没有地标的城市

THE CITY WITHOUT
LANDMARK

The Tongji Record of VCA 2012
2012 亚洲垂直城市竞赛同济实录

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内容概要

概念性城市设计是中国建筑设计教育中的新课题。作为指导教师，作者从2010年开始参与同济大学建筑与城市规划的概念性城市设计课程教学，并在2011年、2012年指导学生参加由新加坡国立大学主办的"亚洲垂直城市"国际设计竞赛，并获得2次第三名。《没有地标的城市》是作者对于3年概念城市设计教学的记录与思考。

从指导教师的视角，这本书体现了作者对于建筑学本科毕业设计的教学目标、教学方法与进度组织的思考与实践。从参与者的视角，这本书完整记录了同济大学建筑与城市规划学院2007级学生参加2012年"亚洲垂直城市"国际竞赛的各个步骤、设计过程与最终成果。从城市研究者的视角，这本书反映了作者对亚洲城市如何在城市发展与老龄化浪潮中走出独特未来的分析、措施与展望。

没有地标的城市

姚栋 著

她量了我的身材，但没有量我的性格，只量了我的肩宽，好像我是一个挂衣服的钉子；这样量法有什么用处？我们并不崇拜娴雅三女神，也不崇拜帕尔茜。我们崇拜时髦。

Of what use this measuring of me if she does not measure my character, but only the breadth of my shoulders, as it were a peg to bang the coat on? We worship not the Graces, nor the Parcae, but Fashion.

———亨利·大卫·梭罗 *
Henry David Thoreau

* 梭罗 . 瓦尔登湖 [M]. 徐迟 , 译 . 上海：上海译文出版社 , 2009: 26.
Henry David Thoreau. *Walden, or life in the woods*. Signet Classics; Reissue edition, 2012: 16.

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前 言
PREFACE

如果对近年来出现在课堂上的关键词做一个统计，那么"地标"几乎可以肯定是最最热门的一个。无论是做什么设计，我们的学生几乎言必称"地标"。这个词汇掩盖了设计背后的诸多诉求，诸如基地、规模、类型、人群、活动或者历史，等等要素。我们必须对此保持高度警惕，因为城市绝不仅仅是地标，城市甚至可以没有地标。

（一）未来的亚洲需要什么样的垂直城市 ？

至少不是效果图和地标的设计。

21 世纪是亚洲城市疯狂发展的时代，也是垂直城市的时代 。由摩天的垂直高度与城市级别的开发规模组成的超级项目遍布亚洲，似乎宣告着亚洲垂直城市时代的到来。

亚洲有太多理由选择垂直城市，包括人口密度、技术条件、发展需求和雄心。亚洲几千年来人口密集与土地资源间的矛盾，在大规模城市化与迫切的城市更新面前被急剧放大。无论是为了保护耕地或者土地市场，还是对城市蔓延保持警惕，总之越来越多的城市走向了垂直发展的道路。经济的发展与技术的进步如此鲜明，"赶英超美"的万丈雄心被重新点燃，以至于今天的亚洲城市追求的不再是对曼哈顿高楼群的模仿，而是超越！在这个城市建设大跃进的时代，当世界第一高楼落地亚洲，当上海每五年刷新一次自己的高度，当 6.0 甚至更高的容积率变得越来越普遍，垂直城市已经成为一股强大的潮流。

此时此刻，相比于"亚洲是否需要垂直城市"的议题，我更加关注未来的亚洲需要什么样的垂直城市？我以为，如果垂直城市真的是亚洲城市的一种未来，至少不应该只有"效果图化的地标"这一种立面。

没有资料显示究竟有多少亚洲城市正在建筑自己的垂直城市，但是几乎每一座垂直城市的尖端都挂着"地标"的标签。林奇用这个词汇记录历史的选择，这个时代却毫不迟疑地将它授予自己的创造物；更何况在这个已经被"烂俗化"的建筑词汇背后，显现的往往只是效果图布景式的画面。无论什么规模的城市地标都必须适应取景框，以便经过压缩的影像能呈现在广告牌、电视画面甚至手机屏幕上，以便说服大众接受这些庞大的天外来客，并相信它们会像历史上的城市一样成为人类的家园。

在航拍鸟瞰、鱼眼广角甚至 Photoshop 的帮助下，地标们终究可以被容纳在取景框画面中；但是也将它们与人

LANDMARK has become the buzzword in studio courses. Students pursue the word regardless of what kind of design they are doing. This overused word has diverted our concern from important factors such as site, size, typology, people, activity and history. We need to be highly cautious about the phenomenon, because in reality the city in not composed only of landmarks, on the contrary, the city could just as easily have no landmarks at all!

Q1. What kind of vertical model do the Asian cities need in the future?

The 21st century is an insane era for many Asian cities. Large scale developments such as skyscrapers and shopping malls are spreading all over the Pacific continent, declaring it is the time of Vertical Cities Asia!

There are so many reasons for Asian cities to choose verticality such as the density, the technology, the development and the burning ambition. The contradiction between high-density and land shortage, a problem that has haunted Asia for thousands of years, has recently been amplified by the rapid urbanization and harsh demands of urban renewal.

For the sake of preserving farmlands, the real estate market, or just to be cautious of spreading cities, more and more Asian cities are adhering to the strategy of vertical development. With their growing GDP power and newly updated technologies the desire to surpass the UK and US has been rekindled. With this goal, many Asian cities are planning new high-rise high density developments that aim to not only compete with Manhattan, but eclipse it! This is the age of The Great Leap Forward of Asian cities; when the tallest building in the world has landed in Dubai, when Shanghai renews its ceiling at five year intervals, when cites are accepting FAR 6.0 and more, vertical has become the prevailing trend.

While growing taller, at the least, seems like inevitability the future contents of this VERTICAL trend still remain unclear. If the vertical city is our destiny then at least we deserve more than just the title of landmark or the face of CG Renderings.

Currently there is no statistic of exactly how many vertical Asian cities are under construction, but almost each of them has affixed the tag of – Landmark- to its shining spires. When Kevin Lynch used the word to record the choice of the time, this insane age has eagerly added it onto creations of its own. Behind the worn out word there appear often only the face of rendered scenery. All the "landmarks" must fit into the viewfinder, no matter their size or local, in order to make it possible to be represented via highway billboards, television sets or even your smartphone screens. By this means the new creations are pretending that they are as good a habitat as any we have had in the course of human history.

With the help of camera drones, fisheye lenses and the "almighty"

Photoshop, vertical cities can be easily squeezed into any advertisement space but they cannot shorten the distance between their height and everyday life. Their existence alone cannot explain their meaning, do vertical cities intend to provide spectacle, or shelter? To bridge the gap, many mediums choose to broadcast the aforementioned two together, or in a circular fashion. Via mass media, the vertical cities have turned into an awful composition of curtain wall towers and young, beautiful, wealthy persons, both shining and unreal. These montages usually make the conflict even worse, tearing apart the faces and the contents behind. If vertical cities at large can be summed up with just panoramic exteriors and beautiful headshots what is the meaning of the built-up environment? If the future vertical cities can be judged by merely the title of "Landmark" and several CG renderings, what is the meaning of everyday construction and everyday life? This is the paradox of Vertical Cities Asia, cutting edge but far away, brilliant but blurred.

The blurry future of vertical cities didn't weaken its attraction or profitability. With the name of "Mega-structure" or "HOPSCA"[1], vertical developments conquered more and more Asian cities, especially in the country fondest of any kind of LARGE- China. The amount of vertical projects keeps increasing; emerging "landmarks" are turning this country into an album of cool and cutting edge CG renderings. The phenomenon makes me hesitate about our future. It's hard to image the life between high-rise and the skywalks, as hard as to read the EBITDA[2] rate.

Just as it is not only Asian cities encountering the vertical trend, architects are not alone in searching for a better tomorrow between the high-rise towers and the skywalks. The developer of vertical cities – VANTONE established the "World Future Foundation" (WFF) in the centre of urban Asia – Singapore. Sponsored by the WWF the National University of Singapore (NUS) organized the Vertical Cities Asia competition. The competition invites ten top architecture schools in the world, including European schools like ETH Zürich and Delft of Europe, US schools such as U Penn, Michigan and UC Berkley, as well as Asian schools- Tokyo, Tsinghua, Tongji, CUHK and the host, NUS. Ten schools, each with two teams every year, work every year for the five year series of competition and symposium.

The competition changes sites and themes every year, but all follow the same premise – one site of approximately one square kilometre for 100,000 residents. The first year (2011) chose suburban Chengdu, the capital of the Sichuan Province of China, with the theme, "Everyone needs fresh air". ETH Zürich won that year. The second year moved to Seoul, Korea with the theme, "Everyone ages" where Delft took the top prize. As supervisor, I attended both years and won third prize twice. With the proposals Boundless City (2011) and Soft City (2012) we drew the possibilities of vertical cities via our Asian minds.

的距离越拉越远。于是我们开始迷惑垂直城市存在的意义，究竟是为了向大众展示壮丽的奇观还是为大众提供生活的空间？为了淡化两者之间的矛盾，几乎所有的媒体都倾向以蒙太奇的方式将奇观化的垂直城市与光鲜亮丽的现代生活并置呈现。但不断切换的画面往往将形式与内容进一步撕裂。如果"地标"的名称和炫酷的效果图就可以代表垂直城市的未来，那么日常的建造和生活是否还有必要存在？但是如果没有效果图和地标称号，又该如何设计垂直城市？垂直城市就这样矛盾地出现在我们亚洲的城市，越鲜明越遥远，越靓丽越模糊。

垂直城市的问题如此模糊，似乎完全无损它的吸引力。带着巨构、综合体 [1] 这样的名字，垂直城市在亚洲全面铺开，尤其是在对于"大"有着执着喜好的中国更是如火如荼。一个个"地标"接踵出现，正在把我们的城市转变为一本效果图合集。如果亚洲未来的城市生活真的需要倚靠在高塔与裙楼之间，那么我们还需要太多的研究，而不是着迷于一个个奇观化的立面。

也许垂直城市触动的并非所有亚洲城市，但也绝非只是建筑界的杞人忧天。为了应对城市的高密度发展并探索一个美好未来，垂直城市的开发者——万通立体城市在亚洲的中心新加坡成立了"世界未来基金会"，并出资委托新加坡国立大学主办"亚洲垂直城市国际竞赛"（以下简称"VCA"）。竞赛邀请来自全球的 10 所顶尖建筑院校，包括欧洲的瑞士苏黎世联邦理工学院、荷兰代尔夫特理工大学，美洲的宾夕法尼亚大学、密歇根大学和加州大学伯克利分校，以及亚洲的东京大学、清华大学、同济大学、香港中文大学和东道主一起，由 2011 年开始为期五年的国际竞赛和国际学术研讨会。每个院校每年都会组成 2 个学生设计团队参与竞赛。

尽管每年都会更换基地与主题，但构成垂直城市的设计条件维持不变——1 平方公里用地、6.0 的容积率与 10 万人生活空间。在已经完成的 2 届比赛中，第一届基地选择在成都郊外，主题为"Everyone needs fresh air"，苏黎世联邦理工学院在那一次竞赛折桂。第二届的基地转移到了韩国首都，主题则是"Everyone ages"，这次拔得头筹的是代尔夫特理工大学。作为指导教师，我参与了2011 年与 2012 年的两次竞赛，同济大学方案"无边界城市（2011）"与"柔软城市（2012）"两次获得第三名，从亚洲人的视角描绘了亚洲垂直城市的可能。

未来的亚洲垂直城市一定需要地标吗，一定需要效果图吗？带着由内而外摆脱片面形式追求，并探索新设计方法的愿望，带着不画效果图不作地标的偏执，我开始了同济大学参加2012年"亚洲垂直城市"竞赛的指导工作。希望记录全过程的这本书也是我们为亚洲城市的未来提供的一种参考。

（二）亚洲垂直城市概念竞赛的意义是什么？

告别乌托邦，建筑我们的时代。

几乎每一个初次接触"亚洲垂直城市"竞赛的人都会面临如下的问题——竞赛的意义是什么？尤其是对于参赛队伍而言，我们需要提交的究竟是立足于现实开发条件的设计，还是一个无限畅想的乌托邦？我以为答案不是上述任何一个，答案就在概念设计竞赛的本身。

尽管"亚洲垂直城市"国际竞赛的参赛者有本科生、硕士生与博士生的所谓差别以及教师的指导，但是学生竞赛的本质不改。"在学校和实践中，花费在工程项目的各个阶段的时间是很不一样的。在学校的研究室里，主要的精力用在最初的设计阶段，而在事务所中，主要的精力是用在建筑施工图和现场监管中。"[3] 让学生像职业建筑师那样从事工程设计，意义何在？

以第二届比赛为例，龙山基地核心区的设计已经委托给著名的犹太裔建筑师列别斯基作为负责人。与这位国际知名建筑师相比，学生既没有娴熟的设计手法发掘形式的可能，更匮乏显赫的名声以供广告推介。单纯从市场角度看学生与职业建筑师一起做设计竞赛看似了无意义，但是学生也有着大建筑师所没有的优点：远离市场与资本影响的工作方式以及直抒胸臆的快意。如果立足于学生弱在实际操作而强于前期研究的特点，借助学生尚未被世俗或者实际所牵绊的真诚展开研究，获得不同于以往的研究成果反倒是大有可期。因此，研究正是这个概念设计竞赛的价值所在。这个竞赛的意义是不同参赛队伍在不同立场与背景下完成的对垂直城市、对于主题、对于基地，等等概念的设计研究，而不是任何有意义或者无意义的造型。

在这个以未来为目标的建筑设计竞赛中，无限畅想的乌托邦是另一个必须高度警惕的方向。"所谓乌托邦，是指某种与它所处的现实环境不协调的思想状态。这种存在于经验、思想和实践中的不协调状态旨在追求现实中不存

Is it necessary for the vertical cities Asia to become landmarks? Is it necessary for all urban design to rely on CG rendering? I do doubt these things. With the desire to design from inside out without form or style chasing, and the anxiety to design using new methods rather than CG rendering, I started my supervision of VCA 2012.

Q2. What value can the VCA conceptual urban design competition contribute?

The inevitable question for all the participants of the VCA competition – what should we design? Should it be a proposal for realistic construction or a fantastic utopia? In my view, the answer is neither; instead it is between these two extremes, the conceptual competition itself.

Although the participants are from different level as undergraduate, graduate and doctoral students, although there are professional instructors, all participants are students. Michael Brawne has pointed out the difference between school studios and real practices-"The major effort in the school studio is on the first stage of design, in the office on construction drawings and site supervision.[3]" Obviously, student competition should pursuit different goals to competitions for the practitioners.

In the case of VCA 2012, just months before the competition the developer of the Yongsan site contracted internationally renowned Jewish architect Daniel Libeskind for the master plan. Compared with the star architect the students have neither the professional skill to create new forms or the eminent reputation helpful for marketing. The design proposal from the students might have few uses in terms of marketing but the students also have an advantage over the great professional architects – pure thinking unobstructed by real world considerations. Regarding the students who are better in research than real practice, utilizing their honest understanding in the first research stage we can anticipate something different from the previous competitions and design research.

In terms of that, research should become the core of this conceptual design competition. The competition will harvest a series of research achievements from different teams, via diverse backgrounds and through various aspects. The result of this varied design research will benefit our cities. In conclusion the true target of conceptual design competitions like VCA should be a researched result with sufficient depth and wide, rather than just cool or cutting-edge figures and outlines.

We need to be cautious about another intention- unlimited imagination leading to an utopian design. "Only those orientations transcending reality will be referred by us as utopian which, when they pass over into conduct tend to shatter, either partially or wholly, the order of things prevailing at the time. [4]" My reason for caution is the blurring of identity between architect and artist. In the context of contemporary art, architects can see like artists,

just like the relationship between Rem Koolhaas and Vriesendorp; we also can say that some sculptures from Richard Serra are much closer to the essence of architecture than the work of many professional architects. Most of us admit that crossing this boundary sometimes leads to extraordinary masterpieces, but few understand that the phenomenon happens only because the creators are really talented masters.

We have seen many student competitions embrace utopian design, such as EVOLO. I think this trend has misguided our students. Antagonizing or rejecting reality may be a shortcut to contemporary art, but it is also a way to lose sight of the foundation of our profession – to build. In short, between future architecture and utopia should always be written a highlighted unequals sign.

Regarding "Vertical Cities Asia" as a competition instead of an art affair the possibility to be built in the coming future must be the premier prerequisite. Hence we must reject many, maybe very cool, contemporary art methods such as fancy volume and antagonizing attitudes. Without the possibility of construction, the VCA competition will become totally useless for Asian cities and their billions of inhabitants.

The future deserves anticipation because it is unpredictable. Thus the future we anticipate in the VCA competition should be future city or future architecture, not utopia. In terms of future architecture, the most essential and critical criteria that differentiates it from utopia is the possibility to be built. However the value of future architecture stands not only beyond when it is erected but also beyond the method or way of understanding. No matter whether via digital design or hand sketches, future architecture reflects the human pursuit of a better life. This dream provides us with a direction and a goal, thus nobody will get lost in the darkness.

Most of the design, except for the final booklet required by the competition, was finished during the studio process. Thus, the graduate project of future architecture provided a strong symbolic meaning for both our students and our school. In this way VCA became a valuable opportunity for all the participants.

For most BArch students the design is the watershed between study and practice, as well as the final review of their capability for design research. Some anxiety over the last opportunity to design without market influence, some regret for the incompletion of dreams planted in the ground, can motivate the research based graduate design to become simple, but not simple minded. This opportunity is rare as almost no company can devote such a large amount of time to thinking and research during real practice, especially in China where the mainstream is large institutes organized for productivity. To review the capacity of design research, to accumulate methods and knowledge for future practices, this is the essence of graduate design.

Courtesy of the diverse curriculum of CAUP, Tongji University, I had taught

在的目标。然而，应该同时意识到并不是任何与其所处现实条件对立或者超越现实基础的思想状态都是乌托邦。只有那些超越现实并且在思想上转化为物质现实的过程中会击碎现有秩序的倾向才能算是我们提到的乌托邦思想。[4]"

建筑师与建筑作品的身份模糊是我对乌托邦保持警惕的主因。在一系列文化跨界现象之后，建筑师与艺术家似乎可以互换，就好像库哈斯与弗里森多普的联姻；又如塞拉的雕塑可能比当代很多建筑师的作品更接近建筑的本质。大众都看到跨界的精彩，却少有人领悟那只是大师天赋异禀。与现实的矛盾可以创造艺术作品，却也容易丢失建筑师以建造为目标的职业特性，在未来建筑与乌托邦之间画上了错误的等号。

"亚洲垂直城市"是竞赛而不是策展主题，所以"建造或实施的可能"是必要的前提，无论是在不远还是遥远的未来。因此当代艺术的表现模式，例如与现实冲突的矛盾加上奇特的造型，如果没有实施的可能，那么对于亚洲的城市以及以亿计的市民而言，或许百无一用。

因为无法预知，所以"未来"才值得期待。在"亚洲垂直城市"这样的概念设计竞赛中期许的未来，应该是未来建筑而不是乌托邦。对于未来建筑，具备实践可能是必要条件，但实践（或阅读理解）的方法却并非唯一。因而在未来建筑的道路上，形式或者方法并不重要，计算机的算法与人的手绘之间亦无高下之分，所有的一切只因为人类对未来美好的热烈追求。

整个设计过程，除了最后阶段的竞赛成果文本，主要工作都是在毕业设计的周期内完成的。以未来建筑作为建筑学本科的最后一个学习环节，随即赋予这一次毕业设计强烈的象征意义。从这个角度思考，"亚洲垂直城市"竞赛为同学们提供的机会弥足珍贵。

对于大多数的建筑学学生而言，这个设计是学习与实践的分水岭，更是一次设计研究能力的集中检阅。 有着最后一次不受市场潮流干扰的焦虑，更有着无法将梦想种植到大地的遗憾，在这样的摇摆之中，如何完成一个纯粹却不单纯的研究型设计。这个机会如此难得，因为一旦毕业就很难再像学生时代那样投入巨大的时间进行思考与研究。这种情况在当代中国，尤其是大设计院体制中表现得更为突出。通过毕业设计检阅自己的设计研究能力，为未来长期的设计实践生涯做好准备，我以为这也是 VCA 赋予毕业设计课程的价值。

得益于同济大学建筑与城市规划学院丰富的教学课程体系，在"亚洲垂直城市"国际竞赛前，我已经指导了多次以未来建筑、未来城市为目标的概念设计课程。在这些课程指导中的学习领悟，加上2011年参加第一届"亚洲垂直城市"国际竞赛后的触动，让我坚定了2012年指导的目标。这个目标也正是"亚洲垂直城市"概念设计竞赛的价值所在——做设计研究而不仅仅是做研究型的设计；立足于近期未来的建造可能而不是幻想的乌托邦。

（三）如何在毕业设计中指导概念设计竞赛？

我执行的四项设计课原则。

与2011年相同，同济大学将VCA 2012的参赛安排在本科五年级的毕业设计阶段，由课程负责人黄一如教授和我指导。带着第一次主导毕业设计课程的兴奋[5]，我的教学准备自2011年7月开始，到2012年的竞赛评图而结束，历时整整一年。第三名是对参赛同学努力的一种褒奖，也是对我这一年教学经历的鼓励和鞭策。回顾这一段经历，在遵循"不动笔惯例"[6]的同时，前期准备，激励学生，把控进度，引导概念这四个环节的工作于是成为我在课程中指导概念设计竞赛的关键原则。

指导教师的准备程度决定了设计开始的高度。设计课程中的学生设计竞赛很大程度上可以认为是教师与学生的共同作品。基于知识与经验的优势，指导教师至少在竞赛前期应该担任决策者。教师对竞赛的理解，对主题的认知，对研究的指导，直接影响到整个过程。就2012年的竞赛而言，我做好了准备。之前对未来城市的研究积累与第一届的参赛经验使我能够引导学生第一时间进入竞赛状态；第二届竞赛主题"人人皆会老"与我自博士阶段开始的老人居住问题研究有着密切的关联；作为长期关注韩国历史文化的学者，我更熟悉这次的竞赛基地以及其背后的内涵；而长达半年的准备时间无疑是对于竞赛成功的重要保障。除了黄一如老师，我还有幸邀请到加州大学洛杉矶分校的博士候选人谭铮先生作为本次设计课程的客座教师。长期研究基础设施城市主义的谭老师也进一步夯实了教学准备的基础。

对学生的不断激励为最终工作深度提供了有效保障。团队工作的优势体现在充分的分工与合作上，而不是意见不合带来的争吵与掣肘。所以深入了解每一位参赛同学

several future architecture design studios before the VCA competition. Through these teaching experiences, as well as my understanding and observations of VCA 2011 I gradually made my teaching target. I think the target is also the value of the Vertical Cities Asia competition – design research other than research for design; a proposal that could be built in the coming future and not a utopia of limitless imagination.

Q3. How to supervise diploma studio set for specific design competition?

As in 2011, Tongji University combined the VCA competition with the graduate design studio, the last studio of our five-year Bachelors of Architecture program. I was excited because it is the first time for me to take charge of a graduate studio by myself.[5] The teaching process took a whole year, starting from July 2011 when I began my preparation right after VCA 2011 and ended in July 2012 after the jury session of VCA 2012. The third place is an award for the students' hard work and an encouragement for me to continue learning too.

Recalling the memory of VCA2012, apart from my studio convention of no drawing intervention[6], there were four key principles during my studio supervision- Preparation, Motivation, progress control and guidance.

Preparation determines the level at which the studio starts. When doing competition the studio results can be largely considered as collaborations between the students and their instructors. Taking advantage of their knowledge and experience, the instructors should be the decision makers, at least in the early phase. Their understanding of the competition, the theme, the site and the studio syllabus will directly impact the whole process at large. I prepared well for VCA 2012. My previous research on future architecture and the experience of VCA 2011 allowed me to help the students enter competition mode ASAP. My doctoral research on aging housing made it much easier for me to understand the theme of VCA 2012 – "Everyone Ages". My long-term interest in Korean history and culture gave me the capability to examine the site and the hidden connotations. Six months of preparation is undoubtedly another important guarantee for a well-developed result. Apart from Professor Huang and myself, I invited Mr Zheng Tan to be the guest instructor. As a PhD candidate of UCLA Mr Tan and his research on infrastructure urbanism consolidated our preparation for the VCA 12012 studio.

Motivation guarantees the depth of studio results. Instructors should take advantage of teamwork as division and collaboration, rather than let shortcomings such as disagreements or quarrels frustrate. Therefore it is essential to understand the characteristics of all participants, it is as important as understanding the competition theme. The instructor should distribute different assignments to every participant according to both the

competition requirements and the student's personality. An appropriate job not only mobilizes their personal enthusiasm but also ensures a diversity of research. The breadth of study reduces contradiction and frustration and leads to a design based on sufficient research. Such teaching requires the instructors to not only feature the students well enough, but keep one step ahead of them too. Giving encouragement when the students are on the right track, criticizing with care when errors occur so as to avoid damaging their enthusiasm. Through continuous excitation, a skilful instructor should guide various researches into a common goal, and the consensus will then become a gravity that pulls the team towards a predictably good end.

Controlling progress is another important job for the instructors. As spectacular landmark design with fancy CG renderings became a prevailing trend in China, it influenced not only real practices but the academic field as well. More and more students fall into bad habits, they prefer epiphany rather than steadily improving their design with rational development. When a wonderful form becomes the only pursuit, students will chop and change their proposals time after time until the deadline; therefore the result will remain crude regardless of the timespan of the studio class. I have to say that this phenomenon did occur even in the graduate studio. In my opinion the solution lies in a well-planned syllabus with careful division of assignments for different phases during the whole process. Emphasising progress control rather than an ultimate final result the instructor can prevent students from falling into blunt stereotypes of form and shape; the progressive research can also provide adequate support for the result. In sum, the goal of Control is to cultivate a gradual method of working, and a way of design with the students' personal stamp. As Frank Gehry said, "I was not as conscious that it (the Bilbao Guggenheim) had something to do with what I did before until later... Then I realize that I did it before. I think it is like that because you can't escape you own language [7]" In order to control the progress, I subdivided the studio phases into single weeks with different assignments, tried to make more opportunities to deepen the students' thinking and design.

Guidance of the concepts is also the responsibility of the instructors. The importance of concepts goes through the whole process, from the very beginning all the way to the presentation, and serves as the basic reference even during the construction. As a student competition it is essential to ensure the concepts originate from the students instead of their instructors. Hence the instructor needs to distribute research and design assignments to every individual and make sure all the students are involved. When the competition theme meets every participant's personality the concepts will automatically become colourful and informative. Based on their perceptions, instructors should give sufficient guidance, choose a promising concept, and then help students to develop the implementation. To avoid single form thinking various design tools are as important as thinking during the concept

个性与理解竞赛主题相当重要。根据竞赛的要求为每一位同学分配适合的工作才可能调动所有人的工作积极性，而差异化的工作不仅保证了研究的广度，也避免了过早出现矛盾，进一步推动了设计的纵深发展。这样的工作方式要求指导教师不仅要对学生的特点了如指掌，更要时刻与学生保持同步（至少在设计的前期阶段）。对正确的方向给予充分鼓励，对可能的错误要从积极的方向给予指引，避免过激的批评挫伤学生的积极性。通过不断的激励，将学生的研究引导向一个共同的目标，形成团队内向引力，也就保证了研究的深度。

把控进度是教师的另一项重要工作。受到现实中效果图地标式设计大行其道现象的影响，越来越多的同学养成了以形式顿悟替代深入设计的错误习惯：对于形式的追寻延续到交图前，成果永远停留在一周的深度。这种现象对于长达16周的毕业设计而言并不罕见，解决之道在于通过合理的工作分配推进设计研究。在VCA 2012的教学中，我尝试以周为单位分配时间，为每一个环节增加重复思考加深的机会。这样做不仅可以避免学生落入形式俗套，更可以为形式思考提供充分的支撑。控制进度的教学目标是培养循序渐进逐步积累的工作方法。正如盖里所述"直到后来，我才同样意识到（毕尔巴鄂古根海姆博物馆）与我以前的工作之间具有关联……我明白了我以前做过它。我想它正像你无法从你自己的语言中逃脱一样。[7]"

引导概念是教师的责任。概念的重要性贯彻在整个设计进程之中，不仅体现在设计形成前，对于设计完成后的表达同样重要。为了保证竞赛成果的概念来自于学生，对于课题的拆分研究并落实到个人至关重要。在每一个同学的个性与竞赛主题碰撞之后，概念也会随之变得丰富多彩又言之有物。教师的责任是基于自己的认知在这个过程中给予充分的引导，从中选择出有前途的概念，再帮助学生发展落实。为了避免单一的形式思考，我在课程中期之后重点推荐了层叠与剖面的设计方法，从方法的角度引导学生发展概念。在设计的最后阶段，帮助学生归纳、演绎与表达成果也应该是教师价值的重要体现。略有遗憾的是我在这个阶段的工作并不是非常的充分。

受到王方戟教授的影响，我在三年前开始尝试记录设计课程的教学过程。记录设计课程不容易，也有人认为那只是一件无意义的工作。但是我却把它看成是设计课教师自我成长的一个机会。从居住区规划设计课程到2012年参

加"亚洲垂直城市"竞赛的毕业设计,这三年间我付出了
大量的时间记录、整理、讨论;思考自己在设计指导中需
要补充或者需要强化的内容,再对之后课程进行调整。虽
然辛苦,但我也收获良多:自己设计与教学能力提升,还
有同学们的肯定与读者的鼓励。希望这本关于2012"亚
洲垂直城市"的课程记录也能为读者提供帮助和借鉴。

建筑师的养成是一个长期的过程,而城市的建造是一
个更加漫长的历史。亚洲城市面临快速城市化,目前的阶
段是否也如同这些城市的毕业设计呢?我们的学生未来将
如何实践,未来的亚洲城市又将会呈现何种面貌,这都是
令我期待的议题。我无法预测他们的未来,但是我都希望
能帮助他们塑造一个健康与坚实的内在。

<div align="right">2014 年 2 月于慕尼黑</div>

注:

[1] 综合体(HOPSCA)是中国房地产市场创造的复合词,泛
指包括宾馆、办公楼、公园、购物城、俱乐部和公寓的开发模式。
[2] "息税折旧摊销前盈余"是计算投资收益的一种财务指标。
[3] 迈克尔·布劳恩著,徐伟等译.建筑的思考:设计的过程与
预期洞察力 [M]. 北京:中国建筑工业出版社,2007.11.
[4] 卡尔·曼海姆著,霍桂恒译.意识形态和乌托邦 [M]. 北京:
中国人民大学出版社,2013.12.
[5] 同济大学参加亚洲垂直城市的教学负责人是黄一如教授,
"2011年亚洲垂直都市"国际竞赛的团队由李麟学教授和我
共同指导,2012年是我第一次单独负责指导。
[6] "不动笔"是我在设计课中的指导原则,目标是鼓励学生独
立创作,也是避免教师的设计手法局限了学生的发展。
[7] Bruggen, von Coosje, Frank O. Gehry: Guggenheim Museum
Bilbao, New York1997, p33.

of design – sections and layering and encouraged the students to explore their concepts with the new perspectives. In the last stage of design, the instructor should help the students to generalize and interpret their concepts from the results. Regretfully I did not give enough support during this final stage.

Inspired by my colleague Prof. WANG, Fangji, I started studio recording from 2010. Recording the studio course is hard work, some people may consider it meaningless, but I like to treat it as an opportunity to continue my own education. I recorded my studio courses at different websites. I have spent a large amount of time in the last three years collecting, recording, discussion, rethinking strengths and weakness, then further adjustments for the next class. I gained a lot through the studio recording – greater teaching and designing capability, and the confirmation and encouragement from students and readers. I sincerely hope this record of VCA 2012 will give readers the same values of reference and inspiration.

It took a whole semester finishing the design proposal for VCA 2012 and more than a year to record and edit this book. Yet it is still a very short period of time compared with the time required to foster a good architect; it is a wink compared with the time needed over the course of human history to build a good city. Encountering rapid urbanization Asian cities are in some sense facing their graduate design. There are so many interesting discourses about the future beyond this book of record, such as what kinds of design will our students do in their practice, and what will our Asian cities choose as their new faces? I don't have the ability to predict, however I hope the eventual answers will all contain a very solid core.

<div align="right">Feb2014 @ Munich</div>

注 /Notes:

[1] The complex of hotel, office, park, shopping mall, club and apartments, abbreviated as HOPSCA- is a word created by Chinese for advertising and marketing.
[2] EBITDA can be used to analyze and compare profitability between companies and industries because it eliminates the effects of financing and accounting decisions.
[3] Brawne,Michael. Architectural Thought, MIT Press , 2003, P135.
[4] Mannheim, K. Ideology and Utopia, London: Routledge and Kegan Paul, 1954, P206.
[5] Prof. LI, Linxue and I supervised the 2011 studio together. Prof. HUANG, YIru was the director of both 2011 and 2012 VCA studios.
[6] NO DRAWING INTERVENTION is my principle for all studio supervision, in order to encourage the student's independence, I try to avoid draw anything on the student's proposal. Instead, I will try my best to give vocal suggestion.
[7] Bruggen, von Coosje, Frank O. Gehry: Guggenheim Museum Bilbao, New York1997, p33.

Site

Address: Yongsan District 2 (approx. 1km²)
Yongsan-gu, Seoul Metropolitan City, South Korea
(Consists of Yongsan IBD site and its surrounding sites)

Existing Land Use: Commercial, Residential, Railway facilities, Etc.

Note: Site consists of some existing buildings while Yongsan IBD site is vacant.
Team can have the option of considering retaining the existing buildings
or as tabula rasa.

SITE:
YONGSAN
DISTRICT 2
(1KM²)

Yongsan IBD

组委会提供的基地地形图，未经翻译修改。
Original English site map from the VCA website

国际概念设计竞赛

VERTICAL CITIES ASIA

亚洲垂直城市——"人人皆会老"

授课教师：黄一如 姚栋 谭铮　　授课时间：2012 春季学期

一．课程概况

"人人皆会老"

这项竞赛每年都会针对一块面积 1 平方公里的土地展开，倡导这片用来承担 10 万人口工作生活的区域，我们将仔细研究城市宏观，垂直建筑，家居，工作，食物，基础设施，自然生态，结构和功能的一体化。布如何找到一种超前的模式来享这个城市建筑实现中的挑战，这一全新环境包含居住、工作、生活和游乐的全部功能，其中居住占总建筑面积 50%。

在这一系列的第二次竞赛中，我们将研究关于"亚洲的高速老龄化社会"的主题。

亚洲人口老龄化现象异常高速，加之这一地区正经历着巨大的社会经济变动，从而显出这一问题的特殊性。

在亚洲，"65 岁以上的人口数量将在未来 50 年内急剧上升，这个年龄层的人口数字将在整个亚洲地区增长 314%，即从 2000 年的 2.07 亿到 2050 年的 8.57 亿，西方国家 50 多年所经历的转变在亚洲将缩减到 20～30 年内发生。

这项竞赛希望找到有创造性的设计解决方案来应对来临的城市生活环境及应对迅速老龄化社会的挑战。它鼓励全新积极的老龄化策略，为保持居民一辈子的活力与安康提供可能性。

我们希望设计可以从清如"活力养老"和"原居安老"的概念出发，并充分考虑老年人的可达性、社会关系和支持。同时在功能上超越标准社区团体活动的范围，从而包括着活老年生活的各种机会，让老人重新参与到社会劳动中去，同时为新老两代人提供融洽的环境，特别是建成环境，这对于健康的老龄化也是至关重要的。

需要考虑的关键因素是：如何创造一个决定性的意向和新的反老年技术的生活概念；如何鼓励"活力养老"并通过提供完善的环境支持保证老年人的独立生活的能力，如何通过全面一体化的设计来实现"原居安老"。

基地

基地位于韩国首尔中心区的永山地区，1 平方公里基地范围的具体情况在对件中的基地情况文件夹中有提供。

竞赛目标

本次竞赛的目的是探求一个整体的解决方案或者新的城市范型，解决高速增长的亚洲城市面临的老龄化人口的生活质量和可持续性问题。

设计中需要考虑的问题

这个设计，着关于在最根直，高密度的亚洲城市中如何安置冗长的老龄化人口，应该针对下面几个方面的问题展开竞赛和积极的对策。

1. 可持续性：设计需要探讨一套封闭循环的模式以及具有生态性和可回复性的解决方案。
2. 生活质量：需要考虑好社区的包容性和社会感。
3. 技术创新：需要对科技有适宜且创新的应用。
4. 文脉关系：需要对场地、气候和文化有敏锐的考虑。
5. 可实施性：需要考虑研究的严密性和设计的施行性。
评委将会根据以上几条来评判竞赛设计。

参赛院校

本次国际概念设计竞赛共邀请来自三大州的 10 所建筑院校参加，分别包括：

亚洲	同济大学
	清华大学
	香港中文大学
	日本东京大学
	新加坡国立新加坡大学
欧洲	荷兰代尔夫特技术大学
	瑞士苏黎世高工
北美	美国加州大学伯克利分校
	美国密歇根大学
	美国宾夕法尼亚大学

每所大学将有两个方案入选，各所大学在提交方案文件的过程中将要用"A 小组"和"B 小组"来区分他们的团队，教师和两名学生组成的团队将得到鼓励参加评判环节和讨论会。

奖励

评委将选出三个获奖方案，获奖人将得到相应的奖金。

一等奖 1.5 万元新币　　二等奖 1 万元新币　　三等奖 5000 万元新币

二．毕业设计成果与进度

成果要求

[1] 毕业设计课程成果包括建筑设计+图纸，毕业设计论文，课程调研报告，文献翻译四个部分。（参照同济大学毕业设计成果深度要求。）
[2] 作业成果建筑设计图纸由小组合作完成，其中成果由个人工作完成，成果提交时必须注明完成者的名字。
[3] 所有建筑设计成果集中在图纸上表达，图纸幅面为 A1，每张图纸均应注明完成人，每人完成图纸数量不低于 8 张。
[4] 小组工作成果包含文字说明，图纸与表现图，由小组成员围绕自己的概念联合制作，其中，每组提交中英文各 1000 字以上的说明文字；作业成果必须包含 2 张以上的表现图，其中至少 1 张要展现全貌的鸟瞰或轴测图，表现方式不限。
[5] 个人成果提交整体设计平立剖面，比例为 1：500～1：200。
[6] 工作模型指成果模型，成果模型可由专业公司制作。

课程进度

[1] 本次毕业设计课程教学时间为 2011～2012 学年第 2 学期 16 周。
[2] 课程中期检查时间为 2011 年 4 月 5 日，要求完成成果超过 50%，并于 4 月 6 日举行公开评图。
[3] 课程最终成果提交时间为 2011 年 6 月 6 日，要求提交所有毕业设计成果，并于 6 月 7 日举行公开评图。

三．竞赛成果与时间

提交要求

每个大学将上报两个设计方案，每个作品都需要提交以下内容

A 设计报告
每个方案都需要上交一式六份材料，每份为 A3 大小（297 mm × 420 mm）15 页（双面），体现设计表现和设计观点，设计报告应包含：
1. 项目名称；
2. 组员姓名、email 地址、手机联系方式；
3. 300 字的设计说明；
4. 基地、功能的分析略图；
5. 设计策略情况；
6. 可行性分析（经济、技术）；
7. 图片和图解。

B 图纸
每个小组将有一个 1800 mm × 1800 mm 的移动展板作为展示区域。
因此图纸要求如下：
6 张 A1（594 mm × 841 mm）或者任意可以拼成 1800 mm × 1800 mm 的图纸大小。图纸没有必要用硬纸板装裱，评图时候就会提供图钉用来粘贴。

C 电子资料
为了方便竞赛结果的出版发布，设计过程中的电子资料需用 DVD 或者 U 盘收集上交。电子资料具体项目如下，并请根据单目按文件夹进行分类。
1. A3 报告；
2. 设计图版；
3. 制作模型的图纸；
4. 30 张小组在设计过程中的电子照片以便发表和宣传；
5. 实测图片和模型。

D 比例模型（可选）
出于成本考虑及各小组情况的不同，实物模型是非强制的，如果确实需要用模型来配合图纸，当然也是可以的，来要强调的是，模型必须真实地表达设计，不能和设计有出入，如果模型和图纸出入很大，评委将不关注你的模型，汇报用的模型必须在规定的时间内提交。

E PPT 汇报（可选）
PPT 也是非强制的，需要强调的是，PPT 必须真实地表达设计，不能和设计有出入，如果 PPT 和图纸出入很大，评委将不关注你的 PPT，汇报用的 PPT 必须在规定的时间内提交。

递交日期

Ⅰ．设计图纸以及 6 份设计报告的拷贝
通过快递提交，递交时间为 2012 年 6 月 30 日，以寄出时快递公司的邮戳为准。同时，参赛作品需要在当地时间 2012 年 7 月 9 日（星期一）提交至组织方。如果参赛团队想自己递送作品，请与 2012 年 6 月 30 日下午六点前递送至上述地址。
Ⅱ．电子版设计报告
为了让评委会在评审前预先了解你们的作品，需要你们将电子版设计报告在 2012 年 6 月 30 日之前，以 PDF 格式提交至 sdehch@nus.edu.sg
Ⅲ．电子文档、模型和 PPT
请在 2012 年 7 月 9 日下午六点（当地时间）之前提交至组织方。

> **"** As land is a major constraint in many Asian cities, the only way is to build upwards and hence, the need for 'vertical cities'. **"**
> Professor Heng Chye Kiang, Dean, School of Design and Environment

课程海报，内容翻译自 VCA 网站。/Studio poster, contents translated from the VCA website.

Uniqueness is always in demand in competition. It is difficult to be unique in every design, but it is very common in everyday life. As everyone is different, our personality will guide us to a way not of anyone else. Hence I believe the responsibility of our education is simple and clear – encouraging the students to develop their own characteristics rather than chasing unpredictable design forms.

Like other diploma studios the VCA 2012 studio was open to all '07 BArch students. I selected twelve students from more than twenty applicants. To guarantee collaboration for the whole semester I asked the students to form their own groups.

The studio started from understanding and reinterpreting the competition theme. In order to avoid any preconceptions the studio started with imagination and narration. Reading, research and discussion, we spent the first two weeks doing things unrelated to any design. To encourage personality I gave different assignments for different students. The first assignment was a presentation on the topic of "future". With my encouragement of unlimited expression the students responded with movies, documentaries, manga, novels and music. The second assignments were based on six keywords for individual research such as Vertical City, 100,000 inhabitants, Seoul and Aging (from the competition theme), along with Traffic Systems and Clean Energy, which I thought were important for Asian cities. The third assignment was regarding Megastructure, the masterpiece of R. Banham. Every student took at least half a chapter to translate and present in class as a seminar.

竞赛需要独特的方案，但是在设计领域中塑造独特性并非一个简单的工作，而它的基础应该是以个体身份进行d的思考与体验。人人皆不同他，我们的个性自然就会引导我们走到独特的方向。因此我相信，建筑教育的责任应该是鼓励学生发展自己的个性，而不是追寻不可预见的形式。

本次竞赛共有超过 20 名同学报名，我从其中选出 12 个学生。为保证未来合作的顺畅，再让他们按照自愿组合的方式分为 2 组。主要由07建二同学组成的一组被称为"2B组"（TEAM B），而另一组同学则被称为"不二组"（TEAM A）。

课程由理解竞赛主题开始。

为了避免既有形式的困扰，我们的课程由非建筑的想象开始。阅读、讨论、研究、聊天，整整 3 周不牵涉任何设计。通过之前对同学们的了解，我提前邀请了几位同学以自己的方式开始对于"未来城市"的描述。于是同学们按照自己的兴趣，把电影、漫画、小说和音乐变成了这个课堂上展示未来世界的教具。随后以小组为单位，每个人认领了独立的研究工作。个人研究的关键词有的取自当届竞赛的主题，包括"垂直城市"、"韩国首尔"、"老"、"10万人"，也有的取自我对当前亚洲城市问题的总结，包括"交通系统"与"清洁能源"。此外，每个同学还被分配到了《巨构：近期过去的城市未来》这部理论巨著的一个章节，然后以研讨会的方式进行集体阅读。

TEACHERS

黄一如
教授
HUANG, Yiru
Professor

姚 栋
讲师
YAO, Dong
Lecturer

谭 铮
客座教师
TAN, Zheng
Guest instructor

STUDENTS

鲍印心
BAO, Yinxin

董嘉
DONG, Jia

李木子
LI, Muzi

谭子龙
TAN, Zilong

吴静
WU, Jing

武筠松
WU, Yunsong

岳伟龙
YUE, Weilong

张海滨
ZHANG, Haibin

张佳玮
ZHANG, Jiawei

赵剑男
ZHAO, Jiannan

赵浚良
ZHAO, Junliang

邹明溪
ZOU, Mingxi

2012.02.23 — 2012.03.04

01. 由人开始
AS HUMAN BEING

两位富于想象力的同学——谭子龙和武筠松分别就幻想题材的插画或电影讲了未来世界的可能性。谭从基本三维宇宙开始,讲到未来人类如何离开地面生活在高空、地下和水上,然后畅想当水平交通的限制被打破,建筑继而发生怎样的变化(《2001 太空漫游》、《第五元素》、《新世纪福音战士》)。继而讲到人类进军太空,居住在环形或者圆柱形自转的太空城中是怎样的情形。 武从末日的角度用若干部电影讲未来人类可能遇见的问题,生物科学的发展和污染的日益严重可能导致的生化危机(《人猿星球》、《发条女孩》);全球变暖可能导致南北极冰川融化(《未来水世界》);核战争爆发后人类可能要上百年藏匿于不见天日的地下(《奇爱博士》);当下的社会问题极端发展后的世界(《时间规划局》、《妙想天开》);与机器或者人造人共生人类精神危机(《银翼杀手》)。

参加过一次巨构设计课程的同学——张佳玮与大家分享自己的一些感悟。首先讲到巨构这种密集的居住形式其实是对资源的节约,因为城市人口的碳排放量比农村更少。拥挤的地铁正是城市资源得到较好使用的表现。然后讲到建筑的新尺度问题,谈到阅读石上纯也的感悟。最后跟大家分享了自己体验城市的经验。从二层巴士上看城市视角的不同,方塔园栈道中人与树的关系的变化,以及在何陋轩与老人们相处的感受。[1]

曾到韩国参加过设计竞赛的同学——吴静和赵剑男跟大家分享了在韩国的旅行和竞赛感受。她们的竞赛基地位于釜山的一个村子,建筑依山势按朝向分布,该村子老龄化严重,跟国内很多农村一样年轻人大多外出打工。题目就是改造这个老龄化村子。总的来讲,村子里的交通方式有两种,一种沿等高线切线,另一种垂直切线。微观地讲,有很多以人为本的交通(应该也是跟山地高差有关)和不同标高的公共活动空间。她们展示了竞赛成果,以及首尔的旅行攻略。

作为总结,我启发同学们 "everyone" 的定义可以放大到所有东西。例如吴静介绍的获奖方案胜在在有细节,有人与人的联系。我们做设计应该找到跟人相关的东西,需要找很多关键词。不妨比较中国与韩国的差异。韩国一定程度上是完成现代化的国家,有许多经过更新的文化形象。传统在中国往往仅被当做遗迹展示,而韩国很多的传统已经过现代化转译而得到传承。另一方面,韩国人无论老少都更加注意形象得体。

Two students full of imagination – TAN, ZI. and WU, Ys. illustrated the possible future world through sci-fi films and illustrations. To begin with a three dimensional universe TAN, ZI. talked about how human beings could live a life in space, underground or above the water. He put more thought about what changes would occur to buildings when restrictions of horizontal transportation were broken. Ten movies including *2001: A Space Odyssey*, *The Fifth Element* and *EVA* were mentioned as dealing with the situation when people step into space and how to live in a space city that rotates cylindrically.

WU, Ys. talked about some issues people would probably meet after an apocalypse. For example, the development of biological science might lead to a biochemical crisis and global warming would lead to the melting of the pols. If nuclear war broke out human beings would have to hide underground for centuries. She also mentioned the world where the problems of current society become more extreme and mental crisis brought on by robots and artificial intelligence become possible.

ZHANG, Jw. shared her thinking of the mega-structure from her previous future architecture design studio. Because per capita carbon dioxide emissions of cities are less than those of rural areas high density developments like mega-structures aim to save resources. A crowded subway just displays a best picture of the full use of urban resources. Finally she narrated her perceptions of cities: the changing view of a double-decker bus, people and trees in the Square Pagoda Garden and the getting along with senior people in the He-lou-xuan Pavilion[1].

WU, J. and ZHAO, Jn. once went to Korea to attend a competition and told us of their experience. Their site was located in a hilly village in Busan. The aim of this competition was to help the villagers deal with a serious aging crisis due to young people emigrating for work.

In conclusion I impressed on the students that everyone could have a broader definition of all aspects. We should seek for keywords related to people in the process of design. Korea is a modern country that simultaneously maintains its cultural traditions. In Korea tradition has been interpreted in modern languages and forms, while in China most things linked to tradition remain separate, sheltered like the exhibits of extinct species. On the other hand no matter old or young, Korean people take a decent personal appearance for granted.

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[1] 方塔园是同济大学建筑学专业创办者冯纪忠教授的设计作品,何陋轩是冯教授在园中创作的一个滨水建筑。

[1] The Square Pagoda Garden is the masterpiece of Prof. FENG, Jizhong, the founder of Tongji University's Architecture Department. He-lou-xuan Pavilion is within the park and designed by Prof. FENG.