

Architecture Occupation
A sky community culture center in traditional district, Guangzhou

Jiaqi Xie

A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Architecture

University of Washington

2011

Elizabeth Golden, Chair

Rick Mohler

Program Authorized to Offer Degree:

Architecture

TABLE OF CONTENTS

	Page
LIST OF FIGURES	ii
ACKNOWLEDGEMENT	vi
CHAPTER 1 INTRODUCTION	01
CHAPTER 2 CITY BETWEEN OLD AND NEW	05
2.1 Guangzhou as a large metropolis in China	05
2.2 The urban pattern and the Qilou streets in the historical district	07
2.3 The government’s approach to protect and promote the culture value of the Qilou Street	08
CHAPTER 3 THE POTENTIAL OF CULTURE FACILITIES	12
3.1 The public culture facilities in Guangzhou	12
3.2 The culture facilities’ respond to the context in Guangzhou	15
3.3 Shanghai as a valuable case study	18
3.4 Case study of culture facilities in traditional context	24
3.5 Community culture center as the trend	28
CHAPTER 4 DESIGN METHOD	30
4.1 Design statement	30
4.2 Site selection	31
4.3 Site analysis	35
4.4 Program	37
CHAPTER 5 DESIGN APPROCH AND DOCUMENT	41
5.1 Design concept	41
5.2 Design strategy	45
CHAPTER 6 CONCLUSION	61
BIBLIOGRAPHY	63
APPENDIX	64

LIST OF FIGURES

Figure 1.1	City central grid area of Guangzhou	01
Figure 1.2	Enning Road	02
Figure 1.3	Demolition process	03
Figure 2.1	Location of Guangdong Province	06
Figure 2.2	Location of Guangzhou in Guangdong	06
Figure 2.3	Urban districts in Guangzhou	07
Figure 2.4	Street - alley pattern	08
Figure 2.5	Axio-section of bamboo house	08
Figure 2.6	Urban pattern of Qilou district	09
Figure 2.7	Qilou street	10
Figure 2.8	Enning Road	10
Figure 2.9	Enning Road urban design project	10
Figure 2.10	Qilou street preservation map	11
Figure 2.11	Enning Road street elevation	11
Figure 3.1	Facility distribution digram of Guangzhou	14
Figure 3.2	Zhenhai Tower	15
Figure 3.3	Chen Clan Temple	15
Figure 3.4	Lady Hongxian Art Center	16
Figure 3.5	Plan of Guangzhou Art Museum	16
Figure 3.6	Garden view of Guangzhou Ar	17
Figure 3.7	New culture facilities	17
Figure 3.8	Location of Shanghai	18
Figure 3.9	Shanghai central urban area	18
Figure 3.10	Multi-functional room of culture center	19

Figure 3.11	Library of culture center	19	iii
Figure 3.12	Facility distribution digram of Shanghai	20	
Figure 3.13	Duolun Road site plan	21	
Figure 3.14	Renovated commercial space	22	
Figure 3.15	Daily life on Duolun Road	22	
Figure 3.16	Historical building on Duolun Road	23	
Figure 3.17	New museum on Duolun Road	23	
Figure 3.18	New Museum, New York City	24	
Figure 3.19	New Museum, New York City	25	
Figure 3.20	MACRO Museum, Rome	26	
Figure 3.21	Axio diagram of MACRO Museum	27	
Figure 3.22	Gallery	28	
Figure 3.23	Statistic data	28	
Figure 3.24	Lonely senior	29	
Figure 3.25	Unsupervised kids	29	
Figure 3.26	Trans-generations connection	29	
Figure 4.1	Research area	31	
Figure 4.2	Comparison of the project and current facilities	32	
Figure 4.3	Area study	33	
Figure 4.4	Urban pattern study	34	
Figure 4.5	Traffic circulation diagram	35	
Figure 4.6	Land use diagram	35	
Figure 4.7	Open space diagram	36	
Figure 4.8	Building height diagram	36	
Figure 4.9	Structure system diagram	37	

Figure 4.10	Protection diagram	37	iv
Figure 4.11	Protected and unprotected diagram	41	
Figure 4.12	Sky loop concept diagram	42	
Figure 4.13	Bind the protected and unprotected	43	
Figure 4.14	Site Plan	44	
Figure 4.15	Street front photo collage	45	
Figure 4.16	Bridge perspective	45	
Figure 4.17	Two ways to respond the context	46	
Figure 4.18	Bridge perspective	46	
Figure 4.19	Traditional garden images and space vocabulary	47	
Figure 4.20	Garden concept diagram	47	
Figure 4.21	Bridge perspectives	48	
Figure 4.22	Street front structure concept	49	
Figure 4.23	Bridge structure concept	50	
Figure 4.24	Program diagram	51	
Figure 4.25	Bridge plan and program layout	52	
Figure 4.26	Bridge space	52	
Figure 4.27	Roof top amenity	53	
Figure 4.28	Street front inside view	54	
Figure 4.29	Roof top amenity	54	
Figure 4.30	Circulation diagram	54	
Figure 4.31	Circulation diagram	55	
Figure 4.32	Ideal orientation	56	
Figure 4.33	Weekly cloudy	57	
Figure 4.34	Lighting design approach	57	

Figure 4.35	Shading effect images	59	v
Figure 4.36	Shade panel detail	59	
Figure 4.37	Alley view photo collage	60	
Figure 4.38	Bridge direction diagram	60	
Figure A.1	Final board	64	

ACKNOWLEDGEMENTS

vi

I would never have been able to finish my dissertation without the guidance of my committee members, help from friends, and support from my family and boyfriend.

I would like to express my deepest gratitude to my committee: Elizabeth Golden and Rick Mohler for their excellent guidance, caring, patience, and providing me with an excellent atmosphere for designing the project. I would like to thank the instructors at the Integrated Design Lab, Edward Bartholomew and Christopher Meek, for helping me with getting the Lighting Design Certificate.

I would like to thank Tianwen Zhou, who as a good friend, was always willing to help and give her best suggestions; and Meiqing Zhang, who patiently corrected and refined my writing. My thesis would not have been possible without their helps.

I would also like to thank my parents and uncles. They were always supporting me and encouraging me with their best wishes.

Finally, I would like to thank my boyfriend, Yuming Lin. He was always there cheering me up and stood by me through this long-distance two years.

CHAPTER 1

INTRODUCTION

With the process of the Asian Games, the city of Guangzhou caught the sights all over the world by the large-scale new culture and art complex which is built on the city's new "central grid" (Figure 1.1) by the opportunity of the Game. The well-known opera house designed by Zaha Hadid, Guangzhou Museum, Guangdong Province Library, and the Secondary Guangzhou Children's Center signal an unprecedented concentration of public cultural resources. Local Governments in China are most interested in turning the sports Games into an urban renewal opportunity which means far beyond sports competition. It is important for the government to utilize the Games as a platform to show the local economic strength and enhance the degree of civilization. And most quality resources have been unevenly distributed to the *achievement*



Figure 1.1 City central grid area of Guangzhou
(<http://www.jeff8681.blog.163.com>)

projects”¹ such as the central grid project here.

During the time of the central grid construction people in another place of the city were fighting for the preservation of a traditional *Qilou*² street named Enning. (Figure 1.2) The Street carries so many memories and stories of Guangzhou, but the buildings along the way would be torn down according to the newly-issued urban design scheme, which stipulates the removal of almost ninety percent existing buildings and the replacement of them by new “*archaized*” constructions. Enning is just another typical example of cultural destruction in the name of culture construction which only caters to economic interests and government achievement. Worthy of careful reflection, the two cases above are the microcosms of Guangzhou government’s approach to build a worldwide famous culture city.

Guangzhou has a profound historical and cultural heritage The architecture and urban context here has distinct regional characteristics, representative



Figure 1.2 Enning Road
(<http://industrylist.blog.163.com/blog/static/29720120081120493326/>)

1 Achievement project: which also is called as political or vanity project, is the project developed for the sake of the promotion of government leaders, regardless of people’s needs and local conditions.

2 Qilou: a typical important architecture feature that has strong connection with the history of Guangzhou

of Lingnan¹ Architecture. The goal of “culture city” is reasonable; however, driven by material interests, the current definition of “culture” during the cultural construction process appears to be superficial. Only cultural industries that produce significant output value can be labeled as “culture”, only luxurious opera houses can be labeled as “culture”, regardless of its distance from ordinary people. By contrast, the heritage of folk culture, the unique Lingnan customs and so on, culture gets demolished. (Figure 1.3)

During recent years, along with the economic and urban development, the government and citizens both have been paying greater attention to their spiritual life as well as the protection and promotion of the traditional culture. However, the situation turns out to be that cultural facilities have become the experimental subject for star architects without responding to the context, while the city’s historical memory has gradually disappeared. Looking back to the 20th century, most of the cultural and artistic facilities were deeply connected with the city’s historical context either through careful selection of sites or compatible architectural design.

¹ Lingnan (岭南) is a geographic area referring to lands in the south of China’s “Five Nanling Mountains” which includes Guangdong, Guangxi and Hainan provinces. Lingnan is a specific area of the environment; not only those provinces with closely geographical location, the climate features and people’s living habits are pretty similar.



Figure 1.3 Demolition process
 (“City condition inside the old districts of Guangzhou“
 Slice, HKU)

Those practices do inspire us that the public cultural facilities in the future could serve ordinary people, interact with the memory-carrying historical context, blend in the feelings of people, support their soul, and increase the identity of the city.

This thesis analyzes and studies the relationship between the current cultural facilities and the urban context, especially the status of the community cultural facilities. This thesis proposes a new mode of community cultural center which can offer a variety of urban cultural activities: exhibitions, lectures, performances, education and so on.; residents can easily enjoy multi-functional cultural services in the center. Also, the thesis calls the current development approach for the historic district into question, and explores a new way of integrating the community cultural center with the historical Qilou context. Although this design is particularly created for Guangzhou, the concept and approach here can be useful to many southern Chinese cities with a similar urban pattern.

CHAPTER 2

CITY BETWEEN OLD AND NEW

2.1 Guangzhou as a large metropolis in China

As a pioneer of coastal reform, Guangdong province (Figure 2.1) acquired a number of favorable national policies and economic support since China's "reform and opening" policy in 1978. The city of Guangzhou (Figure 2.2) was the forefront of economic development, thus attracted a large number of migrants from around the nation. At the same time, because of the rapid development, the downtown area was continually expanding (Figure 2.3), which caused a thirst for labor in all sectors, so that Guangzhou experienced a population boom at the end of the last century. In the present century, the population growth rate has dropped but still maintains a steady increase of people. According to the sixth national census data, the number of permanent residents of

Guangzhou City had reached 12,700,800 by the end of year 2010, and the density of people in the “historical districts”¹ is much higher than other parts of the downtown area.

1 Historical district: <The historical and cultural protection planning of Guangzhou> announced in 2007 described the phase “Historical districts” specifically to the area with clear historical boundary, relatively intact pattern and style, and need to be preserved and controlled. According to the latest administrative division of the city, the range of “historical districts” is Yuexiu district, Liwan district in the north band of Pearl River and the north end of Haizhu district.



Figure 2.1 The location indication of Guangdong province

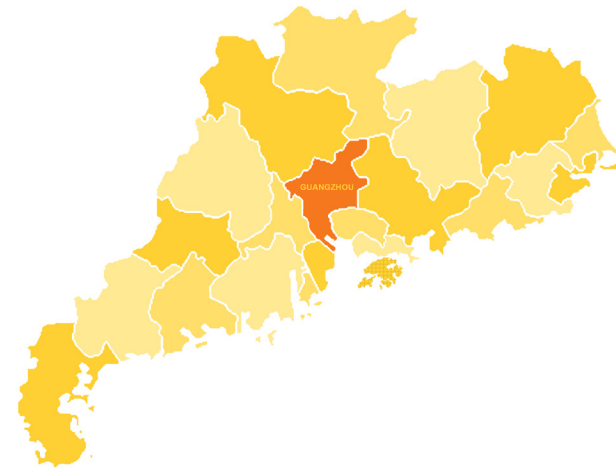


Figure 2.2 The location indication of Guangzhou

2.2 The urban pattern and the Qilou streets in the historical district

Guangzhou has been the political, economic and cultural center of Lingnan region over the past dynasties. The commercial tradition and the limited urban land area have shaped a dense urban fabric which is characterized by the urban street-alley pattern (Figure 2.4). The commercial and residential urban area has become the essential character of the historical context. The traditional commercial - residential buildings are called “bamboo houses¹” (Figure 2.5), which usually do not exceed four or five layers which is narrow and deep, and are connected to each other by nearby streets and alleys (Figure 2.6). Qilou Street is a typical feature that embodies these local architectural and urban elements.

The term *Qilou Street* refers to a street that has bamboo houses aligned side by side. There is a linear semi-opened arcade space along the street that provides weather-proof pedestrian space, which creates multiple layers of space “Public Street - Semi-public Arcade Space – Private Storefront”. Qilou Street can provide continuous walking and shopping

¹ Bamboo house is a Lingnan local residential building with small bay and depth, composed by front porch, entry hall, main hall, dining room, head room, ancillary rooms and the courtyard. The name comes from the similarity between the layout rather than the building material.

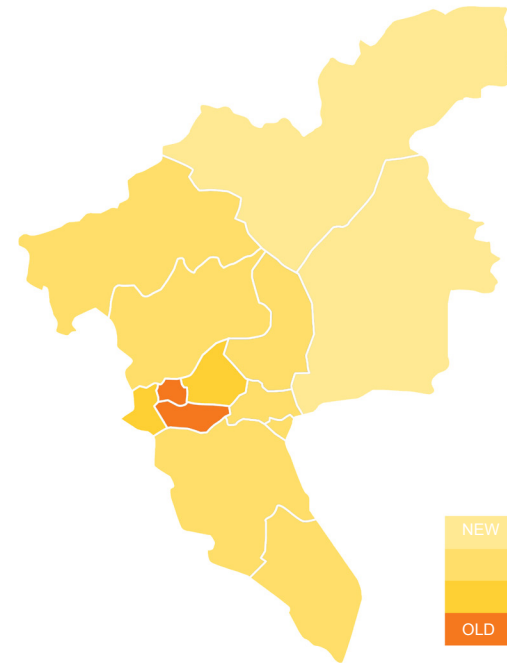


Figure 2.3 Urban districts of the city

experience. (Figure 2.7)

Because the building form fits the commercial culture of the city and integrates with the local humid climate so well, the intensive and typical Qilou Street areas have long been the commercial districts, even though the contemporary shopping mall become the popular business mode there is still a strong relationship between the Qilou street and the busy commercial areas in Guangzhou.

2.3 The government's approach to protect and promote the culture value of the Qilou Street

Since the 90s of last century, during the process of the large-scale infrastructure improvements and urban renewal, several Qilou streets have been demolished to facilitate road widening or new real estate construction projects. a "Qilou Street protection and development master plan of Guangzhou" was approved in 2004 but never issued. thus some streets were demolished in controversy. Enning Road (Figure 2.8) is an acute case: the demolition and redevelopment process lasted for four years during which various arguments and questions had arisen. The goal of the government-sanctioned renewal project was to create a cultural tourism center by preserving a handful of "important" historical buildings and building up fake "antique" projects, though some might reuse the previous



Figure 2.4 The street-alley urban fabric (Gao Haipeng, 2003)

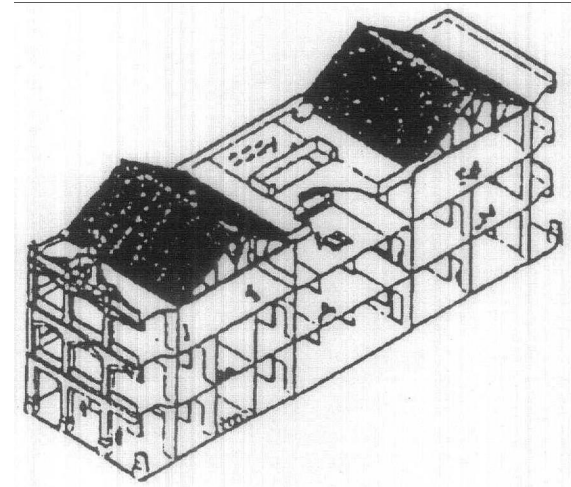


Figure 2.5 The axion section of Qilou building (Gao Haipeng, 2003)



Figure 2.6 Urban pattern and building type of typical Qilou district (<http://www.flickr.com/photos/dzgt/3925874859/>, Lai Yumeng, 2006)

materials.. (Figure 2.9)

Nearly forty Qilou streets have been carefully investigated, evaluated and included in a control master plan by the city government. (Figure 2.10) Different adaptation and development strategies were made for different streets according to the layout of urban commercial area and transportation system, , but the detailed strategies are still unknown.



Figure 2.9 Rendering - Ennong Road urban renewal project



Figure 2.7 Qilou Street (Shen Chongbo, 2007)



Figure 2.8 Enning Road - the container and carrier of city memories (<http://www.enninglu.info>)



Figure 2.10 Map - the Qilou Street under protection and development planning (Shen ChongBo, 2007)



Figure 2.11 Enning Road Qilou street (Shen ChongBo, 2007)

CHAPTER 3

THE POTENTIAL OF CULTURE FACILITIES

3.1 The public culture facilities in Guangzhou

The city of Guangzhou has a large population with high density, thus it requires the corresponding quantity and quality of public cultural facilities. Guangzhou Cultural Bureau has made a clear definition and classification of cultural facilities: (1) theaters, cinemas, movie studios; (2) libraries; (3) museums, memorial Halls; (4) cultural places of interests; (5) civic culture squares; (6) citizen art halls; (7) cultural centers; (8) community cultural centers. Also, the city's cultural facilities have been classified into different levels: the first level includes large-scale city landmark cultural facilities comparable to world-class architectures such as the Opera House; the second level is the cultural facilities with advanced equipment; the third level is cultural tourism attractions, constructed based on the

local heritage; the forth level is grassroots community cultural facilities.

But overall, the number of cultural facilities is still not enough for the population base (Figure 3.1). Moreover, large-scale and medium-scale cultural facilities usually get much more development opportunities from government investment, business groups and social institutes, while community cultural facilities are underdeveloped. On the Guangzhou government website¹, less than five percent of the real-time news on cultural construction is about community cultural facilities.

The backwardness of the community cultural facility development is not only manifested in number, but also lies in the location and condition of facilities. Some of the current community cultural facilities have been placed arbitrarily without paying enough attention to their consistency with local environment. Other community cultural facilities built by the street management offices usually just re-use existing buildings without human-oriented design and restoration, and thereby insufficient to serve quality cultural function. Moreover, because the government never specify a uniform standard, current facilities are mostly simple and crude,

1 “Culture facilities’ construction news” of Guangzhou, Government website http://www.guangzhou.gov.cn/more_2009.shtml?nodeid=514

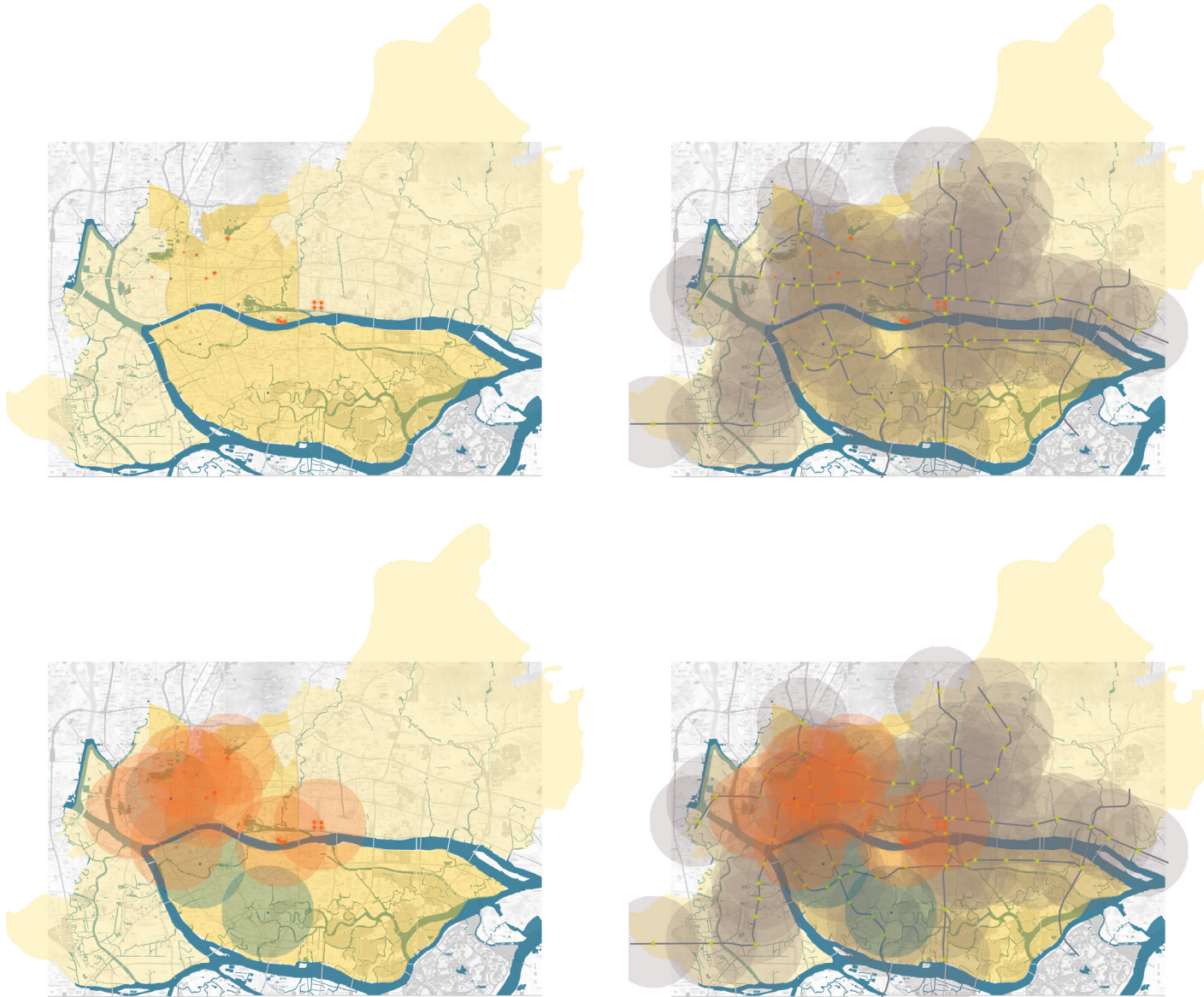


Figure 3.1 The culture facilities distribution digram of Guangzhou

incompetent to hold a variety of cultural activities and thereby unattractive for people who are seeking cultural venues..

For big cities, using large fancy cultural buildings to show the charm of the city is very common all over the world. But cultural facilities should also be the place closely related to people's daily lives. Their function to enrich and entertain ordinary people's life should not be ignored.

3.2 The culture facilities' response to the context of Guangzhou

In the past few decades, the cultural facilities constructed in Guangzhou have experienced a weakened connection between the architecture and the historical context.

In the early days of People's Republic of China (after 1949), most of the cultural facilities were built on the existing historical buildings. The reasons are: the selected buildings were usually places that had witnessed important historical events, or buildings that has significant architectural value; so there was certain relationship between the properties of the building and the theme of the museum. For example, Guangzhou Museum, which shows the city's development history, has been established in



Figure 3.2 Zhen Hai Tower(<http://www.jingdian.tuniu.com>)



Figure 3.3 Chen Clan Temple (<http://www.gdwh.com.cn>)

“Zhenhai Tower” (Figure 3.2) – the landmark building in the city of Guangzhou since Ming; also, the Guangzhou Folk Art Museum is located in “Chen Clan Temple” (Figure 3.3) – a building of Lingnan architecture and decorative arts: wood carving, stone carving, brick carving, and plaster and so on.

Since the nineties of last century, there are still a number of cultural facilities built in the historical buildings when some brand-new constructions have been built up, such as Guangzhou Art Museum, Lady Hongxian Art Center (Figure 3.4) and so on.

Guangzhou Art Museum (Figure 3.5) has been regarded as one of the masterpieces of new Lingnan Architecture. The museum is located near the Luhu Park, where the public transportation is very convenient and close to the dense urban area. From the overall layout to the details, the design expresses local architectural features pretty well: The site is irregular. The building lay out with a non-symmetrical plan, the corridors connecting the four different single premises surround the courtyard which has a distinctive feature of Lingnan Garden (Figure 3.6). The red



Figure 3.4 Lady Hongxian Art Center (<http://www.wenhua.thnet.gov.cn>)

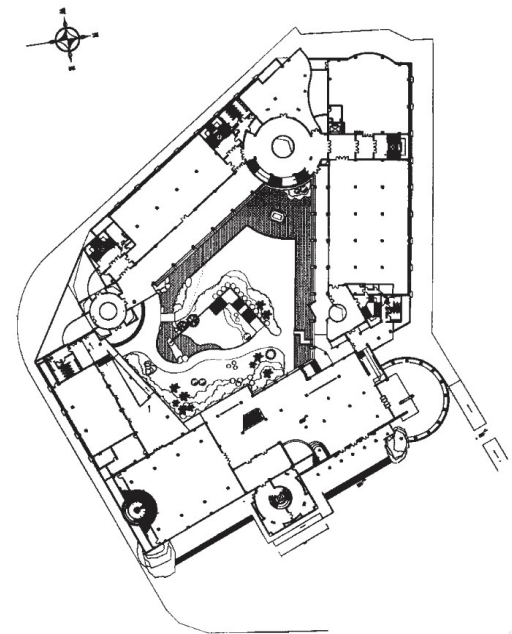


Figure 3.5 The plan of Guangzhou Art Museum (Mo Bozhi, 2011)

sandstone that has been extensively used on the façades of the premises is commonly seen being used in local buildings; The main entry refers to the local resident building “Xiguan House”; the glass screen right behind the entry also suggests the traditional “Manchuria window” expression¹. In a word, Guangzhou Art Museum has integrated a good variety of Lingnan culture.

From the end of the last century to the present, a group of new large-scale cultural facilities have been built. (Figure 3.7) The traditional urban area cannot contain so many new building that demands s certain technology and space Andand in large facilities, it is hard to find Lingnan elements. One in particular, the central grid project group is non-contextual, and can be placed anywhere in the world.

Undeniably, it is really difficult to integrate too many local features into the large and multi-functional cultural facilities. This might partly be caused by the traditional characters itself – Lingnan architecture is characterized by relatively small and delicate buildings. Thus, this thesis explores the cultural facilities of the similar size to the traditional

¹ Mo Bozhi, “Notes on Design of Guangzhou Art Museum,” Architecture Journal, No.11 (November 2011): 7



Figure 3.6 The courtyard of Guangzhou Art Museum (Mo Bozhi, 2011)

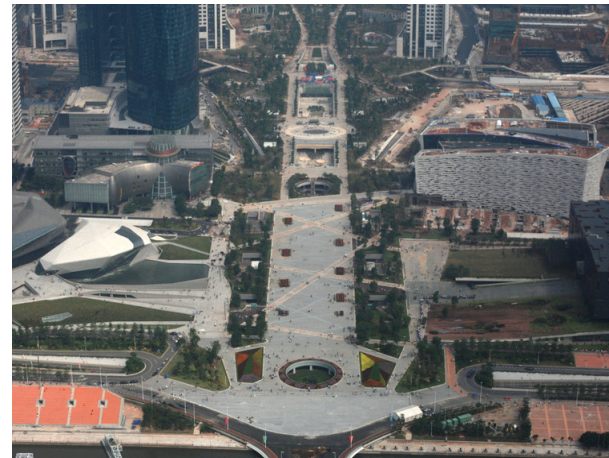


Figure 3.7 The central grid project group (<http://www.jeff8681.blog.163.com>)

buildings and can be controlled within a traditional volume.

3.3 Shanghai as a valuable case study

Shanghai is a famous international metropolis in China (Figure 3.8, Figure 3.9), and has lots of commons with the city of Guangzhou – being the coastal immigrants’ city in the country, having received Western culture during modern era and having that reflected in the urban context and architectural form. These make Shanghai a great case to provide a wide range of inspiration: the community cultural facilities in Shanghai has been improving and perfecting as a system with clear financial support model, a uniform standard and a very large number of facilities. And Shanghai also has some of the most successful cases of daily-life historical cultural district development without too much demolition and fake “antique” building.

The “15 Minutes Public Cultural Circle” Plan

Shanghai has been experiencing the transition from the construction of large-scale landmark cultural buildings to community cultural services. When the Expo shows the strength of the city, the government has also



Figure 3.8 The location indication of Shanghai

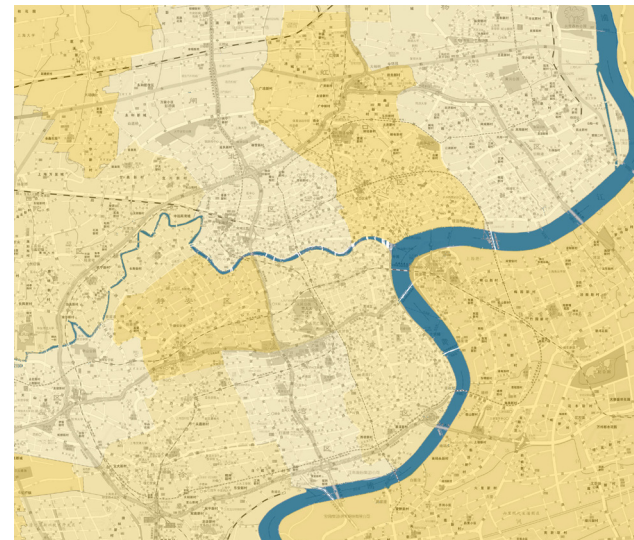


Figure 3.9 The main urban area zoning (Shanghai)

focused on creating community cultural atmosphere and the convenience of the public cultural services.

Learning skills in the community school, listening to “Oriental Community” expert lectures, watching a 3 Yuan RMB or even free movie, accessing the internet in the community information center, participating in Saturday fitness in Shanghai, more and more ordinary citizens has begun to enjoy the public cultural services in a way easier than ever. Shanghai announced a “Public Cultural Service System Construction” plan on 2007, which planned to build a “15 Minutes Public Cultural Circle” in communities, so that people can walk from home to the access of community services and culture facilities within 15 minutes . Till the end of year 2010, the city has a total of 245 cultural centres (including 203 community cultural centers), 5245 multi-functional cultural rooms, and 1697 cultural information sharing centers. These new cultural centers have uniform facilities such as advanced facilities and equipment, which are highly compatible with each other, so that the citizens are able to enjoy the convenience of one-stop cultural services. For example, a room equipped with a projector, DVD player, and audio equipment could serve as a



Figure 3.10 The multi-function room of Shimen No.2 Road community culture center (<http://www.news.online.sh.cn>)



Figure 3.11 The library of Hongqiao community culture center (<http://www.panoramio.com/photo/9229599>)

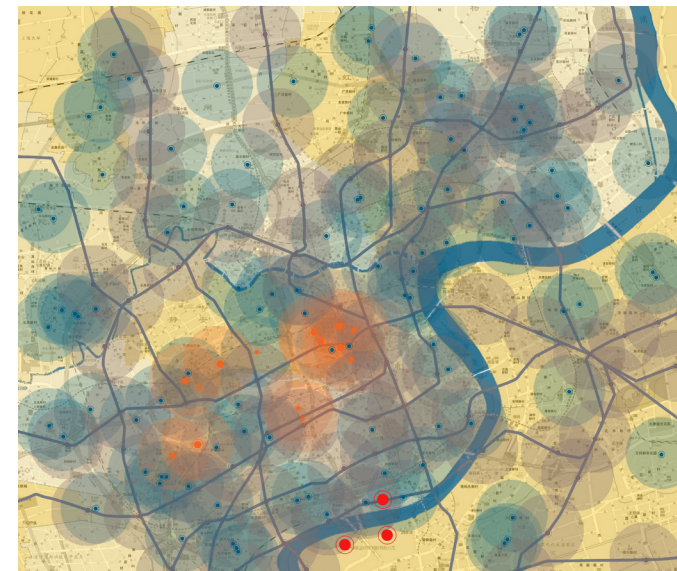
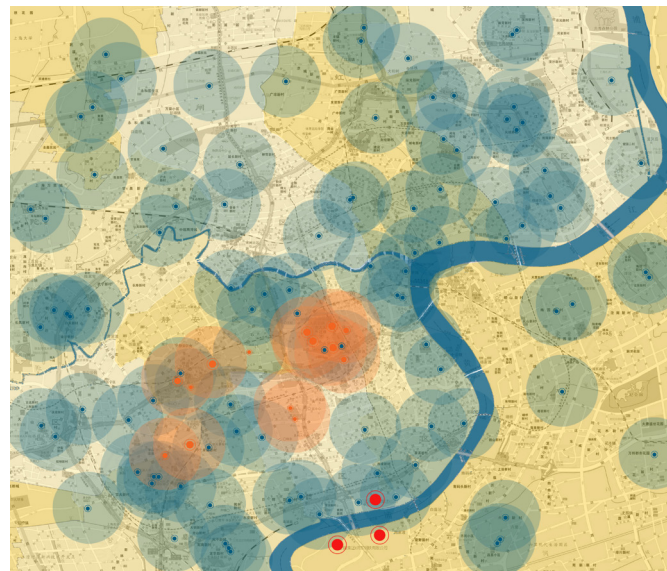
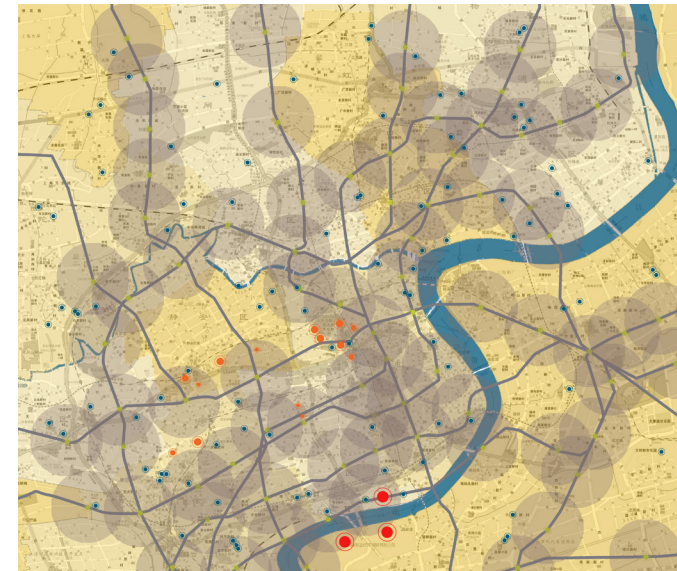
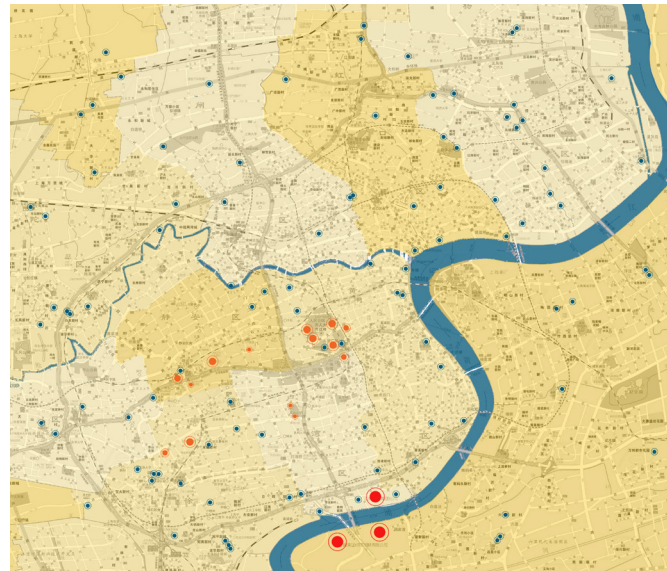


Figure 3.12 The culture facilities distribution map of Shanghai

conference room or a training room for various community organizations, a rehearsal hall for different types of popular cultural activities, a low-cost movie room, or a media exhibition room that tells the story of the community. (Figure 3.10, Figure 3.11)

Currently, all the community cultural centers get government financial support, uniform facilities, services, fees and accreditation standards. The management measures is comparable to foreign non-profit organizations. A typical community cultural centre is serving about 5,000 families (Figure 3.12), and the residents can buy a month or year pass to use the facilities, they could get safe internet access that blocks pornographic material for children, free computer skill training and free gymnasium services.

Duolun Road Cultural Celebrities' Street

Duolun Road¹ is located in Hongkou District in Shanghai. It is only 550 meters long, however it is indeed an important landmark in modern history. Many famous cultural figures used to live and work here. As one of the few pieces of the well-preserved “memory sections” in Shanghai, Duolun

1 Zhicheng Mi, “The Analysis of Urban Design in Shanghai Duolun Road,” Art Panorama, No.5 (May 2010): 182



Figure 3.13 The land use of Duolun Road (Zhicheng Mi, 2010)

Road means more than just a witness of the development of Shanghai, but also a witness of the vicissitudes of modern Chinese history. Also, from a cultural point of view, Duolun Road is the representation of “Shanghai Culture”¹

In 1998, Shanghai governments started the renewal project of Duolun Road (Figure 3.13) and turned it into a cultural celebrities’ road. Compared to the famous business renewal project of “Xintiandi” which was based on the clear-up and reconstruction, Duolun Road project didn’t move the residence out and basically retains the original context. The renovated street space (Figure 3.14) is still living with the surrounding culture quite well that the residents are still using the street space in everyday life (Figure 3.15), which is an important part of life.

Whether the Duolun Road project could be regarded as a great success of the cultural and historical district development project is pretty controversial. From the perspective of commercial development, Duolun

1 “Shanghai Culture” is rooted in traditional Chinese culture, and absorbed the western culture, and gradually formed as a local characteristic: inclusiveness and be tolerant to diversity

2 “Xintiandi” is a famous renewal project, more detail could refer to the website: http://www.xintiandi.com/english/index_e.asp



Figure 3.14 The renovated commercial building (<http://www.tplm123.com>)



Figure 3.15 Daily street life (<http://www.tupian.hudong.com>)

Road did not produce huge profits or get significant social attention. But it retained the association with the surrounding urban fabric which reflects more profoundly the essence and diversity of the city. If the blind pursuit of business and the so-called social repercussions added too much elements that diverts from normal life, the peaceful and harmonious neighborhood culture would probably disappear.

The historical district itself as a cultural record should carry and record the changes of the city in different periods of time. The development should not just pursue the “*antique*” appearance by building new constructions. The development should be just right to carry forward the cultural tradition. In Duolun Road project, the ancient buildings are under good protection (Figure 3.16). It has kept the traditional residential buildings, the re-used historical buildings for commercial or cultural purposes, and the new contemporary museums (figure 3.17) in the same street. From the street, the various images of Shanghai could be read clearly, and from this perspective, Duolun Road is successful.



Figure 3.16 The preserved historical building (<http://www.xjlxw.com>)



Figure 3.17 The new art museum on the street (<http://www.beijing.jinghua.cn>)

3.4 Case study of culture facilities in traditional context

To insert the culture facility in a historical district is a complex issue that raises questions such as: how can the insertion respond to the context and cultural background of the site, whether to take the method of reusing and renovation or to build a new building. The following two case studies represent the typical approaches. New York New Museum of Contemporary Art is a complete new construction, and the Museum of Contemporary Art of Rome is using the street facades and some other parts of the old buildings with some expansion work. And both museums are located in dense urban areas with relatively small units, which is kind of similar to the pattern of Qilou Street.

New York New Museum of Contemporary Art - SANAA:

In Bowery, New York, people who have just arrived can easily meet a bunch of white blocks combined into a seven-storey rectangular building which is particularly conspicuous in an area of low buildings. This is the New Museum of Contemporary Art (Figure 3.18) designed by SANAA, an ambitious project that comes out of the cramped streets but can provide a comfortable view for visitors



Figure 3.18 New Museum (@ Iwan Baan , <http://www.archdaily.com/70822/new-art-museum-sanaa/>)

The program of the Museum consists of four public galleries at the first four floors, which have free and flexible spaces for exhibitions; a “white box” auditorium in the basement, education center at the 5th floor, offices at 6th, a multi-purpose room at the 7th.¹

“In this project, we wanted to create a building that relates closely to the dynamics of Bowery Street and echoes the philosophy of the museum. The building accommodates the program vertically and has become rather tall because of the limited size of the site. Despite its height, the museum aimed to absorb and respond to the activities of New Yorkers and the animated atmosphere of the city.”² The museum does not respond to the context by simply mimic the material or details but through the continuation of the urban vitality and street viability.

These seven white boxes have an interesting correlation with the city, the box itself is a response to the block building mass, and all the gallery spaces can get natural light by the shifting of the boxes. (Figure 3.19)

Completely transparent ground level space blurs the boundaries of the

1 Andrea Giannotti, “New Art Museum/SANAA”, Archdaily (July 2010): <http://www.archdaily.com/70822/new-art-museum-sanaa/>

2 “Pritzker Prize Acceptance Speech”, SANAA: http://www.pritzkerprize.com/laureates/2010/ceremony_speech1.html

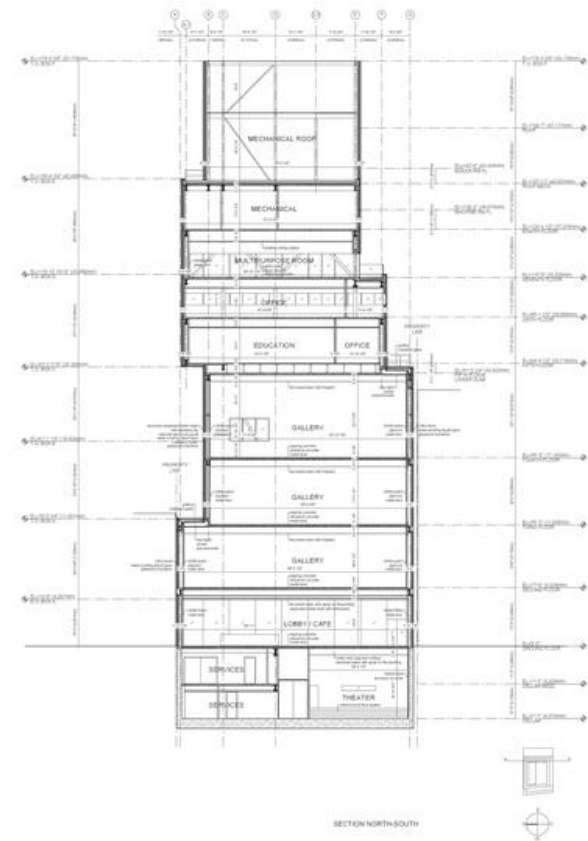


Figure 3.19 New Museum Section (http://www.detail.de/rw_6_Plus_Galerie_En_HoleFoto_1324_Vollbild.htm)

architecture and the street, while the upper opaque surface makes the building mysterious and can attract people to take a closer look. At the same time, people could look at New York from inside the museum, and feel the sleepless city. As a museum, the building offers a clean space to provide adequate freedom and flexibility for exhibition, the architecture is humble compared to its exhibited art works especially the contemporary art.

New Museum stands in a traditional block but can connect to the context through activities, sight and natural light. This is a valuable method of dealing with the historical context

Museum of Contemporary Art of Rome (MACRO) - ODBC:

There is a museum in Italy that people passing by might even overlook: plain door, simple old façade with several characters MARCO. The Museum of Contemporary Art of Rome (Figure 3.20) is located in the northeast of Rome, on Via Reffio Emilia. In a typical dense traditional



Figure 3.20 Entry of MACRO (http://www.detail.de/rw_6_Plus_Galerie_En_HoleFoto_1324_Vollbild.htm)

Italian neighborhood, to insert a contemporary gallery into the historical context is a real challenge. Given the ancient industrial estate and the historical patrimony, the project is resonating with the existing static condition of the site with dynamism, movement and evidence.¹

Overall, the museum is a very inward-looking place, the tensional and vital interior space have been hidden behind the low-key looking. There are two entries, one located on Via Reggio Emilia is mentioned above and the other one located on Via Nizza. The Via Nizza entrance is at the glass corner at the juncture of two stone walls. Going through the entrance into the foyer, visitors can see a gallery space, a restaurant, and then the roof garden. The roof garden is connected to the street of Via Reggio Emilia by a long ramp under the glass dome. “The circulation made up by the volume of the foyer and the courtyard as a whole enriches the Gallery; it is the multiplicity of routes, whether horizontal or vertical, which give the visitor numerous possible readings of the exhibitions on show. This diversity also ensures the flexible use of the Gallery.”²

1,2 “Museum of Contemporary Art Rome”, e-architect (December 2010): http://www.e-architect.co.uk/rome/museum_contemporary_art_rome.htm

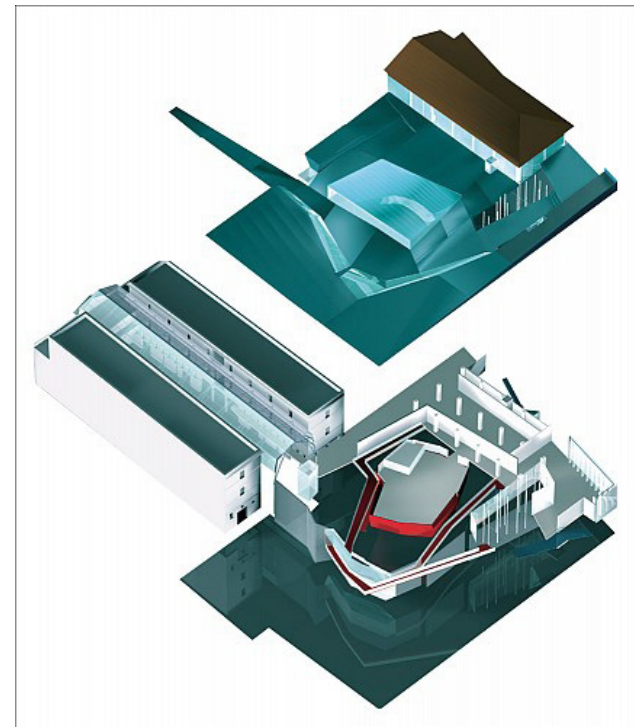


Figure 3.21 Axio diagram (http://www.e-architect.co.uk/rome/museum_contemporary_art_rome.htm)

MACRO represents a totally different way from the New Museum to deal with the relationship between the architecture and the city. The difference does not just lie in the appearance that is almost completely blended in to the surrounding context, more importantly; this is also an interesting approach to connect the street to the main gallery space in a limited street interface. (Figure 3.21) And the main gallery space is no longer attached to the main streets and the main entrance, but in a more roundabout way, through the ramp, the roof. (Figure 3.22) Considering the narrow opening of street units and relatively free in-block space of Qilou Street, what's shown in this case could be a potential approach.

3.5 Community culture center as the trend

As is shown in Shanghai, after the massive construction of large-scale cultural building group in the city center, the focus of the government has been shifted to the everyday cultural life. The Author believes that as Guangzhou tries to promote its culture construction, it would go on to bring culture back to ordinary life too. More and more community culture spaces would be needed, especially in the traditional area of the city that has a large young and senior population. They really needs such



Figure 3.22 Gallery space (http://www.e-architect.co.uk/rome/museum_contemporary_art_rome.htm)

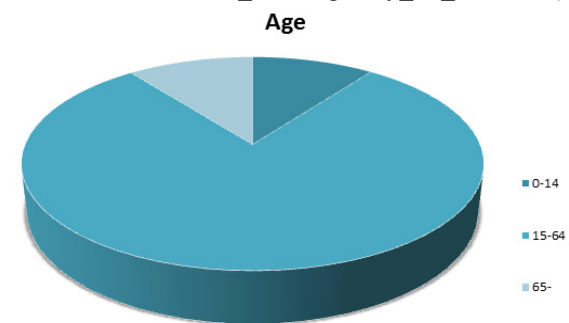


Figure 3.23 Statistic data - Age distribution

cultural spaces (Figure 3.23). Unlike the adults, seniors have long free time (Figure 3.24) while the kids have a certain unsupervised time after school and before parents get home. (Figure 3.25) A community cultural center would not only serve these people but also help to connect different generations. (Figure 3.26)

Unlike the current cultural construction approaches that simply build up a new facility on an available land or just use any extra space in the neighborhood without the consideration of the program requirements and the spatial quality, the new community cultural place should consider the spatial and service quality scrupulously, and deal with its relationship with the existing urban context carefully.



Figure 3.26 Trans-generations connection



Figure 3.24 Only Senior (<http://mediainfo.hitvs.cn:8088/media/ViewMedia-Normal-169832-jpg.jpg>)



Figure 3.25 Unsupervised Kids (<http://www.nipic.com/show/1/47/a45a42c2514dc499.html>)

CHAPTER 4

DESIGN METHOD

4.1 Design statement

The cultural value of Qilou district is gradually being recognized by the government, in the meantime, the government has also gradually realized that the “demolition and redevelopment” of the old city is not the most suitable development mode, and started to preserve the existing context as well as improve the living standards and spatial quality of the traditional neighborhood. The recently enacted “cultural historical urban preservation master plan of Guangzhou”, the height limit for all new constructions is 30 meters, which will prevent excessive high-rise real estate development in traditional neighborhood. The strategy presented in this thesis would be of

practical significance in conformity with this article.

The issues about the traditional urban culture resource development and the lacking of the culture life deserve more attention, this chapter would illustrate a potential solution that would bring the cultural life back to daily life as well as interact with the traditional urban context friendly – perpetuate the culture and the urban fabric. Although the solution is designed for the particular site, it can be a prototype applicable to all the Qilou districts in Guangzhou.

4.2 Site selection

The research selects LiWan district of Guangzhou for the following reasons: first, LiWan is the original area of the city and still have a lot of traditional neighborhoods; Second, according to the relevant official preservation documents, a large number of preserved buildings and streets are located in this area, and the district has been classified as “cultural preservation zone” of the city by the government’s latest urban zoning. Also, the busiest pedestrian commercial area is located in the district, which has sharply increased the land value, and tempted clearance proposals for more profitable development projects, so this area faces the

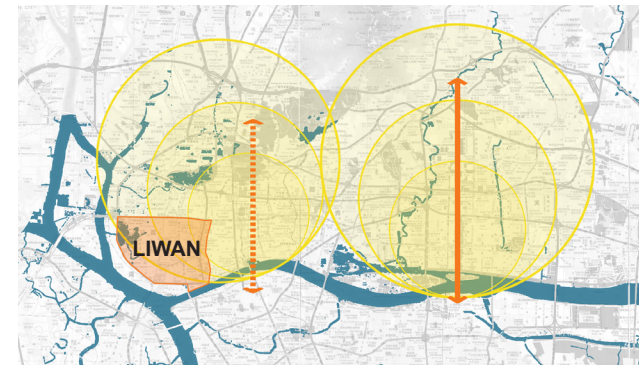


Figure 4.1 Research area

fiercest conflict between development and preservation.

After comparing the goal of the project – a community cultural center with the currently existing public facilities in the researched area, we find that the Qilou street and the educational facilities have the closest relationship to the project. Thus, connecting the commercial street and the educational facilities in the design process is pretty reasonable selected site is a Qilou block in LiWan district, and has a typical commercial Qilou street in the north, a highly compacted educational institute in the middle, and various types of residences – bamboo houses, renewed bamboo houses and multi-level houses – belonging to the different time periods.

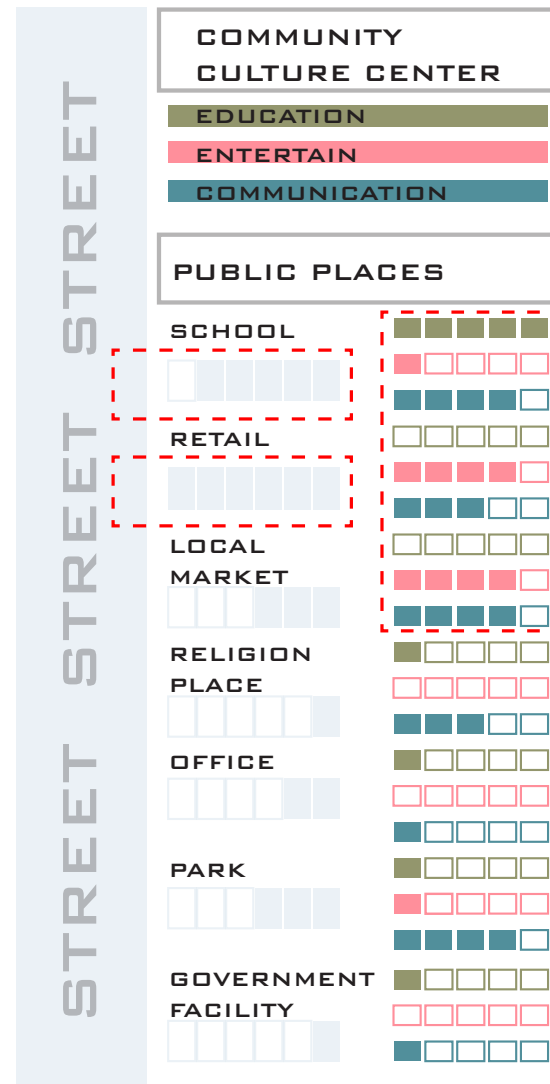
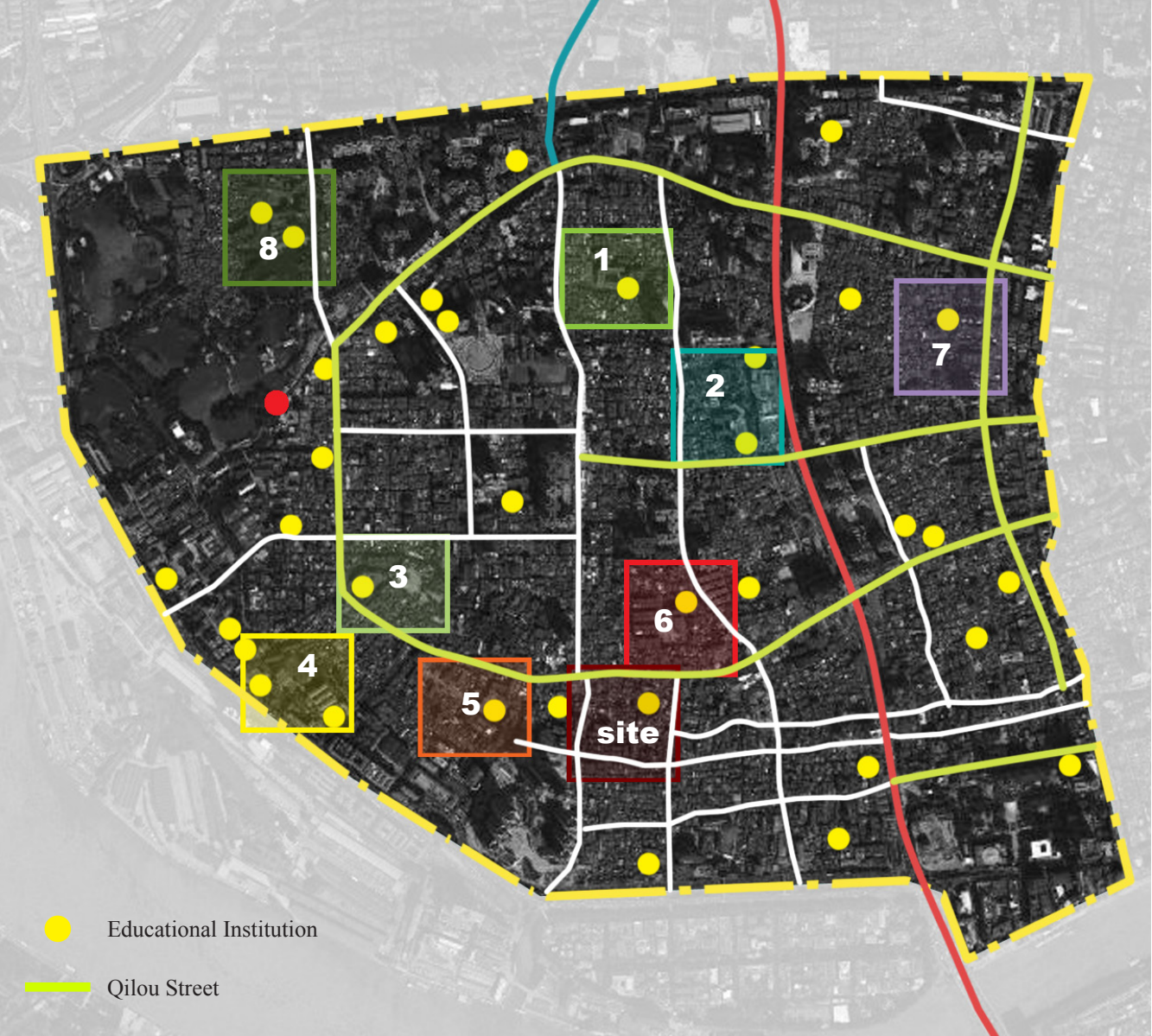


Figure 4.2 Comparison of the project and current facilities



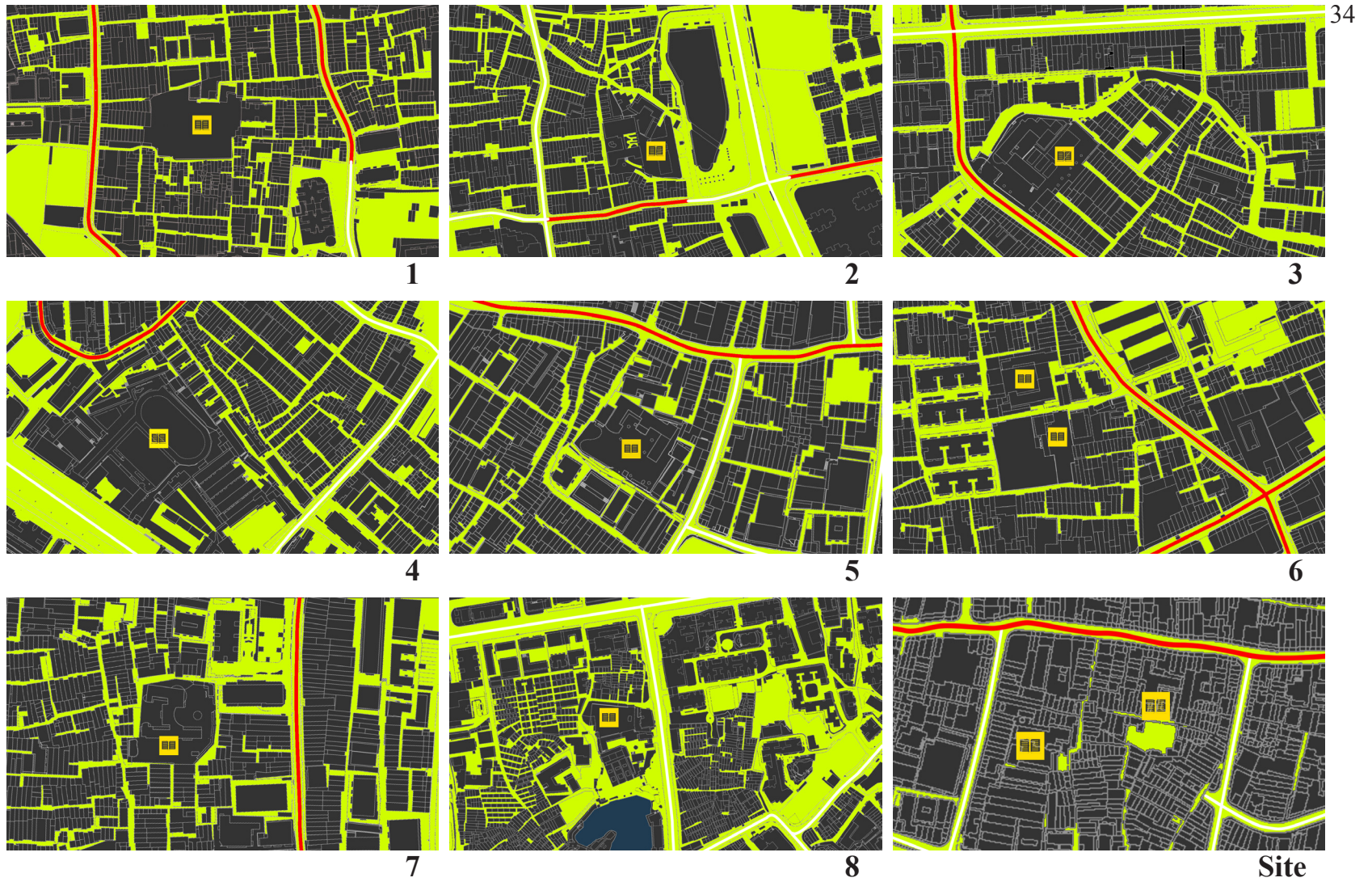


Figure 4.4 The study of urban pattern

Educational Institution

Open Space

Qilou Street

4.3 Site analysis

Traffic Circulation (Figure 4.5)

The Di Shi Fu Road in the north of the block is a busy commercial Qilou street in the city. He Ping West Road is in the south, Zhu Ji Road is in the east, and Da Tong Road is in the west.

Land Use (Figure 4.6)

Commercial “skin” – various commercial units are found along the streets, especially along Di Shi Fu Road, which is linked up to the most famous commercial Qilou street of the city.

Residence – behind the street front, most of the inner block is occupied by residential units. From the north to the south, there is a pretty clear transition from traditional bamboo houses to contemporary multi-level apartments.

Institutes – there are two educational institutes – an elementary school and a kindergarten – located right behind the street front buildings. They have easy access to the street and the alleys inside the neighborhood. But



Figure 4.5 Traffic circulation diagram

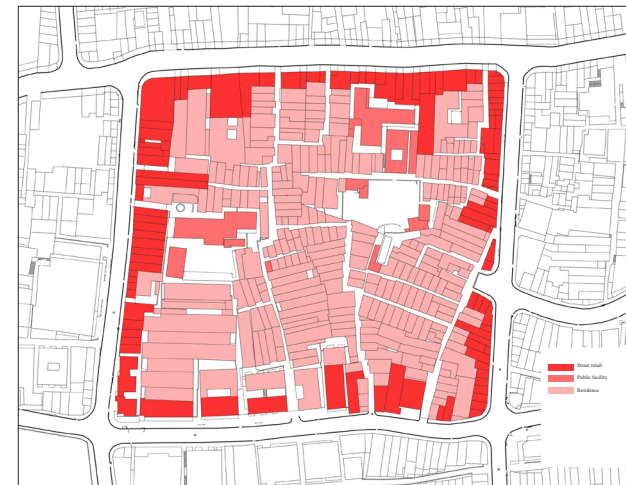


Figure 4.6 Land use diagram

Because of the dense urban pattern, both institutes are highly compacted and have limited playground and outdoor spaces.

Open Space (Figure 4.7)

There are only two pieces of open space in the neighborhood, which are privately owned by the education institutes. There is no open public space for people in the neighborhood to enjoy the simple outdoor amenity.

Building Height (Figure 4.8)

Most of the buildings are less than three storeys; only contemporary multi-level apartment buildings and the elementary school are beyond 4 storeys.

Structure System (Figure 4.9)

Divided by the construction time, the newer constructions in the site are reinforced concrete structure, the traditional bamboo houses have the wood/ brick structure system, and the renewed bamboo houses have the concrete/brick structure system.

Protect Situation (Figure 4.10)

The Qilou street front buildings and a historical landmark next to



Figure 4.7 Open space diagram



Figure 4.8 Building height diagram

the elementary school are under official protection according to the government urban preservation documents. The contemporary buildings such as the schools and the new residential buildings are more likely to be preserved because of the density of population and the firm structure. However, most buildings in the neighborhood could be remodeled by the residents or demolished by the property developers at any time.

Climate

Guangzhou is located in the southern subtropical area; it has a typical subtropical monsoon marine climate: warm and rainy, adequate natural light and heat resources, small temperature difference, long summers and warm winters. Through the whole year, there are sufficient light and heat resources around the city.

4.4 Program

The project in this thesis is more of a prototype than an individual case,

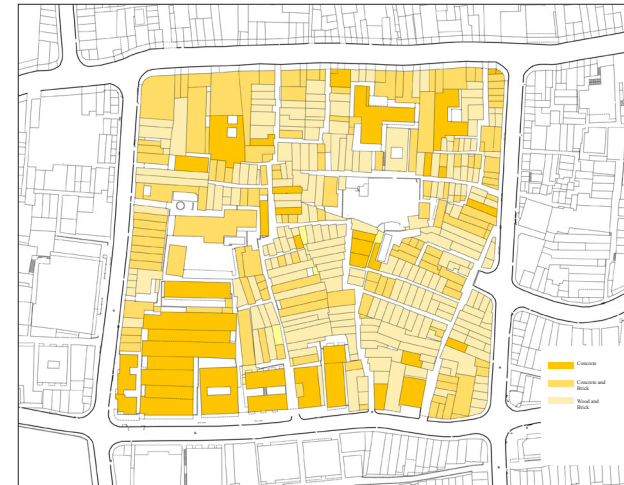


Figure 4.9 Structure system diagram



Figure 4.10 Protection diagram

thus the project would just classify programs rather than go into details such as number of rooms and areas. However, because the project is specifically designed for the site, the application of the design should vary according to different sites.

I. Project goals

Two design goals have been established for the project:

Bring the culture life back to daily urban life, so that people especially the youth and the seniors could conveniently use the facilities near their home to relieve loneliness and enjoy more various life styles. .

Build the culture center that connects to the traditional urban fabric closely without demolishing the traditional context, and improve the sense of history and community life style.

II. Project objectives

- a. Study the current physical and spatial pattern as well as the circulation and the life style in order to preserve the current fabric as much as possible and find unused space.

- b. Create both indoor and outdoor activity spaces for the neighborhood by utilizing the roof space of the new construction and the existing buildings.
- c. Use proper structure system which could provide the seismic-resistant construction, and allow the potential development of the neighborhood.

III. Programs

Amphitheater: a 100 seats amphitheater could allow the free movies and the lectures.

Gallery: flexible space for temporary small exhibition and permanent local culture exhibition.

Library: a small scale library that can share resources with the city library, providing reading rooms for the neighborhood as well as the school children.

Digital Common: a 10 to 12 computer stations for immigrants' continuous education, senior computer skill classes, and safe internet services for the

youth.

Instruction spaces: classrooms for instruction and casual lectures.

Art rooms: several musical instrument practice room, one music studio and sketch practice room.

Game room: chess and poker space for seniors

Multi-functional spaces: allow both particular activities such as conference, lectures and casual community gathering, events and etc.

Open spaces: provide both indoor and outdoor open spaces, create green experience.

Gymnasium: badminton field, several Ping-Pong tables, fitness equipment and swimming pool

Rooftop amenities: provide a place for the visitors to appreciate the view of traditional urban block, as well as a place for daily neighborhood activities.

CHAPTER 5

DESIGN APPROACH AND DOCUMENT

5.1 Design concept

The keyword of the design concept is “sky loop”. (Figure 4.12) The regular programs for a community culture center have been mixed and shape as a loop, which will bind the protected and unprotected parts of the neighborhood together. (Figure 4.11) Then, in order to avoid the unnecessary change of the existing context, the loop is lift up above the current fabric.

The sky loop is an extra frame work above the neighborhood which harmoniously integrates cultural life and urban pattern.

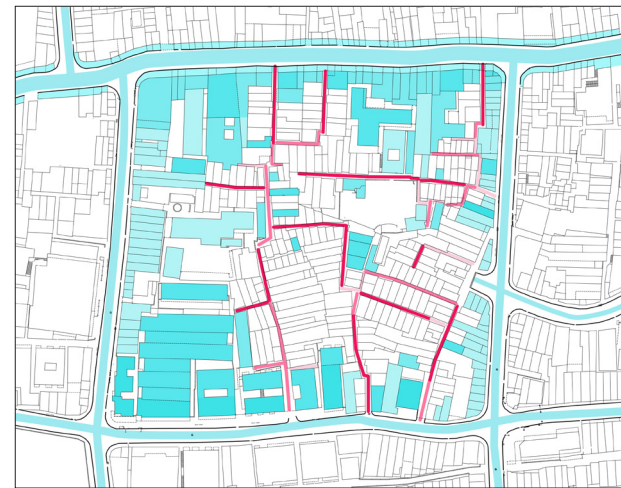


Figure 4.11 Protected and unprotected diagram

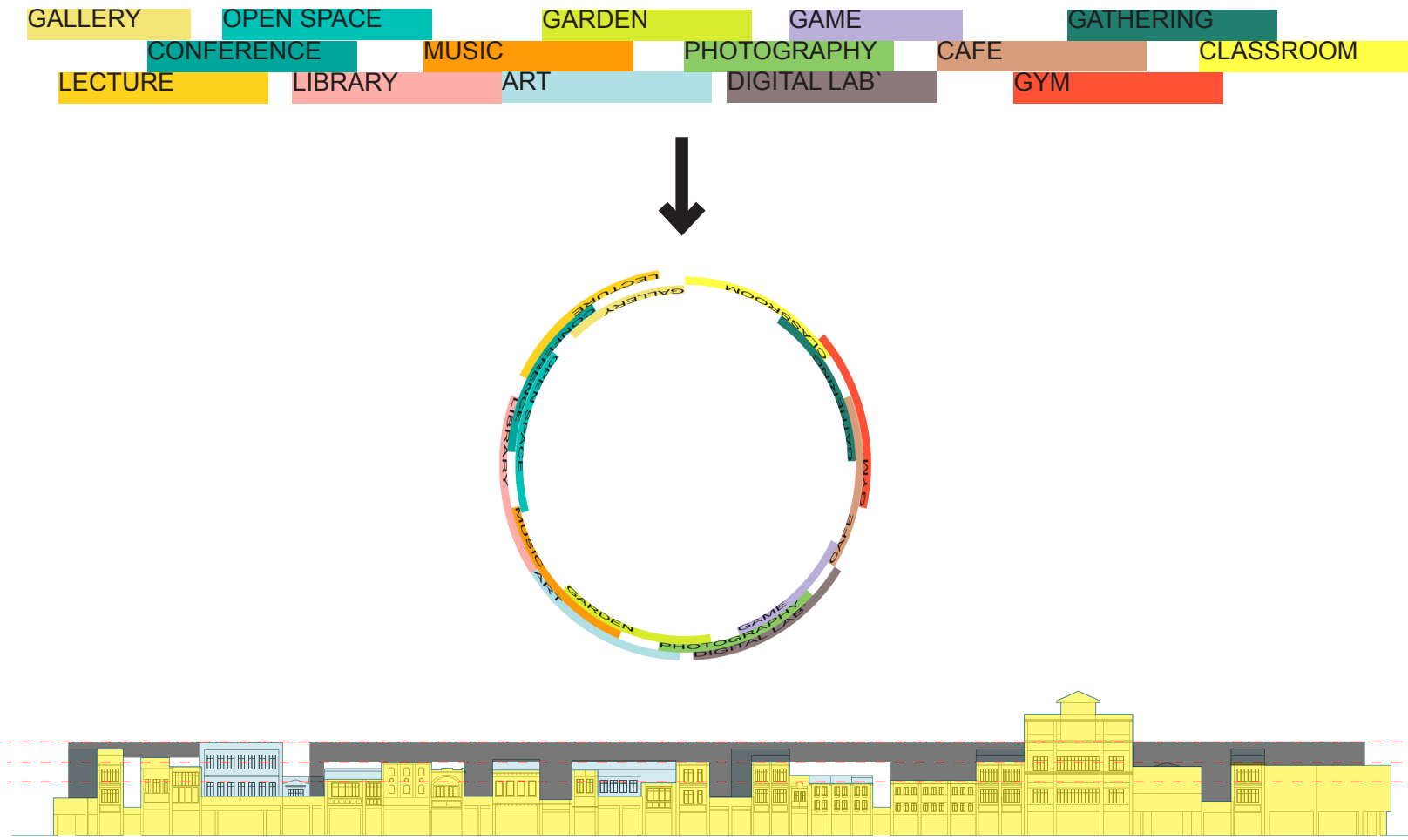


Figure 4.12 Sky loop concept diagram

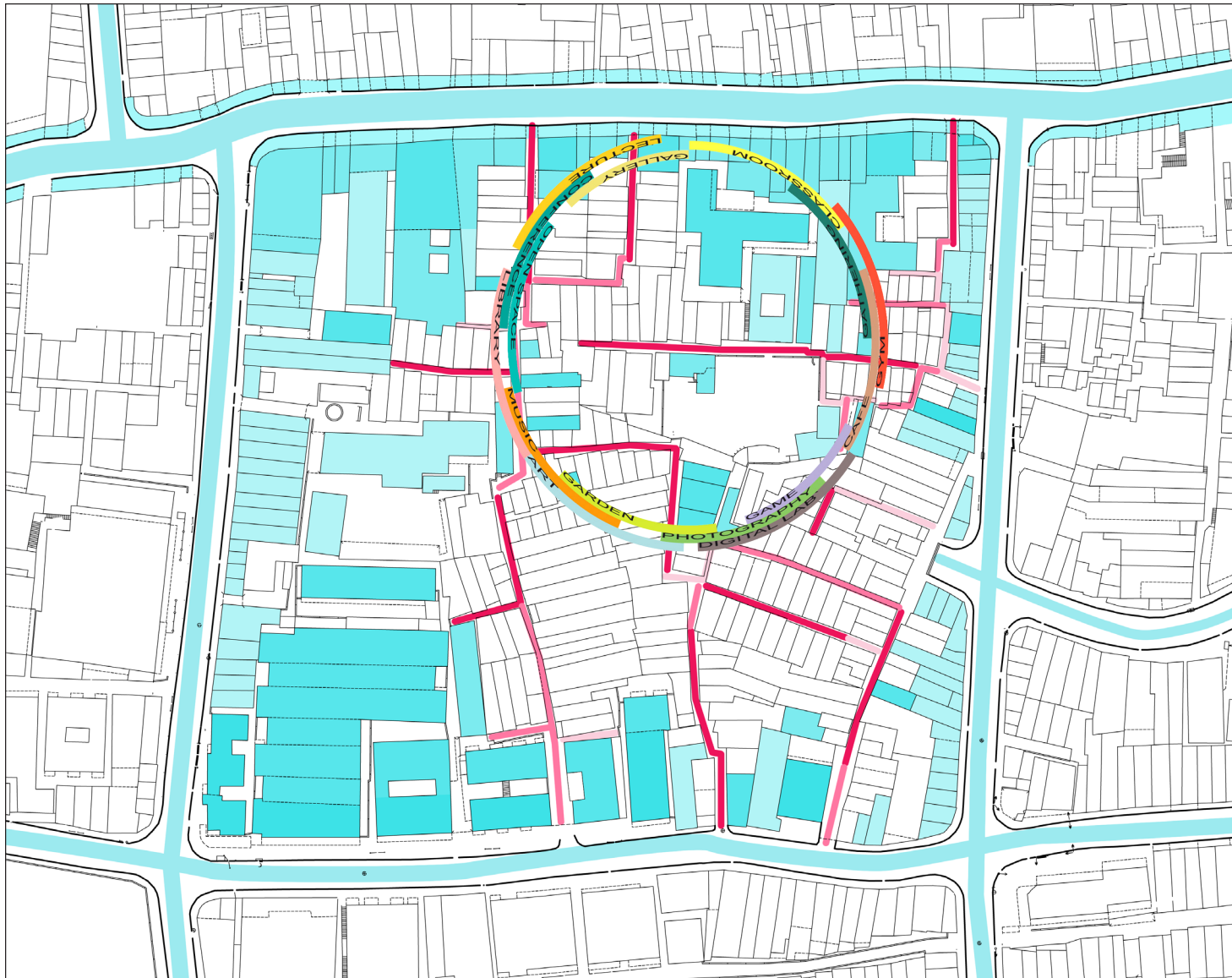


Figure 4.13 Bind the protected and unprotected



Figure 4.14 Site Plan

5.2 Design strategy

There are two parts of the project – the street front part and the in-neighborhood bridge – which are totally different strategies and methods.

Spatial character:

The street front would be built right above the Qilou buildings and will be highly visible and attract visitors from the busy commercial street; while bridges would be hidden between the existing buildings and become parts of the urban pattern.



Figure 4.15 Street front photo collage

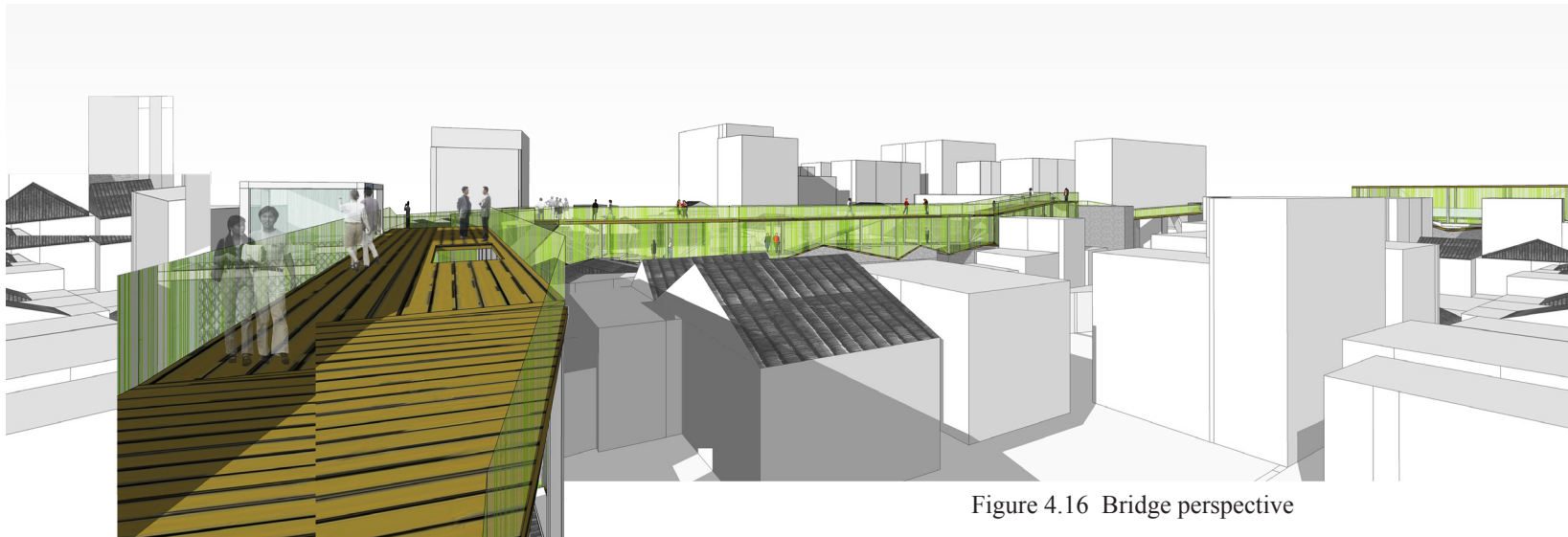


Figure 4.16 Bridge perspective

Respond to the Context: (Figure 4.16)

The street front space was inspired by classical southern Chinese garden, (Figure 4.18, Figure 4.19) and it creates the similar amount of indoor and semi-outdoor space.

The bridge is the upside-down mimic of the traditional bamboo house, and people could gain a view of the tiled roofs of the neighborhood on top of the bridge. (Figure 4.17, Figure 4.20)

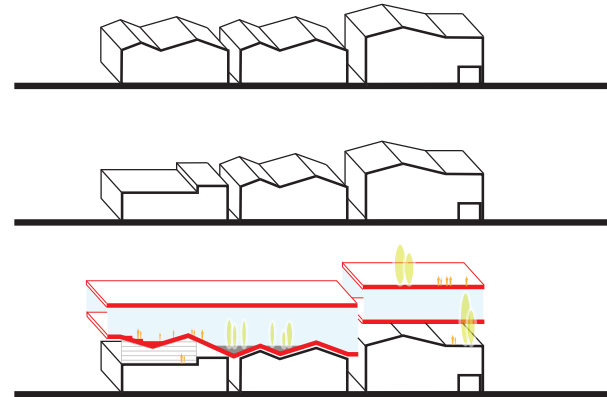
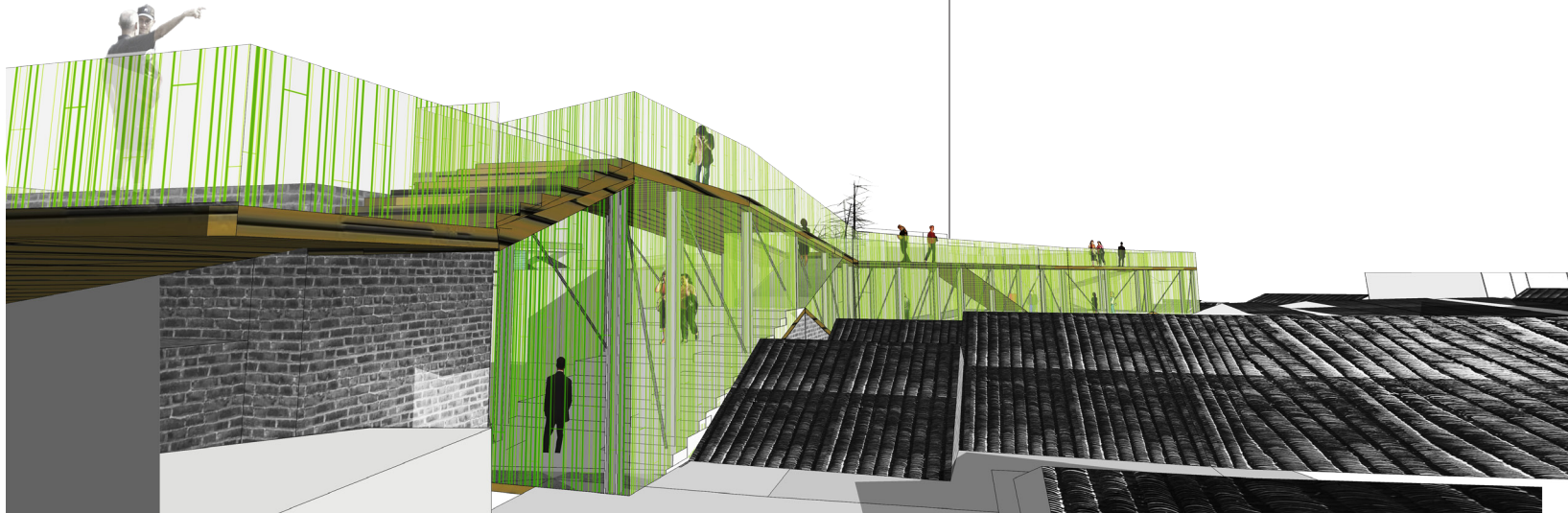


Figure 4.17 Two ways to respond the context

Figure 4.18 Bridge perspective



Figure 4.19 The traditional garden images and space vocabulary (Yuming Lin)

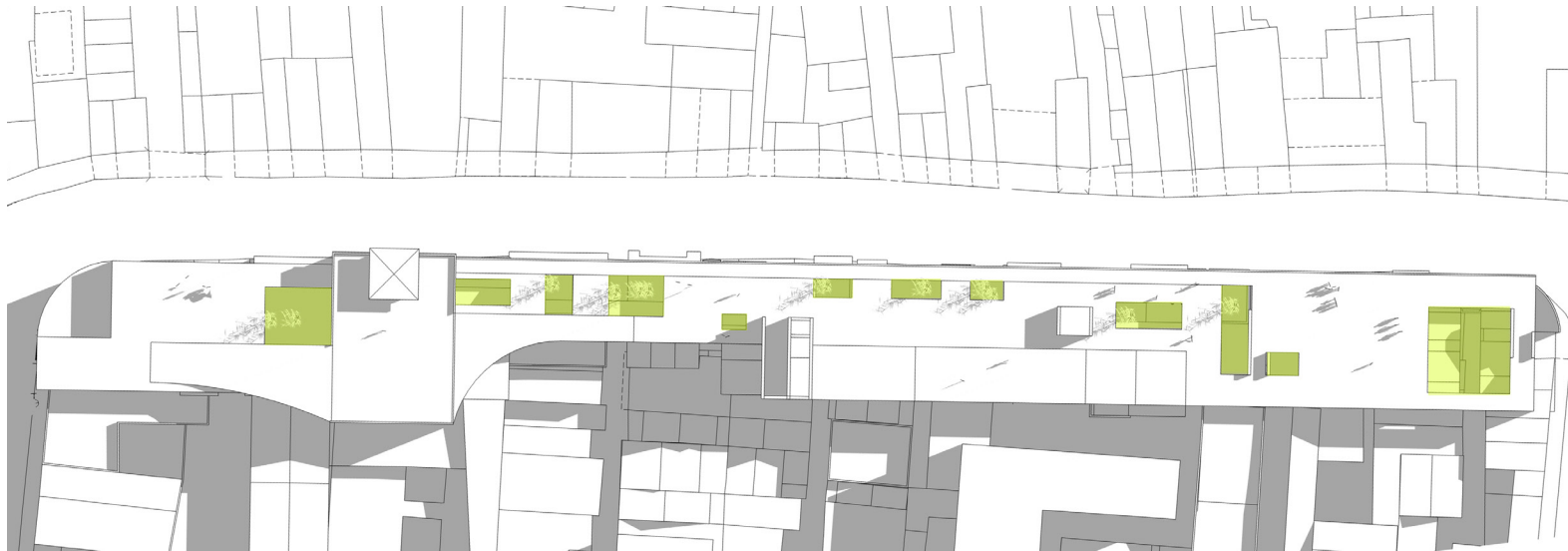


Figure 4.20 Garden concept diagram

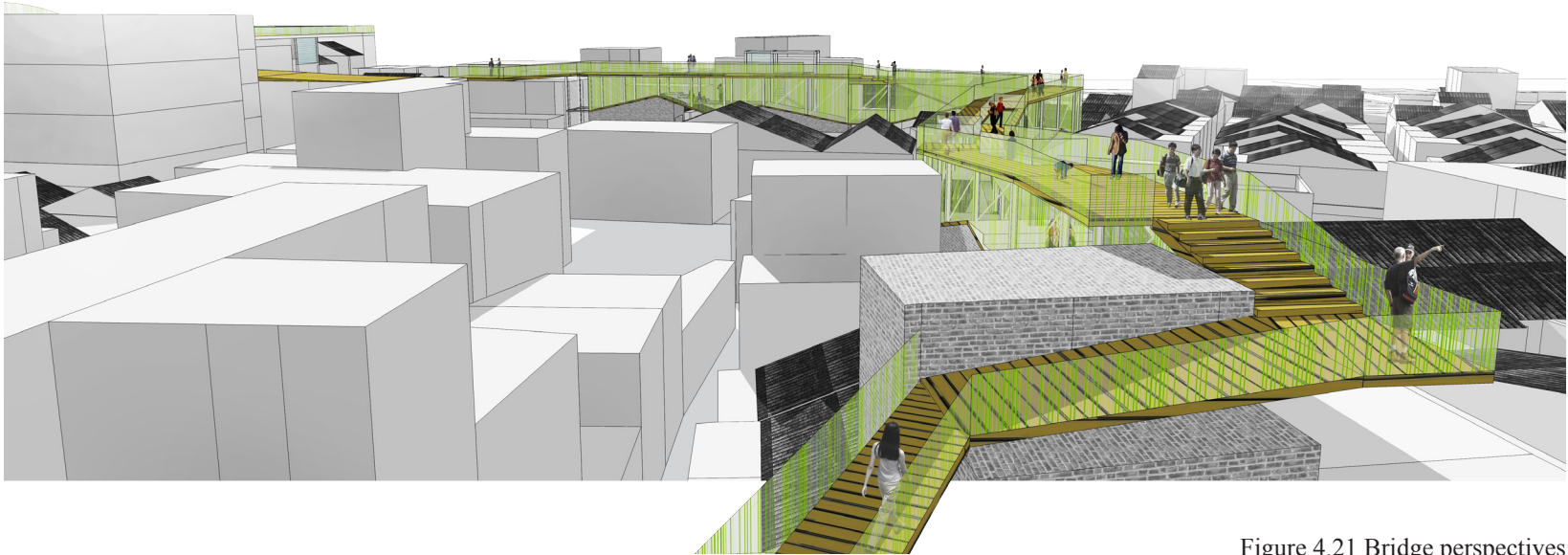
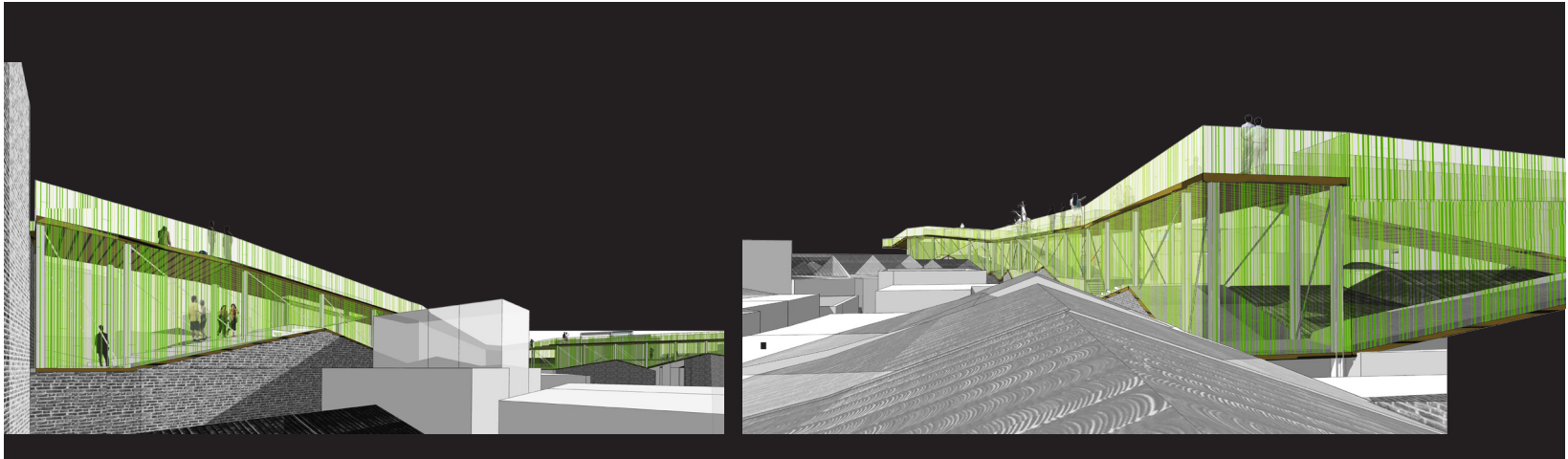


Figure 4.21 Bridge perspectives

Structure:

Based on the potential situation of the street front Qilou buildings and the in-neighborhood ones, two different types of structure systems have been applied. Since the Qilou buildings are officially protected, thus the way to achieve the new construction should be the reinforcement and extension of the existing structural system (Figure 4.21). For the in-neighborhood bridges, the structural system would be separated from the current buildings so that various design ideas should be allowed (Figure 4.22).

Program:

The street front part contains more public programs such as library, lecture hall, digital common and so on, and it is a community gathering and learning space; (Figure 4.23) while in-neighborhood bridges take up more private programs such as reading space, rooms for kids and mini theaters (Figure 4.24), which make the bridges a pure neighborhood place that people could just walk in and enjoy the quiet atmosphere. (Figure 4.25)

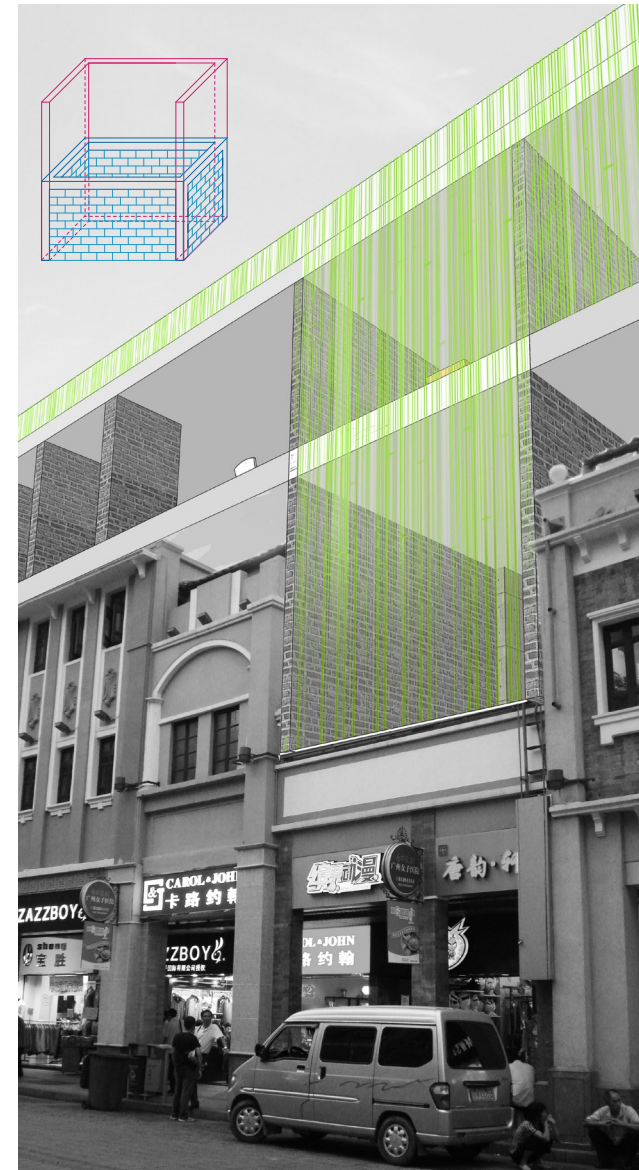


Figure 4.22 Street front structure concept

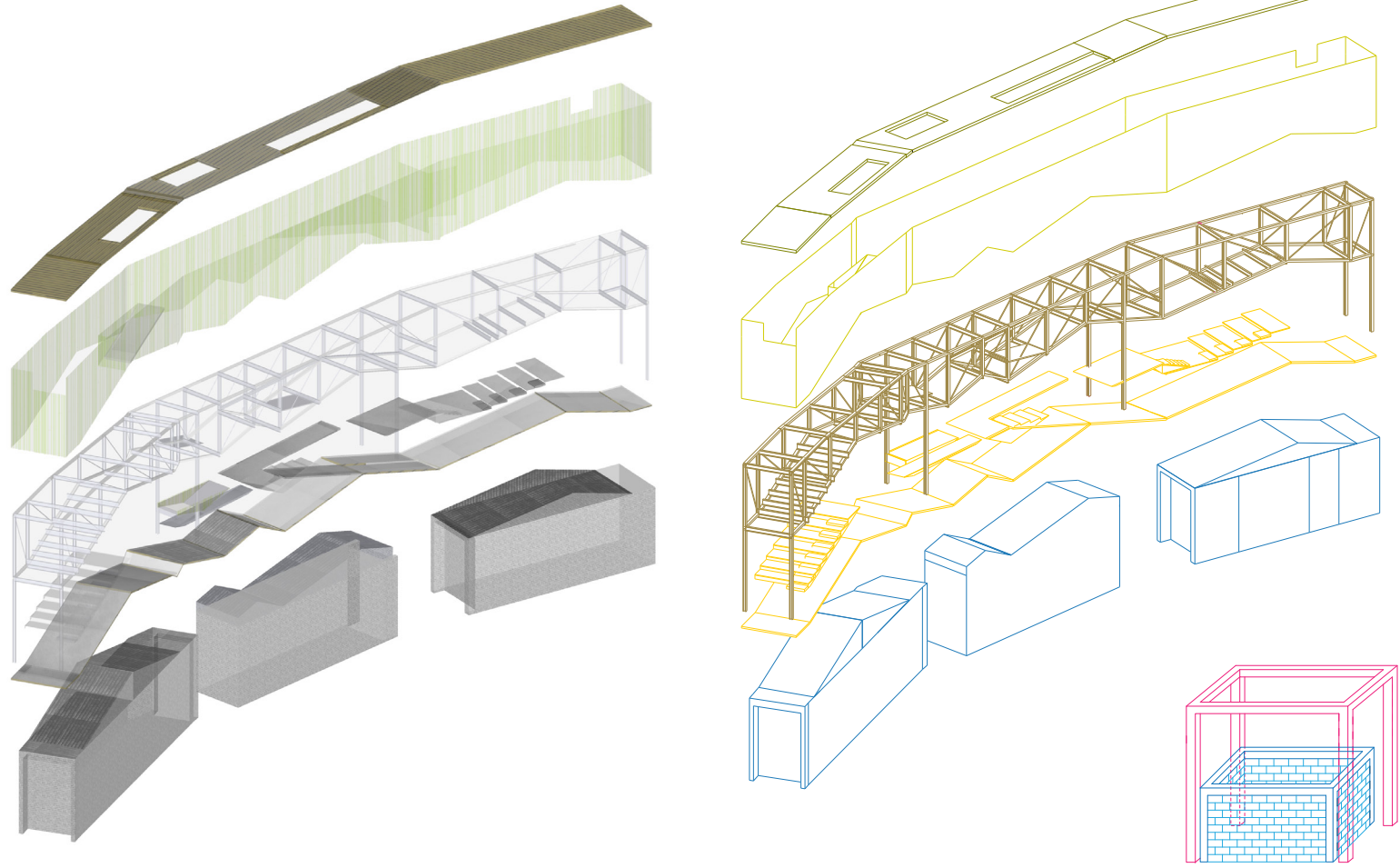
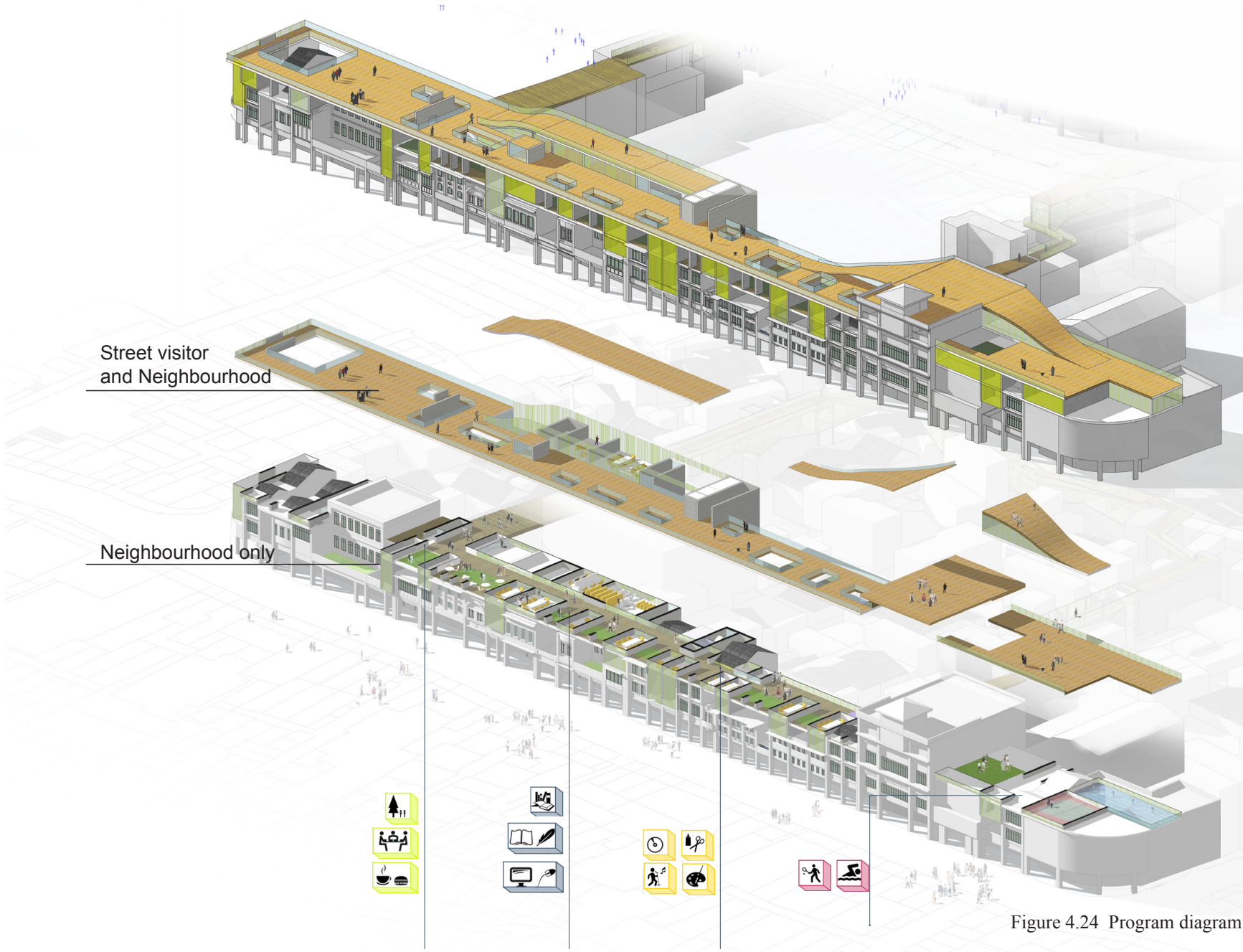


Figure 4.23 Bridge structure concept



Street visitor
and Neighbourhood

Neighbourhood only

Figure 4.24 Program diagram

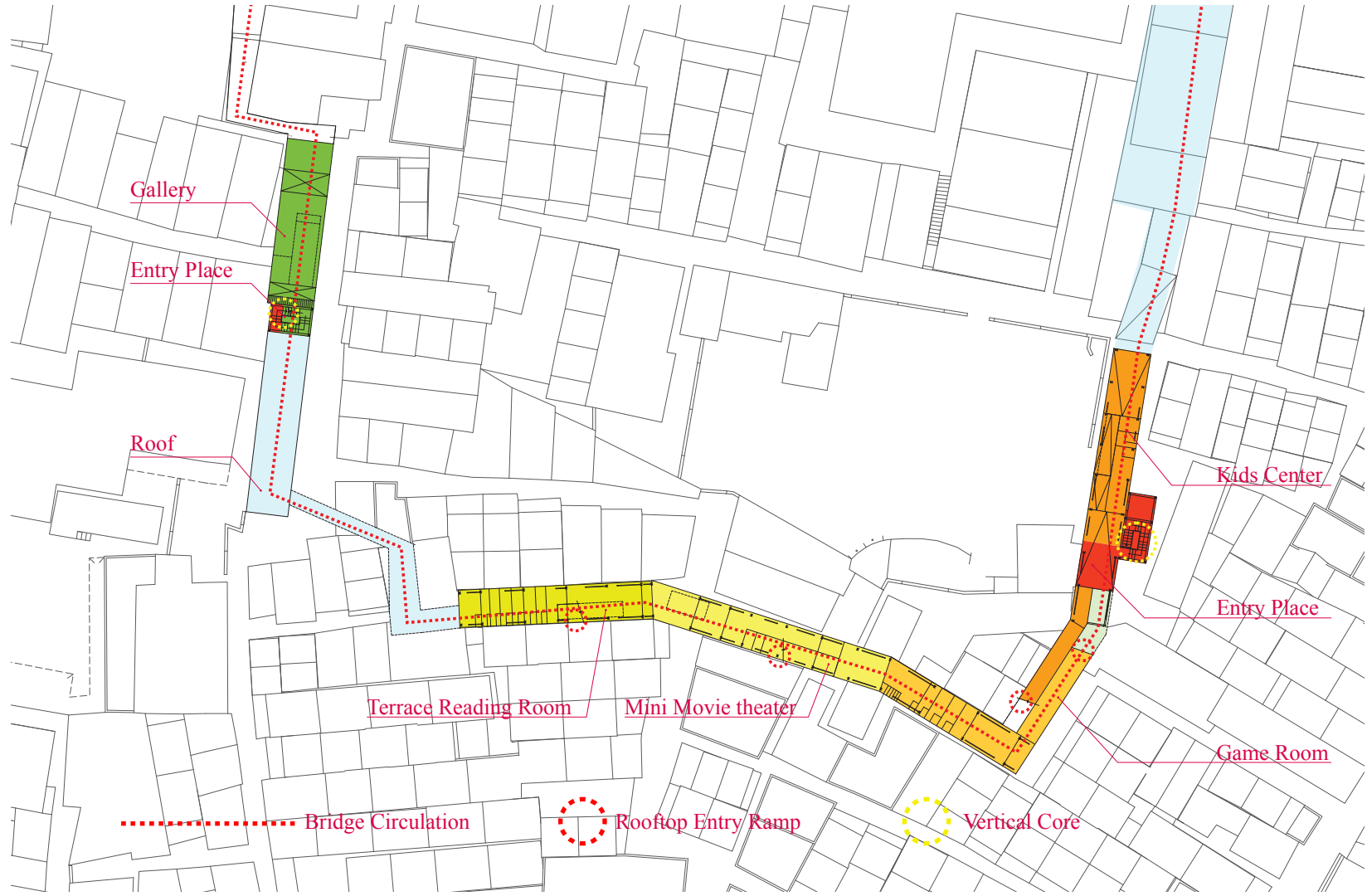


Figure 4.25 Bridge plan and program layout

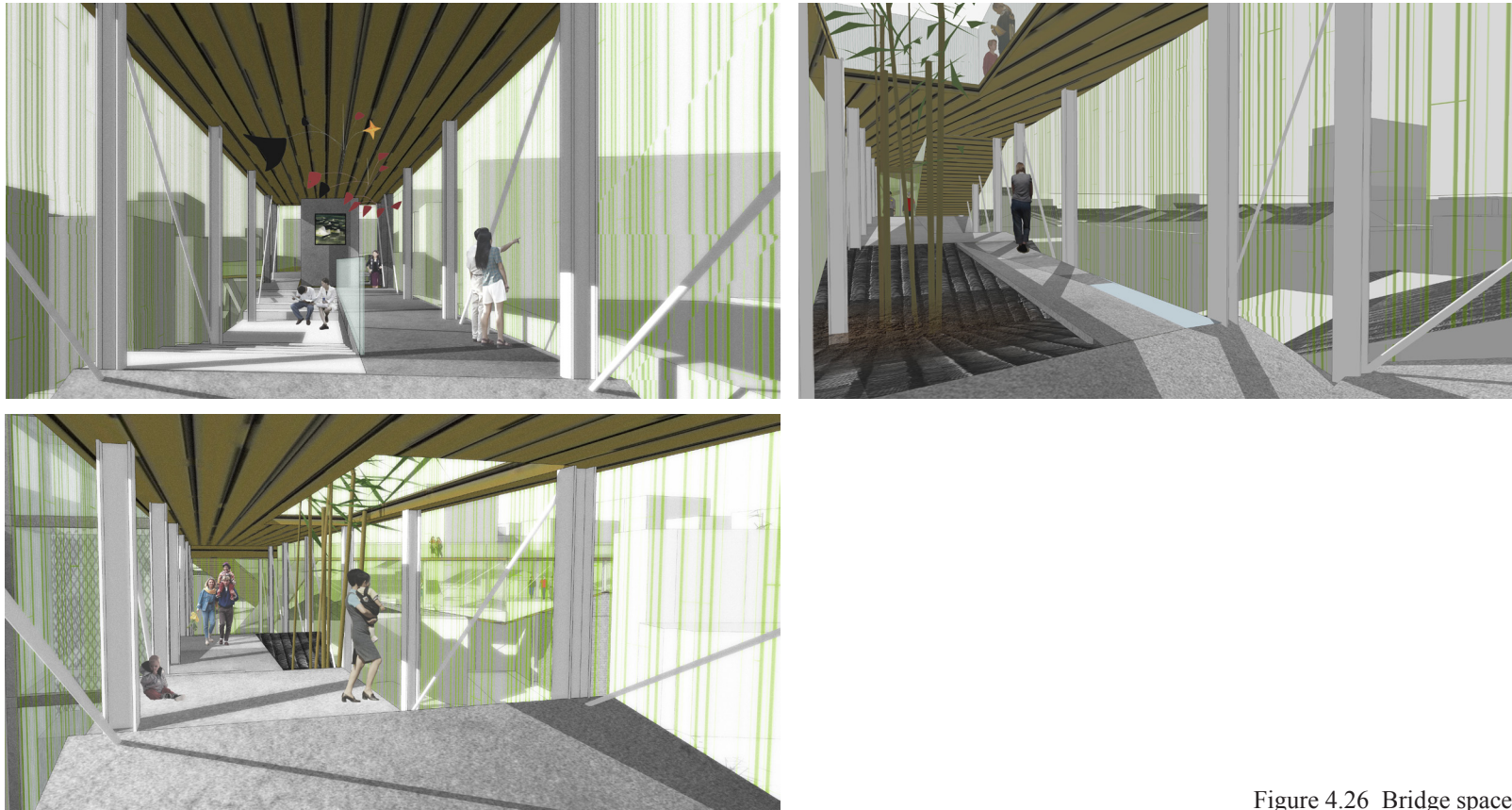


Figure 4.26 Bridge space

Circulation:

The major users would be: visitors and residents. The circulations have been separated naturally. (Figure 4.29, Figure 4.30) The street visitors could come in from the street entry and go all the way up to the roof top level – which makes the roof a nice open space for public in a commercial street. The residents would mostly take the vertical cores in the neighborhood and get up to the bridge, and move all the way through the bridge and get into the street front piece.



Figure 4.27 Roof top amenity



Figure 4.28 Street front inside view

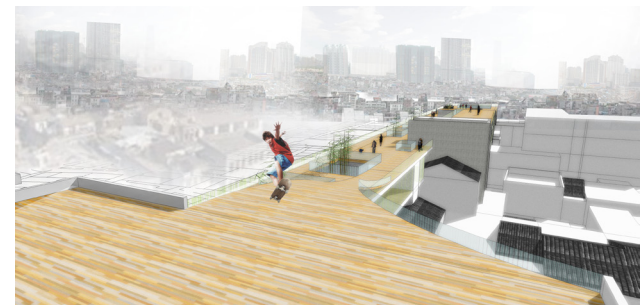


Figure 4.29 Roof top amenity

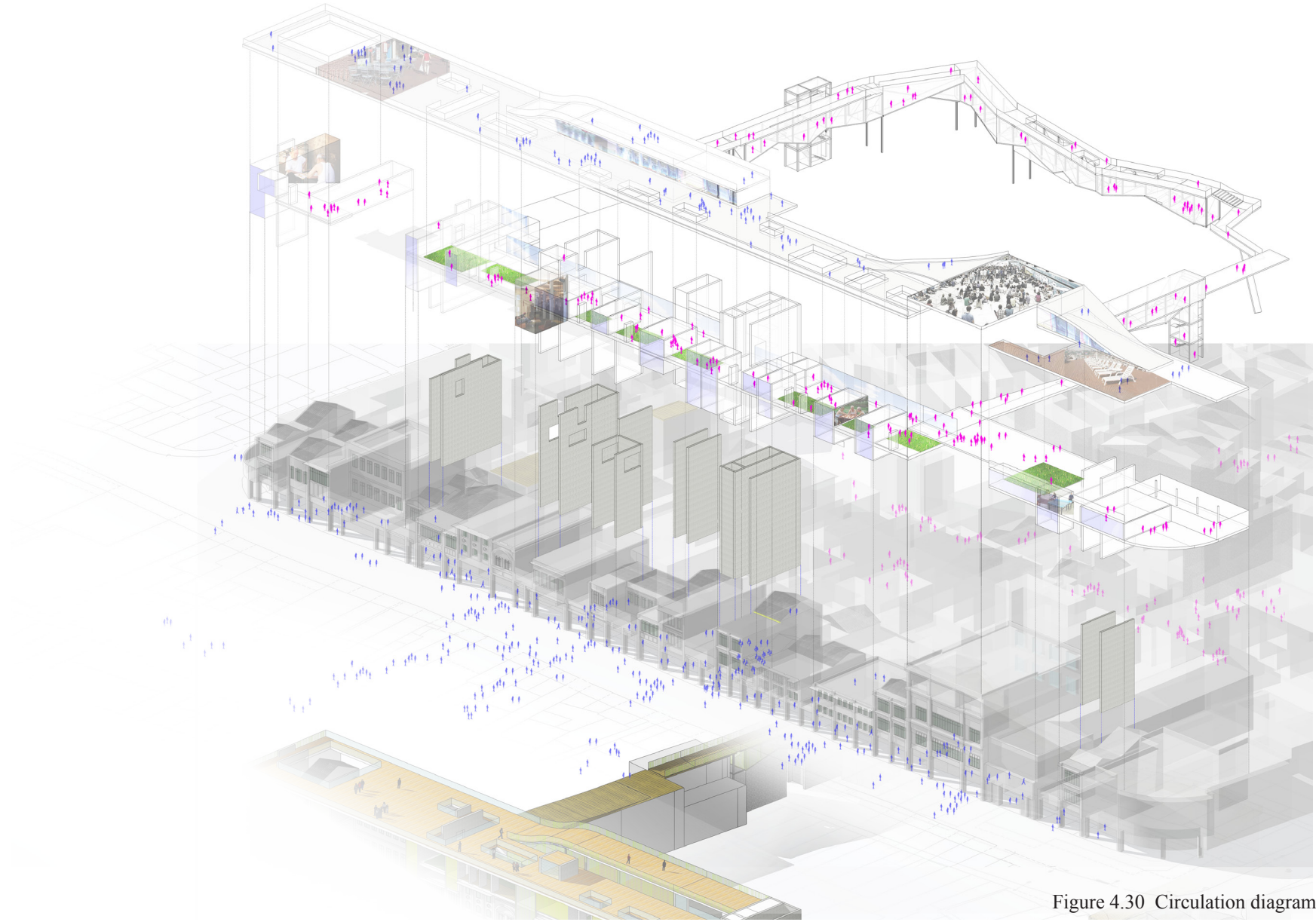
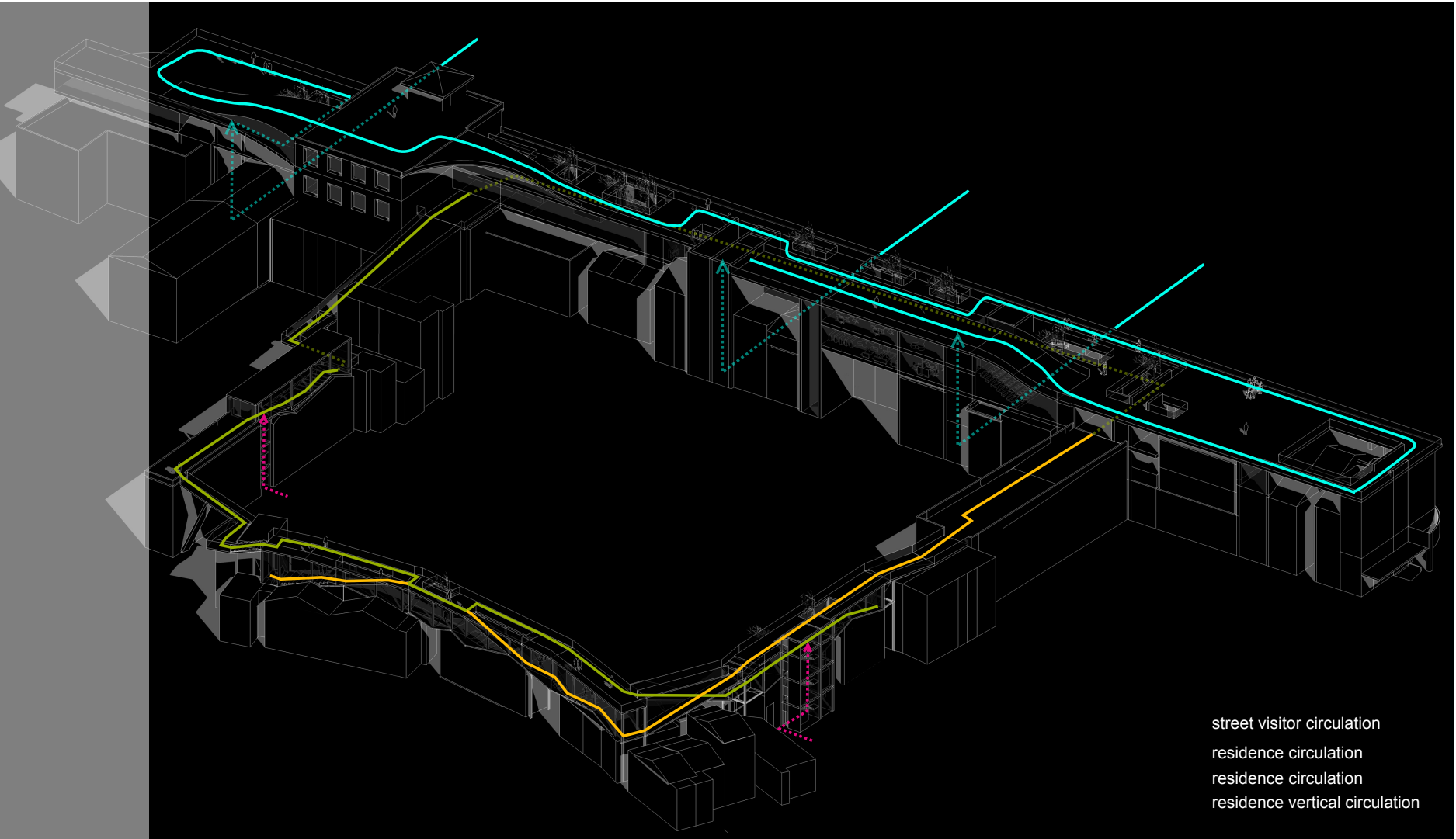


Figure 4.30 Circulation diagram



street visitor circulation
residence circulation
residence circulation
residence vertical circulation

Figure 4.31 Circulation diagram

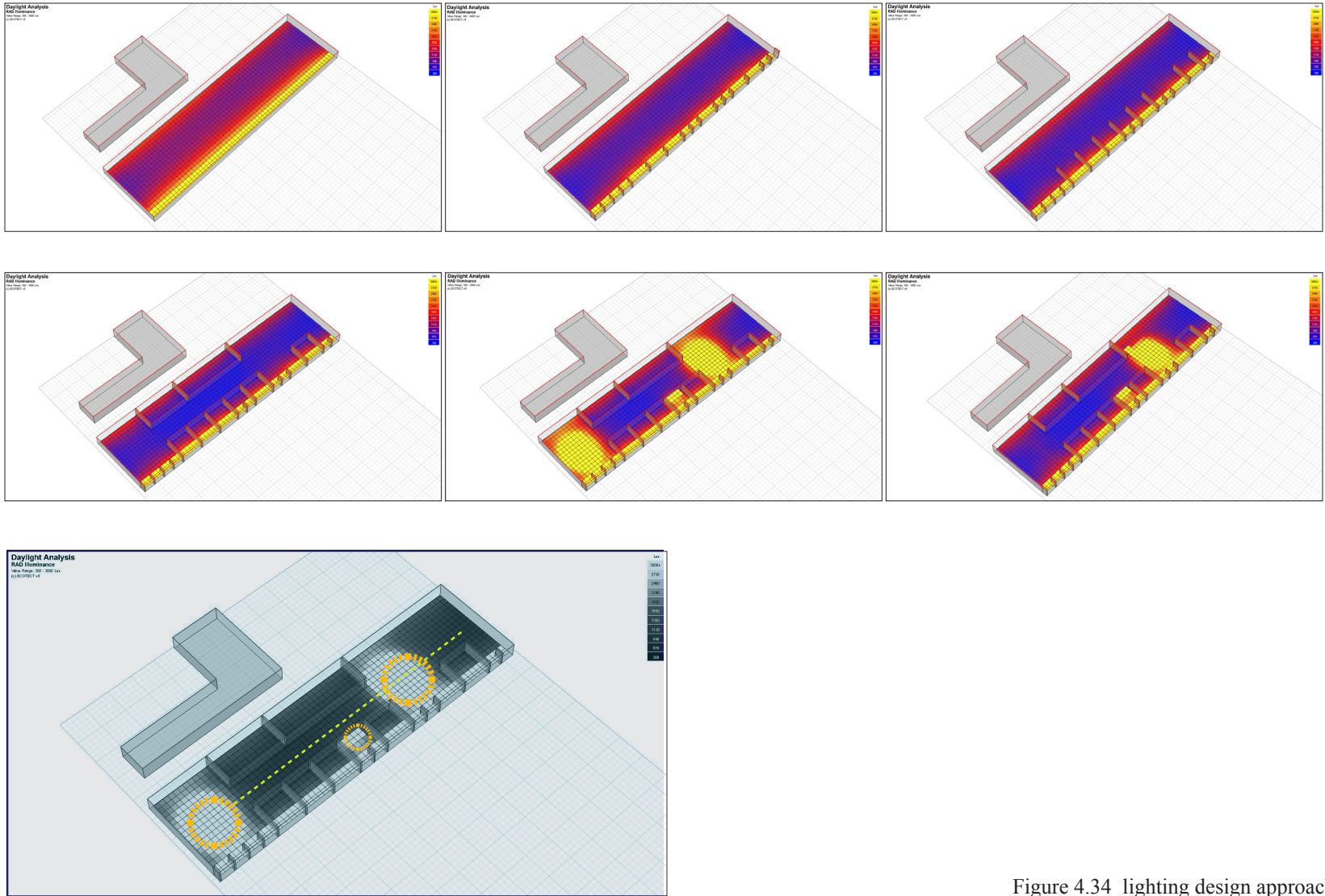


Figure 4.34 lighting design approach



Figure 4.35 The shading effect images (Zhang Lei, 2004)

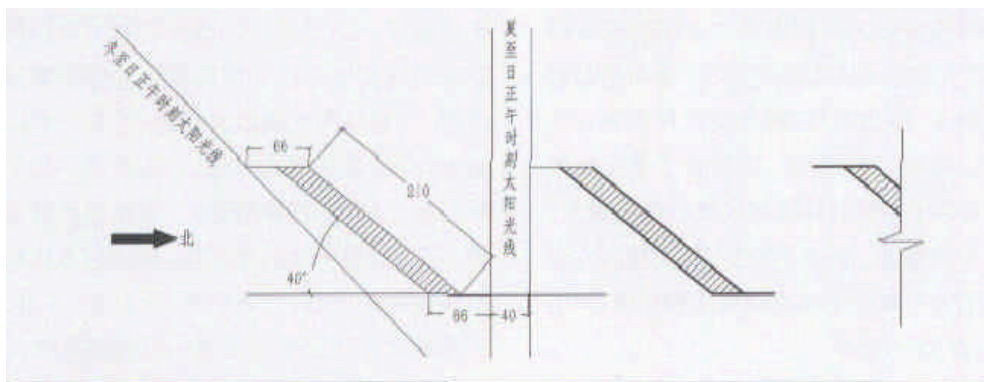


Figure 4.36 The shade panel detail (Zhang Lei, 2004)

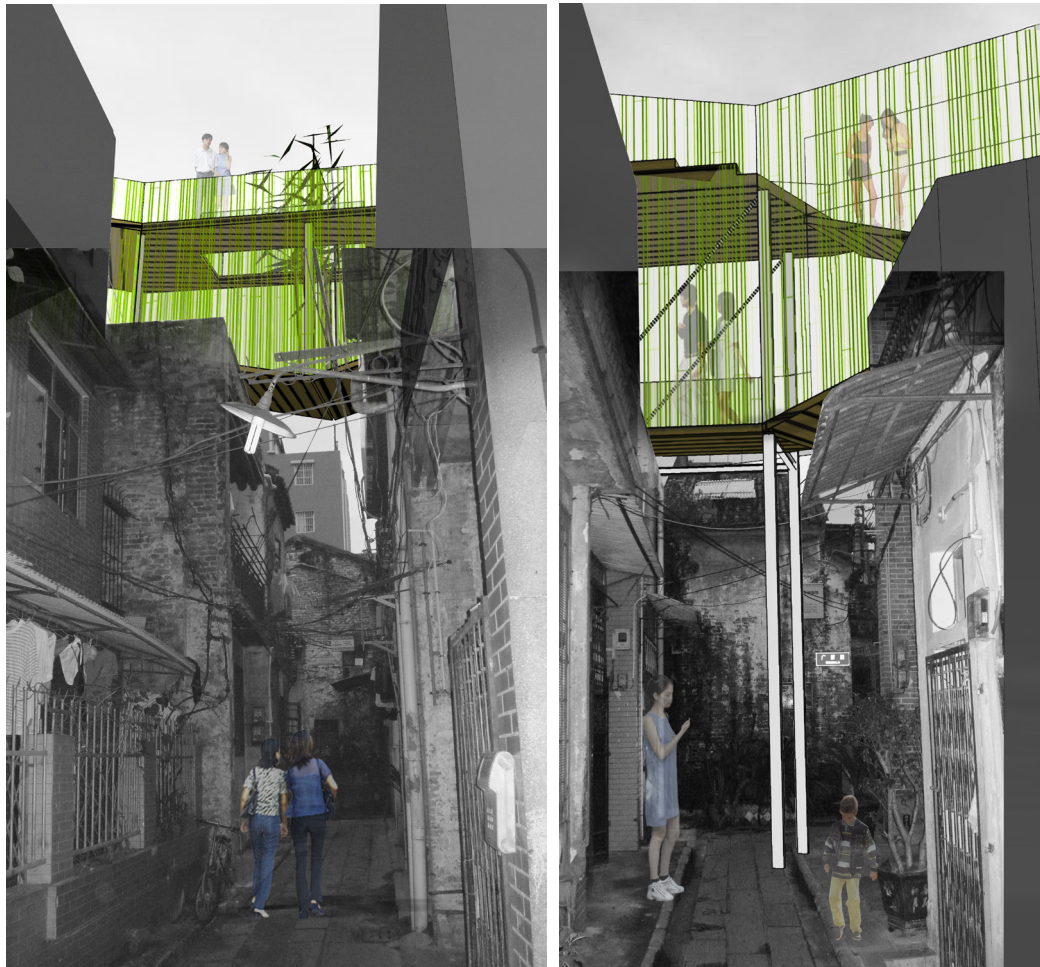


Figure 4.37 Alley view photo collage

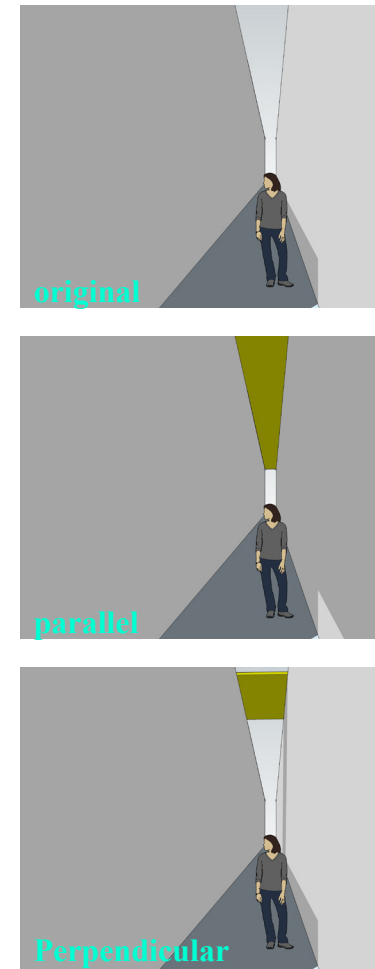


Figure 4.38 Bridge direction diagram

CHAPTER 6

CONCLUSION

The personal motivation of working on such a thesis is the author's experience with the massive new constructions vis-à-vis - the demolition disputes on Enning Road. In today's China, the effects of the rapid development and urbanization process are far more than the removal of traditional fabric and the blind construction; from many conflicts between citizens and the government about the preservation/ demolition of traditional buildings or neighborhoods, we could find a stereotyped "black or white" thinking - - either keeping them intact or removal. This thesis wants to explore an eclectic way by adding public facilities and open spaces, enhancing the living environment of the neighborhood so as to slow down or prevent the rude demolition, meanwhile introduce an open

and natural idea.

Although this thesis is a site-based design, it conveys a universal value of eclectic thinking. Every day, there are conflicts between the old and the new all over the world, sometimes about the renovation of a historic building, or a project on a historic site, sometimes a preservation-demolition dispute as shown in this thesis. How to deal with the relationship between the old and the new is a national or even global topic. This project design tries to allow a longer survival of both the public life and the urban fabric, respect the history without hindering the development; the design would be integrated into the urban history and reflect the social background of different periods of time. The specific design is meant for the individual case of Qilou Street and bamboo houses, but the methodology and design idea can be applied to small old buildings, historical neighborhoods, or even cities.

BIBLIOGRAPHY

63

1. Gao Haipeng, "Arcade-House and Arcade-House Street in Guangzhou" (Master diss, Xi'an University of Architecture and Science, 2003), 25.
2. Lai Yupeng, "Arcade-House and Arcade-House Street in Guangzhou" (Master diss, National Yunlin university of Science & Technology, 2005), 103.
3. Lei Zhang, Qinglin Meng, "Roof Space Shading Design for the Humanities Building in SCUT," Building Technology, No.3 (2004): 70-71.
4. Mo Bozhi, "Notes on Design of Guangzhou Art Museum," Architecture Journal, No.11 (November 2011): 7.
5. Shen Chongbo, "The Research on Historical District Conservation of Qi-Lou En-ing Road of Guangzhou" (Master diss, Guangzhou University, 2007), 16, 33-34.
6. Zhicheng Mi, "The Analysis of Urban Design in Shanghai Duolun Road," Art Panorama, No.5 (May 2010): 182.
7. "Museum of Contemporary Art Rome", e-architect (December 2010), http://www.e-architect.co.uk/rome/museum_contemporary_art_rome.htm (accessed Dec. 15, 2011)
8. "Pritzker Prize Acceptance Speech", SANAA, http://www.pritzkerprize.com/laureates/2010/ceremony_speech1.html (accessed Dec. 15, 2011)
9. "New Art Museum/SANAA", Andrea Giannotti, Archdaily (July 2010), <http://www.archdaily.com/70822/new-art-museum-sanaa> (accessed Dec. 15, 2011)
10. "Culture facilities' construction news" Guangzhou, Government website, http://www.guangzhou.gov.cn/more_2009.shtml?nodeid=514 (accessed Dec. 15, 2011)
11. "Culture facilities" Guangdong Government website, http://www.gdwht.gov.cn/morenews_00.php?TYPE_ID=1689 (accessed Dec. 15, 2011)

FINAL PRESENTATION

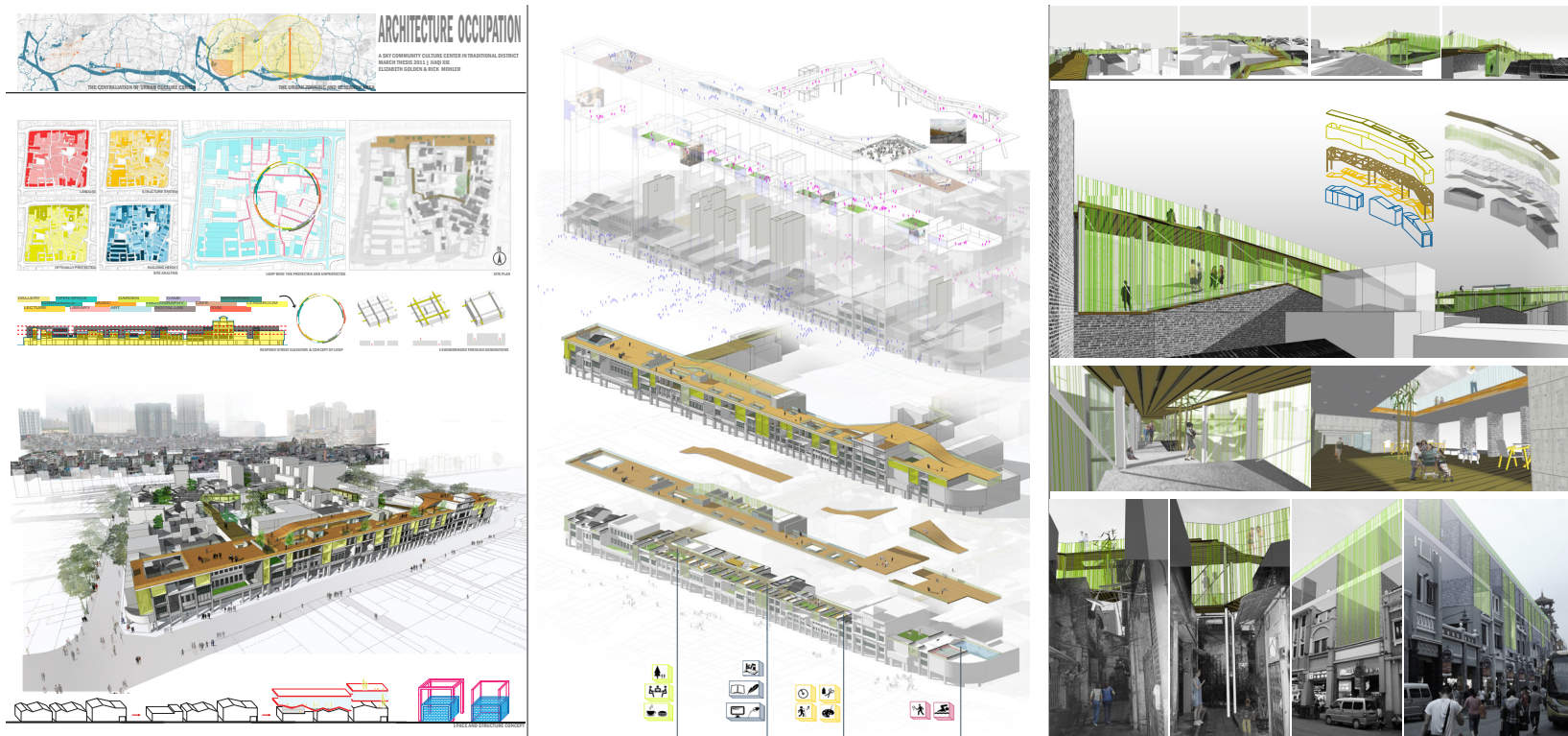


Figure A.1 Final board