

吳良錚
书法·绘画·速写集

人居藝境

吴良镛
书法·绘画·速写集

人居艺术境

Wu Liangyong
Calligraphies, Paintings
& Sketches

Artistic Realm
of Human Settlements

Sketches

速

写

卷

中国建筑工业出版社
人民美术出版社

图书在版编目 (CIP) 数据

人居艺境:吴良镛书法·绘画·速写集·速写卷/吴良镛 著.
—北京:中国建筑工业出版社,2014.9
ISBN 978-7-112-17182-8

I. ①人… II. ①吴… III. ①速写—作品集—中国—现代 IV. ①J121

中国版本图书馆 CIP 数据核字 (2014) 第 185743 号

责任编辑:徐晓飞 汪家明 张 明

书籍设计:张亚静

责任校对:张 颖 姜小莲

人居艺境 吴良镛书法·绘画·速写集 ①速 ②写 ③卷

吴良镛 著

中国建筑工业出版社(北京西郊百万庄) 出版发行
人民美术出版社(北京北总布胡同32号)

各地新华书店、建筑书店经销
北京雅昌艺术印刷有限公司制版
北京雅昌艺术印刷有限公司印制

开本:787×1092毫米 1/8 印张:104 字数:2080千字

2014年10月第一版 2014年10月第一次印刷

定价:1380.00元(共三册)

ISBN 978-7-112-17182-8

(25960)

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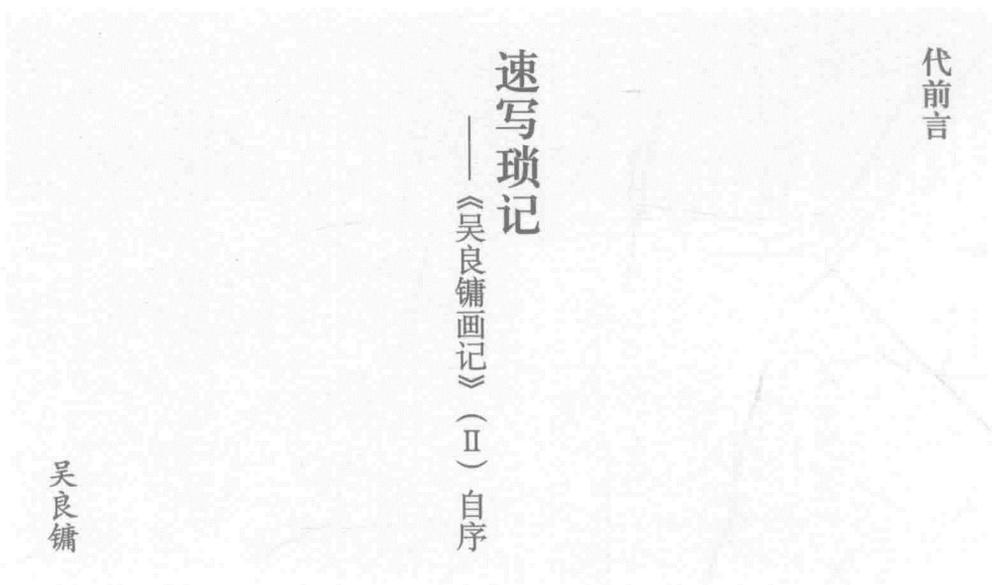
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代前言

速写琐记

——《吴良镛画记》(II) 自序

吴良镛

在这本画记中，速写类的画具有多方面的内容

一类纯属记录之类——勾画所见，作为技术上参考图用；有时绘画文字与建筑图兼而有之。这是建筑师以图代文字的一般工作方法。这类图在我平时笔记中最多，但在本集内遴选甚少。

一类是在风景名胜所作的“画记”——前人云“搜尽奇峰打草稿”，颇能说明作速写时的情怀，心之所感，信笔涂来，放浪不拘。今天看起来，图面本身倒显得含蓄，有些画意。这次整理旧稿，重新引起了往日的回忆，原企图在闲暇时加以创作，可惜总没有时间再画出来。

一类是在参观建筑与博物馆时对一些建筑、雕塑的速写——当我每为观察到的对象造型之美所感动时，就及时勾画。作为建筑师，应该自觉训练对生活的兴趣、对事物的喜爱、艺术造型的敏感。感觉到的东西，如不能加以上升，去理解它，也很容易随风而去，再也不会回来。诗情画意及与之相联想的建筑意如不能及时抓住，也是过目即忘，甚至失之交臂。因此，需要有感情的交流。回顾这一类画，尚能引起我一些回忆，有幸每得其益。

在速写中也陆续探索到一些工作方法

20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人注意到了,颇为赞许。这仅是我个人的经历与工作方法,不是说别人要照我这样办。这里想强调的是,建筑师要有自己的建筑语言和表达方式,可以不拘一格,终会有独到之处。例如,赖特的建筑自成一宗,这不用多说,他的建筑画也独具一格。他认为照片是不能完善地表达他建筑空间的创造(可能限于当时的建筑摄影条件),我去塔里埃森(Taliesin),从他的一位弟子处我能看到他更多的建筑画稿,亲临其境,更深地体会到他独特的艺术匠心与空间创造。而柯布西耶又有他的语言,1987年在伦敦、巴黎,为纪念他分别举行了内容不同的百年诞辰展,我有幸躬逢其盛,一饱眼福。其毕生工作之浩繁、建树之伟大,令我肃然起敬;当然还为他的才思、博大、速写的美感所打动。我想建筑师若能从前贤得到启发,发诸内心,勤于实践,忠于工作要求,创造自己的表达方式,久之定能有成。

一般说来,建筑师无意作画家,但不能没有对艺术的追求,心之所感触类旁通,可以丰富建筑的修养与造诣。这次整理中,我浏览了过去积累的速写与草图,看到自己长处与不足。我并不泥古,现代表现技术与工具方式很多,应当欢迎这种进步,充分利用;并且,从进步的技术中也会追求到新的美学观,发掘新的艺术境界。建筑师首先在于培养人文心与意匠,同时还是要发挥一己的眼耳手脑的技巧(skill)。它与现代技术(technology)相辅相成,做最好的工作,这一点非常重要。

速写记趣

作画之经历常有许多趣事,至今回味无穷。记得1948年初临匡溪迷恋其湖滨风光,曾在初冬萧瑟的林木中引笔挥毫。画将成,水彩中似乎渗有浆糊,笔不能自由挥动,这时才醒悟画面已结冰凌,手指已冻僵,不能伸屈,仓促收兵。因此,我对该画有说不出的感情。又,1979年与同伴乘火车自杭州赴宁波调查,路过绍兴,我见窗外水乡泽国应接不暇,便引纸濡笔,即兴写来;及抵宁波,车上乘客已走光,列车员问是否要继续回杭州,才恍然大悟。为纪念这一逸事,遂将此长卷一分为二,与友人各持一半作为纪念。

作画中也不时有得意之笔,自得其乐。例如,我敬佩米开朗基罗,由来已久,1946年来清华后,到琉璃厂觅得一大本米氏雕刻集,当时经济拮据,不惜高价购得,爱不释手。后读到罗曼·罗兰写的米氏传,心更与之相通。到意大利后,关于他的传说就更多了,特别在佛罗伦萨,米氏似无处不在。我曾在罗马圣彼德大教堂穹隆的石龛中,看到有一座米氏自雕像,可惜天色稍晚,不及细加端详。前几年在卢浮宫见其黑大理石像,分外亲切。当时未带速记本,急以展览说明书的空白处绘下,

自信颇能得其神韵，今每见此画，如遇故人，不亦乐乎。

整理旧稿，浮想联翩，细审我的画记，以外出旅行所写为多，暂时摆脱日常琐事，每到长期向往之地，精神为之一振，笔也就更洒脱一些。但近年来画记减少了，并非无出差机会，而是苦于行动的节拍更为急促，工作的压力更重，机遇似乎受到限制，不能像以前那样利用晨昏及时偷闲，抢出一张张画来；虽年事渐高，还是要不时提醒自己，努力以自己的方式和形式，继续我的追求。

吴良镛

2002年5月

Foreword

**Miscellaneous Notes on Sketch:
Preface of Wu Liangyong Pictorial Notes (II)**

Wu Liangyong

The Sketches Included in This Collection Can Be Divided into Many Types

One is pure note which records what I see as technical reference. Sometimes the sketches are accompanied by both words and architectural drawings. It is a popular working method of architects to record with drawings rather than words. Such sketches are most common in my notes, but only few are selected in this book.

The second is “pictorial note” on scenic spots. The old saying of “Draw a wonderful painting by virtue of collecting materials and practicing sketches” can be used to describe my feelings when I sketch, that is heartfelt emotion, free scrawl and arbitrary behavior. But the pictures themselves appear implicit and picturesque. My past memories were re-aroused when I started to arrange the old drafts for this collection. I once planned to process these drafts in my spare time, but unfortunately, I always couldn’t spare my time on them.

The third is the sketch of some buildings and sculptures during my visits to buildings and museums. Whenever I was touched by the beauty of any objects and shapes I observed, I would draw their outline in time. As architect, one should consciously develop his interest of life, the love for things, and the keenness for arts. The things we feel can easily be gone with wind and never come back if we fail to comprehend them. If we are unable to seize the inspiration of poetic mode and picturesque scene, as well as architectural conception, we will forget it soon and even miss the opportunity. That is why we need to exchange feelings. Reviewing these sketches can still arouse some of my memories, which is beneficial to me.

I Also Explore Some Working Methods through Sketch

When I was in Germany in the early 1980s, my German friends noticed that I always carried two cameras and two pens with me when going out for visits. I once accompanied an Aga Kahn’s delegation on an architectural tour in the rural areas of Xi’an and Xinjiang in 1981. This was the first time that China hosted an international academic activity of architecture after its reform and opening up and most of the delegation members were well-known architects coming from all over the world. The visit was quite meaningful with focus mainly on rural buildings and heritage buildings. Taking it as an opportunity for studying, I always, at every stop, firstly took photos and notes (that is to copy the

inscriptions, sketch the building plans and architectural details), and then drew sketches. If time permitted, I would also exchange my ideas with others timely. This method was noticed later by the delegation members who gave me a high appreciation. Of course, this is only my own experience and method and it doesn't mean that others should follow it. What I would like to emphasize hereby is that architects should have their own language and expression of architecture, which can be eclectic and unique. For example, undoubtedly, Wright had his own style in architecture and architectural drawings as well. He did not think that photos could perfectly show his creation of architectural space (which may be due to the limitations of architectural photography at that time). On my visit to Taliesin, I saw many of his architectural drawings at one of his disciple's home, which made me feel being personally on the site and more deeply appreciate his unique ingenuity in art and space creation. Corbusier also had his own style of architectural language and expression. In 1987, two exhibitions with different contents were held respectively in London and Paris to commemorate his centennial anniversary. I got the chance to visit both of the exhibitions which greatly feasted my eyes. I was deeply touched by his numerous works and great achievements in his lifetime, as well as also his wits, spaciousness, and the sense of beauty of his sketches. I do believe that architects will be successful in the professional career if they can be inspired by predecessors, diligent in practice, loyal to his work requirements from the heart, and engaged in creating their own ways of expression.

Generally speaking, architects must have the pursuit of art even if they have no intention to be painter. The heartfelt emotion can enrich their architectural accomplishments and attainments by analogy. For this collection, I reviewed all my sketches and drafts accumulated in the past and found my strengths and weaknesses. I don't bigotedly stick to the old conventions and insist that we should welcome the advancement and make full use of numerous modern expression technologies and tools. Moreover, we should also pursue new aesthetics and explore new artistic realm through the utilization of advanced technologies. Architects should foster their humanism and artistic conception; at the same time, architects should give play to the skills of their eyes, ears, hands and brains and make them be compliment with the modern technologies to create the best architectural works.

Last But Not the Least, I Sketch for Recording Some Anecdotes

There are many anecdotes in painting, which are memorable for me so far. I remember that, when I first came to the Cranbrook Academy of Art in 1948, I often yearned for the lakeside scenery. I once painted in the bleak forest in the early winter. When the painting was about to finish, I felt that the paste seeped into the watercolor and the painting brush couldn't move freely. I suddenly realized that the watercolor was frozen and my fingers were too numb with cold to stretch. Then, I had to stop my painting in hurry, but I always keep a deep feeling for it. Another example happened in 1979 on a trip from Hangzhou to Ningbo by train together with my colleagues. When the train passed Shaoxing, I was touched by the landscape of endless lands flooded by water outside the window and impromptu started to sketch. When an attendant came to ask me whether I would continue to return to Hangzhou, I suddenly realized that the train already arrived in Ningbo and all

passengers had gone away. In order to memorize this anecdote, I tore the sketch into two parts and presented the attendant with half of it as souvenir.

Sometimes there are also favorite works of painting, which amuse me a lot. For example, I have admired Michelangelo for a long time. After coming to Tsinghua in 1946, I found a copy of Carving Collection of Michelangelo in Liulichang and bought it at a very high price although I was short of money then. Later on, I read Romain Rolland's Life of Michelangelo, feeling that my heart was so near to him. When I got the chance to Italy, especially Florence where Michelangelo seemed to be everywhere, I got to know more legends about him. I ever saw a Michelangelo's statue carved by himself in the stone niche of St. Peter's in Rome. Unfortunately, I didn't have enough time to scrutinize it as it was a little bit late that day. Several years ago, I saw one his statue in black marble in the Louvre which made me feel so gracious. As I did not bring a notebook with me, I had to sketch on the blank of the exhibition manual, feeling confident of seizing its romantic charm. I am quite happy whenever I see this sketch, just like seeing an old friend.

Reviewing the old drafts made me wander in the past. Carefully scrutinizing my pictorial notes, I found that many of them were made during trips. I could draw more freely with spirits raised as I freed myself from daily trifles temporarily to visit the places that I desired for a long time. But pictorial notes have reduced in recent years, mainly because of the quicker pace of life, the heavier working pressure, and the limitation of opportunities, rather than having no opportunity for travel. I can't draw a painting as I did before in the spare time. In spite of being aging, I still often remind myself of trying hard to keep my pursuit of arts and architecture in my own style and form.

Wu Liangyong

May, 2002

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