

# 画语营城

Painting with Building

DC 建筑的文化绘本

A Cultural Picture Book of DC's Works

DC 国际建筑设计事务所 C+D 设计研究中心  
董屹 王英哲 李姗蔚 周妙怡 编著

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## *Painting with Building*

*A Cultural Picture Book of DC's Works*

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准备这本书的日子，算来已两年有余。在漫长的反复中，渐渐地沉迷于细节，似乎已经将“完成它”作为最终目标，而当被问起要出这本书的缘由时，竟一下有些茫然。仔细回忆，最初好像只是单纯地想出一本作品集，把慢慢积累的一些与文化相关的DC项目汇集在一起，分出几个迥异的主题，有求全的觊觎，希望能一次把话说完。

现在看来，是有些着急了。

当然，事情总是在进行过程中发生变化，在不停的试错和反省中，我们的关注也日益清晰，渐渐有了方向上的共识：这本书并不只是建筑的记录，而是要传达一些我们想表达但仅仅通过建筑又无法表达的内容。

这些内容是什么？是信息？是情感？还是自我实现的寄托？我们一开始也没有答案。我们只是努力寻找作为载体的纸张和混凝土之间的差别，最终矛头慢慢指向了纸张所能呈现的最有力的形式之一——图画的绘制。从这里开始，“以画为语”，这本书有了自己的讲述方式，这是建筑师所臆想的乌托邦，希望以阅读的幻境弥补现实中无法实现的情怀。

与此同时，讲述的主题也在悄然发生着变化。视野慢慢收拢，我们在文化的框架内最终选择了回望。几经斟酌，落笔于“盛市”“兴学”“水乡”“夜宴”“乡愁”“游园”这六个主题，各抒其意，想象以今为古的文化寄托，想象传统意境下的当代生活。落到操作层面又有两方面的意图，一是建筑上古为今用，一是绘制上以今入古。而古法绘制的结果，不仅是图面的追摹，也是用传统的时空观重新审视我们所创造的当代场所，验证生活传承的可能。

当我们决定选择回望的时候，历史就是避不开的话题，只是以什么样的形式出现而已；而当历史以被讲述的方式出现的时候，故事就成为空间的主角，只是适不适合在这里发生而已。于是我们开始为每一个项目寻找故事的渊源和讲述的方式，为其设定一个与之契合的时代背景，在时空的机缘之中想象当时当地却又是此时此地的生活。

相比这种对生活的刻意模仿，文化似乎更为自然地超越了时间，将历史和当下联系在一起。而在历史背景之下文化的脉络也愈加清晰，“科举”“市井”“书院”“雅集”“民俗”“耕读”“戏曲”“归隐”“开埠”“丰收”“山水”“园林”，或源于环境，或源于传承，我们为每一次讲述都设定了其文化所指。这些所指看似故意植入，但又与讲述的对象有着明显的内在联系。在这里，建筑所创造的空间作为客观而恒定的物质存在是这些文化的载体，但真正的文化还是那些在建筑中的人所创造的无形的生活。

事实上这种文化的日常生活往往最为我们所忽视，由于建筑活动所关联的庞大资源，我们总是或多或少地希望在建筑中追求相对宏大的叙事。但世界并非只由大事件组成，小事件的叠加才是生活的本源。通过绘画这种几乎不需要资源的活动，我们似乎可以更加自由地去支配自己的想象，尽可能地在虚拟的世界里创造这样的小事件，并为之定义世俗化的浪漫。

这样的定义最终决定了绘画的形式和风格，这些风格或关乎文化，或关乎时代，或关乎内容，但每一张绘画都贴合于它所表现的生活。迥异于西方写实绘画的“所画即所见”，中国传统绘画的“所画即所想”展现了难以言表的时空广度，这种观念上的差异突破了现代建筑制图精确性的束缚，也突破了是否手工绘制的形式上的争论，使每一种绘制方式都成为一种观察的视角，而这种绘制过程的本身就是对生活的再创造。

在绘画里我们一边回望传统，一边环视当下，在阅读中我们也找寻同样的体验。中国文化里“意境”是一个可以穿越时间的存在，是文化背景下的“精神家园”，在不同的视觉形象间建立了感知的关联，为了印证设计中所传达的“意境”，我们将建筑所创造的真实的场所和绘画所创造的虚拟的幻象进行对比，不停地在限制与自由、现实与想象之间切换，希望可以捕捉到那个虚无飘渺又真切存在的关联。当然，最终一切都还要回归于设计本身，绘画作为语言，既宣告了自



已独立于建筑之外的存在，同时也以自己的语法和词汇重新诠释了建筑，将设计推进到另一个人文讨论的层面。当设计以图解的方式拆解成语汇，又以绘制的方式重新组织，遣词造句之中所隐喻的是传统建造中对位置的“经营”。在这样的绘制里，时空被自由地展开，从阅读体验上进一步挖掘了建筑空间的深度和广度。

书将付梓，一方面是建筑师情怀的自我实现，另一方面也开启了我们对于建筑设计文化内涵的更深的思索。在成书过程中，我们得以撇开建造，关注设计本身的意义。尤其是当我们通过阅读来消费建筑的时候，这种独立的意义就更为突出。以画为语，既是绘制，也是

写作；以画营城，既是表现，也是创作。当我们用这种方式重新审视这些项目的时候，在工程的琐碎之外获得了一种“陌生感”，这种“陌生感”来源于与想象生活的距离，也同时带来了某些崇高的意义。当我们把建筑设计作为一种纯粹的创作而不受实际使用的羁绊时，设计获得了与文学和绘画同样的多义可能性，真正成为了描述生活与情怀的载体。当我们将绘制看作一种观念而非手段的时候，其所能传达的信息就远远超过了图面本身，而绘制也就成为了营造过程的一部分。

这也正是“以画为语”“以画营城”的意义所在。

Two years have elapsed since the writing of this book was started. During the long repeated drafting, we were gradually indulged in details, and seemingly have taken the "accomplishment of this book" as final goal. When asked the reason for writing this book, I felt somewhat at a loss. After careful recall, our initial intention seemed to simply come up with a portfolio as a collection of the culture related projects of DC accumulated over time, and several different sub-themes were also set for this. It reflected the extravagant attempt: to express ourselves fully and at one time.

But now, such hope appears to be really impatient.

Certainly, things keep changing in the course of ongoing progress. Through constant trial-and-error and reflection, our focuses become increasingly sharp, and the directions are gradually converged: this book is more than an architectural record, and it conveys something that we try to express but cannot express only with architecture.

What are these specific things? Information? Emotion? Presumption of self-realization? We had no answer either from the beginning. We just try to find differences between the carrier paper and the concrete, and finally pinpoint to the most powerful form that paper can present- drawing pictures. From here on, this book has its own way of telling by "speaking with picture", and also renders itself the utopia imagined by architects. The objective is to make up the feelings that are unable to be achieved in reality through fantasy of reading.

At the same time, the themes being told are also quietly changing. We slowly close in our horizons, and eventually choose to look back within the cultural framework. After several deliberations, we chose the six themes of "Civilized and Prosperous Market", "Developing Education", "Water Town", "Night Banquet", "Nostalgia", and "Touring Gardens", each of which tells different feeling, imagines the cultural sustenance of connecting the ancient with contemporary, and imagines the contemporary life

under the traditional artistic conception. There are two aspects of intent from the operational level: one is the past serving the present architecturally, and the other is the contemporary assimilating the ancient when making pictures. Eventually, painting with ancient technique is chosen, which is not only modeling of picture, but re-examining of the contemporary spaces we created by traditional time-space concept, to verify the possibility of life inheritance.

When we decide to look back, history is no longer a topic whether to present or not, but in what form to present. Thus when history is presented in manner of story-telling, the story becomes the main character of the space, but the appropriateness for the story to happen at the place must be explored. Thereupon we started looking for the origin and the telling manners of stories for each program, and set a historical background fitting in with the story, while imaging the life then and there but also now and here in the space-time coincidence.

Compared with such deliberate imitation of life, culture seemingly transcends time and connects history and present in a more natural way. The cultural context under the historical background has become even clearer, the "Imperial Examination", "Marketplace", "Academy", "Elegant Gathering", "Farming and Learning", "Folk Customs", "Seclusion", "Drama", "Harvest", "Opening Port", "Mountains and Rivers", and "Gardens" are originated from the environment or from inheritance. Each time of telling is linked with the cultural context. These contexts seem to be deliberately implanted but have obvious internal links with the telling objects. Here, the spaces created by architecture as objective and constant physical presence are the carriers of culture, however the genuine culture is the shapeless life created by people living in the buildings.

In fact, the daily life of such culture is often most easily neglected. Due to the huge resources associated with the construction activities, we always want to pursue more or less the relatively grand narration in the architecture. But the world is not composed

only of big events, the superimposed small things are the origin of life. Through drawing or painting, an activity barely requiring resources, we seem to be more freely dominating our imagination to create such trifle things as best as possible in the virtual world, which are defined as secular romance.

Such definition eventually determines the picture forms and styles. These styles may relate to culture, time, or content, but each picture fits well with the life it represents. Quite different from the feature of Western realistic painting, "what the painting shows is what you see", the feature of traditional Chinese painting, "what the painting shows is what you think", displays the unspeakable span of time and space. Such conceptual difference breaks through the bondage of accuracy of the modern architectural drawing, also the formal debate on whether to draw by hand, so that each drawing method becomes a perspective of observation, while the drawing process itself is exactly the re-creation of life.

In the pictures, we look back to the tradition and also look around the present. Such experience can also be found from reading. The "Artistic Conception" in Chinese culture is the time-transcending existence as well as "Spiritual Home" under the cultural context, and establishes the perception linkage between different visual images. To confirm the "Artistic Conception" conveyed by design, we make comparison between the real places created by buildings and the virtual phantoms created by pictures, and keep switching over between restriction and freedom, reality and imagination, with expectation of capturing the virtual but truly existing linkage.

Of course, everything still has to return to the design itself eventually. The picture as the language not only tells its existence independent of the architecture, but also reinterprets

the architecture with its own grammar and vocabulary, to bring the design up to another level of humanities discussion. When the design is diagrammatically broken down into vocabulary, and re-organized into words and sentences in the way of drawing or painting, the metaphor from the choice of words and building of sentence is described as the "elaboration" of location in traditional construction. In such picture, the time and space are freely expanded, and the depth and breadth of architectural space are further explored from the reading experience.

The book will go into print soon. It is the self-realization of architect feelings, and on the other hand, it also provokes our deeper thinking on the cultural connotation of the architectural design process. In the process of writing, we need to focus attention on the significance of design itself while putting the construction itself aside. Especially when we have to digest the architecture through reading, the significance of such independence can be even more prominent. With picture as language, the picture is both painting and writing; the representation of city with painting is a process of both representation and creation. When this method is used to review these projects, we find a sense of "defamiliarization" apart from the engineering trivial, and this "defamiliarization" is sourced from distance with imaginary life, and also brings some sublimed significance. When we take the architectural design as a pure creation and unfettered by the actual use, the architectural design has the same possibility of ambiguity as literature and painting, and truly becomes the carrier depicting life and feelings. When we regard painting as a concept rather than a means, the information it conveys is far more than the painting itself, and it also becomes part of the creation process.

This is exactly what the "speaking with picture", and the "city representation with painting" are all about.

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看见我们的未来

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当我们决定选择回望的时候，历史就是避不开的话题，只是以什么样的形式出现而已；而当历史以被讲述的方式出现的时候，故事就成为空间的主角，只是适不适合在这里发生而已。于是我们开始为每一个项目寻找故事的渊源和讲述的方式，为其设定一个与之契合的时代背景，在时空的机缘之中想象当时当地却又是此时此地的生活。

相比这种对生活的刻意模仿，文化似乎更为自然地超越了时间，将历史和当下联系在一起。而在历史背景之下文化的脉络也愈加清晰，“科举”“市井”“书院”“雅集”“民俗”“耕读”“戏曲”“归隐”“开埠”“丰收”“山水”“园林”，或源于环境，或源于传承，我们为每一次讲述都设定了其文化所指。这些所指看似故意植入，但又与讲述的对象有着明显的内在联系。在这里，建筑所创造的空间作为客观而恒定的物质存在是这些文化的载体，但真正的文化还是那些在建筑中的人所创造的无形的生活。

事实上这种文化的日常生活往往最为我们所忽视，由于建筑活动所关联的庞大资源，我们总是或多或少地希望在建筑中追求相对宏大的叙事。但世界并非只由大事件组成，小事件的叠加才是生活的本源。通过绘画这种几乎不需要资源的活动，我们似乎可以更加自由地去支配自己的想象，尽可能地在虚拟的世界里创造这样的小事件，并为之定义世俗化的浪漫。

这样的定义最终决定了绘画的形式和风格，这些风格或关乎文化，或关乎时代，或关乎内容，但每一张绘画都贴合于它所表现的生活。迥异于西方写实绘画的“所画即所见”，中国传统绘画的“所画即所想”展现了难以言表的时空广度，这种观念上的差异突破了现代建筑制图精确性的束缚，也突破了是否手工绘制的形式上的争论，使每一种绘制方式都成为一种观察的视角，而这种绘制过程的本身就是对生活的再创造。

在绘画里我们一边回望传统，一边环视当下，在阅读中我们也找寻同样的体验。中国文化里“意境”是一个可以穿越时间的存在，是文化背景下的“精神家园”，在不同的视觉形象间建立了感知的关联，为了印证设计中所传达的“意境”，我们将建筑所创造的真实场所和绘画所创造的虚拟的幻象进行对比，不停地在限制与自由、现实与想象之间切换，希望可以捕捉到那个虚无飘渺又真切存在的关联。当然，最终一切都还要回归于设计本身，绘画作为语言，既宣告了自

已独立于建筑之外的存在，同时也以自己的语法和词汇重新诠释了建筑，将设计推进到另一个人文讨论的层面。当设计以图解的方式拆解成语汇，又以绘制的方式重新组织，遣词造句之中所隐喻的是传统建造中对位置的“经营”。在这样的绘制里，时空被自由地展开，从阅读体验上进一步挖掘了建筑空间的深度和广度。

书将付梓，一方面是建筑师情怀的自我实现，另一方面也开启了我们对于建筑设计文化内涵的更深的思索。在成书过程中，我们得以撇开建造，关注设计本身的意义。尤其是当我们通过阅读来消费建筑的时候，这种独立的意义就更为突出。以画为语，既是绘制，也是

写作；以画营城，既是表现，也是创作。当我们用这种方式重新审视这些项目的时候，在工程的琐碎之外获得了一种“陌生感”，这种“陌生感”来源于与想象生活的距离，也同时带来了某些崇高的意义。当我们把建筑设计作为一种纯粹的创作而不受实际使用的羁绊时，设计获得了与文学和绘画同样的多义可能性，真正成为了描述生活与情怀的载体。当我们将绘制看作一种观念而非手段的时候，其所能传达的信息就远远超过了图面本身，而绘制也就成为了营造过程的一部分。

这也正是“以画为语”“以画营城”的意义所在。

Two years have elapsed since the writing of this book was started. During the long repeated drafting, we were gradually indulged in details, and seemingly have taken the "accomplishment of this book" as final goal. When asked the reason for writing this book, I felt somewhat at a loss. After careful recall, our initial intention seemed to simply come up with a portfolio as a collection of the culture related projects of DC accumulated over time, and several different sub-themes were also set for this. It reflected the extravagant attempt: to express ourselves fully and at one time.

But now, such hope appears to be really impatient.

Certainly, things keep changing in the course of ongoing progress. Through constant trial-and-error and reflection, our focuses become increasingly sharp, and the directions are gradually converged: this book is more than an architectural record, and it conveys something that we try to express but cannot express only with architecture.

What are these specific things? Information? Emotion? Presumption of self-realization? We had no answer either from the beginning. We just try to find differences between the carrier paper and the concrete, and finally pinpoint to the most powerful form that paper can present- drawing pictures. From here on, this book has its own way of telling by "speaking with picture", and also renders itself the utopia imagined by architects. The objective is to make up the feelings that are unable to be achieved in reality through fantasy of reading.

At the same time, the themes being told are also quietly changing. We slowly close in our horizons, and eventually choose to look back within the cultural framework. After several deliberations, we chose the six themes of "Civilized and Prosperous Market", "Developing Education", "Water Town", "Night Banquet", "Nostalgia", and "Touring Gardens", each of which tells different feeling, imagines the cultural sustenance of connecting the ancient with contemporary, and imagines the contemporary life

under the traditional artistic conception. There are two aspects of intent from the operational level: one is the past serving the present architecturally, and the other is the contemporary assimilating the ancient when making pictures. Eventually, painting with ancient technique is chosen, which is not only modeling of picture, but re-examining of the contemporary spaces we created by traditional time-space concept, to verify the possibility of life inheritance.

When we decide to look back, history is no longer a topic whether to present or not, but in what form to present. Thus when history is presented in manner of story-telling, the story becomes the main character of the space, but the appropriateness for the story to happen at the place must be explored. Thereupon we started looking for the origin and the telling manners of stories for each program, and set a historical background fitting in with the story, while imaging the life then and there but also now and here in the space-time coincidence.

Compared with such deliberate imitation of life, culture seemingly transcends time and connects history and present in a more natural way. The cultural context under the historical background has become even clearer, the "Imperial Examination", "Marketplace", "Academy", "Elegant Gathering", "Farming and Learning", "Folk Customs", "Seclusion", "Drama", "Harvest", "Opening Port", "Mountains and Rivers", and "Gardens" are originated from the environment or from inheritance. Each time of telling is linked with the cultural context. These contexts seem to be deliberately implanted but have obvious internal links with the telling objects. Here, the spaces created by architecture as objective and constant physical presence are the carriers of culture, however the genuine culture is the shapeless life created by people living in the buildings.

In fact, the daily life of such culture is often most easily neglected. Due to the huge resources associated with the construction activities, we always want to pursue more or less the relatively grand narration in the architecture. But the world is not composed



only of big events, the superimposed small things are the origin of life. Through drawing or painting, an activity barely requiring resources, we seem to be more freely dominating our imagination to create such trifle things as best as possible in the virtual world, which are defined as secular romance.

Such definition eventually determines the picture forms and styles. These styles may relate to culture, time, or content, but each picture fits well with the life it represents. Quite different from the feature of Western realistic painting, "what the painting shows is what you see", the feature of traditional Chinese painting, "what the painting shows is what you think", displays the unspeakable span of time and space. Such conceptual difference breaks through the bondage of accuracy of the modern architectural drawing, also the formal debate on whether to draw by hand, so that each drawing method becomes a perspective of observation, while the drawing process itself is exactly the re-creation of life.

In the pictures, we look back to the tradition and also look around the present. Such experience can also be found from reading. The "Artistic Conception" in Chinese culture is the time-transcending existence as well as "Spiritual Home" under the cultural context, and establishes the perception linkage between different visual images. To confirm the "Artistic Conception" conveyed by design, we make comparison between the real places created by buildings and the virtual phantoms created by pictures, and keep switching over between restriction and freedom, reality and imagination, with expectation of capturing the virtual but truly existing linkage.

Of course, everything still has to return to the design itself eventually. The picture as the language not only tells its existence independent of the architecture, but also reinterprets

the architecture with its own grammar and vocabulary, to bring the design up to another level of humanities discussion. When the design is diagrammatically broken down into vocabulary, and re-organized into words and sentences in the way of drawing or painting, the metaphor from the choice of words and building of sentence is described as the "elaboration" of location in traditional construction. In such picture, the time and space are freely expanded, and the depth and breadth of architectural space are further explored from the reading experience.

The book will go into print soon. It is the self-realization of architect feelings, and on the other hand, it also provokes our deeper thinking on the cultural connotation of the architectural design process. In the process of writing, we need to focus attention on the significance of design itself while putting the construction itself aside. Especially when we have to digest the architecture through reading, the significance of such independence can be even more prominent. With picture as language, the picture is both painting and writing; the representation of city with painting is a process of both representation and creation. When this method is used to review these projects, we find a sense of "defamiliarization" apart from the engineering trivial, and this "defamiliarization" is sourced from distance with imaginary life, and also brings some sublimed significance. When we take the architectural design as a pure creation and unfettered by the actual use, the architectural design has the same possibility of ambiguity as literature and painting, and truly becomes the carrier depicting life and feelings. When we regard painting as a concept rather than a means, the information it conveys is far more than the painting itself, and it also becomes part of the creation process.

This is exactly what the "speaking with picture", and the "city representation with painting" are all about.

