

吳良繪 书法·绘画·速写集

人居藝境

有一分夢也就有一分

收穫日積月累如沙

升多去の進就の心創

道中來 一會過路

吴良镛

书法·绘画·速写集

人居藝境

*Wu Liangyong*

Calligraphies, Paintings  
& Sketches

Artistic Realm  
of Human Settlements

Calligraphies

书  
法  
卷

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吴良镛

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代序

《人居艺境——  
吴良镛绘画·书  
法·建筑艺术展》  
前言\*

范迪安  
中国美术馆馆长

\*“人居艺境——吴良镛绘画·书法·建筑艺术展”，于2014年8月29日至9月9日在中国美术馆举办。本文为中央美术学院院长、时任中国美术馆馆长、范迪安先生为展览作的前言。

为吴良镛先生举办一个反映他关于建筑文化思想与书画艺术实践的展览，是建筑界和美术界许多同志多年的心愿。在吴良镛先生本人的大力支持下，中国美术馆和清华大学十分高兴地联袂筹划，使这样一个内容极为丰富、具有“跨界”特点的展览得以呈现。展出作品囊括了吴先生各个时期的绘画、书法作品100余幅，以及菊儿胡同新四合院、曲阜孔子研究院、中央美术学院新校区、江宁织造博物馆、泰山博物馆等六项建筑设计。穿越时间的历史，从平面作品到空间作品的交融，构成了吴良镛先生的艺术世界，让人看到这位建筑大师综合的创造才华和杰出贡献。

吴良镛先生的建筑人生始终伴随着对绘画艺术的挚爱。本次展览从十分珍贵保存至今的上世纪40年代的作品开始，直到晚年的新作，可见吴先生优秀的绘画秉赋和持续的绘画兴致。他在绘画技巧上师法正宗，形成了坚实的造型功力，更把绘画作为观察生活与自然、感受建筑与环境的方式，状物为着抒情，写景同时写心，在行旅中国和踏访世界之际，总是笔耕不辍，以画家和建筑师二者兼备的眼光，画出自己的敏锐感受。无论是水彩还是素描、速写、水墨，取景构图都十分大气、色彩色调十分高级，尤其是探索了西洋绘画块面造型与中国艺术线条表现的两相结合，以水色交融的语言画出浓郁的诗意，呈现出典雅的格调和大师的手笔。

同样，书法也是吴先生艺术人生的重要组成部分。书以言志，书为心声，在他的书写篇章中，透溢出他对建筑文化的思考和在传统文化上的修养。他的书法风格深含中国古来看重的风骨，在遒劲的笔力中体现出历经世事沧桑而坚持不变的精神品格，同时散发出性任自然的光彩，于俊朗的仪态中坦露出谦和包容的学者情怀，堪称知识分子纯粹心灵的墨迹。在展览筹备过程中，他应我们的邀请，以年届九十三的高龄欣然放笔，一气呵成，写出他的建筑文化理念和艺术感怀，以赫然巨制展示于中国美术馆的圆厅大壁，真是让人特别感动，让人叹为观止！

这个展览的意义，不仅仅在于展现一个能画的吴先生和善书的吴先生，更在于展示他为当代中国建筑正确发展所提出的深刻见解和做出的学术贡献，从大文化的高度阐发了建筑的根本意义。他认为人居环境是以人的生活为中心的美的欣赏和艺术创造，建筑与环境的规划和设计应该融汇山水自然和人文意境；他把绘画和书法的美学理念与艺术语言导入建筑设计，使建筑和营造的形式体现出中国文化精神与中国美学特性；他重视建筑的“场所精神”，提出“广义建筑学”、“人居艺境”等建筑文化理念，探索建筑与环境设计中的“中国意”与文化内涵，都在当代中国建筑界和社会产生了深远的影响，是把中华优秀传统文化进行现代性转换和创造性运用的典范。

在实现中华民族伟大复兴的中国梦的征程中，在建设美丽中国、美好家园、实现诗意栖居的理想面前，吴良镛先生的建筑思想和艺术实践具有启发和激励的现实意义。由此可以说，“人居艺境”是一个时代的文化主题。

衷心祝愿吴良镛先生思敏笔健，艺术之树长青！

范迪安

2014年8月

Preface

**Foreword of *Artistic Realm of Human Settlements: Exhibition on Paintings, Calligraphies and Architecture Designs of Wu Liangyong***

It is this years' wish of many in the architecture and arts circle to hold an exhibition for Mr. Wu Liangyong to demonstrate his creative ideas in architecture, painting and calligraphy. Under the strong support of Mr. Wu Liangyong, the National Art Museum of China happily coordinated with Tsinghua University to hold such a remarkable "trans-boundary" exhibition with such rich content. The exhibited works include more than 100 painting and calligraphy works by Mr. Wu at different periods, as well as six architectural design projects - the new quadrangle courtyard in Juer Hutong, the Qufu Confucius Research Institute, the new campus of the Central Academy of Fine Arts, the Jiangning Imperial Silk Manufacturing Museum and the Mount Tai Museum. Crossing history and time, the unique integration of plane and spatial works constitutes the art world of Mr. Wu Liangyong to comprehensively display his creative genius and outstanding contribution - he is master of architecture.

Mr. Wu Liangyong's life as an architect is always accompanied by his devotion to the art of painting. This exhibition displays his precious works from those preserved since the 1940s to new ones from his old age, revealing his excellent endowments and continuous enthusiasm in painting. His authentic painting techniques formed a solid modeling capability, and even painting itself was treated as the reflection of a way of observing life and nature and experiencing architecture and the environment, expressing feelings by almost narrating objects - simply writing what was in his heart while describing the landscape. During his travel in China and all over the world, he has been writing down his sensitive feelings with his unique insight as both a painter and architect. Whether in watercolor or line drawing, sketch or ink painting, his views and drawings are distinguished by advanced colors and tones. He especially explored a combination of western block modeling and Chinese line art, which also presented a classic artistic style combining master-level handwriting and painting with a rich poetic flavor that integrated the language of water and color.

Similarly, calligraphy is also an integral part of life of Mr. Wu, which stands for his will and aspiration. His calligraphy works reveal his thinking about architectural culture and self-cultivation in the traditional style. With a strength of character that has always

been valued since ancient times in China, his vigorous calligraphic style manifests the unchanging spiritual character through the vicissitudes of life, glows with unrestrained nature, and exposes the modest and comprehensive feelings of a scholar with his handsome bearing. During the preparation of the exhibition, he came at our invitation and wrote out his concepts of architectural culture and artistic feelings at one stretch, though he was still ninety-three years old. His superb handwriting was impressively exhibited at the wall of the Round Hall in the National Art Museum of China. How moving and amazing it was!

The significance of this exhibition is not only to display Mr. Wu who can excel at both painting and calligraphy, but also to show his profound insight and academic contribution to the correct development of modern Chinese architecture, thus illustrating the fundamental meaning of architecture in the view of a great culture. He regards human settlement as aesthetic appreciation and views artistic creation as centralized on human life, so the planning and design of architecture and the environment shall be integrated in a combination of landscape, nature and cultural artistic conception; by introducing the aesthetic concept and artistic language of painting and calligraphy into architectural design, the form of architecture and creation reflects a high level Chinese cultural spirit with distinct Chinese artistic characteristics; he emphasizes the “space spirit” of architecture, proposes architectural culture concepts such as “extensive architectonics” and a “human artistic conception” while exploring a “Chinese significance” and its cultural connotation in architectural and environmental design, all of which have had a profound impact on the Chinese architecture community and wider society, setting an example of both a modernized transformation and the creative application of China’s excellent traditional culture.

On the journey of realizing the Chinese dream of the great rejuvenation of the Chinese nation and in face of his ideal to build a beautiful China, a good homeland realizing a poetic residence, Mr. Wu Liaoyong’s architectural ideology and artistic practices have practical significance as an inspiration and encouragement. Hence, we may say that “Human Settlements” is the cultural theme of an era.

Here’s sincerely wishing Mr. Wu Liangyong swift ideas and vigorous handwriting! We wish his arts tree to be evergreen!

Fan Di’an  
August 2014

Introduction: *Artistic Realm of Human Settlements: Exhibition on Paintings, Calligraphies and Architecture Designs of Wu Liangyong* was held in the National Art Museum of China, from August 29 2014 to September 9 2014. This article is the Foreword for the exhibition written by Mr. Fan Di’an, Former Director of the National Art Museum of China, Prisedent of Central Academy of Fine Art.

总序

人居艺境

吴良镛

2002年，在我80岁之际，编辑出版了《吴良镛画记》，包括水彩和速写各一册，涵盖从1944年至2000年创作的300余幅作品。转眼已过十余载，今年在各方盛情之下计划在中国美术馆举行“人居艺境——吴良镛绘画·书法·建筑艺术展”，《吴良镛画记》也计划修订再版，希望在原有基础上增补绘画作品，并专门增加书法的内容。本想请名家作序，奈何时间匆忙，加之在盘点过去几十年的习作的过程中，也自有一番心得，录之于下，以为自序。

我出生于20世纪20年代，生长在美丽的江南古都金陵，在成长的过程中自觉不自觉地受到了那一时代中国传统文化艺术的陶冶，产生了对艺术的由衷热爱与追求。我的祖父与外祖均经营缎业，在我幼时家道中落，但家庭仍旧保有深厚的文化基础，尤记得外祖父家中藏有不少名家大作，如吴昌硕、黄山寿等。我的中学老师，如王敏时、羊达之、戴劲忱等亦都有深厚的人文积淀和书法功底。1940年，我进入重庆中央大学学习建筑，师从鲍鼎、谭垣、杨廷宝等诸位先生，绘画是建筑系的必修课，得到李剑晨师等的指导。此外，当时艺术系有徐悲鸿、傅抱石、陈之佛等教授执教。他们画展最勤，我与艺术系班友交往甚密，时常出入教室，聆听教益，围观教授伏案示范，耳濡目染，兴趣盎然。战时的陪都重庆物质条件恶劣，生活艰苦，但当时文艺界人士麇集活跃，画展丰富多彩，我一般不放过机会去观赏，受益非浅，至今记忆犹新。我看过吴作人在评论学生作业的即兴表演，勾勒人体极为准确，线条之美，令人心生崇拜；我曾在村庄路边写生，正好居住于此的吕斯百路过，停下步来看我作画，随后还拿起我的画作夸奖了几句，给我莫大鼓励。徐悲鸿在沙坪坝

对面的磐溪借用某大院创办美术研究院，陈列诸多名画，李剑晨带我曾专门拜谒，得徐先生亲自热情讲解。我第一次欣赏到齐白石的作品，徐先生还兴致盎然地向我们叙述他和齐白石的私人交往。现称为“金陵四大家”之一的胡小石开设“中国书学史”，我与其次子胡今闻同为中大同学，曾有幸前去聆听并目睹他临池挥毫的风采。1949年我曾去重庆磁器口参观过滑田友的巨型《大禹治水》浮雕。1945年，我在重庆市看到李可染的第一次画展，1978年我结识他后谈及此事，他非常高兴，因为此次画展已少有人提起。他连道：“我相信你是真正的艺术爱好者！”此外，还有张大千自敦煌归来举办的画展，常书鸿从法归国后将去敦煌前举办的画展，等等。这些艺术上的熏陶，我至今记忆犹新，存诸脑际并续有领悟，时代文化的耳濡目染决定了我一生对艺术的执着追求。

在几十年的艺术创作也分为不同的阶段，各有特点，在梳理这些作品时我发现，艺术追求最为旺盛的时期，恰恰也是学术追求、对人文的兴趣高涨的时期。例如我在重庆中央大学旁听了宗白华的《美学》、唐珪璋的《词选》、孙为霖的《元曲选》……学问之大，宛如七宝楼台，眩人眼目。现在看来最为满意的作品，往往创作于这些时候，是那一时期生命活力的迸发。在重庆读书期间，是我建筑学习的起步，也是艺术生涯的开端，有一张画《山村》，系我在大学最后一年自嘉陵江边所望山崖上的村舍，被遴选入1944年在重庆上清寺举行的第二届“全国美展”，这对我是极大的鼓舞。1946年，我受梁思成先生之邀到清华大学建筑系任教，协助梁先生、林徽因先生筹备建系。这奠定了我一生的事业基础，在清华安祥的学术环境中，我作画甚勤，收获亦多，并有好友汪国瑜、朱畅中等共同琢磨，间有钟爱之作品。1948-1950年，经梁思成先生的推荐，我得以在美国匡溪艺院（Cranbrook Academy of Art）从沙理宁师学习城市设计。匡溪艺院是一个包含多学科的综合艺术院校，有建筑系、雕塑系、设计系、纺织系、陶瓷系、金属工艺系及版画系等。在这种多元的艺术氛围中，我开始领会“建筑是空间在空间中的艺术”，关注公共空间与居住环境的领域，同时进修绘画、雕塑等，艺术修养与视野都得到提高。美国各地博物馆馆藏之丰富更令我眼界开阔。这一时期的艺术创作也较多，留美两年共举行了三次画展。1950年，我自美辗转归国，对自己而言是人生的一个大转型。在清华建筑系任副系主任、系主任的职务上更多地从事教学、管理和规划设计实践工作，社会动荡，庶务繁忙，但仍偶拾画笔，并常与热爱艺术的青年教师共同交流。改革开放之后，各个领域都志气高昂，积极探索科学发展的方向，我认识到建筑学专业必然要向科学发展，否则将难以适应形势的要求。这一时期国际上的学术动态给予我很大的启发，1978年，在墨西哥召开的第13届“国际建筑师大会”，主题为“建筑与国家发展”；1981年在波兰召开的第14届“国际建筑师大会”，主题为“建筑·人·环境”，等等。我认识到建筑不仅仅是空间、形象，它与国家、社会的发展，与每个

人的生活息息相关。20世纪80年代起,我渐次提出“广义建筑学”与“人居科学”,将“有序空间”与“宜居环境”作为学术追求,开展了从建筑、城市到区域的一系列规划设计实践,进行多学科交叉的融贯综合研究,逐渐理解到人居环境以人为中心,是大科学、大人文、大艺术的交织。此间亦常有机会到国内外讲学、开会,得以见到久已仰望的名都、胜地、文物建筑等,精神更为之一振,作品渐多。这时艺术创作的内容多样了一些,学术空间也扩大了一些。凡此种种,艺术的追求伴随着学术的追求共同前进,也正是我常所说的“志于道,游于艺”。

作为一个建筑师,我在对建筑、城乡的调查、访问、会议中,也逐渐摸索出一些自己的艺术创作的方法。以速写而论,做学生时买不起相机,参观考察依赖画笔记录;后来有了相机,当然提供了诸多方便,却发现速写的过程中可以获得的启发更大,得到的体会也更为深刻。上世纪80年代初我在德国时,德国朋友注意到我有两个照相机、两支钢笔,披挂上阵。1981年我伴Aga Kahn代表团赴西安、新疆考察农村建筑。这是改革开放后国内首次举办的国际建筑学术活动,成员多为国内外知名建筑师,活动内容很有意义,参观对象也极为精彩,重点在农村的建筑与文物建筑。我不放过这一学习机会,每到一处,先照相,然后作笔录(抄碑文,勾画要点、平面或细节等),再作速写;如果时间允许,还及时与别人交流心得。这一程序后来被同行的著名印度建筑师柯利亚注意到了,颇为赞许,我们后来也结为知交。

近十余年来,在既有的人居科学研究与实践之外,我着力于中国人居史的研究,通过对中国历史上人居环境的变迁和发展的研究,对艺术、美学与环境等又有些新的领悟——人居环境不只是物质建设,也是文化建设,既要创造物质空间,也要创造精神空间。这就要求人居环境的营建要有高超的美学境界,其中蕴藏着丰富的审美文化。人居环境的审美文化是各门类艺术的综合集成,可以中国人常用之“艺文”一词强以概之。在我国历代的史书、方志中往往将当代有关图书典籍汇编起来,称为“艺文志”,最早见于《汉书》的“艺文志”,历代志书中的“艺文志”都是那一时代各个艺术门类的综合呈现。宗白华曾有问曰:“美往何处寻?”古语有云“道不远人”,事实上“美亦不远人”,美就在我们的生活中。我们所居处的人居环境,就是以人的生活为中心的美的欣赏和艺术创造,其中蕴含的艺术境界丰富、充实而又深远,从自然环境到人文环境,从个体人的生活到社会的运转,无所不包又无处不在。这已超出了建筑与艺术的并行学习,而是艺文的综合追求,多种艺术门类以生活为基础,相互交融、折射,聚焦于人居环境之中,在某一门类中有独到之心得,都可以相应地在人居建设中有所创造和展拓。这可以说是人居科学研究的一个新领域,其中尚有广阔的空间待我们去探索、发掘。



作为一名建筑学人，我向往美学的理论，但并无专门研究，而是以一种朴素的心情来探索它、发现它、勾画它，并将我的点滴体悟与社会大众以及各方面的专家共同分享、交流。现在，我虽已年逾九十，但仍坚守在教师的岗位上，以一种积极的精神面貌面向未来，随着年龄日增，愈觉得未来仍有无限的生机和激情，不断探索学术的新天地、艺术的新境界。未来的发展应超越学科边界，向人居的大千世界聚焦，形成“大科学、大人文、大艺术”交融的体系。愿与广大的建筑工作者与文艺工作者与青年学者一道，发现生活中的美，提炼中国美学精神，塑造中国人居环境的特色美，共同创造美丽中国，走向中华文化的伟大复兴！

吴良镛

2014年8月20日

## Foreword

# Artistic Realm of Human Settlements

Wu Liangyong

When I was 80 years old in 2002, I published the *Wu Liangyong Pictorial Notes*. It is composed of a volume of watercolors and a volume of sketch, which includes more than 300 works that I created from 1944 to 2000. After a decade, with thanks to the kind support from various areas, I held the “Artistic Realm of Human Settlements: Exhibition on Paintings, Calligraphy and Architecture Designs of Wu Liangyong” at the National Art Museum of China this year. At this moment, I also want to publish the second edition of *Wu Liangyong Pictorial Notes* which could be enriched with more paintings and calligraphy works. Due to the pressure of time, I will not invite a celebrity to write the preface. Hereby, I would like to write some of my own experience over the past few decades as preface.

I was born in the 1920s and grew up in the ancient capital of China, Jinling, a beautiful city in the southern part of Jiangsu Province. At that time, I was consciously or unconsciously influenced by traditional Chinese culture and the arts of that era and had a clear passion for the arts. My grandfathers were both engaged in the satin industry. Although my family declined in my childhood, we still retained a strong cultural tradition at home. I especially remember that my grandfather possessed many famous masterpieces, such as the works of Wu Changshuo and Huang Shanshou. My high school teachers, such as Wang Minshi, Yang Dazhi, and Dai Jinchun were all good at literature and calligraphy. In the year of 1940, I started my architectural study at Chongqing Central University under the tutelage of Bao Ding, Tan Yuan, and Yang Tingbao, etc. At that time, painting was a compulsory course for architecture students, and I got the chance to learn from Li Jianchen. At the Department of Arts where professors including Xu Beihong, Fu Baoshi, and Chen Zhifo taught, there were often exhibitions of painting. As I had very close friends from the Department of Arts, I often got the chance to be an audit in their classes, observing with great interest the creation of the professors in person. During the war time, the material conditions in Chongqing were harsh and life was difficult. But people of literature and arts were quite active and often held exhibitions. I seldom missed the opportunity and benefited a lot from them. My memory of them is still fresh so far. I once saw Wu Zuoren’s impromptu action on a student’s works, outlining a human body extremely accurately in beautiful lines. I was also once encouraged by Lv Sibai when I painted beside a village path where he lived nearby. He stopped on his way to watch my painting and gave me