**THE RETURN OF URBAN CHARM AND SOCIAL VITALITY – TOWARDS
JERDE'S TYPE OF URBAN SHOPPING CENTER FOR CONTEMPORARY CHINA**

By

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ABSTRACT

After World War II, suburban shopping centers played a key role in the transformation of North American cities. By relocating services from the center to the periphery of the city, suburban shopping centers facilitated, perhaps even accelerated, the phenomenon that we have come to know as "urban sprawl". In the 1980's, to address the decline of the city center caused by urban sprawl, planners and developers brought the shopping center to the urban core. One of the most successful examples of this strategy was Jon Jerde's Horton Plaza development in San Diego, California. Horton Plaza is the first example of what we have identified as the "Jerde Type of Urban Shopping Center" (JTUSC). The uniqueness of the JTUSC lay within a key innovative idea – the concept of "experiential place-making".

China, like North America, is also confronted with the problem of urban sprawl and suburban shopping centers, as a new type of retail space, are being developed in many major cities. The role of the shopping center in Chinese urban development deserves the careful study by architects and planners. Based on the concepts and practices of the JTUSC, this thesis explores the potential of the JTUSC to ameliorate the negative affects of urban sprawl in contemporary China. Specifically, we will discuss Jerde's Super Brand Mall in Shanghai and consider both its successes and failures.

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INTRODUCTION

INTRODUCTION

We design the appropriate vessels for a renaissance of the human communal scene -- communal settings that renew a public life of richness and complexity. We create vast meeting places for humankind that has been split apart into fractured, yet kindred souls who are beginning to participate in a global movement towards unity. ...

-- Jon Jerde¹

Over the past century, there has been a prominent shift in the physical structure of numerous North American cities. These cities have changed from a concentrated, vertical, public transit- and pedestrian-based environment (such as New York), to a postwar, postindustrial, automobile-dependent, sprawling, multi-centered model (such as Los Angeles, and various other fast-growing sunbelt cities). This adjustment, accelerated by rapid population growth, has resulted in a mutation of cityscape into a confusing hybrid of the two. Simply stated, many sprawling cities are becoming more urban while older cities are becoming de-centered and ringed by increasingly dense suburbs. Within this transitional stage, shopping centers have kept pace, and, at times, even led such changes.

During the 1950s, out-of-town regional malls boomed, reaching their zenith in the early 1970s. Many shopping centers of the time were the products of a generic planning and financial formula agreed upon by lenders, insurance companies, department store executives and major tenants. Shopping centers were characterized by a lack of housing or offices, were box-like, and congested by mass automobile parking lots. Such malls were designed, in the main, as a

machine for consumption. These malls lacked complex experiences found in existing urban condition. With the endless sprawl after World War II, the standard market-formula shopping mall spread swiftly across the North American suburb frontier.

This rapid postwar suburban development led to a severe phenomenon conveniently labeled by many as “*urban sprawl*”. Such a sprawl could readily be visualized within many North America cities. Moreover, as perhaps more importantly, this change in the physical makeup of the city was accompanied by a mixture of problems, including extensive land consumption, increased auto dependence and fuel consumption, cost to local governments, social impact, environmental impact. Perhaps the greatest problem, for this paper, was a loss of “*sense of place*”.² Urban sprawl destroyed the unique character of the urban and rural areas by creating miles of undifferentiated new development. Activities that once took place in the center of cities were now segregated to the periphery of these more densely populated areas. As city centers lost their importance as the heart of communities, civic values were also weakened. Individuals become alienated from their neighbors as downtowns no longer functioned as meeting places. In this way, a sense of community which was always closely associated with places was gradually disappearing.

A southern California-based, urban planning and architectural firm, *The Jerde Partnership International*, has reacted to this loss of community caused by large

scale suburban sprawl in North America. This firm has successfully developed theories and methodologies to design more humanistic, multi-use public space, to repair the damage inflicted by the cultural and physical disconnections, and to create a sense of community destroyed by endless sprawl. The firm's goal is to bring civility, continuity and relatedness to the chaotic, built environment of our age.

Jon Jerde, founder of the Jerde Partnership International, considers himself as an urban visionary. He realizes that shopping centers were the only vestige of a communal scene in postwar America; likewise, he believes that the shopping center could again become a positive urban experience, a communal setting for renewing a public life of richness and complexity. Shopping may have been the medium but the message is community. His ambition is to transform a shopping center into a "*conscious creation of human urbanism*"³ to create new, multiuse urban cores with all the attributes of a real city – commercial, residential, retail, entertainment and public space.

And what he has done throughout the world has proven that "*in a private world, public space can exist, that, in a fractured society, community does want to form*".⁴ Jerde has introduced the world to a new concept of a shopping center.

He states:

"Experience makes people come to a place and more importantly, makes them want to come back. So we are obsessed with making the places we design different from any other. Our places create memorable experiences

that attract half a billion people each year and result in huge social and economic value. We call it place-making.”⁵

In 1985, Jerde first introduced this innovative concept of “*place-making*” for shopping centers, in The Horton Plaza Project, in San Diego, USA. Venues such as cinemas, entertainment, food catering, and retail stores, were conveniently located within the main passage of the space, now called the “*hinge*”. The concept of entertainment-based shopping adopted by Horton Plaza was the way to bring people together in downtown San Diego. As a result, the Horton design challenged conventional suburban mall planning and helped trigger economic revitalization in a blighted city center.

The second major breakthrough was the Universal CityWalk, in Hollywood, California. The CityWalk took on an additional innovative step by breaking the traditional concept of department stores as major lessees. Movie theatres and entertainment facilities became the major anchors, accompanied by a mix of food and retail outlets.

Outside of the United States and particularly in Asia, a transformation of urban space is occurring because of massive migrations of people to the major cities. The uncontrolled urban growth has caused a serious problem of urban sprawl, quite similar to the postwar period in North America. The traditional sense of community is also being threatened within these Asian metropolitan areas. For example, during the 1990s, the rapid boom and massive expansion of investment

and consumption in the Pacific Rim Countries made Asia the most fashionable spot for all types of mall development. This presented Jerde with an opportunity to realize his dream to “*design the appropriate vessels for a renaissance of the human communal Asian scene*”⁶

In 1996, a large-scale, mixed-use project, Canal City Hakata opened in Fukuoka, Japan. Designed by Jerde, it claimed to be the largest privately developed real estate project in Japan's history. This 2.5 million square-foot mixed-use complex, featured a canyon of buildings dispersed along a new canal. The project represents an imaginative expression of the city by attempting to raise the quality of human experience in places where people come together. As a result, Canal City became a strong value creator for contemporary real estate development and a catalyst for future development, in Fukuoka. One of the princelings of high art architecture, Arata Isozaki, recently pronounced Canal City Hakata as one of the most important pieces of the late 1990s.⁷

The phenomenon of *urban sprawl* has also occurred in China during the 1980s and the 1990s. Over the last twenty years, China has experienced dramatic changes across a wide spectrum of economic and social reform. For example, in Shanghai, with the ever increasing urban population density, the inner-city development and redevelopment have been taking place since the 1990s. At first glance, one could construe such urban projects as true advancements and achievements. However, such urban development and redevelopment also

generated urban problems such as urban sprawl, growing social inequality, environmental degradation, population migration, housing shortages, loss of agricultural land and urban pollution. There is also a trend showing that local patterns of development may be gradually replaced by global homogeneity. The approaches to preserve the local cultures should be also taken into account.

Confronted with the challenges brought by urbanization and global connectivity, many architects and planners are combining efforts in searching for solutions to control the problems associated with the rapid urban growth in China. Today, North American-type shopping centers are taking shape in some Chinese cities. The role that the shopping centers should play in the process of urban transformation now and in China's future deserves serious attention by architects and urban planners. I believe that the planning strategies and design principles of JTUSC will help in developing alternative solutions for the control of urban sprawl.

The expression -- Jerde's Type of Urban Shopping Center (JTUSC) ⁸ refers specifically to the idea of the shopping center being located in the inner city and providing the city with a central gathering place. What all JTUSCs have in common, at least as an intention, is the thesis that they can become the catalysts for forthcoming urban redevelopment or renewal. They can be considered as the "value added" project, which is not only maximizing the client and city's return but is creating a public space that offers something "for citizens, not consumers"⁹.

Over the years, Jerde has pursued his mission to create community – to restore urban vitality to cities that have lost this value through segregation of uses. His goal is to inject fantasy, variety and joy into architecture and planning, an undertaking that has been drained by modernism. In short, Jerde requests “*place*” instead of “*object*”.

My thesis will be focused on the concepts and practices of JTUSC, which reflects a new concept of shopping center. In Part one, *The Basic Concept of Shopping Center*, I define the types of shopping center and explore the role that shopping centers once played in the *urban sprawl* of North America. In Part two, *Jerde’s Type of Urban Shopping Center*, I explore two areas. First, I investigate the social and cultural environment that resulted in JTUSC. Then, I introduce Jon Jerde’s innovative ideas for shopping center and analyze his contribution to the urban development scene. Two case studies exhibit this process. In Part three, *Towards Jerde’s Type of Urban Shopping Center for Contemporary China – in the Case of Shanghai*, I select the city of Shanghai as the case study. Here, I analyze the problems arisen from the urban development and redevelopment in Shanghai. Finally, I propose the Super Brand Mall – JTUSC, currently being built in Shanghai, as an alternative solution to some urban problems.

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¹ Philosophy

<http://jerde.com/culture/culture/philosophy> (cited 02 Oct. 2002).

² Philosophy

<http://jerde.com/culture/culture/philosophy> (cited 02 Oct. 2002).

³ Philosophy

<http://jerde.com/culture/culture/philosophy> (cited 02 Oct. 2002).

⁴ Anderton, Frances, and Bradbury, Ray, *You Are Here: The Jerde Partnership International*, (London: Phaidon Press limited, 1999). p. 25.

⁵ <http://jerde.com> (cited 06, Mar. 2003)

⁶ <http://jerde.com/culture/culture/philosophy> (cited 02 Oct. 2002).

⁷ Anderton, Frances, and Bradbury, Ray, *You Are Here: The Jerde Partnership International*, (London: Phaidon Press limited, 1999). p. 13.

⁸ The name "Jerde's Type of Urban Shopping Center" (JTUSC) was termed by author.

⁹ Philosophy

<http://jerde.com/culture/culture/philosophy> (cited 02 Oct. 2002).

PART I. THE BASIC CONCEPT OF SHOPPING CENTER

1.1 DEFINITION OF SHOPPING CENTER

According to the regulation from the International Council of Shopping Center (ICSC), the North American Shopping center is defined as *“a group of commercial establishments planned, developed, owned, and managed as a unit related in location, size, and type of shops to the trade area it serves; it provides on-site parking in definite relationship to the types and size of the stores.”*¹

Over the past 100 years, the shopping center has evolved from a simple prototype to its current complex arrangement. A shopping Center is more than a collection of retail uses. It reflects a unified architectural design and site plan. Ample parking is planned to facilitate a desirable flow of pedestrian traffic, while delivery and service areas are screened from customer view. A Shopping Center also has sign control, landscaping, and unified management policies, usually developed through a merchants' association. Retail and service tenants are selected for merchandising balance and interplay. The entire project strives for a synergism beyond the underlying retail and service activity, with percentage leases used to capture some of the value created for the owner and operator.²

A Shopping Center has the following characteristics:³

1. A shopping center has a unified architectural treatment for the building or buildings which provide space for businesses that are selected and managed as a unit for the benefit of all tenants. A shopping center is not a

miscellaneous or unplanned assemblage of separate or common-wall structures.

2. It ought to be a unified site suited to the type of center demanded by the market. The site may allow for building and parking expansion if trade area growth or other factors so indicate.
3. It should be located within an easily accessible location adjacent to trade areas with adequate entrances and exits for vehicular and pedestrian traffic.
4. Sufficient onsite parking must be allocated to meet the demands generated by the center's retail commercial establishments. Parking should be arranged to distribute pedestrian traffic to maximum advantage for retail shopping and to provide acceptable walking distances from parked cars to center entrances and individual stores.
5. Services facilities, for the delivery of merchandise, should be screened from customer viewing.
6. Site improvements, including landscaping, lighting and signage should be arranged to create a desirable, attractive, and safe shopping environment.

7. Tenant grouping should provide merchandising interplay among stores and the widest possible range and depth of merchandises appropriate to the trade area.
8. Surroundings should be agreeable and comfortable for shopping and must create a sense of identity and place.

In China, the Shopping Center is a relatively new concept. The understanding of what precisely a Shopping Center is continues to be ambiguous. Similar to a specialty store, department store and super market, the Shopping Center is one of the commercial architectural types. But by its nature, a Shopping Center is different from other commercial establishment. That is, a Shopping Center is not a single type of retail business; instead, it is a place comprised of many different types of retail businesses. The owners of a Shopping Center mainly engage in the management of the property and its leases, rather than being involved in direct retail activity. Currently, many commercial establishments in China are also called a Shopping Center or a Shopping Plaza; most of them are department stores or synthesized stores, without the essential characteristics of the Shopping Center.⁴

1.2 TYPES OF SHOPPING CENTER

1.2.1 TRADITIONAL TYPES OF SHOPPING CENTER

The Urban Land Institute and the International Council of Shopping Centers describe Shopping Center types based on three criteria: the anchor tenant, products sold, and gross leasable area. Their descriptions of neighborhood, community, regional, and super-regional Shopping Centers follow: ⁵

Neighborhood center. It provides for the sale of convenience goods (foods, drugs, and sundries) and personal services (laundry and dry cleaning, barbering, shoe repairing, etc.) for the day-to-day living needs of the immediate neighborhood. A supermarket is typically the anchor tenant.

Community center. It provides a wider range of facilities for the sale of soft lines (wearing apparel for men, women, and children) and hard lines (hardware and appliances).

Regional center. It provides general merchandise, apparel, furniture, and home furnishing in depth and variety as well as a range of services and recreational facilities. Its orientation is the provision of shopping goods with substantially less emphasis on convenience goods.

Super-regional center. It provides an extensive array of general merchandise, apparel, furniture, and home furnishings as well as a variety of services and

recreational facilities. It is built around at least three major department stores of not less than 100,000 square feet each.

1.2.2 TYPES OF SPECIALTY SHOPPING CENTER

In addition to the four traditional types of Shopping Centers described above, there is another type called the *Specialty Shopping Centers*, defined as “a *Shopping Center that is characterized by the absence of a traditional anchor tenant. The role of the anchor might be played by another type of tenant, or by a grouping of tenants that together might function as an anchor tenant, or by any number of other variations.*”⁶

I would like to outline the six types of Specialty Shopping Centers as follows:⁷

Festival Shopping Center. The Festival Shopping Center is defined by many analysts as a Shopping Center that contains stores that sell impulse specialty goods, either exclusively or as a high percentage of their total merchandise mix.

Fashion Shopping Center. A Fashion Shopping Center is typically defined as a concentration of apparel shops, boutiques, and custom shops that carry special, high-quality merchandise.

Off-Price and Outlet Shopping Center. A distinction must be made between off-price retailers and outlet retailers. A factory outlet store is owned and operated by the manufacturer and sells goods directly to the public. An off-price retailer is similar to a discount store in that it sells brand-name merchandise at lower prices than located elsewhere.

Discount Shopping Center. In its simplest form, a discount Shopping Center is a community center anchored by a discount department store.

Power Center. Power centers are defined as large community centers with more than 250,000 square feet of space anchored by at least three, but often four or more, anchor tenants that occupy approximately 75% (60%-90%) of the gross least area.

Hypermarket. The hypermarket is like a community center in the types and range of goods offered, but It is more like a regional center in establishing a quasi-monopoly position.

1.3 THE HISTORY OF NORTH AMERICAN SHOPPING CENTERS AFTER WORLD WAR II

After World War II, the growth of suburbs removed people from inner-city streets to low-density neighborhoods. The growth of individual automobile ownership also decreased people from using public transportation. Shopping Centers, theme parks and sports stadiums became common places for people together. In particular, the out-of-town regional centers, with multifunctional arrangements, became the popular sites for public gathering.

In the 1950s, the out-of-town regional center helped to shape North American suburban way of life. The center catered to a concentrated population in suburban areas with strong purchasing power. Large-scale highway construction also accelerated the development of the out-of town Shopping Center. By the

Figure 1.1. Typical dumbbell plan in North American Shopping Center.

mid 1950s, regional centers took on the “*dumbbell style*”, anchored by two department stores at each end with smaller stores along a linear pedestrian street in the middle.

In 1956, the Southdale Center was born in the Minneapolis, suburb of Edina. It became the major design innovation for regional centers in mall design. Unlike previously-constructed malls, Southdale was fully enclosed under one roof, complete with a heating and cooling system and indoor landscaping. Rather

than the rambling nature of shopping pavilions, Southdale incorporated a more compact lay-out with two mall levels around a central, double-height space known as “*center court*”. Victor Gruen, a notable architect for mall design, designed the Southdale Center. His breakthrough had been motivated less by the desire for the newness than to address two practical problems. The first, created by the ever-increasing size of malls, was the horizontal sprawl of the single-level outdoor Shopping Center. The second was the weather in Minnesota, which allowed only 126 outdoor shopping days a year. Gruen solved both problems by enclosing two levels of shopping floors around a central court, providing a compact and focused circulation pattern. Enclosed open space and controlled temperatures produced a newly introverted type of building, with minimal perceptual connections with its surroundings.⁸

Figure 1.2. Southdale Center, Edina, Minneapolis, USA: floor plan.

Figure 1.3. Southdale Center, Edina, Minneapolis, USA: central court section.

Gruen’s design produced two contrary effects. The first was “*retail drama*.” The newly enclosed indoor atrium provided a focused space for architects to

manipulate and intensify. Southdale's atrium centerpiece, "*the Garden Court of Perpetual spring*," filled with orchids, azaleas, and palms, exaggerated the differences between the freezing cold or blistering heat outdoors with the mall's constant 72-degree Fahrenheit temperature. Subsequent atrium designs became increasingly extravagant, with spectacular spaces soaring vertically, offsetting the horizontal with repetitious shopfronts. Skylights, landscaping, and banks of zig-zagging escalators created even more exotic effects. These spaces were more compelling than anything else in suburbia and popularized enclosed malls even in the mildest climates. Newly consolidated space also altered the commercial identity of the mall. Originally built to provide convenient one-stop suburban shopping, it replaced the stores that served daily needs – supermarkets, hardware stores and drugstores – with specialty shops and fast-food arcades.

Another effect of focusing intensively on the interior was to turn the exterior of the mall into a windowless fortress, punctuated by minimal entrances. Since malls required only internal coherence, their exterior shells became a type of non-architecture. As a result, from a distance most malls looked like ugly piles of oversized boxes plunked down in the middle of an asphalt sea. Without an immediate urban context, surrounded by acres of parking and roads, each mall became a separate enclave. "*This followed a typical suburban pattern: an atomized landscape of pedestrian islands, completely disconnected from one another. Without sidewalks, malls were accessible only by automobiles. In such*

environment of access roads, off-ramps and parking spaces, traditional design elements such as scale, facades, and detailing became irrelevant.”⁹

Figure 1.4. Center court of Southdale Center, Edina, Minneapolis, USA.

Figure 1.5. Aerial view of Southdale Center, Edina, Minneapolis, USA.

By the late 1960s, developers and designers had learned standard real-estate, financing, marketing and design techniques to create a predictable and highly profitable formula for the regional center. Drawing customers from a 20-mile radius, containing at least two department stores and a hundred smaller stores, and organized around an enclosed atrium space, the standardized regional center had become a necessity of suburban life. During this time, design had become as rule-driven as the highly structured system of mall development and financing. This minimized guesswork. Drawing on the latest academic and commercial methodologies, the goal was to guarantee the maximum dollar-per-square-foot yield for the shopping center. From 1950 to 1970, regional centers spread out across the American landscape and profits soared. Fewer than one percent of malls failed. As Edward Debartolo, one of the country's largest

developers, proudly stated, a shopping mall was “*the best investment known to man*”.

Regional centers reached their zenith in the early 1970s. “*In 1972 there were 13,174 Shopping Centers in the United States, all of them followed a generic planning and financial formula.*”¹⁰ Gruen's innovative solution had turned into conventional wisdom. Standardized development and merchandising structured the organization of the mall, leaving only the atrium to the architect. This limited architectural efforts to elaborate and differentiate these fundamentally generic spaces to two options.

The first was to aggrandize the qualities of interior space using dramatic but clearly articulated structural technology. In the Fox Hills Mall in Culver City, California, designed in 1976, Cesar Pelli expanded the atrium into the mall, creating enormous unified volume flooded with natural light from a series of undulating scooped skylights. Other designers followed the lead of Atlanta architect and developer John Portman, creating self-consciously artificial environments. These strategies enriched atrium space by enclosing layered spaces and enlivening them with special effects such as plunging elevator, hanging gardens and water features.

Increasing suburbanization in the last half of the 20th century also raised concerns about the environment. The environmental protection agency

considered shopping mall an indirect source of air pollution, because of large numbers of automobiles associated with mall development. Developers had to pay attention to the potential problems caused by traffic, drainage, green space conservation, environmental design, and aesthetics.

By the mid 1970s, shopping mall development was being challenged by energy crisis and by architects, planners and citizens, galvanized by activist Jane Jacobs and her book *The Death and Life of Great American Cities*, who rejected suburban life. These individuals began to look at revitalizing the urban core as an alternative to the sprawling suburbs.

Figure 1.6. Faneuil Hall, Boston, Massachusetts, USA.

Figure 1.7. The Gallery at Harborplace, Baltimore: view from Harborplace.

In 1976, the first “*Festival Marketplace*,” the Rouse Company’s Faneuil Hall in Boston, Massachusetts, designed by Benjamin Thompson & Associates, was built. In the same year, the Harbor Place in Baltimore and South Street Seaport

were opened. The success of these three projects indicated that a shopping destination, in the inner city (consisted of fast food, restaurants, specialty stores and festival entertainment facilities), was a viable enterprise. It created a new experience for people: the Shopping Center was no longer the place only for shopping; it was also a place for recreation and entertainment.

Consequently, designers reinvented the suburban mall to fit into the inner city. Architects compressed sprawling malls to fit tight urban sites, making them more compact and vertical and attaching stacked floors of indoor parking. Supported by city governments searching for ways to revitalize downtowns, developers received tax breaks and subsidies. In large, dense cities such as Chicago and New York, mega-structure malls added traditional urban functions such as hotels, offices and apartments.

However, environmental activists and urbanists were outpaced by out-of-town Shopping Centers in 1980s. Regional malls grew faster and bigger than ever. Some 16,000 such centers were built in the USA between 1980 and 1990. This was the era of Super Regional Center, with retail areas starting at 800,000 square feet.

Only the recession in the early 1990s slowed the progress of Super Regional Malls and redirected efforts toward the renovation and expansion of out-dated regional malls. In the United States, federal investment in public space and an

increased dependence of cities on sales tax led to the growth of two phenomena: the out-of-town, unadorned, complexes of discount stores, known as "*power centers*", and the revitalization of both downtown and suburban center by means of privately developed, entertainment-based malls, known as "*Urban Entertainment Centers*".

1.4 URBAN SPRAWL IN NORTH AMERICA AND CONVENTIONAL SHOPPING CENTERS

After World War II, with economic prosperity and rapid urban development in North America, a great number of middle class people voluntarily move away from the central cities toward a less crowded urban fringe, in order to realize their dreams of home ownership. The suburbs offered ample and inexpensive land. This resulted in the large-scale construction of housing in suburban areas. At the same time, road building, increased car manufacturing and government incentives accelerated the suburban developments. The demand for low density and privacy has led to the consumption of large tracts of land at the expense of the environment and the social structure of the community at large. Unfocused

Figure 1.8. Suburban Los Angeles, California, USA.

planning and laissez-faire attitudes between burgeoning municipalities and land developers resulted in the chaotic situation we now refer to as urban sprawl.¹¹ Accompanying the large-scale construction of housing, shopping centers emerged in the urban fringe to provide a shopping destination for the suburban residents.

1.4.1 DEFINITION OF URBAN SPRAWL

Planner Reid Ewing, one of the architects of Florida's state-wide growth management plan, believes that urban sprawl can be characterized by the following four factors:¹²

1. *Low-density development, usually consisting of single-family homes on large lots.*
2. *Strip commercial development.*
3. *Scattered development, where commercial, residential, and retail developments are not integrated or close together.*
4. *Leapfrog development where drivers view long stretches of vacant land between developments.*

The following traits about urban sprawl, outlined by Dr. Anthony Downs of the Brookings Institute, help to understand the nature of urban sprawl further: ¹³

1. *Unlimited outward expansion.*
2. *Low-density residential and commercial settlement.*
3. *Leapfrog development.*
4. *Fragmentation of powers over land use among many small localities.*
5. *Dominance of transportation by private automobile vehicles.*
6. *No centralized planning or control of land use.*
7. *Widespread strip commercial development.*
8. *Great fiscal disparities among localities.*
9. *Segregation of types of land uses in different zones.*

10. Reliance mainly on the tricky-down or filtering process to provide housing to low income households.

At one point, urban sprawl is understood as synonymous with suburbanization – a process of moving out of congested central cities into outer areas. However, for architects and urban designers, urban sprawl is more than merely patterns of suburbanization. Rather, it is a complex problem involving land consumption, increased auto dependence, infrastructure costs, imbalanced economic development, and social and environmental impact.¹⁴

1.4.2 PROBLEMS RESULTING FROM URBAN SPRAWL

Figure 1.9. Suburban Los Angeles, California, USA.

Today, urban sprawl is the standard North American pattern of growth, ignoring historical precedent and human experience. It is an invention, conceived by architects, engineers, and planners, and promoted by developers after the World War II. Unlike the traditional neighborhood model, which evolved organically as a response to human needs, urban sprawl is an idealized artificial system. It is not without a certain beauty: it is rational, consistent and comprehensive. It is designed as an outgrowing of modern problem solving: a system for living. Unfortunately, this so called “*ideal*” system is already showing

itself to be unsustainable. Unlike the traditional neighborhood, sprawl is not a healthy growth; it is essentially self-destructive. Even at relatively low population densities, sprawl tends not necessary to pay for itself financially and consumes land at an alarming rate, while producing insurmountable traffic problems and exacerbating social inequity and isolation. These particular outcomes were not predicted. Neither was the toll that sprawl exacts from America's cities and towns, which continue to decant slowly into the countryside. As the ring of suburbia grows around most of our cities, so grows the void in the center.¹⁵

Among many problems caused by urban sprawl such as land consumption, increased auto dependence and fuel consumption, cost to local government, social impact, environmental impact... the loss of "*sense of place*" deserves architects and designers' most attentions. Activities once took place in the center of cities and towns have been moved to those more densely populated periphery areas. As city centers lose their importance as the heart of communities, civic values are also weakened. Individuals become alienated from their neighbors as downtowns and village centers no longer function as meeting places. Therefore, a sense of community which took generations to cultivate, has been threatened.

1.4.3 THE ROLE OF THE CONVENTIONAL SHOPPING CENTER IN URBAN SPRAWL

In the process of urban sprawl in North America, the conventional suburban shopping centers play an important role. Like housing subdivisions, office parks, highway systems, conventional suburban shopping centers serve as one of the major components of urban sprawl. As a destination mainly for shopping, it also provides a meeting place for people living in suburban neighborhood.

The dominant characteristic of the conventional suburban shopping center is that it is designed for automobile dependence. They are usually built at major intersections or on the side of busy ring roads. Without using automobiles, it is almost impossible to get into these malls. Surrounded by parking lots, their façade are usually massive and cold, devoid of any details. The other effect resulting from auto-dependence is that individuals become alienated from their neighbors, so much so that it can threaten a sense of community.

As the retail industry focused on function and rationality in the postwar period, most of the suburban shopping centers were designed following the standard, market-formulated models. These shopping centers lack the experience of richness and complexity found in previous urban conditions. They are in an environment of access roads, off-ramps and parking spaces, where traditional design elements such as scale, facades, and detailing become irrelevant. In this

way, the conventional suburban shopping centers are indeed vacuous and anti-urban in tandem with the urban sprawl in North America.

Figure 1.10. Typical style of out-of-town regional center in North America.

*THE RETURN OF URBAN CHARM AND SOCIAL VITALITY – TOWARDS JERDE'S TYPE OF
URBAN SHOPPING CENTER FOR CONTEMPORARY CHINA*

PART II: JERDE'S TYPE OF URBAN SHOPPING CENTER

2.1 INTRODUCTION

As discussed above, the suburban shopping center is a contributing factor to the problems associated with urban sprawl. The conventional concept of the city has been separated into fractured entities, destroying the cohesive, experiential fabric of the traditional order. The urban center in many North American cities no longer functions as a meeting place and, the civic value has been weakened. Reacting to this problem, a southern California-based, urban planning and architectural firm -- *The Jerde Partnership International* -- have been developing theories and methodologies to design more humanistic, multi-use public spaces. The objective of their work has been to repair the damage caused by the cultural and physical disconnections and to create a sense of community destroyed by the sprawling city.

JTUSC refers to only a part of the Jerde Partnership's work – the shopping center located at the inner city aiming to provide the city with a central gathering place. JTUSC has helped to revitalize neighborhoods, taking architectural cues from the existing and surrounding environments and transforming their previous identity.

The prototype of JTUSC is The Horton Plaza in San Diego, California. Adopting the concept of entertainment-based retail, Horton Plaza located cinemas, entertainment, food catering outlets and retail stores within the main passage of

the space. Horton Plaza is composed of an abstraction of indigenous architectural elements thereby partially reflecting San Diego's rich history and blending into the surrounding streets. Such a blend breaks the limitations set by conventional suburban shopping centers. Horton Plaza transformed the city's image and triggered sustainable investment within the deteriorated urban core of San Diego.

JTUSCs have been the catalyst for urban development and renewal. They could be considered as "value-added" projects, which are not only maximizing the client and the city's investment but also creating a public space for citizens.

Moreover, JTUSCs have been successfully exported to Asia and are welcomed there by the local people, for example, Canal City Hakata. It is a conspicuous JTUSC, built in Japan. Adjacent to the city's entertainment core and between the commercial business district and the retail core, Canal City consists of a series of special districts with a canal as its armature. It is also a synergistic hybrid of Asia and the West that continually transforms itself through its audiences. This can be attributed to Jerde's thoughtful consideration for host place cultures, customs and lifestyles. Two key features associated with JTUSC are: adoption of the concept of entertainment-based shopping, and a hybrid of Western and Asian design (in the case of the projects in Asia). To that end, it is necessary to discuss further the social and cultural environment related to these two features.

2.2 SOCIAL AND CULTURAL ENVIRONMENT FOR GIVING BIRTH TO JERDE'S TYPE OF URBAN SHOPPING CENTER

2.2.1 CONCEPT OF ENTERTAINMENT-BASED SHOPPING

- **People's needs**
- **The relationships between shopping and leisure**

A nationwide study conducted in the United States by the International Council of Shopping Centers found that almost one-third of the respondents viewed shopping at a shopping center as a "recreational pastime." An additional 10% described shopping as "partly a necessity" but also as "partly leisure".¹ Perhaps people are frequenting today's shopping centers because they see the mall as a site of recreation rather than solely as a site of commerce. If the patrons of shopping centers are engaging in activities other than shopping, then something else must be maintaining their interest. To answer this question, it is necessary to understand the reasons why so many find gratification in going to the mall. In short, why are more and more individuals frequenting malls?

People's needs

As a partial response to that important question, a brief summation of Abraham Maslow's theory is in order. He developed a theory based on people's needs. In his model, five levels of human needs are specified, ranging from the lowest to the highest. According to Maslow, an individual will satisfy the lowest motivational level first. Once that has been satisfied, a higher order motive will

emerge to generate behavior. The five levels of consumer's needs from lowest to highest are:²

1. The physiological need (food, water, shelter, sex)
2. The safety need (protection, security, stability)
3. The social need (affection, friendship, acceptance)
4. The esteem need (prestige, success, self-esteem)
5. The need for self-actualization (self-fulfillment).

Today, most people's physiological and safety needs are met. Yet according to Maslow, few people satisfy their social and ego needs to move to the fifth level – self-actualization. Therefore, the most important motivating forces in purchase behavior are social and ego needs.

The relationships between Shopping and leisure

There is a trend showing that entertainment-based shopping is increasingly popular for the masses. To interpret this, it is necessary to analyze the relationships between shopping and leisure.³

- ***Independence (shopping as purchasing)***

It is necessary to include "independence" if only to recognize that not all shopping involves or implies a leisure component. In some instances, shopping is considered little more than a chore that must be completed. It would be more appropriate to define this type of shopping as "purchasing"

in order to adequately distinguish it from any form of leisure-related activity linked to the word "shopping".

- ***Shopping for Leisure***

As the title suggests, shopping for leisure involves the acquisition of goods such as books, records, hobby supplies, games and sports equipment for use during subsequent leisure time. It implies the use of reason in the service of one's sensations, in the act of rationally seeking one's pleasures.

- ***Shopping and leisure***

In the context of shopping and leisure, the third relationship, contemporary malls have come to garner a certain amount of fame. Recreational facilities have appeared in shopping centers throughout North America both as secondary and prime function of individual malls. Shopping and leisure implies that people may experience many sensations the mall environment. Here, the consumer becomes the true flaneur, not irrational, nor fully rational either.

- ***Shopping as leisure***

Consumers also perceive shopping as a leisure-time activity. Instead of being available to sensation in general, s/he is available to a specific range of sensation. This means a rationality that is operating on the basis

of experience. The experience might include such things as filling time, window shopping, browsing, and watching other people participating in recreation. Shopping, as leisure, in all its manifestations clearly requires a minimum size facility and range of stores. Essentially, the experience of shopping as leisure is associated to a specific stage of mall development.

How does the act of shopping become the art of shopping? In other words, how has shopping shifted from being something that has to be done to something that people *want* to do? Shopping as an *experience* implies that leisure shopping requires time and money – two relatively unconstrained factors. Shopping now becomes not just an act but more of an art for oneself rather than for others; buying things that are “wanted” as opposed to “needed.” As an art, shopping demands a minimum number and range of shops and associated facilities such as restaurants, and bars, either for socializing with accompanying friends or merely for rest and relaxation returning to the shopping fray.

It is these latter two categories – shopping and leisure, and shopping as leisure -- that warrant additional attention. It appears that shopping centers are becoming more and more like theme parks while consumers are continuing to find their own personal pleasure and identity in the act of shopping.

2.2.2 GLOBALIZATION INFLUENCE AND LOCAL CULTURE RESERVATION

- **Globalization influence**
- **The necessity to reserve local culture**

Globalization influence

The concept of globalization refers to a single, integrated, and interdependent global economy impelled by increases in international capital flows, international travel, cross-border exchange of information and ideas, and trade in goods and services. This 20th century phenomenon has prompted multinational companies to think of the world as a single market and to examine common needs within and across societies. Globalization fosters factors such as market saturation, competition, and diminishing profits in domestic markets, as well as pulls factors such as the liberalization and privatization of economic systems, the democratization of political systems, and the emergence of multinational regional blocks along with the newly industrialized countries. Cost differentials, greater connectivity and emerging global consumer markets have made internationalization easier and more profitable in recent years. Global consumption patterns in emerging nations are converging with those of the West because of global mass media, tourism, immigration, pop culture and international marketing activities of transnational companies.

Among the cultural products of globalization: the international brand, pop culture idol, industrial product and the broadcast of significant events through satellite to

millions of viewers in every continent are the most visible, influential, broad-covering and penetrating. Products like Coca-Cola, McDonald's and CNN are among the most common symbols of globalization.⁴ In the process of globalization, the improvements for transportation and communication establishments enabled the marketing of products and advertising easily spread to the worldwide scope. At the same time, the popularity of the internet and English as a global language have impelled global communications still further. Globalization may lead to worldwide consumers with similar tastes, thoughts and ideas. Thus, it is easy to understand why the concept of North American shopping center could be successfully exported to Asia despite different cultural conditions. There are two key factors that enable western culture (some would say American culture) to spread abroad to other non-western countries:

- ***Global media***

Global media has been possible by the establishment of international wireless and wired networks. This phenomenon is further impelled by media sources like MTV and CNN. With the help of global media institutions, marketers are able to advertise and propagate common themes to different countries at the same time. In this way, famous international brands are created. There is a saying today that individuals across the world tend to explore today's world through the information from global media. That is, people who are frequently watching the same media sources may receive similar stimulation; they may have similar

reaction to the reality. This could be construed that similar values could be formed by global media such as MTV, CNN, etc.

- ***Reduced trade barrier***

Worldwide, trade barriers are being reduced day by day. Lowered trade barriers facilitate the free flow of merchandises between countries; at the same time, it helps to form similar tastes and cultural values between these countries. The transformation of the international trade environment enables a more interactive flow of goods between the western world and the Asia regions.

The emergence of global media and reduced trade barriers encourage non-western countries to be more open and acceptable to western cultural values. In today's world, a massive group consisting of around 20-30 multinational corporations control the global entertainment industry including TV and news broadcasts, movies, etc.⁵ They are playing a central role to the dissemination of western cultural values. In some non-western countries, the consumers may consider the ability to purchase American merchandises as the symbol of their social position.

From the above, we can understand how globalization strongly influences people's cultural values throughout the world. The global connectivity also paves the way to export American products to other countries, the shopping center

being one of them. Canal City Hakata, in Japan, is a successful example of outputting the concept of North American shopping center to Asia. Its great popularity and success also represent a highly open and acceptable attitude for western culture among the Japanese people.

The necessity to reserve local culture

Today, globalization is an inevitable trend. Influenced by this trend, people from non-western regions of the world, China, for example, appear to be imbibing materialistic and individualistic values previously associated with western culture. However, any duplication of western culture in the non-western world could be dangerous. It is a threat to the existence of the local cultures and it could destroy the beauty of cultural diversity.

The dominance of western culture in non-western countries is primarily a result of the commercialization of culture, one of the far-reaching effects of globalization. Cultural goods and services have become commodities, along with the essentials of social life (marriage and family life, religion, work and leisure) which are the crucibles of cultural creation. Culture - whether it is music, food, clothes, art, sport, images of age or youth, masculinity or femininity - has become a product, sold in the market place. To cite Robert Goizueta, the former chairman of Coca-Cola, *"People around the world are today connected by brand-name consumer products as much as by anything else."*⁶

The commercialization of culture has a disturbing impact on people. What once was an element of their way of life becomes a product, rather than something unique they had made to suit their own specific needs and circumstances. At the same time, people are increasingly bombarded with new images, new music, new clothes and new values. The familiar and old are to be discarded. While there was cultural change long before globalization, there is a danger that much will be lost simply because it is not valued by global markets.

Consequently, it has been observed, globalized “cultural” industries are taking over traditional forms of creation and dissemination of culture. The role of local culture, as a spontaneous and integral part of people's life is eroded and it ceases to serve as the means of constructing societal values, reproducing group identity and building social cohesion. The end result becomes global integration at the expense of local disintegration.⁷

Today, confronted with the threat of dominance by western culture, many architects and designers are putting their efforts to consciously reserve the local cultures in the non-western countries. Jon Jerde is one such designer. Most of his shopping centers in Asia can be understood as a hybrid of Western and Asia. For example, the colors used at that Canal City Hakata can be found in old Japanese prints and screens, and are familiar to Japanese eyes.

2.3 JERDE'S TYPE OF URBAN SHOPPING CENTER

2.3.1 JON JERDE AND HIS INNOVATIVE IDEAS FOR SHOPPING CENTER DESIGN

The Jerde Partnership International was founded in 1977 with a single vision: to make places that provide people with memorable experiences. Twenty-five years later, the firm has grown from a seven-person studio with a single project to an office staff of more than 100 individuals and an international portfolio ranging from retail and entertainment projects to mixed-use districts that rejuvenate entire cities. Inspired by a sense of community he experienced during a trip to Italy's hill towns, founder Jon Adams Jerde, FAIA, embarked on a journey to make places – not architectural objects – where people could gather and experience a sense of community. It is thus no surprise that he started his firm with retail, because, in his words, “that is where the people are.”⁸

2.3.1.1 CHALLENGES IN SHOPPING CENTER DESIGN

Shopping center design involves a complex set of rigid formulas and design principles, sometimes controlled by developers and anchor tenants. Because of massive investments and to minimize risk, developers usually do not want to change existing design models. This leaves little room for architects to innovate. In fact, when a certain design model is popular in the market, design process for shopping center is similar to making TV programs, using the same source materials to create many different forms. Therefore, many shopping centers have

minor formal differences but share very similar plans. Innovative designs need to predict the consumption patterns and social conditions of the next a few years because of the construction cycle. Standing out in this difficult field, Jerde has consistently succeeded in innovative shopping center designs. He has the ability to satisfy simultaneously a set of seemingly contradictory requirements. Apart from adherence to the rigid formulas that govern a mall's profitability, he generates continual innovations and stays at the forefront of these constantly changing challenges of mall design. What made Jerde legendary was his addition of a brand new element to the shopping center: "*a communicable mood of sociability*".⁹ Tapping into the popular desires and his own cravings for urbanity, he learned how to orchestrate communal pleasure.

Commercial projects are often considered the least honorable projects for architects to work on. Compared to the monumental architecture, commercial architecture that aspires to profitability is considered to lack taste and depth of thinking. There are very few notable commercial projects. Shopping center designs are normally considered to be vulgar; paradoxically, interesting architecture is often rejected by the market. Hence, the architects for shopping center design face a dilemma.

Jerde's shopping center has presented problems for critics and historians. Too popular to be acceptable as high art yet too formally adept to dismiss, his work occupies a liminal space between conventional critical categories. Fortunately,

the emergence of postmodern philosophy of “both/ and” in the 1960s helped retail architecture to shake off the conventional bonds. Furthermore, the pop culture of the 1960s helped to blur the line between high art and popular art. Therefore, it seems that Jerde’s work found its position between the commercial and artistic, the popular and the pure, and the high and low.

Jerde sees himself as an urban visionary, a humanist who can produce “community” and “experiential places” on demand. His retail projects strive to merge public life, shops, parks, restaurants, entertainment, housing and nature into one place and set the bar for the way cities are made. One of the leaders of high art architecture, Arata Isozaki, recently pronounced Canal City Hakata as one of the most important pieces of architecture of the late 1990s.¹⁰ Meanwhile, architecture critics and journalist, Frances Anderton, writes: *“Many observers are reevaluating Jerde as a genuine populist who has skillfully harnessed the forces of our time to reinvigorate cities and create human-scale, exciting places for the masses.”*¹¹

2.3.1.2 CONCEPT OF “EXPERIENTIAL PLACE-MAKING”

- The definition of “experiential place-making”
- The process in developing the idea of “experiential place-making”
- The languages of “experiential place-making”

The definition of “experiential place-making”

“A traditional architecture education focuses on object-making,” says Jerde. “I am interested in designing places which become experiences.” He defines experiential place-making as an art form which ¹²

1. has many creative and technical collaborators;
2. often alludes to a narrative story-telling matrix;
3. relies heavily on varietal, sequential environments;
4. has a prominent main connecting structure with smaller subset geographies of counterpoint;
5. has highly contrasting moments in time: morning, mid-day, early evening, and seasonal variety;
6. resembles theater and film, except that experiential place-making renders a powerful present time reality, not fantasy;
7. Seeks a dialogue with its ever-changing audience.

Experiential place-making is a new art in contrast to object-making, urban design, planning and landscape. Experiential place-making includes all of these, but rather than being logically sequential, it sees these disciplines as simultaneously

integrated informants. Architecture is not memorized, but is conceived as a basis for further changes and customizing by people who actually use the places. Experiential place-making seeks a dialogue with its ever-changing audience.

The process in developing the idea of “experiential place-making”

After World War II, numerous young families moved to the suburbs looking for a better quality of life. Once there, their dependence on the automobile created isolation; tract housing created a boring sameness. By the 1970s, it had become clear that, while the suburbs perhaps provided more living space than an urban environment, something important had been lost: a sense of community, the opportunity to share experiences with other human beings, the chance to hang out on main street. “*The suburbs killed any kind of communal life,*” stated Jerde. “*Except for shopping centers.*”¹³

But if the shopping centers were the only place that Americans together to experience community, that experience had been sadly diluted in Jerde’s eyes. Traditional shopping centers, even those that Jerde had designed, were square boxes with retail stores fronting on long straight corridors. Jerde himself called them “*hissing grim tubes.*” If the shopping center was the only vestige of communal activity left in the United States, then Jerde wanted to “*amp it up*” into something more than just a place to consume.

In 1963, when Jerde was a student in the architecture school at the University of Southern California (USC), he was awarded a summer travel fellowship by the USC Architectural Guild, a trip that was to change his life. It was on this trip that he began to collect entries for the metaphorical encyclopedia of images that he would turn to when designing his own projects. As he wandered through the old towns of Italy, he came in contact with places that had been created over centuries. *"Nameless builders, merchants, ordinary men and women – just by their participation in the daily life of the town – had contributed something to the patina, the ambiance of the place."*¹⁴ The buildings themselves were just part of the whole, not the focus.

Figure 2.1. Loreto Aprutino, Abruzzi, Italy.

Standing in the late afternoon sun in a hill town in Tuscany, Jerde was overwhelmed with the shadows of light and time and then realized what his life's work was to be. He understood that *"a new language of man and community had to be conceived: discipline which now saw the place as the issue and the building as secondary had to be created. The design language had to be forged from the unique particularities of a place, clearly reflecting the cultural and spiritual framework of its people."*¹⁵ Jerde understood that it was in the place itself – in the spaces between the buildings – where interesting things tended to occur, where people came together and experienced

a sense of community. Jerde wanted to translate his understanding to his work. He was convinced that he could use the shopping center as the catalyst to create a place that would draw people for more than shopping. Retail and entertainment would be accessories in the project that had a different primary purpose. The space between the buildings would be his focus. Jerde called his concept “*experiential place-making*”.

Figure 2.2. Imaginary city, original watercolor artwork by Jon Jerde.

However, it would be more than a decade before Jerde could begin to act on his ideas. While working as a design director in Charles Kober Associates, Jerde was often depressed by the difference between his vision of design and Kober’s conventional design practice in creating more box-like, repetitious shopping malls. His opportunity finally came in 1977 when Ernest W. Hahn, one of Jerde’s former clients, asked him to design a shopping mall for downtown San Diego – Horton Plaza. Jerde immediately rented an office space and formed the firm that would become the Jerde Partnership, International, Inc.

The language of “experiential place-making”

As part of the design and marketing process for his work, Jerde invented a lexicon of words and phrases to articulate his concept of “*experiential place-making*”. The “*Armature*” is the main street or organizing spatial structure around

which the elements in the project are arranged. It is basically a corridor, or axis, or spine, drawing visitors through a linear but rarely straight sequential experience.¹⁶ There are many versions of Armature, for example, the East and the West wings and the circular plaza at Citywalk; the double-curved diagonal slashing through six blocks at Horton Plaza; and the winding arcade in Bellagio. The term “Co-creative” represents the design process involving teams of designers from different disciplines working together from the outset of a project, and sometimes also the development’s tenants who are encouraged to add their own identity to the mix. In addition, Jerde calls his work architecture of “*visceral reality*”. Visceral reality plays on the participant in an instinctive way. “*You can’t help but respond. It’s like breathing,*”¹⁷ Jerde said. He wants the audience to have a sensory experience so strong they can feel it in their back teeth.

2.3.1.3 “THIRD MILLENNIUM CITIES”

The Jerde partnership is building not only the shopping centers, but what the firm terms “*third millennium cities*”. Horton Plaza, Citywalk , Canal City Hakata and the variation on these projects, have been just staging posts on an evolutionary journey towards creating “*the appropriate vessel for a renaissance of human communal scene.*”

In postwar cities, housing, sport venues, office centers, shops are zoned but created by the specialist financiers and private developers. By segregating their

uses, cities are losing souls little by little. Jerde realized that ideal public places should integrate different uses. In order to do so, *“the housing guys, the office guys, the retail guys, the sports guys and finance guys”*¹⁸ would have to harness their effort. Since most of the firm’s work is shopping centers, Jerde has had to create public, civic space in the commercial, private realm. However, his ambition has been to create new, multiuse urban cores with all the attributes of a real city – commercial, residential, retail, entertainment and public space.

As city councils, developers, and mayors worldwide take an increasing interest in the Jerde Partnership’s work, the firm began to realize these dreams. *“On the drawing boards are designs for large neighborhoods – Dentsu Headquarters at Shiodome, Namba, and Roppongi6-6 in Japan, One Reeperbahn in Hamburger, new downtowns for ailing middle American cities such as Kansas City and Salt Lake City.”*¹⁹ An example of Jerde’s work at its most confident and successful, Canal City Hakata, opened in 1996, is a complex of offices, hotels, stores, theaters and public spaces organized along a meandering canal. It is the design that synthesizes local and global influences.

Figure 2.3. Dentsu Headquarters at Shiodome, Tokyo, Japan.

Figure 2.4. Roppongi 6-6. Tokyo, Japan.

Figure 2.5. Canal City Hakata, Fukuoka, Japan.

Figure 2.6. Bird eye view of Canal City Hakata.

2.3.2 JERDE'S TYPE OF URBAN SHOPPING CENTER – A NEW FORM OF COMMUNITY

2.3.2.1 COMMUNITY AND COMMUNITY VALUES

- **Community values**
- **The definition of community**

Community values

Communities thrive because they have a reason for being. This reason for being is not something that has been contrived but is a response to some external force or desire from the people who live there. Regardless of the reasons for creating them, *“the great places of the world have survived because they fulfill the commercial, social, and psychological needs of their citizens.”*²⁰ The character and identity for which they are well known have developed as a direct response to their citizens' needs for order and sense of place. The success of these places is due in large part to the trial-and-error method of the forbears of community and city planning as they refined the best components of each place, while discarding the unsuccessful ones that failed to serve their intended purpose.

The definition of community

Community has a variety of connotations. According to the Merriam-Webster's Collegiate Dictionary, 10th edition, the word “*community*” is defined as “*an interacting population of various kinds of individuals (as species) in a common location*” or “*a group of people with a common characteristic or interest living*

together within a large society."²¹ Additionally, the term can mean the area in which a population lives and may be identified with a way of life, such as a farming or fishing community, steel town, college or university town. A community may be known for some specific trait – innovation, ingenuity, determination, or traditional values and morality. A community also suggests a certain amount of interdependence, sometimes out of necessity, as during the colonial period when settlers in the New World banded together for mutual protection and social support.

In their book, *City lights: An Introduction to Urban Studies*, E. Barbara Philips and Richard T. Legates argue that *community* has no agreed-upon meaning but that the term usually refers to a group sharing a physical space, a group sharing a common trait, or a group bound together by shared identity and common culture and typified by a high degree of social cohesion.²² Were these definitions to be used as criteria for judging a community, most of the post- World War II suburbs would fail the test.

*"Community as a concept can be interpreted as a sense of belonging, a way of life, a diversity with a common purpose."*²³ In modern times, technology has made the compact community unnecessary in the purely physical sense; the resulting mobility has eroded the spiritual and emotional connection to civic places. This emotional disassociation has allowed users to raze, in a wholesale

manner, entire sections of cities and communities in the name of redevelopment, leading to further psychic distress.

2.3.2.2 JERDE'S TYPE OF URBAN SHOPPING CENTER -- A NEW FORM OF COMMUNITY

As already mentioned, postwar North American cities continued to be ruptured while urban wastelands were gradually surrounded by rings of suburban sprawl. Urban infrastructure imposed exclusive rather than inclusive systems, destroying waterfronts and separating cities from their natural environments. Separate entities for housing, office, retail and institutional space were designed and built on sites. Consequently, *"the cohesive, experiential fabric of the traditional order was destroyed. A competitive attitude toward context, a resistance to integration, insured that building design reinforced the very conditions that contributed to society's breakdown."*²⁴

Jerde Partnership International responded to this endless urban sprawl. Their goal was to reinvent the authentic urban experience, to *"design the appropriate vessels for a renaissance of the human communal scene -- communal settings that renew[ed] a public life of richness and complexity."*²⁵ They aimed to create meeting places for people.

Great places evolve via editing over time. Whether it is a Paris, a Venice or a Balinese village, they required years to become. Long periods of trial and error

tuning and refining went into their creation. They evolved out of deep and continuous culture and were acted upon by their citizens. This is how the community and physical space were joined.²⁶

Today, participants in global economy do not have time for slow growth. The built environments are now designed as instant worlds. So what is the automatic result of the creation process? And you may need to explain why. Rather, the emergence of isolated conditions resists connectivity. Fortunately, communal experience is a common desire by people. *"The challenge is to inspire triggering unity out of the dismembered, disassembled parts of the once-cohesive city, within the abbreviated time frames of our fast-paced world."*²⁷ The Jerde Partnership has designed a conscious creation of communal urbanism. They began with the premise that their work had an obligation to both inform, and be informed by its context. This process is flexible and open-ended. Their projects have their own internal reality and uniqueness, but they are also knit back into the city, filling in gaps.

JTUSC's aim is to strengthen the urban center as a functioning focal point for the total city. JTUSC is a new urban setting that acts as catalyst to renew public life with richness and complexity. When city centers obtain their importance as the heart of communities, civic values are strengthened. In this way, individuals are no longer alienated from their neighbors as the city center functions as a public

meeting place. Designed with a similar urban intensity as the larger city fabric, these shopping centers are normally on large sites that are bigger than a building,

Figure 2.7. Horton Plaza,
San Diego, California, USA.

yet smaller than a city. Some would call them districts or neighborhood areas with enough urban substance to activate a full set of complex experiences. Likewise, they are unique places in the central city, and more identifiable in their signature characteristics, inspired by local patterns, than an anonymous cityscape or the typically alienating suburban environments. They also have a consistency of intention, but at the same time contain an infinite set of possibilities. Consequently,

these places fulfill the commercial, social, and psychological needs of their citizens, the need for order and sense of place. In this way, a new form of authentic community is formed.

2.3.3 CASE STUDIES OF JERDE'S TYPE OF URBAN SHOPPING CENTER

For this study, the Horton Plaza in San Diego and Canal City Hakata in Fukuoka were selected.

2.3.3.1 CASE STUDY I: HORTON PLAZA IN SANDIEGO

- **Project background**
- **Project description**
- **Design description**
- **Project results**

Project background

In the 60s and the 70s, an entirely new culture – the tract house, the drive-in movie, the drive-in restaurant, the strip shopping center, the regional shopping center and the office park emerged with the American suburb. Downtowns, town squares, district and neighborhoods of the American city were eclipsed by an environment where notions of progress and newness were celebrated along with the prevailing values of convenience, simplicity and privatization. The cohesive and complex layering of the traditional city gave way to suburbia, to linear experiences of unrelated objects and segregated use. Urban sprawl became a prominent feature of postwar American cities. In many ways, the most important loss was the sense of place.

As head of design team at the retail architecture firm of Charles Kober Associates, Jerde had spent over a decade formulating his theory about shopping malls. The retail industry focused on function and rationality. The standard, market-formulated shopping centers that had proliferated across the USA in the 1970s were, in Jerde's opinion, outdated and lacked of the complex experience found in existing urban conditions. Rather than denigrate malls as anti-urban conditions, he argued, recognize them as de facto meeting points, places of spontaneous experience for citizens living and working in endless urban sprawl. The shopping center could provide, if brought back into the city, a setting that acted as a catalyst to renew a public life of richness and complexity.

In 1977, the developer Ernest Hahn proposed to build a shopping center on 11.5 acres in downtown San Diego, one of American's ailing urban centers. Sensing that something extraordinary was necessary to lure people back from suburban mega-malls, Hahn invited Jon Jerde to design the Horton Plaza --a shopping mall for downtown San Diego. Taken the opportunity given by Hahn, Jerde immediately formed his own firm – The Jerde Partnership International. In Horton Plaza, Jerde realized his innovative idea of “*experiential place-making*”, challenging conventional suburban mall design and helping trigger economic revitalization in downtown San Diego.

Figure 2.8. The corner of Horton Plaza.

Figure 2.9. Conceptual design by Jon Jerde.

Project description

Horton Plaza was completed in 1985. Located in a six-block area of San Diego's downtown, Horton Plaza was a catalyst for local revitalization and a contextual part of a historic district. A development of 1.5 million square feet, it became an urban center of mixed-use: 165 specialty shops and restaurants, four department stores, a multi-screen cinema, hotel, office space and an out door theater.

Design description

"Horton Plaza should not be thought of as a building, but rather as a zone or place within the urban center of San Diego, where anyone can be assured of the connectivity of throngs of people walking its streets, plazas, bridges and terraces from early morning to late at night." Jerde wrote as he began to plan the project. At Horton Plaza, Jon Jerde wanted to create an irresistible place. He took on a

conventional regional mall formula – shops and cinemas anchored by four department stores and parking garages – sited it in an urban setting, reconfigured the parts and spiced them up with theaters and specialty shops, food courts and party ambiance. He traded the rational, linear organization for the picturesque, creating a multilevel, double-curved diagonal “street”, an armature that links four department store anchors. This street acts as an axis that connects the downtown area to the waterfront.

Figure 2.10. Horton Plaza: Aerial view.

Figure 2.11. Axonometric drawing of Horton Plaza and surrounding buildings.

Beginning with the dramatic entry stairs ascending above street level, many steps, bridges and ramps produce unexpected changes in level, reminiscent of those in an Italian hill town. Space expanded and contracted as one moved through a narrow multileveled galleria that opened out to two expansive arced piazzas. A series of pavilion-like architectural elements – palazzo, tower and cathedral – protruded and overlapped into these spaces, creating twists and

turns, nooks and crannies. At different levels, thin screen walls with punched out openings further complicated the space, offering multiple vantage points.²⁸

Horton Plaza is a suburban building-type introduced into an urban setting. It is knitted into the city's existent grid pattern. The armature connects nearby street; and its architectural aesthetics, composed around fragments of existing buildings, reflects San Diego's rich architectural history. The strolling arcades are defined by deep set arches, mosaics and tiles domes. Signage, fountains, artifacts, canopies, sculptures and art are added, making Horton Plaza a complex, multilayered urban environment.

Figure 2.12. Horton Plaza: public space.

Figure 2.13. Horton Plaza: individual elements contribute to making it a unique six-block district of the city.

Figure 2.14. Horton Plaza: view of multilevel terraced promenade and bridges connecting both sides.

Figure 2.15. Horton Plaza: view of internal street.

Figure 2.16. Horton Plaza: central gathering place.

Figure 2.17. Horton Plaza: architectural details.

Project results

Horton plaza was a popular and financial success. It was anticipated that it would take five years before Horton Plaza made a financial return. However it became an instant success, attracting 25 million visitors in the first year. More significantly, Horton Plaza became such a magnet that the blighted waterfront surroundings and nearby historic district were also redeveloped, with new housing and offices, a convention center and light railway. In short, San Diego's downtown had returned resurrected. Its success also marked a definitive break in the evolution of the shopping mall, signaling the introduction of "*theming*" as an increasingly necessary element of mall design. Imagery began to play a key role in invigorating tired formulas. This pushed a basic marketing principle, "*adjacent attraction*," to a new extreme. Adjacent attraction became a form of indirect commoditization where "*the most similar objects lend[ed] each other mutual support when they [were] placed next to each other.*"²⁹

Today, Jerde comments that "*Horton was crude, but it was a great beginning. We had no real models, not only for the building type, but for the appropriate design process itself.*"³⁰ However, Horton Plaza challenges most traditional architectural and urban design thinking – particularly Modernist architecture that strives to create memorably individual buildings – by focusing on the spaces in between, the experiential place-making.

2.3.3.2 CASE STUDY II: CANAL CITY HAKATA IN FUKUOKA

- **Project Background**
- **Project description**
- **Design description**
- **Project results**

Project Background

Japan witnessed severe urbanization during the rapid economic growth of the postwar period. *“During this time, large investment on manufactures in metropolitan areas produced numerous job opportunities; the rural areas could not supply enough number of job opportunities to the young labor forces.”*³¹ This caused a large population migration moving from rural areas to metropolitan areas. As a result, some major cities in Japan, including Tokyo, Osaka and Fukuoka, accepted an increasingly large numbers of people each year. The increasingly dense and concentrated cities caused a lack of social infrastructure and also chaos. Another effect of this growth in urban population was a corresponding decrease in farmland.

Fukuoka is a city that began to internationalize as Japan emerged as a world leader; it has been a crossroads at the heart of Asia since ancient times and is now aspiring to become one of the world's great modern cities. Cultures and religions of early Chinese and European civilizations were first introduced here. However, with rapid urbanization and industrialization over the decades, the city

was facing severe urban problems such as urban sprawl, uneven development and segregation of land uses. Simultaneously, with massive migration of people into Fukuoka, the traditional sense of community was being threatened due to the chaotic downtown situation and decentralization of the city. In the 1990s and in response to the stress of urbanization and industrialization, the vision that “*honors the common man*” was introduced by Jerde through Canal City Hakata in Fukuoka. Jerde's mission was to create “*entirely new concept in urban development*.”³²

Figure 2.18. The Canal city site when used as a parking lot.

Figure 2.19. Site plan of Canal City.

The site of Canal City Hakata was a prime location for Fukuoka, surrounded by three pedestrian districts: an office district adjacent to the train station on the east; a retail district to the west, and an entertainment district on an island surrounded by the river. But these districts were isolated from each other, like separate

villages. There was not a central, communal gathering place; nor was there a connection for pedestrians between the districts.

Jerde's goal was to provide Fukuoka with a central gathering place that would join the three separate districts, therefore become the "*heart*" of the city. The challenge was to renew a sense of belonging and purpose, and to provide a rich, experiential place designed to inspire and engage the human spirit.

Project description

The 2.5 million square foot (or 240,000 square meters) mixed-use complex Canal City Hakata featured a number of buildings dispersed along a new canal. Incorporated into the Western program of hotel, office and commercial uses were places that expressed the individual spirit of the locale. Areas for festival events, spontaneous markets, performances, and community meetings gradually appeared.

Design description

The design process commenced with the premise that the design should not impose a western model on a foreign culture – as Le Corbusier did at Chandigarh. Rather, it would both inform and be informed by its cultural condition. In Jerde's words, "*Canal City Hakata merges tradition and modernity, the East and the West in a brew so well mixed that it is hard to identify distinctly opposing elements.*"³³ Such a fusion was seen in the contrasting color palettes – the

normally subdued and natural colors of Japanese daily life and traditional arts were combined with explosive American festival hues; the use of bold color at a large scale rather than as accent. The project also used nature as a unifying metaphor, as expressed in the canal, the canyon-like buildings and the allusions to the cosmos in the five districts that made up the complex.

To cite directly from Jerde, *"our orientation is not to design buildings but to script experience ... Each person who visits Canal City Hakata writes his own script."*³⁴

How was this script enacted? Jerde wanted Canal City to provide a stage for urban theater, to be exciting, fun and stimulating. On one level, urban theater meant that the professional performers added a dimension to the Canal City experience. It also meant that the visitors become actors as well as the audience. This was not a new idea. Urban philosopher Lewis Mumford wrote that *"the challenge is to incite the greatest number of meetings between people, thus providing a stage for the drama of human life. Spectators become the actors and vice versa."*³⁵ Visitors developed their own scripts by choosing where to shop and where to eat. They decided whether they wanted to see a movie, play a video game, have a social drink in the Grand Hyatt lounge, walk under the overhang or simply sit in the open, sit, stand and watch or wander, jump in surprise at the champagne cork-popping noise of the fountains, or wade into the tidal pool. Whatever their decisions were, visitors, so-to-speak became writers, actors and audience.

Canal City Hakata is located on a 9-acre site. The armature -- a new canal, inspired by the site's proximity to the Naka River, is the design focus. Buildings rise from either side of the canal. Their bases are constructed from stone with horizontal banding, like layers of strata, a reference to the erosion of land as river passed through canyon, while their materials at top are more modern, refined and lighter. The canal develops from hard-edged, where water meets a "*cliff*" face, to softer, at the fringes of meandering streams. Paving materials are geologic; patterns of sand, stone deposits were inserted with shells.³⁶

There were four anchors to the project: Fukuoka City Theater, Daiei's Mega Vandle valued-based department store and supermarket, the Grand Hyatt Hotel, and Canal City Business Center. The centerpiece 425-room Grand Hyatt Hotel connected the retail and entertainment sections across the canal by a pedestrian network. The project had a secondary organization oriented around five districts. Continuing the theme of nature, these five zones were each named for part of the universe: Star Court, Moon Walk, Sun Plaza, Earth Walk, and Sea Court. The project's centerpiece arose as a ceremonial "*negative sphere*" representing the sun.³⁷

Figure 2.20. Sun Plaza from above.

Figure 2.21. Bank of Naka River.

Figure 2.22. Canal city's five districts are connected by an interior canal.

Figure 2.23. North entrance

Figure 2.24. Canal city at night

Figure 2.25. Star court from above.

Figure 2.26. A pedestrian bridge links to the subway system and existing shopping districts to Canal City Hakata's north entrance.

Figure 2.27. Looking north into Canal City Hakata, to the Sun Plaza amphitheater, and the "wiggle wall" fronting a cinema complex and high-tech amusement center.

Project results

- ***Creating a sense of community***

The Canal City weaved isolated uses back into the fabric of the city, closing the gaps, revitalizing an environment by infusing its people with sense of community. It became the heart of the downtown area and attracted a critical mass to a place. Visitors came because they thought it would be fun. Research results suggested that approximately 40% of the people who came to Canal City did so without any particular reason, and 60% of the visitors spent at least three hour there. By way of comparison, visitors to a department store spent only an hour.³⁸ On the other hand, Canal City represented the respect of the “*human scale*”. For example, the canal was 180 meters in length; the project thus became one huge physical space. The curved lines were able to limit the scale of the space. In this way, audiences moved along the curve, onto the next scene, to the next curve, and so on continuously but never losing the human scale.

- ***Connecting to the host place physically and psychologically***

Canal City was intended to connect to the host place, Fukuoka, physically and psychologically. To cite Jerde, “*We don’t create someone’s fantasy of a place. We tried to respect pick up the pattern of the city. In Fukuoka, we tried to respect the small scale and traditional fabric around Canal City Hakata.*”³⁹

The actual color of the project, which may, at first glance, seem somewhat alien to Japanese culture, was found in the old Japanese prints and screens, some which contained vibrant colors. Japanese *washi* paper was also colorful as were the interiors of the temples and shrines. The colors were not invented but taken from the Japanese color palette. In addition, the noisy, raucous sounds of the Yamagasa festival were captured aloud as startling bursts in the canal fountains. Performers also provided a festival atmosphere.

Simultaneously, Canal City was physically connected to the rest of the city. Jerde intended to erase completely the distinction between the Canal City and the surrounding city. Canal City was now understood to be the new urban neighborhood, the so-called “*third Millennium cities*”⁴⁰ with all the elements (transportation, housing, shops, etc) of a real city. The armature-canal merged into the grid of the surrounding neighborhood. For example, the north entrance with its boards and gently graded steps, became the most direct link into Canal City from the neighboring streets. The transition became seamless. Once inside, the curved line of the canal allowed visitors, to peer, so-to-speak, into their possible future experiences.

- ***Impact to the neighborhood***

When such a project becomes an integral organic part of the city, the community tends to respond. The real estate market, in turn, responds to

the needs of the community, Canal City Hakata being once such example. To this day, Canal City continues to be connected to the adjacent districts by the canal. To arrive there, visitors must traverse declining neighborhoods. Merchants in nearby Kamikawabata were initially fearful of the project; they believed it would cause canal gensho, or “*canal-death*”, by drawing their last few customers away. They eventually embraced it, even upgrading their own stores. Such efforts were successful, as thousands of people voyaged to and from Canal City frequenting local businesses. In conclusion, Canal City is a success because it was a value-created project while simultaneously planting seeds for innovation for future urban renewal.

- ***Springboard to other projects in Asia***

Canal City Hakata, the largest privately-developed real estate project in Japan's history, became an innovative new form for a town center in that it promised to re-define urban planning for Asia's increasingly dense and concentrated cities. Perhaps more importantly, this project has become a springboard to other commercial projects in Japan and throughout Asia. The experiential environments that it created have been documented as powerful instruments for revitalization of metropolitan regions. It also added value to local commercial real estate; it enriched the lives of those who used it as a center for social interaction and it was a catalyst for future development of Fukuoka. Cited by Japanese architect Arata Isozaki

as one of the most important architectural projects of 1996, Canal City, with its synergistic blend of Fukuoka, Asia, and the West, challenges preconceptions about globalization in one of the world's great metropolitan cities. It also serves as a 21st century model for large-scale, multiuse private development.

2.3.3.3 CONCLUSION

The JTUSCs like Horton Plaza and Canal City Hakata are typically located in the urban core. Reacting to the problems resulting from urban sprawl, these shopping centers were designed to re-build a physical and cultural connection, a connection that is reinforced through planning and architectural style. In JTUSC, the armature creates not only interior main streets but also connects to the grid of the surrounding neighborhood. The project exteriors are tailored with visual cues to evoke and capture the emotional resonance of the local cityscape. Jerde calls them "*host places*". In addition, they have a more distinctive character on the interior of the project; they are "*experiential place-making*".

For the city, JTUSCs not only increased the land values in the surrounding district, but also became powerful attractions in their own right, increasing tourism and income for the city. At the same time, JTUSCs were popular with the public; they created a sense of community and brought people together in the urban center. Standing in sharp contrast to "*urban sprawl*", JTUSCs

strengthened the urban center functioning as the focal point of the city, to create a new urban setting that bring complexity and richness back to the public life. More importantly, in the case of Asia, it responds to the problem of dramatically increased populations in the central city; likewise, it serves as a tool to control the urban sprawl which is increasingly serious in major Asian cities.

If proposed on a specific site, JTUSC should both physically and psychologically connect to the host place in order to achieve the goal of “*experiential place-making*”. The design model for JTUSC can be concluded in two aspects:

1. For planning strategies:

▪ **Located in the downtown core**

Strategically located in the downtown core, JTUSC intends to bring the urban life back to the city center, providing the city with a central gathering space.

▪ **“*Armature*” – the organizing spatial element**

As the organizing spatial element, the “*armature*” creates not only interior main streets surrounded by the buildings, but also connects to the grid of the surrounding neighborhood. The “*armature*” tends to draw visitors through a linear but rarely straight sequential experience.

- **Fitting into the existing urban fabric**

In order to fit perfectly into the existing urban fabric, JTUSC provides the appropriate building form, human-scaled façades and details, materials and colors appropriate to local cultures. In addition, with seamless transition between outside and inside, the armature also helps JTUSC merge into the grid of the surrounding neighborhood.

- **Mixed-use development**

JTUSC is consciously designed and planned as a multiuse project with all the attributes of a real city – commercial, residential, retail, entertainment and public space.

- **Resistance to automobile-dependence**

Located in the downtown core, JTUSC encourages visitors to use public transportation rather than rely on private cars.

2. For architectural design concepts:

- **Speaking the architectural language of the host place**

Although inspired by global connectivity, JTUSC intentionally addresses the local architectural language.

- **Human-scale design**

JTUSC puts an emphasis on the human-scale in design, a scale that can be found in traditional neighborhoods. It is achieved by designing intimate interior spaces, exterior facades and details with proportions appropriate to its context.

- **The space between the buildings as design focus**

The design focus for JTUSC is the place itself – the spaces between the buildings where people came together and experienced a sense of community. This is what Jerde calls “*experiential place-making*”.

- **Complexity and richness**

One of the goals for JTUSC is to renew human life's complexity and richness which could be found in the traditional urban patterns. Thus the design of JTUSC tends to reflect the concept of complexity and richness, standing in contrast to the simplicity advocated by modernism tenets.

**PART III: TOWARDS JERDE'S TYPE OF URBAN SHOPPING CENTER FOR
CONTEMPORARY CHINA – IN THE CASE OF SHNAGHAI**

3.1 INTRODUCTION

In 1949, China undertook a program of modernization in order to transform the semi-colonial, semi-feudalist and war-torn national economy into one of the leading economic powers in the world. In its early development as a modern socialist and industrial state, China had to look to the former Soviet Union for inspiration and assistance. China was left at the crossroads of development after 1960 when Sino-Soviet relations turned sour. A self-reliance development strategy was then formulated. In his work *"On the Ten Major Relationships"* (25, April 1956), Mao Zedong reflected on the direction China should take on the road to nation-building.¹ The emphasis was on industrial development, with a preference for heavy industry. Unfortunately, the political developments of the Cultural Revolution overshadowed and disrupted much of plan for industrialization.

Since December of 1978, under the leadership of Deng Xiaoping and with the introduction of the open and reform policy, China has opened a new chapter in socialist development. *"Since 1980, market forces have formed part of the planned strategy and have also played a significant role in reshaping urban land use and the landscape of the big Chinese metropolises."*² Under the current reform policy, there has been urban development and redevelopment in many of Chinese major cities. However, together with housing rehabilitation and transportation improvement in the urban core and new housing construction in the suburbs, *urban sprawl* has emerged as a new social and geographic

phenomenon in contemporary China. The average urban core registered a net population loss from 1982 to 1990 because of decentralization while the inner suburbs gained population. Among the forces driving suburbanization are the marketing of urban land, the shift of industrial land to tertiary use, transportation improvement, the availability of foreign and domestic capital, housing rehabilitation in the city, and new housing construction in the suburbs. Unlike the current metropolitan landscape in North America, where suburban growth has given rise to a polycentric spatial structure, suburbanization in China is still at the incipient stage of development with suburbs dominated by central cities.

In the process of suburbanization in China, all kinds of new residential districts, new industrial districts and new economic development zones have sprung up like mushrooms on the urban fringe and they are expanding out of the urban ring road layer by layer. This has led to the phenomenon of “*high-quality housing suburbanization, high-tech industry suburbanization, entertainment and recreation suburbanization*”.³ For example, leisure activities in satellite towns are fashionable among those high-salaried groups in some major cities like Shanghai, Guangzhou and Beijing. The high-salaried groups who own private cars and suburban villas may spend their weekends in suburban areas and live in luxury apartments in downtown during the week. Conversely, a great amount of working class -- mainly the old residents in central city have to resettle upon relatively lower-priced land of suburb due to the current urban renewal. At the same time,

many low-income immigrants from rural areas are increasingly concentrated at the edge of the city.

Along with the population redistribution to the suburbs, more and more suburban shopping centers have emerged. Moreover, edge cities have formed in urban margins within some of the major cities. These have become another driving force in the suburbanization of China. As a result, the urban charm of the inner city is declining and the sense of community is being lost. With the goal of creating livable and sustainable communities, effective control of urban sprawl, rational distribution of city functions, mixed-use development, human-scale design, and quality of urban space need to be considered as the key elements in future city development in China.

The introduction of “*Jerde's Type of Urban Shopping Center*” is one strategy that could help to address the growing problem of urban sprawl in China. Occupying a district or several districts in the urban core, JTUSC weaves planning strategies with urban design. Standing in sharp contrast to “*urban sprawl*”, it not only serves as a catalyst for current urban redevelopment, but serves as a magnet to bring urban life back to the city core. While these conditions exist in many of Chinese major cities, this case study will consider the city of Shanghai in particular.

3.2 PROBLEMS ARISEN FROM URBAN DEVELOPMENT AND REDEVELOPMENT IN SHANGHAI

Shanghai, located on the Western Pacific Rim and at Changjiang estuary, is one of the most important international ports in the East Asia. As early as November of 1843, with the Treaty of Nanjing, Shanghai was opened to foreign trade. In the second half of the 19th century, Shanghai became the “*crucible of modern China*”⁴ and entered the period of modern commercial and industrial development. The inrush of Western mercantilism into the semi-feudal and semi-colonial city made it the financial and industrial center of the East Asia in the 1930s. Since the late 1980s, Shanghai has undergone a staggering economic growth. This period has witnessed a great increase in the domestic and foreign investment, which led to not only the great success in economic development, but to the transformation of urban structure and urban planning.

During the last decades, the main driving force for urban development and redevelopment is the “*increase in population caused by rural in-immigration and the return of former city residents who were ‘sent down’ to the countryside during the Mao period*”.⁵ In 1978, the economic reforms and the open policy paved the way for the urban development and redevelopment. The economic reforms freed the economy from total reliance on state investment and planning, while the open policy enabled the use of foreign investment and planning. The most important reform that affects urban development has been the land reform which allows the paid transfer of land-use rights or land leasing.⁶ This reform created a land

market enabling the city to capture revenues from the land that, in turn, was used to develop infrastructure to enhance land value.

Figure 3.1. The map of Shanghai.

3.2.1 URBAN DEVELOPMENT AND REDEVELOPMENT IN SHANGHAI

- Urban development in Pudong
- Urban redevelopment in Puxi

Urban development and redevelopment can be regarded as cyclical patterns of change and transformation of industrial societies. Obsolete and dilapidated areas within the city center are often abandoned whereas prime sites in the city center are subject to continuous pressure of having to tear down existing buildings to make room for more ambitious undertakings.

-- Roger C.K. Chen⁷

Urban development in Pudong

After the economic reform in 1978, the development of Shanghai was slow in comparison with other coastal cities of China like Guangzhou. The main reason for this was a lack of space for expansion. The city center, in Puxi, was extremely dense; there was little room for further development without massive urban renewal. This process would have been very difficult and expensive. Therefore, the development of the Pudong New Area was considered to be the only possible direction for the further development and urban growth of Shanghai. On April 18, 1990, Premier Li Peng announced the development of the Pudong New Area.⁸ Initially, the planning objective was to develop the city into a well integrated district with an advanced communication network, information systems, complete infrastructure and convenient communication. The objective of this action was to enable Shanghai to become one of the major economic and trading centers in the Western Pacific Rim in the next century.

The Pudong New Area is located on the opposite side of Puxi (original central city of Shanghai) on the eastern side of the Huangpu River and opposite the Bund, the current Central Business District (CBD) of Shanghai. Pudong is a triangular area of 350 sq km. It was not a greenfield site. Before 1990, most of the land was cultivated; but there were some industries located there. After Pudong was announced as the new development area, priority was given for the development of four special development zones: the Waigaoqiao Free Trade Zone, the Jingqiao Export – processing Zone, the Lujiazui Financial and Trade Zone, and the Zhangjiang High-tech Park. Foreign investors were expected to invest directly in the area. In particular, the Lujiazui Financial and Trade Zone, immediately opposite the Bund in the Puxi city center, was the focal point of development. It is the current CBD of Pudong New Area and it was proposed as the new CBD of Shanghai. It was to be developed mainly as a center for finance, trade, commerce, service for foreign businessmen, real estate, information, consultancy, and other modern service industries as an extension of the function of CBD in Puxi.⁹

Pudong was also proposed to serve as a decanting site for urban renewal of the highly dense old areas of Puxi. A large population of the net migration from other areas of Shanghai, in particular, from Puxi, was expected to move into Pudong; they were to be screened and selected for their professional skills.

Figure 3.2. View from the Bund at Puxi: cityscape of Pudong.

Figure 3.3. Four special development zones in Pudong.

Urban redevelopment in Puxi

Today, the population in Puxi is estimated at approximately 6.5 million people. Population density in Puxi is extremely high: the average density is 25,104 persons per sq km and 42,900 persons per sq km in the old urban area.¹⁰ Puxi, the original central city of Shanghai, consists of 11 zones. Puxi and its outer zones are separated by green belts comprised of agricultural land, parks, botanical gardens and zoos. About 30-40 km from the central city is a set of satellite towns, including Minhuang, Jiading, Songjiang, Wujing and Anting.¹¹

The old urban system in Puxi is uneven, piecemeal in nature and haphazard in form. A host of urban problems beset the city so that much effort was needed to improve the obsolete urban system. These urban problems could be summarized as: high density and concentration of buildings, poor urban facilities, lack of urban housing space and pollution of various kinds. Under these circumstances, urban redevelopment in Puxi is necessary and essential.

Urban redevelopment in Puxi has been occurring since 1980s. The forces that work to tear down the existing urban fabric were the infrastructure projects initiated by the municipal government and the demand generated by private developers. State enterprises at times removed the existing factories to make way for a better utilization of land. Development companies, usually formed jointly by the enterprises and the local neighborhood committees, have taken the issue of resumption and resettlement into their own hands.

The introduction of land and housing reforms in China fostered the urban redevelopment in Shanghai. It was believed that land leasing can help raise funds for the urban renewal. *“The land leasing records of 1993 show that \$1.8 billion (US) was raised from the leasing of land.”*¹² The money was mainly spent on compensating residents and improving the existing urban infrastructure.

The traditional housing, known as *Longtang* (alley) or *shikuman* (stone door) houses are being systematically demolished. These neighborhoods, built in the early twentieth century to supply affordable housing to the lower-income groups,

Figure 3.4. Old Shikumen house in Puxi, Shanghai.

have been the dominant mode of social organization within the city for nearly a century. They consist of blocks and rows of identical houses of two to three stories in height, which come in variety of architectural forms that tend to mix Chinese and Western elements. For those located in

prime sites in the city center, resettlement to the outskirts of the city has been forced upon residents in order to make room for more profitable commercial developments.

3.2.2 PROBLEMS ARISEN FROM URBAN DEVELOPMENT AND REDEVELOPMENT

3.2.2.1 PHENOMENON OF URBAN SPRAWL

Urban sprawl started to occur in Shanghai in the early 1980s when many counties upgraded to urban districts and second-level cities were planned in the suburban area. Shortly after, the introduction of housing reform encouraged many of the old city residents to resettle in housing complexes located on the outskirts of the city. These suburban dwellings were part of the urban sprawl that continue to engulf the surrounding countryside. They consisted of long blocks of identical buildings that often run off into farmland. There, former city dwellers found relatively fresh air, open spaces, and cheap goods, but at the expense of the vitality of the city and community which they were forced to leave.

After 1990, along with rapid economic growth, urban sprawl in Shanghai accelerated. As a result of the rapid development of tertiary-oriented economy and the marketing of technology, a new social group – a middle class, is rapidly developing in size and in buying power in Shanghai. The sociological term “*middle class*” refers to the groups of persons who have a stable income, capable to purchase apartments and cars, and have disposable money to spend on tours and education, etc.¹³ In Shanghai; many middle class people work for the foreign companies or private enterprises. For example, the preferential policies for Pudong encouraged many multinational companies to set up their headquarters in Pudong, creating many job opportunities for skilled workers and highly-

educated young professionals. As one of the high-income groups of China, the middle class only accounts for small percentage of total population. Using the Internet for social interaction and using the private car as the main transportation, the new Chinese middle class is pursuing the western “*quality of life*”. Part of this life style is suburban housing.

With the middle class moving out of central city, all kinds of entertainment and shopping facilities are taking shape in suburban area of Shanghai, in particular, at the out-of-town regional shopping center. Upon relatively lower-priced land, the suburban shopping malls may offer cheaper and comparable commercial goods that directly compete with the conventional department stores and other commercial establishments in downtown area.

Statistics show that the built-up areas in Shanghai have increased at an average rate of 3.2 square kilometers per year.¹⁴ As the city grows, large areas of farmland, especially vegetable plots located on the outskirts, are lost. For example, between 1989 and 1993, the urban zone of Pudong New Area expanded from 39 to 78 square kilometers. Some 28 square kilometers of this urbanized area were formerly vegetable plots.¹⁵ In this way, activities that formerly occurred in the city center were segregated to the periphery areas. This trend suggests that urban vitality in central Shanghai will gradually fade away.

Figure 3.5. Urban growth of Shanghai during the period 1947-1993.

3.2.2.2 UNEVEN DEVELOPMENT

Currently, uneven development in Shanghai has drawn the attention of architects and designers. For instance, land values in some evolving areas, such as Pudong, are dramatically increasing. This is mainly due to the construction of different industrial and high-tech districts. On the other hand, some areas in Shanghai, notably the southwest peripheral of Shanghai called “*XinZhuang*”, where many older residents relocated from the central city, are less developed.

In most circumstances, the infrastructure and amenities of the new settlement areas are not yet prepared to take on new residents. Some of these areas are away from the city center and traffic links are still rather basic. Safety and security are an additional concern in the new settlement areas. Thefts, petty crimes and even blackmail are becoming increasingly serious.¹⁶ In fact, considering the current political will in China, the living condition for this area will be difficult to improve. Local municipalities tend to focus on the development in the prime downtown sites or on suburban areas with an emphasis on tertiary-oriented economy for attracting foreign investments. As a result, the development of some peripheral areas containing low-income groups is being ignored.

Under the resettlement, the distaste for the old residents is not only resulting from their being physically uprooted, but also from the feeling of losing a familiar setting. The relocation to the peripheral area that is far away from the city center also makes these newcomers feel alienated from their new neighbors.

Consequently, a sense of traditional community that takes generations to cultivate, together with older buildings, is being quickly devastated.

3.2.2.3 COMPETITIVE RELATIONSHIPS BETWEEN PUDONG AND PUXI

The initial objective to develop Pudong is to provide invaluable space for Shanghai to develop a financial district, to develop export-processing and high-tech industries, and to provide decanting areas for population and economic activities that are affected by urban renewal in the heavily congested areas in Puxi. In short, Pudong is proposed as new development area to help redevelop Puxi. To achieve this, Pudong should serve as an integrated area with Puxi. However, the reality is that the role that Pudong serves to help Puxi is limited. For example, Pudong can only accommodate a limited amount of population from Puxi; many industries in Puxi that need to relocate are polluting industries, which are incompatible with the industries that Pudong intends to attract.

The current trend shows a competitive relationship between Pudong and Puxi.

“Pudong is in direct competition with Puxi for attracting the much-needed foreign investment for the redevelopment of Puxi, especially in office and real estate development.”¹⁷ In addition, the ten preferential policies given by the state council to Pudong for attracting foreign investment are not unique; most of them can be also found in Puxi. Some foreign investments may even prefer to stay in Puxi rather than move to Pudong because of office and industries linkages.

Instead of being an integrated district with Puxi, Pudong is directly competing with Puxi, at certain degrees. It is possible that, in the future, Shanghai may be divided into two segregated cities – Pudong and Puxi. In its role to help Puxi's redevelopment, should Pudong be developed as a separate city rather than as a district of the existing city in Puxi? Definitely, the answer is “no”. In my opinion, for Shanghai to achieve the goal to be a world city, Puxi and Pudong must be integrated as an organic whole; while the current CBD (Central Business District) in Pudong – Lujiazui financial and trade district must closely join to the original CBD in Shanghai. At the same time, as Pudong still puts emphasis upon the tertiary-oriented economy, it should also pay attention to the development of other realms such as housing, retail, public and entertainment facilities. In particular, the CBD of Pudong should be considered as a mix-used development.

As outlined above, urban sprawl, uneven development and competitive relationships between Pudong and Puxi are becoming serious urban problems as a result of urban development and redevelopment in Shanghai. In order to improve these conditions, it is necessary to strengthen the urban center's importance as heart of the city and to integrate CBDs in Pudong and Puxi as an organic whole. To achieve this, JTUSC is considered as an alternative.

3.3 SUPER BRAND MALL – JERDE'S TYPE OF URBAN SHOPPING CENTER IN SHANGHAI

Super Brand Mall, completed in 2002, is the first JTUSC experiment in city of Shanghai. Strategically located at Shanghai's new CBD, Super Brand Mall could be seen as a magnet to bring urban life back to the city center by providing the city with a central gathering space. In this way, it could be considered as a catalyst to control urban sprawl in Shanghai. On the other hand, as a new shopping and entertainment facility in downtown Pudong, it will serve as a new attraction in Shanghai that draws many people from Puxi to come and visit. In a sense, this may help Pudong to become more interacted with Puxi.

3.3.1 CENTRAL BUSINESS DISTRICT (CBD) OF SHANGHAI

- **The old Central Business District of Shanghai**
- **The future Central Business District of Shanghai**

The old Central Business District of Shanghai

The Central Business District (CBD) forms a city's economic core, and is the key to its prosperity. Over the last fifty years, Shanghai has been the leading economic center of the country and its CBD development has never been behind the pace of the city development. Today, Shanghai faces new challenges and opportunities both internationally and domestically. As it strives to be the leading international industrial, financial, and trade center, the continuing modernization of its CBD becomes essential.

According to the official definition, a Central Business District (CBD) is defined as *“an area in the center of the city, where tertiary industry is concentrated; it is the main functional zone dominated by central commercial activities; it occupies a continuous block surrounded by the streets with the indices of CBHI>1 and CBI>50%”*.¹⁸ Currently, Shanghai's CBD forms a continuous block, bound by Beijing East Road in the North, Jingling East Road in the South, the Bund in the East and Xizang Road in the West.

The land-use of CBD can usually be subdivided into three categories:

1. retail land-use (being a part of the central commercial function);
2. finance, information, service and management Land-use (belonging to the central affairs function);
3. residence and factory land-use (having a non CBD function).

Based on field survey data, it was established that the proportion of these three land-use system in Shanghai's old CBD are 3.5, 2.5, and 4.0 out of 10 respectively.¹⁹ These figures suggest that the central affairs function is under represented, while land-use for non-CBD function is too high. Clearly, there is a potential to reduce non-CBD land use by drastically increasing land values in the downtown area.

The future Central Business District of Shanghai

It was proposed that the Lujiazui Finance and Trade Zone located in Pudong will be added to Shanghai's CBD. Occupying 1.5 sq km, the CBD in Pudong is proposed to be the extension of Puxi's existing CBD. Currently, the primary functions for this area are finance and trade, with tourism and information management as subsidiary activities. However, the function of retail and residential use is under less care. Most buildings in Lujiazui area, either completed or under construction, are subject to offer office spaces for the industry of finance and trading. There are very limited retail and residential buildings being built in this area. While proposed to be the conjunction center of the existing central city, the CBD of Pudong should integrate with that of Puxi. The CBD in both areas should be regarded as an organic whole. They should be cooperating on reciprocal basis rather than competing or separating. In this way, the Lujiazui area should be mixed-used development including finance, information, service land-use as well as retail and residential land-use. In particular, the development for retail and commercial sectors should be strengthened.

Figure 3.6. Old Central Business District in Shanghai (enlarged plan).

Figure 3.7. Old Central Business District in Shanghai.

Figure 3.8. Future Central Business District in Shanghai (enlarged plan).

Figure 3.9. Future Central Business District in Shanghai.

3.3.2 SOCIAL AND CULTURAL CONDITIONS FOR DEVELOPING SUPER BRAND MALL

3.3.2.1 SHOPPING CENTER – AS A NEW CATEGORY OF RETAIL TRADE IN CHINA

At the National Chain Operation Conference in 1994, the shopping center as a new retail trade was, for the first time, introduced to the Chinese market.²⁰

China's promise to fully open its retail sector three years after its accession to the World Trade Organization (WTO) is likely to create a big demand on developing shopping centers. Currently, the international giant retailers like Carrefour, Wal-mart and Metro are striving to break into the Chinese market. The central government is also putting efforts into freeing the restrictions on shopping centers invested mainly by foreign capital.²¹ Under such circumstances, a more stable and normalized environment for developing shopping centers in China has been created.

As a large-scale commercial establishment with multifunctional arrangements, shopping centers have typically developed as social productivity and economic levels were relatively high. In European and North American countries, statistics indicate that shopping centers emerged at time when the GDP (gross domestic product) per capita reached to 1000 US dollars²², while the Ernst Engel declined to a certain degree. In China, according to the GDP, the economic level of some coastal areas has reached this critical point. In these coastal areas, the income level for urban inhabitants is relatively higher; in turn, the consumption level is

also higher. In the case of Shanghai, according to the statistics of economic yearbook, the GDP has broken through to 4000 US dollars in 2000.²³ Compared to the year before, the pay-out for food and clothing had increased respectively 5.5% and 3%; while the pay-out for medication, communication, education and entertainment had increased respectively 44.4%, 31.2%, 18.6%.²⁴ The pay-out per person for service sectors accounts for 19% of total pay-out had increased 1.6% compared to the year before.²⁵ Meanwhile, the Ernst Engle continued to decline. Therefore, consumption has expanded in the areas of amusement, education and travel. The satisfaction obtained by consumers is no longer merely a result of owning commodities; instead, it is from quality-lifestyle spending. Under these circumstances, the standard of living, and buying power and consumption capability in some major cities and coastal areas in China is ready for the development of large-scale shopping centers.

3.3.2.2 BRIEF COMPARISON BETWEEN JERDE'S TYPE OF URBAN SHOPPING CENTER AND SUBURBAN SHOPPING CENTER IN CHINA

As mentioned earlier, JTUSC refers to a part of Jerde Partnership's works – shopping centers located in inner city, aiming to provide the city with a central gathering place. In contrast to urban sprawl, JTUSC helps to strengthen the civic value and bring the urban vitality back to the city center. Only when city center doesn't lose his importance as the heart of communities, individuals then would not alienate from their neighbors.

Currently, with inner city populations relocating to the suburbs, the Chinese government continues to create policies that encourage the building of large-scale shopping centers at the peripheral of the city. The suburban shopping centers, built on relatively cheaper land, offer great opportunities for the international giant retailers like Carrefour and War-mart to expand their businesses aggressively in China. These shopping centers, dominated by foreign enterprise, directly threaten the interests of domestic enterprise. They also serve as a major component of suburbanization in China. Construction of suburban shopping centers is accelerating the pace of urban sprawl in China and is similar to the situation in the last 50 years in North America.

Following is a brief comparison between the JTUSC and the typical suburban shopping center in China:

▪ ***Jerde's Type of Urban Shopping Center in China***

1. Located at the inner city;
2. A unique "*place-making*" serving for diversified consumer groups including local residents (from both city and suburb), tourists, foreign visitors, etc;
3. Incorporated with public transportation system;
4. Strengthening the urban charm and vitality in city center; serving as a tool to control urban sprawl.

▪ **Typical suburban shopping center in China**

1. Located in suburb or peripheral area of city;
2. A shopping and entertainment destination primarily for middle class consumers, the new social group in China;
3. Automobile-dependent;
4. Accelerated suburbanization.

3.3.2.3 LIFESTYLES AND SHOPPING CULTURE FOR LOCAL PEOPLE

As a semi-colonial city on Chinese soil, Shanghai marked the triumph of western mercantilism and its most successful incursion into Asia in the nineteenth century.

As early as 1920s, a number of famous, foreign owned department stores were built on Nanjing Road. At the time, frequenting the department stores such as Yongan and Xinxin was extremely popular among the urban population.

Shanghai also claimed to be the cultural center of the country and was called the “*Paris of the Orient*”. Nightclubs, dance halls, bars, and theaters could be found on every street in the heart of the city.

Today, accession to the WTO enables Shanghai to integrate more closely with the rest of the world. More and more multinational supermarkets and retail chains cater to the voracious consumption habits of the Shanghainese.

In Shanghai, shopping enjoys high traffic and popularity; it is considered an urban pastime. With a developed shopping culture in the city, only a portion of the visitors go shopping to buy and the rest go to hang out. To them, frequenting the downtown stores may be understood as a kind of “community”.

Figure 3.10. Shanghai No.1 department store on Nanjing Road, built in colonial period.

Figure 3.11. Nanjing Road Pedestrian Street in Shanghai.

The shopping culture in Shanghai makes it a hot spot for the development of various commercial facilities, which provide diverse services that include both retail and entertainment functions. Nanjing Road, recognized as “*the first commercial street in China*”,²⁶ is a famous business attraction. This 5.5 kilometer long road is located in central Shanghai, east of Waitan, and west of the Jingan Temple. At present, its east portion that belongs to current CBD of Shanghai has been renovated to the “*Pedestrian Street*”. Retail businesses in this area tend to be modern, high-class and functionally interconnected. A number of international chains are breaking into East Nanjing Road. A combination of historic department stores built during the colonial period and today, new specialty shops,

department stores, supermarkets built during the time of economic prosperity in 1990s can be also found in this area. As the axis of commercial development in Shanghai, Nanjing Road was proposed to, cross the Huangpu River, and extend to the new CBD of the city – Lujiazui finance and trade district in Pudong.

Figure 3.12. Nanjing Road at night.

Figure 3.13. Nanjing Road at night.

3.3.3 SUPER BRAND MALL– LOCATED IN THE NEW CBD OF SHANGHAI

3.3.3.1 PROJECT ANALYSIS

- General Information
- Responding to Urban Surroundings
- Exterior and Interior Space
- Exterior Facades, Details and Application of Materials
- Incorporation with Public Transportation Systems

General Information

Figure 3.14. Super Brand Mall: site location.

Figure 3.15. Aerial view of Super Brand Mall.

The future CBD in Shanghai is located cross the river from Bund and is strategically located in Pudong's new Lujiazui financial and trade district. The Super Brand Mall is located in this district and was designed as a gateway and

entry icon for this dynamic and evolving area. The Shanghai World Financial Securities Exchange Building, World Financial Tower, Shangri-La Hotel, a new convention center and the iconic television tower surround this 13-story mall complex. The Mall has a floor space of more than 241,000 square meters with three floors below and ten floors above ground level. Once opened, the \$335-million complex is expected to be the largest shopping and entertainment destination in China, with 1,000 domestic and international name brands, a supermarket, the largest internet center in Shanghai, floor space for trade exhibitions, an auditorium and a 13-theatre Cineplex.²⁷

Figure 3.16. The bank at the east side of the Huangpu River.

Figure 3.17. The park adjacent to the river bank.

To better comprehend the magnitude of this complex, it may be helpful to “view” the building from a horizontal and a vertical perspective. Horizontally, the interior moves from the river to the city. Visitors arrive on the second level from the river-front, park their vehicle and walk up a gentle park ramp. Optimal street circulation from Lujiazui is made possible by a corner-to-corner movement along the road.

Viewing the Mall from a vertical stance, a park ramp takes visitors to the top with a switchback from the river to the city and then back to the river. This section of the Mall is ten-levels high with the lower basement level housing a Superstore. Levels one to four comprise the street zone, featuring mainstream retailing and food. The park ramp zone, that is, levels three to five, offer all a lifestyle of fashion and beauty. Levels six and seven concentrate on domestic retail outlets and specialty products and services. Levels eight and nine focus in on the entertainment aspect of living. Here, guests can purchase high- and domestic-brand named foods and seek out their favorite entertainment interests.²⁸

Responding to urban surroundings

The site of the 31,000 square-meter project places it strategically as a node of transportation and as the center of key tourist and business activities. Huangpu River is the symbolic front door and primary orientation of the Super Brand Mall, while all vehicles are routed onto the Lujiazui Road. A pedestrian tunnel provides access from the Northwest.

The Super Brand Mall can also be analyzed as a continuous entity in its thoughtful solution of harmonizing the building with the adjacent environment. It is truly an urban project in that it responds readily to the overall planning of the City of Shanghai. The Mall marks an extension from Puxi to Pudong and enhances the presence of the new urban complex and established a new order for the city. For example, the 100 M facade facing the Bund with a reduction of

the mass of the Super Brand Mall presents the emphasis of visual and spatial connections between Pudong and Puxi. The direction of the facade points to the Central Business District in Puxi; its symbolic face makes a strong communication to the Bund in Puxi.

Figure 3.18. The entrance at Northeast corner of the mall.

The Super Brand Mall was designed to evoke and capture the emotional resonance of the local cityscape. Because of Shanghai's mixed cultural heritage, it has been a difficult task to use one particular building type to get the true sense of the city. Thus, the complete perimeter was used as a cue to the design -- very soft, with a connection to the waterway and park. In this sense, the overall project can be seen as an extension of the

waterway and park. Red, beige and gold colors, familiar to Chinese eyes, are used, without attempting to copy any special architectural style.

The building has two major sides. One side faces the river. Here, one sees the more relaxed and playful nature of the landscape. A large gold tower imitates a stack of gold coins. In the evening, due to the glass nature of the structure, the building resembles a lantern. All of this suggests a very playful environment. The other side of the building invites one into the more-serious urban complex. It uses

red and beige sandstone, with alternate weaving making the Mall resemble a basket.

Exterior and interior space

Figure 3.19. View from the park at west side of Super Brand Mall.

Figure 3.20. The street front at Lujiazui façade.

The park at the west side of the Super Brand Mall provides a large open green space for the public. Benches, fountains and small playgrounds provide a sense of intimacy and pleasure. The setback of the building to the sidewalk provides a comfortable space for pedestrian to walk through. The chamfered face at the Northeast corner, together with a central park, provides an inviting space for pedestrians. All of these features, working together, contribute to a public recognition of the project. The street front of the Lujiazui façade intends to give a compelling impression for the public. However, they also provide a somewhat cold and detached scale when people approach the building.

Typically the JTUSC is a complex of several buildings. The design focus for the JTUSC is the place – the space between, where people come together and experience a sense of community. For Super Brand Mall, the designers created a distinct exterior, while at the same time attempting to emphasize the interior experience.

In the interior, the levels become complex: inspired by the site's proximity to Huangpu River. Here one sees an organizing spatial element as a crescent-like “*armature*” drawing visitors through a linear, but curving sequential experience. Following the shape of this armature, a corresponding skylight provides sunlight to the interior. Rising from either side of the “*armature*”, the buildings appear as wave-like, creating a rich and dynamic spatial experience. Many crisscross bridges at different levels provide an interactive and exciting experience for people, evoking a sense of traditional bridges at “*Suzhou creek*”²⁹. The experiential space ends up with a large, open, skylit gathering space at the Northwest corner, the climax of the interior space.

Figure 3.21. Main floor plan of Super Brand Mall.

Figure 3.22. The internal main street (armature).

Figure 3.23. The internal main street (armature).

Figure 3.24. Gathering space at Northwest corner of Super Brand Mall.

Figure 3.25. Skylight of gathering space at Northwest corner of Super Brand Mall.

Exterior Facades, Details and Application of Materials

Figure 3.26. The façade facing to Bund.

Figure 3.27. The Lujiazui façade: view from west.

Figure 3.28. The Lujiazui façade: view from east.

Figure 3.29. The main entrance at Northeast corner of the mall.

The Super Brand Mall has five exterior “*faces*” encompassing four elevations and the roof. The Bund face is Super Brand Mall’s high-profile view. A golden drum anchors this end of the project; its color, symbolic of fortune, suggests that it can be read also as a stack of gold coins. Movement through the multi-level block commences here at the drum’s base and proceeds ultimately to its top. The

restaurant to the right becomes a glazed box, creating possible views to and from the Bund. The large colonnade in front of the drum is easily visible from the Bund.

The Lujiazui face is the main Pudong elevation. The four-level, department-store-like massing is expressed through large granite columns with articulated lanterns. The side face, approximately ten-stories in height, is clad with red and beige Indian sandstone of basket-weave pattern. Such an exterior provides a richly patterned and colored exterior base. Moreover, this face of the building was especially designed to accommodate large-scale graphics or advertising panels.

The city face provides the greatest access from Pudong. With its chamfered corner and entirely glazed height, it addresses the key intersection of Lujiazui, and extends the street out into the project's core. The tower on the Southeast corner focuses attracting attentions from Pudong's central business district. A burgundy color provides a backdrop of the project signage. The red and beige sandstone basket-weave pattern is also applied here, as well as on the side facing the Shangri-La Hotel. Shingled blue-green slate tracks along the base of this elevation, extending the park ramp's diagonal movement up into its core and the waviness dragon wall within. Large portals at levels five and seven provide glimpses into and out of the project, integrating the context once again.

The roof becomes the fifth elevation. As viewed from above, it is composed of the golden drum, the blue wave, and the east court and park ramp skylights. These forms express the project's exuberant spirit.³⁰

Incorporated with Public Transportation Systems

In the 1990s, vehicle ownership within China increased by a rate of 15 percent annually. This increase shows a sharp contradiction between the increasing use of vehicle and the sustainable development of the environment. That is, the increasing use of personal vehicles will surely “*depreciate*” the environment, resources, security, and losses incurred by traffic congestion.³¹ Another effect resulting from auto-dependence is that individuals tend to become somewhat alienated from their neighbors, a possible threat to the conventional community way of life.

Although there is an underground parking lot that offers 1,200 parking spaces,³² the access to the Super Brand Mall mainly relies on the subway, ferry and the free buses provided by the mall. The nearly-finished second Metro line allows commuters to cross the river by the subway. It becomes quite convenient for people living in other area of Shanghai to visit the mall. The walk from Lujiazui subway station to the Super Brand mall takes 2-3 minutes. In addition, the Super Brand Mall offers free buses for anyone wishing to visit the mall, which again effectively extends the scale of its user base. Bus stops are conveniently distributed at many locations in the city. It is also quite popular to take the ferry

from the Puxi to access the Mall. The ferry has become a leisure activity among numerous residents.

Figure 3.30. Lujiazui subway station.

Figure 3.31. Parking space for mall's free buses.

3.3.3.2 PROJECT REMARKS

Strengths:

1. A thoughtful consideration at addressing the issue of urbanity;
2. A good example of harmonizing the building with adjacent environment;
3. A careful choice of materials and colors appropriate to local culture;
4. Providing outdoor green space;
5. Advocated using public transportation system; avoiding a sole reliance on the automobile;
6. Forms a cultural and physical connection between Pudong and Puxi;
7. Brings people back to the city center; in turn, creates a sense of community;
8. Enhanced the urban vitality in the city core in resistance to urban sprawl.

Weaknesses:

1. Too much emphasis on the building itself, and loses a sense of intimacy that users might ask for;
2. The interior space is too dark to provide a vivid and pleasant environment;
3. Setback space of the building to the sidewalk is insufficient for performing public events.
4. The windowless street front on Lujiazui Façade can not provide the user with a sense of community.

CONCLUSION

CONCLUSION

Under Jon Jerde's leadership, Jerde Partnership International specialized in innovative shopping center designs. His first project, Horton Plaza, was in an urban shopping center district in downtown San Diego, California. Unlike other urban shopping centers, it considered a shopping center as an "*experiential place-making*", creating the sense of community ruined by urban sprawl. This novel notion fostered the concept of entertainment-based shopping, harmony with the surrounding environment, including more of a human-scale design rather than a design based on automobile movement. Horton Plaza was also the prototype of Jerde's Type of Urban Shopping Center (JTUSC), shopping centers built in the inner cities now took their architectural cues from their immediate surroundings.

With increasing globalization, North American concepts of shopping center like the JTUSC have spread around the world, – the Canal City Hakata, being one such example. As a synergistic hybrid of Asian and the Western cultures, Canal City Hakata became an innovative new form of a town center, promising to re-define urban planning for Asia's increasingly dense and concentrated cities.

Currently, China is undertaking urban development and redevelopment projects within many of the country's major cities. Under the freewheeling Capitalistic mentality of the current economic reform in China, the control of city planning is

partially under the hand of sophisticated land developers and foreign investors. To make room for developing profitable projects in prime urban sites in the inner city, thousands of residents, many of them seniors, have been evicted from the city center to the periphery of the city. Due to the piecemeal nature of development, many urban renewal projects have generated more urban problems than they have solved. These include: urban sprawl, growing inequality of citizens, environmental degradation, population migration, and housing shortages. Simultaneously, a new Chinese “*middle class*” has emerged, demanding lower density housing and privacy, quite similar to the situation of postwar period in North America. This change has accelerated the suburban expansion of China. Further more, preferential policies have also encouraged many tertiary-type industries to expand their businesses into the cheaper suburban landscape. Thus, new industrial districts and fresh economic development zones flourish in the suburbs. The uneven development, the segregation of land uses and the uncontrolled urban growth have led to the serious problem of *Urban sprawl* and have replaced the traditional sense of community.

As China continues to modernize and urbanize, people are seeking a sense of community, an urban life of complexity and richness found in traditional neighborhoods. Contemporary architectural design practiced in China requires inclusivity and connectivity. Currently, as one of the largest cities in China, Shanghai’s boundaries have increased tenfold since 1958 to cover 6,000 sq km

in 1999. China, as a whole, expects its urban areas to double in size by 2010.¹ Confronted with the serious problem of *urban sprawl* in China, many architects and urban designers are now searching for effective solutions. In this thesis, I proposed that the JTUSC is one of these solutions.

JTUSC is more than a conventional shopping center; rather, it is an “*experiential place-making*” that creates a sense of community for people. That is, JTUSC becomes “*an appropriate vessel for a renaissance of the human communal scene, a communal setting that renews a public life of richness and complexity.*”² It is in these unique places where community and physical space join up. There has been an evolutionary process for developing the JTUSC, from the early prototype “*Horton Plaza*” in San Diego to more recent projects like “*Canal City Hakata*” in Fukuoka. Through these projects, JTUSC addresses a sense of community damaged by the unfocused planning and laissez-faire attitudes. JTUSC has acted as the catalyst to urban development and urban renewal projects worldwide. Jerde has created the potential for a “*conscious creation of communal urbanism*”³ designed to repair the damage wreaked by cultural and physical disconnections. The goal is to create a sense of community inspired by emerging global connectivity and local patterns. In this way, the concept and methodology of JTUSC, as an alternative solution to the problem of urban sprawl, has become a valuable strategy in urban planning and architectural design.

The new “*Super Brand Mall*”, in Shanghai, is another sign of the practice of JTUSC being carried out in China. Super Brand Mall, strategically located in the new CBD of Shanghai – Lujiazui Trade and Financial Zone in Pudong, was proposed as an alternative solution to the urban problems of the uneven development, the segregation of land uses and the uncontrolled urban growth in Shanghai. Its strategic location has made Super Brand Mall a focal point in the city. Its complex urban setting helped to bring urban life back into the city center and to renew a sense of belonging and purpose destroyed by the uncontrolled urban expansion of Shanghai. In addition, the successful incorporation of public transportation systems has offered additional opportunities for many people from the periphery to come into the central business district.

Secondly, in order to fit into the scale of its surroundings streets, Super Band Mall carefully selected the size of figures and appropriate proportion of details and facades. The crescent-like “*armature*” helps the building connect to the grid of the surrounding neighborhood. In addition, by thoughtfully choosing the details, colors, and materials, the design of the exterior façade evokes and captures the emotional resonance of the cityscape of Shanghai. Super Brand Mall merges into the existing urban fabric both physically and psychologically.

Thirdly, Super Brand Mall maintains a dialogue with the Bund in Puxi to form the cultural and physical connection between Pudong and Puxi. This can be seen in the thoughtful, symbolic orientation of the façade facing to Bund and the

selection of appropriate colors and details. In addition, recent completed infrastructure projects like subways and tunnels between Pudong and Puxi offer further convenience for Puxi's residents to frequent the mall. In this way, Super Brand Mall acts like a magnet that binds Pudong and Puxi together.

Fourth, and finally, Super Brand Mall is designed as a public space to bring people together in the urban center and to share the complex experiences of that part of the city. The human-scale design, the infusion of entertainment-based shopping, as well as its injection of fantasy and excitement into the mall, attract a wide range of consumers -- local residents, visitors and foreign tourists come and visit the mall. Super Brand Mall is not only a destination for shopping, but a place to bring people together to experience the richness and complexity of urban life. It is in this "*experiential place-making*" where community and physical space become one.

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APPENDIX I: Philosophy ¹ (Written by Jon Jerde, January 10, 1997)

Visceral Reality

"What is the city but people." Coriolanus, Shakespeare, 1623

The really consequential issues of architecture today are not issues of style, but of performance in light of the human condition.

I have a global view of humankind "becoming". A synchronous relationship between humans and the earth -- both natural, living entities -- is finally realizable. At the end of the millennium we are emerging into a condition in which inclusive, earth-wide goals can be envisioned and accomplished. Yet much work needs to be done to repair the damage wreaked by the cultural and physical disconnections of the last decades.

Humankind has been disengaged from the whole by the effects of modern urban planning and design. Cities were ruptured; razed urban wastelands were surrounded by rings of suburban sprawl. Urban infrastructure imposed exclusive rather than inclusive systems, destroying waterfronts and separating cities from their natural environments. Cities slowly became formulas. Separate entities for housing, office, retail and institutional space were designed and built on sites that urban renewal policies had reduced to blankness. Sophisticated market analysis and development pro-formas made solutions generic. Singular structures unrelated to one another and to their context were built, changing the urban experience. The cohesive, experiential fabric of the older order had been destroyed. A competitive attitude toward context, a resistance to integration, insured that building design reinforced the very conditions that contributed to society's breakdown. They lacked an inclusive cultural measure.

Architectural works that have in the past contributed to an isolated, combative world are now no longer viable. Our new age requires inclusivity and connectivity as design premises. After many rupturous years, we are finally re-awakening to a return to the communal. There is no question but that the direction is toward unity. How to assist this "becoming" is the architect's challenge.

Community

The Jerde Partnership International is attempting to answer a desperate need. Our adventure has been to reinvent the authentic urban experience. We design the appropriate vessels for a renaissance of the human communal scene -- communal settings that renew a public life of richness and complexity. We create vast meeting places for humankind that has been split apart into fractured, yet kindred souls who are beginning to participate in a global movement towards unity. Our projects have helped initiate a global metamorphosis. Acting as catalysts they trigger urban transformations in cities all over the world, influencing the cultural goals and aspirations of our society as we move into the 21st century.

"The communal experience is a designable event..."

Great places become so by anonymous editing over time. Whether Paris or Venice or a Balinese village--they all took hundreds, even thousands of years to "become". Long periods of trial and error and of tuning and refining have gone into their creation. They evolved out of deep and continuous culture, and were acted upon by individuals and groups. In this way community and physical space were joined.

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1. Philosophy
<http://jerde.com/culture/culture/philosophy> (cited 02 Oct. 2002).

Today market forces require that similar evolutionary processes acting on space are completed in ten years. Participants in the global economy no longer have time for slow growth. Our landscape and environments are now designed as instant worlds.

The creation of authentic community is not an automatic result of this process. Instead, isolated conditions emerge that resist connectivity. Fortunately, communal experience is a designable event. The challenge is to inspire-to trigger-unity out of the dismembered, disassembled parts of the once-cohesive city, within the abbreviated time frames of our fast-paced world.

The Jerde Partnership has designed a deliberate urban script, a conscious creation of communal urbanism. We begin with the premise that our work has an obligation to both inform, and be informed by, its context. It is therefore flexible and open-ended. Our projects have their own internal reality and uniqueness, but are also knit back into the city, filling in gaps. We've returned to the abandoned condition; the burnt-out downtown, the deserted railroad yard, the neglected waterfront, to insert cohesive colonies that glue separated urban conditions together.

We design our projects as nodes of intensity within the larger city fabric. We work on large sites that are bigger than a building, yet smaller than a city. Some would call them districts or neighborhoods-areas with enough urban substance to activate a full set of complex experiences. We make them places, which are more identifiable in their signature characteristics than an anonymous cityscape or typically alienating suburban environments. They have a consistency of intention, but at the same time contain an infinite set of possibilities.

Co-Creativity

Our work is process-oriented. We've developed a working method we call co-creativity that encourages collaboration on a global scale. We can now replace the colonialism of the early 20th century with a new form of connectivity. East and West form a continuum; not melding to one, but sharing cultural strengths and compensating for weaknesses. In the design of large-scale, short time-frame places we guide a sequential layering of individuals and institutions who inform the final collage. This method allows access to a collective voice and energy which accelerates the evolutionary process. The design process embodies the same pluralism that exists in cities, with accidents and surprises contributing to the complexity of the final work.

The essential challenge is to conflate centuries of collective endeavor-the many hands rubbing and shaping the same stone-into the time frame of a decade, or less. We try to do in a few years what took centuries to accomplish. Where city-makers traditionally had hundreds of years to lay down a palimpsest of meaning, we compress huge chunks of time into the blink of an eye.

The Armature

The Jerde Partnership International begins a design by laying down an armature from which architecture, landscape, and a sense of community 'grow'. This armature is very different from the 20th century modernist architectural object that stands in isolation-- self-fulfilled, and in competition with its surrounding context. Instead, our design process drops catalytic elements into an existing field.

Armatures are informing pieces that change, and are changed by, their surrounding conditions. They anticipate customizing by the populace which uses them. They seek a dialogue with their ever-changing audience. As soon as one of our projects is built, it begins to change. It begins to take on its own life as users layer into it, and change it, and move it around. The project expands and elaborates beyond itself.

The Jerde Partnership also inserts retail and entertainment elements as accessories into settings designed primarily for other uses. Our work does not require a particular pre-existing condition or program, rather enhances all programs; infrastructural or institutional, urban or suburban. Existing elements are heightened and become more potent when our projects are inserted. Our work enhances its surrounding context so that it becomes more than the sum of its parts.

The Retail Industry

We began our reinvention of communal experience by focusing on a 'people intensive' program--retail. We realized that the shopping center was the last place left where American communal life existed. Retail centers are created for everybody. They speak in the language of the populace. The malls remained the de facto meeting point for citizens living and working in endless suburban sprawl. But the retail industry had been focused on function and rationality. The standard market-formula shopping centers that had spread like wildfire across the U.S. were outdated. Originally designed as machines for shopping-- pure and simple, malls lacked the kind of complex experience found in existing urban conditions. We believed the shopping center could again be an urban experience, a communal setting that renewed a public life of richness and complexity that was denied in the suburban version. We knew shopping centers would be better designed for citizens, not just consumers. Our projects use the shopping center as a catalyst--drawing a crowd of people, who, once there, experience a stimulating environment to connect to and share with those around them.

"Our challenge has been to make the ordinary, extraordinary..."

The real estate industry's shopping mall prototype was extremely well honed and well defined, with a very complicated set of rules and behavior. We adapted it by adding new elements that didn't disturb its function, but instead added moments of surprise and excitement. We created a magical quality utilizing intensity and activity; at our projects senses are stimulated. But at the same time we preserve a comfort level, encouraging in our users a willingness to explore. Elements of the practical and the magical co-exist and enhance one another.

We use armatures inspired by patterns established earlier in history, when the ability of man to impose at will grids onto any surface didn't exist. In these older models; the Italian hill town, Venice, the Arabic casbah, cities were built around social patterns and topographic conditions. Sequences of space and movement involved angles and curves--a variety of geometric shapes. Spatial variation evolved from the patterns of everyday activity.

We construct similar sequences made up of experiential events. We connect to the visceral by orchestrating the level of drama, the balance between active and quiet space, the variations of light-dappled or rhythmic or brilliant, and color-saturated or faded, neon-bright or as subdued as a watercolor. Together these make unique sensory and emotional experiences. Our inspiration comes from anonymous places all over the world, bits and fragments and pieces of experience.

We build new forms of communities. We anticipate and encourage forms of human interaction that are inspired by an emerging global connectivity, yet reminiscent of a more primitive age, when local patterns were important. As the world becomes more 'virtual', we reinforce the visceral. We use the language of the globe to reinforce primary relationships between humans. We believe the truly successful project fits seamlessly into the preconditioned patterns of ordinary life.

Experiential Design

Our purpose is to fabricate rich, experiential places that inspire and engage the human spirit. We believe architects have, for the most part, been entranced by the static object to the detriment of the movable experience. What we do is design time. Of course, that would be counter-productive

if our projects were designed as static. Instead, the armature encourages change and evolution. It becomes part of the evolving historical and cultural continuum. Experiential design picks up an historical thread. The primary design focus is not an object, but time itself. It's designing what happens to people in time, in a place.

The New York Times, in an article on architectural form, used a term-aesthetic emotion-that seemed obvious at first until I looked at it really carefully, and then it became quite extraordinary to me. They used this term as if there is a special area of aesthetics that connects to emotion. "Aesthetic emotion," they said, "is what people have felt climbing Greek and Mexican temples, or standing inside a French cathedral, or the Hagia Sofia, or gazing at the paintings of Pierre Del la Franchesca, Matisse, Tao Chi, or feeling the ferocious intensity of sculptures by Michaelangelo, the Aztecs, the Egyptians." We've all experienced it. Remember the first afternoon on a boulevard in Paris? Or the morning you woke up in a lakeside cottage in the Blue Ridge Mountains? It is a beyond-ordinary-life experience, it has an emotional impact that requires no specialized knowledge, nothing more than emotion to make it happen. And it happens to everybody. What we've been able to figure out is that place, and it's persona, have the ability to trigger aesthetic emotion, and that when you create moments and vignettes, and string them together on a physical time line you have an opportunity to give the human being experiences and opportunities that are unique, even extraordinary.

Creating Identity

The emergence of global cohesion does not mean we must suffer the sterility of a global design style. The lessons of the International Style taught us that in fact reinforcing identity in a competitive global market will strengthen the interactions between empowered cultures.

Our projects speak in the language of the host place, the host culture, because they are organic representations of it-they have been 'grown' from it. Each host city or town has a unique signature psyche. Each inhabitant of a city or town has a negative and positive fantasy of that place which is either bigger or smaller than real life, a collective fantasy of place. Fantasy about place is a primary perceptual method by which people form a bond with their home. Successful urban concepts will deliver on the promise of a positive fantasy in a real way. This goes beyond mere contextual fit. Places have their own personality or persona; Boston-ness, New York-ness, etc. This is a discoverable (if elusive) combination of relatively simple things that produce images and sounds and smells--feelings. These combine together to give a sense of persona, of place, of purpose.

Our projects signature precisely this host place, the presence of a persona or a psyche (in the case of San Diego's Horton Plaza, for instance, our inspirations were Hispanic in origin; semi-tropical, Southern California sun, deep shadow and color). In our projects these qualities are amplified, like the theater amplifies, so they feel a little bit bigger than life. You experience the place at a higher volume, as the ideal fantasy of what you believe this place to be. It delivers the promise of what the host city offers and can give in terms of its public life. In order to key our delivery on the memory of a certain host site, we often compose the project out of fragments of buildings that are already there, or the language of the city that is pre-existent. We deduce the language of the city and deduce the fantasy of the city, then create a composition from those elements.

"The challenge of the new millennium is to put things back together that once were whole..."

We benefit from a first-hand view of global "becoming". Our collaboration with clients, local architects and other constituents from all over the world has allowed us a fantastic opportunity to create and shape experience. Over one billion people a year visit our projects.

A tremendous shift in-even dissolution of-cultural, geographic and economic boundaries has turned the "me" vs. "you" culture into an "us" culture. Jung's notion of the collective unconscious,

or the "sympathy of all things," now more than ever inspires us to formulate ideas about the evolving human condition. World culture is a Jungian stirpot, in which everything from emotionally primitive to technologically advanced archetypal fragments churn together incessantly and with increasing fertility.

What keeps chaos at bay is memory; our connection to the cultural continuum. Memory uses the built world as its container, and architecture should be the thread that connects our past to the future. Modernism was an abstract and imposed ideology that severed that thread. We are instead dedicated to the experiential over the ideological, driven by intuition rather than cognition. In this splintered and self-inventing new global context we struggle to create value; to energize, enhance and coalesce the fragmented social forces of the late 20th century.

Unity

The need for community is universal. As countries throughout the world continue to modernize, uprooted communities search for connection in both urban and suburban conditions. Our efforts have been focused on a unique and heretofore unrecognized target. We are architects, but we address issues beyond the building. Our work attempts to synthesize many disciplines in order to produce the tools needed to advance human community as we move into time.

We retrofit and update urban forms and create new organizations open-ended enough to inform. The future then continues in a guided way. This process addresses the availability of uses, the creation of new generic component parts, and the bringing together of heretofore separated elements, all combined into a complex composition of the elements of everyday life. We deal in the art of the ordinary, we yearn for a marriage between the magic and the banal. Our true client is the populace itself. We put people in a popular and collective environment in which they can be most truly and happily alive.

-- Jon Jerde