

ÉCOLE NATIONALE
SUPÉRIEURE
D'ARCHITECTURE
STRASBOURG

PARTENAIRES
CAUP TONGJI UNIVERSITY



MOBILITÉS
MÉTROPOLITAINES
INNOVANTES

Promoted by
Innovative Metropolitan Mobility Chair

Participating Academic Institutions
ENSA Strasbourg, CAUP-Tongji,
ENSA Versailles, CityU Hong Kong
ENSA Paris Belleville, ESSCA Shanghai

CAUP Tongji | SHANGHAI | 28.10 - 06.11.2019

IMM CHAIR

COLLABORATIVE WORKSHOP

2019 FALL EDITION

Jinshan Coastal Connection
Metropolitan Systems and Ecosystems

SHANGHAI METROPOLIS



SHANGHAI COLLABORATIVE WORKSHOP 2019 FALL EDITION

OCTOBER 28 - NOVEMBER 6, 2019

CAUP, Tongji University, 1239 Siping Road, Shanghai, 200092. P. R. China

Collaborative Workshop organized by the IMM Chair (ENSAS-CAUP/Tongji), in collaboration with ENSA Versailles, ENSA Paris Belleville (France), CityU (Hong Kong) and ESSCA School of Management (Shanghai).

The **Collaborative Workshop** will involve a group of 35 Master students from CAUP Tongji, ENSAS, ENSAV and CityU HK. The students will share and benefit of different geographical and cultural backgrounds (France, China) and diverse expertise (Architecture, Urban Design, Urban Planning, with backgrounds in architecture, urbanism, civil engineer and landscape architecture) and will work collaboratively on project proposals at both urban and architectural scales.

SUPERVISORY TEAM & JURY MEMBERS

Prof. ZHUO Jian, Ass. Prof. GAN Jing (IMM Chair Steering Committee, CAUP-Tongji)
Ass. Prof. Andreea Grigorovschi, Ass. Prof. FAN Lang (IMM Chair Steering Committee, ENSA Strasbourg), Lionel Debus (ENSA Strasbourg Lecturer)
Prof. Cristiana Mazzoni (IMM Chair Expert Committee, ENSA Paris Belleville)
Prof. Andrei Feraru, Ass. Prof. Emilie Gascon (ENSA Versailles)
Ass. Prof. Andrea Palmioli (CityU, Hong Kong)
Ass. Prof. Sonia Chikh, Dr. Sabine Ichikawa (ESSCA School of Management)

Tutors

LIANG Chen, PhD Candidate, CAUP-Tongji
Marie Fruiquière, Architect, IMM Chair-AMUP ENSAS Research Intern

WORKSHOP COORDINATORS

Ass. Prof. Andreea Grigorovschi, IMM Chair/ENSA Strasbourg
Ass. Prof. FAN Lang, IMM Chair/ENSA Strasbourg

IMM CHAIR CERTIFICATION

The students attending the IMM Chair Workshop 2019 will be awarded with a certificate of participation and completion released by the IMM Chair founding members (CAUP - Tongji University and ENSA Strasbourg), co-signed by representatives of the associated partners of the workshop.

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STUDIO TOPIC & STUDY AREA

• East Part of Jinshan Coastal Tourism Resort - Jinshanzui Fishing Village & the new reclamation area _ Shanghai Metropolitan Area

Context: The Jinshanzui fishing village and part of the reclamation area are about 3.1 square kilometers, (see graphical documents hereafter). Most of the area north of the Shanghai-Hangzhou road is the Jinshanzui Fishing Village, the southern part is the reclamation area. According to the «Introduction to the Reclamation Project of Jinshan Binhai Tourism Resort», the five major functions of the leisure and fishing port city, the Binhai Cultural Center, the Binhai Business Center, the coastal resort and the coastal ecological wetland are planned south of the Shanghai-Hangzhou road.

OBJECTIVES

Imagine urban development design projects for the **East Part of Jinshan Coastal Tourism Resort - Jinshanzui Fishing Village & the new reclamation area**. The envisioned scenarios must (re)consider the site's connectivity, accessibility, porosity and its place within Shanghai metropolitan territory, its systems and ecosystems (mobility, blue and green networks, touristic & cultural infrastructures, etc.).

The design proposals will articulate several scales of reflection : from the metropolitan scale to the architectural and public spaces micro-scale. **The relation of the project site with the mobility system and infrastructures, as well as to water and natural areas will be an important theme of reflection.**

Students will also be encouraged to develop a personal critical viewpoint and urban strategies with regard to the relation between urban performance, environmental challenges and qualitative urban space, and to attentively weigh the importance of local features and metropolitan coherences.

KEYWORDS

Metropolitan systems and ecosystems, mobility infrastructure - public space networks - water & natural corridors interaction, urban renewal, explorative scenarios, innovative and sustainable mobility, climate change, energy transition, local character - metropolitan facilities balance, tourism infrastructure, accessibility, etc.

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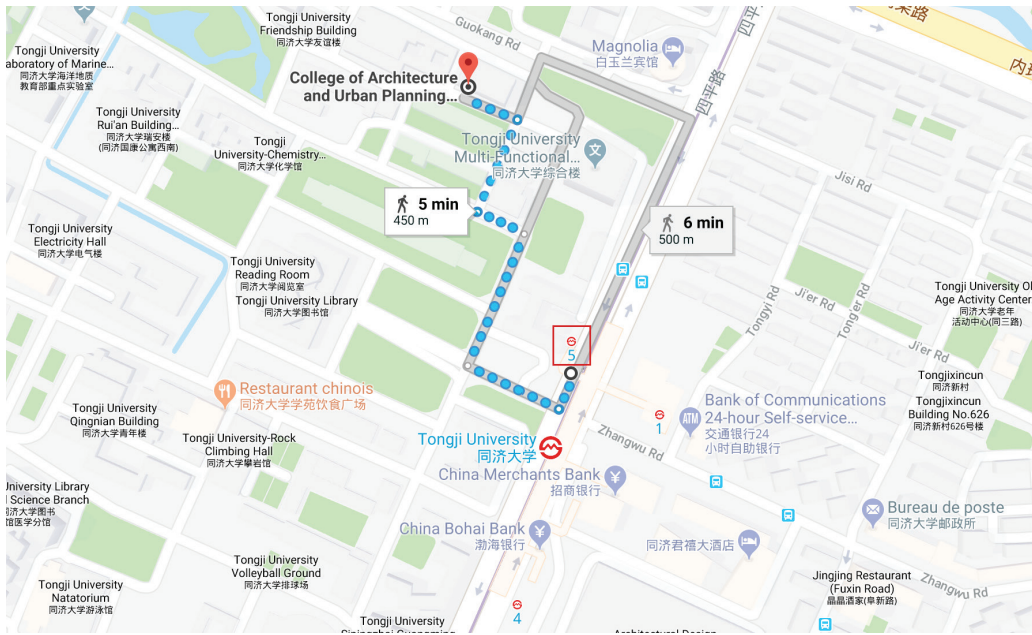
WORKSHOP LAUNCH
October 28th, 2018

09h00: Welcoming address

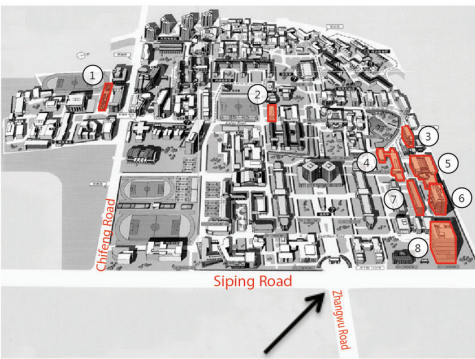
College of Architecture and Urban Planning, Tongji University
Room D1 - D Building (5th floor)

Getting to Tongji University:

Address: 1239 Si Ping Road, Yang Pu District, Shanghai



Metro Line 10
"Tongji University" Station



- 1.The International School(Language Courses)
- 2.Information Center(Campus Card)
- 3.International Student Dormitory
- 4.CAUP Building A
- 5.CAUP Building B(International Cooperation Office)
- 6.CAUP Building C(Cafe)
- 7.CAUP Building D(Lecture Hall 3)
- 8.Zonghe Building

College of Architecture and Urban Planning
CAUP Building B - Room 122
TEL: 0086-(0)21-65983592
FAX: 0086-(0)21-65986707

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**IMM Chair Collaborative Workshop
2019 Fall Edition
draft program**

28/10 - 06/11
CAUP-Tongji

28.10	29.10 - 01.11	2.11	3.11-05.11	06.11
<p>Introductory Address</p> <p>09h00-12h30</p> <p>CAUP Tongji (Building D Room D1)</p>	<p>Autonomous team work - Field work/Sensory analysis - design project development according to the 4 step method</p> <p>Regular collective meetings : Brainstorming/ Discussions</p> <p>CAUP Tongji (Building B Rooms 403 & 404)</p>	<p>Mid-term Jury</p> <p>13H (to be confirmed)</p> <p>CAUP Tongji (Building B Rooms 403 & 404)</p>	<p>Consolidate metropolitan and site scale strategies Focus on the architectural and public space scale</p> <p>CAUP Tongji (Building B Rooms 403 & 404)</p>	<p>Final Jury</p> <p>14H (to be confirmed)</p> <p>CAUP Tongji (Building B Rooms 403 & 404)</p>

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WORKING METHOD & POSTURE

The IMM Chair approach to the project aims to question the manner in which younger generations enter into and even appropriate architecture, leaving significant space for experimental and innovative themes. These themes are necessarily found, for us, in a scale that goes beyond that of the simple building and which takes into account the relationship between the edifice and the city and the territory. The project must in this way take into account the articulation between different scales: from the architectural scale to the urban and territorial scales. It sets forth as essential the collision, interconnection, and articulation between the architectural object and the landscape that surrounds it, from the most restrictive to the most expansive. The taking into account of a large vision, beyond the limits of the edifice and the neighborhood, comes directly from the evolution of contemporary cities and their ways of life: the project's territories are increasingly complex and difficult to grasp, and require methods of reading and retranscription which cause the very notion of architecture to evolve. By integrating the idea of uncertainty and inductive approaches, the notion of the "metropolitan project" situates itself as well within the articulations of architecture and urban design with other disciplines, especially geography, history, anthropology, and psychosociology.

This design studio is conceived as a working framework which aims for the students to cross-reference many forms of knowledge stemming from these varied but complementary disciplines, all necessary for the definition of a project approach which would be both subjective and situated in relation to contemporary societal issues.

The teaching method is based on four phases or modes of the project which are articulated between themselves:

- **Documentary research.** (Objective-oriented practices) This phase consists of conducting primary research on the major elements of the territory of a project. It involves seeking, collecting and analyzing existing documents, including written documents (analyses, testimonies, essays, scholarly studies, etc.) and graphic and/or photographic materials (films, maps, blueprints and plans, etc.). This activity draws upon existing data and allows for the emergence of preliminary questions which are both interdisciplinary and structuring on the level of the project.

- **Poetic dérive¹.** (Sensory-oriented practices) This phase consists of learning the territory of the project in a poetic exploration of the landscape through the practice of the dérive. The setting aside of pre-established understandings (from landmarks, to conceptual frames, to prejudices) allows the senses to perceive, capture, and read new elements of the territory according to a more subjective approach. The architect has always observed, measured and interpreted the sites where a project would be situated. It is thanks to a full immersion in the project site that this can be apprehended by all of our senses (sight, hearing, thermal perception, light perception, etc.). Today this dimension is accentuated by new environmental and climate issues: urban forms are evolving toward energy optimization and water management solutions, and the project, as it progresses, must take these dimensions into account as well, via the relationship of the body to space. New questions are emerging, therefore, linked to each project site: topographical character, the emergence of landscape, qualities linked to accessibility, and forms of mobility, as well as utilization and ways of life, all of which allow us to explore and understand the «genius loci» (spirit of place).

¹ The French term dérive, used by Guy Debord and the Situationists to describe a method for exploration of urban ambiances and the psychogeographical terrain of the city, can be translated as a "wandering" or a "drifting," both of which fail to reproduce important dimensions of the approach, such as its interest in documenting sensory data, and so we choose to retain the original terminology.

- **Conceptualization.** (Theoretical practices) This phase consists in giving a conceptual sense to the elements encountered during the exploratory phases dedicated to documentary and sensory data. The concepts developed during this phase allow for the construction of project scenarios in which the elements take on new coherence and begin to situate themselves at the interior of the territorial mosaic.

To intervene in the city, in the periurban, or in the rural with experimental logics, on urban renewal subjects or otherwise, requires us to find the appropriate language which accompanies both the conceptual and formal development of the project.

- **Narrative construction.** (Narrative practices) This consists in seeking and constructing through the project a global synthesis of the process, in order to draw coherence from it. By «narrative» we mean the rendering into both discourse and image a project development which draws the architectural dimension – from the most technical to the most poetic – into alignment with territorial and landscape dimensions.

The **theory of the project** which follows from this method can be synthesized through five points:

1. ARCHITECTURE as part of a multiplicity of elements in dialectical relation with one another;
2. the project SITE as the expression of a tension between ARCHITECTURE and this multiplicity of elements
3. the PROJECT as DESIRE and DISTANCE
4. the PROJECT as both formal and intellectual REPRESENTATION
5. the PROJECT as NARRATIVE

The **working approach** is based on this method and on the five points of the theory of the project. The highlights of the design studio concentrate in this way on the *dérive* (reading the site in a sensory, poetic manner, with observation of the vernacular), conceptualization (critical ideas and hypotheses to be demonstrated) and the construction of a project narrative. They presuppose a constant coming and going between these different phases, with an important transversality to be found between the architectural and the territorial scale.

1° / A sensory, poetic reading of the site

To feel a place. To encounter, to describe and to live a site as a sensory being. To inhabit the space with our senses, to develop a feeling and an expression of the space on a large scale. An urban excursion, a bucolic stroll: to sense hidden dimensions and the *genius loci*... to work on graphic, film, pictorial and photographic modes of expression.

2° / Landscape observation as a surveyor

To install oneself in a landscape. To observe a context and live it as well. To read a developed territory, in recognizing landscape forms, linked to natural spaces, to spaces settled by humans, to agricultural spaces, to nature within the city. To identify and make use of landscape forms in order to weave the project foundations... To learn to recognize in vernacular occupations the foundations of the relationship with the environment. On what to base ourselves, from what to free ourselves, what can we ignore, what can we assimilate, what can we reinterpret? This is the first environmental step: to take account of the elements a site offers, to account for a situation, to take account of an evolution.

3° / The collision and interweaving of scales

To develop a transversality between the architectural project and the territorial project. As much as the territorial project, the architectural project develops on a certain number of points of reference. In working on transversality, the project becomes all-encompassing. It is coherent when its structuring concepts are transversal and permit themselves to be established and developed on every scale.

The project becomes a narrative which goes from the general to the particular and vice-versa. It defines itself by advancing, it places itself and finds its manifestation in the demonstration that each scale justifies it.

4° / Concepts and hypotheses to demonstrate

To work on the reference points of the project. To develop a theoretical concept on the basis of the sensory reading and landscape observation of the site. To define working hypotheses. To understand the relationship between concepts, hypotheses and the program. To define an experimental approach. To establish a process. To work on the development of a type of innovative program, or even to shift a program in regard to a context.

5° / Establish the project narrative

To develop a statement of the problem. To document ourselves and set out the stakes of the project through a critical regard, founded on the analysis of the documents found. To elaborate an argument: what are the elements on which we can base ourselves or those which we can refute in order to set out and demonstrate the project narrative?

6° / Supports: graphics, film, writing, models

To find the best visual supports in order to express this transversality: plans and sections on the architectural and landscape scales, accompanied by radar maps, transport maps, annotated itineraries, flash cards, calligrammes, concept models, narrative models, installation concept models, thematic models, films, artistic performances.

7° / Discussions

To respond to questions and to help in going further in the design process: through group or collective discussions, the supervisory team members help the students to identify pertinent questions, themes and concepts, to explore and cultivate a suitable graphic language in relation to the project's objectives, and accompany the students in the process of building both a textually and a graphically coherent "narrative". It is also thanks to the manner in which young generations express themselves on architecture in its relation to the city and to the territory that educational programs can develop excellence.

This global posture of the metropolitan project demonstrates **the shift from an urbanism of geometry and efficiency to an urbanism of the sensory city**, the theme which was at the heart of the very first Shanghai workshop in 2011 – «Sensory city. Mobility/Intimacy» – the first stone laid in the foundation of the IMM Chair.



Eastern Part of Jinshan Coastal Tourism Resort

Jinshanzui Fishing Village & the new reclamation area

IMM Chair Collaborative Workshop - 2019 Edition

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**Eastern Part of Jinshan Coastal Tourism Resort
Jinshanzui Fishing Village & the new reclamation area**



Figure 1 Project scope
图1 规划范围



Figure 2 Main functions of the reclamation area
(the range indicated by the dotted line is the project scope)
Source: "Introduction to the Reclamation Project of Jinshan Binhai Tourism Resort"

图2 围填海区域的主要功能 (虚线所示范围为本次规划范围)
来源:《金山滨海旅游度假区围填海项目情况介绍》

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Eastern Part of Jinshan Coastal Tourism Resort Jinshanzui Fishing Village & the new reclamation area

设计目标:对上海最后一个渔村——金山嘴渔村进行活化更新,并与填海区域进行互动,形成新旧结合的集生活、文旅、商务、生态于一体的新型渔港城。

基地概况:本项目位于8.1平方公里的“金山滨海旅游度假区”东段,其中金山嘴渔村为现状村庄,滨海围填区属于金山围填海区域的一部分。

Design goal: to activate and renew the Jinshanzui fishing village, the last fishing village in Shanghai, and interact with the reclamation area to form a new fishing port city integrating life, literature, business and ecology.

Base overview: The project is located in the eastern section of the “Jinshan Coastal Tourism Resort” of 8.1 square kilometers. The Jinshanzui Fishing Village is the current village, and the coastal surrounding area is part of the Jinshanwei reclamation area.

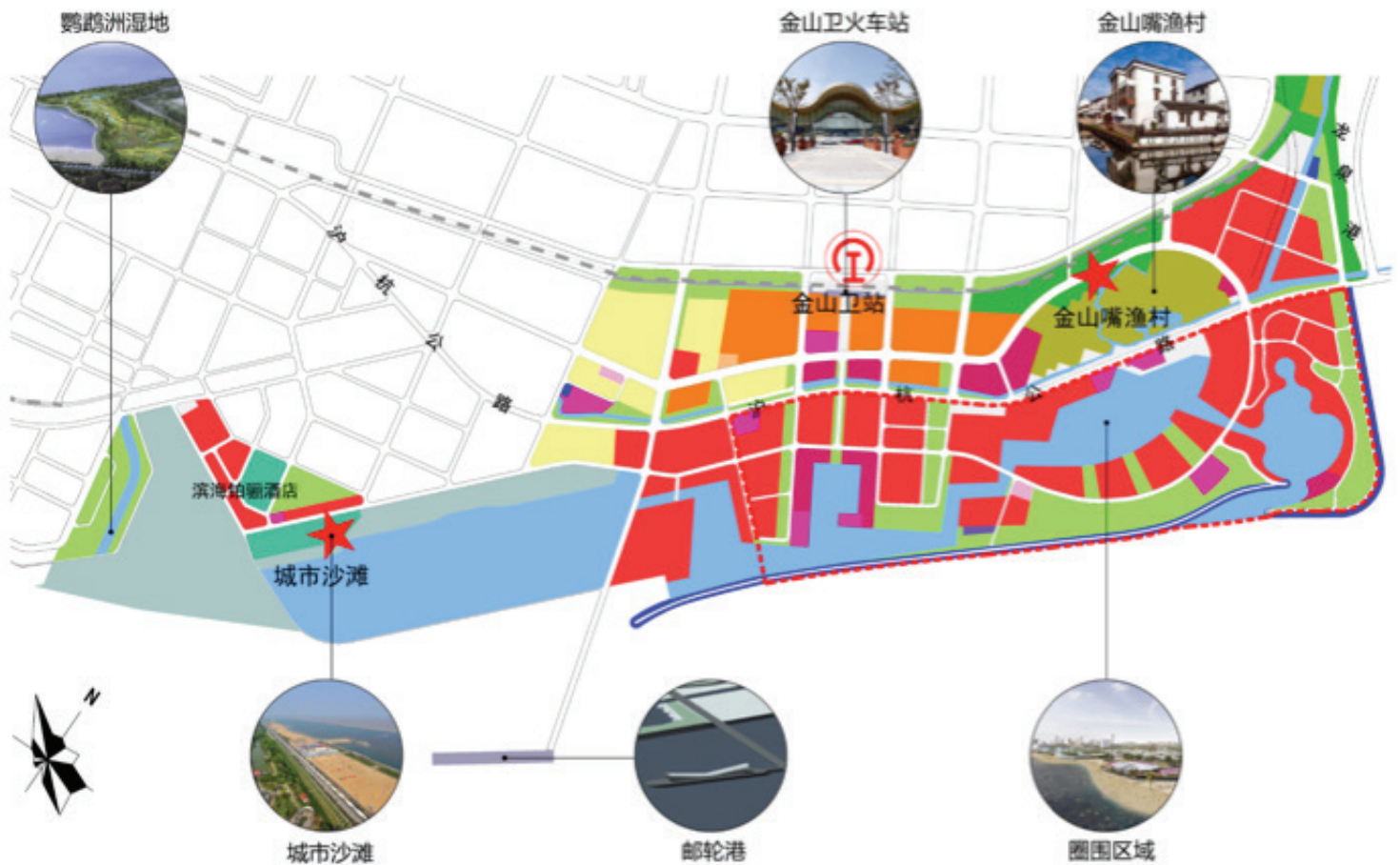


Figure 3 Land use planning map of Jinshan Binhai Tourism Resort

(The dotted line in the figure shows the Jinshanwei reclamation area)

图3 金山滨海旅游度假区用地规划图

(图中虚线所示为金山围填海区域)

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Jinshanzui Fishing Village is the last fishing village in Shanghai. It is a national 4A-level tourist scenic spot, a famous national scenic tourist village, a national five-star demonstration base for leisure agriculture and rural tourism. It still retains the Ming and Qing architectural styles of the blue brick black Vama. The head wall, as well as the doors and windows of fir, restored the ancient charm of the old street fishing village. At present, there are currently five pavilions with sea fishing characteristics: old fishermen's houses, fishing equipment, Mazu Cultural Center, Haiyu Cultural Center, and folk collections. There are 21 characteristic B&Bs: Linquan Yujiao, Yujia Inn, Laojing Inn. Qin Xuanju, Half Duo Youlian Inn, Green Bamboo Lane Theme Inn, etc.; three artist studios are the creative gardens of peasant painters, calligraphers and fishermen.

金山嘴渔村是上海最后一个渔村，是国家4A级旅游景区、全国特色景观旅游名村、全国休闲农业与乡村旅游五星级示范基地，至今还保留着明清建筑风格特色的青砖黑瓦马头墙，以及杉木材料门窗，还原了老街渔村的古韵。目前景区目前开放了五个具有海渔特色的展馆：渔民老宅、渔具馆、妈祖文化馆、海渔文化馆、民间收藏馆；拥有21家特色民宿：林泉渔家傲、渔家客栈、老井客栈、琴轩居、半朵悠莲客栈、绿竹巷主题客栈等；三个艺术家工作室，是农民画画家、书法家、渔民画家的创作园地。

The Jinshanwei reclamation area is located in the south of Jinshan New City, the north bank of Hangzhou Bay, and the outer area of Shanghai-Hangzhou Highway. It is west of Longquan Port, east of Jinshan City Beach, and the south border to the waterline of this section. In accordance with the spirit of the Document of the State Oceanic Administration's reply to the plan for the construction of the sea area in the eastern part of the Jinshan New City in Shanghai in April 2016, combined with the urban design of the coastal area, seven projects will be organized and implemented, including the Coastal Cultural and Entertainment Center, the Coastal Comprehensive Exhibition Center, the Coastal Business Center, the Leisure Fishing Port, Coastal Ecological Wetlands, the Coastal Cultural and Creative Center and the Seaside Resort. The total planned area is about 308 hectares, of which the greening and water system covers an area of about 41%. It is positioned as an eco-city coastal tourism resort integrating ecological sightseeing, leisure and holiday, business exhibition and outdoor sports.

金山围填海区域位于金山新城南部、杭州湾北岸、沪杭公路外侧区域，龙泉港以西、金山城市沙滩以东滩涂，南边界至该段水域规划驳岸线。按照2016年4月《国家海洋局关于上海市金山新城东部区域建设用海规划的复函》文件精神，结合海岸地区城市设计，规划7个项目组织实施，包括滨海文化娱乐中心、滨海综合会展中心、滨海商务中心、休闲渔港城、滨海生态湿地、滨海文创中心和滨海度假村。总规划面积约308公顷，其中绿化、水系占地约41%，定位为集生态观光、休闲度假、商务会展和户外运动为一体的生态型城市滨海旅游度假区。

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Expected results: Properly handle transport connections and spatial relationships between Jinshanwei Station and Jinshan Coastal Tourism Resort, and further innovate and optimize the existing plans; Determine the development strategy of Jinshanzui Fishing Village after the closed surface sea interface, analyze the architecture, texture and format of Jinshanzui Fishing Village, and plan and design in terms of space utilization and replacement, public element upgrading, and rural vitality regeneration; Comprehensive coordination of land, roads, facilities, space, landscape and ecology of leisure and fishing port cities, business centers, cultural and creative centers, resorts and ecological wetlands in reclamation areas.

成果要求：

妥善处理与金山卫站、金山滨海旅游度假区之间交通联系和空间关系，对既有规划进行进一步创新和优化；

确定金山嘴渔村在封闭面海界面之后的发展策略，梳理金山嘴渔村建筑、肌理和业态，在空间利用和置换、公共要素升级、乡村活力再生等方面进行规划设计及引导；

对填海地区的休闲渔港城、商务中心、文创中心、度假村和生态湿地的用地、道路、设施、空间、景观、生态等方面进行综合协调的安排