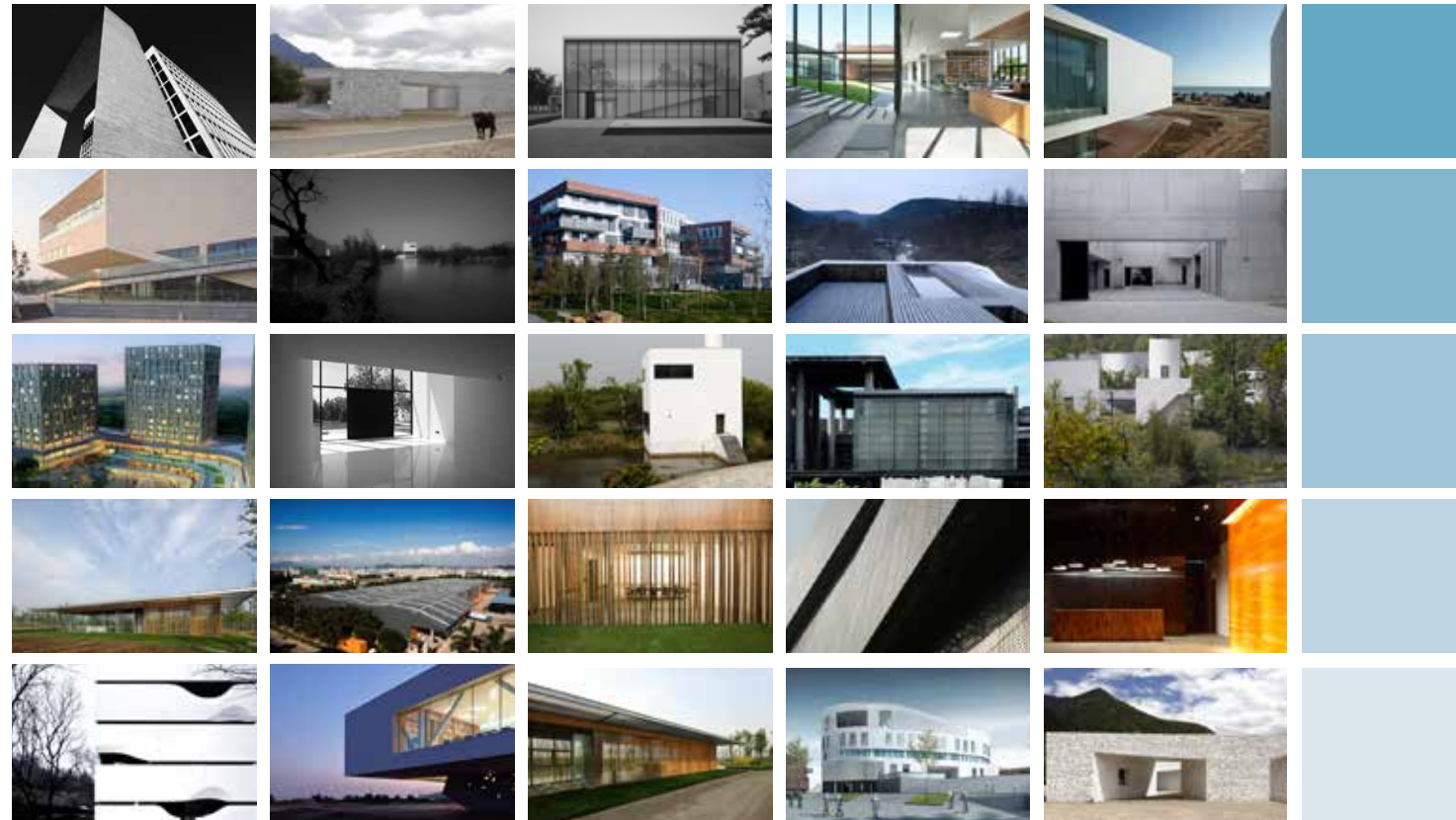


# TRADITION\_AND\_INNOVATION IN\_NEXT\_GENERATION CHINESE\_ARCHITECTURE

WRITTEN\_BY  
Rodolphe El-Khoury and Pei Zhao

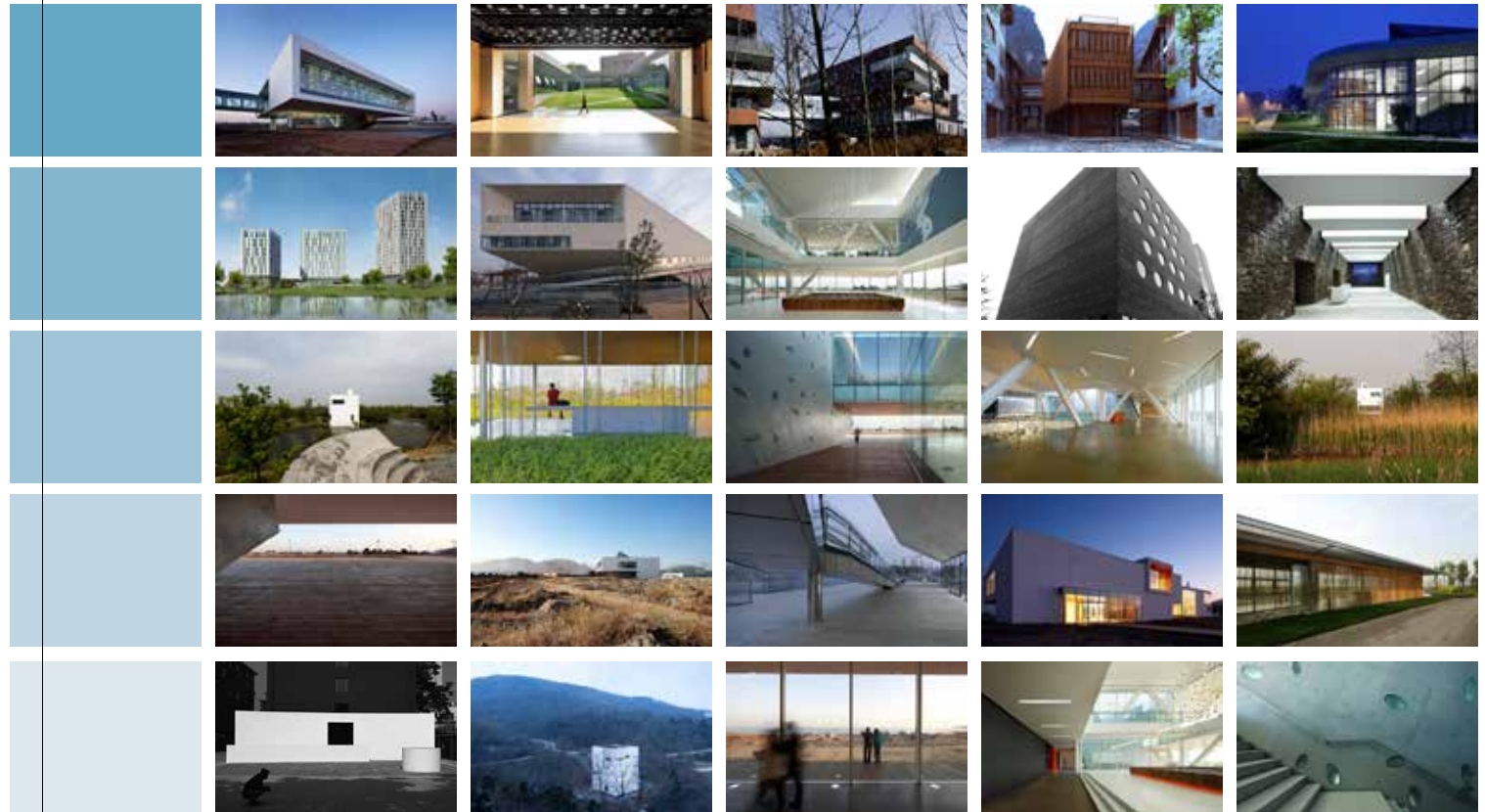
INTRODUCTION\_BY  
Yang Ho Chang

EDITED\_BY  
Oscar Riera Ojeda



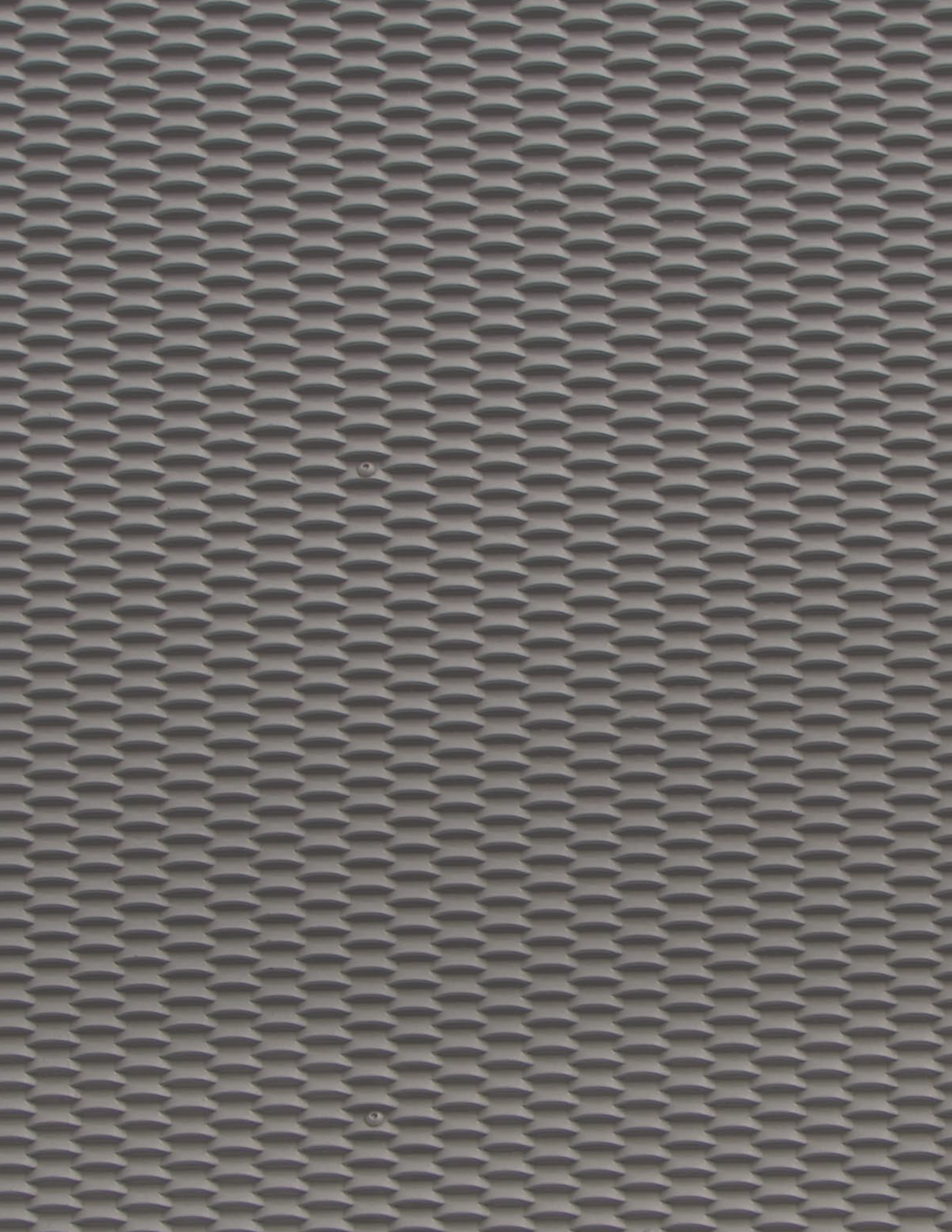
TRADITION\_AND\_INNOVATION  
IN\_NEXT\_GENERATION  
CHINESE\_ARCHITECTURE

# TRADITION\_AND\_INNOVATION IN\_NEXT\_GENERATION CHINESE\_ARCHITECTURE



The book is devoted to the next generation of Chinese architects and their recent projects in China. It survey a range of new tendencies in which Chinese architecture is finding a mature and distinct form. From the avant-garde experiments of MAD to the inventive recasting of vernacular traditions by Standardarchitecture, the projects collected in this book demonstrate the potent role that of post-Beijing Olympics China now plays in the shaping the cotemporary architectural arena.





TRADITION\_AND\_INNOVATION  
IN\_NEXT\_GENERATION  
CHINESE\_ARCHITECTURE











TRADITION\_AND\_INNOVATION  
IN\_NEXT\_GENERATION  
CHINESE\_ARCHITECTURE

WRITTEN\_BY  
Rodolphe El-Khoury and Pei Zhao

INTRODUCTION\_BY  
Yang Ho Chang

EDITED\_BY  
Oscar Riera Ojeda

**RIZZOLI**  
NEW YORK



ARCHITECTURE IN A PERIOD OF  
REFORM AND OPENNESS\_A BRIEF HISTORY  
OF CHINESE ARCHITECTURE SINCE 1979

Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, abecedarium transfretavit maria, atque adhibitum est etiam in linguis Indoamericanis, indigenis Australianis, Austronesiis, Vietnamitica, Malaia et Indonesiis. Recentius quidem, linguistae occidentales elegerunt potius abecedarium Latinum vel Abecedarium Phoneticum Internationale (quod et ipsum ab abecedario Latino ducit fere originem) cum transcribendae fuerunt linguae haud Europaeae vel normae litterariae eis tribuendae; vide exempli gratia abecedarium Africanum referentiae. Usmaria, ates possunt omittere litteras (e.gr. abecedarium Italicum) vel addere alias (e.gr. abecedarium Polonicum), litterarumque forma multarum mutata est decursu saeculorum, praesertim minuscularum. Abecedarium Latinum derivatur a varietate occidentali abecedarii Graeci nuncupato Cumano.

Abecedarium Latinum est litteratura abecedaria nunc temporis quam latissime patens. Praeter ipsam linguam Latinam, hoc abecedarium adaptatum est ad Latinitatis prolem, linguas Romanicas, necnon et ad Germanicas, Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, abecedarium transfretavit maria, atque adhibitum est etiam in linguis Indoamericanis, indigenis Australianis, Austronesiis, Vietnamitica, Malaia et Indonesiis. Recentius quidem, linguistae occidentales elegerunt potius abecedarium Latinum vel Abecedarium Phoneticum Internationale (quod et ipsum ab abecedario Latino ducit fere originem) cum transcribendae fuerunt linguae haud Europaeae vel normae litterariae eis tribuendae; vide exempli gratia abecedarium Africanum referentiae. Usu moderno, voce. Abecedarium Latinum est litteratura abecedaria nunc temporis quam latissime patens. Praeter ipsam linguam Latinam, hoc abecedarium adaptatum est ad Latinitatis prolem, linguas Romanicas, necnon et ad Germanicas, Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, abecedarium transfretavit maria, atque adhibitum est etiam in linguis Indoamericanis, indigenis Australianis, Austronesiis, Vietnamitica, Malaia et Indonesiis. Recentius quidem, linguistae occidentales elegerunt potius abecedarium Latinum vel Abecedarium Phoneticum Internationale (quod et ipsum ab abecedario Latino ducit fere originem) cum transcribendae fuerunt linguae haud Europaeae vel normae litterariae eis tribuendae; vide exempli gratia abecedarium Africanum referentiae.

Latinum est litteratura abecedaria nunc temporis quam latissime patens. Praeter ipsam linguam Latinam, hoc abecedarium adaptatum est ad Latinitatis prolem, linguas Romanicas, necnon et

ad Germanicas, Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, abecedarium transfretavit maria, atque adhibitum est etiam in linguis Indoamericanis, indigenis Australianis, Austronesiis, Vietnamitica, Malaia et Indonesiis. Recentius quidem, linguistae occidentales elegerunt potius abecedarium Latinum vel Abecedarium Phoneticum Internationale (quod et ipsum ab abecedario Latino ducit fere originem) cum transcribendae fuerunt linguae haud Europaeae vel normae litterariae eis tribuendae; vide exempli gratia abecedarium Africanum referentiae. Usu moderno, voce. Abecedarium Latinum est litteratura abecedaria nunc temporis quam latissime patens. Praeter ipsam linguam Latinam, hoc abecedarium adaptatum est ad Latinitatis prolem, linguas Romanicas, necnon et ad Germanicas, Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, fretavit mari.

Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, abecedarium transfretavit maria, atque adhibitum est etiam in linguis Indoamericanis, indigenis Australianis, Austronesiis, Vietnamitica, Malaia et Indonesiis. Recentius quidem, linguistae occidentales elegerunt potius abecedarium Latinum vel Abecedarium Phoneticum Internationale (quod et ipsum ab abecedario Latino ducit fere originem) cum transcribendae fuerunt linguae haud Europaeae vel normae litterariae eis tribuendae; vide exempli gratia abecedarium Africanum referentiae. Usu moderno, voce. Abecedarium Latinum est litteratura abecedaria nunc temporis quam latissime patens. Praeter ipsam linguam Latinam, hoc abecedarium adaptatum est ad Latinitatis prolem, linguas Romanicas, necnon et ad Germanicas, Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, fretavit mari.

#### YANG\_HO\_CHANG

Celticas nonnullasque Slavonicas inde ab Aetate Media, et denique ad plurimas Europae linguas. Tempore colonialismi atque Christiani proselytismi, abecedarium transfretavit maria, atque adhibitum est etiam in linguis Indoamericanis, indigenis Australianis, Austronesiis, Vietnamitica, Malaia et Indonesiis. Recentius quidem, linguistae occidentales elegerunt potius abecedarium Latinum vel Abecedarium Phoneticum Internationale (quod et ipsum ab abecedario Latino ducit fere originem) cum transcribendae fuerunt linguae haud Europaeae vel normae litterariae eis tribuendae; vide exempli gratia abecedarium Africanum referentiae. Usmaria, ates possunt omittere litteras (e.gr. abecedarium Italicum) vel addere alias (e.gr. abecedarium Polonicum), litterarumque forma multarum mutata est decursu saeculorum, praesertim minuscularum. Abecedarium Latinum derivatur a varietate occidentali abecedarii Graeci nuncupato Cumano. linguas Romanicas, necnon et ad Germanicas, Celticas nonnullasque Slavonicas

# NEXT GENERATION CHINESE ARCHITECTURE

## VANGUARD

Atelier Feichang Jianzhu  
Mada S.P.A.M.  
Urbanus  
Amateur Architecture Studio  
Fake Design

## MASSIVE CHANGE

HHD  
Pu Miao Architecture  
Zhuang Weimin  
Atelier Deshaus  
Atelier Liu Yuyang Architects  
ONE Design  
Scenic Architecture  
Standardarchitecture  
Open Architecture  
Tao  
Vector Architects  
WSP Architectural Design  
Studio Pei-Zhu  
DnA\_Design and Architecture  
Hou Liang Architecture  
MAD  
Atelier Fronti  
TM Studio (Tong Ming)  
Li Xinggang Studio  
Yu Ting  
QiXin architects and engineers  
NODE (Nansha Original DDesign)  
Dong Yugan  
atelier11  
Approach Architecture Studio  
Atelier Z+  
Atelier 100s+1  
Liu Kecheng Studio  
Atelier Zhanglei  
MIMA Design Atelier  
in+of architecture

## EMERGING FORCE

Li Xiaodong Studio  
Zephyr Architects  
META-Project  
The Atelier Ten  
Original Design  
Wang Zhenfei  
Archi-Union Architects  
ATR-atelier  
PURE Design LLC  
Mu Jun  
Integrated Architecture Studio  
Zhu Jingxiang





## MADA\_S.P.A.M.



Born in 1965, Qingyun Ma graduated from the Architecture Department of Tsinghua University in Beijing with a Bachelors Degree in civil engineering. Following graduation, he attended the Graduate School of Fine Art, Department of Architecture, at the University of Pennsylvania. In 1995, Ma found MADA S.P.A.M., an architecture consulting company, in New York, and then moved to Shanghai in 2000. From that time, Ma has been active in both academic and practical fields. In 2007, he became dean of the School of Architecture, University of Southern California and will direct the Shenzhen Biennale of Urbanism & Architecture.















## URBANUS



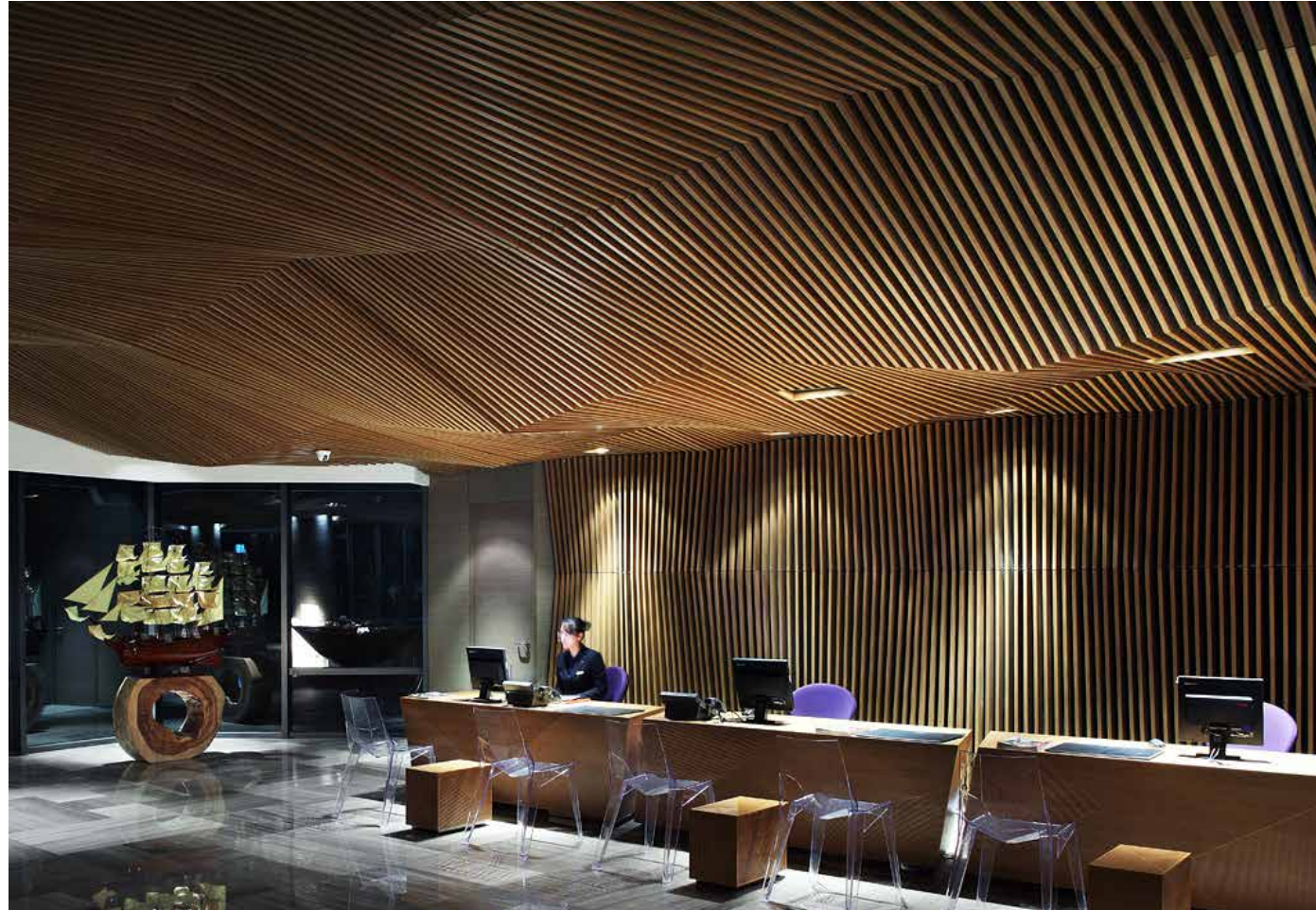
Founded in 1999, under the leadership of partners Xiaodu Liu, Yan Meng and Hui Wang, Urbanus is recognized as one of the most influential architecture practices in China. More than a design practice, Urbanus is also a think tank. It aims at formulating architectural strategy from the urban environment in general and the ever changing urban conditions. Urbanus always focuses on urban realities in China and seeks architectural solutions based on its research of the emerging urban problems.

















## AMATEUR\_ARCHITECTURE STUDIO



I design a house instead of a building. The house is the amateur architecture approach to the infinitely spontaneous order. Built spontaneously, illegally and temporarily, amateur architecture is equal to professional architecture. But amateur architecture is just not significant. One problem of professional architecture is, that it thinks too much of a building. A house, which is close to our simple and trivial life, is more fundamental than architecture. Before becoming an architect, I was only a literati. Architecture is part time work to me. For one place, humanity is more important than architecture while simple handicraft is more important than technology. The attitude of amateur architecture, - though first of all being an attitude towards a critical experimental building process -, can have more entire and fundamental meaning than professional architecture. For me, any building activity without comprehensive thoughtfulness will be insignificant.



## \_CAMPUS HANGZHOU

Contemporary housing design in China usually follows a pre-occupied real estate formula to limit risk in the market. As a result, it is hard to find opportunities and space for architects to develop new housing typologies in such market-oriented reality. Located on a hillside at Shekou district in Shenzhen, the total area of the project site is roughly 13,200 square meters, with 25,100 square meters of built area for residential apartments and hotel rooms. The intention of this project is to question the conventional real estate developments in China, for which only design is only about how to economize the project instead of in-depth architectural design of spatial quality.

LOCATION: YANSHAN ROAD, SHEKOU, NANSHAN DISTRICT, SHENZHEN, CHI  
SITE AREA: 13,198 SQM  
FLOOR AREA: 21,540 SQM  
YEAR: 2011

















## ATELIER\_DESHAUS



Atelier Deshaus was founded in Shanghai in 2001. The principal, Liu Yichun was born in 1969, obtained Master Degree from Tongji University, Department of Architecture in 1997. The principal, Chen Yifeng was born in 1972, obtained Master Degree from Tongji University, Department of Architecture in 1998.

While winning the architecture awards such as Business Weeks/Architectural Record China Awards (2006&2009), WA Chinese Architecture Awards (2006&2010), FAR EAST Architecture Awards (2010), Atelier Deshaus has been involved recently in major international exhibitions on contemporary Chinese Architecture in Shanghai, Beijing, Hong Kong, London, Paris, Tokyo, Vienna, Barcelona, Brussels, Prague, Venice, Milan, Rotterdam, Bordeaux, Cincinnati and Dusseldorf etc.













## VECTOR\_ARCHITECTS



Vector Architects pursues the fundamental simplicity and logical clarity through the everyday thinking and working process. We initiate the design process with "Identifying the question," based on the consideration of the program and the clients need, and the understanding of social, cultural, historic, climate, and urban context of each project. We believe in simple solution as a result of a comprehensive design study progress. We address the "Being Built" as the ultimate standard to reflect the design value of architecture. We enjoy the work of coordination and interaction with various interest groups, such as client, government, consultant, contractor, supplier and etc.

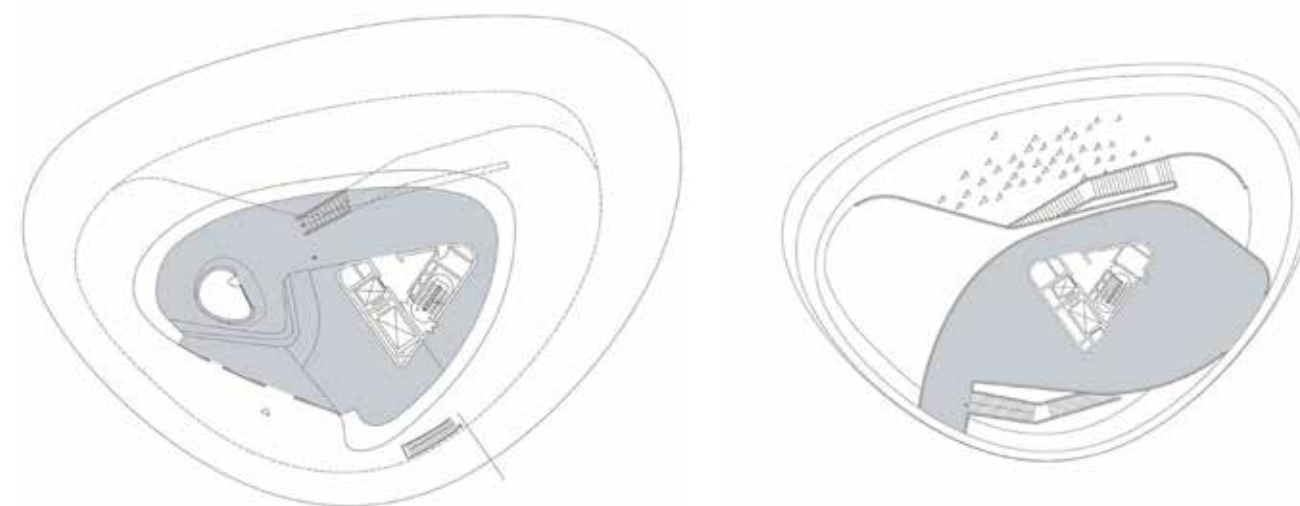




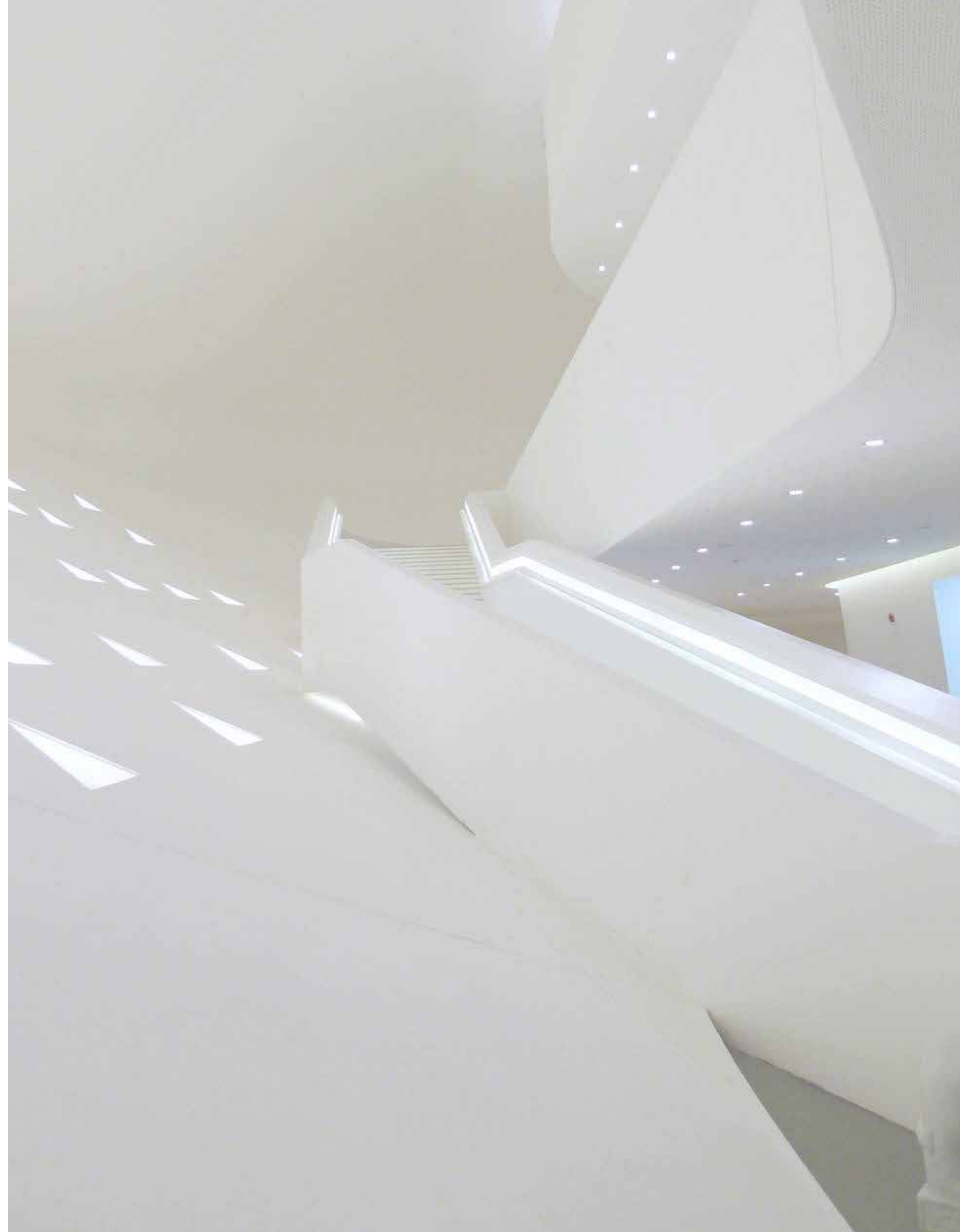
## \_OCT DESIGN MUSEUM

The inspiration for the project comes from both the location being close to the bay and from the needs of the program, a surreal space for design exhibitions. The Oct design museum focuses mainly on fashion shows, product design, and conceptual automotive shows. The goal was to create a space that is surreal to the subject matter but also transcendental in surrounding and feeling. The design of the interior relies on a continuous white curving surface that casts no shadows and has no depth.

LOCATION: SHENZHEN, CHINA  
PRINCIPAL ARCHITECT: PEI ZHU  
PROJECT YEAR: 2011  
PROJECT AREA: 5,000 SQM









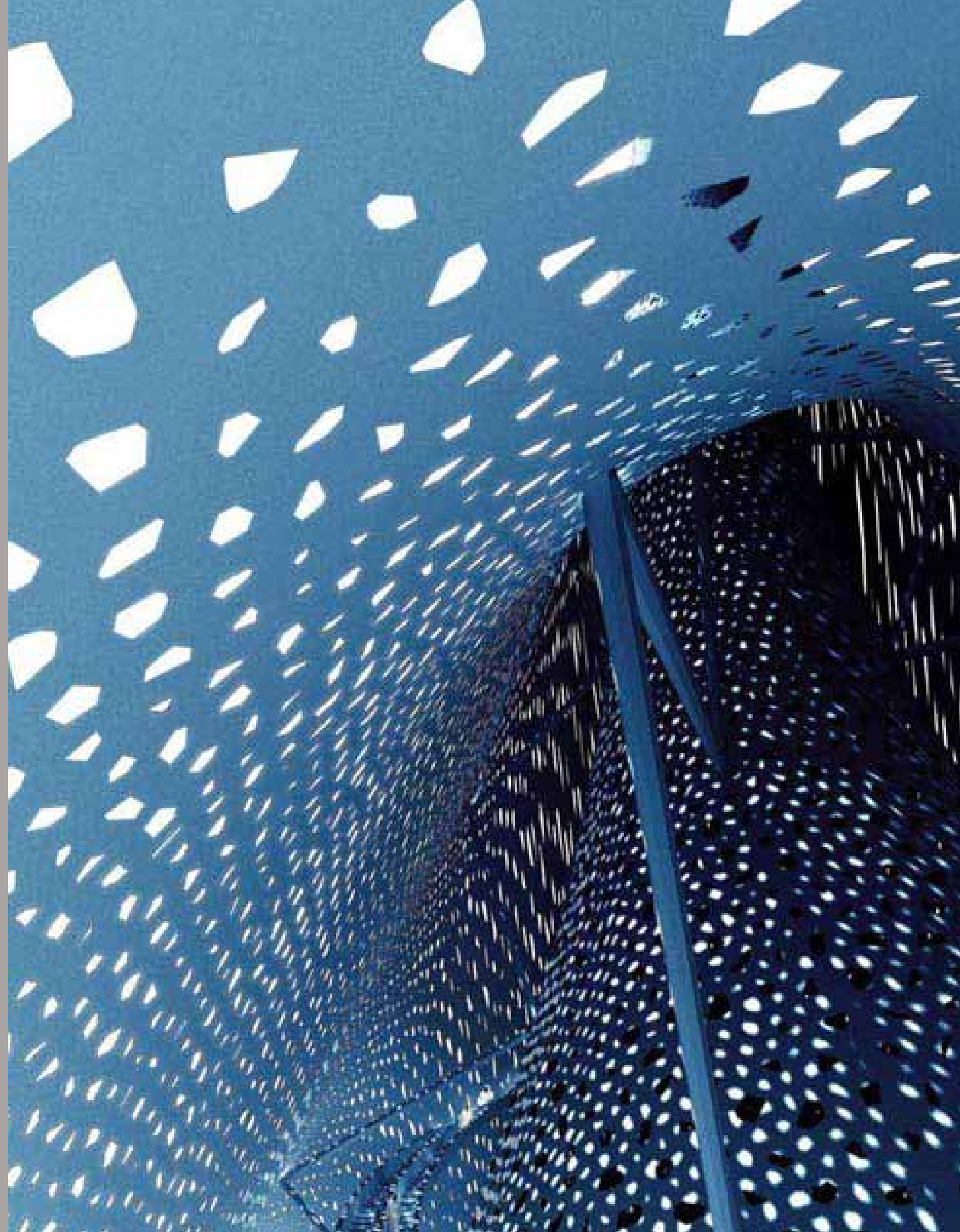
# HOU\_LIANG ARCHITECTURE



DnA \_Design and Architecture is an interdisciplinary practice addressing our contemporary living environment, both physical and social, from scales small to large.

Our approach to projects starts with research and discussion on context, program, and their interaction, which we believe are the fundamental elements, or the dna, that will define design and architecture, to adapt, engage, and contribute to our society of multiplicity and complexity.

Context, program, and their potential relationship, will cultivate architecture into a multi-dimensional expression and generate new experiment and exploration for users. Architecture will continue to influence and inspire our contemporary life.

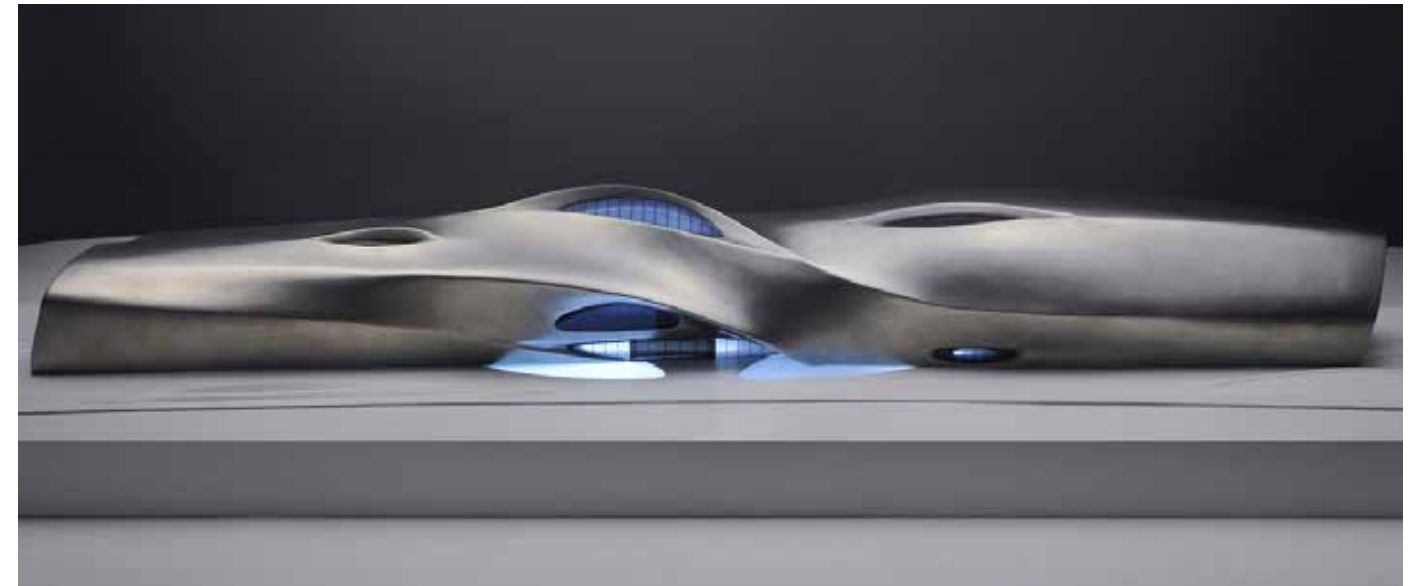




## \_CHINA WOOD SCULPTURE MUSEUM

Appearing so evident amidst a thriving metropolitan district of Harbin, China, spanning 200 meters in length, the China Wood Sculpture Museum sits as a locational anomaly, seemingly out of place, surrounded by a densely populated Chinese-style neighborhood and residential complexes. The museum embodies some of the foremost conceptual and formal ideals that define the work of MAD, bringing out an expression and abstraction of nature to an otherwise quotidian surrounding. The boundaries between solid and liquid are blurred throughout this 13,000 sqm building, referencing the local natural scenery and landscape.

LOCATION: HARBIN, CHINA  
PROJECT TEAM: MA YANSONG, DANG QUN.  
PROJECT YEAR: 2013  
PROJECT AREA: 12,959 SQM





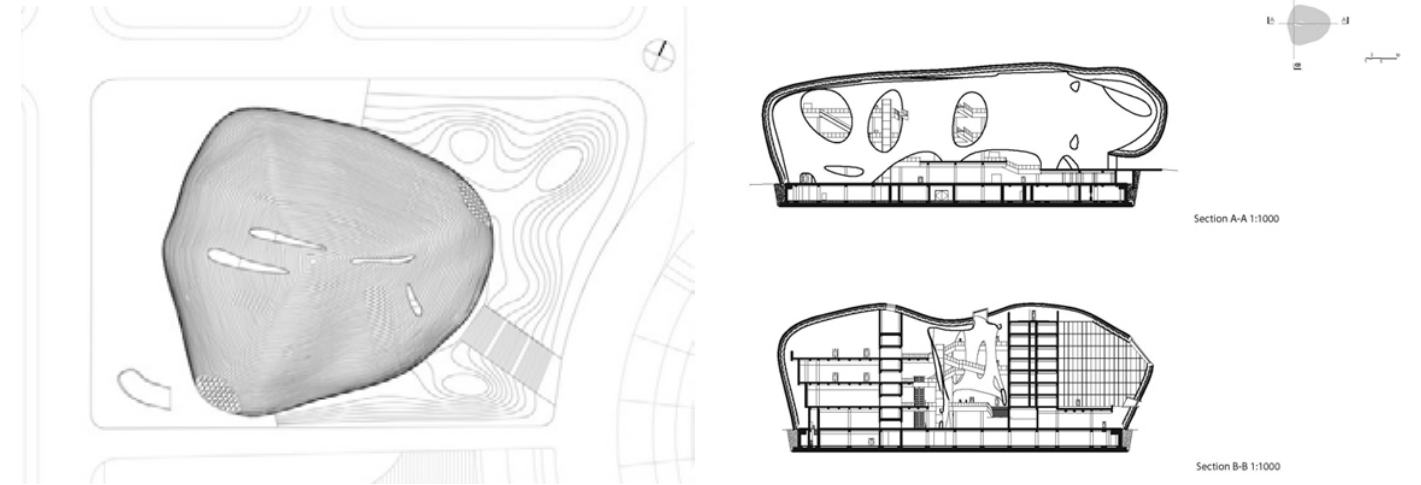




## \_ERDOS MUSEUM

Erdos Museum is located in a city that is currently being built, almost overnight. Driven by a booming economy, the Municipal Government of Erdos has determined to build a new city centre, dozens of kilometers away from the current city. There was nothing but the Gobi Desert on this site in 2005. An urban masterplan was created, entitled 'Ever Rising Sun On The Grass Land'. This plan drew a beautiful but empty image, one which fulfills the wishes of the government, but doesn't hold much for the people who will have to live there.

LOCATION: ERDOS, INNER MONGOLIA  
PROJECT TEAM: MAYANSONG, DANG QUN.  
PROJECT YEAR: 2013  
PROJECT AREA: 12,959 SQM





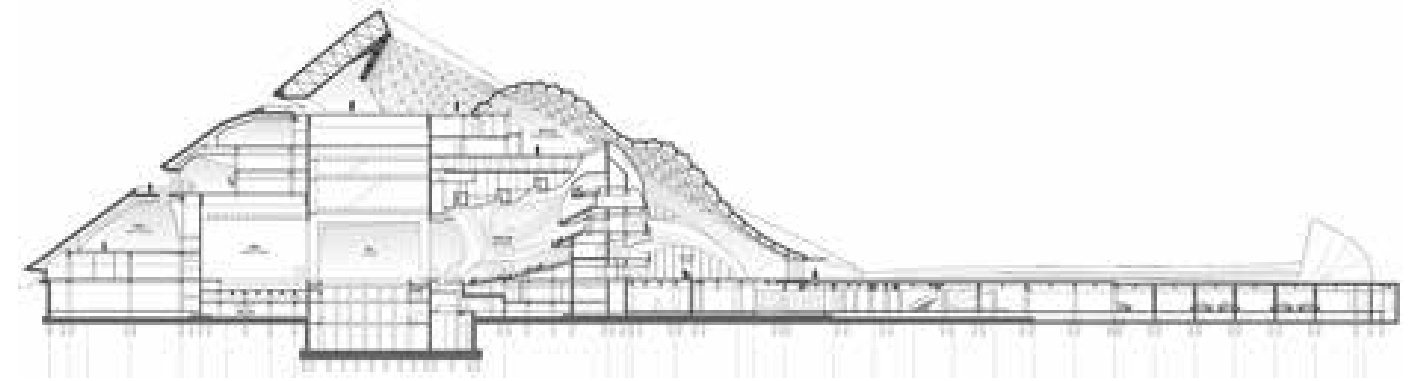




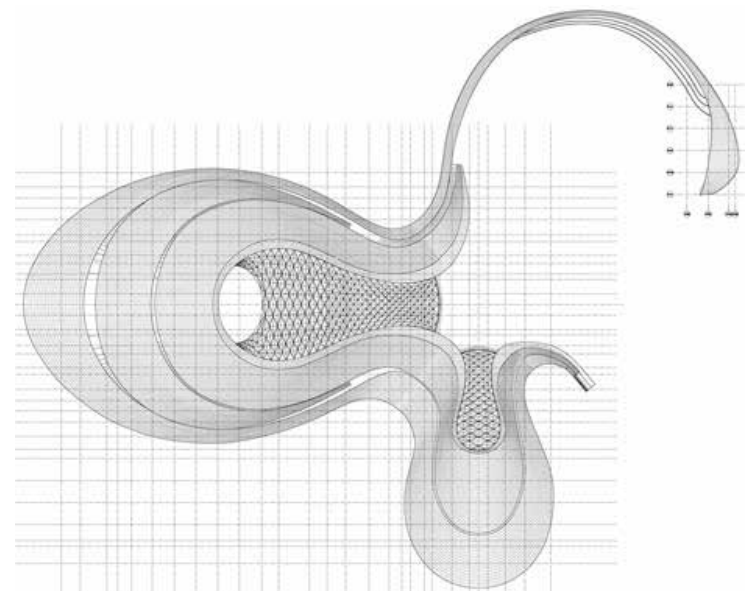
## \_HARBIN CULTURAL CENTER

Harbin Cultural Island is located in the natural landscape of the riverside wetland north of Songhua River. The entire project covers an area of 1.8 square kilometers, with a construction area of 79,000 square meters. It is part of the development north of Sun Island, which is an important natural habitat in the north. In February 2010, MAD won the competition to design the cultural center on the island. The entire building is expected to be completed in 2014 when the Harbin July summer concert will be held.

LOCATION: TIANZHU RD, JIADING NEWTOWN, SHANGHAI, CHINA  
PROJECT TEAM: LIU YICHUN, CHEN YIFENG, FAN BEILEI  
PROJECT YEAR: 2011  
PROJECT AREA: 250 SQM





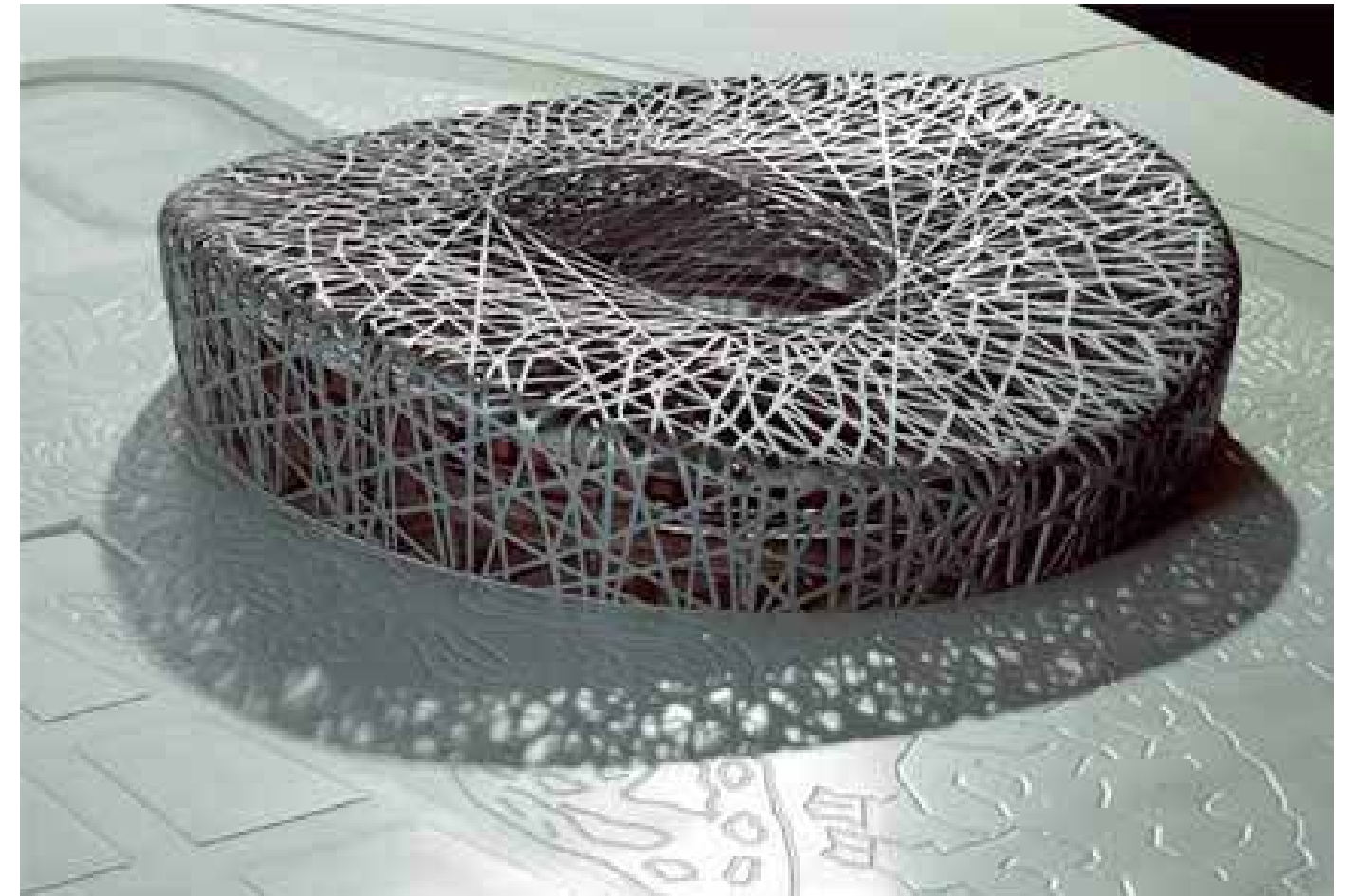




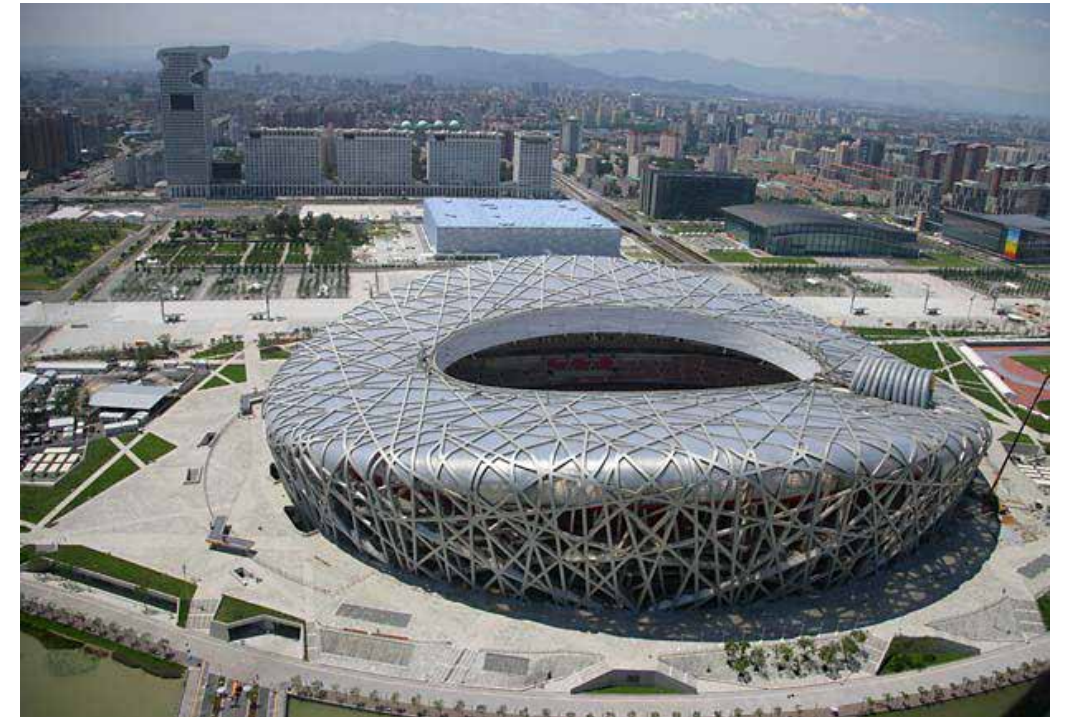
## \_CHINA NATIONAL STADIUM

Jiading District is one of the 18 districts of Shanghai in the North-West of Downtown. The district includes several towns, like Anting, known for its focus on car industries. But the district also has some rural villages based on intensive agriculture with huge orchards and vineyards. In order to develop the villages as a basis for cultural industries, vice mayor Sun Jiading invited some well-known artists like Zhou Chunya, Ding Yi, Yue Minjun and Ai Weiwei to built their studio there. In the case of Ai Weiwei, the studio was destroyed by officials end of last year, because they argued he had no proper building permits. Ironically the invitation for the building was given to him on the same basis as to the other artists. The original idea was simple and clear. With the placement of celebrated artists amidst the vineyards the creative industries should become the backdrop for the new economic development.

LOCATION: DAYU VILLAGE, JIADING DISTRICT, SHANGHAI  
PRINCIPAL ARCHITECT: TM STUDIO  
PROJECT YEAR: 2011  
PROJECT AREA: 1,4500 SQM













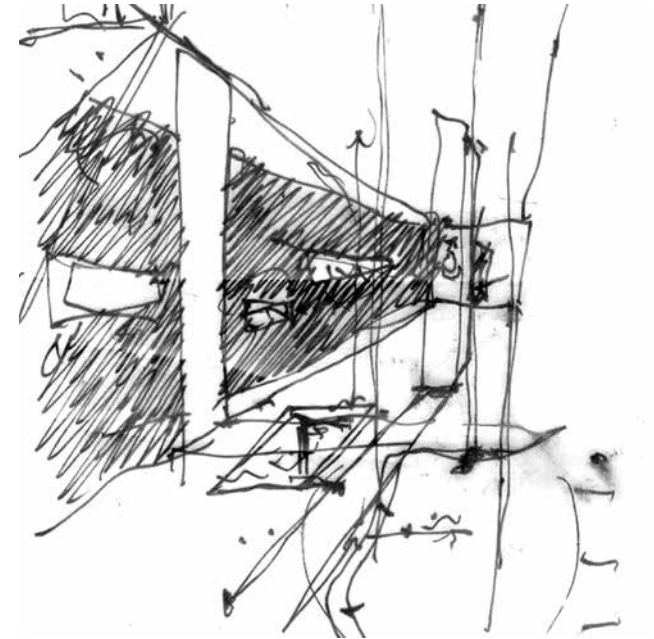
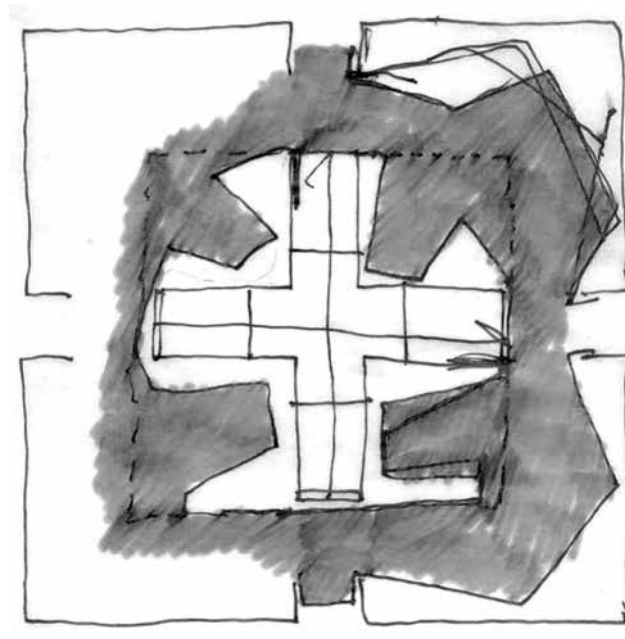
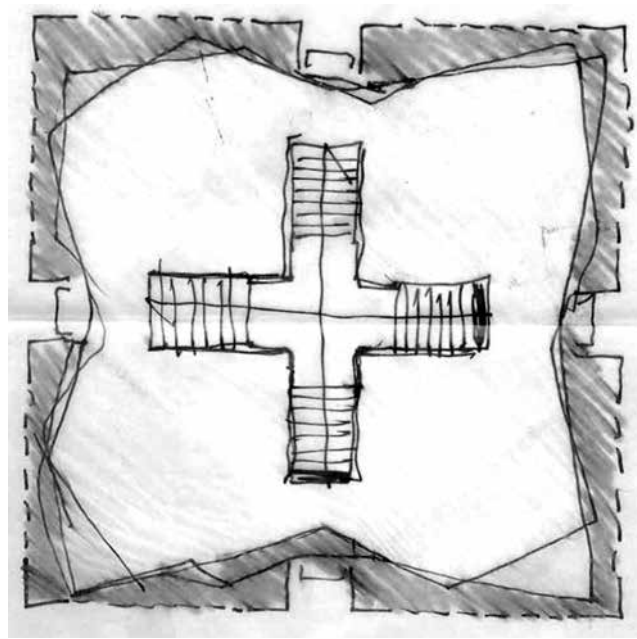
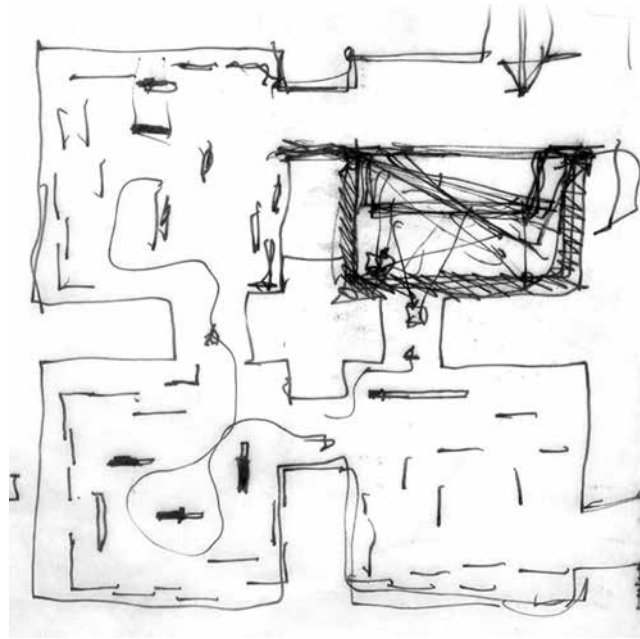
## QIXIN\_ARCHITECTS AND\_ENGINEERS



The specific Chinese history and the actual urban situation create no identifiable and stable physical surrounding, to rely on by designing contemporary architecture. Nevertheless, without the tangible context, it not only makes the architects' design difficult, but also leaves the new architecture without foundation. Therefore, how to seek a potential physical, spiritual or cultural environment beyond the material, becomes a sticking point for the architect "creating from nothing". Catching the tangible architecture in the invisible air is like peeling off in anthropology or fission and fusion in physiology, the key point is picking and choosing the right messages in the air, in order to finally get to a chemical transformation. The collision between history and contemporary, between China and the rest of the world, even between today and the future will bounce off scene after scene of "Guan Gong – Qin Qiong's fight (two historical generals from different dynasties)", repositioning the time and the space after a radical chaos.









# ATELIER ZHANG\_LEI



Architecture is a process associated with almost all aspects in our social life today. Meanwhile, it can be as abstract as the most fundamental spatial enclosure, confronting all the basic problems it must solve in terms of adaptability and helping us to establish specific visual order in this chaotic world. The basic principle that the design should be concerned about is solving problems with the most reasonable and direct way of construction, responding to requirements of adaptability with ordinary materials and construction methods as well as trying to find out the potential visual expressiveness from among ordinary materials. This should further become a work-strategy applicable to the large-scale construction in the rapid development of Chinese urbanization today, as well as benefit the control of consumptions of limited human resources.

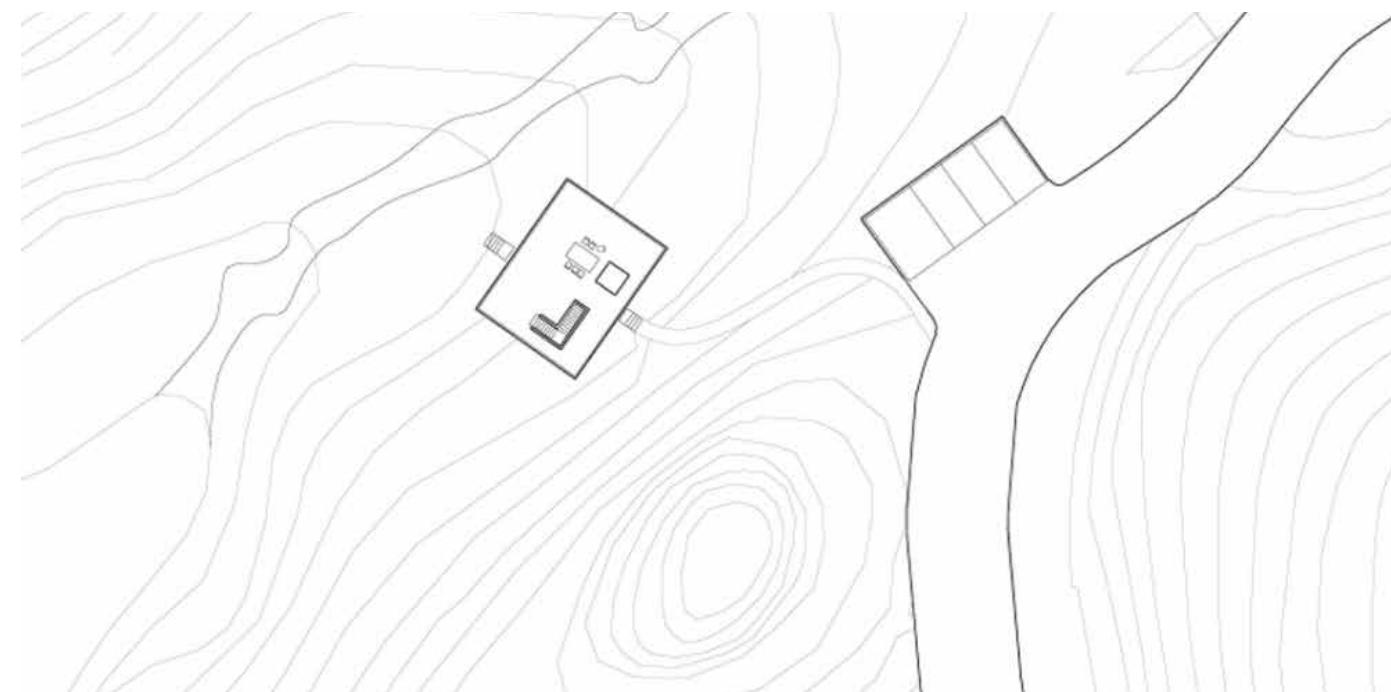




## \_CIPEA NO.4 HOUSE

Jiading District is one of the 18 districts of Shanghai in the North-West of Downtown. The district includes several towns, like Anting, known for its focus on car industries. But the district also has some rural villages based on intensive agriculture with huge orchards and vineyards. In order to develop the villages as a basis for cultural industries, vice mayor Sun Jiading invited some well-known artists like Zhou Chunya, Ding Yi, Yue Minjun and Ai Weiwei to built their studio there.

LOCATION: DAYU VILLAGE, JIADING DISTRICT, SHANGHAI  
PRINCIPAL ARCHITECT: TM STUDIO  
PROJECT YEAR: 2011  
PROJECT AREA: 1,4500 SQM













## \_GALAXY CITY

Composed of 2 buildings bisected by a narrow lane, this project is designed to accommodate a temporary sales office that will later convert into retail stores. The building form responds to the unique site, located in a sunken pit three meters below the level of the road intersection. It is designed as a main entrance square for the entire compound, featuring a grass field, serving as an outdoor stage for public events. The sales office will provide a backdrop for the stage. Large vertical windows are used to enhance roadside visibility of the building.

LOCATION: DALIAN, CHINA  
GROSS FLOOR AREA: 1,500 SQ.M.  
YEAR: 2011

















