朝陽科技大學 094學年度第1學期教學大綱
Product Semantics 產品語意

當期課號	1817	Course Number	1817
授課教師	蕭明瑜	Instructor	HSIAO,MING YU
中文課名	產品語意	Course Name	Product Semantics
開課單位	工業設計系(四日)二A	Department	
修習別	選修	Required/Elective	Elective
學分數	2	Credits	2
課程目標	本課程以符號學的觀點解析產品設計造型，視產品造型爲一承載訊息的符號，並探討主流文化與非主流文化符碼的形成以及對於產品造型的影響。透過思維的內在分析以及案件的比較，將設計思考作一個分析及歸納，並藉由分析二十世紀中社會、文化的演變過程及設計思考、創意發展之間的交互作用，檢視設計中訊息傳遞的操作結果，嘗試將設計的思維從黑箱作業轉變成爲可探討的明箱過程。	Objectives	In designing form of product, we should build a form semiotic system that must contain meaningful construction messages and could be realized and interpreted, connected and organized. But while most of students are doing form design, they do not apply to
教材	自編講義及伯德史密特，亞力士賽門森著，郭建中譯，<大市場美學>，新雨出版社，台北，1999 參考書目： 1. 星野克美等著，黃恆正譯【符號社會的消費】，台北，遠流出版社，1991 2. 余德彰、林文綺、王介丘著，【劇本引導】，台北，田園城市文化事業，2001 3. 楊裕富著【創意思境】，五南圖書，台北，1998 4. 高宣揚著【後現代論】，五南圖書出版有限公司，台北，1999 5.【反美學】，立緒文化事業有限公司，台北，1998 6. Suzi Gablik著, 滕力平譯【現代主義失敗了嗎？】，遠流出版社，台北，1991 7. 星野克美編，彭德中譯【新消費文化剖析】，台北，遠流出版社，1992 8. 楊恩寰著【審美心理學】五南出版社，台北，1993 9. Donald A. Norman著，卓耀宗博士譯，2000，【設計心理學】，初版，台北，遠流出版社	Teaching Materials	
成績評量方式	1. 期中報告：分組報告，電子檔及口頭報告。以中國六書的觀念設計同1種產品的6個造形。（40% ） 2. 期末報告：分組報告，電子檔及口頭報告。分析設計師隻概念與善用之符碼，並分析設計中使用的共感效應。（40% ） 3. 期末考（20% ）	Grading	1.Report. 2.Mid-Term Presentation. 3.Final Exam.
教師網頁			
	本課程以符號學的觀點解析產品設計造型，視產品造型爲一承載訊息的符號，並探討主流文化與非主流文化符碼的形成以及對於產品造型的影響。透過思維的內在分析以及案件的比較，將設計思考作一個分析及歸納，並藉由分析二十世紀中社會、文化的演變過程及設計思考、創意發展之間的交互作用，檢視設計中訊息傳遞的操作結果，嘗試將設計的思維從黑箱作業轉變成爲可探討的明箱過程。		In designing form of product, we should build a form semiotic system that must contain meaningful construction messages and could be realized and interpreted, connected and organized. But while most of students are doing form design, they do not apply to visual communication. So, sometimes they will say ‘no idea’ about form. Being a form-semiotic system, we could refer form to six

教學內容		**Syllabus**	forms of Chinese characters because the relation between signifier and signified of Chinese characters are meaningful close and reflect on cognitive nature. ‘Xiangxing’ of six types of Chinese character is simplified pictograph, ‘Zhishi’ is representing an abstraction as a simple ideograph, and the rest of four types of characters are combinations of these pictographs and ideographs. Six types of Chinese characters can interpret thousands of complicated Chinese characters. Form of product must contain interpreted meaning as semantic information is contained in Chinese characters. This is the reason why I motivate students applying six types of Chinese character as principle to create product form in course of ‘Product Semantics’. The goals of this study are as follows: Interpreting the principle of six types of Chinese character. Analyzing the result that students use six types of Chinese character as principle to create product form. Realizing the reception and reaction of students about this experiment.

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