

另

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表达

A DIFFERENT EXPRESSION

沈瑾

SHEN JIN



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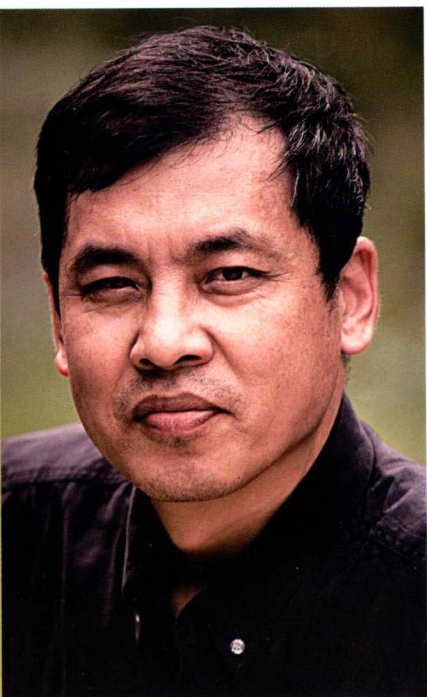
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1965年生 / 工学博士 / 高级建筑师 / 国家一级注册建筑师 / 天津大学兼职教授 / 中国建筑学会理事 / 获法国总统奖学金“百名建筑师在法国” / 全国政协委员 / 全国政协“人口、资源与环境委员会”委员 / 唐山市政协副主席 / 唐山城乡规划委员会副主任

沈瑾

SHEN JIN

Born in 1965 / Doctor of Engineering / Senior Architect / National first-grade registered architect / Guest professor of Tianjin University / Councilman of Architectural Society of China / Participated in "one hundred architects in France" project funded by French President Scholarship / Member of The CPPCC National Committee / Member of The CPPCC National Population / Resource and Environment Committee / Vice Chairman of Tangshan CPPCC / Vice Director of Tangshan Urban and Rural Planning Committee

近年来，建筑的艺术性和与自然相和谐的生态性，越来越受到人们的关注。作为科学与艺术关系最密切的门类，建筑既有艺术的一面，又有别于纯艺术创作，它在艺术的权重和表征手段方面往往因类而异，并与社会经济、社会文明和文化的发展息息相关，因而建筑的艺术性常表现着随类赋采、有所轻重的特点。

美学家们认为艺术本质上是人类的情感意象，对建筑而言，也概莫能外。可以说，审美是人们对建筑观瞻的普遍性要求，例如“美仑美奂”一词就是对丰富的建筑空间和形态产生愉悦之情的赞喻。然而，建筑的艺术性当不只是一般的形式美，由审美联想所引发的诸多情感意象，皆应属之，甚至能达到更高的艺术境界。

三十多年前，我国经济尚处在欠发达时期，囊中羞涩，又百废待兴，建筑创作局限“在可能条件下注意美观”的国策，建筑艺术只能在个别之中有所侧重。改革开放赢得了中国经济的腾飞，特别是近二十年建筑业空前繁荣，几乎成为世界最大的建筑市场。一批新生代的青年建筑师应运而生，他们可以大胆地研讨建筑的艺术，并通过实践创造出许多别开生面的情景建筑。沈瑾就是这个年代涌现的优秀青年建筑师之一，这本书汇集了他在1997-2008十年间的五个代表作品。

沈瑾幸运地赶上了我国全面步入小康社会的新时代，国家兴旺为这一代人提供了施展才华的机遇，建设昌盛为他们开辟了大显身手的“战场”，使之在迅速融入中锻炼成熟。沈瑾可称为其中快速成长的建筑师，他大学原学的是土木工程，1994年凭借个人志趣改读了“建筑设计及理论”的研究生，1997年获得硕士学位，1998年就完成了“潘家峪惨案纪念馆”设计。2000年这个设计获得了建设部全国优秀设计一等奖，接着又连续获得第九届国家优秀建筑银质奖和建国60周年中国建筑学会创作大奖。一个初出茅庐的青年学子能以惊人的速度赢得如此的“开门红”，实属不易。但他没有自傲，没有止步，2000年起又主持了“井陉矿万人坑纪念馆”的设计，并再次进入建国60周年中国建筑学会创作大奖入围奖的行列。两个设计都是在事件发生的原址，用抽象的手法使人联想到史实中令人发指的惨景，控诉了战争的邪恶和法西斯的残暴。悲愤、震怒的情感意象产生了震撼人心的力量。这两个未按“套路”设计的建筑虽小，却达到了呼唤捍卫人性尊严的大效果。

沈瑾也是一位出色的两栖型建筑师。2001年由职业建筑师升为城市高管后，他把“作”和“管”结合于一身，既从宏观视野提出要求，又以敏锐的专业视角鉴别优劣，在组织与参与城市设计中，让一些建筑师更好地发挥所长为城市增辉。转变职位后，他虽不再直接承担有规模的工程设计，但也不放过具有导

向意义，且小而精的设计创意。出于对城市景观的关照，2004年他设计了两个小房子：其一是在城市公园中营建了看与被看相统一的小建筑，取得双赢的景观效果；其二是在由采煤沉陷地改造的城市生态公园内，为记录这一变迁而建造的“南湖展览馆”，设计用大片实墙陈展了该地原貌，又以大片落地窗透视着现实佳境，让人在触景生情中领悟到人与自然和谐的正确指向。沈瑾还以建筑师和官员的双重身份与责任感，在城市的改造与建新中发挥了能动的作用。唐山这座旧工业城市经过特大震害后，仅有的遗存珍如凤毛麟角，保留城市记忆更有特殊意义。面对因建新而不假思索的拆旧，他奔走各方据理力争，终得在决策者的大力支持下，策划了“唐山规划展览馆”这项以改造遗存与建新重组的群体建设工程，并从城市全局视野主持整体构思和建筑的具体安排，与“都市实践”的王辉等建筑师通力合作，使设计很好地反映了这座城市历时性的文化发展面貌，实现了寓旧于新、面向未来的都市设计策略。这项设计也获得2010年美国《建筑实录》的最佳公共建筑杰出大奖。

熟悉沈瑾的人都知道他非常用功又善于交友，并能从中吸取他人所长。他的进步不外勤奋加悟性，业精于勤，自不待言，高悟性则是和他钟爱摄影艺术所具备的情感冲动和艺术直觉密不可分。2002年留法回国后他曾出版过一本《建筑师的欧洲视角》摄影集，独特的取景和用光令人刮目相看。艺术的特点是

讲求灵性，拒绝相仿，意在出新。老一辈的哲学家曾将人的智慧分为科学家从微观到宏观，从局部到整体探索的量智，和艺术家从宏观到微观，从整体形象的感受和质变的发展过程去探索性智，并认为性智对创造耳目一新的认识方式至关重要。可见肩负有艺术性创作的建筑师多接触各类艺术，对转换视角、激励创新还是很有好处的。

这本书记录了沈瑾跨入建筑师门槛以来十年间的长足进步。如今他正当不惑之年，还有许多个十年的发展空间，希望他在每个十年都不停步，都能做出不同凡响的成果。

黄为隽2012年谷雨于美国

黄为隽：天津大学建筑学院教授 博士生导师

另一种 表达

人类通过各种方式进行思想的交流和表达，最直接的方式是语言文字。作为交流工具的语言，语义的清晰、准确表达是语言的基本要求；具有审美要素和思想要素的语言成为文学的表达；审美和思想表达密不可分，文学的表达能产生语言的新意和新的审美。在诗意情怀表达的同时还应有思想要素的叠加。若缺少思想的内涵，文字虽具形式美的一切要素，即使文学情节再夸张，形式再唯美，也不是文学的常态，也只是徒有形式感的一段文字而已。

思想的表述同时赋予作品的形式以美感；萨特和尼采具有深刻意蕴的哲学思想也是通过文学表达的，触人心灵、教化天下的至深哲理往往是以审美的形式表述为载体的，形式需要思想的平衡。戏剧、音乐、绘画、雕塑等其他艺术形式与文学的表达一样，也都是通过形式审美表达思想和情感，只是表达载体、方式和途径不同而已。不同艺术形式的载体都具有外在技巧的形式表象美和思想情感的内涵美的特征。表象的技巧美和艺术的内在感染力是作者与观众对话的媒介。通过解读作品可以感知作者的思维轨迹和想要表达的内容。艺术具有审美效应的同时有文化层面的考量，进而带有更高哲学层面的思考。欣赏形式美的同时对艺术作品思想的见仁见智解读，恰恰是艺术的功效和魅力所在。

People express their thoughts in a variety of ways. But language is the most direct tool for communication. The basic requirement of language is clearness and accuracy. Language with aesthetical and mental elements turns to be the expression of literature. Aesthetical and mental expressions are inseparable from one another; and literary expression generates new meaning of language and new aesthetics. Language should incorporate mental elements, while presenting poetic feelings. Without mental connotation, no matter how beautiful the lines are, how exaggerate the plot is, it is not the normal state of literature, but only a paragraph of words with an empty shell.

A DIFFERENT EXPRESSION

Mental expression endows the work with an elegance of form. Sartre's and Nietzsche's profound philosophies are also delivered by literatures; touching and influencing theories are usually presented in aesthetic expression. Forms need to be balanced by ideas. Like literal expression, ideas and feelings of drama, music, painting, sculpture and other forms of arts, are all conveyed by formal aesthetics, only different in expression method and way. The embodiments of various art forms share the same characteristics of beauty in both the outer form and inner connotation. Technical beauty in outer form and inner artistic appeal are the media used by the author to communicate with audience. By reading the work, the reader is able to reveal the author's mental process and what the author meant to convey. Art not only brings aesthetic effects, but also embodies cultural value, and moreover, initiates philosophical thinking. Artistic appearance and various expressions of the work connotation are what the functions and charms of art are in essence.

建筑表达

艺术发展史中，建筑的艺术创造曾涵盖雕塑、绘画等其他艺术形式，多种艺术门类在建筑舞台上得以存在和实现。建筑具有实用性的同时也具有艺术表达特质，建筑以自己独特的方式来表达审美和思想。建筑艺术与其他“纯艺术形式”的本质区别是建筑的功能使用特性以及反映人类成就的工程技术物质性特征。建筑形式表达有别于纯造型艺术，建筑建造的逻辑确立了建筑理性原则，即使是建筑非理性内容也是由建筑的理性手段来实现的，用理性方法追求建筑的多样性。建筑基本问题是人对空间的使用与体验、材料的搭接组合、构造的逻辑、建造的质量，以及同基地环境关联。在解决基本问题的前提下，将技术层面上升到具有形式审美层面成为建造的诗学，进而能从思想层面表达时代的文化精神，承载生活中抽象的思辨。将思想理念凝结在建筑中，用建筑来揭示隐藏在建筑深层构造的哲理与美学原理，这也是建筑学追求的永恒主题。

建筑的科学与理性因素构成了建筑学“形而下”层面的问题。思想意识形态层面的感性内容属于建筑更高层面的“形而上”问题。“形而下谓之器，形而上谓之道”。建筑的“道”和“器”的关系应该是相辅相成、互为表里的。

In the history of art, architectural art used to encompass sculpture, painting and other forms of art. Diverse kinds of arts coexist and realize on the stage of architecture. Besides utility, architecture also has artistic expression feature, conveying aesthetics and thoughts in its unique way. The essential differences of architectural art and other fine arts are the functional features and engineering techniques representing human accomplishments. Architectural expression is different from other plastic arts. The logic of architectural construction is applied to establish the rational principles of architecture, even though the irrational contents are realized by rational means. And, the diversity of architecture is pursued with rational method. The fundamental questions of architecture include: how people use and experience space, how to put materials together, how to understand logic of composition, how to guarantee quality of construction, as well as how to dialogue with context of the site. On the basis of solving these fundamental questions, rising from technique level to aesthetic form level is the poetics of building. Furthermore, it demonstrate cultural spirit of the times and bears the speculation of life at the mental level. Ideas and thoughts are solidified

within architecture. Architecture is used to reveal the hidden structural philosophy and aesthetic theory, which is also the eternal subject that architecture has been in quest of. There is an old saying in China, "what is within form is called physics, while what is above form is named as metaphysics." Scientific and rational ways tend to solve the first question in architecture, but the perception of ideology tries to tackle the latter question. The relation between "physics" and "metaphysics" in the field of architecture are complementary and inseparable.

Architectural Expression



表形与表意

建筑以形态造型为主要特征，形式语言是实现构思、传达讯息、表达思想的载体。形式的表达涉及形式的风格特征，风格的差异不会影响美感的表达。任何风格的表达都有层次的高低，文学作品中面对同一主题，可有不同的叙事方法和不同的风格表达，文笔或辞藻绚丽，或风骨苍老。同理，文化的多元带来建筑风格多样性，建筑的形式表达也形态各异，或古典严谨理性，或抽象现代感性。艺无古今，品有高下。无论何种表现方式和风格特征，见高下的是作品的思想内涵以及对格调极致的追求。

建筑的表达不同于文学语言的无穷表现力，文字语言的表达中语符的书写形式为能指（signifier），词语的表达对象、语符的意义或概念上的对应物为所指（signified）。“能指和所指”两部分构成语言的完整表达。两者之间的联系是相对应的，当建筑的“能指与所指”产生重合时，建筑之意义即建筑本身，建筑只能表达自己。只有表达的意义（meaning）即“能指”与“所指”建立起一一对应的指向关系，表意的具体形式通过视觉及自身体验为受众所感知并产生共鸣，才能实现由“立意表达”到“形态表现”完整的信息传递过程。

建筑的表意有别其他艺术的表达。建筑的造型手段受到功能使用、建造的技术以及经济因素的限制，建筑不能像雕塑、绘画等纯造型艺术那样具体地描绘特殊对象。但表达可以借助其他的艺术手段，来弥补建筑自身表现能力和手段的局限。

言授于意、意授于思、意在笔先是何艺术表达的基本准则。立意通过形式语言来表达实现，是形式表达的出发点，形式是立意的最终实现结果和表达载体。建筑的立意来自不断变化的世界所带来的切身感受，以及对事物个性的理解的价值判断。同时建筑的立意应有准确的建筑表达，俱以意为主，意犹帅也，无帅之兵，谓之乌合。建筑的表达应该是娴熟畅达、由此达彼、言意相随的完整过程。形式的表达是建造的结果而不是建造的目标。建筑也不该成为平庸的形式机器，符合建筑自身逻辑规律的形式表达与以形式为目标是不同的概念。问题应该从属于结果，若把建筑形态附会成一个主题，针对形式的结果来寻找对应的问题，恰恰是本末倒置的做法。建筑的表形不能超出建筑自身的范畴与使用功能相脱节。建筑形式是立意和思想表达的目标和结果。

建筑的科学与理性因素构成了建筑学“形而下”层面的问题。思想意识形态层面的感性内容属于建筑更高层面的“形而上”问题。“形而下谓之器，形而上谓之道”。建筑的“道”和“器”的关系应该是相辅相成、互为表里的。

Presentation of Form and Meaning

Architecture features with form building. Formal language is the embodiment of idea realization, message delivery, and mental expression. Formal expression is related to formal style and characteristics; style difference doesn't affect aesthetic expression. Style expressions have diverse levels. The same literature subject could be presented by different narrative methods and various style expressions - either rhetorical or sophisticated. In a similar way, the diversity of culture brings forth the variety of architectural style. Formal expressions of architecture vary - they could be classical, precise and rational; or abstract, modern and sentimental. There are no ancient or modern arts, but only good or bad works. That is to say, whatever the expression or style is, the idea and connotation of the work and pursuit of class matters the most.

Architectural expression is distinct from literature language with infinite expressiveness. In the literature language expression, the written form of a sign takes is signifier; the object the sign refers to, the meaning of the sign, or the corresponding concept it represents is the signified. The signifier and the signified, constitute the complete expression of language. In relation to one another, when the signifier and the signified is overlapped in architecture, the meaning of architecture is the same of the form of architecture. Architecture could only express its own. Only if the meaning of expression, i.e. the signifier and the signified, set up one-to-one correspondence, the concrete form of presentation of meaning is visually and bodily perceived by the audiences who are really turn in to them. In this way, the whole transmission process of information from "ideological expression" to "formal expression" could be fulfilled.

Architectural presentation of meaning differs from other kinds of art. Formative methods of architecture are restricted by function, building technology and economic factors. Therefore, architecture isn't able to specifically describe the particular object in the way that sculpture, painting and other pure formative arts do. Nevertheless, architectural expression could use other artistic means to make up for the limitation of its own expressive capability and means.

Language is determined by meaning; meaning depends on idea; thinking should be mandatory before speaking; those are the essential standards of any artistic expression. Presented by formal language, conception is the start point of formal expression. Form, is the final result of conception and the medium of expression. Architectural concept originates from the experience of the changing world and the comprehension of individuality and value judgment. Meanwhile, architectural concept should be expressed precisely. Meaning conquers like the marshal; corps without the marshal is just rabble. Architectural expression should be the complete process of skillfulness, fluency, logicity and coherence. Formal expression is the result of building, instead of aim. Architecture should not be a mediocre formal machine; formal expressions complied with architectural logic and forms as aim are different concepts. Question is subject to result. It would be like putting the cart before the horse if architectural form is regarded as a subject and seeks corresponding question for formal result. Architectural presentation of form shouldn't exceed its own boundaries and detach it from practical functions. Architectural form becomes the aim and result of conception and expression.

另一种表达

西尼·芬克斯坦在《音乐表达思想》一书中阐释了如何用音乐语言表达思想，他认为用音乐语言表达有时比文字更明确。门德尔松也常把他的无词歌曲寄给家人，作曲家认为音符不仅可以代替文字表达情感、心境，还能表达自己的思想和审美意象。

音乐如此，雕塑、绘画等其他造型艺术也都有自己的表达方式，并以职业为特征。不同的造型艺术载体成为对话的媒介，使思想的表达成为艺术的表现内容，唤起内心的情感意象来表达个人的主观感受。

建筑不仅是一个工程概念，还有人文属性的文学特质。作为有形的物质载体的建筑，在解决技术和功能使用问题的前提下，也能审美地表达个性的思想和主张，成为建筑师职业性的一种表达。本书选取表达不同主题的五项建筑设计编撰成集，用建筑的方式表达不同命题、不同主题的理解认识和个性解读。

潘家峪惨案纪念馆：在完成一个完整历史叙事、再现历史情景的同时，通过建筑表达了对历史事件的现实思考，以及对现实的积极启示意义。毋忘国耻、警钟长鸣、“前事不忘、后事之师”成为纪念馆要表现的主题。

井陘矿万人坑纪念馆：营造了一个展示史料、凭吊纪念的场所，建筑以荒芜的人工场景、浮雕和雕塑的表现，作为悲愤情绪的回应，以“生命”为主题刻画表现不屈的灵魂和求生的情景片段，表达对逝者的无限同情，对法西斯草菅生命暴行的痛恨，表达正义的情感。两个纪念建筑表达两个不同历史事件的不同纪念主题。手法上都借助雕塑语言及符号等其他表现方式，来弥补建筑自身表现能力和手段的局限。

建在采煤沉陷区的**唐山南湖展览馆**，展出的流线组织借用拓扑学中单侧面循环的“麦比乌斯圈”来诠释无限循环理念；建筑的构件、可回收的建造材料都表达建筑、改造的区域以及城市应该遵循的循环理念。

城市公园中山脚下的办公楼用“潜望镜”的意象作为建筑的形态特征，体现建筑的使用性质。最大限度地利用场地的环境特征，将建筑与所在环境融为一体，使建筑真正成为能“看得见风景的房间”。

当下急剧推进的城市化进程中，如何延续城市文脉、保存城市记忆，使建筑和城市更具有文化的内涵和品位？由旧粮库改造而成的**唐山城市展览馆**成为一个例证。通过城市空间重构与功能重组，展览馆重新营造了城市公共开放空间。通过旧建筑改造项目的“寓旧于新”理念表达的不仅是建筑策略，更应该是城市的策略。

建筑虽能直接或间接地表达一些思想，但建筑自由挥洒想象的空间是有局限的。真正能影响城市健康发展的，应该是城市规划的积极作用。规划对城市的作用要远大于建筑；现实社会中城市规划的制定受到政治、经济、技术、文化等多种复杂因素的制约和影响。核心价值观和思想理念影响规划策略的制定，规划的宏观综合性及复杂性特征导致实施过程的不确定性，城市规划总会成为体现权力的物质道具、获取商业利益的工具。城市规划专业所追求的空间理想、社会理想以及主流价值观的表达难以实现。

进入公共管理领域的专业人员都有追求专业理想的基本信念；城市规划的政策属性关乎决策的正确性与有效性。当技术立场与社会现实、政治、经济利益等诸多因素发生冲突时，往往会是专业立场失守，技术原则甚至变得可有可无。专业立场所关注的是技术理性和工具理性，而行政体系注重的是执行力、效率和全局性的整体观。城市规划的理想愿景表达面临诸多冲突和纠结，技术理想会逐步向实用主义的角色转换。

专业技术角色成为行政体系中的执行者，变成行政机器中的一个齿轮。城市规划的实践环节受多种复杂因素的制约，难以通过规划的方式表达自己个性的主张和立场，也许以更直接、可控的具体建筑表达更为顺畅。把城市层面的认知思考的观点主张也通过建筑的方式表达出来，建筑成为另一种表达。

A DIFFERENT EXPRESSION

Sidney Finkelstein elucidated how to express ideas using musical language in his book *How Music Expresses Ideas*. He said sometimes musical language is much clearer and more effective than words expression. Mendelssohn used to mail his music scores without lyrics to his family, too. The composer believed the note can replace words to express not only feeling and mood, but also idea and aesthetic intention.

Like music, sculpture, painting and other form arts have their own expression form, featured with professions. The carriers of various form arts are the media of conversation, turning the expression of idea into the content of artistic representation, and expressing the author's subjective conception by evoking inside feelings.

Architecture is not only an engineering concept, but also literally characterized with humanistic attribute. Under the condition of solving technical and functional questions, architecture, as the visible material embodiment, is able to aesthetically express personal idea and proposition. Thus, it becomes the professional expression of architects. This book selects five architectural design projects with diverse subjects, using architectural means to express various themes, perceptions and comprehensions.

Panjiayu Massacre Memorial Hall —By completely reproducing historical scenes, the architectural design presents the realistic thinking of the historical event and positive enlightenment to the present world. The main themes of the Memorial Hall are: to remember the nation's mortification, to keep alert, and to understand today is yesterday's pupil.

Jingxing Coal Mine Mass Grave Memorial Hall—It builds a memorial place to exhibit historic documents and to express condolence. In response to the grief and indignation, the building uses expression of artificial desert scene, relief carving and sculpture, describes the unyielding souls and scenes striking for survival themed with life. To show the never-ending sympathy, hatred to fascist killing the innocents, and show the rightful emotions, although the two memorial buildings have different subjects for two different historical events, they both adopt sculptural language and symbols, etc. to compensate for the limitations of architectural expressions and means.

Tangshan Nanhu Exhibition Hall —Built in the mining subsidence areas; the building's exhibition circulation adopting the concept of the one-sided and non-orientable surface, named Möbius strip in topology, to explain the infinite loop. Architectural components and recyclable building materials indicate the recycling idea that should be followed by building, renovated area and city.

The office building at the foot of the hill in the urban park adopts the periscope form to symbolize the building's functional properties. Maximize the site's surrounding features, integrate the architecture with the environment, and therefore make the building **A Room with a View**.

In contemporary radical urbanization process, how to extend the urban context and preserve the urban history so that a more distinctive cultural ethos can be embodied in architecture and city? **Tangshan Urban Planning Museum** renovated from an old granary is a good example. Through urban space reconstruction and function recombination, the exhibition hall represents urban open space. What have been expressed by the renovation project —retain the original within the new building —are not only architectural tactics, but more like urban strategies.

Although architecture is able to present some ideas directly or indirectly, the free architectural imagination space is still limited. It is the