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1. 試詳述下附「Affording Meaning: Design-Oriented Research from the Humanities and Social Sciences」之部分論文，所言及其重點。(限中文作答，至少 600 字) (24%)

Affording Meaning: Design-Oriented Research from the Humanities and Social Sciences

Julka Almquist and Julia Lupton

　　User studies, whether conducted through qualitative ethnographic interviews or through more clinical and behaviorist analyses of specific affordances and interfaces, have remapped design research from a study of things to a study of people. Some design researchers have even argued that without the user, design does not exist. Although this focus on users might appear to benefit the consumers of design by celebrating their personal experience and finding new ways to maximize their pleasures and productivity, critics of the user model, whose diverse ranks include Johan Redstrom, as well as Ellen Lupton, Peter Lunenfeld, and Anthony Dunne and Fiona Raby, have argued persuasively that user studies ultimately construe the human subject of design as a predictable bundle of reflexes and impulses that can be torqued, tuned, and tweaked in order to do the bidding—and the buying—prescribed by a consumer-savvy cabal of designers, engineers, and marketers. The word "user" itself communicates the terrors of addiction as well as the triumphs of functional mastery. In a landscape of diminishing economic and natural resources, the vision of the user promoted by mainstream design research is in dire need of revision. Meanwhile, consumers themselves are striking back, not only in the form of the D.I.Y., fair labor, and green movements, but also by simply withdrawing, out of sheer economic necessity, from the relentless rhythms of getting and spending that dictate our modern "user" lifestyle.

　　In this essay, we link the critique of the user (launched both within design studies and in the larger culture) to the specific methodological aim of bringing together methods from the social sciences—which have organized their vision of the user around the idea of affordances—and the humanities—which have by and large focused on the subjective, cultural, and ideological meanings of material things. Design research has no single definition. It is an interdisciplinary form of inquiry categorized in multiple ways, including: research with a focus on theory, practice, and/or production, as design epistemology, design praxiology, and design phenomenology, and humanities-based design studies. In this article, we focus on design research that addresses artifacts and the people who interact with them as its central focus—research that either does or could benefit from the combined resources of social-scientific and humanistic forms of inquiry that would bring together the search for utility with an appreciation of context, significance, and ideology. For design researchers in the social sciences, utility is the essential question, namely "how things work . . . the degree to which designs serve practical purposes and provide affordances or capabilities," while significance tends to describe a secondary set of acquired features: "how forms assume meaning in the ways they are used, or the roles and meaning assigned to them, often becoming powerful symbols or icons in patterns of habit and ritual." Humanist interpreters of design, working in fields such as art history, visual studies, cultural studies, and English and comparative literature, tend to emphasize meaning and interpretation at the expense of affordance and use. Derived from nineteenth-century historicism, hermeneutics, and philology, humanistic methods and sensibilities are organized around the historical specificity of cultures as well as the distinctiveness of individual responses to the designed world. The main contributions of the humanities to the study of design has thus been to understand the meaning of objects in particular moments of time, for particular groups and

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考試科目： 設計哲理　　　　　　　　　　　　　　　　　　考試日期：0306，節次：3

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interests. For most humanists, the idea that design might have "universal" applications, or that affordances might precede or subtend cultural differences, is a species of ideology that must be exposed and chastened.

Could humanists integrate aspects of universal design— based on the concepts of affordance and use—into their interpretive inquiries? And could design researchers trained in design, engineering, and the social sciences integrate their studies of use into a more nuanced account of meaning in its social and collective dimensions? In many design studies, a design succeeds if it is used correctly; any meanings brought to a design by a user are arbitrary and personal rather than a lived dimension of the object as a signifying thing in a complex network of meaningful exchanges. For many design researchers, meanings are simply subjective icing on the cake rather than shared codes baked into the object itself, connecting designer, producer, user, and the culture at large in a shared world. To continue the metaphor: might it be possible to have our cake and eat it too, to develop paradigms that envision the human endpoint of design as something more than the "user" of a specific, quantifiable function, while also conceiving of the meaning of objects in terms that allow for universal applications? Finding common ground between affordance and meaning could offer a collective space for interdisciplinary collaboration and new ways to approach both making and studying designed artifacts. Moreover, design itself, as a form of human making that crosses artistic and technological categories, poses to these disciplines the question of their own identities. This essay, co-authored by a humanist and a social scientist, aims to reconsider these divides by addressing tensions and commonalities between affordance, use, and meaning. Our analysis of humanistic and social-scientific convergences in design focuses on the idea of the user, a concept that has at once hallowed the human subject and reduced subjectivity to the exercise of a function, as a way of establishing the ethical and intellectual stakes of this project.　　　(摘自 Design Issues 26:1 (2010), 3-14)

2. 讀過本試卷第一題之文章，您有甚麼看法？對您有什麼啟發？　(10%)

3. 試論工業設計師對雇主、同事、社會大眾及環境，應有哪些責任？(10%)

4. 試論工業設計師於進行產品設計時，應如何思考，以確保使用者之安全與健康？(10%)

5. 試論十九世紀歐洲工業在地化(Industrial Vernacular)產品之特徵，及這些特徵形成之理由。(10%)

6. 請詳述 Purism、Futurism、Rococo 和 Biedermeier Style 之主張、源流、特色和其對藝術及設計觀念之影響。(16%)

7. 試比較 PE、PP、PVC 及 ABS 等材料之特性及其應用。(10%)

8. 2011 年十月，世界設計大會(2011 IDA Congress)將在台灣舉行，請詳細闡述大會的主題，及此主題之意義。(10%)