

本土出品

LOCAL CREATIONS

王毅建筑创作札记

SELECTED WORKS OF WANG YI

中国建筑工业出版社



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# 本土出品 LOCAL CREATIONS

王毅建筑创作札记 SELECTED WORKS OF WANG YI

王毅，先后在清华大学获得学士和硕士学位，在英国剑桥大学获博士学位。现任教于清华大学建筑学院，博士生导师，主持王毅工作室，为国家一级注册建筑师。曾在美国麻省理工学院（MIT）任研究员（2001），在意大利罗马大学做访问学者（1998）。

王毅曾多次获得重大建筑设计奖项，如中国建筑学会建国60周年建筑创作大奖（2009），教育部优秀勘察设计二等奖（2003）、三等奖（2013），建设部优秀勘察设计三等奖（2004）。曾发表中英文论文多篇，著有英文专著《一个世纪的变迁——20世纪北京城市结构》（*A Century of Change: Beijing's Urban Structure in the 20th Century*）。

Wang Yi got both Bachelor and Master degrees from Tsinghua University in China and Ph.D from the University of Cambridge in the UK. He currently, as a supervisor of doctoral students, teaches at Tsinghua University and, as a First Class Registered Architect of China, hosts Wang Yi's Design Studio as well. He was SPURS Fellow of Massachusetts Institute of Technology (2000) and Visiting Scholar in Roma University (1998).

Wang Yi has won several important architectural design awards, such as the Grand Prize (1st) of the Architectural Creation Award for the 60th Anniversary of China by Architectural Society of China (2009), the 2nd Prize (2003) and the 3rd Prize (2013) of the Excellent Design Award by Ministry of Education of China, and the 3rd Prize of the Excellent Design Award by Ministry of Housing and Urban-Rural Development of China (2004). Furthermore, He has published dozens of papers in Chinese or English and authored the English book of *A Century of Change: Beijing's Urban Structure in the 20th Century*.







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## 自序

### Preface

建筑本来是天然具备本土属性的。本土属性首先表现为气候及地理的特征——不同气候和地理条件下的建筑千差万别；其次表现为人文及传统的特征——建筑是一定意识观念与文化背景的产物；再次表现为技术及材料的特征——材料和技术的不同造就建筑的差异。

在全球一体化、快速城镇化的今天，建筑的本土属性也在快速一体化，或者说在快速消失。建筑师受制于客观的经济、法规、技术等诸方面束缚，建筑设计行为不再是创造性的，而是变成生产性或经济性的。所以，现在的建筑大多缺乏带给人的感动。

当建筑师在地段现场毫无头绪，找不到任何灵感的时候，对建筑创作而言，这种感觉也许不是一件坏事。这时候我们需要做的是，低下头来，仔细感受土地的魅力。建造房屋不是顺便拿点东西往那里一放就好了，我们是在与土地进行“交易”。我们需要吸纳土地已经存在的东西，再用当代的思维和方法，奉献出我们创造的东西。

本土属性依然是今天建筑创作的源泉。本土特征需进行选择、提炼、抽象和转化，以符合当代要求。本土属性可以提供给建筑师某些设计思路和模式语言，但建筑师难能可贵之处是在此基础上作出某些提升和突破。我在每一次建筑创作中追求的就是多多少少的、那怕就那么一丁点儿的提升和突破。

2013年7月于清华园

Architectures are naturally inspired by local attributes. These attribute primarily demonstrate in the climatic and geographic characteristics: architectures vary drastically by local climate and geography; secondarily in the traits of local humanism and tradition: architectures are partially composed of concepts and cultural

backgrounds; and thirdly in the traits of local techniques and materials: technical and material diversion leads to different architectures.

In today's world, where globalization and urbanization rapidly take place, local attributes of architectures are also unifying or, perhaps, vanishing. Architects are subject to economical, legal and technical compliances. Architectural design is becoming more like a manufacturing and economical process instead of a creative art. Most architectures today therefore are uninspiring.

When architects feel clueless and without inspiration on project sites, the feelings may not be purely negative to the designs. What we need to do at the moment is to lower our heads and finely appreciate the charm of the land. Building is not about just piling materials up sites; it is rather a "transaction" with the land. We are to absorb all that from existing context around, and then contribute to our creations with contemporary thoughts and methods.

Local attribute is still a source of architectural creations today. Local conditions need to be selected, refined, abstracted, and converted to fulfill contemporary requirements. Local attributes offer architects design inspirations and languages, but the most estimable achievement is to break and advance the fundamentals of them. What I pursue in each of my architectural designs is to achieve any insignificant breakthrough and advancement possible.

July, 2013 at Tsinghua University

《台湾建筑》编辑部

Taiwan Architecture Editorial Office

王毅，在专业养成的历程中，有清华大学一脉相承的优良血统。在研究所阶段就以华人艺术宫(1991)赢得“中国首届建筑设计作品大赛”青年组首奖。在取得中国国家一级注册建筑师资格的同一年，又以庞大的纪念性尺度与对应轴线的简洁几何形式规划设计北京北中轴上的“中华世纪门”(1998)，获得设计竞赛的一等奖。除了上述两件荣获大奖的作品之外，1997年并时设计外交学院专家及留学生宿舍与北京电影学院逸夫影视艺术中心，后者陆续于1999、2002与2003年分别获得北京优秀建筑设计奖、WA中国建筑奖入围与国家教委优良设计评选二等奖。199-2003年期间，为世界自然遗产——四川黄龙与九寨沟，分别设计黄龙贵宾楼饭店（编者注：后更名为黄龙瑟尔嵯国际大酒店）与九寨沟国际大酒店。

在实务界，王毅是一位成功的建筑师，他的设计思维经由实际的建筑案例得到了实践；同时，在处理真实建筑设计工作中的省思与体会，反馈给他在清华大学建筑学院此等高等学府内的教学与研究工作。在教学的自我要求上，持续虚心学习且充满着传授知识并养成新一代的建筑专业人员的责任与使命感。在繁忙的设计与教学事务外，也从未忘记作为一个大学副教授必须经营的学术工作。1999年所发表关于印度建筑的研究报告。提供了相关研究极具价值的文献基础。

对于这位才华洋溢的建筑师与青年学者而言，他认为“灵感”是一个设计者重要的思维方式。我们可以借由探究其获得大奖的两项作品，试着追索这位建筑师在铺陈发展设计时的思维脉络。

首先，在面对“华人艺术宫”的基地条件上，面对都市的角地，选择了一个完整的正几何圆形平

面形式对应街角，并将空间量需求较大的实验剧场配置于其中，同时解决都市街角美学形式与最大空间量体配置的双重问题。现代美术馆与二期的华人博物馆两性质不同的空间，则分别以扇形与矩阵的平面秩序配置。而艺术研究培训中心以私设道路切分，单独设立于基地主建筑群的东侧。在外显形式上，这个设计方案有着鲜明的西方现代主义风格，是一套符合逻辑的理性解决方案。然而究其背后的形式秩序思维，不难发现那对于传统中国哲学与形态的意识根源。文王八卦的太极分布以一种表层形式对应的操作，旋转压缩成为四分之一圆的扇形分割以对应基地的平面形状，并将卦象背后的隐喻涵意对应到建筑物的配置轴线上，例如正东轴线寓意龙之所在，艺术研究培训中心的轴线位于其上意味着中华文化兴旺发达。太极阴阳二元浑成隐喻着实验剧场中喜剧与悲剧的交叠演出，如此的叙事说理或许有些单纯，但在帮助设计的参考线定位与形式变化基准上，确实达成了形意相通的目标。

数年后的“中华世纪门设计案”，可更清楚地了解王毅空间形式的来源。诚如他对于建筑设计中的秩序，犹似对于中国传统文化中“礼”这个概念的理解，具有伦理与标准的观念。西方建筑的理性秩序在东方借助“礼”的观念，成为蕴含充沛哲学涵意的设计基础。中国传统天圆地方的宇宙观在这个设计方案中以具象的形式描述呈现，“方”的发展援用九宫矩阵排列的古代理想城市形式，作为轴线端点建筑的形式平面基础；“圆”的发展则取用古中国天文用的浑天仪形式的片段。以现代的桁架结构技术，架起尺度惊人的交错双圆拱。

对一位中国本地的专业建筑师而言，自幼对于中国传统哲学与形式的耳濡目染，累积了丰富的东



方文化基础，成为意识与思维不可或缺的一部分；完整且优良的科班训练，造就熟捻运用现代西方几何建筑元素的能力。民族的自信心是造就设计概念与说理，以一种当仁不让的态度，在这被西方思维几乎彻底淹没的时代，以一个充满差异的玄妙角色，赋予“西学为用”这具象物质建筑空间形体，一个神秘且满富内涵的“中学为体”意义。而这属于今日东方巨龙的“灵感”，将造就当代中国建筑的现代化。

原文刊于《台湾建筑》2004年第四期，题为《凌空飞跃的东方巨龙》

Wang Yi, in the course of his professional development, has exhibited the fine influences characteristic of the Tsinghua University family. Even in the midst of his education and research, he found time to exhibit his prowess in a design competition for the Chinese Art Palace (1991), resulting in a first place award in the youth group category. In the same year which he attained his 1st Class Registered Architect of China, he was also awarded the grand prize for his design of the China Arch for New Millennium (1998), a monumental structure composed of simple geometric forms located on Beijing's northern central axis. In addition to the two award winning projects above, he is also responsible for the designs of the China Foreign Affairs University Experts and Foreign Students Dormitory in 1997 and the Beijing Film Academy's Yifu Film and TV Arts Centre in 1999. In 2002 and 2003 respectively, he has been awarded the Beijing Architectural Design Award for Excellence, was a finalist for the WA Chinese Architecture Award, and was awarded the Second Place State Board of Education's Outstanding Design

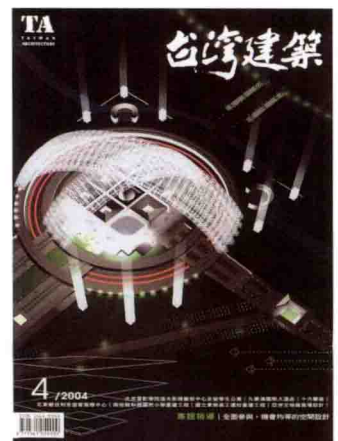
Award. In the period between 1998 to 2003 he has also partaken in projects on United Nations World Heritage Sites in Sichuan, such as the Huanglong Seercuo International Hotel and the Jiuzhaigou International Hotel.

In the professional community, Wang Yi is a successful architect, and his designs exhibit serious contemplation of architecture in actual practice. Simultaneously, his work in the professional environment has also provided him with invaluable feedback for his role as an educator and researcher at the Tsinghua University School of Architecture and other serious institutions of higher education. He has high standards, and continues to impart knowledge upon his students with the goal of building a new generation of professionals with a sense of responsibility and purpose. Outside of his professional and educational affairs, it is important not to forget Wang Yi's role as a researcher and scholar. His report on Indian architecture (published in 1999) provides valuable literature for foundations researching related topics.

In considering talented architects and aspiring young scholars, he believes that "inspiration" is an important factor in the contemplative process for designers. From the analysis of his two award winning projects, we can perhaps document this architect's train of thought.

First off, when considering the elementary site conditions of the Chinese Art Palace, the project faces the city diagonally, so a solution which corresponds to the shape of roads by utilizing regular geometric forms would address the dual problems of the urban corner

aesthetic space as well as the relatively large spatial demand of program. The Museum of Modern Art and the second phase of Chinese Art Palace intrinsically define two different properties of space, so they are differentiated in the plan sequence by sectors and matrices. The art research training centre is segmented by a private road, so as to set up a separate eastern side for the base of the main buildings. In appearance, this produces a distinctive western modernist style, a result of logical and rational solutions. However, the roots of order and form behind its conception are obviously drawn from tradition Chinese philosophy. The idea of Emperor Wen's Eight Diagrams of Divination are corresponded to the design of the surface, a rotating compression creates a ninety degree angled fan shape which correlates to the shape of the foundation in plan. The metaphorical axis also relates to the configuration of the building, for instance wherein the dragon symbolizes the eastern axis. Therefore the placement of the art research and training centre on this axis allows for Chinese culture to thrive. The sun's *yin* and *yang* metaphorically hints at the experimental theatre's overlapping performances of comedy



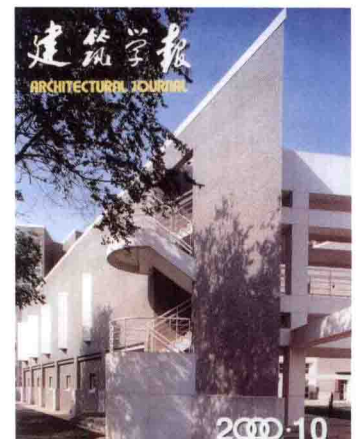
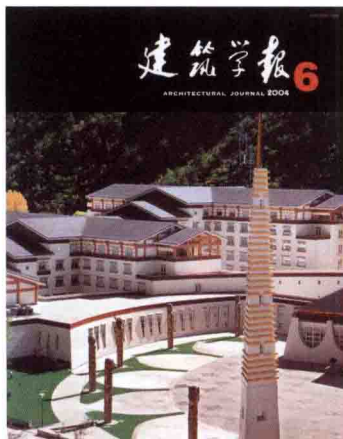
and tragedy. Perhaps the narrative account here is a bit simple or shallow, but in terms of design, formal elements have become successfully interlinked with deeper philosophical meanings.

A few years after the design for the China Arch for New Millennium, the source of Wang Yi's spatial conception is much more easily understood. True to his understanding of the sequencing inherent within architectural design, his understanding of ethics and standards relate to the idea of *li* (rite) in Chinese society. Taking the rational orders of western architecture and borrowing the idea of *li* from the east allows for abundant philosophical meanings in a basis of design. This project's formal aspect borrows directly from the Chinese cosmology of "round sky, square earth". The development of the square form invokes the idea of the *jiugong* (nine equal boxes), arranged in a matrix representative of the ideal ancient city, becoming the plan basis for the architectural terminal point of the axis. The development of the round form is related to Chinese astronomy and fragments of the armillary sphere which describes celestial organization. This is done with a modern truss structure, allowing for an

amazing staggered double arch of sizable proportions.

As a Chinese professional architect, subtle influences at a young age taken from traditional Chinese philosophies and forms provide a rich cultural foundation, one which later becomes an integral part of design that conception cannot live without. This is coupled with excellent training which allows for the cohesion of familiar geometries with western architectural elements. A people's self-confidence trains design conception and argument, resulting in uncompromising attitudes. In this era of thinking which is almost totally submerged by western thought of unclear roles full of differences, "western thought for application" is given denoting a figurative material of architectural spatial form, a significance which is mysterious but full of connotation emphasizing "eastern thought for the body". This, in effect, is what can be considered as today's eastern soaring dragon: "inspiration", which will bring about the modernization of contemporary Chinese architecture.

Originally published in *Taiwan Architecture*, 2004 (04), with the title of A Soaring Eastern Dragon





## 王毅的方案

### Wang Yi's Designs

曾昭奋

Ceng Zhaofen

王毅，因在一次全国设计竞赛（华人艺术宫设计）中夺冠而引人瞩目。后来，当他的这个获奖方案在不同情况下多次被仿效、被移植的时候，就常常有人记起、提起：啊，这是王毅的方案！

1991年，王毅在题为“华人艺术宫”的全国建筑设计作品大赛中荣获青年组第一名。1998年，王毅的中华世纪门方案获竞赛一等奖。同年，该方案又被选为“北京建筑设计十佳”之一，再次获奖。

作为一个著名高等学府的建筑设计教师，并不是一个轻松的差使。为了做好教学工作，王毅的肩膀上压有两副重担：

一头是，作为一个青年建筑师。他经常参与建筑设计工作，从接受任务、方案构思、施工图绘制到现场落实。他说，如果自己不会做设计，不会绘制施工图，没有现场经验，在辅导学生的课程设计时就会觉得心虚。四川九寨沟国际大酒店将于今年上半年落成开业。王毅毅然投入这个他称之为兼具挑战性、又具学术价值的设计项目。1994年，他在云南丽江出了车祸以后，多年不坐山间或乡间的长途汽车。但为了九寨沟宾馆，他重又坐汽车进了山沟，进了少数民族地区，去寻找川、藏民居特色和创作的灵感。

另一头是，作为一个年轻学者。多年来，他主动承担了一些科学研究工作。其中有一项是印度建筑研究，并于1990年发表了第一篇研究报告“香积四海”（参见《世界建筑》1990年第六期）。他曾经作为罗马大学访问学者，遍访欧洲各国。有了对中国建筑和欧洲建筑的认识，再去认识印度，就会显得更为清醒、更为冷静了。1999年，王毅在访问印度之后所发表的第二篇印度建筑研究报告（参见《世界建筑》1999年第八期），对印度建筑

作了更准确的评析和论断，在国人的同类文章中后来居上。

在阅读王毅两个获奖方案的时候，我的一个始终不能淡化的印象是：他是一位教师，一位建筑师，一位青年学者。我相信，在它们的构思过程中，必然会有更多的说法。

我曾说过，设计竞赛是青年建筑师们最盛大的节日。获得过两次大赛桂冠和其他多项奖励的王毅则有自己的切身体会：“建筑设计竞赛是建筑师表达自我、展示才华的运动场，是新思想、新观点产生的摇篮。”

“节日”、“运动场”、“摇篮”，有一个相近的意思，她孕育、激励设计者创新的勇气，必胜的信心，冲刺的毅力，启发设计者的灵感。

灵感是什么呢？王毅曾引用钱学森院士的话：“灵感也是一种思维方式，灵感思维是与形象思维、逻辑思维并列的，现在人们对它知之甚少，但却是最具创造力的思维，一旦人们掌握了灵感思维的机理，将会大大激发人们的创造力。”

上述两个获奖方案的诞生，正是建筑师逻辑思维、形象思维加上灵感思维的产物。建筑师的、老百姓的和传统哲学家的观念和期待，都成为逻辑思维凭借和内容，如太极图、八卦、城市广场、中轴线、天坛、天体运动、钢构拱门以及丰满、文明、伟大等，都是可以分析和言说的。而灵感和灵感思维所促成的建筑意境和形象的创造和定格，则是属于建筑师自己的，似乎是只可意会而不可言传了。

文彦曾回忆20世纪50年代在哈佛大学听路易·康关于他设计耶鲁大学美术馆（1951-1953年）的演说。康说，当他发现了最重要的中心理念时，正在着手构思、设计中的方案的各部门如平面、立



面、细部大样及其他相关部分都极其自然地一气呵成地大功告成。矶崎新认为，中心理念就是建筑师的构想 (Concept)，有“受胎”、“孕育”的涵意。这种中心理念、构想、受胎和孕育是否可以理解为建筑师产生灵感和灵感思维的过程 (灵感一旦出现，一通百通，一切迎刃而解)? 我想让王毅以他的两个获奖方案为例，对灵感和灵感思维作一些现身说法。

精妙的构思不是简单与简单的相加，而是相撞! 简单与简单的巧妙碰撞才能产生几何倍数的感染力，这里需要的是灵感和灵感思维。灵感思维所孕育的创造力是无比巨大的，而灵感的产生需要长期的知识积累过程。许多建筑设计竞赛对于建筑学的发展起过巨大的推动作用，其中反映的新思想和新观念是至关重要的。建筑的内部逻辑和外部条件提示了建筑的若干可能的的基本形式，然而建筑整体形态的产生却是一种超越。而正是这种超越使建筑不仅仅是一种构筑物更是一种文化财富。另外，建筑创作从构思到完成是一个极其艰难的过程，其中的匠心有时就似一个“黑匣”，很难把它解开说得一清二楚。这其中就包含了许多个性化的因素，与建筑师的人生倾向、艺术修养有很大关联。

灵感是一种个性化的、创造性的思维活动，它能够跃进，达到逻辑思维和形象思维所不能达到的另一种境界，建筑作品的成败高下，就取决于此。安于模仿、抄袭别人作品的建筑师和艺术家，虽然有相似的知识、动机和愿望，但却缺少这种灵感和灵感思维活动。

作为一个教师，王毅可以自己丰富的知识、思想、经验等，指导他的学生进行逻辑思维和形象思维，至于灵感和灵感思维的突发与成功 (十月怀胎、一朝分娩的过程)，则暂时只能从建筑师的精品包括王毅的两个获奖方案中，去体验、捕捉和猜测?

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Wang Yi first came to prominence through his performance in a national competition for the design of the Chinese Art Palace. Later, his repeated success in various other projects have provided him with widespread recognition, leading many who see his designs to remark: "Ah, this is the work of Wang Yi".

In 1991, Wang Yi was awarded first prize in the youth group category for his work in the Chinese Art Palace design competition. In 1998, Wang Yi received first prize in his competition entry for the design of the China Arch for New Millennium. In the same year, that design was also one of the projects awarded a place in the list of the "Ten Great Designs of Beijing".

It is also not easy being a professor in a highly prestigious academic institution. In order to teach, Wang Yi faces great pressure on two fronts:

The first, is being a young architect. He often takes on work which includes planning design, construction documents, and site management. He says that, without knowledge and experience in design, construction documents, and site management, he would feel uneasy in his role as an educator. One of his projects slated to come online early this year is the Sichuan Jiuzhaigou International Hotel. Wang Yi resolutely engrossed himself in this project which he calls both challenging as well as academically significant. In 1994, Wang Yi suffered a car accident which left him with a fear of long-distance bus rides into hilly or mountainous country. However, in order to research Sichuanese and Tibetan ethnic architecture, he overcame his fear so as to find

inspiration for his designs.

The second source of pressure Wang Yi faces is as a young scholar. Over the years, he has volunteered to assume responsibility for certain scientific research tasks. For instance, his study of Indian architecture was published in *World Architecture* issue 9006 under the title of "Perfume of the World". Taking the opportunity to be a visiting professor at the University of Rome, Wang Yi visited various countries in Europe. With his understanding of both European and Chinese architecture, he visited India where he became more calm and sober. In 1999, after visiting India, Wang Yi finished his second publication concerning Indian architecture (see *World Architecture* issue 9908), wherein he made more accurate assessments and judgments on Indian architecture, building off the work done by others.

Throughout his career, he has been a diverse individual and cannot be confined to a single identity: he is an educator, he is a designer, and he is a scholar. I believe that, in the interaction between these identities, there remains more to be said.

I have said, that the biggest celebration of young architects can be found within design competitions. As someone who has received two awards from national competitions, Wang Yi has his own thoughts on the subject: "architectural design competitions are the chance for architects to express themselves, to showcase their talents, experiment with new thoughts, and discover new viewpoints".

Celebrations, playgrounds, and cradles all embody a similar meaning: they birth and foster the courage needed for new ideas, they

provide confidence, perseverance, and inspiration.

What is inspiration? Wang Yi once quoted the sayings of Qian Xuesen: "inspiration is a way of thinking, inspired thinking is thinking in images paralleled by logical thinking. It is currently misunderstood by most people, but it is nevertheless the most creative way of thinking. Once this way of thinking is mastered, it will greatly stimulate creativity".

The two aforementioned award winning projects are the result of logical thinking, thinking in images, as well as inspiration. The ideas and expectations of architects, the public, and traditional philosophers have all become the content of logic and thinking. For instance, Taijitu, Bagua, urban plazas, central axes, the Temple of Heaven, celestial movement, well developed steel structural arch doors, civilization, greatness, etc. are all analysable and discussable. Inspiration and inspired thinking have all contributed to the creation of architectural and artistic concepts, frozen images which are part of the architect himself. It seems as if they can be felt but not explained.

Louis Kahn once spoke at Harvard in the fifties about his design for the Yale University Art Gallery (1951-1953). Kahn said that he had discovered the most central part of his design philosophy when he was about to compose the concept for various departments. In succession, all drawings such as plans, elevations, details, and overall design were done together in one go. Arata Isozaki believes that the central idea is the architect's concept, the "conception" or "birth" of meaning. Can these central ideas, concepts, conceptions