

THE CULTURAL TURN OF WATERFRONT PLANNING IN CONTEMPORARY
METROPOLIS: INTERNATIONAL EXPERIENCE AND THE PRACTICE OF WATERFRONT
AREA IN SHANGHAI XUHUI DISTRICT

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The waterfront area as an important strategic region of the international metropolis, the cultural turn in urban planning and management through international experience, the waterfront area in Shanghai Xuhui District is the last remaining urban waterside area that has not been developed completely in Shanghai on a large scale and a complex of municipal functions, waterfront landscape, urban waterside public space and industrial sites renovation.

Through field research and investigation, studying its planning history and urban context, interviewing, referencing case studies, this article analyses the rebuilding city image and place, the roles and responsibilities of government and public agencies in urban planning, operational capacity, local culture production of value and wisdom, education of urban residents, cultural rights and responsibilities in the development of cultural corridor in Shanghai Xuhui District. In conclusion, it indicates a culture-centered concept is the key to sustainable development in Waterfront Area in Shanghai Xuhui District; a new waterfront planning in contemporary metropolis that takes the middle path will emerge.

1. Introduction A Cultural Turn

Nation reconstruction and economic recovery after World War II make cities enter a new phase of development and expansion globally. Beginning in the 1970s, arts led strategy entered into culture led strategy with a broader meaning, began to be regarded as one of the urban renewal. Originated in the United States, this cultural turn spread to Europe and other regions in the mid-1980s and began to impact on the development of cities in the 1990's. This strategy by counting cultural resources into the urban planning and contributing to the creation of public value, in the development stage of nowadays, has produced three models. Although these three models all demonstrate the use of culture in the process of urban planning, the goals are different, thus should be different.

The first model is the simple use of cultural resources to promote the practice of urban development. This model takes the economic recovery and attractiveness promotion of the city as a obvious economic directivity characteristic. However, this model has brought a series of development dilemmas. Among them, the most prominent dilemmas are dilemma of space, which result in the tension of center periphery areas in the city and increasing green space; dilemma of economic development, which indicates the development of cultural tourism projects are just tendencies to stimulate cultural consumption, local production chain of culture; dilemma of cultural investment, which points out that public funds should be invested in short-term cultural festivals or facilities. (Bianchini & Parkinson, 1993)

The second model is the community movement, which is based on community, with characteristics of social directivity, focuses on the combination of traditional culture and economy, the growing of the autonomy of the public. Western European on fulfilling the public responsibility in cultural participation, and the built and identity. Its practice is the use of non-governmental efforts to establish a local vibrant cultural life and the activation of community traditions, to highlight features, to promote community integration. In the context of globalization, modern damages to the environment and force people to rethink the importance of fragile improve a harmonious relation between people and the natural environment. Communities emphasize citizen participation, grassroots empowerment, self-management, focus establishment of social networks, and set a practical foundation for the city urban planning .(Bianchini & Parkinson, 1993)

Third, beginning in the 1990s, Cultural Planning by strategic and overall use of the target, the model rose in North America, Europe and Australia and other West Cultural planning is based on the goal of sustainable development of cities, compared two models, which absorb the diversified development strategy, with a more holistic Originally inspired by community governance theory and practice, cultural planning from community level to city level. There is a definition of Cultural Planning in urban renaissance? : one hand the art of urban planning (Munro, 1967) and also integration of arts and cultural expression in urban society. It is also describing cultural resources for the integrated development of cities, regions and countries combined, these produce a cultural approach to Town Planning, which uses an infrastructure Arts Planning. Mechanisms employed include consideration of urban design, public safety, cultural workspace and industry quarters and the linkage concept of the chain and scale hierarchy of facilities. Given the role of cultural development to a cultural planning approach, the exercise of local governance and community planning processes, facility location and urban design, also incorporates Planning Community Planning and delphic exercises such as Urban Design Action or Assistance (UDATs) used for instance in the USA and UK for major development areas and sites

The wave of urban waterfront development began in the 1960s, with the decline of and waterfront industrial area in cities all around the world. In the 1980s, the waterfront gradually developed into a worldwide trend throughout North America, Europe, Australia and other regions. Since the 1990s, China's urbanization has gone into the increasing requirements of urban development, a nationwide development boom has been becoming a process with phases, which can be described as a result of industrialization in late industrialization - a second development in post-industrialization .

Because of its unique advantages of landscape and environment, urban waterfront resource, plays a significant role for development of the city. With the wave of urban regeneration, the waterfront planning has become a new opportunity for urban Waterfront area in contemporary metropolitans by introducing cultural planning, structure adjustment and transformation, thereby affecting the city layout, to a economic development and the improvement of urban modern functionality. From the experience waterfront planning of Amsterdam, Rotterdam, Valencia, New York, Singapore, Malmö that urban spaces are open to continuous economic, social, cultural exchange. interpreted as transition experiments (Rotmans & Loorbach, 2008). As described City and Creativity: Promoting Creative Urban Initiatives : Internationally, aimed sustainability, are being implemented waterfronts are becoming the spaces where

creative actions. Leading to a new ecological economic base. They express the resilience of cities in response to the pressures of change, highlighting the capacity to transform themselves, while maintaining their identity. (Tzin Baycan, Peter Nij Girard, 2012)

2. Cultural Planning of Waterfront Area in Shanghai Xuhui District

Waterfront area in Shanghai Xuhui District is located in the southern extension of Huangpu River development, starts from Rihui Port in the North, ends in Xupu Bridge with a vast depth, extends to South Zhongshan Road and Longwu Road, and 2010 Shanghai Park site across the river. It is one of the few downtown Shanghai land resource planning and development.

2.1 History and Characteristics

According to the Huangpu River Controlled Detailed Planning of Southern Extension Waterfront area in Shanghai Xuhui District is divided into B, C, and D three units of 7.4 square kilometers, length of 8.4 kilometers along the riverbank. Within the area of 8.546 million square meters, 287.2 hectares can be developed, and built 1.1 million square meters. Before 2003, the land use function in waterfront area in Xuhui District included 46% industrial and transportation land, 26% residential land, 16% road and square and 7% other usages. Building typology included factory building, residential buildings, public buildings and other types, in which value-added and warehouse building take the largest quantity. (Sun, 2011)

Table 1. Development Information of Waterfront Area in Xuhui District

Unit	Land area	River line	The total land area	Land area to be developed	Gross leasable area
B	180.2 hectares	1.9 kilometers	262 ten thousand square meters	118.9 kilometers	190.6 ten thousand square meters
C	439.1 hectares	4.3 kilometers	529.7 ten thousand square meters	142.3 kilometers	294 ten thousand square meters
D	119.3 hectares	2.2 kilometers	62.9 ten thousand square meters	26 kilometers	26 ten thousand square meters
Total	738.6 hectares	8.4 kilometers	854.6 ten thousand square meters	287.2 kilometers	510.6 ten thousand square meters

Source: Shanghai Municipal People's Government, 2003.

The area has its very distinguish characteristics and significance. First, waterfront area in Xuhui District along the Huangpu River belongs to the core area of the southern extension development, with the potential of the gold regional in the future development of Shanghai. Considering the scarcity of land resources in Shanghai, it is a geographical advantage to develop Xuhui District as a cultural and educational district in Shanghai has advanced science and technology, education, human resources, historic resources, which can provide a strong intellectual support for future development. Moreover, this waterfront area has rich land resources for tract development, with total land planning area of about 730 hectares. Xuhui District has a good modern service industry (technology research and development, professional services, information services, tourism and convention services, financial

services, international exchanges and education and training service) and high-tech industry, which provides a good support to development.

After Huangpu River Controlled Detailed Planning of Southern Extension in 2003, basic functions of Unit B and C are residential and support service. In 2004, an international competition was initiated by Xuhui district government in purpose of improve the B&C. HPP architects (Germany) was the successful bid to Unit B, making the functional office and business presentation. Halcrow Group was the successful bid to Unit C business core area. After coordination and modification many times, not until 2007 Detailed Planning was finalized with basic functional orientation, spatial structure and scale. In 2006 and 2007, international competitions for further function and landscape of waterfront area were held. Among the projects, waterfront landscape Avenue (Dragon Bridge) and Xuhui waterfront business district are the most representative, promoted by PDR and CORNICHE design principals. (Wang & Zhu, 2011)

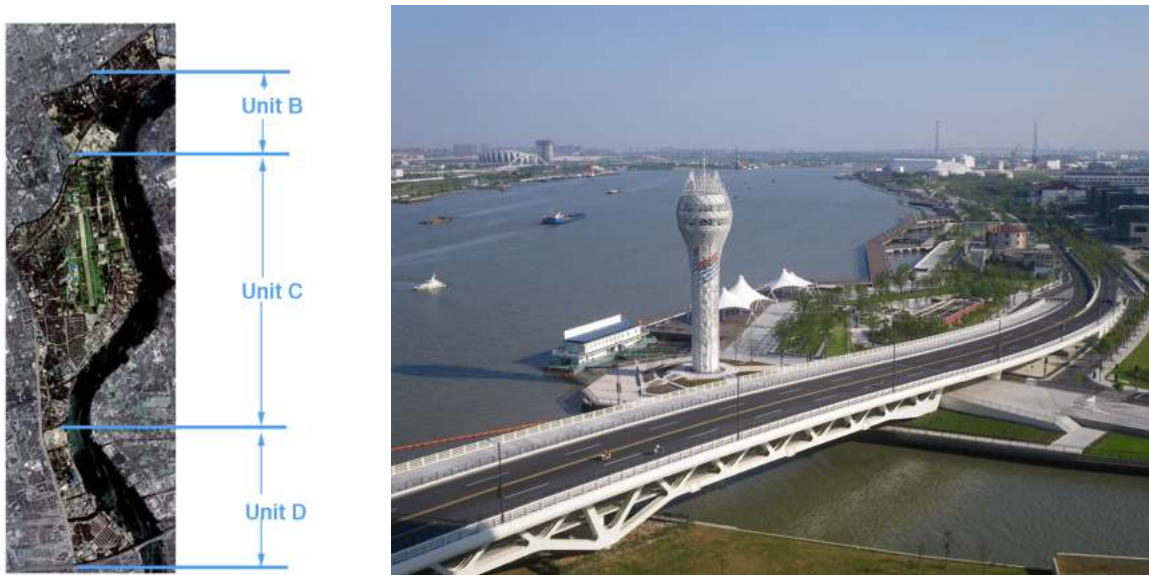


Figure 1&2. Waterfront area in Xuhui District
Source: author and www.quanjing.com

In 2007, Xuhui District launched the development and construction project of 7.4 km² waterfront open space. At the same time, various government departments set up Waterfront Development Leading Group jointly. The first phase of the project was from 2007 to 2010. Shanghai Expo. Xuhui Land Development Co., Ltd. undertook the construction work including landscaping and other public facilities, which has invested nearly \$ 10 billion.

2.2 A Cultural Turn of Waterfront Area in Xuhui District

Huangpu River Regional Development Twelfth Five Year Plan plans the main tasks including developing a space-optimized structure, fostering industrial capabilities, expanding urban space, shaping the cultural brand, improving infrastructure, improving environment and so on. expressly Twelfth Five Year Plan, it requires focus on the convergence of urban development, historical and cultural, the innovation on the basis of continuation of historic

fashion elements, the gathering and development of cultural and creative industry, a variety of cultural activities to highlight Huangpu River area's charismatic waterfront area relies on waterfront theatre, culture theme park and other construction to build new media industry clusters, to form the high cultural consumption center in Shanghai. (Shanghai Municipal People's Government, 2011)

In 2011, Xuhui district government decided to set up West Bund Development Group, which specializes in the implementation of the project to deepen the second phase, for West Bund Development Ltd., Shanghai Guangqi Cultural Industry Investment and Development enterprises. Currently the second phase is expected to complete the development of the waterfront land, with the investment of more than 200 billion Yuan. In 2012, waterfront area was listed as one of Shanghai six key development functional areas during Twelfth Five-Year Plan (Chen, 2014). Then, Xuhui District issued Three-year Action Plan of Cultural Development, which announced cultural industries as the leader, using a lot of historic buildings, waterfront area in Xuhui District creates a cultural industry zone which is different from subsequent cultural areas, focusing on creating cultural corridor brand project as a flagship project, promoting West Bund Media Port and other media business group. (Shanghai Cultural Bureau, 2012)

District government clearly stated the cultural-led, industry-led development of urban renewal from traditional real estate-led to cultural-led. In the development of the waterfront area, the idea of planning in advance, scientific control, and actively learn from international experience in the construction and operation of waterfront area, plan the overall development of the waterfront area strictly to ensure the integrity and scientificity of the comprehensive development of the waterfront area, the industrial history and cultural heritage, as well the protection and utilization of the waterfront area and environment, to make rational uses of the renovation of old buildings. Last, the waterfront area will adopt Private Partnership based on the government-led, market operation principle, a leading role in the comprehensive development. Through the development unit, joint venture, market-oriented operation mechanism, bring the enthusiasm of market players into the waterfront area, a large number of planning and constructions of art galleries, art exhibitions, art studios, etc. The waterfront center are making the comprehensive regeneration of the waterfront as possible.

2.3 Cultural Corridor

The second phase of the project is divided into three parts: the construction of waterfront area; other infrastructure; cultural events; the introduction of media industry and entertainment. The planning strategy of cultural events media industries directly spawned a large number of cultural items, such as cultural corridor, Media Port, music festival, Biennale, art fair and other media projects.

West Bund Development Group Co., Ltd., with registered capital of 660 million Yuan, total assets of 34.7 billion Yuan, as a primary real estate developers, in the business structure of international giants have entered China market, relying on a blend of Chinese and international resources in Shanghai. It belongs to the products of market-oriented operation and its main scopes of work includes the cultivation and development of cultural industry, real estate development and investment, infrastructure investment and construction, land resource development, operation management and asset management. As a pilot project, started in 2011, the current cultural corridor of waterfront area in Shanghai Xuhui District is the Oriental Dream Works, which is formally settled in the waterfront area in June 2012. The Oriental Dream Works and American will cooperate in animation technology development, animation film,

derivative products, arts and entertainment, digital games and other aspects. At consists of two parts, the first part is video products and derivatives industry Dream Center , which is a large-scale urban culture gathering area in the water theme of multicultural entertainment center of cultural consumption and fashion lead the planning to the next phase that is Media Port . (Chen, 2014)

July 2012, Long Museum of Contemporary Art and Yuz Museum announced the location marking the cultural corridor officially launched. After that, events have been waterfront area in Shanghai Xuhui District, West Bund Biennale, small concerts and activities. Moreover, construction of exhibition halls, art galleries, performing theaters are continually under the planning of this cultural corridor .



Figure 3. Cultural corridor

Source: collection.eastday.com

3. West Bund : The European experience, or Baltimore Model ?

From the name of West Bund we can clearly see the target point- Europe’s most waterfront - Left Bank, Paris (Rive Gauche) and South Bank, London (the south bank of the Thames). West Bund Development Group Co., Ltd. makes effort to build a world-class area in future as Left Bank and South Bank, to upgrade the industry level as a g

and cultural industries as the core, to fully learn the advanced experience all develops the region with its own characteristics, historical and cultural resources, starting point planning, developing high-quality, highly functional integration, architects, artists, industry leaders together, creates a new landmark in the city.

Left Bank in Paris has a history of more than three hundred years, has experienced intellectual mainstream middle-class neighborhood in the golden age, a big change the largest construction site in Paris when Mitterrand in power. Gradually Left Bank became a cultural mecca of coffee shops, bookstores, art galleries and museums. The famous French National Library are located here. London's South Bank in London, after half-century development, has transformed into Europe's largest arts center, and old warehouses. Tate Modern, the British National Theatre, Shakespeare's Globe Theatre all located there.

From the urban development point of view, Left Bank belongs to bottom-up spontaneous pattern, while the waterfront area in Xuhui District is closer to South bank of planning model. Compared with both, the waterfront area in Xuhui District also has location advantage, but more importantly, culture environment - art in Paris, the UK cannot increase by short-term material built environment, which takes quite long accumulation, also needs the role of cultural, political, economic, and arts to

Another unignorable case of cultural planning is Baltimore Inner Harbor development in 1954. As a result of the regional development victory, the concept of Cultural Corridor spread to the US and the world. Since the beginning of the development of Baltimore Inner Harbor, industry has played a significant role in the core strategy of the decadent area. Manufacturing was replaced by leisure tourism and cultural consumption. From the beginning of GBC (the Greater Baltimore Committee) to the Wallace company in charge of by James Rouse, development had the same basic idea: large-scale mixed-use flagship projects in the area, like the Charles Center (1959), Maryland Science Center (1976), World Trade Center Conference Center (1979), Festival Market (1980), the National Aquarium (1981), and museums and other cultural facilities (1980s).

Baltimore, not only contributed to the success of waterfront development in the US, including New York, Miami, Atlanta, New Orleans, Portland, and also the emergence of a number of intentional or unintentional followers all around the world, and even invited to personally guide urban development in other cities. Aquariums, convent museums, IMAX theaters, open public space, festivals and other large markets of typical basic elements are moved to Sydney, Birmingham, Glasgow, Manchester, Barcelona, Melbourne, Izmir, Cairo, Shanghai, Columbus, Kobe, Rotterdam, Malaga, Rio de Janeiro, Kuwait City, Cancun, Guanica. Only in 1983, about 4000 representatives visited Baltimore, cities around the world, were eager to learn about how this outstanding urban redevelopment (2003)

Baltimore model can be simply summarized as following: the new public-private partnership policy and private capital based on cultural as development principles

Cultural corridor outdoor museum complex began with the construction two art galleries, Museum and Yuz Museum. Coincidentally, these two art galleries are the brands' success. The first ones are located in Shanghai Pudong (2012) and Jakarta (2009). Accordingly, the Museum and Yuz Museum can be described as the West Bund versions with certain art galleries

experience and brands. Cultural corridor of the overall plan includes a series creating a cultural environment, also includes a series of cultural policies.

Yuz Museum as the first museum project settled in cultural corridor, transform architect Sou Fujimoto, has a total construction area of over 9500 square meters old building (Former Shanghai Aircraft Manufacturing Factory Hangar) as much as created a transparent glass facades extending house on the eastern side. Its white minimalist style are different from the old building, but make the new and old to convergence. (Yuz Museum, 2013)

West Bund Art Museum, which is to be put into the construction, as a public art from private museum. Led by the Government, designed by British architect David Bund Art Museum try to create an artistic and cultural exchanges between home and communicate through various top art exhibitions, cultural activities, a platform experience, to provide opportunities for the public and young people to contact

From a series of strategies of cultural corridor, we can clearly see the trace and Baltimore model, for example, the transformation of the industrial heritage complex functions, public space optimization, post-industrial landscape, and the strategy of architecture as media. However, the unique characteristics of waterfront District also make it a different model of urban renewal in old industrial areas partnerships with private capital, and public participation in cultural events as an experience for future.

4. Event: West Bund 2013. A Biennial of Architecture and Contemporary Art

It is against such background that the West Bund 2013. A Biennial of Architecture and Art came into being. West Bund 2013, host by People's Government of Shanghai Xu undertaken and supported by Tongji University, China Academy of Art and Shanghai Development Group Co., Ltd. West Bund 2013 is an emerging biennale that combines architecture with contemporary art, and Asia's first international, interdisciplinary exhibition. The biennale invited over one hundred architects and artists of international create an avant-garde architectural and artistic spectacle characteristic of the (2013).

In the biennial, there is a unique component that is the outdoor Fabrica. This part focuses on the core concepts of pre-fab and in-situ. The exhibition invited architects and artists from China and worldwide to work in-situ along the waterfront incorporating their work into the surroundings (total area must not exceed 200 square meters can be a part of the main Biennial events and can also remain on as permanent work exhibition is over (for example functional buildings such as newspaper kiosks, cafes, stores.) One of the best examples is the project of Johnston & Mark Lee (the Uni outdoor exhibition, which became Shanghai Photography Art Centre after the exhibition in May 2015. The unique space features a number of semi-oval halls, a interior with ceilings and skylights, which make crescent soft natural light shines into hall, at the without affecting the experience of visitors. External shape of the building is smooth circular body blocks, and concrete area with rich texture, which play a crucial bold, contemporary design once as an important work of West Bund Biennial, combined with experimental gallery space. Part of the funds to carry out this non-profit sales of gallery's collection. The center also received funding from other public

founder of waterfront area in Shanghai Xuhui District – West Bund Development Group (Shanghai Xuhui District People’s Government, 2015)

Architectural practice in waterfront areas can be considered as relevant practice experiment in the perspective of cultural planning. They propose a positive image of the city, achieving the goal of cultural landscape.

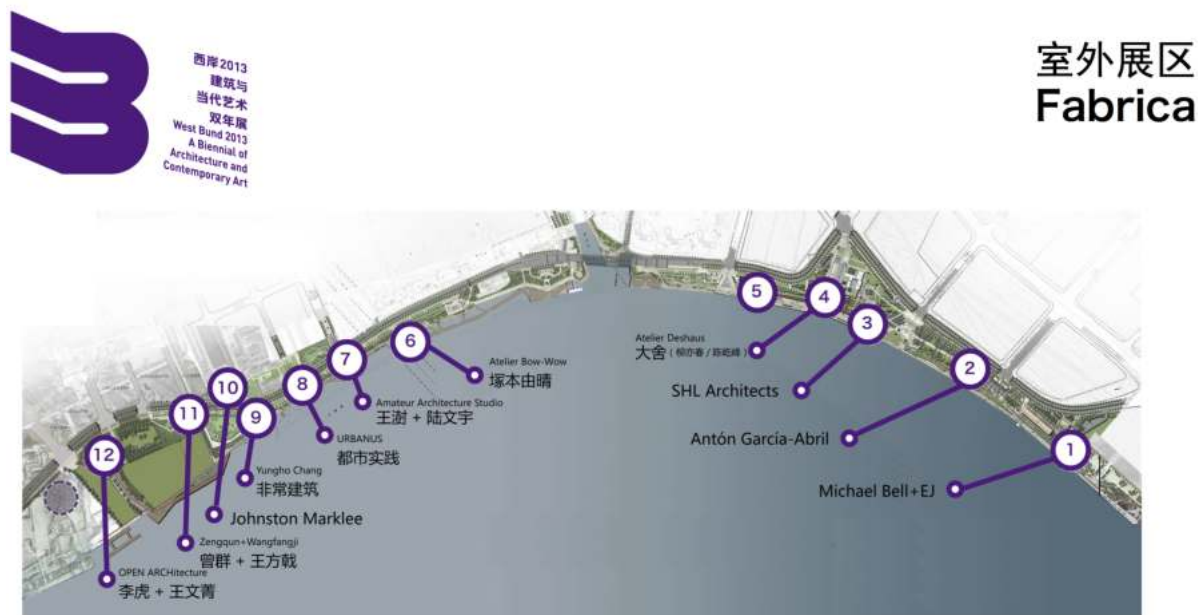


Figure 4. West Bund outdoor Fabrica exhibition

Source: West Bund 2013

5. Conclusion

The practice of Waterfront area in Shanghai Xuhui District, cultural corridor project and a brand, is a positive attempt in the development of the Waterfront metropolis. Through the joint efforts of government, universities, architects, a public it becomes a dynamic space with inspiring architecture, various events, artistic tastes, culture industry and regional characteristics, which complement city. Cultural Corridor of the Waterfront area in Shanghai Xuhui District explores between architecture and art, discuss the interaction between city, environment practice the concept of cultural planning and fully illustrate a glorious and image. Cultural corridor of becomes a branding project that will transform Waterfront Xuhui District into a dynamic public space with the most attractive culture character.

The cultural turn hasn't been a long period of time in the planning of waterfront considering West Bund Development Group Co., Ltd. was established only few years ago. Some strategies, experience and some achievements gained in a certain extent, but also needs the test of time. The following experience can be summarized which has a mature system;

The cultural-led, industry cluster development orientation
The public-private partnerships under the principle of government-led, market
Respect for industrial context, re-use of industrial heritage
Combine long-term planning of urban development with city cultural events at
Make large-scale cultural flagship projects play a great role
Public and private cultural institutions participate in cultural industry
Thematizing urban space
Active cooperation with universities and academic institutions
Support the participation of local artists, architects and international cooperation
Organize a variety of cultural activities
Government provides policy support for the implementation of the project in
enterprises, variety of resources to play their effectiveness

This study will hopefully bring further attention to the cultural planning in wa
contemporary metropolis and provide the experience to the development of more ef
cultural planning in the future.

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