Application of "Design Thinking Method" in Training Practice of Creative Talents in Colleges and Universities in China

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Abstract. With the rapid development of information technology, the field of art and design is undergoing a profound transformation. The method of design thinking is more and more scientific, systematic, perfect and advanced. Modern design theory and thinking methods also show a trend of diversification. Traditional design methods and modern design thinking methods are continuously intertwined. Design thinking is an innovative curriculum that incorporates a complex of thinking, art, and fine arts. It requires continuous summaries, updates, and refinements of design thinking. This is an important part of the modern cultural industry. Therefore, this paper starts from the essential characteristics of the status quo of the domestic art design profession and its basic courses, analyzes the shortcomings of the "Design Thinking and Methods" course in the traditional professional settings, teaching methods, and innovative personnel training in universities, and compares and analyzes some of the domestic college arts. The advanced experience in designing professional courses, innovative reform measures to solve these problems, and gradually forming a variety of teaching methods, and training more professionals.

Introduction

With the development and progress of society, China's art and design education is also developing at an unprecedented scale. It has also followed the development of the country and has achieved leaps and bounds in economic, educational, and other aspects. However, with the rapid development, it also brought about some new problems that cannot be ignored. In the past few years, the expansion of college art design has not only brought social attention to art design education, but also triggered a crisis of quality assurance. Aside from the surface prosperity, it is not difficult for us to find that the public's understanding of design still remains in the "decoration stage." For many parents, the art design discipline is still a shortcut to the college entrance examination to a large extent. From the perspective of the inside of the discipline, the discipline of art design is far from mature, and there are still many deficiencies in many aspects such as the enrollment system, curriculum construction, and teacher training. At the same time, we are also faced with significant domestic and foreign competition pressures and challenges. These problems all make the construction of art design a long way to go. By setting design disciplines in a wider range of academic backgrounds, we can truly realize the interdisciplinarity of arts, natural sciences, social sciences, etc., to broaden the ways of cultivating talents and maximize the social value of design education. In this sense, exploring a more reasonable education system for the sustainable development of design education has become a top priority.

Art Design

"Design" is actually a very late concept and it is an exotic product. Although some scholars in China have emphasized that there are also skilled craftsmen in ancient China that are similar to the contemporary concept of "designer", this "craft" is very different from his "design" in terms of spiritual pursuit and technique. Before the industrial revolution in the West, there was no social role of "designer". At that time, "artists" and "designers" were not essentially different from ordinary craftsmen. They could not even form their own guilds. The design is truly separated from the arts and crafts, arts, and presents its professional characteristics, after the Industrial Revolution. The "art design" we talk about here refers to the design in the modern sense, which is different from the

"design" in the pure engineering and technology field. It appears in China as a special group word and serves as an official and statutory professional way of expression. Therefore, this is a typical and easily misunderstood introduction word.

In 2011, the Academic Degree Committee of the State Council and the National Education Commission issued a new edition of the "Disciplinary, Professional Catalogue for Granting Doctoral Degrees, Master Degrees, and Graduate Training". This list was made on the basis of the old version in 1997, after many comments and suggestions were made. In this catalog, arts is independent from literature and upgraded from a secondary discipline to a first-level discipline. Became the thirteenth-level discipline beyond philosophy, economics, law, pedagogy, literature, history, science, engineering, agriculture, medicine, military science, and management. The newly implemented education discipline setting system shows the importance attached to the art disciplines, thus giving us a new perspective on the development prospects of the art design profession.

Problems in the Education of Art Design Talents

The Lack of Scientific Theoretical Guidance in the Curriculum of Art Design. One of the main reasons for the lack of scientific curriculum is that the study of the course itself is not in place. For example, professional basic courses, in addition to the study of the three major components and traditional patterns, the visual thinking theory, color psychology, formal aesthetics, etc., all should be included in the scope of professional basic courses. And these are the need for exploratory research on professional courses. For the time being, many courses have been set up for many years to continue. Although they have been tested in practice, the long-standing content has clearly not attracted students' interest and has become somewhat monotonous and tedious. Some of these curriculum arrangements do not reflect the new developments in the art design of the new era, nor do they reflect the cross-disciplinary integration of multidisciplinary theories. For example, changes in patterns, decorative shapes, and deformation methods seem to have become "reservations" in the curriculum. They do not know that such work styles have become more stylized and eight-figure; in addition, some courses are set up in quite a few schools. It is continuously copied and applied, such as the combination of elements in the plane composition, the single element change in the color composition, etc. Since the establishment of such courses, almost all schools are doing the same or similar tasks, so that the content of art design education courses in various universities is the same, which results in a surprising similarity in the specifications of talents. It is well known that the development of modern society requires creative and innovative talents. However, this model has imposed tremendous restrictions on the realization of goals. It has long been detrimental to the construction of disciplines, let alone the changes and innovations in curriculum settings.

Curriculum Implementation exists Teaching Bias. In the curriculum implementation of art design majors in colleges and universities, there is generally excessive emphasis on skill training, and the idea of cultivating students' creativity and creativity is not permeated throughout the teaching process. In the formulation of the syllabus, the technical specifications such as skills, quantity, and specifications of the job are often specified, but there is a lack of training for students' innovative ability. In fact, the technical requirements that are too detailed in detail tend to restrict and restrict students' ability to innovate. For example, in the course of designing color, the performance of painting techniques is often raised to an inappropriate height, and the expression of students' subjective feelings is neglected. For example, in the course of pattern composition, the fineness and color of drawing patterns are proposed to be uniform with high demands, this often sacrifices the free and smooth expression of ideas; in the evaluation of jobs, only the surface effects of the work are emphasized, and the emphasis on the creative process, sketches, etc. is insufficient. This highly technical and creative curriculum training program has substantially weakened the cultivation of students' innovative thinking and creativity.

Lack of Artistic Design and Cultural Literacy. The phenomenon that the quality of graduation design is higher than the quality of thesis is also common in all colleges and universities. It is ultimately because students not only use graduation design as a way to assess the knowledge and

ability they have learned, but even schools have adopted this method by default. Therefore, students often ignore the importance of graduation thesis, and they are usually put together for the moment when they are due to be drafted. The problems that arise from this can be found everywhere. For example, students in the direction of visual communication are struggling to write ad copy, even typos. Throughout China and other parts of the world, those designers who have achieved outstanding results are all equipped with excellent artistic accomplishment and profound cultural heritage. The ultimate goal of artistic design is to serve the society. If the designers do not study history or have basic moral qualities, how can we design outstanding works to serve the society? Therefore, while paying attention to the professional qualities of students, the cultivation of their cultural accomplishments should also be carried out in an equally important position.

"Design Thinking Method" Art Innovation Talent Training Teaching Model

The "Design Thinking and Method" course is a process of transforming from perceptual thinking to material form. It is familiar with the things it understands and creates innovative performance through rich imagination. Break the original rigid thinking, open the boundary of thinking in various fields, and experience more free individual design thinking methods , it can involve the theme design, and stimulate the students to fully understand the theme, start with the point of surface design performance, deep analysis of the theme of the feelings, awakening the design of creative thinking. The main teaching methods are as follows.

In the Course of the Course, Training through the "blind man's touch" Course is first Used to Generate a new Understanding of the old Elements.

This work is not a requirement for painting. It is for the students to perceive and explore through their own hands. After the painting, the students hope to see what they are painting. This training in turn allows students to see that an old element can also draw such a wealth of things. Through the touch of objects and through heuristic teaching, all the students' experience and feelings are fresh. In the tradition, we think that "blind people touch the elephant" is not a good synonym, and "blind people touch elephant" in the design is a method that can be used. The core of the course is the process of touch, misunderstanding and creation. It is also the source of creative design. Blind people have created five answers. The seemingly isolated and wrong in artistic creation creates new solutions and can produce a chain reaction because creativity in art creation is not right or wrong. Many new discoveries in science are often made by scientists who have made mistakes at one time and found out from them that there are innovations that can be further refined. Blind people's imagery embodies creative thinking.

In the Design Thinking course, the Training Process of creating Designs was Established from Prototypes to Transplants. And transplanting is a combination of what we already have around us, such as a combination of a mobile phone and a camera. Who belongs to this creative element? Is it camera that can call? Still able to take pictures of the phone? Focus on the design. The combination of Mickey Mouse and real-life characters (transplantation) in student work requires students to observe life, to observe the real person, and to transplant people in life to the Mickey Mouse's form language, through the contrast between the real person and the Mickey Mouse form. Resonate with people so as to impress the audience. Through hands-on practice by students, this lesson provides a full range of tactile sensations and divergence of the performance objects. The performance of their works includes both innovative features and their own unique understanding and emotional expression of the works. The result is a more profound impression of the spatial shape and the planar shape, and lays the foundation for the curriculum construction of product design, costume modeling, and plane visual design. This course not only strengthens students' visual communication performance ability, but also stimulates innovation ability and maximizes the potential of their intrinsic creative design. It connects the traditional Chinese style with Western culture to create new ideas and shapes. Can be docked with other disciplines, such as the "character design professional" shape modeling image integration.

In the form of Constraints - Imagination - Creation of Design Courses. Students can use a suitable pattern to limit the shape of the design, to form an overall design style, such as the

appearance of the silhouette of the limit shape, the overall shape of the cartoon form is very important, but also through the life of the article shape association to draw a figurative effect. Among them, oppression and resistance in form design are creation, creation is limited, creation creates value under extremely harsh conditions. For example, the "thinness" and "quick" speed of the notebook, most of the creative activities were taken under extremely harsh conditions and world-class advertising was taken. This is a combination of a particularly strict limit and a creative possibility. When a student's work will be limited to a set of purposeful designs, he will be able to get a creative inspiration so that he can find where the source of the design is, and from this we can understand the difference between design and painting.

Summary

The perfect combination of "Design Thinking Course Innovation" and "Breakthrough Traditional Design and Painting Methods" is not an easy task. It requires the guidance of teachers to actively guide and students' joint efforts. To win a favorable position in many domestic university disciplines, it is necessary to base itself on a student-centered teaching idea and inspire students' design initiative. It must also adopt new artistic innovation curriculum means, persist in a market-oriented, internationalized teaching approach, and carry out Interdisciplinary art design dissemination brings the "Design Thinking and Method" innovation curriculum into the broader art design and cultural industry, and fosters more outstanding double-creation talents.

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