

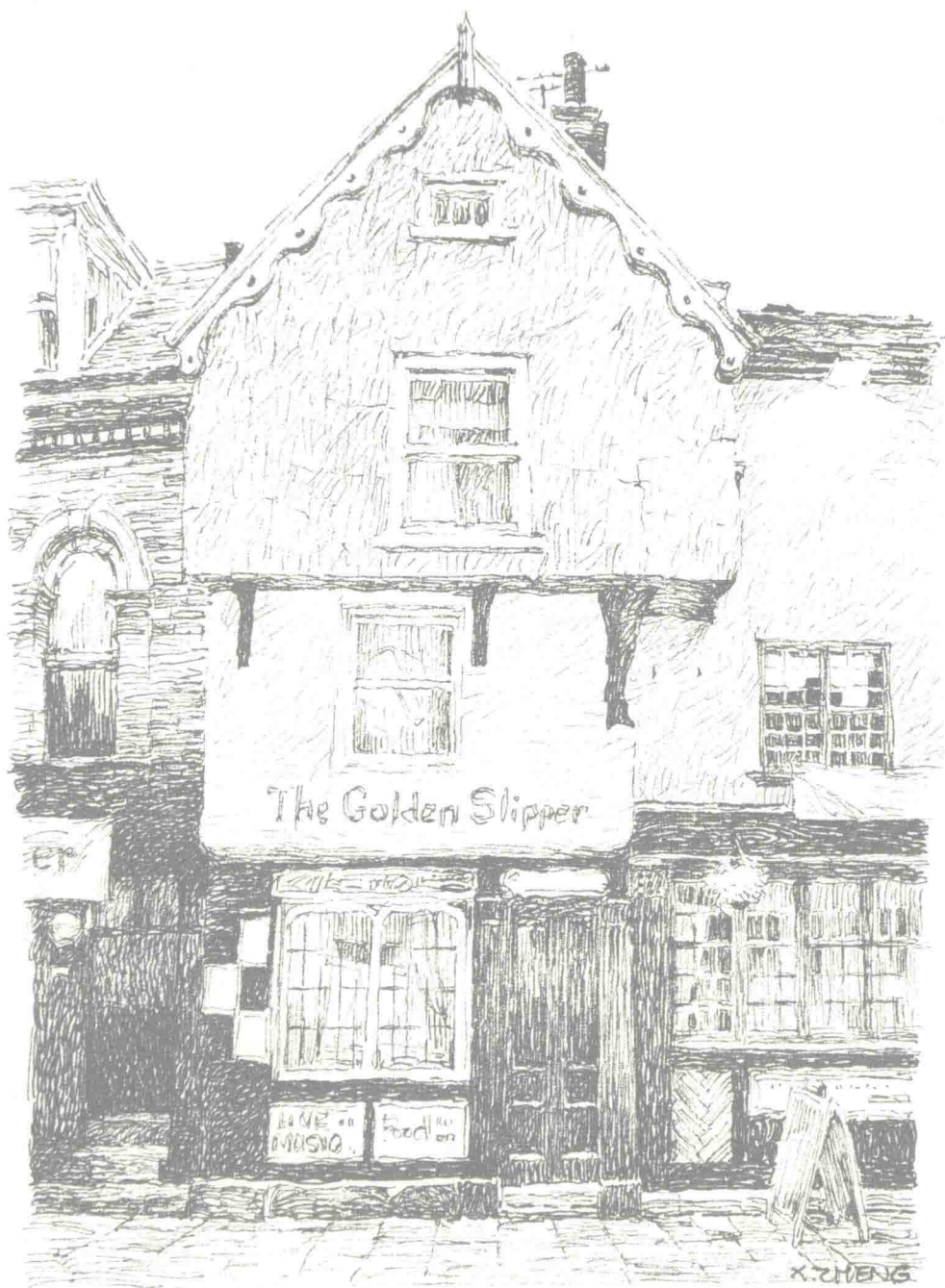


郑忻

PAINTING WORKS BY ZHENG XIN  
绘画作品集

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# 学生时代习作

Sketches in School Days

郑炘，1958年7月出生，河北省张家口市人。东南大学建筑学院教授，博士生导师，中国建筑学会资深会员，中国钢笔画联盟副主席。

长期以来从事建筑设计及其理论、风景环境与建筑、历史文化街区保护与更新规划设计等方面的研究工作。出版《苏南名山建筑》等专著三部，《包豪斯团队：六位现代主义大师》等译著两部，论文30余篇。参与、主持建筑工程设计、城市设计50余项，获国家级设计奖励6项，省部级设计奖励13项。

他的作品“空中庭院：常州青果巷历史文化街区城市设计”获英国《建筑评论》AR & MIPIM 未来建筑奖2015年度大奖及“旧与新”类别单项奖。

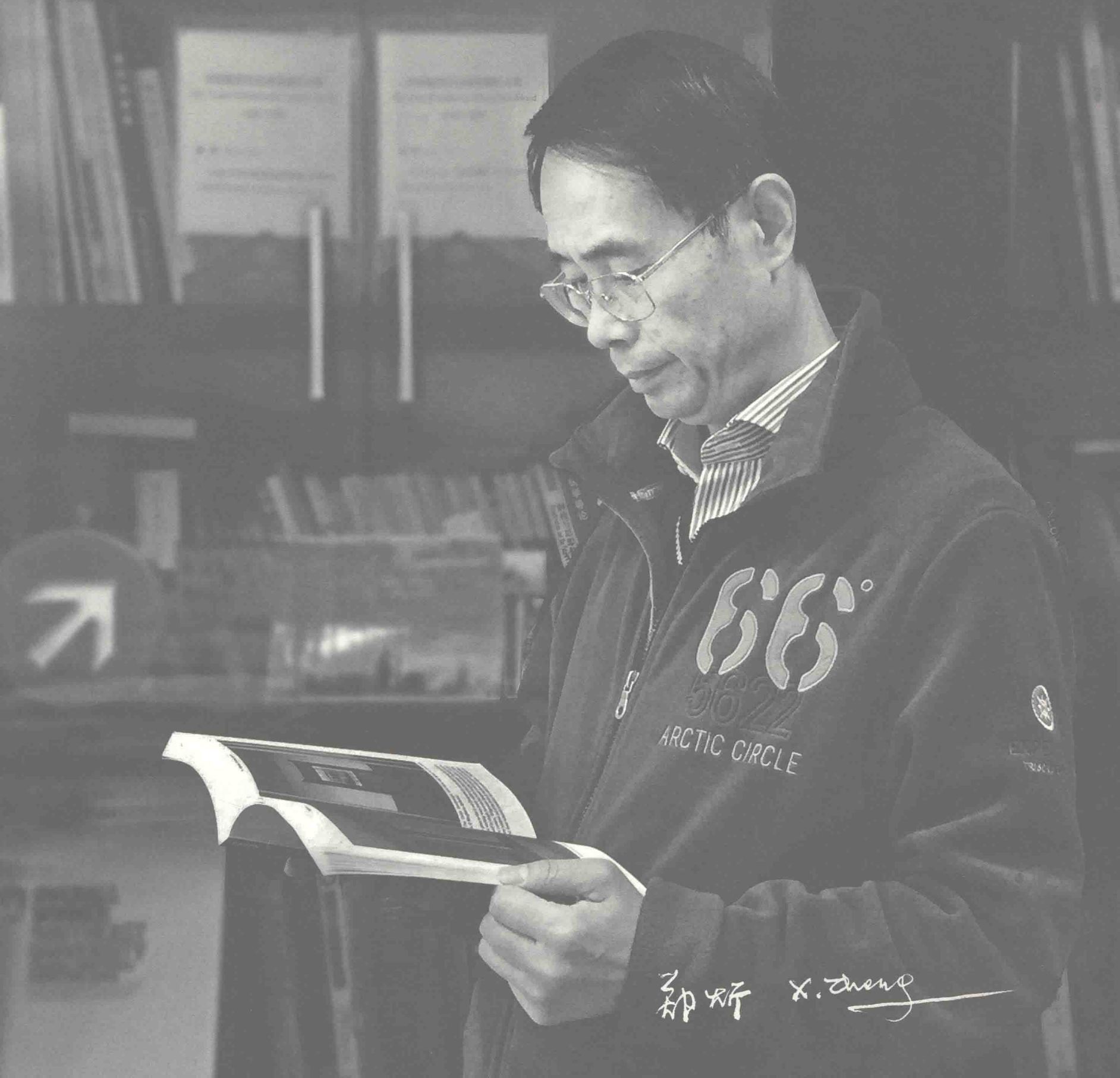
工作之余坚持钢笔画创作，画风典雅，广受好评。

Zheng Xin, born in July 1958 in Zhangjiakou City, Hebei Province. He is a professor at School of Architecture, Southeast University, Senior Member of China Academy of Architecture, Vice Chairman of Pen-and-Ink Painters Alliance.

Prof. Zheng has been working on architectural design and its theory, landscape and architecture, preservation and renewal planning of historical and cultural blocks. He has published *Building on Famous Hills in Southern Jiangsu Province* and other two books, *Bauhaus Group: Six Masters of Modernism* and *Cities and People's* Chinese translations, and more than 30 articles. Among more than 50 architectural projects and urban designs which he participated or presided over, six were awarded by the state and thirteen by the administration or the province.

In 2015, his work “Hanging Courtyards Urban Design of Qingguoxiang Historical Cultural Blocks in Changzhou” was awarded the overall winner of AR & MIPIM Future Project Awards and the winner of its “Old and New” category.

He spends his leisure time drawing in pen and ink, and his works have been widely appreciated for their elegance.



郑新 X. Cheng

## 我的美术历程

自幼年起，绘画作为一个爱好持续下来，不知不觉中陪伴我过了知天命之年。绘画是一条时隐时现的线索，常常让我回想起往日的时光，它也是一个过滤器，让快乐留在我的记忆里。到底是从什么时候开始我喜欢画画儿的，无从知晓。也许是在幼儿园里开始用蜡笔涂鸦的。其时父亲用识字图片教我认字，不过我真正感兴趣的是那些画面，我想把它们画下来。为了得到新的图片，我要先会读、会写在它们背面的文字和拼音。在发电厂的大院里，我从托儿所、幼儿园开始一直读到小学、初中、高中。姨母是电厂小学的老师，她说有一次带我去学校玩，在她的办公室的水泥地板上，我用粉笔画了墙角的痰盂，那应该是我第一次写生。令姨母和其他将成为我的老师的阿姨们惊奇的是，我把痰盂画成椭圆的，具有透视感，而凭她们的经验，未经调教的儿童应该会画成圆的。许多年后，当我知道用儿童的眼睛看世界是令人赞赏的行为时，倍感困扰。显然我是在儿童时期用了成人的眼光。不过那应是偶然的，我想起幼儿时期在家里的墙上、小板凳的两块立板上、餐桌没有上漆的侧板内壁上留下的涂鸦中，那些军官或士兵都是头大身子短，我为基本保持童真而释然。

事实上，我们从小在美术方面的努力处在偏离儿童的眼光的方向上。大概是在三年级，学校开始给我们开美术课。其时正值“文革”轰轰烈烈时期，学校大多停课，而在我的印象里，电厂子弟学校似乎从来就没停过课。好像批斗过几次校长，然后就上课了。估计是当时的造反派想到还得照顾这帮子弟，不然孩子们闯祸，家长们也不安心闹“革命”。我很喜欢美术课。美术课的郑老师几乎是文、理、艺全才，一直到中学，我们将在他的指导下学语文、音乐，有一阵物理（当时叫工业基础）老师生病，他居然也能代课。有一次我不小心把画纸的一角弄掉了，老师说一幅挺好的画给狗啃掉一块，话虽尖刻，却让我以后在保证画面的完整方面倍加小心。有一次画革命圣地延安，老师的范围是用水粉画的，天空是红色的，整个画面都笼罩在暖色调中。我觉得天空应该是蓝色的，于是按照我的理解画了下去。老师的评语是，天有红的时候，况且还象征革命。“文革”时漫画铺天盖地，我的那点绘画才能也派上用场。中学时代，驻军画家李德松叔叔带了两个助手借用我们电厂北院的一个宿舍搞创作。我有幸能进入那间小画室，看李叔叔作画，听他边画边说些画理。也把我的一些粗糙的习作拿去请他指点。从他那里，我开始了一系列的基本训练，如静物素描，家里的局部场景。李叔叔其时正在画一幅军队首长去边疆看望扎根农寨的女儿的画，那显然是作为军旅画家的任务；后来还看到他画一幅水粉画风景，高架桥梁跨越山涧，在崇山峻岭间将隧道连接起来，蔚为壮观。我为那种精致而震惊。李叔叔的指点让我受益良多。考上大学后，读建筑学专业。其时学制四年，有两年半的美术课程。教我们的是画家黄佳先生。他是位油画家、版画家，他以极大的热忱教我们这些拨乱反正后第一批进入大学的学子。除课堂教学外，他还要求我们每天坚持画速写，每个周六的晚上，大家把一周的速写作业带来，相互观摩，并听黄老师点评。那是严格的训练，我从中受益良多。那时还有美术实习，是去千山风景区写生。一次用水彩画岩石景观时，发现熟褐色用完了，不知如何是好。黄老师用红、黄、蓝三色调配，并为我示范画出那块巨大的色调丰富的岩石，令我赞叹不已。黄老师常说“火烧云”“烟雾弹”，多年后同学们重聚，忆及黄老师的口头禅，仍觉亲切。开心之余，我想到的是，黄老师当时必是希望我们能体会出晚霞的壮丽，想象出空间的丰富层次，并表现出来。

1982年，我考入东南大学（原南京工学院）建筑研究所，师从杨廷宝和齐康二位先生。在他们那里，我接受了严格的中国古代建筑以及西方古典建筑方面的训练。杨先生用铅笔为我的牌楼立面改了一张完整的图，从整体到细节均有清晰的交代，令我赞赏不已。齐康先生的钢笔画或精细或豪放，堪称一绝。我在哈尔滨建筑工程学院念书时资料室里有一本齐先生的钢笔画册，我曾临摹过，心之向往可谓久矣。如今可以在先生门下亲聆教诲，自是喜悦。从学生时代到后来留所工作，齐先生带我去了许多地方，师生一起写生，探讨画理，那是美好的时光。三十年过去，齐先生以八十多岁的高龄坚持建筑创作，且每日绘画不辍，如此言传身教，唯有努力去慎思而笃行有意义之事以自勉。



近年来，各地钢笔画家们十分活跃，我与他们一起组织了钢笔画联盟，办大型画展，交流画艺，相互学习，是十分有趣的。联盟秘书处开设了微信平台，介绍各地的钢笔画家的作品，有声有色。上面也登了我的一些作品，我转到朋友圈和建筑系的群聊里，就像办了一次画展，群里的老师们和朋友们纷纷点赞。陆书记建议我出本画集。我开始找我历年的画。由于不擅保管，多年前的画作遗失不少，但还留下一些，居然还找到小学时代的涂鸦。我将不同年代的习作与画作编排起来，分为学生时代习作、色彩类作品、钢笔素描、速写、习作、设计草图与表现等六个部分。从中也可看出我在美术方面的成长历程。

在学生时代的习作里，《我的家》是保存下来的最早的一张画。尽管画艺不精，但大体上反映了我在其中成长的家的状况。如今几经搬迁，那个北院平房里的家早已荡然无存，这幅画就成为我与那个家之间的连接，那上面的每一物都有着难以忘却的故事。书架上父亲留下的那些书一直就是我的心灵上的导引。连环画是孩子们喜欢看的，但那时能看到的是样板戏的连环画，还有就是红小兵抓坏蛋之类的故事。故事虽无聊，画面本身作为孩子习画的摹本还是可以的。中学时代，画家李叔叔的助手郭参谋借给我一本美国人画的艺用人体解剖的书，当时那是内部参考用的，我如获至宝，照着画了一些，从整体到局部对人体有了一定的理解。下乡期间坚持画画儿，扬场的场面是收工之后默写下来的。休息的日子里，一起下乡的同学们十分耐心地摆出姿势，让我画他们。如今只找到韩燕文和王翠华两位同学的肖像速写，虽然笔法有些粗糙，但我表现了两位同学各自特有的神情，还有她们的美。前些时候，我通过微信把画发给她们，她们非常开心。那是多么美好的青春。境遇艰难，但生命的美好具有更为持久的力量，我们的记忆由此也变得美好。比我低一班的秦玉新也是美术爱好者，我们经常一起写生。我们也一起跟着生产队里的羊倌去太行山区里牧羊，一路上翻山越岭，风吹日晒雨淋，但我们也为大自然的壮丽景色而赞叹。那个时期，画了许多速写、默写。现在看来，速写记录下的场景是值得回味的。在《学雷锋做好事》里，两个小学女生在为“七二一”工人大学擦窗户，工人学员们正鱼贯而入。那是奇怪的场景。成年人的懈怠与疏于管理为孩子们提供了做好事的机会。在那座小山村里，农民们得知我会画画儿，请我为他们画火炕边上的墙裙画，我用水墨加水粉画上山水风景，再用清漆罩上去，起保护作用。粉碎“四人帮”后，生产队里揭批“四人帮”，请我画“四人帮”的漫画，也可说是以其人之道还治其人之身。县武装部听说我会画画儿，请我画民兵建设题材的宣传画。这些都是算工分的，这让我十分开心，因为我可以凭我喜爱的那种劳动去换取为生计不得不进行的劳动。而且这似乎让我距梦想中的县文化馆大门近了一步。1977年初，去首都的美术馆看美展，其中有一幅表现毛主席和周总理率红军过雪山的大型油画，气势磅礴，我试着用钢笔在速写本上把两位领袖画了下来，其时我对钢笔的表现有了一定的把握，但没有想到以后钢笔画将成为我的主要的表现方式。我更没有想到，在这一年里，恢复高考那个历史性的举措将改变我们那一代人的命运。在家复习期间，去厂子里的图书室里看罗马尼亚画报，随手在本子上画了几张新闻图片。对我来说，那是些来自另外一个世界的消息，在当时显得比我的周围世界要好一些。特别是在路边读报的两位女士的服装让我觉得有趣，那是后来将风靡全国的喇叭裤。当我收到大学的入学通知书，从此前途一片光明。自读建筑以来似乎已无需梦想了，因为我喜爱的劳动或多或少与为了生计的劳动结合起来，这意味着我已经走在梦想的路径上，只需踏实走下去即可。从学生时代的习作来看，经过本科扎实的美术训练，读研期间的速写有了很大的进步。其时我还保持着画人物的兴趣，并通过临摹一些名家的作品体会到表现的奇妙之处。

第二部分是色彩类的作品。本科阶段的美术课主要学的是水彩画，这两张水彩静物是我的课堂作业，形体、质感、色彩以及光影等多方面的表现力受到综合的训练，老师都给了5分。两张庐山的写生是和伊万一起在庐山旅游时画的，那时追求的是水分很足的那种效果。90年代画的一些水彩画就有了很大的不同，当时的想法是尝试水彩画的表现力，不过，在努力表现质感、光感以及空间感的同时，仍然保持水彩的透明性



特征。后来由于专业方面的事务过于繁忙，我不再能长时间地悠闲地用水彩作画了。钢笔画成了我的主要的绘画方式。钢笔画的好处在于可以随时停下来，又可以随时接着画，这意味着我可以利用零碎的时间来作画。这是我后来画钢笔画的主要原因。有时也会用水彩、水溶性彩色铅笔、色粉铅笔以及油画棒加些淡彩，会有独特的效果，如《沅江云雾》《苏格兰风光之二》等。那四张朗香教堂局部都是在钢笔画的基础上略加一些色粉铅笔而成，经过这些局部的描绘，我更深地体会到勒·柯布西耶的艺术表现力，不只是整体的意象，它的局部也可谓处处皆可入画，那是一种自由的艺术的境界。

第三部分是用钢笔画成的素描。钢笔画是线条组织的艺术，在某种程度上与铜版画类似。当我以钢笔画作为主要的表现方式以后，我总想着要尝试钢笔画表现的可能性。一是幅面可否大一些，二是可否精致一些。2000年前后，我画了几张较大幅面的塞外风光的钢笔画，可以说是一种尝试。我的故乡张家口一带的风景是非常优美的，特别是坝上地区，在冬日白雪皑皑之际，森林浓郁而静谧。登上山顶，塞外风光充盈在宽广的视野里，钢笔画可以利用纸的空白来表达被雪掩盖的部分，可谓事半功倍。鸡鸣山是独立于洋河之滨的高山，我在它的山脚下长大。读本科时曾画过它的蓝调水彩画在学校的走廊展窗中展出，还配上有点忧郁的诗。我国幅员辽阔，不同区域的风景有不同的特征。从松花江边，太阳岛上，净月潭里，到千山、华山、庐山、峨眉山、黄山、嵩山、南岳、雁荡山，从黄土高原到青藏高原，从东海岸到南海岸，到处都美如画。我也去过其他一些国家，我特别喜欢荷兰、意大利、德国以及英国的那些蜿蜒起伏的原野。当然，建筑是我的绘画的主要题材。古今中外的建筑都处在我的视野之中，皖南民居的庭院、水边的温州民居、晨曦中的湘西民居、白雪覆盖的民国时期的住宅、绿色原野中的澳洲农庄、外墙饰面黑白对比强烈的约克老街上的店铺，这些文化背景不同的建筑构成了丰富多彩的景观。值得一提的是罗马这座永恒的城市，当两千多年前的罗马帝国的废墟矗立在城市的中心，给人的震撼就不只是视觉上的了。我在描绘这些废墟的时候，并没有感到它们是毁灭的后果，而是觉得它们错落有致，仿佛是经过设计的。数年前我在柳州酿醋厂看到的锅炉房，是一座堪称经典的现代工业建筑，它的素朴与孤寂的美令我肃然起敬。据当地建设局的一位先生说，那是一位50年代毕业于清华大学的建筑师在80年代初的作品。壁柱的上端砌成斜面，与平缓的坡顶呼应，混凝土圈梁、混凝土的屋檐托梁、窗过梁成为清水红砖墙的点缀，大面积的便于散热的混凝土百叶形成强烈的肌理。一座普通的锅炉房，经过如此认真的恰如其分的设计，就具有超越许多造作的民用建筑的品质。我也想到前些年在旅途中看到的一些废弃的或即将拆除的现代工业建筑，也都有类似的品质。它们都是很好的中国的现代建筑，只是名不见经传，默默无闻。但愿人们发表某物是否存在的议论的时候慎用全称量词，因为他们可能没有见到过所有的事物。

第四部分是速写。在过去拍胶卷照片，由于成本方面的考虑，拍照很谨慎，尽量用速写的方式把风景或建筑记录下来。现在用大容量储存卡的数码相机拍照可谓随心所欲。为了多跑些地方，画速写的机会反倒少了。速写训练的是快速概括表现的能力，有时寥寥几笔会产生意想不到的效果。

第五部分是习作。从建筑杂志上抄图是那个时代的一种学习方式。似乎我更在意那些建筑的画面效果。2003年在柏林开建筑师大会时，随手在笔记本上画些场景也是挺有趣的。在瑞士苏黎世高工进修时，克拉默教授（Prof. R. Krammel）指导我分析密斯的一座院宅设计，其中有一个作业是根据密斯的平面作出抽象画。画出来觉得就像是蒙德里安抽象画的素描版。我想现代建筑与现代绘画之间确有某些共通之处。蒙德里安的抽象画的奇妙之处在于色块之间的非对称的均衡关系。我后来做的一些构图练习中，参照蒙德里安的构图形成一个框架，引入保罗·克利

那样的水平层化肌理，形成新的有趣的构图。也可以引入建筑材料形成的肌理。关于抽象绘画，我只是在考虑建筑形式问题时会想到。事实上，我非常欣赏 20 世纪初的那些具有先锋精神的抽象绘画，也非常认同利奥塔的说法：抽象绘画的实质就是表现不可显示的事物，从而具有崇高的美学品质。不过，就我个人而言，除去与建筑相关的那点抽象的可能之外，我目前还想不出更好的理由超越日常世界的经验。也许以后会。

第六部分是设计草图及表现。温州城南大道城市设计是在 1997 年左右做的，其时电脑软件的功能还没有现在这样强大，CAD 建模只能搞个大概的体块，我只好用草图纸蒙在上面再画得细一些，再去复印成图，在复印图上用针管笔继续深化，并用彩色铅笔涂些淡彩，就去温州规划局汇报了。2009 年开始设计常州天主教堂。在看完现场、午餐时与宗教局赵局长、沈神父沟通，午休后，用了两个小时左右的时间完成了两个方案的平面与外观的设计草图，晚餐时给他们看，他们觉得都可以。英国建筑评论社每年都举办 AR & MIPIM 未来建筑大奖赛，许多国际著名设计机构踊跃参加。其中有一单项是“旧与新”，我觉得前些年我主持的常州历史文化街区城市设计比较合适，于是组织工作室的博士、硕士们重新构思。我的那些草图反映了在较短的时间内所做的方向性的探讨。传统建筑院落组织方式是很有启发性的。但中国传统建筑的庭院一般是在地面上的，而本项目通过二层平台的方式建构了多层次的庭院空间系统，提供了丰富的空间体验，同时也使得公共空间与私人的空间各得其所，这是一个创新。最终这个设计获得 2015 年度 AR & MIPIM 未来建筑大奖赛“旧与新”单项奖及唯一的大奖。交图以后，已是寒假，我又用绘图笔采用线描的方式画出工艺作坊区的局部正轴侧图。年轻时代我用不同的方式画过许多表现图，如雨花台历史纪念碑及陵园的鸟瞰（水粉）、河南博物院的透视图（水粉、碳素铅笔各一）、黄山国际大酒店（水粉）等，当时的图都交给甲方了，拍的照片也已遗失。如今只找到一张读硕士时齐老师指导的课程作业，CCTV 大楼的方案。那是 1983 年的事了。画完一张水粉表现图后，还有时间，于是我又用碳素铅笔画了张素描。金允铨老师见了，觉得我还可以再大胆一些，于是我加强了画面的明暗对比，浮在画面之上的装饰性的线条也豪放许多。在那个厚重的体量下面，演播厅、报告厅有了轻盈的感觉，多年后我才意识到那是现代建筑的一个特征。当我把这两张相距 30 多年的表现相比较，我意识到我们一直处在传统与现代的交集之中。

近 10 年来，我花了许多时间在理论思考上面，今年应可有个阶段性的成果。以后我会有更多的时间来画画儿。为什么要画，我不太清楚，也许是因为这点儿能力是自然的赐予；也许是因为学了建筑的缘故，从不同的视点将某座建筑描绘出来，可以加深对它的体验，或者至少需要把所想象的空间形式准确地表达出来。无论如何，这个世界有许多美好的事物值得去画，那也是我们的希望之所在。

本画集的作品大致反映了我在美术方面的成长过程。回顾这个过程，我感到早年的经验至关重要。首先要感谢我的母亲，是她在动乱的困苦年代为我提供了一个安逸的环境，我才有可能安心学画。在学生时代，我受到师长的教诲，同学的欣赏与鼓励，我珍视这一切，并在此向他们表示由衷的感谢。也感谢戴丽女士的编辑工作。

郑妍

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于南京朗诗国际中国



## My Art Journey

Since childhood, painting as a hobby, has been with me before I realize that I have been over the year of knowing destiny (i.e. fifty). It is not only a flickering clue that often reminds me of the past, but also a filter that leaves behind happiness in my memory. It can hardly be known when I began to like painting. Perhaps in the kindergarten I started scrawling with crayons. At that time my father began to teach me learn to read with literacy pictures, while I was really interested in those pictures themselves from which I wanted to draw. First I had to be able to read and write the words on the back of pictures in order to get new ones. I was brought up in the vast precinct of a power plant, at first being looked after in the nursery and kindergarten, and then going to primary school, middle school and high school, all of which were run by a big power plant in Zhangjiakou. My aunt was a teacher in the Power Plant Primary School, and she told me that she once took me to the school when I was a preschool boy. I drew a spittoon with chalk on the cement floor in her office, and that should be my first sketch of still life. To my aunt and other teachers' surprise, I drew the spittoon into an oval shape, with a sense of perspective. From their experience, children without training usually drew a circle. Many years later, when I learned that it is an admirable behavior to see the world with children's eyes, I felt confused. Obviously in childhood I was with adult viewpoint. But that must be occasional. I remember of the graffiti left on the wall in my childhood home, on the two standing plates of a small bench or on the unpainted inner sides of the table. The officers or soldiers in the graffiti were disproportionate, with big head and short body. I felt relieved for keeping the childlike innocence.

Actually, since childhood our efforts on the art study have deviated from the direction of children's views. Probably in the third grade, the school began to offer us art classes. It was just during the ferocious period of the Great Cultural Revolution when most schools closed up. While in my impression, the Power Plant Primary School had never suspended classes. It seemed that after the principal had been denounced for several times, pupils continued to go back to class. It was supposed that the rebels must have thought of the workers' children who had to be taken care of. Without school children might cause troubles to bother their parents who were fully involved in the revolution. I extremely liked art class. My art teacher Mr. Zheng was almost a versatile person, and we would learn literature and music under his guidance in the following years. When the teacher of physics (so called "industrial base" at that time) was sick, Mr. Zheng could even take over the class. Once I broke a paper's corner accidentally, Mr. Zheng satirized that a piece of a good picture was bitten off by a dog. Though poignant, his words always reminded me to carefully assure the integrity of pictures afterwards. Once we painted the sacred place of the Revolution in Yanan. In his demonstration by gouache, the sky was red and the whole picture was bathed in warm atmosphere. But in my impression the sky should be blue, so I performed it according to my understanding. The teacher's comment was: sometimes the sky was red which moreover symbolized revolution. During the Great Cultural Revolution when comic series vilifying the overthrown leaders overspread, my talent of paintings could also have a little use. In high school days, Li Desong, a painter of garrison, borrowed a dorm in the north courtyard from our power plant, where he would carry out his art work with two assistants. I was luckily allowed to enter his studio watching him painting and listening to his understanding of art. I also took some of my rough sketches to him for advices now and then. With his help I started series of basic training, including the sketches of still life or a corner inside my house. Uncle Lee was painting a picture about an army chief visiting her daughter rooted at a farm village in frontier areas, which apparently was his task as a military painter. Later he painted a landscape in gouache, in which the elevated bridge across a stream, connecting tunnels through high mountains and lofty hills. It was a spectacular view. I was deeply impressed with that kind of delicacy. I benefited a great deal from Uncle Li's guidance. After two years farm work in a small mountain village I was admitted to enter the Harbin Institute of Technology to study architecture. In four school years, there were two and a half years of art curriculum directed by the painter Huang Jia. He was both an oil painter and a printmaking artist with great enthusiasm to teach us first batch of university students after bringing order out of chaos. In addition to classes, he asked us to keep daily sketches, and every



Saturday night we collected the sketches, observed each other and listened to the teacher's comments. It was a truly strict training which substantially influenced me. Besides, we went to Qianshan mountain scenic area for artistic practice. Once I found my burnt umber pigment used up and had no ideas when painting rock landscape. Mr. Huang mixed with red, yellow and blue, and demonstrated me how to draw that huge colorful rock which made me with admiration. Years later, in the classmates reunions we still remembered his pet phrase such as "flaming cloud", "smoke bomb" and felt genial. What I considered beyond the happiness was that Mr. Huang at that time should hope us appreciate the magnificent sunset and imagine the rich levers of space, furthermore expressed.

In 1982, I was admitted to Institute of Architecture in Southeast University (SEU), and studied the graduate courses under the guidance of Prof. T. P. Yang and Prof. Qi Kang. From whom I received strict training of both classical western architecture and classical Chinese architecture. Prof. Yang modified my arch facade into a full figure with a pencil, clearly expressing from the whole to details that I admired unceasingly. Prof. Qi Kang's pen drawing, either fine or wild, was quite breathtaking. I had copied a book of his drawings in pen and ink in the library of Harbin Institute of Technology and admired him for a long time. When I had the opportunity to study under the guidance of Prof. Qi, I felt joyful. From studenthood to the years of working with him later, I followed him to go to many places for sketches. It was really a great time that the teacher and student sketched together and explored art theory together. Thirty years has past, Prof. Qi as an eighty years old architect adheres himself to architectural design and continues daily painting ceaselessly. With such words and deeds, I could only encourage myself to make full effects to deliberate and practice meaningful things.

In recent years, pen-and-ink painters have been very active across the country, together with whom I organized the Pen-and-Ink Painters Alliance, doing some large exhibitions, exchanging art views, learning from each other, etc. That has been very interesting. The Secretariat of the Alliance opened WeChat platform, successfully introduced many art works of these artists. It also published some of my works. When I shared these with my friends and the Architectural Department group chat, as if I was holding an exhibition, thumbs-up were showered from teachers and friends. Secretary Lu advised me to publish an album, so I started to gather my paintings over the years. Regrettably, lots of them were lost. Still I found some, even including my doodles at the age of primary school. I divided the sketches and paintings of different ages into six parts, including 'Sketches in School Days', 'Color Paintings', 'Sketch Paintings', 'Sketchs', 'Studies and Notes', 'Design Drafts and Presentation Drawings', from which one can see the course of my artistic developments.

"My Home" is the earliest one of the preserved sketches of my school-days. Though childish, it still largely reflects the state of the home I grew up in. After several times of moving, the bungalow house in the north courtyard has all gone so that this picture becomes the only connection with that house—each object represented has a story difficult to forget. The books on the shelf left by my father have been the guide of my mind. Children then liked reading comic books, while the contents were mainly about so called model Beijing operas, or stories such as little-red-guards catching the bad guy. Although story was boring, the picture itself could be the model of painting for a little child. When I was in middle school, senator Guo—the assistant of painter uncle Li—lent me a human anatomy book for art use, which was drew by an American artist and only for inner reference. I seemed to have found out the treasure. Through the imitation work, I got a certain understanding of human body from the whole to the part. I persisted in painting during the countryside years, the scene of winnowing was written down after work. In the rest days, my classmates who went to countryside together with me, posed patiently to let me draw them down. Today, I can find only two of the portrait sketches for Han Yanwen and Wang Cuihua. Although the technique was somewhat rough, the expressions of their own characters, as well

as their beauty, were authentic. The other day, I sent the pictures to them by WeChat, they were very happy. What a beautiful youth! Hard times as it may be, the goodness of life has a more lasting power to give us a better memory. Another art-lover was Qin Yuxin, who was one year lower than me and often went to sketch with me. Once we followed the shepherd of our production team to graze sheep in Taihang mountain area. Being exposed to the weather along the way of tramping over hill and dale, we still exclaimed for the magnificent scenery of nature. I drew many sketches both from life and memory at that time. Now it seems that recording the scenes by sketch is worthy of recalling. In "Learn from Lei Feng to do good", which I drew during the days when I visited my uncle, a pharmacist in a steel factory hospital, two primary school girls were cleaning the windows for '721' Workers University of that factory, while the worker students filed into the building. It was a strange scene. It was the laziness and lack of management of the adult that provided opportunities for children to learn from Lei Feng. In that village, the farmers asked me to draw pictures on the wainscot of heated brick bed when they knew I could paint. I drew landscape by using ink and gouache, then covered with varnish to protect. The production team wanted to expose and criticize the gang of four after they had lost their power, so they asked me to draw some caricatures, it might be fighting fire with fire. When the county armed forces department knew I could paint, they invited me to draw posters mostly on militia construction subject. What made me very happy was that all the artistic work could count workpoints. It meant that I could exchange my favorite fine art for the labor I had to do for my living. And it seemed to me that I was getting closer to the dream of becoming a member of the county cultural house. At the beginning of 1977, I went to see an art exhibition in the National Fine Arts Museum in Beijing, and was attracted by a large oil painting, which expressed the scene of the Red Army across the snow mountain under the leadership of Chairman Mao and Premier Zhou. It was very grand and magnificent. I tried to copy figures of the two leaders carefully from this picture with pen and ink in my sketch book. At that time, I showed certain confidence about drawing in pen and ink, but never thought it would come to be main medium of expression during my career. In the same year, a great event occurred beyond my expectation, which was the resumption of college entrance examination—the historic measure changed the fate of our whole generation. During the period of reviewing lessons at home, I went to the library of the factory to read the Romania Pictorial, and drew at will a few news pictures in my notebook. For me, they were some news from another world, which seemed better than the surrounding world of me. Especially I observed the two ladies reading newspaper by the roadside for their clothes interested me very much. The trousers would be known as bell-bottoms in later years when they swept the country. When I received the letter of admission from the university, the future seemed bright. From then on, it seems that there would be no need to dream, because more or less, I have combined the work for living and for interesting together, which means I have been on my way of dream, the only thing left is to keep walking. From the "Sketches in School Days", we can see a good progress has been made after I became a graduate student. That owed much to the formal art training in undergraduate course. At that time, I still kept the interest of portrait painting, and appreciate wonderful expressions by copying the works of some famous painters.

The second section is about my color paintings. When in college, water color painting used to be the main subject of art class. These two still life paintings are selected from my class assignments, both of which were given 5 marks. And at that time, my painting techniques for expression of shape, texture, color, light and shade had been trained in a comprehensive way. The two paintings of Mt. Lushan was finished when traveling in Mt. Lushan with Yiwan, a friend of mine. At that time the effect of ample water shown in the picture was my personal pursuit. In 1990s, my water color paintings were significantly different from the previous ones. It became my essential focus to explore the expressiveness in water color. But while representing texture, light and sense of space as possible as I could, I still preserved transparency as the basic character of water colour. Later on, due to tremendous amount of daily work in profession, I was unable to spend a long time painting in water colour without interruption. So pen and ink turned to be the major



medium of my art. Stopping at one certain place at random and taking out the pen to start drawing immediately was a great advantage, which meant that I could make good use of any spare time in painting. So it is one of the main reasons why pen drawing has become my major expression way in painting. By the way, as it is shown in the picture Clouds of the Yuanjiang River and Scenery of Scotland 2, adding some light color to pen drawing with water color, watercolor pencil, toner pencil or oil painting stick will result in very unique effect. And also, the 4 pictures of Details of Chapelle Notre Dame du Haut, Ronchamp were finished with some color toner based on previous pen drawing. Personally, through description of these details of the chapel in painting, I experienced a strong sense of artistic expressive force from Le Corbusier, that not only the entire image of the chapel but also every detail of the building can become a visual theme to be taken in a painting. And this can be called the freedom of the state of art.

The third section is about my drawings in pen and ink. Drawing in pen and ink is an art of organizing lines in the way similar to copperplate to some extent. After turning to pen and ink as the main medium of my art, I devoted myself to explore the possibilities of its artistic expression. I wondered what effects would bring about if the size of picture became larger and the touches subtler. Around 2000, I finished some drawings of sceneries of northern China in comparatively large size, which might be considered as a kind of attempt. The natural landscape near my hometown Zhangjiakou is really magnificent, especially when you overlook it from above on the Dam Plateau. In winter the plateau is covered by heavy snow, and forests in the distance enjoy its flourish and tranquility in the sunshine. On the top of the mountain, the broad perspective is full of beautiful sceneries of northland. In pen and ink, the blank area of paper can be spared to represent the snowy part of the mountain in a smart way, just as the old Chinese idiom saying getting twofold results with half the effort. Mount Jiming is an isolated peak standing on the bank of Yang River, at the foot area of which I was born and grew up. When in college I ever drew a painting of its scenery in blue-toned watercolor, which was displayed in the show window of the teaching building corridor and added with some melancholy poems. In a vast nation as China, every kind of natural landscape features its own character in different areas. Everywhere is picturesque from the bank of Songhua River to the Sun Island and Moon Lake, from Yellow River Plateau to Tibetan Plateau, from the east coastline to the south coastline, and among the hilly areas of Qianshan Mountain, Huashan Mountain, Lushan Mountain, Emei Mountain, Yellow Mountain, Songshan Mountain, Hengshan Mountain and Yandang Mountain. And I have been to many other nations around the world, too, among which Netherlands, Italy, Germany and Britain with their meandering farmlands are my favorites. Certainly, architecture is always the theme in my paintings or drawings. Buildings at different times and in different places appeal a lot to me. The courtyards of old house in Southern Anhui Province, old houses along the riverside in Wenzhou, a Xiangxi village in dawn light, the house, which was built during the times of Republic of China, covered by snow, Australian farmhouses dotted in the green field, small shops with walls colored in black and white on the old York street, all these buildings with distinctive culture background have composed beautiful pictures of colorful landscape. Rome, an eternal city, deserves to be mentioned particularly. They will be moved not only by the visual effect when visitors see the ruins of Roman Empire of 2000 years ago standing still in the center of the modern city. When drawing pictures of the ruins, instead of taking it as the consequence of destruction, I considered it as something elaborately designed which is well-proportioned and well-arranged. A few years ago in Liuzhou, a boiler-house in a vinegar factory appealed to me which I personally thought could be a classic model of modern factory buildings. Its simplicity and lonely beauty aroused my deepest admiration. According to a staff of the Building Bureau of the city, this work was designed in 1980s by an architect graduated in 1950s from Tsinghua University. The top of its piers was built into slope in order to echo the gender slope roof above. The ring beam, roof beam and window lintel all made out of concrete became the ribbons on the pure red brick wall. Meanwhile, concrete blinds of large area, which are good for ventilation, produced intensive texture on the surface of the boiler-house. It was designed rigorously and appropriately to such an extent that this



ordinary boiler-house possessed a unique character that was superior to many cutesy civil buildings, which also reminded me of some other abandoned or to-be-demolished modern factory buildings with the same quality when I was traveling around a few years ago. They are all excellent examples of Chinese modern architecture but without any fame and in anonymity. I only hope that people would use with caution any universal quantifier when beginning their remarks upon something's being or not being for they may have not yet seen everything.

The fourth section is about my sketches. In the past when photos could only be recorded on film, we would take photos quite discreetly, i.e. we would press the shutter only after finding a good view for the sake of costs. So I drew down landscape or architecture by way of sketching as often as possible. In recent years, it has become much more convenient for me to use a digital camera to take photos with large capacity storage cards at my pleasure. In this way, in order to visit more places in time, the time for sketching has decreased a lot. However, sketching is always a good way to improve our ability of expressing ideas briefly and immediately.

The fifth section is about my previous studies. When I was an undergraduate, copying plans, facades, sections and perspectives from architectural magazines was a fairly popular learning method among students. As for me, picturesque effects a building might have seemed more notable. And drawing down some scenes at random on my notebook at the world architect conference in Berlin in 2003 was still an interesting piece of memory to me. When engaged in further studies in Eidgenössische Technische Hochschule Zürich (ETH), Professor R. Krammel once instructed me to analyze a courtyard house designed by Mies van der Rohe. One of the assignments was to draw an abstract picture based on the plan designed by Mies, which, I thought, was much the same as the sketch version of abstract paintings of Mondrian. In this case, modern architecture and modern painting must really share something in common in my opinion. The most intriguing thing embedded in the abstract paintings of Mondrian is that each color area may reach a balance with one another in an asymmetric way. In some of my later practice of composition, according to the framework of Mondrian's picture, I tried to introduce some textures in stratum like those of Paul Klee's, which produced new interesting compositions. And by the way, textures formed by architectural material could also be added to the pictures. As for abstract painting, I would think of it only when I consider the formal problems of architecture. In fact I really appreciate the abstract paintings with spirits of avant garde in early times of 20th century, and I also agree with F. Lyotard's opinion: the substance of abstract paintings is to express the unshowable and hence is of the aesthetic quality of sublime. Nevertheless, apart from the possibility of abstraction related with architecture, I cannot have a better cause to transcend the experiences of the ordinary world for the time being. Perhaps I shall have someday.

The sixth section is about design drafts and expression. The urban design of South Avenue in Wenzhou was carried out around 1997, at which time the function of computer software was so much more humble than today that CAD modeling could only produce some raw blocks. Thus after that, I had to draw more details with sketching paper covered on the CAD model picture, which was copied later into formal blueprint. And based on that drawing, I continued to make further design and add some light color with color pencils onto the picture, which then could be delivered as the intermediary result to the local planning authority. The design of catholic church in Changzhou started in 2009. After investigating into the site, chatting with director Zhao from Bureau of Religious Affairs and priest Shen during lunchtime, and a small nap later, I spent about two hours to finish the drafts of plans and perspectives of two different designs, which were accepted by Zhao and Shen in supper. The competition of AR & MIPIM Future Projects Awards held by British Architectural Review attracts many international famous architects' offices to attend to every year. One of the categories of

awards is called Old and New, the subject of which I think an urban design of a historical cultural block in Changzhou finished some years ago really suited to. So my doctors and postgraduates were organized together to engage in rethinking this design. And some of my sketches reflect the instructive exploration of the design in a fairly short time. The organization of traditional courtyard is very instructive. But courtyard of traditional Chinese architecture is generally on the ground, while this project constructs the multilevel courtyard space through the way of platform on the first floor. It provides a rich spatial experience, at the same time making the public space and private space in proper place. It is creativity. Eventually, our work was successfully awarded the winner of the Old and New category and the only Overall winner both in the competition. After delivery of the competition work, it came to be winter vacation. I drew a normal axonometric drawing of some parts of the artistic workshop area in our design with pen and ink. In youth time, I used to try many different ways to paint my architectural rendering, such as the bird-view of Martyrs' Cemetery of Yuhuatai (in gouache), the perspectives of Museum of Henan Province (one in gouache and another by carbon pencil), International Hotel of Huangshan Mountain (in watercolor) and etc. However, most of them were delivered to clients and their photos were lost for years. The only one that has been found is a design drawing of CCTV building as a course assignment instructed by my tutor Prof. Qi Kang when I was a postgraduate in 1983. After finishing this architectural rendering in gouache, I also drew a sketch for it with a carbon pencil during the days before handing in. When I thought I had finished the work, Mr. Jin Yunquan saw it and told me to be more audacious on the expressive effect, so I tried to enhance the contrast between light and shade of the picture, as a result of which the decorative lines floating on the painting became more bold and unconstrained. From a professional point of view, under the heavy mass of the main building, the studios and the lecture hall achieved a sense of lightness which I would realize years later to be a character of modern architecture, which might be a kind of consciousness. When putting these two pictures that were 30 years apart in comparison, I realized that we had always been involved in the intersection of tradition and modernity.

In recent decade, I have spent much time on theoretical thinking and a periodical result may be produced this year. In the future I will have more time to paint. I am not really clear why I always want to paint. Perhaps my sort of ability in drawing is gifted by nature, or because of my study experience in architecture, I can enhance my observation of a building when I try to draw it from different viewpoints, or at least I need to express space and form accurately from my imagination. Whatever in short, in this world there are really abundant beautiful things deserved to be expressed in painting, which exactly happens to be the essential hope for all of us.

The works in this album reflect my artistic development roughly. Looking back the process, I feel that the early experiences have been of great importance. First I am grateful to my mother for her efforts to give in the turbulent and difficult years an easy and comfortable home where I might confidently learn painting. In my school days I got earnest teachings from my teachers, and appreciations and encouragements from my classmates, all of which I cherish a lot. Here I would like convey my sincere thanks to them. And I also thank Ms. Dai Li for her editorial work.

Zheng Xin

2015.4.18

Central Garden of Landsee, Nanjing



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