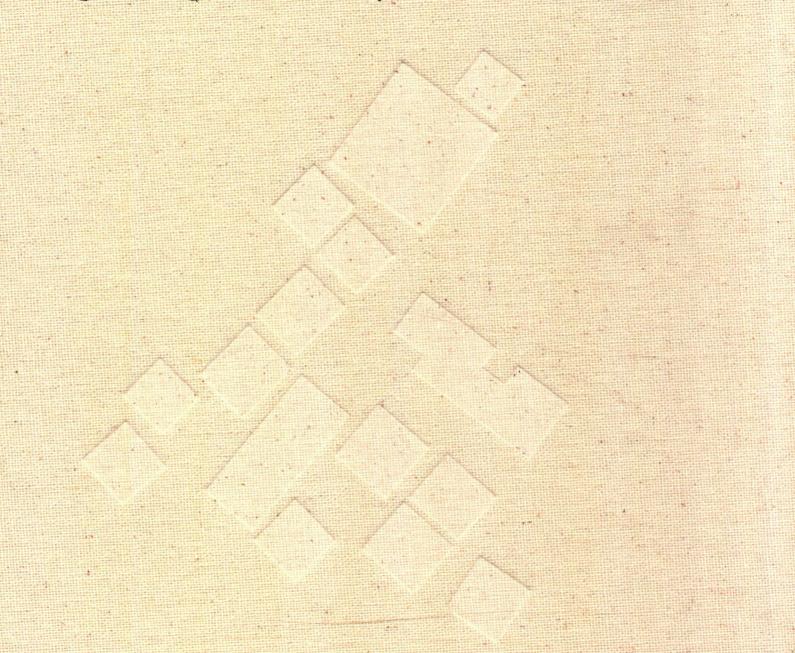
Wang Yun Painting in the settlement's plan 王的 聚落平面图中的绘画





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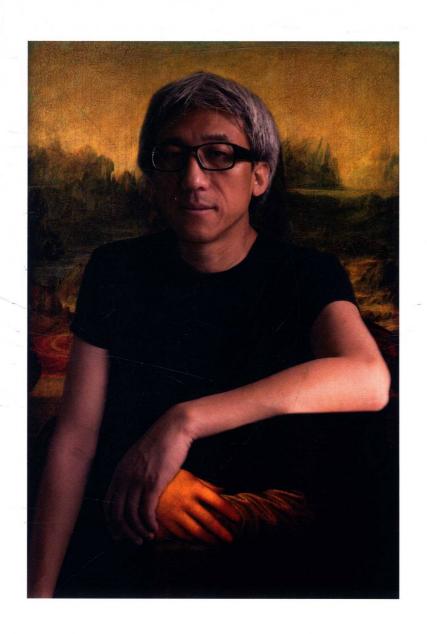
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Wang Yun Paintings Originated from Settlement Plans

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空间的平面性、身体性与兼具空间指向性的平面绘画

Planarity and Corporality of Space and Plane Drawing with Space Directionality

呈现为二维平面状态的聚落平面图,是聚落中所有居民"空间概念""集合"的同时,也是生活在聚落中那些居民们自身整体"经验"的诗学呈现。尽管从表面上看,聚落平面图本身所呈现的状态是一种二维的平面状态,究其内容,也是以"点、线、面"为基本形式所构成的"图案",或许这些图案还是一个"美丽"的图案。但拥有建筑学含义的聚落平面图中所呈现出的这些"图案",其实与通常平面绘画中所意味的"画面"与"图案"不同。这些拥有建筑学意义的平面图所呈现的以"点、线、面"为基本形式所构成的"图案",究其本质,乃是拥有三维深度、四维指向性的空间表述与形态呈现。

在对拥有建筑学意义的二维平面图进行观测时,二维平面图本身具有让人在意识中完成从平面世界到空间世界过渡的功能,同时还能够让人从二维平面图中从那些由"点、线、面"所构成的聚落平面图的"画面"与"图案"中,获得一种潜在的空间感受。

我们在这里所提到的空间、平面,是一种针对"自己"(或处于镜像状态的他者)的经验所进行的描述。

拥有建筑学意义的平面图中呈现的"点、线、面"本身,是作用在头脑中的划痕,也是在意识中针对空间关系的表述所采用的记号,这些记号本身对应着现实中"物"的位置,对应着与现实中"物"与"物"之间的相互关系,表达着意识中对于"空间"的想象表述以及意识中所谓"空间"的构成与组合。

一旦我们如此这样地去思考聚落的平面图,瞬间,我们会将自己的身体直接投射到二维平面中,投射到那些由"点、线、面"图像关系所产生的"空余"(或"余白")中,并会瞬间地体会到自身的身体正频繁于自身的意识中,与那些制造着"空余"(或"余白")的"点、线、面"图像本身产生碰撞,进而也就完成了拥有建筑学意义的二维平面图本身所具有的,能够唤起

"空间感"的含义与功能。

如果我们站在这个层面上去理解平面图,并由此扩展到仅仅关注聚落平面图纸的表象,那么,聚落平面图中所呈现的"点、线、面"关系,在表述其自身整体拥有能够与现实空间世界相互对应和相互指向的功能关系的同时,还可进一步启发平面图本身所拥有的在绘画层面上的含义和内容。正是因为通过这个平面图本身与空间之间的转化关系,从而进一步提示于我们:其实可以从单纯的平面绘画中去捕捉一个充满建筑含义的空间世界。

沿着这样的逆向逻辑推演,并进而反复思考:这种兼具并拥有空间指向性,呈现为由"点、线、面"所构成的二维平面的图案表象,不恰恰间接地证明了:绘画本身,不,是抽象绘画本身,只有并必需要站在空间的角度,以空间的视角去构思和理解,才能够真正使抽象绘画本身产生意义。进一步而言,上述的一切思考,也恰恰造就了拥有空间含义的聚落平面图本身,其可以并能够,天然地成为兼具平面和空间意义绘画的开始。

一 当我们将有空间含义的聚落平面图"降维"(即降低维度)并等同于二维绘画时,不难发现:聚落平面图的绘画本身具有一个非常重要的特点,即每个平面图的内容并不是单纯的平面图形,而是一种从顶部向下,并且纵深与顶面重合,纵深空间的下部被上部遮蔽之后的空间状态;而这种遮蔽使每个平面的、纵深的高度拥有了多样性和不确定性,从而自然也就具有了丰富性。同时由于地面的消失,原本极具重力特征的空间体块具有了漂浮感觉。而一旦将聚落的平面图中的空间体块转换为悬浮于空中状态的"点、线、面"的绘画世界,一个广奥宇宙的空间世界将会扑面而来。由此,空间的平面性与平面绘画的空间性也就在这样的瞬间时刻得到最终的完结。

Settlement plans, in two-dimensional form, serve not only as "spatial concept" and "assemblage" for all inhabitants in the community but also a poetic presentation of their own whole "experience" of inhabitants, who live in the community. From its surface, Settlement plans themselves take on a two-dimensional form and the contents are patterns constituted by basic forms such as "dot, line and plane", while these patterns each may be a "beautiful" image. But patterns presented by Settlement plans with architectural sense, in fact, differ from "pictures" and "patterns" contained in conventional plane drawings. These patterns constituted by basic forms such as "dot, line and plane" with architectural sense, in essence, are spatial expression and form display with three-dimensional depth and four-dimensional directionality.

When observed, two-dimensional settlement plans with architectural sense themselves can not only enable people to transit from plane to space in consciousness but also provide people with underlying feelings of space through two-dimensional settlement plans, to be specific, "pictures" and "patterns" of Settlement plans constituted by basic forms such as "dot, line and plane".

Space and plane mentioned here refers to a description regarding experience for "oneself" (or others in mirror status).

As for "dot, line and plane" with architectural sense, they are scratch marks in brains as well as symbols adopted to describe spatial relationship in consciousness. These symbols themselves correspond to not only position of "objects" in reality but also interrelationship between "objects" and "objects" in reality, expressing imaginary description on "space" in consciousness as well as constitution and combination of so-called "space" in consciousness.

Once we think Settlement plans in this way, then instantaneously we will inject our body directly into the two-dimensional settlement plans and into the blankness caused by interrelation between "dot, line and plane", therefore instantaneously feel that our bodies are constantly, in our own consciousness, colliding with graphs of "dot, line and plane" that produce

blankness. Consequently, the meaning and function to provoke "sense of space" contained in two-dimensional settlement plans with architectural sense is thus accomplished.

If we try to understand settlement plans from this level and consequently focus only on the surface of Settlement plans, we may find that "dot, line and plane" presented by Settlement plans not only express their functional relationship of mutual corresponding and directing with space reality but also further inspire implication and content possessed by settlement plans themselves on the level of painting. It is through this transformation between settlement plans themselves and space that further reminds us a specific space full of architectural sense can be captured from simple plane drawings.

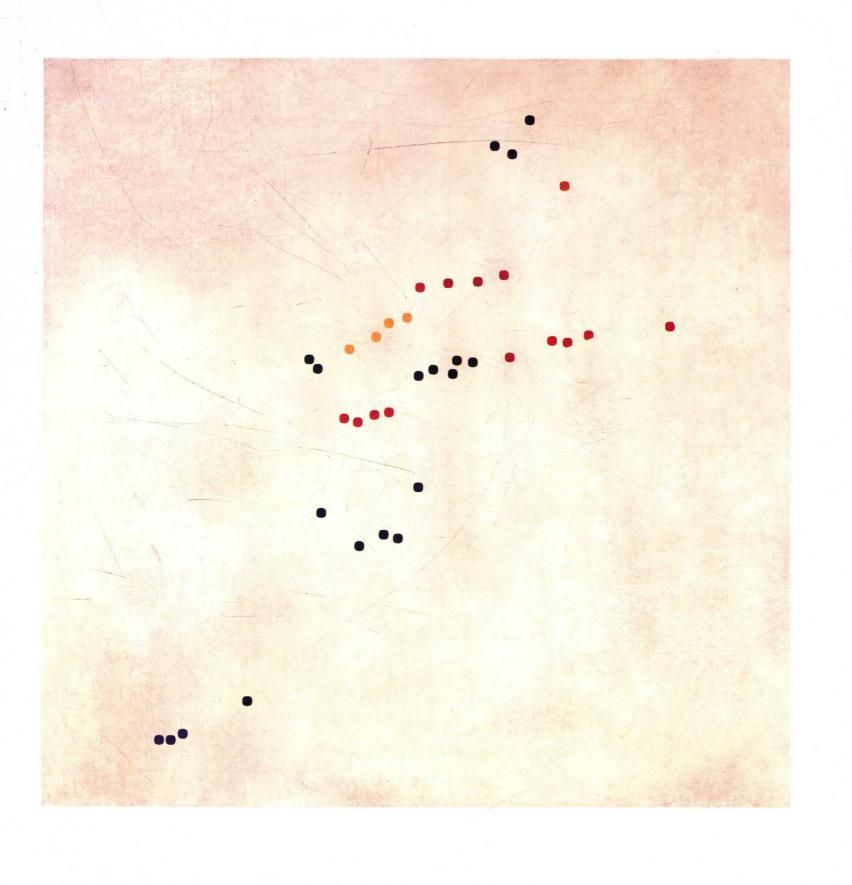
Following such a reverse logic, we may further think in a reverse way: this space directionality, which is presented as two-dimensional plane patterns constituted by "dot, line and plane", exactly proves in an indirect way that painting itself, or, abstract painting itself, can truly generate meaning only when viewed with space perspective in conception and understanding. Furthermore, the above thoughts exactly construct Settlement plans themselves with space meaning, which may and can naturally give rise to paintings with both plane and space meaning.

When we decrease dimensions on Settlement plans with space meaning and equal them to two-dimension paintings, we find that Settlement plans themselves have one very significant feature, to be more specific, the content of each settlement plan is not simply settlement plan but a space form from top to bottom, with depth and top overlapping and the bottom part of the depth covered by its upper part. This way of covering gives rise to diversity and uncertainty in terms of the depth height of each plane, naturally bringing about variety. Meanwhile, as ground disappears, space blocks that originally have strong gravity feature take on a floating sense. Once we transform space blocks in Settlement plan into a painted world of floating "dot, line and plane", a vast universe space will embrace you. Consequently, the planarity of space and spatiality of settlement plans, at this very moment, reach final conclusion.

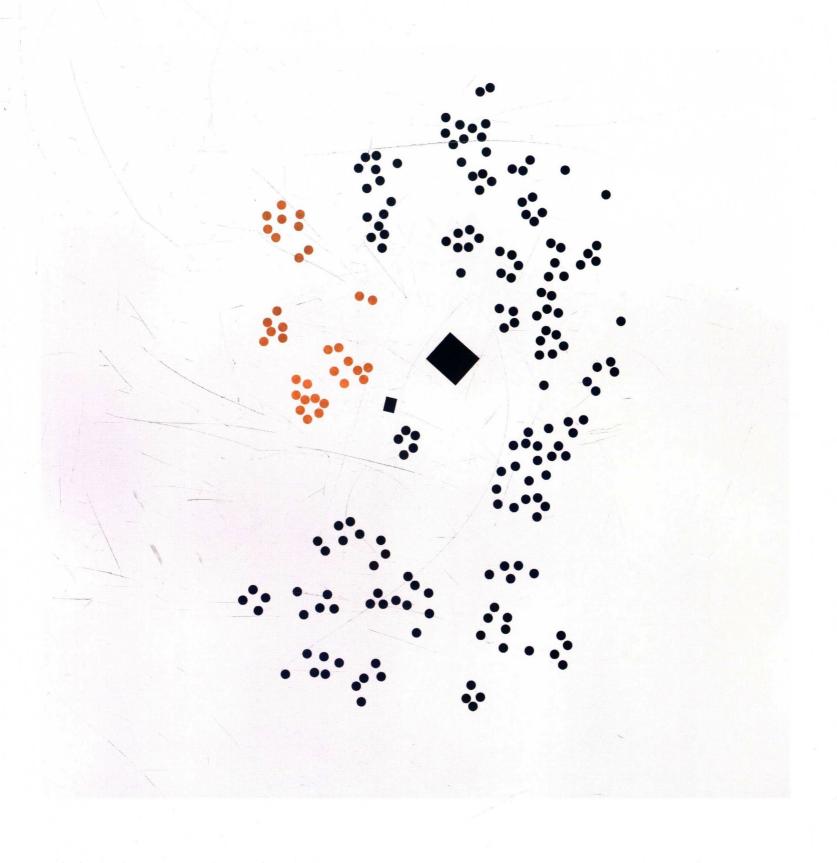


兼具空间指向性的抽象 Abstractness with Space Directionality

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