

钢笔·现场写生

邱立岗 著

辽宁美术出版社



LIGANG QIU - Sketches (Landscape & Streetscape)

GANG BI XIAN CHANG XIE SHENG

钢笔·现场写生

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题词 中国科学院院士钱令希教授 (A Personal Statement by Qian Lingxi)

这里一百来幅钢笔写生画，可谓：
 风物写实，不似摄影传真，胜似摄影传真；
 美景写意，不似艺术传神，胜似艺术传神；
 可喜出自一位多才多艺的青年建筑师之手！

钱令希

于大连理工大学，2001年春

More than a hundred sketches are presented here,
 and one may well say:

As scenery drawn in realistic style;
 It's not like portraiture by photograph,
 But even better than real photography.
 As beautiful scenes in freehand sketches;
 It's not just like an artistic touch,
 But really something much better.

It is gratifying that we have this remarkable collection
 brought to us by this versatile young architect.

Qian Lingxi, Professor, Member of the Chinese Academy of Sciences
 Spring, 2001, at Dalian University of Technology

序 中国科学院院士齐康教授

一位纯朴的学生带着他独特的绘画爱好，来到我的身边攻读硕士研究生学位。他有自己的个性，平时他有点“倔”，但对他的专业，对老师布置的学习设计和设计任务都是十分的认真、执着。

记得一次我在改他做的一个活动中心的设计图时，看到他根据地形依着山坡结合地形进行设计，创造性地运用传统的设计手法，来体现现代建筑风格，有独创的建筑个性，他的设计恰如其份，尺度适宜。我暗暗地赞叹道：他是个“好孩子”。（在我们研究所里的学生，我常喊他们“孩子”，也非常爱护他们）

时间过得很快，转眼毕业了，有一个到美国一家著名的设计公司去工作并继续深造的机会。他的父母都是我的好友，不时告诉我关于他的工作情况。他每取得一些成绩都使我高兴，他那点“倔”不知在社会上是否磨炼掉了。

前年回国路过南京来看我，他的模样依旧，只是成熟了些。我问他在美国工作怎样，他说：“在研究所学的方法很管用，在美国做设计，基本功仍然十分有用”。他给我看了他在欧洲的钢笔画，画得非常出色，特别是欧洲的建筑风光，画面上的光线明暗，表现得准确而有光感。作为建筑物画得准确，那是建筑师必备的，但表现艺术光影和动感，那是作者对自然的心灵感悟。我心底里暗自高兴，脱口而出说：能出本钢笔画就好了。他说：要等一段时间。我说：那复印几张留下来，他答应了。没想到他离开我后，他的画有那么大的进步，真是青出于蓝而胜于蓝。我鼓励他：再画，再画！我想他在欧美的写生画一定会对他的建筑艺术造诣有很大的补益。我培养了几十个研究生，像小邱那样的真是很少。

他的画风与我不同，首先他有较长时间去研究画的对象，感悟建筑与城市群体的氛围，并且花足够的时间去细细描绘，所以画风扎实，但凭着他艺术的悟性，把客观的实物表现得淋漓尽致。我喜爱用长短线甚至虚线，他喜用长线，我喜爱用直线交叉，他喜用斜线交叉，交叉线易表现一种朦胧和空间层次及动感。当时我点出这种画法的优点。他更进一步地作画了。

前几年，我出了一本《线韵》，我的另一个学生郑昕出了一本《线之景》，其中撰述了钢笔画的历史，而且也刊印了他自己的几十幅画，得到社会的好评，学生的成就往往是老师最大的安慰。那这本画册我建议用《线之灵》或《线之性》。我希望他不要停止作画，仍要继续下去，因为在建筑设计世界的高山上，最高的山，除功能、适用、坚固、环境等等的要求之外，还有一座永攀不止的高峰，那就是“建筑的文化”，它是人类创造万物的最高的境界。

齐康，中国科学院院士，东南大学教授

2001年7月25日

于北京京丰宾馆



Preface by Professor Qi Kang

One honest student, coming to me with his special interest in drawing, studied for his Master degree with me. He has his own individuality, sometimes give one an impression of "gruffness", but he was very earnest and insistent on his specialty and also the learning course and design work given by his advisor.

Once, I remember when I revised the drawings of an exercise center designed by him. I found that, according to the topography of the hillside that the object is located, he successfully used the traditional skill with a creative talent to make the design reflecting the modern architectural style. His design was so appropriate, and the dimensions were very suitable. I praised to myself: he was a "good boy". (I always call those students "boys" as they studied and worked in our Institute, and also love them very much.)

As time goes so fast, he graduated in an instant. After then, he got a chance of working and further training in a famous design institute in the US. His parents are my good friends, so I can know his working situation occasionally. When he got some achievements, it gave me so much happiness. I were very interested in if his "gruffness" had been removed off.

The year before last year, he saw me in Nanjing when he returned to China. His appearance was still the same, but he looked like a matured man. I asked him about his work in the US, he said: "The technique and skill he learned in Nanjing are very useful for him. For anyone, who make design in the US, the basic skills are still very essential." He gave me some sketches drawn in France to look about. They are very outstanding drawings, especially those architecture scenery in Europe, the lightness and shadows expressed in his drawings are so accurate and with brilliance feelings. As a structure drawn accurately, it is the basic requirement for an architect. But to express the artistic lightness and shadows, the movement of the environment, it needs the author to have an artistic heart to observe and feel the nature. I felt very glad to myself, and said unwittingly: It is better to publish a collection of the sketches. He said: It needs to take more time to do. I said thus copy some sheets of the sketches remaining for me, he agreed. Against my expectation, he got so great advancement after leaving me. It is indeed that, "Indigo blue is extracted from the indigo plant, but is bluer than the plant it comes from". I encourage him to draw more and more. I think the sketches drawn in France and the US certainly will give him helping in his artistic attainments in architecture. I have trained several tens students, but who like Xiao Qiu is very few indeed!

His style of drawing is different from me. At first, he has more time to observe the objects which he wants to draw, and to grasp the atmosphere of the environment around the structure and the structure group of the city, and then spends enough time to make drawings in details. Therefore, his drawing style is sturdy, but he can describe the objects incisively and vividly with his artistic understanding. I like to use long and short lines and even dotted lines; he likes to use long lines. I like to use crossed vertical and horizontal lines; he likes to use crossed oblique lines. At that time, I pointed out the advantage of this drawing skill, that the crossed lines can express the artistic conception of a hazy and flowing emotion. He is going on to make drawings ahead.

Recently, I published a collection titled as "Rhyme and Charm of the Lines". My another student Zheng Xin also published his collection titled as "Scenery of the Lines", in which he described the history of the sketches drawn by pens, and presented his own several tens drawings, and gain the good appraisal. The student's achievements always give much comfort to the teachers. I suggest naming this collection as "Soul of the Lines" or "Nature of the Lines". I hope he will not stop his drawing work, and still make drawings diligently. Because on the hill of the architecture design world, except the requirements of function, applicable, firm and environment demand, there is a highest peak, which is called the "Culture of the Architecture". It is the highest state of the creation of human being, and will never be climbed up by anyone else.

Qi Kang

Member of the Chinese Academy of Sciences, Professor of South-East University

2001, 07, 25

at Jing Feng Hotel, Beijing

序 中国工程院院士戴复东教授

建筑师是为人创造美好的环境与生活的，因此他们在现实生活中对既有的生活和环境都会有一种发自内心的情与意，忍不住要用笔把她们记录下来，这就是建筑师的与众不同的钢笔画。

立岗君是同济大学的校友，在校中的切磋琢磨和熏陶感染，自不例外。这本小册子里旅法旅美时的钢笔画，有的细腻，有的简约，有的描绘，有的速写，表达了不同的风格。从画面上很难看出是同一个人的作品，说明他对事物观察表达手段多种多样。

他的画在建筑物的轮廓、形态、以及整体与局部比例关系上比较准确，在线条丰富而比较细腻的画面上有与众不同的处理，在画建筑物的阴影，不同的受光面上，一般钢笔画的线条排列往往都会比较规整，但他却另辟蹊径，用比较活泼与写意的线条去表达，所以具有一种有法无法之意，给人以既有凝重，又有灵巧、轻快之意，严谨中有变化。

他的画将明暗关系掌握得比较好，用线条能表达出较强烈的深浅对比，是不容易的事，所以画中的立体感、层次感和空间感较突出，比较吸引人。

从他绘制的取景上，反映出作者在观察和选取对象时透露出一种对美好事物的追求，对各个层面环境的热爱，和对历史的崇敬，是一份有意义的画册。

立岗君风华年少，他必将会有更多精彩的作品让大家享受。

戴复东，中国工程院院士，同济大学教授

2001年8月18日

于上海同济大学

戴复东

Preface by Professor Dai Fudong

The job of the architect is to design a beautiful environment, which will be beneficial and create a happy life for those who make use of their structures. Therefore, the architect requires the opportunity to express their deep affection for life that rises from their hearts to their life and the environment around them. The most effective means for the architect to discover his inner expression is by drawing sketches.

Mr. Ligang Qiu is an alumnus of Tongji University. It is no mistake that his drawing technique and skill have a trained appearance; his artistic leanings had been nurtured there. The sketches in this book, drawn during his stays in France and the US, reflect a lot of different styles. Some of them look very fine and smooth, and others very simple and plain. Some of them look like full depictions, and others more like quick sketches. The variety here is such that the drawings seem as though they are not even drawn by the same author. This fact indicates that Ligang has many moods and many varied styles to observe and express those objects he wants to describe.

The outlines, the shapes and the relationship between shapes and structures that are seen in his drawings are expressed quite accurately. There are many treatments in these drawings made possible by using fine and smooth lines to express the shadows, the different sunlight reflections and the face of the structure. In most ordinary sketches, especially pen drawings, the arrangement of the lines are usually rather uniform and regular, but in his drawings, he has found another way to express the objects by using more lively and vivid lines, which look like variations: uniform and not uniform, regular and irregular. So the result becomes that the sketches in this book give people not only a dignified feeling but also an emotion of nimbleness and liveliness. They are not only rigorous in the whole but also in the variation in details.

The relationships between lightness and darkness in his sketches are also expressed quite well. It is not easy to express the rather violent contrasts in different shades within the drawings by using lines. It makes his drawings more attractive due to the rather conspicuous results developed in displaying effects of stereography, three dimension, stratification, and spacious feeling.

From the views adapted in these sketches, one can easily see they reflect the author's desire to seek the fine things, his love for the environment at a variety of levels, and his respect for history. This is a meaningful collection of sketches.

Mr. Qiu is a talented young man. Surely, he will give us more wonderful works to enjoy in the future.

Dai Fudong

Member of the Chinese Academy of Engineering, Professor of Tongji University

2001,08,18

at Tongji University, Shanghai

前言 中国科学院院士邱大洪教授

邱立岗，祖籍原浙江省吴兴县南浔镇（现浙江省湖州市）。1968年1月31日出生于山东省青岛市。从小生长在辽宁省大连市直至高中毕业。1986年夏至1990年夏，在上海同济大学建筑系就读，获工学学士学位。在同济大学学习期间，戴复东教授的报告给了他深刻的印象。1990年秋至1992年夏，在大连市大连理工大学建筑系任教，同时参与大连理工大学土建勘察设计院多项建筑工程项目的设计，所设计的大连市人民路第一批高层建筑之一，大连边防检查站，中标后于1992年底建成。1992年秋至1995年春，就读于南京市东南大学研究生院，师从中国科学院院士齐康教授，获建筑学工学硕士学位。1995年秋，赴法就职于法国昂瑞市的罗兰特（Atelier Frederic Rolland）建筑设计事务所。在法工作期间，作为主要设计人员之一，参与了一系列法国国内和国际建筑设计竞赛，其中包括上海2000年国际住宅设计竞赛和南京市江苏省大剧院国际设计招标，均获第二名。在法工作14个月后，于1997年夏赴美就读于华盛顿州立大学建筑系，获建筑学学士学位，毕业设计“德国柏林法院的计算机辅助概念设计”，获1998年美国建筑师协会（AIA）斯波坎分会给予学生的最高奖。1998年夏起就职于西雅图NBBJ建筑设计事务所，作为主要设计者之一参与了华盛顿州美国联邦法院的设计工作。

邱立岗从小酷爱绘画，观察事物具有独特的敏锐和细致，6岁时随我在建设工地生活时，小小孩童可以长时间地坐在路边仔细观察工地上来往车辆，并用稚气的画笔画下他观察到的一切，甚至连油槽车后为防静电拖下的一小段铁链，也都在他画笔下再现。其后，随着年龄的增长，绘画的兴趣益浓，当时虽然没有各种课外学习绘画的条件，但凭着仔细的观察与丰富的想象，努力发掘自身绘画的才能。在高中毕业时，由于所绘的画得到赏识，再加以学习成绩优秀，被上海同济大学免试录取入建筑系学习，从此在大学的正规训练下，加上自己的兴趣、爱好和努力，逐渐形成了自己绘画艺术和技巧的风格。这本钢笔画集是他在1996年夏至2000年春旅居法国和美国期间写生选作的第一集。

邱大洪
中国科学院院士
大连理工大学教授

邱立岗

Foreword by Professor Qiu Dahong

Ligang Qiu was born in 1968 in Qingdao, Shandong province, and was raised in Dalian, Liaoning province until he graduated from high school, in 1986. In 1990, after studying for four years at the College of Architecture and Urban Planning in Tongji University in Shanghai, he graduated with a bachelor of science degree in architecture. During his studying in Tongji, the lectures made by Professor Dai Fudong gave him very deep impression. After graduation he went back to his hometown where he taught design studio in the Architectural Department of Dalian University of Technology (DUT). At the same time, he participated in the design of several construction projects with the Design Institute of Civil Engineering of DUT. He won the competition for the design of the Dalian Frontier Inspection Station. This building was completed in 1994 and became the first high-rise building constructed along the Renming Road in Dalian. From 1992 to 1995 he studied at The Research Institution of Architecture at Southeast University in Nanjing. Under the supervision of Professor Qi Kang, Member of The Chinese Academy of Sciences, and one of the most distinguished architects in China, Ligang Qiu then graduated with a master of science degree in architecture, in 1995. During his study he worked as Designer and Construction Administrator for a number of significant projects.

In 1996, Ligang Qiu went to France, where he was employed with Atelier Frederic Rolland in Angers. As a key designer he was involved in a number of important projects and competitions in France and in China. These projects included the International competition for the design of the Jiangsu Opera House (Second Prize), and Urban Housing Design in Shanghai (Second Prize). In 1997 he went to the United States, and enrolled at Washington State University, where he graduated with a bachelor of architecture degree in 1998. His thesis project "Courthouse in Berlin" won the AIA Spokane Chapter Citation Award in recognition of outstanding student achievement. Recently he has worked with NBBJ Design in Seattle, where he has participated in the design of the new Seattle United States Federal Courthouse.

Ligang Qiu demonstrated a unique affinity for drawing even from his childhood. He observed everything with distinctive sharpness and attentiveness. When he was only six years old, and living with me at a construction site, he would sit down beside the road for a long time, attentively watching the cars and trucks going by, and draw everything he saw with remarkable attention to detail. Even a small iron chain hanging on the back of an oil truck for the purpose of providing a ground against static electricity was also depicted in one of his drawings. At the time, he did not actually know what the purpose of the chain would be. After that, as he grew up, his interest in drawing also expanded rapidly. Although there was no requirement for him to learn drawing outside class, he still made great effort on his own to develop his ability. Because of his drawing talent, appreciated by professors, and also due to his achievements in other disciplines, he was recommended to go to the College of Architecture and Urban Planning of Tongji University in Shanghai, without examination. Since then, under the formal training of the university, and with the addition of his own interest, enthusiasm and effort, the artistic and technical style of Ligang Qiu's drawing has gradually matured. This is the first collection of his sketches, drawn from the summer of 1996 to the spring of 2000, while he studied and worked in France and the US.

Qiu Dahong

Member of the Chinese Academy of Sciences
Professor of Dalian University of Technology

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致谢 (Acknowledgements)

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第一部分

1996 年夏至 1997 年春旅居法国时的作品

Part I

1996 Summer to 1997 Spring while living in France

巴黎的歌剧院 (The Opera House in Paris)

巴黎新歌剧院正式于1989年7月14日对公众开放，以庆祝以巴士底狱陷落为标志的法国大革命二百周年纪念。这座歌剧院拥有5个可移动的舞台，被认为是歌剧院设计中一个技术上的杰作。人们有时把巴黎老歌剧院比作一个巨大的婚礼蛋糕。这座豪华的建筑由Charles Garnier于拿破仑三世统治时期设计。工程始建于1862年，耗时13年才完成。多种材料和风格的混合赋予这座建筑独特的外观，富丽堂皇的大楼梯是由白色大理石台阶及红色和绿色的大理石栏杆所建成。下面的画幅是巴黎的巴士底新歌剧院。

The new opera house was officially opened on July 14, 1989, to coincide with the bicentennial celebrations of the fall of the Bastille. With its five movable stages, this opera house is a masterpiece of technological wizardry. Sometimes people compared the old Opera House as a giant wedding cake. This sumptuous building was designed by Charles Garnier for Napoleon III; construction started in 1862. Its unique appearance is due to a mixture of materials (including stone, marble and bronze) and styles, ranging from Classical to Baroque, with a multitude of columns, friezes and sculptures on the exterior. The building took 13 years to complete. The magnificent Grand Staircase in this opera house made of white marble with a balustrade of red and green marble. Following is the drawing of The Opera de Paris Bastille Plaza.



画面是巴黎卢浮宫一角。(局部)

This is the drawing of a corner
of Denon Wing of Musée du Louvre



法国·巴黎景观 (View of Paris)

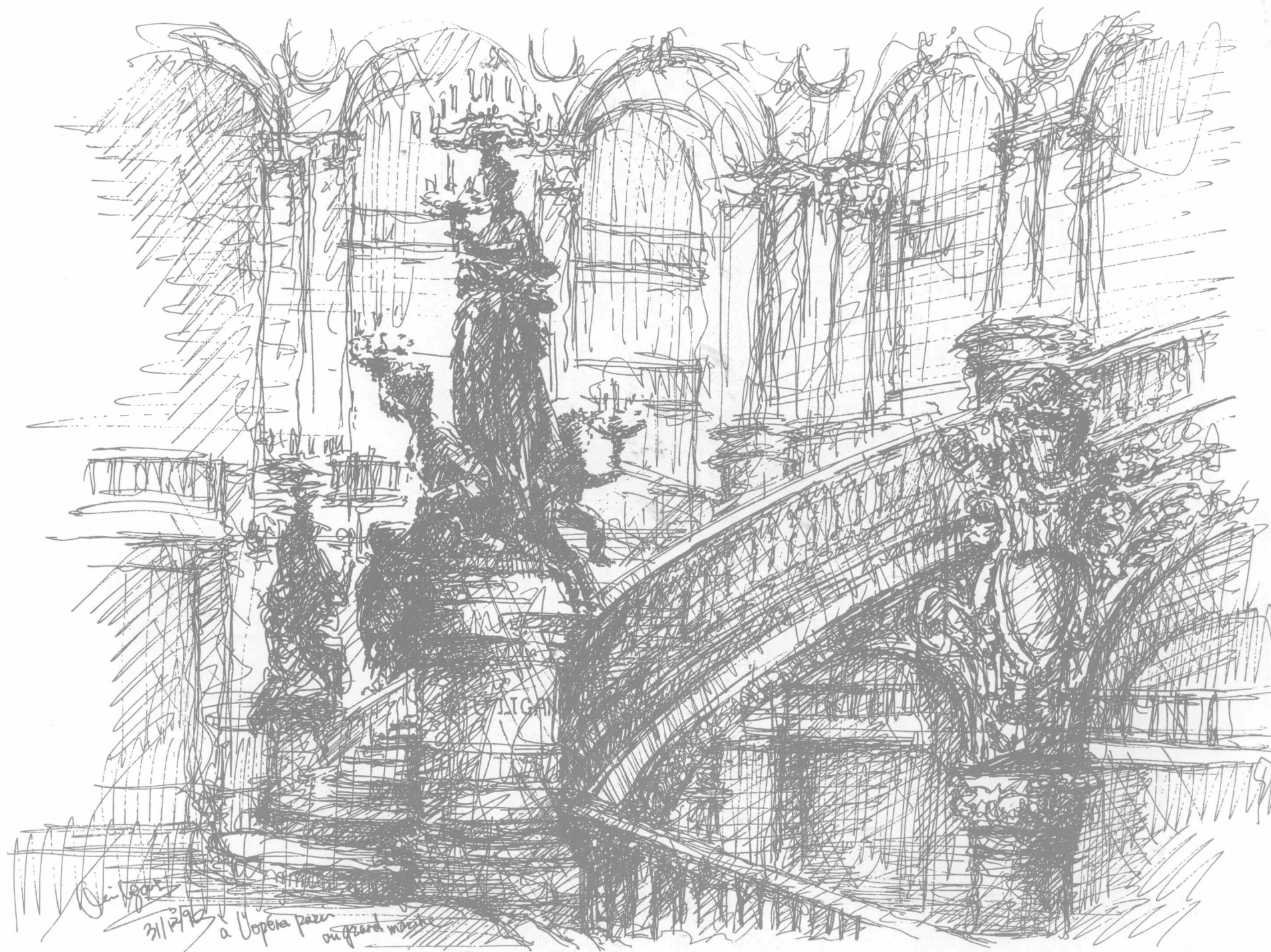


法国巴黎卢浮宫的扩建历经数世纪，经由连续几代法国统治者的努力而完成。Denon翼建于路易十三时期，而位于庭院中央的玻璃金字塔则由美籍华裔著名建筑师贝聿铭设计。

画面是巴黎卢浮宫一角。

Over many centuries, the Louvre was enlarged by a succession of France rules. The Denon Wing was built during the Reign of Louis XIII and a recent addition is the main courtyard's glass pyramid which was designed by I.M.Pei.

This is the drawing of a corner of Denon Wing of Musée du Louvre



巴黎老歌剧院室内。

The Grand Stairs of Opera de Paris Garnier, Paris