

聚居的体强



赵万民城市·建筑速写记

A Visiting Human Settlements of the World
Dr. Zhao Wanmin's Architectural Sketches

聚居的体悟



赵万民 著

中国建筑工业出版社

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作者简介

The Profile

赵万民，四川阆中市人，1955年2月生。重庆大学建筑城规学院教授、博士生导师，山地人居环境研究所所长。

1982年7月，获重庆大学城市规划专业学士学位；1988年12月，获重庆大学城市规划与设计方向硕士学位；1987年10月-1988年10月，为加拿大University of Manitoba联合培养硕士研究生。1996年3月，获清华大学建筑学院城市规划与设计方向博士学位。

2000年10月-2001年1月，法国巴黎“50个建筑师在法国”高级访问学者。

中国城市规划学会副理事长，山地城乡规划学术委员会主任委员，国家城市规划专业教育指导委员会副主任委员，重庆市城市规划学会副理事长。

主要学术领域为城乡规划学，研究方向为山地城市规划与设计、山地人居环境科学。主持完成国家和省部级科研项目17项，出版专著9部，发表论文150余篇；主持完成西南山地和三峡库区城市规划与设计实施工程项目80余项。获得国家教育部科技进步一等奖2项，国家国土资源部科技二等奖1项，重庆市科技进步三等奖1项，重庆市教学成果一等奖1项；其他省部级规划设计行业一等奖6项。

曾获重庆市首届有突出贡献中青年专家，重庆市两江学者特聘教授，重庆市规划委员会政府顾问，中国城市规划学会全国优秀科技工作者，中国科协第七届全国优秀科技工作者等荣誉。

The Profile

Dr. Zhao Wanmin, was born in Langzhong, Sichuan Province in February, 1955. Zhao is the Professor and Director of PhD Program of Urban Planning and Design in the Faculty of Architecture and Urban Planning, Chongqing University. Also Zhao is the Director of Department of Human Settlement Science Research in Mountainous Region, Chongqing University.

In July 1982, Zhao got the Bachelor's Degree of Urban Planning and Design, and also in December 1988, he got the Master's Degree at same field in Chongqing University. From October 1987 to October 1988, Zhao, as an exchange graduate student, studied at the school of architecture, University of Manitoba of Canada. From February 1992 to March 1996, Zhao studied at School of Architecture and got PhD Degree of Urban Planning and Design in Tsinghua University. From October 2000 to January 2001, Zhao worked in Samapa Company as a senior visiting scholar under the "50 Architects in French Grogram" in Paris.

Zhao Wanmin is the Vice Chairman of the Urban Planning Society of China, the Chairman of the Academic Committee of Urban and Rural Planning in Mountain Region of China, the Vice Chairman of the Nation Urban Planning Education Steering Committee, the Vice Chairman of Chongqing Urban Planning Society.

Zhao's main academic field is urban planning and Design, and the special area is human settlement science research in mountainous regions. He has gained 17 scientific research founds of national and ministerial levels, which had supported his group research works gloriously. Zhao has published 9 books and more than 150 papers. Zhao presided over 80 urban planning and design projects in the southwest part of China and the Three Gorges regions. Moreover, he won the Science and Technology Progress Award of National Ministry of Education twice, Science and Technology Award of Ministry of Land and Resources once, Chongqing Science and Technology Progress Award once, Chongqing Teaching Achievement Award once, and won the Planning and Design Engineering Awards of Provincial and Ministerial levels for six times.

In addition, Zhao Wanmin also has been the First Patch of Chongqing's Young and Middle-aged Experts with Outstanding Contributions in Science Research, Chongqing "Two Rivers Scholar" Award, the Excellent Scientific Talent of Urban Planning Society of China, and the Outstanding Scientific and Technological Worker of the Seventh National Congress of the China Association for Science and Technology.

By Zhao Wanning

An Architectural Life for People Learn from Pro. Wu Liangyong

丁酉年元月 赵万民

谋万家居——敬习吴良镛先生学问之立心

洪家店

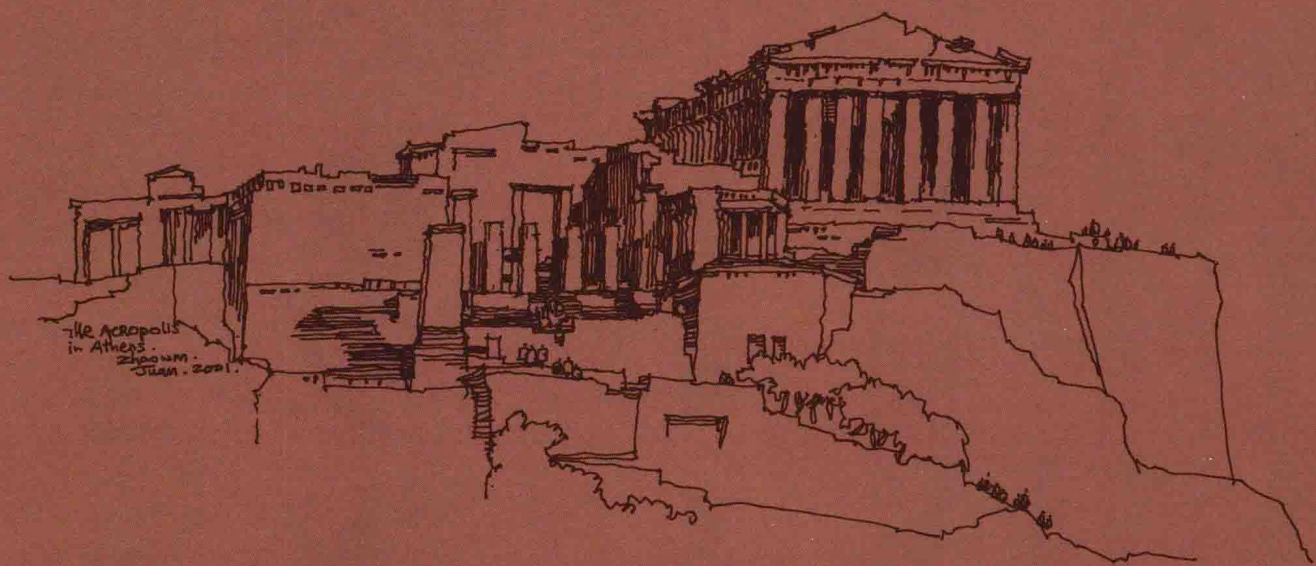


敬百矣良鏞先生

學問之中心 丁酉年之月

趙義民





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小序

Preface

吴良铮

重庆大学赵万民教授的速写集《聚居的体验》即将出版，嘱余为序。得见其多年来在世界各地绘制的一系列作品，有些竟是我们共同走过的地方，我甚为欣喜，回味无穷。

美即是生活，人居环境是以人的生活为中心的美的欣赏和艺术创造，是规划、建筑、园林及各种艺术的美的综合集成。神州大地、万古江河构成多少壮观的城市、村镇、市井、通衢；庄子云：“至大无外，至小无内。”建筑学人应有俯仰一切的胸怀，时刻保持敏锐的观察力，从人居环境中体会、汲取丰富的美学营养，提高自己的文化艺术修养，激发自己在前进中的创造力。

看到赵万民的画作，我不禁又回想起1993年，我的老同学赵长庚教授引领我及赵万民对三峡库区进行了一次考察，走访了万县、丰都、巫山等地，赵万民以三峡库区为题的博士论文研究也正是经由这次考察而确定的。令人叹惋的是，当年考察中见到的很多风景名胜现在都已经沉于水底，不见天日，在赵万民的画作中尚能找到当年的吉光片羽，不禁让人有“伤逝”之叹。

2017.03.16

Preface

Wu Liangyong

Professor Zhao Wanmin's *A Visiting Human Settlements of the World* is going to publish soon and I was invited to write the preface.

In the book, a series of sketches from different parts of the world is presented, and I am happy to see some of the places we visited together are also included.

Beauty is life; human settlement is the appreciation of beauty and artistic creation centered with human's life and the combination of urban planning, architecture and landscape. The divine lands and eternal rivers has constructed countless cities, counties and roads. Zhuangzi once said: The ultimate greatness has no boundaries. The ultimate smallness has no limitations. The architect should have a big heart and a keen eye all the time to improve the cultural and artistic accomplishment and stimulate individual creativity.

Seeing ZhaoWanmin's paintings, I can't help thinking of 1993, when my old classmate Professor Zhao Changgeng led me and Zhao Wanmin to an investigation of the Three Gorges Region. We visited Wanxian, Fengdu, Wushan and other places. Zhao Wanmin's doctoral dissertation focused on the Three Gorges Region is also determined on that investigation. Unfortunately, a lot of scenic spots we visited have sunk into the water now and can only be seen in Zhao's sketching, I can't help but mourning for what we have lost.

Mar.16, 2017

前 言

Forward

赵万民

建筑绘画是我们行业的基本素养之一，也往往成为建筑师和规划师个人的生活爱好和毕生的修养。少年时，我曾学习过一点书法，入大学前对绘画止于喜爱，并未经过系统的训练。古人讲，“书画同源”，我自觉书法的笔墨韵味与章法、审美导向与意境，和绘画是相通的，这对于我习画乃至后来专业素养的培养，有着很大的帮助。

1978年9月，我入重庆大学（原重庆建筑工程学院）建筑系读书。1980年代初的建筑教育，计算机使用尚未兴起。客观条件迫使学生们必须在基本技法上过得硬，包括绘制线条能力和色彩表达能力。当时的建筑工程类学校，都十分重视建筑绘画（素描、水彩、渲染图）的课程训练。专业授课的老师，也都具有很好的建筑绘画技法和图形处理能力。在全国，建筑学和城市规划的教育导向，即崇尚绘画技能与建筑空间创作思维的联系。记得在1979年，建筑学界曾推出第一册《建筑画选》，包括钢笔、水彩、水粉、渲染图等画品类，图片的印制也十分精美，这对建筑系学生的影响是巨大的。当时，“文革”初过，资料匮乏，学生们对建筑和城市形体、色彩、空间表达和线条表现力的认识和学习的过程中，这本《建筑画选》是当时难得的启蒙教材之一。此书中，同学们对一些前辈如梁思成、杨廷宝、童寯、李剑晨等的作品，更是喜爱有加。由此而及，使“文革”后的大学生们了解到这些前辈们的学术思想和学习经历，逐步在学习方法和专业眼界上，有了一个健康的开端。本科学习中，我的绘画技能多得益于余文治教授、赵长庚教授、马如骥教授、漆德琰教授等的面授和指导，受益终身。

1987年秋，作为交换研究生去加拿大University of Manitoba建筑学院学习，使我有机会接触到更为广阔的世界，体会到西方建筑文化及城市空间的伟大和丰富。北美院校的建筑教育，对学生的绘画能力培养和引导十分重视，

尤其珍爱学生的艺术天分和修养。所不同的是，绘画课时的训练比较有限，学生的艺术感受和思维的训练，多是放在更为广大的城市历史和建筑文化的环境中来引导和促成的。我亲见建筑院系学生的建筑历史课放在希腊雅典卫城的实景中进行讲解、感受；或者，经常可见在法国巴黎的卢浮宫中，教授为学生们讲解古埃及的历史、文化和艺术特色，以及它们对古希腊、古罗马和欧洲后世的传承和发展影响，等等。当然，在20世纪80年代的中国，尚达不到我们今天的经济能力和国际开放度，建筑和城市规划的世界史教育课，也多在课堂和书本上进行。我十分羡慕和庆幸今天的大学生、研究生们，在国际环境和尺度中，有了更为广大的视野和空间，有了吸纳世界范围建筑和城市艺术养分的机会，有了去实地考察和感受世界历史脉络的走向和关键场景节点的可能性。因为，建筑和城市的书本学习与实景的场所体验，完全是两回事。所以，时至今日，我仍然十分感谢当时派送我出国学习的学校领导和老师们；同时，也感谢 University of Manitoba 建筑学院的院长 Thomas Hadny 教授，他不仅明确地选择我作为交换的研究生，提供一切的方便，让我顺利入学，而且在我学习期间，为我在建筑学院主持了一次水彩画的个人展览，并做开幕致辞。加拿大教授和同学们对我绘画能力和艺术感觉的认同，使当时的我作为一名中国的留学生，感到特别的荣耀。此种经历，对我后来的学术发展也起到很大的促进作用。在加学习期间，我利用假期，考察和访游了加拿大和美国的一些城市和地区，对西方现代建筑和城市规划发展，有了较清楚的认识和理解。

1992年春，我考入清华大学建筑学院，进行博士研究生脱产学习。成为吴良镛先生的学生，这是我一生的荣幸。我曾经在博士论文的“后记”中写道，“师从吴良镛教授博士研究生学习，使我完成了从技法到思想的启蒙”。吴良镛院士的综合艺术修养，滋养着他的学术境界，这充分反映在吴先生的理论著述和城市规划与建筑设计的作品中。先生将人类聚居的物质空间与人文艺术空间相联系，融会贯通，认识事物的本质，从而探索解决问题的科学道路。尤其在晚年，吴先生将专业思维，与绘画、书法的综合修养融合，从哲学、艺术、科学的交叉领域中，探索中国人居环境建设的可持续发展之路。这种做学问的境界和修养，值得学生们好好感悟和学习。

1993年春，吴良镛教授带我考察三峡，做博士论文选题的调研工作。在重庆大学赵长庚教授的陪同下，我们一行四人（吴良镛先生、师母姚同珍女士、赵长庚先生、赵万民）从重庆的朝天门码头乘坐普通客轮出发，顺长江而下，经由12天时间，沿途下船考察了涪陵、丰都、忠县、万州、奉节、巫山、大宁河大昌古镇、巴东、宜昌等9个城市和城镇，以及长江沿岸的一些历史景点，如石宝寨、张飞庙等，对三峡工程建设可能引出的大面积淹没和大规模城市（镇）的迁建工作，有了一些实地的认识。吴良镛先生和赵长庚先生本为抗战时期在中央大学（重庆）读书时的前后同窗，友谊笃深，一路考察，他们相携而行。沿途，两位先生断续地提出和交换对三峡工程建设的一些学术认识和担心，共同认为，水库的淹没，对三峡地域生态环境和历史文化遗存带来的损失太大，

将是无可弥补的。作为学生，我当时学术认识水平尚浅，不能完全听懂先生们的对话和思考内容的深度，但被当时两位先生一路畅谈，引古论今，风趣幽默的氛围所深深感染，行程十分享受，留下了深刻印象。二十多年过去，当时场景仍然历历在目。在沿途考察过程中，我们走访城市规划和建委部门，了解相关城市（镇）即将面临的淹没和移民迁建工作的预备情况。同时，吴良镛先生利用间歇时间，做三峡沿线即将淹没的城市、城镇和历史文物景点的实地调查。吴良镛先生对重庆和三峡地域怀有深厚的感情，一路沿江船行，看先生孜孜不辍，十分勤奋，往往速写和水彩兼具，摄取三峡大地山川之营养，纳入速写记录中，对三峡地区即将逝去的美丽自然山水和传统人居环境依依不舍。学生观先生作画和收集资料，侍立左右，到精妙处，令我心旷神怡，感觉美不胜收。

三峡考察结束，回到清华，通过学院博士生指导小组的集体讨论后，遂决定我的博士论文选题，以“三峡工程与人居环境建设”为研究方向，开展工作。续后，在1993-1994年间，吴先生指导我三次深入三峡库区，进行实地调研和收集第一手资料。期间，我学习导师的方法，尝试用钢笔速写的方式，来记录三峡库区即将逝去的城市和建筑环境。在博士论文写作的案头工作中，吴先生指导我：用早上最好的精力，来进行文字的创新性写作；用下午次好的精力，来进行文字的修改和资料补充工作；在晚上精力较差的时间，来进行插图的设计和图形的清绘工作。吴先生教会我做钢笔画的清绘和照片的改绘等插图工作。在吴先生的指导下，我逐步理解科学研究型论文的“文、图、照、表”的结构形式及其内涵作用力，也认识到城市和建筑速写的技巧形式与理论思维相结合所产生的强大学术表现力。从那以后，我开始喜欢上钢笔速写，学习吴先生的方式，背包中随备纸笔，我在外地学术参观或考察中，有所感悟，随行记录入画，笨鸟先飞，勤能补拙。逐步地，形成了一些积累。本画册的最早习作，是我在博士论文期间出现的，是在对三峡地区城市和建筑环境调研中的“写生”。今天，在三峡库区，这些城市和建筑场景，已经不复存在，大多随三峡水位的提升，淹没入水中。诸多画作，成为了历史的记录和难得的资料。

2006年春，博士毕业10年过去，我将一些速写的积累，串成集子，希望出书，给吴先生看。先生看后，说：“还不够，还需再画……”，我当时请教吴先生，说：“我画200幅，从中选出100幅。”先生说：“你画200幅，从中选出50幅，需要张张都看得过去……”吴先生治学严谨，对学生的成长要求，亦然如此。先生总是告诉学生，学术之途，“水到渠成，实至名归”；先生经常讲，“有境界自成高格”，学术上应该更多一些积累和修养的积淀，需要耐得住“寂寞”，杜绝浮躁，厚积薄发。在此期间，吴先生的绘画和书法艺术作品集陆续出版，如《吴良镛画记》（速写、水彩画，2002年，北京三联书店）、《人居艺境—吴良镛书法—绘画—速写集》（2014年，中国建筑工业出版社、人民美术出版社），这些宝贵的艺术作品书籍，吴先生都及时赠送给学生，我时常反复观摩老师的作品，从中学习技巧，吸纳思维的营养，提升艺术认识的眼界和修养，体会人类聚居环境的丰富和美妙。

2016年底，又是10年过去，我的钢笔速写多了一些积累，走访的城市和地区增加不少，自觉在学术修养上，也有了一些新的进步和新的体验，我给吴先生再看新添的写生画作，先生说：“可以出（书）了。”

这本集子，是1993年以来我的部分钢笔速写，主要是在国内外学习和参观考察时，利用空闲时间或随队走访的间隙所做的实境感受和记录，自觉以“聚居的体验”冠名。“聚居”者，是呼应导师吴良镛院士“人居环境科学”的主题，从游历和考察的角度，收录自己走访过的城市、建筑、自然环境，认识山川大地对人类居住美好环境的支撑和滋养；“体验”者，是学习古人“读万卷书，行万里路”的训导，吴先生所补谓“谋万家居”，更添我学习之裨益，通过不断练习，增进自己的学术素养和空间能力，也是一些学术基础的积淀工作。我在对中西方城市、建筑、山水聚居环境的访游中，时常被大自然的秀美山川、城乡聚居的奇妙品质所感染，不同的地区、不同的国度，必然呈现出不同的社会、文化和民俗风情，这种比较和体验，颇为有趣。在速写的经历中，一些到访过的国外和国内场景，或因路途遥远，或因心景所致，可能终身仅此一游一画；而另一些场景，因城市环境的变故，如三峡地区，大部分已被拆迁，或整体淹没于水中，将成永远记忆；一些场所的感受，也会随年龄、心境、体能的变化，“时过境迁”，描述水平每况愈下，或不可同日而语，等等，不一而足。作为“聚居的体验”，于己是一件有意义的自我认识过程，也是艺术积累享受过程，因而乐此不疲。

现代社会进入信息时代，计算机的发展为人们带来模仿和拷贝的方便。但是，作为建筑学和规划工作者，不应该也不可能，其创作情感，最终由机器来取代。近些年来，在我国建筑学和城市规划的教育工作中，有逐步放缓和看淡“建筑绘画”能力培养的趋势，学生们的绘画技能和“形态能力”明显出现下滑的现象，此种情况在全国似成普遍，十分令人担心。另外，在建筑学和城市规划的学术圈中，我也高兴地看见，早年的朋友们，多年忙于生计，各奔东西后，而又回归本源，返朴归真，仍然保持对建筑艺术的兴趣和热爱，他们的近期建筑绘画艺术作品，或速写，或水彩，或构图创作，在各种展览、沙龙、微信群中传颂和交流，见到更多的朋友们为其跟踪和观望，点赞和喝彩。我也常常在内心深处为这些有修为和有理想的朋友们点赞，并从中吸纳学术和艺术的营养。

《聚居的体验》按笔者走访过的地区、城市和建筑环境，大致整理为“国外”和“中国”两个部分。第一部分：速写收集和整理了所走访过的希腊（雅典）、意大利、法国、英国、土耳其、日本以及其他国家和地区的城市和建筑环境；第二部分：速写收集和整理了国内重庆及三峡、巴渝古镇、川西及云南少数民族聚居以及国内其他城市和地区、香港、台湾等内容。从本速写集所选出的320多幅画作，在时间跨度上，是笔者20多年来学习和积累的过程，希望借此表达在艺术认识和绘画技法上探索和成长脚步。

本书问世，水平所限，粗陋之处在所难免，请阅者见谅。

真诚地请教于前辈、方家、同行和朋友们。

2017年2月25日

于寓所书房

Forward

Architectural painting is one of the basic qualities of our industry, but also often becomes architects' and planners' personal hobby and lifelong cultivation. When I was a teenager, I studied a little calligraphy. I like painting however I have never received any systematic training before college. According to the ancients, calligraphy and painting are derived from the same origin. I personally believe that the ink charm and art, aesthetic orientation and artistic conception of calligraphy are interlinked with painting, which is a great help for my study of painting and even the later cultivation of professional accomplishments.

In September 1978, I started to study in the Department of Architecture of Chongqing University (formerly Institute of Architecture and Engineering of Chongqing). In early 1980s, computers were not popular in architectural education. Due to objective limitations, students had to be very skillful in basic qualities including line drawing and color expression. At that time, all architectural engineering schools had attached great importance to the construction of painting (sketch and watercolor) courses. Professional teachers also had good architectural painting techniques and graphic processing abilities. In the country, education orientation of architecture and urban planning advocated the intergration of painting skills and creative thinking. In 1979, architectural academia launched the first edition of Architectural Sketches with exquisite printings. It included categories of pen, watercolor, gouache, rendering paintings, which had a profound influence on architecture students. At the time of the Cultural Revolution, due to the lack of information, this Architectural Sketches was one of the rare enlightening textbooks for students to understand and learn architecture and urban form, color, space performance and the vitality of lines. In this book, students enjoyed and appreciated works of predecessors such as Liang Sicheng, Yang Tingbao, Tong Jun and Li Jianchen. Therefore, after the Cultural Revolution, college students can also learn about the academic thoughts and experiences of these predecessors, and began to have a promising start in learning methods and professional fields gradually. During the college study, my painting skills benefited from the guidance of Professor Yu Wenzhi, Professor Zhao Changgeng, Professor Ma Ruqi and Professor Qi Deyan and it benefits my lifetime.

In the autumn of 1987, I studied at the School of architecture of University of Manitoba as an exchange postgraduate, which enabled me to have the opportunity to come into contact with the wider world, and realized the greatness and richness of western architectural culture and urban space. Architectural education in North American colleges and universities attaches great importance to the cultivation and guidance of students' drawing ability, especially the appreciation of students' artistic talents and accomplishments. The difference is that the training time of the painting class is limited, and the students' artistic appreciation and thinking training are guided and promoted in the bigger environment of city history and architecture. I saw architecture students having their architecture history class in the Acropolis so they can better understand and feel in person. In the Le Louvre Museum, it is not rare to see professors lecture on history,

cultural and artistic features of ancient Egypt and their influences on ancient Greece and Rome and later inheritance and development of Europe. In the 80s of last century, China was definitely far behind compared to current economic capacity and international openness. World history courses of architecture and urban planning were largely confined in the classroom and books. I am very envious of today's college students. In international environment, they have a broader vision to absorb architectural and urban art nutrition on a worldwide scale and a better possibility to conduct spot investigations and experience the world's historical context and key scene nodes. Because book learning and real space experience of architecture and cities are completely different. Therefore, I am still very thankful to the leaders and teachers who sent me overseas and in the meantime I am very grateful for Professor Tomas Hadny, the dean of the School of Architecture of University of Manitoba, who not only chose me as the exchange student and provided every possible help for my enrollment but also held a solo exhibition of watercolor painting for me and made the opening speech. Canadian professors and students' recognition on my painting ability and artistic sense made me very proud as a Chinese student. This valuable experience plays a very important role in promoting my academic development. During the study in Canada, I visited some cities and regions in Canada and the United States in holidays, and formed a clearer understanding of the development of modern western architecture and urban planning.

In the spring of 1992, I was admitted to the School of Architecture of Tsinghua University, as a doctoral student with full-time study. It's a lifelong honor to be a student of Mr. Wu Liangyong. I wrote in the postscript of my doctoral dissertation: Guided by Professor Wu Liangyong, I have accomplished the enlightenment from techniques to thoughts. The comprehensive artistic accomplishment of Academician Wu Liangyong nourishes his academic achievements, which is fully reflected in his theoretical writings and works of urban planning and architectural design. Mr. Wu Liangyong combined material space with art space of human settlements to explore the scientific solutions on the understanding of essence of things. Especially in his later years, Mr. Wu combined professional thinking with painting and calligraphy and explored China's sustainable development of human settlement environment from the intersection of philosophy, art and science, which set inspiring examples for young students.

In the spring of 1993, Professor Wu Liangyong took me to investigate the Three Gorges and carried out my topic selection of doctoral dissertation. Accompanied by professor Zhao Changgeng of Chongqing University, we four people (Mr. Wu Liangyong, Mrs. Yao Tongzhen, Mr. Zhao Changgeng and Mr. Zhao Wanmin) took the ordinary ferry from Chongqing Chaotianmen port along the Yangtze River for 12 days and visited Fuling, Fengdu, Zhongxian, Wanzhou, Fengjie, Wushan, Dachang ancient town, Badong and Yichang and some historic sites, such as Shibaozhai, ZhangFei temple. I have some understanding for the large-scale relocation work of city and town caused by the Three Gorges project construction. Mr. Wu Liangyong and Mr. Zhao Changgeng were school classmates in the Centre College (Chongqing) during the Anti Japanese war and had a deep friendship. Along the way, the two professor intermittently put forward and exchange some academic knowledge and worry for the Three Gorges Project Construction and their common view is that the reservoir construction brought large loss about ecological environment and historical and cultural relics to the Three Gorges area and it would be irreparable. As a student, due to the shallow academic level and understanding, I can not fully understand their dialogue and reflection on the depth of content, but was deeply affected by the humorous atmosphere of their communication. Over the past 20 years, the scene was still visible before my eyes. In the process of investigation, we visited the city planning and construction departments and understood the relevant situation of city (town)

for impending inundation and resettlement work. At the same time, Mr. Wu Liangyong used the intermittent time to do the field investigation of the cities, towns and historical relics in the Three Gorges area. Along the way I saw Mr. Wu diligently made wonderful sketches and watercolor paintings, which were nurtured by the breathtaking scenery of mountains and rivers. Every time Mr. Wu painted I was there to learn and benefitted a lot spiritually and technically which made me feel relaxed happy and beautiful.

After the investigation and back in Tsinghua, the college doctoral guidance team of Tsinghua decided that my doctoral thesis took the Three Gorges Project and the construction of human settlements as the research direction. Later, during 1993-1994, Mr. Wu directed me to do field research and collect first-hand information in the Three Gorges reservoir 3 times. Using my learning method of my tutor, I tried to use a pen and ink sketch way to record the passing city and building environment of Three Gorges Reservoir area. In the dissertation writing, Mr. Wu guided me: using the best morning energy to carry on the innovation of writing text; using good afternoon energy to revise and supplement the work of words and using the evening poor time to draw and design graphic and illustration. Mr. Wu taught me to do pen and ink painting and other illustrations. Under the guidance of Mr. Wu, I gradually understood the structure and connotation of "text, illustrations, photos, table" of research paper and also realized the strong academic performance caused by the combination of city and building sketch and theoretical thinking. From then on, I began to love pen sketching. Learnt from Mr. Wu, I started to bring pen and papers in my backpack. When I was on an academic tour or field trip, I tried to record my inspirations into paintings. A slow sparrow should make an early start and hard-working making up for clumsiness. Gradually, some accumulations have been formed. The earliest works of this album are the "sketches" of city building environment in the Three Gorges region during my PhD study. Today, in the Three Gorges Reservoir region, these cities and buildings are no longer existing; most of them were sinking into the water with the upgrading of water level. Correspondingly many paintings have become records of history.

In the spring of 2006, 10 years later after PhD graduation, I selected some sketches and planned to publish them. I showed my collections to Mr. Wu, he said "it is not enough, you need more". I proposed, "how about I paint 200 more and choose 100 from them"? he said, "you need to paint 200 more and choose 50 from them and guarantee all of them are good". Mr. Wu is noted for his rigorous scholarship and he also has the same restrict requirement of students. Mr. Wu always told students that the academic achievement is spontaneously accomplished on the basis of earlier accumulation. When water flows, a channel is formed. Students should learn to endure loneliness in the pursuit of academic accumulation. In the meantime, Mr. Wu's painting and calligraphy art works have been published, such as "Wu Liangyong Pictorial notes" (sketch painting, watercolor painting, 2002, Beijing Sanlian Press), "Living art-Wu Liangyong calligraphy - painting - sketch set" (2014, China Architecture & Building Press, people's Fine Arts Press). Mr. Wu immediately presented to me for these valuable works of art books and I often repeated observation Mr. Wu's works, learn skills, think to absorb nutrition, enhance the understanding of artistic vision and accomplishment and experience of rich and beautiful human settlements.

In 2016, another 10 years passed by, my pen sketch skill has been improved and I visited more cities and regions as well. There is also some new progress on my cultural accomplishment. I showed Mr. Wu my new works and this time he approved.

This collection contains part of my pen sketch works since 1993. Most of them are the actual feelings and records