

中国美术·设计教研大系

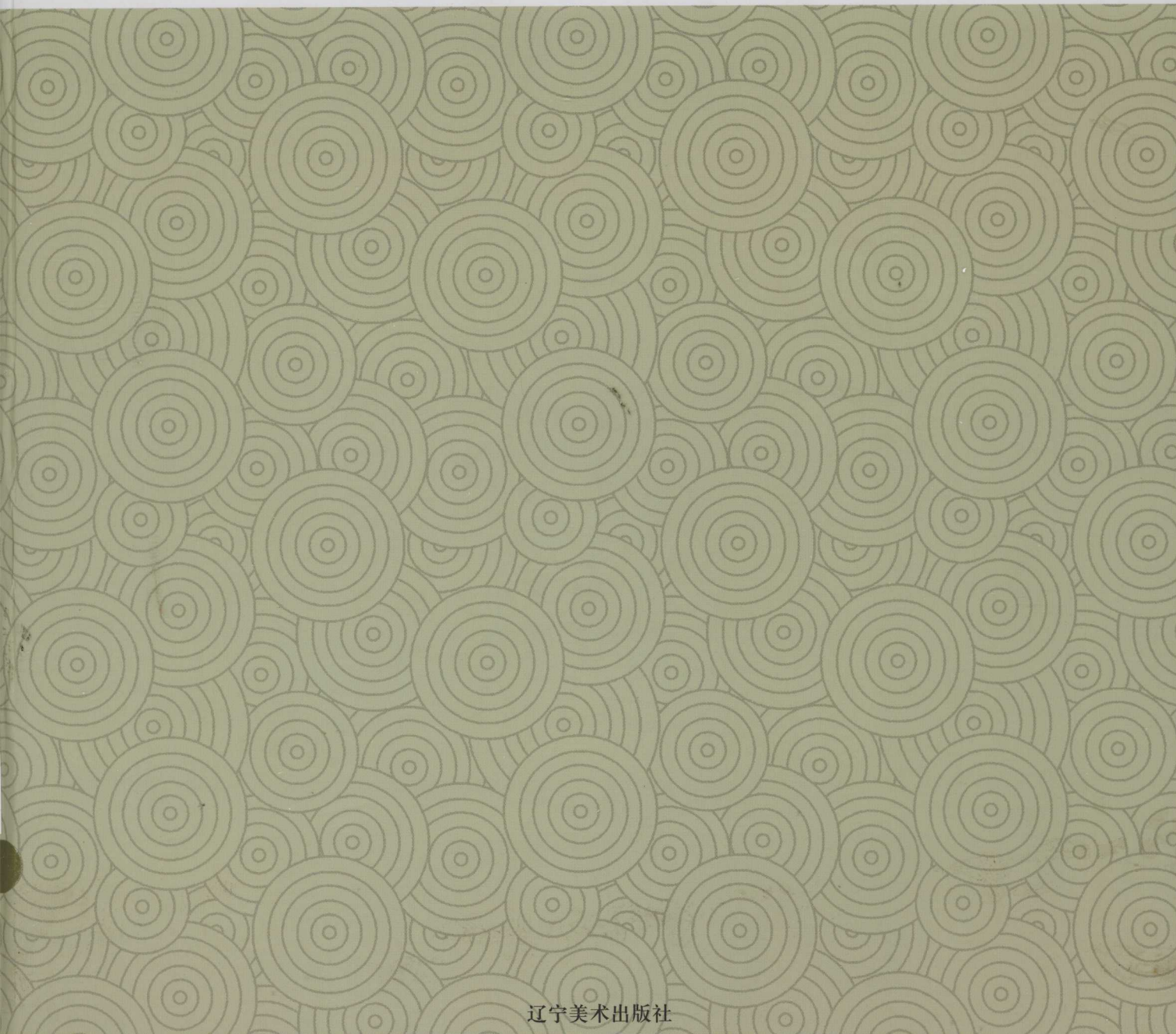
A Series of Teaching and Research on Chinese Art and Design

(设计学卷)

设计原理及应用

②

叶苹 等 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”。而将艺术的形式美感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

PREFACE

PREFACE

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

第一篇

创意「活」设计

张子健等 编著

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概念设计——从形式传达到形态传达的转化

第一章

第一节 概念的抽象传达

第二节 概念的载体转化

课程内容

将设计实践的目的由形式研究转为概念研究和传达研究，并将概念设计应用在具体的现实载体上，且增加其形式和理念的双重价值。

计划学时

16课时。

教学方式

概念先行，并通过设计形式来完成概念营造和执行，使其在设计形式下，传达着明确的、具体的概念态度，并用这一概念来服务于使用者。

实践目的

完成创意品设计由设计产品向设计概念的转化。

教学要求

1. 要求学生自由选择传统设计形式，在其基础上进行概念改良与转化。
2. 要求独立完成设计品的整体实物创作。

实践指导

1. 深度挖掘自身的生活经验和对事物的再发现。
2. 结合自身掌握的技术方法，提高实践能力，采用多种方法应用在作品制作中。

拓展阅读

概念艺术、设计艺术学。

学习目的

转化传统的设计思维

回收自身的生活经验和独特观察角度

提高方法技术使用依据

重点掌握

概念的新颖与独特性

载体的直观与易读性

创意“活”设计概念的转变，是设计目的不再是简单的解决形式价值，而要在设计过剩的产品社会里，重新修复设计品的形式功能和使用价值，并通过形式来完成概念的转化或增加，从服务形式到服务价值的转变，满足人们生活的多种需要和慢下来的精神状态。创意品设计就是在这一概念的转化下，把设计以一种活的生命体的状态建立成生活方式和生活态度。

第一节

概念的抽象传达

一、“活”设计概念

二、设计概念的转变

一、“活”设计概念

技术的迅速发展不仅完全改变了信息的基础结构,也改变了信息的本身概念,但技术并没有根本改造社会和生活的人性方式,只有人类对技术基础的利用方式才是这个世界创造力的体现。时代赋予我们太多的“第一次”,对技术的翻新式尝试,已经使“概念”这一人类认知事物的基础价值点越来越模糊,在我们利用技术扩大认知的同时,我们又由强烈的陌生感变得对技术优势产生无知与冰冷感。今天,我们需要重新地认知概念,在技术发达和物质过剩的基础上重塑概念,作为从事设计工作的我们,在设计已经深入各领域和普遍大众生活的21世纪,设计的概念更需要重新定位,虽然为产品进行服务式增值的设计时代还在继续,但全新的设计行为和目的已经萌发并渐发活跃,也可以说:结束的还没有结束,但开始的已经开始。这不再是适应时代,而是以更主动的姿态去面对时代。

2000年以后的十年里,已经有大大小小的创意集市在全国各地开展,这些受更早些的英国创意集市影响的活动中,出现了众多日常生活品的设计和大众的生活美学文化,2008年“活设计”创意品展的策展人黎文把“活”设计归结为以日常生活的巨大变化为线索,展示和探讨创意生活品设计,以各种方式不间断地向大众提供创意的参与方式与创意生活思想,“活”既代表了“生活”的“活”,也代表了设计手段的“活”,这种设计根植于设计师对日常生活的敏锐观察,并应用于真实的生活环境中,兼具美感与实用,这种设计是正在进行的“活”,是迈向生活无穷可能性的开始。黎文对创意集市上为大众生活进行的日常化设计和再设计的结论是相对准确的,但就这种看似小的设计创意品和整体设计行业和设计概念的联系和影响却没有触及,如果把“活”设计上升到设计新概念的高度上来看,那么,“活”的定义更要有其改变设计态度和设计目的的概念,也同时兼备了改变设计的责任。

无中生有

[书籍概念设计] Design: 陈晓娟

——翻阅即阅读

书籍的传统阅读功能已经逐渐消失,但书籍的阅读概念仍然存在,通过书籍新的阅读方式的改良,使其拓展阅读的功能需要,并增加书的概念价值,使传统阅读中无作用的形式下,产生新概念和新传达,是我试验的主要目的所在。



立体化

书籍的立体化传达是书籍新读取方式的可能性实验,同时,把形式转化成新的读取概念和阅读意义。

何为新的概念,首先,我们先梳理设计的概念。

1965年,观念艺术家约瑟夫·孔苏斯(joseph kosuth)创作了作品《一把和三把椅子》(图1-1),作品探讨如何把艺术的视觉形式直接向观念过渡的思路,作品由三部分组成:一把真实的椅子,这把椅子的照片和从字典上摘抄下来的对“椅子”这一词的定义。作品提出三种形态,但都归属于最终的概念——观念的椅子,作品正是以艺术形式和艺术功能的图解。同理分析,当以设计形式去交给人们时,最终要传达的是一种观念,也就是说设计品提供的观念才是设计的本质。根据这一逻辑,设计形式下的内在意义和观念本质才是设计的核心。

这种影响当代艺术的思想也同时影响着当代设计的进程,正如艺术的发展一样,现代主义强调的是“形”,后现代主义