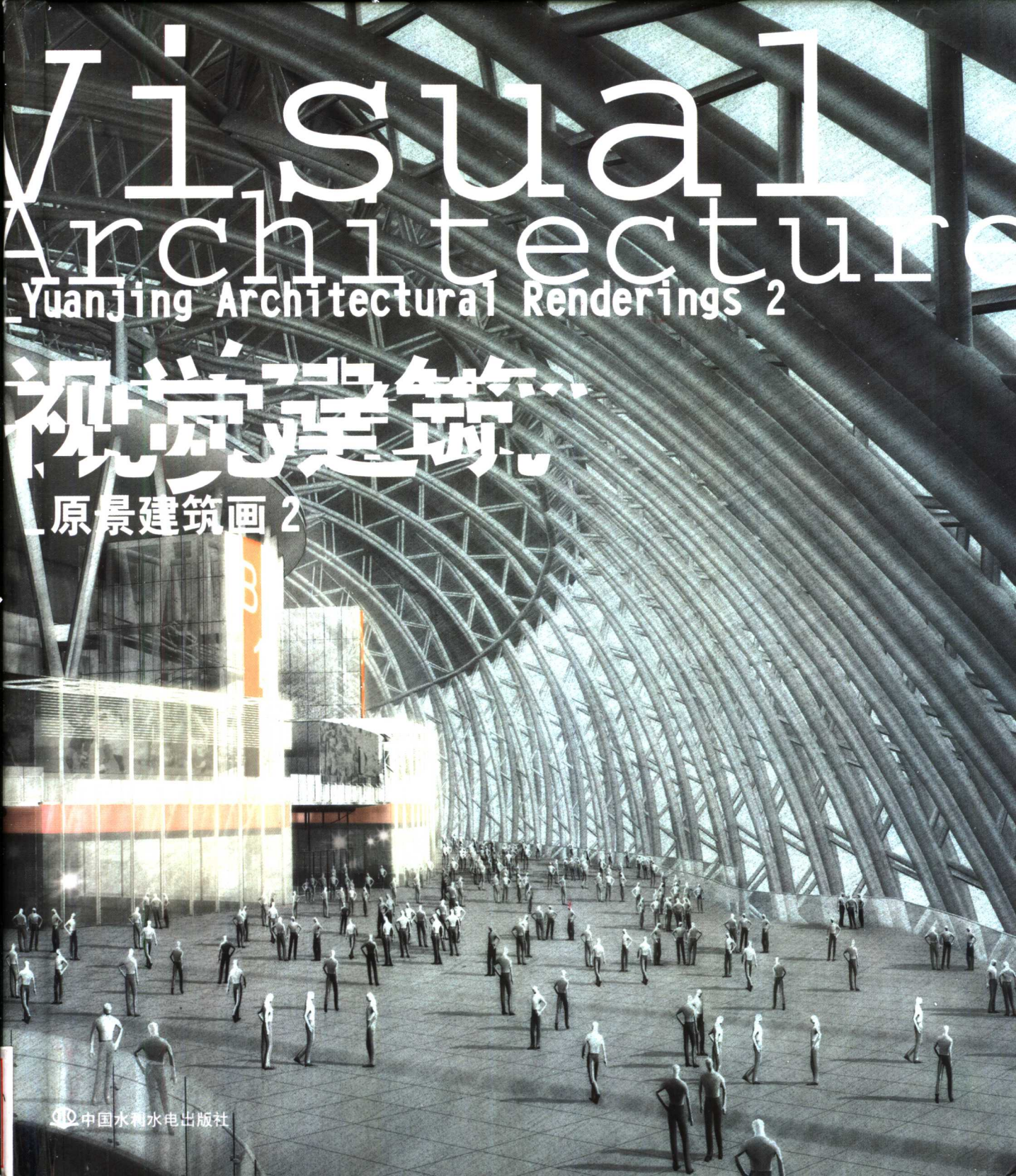
Visual
Architecture
Yuanjing Architectural Renderings 2
视觉建筑
原景建筑画 2

中国水利水电出版社

Thanks to all our friends' trust and support.

Thanks to all our colleagues who have ever worked and shared the same experience with us.

感谢所有信任和支持我们的朋友们。

感谢正在和曾经共同工作在原景的同志们。

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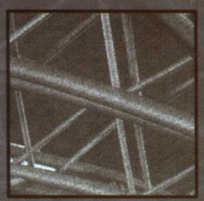

代序 *Introduction* 6-9

1

建筑画 *Architectural Renderings* 10-215

2

建筑动画 *Architectural Animations* 216-263

3

建筑自媒体 *Architectural Multimedias* 264-273

重要事件及获奖 *Important events and awards* 274-275

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Introduction

Min Lan

"Visual Architecture"and CG people

Once I chatted with a friend, he bantered with me, "You should be largely responsible for such poor view of Beijing." "What do you mean? I said. The reply was "The buildings on your plans are always very beautiful, but in fact the outcomes are always not the case!" I was shocked. Having returned home, I pondered several days and finally understood this was not my fault. But I'm still very depressed because I don't know to what extent our efforts can change the world we are in.

Visual architecture is in fact abstract, and only becomes reality after construction, otherwise it will show up as no more than concept on paper or in an animated work. Visual architecture have a great in common with reality, but sometimes not, mostly not, judging from our experiences. Architecture influences lives within and around it, meanwhile the vision influences its audiences. Sometimes I would rather think that visualization work may be much easier to last permanently than a real construction because something embodied by a digital media may seem never to perish.

Looking back on the past, many questions emerge. For example, are changes of the world eagerly expected and needed by the living? Is there anyone chooses to live in his own world indistinctly and only caring about the space in his mind? If the answer is positive, I think people of this type may be those creating visual architecture. They are a group of persons from CG (Computer Graphics) industry, and we will name them as CG people for the moment. However a piece of visual architecture may influence the world. It may at first belong to the creator (in fact, the creator should at first be an architect, which is ignored here). Though the chosen work under my eyes look silent, shining, beautiful and pleasant, I still hear some lonely voice late at night.

CG industry is a practical art, and CG people are always as crazy and unrestrained as artists, but they have no right to live as the artists do, thus CG people would be more anguished or much stronger than artists. All CG people should have great characters to produce heavenly touching scenes from their minds out of the dusty and ordinary world they all have to face everyday. They all have experienced countless nights as mine: when CPU fans begin to emit sound continuously, they start coping with the complex and mechanical parameters and beautiful images on the screen, but their hearts could hardly stop trembling at the edge of collapse. As falseness has already become the part of conventional life, they at last found a method to balance their life: create more beautiful and attractive works to challenge the surroundings.

Some of them struggle alone, while some may assemble to form a team. The forming of a team may create an environment more suitable for them to reside in, cultivate excellent individuals and strengthen others. The competition among the teams is like a game, sometimes seemed to be very important but make no change to the world or any individuals. The artwork they leave on the world make much more sense actually. In front of the brilliance of the work, a team or an individual is only false alarm. There are numerous superiors hiding among the people. Compared with the glorious artworks, a powerful corporation brand may sometimes seem so weak and inappreciable. Therefore, do your things, irrespectively of all cheating and deceiving!

About our animated works

S *"Shenzhen Downtown"* is our first commercial film and also the cause for establishing our Animation Department. Quoting the words of Mr. Dadaojing, chairman of Sino-Japan CG Culture Exchange Association, "This is a great film!" With 6 staff, 3 completely revised versions, it cost us four months for final production. It is remarkable because It not only creatively breaks through the

代序

兰闽

“视觉建筑”和CG人

有次和朋友聊天，朋友笑言：北京有这么多难看的建筑，你要负很大的责任！我说你什么意思，朋友说：你们把建筑画得太好了，谁知道盖出来不是那么回事儿！我心里一惊。回去想了好几天，终于想明白这事儿不能怪在我的头上。尽管如此，心里还是挺郁闷：我们所做的，究竟能对这个世界改变多少？

视觉建筑，实际上是虚幻的建筑。它只有在一砖一瓦盖起来以后才成为通常意义的建筑；在此之前，它只存在于纸上，或是一部动画作品里。虚幻的建筑与真实的建筑有时是同一件东西，有时却不是，而且从经验看多数不是。真实的建筑影响着生活于其间的人；而虚幻的建筑也在影响着看到它的人。有时我想，一件虚幻的建筑作品，似乎比真实的建筑更容易达到永恒，因为有了数字媒介，它似乎永远也不会被消灭。

回过头看，人们生活在世，是否都在期盼着改变这个世界？有没有人愿意选择模糊地生存于这个世界，只在乎心中的那片天地？如果有，我想就是那些创造虚幻的建筑的人。他们是CG行业当中的一群，姑且称呼为CG人。一件虚幻的建筑作品，不论对世界的影响是大是小，它的意义首先是属于它的创造者的（其实创造者首先应当是建筑师，在此暂时忽略）。挑选出的作品安静地摆在我的面前，散发出纯美和祥和的光辉，我却听到深夜里内心的孤独呐喊。

CG业是实用艺术行业。CG人虽然具有艺术家的狂放，却不能选择艺术家般的生活，因而CG人比艺术家更加痛苦，或者说更加坚强。CG人需要有伟大的品格，每天面对一个丑恶的世界，描绘心中梦想的美丽田园。他们经历过无数个这样的夜晚，沉默的CPU风扇开始发出永恒的轰鸣，面对屏幕上复杂而机械的参数和迷人的色彩，内心却接近崩溃的边缘。如同虚伪早已成为人们习惯的生活方式一样，他们最终选择了平衡，依靠作品的光彩，来对抗周围发生的一切。

CG人有的孤军奋战，有的在一起形成一个团队。团队的意义在于形成一个更适于CG人生存的环境，培养优秀的个体，并且使个体的力量变得更加强大。即便是这样，仍然有无数的高手隐藏于民间，在他们优秀的作品面前，一个强大的公司品牌有时却显得那样微不足道。因为在这个行业，真正有意义并且有可能成为永恒的只有作品本身，与它的光辉相比，一个团队或个体的光芒都只不过是昙花一现。团队间的竞争是场游戏，如同电影放映前的加片，或是幕后的花絮。让那些尔虞我诈、暗箭伤人、欺世盗名的事见鬼去吧！

关于我们的动画作品

《深圳市中心区》是我们的第一部商业片，我们的动画部也是为了这部片子而组建起来的。用日中CG文化交流协会会长大岛景纮先生的话说，“这是一部巨片”：耗时一年，修改过三个版本，纯制作时间加起来四个月，由六人完成。它的意义在于从创作思路上对传统建筑游历的颠覆，并且使我们明白我们能做到什么，什么做不到。在此片制作的间隙，我们完成了两部非常重要的作品，就是《新城·国

traditional animated tour, but also helped us figure out our real capability and possibility. During the production of this reel, we also produced two important reels, "New City, International" and "China Movie Museum" and acted as two gauges for our real estate and architectural animations. It also revealed a creation concept that is still leading us on animation creation: reproduce architecture using movie languages. Architectural animation should never be just simple visualization, like animated renderings, it is supposed to be part of audio-vedio art, an independent category of art creation. The concept gave us boundless creation space together with opportunities to step upward and create industry-leading works. Before that, architectural animation was only a minor category in CG industry. The creation process is always tough, time span is often a biggest problem. In the last two years, we have produced about 40 films, which are all designed and directed by our Animation Department, often two reels of 3 or 4 minutes should be accomplished in 1 week with only 10 staff. The "Office Buildings in Peach Garden" is a remarkable reel of ours, which is a film with perfect camera languages and strong reminiscent moods. As there were only 2.5 days and 4 staff available, the movie was organized in a simple way. But I think it can even defeat "China Film Museum" . "Academy of Fine Arts of Tsinghua University" is another peak of pure architectural animation after "China Film Museum", and "National Swimming Center", a later one. "National Swimming Center", an extremely disputed short film among the industry and even within the production team of our corporation, has once made us suspect if we have been out of our way too far, but ultimately all the disputes come to an end after the entry won the competetion. Another great film comparable with the "Shenzhen Downtown" is our "Tianjin Tanggu Lingang Industrial Park and New Coastal City", which was granted the nomination awards in the two animation festivals in 2003. All the scenes in the film such as the port, dock, smelting factory and the city have been investigated, re-designed and produced by our own staff, and the presentation of either large-scale scenes or tiny details is mature and perfect, showing much better mastery than the previous "Shenzhen Downtown" period. Among real estate promotions, "Post Modern City" would be elaborate and what's more, we have also designed a cartoon character for it; "China City" is a montage production integrated with outdoor video sequences; and "The Third Settlement Industry" would be a symbol for the mature of "*Semi*-Architecturual Animation"; while "CLASS" may be absolutely a "unique" work, which makes the whole real estate field shocked and tells people to what extent we can endeavor.

2004.3.Beijing

际》和《中国电影博物馆》。这两部片子分别为我们后来的地产推广类动画和设计类动画树立了两把标尺，它们所揭示的创作理念直到今天依然为我们所遵循，那就是：用影视语言表达建筑，建筑动画不应仅仅是虚拟现实的可视化，不应仅仅是动起来的建筑画，而应归入视听艺术的范畴，成为独立的艺术创作。这一观念使我们置身于一个无限广阔的创作空间，有机会朝着一座高山抬起脚步：创作能够代表整个CG行业制作水准的动画作品。而在此之前，建筑类动画仅仅是CG行业里无人问津的小角色。跋涉之路是艰辛的，遇到的最大阻碍是制作周期。我们在两年时间里制作了近四十部片子，全部由动画部自主创意和编导，经常需要由十个人在一星期时间里制作两部长达三四分钟的影片。值得一提的是《桃园小区办公楼》，一部镜头语言十分完美的短片，带有浓郁的怀旧情结，由于必须由四个人在两天半内完成，场景处理十分简单，但艺术水准我认为甚至超越了《中国电影博物馆》。《清华大学美术学院》是继《中国电影博物馆》之后设计类动画作品达到的一个新高度，其后是《国家游泳中心》。《国家游泳中心》是一部极具争议的短片，即便在公司制作团队内部也是如此，它使我们一度怀疑这条路是否走得太远；但最终一项动画大奖的获得为所有争议划上了句号。《天津塘沽临港工业区与滨海新城》同时获得了2003年度两个动画节的提名奖，是可与《深圳市中心区》相类比的另一部“宏篇巨制”。港口、码头、炼厂、城市，所有场景均由制作人员自行调研、设计和搭建，镜头运用从宏观景象到细节表达十分流畅，显示出比《深圳市中心区》时期更好的控制力。在地产推广类影片方面，《后现代城》是一部精致的短片，并且自行研制了一个卡通形象。《华城》是首次结合实景拍摄的三维制作；《第三置业》标志着“类电影建筑动画”制作手法的逐渐成熟；而《CLASS》则是一个绝对的另类，它让整个地产界为之惊讶，像在告诉人们，我们还能够走得多远。

二00四年三月于北京

Architectural 建筑画 Renderings

Arrangement of this chapter:
Works for important international design competitions
Works for Olympic Games projects
Works from foreign design organizations
Works from domestic design organizations
Works from Yuanjing Architecture Studio

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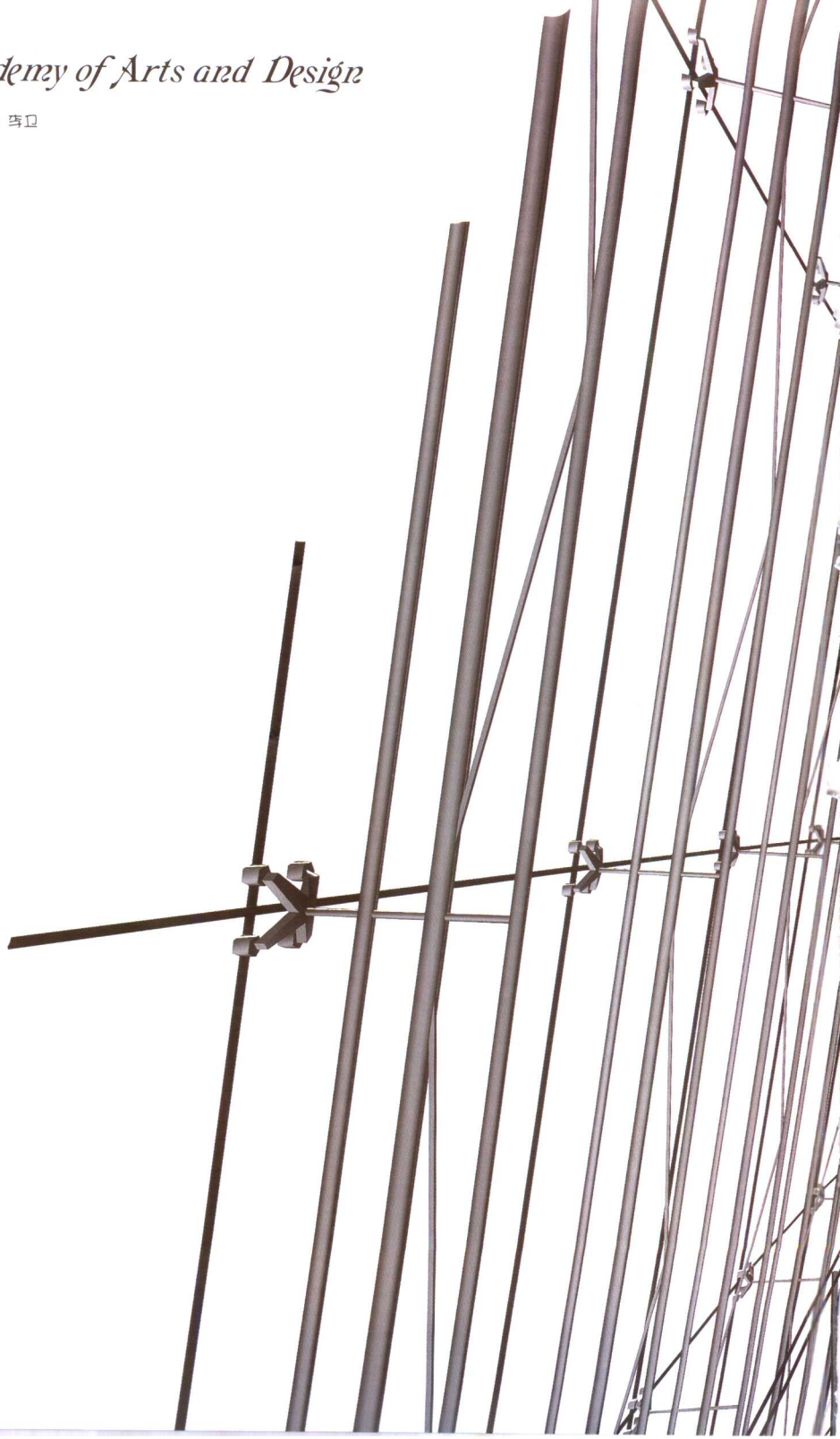

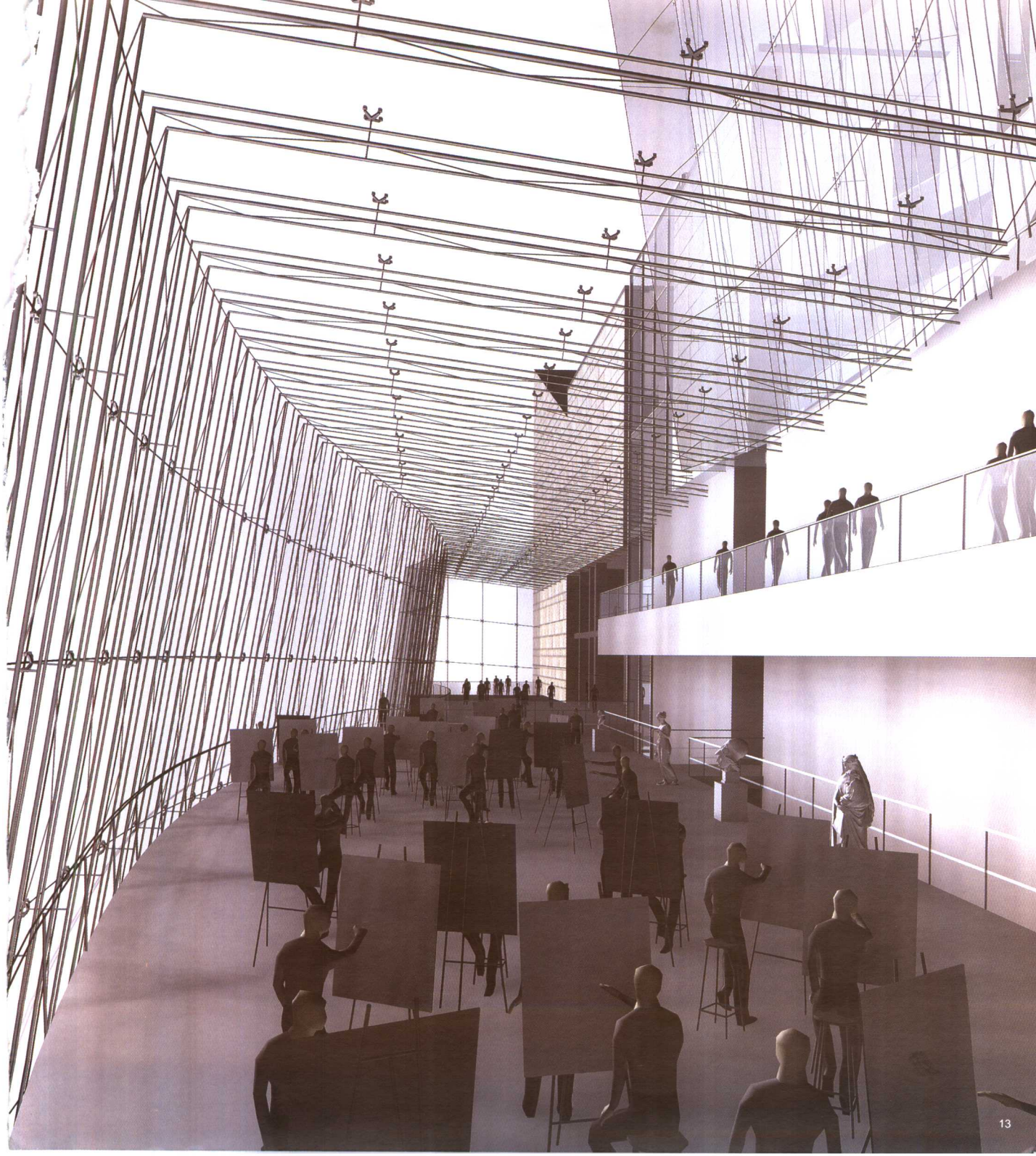

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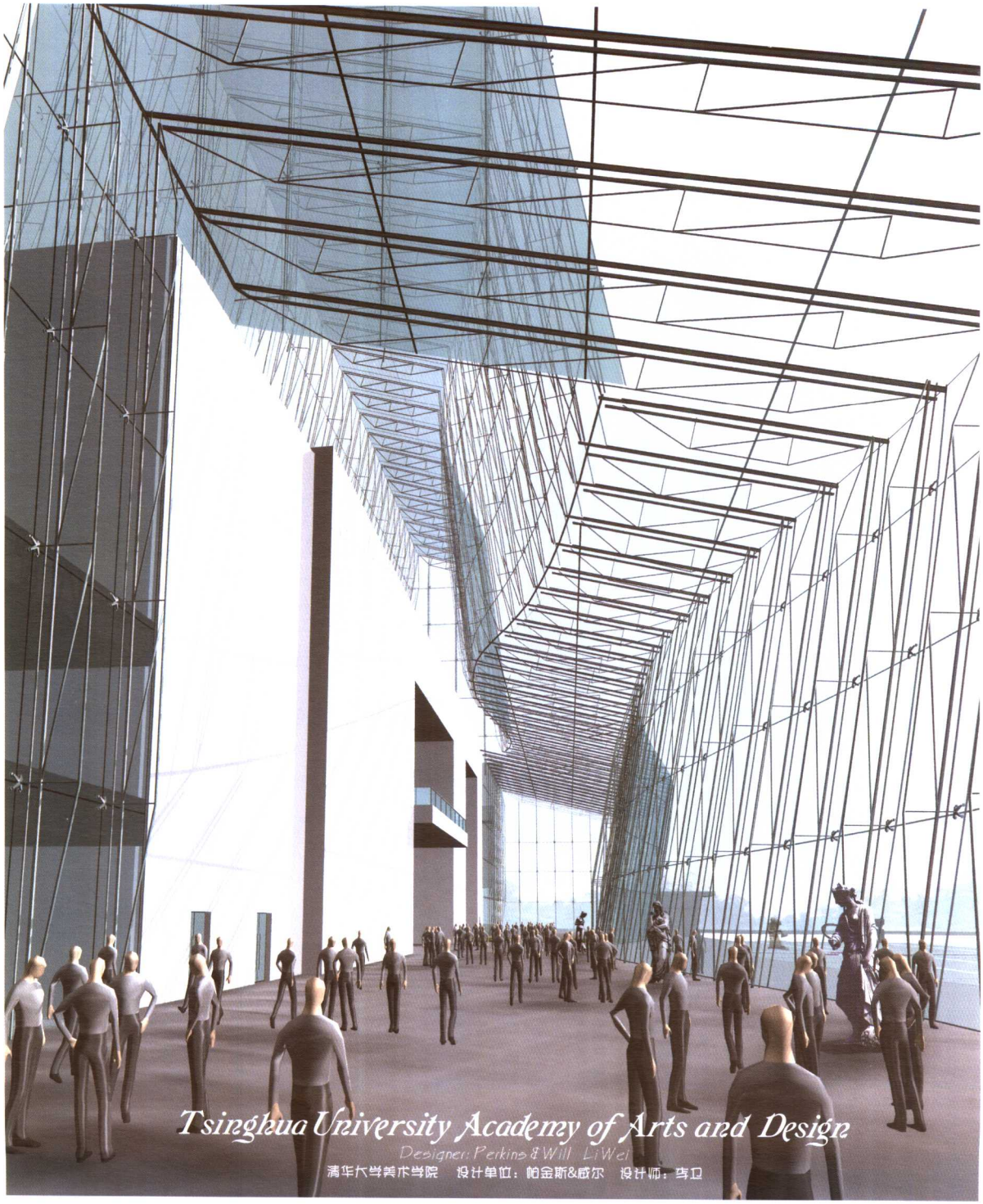

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