

# BluPrint

## FURNITURE ISSUE

FURNITALIA BY FLORENCE

TEN YEARS OF FURNITALIA SCORE A PERFECT 10

FRANKFURT LIGHT AND BUILD 2012 LIGHTING DESIGN GIANTS  
SHINE A LIGHT IN GERMANY'S BIGGEST LIGHTING SHOW

CLAIM TO FAME KENNETH COBONPUE, VITO SELMA, AND ITO KISH STAKE THEIR  
CLAIM AS THE COUNTRY'S BEST IN MANILA FAME

THE JEWEL OF SHANGHAI SPARK ANIMATES SHANGHAI'S WATERFRONT  
WITH A SPECTACULAR CRUISE TERMINAL



VOL 3 2012

ONE  
MEGA  
GROUP INC.

9770119394000

bluprint

# PLUS

COMMENTARY JUAN ALCAZAREN ON IMPROVISED FURNITURE GRAPHIC DESIGN THE PGDA TEAM ON PINOY PACKAGING ART THE ENDLESSLY CREATIVE GARY-ROSS PASTRANA • KIM ATIENZA'S CABINET OF CURIOSITIES AT THE PICASSO RESIDENCES INTERIOR DESIGN ADEFUIN DESIGN STUDIO BY ADEFUIN DESIGN STUDIO • DB&B REDEFINES JTI'S OFFICE SPACE • TOY KINGDOM BY POINT DESIGN INDUSTRIAL DESIGNERS ACHILLE CASTIGLIONI • JAVIER MARISCAL FURNITURE CASA PERIQUET • ETHAN ALLEN • GUS\* • HERMÈS LA MAISON • MERCEDES-BENZ STYLE • MOS DESIGN'S VITRA, TOM DIXON, NATUZZI AND LIGNE ROSET • NICCOLO JOSE • PHILIPPE STARCK • SPACE ENCOUNTERS ALLIANCES THE PIA ON OUTSTANDING FILIPINO ARCHITECT-ENGINEER TANDEM



# THE JEWEL

## Spark Animates Shanghai's Waterfront with a Spectacular Cruise Terminal

Let's take a trip back to the 19th century. The First Opium War is underway as the Qing Dynasty of China and the British battle for control over the opium trade. The Chinese are driven back, and by August of 1842, the British occupy Shanghai, then one of the most important trading ports in China.

Shanghai's place in history is changed forever. In the wake of the Qing defeat, the city opens to foreign trade,

bringing together the East and West, and flourishing into the Asia Pacific's largest center of commerce and finance in the 1930s. Its international stature waned in the 1960s during Mao's Cultural Revolution, however, and it took a series of economic reforms in the 1990s by Deng Xiaoping to inject new life into the once prosperous trading port.

Now, fast-forward to the present. Central Shanghai, still a gateway for traders

and foreign investors in this modern age, is a buzzing metropolis, filled with an assortment of modern skyscrapers, the world's largest number of Art Deco buildings, and traditional structures preserved from earlier centuries (most notably seen along the Bund, by the bank of the Huangpu River). Networks of roads and railways serve as the veins that pump life into this living, breathing city.



Quite a spectacle at night, the Shanghai International Cruise Terminal is a “chorus line of contemporary buildings that dance together to animate the riverfront,” describes project director John Curran. The water of the Huangpu River shimmers with the radiant lights of the terminal, a breathtaking sight for approaching cruise ships (Photograph by Lin Ho)

# OF SHANGHAI

Shanghai is the most populous city in the world, with almost 20 million clogging its land area. That’s about the size of Australia’s population squeezed into an area a thousand times smaller than the Country Down Under—an urban nightmare.

Shanghai’s authorities recognize the urgent need to “de-clog” the city by opening up “breathing spaces,” as they put it, for citizens to hold festivals, fairs, and other public

events in, while maintaining the city’s status as financial center and tourist hotspot. This goal was best encapsulated in the theme for the 2010 Shanghai World Expo—“Better City, Better Life.”

Enter Spark, an international design studio that boasts of high-profile projects worldwide. With an impressive portfolio of eye-catching structures, Spark (formerly Sparch) was appointed to design

Shanghai’s new international cruise terminal in 2004, one of the many projects that would serve as an open space for citizens to enjoy. The design brief was simple enough: create a “prestigious environment for cruise companies to place Shanghai on their Southeast Asian routes,” says John Curran, one of Spark’s directors and the project director for the cruise terminal. The cruise terminal was completed in 2011.





As one comes from the pier and stands before the Shanghai Chandelier, the pods look unreal as they hover in the air with their vibrant colors, and lights emanating from the pods brighten the open space below. Just beside the Chandelier are the façades of the office pavilions that look like glowing sails welcoming ships to the terminal



Curran says that the concept for the Shanghai Chandelier was born out of a site constraint—two vehicular tunnels pass through the middle of the site, crossing underneath the Huangpu River all the way to Pudong on the other side, making it a no-build zone. Spark decided to turn the constraint into an opportunity, creating an “arch gateway overlooking the waterfront” as the structure for the Chandelier



A Crystal Art Gallery can be found at the east end of the terminal. The design of the building calls to mind the Starhill Gallery in Kuala Lumpur, another project by Spark

### Gateway to the Metropolis

Shanghai has always been known as a trading port where ships of all sizes can dock, and it needed an iconic landmark to project this identity. Spark was given free rein to make the terminal as unique and dazzling as possible, the same way they defied conventions in previous projects like the Clarke Quay Redevelopment in Singapore. The vision of Franshion, the client, called

for the cruise terminal to be a mixed-use development that combined business and entertainment spaces, and public parks where city dwellers and tourists can mill about.

Situated along the Huangpu River and located on the North Bund, the total area of the Shanghai International Cruise Terminal is listed at 260,000 square meters with 50% of the construction area

underground, making the area above ground only 130,073 square meters. This freed up a wealth of space in the site that was transformed into a park facing the waterfront ‘rippling’ all the way to the water’s edge. The rippling effect was achieved by a terraced landscape cascading downwards.

The site plan for the development includes a row of six office pavilions facing

the public park and the waterfront. A winter garden is situated in the middle of the row of office pavilions, and other public venues are constructed right behind—a food court, a terraced performance theater, and a media garden for festivals. The site can accommodate up to three 80,000-ton cruise ships, and an annual passenger flow of 1.5 million.

A big challenge for Spark was how to create the underground spaces and integrate them with the architecture. Their solution was a honeycomb network of sunken courtyards placed strategically around the grounds. The concept was to create an illusion of the buildings rising up from the ground, in turn creating ambiguity between the ground plane and the underground area. Sculpted holes serve as passageways leading to the lower levels. The underground network includes spas, small cafés, health clubs, and additional offices. Below the lower first level are two more levels for parking.

The theme of rippling water seen in the landscape of the public park is carried through to the rest of the cruise terminal’s buildings and office pavilion designs—transparent façades shaped like waves front the buildings, shielding them from the sun, and serving as beacons that light up the waterfront at night. The color motif of the pavilion interiors are a cool ocean blue, and the interior architecture employs the same ripple design for the shapes of the mezzanines. One almost feels like the structures have risen out of the Huangpu River itself!

The first phase of the development was finished in October 2009. As of writing, the second phase of the construction is still ongoing—a 100-meter tall tower overlooking the Da Ming Lu. This comprises the second phase of the development.

(All photographs in this spread courtesy of Lin Ho)





### Turn on the Bright Lights

At the heart of the cruise terminal is a spellbinding sight: three gigantic pods appear to be floating in the air inside a table top-shaped glass portal. Nicknamed the “Shanghai Chandelier,” the 40-meter high structure serves as the centerpiece for the development. The pods are suspended by cables beneath a steel truss, allowing them to hover above the ground, as if about to take off for outer space at any moment. “The client became very enthusiastic about this idea,” says Curran, “and even encouraged us to push this concept further.” And push it they did—the three pods vary in size, with the biggest one having four floors inside and the others having one and two floors. Inside are cafés, restaurants and bars, which visitors can go to via an elevator in the middle column or through the office pavilions that flank the Chandelier.

Even in the daytime, the bright color schemes of the buildings maintain the vibrant atmosphere of the terminal







Rippling forms can be seen in the lobbies of the office pavilions, accentuated by the cool blue color scheme. The skylight above functions as an exhaust for warm air rising from below