

# 奇想

EXACTING  
FANTASY

建筑 景观 城市 创意设计选集 1

王斯旻  
王雪诗  
[加] 张隆川  
等 编

新设计书

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新设  
计书

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# 序 / FOREWORD

一位著名的建筑师曾经说过：“创造是耐心的求索。”这个建筑师就是勒·柯布西耶。一般来说，在大多数国家，建筑师们要经历8到12年的教育和实践才能正式执业。至少在西方世界，历经百年的建筑教育从巴黎新古典主义，到德国包豪斯学派，再进一步演化成为今天的大学学科，我认为，良好的建筑学应该是最能学以致用的一门学科之一。若一门学科能够教授批判性思维并且让毕业生们拥有丰富的职业选择，这便是这门学科实现其价值的时候。诚然，科学方法的真正精神是基于假设和试错，而且在科学领域，试错的错误的部分是主要的，但这并不影响其产生的累累硕果（永远记住垃圾桶是你最好的朋友）。相比之下，迷惑人的伪科学在过去总是擅长于积累大量看似有说服力的“事实”从而使人相信他们能神奇的解决问题。

尽管我相信现实，但我也相信“奇想”在绝大部分需要设计与创造的世界中扮演同等的角色。不管是沃尔特·格罗皮乌斯的说教，“功能决定形式”，还是密斯所鼓励的以要加入某种“角色”而对自己文化的摒弃，人们已经不再买账了。因为事实显然并非如此。现在的共识是，所有的建筑，包括现代建筑、古典建筑、文艺复兴建筑，几乎所有的过去的建筑，特别是当今的建筑主要关心的是“思想”——即决定怎样造物的理念。

我们不可避免地与现实与奇想之间游走，便诞生了“严谨的奇想”（Exacting Fantasies），这些奇想也许是源于楼宇和建筑之外和人造的来源。赫伯特·A.西蒙在他的著作《人工科学》（MIT出版社，1996年）用建筑、音乐、语言、诗歌和制造工程的例子指出大多数人类的设计产品是种外加和人造的组织者。晶体管和半导体与电本身没有关系，这只是我们的组织方式，然而它们却颠覆了电子产业，成就了今天的微处理器。例如世界货币系统，如果不是我们所有人都同意为了方便地贸易货物而采用货币替代，

A famous architect once said, "Creation is a patient search." That architect was Le Corbusier. It takes the average architect eight to twelve years of education and practice experience to become licensed to be an architect in most countries. Architectural education has over the years, at least in the Western World, progressed through the Beaux Arts to the Bauhaus and to the universities of today. I think that a good education in architectural design is one of the best problem solving disciplines being taught today. When done well it is a discipline that teaches critical thinking and provides graduates with many career options. It is in the true spirit of the scientific method — based on hypothesis, trial and error, and as in science, mostly error, but still enormously productive. (Always remember that the trash can is your best friend.) This has been confused in the past by many of the pseudoscientific fields where supposedly facts, if enough were collected, would solve problems alone as if by magic.

While I believe in facts, I also believe that "fantasy" plays a parallel role in most fields where design and creativity are involved. Few of us today would buy Walter Gropius' line, "Form follows function" — obviously it doesn't — or Mies Van der Rohe's encouragement to shed oneself of one's cultural baggage in order to join the "club." It is very easy to see now that all architecture: Modern architecture, Classical architecture, Renaissance architecture, almost any old architecture, especially today's architecture, is primarily concerned with "ideas" — concepts about determining how to make artifacts.

We are inevitably involved with fact and fantasy — exacting fantasies — fantasies that may derive from sources synthetic and external from building or architecture itself. Herbert A. Simon in his book, "The Sciences of the Artificial," (The MIT Press, 1996) points out that much of the design product of humans has a superimposed and synthetic organizer. Simon uses architecture, music, languages, poetry, and manufacturing engineering to make his point. The transistor and semiconductor



美元或者任何其他一种货币只是无用的一张废纸。然而这个外加的人工的想法已经彻底地让世界商业产生变革。这种人工的想法外加在一种媒介之上，进而组织出一种满意的结果。大多数人都可以进行类比分析，但是只有少数人能够理解了一个领域的理念之后进行改变并应用到其他领域和问题上。我认为，21世纪人类思想的一大危险就是变得流于表面、归于狭隘。

我相信科技和未来，还有奇想与过去。我认为建筑已经在过去的20年中褪去了它的一些趣味、内容和复杂性，但我仍相信建筑。我相信建筑师们正在寻找内容和复杂性的新的替代方案。我相信建筑是文明3000年的结晶，而不是过去100年的产品。

我相信当今的建筑发展总体是健康的，但是我不认为建筑学院里学生们应该过分执迷于各种风格和所谓的各种“主义”。在过去的30年建筑的内容像钟摆一样摇摆，当学生们毕业时新的风格和“主义”还会如雨后春笋次第登场！

我相信学生们应该了解建筑的基础（学习怎样学习建筑），追求怎样有逻辑的、概括的表达想法，为了对社会做出贡献而提高自己的能力。

had nothing to do with electricity itself, only how we organized it. Yet it revolutionized the electronic industry leading to the microprocessors of today. The world monetary system, for example — the dollar bill or any other currency is a worthless piece of paper and is only valuable because we have all agreed to substitute it for the trade of real goods — just for convenience. Yet that one idea, totally artificial and superimposed, has revolutionized global commerce — synthetic ideas superimposed over a medium to organize it into producing a desired result. Most of us are capable of making analogies, but very few of us are capable of understanding an idea in one area, transforming it, and applying it to a different field or problem. In my opinion one of the great dangers is that the human mind in the 21st century is becoming too literal — too narrow.

I believe in technology and the future, as well as fantasy and the past. I believe that architecture has been stripped of some of its interest, content, and complexity in the last 20 years, but I believe in architecture. I believe that architects are now searching to replace that content and complexity. I believe in architecture as a product of the last 3,000 years as opposed to a product of the last 100 years.

I believe that what is happening in architecture today is healthy, however, I do not believe that students in schools of architecture should be overly involved with style and current “ism’s”. In the last 30 years the content of architecture has swung like a pendulum. By the time students have graduated there will be new ism’s and styles!

I believe that students should be involved in the fundamentals of architecture (learning how to learn about architecture) and the pursuit of logical and conceptual expression of ideas and the development of skills that will provide them with the potential to contribute to society.

我相信未来。我相信科技、艺术和解决问题的能力是种对未来的表达，也是对建筑未来的复杂性和内容的新替代。

我相信对建筑史和建筑理论的扎实学习，值得再次强调的是，拥有着最长久记忆的（设计师）有着最明亮的未来。

我相信勒·柯布西耶是正确的——“创造是耐心的求索”。而和精心组织这种“寻找”显得十分重要。

我相信全身心的投入和坚定的意志会引领学生、老师和实践者们创造出属于他们的杰出事业。

I believe in the future. I believe in technology, art, and problem solving as an expression of that future and as a source for the replacement of complexity and content in architecture.

I believe in the intense study of the history and theory of architecture. Again — those with the longest memory have the brightest future.

I believe that Le Corbusier was right — "creation is a patient search." Orchestrating that search is very important.

I believe in total commitment, intention, and will to produce excellence in architecture by students, teachers, and practitioners alike.

## 杰理 · A. 威尔斯

教授  
康奈尔大学  
建筑、艺术及规划学院

威尔斯教授曾担任康奈尔大学建筑学院主席一职近10年之久，并是首位获得Nathaniel and Margaret Owings杰出校友教授身份的学者。

## Jerry A. Wells

Professor  
Cornell University  
College of Architecture, Art and Planning

Professor Wells was Chairman of the Cornell Architecture Department for nearly ten years and was the first professor to hold the Nathaniel and Margaret Owings Distinguished Alumni Professorship.

# 引言 / INTRODUCTION

## 设计不凡 DESIGN DIFFERENTLY

引言也许是这本书最难写的部分，比从几十位优秀海外华人设计师的数百个优秀作品中挑拣出有代表性的还要难，因为你很难用概括的语言去形容这些奇妙精巧的设计，它们桀骜不驯、特立独行，就如这些设计师的性格一样，并没有什么统一的标签可以琢磨和借鉴。

也许这正是这本书的魅力所在，这是一本集合了不同学术背景、不同经历的新锐设计师的新鲜作品的书。这些作品并没有试图在代表什么，也并不一定都以项目的实现为目的，然而当它们归类在一起，我们就得到了一幅鲜见却充满希望的图景，一个多样的、有追求的、年轻鲜活的设计未来。

经验通常随着时间积累，而创意未必如此，所以本书也旨在给设计师们一个虽不成熟但绚烂的剖面。作为设计师，我们研究和接触的范畴除了那些令人尊敬的老者和他们在时间上留下的印记，也应该关注那些充满激情与冲动的新的声音，我们并不指望这本书只是帮忙推介出几位年轻的设计师，我们相信，好的设计会自己说话。所以，我们只为了更好的设计说话。

这些设计师都有一个共同的印记，凯诺（Canopy）。他们或在凯诺授课，或曾在凯诺学习。专注于线上设计教育3年，一个能够学到和践行不同设计不同文化的平台和设计师社群正在形成。这个平台解放了设计师的授课和教学方式，将遍及世界的设计资源以自由为原则整合在了一起。我们专注设计，我们鼓励不同，本书也会像凯诺其他课程与活动一样，促进和激发设计师们的新想法和新交流。

The introduction of the book has been the most difficult part to write, even compared with selecting projects from hundreds of great designs, created by dozens of extraordinary Chinese designers from abroad. It is hard to encapsulate the delicate designs, which are unyielding and unique, just like their designer's characteristics. There is no uniform tag or label on them.

Maybe that is the attractive feature of the book. A book collects fresh designs from young designers with different academic backgrounds, and diverse experiences. They are not trying to represent anything, and not necessarily aiming for a realization. However, when they come together as a complete book, a diversified, vivid future of design stands out.

Experience usually accumulates with time, but this is not so with creativity. The goal of this book is to take a section of designs from outstanding young designers. They may not be as much experienced as their predecessor, but their outstanding work differentiates them from others. Learning from the past is important, but we shall also hear from those promising voices. We do not hope the book can make anyone a star designer, but we believe a good design can speak for itself. Therefore, we only speak for good design.

All these designers share a similar experience, Canopy Air Studio. They either gave lectures as a teacher in this platform or were a student among hundreds. Focusing on online design education for three years, a place that stimulates design conversations across different fields and cultures is being developed. This platform liberates the way design can be taught, and redistributes the design talent worldwide. We concentrate on design and design under a unique spirit. Just like other events

为了给读者更多横向的参考，在附录中，我们按照各个门类给设计和图纸打上了标签。以便大家根据自己的需求学习设计，它有助于在设计逻辑或叙事思路之外，给大家另外的解构方式，让这个宝藏得到更好的利用。它会帮助你了解到各个设计名校的个性，也会帮你体会到世界名所的执着。然而，我们更希望读者关注的是设计本身的逻辑，以及背后设计师的坚持。

设计不凡(design differently)，希望大家在欣赏这本新设计师圈的细致剖面时，能激发出自己心中不平凡的、有独立个性的、自由的设计。

and courses Canopy has created, this book will inspire new ideas and encourage new communication.

We tagged each design in different ways to form a comprehensive index for the book. In addition to design logic and storyline, people may study design under different motivations using the index to understand design in a more deconstructive way. It is a great resource for understanding the philosophy of outstanding design schools, and the persistence of star architectural firms to carry out designs. More importantly, the will of designers and their design logic is what we want to deliver in this book.

Design differently. We hope this cross section of a young designer community can enlighten your design spirit with transcendence, independence, and freedom.

## 王斯旻

凯诺空中设计创始人 & CEO

康奈尔建筑硕士毕业，助教，助研  
美国国家自然科学基金资助学生  
杰出毕业设计  
优秀毕业生奖  
中美多家知名设计事务所设计经验

## Simin Wang

Founder & CEO of Canopy Air Studio

Graduated from Cornell University AAP  
Teaching assistant, Research assistant  
Funded by National Science Foundation  
The Eschweiler Prize Award for Merit  
Distinction in M.Arch.1 Design Studio  
The Richmond Harold Shreve Award  
Worked as a designer and researcher for well-known design firms across the US and China



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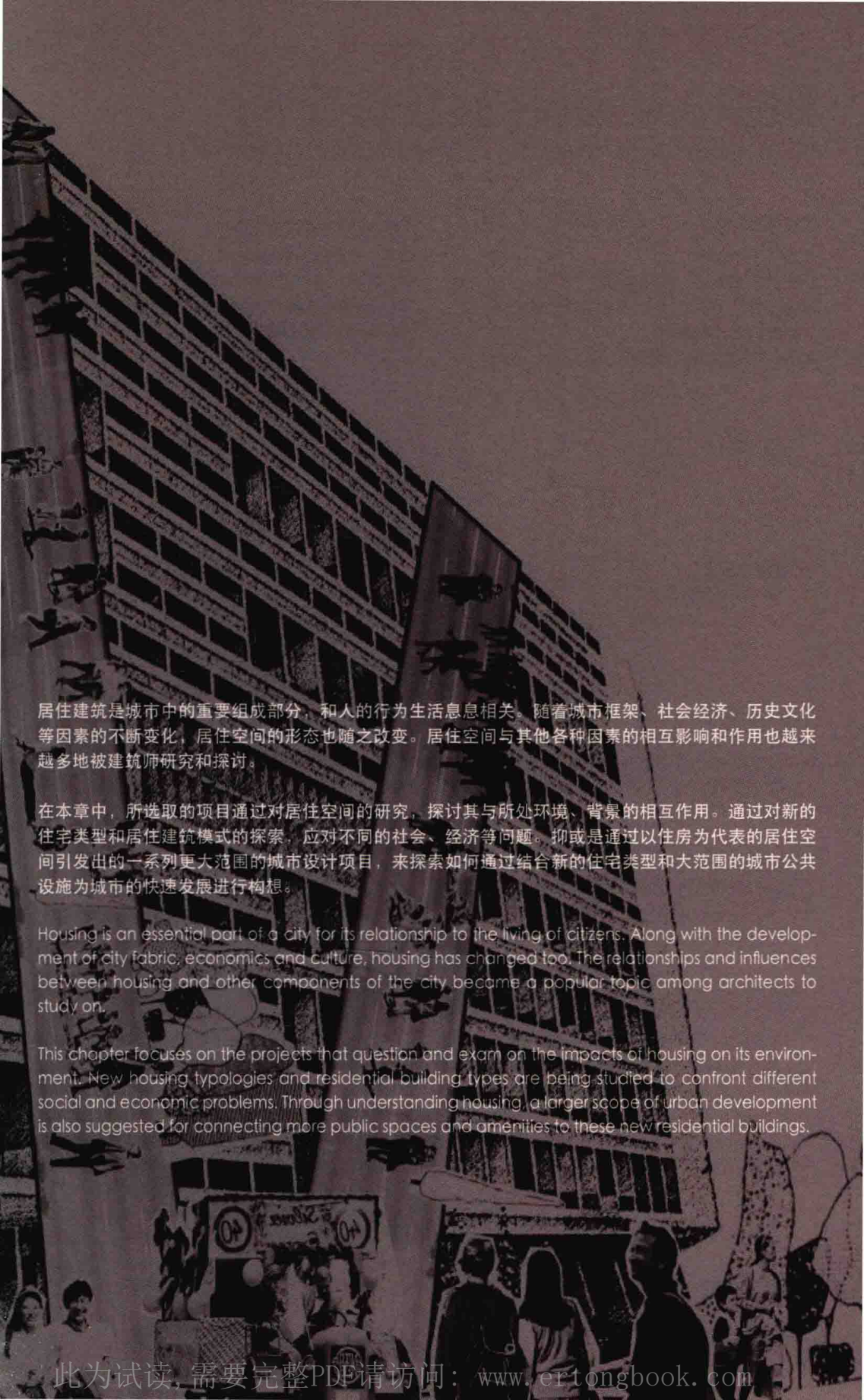
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居住建筑是城市中的重要组成部分，和人的行为生活息息相关。随着城市框架、社会经济、历史文化等因素的不断变化，居住空间的形态也随之改变。居住空间与其他各种因素的相互影响和作用也越来越多地被建筑师研究和探讨。

在本章中，所选取的项目通过对居住空间的研究，探讨其与所处环境、背景的相互作用。通过对新的住宅类型和居住建筑模式的探索，应对不同的社会、经济等问题。抑或是通过以住房为代表的居住空间引发出的一系列更大范围的城市设计项目，来探索如何通过结合新的住宅类型和大范围的城市公共设施为城市的快速发展进行构想。

Housing is an essential part of a city for its relationship to the living of citizens. Along with the development of city fabric, economics and culture, housing has changed too. The relationships and influences between housing and other components of the city became a popular topic among architects to study on.

This chapter focuses on the projects that question and exam on the impacts of housing on its environment. New housing typologies and residential building types are being studied to confront different social and economic problems. Through understanding housing, a larger scope of urban development is also suggested for connecting more public spaces and amenities to these new residential buildings.

# 重新思考曼哈顿居住空间

## Rethinking Domestic Life in Manhattan

### 凯诺作者背景 Designer Profile

王雨田 Yutian Wang  
华南理工大学2014届建筑学士  
哈佛大学设计学院 2016届城市设计硕士  
朱铭建筑设计事务所  
纽约ODA建筑设计事务所

### 项目背景 Project Facts

作者：王雨田，刘诗瑶  
指导老师：Anita Berrizbeitia  
2014 哈佛城市设计课程项目优秀作品  
Platform 8出版提名

哈佛GSD  
Harvard GSD

城市设计  
Urban Design

曼哈顿  
Manhattan

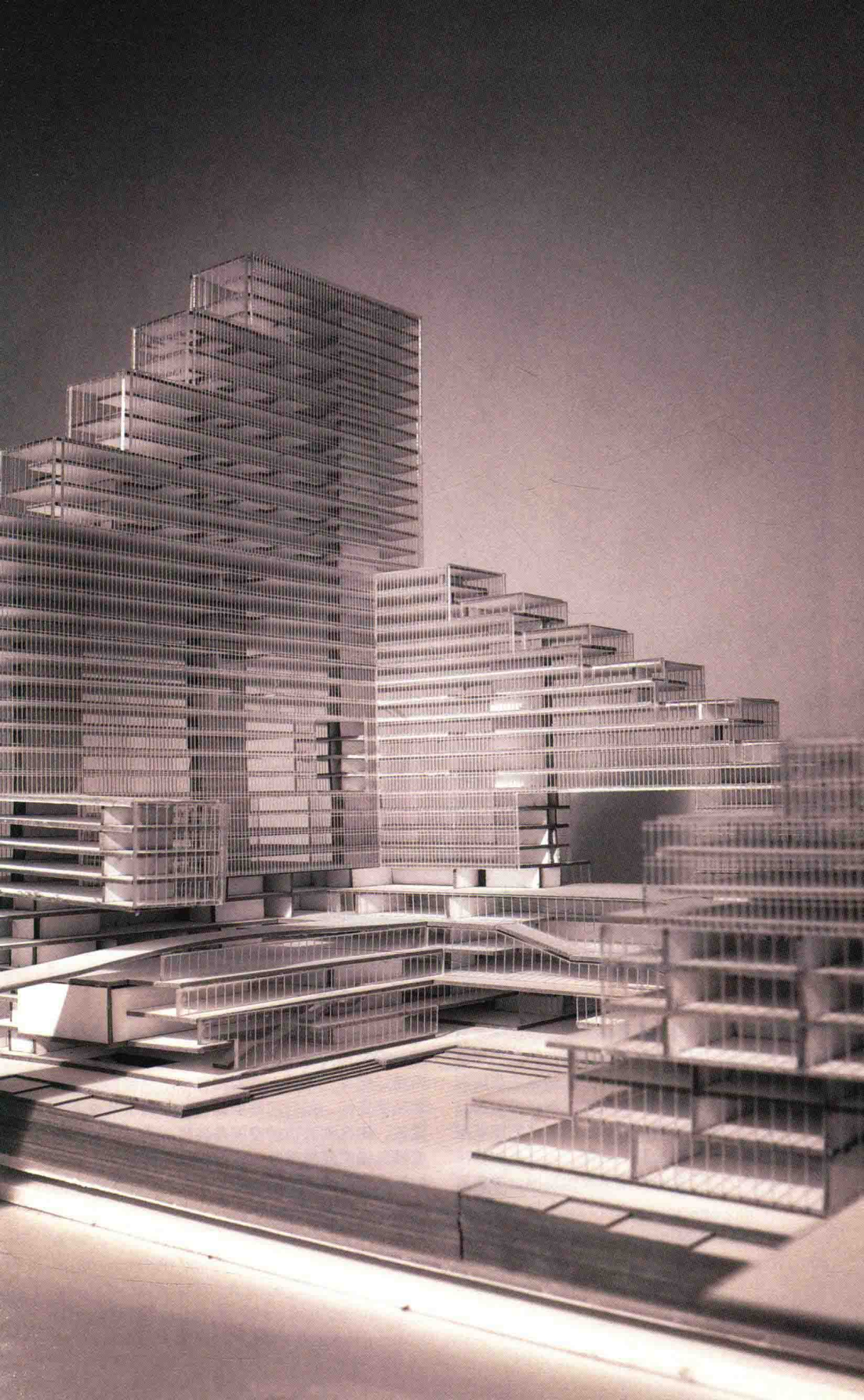
本设计意图通过以住房为代表的居住空间引发出的一系列更大范围的城市设计项目，来探索如何通过结合新的住宅类型和大范围的城市公共基础设施来帮助我们构想一个对纽约曼哈顿更有野心的展望。

再开发的场地毗邻曼哈顿东河。当下的曼哈顿正经历着严重的住房短缺。由于绝大多数新开发的住房项目一味地迎合市场追求更高的商业利润，对于中低阶层的廉价住房严重受限。就这一问题的回应，纽约市市长承诺在未来的10年中提供20万美元可负担住房单元。假使这一计划被有力地执行，那么它将会对现有的规划条例和房地产商业开发模式有一个全新的引导，因为现有标准的规划条例导致在纽约市内绝大多数地块引进新型混合收入人群的住房项目是不可能的。

Using housing and an expanded notion of domestic space, as a primary program that can spin off a much larger urban project, the project aims to explore how new residential typologies, combined with the re-organization of large scale mobility infrastructure, can help with rethinking a more ambitious urban agenda for the ConEd.

Redevelopment site is along Manhattan's east river. Manhattan is currently undergoing a significant housing shortage. As most new residential developments in the city cater to more profitable high-end markets, the supply of mid-range and affordable housing is extremely limited. In response to this shortage, Mayor Bill de Blasio has promised to provide 200,000 affordable housing units in the next ten years. If this agenda was pushed aggressively, it would have to drastically alter current inclusionary zoning laws, and aggressively transform the way affordable housing is introduced into developers' financial templates. Standard zoning regulations currently make it almost impossible to introduce new mixed-income housing projects into many neighborhoods of Manhattan.









在这个时候需要重新思考曼哈顿的城市网架可以保证提高密度的同时如何重新孕育一种新的居住空间。由于纽约高价的土地，更高的住房密度以及更加混合的住房类型将会出现在市场中引导新的发展方向。对曼哈顿单个标准的街区的重新探究使我们关注一系列全新的问题，包括新的住房类型和功能会如何影响周边更大的范围，居住密

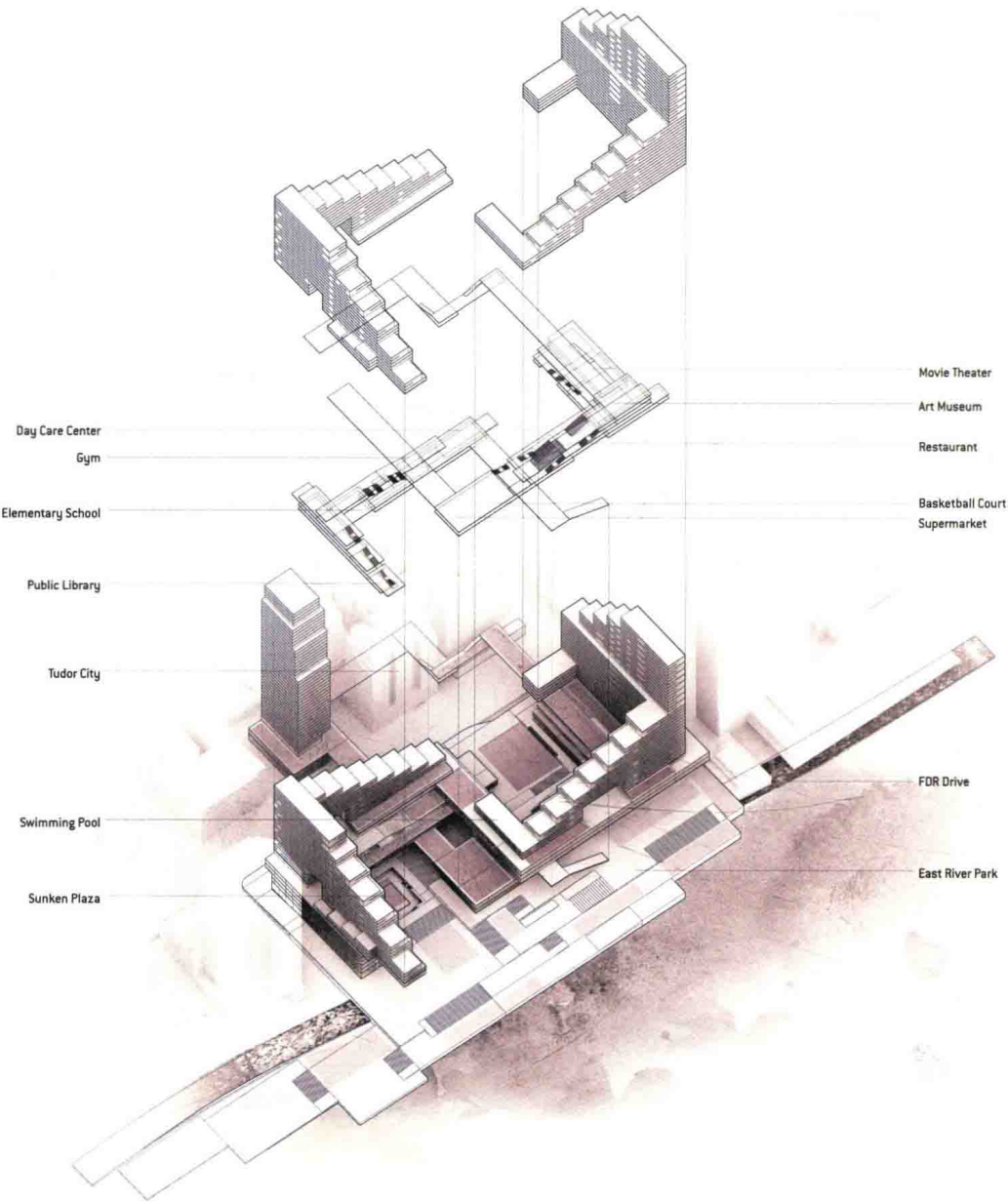
度的增长如何影响了综合功能街区及其周边区域，它又如何影响了现存的基础设施网络（移动网络、教育设施等），如何区分不同级别的公共和私密空间，如何把新的社会关系通过从单元、建筑、街区到城市的空间来转译。通过一系列的或抽象或实际的策略，这个设计希望强调以住房问题作为出发点来驱动城市的发展和演变。



The moment is ripe to rethink the capacity of Manhattan grid to accommodate a significant increase in density and, in doing so, provide new alternatives for domestic urban life. Given the cost of land in and around Manhattan, it is only through a drastic increase in density that more accessible housing units can be introduced into the market. Beyond the introduction of additional units, a significant increase in FAR also allows us to question more general conventions of urban life. A new block configuration opens up a myriad of new relationships that can alter the conventions of urban life. How does an increase

in residential density affect mixed-use programs in the block and its surrounding areas? How does it impact existing infrastructural networks (mobility networks, educational facilities, etc.)? How does it question conventions and scales of public and private open space? What are the new relationships between units, buildings, blocks and cities? Through a series of abstract and applied strategies, the project attempts to tackle these and many other questions regarding housing as a driver of urban transformation.



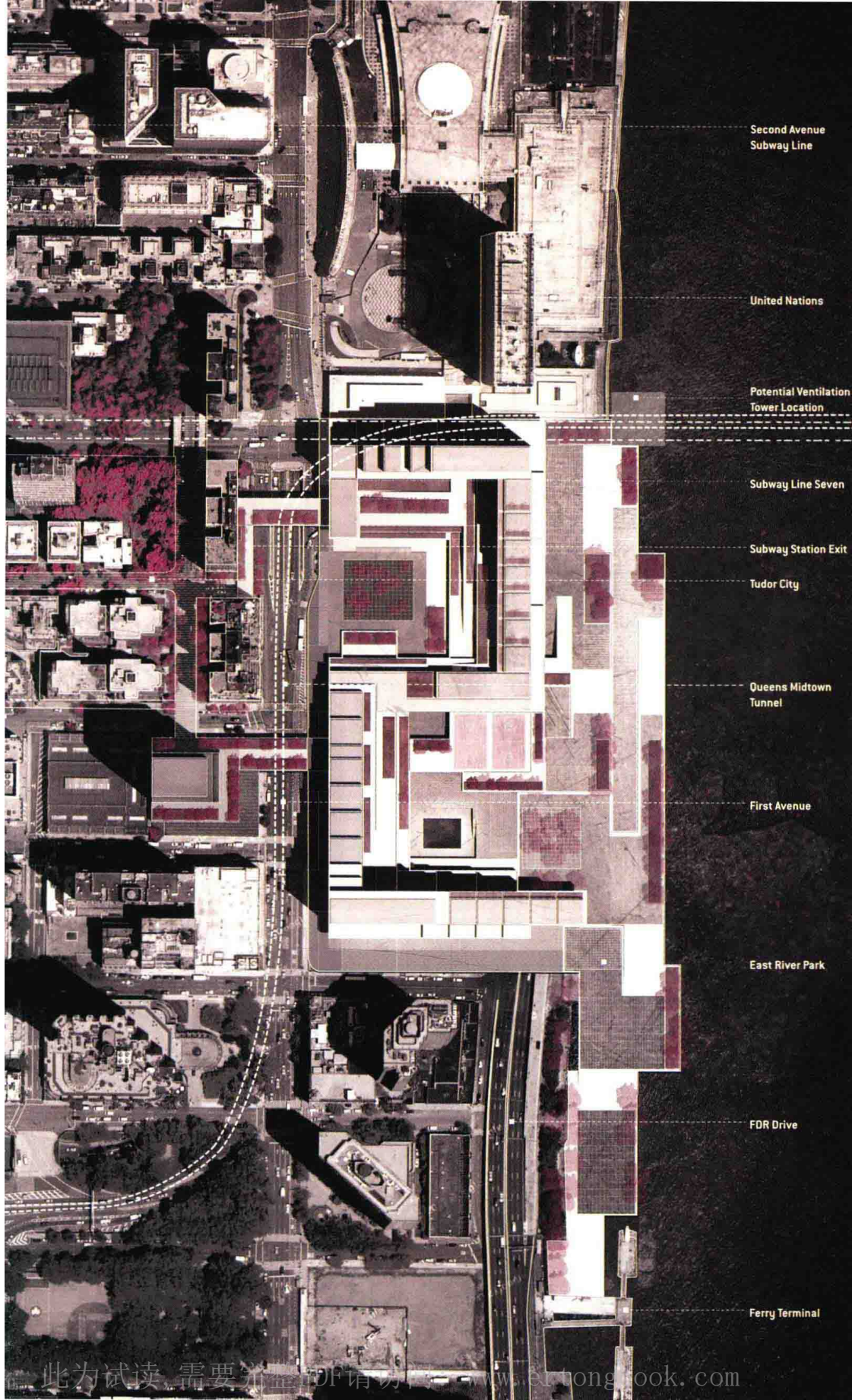


轴测图  
Exploded Axonometric

整个设计在垂直方向上被分解成为三个相互关联的系统。在两个公共广场周边分布的公共的功能同时服务于大众和附近的居住人群。居住部分连续的平台和公共空间不只是一个形式上对规则性的象征同时更是社会公正性的代表，这个代表由它们在尺度和视野上的多样性决定。

The project is divided vertically into three systems which are mutually related. Public programs surrounding the two courtyards play an intermediate role of serving residential units and the public. Continuous podiums and public spaces contribute as not only a symbolic discipline, but also the representative of social justice, which is reflected by the diversity of scale and orientation.





Second Avenue  
Subway Line

United Nations

Potential Ventilation  
Tower Location

Subway Line Seven

Subway Station Exit

Tudor City

Queens Midtown  
Tunnel

First Avenue

East River Park

FDR Drive

Ferry Terminal