

意义·感觉·表现

MEANING · FEELING · EXPRESSING

齐 康

QIKANG

天津科学技术出版社

TU-80

9

国家教育委员会博士点基金资助项目

意义 · 感觉 · 表现

MEANING · FEELING · EXPRESSING

齐 康

Qikang

天津科学技术出版社

HF17/04

责任编辑:宗 洁

意义·感觉·表现

齐 康

*

天津科学技术出版社出版

天津市张自忠路189号 邮编300020

天津新华印刷一厂印刷

新华书店天津发行所发行

*

开本 787×1092 1/12 印张 10 插页 2 字数 254 000

1998年3月第1版

1998年3月第1次印刷

ISBN 7-5308-2072-9
TU·129 定价:39.00元



序

建筑创作是富有意义的,而这意义又是创作设计过程中存在的必然。有意义的作品是通过人们的使用和感觉,并富有表现的手段才能达到艺术的目的。建筑艺术的表现通常以建筑物的形体、空间形象及其所处的建筑环境,在人们的活动中给人们创造某种特定的感觉和氛围。我们知道感觉是理性和感性结合的思维活动,这种思维活动有表层的,也有深层的,我们需要探求意义的存在、意义的表现及反映感觉所应达到的表现形式。一旦我们理解所设计建筑的具体意义,并把握其创作内容支撑所获得的艺术感觉闪耀出思维火花,通过设计手段、技法,再经过建造实践,达到建筑功能使用合理、技术经济可行,我们的建筑创作作品就可能和观赏者产生一种感应,一种共鸣。

近些年来,我有机会参加不少建筑工程设计,其中有功能性强的,也有表现艺术丰富的,使我从一个层面上理解建筑创作要深入研究其存在的意义,探求理解和感觉中寻求表现的形式和手段是十分紧要的。

例如使用功能性质的建筑,除了其本身的通用和专用的意义外,还具有它所在城市地段的区位意义。南京鼓楼邮政大楼 30 层,除它的邮政办公性质外,由于坐落在鼓楼广场交叉口的一隅,与历史建筑的鼓楼遥相对应,另一侧为电讯大楼和大钟亭,所以这座建筑同样可寓意于“钟”来表现塔楼,是为钟鼓楼。鼓楼医院的急救中心是隔着中山北路一侧的医疗建筑,使用功能严格,除急诊、候诊外,还要分割洁净的医务人员和病人流线,不同进出口及通道引出建筑造型上的通廊。该建筑坐落在医院内一座有百年历史的医院建筑附近,为了保护其历史环境,在体量和功能及通道上都需要与原有建筑相协调,它表现的意义又是另一种特点。

我在主持和参与设计苏中七战七捷纪念建筑时,其中有两个地点都曾经是当年解放军战斗过的地方,具有共同的意义。确定代表性的纪念碑设在海安,而如皋修建的则作为该市的烈士纪念馆和纪念碑,于是在这两地纪念意义就有层次的区别,一是地区性的,另一则是城市性的。两座纪念建筑几乎都是不约而同地设在当地城市的边缘地带,是相类似的地形和地段。海安的“苏中七战七捷纪念碑”,我们构思为战斗的一页的前哨战,在地坪上筑成七个洞穴,以印记来表现七次战斗。而在如皋,因有三次战斗在该城,在战役中牺牲了许多

革命战士和英勇的战将。于是我们构思用三枝枪插入纪念广场中心的人工筑造的如皋历史地图,这种构思不能不说是受到查尔斯·墨尔所设计的在美国新奥尔良城的意大利广场的设计手法影响。该建筑群体与广场结合,墙面呈七次曲折,以表现七次战斗,并依次刻划着当年战斗的历程。这充分说明了同一主题内容,在不同地段,依据不同层次上的思维和历史、地理环境相结合,产生不同的形象表现。说明思维的角度、方位不一,是可以得出完全不同的建筑形象表现的。

又如,在设计“侵华日军南京大屠杀遇难同胞纪念馆”时,我们抓住悲剧性的“生”和“死”。“南京梅园纪念馆”的构思则抓住了历史环境的再现和建筑环境的和谐,这都是力图再现历史事件、社会现象所属的具体的意义。意义体现了人们与社会和与历史、未来所交错的文化历史关系,心理和实践关系。有了这些“立意”,我们就有可能探求人们共同识别的建筑形象,达到和促进人们具有共识的建筑意识和意识感。可见“立意”是达到建筑意义的前奏,是其组成;意义的表现是要通过设计者对事物、事件的感觉和认识,而表现的形式则是传播的桥梁和沟通的纽带。我们需要的却是立意和建筑的意义和创作的形式求得统一和一致。

古人作文,称“意在笔先”,我想建筑设计也同出一辙。那么有人就会问:音乐中有标题音乐,也有无标题音乐,那怎么解释意义的内涵呢?是否可以这样认为,有标题的音乐是有主题,有主旋律,有内容,有目标的创作。而无标题音乐,也包含着多种含义,其音乐给人们的感觉和感受同样也是富有意义的。总之,有标题和无标题的音乐,都通过音符、旋律、乐章所构成的音乐氛围感染着人们的心灵,对比音乐我们探索建筑的意义是有启迪的。

也有人会问:纪念碑中的方尖碑,它的造型起始于埃及,而往后的一些纪念碑如美国华盛顿纪念碑也有这种形式,又怎么解释呢?一种建筑造型的产生有偶然也有必然,人们一旦共识其特征性,那么它的流传往往会漫长地延伸下来,成为某种建筑类型的特性(character)。建筑艺术具有文化的属性,它和其它文化艺术同样具有传承和文脉的特性,并有其源流(origin),有其发展和延伸,在不同时期人们的创作中求其“变形”,求其艺术手法的“微差”,在变形和微差

中存留其原形的基本特征。为此研究各类建筑的形象特征,研究其功能变异上的创新是我们立意探索中所要探索的重要内容之一。这种探索也即是评价价值观的改变,形态企求上的变更和方法上的变更。使用功能性较强的建筑物如公共建筑中的电影院、剧场、医院、邮政大楼、银行、办公楼都有它们的相对特点和共通的共性。在现代建筑中,它们大都是由其使用功能性及其在新技术、新结构和设备中获取的新的空间所决定的。它们的内容和意义要服从于其使用功能性质、建筑的效能而在建筑形象上表现出来。建筑师们常常琢磨其特征而寻求其表现。

这样,创作对建筑师来说,带有某种主观和客观能动的感觉和表现的意识。各人思维的背景、知识蕴藏量和思维深浅不一,掌握的建筑技术和技巧,研究和把握技术经济的水平不一,自然会流露出多种多样的表现形式。

不妨进一步地剖析,福建武夷山庄、玉女山庄、幔亭山房、九曲宾馆等等都是武夷山风景区内的旅游宾馆,我们探索武夷地方风格,就是寻求不同的设计路子和方法,追求源头的“意”而求其形之变和形之差异。我们立足于地段环境和实用上、投资经济上的不同,达到相似而各有特点,在各有差异中,获得风格差异的统一和类同。这是在同一追求地方风格中的种种差异。探求差异也是“意”之所在,笔到而求其技法、手法的变换。可见立意到用笔是一脉相通的,设计的手法、技法是贯串意之所在,意之连续。我们说“刻意求新”、“刻意求精”,一句话建筑设计要做到精心设计,精心设计又着重于思考。设计者冥思苦想,着力于不断修改自己设计过程中的方案,以臻完善,达到意之所思的境界。建筑师不论设计什么类型的建筑都要精益求精,达到环境和谐,功能使用合理,科学技术可行,达到投资经济中获取最大的效能和效益。

立意和设计的用笔是完成一个好的设计不可缺少的两个层面,前者是先行,后者应实施可行。技巧、技法服从于立意。立意之高下,设计手法之高下,设计水平间的差距是有差别的,研究设计方法和手法在整个创作过程中是多么重要!归纳而言,立意要有宽厚的知识结构和思维层次以及设计者的良好修养和素质,同样,如若没有众多的表现手法、技法仍不能达到创作的目的,构思和手法二者相辅相成,相得益彰。记得我年轻时跟随杨廷宝老师学习西方古典建筑样式,刘敦桢老师又授我以中国古代和民间样式,这都给我往后的建筑创作带来有益的启迪,童雋老师每次改图的“点题”,引起当时学生从设计中获取思索,他常点到为止,这是多么重要的创作方法。俗语说“根深叶茂”,蕴藏着多么深刻的内涵,回忆过去学习的往事,常常感到自己学习基础之不足,创作内涵的贫乏,这是遗憾之事。

我们应有这样认识,意义存在于设计过程之中,意义存在于建筑

作品之中,意义又存在于相对于建筑建造过程的诸多关系之中,过程就是存在,就是有意义的,建筑作为创作之物反映了精神之所在也具有意义。我们探求的正是如此。它们都具有自身的价值观。

再概述一下,我们要有整体的认识。

“立意”,是一种创作的主张,一种创作的观点,一种建筑的意识观,一种探求,一种风格表现的意图。

“立意”,是要建立在广泛知识结构基础上,即对所从事建筑的地区、城市、历史、地理、人文、经济、科学技术的了解和理解的基础上,以及对当地民俗风情了解的基础上。

“立意”,还应对所从事设计的具体地区、区位、建造环境、地上地下的基础设施进行充分的理解和了解,以及对建造的法规,当时当地的种种技术条件的分析,并通晓相关的工程知识。

“立意”,是对建筑历史文化,从表面到深层次的思考,对所从事建筑设计的类型、性质、规模等等的分析,以及投资者的意图的了解;是建立在经济的、社会的、环境的分析基础上,从使用要求到工程配置,最重要的是实施可行性的研究和项目的策划。

“立意”,从艺术表现来分析,是要探索创作对象的主体,功能使用和艺术表现互为主线以达到综合整体的要求。

所以我们设计时,做到分析和观察,有良好的感觉,要不断分析比较设计方案的优劣,要求从时间、空间上整体的把握,从整体到不同层次的分析及具体的局部和细部处理,达到完整的艺术表现和环境的氛围。“立意”是设计的前奏,是一种创作的思维活动,于是我们要提倡创作的思维科学,要有对创作方法论的研究。

一位建筑师的创作,如若没有历史文化及对现代、未来建筑经济技术的把握和对城市总体规划的认识是不全面和不完整的,我们要树立整体和统筹的观念,要有设计的整体观,这个整体包含时间的跨度,使建筑的发展有持续的可能。我们同时要具有较丰富的创作技法、手法和方法,并深入实际到工程实施的工地上去,使所从事的设计得到高质量的完成。

建筑设计是个过程,过程的研究要贯穿于创作的全过程。建筑创作的水平在于提高创作的设计素质,在于努力学习和实践。

这本集子是我近十几年来参加工程设计的一种理论上的探索,有的是结合工程阐述自己的观点,有的是理论学习上的心得并对理论上的种种问题作出剖析,虽力求从各个层面上分析,但总感自己理论学习和社会实践尚存欠缺。学习的心得是为了今后的探索,使之有益于教学和科研工作,盼读者不断指正和批评。

1997年7月于东南大学榴园

PREFACE

Architecture is full of meanings. Meanings inevitably exist in the design process. Meaningful works reach their artistic objectives through people's use and perception, as well as the expressive power of the design techniques employed. Usually architecture realizes specific expressions through shape, space and environment. There are superficial and profound levels in the activity of man's thought. Within this context, we must explore the various meanings which exist and pursue the expressive forms reflecting them. Once we understand the meanings of design architecture and catch the spark of inspiration it entails, through design methods, technical ability, and actual construction practice, it is possible to achieve the magic of resonance with people in our space. Certainly, it could not work without ingenious design, creative construction, functional rationality and economic feasibility.

In recent years, I have had the opportunity to participate in many project designs. Among these designs, some were functional, while others provided the possibility of artistic expression. Through them, I have developed a deeper level of understanding of the importance of exploring the multiple meanings within architectural design, and the necessity of seeking appropriate forms and means of expression.

For instance, functional buildings, besides both normal and special meanings arising from their use, also have meanings which arise from their specific sites within the overall urban structure. The thirty-story Nanjing Post Mansion not only functions as an office, its tower also derives meaning through expressing its subtle bell-like form, since it is located in Gulou (drum-tower) square, facing to the historic drum-tower, with the bell-pavilion and Telecom Mansion in the other side. Also in the Gulou Square area, the Emergency Center of Gulou Hospital is located at the other side of North Zhong-shan Avenue. Its function is strictly delineated. Besides setting aside areas for diagnosing and waiting, we must separate the staff's circulatory paths from those of pa-

tients. Different exits and approaches required corridors in the facade. Due to its site next to a historic medical building which was more than one hundred years old, in designing the Emergency Center, I tried to achieve harmony with the historic environment in terms of both size and function. Thus, this design, too, has its distinguishable character.

When I took charge of the design work of the Monument to Seven Victories in Mid-Jiangsu, there were two sites, both of which had been the battlefields and seemed to have equal significance. Finally, it was determined that a representative monument would be located at Hai'an, while the monument and memorial in Rugao would serve the city alone. Thus, the memorial meanings of these two sites were of differing levels. One was regional, while the other was local. Coincidentally, the two memorials were located at the edge of their respective cities. At the Monument to Seven Victories, since the prologue battle broken out at its site, we dug seven holes in the ground to symbolize each of the seven battles. In Rugao on the other hand, three battles occurred, and many soldiers were sacrificed here. To express this loss, we placed three upright rifles into the center of memorial ground, which was shaped to represent a map of Rugao. It would be hard to say that the concept was not been influenced by the Italian Plaza in New Orleans designed by Charles Moore. At Rugao, the cluster of buildings is united with the site through the use of enclosure walls. These walls are decorated by battle scenes and zigzag seven times to symbolize the seven battles. The design of these two memorials fully demonstrates that same subject could be expressed in different ways, according to the different sites, thoughts and historic and environmental contexts in which they are situated. Distinct dimensions of thought thus result in distinct images.

There are many other similar examples. We stressed tragic "living" and "death" in the design of the Memorial to Victims of the Nanjing Massacre by Japanese Invaders. While designing the Meiyuan Memorial, we

gave prominence to the re-expression of historic environment and harmony with urban context. Through these means, we strove to recapture and manifest both the concrete aspects and intangible meanings of historical events and social phenomenon. Meaning embodies both the cultural-historical relationship and the psychological-practical relationship between human beings and society, history and their future. With these conceptions in mind, it is possible for us to seek architectural images and architectural ideology combined with common sense. Thus, conception is the first step to attain architectural significance, and is essential to composition as well. Meanings are expressed through the perception and understanding of designers, with expressive forms as their communication media. What we need is consistency of conception, meaning and creation.

There is a idiom "conception precedes writing" favored by ancient Chinese involved in the process of writing. I believe this applies to architecture as well. Somebody asked how to explain the connotative meanings, of titled versus untitled music. I would explain as follows. Created for a certain objective, titled music has both a subject and a theme melody, while untitled music carries multiple meaning, according to its impact upon each persons feelings and sensations. In a word, through the creation of a musical atmosphere composed of notes, melodies and movements, both titled and untitled music have influences on people's spirit. From this discussion of music we are inspired to reconsider architectural design.

How does one explain why Washington's Monument is shaped like an obelisk, which was original an Egyptian form. The creation of such an architectural form could either be a reasoned choice or could occur by chance. Once people have developed a common conception of characteristics, it can be recur for generations, becoming a kind of prototype. Architecture has its cultural properties. Like other kinds of art, it has the contextual feature of being inherited, and has both origin and succession. People have always been searching for modification and variation in design. But the prototype has survived. So the study of the images and characters of different architectural types, and the innovation on the basis of functional variation is our primary work. This study also involves evaluating changes in values and outlooks, methods of pursuing form and design. Buildings with designated functions, such as cinemas,

theaters, hospitals, banks and office buildings, have both their general and individual qualities. For modern architecture, function, as well as new spaces deriving from the application of as well as prevalent types of new techniques, structure and facilities are primary determinants. Expressed through architectural images, meanings are subordinated to function. Yet, architects always seek expressive form through each designs' specific characteristics.

Thus, for architects, creation is something combining subjective sense and expressive consciousness. Differences in knowledge, capacity, background, depth of thought, technique, design skill and the overarching influence of economics result in various forms of expression.

Analyzing more closely the motivation behind designs of the Wuyi Hotel, the Yunu Hotel, the Manting Guest House and the Jiuqu Hotel, (which are all tourist's hotels in Wuyi Mountain of Fujian Province), what was sought in each case was specific forms which would explore regional style, while simultaneously seeking original meanings and the differentiation of each of these forms. Considering the sites, functions and investments, involved, all four hotels while similar, but still retain their own respective individualities. This is an achievement of unification of style with in difference which succeeds by creating an expression of the differences between each site while remaining a distinct unified within regional style at the same time. Seeking differences is a way to convey meanings. These may be expressed in design changes in technical approach and method. Thus, what comprises design is the succession of conception, technique and method and through these that meanings become embodied. When we speak of "striving for perfection" and "striving for innovation" we imply the pursuit of perfection in design based on thorough consideration. Designers wrack their brains to improve their designs, trying to approach ideal images. Whatever an architect does, he should try to achieve environmental harmony, functional rationality, technical feasibility and maximal benefits from limited investment.

Conception and design skill are two essential facets of a good design. The first is prerequisite, while the latter puts the conception into effect. Skill and method are subordinated to conception. There are different levels of both conception and design. It is important to study skill

and method in the design process. In a word, a perfect concept comes from wide base of knowledge, profound thinking and talent. It is also true that one can not attain his end without plentiful skill. These aspects complement each other. When I was young, Under professor Yang Ting-bao I studied western classical architecture, while I learned about Chinese architecture and vernacular styles from professor Liu Dun-zhen. Both were inspirations toward my later architectural creation. Professor Tong Jun always brought out theme in his design course, which provoked students to more in-depth consideration, emphasizing what an important aspect of design it is! The Chinese idiom "deep roots and luxuriant leaves" has its profound meanings. Recalling the past, I am all too aware of the insufficiency of my knowledge and lack of creativity.

We should understand that meaning exists both in the design process and with architectural works. It also exists in the many relationships involved in construction. Process means existence. Process itself has meanings. Being a created object, an architecture work expresses the being of spirit. This is the very thing we are pursuing.

Let us summarize here, to develop a holistic understanding of architectural conception.

"Conception", is a kind of design ideology, a kind of architectural consciousness, a kind of pursuing, and a kind of style which expresses intention as well.

"Conception", must be based upon wide knowledge involving the understanding of region, city, history, geography, economics, human ecology, technology and local folkways.

"Conception", requires that one forms a understanding of each building sties environment, above ground and underground infrastructure, and relevant construction regulations. It requires the analysis of regional technical conditions, and the possession of construction experience.

"Conception", is the consideration, from superficial to essential, of the elements of architectural history and culture. as applied to an analysis of building type, character and size. It is the understanding of the client's

intention. It is formed upon the basis of an analysis of economic, social and environmental factors. From functional claims to project disposition, the most important points are the consideration of feasibility and project planning.

"Conception", from the viewpoint of artistic expression, is the pursuit of a design theme. Function interacts with form to create a comprehensive whole.

Thus, in the process of we should observe and study sensitively, compare our designs frequently, and try our best to achieve perfect artistic expression and harmony with environment. Conception, as the prelude of design, is a kind of creative thinking activity. So what we advocate is the study of design methodology and design ideology.

Architects' work will be incomplete and unsound without familiarity with historic culture and economical technology of the past and present. We must grasp the entirety of each project and focus on overall planning. By entirety we imply the involvement of the dimension of time needed to realize sustainable architectural development. At the same time we must have methods with which to extend our designs to the construction site. Thus we can ensure our works perfection.

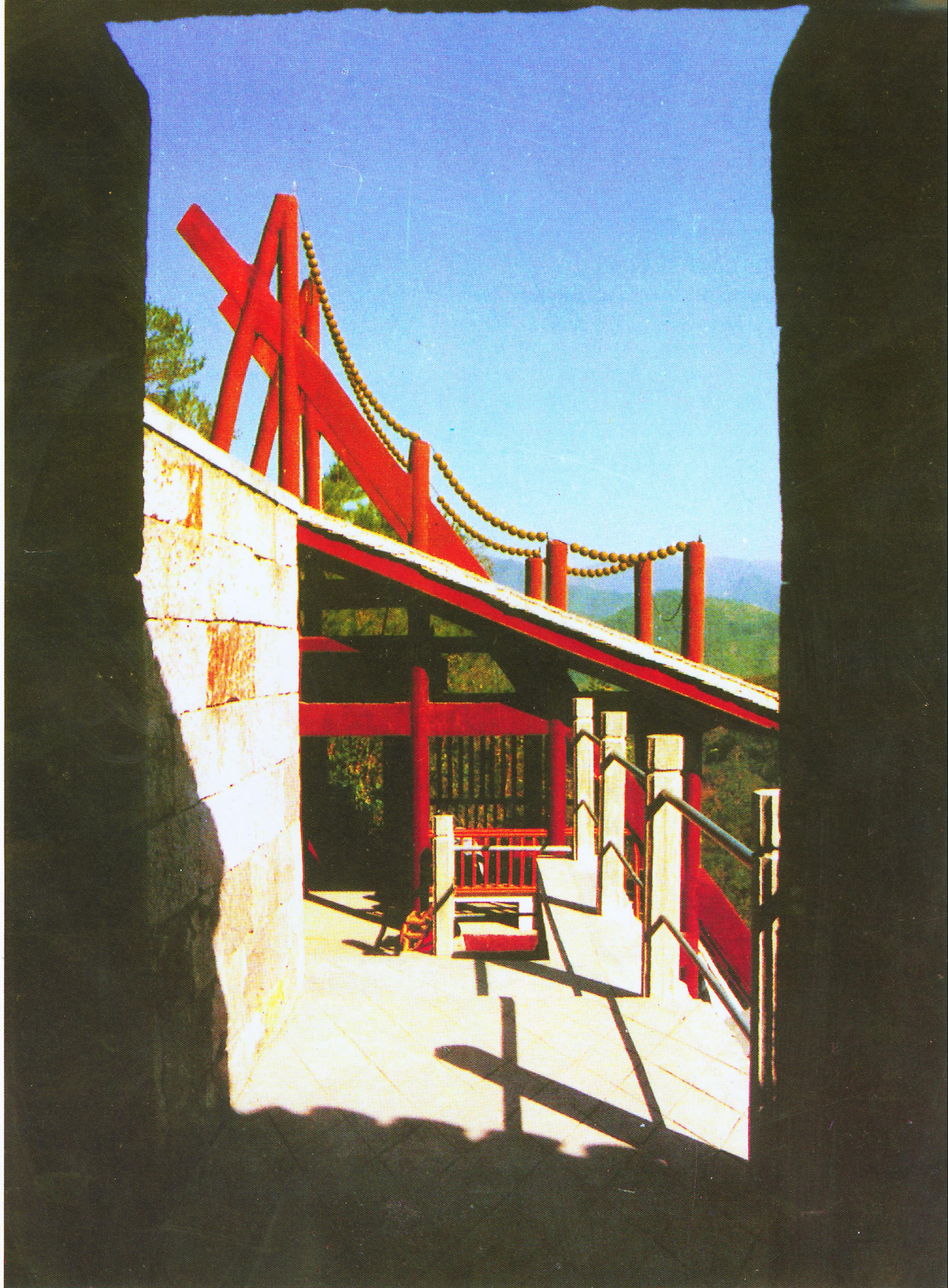
Architectural design is a type of process. The study of process itself should run through the whole course of design. The level of architectural design possibility is determined by the development of the designer's accomplishment and his or her hard work in study and practice.

This book is a theoretical summary of my design practice over more than ten years. Some are discussions denude from practical work, While others have arisen from theoretical study. Although I have tried my best to set forth a multi-level analysis, I still feel a lack of theoretical study and social practice. The care of any study is striving toward further paths of exploration which will benefit future teaching and research efforts. I look forward to the reader's valuable comments and criticisms.

July, 1997

Liuyuan Hotel, Southeast University

浙江天台山济公佛院
Tiantai Jigong Temple
Tiantai, Zhejiang



南京雨花台烈士纪念馆, 碑

Yuhuatai Martyrs' Memorial Hall and Monument

Nanjing, Jiangsu



南京中国共产党代表团梅园新村纪念馆
Meiyuan Memorial Museum to the CPC Delegation
Nanjing, Jiangsu



淮安周恩来纪念馆

Memorial to Zhou Enlai

Huai'an, Jiangsu



目 录

社会与创作

- 建筑创作的社会构成 ·1

地区与差异

- 不同层次、不同地区的差异和建筑设计的意向 ·7

文脉与特色

- 城市形态的文化特色 ·11

约定与突破

- 苏州丝绸博物馆创作散记 ·17

风格与认同22

意义与形式26

表现与再现

- 建筑创作艺术规律的探索 ·31

原形与变形

- 建筑艺术创作表现手段的探讨 ·36

场所与审美

- 建筑创作中有关场所与审美的探讨 ·40

雕塑与氛围

- 类比雕塑与建筑艺术创作 ·45

主题与环境

- 建筑艺术创作的探讨 ·50

创作与灵感

- 建筑创作中有关灵感的探讨 ·55

创意与实践

- 余峻楠创作之路 ·64
- 莫伯治建筑创作理论与实践 ·65

隐喻与形象

- 两个创意设计实例 ·68

创作的哲理73

建筑与意识

- 建筑意识观 ·77

比较与差异

- 有关建筑形态研究 ·84

地区与风格88

古城与保护97

建筑与本体102

后记106

CONTENTS

SOCIETY AND DESIGN	1
DISTRICT AND DIFFERENCE	7
CONTEXT AND CHARACTERISTICS	11
SANCTION AND BREAKTHROUGH	17
STYLE AND APPROVAL	22
MEANING AND FORM	26
EXPRESSION AND REAPPEARANCE	31
PROTOTYPE AND TRANSFORMATION	36
PLACE AND AESTHETIC	40
SCULPTURES AND ATMOSPHERE	45
THEME AND ENVIRONMENT	50
CREATION AND INSPIRATION	55
IDEA AND PRACTICE	62
METAPHOR AND FORM	68
THE PHILOSOPHY OF CREATION	73
ARCHITECTURE AND IDEOLOGY	77
COMPARISON AND DIFFERENCE	84
REGION AND STYLE	88
ANCIENT CITY AND CONSERVATION	97
ARCHITECTURE AND NOUMENON	102
AFTERWARD	106

社会与创作

· 建筑创作的社会构成 ·



从事建筑创作 40 多年来,印象最深的是建筑与社会的关系。因为建筑是为社会、为人服务的,建筑文化的振兴要经过一段历史进程,建筑师贵在实践。文中首先论述到建筑设计是社会实践的一种全过程,强调了实践过程的重要性,不赞赏“纸上谈兵”即 paper design,必须从过程中理解和认识建筑。其次,认为建筑设计要反映地区在时间、空间、结构组织上的差异,有区别才有特色,才有不同的方法和手段。第三,认为建筑设计作为艺术和文化是一种多元文化的相互交汇、渗透和延续的表现,要把各种各样的建筑形态变化当作一种现象来观察分析。第四,认为建筑设计中的形态特征是社会的共同的约定,而创新是在特定的约定条件下的突破,它既兼顾约定的共同认识的一面,又强调突破的一面。第五,建筑设计是件综合性工作,不同于其它艺术门类的表现,需要社会的参与,需要管理者、同行的参与,是智慧的集约。第六,建筑师的创作设计要有环境的感应,人创造了环境,环境也影响人,创作者的感觉至关重要,感觉是理性和感性的结合,要重视知识的广泛积累和运用。第七,建筑设计作为艺术表现是一种形态构成的研究,即功能、使用、经济的投入是建筑师研究的基本,而形态的研究又是首要的,要研究多因素对形态研究的影响。最后,要注重经济的投入,要注意标准,要依据不同性质类别作出自身设计的价值取向。

In my more than forty years of architectural design experience, I have found that it is the relationship between architecture and society that affects design most profoundly. For architecture serves society and the people, the revival of the architectural culture is a process. In the process the most important to an architect is practice. In my opinion, architectural design is a total process of social practice. First, it emphasizes the importance of practical process over paper design, because architecture should be understood and realized in practical process. Second, architectural design must reflect the difference of regions in time, space and construction organization. Where there is difference there are features and methods. Third, as a form of art and culture, architectural design is a reflection of exchange, for mance and development of all kinds of culture. We observe and analyse all sorts of architectural forms' changes which are regarded as a temporal phenomenon. Fourth, the forms' features in architectural design are accepted commonly in society. Creation in design is a breakthrough in specific common agreement. In this agreement, the emphasis is not only on the aspect of the commonly-known, but also on the aspect of breakthrough. Fifth, compared to other forms of art, architectural design is a synthetic work. It requires the participation of administrators, society and colleagues. The participation of colleagues forms a collective intellect. Sixth, each architectural design must be a response to its environment. People can create environment, yet environment can also influence people. For an architect the most important point is the sense of a union of rationality and perception. He must focus on acquiring knowledge and using it wisely. Seventh, as a form of art, architectural design is a study of the construction of form, function, utilization and economic budgeting are the basic aspects that architects must study, Though the study of forms is primary. Moreover, the influence of all the various elements of forms must be studied too. Lastly, we must be aware of budgetary considerations and architectural standards to develop and understanding of how a design derives value according to its design characteristics.