

王 昀 著

# 建筑与书法

Architecture and Calligraphy

Wang Yun



中国电力出版社  
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书法之作为中国上下五千年  
来所流传下来的文化符号及表征  
的同时, 更是一种能够与中华民  
族文化及精神融为一体的艺术呈  
现。中国当代著名的现代派建筑  
家王昀, 经过多年的思考与艺术  
探索, 从中国传统书法艺术中寻  
找出了可与建筑之间进行互融的  
空间信息, 同时并以实验性的视  
角对书法的空间性存在进行了可  
视性操作, 从而揭示出建筑与书  
法之间所存在的跨界性启示。本  
书适合建筑及相关专业师生、建  
筑设计师、书法研究者及艺术爱  
好者阅读。

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## 序

这本《建筑与书法》是笔者几年来对建筑与书法之间关系的思考，是以建筑师个人的视点去观察书法与建筑之间关系的点滴心得。通过对书法的空间性问题进行探讨，解读书法中字与字之间余白所获得的空间感受，细微地品味文字自身内部所产生的可转化为空间形态的要素，进一步对书法空间向建筑空间转化的可能性进行尝试性操作，进而通过具体案例的实验与展示，力图在建筑和书法之间建立一种空间上的一致性及其视觉特征是本书最大的目的所在。

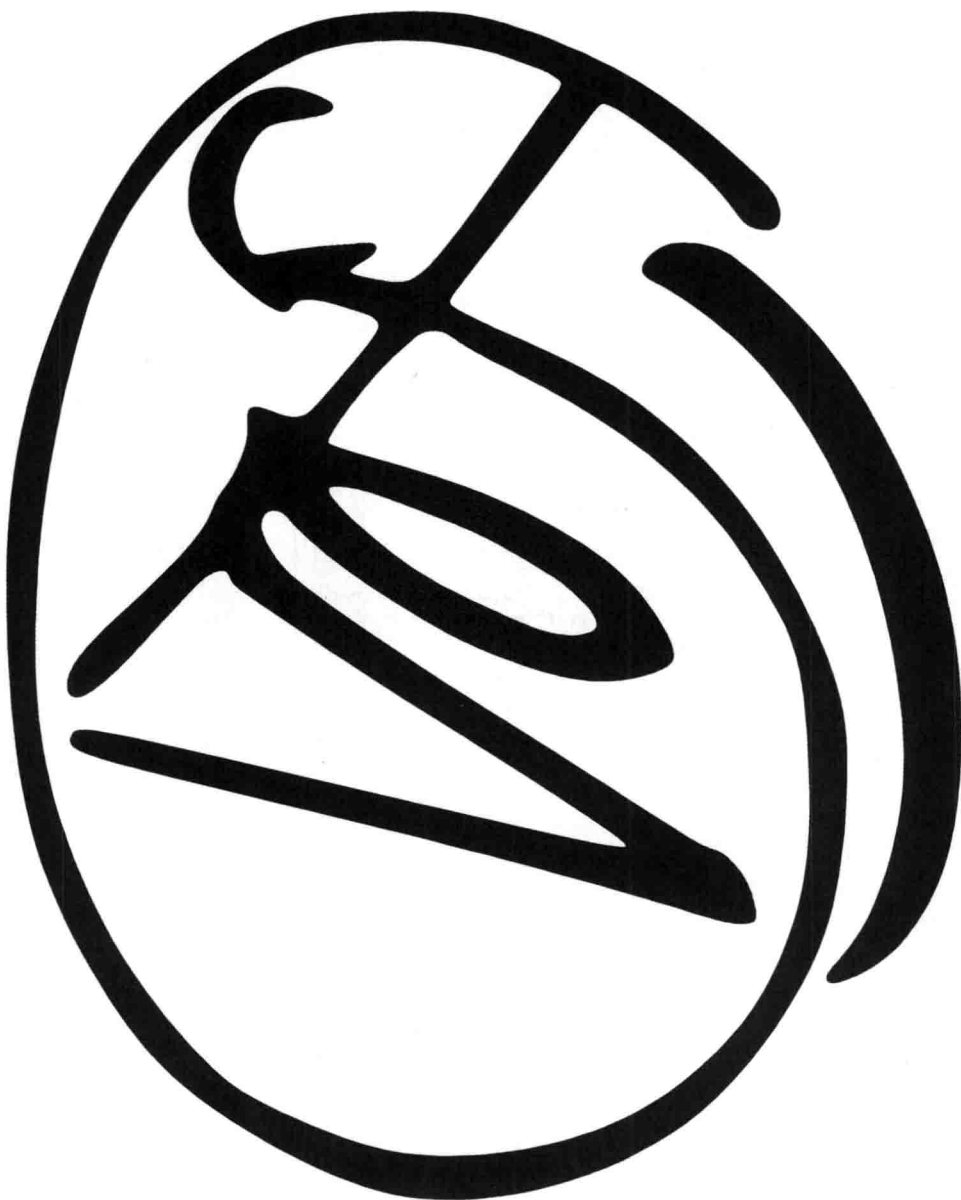
This book, *Architecture and Calligraphy*, is the accumulation of the author's thoughts over years regarding the relationship between architecture and calligraphy based on observation of relationship between calligraphy and architecture from the personal perspective of an architect. The major aim of this book is to establish a kind of spatial consistency and apperception feature between architecture and calligraphy by studying the issue of calligraphy spatiality, understanding space perception obtained from blank between characters in calligraphy, carefully appreciating factors caused within characters that can be transformed into spatial patterns, further providing tentative hints about the transformation possibility from calligraphy spatiality to architecture spatiality as well as trials and demonstration of concrete cases.

王昀  
WangYun  
2013年10月



万物皆备于我矣，返身而诚，乐莫大焉

With all things under heaven being prepared for me, if I am sincere  
and honest in self-reflection, I will enjoy tremendous happiness.



在字体所指含义消失的瞬间，空间的含义便随之浮出  
The moment when meaning of characters vanishes, their spatiality implication emerges.

## 导读 Introduction

为使建筑与书法之间的关系问题的整体思考及逻辑性更加清晰，本书拟从“远景”、“中景”和“近景”三个由远而近的视点，对建筑与书法的关联性问题进行分析和具体呈现。“远景”的视点，是从宏观的角度、从鸟瞰的视角，对书法所呈现出的总体性空间现象进行观察，是将书法的整体作品作为一个城市，或作为一个聚落的全景来理解，考察其所呈现的整体的“风景”意向是这种“远景”视点所表现出的特征。“中景”的视点，是将对书法观察的视点从“远景”鸟瞰的状态移动到书法作品的内部，以在城市街道中移动状态的视点，对书法作品中文字与文字之间所划分出的“街道般”的空间组合关系进行考察。在这里，每一个文字都是一座建筑。“近景”的视点是走进书法文字内部中的视点，是将文字本身作为一个建筑的“个体”来进行考察，恰如走进建筑的内部，进入到文字结构的内部，对文字内部所呈现的空间特征进行观察。本书最后还将从书法中抽取空间要素，采用建筑的操作方式，对从书法到建筑的转换的可能性进行探讨，同时还将结合具体实例，示例从书法到建筑进行直接转换的可能性。

In order to clarify the overall thoughts and logic between calligraphy and architecture, this book plans to conduct analysis and concrete demonstration of correlation between the two from three perspectives, namely "long-range view", "medium-range view" and "close-range view". The perspective of "long-range view" is to observe overall spatiality phenomenon displayed by calligraphy from macroscopic bird's eye view. We try to understand the overall calligraphy script from the perspective of a whole scene as a city or a community. The feature of this "long-range perspective" is to study the overall "scene" displayed by calligraphy work. The perspective of "medium-range view" is to study the spatial combination relationship similar to "streets and alleys" that is divided by characters in calligraphy work, shifting bird's eye view status of long-range view into the calligraphy work and adopting a moving status through city streets. In this regard, each character equals to an architectural project. The perspective of "close-range view" is to step into characters in calligraphy, to study each character as an "individual" architectural project, to observe spatiality feature displayed inside characters by entering internal structure of characters just as entering the architecture itself. In the end, the book will also extract spatial factors from calligraphy and explore possibility of transformation from calligraphy to architecture by adopting architectural methods. Meanwhile, it will also use concrete examples to demonstrate the possibility of direct transformation from calligraphy to architecture.



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书法中的空间问题  
The Issue of spatiality in calligraphy

在对建筑与书法之间的关系问题进行探讨之前，我们首先有必要对书法与建筑之间存在的关联性进行以下几个方面的梳理。

### 1. 问题的提出

中国书法不仅仅是一种简单传达意义的表现形式，同时它还是一种富于美感的空间艺术的表达，书法作品中文字与文字之间所构成的空间关系本身，正是中国书法艺术中的精髓部分的展现。从这样一个空间的视点来看，如果说书法作品本身是一种通过文字的笔画在纸上进行空间划分的艺术，那么同样作为空间艺术的建筑本身，在空间的层面上

与书法之间是否有某种关联性？抑或从更加功利的角度说，书法本身是否可以转化为建筑？是否能够成为一种对建筑思考有所助意的对象物？并与建筑设计相关联？这一切不能不说是一个值得思考与饶有话题性的问题。

如果说建筑师在进行设计时所画的草图是用线来进行空间划分与分割的话，书法家在用毛笔书写文字的时候同样是在一笔一画进行着空间的切割和划分吗？从这样的层面上来观察，书法家谋篇布局所书写的文字，如同是在一个空白的基地上进行空间划分与布局的状态，与建筑师在面临一个新的建设用地，依

Before exploring the relationship between architecture and calligraphy, we feel it necessary to first sort the following aspects regarding the correlation between calligraphy and characters.

### 1. Submission of the issue

Chinese calligraphy is not only a presentation form to simply convey meaning but also an expression of spatial art full of aesthetic sense. The spatial relationship itself formed by characters in calligraphy work is demonstration of the essence of Chinese calligraphy art. From this spatial perspective, if we say a calligraphy work itself is a kind of art to allocate space on paper by strokes of characters, then will architecture, also as spatiality art, have certain correlation with calligraphy on the level of spatiality? Or from a more utilitarian

perspective, can calligraphy itself be transformed into architecture? Can calligraphy become a reference to help produce thoughts in architecture and a connection with architecture design? We have to acknowledge that it is an issue worth thinking and discussing.

If architects are using lines to allocate and separate space on designing sketches, then calligraphers are also using strokes of characters to separate and allocate space by using brush pens in writing. If we observe on such a level, then calligraphers are quite similar to architects in their situation, as calligraphers are separating and allocating space on blank ground by writing while architects are handling a new construction site by designing according to the purpose of use and division of building masses. There may be a slight

据其使用目的进行谋篇布局并进行建筑体块划分的状态不是真的很相近吗？二者略有不同之处或许是：书法家不仅仅要谋篇并用文字来划分空间和空间之间的关系，同时还要与文字所具有的含义以及他所书写的整个文章所要表达的内容密切结合，胸有成竹之后，通过自己的笔墨将其抒发出去。而对建筑师而言，是在对建筑的实用功能深入分析，做到了如在心之后，在建设的基地上进行空间划分。这两者表面看似不同，但如果最终都归结为功能与形式的关系问题上时，二者具有惊人的相似。即书法是将文字的含义和文章整体的意义，通过一种书法的形式呈现出来，

具体地讲，是书法的笔画借助文字所划分出的空间关系来表达并传递出书写者欲传递的含义和思想。同样，建筑师是秉承使用目的，使用墙体等分割空间的要素，通过对具体空间的切分来把功能的内涵传递出去，同样也是一个功能与形式之间关系的表达。在这一点上，两者之间具有直接的可对比性和互通性。

## 2. 书法与草图

再具体地从操作的层面上看：建筑师需要画草图来进行空间表达。画草图的过程当中，你不难发现它与写字之间有一个很重要的联系点，那就是都

difference between the two. For calligraphers, they not only use characters to define spatial relationship but also integrate implication of these characters and content of the whole article, then they express all these by using brush pen and ink after careful consideration. For architects, they get a clear idea based on an in-depth analysis on functions of architecture and then allocate space on construction site. These two seem different from outside but are surprisingly similar if viewed ultimately in the perspective of relationship of function and form. Calligraphy is to showcase the implication of characters and meaning of the whole article through calligraphic writing, or to be more specific, to use spatial relationship created by characters' strokes to express and convey meanings

and thoughts of calligraphers. Similarly, architects are conveying the implication of functions according to the purpose of use by specific space allocation and spatial allocation factors such as walls, it is also as an expression of relationship between function and form. On this point, calligraphy and architecture have direct comparability and connectivity.

## 2. Calligraphy and sketch

On the level of specific operation, architects need to draw sketch to express their thoughts about space. In the process of drawing sketch, it is easy to find an important connecting point with calligraphy, which is the employment of hands in writing and drawing. In the process of painting and writing, it is also easy to find that some specific correlations exist between

在用手进行写和画。在写和画的过程中你还不难发现，两者之间又会产生一些具体的关联。比如：建筑师会用一个封闭的线框画一个方块来表示空间，而这个封闭的线框所形成的方块与汉字中的“口”字非常一致。在这一点上，二者之间已经很直白地发生了关系。又比如：建筑师画一个圆表达另外一种空间的形态，而这种形态又非常接近文字数字当中的“0”。如果在上述的“方”或者“圆”的图形里面再进行分割的时候，比如一个方框，在里面进行更加细致的分割时，又非常像写汉字，在进行笔画上划分的同时，又不禁联想到如同建筑师在一个封闭的方形的领域中进行院落或房间的划分。

继续沿这样一种视点进行思考：汉字当中国家的“国”字，在一个封闭的方框中再进行三横一竖一点的空间划分，与建筑的空间划分方式相一致的现象便呼之欲出。

### 3. “图”与“地”

“图”与“地”是一种观察对象物的视点和方法。在心理学上被称为“格式塔”。简单地说：就是一张图形，当眼睛将图形作为观察的主体时，那么主体周围的部分就是“地”；而当眼睛将“图形的周围”作为观察的主体时，那么图形本身就是“地”，并且“图”与“地”之间是可以互换的。这个解释看上去或许太过理论和绕口，如果以书法

the two. For example, architects will use an enclosed line frame to draw a box as indication of space, which is very similar to the Chinese character “口”. On this point, the two are directly related. Another example is that architects draw a circle to express another spatial pattern, which is very similar to the number “0”. If further division is applied inside the above mentioned square or circle, such as more division inside a box, it is very much like writing Chinese characters. As calligraphers use strokes to allocate space in writing, architects allocates an enclosed box area with courtyards or rooms. This way of thinking leads to the perception that spatial allocation in architecture is consistent with calligraphy, such as the character “国” uses three horizontal bars, one vertical bar and one dot inside an enclosed box to allocate space.

### 3. “Picture” and “ground”

“Picture” and “ground” forms a perspective and method to observe objects. In psychology it is called “gestalt”. Put simply, when you are viewing a painting, if your eyes focus on the painted object as main body to observe, then those parts around the main body form “ground”; if your eyes focus on those parts around painted object as main body to observe, then the painted object forms “ground”. In addition, “picture” and “ground” are interchangeable. If the above is too theoretical and twisted, then it will be easier for people to understand if we explain with the examples of relationship between writing and rubbing in calligraphy as well as the relationship between intaglio and rilievo in seal cutting. Throughout Chinese history, there are two presentation ways of calligraphy, either by

中常见到的“书法”与“拓片”的关系以及篆刻中的“阴刻”和“阳刻”的关系来解释，会让人感觉非常简单。中国历史上，书法的表达方式一种是书写在纸上，另外一种是将书法刻在石头上，称为碑文。而刻字的方法也分为两种，一种是将文字以外的部分掏空，形成一种文字为高台周围为低谷的关系；另外一种是将文字本身的部分掏空，让文字本身凹下去，周围的背景突起，文字本身形成一种略微屈服的空间关系。这也就是所谓篆刻中的“阳刻”和“阴刻”，同时也是“图”与“地”两种互换关系。实际上，在这里我们或许已经注意到：无论是“阴刻”还是“阳刻”，在进行“阴刻”和“阳

刻”动作的过程中，事实上已经自觉和不自觉地与空间本身发生了关联，并且空间跟文字之间也发生了联系。

我们在发现空间跟文字之间具有关联性的同时，自然会想到作为空间艺术而存在的建筑。实际上在建筑图纸中同样会有一种明确的“图”与“地”的关系，这种“图”与“地”的关系，书法中早已作为常态并一直采用着。好的书法家在书写时不仅是在书写这些字体，更是在经营着字与字之间的“图”与“地”的关系，经营着笔画与留白之间的关系。古人有所谓“计白当黑”，就是把白的部分看成黑的，同时把黑的看成白的，即“图”与

writing on paper or by engraving on stone as tablet inscription. There are two ways of engraving, either by cutting away those parts around characters to form a pattern of elevated characters against background, or by cutting away characters themselves to form sunken characters against elevated background, which are called rilievo and intaglio respectively in seal cutting to reflect the two interchangeable relationships between picture and ground. Actually, maybe we have already noticed that regardless of intaglio or rilievo, during such process we have already become related, consciously or unconsciously, with space itself, while space is also related to characters.

While the correlation is discovered between space and characters, architecture as spatial art will also naturally come to our mind. Actually in architectural

drawings there is a distinctive relationship between "picture" and "ground", which is common for long time and always employed in calligraphy. When writing Chinese characters, a good calligrapher cares not only about the characters, but also the relations between characters as "picture" and "ground", strokes and blank space. "To regard space as black", an ancient expression in Chinese, refers to the process of regarding black as space and at the same time space as black in Chinese calligraphy, which reflects the process of considering ground and picture as interrelated and interchangeable.

#### 4. Expressive and vivid

Characters as a set of symbols bear the actual task of conveying certain meaning, contents or information. Through interpreting these symbols, people acquire

“地”进行相互关照和互换思考的过程。

#### 4. 达意与传神

文字首先作为一种符号，其真实的意义是传递某种意义内容或信息。人们通过读解这些符号来获取某种感受和意象，同时，通过这样的一种书文的形式，将情感和信息传递给读解者。我们注意到，在读取有意义的文字的时候，事实上文字的意义成分已经远远地超出了对于文字的空间结构的欣赏，这就是所谓文字的功能化意义的存在——传意。除此之外，书法还更有一种抒发个人情怀的意义。书法家常所谓“疏可走马，密不容针”，通过运用字和字之间的疏密关系，进行一种传神意象

上的表达，是与“传意”功能并行的另外一个富有精神层面意义表达的内涵。为什么往往根本不懂汉语和汉字的外国人同样也会很喜欢中国的书法？就是因为尽管他完全不懂“意”，却可以从书法中的间架及空间关系中获得一种比例关系的享受而获得“神”。就建筑师而言，在一个有限的范围里，什么地方需要窄些，什么地方需要扩大一点儿，是一种对功能的解读和思考，是建筑师最基本的工作。但同时对建筑师而言，建筑的功能问题其实仅仅是一个最为基本的问题。建筑如同书法一样，传递功能的信息含义并不是建筑的全部。在满足功能的前提下，建筑师能否在有限的空间里，通过空间的划

certain experience and image, and at the same time, through this written form emotion and information is conveyed to readers. We notice that when interpreting meaningful characters, the meaning contained in characters already far outweighs the appreciation of spatial structure of characters. This is the so-called functional significance of characters, which is to be expressive. In addition, calligraphy also has a significance to express personal emotion. Calligraphers, often saying "sparse enough to let horse gallop, dense enough to block needle" of spatial relationship between characters, not only express meaning but also convey vivid emotion rich on spiritual level. Why foreigners, who know nothing about Chinese language or Chinese characters, still love Chinese calligraphy? Because even though they do

not understand the meaning, they can still appreciate vividness through enjoying proportional relationship resulted from spatial relationship of calligraphy. As for architects, it is a fundamental work to interpret and consider functions, such as where to shrink and where to expand within limited space. But at the same time, function of architecture is just the most basic issue for architects. Like calligraphy, architecture not only expresses functional information but also, with functions fulfilled and within limited space, vividly conveys the thinking and understanding of architects to users in terms of spatial proportional arrangement by spatial allocation, which is more important in value and content. Simply put, it is similar to the fact that everyone can write but not everyone can be a calligrapher.



分关系把建筑师对空间的“间架比例”的思考和理解传给使用者是建筑所具有的另一层更重要的价值和内容，即传神的功能。通俗一点儿来说，这就和“人人都会写字，但不见得人人都是书法家”的道理是一样的。

## 5. 书法与数

笔者在同系列丛书《建筑与音乐》一书中曾经详述过音乐与建筑之间通过数而产生关联的问题。事实上，书法和文字中同样存在这样一种“数”的关联。中国书法中所谓“九宫格”的模板的限定，其实就是一种文字与笔画之间的关系在“数”的层面上所进行的限定。这种数的限定表现在方的格子

中所进行的九等比例的划分，其目的是为使初学者能迅速地捕捉到字的笔画关系以及每一笔画自身所处的空间位置，而位置的确定即一种数学上的比例关系的限定。此外，书法中常所谓“间架”、“结构关系”等术语的提法与强调，事实上早已表明文字、书法与建筑所发生的关系。“间”在建筑中是一间两间的单元空间概念的表述，也是尺度单位。而“架”则表示“构架”，是一个结构概念。实际上中国人写字就与盖房子有关，书法里所讲的“间架结构”，这几个字其实就是一个建造语言。中国过去的建筑是木构架结构，直到今天我们仍然不难发现，中国过去那种木构架的划分，非常像毛笔在

## 5. Calligraphy and number

In the serial book *Architecture and Music*, I once elaborated the correlation between music and architecture through number. In fact, such a relationship through number also exists between calligraphy and character. Chinese calligraphy has a so-called Sudoku format, which is a numeric restriction on the relationship between character and strokes. This numeric restriction is reflected by the division of a square box into nine equal parts, which aims to let beginners quickly grasp the relationship of strokes in a character and each stroke's spatial location, actually a restriction of proportional relationship in mathematics. In addition, calligraphy often mentions and stresses jargons such as "unit framework", "structural relationship" and so on, which in fact already points out the

relationship between characters, calligraphy and architecture. "Unit" in architectural sense is to express unit space and scale, while "framework" is a structural concept. In fact Chinese writing has something to do with architecture, and "unit framework structure" in calligraphy actually is also architecture language. Chinese architecture in past time used to adopt wood framework structure, and even today we can still find that the division of such a wood framework structure is very similar to a painting on building elevation by a brush pen. For relationship of side wall, house framework under eaves, indoor side wall, eaves, pillars figure0-1. In traditional Chinese architecture, after finishing a house framework, white walls are used to fill in between structure to demonstrate as finished surfaces, and relationship between big block of white