

百年经典建筑艺术理论英汉对照读物

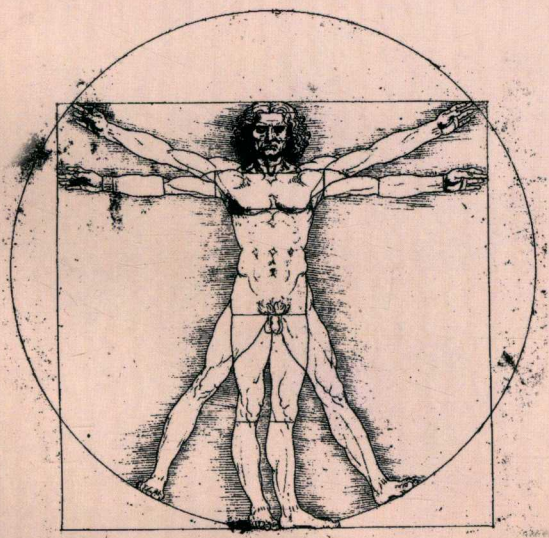
THE ARCHITECTURE OF HUMANISM
A Study in the History of Taste

人文主义建筑艺术

一项关于审美趣味演变历史的研究

[英国]杰弗里·斯科特 (Geoffrey Scott) / 著

吴家琦 / 译



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艺术也和人生一样，最重要的课题是懂得正确地放弃和牺牲一些东西。

——杰弗里·斯科特

Preface

The scope of this book requires a word of explanation, since from a very simple purpose it has developed to a rather complicated issue. My intention had been to formulate the chief principles of classical design in architecture. I soon realised that in the present state of our thought no theory of art could be made convincing, or even clear, to any one not already persuaded of its truth. There may, at the present time, be a lack of architectural taste: there is, unfortunately, no lack of architectural opinion. Architecture, it is said, must be 'expressive of its purpose' or 'expressive of its true construction' or 'expressive of the materials it employs' or 'expressive of the national life' (whether noble or otherwise) or 'expressive of a noble life' (whether national or not); or expressive of the craftsman's temperament, or the owner's or the architect's, or, on the contrary, 'academic' and studiously indifferent to these factors. It must, we are told, be symmetrical, or it must be picturesque—that is, above all things, unsymmetrical. It must be 'traditional' and 'scholarly,' that is, resembling what has already been done by Greek, Roman, Mediaeval or Georgian architects, or it must be 'original' and 'spontaneous,' that is, it must be at pains to avoid this resemblance; or it must strike some happy compromise between these opposites; and so forth indefinitely.

· II ·

If these axioms were frankly untrue, they would be easy to dismiss; if they were based on fully reasoned theories, they would be easy, at any rate, to discuss. They are neither. We have few 'fully reasoned' theories, and these, it will be seen, are flagrantly at variance with the facts to be explained. We subsist on a number of architectural habits, on scraps of tradition, on caprices and prejudices, and above all on this mass of more or less specious axioms, of half-truths, unrelated, uncriticised and often contradictory, by means of which there is no building so bad that it cannot with a little ingenuity be justified, or so good that it cannot plausibly be condemned.

Under these circumstances, discussion is almost impossible, and it is natural

前言

关于这本书所涉及的范围,我需要在先说几句话,解释一下。这本书是从当初一个很简单的想法开始,结果是一发不可收拾,演变成一个相当复杂的课题。我最早的想法就是打算把古典建筑的设计问题,归纳总结出几条概括性的原则,但是很快便发现,在目前的思想状态下,现有的任何一种艺术理论,都无法让那些对这些理论原则毫无思想准备的人信服,甚至能把我自己的理论说清楚恐怕都成问题,除非读者在此之前已经认同并采取了同样的立场。在今天,我们的社会和我们的民众,或许缺乏关于建筑艺术的审美趣味,但是不幸的是,关于建筑艺术问题,目前绝对不缺乏任何自以为是的武断看法。有人认为,建筑艺术必须要“表现出它的使用目的”;有的说,建筑艺术必须要“表现出它的真实建造结构”;有的说要必须“表现出所使用的建筑材料”;还有的说“要表现出国家民族的生活(无论这种生活是否崇高)”;也有人说“要表现出崇高的生活(无论这种崇高的生活与国家民族有无关系)”;有人说建筑要表现出工匠艺人的秉性和气质,也有人认为需要表现的是投资赞助人或者建筑师的个性;当然也有人持相反的意见,认为建筑应该表现出建筑艺术的纯粹“学术性”,不应该受到上面那些因素的干扰。有人觉得建筑的构图必须是对称的,也有人觉得建筑的构图应该是很符合绘画构图原则的那种造型,亦即不对称的构图。有人坚信建筑必须是具有“传统”建筑的特征,必须显现出深厚的“学养和功力”,换句话说,就是建筑物必须看上去与过去在希腊时期、罗马时期、中世纪、甚至是英国乔治时期出现过的那些建筑有明显形似的地方;也有人则坚持认为,建筑必须是“具有原创性”的艺术创作,必须“具有水到渠成般的自然”,也就是说设计人要绞尽脑汁地避免任何与前人相似的地方;又或者从刚刚说到的两个极端中间找到一个皆大欢喜的折中方案等等,不一而足。

如果说上面这些为很多人所接受的理念是完全错误的,那么,我们反驳起来也不会是什么难事;如果说这些言论都是经过严格推理得出的正确结论,那么我们在深入讨论它们的时候,也应该是很容易的。但是,这两种情况都不是。我们很少有机会看到“经过充分的理性分析、推导”所得出来的理论。看到的各种理论都不加掩饰地与需要解释的事实相背离。我们生活中所接触到的,都是建筑艺术上流传下来的一些习俗、零零碎碎的传统片断、各种小把戏和花样、先入为主的偏见,当然最主要的就是上面提到过的那些人云亦云所形成的公理。这些公理都是一些真假混杂的东西,也与我们所关心的问题没有什么直接关系,也没有经过缜密的思考和甄别,而且常常是彼此矛盾的。如果根据这些公理来对建筑艺术进行评判,那么,我们根本找不出一座建筑物,说它是那样的糟糕,以至那上面的任何一个巧妙细节都无法获得合理化的解释,同时我们也找不出一个建筑,说它是那样的优秀,以至那上面的细节让人似乎根本无从加以指责。

在这样一种情形下,正常的讨论无法进行下去;这样产生的批评也自然而然地就变为陈

that criticism should become dogmatic. Yet dogmatic criticism is barren, and the history of architecture, robbed of any standard of value, is barren also.

It appears to me that if we desire any clearness in this matter, we are driven from a *priori* aesthetics to the history of taste, and from the history of taste to the history of ideas. It is, I believe, from a failure to appreciate the true relation of taste to ideas, and the influence which each has exerted on the other, that our present confusion has resulted.

I have attempted, consequently, in the very narrow field with which this book is concerned, to trace the natural history of our opinions, to discover how far upon their own premisses they are true or false, and to explain why, when false, they have yet remained plausible, powerful, and, to many minds, convincing.

This is to travel far from the original question. Yet I believe the inquiry to be essential, and I have sought to keep it within the rigorous limit of a single argument. On these points the reader will decide.

So far as this study is concerned with the culture of the Italian Renaissance, I am indebted, as every student must always be indebted, primarily to Burckhardt. I have profited also by Wöfflin's *Renaissance und Barock*. To the friendship of Mr. Bernhard Berenson I owe a stimulus and encouragement which those who share it will alone appreciate. Mr. Francis Jekyll of the British Museum has kindly corrected my proofs.

5 VIA DELLE TERME,
FLORENCE,
February 14, 1914.

词滥调的教条。教条化的批评是一片不毛之地,没有什么意义,而建筑艺术的历史在缺乏价值标准的情况下,也就跟着变得一样贫瘠了。

在我看来,如果我们想在这个问题上得到任何比较清晰的概念,那么我们就必须让自己远离纯思辨美学中的那些假设和前提,把关注的重点转移到人们审美兴趣的发展过程上来,在审美兴趣的发展过程中找出审美理念的发展过程。我相信,正是由于我们不能正确地判断人们的审美兴趣与审美理念之间的关系,不能正确了解二者之间存在的相互影响,因此才会有我们今天的各种思想的混乱。

从这个想法出发,我努力把这本书讨论的主题限定在一个比较狭窄的范围里,追踪一下在欣赏建筑艺术时我们个人审美兴趣喜好的发展脉络,看看这些观点本身有哪些是正确的,哪些是错误的。如果是错误的,我就努力找出原因,说明为什么这些错误的观念仍然给人一种好像很有道理的样子,仍然很有影响力,而且为什么仍然会有不少人对它深信不疑。

这个目标距离我最初的简单问题已经相当远了,但是我觉得这种探究还是很有必要的,我也努力把这种探究严格地限定在一个简单的论述范围之内。读者可以在这些方面作出判断。

这本书所关注的主要内容是意大利文艺复兴时期的文化,如同这个领域里的每一位深受柏克哈特(Burckhardt)影响的学生一样,我也是深受其惠,同时我也从沃尔夫林(Wölfflin)教授的著作《文艺复兴与巴洛克》(*Renaissance und Barock*)中受益匪浅。与柏哈德·贝伦森先生(Mr. Bernhard Berenson)的友谊让我得到资助和鼓励。凡是得到过他的鼓励的人们都会赞同我的说法,对这些资助与鼓励仍然心存感激。大英博物馆的弗朗西斯·泽凯尔先生(Mr. Francis Jekyll)热情地校阅了我的手稿。

一九一四年二月十四日
于佛罗伦萨

Preface to the Second Edition

An epilogue at the end of the volume contains what I have wished to add in this edition.

There are a few changes in the text; but these do not affect the argument of the book.

G.S.

March 1924

第二版前言

在本书第二版的最后,我添加了一段后记,用来说明一下我希望借此机会所增添的一些内容。

在原书的行文上,我对个别的字句做了一些更动,但是这些更动对本书原来的论点与论据均没有任何影响。

杰弗里·斯科特
一九二四年三月

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建筑物是一面能够反映出我们自己的镜子。

——杰弗里·斯科特

INTRODUCTION

The Architecture of Humanism

‘Well-building hath three conditions: Commodity, Firmness, and Delight.’ From this phrase of an English humanist^[1] a theory of architecture might take its start. Architecture is a focus where three separate purposes have converged. They are blended in a single method; they are fulfilled in a single result; yet in their own nature they are distinguished from each other by a deep and permanent disparity. The criticism of architecture has been confused in its process; it has built up strangely diverse theories of the art, and the verdicts it has pronounced have been contradictory in the extreme. Of the causes which have contributed to its failure, this is the chief: that it has sought to force on architecture an unreal unity of aim. ‘Commodity, firmness, and delight’; between these three values the criticism of architecture has insecurely wavered, not always distinguishing very clearly between them, seldom attempting any statement of the relation they bear to one another, never pursuing to their conclusion the consequences which they involve. It has leaned now this way and now that, and struck, between these incommensurable virtues, at different points, its arbitrary balance.

Architecture, the most complex of the arts, offers to its critics many paths of approach, and as many opportunities for avoiding their goal. At the outset of a fresh study in this field, it is well, at the risk of pedantry, to define where these paths lead.

Architecture requires ‘firmness.’ By this necessity it stands related to science, and to the standards of science. The mechanical bondage of construction has closely circumscribed its growth. Thrust and balance, pressure and its support, are at the root of the language which architecture employs. The inherent characters of marble, brick, wood and iron have moulded its forms, set limits to its achievement, and governed, in a measure, even its decorative detail. On every hand the study of architecture encounters physics, statics, and dynamics, suggesting, controlling, justifying its design. It is open to us, therefore, to look in buildings for the logical expression of material properties and material laws. Without these, architecture is impossible, its history unintelligible. And if, finding these everywhere paramount, we seek, in terms of material properties and material laws, not merely to account

[1] Sir Henry Wotton, *Elements of Architecture*. He is adapting Vitruvius, Bk. I. chap. iii.

人文主义的建筑艺术

“好”的建筑有三个条件：实用、坚固和令人愉悦。”从一位英国人文主义学者^[1]的这句话出发，我们可以建立起一套建筑理论。建筑艺术是三个不同的目的汇集到一起之后所形成的焦点。三者以一种单一的方法混合在一起；通过一个单一的结果而同时实现。但是，这三个目的中的每一个，仍然保持有自己根深蒂固的特点，彼此各不相同，其对立的性质根本无法融和。建筑艺术理论就是在这个建筑物的生成过程中迷失了自己，形成了奇怪的截然不同的理论，且各种理论所得出的结论彼此矛盾，有的甚至是无法调和的对立。导致这些问题的原因是多方面的，但是其中最主要的一点就是：建筑理论试图在把三个彼此冲突的目标很不现实地强行扭在一起，试图形成一个单一的统一目标。在“实用、坚固和美观”这三种不同价值之间，建筑理论很不自信地摇摆不定；在很多情况下，理论家并不能清醒地了解自己在其中的左右摇摆，也不能很明确地在自己的理论中对三者加以区别。当前的理论很少试图说明其中的某一个方面与另外两个方面的关系，更不会去深入探究每一个方面各自发挥作用时会导致的结果。这些理论一会儿偏向其中的一个要素，一会儿又偏向另一个，在这三种有着不同衡量标准的元素之间，很武断地选择其中某一种状态，从而取得暂时的平衡。

建筑艺术是所有艺术形式当中最为复杂的一种，它为建筑艺术理论的研究提供了众多的途径与方式，同时也存在着同样众多的歧途与陷阱。在进入到这个领域开始我们全新的探索之前，还是让我们先看看这些不同途径都会把我们引导到什么地方吧。虽然这样做似乎有点迂腐及卖弄学问之嫌。

建筑要求“坚固”，这是不可或缺的。这项要求把建筑与科学联系起来，也让建筑必须要合乎科学的标准。建筑施工中涉及的机械、力学等具体操作手段，直接限制了建筑艺术的发展与成长。作用在建筑上的张力与对于张力的抵消，压力与承受压力的支撑物等，它们都是建筑艺术语言的根本来源。石头、砖瓦、木头、铁件的固有性质让使用这些材料的建筑艺术，逐渐发展出自己的形式，同时也限制了建筑艺术的发展范围。在某种程度上，这些建筑材料的使用方式也决定了建筑装饰艺术的细节。从各个方面来讲，建筑艺术的研究都会遇到物理学、静力学和动力学等问题，这些问题的研究给了建筑设计一些启示，给了一些必须遵循的规则，同时也证明了某种设计的合理性。因此，从建筑物本身寻找出建筑材料的性质与物理规律的逻辑表现形式就成为我们自己的任务。离开了建筑材料的物理性质与规律，建筑艺术就无从谈起，建筑历史也就成了无法理解的东西。了解到这些问题的重要意义，如果这

[1] 亨利·华顿爵士《建筑艺术的基本要素》。他是根据维特鲁威的著作第一卷第三章的内容作出自己这个说法的。

for the history of architecture, but to assess its value, then architecture will be judged by the exactness and sincerity with which it expresses constructive facts, and conforms to constructive laws. That will be the scientific standard for architecture: a logical standard so far as architecture is related to science, and no further.

But architecture requires 'commodity.' It is not enough that it should possess its own internal coherence, its abstract logic of construction. It has come into existence to satisfy an external need. That, also, is a fact of its history. Architecture is subservient to the general uses of mankind. And, immediately, politics and society, religion and liturgy, the large movements of races and their common occupations, become factors in the study. These determine what shall be built, and, up to a point, in what way. The history of civilisation thus leaves in architecture its truest, because it's most unconscious record. If, then, it is legitimate to consider architecture as an expression of mechanical laws, it is legitimate, no less, to see in it an expression of human life. This furnishes a standard of value totally distinct from the scientific. Buildings may be judged by the success with which they supply the practical ends they are designed to meet. Or, by a natural extension, we may judge them by the value of those ends themselves; that is to say, by the external purposes which they reflect. These, indeed, are two very different questions. The last makes a moral reference which the first avoids, but both spring, and spring inevitably, from the link which architecture has with life—from that 'condition of well-building' which Wotton calls commodity.

And architecture requires 'delight.' For this reason, interwoven with practical ends and their mechanical solutions, we may trace in architecture a third and different factor—the disinterested desire for beauty. This desire does not, it is true, culminate here in a purely aesthetic *result*, for it has to deal with a concrete basis which is utilitarian. It is, none the less, a purely aesthetic *impulse*, an impulse distinct from all the others which architecture may simultaneously satisfy, an impulse by virtue of which architecture becomes art. It is a separate instinct. Sometimes it will borrow a suggestion from the laws of firmness or commodity; sometimes it will run counter to them, or be offended by the forms they would dictate. It has its own standard, and claims its own authority. It is possible, therefore, to ask how far, and how successfully, in any architectural style, this aesthetic impulse has been embodied; how far, that is to say, the instincts which, in the other arts, exert an obvious and unhampered activity, have succeeded in realising themselves also through this more complicated and more restricted instrument. And we can ask, still further, whether there may not be aesthetic instincts, for which this instrument, restricted as it is, may furnish the sole and peculiar expression. This is

时我们按照建筑材料的性质以及物理规律来寻找它们对于建筑历史所起到的作用,同时也评估一下这些材料性质与物理规律的价值,那么,建筑艺术的评估与判断就有了它的精确性与真实性,这一点与建筑在建造过程中的方式方法是一致的,同时这种评估与判断也符合建造过程中的物理规律。这便是建筑艺术的科学标准:它是把建筑艺术与科学联系到一起的一种符合逻辑的标准。了解到这一点,对于我们来说已经足够了。

建筑同时也要求自己是很“实用”的。建筑物虽然具备了自身内在的一致性,满足了科学的建造逻辑规律,但这都还不够。建筑之所以会产生,那是因为它必须要满足某种外在的需求。这也是建筑历史中的一项重要事实。建筑是服务于人类的一般需要的。与此密切相关的,便是从社会生活需求中产生的政治与社会、宗教与礼仪、人类的大规模活动与日常的的职业等等,这些都成为建筑艺术的研究内容。正是这些内容决定了人类将会建造什么样的建筑,也在一定程度上决定了这些建筑物应该如何建造。人类的文明历史在建筑上留下了最真实的记录,因为这些记录都会不假思索地留下最客观的痕迹。如果说我们可以认为建筑艺术能够表现机械力学方面的规律,那么我们就同样也可以认定,建筑艺术也可以表现人类的生活。这一点所要求的价值判断标准与前面我们提到的科学方面的标准完全不同。建筑可以根据当初在设计的时候所希望满足的实际要求来进行衡量,看看它是否达到这些目的。或者,由此引申一下,看看当初设定的这些目标都是什么,然后根据这些目标的价值来做一个判断;这都是在采用建筑自身之外的目的作为检验建筑艺术的尺度,来衡量这些建筑是否达到最初的要求。到目前为止,我们在这里所说过的两个问题,实际是两个根本不同的问题,后面一个涉及道德的问题而前面一个则没有,但是二者都来自同一个根源,那就是建筑服务于人的生活,而且只能是来自于这个根源,也就是沃顿爵士所说的“好的建筑必须具备的三个条件”中,属于“实用”的那一个条件。

建筑也要求“令人愉悦”。这一要求实际上是已经被交织在实用和坚固这两条里面的了,它让我们追踪到第三个要素,是与其他要素不同的另外一个要素,也就是抛开任何功利考虑而单纯追求美观的意愿。需要强调一点,这里追求美观绝对不会是一个纯粹的唯美主义的结果,因为建筑必须要与实用等很具体的功能需求发生互动。不可能脱离实际而成为纯思辨活动。尽管这个结果不是纯粹的唯美主义的产物,但是它的初始追求却是一种唯美主义的冲动,这种追求美的冲动,与建筑活动中其他那些也必须同时满足的各种要求是很不一样的。就是因为有了对于美的追求这样一种冲动的存在,建筑才成为艺术的。这是一种与其他技能完全不同的才能,也算是人类的一种本能。这种能力有时候会从与坚固有关的力学中获得启发,有时会从实用中得到灵感,但是有时候也会与它们发生矛盾,抑或它也会对由坚固和实用两项要素所决定的建筑形式产生不满。它有自己的标准,它也想施展出自己的权威。这种出自唯美主义美学的初始冲动在其他艺术领域里是不受任何阻碍限制的,可以在艺术创作中自由地发挥自己的作用,但是在建筑艺术中,无论是哪一种建筑风格,这种美学的追求会受到建筑物这种更为复杂媒介的各种制约,因此,我们有理由会问,在建筑艺术中,这种美学的初始冲动能够实现到什么程度?或者更引申一步,我们可以追问:是否根本就不需要那个美学的追求与能力,单凭建筑本身的制约就能从中产生出属于建筑自己独特且唯一的表现形式呢?从最严格的意义上来讲,这就要求把建筑当作是一种艺术来