

研究生建筑设计 III

从方塔园出发：松江博物馆再设计

课程出题人：柳亦春

教学团队：刘可南、王斌、胡琛琛+陈昊、郭廖辉

孟刚、陈强、王祥、朱怡晨

上课时间：每周三上午 4 学时，共 16 周

授课地点：待定

课程负责人信息：

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课程概况 OVERVIEW:

方塔园是冯纪忠先生的重要作品，也是中国现代建筑在历史环境中重新理解传统、场所与建造的一次杰出实践。今天，如何使它不只作为被保护和观看的建筑遗产存在，而是在不断进入新的城市生活与建筑实践中保持活力，是本课程的出发点。现松江博物馆紧邻方塔园北大门。对它的重新设计，为我们提供了一个难得的机会：通过一座面向城市发展的公共建筑，再次进入方塔园，在持续理解冯纪忠建筑思想的基础上，寻找当代建筑重新出发的可能。

对方塔园及其与松江城市关系的研究将贯穿整个课程。学生需要阅读地方志、相关研究与文献档案，通过现场测绘与反复观察，理解园中建筑、地形、植被、路径、遗存与城市边界如何共同形成一个复杂而精确的场所，进而通过博物馆的设计，使其成为方塔园与当代松江之间一个具有时间延展性的中介场所。课程不要求延续方塔园的形式语言，更不以模仿冯纪忠先生的建筑为目标；真正需要延续的是一种面对具体条件、在历史与当代之间建立关系的建筑思考。

课程将从 Situation、Program、Atmosphere、Construction 四个相互关联的维度推进。Situation 面对仍需挖掘的场地历史与现实条件；Program 不沿用旧有功能的简单组合，而从当代博物馆与新的公共生活中产生；Atmosphere 不被抽象预设，而在方塔园及其周边的光线、尺度、质感、植被和时间变化中被发现；Construction 一方面研究方塔园在它的时代如何通过具体建构形成建筑语言，另一方面引入当代结构、材料与环境技术探索新的建筑可能。课程前八周通过连续专题暂时分离并强化这四个维度，随后进入综合设计。松江博物馆的再设计，是一次通过设计继续理解方塔园、并与之展开对话的课程实践。从而使方塔园成为一份活的现代建筑遗产，也意味着从方塔园出发，不是延续一种风格，而是构建一种方法，并由此形成新的起点。

课程介绍 INTRODUCTION:

第一阶段 Situation：方塔园与场地研究（第 1—2 周）

通过文献、图纸、历史地图、照片、访谈以及现场步行、测绘、摄影和行为观察，重新研究方塔园的形成过程、冯纪忠先生的设计思想、园中建筑与地景系统，以及北大门、现博物馆和周边街道之间的关系。学生以小组完成基础资料研究，并从尺度、边界、路径、视线、地形、植被、遗存和使用中提出个人发现。同时考察现有博物馆的空间、结构与使用状况，以及保留、改造、增建或重新建造的不同可能。研究成果不应停留于信息汇编，而要形成能够推动设计的场地判断。

第二阶段 Program：功能专题研究（第 3—4 周）

研究博物馆的类型与历史发展，并从当代松江的生活与文化需求出发，研究地方博物馆在收藏与展示之外作为公共文化基础设施的可能，重点分析博物馆、园林、社区、教育、研究与日常活动

之间的关系。课程首先提供一份当年的设计任务书，要求通过案例比较、使用场景和策展叙事，提出新的博物馆定位、开放方式与空间构成。

第三阶段 Atmosphere：氛围专题研究（第 5—6 周）

从对“何为氛围”的讨论出发，回到现场，在不同时间和天气条件下观察方塔园，研究光线与阴影、观看与行走、距离与停顿、明与暗、旷与奥，材料触感、声音、植物和季节变化等共同形成的空间经验。学生将通过摄影、拼贴、渲染、模型或短时空间实验，将这种现场经验转化为新博物馆的空间线索。

第四阶段 Construction：建造专题研究（第 7—8 周）

研究方塔园建筑与构筑物的结构、材料、节点及其与环境和历史之间的关系。不同的班级或小组，将选择方塔园北大门或何陋轩，进行部分结构或构造的图纸重绘。通过结构类型、材料组合、技术发展等，思考博物馆设计可能的建造方法。

第五阶段 综合深化设计（第 9—15 周）

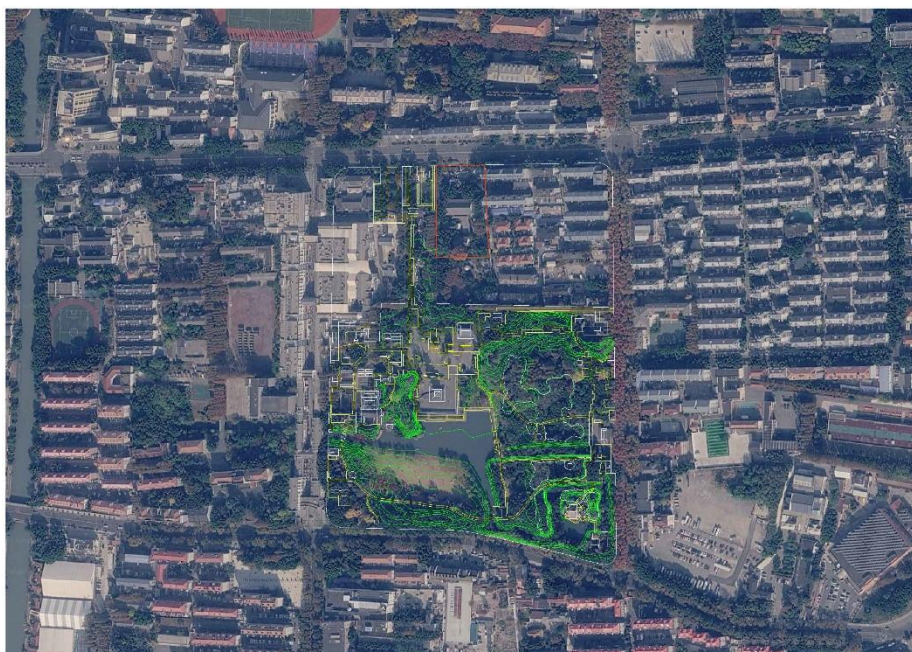
综合前四阶段成果，确定场地策略和建筑方案，逐步深化总平面、空间、流线、结构、材料、环境与景观。设计过程中持续检验新建筑与方塔园与周边城市之间的边界、尺度和公共关系，使博物馆的专业要求、新生活、空间经验和建造逻辑形成一个整体。新建筑应在理解方塔园的基础上建立自身的当代性，第 15 周完成最终综合表达。

交流与评图

在前四个阶段，将安排与四个维度主题相关的讲座，第 10 周将有一次中期评图，评价四个阶段的研究设计及其具体的设计进展。第 16 周，以公开汇报、图纸与模型展示的方式进行期末评图。

研究与设计基本内容：

设计对象为紧邻方塔园北大门的现松江博物馆及其所在场地，但课程的研究范围将延伸至整个方塔园及其与松江老城的关系。具体基地红线、现状建筑信息与基本功能要求将在课程开始前补充。课程不预设统一的改造方式，学生可提出保留、改造、增建、局部拆除或重新建造等策略，但必须说明这些选择如何建立在对方塔园、既有建筑与当代生活的理解之上。前期研究阶段包含小组协作，综合设计由学生独立完成。博物馆建筑用地约 5000 平方米，现有博物馆建筑面积约 2200 平方米，新博物馆建筑面积通过功能研究确定。最终成果应包括方塔园与场地研究、设计概念与空间、架构分析、总平面与建筑图纸、主要空间表达及模型。



Graduate Architectural Design III

Starting from Fangta Garden: Redesigning the Songjiang Museum

Course Coordinator: Liu Yichun

Teaching Team: Liu Kenan, Wang Bin, Hu Chenchen + Chen Hao, Guo Liaohui, Meng Gang, Chen Qiang, Wang Xiang, Zhu Yichen

Class Schedule: Wednesday mornings, 4 class hours per week, 16 weeks in total

Venue:

Course Coordinator Contact Information:

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COURSE OVERVIEW:

Fangta Garden is one of Mr. Feng Jizhong's most important works and an outstanding experiment in Chinese modern architecture in reinterpreting tradition, place, and construction within a historic setting. The course begins with the question of how Fangta Garden can remain vital - not merely as architectural heritage to be protected and viewed, but as a place that continually re-enters contemporary urban life and architectural practice. The existing Songjiang Museum sits immediately adjacent to the north gate of Fangta Garden. Redesigning it offers a rare opportunity: through a public building that responds to the evolving city, to re-enter Fangta Garden, continue our understanding of Feng Jizhong's architectural thinking, and explore possibilities for contemporary architecture to begin anew.

Research into Fangta Garden and its relationship with the city of Songjiang will run throughout the course. Students will study local gazetteers, relevant scholarship, and archival documents, and will conduct on-site measured surveys and repeated observations to understand how the garden's buildings, topography, vegetation, paths, historic remnants, and urban edges collectively form a complex yet precise place. Through the design of the museum, students are asked to make it an intermediary space with temporal depth between Fangta Garden and contemporary Songjiang. The course does not ask students to continue the formal language of Fangta Garden, nor does it aim at imitating Mr. Feng Jizhong's architecture. What should be carried forward is a way of architectural thinking that responds to specific conditions and establishes relationships between history and the present.

The course will proceed through four interrelated dimensions: Situation, Program, Atmosphere, and Construction. Situation engages the site's history and present conditions that still require discovery; Program does not simply recombine existing functions, but emerges from the contemporary museum and new forms of public life; Atmosphere is not predetermined in the abstract, but discovered through the light, scale, texture, vegetation, and temporal changes of Fangta Garden and its surroundings; Construction, on the one hand, examines how Fangta Garden developed its architectural language through specific acts of building in its own time, and on the other, introduces contemporary structures, materials, and environmental technologies to explore new architectural possibilities. During the first eight weeks, a sequence of thematic

studies will temporarily separate and intensify these four dimensions, followed by an integrated design phase. The redesign of the Songjiang Museum is a studio exercise that continues to understand Fangta Garden and enter into dialogue with it through design. Making Fangta Garden a living work of modern architectural heritage also means that starting from Fangta Garden is not about perpetuating a style, but about constructing a method and, from it, a new point of departure.

COURSE INTRODUCTION:

Stage 1 - Situation: Fangta Garden and Site Research (Weeks 1-2)

Through literature, drawings, historical maps, photographs, interviews, and on-site walking, measured surveys, photography, and behavioral observation, students will re-examine the formation of Fangta Garden, Mr. Feng Jizhong's design thinking, the garden's architectural and landscape systems, and the relationships among the north gate, the existing museum, and the surrounding streets. Students will work in groups to compile fundamental research and develop individual findings concerning scale, boundaries, paths, sightlines, topography, vegetation, historic remnants, and use. They will also investigate the spatial, structural, and operational conditions of the existing museum, together with different possibilities for preservation, renovation, extension, or rebuilding. The research should go beyond the compilation of information and lead to site-based judgments that can drive design.

Stage 2 - Program: Thematic Program Research (Weeks 3-4)

Students will study museum typologies and their historical development and, starting from the contemporary living and cultural needs of Songjiang, investigate the potential of a local museum to serve as public cultural infrastructure beyond collection and display. Particular attention will be given to the relationships among the museum, garden, community, education, research, and everyday activities. The course will first provide an original design brief from that period. Through comparative case studies, use scenarios, and curatorial narratives, students are asked to propose a new positioning for the museum, new modes of public access, and a new spatial organization.

Stage 3 - Atmosphere: Thematic Study of Atmosphere (Weeks 5-6)

Beginning with a discussion of 'what atmosphere is,' students will return to the site and observe Fangta Garden at different times and under different weather conditions. They will study the spatial experience produced collectively by light and shadow, viewing and walking, distance and pause, brightness and darkness, openness and seclusion, material tactility, sound, plants, and seasonal change. Through photography, collage, rendering, models, or temporary spatial experiments, students will translate these on-site experiences into spatial cues for the new museum.

Stage 4 - Construction: Thematic Study of Construction (Weeks 7-8)

Students will study the structures, materials, details, and construction of the buildings and installations in Fangta Garden, as well as their relationships with environment and history. Different classes or groups will select either the north gate of Fangta Garden or He Lou Xuan and redraw selected structural or construction drawings. By examining structural types, material assemblies, and technological development, students will consider possible methods of construction for the museum design.

Stage 5 - Integrated Design Development (Weeks 9-15)

Building on the outcomes of the first four stages, students will determine a site strategy and

architectural proposal and progressively develop the master plan, spatial organization, circulation, structure, materials, environmental systems, and landscape. Throughout the design process, they will continually test the boundaries, scale, and public relationships between the new building, Fangta Garden, and the surrounding city, so that the museum's professional requirements, new forms of life, spatial experience, and logic of construction form an integrated whole. The new building should establish its own contemporaneity on the basis of an understanding of Fangta Garden. The final integrated presentation will be completed in Week 15.

Lectures and Reviews

During the first four stages, lectures related to the four thematic dimensions will be arranged. A midterm review will take place in Week 10, evaluating the research and design work from the four stages as well as the specific progress of each design proposal. In Week 16, the final review will be conducted through public presentations and exhibitions of drawings and models.

Basic Research and Design Requirements:

The design object is the existing Songjiang Museum and its site immediately adjacent to the north gate of Fangta Garden, while the scope of research will extend to the entire Fangta Garden and its relationship with the old city of Songjiang. The precise site boundary, information on the existing building, and basic programmatic requirements will be provided before the course begins. The course does not prescribe a single approach to intervention. Students may propose preservation, renovation, extension, partial demolition, or rebuilding, but must explain how these choices are grounded in their understanding of Fangta Garden, the existing building, and contemporary life. The preliminary research stage includes group collaboration, while the integrated design will be completed individually. The museum site covers approximately 5,000 sq m, and the existing museum has a gross floor area of approximately 2,200 sq m. The floor area of the new museum will be determined through program research. Final deliverables should include research on Fangta Garden and the site, design concepts and spatial development, architectural framework analysis, a master plan and architectural drawings, representations of key spaces, and models.

