

王 昀 著

绘画与建筑

Painting and Architecture

Wang Yun



中国电力出版社
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本书通过一系列揭示绘画与建筑之间关系的图像操作, 阐明绘画与建筑之间所存在的于空间操作层面的结合点, 希冀能够为艺术与建筑之间重新建立起互动关系, 为现代艺术确立新的价值的同时, 能为建筑设计提供新的视野和构思途径。本书适合建筑、设计、艺术专业的师生及建筑与艺术爱好者阅读。

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Abstract

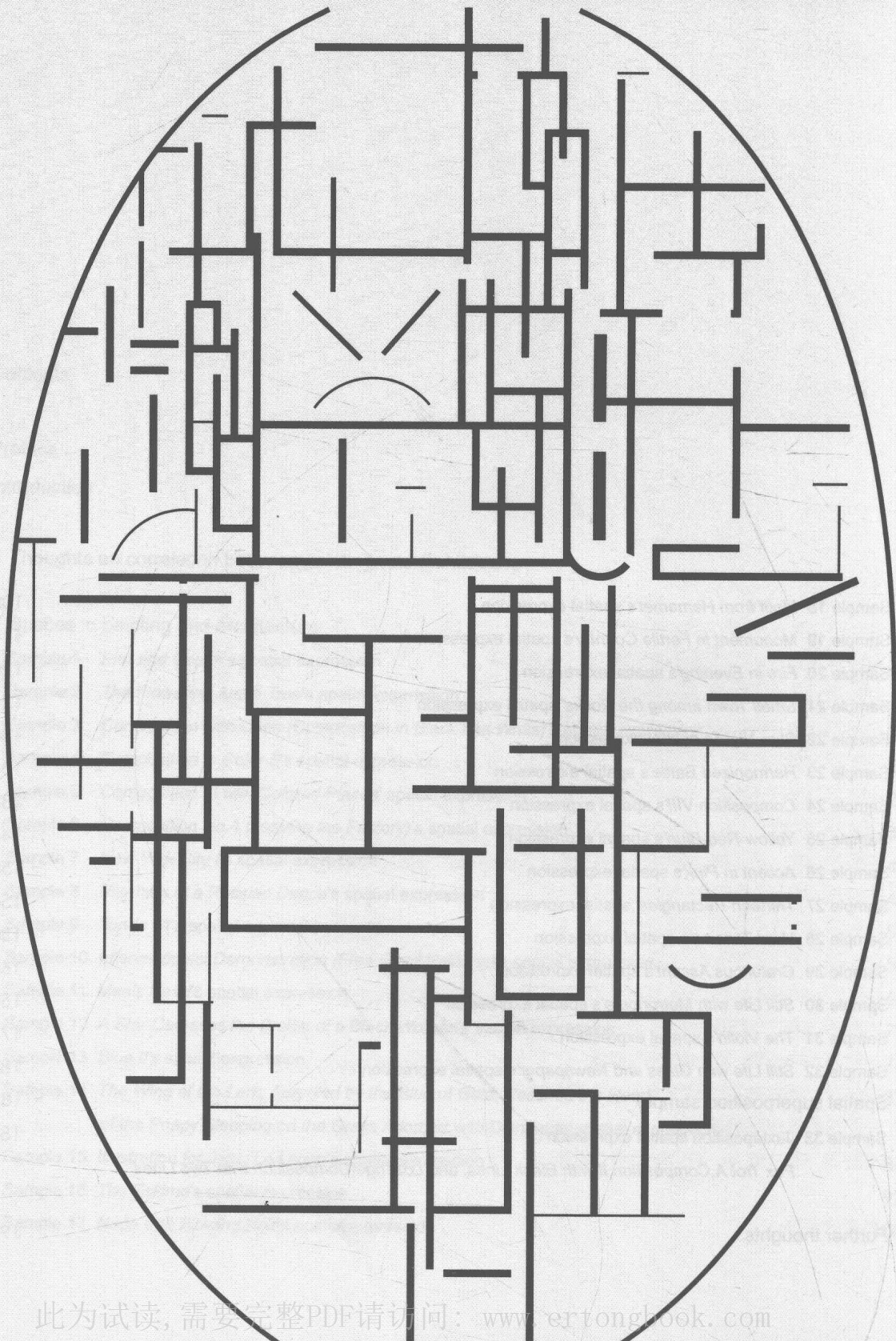
Through a series of image operations revealing relationship between painting and architecture, this book aims to demonstrate space combination existed in the two, in order to reconstruct interaction, establish new value for modern art, and at the meantime, provide new horizon and inspirations for architecture design. This book is for architecture, design, and art researchers, also serves for architecture and art lovers.

序 Preface

直到19世纪为止的很长时间，绘画一直是以宗教和故事题材作为主要表现对象，绘画与建筑之间的关系也一直将绘画本身视作一种建筑装饰物，绘制或悬挂在建筑的内外墙面，协助建筑展示某种风景或作为诉诸某种宗教含义的视觉呈现。尽管古典绘画的后期，著名画家库尔贝曾誓言再也不做绘制在建筑天花上的天使绘画了，但他的画风也不过是从以往描写宗教题材转为对现实中农夫等现实题材的描绘，就绘画本身而言，本质上依然是对某种对象物来进行绘制和描写。进入20世纪，立体派的出现，特别是康定斯基发现了绘画中纯粹的色彩、形式组合是构成美的原理而非画面本身的具象形态及意义本身，于是采用几何学形态组成的绘画与描绘具象对象物形态的绘画在艺术领域开始获得了等同的价值。也正因如此，在我看来：与几何学密切相关的建筑能够并应该在这个结点上与绘画本身产生关联。沿着这样的思考，我们便开始将绘画与建筑再次加以关联，通过一系列研究性试做，希冀并试图重新找回绘画与建筑之间的结合点，试图找回绘画本身，确切地讲，是现代绘画本身，与现代建筑之间存在的能够重新建立起关联性的价值，这种关联性的价值，我想将不再会是那些仅仅停留在古典绘画与建筑之间所存在的那种建立在具象的和装饰层面上的价值，我们所希冀唤回的，应该是绘画与建筑之间存在于空间与身体性层面的价值。

Not until 19th century, religious stories had long been the principle object of painting. Speaking of relationship, painting is regarded as architecture decorations - painted or hung on interior or exterior walls of buildings, to visually assist architecture showcasing some view or religious implications. Although the famous painter Courbet vowed to never paint angels on building ceilings in latter phase of classical painting, his style was merely changed from religious to practical themes, such as farmers. Painting per-se, is still some kind of drawing or depiction of certain subjects. Cubism was born in 20th Century, especially since Kandinsky discovered the pure color-form combination is principle of beauty in a painting, instead of the concrete form and meaning. Therefore, geometry painting and concrete subject painting began to share equal value in the art field. For the exact same reason, architecture, which is closely related to geometry, should be able to connect with painting at this point. Thus, we started to relate painting to architecture once again. Through a series of research experiments expecting to recover combination between Painting and Architecture, and regain painting's own value. And to be precise, it's the value of which modern painting itself can rebuild relevance with modern architecture. I think, the value of relevance will not only lie in the concrete and decoration level of classical painting and architecture, but more to expect, in the spatial and corporal level.

王昀
Wang Yun
2016年02月



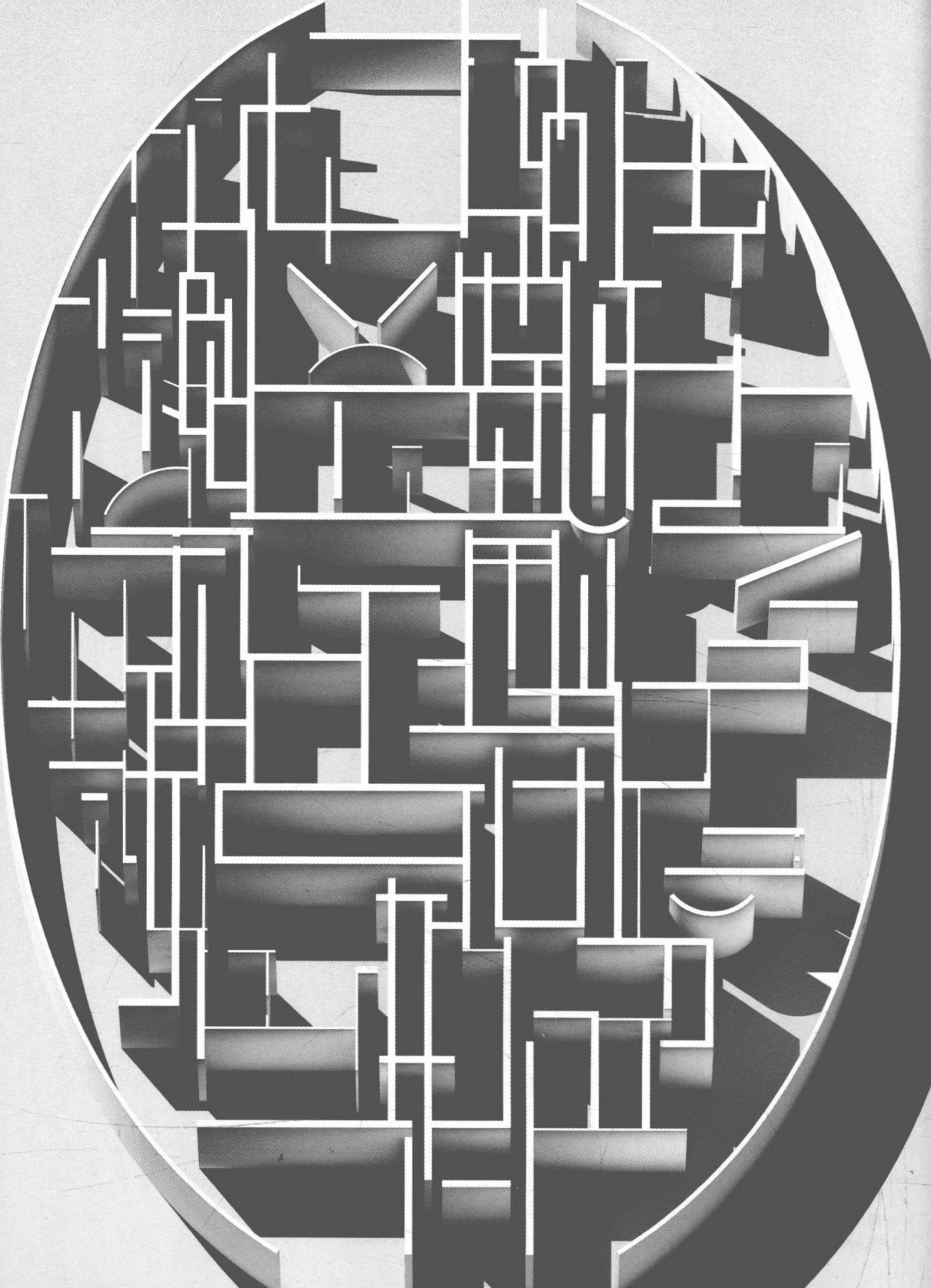


绘画与建筑都使用点、线、面来进行表达

Painting and architecture both use dots, lines, and planes as expression approaches

左图：从《有淡色块的圆形构图》绘画中抽取的空间组成图

Left: Spatial composition diagram extracted from *Oval Composition with Light Colors*



导读 Introduction

在绘画中，点、线、面的关系，或许只是作为一种图案的构成方式来进行操作，但是，在建筑学的范畴里，点、线、面却是一系列构成空间的示意符号。当建筑师面对表面看上去是由点、线、面构成的“图案”的图纸时，其本人从中所读取的一定是一系列拥有空间和功能含义的内容，也是包含有建造指向的内容。譬如：“点”可能指向柱子，“线”在图纸中可能指向墙，而“面”可能表示屋顶……于是，当建筑师面对点、线、面所构成的“图案”时，其自身瞬间产生的是三维层面的理解。确切地说：一个平面图对于建筑师而言，平面中所呈现的点、线、面本身，是一个能够让人感觉到纵深的空间世界与图形，而二维的平面图只不过是认知三维世界的一个转换。

在建筑师的眼里，画面中的“形”本身，拥有着多意的存在。同时，对于平面图而言，也不像一般意义上的绘画那样具有透视层面的进深感（这种进深感源自文艺复兴以来的透视法则）。但是这些没有进深感的平面图本身事实上能够也可以视为：具有空间性和身体性意义的空间图形。如果从这样的理解方式再去观察绘画本身，不难发现：作为界定绘画本身画面的四角边框，其实是对“世界”片段疆域的裁剪，四角边框本身所构成的，是通向另一个“世界”领域的窗口。对于绘画而言，四角边框所截取的实际上还是“客观对象”（古典绘画）及“无客观对象”“主观对象”（现代绘画）世界的场所与范围。这种绘画世界中“框景”的思考其实与建筑在大自然中以“框景”的举动来界定“建筑场地”范围的行为本质上如出一辙。沿着这样的理解，接下来我们从20世纪的现代绘画中选取35个实例，从绘画“框景”与建筑界定场地相一致的视点出发，寻求绘画与建筑二者在空间层面上的关联。

As for painting, relations among dots, lines, and planes, may be operated only as a pattern formation. Yet in the realm of architecture, dots, lines, and planes are a series of signs constituting space. When architects face the pattern design seemingly made up of dots, lines, and planes, they actually read a series of contents with space and function meanings, and also building indication. For example, "dots" may refers to pillars, "lines" refers to walls, and "planes" refers to roof... Therefore, when architects face the "patterns" made up of dots, lines, and planes, they instantly extend three-dimensional understanding. To be exact, dots, lines, and planes in a plan are space world and figure enabling depth to architects, while the two-dimensional plan is merely a transition to three-dimensional world cognition.

From architects' point of view, the "form" in the painting has a presence in multiple meanings. At the meantime, the plan is not like the traditional painting featured with perspective depth either (derived from perspective rules since Renaissance). Yet, these plain plans can actually be regarded as three-dimensional patterns with spatial and physical significance. Following similar thinking approach, it's not hard to find that painting's frame is in fact the crop of "world". What's defined by the frame, is a window opening towards another "world". As for painting, quadrangular frame also defines the worlds' realm and territory of "objective object" (classical painting), "non-objective object", and "subjective object" (modern painting). This "framed view" in painting is just like buildings framing views in nature to define "architecture site". Along this understanding, we then selected 35 modern painting samples in the 20th Century. Based on the viewpoint that painting "framing view" corresponds with architecture defining site, we intend to seek correlation between painting and architecture at space level.

左图：《有淡色块的圆形构图》绘画的空间关系图

Left: *Oval Composition with Light Colors* spatial diagram

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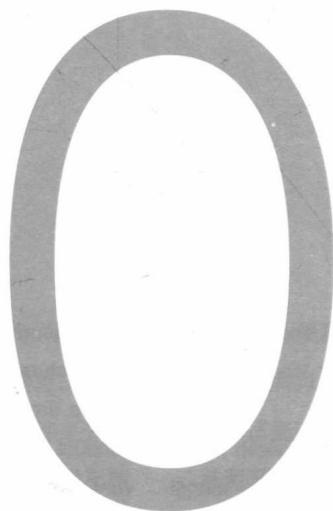
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绘画与建筑关系的思考

Thoughts on correlation between painting and architecture

绘画所呈现的世界是画家大脑中所想要表达的一种意识空间，建筑师在进行建筑平面设计时，同样也是依据意识空间对空间进行一个划分的过程。无论从平面或立面的角度出发，绘画与建筑实际上都在通过线与线之间的关系对空间的构成进行指向，而绘画与建筑这两者在这个层面上，事实上已经获得了在本质上的统一。

The world presented by painting is an ideological space in painter's head. When architects do the graphic design, they also go through the similar space division process based on ideological space. Whether starting off with plan or facade, painting and architecture are basically using relation between the lines to indicate space combination. Actually painting and architecture have achieved unity in nature.

之所以提及“绘画与建筑”这个话题，是因为绘画与建筑在本质上有着紧密的关联。建筑师在学习建筑设计之前，通常要先进行绘画练习，如速写、素描等，这似乎与绘画的学习过程相似。在学习了速写、素描等传统绘画形式的基础上，建筑学的教学还要转化为横、竖线条等制图方面的练习，这种制图的练习是一种空间表述的练习，从这时开始，似乎渐渐与绘画产生了分离。

传统意义上的绘画多是单纯地对“风景”等“客观对象”（古典绘画）具象的对象物进行表现与描绘，而建筑师的练习是一种点、线、面的制图，这两者虽都是在画，但之间存在着很大的差异。在建筑设计中，建筑师所画的草图，本质上就是在画线条，一根线、两根线……而这些线条与传统绘画中线条的意义实际上有所不同。在传统的对于“客观对象”（古典绘画）进行表现的绘画中，比如素描，通常主要进行一系列“具象的造型”的表现，但建筑师所画的每一根线条中，却包含着空间的意味，而这个空间的意味与建筑师大脑中的空间感是相对应的。又譬如，建筑师所画的几条线之间的关系，可以对应为几道墙之

The reason why we mention the topic of "Painting and Architecture", is because they're closely linked in essence. Before architects learn architecture design, they usually conduct painting exercises such as sketches and so on, very much the same as painting learning process. Having acquired traditional painting sketches skills, architecture students are required to do horizontal and vertical lines drawing practice, which is for spatial expression. From this time on, architecture seems to depart from painting.

Traditional painting is more likely to simply describe and render objective objects including "views" and concrete objects, while architects' exercise is drawing dots, lines, and planes. Although both are painting, they're significantly different. As in architecture design, the sketches by architects are actually line drawings, one line, two lines, and so on... Nevertheless, these lines have different meanings than in traditional paintings. For example, sketches in traditional paintings themed "objective objects", are to present a series of "concrete forms"; yet every line drawn by architects contains space meanings corresponding to the sense of space in architects' minds. For another example, relationship between the lines by architects may echo with spaces between a few walls. A horizontal line and two vertical lines in a plan can be

间的空间关系。建筑师同样是画一条横线、两条竖线，当我们将其置于平面中观察时，它可能就被视为一个平面图，横与竖的线条在其中起到的或许是分隔空间的作用；而当我们将其看作为立面图或者剖面图时，横与竖的线条又可以表达一个屋顶与楼板和地面之间形成的空间关系。

由此，建筑师的绘与画和传统绘画中“风景”的绘画本质上是根本不同的，而这个不同，其实也是古典建筑 and 现代建筑之间存在的一个重要不同。古典建筑虽然具有空间，也在满足使用，但其更主要是在表现其丰富的装饰性。

20世纪之后，物理学的新发现，相对论以及所谓关于时间、空间理论的出现，特别是伴随着摄影的出现与普及，通过绘画将某一刻凝固瞬间的意义失去了。相机可以瞬间将某种场景拍摄记录下来，于是人们对绘画究竟该表现什么提出了质疑和思考。

在这个时期，出现了一个与建筑新观念的发展密切相关、在现代绘画发展过程中起重要作用的“立体主义”流派，其艺术实践旨在探讨能否将时间的成分加入到绘画中。

seen as space partitions, and also can present the space formed by roof, floors and ground in facade or section.

Thus, drawing by architects and painting by traditional landscape painters are fundamentally different. And this difference also exist between classical architecture and modern architecture. Although classical architecture provides plentiful space meeting functional requirements, its rich decorative characters are more critical.

Entering into 20th Century, along with new Physics discoveries, Relativity theory and so-called time-space theories, especially invention and popularisation of photography, the significance of freezing the specific moment by painting is completely lost. Cameras can instantly shoot and record some scenario, so people begin to question what painting should present in the new era.

During this period, Cubism was born. It's closely related to architecture's new concept development, meanwhile playing an important role in modern painting advancement. Its artistic practice aims to explore the possibility of adding time element into painting.

Early Cubism was derived from Paul Cézanne's art

早期立体主义是从塞尚的艺术观念中发展而来的，塞尚并不是在对风景进行一个具象的描绘，他认为，世界是由几何学形体构成的，比如树是由圆锥或三角形构成的，这个世界总是可以由一些几何体表达出来。立体主义在塞尚的基础上，将客观的物体进行几何学处理。不过在那个时代，在从具象到非具象的转化过程中，画家自身的理解仍然存在一些偏差，有的画家力图将这个转化后的非具象物呈现出某种矿物质的形态。如布拉克的绘画《画了节拍器的静物》中，画面呈现出一种如同矿石的组合状态，这与20世纪初期许多艺术家以矿石、草木、枯萎的树干等为描绘的对象物的情绪是一致的。

立体主义的作品中还有一个原则就是在描绘一个物体时，不再只从一个固定角度去观察，而是将从不同角度观察的结果呈现在同一画面中，强调其“共时性”，如毕加索以人脸为对象的创作，运用格式塔心理学，对从不同角度观察到的脸，进行一种视觉上与知觉层面的游戏。

立体主义的发展分为三个阶段，第一阶段是早期立体主义，画面的表现较为具象和躁动。换句话说，

concept. Paul Cézanne didn't give concrete depiction of the landscape, instead, he thought the world is made up of geometrical forms, such as the tree is cone or triangle, and the whole world can be presented by a number of geometrical blocks. On the basis of Paul Cézanne's achievement, Cubism did geometrical transition on the objective objects. However, in that era, there were still some deviations in some painters' understanding of concrete-to-abstract transition. Some sought after mineral form for the abstract object after conversion. In Georges Braque's Painting Still Life with Metronome, it shows a combination of ore-like state, which went with the trend of many artists in the early 20th Century depicting objects such as ores, vegetation, and withered trunks.

There is another rule in Cubism works - "synchronic" is emphasised. Painters didn't only observe the object from one fixed angle, but also presented the different angles in one painting. Picasso's face drawings are well known for using Gestalt psychology, playing a visual and perceptive game with faces from various perspectives.

There are three stages of Cubism development. First stage is early Cubism, relatively concrete and agitated. In other words, audience can still tell the figure or object's

就是从画面中仍可以辨析到所描绘的人或对象物的形态；第二阶段是中期立体主义，此阶段的画面相比前一阶段规整了许多，但仍存在一些斜线，所描绘的人或对象物的形态也不那么容易辨析；而第三阶段是所谓的后期立体主义，这一阶段实际上是奥赞方和柯布西耶等人所主张的纯粹主义，此时期的画面变得十分几何化，通过计算，依据数的关系来描绘对象物。

谈到数这个层面，似乎所有的立体主义的绘画，即便是第三阶段的后期立体主义，其实其绘画本身实际上还是不够纯粹，因为不论从哪个层面来看，那些立体主义绘画中实际上还是能够看到“像”与变形了的“像”的存在。

绘画中的最纯粹者当属俄国画家马列维奇，他的至上主义绘画将绘画中的一切“像”加以涂抹，将所有一切转化为纯粹的方、圆等几何形体，并以涂抹掉“圣像”的画中人物而宣告“无对象”绘画即：“无客观对象”=“主观对象”（现代绘画）的开始。尽管其部分思想还是延续着塞尚的主张，但是绘画本身“无客观对象”的主张，迈出了连塞尚都难以突破的“对象物变形”的疆域。

form from the painting. Second stage is mid-Cubism, more regular compared with last stage, but still some slashes; the shape of figure or object is not that recognisable. As for the third stage, post-Cubism is actually Purism claimed by Ozenfant and Le Corbusier. The image becomes very geometric, object's proportion is depicted by calculation.

Speaking of numbers, it seems all Cubism paintings are not pure enough, even the third stage post-Cubism. Because no matter from which level, those Cubism paintings were still able to show the "image" and transformed "image".

The purist painting is undoubtedly by Russian painter Kasimier Severinovich Malevich. His suprematism works turn all "images" into pure geometric blocks like cube, sphere, etc.. He even announces "non-object" painting is namely the start of "non-objective object", "subjective object" (modern painting) by erasing the figures in "ikon" painting. Although he ideologically extends Paul Cézanne's ideas, the declaration of painting "non-objective object" makes a breakthrough of "object transformation" territory that even Paul Cézanne couldn't achieve.

Dutch De Stijl artists Mondrian and Doesburg can be