



奚树祥建筑画

Architectural in Perspective
by Xishuxiang

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forward

树祥是上世纪 60 年代初来我系任教的，他给人的印象是精力充沛、兴趣广泛，对从事的任何工作都很投入，而且始终不渝。“文革”中他受到冲击，被无辜关押两年多才“平反”出狱，长期关押并没有损耗他的意志，对政治的认识和对人生真谛的探究，使他变得更加超脱，他在“狱”中竟然关注起民生问题，探索建筑设计业务，在极其艰苦的条件下秘密进行住宅空间的研究，图文并茂的《阁楼初探》就是那时他的“地下”作品。

1981 年他去了美国，就读于波士顿大学，并深得费正清夫妇的关爱和影响，在艺术修养、建筑设计以及绘画能力上也都取得了长足进步。后来在建筑设计实践中出了不少优秀作品，他的作品曾多次获奖，如：波士顿 75 Tremont Street 商务大楼更新设计获“ASAP 奖”；纽约哥伦比亚大学 Norman E.Alexander 学院图书馆水墨渲染获“美国 ASAP 奖”和“中国 2008 年建筑画大赛一等奖”；波士顿 Old South Church 教堂室内翻新设计获“1985 年建筑师协会 Merit 奖”和“ASAP 奖”；美国新墨西哥州 Alluguezgue 学院图书馆和科学馆获“1993 年最佳建筑设计奖”等。

翻阅了他的这部作品集，不得不佩服他的精神、能量和技巧。那么多丰富多彩的作品，想必要熬过多少日日夜夜，对体力的消耗也必然是巨大的，毕竟岁月不饶人。然而，当你看到他本人竟然还是那么朝气蓬勃，青春常驻，真是几十年如一日，令人不得不羡慕命运之神对他竟如此眷顾。

他的画风多姿多彩、不拘一格，建筑钢笔画精致细腻，水彩画泼辣概括，两者风格迥异，可见他的画风可粗可细、挥洒自如。在他的无数作品中，我特别欣赏他的室内表现图，可说是多姿多彩，透视效果既准确又丰富。以建筑室内大空间来说，空间结构清晰细致、造型丰富、空间深远，不论大小空

间，陈设极其丰盛，各种材质表现也很到位。大至空间总体布局，小至家具摆设和环境小品，都丰富多彩。其中人物的点缀，倍增空间活跃的气氛，人物的表现也极其生动，其形态和着装很好地匹配于所处的环境。虽然所有内部空间的内容极其充实，但图面表现却颇为淡雅、华而不腻、层次分明。

在建筑物的外景中，自然景色与建筑的结合也较和谐，这些都充分表现了画者高度的艺术修养及高尚的生活情趣。现举一例：本书 102 页马萨诸塞美国麻州 Andover 保险公司大厦，它位于一大片丛林深处，图面近景中的茂密森林用笔简略淡雅，画面重点是中远处的保险公司大厦，自然刻意描绘，此建筑周遭的林木也加重处理，向外边逐步退晕。远处江水留白，仅留白帆数点，江水对岸景色用笔简略，整幅画面环境幽静、重点突出，此画给人以宁静雅致之感。他的出色成品举不胜举，都有待细细地琢磨与观赏。

以他的体力和健康状况以及他的修养来说，我想他定能做出更多更大的贡献，我们将翘首以待。



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（中国工程院院士、南京东南大学建筑系教授）

前言

Foreword

我从小爱看闲书，读小学时《三国演义》、《七侠五义》、《封神榜》、《说唐》之类演义小说已囫囵吞枣，后来发现街头有“小人书”出租，我便成了书摊低头族。连环画吸引我，有些小朋友一旦成了“粉丝”就会热衷临摹，可我没这种冲动。

中学时我读了《艺术启蒙丛书》后便开启了对艺术的追求，年少轻狂，热衷于唱歌、舞蹈、指挥、摄影、话剧、歌剧，唯独没有绘画。

怎么也想不到，三十年后我的建筑画在美国七次获奖，还被选为美国建筑画学会国际协调人；学会主席 Tom Schaller 出书把我选为美国六位优秀建筑画家之一；纽约 VNR 出版社找我签约，并付了订金要出版我的建筑画专集；回国后的 2006 年获得“中国手绘建筑画大赛”的第一、二、三名。

那个不肯涂鸦，对绘画没有兴趣的少年，三十年后怎会如此？

感谢丰子恺先生把我引入建筑学，建筑学的拉丁文是艺术加技术的缩写。1949 年后的青年学子热衷于工程技术，我也不例外，但艺术是我的爱好，于是就在 1952 年报考了清华大学建筑学专业。

初进清华时，建筑系拥有一批著名的美术大师，例如《东方红》的作者李宗津教授、水彩画名家关广志教授、著名雕塑家宋泊教授、刚回国的吴冠中教授。系里还有华宜玉、曾善庆、程果和王乃壮等多位中、青年教师，有的比我大不了几岁。曾善庆是当年被徐悲鸿发现由艺专破格录取的天才少年，他以优异的成绩从北京艺专毕业，他的素描精彩之极，因为年龄相仿，他经常和同学们一起背着画板出游。这批年青教师对我们的影响极大。当时图书馆里上世纪三四十年代美国《Pencil Point》杂志极受学生欢迎，学生们争相临摹，书都被翻烂了，因为每一期都有 Thumbnail 速写，著名的有 Kautzky 和 Hoopes。

当时正值学习苏联，1952 年第一位到清华建筑系任教的苏联专家阿谢甫柯夫就是一位水彩画家。师生当时都喜欢俄罗斯的现实主义画派，崇拜列宾和苏里科夫。

美术课从石膏素描到人体模特，老师们悉心指导，莫宗江教授经常在周末带我们进城看画展，热爱美术在当时的学生中已蔚然成风，毕业后有的同学干脆改行从艺，杨燕萍同学就是其中一位，如今已是享誉国际的美国职业画家。

清华大学建筑系秉承美国宾夕法尼亚大学 (University of Pennsylvania) 传统，非常重视学生的基本功训练，美术课历时四年八个学期，古典渲染课历时二年四个学期。我在美国之所以多次获奖，并不是我画得比别人好，是因为一百多年前从法国巴黎美术学院 (École des Beaux-Arts) 传承下来的水墨渲染技法 (Ink wash) 在现代建筑教育中已被淘汰，现今美国少有人能画，所以我的水墨渲染容易引起评委们的注意。

清华大学重视素质教育，吴良镛老师曾说过，学校要培养“家”而非“匠”。作为系主任，他安排建筑系讲授绘画史，又请北大蔡仪教授给我们上《马列主义美学》课，蔡教授用《登徒子好色赋》来诠释美，教我们如何理解、欣赏和表现美。

我国古代许多建筑画家也都是极负盛名的艺术家和建筑师，例如隋代的董伯仁、唐朝阎立本、北宋的郭忠恕和张择端、南宋的李嵩。

梁思成先生是一位了不起的建筑家，同时也是一位精通绘画、雕塑、戏剧、舞蹈、音乐的艺术大师。我看过他 20 世纪 40 年代画的建筑画小品，用笔流畅，挥洒自如。我曾有幸于 1959 年至 1961 年回清华进修时兼作梁先生的助理，深深感受到他的美育思想。

梁师常说：“不崇尚美、不追求美的建筑师是不可能创造出美的建筑。”他认为美渗透在生活各个方面，他虽不像朱光潜、蔡仪那样擅长理论，但他的生活美学感悟是深刻的。

梁先生对传统的金石书画样样精通，有一次他拿出汉代明器和唐代陶俑图片要我说出它们的美，我实在说不出。他常举汉阙、石刻、经幢、碑亭、石桥、华表、牌楼告诉我美之所在。

梁先生上课妙趣横生，喜欢引用“采菊东篱下，悠然见南山”之类的诗词来解说建筑与环境的关系。

那几年林徽因老师已谢世，他常带我出席一些晚会，他有一种好评论的习惯，每次演出中场休息和结束后，都会在节目单上写下评论意见。有一次陪他去民族文化宫看芭蕾舞剧《鱼美人》，中场休息时他对我说：“张啸虎写的舞曲缺乏‘知鱼之乐’。”他对演员的服饰设计、颜色搭配和舞台美术都有许多批评，真是一位出色的艺术鉴赏家和美学评论家。

梁先生有一天和我秉烛夜谈，他从《诗经》谈到古诗和新诗的异同，举“橡栳之端，悉垂铃佩”，动情地背诵林老师生前的诗作《宝塔风铃》，诗情画意尽在丝丝入扣声中。

“三年困难时期”，政府曾组织一批民主人士到内蒙度假，当时我已回到内蒙建筑学院，他打电话要我去宾馆见他，晚饭后在宾馆小剧场招待演出内蒙京剧团的《大闹天宫》，演出结束后老舍和梁先生当台上台提出批评，说演员只表现了孙悟空的“猴气”，而没有表现出美猴王的“美”。

和梁先生相处的两年，使我逐渐懂得了生活美学，知道了“处处留心皆学问”，要善于在生活中发现和领悟美。

我在清华的素描和渲染成绩尚可，作业基本上都留系。建筑系是不收色盲学生的，偏偏傅熹年和我两个色盲先后成了“漏网之鱼”，混进了建筑系。三年级开始上水彩课时，系里要为我配教师，劝我改学水墨画，但我坚持上水彩课，因为色盲，所以更向往色彩，知道自己先天不足，所以特别注重《色彩学》的学习。我们的水彩老师是吴冠中、华宜玉和曾善庆，吴说我画的素描关系好，但用色偏脏；华指出我色度掌握得好，但色素欠佳。所以后来我就尽量用色彩学的知识来弥补色觉不敏感的缺陷。

清华的美术老师是非常优秀的。吴冠中要我们不要受限于色彩和构图，同样的色彩环境，不同的人有不同的感受，画出来的颜色也不尽相同；也不必拘泥于环境的准确，有需要时可以把画面外的树“搬”进画面里，他和苏轼论画“虽无常形，而有常理”的观点是一致的，吴冠中要我们画出自己对环境的感动；华宜玉强调“周遭”环境在色彩上的相互影响；曾善庆要我们善用“高级灰调子”，因为它是最漂亮也最难掌握的色彩。

写生已经逐渐成为许多同学的爱好，毕业后出差、劳动或带学生实习，经常都利用间隙出去画。“十年动乱”时，在很困难的条件下和吴良镛老师与冯钟平同学偷偷去北京香山画水彩，画完放在一起评议，自得其乐。

建筑画不同于水彩画，它是一种表现艺术，是建筑师的第二次创作，技法很多，清华的老师只抓基础不教技法，老师从不指导学生上板，让学生自由发挥。建筑画最难的不是技法，技法是死的，难的是艺术修养；像梁先生那种深厚的文化素养不是一朝一夕能造就的。

1963年我被教育部调入南京工学院任教（现改名为东南大学）。如果说清华给我打下一个好“基础”，那么到南工，在这个“基础”上盖起了“房子”。

杨廷宝教授是我国杰出的建筑师和建筑教育家，他不尚空谈，名言“尽信书不如无书”，认为建筑师的看家本领不是嘴说而是手上功夫。在他影响下，南工建筑系师生形成了一种传统，用钟训正院士四十年前的话来说就是“军人只会行动”，这是一句概括南工风格最经典的话。

教研组政治学习时大家敷衍了事，不是批改作业就是画示范图或做模型，但上课时特别认真，学生上板时，任课老师个个披挂上阵，指导学生求透视、画效果图、帮学生修补画面，画坏的学生经教师妙笔一改，化腐朽为神奇，往往破涕为笑感谢老师，在“抢救”过程中也锻炼了教师。

1980年夏天，在教学计划之外，我和陈湘老师一起利用暑假，挑选了张永和、单踊、金元正、陈欣、温益进和王群六位同学去无锡，通过太湖疗养院的现场设计进行重点培养。三个月时间，要求他们每天早晨除了学习英语外，还要半小时钢笔抄图，周末要外出画水彩，回到住地交流，除了结合工程教设计之外，还非常具体地指导他们画效果图。通过三个月密集训练，六位同学在美术修养和表现技法上都有了很大提高。

在南工，钟训正的炭笔画，齐康的小钢笔画，赖聚奎的水粉画，孙钟阳的水墨渲染，王文卿的水彩渲染，胡伯骞的配景，许以诚的水墨画，郑光复的快图渲染，有的概括粗放，有的精雕细刻，有的朦胧含蓄，有的泼墨写意，各有特点，都是“文心之灵，溢而为画”，让我大开眼界。

在南工任教十八年，我从不认为自己画得好，从不显山露水。有一次我奉命画了一张影剧院水粉渲染图，挂出后教师们围观，有人说是奚某画的，卞源鏊老师说不可能，打赌结果卞老师输了。

在南工的几年是我学习渲染技法的几年，虽然自己不画，但同事们的各种技法已深植在我脑中，为我后来建筑画的进步垫了底。

感谢清华给我打下良好的美术基础，也感谢南工对我潜移默化的影响。特别要感谢钟训正和许以诚两位先生，钟先生为人忠厚，极其勤奋，许先生毕业于杭州美院，聪明洒脱。周末我常去他们家看他们作画，这种长期的交往提高了我的艺术修养，丰富了我表达设计的艺术表现力。

除了清华和南工之外，另一位对我影响比较大的是我到了美国以后认识的孙鹏程先生，他是台湾名门之后，是美国建筑师学会的高级会员（FAIA），也是我所任职的Shepley Bulfinch Richard and Abbott建筑师事务所的合伙人。孙先生对我关心爱护备至，曾拿了我的画去波士顿艺术学院估价。他本人学过现代艺术，画过抽象画，他的钢笔渲染技法独特。我初到美国收入不高，他劝我业余画效果图赚钱，为此他无私地教我，他说美国人喜欢标新立异，他们对传统钢笔画已产生了审美疲劳，要求新的突破，所以他的画法

更强调程式化，深受业主们的喜爱。

他不仅教我，而且还把我介绍给一些设计公司，甚至把自己的客户转让给我。有一次下班我去一家事务所画图，他深夜从家开车赶来陪我、指导我。他并不要求我画得和他一样，而是鼓励我自创一格。

由于创作自由，收入高，美国吸引了世界各国的艺术家，如：Helmut Jacoby、Cooper Rudolph、Emil Kemppa 等。以至美国建筑画人才荟萃，流派纷呈。除了大家熟悉的各种传统技法外，又出现了针管笔画法、Acrylic 画法、喷彩法、水笔法和从 Pop Art 发展出来的铅笔渲染法，百花齐放，各显神通，使美国一直处于世界建筑画的领先地位。

我到美国后不久，家人和孩子也都到了美国，这时我还在波士顿大学读学位，学业和经济负担都很重，除了读书之外，还不得不牺牲睡眠去挣钱养家糊口。我是从每幅 300 美元画起，随着年年获奖，我的润金也水涨船高，达到 8000 美元一幅，1992 年离美赴台之前，我的业余作画收入已大大超过我的公司薪资所得。

在美国业余挣钱叫 Moonlighting，包括孙先生这样的富有阶层也都业余干活，但每个人情况不同，他们主要是为了兴趣爱好和朋友帮忙。

我建筑画的透视稿全部自己手绘，因为曾经在公司和电脑比赛过，当时我的速度比电脑快。在表现手段上，水墨、水彩、水粉、钢笔、铅笔、炭笔、蜡笔、Acrylic……虽不精但都会。能应付各种客户的不同要求，在任何工具条件下都能动手。

我会“拳打脚踢”照猫画虎，在美国建筑画圈子里大家都知道。美国建筑画学会 ASAP 前后两任主席 Paul Stevenson Oles 和 Frank M. Costantino 先后找过我帮忙，要我用他们的技法帮他们画图。

我被波士顿大学录取为艺术史系博士研究生后不久转为 professor program，学校给我最高的奖学金，不仅学杂费和伙食费全免，还免费提供在了 Bay State Road 上的一套独用公寓，此外还给我每周数百美元的生活津贴，在美国大学享受这种待遇的学生是极少的。为了感谢，我画了几张水彩画送给学校，学校后来做成年历在书店出售。我也曾应波士顿音乐学院的邀请去美国的夏季音乐之都 Tanglewood 作画一周，每天上午去观看小征泽尔指挥的波士顿交响乐团排练，下午作画。

对一个建筑师来说，美术修养和手绘能力都非常重要。因为建筑是“凝固的音乐”，是物质化的艺术塑形，它不仅要有实用性，而且还要可观赏性。中国前辈建筑师们不仅草图画得漂亮，而且个个都是水彩画高手。美国也一样，我在美国曾参观过四位著名后现代建筑大师的手稿展，很受感动，后来带了女儿和林京等访问学者又去看了两遍，面对建筑大师精美的手稿感叹不已，深感中外艺术大师的成功都不是偶然的。

手是大脑的延伸，设计构思时，手随脑走，想到哪里手就同步画到哪里，在较短时间内敏捷、快速地表达自己的设计意图。形象思维和形象表现是高度统一的。

十多年的教学，经验告诉我，凡是美术基础好、绘画能力强的学生往往设计能力也较强，反之亦同。建筑不是一门抽象艺术，而是一门具象艺术，是物质与空间共同搭建的一个美学载体。建筑师必须要夯实自己的专业基础，提高自己的艺术修养和美学品位，练就一双善于表达构思的魔手，把创意通过手挥洒在纸上。

目前电脑日益发达，现在的学生做设计越来越依靠电脑，敲键的手代替了挥笔的手，徒手草图能力随之退化，电脑的各种工具软件使建筑画的风格趋于雷同，这绝不是好现象。作为工具，电脑很有用，但不能代替大脑延伸出来的手，手绘能力强及艺术修养高的人，电脑效果图也同样画得好。

当今美国，一流事务所给业主看的效果图基本上不用电脑画，而是花很多钱请专业画家手绘，以此来体现公司的品位。

我自认我的建筑画水准一般，敢于出版此书，除了遵友之嘱，更主要的目的是提倡手绘。

这本书收集了三百多幅画，大部分是糊口之作。事实上我画过的水彩画和效果图不止这些，当初未曾想到日后要出书，所以草图画完用过就丢，效果图交给业主后拿钱走人，只有少数拍照留底。

刊出的水彩画均为当时有感而作，歇笔后兴犹未尽，于是赋诗作词，以文补画。但作者未经古典文学训练，不谙诗词格律，所以似诗非诗，只能看作是心境和感受的一种宣泄。盼读者见谅。

“文革”时我受到冲击，蹲了二年四个月“班房”，在严密看守下我偷偷完成论文《阁楼初探》，四十二年后才正式发表。选择一些有趣的插图一并收纳以飨读者。

在南工十几年很少动画笔，直到 1973 年“平反”后才重新拾笔，但留下的作品很少，留在清华建筑系资料室的素描和水墨渲染留系成绩也全毁于“文革”。但我还是幸运的，还能收集到这些底图、照片、幻灯片以及不少可供翻拍的出版物，这里我要感谢帮助出版这本书的所有朋友。

奚树祥

2014.5.18

纽约

forward

Growing up, I loved reading different kinds of books for pleasure. I had roughly read through the classics, such as Three Kingdoms, The Seven Heroes and Five Gallants, The First Myth, and Said Tang before completing my elementary school education. Later I discovered picture storybooks for rent from street vendors. I was attracted to the drawings in the books and became a fan. But unlike some kids who became big fans and started copying the drawings, I didn't feel the urge to draw.

I started reading a series of art books when I was in middle school, which began my journey of art. I was young and full of energy. I participated in singing, dancing, conducting, photography, drama, and opera. The only thing I didn't try was painting.

How would I have thought that 30 years later my architectural renderings would win awards seven times in the United States. I was also appointed a board member of the American Society of Architectural Illustrators and served as its international coordinator. The society's president, Mr. Tom Schaller, named me one of the six best architectural illustrators in the United States. VNR Publishing House in New York signed a contract and gave me a deposit to publish my works. (I didn't have the time then to do it, so I returned the deposit.) After I returned to China, in 2006 I was the first-, second-, and third-place winner in China's Hand-Drawing and Architectural Painting competition.

So what transformed an adolescent who had no interest in drawing into an accomplished artist 30 years later?

My gratitude goes to Mr. Feng Zikai, who introduced

architecture to me. The word "architecture" comes from two Latin words: "art" and "technique." Around the year 1949, many young people were very enthusiastic about engineering and technology. I was one of them. However, my real interest was art. Therefore, in 1952 I applied to Tsinghua University with a major in Architecture.

At the time when I started my college years, the architecture department at Tsinghua had a good number of famous artists on the faculty, such as professor Zongjin Li, the artist who painted Founding Ceremony; professor Guangzhi Guan, who was the founder of the stippling-method watercolor school; professor Po Song, a famous sculptor; and professor Guanzhong Wu, who had just returned to China from abroad. There were some great young faculty members who also influenced me, such as Yiyu Hua, Shanjing Zeng, Guo Cheng, and Naizhuang Wang. Qingshan Zeng was a prodigy discovered by master Beihong Xu and was accepted into the Peking Art Institute at a very young age. He graduated at the top of his class with distinction. His sketches were the best. Because he was the same age as the students, he often hung out with us. Sometimes we went on field trips together with our sketch boards. These young faculty members had a great influence on me.

Even though China was going through an anti-America movement at that time, an American magazine called Pencil Points was nearly damaged in our library because a tremendous number of readers went through it. There were quick sketches in each issue by American artists Kautzky and Hoopes. We fought for the possession

of the magazine so we could hand-copy their sketches. It was at a time when China was learning everything from the U.S.S.R. The first expert who came to teach at Tsinghua from the U.S.S.R. was a watercolor artist, Ashefkov. The teachers and students at Tsinghua all loved Russian realist painting. We worshipped Rupin and Surikov.

Our art classes ranged from gypsum sketches to figure model sketches, carefully guided by the teachers. On weekends, professor Zongjiang Mo often took us to visit art galleries. Passion for art became a trend among students. Some of my classmates gave up their architecture careers and became professional artists after graduation. Yanping Yang was one of them. She is now an American artist who is recognized internationally.

The architecture department at Tsinghua University inherited its training tradition from the University of Pennsylvania and emphasized basic skills training. We spent a total of 4 years (8 semesters) on art and two years (four semesters) on classical rendering training. The reason why I was able to win awards in the United States was not because I was better than the others. It was because the technique of ink wash, which came from the École des Beaux-Arts in Paris 100 years ago, has been gradually lost in architectural education. There are not a lot of Americans who can do ink-wash painting. That's why my paintings were getting the attention from the judges.

Tsinghua University also paid attention to the development of the students' quality and aptitude. Mr. Liangyong Wu once said that the educational objective of Tsinghua is to create masters, not technicians. As head of the architecture department, he arranged several art courses, such as Visual Art History. He invited professor Yi Cai from Beijing University to teach us Marxist-Leninist Aesthetics. He used the poem "Deng Tuzi's Desire for Beauty" to teach us what beauty is—how to understand, appreciate, and express beauty.

In Chinese history, many architectural illustrators were also famous architects and artists, such as Boren Dong in the Sui Dynasty, Benli Yan in the Tang, Zhongshu Guo in the Northern Song, and Xiang Li and Zheduan Zhang in the Southern Song.

Mr. Sicheng Liang was one of those extraordinary architects. He was also a master of art who had expertise in painting, sculpture, drama, dance and music. I had the opportunity to look at his architectural drawings from the 1940s. I was impressed by his fluid strokes and free-spirited style. Even more, I had the privilege of being his teaching assistant at Tsinghua University from 1959 through 1961. It allowed me to learn art from him.

Mr. Liang often said, "Any architects who do not pursue artistic aesthetics are not able to design a beautiful building." He believed that beauty is seen in all aspects of life. Unlike Guangqian Zhu and Yi Cai whose expertise was theory, Mr. Liang had a profound understanding and appreciation of the aesthetics of art and life.

Mr. Liang was also an expert in calligraphy and painting. One time, he showed me a Han Dynasty burial object and Tang Dynasty pottery figurine and wanted me to articulate their beauty. I couldn't articulate at all. He often showed me how to appreciate the beauty of stone inscriptions, pavilions, stone bridges, ornamental columns, ornamental archways, gate ornaments from the Han Dynasty, and scripture pagodas.

Mr. Liang's teaching style was fun and humorous. He liked to quote Tang Dynasty poetry to explain and interpret the relationship between architecture and environment, such as "While picking a chrysanthemum in the east, I see Nanshan Mountain unexpectedly."

After Mrs. Liang had passed away, master Liang often took me to attend evening events, such as concerts and performances. He had a habit of making comments on what he observed. He always wrote comments on the program during intermission or after the show. One time, we were watching the ballet Little Mermaid. During intermission, he said to me, "The music composed by Xiaohu Zhang doesn't adequately express the happiness of the marine life." He also made comments on the costume design, color arrangement, and stage art. He was an accomplished art connoisseur and critic.

One night, we were reading books in his studio. He talked about the Book of Songs, and the differences between ancient poetry and contemporary poetry. He vividly recited the poem "The Pagoda

Bells” written by his late wife. His recital made the poem alive and real.

During the three years of the Great Chinese Famine, the government arranged for some freethinking academic and literary people to go to Inner Mongolia for a getaway, and master Liang was one of them. At the time, I was teaching at the Institute of Architecture of Inner Mongolia. He contacted me and invited me to watch a Peking Opera, *The Monkey King*, in the theater located in the hotel where he stayed. After the performance, the famous Chinese writer Lao She and Mr. Liang criticized the show right there on the spot. They indicated that the actor had acted out only the temperament but not the charm of the *Monkey King*.

The two years I spent with master Liang gradually taught me how to discover and appreciate the beauty in life. I had also learned that there is so much to learn as long as we pay attention to the things around us.

During the years I studied at Tsinghua University, I did well in sketching and rendering classes. My teachers kept a lot of my pieces as good examples of student work. Then I faced a major crisis when my color-blindness was discovered, as architecture school didn't accept color-blind students. However, I was lucky and was able to stay. Watercolor was a mandatory course in our third year. The school advised me to take ink painting, but I insisted on taking watercolor. Because of my color-blindness, I yearned for colors. I paid special attention to the study of color theory. Guanzhong Wu, Yiyu Hua, and Shanqing Zeng were our watercolor teachers. Teacher Wu said that I had good composition in my sketches but my colors tended to be muddy. Teacher Hua said I controlled the brightness of colors well, but the selection of the shades was not so good. Their comments made me decide to use the knowledge learned in studying color to make up for my congenital handicap.

The art teachers at Tsinghua University were excellent. Guanzhong Wu taught us not to be limited by colors and composition. Different people can have different feelings and interpretations of the same surroundings and same colors. And the colors they use can be different. He also taught us not to be rigidly fixed to the accuracy

of the setting. When necessary, we can bring nonexistent trees outside of the painting into the composition. This theory concurred with what the Song Dynasty's great poet and artist Su Shi said about painting: “Although there is no fixed form, there are common principles.” Teacher Wu wanted us to express our understanding and feelings about the surroundings in our artwork. Teacher Hua stressed that the surrounding colors tend to influence one another. Teacher Zeng taught us how to make best use of gray, as it is the most beautiful and most difficult color to master.

Gradually, drawing and painting became part of our lifestyle. After graduating from Tsinghua, we always tried to find time to paint or draw, whether we were on a business trip or taking students out for field trips. Even during the most difficult years of the Cultural Revolution, I tried to find time to go to Xiangshan Mountain in Beijing with professor Liangyong Wu and my classmate Zhongping Feng to do watercolors. After we finished painting, we put our works together and critiqued each other. That was a lot of fun.

Architectural rendering is a form of artistic expression that's different from watercolor painting. It is an architect's second artistic creation (after design creation) that involves multiple techniques. The teachers at Tsinghua emphasized fundamental skills, but not so much techniques. They never directed students in finishing their final presentations. They always let students express themselves freely. The most difficult part of architectural painting is not technique, because technique is measurable and fixed. What's difficult to attain is artistry. Mr. Liang's artistic accomplishment had taken a long time to achieve.

In 1963, I was transferred to the Nanjing Institute of Technology (which was later renamed Southeast University) as a faculty member. My education at Tsinghua helped me lay a solid foundation, and I was able to build structures on this foundation after I began my career at Southeast University.

Professor Tingbao Yang was one of the most renowned architects and architecture educators in China. He didn't like empty talk. He is known for his saying, “Believing in all the books is no better than having no books.” He judged an architect from

what his hands do, not what his mouth says. Under his influence, a professional culture was formed among the faculty and students in Southeast University's school of architecture. Mr. Xunzheng Zhong summarized it 40 years ago: "We are doers." This is the most classic expression that defines the style of the architecture school at Southeast University.

The faculty members couldn't care less about the political study sessions at that time; we used the time to correct students' work, scale a demonstration drawing, or make models. But when it came to teaching students in class, we took it very seriously. The teachers were very devoted and focused, helping students calculate architectural perspective, draw 3-D sketches, and find solutions to mistakes and errors. Sometime a magic touch from the teacher can turn a piece of junk into a piece of art. This brought smiles to many teary eyes. This rescue process also gave us, the teachers, opportunities to temper our professional skills.

In the summer of 1980, before I came to the United States, Mr. Xiang Chen and I selected six students, including Yungho Chang, Yong Shan, and Yuanzheng Jin, for an extensive onsite internship at the Lake Taihu Sanatorium and Rehab Center in Wuxi City. We spent three months there designing buildings. The students were required to practice pen drawing every morning for thirty minutes and landscape watercolor painting on weekends. We critiqued each other's work after finishing the paintings. We coached them to do sketches and renderings in conjunction with the progress of project design. After three months' intensive training, all six students improved significantly in their presentation techniques and artistic achievement. As their teacher, I also benefited from this internship experience.

At Southeast University, I was fortunate to be able to work with a group of great artists and educators whose great works extended my horizon. Xunzheng Zhong's charcoal drawings, Kang Qi's ink-pen drawings, Jukui Lai's and Yongling Yang's gouache paintings, Zhongyang Sun's ink-color renderings, Wenqin Wang's watercolors, Boqian Hu's background details, Yicheng Xu's ink painting, and Guangfu Zheng's quick sketches. They are all

different in styles and expressions. "The spirit of an artist's heart becomes a painting when it's full."

I had been teaching in Southeast University for eighteen years before I came to the United States. I was very low-key, as I didn't think I was a good artist. I tried not to stand out from the crowd. I remember one time when I was given an assignment to do a gouache rendering of a theater. After it was completed and presented, no one believed it was from my hands.

My years at Southeast developed my rendering techniques. Even though I hadn't had the chance to create a lot of works, I learned so much from my colleagues, and their techniques left a deep impression on me. This laid another layer of foundation for my future works.

Here, I want to thank all my teachers and professors at Tsinghua University for giving me a solid foundation. I also want to thank Southeast University for the professional influence I received there. I would like to give special thanks to Mr. Xunzheng Zhong and Mr. Yicheng Xu. Mr. Zhong is a kind, humble, and diligent architect. Mr. Xu graduated from Hangzhou Academy of the Arts and is an intelligent and free-spirited artist. I often visited them at home on weekends to watch them paint. Their selfless invitations helped me raise my level of artistry and enriched my artistic ability to express designs.

Other than Tsinghua University and Southeast University, there was another person who had influenced me in a profound way. He was Mr. Paul (Pengcheng) Sun, whom I met after I came to the United States. He was born into an influential family in Taiwan. He was a Fellow of the American Institute of Architects and a partner at Shepley Bulfinch Richardson & Abbott, where I was employed at the time. He cared for me greatly. He brought my paintings to The Art Institute of Boston for a value appraisal. He himself studied modern art as well as oil painting. His ink-pen technique is very unique. At that time, I was a new immigrant who had limited income. Mr. Sun encouraged me to do architectural renderings as a moonlighting job to make more money. He said Americans were constantly seeking new creativity and were aesthetically fatigued by traditional ink-pen

drawing. His drawings were more contemporary and schematic, and they were liked by his clients.

Not only did he mentor and teach me, but he also introduced me to some architecture firms. And he also referred his clients to me. One evening, when I was doing an architectural drawing in a firm after I finished my day job, Mr. Sun drove all the way from his home in the middle of the night to coach me and keep me company. He never expected me to draw the same ways as he did. Instead, he encouraged me to form my own style.

America has attracted many artists from around the world, such as Helmut Jacoby, Cooper Rudolph, and Emil Kempa, as it provides a free artistic and creative environment as well as the opportunity for artists to make money. There are many talented artists representing different schools and styles in America. Other than the conventional techniques, new rendering techniques derived from pop art, such as the use of needle pens, acrylic paints, color sprays, markers, and pencils, make the United States a leading country in architectural illustration.

Shortly after I immigrated to the United States, my family also moved here while I was still studying at Boston University. The burden of going to school and supporting the family was huge. I cut down my sleep time and started a rendering business on a part-time basis. The price of my paintings and drawings increased from \$300 each to \$8,000 as I won awards along the way. By the time I moved to Taiwan in 1992, the income from my part-time rendering exceeded the salary from my employment.

In America, doing assignments part-time is called moonlighting. Professionals like Mr. Sun, who come from wealthy families, also do part-time work mainly as a hobby or to help friends.

I liked to draw 3-D perspectives by hand because my hand-drawing was faster than a computer. I once competed with a computer to draw a 3-D perspective and I won. My renderings ranged from ink-wash to watercolor, gouache, needle pens, pencils, charcoal, crayon, acrylic ... I could fulfill different requirements from all kinds of clients and work with conditions dictated by any given tools.

In the circle of American architectural illustrators, I was well-known for my ability to adapt and improvise. The presidents of the American Society of Architectural Illustrators, Mr. Paul Stevenson Oles and Mr. Frank M. Costantino, asked me a couple of times to help them do renderings by using their techniques.

Shortly after I was accepted by Boston University into a Ph.D. program in Art History, I was transferred to a Professor Program. The school awarded me with the highest scholarship, which offered me free tuition, room, and board. The school provided me with an apartment on Bay State Road, as well as a stipend of a few hundred dollars per week. It was rare to see a student receive such a generous scholarship. In order to express my gratitude, I completed a few watercolor paintings and gave them to the school as a gift. Boston University made calendars using my paintings and sold them in the bookstore.

For an architect, hand-painting skills are as important as artistic attainment. Architecture is like a solid form of music. It is the material manifestation of artistic form. It should be not just functional but also ornamental. All Chinese master architects were able to produce exquisite sketches while at the same time being masters of watercolor. The same goes for American architects. I was so impressed when I visited an exhibit of manuscripts and sketches by four famous post-modern architects that I brought my daughter and my classmate from Tsinghua Jing Lin to see the exhibit for a second time. The success of masters of the East and West was not accidental.

Our hands are the extensions of our brain. When we conceptualize a design, our hands follow our brain and draw as our mind moves, quickly formulating and expressing design ideas. It is the unity of imaginative thinking and imaginative expression.

Over ten years of teaching experience taught me that students with solid fine art training and great drawing skills usually have stronger design capability. Architecture is not an abstract art, but a figurative art. Built using materials and space, it is a vehicle for expressing aesthetic values. Architects must grasp solid professional basics, continuously improve their artistry and sense of aesthetics,

and develop a magic hand to express and articulate their ideas and creativity on paper.

Computers are advancing rapidly. Students now rely more and more on computers to do designs. The hand that supposed to draw from the drawing board is replaced by the hand that hits the computer keyboard. The ability to do quick sketches has degenerated. Computer-generated paintings lack individualized style and character. This is not a good phenomenon. The computer is a useful tool, but it should not replace our hands that are directed by our creative mind. Those who have good drawing ability and a high level of artistry produce better computer renderings.

In the United States, top architecture firms do not present computer-generated architectural renderings to their clients. They rather pay substantial amounts of money to have hand-drawn renderings done. They think that only drawings and paintings done by hand can represent the firm's style and taste.

My architectural drawing skill is only ordinary. The purpose of publishing this album is to promote hand-drawn architectural renderings. Most of the works included in this book are works that I did to make a living. The total number of renderings and watercolors I did is far more. At the time, I never thought of publishing a book one day, so many sketches were thrown away.

The renderings were given to the clients. Only a few were kept in photographs.

I completed my research paper "Initial Study of Attics" in secret under strict surveillance when I was in the government's custody for 28 months during the Cultural Revolution. It was published in 2012, which was 42 years later, in Architecture and Culture. I included it in this book in hope that the readers will be amused by some of those interesting illustrations created at that unusual time.

I didn't have much opportunity to paint or draw during the time I was teaching at Southeast University. I picked up watercolor painting again after I was released from detainment in 1973. Only a few works have been kept from that period of time. All the sketches and ink-wash paintings kept at Tsinghua University were destroyed during the Cultural Revolution. However, I was fortunate to be able to find some photos, slides, negatives, and some publications. Lastly, I would like to thank all my friends and colleagues who helped me during this publishing process.

Shuxiang Xi
May 18, 2014
New York

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水彩画

Water Color

水彩画均为有感而画，感受以诗词表达，“诗情画意”乃中国画传统。中国古典诗词之格律、音韵、对仗要求严谨；又要“诗言志”，表达思想感情，均非易事。作者自幼喜读杂书，随年龄增长，偶尔也会“荒腔走板”一番，画旁格律诗即为其一，虽不成“方圆”却也真情流露，冀以诗补画，敬请大家指正。所列诗词，除注明作者外，余均为作者自撰。此部分附水粉、水墨画作品各一。



施工中的天安门广场

1959 年 水彩画

天安门广场那时是一片只争朝夕的工地。人民大会堂、中国革命历史博物馆等地标性建筑，正一点一点地显露雏形。“首都十大国庆工程”于 1959 年 2 月最终确定，直接反映了上世纪 50 年代的中国建筑设计水平。

天安门豪情

十大工程盖地新，民工百万震乾坤。
未闻天曙鸡鸣早，金水桥前满是人。



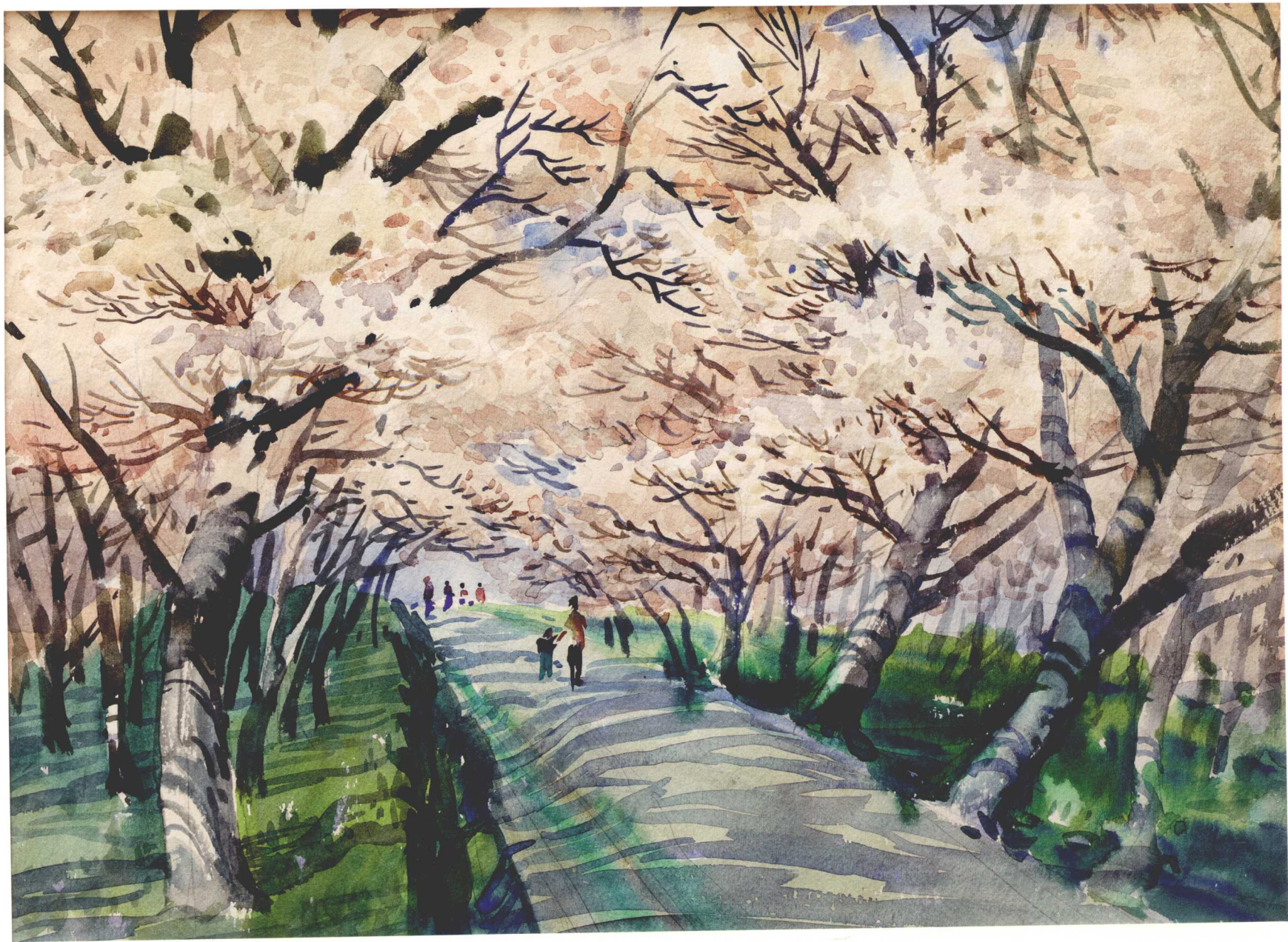
昆山高板桥周府故园一瞥

1959年 水彩画

周府后门河景

河畔飘香屋里茶，春色妩媚到人家。
江南多是相思处，桥下弯弯月照斜。

每年在此偶有停歇，江南老式建筑与庭园，十分怀念。高板桥原名富春桥，始建于明代，距今已有六百多年历史，位于昆山老城东塘街与北后街交会处。初为木桥，后改建为并联式青石拱桥，历经多次修缮，至今桥的拱圈仍是明代旧物。1959年，北侧桥墩尚未被拆除，高板桥上人来人往，热闹繁华。



樱花盛开

1965年 水彩画

梅花山位于南京市中山门外紫金山南麓，因遍植梅花而得名，其中明孝陵樱花亦享盛名，约有三千余株，每年4月沿道路两旁绽放，粉红花蕾，白色花瓣铺天盖地，因为花期短暂，故每当盛开，吸引许多画家前往写生，好友崔豫章先生即为其一人，每年均去画樱。1965年，我受崔先生鼓励，也去凑趣，然画中所见之樱花树在“文革”中已被砍尽。

梅山樱花

金陵四月春来早，漫野樱花地显小。
学做豫章逐颜色，写意梅山笔不老。