

## 从西方建筑“画意”美学的发展看景观设计与城市设计和建筑的联系

### Examining the Relationship between Landscape Architecture as well as Urban Design and Architecture



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#### 摘要

通过考察18世纪后期以来画意美学的发展,尤其是它在20世纪对于城市规划和建筑设计的影响,将有助于我们认识现代建筑发展过程中景观设计、建筑设计和城市设计三者之间的互动与联系,并在此基础上重新审视景观设计学的重要性。笔者认为,20世纪画意美学发展的历史见证了城市设计、建筑和景观等学科之间的互动。它还将进一步启发我们在面对人类生存环境的种种新问题时进行学科间“跨越边界”的思考。

#### 关键词

画意;景观;市镇景观;街道画意;新粗野主义

#### Abstract

An overview of the development of picturesque aesthetics in the late 1800s, particularly its influence upon urban planning and architectural design in the 20th century, will shed light on our understanding of the interaction and connection of landscape architecture, architecture and urban design disciplines in the development of modern architecture; further, it will drive us to rethink the significance of landscape architecture in the contemporary study and construction of built environment. The developing history of picturesque aesthetics in the 20th century has witnessed the interaction among the disciplines of urban design, architecture and landscape architecture. It will further inspire us to think "crossing boundaries" between different disciplines on the variety of new issues associated with the living environment of human beings.

#### Key words

Picturesque; Landscape; Townscape; Street Picturesque; New Brutalism

在西方美学中,“画意”(Picturesque)是一个非常重要的概念,在艺术上它不仅影响到风景绘画,也影响到园林和景观设计,甚至建筑设计和城市设计。目前,中国建筑院校多将景观设计、建筑设计和城市规划分为边界分明的不同科系,但考察18世纪后期以来画意美学的发展,尤其是它在20世纪对于城市规划和建筑设计的影响,将有助于我们认识现代建筑发展过程中三者之间的互动与联系,并在此基础上重新审视景观设计学的重要性。

“画意”美学强调粗糙、错综复杂、颓圮,而非平整光洁的审美价值。它兴起的历史上有两位不能忽视的人物,第一位是威廉·吉尔平(1724-1804)。1768~1776年间,吉尔平多次到英国旅行,并用水彩和水墨记下了他的观察。<sup>[1]</sup>据爱丽森·帕尔玛所编的《浪漫主义艺术和建筑历史辞典》所述,“吉尔平开始关于美学的写作,主要关注风景绘画和画意的思想,这在浪漫主义的画家和建筑师中变得普遍。1768年他发表了著作《论版画》,从中我们可以找到有关画意的最初定义。对于吉尔平来说,画意经常涉及到一个专门表现粗糙的或颓圮的建筑表面或大地上一条错综复杂的线条的图像的质感,而不是一个平整光洁的外观。”<sup>[2]</sup>

画意美学发展史上第二位重要的理论家乌维达尔·普莱斯爵

士(1747-1829)在其《论画意》一书中将画意一词扩展,替代了由爱尔兰政治家和哲学家埃德蒙·伯克(1729-1797)所定义的“美丽”(Beautiful)和“崇高”(Sublime)两个概念。在其1756年出版的名著《论崇高与美丽的概念起源哲学探究》一文中,伯克将人们看到平整、圆滑且尺度略小的物品时所获得的感受称为“美丽”,而将面对粗糙、棱角分明且庞大的物体时所产生的惊悚感称为“崇高”。既拒绝美丽和它对古典对称的青睐,也拒绝崇高和它对宏壮的迷恋,普莱斯认为画意介于这两类概念之间。于是画意美学崇尚景观的不规则和粗糙,但又通过绘画方式将这种不规则性限定在安全范围之内,避免了任何由于自然导致的威胁感或压迫感。<sup>[3]</sup>

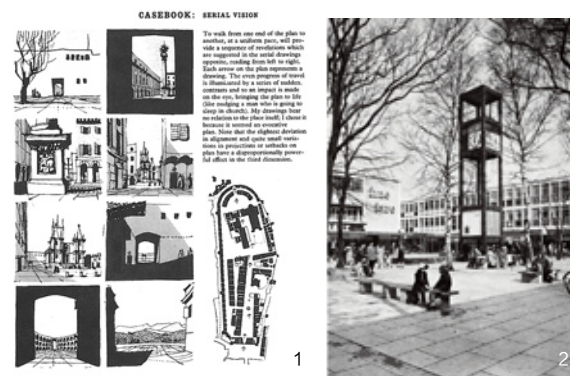
19世纪以来,画意美学在现代主义建筑的发展过程中曾经扮演了积极的角色。彼得·柯林斯在其《现代建筑中变化着的理念》一书中曾独辟一章来讨论画意思想对现代建筑的影响。在他看来,这一影响表现在对古典主义以及当时的帕拉蒂奥主义(Palladianism)的比例、对称等建筑原则的突破和对非规则的自由构图的鼓励。如他所说:“在18世纪,非对称只与画意相关,而与美无涉。(在19世纪)它最终被许多人视为构图的一种既

Picturesque, a very important concept in western aesthetics, has influenced not only on landscape painting, but also garden and landscape design, and even architectural and urban design. Currently, landscape architecture, architecture and urban planning are three separate departments in most architectural schools in China, each has its marked boundary. However, an overview of the development of picturesque aesthetics in the late 1800s, particularly its influence upon urban planning and architectural design in the 20th century, will shed light on our understanding of the interaction and connection of the three disciplines in the development of modern architecture; further, it will drive us to rethink the significance of landscape architecture in the contemporary study.

Picturesque aesthetics emphasizes values of roughness, complexity, broken surface and ruggedness. In the history of its emergence, William Gilpin (1724-1804) must not be ignored. From 1768 to 1776, Gilpin had been travelling in England for many years, recording his observations with watercolors and inks.<sup>[1]</sup> According to the *Historical Dictionary of Romantic Art and Architecture*, edited by Allison Lee Palmer, “Gilpin began to write about aesthetics, mainly focusing on landscape painting and the idea of the picturesque, which became popular among romantic painters and architects... *Gilpin’s work Essay on Prints*, published in 1768, is where we find the original definition of this term. To Gilpin, the picturesque often dealt with textures in an image that focused on a rough or broken building surface, or an intricate line of the land rather than a smoothly polished appearance.”<sup>[2]</sup>

Another important theorist in the history of picturesque aesthetics development is Sir Uvedale Price (1747-1829). In his essay *On the Picturesque*, Price took the word “picturesque” as an alternative to the categories of the beautiful and the sublime. Defined by Edmund Burke, the Irish politician and philosopher, in his book *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* published in 1756, the beautiful refers to the feelings people acquire at the sight of smooth, even and delicate things, while the sublime refers to the great, awesome and horrifying. Picturesque to Price is between the two concepts of rejecting the beautiful and its favor of classics, and refusing the sublime and its infatuation with splendor. As a result, picturesque aesthetics praises the irregularity and roughness of landscape while at the same time limits such irregularity within a safe range through painting methods, avoiding any sense of threat or oppression caused by nature.<sup>[3]</sup>

Since the 1900s, picturesque aesthetics had played an active role in the development of modernist architecture. In his book *Changing Ideals in Modern Architecture*, Peter Collins put aside a whole chapter discussing the influence of the picturesque idea on modern architecture. To him, such influence can be found in breaking away from the proportion, symmetry and other architectural principles of classicalism and then the Palladianism, as well as encouraging the irregular and free composition. He commented, “in the eighteenth century asymmetry was considered as having nothing to do with beauty, but as having relevance only to the picturesque, (in the nineteenth century) it was eventually regarded by many as an established principle of composition, and hence accepted unquestioningly as one of the basic rules of art... the most perspicacious theorists were not slow to realize the potential advantages stemming from such freely designed shapes. Uvedale Price had early remarked on the fact that by simply insisting that window should face the best view, one could inspire an architect inventing a number of picturesque forms and combinations which might never have occurred to him. Repton went even further, and pointed out that irregularity is not only eminently pictorial, but often the handiest manner of accommodating a variety of sizes and shapes for rooms, and permitting additions with greater grace. Utility and picturesqueness thus is great measure coincided, to such an extent that for the next century it proved almost impossible to distinguish between the two.”<sup>[4]</sup>



1. 戈登·考兰对于街道景观的分析：步移景异。（图片来源：Gordon Cullen, *The Concise Townscape*, p.17）
2. 画意原则应用于城市环境：市镇广场上悠闲的购物者以及保留了树木的史蒂文纳治新城。（图片来源：Nikolaus Pevsner, *The Englishness of English Art*, p.95）

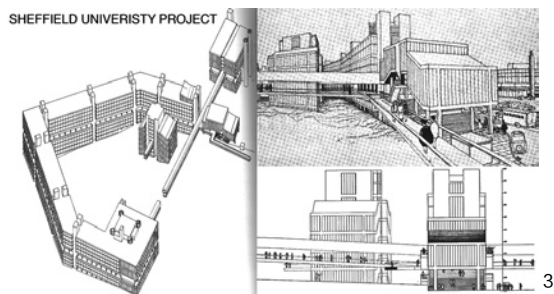
成原则，因此被不容置疑地接受为艺术的基本法则之一……卓有洞见的理论家很快就发现这种自由设计的形体中所孕育的潜在优点。乌维达尔·普莱斯早就指出这一事实，即仅仅坚持将窗户面对最佳景观，就可以促使建筑师发明许多他从未想过的具有画意的形体和组合。瑞普顿更进一步指出，这种不规则性不仅明显有图画感，而且是协调房间多种大小和形状的最便捷的办法，它还允许适度的扩建。适用性和画意性于是在很大程度上取得一致，其程度之大，在此后的一个世纪里，二者几乎难以区别。”<sup>[4]</sup>

进入1940年代，英国的现代主义建筑师们又试图借助画意美学，为当时受“国际式”风格主导的现代建筑和城市设计寻求新路。支持者包括著名的建筑史和艺术史学家、《建筑评论》杂志的主编尼古拉斯·佩夫斯纳爵士（1902-1983）以及《建筑评论》杂志编委会的另外几位成员。

《建筑评论》的报业老板和主编之一胡伯特·德·克罗宁·哈斯廷思首先提倡“街道画意”（Street Picturesque）。他在1944年2月《建筑评论》的编者按中说：“我们现在真正需要做的，（就是）复兴画意的真实理论，并把一个已经存在的观点运用到一个它尚未运用的领域——城市。”<sup>[5]</sup>

1949年12月，哈斯廷思以艾佛·德·沃尔佛为笔名，在《建筑评论》杂志上发表了《市镇景观》一文。他认为柯布西耶的理性主义的和赖特的有机的建筑及市镇设计方法是功能主义的两个分支，而市镇景观运动（Townscape Movement）则介于二者之间，是一种可以取而代之的方法。<sup>[6]</sup>

美国景观设计师威廉·惠斯勒和大卫·里德曾指出：“艾佛·德·沃尔佛对公民设计（Civic Design）的取向做出了进一步的修饰，他将市镇景观称为市镇规划的一种视觉艺术，是英国画意学派景观设计的当代延续。德·沃尔佛视市镇景观的出现为建筑中一种新的激进传统，通过强调‘个性’和显著的差别，与现代运动相决裂。对于市镇景观的早期发展非常重要是与德·沃尔佛的文章相伴的戈登·考兰的《市镇景观案例集》。通过一系列描述性的标题，诸如‘作为扇舞演员之眼’（The Eye as Fandancer）和‘作为善言者之眼’（The Eye as Articulator），考兰展示了新的视觉规划者如何利用眼睛将物理环境视为一种‘整体的艺术’。这样，在20世纪50年代初期，市镇景观已经意指城市设计的一个主题，强调对于环境的视觉感知。这时的一个假设（与当时关于规划的所有假设相似）是，借助一个客观的方法，即通过认知环境中物理要素的并置所产生的情感效果，就可以获得视觉的感知和‘改善’的结果。”<sup>[7]</sup> 惠斯勒和里德提到的戈登·考兰（1914-1994）是《建筑评论》杂志的美术编辑。考兰对市镇景观的分析建立在日常的经验 and 体验基础之上，他的工作



3. 英国谢菲尔德大学扩建竞赛方案（1953）© Alison and Peter Smithson  
3. The proposal for the expansion of the University of Sheffield in England. (1953) © Alison and Peter Smithson

促使市镇景观成为了城市设计的一个方法。

佩夫斯纳早年提倡精准的现代主义建筑，但在1950年代初期，也选择了较不严苛的造型方式。1955年，他在以“英国艺术的英国性”为题的系列讲座中就宣称画意的非正规性是英国文化的本质。<sup>[8]</sup> 这些讲座内容在1956年以同名专著形式出版。佩夫斯纳称：“规划在很大程度上是经济学、社会学、交通工程以及其他各学科的问题，但它也是视觉的问题，如果城市或新城的中心建筑乃至市镇整体最终不能在视觉上令人满意，那就是一种失败……假如英国的规划师们忘记笔直的轴线和人为对称的学院式立面，而从功能性且具有英国特色出发去设计，他们就会成功。”<sup>[9]</sup>

佩夫斯纳逝世后，澳大利亚昆士兰大学教授约翰·麦克阿瑟和博士生马修·艾特奇森整理编辑了他有关市镇景观的笔记，并出版了《视觉规划与画意》一书。他们说：“以佩夫斯纳的笔记为依据，可以追踪他寻找画意‘原则’的起源和结果这一努力的轨迹。他所谓的原则包括复杂性、奇异性、乡鄙性、多样性、对比性、刺激性、非和谐性、粗糙性、突变性以及不规则性。”<sup>[10]</sup>

20世纪50年代兴起的新粗野主义建筑强调拓朴性及意象的可记忆性、材料的原初性、结构的明晰性，其主张也与画意思想有相似之处。佩夫斯纳的学生、著名现代建筑史家雷纳·班纳姆是反对现代主义、形式主义的“不同政见”艺术家们的领路人之一。这些艺术家关注绘画在多大程度上可以摆脱形式。同时他们也反对视艺术为外在于日常生活的东西，反对艺术超越生活而主张生活与艺术的并行。<sup>[11]</sup> 佩夫斯纳在其重要论文《新粗野主义》中指出，史密森夫妇的谢菲尔德大学扩建方案体现了一种新的构图法，即用拓朴学的原则去取代以往建筑学中的几何构图原则。他评论说：“通过分析，可以看出它有构图，但不是基于大多数建筑构图背后那种基本的尺规几何，而是基于拓朴学的直觉。”班纳姆对新粗野主义建筑的定义是：1）作为“意象”所具有的可记忆性；2）明晰地展现结构；3）珍视材料的原初性。<sup>[12]</sup> 在《新

Entering the 1940s, the British modernist architects started to seek an alternative approach in light of picturesque aesthetics to modern architecture and urban design, which was dominated by the “International Style”. Sir Nikolaus Pevsner (1902-1983), a well-known historian of art and architecture as well as the chief editor of *Architectural Review*, and the other members of the editorial board of the journal were the main advocates.

Hubert de Cronin Hastings, the proprietor of *Architectural Review* as well as one of the chief editors, was the first one to advocate “street-picturesque”. He wrote in the Editor’s Note of the February issue in 1944 of the journal “What we really need to do now, (is) to resurrect the true theory of the Picturesque and apply a point of view already existing to a field in which it has not been consciously applied before: the city.”<sup>[5]</sup>

In December 1949, Hastings published an article titled “Townscape” in *Architectural Review* under the pseudonym of Ivor de Wolfe. He considered Le Corbusier’s rationalism and Frank Lloyd Wright’s organic architecture and urban design as two branches of functionalism, asserting the townscape movement was between these ideas, and a method that could replace both concepts.<sup>[6]</sup>

The American landscape architects William M. Whistler and David Reed said: “This civic design orientation was given a further refinement by Ivor de Wolfe who labels townscape as a visual art of town planning that is a contemporary extension of the English picturesque school of landscape design. Wolfe sees the emergence of townscape as a new radical tradition in architecture in that it breaks with the modern movement by emphasizing ‘character’ and significant differentiation. Also important to early development of townscape is Gordon Cullen’s Townscape Casebook which accompanies Wolfe’s article. Through a series of descriptive headings including ‘The Eye as Fan-dancer’ and ‘The Eye as Articulator’, Cullen illustrates how the eye might be used by this new visual planner in seeing the physical environment as an ‘art of the Ensemble’. Thus, by the early 1950s townscape has come to mean a theme of urban design which emphasizes the visual perception of the environment. The assumption that is made at this time (similar to the contemporary assumptions about planning) is that this visual perception and consequent ‘improving’ can be accomplished in an objective manner through an understanding of the emotional effects created by the juxtaposition of physical elements of the environment.”<sup>[7]</sup>

Gordon Cullen, mentioned by Whistler and Reed, was the art editor

of *Architectural Review*. Cullen’s analysis of townscape is based on daily experience and visual perception, his work promoted townscape to be one of the methods of urban design.

Pevsner advocated precise modernist architecture in his early years, but he shifted to the less strict composition method in the early 1950s. In his lecture series “The Englishness of English Art” in 1955, he claimed the irregularity of the picturesque was the essence of English culture.<sup>[8]</sup> These lectures were published in his book with the same title in 1956. Pevsner noted: “Planning is of course largely a matter of economics, sociology, traffic engineering, and so on, but it is also a visual matter, and if in the end the city centre or new town is not visually satisfactory — not only in its buildings but as an urban whole — it is a failure... If English planners forget about the straight axes and the artificially symmetrical facades of the academy, and design functionally and Englishly, they will succeed.”<sup>[9]</sup>

After Pevsner’s death, John MacArthur, professor at the University of Queensland, Australia and Ph.D. candidate Mathew Aitchison edited Pevsner’s notes on townscape, and published *Visual Planning and the Picturesque*. In this book, they said “with recourse to Pevsner’s notes, it is possible to track his attempts to locate the origins and outcomes of picturesque ‘principles’, as he referred to them, principles including intricacy, surprise, impropriety, variety, contrast, piquancy, incongruity, roughness, sudden variation and irregularity.”<sup>[10]</sup>

**Cullen illustrates how the eye might be used by this new visual planner in seeing the physical environment as an ‘art of the Ensemble’.**

The New Brutalist architecture, emerging in the 1950s, emphasizes the memorability of topology and image, the originality of materials, and the clarity of structure, somehow coinciding with the picturesque idea. Pevsner’s student Reyner Banham, a well-known architectural historian, was what John MacArthur called “one of the leading lights” of those “dissident” artists against modernism and formalism. These artists were concerned with how much painting could get rid of form, while at the same time, they opposed the idea of considering art as something outside and beyond the daily life, and believed in the parallel of life and art.<sup>[11]</sup> In his important paper “New Brutalism”, Banham pointed out that the expansion proposal of the University of Sheffield by Mr.

粗野主义》一文中，“意象”是一个核心概念。这个概念指“某种视觉上有价值，但并不必符合古典美学的标准”。

麦克阿瑟认为，由于史观的分歧，班纳姆在讨论粗野主义时极力避免使用佩夫斯纳的关键词“画意”。但麦克阿瑟本人却认为粗野主义与画意有着密不可分的联系。所以他说：“在画景和与地形结合的方面、在使用粗糙质感的材料方面、在作为意象而不是形体方面，粗野主义就是画意。如果我们看乌维达尔·普莱斯最初将画意物体的特性定义为多样的和复杂的，这就意味着不规则物体能提供不同的视角，且因表面的复杂性使得其十分错综。同样，这就限制了对于形式的把握。此外，最重要的是，画意和粗野主义都迷恋普通、日常和丑的，令美学常规担忧的东西。”<sup>[11]</sup>（但在麦克阿瑟后来的著作中，他将文章中的“粗野主义就是画意”改为了“粗野主义是画意的一个发展”。<sup>[13]</sup>）

除了20世纪40年代的“市镇景观运动”，以及20世纪50年代的“粗野主义”建筑，画意美学因其对视觉的复杂性、多样性、非和谐性，以及粗糙性和不规则性的重视，在20世纪60年代之后，还影响到了后现代主义建筑家柯林·罗“拼贴城市”的思想，甚至是文丘里对建筑的复杂性与矛盾性的认识。毫无疑问，这些有关城市和建筑问题的探讨都与对人造环境最终的视觉效果和景观效果的“画意”追求密不可分。20世纪画意美学发展的历史见证了城市、建筑和景观学科的互动。它还将进一步启发我们在面对人类生存环境的种种新问题时进行学科间“跨越边界”的思考。LAF

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and Mrs. Smithson reflected a new method of composition that used the rules of topology to replace the architectural principles of geometric composition of the past. He commented that, “on examination it can be shown to have a composition, but based not on the elementary rule-and-compass geometry which underlies most architectural composition, so much as an intuitive sense of topology.” Banham defined new brutalist architecture as 1) Memorability as an Image, 2) Clear Exhibition of Structure, and 3) Valuation of Materials as Found<sup>[12]</sup>. In his paper “New Brutalism” image is a core concept, meaning the “standards that have visual values but are not necessarily in accordance with classic aesthetics.”

MacArthur believes that it was a divergence of historical conception for Banham to avoid using Pevsner's key word “picturesque”, when discussing Brutalism. However, he believes that there was an inseparable connection between the two concepts. He said, “In its scenographic aspects and integration with the topography, its use of rustic textured materials, in its coherence as image as opposed to form, Brutalism is picturesque. If we look at Uvedale Price's original definition of the qualities of picturesque objects being varied and intricate, what this means is that the object is irregular so as to provide different view points, and that it is intricate in the sense of having a complex surface. This again, limits the apprehension of form. Most of all, the picturesque and Brutalism share a fascination for the ordinary, every day and ugly, for things that disquieten aesthetic norms.”<sup>[11]</sup> (But in MacArthur's later publication, he changed the expression “Brutalism is Picturesque” into “Brutalism is a development of Picturesque”.<sup>[13]</sup>)

Apart from the “townscape movement” in the 1940s and the “Brutalist” architecture in the 1950s, the picturesque aesthetics, with its emphasis on visual complexity, diversity, in harmony, roughness and irregularity, have influenced the post-modernist architect Colin Rowe's idea of “Collage City” and even Robert Venturi's understanding of the complexity and contradiction of architecture. Undoubtedly, these discussions on urban and architectural issues are closely linked to human's pursuing the ultimate visual effects of built environment and the “picture squeness” of landscape effects. The developing history of picturesque aesthetics in the 20th century has witnessed the interaction among city, architecture and landscape discipline. It will further inspire us to think “crossing boundaries” and across the disciplines on the variety of new issues associated with the living environment of human beings. LAF