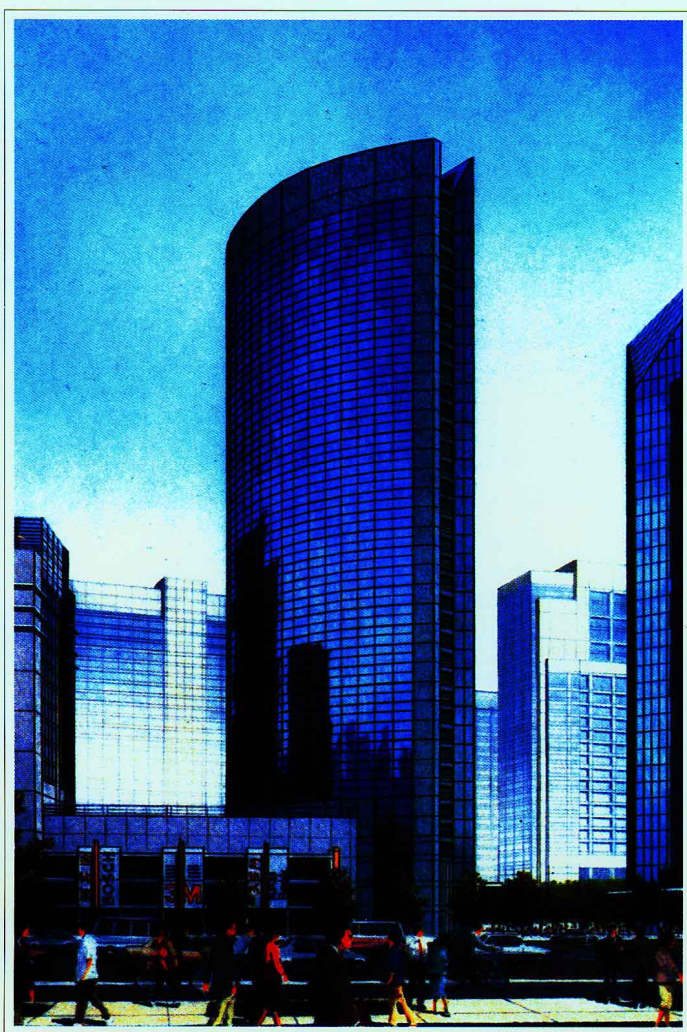


THE ART OF
ARCHITECTURAL ILLUSTRATION

建筑表现艺术 ②

Gordon Grice 编



HF16/05

天津大学出版社

本书展现给读者的建筑表现画,是从当今世界约5000余名职业建筑画家中遴选出的35名画家的佳作,共500余幅。这些作品题材广泛,从大规模的整体景观、建筑群,到建筑单体和室内均有充分的表现。35位画家的表现手法各异,技艺精湛。传统的水彩渲染仍占较大的比重;喷笔画、丙烯酸画、彩色铅笔画、马克笔画、钢笔或铅笔淡彩以及融合几种技法、使用不同颜料、纸张的作品均有所见;电脑3D渲染也在书中占有相当篇幅。读者从中可以领略当代世界建筑表现领域的艺术水平和风格。

全书以建筑画作品为主,在开篇有全书的文字介绍,另有4篇论文及35位画家的简要介绍穿插在图幅中。这些文字部分表达了作者对建筑表现的认识及画家的艺术特点和追求,对理解书中的作品颇有助益,不妨一阅。

本书可供建筑设计、城市规划、室内设计、园林景观设计、工业或艺术设计等单位的工作人员和大专院校师生参考。

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 Mario Botta

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 Frank M. Costantino

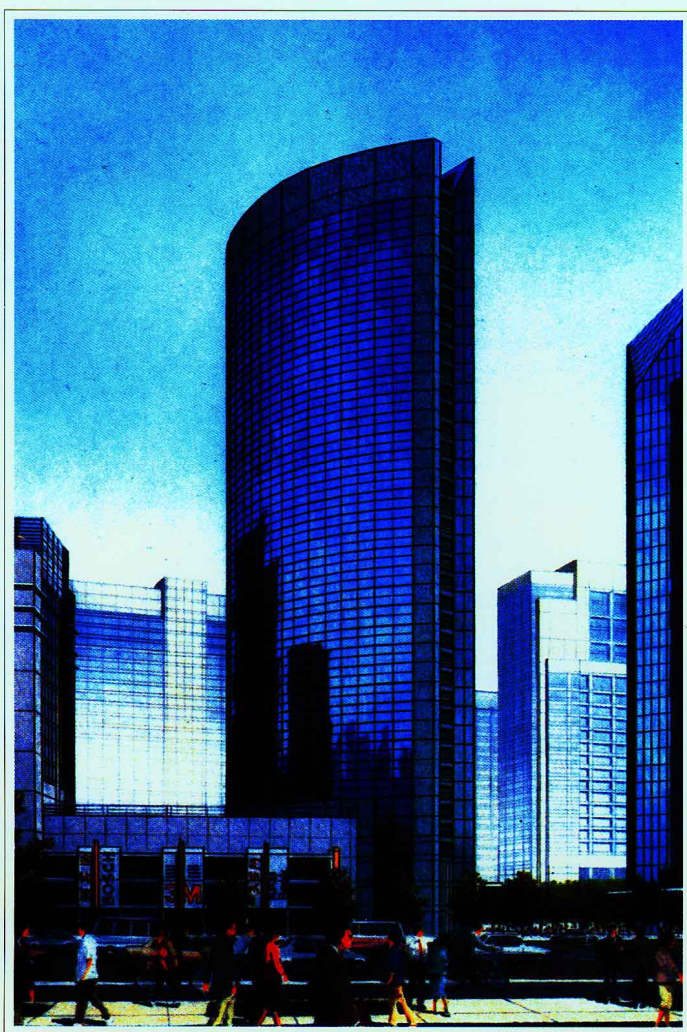
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The Art of Architectural Illustration 2



Rockport Publishers
Rockport, Massachusetts

au leur pais. The story of the lovely immigrant landing in strange shores, from the hill towns of a previous epoch is legendary. La
 pietra leggendaria sta ancora la, quasi insignificante quando riparte l'antico della "casetta in Canada". The legendary stone still stood, al-
 most insignificant when compared to the pristineness of the "casetta in Canada". Il loro orgoglio è basato sul successo in una terra
 straniera, successo paragonabile ai miglioramenti compiuti dai paesani lasciati indietro. Come tutt'quant'anche leure s'affer-
 micene, ma le stess hann fat i pais en abbandunate. Their pride based on success in a foreign land has dampened by similar
 improvements achieved by the "paesani" left behind. Anche loro hanno lasciato indietro le vecchie mure ed anche loro aubre-
 bero parlato alle montagne alle vedute, all'aria fresca ed alla "buona potenza". Anche leure hann lassat le vecchie mure
 e anch leure avesser parlat ale muntagn, alle vedute, all'aria fresch e alla bona potent. They too had left the old walls
 and they too would talk of the mountains, the views, the "aria fresca" and "una buona potenza...". Nel centro Italia, a 160km
 da Roma, in Abruzzo, ne
 conduci di un monte,
 Una cartina con A.D.1
 tissimo del Beltorrito di
 BETTORRITO, BETTORITA,
 para to accept, regardless
 Bay of Naples. For all
 razz, m'mest empr in
 da-fa empr resnja.
 dando all'elavato nume
 vena Cortino, avrebbe
 stione del grande confi-
 tribu Patigne, assimen
 nome di TRAI, o TRAC
 ale Castel Vecchio Sube
 the walls have stood in
 timeless town wall ov
 era will interconnect
 la font, ma alla fep c'
 da m'imet e passì al
 evince dalle mappet
 rappresenta la ricatfor-
 sizione mi
 per la di

detto della valle dell'A-
 il territorio di Vittorito
 VITTORITO, carente stret-
 le variante a tale nome
 for many, comfort was
 five dollar grinds of the
 Quand t'agece alla ter-
 ma tu, n'pu rula. Ma-
 Il territorio di VITTORITO
 insieme a quello della
 CORFINIUM che in occa-
 a metropoli di fuete le
 lega Italia, col nuovo
 Supernequium (l'attu-
 there on the mountain
 physical context is a
 memories of a by-gone
 Tant vot pi cjeje nat-
 sempr n'cozz aspar
 Vittorito come si
 topografiche
 la po-



Penza nu sette affammet diceser de jissen
 chi cagn la via vecchie che la grave di quell che lass
 ma n'sa quelle che trov, lussci decavene i vecchie
 La fame ere troppo forte pefa sentej u plant ch j parient
 e j'ameice p'sette man purterene 'rente
 Trist destine de gente che n s'au pregate a rescuene, de gente
 che fatiaive dalla matene alla sairo, de gente che quind
 cunuscianu un sacrefie
 Ma la veite e' aute i bass, uoggi pigne

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and/or support during the compilation of this book:

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Rob Perlman, Natick, Mass., founder of Resource World

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Vittorio, Abruzzi, Italy

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ILLUSTRATOR
Gordon Grice

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Ink and pencil crayon on mylar



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Introduction

BY GORDON GRICE

Projects usually begin with a phone call. Callers identify themselves and, if they are unknown to me, the names of their companies and the cities from which they are calling. Then, typically, the questions begin:

"Are you still doing renderings?" I am asked this question frequently; maybe I should take the hint.

"How is your time, over the next...?"

"Would you be interested in having a look at...?"

"How much would it cost to...?"

"How long would it take to...?"

"Can you start right away?"

The business of architectural rendering, it seems, is answering questions. When the talking is done, the drawings have their turn:

"What will the scheme look like?"

"How will it integrate with its environment?"

"Will the clients/investors/purchasers/neighbors/planners...like it?"

But the subject of architectural illustration raises questions of a much deeper nature that are too infrequently asked, and not easily answered.

What is the purpose of rendering?

Is it a fine art, or is it commercial, technical, editorial, visionary, or something else entirely?

Is it an art at all or is an imitative reduction of architecture?

Is it useful? Is it relevant? Is it all of these things or none of them?

We hope that the work represented in this book, even as it pleases and possibly astounds you, will help lead you to answers to some of these more perplexing questions.

• • •

For a more detailed response to questions concerning architectural illustration that you may or

may not have thought to ask, our four essayists offer their own views, personal and general, on a range of topics. At the very least, these written pieces should provide new ways of looking at the work of architectural illustrators.

One subject that is of universal interest to commercial illustrators is examined by Frank Costantino: the delicate balance between objectivity and subjectivity. Commercial illustration always has an aim: a subject to be described, a point to be made, a particular discovery to be revealed; but fine art must transcend its subject matter. The success of Frank's ruminations on the aesthetic potential of his own drawings, as with our other contributions, is evident in the work.

In Gilbert Gorski's essay, the matter of tool selection is explored in a new light. With regard to architectural illustration, how does the selection of drawing instruments affect the nature of drawing, and more critically, the very nature of the architecture that it seeks to portray? In a well-reasoned argument, Gilbert suggests that the effect of drawing styles and instruments on architectural expression is firmly established. You may already have suspected that computer technology has begun to alter the built environment, but it has done so in ways you may not have considered.

From a more personal point of view, Andy Hicke provides a reluctant testimonial to the use of computers in the studio. In Andy's own work, and in the work of most illustrators in this book, computers have played a significant role. Some illustrators (Andy among them) use the computer as a painting tool to execute finished art, others as a 3-D modeling tool with which they render electronically or manually. Still others employ digital technology's unique characteristics to construct theoretical views, time lapses, and animations. The goal of an artist is to make technique transparent: *Ars est celare artem*. Within the pages of this book, the contribution of computers is ubiquitous, but, I'll wager, almost invisible.

A particularly important facet of architectural illustration is addressed by Tom Schaller in his piece, "A Building is not a Drawing." This seemingly obvious title refers to a misapprehension shared by many illustrators, architects, and critics: that the creative impetus for architectural illustration is the same as that for architectural design, only expressed in a different and, possibly, less-complete way. Tom's persuasive exposition points out the unlikeliness of this view, and the need to abandon it, if an understanding of architectural illustration is to be realized.

To my mind, Tom's discussion leads up to a slightly more insidious misconception: that the primary goal and noblest aspiration of any architectural illustration is to further the development of a particular piece of architecture. A well-known quotation by Hugh Ferriss, one of North America's pre-eminent architect/illustrators seems to support this:

Architectural rendering is the means to an end
and that end is architecture.

These words have become a virtual credo for professional renderers. They help to place the block of rendering neatly into the wall of architecture, and lend much comfort to renderers and architects alike. I, for one, agree with the statement, but not at all with the limited definition of "architecture" that many architects infer but that Ferriss probably never intended. This limited definition is made more apparent in the following quotation, in which Jean Ferriss Leich quotes her father in *Architectural Record*, 1956:

Rendering should be regarded merely as a means
"to help get projects designed; to help get the
designs understood by all concerned; and thereby
to help get buildings built."

and then there is Henry Cobb's definition, written in the foreword to *Architecture in Perspective 10*:

They [perspectivists] are the servants of servants...

As helpful as these explanations appear to be, they are in fact quite misleading. For example, many of Ferriss's own drawings, and particularly those for which he is most renowned, are the end products of architectural investigation, not the means to a specific end. His drawings have certainly assisted in the design, presentation, and construction of many buildings, but frequently, specific drawings were not intended to further the cause of specific buildings. If anything, Ferriss's drawings more effectively convince us of the power of drawing to help change our ideas about the environment, than of the power of buildings to actually accomplish those changes.

Architecture exists because we need buildings, but if every architectural idea could only ever be evaluated by building it, our world would contain a lot more unpleasant and inadequate structures than it currently does. Architecture is really a realm of ideas, and many of those ideas can be more eloquently expressed in forms other than built structures. Building may be the most important, but it is not the only legitimate result of an architectural exercise. Architectural illustration offers some convincing evidence of this.

• • •

In the following pages, we present the work of thirty-five talented commercial renderers, whose work ranges across a wide spectrum of contemporary technique, approach, and subject matter. The illustrators have one thing in common: driven by a desire for obscurity, sleeplessness, and underwhelming financial gain, they have abandoned or nearly abandoned all other means of support in order to earn their living in a rare profession. In this world of some five billion people, perhaps five thousand are commercial renderers. They are one in a million. In the following pages, you will see the product of a further distillation: from five thousand to thirty-five, among the best to be found in the world today. We present this work for your enjoyment and edification, but don't be afraid to ask more questions.

AZ PROJECT INC.
563 ISHIYAMA, MINAMIKU,
SAPPORO 005 JAPAN
011-591-1683
011-591-9519 FAX

Sachiko Asai

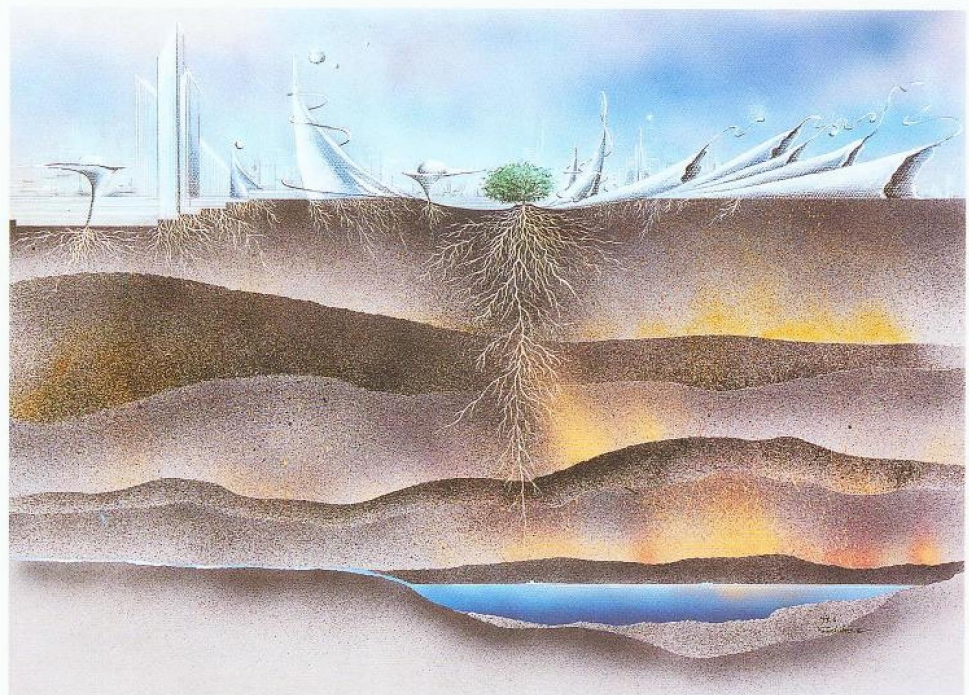
Sachiko Asai was born in Obihiro, Hokkaido, Japan, in 1953 and began to study perspective in 1971. In 1984 she established AZ Project of perspective, an environmentally conscious company in which a sculptor and professional perspectivist can have a conversation with the globe. AZ Project attempts to represent a message from the globe by its illustrations and formative arts.

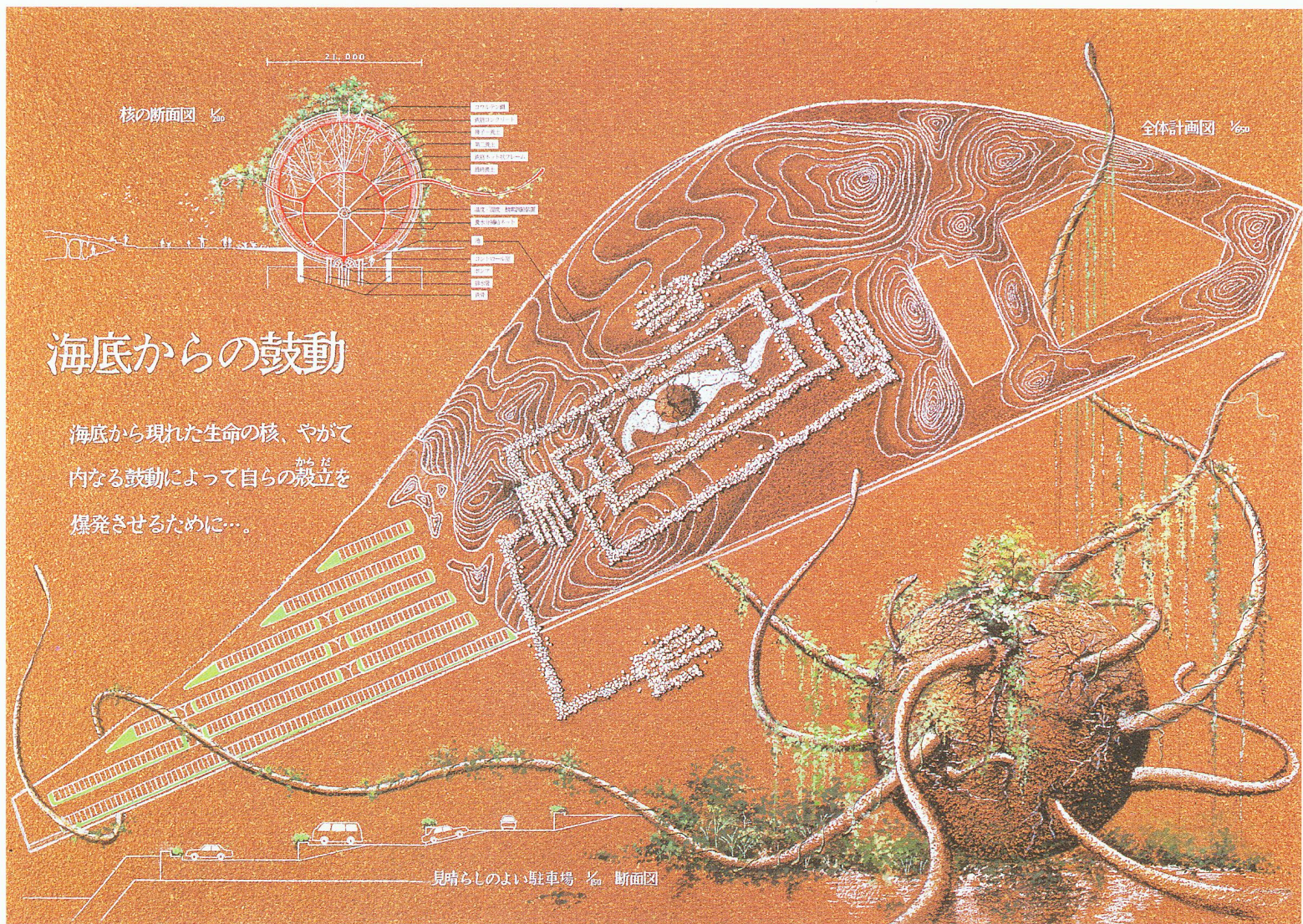
In 1992, the AZ gallery "Sun Dial" was opened. Since then, Asai's original works have been permanently shown in the gallery, and have also appeared in Architectural Rendering No. 1, New Office Design (1990), Architectural Rendering No. 2, Leisure & Resort Space (1990), Architectural Rendering No. 3, Waterfronts (1991), Architectural Illustrations parts II and III (1992) and Details in Architectural Rendering (1994).

Asai's works "Beat from the Sea Bottom" and "DNA of Dune" participated in the Environment Art Great Award '93. The latter received a prize of excellent work. "Beat from the Sea Bottom" is a designed picture of the symbolic green zone to be rendered in the gateway to Kansai International Airport.

The "DNA of Dune" is a part of an image depicting several pedestrian bridges and rest spots along the sand hill area of the Sea of Japan coast.

PROJECT
The Center of
Forest Products
ARCHITECTS
& CLIENT
Sachiko Asai





PROJECT
Beat from the Sea Bottom, No. 1
ARCHITECTS & CLIENT
Kenichi Asai



PROJECT
Beat from the Sea Bottom
ARCHITECTS & CLIENT
Kenichi Asai

砂丘の記憶

SAKYU NO KIOKU

遠い記憶の中で、生きつづけている命の戦は
いつか砂になる時を待つ岩かもしれない。
綿々と満ち引きを繰り返す海の際で、
無数の粒となり陸と海とをつなぐもの…。

記憶は磨りつがれながら形を変えいつかごまかになり歴史という箱にしまわれる。



PROJECT
The DNA of Dune
ARCHITECTS & CLIENT
Kenichi Asai



PROJECT
Eve
ARCHITECTS & CLIENT
Sachiko Asai

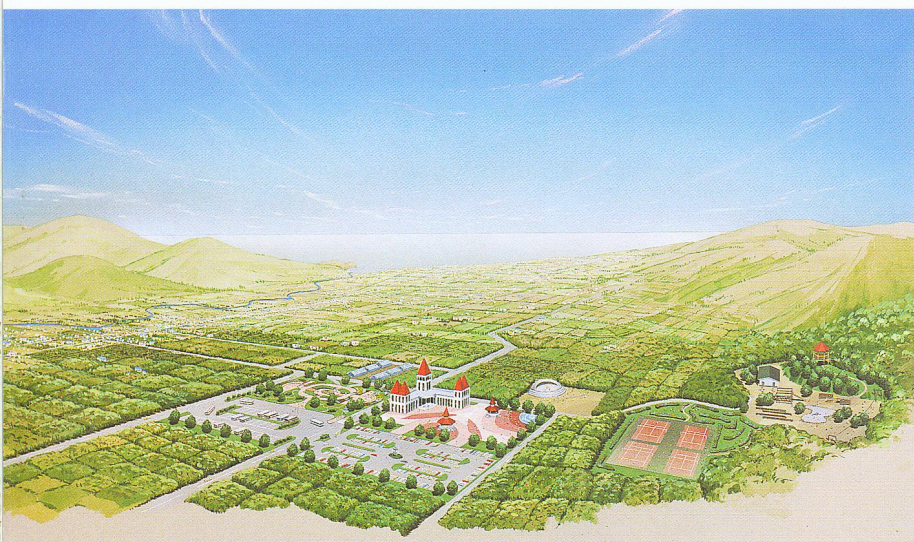
PROJECT
Junior high school in Iwamizawa
CLIENT
Atelier aku Co.



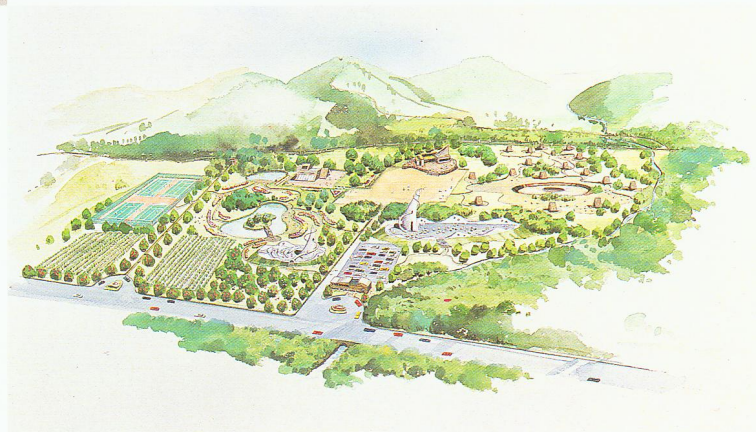
PROJECT
Project in Jozean, Japan
CLIENT
Atelier aku Co.



PROJECT
Seaside project in Otaru, Japan
ARCHITECTS & CLIENT
Kenichi Asai



PROJECT
Farming village park in Niki, Japan
ARCHITECTS & CLIENT
Sachiko Asai



PROJECT
Farming village park in Iwamizawa, Japan
ARCHITECTS & CLIENT
Sachiko Asai