo, in the long run, will inevitably cause China's design studies to fall into a "silent" state of aphasia when facing international dialogue, and fail to reflect China's unique cultural colors and characteristics, and the inevitable result is that due to the lack of cultural heritage and innovation, design education in China will still be outside the mainstream of international design education.

1.3.2 What are the differences in the teaching of traditional culture among the typical design departments in China?

At present, design schools and departments in China offer different courses in traditional Chinese culture at the undergraduate level. For the convenience of discussion, the author chooses the professional training programs of three representative design schools and departments, including the top design schools and departments in China, the design schools and departments of 211 engineering comprehensive universities, and the design schools and departments of industry-specific universities for comparison.

Among the top design schools and departments in China, the department of Design and Creativity of Tongji University does not offer courses on traditional Chinese culture except for the design major. But for the other six majors including industrial design, visual communication design, environmental design, and product design all offer compulsory public courses and basic courses such as "Introduction to Chinese Culture English" and "British and American Society and Culture" courses (see Appendix 1: Training Program of the Department of Design and Creativity, Tongji University¹); The Academy of Fine Arts of Tsinghua University does not offer the

¹ Appendix 1-4 refers to the following websites:

above-mentioned similar public basic courses. Instead, specialized basic courses of art design, fashion art design, dyeing and weaving art design, decoration art design, environmental art design and other majors have been set up for special cultural inheritance, for example, "Dating History of Chinese Arts and Crafts", "Chinese Traditional Folk Culture and Art", "History of Chinese Clothing", "History of Chinese Dyeing and Weaving Patterns", "History of Chinese Ceramics", "Chinese Traditional Decorative Art", "History of Chinese Craft Aesthetics" and other courses (For details, see Appendix 2: Training Program of the Academy of Fine Arts of Tsinghua University).

Among the 211 engineering comprehensive universities, the art design major of the School of Art and Design of Nanchang University offers the basic subject "Chinese Culture and Art Thought" and the professional elective course "Chinese Traditional Folk Culture and Art", while the industrial design major does not offer related traditional culture courses. (Appendix 3: Training Program of the School of Art and Design, Nanchang University).

Among the industry-specific universities, the visual communication design, ceramic art design, product design, environmental design and other professional training programs of the School of Design and Art of Jingdezhen Ceramic University have set up "Folk Art", "National Art Investigation", and "Chinese Arts and Crafts". "History", "Chinese Ceramic History", "Chinese and Foreign Ceramics Cultural Exchange" and other courses (appendix 4: Jingdezhen Ceramic University Design Art College Training Program).

In the design institutes and departments in China, in addition to the curriculum, certain professional inspection projects are also arranged in the practical teaching activities. Each faculty and department can combine their own professional and regional advantages to arrange related cultural inspection activities which are planned in advance. For example, the Department of Industrial Design of Xi'an Jiaotong University requires students to participate in social practice activities with specific humanistic qualities every summer, and every year it takes students to Xi'an Han and Tang dynasties' cultural places to visit the "terracotta warriors" and "crouching cows".

1.3.3 How to integrate traditional culture into design education?

It is very important for Chinese design to occupy a stronger place on the world stage, and this also requires not only the unique oriental charm but also the potential

Appendix 1: 同济大学设计创意学院. "同济大学设计创意学院培养方案." 同济大学设计创意学院. Accessed July 6, 2022. <https://tjdi.tongji.edu.cn/teacherdetail.do?id=140&lang%3D>.

Appendix 2: 清华大学美术学院. "清华大学培养方案." 同济大学设计创意学院. Accessed July 6, 2022. <http://www.mfa.edu.cn/index.php?m=content&c=index&a=show&catid=68&id=2906>.

Appendix 3: 南昌大学. "南昌大学培养方案." 同济大学设计创意学院. Accessed July 6, 2022. <https://max.book118.com/html/2017/1124/141349165.shtm>.

Appendix 4: 景德镇陶瓷大学. "景德镇陶瓷大学设计艺术学院培养方案." 同济大学设计创意学院. Accessed July 6, 2022. <https://sjysxy.jcu.edu.cn/zysz/dhsj.htm>.

meaning of Chinese history, such as nature, balance, integration, and harmony between man and nature, and all the living things are connected and interlinked in the world, and other concepts to achieve. Therefore, combining Chinese and Western design concepts in design education and cultivating students' understanding of design concepts will have important guiding significance for creative design work, and even have a huge impact on the world. In a rapidly changing society, this highly demanding task requires significant strategies to change the design philosophy under our current design education system. Only in this way can the country be quickly transformed from "Made in China" to "Designed in China" or "Chinese Innovation", and this has become a national strategy for national innovation in recent years, and it has also become the core of in-depth reform and opening up. In addition, the design process is not about designing for the sake of design, but about discovering other things through design. It is about removing those dazzling things and thinking about the user experience from the overall situation. This thesis will solve some of the problems in the above scenarios from the perspective of theoretical propositions. The inheritance and development of traditional culture is the driving force of China's new design concepts and education of new design talents, and it will face this major challenge in the global design market that is demanding for quality products.

Incorporating traditional culture into design education is a complex systematic project. Only by letting traditional culture inherit and develop a path can actual results be achieved. For this reason, we must integrate traditional culture throughout design education and take practical measures.

Design itself is an organic combination of humanistic qualities, and it is also a comprehensive manifestation of a country's politics, economy, culture, and technology. The culture and economy of each era promote the development of design of this era; and the design of each era should reflect the cultural characteristics of this era. Only by integrating the native culture with the foreign culture and injecting the Chinese national culture into the design education, can the design education in China play an important role in the world. In recent years, the nondescript imitation of Chinese design from the West is mainly due to the lack of attention and understanding of traditional culture in Chinese design schools and designers. For this reason, it is necessary to carry out reforms in design education in China by:

- (a) Establishing general cultural courses to improve students' cultural literacy;
- (b) Establishing professional design art and traditional culture courses, the content of which can include Chinese traditions, Religious philosophy (Feng Shui), folk crafts, regional culture, folk customs, clothes, clothes, antiques, etc., to improve students' awareness of traditional Chinese culture and cultivate national confidence;
- (c) Appropriate introduction of related topics in the teaching of professional courses like Chinese traditional cultural knowledge, such as "Chinese Red" with Chinese elements, to strengthen students' understanding of "Chinese characteristics";

- (d) In the quality development activities, consciously carrying out traditional Chinese cultural activities, such as organizing students to carry out the knowledge contest to organize students to investigate and collect styles in places such as "Dunhuang-Mogao Grottoes", "Millennium Ancient Village", and "Folk Custom Museum" to help students gain insight into the profound cultural characteristics of traditional Chinese culture, and enhance students' cultural literacy and cultural heritage.

The development of any discipline is the result of the gradual integration and penetration of different cultures. The emphasis on the inheritance and innovation of traditional culture in design education is not to "retro the past" or completely deny the excellent results of modern Western design philosophy, but to oppose the simple and uncritical doctrine of "take-ism", so as to enhance the state of traditional culture in modern design education in China. In fact, Chinese traditional culture has had a profound influence on the various applications of modern design in the world with its unique way of expression. For example, as early as the 17th-18th centuries, Chinese elements have spread to the West and led a trend, but at that time they were mainly concentrated in categories such as ceramics, furniture, silk, and silverware. Horner's "Chinese Style" is the first academic monograph that appeared in the eyes of Westerners. The book was published in London by John Murray Ltd. in 1961. Horner's discussion not only analyzes the various changes of Chinese design image in European concepts in the perspective of Chinese elements, but also let people understand the evolution of Chinese elements into European design concepts in different periods (CHEN; LI, 2012). Using the materials that have soaked in China's five thousand years of culture to create design works with unique oriental charm, allowing the world to understand the various meanings of Chinese history and the essence of the wisdom of the Chinese nation is the basis for Chinese design to go to the world. It is also the foundation for China to stand on the world. Therefore, cultivating the design concept of combining Chinese and Western in design education has important guiding significance for creating design works with world influence.

In the context of global integration, design education in China is facing severe challenges, but also has unprecedented opportunities for development. Especially after the Ministry of Education of China upgraded design to a first-level discipline in 2011. This has provided a broad platform for the development of design education. In the face of new opportunities and challenges, if Chinese design is to build a foothold on the international design stage and create design works with Chinese cultural connotation and heritage, it must reconstruct design education in China and attach importance to the inheritance and development of traditional culture. In fact, the development of culture has always been a process of inheritance. Traditional culture is not only the driving force of design education, but also a new opportunity for the development of design education. Only in the position of fully respecting traditional culture and in the new thinking of giving play to the advantages of traditional culture in design education, can we blaze a path of education with Chinese characteristics in

future design education.

1.4 Research goals

Just as mentioned earlier, the design education in China has the problem of "learning more from Western experience but not inheriting Chinese culture enough". One of the reasons why it is difficult for China to cultivate world-class designers who create national and international markets through independent and original thinking is that there is a lack of learning and training on cultural heritage and innovation in design schools and departments in China. In design education, we must absorb the nutrients of traditional Chinese culture in the sense of rapid social change and economic development. Therefore, design education and traditional cultural inheritance and development are the combination of this research project. In the context of rapid changes and development of ethics, values, behavior, thinking and theory, aesthetics, and economics, it includes the strengthening of the relationship between the design education and the inheritance and development of traditional culture. In the meantime, as one of the many ways of social innovation, the inheritance and development of traditional culture provides a new direction for the reform and development of design education in China.

The goal of this research is to explore the relationship between the inheritance and development of traditional culture and modern design education, to solve the problems in the design education sectors in China which are confused about this relationship. The focus of this study is to explore how to integrate traditional Chinese culture into modern design education, and to provide knowledge and case studies in support of design education in Hong Kong and Mainland China.

The above-mentioned goals can be specifically decomposed into the following sub-goals:

- Point out what problems exist in the cultural heritage of design education in China, and how necessary it is to change the status quo?
- Define the influence of the meaning of traditional culture and the inheritance and development of traditional culture on modern design education in the diverse cultural and social environment.
- Study how to define the goal of cultural integration in the process of design education, and develop pilot design projects that can be implemented and evaluated by design schools and departments in China.
- Study the role of cultural integration in design education, and provide a framework and methods for design education in China.

CHAPTER 2: LITERATURE REVIEW

2.1 The relationship between traditional culture and design education

Culture is the foundation of design, and design is the embodiment of culture. Liu G.Z elaborated on the relationship between culture and design in his book "Sciences of Affairs". He pointed out that "Culture, as an organic structure, includes complex levels, in which the logical and causal material and spiritual levels are obviously the most distinctive and dominant parts of this complexity, and of course, they are not separated, but are interpenetrating and intersecting." "Artifacts are the traces of cultural heritage left in its exclusive time and space" (LIU, 2006). Among them, the materialized forms of artifacts belong to the material level of culture, while the concepts behind the artifacts and their connotations and meanings are the spiritual level of this culture. It can be said that modern design and cultural traditions are closely related, for without cultural traditions, modern art design is like water without a source and wood without roots; Meanwhile, cultural traditions are based on modern design, constantly improving and growing (YANG, 2011). Therefore, the relationship between traditional culture and design education can be developed from two aspects: the influence of traditional culture on design education and the significance of design education on traditional culture.

2.1.1 The influence of traditional culture on design education

The famous American scholar Hills pointed out: "Tradition is the existing cultural approach to solving various human problems" (Hills, 2005). Similarly, traditional culture also helps to solve various problems in design education. In fact, design in any era in history has been closely related to the culture at that time. The design process needs to recombine the objects, and it is possible to use the combined objects to derive more designs. Design ideas are often borrowed through culture, that is, borrowed through the form of cultural processing. The design form comes from culture, for people design, process, and create all impressions of existence according to their rich experience. The design of history is the history of design (GU, 2008). The formation and development of a nation is accompanied by a long and tortuous process of historical development, although its national culture will show the characteristics of the times in different periods, and people living in the same nation will follow a certain cultural scale together. Similarly, design activities cannot be separated from the specific social and cultural background, or from the national spirit that breeds in the cultural environment. Design should be seen as the superposition and inheritance of the design culture of the various eras of the nation. We have a rich traditional cultural spirit as nourishment, which can help us to absorb traditional nourishment for artistic design creation (HO; WANG, 2006). China is a country with a long history and cultural tradition. There are many contents that can be inherited and promoted in national culture, among which, in the inheritance and development of the nation, China has accumulated rich and diverse practical experience and technical know-how.

Traditional handicrafts have been central to modern design education in China for many years. They are very valuable cultural heritages, because they not only have direct inheritance value to the artistic design of traditional shapes, but also have a considerable reference function to the artistic design of modern shapes. In the history of ancient Chinese art design, there are a number of works summarizing Chinese traditional design artistic achievements and design theories, such as those documented in "Kao Gong Ji" and "Heavenly Creations". It is necessary to emphasize on the knowledge of traditional art design theory, because the elaboration of the design ideas and design concepts has a strong inspiring value for the further development of modern art design. On the other hand, an understanding of the Chinese Yixue culture, Confucianism and Taoist philosophies, as well as traditional Chinese poetry, which can have a great influence on art design, is of great help to students in obtaining comprehensive artistic design skills and creativity. Meanwhile, the understanding of the beauty of artistic conception, form, language and the profound artistic scenes they display in Chinese classical literature and art is also the necessary cultural literacy required by modern art designers, and it is indispensable for modern art designers to cultivate their creativity (LUO, 2006). Some scholars pointed out: "Compared with science and engineering, the discipline of art design is not only affected by quantifiable factors such as social economy and technology, but also deeply affected by non-quantifiable factors such as ethnicity, history, and culture influence. What we see in the design of different nations and countries is often not the gap, but the difference, and this difference often becomes the decisive factor for the vitality of art design works" (WANG, 2004). So, it can be seen that the traditional culture of a nation has a crucial impact on design art.

Looking at the design styles of internationally influential countries, such as Germany, France, Italy, Japan, the United Kingdom, Finland, the United States and Hong Kong, China, and the works of internationally influential design masters' design language schema, in what they called "internationalization", it is not difficult to get a glimpse of the social and cultural background and traditional cultural foundation that it transmits.

Germany is a country where modern design was born, and it has a profound influence on the modern design of all countries in the world and occupies a pivotal position in world design. German modern designs have their own distinctive features and styles, for its design style is influenced by its rigorous philosophical thinking and is rich in traditional characteristics of rational design. This is closely related to the cultural tradition and cultural sentiment of German nation. The style of German graphic design master G.RAMBOW is called a "visual poet" by design historians, and the formation of this kind of unique and powerful style is due to Gunter's love for German classical poetry, drama and rigorous style of reasoning and arguing.

Italy regards art design as a culture and philosophy. In the era of modernist design and "international style", they developed their own distinct cultural stand and national tradition, which did not blindly copy, but emphasize on the connection between

design and tradition and the importance of humanism in design. Italian designers devote themselves to developing their own design system, and this was known as the "Italian Route". Therefore, Italian modern design has an unusually distinctive national characteristic and is unique in international modern design.

Japanese art design took 30 years to complete what the West developed for nearly a century and its designs incorporate a large number of traditional Japanese cultural visual elements. In the meantime, the designs showed a strong sense of the times, forming a unique "Japanese style". While absorbing foreign culture, they are more aware of the importance of carrying forward their own cultural traditions, such as emphasizing on planeness, paying attention to reserved space, and pursuing a calm and introverted feminine artistic conception etc. Therefore, Japanese designs not only have a strong international language and sense of the times, but also contain a profound oriental cultural spirit. From the Japanese design masters Yusaku Kamekura, Kazuhiro Tanaka, and Shigeo Fukuda, we can easily feel the deep Japanese traditional cultural heritage and the spark of the national humanistic spirit.

JIN D. Q, a design master from Hong Kong, has deep feelings for traditional Chinese culture and pays great attention to the continuation of the Chinese humanistic spirit. He understood the essence and charm of traditional Chinese culture and cleverly applied it to his modern design practice, using traditional Chinese ink and the unique rhythms to produce modern geometric patterns, creating excellent works with a Chinese spirit and also a sense of the times (OUYANG, 2005).

The famous Chinese graphic designer CHEN S. H designed the Olympic logo of Tai Chi human-like-figure and Chinese knot in 2000. From the Olympic logo to the monkey stamp, he experienced a sharp change in the design style from simple inspiration to the signature of "Chinese style" with a mature temperament. Traditional Chinese elements have always been CHEN's perpetual elements and a theme that is neither humble nor overbearing, which contains traditional Chinese philosophical concepts, and has an feeling of "The great form is without shape" (ZHANG, 2006).

2.1.2 The significance of design education to traditional culture

Design is equivalent to art and it is a field of culture. "Design is a form of spirit and value creation as a spiritual existence, guided by a certain concept." (ZHANG; SUEN, 2001) The relationship between design and culture is one interactive relationship. Design is an expression of culture, while culture is the core of design behavior. Any successful art design work must have a high cultural and artistic style. Designing, like art, involves an emotional process mostly relating to culture (JV, 2006).

Contemporary design has an important inheritance from and innovation of traditional culture. Only on the basis of absorption, development, reference and inheritance, can we continue to innovate on traditional culture with vitality, so that traditional culture

can play an increasingly important role in contemporary design. The important role of promoting the development of contemporary design is that culture needs to go along with time and to develop further. Contemporary design is not only the pure traditional element stack, but through the understanding of traditional culture, combining modern elements and traditional elements, and according to the contemporary aesthetic demand for the creation of something with traditional charm. Today one can use the traditional arts to properly reflect social changes. Inheritance is the root, while beyond it is the future direction. In other words, while affirming to local culture, it is necessary to refine and innovate on the basis of traditional cultural forms, not to copy and imitate without careful thinking, but to learn about all the good and advanced things (DU, 2011). The protection and inheritance of local cultural resources in the art design circle refer to the creation of modern image symbols through art design, which enhances the vitality of local culture and allows culture to be integrated into life. For the inheritance of culture is the dissemination of information, and it must have an objective symbol system that carries the semantics of the information. The intangible cultural connotation spirit cannot be separated from the tangible cultural symbol. Therefore, to protect the vitality of local culture itself, the key is to use symbols to expel the shell to extend its connotation spirit (YANG, 2011).

Art and design education is one of the main ways to inherit and promote the national culture. In China, this is the same. With the help of art and design education, the rich ideas of aesthetics and creation in traditional Chinese culture can be inherited and elucidated. While the excavation of traditional national culture allows us to communicate with our ancestors in spirit, and to gain insight into the wonderful and profound connotations of traditional Chinese designs, and contemporary art design can be inspired by it (ZENG, 2006). Tradition is the foundation of a country, and design is the foundation of any new development of the country. What we have to do is not to preserve or imitate, nor to chase or worship blindly, but our mission is to innovate and realize that tradition is worth keeping and use it properly (ZHANG, 2006). Just as Hills pointed out: "It is impossible for a society to completely abolish its traditions, and everything from the beginning or completely replaced by new traditions can only be creatively transformed on the basis of the old traditions." (GREEK; LES, 2005)

2.2 Traditional culture and the status quo of design education in China

2.2.1 Description of the status quo of traditional culture and design education in China

The earliest design education in China can be traced back to the drawing and handicraft department of Sanjiang Superior Normal School in 1902. At that time, the design education was taught by the Japanese and was also influenced by the Japanese (HU, 2003). Historically, China's early arts and crafts education was mainly a combination of art and handicrafts, manifested in the close connection between teaching and the production process of arts and crafts products (LV, 2007). After the

introduction of the "three major components" teaching system of the German Bauhaus in the 1980s, design education in China was strongly influenced by Western modern design from design forms to design languages. This mode of art design education is reflected in the respect of rationality as a principle of "technological supremacy" that overemphasizes the expression of technology and technical factors, but ignores the education of traditional Chinese art and culture. This can be described as "emphasis on technology, but neglecting art". As a result, designers in the design field lack cultural heritage and exhaustion of design thinking, making it difficult for them to create artistic design works with national characteristics (Chen, 2011). Many colleges and universities in China emphasize the development of student skills in the basic education teaching process, but ignore design aesthetics and design appreciation links in the teaching. The importance of traditional national culture in design education is underestimated. Many teachers rarely mention the history of design, because they do not necessarily know the history themselves.

In the 1950s, Chinese universities, such as the Central Academy of Fine Arts, the Central Academy of Arts and Crafts, and the Sichuan Academy of Fine Arts, attached great importance to the education of traditional culture. In the classrooms at that time, folk artists were invited to teach folk art, such as clay figurine Zhang, dough-kneading artists, and bamboo carving artist Chen S.B, etc. This practice greatly opened up the students' horizons and improved their appreciative ability. It is worth mentioning that Chen S.B, in the 1960s, who was employed as a teacher in the applied arts department of the Sichuan Fine Arts Institute, lectured on the characteristics and production process of the bamboo reed craft. He became an established folk artist who enjoyed great respect in the nation. It can be seen that the teaching of local culture was attached with great importance to classroom education at that time. but in today's classroom, there is no shadow of it (RAN, 2011). In recent years, with the increasing cultural exchanges between China and the world, a large number of Western design concepts and design works have poured into our design schools. Many people have been stunned by the so called "western wind". As a result, the students lost their national self-confidence, and they started to blindly advocate Western modern design concepts, but ignoring the traditional Chinese culture, and despising the local cultural resources. The students take ease with copying others' work without knowing the reason. Some even do superficial forms of embezzlement, patchwork and even plagiarism. This resulted in the lack of our own design connotation and individuality of the national culture, which is harmful to the development of contemporary Chinese design and design education (OUYANG, 2005). At present, ignoring the study of traditional culture is a serious phenomenon in design education in China. It is precisely because of the lack of the teaching of traditional culture that, in our knowledge structure, there is a lack of cultural inheritance, a national and regional characteristics, and a culture background that can break through in the world art and design culture circle (WANG, 2005). It should be pointed out "Chinese traditional culture was once forgotten or even abandoned by the Chinese people under the background of the introduction of strong Western culture. Fortunately, after the

clamor of blind worship, many people of insight realized the loss of the local spirit", and the negative influence of the coming, began to vigorously advocate the return of the "local spirit." However, China's modern design education has not been able to adapt to this gratifying change in time. Not only has the modern design concept with national characteristics not been formed, it has not even received its due attention should be paid to it, and the education system based on the three major components of the West still occupies a dominant position." (YANG, 2007).

From the historical perspective of the development of design education in China, design education conforms to the needs of social and economic development, but most of the education models focused on art and design professional education, which can certainly cultivate relatively practical design talents in order to meet the needs of the existing design market demand to some extent. But the existing design culture in China lags behind the world's design field too much. The direct reason is that the focus of education is on art and design, so that the standards of talents cultivated are relatively low, students have a single mind, and lack development potential and innovation ability (LI, 2007). As the current design education in China overemphasizes scientific rationality and instrumental rationality, this has made our educational concepts and teaching content permeate a strong materialism and pragmatism. Under the dominance of this ideology, students blindly pursue practical value in terms of personal skills. Those humanities and humanistic spirits that are far from practical value are regarded as dispensable, thus discarded and neglected. On the whole, in higher design education, the phenomenon of pursuing short-term benefits is widespread, and the impetuous mentality of eager for quick success is flooded inside and outside the classrooms. People are fond of various short-term professional and practical courses, but no longer care about academic values and humanistic spirits. At present, it is precisely under the impetus of this kind of tool rationality and pragmatism that the nature of Chinese design education is gradually becoming alienated and gradually degenerating into a pure vocational training base (HU, 2009). In recent years, many achievements have been made in design education in China. However, in the education process, it seems to pay more attention to the cultivation of students' professional qualities, while the cultivation of students' humanistic qualities (including emotion, attitude, will, interest and other non-intellectual factors) is ignored. This has weakened the humanistic nature of design education and led to the continuous loss of the humanistic connotation of design education (XIE; TANG, 2005).

2.2.2 The specific manifestations of the lack of traditional culture in design education in China

In the current design education reform in China, neglecting the education of Chinese humanistic spirit, traditional culture, and national characteristics are the shortcomings (OUYANG, 2006). In design education, it is advanced cultural concepts that determine the success or failure of design education programs. However, in the

modern or post-modern design era, art design courses have long been neglected and weakened in terms of basic teaching methods (OUYANG, 2005). In China, there is no complete design curriculum for art and design education and its relationship to the history of broader cultural development (NICHOLAS; LESLEY, 2010) is missing. At present, although the art design majors of many design schools put forward the professional requirements of "learning traditional Chinese culture" and "have a high level of cultural and artistic accomplishment", it is still difficult to see the specific embodiment of these requirements in the main curriculum (ZHANG, 2006). Some scholars pointed out that, design education in China has generally had the problem of neglecting subject theory, emphasizing design practice, with insufficient courses in traditional culture. In actual teaching, it can be found that many students are dismissive of traditional culture, traditional dress forms, techniques and even traditional art. The fact is that they are taught to admire Western design culture. Looking at the present art design market, although the styles and forms are diversified, they have no deep or serious cultural connotations. Many products look familiar, and are mostly "improved" or "borrowed" from similar products abroad, or just simply the constitution of the Western theoretical structure. In fact, this kind of worship and promotion of Western culture, suspicion and contempt for the national culture almost encompasses all the design category (HO; WANG, 2006). The theoretical structure is not cordial and in-depth enough, for it is true that the continuous emergence of design categories has produced a number of excellent design works and created a number of artists and designers. But overall it lacked originality and individual language. In particular, clothing design in China has followed foreign countries, from the decline of the Chinese clothes at the end of the century to completely disappearance at present. Some decorative arts and environmental arts related designs have also lost the humanistic spirits, and lost the national style and traditional charm, which is worth thinking about (LUO, 2006).

Scholars pointed out in more details that in the short 20 years after the reform and opening up, art design in China has rapidly "connected" with the international community, showing the characteristics of leapfrog development. The Art Design in China is strongly influenced by the western modern design from the design form to the art language. Subsequently the traditional pattern and aesthetic taste are quickly replaced by the abstract and geometric visual symbols. This process and experience has left a clear track in the art and design education in China, and the problem still appears to be very prominent today. In the basic design courses of professional colleges, the "three major components" have replaced the dominant position of traditional patterns and related traditional courses. The knowledge and understanding of traditional Chinese patterns by some college students is limited to general impressions in art history, and Chinese knots, Chinese New Year pictures, window grilles, etc. that are posted or hung during Chinese New Year holiday. There is a biased understanding of the traditional meanings and traditional concepts they carry, but they have little knowledge or even no understanding of them. Even if traditional graphics are used in the design, it is simply embezzled, copied mechanically. The

design language is pale and weak, lacking neither the spirit of the times nor the traditional interests. These undoubtedly promoted the disintegration of China's traditional art education system based on patterns, and led to the lack of "local spirit" in modern art design in China (YANG, 2007).

2.2.3 The main reasons for the lack of traditional culture in design education in China

Design is a cultural form, and design education is the main inheritor and transmitter of this cultural phenomenon. The purpose of design education is not only to impart knowledge and skills, but to create material products for mankind, and more importantly, to engage in a spiritual activity based on cultural cognition and transmission. However, the increasingly utilitarian mentality and the indifferent, overly rational and rigid design education model began to move further and further away from the cultural spirit of design (JV, 2006). The lack of traditional culture in modern design education in China is due to the short history of modern design, the transformation or denial of traditional Chinese culture itself. The blindly Westernized educational ideology caused various problems that exist in higher art design education in China (YANG, 2011). Some scholars believe that the art design teaching model that does not pay attention to humanistic education has produced undesirable consequences such as the birth of "rigid design machines". Designers in China are weak in research capabilities. It is hard for them to adapt to the diversified changes of social needs (LI, 2007). The lack of humanistic spirit in design education is mainly due to the following three aspects:

- a. Design teaching under the guidance of poor evaluation standards and empty "quality education" slogans failed to truly teach students in accordance with their aptitude and to develop students' specialties;
- b. Art and design education should focus on the comprehensive training of students in their thinking instead of just focusing on skills;
- c. The history theory courses failed to attract corresponding attention (LIU, 2006).

Some scholars also believe that the main reasons for the lack of humanistic spirit in design education are as follows:

- The "universal" education method of art and design education led the students to their lacking in taking the initiatives and in enhancing their creativity in learning.
- Art and design education becomes a kind of "professional" training, not a kind of "generalist" training.
- "Emphasis on practice, not on theory or conceptualization." (HU, 2009).

2.3 The necessity of integrating traditional culture into design education

2.3.1 The position of traditional culture in design education

Under the trend of globalization, a nation should establish its own unique cultural strength. Otherwise it will face the danger of being melted away. Whether a nation can maintain its own cultural strength or not is a prerequisite for its ability to obtain an "identity card" in the process of global civilization integration (XV, 2004). The famous German designer H. MATTHIES emphasized that the design of any country should reflect the root of the country, which is its own culture. National culture is the basis for the development of human art, and the development of a country's design art needs to be based on its own national cultural heritage. If the connection between traditional culture and modern design is cut off, then the "root and vein" of our art and design education will be cut off (WANG, 2010). It is exactly because of this, that in contemporary times, countries all over the world attach great importance to traditional cultural education. For example, the "National Standards for Art Education" formulated by the United States in 1994 emphasizes the rational connection of disciplines, and regards history, culture, and ethnic background of art as the basis of art courses. The School of Design of the Hong Kong Polytechnic University offers courses on Chinese Culture and Design, Philosophy and Design, and Cultural Studies in Design. In the early 1990s, the "International Symposium on Education for the 21st Century" held by the United Nations Educational and Cultural Organization clearly stated: "Paying attention to the development of national and local characteristics of education is a major trend in the development of education in the world." At present, traditional culture is ignored. Design education in China should emphasize the inheritance and development of its own traditional culture.

2.3.2 The significance of integrating traditional culture into design education

Art design is a cultural concept, and its relationship with culture is an isomorphic relationship. Culture is the resource and driving force of art design, while art design is the materialization of cultural concepts, aesthetic charm and value orientation of an era in design, which performs and embodies the cultural form of a nation and an era. In this sense, art design must have high value-added cultural connotations (LI; ZHAO, 2010). Design education is to educate and train students the way to rely on practical routines, traditional meaning and skills to address the current issues (CASAKIN; GOLDSCHMIDT; GARBIELA, 1999). Art design is not only an isolated activity, but also a comprehensive creative activity, including many interdisciplinary subjects such as natural sciences and social sciences, especially the accumulation of traditional culture. Without the nutrition of traditional culture, design becomes formalism without content (YANG, 2011). From the perspective of the relationship between design and culture, design is a dynamic component of social culture. It is developed and completed under the participation and restriction of culture, and reflects the

cultural style of the time. Spirits of different cultures have different customs and mental structures, suggesting various social propositions and aesthetic meanings. They play a significant role in the process of design of industrial products, construction, textile, and the surrounding environment. It can be said that culture determines the direction of design to some extent, because in order to win its market, designers must understand the needs of consumers, aesthetic concepts, preferences, unique national habits, etc. (GU, 2008). The cultural connotation carried by art design complements our national culture and spirit. Only by acknowledging its inherent inheritance and development can the design culture be contemporary, for this is a simple dialectical unity relationship. This is the magic weapon for developed countries in the world to win, such as Germany and Italy. Japan, whose designs have completed the development of the West for nearly a century in more than 30 years, has formed a unique Japanese style, because they became more aware of the importance of carrying forward the cultural traditions of the nation when absorbing foreign cultures. They found a path suitable for the development of art and design in the country between tradition and modernity, between the East and the West (HO; WANG, 2006).

Chinese traditional culture has a long history and has a subtle influence on our design and life, and it also changes our aesthetic concept. To this day, the influence of traditional concepts on the public is still immeasurable. Therefore, in order to succeed in the Chinese market, designers must consider the influence of Chinese local culture. The designs should be aimed at the unique aesthetics and complex of the nation, so that they can be recognized, and can enter people's life, and become useful and effective designs (GU, 2008). Therefore, art design education with the goal of cultivating designers must be based on a rich historical and cultural background, featuring vivid national art, combined with modern expression methods, and consciously and actively integrating the essence of traditional Chinese culture and art.

It is necessary to look at the global to modern art and design education, in order to reform and improve our own art design education system, by exploring and establishing modern art design theory and education with Chinese characteristics (LUO, 2006). Traditional culture is the source of the development of contemporary design and the foundation for establishing the individuality of Chinese design. Design education in China should be based on reflecting traditional cultural values and unique national cultural characteristics, and should pay attention to the inheritance of traditional culture (YANG, 2011). As the former deputy dean of the Central Academy of Art and Design Professor LI M.L pointed out: "Our art design teaching must integrate the essence of modernization and traditional culture, and explore the characteristics of Chinese characteristics on the basis of our country's traditional culture, aesthetic habits, and science and technology. Socialist Art Design Teaching System" (LI, 2002).

As early as in the 1990s, people with insight on the design industry in China were fully aware of the importance of integrating traditional culture into design education. For example, China's "Decoration" magazine has cooperated with Beijing Arts and Crafts School (now Beijing College of Art and Design), Jingdezhen Minyao Art Research Institute, Shanghai Arts and Crafts School, and Art History Department of Tsinghua University Academy of Arts and Design since 1996. They successively held "Traditional Culture and Modern Art Design Education Seminars" in Yantai of Shandong, Jingdezhen of Jiangxi, Jiading of Shanghai, Yiyang of Hunan and other places. China's "Decoration" magazine believes that how to integrate the national cultural spirit contained in traditional handicrafts into modern art design is a question worthy of consideration and discussion for people engaged in traditional handicraft research and modern art design education (DI, 2001).

2.4 Paths for integrating traditional culture into design education in China

The root of the problems of modern design education in China comes from the barrenness and loss of ideas and believes. Therefore, to establish a modern design education system with Chinese national characteristics, we must first cultivate the roots of traditional culture in the hearts of teachers and students, so that they can have a "Chinese heart". Secondly, how to transform traditional graphics and the traditional culture into positive factors of modernization is a problem that we must face and solve (YANG, 2007). Experts attending the "2001 Traditional Culture and Modern Art Design Education Seminar" agreed that it is necessary to conduct a more in-depth study of the modern form of traditional handicrafts and its cultural significance; It is also necessary to address the question of how to strengthen the traditional culture in modern art design and education, because the reference and learning of culture should not only solve the problem of understanding, but also discuss the problem of method (DI, 2001).

2.4.1 The main aspects of integrating traditional culture into design education in China

Traditional Chinese culture is a unique cultural landscape gradually formed and accumulated in the long-term historical development of a country and nation, which embodies the essence of Chinese affairs in all fields that have influenced Chinese people's ideology and behavior habits (Du, 2011). Chinese traditional culture is extensive and profound, for during its thousands of years of development, it has exerted an important influence on almost every aspect of social life. Faced with the main crux of the lack of traditional culture in design education in China, at present, the integration of traditional Chinese culture into design education requires special emphasis on the following two aspects:

- (1) The promotion of national characteristics.

Any kind of so-called "internationalized" art design cannot be separated from the national cultural soil and foundation on which it depends for survival. "Nationality" is the soul of artistic design, and the purpose of inheritance is to transcend and create it. In the end, design works without a national soul cannot stand in the world of design, for "The big nation is the real internationalization" (OUYANG, 2005). With the development of design pursuing diversification and individualization, design art education should dig deeper cultural connotations from the traditional art of the nation to supplement the knowledge content of modern design. Like other works of art, the design should also be more national if it is aimed at gaining international recognition. Every nation has its own traditional culture, and design is the combination of traditional culture and contemporary science, and the crystallization of the integration of multiple aesthetic elements (YANG, 2004). Therefore, contemporary design education in China should be based on the development path of nationalization (WILLIAM, 2006). Nationalization is the affirmation and promotion of national aesthetic ideals and national spirits reflected in national culture, national history, national environment and folk customs. The nationality of design refers to the reflection of various ethnic and regional differences in the design. The nationalization of designs refers to that, economic status, cultural concepts and ethnic habits of different regions all have their own characteristics in design (OUYANG, 2005). There are many factors that affect the competitiveness of design education, but its core competitiveness is just a kind of cultural competition, and culture refers to the integration of many factors such as humanities, pedagogy, geography, tradition, and customs. The nationalization of Chinese design education can start from the following aspects:

Re-understand the essence and charm of traditional culture formed by the deep accumulation of human culture, and produce a rich sense of history. As mentioned above, it is the dual function of the inheritance of human civilization and the dissemination of design education to the masses. Therefore, having a wealth of knowledge and overall Chinese culture is an obligation. In the area of design education, it needs to consciously convey this concept to the recipient, for it more reveals the unique charm of various cultures in comparison between Chinese design culture and the West, and makes them realize the importance of diversification in design education, rather than the irresponsibility of making the conclusion of "foreign moons rounder", which misleads the audience (CHU; HUI, 2011).

(2) Respect the relevance of folk culture.

Five thousand years of Chinese civilization has created a wealth of knowledge and wisdom for the design of different nations in different regions with different customs and habits. Civilization is a multidimensional category. On the macro level, Chinese civilization represents an Eastern mentality. However, it is only a general expression of the common way of life and thinking. Even if living in the same country, different nations and nationalities may have different personalities, and this is even more the

case of a vast and numerous ethnic groups in China. Undoubtedly, mainstream culture should be adopted, but at the same time it cannot deny the rationality of folk culture. Under certain specific circumstances, it is easier to show the integrity of Chinese culture from the entry point of folk culture. In other words, to incorporate design education into international standards, it is necessary to consider the connection between regional culture and folk culture. The integration of folk culture and mainstream culture is the same challenge as the combination of foreign design theories and Chinese culture. Therefore, in design education, it is important to encourage learners to experience the beauty of folk culture through investment (LIU, 2006).

Some scholars believe that local culture brings all members of a nation together tightly, so that a nation has the capital of self-esteem to make a nation obtain the vitality for survival and continuation. Therefore, it should be well protected and inherited. Nowadays, when economic globalization and cultural contact are becoming more and more extensive, it is particularly important to protect and inherit national culture (YIN, 2006). Because of this, China's higher art and design education in the 21st century should take the road of "localization".

"Indigenization" includes two meanings, as the first refers to the processing and transformation of foreign things in the process of being introduced into the country to make them more suitable for the actual situation of the country, the nation, and the local area, with ethnic local characteristics; The other refers to the common language and common economic life formed by people in the common area in history. The stable community of common psychological qualities expressed in the common culture are simply national characteristics. To realize the localization of Chinese higher art design education with Chinese characteristics, the key is to infiltrate the education of the national traditional culture in the education and teaching (CHEN, 2011). Localization of education can be considered an important principle of modern design education in China. Any new design concept must first be expressed as respect for the unique value of local culture and local art, for this is the direction of Chinese design education. Only in this way can our design and design education be able to show a strong zeitgeist atmosphere and local style.

China's design education must adhere to a basic standpoint, which is to draw inspiration from unique Chinese culture, modern social life and extensive design exchanges, so as to take a new path of modern design education with Chinese local characteristics through new design education concepts (ZENG, 2006). In response to the national nihilistic tendency and misunderstanding of "international" and "globalization" in the design education field in China, a famous design educator Gerhard Mathias who came to China to teach categorically pointed out: "True design can only be derived from the national culture. In Germany, if someone copied Italian or American design, they would be ridiculed. I told the students that nationalized design could achieve extraordinary international communication and expression, and

thus make one identify his/her national cultural identity. It is this first class that established my future design teaching mission in China: students have only one goal, that is, to show the world through their own design how wonderful and unique Chinese-style design can be, how effective, how harmonious and full of the spirit of the times." (MATHIAS, 2010).

(3) Cultivation of humanistic spirit.

The humanistic spirit is the ultimate spiritual pursuit of the subject itself by the human consciousness. It is a universal human self-care, is to face the world, people-oriented, respect human values, safeguard human rights, and ultimately reflect the value of life, which is the core and connotation of the humanistic spirit. As far as art design education is concerned, it means to reflect the highest value of people through education. In our design, we should consider more the spiritual value of Chinese culture itself, and integrate the design elements of traditional culture. Only when Chinese design with cultural heritage can stand in the world of design can it have the ability and capitals to communicate with other nations and countries (LIU, 2006). The relationship between art design education and humanistic spirit is complementary. We often compare humanistic spirit and art design education as the relationship between "roots and plants" or the relationship between "foundation and tall buildings". We can also say that "art design is cultural design". All these show the important position and role of humanistic spirit in art design (LI, 2009). Therefore, the development of design art education in China cannot be created out of thin air without humane education. Focusing on the humanistic spiritual connotation of design art education is the leading idea for the development of modern design art education (LI, 2007). We need humanistic spirit to develop our own national characteristics in design education. First of all, we must understand the ethical crisis of modern Chinese art design from a humanistic point of view. This crisis is based on the humanistic survival needs and self-improvement of art design. Secondly, it is emphasized that our art design must include people's awareness and pursuit of value meaning. Finally, it is emphasized that the ultimate goal of human self-realization and self-improvement should be embodied in art design. Human self-realization and self-improvement are also the realization of human nature. In the art design education of universities, it is necessary to add optional courses of Chinese traditional culture, history of literature, history of thought and other humanity materials in order to strengthen our humanistic quality education (HU; QUAN, 2008). Because of this, some scholars called for the advent of the knowledge economy era in the 21st century, in order to cultivate internationally competitiveness and creative design talents. Chinese contemporary art and design higher education need pay full attention to strengthening the Chinese humanistic spirit of students, especially strengthening the education of Chinese traditional culture, and striving to build a curriculum and teaching system with Chinese national characteristics (OUYANG, 2005). In short, only by increasing the status and influence of humanity in design and making the design truly focus on human value can we not be intimidated by the rapid development of technology, or even lost in direction (WU;

LIU, 2005).

2.4.2 The specific ways of integrating traditional culture into design education in China

Based on the local culture, inheriting the essence of history, adhering to advancing with the times, being good at creating new knowledge, and promoting the humanistic spirit, above is the basic route that contemporary art design education in China should take (ZENG, 2006). As for how to integrate Chinese traditional culture into modern design education, academic circles have different opinions. It is a situation when the benevolent sees benevolence, and the wise see wisdom. For example, some scholars believe that the first thing is to let students learn to appreciate Chinese traditional arts and crafts. Through appreciation, students majoring in art and design can find rich inspiration in the implied meaning of these traditional arts and crafts, so as to obtain various factors that can be recreated in traditional arts, and to provide examples and theoretical basis for the inheritance and development of traditional arts. At the same time, modern art and design education should also offer some compulsory and basic courses, to enable the students to learn from related subjects such as Chinese history and traditional culture, art education philosophy, literature, aesthetics, and psychology (ZHANG, 2006).

With the diversification of culture and the increasing exchanges, It becomes necessary for the students to have a deep understanding of their own national traditional art through learning and research. Based on this understanding they can inherit, make reference, integrate, and expand thinking in the design. They can appreciate the ideological and emotional habits, through the understanding of the level of resonance to achieve design purposes. In order to realize the Chinese localization design system under the oriental culture background, first of all, we should attach importance to the traditional culture education and deepen our understanding; Secondly, we should strengthen the study of Chinese traditional and folk graphics (Luo, 2009). Some scholars believe that focusing on the local humanistic spirit of art design education is the leading idea for the development of modern art design education. In art design education, strengthening national traditional cultural awareness is an effective way to cultivate high-quality art design talents with higher ideological and cultural realm and national spirit. Specifically, it can be started in the following ways:

- (a) Adding courses related to ethnic culture and art;
- (b) Hold special lectures regularly;
- (c). Adding actual project operation and class discussion (Wang, 2007).

Some scholars also believe that to integrate traditional culture into modern design education, first of all, we must understand the style and characteristics of traditional Chinese culture and art design:

- (a). Natural simplicity, elegant and quiet simplicity;
- (b). The creation culture of "beauty, kindness and happiness", which embodies the order and norms of traditional culture, nature and harmony.

Secondly, it is necessary to strengthen the practice of integrating modern design education into Chinese traditional culture:

- (a). Integrate Chinese and Western cultural design ideas;
- (b). Strengthen the study of traditional design ideas and the appreciation of artifacts (YANG, 2011).

Some scholars believe that the "localization" of higher art design education in the 21st century must first strengthen the education of Chinese traditional culture. On the one hand, the strengthening of traditional cultural education in higher art design education refers to the study of traditional Chinese classics and history and the study of classical culture such as Confucianism, Buddhism and Taoism. On the other hand, it is more important for the art learning in design curriculum, which is a crucial part of traditional culture. Secondly, the localization of higher art design education needs to strengthen folk art education (CHEN, 2011).

The inheritance of local traditional culture is inevitable, but how should we inherit it? When we specifically touch on our design education teaching practice and design creation practice, we need to adhere to three points: First, guide students to accumulate creative capital in the atmosphere of modern life, and find inspiration in life. Second, guide students to experience the importance of Chinese local cultural forms in the basic education of design art, experience the diversity and diversity of local visual forms, cultivate students' cognition of new local visual forms, and discover the creative ability of predecessors. Third, learn from masters, learn from internationally advanced and excellent design education and culture, and integrate them into their own language (ZENG, 2006).

Some scholars pointed out more clearly and concretely that Chinese traditional culture is extensive and profound, and Chinese classical literature and art are vast. In the specific art and design education process, we must infiltrate students with this knowledge and content in a targeted manner, so that students receive a complete professional education in art and design, while obtaining good traditional culture and classical literature. With the influence of art, this kind of cultural penetration should run through the art and design education from the beginning to the end. In the practice of specific art design professional teaching, we must first change the concept of education and teaching, pay attention to and value the status and role of Chinese traditional culture, classical literature and art in art design teaching, and break the previous "skill training, light knowledge theory".

The phenomenon of "focusing on professionalism but neglecting culture

characteristics" is can be observed easily in many design schools in China. Appreciation of Chinese traditional culture, classical literature and art classics needs to be added to the teaching content, and the teaching methods and forms need to adopt a variety of flexible methods. In the form of academic reports or topic lectures, systematic and general explanations and guidance, the students need to be encouraged to participate in discussions and arguments. The choice of content should focus on knowledge, interest and pertinence. It should be emphasized that students need to master more information about traditional culture, classical literature and art while gaining professional knowledge. Our design education system should enable students to obtain a stronger interest and become more conscious about exploring traditional Chinese culture, classical literature and art outside of professional studies of related issues. These should be connected to their own professional knowledge, through mutual comparison, intervention, so that students in the shortest possible time can improve their artistic accomplishment. It is also important for the students to obtain comprehensive creative ability. From another point of view, in the teaching of art design, it is necessary to emphasize the similarity of art and the compatibility and interoperability of related professional disciplines, in order for the students to be able to absorb and learn from theories, techniques, and aesthetic concepts, and to integrate them to enrich art design and art design teaching. For example, Chinese painting pays attention to the composition and brushwork techniques, through the contrasts among black and white, gathering and scattering, density, virtual and reality, intensity, thickness, straightness, rigidity and softness, etc. The principles of formal beauty pursued in art design (symmetry and balance, contrast and harmony, and rhythm, etc.) have the same advantages and aesthetic values for design students (LUO, 2006).

The academic circles also have different views on how to strengthen humanistic education in design education. For example, some scholars believe that we need humanistic spirit in order to develop our own national characteristics in design education. First of all, we should understand the ethical crisis of modern Chinese art design from a humanistic point of view. This crisis has an impact on our art, and the humanistic survival, design and self-improvement. Secondly, it is emphasized that our art design must include people's awareness and pursuit of value meaning. Finally, it is emphasized that the ultimate goal of human self-realization and self-improvement should be embodied in art design. Human self-realization and self-improvement are the realization of human nature. In art design education at university level, it is necessary to add optional courses of Chinese traditional culture, history of literature, history of thought and other humanities to strengthen our humanistic quality education (HU; QUAN, 2008). Some scholars believe that to better solve the problem of ignoring the humanistic spirit in art design education, we must actively explore the aspects of changing educational concepts, improving the quality of the teaching staff, strengthening the construction of campus culture, and promoting the humanistic spirit:

- (a) Changing the educational concept of emphasizing skills over humanities;
- (b) Strengthening the construction of teaching staff and improving the humanistic

quality of teachers;

(c) Take the classroom teaching as the position, innovates the teaching method, raises the humanities spirit;

(d) Strengthening the construction of campus culture and promoting the humanistic spirit (LI, 2009).

Through the study of cultural knowledge, the edification of cultural environment and the exercise of cultural activities, students can cultivate the humanistic spirit, sublimate the humanistic character, improve the humanistic realm and become high-quality talents (ZHAO, 2008). Some scholars believe that in order to effectively resist the erosion of instrumental rationality and pragmatism in modern art design teaching in China, and correct the hidden dangers in current design teaching, multiple channels and various forms of response measures are needed. First of all, the proportion of elective courses in humanities (including literature, history, philosophy, aesthetics, etc.) in design education should be increased. Secondly, in the teaching of design professional courses, attention should be paid to the integration and penetration of humanistic knowledge and humanistic spirit (HU, 2009).

Some scholars also believe that strengthening humanities education in teaching is a long-term process, and it is also a link that schools should pay special attention to in current education. To improve the humanistic quality of students, it is necessary to require schools, teachers and students to work together in a comprehensive implementation of the school's curriculum system, professional teaching, and second classroom practical activities, so as to comprehensively improve the humanistic quality of students. Specifically, it can be jointly developed from the following aspects:

(a) Strengthening the education of humanistic literacy in school education;

(b) Strengthen the study of design theory knowledge in professional study;

(c) Integrate humanistic education into professional teaching;

(d) Implement humanistic education in students' practical activities (HU, 2009).

2.5 The trend of integrating traditional culture into design education in China

2.5.1 Advocating the education concept of combining Chinese and Western design

The purpose of emphasizing the integration of traditional culture into design education in China is not to exclude Western culture, but to better serve the past for the present, and to establish a design education concept that combines Chinese and Western culture. With regard to the integration of Chinese and Western cultures, Zhang put forward the famous viewpoint of "comprehensive innovation". He pointed out that it is necessary to abandon the Chinese and Western antagonistic and dualistic thinking mode, and conduct scientific analysis and cautious screening of the components and structural forms of the ancient and modern Chinese and foreign

cultural systems. Based on the dialectical synthesis, we can absorb the desirability of Western culture and other regional cultures to the maximum, and build a highly developed new socialist culture that not only transcends traditional Chinese culture but is different from Western culture, maintaining national characteristics and fully reflecting the spirit of the times (XV, 2004). Similarly, in the field of design education, we should also abandon the Chinese-western opposition, and the dual mode of thinking opposition. So it is necessary to emphasize on the inheritance of traditional culture as well as the reference of foreign cultures, and to strive to achieve an organic combination of Chinese and Western cultures. Only in this way can design education in China become more tolerant and fair, and thus have the characteristics of both Chinese and Western cultures.

The oriental traditional design education system is based on traditional culture, using graphics and patterns as the most basic training content, focusing on cultivating students' perceptual cognitive methods, advocating to extract feelings from nature, pursuing images in the heart, and expressing in a variety of ways. Basically it is an education system that focuses on artistic training. However, each era has its own culture. The disconnection between our traditional culture and modern urban life forms directly leads to the contradiction between Chinese traditional design education and modern design needs, not only in the field of design, but also in the fields of art such as opera and architecture. To change this status quo, only by integrating traditional and modern aesthetic concepts and design principles can we establish a modern design theory with national characteristics (YANG, 2007). In fact, design education is influenced by different styles and models, no matter it is in the east and west countries (LIU, 1995). Emphasizing the inheritance of Chinese traditional culture in design education does not mean excluding or even ignoring the culture of other countries.

On the contrary, the purpose of emphasizing the cultural differences and humanistic care between the West and the East is to integrate cultural resources and re-plan and design the future development of education (HONG, 2010). Cultural differences are not an obstacle to design practice and design education. Only by integrating them organically can we redesign. Design is an inclusive subject. The design process needs to include all kinds of information, technology and culture, that is, the final practice from design concept to practice (DAI, 2009). Designers need to absorb and integrate different cultures extensively (CROSS, 2001). Similarly, design education itself is also a window for observing and displaying the changes of national culture. In the context of globalization and multiculturalism, the integration and integration of different cultures has become an unstoppable trend (XU, 2010). Because of this, there is a huge gap between design education in China and Western countries in terms of design methods and technology (STEVENSON, 1994). To promote the development of design education with the unique humanistic spirit of Chinese culture, we cannot ignore the use of Western design. The point is that it is just a way to achieve self-improvement by borrowing from others. The cultivation of humanistic

spirit and the development of design education are complementary (WILKINSON, 2007).

Design education conveys and shows people's humanistic value connotation and spiritual pursuit. The penetration of human spirit in design education can improve the overall level of design ability of a nation (MARGOLIN, 2007). On the contrary, the purpose of emphasizing the cultural differences and humanistic care between the West and the East is to integrate cultural resources and re-plan and design the future development of education (HONG, 2010). Cultural differences are not an obstacle to design practice and design education, and only by integrating them organically can we re-design it.

With the unfolding of the civil rights movement in Europe and the United States in the 1960s, "multiculturalism" stepped out of the study and triggered the rise of multicultural education in Europe, the United States and other countries. After nearly half a century of development, it has gradually become a new educational concept in Western society. The process of educational reform and development has evolved from parallel to integrated and then to expansion. Foreign multicultural teaching models actively and effectively explore how to reflect the needs of multiculturalism under the premise of the national universal culture, The important thing is to provide an effective way to overcome cultural differences, and also solve the problem of how to embody design culture on the basis of national mainstream culture diversification, and how to deal with intercultural communication and integration in the curriculum reform of Chinese design education provides a useful experience for reference (DAI, 2009).

2.5.2 The focus of the Chinese and Western design education concept

Only when it is rooted in the soil of the essence of local culture, can we deeply understand the "local spirit" in the tradition, and at the same time absorb the excellent methods of consciousness from other countries, and insist on the combination of Chinese and Western. Only by paying attention to the original spirit and cultural heritage, inclusive and comprehensive, can we build a design concept and education system that has its own uniqueness and does not lag behind the international trend, and can find a "Chinese design" recognized by the world (YANG, 2007).

The diversified integration of Eastern and Western culture and education is a remarkable feature of Taiwan art design education. Taiwan's art and design education attaches great importance to foreign design culture and traditional Chinese design culture by combining the East and the West, and blending the charm of the East and the West. In order to improve students' comprehensive humanistic quality and traditional cultural accomplishment, design schools in Taiwan implement "general education", and is committed to establishing a design education system oriented to

local people in Taiwan and focusing on tradition. From the arrangement of design courses, we can see the humanistic characteristics reflected in design. In terms of inheriting traditions, such as the "Traditional Art and Modeling" course, it emphasizes on that students should learn about the origins of design, knowledge of traditional crafts, and a natural transition to the reality of woodworking furniture, ceramics, dyeing design and production and weaving, etc., and integrate traditional culture into modern design. Design education in Taiwan pays attention to the teaching of humanity and tradition. The result is full of the flavor of traditional Chinese culture. For example, in The National Yunlin University of Science and Technology, teachers' poster works use many traditional Chinese elements, such as Chinese characters, calligraphy, paper-cuts, Taijiquan (a slow movement of Chinese excises) and other images. Through modern design methods, traditional patterns and modern graphics are digitally rendered to create powerful and unique visual effects, while traditional effects remain modern. Similarly, the "Sculpture Image Study" course analyze excellent design works in order to identify the local cultural background of Taiwan from regional, national, artistic and social factors and apply it to modern life (REN, 2011).

2.6 The experience and practice of the multicultural integrated teaching model of Coventry University in the United Kingdom

The multicultural integrated teaching model implemented by the Industrial Design major of Coventry University is a specific application of the new educational concept of multicultural education in Europe, America and other countries in design education. For the multicultural integrated teaching model actively and effectively explores how to reflect the needs of multiculturalism under the premise of the country's universal culture. In order to solve the problem of covering multiple cultures on the basis of the national mainstream culture and under the influence of multiculturalism. The background of various talent training model and the excellent teaching effects achieved provide an effective way to explore design education in the context of cultural differences (DAI, 2009).

2.6.1 Effective Combination of Multiculturalism

In the course of curriculum growth, the multicultural integrated teaching mode emphasizes on overall inclusion in the teaching process and aims to facilitate multicultural education. For example, the industrial design program at Coventry University not only offers a strong and rigorous foundation training, but also incorporates commercial design projects from a variety of countries in order to prepare students to become outstanding members of the international community engaged in the field of industrial design. The majority of them used hub architecture to create various types of science and technology parks. Each year, they work on a series of projects using three different methods that form the foundation of their learning plan.

They encourage the students to engage in project work by incorporating faculty and staff's own technical practical knowledge and applied study into the program. They have students from various countries. They involve these students in student exchange programs with joint teaching with their home countries. From the use of multi-channel, and advanced information technology in curriculum practice to the development of rich professional skills and knowledge dissemination among teachers, they help the students to gain the ability in international design market; Coventry University made good use of its rich teaching tools to extend the source of foreign students and greatly encourage international cultural exchanges, through the practice and evaluation of a variety of courses and projects to the exhibition of graduation design works, the involvement of students' parents in the evaluation, and on-site observation and selection of employers. The design activity and talent training are pushed to unprecedented heights by this diversified and focused communication material and type. During this time, the evolution of cultural ideas had an impact on the entire process of design teaching and creative talent growth. They believed that global cultures have a direct impact on multicultural design and design education.

2.6.2 Effective implementation of multiple models

Multimodal is the relationship between integration and transcendence. In curriculum design, it has evolved from the traditional goal-oriented model to the process development model in the practice of achieving educational goals. At the same time, there are elements of expansion in the pluralistic model, such as allowing freshmen to participate fully and actively in discussions, thus actively constructing knowledge. In this model, teachers become value-neutral people. Methodologically, it shifts from a technical level to a moral foundational level and strives to reflect the profound values of culture in the curriculum. The one-dimensional subject of curriculum experts has been transformed into a multi-dimensional subject collectively created by teachers, students, neighborhoods, schools, and parents in terms of growth subject. The types of courses involved vary from concentrating on thematic courses to activity courses, from emphasizing on structured courses to creating informal courses, and from focusing on explicit courses to discovering the importance of implicit courses. It manifests itself in the form of coexistence and interaction as the process of incorporating diverse cultures progresses from unity to pluralism. The Steinhouse curriculum theory is adopted by many design schools in the world in the development of multicultural courses. Usually an "open classroom" for students is created, with the curriculum resources of schools and communities being fully utilize. The curriculum design penetrates the activities of various disciplines, resulting in the multi-level process development model being effectively implemented in design teaching.

The practical teaching of the industrial design major of Coventry University embodies the characteristics of multiple modes of combination and cross-interaction:

- systematically guide each student to experience and participate in social practice,

learn and gain experience from practice. In the teaching process, from the physical design space to the international design space, through the project work of a solid practical team, students are encouraged to work in the same physical space;

- Emphasize on the need to use a more international perspective to develop and disseminate the teaching mode of remote work, in which digital technology played a great role in this process. In the specific implementation process, they started with the establishment of a digital interactive studio, thereby achieving the establishment of an international partner network, and by establishing a detailed reflective design log, strengthening the interaction between professional participation and curriculum design, introducing teaching, research, and promoting spatial design capabilities and the development of international courses.

- Through the use of CETL computer technology, students in transportation and product design can achieve the following ability indicators:

- Develop spatial design awareness;
- Create a digital combined reflection studio;
- Be engaged in industrial design practice and become members of the international community;
- Engaged in multi-cultural projects;
- Engaged in professional design;

Practical studio-based learning method is an important means to enable students to obtain comprehensive development in technical knowledge, cultural awareness, community practice, professional design skills and values. In short, through the above-mentioned teaching and practice activities, design education has been effectively implemented and promoted under the background of the combination of multiple modes and cultural intersections.

2.6.3 Effective development of integrated education practice

The design education of Coventry University emphasizes on the integration and effectiveness of curriculum development under the existing curriculum context, and strives to fully explore the curriculum resources of various aspects inside and outside the discipline to achieve the goal of multicultural education. The purpose of integrated education is to cultivate students' ability to live in a multicultural society, and to create comprehensive talents who can transcend the limitations of their own ethnic culture and serve the global economy. For this reason, the school has an atmosphere that vividly presents the interaction between cultures like a picture from the beginning.

For example, when freshmen from different countries enter the school, they must first establish a personal information file on the campus network that can directly communicate with the teacher and the professional department, including basic information, learning hobbies, professional experience, development orientation, learning process, etc. To form a log of interaction and expansion of the overall situation of education, and use various forms to emphasize and plan the effective development of formal courses, informal courses, explicit courses, and hidden courses. In the implementation process of specific courses, a combination of multiple content and methods and multi-directional organizational forms is adopted to form an integrated curriculum practice model with point-to-face, multiple development, and cross-interaction. The role of teachers in the curriculum is crucial. Students regard teachers as researchers, developers, editors and creators of new knowledge. At the same time, the school particularly emphasizes on the status of students, communities, and parents in the expansion of multicultural courses, and emphasizes that students themselves are multicultural curriculum resources, instead of that all of the class are under the control of teachers. They integrated cultures from different countries into the curriculum practice, in order to enable students to acquire knowledge and abilities in multiple interactive and orderly learning practices.

Coventry University's design education attaches great importance to the teaching and learning orientation in a culturally differentiated society and a multi-culturally interdependent world, and emphasizes on the development of students' critical thinking, decision-making skills, and social participation and group communication skills, and also emphasizing on the diversification of evaluation standards, which can even allow students to choose a test method that is most suitable for expressing the knowledge and skills they have mastered. This can be completed by evaluating their own progress and a series of research projects that can make students apply what they have learned.

2.6.4 Implementation effect of multicultural integrated teaching mode

The multicultural integrated teaching model implemented by the industrial design major of Coventry University is committed to cultivating students to become outstanding members of the international community engaged in industrial practice. Its design teaching under the influence of multiculturalism presents a talent training model covering multiple cultural backgrounds, and has achieved significant teaching effects. For this reason, the School of Art and Design of Coventry University won the title of the best design school in the UK in 2004, and was awarded the Sir Black Award and the Queen Misha's Anniversary Award in 2006 and 2007. At present, the students who graduated from Coventry University have spread all over the world's major design departments of famous automobile manufacturing companies and ship companies, such as Mercedes-Benz, BMW, Audi, Volkswagen in Germany, Ford and General Motors in the United States, Toyota and Hitachi in Japan, and Volvo in Sweden and other multinational companies, and has become the backbone of these

design departments.

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Research Framework

The overall goal of this study is to create a culture-based design innovation process and to clarify how to preserve and encourage the incorporation of Chinese traditional culture into Chinese design in a systematic way. As a result, the method of research chosen is critical. This chapter will primarily explain the research methods used in this doctoral dissertation, as well as the author's motivation for using them. The following framework, which is divided into five sections and is closely linked to all the chapters of this thesis, outlines the overall methodology of this study. Different research approaches are used to focus on and clarify research issues involved in this study.

Culture-based design analysis necessitates the use of qualitative research techniques as well as a thorough understanding of applicable cultural awareness. Some of the author's methods are outlined in the following sections, while others may be required in the future study. This chapter will also include an overview of the research project's context, methodology, and research questions. The author first established a study site in Xi'an Jiaotong University in order to combine some quantitative research methods. A collection of field studies and data analysis is used to guide the research process. After the data collection strategy is developed, the ethics related to the copyright of this information are considered.

3.2 Methodology Justification

3.2.1. Introduction

Research methods in this field are based on traditional Chinese cultural theories. The abstract goal of the semi-structured interview learning information model is stitched by teachers and students, and relevant data is collected for taking photos, recordings, videos, and recordings. After data collection, the information are decomposed and analyzed. The combination of these qualitative research methods can show the audience the relationship between teachers and students, artists and the younger generation, and artists and society more clearly. After this process, several methods that might help the research were discussed in details. For the application of the design research methods in this study, some field studies have been conducted on the basis of literature review. At the same time, some raw data was also collected. The following sections will explain the details of each of the above methods in details.

3.2.2. Qualitative Research Theory

In recent years, as the cultural and creative industry has become a new trend in design and the awareness of intangible cultural heritage protection has been increased. Designers from different fields have completed a number of experiments and surveys combining culture and design methods. Sustainable innovation has attracted many designers, and design thinking has changed as a result. New designs can not only be concerned with human, but they also need to deal with nature, according to Professor Li Le Shan of Xian Jiaotong University (LI L.S, 2007). Designers' main goal, according to Li, is to figure out what they can and can't do for the evolution of human life styles, as well as what kinds of survival strategies and methods are appropriate for long-term development. We can only design sustainable goods that are in line with human survival and growth if we start with these ideas. The aim of this study is to bridge the gap between traditional Chinese culture and modern design education using qualitative analysis methods. Qualitative analysis, in the words of PUNCH K, is an inductive method that leads from data to general topics, and then to general particular models or theories (PUNCH K, 1998). To conduct qualitative research, researchers should first collect detailed information from participants; Secondly, they need to summarize the categories of topics based on this information; Thirdly, they need to apply general paradigms, theories, or principles based on these categories or topics; Finally, they must compare them to personal experience or existing literature in the subject, and conduct an experiment.

Qualitative analysis, according to CRESWELL J. W, is based on text and image data (CRESWELL J. W, 2011). Qualitative research employs unique data processing techniques and has assimilated a wide range of research methods. ROSSMAN outlined the qualitative research method's characteristics (ROSSMAN; RALLIS, 1998); In general, there are eight facets.

First, qualitative research is typically performed in a natural setting; Second, qualitative research employs a range of interactive and humanistic methods; Third, qualitative research is spontaneous rather than predetermined. Fourth, qualitative research is essentially explanatory research; Fifth, qualitative research is to observe social phenomena in their entirety; Sixth, qualitative researchers conduct systematic thinking in the research process; They are very sensitive to their own personal experience and how to construct their own learning; Seventh, qualitative research employs multi-level, repetitive, and synchronous co-creation; Finally, qualitative researchers follow and use one or more research methods as research phase directions.

The attributes summarized by Rossman and Rallis, according to CRESWELL J. W, include not only conventional observational testing viewpoints, but also modern security studies, participatory and self-reflection perspectives (CRESWELL J. W, 2011). The remainder of this chapter will go into each approach that the author used in this study. The author of this essay also adopted the eight characteristics of the above qualitative analysis and develop a comprehensive research process framework

for the study of culture-based architecture creativity in order to raise the awareness of saving the fading traditional Chinese culture.

3.2.3. Study of Chinese traditional culture design

This study chooses the parallel triangle research design as the research method. Jane Sack regards research design as the "backbone" that researchers must rely on in their research projects (CUMMINGS, 1997). My research is to understand whether Chinese design education has lost its own characteristics or direction in the rapid social changes. In order to achieve the purpose of this research, it is necessary to collect and analyze quantitative and qualitative data. When determining the appropriate mixed method research model in numerous mixed method research designs, Creswell et al. listed 4 decision matrices (JOHNSON, 2003).

According to the four standards provided by Creswell et al (2003), combined with my research requirements (JOHNSON, 2003), this research adopts a parallel triangulation strategy. The reason why I chose the parallel triangle research design as the research method for my research is that I will use two different methods to confirm, cross-validate and confirm the research results. Quantitative and qualitative methods are used in order to combine their advantages and to compensate for the inherent weaknesses of each method. In my research, quantitative data and qualitative data are collected at the same time. But qualitative data (through interviews and case studies) are collected first, and then quantitative data (through surveys and questionnaires). This qualitative and then quantitative research and design method are suitable for my project requirements, because I need to use qualitative analysis first, in the case of few excellent design teachers. I must first formulate a general framework, and then let a large number of design students get involved in order to gather their opinions, experiences and lessons in the form of quantitative data.

Robert pointed out that case studies can be conducted in many contexts and help for the understanding of individuals, groups, organizations, society, politics, and related conditions (Robert K.Y, 2014). Regardless of the field of investigation, there are also the needs for case studies in the investigation which starts with the desire to understand the complex social environment. Case studies are used to investigate some current developments in the field of design education in China, because they provide fresh insights supported by the data and analyses on how the country is moving in its direction of reviving design and design education. The more one's question attempts to explain some contemporary phenomenon, the more relevant case study is needed. This method is even more important if one's concern necessitates a detailed and in-depth description of certain sociological data. Case studies are more than just an exploratory technique (RIDDER H.G, 2012). As a result, the distinctions between various testing approaches, as well as their benefits and drawbacks, can overcome hierarchical stereotypes.

3.3 Selected Research Methods

3.3.1 Interview

In the case study part, the author conducted some face-to-face semi-structured interviews with teachers, students, and researchers. Interviews with Chinese arts and crafts masters are conducted to gain a comprehensive understanding of their living condition and way of life, while interviews with scholars are conducted to elicit practical advice and valuable reviews. All interviews were recorded with a voice recorder or a mobile phone. Some valuable interviews were recorded in Chinese and then translated into English.

ROBERT K. Y once mentioned that how a person asks questions in an interview or questionnaire will lead to different answers (ROBERT K. Y, 2014). Sometimes the answer may be appropriate and appreciable, however, there are occasions where the respondent is unable to give an adequate response to the issue. As a result, the researcher must create a comprehensive question frame based on the condition of the individual being surveyed as well as his/her own testing requirements. ARONI and MINICHELLO noted that researchers can gain interviews by establishing trust and close relationships with interviewees (ARONI R; MINICHELLO V, 2008). However, one must be careful not to be overly involved or "too close", as this may affect objectivity and may bring bias to the investigation.

After completing all the interviews, the author conducted a content analysis of the interview records to find out the contents related to the research question. As Schumann mentioned, the questions in the interview are never isolated, but part of a series of questions (SCHUMAN H; Pressure, 1981). As a result, the context or order in which the questions come has an impact on the question's response. In other words, selecting a portion of the study will influence the respondent's attitude and behavior. ARONI R and MINICHELLO V also mentioned that the structure of the interview was designed around a series of themes, with no definite wording or definite question ordering (ARONI R; MINICHELLO V, 2008).

In this research, the structure of the interview is based on the artist's introduction, living environment and the artist's creative motivation. As WEBB E noted, the interviewees must be easily accessible and willing to answer the interview questions (WEBB E, 1983). In addition, the questionnaire survey method must be effective. It is normal to see this method being applied as part of a discovery study, where researchers try to gain an understanding of a research field and try to develop theories, not just test them (ARONI R; MINICHELLO V, 2008) .

The process of adapting a technique to the whole case study process begins with data collection. Observations, interviews, literature research, and a study of audiovisual materials are all part of this step. The research material can be made more

comprehensive and the research findings can be made more specific with enough data collection. Setting limits, gathering evidence by unstructured or semi-structured analyses, interviews, literature analysis, imaging materials, and the creation of certain memos to archive information are all part of the data collection process, according to CRESWELL J. W. He also noted that there are certain items that must be considered during the data collection process (CRESWELL J. W, 2011). First of all, it is necessary to select research sites and research unity in a targeted manner; Second, it is important to pay attention to the style or data type of data collection; Third, when discussing the data collection form, its advantages and limitations should be analyzed in detail; Finally, some special forms, such as observation and interview forms, may pique readers' attention while still collecting valuable knowledge that cannot be obtained by observation and interview approaches.

3.3.2 Observations

For the case study in this research, the author made some observations. Participatory observation, reactive observation, and non-obtrusive observation are the three types of observations used. Cultural anthropology is built on participation in observation. Approaching people and making them feel safe enough in your presence so that you can learn and record facts about their lives is part of this observation (BERNARD H. R, 1995). Reactive observation allows researchers to record what people want them to see, rather than what happens when the researcher is not present. Low-key observation is a strategy for studying people's behavior without their knowledge. Activity trace testing, database research, material analysis, camouflage observation, and natural field studies are examples of non-invasive observation approaches. Bystanders as observers have the advantage of being able to record facts depending on what they do. They can, however, observe certain researchers' personal details (MERRIAM S. B, 1998).

The observation method of this study is reaction observation. Part of the observation was made during the field trip with the Master of Chinese Art from Jingdezhen University. Another observation was conducted in Nanchang. A workshop on China's intangible cultural heritage was completed under the author's guidance. This observation is simple, i.e., researchers can get the details they need in a limited amount of time. However, as previously said, the flaws exist; An individual being observed may not be able to prove the truth of the case. In this case, researchers must determine what information is relevant for their study and what information is not.

3.3.3 Data Analysis

In order to understand the connotation and extension of Chinese traditional culture and Chinese design education, it is necessary to conduct some systematic data analysis. In this research, the author analyzed three design schools in detail, from the overall themes, symbols, meaning to the matching of traditional Chinese culture. In

(Barnard, h.r. 1995), qualitative analysis is to find patterns in the data and find ideas that help explain the existence of these patterns. A few years later, Bennett, A. and Elman, C. (2006) insisted that shape and style features should be imagined as structure, and a compilation of all the components that are systematically coded and interpreted by the variations in coding. According to the definition, data analysis is the method of extracting cognition from text and image data (Creswell, J. W. 2011). However, as previously mentioned (Leavy, P. 2014), researches vary from statistics to definitions to theories. The purpose and results of data analysis is to reveal to others the new insights about the human condition we observe and discover. Case studies and ethnographic studies involve specific descriptions of locations or individuals, and then data analysis of themes or arguments (Stake, R. E. 1995). Creswell (Creswell, JW 2011) summarized the general steps of data analysis which can be stated as: First, coordinate and plan data analysis; Second, read data, understand the overall feeling of knowledge, and represent its overall meaning; Third, perform thorough analysis; Fourth, identify or illustrate in depth the study location, person, or event; Fifth, introduce the narrative and theme in the qualitative narrative; Finally, explain the data interpretation or significance. The auther performed three in-depth studies focused on the general steps of data processing in Chapter 6. The data collection process and data processing are inextricably linked; all analysis data is dependent on the knowledge and experiments gathered from interviews and observations.

CHAPTER 4. CASE STUDY WITH XI' AN JIAOTONG UNIVERSITY

4.1 PHA Education Model: Field research in Xi'an Jiaotong University

4.1.1 Purpose

The purpose of this case study is to explore the practices and experience of the first-class art and design schools in China in integrating traditional culture into Chinese design education through the research on how the design schools and departments of research universities in China inherit and develop traditional Chinese culture. In China, a research type university refers to a university that provides comprehensive bachelor's degree and research degree (Master and PhD) granting program for students, which is committed to high-level talent training and scientific research and development. Usually a research oriented university puts research in the first place (ZHAO, 2008). Research type universities play a key role in the knowledge innovation system in China. Therefore, it is necessary to explore how the design schools and departments of research universities organize teaching, and establish the theoretical framework and operating mode of traditional culture and design education. This has important guiding significance for the education of design in China. For this reason, the author chooses the Department of Industrial Design of Xi'an Jiaotong University to conduct a case study.

The main reasons for choosing the Industrial Design Department of Xi'an Jiaotong University are:

The Industrial Design Department of Xi'an Jiaotong University is one of the first-class design institutes in China

The Department of Industrial Design of Xi'an Jiaotong University began to enroll undergraduates in 1999. In 2000, it was approved as a research center for Master of Arts, a research center for Engineering Masters in 2001, and a Ph.D. research center for independent engineering art design in 2002. In 2003, it became a member of the International Industrial Design Society (the highest international academic organization) and is the only department in China that has obtained this qualification. In 2004, the department won the special prize for outstanding teaching achievements of Shaanxi Provincial Colleges and Universities, and also won the title of Famous Department in Shaanxi Province. In 2005, it also won the second prize of National Excellent Teaching Achievements of Colleges and Universities, and in 2008, it won the honorary title of National Characteristic Professional.

The department takes "Industrial design is to plan future lifestyles with love and kindness" as its value proposition. In response to the issue of college education, it is proposed that "guiding people is the first thing in education", including the cultivation of physical and mental health of the individuals, harmonious family members, responsible social human-beings, competent professionals and educated Chinese. The department implemented the PHA (Personality, Humanities, Ability) education mode, advocates the educational thought of "Humanities and characters are more important than ability, and ability is more important than knowledge". In design, this model advocates the design thought of "people-oriented" and "nature-oriented".

This model encourages the students to develop comprehensively in personality, humanities, and abilities. For personality it includes self-esteem, firm will, and mental health. Humanistic qualities include value, morality, and behavior; Abilities include independent action ability, cognitive ability, and overall ability. Students are required to clarify their learning goals and carry out independent learning, that is to choose their own majors and design projects by themselves, organize their own cooperative groups, find their own internship units, and choose their own graduation design projects.

Strengthening practical training and setting up a ten-credit training program for design practice is included in the PHA model. Students are required to go to the companies for internships every winter and summer vacation, and all graduation projects are completed in the companies. In the four-year undergraduate program, the students are required to accumulate more than 1 year of practice in the companies outside school. Over the years, more than 90% of the graduation design results of the department have been adopted by enterprises. This means that the quality of the student designs are high and meet the commercial needs of the companies in which they practiced.

The PhA model requires the students and teachers to abandon the traditional curriculum education model. Instead they are encouraged to implement project-driven and discussion-based teaching. In learning design with a culture orientation, the students are urged to get rid of self-centeredness, to be active thinkers. The PHA model emphasizes on stimulate thinking, encouraging the discovery of problems, focusing on analyzing and solving problems; In particular, it discourages students to find standard answers, or have unified thinking. Instead it encourages asking questions and making arguments in discussions. The practice of the PHA model for design education provided valuable experience that have been used for references for many design schools and departments of research universities in China.

The subject leader, Professor LI L.S has unique design education concepts.

Professor LI L.S, the academic leader of the Department of Industrial Design of Xi'an Jiaotong University, is a well-known teacher in China. He served as a member of the Industrial Design Teaching Steering Committee of the Ministry of Education in China. He is a standing director of the National Industrial Design Association, and a standing director of the National Industrial Design Society. He graduated from Northwestern Poly-technical University in 1968. He went to Germany in 1989 and worked in Siemens, Federal Institute of Physics and Technology, and Braunschweig University of Art and Modeling doing research, development and teaching. He got the first doctorate in design in Germany (the second doctorate in design in the world). After returning to China in 1999, he served as the Head of the Industrial Design Department of Xi'an Jiaotong University. Under his leadership, the Industrial Design Department of Xi'an Jiaotong University grew out of nothing, from small to large, and quickly became one of the influential design schools in the field of design education in China.

Professor LI L.S attaches great importance to the research and practice of design education reform, on the basis of summing up many years of thinking and practice. He successively published "Exploration of Research Universities——The Concept and Practice of PHA Education Model" and "Thinking About the Set Up of New Research Courses Offered by Colleges and Universities", "Methods and Significance of Research Teaching in Higher Education Institutions" and other design education reform papers, and majorly edited "Industrial Sociology", "Industrial Design Psychology", "Industrial Design Thought Foundation", "Aesthetics and Design" and other textbooks, translated following famous books such as "Design Geometry", "Design Elements", "Design Semiotics" and other books. These are considered high quality design teaching books in China not only by the students but also designers working in different fields.

He established a research-based training system (PHA education model) based on personality, humanities, and abilities. The unique design education concept and PHA education model advocated by Professor LI L.S have been widely recognized by the design education community in China, and have successively won the Shaanxi Provincial Colleges and Universities Excellent Teaching Achievement Special Award, and the National Colleges and Universities Excellent Teaching Achievement Second Class Prize. Professor LI L.S's research and practice can provide useful enlightenment for further exploration of design education reform in China.

Xi'an Jiaotong University and Hong Kong Polytechnic University have established a good cooperative relationship

In the past 10 years, Xi'an Jiaotong University and Hong Kong Polytechnic University have carried out cooperative education. For such cooperation aims to cultivate talents with international perspectives in western China, and after 10 years of sincere cooperation, the two universities have achieved remarkable results.

Meanwhile, the further strengthening of this cooperation was reflected in the opening ceremony of the cooperation base held in Xi'an on September 27, 2014, when the strategic cooperation framework agreement was signed. At the same time, the Western China Creative Cultural Industry Research Center, a national initiative project that has been running for many years: Renaissance and Innovation of Ancient Silk Road Culture (WANG, 2013). In addition, School of Design of the Hong Kong Polytechnic University has had exchange of students at master level for more than 10 years. During the trip of Hong Kong students to Xi'an, Professor LI L.S always generously displace outstanding scientific research results and students' works, and deliver wonderful speeches to the students. The author also visited the Industrial Design Department of Xi'an Jiaotong University twice for field research and interviewed Professor Li L.S. Above all mentioned information, one can draw the conclusion that, a good relationship between colleges and departments can lay a solid foundation for the in-depth study of this case.

Saturday morning starts here

4.1.2 PHA – a culture-oriented design education model

The PHA training model is an education model that explores research universities from the values of industrial society. In 2003, Professor Li L.S, who based on the needs of mainland China during the transition period, summed up 10 years of thinking, and after 4 years of comprehensive reforms, formally proposed a design education plan based on Personality, Humanities, and Abilities (PHA). The model mainly includes three aspects: the change of value, feasibility, and how to solve puzzles (LI, 2004).

The transformation of values—the basic concept of the PHA training program

Professor Li L.S believes that the basic concept of the PHA training model is mainly reflected in the transformation of values, including the transformation of survival concepts, of disciplinary values, and the transformation of educational concepts. He proposed the change from knowledge-based approach to people-centered approach. He called for the change of educational psychology in knowledge economy, through the change of concepts, the change of learning concepts. That is to change from imitative learning to research-based learning. He emphasized on the transformation of technological innovation values, the transformation of "innovation" concepts to the concepts of "exploration and adventure", the transformation of thinking concepts, the transformation of lecture teaching concepts from the concept of teaching lectures of imparting knowledge to exploring unknown problems, the transformation of practical ideas, teachers' ideas, and transformation of teaching responsibilities and management ideas, etc.

Based on the above values, Professor Li L.S proposed the PHA model——Personality, Humanism and Ability, which also formed the evaluation criteria and changes in evaluation concepts. For in the past, the examinations mainly evaluated the knowledge from imitation, understanding, and memory reserve, so that students spent a lot of time on memory understanding, while now it mainly evaluates PHA (personality, humanities, ability) and action results, with the core of which is cognitive ability and action ability.

Feasibility-how education works

The substantial content of the PHA model proposed by Professor Li can be summarized in the following:

- **Establish personality standards (P).** Personality requirements are divided into three aspects: Firstly, respect others and be respected, do not harm the kindness and purity of others, and distinguish right from wrong, good and evil. Secondly, be firm-willed, working hard, and address problems to overcome weakness, incompetence and fragility. Thirdly, be in mental health, kindness, integrity, and peace, with which focus on the problem of the desire of control, dominance, suspicion, insensitivity, revenge, jealousy, coldness, combativeness, selfishness, greed and laziness.

- **Establish humanistic standards (H).** This contains three aspects: First, the values should be kindness, diligence, pioneering, rationality, efficiency and quality. Secondly, moral standards include: self-responsibility, family responsibility, professional responsibility, and social responsibility. Thirdly, the behavior requirements should be extroverted and likeness to be in group.

- **Establish competency standards (A).** It mainly includes action ability, cognitive ability, and exploration ability. Action capabilities include: purpose motivation, planning, implementation and evaluation capabilities. Cognitive abilities mainly include: observation, attention, memory, thinking (exploratory-discovery thinking), understanding, expression, communication, problem-finding, problem-solving, choice and decision-making abilities. Development and exploration capabilities include: the ability to find problems, the ability to establish concepts, the ability to define, the ability to establish relationships between concepts, the ability to classify, the ability to isolate knowledge bodies, the ability to design experiments, the ability to generate new ideas, the ability to implement, and the ability to evaluate.

- **The ways to stimulate ability.** Ability is basically impossible to learn or teach, which can be stifled, and can be stimulated, for ability is not being poured in, but inspired out. To inspire is to "force". The main inspired methods are: establishing an environment (learning environment, discussion and cooperation environment, cognitive environment, working environment, autonomous learning environment), to

establish the self-responsibility principle, teachers demonstrating the process of thinking and behavior, forcing students to study independently, and supervising credits. In the assessment scores of each course, PHA accounted for 50%, and professional scores accounted for 50%. In addition, 12 credits of extracurricular design practice are set up.

- **Establish knowledge standards.** This is to Integrate humanistic society and professional knowledge, which is divided into: knowledge of modern society (industrial sociology), knowledge of friendly coexistence (knowledge of social psychology), knowledge of cognition (knowledge of cognitive psychology), knowledge of ways of doing things (motivational psychology, knowledge of professional thinking behavior), and knowledge of exploratory research (knowledge of ontology, epistemology, and methodology).

- **Establish the relationship between PHA.** Professor LI L.S pointed out that personality is more important than ability, and humanistic quality prioritizes professional quality. At the same time, ability drives knowledge learning, and PHA helps to discover knowledge, absorb knowledge, and explore and innovate knowledge.

- **Problems targeted by education.** One of the purposes of education is to solve the current major social and psychological problems. The universal problems and difficult problems that appear in the society today are the main problems that our education has to solve, and they are also the opportunities for our education. Professor LI L.S believes that during the transition period from an agricultural society to an industrial society in China, education must first try to solve the PHA problems. Firstly, it should focus on the three major problems of Western industrial society: social morbidity, psychological morbidity and environmental and ecological problems. Secondly, it aims at the three major problems that existed in our transition from an agricultural society to an industrial society. Self-centeredness, closed thinking, and the negative role of individual small farmers are typically thinking and behavior in agricultural society. We must also deal with the three evils of humanities: laziness, greed, jealousy and combativeness.

- **"What should the teachers do?"**

One of the main tasks of teachers in education is to impart knowledge. In research-oriented education, however, teachers should study what is useful for the students in the future; what cannot be taught or learned; how to solve these problems; what can be taught and learned; and how the education system work. Education is not preaching, and teachers should demonstrate how to learn through their own thinking and behavior, and teachers should teach PHA and professional thinking and behaviors, in order to create a "forcing" environment (establishing an autonomous learning environment, a discussion and cooperation environment, a cognitive

environment, a working environment, an exploration and research environment). It is important for the teachers to demonstrate pioneering and exploratory thinking and behaviors, and force students to become independent learner. In research-based teaching, teachers should lead the philosophical thinking methods required by the research, that is, ontology, epistemology, and methodology.

- **The freedom of learning.** Humboldt, the founder of the modern university, put forward the “integration of teaching and research” when he established the world's first modern university in 1810, implementing “scientific freedom” (academic freedom) for teachers and “learning freedom” for students (PROSPECTS, 1993). Cai Yuanpei once studied in Germany, and when he was president of Peking University, he introduced “scientific freedom” (that is, “integrate learning of science from all the world”). However, so far we still have not clearly given students the freedom of learning, and lack of an autonomous learning environment. Autonomous learning means being responsible for oneself and bearing the consequences led by oneself. Motivation and purpose of learning is the most important factor. In the PHA teaching, starting from the first grade, students are encouraged to choose their own majors (the student from Li’s department who went to Harvard University is a student who transferred from the computer department), choose courses and design topics, make designs, choose tutors and internship units, make their own goals and plans, write their own graduation project assignments (reviewed by the person in charge of the internship unit and the teachers), and evaluate the design results by themselves (the teacher evaluates the student's evaluation, for the evaluation is the most difficult of the four factors of action, from which the level of students can be evaluated more easily). The role of a teacher is to put forward these requirements for the students, guide action methods and cognitive methods, and evaluate students' personality, humanities and abilities, autonomous learning ability and the learning results.

- **Establish a diverse learning environment.** This is to set up a learning environment for both business and research needs. Firstly, project-driven teaching is adopted by bringing the real to life topics and design process of the enterprise into classroom teaching. Secondly, teaching is mostly conducted in discussions. This means initiating discussions among students, discussions between teachers and students, and trying to find out the solutions repeatedly related to issues of personality, humanities and abilities (the usual questions are: should the teacher teach their students what aesthetics are, and whether or not the teacher is authoritative, and whether or not the requirements for teacher to evaluate student's works is necessary, and how should we do in order not to spark a quarrel in discussions, etc.). Thirdly, learning by doing: According to the psychology of motivation, the design process is cultivated from the four aspects of purpose motivation, planning, implementation, and evaluation. This issue was one of the core issues of research in the 1990s. Fourthly, teaching should be conducted in constructive ways. For example, if one wants to learn English, then translating papers and originals is always needed. Fifthly, research-based teaching is important. This is to introduce methods of investigation,

research, experiment, statistical analysis, and model building into undergraduate teaching, and try to explore and discover new teaching methods.

- **Establish a cognitive environment.** The discussion promotes the cognitive process (process of thinking, communication, expression, understanding, cooperation, discovery and exploration, choice and decision). Everyone has different ways of cognition, and playing various ways of cognition is an important way to promote a wide range of talents. But teachers usually teach only one way of cognition and suppress the way of cognition of most students. In order to avoid this negative impact caused by teachers' teaching, teachers should provide students with cognitive opportunities, instead of replacing students' autonomous cognition, and remind students of autonomous cognition through questions. For example, the teacher can ask students, what is your purpose? How do you choose the topic? What do you plan to do? Whether or not it is feasible? Have you considered dealing with random problems, and why do you think so? How do you evaluate the design results? In this way, it promotes the independent development of students' cognitive abilities, at the same time, teachers can gain more.

- **Establish a working environment.** Everyone can be a leader on duty. In professional classes, students organize design project teams by themselves, and must regroup after completing a project so that everyone can cooperate with each other. The students should participate in corporate design projects, organize their own learning, for example, the upper grades try to teach the lower grades how to install computer hardware and software, how to conduct design surveys to establish user models, and how to use Rhino software, how to use ProE, etc. All these tasks have no credits but are seen as important for the students to work in a collaborative manner. Making students participate in social and corporate practice is another way of establishing working environments. During every summer and winter vacation, they require the students to participate in social and corporate practice, for most of these activities are organized by the students themselves. In order to achieve this goal, teachers have to do a lot of work to enable students to do things independently, instead of doing things for the students.

- **Establish a high-level professional foundation.** The high-level standards are: the real competence (emphasis on process knowledge), facing the requirements of future enterprises (to meet the engineering standards), and facing research learning (to meet the research methods). For example, in Professor Li's department, ProE was taught in the first grade, so that it can be used for design in the next three years. In reforming the courses in electrical engineering and electronics, experiments counted for 80 hours, and teaching only counted for 30 hours. This is the first of its kind education reform in China in order to establish more research-oriented courses. They first offered high-level research-oriented courses in China such as industrial sociology, design psychology, human-computer interface design, and design aesthetics. In their design psychology courses for several years, the new concept mobile phones designed

by students are consistent with Motorola's. Meanwhile, after taking an internship in Motorola, a student of the Software School found that the mobile phone design plan obtained according to the survey and design methods we taught in design psychology at the beginning of 2003 was basically the same as the company's latest design plan in 2003.

- **Establish a research-based learning environment.** This is to bring in certain suitable professional research questions into classroom teaching, such as Chinese people's preference color survey, dress motive survey, etc. It is also necessary to teach the students how to design questionnaires, holiday surveys, and design statistical procedures for processing in order to establish a dress motive model. As color surveys have become a tradition in their department, and every class must be conducted in the first grade, and at the same time, the dress motive investigation report reaches 600 pages, which teaches the preliminary knowledge of the ontology, epistemology and methodology of scientific research.

- **Establish a summer internship system.** During the summer vacation, the students of all grades are required to go to the factories for a one-month internship, and they will basically pay for themselves. And if one is regarded helpful to the business, then one can ask the company to pay for the tuition; If one is not conducive to the business at all, one will not be recognized and accepted so that one can only pay the tuition by themselves. The funding for the internship of the course is mainly allocated to poor students, and the purpose of the internship is to experience the hardships of survival, understand the values and study survival methods in the industrial society, exercise job hunting and independent development capabilities, accumulate professional experience, and learn the design process. Before the internship, students should be given safety education and corporate behavior education, in order to avoid the possibilities to go to companies that may be defined as "enterprises with no capital no plant and no administrative structure." A legal person over the age of 18 shall bear the consequences of his/her words and deeds, so that after obtaining the consent of the parents, the students will sign contracts with the department at his own risk. Students should write their own internship plans and must go to the front line to realize them, in which way can cultivate the ability to act. After the new semester begins, the whole department has three questions to ask students to answer orally: Who contacted the unit, what did they do to help? what have you learned? Many students were able to gain many practical skills. Among them, a first-year student created a website during the summer vacation, and a first-year student learned how to get motors off the assembly line, whose ability is equivalent to a second-level electrician. In four years of running of this practice, only one student participated in the school football team training without an internship.

- **Establish evaluation methods.** The school has formulated a 12-credit evaluation method for design practice. Personality, humanities and abilities account for 50% of each credit, and real design or participations of design competitions

account for 50%. In other words, the teacher mainly evaluates the students' personality, humanities, cognitive abilities, and action abilities instead of the acknowledge of study. In abroad, some advanced teaching schools adopt similar evaluation methods, for students' imitation learning and routine extracurricular activities, such as the listening to lectures, giving lectures, teaching the use of software, cleaning, class activities, etc. are not credited. If the students seriously violate the personality, humanities and ability standards in various activities and study life, for example, if they fight, being late for class, indulged in online chatting and affects study, quarrels during discussion or not speaking at all, not maintaining hygiene, or has bad dormitory culture, etc., their credits will be deducted. The right of interpretation is dominated by the system, and the deduction standard will be increased at any time according to the problems that arise newly. As a result, humanistic quality education has been realized to drive professional learning and education.

How to solve the puzzle for students

Professor LI L.S believes that to implement the PHA education model, it is necessary to solve the problems of teachers' and students' confusion about the discussion in studio-based teaching. This helps to solve the puzzles they meet in design practice.

4.2 The Effect.

Through the above-mentioned concepts and methods, the humanistic qualities and abilities of most students were significantly improved, and their maturity was accelerated. The specific effects of the PHA model can be summarized in the following aspects:

- (a) Most students can get along with each other in a friendly manner, and can cooperate in groups. There was almost no quarrel in the discussions. The students learned to help each other. There was no case in which any student was unable to communicate their ideas. The Students took the responsibility of keeping the hygiene of the teaching environment, for the students are put in charge of the computer rooms, class rooms. The students are encouraged to act as teaching assistants and class leaders. In the three years of the PHA implementation, there were no students with psychological barriers who had to defer their study;
- (b) 13 undergraduates of second and third year designed 13 export products for the companies during their summer internship, 4 of which were adopted. The companies and the factories highly praised the abilities of their students. These companies continued to ask their students to go to them for internships or jobs;
- (c) All the graduation designs of the 1991 class were assigned to the enterprises to solve their design problems. 25 of the 28 graduate designs were adopted by the companies, such as the appearance and man-machine interface of the Shenzhen

Metro automatic ticket vending machine (which was originally a project imported from Japan), Little Swan's next-generation air conditioner in Wuxi, and the appearance and man-machine interface of the Changling Company's smart refrigerator. In the research on the user operation model of the China Science and Technology Museum (a project carried out by the Institute of Psychology, a famous science university in Beijing), the user operation interface design, the hair dryer design for export, the car seat design etc. were granted patents and awards by various provincial organizations;

- (d) The graduate students of the 1991 class show the characteristics of profound foundation and wide resources. Among the 28 graduates, 12 were admitted to graduate school, one to the Department of Finance of Fudan University, one to Sichuan University, 2 to the Department of Computer Science of Xi'an Jiaotong University, one to the Department of Economics of Xi'an Jiaotong University, four continued to study in Industrial Design at postgraduate level, one to Department of Design (Architectural Design) of Harvard University; one to the Department of Systems Engineering and one to the Department of Liberal Arts and Management of Xi'an Jiaotong University;
- (e) In the three years after the PHA model was implemented, 105 students of the whole department participated in 69 design competitions with a 98% engagement;
- (f) The students translated 15 professional papers and 7 professional books, including 4 publications (design geometry, design elements, industrial design manufacturing technology, 2002 International Design Yearbook).

The Department of Industrial Design of Xi'an Jiaotong University has further promoted the PHA education model on the basis of summing up four years of practical experience, and has achieved remarkable results. The graduation projects of this department are all real projects completed with the enterprises, and 90% of the graduation project results were directly adopted by these enterprises. In 2005, 25 students won design awards at or above the provincial level, and four students won the Osaka Design Competition Award in Japan. In 2009, five students won the SOLIDEDGE software competition award in Greater China. In 2010, four students won the UXD China User Experience Student Design Competition Excellence Award, and one student won the Silver Award. The students obtained 545 patents, including 3 invention patents, 101 utility model patents, and the rest are design patents. As a result of this excellent performances and the majority of graduates were successful in getting employments with good packages in the design industry. In July 2012, 15 college students completed their graduation designs for all the companies in the id81 category, including Tencent, UFIDA, Sohu, Wafer (Xi'an), and other companies or enterprises. All the design projects were accepted by the companies, accounting for 100% successful rate, which was the highest proportion of all graduating classes since the establishment of the department. In 2015, there was another record. A student

named Yao Junquan wrote a 505-page high-quality graduation thesis, which was a surprise for the whole University.



Figure 4.2 Students from Hong Kong visiting the exhibition and report gallery of student work of Xi'an Jiaotong University in April 2015.

4.3 Conclusions

The PHA education model includes three aspects: Personality, Humanism, and Ability. In terms of the relationship between above mentioned three aspects, it advocates "humanity, i.e., personality is more important than ability, and ability is more important than knowledge". It also emphasizes on "people-oriented" and "nature-oriented" approach in order to encourage students to develop comprehensively in personality, humanities, and abilities. This kind of educational thought highlights the priority of humanities in design education, and establishes corresponding humanistic evaluation standards and diversified teaching methods.

Paying attention to the humanistic spirit

Humanities are the advanced and core parts of human culture. That is, advanced values and norms. The Chinese humanistic spirit is the crystallization of the wisdom of the Chinese nation, and it is the spiritual accumulation of countless ancestors who yearned for beauty and pursued the brightness in the long years. It is also the lifeline of the survival and development of the Chinese nation. The Chinese humanistic spirit is rich in connotation and has a wide range of extensions, such as Chinese philosophy, classical literature, artistic essence, aesthetic appeal, calligraphy and seal carving, folk art, Chinese characters, gardens, architecture, ceramics, stone carving, wood carving and even music, poetry, drama, acupuncture, Martial arts, tea ceremony, etc. These are all precious cultural resources and Chinese elements that are inexhaustible for our contemporary design. Looking at the design styles of internationally influential countries, such as Germany, France, Italy, Japan, the United Kingdom, Finland, the United States and Hong Kong, China, the design styles and the

works of internationally influential design masters are in what they call "internationalization" in the design language schema. It is not difficult to peek into the social and cultural background and traditional cultural foundation (OUYANG, 2005) this schema reflects. It can be seen that the discipline of art design is a combination of science and art, and it is a humanistic and independent educational form with its own independent purpose, namely efficacy, aesthetics, and cultural connotation (LIU, 1995).

However, design education in China often focuses on the cultivation of functional ability, while neglecting the comprehensive education of people, resulting in a serious lack of humanistic spirit. In response to this situation, the PHA education model advocated by Professor LI L.S not only clearly put forward the humanistic concept in design education, but also put humanity in the priority position of design education, emphasizing "people-oriented" and "humanistic quality prior to professional quality". This model has better dealt with the relationship between humanities and design, clearly answered the question of why design education should inherit and develop traditional culture. The PHA model played a positive role in further promoting the inheritance and development of humanistic spirit in design education.

Condensing cultural symbols

Condensing cultural symbols is mainly to solve the problem of inheritance and help the development of design education. In terms of cultural integration of design education, Professor LI L.S has successfully condensed five cultural symbols in his PHA education plan. In his view, culture is a complex issue and cannot be simply added to the design plan by introducing so-called cultural content or elements. On the contrary, he believes that culture as a symbol can best be integrated into design teaching. In order to achieve this goal, he summed up five symbolic meanings of cultural design and social innovation:

- **Value:** A cultural symbol of the value system should be reflected by the design that show cultural strength. The most important symbol of culture is value, and the values in life influence the design and the values change in the ever-changing cultural and social conditions. In order to symbolize culture from the perspective of value, and to maintain values that conform to social norms, many changes are needed. For design students, they need to cultivate user-centered thinking or human-centered thinking; They also need to transform theoretical knowledge in books into practical skills so that they can design and innovate. In learning design, students must develop research-oriented learning habits as early as possible. At the same time, it is necessary to transform the values in scientific and technological innovation into social innovation that benefits people. When it comes to innovation, the value is more pioneering or exploratory, other than systematic innovation. Innovation is by exploring unknown problems, other than borrowing simple application ideas. It is also necessary for teachers to raise students' awareness of responsibilities in order to help

the students realize these values and change their behavior accordingly (LI, 2015)

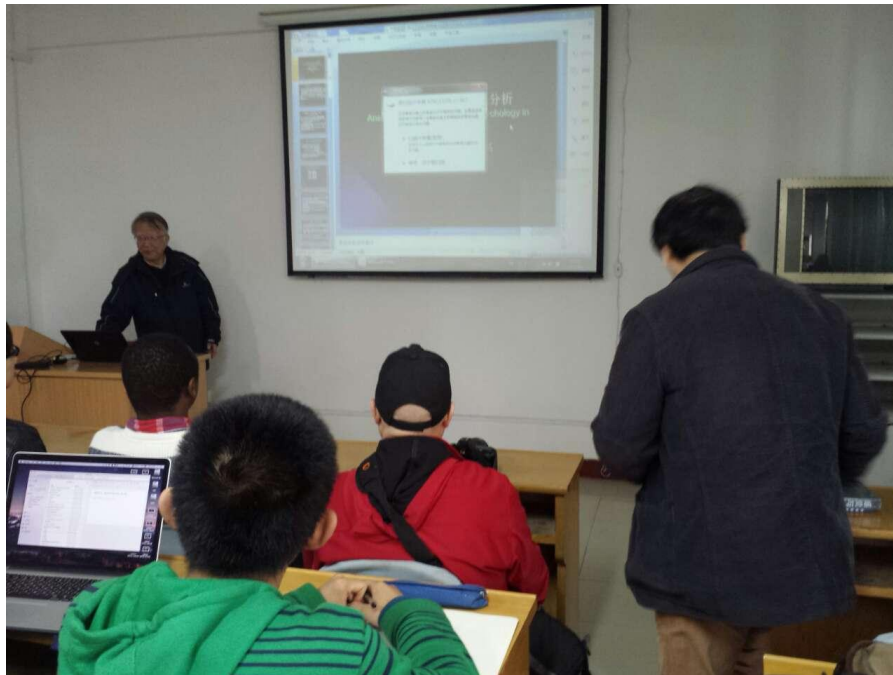


Figure 4.2 Professor LI L.S gave a detailed introduction to the teaching theory of sustainable development teachers and students in his department, April 2015

- **Morality:** This is the cultural symbol of ideology. Morality refers to a person's ability to distinguish right from wrong, a basic element that makes us human, and an important part of culture. The ideological and moral quality of young people is directly related to the overall quality of a nation's current and future destiny, and the construction of style of study is one of the important contents of the construction and maintenance of design education disciplines, and it directly affects the cultural and moral qualities of the students (LI, 2004). Since many design schools in China have intentionally or unintentionally ignored the cultivation of morality, so that the lack of moral standards has caused design education to be in danger of losing its meaning.

- **Thinking and Reasoning:** This is the cultural symbol of cognition. Advocating individual thinking and logical thinking in design education can help to stimulate students' interests in researching and discovering truth, instead of focusing only on test scores. In design, this kind of thinking and reasoning ability is best cultivated through discussions, which is the basic cognitive behavior that stimulates design thinking and design collaboration. However, in our culture, many students are introvert, and they often prefer to do something on their own in isolation. And this habit of thinking mainly comes from a traditional agricultural society in old China, for in an agricultural society or a small community, things can be achieved by individuals or small groups. But in the design industry, communication and cooperation with others are essentially a designer's least quality. Argument can cultivate a collective

wisdom for design exploration, and it can also help the students to discover new perspectives, so that they will not only improve their own literary appreciation but also enhance the ability of independent and logical thinking.

- **Behavior:** This is a cultural symbol action. Designers need to understand people's behavior before they can start designing for them, because behavior determines the quality of social group. The observation methods of social groups, cognitive methods of communication, and the emotional expression of social groups are all necessary for the design students to become good observers in order to establish a very different marketing research method. This is the so-called design research (LI, 2010).

- **Aesthetics:** This is the cultural symbol of art. Aesthetics is the basis of design (LI, 2010). Since the beginning of the 80th when the reform and opening up policy was implemented, research on aesthetics developed rapidly in China. The pioneering work of "History of Western Aesthetics" written by Mr. Zhu G.Q has been widely appreciated by the Chinese people (ZHU, 2007), in which the structure of the development of Western aesthetics are comprehensively reviewed. At that time, the design of products were mostly dominated by Soviet technical aesthetics was manifested in the warm relation of 20 years between China and the Soviet. Technical aesthetics achieved a solid foundation in China as a result of this warm relation. In the design world, however, Chinese aesthetics, as one of the most cutting-edge aesthetics in the world, has not established a solid foundation in the modern design world. The reason for this is not clear yet. To view it from the perspective of the surface, people have some basic misunderstandings about cultural aesthetics, and the traditional well-defined and well-designed aesthetics have not been developed in our current design field. This cultural symbol should be emphasized in order to overcome this problem.



Figure

4.3 Interview with Professor LI L.S

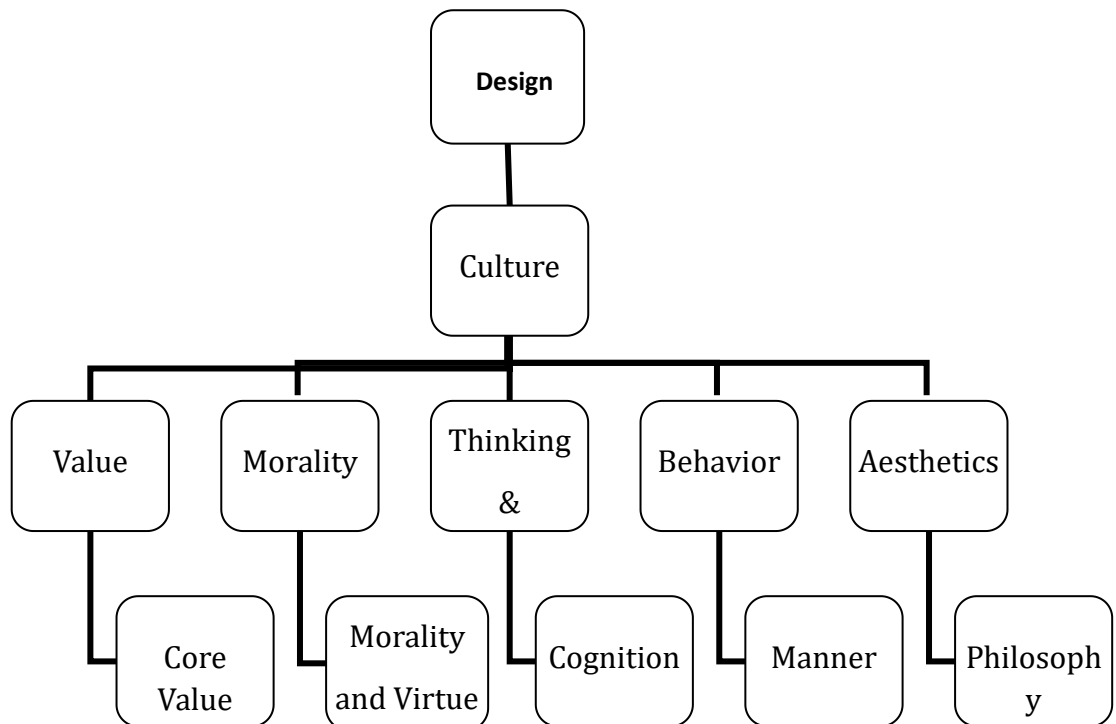


Figure 4.4 Design education framework that integrates cultural symbols into design

The PHA model of design teaching, integrating the symbolic meaning of culture into philosophy and curriculum, laid a solid foundation for the curriculum of Xi'an Jiaotong University led by Professor LI L.S and his team. The cultural integration in design education led by Professor Li is shown in Figure 4.4, which can be used as a basic framework for the author to further investigate cultural-related seminars or course materials for testing and evaluation.

To Reform Teaching Methods

Reforming teaching methods is mainly to solve the problem of how to inherit and develop traditional culture in design education. Professor LI L.S believes that in order to achieve the training goals of the PHA education model, it is necessary to reform the traditional teaching methods such as "full house" lecturing in design education and implement diversified teaching methods. Professor Li strongly promoted the following ways of teaching in the implementation of his PHA model.

- Project-driven teaching: Bring the real topics and design process of the enterprise

into classroom teaching is vigorously implemented;

- Discussion as a main way of studio-based teaching: Discussion among students, discussions between teachers and students are greatly encouraged, and repeatedly pushed. The questions that often arise are: Should the teacher teach about what aesthetics is? Whether the teacher should be authoritative? Whether the teacher needs to evaluate the students' works? How can the students avoid quarrels when in discussion?
- Learning by doing: According to the psychology of motivation, the design process is cultivated from the four aspects of purpose motivation, planning, implementation, and evaluation. This issue is one of the core issues of research that must be addressed in design teaching.
- Teaching in productive ways. For example, in learning English, thesis and original work must be translated. This is to say that the outcome of the teaching needs to be concretely evaluated in solid forms other than merely examination scores.
- Research-based teaching: This is to introduce the methods of investigation, research, experiment, statistical analysis, and model building into undergraduate teaching, and try to explore and discover new things.

CHAPTER 5. "TIME TAVELLING" MODE: JIAGENG COLLEGE OF XIAMEN UNIVERSITY

5.1 Purpose

The purpose of this case study is mainly to explore the practices and experiences of general design schools in China in integrating traditional culture into Chinese design education through the study on how the design schools and departments of applied universities in China inherit and develop traditional Chinese culture. In China, applied universities are a type of university as opposed to research universities, and just as the name suggests, applied universities mainly cultivate the talents who are inclined to the application of knowledge and who can use professional knowledge to solve problems. These universities do not have too many requirements for the depth of the basic principles of knowledge. While the research universities are more focused on in-depth research of technology, with research and exploration activities targeted toward basic principles in order to discover new knowledge that can change and advance their fields. As a result of the change, more academic energy is devoted to analysis and research, not just the breadth of knowledge. Generally speaking, research universities are more distributed in the so called 985 universities (which is a standard used to rank research oriented universities). The standard is that they must meet the requirements of having many courses that are ranked high in both academic and applied contexts, mostly for postgraduate research. 211 is another standard for the universities to be considered as applied ones. These universities must emphasize on the development and applications of technique skills and knowledge.

According to the Ministry of Education's Guiding Opinions on Guiding Local Ordinary Undergraduate Universities to Transform into Application-Oriented Universities, published in 2015, the vast majority of undergraduate universities in China were to transform into applied-oriented universities. Therefore, exploring how the design schools and departments of applied universities can inherit and develop Chinese traditional culture is of general guiding significance for the design education of most design schools and departments in China. For this reason, the author chose a representative applied university, i.e., Xiamen University. A case study has been conducted with Art and Design Department of Jiageng College of this University. The main reasons for choosing the Art and Design Department of Jiageng College, Xiamen University are:

Jiageng College of Xiamen University is an emerging applied college

Jiageng College of Xiamen University was founded in 2003. It is a college directly under the Ministry of Education, and it is an autonomous college authorized by the Ministry of Education of China and jointly sponsored by Xiamen University and corporation called the Xiamen Jiageng Education Growth. It is founded in the new trend in China in which many state owned universities jointly develop new colleges with the industry in order to have diversified education modes and more importantly

to emphasize on the applied research and development in universities.

Jiageng College is a new, undergraduate-level applied college, which has greater influence and representativeness among this type of universities. In July 2010, Jiageng College was awarded the "National Advanced Independent College". From 2011 to 2019, Jiageng College was selected as one of Tencent's Education Industry Value List for 9 consecutive years, ranking the top on the list of independent colleges. It has successively won names including China's most brand-worthy independent college; China's most influential independent college; and most independent leadership college; the most famous independent college; independent college of brand strength; independent college of comprehensive strength; independent college of comprehensive influence etc. In the "2012-2016 National Colleges and Universities Competition Evaluation Results (Undergraduate) TOP300", Jiageng College ranked 180th in the country's ordinary colleges and universities, and the first in private and independent colleges; In the "2014-2018 National College Discipline in the "Top 300 Competition Evaluation Results (Undergraduate)", Jiageng College ranked 179th among ordinary colleges and universities in the country, and again the first among private colleges and independent colleges. At the 2017-2018 Chinese Educator Conference and "Focus on China" Education Ceremony and the 2018-2019 Chinese Educator Conference and Glory Ceremony initiated by the China Federation of Overseas Chinese and Phoenix Satellite TV, Jiageng College was awarded the "Most Internationally Influential Independent College" and the "Model University of International Education".

On October 21, 2003, Jiageng College of Xiamen University was officially inaugurated. After 16 years of leaping development, Jiageng College now has 12 colleges covering science, engineering, literature, economics, management, law, art and other disciplines, plus two independent departments, three teaching departments, two Practical teaching training center and one scientific research center. The college offers 52 undergraduate majors in 82 professional directions, with about 19,000 undergraduate students.

Jiageng College recruited students in the second batch of students in Fujian Province. The quality of the student source has improved year by year, and in the six years between 2013 and 2019, Jiageng College recruited 1,085 first-line candidates nationwide. First line candidates are those whose examination results are good enough to go to top universities in the province and the country. The number of second-line candidates nationwide exceeded 98.9%. Jiageng College recruited students from 31 provinces across the country. It has the highest proportion of students from outside the province among provincial colleges and universities in Fujian province. The number of students from outside the province accounted for 58% of the total number of students. This is an indication of high competitiveness of the college since the competition for student source among private colleges in China is strong. In December 2018, the "Sunshine College Entrance Examination", a

platform designated by the Sunshine Project for College Admissions by the Ministry of Education, released a list of 20 colleges and universities that achieved high satisfied results in student recruiting exercises. JiaGeng College ranked second among colleges and universities in Fujian province, second only to Xiamen University.

The curriculum content of the landscape architecture design major of Jiageng College shows excellent cultural characteristics.

The "Landscape Architecture Design" direction, which was added in 2004 by the Environmental Design Department of the Art Design Department of JiaGeng College, is one of the rare environmental design major directions in the country. Due to its characteristics of combining landscape (environment) and architecture to form the major of landscape architecture, comprehensive training in different curriculum groups such as design principles, special project design training, design specifications and technology, environmental materials and structures, are supplemented by courses to improve humanities, which are tightly interconnected with the building environment infrastructure industry chain and address the environmental needs of sustainable human growth. These characteristics are considered vital to the landscape architecture profession as well as the future of the industry. In 2010, it was designated by the Fujian Provincial Department of Education as "Fujian Province Characteristic Professional Construction Point". This major mainly cultivates professionals in environmental design, construction, management, etc., with cultural connotation characteristics, and emphasizing on both engineering and aesthetic skills. While teaching students the design principles of landscape design and various engineering and artistic modeling aesthetics related practical knowledge, it also pays attention to the teaching of humanities, history, space and other knowledge related to architectural culture.

Compared with the long-standing architecture, landscape (garden) architecture is a young and emerging discipline in China. As a relatively independent discipline, it is separated from architecture and has only a history of more than 100 years. In 1863, the New York Park Commission commissioned landscape architect **Omester** to carry out a formal design, which marked the official birth of landscape architects and landscape architecture. The American Society of Landscape Architects (ASLA) was established in New York in 1899. **Oster's** son was the first landscape architect to teach at Harvard University in 1900. Zhang (2002). The American Association of Landscape Architects (ASLA) defines landscape design as: "Using cultural and scientific knowledge, considering the use and management of resources, designing and planning with the usability and viewing of the environment as the ultimate goal, realizing design and management, and realizing nature Arrangement art with artificial elements." (Yang; Zhang, 2002). In China, landscape environment has a shorter history of independence as a discipline, and it didn't start until the 1990s. The Jiageng College of Xiamen University, which opened the landscape design major since its foundation, established the educational concept of "taking art as the benchmark and culture as the cornerstone" at the beginning of operating on this major, and actively

explored ways and methods to integrate traditional culture into landscape design education. Landscape architecture, they say, is essentially an art product that can serve a variety of functions and activities. The end product of technical exhibition is the creative representation of design ideas. As a result, creative expression and imagination will naturally become the norm for landscape architecture. In terms of artistry, culture should become the foundation of landscape art. This is so because "culture is the connotation of art, and art is the appearance of culture". Without a certain depth of cultural connotation, architecture can only be a beautiful form but cannot rise to the height of real art" (XIAO, 2003). In other words, a good architectural work cannot be separated from the support of culture and ideas. Therefore, they require the students to complete the knowledge and accumulation of art and culture in breadth and depth, and pay attention to quantity in breadth. It is their objective that students to achieve a broad understanding of various art information at home and abroad, active artistic conception, and advanced technical performance. In terms of depth, quality is the key point and it is their aim to let students have a thorough understanding and grasp of a cultural structure, especially Chinese traditional culture. Chinese traditional culture is vast and complex, and it has a comparatively robust and long-term presence and can maintain stability. The ideological framework and artistic sentiment of landscape architecture should enable the development of landscape architecture art creation on a solid and profound foundation, and become the basis of a neutral foothold for Chinese landscape architects' future development in the world. This necessitates a lengthy accumulation process. As a result, in addition to students' extracurricular efforts, they used courses from various years to direct teaching and encourage a thorough understanding of traditional Chinese culture (Meng; Lin, 2010). The landscape architecture design major of Jiageng College is based on the above-mentioned idea of "traveling through time and space." The active exploration of the curriculum system (hereinafter referred to as "traveling time and space mode") has provided useful experience for the integration of traditional Chinese culture into design education.

5.2 The Approaches

The landscape architecture design major of the Art Design Department of Jiageng College of Xiamen University is based on the basic concept of "culture as the cornerstone". The training content of special courses are based on a theme called "time travelling", This is to say, in each of the four years of study, one course is selected for special research in the universal architecture teaching curriculum. In this course, it is emphasized to take the extensive Chinese traditional culture as a guide, and through in-depth discussion of the past (considering traditional culture), current situation (considering realistic needs) and future (considering development trend) of the subject content, so that students can have a relatively in-depth understanding of the traditional cultural characteristics, and can also experience its inherited status in modern needs, and learn and explore its future changes and development trends. The students are required to complete a special topic design with time span characteristics,

so that they can experience the process of exploring the inheritance and development of traditional culture in modern needs from shallow to deep, and have a preliminary grasp of design thinking for "not only can be in line with international standards, but also have deep regional characteristics." The specific content is divided into the following four parts according to the school's document (MONG; LIN, 2010):

The basic stage of first grade formal aesthetics

In the graphic composition course, the content of traditional pattern design in graphic design is introduced. As an important form of expression in traditional Chinese culture, patterns run through the development of culture and cover all the living classes. This is an art branch with Chinese cultural characteristics, and the pattern itself is relatively independent and can be connected and interacted, which is a very effective plane entry point. The introduction of traditional patterns enables students to gain a systematic understanding of the common sense of traditional Chinese patterns while receiving training in rhythm, exaggeration, reconstruction and other conventional plane composition aesthetics, and to experience the structural beauty of traditional patterns, so that the plane composition can provide clues to the search for in the study, which reduces the difficulty of entry. As a result, the students can explore the changing laws and expressions of formal beauty more conveniently and effectively.

Introductory stage design principles of second-year

In the landscape architecture model course, the analysis of traditional wood structure buildings is emphasized. The traditional Chinese wooden structure system (especially before the Song Dynasty) is a wonderful work in the history of world architecture, but it is fading away from today's architectural structure, and become gradually unfamiliar for many people. Therefore, in this course, students need to carefully dissect and reconstruct the structural system of traditional buildings in the process of model making, and have an in-depth understanding of the component forms, force transmission methods, auxiliary decoration characteristics, and overall proportions of different forms of buildings and the relationship of group combination. This allows students to have an intuitive experience of the seemingly unfamiliar and complicated traditional Chinese architecture and understand its essence. At the same time, the course also includes the production of some of the more successful garden architectural models in modern architecture, for the students to experience the morphological characteristics of traditional buildings in the comparison between traditional and contemporary and in the future design. In addition to consciousness, students can also have the ability to grasp the aesthetic essence of traditional buildings under the new building materials and structural system, and reserve the ability to "deform and resemble" for future designs.

The design concept composition stage of third grade

They offered Chinese classical garden (architectural) design courses to the students of third year. Although the discipline of Chinese landscape architecture has not been recognized in the West for a long time, in China, due to the influence of the traditional thought of "the harmony between man and nature", the development of Chinese architecture has actually been the practice of landscape architecture. Especially in the private garden system, due to the large number of literati's participation and judgment, with the idea of "expressing the truth with text", private gardens naturally contain rich cultural connotations. Classical Chinese private gardens are a model of landscape architecture that harmonizes architecture, art, culture, and psychology, therefore, this is a design course that grasps the core of Chinese traditional culture in architecture. However, in terms of the curriculum, they did not simply imitate a traditional garden design, but placed the design background abroad as a Sino-foreign friendly cooperation project to build a Chinese garden that can reflect traditional Chinese customs and culture and show the unique charm of Chinese garden art (Park in the Park). Since the subject involves the design of public garden with a completely modern social background, students need to stand at a higher position to summarize and interpret Chinese garden culture while learning Chinese classical garden design concepts and spatial processing techniques, and show it in a more refined way and show the elegance of Chinese classical gardens when integrating modern functions and traditional Chinese culture. On the one hand, the students must try to find how to express the traditional Chinese gardening culture in modern language, on the other hand, they need to know how to reflect the charm of traditional Chinese culture while satisfying modern public needs. Through the training of this course, the students can systematically cultivate their ability in refining and sublimating traditional culture, as well as in increasing their ability to expand traditional culture thinking.

The design practice promotion stage of fourth grade

For the students of fourth year, they offer a course on regional reconstruction of historical features. Traditional historical areas have important and irreplaceable significance for the development of social culture, ecology, economy, and environment, meanwhile, the protection and rejuvenation for them have become one of the unavoidable important theoretical and practical areas of contemporary urban construction. Therefore, the most important purpose of this course is to guide students to face society and reality, to have a deeper understanding and thinking about the political, economic, historical, cultural, psychological, and people's livelihood factors that constitute social development, and to have a deeper understanding of the historical nature, have a correct understanding of the value of cities and regions, have a clear understanding of the content and methods of protection, and put forward planning outlines and specific measures for protection and development on the basis of their own understanding and analysis of typical historical areas. This is a large-span topic in terms of time, space, and social operations, which needs to stand from the perspective of the real society, from inheriting traditions to improving people's livelihood to sustainable urban development. This course can help the students to

establish and develop a correct and complete design thinking method. Therefore, this course plays an important role in the cultivation of students' healthy and complete aesthetic awareness and thinking habits, practical ability and social responsibility.

5.3 The effect

At the beginning of the establishment of the landscape architecture design major of Jiageng College of Xiamen University, in curriculum planning a commitment was made to the practice of integrating traditional culture into design education, by establishing the basic concept of "regarding culture as the cornerstone". They realized the need to position the education featuring practical training. They defined the objective of this program as "trying to represent traditional culture and facilitating the cultural embodiment of modern needs", through the exploration of the concept of "time travelling" In the past few years, the students of this major have achieved outstanding results in various international and domestic competitions. They won the Best Judging Award of the 3rd "Founder Award" Chinese Font Design Competition, the Silver Award of the World University Games Poster Design Competition, the GSSP (Jin Xi Award) International Design Gold Award Competition Excellence Award and the Future Design Talent Award, "Packaging & Design" Rising Star Award Design Competition and "World Student Star" Packaging Design Award, the 6th Annual Landscape Design Award, the highest honor award, and the "East + West" International Poster Biennial Finalist Award for University Students and many other awards. In 2010, the Art Design Department of Jiageng College of Xiamen University won the title of Excellent Organization Unit of the National University Landscape Design Annual Award. (Selected works of design)

5.4 Summary

In the design education of applied universities, when considering the question of how to deal with the relationship between culture and art, how to establish the proper position of traditional culture, and systematically run traditional culture throughout the entire process of design education, all of the design departments of universities and colleges can have different ideas and measures. The Art Design Department of Jiageng College of Xiamen University has made useful explorations in the landscape architecture design major, and their practices and experience can be summarized into three aspects: the concept, the process and the method.

The concept of taking culture as the cornerstone

Regarding the relationship between culture and art, design schools and departments in China have different understandings, so the treatment of the relationship between the two in design education is not the same. According to the characteristics of landscape architecture design, the Art Design Department of Jiageng College of Xiamen University clearly put forward the landscape architecture design education concept of

"taking art as the benchmark and culture as the cornerstone", for they believed that the creation and display of art have inevitably become the benchmark for the embodiment of landscape architecture. In that culture should become the foundation of landscape architecture art. Having a rich and beautiful artistic imagination, learning to use various graphic languages freely, and the ability to display design ideas with effective artistic expression methods are the foundation of landscape architecture teaching and training. However, this is not enough. For example, a writer cannot only be judged whether he/she can describe a paragraph smoothly and gracefully, because this is his/her basic skill. Similarly, to make a landscape architecture beautiful or interesting is only a basic requirement for a qualified architect., for good design skills are only the tools and means to make expressions, ideas, and thoughts, not the results. A good architectural work should be supported by culture and ideas (MONG; LIN, 2010).

According to the theoretical guidance of the Art and Design Department of the Jiageng College, the theory of Chinese culture is used in the west. However, the learning method in the east is internal learning, and the western learning is external. However, there should not be such a difference when a design subject is taught in modern times. For the accumulation of art and culture, the students should strive to achieve both breadth and depth. In terms of breadth, the focus is on quantity. It is outlined in the curriculum that the students should gain a broad understanding of various types of art information at home and abroad, especially the research of "Western Studies" and the absorption of active artistic concepts and advanced technical expressions. This is an essential tool for "coping with the environment." Under the constraints of diverse media and presenting approaches, this issue is relatively easy to complete, and it is also relatively easy to teach students. Quality is the most important factor in terms of depth. It is outlined in the curriculum that the students must gain a thorough and comprehensive understanding of a cultural structure, especially Chinese traditional culture, which is the foundation of "physical and mental therapy." Traditional Chinese culture is vast and deep, with a comparatively steady and long-term presence in China. In the modern chaotic social environment, it can build a stable ideological structure and artistic sentiment to enrich our souls, and have foresight. Chinese culture has a solid and profound foundation for the creation of landscape architecture and the development of art, so that it becomes a Chinese landscape. It is the foundation of a landscape designer in the future development of the market. This problem requires a long accumulation process, so in addition to the students' own extracurricular efforts, they mainly use courses of different years to guide teaching, step by step, and promote the knowledge and understanding of traditional Chinese culture.

Although applied universities focus on application and emphasize on practical education and teaching, it does not mean that the educational methods of applied universities are purely vocational skills training. On the contrary, "Universities featuring practical education should have a higher educational positioning, caring for

people, and promoting social progress.", as required by the Ministry of Education of China. Contributing to the country and organizing learning should be the mission of the university, it further required. This is not just because university-trained students can actively engage in the process of socioeconomic change and have a significant effect on society, but also because if the purpose of schooling is simply only to respond to real-world situations, then the educational approach can quickly become pure vocational skills training. In this way, there will be no room for the improvement of students' abilities and educational models. Especially for the far-reaching landscape architecture teaching, it has close connections with many aspects of the real society. It is more important to continue to explore the integration and mutual promotion of traditional culture and contemporary needs on the basis of profound Chinese traditional culture, so that the talents who emerge can be in a higher realm of humanistic spirit, so that the students can work with profound regional characteristics and thus have an advantage in the job market. (Wang et al., 2010; Lin et al., 2010).

Step-by-step guidance process

Compared with research universities, the students in applied universities generally have a certain gap in terms of cultural and artistic foundation, as well as their ability to learn and comprehend, so that they cannot simply copy the successful experiences and practices of research universities. Therefore, in the design education of applied universities, how to better integrate the content of traditional culture according to the actual situation of the students and teach students in accordance with their aptitude is an important issue worthy of serious study. In this regard, the landscape architecture design major of Jiageng College of Xiamen University has actively explored such an issue.

Based on the basic concept of "taking culture as the cornerstone", in order to help the students systematically master correct and effective design thinking and design skills, and be able to adapt to the current social situation and development trends, they set up an ideological guidance on "theory of Chinese culture in western use". In order to achieve the main goal of landscape architecture teaching concept of "the time representation of traditional culture and the cultural embodiment of modern needs", they established a curriculum system and special courses based on "time travelling" in terms of teaching curriculum settings and teaching requirements, in which the training content gradually integrates the relevant content of Chinese traditional culture into the landscape architecture design of modern times. The "Time Traveling" mode is trained in specific thematic courses for each year, from the "dot" (traditional pattern) in the first grade, the "body" (traditional architecture) in the second grade, and the "space" (Classical gardens) in the third grade up to the fourth grade "society" (areas of historical styles). This is considered a training process from the shallower to the deeper, from the outside to the inside, to enable the students gradually understand and master the connotation of Chinese traditional culture.

Teaching method of project training

Integrating traditional culture into design education is a complex systematic project, which not only involves the curriculum setting of related majors, but also involves the reform of traditional teaching methods. For this reason, the "Time Traveling" mode explored by the Landscape Architecture Design Department of the Art Design Department of Jiageng College is an innovative approach. In addition to systematically perfecting the curriculum system, this approach clearly puts forward specific requirements for the teaching of related courses. That is to say, in each of the four years of study, one course is selected for special research in the universal architectural design course, and in which course, the emphasis is placed on project design based on the extensive Chinese traditional culture. Each subject design requires in-depth study, sorting and discussing on the past (traditional culture), current situation (realistic needs) and future (development trend) of the culture involved in the subject, so that the students can have a relatively in-depth understanding of a certain aspect of traditional cultural characteristics, can experience its inherited status in modern needs, and can learn how to effectively acquire and use knowledge, for the cultivation of future self-learning and self-growth capabilities. Through such time-series seminars, on the one hand, the students are urged to understand and accumulate the knowledge of traditional Chinese culture. On the other hand, they will lead students to establish a good thinking mode that closely connect traditional culture with reality and future development needs, from the "learning of tools" in architectural design methods to the "learning of methods" that can be absorbed, selected, integrated, and developed, so as to achieve the training goal of landscape architecture education, with the concept of "the time representation of traditional culture and the cultural embodiment of modern needs".

CHAPTER 6. DESIGN EDUCATION MODEL FOCUSING ON INDUSTRY: JINGDEZHEN CERAMIC UNIVERSITY

6.1 Purpose

The purpose of this case study is to explore the experience and practices for the integration of traditional culture into Chinese design education by design schools and departments of professional universities in China. In China, professional universities are a type of university compared to comprehensive universities, and the so-called professional university refers to an industry-based university with a certain industry as its orientation and characteristics, including industry-specific universities. Generally speaking, professional universities, especially those with industry characteristics, have the characteristics of distinctive industry characteristics, strong professionalism, and emphasis on cultivating application-oriented talents that meet the development of the industry. The main emphasis is on digging professional skills and mastering profound knowledge, and cultivating professional ability and skills. Typical ones of such kind are Beijing Sport University, Central Academy of Fine Arts, China University of Political Science and Law, etc. From just the names of these universities, the industry characteristics can be clearly seen. With the deepening of the system reform of higher education institutions in China, at present, there are not many professional universities in China that are purely aimed at a certain industry, only for one or two disciplines. Instead many such universities have more than four or five disciplines. But these universities still retain the characteristics of the original professional universities. In this sense, these universities are still professional universities with a certain industry as the main feature, while a comprehensive university refers to a university with relatively complete disciplines such as liberal arts, sciences, engineering, business, law, and medicine, such as Peking University, Tsinghua University, Fudan University, etc.

According to the classification of disciplines in China, the disciplines of comprehensive universities are divided into 12 disciplines: philosophy, economics, law, education, literature, history, science, engineering, agriculture, medicine, management, and art. At present, there are relatively few typical traditional comprehensive universities in China, and most universities are professional (multidisciplinary) universities focusing on one or two disciplines. Take Beijing, where there is a concentration of higher education institutions in mainland China, as an example, that there are 92 higher education institutions in Beijing, and most of the undergraduate universities are professional, except for Peking University, Tsinghua University, Renmin University of China, Beijing Normal University, and Beijing Normal University these 5 comprehensive universities or the Normal Universities, the other 87 universities are basically professional (multidisciplinary) universities. Therefore, exploring how to inherit and develop Chinese traditional culture in design schools and departments of professional universities is of general guiding significance

for the design education of most design schools and departments in China. To this end, the author chose the more representative Jingdezhen Ceramic University Department of Design and Art to conduct case studies, and went to Jingdezhen Ceramic University several times in 2016 and 2018 for field investigations.

The main reasons for choosing the Department of Design and Art of Jingdezhen Ceramic University for case study are:

Jingdezhen Ceramic University is a typical university with industry characteristics

Jingdezhen Ceramic Institute (Jingdezhen Ceramic Institute) is located in one of the first batch of national historical and cultural cities. Jingdezhen, is regarded as the ceramic capital of millennia, and it is the only industry-specific university in China featuring ceramics. Jingdezhen Ceramic University has a long history of running a design school for the industry. Its predecessor is the China Ceramics Academy founded in 1910, and in 1912, it was renamed as Jiangxi Provincial Raozhou Pottery School. It moved to Jiujiang, Jiangxi province in 1934, renamed as Jiangxi Provincial Jiujiang Ceramic Vocational School. In 1944, the school moved to Jingdezhen and merged with the Fuliang Ceramic Vocational School. and it was called Jiangxi Provincial Ceramic Vocational School. From October 1944 to December 1950, the school quickly developed into China's first ceramics higher education institution. In 1952, Jingdezhen Ceramic Experimental Research Institute was established. Jingdezhen Ceramic Research Institute was then established in 1958 under the undergraduate system, which was affiliated to the former Ministry of Light Industry of China. In 1998, it was transformed into a joint construction between the central and local governments, with Jiangxi Province being responsible for its management. In March 2016, it was renamed Jingdezhen Ceramic University by the China Ministry of Education.

Although the school has undergone several changes over the past 110 years, Jingdezhen Ceramics University, as the only ceramics education institution in the country, has never forgotten its original aspiration and adhered to the original intention of "cultivating understanding of science and technology, and improving technical personnel to improve the ceramics industry." and consciously shoulder the mission of "promoting Chinese ceramic culture and revitalizing China's ceramic industry", and always share the fate with the development of the national ceramic industry, and make unremitting efforts to build a world-class school with characteristics. At present, Jingdezhen Ceramics University has formed three major characteristic discipline groups of "art design and ceramic culture, ceramic material engineering and electro-mechanics, ceramic economy and management" on the basis of highlighting the advantages of design art and ceramic engineering, and has developed into a national or world level important base for the cultivation of ceramic design talents and the exchange of ceramic culture and art in the world.

Jingdezhen Ceramic University enjoys a high reputation in design education

The design education of Jingdezhen Ceramic University has a long history, for as early as 1958, when the undergraduate Jingdezhen Ceramic Institute was established, it fully carried forward the school's long-standing ceramic schooling characteristics, relying on the unique advantages of Jingdezhen ceramic culture and ceramic art. Based on this strength, it opened the undergraduate major of design. After more than 60 years of development, the design education of Jingdezhen Ceramics University has formed a talent training system with programmes for bachelor, master, and doctoral levels. It has become the first batch of "China's intangible cultural heritage inheritance group research and training base", and won widespread praise at home and abroad.

The achievements of the design education of Jingdezhen Ceramic University are mainly reflected in the following aspects:

- At school level, the undergraduate major of design was officially started in 1958, and in 2003, Jingdezhen Ceramic University was selected by China Ministry of Education as one of the first batch of 31 independent undergraduate art colleges with independent recruitment of art undergraduates. At present, the Department of Design and Art of Jingdezhen Ceramic University has 7 undergraduate majors in ceramic art design, animation, visual communication design, environmental design, product design, sculpture and public art, among which, three majors of ceramic art design, animation, and visual communication design were approved as national first-class undergraduate major construction points in 2019, and two majors of environmental design and product design were approved as provincial first-rate undergraduate major construction points in 2019. The number of approved national first-class undergraduate professional construction sites ranks among the best in the country, which fully reflects the strong design education strength of Jingdezhen Ceramic University.

In 1984, Jingdezhen Ceramic University was approved as the second batch of master's degree granting units in the country, and the department of design became the school's first batch of master's degree granting points. In 2005, it began to recruit design masters. In the third round of subject evaluation by the Ministry of Education, the design ranked sixth in the country and first in Jiangxi Province; in the fourth round of subject evaluation by the Ministry of Education, the design ranked tenth in the country and first in Jiangxi Province. In 2016, the "Design" of Jingdezhen Ceramic University became the first batch of leading disciplines of the Jiangxi Provincial Higher Education Alliance.

In 2009, Jingdezhen Ceramics University was approved by the Office of the Academic Degrees Committee of the State Council as the "2008-2015 Ph.D. Project Establishment Unit". Two disciplines including design became the first batch of the authorized doctoral degree point for the construction of PhD programmes. In 2011, doctoral degree authorization point of design successfully passed the mid-term

inspection organized by the Office of the Academic Degrees Committee of the State Council. In July 2013, The Academic Degrees Committee of the State Council added Jingdezhen Ceramic University as a doctoral degree-granting unit, and the discipline of architecture became the first-level doctoral degree.

- In terms of discipline construction, the design discipline of Jingdezhen Ceramic University has also obtained a series of honors, among which, ceramic art design was rated as national specialty major; sculpture and product design were rated as Jiangxi specialty profession; ceramic art design, sculpture, visual communication design, environmental design, and design were rated as Jiangxi brand specialty majors. The course teaching team and ceramic art design teaching team of series of ceramic product design were rated as the provincial teaching team of Jiangxi Province; The series of sculpture creation, sculpture foundation, environmental design and principle series were rated as the provincial quality courses of Jiangxi Province; The serious courses such as sculpture creation, environmental design and principle course were rated as a provincial-level excellent resource sharing courses for general undergraduate universities in Jiangxi Province; The product design innovation experimental area was rated as an innovative experimental area for talent training models in Jiangxi Province.

- In terms of faculty, Jingdezhen Ceramic University's Department of Design and Art has members of the State Council's Academic Degrees Committee (Design), National Outstanding Youth Fund winners, national candidates for the "New Century Talent Project," and two members of the International Ceramic Art Association, and most importantly 12 masters of Chinese arts and crafts.

6.2 Summary of findings in Jingdezhen University

Jingdezhen Ceramic University has always followed its initial goal of "promoting Chinese ceramic culture and revitalizing China's ceramic industry" for more than a hundred years. It has developed its own fine heritage and distinctive cultural character through many decades of unremitting efforts, as well as mastered the design education method with ceramics as its hallmark. As a result, Jingdezhen Ceramic University is recognized in the industry as China's "Whampoa of Ceramics" and has established itself as a well-known "Chinese intangible cultural heritage inheritance community teaching science training center."

Taking the promotion of Chinese ceramic culture as their mission

As the only ceramic education institution in the country, Jingdezhen Ceramic University always takes the promotion of Chinese ceramic culture as its mission, and shares the fate with the development of the national ceramic industry. Under the background of the abolition of the imperial examinations and the establishment of schools in late Qing Dynasty, the China Ceramics Academy, established by the five provincial associations, under the leadership of a group of returnees from the west

who founded the school, has experienced hardships in cultivating design talents. In the course of more than one hundred years of synchronous development with the industrialization of Chinese ceramics, the school changed its name for ten times, moved the school site four times. Furthermore it was interrupted four times. Although it has gone through hardships and almost drifted away, its original intention was never changed. It has always been footed on the fertile soil of Chinese ceramic industry. Through the hard work of generations of teachers and students, they have formed their own fine traditions and unique cultural characters. That is, "cultivating understanding of academic principles, improving technical personnel, and improving the ceramic industry" are taken as the school mission. Particularly they regarded their duty as "training the pioneers who will serve the ceramic industry." Their uniqueness in talent training includes "the use both brains and hands, combination of science and art, specializing in deep research". Their original mission of "promoting Chinese ceramics culture and revitalizing the Chinese ceramic industry" was consolidated by the school spirit and motto of "always integrate learning and practicing", "sincere, forgiveness, and perseverance", "carrying forward the quintessence of the country and benefiting the people and the country".

Jingdezhen Ceramic University attaches great importance to the inheritance and development of Chinese ceramic culture, and strives to spread the profound Chinese ceramic culture and ceramic art in the country and the world. As of 2020, Jingdezhen Ceramics University has undertaken and completed a number of major national cultural research and publication projects such as "Traditional Ceramics of Jingdezhen in China", "Photocopy of Chinese Ancient Ceramic Documents" and "Research on the Development of Chinese Ceramic Art (1949-2019)."

Jingdezhen Ceramic University has also created "modern folk blue and white porcelain", "comprehensive ceramic decoration" and "modern porcelain painting art" and other artistic expressions, producing a large number of national art treasures. The school has successively designed and produced gift porcelain with Chinese characteristics for Elizabeth, Churchill, Truman, Nixon and other foreign dignitaries. It has undertaken the task of completing the porcelains for the founding ceremony of Chinese Country, for the use in the Great Hall of the People, for Chairman Mao, for Beijing Olympic Games, Shanghai World Expo, China Expo, Beijing APEC meeting and other historic national occasions. More than 300 works of this University have been collected by famous museums and art galleries at home and abroad, and more than 200 works in the national art exhibition were awarded in major competitions.

In addition, Jingdezhen Ceramic University also regularly carried out various activities to promote Chinese ceramic culture. For example, in order to enable international students in China to experience the charm of Chinese ceramic culture firsthand, Jingdezhen Ceramics University undertook a social practice and cultural experience activity with the theme of "Perception of China—Charming Ceramics" in 2018, which won unanimous praise from the participating international students.

Pay attention to cultural exchanges and cooperation between China and foreign countries

Cultural exchanges and cooperation have always been important to Jingdezhen Ceramic University, both at home and abroad. Jingdezhen Ceramic University used to be one of the 60 most distinctive university members in the world. The university leaders and teachers went to Russia to participate in the Ministry of Education's "21st Century China University Exhibition" as one of the universities in Jiangxi Province with a long history of campus buildings, a deep industry heritage, and distinctive disciplines. More than 30 universities have established friendly cooperative relationships with Jingdezhen Ceramic University. These are universities in the United States, the United Kingdom, France, Japan, South Korea and other countries and regions. The International Ceramic Artists Association offered exchange programmes for the teachers and students for study visits. They jointly cultivate artistic talents, and manage to spread Chinese ceramic culture and ceramic art to many countries in the world. The university has organized high-level ceramic art shows by teachers and students representing the country in prestigious locations such as the Louvre in France, the University of Cambridge in the United Kingdom, the Asian Museum in Greece, and the United Nations Headquarters in New York. It has also held more than 20 international seminars (Forum) on ceramic art, ceramic history, and ceramic education. The university started accepting international students as early as in 1958 and has since trained over 3,000 international students from more than 20 countries and regions around the globe.

In 2007, Jingdezhen Ceramics University held the first large-scale "Teacher and Student Ceramic Art Exhibition" at the National Art Museum of China. The exhibition focused on the works of the university's three generations of artists, showing their achievements in ceramic art education and creation achievements. In 2008, the university collaborated with the U.S. State Department and West Virginia University in the creation of 4 "Running Bowls", which were praised by U.S. President Bush. In October 2020, on the occasion of the 110th anniversary of Jingdezhen Ceramics University, in responded to the State Council's approval to establish the "Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone" and President XI J.P's proposal to "build the Jingdezhen National Ceramic Culture Inheritance and Innovation Pilot Zone under the construction of a new platform for foreign cultural exchanges". In the same year, the university successfully held the "Chinese Modern Ceramics Education Forum Spanning a Hundred Years". In December 2020, "The Exhibition of Professor NING L's 80 Years of Art Career and Works of Professor NING L and His Students and Academic Seminar" was hosted by the Chinese Artists Association, Jiangxi Federation of Literary and Art Circles. In January 2021, the university and the Korean Basic Modeling Association (KSBDA) successfully jointly held the "2021KSBDA-JCI International Art Special Exhibition", which focused on the achievements of the Jingdezhen Ceramic University for years of foreign academic exchanges. In addition, the university established an "International Artist Studio" jointly with West Virginia University in the United States, Limoges

University in France. Among them, the "JCI-WVU International Ceramic Artist Studio" project was published by the US Department of State entitled "200 Years of U.S. Relations", and it was listed as "a model and new climax of Sino-U.S. people-to-people exchanges."



Figure 4.4.1 The author visiting the workshop for foreign students of Jingdezhen Ceramics University in May 2018.

Curriculum system highlighting the characteristics of ceramic culture

In order to implement the talent training concept of "specializing in deep research" and highlight the university's ceramic cultural characteristics, the Department of Design and Art of Jingdezhen Ceramics University not only set up "Folk Art School", "The National Art Collection", "Famous Kilns Research", "The History of Chinese Art", "New Chinese Craft Art History" and other general traditional art and culture courses in the training programs of ceramic art design, visual communication design, product design, environmental design and other undergraduate majors, but also specially opened "The History of Chinese Ceramics", "Ceramic Art Works' Appreciation" "Cultural Exchanges Between Chinese and Foreign Ceramics" "Ceramic Design" "Ceramic Wearing Design" "Ceramic design" "Blue and White" "Throwing" "Mold Making" "Over Glaze Painting (Antic Color and Family Rose)", "Blue and White Decoration Ceramics", "New Ceramic Decoration", "Ceramic

Accessories", "Environmental Ceramic Art", "Traditional Ceramic Sculpture Techniques" and other ceramic cultural characteristic courses. Even in the general traditional art and culture courses, it also pays attention to highlighting the characteristics of ceramic culture. For example, in the "Ceramic Design 13" set by the ceramic art design major, there is a chapter of "Ming and Qing Porcelain Art", which mainly teaches the Ming Dynasty blue and white and bucket color. Through learning, students are required to understand the origin of Ming and Qing porcelain art, understand the connotation of Ming and Qing kilns, and master the achievements and contributions of Ming and Qing color porcelain art.

6.3 Effect

For a long time, the Department of Design and Art of Jingdezhen Ceramic University trained nearly 10,000 ceramic design professionals for the society, and a large number of graduates who become famous artists and entrepreneurs in the ceramic industry. Nearly two-thirds of Chinese masters of arts and crafts (ceramics), Chinese ceramic art masters, and Chinese ceramic design art masters were graduated from Jingdezhen Ceramic University. A number of well-known brands such as Oceano, Wrigley, Jinyitao, Jianyi, and Dow Glaze, founded by alumni, are well-known at home and abroad. The design graduates cultivated by Jingdezhen Ceramics University have come forth in large numbers, making their mark in the art and design circles at home and abroad with remarkable design works. As of June 2020, school students have won more than 300 national awards including the Gold Award of the "National College Student Mechanical Design Competition"; the German Red Dot International Design Award, IF International Design Award, W3 the World Sanitary Design Award etc. The students demonstrated the remarkable achievements of the design education of Jingdezhen Ceramic University, which has attracted great attention from the design education circles at home and abroad. The university formed a unique "pottery courtyard phenomenon", so that Jingdezhen Ceramic University is also known as China "Ceramic Whampoa".

6.4 Conclusions

In the design education of professional universities, especially those with industry characteristics, how to inherit and develop Chinese traditional culture, and how to systematically run Chinese traditional culture throughout the entire process of design education, and the practice of design schools and departments of professional universities are not always the same. The college of Design and Art of Jingdezhen Ceramic University has made useful explorations and accumulated some valuable experience that can be used for reference.

Through visits to Jingdezhen Ceramics University, listening to special lectures, interviews with experts, doing hand-made productions, and collection of documents and other activities, the author, on the basis of mastering a large amount of first-hand information, deeply felt the distinctive cultural features of ceramics of Jingdezhen

Ceramics University design education. Based on these activities, the author summarized the experience and practices of Jingdezhen Ceramics University's design education in inheriting and developing Chinese traditional culture as "a design education model focusing on the industry with cultural characteristics."

The author believes that the design education concept of Jingdezhen Ceramic University, which features traditional industry culture, has the value of reference and promotion in many professional universities in China, especially universities with industry characteristics. Because that traditional Chinese culture is extensive and profound and rich in connotation, it is impossible for design schools to inherit and develop all traditional Chinese culture in every aspect. Instead, they can only inherit and develop certain aspects in a planned and focused manner in accordance with the characteristics of their own schools and traditional Chinese culture in an industry. Only in this way can we dig into the essence of Chinese traditional culture bit by bit, inherit and develop Chinese traditional culture accumulatively, and finally combine the expertise of various design colleges and universities to form a relatively complete design education system.

The author believes that the design education model of Jingdezhen Ceramic University that focuses on industry cultural characteristics has the following 4 aspects of experience and practices that are worth learning and promoting:

- Identify the characteristics of traditional industry culture in a design education context;
- Persist in the combination of universal traditional culture and industry-based traditional culture;
- Focus on the combination of daily education with curriculum education emphasizing on field research;
- Stick to the combination of academic education and vocational education.

Identify the characteristics of traditional industry culture

In China, professional universities can be divided into two types: general professional universities and industry-specific universities. Although these two types of professional universities are based on certain industries as the orientation and characteristics of operating a design school, relatively speaking, industry-specific universities tend to have a deeper industry background and more distinctive industry characteristics. They place more emphasis on "specializing in depth". The concept of talent training enables the students to better understand and master the relevant knowledge and skills of the industry. Jingdezhen Ceramic University is a typical representative among the quality universities with industry characteristics in China.

Jingdezhen Ceramic University, as the only ceramic education institution in the country, has always taken the promotion of Chinese ceramic culture as its mission. As early as 1910, when China Ceramic Industry Academy was founded, it established the school's mission of "cultivating understanding of academic principles, improving technical talents, and improving the ceramic industry", by closely linking the school's future and destiny with the development of the country's ceramic industry. For more than one hundred years, although the school has changed its name ten times, moved different school sites four times, and suspended four times, and it has gone through hardships, it has not changed its original intention of "promoting Chinese ceramics culture and revitalizing Chinese ceramics industry", thus forming an industry school system with ceramics characteristic.

Highlighting the school's characteristics of Chinese ceramics culture is reflected in all aspects of the operation of Jingdezhen Ceramics University. Whether it is educational ideas, talent training concepts, or training programs, curriculum settings, teaching methods, etc., they are all closely focused on ceramic culture as the center unfolded, forming a unique cultural character of "the phenomenon of pottery courtyard".

In addition, Jingdezhen Ceramic University also pays great attention to the inheritance, development and dissemination of Chinese ceramic culture, with great achievements of ceramic design education. The university has undertaken and completed a number of major national cultural research and publication projects such as "Traditional Ceramic Crafts of Jingdezhen in China", "Photocopying of Chinese Ancient Ceramic Documents", and "Research on the Development of Chinese Ceramic Art (1949-2019)" successfully applied for 2019 The annual major project of the National Social Science Foundation of the Arts, created "modern folk blue and white porcelain", "comprehensive ceramic decoration", "modern porcelain painting art" and other artistic expressions, and also successively designed and produced gift porcelains for Elizabeth, Churchill, Truman and other foreign dignitaries with strong Chinese features, which have been passed down to this day. They have completed the design and production tasks of national ceremonial porcelains and special porcelains of great historical significance such as the Beijing Olympics, Shanghai World Expo, China Expo, Beijing APEC meeting, etc. At the same time, many high-level ceramic art exhibitions by teachers and students were held in important places such as the Louvre in France, the University of Cambridge in the United Kingdom, the Greek Asian Museum and the United Nations Headquarters in New York. Jingdezhen Ceramic University emphasized on their characteristics of Chinese ceramic culture and their strong ceramic art design capabilities. As a result, the university has won wide acclaim from the design and design education circles at home and abroad.

Combination of universal traditional culture with professional traditional culture and industry traditional culture

The author believes that when the Department of Design and Art of Jingdezhen Ceramic University inherits and develops traditional culture, it has a significant

feature. That is, it takes into account of three aspects of universal traditional culture, professional traditional culture and industrial traditional culture, and strives to achieve the organic combination of the three aspects in order to strengthen the role of traditional Chinese culture in design education.

Universal traditional culture refers to the traditional culture that is universally applicable to the general public, whose main content includes the core ideas of emphasizing benevolence, putting citizens first, maintaining integrity, preserving fairness, promoting peace, and striving for excellence; Chinese traditional virtues include continuous self-improvement, dedication and be joyful in groups, helping the poor, acting bravely, filial piety, and loving relatives; advocating, in various ways of doing things, the Chinese humanistic spirit of finding common ground while reserving discrepancies and being harmonious, combining form and spirit and blending scenes, the concept of frugality and self-restraint, the concept of living in harmony and harmony, etc.

Referring to traditional culture in China, is a distilled manifestation of the Chinese people's philosophy, rituals, lifestyles, and emotional forms, encapsulating the distinctive values, knowledge, tolerance, and beauty of traditional Chinese culture, and serving as a subtle guide to positive moral education. In order to promote universal traditional culture and lead teachers and students to establish a correct outlook on life and values, Jingdezhen Ceramic University has carefully condensed the school motto of "Sincere, Simplicity and Resilience" from the essence of Chinese traditional culture.

They promoted "Honesty" from "Yi·Qian", which means "one's expression of words is sincere, so can establish a career"; "The Book of Rites": "The truth is to eliminate falsehood, and the classics of rituals are also", which means sincere and true. "Pu", from Qu Yuan's "Nine Chapters · Huaisha": "Pu is the accumulation of good characters, and I do not know whether or not I have it"; "Historical Records·Qu Yuan Biography"; "Forgiveness" from "The Analects of Confucius"; "Forgiveness, don't do to others what you don't want to be treated"; Zhu Xi's "Notes"; "To do all one's own means loyalty, to push oneself is equivalent to forgive.", which means to forgive, to respect oneself; "Yi" from "The Analects of Confucius": "Skills must not be persevering, and there is a long way to go"; "Zuo Zhuan", which means that in order to achieve something, one must be determined and courageous. The school motto plays an important role in educating teachers and students to form the concept of respecting traditional culture and developing good behaviors.

Professional traditional culture refers to the traditional culture that is generally applicable to a certain discipline, whose content is highly professional and has universal guiding significance for specific disciplines. For example, the history of Chinese art, the history of Chinese arts and crafts, etc. play an important role in laying the foundation for the development of unique Chinese traditional art concepts and aesthetic tastes for the students majoring in art and design. To this end, the college of

Design and Art of Jingdezhen Ceramic University has set up "Folk Art School", "The national art collection", "Famous Kilns research", "The history of Chinese art", and "New Chinese craft art history" and other professional traditional culture courses in all 7 undergraduate majors, which are intended to enable the students to have a more comprehensive understanding of traditional Chinese artistic concepts and aesthetic appeal, and lay a solid cultural foundation for further study of ceramic art design and other professional courses.

Industrial traditional culture refers to the traditional culture that is only applicable to a specific industry in a discipline and its content has a strong industry nature, for industrial traditional culture is a unique cultural phenomenon formed by the long-term accumulation of a certain industry, which has distinct characteristics that distinguish it from other industry cultures. Since Jingdezhen Ceramic University is an industrial university featuring ceramics, its design education inevitably focused on the inheritance and development of Chinese ceramic culture. To this end, the college of Design and Art of Jingdezhen Ceramics University opened "The History of Chinese Ceramics" Ceramic art works' appreciation, "Cultural exchanges between Chinese and foreign ceramics", "Ceramic design", "Ceramic Wearing Design", "Ceramic design", "Blue and white Throwing", "Mold Making", "Over glaze painting (Antic Color and Famille Rose)", "Blue and White Decoration Ceramics", "New Ceramic Decoration", "Ceramic Accessories", "Environmental Ceramic Art", "Traditional Ceramic Sculpture Techniques" and other special ceramic cultures, which are intended to cultivate professional ceramic art design talents who "specialize in deep research".

The author believes that in design education, it is not an easy task to coordinate the three aspects of universal traditional culture, professional traditional culture and industrial traditional culture. The experience and practices of Jingdezhen Ceramic University undoubtedly provide new ideas for the inheritance and development of traditional culture in design education, which is worthy of in-depth study and imitating by various design colleges.

Combine daily education with curriculum education and field research

In terms of education and teaching methods, the author believes that Jingdezhen Ceramic University inherits and develops traditional culture and focuses on the combination of culture and industry. In order to promote traditional Chinese culture and enable the concept of traditional Chinese culture go deep into the hearts of the majority of students and turn it into a guide for their daily actions, Jingdezhen Ceramics University condensed the school motto of "sincerity and resilience" from the essence of thousands of years of outstanding Chinese traditional culture, and strived to enable students to be influenced by the outstanding Chinese traditional culture at all times, and to develop good behaviors in line with the concepts of Chinese outstanding traditional culture over time. The department of Design and Art of Jingdezhen Ceramic University also actively promotes the introduction of

traditional culture into the classroom. To this end, they set up the following two types of traditional culture courses in the undergraduate training program:

- a. In the professional basic courses, they set up general traditional art and culture courses such as "The history of Chinese art" and "New Chinese craft art history";
- b. In professional courses, they set up courses with ceramic cultures such as "The History of Chinese Ceramics", "Ceramic art works' appreciation", "Cultural exchanges between Chinese and foreign ceramics", "Ceramic design", "Ceramic Wearing Design", "Ceramic design", "Blue and white", etc. The organic combination of daily education and curriculum education enables students to receive the education of traditional culture to the maximum.

In the curriculum education of related traditional cultures, the emphasis is placed on the combination of classroom teaching and fieldwork. The author noticed that in addition to the professional basic courses and professional courses that focus on teaching related traditional culture, the College of Design and Art of Jingdezhen Ceramic University set up a professional compulsory course "Famous kilns research", and organized the students to inspect related art museums, museums, ancient kiln sites, individual workshops and pottery studios, etc. The purpose of this course is to enable the students to learn about Chinese traditional culture and contemporary artistic trends through field research; The purpose is also to broaden their horizons, to recognize and understand the artistic characteristics and current development of contemporary ceramic art; They believed that the students must be familiar with ceramics made in different porcelain producing regions, and know the characteristics of craftsmanship and artistic expression methods; understand the current creative situation and operation mode of ceramic artists and pottery studios at home and abroad. The teaching methods that combine classroom teaching and field research not only enabled students to learn relevant traditional cultural knowledge from the classroom, but also enabled the students to personally understand the past, present and future of Chinese traditional culture, and can achieve better results and teaching effect.

Combination of academic education and non-academic education

Jingdezhen Ceramics University not only pays attention to the inheritance and development of Chinese traditional culture in the regular academic education of design disciplines, but also regularly carries out various forms of non-academic education in order to inherit and spread Chinese ceramic culture, forming a combination of academic education and non-academic education system for the inheritance and dissemination of Chinese ceramic culture. According to the author's observation, the education system that promotes traditional culture in the non-academic education of the design discipline of Jingdezhen Ceramic University can be roughly divided into two categories: the traditional culture inheritance system

for specific groups of people in China and the traditional culture communication system mainly for foreigners.

The traditional culture inheritance system refers to the non-academic design education system for the inheritance and development of Chinese ceramic culture, which is aimed at traditional arts and crafts professionals with a certain professional foundation and industry skills. The author believes that in the inheritance system of Jingdezhen Ceramic University, the most distinctive and influential one is the study and training program for the inheritors of China's intangible cultural heritage.

According to the author's understanding, the Chinese Intangible Cultural Heritage Inheritance Group Research and Training Program was organized and implemented by the China Ministry of Culture and China Tourism and the Ministry of Education in 2016, which aimed at strengthening the protection of intangible cultural heritage and promote the inheritance of intangible cultural heritage and innovation. In 2018, the competent department of the training programs were added to the Ministry of Human Resources and Social Security to the Ministry of Culture and Tourism and the Ministry of Education, demonstrating that the state's emphasis on training programs has reached a new level.

Jingdezhen Ceramic University is one of the first art academies in the country to be approved as the "China Intangible Cultural Heritage Inheritance Group Research Training Base", and specifically undertakes the training tasks of the "Jingdezhen Handmade Porcelain Techniques" project. The author learned that during the inspection every year, Jingdezhen Ceramics University would select a key content in "Jingdezhen Handmade Porcelain Craftsmanship" and conduct special training for related intangible cultural heritage inheritors. In 2018, the Ministry of Culture and Tourism, the Ministry of Education, the Ministry of Human Resources and Social Security implemented the studying and training program for the inheritors of China's intangible cultural heritage. In this, Jingdezhen Ceramic University's "Jingdezhen Handmade Porcelain Techniques", with the theme of the training class of "The Performance of Blue and White Art" were selected. In August 2018, 20 inheritors of handmade porcelain skills from 10 provinces and cities across the country participated in the one-month "Jingdezhen handmade porcelain skills" 2018, the first phase of "blue and white art and performance" training, which aimed at helping the inheritors of intangible cultural heritage strengthen their grasp of excellent traditional culture and important skills, and improving the traditional handicrafts of the inherited people from the two aspects of theory and practice through special lectures, practical operations and visits. At the same time, they helped the students to improve design skills, production level, and promote traditional crafts to enter modern public life.

The traditional culture dissemination system refers to the non-academic design education system focusing on the dissemination of Chinese ceramic culture, which mainly introduces and disseminates Chinese ceramic culture to foreigners and the general public. The author believes that in the communication system of Jingdezhen

Ceramic University, the social practice and cultural experience activities with the theme of "Perception of China-Charm Ceramics" are undoubtedly the most prominent highlights.

"Perceive China" is a theme social practice and cultural experience activity sponsored by the China Scholarship Council, which mainly aimed at spreading traditional Chinese culture to foreign students who have received Chinese government scholarships. In order to enable international students in China to experience the charm of Chinese ceramic culture firsthand, Jingdezhen Ceramic University hosted one of the social practice and cultural experience activities with the theme of "Perceive China-Charm Ceramics". In order to gain a deeper understanding of the practices and experience of this activity, in October 2018, the author made a special trip to Jingdezhen Ceramic University to witness this event. Through special lectures, visits, and personal production of unique works, this event combined theory with practice, from indoor to outdoor, from museums to corporate parks, from visual appreciation to personal experience, with diverse forms and rich content, making it possible for international students to have a good understanding of China's long history of ceramics. The students made active explorations in order to tell the world about ceramics and Chinese stories, and to spread Chinese traditional culture. About 100 international students from 30 countries who have won Chinese government scholarships participated this event. Taking this rare opportunity, the author conducted a questionnaire survey of international students participating in the activity. The international students agreed that through this activity, they experienced the charm of Chinese ceramic culture and deeply felt the breadth and depth of Chinese traditional culture. As a result, this event was a complete success.

It is reported that Jingdezhen Ceramic University is exploring the issue of Chinese ceramic culture "going out" on the basis of summarizing "Perception the Charm of China Ceramics". At the National People's Congress meeting held in March 2021, Zhang Jingjing, a deputy to the National People's Congress of Jingdezhen Ceramic University, proposed that ceramic culture can play a role as a bridge and link for dialogue with the world in the context of Chinese culture "going out". Ceramics is a very good carrier for telling Chinese stories and spreading Chinese culture. She believed that ceramic culture should become an indispensable part of the national cultural strategy, while integrating it into the international "One Belt One Road Initiatives" and entering the curriculum system of "Confucius Classroom" and "Luban Workshop" in order to spread Chinese ceramics culture to the world. (Special topic of "2021 National Two Sessions").

CHAPTER 7 ANALYSES AND COMPARISON

7.1 Comparison

The inheritance and development of traditional Chinese culture is a natural choice for the reform of design education in China, and it is also the inevitable way for design education in China to go to the world. However, since Chinese traditional culture is profound and rich in content, how to inherit and develop Chinese traditional culture in design education is a huge and complex systemic project, which is a major subject worthy of serious study.

In recent years, design departments in China have actively explored the inheritance and development of Chinese excellent traditional culture, and gone through effective practices and accumulated valuable experiences. The exploration of PHA education mode of Xi'an Jiaotong University, "Time Crossing" mode of Jiageng College of Xiamen University, and the education mode of Jingdezhen Ceramic University focusing on industry characteristics are successful examples of traditional culture reform in design education in China.

The author believes that the purpose of PHA education mode, "Time Crossing" mode or the education mode focusing on industry cultural characteristics, is to inherit and develop Chinese traditional culture, emphasizing on that Chinese traditional culture should be integrated into the whole process of design education. However, because they choose different paths to achieve the above purpose according to their own actual situations, they have obvious differences in education thoughts, teaching ideas, teaching methods etc.

7.1.1 Educational thought

Chinese traditional culture is extensive, profound, and rich in content. A design department in the specific process of education and teaching cannot fully utilize all the aspects of traditional culture. Therefore, according to the actual situation of the university, each design department usually focuses on the content of inheriting and developing Chinese traditional culture, thus forming different educational thoughts with distinctive characteristics.

PHA education model includes the content of Personality, Humanism and Ability. In the aspect of the relationship between Personality, Humanism and ability, it advocates the education thoughts of "humanity and personality are more important than ability" and "humanistic quality takes precedence over professional quality". It emphasizes on "people-oriented" and "nature-oriented" methodologies and encourages the students to develop in an all-round way in three aspects: Personality, Humanism and Ability. This educational thought highlights the priority of humanities in design education and

establishes the corresponding humanistic evaluation criteria and diversified teaching methods.

According to the characteristics of landscape architecture design, the "Time Crossing" mode practices the educational idea of "taking art as the benchmark and culture as the cornerstone", emphasizing on that artistic creation and artistic display inevitably become the benchmark of landscape architecture, while culture should become the foundation of landscape architecture art. The educational concept of "taking culture as the cornerstone" needs a long accumulation process. Besides the students' own efforts after class, they are guided step by step in the teaching mainly through the curriculum settings of different years, so as to promote the students' knowledge and understanding of Chinese traditional culture. In terms of landscape architecture teaching, it emphasizes on "the expression of traditional culture in times and the cultural embodiment of modern needs".

The educational model that pays attention to the characteristics of the industry culture always adheres to the thinking of operating a design school with ceramics as its feature and takes while carrying forward the Chinese ceramic culture as its main mission. In educational thoughts, personnel training concepts, training programs, curriculum settings, teaching methods and other aspects, all of them are closely centered on the ceramic culture. In order to achieve the purpose of "cultivating talents who understand the theoretical basis and make efforts to improve the ceramic industry". They consider that the university's future and destiny are closely linked to the development of the national ceramic industry, and every effort is made to "carry forward the Chinese ceramic culture and vitalize the Chinese ceramic industry", thus forming a unique cultural character of "ceramic institute phenomenon".

The author believes that PHA education mode, "Time Crossing" mode and industry-based education mode focusing on industrial cultural characteristics are committed to the inheritance and development of Chinese traditional culture in design education, but there are still obvious differences in their educational ideas.

- From the perspective of the significance of traditional culture, although the PHA education mode, "Time Crossing" mode and the industry-based education mode have highlighted the status and role of Chinese traditional culture in design education, the education thought of "humanity, personality are more important than ability" and "humanity quality is more important than professional quality" advocated by PHA education mode emphasizes on the decisive role of Chinese traditional culture in design education. The basic idea of "taking culture as the cornerstone" practiced by the "Time Crossing" mode emphasizes on the basic role of Chinese traditional culture in design education. However, what stands out from the educational model that pays attention to the characteristics of industry culture is the specialized and in-depth role of Chinese traditional industry culture in design education.

- From the content of traditional culture, PHA education model has relatively strong pertinence. In view of the serious lack of humanistic spirit in design education in China, PHA education mode attaches great importance to the cultivation of humanistic spirit. It not only clearly puts forward the humanistic concept in design education, but also puts humanity in the priority position of design education, and emphasizes on "people-oriented" and "humanistic quality takes precedence over professional quality". The "Time Crossing" pattern is relatively arbitrary. Although the "Time Crossing" mode emphasizes on "taking culture as the cornerstone" and actively guides students to know and understand Chinese traditional culture, it does not specify the specific content of traditional culture. Instead, it combines the culture involved in the subject with the in-depth study, arrangement and discussion on the related traditional culture during the special study of the course. The industry-based educational model that pays attention to the characteristic of industry culture is distinctly more for the professionals. Different from the two models mentioned above which have no definite and specific content of traditional culture, the industry-based education model that focuses on the characteristics of industry culture, inherits and develops the content of Chinese traditional culture, which has a close correlation with the industry. That is to say, the content of traditional culture it inherits and develops is mainly the traditional culture related to its industry.

The author thinks that the above differences in educational thoughts among PHA mode, "Time Crossing" mode and industry-based education mode focusing on industrial cultural characteristics are mainly caused by different school levels, school's management characteristics and students' qualities.

Xi'an Jiaotong University, which advocates PHA education mode, is a famous 985 university and a double-class university in China. Its Department of Industrial Design is one of the first-class design colleges in China, and its students' cultural quality is generally high. Therefore, research-based teaching can be carried out conditionally, and the students can learn relevant Chinese traditional cultural contents independently according to their interests and future development prospects, without restricting their autonomy in learning.

Jiageng College of Xiamen University, which practices the "Time Crossing" mode, is an emerging application-oriented university in China. As the design education of such universities focuses on application, it needs to spend a lot of time on vocational skills training for the students, which determines that it is impossible to set up too many courses of Chinese traditional culture in its curriculum system. At the same time, the cultural basis of the students in such universities is relatively weak and they also do not have the conditions to fully carry out autonomous learning and research-oriented teaching. Therefore, it is undoubtedly a beneficial attempt for design education to inherit and develop Chinese traditional culture, based on that "Time Crossing" mode combines with the culture involved in the topic and carries out in-depth study, arrangement and discussions on the related traditional culture during the special study

of the course. This practice of integrating traditional culture into the relevant professional courses has important reference value for the design education of other types of universities.

The industry-based educational model that pays attention to the cultural characteristics of the industry is not widely seen in China. The only successful practice of such a mode is Jingdezhen Ceramic University with ceramic characteristics. Although industry-based education model that pays attention to the characteristics of industry culture may not be suitable for the design education of comprehensive universities, this education model is of a wide popularization value for most professional universities, especially the universities with industry characteristics. In addition, this kind of education model also has important reference significance for local comprehensive universities and universities in regions where ethnic minorities are relatively concentrated. It is undoubtedly the duty and mission of these universities to inherit and develop regional culture and minority culture.

7.1.2 Teaching Ideas

In order to realize the above educational thoughts, PHA educational mode, "Time Crossing" mode and industry-based educational mode focusing on the industry cultural characteristics have respectively adopted the corresponding teaching ideas according to the differences in their university's own positioning, students' cultural and artistic basis, learning and understanding ability etc.

PHA education mode pays attention to learning autonomy in teaching and advocates the change from imitation learning to research oriented learning. The purpose of research-oriented learning is to explore how to change the status quo. This kind of learning needs a relatively open and free environment. This kind of learning is preceded by cultivating the humanistic ability needed for the exploration. Learning is a process of changing personality, humanity and ability, i.e., a process of actively realizing goal motivation, a process of actively practicing and exploring, a process of generating new ideas, a process of exploring, discovering, absorbing and innovating knowledge. Process knowledge is the main content of learning, and it is not to regard learning as simply imitating memory and inheriting unchanged declarative book knowledge. Such learning is driven by PHA (personality, humanity and ability). It adopts discussion type, and advocates exploration, exploration, finding and solving problems.

"Time Crossing" mode pays more attention to the guidance of teaching and emphasizes on step by step in teaching the students in accordance with their aptitude. In order to help the students to systematically master the correct and effective design thinking and design skills and adapt to the social situation and development trend as soon as possible, the aim is to achieve the educational objective of "the expression of the era of traditional culture and the cultural embodiment of modern needs". In

implementing the "Time Crossing" mode, they carried out systematic reform in the curriculum system and teaching requirements, and gradually incorporated the relevant contents of Chinese traditional culture into the landscape architectural design education. "Time Crossing" mode is a teaching process from the "point" (traditional pattern) of grade one, the "body" (traditional architecture) of grade two, the "space" (classical garden) of grade three, to the "society" (historical style and features area) of grade four through targeted thematic courses, enabling the students to gradually understand and master the connotation of Chinese traditional culture.

The industry-based educational model that pays attention to the characteristics of the industry culture aims at highlighting the industry, and emphasizing that no matter it is educational thought, personnel training concept, or training plan, curriculum, teaching methods and other aspects, they are all closely around the ceramic culture as the center for cultivating the ceramic art design talents who "specialize in deep research". Taking the curriculum setting as an example, the undergraduate design major of Jingdezhen Ceramic University not only opened a large number of courses with ceramic culture characteristics, but also highlighted the characteristics of ceramic culture in some other traditional art and culture courses. For example, in "Ceramic design 3", a major in ceramic art and design, there is a special chapter on "Porcelain Art of Ming and Qing Dynasties".

7.1.3 Teaching Methods

In order to achieve its training goal, PHA education mode has decisively and boldly reformed the traditional teaching methods such as "cramming education" in design education, and established a relatively complete teaching method system.

- Project-driven teaching. It is mainly to bring the real topic and design process of enterprises into classroom teaching;
- Discussion teaching. It is mainly to encourage the discussion between the students, the discussions between teachers and students, and make repeated efforts for the solutions of improving personality, humanity and ability problems of the students.
- Learning by doing. According to motivation psychology, the design process is cultivated from four aspects: purpose motivation, planning, implementation and evaluation.
- Productive teaching. This is to emphasize outcome based education. For example, if a student is learning English, then he/she must produce the outcomes by demonstrating the ability in translating papers and original works. This is typically an Outcome Based Education (OBE) approach.
- Research teaching. It mainly introduces the methods of investigation, research,

experiment, statistical analysis and modeling into undergraduate teaching, and tries to encourage the students to explore and discover problems using Problem Based Learning (PBL).

In order to better integrate Chinese traditional culture into design education, the "Time Crossing" mode not only systematically improves the curriculum system, but also explicitly requires that one course should be selected for special study in the universal architectural design course in the four years of study. In this course, it is emphasized to design the subject with extensive Chinese traditional culture as the guide. Every project design needs to study, sort out and discuss the past (traditional culture), present situation (actual demand) and future (development trend) of the culture involved in the project, so that students can not only understand the characteristics of a certain aspect of traditional culture relatively deeply, but also experience its inheritance status in modern demand, learn to acquire and apply knowledge effectively, and complete the cultivation of self-learning and self-growth ability in the future. On the one hand, this time-series thematic discussion promotes students' understanding and accumulation of Chinese traditional culture relatively systematically. On the other hand, it leads the students to establish a good thinking mode which is closely related to traditional culture, realistic form and future development needs, from the "learning of seeking tools" of pure landscape architecture design method to the "learning of seeking ways" which can be absorbed, selected, integrated and developed, thus achieving the training of landscape architecture education, namely "the expression of traditional culture in the times and the cultural embodiment of modern needs."

In order to systematically integrate Chinese traditional culture, especially ceramic culture, into the whole process of design education, the educational teaching content always adheres to the combination of universal traditional culture, professional traditional culture and industrial traditional culture. That is, when inheriting and developing traditional culture, it pays attention to giving overall consideration to three aspects of universal traditional culture, professional traditional culture and industrial traditional culture, and strives to achieve the organic combination of these three aspects, so as to maximize the role of traditional culture in design education. At the same time, in education and teaching methods, it pays attention to the combination of daily education with curriculum education and field investigation. In order to carry forward Chinese traditional culture, Jingdezhen Ceramic University has condensed the motto of "Honesty, simplicity and forgiveness" from the essence of Chinese traditional culture for thousands of years, trying to enable the students to be influenced by Chinese traditional culture all the time, gradually for them to develop good behavior ethics in line with Chinese traditional cultural concepts over time. Jingdezhen Ceramic University also actively promotes traditional culture into the classroom, offering general traditional art and culture courses such as "The history of Chinese art" in professional basic courses, and ceramic culture characteristic courses such as "The history of Chinese Ceramics" in professional courses. When organizing

and implementing related traditional culture courses, they pay attention to the combination of classroom teaching and field investigation. Jingdezhen Ceramic University not only focuses on teaching related traditional culture in its professional basic courses and professional courses, but also offers a professional compulsory course "Famous Kilns Research", which organizes students to visit related art galleries, museums, ancient ruins, individual workshops and ceramic studios in a planned way in order to help the students understand Chinese traditional culture and contemporary art trends. The teaching method of combining classroom teaching with field investigation can not only enable the students to systematically learn relevant traditional cultural knowledge from the classroom, but also enable them to know the past, present and future of Chinese traditional culture in an immersive way, thus achieving better teaching results.

7.2 Discussions

"Stones from other mountains can be comparable to jade". The reform measures and successful practices of Xi 'an Jiaotong University, Jiageng College of Xiamen University and Jingdezhen Ceramic University in integrating Chinese traditional culture into design education, as well as the relevant thinking and practice of other design departments and scholars involved in the literature review, provide us with first-hand research materials and a large number of literature materials for further discussing the inheritance and development of traditional culture in design education in China. Based on the above-mentioned materials and the main issues concerned by the literature, combined with the current situation of inheriting and developing traditional culture in design education in China, the author believes that the current reform of inheriting and developing traditional culture in design education in China urgently needs to answer three questions: why, what and how to inherit and develop.

7.2.1 Why do we need to inherit and develop?

Unifying thoughts and raising awareness are the forerunner of solving problems. Therefore, to truly integrate traditional culture into design education in China, we must first solve the problem of ideological understanding. That is, we must cognitively solve the problem of why design education in China should inherit and develop Chinese traditional culture. Practice has proved that if the ideas are not unified, then the cognition is not in place, and a broad consensus cannot be formed. As a result, the integration of traditional culture into design education in China is bound to become empty talk.

At present, the design departments in China have reached a certain consensus on why traditional culture should be inherited and developed and started to put it into practice. Some design departments, such as Industrial Design Department of Xi 'an Jiaotong University, Art Design Department of Jiageng College of Xiamen University, Design Art College of Jingdezhen Ceramic University, etc. not only fully recognizing the

importance of Chinese traditional culture, but also giving priority to Chinese traditional culture in design education. Whether it is the educational idea advocated by Xi'an Jiaotong University that "humanity and personality are more important than ability" and "humanistic quality takes precedence over professional quality", or it is the basic idea of "taking culture as the cornerstone" practiced by Jiageng College of Xiamen University, or the idea of industry-based educational model of Jingdezhen Ceramic University that pays attention to industrial cultural characteristics, it clearly highlights the position and role of Chinese traditional culture in design education.

However, the design departments in China have different understandings on how to treat the position and role of Chinese traditional culture in design education, how to dig out the value connotation of Chinese traditional culture and how to integrate Chinese traditional culture into design education. As the authorities concerned pointed out: "In recent years, the enthusiasm of all sectors of society for traditional culture has been greatly enhanced, and grass-roots and non-governmental organizations have a wide range of participation, many participants, various forms and carriers, and the overall momentum is very good. However, there are some ideological differences on how to treat the status and role of excellent traditional culture, how to explain its core content and how to inherit and carry forward it. The basic work of protecting excellent traditional culture is still weak, and there are still some deficiencies in its transformation and application in production and life, and some still have the phenomenon of emphasizing form over content by simply restoring the past. With China's opening up to the outside world, various social and cultural thoughts in the West have flooded in. To a certain extent, there has been a phenomenon of taking foreign countries as beauty, respecting foreign countries, and even belittling and ignoring excellent traditional culture. "

The reason why design education in China has the above-mentioned understanding of the problems is rooted in the poverty and loss on the level of thought and belief. "Under the influence of the impact, infection and imperceptible influence of the western strong culture, our cognition, digestion and creativity of our national traditional culture has reached the edge of degradation, and replaced by the worship of western culture. Our modern art design education was established in such a social and cultural environment. From scholars, teachers to students, hearing and hearing have played a role in promoting this cultural deviation to a certain extent. " (Yang, 2007). In addition, because "China's modern art and design education was born out of the traditional arts and crafts education, both can be called "practical arts". But China's traditional arts and crafts education in the early days emphasis on pattern teaching, so in a highly industrialized society today, this is undoubtedly the impact of modern art and design education in the West." (ZHANG, 2006). In this context, how to further unify thinking, a correct view of the inheritance and development of Chinese traditional culture and learning from the absorption of advanced Western culture is particularly important.

The author considers that design is an activity process in which a designer conveys his/her cultural ideas, plans and assumptions through visual forms. The success or failure of design education depends to a great extent on the cultivation of advanced cultural concepts. Therefore, modern design education should not only focus on imparting knowledge and skills, but also on striving and pursuing a spiritual activity based on the cognition and transmission of culture while creating material civilization for society. Today, with the deepening of globalization, the mutual reference and integration between different cultures have become an irresistible development trend. Therefore, in the era of globalization, design education cannot be a uniform single model, but should be a multiple coexisting model. With the rise of "multiculturalism", multicultural education has gradually become a new educational concept in the western society. Multicultural teaching mode actively and effectively explores how to reflect the needs of multiculturalism under the premise of national universal culture, which provides an effective way to overcome the paradigm of cultural differences, and also provides us with reference experience on how to reflect the diversity of design culture on the basis of national mainstream culture and how to deal with the communication and integration between cultures in the design education curriculum reform in China (Dai,2009). In view of this, the design education in China should abandon the thinking mode of the opposition between China and the West. We should not only emphasize on the inheritance and development of Chinese traditional culture, but also attach importance to the reference and absorption of foreign advanced culture. Only based on Chinese traditional culture and learning from others can design education in China have a bright future.

Facing the present situation that design education in China "has more than enough experience in learning from the west but not enough to inherit Chinese culture", the focus of design education reform in China at present should not simply learn from and absorb western advanced culture, but emphasize on the inheritance and development of Chinese traditional culture. That is to say, while absorbing western advanced culture, China's design education should dig out and sort out the deep-seated value connotation from Chinese traditional culture, and organically combine the essence of traditional culture with modern design elements. Only by cherishing tradition, being kind to tradition, transforming the essence of Chinese traditional culture into the language of modern art design, and integrating it into the teaching content of design education, can design education in China reflect its unique cultural color and characteristics, in training designers with national characteristics, and creating "Chinese design" recognized by the world. Therefore, the design education in China should vigorously advocate the return of "native culture", dig deep into the essence of Chinese traditional culture, focus on carrying forward the Chinese spirit, and strive to form a consensus.

7.2.2 What to inherit and develop?

What is inherited and developed is the core issue of integrating Chinese traditional

culture into design education. Only by solving the problems of inheritance and development of traditional culture, deeply digging into the value connotation of traditional culture, and integrating traditional culture into the reform of Chinese design education, can it be truly realized. Otherwise, if there is no clear inheritance and development goal, then the design education reform will not complete its targets. In this regard, some design departments in China have carried out some active explorations. For example, the Department of Industrial Design of Xi'an Jiaotong University focuses on the cultivation of humanistic spirit and carefully condenses cultural symbols; The concept of art and design of the Jiageng College of Xiamen University emphasizes on the design thinking mode and cultivation of "Chinese style used in the West" with international standards and profoundness. "The regional characteristics are to achieve the training goal of expressing traditional culture and reflecting modern needs in culture"; Jingdezhen Ceramic Institute focuses on highlighting the characteristics of Chinese ceramic culture; These explorations can help us further clarify the issues of inheritance and development, and identify the main content of the inheritance and development of design education.

Indeed, there are many different types of universities (such as 985 universities, 211 engineering universities and local universities; comprehensive universities, art universities, universities of science and engineering, etc.), and different historical accumulations (such as old undergraduates, new undergraduates). Different areas (such as Han areas, ethnic minority areas, etc.) with rich cultural resources and distinctive ethnic characteristics, must have their emphasis on the inheritance and development of traditional Chinese culture. Design education involves many professional fields in different design majors. The focus may be different (for example, clothing design majors may pay more attention to traditional Chinese patterns, colors and other elements). Therefore, it is impossible for each design department to carry out comprehensive inheritance and development of traditional culture. It can only learn from their own practices and experiences. In general, traditional Chinese culture that design education should inherit and develop has both commonality and individuality. For undergraduate design education, inheriting and developing traditional Chinese culture must emphasize more on basic things by highlighting the commonalities of traditional Chinese culture while paying attention to individuality. Specifically, the basic concepts of traditional Chinese culture should be instilled in the undergraduate design education so that the students can master the main content of traditional Chinese culture as a whole. At the same time, according to their respective professional characteristics, they must inherit and develop the "Chinese elements" in related professional fields.

Chinese traditional culture is extensive and profound, with rich connotations. Although the theoretical circles have different opinions on its main content, the authoritative point is that the main content of Chinese traditional culture involves three aspects: "core ideas", "Chinese traditional virtues" and "Chinese humanistic spirit" (General Office of the Central Committee of the Communist Party of China,

General Office of the State Council) , 2017). Based on the characteristics of the design, combined with the beneficial experience of the design departments in China in inheriting and carrying forward traditional culture, the author believes that the current design education in China should focus on inheriting and carrying forward the essence of the Chinese nation and the Chinese humanistic spirit.

Essence of Chinese Nation

The essence of the Chinese nation has been gradually formed in the long historical development of the Chinese nation. It is a reflection of the social life of the Chinese nation and the most essential and concentrated reflection of Chinese culture. It is the cultural enrichment of the Chinese way of life, ideals, beliefs and values. It is the spiritual bond by which the Chinese nation survives and develops and the national soul of innovative and advanced culture. The essence of the Chinese nation is the core ideological concept contained in the excellent traditional Chinese culture, and its connotation is extremely rich. After reviewing the formation and development of Chinese traditional culture, especially the ideological culture as its core, President Xi J.P's Speech on September 24, 2014 listed the ideas of following nature and the unity of man and nature in Chinese traditional culture, as well as the idea that the world is public and the world is harmonious. This is the first time that the US military has been able to launch a military exercise in Europe. The 15 core ideological contents (XI, 2014) include the thought of treating people with sincerity, making peace with each other, honesty and integrity in politics, diligence and integrity, frugality and self-discipline, and strictly abstaining from extravagance, the thought of harmony, harmony, seeking common ground while reserving differences, harmony without differences, and harmonious coexistence. The 15 core ideological contents include the thought of not forgetting danger in peace, not forgetting death, not forgetting to govern chaos, and thinking about danger in times of peace.

Based on the above understanding, the author believes that the design education reform in China should first be committed to the inheritance and development of the unique culture of the Chinese nation. In other words, nationalization is the natural orientation of design education reform in China. Because "once a traditional society disappeared, if there is no detailed record about the society, the whole of mankind also lost it. When a culture disappears without leaving any records, all human nature will be further impoverished by this loss. Thus, in a sense, anthropologists saved many such societies from annihilation. This is not only conducive to the protection of the heritage of mankind, but it may be quite important for an ethnic group that has westernized but wants to rediscover and re-establish its traditional cultural identity. But, of course, a better approach is to first find a way to prevent the disappearance of traditional culture. " (HAVILAND, 2006) Similarly, for a design education in Mainland China which is full of western discourse genealogy, preventing the disappearance of traditional culture is naturally an extremely important aspect. Only the design that reflects a country's national culture, is the unique design, can stand tall

in the world of design, can win more say in the world. In order to get rid of the "silent" state, the development of design education in contemporary China must face the existing problems in reality and position it as the development path of nationalization. Just as some scholars pointed out, contemporary design education in China should be based on the development of nationalization. Nationalization is actually the affirmation and promotion of national aesthetic ideal and national spirit conveyed in national culture, national history and national customs. The nationality of design refers to the reflection of the differences among all ethnic groups and regions in the design. The economic conditions, humanistic thoughts and national habits of different regions have their own characteristics in the design (OUYANG, 2005). Admittedly, there are many factors that affect the competitiveness of design education, but its core competitiveness is nothing more than cultural competition, and culture is the integration of resources including many factors such as humanities, regions, traditions, customs, etc. The author believes that the construction of nationalized design education model in China can be started from the following aspects:

- Rediscover the essence and charm of traditional culture. Traditional culture is the accumulation of people's long-term life and has a strong sense of history. Chinese traditional culture with a history of more than 5000 years is profound and charming. Because design education carries the dual functions of inheriting and developing human history and civilization and showing the world communication, it is necessary to have a good knowledge of Chinese traditional culture as a whole in design education. Therefore, it is necessary to further explore the essence and charm of Chinese traditional culture in the specific teaching practice of design education, and consciously transmit this idea to the educational audience. More importantly, in the process of comparing Chinese and Western design cultures, the educational audience can experience the unique charm metaphorically expressed by different cultures and realize the importance of diversity of design cultures, instead of simply drawing an irresponsible conclusion like "the moon in the West is rounder than that in China" after comparison.

- Fully respect traditional folk culture. The great Chinese civilization of 5,000 years is a civilization created by different regions, customs and nationalities. Civilization is also a multidimensional category. For example, from a macro perspective, Chinese civilization represents an oriental thinking. However, this is only a general expression of the common living habits and thinking of people living in this land. In fact, even living in the same country, people of different nationalities and living in different regions have their own distinct characteristics. Especially in China with a vast territory and many nationalities. Of course, the mainstream cultural form should be absorbed, but it cannot deny the rationality of folk culture. Even on some occasions, taking folk culture as the breakthrough point, it can better show the overall characteristics of Chinese civilization. The extensive influence of MA S's Facebook created by "Hua Mianzhang", a folk artist in Baoji, Shaanxi Province, is a case in point. In other words, if China's design education is to develop into a unique design

education, it is necessary to seriously consider the interface with regional local culture and folk culture. Therefore, in design education, we should give necessary respect to folk culture, and encourage the educational audience to experience the charm of folk culture through practical investigation, collecting wind and other methods. Only in this way can we cultivate an inclusive atmosphere of Chinese design culture.

Chinese Humanistic Spirit

The word humanistic spirit comes from the west. Historically, the humanistic spirit was clearly put forward during the Renaissance in the 14th and 15th centuries. But Chinese Confucianism already contained the content of humanistic spirit more than 2,000 years ago. Humanities Spirit, in a nutshell, is the ultimate concern for people's all-round development. It runs through all levels of life and society with the consciousness and practice of human nature as the core. It is a universal human self-care, the maintenance, pursuit and concern of human dignity, value and destiny, the high value of various spiritual and cultural phenomena left by human beings, and the affirmation and shaping of an ideal personality with all-round development.

Humanism is the abbreviation of human culture. Broadly speaking, humanity is a culture that attaches importance to people. In a narrow sense, humanities usually include literature, art, law, philosophy, history and so on. In Chinese traditional culture, the word "humanity" first appeared in *Book of Changes*. *BiGuatuanchuan* said: "It is natural that a man and a woman come together, and it is cultural that that man and that woman come together to make a family. Where nature and culture meet out comes the human world". In astronomy, we can observe the movement of the sun, the moon and stars, the alternation of Yin and Yang in cold and summer, and the rapid change of the four seasons. People's articles, people's order of reasoning, observe people to civilize the world, the world has become the etiquette and customs, so the sage uses the principle of Mencius. "It can be seen that the word "humanity" in Chinese traditional culture was originally compared with the word "astronomy" as humanity. "Astronomy" refers to the operation law of nature, while "humanity" refers to the operation law of human society. Specifically, the main connotation of "humanity" in Chinese traditional culture refers to a kind of ideal civilized society based on etiquette and music to educate the world.

Humanity is a dynamic concept. In different historical periods, humanities have different specific meanings. Humanity in the contemporary sense refers to the advanced part and core part of human culture, that is, advanced values and their norms. Its concentrated expression is: attaching importance to, respecting, caring for and loving people. In short, humanity means attaching importance to human culture. The connotation and significance of the Chinese humanistic spirit, the opinions of the realization of the project, the inheritance and development of China's excellent traditional culture gave contemporary explanations. Article 7 of the opinion states: "Chinese excellent traditional culture has accumulated a philosophy of life such as

seeking common ground while reserving differences, living in harmony and difference, carrying Taoism through literature, educating people through culture, combining form and spirit, blending scenery, constantly striving for self-improvement, and harmony and harmony, etc. It is a distilled expression of the ideological values, rituals, lifestyles, and relational types of the Chinese people. It has cultivated a rare and rich literature and art, as well as inherited and established China's outstanding traditional culture. We must work together to foster social peace and innovative ideas. "Content of a cultural nature."

In my opinion, in view of the objective reality that design education in China lacks humanistic spirit, at present, we should vigorously promote the development of design education with Chinese humanistic spirit. As we all know, design education under the influence of different humanistic spirits has different styles and modes. For example, since ancient times, Chinese culture has advocated the holistic and neutral spirit of "harmony between man and nature, nature-intergration", and achieved harmony and unity through communication and coordination through respect and tolerance for all natural things; On the aesthetic side, Chinese people always value moral character. Chinese people like plum, orchid, bamboo and chrysanthemum, not only because of their natural beauty, but because they have moral character, which is the symbol of personality and the embodiment of Chinese spirit. However, western culture advocates individuality, competition and freedom, and pays attention to realizing human interests and embodying human values when human conquers nature. The design education nourished by these two different humanistic ideas will inevitably present their own different characteristics. In this sense, the integration of Chinese humanistic spirit into Chinese design education is an indispensable and important aspect in building a modern design education and teaching system with Chinese national characteristics.

Chinese traditional culture and art, which integrates human, society and nature into an organic whole of the world, emphasizes on the harmony, balance and harmony of Yin and Yang, determines its own unique aesthetic concept while creating, forms its unique artistic style and distinctive national culture. Its ideological wisdom and creation principles have become an important part of the splendid culture of the Chinese nation (YANG, 2011). For example, Chinese traditional culture advocates natural simplicity, quiet and elegant aesthetic taste. It is believed that "everything is nothing" and "to be part is to be whole; to be bent is to be straight; to be hollow is to be filled; to be worn out is to be renewed; to have little is to have more. ". This simple artistic style, which is natural, simple, elegant and tranquil, reflects the ease of "being unaffectedly easy and natural ". Chinese traditional culture emphasizes on simplicity and pursues harmony and unity, which is an aesthetic ideal level based on human power. The people-oriented thought embodied therein, and the self-esteem and self-love, true goodness and peace thought contained therein deserve high attention in design education. Of course, the emphasis on inheriting the Chinese humanistic spirit is not to restore the past to the past, but to continuously create design works in line

with the contemporary spirit and the trend of the times at a new historical starting point, and to boost the development of design education with the Chinese humanistic spirit.

In addition, the emphasis on the inheritance of Chinese humanistic spirit in design education does not mean blind rejection or even turning a blind eye to foreign cultures. On the contrary, the reason why we should emphasize on the differences between Chinese and western cultures and the differences between Chinese and western humanistic solicitude is to integrate different cultural resources and re-plan the future development of design education. It should be said that in design and design education, the difference between Chinese and western culture is not an obstacle. The key is how we should merge and re-design. Design art is an inclusive discipline, which contains a variety of information and technology, culture and needs from the presentation of design concepts to the final design realization. It requires that we must widely absorb and integrate, through cross-cultural design cooperation, in order to increase the understanding of design and build an effective way for students' ability development (DAI, 2009). It should be admitted that in terms of design methods and techniques, there is still a large gap between the design education in China and that in the west. To boost the development of design education with the unique humanistic spirit in Chinese traditional culture is naturally inseparable from the reference to western design education in order to realize the upgrade and transformation of design education in China. The point is that learning is just a way to improve of oneself. We cannot just adopt the process of western design education. The cultivation of humanistic spirit and the development of design education should be the dialectical relationship of complement of each other. Design education transmits or shows the value connotation and spiritual appeal of humanism to people, and the infiltration of humanistic spirit in design education will inevitably improve the level of design education. On the whole, design is to integrate technology and art of the humanities, rather than "an objective, value-neutral technology," to cultivate the so-called "advanced" visual communication design talent. In the view based on humanism, theory will tend to the overall description and criticism of art and design creation, design methods will tend to the design process of introspection and inspiration, insight, methodology will tend to form a diversified design theory (JING, 2007). From this point of view, the integration of humanistic spirit and design education is not only necessary to improve the design education in China, but also due to the disciplinary nature of humanistic education.

7.2.3 How to inherit and develop

How to inherit and develop is the key problem of integrating traditional culture into design education in China. The author believes that the integration of traditional culture into design education in China is a complex and systematic project, involving almost all aspects of design education. Therefore, the reform of inheriting and developing Chinese traditional culture in design education cannot be achieved

overnight, nor is it simply enough to introduce some Chinese elements into design education. We must fully recognize the arduousness, complexity and long-term nature of the reform in designing education to inherit and develop China's traditional culture, and consider all the educational and teaching reform measures as an organic and unified whole, and coordinate all the educational and teaching reform measures. Only by adhering to the comprehensive reform, not only can we solve the problems of educational concepts at the macro level, but also solve the problems at the micro level to achieve the combination of reality and reality, and the unity of macro and micro. Only in this way, can the traditional culture be effectively integrated into Chinese design education and promote the inheritance and development of traditional culture in design education.

In recent years, some design schools in China have carried out comprehensive reform experiments of integrating Chinese traditional culture into design education one after another on the basis of deeply understanding the importance of traditional culture. They have achieved preliminary results. For example, the Department of Industrial Design of Xi'an Jiaotong University has reformed the industrial design major in view of the common problems in the teaching ideas, teaching plans, teaching methods and teachers' level of the industrial design major in China (LI; SU; BAI, 2000). With the idea of strengthening personality humanistic education, they emphasize that personality humanistic education is more important than the teaching of scientific knowledge, and actively explore research-oriented teaching (LI, 2008). On the basis of the change of values, they formally established the PHA (personality, humanities, and ability) education mode. They carried out comprehensive reform from the education for the problem, what the teacher does, learning freedom, establish a diversified learning environment, establish a cognitive environment, establish a working environment, establish a high level of professional basis, establish a research-oriented learning environment, establish a summer internship system, and other aspects, and achieved significant results (LI, 2004). Another example is the Art and Design Department of Jiageng College of Xiamen University, which is based on the basic concept of "taking culture as the cornerstone". They reformed landscape architecture design curriculum system with "time travel" as the keynote. This reform combines the characteristics of landscape architectural design education, under the guidance of the thought of "using Chinese as the body and western as the use", from the teaching curriculum and teaching requirements, and establishes the training content of the special subject course with "time crossing" as the keynote. That is, in the four years of study, one course is selected to carry out the special subject research in the universal architectural teaching course every year. In this course, it is emphasized that with the extensive Chinese traditional culture as the guide, through the in-depth discussion on the past (traditional culture), the current situation (realistic demand) and the future (development trend) of the subject content, the students can not only understand the characteristics of traditional culture in a certain aspect relatively deeply, but also experience its inheritance current situation in realistic demand, and learn and explore its future changes and development trends (MONG;

LIN, 2010). Another example is Jingdezhen Ceramic University, which pays attention to the educational mode of industry cultural characteristics and always highlights the ceramic cultural characteristics in design education. Although the overall thinking of the above-mentioned reforms is different, the breadth and depth of the reform as well as the specific practices and measures are also not the same, but one thing in common is that they all take the reform of design education to inherit and develop Chinese traditional culture as a unified whole, and comprehensively consider and arrange various education and teaching reform measures.

The author suggests that the above-mentioned comprehensive reform ideas are worthy of full affirmation. In the reform of inheriting and developing Chinese traditional culture in design education, it is necessary to focus on the fundamental task of moral education, following the laws of student cognition and education and teaching, and following the principles of integration, segmented learning, and orderly advancement, with plans and divisions. Step by step, it can be achieved to integrate Chinese traditional culture into all aspects of design education.

Change Educational Concept

Educational view is the rational understanding and subjective requirement of "realistic education" formed by the educational subject in teaching practice and educational thinking activities. Educational philosophy determines education and teaching practice. Educational concepts play a guiding role in education and teaching practice. Therefore, different educational concepts will inevitably lead to significant differences in educational content and methods.

As we all know, the modern design education concept in China mainly comes from the west, with a clear pan-westernization. Since the introduction of western modern design concepts in 1980s, especially the theories of plane constitution, color constitution and three-dimensional constitution, the traditional education system based on pattern design in China suddenly disintegrated, while the education system based on western three-dimensional constitution suddenly emerged and quickly occupied the leading position. Since then, the mainstream form of modern design education in China has been filled with the western discourse spectrum, leading to the lack of "local spirit" in modern design education. On the whole, China's modern design education concept has always been a simple imitation, copying western routines, the fundamental lack of this element of local culture, thus clearly showing the "learn more from western experience and inherit Chinese culture is insufficient" characteristics. The design education system in China failed to reflect China's unique culture and characteristics. "The lack of traditional culture in modern design education is, on the surface, a problem of educational system and educational method, but in fact it is a problem of educational idea." (YANG, 2007) Therefore, to fundamentally solve the problem of the lack of traditional culture in the design education in China, we must first change the pan-Western education concept.

It is true that the introduction of modern design education concept, with the western design education concept as the mainstream, has injected new blood into the design education in China and expanded the development space of design education in China to a large extent. However, this one-way cultural input at the cost of abandoning the local culture neither conforms to the modern educational concept nor goes against the development trend of the times. With the deep development of globalization, the communication and cooperation between different cultures are becoming more and more frequent, and the educational idea of multiculturalism is becoming more and more popular. Under this background, it is obviously inappropriate to set Chinese and western cultures against each other artificially only because of their differences and simply choose either one or the other. Therefore, the design education in China should conform to the requirements of the times, change the educational concept in a timely manner, and evolve from the single pan-westernization educational concept to the multicultural coexistence educational concept. Only by effectively correcting the cultural deviation of blind worship of western culture and vigorously advocating the return of local culture, can we truly establish the design education concept of the coexistence of Chinese and western cultures.

The author believes that in inheriting and developing Chinese excellent traditional culture and absorbing foreign excellent culture, design education should adhere to the attitude of exchange, mutual learning, openness and tolerance, adhere to the combination of China and foreign countries, and focus on China. It is possible to make foreign ideas to serve China's needs; to make ancient things serve the present, to learn from others' strong points, to offset one's weaknesses by neither simply bringing them in nor blindly excluding others out. It is necessary to absorb and learn from foreign excellent civilization achievements, actively participate in the dialogue and exchange of world culture, and constantly enrich and develop Chinese culture. Only in this way can we gradually form a design education concept with Chinese characteristics and keep up with the international trend, and constantly improve the design education system in China.

In view of the current situation of design education in China that "it is more than enough to learn from western experience and less than enough to inherit Chinese culture", the author suggests that the Ministry of Education constructs a group of "traditional culture inheritance and innovation demonstration specialties" in design schools across the country to further promote Chinese traditional culture and promote the change of design education concept. The construction of the "traditional culture inheritance and innovation demonstration specialties" can be considered according to the main content of the traditional culture of the inheritance and development of the demonstration specialties, which can be divided into the following four types:

- Demonstration specialties focusing on the inheritance and development of Chinese traditional culture with universal representation. For example, Han and Tang

culture inheritance and innovation demonstration specialties, traditional folk culture inheritance and innovation demonstration specialties, etc.

- Demonstration specialties focusing on inheritance and development of traditional industry culture with special features. For example, the Chinese ceramic culture inheritance and innovation demonstration specialties, Chinese clothing culture inheritance and innovation demonstration specialties, etc.

- Demonstration specialties focusing on the inheritance and development of national culture. For example, Tibetan cultural inheritance and innovation demonstration specialties, the cultural inheritance and innovation demonstration specialties, etc.

- Demonstration specialties focusing on inheriting and developing the integration of Chinese and foreign cultures. For example, Chinese and Western cultural heritage and innovation demonstration specialties, China and Southeast Asia cultural heritage and innovation demonstration specialties, etc.

By building a number of "demonstration specialties of traditional culture inheritance and innovation", we can give full play to the demonstration and radiation effects from point to area, and further promote the transformation of design education concepts in China.

Adjust the Curriculum

The formation and organization of different courses chosen by a particular institution, which is the concentrated representation of the training aims of various majors in the program is referred to as curriculum. The curriculum primarily establishes the forms and levels of teaching materials, their structure order, and credit distribution in each grade, as well as briefly stating the learning goals, learning contents, and learning criteria of different classes. Reasonable program design is critical in assisting the students in forming a perfect skills system.

At present, there are two major courses in the university curriculum plan in China: public courses and professional courses. Among them, public courses include public compulsory courses and public elective courses; Professional courses include professional basic courses, professional core courses and professional elective courses.

As China's Ministry of Education has uniformly stipulated a large number of political courses for various undergraduate majors and public courses such as foreign language, physical education, college Chinese, advanced mathematics, and computer foundation, which account for most of the public course credits and do not leave too much room for various majors to independently set up public courses. Therefore, in the design

departments and colleges in China, except for the public required courses, introduction to Chinese Cultural English for the major of industrial design and other majors is offered in the School of Creative Studies of Tongji University, while no other design department or college has set up public courses in traditional culture, including required courses and elective courses. In professional courses, various design departments generally set up a certain number of "Chinese arts and crafts history", "Chinese traditional folk culture and art" and other special traditional culture courses in the professional core courses and professional elective courses. Only a few design departments in the professional basic courses set up the traditional culture courses. For example, Nanchang University's Art and Design school opened the "Chinese culture and art thought" course as a professional design course.

On the whole, the design schools in China generally do not offer special courses in traditional cultural literacy, so that the traditional cultural literacy of the students majoring in design is not only "congenital deficiency", but also "misled without repair". The courses related to traditional culture that have been set up are not systematic, standard, subjective and arbitrary, making it difficult to integrate traditional culture into all fields linking design education. In view of this, the author suggests that the curriculum setting of design majors should be adjusted in time to change the current phenomenon of "emphasizing major while neglecting culture" in design education in China. Public and professional courses in Chinese traditional culture should be appropriately added to the curriculum setting, so as to strive to form a comprehensive and systematic curriculum system for the inheritance and development of Chinese traditional culture.

Considering China's national conditions, it is not appropriate to change the public courses and their credits stipulated by the Ministry of Education, and the total credits for four years of undergraduate courses are already set up by the state. Therefore, it is impossible to set up too many courses of Chinese traditional culture in the course plan. This requires us to carefully select and carefully design the relevant traditional culture courses, not only to form a systematic Chinese traditional culture curriculum system, but also not to occupy too many credits impacting the setting of other professional courses. On this basis, the author puts forward the following ideas for the reform of the curriculum system of Chinese traditional culture:

- In terms of public required courses, a course "General Theory of Chinese Culture" is added. The purpose is to help students understand and master the extensive and profound Chinese traditional culture system and its rich connotation in a comprehensive and systematic way, enhance students' cultural consciousness and cultural confidence, and promote the inheritance and development of Chinese traditional culture.

- In terms of public elective courses, a course "Comparison between Chinese and Western Cultures" is added. The purpose is to help the students understand and

master the different characteristics of Chinese traditional culture and western culture, so as to correctly handle the relationship between Chinese traditional culture and western culture, and to absorb foreign countries and face the future.

- In terms of professional basic courses, 2-3 professional traditional culture courses are set up. It can be considered to set up the History of Chinese Arts and Crafts in all majors of design in order to help the students understand and master Chinese traditional arts and crafts, so that they can find rich inspiration in the implication of these traditional arts and crafts, and provide examples and theoretical basis for the inheritance and development of traditional arts. At the same time, according to the characteristics of various design majors, we should choose and set up related basic courses. For example, the major of fashion art and design may consider setting up the History of Chinese Fashion, and the major of decoration art and design may consider setting up the Traditional Chinese Decorative Art, etc.

- In terms of professional core courses, according to the characteristics of various design majors, 3-5 related core courses are selected and set up. For example, in the major of ceramic art and design, we can consider offering professional core courses such as Blue and White Decoration Ceramics, Overglaze Painting (Antic Color and Famille Rose) and New Ceramic Decoration.

- In terms of professional elective courses, 5-8 groups of elective courses are mainly set up according to different design majors. Even in the same major, several groups of elective courses with different research directions can be set up according to the number and interests of students, so as to satisfy the students' desire of autonomous learning to the maximum extent.

Reform Classroom Teaching

Classroom is the main place of teaching, and the importance of classroom teaching is self-evident. In order to give full play to the role of classroom main position and achieve better teaching effect, it is necessary to reform the traditional classroom teaching methods.

- In terms of teaching methods, the traditional stereotyped teaching method of "cramming education" is to be changed, and a teaching method of combining systematic teaching with thematic teaching is to be adopted. Systematic teaching is the basic method of classroom teaching. For some basic courses, such as General Theory of Chinese Culture, Comparison of Chinese and Western Cultures and History of Chinese Arts and Crafts, systematic teaching can be considered. However, after the students have established a certain traditional cultural basis and gradually formed the habit of autonomous learning, some professional courses such as "Blue and White Decoloration Ceramics" and "Over Glaze Painting (Anti Color and Famille Rose)" may be given priority. In addition to the relevant design professional courses in a

planned and focused thematic teaching of the corresponding traditional culture content, it should also regularly set up some traditional culture topics, to further expand the students' horizons, enrich the students' knowledge, so that the students can gradually form a good habit of consciously carrying forward the development of Chinese traditional culture.

- In terms of teaching methods, we can consider adopting corresponding teaching methods according to different course contents. For example, the Department of Industrial Design of Xi'an Jiaotong University has boldly reformed the traditional teaching methods such as "full house filling" in design education in order to achieve the training goal of PHA education mode. They implemented diversified teaching methods such as project-driven teaching, discussion-based teaching, learning by doing, and research-based teaching. Another example is the "time travel" model of the Department of Art and Design of Jiageng College of Xiamen University. In order to better integrate Chinese traditional culture into design education, apart from systematically improving the curriculum system, it also clearly requires that during the four-year study, one course be selected for special study in the universal architectural design course every year. In this respect, Taiwan Province's design education has carried on the positive beneficial exploration. From its design curriculum arrangement, we can see that the design manifests carry on to the humanities tradition. For example, the course "Traditional Art and Modeling" emphasizes on the students' natural transition from the understanding of the origin of design to the understanding of traditional technology to the design and production of realistic woodworking furniture, ceramics, dyeing and weaving, and the integration of traditional culture into modern design (REN, 2011).

Strengthening Practical Teaching

Practice teaching is an important part of design education. Practical teaching is mainly for enhancing students' perceptual knowledge, broadening the way for the students to combine theoretical knowledge with practice, cultivating the students' ability to explore and discover knowledge, and arousing students' innovative ability through practical activities.

Since the vast majority of design students enrolled in China have studied all the way from primary schools, secondary schools to universities, they lack social experience, and it is often difficult for them to truly understand and digest the theoretical knowledge taught in class. Therefore, in design education we should pay special attention to strengthening practical teaching link, and striving to enhance the students' perceptual knowledge and analyses of problems, the ability to solve problems, so that the students can connect theory with practice, so as to achieve better teaching effect.

In design education, how to strengthen the practical teaching of traditional culture has been actively explored by many universities at home and abroad, and some effective

experiences and practices have been formed, which are worth of learning.

- Offering specialized courses. For example, the School of Design and Art of Jingdezhen Ceramic University has set up a professional compulsory course "Famous kilns research", and organized the students to visit related art galleries, museums, ancient sites, individual workshops and ceramic studios in a planned way, so that the students can better experience the charm of Chinese traditional culture and understand Chinese traditional culture and contemporary art trends.

- Setting up a studio. For example, the Department of Industrial Design of Coventry University in Britain vigorously promotes the studio system in practical teaching. In the concrete implementation process, they started with the establishment of digital interactive studio, so as to establish an international partner network. By establishing a detailed reflective design log, they strengthened the interaction between professional participation and curriculum design, introduced research, and promoted the development of space design ability and international curriculum. They believe that the practical studio-based learning method is an important means to enable the students to develop in an all-round way in technical knowledge, cultural awareness, community practice, professional design skills and values. The practical research mode of individual and team has almost become the unified form pattern of design education in the UK. Through various effective practical training and accumulation of multiple knowledge in the studio, the students will eventually become special professional identities and become outstanding design practitioners (DAI, 2009).

- Carrying out social practice. According to the requirements of the Ministry of Education of China, every design department in China organizes the students to carry out various social practice activities in winter and summer vacations every year. Combining with professional characteristics, it is the most common form for each design department to carry out social practice, including social practice activities of investigating and experiencing traditional culture. For example, the Department of Industrial Design of Xi 'an Jiaotong University requires the students to participate in specific social practice activities on humanistic quality every summer vacation, and organizes the students to visit and inspect "Terracotta Warriors" and "Crouching Cows" in cultural places of Han and Tang Dynasties in Xi 'an every year.

- Organizing professional internships. All design departments in China arrange certain professional internships in their teaching plans, among which some departments arranged professional internships and graduation internships, while others only arrange graduation internships. In professional practice, it is also an important aspect of integrating traditional culture into design education in order to absorb nutrition from relevant traditional culture in combination with practice content.

Strengthen the construction of teaching staff

Teaching staff hold the lofty historical mission of teaching and educating people and are also the main force for inheriting and developing traditional culture in design education. Therefore, it is of great significance for the integration of traditional culture into design education in order to strengthen the construction of teaching staff and build a team of design teachers with high traditional cultural quality.

Since the reform and opening-up policy being implemented in the 80s, great achievements have been made in the construction of teaching staff in design departments in China. However, the overall situation of unreasonable structure, weak traditional cultural literacy and relatively poor training channels has not been fundamentally changed. In order to effectively promote the construction of teaching staff in design departments and better meet the practical needs of inheriting and developing traditional culture in design education, the author suggests that various measures be taken for improving the structure of teaching staff, improving teachers' traditional cultural literacy, strengthening the construction of teaching staff and striving to build a design teaching staff with higher traditional cultural literacy and strong inheritance ability.

- Training full-time teachers. Full-time teachers are the backbone of the teaching staff and undertake most of the educational and teaching tasks. The quality of full-time teachers' traditional culture has a vital influence on the integration of traditional culture into design education. In view of the fact that the traditional cultural literacy of teachers in design departments in China is generally weak, practical and effective measures should be taken in order to strengthen the education and training of Chinese culture for all the teachers. It is necessary to comprehensively improve the level of teachers. On the one hand, it is suggested that the Ministry of Education of China should build a number of traditional culture teacher training bases in relevant universities and carry out the rotating training of on-the-job backbone teachers in design departments in a planned way. At the same time, it must give full play to the role of "China Intangible Cultural Heritage Inheritance Group Training Base" in training full-time teachers. On the other hand, various design departments should also actively create conditions to do various special studies and seminars on traditional culture, so as to comprehensively enhance the traditional culture literacy of full-time teachers.

- Building a contingent plan for part-time teachers. Appointing part-time teachers is an effective way to improve the structure of teachers in design departments and to strengthen practical teaching. In China, part-time teachers refer to those off-campus experts who can independently undertake the teaching or practical teaching tasks of a certain professional course and who have strong practical ability or higher teaching level. Part-time teachers should be hired from experts, senior technicians and skilled craftsmen in enterprises and society. Each design department should build a team of part-time teachers with high traditional cultural quality in a planned way, especially by appointing some folk artists and inheritors of intangible

cultural heritage as part-time teachers. In this respect, some design departments in China have had good practices. For example, as early as 1950s, the Central Academy of Fine Arts, the Central Academy of Arts and Crafts, and Sichuan Fine Arts Institute hired folk artists to teach folk art in class, such as Clay Fighter Zhang, Mianrenlang, and bamboo carving artist Chen Songbai, which greatly broadened students' horizons and improved their appreciation ability (RAN, 2011). However, in today's design class, it is difficult to find these figures, which is worthy of serious reflection.

CHAPTER 8. CONCLUSION AND PROSPECT

8.1 Conclusion

Since the introduction of the "Three Components" teaching system of Bauhaus in Germany in the 1980s, it has quickly occupied a leading position in the design education in China. Since then, design education in China has been strongly influenced by western modern design from design form to design language. As a result, traditional design style and aesthetic taste have been replaced by abstract and geometric visual symbols. The disintegration of Chinese traditional design education system based on patterns leads to the lack of traditional culture in Chinese design education. In recent years, the situation of "learning from western experience but not inheriting Chinese culture" has changed somewhat, but it has not been fundamentally changed. The author concludes that if China's design education wants to completely change from the design concept of Westernization, then it is urgent to deepen the understanding of the importance of Chinese traditional culture and to further enhance cultural consciousness and self-confidence. Only by vigorously advocating the return of "native spirit" with reflective sense of responsibility and organically integrating Chinese traditional culture into modern design education can we create "Chinese elements" in design works with international influence.

Advocating the return of "native spirit" and emphasizing on that design education in China should pay attention to inheriting and developing traditional culture, it is not to blindly reject the contents and methods of western modern design education, but to propose reform measures in view of the current situation that design education in China that is overwhelmingly western in style and content. The purpose is to promote the design education in China to form a modern design education system that is in line with international standards but has strong local characteristics. The fine combination of internationalization and localization should be the direction.

As the inheritance and development of traditional culture in design education is a huge and complex system engineering, it involves all the fields and links of design education. Therefore, this reform is long-term, arduous and complex, and cannot be achieved overnight. In view of the fact that there are still some ideological and cognitive differences between the design departments and colleges in China on how to treat the status and the role of traditional culture, how to explain its core content and how to inherit and develop traditional culture become important and urgent questions to answer. The author concludes that the design education in China urgently needs to solve the problems of why to inherit and develop, what to inherit and develop, and how to inherit and develop from the aspects of theory and practice.

- Why do we inherit and develop? This is the primary problem that Chinese design education needs to solve in inheriting and developing traditional culture. If the problem of why Chinese design education should inherit and develop traditional culture is not solved, then the integration of traditional culture into Chinese design education is bound to become empty talk.

Under the trend of globalization, a nation should establish its own unique cultural personality, otherwise it will face the danger of being melted away. Whether a nation can maintain its own cultural personality is a prerequisite for it to obtain an "identity card" in the process of global civilization integration (XV, 2004). Similarly, a country's design art should also have its own distinct cultural personality, reflecting its own unique cultural color and characteristics. For this reason, all countries in the world attach great importance to the education of traditional culture. In the early 1990s, the "International Symposium on Education Facing the 21st Century" held by UNESCO clearly stated: "It is the general trend of the world's education development to pay attention to the development of national and local characteristics of education."

- What to inherit and develop? This is the core problem that Chinese design education needs to solve in inheriting and developing traditional culture. Only by solving the problem of inheritance and development, digging deep into the value connotation of traditional culture, and further stimulating the vitality and vitality of traditional culture, can the reform of integrating traditional culture into Chinese design education be truly implemented.

In view of the lack of traditional culture in design education in China, which is mainly manifested in the absence of national characteristics and the weakness of humanistic spirit, the author concludes that the current design education in China should focus on inheriting and developing the essence of Chinese nation and Chinese humanistic spirit.

The essence of Chinese nation is the most essential and concentrated embodiment of Chinese traditional culture, and it is also the core idea contained in Chinese excellent traditional culture. The core content of the world outlook, outlook on life, values and aesthetics, which are formed and inherited by the Chinese nation from generation to generation in production and life, has become the most basic cultural gene and unique symbol of the Chinese nation. Therefore, the design education reform in China should focus on inheriting and developing the essence of the Chinese nation, and nationalization should be the development direction of the design education reform in China. The author concludes that to build a nationalized Chinese design education model, we can mainly start from the following two aspects:

- a. Rediscover the essence and charm of traditional culture;
- b. Fully respect traditional folk culture.

Chinese humanistic spirit is the concentrated expression of Chinese people's ideas, customs, lifestyles and emotional styles, which nourishes the unique and rich literature and art, science and technology, and humanities. It still has a profound influence today. In my opinion, in view of the objective reality that design education in China lacks humanistic spirit, at present, we should vigorously promote the development of design education with Chinese humanistic spirit. Integrating Chinese humanistic spirit into Chinese design education is an indispensable and important aspect in building a modern design education and teaching system with Chinese national characteristics.

- How to inherit and develop? This is the key problem that Chinese design education needs to solve in inheriting and developing traditional culture. The design education in China inherits and develops the reform of traditional culture. In the end, all the proposals and ideas must be implemented to answer the question of and solve the problem in how to inherit and develop. Therefore, how to inherit and develop is the key to the integration of traditional culture into the design education reform in China.

The reform of inheritance and development of traditional culture in design education in China is a long-term, arduous and complex task. It cannot be achieved overnight, nor is it simple enough to introduce some Chinese elements into design education. Therefore, we must adhere to the comprehensive reform and consider all the educational and teaching reform measures as an organic and unified whole. We should design all the educational and teaching reform measures of inheritance and development of traditional culture as a package from the aspects of educational philosophy, curriculum, classroom teaching, practical teaching, teaching staff and so on.

The first is to change the concept of design education. The situation of Pan-westernization, a one-way cultural input at the cost of abandoning the local culture should be changed. This is because it neither conforms to the modern educational concept nor goes against the development trend of the times. Therefore, China's design education should conform to the requirements of the times, timely change the educational concept, from a single pan-Western educational concept to the multi-cultural coexistence of educational concept evolution. Only by effectively correcting the cultural deviation of blind worship of western design culture and vigorously advocating the return of local culture, can we truly establish the design education concept for the coexistence of Chinese and Western cultures. In order to further promote the change of educational concept, it is suggested that the Ministry of Education of construct a number of traditional cultural inheritance and innovation demonstration specialties in the national design departments.

The second is to adjust the curriculum. We should adjust the curriculum setting of design majors in time to change the current phenomenon of "emphasizing major while neglecting culture" in China's design education. Public courses such as "General

Theory of Chinese Culture" and "Comparison of Chinese and Western Cultures" should be appropriately added to the curriculum setting. At the same time, a series of courses in traditional culture such as "History of Chinese Arts and Crafts" should be offered in professional basic courses, professional core courses and professional elective courses in order to strive to form a comprehensive and systematic curriculum system for the inheritance and development of traditional culture.

The third is to reform classroom teaching. In terms of teaching methods, the traditional stereotyped teaching method of "full house filling" has been changed and the teaching method of combining systematic teaching with thematic teaching has been adopted. At the same time, in addition to the relevant professional courses in a planned and focused teaching of the corresponding traditional culture, it is important to regularly set up some traditional culture of the special lectures. In terms of teaching methods, we should adopt corresponding diversified teaching methods according to different course contents.

The fourth is to strengthen practical teaching. In terms of design education, we should pay special attention to strengthening the practical teaching link, and strive to enhance the students' perceptual knowledge and the ability to analyze and solve problems. To strengthen the practical teaching of traditional culture, we should start with setting up special courses, workshops and carrying out social practice.

The fifth is to strengthen the construction of teaching staff. In view of the current situation of the weak traditional cultural quality of full-time teachers of design departments in China, practical and effective measures should be taken to strengthen the Chinese cultural education and training for all the teachers to comprehensively improve their qualifications. On the one hand, the construction of a number of national traditional culture teacher training base is necessary. There should be plans to carry out the design of full-time teachers of the rotation work. At the same time, it should give full play to the role of "China's intangible cultural heritage research and training base" in training full-time teachers. On the other hand, the design departments should also actively create conditions to hold various forms of traditional culture special training, seminars. In addition, each design department should plan to build a part-time teachers team with high traditional cultural quality. Especially they should hire some folk artists and intangible cultural heritage as part-time teachers, to further improve the structure of teachers in design departments.

8.2 Limitations and Further Research

Although this thesis has been completed according to the original plan, there are still some limitations due to the limitations of objective factors such as epidemic situation. In the future research, we can continuously deepen this research on the integration of traditional culture into design education in China.

The limitations of this research and the direction of improvement in the future mainly include the following three aspects:

- The theoretical framework needs to be further enriched. Inheriting and developing Chinese traditional culture in design education is a complex systematic project, which involves both macro-level educational ideas and micro-level grasping problems. Therefore, this reform is long-term, arduous and complex, which requires the unremitting efforts of the design and design education circles on the basis of forming a broad consensus. Only by brainstorming and making concerted efforts can we effectively promote the inheritance and development of traditional culture in design education.

Although this thesis puts forward the proposition that "the inheritance and development of traditional culture is the new path of design education reform in China" and a comprehensive research framework, the contents in this framework need to be further enriched and improved. For example, this research only managed to put forward the core problem of "what to inherit and develop" from a macro level, and concluded that the current design education in China should focus on inheriting and developing the essence of the Chinese nation and the Chinese humanistic spirit. However, whether the design education in China can really focus on inheriting and developing the above two aspects, especially on how to further explore the rich connotations of the above two aspects from the profound Chinese traditional culture at the micro level, is difficult for the author alone to state and promote. This also needs extensive and in-depth discussions among the design circles and the design education circles in China before a consensus can be gradually formed. For another example, this thesis proposes to "fully respect the traditional folk culture", but it has not been discussed in details. In fact, folk culture is an indispensable part of Chinese traditional culture. Unfortunately, some folk art forms are in danger of being lost because of the disregard of folk culture in China for many years. Therefore, how to excavate and protect folk culture, especially the "juexue" (those highly complex skills in danger of being lost) and unpopular subjects but with important cultural value and inheritance significance, deserves further study.

- Case studies need to be further deepened. Although this thesis carefully selects three representative design departments in different school levels for case study, there are still some limitations in the number and representativeness of selected cases due to the limitation of conditions. In future research, we should increase the number of research cases and improve the coverage of cases.

In addition, in the case studies that have been carried out, there are also problems that are not deep enough. For example, although the author has conducted field observation, questionnaire and interview on the School of Design and Art of Jingdezhen Ceramic University, with the continuous development of research work, the author feels that there are still some omissions and inadequacies in the previous

field observation. However, due to the impact of the epidemic and time constraints, it became difficult for the author to go to Jingdezhen Ceramic University for further investigation. The author can only try to do telephone interviews or through network communications. For example, the author noticed that in addition to offering corresponding professional courses according to the different characteristics of various design majors, even for the same course, the School of Design Art of Jingdezhen Ceramic University adjusted the relevant teaching contents according to the different characteristics of various design majors. If it is also the professional basic course of History of Chinese Arts and Crafts, then the corresponding teaching contents and key points are arranged according to the characteristics of different design majors, forming a series of courses of History of Chinese Arts and Crafts 1, History of Chinese Arts and Crafts 2, History of Chinese Arts and Crafts 3 and History of Chinese Arts and Crafts 4. The differences between these are worthy of further analyses.

- The research conclusion needs to be further implemented and verified. Practice is the only criterion for testing truth. Whether any research conclusion is scientific, reasonable and effective, it must be verified by practice. Limited by many conditions, the conclusions of this thesis are mainly based on literature, case studies and analyses. The proposed solutions have not been implemented and verified. Therefore, in order to improve the persuasiveness of this research conclusion, we should actively create conditions to further verify the research conclusion in the future. For example, in the future, we can consider seeking the understanding and support of 1-2 design departments in China, and put into practice the reform programs of changing educational concepts, adjusting curriculum, reforming classroom teaching, strengthening practical teaching and strengthening the construction of teachers. Only after a long period of practice and test to obtain the experimental data, can we constantly adjust and improve the reform plan, and finally draw a convincing and feasible research conclusion.

Design education reform is a complex and long term task. This research looked into the current problems of design education in China and identified there representative universities which highlighted the strength and the direction of design education in China with the largest number of design students in the world. A design education framework based on PHA model, Time Crossing Model and Industry-Based Design Education model is proposed and analyzed to form the basis for providing ideas and insights on continuing this reform.

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同济大学工业设计/产品设计专业培养方案

一、本专业培养目标

面向未来美好生活，面向信息物理交融时代和先进制造技术，以问题为导向，倡导以人为本与可持续创新，培养具有艺术修养、工匠精神、系统视野、策略思维和社会责任的新产品及其服务系统的创新设计践行者与促成者。培养学生理解产品及其服务与人们生活方式的关系，掌握先进的设计理念、方法与工具，理解产品与品牌和商业的相互关联，以及对新技术和新商业范式变革的独立思考能力。

二、学制与授予学位

四年制本科。工业设计专业所授学位为工学学士，产品设计专业所授学位为艺术学学士。

三、学习内容

工业设计专业参照教育部高等学校教学指导委员会制定的《普通高等学校本科专业类教学质量国家标准》中“机械类教学质量国家标准”设置，产品设计专业参照教育部高等学校教学指导委员会制定的《普通高等学校本科专业类教学质量国家标准》中“设计学类教学质量国家标准”设置。

包括产品设计理论与方法、艺术与美学、材料与制造工艺、人机工程、交互与体验设计、商业品牌与产品策略、先进制造与先进设计技术与工具，及设计方法等相关知识的学习。内容涵盖学生未来就职后进入不同行业的共通性设计思维的培养，也包括针对不同产业的相应设计技术培养。学习与创造将探讨的设计主题包括但不限于：交通工具与出行、生活美学与文化、健康关爱与医疗、运动装备与时尚、数字制造与智能硬件等。

四、基本学分要求：工业设计 163 学分，产品设计 161 学分。

五、毕业要求

学分要求：在修学年限内修满基本学分要求。

素质要求：学生毕业时应拥有优良的道德品质，树立正确的世界观、人生观、价值观，自觉践行社会主义核心价值观；具备强烈的服务社会意识、责任意识及创新意识；具备自觉的法律意识、诚信意识、团队合作精神；具有开阔的国际视野和敏锐

的时代意识；在掌握本专业类学科基本知识的基础上，具备较为完备的、符合专业方向要求的工作能力；有良好的表达能力、沟通能力以及协同能力；有较高的人文素养、审美能力和严谨务实的科学作风；身心健康。

知识要求：系统掌握工业设计学科的基础核心及专业核心知识，了解研究对象的基本特征和国内外工业设计最重要的理论前沿、研究动态，以及基本研究方法；能够运用艺术、人文社会科学的理论与方法观察和认识设计问题，具备一定的哲学思辨能力和文学素养；对相关自然科学、工程技术的基本知识有所了解。

能力要求：了解所学专业领域的基本理论与方法并掌握一定的创新创业基础技能，掌握设计创意、表达、沟通、加工的基本方法，掌握文献检索、设计调查、数据分析等基本技能及研究报告、论文撰写基本规范；能基本胜任本专业领域内一定设计项目的策划、创意、组织及实施；具备制作图形、模型、方案，运动文献、数字媒体以及语言手段进行设计沟通与学术交流的能力，以及参与社会性传播、普及与应用设计知识的能力。

六、课程知识结构图

学期 类别	第一学期	第二学期	暑期	第三学期	第四学期	暑期	第五学期	第六学期	暑期	第七学期	第八学期
	一年级课程参照大类培养方案										
思政类	形势与政策 1	形势与政策 2		形势与政策 3	形势与政策 4						
	中国近现代史纲要	思想道德修养和法律基础		马克思主义基本原理	毛泽东思想和中国特色社会主义理论体系概论						
		军事理论									
军体类	体育 1	体育 2	军训	体育 3	体育 4						
英语	大学英语 1	大学英语 2		大学英语 3							
计算机	开源硬件与编程	大学计算机									
语文类	大学语文与写作										
数学类	高等数学 E										
设计思维类	设计导论	设计思维									
	设计思维与表达 (1)	设计思维与表达 (2)									
机械制图类	画法几何及阴影透视 (产品设计专业不要求)										
专业基础课	设计基础 (1)	设计基础 (2)		设计历史	设计技术 (2)		设计技术 (3)	设计技术 (4)			
				设计技术 (1)							
专业必修课				专业设计 (1)	专业设计 (2)		专业设计 (3)	专业设计 (4) 专题		专业设计 (5)	
							可持续设计	专业设计 (4) 竞赛			
专业选修课 (选修 6 门)				设计文化	设计方法		设计发展前沿	交互设计			
				视觉形态创造			用户研究	职业规划			
				数字化环境			设计管理	设计商业模式			
实践课			设计实习 (1)	专业实践 (1)	专业实践 (2)	设计实习 (2)	专业实践 (3)	专业实践 (4)	设计实习 (3)	设计实习 (4)	毕业设计
个性课程										个性课程	

美术学院 本科培养方案

一、培养目标

培养德厚艺精、博学求新的“高素质、高层次、复合型、创新性”优秀艺术人才。

二、基本要求

德智体美全面发展，具有全面的艺术素质和复合型知识，较宽厚的人文社会科学基础，系统掌握设计和美术学科的基本理论、基本知识和基本技能，具有创新精神和创新能力。

适应当代社会发展需求的各类设计与美术领域的工作需要。

具有一定的研究能力，能继续攻读同领域硕士、博士学位。

三、学制与学位授予

学制：本科学制四年，按照学分制管理机制，实行弹性学习年限。

授予学位：艺术学学士学位。

四、基本学分学时

本科培养总学分 168，其中春、秋季学期课程总学分 138；夏季学期实践环节 15 学分，综合论文训练(含毕业论文、毕业设计/创作)15 学分。

五、专业核心课程

1. 一年级基础核心课 18 学分
2. 专业方向核心课 45 学分

六、课程设置与学分分布

1. 公共基础课程 26学分

(1) 思想政治理论课 14学分

10610183	思想道德修养与法律基础	3学分
10610193	中国近现代史纲要	3学分
10610204	马克思主义基本原理	4学分
10610224	毛泽东思想和中国特色社会主义理论体系概论	4学分

(2) 体育 4学分

第 1-4 学期的体育(1)-(4)为必修，每学期 1 学分；第 5-8 学期的体育专项不设学分，其中第 5-6 学期为限选，第 7-8 学期为任选。学生大三结束申请推荐免试攻读研究生需完成第 1-4 学期的体育必修课程并取得学分。

体育课的选课、退课及境外交换学生的体育课程认定等请详见 2016 级学生手册《清华大学本科体育课程的有关规定及要求》。

(3) 外语 (一外英语 必修8+2学分, 一外小语种 必修6学分)

一外英语学生大学英语课程要求8学分，英语实践环节2学分(学分计入实践学分)。

英语分级为1、2级的同学需在大二结束前修满8学分的公共英语和英语通识课程(每学期2学

分)；英语分级为3、4级的同学在大二结束前修满8学分的英语通识课程或外文系英语专业课程(每学期2学分)。选修4门外文系认定、其他院系开设的英文授课课程，可申请4学分大学英语课程免课。外语课程开课目录请参考每学期选课手册。

设清华大学英语水平考试，必修，不设学分，学生进入大三后报名参加。

一外日语、德语、法语、俄语等小语种学生入学后直接进入课程学习，必修6学分。

关于免课、英语水平考试免考、实践环节认定等详细规定详见《清华大学外语课程设置及教学管理办法(试行)》(教学门户)。

2. 文化素质课(文科类) 13学分

文化素质课程(文科类)包括文化素质教育核心课、文化素质教育讲座、新生研讨课和一般文化素质教育课。要求在本科学习阶段修满13学分，文化素质教育讲座、文化素质教育核心课程和新生研讨课为限选，至少8学分，要求其中必须有一门基础理工(STEM)认证课；一般文化素质课程为任选。除新生研讨课和文化素质教育讲座外，其余文化素质教育课程划分为八个课组：①哲学与伦理、②历史与文化、③语言与文学、④艺术与审美、⑤环境、科技与社会、⑥当代中国与世界、⑦人生与发展、⑧数学与自然科学。

每学期开设的文化素质教育课程目录(含基础理工(STEM)认证课)详见当学期选课手册。

3. 专业相关课程 99学分

(1) 公共必修课4学分

1) 艺术设计	4学分		
10800022	中国工艺美术史		2学分
10800032	外国工艺美术史		2学分
2) 造型艺术	4学分		
10800002	中国美术史		2学分
10800012	外国美术史		2学分
3) 艺术设计学	从以上1)、2)课组中必修 8学分。		

(2) 一年级基础核心课 18学分

1) 艺术设计(染织、陶瓷、视传、环艺、工业、信息)	18学分		
30806093	视觉语言(1)		3学分
30805743	视觉语言(2)		3学分
30803943	素描		3学分
30806103	三维造型基础(1)		3学分
30806173	三维造型基础(2)		3学分
	综合造型基础		3学分
2) 艺术设计(服装)	18学分		
30806093	视觉语言(1)		3学分
30805743	视觉语言(2)		3学分
30806103	三维造型基础(1)		3学分
30806173	三维造型基础(2)		3学分
30806203	综合造型基础(1)		3学分
30806213	综合造型基础(2)		3学分
3) 工艺美术	18学分		

30806163	素描(1)	3学分
30806183	素描(2)	3学分
30800123	色彩	3学分
30806123	塑造(1)	3学分
30806193	塑造(2)	3学分
	综合造型基础	3学分
4) 造型艺术 (摄影, 绘画, 雕塑)	18学分	
30806163	素描(1)	3学分
30806183	素描(2)	3学分
30800123	色彩	3学分
30806123	塑造(1)	3学分
30806193	塑造(2)	3学分
30806223	影像与视频	3学分
5) 艺术史论	18学分	
30801072	素描	2学分
30806131	中国书画	1学分
30806143	中国古代绘画	3学分
30806153	中国工艺美术断代史(1)	3学分
30806243	中国工艺美术断代史(2)	3学分
30806253	中国工艺美术断代史(3)	3学分
30800962	色彩	2学分
30801841	设计基础	1学分
(3) 专业核心课 45学分		
1) 艺术设计		
产品设计 (染织艺术设计) 45学分		
40802832	纺织材料学	2学分
30806262	染织图案基础	2学分
30806853	染织与服装色彩设计	3学分
30806872	中外染织纹样史	2学分
	印染工艺基础	3学分
40805093	印染艺术设计	3学分
	编织工艺基础	3学分
40808293	旅游纪念品设计	3学分
40809943	交通工具纺织品设计	3学分
	刺绣工艺基础	3学分
40800153	室内纺织品设计	3学分
40800163	服饰纺织品设计	3学分
	地毯设计	3学分
40804723	编织艺术设计	3学分
40805734	刺绣艺术设计	4学分
30805891	市场营销学	1学分
30802701	论文写作	1学分
服装与服饰设计	45学分	

30802782	立体裁剪(1)	2学分
40805782	服装工艺(1)	2学分
40802832	纺织材料学	2学分
30806861	染织图案基础	1学分
40809472	染织与服装色彩设计	2学分
40802842	中国服装史	2学分
	染织工艺基础	2学分
30800062	西洋服装史	2学分
40800343	服装设计(1)	3学分
40804923	立体裁剪(2)	3学分
40809413	服装设计(2)	3学分
40806683	平面裁剪(1)	3学分
40808063	服装工艺(2)	3学分
30802863	平面裁剪(2)	3学分
	服装设计(3)	3学分
40809813	服饰设计	3学分
	服装设计(4)	4学分
30805891	市场营销学	1学分
30802701	论文写作	1学分
陶瓷艺术设计	45学分	
30805961	陶瓷艺术设计导论	1学分
30802961	中国陶瓷史	1学分
40808531	世界陶瓷史	1学分
30806401	陶瓷造型基础(1)	1学分
30806392	陶瓷造型基础(2)	2学分
30806353	陶瓷成型基础	3学分
30806053	陶瓷工艺基础	3学分
30806551	陶瓷装饰基础(1)	1学分
30806562	陶瓷装饰基础(2)	2学分
30806513	陶瓷塑造基础	3学分
40809913	传统陶艺(1)	3学分
40807953	传统陶艺(2)	3学分
40809653	传统陶艺(3)	3学分
40809263	陶瓷设计(1)	3学分
40809303	陶瓷设计(2)	3学分
40809333	陶瓷设计(3)	3学分
40809312	现代陶艺(1)	2学分
40805882	现代陶艺(2)	2学分
40808703	现代陶艺(3)	3学分
30802872	论文写作	2学分
视觉传达设计	45学分	
40802403	视觉传达设计概论	3学分
30800203	字体设计	3学分

30804093	图形设计	3学分
40807753	数字媒介设计基础	3学分
40807852	综合设计基础	2学分
40807841	当代摄影	1学分
40807853	编排设计	3学分
	插图设计	3学分
	视觉识别系统设计(1)	3学分
40809873	包装设计(1)	3学分
40803074	书籍设计	4学分
40809092	广告设计(1)	2学分
40809093	视觉识别系统设计(2)	3学分
40808813	广告设计(2)	3学分
40808843	包装设计(2)	3学分
	新媒体艺术设计	3学分
环境设计	45学分	
30806411	环境艺术概论	1学分
40805991	空间测绘	1学分
30806361	设计认知基础	1学分
40808952	中外建筑园林史论(1)	2学分
40809172	中外建筑园林史论(2)	2学分
40805972	设计表达(1)	2学分
30806492	设计表达(2)	2学分
40809622	案例分析	2学分
40809961	行为与心理	1学分
40803201	人体工程学	1学分
30806722	材料与设计	2学分
30806531	构造与营建	1学分
40801961	设计程序	1学分
40809552	光与色彩	2学分
40809442	环境物理	2学分
40809422	调研与文献综述	2学分
40809901	施工图设计	1学分
30806382	专业设计(1)	2学分
40807882	专业设计(2)	2学分
40809763	专业设计(3)	3学分
40809723	专业设计(4)	3学分
40808953	专业设计(5)	3学分
40808643	专业设计(6)	3学分
40809493	综合设计(1)	3学分
工业设计	45学分	
30804351	工业设计概论	1学分
30806422	工业设计表达(1)平面表达	2学分
30806431	工程制图	1学分

30806442	设计工程基础(1)材料/成型/工艺	2学分
30806582	工业设计表达(2)立体表达	2学分
30806292	造型基础(1)	2学分
30805392	造型基础(2)	2学分
40803081	设计思维	1学分
40809641	工业设计人机工程学应用	1学分
30806602	设计工程基础(2)机能原理	2学分
30806592	工业设计表达(3)计算机辅助设计	2学分
① 产品设计		
40809693	工业设计初步(1)	3学分
40809713	工业设计初步(2)	3学分
40809931	设计工程应用	1学分
40809921	工业设计程序方法	1学分
40809911	产品界面语义设计	1学分
40809223	产品设计(1)	3学分
40809213	产品设计(2)	3学分
30806771	用户研究方法	1学分
40805211	综合设计表达	1学分
40804731	产品计划	1学分
40806113	产品设计(3)	3学分
40808863	产品设计(4)	3学分
40809881	系统与 service 设计方法	1学分
40807031	设计调研	1学分
40809851	设计战略	1学分
② 产品设计(交通工具造型设计)		
40808543	交通工具造型设计(1)	3学分
40809372	交通工具平面设计表达(1)	2学分
40809382	交通工具立体设计表达(1)	2学分
40809251	交通工具设计概论	1学分
40807131	汽车新技术与新材料	1学分
40808453	交通工具造型设计(2)	3学分
40809302	交通工具平面设计表达(2)	2学分
40807123	交通工具立体设计表达(2)	3学分
40809551	交通工具计算机辅助设计(1)	1学分
40808233	交通工具造型设计(3)	3学分
40808263	交通工具造型设计(4)	3学分
40808243	交通工具综合设计表达	3学分
艺术与科技(信息设计) 45学分		
40807142	视听语言	2学分
30806372	数字影音设计	2学分
30806672	创意思维	2学分
30806683	原型基础	3学分
40809644	界面设计基础	4学分

40808743	信息图表设计	3学分
40807862	动态表达基础	2学分
40806201	信息艺术概论	1学分
40809752	可用性工程	2学分
40809663	信息设计方法	3学分
40803523	界面设计	3学分
40809403	信息设计(1)	3学分
40808753	信息设计(2)	3学分
40809503	交互设计(1)	3学分
40808673	交互设计(2)	3学分
40807182	交互技术(1)	2学分
40809432	交互技术(2)	2学分
40809621	设计心理学	1学分
40808491	设计社会学	1学分
动画 45学分		
40807142	视听语言	2学分
40807872	动画美术设计	2学分
40807804	动画运动规律	4学分
40809483	数字动画制作技术	3学分
30806812	动画速写	2学分
30803961	动画艺术概论	1学分
40802332	动画前期创意	2学分
40806922	动画分镜头	2学分
40807234	原动画技法	4学分
40808026	动画创作(1)	6学分
40808036	动画创作(2)	6学分
40809463	三维动画设计	3学分
40807222	表演基础	2学分
40807212	声音表现	2学分
40809541	后期合成	1学分
40808573	动漫周边设计	3学分
工艺美术(玻璃艺术) 45学分		
40809462	中国画(1)	3学分
30803533	装饰基础(1)	3学分
40808323	圆雕人体(1)	3学分
40807803	装饰基础(2)	3学分
	灯工工艺(1)	3学分
40808873	窑制玻璃(1)	3学分
	灯工工艺(2)	3学分
40808913	吹制玻璃(1)	3学分
	中国画(2)	3学分
40801443	吹制玻璃(2)	3学分
40808413	窑制玻璃(2)	3学分
40805193	装饰玻璃	3学分

40808283	吹制玻璃 (3)	3学分
40808313	玻璃粘贴工艺	3学分
	玻璃艺术创作	3学分
工艺美术(纤维艺术) 45学分		
40808323	圆雕人体 (1)	3学分
	中国画 (1)	3学分
40808353	装饰基础 (1)	3学分
30806911	纤维工艺	1学分
40809102	壁画创作	2学分
40807803	装饰基础 (2)	3学分
40808793	综合材料创作	3学分
40808833	壁毯创作 (1)	3学分
40801473	壁毯创作 (2)	3学分
	中国画 (2)	3学分
40803293	陈设艺术设计	3学分
40808973	纤维产品设计	3学分
40808273	展示艺术设计	3学分
	创意与表现	3学分
40807773	软雕创作 (1)	3学分
	软雕创作 (2)	3学分
2) 造型艺术		
摄影 45学分		
40808583	摄影技术基础 (1)	3学分
40808553	数码摄影基础	3学分
40808593	摄影技术基础 (2)	3学分
40809553	黑白摄影	3学分
40809453	影棚摄影基础	3学分
40809332	数码后期和色彩管理	2学分
40809322	影像批评	2学分
40809533	大画幅摄影	3学分
40809491	摄影艺术概论	1学分
40808443	跨媒介影像艺术	3学分
40809714	广告摄影	4学分
40808423	广告摄影 (2)	3学分
40808693	摄影实践与创作 (1)	3学分
40808964	摄影实践与创作 (2)	4学分
40809572	摄影作品研究	2学分
40808523	摄影实践与创作 (3)	3学分
绘画(油画) 45学分		
40809283	素描(人物)	3学分
30800393	色彩(人物)	3学分
40804342	综合材料训练(水性坦培拉)	2学分
30803191	创作练习(构图)	1学分

30801003	素描(人体)	3学分
40800893	综合材料	2学分
30801403	色彩(风景写生)	2学分
30803162	创作练习(1)	2学分
40809853	素描人物组合	3学分
	油画(人体组合)	3学分
	综合材料训练(材料实验)	1学分
40800692	创作练习(2)	2学分
40806353	素描人物	3学分
40804373	油画人物	3学分
	视觉语言训练(影像)	1学分
40801182	创作练习(3)	2学分
40809996	油画(人物组合写生)	6学分
40809392	搜集素材与创作	2学分
40809981	毕业论文选题与写作	1学分
绘画(版画)	45学分	
30800183	素描	3学分
40808143	黑白木版	3学分
40807403	木版水印	3学分
30800123	色彩	3学分
40804283	套色木版	3学分
40805383	丝网技法	3学分
	铜版	3学分
40809272	色彩(风景写生)	2学分
40808503	石版	3学分
40809971	创作练习1	1学分
	综合版	3学分
30806953	丝网版画制作	3学分
40809582	视觉语言训练(影像)	2学分
40809631	创作练习2	1学分
30803243	铜版技法创作	3学分
	石版II	3学分
40809392	搜集素材与创作	2学分
40809981	毕业论文选题与写作	1学分
中国画	45学分	
30806833	线性素描	3学分
30803263	白描人物	3学分
	中国画形态表现	3学分
30803273	经典工笔人物画临摹	3学分
40809053	线描人物写生	3学分
40809643	山水画技法	3学分
40804303	经典山水画临摹	3学分
30806543	设色工笔人物画写生	3学分

40808941	书法篆刻	1学分
	写意花鸟技法	2学分
	经典花鸟画临摹	3学分
30806753	水墨人物	3学分
40809562	实验水墨	2学分
	创作练习	1学分
30803191	构图练习	1学分
	书法篆刻(2)	2学分
40808633	山水写生	3学分
40809392	搜集素材与创作	2学分
40809981	毕业论文选题与写作	1学分
雕塑 45学分		
40800971	雕塑概论	1学分
30806283	泥塑人体(1)	3学分
30806302	泥塑胸像	2学分
40809353	雕塑构造(1)	3学分
40807883	浮雕人像	3学分
30800043	素描人体	3学分
40807463	传统雕塑临摹	3学分
40809793	泥塑人体(2)	3学分
40809783	泥塑着衣人物	3学分
40806453	中国传统雕塑彩塑	3学分
40807883	浮雕人体	3学分
40808903	泥塑人体(3)	3学分
40809163	具象雕塑	3学分
40808613	等大泥塑人体(1)	3学分
40809342	等大泥塑人体(2)	2学分
40808882	抽象雕塑	2学分
40808872	环境雕塑	2学分
3) 艺术史论 45学分		
30806523	西方古代美术史	3学分
30806483	西方近现代美术史	3学分
40809433	外国工艺美术史	3学分
40809423	西方现代设计史	3学分
30806763	美术考古	3学分
40809313	佛教美术	3学分
40809393	西方现当代艺术理论	3学分
40808733	中国现当代艺术	3学分
40808663	艺术管理学	3学分
40807763	中国工艺美术史	3学分
40809673	设计批评	3学分
40809863	美学	3学分
40808763	艺术传播学	3学分

30806343	说明文写作	3学分
40807783	学术论文写作	3学分
(4) 专业选修课 32学分		
00804733	书法	3学分
00804743	线描	3学分
00804783	摄影	3学分
00804723	图案	3学分
00804753	速写	3学分
00804773	构成	3学分
00804803	艺用人体解剖	3学分
00803233	素描写生	3学分
00803243	色彩写生	3学分
00803213	设计概论	3学分
00803223	艺术概论	3学分
00804763	工笔花鸟	3学分
00804683	写意花鸟	3学分
00803393	扎染工艺	3学分
00803533	蜡染工艺	3学分
00804123	纺织工艺	3学分
00803303	编结工艺	3学分
00803463	机织工艺	3学分
00803914	传统图案研究与应用	4学分
00804464	传统染织工艺传承与应用	4学分
00804104	纺织品陈列设计	4学分
00803864	时尚与流行	4学分
00804184	服装造型设计	4学分
00804444	民族民间服饰研究与应用	4学分
00803313	中外服装史	3学分
00803593	立体裁剪	3学分
00803453	服装工艺	3学分
00803583	服装造型综合训练与创新设计	3学分
00803673	服装设计效果图	3学分
	服饰色彩	3学分
	服装设计	3学分
00804713	服饰设计	3学分
00804513	材料再造	3学分
	平面裁剪	3学分
00803973	陶艺基础—拉坯成型	3学分
	陶瓷设计基础	3学分
00804213	传统陶瓷雕塑	3学分
00804524	陶瓷艺术(1)	4学分
00803413	陶艺创作	3学分
00803984	陶瓷艺术	4学分

00803293	中国传统装饰艺术	3学分
	包装设计	3学分
00803853	书籍设计	3学分
00801642	字体设计	2学分
00803723	海报设计	3学分
00804252	视觉艺术设计	2学分
00802122	标志设计	2学分
00804543	编排设计	3学分
00803732	广告设计	2学分
00804542	插图设计	2学分
00802442	海报设计	2学分
00804862	活版印刷与手工书实践	2学分
00804833	纸纤维艺术与设计	3学分
00803942	园艺基础	2学分
00804152	规划原理与城市设计	2学分
00803882	家具设计	2学分
00803492	陈设设计	2学分
00803472	照明技术	2学分
00803662	展示设计	2学分
00804421	法规与管理	1学分
00801681	论文写作	1学分
00803521	绿色设计	1学分
00803872	参数化设计	2学分
00803362	建筑装饰	2学分
00802872	计算机辅助环艺设计	2学分
00804112	传统园林设计	2学分
00804162	公共艺术设计	2学分
00803281	建筑形态学	1学分
00800262	手绘表现技法	2学分
00800252	环境艺术鉴赏	2学分
00803441	工业设计与材料	1学分
00803422	工业设计与色彩	2学分
00803602	产品设计调研	2学分
00803611	工业设计基础	1学分
00803843	产品设计实践(1)可持续设计	3学分
00803802	产品设计表现技法	2学分
00803792	工业设计工程制图规范	2学分
00804363	产品设计实践(2)通用设计	3学分
00804402	设计心理学导论	2学分
00804392	工业设计理论思潮分析与案例分析	2学分
00804573	产品设计实践(3)	3学分
00804652	工业设计发展趋势系列讲座	2学分
00804642	设计管理与品牌战略	2学分

00803763	创新性展示设计	3学分
00803772	展示工程设计	2学分
00803952	展示活动策划	2学分
00804333	展示设施设计	3学分
00804322	商业展示设计	2学分
00804382	展示设计评析	2学分
00804562	博物馆展示设计	2学分
00804452	展示设计与品牌文化	2学分
00803373	动态影像设计	3学分
00803403	网络艺术设计	3学分
00803503	互动媒体设计	3学分
00803553	摄影作品赏析	3学分
00803683	可持续设计专题研究	3学分
00804143	智慧城市与可持续发展专题研讨	3学分
00803743	展示设计创意	3学分
00802462	新媒体艺术	2学分
00803702	智能空间设计	2学分
00803712	广告短片创作	2学分
00803993	金属艺术	3学分
00803653	纤维艺术	3学分
00803783	首饰艺术(1)	3学分
	玻璃艺术	3学分
00804343	漆画艺术	3学分
00803633	构成与设计基础	3学分
	装饰基础	3学分
00803902	金属艺术创作	2学分
00803642	纤维艺术创作	2学分
00804272	玻璃艺术创作	2学分
	首饰艺术创作	2学分
	现代装饰艺术	2学分
	西方油画临摹与欣赏	3学分
	水印木刻	3学分
	书法篆刻(1)	3学分
00804673	版画技法综合训练	3学分
	山水画技法	3学分
	油画(肖像)	3学分
00803263	铜版	3学分
00804133	工笔人物重彩	3学分
00804263	油画(人物)	3学分
	丝网	3学分
	壁画创作	3学分
	写意花鸟	3学分
	油画(人体)	3学分

	木版(水印木刻)	3学分
00803823	公共艺术设计	3学分
00803543	白描临摹	3学分
	油画语言训练	3学分
	版画语言训练	3学分
00803812	现当代美术专题	2学分
00803922	绘画与观看	2学分
	综合艺术语言训练	3学分
	书法篆刻(2)	3学分
00803433	雕塑	3学分
00803933	雕塑构造(2)	3学分
00804503	材料实践(4)	3学分
00803483	材料实践(1)	3学分
00804293	材料实践(2)	3学分
00803962	雕塑创作实践(1)	2学分
00803832	雕塑创作实践(2)	2学分
00804312	雕塑创作实践(3)	2学分
00804282	雕塑创作实践(4)	2学分
00803573	艺术市场概述	3学分
00803563	中国近现代设计史	3学分
	公共艺术概论	3学分
00803253	中国现代美术理论与思潮	3学分
00803513	中外设计论著选读	3学分
00803692	艺术市场简史	2学分
00803752	艺术史专业基础	2学分
00804482	中国书法鉴赏	2学分

4. 实践环节 15学分

12090043	军事理论与技能训练	3学分
10800182	国际交流与专业实践	2学分
40800382	社会实践	2学分
40804022	专业考察	2学分
40809412	专业实践	2学分
40809782	综合课题训练(1)	2学分
40809402	综合课题训练(2)	2学分
雕塑15学分		
12090043	军事理论与技能训练	3学分
10800182	国际交流与专业实践	2学分
40800382	社会实践	2学分
40804501	中国雕塑史	1学分
40804553	专业考察	3学分
40806431	西方雕塑史	1学分
40808473	材料实践(三)	3学分

5. 综合论文训练(含毕业论文、毕业设计/创作)15学分

艺术设计、造型艺术

40801265	毕业论文	5学分
40809960	毕业设计(创作)	10学分
艺术设计学		
40804690	毕业论文	15学分

美术学院

本科指导性教学计划

第一学年

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
12090043	军事理论与技能训练	3	3周	考查	

秋季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720011	体育(1)	1	2	考查	
10640532	英语(1)	2	2	考试	
10610183	思想道德修养与法律基础	3	2	考试	
10800022	中国工艺美术史	2	2	考试	设计、史论必修
10800002	中国美术史	2	2	考试	造型、史论必修
	专业选修课	2-3	12	考查	
	文化素质选修课	2	2	考查	
	合计	12			

艺术设计(染织、陶瓷、视传、环艺、工业、信息)

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30806093	视觉语言(1)	3	12	考试	
30803943	素描	3	12	考试	
30806103	三维造型基础(1)	3	12	考试	
	合计	9			

艺术设计(服装)

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30806093	视觉语言(1)	3	12	考试	
30805743	视觉语言(2)	3	12	考试	
30806103	三维造型基础(1)	3	12	考试	
	合计	9			

造型艺术(摄影、绘画、雕塑)、工艺美术系

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30806163	素描(1)	3	12	考试	
30800123	色彩	3	12	考试	
30806123	塑造(1)	3	12	考试	
	合计	9			

艺术史论

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30801072	素描	2	4	考试	
30806131	中国书画	1	4	考试	
30806143	中国古代绘画	3	8	考试	
30806153	中国工艺美术新代史(1)	3	8	考试	
	合计	9			

春季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720021	体育(2)	1	2	考查	
10640682	英语(2)	2	2	考试	
10610193	中国近现代史纲要	3	2	考试	
10800032	外国工艺美术史	2	2	考试	设计、史论必修
10800012	外国美术史	2	2	考试	造型、史论必修
	专业选修课	3	12	考查	
	文化素质选修课	2	2	考查	
	合计	13			

艺术设计(染织、陶瓷、视传、环艺、工业、信息)

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30806173	三维造型基础(2)	3	12	考试	
30805743	视觉语言(2)	3	12	考试	
	综合造型基础	3	12	考试	
	合计	9			

艺术设计(服装)

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30806173	三维造型基础(2)	3	12	考试	
30806203	综合造型基础(1)	3	12	考试	
30806213	综合造型基础(2)	3	12	考试	
	合计	9			

工艺美术

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30806183	素描(2)	3	12	考试	
30806193	塑造(2)	3	12	考试	
	综合造型基础	3	12	考试	
	合计	9			

造型艺术(摄影、绘画、雕塑)

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30806183	素描(2)	3	12	考试	
30806193	塑造(2)	3	12	考试	
30806223	影像与视频	3	12	考试	
	合计	9			

艺术史论

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
30800962	色彩	2	4	考试	
30801841	设计基础	1	4	考试	
30806243	中国工艺美术新代史(2)	3	8	考试	
40807763	中国工艺美术新代史(3)	3	8	考试	
	合计	9			

夏季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
40800382	社会实践	2	22	考查	
10800182	国际交流与专业实践	2	24	考查	

合计

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第二学年

秋季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720031	体育(3)	1	2	考查	
10641132	英语(3)	2	2	考试	
	专业选修课	3	12	考查	
	文化素质选修课	3	3	考查	
	合计	9			

艺术设计

产品设计(染织艺术设计)

40802832	纺织材料学	2	8	考试	
30806262	染织图案基础	2	8	考试	
30806853	染织与服装色彩设计	3	8	考试	
30806872	中外染织纹样史	2	4	考试	
	合计	9			

服装与服饰设计

30802782	立体裁剪(1)	2	8	考试	
40805782	服装工艺(1)	2	8	考试	
40809472	染织与服装色彩设计	2	8	考试	
30806861	染织图案基础	1	8	考试	
40802842	中国服装史	2	4	考试	
	合计	9			

陶瓷艺术设计

30805961	陶瓷艺术设计导论	1	4	考试	
30802961	中国陶瓷史	1	4	考试	
40808531	世界陶瓷史	1	4	考试	
30806401	陶瓷造型基础(1)	1	4	考试	
30806392	陶瓷造型基础(2)	2	8	考试	
30806353	陶瓷成型基础	3	12	考试	
	合计	9			

视觉传达设计

40802403	视觉传达设计概论	3	12	考试	
30800203	字体设计	3	12	考试	
30804093	图形设计	3	12	考试	
	合计	9			

环境设计

30806411	环境艺术概论	1	4	考试	
40805991	空间测绘	1	8	考试	
30806361	设计认知基础	1	8	考试	
40808952	中外建筑园林史论(1)	2	4	考试	
30806382	专业设计(1)	2	4	考试	
40805972	设计表达(1)	2	4	考试	
	合计	9			

工业设计

30804351	工业设计概论	1	4	考试
30806422	工业设计表达 (1) 平面表达	2	12	考试
30806442	设计工程基础 (1) 材料/成型/工艺	2	12	考试
30806292	造型基础 (1)	2	12	考试
40809641	工业设计人机工程学应用	1	4	考试
30806431	工程制图	1	4	考试
	合计	9		
艺术与科技 (信息设计)				
40807142	视听语言	2	4	考试
30806372	数字影音设计	2	8	考试
30806672	创意思维	2	8	考试
30806683	原型基础	3	12	考试
	合计	9		
动画				
40807142	视听语言	2	4	考试
30803961	动画艺术概论	1	4	考试
40807804	动画运动规律	4	8	考试
40807872	动画美术设计	2	8	考试
	合计	9		
工艺美术 (玻璃艺术)				
	中国画 (1)	3	12	考试
30803533	装饰基础 (1)	3	12	考试
40808323	圆雕人体 (1)	3	12	考试
	合计	9		
工艺美术 (纤维艺术)				
40808323	圆雕人体 (1)	3	12	考试
	中国画 (1)	3	12	考试
40808353	装饰基础 (1)	3	12	考试
	合计	9		
造型艺术				
摄影				
40808583	摄影技术基础 (1)	3	12	考试
40808553	数码摄影基础	3	12	考试
40808593	摄影技术基础 (2)	3	12	考试
	合计	9		
绘画 (油画)				
40809283	素描 (人物)	3	12	考试
30800393	色彩 (人物)	3	12	考试
40804342	综合材料训练 (水性坦培拉)	2	8	考试
30803191	创作练习 (构图)	1	4	考试
	合计	9		
绘画 (版画)				

30800183	素描	3	12	考试
30800393	黑白木版	3	12	考试
40807403	木版水印	3	12	考试
	合计	9		
中国画				
30806833	线性素描	3	12	考试
30803263	白描人物临摹	3	12	考试
	中国画形态表现	3	12	考试
	合计	9		
雕塑				
40800971	雕塑概论	1	4	考试
30806302	泥塑胸像	2	8	考试
30806283	泥塑人体(1)	3	12	考试
40809353	雕塑构造(1)	3	12	考试
	合计	9		
艺术史论				
40809433	外国工艺美术史	3	8	考试
40809423	西方现代设计史	3	8	考试
30806343	说明文写作	3	4	考试
	合计	9		

春季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720041	体育(4)	1	2	考查	
10641142	英语(4)	2	2	考试	
10610204	马克思主义基本原理	4	3	考试	
10610224	毛泽东思想和中国特色社会主义理论体系概论	4	3	考试	
	专业选修课	3	12	考查	
	合计	14			

艺术设计

产品设计(染织艺术设计)					
	印染工艺基础	3	8	考试	
	编织工艺基础	3	8	考试	
	刺绣工艺基础	3	8	考试	
	合计	9			
服装与服饰设计					
40802832	纺织材料学	2	8	考试	
	染织工艺基础	2	8	考试	
40800343	服装设计(1)	3	8	考试	
30800062	西洋服装史	2	4	考试	
	合计	9			
陶瓷艺术设计					
30806053	陶瓷工艺基础	3	12	考试	
30806551	陶瓷装饰基础(1)	1	4	考试	
30806562	陶瓷装饰基础(2)	2	8	考试	
30806513	陶瓷塑造基础	3	12	考试	

	合计	9		
视觉传达设计				
40807852	综合设计基础	2	8	考试
40807841	当代摄影	1	4	考试
40807853	编排设计	3	12	考试
40807753	数字媒介设计基础	3	12	考试
	合计	9		
环境设计				
40803201	人体工程学	1	4	考试
40801961	设计程序	1	8	考试
30806531	构造与营建	1	8	考试
40809172	中外建筑园林史论(2)	2	4	考试
40807882	专业设计(2)	2	4	考试
30806492	设计表达(2)	2	4	考试
	合计	9		
工业设计				
40803081	设计思维	1	4	考试
30805392	造型基础(2)	2	12	考试
30806582	工业设计表达(2) 立体表达	2	12	考试
30806592	工业设计表达(3) 计算机辅助设计2		12	考试
30806602	设计工程基础(2) 机能原理	2	12	考试
	合计	9		
设计与科技(信息设计)				
40809644	界面设计基础	4	8	考试
40807862	动态表达基础	2	4	考试
40808743	信息图表设计	3	12	考试
	合计	9		
动画				
40807222	表演基础	2	4	考试
40807234	原动画技法	4	8	考试
40809483	数字动画制作技术	3	12	考试
	合计	9		
工艺美术(玻璃艺术)				
40807803	装饰基础(2)	3	12	考试
灯工工艺(1) 3		12		考试
40808873	窑制玻璃(1)	3	12	考试
	合计	9		
工艺美术(纤维艺术)				
40807803	装饰基础(2)	3	12	考试
30806911	纤维工艺	1	4	考试
40809102	壁画创作	2	8	考试
40808793	综合材料创作	3	12	考试

	合计	9			
造型艺术					
摄影					
40809553	黑白摄影	3	12	考试	
40809453	影棚摄影基础	3	12	考试	
40809533	大画幅摄影	3	12	考试	
	合计	9			
绘画（油画）					
30801003	素描(人体)	3	12	考试	
40800893	综合材料	2	8	考试	
30801403	色彩（风景写生）	2	8	考试	
30803162	创作练习（1）	2	8	考试	
	合计	9			
绘画（版画）					
30800123	色彩	3	12	考试	
40804283	套色木版	3	12	考试	
40805383	丝网技法	3	12	考试	
	合计	9			
中国画					
30803273	经典工笔人物画临摹	3	12	考试	
40809053	线描人物写生	3	12	考试	
40809643	山水画技法	3	12	考试	
	合计	9			
雕塑					
40807883	浮雕人像	3	12	考试	
30800043	素描人体	3	12	考试	
40807463	传统雕塑临摹	3	12	考试	
	合计	9			
艺术史论					
30806523	西方古代美术史	3	8	考试	
30806483	西方近现代美术史	3	8	考试	
40807783	学术论文写作	3	4	考试	
	合计	9			
夏季学期					
课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
40809782	综合课题训练(1)	2	3周	考查	
40804022	专业考察	2	2周	考查	
	合计	4			
雕塑					
40804501	中国雕塑史	1	1周	考试	
40804553	专业考察	3	4周	考试	
	合计	4			

第三学年

秋季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720110	体育专项(1)		2	考查	
	专业选修课	3	12	考查	
	专业选修课	4	4	考查	
	文化素质选修课	2	2	考查	
	合计	9			

艺术设计

产品设计(染织艺术设计)

40805093	印染艺术设计	3	8	考试	
40809943	交通工具纺织品设计	3	4	考试	
40808293	旅游纪念品设计	3	12	考试	
	合计	9			

服装与服饰设计

40809413	服装设计(2)	3	12	考试	
40806683	平面裁剪(1)	3	12	考试	
	服装工艺(2)	3	12	考试	
	合计	9			

陶瓷艺术设计

40809913	传统陶艺(1)	3	12	考试	
40807953	传统陶艺(2)	3	12	考试	
40809653	传统陶艺(3)	3	12	考试	
	合计	9			

视觉传达设计

	插图设计	3	12	考试	
40808103	视觉识别系统设计(1)	3	12	考试	
40809873	包装设计(1)	3	12	考试	
	合计	9			

环境设计

40809961	行为与心理	1	4	考试	
40809622	案例分析	2	4	考试	
40809763	专业设计(3)	3	8	考试	
40809723	专业设计(4)	3	8	考试	
	合计	9			

工业设计

① 产品设计

40809693	工业设计初步(1)	3	8	考试	
40809713	工业设计初步(2)	3	8	考试	
40809931	设计工程应用	1	4	考试	
40809921	工业设计程序方法	1	4	考试	
40809911	产品界面语义设计	1	4	考试	
	合计	9			

② 产品设计(交通工具造型设计)

40808543	交通工具造型设计(1)	3	12	考试	
40809372	交通工具平面设计表达(1)	2	8	考试	

40809382	交通工具立体设计表达(1)	2	8	考试
40809251	交通工具设计概论	1	4	考试
40807131	汽车新技术与新材料	1	4	考试
	合计	9		
艺术与科技(信息设计)				
40806201	信息艺术概论	1	4	考试
40809752	可用性工程	2	8	考试
40809663	信息设计方法	3	12	考试
40803523	界面设计	3	12	考试
	合计	9		
动画				
30806812	动画速写	2	4	考试
40802332	动画前期创意	2	8	考试
40806922	动画分镜头	2	8	考试
40809463	三维动画设计	3	12	考试
	合计	9		
工艺美术(玻璃艺术)				
	灯工工艺(2)	3	12	考试
40808913	吹制玻璃(1)	3	12	考试
	中国画(2)	3	12	考试
	合计	9		
工艺美术(纤维艺术)				
40808833	壁毯创作(1)	3	12	考试
40801473	壁毯创作(2)	3	12	考试
	中国画(2)	3	12	考试
	合计	9		
造型艺术				
摄影				
40809491	摄影艺术概论	1	4	考试
40809714	广告摄影	4	8	考试
40809332	数码后期和色彩管理	2	8	考试
40809322	影像批评	2	4	考试
	合计	9		
绘画(油画)				
40809853	素描(人物组合)	3	12	考试
	油画(人体组合)	3	12	考试
	综合材料训练(材料实验)	1	4	考试
40800692	创作练习(2)	2	8	考试
	合计	9		
中国画				
40804303	经典山水画临摹	3	12	考试
30806543	设色工笔人物画写生	3	12	考试
40808941	书法篆刻	1	4	考试
	写意花鸟技法	2	8	考试
	合计	9		
绘画(版画)				
	铜版	3	12	考试
40809272	色彩(风景写生)	2	8	考试

40808503	石版	3	12	考试
40809971	创作练习 1	1	4	考试
	合计	9		

雕塑

40809793	泥塑人体(2)	3	12	考试
40809783	泥塑着衣人物	3	12	考试
40806453	中国传统雕塑彩塑	3	12	考试
	合计	9		

艺术史论

40807763	中国工艺美术学史	3	8	考试
40809673	设计批评	3	8	考试
40809863	美学	3	4	考试
	合计	9		

春季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720120	体育专项(2)		2	考查	
	专业选修课	3	12	考查	
	专业选修课	4	4	考查	
	文化素质选修课	2	2	考查	
	合计	9			

艺术设计

产品设计(染织艺术设计)

	地毯设计	3	12	考试
40800153	室内纺织品设计	3	12	考试
40800163	服饰纺织品设计	3	12	考试
	合计	9		

服装与服饰设计

40809813	服装设计(3)	3	12	考试
40804923	立体裁剪(2)	3	12	考试
30802863	平面裁剪(2)	3	12	考试
	合计	9		

陶瓷艺术设计

40809263	陶瓷设计(1)	3	12	考试
40809303	陶瓷设计(2)	3	12	考试
40809333	陶瓷设计(3)	3	12	考试
	合计	9		

视觉传达设计

40803074	书籍设计	4	8	考试
40809092	广告设计(1)	2	12	考试
40809093	视觉识别系统设计(2)	3	12	考试
	合计	9		

环境设计

40809493	综合设计(1)	3	4	考试
40809442	环境物理	2	8	考试
30806722	材料与设计	2	8	考试
40809552	光与色彩	2	8	考试

	合计		9	
工业设计				
① 产品设计				
40809223	产品设计(1)	3	8	考试
40809213	产品设计(2)	3	8	考试
30806771	用户研究方法	1	4	考试
40805211	综合设计表达	1	4	考试
40804731	产品计划	1	4	考试
	合计		9	
② 产品设计(交通工具造型设计)				
40808453	交通工具造型设计(2)	3	12	考试
40809302	交通工具平面设计表达(2)	2	8	考试
40807123	交通工具立体设计表达(2)	3	12	考试
40809551	交通工具计算机辅助设计(1)	1	4	考试
	合计		9	
艺术与科技(信息设计)				
40809403	信息设计(1)	3	12	考试
40809503	交互设计(1)	3	12	考试
40809621	设计心理学	1	4	考试
40807182	交互技术(1)	2	8	考试
	合计		9	
动画				
40808026	动画创作(1)	6	12	考试
40807222	声音表现	2	8	考试
40809541	后期合成	1	4	考试
	合计		9	
工艺美术(玻璃艺术)				
40801443	吹制玻璃(2)	3	12	考试
40808413	窑制玻璃(2)	3	12	考试
40805193	装饰玻璃	3	12	考试
	合计		9	
工艺美术(纤维艺术)				
40803293	陈设艺术设计	3	12	考试
40808973	纤维产品设计	3	12	考试
40808273	展示艺术设计	3	12	考试
	合计		9	
造型艺术				
摄影				
40808443	跨媒介影像艺术	3	12	考试
40808423	广告摄影(2)	3	12	考试
40808693	摄影实践与创作(1)	3	12	考试
	合计		9	
绘画(油画)				
40806353	素描人物	3	12	考试
40804373	油画人物	3	12	考试
	视觉语言训练(影像)	1	4	考试
40801182	创作练习(3)	2	8	考试
	合计		9	

中国画					
	经典花鸟画临摹	3	12	考试	
30806753	水墨人物	3	12	考试	
40809562	实验水墨	2	8	考试	
	创作练习	1	4	考试	
	合计	9			
绘画(版画)					
	综合版	3	12	考试	
30806953	丝网版画制作	3	12	考试	
40809582	视觉语言训练(影像)	2	8	考试	
40809631	创作练习2	1	4	考试	
	合计	9			
雕塑					
40807883	浮雕人体	3	12	考试	
40808903	泥塑人体(3)	3	12	考试	
40809163	具象雕塑	3	12	考试	
	合计	9			
艺术史论					
30806763	美术考古	3	8	考试	
40809313	佛教美术	3	8	考试	
40809393	西方现代艺术理论	3	4	考试	
	合计	9			

夏季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
40809402	综合课题训练(2)	2	3周	考查	
40809412	专业实践	2	2周	考查	
	合计	4			
雕塑					
40806431	西方雕塑史	1	1周	考试	
40808473	材料实践(3)	3	4周	考试	
	合计	4			

第四学年

秋季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720130	体育专项(3)	2	2	考查	
	专业选修课	3	12	考查	
	专业选修课	4	4	考查	
	文化素质选修课	2	2	考查	
	合计	9			
艺术设计					
40804723	产品设计(染织艺术设计)	3	12	考试	

40805734	刺绣艺术设计	4	8	考试
30805891	市场营销学	1	4	考试
30802701	论文写作	1	4	考试
	合计	9		
服装与服饰设计				
40809813	服饰设计	3	12	考试
	服装设计(4)	4	8	考试
30805891	市场营销学	1	4	考试
30802701	论文写作	1	4	考试
	合计	9		
陶瓷艺术设计				
40809312	现代陶艺(1)	2	8	考试
40805882	现代陶艺(2)	2	8	考试
40808703	现代陶艺(3)	3	12	考试
30802872	论文写作	2	4	考试
	合计	9		
视觉传达设计				
40808813	广告设计(2)	3	12	考试
40808843	包装设计(2)	3	12	考试
	新媒体艺术设计	3	12	考试
	合计	9		
环境设计				
40809422	调研与文献综述	2	4	考试
40809901	施工图设计	1	4	考试
40808953	专业设计(5)	3	8	考试
40808643	专业设计(6)	3	8	考试
	合计	9		
工业设计				
① 产品设计				
40806113	产品设计(3)	3	8	考试
40808863	产品设计(4)	3	8	考试
40809881	系统与服务设计方法	1	4	考试
40807031	设计调研	1	4	考试
40809851	设计战略	1	4	考试
	合计	9		
② 产品设计(交通工具造型设计)				
40808233	交通工具造型设计(3)	3	12	考试
40808263	交通工具造型设计(4)	3	12	考试
40808243	交通工具综合设计表达	3	12	考试
	合计	9		
艺术与科技(信息设计)				
40808753	信息设计(2)	3	12	考试
40808673	交互设计(2)	3	12	考试
40808491	设计社会学	1	4	考试
40809432	交互技术(2)	2	8	考试
	合计	9		
动画				
40808036	动画创作(2)	6	12	考试

40808573	动漫周边设计	3	12	考试
	合计	9		
	工艺美术 (玻璃艺术)			
40808283	吹制玻璃 (3)	3	12	考试
40808313	玻璃粘贴工艺	3	12	考试
	玻璃艺术创作	3	12	考试
	合计	9		
	工艺美术 (纤维艺术)			
	创意与表现	3	12	考试
40807773	软雕创作 (1)	3	12	考试
	软雕创作 (2)	3	12	考试
	合计	9		
	造型艺术			
	摄影			
40808964	摄影实践与创作 (2)	4	8	考试
40809572	摄影作品研究	2	4	考试
40808523	摄影实践与创作 (3)	3	12	考试
	合计	9		
	绘画 (油画)			
40809996	油画 (人物组合写生)	6	12	考试
40809392	搜集素材与创作	2	8	考试
40809981	毕业论文选题与写作	1	4	考试
	合计	9		
	中国画			
	书法篆刻 (2)	2	8	考试
40808633	山水写生	3	12	考试
30803191	构图练习	1	4	
40809392	搜集素材与创作	2	8	考试
40809981	毕业论文选题与写作	1	4	考试
	合计	9		
	绘画 (版画)			
30803243	铜版技法创作	3	12	考试
	石版 II	3	12	考试
40809392	搜集素材与创作	2	8	考试
40809981	毕业创作与论文选题	1	4	考试
	合计	9		
	雕塑			
40808613	等大泥塑人体 (1)	3	12	考试
40809342	等大泥塑人体 (2)	2	12	考试
40808882	抽象雕塑	2	12	考试
40808872	环境雕塑	2	12	考试
	合计	9		
	艺术史论			
40808733	中国现当代艺术	3	8	考试
40808763	艺术传播学	3	8	考试
40808663	艺术管理学	3	4	考试
	合计	9		

春季学期

课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
10720140	体育专项(4)		2	考查	
艺术设计、造型艺术					
40801265	毕业论文	5		考查	
40809960	毕业设计(创作)	10		考查	
	合计	15	120		
艺术史论					
40804690	毕业论文	15		考查	
	合计	15	120		
专业选修课程:					
课程编号	课程名称	学分	周学时	考核方式	说明及主要先修课
00804733	书法	3	12	考查	
00804743	线描	3	12	考查	
00804783	摄影	3	12	考查	
00804723	图案	3	12	考查	
00804753	速写	3	12	考查	
00804773	构成	3	12	考查	
00804803	艺用人体解剖	3	12	考查	
00803233	素描写生	3	12	考查	
00803243	色彩写生	3	12	考查	
00803213	设计概论	3	12	考查	
00803223	艺术概论	3	12	考查	
00804763	工笔花鸟	3	12	考查	
00804683	写意花鸟	3	12	考查	
00803393	扎染工艺	3	12	考查	
00803533	蜡染工艺	3	12	考查	
00804123	纺织工艺	3	12	考查	
00803303	编结工艺	3	12	考查	
00803463	机织工艺	3	12	考查	
00803914	传统图案研究与应用	4	4	考查	
00804464	传统染织工艺传承与应用	4	4	考查	
00804104	纺织品陈列设计	4	4	考查	
00803864	时尚与流行	4	4	考查	
00804184	服装造型设计	4	4	考查	
00804444	民族民间服饰研究与应用	4	4	考查	
00803313	中外服装史	3	12	考查	
00803593	立体裁剪	3	12	考查	
00803453	服装工艺	3	12	考查	
00803583	服装造型综合训练与创新设计	3	12	考查	
00803673	服装设计效果图	3	12	考查	
	服饰色彩	3	12	考查	
	服装设计	3	12	考查	
00804713	服饰设计	3	12	考查	
00804513	材料再造	3	12	考查	
	平面裁剪	3	12	考查	
00803973	陶艺基础一拉坯成型	3	12	考查	

	陶瓷设计基础	3	12	考查
00804213	传统陶瓷雕塑	3	12	考查
00804524	陶瓷艺术 (1)	4	4	考查
00803413	陶艺创作	3	12	考查
00803984	陶瓷艺术	4	4	考查
00803293	中国传统装饰艺术	3	12	考查
	包装设计	3	12	考查
00803853	书籍设计	3	12	考查
00801642	字体设计	2	4	考查
00803723	海报设计	3	12	考查
00804252	视觉艺术设计	2	4	考查
00802122	标志设计	2	4	考查
00804543	编排设计	3	12	考查
00803732	广告设计	2	4	考查
00804542	插图设计	2	4	考查
00803942	园艺基础	2	4	考查
00803882	家具设计	2	4	考查
00803872	参数化设计	2	4	考查
00803492	陈设设计	2	8	考查
00804112	传统园林设计	2	4	考查
00804152	规划原理与城市设计	2	4	考查
00803362	建筑装饰	2	4	考查
00803472	照明技术	2	8	考查
00801681	论文写作	1	4	考查
00804421	法规与管理	1	4	考查
00803281	建筑形态学	1	4	考查
00804162	公共艺术设计	2	4	考查
00803662	展示设计	2	8	考查
00802872	计算机辅助环艺设计	2	8	考查
00800262	手绘表现技法	2	8	考查
00800252	环境艺术鉴赏	1	4	考查
00803521	绿色设计	1	4	考查
00803441	工业设计与材料	1	4	考查
00803422	工业设计与色彩	2	8	考查
00803602	产品设计调研	2	8	考查
00803611	工业设计基础	1	4	考查
00803843	产品设计实践(1) 可持续设计	3	12	考查
00803802	产品设计表现技法	2	4	考查
00803792	工业设计工程制图规范	2	4	考查
00804363	产品设计实践(2) 通用设计	3	12	考查
00804402	设计心理学导论	2	4	考查
00804392	工业设计理论思潮分析与案例分析2		4	考查
00804573	产品设计实践(3)	3	12	考查
00804652	工业设计发展趋势系列讲座	2	4	考查
00804642	设计管理与品牌战略	2	4	考查
00803763	创新性展示设计	3	12	考查
00803772	展示工程设计	2	4	考查
00803952	展示活动策划	2	4	考查

00804333	展示设施设计	3	12	考查
00804322	商业展示设计	2	4	考查
00804382	展示设计评析	2	4	考查
00804562	博物馆展示设计	2	4	考查
00804452	展示设计与品牌文化	2	4	考查
00803373	动态影像设计	3	12	考查
00803403	网络艺术设计	3	12	考查
00803503	互动媒体设计	3	12	考查
00803553	摄影作品赏析	3	12	考查
00803683	可持续设计专题研究	3	12	考查
00803743	展示设计创意	3	12	考查
00803702	智能空间设计	2	4	考查
00803712	广告短片创作	2	4	考查
00803993	金属艺术	3	12	考查
00803653	纤维艺术	3	12	考查
00803783	首饰艺术(1)	3	12	考查
00804343	漆画艺术	3	12	考查
00804173	铸金艺术	3	12	考查
00803633	构成与设计基础	3	12	考查
	装饰基础	3	12	考查
00803902	金属艺术创作	2	4	考查
00803642	纤维艺术创作	2	4	考查
00804272	玻璃艺术创作	2	4	考查
00804612	现代装饰艺术	2	4	考查
00804792	首饰艺术创作	2	4	考查
	西方油画临摹与欣赏	3	12	考查
	水印木刻	3	12	考查
	书法篆刻(1)	3	12	考查
00804673	版画技法综合训练	3	12	考查
	山水画基础技法	3	12	考查
	油画(肖像)	3	12	考查
00803263	铜版	3	12	考查
00804133	工笔人物重彩	3	12	考查
00804263	油画(人物)	3	12	考查
	丝网	3	12	考查
	壁画创作	3	12	考查
	写意花鸟	3	12	考查
	笔墨基础	3	12	考查
	油画(人体)	3	12	考查
	木版(水印木刻)	3	12	考查
00803823	公共艺术设计	3	12	考查
00803543	白描临摹	3	12	考查
	油画语言训练	3	12	考查
	版画语言训练	3	12	考查
00803812	现当代美术专题	2	8	考查
00803922	绘画与观者	2	8	考查
	综合艺术语言训练	3	12	考查
	书法篆刻(2)	3	12	考查

00803433	雕塑	3	12	考查
00803933	雕塑构造 (2)	3	12	考试
00804503	材料实践 (4)	3	12	考试
00803483	材料实践 (1)	3	12	考试
00804293	材料实践 (2)	3	12	考试
00803962	雕塑创作实践 (一)	2	4	考试
00803832	雕塑创作实践 (二)	2	4	考试
00804312	雕塑创作实践 (三)	2	4	考试
00804282	雕塑创作实践 (四)	2	4	考试
	雕塑创作实践 (五)	2	4	考试
	雕塑创作实践 (六)	2	4	考试
00803573	艺术市场概述	3	12	考查
00803513	中外设计论著导读	3	12	考试
00803253	中国现代美术理论与思潮	3	12	考试
00804482	中国书法鉴赏	2	4	考试
00803692	艺术市场简史	2	4	考试
00803752	艺术史专业基础	2	4	考试
00803563	中国近现代设计史	3	12	考试

APPENDIX 3

一、培养目标、学习年限、培养方式与应修学分

培养目标

艺术硕士艺术设计专业领域研究生教育，旨在培养具有良好职业道德、系统专业知识和高水平艺术设计技能，德、智、体、美全面发展的高层次、应用型艺术设计专门人才。能够胜任设计单位、院校、研究及政府等部门所需要的艺术设计实践、管理、教学、艺术设计活动策划和组织等工作的高层次专门人才，并具备自主创业的能力。

学习年限：一般为 3 年，最长不超过 4 年。

培养方式：

(一) 实行导师负责制及导师指导与集体培养相结合的方式。聘请本领域有经验的专家配合指导艺术设计实践。

(二) 突出专业特点，以实践为主兼顾理论及素质培养，采用课堂讲授、技能技巧训练与艺术设计实践相结合的方式。

(三) 创造艺术设计实践条件，建立多种形式的实践基地，加大实践环节学时数和学分比例。

(四) 课程学习和教学实践环节，须按教学要求进行考核。考核分为考试和考查两种方式。

(五) 课程教学和专业实践实行学分制。

应修学分：总学分不少于 53.0 学分。其中公共课程学习不少于 11.0 学分，专业必修课与专业实践环节不少于 36 学分，选修课不少于 6 学分。

二、学科(专业)主要研究方向

序号	研究方向	主要研究内容、特色与意义	研究生导师
1	产品设计方向	研究传统的造物理念与现代设计的关系。既注重产品的实用功能，更注重设计中的人文因素。强调动手能力、产品开发能力及设计管理的工作能力。	
2	环境艺术设计方向	研究环境艺术在社会生活以及在人们视觉上、心理上的定位。强调环境艺术与自然广泛接触，注重环境艺术的功能性需要和审美需要，了解当代环境艺术设计新思维，从而创造出一种既能满足人使用功能又具有高度美感的环境艺术。	
3	平面设计方向	研究适合视觉信息传递的设计方法，强调通过视觉媒体广泛的传播、交流，表现视觉设计的本质特征。注重凭借视觉性记号进行的感性形象表达，创造出语言所无法表现的丰富形象。	

三、课程设置

类别	课程名称	学时	学分	开课学期	考核方式	备注
公共基础课	中国特色社会主义理论与实践研究	36	2.0	1	考试	
	自然辩证法概论	18	1.0	1	考试	
	英语（上）	54	2.0	1	考试	
	英语（下）	54	2.0	2	考试	

		艺术原理	36	2.0	1	考试	
		艺术创作方法研究	36	2.0	1	考试	
专业必修课程与 专业实践环节		设计美学	54	3.0	1	考试	
		设计心理案例分析	54	3.0	1	考试	
		专业考察	5周	5.0	3		
		艺术专业实践(实 习)	10 周	10.0	3		
		设计项目	10 周	10.0	4		
		设计艺术评析(实 践)	36	2.0	2	考查	
		学术活动	6次	3.0			
专业选	产品设 计方向	人体工程学研究	36	2.0	2	考查	至少选择六个学分
		产品设计研究	36	2.0	2	考查	
		产品设计创意与表 达	36	2.0	2	考查	
		产品系统设计论	36	2.0	2	考查	
		产品设计专题	36	2.0	2	考查	
		设计管理	36	2.0	2	考查	
	环境艺 术设计	人体工程学研究	36	2.0	2	考查	至少选择六个学分
		环境艺术设计研究	36	2.0	2	考查	

修课程	方向						
		环境艺术设计创意与表达	36	2.0	2	考查	
		公共艺术设计研究	36	2.0	2	考查	
		设计管理	36	2.0	2	考查	
		环境艺术设计专题	36	2.0	2	考查	
	平面设计方向	人体工程学研究	36	2.0	2	考查	至少选择六个学分
		平面设计创意与表达	54	3.0	2	考查	
		视觉媒体设计研究	36	2.0	2	考查	
		平面设计研究	36	2.0	2	考查	
		图形设计研究	36	2.0	2	考查	
		广告设计研究	36	2.0	2	考查	
		设计管理	36	2.0	2	考查	

四、必修环节(全日制专业学位硕士研究生)

选题报告

由文献综述和研究计划两部分组成。专业硕士研究生撰写开题报告之前应阅读至少 10 篇国内外重要文献和 10 个经典的实际案例。文献综述部分对课题有关的前人工作进行总结和归纳。研究计划部分就选题意义、研究内容、预期目标、研究方法、实施方案草图、时间安排等作出论证。选题报告必须在审核小组会上宣读并答辩。审核小组由至少 3 位具有高级职称的教师组成，邀请企业导师参加。审核小组听取选题报告后，作出通过或不通过的决议。

学术活动

专业硕士生在学习期间要求至少参加 6 次学术活动。硕士生参加学术活动的形式可为参加国际、全国性和省内学术会议或校内外学术讲座等。参加活动后撰写不少于 400 字的小结，并填写《南昌大学研究生学术活动记录册》，经导师考查合格，给予学分，并存入硕士生业务档案（具体要求见《南昌大学关于研究生参加学术活动的暂行规定》）。硕士生公开发表 1 篇学术论文或入围 1 项省级以上的设计比赛，可折抵参加学术活动 1 次。但最多只能折抵学术活动 2 次。

设计实践

一.在规定的学制内满足下列条件之一者即可申请学位

- 1.获得一项省级设计比赛三等奖以上奖（排名前两名）。
- 2.获两项省级比赛优秀奖（排名前两名）。
- 3.获一项省级比赛优秀奖（排名前两名）及一项外观专利。
- 4.获一项全国设计比赛作品入选以上奖（排名前两名）。
- 5.在核心以上期刊发表一篇学术论文及获得一项省级设计比赛优秀以上奖（排名前两名）。

五、毕业考核(全日制专业学位硕士研究生)

艺术硕士艺术设计专业领域硕士学位申请者，在修学规定课程和获得规定学分的同时，须完成专业能力展示和学位论文答辩的毕业要求。专业能力展示和学位论文答辩共同作为艺术硕士专业学位申请人专业水平的评价依据。专业能力展示体现申请人的专业技能水平，学位论文答辩体现申请人对应用专业技能所表现出的综合素质和理论阐述能力。专业能力展示和学位论文答辩均应公开进行，专业能力展示达到合格水平后再进行论文答辩。

（一）专业能力展示

专业能力展示是毕业考核的重要方面。

应符合选题内容，要求提交一定数量的原创艺术设计作品，其中应包括设计版面、设计图纸、设计模型、样机等体现出设计理念、过程。

（二）学位论文要求

- 1.学位论文应与专业能力展示内容紧密结合，根据所学理论知识，结合专业特点，针对本人在专业实践中遇到的问题进行分析和阐述。
- 2.学位论文须符合学界共识的学术规范、标准及体例，杜绝一切不端学术行为。
- 3.学位论文的核心部分（本论、结论）字数不少于1万（不含图、表及附录）。

（三）毕业考核委员会

毕业考核委员会由相关领域具有高级职称的专家3-5人组成，考核学位申请人专业能力展示和学位论文答辩是否达到合格水平。

产品设计专业本科人才培养方案

一、专业名称、代码

专业名称：产品设计

专业代码：130504

二、培养目标：

以培养适应 21 世纪社会、文化、经济、技术发展所需的应用型设计人才为目标，要求学生具备产品设计专业的基础理论知识与实践应用能力，毕业生能在企事业单位、专业设计公司、科研单位从事产品设计、视觉传达设计、环境设计以及教学或科研工作。同时，还要培养学生具备丰富的学识素养和实践创新能力。

三、培养规格与要求：

本专业人才应具有以下知识、能力和素质：

1、知识结构要求

工具性知识：外语、计算机及信息技术应用等方面的知识；

人文社会科学知识：哲学、思想道德、政治学、法学、心理学等方面的知识；

工程技术知识：机械制图、机械基础等方面的知识；

经济管理知识：经济学、管理学等方面的知识；

专业知识：掌握产品设计的程序与方法、设计的表达、设计的制作工艺的基本技巧与应用的基本理论、基本方法及相关的基本实验技能，并具备一定的产品设计领域较为系统的设计实践知识。

2、能力结构要求

获取知识的能力：具有良好的自学能力、表达能力、社交能力、计算机及信息技术应用能力；

应用知识能力：具有综合应用知识解决问题能力、综合实验能力、设计实践能力；

创新能力：具有创造性思维能力、创新设计能力、产品开发能力；

3、素质结构要求

思想道德素质：热爱祖国，拥护中国共产党的领导，树立科学的世界观、

人生观和价值观；具有责任心和社会责任感；具有法律意识，自觉遵纪守法；热爱本专业、注重职业道德修养；具有诚信意识和团队精神。

文化素质：具有一定的文学艺术修养、人际沟通修养和现代意识。

专业素质：掌握科学思维方法和科学研究方法；具备求实创新意识和严谨的科学素养；具有一定的设计意识和效益意识。

身心素质：具有较好的身体素质和心理素质。

四、主干学科：

产品设计

五、核心课程：

大学计算机基础、大学英语、设计工程基础、人机工程学、产品界面设计、产品设计 I II III、家具设计、交互设计、交通工具设计、陶瓷产品设计、卫浴产品设计、电子产品设计。

六、主要实践性教学环节：

计算机技能训练、马克思主义课程实习、经济管理课程实习、信息检索与利用、科技方法训练、表现技法训练、金工实习、木工工艺实习、塑料工艺实习、产品设计课程设计、视觉传达课程设计、展示设计课程设计、创新设计、市场调查、毕业考察、毕业实习、毕业设计（论文）。

七、学分分配：

通识教育 56 学分、专业教育 133 学分、拓展教育 10 学分，

其中实践教学环节 31 周，总学分 199，

学生修满 199 学分方准予毕业。

八、学制：四年

九、授予学位：艺术学学士

十、教学计划表

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式
						总学时	授课	实验实践	周学时		
思想政治类	必修	ABSZ0101	思想道德修养与法律基础 Ideological Cultivation and Fundamentals of Laws	2	32	32		2	1	考查	
		ABSZ0102	思想道德修养与法律基础课程实习 Ideological Cultivation and Fundamentals of Laws Curricular Practical Training	1			1周		1	考查	
		ABSZ0501	中国近现代史纲要 The Conspectus of Chinese Modern History	2	32	24	8	2	3	考查	
		ABSZ0301	马克思主义基本原理 Basic Principle of Marxism	3	48	40	8	3	2	考试	
		ABSZ0401	毛泽东思想和中国特色社会主义理论体系概论 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics	4	64	64		4	5	考查	
		ABSZ0402	毛泽东思想和中国特色社会主义理论体系概论课程实习 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics (Curricular Practical Training)	2			2周		5	考查	
		ABSZ0201	形势与政策 Current Affairs and Policy	2	60	60		2	1-6	考查	
	学分小计				16	236	220	3周+16			
	国防教育类	必修	ABWZ0101	军训 Military Training	1			2周		1	考查
			ABWZ0102	军事理论 Military Theory	1	32	32		2	1	考查
		学分小计				2	32	32	2周		
	通识教育	必修	ABRW0101	大学英语(一) College English (I)	4	64	48	16	4	1	考试
			ABRW0102	大学英语(二) College English (II)	4	64	48	16	4	2	考试
			ABRW0103	大学英语(三) College English (III)	4	64	48	16	4	3	考试
		限选	ABRW0104	大学英语(四)系列课程 College English (IV) Series of courses	3	48	48		3	4	考查
		学分小计				15	240	192	48		
	体育与健康类	必修	ABRW0701	体育与健康(一) Sports and Health(I)	2	32	32		2	1	考查
			ABRW0702	体育与健康(二) Sports and Health(II)	2	32	32		2	2	考查
			ABRW0703	体育与健康(三) Sports and Health(III)	2	32	32		2	3	考查
			ABRW0704	体育与健康(四) Sports and Health(IV)	2	32	32		2	4	考查
			ABRW0705	大学生体育与健康标准测试 College students' physical health standard test	1	16	16		2	1-8	考查
学分小计				9	144	144					
计算机类	必修	ABXX0201	大学计算机基础 Fundamentals of Computer Technology	3	48	24	24	3	2	考试	
		ABXX0203	计算机强化训练 Computer Intensive Training	1			1周		2	考查	
		ABXX0280	计算机技术 Computer Technology	2	32	16	16	2	3	考查	
	学分小计				6	80	40	1周+40			

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式
						总学时	授课	实验实践	周学时		
经管类	必修	ABGS0133	经济管理基础 Economic Management Foundation	3	48	40	8	3	6	考查	
		学分小计			3	48	40	8			
	综合类	必修	ABTM0248	中国陶瓷史 History of Chinese Ceramics	2	32	32		2	5	考查
			ABTS0101	信息检索与利用 Information Retrieval and Information Use	0.5	8	4	4	2	6	考查
			ABXG0101	大学生心理健康教育 College Students' Psychological Health Education	1	16	16		2	2	考查
			ABZS0101	大学生职业生涯规划与创业教育 College Students' Career Planning and Entrepreneurship Education	0.5	16	16		2	2	考查
			ABZS0102	大学生就业指导 Guidance for Employment	1	16	16		2	7	考查
学分小计			5	88	84	4					
学分总计			56	868	752	6周+116					
专业教育	学科基础课程	必修	ABSJ0401	工业设计史 History of Industrial Design	2	32	32		2	2	考试
			ABSJ0402	中国工艺美术史 History of Chinese Crafts and Arts	2	32	32		2	3	考试
			ABSJ0403	世界现代设计史 The History of Modern Design	2	32	32		2	4	考试
			ABSJ0404	设计心理学 Design Psychology	2	32	32		2	5	考试
			ABSJ0405	结构素描 Structural Sketch	3	48	48		16	1	考试
			ABSJ0406	装饰基础 Decoration Foundation	3	48	48		16	1	考试
			ABSJ0407	平面构成 Graphic Formation	3	48	48		16	1	考试
			ABSJ0408	设计速写 Design sketching	2	32	32		16	1	考试
			ABSJ0409	色彩 Color	3	48	48		16	1	考试
			ABSJ0410	木工工艺 Carpentry	2	32	32		16	2	考试
			ABSJ0411	设计表达 Design Expression	3	48	48		16	2	考试
			ABSJ0412	平面辅助设计 Graph Aided Design	2	32	32		16	2	考试
			ABSJ0413	立体构成 Three-dimensional Formation	3	48	48		16	2	考试
			ABSJ0414	金属工艺 Metal Crafts	2	32	32		16	3	考试
			ABSJ0415	塑料工艺 Plastic Crafts	2	32	32		16	3	考试
			ABSJ0416	人机工程学 Ergonomics	3	48	48		16	3	考试
			ABSJ0417	数字三维造型 Digital Three-dimensional Modeling	5	80	80		16	3	考试
			ABSJ0418	模型制作 Model Making	3	48	48		16	3	考试
			学分小计			47	752	752			
			ABSJ0419	产品设计程序与用户研究 Product Design and User Research Program	3	48	48		16	4	考试
教育	课程	课程	课程	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式

类别	模块	性质	编号		总学时	授课	实验实践	周学时					
专业核心课程	必修		ABSJ0421	VI 视觉形象设计 VI Visual Image Design	4	64	64		16	2	考试		
			ABSJ0422	产品界面设计 Product Interface Design	4	64	64		16	5	考试		
			ABSJ0423	展示设计 Display Design	4	64	64		16	5	考试		
			ABSJ0424	产品包装设计 Product Packaging Design	4	64	64		16	4	考试		
		选修 (8学分)		ABSJ0420	交互设计 Interaction Design	8	64	64		16	6	考试	
				ABSJ0437	广告策划 Advertising Planning		64	64		16		考试	
				ABSJ0438	字体设计 Font Design		64	64		16		考试	
				ABSJ0427	家具设计 Furniture Design		64	64		16	5	考试	
				ABSJ0439	环境设施设计 Design for Environmental Facilities		64	64		16		考试	
				ABSJ0440	卫浴产品设计 Bathroom Product Design		64	64		16	考试		
		学分小计				27	432	432					
		专业方向课程	必修		ABSJ0425	产品设计 I Product Design I	5	80	80		16	4	考试
					ABSJ0426	产品设计 II Product Design II	5	80	80		16	6	考试
				ABSJ0428	电子产品设计 Electronic Product Design	4	64	64		16	5	考试	
				ABSJ0429	陶瓷产品设计 Ceramic Product Design	4	64	64		16	6	考试	
				ABSJ0430	交通工具设计 Vehicle Design	4	64	64		16	6	考试	
				ABSJ0431	服务设计 Service Design	4	64	64		16	7	考试	
				ABSJ0432	产品设计 III Product Design III	4	64	64		16	7	考试	
				ABSJ0437	形态语意 Form Semantic	4	64	64		16	4	考试	
	学分小计				34	544	544						
	实践教学环节	必修		ABSJ0433	毕业设计 Graduation Design	7			7周		7	考查	
				ABSJ0434	毕业考察 Graduate Inspection	2			2周		7	考查	
				ABSJ0435	毕业设计与制作 Graduation Design and Production	10			10周		8	考查	
				ABSJ0436	毕业论文 Graduation Thesis	6			6周		8	考查	
		学分小计				25			25周				
	学分总计				133	1728	1728	25周					
	拓展教育	素质教育		ABJW0101	自然与科学文明 Nature and Scientific Civilization	1	16	16		2	3-6	考查	
			ABJW0102	历史与文化遗产 Historical and Cultural Heritage	1	16	16		2	考查			
教育	课程	课程	课程	课程名称(中英文名称)	学分	学时分配			开课学期	考核方式			

类别	模块	性质	编号		总学时	授课	实验实践	周学时		
		选修 (五 选 四)	ABJW0103	文学与艺术审美 Aesthetics of Literature and Arts	1	16	16	2	3-6	考查
			ABJW0104	经法与社会分析 Economic Law and Social Analysis	1	16	16	2		考查
			ABJW0105	素养与个体成长 Literacy and Individual Development	1	16	16	2		考查
			学分小计		4	64	64			
	第二 课 堂	必修	系列活动	第二课堂教育系列活动 The second classroom education courses	6	96		96	1-6	考查
				学分小计		6	96		96	
		学分合计		10	160	64	96			
通识教育学分合计					56	868	752	6周+116		
专业教育学分合计					133	1728	1728	25周		
学分总计					199	2756	2544	31周 +212		

十一、学分学时统计表

教育类别	课程模块	课程教学			实践教学		总学分
		学时	比例 (%)	学分	周数	学分	
通识教育	公共基础课	752	27.29	42.75			42.75
	实践教学	116	4.21	7.25	6	6	13.25
	小计	868	31.49	50		6	56
专业教育	学科基础课	752	27.29	47			47
	专业核心课	432	15.67	27			27
	专业方向课	544	19.74	34			34
	实践教学				25	25	25
	小计	1728	62.70	108		25	133
拓展教育	选修课	64	2.32	4			4
	实践教学	96	3.48	6			6
	小计	160	5.81	10			10
合 计		2756	100	168		31	199

十二、实践教学内容安排表

类别	实验课程名称	实验时数	课程性质	开设学期	综合性、设计性实验的个数
课程实验类	毛泽东思想和中国特色社会主义理论体系概论课程实习	2周	必修	6	
	思想道德修养与法律基础课程实习	1周	必修	1	
	计算机强化训练	1周	必修	1	
	中国近现代史纲要	8	必修	3	
	马克思主义基本原理	8	必修	2	
	大学英语（一）（二）（三）	16	必修	1-3	
	经济管理基础	8	必修	6	
	信息检索与利用	4	必修	6	
实习、实训类	实践教学环节名称	教学周数	学分	环节性质	开设学期
	毕业考察	2	2	必修	7
	军训	2周	1	必修	
设计类	毕业论文	6	6	必修	8
	毕业设计	7	7	必修	7
	毕业设计与制作	10	10	必修	8
拓展实践类	活动项目名称	学分要求		项目性质	开设学期
	第二课堂教育系列活动	6		必修	1-6

十三、分学期课程一览表

第一学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
一	ABSJ0405	结构素描	3	48	48		16	必修	考试
	ABSJ0406	装饰基础	3	48	48		16	必修	考试
	ABSJ0407	平面构成	3	48	48		16	必修	考试
	ABSJ0408	设计速写	2	32	32		16	必修	考试
	ABSJ0409	色彩	3	48	48		16	必修	考试
	ABWZ0101	军训	1			2周		必修	考查
	ABWZ0102	军事理论	1	32	32		2	必修	考查
	ABSZ0201	形势与政策 (一)	0.5	10	10		2	必修	考查
	ABRW0701	体育与健康 (一)	2	32	32		2	必修	考查
	ABRW0101	大学英语(一)	4	64	48	16	4	必修	考试
	ABSZ0101	思想道德修养 与法律基础	2	32	32		2	必修	考查
	ABSZ0102	思想道德修养 与法律基础课 程实习	1			1周		必修	考查
	学分小计			25.5	394	378	3周 +16		

第二学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
二	ABSJ0410	木工工艺	2	32	32		16	必修	考试
	ABSJ0411	设计表达	3	48	48		16	必修	考试
	ABSJ0412	平面辅助设计	2	32	32		16	必修	考试
	ABSJ0413	立体构成	3	48	48		16	必修	考试
	ABSJ0421	VI 视觉形象设计	4	64	64		16	必修	考试
	ABSZ0201	形势与政策 (二)	0.5	10	10		2	必修	考查
	ABRW0702	体育与健康 (二)	2	32	32		2	必修	考查
	ABRW0102	大学英语 (二)	4	64	48	16	4	必修	考试
	ABXX0201	大学计算机基础	3	48	48		3	必修	考试
	ABXX0203	计算机强化训练	1			1 周		必修	考查
	ABXG0101	大学生心理健康 教育	1	16	16		2	必修	考查
	ABSZ0301	马克思主义基 本原理	3	48	40	8	3	必修	考试
	ABSJ0401	工业设计史	2	32	32		2	必修	考试
	ABZS0101	大学生职业生 涯规划与创业 教育	0.5	16	16		2	必修	考查
	学分小计			31	490	466	1 周 +24		

第三学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
三	ABSJ0414	金属工艺	2	32	32		16	必修	考试
	ABSJ0415	塑料工艺	2	32	32		16	必修	考试
	ABSJ0416	人机工程学	3	48	48		16	必修	考试
	ABSJ0417	数字三维造型	5	80	80		16	必修	考试
	ABSJ0418	模型制作	3	48	48		16	必修	考试
	ABSZ0501	中国近现代史纲要	2	32	24	8	2	必修	考查
	ABSZ0201	形势与政策(三)	0.5	10	10		2	必修	考查
	ABRW0703	体育与健康(三)	2	32	32		2	必修	考查
	ABRW0103	大学英语(三)	4	64	48	16	4	必修	考试
	ABJW0101	素质选修系列活动(一)	1	16	16		2	必修	考查
	ABXX0280	计算机技术	2	32	32		2	必修	考查
	ABSJ0402	中国工艺美术史	2	32	32		2	必修	考试
	学分小计			28.5	458	434	24		

第四学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
四	ABSJ0419	产品设计程序与用户研究	3	48	48		16	必修	考试
	ABSJ0425	产品设计 I	5	80	80		16	必修	考试
	ABSJ0424	产品包装设计	4	64	64		16	必修	考试
	ABSJ0437	形态语意	4	64	64		16	必修	考试
	ABSZ0201	形势与政策(四)	0.5	10	10		2	必修	考查
	ABRW0704	体育与健康(四)	2	32	32		2	必修	考查
	ABRW0104	大学英语(四)系列课程	3	48	48		3	限选	考查
	ABJW0102	素质选修系列活动(二)	1	16	16		2	必修	考查
	ABSJ0403	世界现代设计史	2	32	32		2	必修	考试
	学分小计			24.5	394	394			

第五学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
五	ABSJ0422	产品界面设计	4	64	64		16	必修	考试
	ABSJ0423	展示设计	4	64	64		16	选修	考试
	ABSJ0428	电子产品设计	4	64	64		16	必修	考查
	ABSJ0427	家具设计	4	64	64		16	选修	考试
	ABSJ0439	环境设施设计			64			选修	考试
	ABSJ0440	卫浴产品设计			64			选修	考试
	ABSZ0401	毛泽东思想和中国特色社会主义理论体系概论	4	64	64		4	必修	考查
	ABSZ0402	毛泽东思想和中国特色社会主义理论体系概论课程实习	2			2周		必修	考查
	ABTM0248	中国陶瓷史	2	32	32		2	必修	考查
	ABSZ0201	形势与政策(五)	0.5	10	10		2	必修	考查
	ABJW0103	素质选修系列活动(三)	1	16	16		2	选修	考查
	ABSJ0404	设计心理学	2	32	32		2	必修	考试
	学分小计			27.5	410	410	2周		

第六学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
六	ABSJ0420	交互设计	4	64	64		16	选修	考试
	ABSJ0437	广告策划			64			选修	考试
	ABSJ0438	字体设计			64			选修	考试
	ABSJ0426	产品设计II	5	80	80		16	必修	考试
	ABSJ0429	陶瓷产品设计	4	64	64		16	必修	考试
	ABSJ0430	交通工具设计	4	64	64		16	必修	考试
	ABSZ0201	形势与政策 (六)	0.5	10	10		2	必修	考查
	ABTS0101	信息检索与利用	0.5	8	4	4	2	必修	考查
	ABJW0104	素质选修系列活动 (一)	1	16	16		2	选修	考查
	ABGS0133	经济管理基础	3	48	40	8	3	必修	考查
	ABSZ0402	毛泽东思想和中国特色社会主义理论体系 概论	4	64	64		4	必修	考查
	ABSZ0401	毛泽东思想和中国特色社会主义理论体系 概论课程实习	2			2周		必修	考查
	学分小计			28	434	422	2周 +12		

第七学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
七	ABSJ0431	服务设计	4	64	64		16	必修	考试
	ABSZ0102	大学生就业指导	1	16	16		2	必修	考查
	ABSJ0432	产品设计III	4	64	64		16	必修	考试
	ABSJ0433	毕业设计	7			7周		必修	考查
	ABSJ0434	毕业考察	2			2周		必修	考查
	学分小计			18	128	128	9周		

第八学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
八	ABSJ0435	毕业设计 与制作	10			10周		必修	考查
	ABSJ0436	毕业论文	6			6周		必修	考查
	学分小计			16			16周		

环境设计专业人才培养方案

一、专业名称、代码

专业名称：环境设计

专业代码：130503

二、培养目标

本专业培养适应经济建设的发展需要，掌握专业基础理论、相关学科领域理论知识与专业技能，并具有创新能力的和设计实践能力，能在环境设计机构从事建筑室内设计、环境景观设计、园林设计，能在院校从事环境设计教学、研究工作；具备项目策划与设计管理能力的高素质环境设计应用型和研究型人才。

三、培养规格和要求

本专业人才应具有以下知识、能力和素质：

1、知识结构要求

工具性知识：外语、计算机及信息技术应用等方面的知识；

人文社会科学知识：哲学、思想道德、政治学、法学、心理学等方面的知识；具有较好的人文、艺术、自然科学和社会科学基础；

工程技术知识：掌握计算机软件应用、设计制图等方面的知识；能较熟练的使用相关专业软件。具有较强的专业创作和设计制作能力。

经济管理知识：经济学、管理学等方面的知识；

专业知识：系统地掌握本专业领域较宽的基本理论与基本技能，了解国内外环境艺术发展趋势以及本专业政策、法规，并具备一定的环境艺术设计领域较为系统的管理与实践知识。

2、能力结构要求

获取知识的能力：具有良好的自学能力、表达能力、社交能力、专业技术应用能力；

应用知识能力：具有综合应用知识解决问题能力、项目实践能力；具有一定的专业制作能力及分析能力。

创新能力：具有创造性思维能力、设计项目拓展能力。

组织与沟通能力：环境艺术设计各单元的配合、协调能力、交流能力。

3、素质结构要求

思想道德素质：热爱祖国，拥护中国共产党的领导，树立科学的世界观、人生观和价值观；具有责任心和社会责任感，具有实事求是、理论联系实际的工作作风；具有法律意

识，自觉遵守守法；热爱本专业、注重职业道德修养；具有诚信意识和团队精神。

文化素质：具有一定的文学艺术修养、人际沟通修养和现代意识。

专业素质：掌握环境艺术设计的研究方法；具备专业独立创作能力；掌握科学思维方法和科学研究方法；具备求实创新意识和严谨的科学素养。

身心素质：具有健康的体魄和心理素质；具备完善的心理人格。

四、主干学科

设计艺术学

五、核心课程

大学英语、中国建筑史、外国建筑史、设计表达、建筑设计与原理、室内设计与原理、景观设计与原理、建筑室内设计、居住区环境景观设计、广场环境景观设计、街区环境景观设计等。

六、主要实践性教学环节

入学教育、军训、英语技能训练、计算机基础训练、社会实践、工程实习、毕业考察、毕业设计制作、毕业答辩。

七、学分分配

通识教育 54 学分、专业教育 137 学分、拓展教育 10 学分，

其中实践教学环节 33 周，总学分 201，

学生修满 201 学分方准予毕业。

八、学制：四年

九、授予学位：艺术学学士

十、教学计划表

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式
						总学时	授课	实验实践	周学时		
通识教育	思想政治类	必修	ABSZ0101	思想道德修养与法律基础 Ideological Cultivation and Fundamentals of Laws	2	32	32		2	1	考查
			ABSZ0102	思想道德修养与法律基础课程实习 Ideological Cultivation and Fundamentals of Laws Curricular Practical Training	1			1周		1	考查
			ABSZ0501	中国近现代史纲要 The Conspectus of Chinese Modern History	2	32	24	8	2	3	考查
			ABSZ0301	马克思主义基本原理 Basic Principle of Marxism	3	48	40	8	3	2	考试
			ABSZ0401	毛泽东思想和中国特色社会主义理论体系概论 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics	4	64	64		4	5	考查
			ABSZ0402	毛泽东思想和中国特色社会主义理论体系概论课程实习 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics (Curricular Practical Training)	2			2周		5	考查
			ABSZ0201	形势与政策 Current Affairs and Policy	2	60	60		2	1-6	考查
				学分小计		16	236	220	3周+16		
	国防教育类	必修	ABWZ0101	军训 Military Training	1			2周		1	考查
			ABWZ0102	军事理论 Military Theory	1	32	32		2	1	考查
			学分小计		2	32	32	2周			
	外语类	必修	ABRW0101	大学英语(一) College English (I)	4	64	48	16	4	1	考试
			ABRW0102	大学英语(二) College English (II)	4	64	48	16	4	2	考试
			ABRW0103	大学英语(三) College English (III)	4	64	48	16	4	3	考试
		限选	ABRW0104	大学英语(四)系列课程 College English (IV) Series of courses	3	48	48		3	4	考查
		学分小计		15	240	192	48				
	体育与健康类	必修	ABRW0701	体育与健康(一) Sports and Health(I)	2	32	32		2	1	考查
			ABRW0702	体育与健康(二) Sports and Health(II)	2	32	32		2	2	考查
			ABRW0703	体育与健康(三) Sports and Health(III)	2	32	32		2	3	考查
			ABRW0704	体育与健康(四) Sports and Health(IV)	2	32	32		2	4	考查
			ABRW0705	大学生体育与健康标准测试 College students' physical health standard test	1	16	16		2	1-8	考查
	学分小计		9	144	144						
	计算机	必修	ABXX0201	大学计算机基础 Fundamentals of Computer Technology	3	48	24	24	3	2	考试

			ABXX0203	计算机强化训练 Computer Intensive Training	1			1 周		2	考查
			学分小计		4	48	48	1 周			
教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式
						总学时	授课	实验实践	周学时		
经管类	必修		ABGS0133	经济管理基础 Foundation of Economic Management	3	48	40	8	3	6	考查
		学分小计		3	48	40	8				
综合类	必修		ABTM0248	中国陶瓷史 History of Chinese Ceramics	2	32	32		2	5	考查
			ABTS0101	信息检索与利用 Information Retrieval and Information Use	0.5	8	4	4	2	6	考查
			ABXG0101	大学生心理健康教育 College Students' Psychological Health Education	1	16	16		2	2	考查
			ABZS0101	大学生职业生涯规划与创业教育 College Students' Career Planning and Entrepreneurship Education	0.5	16	16		2	2	考查
			ABZS0102	大学生就业指导 Guidance for Employment	1	16	16		2	7	考查
		学分小计		5	88	84	4				
学分总计					54	836	736	6 周+100			
专业教育	学科基础课程	必修	ABTM0204	设计概论 Design Introduction	2	32	32		2	2	考试
			ABSJ0560	中国建筑史 History of Chinese Architecture	3	48	48		3	3	考试
			ABSJ0561	外国建筑史 History of Foreign Architecture	3	48	48		3	4	考试
			ABSJ0562	学年论文 Academic Papers	2	32	32		2	5	考试
			ABSJ0301	设计素描 Design Sketch	5	80	80		16	1	考试
			ABSJ0302	设计色彩 Design Color	5	80	80		16	1	考试
			ABSJ0303	环境设计初步 Preliminary Environmental Design	3	48	48		16	1	考试
			ABSJ0304	画法几何与透视图 Descriptive Geometry and Perspective	4	64	64		16	2	考试
			ABSJ0305	设计图学 Design Graphics	4	64	64		16	2	考试
			ABSJ0306	构成艺术 Construction Art	4	64	64		16	2	考试
			ABSJ0307	数字二维设计表现 Digital Planar Design	5	80	80		16	2	考试
			ABSJ0308	数字三维空间表现 Performance of Digital Three-dimensional Space	5	80	80		16	3	考试
			ABSJ0309	空间设计 Space Design	2	32	32		16	3	考试
			ABSJ0310	工程预算与管理 Project Budget and Management	2	32	32		16	6	考试
			ABSJ0311	建筑考察 Construction Survey	3	48	48		16	5	考查
			ABSJ0312	环境陶艺 Environmental Ceramic Art	4	64	64		16	4	考试
			学分小计		56	896	896				
专业	必修		ABSJ0313	设计表达 Design Expression	5	80	80		16	3	考试

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式	
						总学时	授课	实验实践	周学时			
核心课程			ABSJ0314	装饰材料与构造 Decoration Materials and Construction	3	48	48		16	4	考试	
			ABSJ0315	建筑与环境模型制作 Building and Environment Modeling	4	64	64		16	5	考试	
专业方向课程	必修(方向一)		ABSJ0316	建筑设计与原理 Architectural Design and Theory	5	80	80		16	3	考试	
			ABSJ0317	室内设计与原理 Indoor Design and principles	5	80	80		16	4	考试	
			ABSJ0318	景观设计与原理 Design and Principle of landscape	5	80	80		16	4	考试	
		学分小计				27	432	432				
			ABSJ0319	空间陈设设计 Display Space Design	4	64	64		16	5	考试	
			ABSJ0320	室内快题设计 Interior Fast Design	2	32	32		16	5	考试	
			ABSJ0321	建筑室内设计 I Building Interior Design I	4	64	64		16	5	考试	
			ABSJ0322	建筑室内设计 II Building Interior Design II	5	80	80		16	6	考试	
			ABSJ0323	建筑室内设计 III Building Interior Design III	5	80	80		16	7	考试	
		ABSJ0324	公共艺术设计 The Public Art Design	4	64	64		16	6	考试		
		ABSJ0325	办公空间设计 Office Space Design	3	48	48		16	6	考试		
	必修(方向二)		ABSJ0319	园林设计基础 Foundation of Landscape Design	4	64	80		16	5	考试	
			ABSJ0320	景观快题设计 Landscape Fast Design	2	32	32		16	5	考试	
			ABSJ0321	居住区环境景观设计 Landscape Design in Residential District	4	64	64		16	5	考试	
			ABSJ0322	广场环境景观设计 Square Landscape Design	5	80	80		16	6	考试	
			ABSJ0323	街区环境景观设计 Environmental Landscape Design of Districts	5	80	80		16	7	考试	
			ABSJ0324	公共环境设施设计 Public Environmental Facilities Design	4	64	64		16	6	考试	
			ABSJ0325	会所景观设计 Club Landscape Design	3	48	48		16	6	考试	
	学分小计				27	432	432					
	实践教学环节	必修		ABSJ0326	工程实习 Engineering Practice	3			3周		6	考查
				ABSJ0327	毕业设计 Graduation Design	5			5周		7	考查
				ABSJ0328	毕业考察 Graduation Investigation	3			3周		7	考查
				ABSJ0329	毕业设计与制作 Graduation Design and Production	10			10周		8	考查
				ABSJ0330	毕业论文 Graduation Thesis	6			6周		8	考查
	毕业设计报告书 Graduation Design Report				6周			8	考查			

		学分小计			27	432		27周			
		学分总计			137	1760	1760	27周			
教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式
						总学时	授课	实验实践	周学时		
拓展教育	素质教育	选修 (五选四)	系列活动 1	自然与科学文明 Nature and Scientific Civilization	1	16	16		2	3-6	考查
			系列活动 2	历史与文化遗产 Historical and Cultural Heritage	1	16	16		2		考查
			系列活动 3	文学与艺术审美 Aesthetics of Literature and Arts	1	16	16		2		考查
			系列活动 4	经法与社会分析 Economic Law and Social Analysis	1	16	16		2		考查
			系列活动 5	素养与个体成长 Literacy and Individual Development	1	16	16		2		考查
	学分小计				4	64	64				
	第二课堂	必修	系列活动	第二课堂教育系列活动 The second classroom education courses		6	96		96	1-6	考查
				学分小计				6	96		
	学分合计					10	160	64	96		
	通识教育学分合计					54	836	736	6周+100		
专业教育学分合计					137	1760	1760	27周			
学分总计					201	2756	2560	33周+196			

十一、学分学时统计表

教育类别	课程模块	课程教学			实践教学		总学分
		学时	比例 (%)	学分	周数	学分	
通识教育	公共基础课	736	26.71	41.75	6	6	41.75
	实践教学	100	3.63	6.25		6	12.25
	小计	836	30.33	48			54
专业教育	学科基础课	896	32.51	56			56
	专业核心课	432	15.67	27			27
	专业方向课	432	15.67	27			27
	实践教学				27	27	27
	小计	1760	63.86	110		27	137
拓展教育	选修课	64	2.32	4			4
	实践教学	96	3.48	6			6
	小计	160	5.81	10			10
合 计		2756	100	168		33	201

十二、实践教学内容安排表

类别	实验课程名称	实验时数	课程性质	开设学期	综合性、设计性实验的个数
课程实验类	思想道德修养与法律基础课程实习	1 周	必修	1	
	毛泽东思想和中国特色社会主义理论体系概论课程实习	2 周	必修	5	
	中国近现代史纲要	8	必修	4	
	马克思主义基本原理	8	必修	3	
	大学英语(一)(二)(三)	16	必修	1-3	
	信息检索与利用	4	必修	6	
	计算机强化训练	1 周	必修	2	
	经济管理基础	8	必修	6	
实习、实训类	实践教学环节名称	教学周数	学分	环节性质	开设学期
	工程实习	3	3	必修	6
	军训	2 周	1	必修	1
	毕业考察	3	3	必修	7
设计、创作类	毕业论文	6	6	必修	8
	毕业设计报告书				
	毕业论文	15	15	必修	8
	毕业设计	5	5	必修	7
	毕业设计与制作	10	10	必修	8
拓展实践类	活动项目名称	学分要求		项目性质	开设学期
	第二课堂教育系列活动	6		必修	1-6

十三、分学期课程一览表

第一学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
一	ABSJ0301	设计素描	5	80	80		16	必修	考试
	ABSJ0302	设计色彩	5	80	80		16	必修	考试
	ABSJ0303	环境设计初步	3	48	48		16	必修	考试
	ABWZ0101	军训	1			2周		必修	考查
	ABWZ0102	军事理论	1	32	32		2	必修	考查
	ABSZ0201	形势与政策 (一)	0.5	10	10		2	必修	考查
	ABRW0701	体育与健康 (一)	2	32	32		2	必修	考查
	ABRW0101	大学英语(一)	4	64	48	16	4	必修	考试
	ABRW0705	大学生体育与健康标准测试	1	16	16		2	必修	考查
	ABSZ0101	思想道德修养与法律基础	2	32	32		2	必修	考查
	ABSZ0102	思想道德修养与法律基础课程实习	1			1周		必修	考查
	学分小计			25.5	394	378	3周+16		

第二学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
二	ABSJ0304	画法几何与透视	4	64	64		16	必修	考试
	ABSJ0305	设计图学	4	64	64		16	必修	考试
	ABSJ0306	构成艺术	4	64	64		16	必修	考试
	ABSJ0307	数字二维设计表现	5	80	80		16	必修	考试
	ABSZ0201	形势与政策(二)	0.5	10	10		2	必修	考查
	ABRW0702	体育与健康(二)	2	32	32		2	必修	考查
	ABRW0102	大学英语(二)	4	64	48	16	4	必修	考试
	ABXX0201	大学计算机基础	3	48	48		3	必修	考试
	ABXX0203	计算机强化训练	1			1周		必修	考查
	ABXG0101	大学生心理健康教育	1	16	16		2	必修	考查
	ABSZ0301	马克思主义基本原理	3	48	40	8	3	必修	考试
	ABTM0204	设计概论	2	32	32		2	必修	考试
	ABZS0101	大学生职业生涯规划与创业教育	0.5	16	16		2	必修	考查
	学分小计			34	522	498	24		

第三学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
三	ABSJ0308	数字三维空间表现	5	80	80		16	必修	考试
	ABSJ0309	空间设计	2	32	32		16	必修	考试
	ABSJ0313	设计表达	5	80	80		16	必修	考试
	ABSJ0316	建筑设计与原理	5	80	80		16	必修	考试
	ABSZ0501	中国近现代史纲要	2	32	24	8	2	必修	考查
	ABSZ0201	形势与政策(三)	0.5	10	10		2	必修	考查
	ABJW0101	素质选修系列活动(一)	1	16	16		2	选修	考查
	ABRW0703	体育与健康(三)	2	32	32		2	必修	考查
	ABRW0103	大学英语(三)	4	64	48	16	4	必修	考试
	ABSJ0560	中国建筑史	3	48	48		3	必修	考试
	学分小计			29.5	474	450	24		

第四学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
四	ABSJ0317	室内设计与原理	5	80	80		16	必修	考试
	ABSJ0318	景观设计与原理	5	80	80		16	必修	考试
	ABSJ0314	装饰材料与构造	3	48	48		16	必修	考试
	ABSJ0312	环境陶艺	4	64	64		16	必修	考试
	ABSZ0201	形势与政策 (四)	0.5	10	10		2	必修	考查
	ABRW0704	体育与健康 (四)	2	32	32		2	必修	考查
	ABRW0104	大学英语(四)	3	48	48		3	限选	考查
	ABJW0102	素质选修系列 课程(二)	1	16	16		2	选修	考查
	ABSJ0561	外国建筑史	3	48	48		3	必修	考试
	学分小计			26.5	426	426			

第五学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
五	ABSJ0315	建筑与环境模型制作	4	64	64		16	必修	考试
	ABSJ0319	空间陈设设计 (室内方向) 园林设计基础 (景观方向)	4	64	64		16	必修	考试
	ABSJ0320	室内快题设计 (室内方向) 景观快题设计 (景观方向)	2	32	32		16	必修	考试
	ABSJ0321	建筑室内设计 I (室内方向) 居住区环境景观设计 (景观方向)	4	64	64		16	必修	考试
	ABSJ0311	建筑考察	3	48	48		16	必修	考查
	ABSZ0401	毛泽东思想和 中国特色社会主义理论体系 概论	4	64	64		4	必修	考查
	ABSZ0402	毛泽东思想和 中国特色社会主义理论体系 概论课程实习	2			2 周		必修	考查
	ABTM0248	中国陶瓷史	2	32	32		2	必修	考查
	ABJW0103	素质选修系列 活动(三)	1	16	16		2	选修	考查
	ABSJ0562	学年论文	2	32	32		2	必修	考试
	ABSZ0201	形势与政策 (五)	0.5	10	10		2	必修	考查
学分小计			28.5	426	426	2 周			

第六学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
六	ABSJ0310	工程预算与管理	2	32	32		16	必修	考试
	ABSJ0322	建筑室内设计 II (室内方向) 广场环境景观设计 (景观方向)	5	80	80		16	必修	考试
	ABSJ0324	公共艺术设计 (室内方向) 公共环境设施设计 (景观方向)	4	64	64		16	必修	考试
	ABSJ0325	办公空间设计 (室内方向)	3	48	48		16	必修	考试
	ABSJ0325	会所景观设计 (景观方向)							
	ABSJ0326	工程实习	3			3 周		必修	考查
	ABSZ0201	形势与政策 (六)	0.5	10	10		2	必修	考查
	ABTS0101	信息检索与利用	0.5	8	4	4	2	必修	考查
	ABJW0104	素质选修系列 活动(四)	1	16	16		2	选修	考查
	ABGS0133	经济管理基础	3	48	40	8	3	必修	考查
学分小计			23.5	338	326	12+3 周			

第七学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
七	ABSJ0323	建筑室内设计 III（室内方向） 街区环境景观 设计（景观方 向）	5	80	80		16	必修	考试
	ABZS0102	大学生就业指导	1	16	16		2	必修	考查
	ABSJ0327	毕业设计	5			5周		必修	考查
	ABSJ0328	毕业考察	3			3周		必修	考查
	学分小计			14	96	96	8周		

第八学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
八	ABSJ0329	毕业设计与制 作	10			10周		必修	考查
	ABSJ0330	毕业论文	6			6周		限选（2 选1）	考查
		毕业设计报告书							
学分小计			16			16周			

视觉传达设计专业本科人才培养方案

一、专业名称、代码

专业名称：视觉传达设计

专业代码：130502

二、培养目标

视觉传达设计专业注重艺术及创造力的培养，重视基础理论与专业探索，以及教学科研与市场实践结合，以创造性思维的训练为手段，培养能在专业设计机构、高等院校和科研单位等从事市场研究、传媒研究、视觉表现研究、媒体策略、广告设计、品牌推广、包装、书籍设计和企业形象设计及展示设计等视觉设计、策划方面的高级专门人才。

三、培养规格和要求

本专业人才应具有以下知识、能力和素质：

1、知识结构要求

工具性知识：外语、计算机及信息技术应用等方面的知识；

人文社会科学知识：哲学、思想道德、政治学、法学、心理学等方面的知识；

经济管理知识：经济学、管理学等方面的知识；

专业知识：完成从策划、定位到设计的实施，视觉传达设计的基本理论的掌握与利用，熟悉基本的设计方法及相关的基本操作技能，并具备一定的视觉传达设计领域较为系统的管理与实践知识。

2、能力结构要求

获取知识的能力：具有良好的自学能力、表达能力、社交能力、计算机及信息技术应用能力；

应用知识能力：具备独立思考和独立设计、制作、完成作品的的能力，以及个人与集体协作、研究完成项目和协调工作能力；

创新能力：具有创造性思维能力、项目拓展能力；

3、素质结构要求

思想道德素质：热爱祖国，拥护中国共产党的领导，树立科学的世界观、人生观和价值观；具有责任心和社会责任感；具有法律意识，自觉遵纪守法；热爱本专业、注重职业道德修养；具有诚信意识和团队精神。

文化素质：具有一定的文学艺术修养、人际沟通修养和现代意识。

专业素质：掌握本专业基础和专业的知识、理论和技能，具有一定的文化修养和设计品位。

身心素质：具有较好的身体素质和心理素质。

四、主干学科

视觉传达设计

五、核心课程

图形创意、字体设计、版式设计、包装设计、标志设计、插图设计、VI 视觉形象设计、海报设计、品牌策划与视觉设计、图表设计、书籍装帧设计、网页设计等

六、主要实践性教学环节

入学教育、军训、计算机基础训练、社会实践、工程实习、毕业考察、毕业设计制作、毕业答辩

七、学分分配

通识教育 54 学分、专业教育 137 学分、拓展教育 10 学分，

其中实践教学环节 29 周，总学分 201，

学生修满 201 学分方准予毕业。

八、学制：四年

九、授予学位：艺术学学士

十、教学计划表

教育	课程	课程	课程	课程名称(中英文名称)	学分	学时分配	开课学期	考核方式
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类别	模块	性质	编号		总学时	授课	实验实践	周学时			
通识教育	思想政治类	必修	ABSZ0101	思想道德修养与法律基础 Ideological Cultivation and Fundamentals of Laws	2	32	32		2	1	考查
			ABSZ0102	思想道德修养与法律基础课程实习 Ideological Cultivation and Fundamentals of Laws Curricular Practical Training	1			1周		1	考查
			ABSZ0501	中国近现代史纲要 The Conspectus of Chinese Modern History	2	32	24	8	2	3	考查
			ABSZ0301	马克思主义基本原理 Basic Principle of Marxism	3	48	40	8	3	2	考试
			ABSZ0401	毛泽东思想和中国特色社会主义理论体系概论 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics	4	64	64		4	5	考查
			ABSZ0402	毛泽东思想和中国特色社会主义理论体系概论课程实习 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics (Curricular Practical Training)	2			2周		5	考查
			ABSZ0201	形势与政策 Current Affairs and Policy	2	60	60		2	1-6	考查
			学分小计				16	236	220	3周+16	
	国防教育类	必修	ABWZ0101	军训 Military Training	1			2周		1	考查
			ABWZ0102	军事理论 Military Theory	1	32	32		2	1	考查
			学分小计				2	32	32	2周	
	外语类	必修	ABRW0101	大学英语(一) College English (I)	4	64	48	16	4	1	考试
			ABRW0102	大学英语(二) College English (II)	4	64	48	16	4	2	考试
			ABRW0103	大学英语(三) College English (III)	4	64	48	16	4	3	考试
		限选	ABRW0104	大学英语(四)系列课程 College English (IV) Series of courses	3	48	48		3	4	考查
		学分小计				15	240	192	48		
	体育与健康类	必修	ABRW0701	体育与健康(一) Sports and Health(I)	2	32	32		2	1	考查
			ABRW0702	体育与健康(二) Sports and Health(II)	2	32	32		2	2	考查
			ABRW0703	体育与健康(三) Sports and Health(III)	2	32	32		2	3	考查
			ABRW0704	体育与健康(四) Sports and Health(IV)	2	32	32		2	4	考查
			ABRW0705	大学生体育与健康标准测试 College students' physical health standard test	1	16	16		2	1-8	考查
		学分小计				9	144	144			
	计算机类	必修	ABXX0201	大学计算机基础 Fundamentals of Computer Technology	3	48	24	24	3	2	考试
			ABXX0203	计算机强化训练 Computer Intensive Training	1			1周		2	考查
		学分小计				4	48	24	1周+24		
	教育	课程	课程	课程	课程名称(中英文名称)	学分	学时分配			开课学期	考核方式

类别	模块	性质	编号		总学时	授课	实验实践	周学时				
经管类	必修	ABGS0133	经济管理基础 Foundation of Economic Management	3	48	40	8	3	6	考查		
		学分小计			3	48	40	8				
	综合类	必修	ABTM0248	中国陶瓷史 History of Chinese Ceramics	2	32	32		2	5	考查	
			ABTS0101	信息检索与利用 Information Retrieval and Information Use	0.5	8	4	4	2	6	考查	
			ABXG0101	大学生心理健康教育 College Students' Psychological Health Education	1	16	16		2	2	考查	
			ABZS0101	大学生职业生涯规划与创业教育 College Students' Career Planning and Entrepreneurship Education	0.5	16	16		2	2	考查	
			ABZS0102	大学生就业指导 Guidance for Employment	1	16	16		2	7	考查	
			学分小计			5	88	84	4			
	学分总计				54	836	736	6周+100				
	专业教育	学科基础课程	必修	ABTM0204	设计概论 Introduction to Design	2	32	32		2	2	考试
				ABSJ0402	中国工艺美术史 History of Chinese Crafts and Arts	2	32	32		2	3	考试
ABSJ0403				世界现代设计史 History of Modern Design	2	32	32		2	4	考试	
ABSJ0404				设计心理学 Design Psychology	2	32	32		2	5	考试	
ABSJ0101				素描 Sketch	4	64	64		16	1	考试	
ABSJ0102				色彩 Color	4	64	64		16	1	考试	
ABSJ0103				计算机辅助设计 I Computer-aided Design I	4	64	64		16	1	考试	
ABSJ0104				二维形态合成 2D Shape Synthesis	3	48	48		16	2	考试	
ABSJ0105				三维形态合成 3D Shape Synthesis	3	48	48		16	2	考试	
ABSJ0106				装饰图案 Decorative Patterns	4	64	64		16	2	考试	
ABSJ0107				计算机辅助设计 II Computer-aided Design II	4	64	64		16	2	考试	
ABSJ0108				广告摄影 Advertising Photography	4	64	64		16	3	考试	
ABSJ0109				表现技法 Presentation Techniques	3	48	48		16	3	考试	
选修		ABSJ0110	国画 Chinese Painting	3	48	48		16	2	考试		
		ABSJ0111	书法 Calligraphy	3	48	48		16	2	考试		
		ABSJ0112	陶艺 Ceramic Art	2	32	32		16	5	考试		
		ABSJ0113	陶瓷装饰 Ceramic Decoration	2	32	32		16	5	考试		
学分小计				51	816	816						
			ABSJ0114	图形创意 Graphic Creativity	5	80	80		16	3	考试	
			ABSJ0115	字体设计 Font Design	4	64	64		16	3	考试	
教育	课程	课程	课程	课程名称(中英文名称)	学分	学时分配			开课学期	考核方式		

类别	模块	性质	编号		总学时	授课	实验实践	周学时				
专业核心课程	必修		ABSJ0116	插图设计 Illustration Design	4	64	64	16	4	考试		
			ABSJ0117	版式设计 Layout Design	4	64	64	16	4	考试		
			ABSJ0118	传统装饰与现代设计研究 Traditional Decoration and Modern Design	3	48	48	16	5	考试		
			ABSJ0119	印刷工艺 Printing Technology	3	48	48	16	4	考试		
		学分小计				23	368	368				
	必修			ABSJ0120	标志设计 Logo Design	3	48	48	16	4	考试	
				ABSJ0121	VI 视觉形象设计 Visual Image Design	3	48	48	16	4	考试	
				ABSJ0122	吉祥物设计 Mascot Design	4	64	64	16	5	考试	
				ABSJ0123	海报设计 Poster Design	4	64	64	16	5	考试	
				ABSJ0124	信息图表设计 Information Graphics Design	4	64	64	16	5	考试	
				ABSJ0125	品牌策划与视觉设计 Brand Planning and Visual Design	6	96	96	16	6	考试	
				ABSJ0126	包装设计 Package Design	6	96	96	16	6	考试	
				ABSJ0127	网页设计 Web Design	5	80	80	16	7	考试	
		选修			ABSJ0128	书籍设计 Book Design	5	80	80	16	6	考试
					ABSJ0129	样本设计 Sample book design	5	80	80	16	6	考试
	学分小计				40	640	640					
	实践教学环节	必修		ABSJ0130	毕业设计及制作 Graduation Design	5			5 周	7	考查	
				ABSJ0131	毕业考察 Graduation Investigation	3			3 周	7	考查	
				ABSJ0132	毕业设计及制作 Graduation Design and Production	10			10 周	8	考查	
				ABSJ0133	毕业论文 Graduation Thesis	5			5 周	8	考查	
		学分小计				23			23 周			
	学分总计				137	1824	1824	23 周				
	拓展教育	素质教育 (五选四)	系列活动 1		自然与科学文明 Nature and Scientific Civilization	1	16	16		2	考查	
			系列活动 2		历史与文化遗产 Historical and Cultural Heritage	1	16	16		2	考查	
			系列活动 3		文学与艺术审美 Aesthetics of Literature and Arts	1	16	16		2	考查	
			系列活动 4		经法与社会分析 Economic Law and Social Analysis	1	16	16		2	考查	

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式
						总学时	授课	实验实践	周学时		
			系列活动 5	素养与个体成长 Literacy and Individual Development	1	16	16		2		考查
			学分小计		4	64	64				
	第二课堂	必修	系列活动	第二课堂教育系列活动 The second classroom education courses	6	96		96		1-6	考查
			学分小计		6	96		96			
		学分合计		10	160	64	96				
通识教育学分合计					54	836	736	6周+100			
专业教育学分合计					137	1824	1824	23周			
学分总计					201	2820	2624	29周+196			

十一、学分学时统计表

教育类别	课程模块	课程教学			实践教学		总学分
		学时	比例 (%)	学分	周数	学分	
通识教育	公共基础课	736	26.10	41.75			41.75
	实践教学	100	3.55	6.25	6	6	12.25
	小计	836	29.65	48		6	54
专业教育	学科基础课	816	28.94	51			51
	专业核心课	368	13.05	23			23
	专业方向课	640	22.70	40			40
	实践教学				23	23	23
	小计	1824	64.68	114		23	137
拓展教育	选修课	64	2.27	4			4
	实践教学	96	3.40	6			6
	小计	160	5.67	10			10
合 计		2820	100	172		29	201

十二、实践教学内容安排表

类别	实验课程名称	实验时数	课程性质	开设学期	综合性、设计性实验的个数
课程实验类	思想道德修养与法律基础课程实习	1周	必修	1	
	毛泽东思想和中国特色社会主义理论体系概论课程实习	2周	必修	5	
	中国近现代史纲要	8	必修	4	
	马克思主义基本原理	8	必修	3	
	大学英语(一)(二)(三)	16	必修	1-3	
	信息检索与利用	4	必修	6	
	计算机强化训练	1周	必修	2	
	经济管理基础	8	必修	6	
实习、实训类	实践教学环节名称	教学周数	学分	环节性质	开设学期
	毕业考察	3周	3	必修	7
	军训	2周	1	必修	1
设计类	毕业论文	5周	5	必修	8
	毕业设计及制作	5周	5	必修	7
	毕业设计及制作	10周	10	必修	8
拓展实践类	活动项目名称	学分要求		项目性质	开设学期
	第二课堂教育系列活动	6		必修	1-6

十三、分学期课程一览表

第一学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
一	ABSZ0101	思想道德修养与法律基础	2	32	32		2	必修	考查
	ABSZ0102	思想道德修养与法律基础课程实习	1			1周		必修	考查
	ABSZ0201	形势与政策(一)	0.5	10	10		2	必修	考查
	ABWZ0101	军训	1			2周		必修	考查
	ABWZ0102	军事理论	1	32	32		2	必修	考查
	ABRW0101	大学英语(一)	4	64	48	16	4	必修	考试
	ABRW0701	体育与健康(一)	2	32	32		2	必修	考查
	ABSJ0101	素描	4	64	64		16	必修	考试
	ABSJ0102	色彩	4	64	64		16	必修	考试
	ABSJ0103	计算机辅助设计I	4	64	64		16	必修	考试
	学分小计			23.5	362	346	3周+16		

第二学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
二	ABSJ0104	二维形态合成 2D	3	48	48		16	必修	考试
	ABSJ0105	三维形态合成 3D	3	48	48		16	必修	考试
	ABSJ0106	装饰图案	4	64	64		16	必修	考试
	ABSJ0107	计算机辅助设计 II	4	64	64		16	必修	考试
	ABSJ0110 ABSJ0111	国画/书法	3	48	48		16	选修	考试
	ABTM0204	设计概论	2	32	32		2	必修	考试
	ABSZ0201	形势与政策 (二)	0.5	10	10		2	必修	考查
	ABRW0702	体育与健康 (二)	2	32	32		2	必修	考查
	ABRW0102	大学英语 (二)	4	64	48	16	4	必修	考试
	ABXX0201	大学计算机基础	3	48	48		3	必修	考试
	ABXX0203	计算机强化训练	1			1 周		必修	考查
	ABXG0101	大学生心理健康教育	1	16	16		2	必修	考查
	ABSZ0301	马克思主义基本原理	3	48	40	8	3	必修	考试
	ABZS0101	大学生职业生涯规划与创业教育	0.5	16	16		2	必修	考查
	学分小计			34	522	498	1 周 +24		

第三学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
三	ABSJ0114	图形创意	5	80	80		16	必修	考试
	ABSZ0201	形势与政策 (三)	0.5	10	10		2	必修	考查
	ABSJ0108	广告摄影	4	64	64		16	必修	考试
	ABSJ0109	表现技法	3	48	48		16	必修	考试
	ABSJ0115	字体设计	4	64	64		16	必修	考试
	ABSZ0501	中国近现代史 纲要	2	32	24	8	2	必修	考查
	ABJW0101	素质选修系列 活动(一)	1	16	16		2	选修	考查
	ABRW0703	体育与健康 (三)	2	32	32		2	必修	考查
	ABRW0103	大学英语(三)	4	64	48	16	4	必修	考试
	ABSJ0402	中国工艺美术史	2	32	32		2	必修	考试
	学分小计			28	452	428	24		

第四学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
四	ABSJ0116	插图设计	4	64	64		16	必修	考查
	ABSZ0201	形势与政策(四)	0.5	10	10		2	必修	考查
	ABSJ0117	版式设计	4	64	64		16	必修	考查
	ABSJ0120	标志设计	3	48	48		16	必修	考查
	ABSJ0121	VI 视觉形象设计	3	48	48		16	必修	考查
	ABSJ0119	印刷工艺	3	48	48		16	必修	考查
	ABRW0704	体育与健康(四)	2	32	32		2	必修	考查
	ABRW0104	大学英语(四)系列课程	3	48	48		3	限选	考查
	ABJW0102	素质选修系列活动(二)	1	16	16		2	选修	考查
	ABSJ0403	世界现代设计史	2	32	32		2	必修	考试
	学分小计			25.5	410	410			

第五学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
五	ABSJ0122	吉祥物设计	4	64	64		16	必修	考试
	ABSZ0201	形势与政策 (五)	0.5	10	10		2	必修	考查
	ABSJ0123	海报设计	4	64	64		16	必修	考试
	ABSJ0118	传统装饰与现代设计研究	3	48	48		16	必修	考试
	ABSJ0124	信息图表设计	4	64	64		16	必修	考试
	ABSJ0112 ABSJ0113	陶艺/陶瓷装饰	2	32	32		16	选修	考试
	ABSZ0401	毛泽东思想和中国特色社会主义理论体系概论	4	64	64		4	必修	考查
	ABSZ0402	毛泽东思想和中国特色社会主义理论体系概论课程实习	2			2周		必修	考查
	ABTM0248	中国陶瓷史	2	32	32		2	必修	考查
	ABJW0103	素质选修系列活动(三)	1	16	16		2	必修	考查
	ABSJ0404	设计心理学	2	32	32		2	必修	考试
	学分小计			28.5	426	426	2周		

第六学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
六	ABSJ0128 ABSJ0129	书籍设计/样本设计	5	80	80		16	选修	考试
	ABSZ0201	形势与政策 (六)	0.5	10	10		2	必修	考查
	ABSJ0125	品牌策划与视觉设计	6	96	96		16	必修	考试
	ABSJ0126	包装设计	6	96	96		16	必修	考试
	ABTS0101	信息检索与利用	0.5	8	4	4	2	必修	考查
	ABJW0104	素质选修系列活动 (四)	1	16	16		2	必修	考查
	ABGS0133	经济管理基础	3	48	40	8	3	必修	考查
	学分小计			23	378	366	12		

第七学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
七	ABSJ0127	网页设计	5	80	80		4	必修	考试
	ABZS0102	大学生就业指导	1	16	16		2	必修	考查
	ABSJ0130	毕业设计 及制作	5			5周		必修	考查
	ABSJ0131	毕业考察	3			3周		必修	考查
	学分小计			14	96	96	8周		

第八学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
八	ABSJ0132	毕业设计 及制作	10			10周		必修	考查
	ABSJ0133	毕业论文	5			5周		必修	考查
	学分小计			15			15周		

动画专业人才培养方案

一、专业名词、代码

专业名称：动画

专业代码：130310

二、培养目标：

动画专业培养适应社会主义现代化建设需要的德、智、体全面发展，具有动画设计创作、教育、研究、设计、生产和策划等方面能力的高层次专业人才，能在各类动画等企事单位从事动画设计、影视片头、广告创作、游戏美工、教学科研和管理方面的工作。学生在校期间主要学习影视动画创作的基础理论和知识，掌握动画设计及制作技法，具备本专业基本知识和创新思维及实践能力的综合素质，以满足社会发展对动画专业人才的需求。

三、培养规格与要求：

（一）知识结构要求

1、掌握影视动画、计算机动画创作的基本理论和知识；掌握影视动画的编导理论和知识；

2、掌握并运用运动规律、场景设计、角色设计、后期特效、二维动画设计制作、三维动画设计制作等领域的专业知识；了解本专业与相关专业前沿性问题与发展趋势；

3、掌握动画产业的营销管理基本知识；

4、了解党和国家文艺、宣传、新闻、出版的方针政策及电影、电视政策法规。

（二）能力结构要求

1、具有独立获取本专业知识、更新知识和应用知识的能力；

2、掌握影视动画、计算机动画设计及制作的基本技能；

3、具有影视动画片的创意策划能力；

4、获得动画艺术鉴赏和评论的能力；

5、具备开拓创新精神，具有动画短片、动漫产品等创新设计能力；

6、掌握一门外国语，掌握文献检索、资料查询的基本方法，具有一定创作、研究和实际工作能力。

（三）素质结构要求

1、具备良好的体魄和心理素质；

2、具备较为全面的艺术修养；

3、具备较为深厚的与专业领域相关的人文素养；

4、具备一定的科学素养；

5、具备团队合作精神及敬业精神。

四、主干学科：

艺术学

五、核心课程：

动漫角色造型设计、动漫场景造型设计、影视短片创作、定格动画、实验片创作、偶动画创作。

六、主要实践性教学环节：

思想道德修养与法律基础课程实习、毛泽东思想和中国特色社会主义理论体系概论课程学习、军训、计算机基础训练、毕业考察、毕业设计制作、毕业答辩。

七、学分分配：

通识教育 54 学分、专业教育 133 学分、拓展教育 10 学分，

其中实践教学环节 29 周，总学分 197，

学生修满 197 学分方准予毕业。

八、学制：四年

九、授予学位：艺术学学士

十、教学计划表

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式	
						总学时	授课	实验实践	周学时			
教育类别	思想政治类	必修	ABSZ0101	思想道德修养与法律基础 Ideological Cultivation and Fundamentals of Laws	2	32	32		2	1	考查	
			ABSZ0102	思想道德修养与法律基础课程实习 Ideological Cultivation and Fundamentals of Laws Curricular Practical Training	1			1周		1	考查	
			ABSZ0501	中国近现代史纲要 The Conspectus of Chinese Modern History	2	32	24	8	2	3	考查	
			ABSZ0301	马克思主义基本原理 Basic Principle of Marxism	3	48	40	8	3	2	考试	
			ABSZ0401	毛泽东思想和中国特色社会主义理论体系概论 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics	4	64	64		4	5	考查	
			ABSZ0402	毛泽东思想和中国特色社会主义理论体系概论课程实习 Mao Zedong Thought and Theoretical Framework of Socialism with Chinese Characteristics (Curricular Practical Training)	2			2周		5	考查	
			ABSZ0201	形势与政策 Current Affairs and Policy	2	60	60		2	1-6	考查	
	学分小计					16	236	220	3周+16			
	国防教育类	必修	ABWZ0101	军训 Military Training	1				2周	1	考查	
			ABWZ0102	军事理论 Military Theory	1	32	32		2	1	考查	
			学分小计					2	32	32	2周	
	通识教育	外语类	必修	ABRW0101	大学英语(一) College English (I)	4	64	48	16	4	1	考试
				ABRW0102	大学英语(二) College English (II)	4	64	48	16	4	2	考试
				ABRW0103	大学英语(三) College English (III)	4	64	48	16	4	3	考试
				ABRW0399	大学日语 College Japanese	3	48	48		3	4	考查
				学分小计					15	240	192	48
	体育与健康类	必修	ABRW0701	体育与健康(一) Sports and Health(I)	2	32	32		2	1	考查	
			ABRW0702	体育与健康(二) Sports and Health(II)	2	32	32		2	2	考查	
			ABRW0703	体育与健康(三) Sports and Health(III)	2	32	32		2	3	考查	
			ABRW0704	体育与健康(四) Sports and Health(IV)	2	32	32		2	4	考查	
			ABRW0705	大学生体育与健康标准测试 College students' physical health standard test	1	16	16		2	1	考查	
			学分小计					9	144	144		
	计算机类	必修	ABXX0201	大学计算机基础 Fundamentals of College Computer Technology	3	48	24	24	3	2	考试	
			ABXX0203	计算机强化训练 Computer Intensive Training	1			1周		2	考查	
			学分小计					4	48	24	1周+24	

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式
						总学时	授课	实验实践	周学时		
综合类	经管类	必修	ABGS0133	经济管理基础 Economic Management Foundation	3	48	40	8	3	6	考查
			学分小计				3	48	40	8	
	综合类	必修	ABTM0248	中国陶瓷史 History of Chinese Ceramics	2	32	32		2	5	考查
			ABTS0101	信息检索与利用 Information Retrieval and Information Use	0.5	8	4	4	2	6	考查
			ABXG0101	大学生心理健康教育 College Students' Psychological Health Education	1	16	16		2	2	考查
			ABZS0101	大学生职业生涯规划与创业教育 College Students' Career Planning and Entrepreneurship Education	0.5	16	16		2	2	考查
			ABZS0102	大学生就业指导 Guidance for Employment	1	16	16		2	7	考查
	学分小计				5	88	84	4			
	学分总计				54	836	736	6周+100			
	专业教育	学科基础课程	必修	ABSJ0201	艺术概论 Introduction to Arts	2	32	32		2	1
ABSJ0202				世界动画史 History of World Animation	2	32	32		2	2	考试
ABSJ0203				经典动画分析 Classic Animation Analysis	1	16	16		2	3	考试
ABSJ0204				中外美术史 History of Chinese and Foreign Arts	2	32	32		2	4	考试
ABSJ0205				人体素描 Life Drawing	4	64	64		16	1	考试
ABSJ0206				装饰基础 Decoration Fundamentals	5	80	80		16	1	考试
ABSJ0207				构成艺术 Constructive Art	4	64	64		16	1	考试
ABSJ0208				动画规律 Law of Animation Movement	4	64	64		16	2	考试
ABSJ0209				数字平面设计 Digital Graphic Design	4	64	64		16	2	考试
ABSJ0210				漫游动画 I Roaming Animation I	5	80	80		16	2	考试
ABSJ0211				影视三维动画 I 3D Animation I	5	80	80		16	3	考试
ABSJ0212				多媒体设计 Multi-media Design	4	64	64		16	2	考试
ABSJ0213				视听语言 Audio-Visual Language	4	64	64		16	3	考试
ABSJ0214				分镜头设计 Sub Lens Design	3	48	48		16	3	考试
ABSJ0215				影视后期特效 Film and Television Postproduction Technology	5	80	80		16	3	考试
ABSJ0216				摄影与摄像 Photography and Digital Video	5	80	80		16	5	考试
学分小计				59	944	944					
专业核心课程		必修	ABSJ0217	动漫角色造型设计 Character Design of Cartoon	5	80	80		16	4	考试
	ABSJ0218		动漫场景造型设计 Scene Design of Cartoon	4	64	64		16	4	考试	
	ABSJ0219		影视短片创作 Short Film Creation	4	64	64		16	5	考试	

教育类别	课程模块	课程性质	课程编号	课程名称(中英文名称)	学分	学时分配				开课学期	考核方式				
						总学时	授课	实验实践	周学时						
专业方向课程			ABSJ0220	定格动画 Stop Motion Animation	4	64	64		16	5	考试				
			ABSJ0221	实验片创作 Creation of Experiment Film	4	64	64		16	6	考试				
			ABSJ0222	偶动画创作 Model Animation	5	80	80		16	6	考试				
			学分小计				26	416	416						
	必修			ABSJ0223	栏目包装设计 TV Column Packaging Design	3	48	48		16	4	考试			
				ABSJ0224	动漫雕塑创作 Creation of Cartoon Sculpture	4	64	64		16	6	考试			
				ABSJ0225	影视广告设计 Film and TV Commercial Design	4	64	64		16	5	考试			
				ABSJ0226	影视动画创作 Animation Creation	5	80	80		16	7	考试			
				ABSJ0227	影视三维动画 II 3D Animation II	5		80	80		16	4	考试		
				ABSJ0228	漫游动画 II Roaming Animation II			80	80		16	4	考试		
				选修			ABSJ0229	插画创作 Illustration Creation	4	64	64		16	6	考试
							ABSJ0230	游戏角色设计 Game Character Design		64	64		16	6	考试
							ABSJ0231	动漫衍生产品设计 Cartoon Derivatives Design		64	64		16	6	考试
							学分小计				25	400	400		
	实践教学环节		必修	ABSJ0232	毕业设计 I Graduation Design I	6			6周		7	考查			
				ABSJ0233	毕业考察 Graduation Investigation	2			2周		7	考查			
				ABSJ0234	毕业设计 2 Graduation Design II	10			10周		8	考查			
				ABSJ0235	毕业论文 Graduation Thesis	5			5周		8	考查			
				学分小计				23			23周				
	学分总计					133	1760	1760	23周						
	拓展教育	素质教育	选修 (五选四)	系列活动 1	自然与科学文明 Nature and Scientific Civilization	1	16	16			3-6	考查			
				系列活动 2	历史与文化传承 Historical and Cultural Heritage	1	16	16				考查			
				系列活动 3	文学与艺术审美 Aesthetics of Literature and Arts	1	16	16				考查			
				系列活动 4	经法与社会分析 Economic Law and Social Analysis	1	16	16				考查			
				系列活动 5	素养与个体成长 Literacy and Individual Development	1	16	16				考查			
				学分小计				4	64	64					
第二课堂		必修	系列活动	第二课堂教育系列活动 The second classroom education courses		6	96		96		1-6	考查			
				学分小计				6	96		96				
				学分合计				10	160	64	96				
通识教育学分合计					54	836	736	6周+100							
专业教育学分合计					133	1760	1760	23周							
学分总计					197	2756	2560	29周+196							

十一、学分学时统计表

教育类别	课程模块	课程教学			实践教学		总学分
		学时	比例 (%)	学分	周数	学分	
通识教育	公共基础课	736	26.71	41.75			41.75
	实践教学	100	3.63	6.25	6	6	12.25
	小计	836	30.33	48		6	54
专业教育	学科基础课	944	34.25	59			59
	专业核心课	416	15.09	26			26
	专业方向课	400	14.51	25			25
	实践教学	1760		110	23	23	23
	小计		63.86			23	133
拓展教育	选修课	64	2.32	4			4
	实践教学	96	3.48	6			6
	小计	160	5.81	10			10
合 计		2756	100	168		29	197

十二、实践教学内容安排表

类别	实验课程名称	实验时数	课程性质	开设学期	综合性、设计性实验的个数
课程实验类	思想道德修养与法律基础课程实习	1周	必修	1	
	毛泽东思想和中国特色社会主义理论体系概论课程实习	2周	必修	5	
	中国近现代史纲要	8	必修	4	
	马克思主义基本原理	8	必修	3	
	大学英语(一)(二)(三)	16	必修	1-3	
	信息检索与利用	4	必修	6	
	大学生计算机基础	24	必修	1	
	计算机强化训练	1周	必修	2	
	经济管理基础	8	必修	6	
实习、实训类	实践教学环节名称	教学周数	学分	环节性质	开设学期
	毕业考察	2周	2	必修	7
	军训	2周	1	必修	1
设计类	毕业论文	15	15	必修	8
	毕业设计1	6	6	必修	7
	毕业设计2	10	10	必修	8
	毕业论文	5	5	必修	8
拓展实践类	活动项目名称	学分要求		项目性质	开设学期
	第二课堂教育系列活动	6		必修	1-6

十三、分学期课程一览表

第一学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
一	ABSJ0205	人体素描	4	64	64		16	必修	考试
	ABSJ0206	装饰基础	5	80	80		16	必修	考试
	ABSJ0207	构成艺术	4	64	64		16	必修	考试
	ABWZ0101	军训	1			2周		必修	考查
	ABWZ0102	军事理论	1	32	32		2	必修	考查
	ABSZ0201	形势与政策 (一)	0.5	10	10		2	必修	考查
	ABRW0701	体育与健康 (一)	2	32	32		2	必修	考查
	ABRW0101	大学英语(一)	4	64	48	16	4	必修	考试
	ABSZ0101	思想道德修养 与法律基础	2	32	32		2	必修	考查
	ABSZ0102	思想道德修养 与法律基础课 程实习	1			1周		必修	考查
	ABSJ0201	艺术概论	2	32	32		2	必修	考试
	学分小计			27.5	426	410	3周+16		

第二学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
二	ABSJ0208	动画规律	4	64	64		16	必修	考试
	ABSJ0209	数字平面设计	4	64	64		16	必修	考试
	ABSJ0212	多媒体设计	4	64	64		16	必修	考试
	ABSJ0210	漫游动画 I	5	80	80		16	必修	考试
	ABSZ0201	形势与政策 (二)	0.5	10	10		2	必修	考查
	ABRW0702	体育与健康 (二)	2	32	32		2	必修	考查
	ABRW0102	大学英语 (二)	4	64	48	16	4	必修	考试
	ABXX0201	大学计算机基础	3	48	48		3	必修	考试
	ABXX0203	计算机强化训练	1			1周		必修	考查
	ABXG0101	大学生心理健康教育	1	16	16		2	必修	考查
	ABZS0101	大学生职业生涯规划与创业教育	0.5	16	16		2	必修	考查
	ABSZ0301	马克思主义基本原理	3	48	40	8	3	必修	考查
	ABSJ0202	世界动画史	2	32	32		2	必修	考试
	学分小计			34	522	498	1周 +24		

第三学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
三	ABSJ0211	影视三维动画 I	5	80	80		16	必修	考试
	ABSJ0213	视听语言	4	64	64		16	必修	考试
	ABSJ0214	分镜头设计	3	48	48		16	必修	考试
	ABSJ0215	影视后期特效	5	80	80		16	必修	考试
	ABSZ0501	中国近现代史纲要	2	32	24	8	2	必修	考查
	ABSZ0201	形势与政策(三)	0.5	10	10		2	必修	考查
	ABJW0101	素质选修系列活动(一)	1	16	16		2	选修	考查
	ABRW0703	体育与健康(三)	2	32	32		2	必修	考查
	ABRW0103	大学英语(三)	4	64	48	16	4	必修	考试
	ABSJ0203	经典动画分析	1	16	16		2	必修	考试
学分小计			27.5	442	418	24			

第四学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
四	ABSJ0217	动漫角色造型设计	5	80	80		16	必修	考试
	ABSJ0218	动漫场景造型设计	4	64	64		16	必修	考试
	ABSJ0227/ ABSJ0228	影视三维动画 II/ 漫游动画 II	5	80	80		16	选修	考试
	ABSJ0223	栏目包装设计	3	48	48		16	必修	考试
	ABSZ0201	形势与政策 (四)	0.5	10	10		2	必修	考查
	ABRW0704	体育与健康 (四)	2	32	32		2	必修	考查
	ABRW0399	大学日语	3	48	48		3	限选	考查
	ABJW0102	素质选修系列活动(二)	1	16	16		2	选修	考查
	ABSJ0204	中外美术史	2	32	32		2	必修	考试
	学分小计			25.5	410	410			

第五学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
五	ABSJ0216	摄影与摄像	5	80	80		16	必修	考试
	ABSJ0219	影视短片创作	4	64	64		16	必修	考试
	ABSJ0225	影视广告设计	4	64	64		16	必修	考试
	ABSJ0220	定格动画	4	64	64		16	必修	考试
	ABSZ0401	毛泽东思想和中国特色社会主义理论体系概论	4	64	64		4	必修	考查
	ABSZ0402	毛泽东思想和中国特色社会主义理论体系概论课程实习	2			2周		必修	考查
	ABTM0248	中国陶瓷史	2	32	32		2	必修	考查
	ABSZ0201	形势与政策(五)	0.5	10	10		2	必修	考查
	ABJW0103	素质选修系列活动(三)	1	16	16		2	选修	考查
学分小计			26.5	394	394	2周			

第六学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验 实践	周学时		
六	ABSJ0221	实验片创作	4	64	64		16	必修	考试
	ABSJ0224	动漫雕塑创作	4	64	64		16	必修	考试
	ABGS0133	经济管理基础	3	48	40	8	3	必修	考查
	ABSJ0222	偶动画创作	5	80	80		16	必修	考试
	ABSJ0229	插画创作	4	64	64		16	选修	考试
	ABSJ0230	游戏角色设计			64			选修	考试
	ABSJ0231	动漫衍生产品设计			64			选修	考试
	ABJW0104	素质选修系列活动（四）	1	16	16		2	选修	考查
	ABSZ0201	形势与政策（六）	0.5	10	10		2	必修	考查
	ABTS0101	信息检索与利用	0.5	8	4	4	2	必修	考查
	学分小计			23.5	386	374	12		

第七学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
七	ABSJ0226	影视动画创作	5			5周		必修	考试
	ABZS0102	大学生就业指导	1	16	16		2	必修	考查
	ABSJ0232	毕业设计1	6			6周		必修	考查
	ABSJ0233	毕业考察	2			2周		必修	考查
	学分小计			14			13周		

第八学期课程一览表

学期	课程编号	课程名称	学分	学时分配				课程性质	考核方式
				总学时	授课	实验实践	周学时		
八	ABSJ0234	毕业设计2	10			10周		必修	考查
	ABSJ0235	毕业论文	5			5周		必修	考查
	学分小计			15			15周		