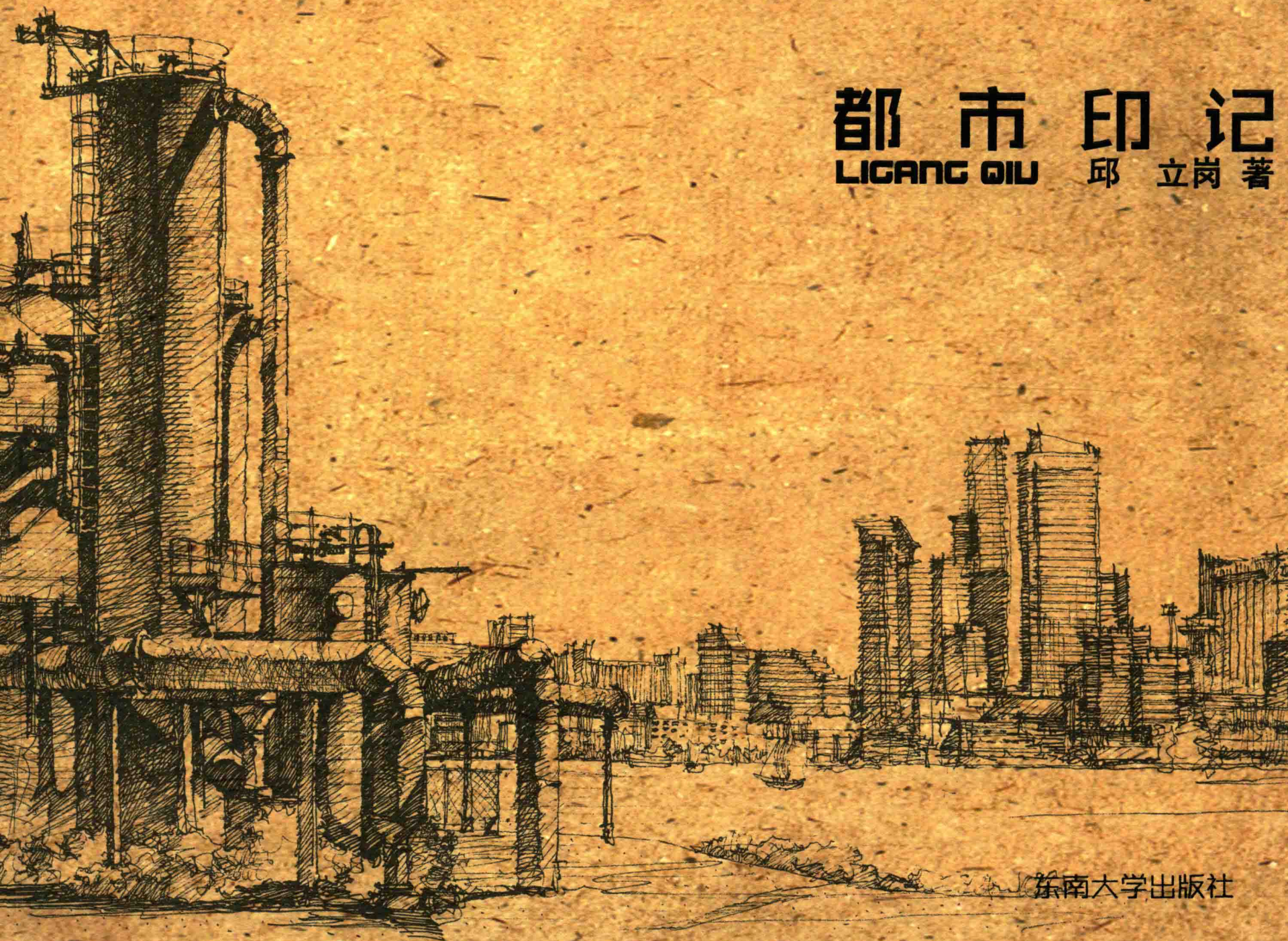


URBANSCAPE

SKETCHES ON SITE

都市印记
LIGANG QIU 邱立岗 著



东南大学出版社

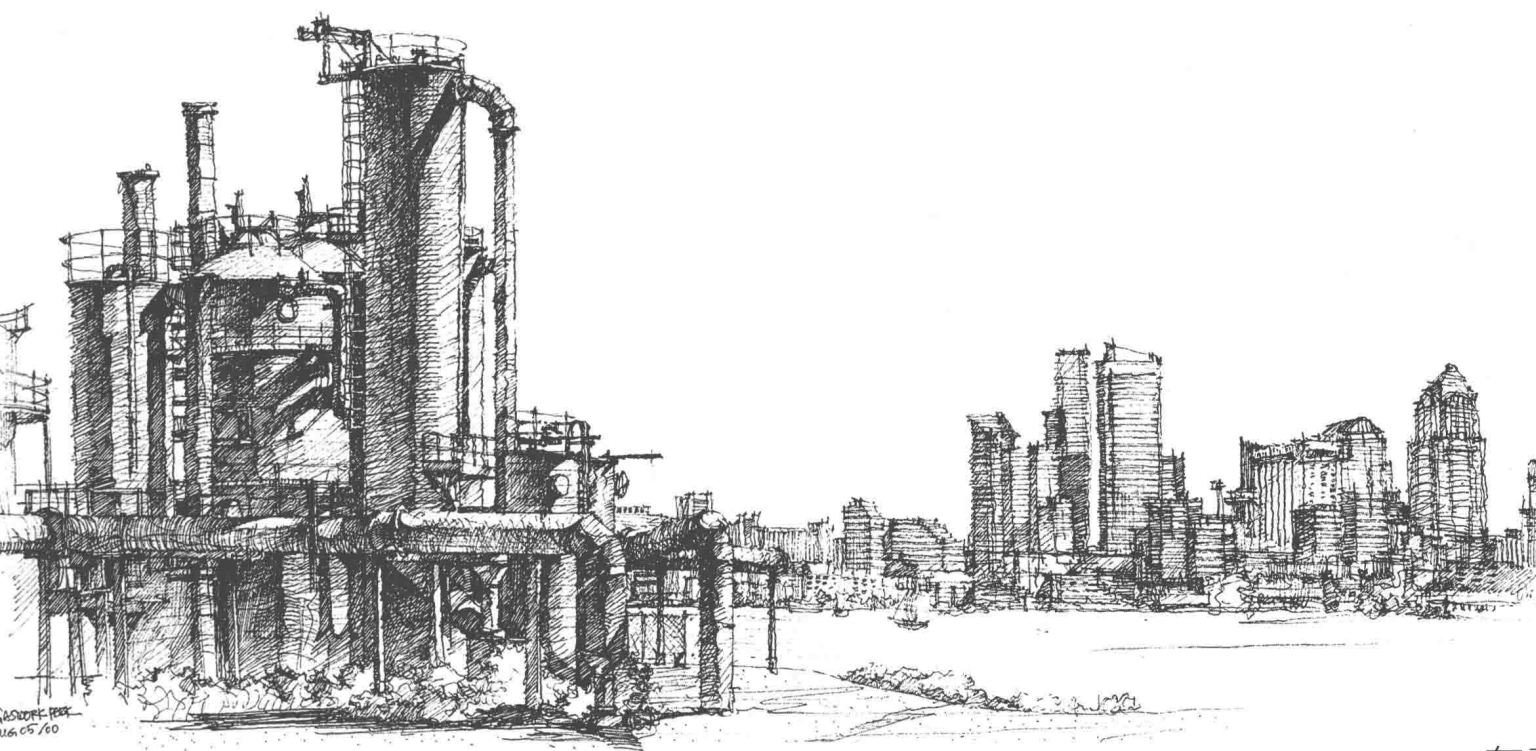
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题献
Dedication

献给陈曦女士和邱爱晨小朋友
To my wife Xi Chen and our beloved son, Aichen Qiu.

序

邱立岗是我的硕士研究生，他学习努力、设计出色。毕业后在国外留学和工作了十几年，目前他回到国内，在北京、南京创业。学生时代他就喜爱钢笔绘画，十多年前曾出版过一本画册，受到了好评。近年来他继续研习、作画，画技获得新的突破。

他的画很帅气，建筑轮廓明确，黑白分明，钢笔线条有序、洒脱，气韵不凡。
今天再次见到他的钢笔画颇感兴奋，特为其画册出版作序。

齐康
中国科学院院士，东南大学教授
2015年1月

附(2001年7月出版的《钢笔·现场写生》序)：

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，对老师布置的学习和设计任务都是十分的认真、执著。

记得一次我在改他做的一个活动中心的设计图时，看到他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，他的设计恰如其分，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。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

Ligang Qiu was my graduate student. He studied hard and was excellent in design. After graduation, he studied and worked abroad for more than ten years. At present, he returned to China and established his own practice in Nanjing and Beijing. He liked pen sketch since he was a student and published an album of sketch more than ten years ago, and it was well received. He keeps studying and sketching in recent years. His sketch technique has achieved a new breakthrough.

His sketch is very dashing with clear architectural outlines, distinctive between black and white tones. Orderly stroke lines, free and easy, with extraordinary artistic spirit. I felt quite excited to see his pen sketches today again, hereby I wrote this preface for his new sketch collection.

Qi, Kang

Member of Chinese Academy of Sciences,

Professor, Southeast University

January, 2015

Preface For *LIGANG QIU-Sketches (Landscape & Streetscape) (2001.7)*

My first impression of Ligang Qiu was an honest young student, coming to my institution with his special interest in drawing, planning to study with me for a Master's degree in Architecture. He had his own sense of individuality, and sometimes gave a curious impression of "gruffness". For the most part, he was always very earnest, and insistent on his own specialized interests as well as regular curriculum and design work given by his advisor. Once when I was revising his design of an activity center project, I discovered that, according to the topography of the hillside where the building was located, he successfully combined a traditional Chinese approach with his own creative talent to make a new design in modern architecture. His design was so appropriate both to the modernity and the tradition, with the scale and proportion showing a suitable awareness and sensibility. His design surprised me and struck me to the point where I appreciated in my heart for being audience to such an ingenious design: he was a "good boy". (I always call those students "boys" as they studied and worked in our Institute, and also care about them very much.)

Time flies quickly. Ligang had graduated seemingly in an instant. After that, he got a chance to work and study at a famous design institute in the United States. Since his parents are my good friends, I often got his news from them. When he won awards and achievements in his professional career, it gave me great pleasure. I was always interested to find out if his characteristic gruffness had worn off.

The year before last, Ligang came back to Nanjing and visited me. He did not change that much and became more mature as well. I asked him about his life in the United States and he told me what he had learned in Nanjing was still quite useful for his practice in the U.S. For anyone who does design in the U.S., the basic skills are still essential tools in the design process. He also showed me some sketches he had drawn in France. They were outstanding drawings, especially those which depicted the architectural scenery of European cities. The light and shadow shown on these sketches were so precise and wonderfully expressed. For an architect it is normally a basic requirement to be able to draw the structure accurately, but to express the interwoven of light and shadow in an artistic way, including the movement and integration of the environment, an artist needs to have an artistic deep-hearted insight and fully comprehend the nature. When he showed me his sketches, I felt quite delightful from base of my heart, and said unwittingly: "It may be a good idea to publish a collection of these sketches," Ligang said; "I need more time to do it properly." I replied to him, "well, try it and make some copies of these sketches for me," to which he agreed. Later on he returned with the refined sketches. Beyond my expectation, his drawings were even better. It may really be true as the saying goes: "Indigo blue is extracted from the indigo plant, but is bluer than the plant it comes from." I encouraged him to keep drawing more and more. I think these sketches drawn in France and the U.S. will certainly help to promote his artistic achievements in architecture. I have taught nearly a hundred graduate students, but the ones like Ligang are certainly very few!

His sketch style is different from my own. He has more time to observe the objects which he wants to draw, to grasp the atmosphere of the environment around the architecture or the structure group of the city, and then spends enough time to develop the drawings in sufficient details. Therefore, with all this perception his drawing style is solid; and he can also describe the objects incisively and with vivid, artistic understanding. For myself, I like to use long and short lines, even dotted lines; Ligang uses long lines throughout his drawing. I like to use crossed vertical and horizontal lines; he likes to use crossed oblique lines. The last time I spoke to him, I pointed out the advantage of his sketch skills, that the crossed lines can express the artistic conception of hazy and flowing emotion. He is now going on to more advanced innovations. Because on the hill of the architectural design world, except the requirements of function, applicable, firmness and environment consideration, 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.

Qi, Kang

Member of Chinese Academy of Sciences,

Professor, Southeast University

July, 25, 2001

Jing Feng Hotel, Beijing

题词

形象准确、质感丰富，宜突出重点
加强空间层次，尽可能省略笔触，特别
是非重点和远景

钟训正 2014.10

钟训正
中国工程院院士，东南大学教授
2014年10月

Inscription

Accurate image, rich texture, should make the focal points more stand out, strengthen the spatial hierarchy, and minimize brushwork as much as possible, especially for the insignificant and distant views.

Zhong, Xunzheng
Member of Chinese Academy of Engineering
Professor, Southeast University
October, 2014

Preface

For many years, Ligang Qiu, as an architect, has considered sketching as a significant part of his life and has never stopped sketching ever since. His work is distinguished by his personal style: rigorous but bright, rigid yet bold. His unique style has transformed ordinary scenic landscape and urbanscape into brilliant pictures.

Ligang Qiu was an outstanding student during his undergraduate study at Tongji University and was also very good at sketching. He started sketching during his spare time and during his numerous travels after he started his studies at The Architectural Research and Design Institute of Southeast University. He was influenced by his graduate teacher, professor Kang Qi's "sketching wherever you go" and this habit accompanied him throughout his later professional experience including his time studying abroad and working at several foreign architectural firms, which spanned over more than twenty years. Sketching became an important part in Ligang Qiu's personal life, and his personal style development can also be expressed as an inspiration through sketching.

In the context of visual arts, the semantics of sketching are quite broad. As a component of the formative arts, the forms and techniques of sketching expression are very diverse and rich. Good sketching works should show what artist sees and feels, senses and comprehends, which leads audiences straight into the emotional world of the artist. The process of sketching is also a reflection of an artist's personal accomplishments, which may include: controlling ability of the overall picture, the ability of artistic expression, the ability of analysis and judgment, the ability of summarization and extraction, the aesthetic controlling and exploration ability of expression tools and materials, and the ability of art taste and appreciation. A common misconception of sketching is that sketching equals drawing quickly. It is a misunderstanding. The core purpose of sketching is not about time and speed but to draw. Sketching helps people to train their visual memories, which is a core component of architects' professional quality. The value of sketching is more about letting people understand that art creation is inspired by nature and life. Human art creation in all ages has been the same. Through this sketching collection, we can appreciate that the artist derived numerous resources and inspiration of nature and life through the process of sketching.

Sketching is also a reflection of design thinking. When both the mind and hands work together to produce one's design intension, this expression would naturally reveal "traces of the mind" with full vitality, and it would also show the thought tracks and state of design process. Computer rendered images once being generated would associate with an impression of being "matured" and "refined". This illusion of beauty would hinder one's thinking and judgment and terminate the possibility of further development. The "rash" and "incomplete" character of sketching is an attempt to capture the fleeting image that comes to mind with all of its strengths and possibilities without any of its weaknesses. The representation of unclear and blurry images provides a vast potentials for the further design development. Like embryos, although immature, they contain possibilities for future growth.

For architects, sketching is a way to carry out the onsite spatial readings through firsthand experience and spiritual inspiration. Nowadays, for fast and convenient results, photographs are taken as the only means for spatial readings and experiences. There is no ground for blame from a conventional cognition purpose, but this cannot replace recording the experience of the place with pen sketches. Sketching is the process of intake all the onsite environmental elements by artists: from the atmosphere to the light and surrounding flavor. This is an all-round down-to-earth experience, exercise in observation and grasping the essence of the site. Photographs oftentimes filter out fresh and vivid elements of the site for leaving only the fixed image. The result is an image without deep humanistic feelings. Just as the author said, while sketching, one can feel the flow of time, enjoy the fine easing pace, examine the relationship between oneself, the outside material, and one's social environment. This sketching process indeed is a process of visual immersion and intellectual pondering.

Ligang Qiu's sketching work does not only record the appearance of the surface but it also explores the underlying rhythm characteristics behind. Beside grasping what lies on the surface, traditional and modern formative arts pay attention in exploring the rhythms of form characters. There is dualism in everything, "lonely smoke rises straightly from the desert, long river reflects the round sunset", "Seeing smoke in the mountain's periphery, peeking sunset through bamboo grove", when people read these poems, a vivid image of nature would appear in their minds. One can also clearly sense a parallel between what composes an image of nature and the fundamentals of what makes up an image: dots and lines, curves and straights, hard and soft, vertical and horizontal, void and solid, open and enclosed, assembled and scattered. This is the very essence of the rhythm form that coexists in harmony with the appearance. The so-called "rhythm form" refers to relations between opposing factors and up and down of the development of its contradiction. Without horizontal extension of the desert, straight lonely smoke cannot be set off. When opposing factors disappear, rhythm relationships vanish, and rhythm is often hidden beneath the appearance of natural objects. To say for sure, the subjective expression of the rhythm aesthetic in the creative process is based on its existence in the objective world. Rhythm aesthetic needs to be "discovered" through appearance, which is what people often call excavating the beauty in form.

In fact, in the case of professional architecture designers, "to draw" is not merely a course or technical training, but a kind of life-long self-discipline. Ligang Qiu's success is not presented through his sketching work as an artist, but drawing for architects is indeed a way of observation, a kind of form refining process, and emotional expression, perception throughout lifetime practice. Or it can just be a way of physical and mental relaxation. This quality of training is achieved through the accumulation of time and cannot be accomplished with just one stroke. Over twenty years ago, as a student, he had already embedded the gene of art into his knowledge structure, which gradually and continuously influenced and transformed into his sketches art during his process of growth.

Through this collection of sketches, we have come to know the growth path of an excellent self-cultivation architect.

Yin, Jia
Professor, School of Architecture and Urban Planning, Tongji University
December, 2014

序

许多年来，作为建筑师的邱立岗始终将钢笔速写视为生活的一部分而从未间断过，并形成鲜明的个人风格特征，严谨中透着灵动、规矩中呈现奔放，将日常之景点化为精彩画面。

邱立岗在同济大学建筑学专业读本科时就出类拔萃，速写也画得很棒。再赴东南大学建筑研究院就读齐康院士的研究生后，深受其导师“走到哪里就画到哪里”的勤奋精神影响，更是养成了在工作之余、行旅途中速写的习惯，这种习惯伴随着他此后的出国深造和在境外建筑事务所工作与学习，一路走来已逾二十多年。在其成长的过程中始终有一条“速写”线索相伴随，这或可喻为速写启示录。

绘画语境中，速写的语义相当宽泛，作为造型艺术的组成部分，表现形式和手法非常多样与丰富。从优秀的速写作品中可以呈现出作者的所见所闻、所思所想、所感所悟，直窥其情感世界。速写的过程也是作者在诸如画面的控制能力、松紧疏密、虚实枯润等艺术表现能力、分析判断能力、概括提炼能力、表现工具及材料的审美驾驭与挖掘能力、艺术趣味与鉴赏能力等多方面的修养体现。不少人以为速写就是快速地画，这是对“速写”的字面误解。速写水平不在于时间的长短和速度的快慢上，“写”才是核心目的。速写还在更多的时候训练人的视觉记忆能力，而这同样也是建筑专业素养的重要组成部分。速写的价值更在于使人们清晰认知到，艺术创造的灵感源于生活和大自然，人类从古至今的一切艺术创造无不如此。在这本作品集里我们可以体会到作者于速写的过程中同样也在汲取着自然和生活所蕴含着的无尽资源与创作灵感。速写的表达往往还是设计思维的体现，当脑和手并重孕育着设计意图时，这个表达自然会流露出“心灵的痕迹”且充满生命力，并显示出设计过程的思考轨迹与状态。计算机的绘制中形象一旦生成就令人感到“成熟”“精美”，这种“美”的假象会阻碍人的思索判断，也由此失去了继续“发育”的可能。而速写的“草”和“率”则是全力捕捉浮现于脑海却又转瞬即逝的形象。不甚明了且模糊的形象表现恰恰为设计的进一步思索探寻提供了广阔空间，如同胚胎，虽未成熟但却蕴藏着今后生长的信息可能。

就建筑师而言，速写还是一种通过切身体验与心灵感受来进行空间在场阅读的方式。当下，为求便捷快速，人们往往将拍照作为空间阅读或体验的唯一途径，从通常的记录角度而言无可厚非，但这却无法替代用笔去思考。因为速写时，周边的一切尽在感知之中，从环境到氛围乃至光色气息，是一种全方位实实在在地体验、观察和把握，而拍照则在许多时候会过滤掉鲜活生动的在场感知而仅仅留下图像，在当今，缺的不是图像，缺的是深度人文感受。诚如作者所言，速写时会“感受时间的流淌，享受美好舒缓的节奏，审视自身与外部物质和社会环境的关系”，这种速写的过程确实也是视觉洗礼和心灵思考的过程。

邱立岗的钢笔速写作品并非仅仅是记录表象，而是透过表象挖掘其背后的节律特征。东西方、传统与现代的造型艺术中，除了表象把握之外无一不讲究节律形式特征的挖掘。任何事物总是具有双重性。“大漠孤烟直，长河落日圆”“山际见来烟，竹中窥落日”，当人们读这些朗朗上口的诗句时，脑海里浮现出大自然中生动的表象形象，同时也会清晰地感受到其中由点线、曲直、刚柔、横竖、虚实、开合、聚散等系列对偶关系构成的形象，这就是与表象并存的节律形式。所谓“节律”是指对立因素的组合关系及其矛盾发展的起伏。没有大漠的横向延展就衬托不出孤烟的轻直向上。对立因素消失，节律关系也就荡然无存，而节律又往往隐含在大自然的物的表象之内。可以肯定地说，节律美在艺术创造中的主观体现是基于其存在的客观世界，需要透过表象去“发现”，也即人们通常所言的形式美挖掘。而建筑师则更多地是从节律形式角度来展开空间形象设计，也因此，对于节律美的敏锐发现、提炼和创造应该成为建筑师的一种职业本能。

实际上，对建筑等设计专业的人们而言，“画画”不是仅止于一个阶段的课程或是一种技艺的训练，而是素养的终身修炼。邱立岗的事业成功也不是以画家的身份和绘画作品来呈现，但画画于建筑师的他而言又确实是一种观察的方式、是一种形式的提炼、是一种情感的表达、是一种人生的感悟，抑或仅是一种身心的放松……这种品质的培养经年累月而非一蹴而就。早在二十多年前，还是学生的他就将艺术的基因自我嵌入了其知识结构之中，于成长过程中一直在潜移默化悄无声息地持续发酵和作用着。

透过这本钢笔画作品集，我们看到了一位优秀建筑师自我培育和成长的轨迹。

阴佳
同济大学建筑与城市规划学院教授
2014年12月

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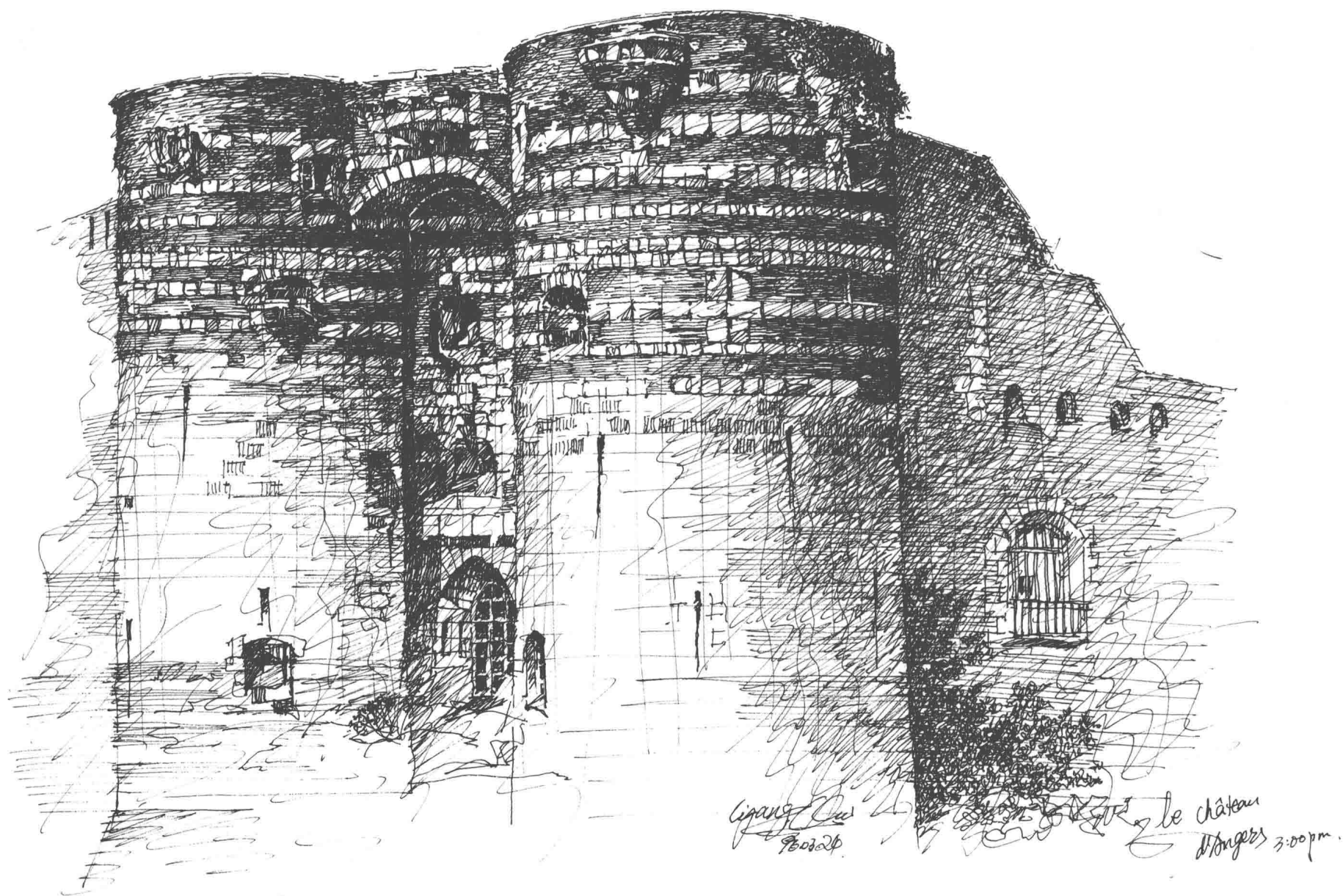
About City of Angers 法国昂热市

Angers, the capital of the historic province of Anjou, is considered one of the most beautiful cities in France. Angers retains the impress of the middle-ages; its steep and narrow streets, dark tortuous alleys, the fantastic woodwork of its houses, the somber grimness of the slate-rock out of which the city is built. Foremost among its many notable structures are the magnificent twin-spired Cathedral Saint Maurice (12th-13th centuries) and the massive Castle of Angers (early 13th century), with its moat and soaring towers.

昂热市 (Angers) 是历史悠久的昂茹省 (Anjou) 的首府, 被认为是法国最美丽的城市之一。其中世纪城市的格局给人留下深刻的印象, 反映在昂热市随处可见的台阶、踏步、狭窄的街道、阴暗而曲折的小巷、令人着迷的木框架民居以及散发着幽暗光泽的石岩板 (该城市建筑的主要材料)。在众多引人注目的古迹中, 以圣 - 莫里斯 (Saint Maurice) 双塔天主教堂 (12 - 13 世纪) 及由运河、厚重体量的塔楼组成的中世纪的城堡 (13 世纪早期) 最为显著。



The Castles in Angers (Le château d'Angers-forteresse) 昂热市的古城堡

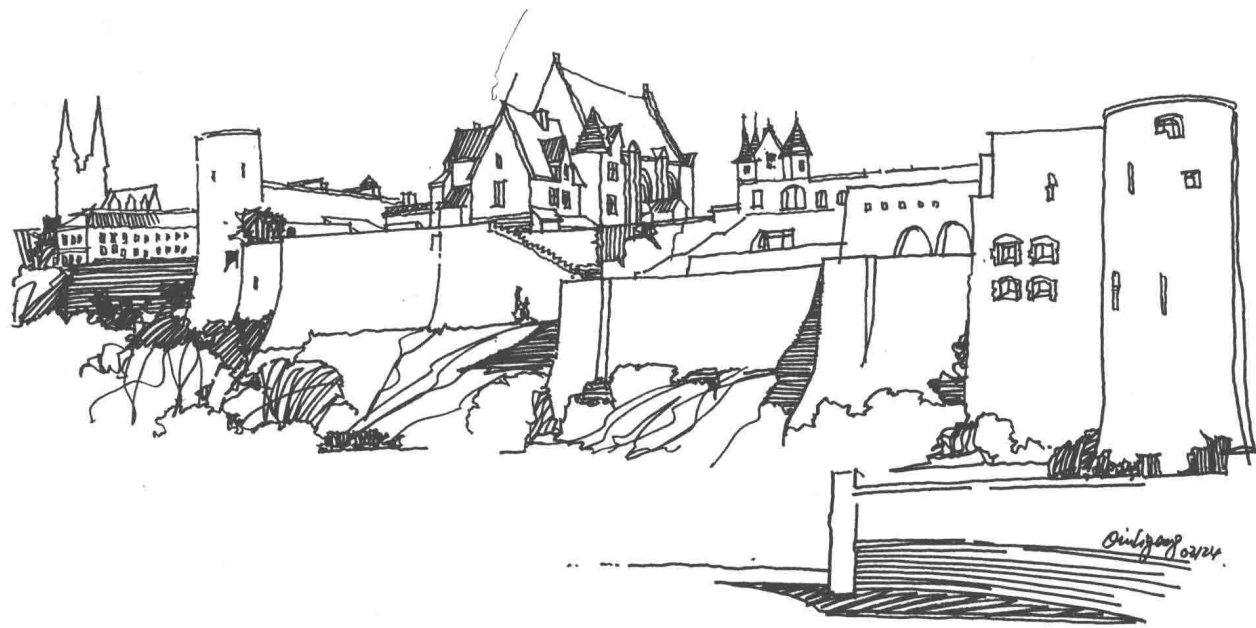


Chateau viewed from Boulevard du General de Gaulle
沿戴高乐将军大道城堡街景

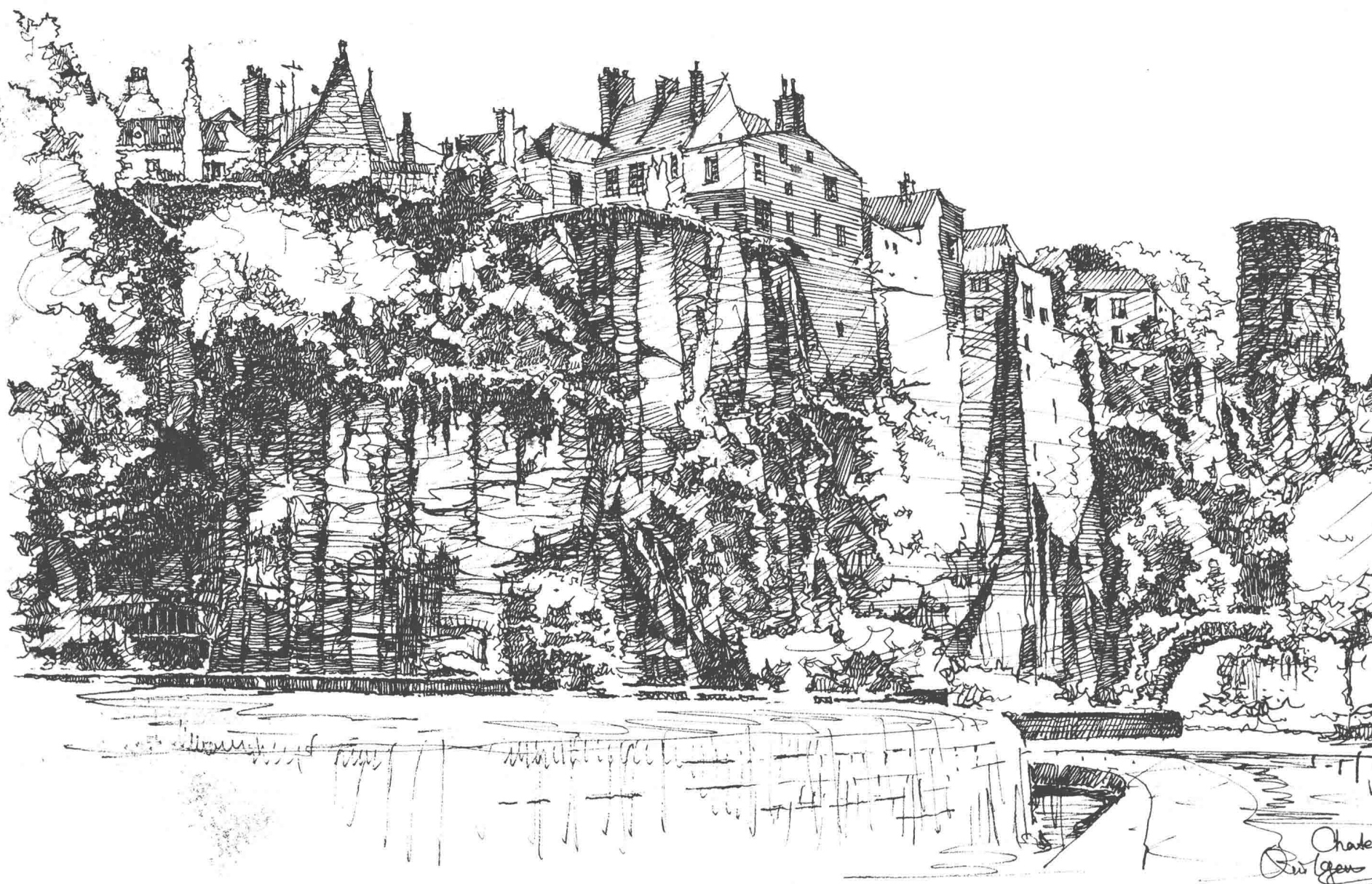
The Castles in Angers (Le château d'Angers-forteresse) 昂热市的古城堡

Angers has one of the most imposing castles in France. It was built between 1220 and 1240 as a mighty cliff top fortress, towering over La Maine River. In Shakespeare's "King John" one reads of "Black Angers" and so indeed is its aspect. One sees evidences of all this in the massive walls of the great black-banded fourteen towers Chateau d'Angers and, all together this castle was built by Saint Louis, who is one of the chief characteristics of this grandly historic town. Built in the form of an irregular pentagon, it boasts seventeen drum-towers. The towers were, for the most part, leveled with the curtain-wall by Henri III after he had taken the castle in 1585 and not restored until 1950s. Today it houses a tapestry museum that included the famous Apocalypse series of Nicholas Bataille, the biggest medieval tapestry ensemble in the World.

昂热市拥有全法国最令人印象深刻的中世纪古城堡之一。该城堡建于1220至1240年，矗立于险峻峭壁上的要塞俯瞰着曼茵河（La Maine），在莎士比亚的历史剧本“约翰王”（King John）中，可以找到关于昂热的“黑色昂热（Black Angers）”的描述，栩栩如生地刻画了该城堡的特征。从十四座体量显著、由黑色石材箍带而成的鼓楼中，人们可以找到历史的见证。城堡的建造者 Saint Louis 是昂热这座历史城市的一位著名历史人物。整座城堡平面呈不规则多边形，城墙间穿插十七座鼓状碉堡楼。这些鼓状碉堡楼大部分于1585年，在英王亨利三世占据这座城堡后被铲平，直到20世纪50年代才大规模修复。如今，这座城堡也作为陈列挂毯的博物馆，其中包括闻名于世的 Nicholas Bataille 的启示录（Apocalypse）系列挂毯，这是全世界最大的中世纪艺术挂毯的收藏。



Chateau viewed across La Maine
曼茵河对岸眺望城堡



Chateau viewed from Promenade Jean Turc
沿让·丢克行人漫步大道城堡街景