

# 中國記憶

Memory of China

Album of Sichuan  
Vernacular Dwellings

Compiled by Zeng Damao

Drawings by Jian Wenhua Zeng Damao

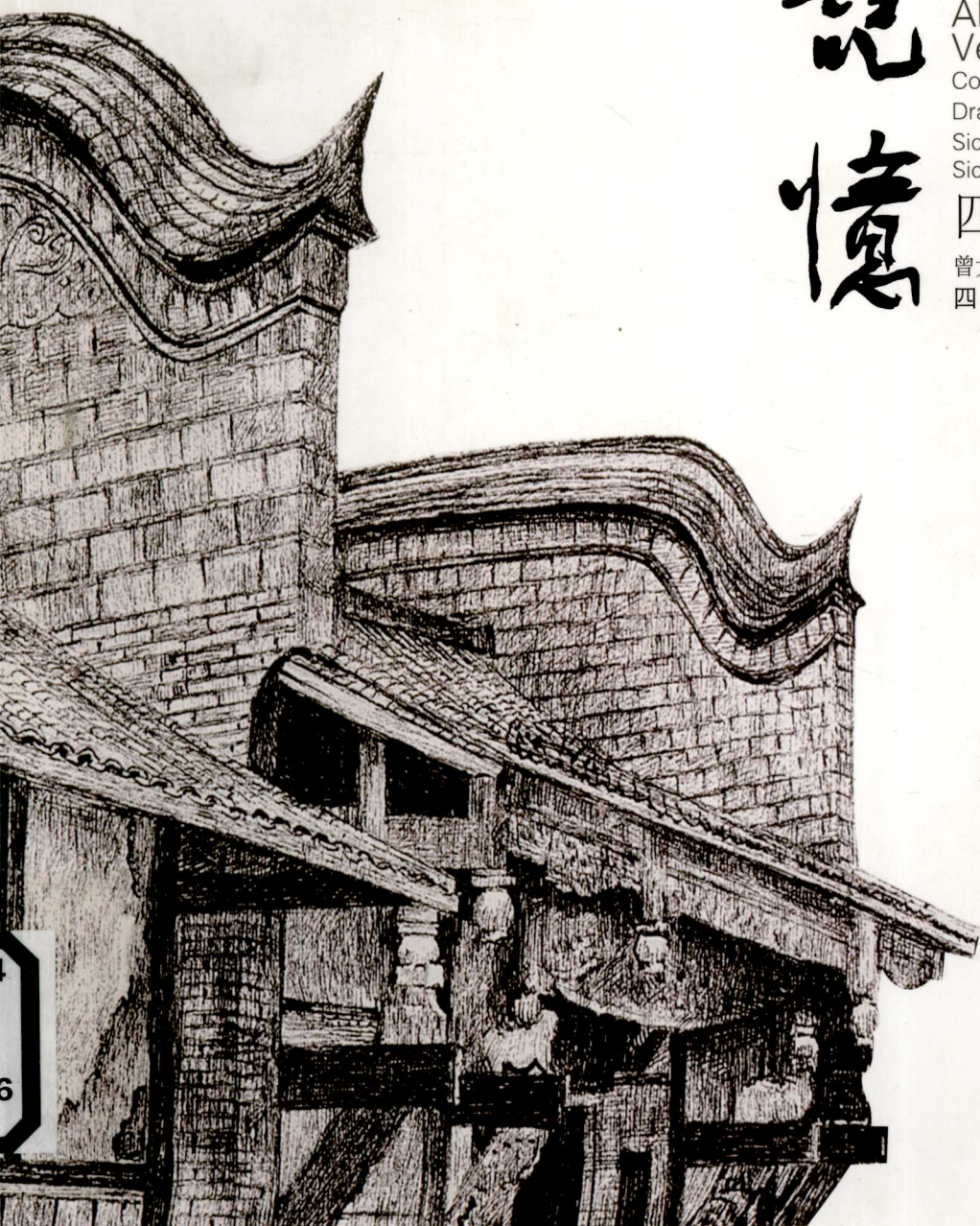
Sichuan Publishing Group co., Ltd.

Sichuan Fine Arts Publishing House

四川民居绘画



曾大毛 编 简文华 曾大毛 绘画  
四川出版集团·四川美术出版社



TU241.5-64

11

KD00957836

# 中國記憶

Memory of China

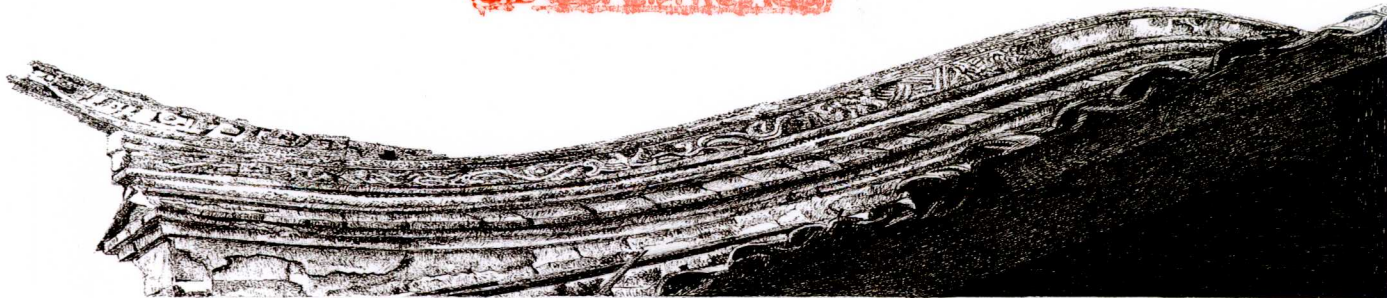
Album of Sichuan  
Vernacular Dwellings

Sichuan Publishing Group co., Ltd.  
Sichuan Fine Arts Publishing House

四川民居绘画

四川出版集团·四川美术出版社

卷



曾大毛 编  
Compiled by Zeng Damao

简文华 曾大毛 绘画  
Drawings by Jian Wenhua Zeng Damao

策划 成都郎世宁环境设计有限公司  
Planned by Chengdu Langshining Environment Design Co., Ltd.

湖南科技大学图书馆



KD00957836



## 图书在版编目 ( CIP ) 数据

中国记忆. 四川民居绘画卷 / 曾大毛编; 简文华  
曾大毛绘. — 成都: 四川美术出版社, 2012.3  
ISBN 978 - 7 - 5410 - 4869 - 2

I. ①中… II. ①曾… ②简… III. ①建筑艺术 — 钢  
笔画 — 作品集 — 中国 — 现代 IV. ①TU-881.2

中国版本图书馆 CIP 数据核字(2012) 第 032704号

## 中国记忆·四川民居绘画卷

zhongguo jiyi · sichuan minju huihuajuan 曾大毛 编

出品人 马晓峰  
责任编辑 张大川 林 涛 王富弟  
英文翻译 张大川  
装帧设计 张大川  
责任校对 曾品艳  
出版发行 四川出版集团·四川美术出版社  
成都市三洞桥路 12 号 邮政编码 610031  
成品尺寸 210mm × 260mm  
印 张 16.5  
图 片 240 幅  
字 数 50 千字  
制 版 四川省启源制版印务有限公司  
印 刷 四川省印刷制版中心有限公司  
版 次 2012 年 3 月第 1 版  
印 次 2012 年 3 月第 1 次印刷  
书 号 ISBN 978 - 7 - 5410 - 4869 - 2  
定 价 88.00 元

■ 版权所有·翻印必究

■ 本书如有缺页、破损、装订错误, 请寄回印刷厂调换

■ 如需购本书, 请与本社邮购组联系

地 址: 成都市三洞桥路 12 号

电 话: (028) 87734382 邮政编码: 610031

## 作者简介

Introduction to Author



曾大毛 Zeng Damao

## 曾大毛

四川成都人。全心执着地追寻艺术的真谛，如同一个虔诚的信徒，求索于崎岖而漫长的艺术之路。曾经求学于川大学府，往返过东瀛的千叶大学，多年来，在不断呈现个性鲜明的作品的同时，更用自己的方式诠释着从事艺术创作研究工作的意义。

曾几何时，怀揣着对城市过往的眷恋，在深深地领悟了“城市需要记忆”的真谛之后，便一路前行，艺海拾贝，近乎贪婪地想要锁住那些在视野中渐渐消失的城市碎片，上天入地，锲而不舍，不断探索艺术之匙，开启城市记忆之门……

用雕塑凝固城市的故事，  
用线条描绘遗失的魅力，  
用胶片纪录流逝的经典，  
用设计传承城市的文脉，  
……

## 主要作品

城市文化建设类《老成都民俗公园》《成都红星路步行街》  
《成都地铁站点设计》《成都市人民南路文化景观》《成都市桥梁系列文化景观》……

改革开放设计类《邓小平故居环境改造建设》，田园城市理念类《都市田园·乡镇规划设计》，画册《中国民风·城市的记忆》四川美术出版社出版。

## 获奖情况

荣获“成都市优秀创业人才”称号  
荣获成都市“首届城市规划建设管理银杏奖”金奖  
荣获首届成都市“建设成都贡献奖”

## Zeng Damao

From Sichuan Chengdu, a pious believer roaming along the long and steep road of art, seeking the essence of arts. He studied in Sichuan University and then Chiba University in Japan. For years, he's been presenting highly individualized art works while interpreting the meaning of artistic creation in his own unique way.

Somewhere in time, with the soft sentiment for the history of city and deep realization of the essence of “the city requires memory”, he set out for the treasure hunting in the ocean of arts. Locking down on the debris of cities that are gradually fading away from our vision in an almost greedy manner, he's been spending every effort searching for the key of arts to open the door of memory of city……

Solidify the stories of city with sculptures;  
Sketch the lost beauty with lines;  
Record the classics elapsing through time with films;  
Inherit the cultural veins of the city with designs;  
……

## Major works

Urban cultural construction—Old Chengdu Folk Park, Chengdu Hongxing Road Pedestrian Street, Design for Chengdu Subway Stations, Chengdu South Renmin Road Cultural Landscape, and Chengdu Bridges Cultural Landscape, etc.

Reform and Opening-up Design — Renovation of Deng Xiaoping's Former Residence, A concept of garden city — Cosmopolitan Garden, Town and Township Planning and Design, Album Chinese Folk Culture, Memory of City, published by Sichuan Fine Arts Publishing House.

## Awards and prizes

Awarded with the honorable title of “Outstanding Entrepreneurs of Chengdu”  
Won the Gold Award of “The 1<sup>st</sup> Ginkgo Award for Urban Planning and Construction of Chengdu”  
Won the first “Award of Outstanding Achievement in Chengdu Construction”

## 作者简介

Introduction to Author



简文华 Jian Wenhua

## 简文华

1946年7月生，四川成都人，大学本科。从小习画，拜能者、大自然为师。1972年参加工作，在铁道部成都机车车辆厂子弟中学教语文、音乐、美术等课程。1997年退休后主要从事油画、钢笔画创作，部分作品被国内藏家收藏。

因心痛古建筑消失，从2003年至今近十年时间创作了近500幅自认为既有史料价值还有一定艺术魅力的具象的钢笔画作，不为别的，只因为热爱。其间曾在《四川日报》《巡游神州专刊》任文字编辑，发表过多篇有关四川各大景区的专访文章。

现为四川省教育摄影协会会员，成都市摄影家协会理事，成都市摄影家协会美术分会副主席，成都民建画院高级美术师。

2010年1月参加民建成都市委主办的庆祝“中国民主建国会成立65周年暨成都市民建画院十周年书画展”

2011年6月参加中共成都市委统战部，成都市市级各民主党派工商联举办的“复兴赞·庆祝中国共产党成立90周年·纪念辛亥革命100周年成都市统一战线书画作品展”

2010年12月参加“成都国际浓园年度展”

2010年12月参加“成都国际浓园2010年闹春展”

2011年9月参加“成都双年展特别邀请展”

2011年11月参加“成都国际浓园年度展”

## Jian Wenhua

Born in July of 1946 in Chengdu, Sichuan, a college graduate; beginning drawing from an early age, he learns from the masters and Mother Nature. In 1972, he started his work as a teacher of Chinese, Music and Arts, etc. in the Middle School for Children of Workers and Staff Members of Chengdu Locomotive Factory under the Ministry of Railway. Since the retirement in 1997, he's been spending most of his time in oil painting and pen drawing, with some of this works collected by collectors in China.

Pained by the loss of historic buildings, for near a decade since 2003, he's produced almost 500 representational pen drawings that according to himself are of some historical value and certain artistic charm. And he's done all these out of nothing but his passion. During such period, he'd taken positions of copy editors for Sichuan Daily, Special Edition—A Cruise across China, publishing multiple articles about the major scenic areas in Sichuan.

Currently he's a member of Sichuan Association of Education and Photography, Director of Chengdu Photographers Association and Vice President of its art branch association, Senior Artist of Chengdu Academy of Fine Art of China Democratic National Construction Association.

In Jan. 2010, he participated in the Painting and Calligraphy Exhibition for the 65th Anniversary of China Democratic National Construction Association and the 10th Anniversary of Chengdu Academy of Fine Art of China Democratic National Construction Association” organized by Chengdu Municipal Commission of China Democratic National Construction Association.

In Jun. 2011, he participated in the “Eulogy—Painting and Calligraphy Exhibition of the United Front of Chengdu at the 90th Anniversary of Chinese Communist Party and the 100th Anniversary of Revolution of 1911” co-organized by Chengdu Commission of United Front Department, the democratic parties, and Chengdu Municipal Federation of Industry and Commerce.

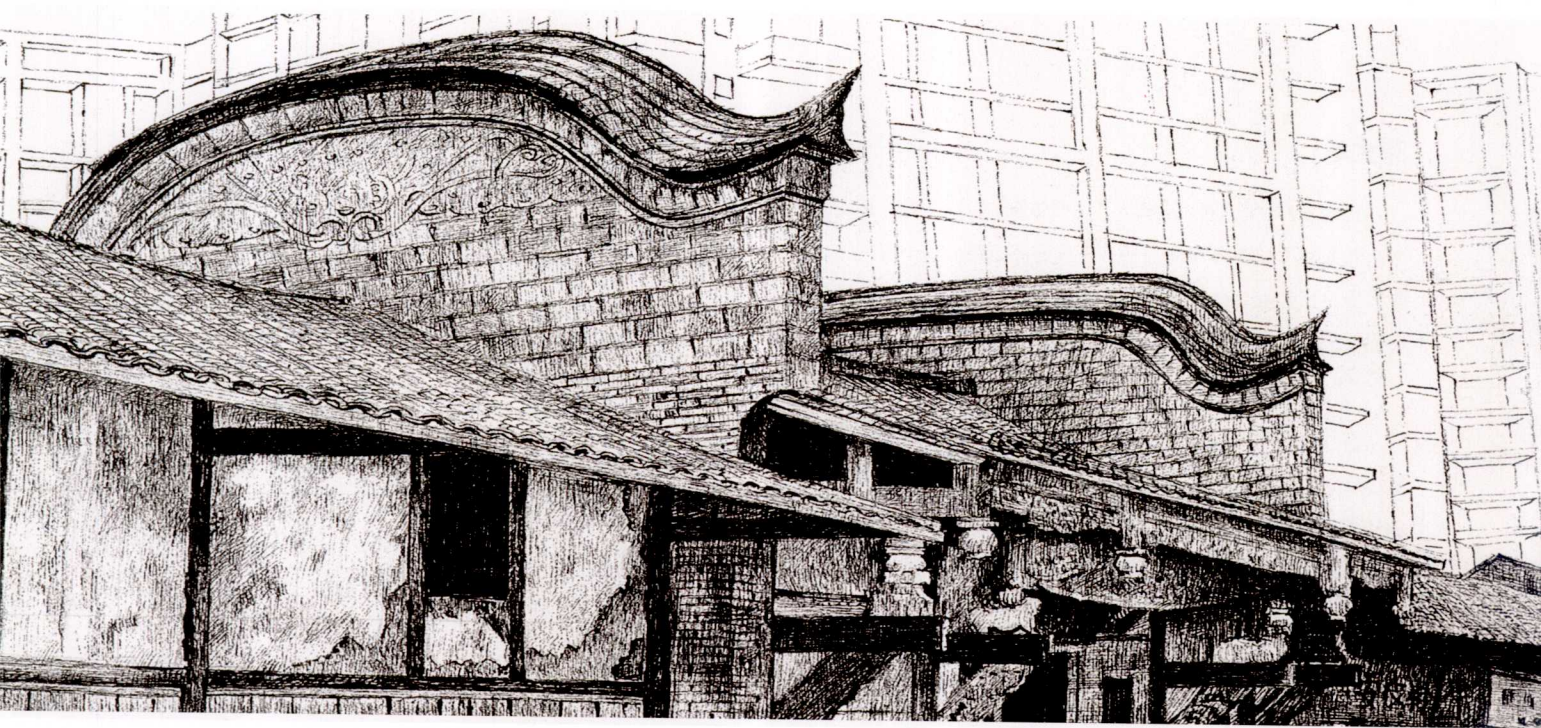
In Dec. 2010, he participated in “Chengdu International Nongyuan Annual Exhibition”.

In Dec. 2010, he participated in “2010 Spring Exhibition of Chengdu International Nongyuan”.

In Sep. 2011, he participated in “Chengdu Biennale Special Invitational Exhibition”.

In Nov. 2011, he participated in “Chengdu International Nongyuan Annual Exhibition”.







# 序

叶毓山/文

大毛编著的《中国记忆》收录了多幅四川民居的钢笔画作品，当他把一幅幅线条优美、强烈明暗对比的素描呈现在我眼前时，令我兴奋不已，因为这是对祖国文化遗产的抢救之作，触动了我们心中那同一根心弦。遂以拙言浅悟，赠作书序。

中华建筑尤其传统民居建筑在中国建筑学大师梁思成先生认为是“文化的记录者，历史的反照镜”，这些遗留下来为数不多的老古董正惨遭建设性毁坏，大毛的研究初衷便始于对民居建筑改朝换代的忧患，殊不知开弓没有回头箭，陷进去后再也不能自拔。多年来，他常与几个志同道合者一有闲暇便钻进老街古镇去摄影、绘画，去品读那些历尽沧桑的老屋，采集了详尽的民居建筑资料。

该画集以细腻的捕捉，选择了以钢笔画的形式，来刻画建筑的精髓和艺术之美，并以摄影师的眼光，以诗人的心境去体验和抒写真实场景。钢笔画以其精密、苍劲的笔法魅力，写实与写意相结合的表现方式，完美地呈现了老建筑的内涵和一些民俗生活场景，惟妙惟肖，跃然纸上，真可谓画龙点睛，相得益彰。

此书凝聚了作者诸多心血，可谓是一部“中国记忆”艺术研究的上佳之作，它在建筑艺术、绘画艺术和人文研究的多个角度，均具有弥足珍贵的价值。

愿其画笔不辍，画卷流长。

2011年11月25日于成都牧马山

## Foreword

Memory of China compiled by Damao embodies multiple pen drawings of Sichuan vernacular dwellings. When he presents those sketches of graceful lines and intense chiaroscuro in front of me, I was so excited, for they are salvaged from the cultural heritage of our motherland and they strike the same cord in our hearts. Thus I hereby present my humble words and shallow comprehension here as the foreword of the book.

According to Mr. Liang Sicheng, the master of Chinese architecture, Chinese architecture, especially traditional vernacular dwelling, is "the recorder of culture, the rear-view mirror of history". Yet the small amount of antique handed down through history is under constructive destruction. The original intention of Damao's study is out of concern for the dynastic changes of vernacular dwelling. What he hasn't expected is there's no turning back down this road, and he couldn't stop once he started. For years, he has spent every free minute walking among old streets and ancient towns, taking photos and drawing and appreciating those old buildings that witness the vicissitude of history with some friends who share his passion and ambition. Together they collected detailed data on the vernacular dwellings.

With such refined way of capturing, pen drawing is chosen for the album to describe the essence of architecture and the elegance of arts. From the view of a photographer and with the heart of a poet, it provides us the experience and description of the real scenario. With its accurate and vigorous charm of calligraphy, the manifestation mode integrating realistic and spiritual expression, these pen drawings present us the connotation of the ancient buildings and some scenarios taken from the folk life perfectly and vividly on the paper. Like the cherry on top, they've brought out each other perfectly.

This book is the condensation of the author's hard work, an excellent literature work on "Memory of China" in aspect of artistic study. It provides multiple points of view from the art of architecture, the art of painting and humanistic research, and is of great value in each and every aspect.

I wish the author long and non-stop production of arts.

Ye Yushan  
From Muma Mountain, Chengdu, Nov.25 2011

## 保存城市的记忆 品读历史的魅力 / 作品自述

人没有记忆，也就没有了灵魂！一个城市如果没有了记忆，就会迷失方向。一个城市未来的脉络其实就保存在城市的记忆之中。

然而，随着城市更新速度的加快和城市化浪潮的推进，我们的城市，正在以远离多样性、差异性和历史文化特色的方式失去记忆，正在日新月异中迷失自己。这不得不令人慨叹，令人担忧！

上世纪80年代初，英国皇家建筑学会主席考察中国后，讲了一段意味深长的话：“现在全世界的城市建设都面临一个共同的危险，我们的城镇正趋向同一种模样，这是很遗憾的。我希望你们研究中国的文化，尊重城市原有的特色，并且改善它。中国历史文化的传统太珍贵，不能允许它们被西方来的这些虚假的、肤浅的标准概念洪水所淹没，我确信你们遭到了这种危险，你们要用全部的智慧、决心和洞察力去抵抗它。”

于是，“保存城市记忆”成为我艺术创作的使命，用雕塑，用画笔，用摄影，用尽各种方式去留存城市的记忆，保护历史的延续，不懈努力，不懈追求。

以黑与白为基调的钢笔画，朴实厚重的艺术魅力，总能唤起人们诗意般的联想。当我把这种艺术形式与古民居建筑艺术碰撞一体，才发现真是天作之合。钢笔画简洁明朗的线条，细微精湛的刻画，尽情展现着古民居蕴涵的朴素之美和力量之美。弄不懂是对老建筑的深深眷恋，还是这支笔赋予了我强烈的激情，反正这样作画是一种无尽的享受，有无尽的收获。

城市的现代化不仅仅依靠高楼大厦、立交桥来彰显，更要依赖那些存留于城市中的鲜活的场景、岁月的痕迹、文化的积淀。城市的每一方土地、每一块砖石、每一道天际轮廓线，都承载着一段记忆，我们都有责任去品读它，去延续它。

曾大毛  
2011年12月

## A Preservation of the Memory of City and Appreciation of the Charms of History —Self Introduction for the Work

A person without memory is a person without a soul! A city without memory is a city lost. The veins of future of a city are in fact preserved in the memory of the city.

However, along with the expediting renewal of cities and pushed by the wave of urbanization, our city is losing its memory as it's estranged from variety, diversity, and historical cultural characteristics. It is losing itself through the ever-changing time. We cannot help but sign with regret and deep concerns!

In the early 1980s, after a visit to China, the President of the Royal Institute of British Architects said the following thought-provoking words: "There's a common threat that city construction all around the world is facing—our cities and towns are gradually assuming the same face. It's a shame. I wish you could study the culture of China, respecting the original characteristics of the city and improve them. The traditions of Chinese historical culture are too precious to be swallowed up by the pretentious and superficial standards and concepts from the west. I am sure that you are facing such risk, and that you need to resort to all your intelligence, resolution and insight to resist it."

On this account, it has become the mission of my artistic creation to "preserve the memory of city", with sculptures, paint brushes, photos, and every method available, to protect the continuation of history with unremitting effort and non-stop search.

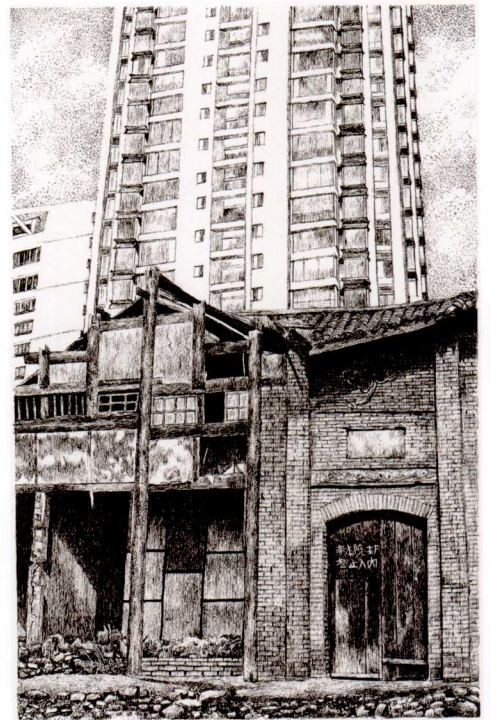
The black-and-white pen drawing has a plain and solid artistic appeal that can always provoke the poetic association from people. It's not until I crashed this form of art and the architecture art of ancient vernacular dwellings together that I realize what a perfect match they make. The simple and clear lines of pen drawing give exquisite and accurate description and full demonstration of the plain beauty and strength of the ancient vernacular dwellings. I couldn't decide whether it's the deep affection I bear these ancient buildings or the intense passion the pen endows me. But it is truly a sublime enjoyment and endless harvest to paint like this.

The urban modernization should be more than just skyscrapers and overpasses; it shall also include the vivid scenarios, the traces of time and precipitation of culture preserved in the city. Every square of ground, every brick and every skyline of the city is a carrier of memory, which we are obligated to appreciate and continue.

Zeng Damao  
Dec. 2011



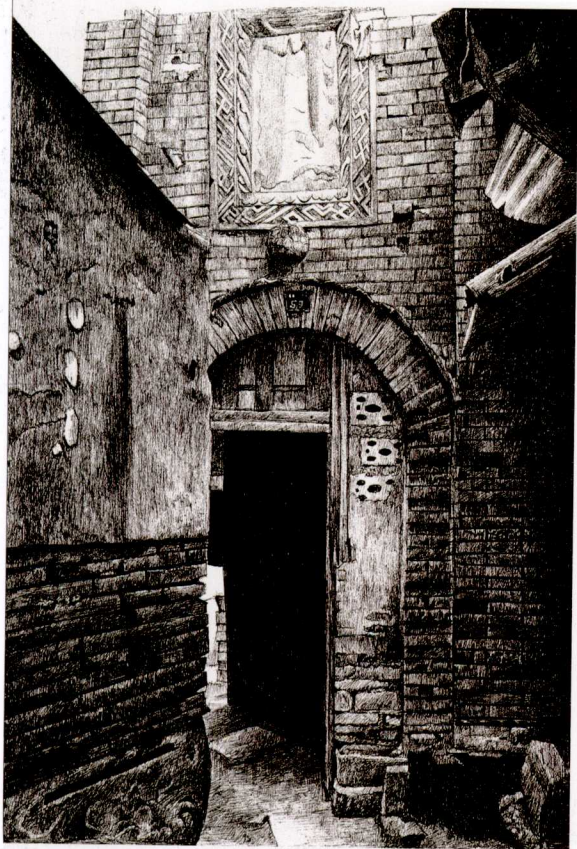
中国 Memory of China  
记忆 Album of Sichuan  
四川民居绘画卷 Vernacular Dwellings



中国记忆

四川民居绘画本

图版

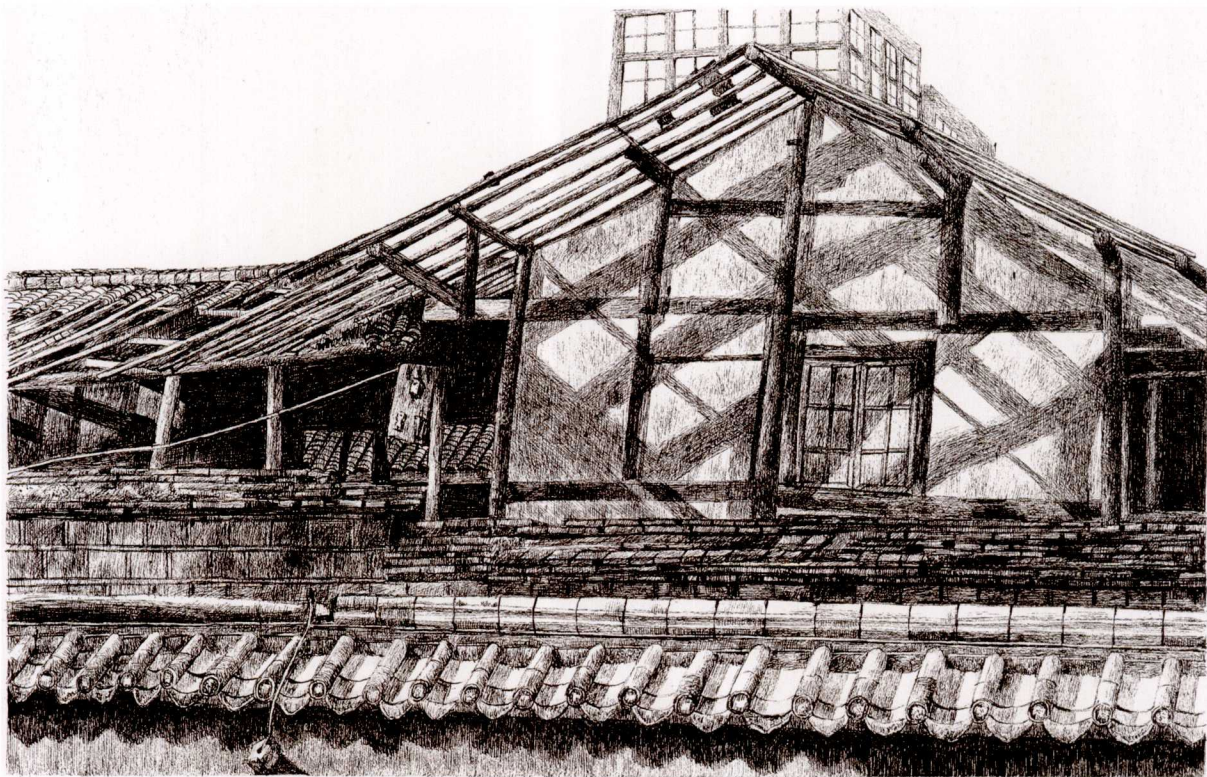












成都中帽于被拆的总房  
2005

2005年11月22日 草





成都市宽巷子民居(折屏中)断墙16x16 cm  
(2005年11月记述)

2006年2月21日叶翔完草