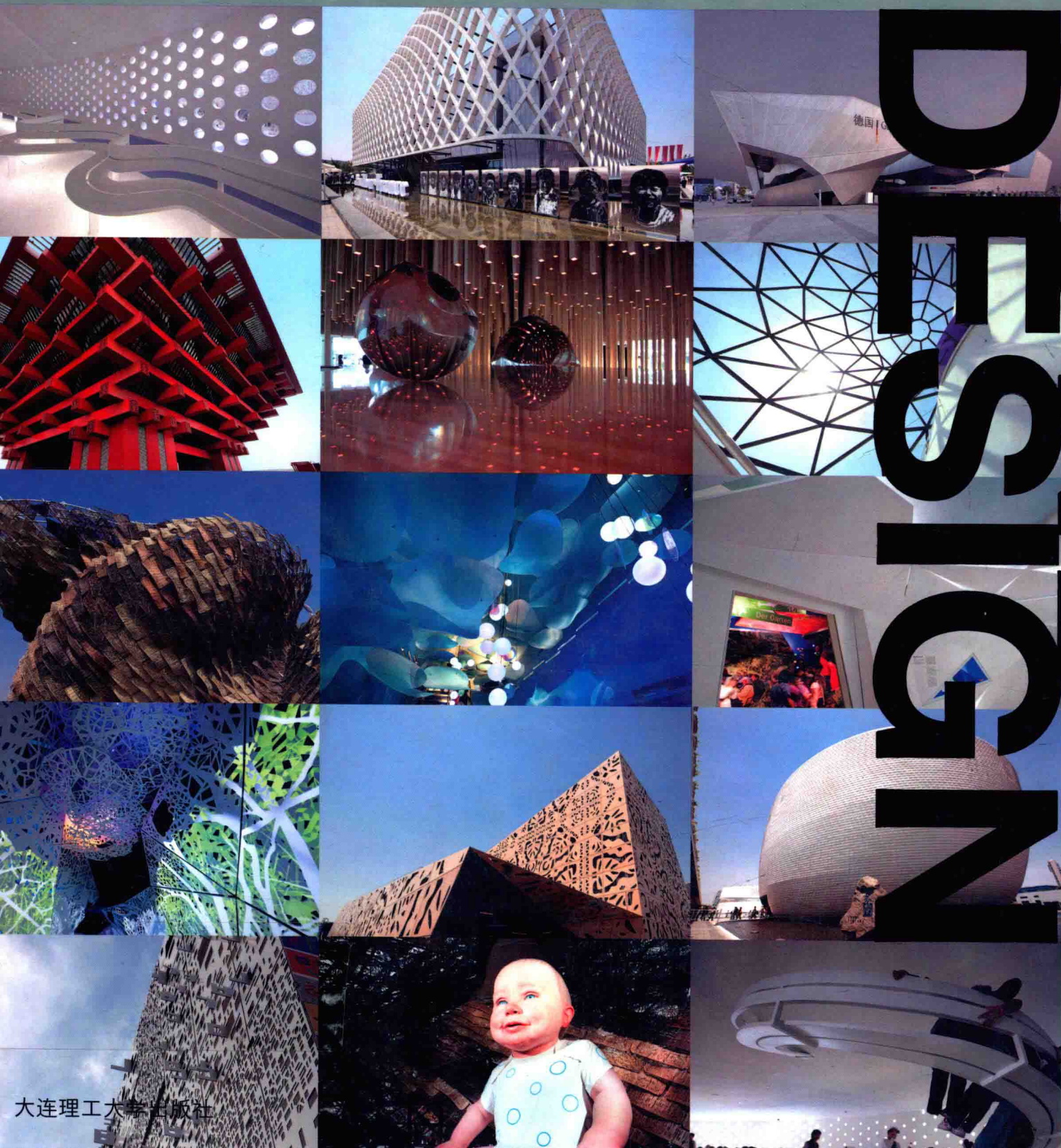


超设计

王绍强 编著



BEYOND MOSCOW ISN'T N

2010 Shanghai Expo
Architecture and Space Design

超设计

——2010上海世博会建筑与空间设计

王绍强 编著

BEYOND
DESIGN

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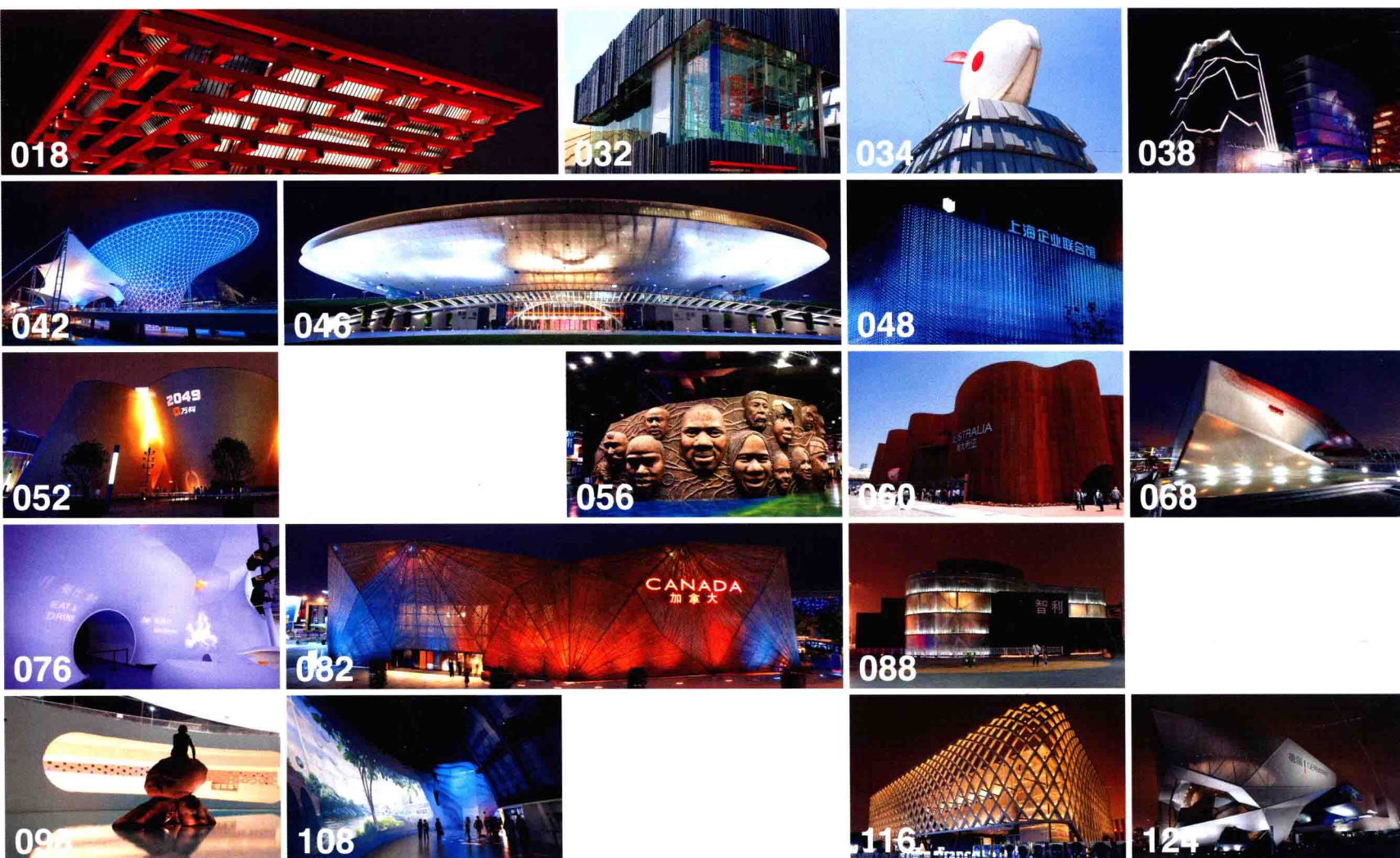
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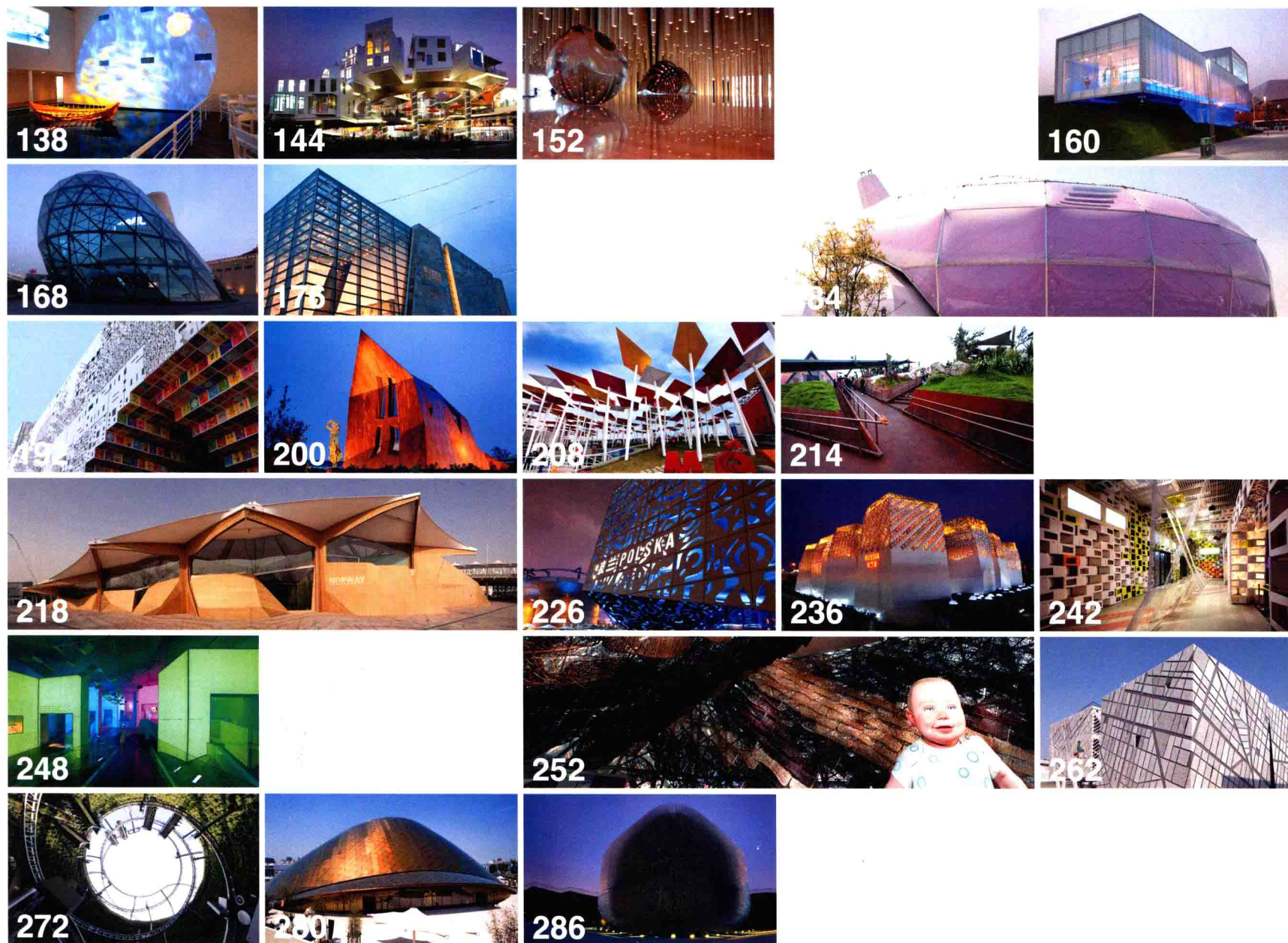
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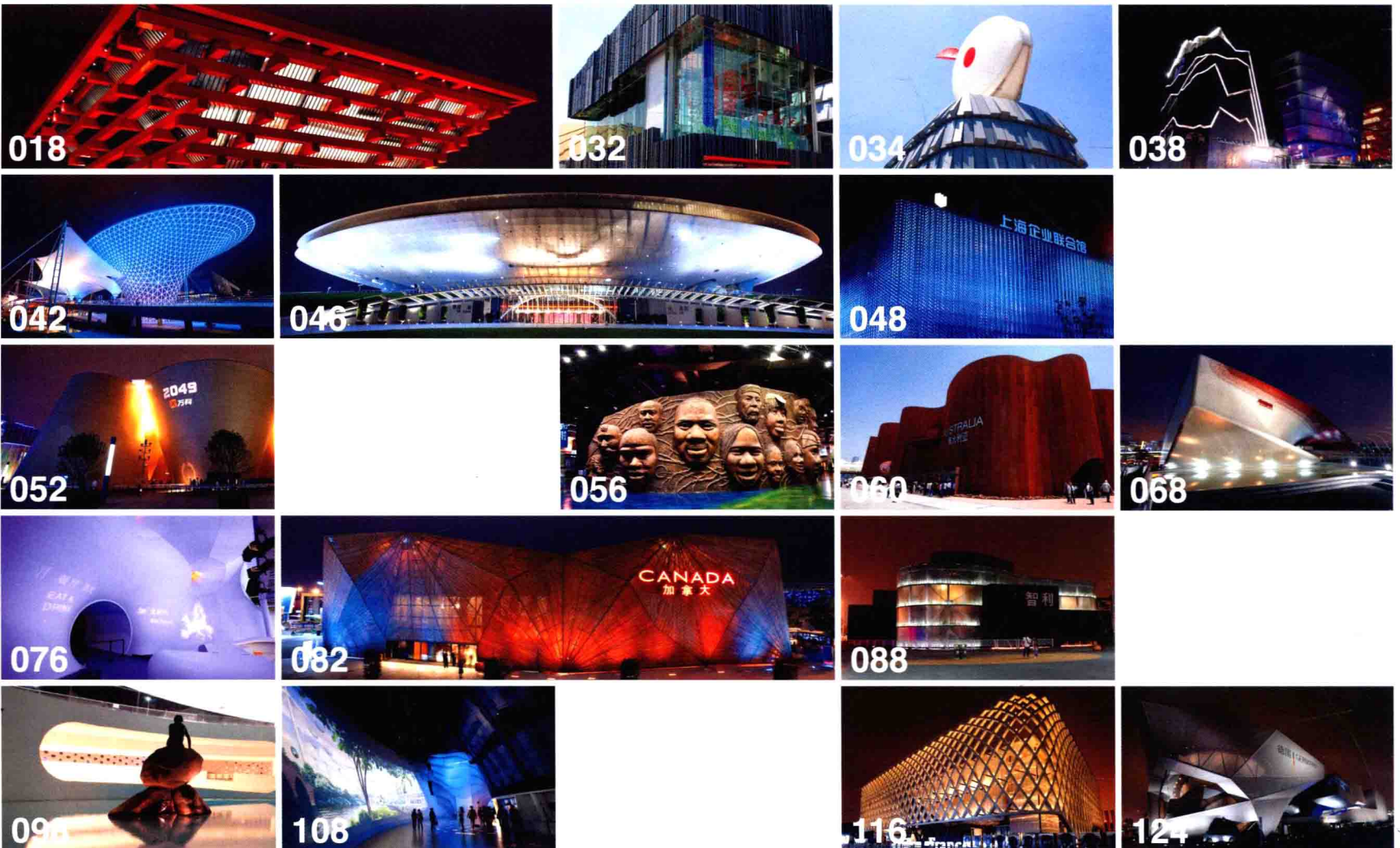
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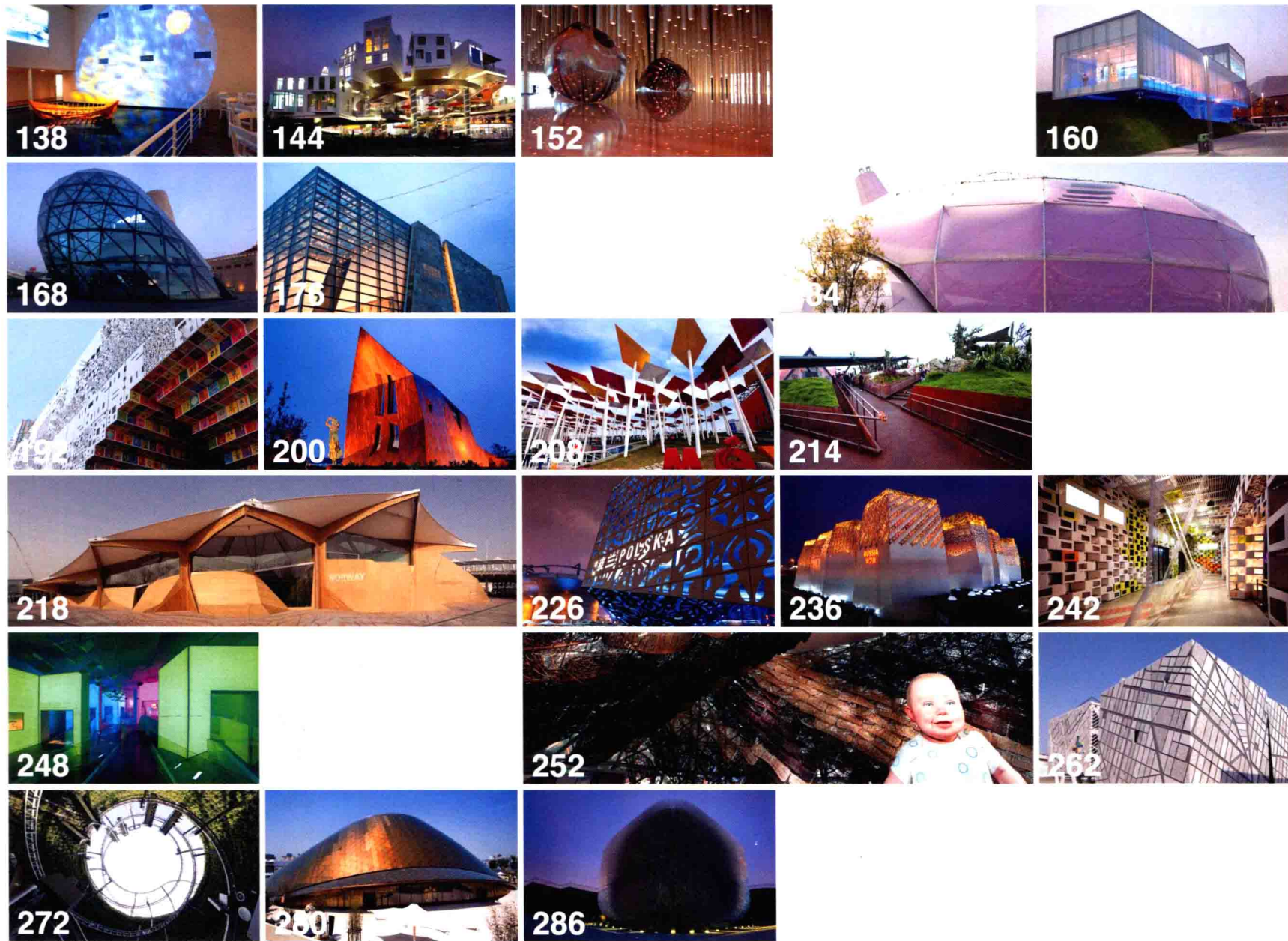
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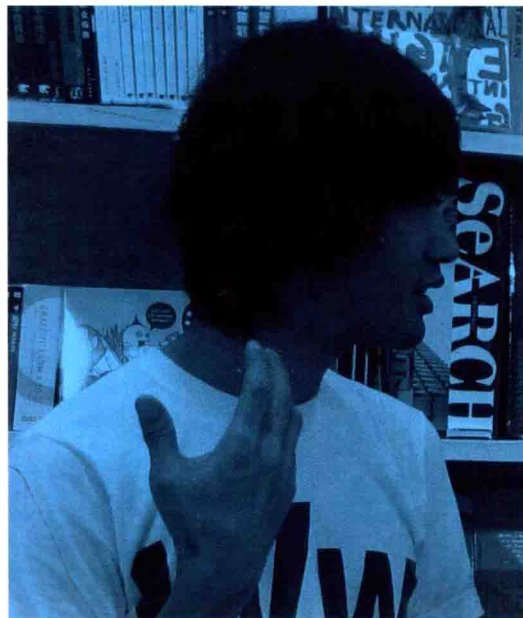
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Editorial Notes



Wang Shaoqiang

Publisher & Chief Editor of Design 360°
Associated Professor of Guangzhou
Academy of Fine Arts

As the exhibition of the world's architecture, World Exposition has a profound impact on the architectural development. It is significant in the architectural history. Each World Expo is a demonstration of the latest technology and testing ground of new technology and buildings' new idea. Most of national and regional pavilions are designed by famous architects from each country and region. As most of the buildings are dismantled or moved after the exposition, the historical and cultural heritage values of Expo architectures will be kept in non-material memory, news reports, photography and literature. Thus, the idea is inspired that we use a book to record the classic architectures. By this way, the temporary buildings will be immortal in this permanent carrier. We contribute our tiny efforts to the development of World Expo and world architectural culture.

This book collects the classic pavilions in 2010 Shanghai Expo including National Pavilion, Urban Best Practices Area, Enterprise Pavilion ect. The pavilions are introduced by architect's

sketches, drawings, renderings, and real images of interior and exterior to fully interpret architects' design in a deep level. There will be a possibility to predict the architectural development in the future by this book.

Finally, I'd like to sincerely thank Zhao Jian (Associated Principal of Guangzhou Academy of Fine Arts, China) for his preface, thank the pavilions' architects for offering the valuable materials and perfect interview answers, thank Mr. Zeng Yulin (photographer) and the editorial team for their work in hundreds of days, and thank all the friends who help us to edit the book.

PREFACE



Zhao Jian

Associated Principal of Guangzhou Academy of Fine Arts, China

Exhibition Design Consultant of Theme Pavilions, Shanghai Expo

Vice President of China Interior Decoration Association

Winner of National Award Top Prize of Luban Award

From the opening of Shanghai World Expo, it's only 60 days, but the admission number is nearly 20 million. It takes just one-third time of the current World Expo to exceed the total number of Japan Aichi Expo's admission. It is a good point to judge the design value of Shanghai World Expo if the buildings can effectively deal with "mass audience flow".

Carefully observed "benefits" from nearly 20 million persons for 60 days, we find that most of "benefits" is "impression" (national impression, impression of science and technology, cultural impression and value impression etc.) rather than "interpretation", thanks to "mass audience flow" plus "mass pavilions".

The international society is still willing to fulfill World Exposition. It's not because we don't believe the present means of communication and technology which is advanced more than 100 years comparing to World Exposition and not because we don't believe the highly developed and fully covered operating mechanism and marketing effectiveness of economy, culture, science and technology. Instead, "Expo" has become a "cycle of reminder" of social development for each country to make appropriate adjustments of their national image and maintain the right position (especially "never absent") in the coexistence environment. As a result, the "party" of Expo is still joined by countries and international society. The participants hope to obtain their

needs by interaction between subject and object and multi-dimensional resonance effect in a specific period (180 days). It's the main driving force to make the Expo lasting and participated.

The reason of hundred-year Exposition' existence is objectively improved presentation and difference from the mainstream transmission mode. The rules of the Exposition can't be unchangeably followed. Exposition, especially comprehensive Expo, is improved by the continuous development and evolution of the Expo values and also constantly adjusted by the previous activities. Corresponding to Exposition, the most value of exhibition design is usually changed. Different kinds of tangible information must be instilled into people's knowledge. Human beings' action is influenced by the intangible information to form a unique logic of current Expo display:

Holland Pavilion

On the Design: the reasonable basis to feel the city is the yardstick of walk and the horizon of life. The texture of the city is reachable in this way, instead of difficultly defined landscape.

Under the Design: the details are rarely noticed by outsiders, such as all-day pavilion without air conditioning, high-security environment for the items on display without maintenance, smart use of the surrounding pavilions, and so on. The uniqueness of Holland Pavilion has been proved. At the same time, "Happy Street" is maximized to be extended... Displayed above, the

intangible information functions as motivated elements of the visitors' self organization, thus forming the high-quality value of the unique pavilion.

France Pavilion

On the Design: the general knowledge of France is established to people, especially Chinese visitors, such as the Seine, eating, painting, fashion and brand name, ect. By the name of "Perceptual City", the pavilion is well designed to use "juxtaposition and circulation" to fulfill the visitors' expectations.

Under the Design: visitors can reach the highest point of the France Pavilion by the only escalator at the entrance. Visitors are moving by inertia without obstruction and stop, thanks to the slope. The designer's emotional reason naturally reveals the display of interface and information, convincingly directs the behavior art of pedestrian flow and vividly produces the new image and value of Expo in Shanghai.

Spain Pavilion

On the Design: the city spirit of Spain is stringed by the Plaza Culture. In the first Plaza, visitors can verify what the boundary is between red and yellow, and what the domains are sexy or intense. Under the environment, you are convinced by Barcelona, matador and the divinity of flamenco and believe the detached dignity of Gaudi, Picasso and Dali. The second Plaza is based on the purpose of national image's appropriate adjustment, because photo electricity and multi media have not ever been

related to the romantic Spain. The third Plaza presents the Spanish impression, which is no longer exposed and self-entertained.

Under the Design: It's smart and wise in the interactive relation between people's behavior design (flow guide) and intangible information integration (city plaza). The solo dance is the highlight of the first Plaza which is formed by the crowds of spectators. Similarly, the Velarium and Giant Baby are highlighted. The vertical and horizontal image and the linear screens are formed the second and third Plazas. Besides, the graphic form and display way can help the visitors naturally move. Of course, the pavilion is magnificent by use of high-tech (parametric generation) and low-tech (rattan weaving). It's apparently paradoxical, but well coexistent.

We try to prove Shanghai Expo value – pedestrian flow's behavior is guided by invisible information and emphasize the value is not unalterable including the mentioned value above by use the three pavilions above, only 1/80 of total pavilions.

The new technologies have been invented, such as LED lighting, solar power generation, vertical greening without soil, breathing channels, and so on. The new materials have been invented, such as membrane structure, metal, rattan weaving, acrylic, plant protein, and so on. The digital technologies have been invented, such as multi-dimensional screen, parametric generation, and so on. All

these inventions are displayed through today's Expo to meet huge demand of the world records and sensory feast. After the 184-day of Expo, the world's needs and the future's development will be continuously carried out and explored.

This book focuses on the records of design information and tangible production in Shanghai World Expo. A part of the content is diligently collected by the Editorial Team and some part is from architects of Expo pavilions all over the world with their uncensored supports. We spare no efforts to objectively record the architectural and interior designs. During the editorial process, it's a good change to participate, understand and learn Expo design. We are glad that we can participate in this meaningful process and hope to make our own efforts to protect the heritage of Shanghai World Expo by editing this book and the follow-up activities.

We sincerely thank all the design teams, designers and architects for their participation in Shanghai World Expo, 2010.



HISTORY

1851

The Great Exhibition of the Works of Industry of all Nations, London, UK

The Great Exhibition of the Works of Industry of all Nations or The Great Exhibition, sometimes referred to as the Crystal Palace Exhibition in reference to the temporary structure in which it was held, was an international exhibition that took place in Hyde Park, London, England, from 1 May to 15 October 1851. It was the first in a series of World's Fair exhibitions of culture and industry that were to become a popular 19th-century feature. The Great Exhibition was organized by Henry Cole and Prince Albert of Saxe-Coburg and Gotha, the spouse of the reigning monarch, Victoria. It was attended by numerous notable figures of the time, including Charles Darwin, members of the Orléanist Royal Family and the writers Charlotte Brontë, Lewis Carroll, and George Eliot.

1855

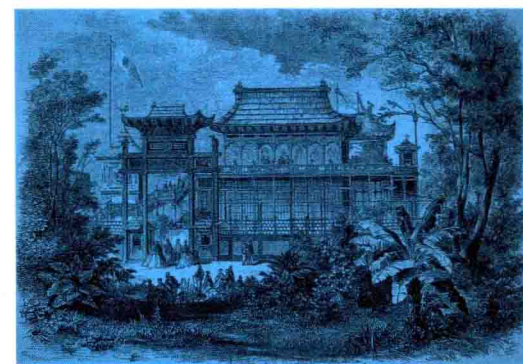
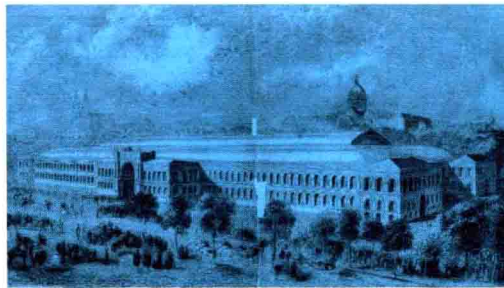
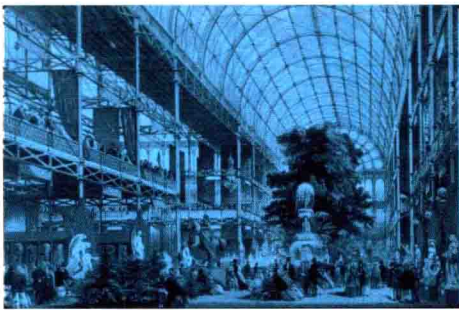
The Exposition Universelle, Paris, France

The Exposition Universelle of 1855 was an International Exhibition held on the Champs-Élysées in Paris from May 15 to November 15, 1855. Its full official title was the Exposition Universelle des produits de l'Agriculture, de l'Industrie et des Beaux-Arts de Paris 1855. According to its official report, 5,162,330 visitors attended the exposition, of which about 4.2 million entered the industrial exposition, and 0.9 million entered the Beaux Arts exposition. Expenses amounted to upward of \$5,000,000, while receipts were scarcely one-tenth of that amount. The exposition covered 16 hectares (39 acres) with 34 countries participating.

1867

The Exposition Universelle, Paris, France

In 1864, Emperor Napoleon III decreed that an international exposition should be held in Paris in 1867. A commission was appointed with Prince Jerome Napoleon as president, under whose direction the preliminary work began. The site chosen for the Exposition Universelle (1867) was the Champ de Mars, the great military parade ground of Paris. There were 50,226 exhibitors, of whom 15,055 were from France and her colonies, 6176 from Great Britain and Ireland, 703 from the United States and a small contingent from Canada. The funds for the construction and maintenance of the exposition consisted of grants of \$1,165,020 from the French government, a like amount from the city of Paris, and about \$2,000,000 from public subscription, making a total of \$5,883,400; while the receipts were estimated to have been but \$2,822,900, thus leaving a deficit, which, however, was offset by the subscriptions from the government and the city of Paris, so that the final report was made to show a gain. The exposition was formally opened on April 1, and closed on October 31, 1867, and was visited by 9,238,967 persons, including exhibitors and employees. This exposition was the greatest up to its time of all international exhibitions, both with respect to its extent and to the scope of its plan.



1873

The World Exposition, Vienna, Austria

The Weltausstellung 1873 Wien was the large World exposition was held in 1873 in the Austria-Hungarian capital of Vienna. Its motto was Kultur und Erziehung (Culture and Education). Many fine buildings were erected for this exposition, including the Rotunde (rotunda), a large circular building in the great park of Prater. The Rotunde was destroyed by fire on 17 September 1937. Although construction measures such as the Danube channel or the gentrification of the Wurstelprater were hotly disputed, the Exposition Committee was convinced that they had created the ideal backdrop for the prestigious World Exposition project in the form of the Prater park with its mature trees and landscaped lakes and streams. As the "most glorious natural park" it formed "a wonderful environment for this majestic cultural display" and made a major contribution to "considerably enhancing the artistic impact of the buildings planned for the site".

1876

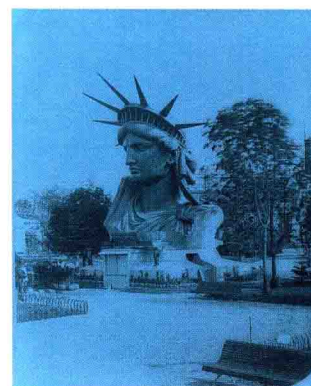
The Centennial International Exhibition, Philadelphia, America

The Centennial International Exhibition of 1876, the first official World's Fair in the United States, was held in Philadelphia, Pennsylvania, to celebrate the 100th anniversary of the signing of the Declaration of Independence in Philadelphia. It was officially the International Exhibition of Arts, Manufactures and Products of the Soil and Mine. It was held in Fairmount Park, along the Schuylkill River. The fairgrounds were designed by Hermann Schwarzmann. About 10 million visitors attended, equivalent to about 20% of the population of the United States at the time (though many were repeat visitors). Crawfordsville, Indiana. In December 1866, Campbell first suggested to Philadelphia's mayor that the United States Centennial be celebrated with an exposition in Philadelphia. The idea had detractors; there was concern that the project would not be able to find funding, whether other nations would attend and that if they did, would the United States' exhibitions be able to stand up against foreign exhibits. Despite the concerns the plan moved forward.

1878

The Exposition Universelle, Paris, France

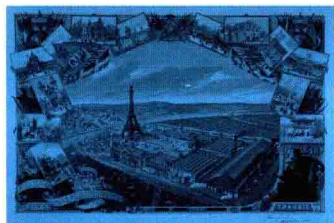
The third Paris World's Fair, called an Exposition Universelle in French, was held from May 1 though to November 10, 1878. Over 13 million people paid to attend the exposition, making it a financial success. The cost of the enterprise to the French government, which supplied all the construction and operating funds, was a little less than a million English Pounds, after allowing for the value of the permanent buildings and the Trocadero Palace, which were sold to the city of Paris. The total number of persons who visited Paris during the time the exhibition was open was 571,792, or 308,974 more than came to the French metropolis during 1877, and 46,021 in excess of the visitors during the previous exhibition of 1867. In addition to the general impetus given to French trade, the revenue from customs and duties from the foreign visitors increased by nearly three million sterling compared with the previous year.



1889

The Exposition Universelle, Paris, France

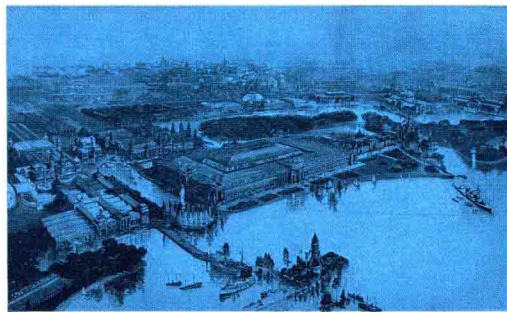
The Exposition Universelle of 1889 was a World's Fair held in Paris, France from 6 May to 31 October 1889. It was held during the year of the 100th anniversary of the storming of the Bastille, an event traditionally considered as the symbol for the beginning of the French Revolution. The fair included a reconstruction of the Bastille and its surrounding neighborhood, but with the interior courtyard covered with a blue ceiling decorated with fleur-de-lys and used as a ball room and gathering place. The 1889 Exposition covered a total area of 0.96 km², including the Champ de Mars, the Trocadéro, the quai d'Orsay, a part of the Seine and the Invalides esplanade. Transport around the Exposition was partly provided by a 3 kilometre (1.9 mi) 600 millimetre (2 ft 0 in) gauge railway by Decauville. It was claimed that the railway carried 6,342,446 visitors in just six months of operation. Some of the locomotives used on this line later saw service on the Chemins de Fer du Calvados.



1893

The World's Columbian Exposition, Chicago, America

The World's Columbian Exposition — also known as The Chicago World's Fair — was a World's Fair held in Chicago in 1893 to celebrate the 400th anniversary of Christopher Columbus's arrival in the New World in 1492. The exposition covered more than 600 acres (2.4 km²), featuring nearly 200 new buildings of classical architecture, canals and lagoons, and people and cultures from around the world. Over 27 million people (equivalent to about half the U.S. population) attended the exposition during its six-month run. Its scale and grandeur far exceeded the other world fairs, and it became a symbol of the emerging American Exceptionalism, much in the same way that the Great Exhibition became a symbol of the Victorian era United Kingdom.



1900

The Exposition Universelle, Paris, France

The Exposition Universelle of 1900 was a world's fair held in Paris, France, to celebrate the achievements of the past century and to accelerate development into the next. The style that was universally present in the Exposition was Art Nouveau. The exhibition lasted from 15 April until 12 November 1900. More than 50 million people attended the exhibition (a world record at the time), it turned a profit for the French government of 7,000,000 Francs. The fair included more than 76,000 exhibitors and covered 1.12 square kilometers of Paris. A number of Paris' most noted structures were built for the Exposition, including the Gare de Lyon, the Gare d'Orsay (now the Musée d'Orsay), the Pont Alexandre III, the Grand Palais, La Ruche, and the Petit Palais.

