

朝花夕拾

沈瑾
SHEN JIN

DAWN BLOSSOMS
PLUCKED AT DUSK

朝花夕拾



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镜中影像赏朝花

我是由于摄影而结识沈瑾先生的，记得是2005年国庆节前后，由别人转交我一本沈瑾签名的摄影集，那是由中国建筑工业出版社出版的《建筑师的欧洲视角》一书，因为我那时对摄影也十分感兴趣，二十多年当中我也积存了不少反转片，所以看到沈瑾的画册也比较留心。书很精致，无论从摄影内容、技巧、版式及装帧都可以看出作者下了很大功夫，十分讲究。同时也暗想自己还没有拍到过这样精彩的瞬间。就是因为这本书的机缘，后来认识了沈瑾并逐渐熟识起来。

沈瑾是1965年生人，那年我刚好大学毕业。他是天津大学建筑系彭一刚先生、黄为雋先生的得意门生，可能是北京天津距离很近的关系，我认识了许多天大的毕业生，并都成为了很好的朋友。

《建筑师的欧洲视角》一书是沈瑾利用2001年他获法国总统奖学金参加“百名建筑师在法国”项目在法国留学一年完成的。记得当时许多设计单位的青年建筑师都得到过这个机会，回国以后表现出他们在设计理念和技巧上的收获和提高，沈瑾也不例外，从他出国前后的设计作品中还是可以看出一些端倪，同时对后来的管理工作也大有裨益。在留学过程中大家都收集了大量的图像资料，但是像沈瑾这样，回国以后很快整理出一本精美的画册出版的还真是不多见。我当时的感觉是作者无论从摄影器材、摄影技巧等方面起点都很高，是一位追求完美的摄影发烧友。

时隔七年之后，又收到沈瑾先生另一本摄影集《朝花夕拾》。同样都是摄影集，但仍然可以品味出这些年他的追求和不断进取。

与上一本不同，这本画册反映自然风光的题材占了46幅。题材的变化反映出作者的关注点的一些变化，我想这与沈瑾自欧洲学习归来后，

Enjoying Dawn Blossoms through the Camera Lens

It is through photography that I learned about Professor Shen Jin. Around National Day in 2005, I was given a collection of photographs signed by Shen Jin. The book was titled *Impressions of Europe: An Architectural Perspective*, published by China Architecture & Building Press. As I have had a strong interest in photography and collected reversal films for the past 20 years, I paid special attention to his book. It is exquisitely designed, and I see the immense effort the author put in the content, shooting technique, format and book binding. While reading the book, I couldn't help but admire the excellent moments I would never have been able to catch. It is because of this particular book that I learned of Professor Shen Jin and know him well over time.

Professor Shen Jin was born in 1965, the year I graduated from university. He was the favorite student of professors Peng Yigang and Huang Weijuan from the Department of Architecture at Tianjin University. Due to the proximity between Beijing and Tianjin, I knew a number of graduates from Tianjin University, and have remained good friends for many years.

Impressions of Europe: An Architectural Perspective was written during Shen Jin's one-year study in

France on the French President Scholarship with the program "100 Architects in France" in 2001. At that time, many young architects from different design organizations were given this opportunity, and after they returned, they presented their achievements and improvements in design concepts and techniques. Shen Jin was no exception. This can be shown in some of his designs after coming back from France. Many young architects collected lots of graphics and pictures. However, few have managed to publish an exquisite picture album shortly after their return like Shen Jin. When I first read his album, I could tell the author is an enthusiastic amateur photographer who always pursues perfection, with a high standard in both photographic equipment and technique.

Seven years later, I received another photo album by Professor Shen Jin entitled *Dawn Blossoms Plucked at Dusk*. Compared to his earlier album, I can still read his pursuit of art and his sustained efforts all these years.

Unlike his previous photo album, this one features 46 pictures of natural landscapes. The new theme reflects a change in the author's concern. I think this is due to Shen's working experiences after

returning from Europe. When he came back to China, most of his work is related to urban planning management. Meanwhile, as a CPPCC member, part of his work involves inspections and investigations of different places around the country. Therefore, natural landscapes have undoubtedly become a significant component of Dawn Blossoms.

Shen Jin used to say, "Photography has led me towards a more realistic and broader vision. The vision of an architect should expand horizontally." Due to the particular features of his work, he soon realized the city is more important than architecture, and the environment, the eco-system and the earth where we all live is more important than the city. He realized that the natural and cultural heritages need more care from humans. His photographs of natural landscapes discover the beauty of nature, as the world-renowned photographer Henri Cartier-Bresson used say that the job of the eye is to find and focus on particular subjects from piles of realities, while the job of the camera is simply to record what the eye sees. In Shen Jin's photographs of natural landscapes, the scenes are majestic but not isolated, desolate but not lonesome, conveying elegance through light and shadow, reflecting miracles through changes.

其工作更多的负责城市规划管理，以及作为全国政协委员，在其位而谋其政，其工作内容也多了政务上的视察和调研，因此足迹遍及祖国各处，自然风景成为他的“朝花”的重要组成部分。

沈瑾曾说过：“摄影带我进入更真实与广阔的视野，建筑师视角应向两端延伸”，因其所从事的工作特点，他很快发现：城市比建筑更重要，进而又发展到，我们的环境、生态、地球比城市更重要，自然遗产和文化遗产更需要呵护。

在他所表现的自然山水中，更多地表现通过作者的眼光所发现的美，就像摄影大师亨利·卡蒂埃-布勒松所说：“眼睛的工作就是在大堆现实事物中，找出特定的主体，聚焦其上。照相机的任务，而不过是把握眼睛的作品决定记录在胶卷上而已”。在他的自然风光作品中，高远而不生疏、荒寂并不寂寞、光影中见飘逸、多变中显神奇。与职业风光摄影师相比，他的“朝花”表现出一个职业建筑师和规划师的独特视角，这不仅是单纯的记录和再现，而是个人情感的表达。表现他通过影像对现实的诠释，表达内心的思考和人文关怀。

为了寻找独特而有感染力的“朝花”，沈瑾要付出极大的热情和毅力。评论家苏珊·桑塔格说：“摄影师们出门去作文化和科学考察，寻找夺人心魄的影像。不管花费多大的耐性和忍受多大不适，他们都要以这种积极的、渴求吸取的、评价性的、不计酬劳的视域形式，来诱捕世界。”沈瑾在留学时，除学习和工作外，利用有限的时间访问了欧洲75个城市，有时为了赶到某一地点要身背器材徒步走上几个小时，这次的“朝花”中又有若干幅图片都是在雪域高原，身背十几公斤重的器材，其艰难可想而知，加之城市、建筑、山水的取景都是需

要用双脚一步一步去仔细丈量 and 体验的。这绝对是一个苦活、累活、辛苦活。好在沈瑾人高马大，身强力壮，这为他捕形捉影、观情抒意创造了绝好的条件，我相信今后他还会不断有新的“朝花”问世。

沈瑾的这本摄影集取名《朝花夕拾》，全书分为山水、四季、心境、邂逅四个篇章，每幅作品又选配了精致而富诗意的标题和简要说明，也表现了他的文学功底和修养。鲁迅先生谈到他的《朝花夕拾》时说：“带露折花，色香自然要好得多，但是我不能够。便是现在心目中的离奇和芜杂，我也还不能使他即刻幻化，转成离奇和芜杂的文章。或者，他日仰看流云时，会在我的眼前一闪烁罢。”好的摄影作品同样如此，应该是经得起历史和时间的考验的，通过时间的沉淀，作者会思考得更深入，发掘得更广阔，会通过碎片的系列组合，给出新的解读。其实收集照片就是收集世界。

我和沈瑾见面不多，深谈也有限，但他还是极具亲和力，也有众多的爱好和兴趣，所以给我留下了很深的印象。这次《朝花夕拾》的出版，他邀我在前面写点什么，对摄影表现、摄影技巧和摄影器材特性等，我是没有什么发言权的，只好藉自己对于摄影的肤浅体会，抒发自己的一些感受吧，并以“镜中影像赏朝花”之名，对沈瑾新作的问世表以祝贺。

Compared to professional landscape photographers, his *Dawn Blossoms* reveals the unique perspective of a professional architect and urban planner. The photographs are no longer simple records and representations, but expressions of personal emotion, reflecting his understanding of reality, concern towards humanity and inward reflections.

Shen Jin has shown great enthusiasm and perseverance that is reflected in the uniqueness and appeal of his work. Writer Susan Sontag used to say that when photographers embark on a cultural and scientific investigation, they seek thrilling and breath-taking images. No matter how much it costs or what kinds of discomforts they endure, they should always try to catch the world with an active, absorbing and critical perspective, regardless of the rewards. When he studied abroad, Shen Jin visited 75 European cities when he was not at school or work. Sometimes, in order to arrive at some specific places in time, he had to walk for hours carrying all his equipment on his back. In this album, some of the photographs were shot on a snowy plateau. With several kilograms of equipment on his back, we can imagine how difficult the task was. Moreover, the framing and shooting of cities, architecture and landscapes all required

the photographer to carefully measure and explore the venue on his feet, making it an arduous task. Fortunately, Shen Jin is strong and healthy enough to take photographs. I firmly believe that he will continue to publish other *Dawn Blossoms* in the future.

Shen Jin's photograph album is named *Dawn Blossoms Plucked at Dusk*, and is divided into four chapters, Landscape, Season, Mood and Encounter. In this book, the author has selected a delicate yet poetic title and provided a brief caption for each photograph, revealing his knowledge of literature and culture. When Chinese writer Lu Xun talks about his work *Dawn Blossoms Plucked at Dusk*, he says that though flowers look and smell better with dew, he can't pluck them at dawn. Even in his heart he feels strange and solitary, he can't turn those emotions immediately into stories. When he looks up at the floating clouds in the sky at times, such feelings might just flash into his mind and vanish. This is the same with excellent photographs. Collecting pictures is actually collecting the world. Truly good photos will stand the test of time. After years of experience the photographer will think deeper and investigate further. Thus he will be able to edit and reassemble the previous collections into a new way to form a new

interpretation. After all, assembling photographs is like assembling pieces of the world.

Shen Jin and I don't meet often, and we only have limited time for profound conversations. However, due to his easy-going manner and wide-range of interests, he has left me a fairly deep impression. Before *Dawn Blossoms Plucked at Dusk* was published, he invited me to write a preface. While I am not professional in fields of photographic techniques or equipment, I can only express some personal thoughts based on my limited photographic experience. Nevertheless, with *Enjoying Dawn Blossoms through the Camera Lens*, I present my sincere congratulations on the publication of Shen Jin's new photography album!

Ma Guoxin
July 12, 2012, in Beijing

Ma Guoxin is an academic at the Chinese Academy of Engineering, with a Masters in Architectural Design and is Chief Architect of the Beijing Institute of Architectural Design.

路边的风景

摄影作为一种视觉艺术表现形式，可作为终身的职业，或许能成就一番事业。作为一种个人兴趣和爱好，会平添许多快乐。摄影也能成为一种习惯、一种随性思考的表达方式。

传统观念认为摄影是一种机械“再现自然”的手段，相机的光学成像将这种表现手段与绘画、雕刻等其他视觉艺术门类区分开来。图片被认为是透明、没有作者存在、完全等同于自然的复制。其实镜头是一个带有意识形态色彩的工具，而非机械性的记录工具。摄影不是被动地对待眼前的现实，以镜头的个性视角来取景观察、认识、理解世界万物，精心选择具有典型意义的场面、形态和瞬间加以摄取，用技巧来控制影像，表现客观对象的同时表现出强烈的个人意象。理解摄影不要仅把它当作一张图片或者记录性文件。摄影的真正意义在于通过作品传递信息，以及对作品的不同解读。

摄影作为一种平面视觉表达，对现实中的形象进行比较、选择、取舍和强化，以其形象的真实性和亲切性而获得生命力。摄影成为感知世界、表达自我的心境、抒情达意的载体。别人不经意的片段与细节，稀疏平常的自然风景，看似不具美感，若加入主观情绪，托物言志、借景抒情，往往会产生别样的感觉和诱人的情思。以审美的方式将属于自身思考的情思通过物的表达来体现内心感受，将物态的细节转化为自身的感受甚至上升到精神层面的哲理，这便是摄影艺术的最高境界。

“道成而上，艺行而下”。拍自然风景关键拍什么？说到底还是拍你自己，表达你内心的情感和审美倾向。否则摄影最多不过是一个技术

性的问题，仅存机器功能罢了。风景向外扩展易，风景向内延伸难。

摄影作为一种艺术形式的表达、一种思维方式，决定其广度、深度和价值的同时还有观察的角度，视角是摄影艺术一个奇妙而重要的因素，视角即生命。正可谓：“一花一世界、一树一菩提”。

摄影是一种浓缩，他有封存时间的力量，能从时间的洪流中撷取某个瞬间。摄影与瞬间密不可分；捕捉瞬间也成为摄影最独特的一种方式。如布勒松所言：在所有艺术表现形式里，唯独摄影可以捕捉到瞬间，摄影者总在寻找他个人所感知的那个纤细、无可取代的瞬间。作家可天马行空写作，时间的顺序对作家而言不至于构成任何障碍，而对于一位摄影者而言，瞬间一旦消失便永远消失了。因为摄影永远有“决定性的瞬间”。

经常在各地调研出差旅行，习惯用相机来记录旅途中及闲暇中有所心动、有所感觉的瞬间，记录旅程中新奇与绮丽的风景，记录旅途中点滴的美好。旅行能丰富阅历，摄影能记录心路和历程。这种旅行方式愉快而有意义，相机在手的旅程充实而美好。

旅行总要花大部分时间精力为奔赴终点而努力，为终点而奔波劳顿，不甘人后也从不环顾左右，甚至会寻找通往终点的捷径。疲于奔命的行程经常会忽略了身边的美景，到达目的地后却恍然大悟！回头望过去美景已化成虚妄的烟尘。最美好的东西已经被错过了。

人生即旅行，走过的路便成了回忆，甚至走到哪里并不重要，因为路上的经历便成为财富，何况没了风景，人的情感又将以何种方式道

出？其实收获最多、心情最愉快的，还是一路看过风景到达终点的人。风景属于看风景的人。

旅行是一种生活，生活更像一次旅行。风景不因人的变化而变化，而人的心情却总会被风景牵动。生活也未必能从起点一直跑到终点，目标不会因你的担忧而失去，也不因为你的期待而成真。况且有时所谓自定的终点根本就是永无尽期。人在旅途只要认准目标，以从容的心态看待一切，或许终点就不会遥不可及。

旅行中撷取的影像其实就是旅行的副产品，这样的影像少得意之作，难称作品，只是行路与心路的记录。影像表达真实，不一定唯美；表达内心感受，不一定深刻。诗性与美意是影像的一种形态，有趣味之分，无本质高下。也正是这种影像流露出来的某种情愫，总会让我收获到不期而至的快乐！也正是这种欠缺的遗憾，让我永远期望下一次旅途。能从摄如心、另寻自我，能抓到最美的瞬间，让自己梦想成真，这种知其不可为而为之的乐趣，或许就是摄影对我的魅力。

通过摄影来认识事物表达情感，将美好的情景记忆转换成影像。零落成泥却香如故，将邂逅风景的影像，以四个主题编辑成一篇“朝花夕拾”的视觉散文，与好友分享体味。

Scenery on the Road

As a kind of visual art expression, photography is a life time career with the possibility of great achievements. As a personal interest and hobby, it brings great happiness. It can also be a habit, a way of free thinking.

Traditionally, photography is regarded as a mechanical way of "representing the nature". The optical imaging of cameras distinguishes this expression from other visual arts such as painting and sculpture. Photos are deemed to be equal to replications of nature free from the intervention from the artist. However, in my mind, the camera lens is a tool carrying the idea of the artist, rather than a mechanical recording machine. Photography is different from treating reality in a passive way, as it involves using the personal perspective with the lens to observe, explore and understand the world, and to delicately select typical scenes, forms and moments to shoot, and to control the images with techniques. It implies using strong personal ways of thinking while showing things objectively. To understand photography is not just to regard it as a picture or a document. The real sense of photography lies in the delivery of information via the work and the different interpretations of it.

As a graphic visual expression, photography makes the comparison, selection, deletion and consolidation of images a reality, and gains vitality with the authenticity and attractiveness of the images. It becomes a task of perceiving the world, representing the inner mind, and expressing emotion. Some segments or details may be neglected by others, or some natural sceneries which seem ordinary and plain, will present quite different feelings and attractiveness if we endow them with our subjective emotions. In an aesthetic way, our own sensations are imposed in the expression of an object, and the appreciation of the object will transfer our own emotions, and even result in a philosophical elevation. That is the highest realm of the art of photography.

A saying from The Book of Changes explains, "Those who are of high morals can make great achievements, whereas those who are of low morals can achieve little in spite of excellent skills". What should one focus on when shooting scenery? Of course it is none other than photographing yourself. You have to express your innermost feelings and aesthetic tendencies. Otherwise, it is nothing but a technical matter and a mechanical function. Extending the scenery outwards is easy yet difficult to extend inwards.

As an artistic form and a mode of thinking, photography's width, depth, and value, are decided by the viewing angle, which is a magical factor. One could say, "One can see a world from a flower; similarly, one can use a leaf to represent a Bodhi tree."

Photography is a kind of concentration, empowered to freeze time and to capture a moment in time. As French photographer Henri Cartier-Bresson (1908-2004) said, of all the artistic forms, only photography can capture the moment. Photographers are always looking for the subtlest and irreplaceable moments. A writer can write out his imagination in an unrestrained way, and the time sequence is never an obstacle for him. But for a photographer, once a moment disappears, it can never come back. Photography is the art of "the decisive moment".

I often travel to different places for research, business and leisure, so I am used to recording the touching and impressive moments during my journeys and holidays, the novel and gorgeous sceneries as well as beautiful and memorable encounters. Travel enriches my experiences, and photography can record the

journey of my heart. With a camera in hand, your journey can be colorful and happy, and this way of travel is joyful and meaningful.

During a journey, travelers spend most of their time and energy to reach their destination. They are busy rushing, as they do not want to be left behind, nor do they look around. They even seek the shortest distance to where they need to go. Exhausted from their trip, they often ignore the beautiful scenery beside them as they get to their destination. Looking back, they have missed the most beautiful things.

Life is a journey. The roads traveled are memories. Where you go is not important, because your experiences on the road will be your riches. What's more, without scenery, how will people release their feelings? In fact, those who enjoy the scenery during the journey before getting to the destination find the greatest gains and pleasures. The scenery belongs to the beholders.

The journey is a kind of life, and life is like a journey. The scenery doesn't change from person to person, yet our mood is always influenced by it. Life

is not a fluent journey from beginning to end. Anxiety does not bring one's goal nearer, nor does expectation make the goal come true. Furthermore, sometimes our own self-designed destination may be out of reach. As travelers, if we can stick to our goals and take everything easily, it may not take long for us to attain it.

In fact, the images captured during the journey are the by-products of the journey, which can hardly be considered artistic work. They are only the record of the travel of the feet and heart. They reflect reality and may not be aesthetic-oriented. They express feelings and may not be so insightful. Distinct poetic and aesthetic styles are features of a certain photo which differs in taste, not nature. It is the feelings revealed by photographs that always brings me unexpected pleasure. It is the imperfection of the assembled photos that makes me to look forward to my next journey. To look for the moments that best illustrate the photographer's feelings and aesthetic choices is an endless pursuit. The pleasure of trying to accomplish an impossible mission is perhaps the charm of photography for me.

Photography helps us get to know things and express our feelings. It transforms our beautiful episodic memory into images, which can be compared to the fallen plums which have been crushed in the mud, yet still retain their scent. I'd like to edit the images of sceneries I've captured into a four-theme visual essay entitled *Dawn Blossoms Plucked at Dusk* to share with my friends.

Shen Jin
Mid-summer, 2012

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山 令 人 心 静 水 令 人 思 远

山
水



湖光

潋滟湖光，空濛山色，碧水推舟，清晨的日月潭薄雾缭绕，倍添婉约的情致。

