





鼎煌艺术

DINGHUANG THE ART
OF ARCHITECTURAL
ILLUSTRATION



华南理工大学出版社

DINGHUANG THE ART OF ARCHITECTURAL ILLUSTRATION

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如是說

■时下，市场上效果图书可谓风起云涌。出书可以名利双收，似乎大家都明了这个道理，所以便出现如今的现状。我说这没有什么不好。书多了，购书的人自然也就知道了各家的实力、特点与好坏。记得当初我帮原朴做书的时候，市场上只不过有《日瀚建筑画》、《水晶石》、《原景建筑画》等数得过来的几本，而如今建筑画出现了百花齐放的局面。当然这其中也有盲目跟风的，“黄瓜韭菜各有喜爱”，市场自然会做出评判衡量。

■记得2003年春节过后，公司刚刚开业，有人对我说现在效果图这一行不好做了，光同济大学周围就有近三百家效果图公司，竞争相当激烈，尤其在价格上的竞争，出现了相互压价的局面。有一说法：效果图这一行已近穷途末路了，其实恰恰相反。我认为中国的效果图作为建筑画表现艺术才刚刚起步。行业竞争应当是建立在品牌、服务、质量上，而决不应该是价格的竞争。如此恶性竞争、急功近利的行为，毁了的只能是自己。

■“不专业就无以生存”，曾经做过多年设计的我非常知道这句话的份量。我认为画效果图不能单单地把它作为赚钱的手段，而更应该把它作为一种艺术感悟、艺术创作，从而建立与完善自我的艺术风格和品牌。

■我更主张建筑画是一种表现艺术，是画家与建筑师在灵感上的一次碰撞，是合作表现空间与环境的历程。因为建筑本身是一门艺术，它具有鲜明的空间形体特性、具有一种形态情感、具有一种传承与生命……建筑师完成的只是理性上的概念，而要感性地把建筑置入一个假定的时间、空间与环境中表现出来，则需要艺术的创作，而决不是简单的拼凑。

■有些建筑师认为画建筑画很简单，建好模后就是放一片天空、一块草地再加些人。而这种认识上的误区其实代表了一大部分人的观点。有很多同行对我说：画效果图很多情况都是客户要求这、要求那，没办法追求个人风格与画境。早在2002年中央美术学院的一次学术研讨会上也有代表向我提出过相同的问题，其实这根本就是一种认识上的误区。没有一个客户希望付钱买回来的是一幅糗图，更何况是用来比稿或竞标呢。如果因客户的主张而主导了你的意识形态或超越你对建筑画的认知，那何苦来找你画呢。

■只要你用心去感悟、用心去思考，超越客户的想象思维，尽善尽美地去表现每幅作品，使之达到一种艺术境界。我想任何一个建筑师都希望自己的作品能够震撼灵魂，感动人心。

■最后我有一个愿望也是我出这本书的目的：如果要真正从事建筑画表现艺术，就不要让金钱蒙蔽了你的眼睛、泯灭了你的艺术良知，去追求一种艺术的境界，主张一种艺术的观点，通过同仁们的共同努力，去创造真正的建筑画“百花齐放”时代，尽快地把建筑画纳入艺术的殿堂。

岳建仁

25/12/2003



■岳建仁 ■国家二级画师 ■华东师范大学副教授 ■建筑装饰专业主任

IT IS SAID

■ Nowadays, the number of perspective books is rapidly growing in the market. One that publishes a book will gain both fame and fortune, which seems to be well understood by ordinary people. That's why the current situation arises. I think there's nothing wrong. Facing more choices, the readers will certainly learn about the strength, the characteristics and the quality of every school. At the time I worked for Yuanpu, there were few architectural books in the market, such as, "Rihan Architectural Drawing", "Crystal Stone" and "Original Architectural Drawing". Today, the architectural drawings shape a flourishing scene. Of course, among them, there are some blind productions. As the saying goes, "everyone has his unique favorite". The market will absolutely make the judgment.

■ I remembered, after the spring festival of 2003 when my company just started business, someone said to me that the trade of perspective drawing was hard to go, because there had already been so many companies specializing in business on perspective drawings. For example, around Tongji University, there were near 300 such companies. The competition was very sharp, especially in price. Reducing price was used as a common weapon to fight. Someone even said that this trade had come near to the dead end. In fact, it is the other way round. I think, in China, the perspective drawing as an architectural rendering art has just made its start. Trade competition should base on the brand, service and quality but absolutely not on the price. Such vicious competition and acts aimed at quick results and instantaneous gains will only bring about self-destruction.

■ "One can never survive without professional knowledge." Having experience in designing for many years, I really know about the weight of this sentence. In my opinion, making perspective drawings cannot be only regarded as a source of earning but should be an artistic understanding and an artistic creation, which help to build and improve one's artistic style and his brand.

■ I claim architectural drawing is a kind of rendering art. It is a meeting between the inspirations of the artist and the architect, and is also a cooperate experience to present the space and the environment. As architecture itself is an art, it has vivid spatial and shape feature, some body emotion, and a certain kind of heritage and life. What an architect finishes is just the concept in reason. To present the building in an assumed time, space and setting with sentiment, one should try artistic creation instead of simple stitching.

■ Some architects think that making an architectural drawing is so simple that the only thing has to do is just put on the sky, a plot of grass and some figures after finishing the pattern. This misunderstanding is, in fact, many people's common opinion. Many of the same trade as me once said that it was hard to strive for personal styles and levels because of the requirement and the opinion of the clients. Early in 2002, the same question was raised in a scientific conference of the Central Fine Arts College. This is, in fact, a misunderstanding. None of the clients would like to buy an awful drawing, which will even be used for comparison or bidding. If the opinion of a client will decide your idea or exceed your perceive, why do you become the necessary choice for the job?

■ What you have to do is to feel and think with heart, to exceed the imagination and thought of the client, and then to perfectly make the picture to reach an artistic realm. I think every architect certainly hopes that his works could impress every heart and soul.

■ Finally, I would like to express a wish, which is also the purpose for my publishing this book: if there's someone decided to deal with true architectural rendering art, he should stand away from the dust of money to save his art conscience, seek to some artistic realm with an artistic viewpoint, create a real age of flourishing architectural drawings under devoted collaboration, and bring architectural drawings into the palace of art as soon as quickly.

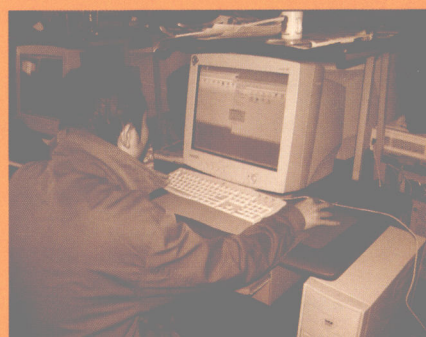
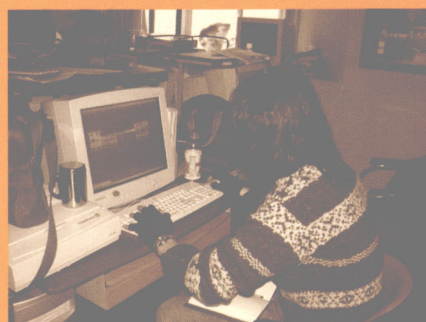
Jianren Yue

East China Normal University Architecture & Decorate

建築動畫

建築表現圖

建築多媒體



序

■建筑是一门技术，也是一门艺术。建筑表现是将建筑与绘画二者结合在一起，更着意于艺术表现。建筑形式美的表现则在于设计者的艺术造诣。

■岳建仁早年毕业于南京艺术学院，有着多年绘画与设计经历，对建筑与绘画间的共通性有独到的见解。他将中国画的笔墨、章法，西洋画的色彩、构成，融汇于建筑的艺术表现中，并对建筑的形体、比例、虚实、节奏、光影、色调、肌理等有较高的认识。他通过点击鼠标，运用现代电子技术的绘画语言，从整体上表现了建筑和谐的美，表现了建筑的神和韵，使人获得了视觉上的享受，也感悟到一种较高的艺术意境。

■作为画家，他的作品多次在全国获奖，作为辉煌的艺术总监，他的作品为建筑师的设计增添了文化价值，也使全国不少建筑师在商战中获得很大的成功。

■现执教于华东师范大学建筑装饰专业的他，与学子们共同致力于自己心爱的事业。如今他的建筑画结集出版，这标志着他艺术追求上新的开始。

■相信不久的将来，他在教学上、绘画上、设计上，定将取得更大成就。

■我，期待着……

卢象太 教授

华东师范大学环境艺术研究所
二00三年十二月

Prologue

■ Architecture is a kind of technology and also an art. Architectural rendering combining construction and painting, bears more emphasis on art rendering. The beauty of form lies in the designer's artistic attainments.

■ Yue Jianren, graduated from the Nanjing Art Academy, has many years of drawing and designing experience and thus possesses unique understanding in the commonness of architecture and painting. He integrates into the architectural rendering such elements as pen and ink and organization in the art of traditional Chinese painting, as well as color and composition of western painting. Also, he commands much of the factors of shape, proportion, void and solid, rhythm, light and shadow, tone and texture in the field of construction. Through the mouse action and the application of modern electronic technology and drawing language, Yue expresses the harmonious beauty, the spirit and the charm of the buildings as a whole, allowing people to enjoy a visual feast and further to apprehend some profounder artistic conception.

■ As a painter, Yue has won many national prizes; as the art inspector general of Dinghuang, his works add more cultural value to the architects' designs, and moreover, help many architects all over the country to achieve great success in the commercial war.

■ Teaching the architecture and decoration courses in the East China Normal University, Yue devotes together with his students to his beloved career. Now, the publication of this collection of his architectural drawings symbolizes a new start of his art pursuits.

■ It is believed in the near future Yue will reach further achievements in the fields of teaching, drawing and designing.

■ I am anticipating...

Lu XiangTai Professor

Environment Art Research Institute of East China Normal University
December 2003

读图与画品

建筑师做设计通常要画很多图，其中就有透视图。透视图，依据的是西方透视学原理，用二维的手段，把物体反映成符合人的视觉习惯的三维立体的效果。因此，通过确定视点的位置和高度，精确作图求出来的建筑透视图，看起来是十分真实的。比如赖特（F L WRIGHT），他的许多设计，其同角度的透视图和建成后的实物照片，一模一样，令人叹为观止。

不过传统意义上的建筑透视图，是建筑师自己用来推敲设计方案的，只是一种辅助手段。既然如此，这些透视图，常常仅是一种设计中的辅助手段，虽然说，有的著名设计师的透视图有着极高的文献价值和艺术价值。

然而，建筑师的设计最后需要业主的首肯，所以，除了反映这个设计的各种图纸，透视图也成为说明设计的重要手段。其之所以重要，是因为透视图的画法，符合常人的视觉习惯，非专业人士也能一眼看明白到底怎么回事。因此，这些画渐渐成为设计文件中的重头戏。并且，后来它们的名称也被改了，不叫“透视图”，被叫做“效果图”。通常这些建筑画，精勾线条，或水彩，或水粉，铺陈敷色、力求真实。最后精张裱褙，示于业主。业主悦，则设计成。

随着计算机技术的普及，建筑画也很快电子化。现在的建筑画，手工的少，用计算机画的多。计算机可以渲染出真实的玻璃反光、具备真实感的各种材质，当然还可以贴上树木、草皮、水面、天空、人物等等配景的真实照片，因此，可以有很好的真实感。

有人说，我们已经进入所谓“读图时代”，简单说就是看图说话。不管是不是真的如此，就效果图的状况，我相信我们的建筑界早就领先进入这个“读图时代”了，并且肯定率先塑造这一时代的特色。

作为一个建筑师，我觉得看效果图和看设计是两个概念。看得懂效果图，不一定看得懂设计。看图似乎触目即见，看设计却需要理解。理解不光要诉诸感观，还要诉诸理智。实际上，就建筑画本身，也有品，也有格，高低差别还是很大的。如果细究，还是有很多要思考的。

比如说一些根本性的问题：建筑效果图（透视图）的根本基础，是透视学原理，它恐怕也只是对人的视觉的模拟。透视是用一只眼来观看对象的，可人却有两只眼睛，而且这两只眼睛是横着排列的，人眼珠子还会转，人还会有感情色彩等等，复杂得多。而就建筑画来说，由于对象是建筑物，一张透视效果图也就是一个角度，可人是运动着的，它如何能说明人在空间中运动的感受呢？

相比之下，中国古代画家遵循的不是西方透视学原理，尽管近大远小这个道理是人人都懂的常识。中国画的“看法”却是多点的透视集于一画，有人称之为“散点透视”（实际上干吗要用“透视”这个词？），多角度地反映对象的情况，如《清明上河图》这样的长轴。这种理解，同样体现在中国古代的建筑画、界画中，界画也是多视点，非单点透视的。它好像更接近我们现在的轴测图，而不是透视图。

言归正传。建筑画本身是一个十分专门、独特的画种，横跨建筑学与美术两个领域，恐怕单一知识难以从事。当然，现在大家都去画，可是画出品味就不易。这正如下棋，业余棋手下，职业九段也下，都是棋，但是这个水准高低就不可同日而语了。

老岳和他的鼎煌，以艺术家为背景，画建筑画有时日了，这里呈现给大家的只是他们去年一年的作品，从中大家可以看出他对美术和建筑两个领域的理解。当然，最要紧的，是其背后作为一个艺术家的审美素质和审美的境界所达成的画品。因为我相信，这才是确保艺术家作品水准的最终源泉。

陈伯冲 博士
加拿大PHD设计顾问有限公司总建筑师

INTERPRETING DRAWINGS OF TASTE AND STYLE

To design, an architect usually has to draw many charts, some of which are perspective drawings. Based on the principles of western perspective study, the perspective drawings translate the objects into the three-dimensional effect meeting people's visual habit through the two-dimensional method. Therefore, the architectural perspective drawing, which is made by deciding the visual focusing location and height and through precise mapping, looks extremely lifelike. For instance, under F. L. Wright's design, the perspective drawing and the photo of the same angle appear exactly alike, which is hailed as the acme of perfection.

But the traditional architectural perspective drawing just serves as an assistant tool helping the architect himself to elaborate the design. Thus, often, these perspective drawings are just a kind of auxiliary method, though some pieces of works of the famous designers have extremely high literate and artistic value.

However, any design of the architect needs the proprietor's final approval. Therefore, besides all kinds of blueprints concerning the design, the perspective drawing also becomes an important instrument. The reason is that the way perspective drawings are made conforms to ordinary person's visual habit and thus even the laypeople can easily understand the picture. That is why these pictures gradually become the key design documents and gain such new title as "effect drawing" instead of "perspective drawing". In general, these architectural drawings with emphasis on delicate outline are applied with watercolor or gouache to strive for a sense of reality. Finally, they are beautifully mounted and then shown to the proprietor, whose satisfaction suggests a successful design.

With the popularization of computer technology, architectural drawings also quickly become electronically characterized. Nowadays, there are more architectural drawings made by computer than those handmade. With computer, the pictures can present natural reflection of glass and all kinds of materials of a sense of reality. Of course, they can also be decorated with photos of such settings as trees, grass, water, sky and figures. Thus, the sense of reality can be perfectly achieved.

Some say that we have stepped into the so-called "age of interpreting pictures", which can be simply translated into "wording based on the pictures". Regardless of the facticity of this viewpoint, I believed, according to the condition of the perspective drawings, the architecture circle has taken the lead in entering into this "age of interpreting pictures" and will surely be the first to shape the feature of this age.

As an architect, I think reading a perspective drawing and reading a design are two different concepts. Understanding a perspective drawing doesn't necessarily mean understanding a design. Reading a picture seems apparent, while reading a design requires intellect. To understand must resort to not only visual sense but also reason.

In fact, with regard to the architectural drawing itself, there is much difference in the taste and the style. If details are included, many have to be taken into consideration.

For instance, there are some fundamental problems. The basic of architectural perspective drawing is the principle of perspective study, which is possibly just a simulation of human visual sense. When the use of perspective serves as an eye on a target, a person has two eyes, which are horizontally ranged and which can move. Moreover, every person possesses emotion and sentiment and thus has a more complicated viewpoint. With regard to the architectural drawing, as its target is construction, each perspective drawing is based on one angle. But, people keep moving. So, how can it interpret every person's heart when moving in the space?

In comparison, the ancient Chinese painters didn't follow the perspective theory though it is common sense that everything near looks big while the far ones seem small. The Chinese paintings integrate many points of perspective. Someone calls it "dispersed perspective", (in fact, why is such wording as "perspective" necessary?) which, for example, the long scroll "The Festival of Pure Brightness on the River", reflects the condition of every target from diverse angles. This understanding is also expressed in the ancient Chinese architectural drawing, called Jiehua, which employs multiple points of view as well and thus is surely not a perspective of single viewpoint. It seems closer to the axonometric drawing instead of the perspective drawing.

Returning to the subject, architectural drawing itself is a professional and unique category, spanning two fields, architecture and fine arts. None with simplex knowledge is competent for the job. Of course, there are many people drawing but it's not an easy thing to achieve any taste or style. It is just like playing chess. The amateur and the ninth-dan master play the same game, but their levels are different.

Yue and his Dinghuang, as artists, have been working at architectural drawings for a long time. Here are their works of last year's collection, in which everyone can see his understanding in these two fields, that is, fine arts and architecture. Of course, what matters most is the attained taste and style from his aesthetic standard and state as an artist. Because, I believe, this is just the final source to ensure the level of an artist's works.

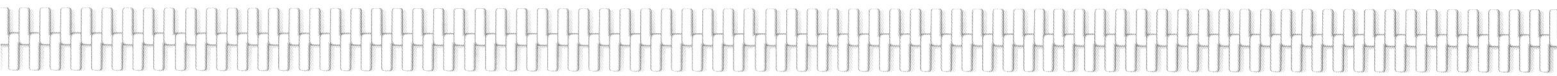
Chen BoChong Doctor

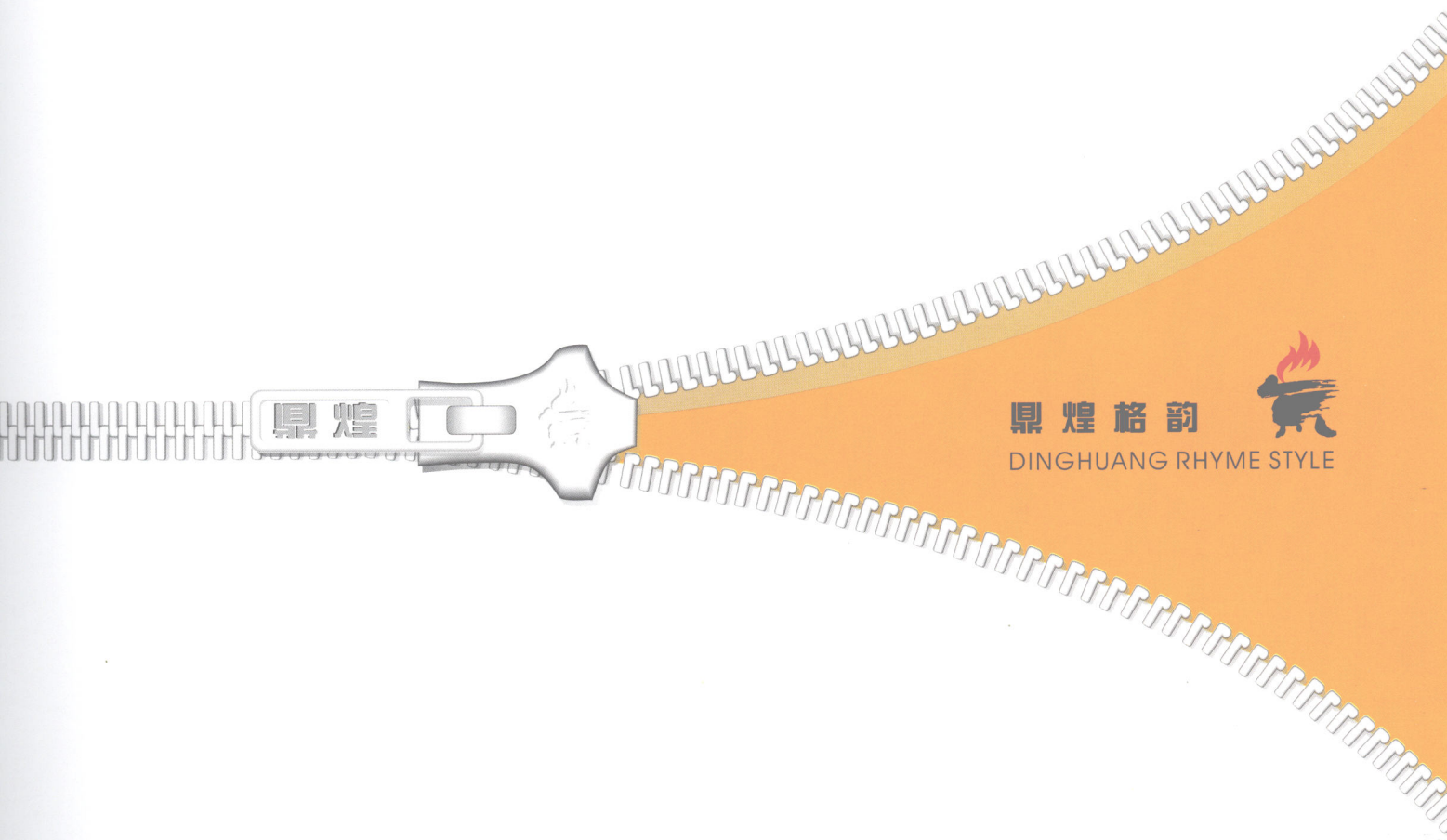
Canada PHD Architectural Planning & Consulting Co., Ltd. Chief Architect

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鼎煌

鼎煌格韵

DINGHUANG RHYME STYLE



Yuying bridge district general planning · Wuyishan

Design institution: USA OIATO TAIKO Ltd.

Architect: Wan Xiaoning/Yang Jun/Zhang Andong

武夷山市余庆桥地区总体规划

设计单位: 美国太谷国际公司

建筑师: 万晓宁 杨军 张安东

