

“清华大学广义建筑学系列教材”配套参考书
国家“985工程”二期清华大学本科人才培养建设项目教学丛书

清华大学建筑学院建筑美术课教案与学生作业选

Sketch and Color, School of Architecture, Tsinghua University

素描与色彩

刘凤兰 程远 周宏智 高冬 程刚 编著

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内 容 提 要

本书包括清华大学建筑学院建筑美术课的教学计划安排、优秀学生作业以及教师对学生作业的点评,其内容整体反映了清华大学建筑学院建筑美术课教学改革的最新成果。其中,学生作业部分包括了各届本科生的部分优秀素描与色彩室内外作业,并加入了少量研究生的作品,共计180幅左右,编辑中按课程顺序进行了排列和分类。本书可供建筑院系师生进行参考和交流之用,同时对建筑与艺术爱好者也有参考价值。

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建筑学专业的美术课属于专业基础课，是必修课程，也是目前建筑学专业仅有的艺术实践课程，并且基本锁定在绘画方面，其课程意义在我国目前建筑学专业教育中还是颇为重要的。

建筑美术课的教学任务设定在三个方面，其一是学习相关的美术知识，其二是训练和教授绘画的造型技能技巧，其三是提升艺术的审美修养。建筑美术课的总课内学时为256学时，包含素描与色彩两门课程，另外安排一周素描实习和两周色彩实习，全部课程在两学年内完成。

美术课是实践性很强的课程，一直以来都遵循着由浅入深、循序渐进的教学原则。训练过程中通过眼、脑、手的配合，使学生的观察力与表现力得到提高，从而让学生建立对艺术的正确认识以及对造型规律的掌握。由于美术与建筑的关系密不可分，对于未来的建筑师，学习美术绝不仅仅限于职业训练这一单一目的，因为属于艺术的创作性思维与情感关怀比技能本身更加重要，它将带来不可估量的潜能。

美术课虽然受到课时量的局限，又加之同学们基本上没有美术基础，但本书所提供的这些学生作品足以反映出相应的教学成果，这一切预示着学生们美好事业与理想的开始。

The architectural art course belongs to professional basic course, which is a required course, and it is the only artistic practice course at present, which is positioned at painting on the whole. The significance of the course lies in that it is still quite remarkable and extremely important in Chinese architectural education at present.

The teaching task of the architectural art course is targeted in three aspects. The first is to study relevant art knowledge; the second is to train and teach the ability and skill of painting modeling, and the third is to promote the aesthetic cultivation of art. The total curriculum class hours of the art course are 256 hours, including two courses of sketch and color; in addition, there is a one-week sketch practice and a two-week color practice. The whole course will be finished within two academic years.

The art course is a course with strong practicality, which has been following the step-by-step teaching principle from the shallower to the deeper all the time. Through harmony of the eyes, brain and hands, improve student's ability to observation and expression in the course, therefore correctly understand the art as well as master the modeling law. Because the art is closely related to the architecture, for future architects, it is not merely limited to this single purpose of vocational training to study painting, the creative thinking and feeling caring belonging to art seem more important than the technical ability, which will bring inestimable potentiality.

Though the art course is limited by the workload, and students do not have art foundation at all, the assignments offered by this volume are enough to reflect corresponding teaching achievement. Everything indicates a good beginning of beautiful undertakings and ideal.

● 素描概述

素描顾名思义就是单色绘画。

素，单纯、质朴、精练的意思；描，画、写、临摹的意思。一般来讲，素描就是在平面上用线条与明暗来进行绘画。素描最本质的作用，就是研究造型与明暗的规律。学生要了解素描最基本的概念：三大面、五个基本调子。

物体的基本特征是立体的，光照到物体上，就产生了明暗不同的色调。三大面是针对立方体而言，亮、灰、暗就是三大面的三个基本色调。五个基本色调是针对圆体而言，是由亮面、中间色、明暗交接线、暗面、反光五个基本色调组成。

一般，学生最容易犯的错误是，喜欢在局部的区域里刻画，而忽略了整体的黑白灰构成。尤其是刻意在亮面上寻找变化，以至于造成亮面过灰，甚至超过暗部。过多地在局部上寻求变化，而不顾及整体的黑白灰布局在评价的术语上被称为：花、乱、碎。有些同学以为细致的效果是建立在细节的不断罗列上的，这是非常错误的观念。结实、丰富，必须要基于整体的三大面、五个基本色调的基础上，这是必须引起同学注意的问题。

● 室内素描

首先，要培养学生选择主题的能力。根据景象考虑横构图适合，还是竖向构图适合。然后进入打大轮廓、分析结构、处理明暗交界线、铺大色调及深入的阶段。学生要明确，这种造型方式是以光影所造成的明暗、体积、画面的三度空间效果为追求目的，最终达到以主题为核心，展开黑、白、灰色块之间有机的构成，形成画面的秩序感。也就是说，让学生建立“整”的概念。

室内写生的特点是，时间较长、环境与光线的稳定有利于学生系统地、严格地掌握素描的基本规律和表现手法。从开始的形准，逐渐过渡到整体感受、黑白大色块的分布秩序、主次的判断、虚实的观察，及对形式法则的认知能力上。

学习是一个从简到繁的过程。几何石膏体为开始的题材，然后逐次进入较为复杂的石膏花、柱头、石膏像，这是一个循

序渐进的过程，最后的室内题材是静物，为下学期的色彩表现做好准备。

1. 石膏

遵循由简到繁的原则，先从几何形体的构成开始，每组课时为12学时；然后进入到石膏花、宝瓶、柱头、石膏头像等课题，每组课时为16学时。

石膏的特性为：没有固有色和质感的参与，能够较好地研究光与物体之间的关系。

几何形体的造型极为简单，并且物体的方、圆特征也很丰富，有助于基础较差的同学理解三大面、五个基本色调的规律。由于对象本身的结构转折很少，这对于对比、渐变这两大视觉效果的认识极为明确、清晰。其余的题材，可以逐次地增加物体本身结构转折与组合的复杂性，使同学在观察时能够判断出整体与局部之间的关系，提高自己的协调能力。

石膏头像最为复杂，因为所画的题材都属于世界美术界共知的，如果形象不准确，马上就会被别人挑剔。因此，如果同学在这个题材上过了形象与色块准确性这一关，那么在静物、室外写生中就会产生一种“轻松”的感觉。

2. 静物

静物素描主要增加了固有色与质感的因素，需要同学们对色调进行更为敏锐地观察与判断。每组课时为16学时。

静物的特点在于色调的丰富性。

同学要注意的是，最容易犯的错误，是把背景画得过于清晰，以至于造成视觉前冲，抢了主体和前层次的中心性。有意地弱化或忽略背景的清晰和黑白对比的强烈性是非常重要的，以突出主体为标准。

室内素描与室外的不同处在于：室内素描刻画严谨，从大到小、从整体到局部、从主要到次要，这是它的原则；而室外素描则往往采取局部认真、关照整体的方法。

● 室外素描

在建筑专业的美术教学中，让学生熟悉和掌握建筑物的素描表现技法是一个重要的环节。我们所采用的教学手段是：通过室外写生，培养学生熟练地掌握建筑形式、建筑结构、空间关系以及相关景物的正确观察方法和表现方法。经过石膏和静物写生的训练之后，同学们在素描的基本原理以及表现技法方面打下了初步的基础。

当同学们走出画室来到广阔的室外环境当中，面对尺度较大的建筑，面对不断变化的空间环境和树木、车辆、街道等生疏的描绘对象，一时会感到无从下手。此时，教师们一般采用循序渐进的教学方法。首先选择一些题材简单的物体，如一幢小房子、一棵树，或一组简单的建筑，给学生们讲解室外写生的一般规律，并配合素描示范，使同学们比较直观地了解室外写生的正确观察方法和表现技法。在接下来的教学进程中则以同学们的写生实践为主，教师根据情况加以及时的讲解和辅导。

特定的表现对象决定了特定的教学内容和教学重点，一般来说，教师在室外写生教学中首先是对建筑及相关景物的形式和结构进行分析，进而根据教师的个人经验讲授观察方法及表现方法。通常要重点强调构图的一般原理，透视方法的正确掌握，明暗关系或线条的正确运用以及各种表现技巧。

在素描的风格和样式方面大体上分为线描和明暗素描两种类型。

线描是一种表现力丰富且具有极大的灵活性与个性表现空间的描绘形式。一般来说，线描侧重于表现物体的形态、结构及轮廓，它可以是简练概括的速写，也可以是缜密深入的描绘。线描既能训练对形体的准确把握又能培养对线条的敏锐感受，这是一种有效的素描训练方式。明暗素描侧重于强调在光的作用下，物体所呈现的明暗变化规律，并由此而形成的结构及空间效果。

在技术层面上，相对于室内素描来说，室外写生更强调它的概括性与速写性，以训练学生们的快速表现能力。学生们对待室外写生课普遍抱着一种积极热情的态度，经过短时间的适应之后，多数学生在素描能力上都表现出明显的进步。绘画本来就是

一门实践性很强的学科，虽然说教师的指导具有重要的作用，但学生们的所有进步归根结底还是他们自身努力的结果。许多同学表现出了积极进取、勤奋好学的优良学风，其成果体现在课程结束时，绝大多数学生的绘画能力都得到了提高，并且涌现出许多成绩优秀者。

● 素描实习

素描实习是一个重要的教学环节，实习的目的是巩固在课内所学到的知识，并且弥补课内学时不足的欠缺。

素描实习的时间基本上相当于一个课程专业周，总学时为40小时，实习期间以自学为主。学生们根据教师布置的作业要求及作业量，自主寻找和选择题材，目的是培养他们的独立写生和创作的能力。

在实习期间，教师定期时将学生们集中在一起，师生共同评议作业。通过评议和讨论，总结写生中的经验和普遍存在的问题，以达到相互学习借鉴的目的。课内教学是由教师给学生们规定题材，或亲自给学生选择写生对象，甚至作写生示范。当同学们脱离了教师的即时辅导，首先遇到的是题材选择的困惑，题材的选择是对学生们发现构图发现美的能力的一种考验，这绝非是一个无关紧要的环节。事实证明，当学生开始独立写生时，出现问题最多的还是反映在画面的主题选择和构图处理方面。这时需要教师根据学生作业中暴露的问题进行及时的纠正讲解。

榜样的作用是巨大的，每个班级里都会出现一些业务优秀的学生。在这些“领头羊”的影响和带动下，学生之间的学术探讨与经验交流在某种意义上讲，要比教师的讲授更贴切，对于学生提高业务水平更有效。克服了实习初期的困惑与疑难之后，在实习中期和后期的作业水平普遍显现出了较大提高。

总的来看，历届学生在素描实习期间表现出了高涨的学习兴趣和热情，为了寻找自己感兴趣的题材，为了有效地解决暂时遇到的难题，为了画出一幅成功的素描作品，大家不辞劳苦，经常身背画夹走遍城区的公园和街巷。当他们带着疲惫却愉悦的表情回到校园时，你会猜想到在他们那沉重的画夹里一定装满着一天的沮丧、喜悦、失败、成功和信心。

Sketch

● About the sketch

Just as its name suggests, the sketch is monochromatic painting.

iSuī refers to simplicity, plain, and purify; iMiaoī refers to drawing, writing, and copying. Generally speaking, the sketch is painting with lines and light and shade on the plane. The most essential function of sketch is to study the law of modeling and light and shade. The most basic concept that you should understand: three sides and five basic tones.

The basic characteristic of the object is solid. When the light shines upon the object, it produces different tones of light or shade. Three sides are for the cube, and the three basic tones of the three sides are light, gray and shade. Five basic tones are for round body, which are made up of five basic tones of light side, halftone, line of shadow, dark side and reflect light.

Generally, the mistake that students is most likely to make is to like portraying in local area, and neglect the whole black-white-gray composition. They would especially like to seek change on the light side, causing the light side is too gray, even exceeds the dark side. Seeking change in the local area too much, while neglecting the whole black-white-gray layout, it is called miscellaneous, disorder, and odds in the terms of appraisal. Some students thought the meticulous result is based on constant enumerating of the detail, which is completely wrong. Getting to know and enriching must be based on the integral three sides and five basic tones, which is an issue that must be paid attention for students.

● Indoor sketch

First of all, train students' ability to select the theme. According to the scene, consider to select horizontal composition or vertical composition. Then enter into the phases of general outline, structure analysis, line of shadow treatment, and spreading tone and depth. Students should be clear that the purpose of this way of modeling is to pursue the 3D spatial effect of light and shade, volume, and picture caused by the light shadow. Finally, realize the organic composition among

the black, white, and gray color block with the core of the theme, forming the order sense of the picture. That is to say, let students set up the concept of the iwholeī.

The characteristic of indoor life painting is that, the time is longer, and both the environment and light are stable, which is good for students to grasp the basic law and expression technique of the sketch more systematically and strictly. Transit from the shape accuracy at the beginning to the whole experience, distribution order of the black and white large color block, judgment of primary and secondary, observation of empty and solid, as well as the effective cognitive ability for the form law.

Study is a course from simple to complicated. Geometric gypsum body is the initial subject matter. Then students should enter into the more complicated process of gypsum flower, column head, gypsum head portrait gradually, which is a process following in order and advance progressively. The last indoor subject matter is still life, preparing for color expression in the next term.

1. Gypsum

Follow the principle from simple to complicated, beginning from the composition of geometric shape. Every group will portray for 12 class hours. Then enter into such courses as gypsum flower, treasure bottle, column head, gypsum head portrait, etc. Every group will portray for 16 class hours.

The characteristic of the gypsum is that neither diffuse color nor texture sense is involved, and students can study the relationship between the light and the object in a better way.

The modeling of the geometric shape is extremely simple, and object is rich in square and round characteristics, which is helpful for students with relatively poor foundation to understand the laws of three sides and five basic tones. Because there are little structural turns in the object itself, it is extremely definite and clear to recognize two visual effects of contrast and transition, which is good for students to make progress. Other subject matters will increase the complexity of the structural turn and combination of the object itself gradually, which can train the students to judge the relationship between the whole and local while observing, to improve their coordination

ability.

The gypsum head portrait is the most complicated, for all the subject matters painted are commonly known in the world-wide art circles, and in the case of inaccurate image, it will be criticized by others at once. So, if the students can pass the test of image and accuracy of color block in this subject matter, they will feel easy in still life painting and outdoor painting.

2. Still life

Mainly through the still life sketch, students can increase the factors of diffuse color and texture sense, The students are required to have sharper observation and judgment ability to the tone. Every group will portray for 16 class hours.

The characteristic of still life lies in the richness of the tone.

Students should note that, mistake that is mostly easy to make is to draw the background too clearly, so as to cause the visual highlight, and to seize the centrality of the main body and front layer. Intentionally to weaken or neglect the clarity of the background and intensity of the black-white contrast is very important, which can take the subject highlight as the standard.

Rigorous painting is what the indoor sketch is different from the outdoor sketch, from big to small, from the whole to the local, from primary to secondary. This is its principle. The outdoor sketch often adopts the method of being careful about the local while regarding the whole.

● Outdoor sketch

In the architectural art teaching, it is an important teaching link to teach students to be familiar with and grasp the sketch expression technique of the building. The teaching means we adopt is: that through outdoor life painting, to train students to skillfully grasp the correct observation method as well as expression method of building form, building structure, spatial relationship and relevant views. After the gypsum and still life painting training, students have laid a preliminary foundation of the basic principle and expression technique of the sketch.

As the students go to the vast outdoor environment out of the studio, facing the building in larger scale, as well as constantly changeable spatial environment and strange descrip-

tion subjects, such as trees, vehicle, street, etc., they will be at a loss as to where to begin for a short while. At this moment, teachers generally adopt the progressive teaching method. Firstly, choose some objects with simple subject matter, such as a small house, a tree or a group of simple buildings, and then explain the general law of outdoor life painting, supporting with sketch demonstration, to enable students to know the correct observation method and expression technique of the outdoor life painting intuitively. In the following teaching course, it is the key point relying mainly on students' practice of life painting, and the teacher makes timely explanation and tutorship according to the real condition.

The specific expression target determines the specific content and focal points of teaching. Generally speaking, the teacher lays particular emphasis on the following several respects in the outdoor life painting teaching: firstly, analyzing the form and structure of the building and relevant views, and then teaching the observation and expression technique according to his/her own experience. Usually, it should stress on such issues as the general principle of composition, correct grasp of the perspective method, proper use of the light and shade relationship, various kinds of expression techniques, etc.

In the respect of style and mode of sketch, it is divided into two types of line drawing and light and shade sketch on the whole.

The line drawing is a painting way with rich expression and great flexibility as well as expression space of individuality. Generally speaking, the line drawing focuses on expressing the form, structure and outline of the object. It can be either a simple and condensed sketch, or a careful and profound painting. It can both train the accurate grasp of the shape and train the sharp impression to the lines. Therefore it is a kind of effective sketch training method. The light and shade sketch focuses on emphasizing the light and shade change law of the object under the action of the light, as well as the structural and spatial effects created therefrom.

Technologically, compared with the indoor long-term sketch assignment, the outdoor life painting lays more emphasis on its generalization and sketching, to train students for the rapid

expression ability. Students are generally positive and passionate towards the outdoor life-painting course. After adapting for a short time, most students make obvious improvement in sketching ability. Painting is in itself a discipline with very strong practicality. Although the teacher's guidance is very important, in the final analysis, all progresses students make are the result of their own efforts. Because a lot of students demonstrate a good style of study with vigorous, enterprising, and diligent spirit, and their performances are reflected at the end of the course, most students have made progress on the painting ability, and many students with excellent performance are constantly emerging.

● Sketch practice

Sketch practice is an important teaching link. The purpose of the practice is to consolidate the knowledge learned in the classroom, and make up for regrets due to insufficient class hours.

The sketch practice equals a course professional week on the whole, and the total period is 40 hours. It mainly depends on self-study during the period of practice. Students independently seek and select the subject matter according to teacher's assignment requirement as well as workload, in order to train the ability of independent life painting and creation.

The teacher regularly and timely gathers students together in the period of practice, and the teacher and students review and discuss the assignments together. Through reviewing and discussing, summarize the experience in the life painting and general problems, in the hope of achieving the goal of mutual study and reference. As for teaching within the classroom, the teacher sets the subject matter for students, or selects the target of life painting in person, even makes a life-

painting demonstration. When students have broken away from the teacher's immediate guidance, they will firstly meet the puzzle of subject matter selection, which is a test for students' ability to find the composition and beauty, and this is absolutely not an unimportant link. It is proven by the fact that, when students paint from life independently in the beginning, the problems that are mostly represented lie in the theme selection and composition treatment of the picture. At this moment, it is necessary for the teacher to timely correct and make correct explanation according to the problems exposed in students' assignments.

The effect of example is enormous, and there are some students with excellent performance in every class. Under the influence and drive of these "bellwethers", in certain sense, the academic discussion and experience exchange among the students are more proper than the teacher's teaching, which is more effective for students to improve their professional level. After having overcome the puzzle and difficulty at the initial phase of practice, the level of their assignments in the middle and later phases of the practice generally demonstrates the confidence and improvement.

In general, all previous students demonstrate high study interest and enthusiasm during the period of sketch practice. In order to seek the interested subject matter, solve the temporary difficult problem effectively, and paint a successful sketch work, everybody makes nothing of hardships, often traveling everywhere in the parks and streets of the city with portfolios for drawings on their back. When they come back to the campus with exhausted but happy expression, you may guess that should be filled a lot of depression, joy, failure, success, confidence of the whole day in their heavy portfolios.

● 色彩概述

色彩是大自然的一种现象，不过，在人类的视觉经验中，色彩被升华为一门玄妙的艺术。在中西艺术史上，色彩学超越了一般人的视觉经验，所以，色彩历来是绘画学习中需要专门掌握的知识 and 技能。对于设计来说，绘画是色彩经验获得的来源。

绘画的目的和最根本的途径是在自然中学习、观察光色的变化。一般来说，绘画经验和色彩知识最好的结合就是绘画写生。

建筑学专业的绘画写生课是一门传统的课程，建筑和绘画艺术有着深远的关系，绘画写生是学习建筑的入门课程，也是获得艺术鉴赏力、提高艺术修养的主要方法和途径。艺术观念的每一次变化都对建筑艺术有着直接的影响，审美观念的变化是时代变化的特征和必然。但自然规律和艺术规律有其相对稳定的部分，色彩写生的一般规律是与人的视觉生理和心理相关联，其对应关系不会因时间而变化，是较稳定的一部分内容，但观察的方法，表现的角度，主题与立意，以及艺术感受的主体对象却是经常变化的，如艺术标准从唯美、崇高演变到生活化、自然化、个性化，已经发生了很大的变化。

教师在教学中应该随着时代变迁，不断用新的观念和审美趣味引导学生感悟生活、感悟艺术。对于色彩写生课，我们主张通过对自然物的观察，发现色彩的变化规律、组合原则，并且运用这些规律组织画面，塑造形体，表达对事物本质的感受和认识。我们不主张单纯的绘画技巧熟练，而强调对事物光与色、光色与形体之间变化组合规律的探索。通过准确的表达，认识色彩的组合变化规律，认识色彩学和色彩组织的原则和方法。色彩教学占全部美术课时的一半，从第二学年开始结束素描学习转入色彩写生。

色彩课目前的主要工具是水粉和水彩两种，水彩和水粉习惯上统称水彩。通常讲的水彩是指透明水彩，而水粉则是不透明水彩，是在颜料中加入粉质添加剂，用以增加颜料的遮盖能力，宜于重复修改，而透明水彩由于用水做稀释剂，流动性强、透明性高，所以适合大面积薄画，因而，画面的色彩细腻微妙，宜于表现整体感和大的色调统一，也适宜层层叠加的画法。

色彩课教学中，学生选择哪种表现工具由自己的兴趣决定，也经常有学生在两者之间不断变换，尝试不同的表现性能。

色彩教学环节一般分为室内静物写生和室外风景写生，学期

最后两周为外地写生实习。

● 室内静物写生

学生有了一年的素描学习基础，在第二学年进入色彩研究阶段。第一学期为室内静物写生，写生对象为教师摆好的静物，此阶段主要训练学生正确的色彩观察方法，通过比较的方法，确立事物之间的色彩关系。色彩的存在与素描有所不同，色彩是一种相互对应的对比和谐关系，是互相依存，互为补充的。

正确的观察方法，能够纠正学生对色彩固有色的认识误区。静物阶段还要继续解决用色彩塑造形体、组织画面的问题。相对静物素描而言，色彩课更需要学生主动积极，从组织画面构图、到协调色彩关系，都要求学生有创造性意识。

● 室外风景写生

室内与室外的写生除了主体的不同之外，最主要的是光线和光影的变化。室外光线是纯粹的自然状态，也是学生认识自然、观察自然变化的最佳对象。光色的变化可以训练学生色彩观察的敏感性和色彩的组织能力，强烈的色彩和空间变化要求写生过程必须组织对象的色彩，处理好色彩空间变化，不可以照搬对象。所以室外写生是训练学生色彩关系最佳途径，可以使学生的观察能力和艺术创造能力得到很好的提高。另外，由于自然景物的丰富变化，室外写生的取景和组织画面也是对学生全面能力的挑战，室外写生是绘画练习的全面总结，可以调动学生全面的知识、经验和能动的心理感受机能。

● 色彩实习

两周的写生实习是写生课程的继续，但效果却是平时写生所不能比的。一方面是集中的时间调动了学生的全部精力、兴趣，再就是随着艺术表现经验的丰富和能力的增加，在这个阶段更接近艺术表现的境界。写生实习是学生艺术能力综合提高的一个重要环节，可以使学生施展艺术表现的欲望、艺术个性的抒发，在集中的训练中，教师以启发为主，引导学生向更高的艺术表现境界、更自由的思想情感抒发，更集中更直接地体会艺术可能带给人们的美好感受。

Color

● About the color

Color is a kind of phenomena in the nature. However, in human visual experience, color is distilled as a mysterious art. In the Chinese and Western art history, color is the visual experience that goes beyond common people. In painting, color art has always been a knowledge and skill that need to be grasped specially. As for designing, painting is the source from which the color experience can be obtained.

The purpose and the most basic way of painting are to study and observe the change in the light color in the nature. In general, the most perfect combination of painting experience and color knowledge is life painting.

The life painting course is a traditional course in architectural education, and there is the most far-reaching relationship between the architecture and painting art. The life painting is the introduction course to study architecture, and is also the main method and approach to obtain the artistic percipient as well as to improve the artistic cultivation. Each change of the artistic conception has direct influence on the architectural art. The change of aesthetic conception is the characteristic and necessity of times change. But both natural law and artistic law have relatively stable parts. The general law of life-painting color is associated with one's visual physiology and psychology. Its corresponding relationship will not be changed with the time, which should belong to parts that are more stable, but the observation method, expression angle, the theme and conception, and the subject of the art feeling are changeable, for example, the artistic criterion has already changed greatly from perfection, aesthetics, sublimity, to the artistic taste of living, naturalization and individuation.

The teacher should lead students to experience life and appreciate art with new idea and aesthetical interest constantly as the times and art change while teaching. As for the color

life-painting course, we maintain to find the change law and combination principle of the color through observing the natural object, using these laws and principles to organize the picture and model the shape, and to express the feeling and perception of the essence. We do not maintain simple skillful painting, but emphasize on exploring the combination law of the change in the light and color, light color and shape. Through accurate expression, know the combination change law of the color and understand the principle and method of color science and color organization. The color teaching accounts for a half of the whole art course, and from the second academic year, it will stop learning sketch and turn to color life painting.

At present, main tools of color course are gouache and water color. Water color and gouache are generally referred as the water color customarily. The commonly so-called water color refers to the transparent water color, while the gouache is opaque water color, that is, adding powder additive in the dyestuff, to increase the opacity, which is suitable to be repeatedly revised; While taking the water as the thinner, the transparent water color is high in liquidity and transparency, so it is suitable for the large-area thin painting. Therefore, the color of picture is exquisite and delicate, which is suitable to express the whole sense and big tone unity, and is also suitable for the technique of painting layers upon layers.

In the color teaching, which kind of expression tools to be selected depends on students' own interests, and some students keep changing to try different expression performances between both.

The color teaching is generally divided into indoor still life painting, and outdoor landscape life painting, and the last two weeks of the semester are for life painting practice at other places.

● Indoor still life

With one year's foundation studying sketch, students enter into color study stage in the second academic year. At the first semester, it is indoor still life painting, painting from still life painting exercise the teacher places. In this stage, it is mainly to train students' correct color observation method, and establish beautiful color relationship between things through the method of comparison. The existence of color is different from that of the sketch to some extent. Color is a kind of contrasting and harmonious relationship that is corresponding to each other, and the colors are interdependent and mutually complementary.

Correct observation method is beginning of correcting students' understanding mistaken ideas on diffuse color of things, as well as establishing the correct observation method. At the still life stage, such problems as modeling the shape with color and organizing the picture need to be further solved. Compared with the still life painting, it needs more initiatives from students to solve the problem in the color course, from organizing the picture structure to coordinating the color relationship, which require students to have creative consciousness.

● Outdoor landscape

Besides the selected subject, the most important difference between the indoor and outdoor life painting is striking change in the light and the light shadow. The outdoor light is a pure natural state, and is also the best subject for students to know the nature and observe the natural change. Change in the light color can train students' sensitiveness of observing the color and the ability to organize the color. Strong change in

the color and space requires that students must organize the color of the subject and well handle the change in the color and space during the course of life painting, and it is impossible to copy indiscriminately. Therefore, the outdoor life painting is the best approach to train the students for the color relationship, which can greatly improve students' observation ability and artistic creativity. In addition, due to rich change in the natural scenery, it is also a challenge for the over-all ability of students to find a view and organize the picture in the outdoor life painting, and the outdoor life painting is an overall summary of the painting exercise, which can bring overall knowledge, experience and active psychology feeling function into full play.

● Color practice

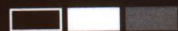
From the view of the content, the two-week life-painting practice is a continuation of the life-painting course, but from the view of the result, it is beyond compared with the ordinary life painting. One reason is that the centralized time arouses students' whole energy and interest, and the other reason is that the experience of art expression is getting richer and richer, as well as the ability is getting higher and higher. It is closer to the realm of artistic expression at this stage. As an important step for comprehensive improvement in the students' artistic ability, life-painting practice can allow students to put their desires for artistic expression to good use, and express their artistic personalities. In the intensive training, the teacher mainly uses elicitation method, to lead students to the higher realm of artistic expression, expressing their feelings more freely and experiencing the beautiful realm that art may bring to the human in a more focused and direct way.

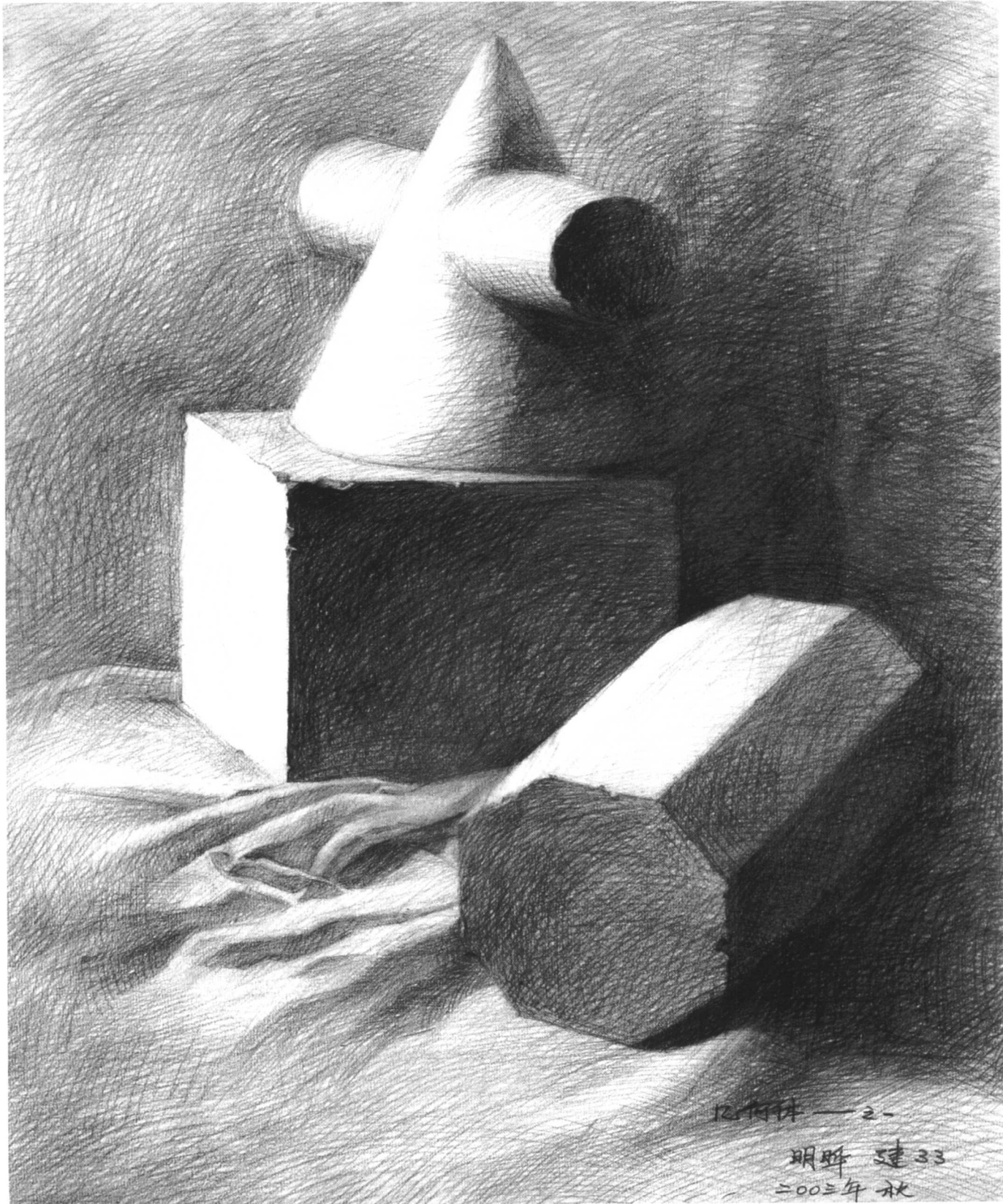
Selected works

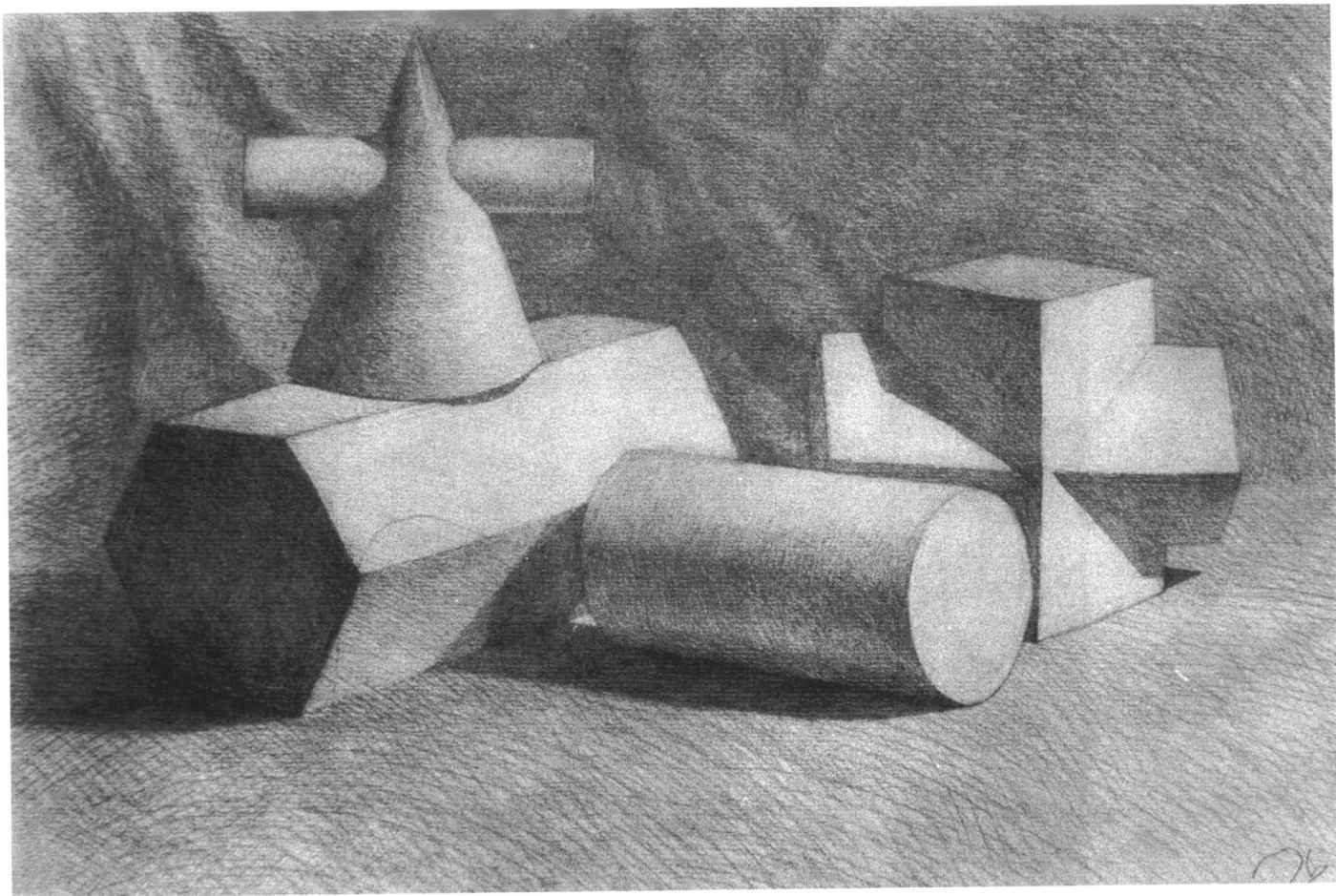
Sketch



学生作业选
素描部分







作者：明 晔

前后两幅作业对光影因素的黑白灰关系表现明确，较准确地把握了石膏几何体的造型。形体之间、形体与背景之间的虚实关系处理得当。画面有较好的秩序感。网状线条用于表现调子的同时，也表现出了“透气感”。