

從立體派繪畫手法發展空間立體構成的可能性

Possibilities of Spatial Three Dimensional Composition Developed From Cubist Painting

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摘要:空間設計本質上是一種創造性的行爲，帶有高度視覺藝術的成份在內。視覺藝術有多種不同的型式。因同樣爲視覺感受，基本原理而言也就有其共同點，也常有互動關係。例如三度空間的物體常用二度空間的媒材來表現。而二度空間藝術的題材、內容，往往就是畫者眼中所見或心中呈現的三度空間中的事物。

在三度空間中的事物有其位相關係、深度、連貫性、時間性、動態等，加上人(作畫者、觀賞者)的心智中的記憶、邏輯、聯想、推理、思考等行爲共同作用。當這些內容以各種方式、媒材呈現在二度空間上時，這些二度空間中的元素內容就很豐富，不論是顯性或隱性。

設計藝術的內容源自於豐沛的想像力，如何發展永續不絕的創造力成爲一個主要的課題。從一個空間創作的角色及需要而言，爲使設計者能有源源不絕的創意，我們從二度空間的影像如繪畫的各項內容反向發展到三度空間立體構成時，就呈現了相當豐富、新鮮的三度空間可能性。其中遷涉到對繪畫與建築的觀點、類比與轉化，例如建築體驗與繪畫經驗的類比、空間結構與繪畫結構的類比等。

加上純藝術因爲處於高度自由環境下，操作手法、呈現手法相當多樣性，可做爲建築創意某些部份的可能向度，亦成爲空間創作的重要養份之一。

關鍵詞：立體派、立體構成

Abstract: Spatial composition is a type of creative expression which involves the visual arts to a large extent. Both art forms have many modes of representation; both make use of visual perception. Spatial

composition and the visual arts have many points of commonality and interaction: three-dimensional objects are frequently portrayed with two-dimensional media, while the subject and content of two-dimensional works of art are often the representation of a three-dimensional object which the artist sees or has in mind.

Three-dimensional objects are identified by their topology, depth, continuity, time, and motion. People (both artist and spectator) are distinct in their memories, logic, associations, inferences, and philosophy. These two sets of properties act in tandem on the presentation of a subject in two dimensions. When a variety of styles and media is employed, the elements of two-dimensionality become very plentiful, whether this be evident or latent.

Creative design springs from a fecund imagination. Ensuring that creativity is never in short supply is thus a matter of great importance. In terms of the point of view and needs of spatial creation, one means to foster this creativity is to re-create three-dimensional structures from two-dimensional images such as paintings. This allows an abundance of fresh, new spatial compositions. Along the way, all the perspectives, analogies, and transformations of painting and architecture can also be considered: the analogy of experiencing architecture and experiencing painting, the analogy of structure of spaces and structure of paintings, etc.

The fine arts allow a high degree of artistic freedom in execution and presentation. This too offers a new direction for architectural creativity, and could become an essential element of spatial composition. A feature of Cubist paintings is the multiple perspective, which at its inception was a totally new creative concept in the representation of three-dimensionality. It also has much in common with spatial design. This article looks at the analogies between spatial design and paintings in general, and specifically also presents a detailed investigation into the art of the Cubist school in this respect.

Keywords: Cubism, Three Dimensional Composition