

*The Chinese Design Education Outline*

# 中国设计教育大要

## 五大构成基础

①

FIVE COMPOSITION BASIS I

尹定邦 主编

辽宁美术出版社



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美术教育究竟诞生于何时,实难确认,但基于我们对文化发展与教育关系的认识,可以认为美术教育与人类美术的起源基本同步,若无教育,则无今日之文明,若无美术教育,则无人类今日之美术文化。原始美术虽还处于蒙昧之中,但它引领了艺术由粗至精、由低级向高级的伟大进程。几千年来,作为人类文化和造型的载体,美术在生产、生活实践中不断发展,蕴含其中的美术教育,则直接推进了世界美术的发展。

在 21 世纪的今天,中国的美术教育必须呈现新的亮点,必须担当起承前启后、继往开来的历史重任。当代美术教育改革也不可避免地依然会面对从传统中吸取营养而不断充实、发展的现实,深入挖掘人类传统美术的精华,公允地评价传统的意义,全方位地重塑美术教育的价值体系,这已经是当今美术教育工作者,尤其是高等院校美术教育工作者的神圣使命。

在众说纷纭、多元共生的现代教育理论的冲击下,很多美术教育工作者对当下美术教育的诸多问题进行了深深的思考。一方面,积极地吸取、借鉴国际优秀教育理论以充实、强大自己;另一方面,还要积极地梳理、整合本国的美术教育资源,应该仔细地探其渊源,明其脉络,重新认识其现代价值。新的辉煌总是站在前人的肩膀上才能得以实现。中国成熟的美术教育及理论研究极具现实意义,是当前国内外业界人士瞩目的重大课题。

我们所说的美术教育其实有两个方面的含义。其一,技能的承袭和创造。这可以说是我国现有教育体制和教学内容的主要部分。其二,则是建立在美学意义上对所谓艺术人生的把握和度量。在学习艺术规律性技能的同时获得思维的解放,在思维解放的同时求得空前的创造力。创造力才是艺术的真谛,也是美术教育的精髓,美术教育应该更多地引入实践性活动和体验式课程。

为了顺应和引领美术教育向纵深发展,近日辽宁美术出版社又倾力筛选、整合、填充了一批昭示现代美术教育理论和导入实施方法的系列丛书,本丛书最大的特点是注重系统性和直观性,力图给从事美术教育的师生带来新的体验、新的感受,对美术教育的理解和感悟亦可以上升到一个新高度。

It's hard to confirm when on earth fine arts education originated. But it can be considered that the fine arts education synchronized with the origin of fine arts based on our knowledge of relationships between cultural development and education. There wouldn't be the contemporary civilization without education, and there wouldn't be current human fine arts culture without fine arts education. Though the ancient fine arts existed in an age of barbarism, it brought a great progress for art, because of which art developed from the coarse and inferior to the fine and superior. For thousands of years, the fine arts as the carrier of human culture and modeling develop constantly in living practices. In the meantime, the fine arts education therein directly pushes forward the development of the fine arts in the world.

In the 21st century, the fine arts education in China should present new highlights and undertake the historic mission to link the past to the future and open a way for future. The reform of contemporary fine arts education is inevitably in the face of the problem how to learn the essence from the tradition to achieve continuous replenishment and development. It's a sacred mission for contemporary fine arts educators, especially those in colleges and universities, to thoroughly explore the essence of the traditional fine arts and fairly evaluate meanings of the tradition as well as rebuild the value system of the fine arts education in an all-round manner.

Under the impact of modern education theories with various opinions and multiple patterns, many fine arts educators ponder over issues concerning the contemporary fine arts education. On one hand, outstanding international educational theories shall be absorbed and learned to replenish Chinese fine arts education. On the other hand, fine arts educational resources in China shall be processed and integrated with their origins and courses and shall be carefully investigated to achieve the recognition of their modern values. Brilliant achievements are always accomplished based on endeavors of predecessors. The well-developed fine arts education and theoretical study in China are of great practical significance and become the high-profile subjects for insiders at home and abroad.

The fine arts education under discussion contains two meanings. First, inheritance and innovation of techniques; they are main parts of the education system and content of courses existing in China. Second, understanding and evaluation on the so-called artistic life based on aesthetic significance; achieve liberation of thought while learning regular artistic techniques and acquire unprecedented creativity through the liberation of thought. Creativity is the true essence of art as well the quintessence of fine arts education. Fine arts education shall import more practical activities and experiential courses.

Recently, Liaoning Fine Arts Publishing House dedicatedly has selected, integrated and supplemented a series of books explaining modern fine arts education and implementation methods of introduction. The series of books is particularly characterized by focusing on systematicness and intuition with the purpose of presentations of new experiences and feelings to teachers and students who are engaged in fine arts education and the enhancement of their understanding and reflections on fine arts education.

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# THE CHINESE DESIGN EDUCATION CULTURE

01

平面构成

尹定邦 主编  
陈小青 编著





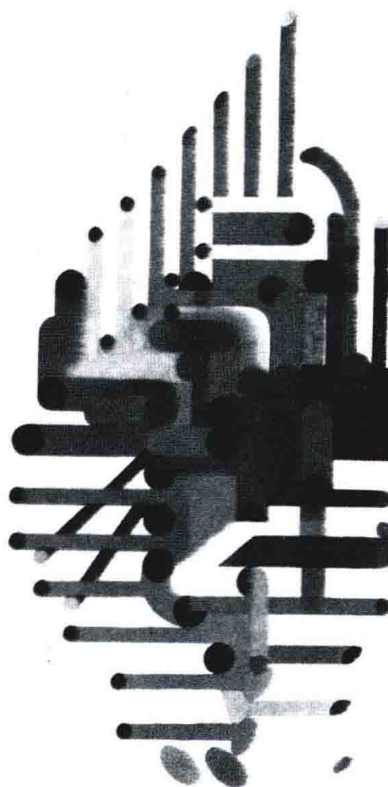
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# 构成学与构成教育

## 目序...

### 一、构成教育的特征

“构成”的概念与“基础造型”的概念相同，重点在于“造型”，它不是技术的训练，也不是模仿性的学习，而是引导学生通过有效的方法，在设计造型的过程中，主动地把握限制的条件，有意识地去组织与创造，在无数次反复的积累中，获得能力的训练、创造力的育成。这是日本构成学家朝仓直巳教授在日本设计学会的年会论文演讲中，关于“构成”概念的分析小结。

也就是说，构成教育是以培养学生的创造意识、创造能力为基本原则的。构成教育的重点，在于方法的教学，能力的培养。通过创造性思维方法教学，训练学生严密的思考程序与灵活的构想方法，通过审美判断力教学，引导学生对文化、风格的综合性分析与思考；通过构成方法与实技教学，让学生掌握造型原理与制作技巧，引导学生以自身的体验与实践，开拓和扩展现代艺术与设计的新造型语言。

构成教育的目的，在于培养基础深厚、勇于创造，并掌握实技的综合型人才。

构成课程的教学方法、教学形式是灵活多变的。从理论讲授、课题分析、史实风格、案例详解到构思方案快速表达法训练、深入刻划的习作练习；从课堂讨论、方案作品讲评到学生互讲互评、自学辅导等方式，都贯穿着一个原则，尽可能创造条件，以启发式、提问式、辨析式、讨论式、反思式、变异式等多种教学方式，让学生从被动性学习转化为主动地、自觉地学习，发挥其主观能动性。每个构成课程，均设置系统地、关联性的课题训练：其中包括思维方式、构成方法、表现技术等课题训练。教师的责任，就是把方法与原理介绍给学生，让学生借助一个个由浅入深的课题，以自己亲身的体验、实践与思考，去启迪创意，创作构成习作。详细地说，从入学后的第一个构成课程的第一个课题起，就设置让学生自己去思考、去组织、去创造的练习机会，而且一个课题要求做出几十个以上的构思方案。从小课题、小限制做起，从简单的构成方法学起，逐渐进入大限制课题、综合性构成方法。学生们从不习惯到熟悉，以至于接受这种强化训练，无形中逐渐地提高了应变能力、创造能力、解决问题的能力，积累了各种思维方法、构成方法与表现方法，获得了解决问题的经验。按推理，每个构成课程设置10个课题，学生就可以掌握10种方法；若一年有4个构成课程，学生便掌握了40种造型方法、40种解决问题的方法。通过这样的基础训练，让学生们掌握方法、活用课题，进一步灵活变通地应用于专业设计学习中，这就是构成课，作为各专业基础课程的设置目的。

### 二、作为基础教学的构成

美术、设计是一种创造活动，艺术家、设计师必须具备创造能力，相应地，构成教育作为培养学生创造