

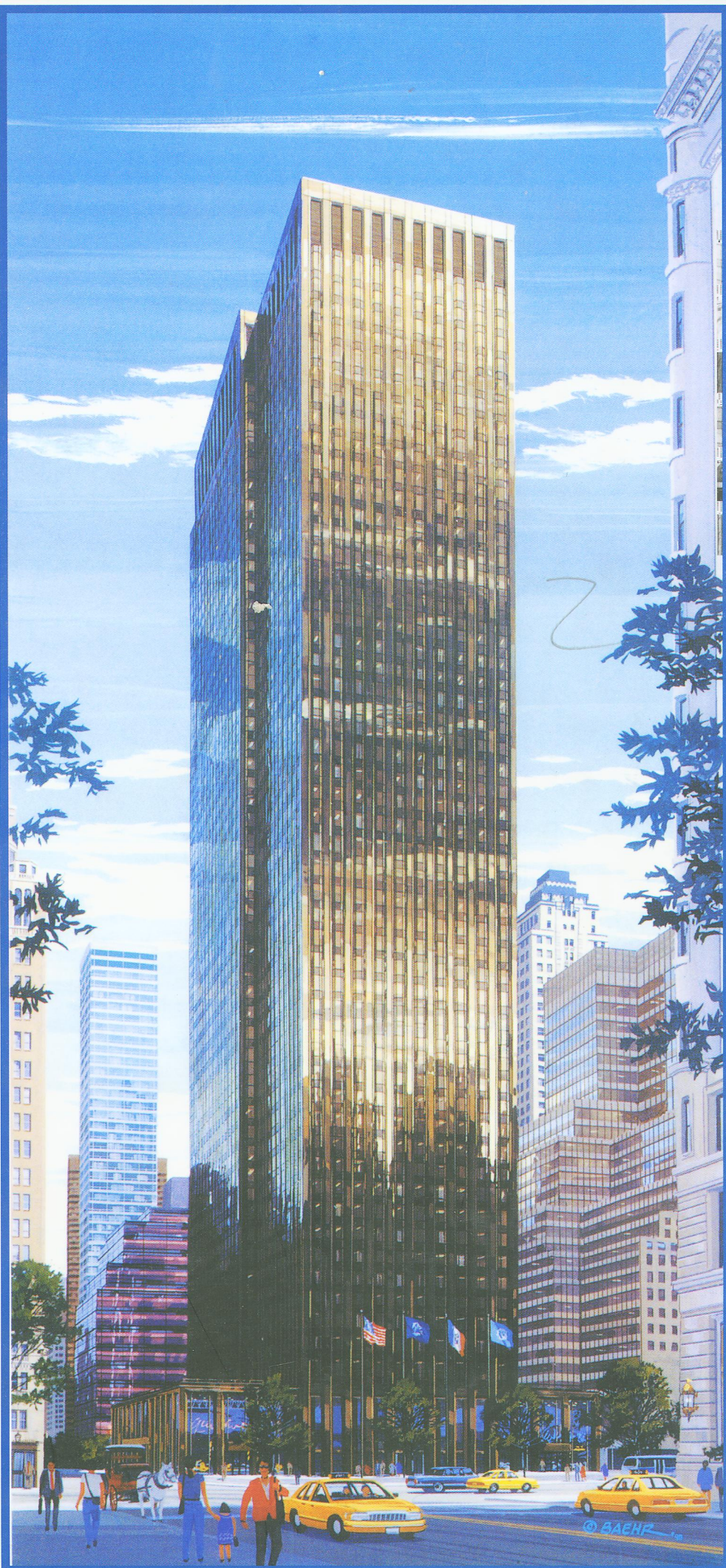
THE ART OF ARCHITECTURAL ILLUSTRATION

# 建筑表现艺术

③

Gordon Grice 编

天津大学出版社





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ARCHITECTURAL ILLUSTRATION

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装帧设计: 庞恩昌

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书中对每位作者都有简要介绍, 以便读者进一步了解他们的创作思想、风格和手法。同时书中还穿插有中国、荷兰和葡萄牙的建筑画家撰写的论文及编者的思想观点, 对了解书中内容颇有裨益。

本书可供建筑设计、城市规划、风景园林等专业设计和管理人员、高等学校相关专业师生及其他专业爱好者参考。

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GLOUCESTER MASSACHUSETTS

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# INTRODUCTION

## A NEW AGE OF DISCOVERY BY GORDON GRICE

Drawing is an ancient pursuit. People have been drawing for at least twenty thousand years. The cave drawings in France and Spain are that old. Some drawings in Australia are thought to be even older. Architecture, depending on how you define it, has not been around quite so long—maybe a few thousand years (remember, these drawings are on the walls of caves—nobody knew how to build anything, but they knew how to draw). It was only about five hundred years ago that architecture and drawing finally converged, and architectural drawing was born.

The fifteenth century was an extraordinary time. Humanity's knowledge of itself and the universe it inhabited began to expand at an incredible rate. Among the many intellectual achievements of the age can be counted the introduction of orthographic architectural drawing (that is, floor plans, building elevations, and so on, traditionally ascribed to Leon Battista Alberti, ca. 1435) and resolution of the rules of linear perspective (Filippo Brunelleschi, ca. 1415). At last, architects could sketch out scaled representations of their proposed creations, illusions of form and space itself that could be understood by anyone, before they were built, and even draw realistic views. Not coincidentally, the great expansion of the fifteenth century also had a physical component: the beginning of the age of navigation, the discovery of unknown continents, and extension of the boundaries of the familiar world.

Now, five hundred years later, we find ourselves in a new age of discovery, one whose theme is not expansion but contraction. To discover the origins of our vast universe, we study the behavior of subatomic particles. The sum of our knowledge has been codified into binary digits and shrunk onto microchips. A simple office computer can hold within it all the rules of architectural drawing—orthographic and perspective. We may be the last generation that knows or understands these elegant rules. All we need to do now is push the buttons.

With the contraction and reduction of all that is familiar, there is a corresponding sense of contraction of the world in which we live. Renaissance navigators sailed into the vast unknown. Today, you can speak to someone half a world away by picking up a cell phone and hitting "auto dial." Sending documents? A courier will have them there in a few days at most. Can't wait? Send a fax. Send an e-mail. More than any other factors, the twin phenomena of the digital revolution and the shrinking world have affected the art of architectural illustration. In the pages that follow, you will find ample evidence of this. Some examples are obvious, others quite subtle, but the change is profound and ongoing.

## DIGITAL VERSUS MANUAL, MOUSEPAD VERSUS SKETCHPAD

Digital used to mean “with the use of the fingers.” I have a “digital piano” at my house. What other kind is there?

Digital is now a way of reducing every conceivable thought or activity to a binary code of ones and zeroes (digits). Qualities can now be constructed as quantities. The formulas for these conversions are very complicated, and powerful computers are required. Without the intervention of a sound human mind, however, the result is not always pleasing. In the art world, we were a lot better off with the old definition of digital.

In technical illustration, especially architectural illustration, precision and accuracy are valued to a degree. Thus, a technology that promises precision at the touch of a button, not to mention speed, versatility, and an unbelievable world of choices and options, is bound to be seen as a blessing. However, as Willem van den Hoed points out in his essay, aesthetic considerations are paramount. Here, the human mind—the analog, not digital, computer—still has the advantage.

Digital drawings are not always “gee-whiz” drawings. On the pages of this book, there are many more examples of the use of computers in drawing than even a trained eye can discern. The following is a short list of the many ways in which computers are commonly used in generating architectural drawings:

1. Digital model (DM), hand-rendered;
2. DM, rendered with a rendering program (off-the-shelf or custom);
3. DM, rendered with a paint program;
4. Hand-done rough, scanned and digitally rendered;
5. Digitally drawn, not using a modeling program, rendered digitally, manually, or both;
6. Digital or manual rough drawing or model, rendered manually and manipulated with a digital paint program; and
7. Animations and pans that may employ any of the preceding configurations.

Of all these scenarios, only the second is referred to universally as “computer drawing” and is instantly recognizable as such. In fact, most architectural drawing today uses computer technology at some stage. If you do not believe that computer drafting has taken over, check the size of the drafting supply section of your local art store—if it still has one.

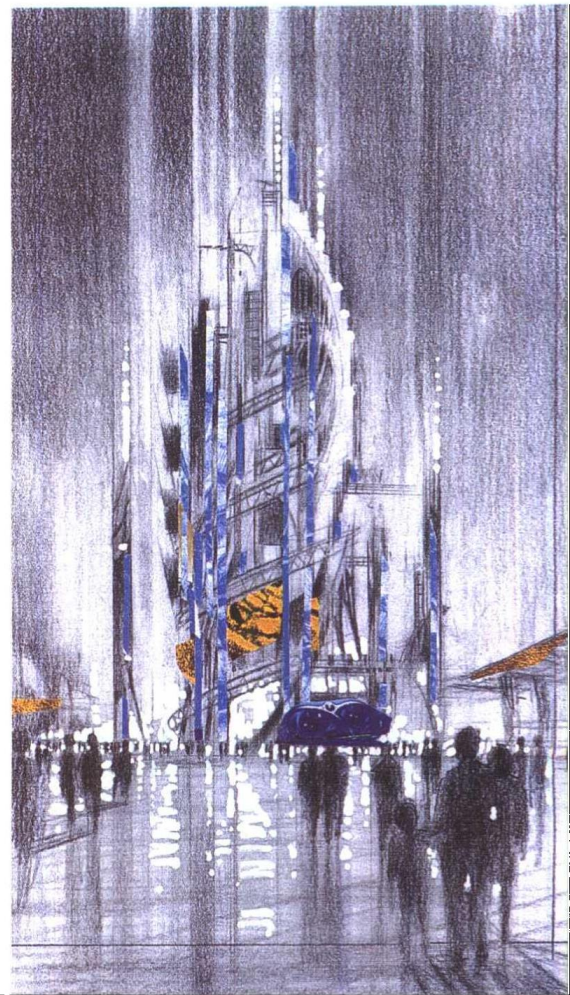
## INTERNATIONAL PRACTICE: DRAWING WITHOUT BORDERS

It sometimes seems as though all the new buildings in the world are designed to look more or less the same. Possibly they are, but the designers who create them are, at the same time, becoming more knowledgeable about the cultures and conditions that prevail in a seemingly infinite number of places. Buildings may appear to have been designed according to a single set of principles, but those principles often have been derived from and modified to accommodate an incalculable number of local requirements and preferences. In his essay, Angelo DeCastro writes that sensitivity to local conditions and tastes—as well as a good knowledge of politics, geography, language, customs, and regulations—is as important for the illustrator as for the beleaguered architect. Contextual sensitivity is the province of artist and architect alike.

David Xiaoping Xu, of Nanjing, China, offers a comprehensive and fascinating description of how the practice of architectural illustration in China differs from that in North America. Since writing this piece, Xiaoping has come to live and work in North America—a testimony to Xiaoping’s own adventurous spirit, but owing equally to digital technology and the shrinking-world phenomena. I met Xiaoping in Memphis, Tennessee. Our correspondence began on the Internet. He is now a local call.

As you look through the wealth of images in this book, think of how much and how little has changed in the past five centuries. What is probably most striking is the incredible variety in style and content. Hand-drawn images straight out of the Middle Ages may appear side-by-side with fantastic, non-objective computer drawings. There are perspectives of buildings located around the corner from you and others situated half a world away. I think Alberti and Brunelleschi would be impressed. Architectural illustrators are the contemporary custodians of the perspective legacy, and it appears to be in good hands.

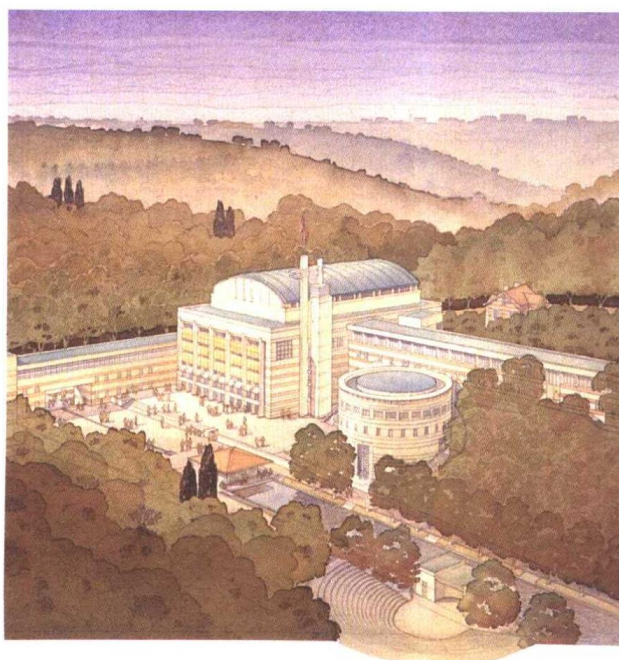
# JAMES AKERS



**AKERS DESIGN RENDER** 314 MAIN STREET GREAT BARRINGTON, MASSACHUSETTS 01230 413.528.9018 TEL 413.528.9145 FAX  
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Akers Design Render offers a range of rendering and design consulting services. The studio is located in the Berkshires of Southwestern Massachusetts, two and a half hours from both New York and Boston, and forty-five minutes from the Albany airport. James Akers worked for ten years as a designer with a number of top firms before becoming a full-time renderer in 1989. He is a registered architect with advanced degrees in architecture and real-estate development.

In addition to traditional rendering in watercolor and pencil, Akers has become increasingly involved in collaborating with architects and designers to develop their ideas in quick, in-house sketches and renderings. His work has been honored with awards in both architecture and illustration, and has been featured prominently in the annual shows of both the American Society of Architectural Perspectivists and the New York Society of Renderers.

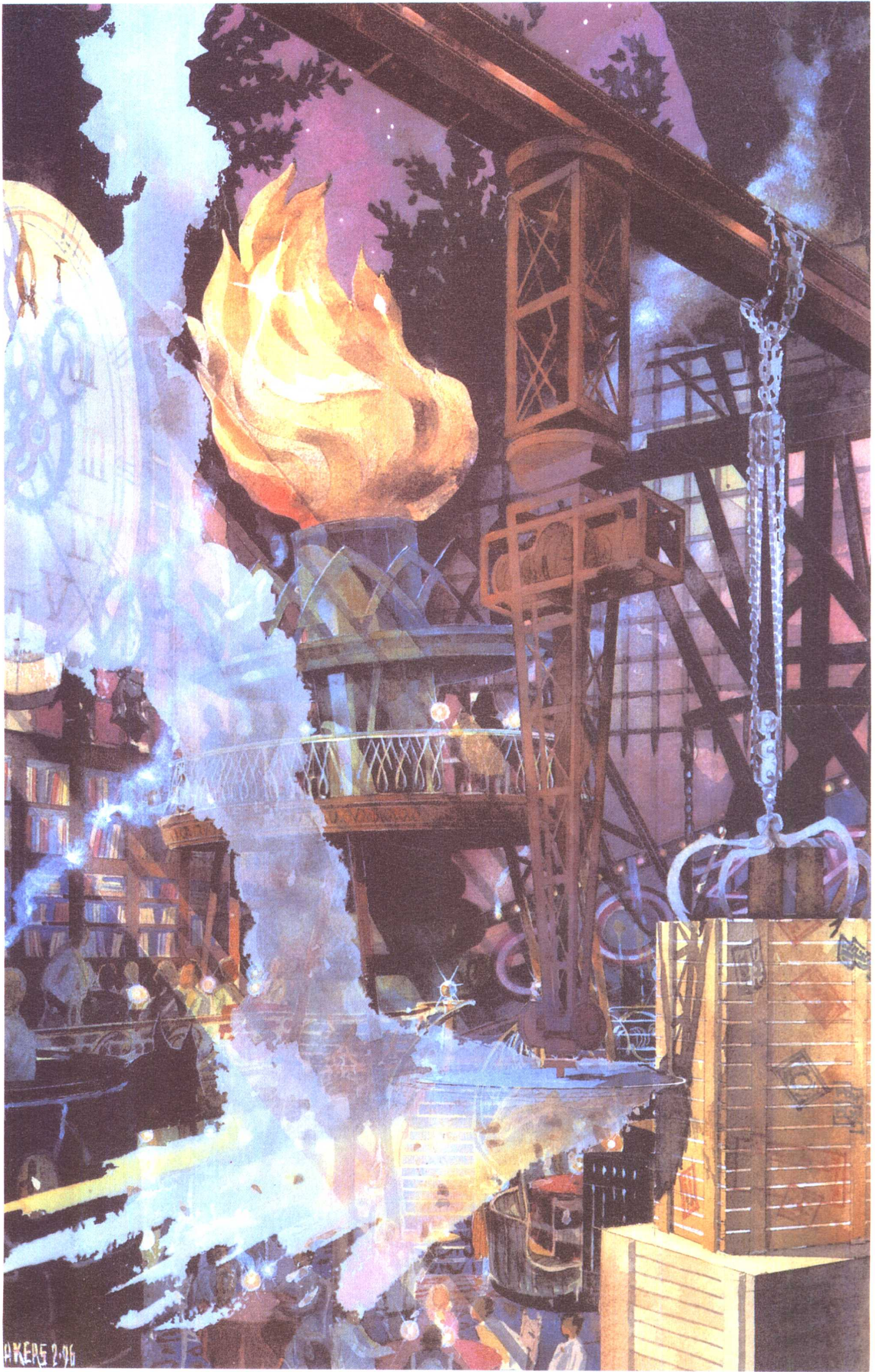


**ABOVE**  
**PROJECT**  
 Proposed Media Tower  
**ARCHITECT**  
 Rockwellgroup Architects  
 New York, New York  
**RENDERING SIZE**  
 6" x 10" (15 cm x 25 cm)  
**MEDIUM**  
 Pencil, photocopy, and collage

**LEFT**  
**PROJECT**  
 Istanbul Cultural Center  
 Istanbul, Turkey  
**ARCHITECT**  
 Skidmore, Owings & Merrill Architects  
**RENDERING SIZE**  
 18" x 18" (46 cm x 46 cm)  
**MEDIUM**  
 Watercolor

**OPPOSITE**  
**PROJECT**  
 Study for Copperfield Restaurant  
**ARCHITECT**  
 Rockwellgroup Architects  
 New York, New York  
**RENDERING SIZE**  
 12" x 18" (30 cm x 46 cm)  
**MEDIUM**  
 Watercolor and Photoshop collage





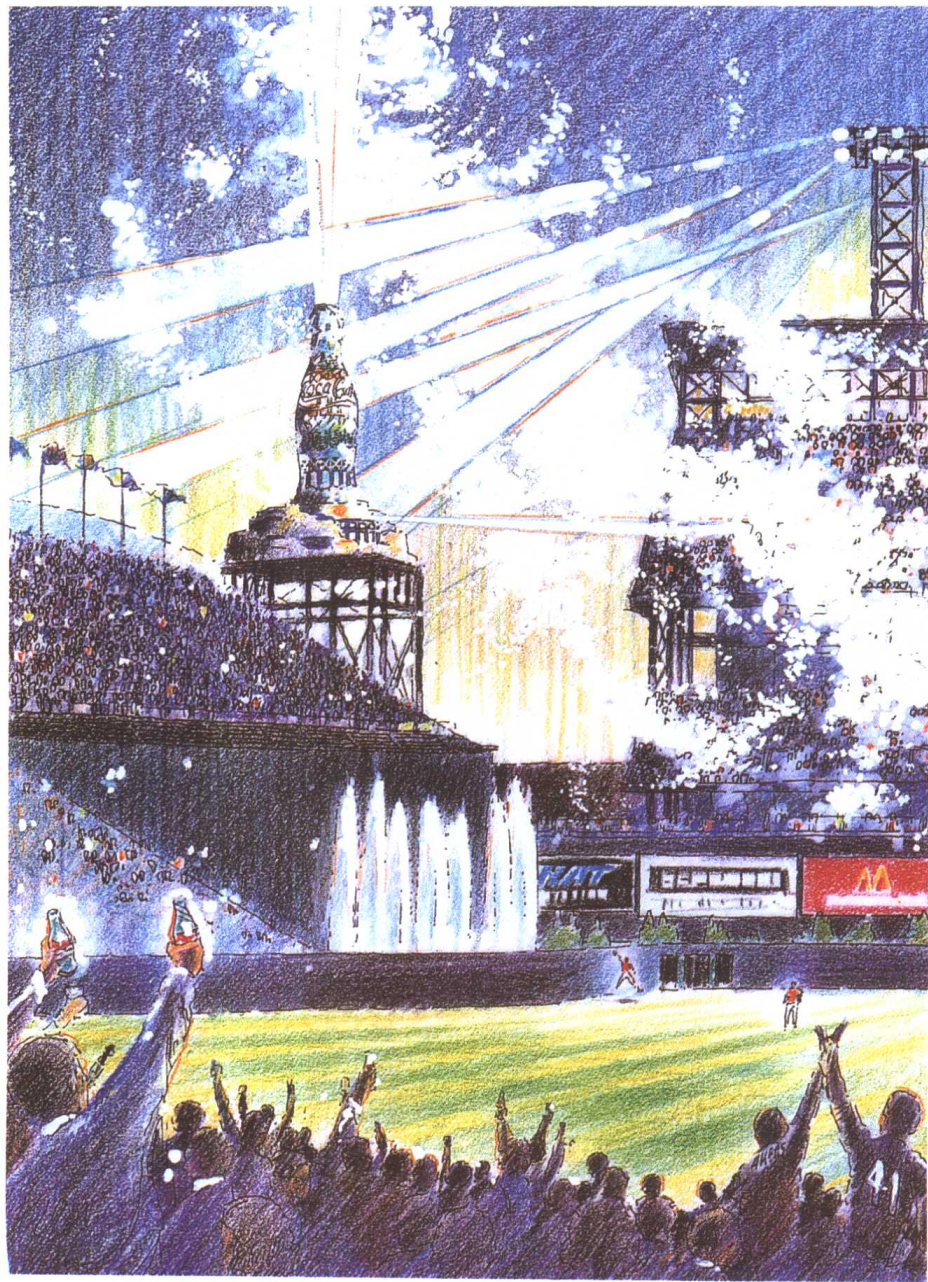
AKERS 2-96





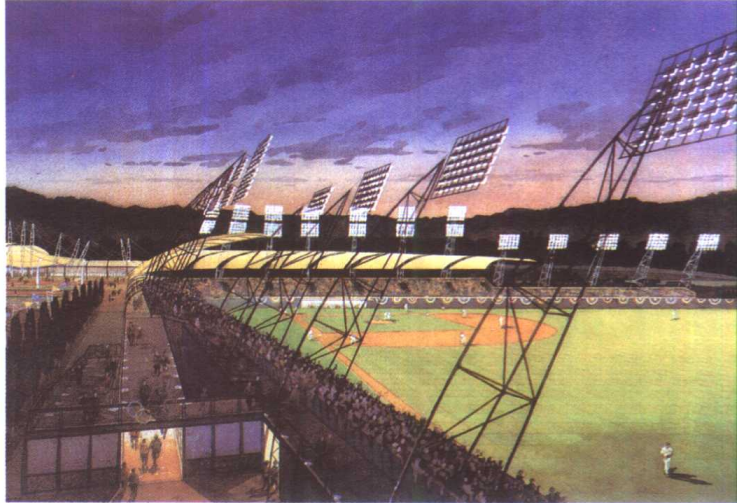
PROJECT  
Private Residence  
Long Island, New York  
ARCHITECT  
Peter Marino  
RENDERING SIZE  
30" x 12" (76 cm x 30 cm)  
MEDIUM  
Watercolor

10

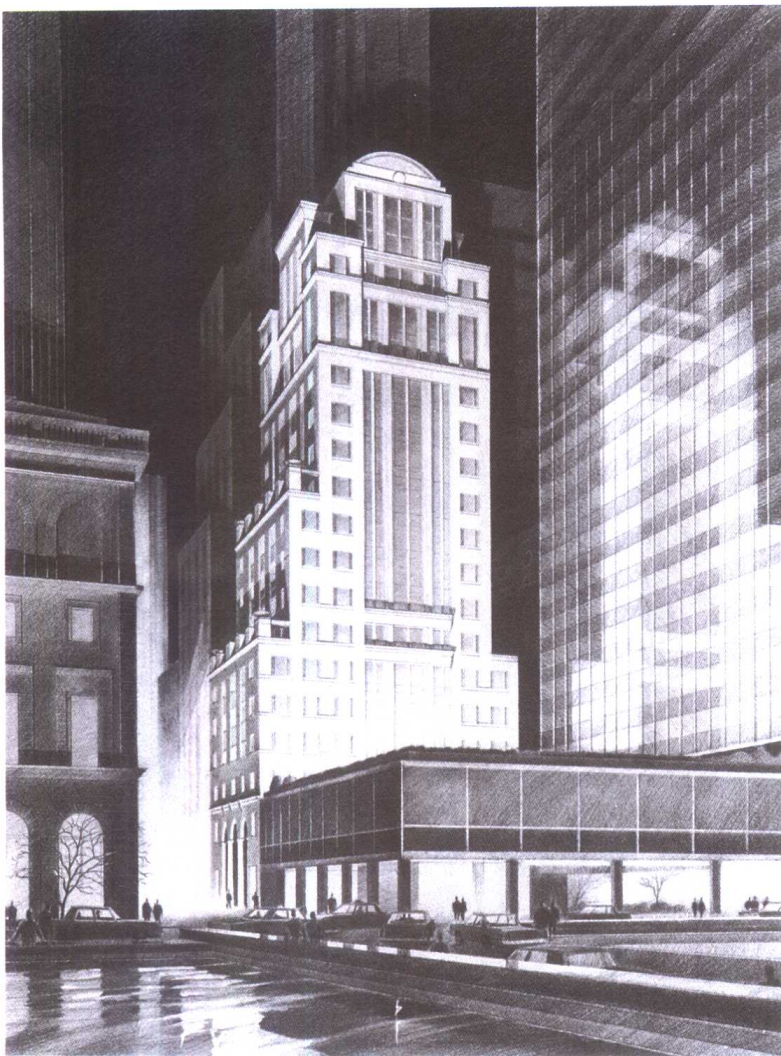


PROJECT  
Olympic Baseball Venue for 2000 Olympics  
Istanbul, Turkey  
ARCHITECT  
Stang Newdow Architects  
Atlanta, Georgia  
RENDERING SIZE  
12" x 18" (30 cm x 46 cm)  
MEDIUM  
Watercolor

LEFT  
PROJECT  
Proposal for Coors Field, Denver Colorado  
ARCHITECT  
Rockwellgroup Architects  
New York, New York  
RENDERING SIZE  
8" x 10" (20 cm x 25 cm)  
MEDIUM  
Ink and colored pencil

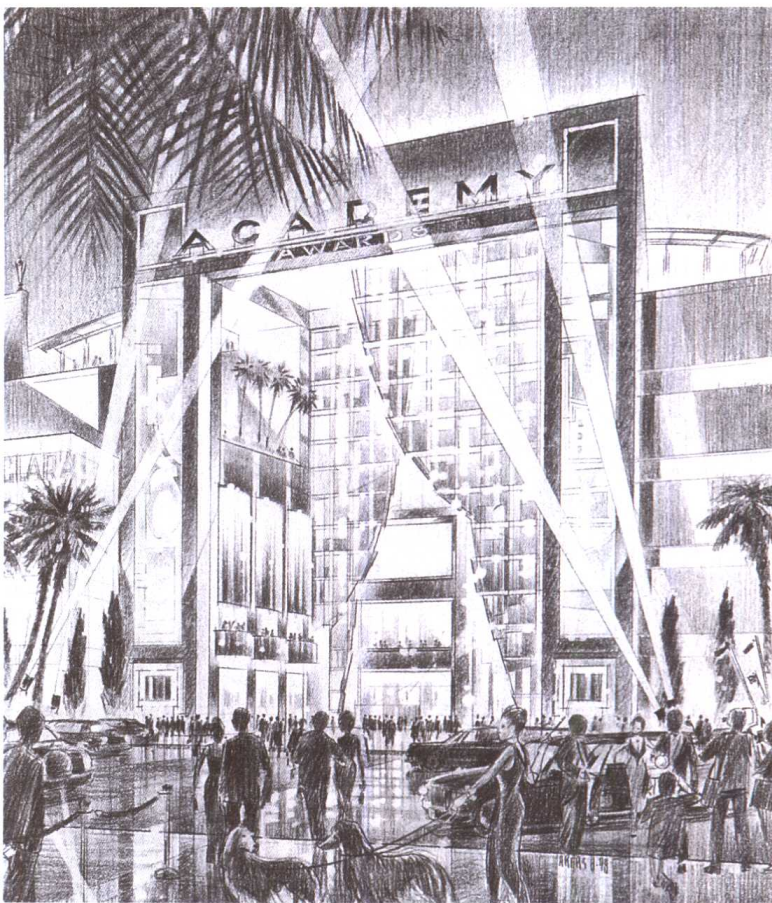






PROJECT  
Banco Santander  
ARCHITECT  
Clark Tribble Harris Lee Architects  
RENDERING SIZE  
14" x 20" (36 cm x 51 cm)  
MEDIUM  
Pencil

BELOW  
PROJECT  
Academy Awards Theater  
ARCHITECT  
Rockwellgroup Architects  
New York, New York  
RENDERING SIZE  
16" x 8" (41 cm x 20 cm)  
MEDIUM  
Pencil



BELOW  
PROJECT  
Proposal for Battersea Power Station  
London, England  
ARCHITECT  
Rockwellgroup Architects  
New York, New York  
RENDERING SIZE  
16" x 6" (41 cm x 15 cm)  
MEDIUM  
Pencil and collage

