



# **Report on *Architecture Asia* 2020-2024**

18/06/2024

**1 Upgrading Publishing Mode**

**2 Social Media Platforms**

**3 Publications**

**4 Guest Editor + Forum**

**5 Subscription, Purchase & Delivery**

**6 Difficulties**

# 1 Upgrading Publishing Mode

Since 2020, to integrate architectural design and research, the ASC editorial team has upgraded the working framework, which includes restructuring the editorial board members, updating the work publishing process, etc.

# Advisory Board Members

The restructured advisory board consists of 25 members, including scholars and architects from both Asia and outside Asia. Among them, the Asian members were nominated by each ARCASIA member institute.

Responsibilities include but are not limited to :

- ensure the academic quality of the journal;
- submit high-quality manuscripts;
- review manuscripts and give comments;
- invite scholars to contribute their writings.

\* We are still contacting for nominations from:

ALACE, AMA, ASA, BIA, IAB, IAI,  
PUJA,SLIA, SONA, UAP, UMA, VAA



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AGARWAL



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Wee



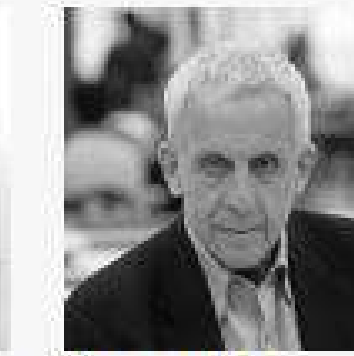
CHANG Ping  
Hung



Calvin CHUA



Apurva Bose  
DUTTA



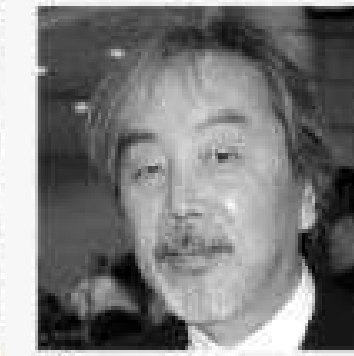
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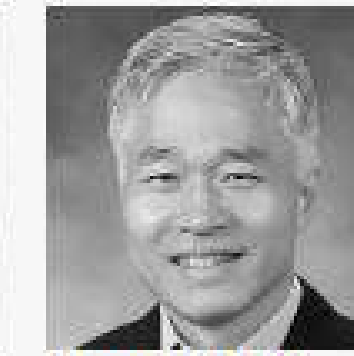
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Kiang



Hilde HEYNEN



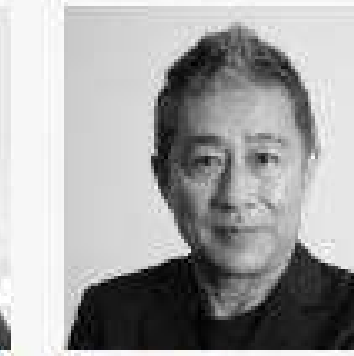
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LEE Chor Wah



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Khadija Jamal  
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WONG Ying Fai



Charlie Qiuli  
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Nuno SOARES



Jianfei ZHU



ZHUANG  
Weimin

# Corresponding Editors

We are asking each ARCASIA member institute to nominate 2 corresponding editors.

Responsibilities include but are not limited to :

- share experiences and give advice to editorial work;
- update news and events in their country, region and zone;
- expand the network between Architecture Asia and each country, region and zone.

\* The feedback received so far is still not much.

We have 6 nominees from SONA, PAM, KIRA, IIA, IAB and HKIA by now.

# Co-publishing Mode

The journals adopt the co-publishing mode :

- The Architectural Society of China ( ASC ) is responsible for the overall control;
- the editorial team of Tongji University is responsible for editorial coordination, publishing, and liaising with ARCASIA, editorial board members, authors, and readers.
- The Images Publishing Group Pty Ltd is responsible for international distribution. It was introduced to promote the standardization of journal publishing and open up international subscription and sales channels in Asia and beyond.



# Editorial Team



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Editor-in-chief



**LI Xiangning**

Vice Editor-in-chief



**ZHOU Minghao**

Managing Editor



**WANG Yanze**

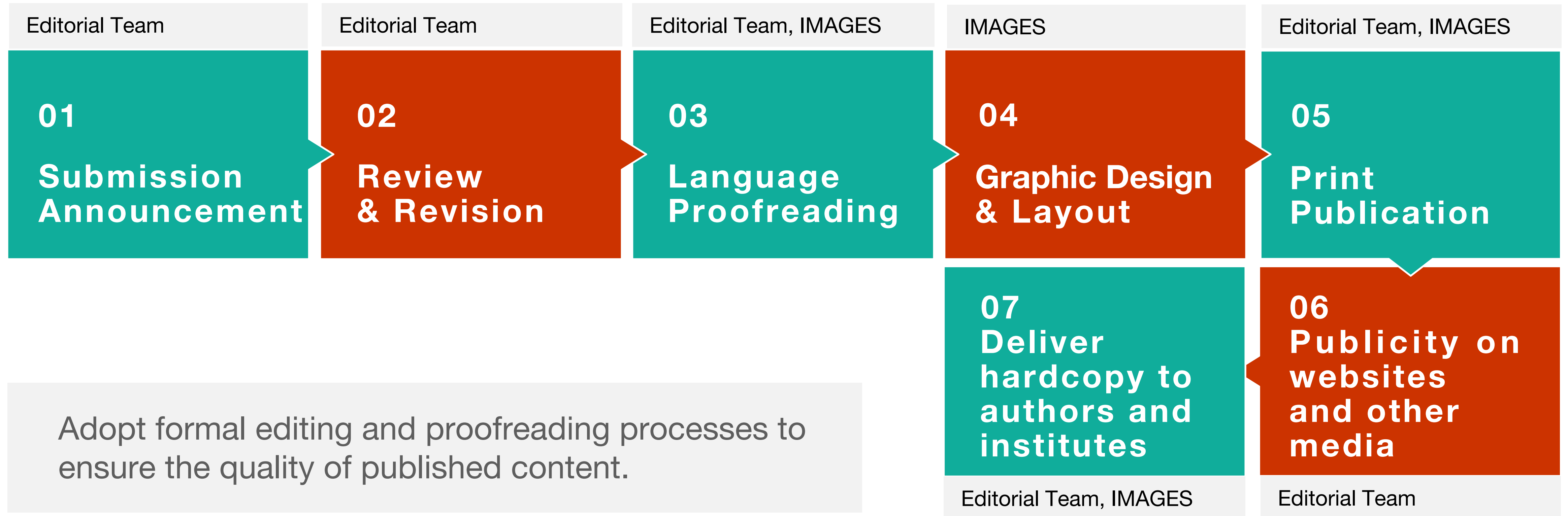
Executive Editor



**ZHENG Xin**

Assistant Editor

# Workflow

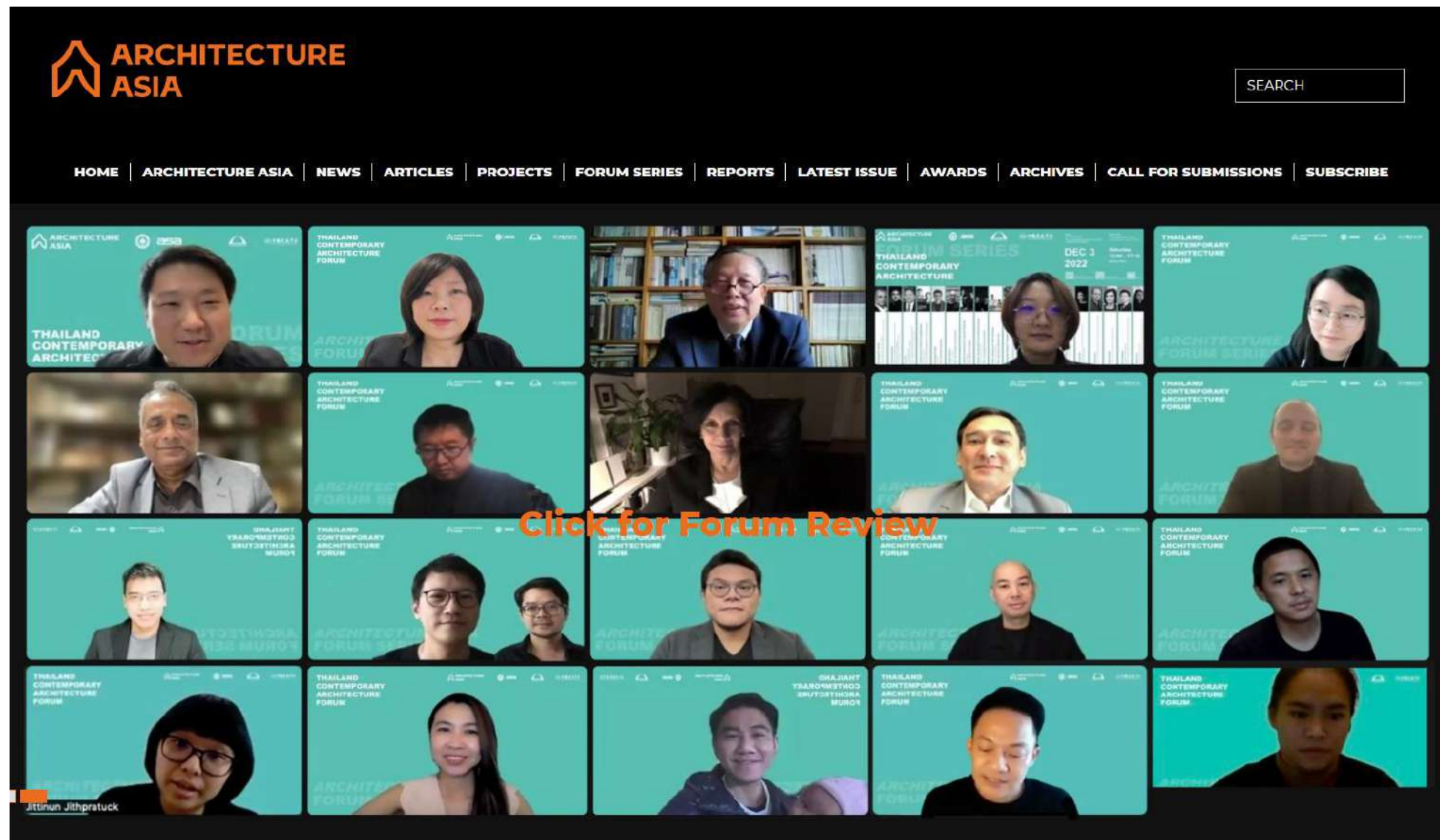


## **2 Social Media Platforms**

The visual design is upgraded, including a new logo and inner page layout, and the official website and media accounts are developed to facilitate instant information release and update.

Logo

- Two Different Colours
- An Opened Book - Magazine
- A Pitched Roof - Architecture
- 2 Letter 'A' - AA magazine



# Inner page design

## Articles

ARTICLE

### Status-appropriate Spaces: How Bangkok's Architecture Negotiates Formal and Informal Thai Values

Philip CORNWELL-SMITH, Freelance Writer, Thailand; author of *Very Thai: Everyday Popular Culture and Very Bangkok in the City of the Senses*

**Abstract**

Bangkok, Thailand, is typically considered an unplanned mess. Yet, through the lens of cultural values, it is possible to re-evaluate the architectural rationales and rival visions, rendering the city more coherent. This study examines local beliefs, ideologies, and cultural traits that have shaped the Thai capital's urban character. It analyzes Bangkok's origins as a sacred embodiment of divine rule, through its reinvention as a *sivilai* (civilized) metropole that localized imported styles to its freewheeling growth as an industrial megalopolis. Cultural traits reveal how the city has handled migration, catered to an aspirational middle class, and overlaid modern infrastructure atop an ancient layout designed for a social cantonment. As urbanists try to make sense of Bangkok's unique built environment, conceptual frameworks tend to highlight the role of informal, often temporary, structures that planners and officials dismiss. This approach goes beyond traditional architectural history to address emergent movements like "messy urbanism," theories based on Thai social mores, and independent initiatives by landscape architects, to seek a fuller understanding of Thai urbanism.

**Keywords**

Cultural values, Thai cities, planning, informal sector, messy urbanism, architectural history.

The urbanism of Bangkok, Thailand, presents a first (and enduring) impression of chaos, or at the very least, an organic urban organism that resists order. The Thai capital's buildings are a bewildering mix of styles—many hybrid—with few indigenous remnants. Yet, there are methods in Bangkok's apparent mess.

Often quoted as "unplanned," Bangkok is actually a battleground of rival plans, though none prevailing, due to corruption, poor enforcement, and competing interests. Sacredness continues to animate architecture in this cosmopolitan megalopolis, vying with differing visions of modernity and an eclectic taste for novelty. That ferment leaves freedom for jarring juxtapositions and a vast informal street life that resists the forces of order.

This look at the values behind Bangkok's built environment spotlights an architectural legacy of each trait. It draws upon my latest book, *Very Bangkok in the City of the Senses*,<sup>1</sup> which explains from multiple perspectives why Bangkok is the way it is.

**1. Thai-ness**

Anyone involved in Thai arts, architects especially, can't escape being judged in terms of "Thai-ness." Periodically, cultural gatekeepers condemn buildings for the misuse of sacred Thai designs, like resorts that riff on temple forms. Such vehemence is a clue that Thai style is more about ideals than aesthetics.

Thai-ness is not a description of things found here, nor is it pure tradition. Thai-ness is an ideology for unifying the country's indigenous diversity into one national culture, under the "three pillars" of nation, religion, and monarchy. It insists conformity to Bangkokian norms, with templates for design, approved modes of

dressing and manners, and even rules of what is Thai or un-Thai. Curiously, those rules keep changing.

This ideology began with Thai nationalism a century ago, then reversed between the 1932 Siamese revolution and the mid-1940s, during which a secular military dictatorship issued draconian cultural mandates that equated Thai-ness to tidiness, obedience, and modernity. These decreed most traditions and ethnic identities as "un-Thai," and regulated Thai-ness by instilling uniforms, discipline, and daily nationalist rituals. Those rules altered again after the 1976 coup with a neo-traditional revival, yet those cultural mandates remain key to understanding Thai policy, attitudes, and design.

**1.1 Legacy: Ikon Siam**

The most prominent corporate showcase of Thai-ness is a giant riverside mall, Ikon Siam (Figure 1). Thai arts, products, and imagery fill the complex, which has tiers of pleated glass modeled on a *krathong*, which is a basket made from folding a banana leaf to float a lamp during rituals or the Loy Krathong festival. The mall's indoor market, a cornucopia of food and crafts, is arranged according to Thailand's regions, with fauvernian architecture. By hosting cultural spectacles, Ikon Siam acts as a stage for the performance of Thai-ness.

**2. Spires**

Thailand's most distinctive architectural element is the roof. The ornate spired roofs of temples, shrines and palaces are conceived as the abode of deities, rather than of the humans who dwell below. These delicate shelters float above the humdrum. Like the



Figure 1 Ikon Siam, 2008



Figure 2 Elevated walkways in Duang District, Bangkok, Thailand

In 2012, Chat Architects initiated a design research project referred to as "Bangkok Bastards." It began with a desire to discover how daily life, local conditions, and human (not theoretical) responses to everyday problems in Bangkok could lead to authentic design strategies that were adapted to life in the many neighborhoods of Bangkok, Thailand. We weren't interested in deriving a universal strategy, proclaiming a paradigm shift, or creating new Thai typologies. We simply wanted to create an architecture, piece of furniture, or an urban strategy that was rooted in authentic, specific, (many times hidden) local conditions. We wanted to learn to "grow" designs that are relevant, empathetic, and relatable to Bangkokians.

Over the course of ten years, as our projects and curiosity expanded from Bangkok to the city's urban peripheries, the scope our "Bastard" research naturally grew to include the documentation of "Rural Crossbreeds," which are various Bastard countryside architecture. In particular, we were drawn to Thailand's northeast region, *Isaan*, the country's agricultural epicenter and most under-developed region. Here, we documented not only Bastard buildings, but homemade objects, hacked vehicles, hidden festivals, and hybrid ecologies inherently tied to Thailand's unique culture of rice farming and cultivation.

Our experience with agricultural ecologies recently, again, led us on another path, to the forest peripheries and mountain landscapes that surround Thailand's rice paddies. Residing within these untouched natural regions, we found the *chao kao*, the indigenous hill tribes of Thailand. As Thailand's rapid development and burgeoning cities eat away at the *chao kao*'s forest and mountain habitats, we see how the increasing social, economic, and political pressures placed upon Thailand's stateless people

have resulted in rampant, but unspoken injustice, prejudice, and poverty. While woeful on the one hand, on the other, the *chao kao*'s plights of desperation have inspired indigenous hill tribe communities to not only preserve valuable age-old customs and practices, but also forced them to imagine, invent, and develop new "Indigenous Hybrids," which allow them to cope with modern-day problems.

**1. Bangkok Bastards**

Bangkok Bastards refer to homegrown architectural concoctions created by everyday people to solve everyday problems in everyday life. The "Bastards" may include a random shack in a neighborhood *chum chon* (slum), a local street vendor cart, a boat-docked shophouse, or a make-shift sidewalk bench. Bangkokians walk past Bastards every day, but would never consider them as serious design or architecture.

Like its human namesake, an architectural bastard has no traceable architectural parents/lineage, no cultural history, and no design theory that legitimizes it form. Many view Bastards as eyesores to the city, lacking in any serious design pedigree, and being unworthy of serious documentation or research. However, we argue that Bangkok Bastards are the most authentically inventive examples of architecture in Thailand. They are pure, intuitive, flexible, humorous responses to real problems. Oftentimes, their strategies utilize cheap, salvaged, discarded materials, that have been hacked, re-imagined, and repurposed in entirely new and unexpected ways. They take advantage of existing urban conditions and turn them upside down to create a new way of living, selling, and playing in the city.



Figure 3 Klong Prang Chumchon, a "Bastard Bastard" community in Thungthai Neighborhood, Bangkok, Thailand



Figure 4 Hybrid bridge beams—mixing of a canal and waterline—maintain concrete canal beams that keep the canal's existing wall from crumbling into the water. These infrastructural beams have been repurposed by locals as "community bridges," which an expertly stevedore across them. Another makeshift beam, the public water.

Bangkok Bastards are "fixes." They are not historical case studies that are frozen in time, and which have been documented to preserve a past. Bastards are dynamic, living, architectural and spatial strategies that are constantly evolving—yearly, monthly, weekly, and daily. They are architecture that one sees, experiences, and engages with immediately when stepping onto the streets, alleys, or shanties of Bangkok.

In historic Bangkok, once known as the Venice of the East, wooden houses on stilts that lined the city's countless canals were fronted by front door boat landings, which welcomed visitors arriving by boat. As the aquatic city modernized, boat traffic along the canals eventually gave way to surface street networks and automotive traffic. A new Bastard, the front door bridge (Figure 1, page 15), replaced the traditional front door boat landing as the new front door to the canal-facing homes. This new Bastard typology connects waterside residences to the new urban infrastructure, like the urban street and pedestrian sidewalk. The bridge's trademark is its stepped arch form that allows the occasional boat to pass underneath. The gesture also succeeds in lifting each footbridge to an elevated and dignified position, announcing the presence of the old waterside residence to the modern street. *Pem Praehakon Canal's* front door bridges are unique for their multicolored front doors, with their radiating burger proofing that adorn each door like porcupine quills. Cantilevered benches overlooking the canal allow residents to enjoy a new *wourban* lifestyle.

Just about a century ago, Bangkok was filled with networks of endless *klongs*, or canals, which supplied water to the city's abundant rice fields and fruit orchards. With the arrival of automobiles, these vibrant waterways have

Figure 5 Street food vendors, Duang District, Bangkok, Thailand



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# Inner page design

## Projects

### PROJECT



Architect firm: Scenics Architecture Office  
 Principal architect: Xiaofeng Zhu  
 Design team: Xiaofeng Zhu, Qitong Li, Yan Zhou, Xuan Zhang, Guohao Zhang, Xianmei Hu, Linfeng Xu, Ran He, Chunlin Huang, Keju Tao  
 Location: Shanghai, China  
 Area: 30,406 square meters  
 Completion date: 2020  
 Photography: Shenglong Su

The Huazhan campus of Gaoan Road No. 1 Primary School is located in Shanghai, China. With a FAR (floor area ratio) of 1.4, the compact site accommodates one 200-meter track, a field, two classroom buildings, an office building, and a multifunction building which houses a gymnasium, a covered sports field, a gymnasium, and other activity spaces.

The block is divided into four parts, with passages and staircases designed between them, to allow teachers and students to witness the scenery of different spaces inside and outside the campus.

To avoid the separation between the playground and the central courtyard caused by the multifunction building, the gymnasium has been lifted to the third floor, and the small theater has been lowered to the semi-underground level. Green slopes and grandstands have been placed on the periphery to reduce the impact of the large scale of the multifunction building and a covered sports field has been formed on the second floor. This structure of the classroom building and office building adopt a

vertically, and to the playground and the central courtyard horizontally. Because the narrow and long central courtyard creates a sense of constriction, city bridges have been added to strengthen the connection between the north and the south, and to change the proportions of the courtyard, bringing a spatial hierarchy to this wooded green space. Through these design strategies of transparency, a layered connection between the central courtyard and the surrounding space, and the external environment is established, and the spatial perception of the campus is expanded.

The gymnasium and the covered sports field in the multifunction building are large-span spaces. In order to meet the prefabrication rate and reduce the structural height, the main structure adopts a steel frame system supported by a shear wall to achieve an open floor. The inverted trapezoidal shear wall is extracted at the bottom to enlarge the view of the grandstand. The changing "aperture" openings on the shear walls dissolve the dullness of the structure and draw the eye. Since the school is former professional basketball player, Yao Ming's alma mater, dedicated attention is directed to the indoor gymnasium. Instead of using a truss or network frame structure, braces are used to assist the steel beams to complete a span of 23 meters. The triangular area formed by braces creates a semi-transparent space for ventilation and natural lighting, injecting a sort of spiritual brilliance into the gymnasium.

In order to control the overall cost, the concrete structure of the classroom building and office building adopt a

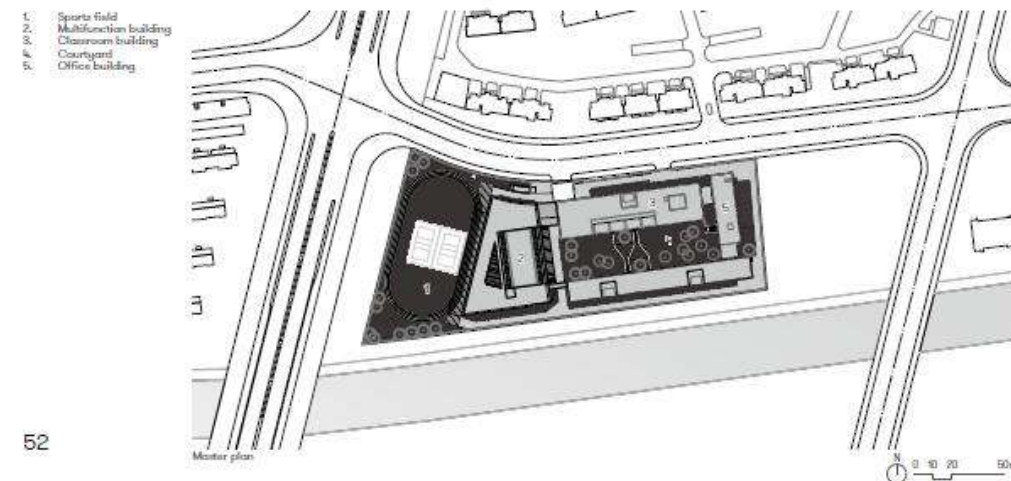
combination of prefabricated and cast-in-place reinforced-concrete structures. Compared with ordinary prefabricated systems, this project features three new approaches: The use of a cantilever to support the outer corridor of the single-row classroom building in order to obtain a free interface between the corridor and the courtyard; the elimination of the secondary beams and ceilings by using prefabricated profiled reinforced-concrete composite slabs—the electrical pipelines and the sprinkler branch pipes can be laid along the grooves of the slabs, so that the classroom unit gains the largest clearance and integrity of the space; and the enlarging of the joints of the prefabricated reinforced-concrete beams and columns, which improves the reinforcement of the junctions. The structural element of the arch frames is constantly reproduced in school gates, lobbies, corridors, classrooms, cabins, libraries, and gymnasiums, becoming the motif of spatial shaping.

In the limited building area, the diversification of the circulation space promotes vitality in communication. The rope stair in the multifunction building, the semi-outdoor "cabins," and the corridor equipped with stools, schoolbag cabinets, and reading panels, together, provide unique public spaces.

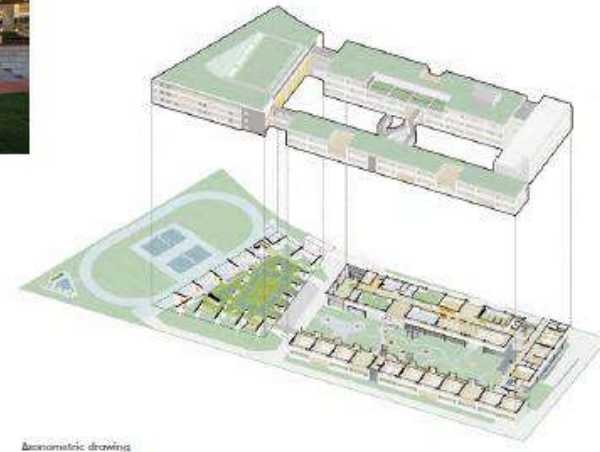
The design explores the diversification and differentiation of teaching and communication spaces, and imputes to the extra thought on students' physical and mental well-being that went into the design of this campus.



Aerial view of campus



Light view



Architectural drawing



The central courtyard



Corridor



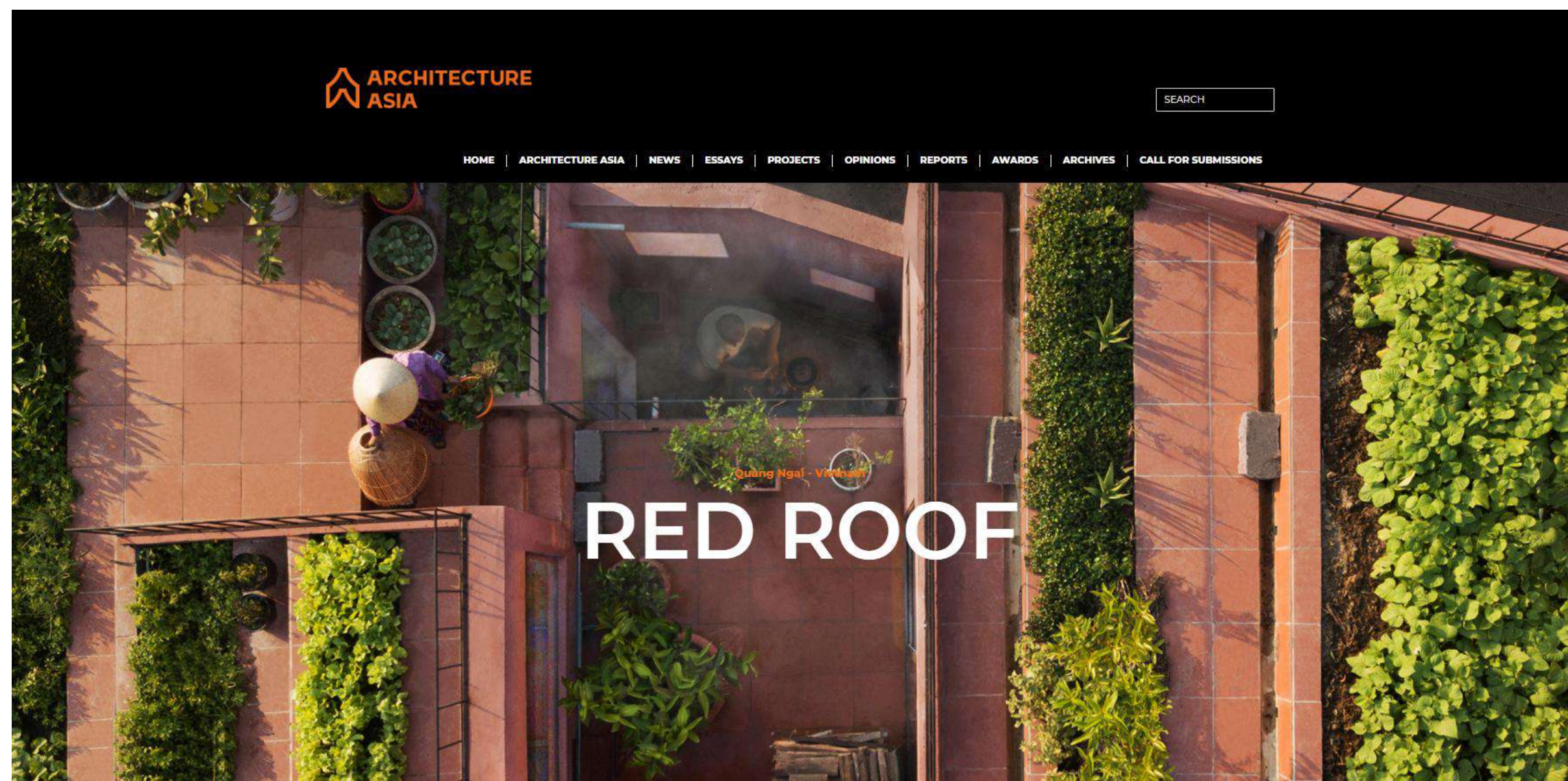
Covered sports field

# Website

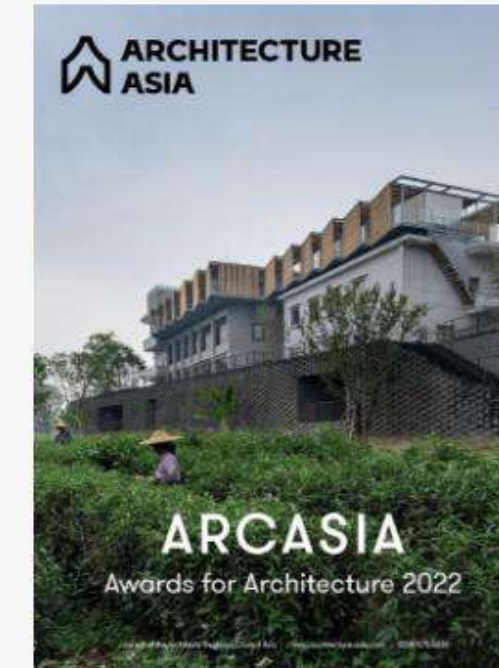
New website was launched on **January 31st, 2021.**

<https://www.architecture-asia.com/>

- Latest news, articles, conversations, reports, projects and the past issues are included.
- Submission guidelines are easily accessed and downloaded.
- In 2023, the website received over 25,000 visits.



## 2022



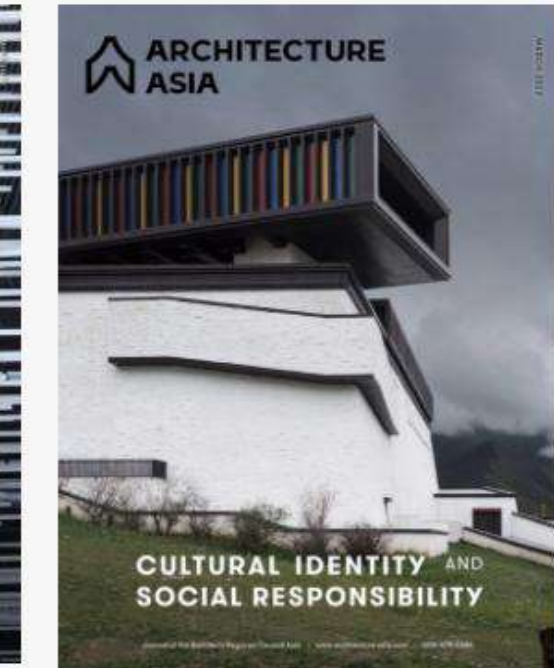
2022 SPECIAL ISSUE  
ARCASIA Awards for Architecture 2022



2022 SEPTEMBER  
Renovation and Innovation



2022 JUNE  
Globalization and Locality



2022 MARCH  
Cultural Identity and Social Responsibility

## ARTICLES



SEPTEMBER 01, 2022  
The Concept of Sharing and Regeneration in Contemporary Architecture in Pakistan: A Case Study of Har Sukh Mansion



SEPTEMBER 01, 2022  
Optimized Strategies Concerning Sharing and Regeneration of Heritage Spaces in Old Urban Quarters—Taking the Historical...



SEPTEMBER 01, 2022  
Beyond (Designing) the Place

## PROJECTS



SEPTEMBER 11, 2022  
New Campus Library of Beijing University of Civil Engineerin...



SEPTEMBER 10, 2022  
STELLA FIORE

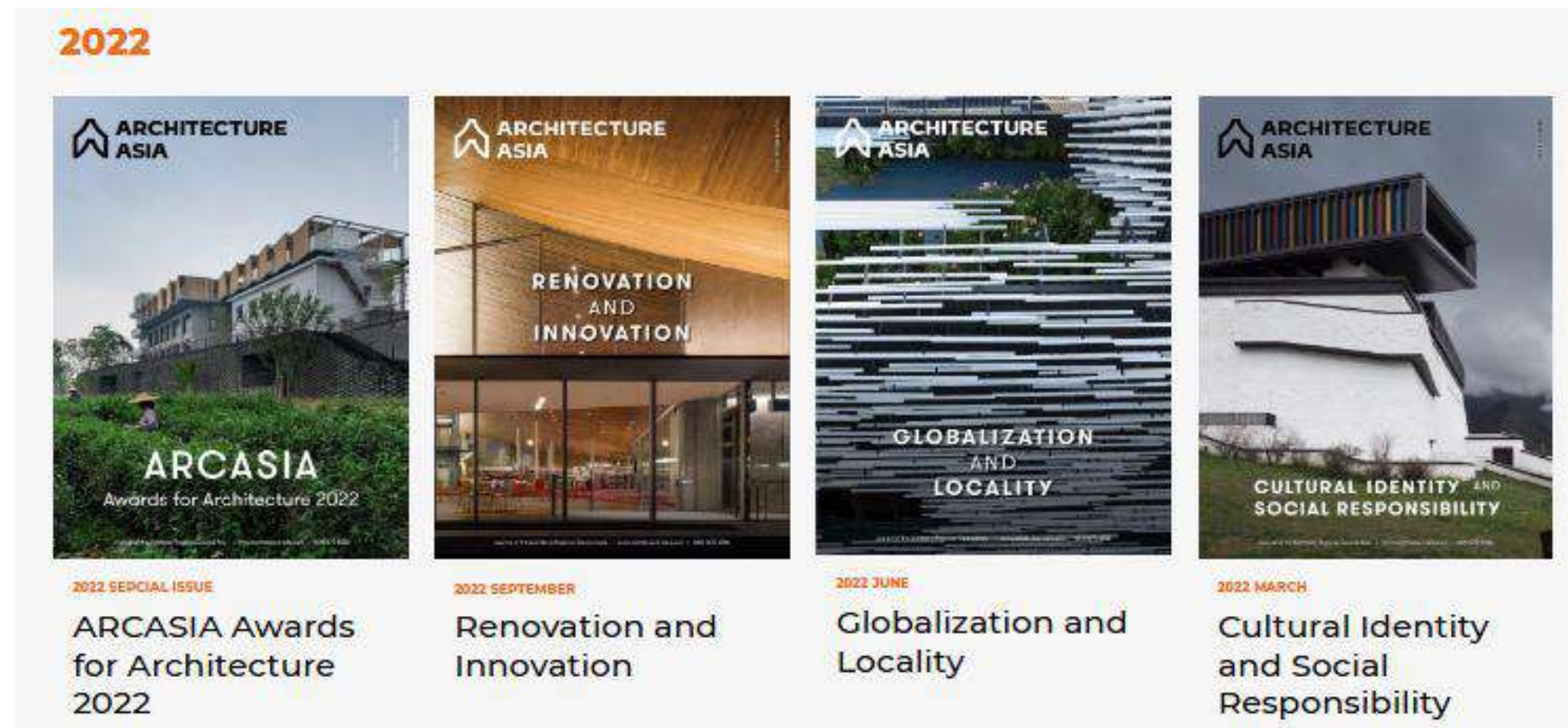
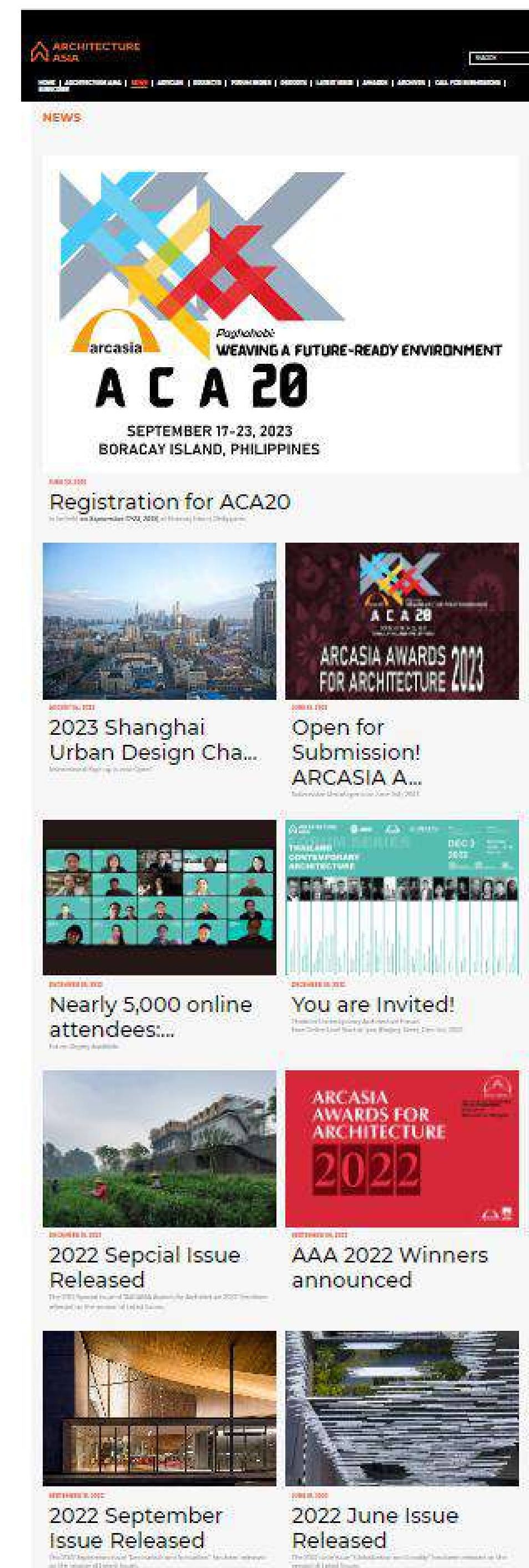
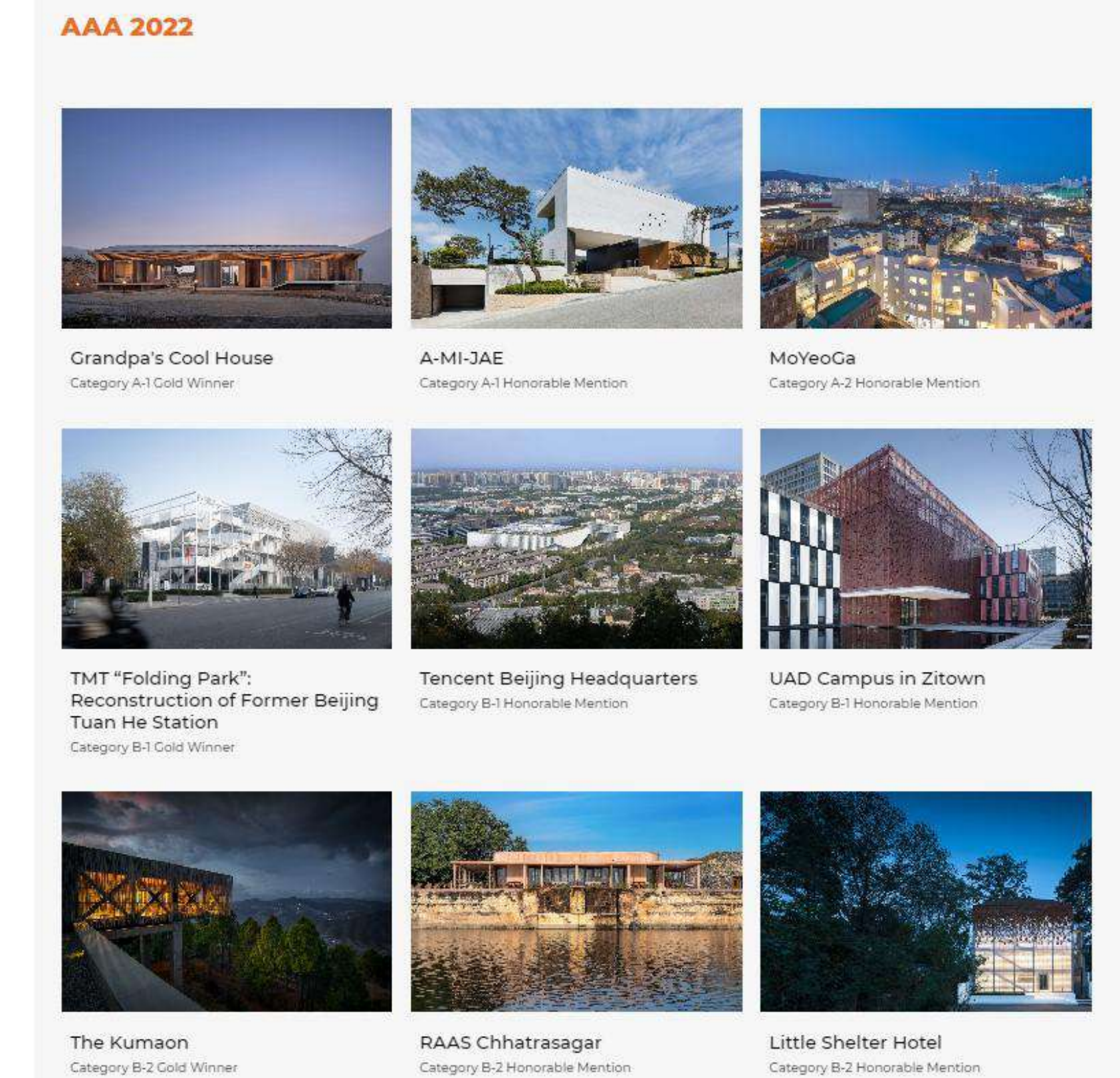


SEPTEMBER 05, 2022  
Takenaka Clinic

# Website

## The website also includes :

- News and publicity of events by ARCASIA, member institutes, and committees;
- News and publicity of events and forums by *Architecture Asia*;
- Display of articles and projects of each issue;
- Showcase of AAA winners' projects;
- Archives of former publications.



# Facebook

## Facebook @Architecture Asia

- In regular updates of issues and events;
- Follow by scanning the QR code.



**Architecture Asia**  
 3月26日 · 0 · 0  
 Latest Issue · March 2023 |  
 Local Progressive—Thailand Contemporary Architecture  
 Editorial  
 In 2023, Architecture Asia updated its publication plan with a series of typically tied "national (or regional) issue + forum," publication models in order to further increase the visibility of the member institutes of the Architects Regional Council Asia (ARCASIA). This new plan, with its focus on contemporary architectural development in specific Asian regions, intends to gradually shape the discourse structure of contemporary Asian architecture "from one to many levels" to make its research and "mapping" possible. Thanks to the suggestions of The Association of Siamese Architects under Royal Patronage (ASA), the first issue of this new publication plan takes shape as an issue and forum on contemporary architecture in Thailand. This new publication plan also marks the beginning of thematic discussions on contemporary architectural development among Asian countries and regions.

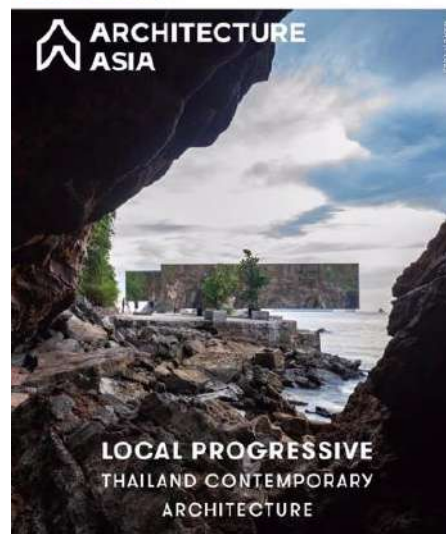
We extend thanks to the support of ASA and its nominees, Jenchieh Hung, and his partner Kulthida Songkittapakdee, who are both also close friends of Architecture Asia. Nominated as guest editors to organize this first issue and forum themed "Thailand Contemporary Architecture," Hung and Songkittapakdee, as local practicing architects, introduce the emergence and development of Thai architecture, and share for publication and discussion, a significant group of architects and their architectural projects that represent Thai architectural diversity.

The concept of "Thai-ness" has been proposed to define the characteristics of contemporary Thai architecture. It is clear that this term is dynamic and polyssemous. On the one hand, it stands for uniqueness in the Asian context since it carries "free, dynamic, and futuristic" connotations; on the other hand, it is identifiable in the global context as it shows strong regional cultural features and a sense of natural ambience.

This issue explores the ideological roots of equal emphasis on the "traditional" and "avant-garde" features of contemporary Thai architecture, which was directly influenced by Western modernism in the early stage, and which later went through the gradual evolution of regional philosophies. It's fair to say that the reforms of Thai architecture and design directly reflect social phenomena, such as the formation of national consciousness, the development of economic industries, and the uprising of new media. Thai architecture exhibits a high degree of unity in form, space, construction, and expression by fusing modernism, regionalism, and futurism.

Meanwhile, Thai architecture also presents the conflict and harmony between the "natural environment" and the "human-made environment." Thai architects' participation in natural construction and transmission of natural information as their reverence to and exploration of nature echo Thailand's unique climate and culture. Besides, the complex urban and rural landscapes of Thailand inspire architects to reshape the relationship between human and nature, to recollect tranquility of mind in highly dense urban areas, and to explore the humbleness of human beings in the natural rural environment.

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 ◆ Modernization and Localization: Modern Architectural Education in Thailand, 1930s-1950s | Chomchon FUSINPAIBOON  
 ◆ Status-appropriate Spaces: How Bangkok's Architecture Negotiates Formal and Informal Thai Values | Philip CORNWELL-SMITH  
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 ◆ Samsara Learning Center | Architects 49 Limited (A49)  
 ◆ SYC Office | Duangrit Bunnag Architect Limited (DEALP)  
 ◆ No Sunrise No Sunset Pavilion | Wallasia  
 ◆ Elephant World | Bangkok Project Studio  
 ◆ The Commons Saladaeng | Department of ARCHITECTURE Co.  
 ◆ Keeree Tara Riverside | IDIN Architects  
 ◆ PANWAR Sufficiency Economic and Agriculture Learning Center | Vin Varavarn Architects (VVA)  
 ◆ Radial House | Stu(D)O Architects  
 ◆ Livest Resort Petchaburi | Patchara + Ornicha Architecture (POAR)  
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**Architecture Asia**  
 2022年12月13日 · 0 · 0  
 Forum Review | Nearly 5,000 online attendees:  
 Architecture Asia Forum Series: Thailand Contemporary Architecture Forum Was Held Successfully  
 Watch the full Forum Replay in the link below  
<https://www.architecture-asia.com/Data/View/411>

Architecture Asia will build an eco-chain of "project display+ academic discussion", and develop approaches beyond publications, to reveal contemporary architectural development in Asia, promote regional interaction between ARCASIA member institutes, and enhance professional communications between Asia and the world.

In 2023, Architecture Asia will launch an issues series of contemporary architecture in Asian countries or regions where the ARCASIA member institutes locate. Architecture Asia Forum Series will be organized on related topics to inspire a broader discussion and international publicity.

"Thailand Contemporary Architecture" Forum is the first event of Architecture Asia Forum Series, co-hosted by Architecture Asia and the Association of Siamese Architects under Royal Patronage (ASA), with the full support of ARCASIA and ASC, aiming to express the new tendency of Thailand contemporary architecture.

Thailand architects Jen-Chieh Hung and Kulthida Songkittapakdee were the convenors of this forum. 10 groups of Thailand pioneer architects delivered impressive speeches and showed their design projects, and 5 scholars and architects from Asia and Europe involved in the panel discussion shared their viewpoints. The forum lasted about 5 hours and was open to global audiences through the free online livestream, attracting nearly 5000 online attendees.

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 -Home: <https://www.architecture-asia.com>

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**Architecture Asia**  
 2022年12月1日 · 0 · 0  
 Latest Issue · December 2022 |  
 ARCASIA Awards for Architecture 2022  
 Editorial  
 ARCASIA Awards for Architecture (AAA) is an annual award instituted by the Architects Regional Council Asia (ARCASIA) to encourage and recognize exemplary works produced by architects working in Asia, as part of ARCASIA's endeavors to raise the standard of the built environment throughout Asia, celebrate the Asian spirit, and enhance the awareness of the role of architects in the socio-economic and cultural life of Asian countries.

The ARCASIA Awards for Architecture 2022 (AAA 2022) was launched on March 15, 2022, on the ARCASIA and ARCASIA Forum 21 websites. The award committee was made up of Ar. Batjav Batkhuyag, Convener, AAA 2022 (Mongolia), Ar. Chun Gyu Shin, Vice President, Zone C (South Korea), and Ar. Khurelbaatar Erdenesaikhan, President, Union of Mongolian Architects (UMA) (Mongolia).

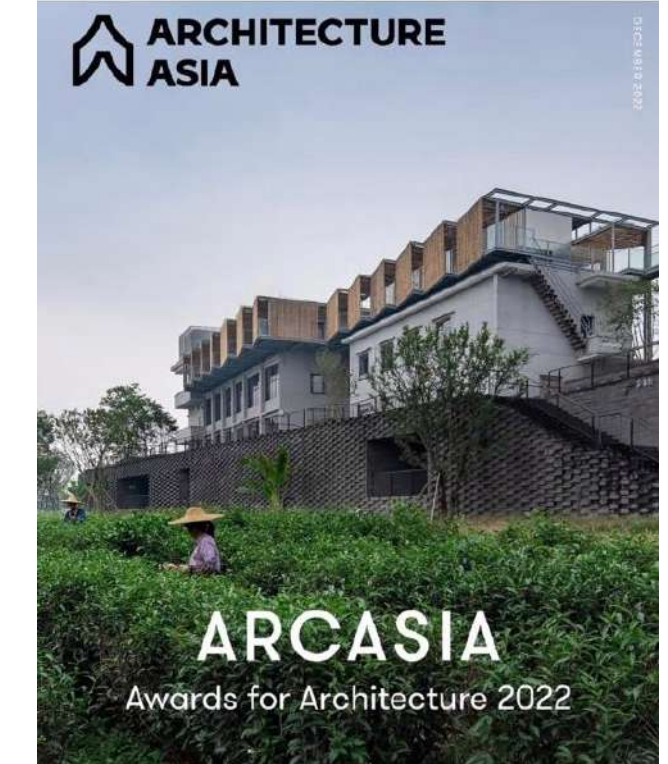
Submissions were accepted from April 1 to May 29, 2022, through a dedicated online portal. A total of 268 eligible projects competing under eleven categories were received from twelve countries/ regions, which were then reviewed by the jury panel to select winners.

There were 186 submissions from China (174 from Mainland; 12 from Hong Kong), 17 from Thailand, 15 from India, 13 from Vietnam, 8 each from South Korea and Malaysia, 6 from Sri Lanka, 5 from Japan, 3 each from Mongolia and Bangladesh, and 2 each from Pakistan and Singapore—of these, 24 projects were submitted for category A-1, 10 for A-2, 34 for B-1, 22 for B-2, 34 for B-3, 61 for B-4, 23 for B-5, 7 for C, 4 for D-1, 37 for D-2, and 12 for E.

The jury panel consisted of Ar. Abu Sayeed M. Ahmed, President, ARCASIA (head of panel), Ar. Duangrit Bunnag from Thailand (representing Zone B), Ar. Jae Y. Lim from South Korea (representing Zone C), Dr. Ganzorig Erdene from Mongolia (Eminent Nonarchitect Person), and Ar. Erick van Egeraat from The Netherlands (Eminent Architect from a Region Other than ARCASIA). Over three online panel meetings, twenty-six projects, out of the fifty-eight shortlisted, were selected as winners and awarded commendations that make up nine gold medals and seventeen honorable mentions.

On September 6, 2022, the award presentation ceremony and dinner were held at the Sogombo Hall of the Best Western Premium Hotel, Ulaanbaatar, Mongolia, where ARCASIA Forum 21 was also being held concurrently. During the award ceremony, awards were handed out to the winners or their representatives, with the winning projects exhibited during the day at the Misheel Exhibition Hall, as part of ARCASIA Forum 21's events.

This special issue of Architecture Asia is a showcase of the ARCASIA Awards for Architecture 2022, and features the twenty-six winning projects from different award categories. We take this opportunity to extend our sincere and heartfelt congratulations to all the winners. Tap the link below to Purchase and Subscribe the issue: <http://www.architecture-asia.com/Data/List/SUBSCRIBE>  
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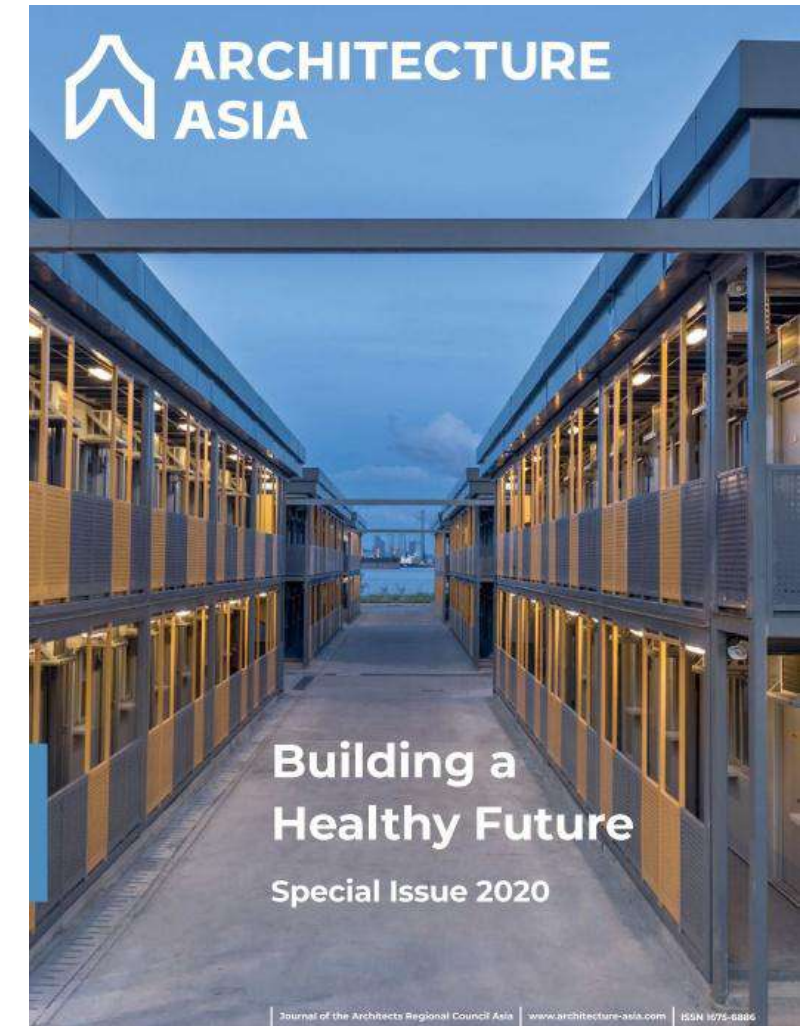
# 3 Publications

# Publications

The journal is published quarterly.

## 2020 ISSUE

Due to just taking over the editing work and the impact of the pandemic in 2020, a special issue focuses on how Asian architects and the architectural industry are responding to the effects of the pandemic.



COVID-19 Special issue 2020

## 2021 ISSUES

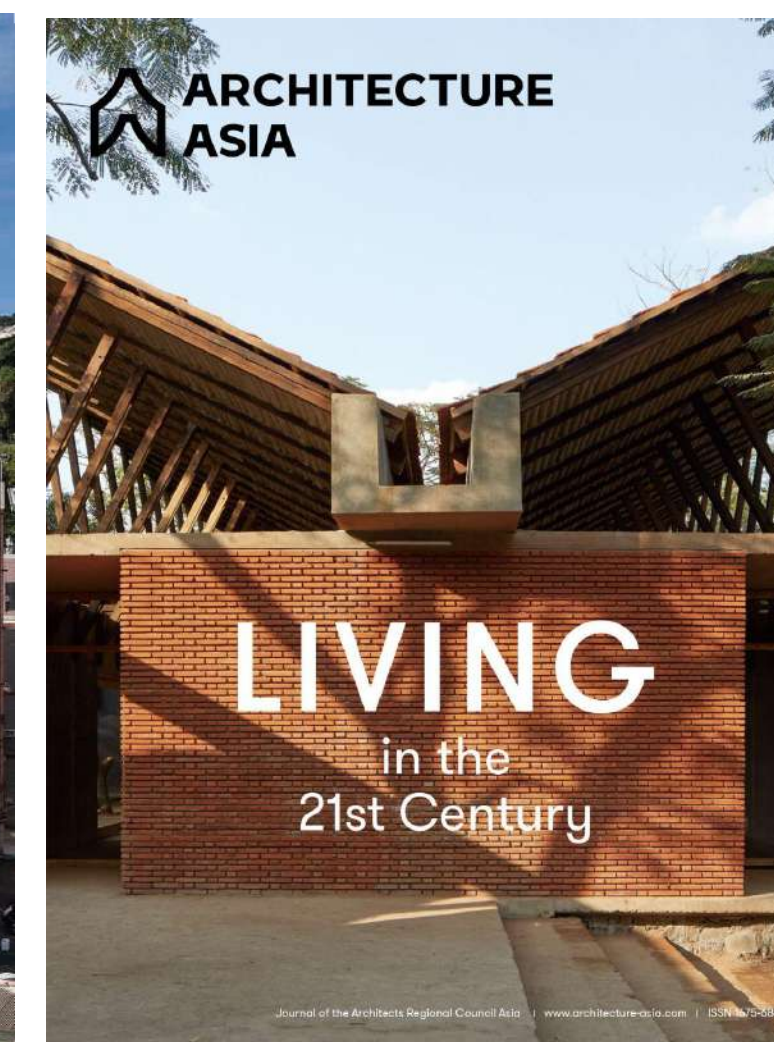
- AAA2020
- Urban Regeneration
- Living in the 21st century
- AAA2021



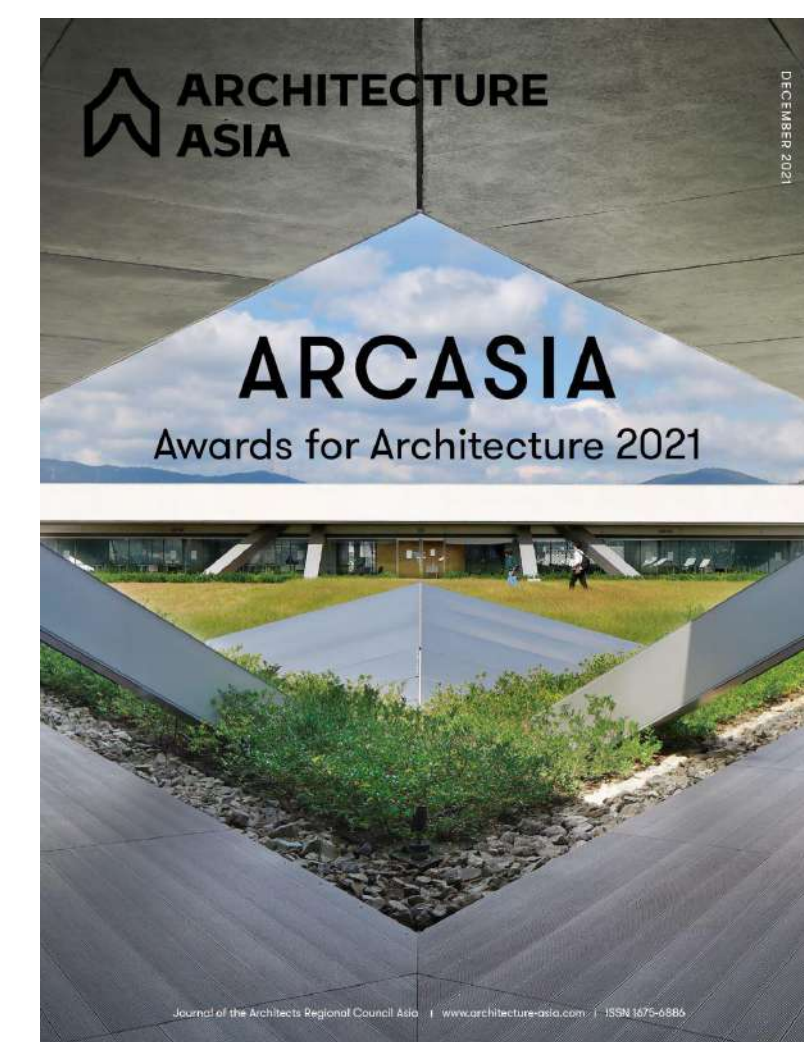
March 2021



June 2021



Sept 2021



Dec 2021

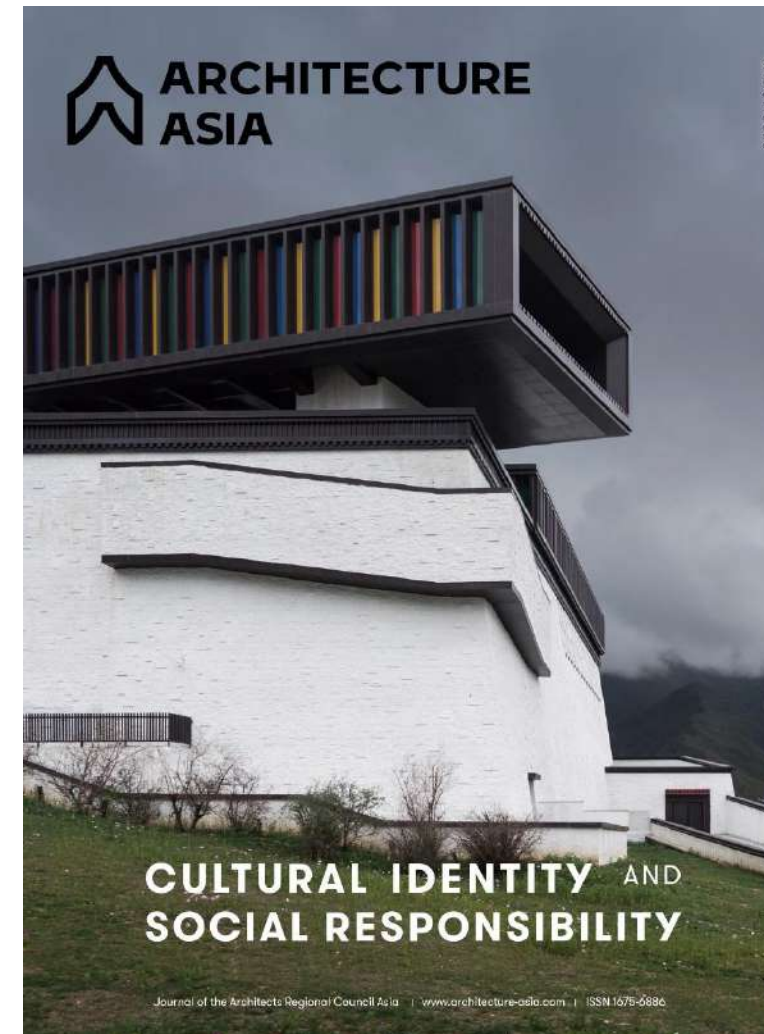
# Publications

## 2022 ISSUES

- Cultural Identity and Social Responsibility
- Globalization and Locality
- Renovation and Innovation
- AAA2022

## 2023 ISSUES

- Thailand Contemporary Architecture (ASA)
- Writing and Literature
- Contemporary Architecture(ASC, HKIA, and AAM) (in process, delayed due to content censorship)
- AAA2023 (in the process of the final layout, delayed due to the problem of high-resolution picture collection)



March 2022



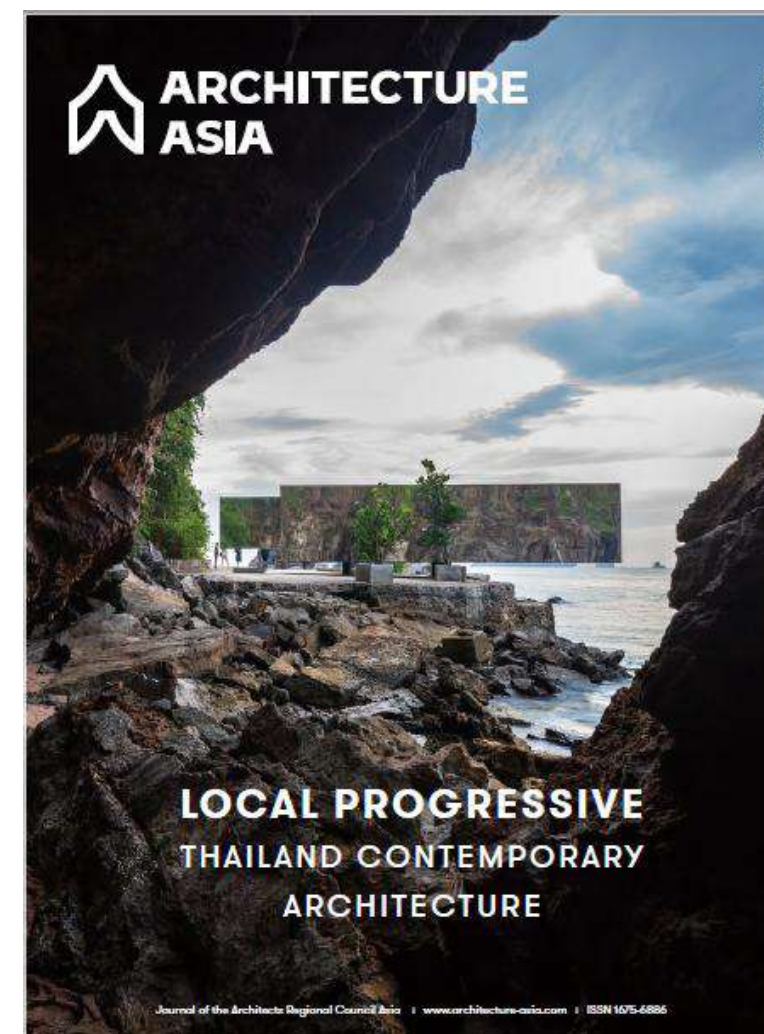
June 2022



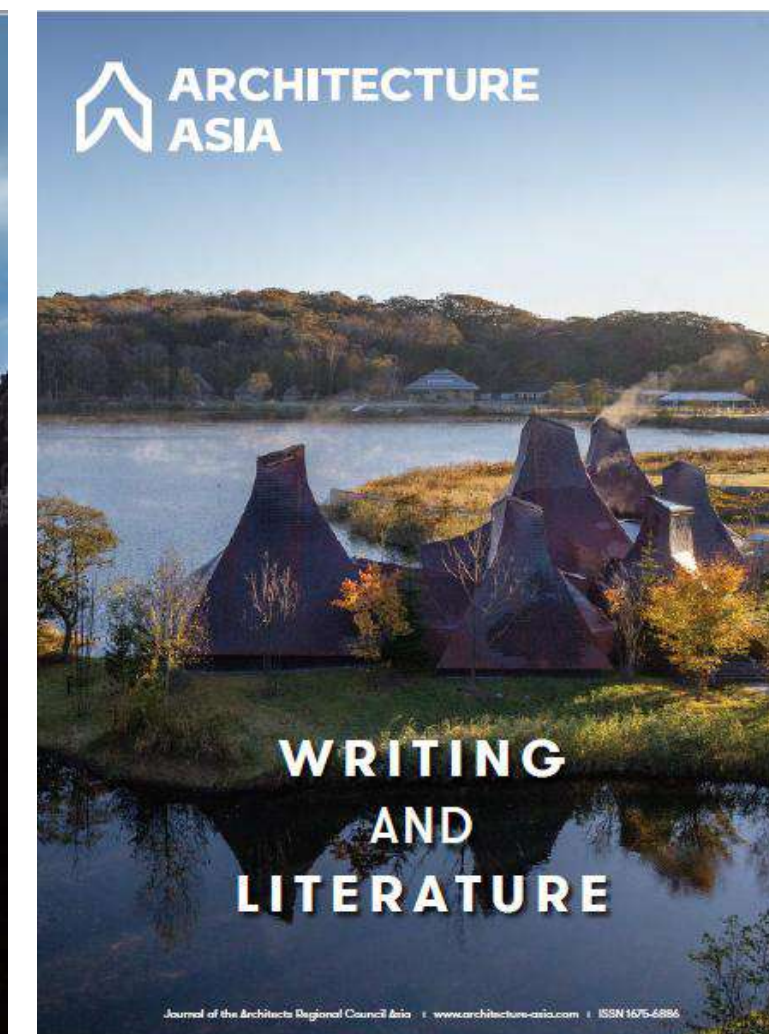
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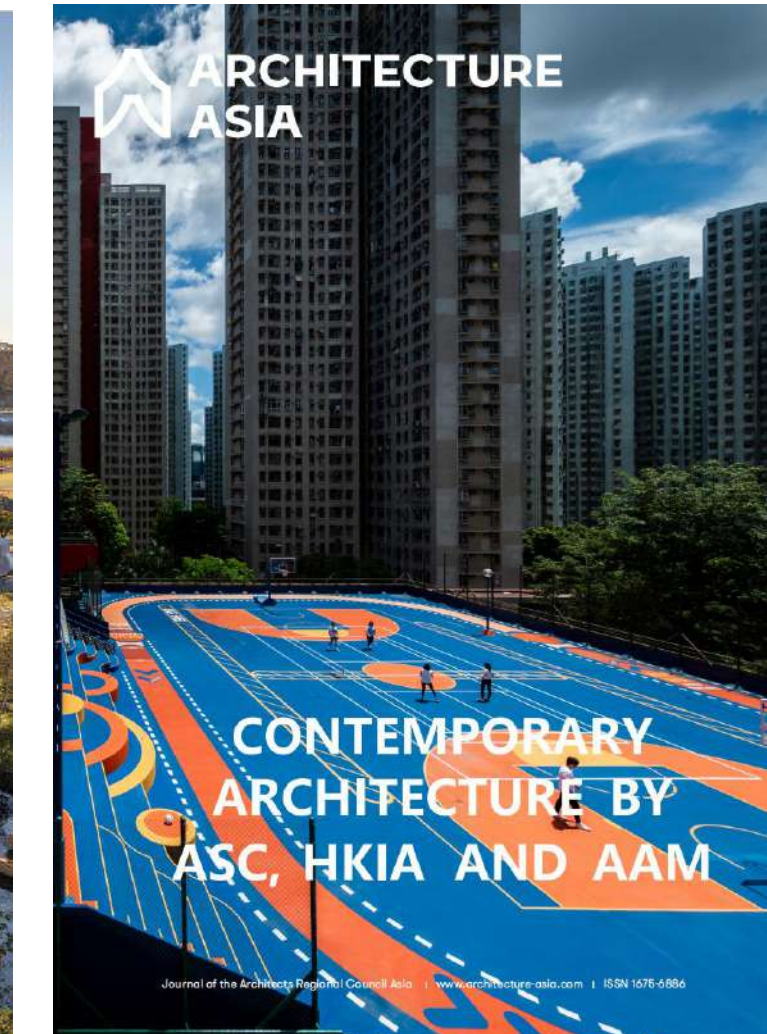
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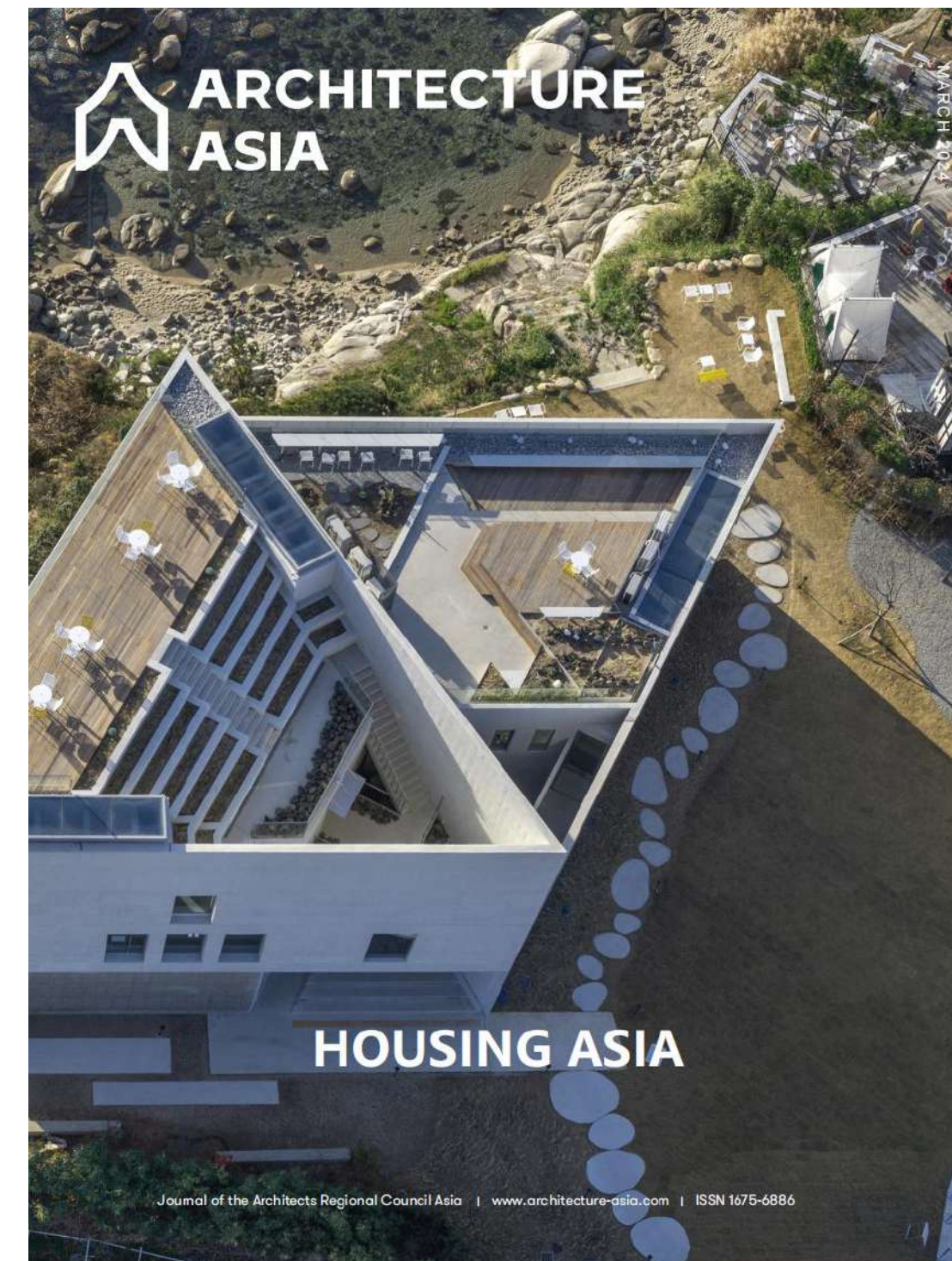


Dec 2023

# Publications

## 2024 ISSUES

- **March: Housing Asia**, in layout design.
- **June: Heritage Conservation in Asia-Africa**, based on the recent AA Forum in June: Global and Local: Heritage Conservation and Urban Regeneration Forum, finishing materials collection and being in preliminary editing.
- **September: Heritage Conservation in Nepal (SONA)**, guest edited by Padma Sundar Maharjan, Principal Architect (RICH Architectures company), Conservation architect (Kathmandu Valley Heritage Trust, KVHT), ICOMOS Nepal, ICOM Nepal, Society of Nepalese Architects, Nepal
- **December: AAA2024**, organized by ASC this year, hope to be able to contact the winners in advance to collect high-definition pictures, to save publishing time.



March 2024



June 2024

# Publications

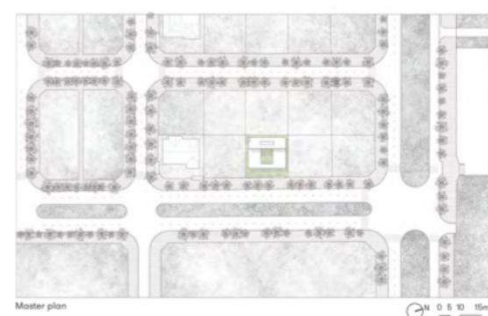
- Each issue contains about 3-5 articles and 10 projects;
- We had contributors from all three zones of ARCASIA, with many from:

**IIA, IAP and SLIA of Zone A;**

**ASA, SIA, and VAA of Zone B;**

**ASC, HKIA, JIA and KIRA of Zone C**

- We are always calling for MORE contributors from ALL member institutes of ARCASIA.



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The brick envelope of the building harnesses software technology, such as Ecotect, Grasshopper, Ladybird, and Rhino to create a sustainable design narrative. The use of software technology and computational studies is pertinent to the design of the brick joist that circumscribes the building, providing thermal insulation and the ingress of diffused natural light. The simulations, or the parametric scripts, designed using software, and conclusions drawn from the analysis of climatic conditions, provide the existing radiation and the appropriate amount of radiation that should enter through the facade. By later running simulations on each brick, a composition is derived—comprising arrangements of layers of bricks rotated and then placed at regular intervals.

The joist facade has 2.0m-centimeter-thick steel bars fixed on RCC [reinforced cement concrete] beams using HBB chemicals. To hold the brick arrangement, a single steel bar pierces through the customized bricks manufactured with holes; no cement mortar has been used to construct the 4.5-meter-long joist envelope. Presently, the joist profile and its composition are essential factors that reduce the heat energy of direct radiation by 70 percent, thus providing comfortable, habitable spaces. However, the joist also provides daylighting levels in the dorms equal to 250 lux. The balconies located within the brick skin are 1.2 meters wide. The balconies [or the buffer zones] between indoor and outdoor spaces control the mean temperature of the building throughout the year.

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- 1. School entry
- 2. Central atrium
- 3. Proposed auditorium
- 4. Office
- 5. Main entrance entry
- 6. Main entrance building
- 7. Access play area
- 8. Plaza and 2 future apartments
- 9. Office
- 10. Office
- 11. Terrace
- 12. Terrace
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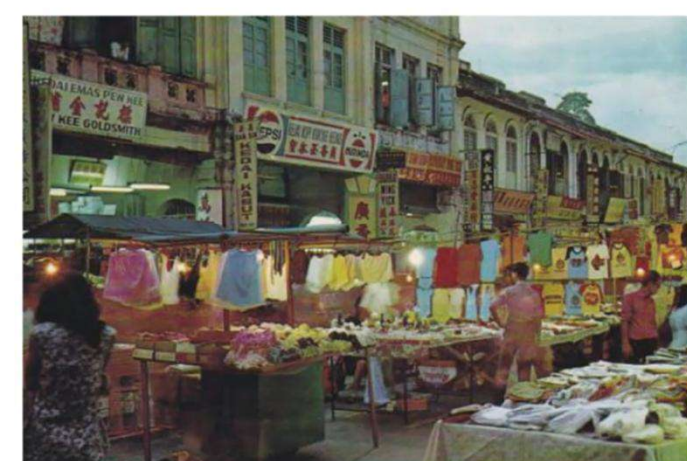


Figure 17: Heung Street (Ci Chang Street) in Hong Kong.

Because developers often target old shophouses for modern redevelopment and nearby tourist-centered businesses. Additionally, the huge contrast between Chinatown and the surrounding area is being exacerbated by the construction of buildings like Merleka 118 (Figure 16), which is located just beyond Chinatown's border. It should be noted that, while the city is still in the process of development, many shophouses remain in a demolished state, and still many others are on the verge of ruin, displaying only sad remnants of the glory of the past; no actions have been taken by owners, authority figures, or developers to address this situation. The Draft Kowloon Structure Plan 2040<sup>22</sup> includes several proposals for Chinatown, such as administering its planning as part of Kowloon's creative economy, culture, and tourism landmark. For example, the new connecting links between the Red (new tourist zone) and the Central Market (cultural zone), the revitalization of Central Market and Meikon Passer; and the improvement of cultural areas, such as upgrading the Siu Sai Yiu Temple and Petaling Street (Ci Chang Street) with new open gallery display centers by creating empty space around Pangyung Street and reactivating ground-floor business in Chinatown to attract tourists and reinforce the creative and cultural district. Undoubtedly, the site analysis is disadvantaged without the ability to gather quantitative data (such as age, race, seasonality, and job occupation) of Chinatown's citizens who interact with its physical spaces.

5. Conclusion  
Chinatown in KL presently serves a purpose that is not conducive to remembering and sustaining the Chinese

community. The present research observes that the pedestrian street market layout is similar, directionally, to the shophouse—that is, the market stalls are similar to the shophouses, but have different commercial purposes, and the path between the stalls is similar to the 6-foot walkways that connect the shophouses. Petaling Street (Ci Chang Street) has been sustaining the street market environment since the past (Figure 17). However, from a synchronic perspective, it is observed: The wet market has been moved from Central Market to Penjaja Galleries; gathering spots have transitioned from the back lanes to coffeehouses and the 6-foot walkways in front of the shophouses; and the traditional education system has been replaced with the standard school system. Further, temporal changes can be seen in the land use and building typology, from business-and-living units to the present commercial area, in the migration of the Chinese community out of Chinatown, in the vanishing of the old public area in Petaling Street (Ci Chang Street) and its transformation into a pedestrian shopping mall for tourism, and in the employment of family businesses with formal buildings and trendy businesses to meet tourism demands. The relationships among place, community, and time perform different important roles in the sustainability of collective memory. The local Chinese community is the subject that must maintain and sustain its collective memory, while shophouses and the back lanes of Chinatown are the objects of that memory, and old photos, story sharing, and mural paintings have become the carrier of that memory. The site analyses in this article cannot fully represent the collective memory, but we will continue to examine the material and the continuing aspects of the collective memory, importantly,

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Figure 18: Vertical green panels on the north-south facade in the new hall.

programs that we organize here different from those organized in other places have been, and will continue to be, asked. A sound starting point to answer these questions is the historical background of Hong Kong around the time when the How Far Mansion was first constructed. Sir Cecil Clementi was the Governor of Hong Kong between 1925 and 1930, and was also the first governor who spoke Cantonese. In 1904, he even published a book titled *Cantonese Love Songs*, which translated popular Cantonese songs of that time into English. Amongst other notable achievements of Sir Clementi was his appointing Shouson Chow, a prominent Chinese merchant, as the first Chinese unofficial member of the Executive Council. Hong Kong had long been a transient city and many at that time came to Hong Kong to look for opportunities to make a better living before returning to their homeland, Hong Kong was a stepping stone that allowed them to hope and strive for a future elsewhere. As a result, Hong Kong thrived on a place where different cultures came together. This, coupled with the fact that Hong Kong was not burdened with the weight of hundreds of years of historical culture created plenty of opportunities for people who were free-thinking to adopt an "anything can happen" approach to life. It is within this context that Chinese education—where Chinese and Western cultures mix in art, culture, and everyday life—became the popular expressive style of the time. To some extent, this still exists strongly to this day. In this big picture, the role of Aw Boon Haw should also be taken into account. The history of the Aw family, How's relationship with his brother, Aw Boon Pak, the family business empire, and the buildings and gardens in Hong Kong, Singapore, and Fujian, China have been covered extensively in the text *Tiger Balm Gardens: A*



Figure 19: East-west wall "flying screen".

population, the demand for land resources increases. This creates immense pressure on all urban land uses. While there are solutions to counter the problems, there are also some intimidating barriers in the sustainability pathways against the adoption of innovative methods. In India, despite the presence of statutory government bodies like the Ministry of Environment, pollution control boards, and biodiversity boards, there is an absence of efficient policies, governance, and institutional tools at the national, state, and city levels for addressing sustainable land use, urban biodiversity, and climate change issues. The absence of appropriate policies and regulatory frameworks, inefficient administration, and lack of funds and infrastructure are some of them. The paucity of reliable and complete data on the urban sector is another significant barrier to identifying potential interventions, so too is the lack of public participation in the conceptualization and development of projects and proposals. The absence of public interest and the indifference toward public properties discourage the community from accepting and appreciating the government's initiatives.

3.4 Principles of Urban Greening Strategy  
3.4.1 Landscape Ecological Approach  
The authors suggest a landscape ecological approach toward urban planning, the integration of biodiversity strategies, and the possibility of connectivity. For example, connecting corridors between the existing green areas must be established within the whole urban context. Urban planning guidelines need to be redesigned to emphasize the potentialities and limitations of the natural resources available and establish a connection between

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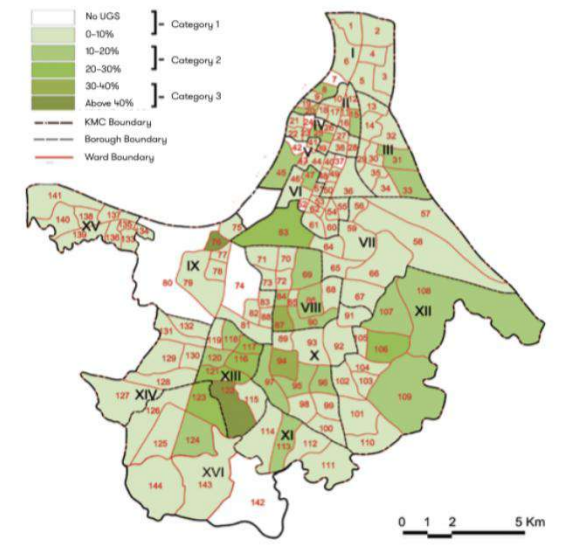


Figure 20: Map of Kuala Lumpur showing urban green spaces and their distribution in 2020.

the urban dweller and nature. A vernacular and climate-responsive design incorporating socio-cultural-ecological processes, and which also assimilates traditional knowledge is advocated.

3.4.2 Public Participation and Social Inclusion  
The suggested strategy recommendations identify stakeholder involvement and public participation as crucial components of integrating green spaces and committing to addressing the needs of all sections of the community. Citizens should be aware of the status and importance of the environment, ecosystem services, and biodiversity. They will be involved in creating and maintaining a status report of local biodiversity and participating in formulating strategies and green city missions. This will, in turn, raise awareness and generate compulsion toward nature and biodiversity.

3.4.3 Cost-effective and Efficient Maintenance  
The proportion of budget allocated for biodiversity and the environment is usually minimal compared to other categories like road development or street lighting. So, appropriate selections of plant species and easily maintainable landscape designs that can serve multiple ecological functions are preferred. Establishing multiple green spaces throughout the city should be the aim, rather than focusing on just one or a few green spaces. Levying impact fees for community parks or renting them out for cultural functions can also help in their maintenance.

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# 4 Guest Editor + Forum

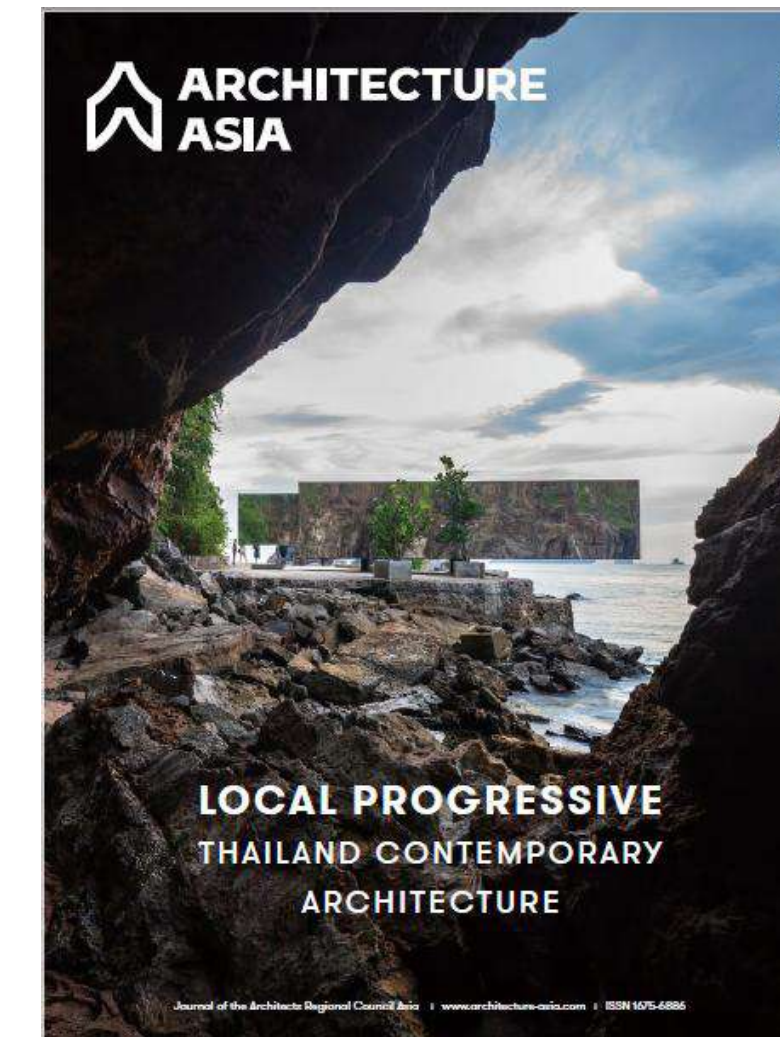
# New Mode since 2023

## Themes based on ARCAISA member countries/regions

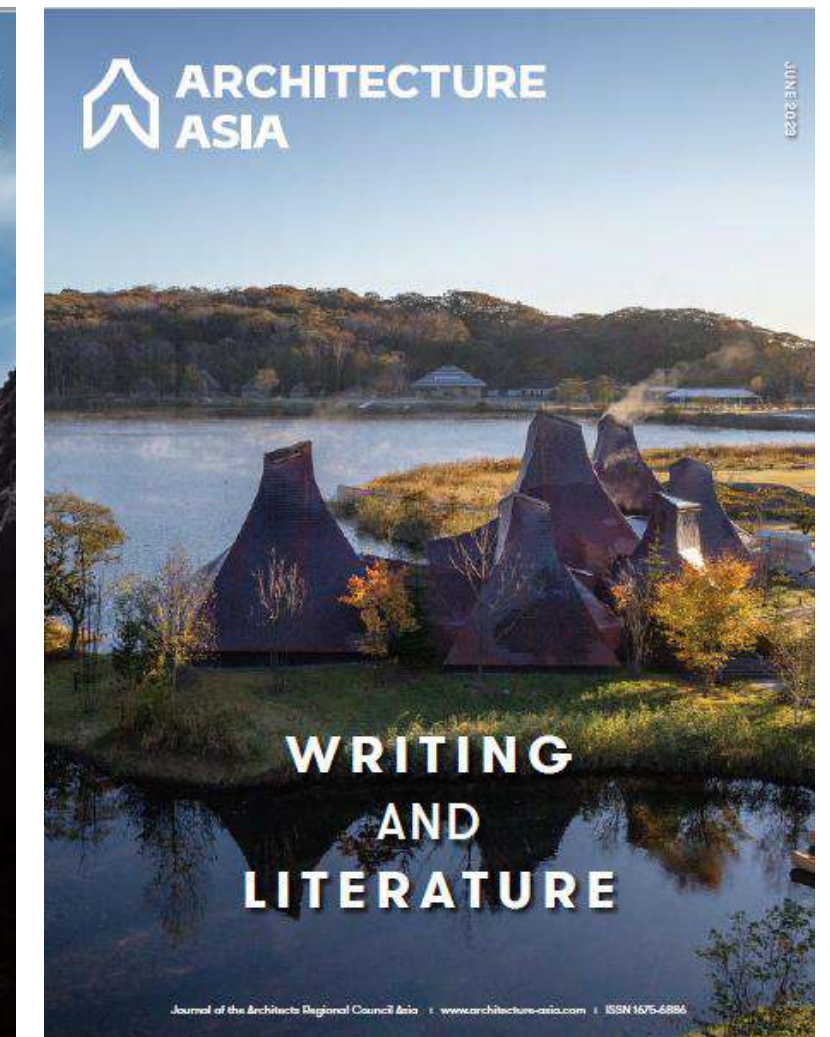
- To ensure the visibility of contemporary architectural trends of ARCAISA member institutes, the editorial team has upgraded the framework to “1+1+2” mode in 2023.
  - “1”: One on a given topic
  - “1”: One special issue of ARCAISA Awards
  - “2”: Two issues focusing on member countries/regions;
  - *Architecture Asia* Forum Series has been founded

## Guest Editor from ARCAISA member institutes

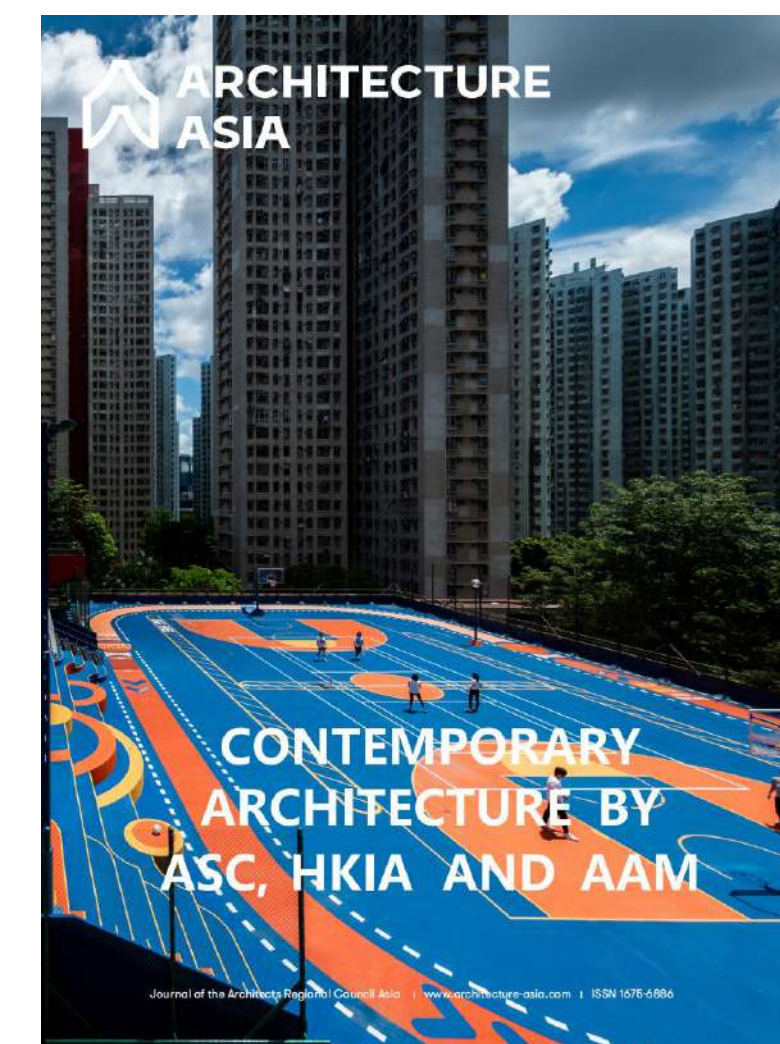
- to expand the depth of the discussion, we recruit guest editors from member institutes. Their work includes but is not limited to :
  - Provide a proposal, including the theme, content structure, and a list of potential authors.
  - Determine the theme and draft the editorial (300-500 words).
  - Liaise with article authors and project architects, collecting initial drafts to submit to the editorial team.
  - Assist with communication after the editorial team takes over the communication work.



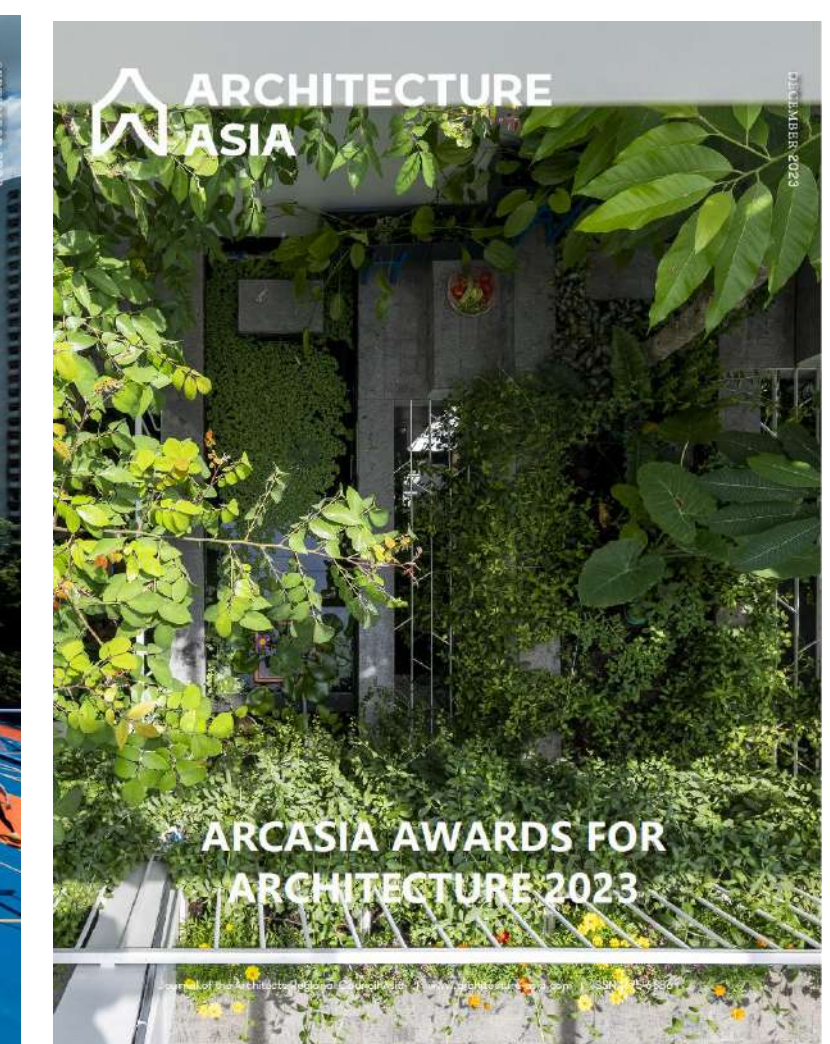
March 2023



June 2023



Sept 2023



Dec 2023

# New Mode since 2023

## AA Forum Series

In collaboration with issues focusing on member countries or regions, guest editors, authors, and architects are invited to discuss in a forum.

- **2023 March Issue + AA Forum**

Thailand Contemporary Architecture

Guest editors: Jenchieh Hung and Kulthida Songkittipakdee, from ASA

- Thailand projects
- Status: printed out and published.



- **2023 June Issue**

Writing and Literature

- Guest Editor: Ar. Apurva Bose, from IIA;
- Content: 5 articles + 10 projects
- Status: printed out and published.



- **2023 September Issue + AA Forum**

Contemporary Architecture of Hong Kong, Macao and China Mainland

- Guest Editors: Nuno Soares from AAM, CHUNG Wang Leung, Thomas & MA Cho Fai, Joe from HKIA, and Zhu Xiaofeng from ASC;
- Content: 4 articles + 13 projects
- Status: in process



# Local Progressive: Thailand Contemporary Architecture (March 2023)

Guest editors: Jenchieh Hung and Kulthida Songkittipakdee (ASA)



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## Profiles

HAS design and research was founded by Jenchieh Hung and Kulthida Songkittipakdee, and they explore Asia's architectural language through a parallel "design + research" approach. The practice emphasizes the analogy of nature and artificially created nature, looking for another kind of new natural architecture through the city's own derivatives, which HAS has named "The improvised, MANUFACTURED, and Chameleon Architecture."

The work of Hung and Songkittipakdee (HAS) encompasses cultural buildings, religious architecture, installation art, exhibition design, and experimental projects. HAS's research includes the train and railway markets, charming roadside vendors, the borderless illegal constructions under elevated freeways, and the roundabouts of dead alleys. These interesting scenes, typically existing in Asian cities, reveal how through temporary constructions people find a "new" norm in a reinforced-concrete city.

HAS has developed an international reputation by winning competitions, their work stands by synthesizing form, pattern, material, and technology into irreducible constructions. They have been widely recognized for their innovative work and have received awards and honors such as the Thailand Prestige Award 2021, DOTY Award 2019, Design Star Award 2018, Distinguished Alumni Award 2016, as well as their inclusion into Wallpaper\* Architects' Directory 2022.

Hung and Songkittipakdee have also been actively involved in academia as visiting professors and architecture design critics for Tongji University, China, as well as Chulalongkorn University, Thailand, and King Mongkut's University of Technology in Thonburi, Thailand. They were also invited to serve as curators and critics for Thai contemporary architecture, executing a series of exhibitions, publications, and forums, and were commended by the Ministry of Foreign Affairs Thailand as Chinese-Thai architecture influencers.



Guest editors:  
Jenchieh Hung (left) and  
Kulthida Songkittipakdee (right)



Chatpong "Chat" Chuenrudeemol obtained his Bachelor of Arts in Architecture from University of California, Berkeley, United States, in 1994 and his Master of Architecture from Harvard Graduate School of Design, United States, in 2000. After completing his studies in the US, Chuenrudeemol returned to his birthplace, Bangkok, Thailand, to form CHAT Architects, a practice that combines research and design, resulting in innovative multiscale projects that aim to stimulate community through strategies that reinterpret authentic local conditions. In 2015, he created CHAT Lab, a research think tank aimed at discovering new Thai vernacular "street" typologies, affectionately styling the first project "Bangkok Bastards."

In 2020, Chuenrudeemol received Thailand's Silparatam Award, the country's highest award for contemporary artists presented by the Ministry of Culture of Thailand. He was also awarded an ASA gold medal as "Thailand's Emerging Architect" in

2017, presented by The Association of Siamese Architects under Royal Patronage (ASA). In 2020, CHAT Architect's Samsen STREET Hotel project won the Building of the Year Award (Asia Pacific region) in the INDE Awards. Chuenrudeemol's work has been exhibited both at home and abroad, including in Japan's TOTO Gallery Ma in 2015, in the gallery's 30th Anniversary exhibition themed "The Asian Everyday."

Chuenrudeemol has taught at the design schools of various universities throughout the world, including INDA (International Program in Design and Architecture) at Chulalongkorn University, Thailand, National University of Singapore (NUS), Singapore, and Massachusetts Institute of Technology (MIT), United States. Currently, he serves as an adjunct associate professor at Taylor's University, Kuala Lumpur, Malaysia, guiding students in the research of "Kuala Lumpur Bastards."



Chomchon Fusinpaiboon is an assistant professor at the Faculty of Architecture, Chulalongkorn University, Thailand, and a practicing architect. He received his Bachelor in Architecture from Chulalongkorn University. After completing his master's in architecture in urban design at the Bartlett School of Architecture, University College London, United Kingdom, he worked briefly at Atelier of Architects in Bangkok, Thailand. In 2014, he obtained a PhD from Sheffield University, United Kingdom, with a dissertation that examined how a modern architectural culture has been established in Thailand, and how it has transformed traditional ideas of architecture and vice versa.

His current research interests cover Asian modern and contemporary architecture—especially lesser-known, overlooked, and understated ones, despite their possible contributions to the history, theory, and the practice of architecture in Asia. He has also published a book and a book chapter on the unconventional works and ideas of Thai architect Prince Vajdyakara Varavorn, who

reinterpreted the English Arts and Crafts philosophy to adapt it for modern Thai architecture from both prewar and postwar periods. His published academic papers include research on the establishment of Thailand's first architecture school that involved nationalism, a Belgian architect, and Chinese migrants, and research on the history and renovation of the shophouse, a non-pedigree modern architecture that played a major role in the urbanization of Thailand during the 1920s and 1970s, questioning its legacy and its future in relation to contemporary architectural practice and urban issues.

Teaming up with partner Huanju Jang as DRJ (Design & Research by Fusinpaiboon & Jang), Fusinpaiboon has continued design research on shophouse renovation in Bangkok with minimal involvement of an architect, aiming at scaling up decent yet affordable shophouse renovation. The practice exhibited the work as Shophouse2021 at the 2022 Hong Kong Shenzhen Bi-City Biennale of Urbanism \ Architecture (Hong Kong), which was themed "Seeds of Resilience - Re[dis]covering the City."

### ARTICLE

## Bangkok Bastards, Rural Crossbreeds, and Indigenous Hybrids—CHAT Architects' Documentation of Thailand's Living Typologies, Urbanism, and Ecologies

Chatpong CHUENRUDEEMOL, Principal Architect, CHAT Architects, Thailand

### Abstract

In 2012, Chat Architects initiated their "Bangkok Bastards" project, an on-going documentation of everyday architecture, created by everyday people, to solve everyday problems in Bangkok, the capital of Thailand. The research subjects of this project range from living shantytowns to moving food carts, and temporary construction workers' houses to the now abandoned curtained love motels—in essence, misfit architectures that Bangkokians encounter on a daily basis, but view as insignificant eyesores to the city.

Through richly rendered plans, sections, elevations, and isometrics—which are colorful, tactile, and messy, rather than monotone, minimal, and clean—Chat Architects tells the story of grassroots design ingenuity, opportunistic adaptations, and the humorous spirit of Bangkok's underprivileged and "unseen" populations, as seen through the lens of these beautiful "bastards." Over recent years, the research boundary has moved from Bangkok and out into the Thai countryside, where "Rural Crossbreeds" reveal bastara agricultural buildings, pavilions, and contraptions that are rooted in Thailand's widely spread, long-standing cultivation of rice. The research has since moved beyond the rice paddies and fruit farms in the region, called Isaan, into the isolated forests and mountains of Thailand to also identify "Indigenous Hybrids" that reveal the inventive spirit embodied in the Karen hill tribe population in Ratchaburi Province.

### Keywords

Bangkok Bastards, Rural Crossbreeds, Indigenous Hybrids, everyday architecture, local adaptation/improvisation.

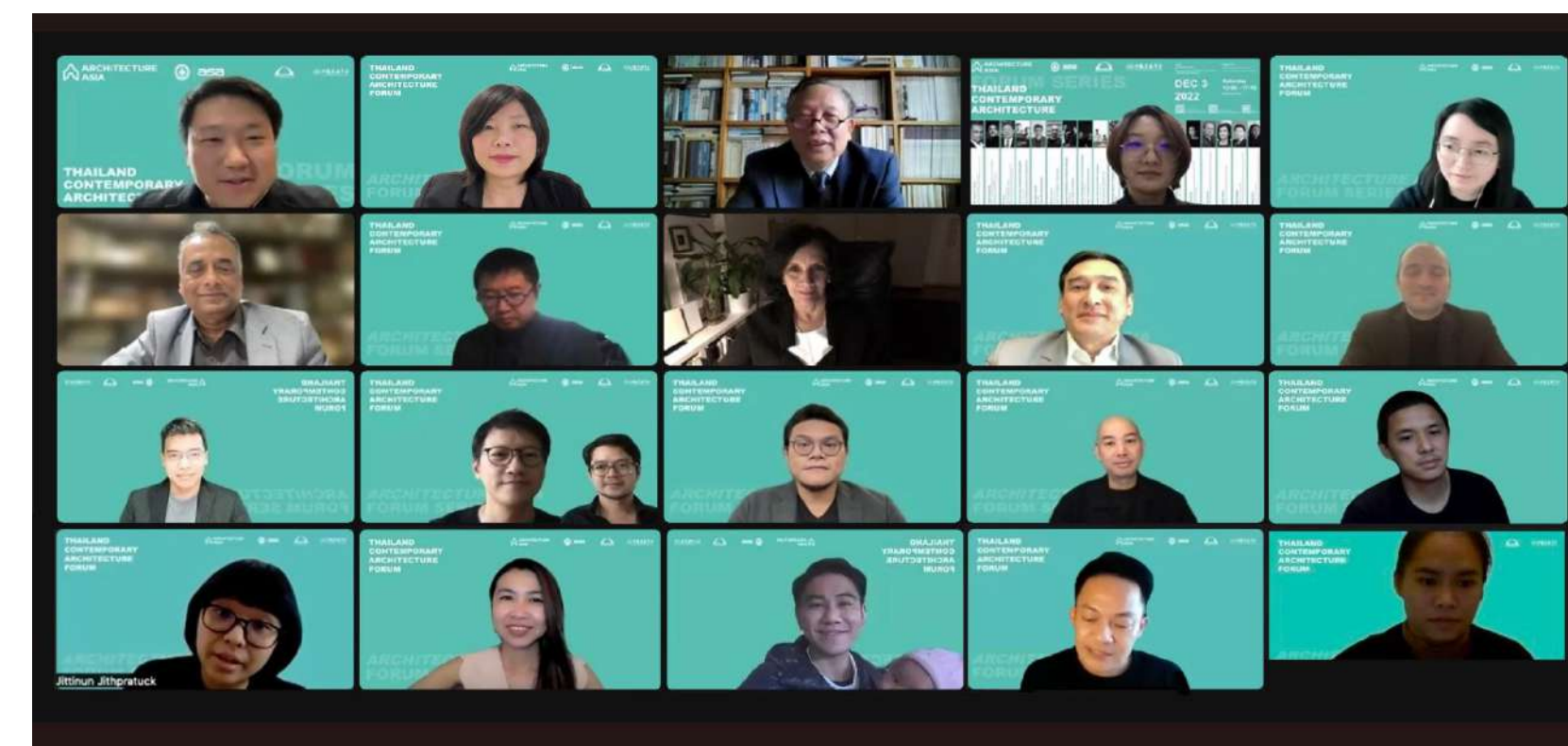
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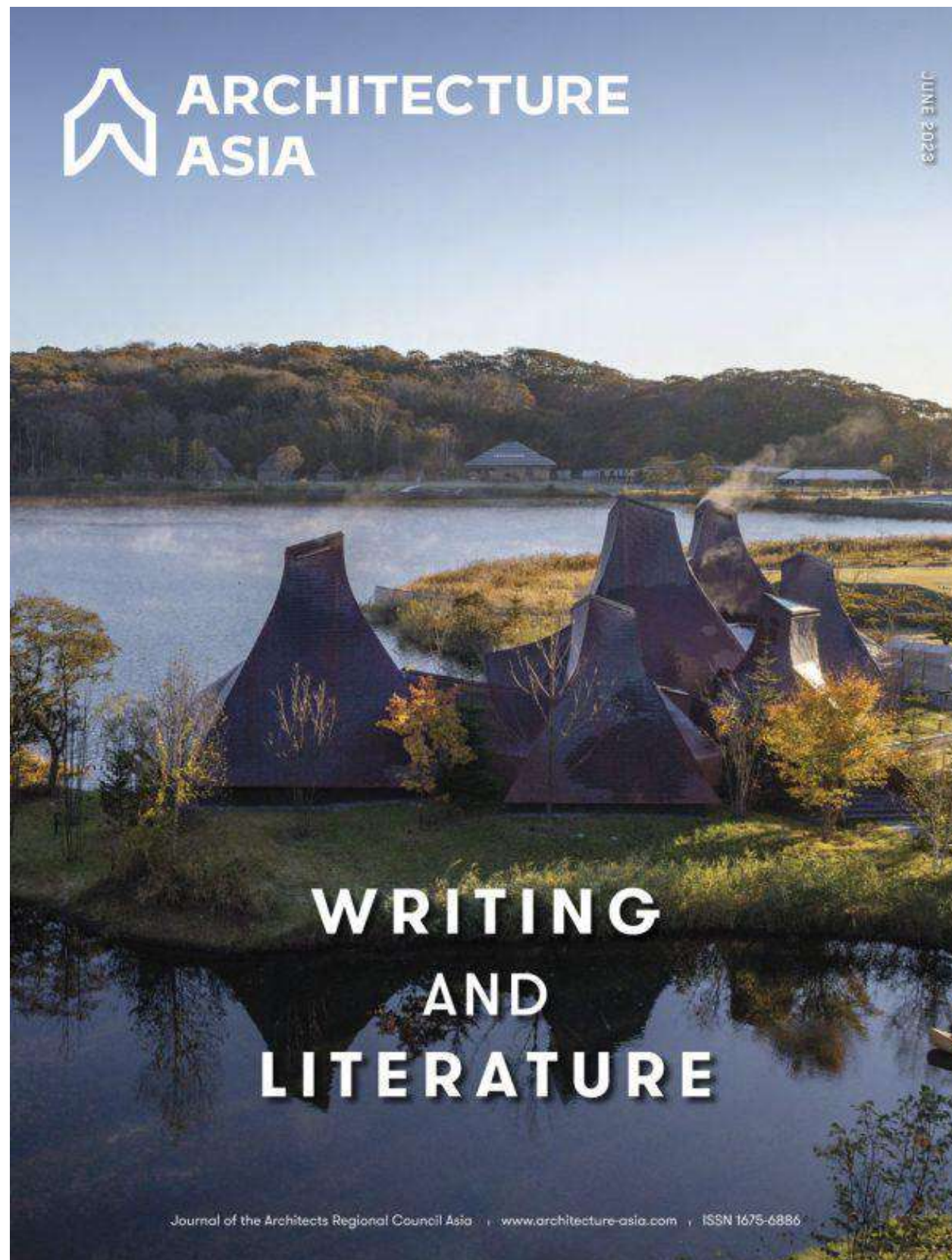
# AA Forum Series

- **Architecture Asia Forum: Thailand Contemporary Architecture** was successfully held online on **Dec. 3rd, 2022**, attracted nearly **5000 online attendees**
  - The conveners came from the co-host member institute, also worked as the Guest Editors;
  - **President of ARCASIA, Ar. Abu Sayeed M. Ahmed**, and **President of ASA, Ar. Chana Sumpalung** attended and gave addresses
  - **Free online broadcast** available through YouTube, Bilibili and WeChat for worldwide attendees;
  - **Publicity and News release in advance and after the end were published** by ARCASIA, ASA, ASC and Architecture Asia;
  - Relative articles were published on Architecture Asia and journal of ASA.



# Writing and Literature (June 2023)

Guest Editor: Ar. Apurva Bose (IIA)



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### ARTICLE

## Writing Habitation and Inhabiting Writing



Prem CHANDAVARKAR, CnT Architects

Prem Chandavarkar is the managing partner of CnT Architects, an award-winning and widely published architectural practice based in Bengaluru, India. He received his training from the School of Planning & Architecture, New Delhi (B. Arch. 1978), and the University of Oregon, USA (M.Arch. 1982). He is a former Executive Director of SriSri Manjapal Institute of Art Design & Technology in Bengaluru and is an academic advisor and guest faculty at Indian and international colleges of architecture. Besides his design practice at CnT, he writes, lectures, and blogs on architecture, urbanism, philosophy, politics, education, environment, art, and cultural studies.

### Abstract

Writing is typically seen as a core component of architecture's ability to reflect on itself. But the relationship between writing and architecture is nuanced and complex, sometimes competitive, and the history of the relationship has even led to pitfalls of abstraction and distraction. This essay examines this history, the complications it has unleashed, and suggests that we should understand the nature of reflective practice, and architecture's experiential roots. Further, rather than looking at writing too directly, we should seek an indirect literary lens that reveals how translation and poetry are modes of being and design practice.

### Keywords

Architecture, writing, abstraction, reflective practice, translation, metaphor.



Figure 3  
Cuneiform, Egyptian, and  
Chinese writings at different  
times by various processes.

arrangements, narratives of ornament, symbolism of proportion, and rituals consecrated within it, all served to make architecture a living register of humanity's dreams, ideals, and myths. This changed with printing. Now, an idea could be reproduced thousands of times to spread over vast geographies. Architecture could not combat this ubiquity. The printed word replaced architecture as the register of human thought and architecture lost its historic status as the "mother of the arts." Recognizing a fall from foundational symbolism to utilitarian purpose, Hugo wrote, "The beautiful lines of art give way to the cold and inexorable lines of geometry. A building ceases to be a building; it is a polyhedron."<sup>3</sup>

### 3. The Impact of Notation

One must remember that writing is a form of notation (Figure 3), and with professional training beginning in the Ecole des Beaux-Arts de Paris, another form of notation became foundational to architectural thought and practice: the use of drawings to represent architectural designs and ideas. Until then, architecture was primarily conceptualized through rudimentary sketches that formed the launching pad for subsequent improvisation within the construction process. Ecole des Beaux-Arts de Paris, attempting professional education as a specialized activity for the first time, needed a code that allowed architectural discourse to flourish purely within the academic institution, and so launched the idea of drawing as a rigorous form of notation that allowed imagining architecture as an abstract process detached from the construction site. Over time, this became institutionalized across the profession as a dominant means of architectural

thought. According to Alan Colquhoun,<sup>4</sup> this had two significant impacts: drawing became a code through which architectural thought could be contemplated for consequent abstract reflection, and it led to a division of labor between the one who composes architecture at a desk and the one who interprets the composition to execute it at site. These two developments led to an exponential rise in the intensity with which architecture could be imagined. The notational code acted as a visual aid to memory and contemplation, and the division of labor granted sheltered time for reflection outside the exigencies of construction. Ecole des Beaux-Arts de Paris led to the flowering of the theory of architecture to a level that had never been seen before. This impact that notation had on architecture is affirmed by a similar development in another art that took place around the same time as the early years of establishment of Ecole des Beaux-Arts de Paris: music's widespread adoption of modern staff notation, based on a system of five lines and four spaces, that allowed, for the first time, the notation of a composition in terms of pitch, melody, and rhythm. This led to the emergence of complex compositional forms such as the symphony, which had not been possible with earlier primitive forms of notation that were not as comprehensive.

These developments allowed theory to flourish as an activity in its own right: an academic activity that could be institutionalized in a space segregated from design practice. Writing on architecture became integrated into the culture of the profession; theory became both a practice and a subject of study within architectural academia; and architectural journalism came into being, first as columns on architecture within general magazines in the eighteenth century, and eventually specialized journals on architecture by the nineteenth century.

# Contemporary Architecture in Macau, Hong Kong, and Mainland China (September 2023)

Guest Editor:

Nuno Soares(AAM), CHUNG Wang Leung, Thomas & MA Cho Fai, Joe (HKIA) and Zhu Xiaofeng(ASC)

Member Institutes	Article	Author	Company/University
HKIA	1	Narco Siu & Brian Lee	HKIA Planning & Urban Design Committee
	2	Wallace Chang	Hong Kong University
ASC	3	Jungyang Wang	Nanjing University
	4	Fen Qing	Tsinghua Univeristy

Member Institutes	No.	Projects	Architecture Firm	
HKIA	1 West Kowloon Cultural District	Palace Museum	Rocco RDA (Home-grown designer)	2022
		M+ museum	Herzog & de Meuron & Farrells	2021
		Xiqu Centre	Revery Architecture	2018
		WKCD pavilion	RLP	
	2	Tai Kwun – Central Police Station Revitalisation Project	New Office Works	2017
			Rocco Design Architects Limited	2018
			Herzog & de Meuron	
	3 Playspace		Purcell	One Bite Design Studio Limited
Siu Hei Court Play Space			2022	
ASC	1	Four Studio-Houses, Ningbo	Atelier FCJZ	2022
	2	Kingway Brewery Renovation, Shenzhen	URBANUS	2022
	3	RuiXue Multi-hall, Chengdu	ARCHI-UNION	2022
	4	National Sliding Center	Atelier Xinggang Li, China Architecture Design & Research Group	2021
		Nine-terrace Bridge, Nanjing	Scenic Architecture Office	2022

# AA Forum Series

- **Architecture Asia Forum Series: Contemporary Architecture in Macau, Hong Kong, and Mainland China** was held offline in Shenzhen, China on December 10th, 2023, and attracted nearly **15,000 online attendees**
  - The Editorial Team is cooperating with the School of Architecture and Urban Planning, Shenzhen University to organize the offline forum;
  - **President of ARCASIA, Ar. Abu Sayeed M. Ahmed** gave the opening address online.
  - Presidents of HKIA, AAM and ASC attended in person and gave the opening addresses on site.
  - The budget to hold this forum offline is about 14,000 USD, sponsored by Shenzhen University.



# AA Forum Series

- **Architects to give a speech:**

**Yung ho Chang**, Atelier FCJZ, ASC

**Yan Meng**, URBANUS, ASC

**Philip F. Yuan**, Tongji University, ASC

**Xinggang Li**, China Architecture Design & Research Group, ASC

**Evelyn Ting**, New Office Works, HKIA

**Sarah Mui**, One Bite Studio, HKIA

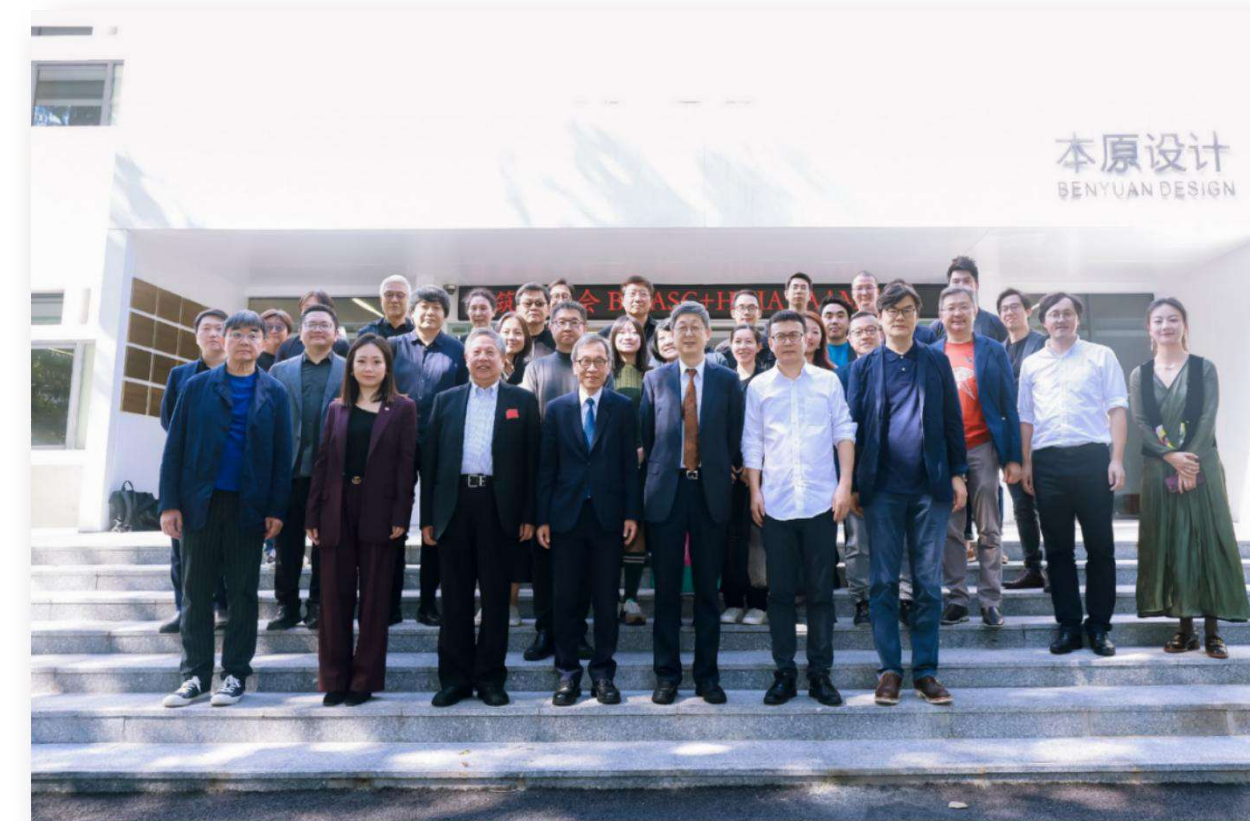
- **Scholars and architects for Panel Discussion**

**Junyang Wang**, Nanjing Univeristy, ASC

**Feng Qin**, Tsinghua University, ASC

**Wallace Chang**, Hong Kong University, HKIA

**Narco Siu & Brian Lee**, HKIA Planning & Urban Design Committee, HKIA



# AA Forum Series

**Architecture Asia Forum Series: Global and Local: Heritage Conservation and Urban Regeneration** was held offline in Shanghai, China on June 22nd, 2024.

- Wu Jiang, the AA chief editor, is the forum convenor. The forum aims to explore innovative experiences of heritage conservation and urban regeneration in Asia, Africa and beyond.

- Kalandar Shedor Kamalkhan**, Professor, Department of Architecture and Built Environment, Technical University of Mombasa (TUM), Kenya
- Roland Chi-Hung Lin**, Professor, UNESCO World Heritage Centre (Paris); and École Pratique des Hautes Études (EPHE), Paris, France
- Onesmus Kakoi Mwatu**, Senior Lecturer and Chairman of Department of Architecture and Built Environment, Technical University of Mombasa (TUM), Kenya
- Tang Min, Research Fellow of CAUP, Tongji University
- Valentin Nilda**, Associate Professor, Department of Architecture and Design, Sapienza University of Rome
- Padma Sundar Maharjan**, Principal Architect (RICH Architectures company), Conservation architect (Kathmandu Valley Heritage Trust, KVHT), ICOMOS Nepal, ICOM Nepal, Society of Nepalese Architects
- Shekhar Dongol**, Senior conservation Architect, John Sanday Associates, Member Secretary of Heritage and Environment Conservation Foundation Nepal, ICOMOS Nepal, Society of Nepalese Architects
- Huang Zhengli**, Research fellow, Department of Human Geography, University of Bristol, UK

## 全球与地方： 遗产保护与城市更新

Global and Local:  
Heritage Conservation and Urban Regeneration

TONGJI UNIVERSITY  
**CAUP**  
ARCHITECTURE  
ASIA

**召集人 Convenor:**  
伍江 Wu Jiang  
同济大学建筑与城市规划学院教授  
Professor of CAUP, Tongji University, China  
Editor-in-Chief, Architecture Asia

**主持人 Moderator:**  
周鸣浩 Zhou Minghao  
同济大学建筑与城市规划学院副教授  
Associate Professor of CAUP, Tongji University, China  
Managing Editor, Architecture Asia

**开场演讲 Opening Speakers:**  
Ar. Thomas Cheung  
亚洲建筑师协会C区副主席  
ARCASIA Vice President (Zone C)  
袁烽 Yuan Feng  
同济大学建筑与城市规划学院副院长  
Vice Dean of CAUP, Tongji University, China

**发言人 Speakers:**  
按姓氏字母排序 Sort alphabetically by surname

**Shekhar Dongol** 尼泊尔 John Sanday 事务所高级建筑师, Nepal  
尼泊尔国际古迹遗址理事会遗址与环境保护基金会会员  
Senior conservation Architect, John Sanday Associates, Member Secretary of Heritage and Environment Conservation Foundation Nepal, ICOMOS Nepal, Society of Nepalese Architects

**黄正骊 Huang Zhengli** 布里斯托大学人文地理系研究员, UK  
Research fellow, Department of Human Geography, University of Bristol

**Kalandar Shedor Kamalkhan** 蒙巴萨技术大学教授, Kenya  
Professor, Department of Architecture and Built Environment, Technical University of Mombasa (TUM)

**Roland Chi-Hung Lin** 联合国教科文组织世界遗产中心亚太处专员, France  
法国高等研究实践学院教授  
City Planner, Researcher, Far East Research Centre (Centre de Recherche d'Extrême-Orient de Paris-Sorbonne/CREOPS), Paris-Sorbonne University

**Onesmus Kakoi Mwatu** 蒙巴萨技术大学建筑与建成环境系主任, Kenya  
Senior Lecturer and Chairman of Department of Architecture and Built Environment, Technical University of Mombasa (TUM)

**Valentin Nilda** 罗马大学建筑与设计系教授, Italy  
Associate Professor, Department of Architecture and Design, Sapienza University of Rome

**Padma Sundar Maharjan** 尼泊尔 RICH 建筑设计事务所主持建筑师, Nepal  
尼泊尔国际古迹遗址理事会遗产保护建筑师  
Principal Architect (RICH Architectures company), Conservation architect (Kathmandu Valley Heritage Trust, KVHT), ICOMOS Nepal, ICOM Nepal, Society of Nepalese Architects

**唐敏 Tang Min** 同济大学建筑与城市规划学院研究员, China  
Research Fellow of CAUP, Tongji University

**Theme:** As megacities enter an era of stock development in China, balancing heritage conservation with urban regeneration becomes an intertwined aspect of urban development. This dual challenge encompasses not only the protection and utilization of historical and cultural heritage but also concerns the sustainable development of society, economy, and the environment. The symbiosis between heritage conservation and urban regeneration is not unique to China but represents a global issue and a common challenge faced by countries and regions worldwide in their urban development. This forum builds upon the long-standing academic collaboration between Tongji University and the Technical University of Mombasa, Kenya. The discussion will explore innovative approaches to heritage conservation and urban regeneration through cross-cultural and interdisciplinary exchanges.

**会议地点:**  
同济大学建筑与城市规划学院C1会议室  
**Venue:** Room C1, CAUP, Tongji University

**会议时间:**  
2024年6月22日, 下午13:30  
**Time:** 13:30, June 22nd, 2024

**主办单位:**  
同济大学建筑与城市规划学院  
《亚洲建筑 (英文)》期刊  
**Hosted:**  
College of Architecture and Urban Planning, Tongji University  
Journal of Architecture Asia

**承办单位:**  
同济大学超大城市精细化治理 (国际) 研究  
上海市城市更新及其空间优化技术重点实验室  
**Supported:**  
Research Institute for Elaborate Urban Governance, Tongji University  
Shanghai Key Laboratory of Urban Renewal and Spatial Optimization Technology

**语言 Working language:** 英语 English

同济大学  
超大城市精细化治理 (国际) 研究院  
Tongji University  
Research Institute of Elaborate Urban Governance

# AA Forum Series

**Architecture Asia Forum Series: Global and Local: Heritage Conservation and Urban Regeneration** was held offline in Shanghai, China on June 22nd, 2024.

- **Ar. Thomas Cheung, ARCASIA Vice President (Zone C)** gave an opening address.
- Zhou Minghao, the AA managing editor, gave a brief of the journal.



# AA Talks

- AA has a new plan for the coming year of 2025, to invite Asian architects and scholars to give online lectures by contacting ARCASIA member institutes for recommendations.
- The forum guests usually have a limited time for sharing. Some of them may have a chance to give an in-depth lecture in cooperation with the forum.

## Inscriptions




**K. 迈克尔·海斯**  
哈佛大学设计研究生院 Eliot Noyes 建筑理论讲席教授  
**K. Michael Hays**  
Eliot Noyes Professor of Architectural Theory, Graduate School of Design, Harvard University

Hays 教授在建筑理论领域的发展中发挥了核心作用,他的工作在国际上广为人知。他的研究和学术成果主要集中在欧洲现代主义和批判理论,以及当代建筑实践中的理论问题上。  
Hays has played a central role in the development of the field of architectural theory and his work is internationally known. His research and scholarship have focused on the areas of European modernism and critical theory as well as on theoretical issues in contemporary architectural practice.

讲座时间和地点	Lecture Time and Venue
18:00-19:00, 2024年6月7日, 星期五 B楼钟庭报告厅, 同济大学建筑与城市规划学院	18:00-19:00, June 07, Friday Bell Hall, Building B, CAUP

后结构主义的概念对西方和中国的建筑生产产生了影响,包括不限于20世纪70年代开始的有关现代主义的讨论,以及90年代中国的“实验性建筑”。通过历史文献的阅读和对选定建筑实践案例的合作讨论,本次研讨会将追溯后结构主义思想在建筑领域的产生和发展,包括欧美和中国的建筑理论与实践。  
我们将从雅克·德里达、罗兰·巴特和雅克·拉康的奠基性文本出发,探讨这些理论如何被建筑学界所吸收。随后,我们将通过细致研究选定的建筑项目和理论文本,追溯后结构主义思想的演进。  
后结构主义理论的采纳最终导致了后现代主义的形成,尽管可以争辩说,后结构主义的某些遗留影响及其对西方理性的批判仍然在一定程度上影响着最近的建筑生产,即便建筑师没有明确表达。在研讨会的第二部分,我们将探讨后结构主义在当代建筑实践中可能的传承路径。

The concept of poststructuralism was influential on Western and Chinese architectural production, including but not limited to the debates on postmodernism beginning in the 1970s and Chinese “experimental architecture” in the 1990s. This colloquium—through historical readings and collaborative discussions of selected examples of architectural practice—will trace the inauguration and developments of poststructuralist thought in architecture, in Euro-American and in Chinese architecture theory and practice.  
We will begin by expanding out from the inaugural texts of Jacques Derrida, Roland Barthes, and Jacques Lacan, and their internalization by architecture theory. We will follow the development of poststructuralist thought through an examination of selected architectural projects and theoretical texts, which we will study in detail.  
The embrace of poststructuralist theory eventually precipitated the end of historicist postmodernism, though it is arguable that certain vestiges of poststructuralism and its critique of Western Reason continue to frame recent architectural production, even if not made explicit by architects. In the second part of this colloquium, we will investigate the possible lineages of poststructuralism in contemporary architectural practice.



TONGJI UNIVERSITY CAUP WUPEN  
建筑与城市规划学院 建筑与城市规划学院

Organized by College of Architecture and Urban Planning, Tongji University  
World Urban Planning Education Network  
主办: 同济大学建筑与城市规划学院 | 世界规划教育组织

**iCAUPOL OPEN LECTURE**

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FRIDAY  
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2024/06/14 周五 13:30  
同济大学  
建筑与城市规划学院  
文远楼A106

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International CAUP Open Lecture

**George J. Ritter**  
German Academy of Engineering  
Fritz-Haber Prize winner  
Professor at Bielefeld University  
德国科研最高奖莱布尼茨奖获得者  
北勒费尔德大学教授  
领域权威 | 技术应用领军人物



TONGJI UNIVERSITY CAUP

论坛讲座

**人本城市**  
Humanising our cities

第17周 2024 Jun Wed 17:00  
06/19  
B楼 钟庭报告厅


**Thomas Heatherwick**  
托马斯·赫斯维克  
Heatherwick Studio 创始人, 设计总监

Brains, AI and Cities  
智能与城市的模型架构

blinary boundaries. The elucidation of  
mplifying intricate structures and have  
breakthroughs have empowered the  
n urban landscapes. Notably, SAIN  
This presentation not only delineates  
it delves into the potential for small  
the formulation of dynamic models  
within the context of cities.

Moderator  
Tenrue Professor in Healthy Cities, Tongji  
Professor in Architectural Intelligence, Tongji  
王兰 教授 同济大学建筑与城市规划学院 院长  
高峰 教授 同济大学建筑与城市规划学院 副院长

Thomas Heatherwick, Founder of Heatherwick Studio, will outline his thoughts around how designers and city makers can create more human places, and explain how a fundamental understanding of emotion has shaped how Heatherwick Studio works across all scales and typologies.



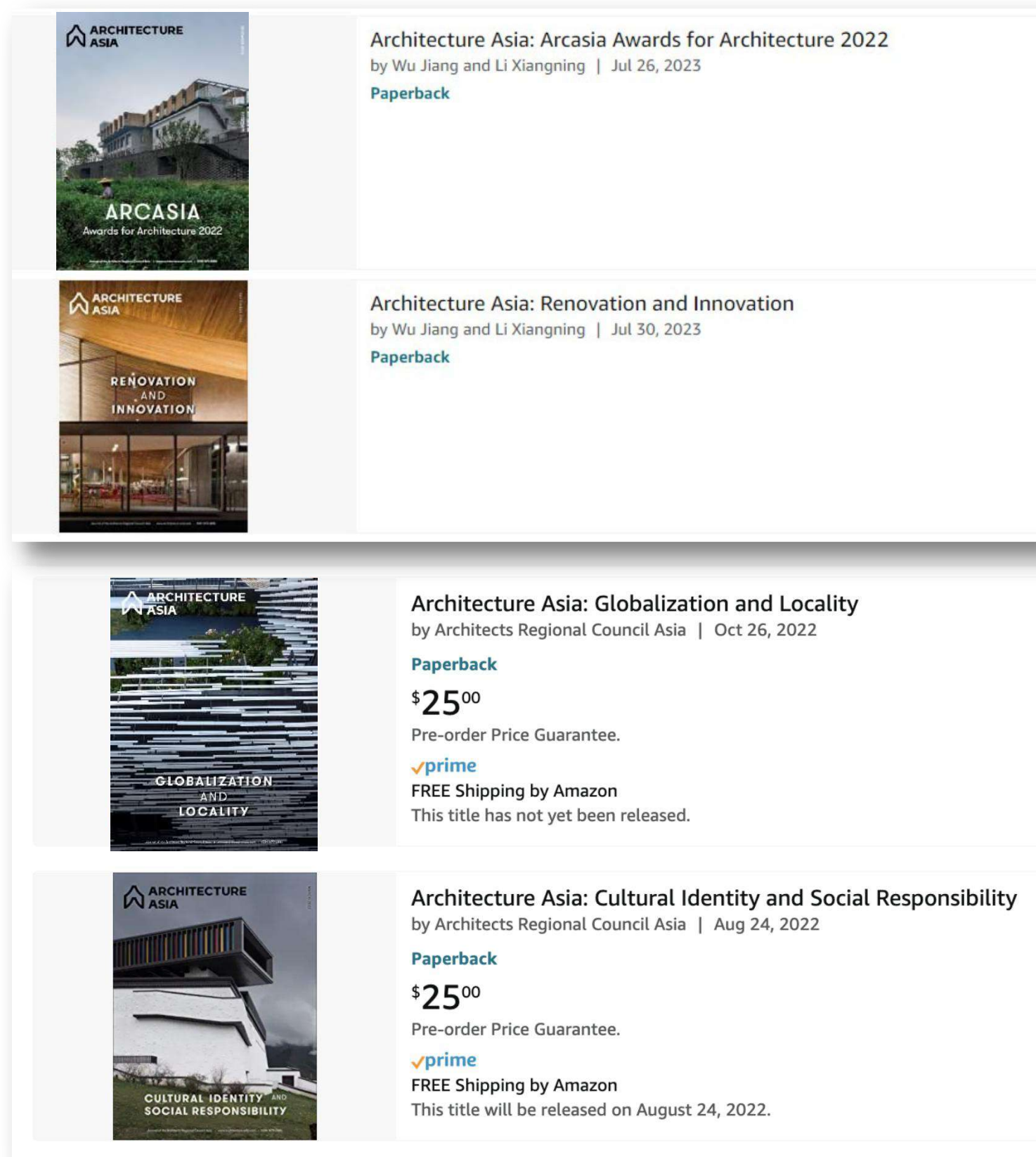
West Bund Orbit      1000 trees      UK Pavilion

Working samples of lecture organizing

# 5 Subscription , Purchase & Delivery

# Purchase & Online Subscription

- Both hard and digital copies (kindle) are available on Amazon and ACC ART BOOKS
- Subscription is available through *Architecture Asia* Website at [www.architecture-asia.com/Data/List/SUBSCRIBE](http://www.architecture-asia.com/Data/List/SUBSCRIBE);
- 400~500 hard copies of every issue were sold;



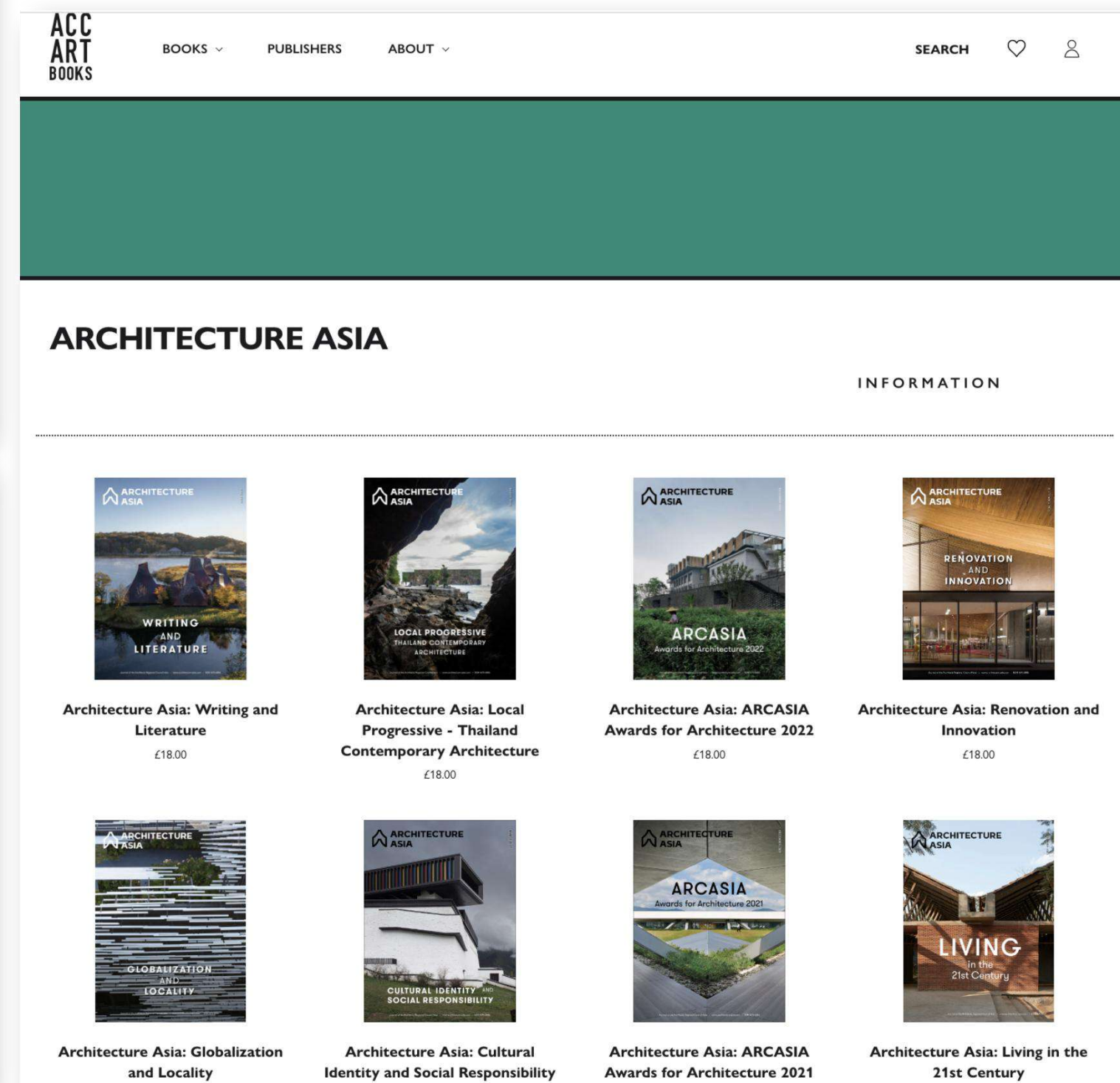
Architecture Asia: Arcasia Awards for Architecture 2022  
by Wu Jiang and Li Xiangning | Jul 26, 2023  
Paperback

Architecture Asia: Renovation and Innovation  
by Wu Jiang and Li Xiangning | Jul 30, 2023  
Paperback

Architecture Asia: Globalization and Locality  
by Architects Regional Council Asia | Oct 26, 2022  
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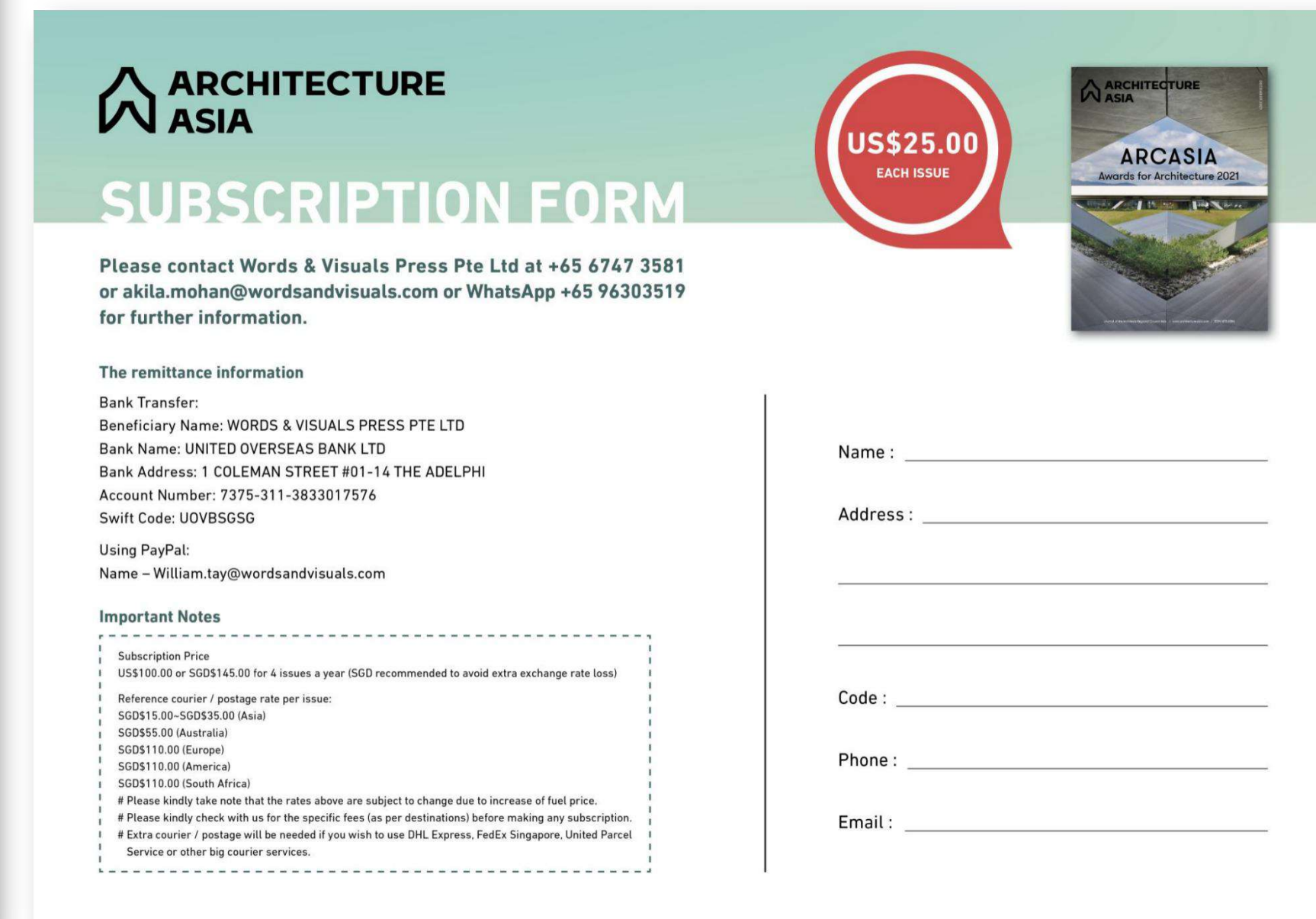
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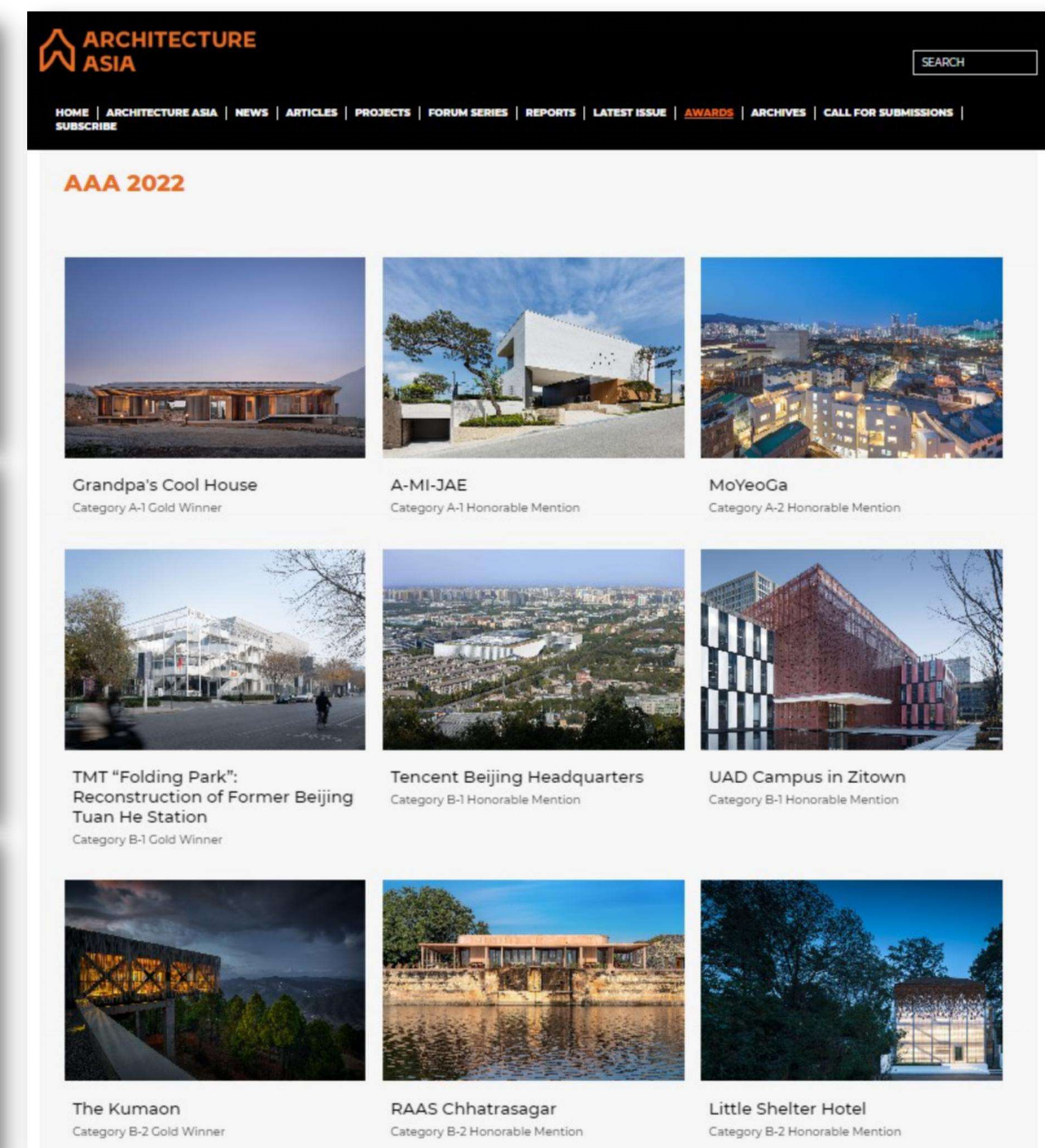
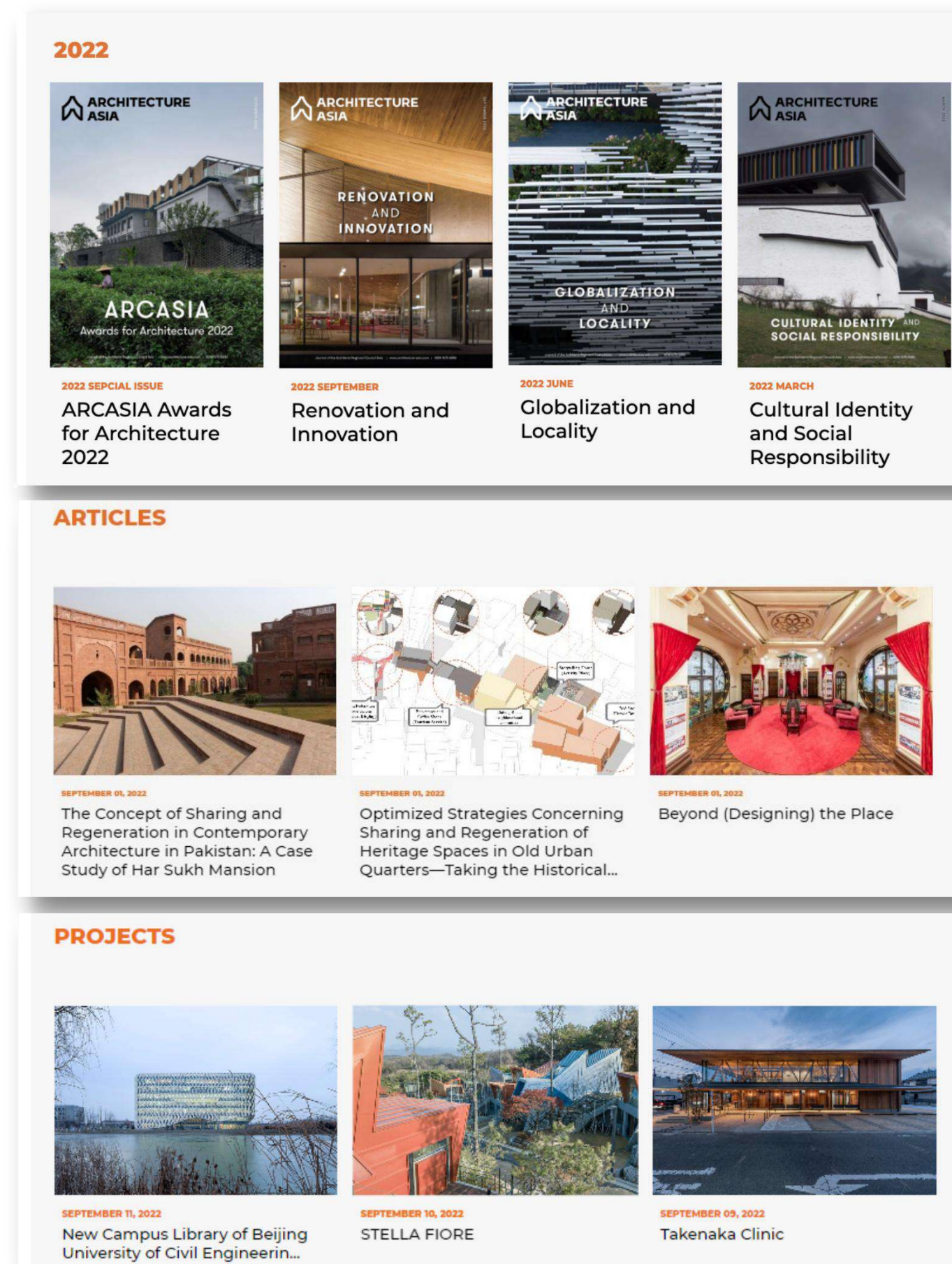
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# International Delivery

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- Considering the limited budget, hard copies will be delivered twice a year, with two new-published issues together every time.
- The delivery fee each time is about 25,000RMB≈3,450 USD, and will be about 7000 USD in total for one year.
- The process takes time of address collecting from the institutes' contacts and individual authors, international delivery, and customs clearance. Some countries and regions can not be sent to due to the block of international delivery.



# 6 Difficulties

# 1. Manuscript collection issue

- Through sending out calls for submission, and having contacted with member institutes, there was no timely and effective feedback, and the content and quantity of manuscripts were affected.

# 2. Publishing timeliness issue

- **Issue of publishing process:** Because each issue needs to go through the formal review process, it needs to go through proofreading by native speakers, and another three rounds of content review. Each round needs to communicate with the authors one by one, the time of the reply is uncertain, and there will be unexpected problems such as content censorship.
- **Issue of hard copies:** Due to copyright restrictions, it is impossible to provide online reading directly. The hard copies have to be delivered to ARCASIA, member institutes, authors, and EB/AB board members. However, the time of international delivery, including address collection and customs clearance, cannot be controlled. It causes problems such as high costs, and inability to deliver on time.
- **Issue of collecting AAA award materials:** Since the low-resolution pictures provided by the applicants in the registration stage cannot be used for publishing, it is necessary to contact the winners one by one to obtain high-quality materials after the AAA award is announced. Due to the large number of winners and the uncertain response time, it takes a long time to contact the winners repeatedly by mail and telephone.

## Possible solutions

- Simplify the publishing process, it is possible to adopt an integration of internal and formal publishing modes and to use different editing modes for different subjects. Issues that are internally edited will provide readers with instant digital version.
- Other solutions are still relied on further discussion with ARCASIA and more support from member institutes.

# Thank you!

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