

ARCHITECTURE WORKS 2009-2014

CHENG
TAINING

程泰宁

建筑作品选 2009-2014

中国建筑工业出版社

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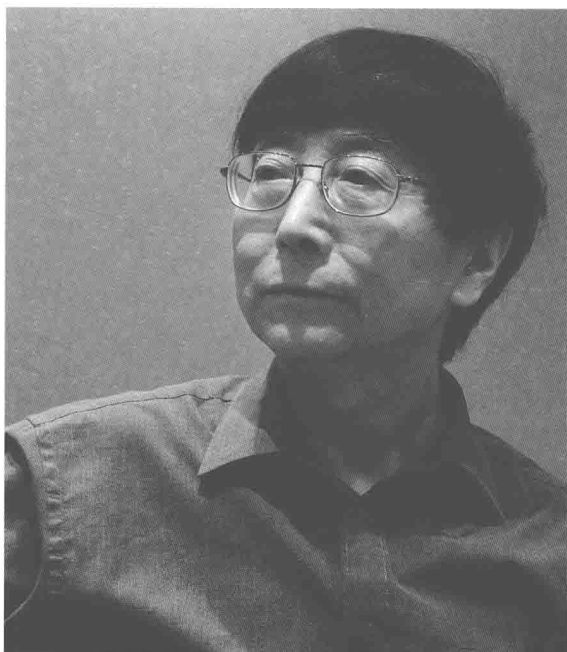
CONTENTS

目录

PREFACE	6	代序
DESIGN WORKS	15	设计作品选
Nanjing Museum (Phase II)	16	南京博物院改扩建工程
Longquan Celadon Museum	52	龙泉青瓷博物馆
China Museum of Sea Salts	70	中国海盐博物馆
Ningxia Theater	86	宁夏大剧院
China Ports Museum	112	中国港口博物馆
Xiangtan Urban Planning Exhibition Hall and Museum	122	湘潭城市规划展览馆及博物馆
Nanxun Administrative Center, Huzhou	136	湖州南浔行政中心
Zhaoshan Two Type Industrial Developing Center, Hunan	146	湖南昭山两型发展中心
Hangzhou Metropolis Xinyu Residential Area	164	杭州城市芯宇住宅小区
Hangzhou Qianjiang Financial Area	175	杭州钱江金融城概念方案
Conceptual Design of Daming Palace Site Museum, Xi'an	190	西安大明宫遗址博物馆概念方案
Wenling Museum	200	温岭博物馆
Suzhou Yue City Site Museum	210	苏州越城遗址博物馆
Conceptual Design of Jinyang New Town Exhibition Hall, Taiyuan, Shanxi	218	山西太原晋阳新城展示馆概念方案
Su Buqing Memorial Hall	222	苏步青纪念馆
Cangqian Campus (B Block) of Hangzhou Normal University	230	杭州师范大学仓前校区B组团
Yuehai Bay Hotel, Xiamen	236	厦门悦海湾酒店
Shanghai Shanshan Group Headquarters Building	248	上海杉杉控股总部大楼
Conceptual Design of Xidong New Town Cultural Center, Wuxi	254	无锡锡东新城文化中心概念方案
Proposal of Zhanjiang Cultural Center	262	湛江文化艺术中心方案
CHRONOLOGICAL LIST OF PROJECTS (2009-2014)	282	作品年表 (2009-2014)
POSTSCRIPT	287	后记

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Architecture Works 2009-2014 建筑作品选 2009-2014

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Chairman, CCTN Design

Winner of Liang Sicheng Architectural Award

立足此时 立足此地 立足自己 

BASED ON NOW BASED ON HERE BASED ON MYSELF

CONTENTS

目录

PREFACE	6	代序
DESIGN WORKS	15	设计作品选
Nanjing Museum (Phase II)	16	南京博物院改扩建工程
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Conceptual Design of Daming Palace Site Museum, Xi'an	190	西安大明宫遗址博物馆概念方案
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Conceptual Design of Jinyang New Town Exhibition Hall, Taiyuan, Shanxi	218	山西太原晋阳新城展示馆概念方案
Su Buqing Memorial Hall	222	苏步青纪念馆
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Proposal of Zhanjiang Cultural Center	262	湛江文化艺术中心方案
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POSTSCRIPT	287	后记

一

改革开放 30 年来，中国经济建设的成就有目共睹，但中国建筑现状，似乎与这一发展进程不相匹配，“千城一面”和“缺乏中国特色”的公众评价，突显了我们所面临的困境。产生这一问题的原因是多方面的，但是应该看到，在建筑创作中，缺乏独立的价值判断和自己的哲学、美学思考，是其中一个十分重要的原因。

二

近百年来，中国现代建筑一直处在西方建筑文化的强势影响之下。从好处说，西方现代建筑的引入，推动了中国建筑的发展；从负面来讲，我们的建筑理念一直为西方所裹挟，在跨文化对话中“失语”，是一个不争的客观事实。虽然在这个过程中有不少学者、建筑师以至政府官员，在反思的基础上，倡导过“民族形式”、“中国风格”等等，但由于缺乏有力的理论体系作支撑，只是以形式语言反形式语言，以民粹主义反外来文化，其结果，只能停留在表面上而最后无疾而终。因此，建构自己哲学和美学思想体系、以支撑中国现代建筑的发展，是一个值得我们重视并加以研究的重要问题。

那如何来建构这样一个理论体系？我同意这样的观点，“中国文化更新的希望，就在于深入理解西方思想的来龙去脉，并在此基础上重新理解自己”〔乐黛云，（法）阿兰·李比雄〕据此，我们需要首先来了解一下西方现当代建筑的哲学和美学背景。

三

在西方，“20 世纪是语言哲学的天下”。海德格尔说“语言是存在之家”，德里达说“文本之外无他物”，卡尔纳普则干脆把哲学归结为句法研究、语义分析。特别是近十几年“数字语言”的出现，似乎更加确立了“语言哲学”在西方的“统领地位”（以上参见李泽厚：《能不能让哲学走出语言》）。了解了西方这样的哲学背景，我们会很自然地想到，西方现当代建筑是不是在一定程度上也是“语言”的天下？耳熟能详的像“符号”、“原型”、“模式语言”、“空间句法”、“形式建构”，以至最新的“参数化语言”、“非线性语言”等。事实上，这些建筑“语言”都可以看作是西方语言哲学的滥觞。通过学术交流，这些“语言”也已经成了很多中国建筑师在创作中最常用到的词语。

对于这种现象如何看？

应该看到，“语言”包含着语义，特别是它对“只可意会不可言传”的建筑创作机制进行了理性的分析解读，值得我们借鉴。但同样应该看到，由于它在不同程度上忽视了人们的文化心理和情感，忽视了万事万物之间存在的深层次联系，很难完整地解释和反映建筑创作实际，因而这些“语言”常



古巴吉隆坡胜利纪念碑国际设计竞赛参赛方案
International Competition for Monument of Pig-Bay, Cuba



杭州黄龙饭店 \ Dragan Hotel, Hangzhou



加纳国家剧院 \ Ghana National Theatre, Accra

常是在流行一段时间以后光环渐失，在创作实践中并未起到“圣经”作用。

特别值得注意的是，以“语言”为本体，极易走入偏重“外象”的“形式主义”的歧路。我们已经明显地看到，从20世纪后半期开始，以“语言”为本体的哲学认知与后工业社会文明相结合，西方文化出现了一种从追求“本原”，逐步转而追求“图象化”、“奇观化”的倾向。法国学者盖德堡认为，西方开始进入一个“奇观的社会”；一个“外观”优于“存在”，“看起来”优于“是什么”的社会。在这种社会背景下，反理性思潮盛行，有的艺术家认为“艺术的本质在于新奇”，“只有作品的形式能引起人们的惊奇，艺术才有生命力”。他们完全否定传统、认为“破坏性即创造性、现代性”。了解了这样的哲学和美学背景就不难理解，一些西方先锋建筑师的设计观念和作品风格来自何处。对中国建筑师来说，我们在“欣赏”这些作品的时候是否也需要思考：这种以“语言”为哲学本体，注重外在形式，强调“视觉刺激”的西方建筑理念是否也有它的局限？我们能否走出“语言”，在建筑理论体系的建构上另辟蹊径？

四

实际上，百年来，一代代中国学者一直在进行中国哲学和美学体系的研究和探索。例如从王国维先生开始，很多学者就提出把“意境”作为一种美学范畴，试图建构一种具有东方特色的美学体系；近年来，著名学者李泽厚先生更是以“该中国哲学登场了”为主旨，提出了以“情本体”取代西方以“语言”为本体的哲学命题……。这些哲学和美学思考，是中国学者长时期来对东西方文化进行深入比较和研究的成果。尽管由于建筑的双重性，我们不能把建筑与文艺等同起来，但毫无疑问，这一系列研究对于我们建构当代中国建筑理论有重要的启迪。

从这些研究出发，结合中国建筑创作的现状和发展，我考虑，相对于西方以分析为基础、以“语言”为本体的建筑理念，我们可否建构以“语言”为手段、以“意境”为美学特征，以“境界”为本体这一具有东方智慧的建筑理念，作为我们在建筑上求变创新的哲学和美学支撑？我认为，这不仅是可能的，而且是符合世界建筑文化多元化发展需要的。

五

结合创作实践，我把建筑创作由表及里分解为三个层面：即：形（形式、语言）、意（意境、意义）、理（哲理、“境界”）。

六

第一个层面为“形”，即语言、形式。相对于西方对于“语言”的认知，中国传统文化的“大美



马里会议大厦 \ Conference Building Mali, Bamako



杭州铁路新客站 \ Hangzhou New Railway Station



杭州国际假日酒店 \ Holiday Inn, Hangzhou

不言”、“天何言哉”，禅宗的不立文字、讲求“顿悟”，几乎抹杀了语言和形式存在的意义，这显然有些绝对化。而顾恺之的“以形写神”、王昌龄的“言以表意”，则比较恰当地表达了语言形式和“意”、“神”的辩证关系。按此理解，语言只是传神表意的一种手段，而非本体。既为手段，那么，在创作中，建筑师为了更好地表达自己的设计理念，可选择的手段应该是多种多样的。特别是在建筑创作的三个层面中，较之“意”、“理”的相对稳定，“语言”会随着时代的发展而不断变化，建筑师需要在充分掌握中外古今建筑语言的基础上，不断地转换创新。我以为，走出西方建筑“语言”的藩篱，摆脱“语言”同质化、程式化的桎梏，我们在语言创新方面将会有更为广阔的视界，在重新审视中国传统文化中“大气中和”、“含蓄典雅”等语言特色的同时，在建筑形式美、语言美的探索上力争有自己的新的突破。

七

建筑创作第二个层面为“意”，即意境，意义。这里我们重点谈“意境”。

上面我们曾提到中国传统文化否定“语言”的绝对化倾向，但我们更要看到“大美不言”“大象无形”的哲学思辨，也赋予了中国传统绘画、文学包括建筑以特有的美学观念。从很多优秀的传统建筑中可以看出，人们已超越“语言”层面，通过空间营造等手段，进而探索意境、氛围和内心体验的表达，把人们的审美活动由视觉经验的层次引入静心观照的领域，追求一种言以表意、形以寄理、情境交融、情溢象外的审美境界。这给建筑带来了比形式语言更为丰富，也更为持久的艺术感染力。

“意境”、“情境合一”，是一种有很高品位的中国式的审美理想，是建构有中国特色美学体系的基础。对“意境”的理解和塑造，是中国建筑师与生俱来的文化优势，不少建筑师已经进行了有益的探索，我想，进一步自觉地开展这方面的研究和探索，对于我们摆脱“语言”本体的束缚，在理论和实践上实现突破创新，是十分重要的。

八

建筑创作的第三个层面为“理”、哲理。我认为，建筑创作的哲理——亦即“最高智慧”，是“境界”。

何谓“境界”？王国维在《人间词话》的手稿中说，“不期工而自工”是文艺创作的理想境界；有学者进一步解释说，“妙手造文，能使其纷沓之情思，为极自然之表现”即为“境界”（周编《人间词话》P001、P002）。结合建筑创作，我认为这里包含着两方面的含义：

其一，从“天人合一”、万物归于“道”的哲学认知出发，要看到，身处大千世界，建筑从来不是一个孤立的单体，而是“万事万物”的一个组成分子。在创作中，摆正建筑的位置，特别注意把建



宁波高教园图书信息中心
\\ Ningbo Higher Education Park Books Information Center



联合国国际小水电中心
\\ United Nations International Hydraulic Power Center



上海公安局办公指挥大楼
\\ Commanding Center of Shanghai Public Security Bureau

筑放在包括物质环境 and 精神环境这样一个大环境、大背景下进行考量，既重分析、更重综合，追求自然和谐；既讲个体、更重整体，追求有机统一；使建筑、人与环境呈现一种“不期工而自工”的整体契合、浑然天成的状态，是我们所追求的“天人境界”，也是我们所需要建构的建筑观与认识论。

其二，“境界”不仅诠释并强调了建筑和外部世界的内在联系，而且还揭示了建筑创作本身的内在机制。以“境界”为本体，我们可以看到，在建筑创作中，功能、形式、建构，以至意义、意象等等理性与非理性因素之间，并不遵循“内容决定形式”或“形式包容功能”这类线性的逻辑思维模式，也很难区分哪些是“基本范畴”和“派生范畴”（美·戴维·史密斯·卡彭《建筑理论》）。在创作实践中，建筑师所建构的，应该是一个以多种因素为节点的、相互联结的网络。当我们游走在这个网络之中，不同的建筑师可以根据自己理解和创意，选择不同的切入点，如果选择的切入点恰当，我们的作品不但能够解决某一个节点（如形式）的问题，而且能够激活整个网络，使所有其他各种问题和要求相应地得到满足。这种使“纷沓的情思”得到“极自然表现”的“自然生成”，是我们追求的创作“境界”。因此，从语言哲学和线性逻辑思维模式中解放出来，以“境界”这一具有中国智慧的哲学思辨来诠释建筑创作机制，建构一种符合建筑创作内在规律的“理象合一”的方法论，将使建筑创作的吸引力和价值能够更加充分地显示出来。

此外，以境界为本体，还可以使我们更好地理解并运用那些充满东方智慧的、具有创造性的思维方式。例如直觉、通感、体悟……。这些具有创造性的思维活动（方式），需要在反复实践和思考中获得，它也体现了一种建筑境界。

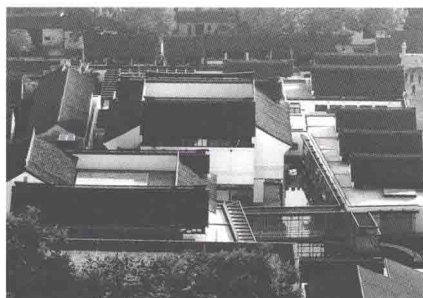
以上，很简单地谈了我对“语言”、“意境”与“境界”的理解，以下，我想结合我的一些作品，进一步谈谈我对建筑创作中“语言”（形式）、“意境”（空间）和“境界”（环境）这三个层面的思考以及在创作中的具体运用。

（2014年11月在“第十届亚洲建筑国际交流会”的主旨讲演）

2014年10月



李叔同（弘一大师）纪念馆
\\ Li Shutong (Hong Yi Master) Memorial Hall



绍兴鲁迅纪念馆 \\ Shaoxing Lu Xun Memorial Hall



浙江美术馆 \\ Zhejiang Art Museum

1.

During the thirty years since reform and opening up, China has been integrated into the world at an incredible fast speed. However, the current situation of Chinese architectural creation is unsatisfactory. Cities with similar look and lacking of Chinese cultural characteristics are widely questioned and criticized by the public. Reasons to these problems are various, but we must acknowledge that, the lack of independent value judgment, philosophy system and aesthetic thoughts, are important reasons for the current realistic predicament of Chinese architecture.

2.

For hundreds of years, modern Chinese architecture has been under a strong influence of western architectural culture. In a good way, the introduction of western contemporary architecture has promoted the Chinese architectural development; while in the other way, we are unwittingly accepting the strong influence of Western culture due to the breakage of Chinese traditional culture and the "deconstructed" value systems. Although during this period of time, many scholars and architects and even government officials have advocated the "national style" and the "Chinese-style" on the base of reflection, since there is no in-depth and systematic theoretical thinking as support, it appears more often to use one kind of form against another, and to use populism against foreign culture. The results can only stay on the surface. Therefore, constructing the philosophical and aesthetic system reflecting Chinese wisdom and having universal value, to support and promote the development of modern Chinese architecture, is a subject worthy of lots of attention and research. How to construct such a theoretical system? I would agree with this strategy that "the hope of Chinese culture renewal, lies deeply in a complete understanding of the western thinking, and a re-understanding of our own based on this." (Cross-culture Dialogue, *Yue Daiyun & Alain Le Pichon*) Thus, it is needed for us to take a look around the philosophical and aesthetical background of western modern and contemporary architecture.

3.

In western countries, it is believed that "the 20th century was dominated by the philosophy of language". Heidegger said that "language is the home of existence" (Heidegger, 1997). And Jacques Derrida pointed that "Il n'y a pas de hors-texte" (Outside text, there's nothing) while Rudolf Carnap generalized that philosophy was a syntactic research and a semantic analysis. Especially the emergence of "digital language" in recent years, has established the leading position

of "language philosophy" in western countries. With the understanding of such western philosophy background, we would naturally come to mind that if the western contemporary architecture is, to some extent, also the world of "language". Phrases such as "semiotic language", the "pattern language" and the latest "parameterized language" impress us more and more nowadays. In fact, these architectural "languages" can be seen as the expressions of western language philosophy. And through academic communication, these "languages" have already been used by many Chinese architects in their creations.

How should we evaluate this phenomenon?

First of all, we must see and learn from it that "languages" contain some kind of semantic meaning and play a certain role in expressing the architectural creation mechanisms which is always known as something could hardly be expressed. But we should also notice that, they neglect the human's cultural psychology and emotion, and ignore the various and initial relationship existing among people, nature environment and all matters including architectures, which makes it difficult to interpret and reflect the reality of architectural creation completely. Thus these "languages" always gradually fade out after a period of time, instead of acting as the general principle in design and creation.

And another remarkable fact is that the "language" ontology easily leads to formalism which stresses on "out looking". We could obviously perceive that from the second half of 20th century, the philosophical cognition with the "language" as ontology has led in the pursuit tendency from "origin" to "image", and even "spectacle". The French scholar Guy Debord argued that western countries had entered a "society of spectacle", in which "appearance" is superior to "existence", and "how it look" is superior to "what it is". In such social context, the anti-rational thought prevails in culture and arts. Some artists believed that "the essence of art lies in novelty", and "only the form of work can arouse people's curiosity, and gives vitality to art". They completely denied tradition, and argued that "destructivity equals to creativity and modernity." With such understanding of philosophical and aesthetic backgrounds, it is not difficult to comprehend that where do those design concepts and styles of the western avant-garde architects come from. For Chinese architects, we should think about while "appreciating" these works: whether such architectural concept (features "language" as ontology, concerns on the external form, and

emphasizes on the "visual stimulation") also has its limitations or not? And whether we can go beyond the "language" and find other ways to construct the architectural theory system?

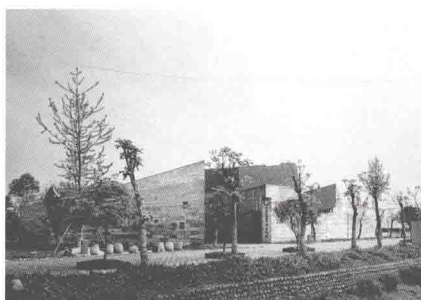
4.

As a matter of fact, during the past century, generations of Chinese scholars have devoted themselves to the exploration and research of Chinese philosophy and aesthetics. For example, starting from Mr. Wang Kuo-wei, many scholars had proposed to consider "artistic conception" as an aesthetic category, and attempted to construct an aesthetic system with eastern characteristics. In recent years, the famous scholar Mr. Li Zehou even use the "ontology of emotion" to replace the western ontology on "language", under the theme "It is time for Chinese philosophy". (Li, 2011) These philosophical and aesthetic thinking is achievements made from precise research and in-depth comparison of eastern and western cultures, which is done by generations of Chinese scholars over a long time. Although we cannot equate architecture with art due to dual nature of architecture. Undoubtedly, this series of studies are important enlightenment for the construction of contemporary Chinese architectural theory.

Proceeding from these studies, considering the current situation and development of architectural creation in China, in my viewpoint, instead of using the western architectural concept which regards analysis as basis and "language" as ontology, could we construct an architectural concept of eastern wisdom which regards "language" as approaches, "aesthetic conception" as aesthetic characteristics, and "Jingjie" as ontology, to be the philosophical and aesthetical support of our renovation in architectural creation? I think it is not only possible, but also in line with the tendency of the world's architectural culture diversity development.

5.

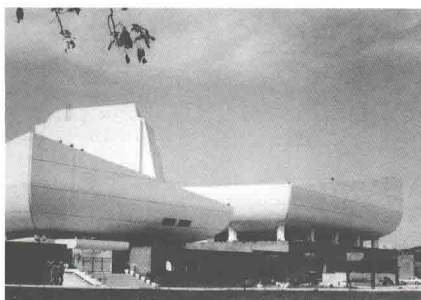
Integrated with creation practice, my thinking of the creation procedure can be divided into three levels from outward appearance to inner essence, namely: the "Xing"(form, language), the "Yi" (meaning, the artistic conception), and the "Li" ("Jingjie", the Chinese philosophy, refers to 'consummate realm').



四川建川博物馆·不屈战俘馆
Sichuan Jianchuan Museum·Undefeatable POW Museum



浙江宾馆商务别墅 \ Zhejiang Hotel Business Villa



加纳国家剧院 \ Ghana National Theater

6.

The first level is "xing" (means shape in Chinese), referring to "language" and form. In comparison to the western cognition for "language", in Chinese traditional culture, the "greatest beauty is beyond words", in Zen Buddhism, the emphasis on "sudden insight" and "communication of minds instead of written words", these ideas seem to be too absolute that they almost completely obliterate the meaning of language and form. However, the "conveying spirit through form" by Gu Kaizhi and "use words to express thinking" by Wang Changling, are more appropriate to explain the dialectic relationship between the language form and the "meaning" and "spirit". Based on such understanding, the language is just a way of conveying spirit and expressing meaning. Especially in the three levels of architectural creation, compared with "Yi" and "Li" who are relatively stable, the "language" could constantly change with the development of the times. So architects need to fully grasp the "languages" in modern or ancient times, in China or elsewhere, and on such basis, to make continuous innovation and transformation. I think, once we could cross the barriers of western architectural "language" and getting rid of the shackle of the "language" homogenization and stylization, we will have a broader outlook and make breakthrough in architectural form and "language".

7.

The second level is "Yi", referring to the artistic conception and the meaning. I would like to focus on "artistic conception".

It has been mentioned above that the traditional Chinese culture which denies the absolute tendency of "language", but we still have to admit the unique aesthetic concepts endowed by the philosophical thinking as the "greatest beauty is beyond words" and "greatest image is without form" to traditional Chinese painting, literature, and architecture. It can be seen from many other excellent traditional architecture that people have transcend the "language" level, exploring the expression of mood, atmosphere and inner experience through the form and space, and thus led aesthetic activities of people from visual experience to psychological experience. This gives the architecture more profound, richer, and long-lasting artistic appeal than the formal language. The aesthetic conception, is an eastern aesthetic ideal of a high level, and is the basis for constructing eastern aesthetic system. To understand and construct this "artistic conception", Chinese architects

enjoy their cultural advantages in their blood. Many architects have already made beneficial explorations. In my opinion, the further conscious research and exploration in this area are very important for us to get rid of the binding of the "language" ontology and achieve breakthrough innovation in both theory and practice.

8.

The third level is "Li", referring the philosophy. In my opinion, the philosophy of architectural creation, which is also "the highest level", is "Jingjie"(translated as the 'consummate realm').

What is "Jingjie"? Wang Kuo-wei said in his manuscript of *Jen-ChienTz'u-hua: a Study in Chinese Literary Criticism* that "delicate words come out naturally" is the highest level of artistic creation. Some scholars have further explained that "Jingjie" is when "words come from nature, express the nature and the feeling". Combined with architectural creation, I think "Jingjie" has two kinds of meanings:

Firstly, proceeding from the philosophical cognition of "Harmony between the Human and the Nature", we must see that in the whole world, architecture is not an isolated individual, but a part of all the beings. In architectural creation, we need a macro and overall mode of thinking which gives equal emphasis on analysis and integration; pursues harmony between the building and the nature; stresses on both individual and integral, and try to achieve organic unity. The pursuit of overall fit between architecture and environment (physical and mental), and the pursuit of "naturally expressing" after integrating multiple factors into architectural creation can reflect the wisdom of the architect. It is the architectural view and epistemology we need to construct.

Secondly, "Jingjie" not only explains the internal relationship between architecture and the outside world, but also explores the internal mechanism of architectural creation itself. When we take the "Jingjie" as the architectural ontology, we could see that elements of architectural creation, including function, form, construction, and even spiritual factors such as meaning, do not precisely follow the linear thinking of "what decides what", and it is hard to say which are basis and which are derivation(David Smith Capon, *Architectural Theory*). In architectural creation, what we need to construct is a network consisted of various elements. When we are wandering in this network, different architects could choose different element as an entry point to start design. If the entry

point is well chosen, we can not only solve a unique problem of this element but also stimulate the whole network to meet all the other needs. This kind of creation which derives from nature and expressing (the nature and the feeling) naturally, is just the "Jingjie", the creation level, the "state of mind" we need to achieve. So, in order to fully present the value and beauty of architectural creation, we need to jump out of the "language" philosophy and the linear logic of thinking, to use "Jingjie", the Chinese philosophical state, to explain the architectural creation mechanism, and to construct a methodology which fits the inner principles of architectural creation.

Besides, ontology on "Jingjie", would help us better understand and apply the eastern way of thinking which is sapiential and creative, such as "Zhijue"(instinct), "Tonggan"(feeling), "Tiwu"(insight), etc. These creative ways of thinking could only be achieved after a large amount of thinking and practicing, which presents "Jingjie" again.

All above is my understanding of "language", "artistic conception" and "Jingjie". In following chapters, there are examples of application in architectural creation towards these three levels.

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① JINGJIE: Chinese vocabulary, means 'consummate realm' in Eastern philosophy.