

原景建筑图

Y U A N J I N G A R C H I T E C T U R A L R E N D E R I N G S

中国城市出版社

原景建筑画

YUANJING
ARCHITECTURAL RENDERINGS

北 京 原 景 建 筑 设 计 咨 询 有 限 责 任 公 司 编 著
中 国 城 市 出 版 社 出 版

图书在版编目(CIP)数据

原景建筑画/北京原景建筑设计咨询有限公司编著, —
北京: 中国城市出版社, 2001.7
ISBN 7-5074-1298-9

I. 原... II. 北... III. 建筑艺术-绘画-中国-现代-图
集 IV. TU-881.2

中国版本图书馆 CIP 数据核字 (2001) 第 041907 号

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出 版 发 行	中国城市出版社
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经 销	新华书店
制 版	北京千年盛世广告有限公司
印 刷	深圳利丰雅高印刷有限公司
印 张	27
开 本	889 × 1194(毫米) 1/12
版 次	2001 年 7 月第 1 版
印 次	2001 年 7 月第 1 次印刷
定 价	365.00元

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	地 址: 北京市朝阳区和平里西街21号 邮 编: 100013
	电 话: 84275833 传 真: 84278264
	E-mail: citypress@sina.com
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YUANJING
ARCHITECTURAL RENDERINGS



Preface

Yuanjing Company was born in an age when there were only a few people who took architectural paintings as a profession. The coming of computer makes the profession possible to grow in larger scope. But people are beginning to idealize computers which causes the facial prosperity of the industry. But gradually it begins to meet a challenge which, in return, becomes the real new starting point of the whole industry. This starting point is a necessary step to a mature development of the normalized profession of the whole industry. At this time, we decide to publish this collection of architectural paintings only to trace the memories of the history of Yuanjing Company and also the footprints left on our way full of fruits, hardship and enjoyment.

The publication of this book is the result of various positive elements and the wisdom of a group of co-workers in Yuanjing Company. In the beginning stage of the development of Yuanjing Company, everything from the management to the creation of the works were filled with the author's personal ideas and ideology. These ideas became the overwhelming idea of creation and business of the whole company. But with the running of the time and the coming of the new members and new ideas, Yuanjing had to combine and absorb all these different ideas and eventually we formed our own style, which is called "Yuanjing Style". This style is full of humanity where individuality and the creator's characteristic potentiality are emphasized, the cultivation and level of skills and others are also promoted, the reasonable organization and cooperation between the members when are in the process of fulfilling the intensive tasks one by one are also put stress on. In this way, we attracted a group of 'young workers' who have dreams and morality. They are active in thinking. They are also knowledgeable and constructive. Before they created these exquisite artistic works in this collection, they had experienced a lot of difficulties and miseries and they had faced a field full of challenges. But they fought through all these troubles and went bravely towards their goals with their love of their profession and devotion to it wholeheartedly.

I also want to say that in the planning of this book, we held this as a common understanding, that is, we would make this a collection of pure architectural paintings in eyes of persons working in the field of architectural paintings---a book more like an artistic work. We are doing something which we are good at---drawing pictures. We are not doing the criticism which those architecture critics are good at. With this in heart, we gave up many works which were valuable either in the designing planning or the quality of the presentation when there were too many works of the similar styles and when we had problems of matching of colors because of the designing in the layouts. At the same time, some of the collected works scattered into different chapters while they actually belonged to the same design. In some degree, this had negative impact on the integrity of the presentation of the plan. We apologize on behalf of their creators and readers of the book.

We also want to thank all our honorable customers, especially those architects who have been supporting us and loving us for so long. Their constancy of trust and tolerance from beginning to end put up a stage for us where we can make our own plays.

Yuanjing Co.
June, 2001

前言

原景公司诞生于专业建筑画家还大都作为自由职业被少数人从事的年代。电脑技术的介入赋予这个行业真正规模化的可能。今天，人们对它甚至有些理想化的期望是建筑画行业在表面的繁荣下面临的挑战。挑战是一个起点，是这个行业向专业化真正成熟发展的开始。

我们整理出版的这本作品集，呈现近期原景建筑画发展的片段，同时使我们反思几年来走过的路。在原景公司发展之初，无论在经营方式还是在建筑画风上，还都延续着创始人的个人风格；随着新成员新思想的不断融入，公司在发展之中逐步摸索融合最终形成了“原景风格”。这是一种独特的人文氛围，倡导每一个成员独立个性和主观潜质的积极发挥；注重每一个成员艺术修养、技术水平等诸多素质的全面提高；强调成员之间合理组织、默契配合，以完成各种连续不断的高强度任务。有幸的是，稳步发展到今天，原景公司已然汇聚了一批有理想、有品格的年轻工作者。他们思维活跃，才华横溢，积极而富建设性，对所热爱的事业保持高度的热情与专注，虽然经历过许多的坎坷与迷惘，却从未磨灭探索的勇气。正是这个群体的创作，赋予本书中的作品以生命。

关于本书的内容，在策划之初大家便已有共识：以建筑画工作者的眼光，做一本纯粹的建筑画集，象做艺术类书籍那样来做。画画是我们擅长的专业，评论建筑的事就留给建筑评论家来做。为了贯彻这一宗旨，我们在作品的筛选上，出于诸如某一类风格的作品数量过多或版面设计上的画面搭配等一些原因，割舍了许多从设计方案到表现质量都极有价值的作品。同样由于这些原因，部分入选作品虽属于同一方案却散布于不同的章节，一定程度上影响了对方案完整性的体现，对此向它们的设计师及本书的读者致歉。

感谢我们所有尊贵的客户，特别是曾给过我们那么多关爱和支持的建筑师们，他们用始终如一的信任和宽容，为我们搭建了一个舞台，使我们得以上演属于自己的戏剧。

原景公司
二〇〇一年六月

Write to Yuanjing, and all people of having much love about architectural renderings

I started learning painting in my childhood. But I have always thought of giving it up for some unknown reasons. This kind of hesitation was still troubling me even when I had to choose between an architect and an architectural painter as my future profession. It was very difficult to make a decision at that time. But maybe it's because that question was there too long and I turned finally from "I had to make a choice" to "just let it be." Yuanjing company was born at that time. Five years have past since then and Yuanjing company was known for her professional high-quality architectural painting. But the name of the company has been "architectural designing and consultation" and not something as "studio", "photo". I think this reflect my hesitation and difficulty in making a choice. This hesitation, on the other hand, made Yuanjing reluctant to be completely commercialized and hence many opportunities of faster development lost.

But now, this ghost of doubt is no longer there. It has disappeared and been on the way to a thorough understanding after I have been entrapped into it for so long. I suddenly found that I have gone beyond that space full of contradiction and finally found the secret of my profession.

If you are willing to do so, architectural painting is a process of trying to understand. Here, understanding is the understanding of the heart of arts deeply hidden on the bottom of the heart and is to investigate the potential quality of art. To regard architectural painting as a delicate skill is simply a misunderstanding. Many novice learner of computer paintings always worry about their inabilities to draw a picture as good as an expert and so dive even deeper into their study. But two or three years later when they have mastered all the softwares and can even create some terrific computer special effect, they suddenly found the real trouble has just begun. They have all the skills but they don't even know how to draw a picture any more. Their inspiration have disappeared. But those who gave up simply for this just don't know how to understand.

Architectural painting is only a tool you can use to understand things. Those who studied art designing always have a wish to promote our design capability. But trying to achieve this architectural painting is apparently not the quickest way. Although in this way, we can go directly to a higher level of skill in designing. Because the highest level of designing and painting, as well as many other categories of arts should be in the same "tao", which is also our highest objective in the process of trying to understand. The special angle of viewing, the perfect mastering of the structure and even their understanding of the essence of architecture of some persons who have left the profession of designing for many years and are creating architectural painting have even transcend architects themselves. Because they don't stop training their mind for one day, they have never really been an outsider of their profession. It is just like playing chess, the art of chess is out of the chess. It is also like you can quickly understand the whole if you get an example in hand. Of course, these people cannot act as real architects because being an architects is to turn to a different profession which has its own skill and training needed to be completed. But if you have already got the "tao", professional choices are no longer the most critical matter, because you can do very well in any profession by simply picking up one.

Architectural painting is a unique art. Unfortunately, a general opinion is that architectural painting is only an accessory in architectural designing. I would like to say that this understanding is true only under the following two conditions: one is that the architect himself/herself draw the architectural painting and this process of painting is to help him/her fulfil the thinking; another is that other people help him draw some designing samples which can be used by the architect as materials in thinking of the designing. These pictures are drawn mostly by computers now.

This method has been maturely used in some of the famous architectural designing firm and computer graphics companies abroad where the latter provide the timely computer presentation according to need of the architect. Whether it can lead to the final pictures is not a most important consideration. This is real CAD (computer-aided design). But it is not architectural painting in any sense. Architects need only a computer operator who is familiar with many designing softwares. But an architectural painter is definitely in the wrong place here. The definitions of "computer-aided design" and "architectural painting" are not the same although it has become a concern of architectural painting in China. What is architectural painting? Any kinds of painting which use architectures as the source materials should be regarded as architectural paintings. Because it is some kind of paintings, it should be related to arts. Why do I only use "related" here? Because some people think that the production of the architectural painting is too commercialized now and so it is more like a skill, not an art. I generally agree with this understanding but this is not to say that there is no possibility for architectural painting to become an art. This depends on our hearts because art is buried deeply on the bottom of our hearts and those who are sensitive enough to express it will be the artists and also the way of expressing this categorizes the arts. But how to understand? You can do this by watching for sufficient long time, thinking in silence and self examination constantly. Loui Kang once said: "I ask the brick what it'd like to be layed?" This is the artist of the architect. As an architectural painter, when the blueprints and all kinds of materials are piling onto the desk and we feel frustrated and don't know what to do, we should calm down and ask: What do you expect to be painted like? If we achieve this, we will no longer be the artisans repeating those boring procedures because we have touched the pulse of arts.

When architectural paintings profession are examined as a whole, it is not a pure art because it serves an object which is too specific and we do care very much whether our work can be accepted by our customer. So we are very clear about one thing (actually, both sides should be clear about this), that is, what is the customer's need and what service we should provide? If the customer himself is an architect, why does he need architectural paintings? Every person who has education in architecture knows although architecture can be regarded in some

写给原景，以及所有热爱建筑画的人们

我从小学画。二十多年以来由于莫名的原因始终想将它放弃。这种徘徊到了我必须在建筑师和建筑画家两个职业之间作出一个选择的时候仍然困扰着我，令我长时间无法决断。后来时间太长了，从“必须选择”到“顺其自然”，有了原景公司。五年后的今天，原景以其专业化高品质的建筑画为人所知，公司名称却一直沿用“建筑设计咨询”而非“画社”、“图像”一类，正反映了难以选择的犹疑。这种犹疑使原景公司从一开始就拒绝完全商业化的道路，丧失了许多能以快速发展的时机。

如今，那个怀疑的幽灵已不再出现了。对于矛盾所存在的空间的超越，使我得以重新审视自己投身其中的这个行业。

画建筑画是一种求悟，如果我们愿意这样做的话。求悟求的是心，是深藏的艺术的底蕴，是洞察艺术的潜质。认为建筑画是一门精湛的技艺是一个误解。许多人在初学电脑画时苦恼于没有高手那样娴熟的技术而发奋学习，一两年后当他已能轻松驾驭各种软件和各种鲜为人知的特效的时候，他却发觉真正的苦恼才刚刚降临：身怀绝技却反而不知如何画画，创作的灵感消失殆尽。因此而放弃的人，不懂得求悟的含义。建筑画只是一门职业，是求悟的手段而已；就如同做设计也是求悟的手段一样。学设计出身的人总希望提高设计的能力，通过画建筑画显然不是最快捷的途径；但却能直接达到设计作为技术的更高层次，因为设计与绘画，以及其它无数的艺术门类，它们的最高境界是同一个“心”，也是我们求悟的目标。一些离开设计行业多年而一直从事建筑画创作的人，他们对建筑独特的观察视角、对造型的把握，以及对建筑本质的感悟，甚至超越了某些建筑师。因为他们从未放弃过求悟，也就从未真正离开过这个行业。就如同下棋，长棋在棋外；又好象“触类旁通”。当然，他们还不能真正作为建筑师，因为建筑师是另一门职业，有它专门的“术”需要训练和攻克。真的有了那颗“艺术心”，职业的选择就已不再是最重要的了，仅仅是选择而已。

建筑画是一门独立的艺术。一种主流的观点长久以来一直认为建筑绘画是建筑设计的辅助手段。我认为那只在两种情形下成立：一是建筑师自己画建筑画，他用画的过程来帮助自己思考；另一种是别人为他绘制一些借以思考设计的图样，现在更多的借助电脑完成，这种方式目前早已成熟地运作于国外一些知名建筑师事务所与电脑图像公司之间，电脑图像公司随时根据建筑师的需要提供最新构思的虚拟表现供推敲比较，最终成图与否无关紧要。这是真正意义的“计算机辅助设计（CAD）”，不是建筑画；建筑师需要一个熟悉各种软件的电脑操作员，而不是建筑画师。“辅助设计”与“建筑画”两个概念的界定不明，是目前国内建筑画行业的一大忧患。建筑画是什么？凡以建筑为素材的绘画均可归入此类。既属绘画，多少就与艺术有关。为什么仅仅是“有关”？许多人认为，建筑画的制作过程过于商业化，看起来更象是一门工艺而非艺术。我大致同意这种看法，但并非意味着建筑画没有成为艺术的可能；这取决于我们的心。艺术埋藏于每一个人的心底，更敏锐地感悟到它并且有能力将它表达出来的人就是艺术家，而表达的手段区分了艺术的种类。如何去感悟？良久地注视，平静地思索，不断地扪心自问。路易·康说：“我问砖，它希望被砌成什么样子？”这是建筑师的艺术家。作为建筑画师，当所有的图纸资料堆满了桌子，我们正在无从下手而烦躁不安的时候，也许可以先慢下来问一问它：你希望被描绘成什么样子？如果我们这样做了，不论结果如何，我们就再也不是每天重复着无聊工序的匠人，因为我们触摸到了艺术的脉搏。

当建筑画作为一个行业的整体被考察时终究不是纯粹的艺术，因为它服务于过于明确的对象，并且我们必须十分在意作品是否能够被雇主所接受。那么我们必须明确一件事，即什么是客户的需要和我们所应提供的服务。如果这个客户是建筑师，他为什么需要建筑画？每一个受过建筑学教育的人都知道，建筑或许可算是营造空间的艺术，但绝对不仅是形象的艺术。建筑学如此的博大精深，一张二维的图画岂能表达设计之万一！然而尴尬的是，这张图画也许是建筑师在房子盖出来以前唯一能表达清楚的东西了，特别是在他要说服的对象并不太“在行”的情况下。（不过我认为这多少有一些好处，它使得建筑师花越来越多的功夫为建筑“造型”。而看看别人生活的城市和我们的有多么大的不同；难道建筑只有在丑陋的和随随便便的外表下才更能让人领悟它的真谛？）建筑师们终于无奈地妥协了。他们不得不把原本不屑一顾的“末节”反复包装并使之成为克敌制胜的王牌。一张图画变得从未有过的重要；建筑画师因此担负了过重的压力。这是一场游戏。在这个游戏的规则里，建筑是关于什么的艺术都毫无意义，建筑的形象是人们唯一关注的东西，它最终通过一张二维的图画来表达。它的目的是要打动看到它的人。而至于打动人们的是画还是建筑，没有人说得清楚。所以建筑画不排斥画意高于建筑。画师是作画的主体，是用画演绎建筑的人。他们通常（也是必须）有对形、对视角、对光线、材质特殊的敏感，色彩与素描方面谙熟的技巧，以及对画面总体艺术风格的复杂考虑；还有更为重要的，是对建筑的感悟。这种感悟发于心，它赋予建筑画生命。因为有了它，一幅好的建筑画作品才会通过二维的画面，带给人们复杂的多维感受：一点激昂，几分忧郁，历史的长河，文化的厚积，辉煌与永恒……它们都是打动人心的力量。作为建筑师，应当清楚地了解需要的是什么：是一幅

sense as an art of constructing space, it is definitely not an art of form? A 2-dimensional picture will surely fail to express even one thousandth percent of the profound architecture? But it is embarrassing that this picture is perhaps the only media an architect can express clearly through before the architecture can be changed into a real building, especially when he is trying to persuade a not-so-professional customer. (I think there are some advantages in this too because the customer's need propels the architect to spend more and more time in the modeling of the building. Just look at how different the foreign cities are from ours and we cannot help asking ourselves whether the essence of the architecture can only be understood through ugliness and casualness. In the end, the architects make a compromise hopelessly. We have to furnish the detail and make it an ace in the game. A picture has never been so important as now. In this sense, architectural painter takes too heavy a burden for this. This is a game where there is no sense what kind of arts the architecture is. The picture of an architecture is the only thing people care, and it will only be expressed through a two-dimensional picture. The only aim of this is to move the person who watches it to the degree that nobody can tell whether it is picture or the architecture which move the people. In this sense architectural paintings don't refuse the idea that pictures are higher than the architectures. The painter is the subject of the painting process and are those who are presenters of architectures through paintings. They have generally (must have) special sensitivity to shape, viewing angle, light and materials and the adroit skill in color and sketching. They should also have the complex consideration of the artistic style in general; Much more important is the understanding of the architecture which is from the bottom of the heart giving lives to architectural paintings. Because of this, a good architectural painting can bring people many multi-dimensional sense: a little excitement, a little melancholy, the river memory of the history, the accumulation of the cultures, the ancient spender and eternity.....all these things have the power to move the heart of the people. As an architect, you should understand fully what is really needed: it is an architectural painting, not a model in the computer. Do not try to tell the painter what he should do the next because that means you have put an expert aside and do the working themselves. This makes you lose the thing you should have got. And as a professional architecture painter, we should know clearly what help we can give to the architecture. Do not give up the creative thinking because we are used to be obedient because that will be the bad news for the whole profession. And don't give up passions of correcting when you face a design which looks bad. The capability of making judgments is the result of cultivating by meditation. This cultivation is not for mocking, instead it is for holding. If you cannot do this, we cannot face all those people who trust us, support us and who have once been happy and sad together with us.

There are many schools of architectural paintings. For example, when we serve an amateur customers, the starting point of our work will be different. Accordingly, the different categories. A decade ago, architectural paintings used the materials and tools the paintings are using as the main categorical method so we have wash painting, light color, acrylic painting, spray painting and more. Now all these are categorized as "handwork" when there is computer. People who remember the good old days often hate the existence of computers, but if nostalgia is the only reason, then it will be funny. Computer is only a tool you can replace the brush. If only hand-works are artistic creation, then the picture we draw with a brush can not be regarded as artistic creations. Of course, I will feel shamed about those just-so-so computer generated works all around us, but they are not computer's faults, they are men's faults. Another criticism is that the ten years of hand-paintings are simply trainings. Nowadays, even a person who has just learned how to use computer can make a photo album. In my opinion, these people who have learned how to paint are either geniuses or they just don't know how to paint in any sense. I was a good architecture painter when I was in school. I used brush and spray at that time. When I first learned how to paint on a computer, I didn't find any hope of its surpassing hand-painting. But it's only three years later before I found that my paintings on the computer are as good as my hand-paintings. For me, hand-paintings and computer paintings are no differences to me anymore. I can express my goals using the fastest and most effective tools. I don't mind what tools I am using now.

I have been thinking of categorizing computer paintings in some real sense. The aim of doing is to provide more parameters in my thinking. When I was compiling this book, it came to me that five categories of expressing different styles should be the best. But before I began the categorizing, I was clear about one thing, that is, no matter what standards I was using, I was hopeless in making things out. The four reasons are as following. First, it was difficult to find a unique standard, for example, hand-painting style and the interpretation of the viewpoints are not of the same standard, second, it is difficult to guarantee the uniqueness. Many paintings have characteristics from many categories. Third, because of the second reason, there will be some works which are familiar in some points. Forth, there will always be some fields unknown to people.

But in the end, we still adopted this method of compiling the book because they can at least be used as some kind of index which is not worse than indexing by construction projects' use. The latter should be used to index a construction projects collection or designing planning, but definitely not for architectural paintings.

I even think that the most charming point is its inability to categorize. You should go beyond the obstacles of any established standards. Let the heart think freely. Let the architecture talk freely.

Lanmin

June, 2001

In Dajue Temple, West of Beijing

建筑画，而不是一个电脑模型。千万不要试图指点画师每一步要怎么做，那等于你把专家放在了一边，自己画了一幅画；这使你错失掉你原本应该得到的东西。而身为职业建筑画师，应该明确我们能给予建筑师什么样的帮助。不要因为习惯了听从而放弃创造性地思索，那将是我们整个行业的悲哀；也不要面对一个看上去或许糟糕的设计而放弃热情，评判设计的能力是求悟的结果，但求悟不是为了嘲笑，而是为了把握。如果做不到这些，我们将无颜面对所有信任我们、支持我们、曾经与我们同喜同悲的人们。

建筑画包含有许多的门派。比如当我们服务于建筑师以外的其它客户时，服务对象的不同使创作的出发点发生改变，以此可以划分不同的类别。十多年前，建筑画一直以绘制的原料和工具作为主流的分类法，象水粉画、淡彩画、丙烯画、喷笔画等等；现在这些统统归为一类“手画的”，是因为电脑的出现。怀旧的人们蔑视电脑画的存在，然而理由如果不是怀旧，将是十分可笑的。电脑只是一种替代画笔的工具罢了。如果“只有手工的才是艺术品”，那么好像用笔画的也不该算数。至于今天充斥在我们周围的无数平庸之作，实在令我们汗颜，此人之过，非电脑之过。另一种批判认为以前手绘建筑画是“十年磨一剑”，现在随便是谁只要学了一年半载就会用电脑画画了。让我看，此“学会画画”的人若非是天纵奇才，就是说他的人太不懂“画”了。我在读书时建筑画略有成就，那时完全使用毛笔和喷笔的传统技法，刚学电脑时也曾心下欢喜却看不到差距，如今看来直到三年以后才使电脑画的造诣可与当年手绘时期一分高下。而今天，手绘与电脑对我而言已不存在画种上的差别了，我会使用最快捷和最有效的工具达到表达的目的，表达的手段为何不足为虑。

我一直想将电脑建筑画作一些有实际意义的分类，目的是在创作时多一些思考的依据。在编辑本书时想法基本成型，产生了表现风格的五大类。其实在分类之前我已想明白了一件事，就是不管拿什么作为标准我都别想把它们分清楚，原因有四：其一，分类难以找到统一标准，比如“回归传统”与“主观的诠释”不是出自同一个标准；其二，难以做到“唯一性”，许多画具备多种类别的特点；其三，由于其二，会有不同类别的作品在某一点上非常类似；其四，永远存在未知领域。然而最后我们仍然沿用了这一分类法来编排作品，因为它至少起到了索引的作用，并且比起按照建设项目的使用性质索引似乎并不更坏，后者更应拿来索引一本建筑方案集或者设计规范，而非建筑画。

进而思之，发现其实无法分类恰恰是建筑画最大的魅力所在。既然是由心而发的，就须抛开一切成规的羁绊。让心自由地冥想。让建筑自由地说话。

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二〇〇一年六月
于京西大觉寺

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概念化表达
Conceptual presentation