

同济大学建筑与城市规划学院  
College of Architecture and Urban Planning, Tongji University

# 素描表现

Sketch Expression

于幸泽 著

Yu Xingze

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素描的美，完全是由于所表达的真实感情。

——罗丹

Beauty of sketch lies in emotion.

—Rodin

# 序

素描作为一种艺术造型的语言方式，已经不是以往我们所理解的、作为单一的美术基础训练方式而存在，特别是在当代语境下，它已经成为一种我们对客观事物的观察方式和表达观察者感知与体验的表现方式之一。由于观察的多维角度和感知体验的丰富性，其最终的表现方式与形式亦呈现多样性，甚至成为观察、思维、过程、想象的记录与表达，进而成为某种新的跨界媒介。在此，传统素描的像与不像不是重要的，而是与非是的表达是最需要呈现的。人们在观察过程中，除了视知觉本身之外，还包括身体的其他知觉方式的体验与表达。这在以往把素描只是作为一种单一的、写实的、范式的美术基础训练方法和艺术造型的入门课程设置，是不可能如此有深度的丰富呈现。结构素描、创意素描、表现性素描……多元性的概念在拓展，素描的当代性已经摆脱了原有材料与方法的瓶颈，成为一种艺术思维方式和文化在场。

于幸泽老师是当代艺术的实践者，他将他自己对当代艺术的理解传达给我们建筑专业的学生，并感染学生，帮助学生建构起属于自己的、独特的观察方法，力求探及事物本体中与我们内心产生共鸣的东西，并自由地表现这种感知与体验，这与作为专业基础的建筑设计基础课程试图传达给学生的期许不谋而合。于幸泽老师通过这两年的教学实践与教学改革，给同济大学建筑与城市规划学院的艺术造型基础教学带来

了新气象。这本书里呈现的是他对素描在当代语境下的思考、理解、总结，以及课程实施的具体教案和他指导下的学生作品的解析。

同济大学建筑与城市规划学院 张建龙 教授

2015年11月

# Foreword

Sketch, as a language of art modeling, is no longer a simple way of basic training of fine arts as what we used to understand. It has been one of the ways we observe objective matters and express feelings and perception, especially in contemporary context. Due to observers' multidimensional viewing angles and the diversity of their perception, the final expression ways of sketches is also various. Sketch even becomes the record and expression of our observation, thoughts, imagination and process of creation, and then becomes a sort of new trans-border medium. Here, the concept of "like" or "dislike" in traditional sketch is not so important, but "yes" and "no" require expressing the most. During the process we observe, there is not only visual perception, but also experience and expression of other kinds of our body's perception, which can never be expressed profoundly and richly when sketch was regarded as a simple, true-life and formulary way of basic training of fine arts and a propaedeutic course of art modeling before. Diversified concepts such as structure sketching, creative sketching and expressive sketching are expanding. The contemporaneity of sketch has been free of the bottleneck of material and methods before, and sketch itself has become a way of artistic way of thinking and culture.

Yu Xingze is a practitioner of modern art. He imparts his own understanding of modern art to our students majoring in architecture,



influences them and help them develop their unique ways of observation. He strives to explore the noumenon of matters to find something that resonates our hearts and express this kind of experience and feeling freely. And this happens to have the same view as the course of basic architecture design, which is the foundation of this major. Yu Xingze has brought a new atmosphere to basic teaching of art modeling in College of Architecture and Urban Planning of Tongji University through two years' teaching practice and reform. This book expresses his thoughts, understanding and conclusions of sketch in contemporary context, detailed teaching plan of the course and interpretation of his students' works under his guide.

College of Architecture and Urban Planning, Tongji University

Professor Zhang Jianlong

In November, 2015

# 导 言

2013年10月我来到同济大学，在建筑与城市规划学院从事艺术造型基础的教学工作。

我在同济大学教学面对的是没有任何素描实践经验的学生，有个别学生在上学之前学习过点滴的素描要领，但这些所谓的素描要领其实也就是零散的素描知识和少量的实践经验，部分学生是因为要考建筑专业或者是转学到建筑专业，才参加了有客观目的的素描短期培训。

我的教学是要通过艺术造型课程的训练，让学生真正地找到自己，发挥他们潜在的创造力和想象力。而素描是最便捷的手段，拿起笔不要想去呈现什么，而是：拿起笔让他们必须去表现什么！这是我素描教学的核心观念。

素描教学如果只是为了客观呈现物象，那必然会丧失学生们继续学习的兴趣。因为单纯客观的造型训练已经不符合这个时代的要求，能单纯、客观和精准地呈现自然的工具很多，如相机和手机等。所以如果现在还在教学中强调自然呈现将是毫无意义的、失败的教学。

造型艺术就是创造形态的艺术，这样的创造是要靠人的眼睛、手和大脑共同劳作的结果。因此我的素描教学开始就将所有的学生拉到同一起跑线上，让他们放下以前学习的点滴经

验，通过一系列新型的素描课程，使他们重新找回素描实践的兴趣。

素描教学从写生开始，首先我还是讲授素描基本要领，通过理论讲座的方式传达给学生。因为我的学生们都是学习理科并且具有较高的智商，能很快理解并逐步消化这些基本的素描知识。而且我始终告诫学生：最基本的也是最重要的！基础知识是贯穿整个专业生涯始末的知识。其次在教学中，我设置了具体的素描课题，让他们在受限制的条件下，以自己为中心，以客观物象为辅助，尽力去发挥。“发挥自我”和“表现自我”，切勿被客观实物牵制和迷惑，要掌控整个描绘的景与物，这样训练才能激发学生的想象力和创造力。最后是走出画室，让学生对自然景物进行素描表现。我的要求是画自己喜欢的景与物，要做到自己是景物的主体，自由选择和发挥，大到高山森林，小到树叶和水滴。

兴趣是素描学习和实践最重要的前提，我在教学中对学生的学习兴趣始终关注着，因为有了兴趣才能使被动的学习变成主观的创造。

本书收录了近两年来同济大学建筑与城市规划学院历史建筑保护工程2014级全体学生的素描作业。现把近年优质课程的课程实例和学生素描作业汇集成册，是对近几年来素描教学实践的总结。

最后恳请教学同仁多提宝贵指导意见！以便我们的素描教学有更大的进步！

# Introduction

I came to Tongji University in October 2013 and started a teaching job of art modeling in College of Architecture and Urban Planning.

During my teaching in Tongji, the students I face have no experience of sketch practice. Only a few students have got a little comprehension of sketch, which refers to scattered sketch knowledge and little practical experience. Some students have studied sketch because they needed it to take part in the exam of trans-major test, but it was only a short-term training course.

My teaching aims at letting students find true to themselves and develop their potential creativity and imagination, and sketch is the most convenient and fastest way. When my students pick up a pencil, they should not think of what to present, but what to express! This is the core concept of my sketch teaching.

If sketch teaching is only for presenting something objectively, many students will lose interest to continue studying inevitably because simple training of objective modeling no longer meets the need of this age. There are plenty of tools to present nature objectively and accurately, so it will be a meaningless and failing teaching if presentation is still emphasized.

Plastic art is the art of creating forms, which requires cooperation of human eyes, hands and brain. So my sketch teaching makes my students to the same starting line at the very beginning, makes them

drop their former experience of sketch, and makes them pick up interest in sketch practice through series of new-type sketch courses.

My teaching starts from sketching the nature. At first I teach them basic sketch knowledge and skills through theoretical lectures. My students study science in university and they all have high IQs, so they understand fast and then digest the knowledge completely. I always tell my students that what is basic is also very important, because basic knowledge is knowledge throughout the whole process. Besides, I set concrete sketch issues in my teaching in order to make my students develop and express themselves in constrained conditions, self-centered and matter-assisted. They mustn't be confused by objective matters. They need to control the landscape and matters they sketch, because such training can inspire their creativity and imagination. The last step is to walk out of the studio and express nature. My request is that they draw what they like and they can choose what to draw freely, from a leaf or a drop of water to a mountain or a forest. They should become the owner, the controller of what they draw.

Interest is the premise of study and practice. I always pay attention to my students' interest, because only with interest can they turn passive learning to subjective creation.

This book records sketch works of sophomores majoring in Historic Building Conservation from College of Architecture and Urban Planning of Tongji University in the past two years. I collected high quality examples of curricula and students' works and then edited them together. It is a conclusion of these years' sketch teaching practice. Please feel free to make comments and suggestions so that our sketch teaching may achieve greater progress!

素描是包罗万象的!

——巴勃罗·毕加索

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