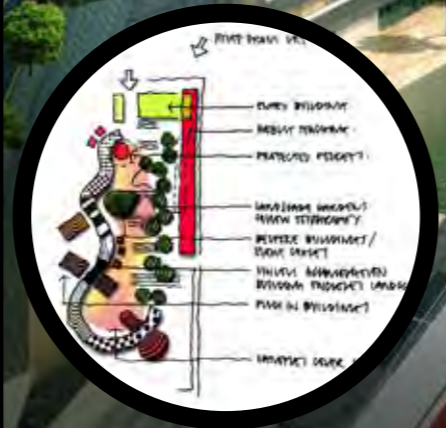
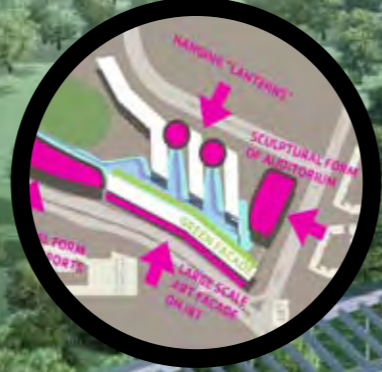
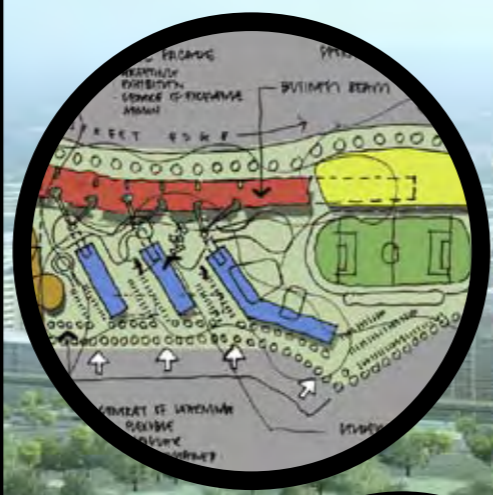


BUILT PEDAGOGY

WHETHER CREATING NEW BUILDINGS OR INTERVENTIONS TO ADJACENT HISTORIC STRUCTURES, SPARCH'S EXPERTISE LIES IN THINKING AND EXECUTING STIMULATING ARCHITECTURAL SOLUTIONS.



The campus is arranged as a sequence of related architectural incidents that can be enjoyed independently or as a single experience. The close relationship of the building with the garden space builds into the experience multiple opportunities for break out and student community interaction. The buildings literally open up into the garden spaces through its use of glass, 'student living rooms', and open verandahs for informal gatherings.



CLARKE QUAY WATERFRONT DEVELOPMENT IN HISTORIC CONSERVATION DISTRICT, SINGAPORE



It is important that ITE does not turn its back on its immediate environment, wherever possible whilst maintaining strict security measures the campus has been designed to be open, embracing the community within which it sits.

RAFFLES CITY OFFICE FOYER, BEIJING



LASELLE COLLEGE OF THE ARTS SINGAPORE



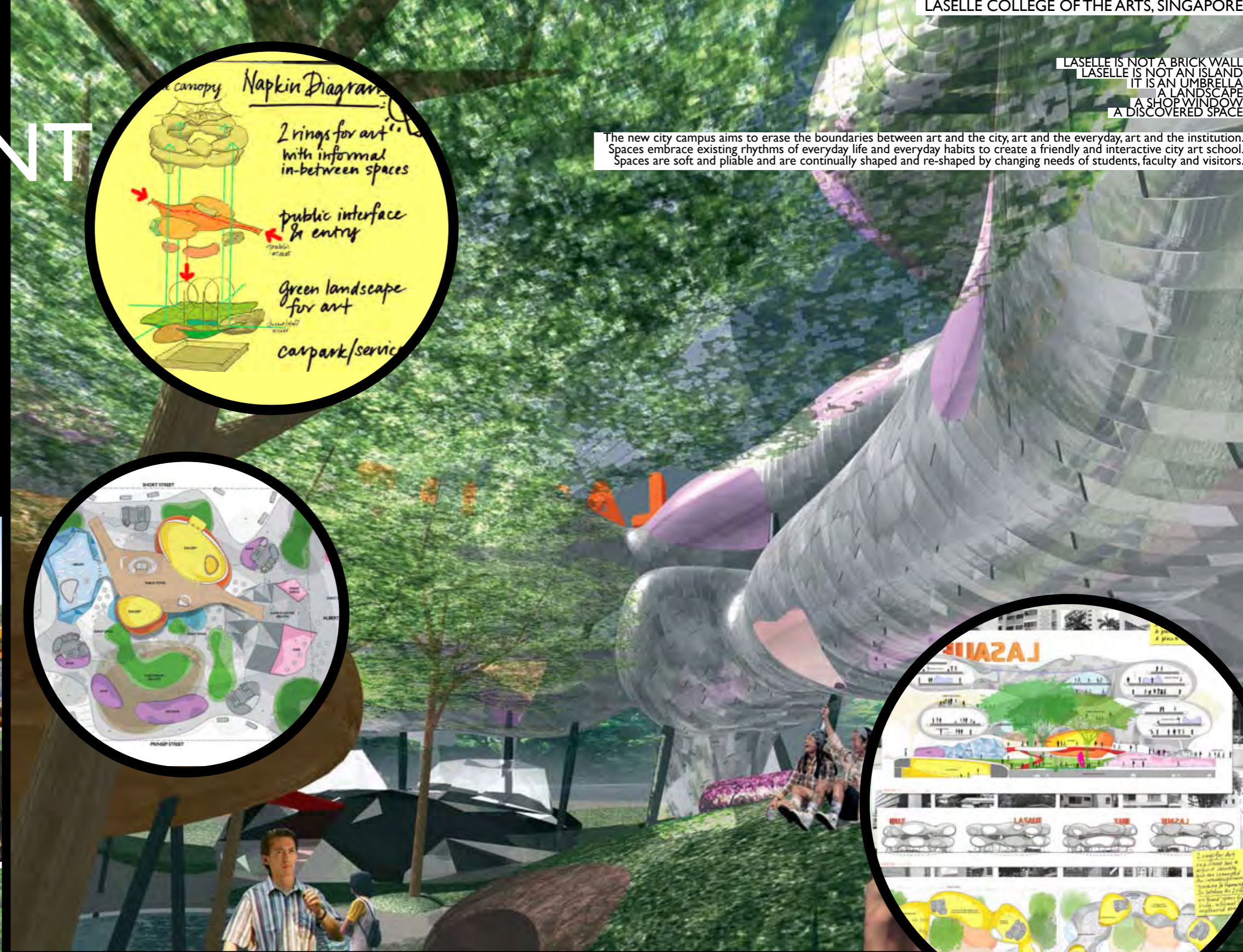
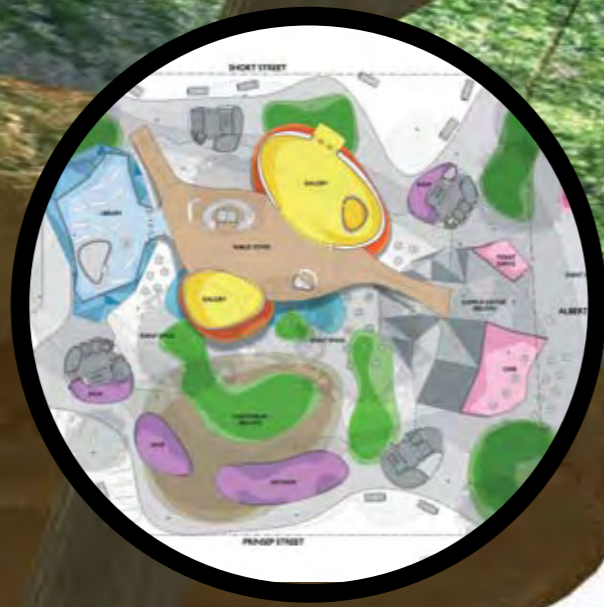
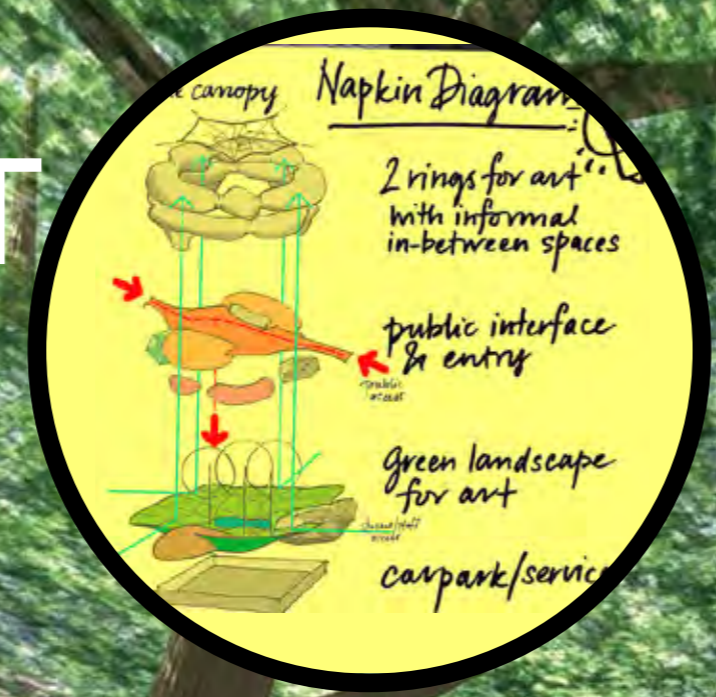
THE ACADEMIC ENVIRONMENT

SPARCH'S PROJECTS MEET NOT ONLY THE ASPIRATIONS OF OUR CLIENTS, BUT ARE SYMPATHETIC TO THE SOCIAL, EMOTIONAL AND INTELLECTUAL IMPACT ON THE URBAN ENVIRONMENT

PUDONG LIBRARY, SHANGHAI

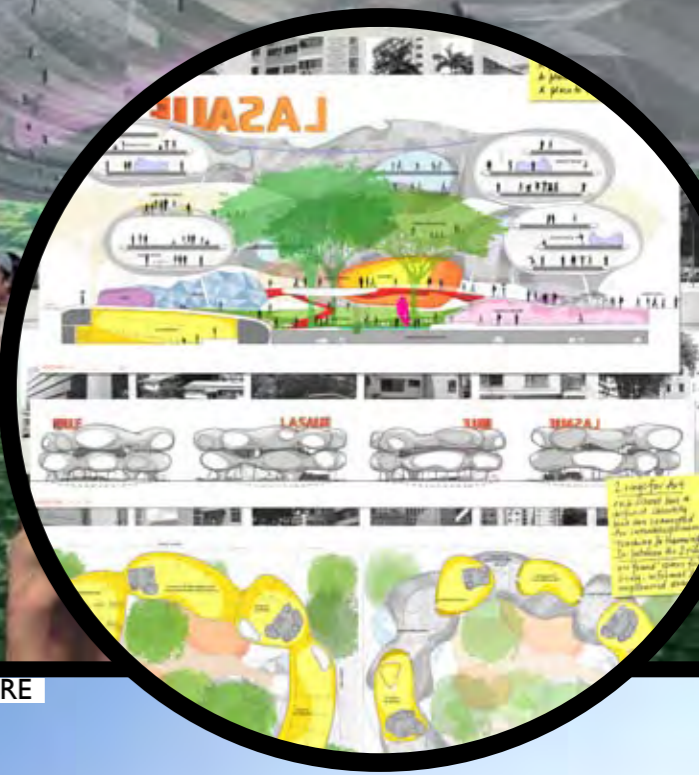


A pavilion building within the context of the new Pudong Cultural Park, a new public destination in the south east of Shanghai. The new parkland presents the opportunity to celebrate the waterways and transform the landscape into an 'Ecology Park', extending the landscape into the heart of the scheme, setting up beautiful visual connections between reading rooms and courtyard gardens.



LASELLE IS NOT A BRICK WALL
LASELLE IS NOT AN ISLAND
IT IS AN UMBRELLA
A LANDSCAPE
A SHOP WINDOW
A DISCOVERED SPACE

The new city campus aims to erase the boundaries between art and the city, art and the everyday, art and the institution. Spaces embrace existing rhythms of everyday life and everyday habits to create a friendly and interactive city art school. Spaces are soft and pliable and are continually shaped and re-shaped by changing needs of students, faculty and visitors.



NOT A PENTHOUSE, TIANJIN, CHINA



INSTITUTE OF TECHNICAL EDUCATION (ITE) COLLEGE WEST, SINGAPORE



DESIGN STUDIO

SPARCH INVESTIGATES HOW THE CREATION OF ARCHITECTURAL SPACE, THE INTERPRETATION OF A BRIEF AND CLIENT DIALOGUE CAN BE DRAWN TOGETHER SEAMLESSLY USING APPROPRIATE COMMUNICATION AND 3-DIMENSIONAL FORM

CONCEPT SKETCHES FOR BIRD ISLAND, KUALA LUMPUR

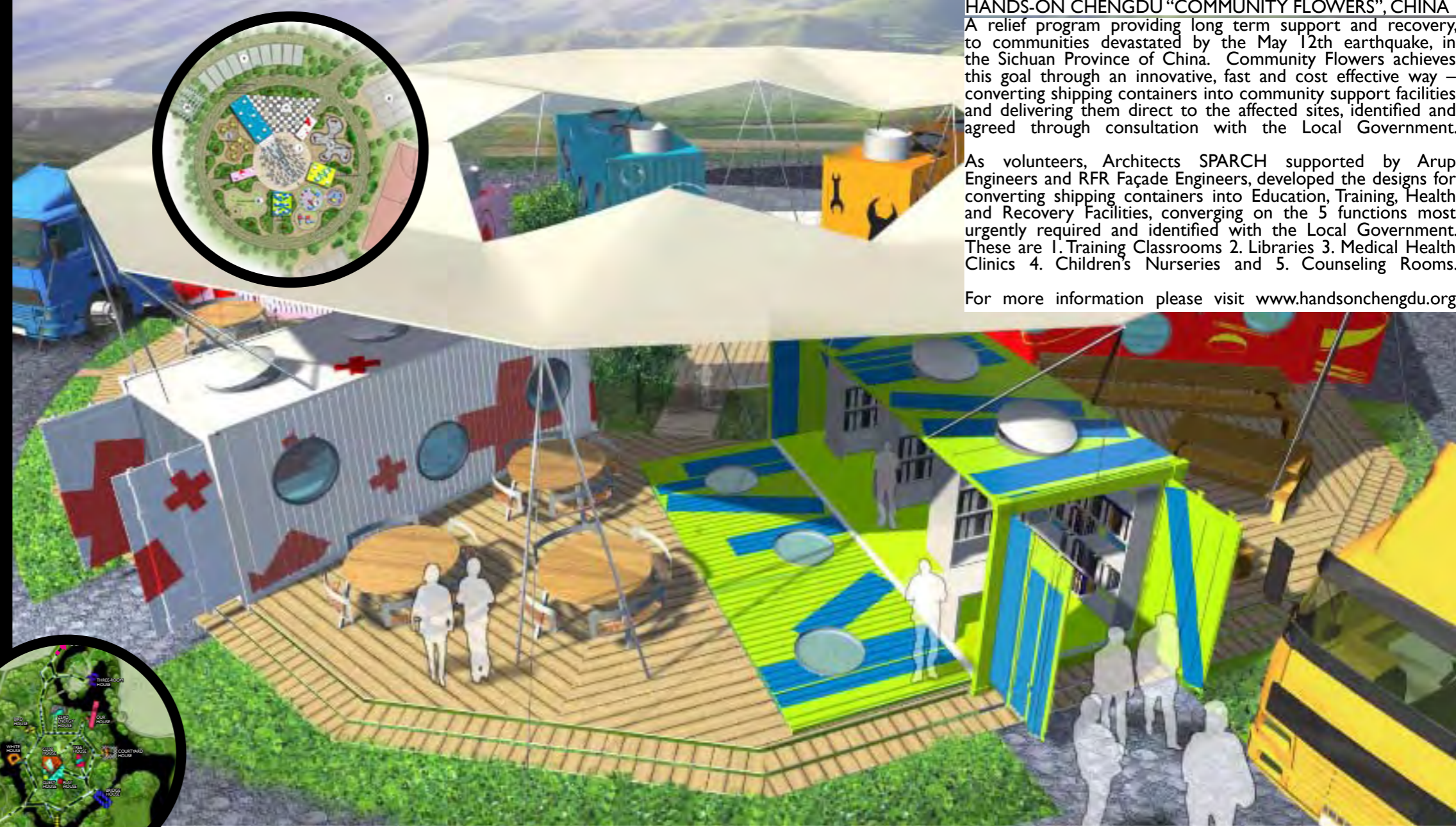
PATHWAY

- 01 STAINLESS STEEL ARTIFICIAL TREE CANOPY (MIRROR FINISH)
- 02 STAINLESS STEEL FACETED WALL (MIRROR FINISH)
- 03 STEPPING STONES (COLOURED MOSAIC TILE FINISH)
- 04 SHALLOW POOL OF BLACK WATER (REFLECTING POND)



CLUBHOUSE

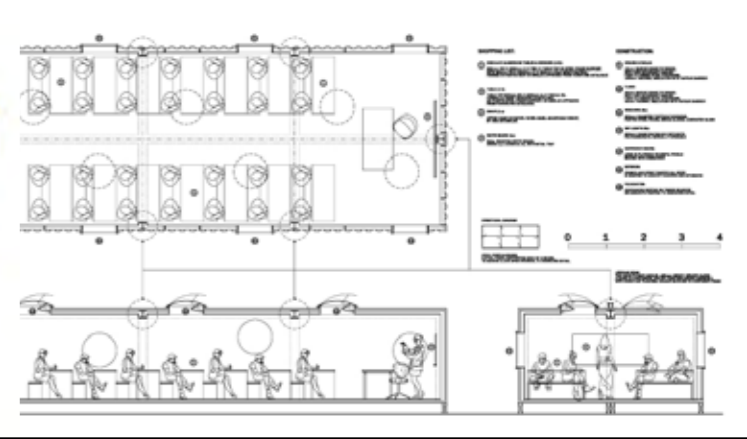
- 01 ELEVATED CHAIRS
- 02 STAINLESS STEEL FACETED WALL (MIRROR FINISH)
- 03 SALTWATER SWIMMING POOL (MOSAIC TILE FINISH)
- 04 SHADING CANOPY



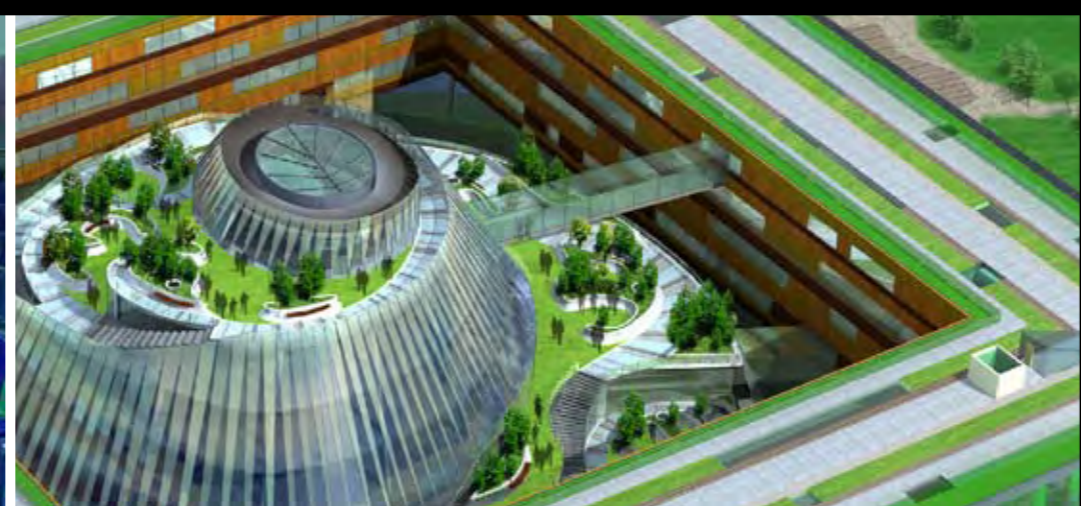
HANDS-ON CHENGDU "COMMUNITY FLOWERS", CHINA
 A relief program providing long term support and recovery to communities devastated by the May 12th earthquake, in the Sichuan Province of China. Community Flowers achieves this goal through an innovative, fast and cost effective way – converting shipping containers into community support facilities and delivering them direct to the affected sites, identified and agreed through consultation with the Local Government.
 As volunteers, Architects SPARCH supported by Arup Engineers and RFR Façade Engineers, developed the designs for converting shipping containers into Education, Training, Health and Recovery Facilities, converging on the 5 functions most urgently required and identified with the Local Government. These are 1. Training Classrooms 2. Libraries 3. Medical Health Clinics 4. Children's Nurseries and 5. Counseling Rooms.
 For more information please visit www.handsonchengdu.org



LEARNING BOX



PUDONG LIBRARY, SHANGHAI



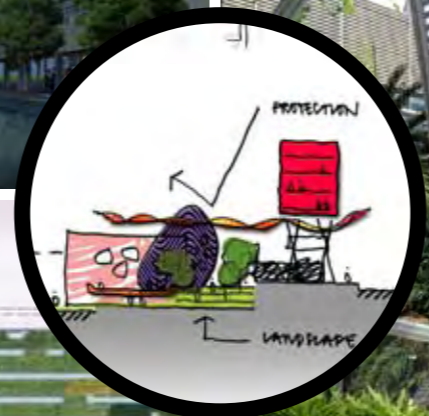
'OASIS OF DELIGHTS', CITY PROMANADE, DUBAI



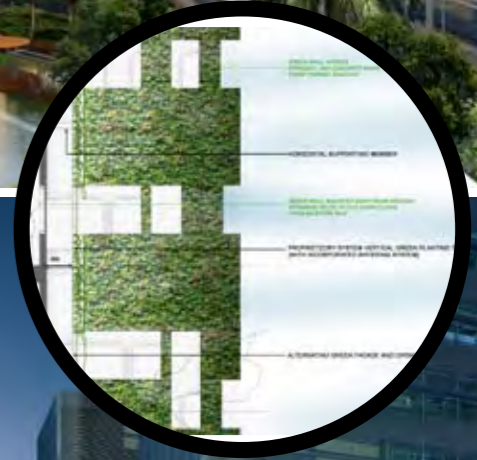
LIVING BUILDING

ONE OF ARCHITECTURE'S MOST CRITICAL TASKS IS TO ESTABLISH A RELATIONSHIP BETWEEN BUILDINGS, SITE AND ITS ENVIRONMENT

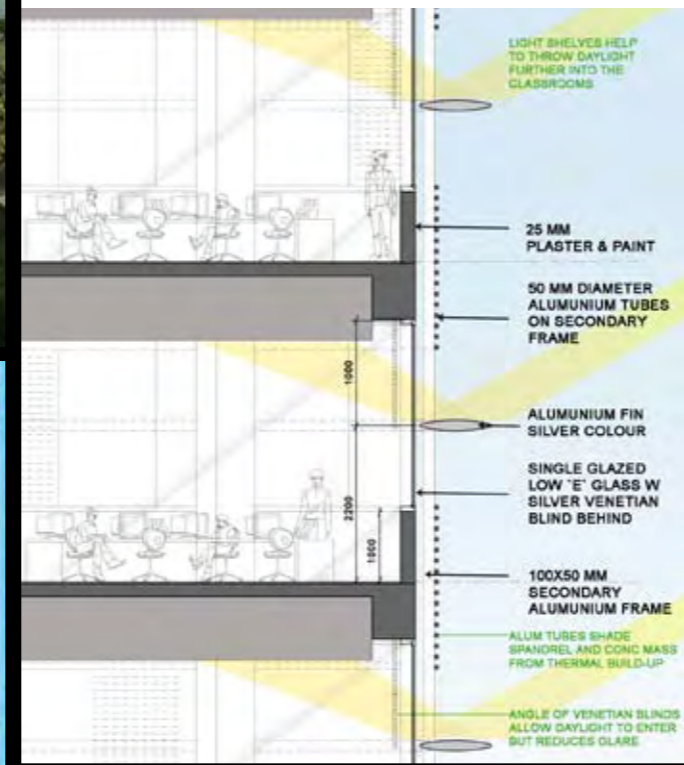
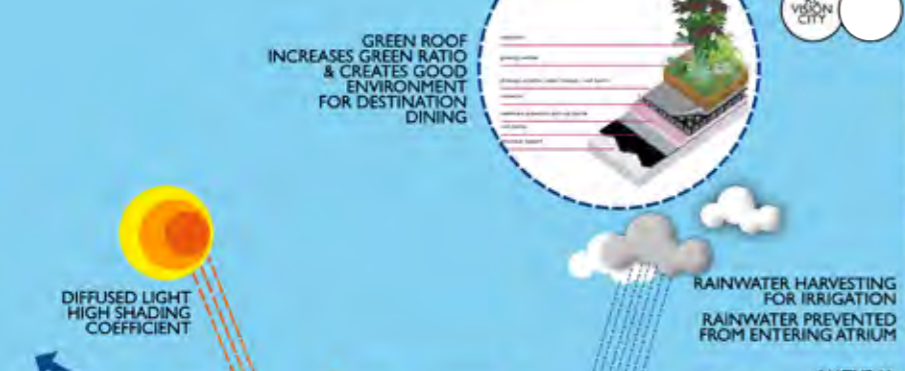
HYDERABAD METROPOLITAN DEVELOPMENT AUTHORITY



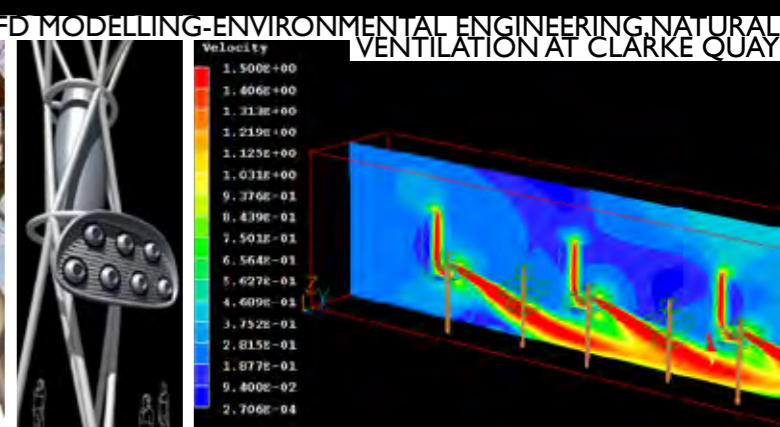
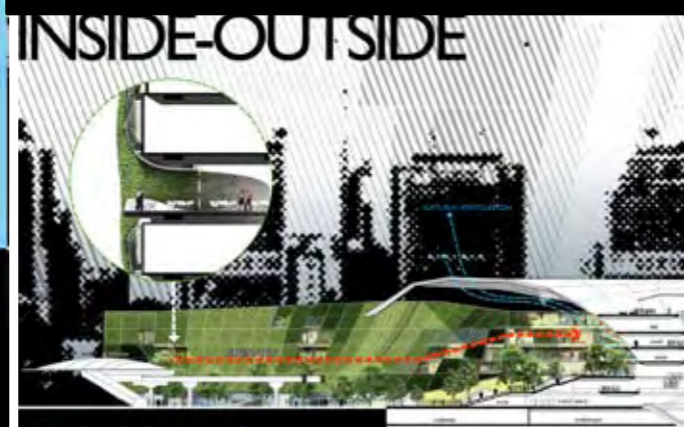
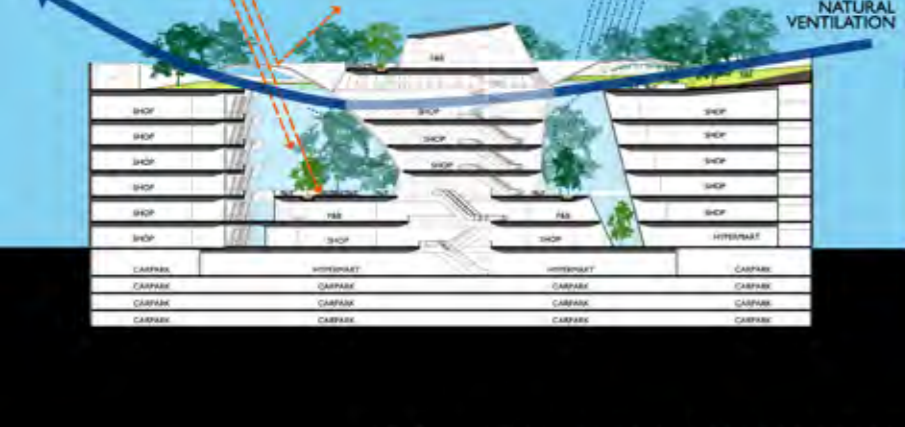
The landscape contributes to the formation of student culture, to human well-being and consolidation of identity;



VISION CITY, KUALA LUMPUR



The buildings are designed as another layer topography they are effectively an extension of the landscape



AIR CONDITIONING LOAD REDUCED BY 30% GREEN STRATEGY

CONTINUITY OF LANDSCAPE FROM OUTSIDE TO INSIDE MODERATED CLIMATE UNDER ROOF REDUCED APPARENT VOLUME OF MALL IN ATRIUM SPACE

CAPABILITY & PROCESS

APPROACH

SPARCH continues to develop an approach which is neither dogmatic nor constrained by the anxiety to arrive at easy solutions. Design is not a linear process. Our design approach is rooted in an iterative consultation process involving key Client stakeholders/ use groups from the project's inception who shall all contribute to the outcome of the proposed design. We believe in engaging everyone in this creative process, and consider the Client to be the key integral part of this team.

SACRIFICIAL PROPOSAL

A conceptual sketch design proposal will be developed by SPARCH as soon as possible following initial briefings from and conversations with the Client. This will explore the possibilities offered by the brief and should be viewed as a "Sacrificial Proposal" – one which acts as a vehicle to rapidly engage the client and design team in open forum and to stimulate debate at the earliest stage possible.

The sacrificial proposal shall be interrogated by the Client and the design team in intensive workshop sessions where designers and stakeholders will exchange sketches and ideas. This is a graphic dialogue progressing towards more definitive ideas which after successive iterations will be encouraged to form the initial concept design proposal.

The views and aspirations of the Client realized through consultation and workshops should set the objectives for design quality. By encouraging people to draw, write, paint and design, it is possible to arrive at something which is genuinely beyond both people's expectations and those of the architects.

INITIAL CONCEPT DESIGN PROPOSAL

The initial concept design proposal will form the basis for the development of the scheme through the Concept Design and subsequent design stages.

We believe that the nature of our process and approach will contribute to and benefit from a creative and dynamic synergy between the Client and SPARCH. The workshop as collaborative sessions should also enhance cross discipline design communications and Client stakeholder participation.

DESIGN STAGES

We are used to working with a broad and diverse range of client bodies. We also draw from a suite of skills to address all relevant parties through presentations, feedback and progress meetings, but usually under the auspices of an appointed Project Director or the Project Manager who may be appointed independently by the Client.

Establishing the right relationships at the beginning of the project is essential; we would work with the project management team to achieve this from onset of the project. Having agreed the design team organization, the right routes of communications and relevant personnel, we will throughout the life of the project encourage regular meetings with a feedback agenda. We recognize the positive impact which can be made by all members of the design team. We shall also seek timely feedback sessions in order that we can modify or improve our service to the Client.

SCHOOL-OF-THE-FUTURE WORKSHOP, GREENHOPE SCHOOL, CHINA



COMMUNITY PARTICIPATION



CREATIVE WORKSHOP WITH INDIA'S ALIENS GROUP



WORKSHOPS/DIALOGUE

CLARKE QUAY SINGAPORE

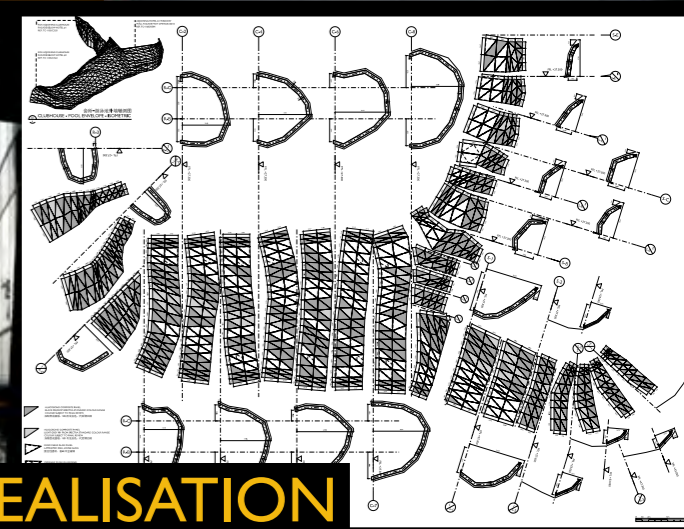


HOSTING STUDENTS



SENSITIVE URBAN TRANSFORMATIONS

RAFFLES CITY BEIJING CLUBHOUSE ROOF GARDEN



COMPLEX GEOMETRIES: CONCEPTUALIZATION TO REALISATION

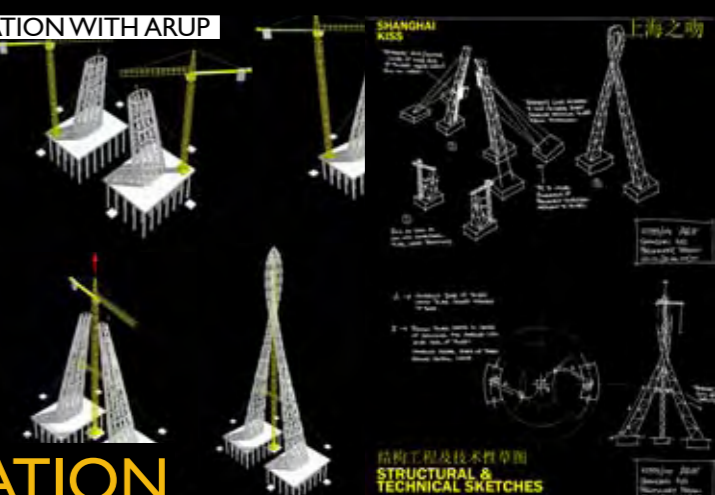
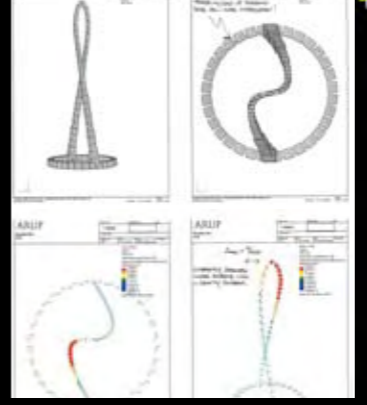
RAFFLES CITY NIGHT SCENE



ATRIUM CRYSTAL LOTUS



SHANGHAI KISS, COLLABORATION WITH ARUP



CLIENT REFERENCE: CAPITALAND

RECENTLY COMPLETED PROJECT: RAFFLES CITY, BEIJING, CHINA

EXPECTED COMPLETION DATE: 06 JUNE 2009

COLLABORATION

MERIT

MAKING POSITIVE, INSPIRATIONAL AND SENSITIVE CONTRIBUTIONS TO THE WORLD AROUND US

SPARCH was founded in 2008 but had already established itself in an earlier incarnation as one of the Asia's foremost architectural firms, with over 80 employees based in studios in Beijing, Shanghai, Singapore, UAE, India and Kuala Lumpur.

SPARCH is a studio of highly creative and imaginative architects and designers, committed to designing buildings, spaces and places which are as striking and innovative as they are socially, economically and environmentally responsible.

SPARCH is a different kind of architectural practice where innovation and creativity is not stifled by a single voice and dogmatic hierarchy. We try to engender a stimulating and energetic working atmosphere in which teams focus on producing exciting, cutting edge buildings that enhance the lives of those who use them.

We search for opportunity in every project, and pursue a pragmatic, analytical and communicative working method to produce a responsive, thoughtful architecture.

Our architectural aesthetic is shaped by our working method and a professional legacy of contemporary design expression infused with an infectious curiosity of the world that surrounds us. A no rules process with a delight and acceptance of what is uncovered by the doing and testing.

If a design concept is clear and logical, the resulting building will express this energy in a way that is surprising and enjoyable to use.

We enjoy working with anybody who shares our belief that architecture should make a positive, inspirational and sensitive contribution to the world around us.

We embrace but are not restricted by technology in the way that ideas are inspired or generated, we use whatever we tools we can in a constant search to bring us close to the sophistication, evolution and intelligence of structures and organisms that exist in the natural world.

We endeavour to articulate design proposals that draw on our exposure to the world and its myriad of influences. We use this exposure as our own personal lexicon for story telling and cultural credibility.

This is the **SPARCH** tool box that contains a growing miscellany of apparatus that allows us to communicate through our projects a unique response to space, colour, texture and the built environment.

SPARCH

AWARDS

Over the past 8 years in Asia, we have been fortunate enough to enjoy the recognition of our distinctive creative process and resultant designs by winning a number of significant international awards.

SELECTED AWARDS

- 2008 Cityscape Asia Awards
Winner: Best Waterfront Development / Clarke Quay/ Singapore
- 2008 Cityscape Asia Awards
Winner: Best Future Mixed-Use Development / Raffles City/ Beijing, China
- 2007 Cityscape Architectural Review Awards
Leisure, Tourism, Travel & Transport Category – Built / Clarke Quay/ Singapore
- 2007 Cityscape Architectural Review Awards
Leisure, Tourism, Travel & Transport Category – Future / Shanghai Kiss/ Shanghai, China

PUBLIC TALKS

Stephen Pimbley Reinventing public space

2008 / 2009 Guest Lecture Series
13 February (Friday), 4-6 pm at LR424 Level 4, SDE 3
School of Design and Environment, National University of Singapore

It would seem that architects are rather frightened of saying what they believe in and are perhaps too fond of hiding behind a virtual tool or a process instead focused on designing an image rather than a building or space. We are all seduced by images but should apply a set of values and judgments to the work we are commissioned to undertake. Good architecture and design is founded on ideas and not just the fashion for new shapes, the singular building or the city icon. Ideas should inform our approach to the design of cities and their spaces as we fulfill their constant need for regeneration to meet the demands of the future. We can do better than decamping to Xanadu inspired utopias that advertise their philosophy with notions of a carbon free future.

STEPHEN PIMBLEY REINVENTING PUBLIC SPACE

Thursday 19.03.2009
18:00 – 19:30
Exhibition zone D
5th floor
Wong Foo Yuan Building

It would seem that architects are rather frightened of saying what they believe in and are perhaps too fond of hiding behind a virtual tool or a process instead focused on designing an image rather than a building or space. We are all seduced by images but should apply a set of values and judgments to the work we are commissioned to undertake. Good architecture and design is founded on ideas and not just the fashion for new shapes, the singular building or the city icon. Ideas should inform our approach to the design of cities and their spaces as we fulfill their constant need for regeneration to meet the demands of the future. We can do better than decamping to Xanadu inspired utopias that advertise their philosophy with notions of a carbon free future. Stephen Pimbley ex partner of Will Alsop now principal of Sparch will discuss this illustrated by projects he has worked on since 1984.



This lecture is jointly organised by the Department of Architecture and The Architecture Soc

designboom
daily coverage

Singapore
"Cool" Pavilions Spotlight
Clarke Quay Redevelopment, Singapore

WEB & PRINT

profile ARCHITECTS DESIGNERS RETAILERS PERSONALITIES
STORY | CHERYL SHEN PHOTOS | SMC ALSOP

REDEFINING SPACES

greatest source of inspiration has to be nature – although you can be inspired by anything, a book, a painting, an image. My starting points are not necessarily project related, and can be at times irrational, but it's a way of uncovering something that may suggest a way forward. I also admire and draw inspiration from the work of the Italian product designer Achille Castiglioni. The inventiveness he applied in re-imagining the potential of familiar objects and materials is understated genius, not always beautiful and sometimes quite ugly but nevertheless engaging and thought provoking.

What new architectural trends do you detect in Asia? Where do Asian buildings stand in the global architectural stage? We live in a global economy and the high streets of Europe. Orchard Road in Singapore can find its twin street in any major capital in the world (London's Oxford Street, Shanghai's Nanjing Lu, New York's 5th Avenue). This is not so much a reflection on the retail industry but a reflection of societies' demand for the familiar.

There is however a growing desire for the bespoke boutique. A street shopping experience similar to Covent Garden and SOHO in 1980's London, Singapore's Haji Lane and Shanghai's Talkin Lu. All these streets offer a potpourri of smaller retailers selling fashion by local talent and F&B outlets offering local fare. These streets are also a form of business incubator for small businesses involved in retail and the arts. Some of the world's most extraordinary buildings are under construction in Asia so the region is fast taking architectural centre stage. True, a lot of these buildings import foreign consultants but the ambition to build and test the design envelope resides in Asia while the rest of the world looks on aghast.

There is however a tendency in rapidly developing economies to seek out an iconic architectural statement to announce to the world that "they have arrived", but where exactly this point of arrival is, time will tell.

Where it comes to building retail spaces, there is a move towards changing the layering and naming of spaces, so that the higher you go, the more you have to spend. Perhaps this is true of the high end lifestyle malls that offer the luxurious and the exclusive. But give me the hectic and bustling, honest youthful energy of a Bugis Junction any day of the week. For a retailer, there is of course the desire to try and offer something different to that of your competitor. But it's the shops themselves that are usually ahead of the malls as their shop windows and displays can be constantly refreshed, and so often, that the malls within which they sit end up looking tired, old fashioned and boring.

Ultimately, attention needs to be given to providing space that is well-serviced, easy to navigate and also provide an element of surprise and wonderment.

What are the challenges facing designers of retail spaces now? There is a need for a hybrid retail space. We seem to have turned our back on the pleasures of shopping in arcades and on real streets. The shopping mall has basically become a branded department store and the department stores of old are offering suit, there is no variation in the offer.

displays

A giant umbrella canopy helped the redevelopment of Clarke Quay reveal the rain out and preserve a high degree of shopping.

We try where possible to try and engage our buildings with their urban environments to make sure there is a connection with the street. A good example of this are our proposals for Vision City in Kuala Lumpur where the shopping mall box has been broken down to form a new public square that is open to and engages with its immediate environment. The mall becomes an extension of the street with trees and cafes, a little like Clarke Quay where the covered public areas are climate moderated, not air conditioned.

We are trying to connect street culture with the mall and give it a life span beyond the so-called daily routine. The idea is to provide benefit to the city adding texture to its urban grain, what the intelligentsia would call a new mall typology.

Can you elaborate on the thinking behind the redevelopment of Clarke Quay? This was a very special project, and was more like a series of urban installations to design Clarke Quay from a failing tourist destination into a vital city quarter.

The main challenges were how to transform the place, yet be respectful to its inherent qualities and to moderate the climate as well. Instead of air conditioning, we wanted to retain its open street feel and decided to shelter the street with large umbrellas that sat over the existing buildings. This allowed them to remain intact and breathe, unlike other conserved precincts where the heavy roof destroys the buildings.

The umbrellas keep rain out of the streets and facilitate a high degree of shading. Combined with large fans and a tree canopy, the streets could be cooled in a more environmentally passive sense. Lots of things seemed to work in our favour, such as the proximity to the river, which gave a breeze that could be channelled down the narrow streets. Assisted by the fans, it gave good levels of cooling.

Is there a case for stronger design differentiation of malls, depending on their localities? Malls tend to be strictly climate controlled, providing an environment that is driven by a pretty much universal idea of what is comfortable. Unfortunately the environments generally are matched by the aesthetic of global shopping that is brand dominated where there is little perceptible difference between a mall in downtown Dallas and Kowloon.

Where does this leave the designer who believes there is more opportunity to reinvent shopping culture and reach beyond the "Las Vegas" themed malls that infect certain parts of the world? Do we really need to rely on these rather fatuous themed malls to enhance the shopping experience? I am not an advocate of polite modernism, the bedrock of a respectable vernacular or of a particular style. I am supporter of the need for variety cheek by jowl, for I fear that malls – like our cities – are looking "too American". This is not a plea for a new indigenous style or that malls should reflect what is "local". It should be read as a manifesto for quality, good designers employed to grasp the elusive spirit of magazine-infused culture of shopping and deliver new destinations.

These enthusiasm and hard-working attitude should be popular. We believe any who has contributed tremendous time. We believe any who has contributed tremendous time.

1.46 billion yuan buys a 'Kiss' home

George Yang and Zhang Jun

THE Shanghai government has notified the purchase by a private firm from neighboring Zhejiang Province of use rights for a block of land along the Huangpu River, which has been reserved for construction of the world's tallest ferris wheel.

Zhejiang Huamen Real Estate Group beat Homet State Ltd, an overseas-registered project company, to buy the 35,219 square-meter block for 1.46 billion yuan (US\$176 million) by public bidding.

"We started drafting proposals for the project four years ago and we have already chosen one of the seven blueprints for the ferris-wheel project," an official of Zhejiang Huamen surmised Song told Shanghai Daily.

The winning price paid by Zhejiang Huamen is far above market speculation.

The Shanghai Housing and Land Administrative Bureau set the starting price for bidding at 620 million yuan and Zhejiang Huamen's first bid was 690 million yuan.

"Based on surrounding commercial facilities, the price is higher than market expectations," said Lina Wong, managing director of Colliers International East China, a real estate consulting company.

If built, the twisting Shanghai Kiss will unseat London Eye as the world's tallest ferris wheel. London Eye is the Guinness Book of Records world leader. The wheel, next to the River Thames, is 135 meters tall.

Separately, Poly Shanghai Group Company Limited and Beijing New Poly Real Estate Company Limited have paid 713 million yuan for a 27,300-square-meter block in Pudong New Area.

Shanghai Weather

VARIETY IS THE NAME OF THE GAME FOR BRITISH ARCHITECT STEPHEN PIMBLEY AS HE SEKS OUT TO CARVE OUT A NEW MALL TYPOLOGY.

far from architecture being seen as a matter of taste and exclusivity, Stephen Pimbley, a director and mainstay of the prestigious SMC Alsop for the last 18 years, believes that building design is about engagement, energy and ultimately, about the people. Rather than designing for the sake of creating an icon, he believes that a structure must be an interaction with the environment it resides in and create wonderment or thought.

And this belief shows in the many distinctive buildings that have come to identify the architectural firm. From being project director for the bold Hotel du Département des Boutiques de Rive (Le Grand Bleu), Mr Pimbley has also been part of the Cardiff Bay Barrage. Part of the team that revitalised Clarke Quay in Singapore, he's now in charge of SMC Alsop's overseas developments – and has an eye on putting his mark in Asia.

How do you define your own architectural style? I try to avoid all notions of style as style is inherently linked to the subjective issue of taste and can be merely a conversation that is at best domestic and predicated on snobbery. Instead, I think the

This page, from left: Artist's impression of Vision City in Kuala Lumpur, Malaysia. Stephen Pimbley, Director of SMC Alsop. Opposite page: One of Stephen Pimbley's projects in Zhabei, Shanghai.

SHANGHAI KISS, ICONIC RIDE PROPOSAL



RAFFLES CITY MIXED USE DEVELOPMENT, BEIJING



CLARKE QUAY, SINGAPORE

