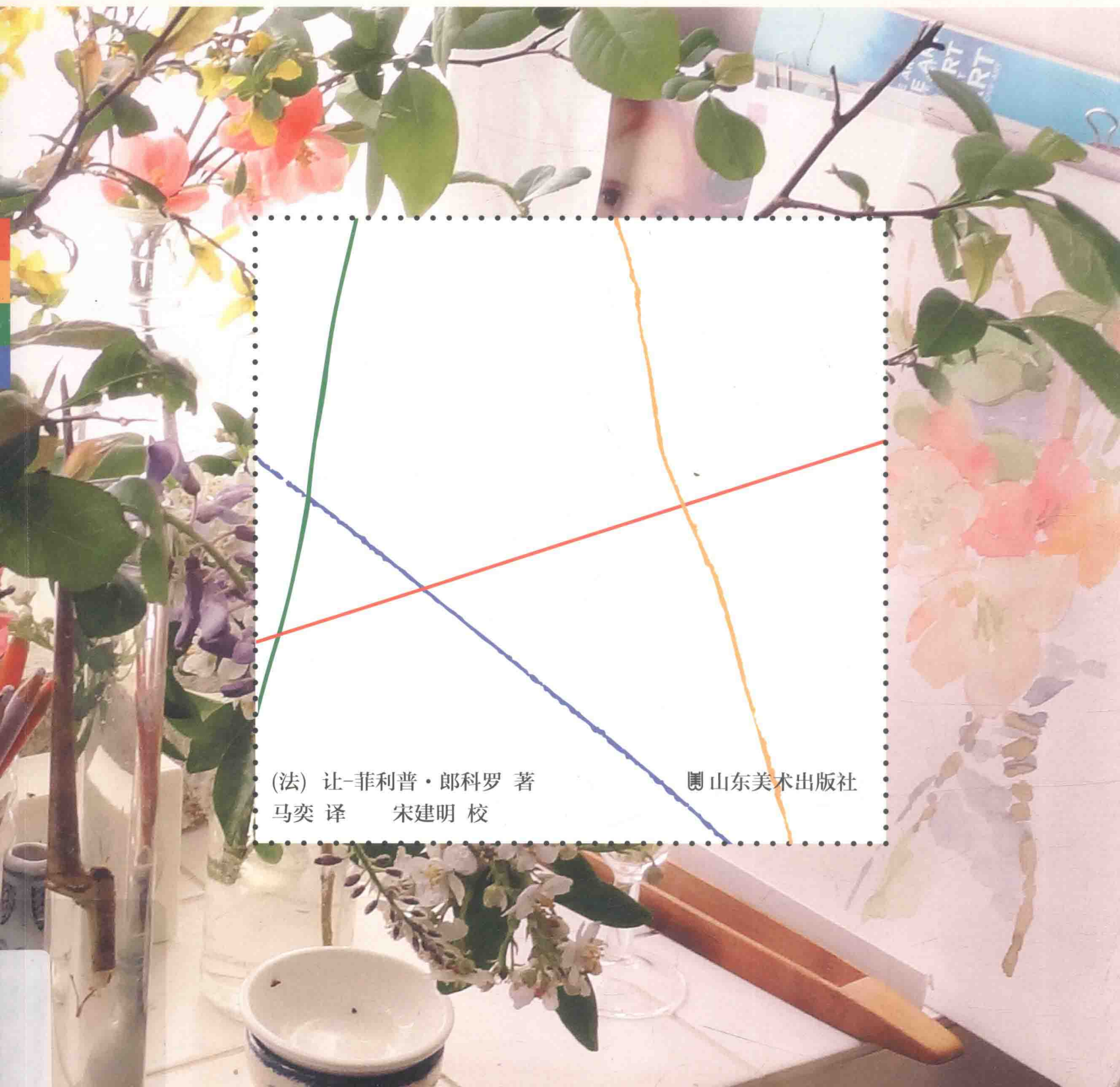


让-菲利普·郎科罗  
画家和设计师的生活

Jean-Philippe  
Lenclos  
Painter & Designer



(法) 让-菲利普·郎科罗 著  
马奕 译 宋建明 校

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电 话: (0531) 82098268

传 真: (0531) 82066185

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## 孩提时代和青年时代

## Childhood & Youth

P 023

孩提时代

Childhood \_\_\_\_ 025

艺术学校

Art School \_\_\_\_ 031

日本

Japan \_\_\_\_ 037

回到西方

Return to the West \_\_\_\_ 045

## 设计师生涯

## Work as a Designer

P 051

早期

The Early Years \_\_\_\_ 053

超大图形

Supergraphics \_\_\_\_ 061

3D 色彩工作室

Atelier 3D Couleur \_\_\_\_ 075

米哈 - X 系列

Mira X \_\_\_\_ 101

## 色彩地理学

## The Geography of Colour

P 115

观念和方法

Concept & Method \_\_\_\_ 117

## 教学生涯

## Teaching

P 135

在国立高等装饰艺术学院  
教学

Teaching at the École  
Nationale Supérieure des  
Arts Décoratifs \_\_\_\_ 137

## 艺术家生涯

## Work as an Artist

P 165

色彩和素描

Painting & Drawing \_\_\_\_ 167

素描——彩色铅笔

Drawing - Coloured Pencil \_\_\_\_ 173

水彩

Watercolour \_\_\_\_ 187

油画

Oil Painting \_\_\_\_ 273

## 活动年表

## Chronology

P 337



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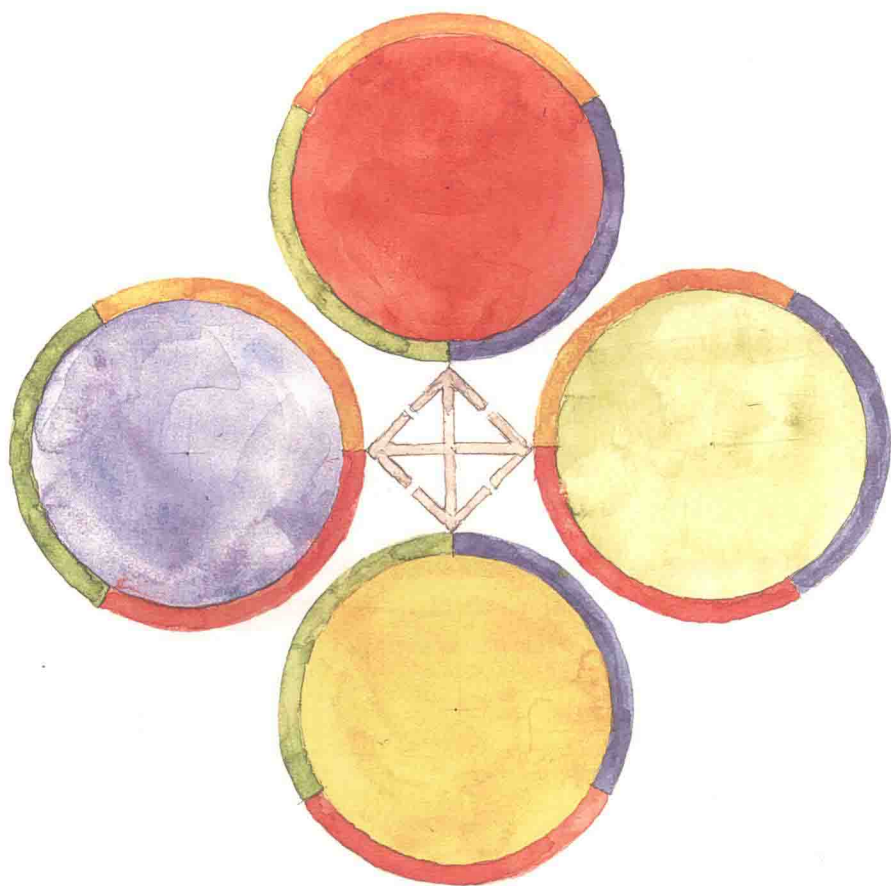
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谨以此书献给露西、卡米耶、雷米、维基、马利、科朗坦、  
佐埃及克莱维，书中讲述的也是他们的故事。

This book is affectionately dedicated to Lucie, Camille,  
Rémi, Vickie, Marly, Corentin, Zoé and Klervi.  
It is also part of their story.



设计 Design

研究 Research

教学 Teaching

艺术 Art

#### 本书结构图示

图中的四个圆环代表了本书中涉及的四个互补的活动领域。两个是暖色的——代表设计的红色和代表艺术的黄色；另外两个是冷色的——代表研究的蓝色和代表教学的绿色。每一个圆环都有一个同等宽度的边缘，分成三等份，其颜色正是其他三个圆环的颜色，代表了其他三个活动领域对这个活动领域的影响。

比如，红色的圆环代表了设计，它受到了艺术的影响（边缘的黄色部份）；同样，设计被研究分析所影响（边缘的蓝色部份）；最后，设计还被教学所促进（边缘的绿色部份）。

另外三个圆环也是同样的阐释。由此可见几个活动领域之间是互相补充、互相促进的。

四个圆环被位于图正中央的四个浅灰色箭头联系在一起，说明了四个活动领域之间的相互作用。

#### The Diagram

The four circles in this diagram represent the four complementary areas of activity developed in this book. Two in warm colours; red for the area of Design and yellow for Art. The other two in cold colours; blue for Research and green for Teaching.

Each circle has a border of equal width divided into three equal segments. Each segment of a circle's border takes the central colour of the other three circles. This represents the influence of the other three areas upon this area of activity.

For example, the red circle, representing the area of Design, is influenced by the area of Art, indicated by the yellow segment of the border. In the same way, Design is influenced by the analysis brought by Research, which is indicated by the blue segment. And to complete the border, Design is stimulated by the area of Teaching, which is indicated in green.

This system works in the same way for each of the other areas, one enriching another.

The circles are linked by four light grey arrows, which start from the centre of the diagram. These show the interaction between the four areas of activity.

» 这本书源自一个故事，那要追溯到 1985 年我与宋建明在巴黎的初次相遇。当时他刚来法国学习设计，想专攻色彩学，而我正好在教研究生。宋是我校的第一批中国留学生。那时我对中国文化的了解仅限于一些书籍和电影，他的到来可以说是一个极大的福分，为我打开了一扇宝贵的窗户，让我看到了这个亚洲最大、最神奇的国度。我们很快就设计、他的经历和我的教学等话题展开了热烈的交流。他在其任教的杭州中国美术学院已经做了很多有关色彩的重要工作，而我除了学校，还在我的个人事务所——3D 色彩工作室从事的职业活动。在那里，我关于色彩地理学观念的研究也极大地提高了我的教学水平。

» 为了更好地了解我的职业活动，宋经常来我的事务所观察我的工作状态和进展，并决定写一本书介绍我的职业生涯的各个方面。这本书于 1999 年在上海出版。

» 多年以后，宋重回到巴黎从事一些更加深入的研究，并向我介绍了他的妻子翟音女士，她随后来高等装饰艺术学院我所教的班上学习。我很惊喜地在她身上发现了一种不同的色彩观察方法和感知力。毫无疑问，这种互动的经历对所有学生来说都是非常宝贵的。

» 2013 年的一个偶然的时机，我向宋展示了我日常的绘画作品。一直以来，我都把绘画视为我职业活动以外的一种练习和消遣，但是宋却看到了其中的积极意义——一种具有明显教学与研究价值的指导方法。他鼓励我专门出一本书，传达我所从事的各种艺术活动间互相补充、互相促进、互惠互利的积极关系。

» 几个月后，我有幸来到杭州看到了翟音女士主持工作的北斗星色彩研究有限公司。他们所作的项目范围非常广泛，几乎涵盖了建筑 and 设计的每一个领域，其色彩运用的多样性和卓越的创造力给我留下了极为深刻的印象。

» 这本书是宋建明、翟音和我合作的结晶，是我们在探索设计与色彩永无止境的道路上迈出的全新的、决定性的步伐。

# This book has a story, which is also that of my meeting with Song Jian Ming in Paris in 1985. He had just arrived from China to study design and wanted to specialise in colour. At that time, I was teaching postgraduate students and Song was the first to come to our school from China. Until then my only contact with Chinese culture had been through books and a few films, so Song's arrival was a great blessing to me. He gave me a priceless window onto Asia's largest and most mythical country. We soon began exchanging ideas on design, his own experience and my teaching. He had done important work on colour at the China Academy of Art in Hangzhou, where he taught. Meanwhile my own teaching was fuelled by my professional activity as a designer at Atelier 3D Couleur and my work on the concept of the Geography of Colour.

# In order to gain a greater understanding of my professional work, Song frequently came to observe the progress of my work at the Atelier and decided to write a book summarising the various aspects of my working life. This book was published in Shanghai in 1999.

# A few years later, Song returned to do more detailed research in Paris and I met his wife Diyin, who came to my classes at the Ecole des Arts Décoratifs. It was fascinating to explore a different sensibility and way of seeing colour with her. This interactive experience was undoubtedly fruitful for all the students.

# In 2013, I had an opportunity to show my friend Song my work as a painter. I had always regarded my painting as an exercise and a pleasure that was external to my professional life. But Song saw in it a guiding thread, a method of evident educational value, and he encouraged me to publish a book that would convey the active,



mutually beneficial relationship between my different spheres of activity.

# A few months later, I had the opportunity to visit Diying's agency, Plough Color Research Ltd in Hangzhou. The diversity and range of the projects I was shown and the variety in their use of colour in every field of architecture and design impressed me with their creative excellence.

# This book is the fruit of a collaboration between Song, Diying and myself. It reflects a new and decisive step in the endless adventure of design and colour.

Jean-Philippe Lenclos



» 郎科罗教授是我的恩师。我称其是恩师，是因为在异国他乡，当我最渴望获得帮助、解惑和指引的时候，他及时地出现在了我的生活中。从此，关于自己与他者的文化身份的识别、受教治学乃至做事为人等方面，有了楷模般的参照，我真切地感受到了恩泽。他的言行深深地影响了我，而且，还将继续影响下去，辐射到包括我的学生、我所从事的工作和事业，一定程度上，也影响了中国的色彩学界。因此，我感恩！

» 1985年10月，我和雪青兄获得法国政府奖学金，赴法进修。法方大学机构的原意是让我们去马赛美术学院报到的。临行前在杭州时，赵无极先生告诉我们：巴黎国立高等装饰艺术学院是法国最好的设计学校。于是，我们就想留下来。可那时，那是一个很高的门槛，需要一位现职的教授接纳才行。初到巴黎，人地两生疏。冥冥之中，仿佛受到了一个缘分的指引，我怯生生地走进了一间正在上色彩设计的课堂。那是我第一次进入外国的学校，我悄悄地靠进正在辅导同学作业的一位教授，试着听他说什么。可是什么也没有听懂，内心不禁忐忑不安起来。

» “你是日本人？”教授抬头问我。这话听懂了！“不是的，我是中国人。”我连忙回答。“中国人？”教授非常惊讶。这所学校或许有过台湾或者香港来的同学，可从没听说过中国大陆的学生。“是的，我是……”于是，我一口气用法语把来历背了出来。这可是经过了无数次的背诵和打磨的，果然奏效！教授为我在上海外国语学院出国预备部六个月训练成如此流畅的语言感到惊叹！

» 于是，他开始好奇起来，问我来自中国的什么地方。“杭州。”“怎么写？”我在他递给我的本子上工工整整地写了“杭州”两个字，教授竟然可以很像样地临摹，这也让我惊奇。教授告诉我他曾经留学日本，学过书法课。教授继续写“朗九郎”的字样，说是他的日文名字。后来我将教授的汉语名翻译成“郎科罗”，其中的“郎”字就是延续了他的日语名。教授平易近人的态度，让我忘记了不安，我用日语简短地回答。当时我的日语优于我的法语水平，教授果然日语流利。

# Prof. LENCLOS is my dear mentor, he came into my life the moment when I was in great need of help and guidance in a foreign country. From then on, he became my idol. His words and deeds have had a great influence on me and will continue to affect my career, my students and even Chinese color circles to some extent. I am deeply grateful to him for that!

# In 1985, my friend and I obtained the French government scholarship and set out for France in October. We were originally arranged to study in the art school in Marseille, but we heard just before leaving Hangzhou that the École Nationale Supérieure des Arts Décoratifs(ENSAD) was among the best design schools in France and therefore hoped to go there. In order to make this change, we needed to find a serving professor from ENSAD who agreed to accept us. Since we were two complete strangers just arrived in Paris, this seemed so difficult. However, as if guided by the fate, I went to ENSAD, timidly stepped into a color design class, quietly approaching a professor counseling students' works, trying to listen to what he said, but could not understand anything, and began to feel very upset.

# “Are you Japanese?” the professor looked up and asked me. Oh great, I understand! “No, Chinese.” I answered right away. “Chinese?” he was very surprised. (Maybe there were students in this school from Taiwan or Hong Kong, but they never had ones from the mainland China.) “Yes, I am...” I began to recite fluently my background which I practiced again and again in a long time. It worked so well! The professor was amazed at my French level reached after a six-month training in Shanghai.

# The professor continued to ask curiously where I came from in China, and I said Hangzhou. “How to write it?”

»最后,教授才问我的来意。我告诉他,我来法就是想学习色彩的,想留在他的班级,苦于求学无门。他听后笑眯眯地说,他可以接收我进修,并在我的入学文件上签名:Jean Philippe Lenclos。这个名字,从此成为我在法国留学期间乃至日后学术生涯中最重要的榜样和象征。后来我查到来法国之前就通过日语的论文读过他的名字,真是缘分,这会儿真的拜郎科罗教授为师了!此后,他为我打开了法国设计教育的另一扇门,他对色彩事物的认识、判断及其方法体系的建构,都让我开悟。他还让我见识了他对过往资料梳理与日常要事的建档,可谓是教科书般的经典,让我望尘莫及。

»在我断续六年的在法研学中,郎科罗教授亦师亦友,有时更像慈父。在巴黎期间,已记不清多少次他开车带我出城考察,一路上为我讲解法国风土民俗;他专门为我讲解他的“色彩地理学”学说创建的前因后果,加深了我理解该学说的学理依据、方法体系以及深远的学术意义;他邀我到3D色彩事务所实习,掌握欧洲设计前沿的趋势和应对的思维方式;他请我到家里,师母多米妮克热情地为我做各种法式家宴,告诉我法国的习俗礼仪……这一切都让我深刻地了解了法国的历史文化、艺术色彩乃至家庭生活。


»因为有了心得,我从1988年开始多次向国内设计界介绍郎科罗教授的色彩研究理念和工作方法,比如《郎科罗的色彩教学》(《新美术》NO.34)。其中以1999年出版的专著《色彩设计在法国——法国色彩学家郎科罗的研究、教学与社会实践》(上海人民美术出版社)影响最大。同时,我也在各地演讲中予以介绍,让国人初识了“色彩地理学”的价值与意义。

»2000年,我再次应邀返回巴黎做研究时,我夫人翟音随行。郎科罗教授知道她也以色彩设计为业,主动邀请她随课研习。一个学期的学习,让她大开眼界,收获满满。此行奠定了她如今掌管北斗星色彩研究中心业务的基础。郎科罗教授对这位新学生和她主持下的机构感到很满意,欣然应邀任艺术总监。每次来杭州,如他一贯的治学作风,释放着才华,让北斗星色彩的年轻人们受益匪浅。

I then wrote down carefully and neatly the Chinese characters on the notebook he passed me. To my great surprise, he did a very decent copy! The professor told me he used to study in Japan and learn calligraphy, and continued to write the characters“朗九郎” saying it was his Japanese name. Later I translated his family name into Chinese as“郎科罗” with“郎” from his Japanese name. The easy-going of the professor made me more and more relaxed, I began to talk to him in simple Japanese, and his Japanese was really very good.

# Finally, the professor asked for my purpose, I told that I hoped to study color in France, in ENSAD, but didn't know how to do it. He smiled, saying he could accept me, and signing on my application document his complete name: Jean-Philippe Lenclos. I suddenly remembered that I had come across his name in some Japanese academic papers before coming to France, and now he became my professor—what a happy coincidence! Prof. Lenclos opened a new door for me, enabled me to receive the French design education, enlightened me with his wealthy knowledge on color and his sound and scientific methodology. His way in collecting and sorting data and archive was like that taught in the classic textbooks, seemed so incredible to catch up. Prof. Lenclos was my idol during my study in France and the later academic career.

# During my years in France, Prof. Lenclos was like a teacher, a friend, and even a father sometimes. I can not remember how many times he drove me out of the town, telling me on the way the local customs and folklore. He explained to me the basis and background of his theory GEOGRAPHY OF COLOR, so that I could understand it better. He accepted me to be an intern at his



»除了色彩研究与设计，绘画是老师的最爱。绘画源于对外界事物形色的好奇与描摹的兴趣，大多数人把它发展成一种职业，有成就者则视为一种事业。不论哪一种，都是以绘事为生，因而总摆脱不了功利性的阴影，比如订制者的要求，或者画廊的指引，多少总要迎合一些收藏家的喜好。画家们久而久之，习惯成自然，便会落下某种习气。而老师则把绘画作为一种艺术修行的日课，一种生活方式，纯粹是画者内心与周遭大自然物象彼此观望的心得记述。不论是发现了什么，感悟到了什么，都用最朴素的工具——笔、纸、颜料随意随缘加以记录，日复一日速记状态的“对话”，连起来看，简直就是画者在现场感应之“心电图”的轨迹图，有一种超然的魅力，因而引得深谙艺术市场的画商登门求合作。谈及向公众展现画艺，他兴奋异常，可谈到画价时，“我画画不是为了卖”的回答让画廊经营者感到不可思议与失望。

»2013年暑期，我带着家人赴法度假，应邀住在老师位于布列塔尼 L'île aux Moines 小岛上的别墅里。那一周，与老师生活在一起，感觉非常美好。老师驾车带我们游览布列塔尼周边许多令人惊叹的历史文化遗迹，步高更当年的绘画足迹……让我们惊叹的是，老师展示了退休之后难计其数的写生作品。深深吸引我的是老师独处画室或者庭院时的那样一种淡泊和从容的状态，目光随缘聚焦一处，或花卉，或树木，或一颗水果，观察其从生涩到成熟，再从成熟到腐烂的过程，随手以彩色铅笔、水彩或油画……记录与自然物对视的心得。他以视觉诗人的眼光与事物进行色彩交流，从中获得些许新的发现，从而每天去“构筑”一幅幅新的画面，一个个片段，有如以唐代画家张璪“外师造化，中得心源”的心态去感悟自然变化的深层道理。画家仿佛是不经意间记录的那些线条、色块、墨迹……无不透露出真性之美，同时呈现着他的个性、学养、品位与智慧。

»老师的勤奋，我早已知晓，但是如此着迷地以绘画充实生活，还是让我感动，也感动了翟音和女儿之然，大家形成了一个共识，那就是应该让更多的人分享老师绘画的生活方式与才华。于是，我们就商议着为老师这批作品编辑成册。我们给

personal design agency ATELIER 3D COULEUR, getting me acquaintance with the latest trends and concepts of the European design. He invited me to his house, enjoying the delicious French cuisine made by his wife Dominique, and introducing to me the dining etiquette... all of these allowed me to have a deeper understanding of the French history, culture, art and family life.

# In 1988, I began to introduce to the Chinese design circles Prof. Lenclos and his color research with papers published in academic magazines. Among them, the best known was my monograph COLOR DESIGN IN FRANCE-THE TEACHING, RESEARCH AND PRACTICE OF FRENCH COLORIST LENCLOS published in 1999 by Shanghai People's Fine Arts Publishing house. In the meantime, I introduced to the Chinese academia in my lectures the value and significance of the GEOGRAPHY OF COLOR theory.

# In 2000, I went back to Paris to do some research with my wife Di Yin. When I told Prof. LENCLOS she was also majored in color, he gladly invited her to his class. One-term's study greatly broadened her outlook with full of harvest, which built up a good basis for her charge today of the Plough Color Research Co. Ltd. Prof. Lenclos is very satisfied with this new student and her agency, pleased to be the artistic director. Every time in Hangzhou, he will always come to instruct and put forward valuable suggestions. His rigorous scholarship greatly impresses the young talents at the Plough Color Research Co. Ltd.

# Besides color design and research, painting is Prof. Lenclos's favorite. Painting is an art activity based on people's curiosity and interest in the forms and colors of the natural objects. Some people take it as a job, some as a ca-



老师出题目，布置作业，并与老师商量他的新书内容。老师做事是不含糊的，立即拿笔一一记下。三年过去，老师将一部严谨、丰厚的色彩人的研究生涯与作为的专著手稿摆在了我的面前，让我感慨不已。我已多次拿着老师的手稿来敦促我的学生，这是一个鲜活而难得的为人治学的范本。

» 面对这样的一部书，我首先要感谢的是恩师朗科罗教授，不辞辛苦，不负众望，将其一生从艺的足迹图文并茂地梳理成册，让更多的人能够分享到老师的思想与经验。要感谢翟音和她北斗星色彩研究中心的资助，使得这个愿望顺利成为现实；感谢中国美院马奕小姐任劳任怨的翻译，这里被隐去的是不为人知的劳动——在此期间因多次修改而导致的重复劳动；要感谢刚刚卸下 G20 杭州峰会形象设计工作的袁由敏教授和他的“九月九号设计工作室”为本书做的精彩设计；当然，我还要代表读者感谢所有为此书出版做出贡献的人们。

宋建明

2016 年 5 月 1 日

reer, but they are all for the economic purpose and can not avoid the restrictions from the orders, the collectors, and the art dealers, unable to be totally free to do whatever they want. However, for Prof. Lenclos, painting is a living style, a way to improve artistic accomplishment, is the records of the interaction between the heart and the objects. No matter what he discovers, what he feels, he records them with the simple tools—pencil, brush, paper, and paint. This day to day dialogue represents his truest and most intuitive feelings in face of the nature, therefore having some special charms. Many art dealers come for cooperation. Prof. Lenclos is always happy and excited to show his works to the public, but when talking about the price, he usually disappoints and frustrates them with the answer: “I don’t paint to sell.”

# In the summer of 2013, I went to France with my family on holiday. We spent one week with Prof. Lenclos in his house at L’ile aux Moine in Brittany. That was a very pleasant week. Prof. Lenclos drove us around to see the amazing historic sites in the area, tracing the footsteps of Paul Gauguin, the famous French painter in the 19th century... However, what astonished us most was the countless drawings, paintings and sketches that Prof. Lenclos made after his retirement. He loved to stay alone in the studio or the garden, focusing his eyes on a flower, a tree, or a fruit, recording its process from raw to mature, mature to rotten with pencil, watercolor, or oil painting. That was a special communication between the visual poet and the objects. He was feeling the nature with his heart every day, having new discoveries and depicting them with the lines and colors. His paintings were not just the presentation of true beauty, but also the reflection of his personality, quality, taste and wisdom.





Prof. Lenclos was a hard worker, I knew this for a long time. But when I saw his dedication to painting, I was still deeply touched, so were my wife and daughter. We all agreed to get more and more people to share his painting and talent. Therefore we began to discuss to turn these paintings into a book. We put forward many suggestions concerning the topics and contents of the new book. Prof. Lenclos carefully wrote down all the points. Three years later, he presented before me with the manuscript of the book. This is a rigorous and rich monograph about the life and academic career of a colorist. I am profoundly captured, showing it many times to the young people around me, telling them this vivid and valuable model for scholarship engagement and self-cultivation.

# I want to thank Prof. Lenclos in the first place for putting together into a book his works throughout the career with vivid pictures and clear words, and for his generosity to share with more people his ideas and experience. Thank my wife Di Yin and her Plough Color Research Co. Ltd. for their financial support to make this wish into reality. Thank Miss. Ma Yi from China Academy of Art for her hard work on translation, which was repeated many times due to the modifications from the author. Thank Prof. Yuan Youmin for his wonderful design of the book. Finally, I want to thank, on behalf of the readers, all those who have contributed to the publication of this book.