

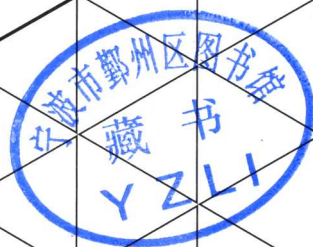
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深圳市艺力文化发展有限公司 编

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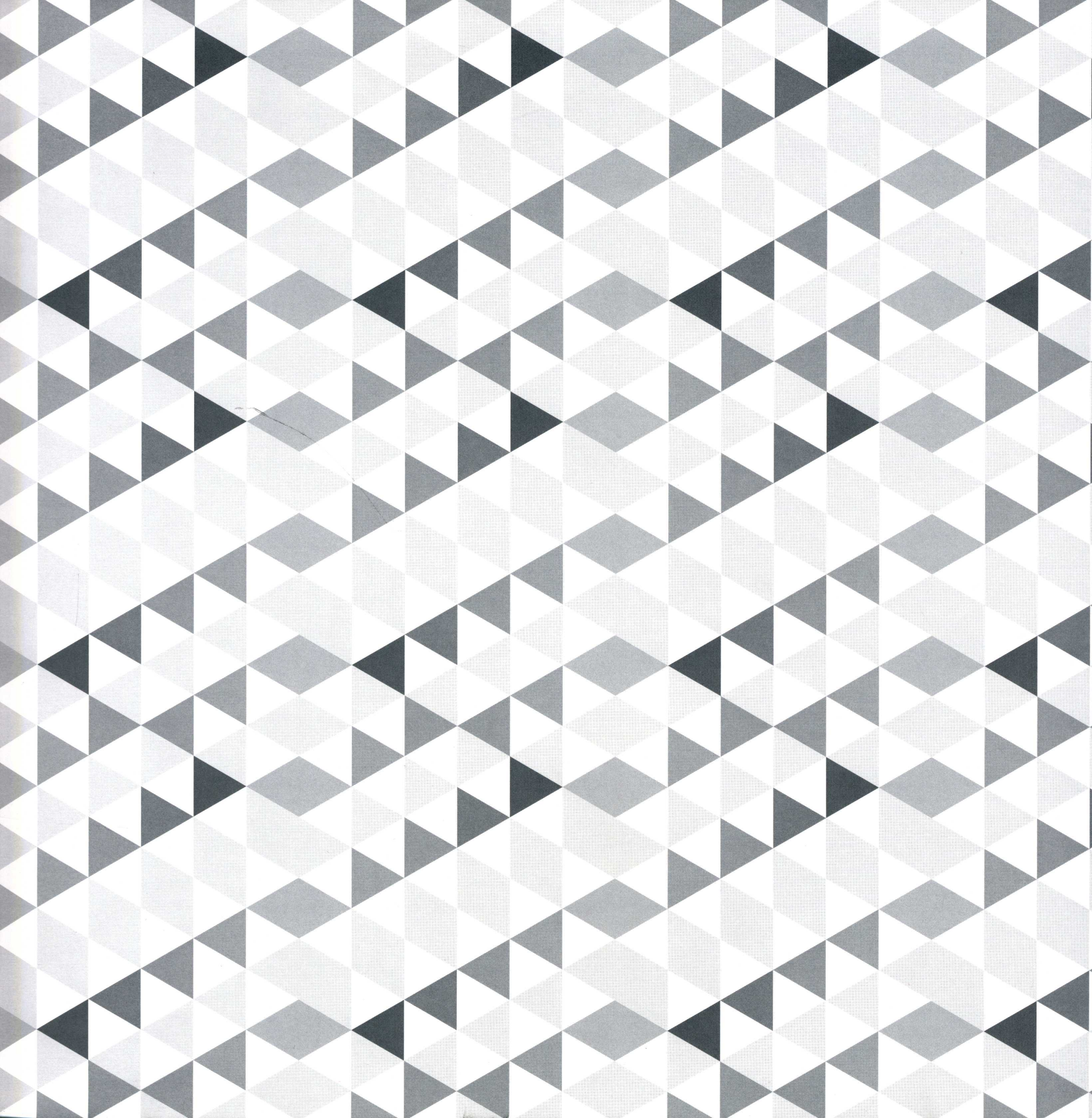
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Preface

It has become clear, if not common, to remark that as shopping culture changes therefore commercial architecture has evolved alongside it - and we have been waiting many years for this evolution to become manifest in more than the words written in prefaces for Shopping Mall books.

Ten years ago it would have been unthinkable for us to write a preface about commercial architecture in the same breath as some of the better large-scale architectural projects as we could not believe in the architectonic values and concepts emitted and contained by these 'lesser' works. We firmly believe, and this book is a testament, that we are finally witnessing a real evolution of commercial architecture—an evolution that has brought it from almost a specific ornamentation style towards a proper order of architecture. The shopping centre has become an efficient object. In themselves, they constitute and embody instruments at the service of the consumer as can clearly be observed in many of the excellent projects presented in this book.

We would like to give special importance to three fundamental concepts that are frequently mixed and matched in the buildings that follow. Firstly we would mention the pervasive 'New Look' of retail commerce, secondly the widespread inclusion of the notion of responsible edification and lastly how commercial ergonomic now acts as a generator of design.

More and more we are confronted with the shopping centre as an equipment that is integrated within an urban structure. The standalone is dead, neoclassical pastiche is forgotten, the sea of parked cars has been banished. We are finding that commercial projects are increasingly being developed in a precise, surgical and, above all, contextual manner. The shopping mall is not only a structuring element of urban development, but we are finally witnessing the use of the shopping mall as a tool for the revaluation of expectant urban areas, be it in new developments or in extensive revitalisation operations. This book showcases many examples of notable, contemporary urban refurbishments that look to confer a new dynamic to an existing fabric of civic life.

One of our biggest battles as a practice is the overturning of concepts that had previously been ignored by shopping centre developers. We are referring to that elusive provision of a fundamental 'added value'. More specifically, of that notion of responsible building, where creativity allows technology to serve the actively sustainable project.

It is notable how often people who follow our work remark the apparent contradiction between the appearance of our buildings and their environmental efficiency. More and more we are concerned with endowing our buildings with the capacity to be active machines that may sometimes appear to be half industrial, as the 'Eco-Tech' resolve does not necessarily pass through the use of materials that look or appear natural (like wood or stone), but are rather a by-product of the analysis of production processes and energy management, of generated carbon dioxide emissions and, finally, of the traceability of materials' origins. So here we find ourselves before a new aesthetic, one that is not only defined by 'design' of a more or less contextual or artistic character, but of the confluence of programmatic data (geographical location, climatology, orientation) as well as the environmental objectives of production, emissions and energy saving. This does not mean, however, that the architect is entirely removed from the plastic decisions behind the architectural object. Visual concepts are still important, not to say fundamental, as our architecture produces images that travel through many different media—they are seen and have to act as ambassadors of the values we wish to transmit: those of responsible building, high environmental quality as well as a certain idea of beauty that lies between contextual poetics and pure functionality.

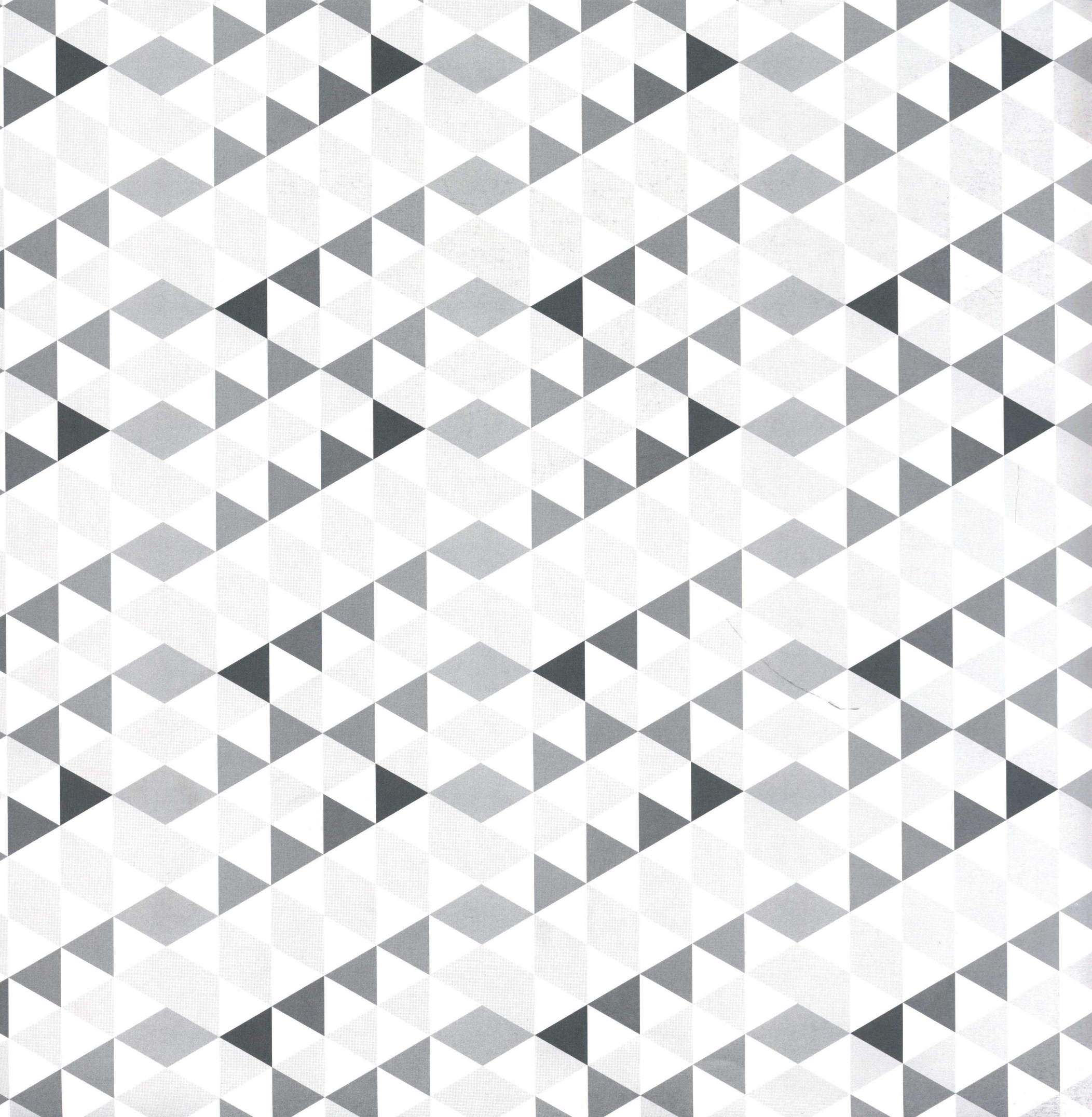
The commission of a shopping centre is, for the architect, always a challenge. How to get to the essence of a commercial vocabulary, how to recreate perspectives, how to simplify the circulation possibilities of the visitor (often less than permeable to new habits), how to generate a new environment that is in sync with the retailers. All these questions definitively represent a delicate exercise of equilibrium, which requires the generation of a global project developed not only from architectural details but from a playful study of volumes and light. The challenge is to transform the centre into a single store with its own ergonomic, its own aesthetic, its own particular, interactive and dynamic manner of marking the flows and connections in the centre itself.

Jerome Michelangeli
Principal Design Partner, IAD

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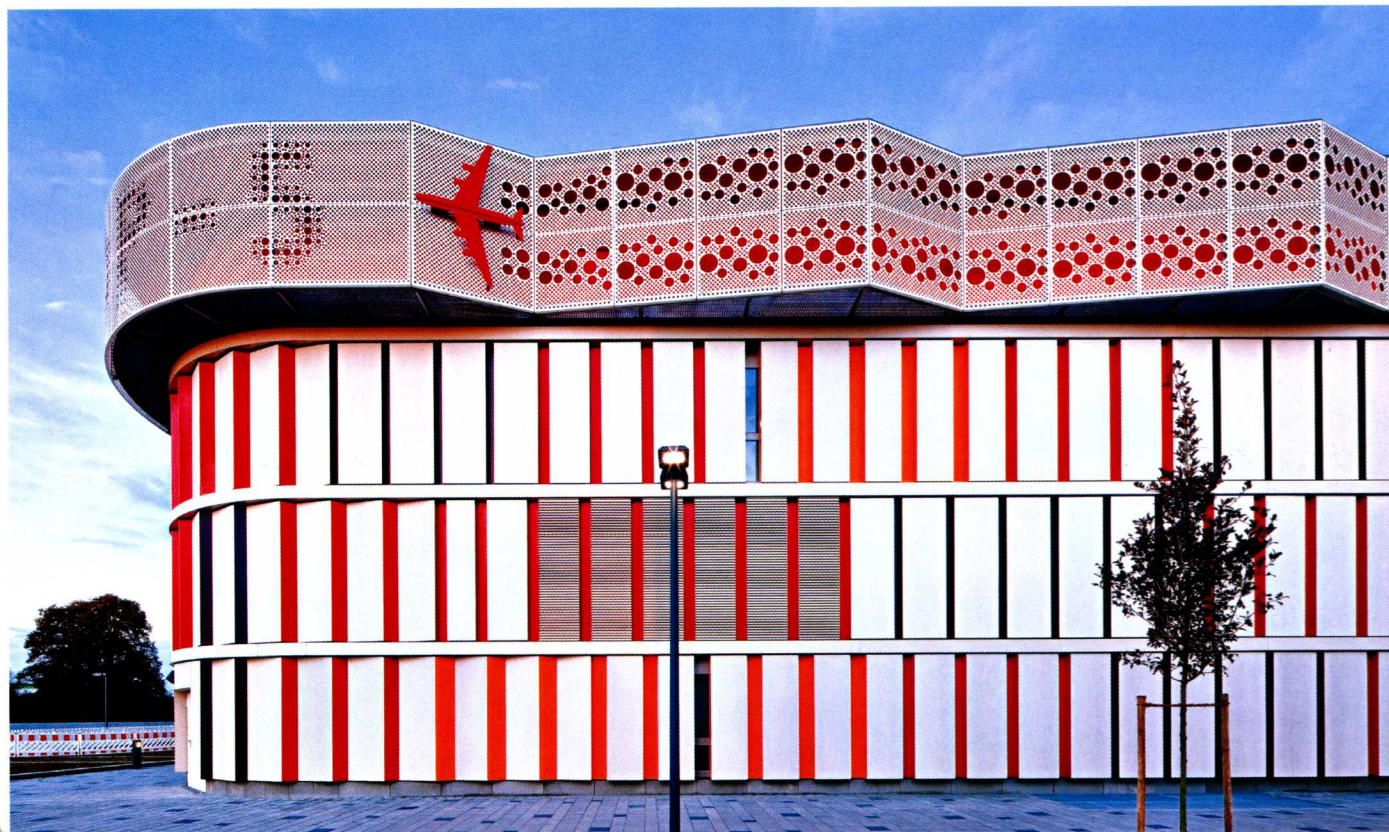




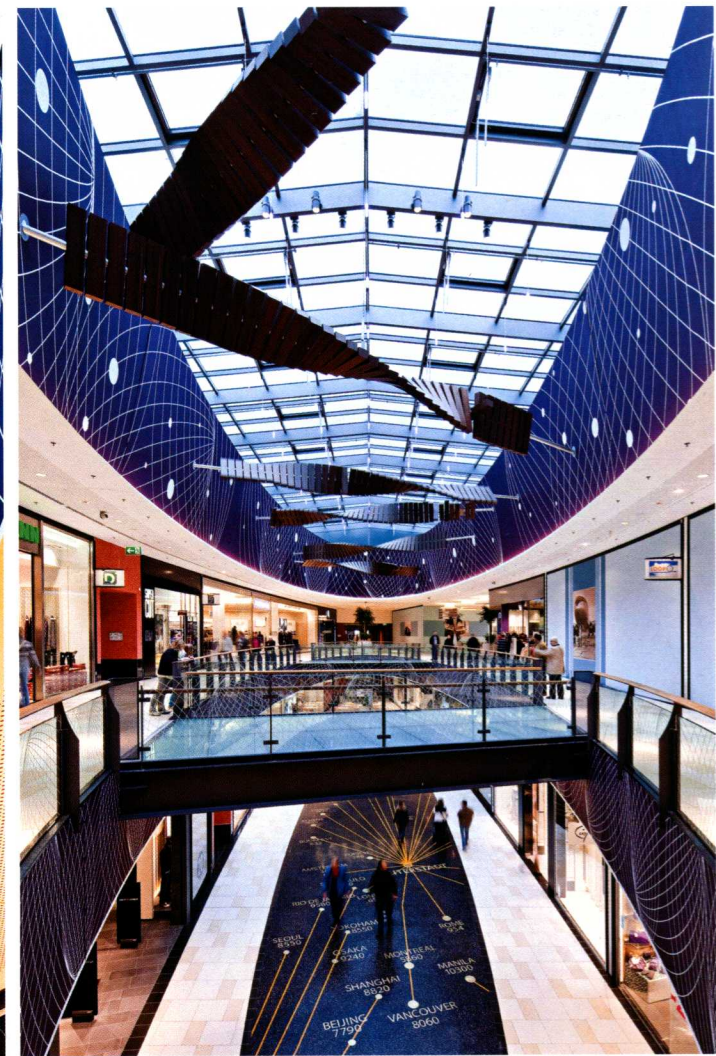
LOOP5

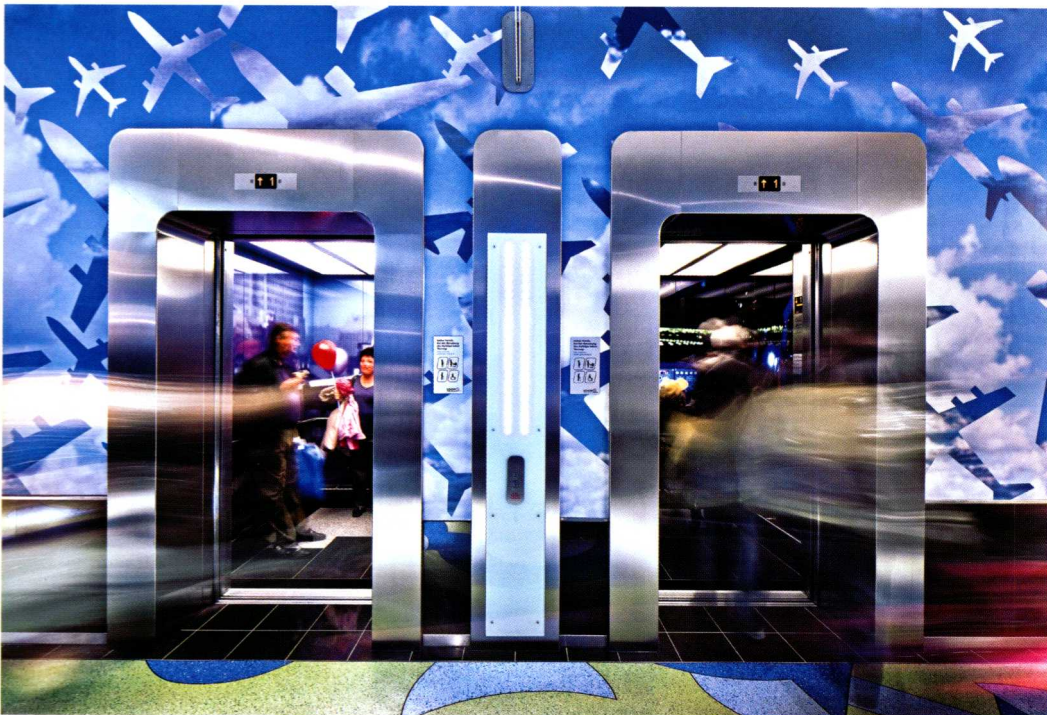
Location:
Weiterstadt, Germany
Cost:
€ 265 million
Shops Amount:
175
Car Parking:
3,000
Area:
56,500m²
Opening Date:
10/2009

Sonae Sierra









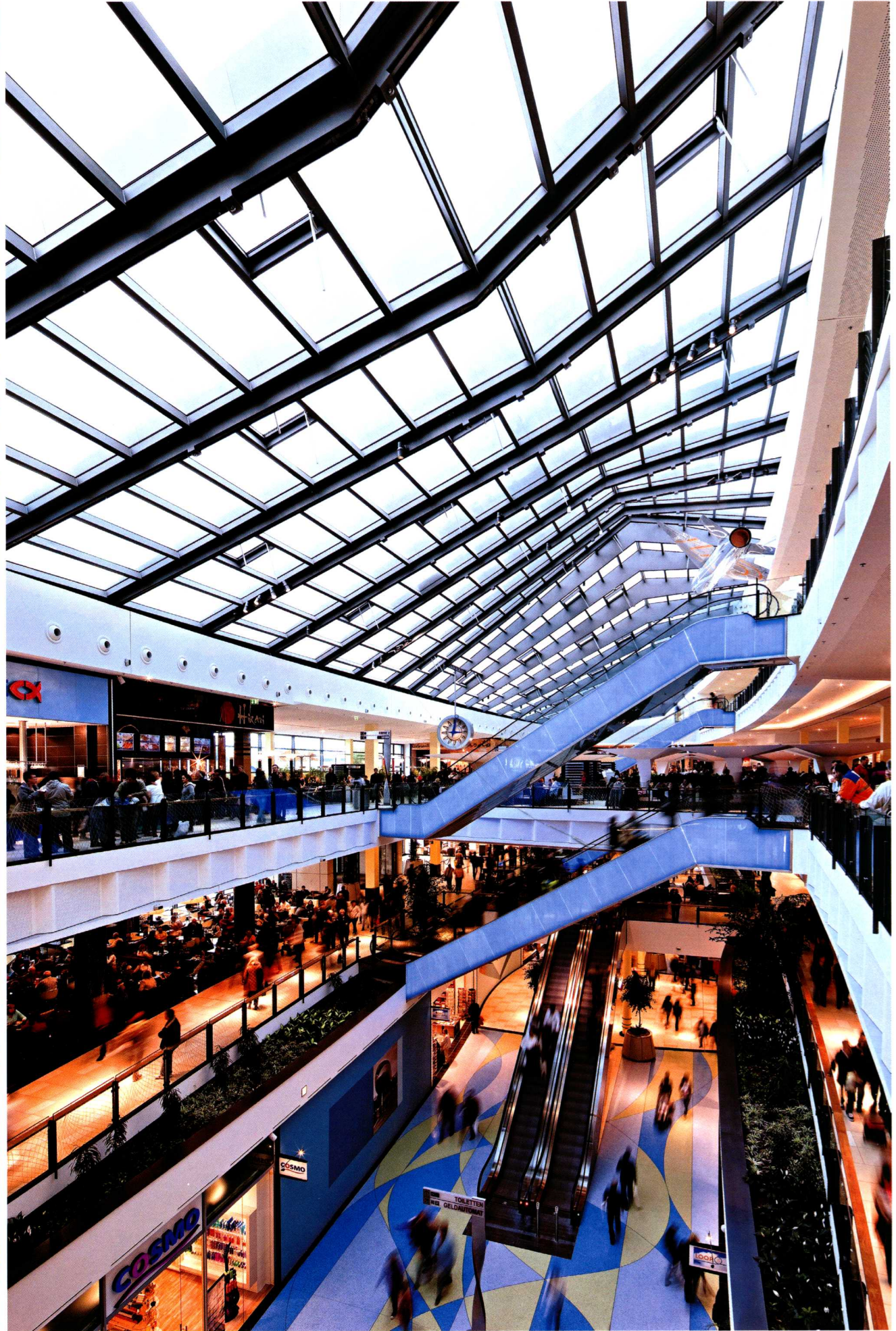
The central motto of LOOP5 is aviation. The number 5 is a reference to the excellent location directly adjacent to the A5 autobahn. 'LOOP' refers to the topic of aviation and the shopping centre's proximity to Frankfurt Airport and the control centre of the European Space Agency, ESA, in Darmstadt. The interior of the mall has four topical corridors leading visitors through the fascinating history of flying, with design references to the 'Age of the jet', 'Flight pioneers', 'Contemporary aviation' and the 'Golden age of flying'.

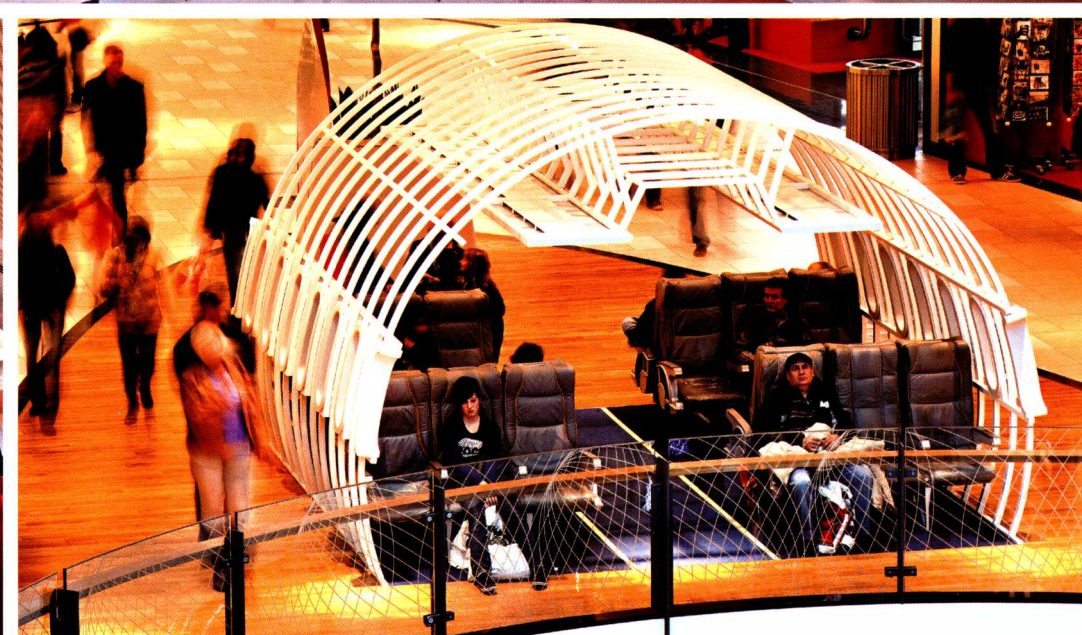
A particular highlight is the original MIG-21 aircraft that hovers over the Food Court. And there are also references to aviation on the outside of the building: the shape of the glass roof above the main entrance is based on a flapping wing, the lamellar structure of the façade is a reference to

aircraft engineering and the LOOP5 lettering is finished off with a line in the form of a vapour trail.

As in the case of all Sonae Sierra shopping centres, Loop5 was built under Sierra's Environmental Management System and its construction was certified in accordance with the ISO 14001 environmental standard. The objective of the 'Sierra Green Centre' concept is to minimise the environmental impact of building and operating new shopping centres.







Freccia RosSa

Sonae Sierra

Location:
Italy
Client:
Sonae Sierra,
AIG Global Real Estate
Investment Corp,
Coimpredil
Cost:
€ 144 million
Shops Amount:
119
Car Parking:
2,500
Area:
29,700m²

