

吴良镛 书法·绘画·速写集

人居意境





吴良镛  
书法·绘画·速写集

人居藝境

Wu Liangyong  
Calligraphies, Paintings  
& Sketches

Artistic Realm  
of Human Settlements

Paintings

绘  
画  
卷

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书法·绘画·速写集

人居  
艺境

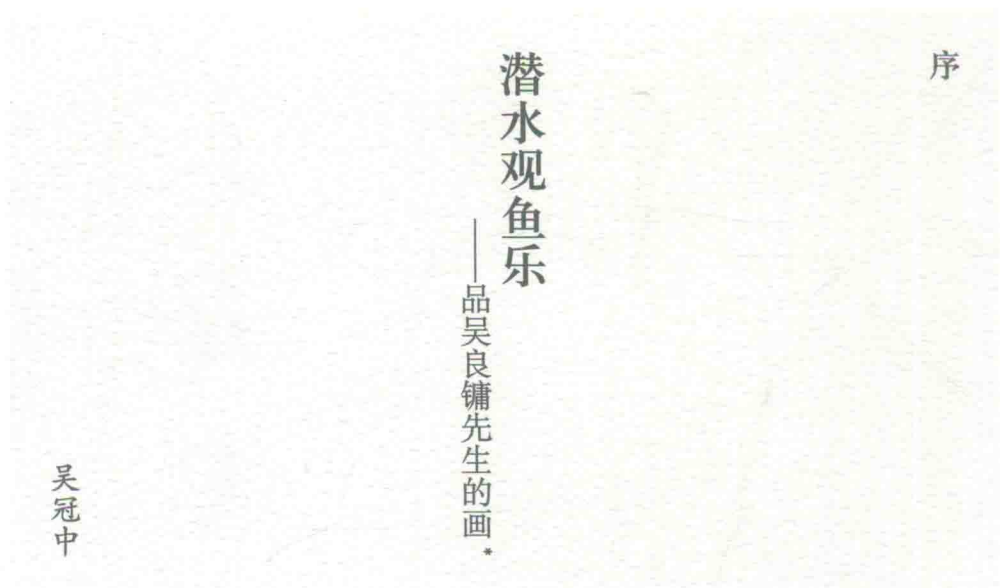
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\* 本文原为 2002 年出版的《吴良镛画记》的序。

画廊、画展、笔会、博览会……前后左右，处处能碰见伪劣假冒的图画罗列，我于此如见鱼群都浮出了水面的景观——有的鱼已翻着白肚皮。鲜活之鱼原在水中，今日有缘潜水观鱼乐，水中天地宽，宁静透明，予人美的享受，心情为之净化。以上是我看了吴良镛兄六十年来绘画作品结集的感触与感悟。

四十年代初我在嘉陵江畔的国立重庆大学建筑系任助教，教绘画课，听说中央大学建筑系的高才生吴良镛画得特别好，同居沙坪坝，近在咫尺，惜无缘相识。五十年代中我调入清华大学建筑系，当时梁思成任系主任，吴良镛任系副主任。我看到了梁先生在罗马画的水彩画，但吴良镛的画仍极少示人，只见过一二件，给我的印象是感觉很敏锐。他忙建筑业务，很少作画吧，可惜了，我想。不意今日白头相对时，他捧出数十年来所作数百件素描、水彩、水墨、书法。分明这是一个老画家的终生收获，谁能信却是建筑师的业余之作！在他斗室的展示中，雄辩地说明建筑与美术基因之不可分裂。

良镛兄作画，观察精微，表达准确，敏锐的感觉中仍不放松理性的刻画。有人提倡尽精微而后致广大，我不以为然，尽精微未必能致广大；相反，兢兢于精微往往破坏全局之广大，谨毛而失貌。必须在致广大的控制下尽精微，有时广大的气概甚至排斥精微。当然，既广大又精微的作品还是不少，良镛兄着眼于致广大而尽精微，

就是说在整体统一的主调中刻画局部的完美。线描中，线便于勾勒详尽，他在详尽的勾勒中赋予线以疏密有致的腔调及纵横交错的情趣。他娴熟于水中作业的水彩，既掌握住色调之和谐，又于和谐中描写具体物象而不失其抒情性。

吴良镛先生的作品雅俗共赏，他在美国求学的时代虽开过画展售过作品以辅助学习，但他并非鬻画为生的职业画家。他作画缘于感情的驱动，是陶醉、忘我，因而抓紧一切间隙而不知疲劳。看作品，一目了然，作者不张扬，潜心于与自然的交融，绝非想制造一种惊人之举；也正因这样，他获得了观众与读者的共鸣、对话。我看腻了各式各样装腔作势“假面舞会”式的画展，面对似乎貌不惊人的老友之作，真是促膝细谈的良机。人生短、艺术长，半个多世纪的沧桑，我们反倒不知从何谈起、从何结束。匆匆，他继续为建筑事业去奔忙。



## Preface

### **Watch the Cheerful Fish under Water: Appreciate Mr. Wu Liangyong's Paintings**

Wu Guanzhong

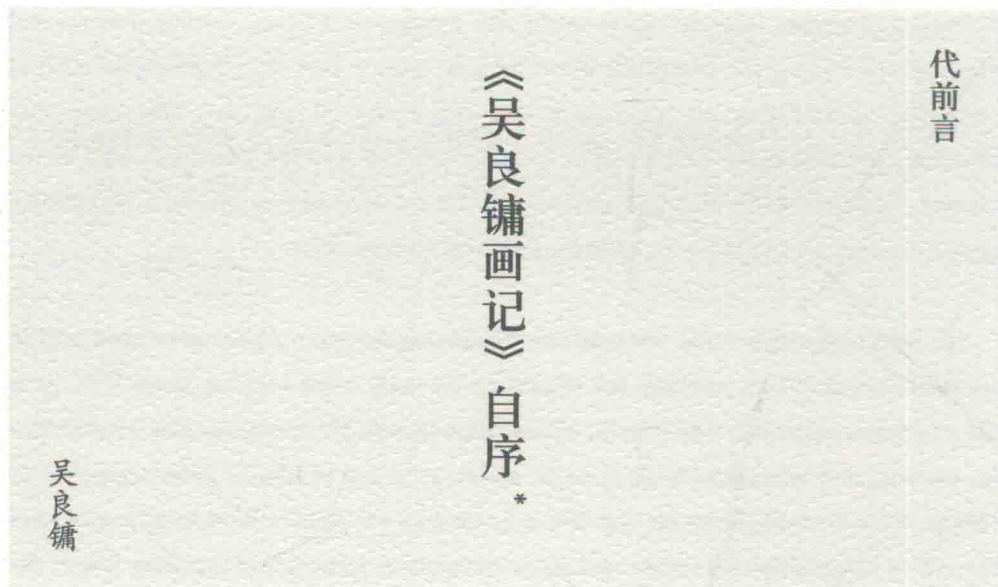
There is many a false and inferior painting in the gallery, art exhibition, painting exchange meeting, fair, etc. just as a scene that a school of fish surface with some dead ones among them. It turns out that the lively fish live under water. Fortunately, I have a chance to appreciate Mr. Wu Liangyong's paintings like watching the cheerful fish under water. His paintings are profound, peaceful and transparent and aesthetically please and purify people. They are my thoughts and feelings about Wu Liangyong's collection of paintings he finished in the past over 60 years.

In the early 1940s, I worked as a teaching assistant and taught painting in the School of Architecture of National Chongqing University (now Chongqing University) beside the Jialing River. I heard that Wu Liangyong, a brilliant student in the School of Architecture of the National Central University (now Southeast University), was skilled in painting. Although both of us lived in Shapingba, it is a pity that we didn't have a chance to get to know each other. In the 1950s, I was transferred to the School of Architecture of Tsinghua University where Liang Sicheng worked as the dean and Wu Liangyong vice-dean. I watched Mr. Liang's watercolors he painted in Rome, but Wu Liangyong seldom showed people his paintings. I had just seen one or two of his paintings, whose acuity impressed me. He was so busy with architecture business that he didn't have much time to paint. "What a pity," I thought. Unexpectedly, he showed me about 100 sketches, watercolors, ink and wash pictures and calligraphy pictures he had finished in the past decades when we were old. Obviously, these are a life-time of painstaking work of an old painter. Who will believe these were created by an architect at his leisure? A roomful of his works eloquently shows the indivisibility between the architecture and art gene.

When painting, Liangyong observes and expresses precisely and carefully, being acute as well as rational. Some put fineness and subtlety before extensiveness and profundity in art, but I disagree. Working on fineness and subtlety may not always lead to extensiveness and profundity. On the contrary, focusing too much on fineness and subtlety frequently ruins the extensiveness and profundity of the overall work. We must give priority to working on extensiveness and profundity instead of fineness and subtlety, and sometimes extensiveness and profundity even repel fineness and subtlety. Surely, there are many

extensive, profound, fine and subtle works. Wu Liangyong focuses on extensiveness and profundity without neglecting fineness and subtlety, namely portraying partial perfection in an overall and unified theme. It's convenient to sketch in detail with lines. When sketching in detail, Wu Liangyong endows lines with the tunes of an even density as well as the interest of crisscross. He is skilled in watercolor about underwater, and capable of grasping harmonious color and portraying specific objectives with lyricism.

Mr. Wu Liangyong's works suit both refined and popular tastes. Although he once held an art exhibition to sell his paintings for supporting his study when studying in the U.S., he is not a professional painter who lives by selling his paintings. He is motivated by his affection for painting and intoxicated with it, so he makes good use of time to paint regardless of fatigue. We will clearly learn the fact that as an unobtrusive painter, Wu Liangyong devotes himself to integrating into nature and never attempts to make any astounding feat at the sight of his works. Because of this, he arouses sympathy among audience and readers and has a dialogue with them. Since I'm sick of those pretentious art exhibitions like the masked ball, it is a great chance for me to sit side by side and talk intimately with Wu Liangyong, my old friend, when I appreciate his works with an ordinary appearance. Life is short while art is lasting. As for the vicissitudes of half a century, we don't know where we should start and end, and he continues to be busy with his architecture career in haste.



\*《吴良镛画记》出版于2002年。

1992年我年届70，清华大学建筑学院的同志们为我举办了在国内的第一次画展，当时我写了一个《学画断想》，很简短，录之如下。

·建筑师习画原为职业训练，但我一进大学之门，就一方面学建筑，一方面学画，两种平行的训练充实了我的基础学习，至今未辍学。

·对我来说，学画是“读书”，行万里路，读大自然的巨著、读城市的巨著……我的习作不过是“读书画记”（pictorial notes）。

·过去的习作大量散失了，但我胸中却留下了美丽的心影，供我回味、咀嚼、遐想，作为美学的修养与蕴藏。

·我习画是严肃的，有时是“五日一山，十日一水”，但作起画来，期望“不以力就，需其自来”。

·在学术道路上，我对真善美的统一的追求是始终不渝的，但求“笔墨当随时代”，画风不拘一格。

·我习画无成，过去打了一点基础，但仍在探索、仍在追求，思考变法，寄期望于未来……能在两种平行的训练上，找到交点，互为启发，有所创造。

又过了十年，好友又敦促我再举办一次展览，并鼓励我出本画集。这一点规劝已久。于是翻箱倒柜，劳师动众，折腾了一番；稿将成，整理旧作的随想如下，聊当自序。



## 两种平行的学习，从两种专业修养中受益

我出生于美丽的江南古都金陵，石头城下、秦淮河边留下了许多童年的回忆，中小学时即喜习绘画。但是，较为“正规”的学习是从1940年入重庆中央大学学习建筑时才开始的。绘画是建筑系的必修课，我先后师从建筑系教授邓曙光（白）、李汝骅（剑晨）等。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，但当时文艺界人士麋集活跃，画展丰富多彩，我一般不放过机会去观赏，受益匪浅，至今记忆犹新。

1948年，我在美国匡溪艺院（Cranbrook Academy of Arts）从沙理宁师学习建筑与城市设计，同时进修绘画、雕塑等，艺术修养与视野都得到提高，博物馆藏之丰富更令我眼界开阔。留美两年我曾开办过三次画展：第一次画展是在匡溪艺院博物馆举行的，得到沙师的奖掖和当时美术圈子的肯定；第二次在克利夫兰画廊；第三次在明尼阿波里斯。后来，又在联邦德国、澳大利亚等地举办过画展。时光流逝，我时作时拙，自审造诣仍然有限，但对艺术之热爱与追求，未尝稍减。

建筑与绘画两种平行的学习，令我能从两种专业修养中受益。一般说来，建筑师习画作为建筑学习的一部分，即训练徒手画的表现技巧，以得心应手地表现建筑的构图、质地、光影，以及自然环境，等等。这方面奥妙无穷，只要看一看梁思成、杨廷宝、童寯先生等的建筑画，以及西方建筑师的草图（例如宾夕法尼亚大学建筑档案馆所藏的路易·康等人的手稿；1987年在巴黎蓬皮杜中心举行的柯布西耶百年展所陈列的他早年意大利之行的速写与水彩），你就不能不为其飞动的线条、斑斓的色彩背后闪现的灵感与创作思想所感动。现代的制图工具与计算机技术发展很快，甚至到了准确如实物摄影的程度，虚拟现实；但对比前辈大师，现在建筑学人中徒手表达能力一般削弱了，对此我感到困惑。这里暂且不谈这些。就我个人说，并不满足于建筑表现技术的学习，而是希望从习画中加强对艺术和文化的追求。我发现有些以建筑为题材的绘画要比一般建筑画更富意境，例如在西方一些大博物馆中几乎都可以看到描写威尼斯圣马可广场以及一些名都胜地的画——它不仅是建筑的表达，更是风情的记录。自文艺复兴后透视术的发明，表达建筑构想的画多了起来，有所谓“建筑幻想图”（architectural fantasias）。例如，18世纪Piranesi早期铜版画，德国古典主义大师辛克尔（Schinkel，身兼建筑家、画家、雕刻家、工艺美术家、建筑教育家，各方面成就非凡）把建筑、风景的描写与遐想以游戏之笔作舞台布景的构图，独辟蹊径；在中国，如《清明上河图》、《千里江山图》以至《姑苏繁华图》等，一般我们也不把它作为建筑画来欣赏，而是看作当时城市文化和大地风情的写

照与记录。中国传统似乎有点看不上以表现建筑为主的“界画”，其实袁江、袁耀、仇英、蓝瑛等的山水建筑画就是“中国式的建筑幻想图”，其环境意境、空间层次、虚实对比、与山水林木的结合等，颇能给习建筑者以启发。

1937年，因抗战爆发，我随兄长流亡，溯江而上，经三峡巴蜀，渐知古人“江山如画”一语的真实含义。中国山水画既是现实世界的写照，又是造诣不同的画家精神世界的不同表达与抒情。抗战后期，我一度投笔从戎，行军在云贵山中，或在原始森林中穿乱石激流，或终日徒步攀登山岩……夜宿畜棚上的粮仓地板之上，醒来见旭日东升，白云弥漫，飘忽不定，宛若神仙中人。我时而至高山之巅，下眺怒江如带；时而到岸边江流湍急，坐橡皮筏中漂流……对大自然山水的神妙莫测有发自内心的惊叹。后来又游学欧美，一览异国山水，如阿尔卑斯的黑森林或沿美国西部羽毛河中穿行，受到另一种山水文化的熏陶。我爱江河湖海，山峦顽石，树木芳草，身心与自然交融，然后将激情落诸笔墨。孟子说过，“吾善养吾浩然之气”。这种浩然之气有历史人文的教化，更有大自然“巨著”的教益。我观察自然，“五日一山，十日一水”，待蕴藏渐深，要求能“不以力就，须其自来”。要达到这一境界亦颇不容易，艺术规律的领悟更重要的在思想情操的修养。昔人论画云“外师造化，中得心源”，“吾时月不见黄叔度，则鄙吝之心已复生矣”（《世说新语》）。此语极要，说明作画不仅是绘画本身，更要求变化气质，陶冶性情，提高精神境界，把艺术追求作为一己之修养。这时作画已不仅是聊写“胸中逸气耳”，若经月不画作画习艺，则感到心源枯竭，思想僵涩矣，而一落入笔墨则又心静神怡，专心致志，不能自己。其奥妙即从雕虫小技中孕育磅礴之大气。

数十年来，我从画中学建筑，复从艺术的角度去观察自然、体验人生。每至山川名胜处与名建筑前，不免心情激动，心花怒放，心旷神怡，信笔图写，偶有所得；而一情一景，一旦勾入画中，也就落入了心灵深处，虽情殊事迁，至今“心影”仍不时浮现。自然之美景、建筑之空间、生活之情趣，也都成为我艺术修养的一部分，每为建筑创作灵感之源泉。这是我的另一种笔记，我称之为“画记”。

### 寻求两个专业的交点

在我的心影内，有合川菜花深处的濮岩（抗日战争时“国立二中”高中部所在地，称濮岩寺，岩上有唐代摩崖石刻及石窟佛像），有从钓鱼城上俯瞰的涪江江流，有晨曦中的巴黎圣母院，有晚霞映辉的罗马卡比多依广场……这些都是人、建筑与自然相结合的环境创造的菁华，“诗情画意”与“建筑意”交相辉映，达到至高的环境艺术境界。正因为此，多年来，我有意识地寻找它们的交点。



建筑意与画意，意境与艺境的统一。建筑是科学，也是艺术，包括美的结构造型与环境的创造，梁思成先生称之为体形环境，因为自然界万物是有体有形的交响乐。这人居环境美的欣赏、意境的追求、场所（place，建筑术语）的创造，可作为人居环境艺术的核心方面。无论建筑设计还是城市规划与园林经营，都需要“立意”，讲求意境之酝酿与创造，讲求“艺境”之高低与文野。前人云“境生象外”，要追求“象外之象”、“景外之景”，而“象外之象”、“景外之景”不是凭空而来的，需通过观察体验，发掘蕴藏在大自然、大社会的文学情调、诗情画意加以塑造的。在这里，有形之景与无形之境是统一的，建筑、绘画、雕刻、书法以至文学、工艺美术的追求是统一的。明乎此，美术、雕刻、建筑、园林，大至城市规划、区域文化中，美学的思考与追求和而不同，但是统一的。

人工建筑与自然建筑之交融。我对建筑专业有了较多的学习和实践后，更意识到建筑师的建筑观不能局限于单幢房屋，而应以更为开阔、更为宏观的视野，广义地理解建筑。建筑师面对的是人和自然，因此建筑的世界当以“人工建筑”（architecture of man，如房屋、街道、村镇等，无一不是建筑）为本，与“自然之建筑”（architecture of nature，树木、山川等一切自然环境，无论人迹已至还是未至的世界）为依归，融为一体。在此，“建筑”二字已非一般房子的含义，应是广义的建筑。这两者是如此地密不可分，可通称为“人居环境”。建筑师的终生追求，不仅要深入人居环境科学，还需对人居环境艺术，对蕴藏其内的艺术的规律作力所能及的较为全面的涉猎与追求，予以整体的创造。因此，绘画以及全面的艺术修养的提高，就至为重要。

追求中与西，古与今的融贯。美的欣赏与趣味不仅有赖于传统文化艺术的滋养，亦应当从当代文化中得到创新启发。1972年，我曾在清华举办一次画展，有人称之为“文人画”。我承认在我的心中充满了乡土之情与人文的钟爱，因为我认为美的欣赏与趣味的熏陶有赖于传统文化艺术的滋养。近半个世纪以来，对建筑专业工作付出了大部分的精力，对绘画欣赏之余，无力从事笔墨。我虽然不放过一切机会对西方艺术从事巡礼，但研究不够。20世纪以来绘画、雕塑与建筑互为影响，创新无限，例如包豪斯的出现，不只是新建筑学派的兴起，建筑教育的变革，而是现代文化思想、绘画、雕刻、工艺美术、视觉艺术一系列新追求的综合现象之一。荷兰海牙博物馆收藏了一套 P. Mondrian 的画，可以看出他是如何从自然风景逐步演化为几何图案构成，后来又如何影响建筑的构图。同样，建筑的艺术亦每每影响绘画与雕塑的造型。今天科学与艺术的结合前途更广阔无垠，近晤吴全德院士，他向我介绍从纳米技术展示的形象艺术，令我大开眼界，惊讶不已。因此，我进一步理解到对艺术的追求不能缺乏自觉，裹足不前，需要不断去发现，需要个性表现与创新。我回顾过去自己的艺术追求与创作道路，不仅要继续不懈地悟其“道”，还要继续探索其“法”。“笔墨当随时代”，当今大科学时代期待孕育大艺术。