

# 中国美术·设计教研大系

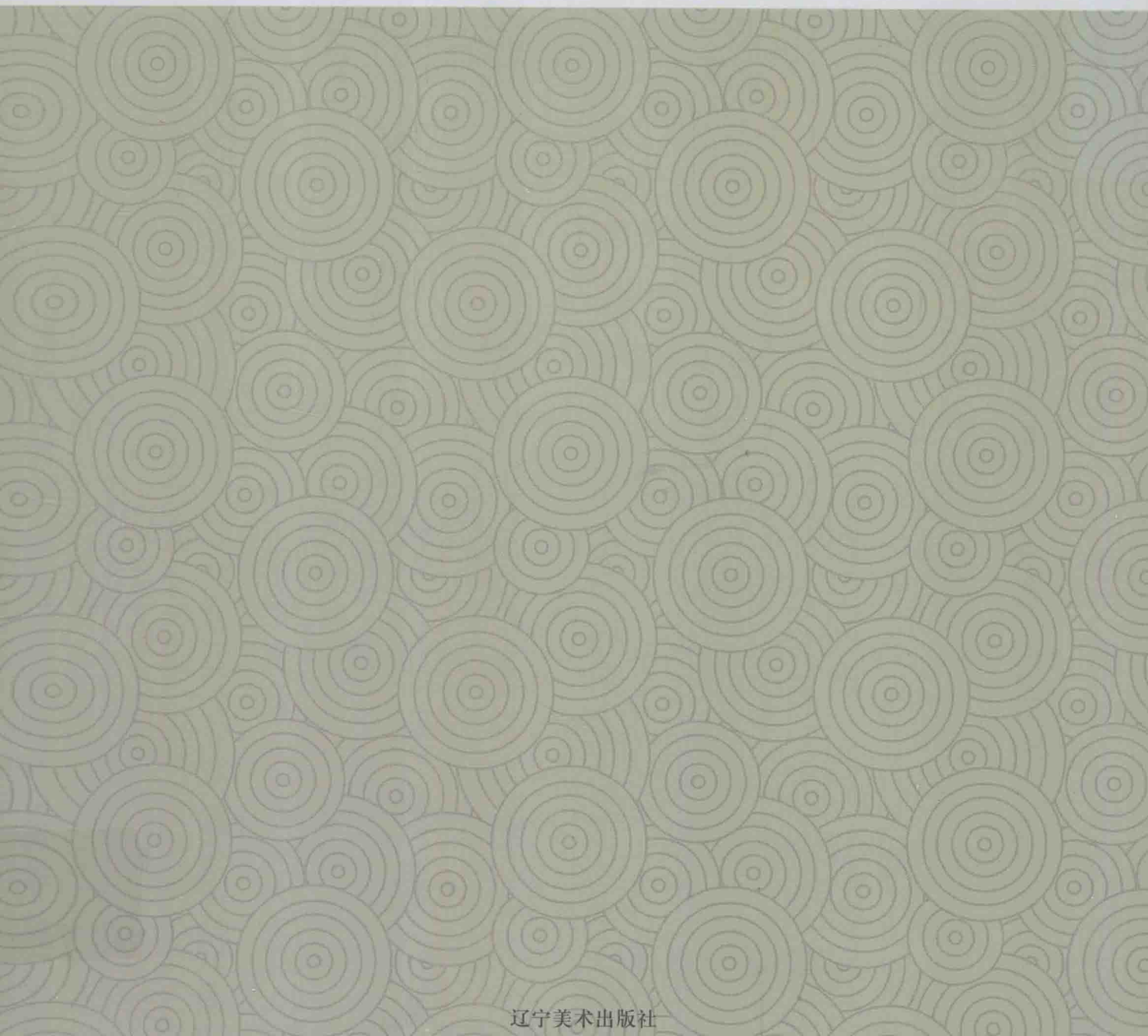
A Series of Teaching and Research on Chinese Art and Design

(设计学卷)

设计基础

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及文昊 编著



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# 序

2011年,国务院学位委员会、教育部对我国高等院校的学科门类作出了重要的调整,将艺术学从文学门类中分离出来,成为新的独立的学科门类。由此,艺术学理论、美术学、设计学升为艺术学门类下的一级学科。这是艺术学科自身发展的必然结果,也是时代发展对艺术学科的要求。它将极大改变我国艺术教育的整体格局,直接关系到中华民族伟大复兴所必需的自主创新能力培养的大问题。

根据艺术学学科设置的此项变化,为适应普通高等院校艺术专业教育发展的需要,建构艺术学的学术框架和科学规范教学用书,我们组织编辑了《中国美术·设计教研大系》丛书。这套丛书汇集了十几位全国高校的优秀教师花费近10年的时间,结合教学实践总结的优秀成果,并形成了一套完整的教学体系。这些是最为扎实的理论基础和丰富的知识体系,将会带给读者一个全新、权威的体验。它的出版不论是在美术界、设计界都有重大的现实意义和历史意义。

绘画是美术中最主要的一种艺术形式。它使用笔、刀等工具,墨、颜料等物质材料,通过线条、色彩、明暗及透视、构图等手段,在平面上创造出可以直接看到的并具有一定形状、体积、质感和空间感觉的艺术形象。这种艺术形象,既是现实生活的反映,也包含画家对现实生活的感受,反映了画家的思想感情和世界观,同时还具有一定的美感,使人从中受到教育和美的享受。绘画的种类和形式丰富多彩。由于各个国家和民族在社会政治经济和文化传统等方面的差异,世界各国的绘画在艺术形式、表现手段、艺术风格等方面存在着明显的区别。一般认为,从埃及、波斯、印度和中国等东方文明古国发展起来的东方绘画,与从古希腊、古罗马绘画发展起来的以欧洲为中心的西方绘画,是世界上最重要的两大绘画体系。它们在历史上互有影响,对人类文明做出了各自的重要贡献。

设计是一种把计划、规划、设想通过视觉的形式传达出来的活动过程,是一种为构建有意义的秩序而付出的有意识的努力。最简单的关于设计的定义就是“一种有目的的创作行为”。而将艺术的形式美应用于日常生活紧密相关的设计中,就是艺术设计。艺术设计不但具有审美功能,还具有实用功能,是现代化社会发展进程中的必然产物。设计基础的基本构建点是培养学生艺术设计的创造性。在教学方法上主要通过案例式教学加以分析和启发,通过大量的理论结合实践的训练使学生对设计的基础知识从感性认识升华到更高、更广、更科学的审美境界中去。

本套书从教学研究的角度出发,遵循普通高等院校美术、设计基础教育课程标准的原则,重点阐述美术学和设计学的基础理论、基本原理和基本技法。全套书共分美术学卷和设计学卷两大部分,共10种。美术学卷包括《绘画艺术研究》《美术之路》《素描与解剖研究》《速写理论》《造型基础》;设计学卷包括《设计基础》(两本)、《设计原理及应用》(两本)、《视觉语言与应用》。本套书可作为普通高等院校美术和艺术设计专业教学的参考书和院校图书馆的常备书。

In 2011, the State Council Academic Degrees Committee and the Ministry of Education made an important adjustment in the disciplines of Chinese Institutions of Higher Learning, separating the study of art from literature as a new and independent discipline. Therefore, art theory, fine arts and design science are upgraded to the first-level disciplines subordinated to art science. This is an inevitable consequence of art discipline's self-development as the times require more for art science than ever. It will greatly change the overall structure of chinese art education, and directly relate to the big challenge of training the capacity for independent innovation required for the great rejuvenation of the chinese nation.

According to the change in the disciplines of art mentioned above, we organized and compiled a series of *A Series of Teaching and Research on Chinese Art and Design* to meet the needs of the educational development of art major in ordinary colleges, build the academic framework for art science and standardize the didactic works scientifically. This series, on the basis of the outstanding achievements summed up from the teaching practice, have formed an integrated teaching system after ten years of hard work by about a dozen outstanding teachers from colleges and universities across the country. The solid theoretical foundations and rich knowledge system will bring readers a brand new and authoritative experience. Its publication is of great practical and historical significance for fields of art and design.

Painting is a primary art form of fine arts. A directly visible artistic image with certain shape, volume, texture and space sense can be created on a plane by using tools like brush and knife as well as materials like ink and pigment, combined with the means such as line, color, light and shade, perspective and composition. As a reflection of the real life instilled with painters' feelings towards the real life, this kind of artistic image not only mirrors painters' thoughts and world outlook, but features a sense of beauty for people to learn and enjoy. There exist various kinds and forms of paintings. Due to the social, political, economic and cultural differences among nations and people around the

world, the paintings of all countries in the world demonstrate sharp distinctions in art form, ways of expression, artistic style and so on. It is generally recognized that oriental painting dated from oriental ancient civilizations including Egypt, Persia, India and China and western painting developed from paintings of ancient Greeks, ancient Rome are two significant painting systems in the world. The two systems affect each other in history, and make their respective contribution to human civilization.

Design is a process, during which plan, sketch, and assumption are conveyed in a visual form, and also a conscious effort made to build a meaning order. The simplest way to define design is “a purposeful act of creation”. And the so-called artistic design emerges if the form aesthetic is applied to the design closely relating to our daily life. With both aesthetic function and utility functions, artistic design is an inevitable outcome in the process of modernized development of society. The design basic is essentially to cultivate students’ creativity in artistic design. As for the teaching methods, the case teaching is mainly adopted to analyze problems and inspire students and then lots of training which integrate theory and practice are followed, bringing students’ basic knowledge on design from the perceptual level up to a higher, broader and more scientific aesthetic judgement.

Following the principles of fine arts and design curriculum standards for basic education, this series focuses on basic theory, basic principle and basic technique of fine arts and design from the perspective of teaching research. The whole set is divided into two sections, fine arts volume and design volume, ten kinds in total. The fine arts volume includes *Research on Painting Art*, *Road to Fine Arts*, *Research on Sketch and Anatomy*, *Modeling Foundation*; the design volume includes *Design Basics* (two volumes), *Design Principle and Application* (two volumes), *Visual Language and Its Application*. This series can be used as the reference book for art and design majors teaching in ordinary colleges and also a must-have for higher vocational college library.

# ART AND DESIGN

A Series of Teaching and Research on Chinese

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## 第一篇

平面构成基础

李丹等 编著

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## 第一篇

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平面构成基础

李丹等 编著

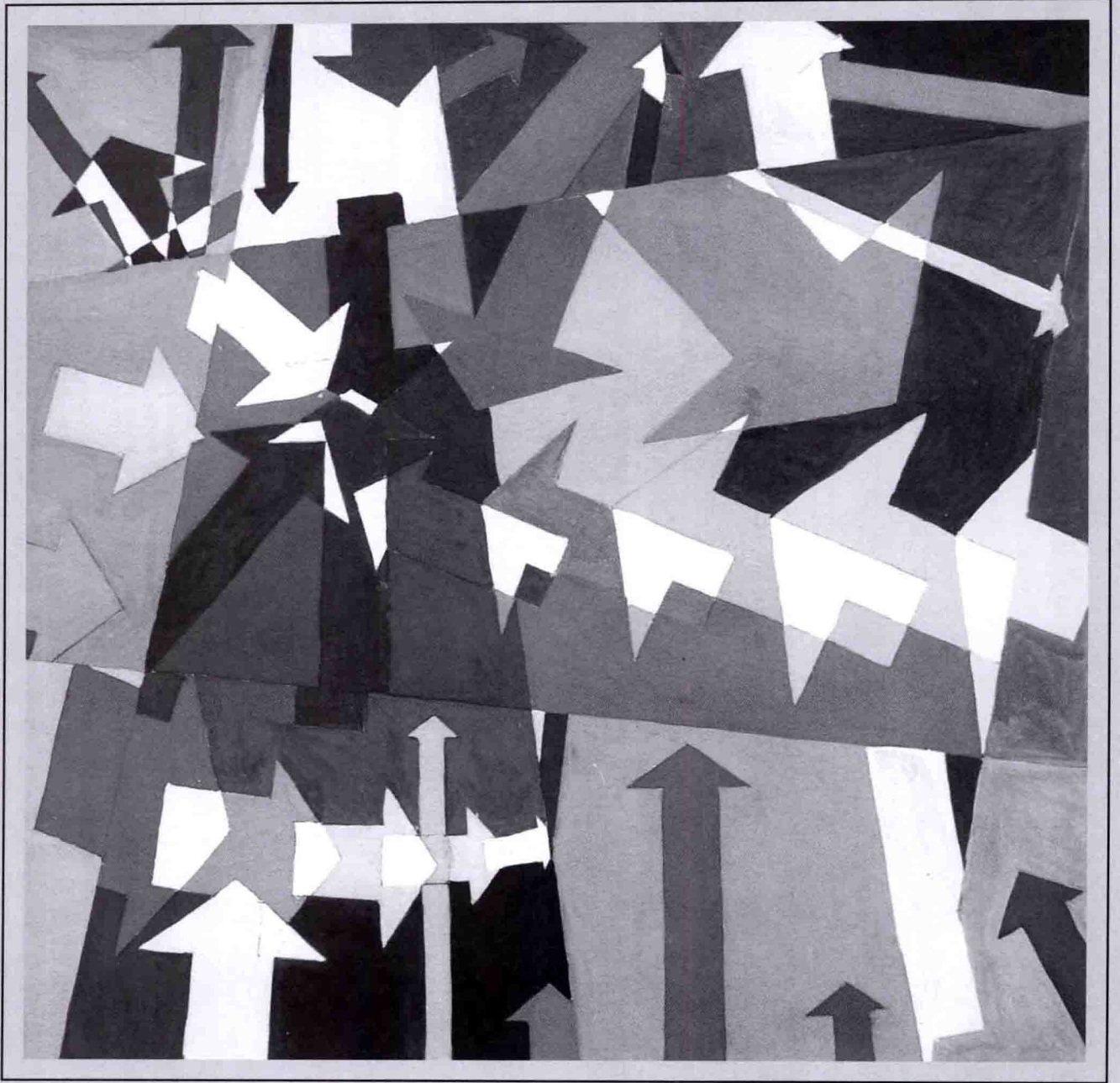
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# 概述

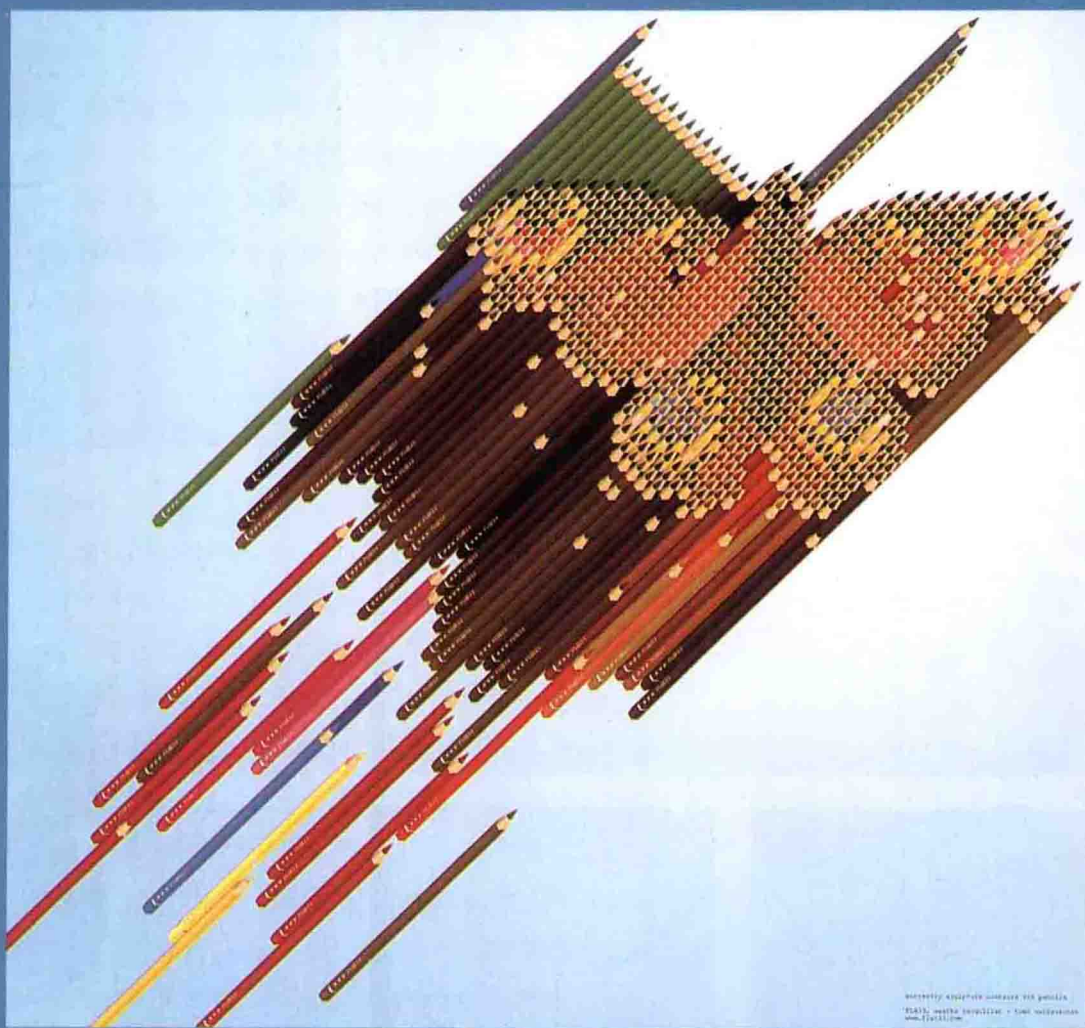
## OUTLINE

平面构成是现代造型艺术的基础理论之一，它主要阐述在二维平面设计中涉及的设计形式规律与法则，平面构成将感性的设计因素与理性的设计思维有机地结合在一起，虽然平面构成知识只借用二维空间为媒介，但它其中蕴含的形式规律与法则适用于其他任何维度的设计领域，所以平面构成是所有参与设计行业的设计师必须掌握的一门基础学科。

平面构成主要研究“分”与“和”；“拆解”与“重构”；“结构”与“规律”等几个认识过程对形态的控制与心理情绪的表达。现代设计教育不仅仅是对感性的描述，对理性规律的总结与扩展，而是更加有利于设计过程的良性发展。平面构成将设计引入更加科学化、系统化研究领域，本书也将借此为契机从认识平面构成、如何学习平面构成、怎样构建构成化思维等等开始逐一讲授平面构成的基础要素、平面构成的形式法则及平面构成在实际中的应用，使读者全面地认识平面构成的主要内容。同时，本书在每一章节都将融入对设计心理学与视觉思维知识的讲解，力求达到对设计更深层次的理解。

平面构成的教学过程是对形式规律的一系列总结、设计实例的分析及其课程中阶段性的训练，并不是为今后的设计设置框架与限制，它最终的目的是培养设计者的创造性思维和对设计作品的表现能力，所以打破以往的思维定式，将形象思维与逻辑思维有机的结合起来才是我们不断追求的方向，因此在教学过程中不断鼓励和认同设计者产生的新理念、发现的新想法将会使平面构成这门学科迈向新的阶段。





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