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China's Architecture in a Globalizing World: Between Socialism and the Market Harvard University Press

An internationally acclaimed expert explains why Chinese-style architecture has remained so consistent for two thousand years, no matter where it is built. For the last two millennia, an overwhelming number of Chinese buildings have been elevated on platforms, supported by pillars, and covered by ceramic-tile roofs. Less obvious features, like the brackets connecting the pillars to roof frames, also have been remarkably constant. What makes the shared features more significant, however, is that they are present in Buddhist, Daoist, Confucian, and Islamic milieus; residential, funerary, and garden structures; in Japan, Korea, Mongolia, and elsewhere. How did Chinese-style architecture maintain such standardization for so long, even beyond China's borders? Nancy Shatzman Steinhardt examines the essential features of Chinese architecture and its global transmission and translation from the predynastic age to the eighteenth century. Across myriad political, social, and cultural contexts within China and throughout East Asia, certain design and construction principles endured. Builders never abandoned perishable wood in favor of more permanent building materials, even though Chinese engineers knew how to make brick and stone structures in the last millennium BCE. Chinese architecture the world over is also distinctive in that it was invariably accomplished by anonymous craftsmen. And Chinese buildings held consistently to the plan of the four-sided enclosure, which both afforded privacy and differentiated sacred interior space from an exterior understood as the sphere of profane activity. Finally, Chinese-style buildings have always and everywhere been organized along straight lines. Taking note of these and other fascinating uniformities, *The Borders of Chinese Architecture* offers an accessible and authoritative overview of a tradition studiously preserved across time and space.

New China Architecture Walter de Gruyter GmbH & Co KG

A collection of essays on architecture of modern China, arranged chronologically covering a period from 1729 to 2008, focusing mainly on the twentieth century. The distinctive feature of this book is a blending of 'critical' and 'historical' research, taking a long-range perspective transcending the current scene and the Maoist period. This is a short, elegant book that condenses the wide subject matter into key topics.

Chinese Architecture and the Beaux-Arts Birkhäuser

Today, architecture in China is at a watershed. Over the last decade, rapid urbanisation and the burgeoning economy turned

the country into a playground for the world's signature architects, making it possible to realise extravagant forms and structures at a vast scale. The Chinese government has now drawn a line under this phenomenon by issuing a directive calling an end to the 'oversized, xenocentric, weird' buildings devoid of character or cultural heritage that have sprung up across the country, requiring that urban architecture be 'suitable, economic, green and pleasing to the eye'. This government directive comes at a time when homegrown architecture has become increasingly self-assured and reflective in its approach. A new generation of architects in China in their 30s and 40s are emerging, and in a wholly contemporary way they are exploring local responses to often bewildering urban and rural conditions and serious social and environmental challenges. This is often expressed through a revival of interest in traditional street patterns, courtyards and gardens. At the same time, architects are also recognising the opportunities to harness the potential of China's established manufacturing base to develop prefabricated building systems. Innovative practices are employing new modes of working, such as research-based studio teaching and exhibitions, field workshops, cross-disciplinary collaboration, laboratory-based practice, design think-tanks and collective projects, generating a vibrant culture of design research. Contributors: Lu Feng, Murray Fraser, Xiao Fu and Wei You, Xiahong Hua and Shen Zhuang, Xinggong Li, Yichun Liu, James Shen, Yehao Song, Hui Wang, Shuo Wang, Xin Wang and Qiuye Jin, Philip F Yuan and Xiang Wang, Li Zhang, Xin Zhang and Jingxiang Zhu. Featured architects: Archi-Union Architects, Atelier Archmixing, Atelier Deshaus, Atelier Li Xinggong, Integrated Architecture Studio, LanD Studio, META-Project, People's Architecture Office, SUP Atelier, URBANUS and Zaoyuan Gardening Studio

Building in China Taylor & Francis

Building in China is about striking an architectural balance between the pull of monumental tradition and the push of technological novelty. Centering on the dynamic period of post-imperial and pre-Communist China, the book focuses on the building and city planning initiatives of Henry Murphy, a little-known American architect who initially ventured to China in 1914 to design a campus for the Yale-in-China programme, but who then found himself captivated by a professional and cultural challenge that lasted two decades: how to preserve China's rich architectural traditions while also designing new buildings using up-to-date Western technologies. Murphy's buildings were compromises — "wine in old bottles" as he once called them — and the book uses those "tles" as lenses through which to understand not only Murphy's quest to find a middle ground for his architecture in China, but also to gaze at a tumultuous society facing an uncertain future. Murphy's buildings were more than

vessels for either aesthetic visions or technical expertise; inadvertently they became political emblems, as Chinese rulers such as Chiang Kai-shek and Sun Yat-sen's son called on Murphy for city planning advice to complement their hopes for urban reconstruction. There are few serious studies of Western architects in the twentieth century who practiced in non-Western contexts, and those scant studies that have been published concentrate largely on British, French or Dutch examples in colonial settings. Hence, the book makes significant contributions to the fields of both American and Chinese architectural history. *Zhang Xin* Jorge Pinto Books Inc.

Featuring hundreds of photographs and extensive commentary, this modern architecture and design book showcases the dynamic structures of today's China. by China's booming cities are evolving at a dizzying speed, and her new wealth has created a dynamic environment for architecture and construction. New China Architecture documents the spectacular transformation modern China has undergone in recent decades as the heady push to prosperity has inspired architects from China and around the globe to produce striking new designs. Award-winning professor of architecture, Xing Ruan, covers the entire range of China's most captivating new building projects—from Shanghai skyscrapers to public buildings in Beijing and Guangzhou, and from cutting-edge private homes and gleaming new airports to theaters and universities throughout China. Over the past few decades, architects, urban planners, and design aficionados everywhere have watched China's spectacular urban transformation with awe, and New China Architecture offers them a closer look at the country's most innovative new buildings. *New China Architecture* Axel Menges

This book explores China's encounter with architecture and modernity in the tumultuous epoch before Communism — an encounter that was mediated not by a singular notion of modernism emanating from the west, but that was uniquely multifarious, deriving from a variety of sources both from the west and, importantly, from the east. The heterogeneous origins of modernity in China are what make its experience distinctive and its architectural encounters exceptional. These experiences are investigated through a re-evaluation of established knowledge of the subject within the wider landscape of modern art practices in China. The study draws on original archival and photographic material from different artistic genres and, architecturally, concentrates on China's engagement with the west through the treaty ports and leased territories, the emergence of architecture as a profession in China, and Japan's omnipresence, not least in Manchuria, which reached its apogee in the puppet state of Manchukuo. The study's geographically, temporally, and architecturally inclusive approach framed by the concept of

multiple modernities questions the application of conventional theories of modernity or post-colonialism to the Chinese situation. By challenging conventional modernist historiography that has marginalised the experiences of the west's other for much of the last century, this book proposes different ways of grappling with and comprehending the distinction and complexity of China's experiences and its encounter with architectural modernity.

Chinese Contemporary Architecture Routledge

A 108-meter high Eiffel Tower rises above Champs Elysées Square in Hangzhou. A Chengdu residential complex for 200,000 recreates Dorchester, England. An ersatz Queen's Guard patrols Shanghai's Thames Town, where pubs and statues of Winston Churchill abound. Gleaming replicas of the White House dot Chinese cities from Fuyang to Shenzhen. These examples are but a sampling of China's most popular and startling architectural movement: the construction of monumental themed communities that replicate towns and cities in the West. Original Copies presents the first definitive chronicle of this remarkable phenomenon in which entire townships appear to have been airlifted from their historic and geographic foundations in Europe and the Americas, and spot-welded to Chinese cities. These copycat constructions are not theme parks but thriving communities where Chinese families raise children, cook dinners, and simulate the experiences of a pseudo-Orange County or Oxford. In recounting the untold and evolving story of China's predilection for replicating the greatest architectural hits of the West, Bianca Bosker explores what this unprecedented experiment in "duplitecture" implies for the social, political, architectural, and commercial landscape of contemporary China. With her lively, authoritative narrative, the author shows us how, in subtle but important ways, these homes and public spaces shape the behavior of their residents, as they reflect the achievements, dreams, and anxieties of those who inhabit them, as well as those of their developers and designers. From Chinese philosophical perspectives on copying to twenty-first century market forces, Bosker details the factors giving rise to China's new breed of building. Her analysis draws on insights from the world's leading architects, critics and city planners, and on interviews with the residents of these developments.

Architecture and the Landscape of Modernity in China before 1949 John Wiley & Sons

Homecoming presents work by an emerging generation of Chinese architects that uses unique design and working approaches to resist generic mass construction and foreign iconic building. In particular, these architects are offering resistance against the rapid urbanization that has dominated the Chinese landscape. By responding to a local Chinese context, they have raised the avant-garde of China's architectural design practice in recent years. The title of the book has multiple meanings for the featured architects. For some, "homecoming" is returning back to China after they have studied and lived abroad. Others understand working with the rural as "coming home" to discover their ancestors and traditional roots. All may also refer to personal memories and perceptions they have of the Chinese countryside.

Designing Reform TCA Think Tank

Sixteen outstanding contemporary Chinese architects and teams from a state-owned large-scale design firm and privately owned design firms and individual studios, are presented in this book. Contemporary Chinese architectural languages and form, which connect history and today, with a fusion of Chinese and Western cultures and elements, are presented. It records the developing road of contemporary architecture in China with continuous effort by Chinese architects.

Chinese Architecture Birkhäuser

Rowe's third volume on the architecture of the Far East deals with the development of modern architecture and planning in China, with a focus on this development within the broader framework of nation-building. Episodes and periods interrogated in the book range from the fall of the Qing Dynasty in 1912 to the proclamation of Xi Jinping's 'China Dream' 100 years later. Episodes will be foregrounded by commentary about the general states of the nation and particularly by urban planning undertakings. Providing a wide-ranging survey of Chinese modern architecture that has a historic aspect to it, the book introduces the reader to a plethora of originative and influential buildings, momentous urban schemes as well as the architects and planners behind them.

A Philosophy of Chinese Architecture Taylor & Francis

Zhang—who grew up in poverty—represents a new breed of Chinese entrepreneurs, who are well-educated, and honed their business and management skills in the West before returning home. She is co-founder of SOHO China, which develops large-scale real estate projects.

The City after Chinese New Towns Routledge

A study of traditional and modernist attitudes toward architecture in China from the 1840s to the present. Built around snatches of discussion overheard in a Beijing design studio, this book explores attitudes toward architecture in China since the opening of the Treaty Ports in the 1840s. Central to the discussion are the concepts of *ti* and *yong*, or "essence" and "form," Chinese characters that are used to define the proper arrangement of

what should be considered modern and essentially Chinese. *Ti* and *yong* have gone through various transformations—for example, from "Chinese learning for essential principles and Western learning for practical application" to "socialist essence and cultural form" and an almost complete reversal to "modern essence and Chinese form." The book opens with a discussion of cultural developments in China in response to the forced opening to the West in the mid-nineteenth century, efforts to reform the Qing dynasty, and the Nationalist and Communist regimes. It then considers the return of overseas-educated Chinese architects and foreign influences on Chinese architecture, four architectural orientations toward tradition and modernity in the 1920s and 1930s, and the controversy over the use of "big roofs" and other sinicizing aspects of Chinese architecture in the 1950s. The book then moves to the hard economic conditions of the Great Leap Forward and the Cultural Revolution, when architecture was almost abandoned, and the beginning of reform and opening up to the outside world in the late 1970s and 1980s. Finally, it looks at the present socialist market economy and Chinese architecture during the still incomplete process of modernization. It closes with a prognosis for the future.

New Architecture in China National Geographic Books

With hundreds of photographs and a wealth of information, Yin Yu Tang tells the history of a traditional Chinese house and the fascinating stories of its occupants. In the late Qing dynasty, around the year 1800, a prosperous Chinese merchant named Huang built a house for his family in a remote village southwest of Shanghai. He called the home Yin Yu Tang which means Hall of Abundant Shelter—implying his desire for the building to shelter many of his descendants. For seven generations, members of the Huang family ate, slept, laughed, cried, married and gave birth in the house. By the mid-1990s, the surviving members of the Huang family had moved away from Yin Yu Tang to take jobs in the cities. In 2003 the house found a new home as a permanent exhibit at the Peabody Essex Museum in Salem, Massachusetts. This book, with its room-by-room, generation-by-generation documentation of life in the house, serves as a unique and invaluable introduction to traditional Chinese family and village life. Nancy Berliner, one of the country's foremost experts on Chinese furniture and arts, takes the reader on a tour of this unique homestead providing detail on Chinese architecture, construction methods, decoration, furniture and family heirlooms. She weaves a story of domestic life in Chinese culture by explaining the traditions of the family who lived here—especially their love and respect for family and ancestors. She also documents the remarkable restoration and reconstruction of Yin Yu Tang, truly a treasure trove of Chinese history. With hundreds of photographs, scores of primary documents, and thousands of fascinating details, Yin Yu Tang: The Architecture and Daily Life of a Chinese House offers a vivid portrait of everyday life in traditional China.

China's New Architecture Laurence King Publishing

By 2020, some 400 Chinese New Towns will have been built, representing an unprecedented urban growth. While some of these massive developments are still empty today, others have been rather successful. The substantial effort on the part of the Chinese government is to absorb up to 250 million people, chiefly migrants from the rural parts of the country. Unlike in Europe and North America, where new towns grew in accordance to the local industries, these new Chinese cities are mostly built to the point of near completion before introducing people. The interdisciplinary publication, written by architects, planners and geographers, explores the new urbanistic phenomenon of the "Chinese New Town". Especially commissioned photographs and maps illustrate many examples of these new settlements.

The Condition of Chinese Architecture Routledge

China is currently in the midst of an unprecedented building boom and, indeed, interest in Chinese contemporary architecture has been fuelled by this huge expansion. Through a cutting-edge theoretical discussion of Chinese architecture in relation to Chinese modernity, this book examines this phenomenon in detail. In particular, it highlights how changes in the social-political system, the residual influence of Mao and the demands of the market have each shaped and determined style and form in recent years. Using key case studies of Liu Jiakun, Cui Kai, and URBANUS, it analyses the intricate details of historical pressures and practical strategies affecting Chinese architecture. In doing so, it demonstrates that Chinese architects contribute in specific ways to the international architectural discourse, since they are actively engaging with the complex societal transition of contemporary China and managing the dynamics and conflicts arising during the process. China's Architecture in a Globalizing World: Between Socialism and the Market offers a lens into the innovation and uniqueness of architectural design in China. As such, this book will be useful for students and scholars of architecture, Chinese culture and society and urban studies.

New Architecture in China Tuttle Publishing

Bridges, the least known and understood of China's many wonders, are one of its most striking and resilient feats of architectural prowess. Chinese Bridges brings together a thorough look at the marvels of Chinese bridge design from one of the world's leading experts on Chinese culture and historical

geography, Ronald G. Knapp. While many consider bridges to be merely utilitarian civil engineering, the bridges of China move beyond that stereotype, as many are undeniably dramatic, even majestic and daring. Chinese Bridges illustrates in detail 20 well-preserved ancient bridges along with descriptions and essays on the distinctive architectural elements shared by the various designs. For the first time in an English-language book, Chinese Bridges records scores of newly discovered bridges across China's vast landscape, illustrated with over 400 color photographs, as well as woodblock prints, historic images, paintings and line drawings.

Chinese Architecture and Planning Shanghai Press

The spectacular transformation of China in the last decade is symbolized by its architecture. The booming cities of China are evolving at a speed which is hard to comprehend, and their skylines have seen a profusion of new architectural styles. An economic metamorphosis and an invasion of Western culture have created a dynamic environment for architecture and construction, both at the public and the domestic scale. This push to prosperity has excited architects from around the globe, who have seen a unique opportunity to produce remarkable and innovative designs. New China Architecture seizes this moment in time. It documents both the stunning designs of famed architects and the emergence of a whole new generation of Chinese architects. The selected projects cover a broad range of residential homes, public buildings, office towers and the adaptive reuse of older city precincts. The buildings featured include skyscrapers in Shanghai, the dazzling new designs for the Beijing Olympic Games venues, innovative private houses such as those at the Commune by the Great Wall and the now mandatory gleaming new airports and city landmarks.

China's New Dawn Routledge

For the past 30 years, The Chinese journal Time + Architecture (Shidai Jianzhu) has focused on publishing innovative and exploratory work by emerging architects based in private design firms who were committed to new material, theoretical and pedagogical practices. In doing so, this book argues that the journal has engaged in the presentation and production of a particular form of critical architecture - described as an 'intermediate criticality' - as a response to the particular constraints of the Chinese cultural and political context. The journal's publications displayed a 'dual critique' - a resistant attitude to the dominant modes of commercial building practice, characterised by rapid and large-scale urban expansion, and an alternative publishing practice focusing on emerging, independent architectural practitioners through the active integration of theoretical debates, architectural projects, and criticisms. This dual critique is illustrated through a careful review and analysis of the history and programme of the journal. By showing how the work of emerging architects, including Yung Ho Chang, Wang Shu, Liu Jiakun and Urbanus, are situated within the context of the journal's special thematic editions on experimental architecture, exhibition, group design, new urban space and professional system, the book assesses the contribution the journal has made to the emergence of a critical architecture in China, in the context of how it was articulated, debated, presented and perhaps even 'produced' within the pages of the publication itself. The protagonists of critical architecture have endeavoured to construct an alternative mode of form and space with strong aesthetic and socio-political implications to the predominant production of architecture under the current Chinese socialist market economy. To rebel against certain forms of domination and suppression by capital and power is by no means to completely reject them; rather, it is to use those *The Borders of Chinese Architecture* Tuttle Publishing
Doctoral Thesis / Dissertation from the year 2010 in the subject Art - Architecture / History of Construction, (Atlantic International University), course: Doctorate in Architecture (PhD), language: English, abstract: China is transforming in terms of economy, social, culture and physical development. Due to this, rapid urban development in China threatens the urban fabric of Chinese cities. Development has attempted to balance strong Western influences with traditional Chinese forms and has met mixed results. Although, it is already in existence of a new current of Chinese regionalism in architecture but this trend could be further improved by careful applications of the principles of architecture. This thesis presents five case studies of current Chinese completed building projects in two major urban settings; Beijing and Shanghai, designed by Western architects. Each case study is examined in each of the basic elements of architecture in relation to traditions and modern architecture. These case studies are then used as the foundation for specific recommendations for future development of contemporary Chinese architectural regionalism, in particular focusing on ways to integrate traditional or vernacular techniques, devices and forms with modern needs, modern technologies, and foreign influences in order to enhance the regional culture and built environment. There is distinction made between Beijing and Shanghai in which Beijing is more of a historic city emphasizing Chinese government, while Shanghai is more of an economic nerve of China emphasizing trade, finance and international business. Together, the two cities form the forefront of the built environment showcase of China.

Investigation on the Influence of Chinese Traditional Elements in Contemporary Building Design by Western Architects in China
Gestalten

China is not only a playground for international architectural practices, but has its own active architectural scene between international influences and China's rich building tradition. Twenty-six projects focus on this diverse output. The range of

examples includes the reuse of historic factory buildings, experimental new buildings and new applications of old building materials such as bamboo.