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广 州 土 人 景 观
效 果 图 表 现
十 年 集

黄志坚 李津 等著



大连理工大学出版社

景观 LANDSCAPE
设计 DESIGN
www.landscapedesign.net.cn

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广州土人景观效果图表现十年集

GUANGZHOU TURENSCAPE RENDERING PROTFOLIO 10 YEARS

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入设计行，天天琢磨着怎么画，怎么画好。其实，更重要的事应该是怎么想、怎么做；同等重要的事还包括怎么看、怎么说、怎么写、怎么处（同事、甲方等）。设计是个十分复合的工作。

有些人设计学不好，以为是美术不好，画得不好。不对，设计不好就是设计不好。设计好可以画得好，也可以画得不好。你能画清楚其实就可以。毕竟，设计不是画画，设计师也不是画家。

我们的创造力、原创力低下从画画就开始了。不鼓励真正的自主观察、自主表现，范画的力量过大，画出来都太像。画得跟老师一样，画得跟书上一样就是好画，有没有自己的观察变得毫不重要，谬矣。

效果图是设计的直观表达、通俗表达，是一套图纸里最能与非专业人士沟通的部分。你要重视和致力于沟通，你要赢得非专业人士对设计的认同、理解。至少，在现阶段我们还真要画好效果图。

效果图里就有设计思想，就有设计观念，就有设计师的立场和出发点。

是自己人画和还是发包请专业表现公司画，我们倾向前者。前者懂啊，自己人懂自己的活。自己的人画就可以把琢磨设计和画效果图结合起来做，弄在一起做。

当然，公司效果图画得越多，画得越好，我们就越知道效果图的局限和弊端。我们期待做更多的模型，期待用更踏实靠谱的方式表达和琢磨设计。

对设计效果图过分重视，说明我们的社会太过重视设计的视觉性。设计有许多非视觉性的好处，效果图是表达不出来的。过分重视效果图的效果，一定程度影响了社会（包括我们自身）更全面地认识设计。

效果图还得画下去，最近广土规定：在本国境内的项目，设计效果图上的人物不能画一堆外国人，要画当地人！画图的人，潜意识也好，明意识也好，你要明白你设计的这个东西给谁用！谁来用！这也算我们这些人的执着或老土吧。

庞伟

北京土人景观与建筑规划设计研究院 副院长
广州土人景观顾问有限公司 总经理兼首席设计师
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2012年3月1日

At the beginning of my designing career, what I focused on was drawing and trying to draw better. But later, I found that thinking and doing are more essential, and they are as important as how to look, how to talk, how to write, and how to deal with others like colleges and clients. Design is a complex job. Some people hold the opinion that student of poor design is due to his poor ability of arts and drawing. I cannot agree. Bad design is bad design. A good design has nothing to do with drawing well or bad as long as you draw it out clearly. All in all, designing is not drawing, and a designer is not a painter. The inadequate creativity and originality begins from painting. Laying stress on model rather than independent observation and performance leads to the similar paintings. It will make a big mistake if we ignore the observation and believe that the more you draw like the teacher or the book, the better a painting is.

The rendering tells the design concept directly and simply. It is the only part that can communicate with non specialists in the whole blue print. To get the recognition and understanding of non specialists, we have to focus on communication, which means, we still have to draw a good rendering at least for the time being.

It contains the design idea, design concept, and the designer's standpoint and starting point in the rendering.

Painting it by ourselves or by professional company, we prefer the former. We know what we want, and we can combine drawing renderings with designing process.

Of course, the more and better renderings the company provides, the more limitations and inadequacies we will find. We anticipate more models and more practical ways of expressing and studying design.

It shows that our society pays too much attention on visibility of design that we overvalue the renderings. In fact, there are so many non-visual advantages of design that the renderings cannot perform. Overvaluing the effect of the print, at a certain point, prevents the society including ourselves recognizing the design in a more comprehensive view.

We still need to draw renderings. Guangzhou Turen Landscape CO, LTD published a new rule recently that there should be Location people rather than foreigners in the design renderings for domestic project. The people, who paint the rendering, have to know about whom you are design for and who will use what you design. You can consider us too stubborn or old-fashioned.

Wei Pang

Deputy President of Beijing Turen Landscape and Architecture Design Institute
General Manager & Chief Designer of Guangzhou Turen Landscape Planning
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Mar 1st, 2012

为了设计而表现

Rendition for Design

广州土人团队自 2000 年组建至今已 12 年，在严酷的市场生态中历练并成长，健康甚至有点“野”。这本书能从局部反映公司的发展历程，虽然只是一本画册，但里头包含着大量的信息和故事。

我们这个团队的工作方法是在首席设计师庞伟老师的带领下，经过 12 年的积累总结形成的；所以很有效也很独特，我们对设计表现的理解和应用都体现了这一点。早在公司成立初期的岐江公园项目中，一张优秀的效果图曾为项目的进展起到过很大的推动作用。据老庞回忆：在紧迫的工期压力下，公园中那座著名的灯塔的设计方案迟迟无法定案，最终在一位很有素养的电脑效果图工作者的帮助下，绘制了一张很有说服力的灯塔效果图，使设计方案在评审会上一致通过。灯塔建成之后，达到了预想效果并得到了广泛认可。这一事件，可以算是广州土人设计表现工作的开端，在之后的工作中，逐渐形成了设计和表现一体化的工作方式，效果图全部由设计师们完成。

我们的效果图风格也一直在变化。2000~2003 年间的效果图比较抽象，着重表现空间结构，比如佛山调蓄湖、南海狮山文化中心、顺德新城区文化四馆等项目。2004~2006 年，着重表现景观意境和材质，比如顺德碧水商城、佛山梁园规划、广州光大花园等项目。2007~2009 年，着重表现氛围、植物，比如东莞黄旗山公园规划、美的总部大楼景观等项目。2010 年至今，多种风格并存，把更多的主张融入到效果图中，比如广州北岸码头和热电厂改造、四会农业园、大岭山湿地公园等项目。12 年间，虽然也不断有人员流动，但设计表现工作并未停止过前进，必须感谢本书的两位作者。黄志坚自 2002 年加入团队以来，一直是公司设计表现工作的核心人物，他开创了广州土人设计表现的风格。李津自 2005 年加入团队以来，开创了高效的效果图制作方法，并促进了表现风格的多样性。首席设计师和设计总监们对设计表现提出的要求都比较高，这也在一方面促使了设计师们进步；设计师们进步了，公司则会对设计表现提出更高的要求。

设计表现一直是存在争议的，许多业内人士认为效果图带有欺骗性，背离了设计的本质。设计表现被贴上了“取巧”和“忽悠”的标签，这使得设计师们在宣扬设计表现时不太理直气壮。实际上，这不是设计表现的问题，而是设计表现工作者的问题。设计表现的作用大致有两种：一种用于畅想和憧憬，画的是远期的场景或对可能性的探讨，多是不真实的；另一种是用于推敲和预演设计的，必须忠实于设计。因为设计工作追求的是优秀的建成作品，而不是优秀的效果图作品，所以设计师不能用效果图欺骗自己、欺骗建设方。从我们的实践经验看，把设计表现作为推敲和预演设计的工具是有效的。深圳中科研发园、东部华侨城湿地花园、美的总部大楼景观、共和生态公园等建成项目的效果，基本和方案阶段效果图的预演是一致的。当然，每个项目的推敲都不可能一步成型，都会由首席设计师牵头经过多次的修改，设计表现也都要同步跟进，有时反复的次数会很多。在这个过程中，设计师们对项目的理解会逐渐加深，对设计的把握也会得到有效的训练。

广州土人的效果图以电脑绘制为主，主要是因为便于用电子模型推敲设计。当然，也不排斥手绘效果图，因为对景观植物场景的表现，手绘有时更有优势。以黄志坚和李津为首，肩负着设计表现任务的设计师们的成长，体现出了公司的价值观。黄志坚在大学所学的专业是机械设计，他未曾接受过正规的计算机以及美术方面的训练，加入团队以来，凭借着对这个行业的热爱，不辱使命，制作了大量优秀的效果图和平面设计作品；黄志坚平时少言寡语，但做图总能让人眼前一亮，为公司的许多重要项目立下了汗马功劳。李津加入团队时几乎没有基础，同样是在自身的动力和公司所提要求的共同作用下迅速成长起来的；李津风风火火、高谈阔论、又精于钻研，他的工作效率在一定程度上改变了公司的工作方式，至今仍保持着公司单位时间内作图量最高的纪录。他俩不单是“土”人，还是“野”人——这两位在公司里早已成为了偶像级人物。

在此，还要对为广州土人设计表现工作做出贡献的设计师们表示感谢！

张健

广州土人景观顾问有限公司 董事、设计总监
景观设计师

《景观设计》杂志编委

2012 年 2 月 29 日

Over the last 12 years since its establishment in 2000, Guangzhou Turen Landscape Planning CO, LTD has tempered itself in the severe marketing environment, with a momentum that is "wild" even. This book, though a picture album at most, reflects the development process of the company in a way and contains a good amount of information and stories in it.

Formed from the accumulated experience of 12 years under the guidance of our chief designer Wei Pang, the working method of our team is quite unique and efficient, which is evidenced by our special understanding and application of the design rendering. In the Shipyard Park project in the early years of our company, a creative design rendering has played a huge propelling role in the progress of the project. According to Mr. Pang's retrospect, the design scheme of a landmark of a lighthouse in the park remained unfinished under the deadline pressure precariously when a satisfying lighthouse rendering was produced with the help of an adroit computer effects worker and this design was applauded and passed unanimously. When the lighthouse was finished, the former anticipation was gratifyingly met and we received widespread recognition. This successful project can be deemed as the beginning of our design rendering work; in subsequent work, we gradually attained the working method of unifying design and rendition and the rendering was completed by the designers themselves independently.

The style of our rendering keeps changing all the time. The rendering between 2000 and 2003 was inclined to be abstract, laying emphasis on the spatial structure, as was demonstrated in such projects as the Foshan Storage Lake, the Nanhai Shishan Cultural Centre and the Cultural Four Halls of the new city district of Shunde. In the span between 2000 and 2003, the landscape mood and materials quality was put into priority, as was demonstrated in such projects as the Shunde Bishui Mall, Foshan Liangyuan Garden and Guangzhou Guangda Garden, while between 2007 and 2009, the elements of atmosphere and plants were highly valued, as was demonstrated in such projects as Planning for Huangqi Mt. City Park, Dongguan and the headquarters of the company of Midea. From 2010 till now, diverse styles coexist and more elements have been integrated into the rendering, as was illustrated in such projects as the Guangzhou North Bank Wharf and Thermoelectric Plant, Sihui Agricultural Garden and Da Lingshan Wetland Park. In the past 12 years, despite the incessant personnel turnover, the design rendering work has never ceased to make progress. Special acknowledgements must be paid to the two authors of this book. One is Zhijian Huang who, since his joining our team in 2002, has always been the core figure in the design rendering work of our company and has acted as the founding father of the design rendering style of our company. The other one is Jin Li who, since his joining our team in 2005, has launched an efficient design rendering method and improved the diversity of rendering styles. On one hand, the chief designer and design director have posed a high benchmark against the design rendering, spurring the designers on. On the other hand, the designers' improvement would induce the company to raise the demand to an even higher level.

Design rendering has long been a controversy-provoking subject. Many insiders believe that the design rendering is misleading and goes against the nature of design. Such labels as "contrived artfulness" and "deceptive" put onto design rendering have greatly reduced the designers' convincingness when they are publicizing it. As a matter of fact, it is owing to the own problems of the design rendering workers rather than design rendering per se. Design rendering generally has two effects. One is to feed imagination. Design rendering for this end invariably deals with a distant scene or the ranges of possibility, tending to be surreal. The other one, which is intended for analyzing and rehearsing the actual designs, must follow the design on hot heel, as it's the excellent materialized work rather than the refined design rendering itself that the design work pursues. Therefore, the designer must not mislead himself and the construction party with the rendering. According to our practical experience, it's very effective to use design rendering as a tool for analyzing and rehearsing the actual designs. In such projects as Shenzhen Zhongke R&D Garden, East OCT Wetland Garden, the headquarters of the company of Midea and Gonghe Ecological Park, the actual results were by and large in accordance with the design rendering. As a matter of course, the analysis of the project design could not attain perfection on first trial and would need numerous corrections directed by the chief designer. Though in keeping in pace, the corrections may probably retrace their steps over and again, yet the designers will henceforth have their understanding of the project deepened and get effectively trained in grasping designs as a whole.

The rendering of Guangzhou Turen Landscape Planning CO, LTD is usually computerized, mainly considering the convenience in using electronic models to analyze the design. Doubtlessly, handmade rendering is also employed for its particular advantage in displaying the garden plants scene. Headed by Zhijian Huang and Jin Li, the designer team's growth in design rendering tasks mirrors the corporate values. Zhijian Huang majored in mechanical designing in college and has never received any official training in computers or drawing. Since his joining the team, inspired by his ferventness for this industry, he has made large numbers of excellent rendering and works of graphic design, contributing immensely to many of the important corporate projects. A reticent person himself, he, however, can always make you gape at his works. When Jin Li first joined the team, he was without any professional background but grew rapidly under the combined driving force of his own determination and the company's demand. He was swift, knowledgeably talkative and research-bent. To some degree, his efficient manner changed the way of work of the company. Up till now, he still holds the record of making the most rendering pictures in a given period in the company. They two are not only "ingenuous" as the company name translates but also "wild", of course in terms of their working manners. Both of them have already become icons in the company.

Here acknowledgements are extended to all the designers (including those who have left the office) who have made their share of contribution to Guangzhou Turen Landscape Planning CO, LTD.

Jian Zhang

Director and Design Director of Guangzhou Turen Landscape Planning CO, LTD
Landscape Designer

Member of Editorial Committee of Landscape Design Magazine

February 29th, 2012

在设计表现中思考

Reflection in the Process of Design Rendering

设计强调以“图”说话，用“图”表述设计理念，设计表现是贯穿设计整个过程不可或缺的重要工具。因此，设计效果图的表现技法在景观设计教育与实践中，成为设计师及准设计师们刻苦磨练、反复研习的“基本功”。设计效果图形式多样：或是概念形成的初期草案，或是思维过程中的推敲手稿，或是最终成果的设计文件。它最常见的形式是对三维场景模拟表现，由于直观、便于非专业人士理解设计，这种类型设计效果图在设计使用中最为普及，也在本书中占有主要篇幅。除此之外，设计表现方式还包括矢量化的CAD图示，内容有反映布局位置关系的平面图与总平面图、反映竖向关系的剖面图、反映设计结构关系的各类分析图、反映外型效果的立面图等，这些抽象的表现形式主要用在专业技术的设计图纸上。

在中国，设计效果图制作已发展成为一个专业化、市场化的行业，效果图制作师独立于设计师，可以是非设计专业人士，可以是流水线的工作方式。通常的工作流程是设计单位完成设计后，委托效果图制作公司绘制设计最终建成效果的模拟场景效果图。这种与设计过程脱节的效果图所呈现的面目，通常程式化、套路化、标准化，掩盖在纯熟制作技巧下的是对设计背景、立意、目标、思想、形式的理解。它们通常有着理想化的环境、虚幻的美妙光线、完美的材料质感、色彩，以及完全脱离项目现实人文环境的摩登人、洋人配景人物……当然，也不可否认市场上确实存在一些设计单位，正是假借这种夸张炫目的设计效果图，掩饰设计的缺陷与思维的贫乏，误导委托方对设计品质优劣的真实判断。

一直以来，广州土人景观致力于将设计表现融入设计思考的过程中，每位设计师同时也是设计效果图（即市场化称之为“设计效果图”）制作师，注重在磨练每位设计师思考力的同时去锻炼其设计的表现力，要求设计效果图制作的过程与设计思考的过程同样踏实、冷静、诚实。我们利用计算机软件建模或矢量化模拟等手段辅助，认真对工作场地的空间关系、构筑细节、材料、质感、色彩及植物配置进行研究推敲，我们不仅重视效果图最后呈现出的视觉效果，更注重设计表现过程中思维辅助工具的作用，我们把能否准确地表现出项目本身的设计思想、特点、意境作为设计效果图优秀与否的重要标准。反对为了表现而去表现，设计效果图所呈现的最终效果是结果而不是目的。因此，广州土人景观的设计效果图呈现出与公司项目设计风格相吻合的特点。

今天，广州土人景观将多年来较为优秀的效果图集结成书，一方面希望借此书的出版弥补当前景观设计效果图图书较为缺乏，景观效果图写实不足、写意有余的缺陷；另一方面也希望每位读者能从具体的每张设计效果图、每一个设计表现技法中，看到深植于中国社会现实土壤中的广州土人景观，在拒绝浮躁、平庸、恶俗的立场中，不断磨炼思想力、想像力、创新力，所保持的对景观设计最平实又最新鲜的那份坚持与热爱。

黄征征

国家一级注册建筑师、高级建筑师

广州土人景观顾问有限公司 董事、设计总监

《景观设计》杂志编委

2012年3月1日

The design speaks through "pictures" and the concept of design is also conveyed through "pictures". The design rendering is an indispensable tool throughout the design process. Therefore, in the design education and practice, the techniques of rendering become a fundamental skill that all the designers and designer-to-be make up their mind to grasp through repeated drilling. The forms of design rendering are various. It can be the early draft at the beginning of the formation of concepts, or the manuscript conducive to analysis amid the thinking process or the final designing results. The most common form is a simulated rendering of the three-dimensional scenes. Giving a clear glimpse to the non-professionals about design, design rendering of this kind is the most popular and figures prominently in this book. Apart from that, the forms of design rendering also include the vectorized CAD graphical representation, embodying as content the plan and site-plan reflecting the layout positioning relations, the profile map showing the vertical relations, various analysis pictures displaying the design structural relations and elevation drawing showing the aspect effects. These abstract rendering forms are mainly applied to the design rendering of professional technologies.

In China, the making of design rendering has developed into a specialized and marketized industry. Independent of the designers, the drawing of rendering can be carried out by people not specializing in design in a production-line way. The usual work procedure goes as follows: the designing party commissions the rendering-making company to draw the simulated scene rendering after it has completed the design work. Rendering made out of joint with the designing process are usually stylized, ritualized and standardized. Under the cover of the dexterous drawing skill roars the poor understanding of the background, purpose, aim, content and form of the design. Rendering of this kind tends to have the idealized surroundings, surreal lighting, perfect material texture, coloring and the modern and foreign people as background figures totally out of place with the actual human environment of the project. It is not rare that some designers manage to disguise the flaws of the design and the barrenness of their thinking mode with this kind of flashy and flamboyant rendering, thus blinding the entrusting party in judgment of the quality of the design.

Guangzhou Turen Landscape Planning CO, LTD has always been devoted to incorporating the design rendering into the thinking process of design. The designer also acts as the maker of design rendering (namely the so-called "design sketch" during the period of marketization). Special emphasis is put upon the expressive force of the design as well as the thinking power of every designer. And the requirements have been that the process of making the design rendering be as steady, calm and honest as that of design reflection. With the assistance of the model-building using the computer software and vectorized simulation in delving into the spatial relations, structural details, materials, textures, colors and plant layout in the workplace, we attach importance to not only the final visual effects of the rendering but also the roles the auxiliary tools of thinking play in the process of design and rendition. In assessing the design rendering, we pay special attention as to whether it accurately echoes the design objective, features, atmosphere of the project itself. We strongly oppose the practice of rendering for rendering's sake, for the final effects displayed by the design rendering is a means to the end, not the end itself. Therefore, the design rendering of Guangzhou Turen Landscape Planning CO, LTD is characterized by the dovetailing of design rendering with the design style of the corporate project.

Today, Guangzhou Turen Landscape Planning CO, LTD compiles the excellent works over the years into a book, partly to make up for the fact that the landscape design rendering books are relatively scanty and that many of their landscape rendering put excess emphasis upon the amorphous mood and seem wanting in displaying the substantial real life. Besides, I hope in perusing the concrete design rendering and techniques, the readers could identify with Guangzhou Turen Landscape Planning CO, LTD which has been deeply embedded in the soil of China's social reality and temper their thinking power, imagination and creativity while standing their ground of resistance to frivolousness, mundanity and flaunt. In the end, nothing will remain but the purest and freshest persistent love of landscape design.

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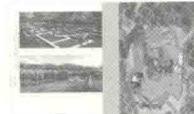
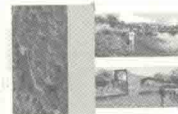
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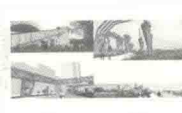
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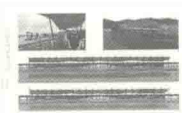
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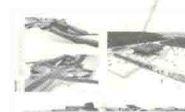


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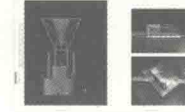
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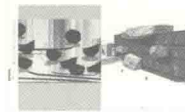
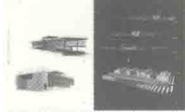
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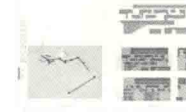
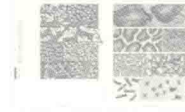
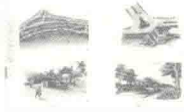
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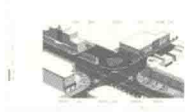
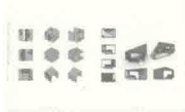
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COLLAGE RENDERING / 拼贴合成 /







