

THE CHINESE  
INTERIOR  
ARCHITECTURE  
DRAWING

中國室內建築畫經典

北京潤寰文化有限公司編著



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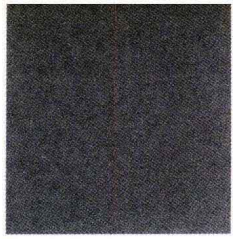
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ARCHITECTURAL DRAWING



## Prologue

Developing from manual paintings to computer drawings, with the improvement of the material, instrument and method, the level of the Chinese interior architectural drawing has been higher and higher by the incessant research, practice and advance. From "The Classical Pieces of Chinese Interior Architectural Drawing", we find that one is capable of not only creating the originality which accurately reflects the interface model, spatial form and artistic atmosphere in the interior design, but also bringing to perfect the representation of light and shadow, color, texture as well as their interrelationship, embodying the designer's artistic concept to a visual image to achieve a feeling of verisimilitude like a factual photo. Besides what this book can represent, computer animation plays an equal important role. This computer drawing has its unique feature and expressive force. It leads the line of sight wandering in the dynamic computer drawings so that the audience feels personally on the scene and experiences the functional relationship and artistic atmosphere in every space environment sequence. Therefore, the interior design must exchange and study the outstanding capability, performance and skills of the computer drawing, so as to serve the intention of the designing. Of course, I don't suppose that the computer drawing is the exclusive method to express the intention of designing. At least, at the moment of conceiving, when the thoughts of the designer are most dynamic and active, painted sketches are of very high importance. To computer, the naturalness and rapidness of the cooperation of the brain and hands is beyond exceeding. However, I believe that after the originality is basically conformed, the computer drawing is the best choice up to now, to represent the originality and intention most fully and efficiently.

While reading through this architectural picture album, my attention shifted from the appreciation of the beauty of the drawings to the thought and consideration of designing. This book brings to its readers a refreshing taste of design. For example, the new interface model produced by the application of new material and novel techniques evolves new, rich and colorful space pattern and atmosphere of art, which incessantly created fresh sparks, and affects people with the strong and forceful fascination of blazing new trails. We sense, from innovative and ground breaking effect drawing, the connection between today and the past, between individuality and commonness, the competition for glamour among numerous different space patterns, artistic styles and atmosphere. And also, we realize the extensive comprehensive spirit of the multiple thoughts of design currently. As a matter of fact, what this book impresses people is not only the techniques, skills and level of computer drawing, what is more, it introduces the notion and trend of modern designing concept.

Divided into the atrium space part, the passage space part, the conference and office space part, the restaurant space part, the residential space part and so on, this resourceful book covers almost all categories, therefore, it is also informational and possesses a referential value to owners, designers and computer drawers. The computer drawing can help to represent and realize every idea and concept of the designer. It creates wonderful effects and produces illusive impacts at the same time. These are the superiority of the computer drawing. The enormous employment of the combination of the data stored in computers endows the fast speed and high efficiency to computer drawing, but at the meantime, this may weaken the creativity and ingenuity in the designing, resulting in the generalization of all the works. The right way of designing should still be advocating serious attitude and original spirit. As designers, I suggest we should encourage mutually.

Zhang Shili

Professor in Academy of Arts and Design, Tsinghua University  
Chief Director of Institute of Interior Design of Architectural Society of China (CIID)



中國室內建築畫近幾年從各種材料、工具、方法的手繪發展到電腦繪畫，經專家不斷研究、實踐、發展，水平越來越高。從《中國室內建築畫經典》這本書中我們不僅能看出準確反映室內設計中介面造型、空間形態、藝術氛圍的創意，而且這些設計把光影、色彩、質感及其相互關係表達到極至，猶如高水準的實錄照片，給人以逼真感。使設計師頭腦中的意境迹化，成為可視的形象。在本書所能體現之外還有電腦動畫，讓人的視線在動態的電腦畫中游動，使人身臨其境，體驗到各個空間環境序列中的功能關係、藝術氛圍，更是電腦繪畫表現力的獨特優勢。因此，室內設計領域不可不交流、研究電腦繪畫的卓越性能和技巧，為表現設計意圖服務。當然，我也不認為電腦繪畫是表達設計意圖的唯一方法，至少在設計師思維最活躍的構思階段，手繪草圖是十分重要的，手和大腦配合自然、快捷是電腦無法相比的。我認為在創意基本確立之後，最充分最高效的表達手段，電腦繪畫是目前最好的選擇。

翻閱這本建築畫冊的時候，我的注意力逐漸從欣賞畫面的美轉向思考設計，這本書給人以耳目一新的設計感受。例如新材料、新工藝的應用，創造了新的介面造型，形成了新的豐富多彩的空間形態和藝術氛圍，在人的視覺中不斷閃耀着亮點，給人以創新的強烈的魅力。從一幅幅具有新意的效果圖中我們可以感受到今天和過去的聯系，本土文化與世界各地地域文化的聯系，個性與共性的聯系，在不同空間形態和藝術風格氛圍紛呈的鬥艷中，看到今天多元化設計思想博大的包容精神。所以，這本書傳遞給人們的不僅是電腦繪畫的技巧、水平，更重要的是現代設計觀念和趨向。

這本書內容歸納為中廳空間、通過空間、會議辦公空間、餐飲空間、家居空間等部分，信息豐富，類型全面，因此，也有資料性。對於業主、設計師，電腦繪畫師來說都具有參考價值。

電腦繪畫技法優越性能把設計師大腦中所想到的東西都能表現出來，能創造奇妙的效果也可能製造虛假的效果。大量利用電腦儲備的資料拼貼，可使電腦繪畫快捷、高效，但也可能減弱設計中的創造力，致使設計作品一般化。設計的正道還是要提倡嚴肅的態度和創新的精神，這一點，作為設計師我們應當共勉。



清華大學美術學院教授  
中國建築學會室內設計分會理事長

貳零零貳年玖月

## Experts' Comments

There are various kinds of techniques of expression, such as architectural drawings, three-dimensional animation, models and construction drawing. However, because of its convenience, high speed and vividness, architectural drawing has always been holding a quite important position. Especially in the interior expression, the fact that there are always several different spaces and manners involved in a program grants the interior architectural drawing an even more distinctive standing. Although the architectural drawing got off to a late start, it develops in big strides. Up to now, it has reached a considerably high standard in both quantity and quality, and become a thriving industry.

Compared with the traditionally manual drawn architectural drawing, the computer architectural drawing shows obvious advantages: it is efficient, timesaving, lifelike... I still remember that when we just entered university, "perspective geometry" was a required course for us, majors in architecture. This was a course which mainly guided us to derive a perspective drawing only by means of geometry, and then achieve the full presentation of colors, textures, illumination etc with watercolor, gouache, spray pen, marvy pen. Such work was loaded down with trivial details, and let the designers incapable of displaying their deep thinking, or feel it unnecessary to work with repeated deliberation. Fortunately, with the birth and development of the computer architectural drawing, these regrettable imperfections are readily solved. Meanwhile, it also promotes the division of labor in society. Professional producers of computer architectural drawing emerge; the designers no longer participate in the final-period produce, which saves them more time to contemplate. At the mean time, the producers vividly unfold the designers' every subtle detail before the audience with their adept skills. Accordingly, the designers and the producers help and complement each other, and bring out the best of the both.

However, when the level of interior architectural drawing improves fast, we notice such a fact: facing a large number of stereotyped interior architectural drawings, we do not know which to turn to, and when we casually pick up one of them, it looks somewhat familiar. We must rethink profoundly. Admittedly, interior design is not the kind of pure art, but this by no means suggests that the drawings can simply repeat one another. We lack the characterized designs and distinguished workmanship. What we need are the novel and unparalleled designs and productions according to the actual requirements. The ingenious ideas, which the designers provide for the space to be designed, should be in accord with the demands, and convey the special qualities of space simultaneously. The producers of architectural drawing serve the designers. On one hand, they must fully comprehend the designers' intention and mood, and show a complete and natural manifestation of the design content. On the other hand, they must be able to reflect the artistic atmosphere of the design, merging the skill and art together naturally. Thus, a perfect command of various new softwares and skills are not yet sufficient for producers, they should also enhance their accomplishment of art, and pour emotion into their words. This is the way to make a marked advance of the level of the interior architectural drawing.

Beijing Tsingshui Interior Design Co., Ltd.  
Wang Shujian

With the development of the science and technology of computer, we have entered a multiple information society, which is governed by the mass media. In this society which keeps changing with each passing day, people's social concept, mode of thinking, as well as the vocational skills have been being confronted by the challenge brought by the progression of science and technology all the time.

This is also reflected in the architectural designing, which tests the creativity, imagination and vision of human beings. In the past, this field wholly depended on the intelligence and wisdom of designers, traditional perspective techniques, and painting skills. Nevertheless, within these few years, thanks to the improvement of computer, the two dimensions in the designing has been promoted to three dimensions and even four dimensions, with the "virtual reality" which the computer produces by keeping to graphic software and the optimized composition of a picture with multiple visual angles derived from efficient operation. The boundless prospect has been extended, and a brand new realm of science and art has been opened.

Because of the prosperity of economy and market, the architectural industry has produced a large number of designers, created and enriched the new vision and concept of representation of design by drawing support from new technology, but on the other hand, this has resulted in the problem of remedying the deficiency of content by computer skills. Evolving gradually from the conventional design and originality to the fierce baffle among computer effect drawing, the competition within this industry has caused tremendous waste of resource and material, and aroused the doubts and bewilderment of the professionals to the foreground of the picture factory.

Even though, for designing, computer is merely a tool controlled by people, and software is no more than a means of auxiliary design. It can not satisfy the pursuit of the mood of culture in a design. After all, it is incapable of expressing the emotion and ideas of human beings subjectively and initially, and representing the faith and connotation which conceal under the cover of the model and the pattern proposition of designing.

Consequently, the final goal which the designers and the professional computer-drawers pursue by the device of the computer drawing is not the simple fidelity similar to "photography" and the prolificacy and efficiency produced by the high operating rate of advanced software equipment. What is much more significant is to pass the concept and mood of intention through the positioning of designing and represent the space features as well as the culture and artistic taste through the drawing.

What it should represent is the accuracy and logic of the space scale, size, and shape on the physical structural level, the space levels of the spectacles covered by view angles and sight points, and the enriched visual image constructed by light and shadow, texture and colors. It should be a work in harmony with the basic rules of the mutual communication of designing. Synthesizing the space, size, light and shadow, color and mood, this work should be able to draw the rich imagination and inspiration of the designers and audience, provoking emotion and aesthetic sympathy.

Wang Hong



建築表現的手段很多，例如建築畫、三維動畫、模型、工程圖等，但建築畫因其方便快捷、生動逼真一直占據着很重要的地位，尤其是在室內表現中，由於一個項目中往往存在多個空間、多種風格，使室內建築畫具有更加獨特的地位。雖然室內建築畫的起步較晚，但發展迅速，目前在數量上和質量上都達到了相當高的水平，已形成了一種興盛的產業。

電腦建築畫與以往傳統的手工繪制建築畫相比，具有顯而易見的優勢：高效、快捷、逼真……記得剛上大學的時候，作為建築系的學生，《畫法幾何》是一門必修課程，它主要就是告訴我們如何利用純幾何的方法求出透視圖，然後再利用水彩、水粉、噴筆、馬克筆等手段來完成顏色、材質、光影等的表達，這是一項十分繁瑣的工作，而且表達的深度很有局限性，這些工作不但耗費了設計者大量的時間，而且讓設計者無法表達其深度的思考或讓設計者覺得不必要進行進一步的推敲。然而電腦建築畫的誕生和發展使這些手工繪制建築畫的缺憾迎刃而解，也促進了社會分工的進一步分化，出現了專職的電腦建築畫制作人員，設計者不再參與具體的后期制作，從而有了更多的時間去思考，建築畫制作人員則利用嫺熟的技法將設計者每一個細微的手法都生動逼真地展現出來，設計者與制作者相互促進、相得益彰。

然而，在室內建築畫水平大踏步提高的同時，我們又注意到了這樣一個現實，大量的千篇一律的室內建築畫讓我們無所適從，往往拿起一幅畫總有一種似曾相識的感覺，我們不得不去反思，室內設計雖然不是純藝術，但千人一面的模式也絕非設計的手段，我們需要個性化的設計，我們需要個性化的制作，我們需要的是新穎的、獨樹一幟的、量身定做的設計和制作，設計者要為所設計的空間提供匠心獨具的構思，既要符合使用要求，又要表達出空間的特質，建築畫制作人員要為設計者服務，充分領悟設計的意圖、意境，利用先進的電腦技術不僅使設計內容充分、逼真地表現出來，而且能體現設計的藝術氛圍，使技術與藝術自然地融合在一起。這就要求制作人員不僅要熟練掌握各種新的軟件、新的技術，而且要提高藝術上的素養，把創作感情融入其中，才能使室內建築畫的制作水平再上一個臺階。

北京清水室內設計有限公司

王淑儉

隨着電腦科技的發展，我們進入了一個由傳播與媒體主宰的日新月異的多元化的信息社會，人們的社會觀念、思維方式以至職業技能都無時無刻不對科技進步所帶來的挑戰。

正如建築設計這樣一個考驗人類創造力與想象力的行業，以往那種完全依賴於設計師的腦力與智慧以及傳統透視法和手工繪畫技法而一統全局的領域，也在短短幾年的時間，由於計算機遵循繪圖軟件所創造的“虛擬現實”和高效的運算所產生的多視點的優化構圖，使設計領域中從平面到三維以至四維空間都因電腦的進步，而拓展了無限的前景，開創了科學與藝術的全新天地。

建築設計行業，由於經濟與市場的繁榮，一方面在短期內造就了大批的設計人才，借助新科技創造豐富了設計表達的新視覺新觀念，同時也產生了以電腦技巧彌補設計內容貧乏的弊端。行業競爭由傳統的設計與創意，逐步演變成電腦效果圖大戰，造成了資源、物質的極大浪費，使專業人士對圖片工廠前景產生疑問和困惑。

盡管如此，就設計而言計算機終歸是由人所控制的工具，軟件也無非是輔助設計的一種手段。作為設計中文化層次上的意境追求，它仍無法主觀能動地表達人類的情感和意念，體現隱含於造型和設計母題中的理念和內涵。

因此作為設計師和計算機繪畫從業人員通過電腦繪畫所追求的最終目標並不是簡單的近似“攝影”效果的逼真，和先進軟件設備運算速度產生的“多產”和高效，更重要的是通過設計定位所傳送給人們的創意觀念和意境，是通過畫面所表現的空間個性和文化藝術品位。

它所表達的應該是空間尺度、體量、造型在物理結構上的精確和邏輯；是視角、視點所涵蓋場景中的空間層次以及對光影、質感和色彩所構成的豐富的視覺形象，應該是一個以設計交流的基本規則——空間、體量、光影、色彩、氛圍綜合而成的能夠激發起設計師和觀者以豐富想象和靈感，並產生情感和審美共鳴的作品。

王弘



## Experts' Comments

### Space Consciousness Form

#### • Foreword:

Space is material, and it is also the extension of spirit.

#### • Making the experience important:

The consciousness of space refers to the process that animals (human beings included) become aware of the relative position of oneself in its surroundings.

The process of virtual space consciousness, supplementary design, and proving design created by computer, is the one that refines the reasonableness of space symbol, and assumes its existent state in a digital form. Meanwhile, the mix of function and characterization of styles gradually shape the unique representative language of computers. However, which should the purity of this language actually yield more to, the consumptive concept and the attitude to life, or the realization of the artistic value? We are really facing a difficult choice. It is time for us to take the standpoint on the forward position of the future fashion to ponder on the living problems. Certain styles should be contrived to show and achieve the beauty of life, and certain ideas should be conceived to resist and confront the deficiency and exhaustion of mind. Form is no longer merely an object for show, but the harmonious presentation of free consciousness. Benefiting more people, this is where the value of art lies in.

#### • We are still persisting...

The real environment is keeping changing from time to time. It seems very intricate to find some precise and accurate expression to define the word "reality". Because of this, what we are seeking is a method, rather than a stereotyped pattern. Marketing circumstance plays a very significant role in resolving the problem of sustainable development. It might be a positive factor to some other academic fields, but it is negative to us at the same time. We must actively exert ourselves to reform the marketing circumstance in order to avoid being forced to passively consume the surrounding green resource ceaselessly, which would finally cause the expression of the most direct design complex and obscure, and the purest consciousness to art numb and insensitivity.

Practical attitude, sober foresight, and decisive manner, these are the real foundation of the sustainable development.

We are still persisting...

USTech    Zhang Xing

空間・知覺・形式

・寫在前面：

空間是物質的，也是精神的延伸。

・使體驗更為重要

空間知覺是指動物（包括人）意識到自身與周圍事物的相對位置的過程。

將空間符號合理性提煉，以數字化的形式設想其存在的狀態，是計算機虛擬空間知覺，輔助設計、驗證設計的過程。同時，功能的混合，方式的個性化正逐漸形成計算機所獨有的表達語言，然而這種語言的純粹性究竟是服從于消費觀念、生活態度，還是更多地去實現藝術價值？我們面對真正艱苦的選擇，現在是我們應該站在未來方式的前沿去考慮生存問題的時候了。必須有某些形式來演繹生活的美麗，必須有某些思想來抵制貧乏和枯索。讓生存成為感受，使體驗變得重要。形式不再僅僅是裝點，而是自由意識和諧地表達，讓更多的人受益，這才是藝術的價值存在。

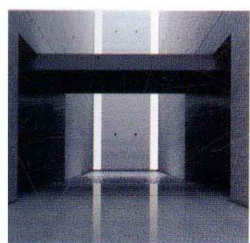
・我們還在繼續……

真實的環境每時每刻都在變化，即使對於現實一詞的定義，人們都難以找到嚴格準確的語言，因此我們尋求的是方法，不是固定不變的模式。市場環境是可持續發展問題的重要方面，對於其它專業領域它可能是綠色的，但對於我們來說，它同時是灰色的，不努力改造市場環境本身，被迫無止境地消耗周圍的綠色資源，這最終只能使我們對於設計最直接的表達變得繁雜，對於藝術最純潔的知覺變得木訥。

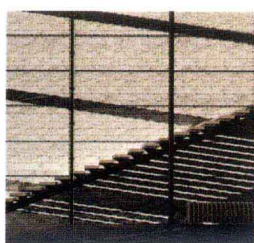
現實的態度、冷酷的眼光和果斷的精神才是可持續發展的基礎。

我們還在繼續……

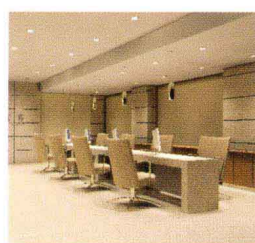




中廳空間  
001-060



通過空間  
061-114



會議辦公空間  
115-160



餐飲空間  
161-210



家居空間  
211-252



其 他  
253-278









- 1 農業銀行遼寧省營業部 / A: 肖 力 / D: 李 瑩  
Liaoning Business Department of Agricultural Bank / A: Xiao Li / D: Li Ying
- 2 銀網中心大廈 / A: 程 剛 / D: 劉潔芳  
Yinwang Center Tower / A: Cheng Gang / D: Liu Jiefang



銀網中心大廈 / A.Jan Kumbornuss[德國] / D: 董凌宇  
Yinwang Center Tower / A.Jan Kumbornuss / D: Dong Lingyu





中國建設銀行深圳分行 24 小時自助銀行大廳  
A: 陳 穎 / D: 陸鼎圖像 晏華石  
Hall of 24 Hour Self Service Bank of China Construction Bank  
A:Wing / D:Luding Graphics Yan Huashi







- 1 浙江桐鄉市科技會展中心 / A: 李 旭, 湯李俊 / D: 梁慶坤  
Scientific and Technologic Conference and Exhibition center, Tongxiang, Zhejiang  
A: Li Xu, Tang Lijun / D: Liang Qingkun
- 2 沈陽方園大廈一層大堂 / A: 王欣宇 / D: 沈陽日匯裝飾工程設計有限公司  
First Floor Lobby of Fangyuan Tower, Shenyang / A: Wang Xinyu  
D: Sun Ville Decoration Engineering Design (Shenyang) CO., LTD.