

# 以实践为导向的建筑设计教学思考 ——同济大学“小菜场上的家”

## 系列建筑设计实验课

# REFLECTIONS ON PRACTICE-ORIENTED ARCHITECTURAL DESIGN TEACHING —THE CAUP SPECIAL PROGRAM “HOME ABOVE MARKET” AT TONGJI UNIVERSITY



### 王方戟

同济大学建筑与城市规划学院教授，上海博风建筑设计咨询有限公司主持建筑师

上海市四平路1239号同济大学建筑系，邮编：200092

wangfangji@tongji.edu.cn

### WANG Fangji

Professor of the College of Architecture and Urban Planning at Tongji University; Principle Architect of Temp Architects

请您介绍一下同济大学建筑与城市规划学院（CAUP）复合型创新人才实验班。

王方戟（以下简称王）：这一实验班由学生自己报名，学院面试选拔确认。实验班组班的两年期间有独立的培养方案与课程体系。这个体系融合了建筑学、城乡规划、景观学、历史建筑保护工程、室内设计等专业，还设置了以实践为导向的课程骨架，其核心是在设计课中系统性地引入实践建筑师担任课程导师，全程参与教学。参与教学的实践建筑师们都愿意做很多教学方面的思考，且能合理分配并保证教学时间，与有经

验的全职教师并无二致。其中的许多建筑师，比如庄慎、张斌、水雁飞、刘可南、范蓓蕾等，除了教学中的倾心投入外，都保持着对建筑本体问题的思考，而不仅仅是天天埋头做项目。

总的来说，这些实践建筑师在教学中的融入比我们想象的更容易。我们设想，学生们可以在实验班环境中得到跨领域的专业学习，建立起对专业更加全面的认识。实验班坚持校内外老师搭配任课、实践建筑师在课程体系把控下进行教学、以任课教师为主进行命题，这些措施保证了实践建筑师参与教学的同时依然有自己的体系，教学计划不会

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### 摘要

本次访谈围绕同济大学建筑与城市规划学院“小菜场上的家”建筑设计实验课展开。从2012年开始，同济大学实验班以“小菜场上的家”作为三年级建筑设计教学的一个重要课题，进行了多专业、长周期等特色的设计教学创新尝试，并出版了系列教学纪录与反思书籍《小菜场上的家》。本次采访的受访者王方戟作为教学主要负责人和书籍主要作者，在中国建筑学界以特色设计教学著称。作为一种教学探索，王方戟认为，该课程意在让学生关注那些以往被建筑学教育所忽略的平淡无奇的城市和社会环境，从解决今天的问题开始，探索未来中国城市建筑演进。

### 关键词

菜场；建筑学；设计教学；教学创新；同济大学

### ABSTRACT

This interview centers in an architectural design program titled “Home Above Market,” which is one of the special programs of the College of Architecture and Urban Planning at Tongji University for junior experimental classes since 2012. As an innovative teaching practice that combines multiple specialties and spans a long-time period, this program reflects and accumulates its knowledge and experience through a documentary book series. Wang Fangji, the interviewee, is the teaching director of the Home Above Market program and the leading author of the book series, who also enjoys a high reputation in China’s architectural design education. He points out that this program aims at encouraging students to observe and care about ordinary urban and social environment that is often neglected in current architectural education. He further argues that problem-finding and -addressing capability training is important to architectural students, which would help stimulate a more vibrant exploration of China’s urban architecture.

### KEY WORDS

Local Market; Architecture; Design Teaching; Pedagogical Innovation; Tongji University

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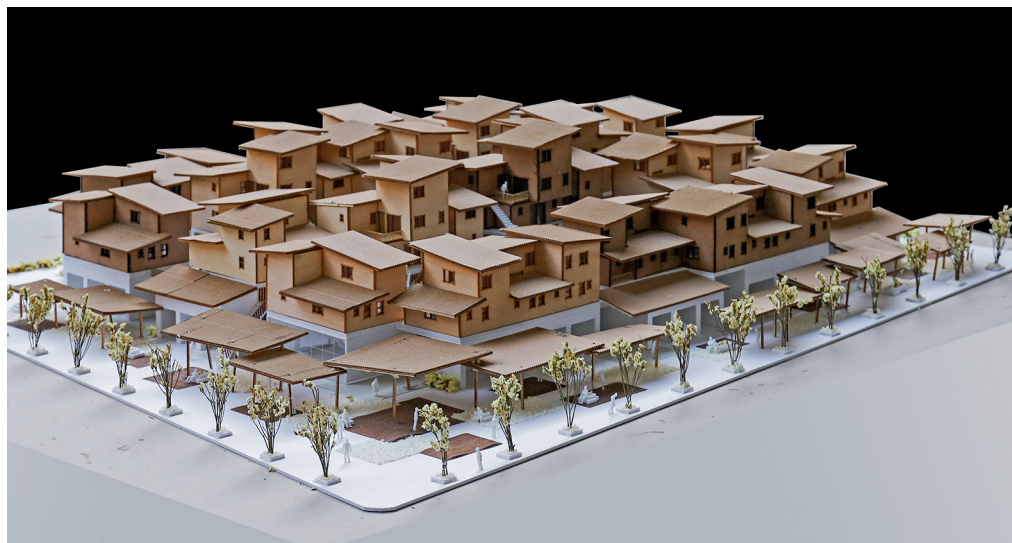
译 田乐

INTERVIEWED AND EDITED BY SHE Yishuang ZAHNG Jiang

TRANSLATED BY Tina TIAN

1. 2017年学生作业。片段化的楼板及屋面强化了建筑上下的连续，并突出了建筑的特色及与环境的关联。

1. A student assignment of the 2017 Home Above Market studio. The architecture is extended upwards and downwards forming a series of split-floors and roofs that vibrantly connect the architecture with local settings.



魏文彬 © 1-1



魏文彬 © 1-2

因为实践建筑师的更换而改变。

**在全国设计教学中，以“小菜场”为出发点的设计课程并不多，您为什么选择这个切入点并一直坚持？**

王：“小菜场上的家”是三年级的建筑设计课程，是基础教学向高年级设计教学过渡的环节。目前有一些建筑设计教学偏重形态训练，我个人也是这么被训练过来的。形态训练虽然必要，但是作为教学主线会有两个问题：一是线索过于单一，与真正的设计实践之间有非常大的断层；另外会让学

生将设计等同于造型，或者过于依赖造型去想问题。建筑设计不仅仅是建筑师脑海里的东西，它也受到社会条件的制约，需要从现实中找出路，在当代性和地区特征中找到建筑的价值。

我们意识到，除了形态和空间设计，以及技艺的训练外，学生们还要学习从纷繁、平凡的环境中思考建筑设计应该怎么介入。尤其是今后普通民用建筑的设计委托必然会越来越多，今天的学生们就更需要熟悉日常建筑的设计手法，而不是只会做设计条件单纯、形态要求高的纪念性建筑。菜市场遍布街巷，易于开展设计任务的调研，学

生又有大量的住区居住生活经验，因此，将菜市场 and 住区两种功能相结合的设计任务符合教学训练要求。学生可以将两个功能分开处理，也可以叠加：分开需要考虑动线及容量问题，叠加则需要考虑结构问题。无论怎么做都会面临各种约束，需要以不同方式梳理建筑与环境的关系，最终方案也将是多样化的。实验班老师们共同的设计教学理念就是希望通过设计学习来激发学生对生活中建筑的想象。课程在此基础上逐渐发展起来。每次课程的场地和建筑规模都可能变化（例如，我们曾以廉租公寓代替普通住区），但宗旨始终没变，并一路坚持了下来。

我们了解到，“小菜场上的家”课程是以长周期为特色。作为教师，如何把握学生在长周期设计作业的课程中吸收知识的密度？

王：目前CAUP的课程一般是一个学期开设两次设计课，每次8.5周，共计17周。“小菜场上的家”课程的课时为15周，前期社会调研2~3周，再去除1周的公共假期，也就意味着建筑设计及深化部分会持续12周左右。其中，在课程的最后阶段，学生要花费近2周时间来制图、做模型、布置设计成果展等。

这个课程是以实践为导向的，学生需要在课程中就部分与实践相关的操作进行演练。学生首先要思考如何提出问题，提出什么问题，如何把问题落实到设计上：设计中平面怎么排？建筑内外的体验是什么？住宅私密性如何保证？如何使住宅间距既保证采光充分，又保障私密性不受影响？这些基于真实情况的问题都需要进行回答（图1，3，4）。这样做设计相当费时，但同时也使方案有了密度——这种密度只有有经验的专业人员才能体会——这应该不是现在流行的做法，现在很多课程注重后期的表达，重视作业的视觉冲击效果，并不在意设计的密度。缺乏密度的设计很难经得起实践问题考验吧。

在这几年里，课程中的教学方法以及您本人的理解是否发生过变化？

王：有很多变化。其中最重要的是，由于对教学理解的加深，我教学的方式从鼓励型逐步过渡到引导型，再到有原则的把握，尽量让学生的个性得到充分发挥。通过6年的课程实践，我逐渐找到了一些方法，核心是要学会了解学生们的性格，并指导他们在建筑设计学习中适度地展现自己的个性。我们首先与学生讨论他们对建筑的认识，分辨哪些重要、哪些次要。师生间需要达成共识，重要的需要跟学生讨论清楚，次要的就可以放手让学生完全自由发挥。这样的方法让教学变得更轻松，更能让老师欣赏到学生的多样性。

在复杂多变的时代背景下，您认为设计

从业人员最核心的专业能力是什么？如何掌握它？

王：目前，我觉得建筑师做设计要在4个方面进行努力。第一是要对建筑在社会服务中的价值和定位进行评估与判断。比如于2011年建成的位于上海嘉定远香湖公园的“大顺屋”是由政府投资的公园核心区的一栋综合服务型建筑（图2）。任务书要求建筑具备三种功能空间：礼品店、公共厕所和办公。接到这个任务时，建筑师脑海中出现的不是一幢漂亮的房子，而是在一些运营不佳的公园中经常能看到的半荒废建筑。因为在政府投资项目中，一些当初设想的功能往往无法落地。因而，这个命题应该不仅仅是设计三个功能空间，更要考虑如何使建筑发挥出很好的公共性及功能性。三个功能中，设计师更多考虑的是礼品店建成后会是什么样、谁来使用？但答案并不明确。为此，设计应包含一个通用空间，既可以作为礼品展示和售卖空间，也可用于其他功能。“礼品店”的外墙则被设计成一个巨大的“椅子”。它比普通的公园座椅宽很多，游人可以在这里或坐或躺。在设想中，即便礼品店没有被有效使用，游人仍然能

2. 大顺屋上的“建筑之椅”

2. The round bench of the Dashun Pavilion



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够享受这把“建筑之椅”。现在礼品店的地方开了一间茶楼，很多游人、公园工作人员都喜欢在椅子上休息，且并不妨碍茶楼营业。对建造功能、任务的基本判断引导了这个项目的形态设计。

第二方面要考虑的是如何设计建筑形态。大多数情况下，建筑形态是由环境决定的，建筑师要考虑如何在体量及形式上处理建筑与环境之间的关联。

第三方面是技术层面的操作，在设计中需要把技术构架、空间组织、行为动线三个方面看作一个有机的整体来理解和处理，才能创造出设计的价值。

第四点是“收拾”，做细节构造。现在媒体力量很大，空间被物像化了，只要“好看”就行。但其实“好看”只是“收拾”的结果而已。现在很多设计就靠“收拾”吸引眼球，而不重视整体关系，这个现象让人失望。

**您如何看待中西方的设计教育差别与差距？您认为当代中国设计教育需要解决的最大问题是什么？**

王：建筑设计教学的目标是让学生在实践中具备上述几项专业能力。但这也仅仅是我个人的观点。这种观点上的差异可能就是不同建筑设计教学之间存在的差别吧。不同的模式也造就了教育的丰富性。

应该说，中西方设计教育之间存在差别，而非差距。教育理念在各国及各校间都有差异。由于共同受到宾夕法尼亚大学教学方式的影响，中国各所建筑院校的教学方式存在相似之处。我认为当前中国院校最大的教育问题并非在此，而在于教学考核机制。建筑设计教学需要很多实践方向的老师，目前的聘用标准却只看重学术能力；新教师进入学校后，其工作质量也仅根据科研成果和论文数量来评判。除了一定人员比例的历史理论及技术教师外，如果几乎所有的新教师都没有实践背景的话，那这个学科可能是有些危险的。不过今天这样的情况似乎也造成了建筑理论和建筑评论的大繁荣——这从当前很多期刊的面貌上可以看出来。有价值的

评论和理论是不是需要依据对设计实践的理解才能得出？这一点我也不是很清楚。目前，国外很多高校都聘请实践建筑师做兼职设计教师，这样的制度也许很快也会在中国学校中施行。这样，很多坚持做设计实践的年轻建筑师也许是中国建筑设计教学的希望。我希望新毕业的建筑学学生们不要放弃认真严肃的实践，未来的建筑设计教学需要这样的新生力量。

**您曾认可格伦·马库特关于教学型建筑师特点的描述：好的建筑师会认真思考并解答学生的问题，从而使自己变得更好。您认为学生提问的视角有何独特之处？您怎么看待学生、设计同行、业主、大众等对建筑不同角度的理解和评论？**

王：课堂中学生的追问确实可以促使老师对建筑问题进行更多思考。学生、同行、业主、大众有着不同的背景，提问目的也不同：学生想学习设计方法，同行可能更关注设计思路本身，业主表达的是他想要什么。并非所有的学生提问都有启发性，但他们从学习的角度提出一些问题常常出乎意料地触及本质，能够帮助你反省很多习以为常的做法。业主和大众常从非专业的角度发问，能不断提醒我们学科究竟应该如何以及在怎样的界面介入公共生活。

**作为教育者，您如何帮助学生处理现代社会信息庞杂的问题？这些问题是否会对建筑教学产生影响？**

王：我们通过课程中的调研环节来应对这个问题。以“小菜场上的家”为例，社会调研是这个课程的核心之一，具有如下几方面的作用：一是传统的场地勘察；二是使学生了解菜市场是怎么运作的；三是使学生通过设计调研内容，对现实中的社区运作有一定了解。课程中会有一个任务书，学生可以根据现状问题有条件地进行修改。比如，学生走访菜市场后，发现重要的门面铺位往往被利润高的卖肉、卖鱼摊位占用，利润低

的、需要政府补助的蔬菜摊位往往比较靠里。任务书的修改必须在一定程度上应对这些社会及经济条件，而不仅仅是对空间要求的变更。在课程中，学生们理解了在这样的城市环境中建筑应该是什么样，将自己对城市的感受融入设计，并对调研中遇到的复杂现实问题进行思考。他们会把这种体会与媒体上宣传的建筑进行比对，并形成自己的判断。无论结果如何，起码他们可以意识到，在对建筑的评判上不必听一家之言。

上一代人经历了媒体从匮乏到繁荣的过程，也许还能抽离地判断现实和媒体世界的差别；但对于现在这些完全泡在媒体里的学生来说，做到这一点是不容易的，需要有一个相对冷静、客观的视角提醒他们：建筑是一种实践行为，最终需要遵循现实中的物理学规律，比如重力定律，通过实体媒介真实落地。与铺天盖地的媒体大潮相形之下，这样的提醒可以让他们以自己的方法去理解及界定学科的核心价值。

**请问您如何看待网红建筑师，以及媒体对建筑、景观、规划等专业发展的影响？**

王：我觉得制造有影响的网红建筑师群体挺好的，这里面有“纸面”建筑师，也有很好的实践建筑师。网红建筑师的存在体现了社会的丰富性和复杂性，也可能让社会更加关注或重视专业的工作，这是很好的一个方面。网红建筑师能红肯定是因为他们有所付出，例如他们可能通过情怀也可能是其性格魅力在大众面前得到了话语权。但这对实践没有很大影响，许多在实践中真正值得关注的话题在网络环境下都很难展开讨论。

对现在的学生而言，未来发展有很多的可能性。他们没有必要局限在与建筑学相关的思考之中。社会对狭义建筑师的需求量必然是很少的，被大量需要的是能迎接市场挑战的建筑师。LAF

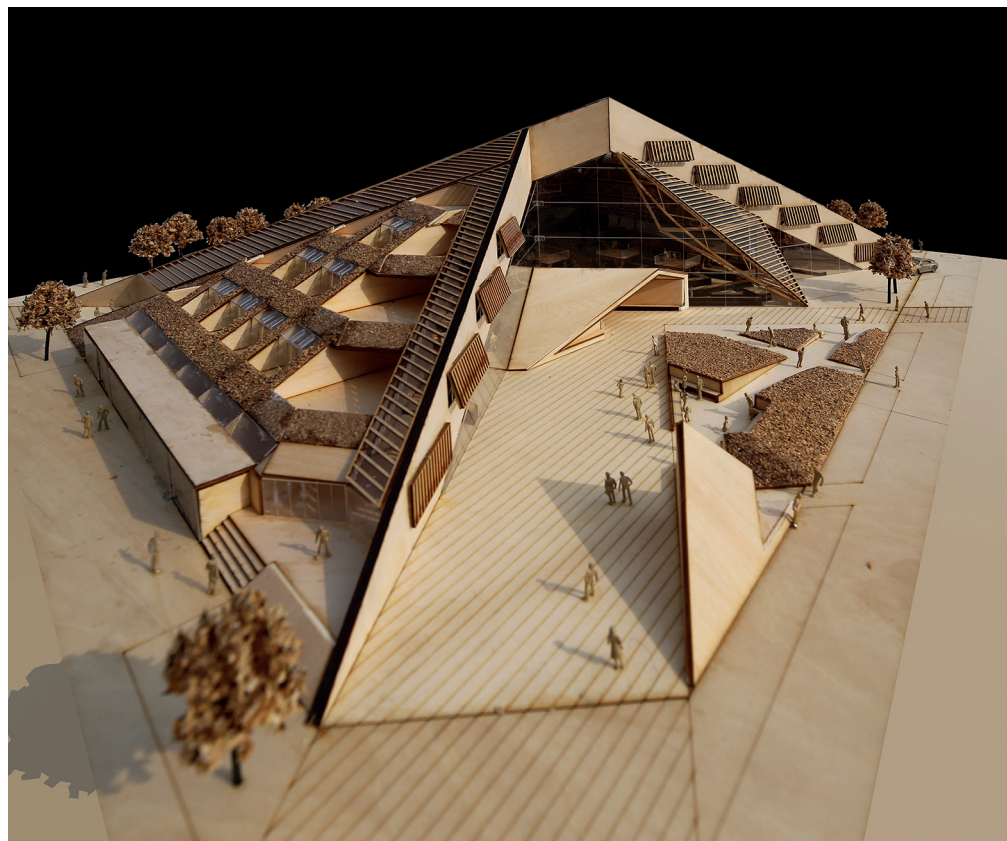
**Would you please brief us on the experimental class of the College of Architecture and Urban Planning (CAUP) at Tongji University?**

**WANG Fangji (WANG hereafter):**

Well, students are encouraged to make class applications and then get qualification tested through interviews by the faculty. A pilot training and course framework is established for this two-year practice-oriented class, through which students are trained across-disciplinarily, from Architecture, Urban Planning, Landscape Architecture, Interior Design to studies of historical building preservation. And most importantly, experienced architects are invited to join in the faculty as class mentors throughout courses. Luckily, the invited architects all show a great interest in teaching and guarantee available time for the courses, acting no difference with full-time teachers. Commendably, some of them, like Zhuang Shen, Zhang Bin, Shui Yanfei, Liu Kenan, and Fan Beilei, remain true to their aspiration on architectural study, besides keeping practicing for years.

Generally speaking, these architects' teaching has been well received. Students are expected to learn interdisciplinary knowledge and to have a more comprehensive grasp of architectural specialty. The experimental classes are mentored by both full-time and part-time teachers. Full-time faculty navigate course frameworks while part-time mentors offering topics and organizing themed studios, which ensure the continuity and coherence of the whole teaching system even if the faculty change.

**Local market is rarely studied in China's college design education. What were the objectives to initiate the "Home Above Market" program?**



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3. 2017年学生作业。建筑外部结构为住宅，中空的内部为菜场，以纪念性的形象形成社区中心。

3. A student assignment of the 2017 Home Above Market studio. The outer spatial structure of this complex is designed for residential use, and the inner common is used as a market, forming a hub of the community by creating a memorial architectural image.

**WANG:** The program is offered for junior students, since the third-year is a key bridging-period in college study from basic architectural knowledge learning towards design-specialty training. Nowadays, most architectural design training in China's colleges mainly focuses on formal design — I myself was trained this way as well. Formal design training is necessary, but it has two-fold flaws if overemphasized in architectural education: one is that it would not help students deal with real architectural cases; for the other, such shallow cueing of formal design may mislead students that design is solely about creating spatial forms, or they would be trained to develop project solutions that are largely based on spatial or layout

creation. Architectural design is not only to propose ideas but also to respond to social conditions and demands. Good architects make their designs rooted in reality and celebrate architectural values in light of contemporary needs and local qualities.

We realize that, in addition to formal and spatial design and related skill training, observation and study on how architecture intervenes ordinary living environment in cities is integral in architectural education. Furthermore, in future most architectural commissions will more involve ordinary civil buildings, instead of grandly-outlined, form-focused memorial projects. Local markets are commonly seen in city neighborhoods and part of citizens' daily

life. It is easy for students to conduct site investigations. Therefore, a combination of local markets with residential communities forms a perfect subject for architectural design training. Students may design the two parts separately or in an overlapping way — in the former way students are asked to address circulation and volume challenges, and in the later approach students are expected to deal with structural issues. Both approaches train students' capability of problem-finding and -addressing by examining the relationship between building and environment, which help develop diversified solutions and scenarios. The faculty share an intention that is to encourage and stimulate students' imagination on ordinary architecture. This is how the program is developed. A consistent teaching framework is adopted by each studio though project sites and scales may change — for instance, sometimes we selected low-

rent tenements instead of residential communities.

**We learn that each Home Above Market studio would span a longer time-period than average. How do the faculty project, manage, and ensure students' learning progress in such long-driving studios?**

**WANG:** At present, CAUP sets up two design studios for each semester, taking up 17 weeks in total (8.5 weeks for each). Each Home Above Market studio spans a much longer time-period, 15 weeks averagely: besides one week for holiday, early investigations often take two or three weeks and conceptual and detail architectural design takes 12 weeks, usually. At the end of the course, students would spend two weeks in generating drawings and models, as well as making studio displays.

Authentic projects are studied in such studios, which ask students to apply architectural knowledge and exercise relevant skills. Students are encouraged to pose on-site challenges and offer solutions. For example, how to organize arrangements? What experience users are expected to have inside and outside a building? How to guarantee privacy while ensuring adequate sunlight for residential buildings? All these issues are confronted in real practice cases and need to be tackled by careful designs (Fig. 1, 3, 4). Such a design process requires a lot of time, which, in turn, endows the design with a “well-knit” rigorous quality that can only be perceived and appreciated by experienced professionals. Sadly, the prevalent architectural training emphasizes visual expression of design results over design process. In my opinion, a good design has to, and must, be generated upon a rigorous process.

**Is there any change of the teaching methods, as well as your thoughts, about the program over the past few years?**

**WANG:** Sure, there are a lot of changes, especially as my understanding about teaching changes over time. I used to stimulate students to explore their potentials and to encourage diversity on architectural design. When I found students often get distracted in this kind of “free-play,” I once tried to lead students on their specific designs. However, in recent years, I tend to foster and guide students in a subtle way. The key is to respect their personalities and know how much of such personalities would, and could, influence their learning. In studios, I often first talk with students about their understandings on Architecture. Based on the sharing, I decide what matters to their design and what does not. I offer guidelines on the former, and give them a free hand on the latter. It makes faculty's teaching easier and really encourages students' diversity.

**What are the core competencies of architects and how to acquire such competencies?**

**WANG:** Architects should work on four aspects. They are first expected to re-examine architectures' social values and public services. For instance, the Dashun Pavilion sitting in the Yuanxiang Lake Park of Jiading District, Shanghai, built in 2011, is a government-financed project in which architects were asked to design a tourist-service complex (Fig. 4) with three main facilities: gift shop, public toilet, and office area. What first hit architects' mind, instead of how to build an attractive building, is how to avoid the built-up construct being underutilized or in poor operation, since government-funded projects often fail



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to fulfill their intended functions. Thus, architects aimed at encouraging diverse usage and improving public services, especially the usage of the gift shop for the uncertainty of its form and users. Architects proposed to define a space not only for gifts display and selling but also for other purposes by creating a facade with a round bench that is much wider than usual ones, allowing visitors to sit or lie on — in the proposal, the bench area can be well used no matter how the gift shop would be operated — Now the site of the gift shop is occupied as a teahouse, and the bench is popular with visitors and park workers without disturbing the teahouse's operating. Such design demonstrates an architecture's social values and public services.

The second aspect is about formal design. In most cases, architectural forms are often defined by site conditions. Architects should integrate a building with its specific physical and cultural settings.

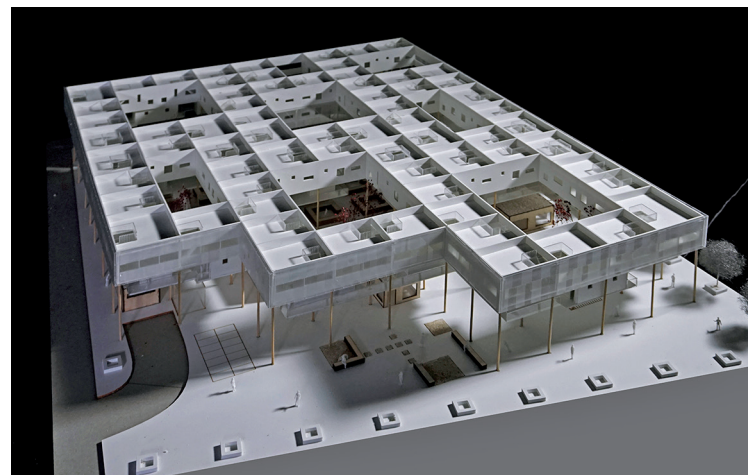
The third is about techniques and operation. A sound combination of and full considerations on techniques, spatial organization, and circulation as a whole is the prerequisite to maximize an architecture's values.

The last point, architects ought to focus more on details. Appearance or visual experience is absolutely an important consideration in architectural design. However, it is disappointing that nowadays quite a lot of architects are going too far towards simply making appealing details, lacking attention to overall structural design.

**How do you view the difference or gap in design education between China and the West? What is the most urgent problem in China's contemporary education of design-related disciplines?**

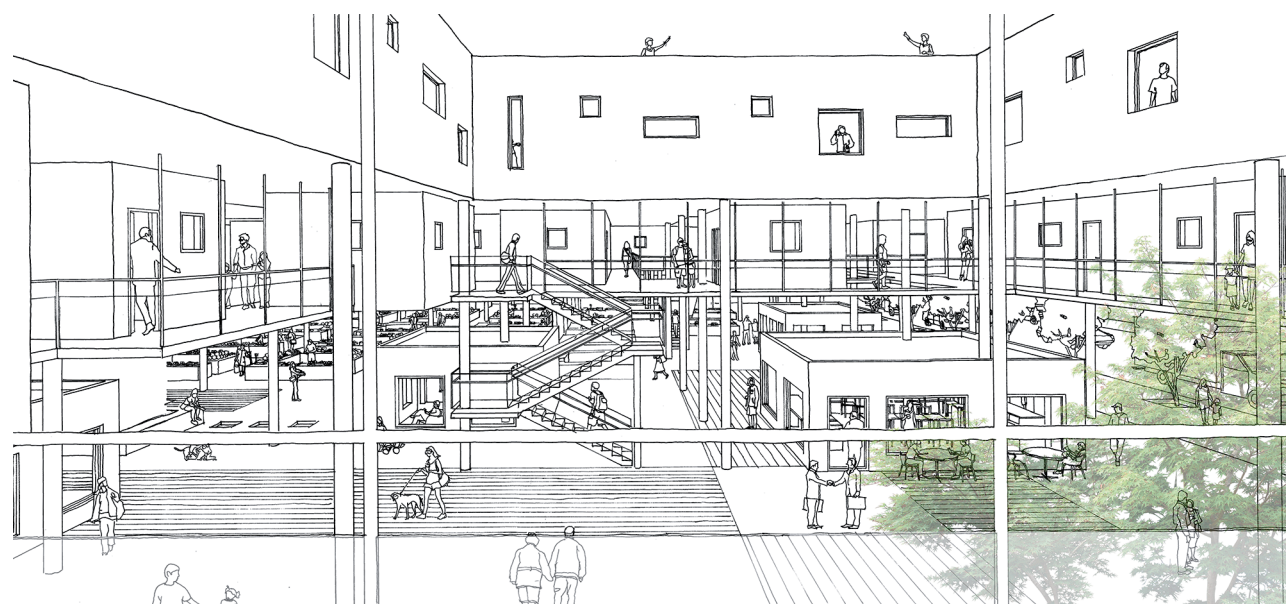
**WANG:** Architectural design teaching aims at training and fostering students with the aforesaid competencies — this is my personal opinion, of course, and maybe different from others'. Yet, the variety of teaching philosophies and methods maybe results from none other but such differences.

I accept that there are differences, instead of gaps, in design education between China and the West. Teaching philosophies of different countries and universities vary. Most Chinese architectural colleges share similarities in teaching methods since they are all influenced by the pedagogical system of the University of Pennsylvania. I do not think there is anything wrong with this. I am afraid that the most serious problem in China's architectural education is its teaching assessment criterion. A faculty of various specialties, including practice-experienced teachers, would help promote a college's architectural education. But at present most teachers are employed for their academic achievements. They will continue to be evaluated by academic efforts, sometimes



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4. 2017年学生作业。由联列住宅形成的多孔“盖板”在为菜场提供遮盖的同时，也体现了向街道开放的设计意向。
4. A student assignment of the 2017 Home Above Market studio. This design adopts a paralleling layout of residential buildings, which creates a cover for the market while integrating the community and the surrounding streets with an open architectural structure.



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by the quantity of publications only. Teachers with theoretical and technical backgrounds are integral to a faculty, but it would be unproductive to the growth of college education if none of the new teachers have any practice experience. Although it has boosted the development of architectural theories and criticisms, which is evidenced by the boom of publications, I am still questioning the divorce of theoretical study with design practice. As far as I know, many foreign colleges employ experienced architects as part-time teachers, which might be common in China soon later. In this sense, young architects with rich practice experience will be the hope of China's architectural education in future. Here I do suggest fresh graduates to remain true to design practice because they will define the future landscape of China's architecture.

**According to Glenn Murcutt, answering students' questions makes a good architectural teacher better, because these questions drive them to work them out. How do you understand the importance of students' questions? How do you view the differences on architectural understandings of students, architects, clients, and the public?**

**WANG:** Students' questions do spur teachers to further comprehend the discipline and the industry. With different backgrounds and intentions, students, architects, clients, and ordinary public may ask varied questions: students ask to learn about architectural knowledge and skills; architects ask to explore more on design itself; and, clients ask to express their needs. Not all questions from students are inspiring or helpful, but some of them indeed intrinsically relates to the core of the profession. Questions from clients and general public, who

probably are non-professionals, often push us to reconsider how and where should architectural interventions get engaged with public communities.

**How can teachers help students keep awake in today's information-intensive surf? What impact would such massive information bring to architectural education?**

**WANG:** This is why we always underscore the significance of site survey and investigation in authentic cases. In the Home Above Market program, for example, site investigation is part and parcel of each studio, helping students better understand how a local market or a community operates. In each studio, students are asked to complete their projects based on a main design-task list, which can be conditionally modified according to reality situations / limits. For instance, students may find out that good shells of a local market are often rented for meat- or fish-selling or other business that has higher profits, in contrast to vegetable-selling business whose profits are much smaller. Apart from spatial considerations, students are expected to respond to such real social and economic conditions through careful designs. This program encourages students to observe how buildings interplay with surrounding environment in a city, and then to address complicated problems of the sites based on their own perceptions, understandings, and reflections — Sometimes their opinions might be widely divergent with what reported by the mass media, which is further important for students to keep critical thinking in mind.

My generation have witnessed the boom of media. Maybe we are able to tell reality away from the media world, but to the younger generations who

grow up in an age of information, it is not easy. They ought to recognize that Architecture is built upon practice; it inherently follows physical sciences (the laws of gravity, for example) and closely ties with, and serves, the reality world. I hope students could comprehend and define the essence of Architecture in their own methods and their own words.

**What is your idea about online celebrity architects? How do media influence the development of design-related disciplines including Architecture, Landscape Architecture, and Urban Planning?**

**WANG:** I think it is good, and I have no cause for criticism. Some online celebrities are theoretical architects, and some are practitioners, their speeches and works — as well as their personality charms — arouse more people paying attention to the architectural profession, mirroring a social variety and complexity. But, in my view, its influence on architectural practice is little, because many core issues and concerns of this profession can hardly be explored on the Internet.

For the young generations like my students, future is hopeful with rich possibilities. They do not necessarily get engaged only in discourses on architecture. Architects are expected to do theoretical study and research; but the society needs more architects to respond to the demands and needs of contemporaries. **LAF**