



沈达 & 姜建

原模建美表现艺术公司

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# 中央美術學院

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研討會主持:唐 斌/中央美術學院美術館展覽部/主任 2002 09







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# 沉迷&表達

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地址:上海楊浦區鞍山路5號楊浦商城15樓B區 郵編:200092  
電話:021-6562 2207 021-6503 5579 傳真:6562 0120

編著:盧立保  
策劃:葉健勇 曾江福 姚建中  
編輯:盧立朝 王農樂 阮建成 顧鐵豐 宋天佑 茅嵐  
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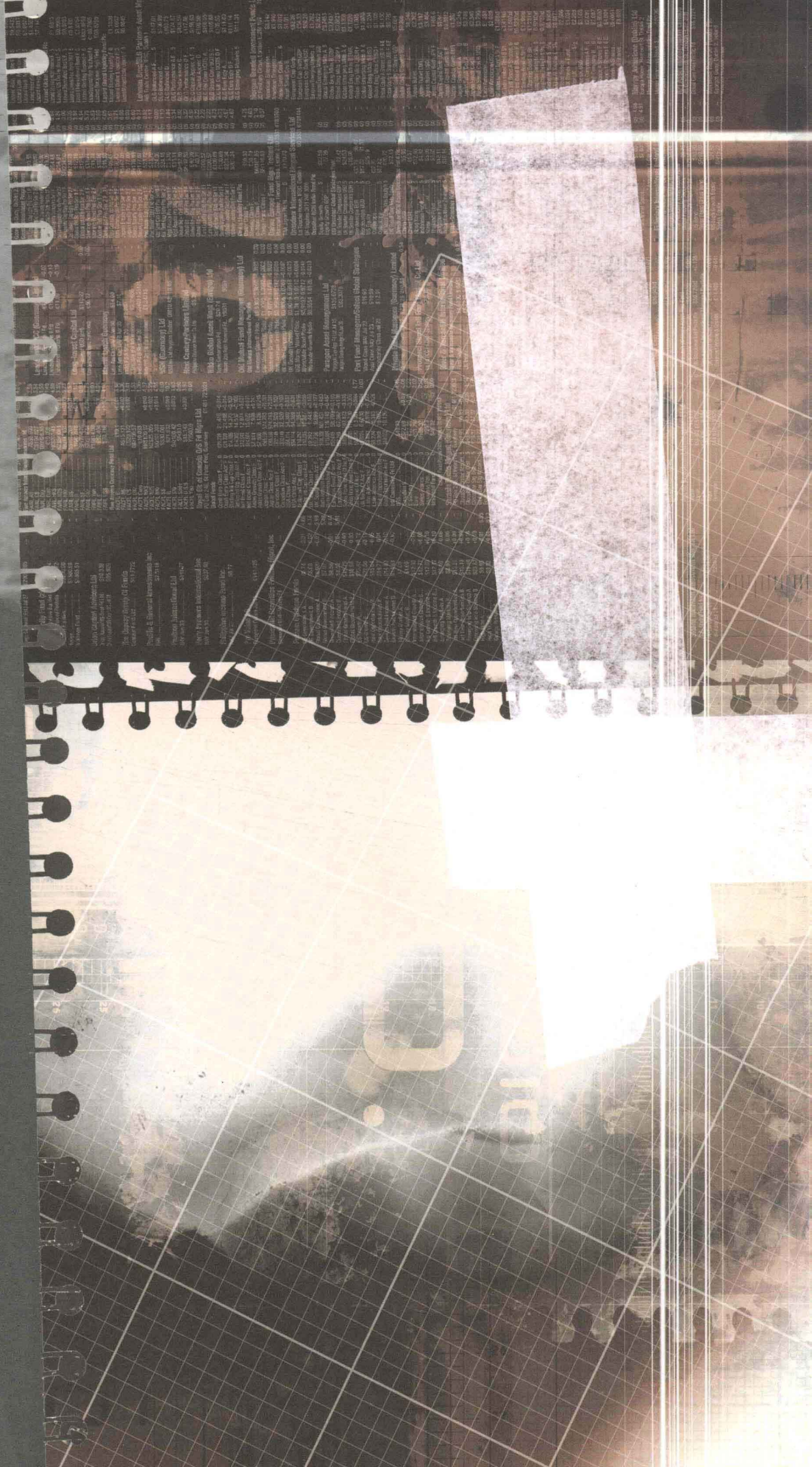
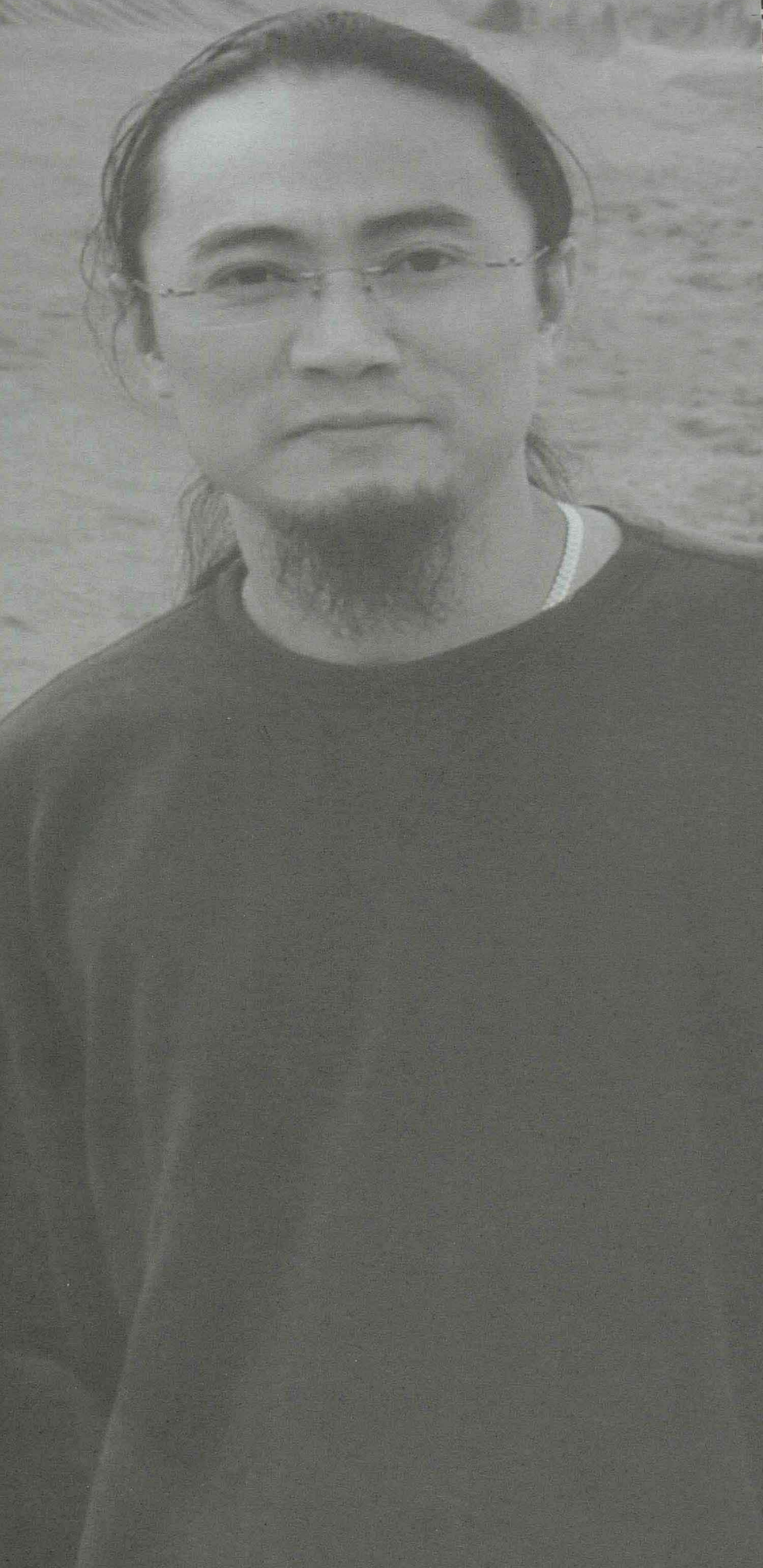


禪師說，佛法是門。

Buddhist said Buddhism is a gate, 門祇有一道，  
鑰匙却有很多把……

There is only one gate while keys are many.







從事實用藝術創作的人，應該對他人的理解力充滿信心，  
才可能在既不狂妄自大亦不妄自菲薄中，  
謹慎地持有自己的尺度。

王俠軍

People, who are engaged in the practical art creation, should be fully confident about others' understanding capability. In this case, they can have their own measure prudently, neither being self-important, nor underestimating its own capabilities.



# 生命的迹象·序

今年六月，盧立保邀我為他的《[沉迷&表達]原樸建築表現藝術III》作序。時隔二月，我遲遲未能完成，深感歉意。雖然工作繁忙是原因之一，但真正的原因在于，我一直無法找到一種恰當的方式來表達我的感受。今夜，一場暴雨，為榕城帶來了入夏以來最為涼爽的一夜。深夜回家，妻兒已經熟睡，我獨自一人坐在燈下，翻閱友人的詩集。友人在一首詩中寫到：“現在能够為誰裸現整個生命，像一個輕易就打開的瓶蓋。我窺見你身體自己顯示出來，也許顯示出來的只是隱匿其中的光澤……我想到其中的意味多么奇妙，燈亮了，沒有人詢問這種奇妙，在存在物之間，出于什么原因，將燃燒得更久？……虔誠地守住某種作業習慣，為持久的孤寂綻開另一朵生命之花……”

在詩的意境中，我突然間想起了盧立保、想起了原樸建築畫、想起了《[沉迷&表達]原樸建築表現藝術III》以及我遲遲未能完成的《序》。

可能一個人一生中最重要的就是做一次決定。在我看來，盧立保所做的重要決定就是：選擇在上海進行自己的建築畫創作。上海够大、够久，也够輝煌。在那裏，無論對於單一的個人來說是多么渺小，但它使那裏的每一個個人比其他城市擁有更多的可能性。盧立保因着他自己的才華和上海這座城市所特有的可能性，他越來越開始成為他自己以及越來越有可能成為他所期望的將來的樣子。

去年一個學繪畫的朋友開了一家三維畫制作公司，他希望我能够給他推薦一些關於建築效果圖制作的業務。我看了他的作品後，就拿出盧立保的作品給他看，并告訴他建築效果圖已經發展成了一種現代藝術。他看完盧立保的作品，感慨萬千，自嘆沒有機會接觸那麼多好的建築設計作品。是的，建築畫與其他的繪畫藝術不同，創作者的自為性常常會受到建築設計作品的制約。假如建築設計作品本身缺乏靈性，再好的建築繪畫家也束手無策。

盧立保所出版的兩本《原樸建築畫》已經在國內廣為傳閱，其中有兩類人看得最多：一類是建築設計師；另一類是從事電腦效果圖制作的人。這兩類人閱讀《原樸建築畫》的目的各不相同，

## 前者意在尋找建築設計靈感，后者重在表現方式。

五月的一個傍晚，盧立保在電話裏跟我說，他在進行建築畫創作的時候常常產生一些與繪畫完全不相干的想法，最近有些想法特別強烈，很想找人聊聊天。我問他到底有什麼突發奇想。他說，想以自己的方式收藏中國當代建築史。他的想法令我吃驚，這種驚異程度比我第一次見到它的建築畫時更甚。第二天上午，盧立保飛到福州，同時帶來了他的《[沉迷&表達]原樸建築表現藝術III》的構思大綱。

按照他的構思，他打算每年出一本《原樸建築畫作品集》，每三年、五年、十年……再各出一本《原樸建築畫·20xx—20xx年卷》，且收錄的建築作品的數量不變。前者這是他工作的年度小結，而后者則是以自己的方式收藏中國當代建築史。

## 深刻而執着的人注定要與歷史結緣。

這是盧立保將他的構思告訴我之后，我獲得的一個最深的感受。

今夜，我再次想起盧立保的構想時，仿佛看到了更多的東西：上海城市化進程與國際化進程的突飛猛進以及盧立保在建築畫上的造詣與知名度，使他將會比許多人都更有機會第一手接觸到更多的優秀建築作品，不僅上海，甚至是全國各地。盧立保的確是一個智者，他已經看到了這一點。在有了天時、地利的條件下，他正在盡人為所能夠到達的可能性。

我忽然想起一次在酒吧裏喝酒聊天時，盧立保不經意發出一個感慨：“上海什么都好，什么都有，就是少了點深刻”。當我要再一次地在盧立保的《[沉迷&表達]原樸建築表現藝術III》的出版前寫一些開頭的文字時，我覺得去言說原樸建築畫如何如何，已經變得不重要了。

## 對我來說，真正重要的是，我看到盧兄的生命正在呈現出另一種新的迹象。

# 是為序。

黃叔  
2004-08-09



# The Perspective Of Life Prologue

This June I was invited by Mr. Lu Libao to make a prologue for his O.Simple architecture drawing almanac: 2001 to 2004. Two months have passed but I still have not completed this and I am really very sorry for this. Though the busy work surrounding me is one of the chief reasons, the true underlined reason is that for long time I do not have a proper way to express my feeling.

This evening, sudden rainstorms brought Rong City with the most comfortable night since the beginning of summer. I came back home at the midnight. My wife and son are deeply asleep. I sit alone and quietly turn over my friend's poetry anthology. One of his poems reads like this: Now to whom I can expose my whole life; just like a cap which can be easily opened, I peek you body is coming out; maybe what you body presents is just the lust hidden in it..... I sense the wonderful odour of it; the light is on but nobody asks where this magic comes from and how can it sustain more time?..... devoutly keep one's professional habit and develop a new perspective of life for the sustainable solitude.....

When I was immersed in the artist conception of poem, Mr. Lu Libao, O. Simple architecture drawing, Almanac:2001 to 2004 and my unfinished prologue all occurred to my mind.

**Maybe the decision one makes in one's life will determine one's destiny. From my point of view, the important decision Lu Libao made in his life is to choose Shanghai as the place where he carries out his architecture design. Shanghai is so large, so centuries-old and so resplendent a city. There, every individual people is so small but Shanghai makes every individual people have more possibilities than any other cities. In view of the personal talent and extraordinary possibilities of this city Shanghai, Mr. Lu Libao is becoming much and much closer to himself. Or you can say he is much and much closer to what he aims at.**

**Last year one of my friends in architecture design circle founded a three dimensional image rendering company. He hoped I could introduce him some business about architecture image rendering. After reviewing his works, I showed him the works of Mr. Lu Libao, telling him that image rendering has developed to a kind of modern art. He signed with emotion and pity, for he does not have many opportunities to come into contact with such wonderful and delicate works.**

**IT IS TRUE THAT ARCHITECTURE DRAWING IS DIFFERENT FROM OTHER PAINTING ART, FOR THE CREATIVITY OF IMAGE RENDERING DOES IS OFTEN RESTRICTED AND BOUNDED BY THE ARCHITECTURE DESIGN ITSELF. IF THE ARCHITECTURE DESIGN ITSELF DOES NOT HAVE MUCH SPIRITUALISM, EVEN THE BEST IMAGE RENDERING ARTIST WILL HAVE NO WAY OUT.**

**THE TWO EDITIONS OF O. SIMPLE ARCHITECTURE IMAGE RENDERING, WHICH MR. LU LIBAO PUBLISHED IN THE PAST HAVE PASSED ROUND FOR PERUSAL IN DOMESTIC ARCHITECTURE MARKET. TWO KINDS OF PEOPLE HAVE THE DEEP INTEREST IN IT. ONE KIND IS THE ARCHITECTURE DESIGNER; THE OTHER KIND IS THOSE ENGAGED IN THE COMPUTED IMAGE RENDERING BUSINESS. THEIR READING PURPOSE DIFFERENTIATES SHARPLY; THE FORMER FOCUSES ON LOOKING FOR ARCHITECTURE DESIGN INSPIRATION; THE OTHER ATTACHES MUCH IMPORTANCE TO THE EXPRESSION.**

One evening of May, Lu Libao called me and mentioned when he carries out the architecture image rendering process, he would often have some ideas, which are quite wide of the mark from the drawing. And some of these ideas have lingered him stronger and stronger recently and he has a strong desire to discuss it with others. He told me he would like to collect Chinese architecture history of the contemporary era in his own way. I was so surprised by his idea, even more surprised than when I first had a chance to see his drawing.

The next morning, Lu Libao took a plane to Fu Zhou and took along with his own outline for the O.Simple architecture drawing almanac: 2001 to 2004.

According to his blue print, he planed to publish O.Simple architecture drawing collection every year. And every three years, five years, ten years and twenty..... publish O.Simple architecture almanac: 2044 to 2044, in which the quantity of the collected architecture works will not change. The former is the annual brief summary of his work; the latter is the Chinese architecture history of the contemporary era which he collects in his own method. People with persistence and profundity are doomed to be attached to the history.

This is the most profound feeling I got after hearing Mr. Lu Libao's plan.

Tonight, once again I thought of his plan and it seemed that I have seen more: Lu Libao is going to have more opportunities than others to get in touch with more outstanding and first-hand architecture works (not only of Shanghai but also of all over the country), since the rapid advance for the internationalization and urbanization of Shanghai plus his own notabilia in the field of architecture drawing will make all this possible. Lu Libao is indeed a wise man, for he has visioned this before. With the timeliness and favorable geographical position available, he is trying his best to achieve all kinds of possibilities that we, human being can make available.

I suddenly remembered one time when I was chatting with Lu Libao in a pub, he unintentionally spoke out: Shanghai has everything except for profundity.

When I was asked once again to write some preliminary remarks for Lu Libao's O.Simple architecture drawing almanac: 2001 to 2004 before publication, I thought it is already not important to comment on the O.Simple architecture drawing.

For me, the real importance meaning lies in that I am witnessing a new perspective of Mr. Lu's life is coming into being.

And all of these composite the prologue

Huang Zongwen  
2004-08-09



There are two replicas of nineteenth century's architectural painting hung on the wall of my home. One is the Roman classical column facade, made in 1867; the other is Byzantine church section plane, created in 1880. Both are watercolor rendered and represent the famous workings of the student of Ecole des Beaus- Arts. Besides, they have verisimilitude of color and offer people strong sense of third dimension. I am very surprised that even the architectural painting can go down through the history. Maybe artists will make fun of it, thinking it has too many vestiges from craftsman. Now a century has passed, when we study the architecture in the university, we show extreme admiration toward our predecessors' solid foundation by practicing hard with ink and watercolor. I believe half is for chase and half is compelled. When another 50 years go by, information technology has grown fast. It is definitely possible that people would believe the virtual space can be created by three dimensional color image rendering. In the past, even with good skills, it was very hard to complete a wonderful three dimensional colorful foreshortened figure within one or two weeks. Now by means of personal computer modeling, rendering and decoration, an image rendering will be completed at most three days. Such an image can be incorporated into an actual city environment perfectly, which even leads to indiscrimination of reality and creation. About ten years ago, without medium or small computer, this could not be realized. However, the dramatic change is so unbelievable that now only a personal computer can make it. In addition, more than one decade's fast growth of Chinese economy also leads to such a scarce opportunity, which makes the image rendering industry explode within a few years. O. Simple's collection is a further and strong testimony of this advancement.

The third edition of O. Simple's collection is going to be published. The former two editions, especially the second one, almost become the Bible of inner industry circle. Every disciple holds one copy. I suppose this should not be the original intention of publishing this collection but this collection seems to have really covered all of architectural circle. This does not only relate to architects. One of my known developer once scanned all of the O. Simple's collection (second edition) into his laptop so that at whatever time he can take out this "model", "magic weapon", and "classics" to judge other architectural plans. It is said that when some developers select architectural design, they first review the collection of architectural image rendering collection and then pick up several workable schemes. In such a heat market, in order to avoid meaningless competition, the investors would force the architects to offer the most timely and most advanced plan. Thus, the architectural works, which architects originally thought was their final creation, can no longer be refined or polished. Accordingly, many architects have to first give an outline and then ask the image rendering company for helping put these outlines and ideas into an image presentation. This is to be accustomed to the fast speed. Due to lots of publication of image renderings collection, the architectural design has stepped into a fast track. Under such circumstance, the new creative idea will soon become the vogue, which soon will become common. Along with the sales advertising quick rotation, the language form of architecture also rotates in an unimaginable speed. Though the daily growth, it seems the whole level of architecture ups a lot. As a profession, the architectural design is being modified and revised in the shop of "Photo Shop".

Of course, my personal professional attitude is also being modified and processed. Maybe this is unfavorable in this hot but profit seeking time. Therewith, I will often desert the pressure to the image rendering company. O. Simple is that right place which I seek help from when I have no way out. Through several times, I am familiar with all of staffs of O. Simple. O. Simple's operation style is basically similar to those of other image rendering companies, using some youth skilled in PC to model, render and give a draft. Up to this point, other companies will stop, just give few modifications and then deliver out the drawing. What O. Simple makes difference with others is that the boss of O. Simple, Mr. Lu Libao will finally revise the image in person. By him, the craftsman sense in the drawing will reduce tremendously and a kind of artistic conception will come out of works. For example, there is classic villa in the deep autumn, which you may have impression in the UK's movie; there is Chinese traditional garden designed for New Zealand, in which mist covers the whole scenery; there is snow scenery, through which you may sense a feeling of coldness; there is wooden house in the mountain and stream, which is filled with steam. With these good works, in the autumn of 2002, O. Simple's collection stepped into a higher lever, that is the picture shown in the Central Art Academy. I believe this not only lies in the wonderful original architectural design but also lie in the excellent professional level of O. Simple's collection itself. For this reason, the second edition of O. Simple's collection becomes the Bible of the architecture circle.

Going back to the middle of 1980s, I remembered several Japan architectural design collections came out in the domestic market. Among them, most were made by hand, mainly with watercolor and a few of them were created into a three dimensional image by PC. All of people were surprised at its verisimilitude. At that time some top architecture designers can complete a spectacular watercolor works through one night. However, as of today, these top designers also entrust their sketched outline to the image rendering company for the computed three dimensional image. One reason is that they are busy with design; the other is that the computed three dimensional image leads the trend, for the chargermayor seems to be blind to the manual draft. It seems that the watercolor perspective drawing and water-crayon perspective drawing has become a kind of incomplete drawing, which does not show enough respect to the proprietor and the mayor. As a matter of fact, as long as the drawing is wonderful, both the manual watercolor and water-crayon drawing will be enjoyed and appreciated by myself. I really do not understand why some people always refuse to accept the watercolor and water-crayon drawing. Once in a while I had contact with some famous foreign architecture design institute. Their blue print, as long as it is wonderful and important, will always be done manually by a well-known painting and calligraphy artist. And then it can be delivered to the proprietor as the chief achievement. It is said that a drawing with the size of A2 page is worth around \$15,000 for refinement. Maybe just due to its high price, it can show its respect to the proprietor and the leader. Many years ago when many people pilgrimaged Wright's residential works in Chicago's rubber plant, we could see there were many of his architecture drawing exhibited in his museum. Those drawings were all done by hand. But its sense of third dimension is so strong and the prairie residence has such verisimilitude that you can even sense in person that artistic conception though the woods and grassland in the scenery of the drawing. And most of these drawings were created at the early twentieth century. In 1970s Jacob was famous for his light pen- outlined architecture drawing, which gave people a kind of special joviality though its special composition. His drawing employs delicate line to sketch out simple architecture, profile and landscape. All these plus his avant-garde idea makes his collection become architects', especially students' Bible. I believe there is no need to evaluate which is better between manual drawing and computed three dimensional image, for this is impossible and unnecessary. As I mentioned before, I just can not understand why some people insist in arguing for which is better. I suppose perhaps this has some relation with the Chinese architect's fortune. In these two years, the value of Chinese traditional artwork goes up a lot in the domestic auction market. I think some international artists like Zhang Daqian or Zhao Wujie may have some affects in this market, But the inland artists can not be evaluated appropriately, especially those still alive. This should be attributed to Chinese calamitous culture and social life in the past half century. Now, Chinese is becoming rich but their attitude towards value has been distorted strongly, since the culture does not necessarily match well up with richness.

Originally I planned to talk about the third edition of O. Simple's collection but now I have a lot of random thoughts. Maybe if I do not speak it out, I will feel very uncomfortable. Actually, as I said, this is just random thoughts. Such a big society can not be changed simply by several people or several words. It is good to strike while iron is hot. And it is much better to catch more opportunities to make designs per the proprietor requests. Like O. Simple's collection, it has very high professional level---quick-reacted and good. Both architecture circle and proprietor will appreciate it. Why not make it as O. Simple? You may say in domestic market there are several well-renowned image rendering companies, whose scale are even larger than O. Simple's. The thing is that image rendering is different from automobile pipelining. It requires more personality and more expression. Mr. Lu Libao's uniqueness just lies in this point. He often faces the screen the whole night to refine the image by himself. He processes one by one. Through him, the brightness, space and some minute details are changed and a unique atmosphere will be created for the architecture in his drawing. Sometime I will feel his design can not come into reality in terms of the whole atmosphere. Only after thirty or fifty years later, when the wood and rock has the time denudation, can this atmosphere appear at a certain time. This is so-called □drawing conception□. And this is also what makes O. Simple different from others. Sometimes his assistant gives me the rendering image and I will show my dissatisfaction towards the defects. But Mr. Lu libao can solve problem only though a few words. I believe this is simple to understand because we can communicate spiritually.

The third edition of O. Simple's architecture presentation very probably will become another Bible of architecture circle. In the time of advancement and metempsychosis, I hope all of us can acquire some inspiration and communion from this Bible.

Li Daxia  
At Suzhou, Nov, 2004



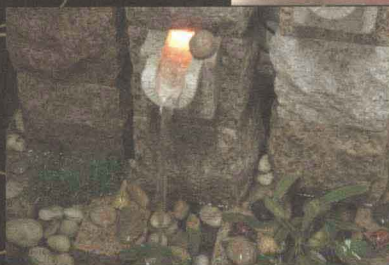
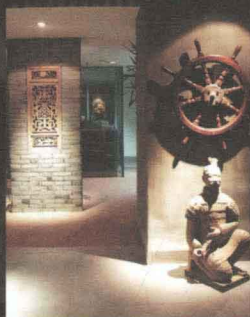




SIMPLE WORKSHOP SIMPLE WORKSHOP SIMPLE WORKSHOP







2005.01.09  
SIMPLE WORKSHOP



苗陽 同濟大學城市規劃博士、建築學碩士 國家一級注冊建築師

人生。大丈夫處其厚，不居其薄；處其實，不居其華。然，仁者見之謂之仁，知者見之謂之知。天道存在於人性之中。能够繼承并遵循此法人生必多順遂。設計亦然

## 楊嘯文

生于絲綢之路重要驛站金城蘭州。

畢業于福建師範大學美術系

他是想像力異常豐富的工作狂。

與廣告界、服裝、酒店業闖蕩多年。

積累了不同行業的豐富策劃與創意設計

經驗。擅長將自身經驗靈活轉化于具體

的工作中。

職業信條：

大腦不會下班：

做人要求意義，工作要做的有意義。

且兩者合為人生，

不說一套做一套，但不反對功夫多幾套。

二零零四年加盟模坊設計機構，資深設計

## 王農樂

誕生在風雲際匯的六十年代。

畢業于南京師範大學美術系。

年少時的夢想是當一名老師，可以站在神聖的

講臺上作威作福。

二十二歲時，夢想不幸成真，

可真正站在殘破不堪的講臺上，

面對着學生誠惶誠恐的眼神，終陷入茫然，

并開始對自己冒失的選擇痛心疾首，毅然辭職。

其人經歷頗富傳奇色彩，在持有綜合能力的同時

依然秉持于潮流中不掉隊的創作熱情。

二零零四年加盟原樸，人生也從此改寫。

## 侍大樟

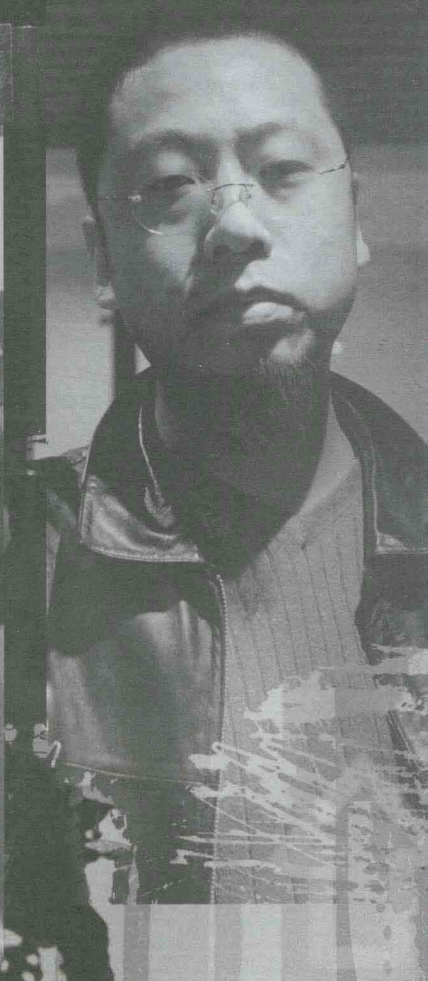
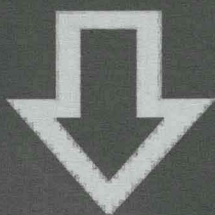
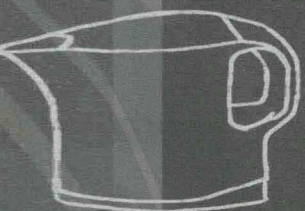
生于江蘇黃海之濱畢業于西安美術學院設計系

設計風格銳利中不乏細膩，可謂剛柔并濟，恰到好處

處事風格不鳴則已，一鳴驚人。喜歡音樂，電影，研習《金剛經》

《莊子》《論語》認知的影響使其作品如翔羊挂角、天馬行空

二零零三年加盟原樸，資深設計





何為 首席建築師

沒有對超越命運極限的執著，就無法闡釋生命的深刻。真實的存在，只能被理性的眼睛所把握。精神的存在，需要用天地的境界去感悟。敢于直面人生的浮沉，才能生存于極極視域開啓與交融的頂級狀態。我思故我在。

### 宋天佑 同濟大學規劃碩士

伴隨着激情走過90年代，用理想和才智打造新的紀元；燃燒着的是無悔的青春，照亮了的是渾沌的未知世界；生命以他特有的方式來譜寫歷史，留給未來的只能是經典！

### 顧鐵豐 注册規劃師

九七年走出同濟大學建築城規學院，開始以敏銳的觸覺感知紛繁繚繞的世界，以深邃的眼光審視人類的生存環境和文明的演進，即便是在個性張揚物欲橫流的信息時代，也始終堅守人生信條“沉默是金”。

### 茅嵐 首席景觀設計師

出生就宣告了社會動蕩的土崩瓦解，在同濟校園中思考人類文明與自然世界的黃金法則，回歸感知于理性，回歸理性于本色，抖落一身的塵埃，就能擁抱璀璨絢麗的人生境界。

