

# 邢同和建築藝術攝影作品集

Collection of Xing Tonghe's  
Photographic Works of Architectural Art

喜馬拉雅出版有限公司

HIMALAYA PUBLISHING CO.,LTD.

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作者: 邢同和

策劃: 彭蓉蓉

主編: 張翹

執行編輯: 方驪

美術編輯: 偉文

出版: 喜馬拉雅出版有限公司

香港柴灣祥利街18號祥達中心305室

承印: 偉生柯式商標印刷有限公司

香港柴灣豐業街2號楊耀松第七工業大廈11樓C座

開本: 12開,  $10\frac{1}{8}$ "  $\times$   $10\frac{1}{8}$ "

印數: 3000冊

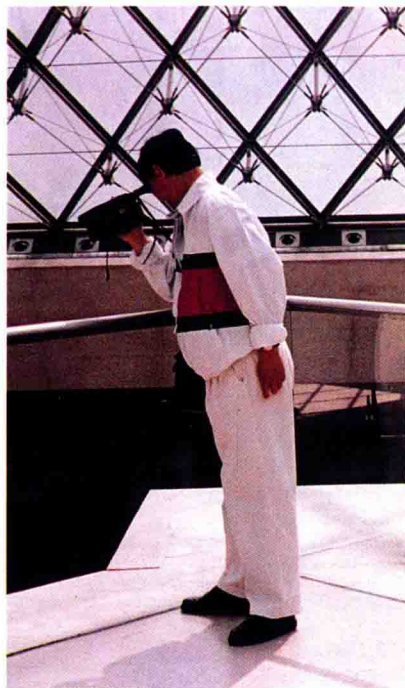
書號: ISBN962-969-001-2

版次: 1998年2月第一版·第一次印刷

定價: HK\$198

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版權所有·翻印必究



1995年於法國

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1997年在香港大學作學術報告

## 作者簡歷

邢同和, 1939年12月生。

- 1951~1957年 上海南洋模範中學
- 1957~1962年 上海同濟大學建築系城市規劃專業
- 1962~1979年 上海市民用建築設計院技術員
- 1979~1980年 上海市民用建築設計院工程師
- 1980~1984年 上海市民用建築設計院建築師
- 1984~1991年 上海市民用建築設計院室主任兼主任建築師  
(其中1989~1991年兼深圳分院院長)
- 1991~1996年 上海市民用建築設計院(後改名為上海建築  
設計研究院)副總建築師
- 1996年 上海建築設計研究院總建築師

## 作者曾獲獎項(市、國家級)

- 1987年 上海“重振雄風優秀改革人才獎”
- 1988年 中華人民共和國中青年有突出貢獻專家
- 1991年 獲政府特殊津貼證書
- 1994年 著名建築師獎(三江盃)
- 1995年 “上海90年代十大新景觀”設計師稱號
- 1995年 上海重點建設科技明星
- 1993、1994、1995年三度榮獲市重點工程實事立功競賽獎

# 邢同和主持設計(設計總負責人)獲獎作品

1986~1997年

編號	項目名稱	獎項等級	時間
1	上海嘉定“桃園新村”實驗性住宅區	(1)城鄉建設部:創作獎 (2)上海市優秀設計	1986 1986
2	上海外貿學院“電教樓及環境設計”	(1)城鄉建設部:優秀設計三等獎 (2)國家教委:優秀設計 (3)上海市優秀設計二等獎	1987
3	上海計劃生育宣教中心	上海市優秀設計二等獎	1987
4	上海市南洋模範中學“教學樓”	上海市優秀設計二等獎	1988
5	上海虹橋迎賓館“總統別墅”	上海市優秀設計一等獎(建築工種負責人)	1989
6	華山醫院“20層病房大樓”	上海市優秀設計二等獎	1990
7	黃浦區少年宮	(1)上海市優秀設計二等獎 (2)建設部優秀設計三等獎	1992
8	上海外灘風景帶(一期)	上海市優秀設計二等獎	1993
9	上海國際購物中心	(1)上海市優秀設計一等獎 (2)建設部:優秀設計三等獎	1994 1995
10	上海外灘風景帶(二期)	上海市優秀設計二等獎	1995
11	上海外灘風景帶(一、二期)	(1)中國當代環境藝術設計優秀獎(全國十佳之一) (2)上海市九十年代十大新景觀之一 (3)全國優秀設計銅牌獎	1995 1995 1996
12	上海博物館	(1)全國中青年建築師“優秀設計獎“(第二屆“建築師盃”) (2)上海市九十年代十大新景觀(人民廣場之一) (3)上海市優秀設計一等獎 (4)第二屆中國建築學會“建築創作獎”	1995 1995 1996 1996
13	龍華烈士陵園	(1)第二屆中國建築學會建築創作“提名獎” (2)上海市優秀設計二等獎	1996 1997
14	上海兒童博物館	上海市優秀設計三等獎	1997
15●	“上海大門”高架收費口	上海市優秀設計三等獎	1997
16	“高雅淮海路”景觀設計	上海市優秀規劃設計二等獎	1997



# 序

邢同和，上海市建築設計研究院總建築師，是中國建築界時下知名度很高的活躍人物。最近，他被評為“上海市重點工程科技明星”，使他的名字和上海市的建設緊密地連結在一起。這不僅是他貢獻出了一系列的建築設計精品，其中包括近年來上海新竣工的新外灘綠化帶、人民廣場上的上海博物館和上海龍華烈士陵園，還在於他在理論學術上的不倦探求和筆耕，也在於他對於多種藝術的關注以及所表現出的才華。在他自己編排的建築藝術攝影選集面世的時候，寫上幾句想說的話。

建築攝影，可以說是人類最古老的藝術和一個只有百多年歷史的年輕藝術的“聯姻”。建築攝影從攝影藝術分類中獨立成類，也不過幾十年的歷史。隨著攝影器材和攝影技術的發展，建築師對於攝影和建築攝影的熱衷與投入與日俱增。我曾斗膽斷言：除了專業的攝影工作者外，在相機的人均擁有量、對攝影的關心度等方面，建築師可以說是名列前茅的一支龐大隊伍。建築師們通過設計圖紙這個中介創造了立體的建築物，同時又通過攝影機這個中介把三維的對象還原到二維的平面上。同和也是建築攝影的“發燒友”，他利用多年來出國考察和工作的機會，睜大了雙眼，邁開了雙腳，舉起了雙手，一點一滴地積累了上萬張底片。這些考察和資料的收集，開闊了他的眼界，豐富了建築創作的語匯，同時通過同和精心的挑選、安排和組織，在這本冊子裡給我們美的啟迪和美的享受。

同和作為一名建築師，對建築的熱愛是不言而喻的，但要通過建築攝影來表現建築的主題，表現建築師的意圖和構思，就必須更深入地了解建築的表現語言，以揭示其中美的現象和規律，準確地運用攝影手段來加以描繪。我曾在一篇文章中把建築攝影的分類界定為：應用攝影、新聞攝影、表現攝影和藝術攝影。同和的許多攝影作品已超出了單純的紀錄這一基本特徵，而是運用攝影的手段，在理解建築語言的基礎上巧妙而熟練地運用攝影語言來進行創作。象本書中建築大師弗·勞·萊特設計的紐約古根海姆博物館的內景、美國西雅圖的宇宙針高塔、加拿大多倫多伊頓中心的室內、北非的伊斯蘭風情以及大量的雕塑、小品、櫥窗等公共藝術的處理，都可以看出同和在運用攝影語言對於建築的形式美、空間美和環境美的把握和再創造。

攝影的創作過程與時間有着十分特殊的關係。建築攝影是個苦活、累活，建築攝影的創作是以現有建築為直接對象的即時活動，也就是攝影大師布列松常說的“決定性瞬間”。到各國的考察機遇使同和有優於他人更多地捕捉瞬間的機會，但工作的繁忙和日程的緊迫卻又使這一“瞬間”是那麼匆促，面對着對象同和的選擇和調整的可能是極其有限的，他只能把藝術表現和個人的領悟在按動快門的剎那間完成。從本書中可看到他在技巧和藝術表現中所體現的直覺思維。他一方面很好地捕捉到建築自身所表現的形式美，挖掘出設計這一建築的建築師所要表現的內外空間的美，還力圖表現他通過自己建築師的目光所發現的人們還未曾注意到的美。

馬國馨

## Preface

Mr. Xing Tonghe is the chief architect of Shanghai Institute of Architectural Design & Research, and he is an active person who enjoys great popularity in the current architectural circle of China. Recently he was chosen as "Science & Technology Star for Key Projects of Shanghai Municipality", which connects closely his name with the construction of Shanghai. This is not only because of his contributions of a series of fine works of architectural design, which includes the newly-completed Bund Scenic Belt, Shanghai Museum at the People's Square and Shanghai Longhua Martyrs' Funeral Park, but also because of his tireless theoretical and academic explorations, his continuous writing, his attention to various arts and his talent shown thereof. Now at the publication of the Selection of Photographs that he edited himself, I would like to write something to present to the book.

Architectural photography is to some extent the "marriage" of the oldest art of mankind and another kind of young art with only 100 years' history. It is only several decades that architectural photography became one category in the classification of photographic art. With the development of photographic equipment and photographic technology, architects' love for and input in photography and architectural photography are steadily on the increase. I once made bold to assert that excluding the professional photographers, architects rank the first in the number of cameras owned per person and the attention to photography. Architects create soled buildings through design drawings and at the same time restore three-dimensional objects to two dimensional planes through the medium of cameras. Tonghe is also a fan of architectural photography, and he has taken advantage of the opportunities to observe and work abroad in the last several years, opening his eyes wide, getting himself moving, raising his camera and hence having accumulated piece by piece over ten thousand films. The observations and the collection of the materials have broadened his field of vision and enriched the vocabulary of architectural creation. Through Tonghe's careful selection, classification and organization, the photographs in this book provide aesthetic inspiration and treatment.

As an architect, Tonghe's love for architecture is self-evident. However, to express, through architectural photography, architectural themes and to show the architect's intent and concept, it is necessary to further understand the architectural language of expression and to bring to light the manifestation and law of beauty and to delineate exactly the manifestation and law by photographic means. I once in one of my articles defined the categorization of architectural photography as the following four: applied photography, news photography, expression photography and artistic photography. Much of Tonghe's photographic works has gone beyond basic features of simple recording, and he has, on the basis of his understanding of architectural language, performed ingeniously and skillfully the creation by making use of photographic language. We can see Tonghe's mastery and re-creation, in using photographic language, of the formal beauty, spatial beauty and environmental beauty of architecture through his manipulation of such public artistic works as the interior of R. Guggenheim Museum designed by F.L. Wright, Seattle Cosmos Needle Tower of US, the interior of the Eton Center of Toronto, the Islamic Scenes of North Africa, the great number of sculptures, decorative articles and display windows.

The creation process of photographs is specially related to the amount of time available. Architectural photography is hard and tiring work, and the creation of architectural photography is an instantaneous activity with the existing buildings as direct objects, which is also what Buliesong termed as "critical instant". The observations in various countries have enabled him to have more opportunities than others to catch those instants, but the busy work and the tight schedule have made the "instant" so much a haste that facing those objects the possibility for Tonghe to select and modulate has been very limited, and he had to achieve that artistic expression and his own comprehension within that shooting instant. From this book, we can see his intuitional thinking shown in his skills and techniques. He has managed to get the formal beauties of those buildings and manifest the beauty of the interior and exterior space that the architect had desired to express. Moreover he has been able to show the beauty that he as an architect sees while other people fail to notice.

MA Guoxin



## 自序

我對攝影藝術的愛好，不亞於對建築藝術的愛好。但我對攝影技術的掌握，遠不如建築設計那麼深廣，唯有情愛的奔放與吮吸，瞬間的衝動與創意。

我對攝影創作的理解，亦如對建築創作的理解，因其萬變不離其宗——追求藝術與科學。自然與生命的閃光。寫下時代的史詩。

我的綺夢開始的地方，是上海浦江之濱；

我涉足的土地，則是今日世界的五湖四海。

所以我期待的是：本書不僅可供掠影欣賞，更重要的是城市與建築、環境與小品的刻意介紹，是溝通世界的鏡頭。

謹此獻給讀者品味思索。

邢同和

1997年除夕

## Photographer's Preface

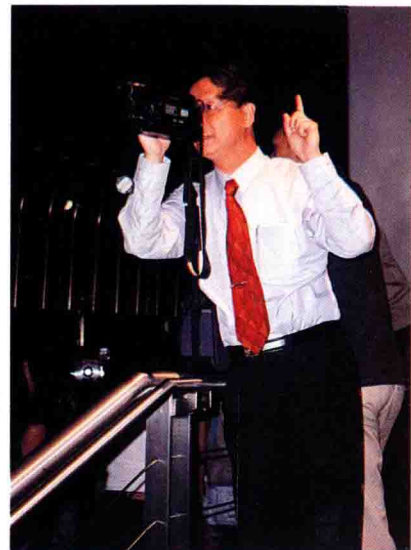
My love for photographic art is just as my love for architectural art, but my mastery of photographic art is far less deep and broad than my manipulation of architectural design. What I have is my passion and creative power in the expressing instant of my love and free sucking.

My understanding of the photographic creation, just as my understanding of architectural creation, is that although they are different types of arts, their goal stays much the same, which is to pursue art and science and the sparkling of nature and life, and to write the epic of the time.

The source of my dream is Huangpu River of Shanghai, and I have set foot in all corners of the world. So my expectation is that this book is not to be a hasty and casual appreciation but a painstaking introduction of cities, buildings, environment and decorative articles and hence acting as a camera to link with the world. Hereby to present to the readers for their savoring and consideration.

XING Tonghe

New Year's Eve, 1997

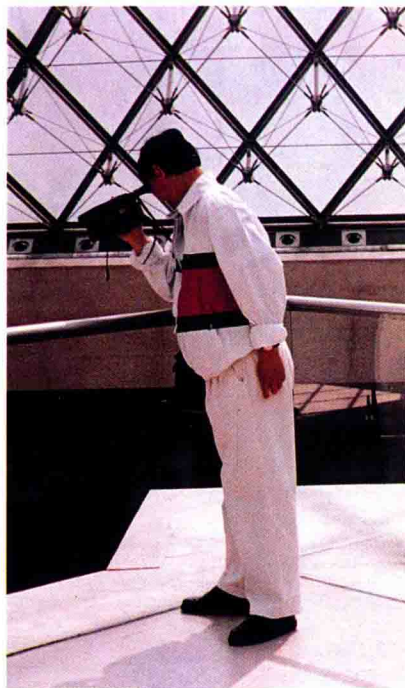


1997年於美國









1995年於法國

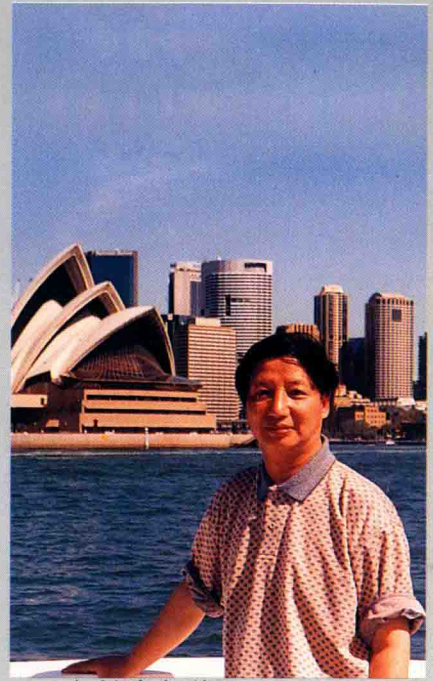
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1997年於澳大利亞

## 環境藝術篇

廿一世紀可以說是環境世紀,是自然與生態的世紀,是城市與建築對環境反思的世紀。環境藝術必將越來越引起世人的關注。

環境藝術是藝術與科學的結合,是對自然生態的再創造,是回歸的美。它具有強烈的時代性與民族地域性。本篇介紹的廿世紀留下的環境藝術作品,是時代發展歷程中有價值的記錄。

### Environmental Art Section

It can be said that the 21st century is a century of the environment, a century of nature and ecology, a century for cities and buildings to reflect upon the environment. Environmental art will increasingly attract people's attention.

Environmental art is the combination of art and science, and it is the re-creation of natural ecology and is returned beauty. It shows strongly the era and national locality. The environmental art works left by the 20th century introduced in this section is a valuable record of the development process of the time.







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