

# 奧空再現



## OURSPACE

ARCHITECTURAL RENDERING

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21世紀將是中國建築突飛猛進的時代，將是中國建築師走向成熟壯大，人才輩出的時代。在時代初春，這本以電腦效果圖為繃索的衆多設計單位及建築師的作品集，向我們展示了已發生或即將出現的可喜變遷。

首先，可喜之處在於展示了建築文化交流的重要作用。建築是工程與藝術結合成的一種文化。建築文化是人類文化的重要組成部分，是社會變遷、經濟發展、科技進步、文明進步的推動因素與忠實記錄。建築文化是人類的共同財富。在這多元化的時代，各個國家、各個地區、各個民族均有自身的建築文化傳統與多彩的建築特色。廣泛進行建築文化交流是發展與進步必需的，沒有交流就不可能有進步。正如電腦效果圖制作技術一樣，在中國普及之快、發展之迅速，從一個建築表現技術的領域裏，反映了建築文化交流對中國建築浪潮般的擴展和設計技術的提高，以及建築文化的豐富所起的積極作用。交流不僅爲了共享，更重要的是爲了創新。21世紀將是中國建築師在學習、模仿、借鑒外國建築文化的基礎上，廣泛創造和發揚中國建築文化的時代。在中國土地上如此巨大的建設浪潮中，主力軍應是中國建築師。

其次，應高興地看到，建築師們正在走向成熟。建築文化與其它文化藝術不同，它是需要動用大量人力財力，耗費巨大的資源以及長時間的艱辛方能實現。建築師在創造建築文化方面肩負了特別的重任，即需要有所操作項目的深刻理解，也需要能有符合時代潮流的構思，當然更離不開建築師自身的學術修養。從本書裏可以看到，單純模仿國外建築師技巧、追趕某種潮流、或自我個性表述、或過分張揚某些特色的作品，已被日漸成熟的設計所取代。它表明中國建築師正在跨越中外文化交流初期對外國建築文化盲目崇拜、趕時髦以及后期的迷茫階段，而轉入了理性追求，並正在走向成熟。這一質的變化，將標志着新的建築文化創作階段的開始。

第三，可喜之處在於綜合設計理念的追求與探索正在日趨強烈。好的設計理念是產生好的品牌性作品的基礎。一些曾被衆多的「理論」與「流派」一度攪混，被無盡的「概念」與「賣點」左右取向的建築師們站在21世紀新的門檻，瞻前顧后終於發現，創造理性的中國建築文化需要切合自身實際需要的綜合性的設計理念作指引，環境觀念、空間觀念、文化觀念和效益觀念應融爲一體，成爲引導創作構思以及檢驗作品的綜合性因素。以效果圖爲直觀綫索所表述的任何建築作品，不應只是圖面的好壞和技法的嫺熟，也不僅只是建築的美觀與好看，它應該是環境、空間、文化與效益觀念在項目上的綜合合成效應。從本書的一些作品中，正反映出建築師們在這方面的探索與追求。

半個世紀以來，中國建築師在設計理念追求上所走過的曲折而不得不經歷的道路，已足夠提醒我們在新經濟時期，在改善設計環境的同時，亟待塑造新的綜合性設計理念，從而引導建築師在創造和發揚中國建築文化的進程中，肩負起應有的歷史使命。

借此機會，祝中國新一代建築師們茁壯成長。



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## New Era Marching Towards Chinese Architectural Culture—By Chen Shimin

21<sup>st</sup> Century will be times that Chinese architecture develops very fast, and will also be the times that Chinese architects grow up and become sturdy as well as numerous architectural professionals emerge one after another. In the early spring of the times, this collection of works by numerous design institutes and architects that take computer effect drawings as clue displays gratifying changes that have happened or will happen.

The first gratifying point is that it displays the importance of architectural cultural exchange. Architecture is a culture that combines engineering and arts, and architectural culture is an important part of human culture as well as the impetus and actual record of social movement, economic development, scientific progress and civilization progress. The architectural culture is common wealth of mankind. In present polybasic times, different countries, regions and nations have their own traditions of architectural culture and colourful features of architecture. Wide exchange of architectural culture is necessary for development and progress, and progress cannot be made without exchange. Just like the drawing technology of computer effect drawing, architectural culture spreads so fast and develops so quickly that it reflects the active role of exchange of architectural culture to the development of Chinese architecture like waves, improvement of design technology and enriching of architectural culture from the field of architectural representation technology. Exchange is not only for sharing but also for creation, which is more important. 21<sup>st</sup> century will be an era when Chinese architects carry out wide creations and carry forward Chinese architectural culture on the basis of studying, simulating and referring to foreign architectural culture. Such a large-scale construction on Chinese land should and can only be completed mainly by Chinese architects.

Secondly, it should be realized happily that architects are growing matured. Different from other culture and arts, architectural culture needs a large quantity of human labor and finance, consume a large quantity of resource and long-time hard work. The architects bear special burden in creating architectural culture. They must have deep understanding of the projects, ideas that comply with the tides of times, and certainly still less lack of their own academic accomplishment. From this book, people can see that increasingly matured design has taken the place of the works of only simulating techniques of foreign architects or seeking for a certain fashion, or presenting personal characters or overpraising some features. This book indicates that Chinese architects are crossing the early period of exchange of Chinese architectural culture and foreign architectural culture, the phase of blind belief in foreign architectural culture and seeking for fashion, and the subsequent puzzlement phase, and has changed into rational pursuance, as well as is becoming matured. Such qualitative change will show the commencement of new phase for creating architectural culture.

Thirdly, the gratifying point is that the architects are more and more strongly pursuit to and research comprehensive design concept. A good design concept is the basis for producing a good brand works. Some architects that felt puzzled at many theories and schools, and controlled by infinite concepts and isle superstices, stand the new doorstep of 21<sup>st</sup> century, and finally find after thinking over carefully that to create rational Chinese architectural culture, we require comprehensive design concept that meets actual needs as guide, and environmental view, space view, cultural view and effect view should be integrated into one and become a comprehensive factor that leads creative thoughts and inspects the works. Any architectural works that is stated by taking effect drawings as visual clues should not be only the quality of drawing and matured techniques, neither only the beauty and good look of architecture, but should be comprehensive composite effect of environment, space, culture and efficiency in the project. Some works in this book, just reflect the research and pursuance of architects in this respect.

For half the century, Chinese architects went through curved changes that they had to experience in pursuing for design concept, and that has reminded us with enough reasons that in the new economic era, we need to create new comprehensive design concept while improving design environment, and thus guides the architects to bear due historic mission while creating and carrying forward Chinese architectural culture.

I would like to, by taking this change, wish the architects of new generation of China grow up strong and sturdy.

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