



®

SIMPLE

原朴建筑表现艺术 II

O.SIMPLE THE ART OF ARCHITECTURAL ILLUSTRATION

中国美术学院出版社

O.SIMPLE THE ART OF ARCHITECTURAL ILLUSTRATION II

圖書在版編目(CIP)數據

原樸建築畫 / 盧立保編著. — 杭州: 中國美術學院出版社. 2003.1

ISBN 7-81083-101-1

I.原… II.盧… III.建築-城市-圖集

IV TU-881.2

中國版本圖書館CIP數據核字(2002)第098594號



地址: 上海楊浦區鞍山路5號[近控江路]楊浦商城10樓B區 郵編: 200092

Add: 10F-B, Yangpu Commercial City, No.5 Anshan Rd., Yangpu District Shanghai, P.R., China

Tel: 021-65622207 021-65035579 Fax: 65620120

編 著: 盧立保

策 劃: 曾江福

編 輯: 楊嘯文 盧立朝 岳建仁 鄭重

責任編輯: 沈珉

翻 譯: 沈允允

藝術顧問: 張培楚[上海大學美術學院副院長]

廖炯模[上海大學美術學院教授]

盧象太[華東師範大學教授]

潘學修[上海城市雕塑委員會雕塑家]

平面設計: 盧立保 岳建仁

出 版: 中國美術學院出版社

中國·杭州南山路218號 郵政編碼: 310002

經 銷: 全國新華書店

制 作: 上海原樸圖文設計有限公司

印 刷: 深圳萬龍彩色印務有限公司

開 本: 787*1092 1/12

版 次: 2003年1月第1版 2003年1月第1次印刷

印 張: 20

ISBN 7-81083-101-1/J·95

定 價: 298.00元

ISBN 7-81083-101-1



9 787810 831017 >

本書所有版權, 未經出版者書面許可, 任何方式復制抄襲本書的任何部分, 違者須承擔法律責任
原樸公司商標已註冊, 未經商標持有人書面授權使用, 違者須承擔法律責任

此为试读, 需要完整PDF请访问: www.ertongbook.com



釋[原樸]

■我們之所以不得不運用最現代的技術工具來進行藝術創作，那是因為我們每天面對的是這樣的建築大師：他們正在運用最前衛的建築觀念、最先進的建築質材改變城市以及改變大眾的生活。

■但是，我們從一切具有原創性的建築作品中都捕捉到同樣一種涵掩在建築作品和建築大師們心靈深處的東西，那就是：敬天、護土、愛人。我們相信，這種對天地人之間切源自人類最原始、最質樸、最率真、最永恒的存在理念。

■所以，當我們在運用計算機進行建築畫創作時，我們執着地追求一種我們自認為是的精神——“原樸精神”，以回應建築大師的心靈。所謂“原”者，根源也；大本也；所謂“樸”者，樸素也，率真也。

■我們真認——

■一切偉大的藝術創造過程，一定是創造者以其真實的性靈對其所面對之事物之自然狀態的深刻理解與應然狀態的真切關懷的過程。

Wang

原樸建築畫藝術研討會嘉賓

邢日瀚	香港日瀚國際文化有限公司	董事長
湯 沛	中央美術學院美術館	館長
譚 平	中央美術學院設計學院	院長、教授
呂品晶	中央美術學院設計學院	副院長、副教授
賈榮林	北京服裝學院藝術設計系	系主任、副教授
唐 寅	中央美術學院	碩士、專業攝影師
高 良	北京服裝學院電腦研究所	副所長、環藝設計師
李 悅	北京藝術設計學院環境藝術系	系主任
	中央美術學院雕塑系	客座講師、清華美術學院環境藝術設計碩士
鄭韜凱	中央美術學院城市設計學院	講師
	中央美術學院環境藝術系	碩士、國家一級注冊建築師
韓 燕	中央美術學院城市設計學院	講師
	中央美術學院環境藝術系	碩士、國家一級注冊建築師
楚 天	北京聯大環境藝術設計系	系主任
	清華美術學院環境藝術設計系	碩士、國家注冊高級室內設計師
周 茜	北京聯大環境藝術設計系	副系主任
	清華美術學院環境藝術設計系	碩士、國家注冊中級室內設計師
楊 軍	清華美術學院客座講師	客座講師
鄭 蕾	北京建築設計研究院	設計師
	中央美術學院環境藝術系	碩士、國家一級注冊建築師
王 豪	中央美術學院環境藝術系	碩士
王曉林	中央美術學院院報	責任編輯
王 曉	中央美術學院美術館收藏部	主任
施鳳珍	中央美術學院美術館收藏部	研究員

研討會主持：

唐 斌	中央美術學院美術館展覽部	主任
	中央美術學院藝術學	碩士



寫在前面

■有句老話：“有心栽花，花不開；無心插柳，柳成蔭”。在建築畫這一領域取得的碩果，也是我始料未及的。

■記得十幾年前，我憑着對藝術的摯愛和滿腔熱血，只身背着畫架離開了生我養我的父老鄉親。這是我第一次遠離家鄉，回首凝望，因我不知道何時才能回到家鄉，更不知道前面等待我的將是什麼。但我堅定一個信念：那就是永不停止對藝術、對人生進行一次探索。

■繁鬧都市的鋼筋叢林與靜謐的田間林蔭、飛速發展的現代物質文明與看戲打牌的鄉村文化所形成的強烈反差，對我的人生觀發生了質的進化。我以一個中國農民特有的質樸敬業，來對待所經歷的每一件事物，就像海綿一樣，吸吮着現代都市文明。

■由于我對繪畫有一定的天分，很快我就落腳于深圳平面設計界，隨後又創業于福州，作品慶澳門回歸入選《包裝與設計》，設計建築部紀念檔案法頒布十周年展覽獲優秀獎，主編建國五十周年福建省畫冊。

■2000年底，我受朋友之托來上海為一家建築模型公司做廣告冊，因而接觸到效果圖。抱着對設計負責的態度和常年來形成的唯美職業習慣，我不敢恭維這些效果圖。原因很簡單，就是缺少一種藝術的氣息，缺少一種震撼、缺少一種靈魂，更缺乏的是制作的一種藝術主張。我認為計算機只是一種應用的工具，而不應成為束縛人們思想的工具。在當時只是我個人看法而已，作為設計意見提出時，我却没有想到其后果是改變我整個事業構架。

■我嘗試着去美化一張效果圖，其結果還不如我所否定的好，方感到隔行如隔山。為了達到一種唯美的效果，我整夜的查閱資料、感受畫面、研究技法……值得慶幸的是，當初的定位點是正確的，那就是建築是一門藝術，建築畫也是一門藝術。在某種程度上，藝術的思想感悟是共通的。我慎重的對待每一個建築形態，去理解建築師所要表達的語言，去感悟建築的個性、建築的情感、建築的性別、建築的生命……我時常是幾瓶啤酒，一堆烟蒂，聽着搖滾觸摸着靈感。漸漸的我的畫風被越來越多的業界人士所注目，同時我也感謝他們給予我很大的創作空間。這對於一個畫畫的人來說，無疑是提供一個寬松的創作環境，讓我盡情“延展”他們的方案。當然這種“延展”的前提是相互的理解與溝通，方能與之牽手。我對每幅作品的要求過於苛刻，近乎無情的怒斥客戶的無理主張，在此我深表歉意。因為既然是藝術就容不得半點瑕疵。當建築師被畫面所呈現出的意境與藝術效果感動時，我同時也得到了最大的滿足。就這樣一發而不可收拾，現在做平面設計已成為偶爾為之的愛好了。很多業界人士戲言我為“大師”，其實我只不過將效果圖的概念轉化到建築畫表現藝術做出一些探索罷了，何談大師呢？

■原創就是不停的超越自我；

■質樸就是藝術人生的一種追求。

■當初把公司的名稱定為“原樸”，其含義就是我對藝術創作的一種狀態、一種追求、一種主張。這也許就是當初離家出走回首凝望時而在我骨子裏深深埋下的一種因果。有人曾經問我：“畫了這麼多年的畫，做了近十年的平面設計，雖偶有開花，却没有結果，而在建築畫這一領域却歪打正着，是否是一種極大諷刺”？我只能笑答“玩玩而已”。而這個“玩”字，也正是繪畫理論中的一種境界。我仍然熱愛繪畫、熱愛平面設計，當我親手設計第一本原樸建築畫時，並沒有想到它會有這麼大的反響，只不過不想荒棄久違的平面設計，所以沒有太多計較內容的質量，如今我把第二本原樸建築畫提升到原樸建築畫藝術，就是為了將電腦繪畫的門檻提升到藝術的範疇中來，與同行共同探索研究，使建築畫表現藝術畫早步入藝術的殿堂，並不斷涌現出更多更好的建築畫表現人才。

As the old saying goes: a watched pot never boils. The achievements I have made in the fields of architectural renderings are totally out of my expectation. Over ten years ago, with my deep love for art and full capacity of ardor, I left my family and all the relatives. This was the first time for me to be far away from my hometown. While turning back, I stared at the vast land, having no idea when I would return, nor knowing what is lying ahead of me. At that very moment, what was deeply rooted in my mind was never to stop probing into the art and the life.

written at the beginning

The life in noisy cities and that in tranquil countries, and the rapid developed modern material civilization and the rural culture of enjoying Chinese opera and playing cards form sharp contrast, which has essentially changed my outlook on life. I dealt with all the things I experienced with a Chinese farmer's characteristic, that is simplicity and devotion to the work, and eagerly assimilated the modern civilization like a sponge.

Thanks to my gift on painting, soon I settled down in the circles of design of plan in Shenzhen and started my career later in Fujian. During these years, some of my designs received commendations, such as the work of celebrating Macao's return to the motherland was selected into "Package & Design", and another one for Ministry of Construction's commemoration on the 10th anniversary of the issue of Laws on Archives exhibition received the award as Excellence. I was also in charge of supervising the publication of the album of paintings about Fujian province to celebrate the 50th anniversary of the founding of the People's Republic of China.

At the end of 2000, to help a friend of mine, I came to Shanghai to make an advertisement brochure for an architectural models company, which offered me the first opportunity to engage in renderings. With the attitude of being responsible for the design and the professional ethics of pursuing aesthetic formed during past years, I could not appreciate these renderings for a simple reason, i.e. the artistic flavor, the feeling of being moved, the soul of the work and artistic atmosphere could not be found among these works. In my opinion, computer is but an applicable tool rather than something to restrain people's mind. When I put forward my personal idea as the propositions about the design at that very moment, I had no idea that my idea would change the whole frame of this profession.

Once I was in an attempt to perfect a rendering, the result turned out not to be better than the one I had denied. I came to realize that different fields are separated as by mountains. In order to achieve the aesthetic effect, I read through data, sensed the renderings and studied the techniques and means all night long... fortunately, it is correct to regard both architecture and its renderings as the art form at the very beginning. To some extent, the understanding and comprehension of art is applicable to all. With prudent approach to each architectural model, I try to comprehend the thoughts the architects aim to convey, to realize the architecture's personality, emotion, sex and life... Frequently, with bottles of beers and piles of cigarette butts, I am in pursuit of the inspiration in the rock music. Gradually, my style of painting has drawn more attention within the circles. Meanwhile, I want to show my gratitude for their offering me the creative space, which indicates that they have provided me, the one who engaged in painting, with a relaxed environment for creation so that I can best convey their plan on the basis of mutual understanding and communication. I am stricted with each of the works in an excessive way and ruthlessly disapprove of some customers' inappropriate requirements, for in my opinion, art cannot hold any blemish. Here, please accept my apology for my improper attitude in this regard. Whenever the artistic atmosphere and the effect emerging on the renderings move the architect, I am greatly satisfied. As a result of my success in rendering, now designing planning has turned out to be my occasional interest. Many designers within the circle jokingly address me as the master. As a matter of fact, I just explore the ways of how to turn the conception of renderings into the expression of arts of architectural renderings. How can I deserve this fame?

Originality implies constant surpassing oneself.

Simplicity indicates the pursuit for artistic life.

From the very beginning, the company's being entitled O.Simple infers my pursuit and understanding for artistic creation, which might be deeply rooted in my mind in that very stare when I left home years ago. I was once asked: "After painting and planning for almost a decade, you have not made great achievements except for some trivial success, but you have done it in the fields of architectural renderings by chance. Does it sound a little bit ironic?" "It is just for fun." I answered with a smile. But "fun" is the very word that expresses a state in the theory of paintings. I still love painting and planning. When I designed the first volume of O.Simple Architectural Renderings, I did not expect that it would evoke such reverberation. Just for the purpose of not neglecting the design of plan, I did not lay much emphasis on the quality of the content at that time. Now, I have raised the second volume of O Simple Architectural renderings to a level of art, with the aim of introducing computerized paintings into the world of art. I hope to work jointly with my companions to introduce the architectural renderings to the palace of art as soon as possible, and we are eager to see large number of talents emerge in this field in the future.

Lu Libao

Oct,2002 Central Academy of Fine Arts,Beijing,China

又見原樸

■現在我還清晰地記得去年為盧立保先生的第一本原樸建築畫作序時惴惴不安的心情。以我淺薄的才能如何能够向人們說清原樸建築畫早已被盧立保先生提升到了藝術創作的高度，以及以計算機為工具的建築繪畫藝術時代已開啓？后來聽說《原樸建築畫》出版上市不到三個月就幾近脫銷并被一些大的圖書館收藏時，甚感欣悅。■今年十月初，上海同濟的張鵬宇博士在為中國“天馬”的故鄉甘肅武威市的天一時代城做設計規劃方案論證時，展示了盧立保先生及原樸公司為該社區創作的十幅建築效果圖。當張博士拿出這十幅建築畫時，出席本次論證會的評審專家和嘉賓三十余人無不驚嘆不已。我不知道是因為他們從未見到過這樣的作品還是因為他們被作品中的意境打動。但至少當我見到這些作品時，感觸頗深：在這喧囂、飄浮、游移不定的城市，這幾幅作品仿佛在歌咏——生活可以燦爛嗎？家園可以輝煌嗎？■是的，這是家園，但她是歲月如歌之家園！

■方案論證會后，我與張博士共進午餐，午宴上我對張博士說，盧立保的功力越來越深厚，作品表現越來越自如了。張博士告訴我，在剛剛結束的全國建築效果圖大賽上，盧立保先生以及他的原樸圖文設計公司囊括了本次評審會上設立的全部五個獎項。■此前我只知道盧立保攜其建築畫作品應邀參加了在中央美院舉辦的畫展，却不知道競一次性斬獲了各種獎項。前天，我挂電話向他祝賀時，順便提及了他對未來的打算，他說：“這不就是幾聽啤酒，一堆烟蒂，手上的鼠標，心中的感覺……”■這一年對於盧立保先生而言的確收穫不小，如今又一本《原樸建築畫》即將付梓了。這是一本精品輯，是其這些年來上乘之作的集結。我雖未有幸盡數拜讀過本集的全部作品，但我在盧先生給我寄來的部分作品光盤中品味出一種東西，一種讓我震驚的東西——風格！■古往今來，藝術家們夢寐以求的不是利名，不是地位，而是：呈現個性，創立風格！■我不知道盧立保是在苦心追求這種風格，還是自然天成出這種風格；我也不知道如何表達我從其作品中捕捉到的具體是一種什么風格。■我沒打算問他，我想還是問時間吧。

Even now I still clearly recall the anxiety and fear I experienced when I wrote a preface for Mr. Lu Libao's first O.Simple Architectural Renderings last year. With my shallow knowledge, how can I expound clearly to readers that O.Simple Architectural Renderings have been raised to the height of artistic creation by Mr. Lu, and a new artistic era of architectural renderings has started in which computers are employed? Later I was of great gratification and pleasure to learn that "O.Simple Architectural Renderings" had been almost out of stock within three months after its appearance on market, and the books are also collected by some large libraries. In the early October of this year, when Dr. Zhang Pengyu from Tongji University in Shanghai was evaluating designing and planning scheme for the city of Tian Yi Era in City Wuwei, Gansu Province, the hometown of China's "Heavenly Steed", he displayed ten architectural renderings produced by Mr. Lu and O.Simple Company for this community. As Dr. Zhang showed these ten renderings, the experts on evaluation and other distinguished guests present at this meeting, totally over thirty, couldn't help marveling at them. I'm not sure whether it was because they had never seen such kind of works or it was because they were moved by the atmosphere of the works. As for me, however, I was deeply touched at the sight of them: in the bustling, wandering city, these works seemed to be singing--

Can life be brilliant?

Can homeland be splendid?

Yes, this is homeland where years are like songs!

After the scheme evaluating meeting, Dr. Zhang and I had lunch together. At the luncheon I told to Dr. Zhang that Lu Libao's techniques tended to be perfect, and he could express himself more freely in his works. Dr. Zhang told me that Mr. Lu and his O.Simple Image Design Co. won all the five prizes set in the evaluating meeting in the recently-ended National Architectural Renderings Contest. Before that, I only heard that upon invitation Mr. Lu had brought his architectural renderings to the drawing exhibition held by the Central Art College, and I had never known that he could won all types of prizes at one stroke. The day before yesterday I congratulated him through telephone and inquired his plan for the future by chance. He answered, "Still several cans of beer, a pile of cigarette butts, the mouse in my hand and inspiration in my mind..."

Undoubtedly, this is a quite fruitful year for Mr. Lu, and in addition, "O.Simple Architectural Renderings" will be put into print very soon. This is a collection of fine works, in which all his first-class works of recent years are compiled. Although I have never had the good luck to appreciate all the works in the book, from the partial works of the light discs sent by Mr. Lu, I sensed a thing that amazed me --style.

Throughout the ages, what the artists long for is not fame, wealth or status; but:

To present characteristics and create personal style!

I do not know whether Mr Lu takes great pains to pursuit this style or he just puts forth the style naturally;nor do I know how to explain the kind of style I sensed in his works.

I do not intend to ask him, because I think maybe time will show it.

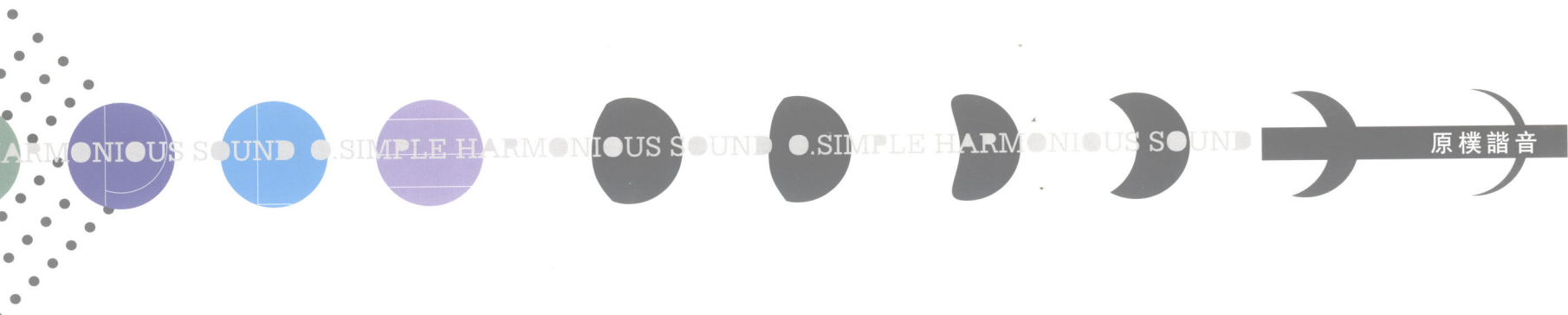
Again See O.Simple

Wang Zongwen
Oct,2002 Wuwei,Gansu Province China

目錄 CONTENTS

原樸諧音	016——047	O.SIMPLE HARMONIOUE SOUND
住宅建築	050——141	RESIDENTIAL BUILDING
別墅	144——173	VILLA
公共建築	176——237	PUBLIC BUILDING





原模諧音

