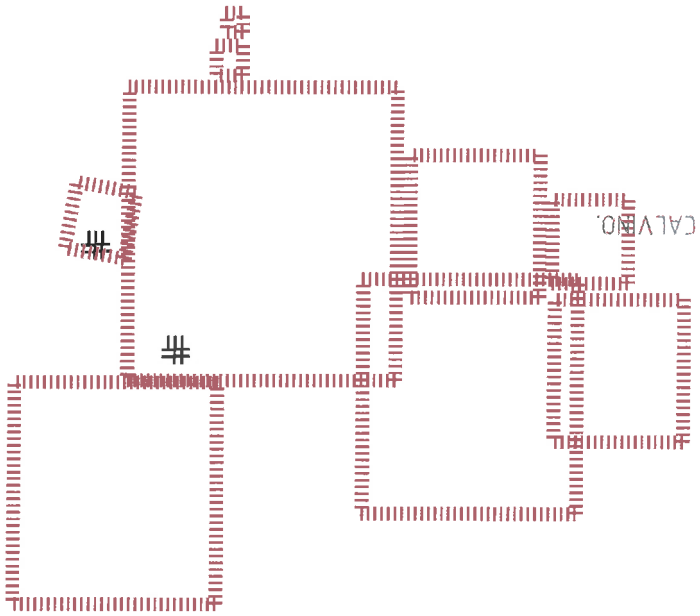




SHANGHAI 2010

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FRONT COVER:  
THE ARTIST NAME IS ZHANG XIAOGANG  
[HTTP://NL.WIKIPEDIA.ORG/WIKI/ZHANG\\_XIAOGANG](http://nl.wikipedia.org/wiki/Zhang_Xiaogang)

Shanghai e.o. blijkt veel interessante projecten te bezitten. De keuze was dan ook moeilijk. Mede omdat afstanden veel groter blijken dan wij kennen. En vergeet de traffic jams niet.

We hebben getracht zoveel mogelijk projecten te documenteren. Echter, het is niet zeker of we ook tijd van leven hebben ze te bezoeken.

De ever moving city kan ook ongeweten interessante gebouwen opleveren..... Kortom beschouw dit boekje als een indicatie van deze reis. De verslagen van de deelnemers zullen uitwijzen hoe wij het hedendaagse China hebben ervaren.

De reisorganisatie namens AetA:

Evy Augusteijn  
Francisca Benthem  
Marianne Loof  
Adriaan Mout  
Tjerk Reijenga  
Joke Vos

En voor de tweede groep: Ton van Namen



[WWW.AETA.NL](http://WWW.AETA.NL)

## FLASH CITY

BY RON GLUCKMAN / SHANGHAI (SUMMER 2003)

THE WORLD'S MOST RENOWNED ARCHITECTS ARE FLOCKING TO SHANGHAI, WHERE THEY ARE BUILDING THE WORLD'S BIGGEST SKYSCRAPERS AND HOTELS, FUTURISTIC MODEL TOWNS, THEME CITIES AND NUMEROUS OTHER NEVER-SEEN-BEFORE PROJECTS. ALL THE INNOVATIVE PUTS THIS CHINESE CITY IN THE VANGUARD FOR STYLE, AMBITION AND EXPERIMENTATION. ONCE AGAIN.

"IT'S GIGANTIC, LIKE A BIG THRILL," SAYS JOHANNES DELL, HANDS TWISTING AS IF TRYING TO WRING THE RIGHT ADJECTIVES FROM THE AIR. SILENTLY REFLECTIVE FOR A FEW SECONDS, HE FINALLY ADDS: "IT'S LIKE PARAGLIDING, WHICH I DO. IT'S THAT SAME FEELING, LIKE JUMPING OFF A CLIFF."

DELL, FROM FRANKFURT, ISN'T DESCRIBING AN ACTION SPORT, BUT HIS OCCUPATION, SURPRISING SINCE HE IS AN ARCHITECT, STEREOTYPICALLY A STRAIGHT-LACED FIELD DEFINED BY SHARP LINES AND WELL-TESTED DESIGNS.

PERHAPS ELSEWHERE, BUT DELL SITS IN HIS OFFICE IN SHANGHAI, 22 FLOORS HIGH, AFFORDING DAZZLING VIEWS OF A CITYSCAPE CRACKLING WITH ENERGY.

IN EVERY DIRECTION, ENORMOUS CRANES FLANK FORESTS OF FAST-RISING SKYSCRAPERS, WHILE SWARMS OF CARS ZIP ON SPAGHETTI STRANDS OF SPANKING-NEW ELEVATED MOTORWAYS ENCIRCLING THEM.

IN THE HUNDRED YEARS RIGHT UP THROUGH WORLD WAR II, SHANGHAI WAS THE CENTER OF ACTION IN ASIA, A NEON-LIT, ANYTHING-GOES METROPOLIS WITH FEW RULES AND ENDLESS OPPORTUNITIES. UNTIL THE COMMUNIST PARTY TOOK POWER IN 1949 AND DIMMED THE LIGHTS IN SHANGHAI FOR HALF A CENTURY.

REFORMS THROUGH THE 1990S REVERSED THE FLOW. NOWADAYS NIGHTCLUBS, CHIC RESTAURANTS AND LUXURY HOTELS AND HIGH-RISES OPEN BY THE SCORE MONTHLY, AS SHANGHAI RACES TO RECLAIM ITS REPUTATION AS FLASHIEST, MOST FUN AND FUTURISTIC CITY OF THE FAR EAST.

THIS CITY MOVES LIKE NO OTHER. SHANGHAI ROCKS, FRANTIC, FULL-OUT, LIKE FIFTH GEAR ON THE AUTOBAHN. YOU FEEL ITS PULSE, BUZZ TO THE ADRENALINE. YOU NOT ONLY SEE IT, BUT HEAR IT, SMELL IT. THE ROAR OF REDEVELOPMENT, AIR THICK WITH THE DUST OF PERPETUAL CONSTRUCTION - TUNNELS, BRIDGES, HIGHWAYS, MINI-CITIES SHOOTING UP.

"THERE IS NO COMPARISON ANYWHERE, CERTAINLY NOTHING LIKE ANYTHING ANYONE HAS EVER DONE," SAYS DELL. "THE TIME WHEN CITIES WERE BUILT FROM ZERO IN EUROPE ARE OVER."

SHANGHAI'S ERA OF EMPIRE-BUILDING IS JUST RESTARTING, AND FOREIGN DEVILS (WHAT CHINESE CALL OUTSIDERS) ARE FLOCKING BACK WITH GRAND DESIGNS FOR THIS EMERGING MEGALOPOLIS. THE

PROJECTS SEEM LIKE SCIENCE FICTION.

ALREADY, SHANGHAI CLAIMS THE WORLD'S FASTEST TRAIN (THE GERMAN-BUILT MAGLEV), LONGEST UNDERWATER PEDESTRIAN TUNNEL AND WORLD'S TALLEST HOTEL (THE 88-STORY GRAND HYATT, COMPLETE WITH HIGHEST SWIMMING POOL AND LONGEST LAUNDRY CHUTE).

ALL ARE IN PUDONG, A MANHATTAN-LIKE DISTRICT OF GLEAMING SKYSCRAPERS SPROUTING ACROSS THE HUANGPOO RIVER ON WHAT WAS VACANT LAND JUST A DOZEN YEARS AGO.

FROM MY ROOM AT THE NEW WESTIN HOTEL, I LOOK OVER THE RIVER AND MARVEL AT PUDONG'S BRIGHT, HYPER-KINETIC SKYLINE.

THE WESTIN ITSELF BOASTS THE WORLD'S LARGEST GLASS STAIRWAY, LIT IN BLUE, GREEN AND PURPLE, OVERLOOKING A THICKET OF PETRIFIED PALM TREES IN KITSCH LOBBY. SUBTLE, SHANGHAI IS NOT.

LIKEWISE THIS LATEST CREATION OF AMERICAN ARCHITECT JOHN PORTMAN, AN EARLY PIONEER AND PROLIFIC DESIGNER IN SHANGHAI. NO OTHER FOREIGNER HERE HAS SUCH A MARQUEE NAME. THE PORTMAN CENTER INCLUDES THE RITZ-CARLTON HOTEL, WHERE PRESIDENTS AND PRIME MINISTERS STAY.

HE ALSO BUILT THE IMMODESTLY-NAMED TOMORROW SQUARE, LOOKING LIKE A STINGER MIS-SILE FIRED ON THE DOWNTOWN SKYLINE. BUT THIS BUND CENTER, THREE TOWERS INCLUDING THE WESTIN, MAY BE PORTMAN'S MOST AUDACIOUS YET. THE PRETENTIOUS MAIN TOWER IS ACTUALLY TOPPED BY A MASSIVE GOLDEN CROWN.

STILL, IT HARDLY STANDS OUT IN SUCH GRANDIOSE - OFTEN GROTESQUE - SURROUNDINGS.

MY VIEW OF PUDONG, FOR INSTANCE, IS DOMINATED BY A SKY-HIGH PILE OF GIGANTIC SILVER AND PINK BALLS THAT SEEM A SCHOOL SCIENCE PROJECT RUN AMOK. THE PEARL TV TOWER IS TALLEST - UGLIEST, ADD MANY - MONUMENT IN ASIA.

AND THERE IS PLENTY OF COMPETITION IN THE POST-MODERNIST PLAYGROUND OF PUDONG, WHERE IT IS EASY TO IMAGINE A MAD SCIENTIST, CLIPBOARD IN HAND, CHECKING THEM OFF: "SKY-ROCKET TOPPED WITH GIANT BALL; OK. SPACE NEEDLE WITH SATELLITE DISH; YUP. GIANT BANK OF GREEN GLASS WITH WEIRD GEOMETRICAL CUT OUT; DOZENS."

THIS ARCHITECTURAL BATTLEFIELD IS MY DESTINATION THE NEXT MORNING, FOR THE GROUND-BREAKING OF A HIGH-RISE DESTINED TO DWARF THEM ALL, AND EVERYTHING ELSE ON THE PLANET.

BRIDGES, CAR TUNNELS, SUBWAY, UNDERWATER PEDESTRIAN SHUTTLE. SO MANY OPTIONS CONNECT PUDONG TO PUXI, OR SHANGHAI PROPER, AND NONE OF THEM, INCLUDING PUDONG ITSELF, EVEN EXISTED WHEN I FIRST VISITED IN 1990.

I CHOOSE THE FERRY (US\$0.12 CENTS ROUNDTrip) TO CROSS A RIVER JAMMED WITH TRAFFIC -

WOODEN JUNKS, LOW BARGES CARRYING CONCRETE, RICE, LUMBER, AND CONTAINER SHIPS, LOADED WITH TOYS, TEXTILES AND HOUSEHOLD APPLIANCES, THE PRODUCTS OF 200 MILLION PEOPLE LIVING IN TOWNS AND WORKING IN FACTORIES FAR UP THE YANGTZE RIVER, SWEATSHOPS OF THE WORLD.

ALL THAT TOIL CONNECTS TO A TRIANGULAR PLOT IN PUDONG THAT SUMS UP THIS CITY'S ASPIRATIONS. ONE CORNER IS STILL BARE LAND BUT WILL SOON HOIST THE FINAL POLE OF AN AMBITIOUS NEW FINANCIAL DISTRICT.

ALREADY UP IS THE METALLIC JIN MAO, THIRD-TALLEST BUILDING ON EARTH AND CHINA'S LARGEST. THE SLEEK, SILVER TOWER IS ALSO ONE OF THE COUNTRY'S FINEST BUILDINGS: ALL FLASH FROM OPULENT LOBBY TO ROOMS WITH HEAVENLY VIEWS AT THE HYATT, PERCHED ON THE TOP FLOORS OF THIS 430-METER TOWER.

SHOCKINGLY, SHANGHAI'S DEAL-MAKERS WILL SOON LOOK DOWN ON THE JIN MAO FROM THE WORLD FINANCIAL CENTER'S OBSERVATION DECK, A DARING OPEN BRIDGE BISECTING A HUGE CIRCLE CUT THROUGH THE TOP OF WHAT WILL BE THE WORLD'S HIGHEST TOWER. THE HOLE IS TO RELIEVE WIND PRESSURE AT THE TOP, OVER 460 METERS HIGH.

STALLED SINCE THE ASIAN FINANCIAL CRISIS OF 1997, THE PROJECT RESTARTED IN FEBRUARY. COST ESTIMATES HAVE SOARED ABOVE \$600 MILLION, AS THE TOWER HAS STRETCHED HIGHER IN THE SKY.

YET NOBODY DOUBTS IT WILL BE BUILT, PARTICULARLY NOW THAT TAIWAN HAS ITS OWN RECORD-BEATING SKYSCRAPER. AS SHANGHAI HAS DEMONSTRATED REPEATEDLY IN PUDONG, STRETCHING LIMITS IS SIMPLY A MATTER OF DRIVE AND DETERMINATION. AND DOLLARS.

"SHANGHAI IS BECOMING A GLOBAL CITY IN A HURRY," SAYS PAUL KATZ, WHO DESIGNED THE WFC WITH PARTNER JAMIE VON KLEMPERER OF KOHN PEDERSEN FOX, THE AMERICAN FIRM BEHIND NEW YORK'S WORLD BANK HEADQUARTERS AND ROCKEFELLER PLAZA WEST.

THE PAIR HAVE AMPLE EXPERIENCE BUILDING TALL, HAVING DESIGNED RECORD-BREAKING TOWERS FOR TAIWAN, HONG KONG AND KOREA. PLUS SHANGHAI'S TALLEST OUTSIDE PUDONG, PLAZA 66, A PLAYFUL SKYSCRAPER WITH LEANING-TOWER-OF-GLASS ENTRANCE AND GOLDEN ICE CREAM CONE TOP.

"WHEN WE STARTED HERE, SHANGHAI WAS A CITY OF BICYCLES," CHUCKLES VON KLEMPERER. PORTMAN GOES BACK FURTHER. SON OF THE FOUNDER OF HIS FAMILY FIRM, JOHN PORTMAN AND ASSOCIATES, HE MOVED TO HONG KONG IN 1979 TO COORDINATE ASIA PROJECTS. ALWAYS HIS EYE WAS ON SHANGHAI.

"IT WAS THE BEGINNING OF A BIRTHING PROCESS," HE RECALLS. BACK THEN, FEW FOREIGN ARCHITECTS WERE WILLING TO RISK REPUTATION OR EXPENSE ON THE CHINA WAGER. "NOW, EVERYBODY AND HIS BROTHER IS RUSHING TO CHINA.

"SHANGHAI IS GETTING SOME OF THE BEST ARCHITECTS IN THE WORLD, AND ALL THE ARCHITECTS WANT TO BE THERE. THERE IS SIMPLY SO MUCH OPPORTUNITY. CHINA IS THE GOLDEN LAND OF OP-

PORTUNITY. SHANGHAI IS GOING TO BE THE NEXT WORLD-CLASS CITY, NO DOUBT ABOUT IT."

THE LIST OF ARCHITECTS AT WORK IN SHANGHAI READS LIKE AN HONOR ROLL FOR THE INDUSTRY: FROM ICONOCLASTIC INDIVIDUALS LIKE SIR NORMAN FOSTER AND MICHAEL GRAVES, DESIGNER OF DISNEY HOTELS, TO MEGA-AMERICAN FIRMS LIKE KPF AND SKIDMORE OWENS & MERRILL, DESIGNER OF CHICAGO'S SEARS TOWER AND JOHN HANCOCK BUILDING, AS WELL AS SHANGHAI'S JIN MAO. I. M. PEI, WHO GAVE HONG KONG ITS BANK OF CHINA AND PARIS ITS LOUVRE PYRAMID WOULD LIKE TO PROVIDE A SIMILAR SIGNATURE STRUCTURE FOR HIS HOMETOWN.

THE ATTRACTION IS ONLY PARTLY PROFIT, BUT ALSO THE OPPORTUNITY TO HAVE IMPACT, ON AN UNPRECEDENTED SCALE.

"CHINA IS LIKE NOWHERE ELSE IN THE WORLD," CONFIRMS MEINHARD VON GERKAN, FOUNDER OF HAMBURG'S GMP. HE'S SKETCHED CIVIC AND EXHIBITION HALLS FOR MANY CHINESE CITIES, AIRPORTS, TRAIN STATIONS. PUDONG IS BUILDING A HUGE VON GERKAN-DESIGNED ARCHIVE HALL BIGGER YET IS HIS MASTER PLAN FOR A CITY OF 300,000 PEOPLE TO SERVE SHANGHAI'S NEW DOCKYARD, CONNECTING A COUPLE OFFSHORE ISLANDS. "CHINA HAS SUCH FREEDOM," HE SAYS, SMILING AT THE BOLD AMBITION.

"IN GERMANY, IN EUROPE, EVERYTHING IS SO CONSTRAINED. FOR ARCHITECTS, CHINA IS A FRESH SOURCE OF OPPORTUNITY."

TAKE DELL'S FIRM, ALBERT SPEER & PARTNER, GMBH, ALREADY THE BUTT OF SOME JOKES FOR ITS FINAL HOUSING SOLUTION. CERTAINLY, THE DISTINCTIVELY GERMAN-FLAVORED AUTOMOBILE CITY IS UNPARALLELED, A MIX OF HOUSING, OFFICES AND AMUSEMENTS TO COST \$10 BILLION.

RIGHT NOW, THE 160-HECTARE SITE IN REMOTE ANTING IS MAINLY WEEDS, BUT WILL SOON HAVE FORMULA ONE RACING AND AMPLE RESEARCH AND DEVELOPMENT FACILITIES DEVOTED TO THE KIND OF GERMAN EFFICIENCY - AND INVESTMENT - THAT VOLKSWAGEN BROUGHT TO SHANGHAI.

THE GERMAN CITY IS BUT THE CENTERPIECE OF A MASTER PLAN WITH AN ENTIRE EUROPEAN UNION OF SUBURBS: ITALIAN TOWN, BRITISH TOWN, EVEN DUTCH TOWN WITH CANALS AND GOOD CHEESE. "I'VE NEVER WORKED ON ANYTHING LIKE THIS," CONCEDES DELL. BUT WHO HAS? HE CHUCKLES, "THAT'S CHINA."

INDEED, ACROSS THE MIDDLE KINGDOM, MODERNIZATION IS THE NEW GREAT LEAP FORWARD, WITH CITIES RAZING THE UTILITARIAN CONCRETE BLOCKS OF SOCIALISM, ERECTING STEEL-AND-GLASS CATHEDRALS TO NEW-FOUND CAPITALISM.

MOST ARE PREDICTABLE, SHOWPIECE PALACES, BEFITTING AN EMERGING ARCHITECTURAL POWER. "WITH CHINA, THERE IS A LOT OF PASSION, BUT IT'S JUST NOT THERE YET WITH CONSTRUCTION AND TECHNIQUE," CONCEDES LYNDON NERI, WHO OVERSEES ASIAN PROJECTS FOR MICHAEL GRAVES. "THAT'S ONLY UNDERSTANDABLE, SINCE THEY HAVE NO EXPERIENCE WITH PARIS, LONDON OR NEW YORK. IT'S HARD TO PULL FIVE-STAR QUALITY OUT OF A HAT."

THERE ARE EXCEPTIONS, NOTABLY THE JIN MAO AND FRENCHMAN JEAN-MARIE CHARPENTIER'S GRAND THEATRE, WITH INTRIGUING ORIENTAL-INDUSTRIAL ARCHITECTURE.

SOME ALSO PRAISE THE NATIONAL MUSEUM (BY SHANGHAI ARCHITECTURAL INSTITUTE), A SQUAT, ROUND BUILDING WITH ROOF HANDLES RESEMBLING A TRADITIONAL CHINESE BRONZE POT ELSEWHERE, ARE TOO-MANY REPETITIVE TOWERS STREWN WITH ILL-FITTING CHINESE FEATURES.

"I'M SO JADED ON CHINESE ARCHITECTURE," SAYS E. C. LIU, OF HONG KONG'S SUI ON PROPERTIES, DEVELOPERS OF A 128-ACRE DOWNTOWN SITE. "I MEAN, IF YOU SEE ONE PAGODA-TOPPED BUILDING, YOU'VE SEEN THEM ALL."

LIU, AN AMERICAN ARCHITECT FROM A SHANGHAI FAMILY, HAS BEEN BACK 12 YEARS AND SAYS, "THE CHINESE WANT BIG, MODERN. THEY REALLY HAVE NO TASTE."

STILL, THEY ARE LEARNING, FAST. AND THE ZEAL TO IMPRESS IS INFECTIOUS. VON GERKAN UNROLLS PLANS FOR A SPACE-AGE CITY OF OBSERVATORIES AND MUSEUMS, IN AN AZTEC-LOOKING LAKESIDE COMMUNITY, COMPLETE WITH PYRAMID.

SKETCHED FOR A NEW TOWN NORTH OF BEIJING, IT WILL PROBABLY NEVER BE BUILT, HE KNOWS. STILL, THE VERY POSSIBILITY FIRES HIS SENSES. "THEY GAVE ABSOLUTELY NO INSTRUCTIONS. THEY SAID, 'GIVE US IDEAS FOR A PLACE LIKE NOWHERE ELSE IN THE WORLD.'" HE NODS HAPPILY. "CHINA IS SO REFRESHING."

NOT THAT IT'S A SMOOTH RIDE, BY ANY MEANS. POTENTIAL REWARDS, HOWEVER GRAND, ARE OFFSET BY HUGE RISKS, INCLUDING RAMPANT CORRUPTION AND NO CONTRACT GUARANTEES IN A LAND WITH A FLEDGLING LEGAL SYSTEM.

FOR EVERY RUNNING PROJECT, ARCHITECTS DETAIL A DOZEN THAT ENDED IN DISASTER. ARCHITECT DANIEL NG PRAISES A FOSTER BUILDING, SORT OF. "THE LOOK IS FOSTER," HE SAYS, BUT EXPLAINS THAT COST-CUTTING SCALED DOWN THE FINISHED PROJECT, AND DROVE OFF THE FAMOUS DESIGNER.

GRAVES, THE PRE-EMINENT AMERICAN, RECALLS DESIGNING A HOTEL IN SHENZHEN, THE BORDER TOWN NORTH OF HONG KONG. THE PROJECT STALLED, BUT ON SUBSEQUENT VISITS HE DESCRIBES SEEING SEVERAL EERILY FAMILIAR HOTELS IN THE COPYCAT KINGDOM.

"YOU HEAR HORROR STORIES ALL THE TIME," SAYS NERI. "ARCHITECTS AREN'T PAID, BUILDINGS CHANGED, DESIGNS COPIED. YOU REALLY HAVE NO PROTECTION HERE. CHINA IS A COWBOY PLACE."

AS WE SPEAK, NERI GUIDES ME THROUGH SHANGHAI'S BUND, A STRETCH OF COLONIAL RELICS THAT ONCE COMPRISED CHINA'S WALL STREET, WEALTHIEST DISTRICT IN THE FAR EAST. THAT WAS BEFORE THE PEOPLE'S LIBERATION ARMY CHASED AWAY ALL THE CAPITALISTS - AND CAPITAL.

SINCE THEN, THE BUND HAS SAT VACANT, AN EERIE GHOST TOWN OF BROWNSTONES. GRAVES HOPES TO STIR THINGS UP WITH HIS REFURBISHING OF ONE SEVEN-STORY EDIFICE. NERI SHOWS ME THE DESIGNS AND INTERIOR. RIGHT NOW, IT IS GUTTED, BUT WILL SOON REOPEN WITH A NOBU, THE FAMED JAPANESE RESTAURANT, AN EVIAN SPA, JAZZ CLUBS AND ART GALLERIES.

"SHANGHAI WANTS THIS, TO BE LIKE PARIS, ROME. THEY WANT THEIR FUTURE NOW, TOMORROW," HE SAYS, AS WE STROLL OUTSIDE, BACK THROUGH THE STATELY BUND, A NEIGHBORHOOD THAT COULD BE NEW YORK, OR PARIS.

SUDDENLY NERI STOPS AT A BUILDING SITE. BILLBOARDS NAME HIS BOSS, MICHAEL GRAVES, IN BIG LETTERS. "THIS IS WHAT I MEAN," HE SAYS, EXPLAINING THAT GRAVES WAS INITIALLY CONSULTED IN THE EARLY STAGES OF PLANNING, BUT HAS NOTHING TO DO WITH THE SITE. "YOU CANNOT BUY A RENAISSANCE." OR COPY ONE.

YET SHANGHAI NEEDN'T FUDGE. THIS UNIQUE CHINESE CITY ALREADY HAD ITS RENAISSANCE, THE LEGACY OF WHICH CONTINUES TO DRAW BACK SIMILARLY SPIRITED ADVENTURERS WHO TRANSFORMED THE PLACE IN THE 1800S.

SHANGHAI WAS A FISHING VILLAGE DURING THE TANG DYNASTY, SILK AND COTTON WEAVING TOWN IN THE MING. THEN, THE BRITISH WARS FLUNG OPEN THE CITY WALLS TO FOREIGNERS, AND THIS TREATY PORT FLOURISHED. CHINA'S FIRST ELECTRIC LIGHTS WERE FLICKED ON AT THE ASTOR HOTEL (NOW THE PUJIANG, A FAVORITE OF BACKPACKERS), WHERE CHARLES CHAPLAIN HONEYMOONED.

SHANGHAI HAD CHINA'S FIRST BANKS (1848), STREETLIGHTS (1882), RUNNING WATER (1884) AND TELEPHONES (1881), AS WELL AS THE FIRST AUTOS (1901) AND TRAMS (1908).

THIS PARIS OF THE EAST WAS EQUALLY FAMOUS FOR ITS EXCESSES. SOME 70,000 PROSTITUTES WORKED THE CITY, MANY AROUND HUI LE LI - SEEKING HAPPINESS LANE, WHERE HOUSES HAD NAMES LIKE SWEET DEW AND LINGERING SMILE, ACCORDING TO TESS JOHNSTON, AUTHOR OF "A LAST LOOK: WESTERN ARCHITECTURE IN OLD SHANGHAI." HOTEL ROOM SERVICE OFFERED GIRLS, BOYS, DRUGS. "OPIUM WAS JUST WHAT YOU HAD," CHUCKLES A WOMAN WHO LIVED IN SHANGHAI BEFORE WORLD WAR II, "AFTER DINNER, LIKE DESERT."

THE WORLD'S MOST ADVENTUROUS ARCHITECTS FLOCKED TO THIS WILD, WEALTHY CITY IN THE EARLY 1900S. AMONGST THEM WAS LADISLAUS HUDEC, A CZECH GRADUATE OF THE ROYAL UNIVERSITY IN BUDAPEST, WHO MADE HIS WAY TO SHANGHAI IN 1918, AFTER BEING EXILED TO SIBERIA BY THE RUSSIANS.

HUDEC IS RESPONSIBLE FOR NUMEROUS LOCAL LANDMARKS, INCLUDING THE PARK HOTEL, FACING THE OLD RACE TRACK ON BUBBLING WELL ROAD (NANJING XI LU); IT WAS ASIA'S TALLEST BUILDING UPON OPENING IN 1934, WITH RETRACTABLE ROOF OVER THE 22ND FLOOR NIGHTCLUB.

HUDEC, MARRIED TO A GERMAN NAMED GISELE, ALSO DESIGNED THE FINE GERMAN CHURCH, PART OF A SOLID GERMANIC COLLECTION. THE MAGNIFICENTLY COLONNADED EMBASSY ON THE BUND FEATURED A GERMAN POST OFFICE AND NEARBY GERMAN CLUB (1907) WAS SHANGHAI'S TALLEST BUILDING BEFORE THE BOOM OF BANK AND OFFICE TOWERS ON THE BUND IN THE 1920S.

GERMAN INFLUENCE - AND RESIDENCE - WAS CONSIDERABLE: NEWSPAPERS AND PLAYS WERE PRODUCED IN GERMAN, AND THERE WAS THE DEUTSCHE GEMEINDE, DEUTSCHER HOCKEY CLUB AND DEUTSCHER THEATER.

BECKER AND BAEDER, SHANGHAI'S LONE GERMAN ARCHITECTURAL FIRM BUILT MANY OFFICE BLOCKS AND VILLAS. SADLY, ONLY ONE SURVIVES, A THREE-STORY HOUSE IN RENAISSANCE STYLE,

LOCKED AWAY ON THE GROUNDS OF THE SHANGHAI CONSERVATORY OF MUSIC.

"YOU SEE THE GERMAN STYLE, THE INFLUENCE AROUND TOWN," SAYS DR. WOLFGANG ROHR, THE GERMAN CONSUL GENERAL IN SHANGHAI. "IT'S NOT LIKE NOT LIKE QINGDAO, WHERE IF YOU TAKE YOUR GLASSES OFF, YOU MIGHT THINK YOU ARE IN GERMANY.

"WE DIDN'T HAVE A CONCESSION HERE IN SHANGHAI, BUT THE GERMANS WERE HERE. YOU STILL CAN SEE THAT."

THE BEST EVIDENCE IS IN THE LEAFY NEIGHBORHOODS OF THE OLD FRENCH CONCESSION. BESIDES GERMAN-LOOKING HOMES, YOU SPOT ONION-DOMES OF RUSSIAN CHURCHES, SPRAWLING AMERICA-STYLE COMPOUNDS AND NUMEROUS OLD FRENCH VILLAS.

BEST ARE THE ECLECTIC BLENDS, THE TOSSED SALAD OF EASTERN AND WESTERN ARCHITECTURAL FLAVORS. EXAMPLES ABOUND, THE TRUE CHARM OF OLD SHANGHAI.

THAT'S THE FEELING OF THE SHANGHAI HISTORIC HOUSE ASSOCIATION, FORMED BY JOHNSTON AND PATRICK CRANLEY. INITIALLY, THE AIM WAS TOURS OF MANSIONS AROUND TOWN. LATELY, HAS COME A GREATER PUSH FOR DOCUMENTATION AND PRESERVATION, AS SO MANY HISTORIC BUILDINGS ARE VANISHING.

"ARCHITECTURE HERE IS UNIQUE FROM THE WORLD PERSPECTIVE," SAYS CRANLEY. "IF YOU LOOK ONLY AT THE BUND, THIS IS EUROPEAN. BUT AROUND SHANGHAI YOU SEE A BLEND OF CHINESE AND WESTERN FOUND NOWHERE ELSE. SHANGHAI HAS ITS OWN ARCHITECTURE."

CASE IN POINT, THE SHIKUMEN, OR LONGTANG, STONE HOUSING TOSSED UP BY THE BRITISH FOR A MASSIVE INFLUX OF CHINESE IN THE EARLY 1900S. THE GRAY AND BROWN TENEMENTS SUGGEST BIRMINGHAM, BUT ARE ESSENTIALLY CHINESE, ROWS OF HOUSES FORMING INTERIOR COURTYARDS IN THE TRADITIONAL STYLE.

OTHER CITIES HAVE COURTYARDS AND APARTMENT BLOCKS, BUT SHIKUMEN ARE DISTINCTLY SHANGHAI. OR WERE. MANY WONDER IF THE PACE OF MODERNIZATION, AND THE WRECKING BALLS, WILL LEAVE ANY OF THE SHIKUMEN, OR OLD SHANGHAI INTACT.

CRANLEY IS CAUTIOUSLY OPTIMISTIC. HE POINTS TO PRESERVATION LISTS RECENTLY ISSUED BY THE CITY FOR THE FIRST TIME. ALSO, HIS ASSOCIATION HAS HAD IMPACT, RAISING NOT ONLY AWARENESS OF THE OLD DWELLINGS, BUT THEIR CASH VALUE, TOO.

RENTS HAVE SKYROCKETED AS LANDLORDS REALIZE THE GROWING INTERNATIONAL POPULATION AND ARTISTIC LOCALS WILL PAY TOP DOLLAR FOR DOWDY OLD HOMES. THEN, THERE IS THE SUCCESS OF XIN TIAN DI (MEANING, NEW EARTH SKY).

WHEN HONG KONG DEVELOPERS SHUI ON WERE GRANTED PERMISSION TO REDEVELOP 128 ACRES OF PRIME DOWNTOWN REAL ESTATE, THERE WAS ONE CATCH. AN 80-YEAR-OLD BUILDING HAD TO BE SPARED, NOT BECAUSE OF ARCHITECTURAL FEATURES BUT RATHER THE SHADY CHARACTERS SHUFFLING IN AND OUT OF ITS GATES. AMONG THEM, MAO ZEDONG, FUTURE FOUNDER OF THE PEOPLE'S REPUBLIC OF CHINA. HIS COLLEAGUES WERE THE FIRST CAORES; TOGETHER IN THIS SHANGHAI SHIKUMEN, THEY FORMED THE COMMUNIST PARTY.

SHUI ON INITIALLY HAD MODEST PRESERVATION PLANS, SAYS LIU. THEN, CAME BULKY AMERICAN BEN WOOD, A PROTÉGÉ OF BENJAMIN THOMPSON, FAMOUS RE-DESIGNER OF BOSTON'S FANEUIL HALL, WHICH TURNED A DILAPIDATED 150-YEAR-OLD MARKET HALL INTO A HISTORIC-FLAVORED MALL.

WOOD HAS DONE MUCH THE SAME WITH XIN TIAN DI, REVAMPING THE BLEND OF EAST-WEST. OUTLETS LIKE STARBUCKS, ITALIAN AND FRENCH RESTAURANTS, MODERN GALLERIES AND BOUTIQUES NOW OPERATE IN LOVINGLY REFURBISHED LONGTANGS.

"I DISDAIN PRESERVATION," SAYS WOOD. "I DON'T BELIEVE YOU SHOULD PROCLAIM THINGS DEAD AND TURN THEM INTO MUSEUMS. YOU SHOULD BREATHE LIFE INTO THINGS."

HE HAS. XIN TIAN DI IS PACKED NIGHTLY AND, ACROSS CHINA, COMMUNITIES ARE WOOING WOOD TO OTHER HISTORICAL PROJECTS; ONE IS UNDERWAY IN HUANGZHOU.

EVEN JOHNSTON OFFERS GRUDGING RESPECT. "I'VE LEARNED TO LIVE WITH IT. AT FIRST, I WAS HORRIFIED," SHE SAYS, "BUT I'VE SEEN THE ALTERNATIVE. THE FUTURE, I REALIZE, IS MORE XIN TIAN DI." ADDS LIU MORE POINTEDLY. "I REALLY THINK THE FUTURE OF SHANGHAI IS ITS PAST."

XIN TIAN DI HAS ALSO SPURRED RENEWED CHINESE REAPPRAISAL OF THEIR HERITAGE. PROFESSOR GUAN ZHAOYE, AN ARCHITECTURE INSTRUCTOR AT THE COUNTRY'S TOP SCHOOL, QINGHUA UNIVERSITY SAYS THERE ARE TWO SIDES TO FOREIGN PARTICIPATION IN THE REVIVAL OF SHANGHAI

"ON THE ONE SIDE, THEY BRING MODERN FASHION IN ARCHITECTURE; ON THE OTHER SIDE, HOWEVER, THEY RAISE THE EXPENSE." ADDS GUOXIN MA, WHO DESIGNED BEIJING'S NATIONAL OLYMPIC CENTER AND CAPITAL AIRPORT: "ARCHITECTURE IS A GLOBALIZED PROFESSION. FOREIGN ARCHITECTS WORK HERE BECAUSE IT IS THE LAST BIG MARKET IN THE WORLD. BOTH SIDES CAN LEARN FROM EACH OTHER."

DELL NOTES. "THIS IS A HISTORIC TIME. RIGHT NOW, THERE IS A LOT OF TRIAL AND ERROR. SHANGHAI IS SEARCHING FOR AN ARCHITECTURAL EXPRESSION."

THEN HE LOOKS OUT THE WINDOW, AT THE BUZZ OF THE WORLD'S FASTEST-GROWING CITY, AND ADDS, "I THINK THEY WILL FIND IT."

AUTO THEME PARK, SHANGHAI INTERNATIONAL AUTOMOBILE CITY,

ATELIER BRÜCKNER, 2007

NO 7565 BOYUAN ROAD, ANTING

FOLLOWING THE COMPANY'S MOTTO OF 'FORM FOLLOWS CONTENT', THE 2,400 SQUARE METRES EXHIBITION WAS DEVELOPED TO ADDRESS THE EVOLUTION OF AUTOMOBILE DESIGN - FROM INCEPTION TO PRESENT DAY EXPERIMENTS IN SHAPE, FUNCTION, AND PERFORMANCE.

THE PERMANENT EXHIBITION HAS BEEN ARRANGED TO MIMIC A TYPICAL URBAN SCENE: A STRONG GRID AND A 'STREET', COMPLETE WITH ROAD MARKINGS, DEFINE THE MAIN CIRCULATION SPACE AROUND THE MUSEUM.

WITH CHINESE MANUFACTURERS BANGING ON THE DOOR OF THE GLOBAL CAR MARKET, PERHAPS THE MUSEUM WILL BECOME A MAUSOLEUM OF SOON-TO-BE-DEFUNCT WESTERN BRANDS.





## NEW URBAN DISTRICT ANTING,

ALBERT SPEER, AS&P, 2004

SOUTH OF WUSONG RIVER, NORTH OF SHANGHAI-NANJING EXPRESS HIGHWAY

ANTING NEW TOWN IS THE FIRST STARTING TOWN AMONG THE CONSTRUCTION OF EXPERIMENTAL TOWNS IN SHANGHAI.

IT IS ALSO THE CORE RESIDENTIAL AREA OF SHANGHAI INTERNATIONAL AUTO CITY.

ANTING NEW TOWN IS THE MASTERPIECE WITH HARD EFFORTS OF PROF. ALBERT SPEER, GERMAN MASTER OF URBAN PLANNING, AND HIS COLLEAGUES. THE PLANNED OCCUPATION AREA IS 4.9 SQUARE KILOMETERS AND THE PLANNED POPULATION IS 50,000 TO 80,000. THE FIRST PHRASE OF NEW TOWN IS LOCATED IN THE SOUTH OF WUSONG RIVER, NORTH OF SHANGHAI-NANJING EXPRESS HIGHWAY. THE FIRST PHRASE'S OCCUPATION AREA IS ABOUT 2.5 SQUARE KILOMETERS. THE URBAN LAND USE AREA IS 1.8 SQUARE KILOMETERS. THE DEVELOPED TOTAL GROSS FLOOR AREA IS 1.06 MILLION SQUARE METERS. THE FLOOR AREA RATIO IS ONLY 0.59. THE GREEN SPACE PERCENTAGE REACHES 60%. THE WATER AREA REACHES 200 THOUSAND SQUARE METERS.

ABOUT 20 GERMAN DESIGN INSTITUTES AND OVER 100 GERMAN ARCHITECTS DID THE ORIGINAL ELEVATION DESIGN, WHICH GUARANTEED THE DIVERSITY OF CITY STYLES. FOCUSING ON THE CONCEPT OF TRANSPARENT ROOMS, THE RESIDENTIAL BUILDINGS PROVIDE GOOD NATURAL LIGHTING AND VENTILATION, PROVIDING THE MOST COMFORTABLE AND CONVENIENT RESIDENCE. NEW TOWN'S BUILDINGS STRESS THE SCENERY OF FACING THE RIVER/WATER. THE BUILDINGS ARE INTEGRATED WITH THE NATURE HARMONIOUSLY.

## LIANGZHU CULTURE MUSEUM, HANGZHOU

2003-08

MEILIZHOU ROAD 1, LIANGZHU, 30°22'46N 120°01'24E

DAVID CHIPPERFIELD ARCHITECTS

LOCAL ARCHITECT: ZTUDI THE ARCHITECTURAL DESIGN AND RESEARCH INSTITUTE ZHEJIANG,  
UNIVERSITY OF TECHNOLOGY

CLIENT: ZHEJIANG VANKE NARADA REAL ESTATE GROUP CO., LTD

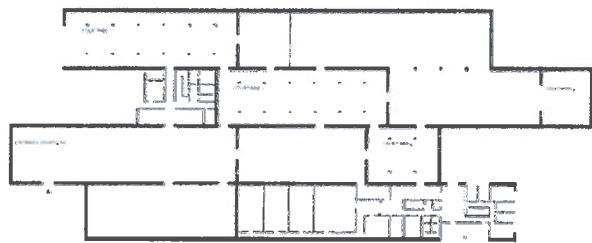
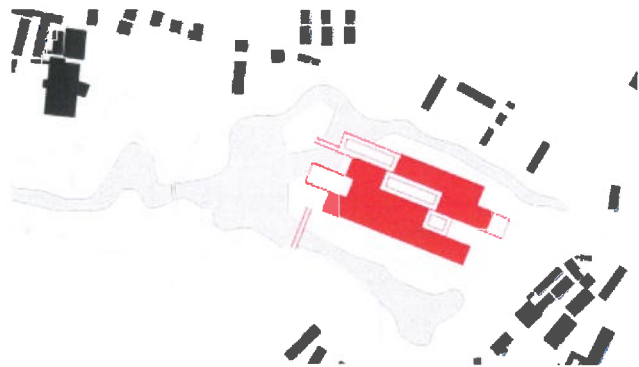
THE MUSEUM HOUSES A COLLECTION OF ARCHAEOLOGICAL FINDINGS FROM THE LIANGZHU CULTURE, ALSO KNOWN AS THE JADE CULTURE (C3000 BC). IT FORMS THE NORTHERN POINT OF THE 'LIANGZHU CULTURAL VILLAGE', A NEWLY CREATED PARK TOWN NEAR HANGZHOU. THE BUILDING IS SET ON A LAKE AND CONNECTED VIA BRIDGES TO THE PARK. THE SCULPTURAL QUALITY OF THE BUILDING ENSEMBLE REVEALS ITSELF GRADUALLY AS THE VISITOR APPROACHES THE MUSEUM THROUGH THE PARK LANDSCAPE.

THE MUSEUM IS COMPOSED OF FOUR BAR-FORMED VOLUMES MADE OF IRANIAN TRAVERTINE STONE, EQUAL IN 18M WIDTH BUT DIFFERING IN HEIGHT. EACH VOLUME CONTAINS AN INTERIOR COURTYARD. THESE LANDSCAPED SPACES SERVE AS A LINK BETWEEN THE EXHIBITION HALLS AND INVITE THE VISITOR TO LINGER AND RELAX. DESPITE THE

LINEARITY OF THE EXHIBITION HALLS, THEY ENABLE A VARIETY OF INDIVIDUAL TOUR ROUTES THROUGH THE MUSEUM. TO THE SOUTH OF THE MUSEUM IS AN ISLAND WITH AN EXHIBITION AREA, LINKED TO THE MAIN MUSEUM BUILDING VIA A BRIDGE. THE EDGE AREAS OF THE SURROUNDING LANDSCAPE, PLANTED WITH DENSE WOODS, ALLOW ONLY A FEW DIRECTED VIEWS INTO THE PARK.

THE ENTRANCE HALL CAN BE REACHED VIA A COURTYARD, THE CENTREPIECE OF WHICH IS A RECEPTION DESK OF IPE WOOD, LIT FROM ABOVE. THE MATERIAL CONCEPT CONSISTS OF SOLID MATERIALS THAT AGE WELL, IPE WOOD AND TRAVERTINE STONE, AND EXTENDS TO ALL PUBLIC AREAS OF THE MUSEUM.





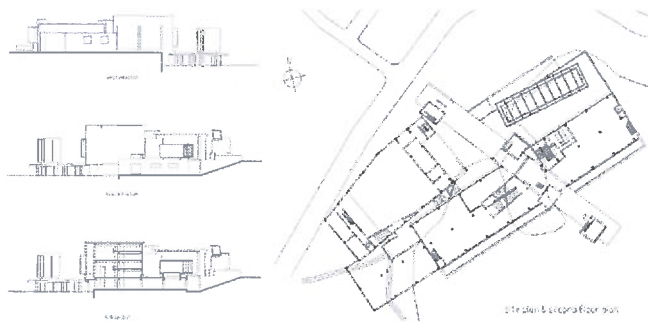
## SUZHOU UNIVERSITY, YUEXI WUXIAN LIBRARY OF WENZHENG COLLEGE

AMATEUR ARCHITECTURE STUDIO, 2000

WUYUE LU \ WUZHONG AVENUE

IN DESIGNING THE LIBRARY, MY PURPOSE WAS TO MAKE PEOPLE AWARE THAT THEY LIVE BETWEEN MOUNTAINS AND WATER, WHICH IS THE GARDEN STYLE OF SUZHOU. BACKED BY A MOUNTAIN FULL OF BAMBOO IN THE NORTH AND FACING A LAKE THAT USED TO BE A DISPOSED BRICKFIELD IN THE SOUTH, THE SLOPE SITE DESCENDS SOUTHWARD WITH A DIFFERENCE OF FOUR METER IN THE LEVEL.

ACCORDING TO THE PRINCIPLES OF GARDENING, BUILDINGS BETWEEN MOUNTAIN AND WATER SHOULD NOT BE PROMINENT. SO NEARLY HALF OF THE LIBRARY IS UNDERGROUND. THE THREE-STOREY BUILDING ACTUALLY SHOWS ONLY TWO-STOREY TO THE ENTRANCE-SIDE. THE RECTANGLE MAIN BODY IS FLOATING OVER THE WATER, FACING SOUTH, THE DOMINANT DIRECTION OF THE WINDS IN SUMMER. FROM NORTH TO SOUTH, AND ALSO FROM MOUNTAIN TO WATER, FOUR SEPARATE PAVILIONS ARE INSERTED INTO THE COMPLEX. IT IS THE SOUL OF THE TRADITIONAL CHINESE GARDEN TO CHANGE SCALE FROM ONE TO ANOTHER. FOR A LITERATI, THE SMALL HOUSES ARE MUCH MORE IMPORTANT. THE PAVILION-LIKE BUILDING IN THE WATER, - THE POETRY AND PHILOSOPHY READING ROOM OF THE LIBRARY -, IS FROM THE CHINESE LITERATI POINT OF VIEW, IN A POSITION WHERE MAN AND NATURE ARE BALANCED.





## NEW SUZHOU MUSEUM

I.M. PEI ARCHITECT WITH PEI PARTNERSHIP ARCHITECTS, 2006

IN THE MODERN ARCHITECTURAL FIELD, I. M. PEI EARNS A HIGH REPUTATION AND IS A WELL-KNOWN ARCHITECT. HE IS THE ONLY WORLD-CLASS CHINESE ARCHITECT AS WELL AS ONE OF THE MOST IMPORTANT ARCHITECTURAL ARTISTS IN THE 20TH CENTURY.

I.M. PEI WAS BORN IN GUANGZHOU ON APRIL 26, 1917. HIS ANCESTRY WAS A PROMINENT FAMILY IN SUZHOU. FOR A PERIOD OF TIME, I. M. PEI SPENT HIS CHILDHOOD ON HIS FAMILY'S PRIVATE GARDEN, THE LION FOREST GARDEN, IN SUZHOU. I. M. PEI SAID, "IT DID HAVE AN INFLUENCE ON MY WORK." SINCE 1930S, HE HAS DESIGNED MANY MUSEUMS, COLLEGES, COMMERCIAL CENTERS AND SKYSCRAPERS. OVER 70 YEARS' CAREER IN ARCHITECTURE, HIS INSPIRATION HAS CREATED MANY PUBLIC BUILDINGS IN CANADA, FRANCE, GERMANY, AUSTRALIA, JAPAN, SINGAPORE, IRAN AND TAIWAN. IN 1983, I. M. PEI WAS AWARDED THE PRITZKER ARCHITECTURE PRIZE. I. M. PEI PURSUES THE DREAM AND SURPASSES HIMSELF CONTINUOUSLY IN MAKING HIS BUILDINGS IMMORTAL. HE IS A TRUE OUTSTANDING ARCHITECT IN THE WORLD.

NEW MUSEUM DESIGNED BY I.M. PEI IS COMPLETED IN OCTOBER 2006, COVERING OVER 10,700 SQUARE METERS AND LOCATED AT THE CROSS OF DONGBEI STREET AND QIMEN ROAD. IT IS

DIVIDED INTO THREE SECTIONS. THE CENTER INCLUDES THE ENTRANCE, THE HALL AND THE MAIN GARDEN, THE WEST WING IS EXHIBITION AREA AND THE EAST WING BELONGS TO ADMINISTRATION OFFICES AND EDUCATION AREA. THE LAYOUT OF THREE AXES IS MATCHING THE STYLE OF PRINCE ZHONG'S MANSION. THE WHITEWASHED PLASTER WALL WITH DARK GRAY CLAY TILE IS THE CONSTRUCTION CHARACTERISTIC OF SUZHOU. THE NEW MUSEUM ADOPTS IT AS THE PRIMARY COLORS. INSTEAD OF USING TRADITIONAL CLAY TILES, THE ROOF IS MADE OF GRAY GRANITES WITH UNIFORMED COLORS. MODERN STEEL STRUCTURE IS APPLIED TO THE NEW MUSEUM TO REPLACE TRADITIONAL ROOF BEAM STRUCTURE. THE INTERIOR IS DECORATED WITH WOODEN FRAMES AND WHITE CEILING. IN ADDITION, METAL SUNSCREENS WITH WOODEN PANELS INSTEAD OF TRADITIONAL CARVED WINDOWS LATTICE ARE INTRODUCED TO MAKE THE NEW MUSEUM MORE SOPHISTICATED. UNDER THE DESIGN CONCEPT OF "CHINESE STYLE WITH INNOVATION, SUZHOU STYLE WITH CREATIVITY" AND THE IDEA OF "NOT TOO HIGH, NOT TOO LARGE AND NOT TOO ABRUPT", THROUGH BOLD AND MEANINGFUL SITE SELECTION AND HIGH-QUALITY CONSTRUCTION, THE NEW MUSEUM BECOMES A MODERN COMPREHENSIVE MUSEUM WITH HUMANISM CONNOTATION. IT NOT ONLY HAS THE CHARACTER OF SUZHOU STYLE GARDEN, BUT ALSO CONTAINS THE SIMPLE GEOMETRIC FORM OF MODERN ART AS WELL AS THE EXQUISITE STRUCTURAL LAYOUT WITH FULL

FUNCTION. THE CONSTRUCTION OF THE NEW MUSEUM MAKES GOOD USE OF SPACE RESOURCE TO ADVOCATE THE CULTURE, AND TO DISCLOSE THE ELEGANCE OF ARCHITECTURE AND TECHNICAL DEVELOPMENT. THE NEW MUSEUM IS ADJACENT TO CLASSICAL GARDENS SUCH AS THE HUMBLE ADMINISTRATOR'S GARDEN, ZHONG WANG FU AND THE LION FOREST GARDEN. BY ENRICHING EACH OTHER, THEY ALL BECOME A HISTORICAL AND CULTURAL GALLERY

NEW SUZHOU MUSEUM IS THE LAST DESIGN OF MR. I. M. PEI IN HIS CAREER. IT IS NOT ONLY A PUBLIC CONSTRUCTION SYMBOL IN SUZHOU, BUT ALSO AN INNOVATIVE MARK BRIDGING CHINESE ARCHITECTURAL CULTURE FROM THE TRADITION TO THE FUTURE. PROMPTING THE PROTECTION OF SUZHOU CULTURAL HERITAGE, THE NEW MUSEUM ALSO HAS TURNED A NEW PAGE FOR SUZHOU MUSEUM.



- 1 Hu Qiu Pagoda Treasures
- 2 Rui Guang Pagoda Treasures
- 3 Neolithic Pottery & Jades
- 4 Spring & Autumn Period Bronzes & Jades
- 5 Chaladon & Yue Ware
- 6 Zhang & Wang Tomb Relics
- 7 Ming Scholar's Study
- 8 Porcelain
- 9 Jades
- 10 Bamboo, Wood & Ivory Carvings
- 11 Scholar's Accoutrements
- 12 Scholar's Collectibles
- 13 Folk Figures
- 14 Textiles
- 15 Song Pavilion
- 16-18 Contemporary Art Galleries
- 19 Special Exhibition Galleries
- 20-21 Wu Paintings & Galleries



## SUQUAN YUAN, SUZHOU

TONG MING, TM STUDIO, 2007

711, SHIQUAN JIE, SUZHOU

SUQUAN YUAN IS A REDEVELOPMENT PROJECT WHICH WAS PLANNED TO TURN A HUGE PARKING SPACE PREVIOUSLY SERVED FOR A TOURISM COMPANY INTO SHOPPING AND RESORT AREAS. BASED ON THE IMPRESSIONS AND MEMORIES ON LOCAL TRADITIONAL ARCHITECTURE, THE ENTRANCE CLUB, WHICH IS SUPPOSED TO BE A COFFEESHOP, WAS DESIGNED AS A DARK-BRICK BOX INSERTED WITH A WOODEN BOX, WHOSE LONG WINDOWS COULD BE OPENED AND CLOSED ACCORDING TO THE INTERIOR USING CONDITIONS



十全街

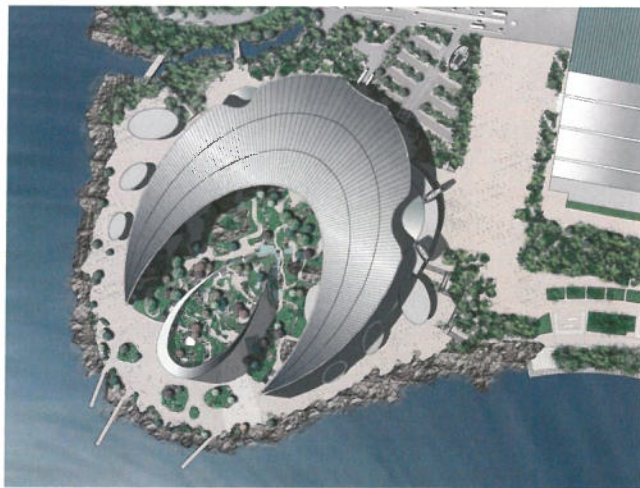


## SUZHOU SCIENCE AND CULTURAL ARTS CENTER, JINJI LAKE

ARCHITECT PAUL ANDREU (CONCEPT DESIGN)

LOCAL ARCH. CUI ZHONG FANG, EAST CHINA ARCH. DESIGN & RESEARCH INST.

DURING THE DAY THE FACADE CHANGES AS DAYLIGHT MOVES ACROSS IT. IN THE EVENING THE LIGHTING INCORPORATED WITHIN IT ENCAPSULATES THE BUILDING IN A COLORED SKIN.



## JINJI LAKE WATERFRONT, SUZHOU

MASTER PLANNER/LANDSCAPE ARCHITECT EDAW, 1998-

THE JINJI LAKE WATERFRONT DISTRICT IS THE CENTERPIECE OF THE SUZHOU INDUSTRIAL PARK (SIP), A "SPECIAL ECONOMIC ZONE" SURROUNDING JINJI LAKE THAT IS BEING DEVELOPED AS A LARGE-SCALE PLANNED COMMUNITY. FOR THE NEW COMMUNITY OF 600,000 RESIDENTS, JINJI LAKE WILL BE A VISUAL FOCUS AND PROVIDE AN IDENTITY AND ORGANIZING FRAMEWORK FOR THE SIP'S RECREATIONAL RESOURCES AND ITS ECONOMIC AND ENVIRONMENTAL SUSTAINABILITY.

IN 1994, THE CHINESE GOVERNMENT DESIGNATED THE 2,300-HECTARE (5,683 AC) AREA, FOUR KILOMETERS (2.5 MILES) EAST OF THE ANCIENT CITY OF SUZHOU (POPULATION 5 MILLION), AS ONE OF 14 SPECIAL ECONOMIC ZONES WHERE FOREIGN INVESTMENT IS ENCOURAGED. DEVELOPED AS A JOINT VENTURE BETWEEN THE GOVERNMENTS OF CHINA AND SINGAPORE, THE SIP IS PROJECTED TO GENERATE 360,000 NEW JOBS BY ITS FULL BUILDOUT IN 2020. AFTER ALMOST A DECADE OF FALSE STARTS AND NEGOTIATIONS AMONG THE TWO NATIONAL GOVERNMENTS AND THE CITY OF SUZHOU AND PROSPECTIVE PRIVATE PARTNERS, THE HONG KONG OFFICE OF LANDSCAPE ARCHITECT AND ENVIRONMENTAL PLANNER EDAW, LTD., WAS COMMISSIONED TO DESIGN THE NEW COMMUNITY'S INTERFACE WITH THE 740-HECTARE (1,829 AC) JINJI LAKE, THE MOST PROMINENT NATURAL

LANDSCAPE FEATURE IN THE SIP. DRAWING ON THE TWO FAMED IDENTITIES OF SUZHOU—ITS CANALS AND WALLED GARDENS—EDAW CONCEPTUALIZED THE DISTRICT AS EIGHT NEIGHBORHOODS WITH DIVERSE WATER AND LANDSCAPE EXPRESSIONS ENCIRCLING JINJI LAKE.

EACH NEIGHBORHOOD HAS ITS OWN IDENTITY. NEIGHBORHOODS ON THE WESTERN AND NORTHERN SHORES, CLOSER TO THE CITY OF SUZHOU, FEATURE BROAD PROMENADES THAT ATTRACT RESIDENTS AND WORKERS TO THE WATER'S EDGE. WATERFRONT PARKS ARE ADJACENT TO SHOPPING, ENTERTAINMENT, AND CULTURAL DESTINATIONS. THESE NEIGHBORHOODS HAVE NAMES LIKE CITYSIDE HARBOR, MARINA COVE, GRAND PROMENADE, AND ARTS AND ENTERTAINMENT VILLAGE. ON THE EASTERN AND SOUTHERN SHORES, FARTHER FROM SUZHOU, LIE LAKEFRONT DESTINATIONS FOR MORE PASSIVE RECREATION AND ENVIRONMENTAL EDUCATION; THESE NEIGHBORHOODS ARE POETICALLY NAMED REFLECTION POINT, DISCOVERED ISLAND, MIRROR'S CROSSING, AND REFLECTION GARDENS.

ALL THE NEIGHBORHOODS ARE CONNECTED BY A CONTINUOUS WALKWAY ALONG THE 14.5-KILOMETER (NINE MI) PERIMETER OF THE LAKE. A VARIETY OF HARD AND SOFT WATER EDGES, CREATED AND NATURAL WETLANDS, AND GREEN SPACES WORK TOGETHER TO CLEAN SURFACE WATER AND FILTER POLLUTANTS IN AGRICULTURAL AND STORMWATER RUNOFF. A TWO-KILOMETER-LONG (1.2 MI) VEHICULAR AND PEDESTRIAN BRIDGE



WUZHEN WATERTOWN, ZHEJIANG PROVINCE, 2001

THE BEAUTIFULLY PRESERVED AND RESTORED WATERTOWN OF WUZHEN IS TYPICAL OF CANAL TOWNS IN JIANGNAN, THE REGION SOUTH OF THE LOWER REACHES OF YANGTZE RIVER, AND IT HAS EARNED THE NATION'S HIGHEST TOURISM RATING.

THE ENTIRE AREA - WARM, HUMID, SUNNY AND RICH IN PRODUCE - IS A LAND OF PLENTY, KNOWN AS THE COUNTRY'S "LAND OF FISH, RICE AND SILK" FOR ITS FABLED FOODS AND INDUSTRIOUS SILKWORMS. THEIR COCOONS WERE TURNED INTO SILK THAT TRAVELED UP THE GRAND CANAL TO BEIJING AND CLOTHED CHINA'S RICHEST AND MOST NOBLE.

JUST ONE AND A HALF HOURS' DRIVE FROM SHANGHAI, WUZHEN IS A CHARMING LATTICEWORK OF WATERWAYS WITHIN THE CITY LIMITS OF TONGXIANG IN ZHEJIANG PROVINCE.

IT LIGHTS UP AT NIGHT, WITH RESTAURANTS, CLUBS, CAFES, TRADITIONAL INNS AND HOTELS WHERE YOU CAN RECOVER FROM A NIGHT OUT ON THE WATERTOWN. PERFORMANCES OF TRADITIONAL MUSIC, DANCE AND DEMONSTRATIONS OF FOLK ARTS ENLIVEN THE NIGHT.

THE 70-SQUARE-KILOMETER TOWN IS DIVIDED INTO FOUR SECTIONS BY WATERWAYS AND THE GRAND CANAL RUNS THROUGH IT.

WUZHEN IS THE ONLY ANCIENT WATERTOWN ON THE CANAL.

ITS EAST ZONE AND WEST ZONE HAVE BEEN RESTORED. THE EASTERN SECTOR WAS AMONG THE FIRST GROUP OF ATTRACTIONS AWARDED CHINA'S HIGHEST TOURISM RATING WHEN IT OPENED IN 2001.

THE CUISINE IS DELICATE AND RICH IN A VARIETY OF SUPERB FRESH VEGETABLES, FISH, CRUSTACEANS, CLAMS AND OTHER WATER DWELLERS. SEVEN THOUSAND YEARS AGO IN THE NEW STONE AGE, PEOPLE WERE LIVING AROUND WHAT IS NOW THE PROTECTED TANJIWAN ARCHEOLOGICAL SITE. THE TOWN WAS ESTABLISHED IN 872 AD. ITS LOCATION ON CHINA'S ARTERIAL GRAND CANAL, THE WATERWAY LINKING BEIJING AND HANGZHOU, CAPITAL CITY OF ZHEJIANG PROVINCE, HAS CONTRIBUTED TO ITS SPLENDID CULTURE AND FOR MORE THAN 1,000 YEARS PEOPLE HAVE MAINTAINED THEIR TRADITIONAL WAY OF LIFE.

THE TRADITIONAL STONE ARCHITECTURE IS WELL PRESERVED AND CAN BE SEEN ON BOTH SIDES OF A DENSE NETWORK OF CANALS WITH MANY BRIDGES. FOR CENTURIES PEOPLE HAVE BUILT HOUSES ALONG THE WATERWAYS AND ESTABLISHED MARKETS NEAR UNIQUE ARCHED BRIDGES. STREETS ARE STILL PAVED IN FLAGSTONE. THERE ARE IMPOSING STONE DWELLINGS WITH SPACIOUS COURTYARDS AND VERANDAS ON THE CANALS. THE SCENE RETAINS MUCH OF THE ORIGINAL "ECOLOGY" OF MAN IN HARMONY WITH NATURE.

THE TOWN'S MAJOR TOURIST ATTRACTIONS ARE THE EAST

ZONE AND THE WEST ZONE. RECONSTRUCTION OF THE EAST ZONE BEGAN IN 1999 AND THE AREA OPENED TO THE PUBLIC IN 2001. IT FEATURES MANY EXAMPLES OF FOLK CULTURE, INCLUDING SHADOW PLAY AND THE HUNDRED BEDS MUSEUM DISPLAYING BEDS AND SLEEPING CHAMBERS TYPICAL OF THE JIANGNAN AREA. RESIDENTS STILL LIVE PEACEFULLY IN THEIR RESTORED HOUSES.

THE WEST ZONE IS COMPRISED OF 12 LITTLE ISLES, CONNECTED BY 72 STONE BRIDGES OF DIFFERENT STYLES. A BOAT IS NECESSARY FOR SIGHTSEEING.

AFTER THE RESTORED EAST ZONE BECAME POPULAR, RECONSTRUCTION AND PRESERVATION OF THE WEST ZONE BEGAN IN 2003, COSTING ABOUT 1 BILLION YUAN (US\$146.6 MILLION). TOURISTS CAN NOT ONLY ENJOY FOLK CULTURE BUT ALSO SPEND THE NIGHT IN TRADITIONAL RESTORED INNS, OR MODERN HOTELS, SOME VERY LUXURIOUS.

ACTUALLY, THE BEST TIME TO VISIT THE WEST ZONE IS AT NIGHT. THERE ARE STRINGS OF COLORFUL LIGHTS AND LANTERNS EVERYWHERE, REFLECTED IN THE CANALS. THERE ARE PLENTY OF RESTAURANTS, CAFES, BARS AND CLUBS, AS WELL AS ACCOMMODATION TO SUIT EVERY BUDGET. BECAUSE OF THE MULTIPLE PLACES TO SPEND THE NIGHT, WUZHEN IS CONSIDERED THE "LAST RESTING-ON-WATER TOWN IN CHINA."



## NINETREE VILLAGE, HANGZHOU

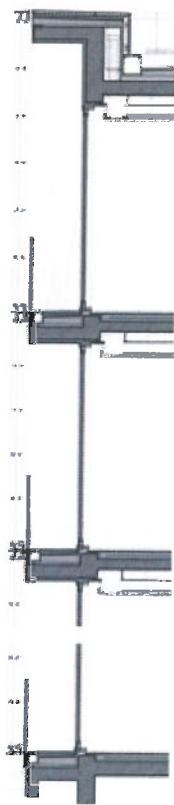
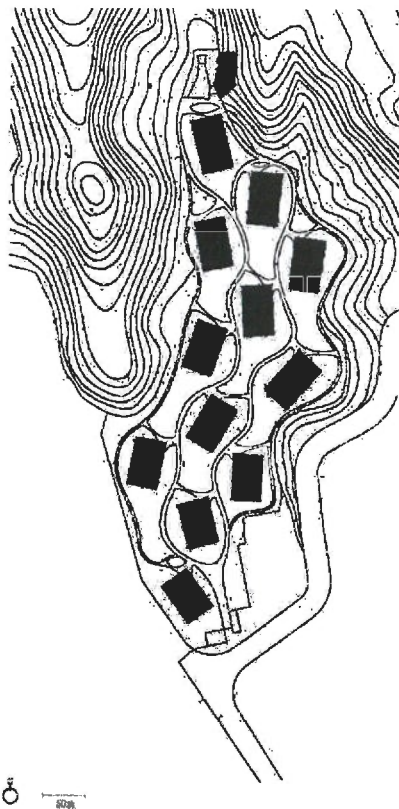
DAVID CHIPPERFIELD ARCHITECTS, 2004 - 2008

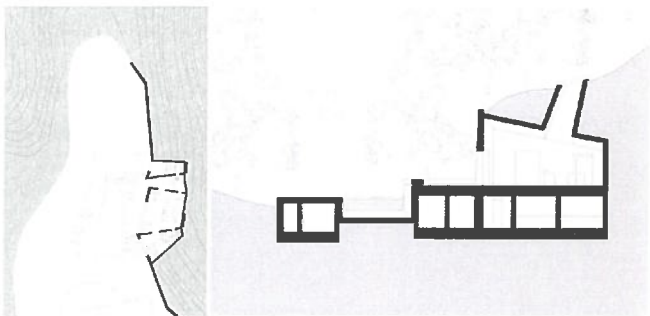
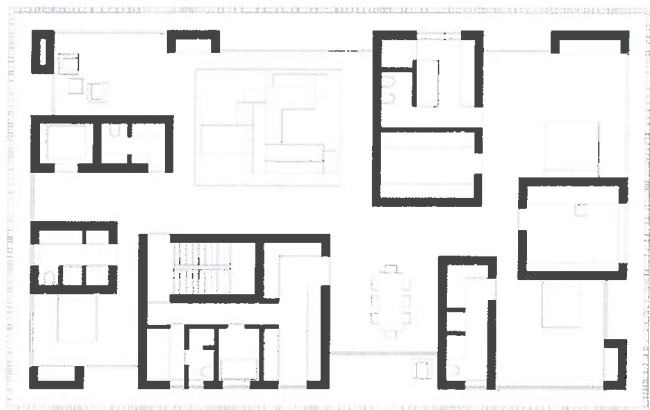
WUYUN ZHONG LU, HANGZHOU

CLIENT: JOYON REAL ESTATE INVESTMENT CO., LTD

A SMALL VALLEY, BORDERED BY A DENSE BAMBOO FOREST, FORMS THE SITE FOR THIS LUXURY HOUSING DEVELOPMENT, SITUATED NEAR THE QIANG TANG RIVER IN HANGZHOU, SOUTH-EASTERN CHINA.

TWELVE INDIVIDUAL VOLUMES ARE ARRANGED IN A CHESSBOARD PATTERN TO CREATE THE MAXIMUM AMOUNT OF OPEN SPACE FOR EACH BUILDING. THE BUILDINGS ADAPT TO THE TOPOGRAPHY, CREATING A FLOWING LANDSCAPE THROUGH A SLIGHT TURNING OF THE BLOCKS. ALL BUILDINGS ARE LINKED TO AN UNDERGROUND CAR PARK, ENABLING THE SITE TO BE FREE FROM VEHICLES ABOVE GROUND. THERE ARE SIX TYPES OF BUILDING DIFFERING IN SIZE AND FLOOR PLAN DEPENDING ON THE LOCATION, VIEW AND LIGHT CONDITIONS. EACH BUILDING CONTAIN FIVE GENEROUSLY PROPORTIONED APARTMENTS WITH APPROXIMATELY 400 SQUARE METERS. THE FLOOR PLAN CONCEPT CREATES A FLOWING INTERIOR SPACE DEFINED BY SOLID ELEMENTS WHICH ACCOMMODATE AUXILIARY FUNCTIONS. THE SELECTION OF MATERIALS FOR THE LIVING AND SLEEPING AREAS PROVIDES AN ELEGANT, CALM ATMOSPHERE, WHILE THE ENCLOSED ELEMENTS ARE ENVISAGED AS CABINETS USING PRECIOUS TRADITIONAL MATERIALS.





## BAILUJUN RESIDENTIAL DISTRICT LIANGZHU CULTURAL VILLAGE

DAVID CHIPPERFIELD ARCHITECTS

LIANG SHANGXIAN LU, LIANGZHU

CLIENT:ZHEJIANG VANKE NARADA REAL ESTATE GROUP CO.LTD

BAILUJUN IS A RESIDENTIAL DISTRICT OF A NEW TOWN, LIANGZHU CULTURAL VILLAGE, LOCATED TWO HOURS DRIVE FROM SHANGHAI. THE DISTRICT IS SITUATED ON A PLAIN BETWEEN A RANGE OF HILLS TO THE WEST AND A RIVER TO THE EAST. THE URBAN MOTIF OF THE DESIGN HAS BEEN DEVELOPED FROM CHINA'S PREVAILING RESIDENTIAL STRUCTURES OF NORTH-SOUTH ORIENTED HOUSING ROWS AND THE RURAL TRADITION OF ARCHITECTURE PLACED ON STONE BASES. FOURTEEN ISLANDS OF RESIDENTIAL BLOCKS ARE LOCATED ON THE PLAIN BETWEEN THE ROAD AND THE RIVERBANK.

BY TURNING THE RESIDENTIAL BLOCKS SLIGHTLY FROM ONE ANOTHER, FLOWING PUBLIC SPACES ARE CREATED, THUS INTEGRATING THE LANDSCAPE INTO THE DISTRICT. EACH INDIVIDUAL BLOCK INCORPORATES EIGHT 3- TO 5-STORY APARTMENT BUILDINGS, FORMING A COHERENT COMPLEX PLACED ON A COMMON BASE AND CREATING STRUCTURED AND CLEARLY LEGIBLE NEIGHBOURHOODS. EACH BLOCK

CONTAINS APPROXIMATELY 60 APARTMENTS. THE STONE BASE, WHICH ACCOMMODATES A COMMON GARAGE AND FORMS A SECOND, PRIVATE GARDEN LEVEL, IS INTEGRATED INTO THE LANDSCAPE. THE BUILDINGS PLACED ON THIS BASE FORM A CENTRAL COURTYARD, PROVIDING THE APARTMENTS WITH AN ATTRACTIVE VIEW INTO THE LEAFY GARDEN AND REINFORCING THEIR RELATIONSHIP WITH NATURE.

THE HEIGHT OF THE BUILDINGS AND THEIR POSITION ON THE BASE VARY. WIDE OPEN-AIR STAIRCASES CUT INTO THE BASE PROVIDE THE MAIN ACCESS AND INTRODUCE A DEGREE OF PERMEABILITY TO THE BLOCK. ALL ROOMS IN THE APARTMENTS HAVE STOREY-HIGH DOORS AND FRENCH WINDOWS, THUS CREATING FLOWING SPACES WITHIN THE APARTMENTS THEMSELVES AND BETWEEN THE INTERIOR AND EXTERIOR.



C TYPE PLAN  
3,800.00㎡ (PLAN) 4,817.00㎡ (TOTAL)

## CHINA ART ACADEMY, NEW CAMPUS OF XIANGSHAN SCHOOL, HANGZHOU

WANG SHU, AMATEUR ARCHITECTURE STUDIO, 2004

HANGFU LU / MEIJUAN NAN LU, ZHUANTANG TOWN, HANGZHOU CITY

ESTABLISHED IN 1928, THE CHINA ACADEMY OF ART IS THE FIRST COMPREHENSIVE ART ACADEMY IN CHINA COMMITTED TO INTEGRATING EASTERN AND WESTERN ART IN ITS CURRICULUM, WHILE CREATING CONTEMPORARY ART ACCORDING TO THE PRINCIPLES OF CHINESE CULTURE. THE NEW XIANGSHAN CAMPUS, LOCATED IN THE OUTSKIRTS OF HANGZHOU, MARKS ANOTHER CHAPTER IN THE DEVELOPMENT OF THE SCHOOL TOWARDS A 21ST-CENTURY EDUCATIONAL MODEL.

CONTRARY TO THE NORM OF SITING NEW CAMPUS BUILDINGS WITHIN UNIVERSITY TOWNS BUILT BY THE STATE, THE ACADEMY DECIDED TO LOCATE THIS NEW CAMPUS ON THE EASTERN EDGE OF THE SOUTHERN RIDGES OF HANGZHOU. THIS WAS DONE DESPITE THE FACT THAT THE EXISTING INFRASTRUCTURE OF THIS LOCATION MAY NOT BE ADEQUATE, REINFORCING THE CHINESE BELIEF AND TRADITION THAT THE ENVIRONMENT IS MORE IMPORTANT THAN THE BUILDING ITSELF.

DESIGNED BY WANG SHU AND LU WEN-YU, THE NEW CAMPUS IS BUILT AROUND THE 50M-HIGH KNOLL XIANGSHAN, AND IS CIRCUMNAVIGATED BY TWO STREAMS ORIGINATING FROM A RIVER TO THE WEST OF XIANGSHAN WHICH CONVERGE IN THE EASTERN END OF THE KNOLL. PHASE I OF THE CAMPUS IS LOCATED TOWARDS THE NORTH OF THE KNOLL WHEREAS PHASE II IS LOCATED

TOWARDS THE SOUTH. XIANGSHAN IS, THEREFORE, THE ALL-IMPORTANT VISUAL FOCAL POINT FOR THE TWO GROUPS OF BUILDINGS.

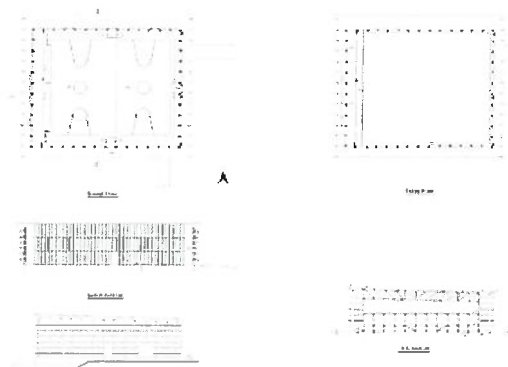
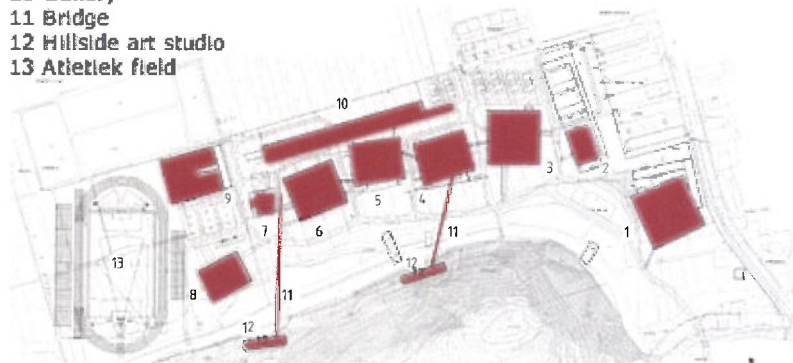
BEING CLOSER TO THE UNDULATING LANDFORM OF XIANGSHAN, THE ARCHITECTURAL MASSING BLOCKS OF PHASE I ARE MORE GEOMETRIC AND CONTROLLED. A SELF-CONTAINED ARCHITECTURAL OPERATING SYSTEM IS EMPLOYED HERE TO CREATE RECTILINEAR BLOCKS ENCLOSING INTIMATE COURTYARDS OF GREENERY, ALL ORIENTED TOWARDS XIANGSHAN - A LANDFORM OF RESPIRE AND TRANQUILITY. THE BLOCKS ARE RENDERED IN AN INTERPLAY OF SMOOTH, WHITE-PAINTED PLASTER WALL AND ROUGH CONCRETE TEXTURE WALL IN GREY, WITH A FENESTRATION OF DOORS AND WINDOWS IN FULL-HEIGHT TINTED GLASS. THIS SIMPLE BLOCK IS THEN TOPPED WITH A DARK GREY TRADITIONAL CLAY TILE ROOF. THE CLEAN LINE AND SHARP EDGE OF THE BLOCK IS FURTHER ENRICHED BY A SERIES OF SUN-SHADING DEVICES IN THE FORM OF CANTILEVERED STEEL-FRAMED STRUCTURES WITH CLAY ROOF TILES AND BAMBOO UNDERLAY. THE MATERIALITY OF THE ARCHITECTURE IS GIVEN ANOTHER LAYER OF RICHNESS, AS SOME FAÇADES OF THE TEACHING BLOCKS ARE CLADDED ENTIRELY IN TIMBER. THE RESULT IS A COHERENT, OVERALL WHOLE WITH EACH INDIVIDUAL UNIT HAVING DISTINCTIVE FEATURES. WHEN EXAMINED MORE CLOSELY, THE ARCHITECTURE DEMONSTRATES CLOSE AFFILIATION WITH FOLK BUILDINGS AND THEIR CONSTRUCTION METHODS, AND HAS ITS ORIGINS IN THE PHENOMENON OF EVERYDAY LIFE. THE ROUGH TEXTURED WALL IS FORMED BY SCRUBBING THE WET CEMENT SCREED, CREATING AN INTERESTING 'SPIKY' TEXTURE, TO WHICH CREEPERS CAN ALSO CLING. THE HANDRAIL IS A PAINTED STEEL FRAME WITH AN IN-FILL OF 'WEAVED' TIMBER STRIPS. THE TRADITIONAL CLAY ROOF TILES LIE UPON CONTEMPORARY STEEL FRAMES. TIME AND AGAIN, ONE IS CONFRONTED WITH THE RAWNESS AND POWER OF 'FOLK' ARCHITECTURE, SUBTLY PLAYED UP IN A CONTEMPORARY WAY.

THE ARCHITECTURE OF PHASE II, BEING FURTHER AWAY FROM XIANGSHAN, EXHIBITS A DIFFERENT



CHINA ART ACADEMY, NEW CAMPUS OF XIANGSHAN SCHOOL,  
HANGZHOU

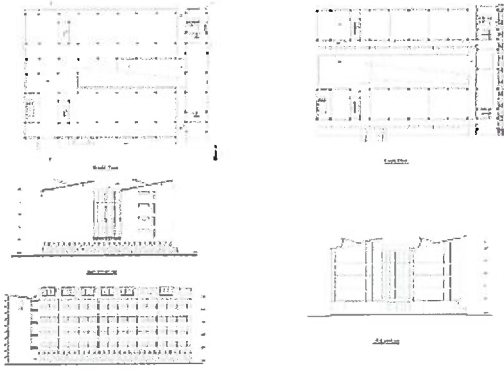
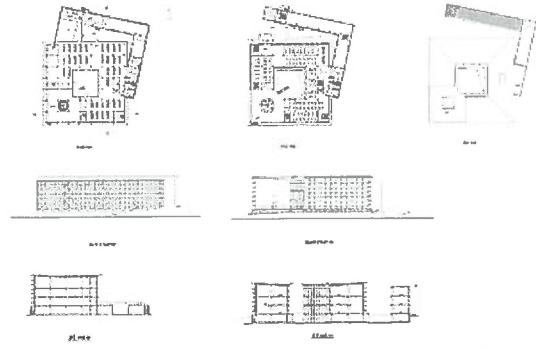
1. Library
2. 3. 4. 5. 6. 9. Academic and workshop building
7. Management office and art studio tower
8. Small stadium
- 10 Gallery
- 11 Bridge
- 12 Hillside art studio
- 13 Atletiek field



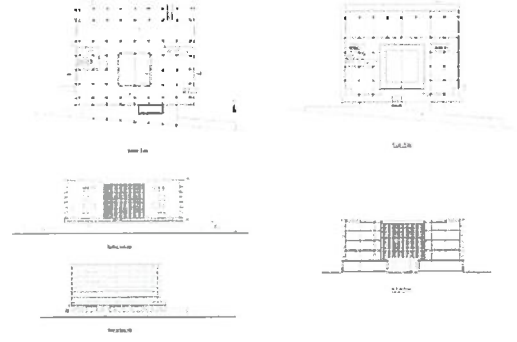
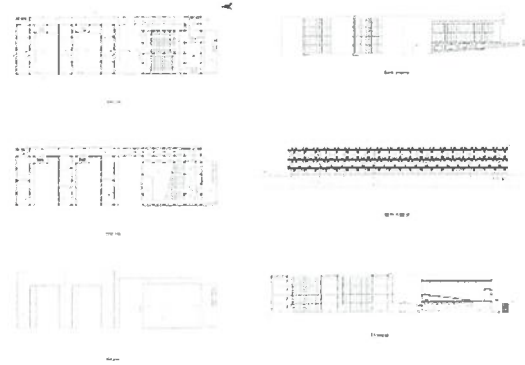
8. STADIUM

1. LIBRARY

9. ACADEMIC AND WORKSHOP BUILDING



2. ACADEMIC AND WORKSHOP BUILDING



4. ACADEMIC AND WORKSHOP BUILDING

## CHINA ART ACADEMY, NEW CAMPUS OF XIANGSHAN SCHOOL, HANGZHOU

CHARACTER FROM THAT OF PHASE I. THE ORDERLINESS OF PHASE I DISAPPEARS, IN ITS PLACE IS A SITE LAYOUT WHICH IS LOOSER AND MORE RELAXED. THE INTENSITY IS NO LONGER FOUND BETWEEN ARCHITECTURE AND XIANGSHAN, BUT BETWEEN THE VARIOUS TYPES OF ARCHITECTURE, WHICH GLIDES AND SLIDES AMONGST THEM, CREATING A COMPOSITION THAT SEEKS TO MIMIC THE COMPLEXITY OF THE LAND. THE BOUNDARY BETWEEN ARCHITECTURE AND LANDFORM IS BLURRED. HERE, ARCHITECTURE ITSELF BECOMES THE LANDSCAPE; INDIVIDUAL PARTS ARE NO LONGER RESTRICTED TO THE WHOLE AND THEIR INTER-RELATIONSHIP IS MADE MORE INTERESTING, OFTEN WITH UNEXPECTED TWISTS AT THE TURN OF A CORNER. THERE ARE BLOCKS OF PURE OFF-FORM CONCRETE WALLS WITH IRREGULAR CUT-OUT OPENINGS, WHICH DRAW ATTENTION TO THE MATERIALITY OF THE ARCHITECTURE AND THE UNUSUAL FENESTRATIONS. THERE ARE ALSO THE SIMPLE WHITEWASHED PLASTER BLOCKS WITH THEIR RECTILINEAR WINDOWS AND 'FLYING' CORRIDORS OF 'WEAVED' TIMBER STRIPS IN STEEL FRAMES, CREATING A RHYTHM THAT ADDS EXCITEMENT TO THE SIMPLE FORM. THE ENTIRE LANDSCAPE TEXTURE EXHIBITS A CONTINUATION OF THE ORIGINAL NOTION OF THE FARMLAND, WITH A HIGH SENSE OF CULTURAL SELF-CONSCIOUSNESS AND HOMAGE TO FARMING CIVILISATION. THIS IS FURTHER MANIFESTED IN AN ARCHITECTURE COMPOSITE WALL COMPRISED OF A COLLECTION OF RECYCLED OLD BRICKS AND ROOF TILES OF 20 DIFFERENT DIMENSIONS.

THE DESIGN OF THE XIANGSHAN CAMPUS CAN BE LIKENED TO A POEM; A LITERATI DIALOGUE WITH MOUNTAIN AND WATER (SHANSHUI) WHERE THE ARCHITECTURE SOMETIMES ASSUMES THE CHARACTERISTICS OF THE LANDSCAPE ITSELF. PHASE I AND PHASE II CAN BE COMPARED TO THE

DIFFERENT STYLES OF CHINESE CALLIGRAPHY. PHASE I IS MORE AKIN TO KAI SHU (OR REGULAR SCRIPT), WITH ITS ORDERED GEOMETRIC FORM AND COURTYARDS, WHEREAS PHASE II IS LIKE CAO SHU (OR CURSIVE HAND, WHERE CHARACTERS WERE EXECUTED SWIFTLY AND WITH STROKES FLOWING TOGETHER), WHERE EACH ELEMENT HAS ITS OWN DISTINCT FORM AND EXPRESSION; AND YET WHEN READ TOGETHER THEY FORM AN INTEGRAL AND COHERENT WHOLE WHICH MIMICS THE LANDSCAPE OF THE MOUNTAIN ON THE HORIZON. HERE, THE LANDSCAPE ACTS AS THE BLANK CANVAS ON WHICH THE CALLIGRAPHIC STROKES ARE EXECUTED - THE CANVAS PROVIDING NECESSARY CLUES AS TO WHERE THE STROKES SHOULD BE INKED, AND WHERE IT SHOULD BE LEFT EMPTY.

THE DESIGN OF THE XIANGSHAN CAMPUS IS NOT A SIMPLE RETURN TO THE BASICS, BUT AN AMALGAMATION UTILISING THE REMAINS OF THE FARMING TRADITION INTEGRATED WITH INDUSTRIAL METHODOLOGY, THINKING AND CONSTRUCTION METHOD. THE UNADORNED INDUSTRIAL CONCRETE WALLS AND ROOF, EMBELLISHED WITH AGRICULTURAL FARMING CLAY TILE, ARE COMPLETED WITH HUGE CEDAR WOOD-FRAMED DOORS AND ORDINARY IRON DOOR LATCHES. EVERYTHING IS SO SIMPLE AND HONEST, AND YET EXUDES A POWER OF RAWNESS THAT IS UNRIVALLED BY MUCH CONTEMPORARY ARCHITECTURE USING MODERN MATERIALS. IT IS A WITTY PLAY STAGED BY THE ARCHITECT INVOLVING EXPERIMENTATION WITH VARIOUS INDIGENOUS INGREDIENTS WITH ALLUSION TO TRADITIONAL SPATIAL MODELS, WHICH HAS INJECTED REGIONAL SPIRIT INTO CONTEMPORARY ARCHITECTURE. IT IS THE CHINESE VERSION OF WESTERN IDEALISM AND THE EUROPEAN MODEL OF EASTERN ROMANTICISM. THIS REINVENTION OF AN INDUSTRIAL HERITAGE AND RESPECT FOR LOCAL FARMING TRADITIONS HAS RESULTED IN SOMETHING THAT IS OF A TIGHT FIT TO THE SITE AND CULTURE, YET WHICH EVOKES A SENSE OF HISTORY AND OF FORWARDNESS AT THE SAME TIME. THIS IS A LANDMARK ATTEMPT THAT WILL GO DOWN IN THE DOCUMENTS OF ARCHITECTURE FOR ITS JOY, WIT AND COURAGE, FOR POSTERITY AS WELL AS FOR TODAY.

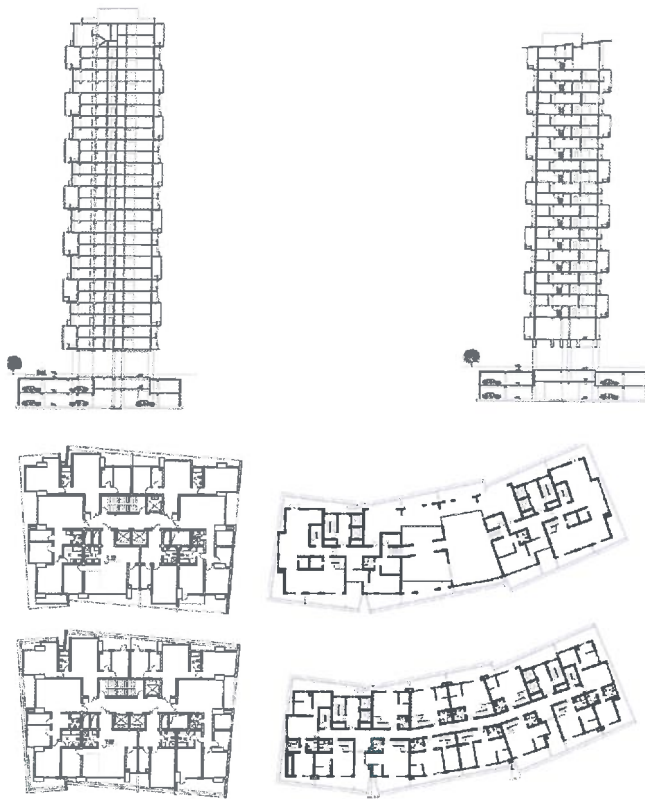


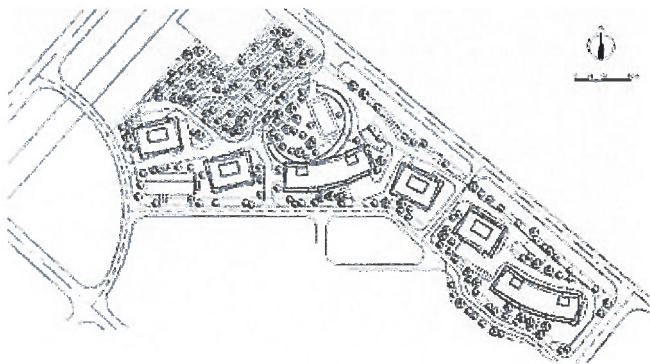
VERTICAL COURTYARD APARTMENT, HANGZHOU, 2006  
(QIANJIANG SHIDAI)

WANG SHU, "AMATEUR" ARCHITECTURE STUDIO

QINGJIANG LU \ FUCHUN LU (entrance of the city from the airport)

THIS GROUP OF BUILDINGS IS LOCATED AT THE ENTRANCE OF THE CITY FROM THE AIRPORT. THERE ARE SIX NEARLY ONE HUNDRED METER HIGH BUILDINGS, FOR EIGHT HUNDRED RESIDENTS. EACH SECOND FLOOR THERE IS A DOUBLE HIGH "COURTYARD" IN THE SKY, CONCEPTUALLY REMINDING THE FOLDING OF A BAMBOO MAT. THE ELEVATION OF THE TOWERS LOOKS AS IF IT WAS A VERTICAL / HORIZONTAL TURN OF A TRADITIONAL TOWN IN SOUTH CHINA. EVERY RESIDENT, NO MATTER ON WHICH HEIGHT WILL HAVE THE CHANCE TO ENJOY A COURTYARD OF HIS OWN AND WILL HAVE THE ILLUSION OF LIVING ON THE SECOND FLOOR. I INSIST THAT IF THE EXPERIMENTAL ARCHITECTURE IN CHINA IS NOT PRACTICED IN THE MOST MASSIVE ARCHITECTURAL ACTIVITY, NAMELY LARGE COLLECTIVE HOUSINGS, THE RESULT WILL BE NARCISSIST AND PALE.





## WORLD EXPO 2010 SHANGHAI CHINA

DATE MAY 1ST, 2010 TO OCTOBER 31ST

LOCATION NANPU BRIDGE - LUPU BRIDGE REGION ALONG BOTH SIDES OF THE HUANGPU RIVER

### THEME BETTER CITY, BETTER LIFE

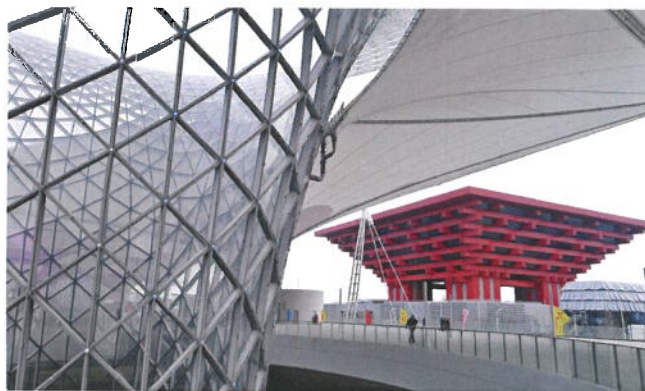
SUB-THEMES BLENDING OF  
DIVERSE CULTURES IN THE  
CITY,  
ECONOMIC PROSPERITY IN  
THE CITY,  
INNOVATION OF SCIENCE  
AND TECHNOLOGY IN THE  
CITY,  
REMODELING OF COMMUNI-  
TIES IN THE CITY,  
RURAL-URBAN INTERACTION

### GOAL

TO ATTRACT THE PARTICI-  
PATION OF 200 COUNTRIES  
AND INTERNATIONAL OR-  
GANIZATIONS, 70 MILLION  
VISITORS.

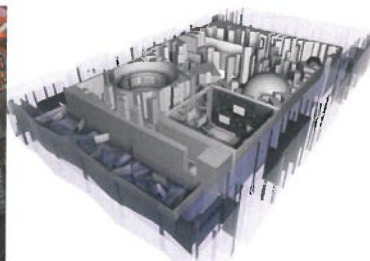


CHINA PAVILION, ARCHITECT: HE JINGTANG

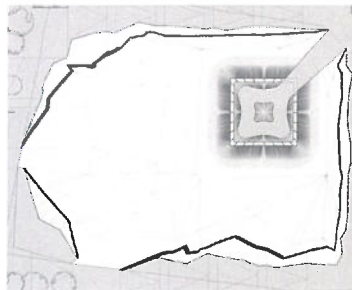




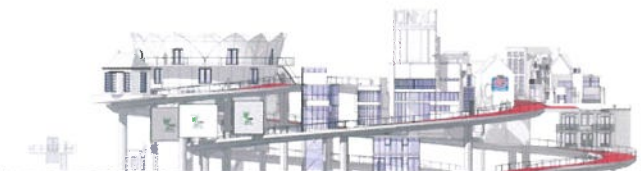
DUTCH PAVILION, DESIGN JOHN KÖRMELING



URBANIAN PAVILION, ARCH. KOSSMANN DE JONG



BRITISH PAVILION, HEATHERWICK STUDIO





MACAU PAVILION

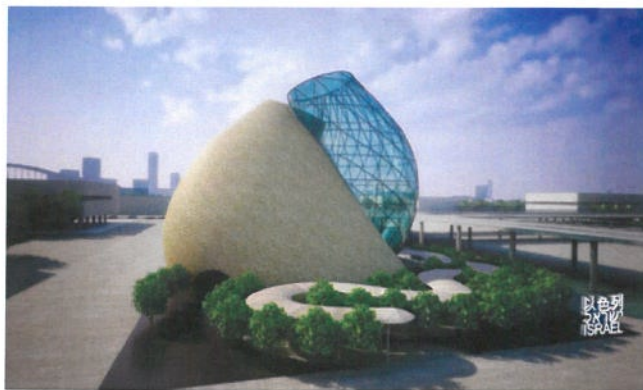
SPAIN PAVILION, BENEDETTA TAGLIABUE, DESIGNER



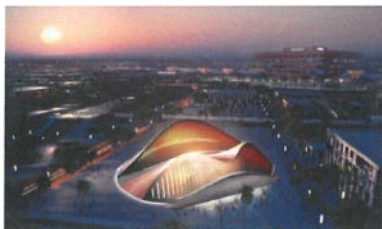
DANISH PAVILION, ARCH BIG



ISRAEL PAVILION, HAIM Z. DOTAN, CHIEF DESIGNER



UAE PAVILION, ARCH: FOSTER



LUXEMBOURG PAVILION,

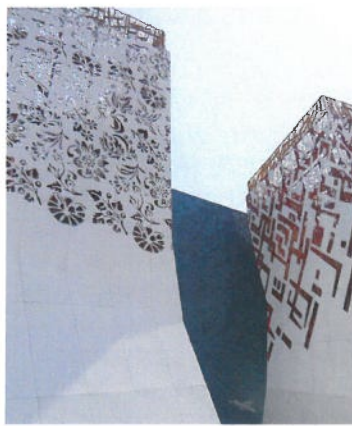
ARCH FRANCOIS VALENTIN

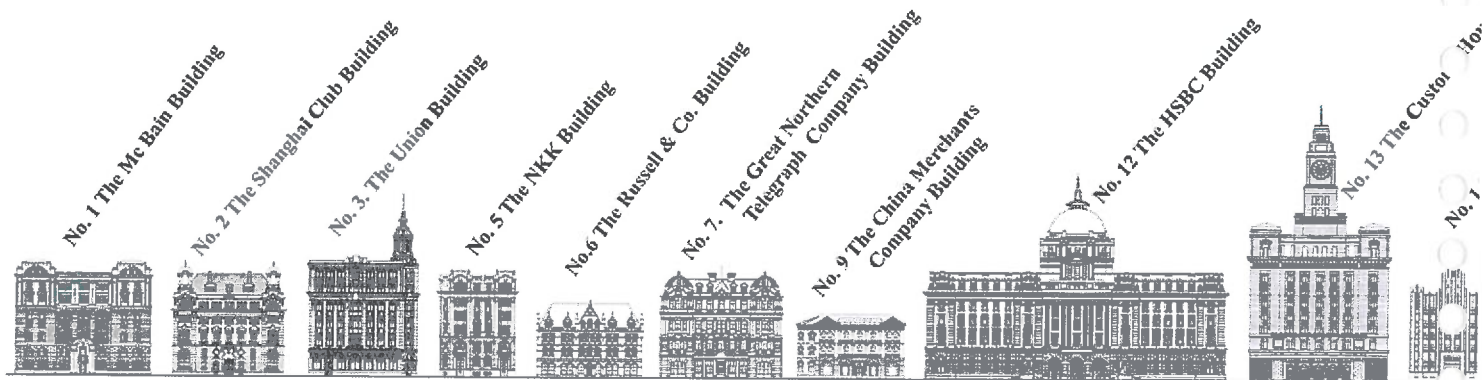


KOREAN PAVILION, ARCHITECT MASS STUDIES



RUSSIA PAVILION





THE SHANGHAI BUND HAS DOZENS OF HISTORICAL BUILDINGS, LINING THE HUANGPU RIVER, THAT ONCE HOUSED NUMEROUS BANKS AND TRADING HOUSES FROM THE UNITED KINGDOM, FRANCE, THE UNITED STATES, ITALY, RUSSIA, GERMANY, JAPAN, THE NETHERLANDS AND BELGIUM, AS WELL AS THE CONSULATES OF RUSSIA AND BRITAIN, A NEWSPAPER, THE SHANGHAI CLUB AND THE MASONIC CLUB. THE BUND LIES NORTH OF THE OLD, WALLED CITY OF SHANGHAI. THIS WAS INITIALLY A BRITISH SETTLEMENT; LATER THE BRITISH AND AMERICAN SETTLEMENTS WERE COMBINED IN THE INTERNATIONAL SETTLEMENT. A BUILDING

BOOM AT THE END OF 19TH CENTURY AND BEGINNING OF 20TH CENTURY LED TO THE BUND BECOMING A MAJOR FINANCIAL HUB OF EAST ASIA. THE FORMER FRENCH BUND, EAST OF THE WALLED CITY WAS FORMERLY MORE A WORKING HARBOURSIDE.

BY THE 1940S THE BUND HOUSED THE HEADQUARTERS OF MANY, IF NOT MOST, OF THE MAJOR FINANCIAL INSTITUTIONS OPERATING IN CHINA, INCLUDING THE "BIG FOUR" NATIONAL BANKS IN THE REPUBLIC OF CHINA ERA. HOWEVER, WITH THE COMMUNIST VICTORY IN THE CHINESE CIVIL WAR, MANY OF THE FINANCIAL INSTITUTIONS WERE



MOVED OUT GRADUALLY IN THE 1950S, AND THE HOTELS AND CLUBS CLOSED OR CONVERTED TO OTHER USES. THE STATUES OF COLONIAL FIGURES AND FOREIGN WORTHIES WHICH HAD DOTTED THE RIVERSIDE WERE ALSO REMOVED. IN THE LATE 1970S AND EARLY 1980S, WITH THE THAWING OF ECONOMIC POLICY IN THE PEOPLE'S REPUBLIC OF CHINA, BUILDINGS ON THE BUND WERE GRADUALLY RETURNED TO THEIR FORMER USES. GOVERNMENT INSTITUTIONS WERE MOVED OUT IN FAVOUR OF FINANCIAL INSTITUTIONS, WHILE HOTELS RESUMED TRADING AS SUCH. ALSO DURING THIS PERIOD, A SERIES OF FLOODS CAUSED BY TYPHOONS

MOTIVATED THE MUNICIPAL GOVERNMENT TO CONSTRUCT A TALL LEVEE ALONG THE RIVERFRONT, WITH THE RESULT THAT THE EMBANKMENT NOW STANDS SOME 10 METRES HIGHER THAN STREET LEVEL. THIS HAS DRAMATICALLY CHANGED THE STREETScape OF THE BUND. IN THE 1990S, ZHONGSHAN ROAD (NAMED AFTER SUN YAT-SEN), THE ROAD ON WHICH THE BUND IS CENTRED, WAS WIDENED TO TEN LANES. AS A RESULT, MOST OF THE PARKLAND WHICH HAD EXISTED ALONG THE ROAD DISAPPEARED. ALSO IN THIS PERIOD, THE FERRY WHARVES CONNECTING THE BUND AND PUDONG, WHICH HAD SERVED THE AREA'S ORIGINAL

## YU YUAN GARDEN &amp; OLD TEAHOUSE

YU YUAN IS A FAMOUS 16TH CENTURY MING PERIOD ANCIENT GARDEN LOCATED IN THE CHINESE QUARTER OF THE OLD CITY, SOUTH OF THE YANGTZE RIVER. IT WAS BUILT IN 1559 BY A HIGH OFFICIAL TO HONOR HIS MOTHER. TODAY, IT IS THE MOST FAMOUS CLASSICAL GARDEN IN SHANGHAI.

## YU YUAN GARDEN

QUITE DECEPTIVE IN SIZE, THE GARDEN GIVES ONE THE ILLUSION OF A LARGER AREA. IT CONTAINS THE ESSENTIAL "FOUR ELEMENTS" OF THE CHINESE GARDEN - WATER, ROCK, BUILDINGS AND PLANTS.

YU YUAN GARDEN FEATURES TRANQUIL LOTUS PONDS, BAMBOO TREES, BEAUTIFUL PAVILIONS, TERRACES, CHAMBERS AND TOWERS, WINDING PATHS, LITTLE BRIDGES, ROCKERIES AND UNUSUAL STONES.



PURPOSE, WERE REMOVED. A NUMBER OF PLEASURE CRUISES STILL OPERATE FROM SOME NEARBY WHARVES. IN THE 1990S THE SHANGHAI GOVERNMENT ATTEMPTED TO PROMOTE AN EXTENDED CONCEPT OF THE BUND TO BOOST TOURISM AND LAND VALUE IN NEARBY AREAS, AS WELL AS TO RECONCILE THE PROMOTION OF "COLONIAL RELICS" WITH THE SOCIALIST IDEOLOGY. IN ITS EXPANDED FORM, THE TERM "BUND" (AS "NEW BUND" OR "NORTHERN BUND") WAS USED TO REFER TO AREAS SOUTH OF THE YAN'AN ROAD, AND A STRETCH OF RIVERFRONT NORTH OF THE SUZHOU RIVER (ZHABEI). SUCH USE OF THE TERM, HOWEVER, REMAINS RARE OUTSIDE OF THE TOURISM LITERATURE. FROM 2008, A MAJOR RECONFIGURATION OF TRAFFIC FLOW ALONG THE BUND WAS CARRIED OUT. THE FIRST STAGE OF THE PLAN INVOLVED THE SOUTHERN END OF THE BUND, AND SAW THE DEMOLITION OF A SECTION OF THE YAN'AN ROAD ELEVATED EXPRESSWAY, WHICH WILL REMOVE THE LARGE ELEVATED EXPRESSWAY EXIT STRUCTURE WHICH FORMERLY DOMINATED THE CONFLUENCE OF YAN'AN ROAD AND THE BUND. THE SECOND STAGE, BEGUN ON 1 MARCH 2008, INVOLVES THE COMPLETE RESTORATION OF THE CENTURY-OLD WAIBaidu BRIDGE AT THE NORTHERN END OF THE BUND. THE RESTORATION IS EXPECTED TO BE COMPLETED BY EARLY 2009. THE NEXT STAGE OF THE PLAN INVOLVES A RECONSTRUCTION OF THE BUND

ROADWAY. THE CURRENT 8-LANE ROADWAY WILL BE REBUILT AS IN TWO LEVELS, WITH FOUR LANES ON EACH LEVEL. THIS WILL ALLOW PART OF THE BUND ROAD SPACE TO BE RESTORED TO ITS FORMER USE AS PARKLAND AND MARGINAL LAWNS. THE NEW CONCRETE BRIDGE THAT WAS BUILT IN 1991 TO RELIEVE TRAFFIC ON WAIBaidu BRIDGE WILL ALSO BE RENDERED OBSOLETE BY THE NEW DOUBLE-LEVELLED ROADWAY, AND WILL BE DEMOLISHED. THE BUND WAS RE-OPENED TO THE PUBLIC ON SUNDAY 28 MARCH 2010 AFTER RESTORATION.



THE HONG KONG AND SHANGHAI BANKING CORPORATION (HSBC) BUILDING (LEFT), THE CUSTOMS HOUSE (CENTER), THE FORMER BANK OF COMMUNICATIONS (RIGHT) IN THE FOREGROUND; THE BUND FINANCIAL CENTER IN THE BACKGROUND

## SHANGHAI URBAN PLANNING EXHIBITION HALL

ARCHITECT: LING BENLI (ECADI), 2000

100 RENMIN DADAO, PEOPLE'S SQUARE

IF YOU'RE STUNNED BY SHANGHAI TODAY, GO TO SEE HOW IT WILL LOOK IN 2020. THE SHANGHAI URBAN PLANNING EXHIBITION HALL IS A SHORT WALK ACROSS RENMIN SQUARE FROM THE MAGNIFICENT SHANGHAI MUSEUM, AND IS WELL WORTH A VISIT, FAR MORE INTERESTING THAN ITS NAME SUGGESTS.

THE CENTERPIECE IS AN ENORMOUS SCALE MODEL OF THE CITY CENTRE THAT TAKES AN ENTIRE UPPER FLOOR. IT SHOWS CURRENT AND FUTURE DEVELOPMENT, AND IT'S MIND-BOGGLING. THERE ARE RAISED WALKWAYS FOR VIEWING THE MODEL FROM DIFFERENT ANGLES, AND THE DETAIL IS FASCINATING, SHOWING CLEARLY WHAT'S PLANNED, AND WHAT ALREADY EXISTS. IT'S ALSO A VERY GOOD INTRODUCTION TO SHANGHAI, AND GIVES VISITORS AN EXCELLENT PERSPECTIVE AND INTRODUCTION TO THE CITY. THE BUILDING ITSELF IS ATTRACTIVE, AND INCLUDES SPACE FOR TEMPORARY EXHIBITIONS.

WITH FIVE STORIES THERE IS, OF COURSE, A GREAT DEAL MORE TO SEE THAN THE VAST SCALE MODEL. AS YOU'D EXPECT, IT'S ALL VERY HIGH-TECH, WITH SOME GREAT DISPLAYS, INTERACTIVE EXHIBITS AND WALK-THROUGHS,

COMPLETE WITH SOUND, LIGHT AND VISION EFFECTS, ILLUSTRATING DIFFERENT ASPECTS OF SHANGHAI'S URBAN PLANNING. THE EXHIBITS ARE DETAILED AND THOROUGH, AND PROVIDE A WEALTH OF INFORMATION ON HOW THE CITY'S PLANNERS SEE THE FUTURE. THIS HUGE AND EXUBERANT CITY HAS ALWAYS DONE THINGS A LITTLE DIFFERENTLY, AND HERE TOO THEY ARE WAY AHEAD OF THE CURVE.

THERE'S A SMALL MODEL OF INNER SHANGHAI IN THE ENTRANCE, NOT TO BE CONFUSED WITH ITS BIG BROTHER UPSTAIRS. YOU'LL FIND SHOPS, TEA HOUSES AND RESTAURANTS IN THE BASEMENT, PRESENTED AS A REPRODUCTION OF A 1930S SHANGHAI STREET. OTHER FLOORS HOUSE THE DISPLAYS, BOTH PASSIVE AND HANDS-ON: HOW THE PLANNERS SEE THE AIRPORT DEVELOPING, THE PORT, ALL KINDS OF TRANSPORT, INCLUDING THE MAGNETIC LEVITATION (MAGLEV), SUBWAY, AND LIGHT-RAIL TRAINS THAT ARE GOING TO CHANGE THE FACE OF THE CITY, GREENING THE CITY, LEISURE ACTIVITIES, MANAGING THE WATERWAYS AND MUCH MORE. THERE ARE PHOTOS OF COLONIAL AND CONTEMPORARY SHANGHAI ON THE MEZZANINE, WHICH DEMONSTRATE JUST HOW FAR THIS CITY HAS COME IN A SHORT TIME, AND A CAFE AND ART GALLERY ON THE FIFTH FLOOR. TEMPORARY VISITING EXHIBITIONS VARY IN THEIR CONTENT, INCLUDING VISITING

INTERNATIONAL ART EXHIBITIONS, AND THERE ARE ALSO DISPLAYS CONCERNING THE WORLD EXPO, DUE IN 2010. CITY PLANNING IS A HOT TOPIC THROUGHOUT THE WORLD, AND THE CENTRE IS THEMED AROUND "CITY, HUMAN, ENVIRONMENT AND DEVELOPMENT", THEMES WHICH CONCERN CITY DWELLERS FROM ANY COUNTRY. THE GLIMPSE OF PRESENT AND FUTURE SHANGHAI CAN PROVIDE MUCH FOOD FOR THOUGHT, AS WELL AS ENJOYMENT AND A GOOD OVERVIEW OF THIS OFTEN OVERWHELMING CITY.



## SHANGHAI OPERA HOUSE (SHANGHAI GRAND THEATRE)

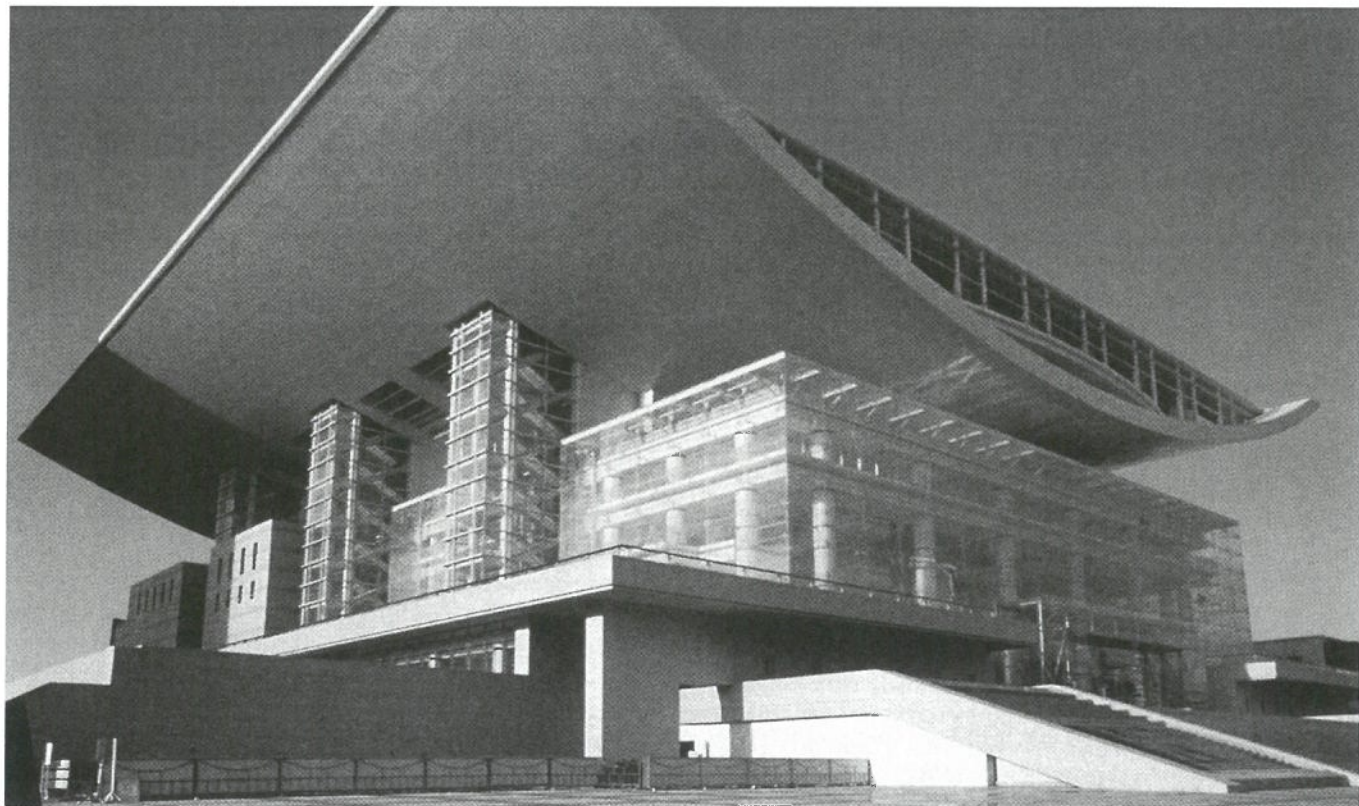
ARTE CHARPENTIER & ASSOCIATES, 1998

NO. 300, PEOPLE'S AVENUE (300 RENMIN DA DAO) \ HUANGPI NAN LU, HUANGPU DISTRICT

LOCAL ARCHITECT: EAST CHINA ARCHITECTURAL DESIGN & RESEARCH INSTITUTE

WITH A DISTINCTIVE ARCHITECTURAL STYLE AND A BRILLIANT APPEARANCE, SHANGHAI GRAND THEATER IS A CITY LANDMARK. LOCATED AT PEOPLE'S SQUARE IN THE CITY CENTER, IT FACES PEOPLE'S AVENUE TO THE SOUTH, NORTH HUANGPI ROAD TO THE WEST AND SHANGHAI MUNICIPAL GOVERNMENT BUILDING TO THE EAST. OPENED IN 1998, SHANGHAI GRAND THEATER HAS ONE OF THE LARGEST AND BEST EQUIPPED AUTOMATIC STAGES IN THE WORLD. IT WAS DESIGNED BY ARTE CHARPENTIER, A FAMOUS ARCHITECTURE DESIGN COMPANY ESTABLISHED BY JEAN-MARIE CHARPENTIER, A BRILLIANT FRENCH ARCHITECT AND URBAN PLANNER. WHEN NIGHT FALLS, THE WHOLE CONSTRUCTION RESEMBLES A CRYSTAL PALACE. HAVING THREE THEATERS OF DIFFERENT SIZES AND BEING EQUIPPED WITH ADVANCED LIGHTING AND STEREO FACILITIES, SHANGHAI GRAND THEATER IS NOW THE STAGE FOR WORLD-CLASS WORKS OF ART, INTERNATIONAL ART ACTIVITIES AND EDUCATION.





## GIANT GROUP CAMPUS, SHANGHAI, PUXI

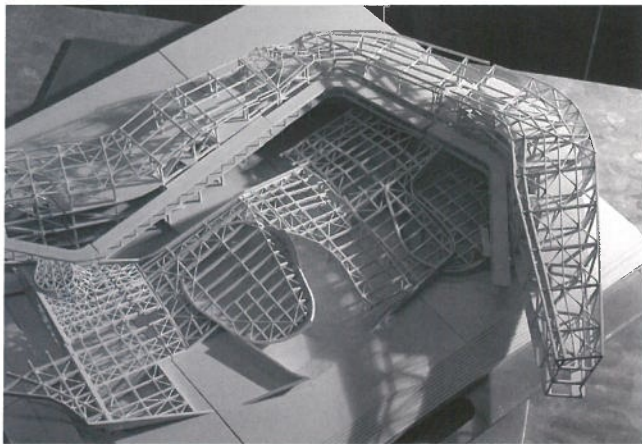
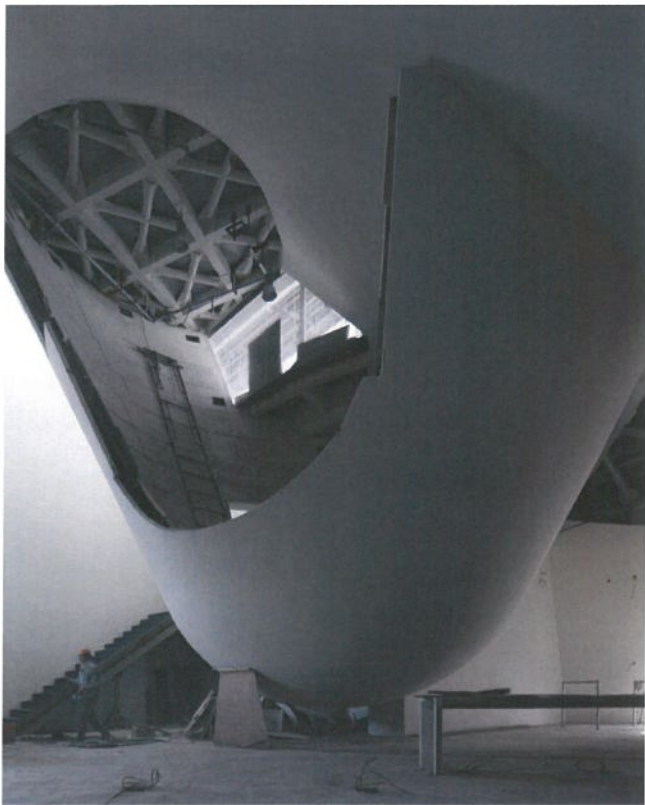
MORPHOSIS ARCHITECTS, 2010

SONG JIANG, HUSONG HWY, ZHONGKAI LU

THE GIANT CAMPUS PROJECT IS A COMPACT VILLAGE THAT ACCOMMODATES DIVERSE FUNCTIONS IN A FLEXIBLE FRAMEWORK OF FORMS THAT MOVE IN AND OUT OF A FOLDED LANDSCAPE PLANE. SITUATED AMID EXISTING CANALS AND A NEW MAN MADE LAKE, THE UNDULATING OFFICE BUILDING INTERACTS WITH AN AUGMENTED GROUND PLANE, JOINING ARCHITECTURE TO LANDSCAPE AND ENVIRONMENT TO SITE. THE EAST CAMPUS OFFICE BUILDING CONTAINS THREE ZONES: OPEN, NON-HIERARCHICAL OFFICE SPACE; PRIVATE OFFICES, AND EXECUTIVE SUITES, WHICH CANTILEVER DRAMATICALLY OVER THE LAKE. ADDITIONAL PROGRAM IS INTEGRATED INTO THE LIFTED LANDSCAPE, INCLUDING A LIBRARY, AN AUDITORIUM, AN EXHIBITION SPACE, AND A CAFÉ ON THE EAST CAMPUS. ON THE WEST CAMPUS, ADDITIONAL PROGRAM SPACE-SUBMERGED BELOW AN EXPANSIVE, UNDULATING GREEN ROOF- INCLUDES A POOL, A MULTI-PURPOSE SPORTS COURT, AND ADDITIONAL RELAXATION AND FITNESS SPACES FOR EMPLOYEES. THE LANDFORM CULMINATES TO THE WEST AT A COMPANY GUEST HOTEL WHERE GLASS-FLOORED PRIVATE BEDROOM

SUITES PROJECT OVER A WILDLIFE POND. SEVERAL PLAZAS, CARVED FROM THE LANDSCAPE, PROVIDE OUTDOOR BREAK AND RECREATIONAL SPACES FOR EMPLOYEES. AT THE SOUTH EDGE OF THE CAMPUS, A PEDESTRIAN PLAZA STEPS DOWN TO THE WATER'S EDGE IN A CONTINUOUS OUTDOOR WALKWAY THAT PROVIDES PEDESTRIAN ACCESS TO THE LAKE. THE MAIN CIRCULATION SPINE, AN ENCLOSED WALKWAY LOCATED OUTBOARD OF THE OFFICE BUILDING, BRIDGES OVER THE STREET CONNECTING THE EAST AND WEST CAMPUSES.

A RANGE OF FEATURES ON THE PROJECT MAXIMIZE BOTH ENERGY EFFICIENCY AND OCCUPANT COMFORT. THE WEST CAMPUS'S LANDSCAPED GREEN ROOF PROVIDES THERMAL MASS THAT LIMITS THE HEAT GAIN AND REDUCES COOLING EXPENDITURES. THE FAÇADE'S DOUBLE SKIN AND INSULATED GLASS CURTAIN WALL MINIMIZE SOLAR HEAT GAIN AND IMPROVE OVERALL EFFICIENCY. THE CENTRAL CIRCULATION SPINE, ALONG WITH THE RECREATIONAL AMENITIES AND PLAZAS PROVIDE OPPORTUNITIES FOR CHANCE ENCOUNTERS AND PLACES FOR EMPLOYEES TO GATHER WITHOUT THE CONFINES OF CUBICLES OR UNNECESSARY DIVISIONS. THE NARROW PROFILE OF THE OFFICE BUILDING COMBINED WITH A SYSTEM OF SKYLIGHTS ENSURE THAT EMPLOYEES HAVE CONTINUOUS ACCESS TO NATURAL DAYLIGHT.



## 1933 OLD MILLFUN (OLD SLAUGHTERHOUSE)

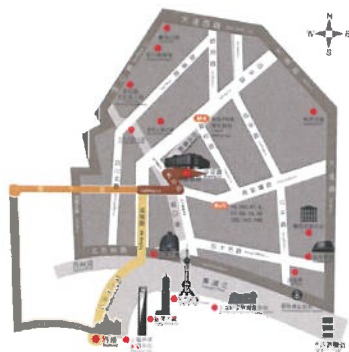
ARCHITECT. BALFOURS

10 SHAJING ROAD, HONGKOU

THE 74 YEAR OLD SLAUGHTERHOUSE THAT STANDS ON 10 SHAJING ROAD IN HONGKOU HAS BEEN REMADE AS 1933, A LIFESTYLE AND DESIGN CENTER. SOME OF THE BRAINS BEHIND THIS NEW DEVELOPMENT INCLUDE PAUL LIU, FORMERLY OF THREE ON THE BUND, AND DAVID LARIS, OWNER OF HIS EPNYMOUS RESTAURANT ALSO AT THREE.

SPREAD OVER FOUR LEVELS, THE CIRCULAR CENTRAL BUILDING IS AS BEAUTIFUL AS A REAL-LIFE MC ESCHER DRAWING. CONCRETE SPIRAL STAIRCASES AND CURVED WALKWAYS LEAD UP TO A CIRCULAR GLASS STAGE AREA CALLED "THE THEATER" WHICH CAN, AND HAS, SUPPORTED THE WEIGHT OF A CAR.

OFFICE SPACE IN THE SQUARE OUTER BUILDING ON THE UPPER FLOORS IS ALREADY PARTIALLY OCCUPIED BY CREATIVE TYPES DOING THEIR CREATIVE THING.





## JIN MAO TOWER, PUDONG

SKIDMORE, OWINGS & MERRILL, 1999

# 88 SHIJI DA DAO (CENTURY AVE), LUJIAZUI METRO STATION (31°14'14.02"N 121°30'9.07"E)

THE BUILDING IS LOCATED ON A 24 000 M<sup>2</sup> PLOT OF LAND NEAR THE LUJIAZUI METRO STATION AND WAS BUILT AT AN ESTIMATED COST OF 530 MILLION USD.

IT WAS DESIGNED BY THE CHICAGO OFFICE OF SKIDMORE, OWINGS & MERRILL. ITS POSTMODERN FORM, WHOSE COMPLEXITY RISES AS IT ASCENDS, DRAWS ON TRADITIONAL CHINESE ARCHITECTURE SUCH AS THE TIERED PAGODA, GENTLY STEPPING BACK TO CREATE A RHYTHMIC PATTERN AS IT RISES. LIKE THE PETRONAS TOWERS IN MALAYSIA, THE BUILDING'S PROPORTIONS REVOLVE AROUND THE NUMBER 8, ASSOCIATED WITH PROSPERITY IN CHINESE CULTURE. THE 88 FLOORS (93 IF THE SPIRE FLOORS ARE COUNTED) ARE DIVIDED INTO 16 SEGMENTS, EACH OF WHICH IS 1/8TH SHORTER THAN THE 16-STORY BASE. THE TOWER IS BUILT AROUND AN OCTAGON-SHAPED CONCRETE SHEAR WALL CORE SURROUNDED BY 8 EXTERIOR COMPOSITE SUPERCOLUMNS AND 8 EXTERIOR STEEL COLUMNS. THREE SETS OF 8 TWO-STORY HIGH OUTRIGGER TRUSSES CONNECT THE COLUMNS TO THE CORE AT SIX OF THE FLOORS TO PROVIDE ADDITIONAL SUPPORT.

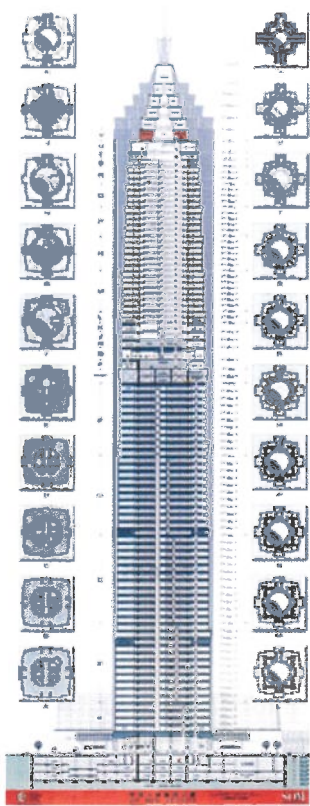
THE FOUNDATIONS REST ON 1,062 HIGH-CAPACITY STEEL

PILES DRIVEN 83.5 M DEEP IN THE GROUND TO COMPENSATE FOR POOR UPPER-STRATA SOIL CONDITIONS. AT THE TIME THOSE WERE THE LONGEST STEEL PILES EVER USED IN A LAND-BASED BUILDING. THE PILES ARE CAPPED BY A 4 M-THICK CONCRETE RAFT 19.6 M UNDERGROUND. THE BASEMENT'S SURROUNDING SLURRY WALL IS 1 M THICK, 36 M HIGH AND 568 M LONG, AND COMPOSED OF 20,500 M<sup>3</sup> OF REINFORCED CONCRETE.

THE BUILDING EMPLOYS AN ADVANCED STRUCTURAL ENGINEERING SYSTEM OF WIND AND EARTHQUAKE ENGINEERING WHICH FORTIFY IT AGAINST TYPHOON WINDS OF UP TO 200 KM/H (WITH THE TOP SWAYING BY A MAXIMUM OF 75 CM) AND EARTHQUAKES OF UP TO 7 ON THE RICHTER SCALE. THE STEEL SHAFTS HAVE SHEAR JOINTS THAT ACT AS SHOCK ABSORBERS TO CUSHION THE LATERAL FORCES IMPOSED BY WINDS AND QUAKES, AND THE SWIMMING POOL ON THE 57TH FLOOR IS SAID TO ACT AS A PASSIVE DAMPER.

THE EXTERIOR CURTAIN WALL IS MADE OF GLASS, STAINLESS STEEL, ALUMINIUM, AND GRANITE, AND IS CRISS-CROSSED BY COMPLEX LATTICEWORK CLADDING MADE OF ALUMINUM ALLOY PIPES.

OFFICIAL DEDICATION WAS AUGUST 28, 1998, A DATE ALSO CHOSEN WITH THE NUMBER 8 IN MIND. THE BUILDING WAS FULLY OPERATIONAL IN 1999.



## ORIENTAL ART CENTRE, CONCERT HALL & PERFORMANCE SPACES,

PAUL ANDREU ARCHITECTS, 2004

SHIJI DA DAO (CENTURY AVE), 425 DINGXIANG LU, PUDONG

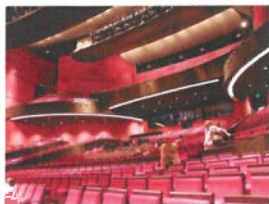
WHAT IS IT? DURING THE DAY, AT THE END OF CENTURY AVENUE, OPPOSITE TOWN HALL, IT IS A BUILDING MADE OF CURVES OUT OF A PEARL GRAY, SHINY MATERIAL. IT RESEMBLES NO OTHER BUILDING IN THE CITY. NOTHING, NO SIGN, NO WRITING INDICATES ITS FUNCTION, WHICH IS NOT OTHERWISE IMMEDIATELY APPARENT.

WHAT IS IT? IT IS SOME SORT OF ENORMOUS SCULPTURE SET AMIDST TREES IN THE MIDDLE OF THE ROADS. HIGHLIGHTED BY REFLECTIONS AND SHADOWS, ITS SHAPE CHANGES AS YOU MOVE AROUND IT. IT SOARS UP FROM THE GROUND AND OPENS OUT TO THE SKY ABOVE. OPPOSITE TOWN HALL, IS AN ENTRANCE WITH A BIG FLIGHT OF STEPS LEADING UP TO IT. FROM HERE, AT THE BOTTOM, THE BUILDING FRONT BECOMES TRANSPARENT AND YOU CAN SEE INSIDE ANOTHER FLIGHT OF STEPS AND COLORFUL HIGH WALLS. SOMETHING PRECIOUS AND MYSTERIOUS MUST BE HAPPENING INSIDE, SOMETHING AT ONCE SOLEMN AND JOYOUS, SOMETHING SET HERE IN THE MIDDLE OF THE CITY LIKE FAMILIAR OBJECT, AN OBJECT THAT IS HERE FOR THE SOLE BEAUTY OF THE CITY AND THE PLEASURE OF ITS INHABITANTS. AT NIGHT, THE BUILDING BECOMES BRIGHT AND TRANSPARENT AS IF BY MAGIC. IT SHINES LIKE A LIGHT IN THE DARKNESS. ONE CAN SEE ALL THE PEOPLE ENTERING THE BUILDING, MOVING ABOUT, CLIMBING THE STAIRS, SPREADING OUT IN ALL DIRECTIONS AROUND THREE INTERIOR VOLUMES WHOSE CONTRASTING COLORS FADE IN THE COLOR OF THE CEILING AS THEY RISE. THERE IS A SENSE OF GAIETY AND BRIGHTNESS IN THE MOVEMENTS OF THE PEOPLE, THE COLORS AND THE LIGHTS.

WHAT IS IT? A PLACE MADE FOR THIS CALM, HAPPY CROWD. A PLACE THAT THE LIGHT OPENS UP, AND THAT

YOU PROGRESSIVELY ENTER, GRADUALLY APPROACHING SOMETHING IMPORTANT AND SIMPLE, SOMETHING THAT YOU LOVE. IT IS, OF COURSE, A PLACE OF ART, A PLACE FOR EXHIBITIONS AND PERFORMANCES. THE THREE INTERIOR VOLUMES THAT RISE OUT OF THE BASE IN WHICH THEY ARE ROOTED, BECOMING LIGHTER IN COLOR AS THEY REACH THE CEILING, HOUSE THREE AUDITORIUMS. THEY HOUSE AND PROTECT THEM AS ONE MIGHT PROTECT A PLACE THAT IS PRECIOUS AND FRAGILE. THE COMMON SPACE AROUND THEM, COMPOSED AS A VARIATION ON THE TWIN THEME OF TRANSPARENCY AND CURVES, COMPRISES AN ENTRANCE LOBBY, LOUNGES, THE CIRCULATION SPACE AND EXHIBITION AREAS. FUNCTIONALLY AND VISUALLY, THIS SPACE LINKS THE AUDITORIUMS TO THE CITY, VISIBLE FROM EVERYWHERE, AND TO THE SURROUNDING LANDSCAPE, THE TREES AND THE SKY ABOVE.

WHAT IS A PERFORMANCE SPACE? IT IS THE SITE OF AN ENCOUNTER, METICULOUSLY PREPARED YET NEW AND UNIQUE EACH TIME, A PLACE WHERE ARTISTS, PUBLIC AND ARTWORKS MEET. EVERYTHING IN THE BUILDING IS DESIGNED TO MAKE THIS ENCOUNTER POSSIBLE, EASY AND HAPPY. SEEN FROM THIS PERSPECTIVE, ANYTHING THAT MIGHT HAVE SEEMED ODD IN THIS SCULPTURE SET AMIDST TREES IN THE CITY CENTRE BECOMES PERFECTLY LEGIBLE, CRYSTAL CLEAR.



## SHANGHAI SCIENCE & TECHNOLOGY MUSEUM

ARCH RTKL ASSOCIATES INC. - OVE ARUP & PTNRS, 2000

2000 SHUJI DA DAO (CENTURY AVE), PUDONG DISTRICT

OPENING TIME: 9:00-17:00.

HOW TO GET THERE: BY METRO LINE 2

IT IS THE FIRST ESSENTIAL SOCIAL AND CULTURAL PROJECT INVESTED AND BUILT BY SHANGHAI GOVERNMENT, WITH THE PURPOSE OF INCREASING THE MEET THE TECHNOLOGICAL NEEDS OF THE CITIZENS. THEMED BY "NATURE, HUMAN BEINGS AND TECHNOLOGY", SHANGHAI SCIENCE & TECHNOLOGY MUSEUM IS AN IMPORTANT EDUCATIONAL AND RESORT BASE OF SHANGHAI. THIS 98,000 SQUARE-METERS MUSEUM IS COMPOSED WITH FIVE MAIN PAVILIONS AND A TEMPORARY EXHIBITION HALL.

THERE ARE 6 EXHIBITION HALLS IN SHANGHAI SCIENCE & TECHNOLOGY MUSEUM: "EXPLORING THE EARTH'S CRUST", DESCRIBING THE STRUCTURE OF THE EARTH'S CRUST; "ALL MANIFESTATIONS OF LIVING BEINGS", PRESENTING SCENES OF RAIN FORESTS; THE "CHILDREN VILLAGE", TEACHING CHILDREN THE KNOWLEDGE OF OUTSIDE WORLD THROUGH GAMES; THE "INFORMATION PARADISE" CAST BY ROBOTS, ETC. IN THE CENTRAL HALL THERE IS AN EXHIBITION OF NATURAL SCIENCES WITH GIANT DINOSAURS AND OVER TEN THOUSAND PIECES SPECIMENS. AND OTHER EXHIBITION

HALLS WITH MORE ABUNDANT COLLECTIONS AND MORE ADVANCED TECHNOLOGIES WILL BE SET UP. THERE IS A HUGE THREE-DIMENSIONAL MOVIE SCREEN AND SMALL SPHEROID 4D MOVIE OPEN TO VISITORS. THE SPHEROID SCREEN THEATER IN SHANGHAI SCIENCE & TECHNOLOGY MUSEUM IS BOTH FOR SHOWING MOVIES AND DEMONSTRATING ASTRONOMIC PHENOMENA. WITH A DIAMETER OF 23 METERS AND A GRADIENT OF 30 DEGREES, THE SCREEN CAN GIVE 280 AUDIENCES A SENSE OF FLOATING IN THE SKY. THE PROJECTION EQUIPMENTS OF THE THEATER ADOPT THE SINGLE SCREEN PROJECTION SYSTEM WITH THE MOST ADVANCED TECHNOLOGY AND THE BIGGEST FRAME IN THE WORLD.



## MUSEUM SHANGHAI-PUDONG

MEINHARD VON GERKAN, GMP, 2005

LOCAL ARCH: SIADR, SHANGHAI INSTITUTE OF ARCHITECTURAL DESIGN & RESEARCH CO., LTD

520 YING CHUN LU

THE NEW MUSEUM IN SHANGHAI-PUDONG IS SUPPOSED TO DOCUMENT AND ARCHIVE THE DISTRICT, HISTORY AND DEVELOPMENT COMPREHENSIVELY.

THE BASE AS ONE OF THE MAIN ARCHITECTURAL FEATURES OF THE MUSEUM LIFTS THE MAIN BUILDING WITH THE EXHIBITION HALLS ABOVE THE LEVEL OF THE SURROUNDING STREETS AND EMPHASIZES THE CENTRAL IMPORTANCE OF THE COMPLEX. SIMPLICITY AND REDUCTION OF THE MATERIALS DOMINATE THE CLEAR CUBE THAT IS BASED ON A SQUARE FLOOR LAYOUT.

THREE ELEMENTS FORM THE BUILDING COMPLEX:

THE SQUARE-SHAPED MAIN BUILDING WITH CENTRAL FUNCTIONS, A MUCH BROADER, 4 METRES HIGH BASE WITH SURROUNDING STAIRS, WHICH ACCOMMODATES THE ARCHIVES AND A BAR-SHAPED BUILDING ON THE EASTERN SIDE FOR THE ADMINISTRATION.

THE FAÇADE OF THE UPPER, CLOSED PART OF THE MAIN BUILDING NOT ONLY SERVES AS WEATHER PROTECTION BUT ALSO AS A COMMUNICATION SURFACE. IT IS MADE OF TWO PARALLEL FAÇADE-LAYERS. THE OUTER LAYER CONSISTS OF GLASS AND THE INNER ONE OF ROOM-HIGH

CLOSED WALL PANELS. THESE ELEMENTS CAN BE ROTATED ALONG THEIR LONGITUDINAL AXIS AND CAN BE OPENED OR CLOSED, ACCORDING TO THE PARTICULAR REQUIREMENTS OF THE EXHIBITION CONCEPT, SO THAT VIEWS FROM THE INSIDE TO THE OUTSIDE AND VICE VERSA ARE GENERATED. THE OUTER FAÇADE SERVES AS A MEDIUM BETWEEN MUSEUM AND PUBLIC: THE TRANSPARENT GLASS SKIN DISPLAYS THE CONTENT OF THE ARCHIVE IN SMALL PATTERNED PICTURES, WHICH FORM A BIG PICTURE WHEN SEEN FROM A DISTANCE. IN SOME EXPOSED SPACES PICTURES, MOVIES OR TEXTS WILL BE PROJECTED ONTO SEMI-TRANSPARENT GLASS BY VIDEO PROJECTORS MOUNTED IN WALL RECESSES.



## WORLD FINANCIAL TOWER, PUDONG

KFP, 2008

SHUJI DA DAO (CENTURY AVE), CORNER YANGJIAZHAI ROAD, LUJIAZUI

A SQUARE PRISM - THE SYMBOL USED BY THE ANCIENT CHINESE TO REPRESENT THE EARTH - IS INTERSECTED BY TWO COSMIC ARCS, REPRESENTING THE HEAVENS, AS THE TOWER ASCENDS IN GESTURE TO THE SKY. THE INTERACTION BETWEEN THESE TWO REALMS GIVES RISE TO THE BUILDING'S FORM, CARVING A SQUARE SKY PORTAL AT THE TOP OF THE TOWER THAT LENDS BALANCE TO THE STRUCTURE AND LINKS THE TWO OPPOSING ELEMENTS--THE HEAVENS AND THE EARTH. SOARING 101 STORIES ABOVE THE CITY SKYLINE, THE SHANGHAI WORLD FINANCIAL CENTER STANDS AS A SYMBOL OF COMMERCE AND CULTURE THAT SPEAKS TO THE CITY'S EMERGENCE AS A GLOBAL CAPITAL. IT FEATURES THE HIGHEST OCCUPIED FLOOR AND HIGHEST PUBLIC OBSERVATORY IN THE WORLD, AND WAS RECENTLY RECOGNIZED BY THE COUNCIL ON TALL BUILDINGS AND URBAN HABITAT AS THE BEST TALL BUILDING IN THE WORLD 2008.

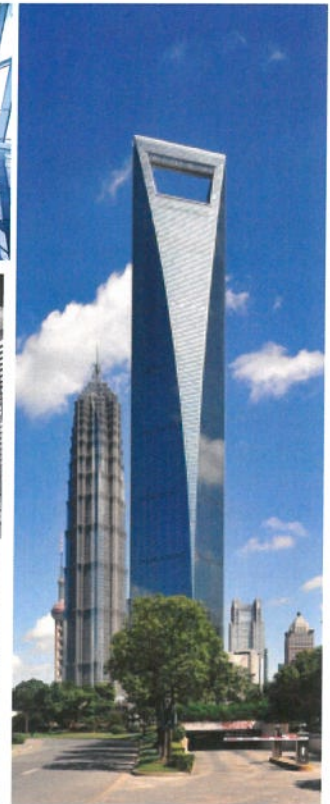
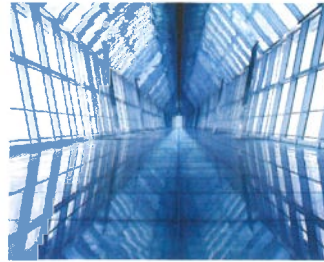
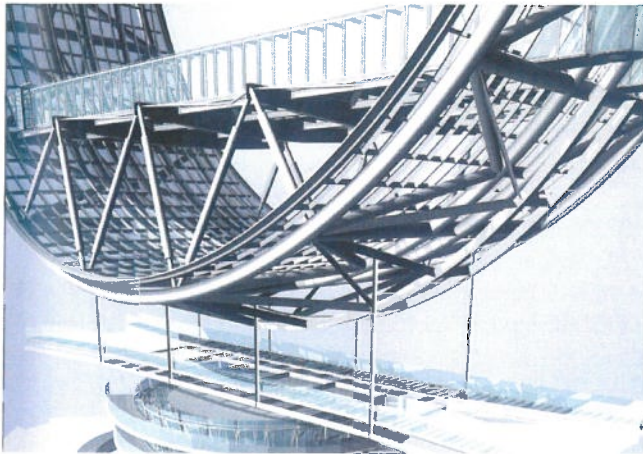
A VIRTUAL CITY WITHIN A CITY, THE 381,600-GROSS-SQUARE-METER SWFC HOUSES A MIX OF OFFICE AND RETAIL USES, AS WELL AS A PARK HYATT HOTEL ON THE 79TH TO 93RD FLOORS. OCCUPYING THE TOWER'S UPPERMOST FLOORS, THE SWFC SKY ARENA OFFERS VISITORS AERIAL VIEWS OF THE HISTORIC LUJIAZUI AND WINDING RIVER BELOW AND THE CHANCE TO LITERALLY WALK ALMOST 500 METERS ABOVE THE CITY VIA THE 100TH-FLOOR SKY WALK. A LARGE RETAIL VOLUME WRAPS AROUND THE BASE OF THE TOWER AND FACES A PLANNED PUBLIC PARK ON THE

SITE'S EASTERN SIDE, FURTHER ACTIVATING THE SPHERE OF ACTIVITY AT STREET LEVEL.

THE ELEMENTAL FORMS OF THE HEAVENS AND THE EARTH ARE USED AGAIN IN THE DESIGN OF THE BUILDING'S PODIUM WHERE AN ANGLED WALL REPRESENTING THE HORIZON CUTS THROUGH THE OVERLAPPING CIRCLE AND SQUARE SHAPES. THE WALL'S ANGLE CREATES A PROMINENT FAÇADE FOR THE LANDSCAPED PUBLIC SPACE ON THE TOWER'S WESTERN SIDE, AND ORGANIZES THE GROUND LEVEL TO PROVIDE SEPARATE ENTRANCES FOR OFFICE WORKERS, HOTEL GUESTS AND PUBLIC ACCESS TO EXPRESS ELEVATOR SERVICE FOR SKY WALK VISITORS. THE WALL IS EXPRESSED IN JURA YELLOW LIMESTONE, AND THE BASE OF THE TOWER IS CLAD IN MARITACA GREEN BRAZILIAN GRANITE WITH A SPLIT-FACE FINISH, WHICH CONTRAST BEAUTIFULLY WITH THE METAL OF THE CIRCULAR WALL AND DIAPHANOUS GLASS SKIN ENVELOPING THE RETAIL VOLUME.

ORIGINALLY CONCEIVED IN 1993, THE PROJECT WAS PUT ON HOLD DURING THE ASIAN FINANCIAL CRISIS OF THE LATE 1990S AND WAS LATER REDESIGNED TO ITS CURRENT HEIGHT--32 METERS HIGHER THAN PREVIOUS. THE NEW, TALLER STRUCTURE WOULD NOT ONLY HAVE TO BE MADE LIGHTER, BUT WOULD NEED TO RESIST HIGHER WIND LOADS AND UTILIZE EXISTING FOUNDATIONS WHICH HAD BEEN CONSTRUCTED PRIOR TO THE PROJECT DELAY. THE PROJECT'S

STRUCTURAL ENGINEER, LESLIE E. ROBERTSON ASSOCIATES, ARRIVED AT AN INNOVATIVE STRUCTURAL SOLUTION WHICH ABANDONED THE ORIGINAL CONCRETE FRAME STRUCTURE IN FAVOR OF A DIAGONAL-BRACED FRAME WITH OUTRIGGER TRUSSES COUPLED TO THE COLUMNS OF THE MEGA-STRUCTURE. THIS ENABLED THE WEIGHT OF THE BUILDING TO BE REDUCED BY MORE THAN 10%, CONSEQUENTLY REDUCING THE USE OF MATERIALS AND RESULTING IN A MORE TRANSPARENT STRUCTURE IN VISUAL AND CONCEPTUAL HARMONY WITH THE TOWER'S ELEGANT FORM.





## SHANGHAI ZENDAI MUSEUM OF MODERN ART

ARQUITONICA, 2005

159 FANG DIAN ROAD, CORNER DINGXIANG ROAD

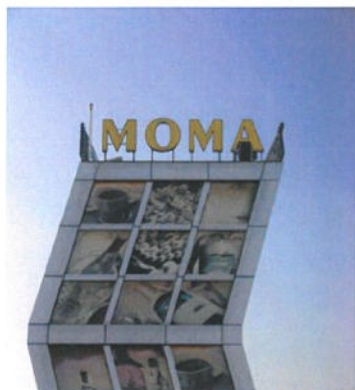
SHANGHAI ZENDAI MUSEUM OF MODERN ART IS A YOUNG AND AMBITIOUS MUSEUM, ESTABLISHED BY THE SHANGHAI ZENDAI GROUP. ITS GOAL IS NOT ONLY TO EXHIBIT ORIGINAL ART WORKS BUT ALSO TO ENCOURAGE ACADEMIC DEBATE AND TO IGNORE THE TRADITIONAL DEFINITIONS OF WHAT AN ART MUSEUM IS SUPPOSED TO REPRESENT. THE MUSEUM IS LOCATED AT THE THUMB PLAZA IN PUDONG NEW AREA, AND HAS AN EXHIBITION SPACE OF MORE THAN 1500 SQUARE METERS. THE COLLECTION IS DIVERSE, INCLUDING THE SCULPTURES THUMB FROM FRENCH ARTIST CESAR, LOVE FROM AMERICAN ARTIST ROBERT INDIANA, FIGURE 1983 FROM DANISH ARTIST PER KIRKEBY AS WELL AS AN EXTENSIVE COLLECTION OF CONTEMPORARY CHINESE ART. THE MUSEUM WANTS TO DO MORE THEN JUST ORGANIZE EXHIBITIONS, IT WANTS TO SUPPORT ACADEMIC RESEARCH AND OFFER ARTISTS, CURATORS AND THE PUBLIC A PLACE WHERE IDEAS CAN BE EXCHANGED AND WHERE THERE IS ROOM FOR DEBATE.

SHANGHAI ZENDAI MUSEUM OF MODERN ART CONSISTS OF SEVERAL DEPARTMENTS WHO HAVE THEIR OWN SPECIFIC

PROGRAM BUT WHO WORK CLOSELY TOGETHER. THERE IS AN EXHIBITION DEPARTMENT, A MEDIA DEPARTMENT, AN EDUCATION DEPARTMENT, A BUSINESS DEVELOPMENT DEPARTMENT AND A SUPPORT SERVICES DEPARTMENT, WHICH ARE ALL UNITED UNDER THE DIRECTOR'S OFFICE.

IN THE RAPIDLY CHANGING CHINESE ART SCENE THERE SEEMS TO BE A STRONG NEED FOR ACADEMIC SUPPORT. IT IS HERE THAT ZENDAI MOMA FEELS IT CAN MAKE AN IMPORTANT CONTRIBUTION. LOCAL ARTISTS ARE ENCOURAGED TO PARTICIPATE IN ALL DIFFERENT KINDS OF PROJECTS. NOT ONLY DOES THE MUSEUM ACTIVELY SUPPORTS ITS LOCAL CULTURAL NETWORK, AT THE SAME TIME IT REACHES OUT TO THE INTERNATIONAL ART SCENE BY COOPERATING WITH FOREIGN ARTISTS, CURATORS AND INSTITUTES.

BY CREATING AN OPEN AND WELCOMING ENVIRONMENT, THE ZENDAI MOMA WISHES TO SUPPORT AND STIMULATE A NEW GENERATION OF PEOPLE WHO CAN ADD A NEW AND ORIGINAL CHAPTER TO CHINA'S CONTEMPORARY CULTURE.



## SHANGHAI PUDONG ZENDAI CUBE BUILDING

ZENDAI CUBE EDIFICE, 58 CHANGLIU LU, PUDONG

ZENDAI CUBE EDIFICE IN THE PUDONG NEW AREA, NORTH OF OVERSEAS CHINESE THAI GOLF DRIVING RANGE. IMPROVE THE QUALITY OF AN OFFICE IN LINE WITH THE TIMES, TO PROVIDE DIVERSITY IN THE EXPERIENCE, THE NEW OFFICE BUILDING ON THE ECOLOGICAL COMPOUND.



ZENDAI HIMALAYAN ART CENTER  
ARATA ISOZAKI

ZENDAI HIMALAYAN ART CENTER IS PLANNED AT PUDONG DISTRICT WHICH IS NAMED TO BE A SYMBOL OF THE RECENT ECONOMIC GROWTH OF SHANGHAI THE FRONTAGE OF THE SITE IS OCCUPIED BY THE INTERNATIONAL EXPOSITION CENTER THAT WILL BE THE WORLD BIGGEST MESSE AFTER ITS COMPLETION AND THIS ART CENTER IS ALSO REQUESTED TO HOLD EVENTS IN INTERNATIONAL SCALE IN CONIUNCTION WITH THIS MESSE FACILITY IN THE NEAR FUTURE.

THE FLOOR AREA OF THIS FACILITY IS ABOUT 155.000SQM FROM OUTSIDE IT APPEARS TO BE CONFIGURED WITH THREE WING OF BUILDINGS, A HOTEL WING, A MUSEUM, MULTI-PURPOSE HALL WING, A DESIGN CENTER WING. THE HOTEL WING CONSISTS OF 450 GUEST ROOMS IN FIVE-STAR CLASS HOTEL SERVICE AND THE DESIGN CENTER WING HOUSES COMMERCIAL ESTABLISHMENTS RENTAL OFFICES AND EXHIBITION SPACES FOR MODERN ART.

THIS ZENDAI HIMALAYAN ART CENTER RENDERED AS A HYBRID OF THOSE VARIOUS DESIGN ELEMENTS IS EXPECTED TO BECOME A NEW SYMBOL OF PUDONG DISTRICT PROJECTED TO BE OPEN IN 2009.



## XIAYU KINDERGARTEN, QINGPU,

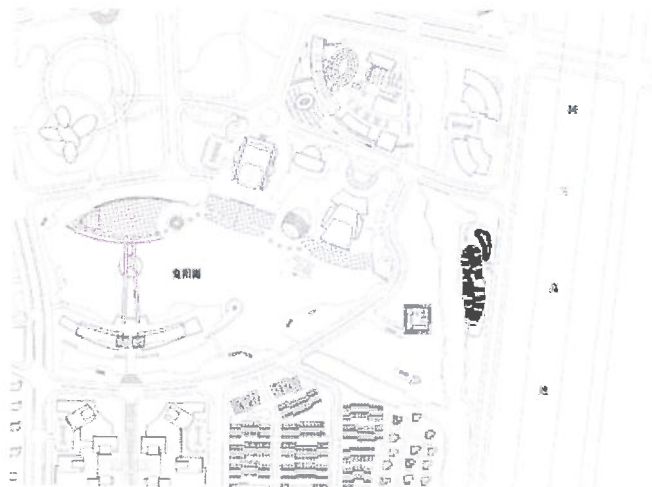
ARCHITECT ATELIER DESHAUS, 2004

LOCATION: HUA-LE ROAD, QINGPU NEW TOWN

THE KINDERGARTEN CONTAINS 15 CLASSES, AND EACH HAS IT'S OWN LIVING ROOM, DINING ROOM, BEDROOM AND OUTDOOR PLAYGROUND. AFTER PLACING ALL THE FUNCTIONS AS A LINEAR BAR IN THE NARROW SITE, WE FOUND THAT A SOFT CURVE-FORM COULD SUIT THE SITE BETTER THAN STRAIGHT LINES. SO WE SEPARATED THE 15 CLASSROOMS AND THE TEACHER OFFICE INTO TWO CURVED CLUSTERS THAT ARE WRAPPED BY SOLID AND VOID MATERIAL RESPECTIVELY. A PAINTED WALL CLARIFIES ALL THE CLASSROOMS WHILE OFFICE AND SPECIAL CLASSROOMS FENCED OFF BY TRANSLUCENT GLASS PANEL.

IN THE DESIGN OF THE CLASS-UNITS, WE ARRANGED ALL THE LIVING ROOMS ON THE FIRST FLOOR WITH OUTDOOR PLAYGROUNDS, AND SUPERIMPOSED BRILLIANT COLORED BEDROOM BOXES ON THE SECOND FLOOR. TO EMPHASIZE FLOATING AND UNCERTAIN FEELINGS, WE DETACHED THE COLORED BOXES FROM THE ROOF OF THE FIRST FLOOR. IT'ÖS THIS UNCERTAINTY AND ISOLATION ON PROPER SCALE THAT LEADS TO A SEEMED RANDOM CONVERGENCE CONDITION AND PRODUCES SPATIAL TENSION. ALWAYS THREE BEDROOMS

ARE LINKED BY RAISED WOODEN WALKWAYS, THUS CREATING A FRIENDLY AND KIND ATMOSPHERE, LIKE A BEDROOM VILLAGE.





OFFICE BUILDING FOR QINGPU BUSINESS ASSOCIATION,

ARCHITECT ATELIER DESHAUS, 2005

LOCATION: QINGLONG RD, QINGPU NEW TOWN

LOCATED AT THE EAST SIDE OF XIAYANG LAKE IN THE NEW AREA OF QINGPU DISTRICT, THE OFFICE BUILDING BELONGS TO THE XAIYANG LAKE LANDSCAPE AREA, CONTROLLED BY THE LOCAL GOVERNMENT. WE TOOK INTO CONSIDERATION THE VIEWS NOT ONLY FROM THE INTERIOR BUT ALSO FROM THE EXTERIOR. THE SOLUTION IS A CUBE COVERED WITH A GLASS CURTAIN WALL. THE SQUARE BUILDING IS 60X60 METER. THE THREE-STORY BUILDING ENCLOSES A GREEN YARD WITH A STEEL AND GLASS FRAMEWORK. WHILE CLEARLY DEFINING THE PRIVATE SPACE IN THE INTERIOR, THE TRANSPARENT GLASS WALLS ALSO CREATE A VISUAL COMMUNICATION TO THE LANDSCAPES INSIDE AND OUTSIDE. THE FIRST FLOOR IS ELEVATED AND ONLY HOUSES THE RECEPTION AND A RESTAURANT. IN THIS WAY, THE GROUND FLOOR SPACES FLOW FROM THE CENTRAL GARDEN TO THE EXTERIOR LANDSCAPE AND AN UNINTERRUPTED VIEW GOES THROUGH THE BUILDING. THE INSIDE VOLUME IS SURFACED WITH A PRINTED GLASS CURTAIN WALL. WE CHOSE A PATTERN LIKE THE SHAPE OF ÒBROKEN ICEÓ FOR THE GLASS. IT IS ADOPTED FROM A KIND OF TRADITIONAL CHINESE INTERIOR DECORATION. THE PATTERNS ARE SO

WISELY DESIGNED THAT THEY KEEP THE UNITY, EVEN WHEN PUTTING THE DIFFERENT PIECES TOGETHER. THE DOMINANT WHITE COLOR IN THE INTERIOR ALSO ADDS TO THE PURITY TO THE BUILDING.





## ZHUJIAJIAO ADMINISTRATION CENTER

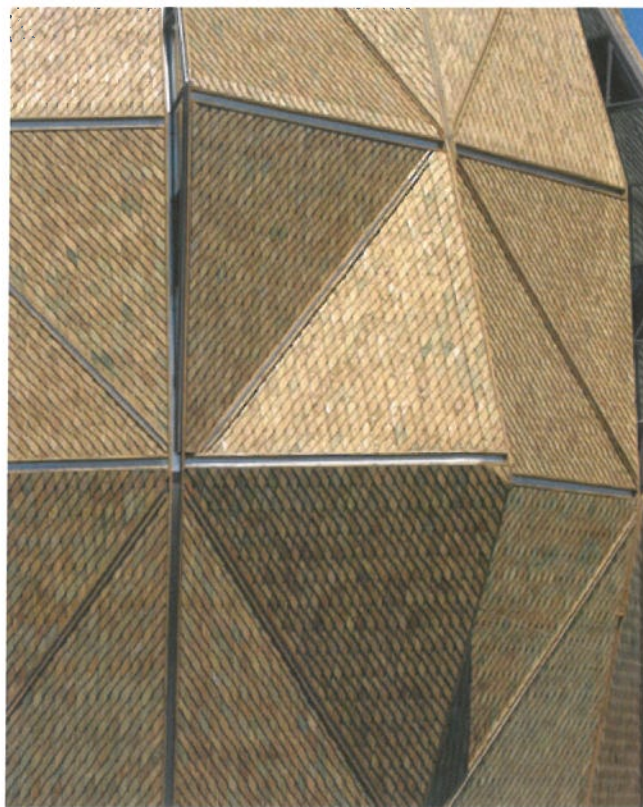
MADA S.P.A.M.

ZHUJIAJIAO ADMINISTRATION CENTER COMPREHENSIVE OFFICE BUILDING\_ THE COMPREHENSIVE OFFICE BUILDING IS THE MAIN PROJECT OF THE BUILDING COMPLEX. SITUATED ALONG THE MAIN ROAD LEADING TO THE NEW TOWN AREA, IT MAIN GOAL IS TO SATISFY THE WORK REQUIRMENTS OF THE ADMINISTRATIVE WORKERS. ITS CHARACTERISTIC JIANGNAN ARCHITECTURAL FORM MAKES IT ALSO AN EMOTIONALLY ACCESSIBLE GOVERNMENT CENTER TO THE LOCAL WORKERS. THE PROJECT COMBINED TRADITIONAL GARDENS WITH MODERN ARCHITECTURAL CONCEPTS; THE PLAN IS COMPACT AND ORDERLY, IT UTILIZES NATURAL LIGHTING, VENTILATION AND MAKES COMPLETE USE OF THE SURROUNDING COURTYARD LANDSCAPE. AUSTERE MATERIALS SUCH AS BRICKS, CONCRETE AND PATTERNED BRICK WALLS WERE ADOPTED IN CONSTRUCTION. THE USE OF BRICK MODULES TO DEFINE THE VERTICAL WALLS GIVES A RHYTHM TO THE FACADES, AND A SPATIAL SOBRIETY; THE FACADE IS EXTENDED TO THE ROOF, WHICH TOGETHER WITH THE USE OF BRICK WALLS, LEADS TO A CULTURALLY RICH SPATIAL DESIGN. INITIALLY DESIGNED TO BE A 12.3-METER HIGH, TWO-STORY BUILDING, IT'S ACTUALLY 3-STORY WHEN YOU INCLUDE THE TOTAL HEIGHT OF 12 METERS. THE BODY

OF THE ADMINISTRATION CENTER IS 16.8-METER HIGH, WHICH DOESN'T DESTROY OR OVERPOWER THE EXISTING ARCHITECTURAL FORM.

THE CURTAIN WALL OF ZHUJIAJIAO ADMINISTRATION CENTER\_ THE CURTAIN WALL MEETS SAFETY REQUIREMENTS AND THE FOLLOWING FUNCTIONAL REQUIREMENTS: RESISTANCE TO WIND PRESSURE AND TEMPERATURE DISTORTION, PENETRATION BY RAIN AND AIR, RESISTANCE TO EARTHQUAKES, IT HAS SOUND INSULATION ABILITY AND IS BOTH THUNDER AND FIREPROOF. THE SKELETON OF THIS GLASS CURTAIN WALL USES A HIGH-TENSILE STEEL FRAME SKELETON OF THE 50 SERIES. THE SURFACE IS APPLIED WITH AN ANTIRUST TREATMENT TO PROTECT AGAINST OXIDATION, AND THE SHELL IS PAINTED WITH FLUOROCARBON LACQUERS. THE CURTAIN WALL GLASSES USES THE KIND OF GLASS IN CERTAIN WALLS OF HOLLOW GLASS. STAINLESS STEEL MATERIALS IS USED FOR ALL THE FASTENERS AND JUNCTURE PIECES THAT WILL BE IN EXPOSED AREAS AND UNDER DANK CONDITIONS. THE GLASS CURTAIN WALL AND THE MAIN BODY'S CONCRETE STRUCTURE ARE CONNECTED BY COMPONENTS THAT HAVE BEEN BURIED IN ADVANCE. THOSE COMPONENTS WERE BURIED WHILE THE MAIN BODY STRUCTURE CONCRETE CONSTRUCTION WAS UNDER OPERATION. THE CEMENTING MATERIAL USED IN THE CURTAIN WALL WAS NEUTRAL

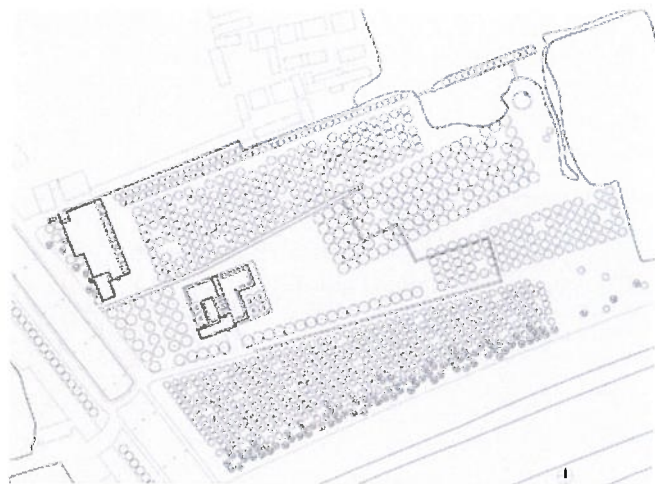
SEALING GLUE. THE WOODEN CURTAIN WALL ALSO FOLLOWS THE CONSTRUCTION PROCEDURE FOR THE CLASSICAL CHINESE CHECKERED WINDOWS. THE WOODEN SHUTTERS IN THE CURTAIN WALL ARE SITUATED BY THE LIGHT THAT LEAKS IN THROUGH THE WINDOWS.

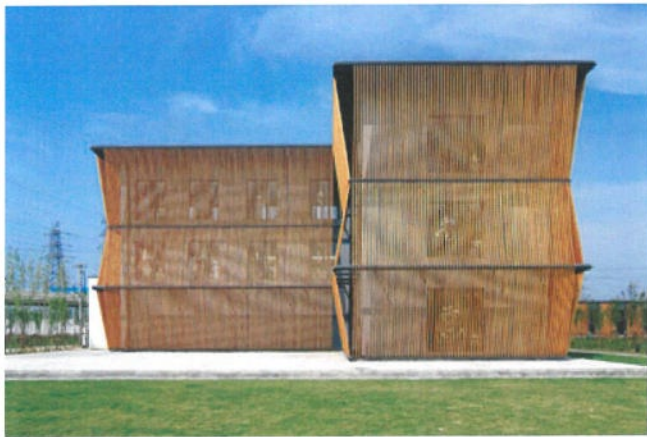
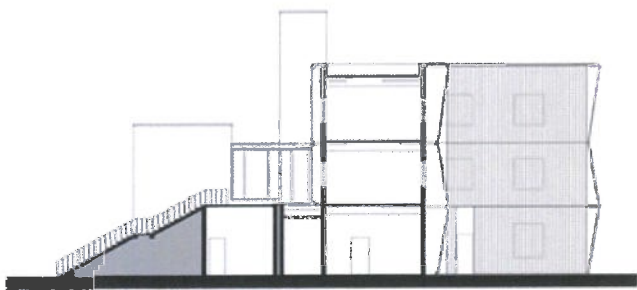


## QING SONG WAI GARDEN, QINGPU, SHANGHAI

TEAM: ZHU XIAOFENG, GUO DAN, 2005

THE PROJECT LOCATES BESIDES THE HIGHWAY FROM SHANGHAI TO ZHUJIAJIAO, WITH A 30,000 SQM GREEN LAND AND TWO RENOVATED BUILDINGS INSIDE. TREE BLOCKS DEFINE BOTH PLANT SPICES AND EXTERIOR SPACES. EXPOSED DRAINS AND STONE ALLEYS WANDER AMONG DIFFERENT BLOCKS TO DIRECT WALKING AND VIEWS. THE REORGANIZATION OF VOLUME, SPACE AND MATERIAL OF THE TWO BUILDINGS FOLLOWS THE LOGIC OF THE ORIGINALS. LOCAL MATERIALS LIKE WHITE PAINT, GREY BRICK AND METASEQUOIA BATTEN ARE STUDIED AND EXPRESSED THROUGH TECTONICS..





## XIDAYINGGANG TWIN BRIDGE, QINGPU

CA-DESIGN / ARCHITECTURE AND URBAN PLANNING, 2010

THE XIDAYINGGANG TWIN BRIDGES WILL BE THE MOST IMPORTANT LANDMARK OF THE FUTURE EXPANSION OF QINGPU. THE OBJECTIVE IS TO PROVIDE THE CITY FOR A SYMBOLIC STRUCTURE, REASONABLE, INEXPENSIVE, AND AVANT-GARDE AT THE SAME TIME.

GIVEN THE SCALE OF THE STRUCTURE, WE PROPOSE THE COMBINATION OF ARCHES AS THE MOST SUITABLE SOLUTION. IN REACTION TO THE CONTEXT, THE ANGLE OF THE RIVER AND ROADS WITH THE AXIS OF THE BRIDGES, WE MAKE THE ARCHES JUMPING FROM SIDE TO SIDE OF THE DECK. SINCE THE HEIGHTS OF THE ARCHES ARE PROPORTIONAL TO THEIR SPANS, THEY DON'T TOUCH EACH OTHER. THE ROTATING STIFFENERS GENERATE A SERIES OF VIRTUAL SURFACES OF DOUBLE CURVATURE, WHICH EMPHASIZE THE DYNAMISM OF THE SPACE. IT IS CRUCIAL TO CONTROL THE CONTINUITY OF THE ARCHES AT THE GROUND LEVEL, AND THEIR CONNECTIONS WITH THE DECK, TANGENT AND INTERSECTING, WHICH MAKE THE CABLES TO ALTERNATE THE ALIGNMENT OF THEIR ANCHORING POINTS. THE "BALANCED ASYMMETRY" OF THE PROJECT RESEMBLES THE PROFILE OF A CHAIN OF DNA, AS METAPHOR OF THE VITALITY OF THE NEW CITY.







## QUINGPU PEDESTRIAN BRIDGE, QUINGPU

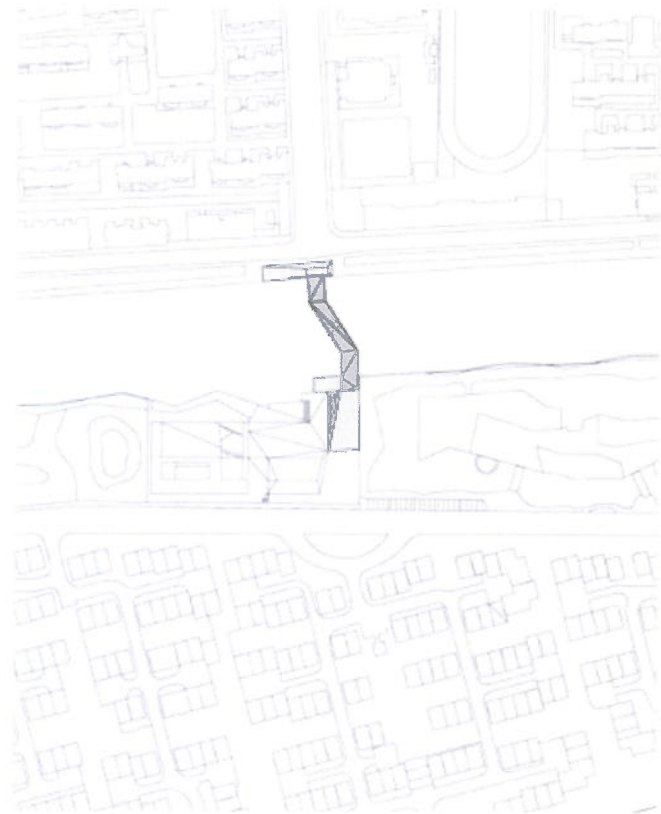
CA-DESIGN / ARCHITECTURE AND URBAN PLANNING, 2008

LEARNING FROM THE BRIDGES OF THE GREAT WATER TOWN OF ZHUJIAJIAO, OR THOSE FROM THE DELICATE GARDENS IN SUZHOU, WE DECIDED TO LINK BOTH SIDES OF THE 50 METERS WIDE RIVER WITH A BENT PATH. THE BENT AXIS RESPONDS TO DIFFERENT ACCESS CONDITIONS AND VISUALLY ADAPTS TO THE SURROUNDINGS. OUR STRATEGY OF BORROWING FROM LOCAL HISTORICAL REFERENCES AND OTHER VARIABLES OF THE SITE, TOGETHER WITH THE OBJECTIVE OF REVEALING THE STRUCTURAL PERFORMANCE OF THE BRIDGE, WILL GENERATE THE FINAL FORM OF THE PROJECT.

THE LOAD-SPAN RELATION RECOMMENDS THE USE OF THE METAL TRUSS. IN ORDER TO RESIST THE STRONG TORSION STRESS ASSOCIATED WITH THE SUPPORT-LESS WINDING SHAPE OF THE BRIDGE, WE ACTIVATE STRUCTURALLY ALL THE SIDES OF ITS DISTORTED VOLUME. BOTH SHORES OF THE RIVER HAVE A CONTRASTING CHARACTER. THIS FACT IS EMPHASIZED VIA DESIGNING ASYMMETRIC CONSTRAINTS FOR THE STRUCTURE. THE BRIDGE HAS A SIMPLE SUPPORT ON THE TRANSVERSAL RAMP THAT FACES THE RAPID AND NARROW STREET AT THE NORTHERN ACCESS. ON THE CONTRARY, THERE IS A STIFF CONNECTION WITH THE

LONGITUDINAL RAMP THAT CONNECTS TO THE SLOW AND LARGE SOUTHERN SQUARE. THE ELEVATION OF THE BRIDGE ADAPTS ITSELF TO THE RESULTING ASYMMETRIC DIAGRAM OF BENDING MOMENTUM. TRYING TO MINIMIZE THE AMOUNT OF DIFFERENT STEEL SECTIONS, WE DESIGN A PATTERN THAT BECOMES DENSER ACCORDING TO THE DIAGRAM OF SHEAR STRESS.

AS OTHER SAMPLES FROM CHINESE TRADITION, WE UNDERSTAND THAT THE BRIDGE SHOULD PROVIDE FOR A DEDICATED SPACE ON THE RIVER, A ROOM OVER THE WATER, MORE THAN MERELY ACTING AS AN ENGINEERING DEVICE THAT SOLVES A COMMUNICATION PROBLEM. THE FACES OF BOTH THE ROOF AND DECK ARE COVERED WITH WOODEN SKINS. THE CONTRAST WITH THE EXPOSED STEEL PROFILES MAKES THE STRUCTURE APPEAR LIGHTER. FURTHERMORE, THE SLOPED CEILING SERVES AS A LARGE REFLECTOR FOR THE ARTIFICIAL LIGHTING THAT IS EMBEDDED INTO THE HANDRAILS. DURING THE DAY AS WELL, THE INNER SURFACES WILL TRAP THE GLITTERING REFLECTIONS OF THE SUN ON THE WATER.



THE EXHIBITION CENTER FOR NEW CITY CONSTRUCTION,  
QINGPU

JIAKUN ARCHITECTS STUDIO

ACROSS SONGZE SQUARE HUAQING ROAD AND ADJACENT TO PARK ROAD NORTH

NEW CITY CONSTRUCTION EXHIBITION CENTER LOCATED IN QINGPU DISTRICT, METRO AREA IS THE CORE OF THE BUILDING AND NEARBY A NUMBER OF CULTURAL, OFFICE AND COMMERCIAL BUILDINGS, TOGETHER WITH THE FORMATION OF SONGZE PLAZA BUILDING COMPLEX. EXHIBITION CENTER FEATURES AN INTEGRATED NATURE, WHICH CONSISTS OF OFFICE, EXHIBITION, LEISURE AND COMMERCE SPACE, TO PROVIDE FLOW FOR THE SQUARE DOCKED, ASSEMBLE, AND LEISURE VENUES. EXHIBITION CENTER BUILDING SOUGHT THROUGH THE SHAPING OF ARCHITECTURAL LANDSCAPE TREATMENT TO ACHIEVE INTEGRATION, THE EFFECT OF LANDSCAPE ARCHITECTURE TO INCREASE THE SENSE OF BELONGING SONGZE SQUARE, BUT ALSO TO STRENGTHEN THE POSITION OF PLACES IN THE CITY, MAKING IT SONGZE SCENERY OF THE WEST SIDE OF SQUARE BOUNDARY. EXHIBITION CENTER BUILDINGS CONFORM TO TOPOGRAPHY OF MOVEMENT ALONG THE NORTH-SOUTH LENGTH TO THE LAYOUT, CONSTRUCTION LENGTH 190.8 METERS. ACCORDING TO TOPOGRAPHICAL FEATURES, TO USE A SIMPLE BODY MASS, THE LEVEL OF LONG LINEAR WITH THE SURROUNDING

SQUARE, LAKE, TOWER, ROAD, PLAYGROUND AND OTHER CITIES OF LARGE-SCALE, STRENGTHEN THE TOPOGRAPHICAL FEATURES, AND FORM A LAKE HSIA ENCLOSURE OF THE BORDER.

EXHIBITION CENTER FOR THE THREE-TIER ARCHITECTURE, FUNCTIONAL LAYOUT OF THE NORTH OR SOUTH IN THREE SECTIONS. SOUTHERN SECTION OFFICE SPACE FOR THE PLANNING BUREAU. THE NORTHERN SECTION OF THE NEW CITY OFFICE SPACE. THE MIDDLE OF THE BOTTOM OF PLANNING EXHIBITION HALL, TWO THREE-STORY COMMERCIAL BUILDINGS FOR LEISURE. NORTH AND SOUTH ENDS OF THE PARKING LOT WITH SEPARATE BUILDING SURROUNDED BY FIRE ENGINES ROAD, SURROUNDED BY FIRE ENGINES ROAD THROUGH THE MIDDLE PART.

BUILDING PRO HUAQING ROAD RED LINE BACK SIDE OF 35.1 METERS, FROM THE OUTSIDE TO THE TREE ARRAY, TEMPORARY ROAD POOL, LEISURE PLATFORM, LADDER GREEN, BRICK COURTYARD AND THE RECESSED SPACE IN THE BUILDING OF THE PROGRESSIVE LAYERS OF LANDSCAPE DESIGN, EXPRESSED BY THE URBAN PUBLIC SPACE TO THE DIFFERENT BUILDINGS WITHIN AN OPEN RELATIONSHIP, REFLECTS THE GOVERNMENT BUILDINGS OPEN TO THE PUBLIC.

CONSTRUCTION USING COLOR, DENSITY, MATERIALS, SPACE AND OTHER ELEMENTS OF THE ABSTRACT TO FULLY CONVEY THE TRADITIONAL SOUTHERN TEMPERAMENT. SET THE EAST LADDER-LIKE LANDSCAPING, COURTYARDS, AND KONGKUI REST PLATFORM. SURROUNDED ON THREE SIDES BY THE POOL, THE ENTRANCE ROAD ACROSS THE WATER AND OFF, CREATING A "WATER VILLAGE" ATMOSPHERE, FIT THE TRADITIONAL AREA OF SHANGHAI.

BUILDING FACADES AND LANDSCAPE-ORIENTED TIMBER WITH DARK GRAY COLOR. STONE FACADE IS BEING INSTALLED OUTSIDE THE WINDOW LOUVRES, EDGE TO EDGE HAND STRIKE DEAL TO BALANCE THE VIVID TEXTURE OF THE RULES OF THE CONSTRUCTION OF LARGE-SCALE LINEAR MODELING. BY THE SAME BLACK STONE OF THE DIFFERENT PROCESSING TO GIVE A CONCISE BODY MASS TO THE FINER POINTS OF DETAIL, AT THE SAME TIME TO ACHIEVE UNITY AND DIVERSITY, GIVING THE IMPRESSION OF A CALM CALM SIMPLICITY.

OFFICE SPACE AND OFFICES OF THE COURTYARD AND DOWN LINK UP TO FORM A HEALTHY AND NATURAL LANDSCAPES HALL ROOM.

ADHERE TO MODERN BUILDING FUNDAMENTAL AND PERMANENT VALUES, FOCUSING ON ARCHITECTURAL CHARM OF THE MATERIAL CONVEYED. STRATEGY IS SIMPLE AND DIRECT EXPRESSION OF A POWERFUL AND ACCURATE.



## SHANGHAI QINGPU LIBRARY

MADA S.P.A.M.

THUMB ISLAND, HUANGPU RIVER, QINGPU

FROM AN ARTICLE ABOUT MA:

"ANOTHER PROJECT OF MA'S IS THE INNOVATIVE THUMB ISLAND, A COMMUNITY CENTER THAT FLOATS ON A LAKE. FREE FROM THE RESPONSIBILITY OF DEALING WITH HISTORY HERE, MA HAS DESIGNED A STRUCTURE COMPOSED OF TWO BUILDINGS THAT RISE AND FALL GENTLY LIKE TWO GLASS-ENCASED MOUNDS. THE ROOF OF THE COMPLEX, WHICH RESEMBLES TWO ROLLING HILLS, WILL BECOME A PUBLIC PARK. STANDING ATOP THE HALF-COMPLETED CLUBHOUSE, MA SAYS, "I'D LOVE IT IF PEOPLE DID TAI-CHI UP HERE."



SHANGHAI ZHUJIAJIAO SHOPPING MALL  
ARCHITECT: BAU

A PROJECT LUCAS GRAY DESIGNED WHILE WORKING FOR  
BREARLEY ARCHITECTS AND URBANISTS IN SHANGHAI.



## NATIONAL ART MUSEUM JIANGSU PROVINCE, NANJING

KSP JÜRGEN ENGEL ARCHITEKTEN.

LOCAL ARCH: VV KINGDOM ARCHITECTURE DESIGN CO..

CHANGJIANG LU / ZHONGSHAN LU

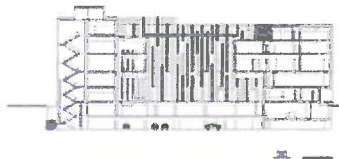
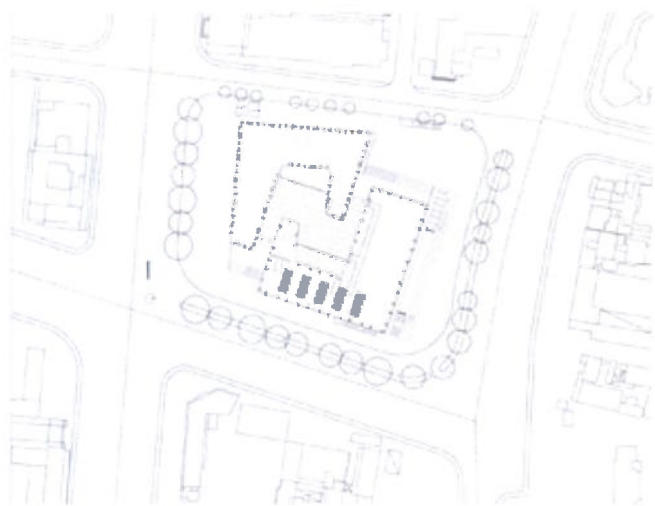
CHINA'S LAUDABLE SPENDING SPREE ON CULTURAL INSTITUTIONS CONTINUES APACE. ONE OF THE LATEST ENTRIES IS THE RECENTLY COMPLETED NATIONAL ART MUSEUM IN JIANGSU PROVINCE.

LOCATED IN THE ON A 10,605 SQ M SITE IN NANJING'S CULTURAL CENTER AND IN THE IMMEDIATE PROXIMITY OF THE HISTORIC PRESIDENTIAL PALACE OF THE PROVINCIAL CAPITAL, THE NEW 27,449SQ M JIANGSU PROVINCIAL ART MUSEUM IS NEW ADDITION TO THE CULTURAL NETWORK OF SOUTHEAST CHINA. IT HAS SPACE FOR TEMPORARY EXHIBITIONS AND HOUSES A PERMANENT COLLECTION FEATURING TRADITIONAL CHINESE ART, WHICH ILLUSTRATES THE CULTURAL WEALTH OF NANJING – ONE OF THE OLDEST CITIES IN SOUTHERN CHINA. THE SIZEABLE COLLECTION RESIDES IN THE MUSEUM'S ARCHIVE ROOMS, WHICH MEET CURRENT TECHNICAL AND STRICT CONSERVATION REQUIREMENTS. THIS IS KSP JÜRGEN ENGEL ARCHITEKTEN'S SECOND SIGNIFICANT CULTURAL BUILDING IN CHINA, HAVING PREVIOUSLY COMPLETED THE NATIONAL LIBRARY OF CHINA IN BEIJING.

THE EYE-CATCHING NEW MUSEUM, WHICH WON FIRST PRIZE IN A 2006 COMPETITION, MAKES SEVERAL URBAN REFERENCES FROM ITS DEEPLY HISTORICAL LOCATION. THE MAIN ENTRANCE FACES THE PROMINENT CITY PLAZA, DAXING GONG SHI MIN SQUARE. IN ADDITION, THE TWO STRUCTURES OF THE MUSEUM THAT STAND AT SLIGHT ANGLES TO ONE ANOTHER FOLLOW THE TWO FLANKING THOROUGHFARES: ZHONGSHAN (REVOLUTION) ROAD, AND CHANGJIANG (CULTURE) ROAD

A LIGHT GLASS ROOF COVERS THE TWO INTERLOCKING U-SHAPED BUILDINGS. THIS 17-METRE HIGH ACCESS AREA, WHICH NARROWS AT ITS TWO MAIN ENTRANCES, LINKS THE TWO STONE HALVES OF THE BUILDING AND GUIDES VISITORS INTO THE MUSEUM. IN THE NORTHERN BUILDING, CLEAR EXHIBITION ROOMS OF VARYING SIZES OFFER IDEAL CONDITIONS FOR PRESENTING ARTWORKS. TWO BRIDGES SPANNING THE GLASS-COVERED INTERMEDIATE SPACE CONNECT THE EXHIBITION AREA WITH THE SOUTHERN ELEMENT. IN ADDITION TO TRAINING, CONFERENCE AND OFFICE SPACE, THIS BUILDING ALSO CONTAINS A VIP AREA AND THE AUDITORIUM WITH SEATING FOR 400 PEOPLE. THE TRAVERTINE NATURAL STONE FACING WITH ITS NARROW WINDOW INDENTATIONS OBSCURES THE SHEER NUMBER

OF STOREYS AND REINFORCES THE OVERALL MONOLITHIC IMPRESSION OF THE MUSEUM. SIMULTANEOUSLY, THE ALTERNATION BETWEEN VERTICAL STONE PANELS AND WINDOW SLITS WITH SHEET METAL JUTTING OUT AT THE SIDES CREATES RHYTHM TO THE FAÇADE. THE STRUCTURAL FRAME AND THE DELICATE CONSTRUCTION OF THE GLASS ROOF WERE DEVELOPED IN COLLABORATION WITH STUTTGART-BASED GERMAN ENGINEERS BREUNINGER.



## NANJING MUSEUM OF ART & ARCHITECTURE

(CHINESE INTERNATIONAL PRACTICAL EXHIBITION OF ARCHITECTURE)

STEVEN HOLL ARCHITECTS, 2010

CHINESE ARCHITECT LI HU, ARCHITECTURAL DESIGN INSTITUTE, NANJING UNIVERSITY

FOSHOU LAKE, ZHENZHU LU

SITUATED IN PEARL SPRING NEAR NANJING, THE MUSEUM IS ONLY A PART OF THE CHINESE INTERNATIONAL PRACTICAL EXHIBITION OF ARCHITECTURE (CIPEA) COMPLEX. THE CIPEA PROJECT IS A COMPLETE COLLABORATION OF ARCHITECTS FROM ACROSS THE WORLD, FROM ITALY TO JAPAN, AND MEXICO TO CROATIA. UPON COMPLETION, THE COMPLEX WILL INCLUDE MORE THAN A DOZEN BUILDINGS THAT WILL HOUSE EXHIBITS FOR ARTS AND CULTURE

IN ADDITION TO HOLL'S MUSEUM, THE PLAN INCLUDES A LANDSCAPE CIRCLE OF INTERACTION BY SANAA, THE POND LILLY BY CHILEAN ARCHITECT MATHIAS KLOTZ, A GLASS BOX BY HENG LIU OF HONG KONG, AND PLENTY MORE PROJECTS THAT ALL DIFFER STYLISTICALLY, YET ARE UNITED IN THEIR SHARED CELEBRATION OF NATURE AND THE ARTS.

HOLL'S BUILDING IS REGARDED AS "THE GATEWAY" TO THE COMPLEX AND THE PROJECT TAKES INSPIRATION FROM TRADITIONAL CHINESE PAINTINGS, SPECIFICALLY THEIR SHIFTING VIEWPOINTS, LAYERS OF SPACE AND EXPANSES OF MIST AND WATER. "THE STRAIGHT

PASSAGES ON THE GROUND LEVEL GRADUALLY TURN INTO THE WINDING PASSAGE OF THE FIGURE ABOVE." YET, THE UPPER GALLERY VOLUME, WHICH IS LIFTED OFF THE GROUND AND IS INTENDED TO BE SEEN AS UNRAVELING, SEEMS TOO CLUNKY AND HEAVY TO READ AS HOLL INTENDED. NEVERTHELESS, THE FOCUS IS TO CONNECT THIS UNRAVELED PASSAGE WITH THE CITY OF NANJING, SO HOLL CREATES A VISUAL AXIS TO LINK THE BUILDING'S PASSAGeways WITH THE GREAT MING DYNASTY CAPITAL CITY.





## NANJING PERFORMING ARTS CENTER

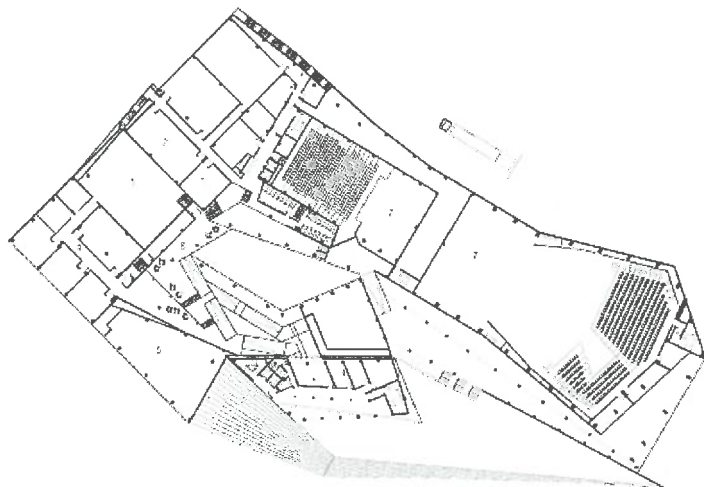
ARCHITECT PRESTON SCOTT COHEN, 2009

LOCAL ARCHITECT: ATELIER ZHANG LEI, INSTITUTE OF ARCHITECTURAL DESIGN AND PLANNING

THIS PROPOSAL FOR A STUDENT CENTER, LOCATED CENTRALLY IN THE MASTER PLAN FOR THE NEW NANJING UNIVERSITY IN XIANLIN, AIMS TO OFFER A SINGULAR EXPRESSION OF THE DIALOGUE BETWEEN THESE TWO OPPOSING PARADIGMATIC FORMS OF SYMBOLIC SIGNIFICANCE: A CURVING ROOF THAT APPEARS TO BE RELATED TO THE LANDSCAPE OF THE LARGER CAMPUS CONTEXT, AND A TOWER WHICH ACTS AS A BEACON AND OBSERVATION POINT. THE DESIGN EXPLOITS THE TECHNIQUES AND ECONOMY OF LOCAL CONSTRUCTION PRACTICES AS A MEANS TO DEVELOP AN EXCEPTIONAL FORM. POURED-IN-PLACE CONCRETE CONSTRUCTION, USING ADJUSTABLE AND RECYCLABLE FORM WORK, WILL GIVE SHAPE TO A LANDSCAPE-LIKE ROOF THAT ACTS AS A UNIFYING "UMBRELLA". THE ROOF FORM IS DERIVED FROM A SERIES OF HYPERBOLIC PARABOLOIDS, THE RULING LINES OF WHICH BECOME REINFORCING BEAMS, ALL BASED ON THE SAME CROSS SECTION, AND DISTRIBUTED AT REGULAR INTERVALS. BETWEEN THE BEAMS ARE DRAINAGE TRAYS FILLED WITH GRAVEL OF DIFFERENT COLORS. AS SUCH, THE ROOF CREATES THE EFFECT OF A REMARKABLY VARIABLE FORM,

DESPITE THE LOGIC OF REGULARITY THAT UNDERLIES ITS ECONOMY OF MEANS, THE ROOF LANDSCAPE SURROUNDS THE TOWER IN SUCH A WAY THAT IT APPEARS AS IF THE TOWER IS AN ANCHORED POINT OF RESISTANCE OR A BUOY ATOP THE SURFACE OF A ROILING SEASCAPE. THE SPIRALING FORM OF THE BUILDING IS EXTENDED BY A STAIR THAT ASCENDS THE OUTSIDE OF THE TOWER. ONE OF TWO FIRE STAIRS IS OUTSIDE THE BODY OF THE TOWER, THUS ALLOWING THE UNUSUALLY SMALL FLOOR PLATE THAT GIVES THE TOWER ITS DISTINCTIVE SCALE. THE INTERIOR OFFERS A FLOWING PLAN THAT ACCOMMODATES A COMPLEX SERIES OF INTERRELATED PROGRAMS OF STUDENT ORGANIZATIONS AND SPACES FOR EVENTS. THE AUDITORIUM IS THE MOST IMPORTANT SPACE, WITH SEATING THAT ESTABLISHES A SETTING CONDUCTIVE TO A UNIQUE SOCIAL EXPERIENCE FOR DIVERSE AUDIENCES.





0 10 20 30M

- 1 ACTIVITY ROOM
- 2 PSYCHOLOGY ROOM
- 3 MULTIMEDIA HALL
- 4 RADIO STUDIO
- 5 MUSIC BAR
- 6 COURSE
- 7 AUDITORIUM



## NANJING MASSACRE MEMORIAL HALL

WANG LU, IN+OF ARCHITECTURE,

OPENING HOURS: 8:30A.M. - 16:30P.M. (CLOSED ON MONDAY)

SHUJIXIEN LU

THE MEMORIAL HALL FOR COMPATRIOTS KILLED IN THE NANJING MASSACRE (1937) BY JAPANESE FORCES OF AGGRESSION IS LOCATED IN THE SOUTHWESTERN CORNER OF NANJING KNOWN AS JIANGDONGMEN, WHICH USED TO BE ONE OF THE EXECUTION GROUNDS AND MASS BURIAL PLACES OF THE CRUEL HOLOCAUST.

OCCUPYING AN AREA ABOUT 28000 SQUARE METERS WITH A FLOOR SPACE OF 3000, IT WAS BUILT IN 1985 IN MEMORY OF THE 300,000 VICTIMS IN THE EVENT. LATER, IN 1995 IT WAS ENLARGED AND RENOVATED. THE BUILDINGS IN THE COMPLEX ARE FASHIONED OUT OF BLACK AND WHITE GRANITE BLOCKS, LOOKING SPECTACULAR AND MAGNIFICENT, RENDERING A FEELING OF SOLEMNITY AND REVERENCE. IT IS AN EXHIBITION SITE WITH HISTORICAL RECORDS AND OBJECTS AS WELL AS ARCHITECTURE, SCULPTURES AND VIDEO AND FILM PROJECTIONS TO UNFOLD A SPECIFIC CHAPTER OF HISTORY CONCERNING ONE OF THE UGLIEST EXPERIENCES FORCED ON MANKIND.

THE MEMORIAL CONSISTS OF THREE PARTS: THE OUTDOOR

EXHIBITS, THE REMAINING BONES OF THE KILLED AND THE MUSEUM FOR HISTORICAL MATERIAL DISPLAYING. IN THE OUTDOOR SECTOR, GROUP SCULPTURES, FULL-LENGTH STATUES, RELIEF CARVINGS, SIGNBOARDS, MONUMENTS, REDEEMING AND REPENTANT TABLETS, WITHERED TREES AND BROKEN WALLS AS WELL AS A WALL CARVED WITH THE NAMES OF PART OF THE VICTIMS SO FAR THAT HAVE BEEN LOCATED CLUSTER TOGETHER WITH GREEN SHRUBS AND LAWNS TO SUGGEST A GRAVEYARD-STYLE ARCHITECTURE WITH THE THEMES OF LIFE AND DEATH, GRIEF AND INDIGNATION.

A BUILDING SHAPED LIKE A COFFIN IS TO SHELTER SOME OF THE VICTIMS' BONES EXCAVATED FROM THE "PITS OF THOUSANDS OF BODIES" RIGHT IN THE SITE WHEN THE MEMORIAL WAS IN CONSTRUCTION-AN IRON EVIDENCE FOR THE BLOODY CRIMES COMMITTED BY THE AGGRESSIVE JAPANESE TROOPS. THE MUSEUM LIES HALF BURIED IN THE GROUND LIKE A COLOSSAL TOMB. INSIDE, AN IMMENSE COLLECTION OF PICTURES, OBJECTS, CHARTS AND PHOTOGRAPHS RELATE THE HORROR OF THE RAPE OF NANJING. THROUGH A VERSATILITY OF MEANS FOR EXHIBITIONS SUCH AS LIGHTED CABINETS, SAND TRAYS, CLAY MOLDINGS, OIL PAINTINGS, MICRO-COMPUTERS APPLIANCES, DOCUMENTARY SHOWS AND SO ON, THE TRAGEDY OF THE CRUEL HOLOCAUST IN NANJING AND THE

BEASTLY ATROCITIES OF THE JAPANESE MILITARISTS ARE PICTURED AND RECOUNTED. PAST EXPERIENCE, IF NOT FORGOTTEN, IS THE GUIDE FOR THE FUTURE. THE NANJING MEMORIAL HAS BECOME AN IMPORTANT SITE FOR INTERNATIONAL COMMUNITIES TO PRAY FOR PEACE AS WELL AS A SITE FOR HISTORICAL AND CULTURAL EXCHANGES. IN CHINA, IT IS ALSO A "NATIONAL DEMONSTRATIVE EDUCATIONAL BASE FOR PATRIOTISM".



## "CAR EXPERIENCE" AUTOMOBILE MUSEUM AT NANJING

ARCHITECT: 3GATTI, 2009

CLIENT: JIANGSU HEAD INVESTMENT GROUP CO.,LTD

LOCATION: JIANGNING AREA, HIGH-TECH ZONE

ROME AND SHANGHAI-BASED ARCHITECTURE STUDIO 3GATTI HAVE BEEN NAMED THE WINNER IN A COMPETITION TO DESIGN A MUSEUM FOR AUTOMOBILES IN NANJING, CHINA. "CAR EXPERIENCE" IS A PROJECT FOR A BUILDING TO BE DEDICATED TO THE AUTOMOBILE: THE CAR AS AN OBJECT OF DESIRE, A WORLD TO EXPLORE, A TECHNOLOGY TO STUDY, AN ARTICLE TO DISPLAY AND A MEANS TO TRAVEL AROUND THE BUILDING.

HERE THE WORLD OF THE AUTOMOBILE INTERSECTS WITH THE HUMAN AND ORGANIC WORLD CREATING A NEW TECTONIC STRUCTURE WITH METHODS DIFFERING FROM THE USUAL FLAT OPEN SPACES, SQUARES... ALL ON A HUMAN SCALE. HERE EVERYTHING IS GEARED TO THE AUTOMOBILE – THE CAR IS THE POINT OF REFERENCE.

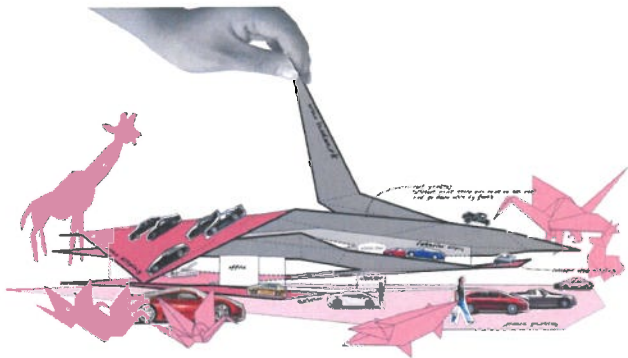
HERE ONE WILL NOT FIND STAIRS TO DIFFERENT FLOORS, WALLS AND ELEVATORS, BUT RAMPS WHICH WIND SINUOUSLY UPWARDS CREATING A FLUID CONCEPTION OF SPACE, AND WHERE THE FLUX OF CARS CAN MOVE FREELY AND REACH THE DIFFERENT LEVELS OF THE EDIFICE. ON AN OVERALL SCALE THE AREA TECTONICALLY

RESEMBLES A ROAD, WITH A STRUCTURE SIMILAR TO THAT OF AN ELEVATED MOTORWAY OR A CAR PARK, BUT ON A MORE HUMAN SCALE, THE STRUCTURE IS AS COMPLEX, ERGONOMIC AND SOPHISTICATED AS THE INTERIOR OF A CAR.

THE PRINCIPAL STRUCTURE OF THE BUILDING IS A SPIRAL RAMP WITH A GLASS PARTITION DIVIDING THE EXTERIOR FROM THE INTERIOR. IN THE INTERNAL PART, RESERVED FOR PEDESTRIANS, THE INCLINE IS MORE GRADUAL, WHEREAS THE EXTERIOR AND STEEPER SIDE IS FOR THE TRANSIT OF CARS.

THE BUILDING'S TYPOLOGY DEVELOPS SEQUENTIALLY, ITS STRUCTURE SIMILAR TO THAT OF A FILM WHERE THE UNDISPUTED PROTAGONIST IS THE AUTOMOBILE. IN FACT THE VISITOR, AS THE SPECTATOR OF A FILM, IS OBLIGED, FRAME BY FRAME, TO FOLLOW THE PHYSICAL AND PSYCHOLOGICAL ROUTE AS DICTATED BY THE MUSEUM'S ARCHITECT.





## PUDONG INTERNATIONAL AIRPORT

ARCHITECT: PAUL ANDREU, 1999

PRIOR TO PUDONG, HONGQIAO INT. AIRPORT WAS THE PRIMARY AIRPORT OF SHANGHAI. DURING THE '90S, EXPANSION OF HONGQIAO WAS IMPOSSIBLE AS THE SURROUNDING URBAN AREA WAS DEVELOPING SIGNIFICANTLY. A SUITABLE ALTERNATIVE SITE WAS FOUND AT THE COAST OF THE PUDONG DEVELOPMENT ZONE TO THE EAST OF SHANGHAI. ANDREU DIVIDED THE TERMINAL INTO 4 PARTS -A DROP-OFF PLATFORM, DEPARTURE HALL, RETAIL AREA, AND A GATE CONCOURSE- AND GAVE EACH ITS OWN CURVING ROOF. INSIDE, SKYLIGHTS ILLUMINATE HUNDREDS OF VERTICAL ROOF-SUPPORT MEMBERS; WHEN ILLUMINATED AT NIGHT, THESE VERTICALS RESEMBLE "A SHOWER OF COMETS FALLING FROM THE SKY," SAYS THE ARCHITECT. STRUCTURE & MATERIALS USED ARE "CONTRASTING BUT COMPLEMENTARY ELEMENTS"- LIGHT STEEL ROOFS AND A HEAVY CONCRETE BASE - TO ALLUDE TO THE EARTH AND THE SKY. DUE TO THE PACE OF DEVELOPMENT IN CHINA, THE SHANGHAI-PUDONG AIRPORT HAD TO BE BUILT IN RECORD TIME, MOVING FROM INITIAL DESIGN IN THE FALL OF 1996 TO OPENING AT THE END OF 1999.







IN OLINDA, IF YOU GO OUT WITH A MAGNIFY!

AN THE HEAD OF A PIN WHICH, IF YOU LOOK AT  
IT SLIGHTLY ENLARGED, REVEALS WITHIN ITSELF  
AY FIND SOMEWHERE A POINT NO BIGGER TH  
CAREFULLY, YOU M  
NG GLASS AND HUNT

HE SKYLIGHTS, THE GARDENS,  
THE POOLS, THE STREAME  
RS ACROSS THE STREETS, THE KIOSKS IN THE SQUARES, THE  
THE ROOFS, THE ANTENNAS, T  
MAIN THERE: A YEAR IN WATER YOU WILL FIN  
D IT THE SIZE OF HALF A LEM

HAT POINT DOES NOT RE  
H  
ORSE-RACING TRACK. T

SED WITHIN THE EARLIER CITY A NEW CITY

THAT FORCES ITS WAY AHEAD IN THE EARLIE

R CITY AND PRESSES ITS WAY TOWARD THE OUTSIDE. IF

FROM THE INVISIBLE CITY, BY TALO CALVINO.

MES A FULL-SIZE CITY, ENGL

P PLATE. AND THEN IT BECO

AS A MUSHROOM, THEN A SOU

