

# 首届中国建筑摄影大奖赛作品集

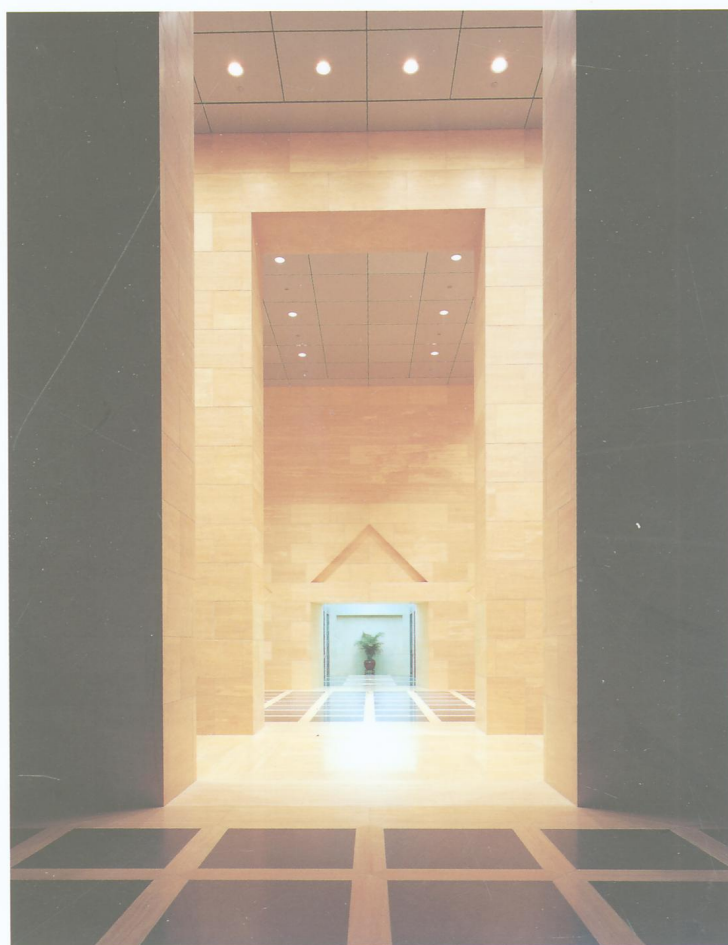
Photo Collection of  
the 1<sup>st</sup> China Architectural Photography Award Competition

UIA 《北京之路》工作组 中国建筑学会

UIA Work Program-Road after Beijing The Architectural Society of China

《建筑创作》杂志社

*Architectural Creation Publishing House*



天津大学出版社


Tianjin University Press

# 首届中国建筑摄影大奖赛作品集

Photo Collection of  
the 1<sup>st</sup> China Architectural Photography Award Competition

UIA 《北京之路》工作组 中国建筑学会  
UIA Work Program-Road after Beijing The Architectural Society of China

《建筑创作》杂志社  
*Architectural Creation* Publishing House

 天津大学出版社

Tianjin University Press

图书在版编目 (CIP) 数据

首届中国建筑摄影大奖赛作品集 / 《建筑创作》杂志社主编  
— 天津: 天津大学出版社, 2002.8  
ISBN 7-5618-1618-9

I. 前… II. 建… III. 建筑物—摄影集—中国—现代 IV. J429.3

中国版本图书馆 CIP 数据核字 (2002) 第 044215 号

策划编辑 韩振平 金 磊  
责任编辑 张 颖 梁海仁  
封面设计 梁海仁 康 洁  
版式设计 梁海仁 康 洁

出版发行 天津大学出版社  
出 版 人 杨风和  
地 址 天津市卫津路 92 号天津大学内 (邮编: 300072)  
电 话 发行部: 022-27403647 邮购部: 022-27402742  
印 制 深圳雅昌彩色印刷有限公司  
经 销 全国各地新华书店  
开 本 290mm × 270mm  
印 张 15  
字 数 515 千  
版 次 2002 年 8 月第 1 版  
印 次 2002 年 8 月第 1 次  
印 数 1-4000  
定 价 138.00 元

——谨以此书献给第21届柏林世界建筑师大会  
*Specially for XXI World Congress of Architecture, UJA Berlin 2002*

## 内容提要:

《首届中国建筑摄影大奖赛作品集》一书主要内容包括如下两部分。

一、文字部分:(1) 介绍了首届中国建筑摄影大奖赛发起的初衷及举办的具体情况、评委介绍等。(2) 研讨了建筑摄影的概念及在此概念下的主要摄影类型,为成功举办下一届大赛奠定了理论框架。(3) 对建筑摄影审美进行了深入探讨。(4) 对建筑摄影的技艺与器材进行了详细介绍。

二、图片部分:(1) 本次大赛获奖作品(27幅)。(2) 本次大赛入围作品(约290幅)。(3) 特约作品(约60幅)。

本书既有一定的理论指导性,同时,所选作品配有适当的文字说明,包括作者简介、器材等,使本书的实践性也较强,大量作品可找到细致的拍摄技法。

## Abstract

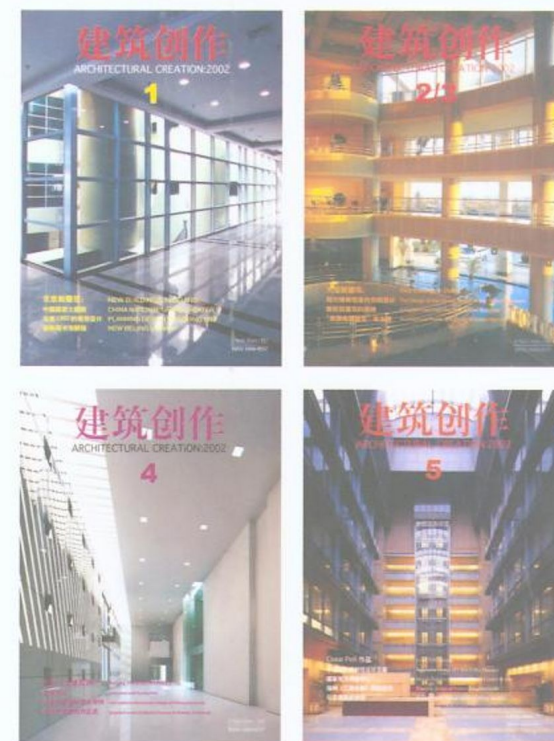
"Photo Collection of 1st China Architecture Photography Award Competition" consists of two parts as below:

Texts: (1) an introduction of the 1st China Architecture Photography Award Competition and the appraisal committee; (2) discussion about the concept of architectural photography and the main photography types, which would found a theoretic framework for the next competition; (3) further discussion about the aesthetics of architectural photography; (4) detailed description of the photographic skills and equipment.

Photos: (1) 27 award photos in this competition; (2) 290 selected photos; (3) 60 special invited photos.

All the photos are provided with the text introduction including the briefing of author, equipment and some detailed photographic skills.

关于编者：《建筑创作》杂志社



北京市优秀科技期刊  
Excellent Scientific and Technique Magazine of Beijing

认识建筑的窗口

*A Showcase to see architecture*

沟通信息的桥梁

*A bridge to pass information*

推介精品的园地

*A Garden to introduce excellent works*

孕育大师的摇篮

*A cradle to train design masters*

About the Editors:

*Architectural Creation Publishing House*

Address: 62 Nanlishilu Street, Western District  
Beijing, China

Post code: 100045

Tel: (8610) 68011155-8280, 3480

Fax: (8610) 68034041

E-mail: biadinfo@263.net

# 建筑摄影审美再探——代序

马国馨



马国馨 中国工程院院士

Ma Guoxin Academician, China Engineering Academy

摄影艺术和建筑艺术都属视觉艺术范畴(当然建筑艺术还不止于此)。人们常把形、色、质看做视觉信息的三大维量,但这些要素同时又和光有着密不可分的关系。因为光是观察任何物体、任何对象和任何艺术不可缺少的媒介,没有光什么都不会产生,更谈不到形、色、质。所以在建筑摄影的审美过程中,对于光的美学必须给予充分的重视,这就是本文写作的出发点。

摄影术的一个重要特点就是在瞬间捕捉光,然后加以记录。虽然早在公元前5世纪,中

国人就已经发现了物体发出或反射出的光束通过黑暗房间墙上的一个小孔就会在对面墙上形成该物体的倒影,但他们并未将此发现发展为摄影术。而西方却利用这一原理在17世纪末发明了便携式相机,此后又发现了银盐变黑不是因为热和空气,而是光的作用,这成为胶卷发展的基础,直到1826年前后最早照片的出现。摄影艺术的艺术特质相当大的部分就涉及光,无怪乎我国最早的摄影组织就起名叫“光社”,而摄影术中又有那么多涉及光的名词,诸如:感光、曝光、测光、眩

光、逆光、高光、反光、偏光、滤光、自然光、人工光、光圈、光线、光源等等。以至有人认为:如果说照相机是摄影师的“画笔”,光线就是他的“颜料”。

人们谈到建筑艺术、建筑美时,最常涉及的是建筑的形式美,常提到比例、尺度、节奏、韵律、均衡、对称、重点、层次、对比、微差、过渡、衔接、变化、统一、轮廓、凹凸等众多法则,但同时这些法则也必须通过光和影,才能显现其体形和色彩。作家赵鑫珊在《建筑是首哲理诗》一书中说:

## Further Search for Aesthetics of Architectural Photography——Also A Preface

Ma Guoxin

The arts of photography and architecture both fall under the category of visual arts (architecture of course goes beyond that). People often regard the shape, color and texture as three major dimensions of visual information. But these elements are closely linked to light because light is the indispensable medium to watch any objects, and, in turn, a vital element in any forms of arts. Without light, nothing would come by, much less the shape, color, texture and so on. As a result, much importance should be attached to light in the process of architectural photography. This is the point of departure of this preface.

One very important aspect of photography is to capture light in an instant and then record it on the film or disc. Although the Chinese found that a beam of light radiated from an object, which passed through a tiny hole, could create a reversed

image of the object on the opposite wall as early as five centuries before the Christian era began, they failed to develop their discovery into photography. Whereas, Westerners invented the portable camera in the 17th century, based on the reversed image phenomenon. Later, they discovered that silver bromide became dark not because of heat and air but because of the influence of light. This was the basis for the development of films. In 1826, the earliest photographic picture appeared. Photography is largely the art of light. No wonder the earliest Chinese photography society was named "Light Society". Photographic terminology is full of "light", such as light sensitivity, light exposure, light meter, highlight, natural light, artificial light, light source, backlighting and so on. So, some people think that if the camera is the photographer's

"painting brush", the light is his "paint".

When people talk about architectural arts and architectural beauty, they most often refer to the formal beauty of the architecture, involving proportion, rhythm, symmetry, balance, focus, shades, transition, outline, alternation and so on. All these elements come into being through light and shadows. All colors, sizes and shapes materialize through light. Writer Zhao Xinshan says in his book "Architecture is a poem of philosophy", "Architecture that is dispensed from light is non-exist.

God first gave the earth light and then stones, timber and thatch. Then the human beings created houses with all these. A building, no matter what its shape is, is unexceptionally an alignment and combination of geometric shapes and light"...

The writer sums up: "Architecture that is dis-

“没有光的建筑是不存在的。

上帝先让地球上有了光，然后给出石头、木头和茅草等建材。于是人类才造出了房屋。

一幢建筑物，不论它的形体如何，不外是一些基本的几何形体加上光的排列组合……”

作家总结出：“没有光的建筑是不存在的”，“正是光给了建筑以生命”。

无论是在古希腊时代还是欧洲中世纪，西方都十分注意光在建筑审美中的重要作用。中世纪基督教的哲学家们就认为：“形式仍然是美的第一个特征性标志……第二个审美原则是光，或者光辉。它发源于同一个神圣的本源。”（摘自《中世纪的美学》）那时著名的哲学家圣托马斯·阿奎那对美的光定义为：“事物形式的光，无论是艺术的或自然的作品……这种光可以使形式把它的完美和秩序充分而丰富地呈现于人的头脑。”“光和形式之所以同一，是因

为光是各种实体之中最美、最高者，是各种因素之中最完善者，而形式则是任何一个对象所追求的目的。”由此我们想到古罗马的万神庙，直径43.3m的大穹顶正中是直径8.9m的圆洞，“光线从上面泻下，如同上天无所不见的眼光，氤氲出一种天人相通的神圣气氛”（陈志华文）。西方在写实雕刻方面对光的敏感同样也体现在石质建筑上。意大利建筑理论家布鲁诺·赛维在分析欧洲北部垂直型的哥特式和希腊水平型的古典式建筑时就指出：“为什么哥特式在北方的一些国家持续时间那样长，而在南方地区占领阵地却为时很短呢？因为在南方阳光照射几乎是垂直的，因此挑檐和水平腰线的投影就更大些；而在北方国度中，太阳较低，光线较近于半切的角度，因此，在运用光线效果作为建筑处理手段时，垂直线就更出效果。”虽其说未

必准确，但足以从一方面看出建筑表现和光影的关系。古希腊人在十分善于用光的同时，还运用色彩对比来表现明暗相衬。“希腊人用色彩去加强他们大理石神庙的视觉效果，这一点甚至使那些自称纯粹主义者的人也感到吃惊。”（托伯特·哈姆林）

再看历史悠久的东方，中国古建筑长期以来以土和木为主要材料，从河姆渡六七千年前的木构长屋，已经可以看出木构技术的发达。由于与西方石质建筑在用材上的区别，因此对于质地和色彩的重视也就更为突出。孔子说：“质胜文则野，文胜质则史。文质彬彬，然后君子。”（《论语》）美学家们认为这里除个人修养的内容外，还包含了孔子对美的看法，这不是一个美学命题，但是有深刻的美学意义。在《韩非子》中则对质做了进一步论述：“礼为情貌者也，文为质饰者也……和氏之璧，不饰以五彩，

pensed from light is non-exist" and "It is light that gives life to architecture".

Westerners, no matter ancient Greeks or people in the Middle Ages, attached much importance to the paramount role light played in architectural aesthetics. Philosophers of Christianity in the Middle Ages thought: "The form is still the first principle in aesthetics... The second principle is light, or brilliance. They originated from the same sacred source. (Adapted from "Aesthetics of the Middle Ages") "The then famous philosopher Thomas Aquinas defined light as "The light of things' forms, no matter in the works of artists or nature, This kind of light can present the beauty and order of forms clearly in people's minds." "Light and forms are unified in one because light is the most beautiful and supreme element among all objects and is the most perfect while the form is the goal pursued by the objects."

An example is the Pantheon of ancient Rome. Light pours through the 8.9-meter-diameter hole in the 43.3-meter diameter dome. Author Chen Zhihua says: "Light pours down from the sky as if it were the omniscient eyesight of the God, creating a holy atmosphere in which the divine and the mortal beings can communicate with each other."

Western artists' sensitivity to light in the aspects of painting realistically and engraving also finds expression in their stone-made architecture.

Italian architectural theorist Brunozevi pointed out in his analysis of the sky-wise Gothic architecture typical of North European architecture and the ancient Greek architecture, which sprawls over the surface of the ground, that "the Gothic architecture is predominant in Northern Europe because the slanting sunlight in high-longitude countries makes it advisable to build architecture in a vertical way so that the vertical outlines of the architecture are largely accentuated and that in the south the sun always shines overhead, making sprawling architecture more beautiful". Although Brunozevi's statement is open to argument, the important relationship between light and architecture could never be exaggerated. While being very good at making use of light effects, ancient Greeks also applied contrasts between colors to set off the dark and the bright. "Greeks surprised the self-alleged purists by using colors to accentuate the visual effects of the temples." (Tolbert Hamrin)

Now let's have a look at the age-old oriental architecture. Ancient Chinese architecture is

mainly made up by earth and timber. The 7,000-year-old wooden-structure houses found in Hemudu site show that wooden structures were already developed by that time. Chinese, using wood instead of stones as in the West, attached much importance to textures and colors. Confucius once observed: "When natural substance prevails over ornamentation, you get the boorishness of the rustic. When ornamentation prevails over natural substance, you get the pedantry of the scribe. Only when ornament and substance are duly blended do you get the true gentleman." (Analects) Aestheticians are of the opinion that the above statement not only reflected Confucius' views on the cultivation of one's own personality but also his views on aesthetics. Although this was not an aesthetic argument, it was of profound aesthetic significance. Han Feizi, a renowned scholar and strategist in the Warring State Period (475-221 B. C.), also expressed his opinion about the substance. He said that the best jade piece and the top-grade pearls were the most beautiful when free of elaborate patterns and ornamentation because they were beyond any artificial ornamentation; and that anything that depended on artificial ornamentation to be beautiful was not beautiful at all. And he was



隋侯之珠，不饰以银黄，其质至美，物不足以饰之。夫物之待饰而后行者，质不美也。”这里十分推崇自然之美，不假文饰，认为质感是由自然形成。而《淮南子》更进一步发挥：“白玉不琢，美珠不文，质有余也。”认为天地在化生万物中所产生出来的美，是任何能工巧匠的创造都无法比拟的。所以古代建筑强调材料的质感。但另一方面土和木这种材料的表面都需要保护，尤以木材表面更为突出，施以涂饰十分必要，同时又发展为用色彩和彩画来美化结构和细部，又可以突出重点，汉代未央宫“树中天之华阙，丰冠山之朱堂，雕玉以居楹，裁金璧以饰？”（班固《西都赋》）。真正体现了“天子以四海为家，非壮丽无以重威”之极至。经过历代的发展演变，到明清时代达到一个顶点，其华丽光艳、精雕细刻、丰富强烈，给人们以深刻印象。这时质感上的追求已转换成了

of the opinion that the textures of substance was shaped by nature. The classic "Huainanzi" further elaborated on the substance along the same line: "Best jade should not be polished and the most beautiful pearls should not be engraved with patterns because their natural substance defies any artificial ornamentation," maintaining that beauty created by nature is beyond the best artisan crafts. As a result, the ancient Chinese architecture emphasizes textures of the substance. But on the other hand, earth and timber required careful protection and preservation, wood in particular. So painting and coating became necessary. Moreover, applying colorful paints to draw minute pictures could make the structure and details more beautiful as well as accentuate the focus. In the Weiyang Palace of the Han Dynasty, for example, textures of various substances such as timber, gold, jade were exploited to the full to make the palace beautiful as much as possible. This was for the purpose of demonstrating the sublimity and magnificence of the Dynasty. This tradition peaked in the Ming (1368-1644) and Qing (1644-1911) dynasties, having gone through the development and evolution over the centuries. The pursuit of textures of the substances had by this time become

对光影和色彩的讲究上了。尤其要一提的是中国文人在体察诗情画意的审美过程中，也特别注重“影”的情趣：花影、树影、云影、水影，和各色建筑组合在一起，造成了深刻的虚幻感和神秘感。“云破月来花弄影”，“粉墙花影自重重，帘卷残荷水殿风”，“庭户无人月上阶，满地栏杆影”，“起舞弄清影，何似在人间”……诸多名句都向我们显示了中国建筑的光影意境。

进入近代以来，随着近代建筑运动的发展，新技术、新材料的出现，设计观念的发展和更新，建筑师们更加主动、积极地重视光的作用和影响，并将其运用于室外和室内空间的营造上。现代建筑运动先驱、法国建筑师勒·柯布西埃指出：“建筑是对在阳光下的各种体量的精炼的、正确的和卓越的处理。我们的眼睛天生来就是为观看光照中形象而

the pursuit of light effects and colors. Here, what is worth special mention is Chinese scholars' aesthetic tastes in composing poems and painting pictures. They especially stressed artistic mood created by "shadows". There were various shadows-shadows of flowers, shadows of trees, shadows of clouds and shadows over the ponds. All these shadows, when blended with architecture of various styles, created a sense of mystery and fancy. "Shadows of flowers frolicking in the moonlight;" "Flower shadows are heavily projected onto the white-washed wall;" "The moonlight moves up the empty steps, casting the railings' shadow on the ground;" and "I rose to my feet and danced with my own shadow. It was not too bad down here!" are all famous poetic stanzas showing the tastes and mood created by light effects in Chinese architecture.

With the humankind entering the modern era, architects attach more importance to light and its influence and apply light effects to create interior and exterior architectural spaces, in the context that new techniques and new materials keep emerging and that architectural ideas keep being upgraded and developing. French architect Le Corbusier, pioneer of modern

构成的。光与影烘托出形象……”他设计的朗香教堂，曲线和倾斜的墙面和屋顶、粗糙的质感，室内神秘莫测的光线，极具雕塑感的形体，形成了一个“高度思想集中和沉思的容器”。近代建筑运动的另一位巨匠，美国建筑师路易斯·康对于光给予高度的重视，并作为自己设计灵感的出发点。他在多篇著作和讲演中对“静谧与光明”这个主题有精辟的论述：“对我来说，一个方案犹如一曲交响乐，是结构和光的空间王国。”“我转向光明，它是所有存在事物的造就者。……可以说光明是一切存在的造就者，也造成了物质，物质产生了阴影，阴影属于光明。”“灵感是在静谧与光亮相会的门槛处产生的初始感觉，静谧，不可量度，是成为什么的愿望，新需求的源泉。它与光亮相遇，光亮是可量度的，依凭意志和法则，依凭已有事物的量度，是所有已有事物的形象赋予者。它

architecture, once said: "Architecture is the terse, correct and outstanding handling of various volumes in the sunlight. Our eyes have an innate for watching the images in the sunlight. Light and shadows produce images." The chapel Notre-Dame at Ronchamp, which was his work, embodied his ideas. The curves, slanting walls and roofs, coarse textures, mysterious light in the interior and various volumes that are strongly suggestive of sculptures combine to form a "container of highly concentrated thoughts and thinking." American Architect Louis Kahn, another great modern architectural master attached high importance to light and based his inspirations on light. He time and again discussed the theme "Silence and the Brightness." He said: "Tome, an architectural plan is like a symphony, a spatial realm of structures and light." "I turn to the brightness. It is the creator of all things existent. ... It can be stated that light is the creator of all things existent, including substances. Substance creates shadows and shadows fall under the category of brightness." "Inspirations are the initial feeling spawned at the threshold where silence and brightness meet. Silence cannot be measured and gauged. It is the source of aspirations and needs. It meets the light. Light can

们相遇于灵感的门槛上,这是艺术的圣坛,阴影的宝库。”他把建筑艺术“升华到足可与其他视听艺术并肩的高度,达到了‘神游六合,精骛八极’的审美境界来探究”(李大夏文)。在美国白色派建筑师那里,用雪白的建筑与天空、树木、玻璃等形成强烈的对比,以追求一种高明度。理查德·迈耶就表示:“我喜欢白色,并被人描述成一个白色建筑师,这就是歌德所说的‘颜色是对光的惩罚’。光在白颜色表面上是最漂亮的。在白颜色的背景上,那光影的变化、开放或封闭的表面都是最易于展现和最容易被感觉到的。”这样也就能更好地理解他所设计的一系列博物馆建筑。而另一位美国建筑师西萨·佩里因得心应手地使用玻璃而被称为“银色派”,他把外墙看做是独立于结构和内部空间的一种“皮膜”,更加注意大片玻璃面的连续性和整体性,而且为了增强这种皮

be measured and can follow the will and principles. It gives shapes to all existing objects. The two meet on the threshold of inspiration. This is the altar of arts and the treasure trove of shadows." He regarded architectural art as a match for any other visual arts and elevated it to a high aesthetic level to study it. Architects of the White School of the United States use the white architecture in sharp contrast to the sky, the trees and glass, in pursuit of high brightness. Richard Meyer once said: "I like the white color." Thus he is described as a white architect. Just as Goethe put it, color is the punishment meted out to light. Light is at its most beautiful on the white surface. Against the white background, the changes of light effects and the open and closed surfaces are easily displayed and easily felt." His remarks are the best foot-notes to a series of museums designed by him. Cesar Pelli, another American architect, is regarded a member of the "Silver School" because of his bold application of glass walls. He considered the walls of the architecture a "film" that is independent of the interior structures and the exterior space. He emphasized the continuity and integrity of large areas of glass. In order to accentuate the sense of the "film", he introduced curves, turns and twists

膜感,常在立面中加以翻转、弯折或卷曲。英国建筑师理查德·罗杰斯以他“高技术”的表现形成了自己独特的个性,然而在表现高技术的同时,他也不忘强调“建筑是捕捉光的容器。”

随着人工光源和照明器的进一步发展,使建筑的光影表现有了进一步的提高。通过光强、光色、光影的控制和变化,通过人工光的单独使用或与自然光相互配合,通过场面和情景的变化,使建筑表现和光环境的表现更为丰富多彩,表情也更为生动,从而形成了更为突出的个性和强烈的气氛,人们由此可以发现更多的美。

美国摄影家约翰·萨考斯基说:“摄影的历史就是摄影家对摄影固有特性和问题的逐步领会理解的历史。”建筑摄影的发展同样也是如此。在表现建筑的各个环节上,光是建

amidst vertical glass areas. British architect Richard Rogers makes his unique personality felt through "hi-tech" expression. He never forgets emphasizing "architecture is the container to capture light", while displaying high-technology.

With the development of artificial light source and illuminating devices, expression of light of architecture has been elevated to a new high level. Through control of light magnitude, light color and light shadow and through their changes, architectural expression and the expression of light have become all the richer and colorful and the "facial expression" of the architecture has become all the more vivid. Sole use of artificial light and its match with natural light have also helped in achieving all this. As a result, unique architectural personalities and strongly contagious atmospheres are created and people can therefore discover more beauty.

American photographer John Sakolski said: "The photographic history is a history of the photographer's deepening understanding of the innate characteristics and problems of photography." So is architectural photography. In portraying every detail of the architecture, light is the greatest element. To give life and beauty

筑最伟大的要素之一,因此建筑摄影要赋予建筑以生命和美感,不仅要注意光的量,还要注意光的质。古罗马建筑师维特鲁威认为:“东方的光宜于卧室和书房,西方的光宜于冬季浴室及起居室,北方的光宜于画廊和其他需要一种固定光线的地方……”强调了光的物理性能。而恩格斯说:“希腊建筑表现了明朗和愉快的情绪……如灿烂的、阳光照耀着的白昼。”“伊斯兰建筑是忧郁的……像星光闪烁的黄昏。”生动地描绘了建筑的个性,而不同的光又会附加于建筑给人以不同的审美感受。作家赵鑫珊在谈到他的体验时说:

“黎明的光和黄昏的光在数量上是一样的,但照在一座古城堡上,它们都会产生截然不同的视觉和心理效果。因为两种光的质量有很大差异。

黎明的光内容贫乏,黄昏的光则是经历了

to the architecture, the photographer should pay attention to the quality of light whilst calculating the volume of light. Ancient Roman architect Vitruvius thought: "Light fits the Oriental bedrooms and studies, it fits the Occidental bathrooms and sitting rooms in winter, it fits the gallery or other places that need a kind of fixed light in the north..." What he emphasized was light's physical properties. Engels said that Greek architecture expressed cheerful and happy mood, like brilliant daytime in the sunlight. "Islam architecture was rather melancholy...like dusk under star-spangled sky." He described vividly the features of architecture and also made it clear that different light gives people different aesthetic experience. Author Zhao Xinshan said: "Light in the dawn and light in the dusk are the same in terms of volume. But when shining on an old castle, they create distinctly different visual and psychological effects because they are very different in quality.

Light in the dawn is poor in content but the light in the dusk is rich in content, having experienced the events of the whole day. The former is superficial and the latter profound.

Profound light creates the profoundness of the architecture.

一个白天的事变、阅历丰富的光照。前者浅薄，后者深沉。

深沉的光造就了建筑物的深沉。

月光底下的建筑远比阳光底下的建筑深沉，因为月光是阳光的反思。月光是消化了整个阳光之后的结晶和提炼。

阳光叫我们入世；月光叫我们出世。……”

当然这是作家个人的感受。不同场景、不同心境自然会唤起不同的反映。建筑摄影一方面要通过具有摄影特点的表现手段来加深人们的审美感受，从而由此达到建筑摄影的纪实、表现甚至是商业的功利目的；另一方面建筑的形式美通过了光的媒介，通过光影的作用，触及摄影家的感觉而引起心灵上的触动和共鸣，而这种感受又会给任何看到摄影作品的观众以启发和冲击。可以想象，古今中外的建筑中凝聚了人们的智慧、技巧和辛劳，而记录它们的

建筑摄影在此基础上又加入了摄影家的智慧、技巧和辛劳，然后交给观众来解读，恐怕这就是优秀的建筑摄影作品的感染所在。这一过程是审美认识、审美表现和审美评价的统一。

从艺术视觉的角度看，光线是揭示生活的因素之一，是人的感官所能得到的一种最辉煌和最壮观的经验。摄影艺术家对光的反应是有选择的，并与科学家的理解不同。同样对于阴影和黑暗的理解也是如此。无论是投射阴影还是附着阴影，对它所具有的意义加以积极地运用，需要艺术家眼睛的理解和领悟，它不仅是用来表现和创造立体感，还会有微妙的象征意义(就像伦勃朗的著名绘画作品)。所以摄影家们常说，色彩丰富的秘密隐藏在渗透着强烈色光反射的阴暗部。

又记：关于城市和建筑的摄影，随着我

国城市化的进展和大量建筑的落成，越来越为人们所注意。本次首届建筑摄影大赛即是由中国建筑学会和《建筑创作》杂志社联合发起并主办的。虽然由于时间紧促，参赛地区和作者还不够广泛，未能全面反映我国在这一领域的整体水准，但从获奖和入选的作品看，都还是达到了较高的水准，表现了建筑师和摄影家们过人的眼力和技巧。通过结集出版，相信对于我国建筑设计水平的提高，对于建筑艺术和摄影艺术的更紧密结合，使我国的建筑作品和建筑摄影作品逐步走向世界起到积极的推动作用。同时也想利用这篇短文和此前写过的“建筑摄影审美初探”一起作为获奖作品一个片面的注脚，文中提出个人一些浅显而不成熟的看法，以求得专家的指正。

2002.4.19

The architecture in the moonlight is far more profound than the one in the sunlight because the moonlight is the reflection of the sunlight. The moonlight is the crystallization of the sunlight.

The sunlight makes us involved in worldly affairs whereas the moonlight makes us detached from them..."

Of course it is only the author's own personal opinions. Different situations and different frames of mind naturally arouse different responses. Architectural photography should deepen people's aesthetic feelings through its own unique ways of expression to record the reality, or express something underlying the surface, or just achieve the commercial purposes. The formal beauty of the architecture, via the medium of light, touches the soul of the photographer and triggers sympathy in his mind. This, in turn, results in photographic works that enlighten and impact the audience. The architecture in the East and West since the ancient times has crystallized people's wisdom, skills and hardworking. Moreover, the architectural photography that records them involves the photographers' wisdom, skills and hardworking. Then the works combining all the wisdom and painstaking efforts are given to the audience to read and

understand. This may be why the excellent architectural photographic works are so appealing. They are the embodiment of aesthetic concepts, aesthetic expression and aesthetic evaluation.

From the perspective of visual sense, light is one of the elements that help unveil the true features of life and offers the most brilliant and grandest experience the human senses can ever get. Photographers are selective in the use of light and have different understanding of light from that of the scientists. Their understanding of the shadows and darkness is also different. The photographers make positive use of the projected shadows or shadows attached to the objects and their significance. This requires the understanding of the artists. The use of shadows is not only for creating the three-dimensional sense but also for creating subtle symbolic significance as is found in Rembrandt's masterpieces. So photographers often say: "The mystery of the richness of colors lies in the shadows."

Post script: With the progress of urbanization in the country and completion of large numbers of buildings, photography about cities and architecture is gaining increasing acceptance of

people. This contest of architectural photography is the first such contest co-sponsored by the Architectural Society of China and the "Architectural Creation" magazine. The numbers of participants are not large enough because of short notice, which inevitably limits the reflection of the overall level of the architectural photography in the country as a whole. Still, the selected pieces in this contest are of high quality, displaying the wisdom and skills of architects and photographers in China. The contest and the publication of the selected works will certainly help upgrade the level of architectural design, promote the integration of architectural art and photographic art. All this, in turn, will help encourage China's architectural works and architectural photography to go out to the rest of the world.

It is also my hope that this short preface, together with "Initial Search for Aesthetics of Architecture", another previously published article of mine will serve as a sort of foot-note for those awarded works in the contest, in the process of which, I have also put forward some of my tentative thoughts for experts' comments.

April 19, 2002

注：本文中译英由中国对外翻译出版公司提供

Translated by CTPC



# 编者的话

金磊



金磊 《建筑创作》杂志社主编

Jin Lei Editor in Chief, Architectural

Creation Publishing House

2001年12月4~6日,在北京成功举办“建筑与地域文化国际研讨会暨中国建筑学会2001年学术年会”四大主题展览之一的“首届全国建筑摄影大奖赛获奖作品展”时,观众反映强烈。我们感到,若将所有获奖作品及建筑摄影大家的文稿结集出版也同样会被社会所接受。这不仅仅在于该书是用摄影传播着建筑美学,更在于它从诸多新视角为建筑摄影业内外人士提供了一次交流的机会。作为摄影展及其摄影讲座的主办者,我们承诺本书的使命不仅仅是为了记录,还在于通过柏林第21届世界建筑师大会国际舞台向中外建筑师及其文化学

人们展示中国建筑摄影家的文化追求。

面对即将付印的《首届中国建筑摄影大奖赛作品集》,作为主办方应向读者作一交待:从2001年10月15日接受中国建筑学会会展正式通知后,便于2001年10月16日在中国工程院院士、全国建筑设计大师马国馨,中国摄影家协会党组书记、中国摄影报总编辑李前光指导下通过建筑设计业内单位、大专院校及《中国摄影报》、《中国建设报》和《中华建筑报》等向全国发出征稿通知,并立即组成了以马国馨院士为主任,李前光总编辑为副主任、由建筑设计与摄影界大家组成

的权威评委会。令人兴奋的是,在短短的40余天里,共收到来自全国20多个省市自治区(含国外如法国安德鲁&巴黎机场公司、澳大利亚考克斯事务所送来的参展作品)的近500位作者的2700多幅作品,其中建筑业内人士来稿占总数的1/4,以清华大学、天津大学等院校建筑系师生的作品为多。作品不仅形式有单幅及组照,题材还十分广泛:有反映国内大城市的建筑作品;有反映民居、古遗址的作品;还有涉及到国外城市与建筑的数百幅作品。来稿中也包括一些领导及社会知名人士如中国纺织工业协会会长杜钰洲、中国文物学会会长罗哲文

## Editors Words

JinLei

From 4<sup>th</sup> Dec. to 6<sup>th</sup> Dec. 2001, the 1<sup>st</sup> China Architectural Photography Award Competition, one of the four sub-theme exhibitions of the International Congress of the Architecture and Regional Culture & the Annual Congress 2001 of Architectural Society of China, was held in Beijing, and the visitors gave enthusiastic responses. We believe that awarded works and articles of the famous architectural photographers should get the acceptance of the public. This book will spread the architectural aesthetics by means of photography, and give a platform of exchange for persons in the architectural photography field and others. As the entrepreneur of the photography exhibition and photography lectures, we promise that this book will not only be a record, but also

show the cultural pursuits of the Chinese architectural photographers to the architects and scholars ars on the Berlin 21<sup>st</sup> International Architects' Congress.

After receipt of the formal notice from the Architectural Society of China on 15<sup>th</sup> Oct., 2001, we sent out the invitation letter through the architectural design units, colleges and the newspapers *China Photography*, *China Construction* and *China Architecture* on 16<sup>th</sup> Oct., 2001 with the guidance of Mr. Ma Guoxin, academician of China Engineering Academy and National Architectural Design Master and Mr. Li Qiangang, Vice Party Secretary of the China Photographers Association and the Chief Editor of the *China Photo Press*, we established the appraisal com-

mittee consisting of experts from architectural and photographic fields with Mr. Ma Guoxin as Director and Mr. Li Qiangang as Vice Director. It was quite exciting that we received more than 2700 works by 500 photographers from over 20 provinces of China within 40 days (including works by foreigners, e.g. Andren & Paris Airport Corporation and Cox Architectural Office, Australia). A quarter of the photos are from persons of the architectural field, and most of them are provided by teachers and students of the Architecture School of Tsinghua University and Tianjin University. These works include single photos and group photos involving domestic cities, folk houses, ancient relics, as well as hundreds of works about the foreign cities and buildings. Some leaders and

等,特别是清华大学林洙女士送来20世纪30年代由著名建筑学家梁思成先生拍摄的一组历史照片,从而使这个充满现代气息的摄影展更富有历史性。真可谓名流云集,不可胜数。

2001年11月23日在严格的评选准则指导下,评委及评选工作组开始了有序的评选工作。本届评选坚持着力推出现代建筑为主、富有艺术感染力的摄影作品的原则,共评出300幅入选作品,在此基础上评选出一等奖1名;二等奖2名;三等奖4名;优秀奖20名。

作为主办者,我们向摘取大赛桂冠的作者祝贺,也向所有积极投稿的作者表示敬意。我们更希望通过评选与作品展,不仅在建筑师和摄影家之间架设桥梁,也为普及大众的建筑文化及审美贡献一份力量。愿通过我们共同的努力,在中国尽快形成一个有代表性的、有创作水准的建筑摄影师群体。同时,我们欣喜地发现,无论是建筑师还是摄影家都在关注并探索建筑摄影,这正说明建筑的文化性与摄影

的艺术性在相互渗透与交融。建筑师对建筑摄影作品的要求,已从以往的对工程项目进行记录、纪实,发展到从摄影的艺术角度出发,利用光与影的表现手法对建筑加以表现和介绍;同样,摄影家也跳出仅为表现光影、明暗的艺术范畴,而着力用其特有的目光,凝视沉淀着人类文明进程的传统与现代建筑。在当今的“读图时代”,正是有了这种碰撞与交流,公众才会更理解建筑,公众也才能更自觉地拿起相机在拍摄美好瞬间的同时,也为优秀建筑留影。本书展示的优秀作品,不仅体现建筑师创造的先天优美的艺术形式,更归功于摄影家们艺术再创作的功劳,这种升华赋予建筑摄影作品以特殊思想内涵下的感染力。

《首届中国建筑摄影大奖赛作品集》一书主要包括如下两部分:

一、文字部分:(1)介绍了首届中国建筑摄影大奖赛发起的初衷及举办的具体情况、

tographers who are representative and creative should come out in China soon. It is favorable that both architects and photographers pay great attention to the architectural photography and make a deeper exploration. That means that the architecture culture and photographic art are affecting and merging with each other. The architects' requirements on the architectural photography have advanced to the presentation of architecture in the language of light and shadow, instead of the plain record as before; meanwhile, the photographers have surpassed the field of light and shadow and concentrate their sights on the traditional and modern buildings which contains civilization of human being. In the times of Graphical Reading today, this will provide an opportunity for the public to understand the beauty of excellent buildings. The works in this book show not only the art profile endowed by the architects but also the recreation by the photographers.

*Photo Collection of the 1<sup>st</sup> China Architectural Photography Award Competition* consists

评委介绍等。(2)研讨了建筑摄影的概念及在此概念下的主要摄影类型,为成功举办下一届大赛奠定了理论框架。(3)对建筑摄影审美进行了深入探讨。(4)对建筑摄影的技艺与器材进行了详细介绍。从而使本书有一定的理论指导性。

二、图片部分:(1)本次大赛获奖作品(27幅)。(2)本次大赛入围作品(约290幅)。(3)特约作品(约60幅)。

作品配有适当的文字说明,包括作者简介、器材等,使本书的实践性较强,大量作品可找到细致的拍摄技法。

正是由于本书编制策划的精致,使本书具有较强的可读性,相信读者面也是广泛的。在此我还要感谢2001年12月4日“首届全国建筑摄影大奖赛获奖作品展”开幕时,国际建协主席斯古塔斯、副主席汉普尔和阿尔达凯在中国建筑学会名誉理事长叶如棠、中国建筑学会理事长宋春华陪同下观看摄影展,并为摄影展题词,感谢一切关心中国建筑摄影事业及发展

of two parts as below:

I. Texts: 1. an introduction of the 1st China Architectural Photography Award Competition and the appraisal committee; 2. discussion about the concept of architectural photography and the main photography types, which would found a theoretic framework for the next competition; 3. further discussion about the aesthetics of architectural photography; 4. detailed description of the photographic skills and equipment.

II. Photos: 1. 27 award photos in this competition; 2. 290 selected photos; 3. 60 special invited photos.

All the photos are provided with the text introduction including the briefing of author, equipment and some detailed photographic skills.

Due to the nice planning and editing, this book is quite enjoyable and we are sure it will have a great number of readers. We must express thanks to Mr. Vassilis Sgoutas, President of UIA and Mr. Aullieas G.Hanpel, Mr. Daro I. Hisham Aldakei, Vice Presidents of UIA for their presence and the inscriptions at the opening ceremony accompanied

celebrities such as Mr. Du Yuzhou, Chairman of the China Textile Industry Association, Mr. Luo Zhewen, Chairman of China Cultural Relic Association provided their works and Ms. Lin Zhu of Tsinghua University presented a series of photos taken in the 1930s by Mr. Liang Sicheng, famous architectural expert, which gives the modern photography exhibition a historical atmosphere.

On 23<sup>rd</sup> Nov., 2001, the appraisal committee and the working group started the appraisal works with strict principles. The committee insisted on giving preference to the works which show the modern architecture and have art emotivity. 300 works are selected, among which one first prize, two second prizes and 20 excellent works are determined.

We express our congratulation to the winners and our respect to all contributors. We hope that the exhibition and competition will make a bridge between architects and photographers and make a contribution to spread the architectural culture and aesthetics to the public. With the efforts of us all, we wish a group of architectural pho-



的人们。在展览期间我先后收到许多封贺信及未留下姓名人士送来的鲜花,由衷地感谢他们对中国建筑摄影及《建筑创作》杂志的厚爱。如果说摄影活动取得成功主要得益于国际会议的氛围及全国的作者们的参与,那么,本书的水准的保证则更应感谢为出版、策划、编辑该书花费心血的梁海仁、康洁、王怀义、魏晓龙、汤强、左东明、孙铭、刘锦标、张燕、李沉等人的努力及献身精神,在此一并致谢。

2002年5月12日

by Mr. Ye Rutang, Honorary Director of Architectural Society of China and Mr. Song Chunhua, Director of Architectural Society of China. During the exhibition, we received a great quantity of congratulation letters and flowers, we thank them for their concerns about the China architectural photography and *Architectural Creation* Magazine, as well as Liang Hairen, Kang Jie, Wang HuaiYi, Wei Xiaolong, Tang Qiang, Zuo Dongming, Sun Ming, Liu JinBiao, Zhang Yan, Li Chen, and all others who make contribution to the planning and editing of this book.

May 12th, 2002



A wonderful exhibition of  
excellent architecture and villages  
of Chinese culture  
Congratulations

Vassilios Gekas  
UIA President

GOOD LUCK FOR THE FUTURE  
OF MODERN AND ARCHITECTURE  
IN CHINA

Andreas J. Humpel  
1. VICEPRESIDENT UIA

Avec toute mon admiration  
pour cette magnifique  
exposition  
Jean-Charles Riquet  
Vice-président UIA



“首届中国建筑摄影大奖赛作品集”编委会

主任编委：马国馨

副主任编委：李前光、周 畅

编 委：（按姓氏笔画）

于云天、王 悦、马国馨、李前光、邵韦平、杨晓利、张祖刚、  
杨永生、金 磊、周 畅、秦佑国、崔 恺、熊迪强、魏晓龙

主 编：马国馨

副 主 编：李前光、金 磊

执行主编：梁海仁

编 辑：张 燕、康 洁、左东明、孙 铭、刘锦标、李 沉、王 颂、崔卯昕

版式设计：梁海仁、康 洁

封面设计：梁海仁、康 洁

翻 译：刘 河、徐晓梅、水润宇

电脑制作：康 洁

文字录入：刘 佳、冯桂红、王晓蓉

Editing Committee

Director: Ma Guoxin

Deputy Directors: Li Qianguang, Zhou Chang

Committee Members: Yu Yuntian, Wang Yue, Ma Guoxin, Li Qianguang,  
Shao Weiping, Yang Xiaoli, Zhang Zugang,  
Yang Yongsheng, Jin Lei, Zhou Chang, Qin Youguo,  
Cui Kai, Xiong Diqiang, Wei Xiaolong

Editor In Chief: Ma Guoxin

Deputy Editor In Chief: Li Qianguang, Jin Lei

Executive Editor: Liang Hairen

Editors: Zhang Yan, Kang Jie, Zuo Dongming, Sun Ming, Liu Jinbiao,  
Li Chen, Wang Song, Cui Maoxin

Page Designers: Liang Hairen, Kang Jie

Cover Designers: Liang Hairen, Kang Jie

Translators: Liu He, Xu Xiaomei, Shui Runyu

Computer Editor: Kang Jie

Typists: Liu Jia, Feng Guihong, Wang Xiaorong



目 录  
Content

建筑摄影审美再探  
——代序 / 马国馨.....1  
Further Search for Aesthetics of Architectural Photography  
—— Also A Preface/Ma Guoxin  
编者的话 / 金磊.....7  
Editors' Words/Jin Lei  
目录.....11  
Content  
建筑摄影审美初探/马国馨.....13  
Initial Search for Aesthetics of Architectural Photography/Ma Guoxin  
我对建筑摄影的认识 / 楼庆西.....15  
My Understanding of Architectural Photography/Lou Qingxi  
建筑·服饰与设计思维 / 杜钰洲.....23  
Architecture·Costumes and Design Concept/Du Yuzhou  
建筑艺术摄影的拍摄技法与艺术造型/杨晓利.....29  
Shooting Skill and Art Form of Architectural Art Photography/Yang Xiaoli  
漫话专业建筑摄影/陈溯.....35  
Informal Discussion on Professional Architectural Photography/Chen Su  
我对建筑摄影的经验和体会/傅兴.....43  
My Lessons and Experiences on Architectural Photography/Fu Xing  
首届中国建筑摄影大奖赛评委简介及对大赛的点评.....57  
Description of the Appraisal Committees and Their Comments on 1<sup>st</sup> China  
Architectural Photography Award Competition  
获奖作品.....60  
Awarded Photos  
入围作品.....88  
Entry Photos  
特约参展作品.....159  
Specially Requested Photos  
花絮.....174  
Sidelights