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I, Ting Xu, hereby submit this original work as part of the requirements for the degree of Master of Architecture in Architecture.

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Student's name: Ting Xu

This work and its defense approved by:

Committee chair: Udo Greinacher, M.Arch.

Committee member: Aarati Kanekar, Ph.D.
Two-Dimensional City

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Ting Xu

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Committee Chair: Professor Udo Greinacher.
ABSTRACT

“One-dimensional” was a concept first proposed by Herbert Marcuse (1898-1979) in his book, *One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society*. In his book, he criticizes the controlling nature of consumerism. People have become used to being “one-dimensional man” because their needs are manipulated by vested interests.

The construction of many modern cities, like Beijing, seems to have proved his argument. With the operation of the “false friends of our cities” which are pointed out by Victor Gruen’s (1903-1980) book, *The Heart of Our Cities: The Urban Crisis, Diagnosis and Cure*, cities tend to pursue overwhelming efficiency and make people manipulated. Diversity and vitality are suppressed in cities. A variety of commercial buildings serve to create an illusion of vitality.

However, in the Hutong areas, i.e. the preserved traditional residential areas in Beijing, people do not passively react to the urban plans for the areas, so the “inner dimension” is still seen. In the recent history of Hutongs, the “inner dimension” worked to transform one-dimensional areas into two-dimensional ones. People’s subjective consciousness is evoked due to the three of its major spatial features: the continuity of public space, the strong connections between diverse programs, and the ambiguity of the subordination of public space.

The project aims to learn from the Hutongs and translate its spatial features into design principles when developing the urban areas outside the Hutong areas. The area concerned in this project includes the National Center for the Performing Arts (NCPA) and the surrounding Hutong area. The clear division between the two derives from the top-down planning process, suppressing the potential vitality of the area.

Based on the specific conditions of the site, the project takes into consideration more programs related to the Hutongs and the NCPA. By removing some elements and adding others, as well as some other methods, a contiguous public space is created between the two. Meanwhile, the subordination of public space is functionally and spatially blurred. As a result, the project not only establishes a strong connection between the Hutongs and the NCPA, but also makes people’s subjective consciousness play an important role in generating more vitality in the project and its surrounding areas.
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CHAPTER 1

INTRODUCTION AND PROBLEM STATEMENT

“One-dimensional thought is systematically promoted by the makers of politics and their purveyors of mass information. Their universe of discourse is populated by self-validating hypotheses which, incessantly and monopolistically repeated, become hypnotic definitions of dictations.”

In his 1964 book, One-Dimensional Man: Studies in the Ideology of Advanced Industrial Society, Herbert Marcuse (1898-1979) strongly criticizes consumerism, arguing that it is a form of social control. He argues that people are mentally incapable of resisting the controlling nature of the current rule behind the society. “By virtue of the way it has organized its technological base, contemporary industrial society tends to be totalitarian. For ‘totalitarian’ is not only a terroristic political coordination of society, but also a non-terroristic economic-technical coordination which operates through the manipulation of needs by vested interests.”

One of the major themes of the book is that “Technological rationality, which impoverishes all aspects of contemporary life, has developed the material bases of human freedom, but continues to serve the interests of suppression.” In his opinion, “Our society distinguishes itself by conquering the centrifugal social forces with Technology rather than Terror, on the dual basis of an overwhelming efficiency and an increasing standard of living.”

Contemporarily, the prevailing modes of construction of modern cities and architecture continue providing more materials to support Marcuse’s argument. One-dimensional thought is thoroughly affecting contemporary city planning and architectural design processes. As a result, the city, like a PC game, has places where people go to fulfill a task—an office, a park, a shopping center—and this has turned out to be an aid to social control. The behaviors of humans can hardly surpass the rules of the game. Therefore, totalitarianism operates in the cities, the buildings and the programmatic spaces.

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Modern cities, especially the developing ones like Beijing, are helping consumer society with its manipulation of people’s needs and the suffocation of those needs which demand liberation by a top-down planning process.

In Victor Gruen’s (1903-1980) 1964 book, *The Heart of Our Cities: The Urban Crisis, Diagnosis and Cure*, he indicated that there are five major types of “false friends of our cities”. — “The traffickist, the bulldozerite, the segregator, the projectite, the economize.”5 Based on his argument, the traffickist takes traffic as its first priority, making people believe that traffic is an elemental act of nature. The bulldozerite quickly destroys buildings and nature with no respect for historic, cultural or natural values. The segregator segregates the communities, suburbs and even the urban heart by calculation, which is based on voluminous research material and zoning laws, destroying the urban qualities. The projectite strives to achieve architectural sameness by the help of housing laws and building economies. The economizer eyes new concepts with the greatest mistrust because he only relies on the materials which reflect the past. Fifty years after Victor recognized them, the five models are still cooperating with each other during the top-down planning process of contemporary cities. Usually, based on zoning laws, the traffickist and the segregator decide the pattern of an urban area, while the consideration of automobile traffic often takes first place. Then the segregator would start to calculate the acreage for each use category, such as streets, parking lots, residential buildings and green land. Then he would place each land-use categories into each piece of land, with each segment enclosed by roads, thus creating areas equipped with a single function. Next, the bulldozerite would guarantee the realization of the plan. Ostensibly, the plan may seem to be balanced. However, everyone would have to move far to fulfill his needs. “By making human communication as difficult as possible, the segregators are keeping people away from people. The work of the segregator is void of concern for human relations.”6 Also, what the segregator does is place different types of residential areas and commercial buildings to coincide with the economic groups expected in each section, and compress cultural programs into one spot, like a cultural center and a cultural district. Both of them bring sameness to the majority of an urban area, while the sameness is also expected by the projectite and the economizer. Through the achievement of sameness, the projectite can create a visually imposing image and separate people by their economic levels, and the economizer can avoid any risk from new concepts, as concerns the financial return.

As a result, the city lost its essential quality: diversity. The top-down process has turned the city sterile and inhuman and gives it the stamp of pure commercialism. It seems that in the city, people have freedom because they have hundreds of choices of where to go to fulfill their needs of living, shopping,

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entertainment, etc. However, this deceptive freedom is keeping people away from their “true needs.” “Economic, political, and social freedoms, formerly a source of social progress, lose their progressive function and become subtle instruments of domination which serve to keep individuals in bondage to the system that they strengthen and perpetuate.”

Just like them, our freedom in urban life is also consolidating the control of commercialism and totalitarianism. Conducted by the “false friends,” the establishment of a city is one-dimensional, yet the city is strengthening human’s one-dimensional thought.

In the fast growing and rapidly changing cities, like Beijing, the design of new buildings does not need to be limited by historical buildings and the appearance of historical blocks, unlike, for example in Paris. Despite the preserved blocks and the palace, the city is brand new. It seems that architecture is autonomous, however only if it follows the zoning law and satisfies its owner. Architects around the world regard the developing cities in China as test fields for their architectural concepts. However, the design of architecture, while its classified functions have been assigned by the segregator, is actually the last major step of the top-down planning process. (Fig. 1.1)

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Fig. 1.1 Diagram of Beijing’s urban issue
There are some tags that contemporary architecture cannot get rid of—shopping mall, office block, residential building, opera house, etc. Though some of them have a long history, maybe thousands of years old, nowadays, most of them are manipulated by commercialism. Within a fixed boundary, the total floor area of a building is divided by different subordinate functions. Then the spaces, each equipped with a specific program, are organized to support the integrated function of the entire building. Seen from outside, the building may look attractive, blocks appear to be diverse, and therefore the city seems to be lively. However, the pattern of the interior space of a building is mostly pretty similar to the one of another building that is in the same category. This causes the diversity to be superficial. For instance, there are two residential areas. The appearance of the apartment buildings in one of them reminds people of Le Corbusier’s The Radiant City, while the others, the ancient Roman architecture. When looking at the floor plans of the apartments, they only vary in the ways of the organization of bedrooms, living room, kitchen and bathroom, as well as the area of each room. Indeed, this brings us convenience, preventing confusion. However, another reason that leads to this limitation of the patterns is that the buildings need to be clear enough for people to understand how they would utilize them to fulfill their needs. The different types of rooms in an apartment clearly indicate the way that people live within the space. People are only free to choose from the limited options, and would be controlled by a fixed pattern of programmatic interior space. Thus, one-dimensional architecture is the instrument that helps society achieve an overwhelming efficiency and make people under control.

In Frank Lloyd Wright’s (1867-1959) Broadacres, he was against people’s unfreedom in the cites and the fatal “success.” “Broadacres does not issue any dictum or see any finality in the matter either of pattern or style. Organic character is style. Such style has myriad forms inherently good. Growth is possible to Broadacres as a fundamental form, not as mere accident of change but as integral pattern unfolding from within.”8 And in his ideal, “whatever a man did would be done—obviously and directly—mostly by himself in his own interest under the most valuable inspiration and direction.”9

In a 1992 essay, Hidden Order: Tokyo Through the Twentieth Century, the author, Yoshinobu Ashihara(1918-2003) analyzes the chaotic appearance of Tokyo and seeks to find the root of Japanese architecture and cities. “Ashihara’s view is that the apparent chaos of Japanese cities actually reflects a ‘hidden order’ that contains levels of both profound cultural continuity and adaptability, that allows very high population density together with a high degree of social order. Japanese cities are not for looking at, they are for living in, and so far in many ways highly functional.”10 Tokyo’s growth is an organic process, relying on its internal order, (Fig. 1.2) while the planning of western cities, like Paris, is a top-down process,

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9 Ibid
led by external order. (Fig. 1.3) In another article by him, to regain the co-existence of efficiency and humanity he suggested a city be a place where the two kinds of orders coexist.

Fig. 1.2 Diagram of Tokyo’s urban order
“Existing as the living contradiction between essence and appearance, the objects of thought are of that "inner negativity" which is the specific quality of their concept.” However, in modern society, the technological reality whittles down human’s private space in which he remains “himself”, and individual consciousness and individual unconscious are a part of public opinion and behavior. People identify themselves automatically according to social standards because of the loss of the “inner dimension”, “in

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which the power of negative thinking—the critical power of Reason—is at home.”\textsuperscript{12} Coincidently or consequentially, the existing of individual’s negative thinking was promoted in the above theories.

In Beijing, the one-dimensional planning and design process is being implemented in the developing parts outside the preserved area. The mechanical organization of the city is suppressing the producing of the “inner dimension.” Therefore, humanity is absent while efficiency and guided material desires flourish. Although the city itself may not be able to direct people’s thoughts, it should provide essential material space, which supports the existence of the “inner dimension.” This kind of space allows people to query the social definition of the space, redefine the ways that the space is experienced, and develop the space based on their “true needs.” Thus, the internal order, the organic growth and self-awareness could be presented. And this human space, combined with essential rules and programmatic space, which responds to social needs, creates a two-dimensional city.

CHAPTER 2
RESEARCH AND DESIGN

2.1 Analysis of the Hutong

Under current social conditions, it’s hard to find or build a block that possesses the two-dimensional feature. However, in Beijing, we may catch a glimpse of a nebulous image of the two-dimensional city in the Hutong area, which is a preserved single-level residential area.

2.1.1 The Evolvement of The Hutong

(Fig. 2.1) During the Ming and Qing dynasty, Beijing was developed based on a grid, which reflects the political hierarchy, with The Forbidden City at the center and the residential area- Hutong- around it. Within each block created by the streets, traditional Chinese courtyards were aligned along the roads. Each courtyard originally served a single family. The houses enclosing the courtyard were also hierarchical. Generally, the one facing the entrance was at the highest level, and the side ones on a lower level. After the disappearance of feudalism in the 1940s, the new government started to demolish the old residential buildings to empty the land for the construction of new Beijing. Meanwhile, during the 1960s, the population rapidly grew and thousands of people lived in the remaining Hutong area. Each courtyard then was separated by multiple families. And each family may acquire only one or two houses. Strictly speaking, the courtyard did not belong to anyone living around it, therefore it was converted from private space to public space. The houses were too small to hold all the activities of daily living of the families, so they expanded their houses into the courtyard by building a small room attached to the exterior walls. Eventually, the profile of the original courtyards could hardly be recognized. The former square space turned into negative space among the dwellings. The separation between the outer streets and this inner shared space was blurred, due to the similarity of property and scale. Thus, the public space in each courtyard functioned as the bridge between the interior space of each house and the public street. (Fig. 2.2) As a result, people’s living space was expanded onto the streets, and all the space within the Hutong area has both private and public features. The streets, which were only used for traffic, now are the places where a variety of informal activities are held. People utilize this space as their living room to meet with neighbors. Children make it a playground. The small restaurants put tables in front of them next to the walls to make a temporary expansion. Some vegetable vendors gather along the streets, creating a temporary market. Despite the poor living conditions, the Hutong has been a lively space where a great diversity exists until now.
Fig. 2.1  The formation history of the current Hutong area
In conclusion, firstly the top-down planning process dominated Hutong area, then after the abolishment of feudalism, the “inner dimension” took over, affecting the Hutong to grow to be what it is like today. (Fig. 2.3) The spatial features of the Hutong are allowing people to behave according to their subjective consciousness. In another word, the “inner dimension” transformed the spaces in the Hutong area to be suitable for the existence of the “inner dimension” itself.
Fig. 2.3 Diagram of the formation process of the current Hutong area
2.1.2 Current Situation of the Hutong

There are three major features of the Hutong which are combined to encourage the existence of the “inner dimension”: the continuity of public space, the strong connections between the diverse programs, and the ambiguity of the subordination of public space. (Fig. 2.4)

In the Hutong area, the courtyards and the streets are the main public spaces. The original threshold of a courtyard now is only a connection between the shared space of a small community of several families and the street outside. The public space in a Hutong area is a networked space that connects each functional unit and the urban space outside the area. This feature of public space blurred the boundaries between hundreds of small communities and streets. The local residents expand the range of their activities to the streets. The events that used to happen within a family or several families in an enclosed community can now also be seen on the streets. Also, communication between different small communities is enhanced by this spatial feature. Sometimes a street only serves as a transition between different families and communities. Therefore, the continuity of public space is essential to the communication among people within a certain area.

All the houses in a Hutong are used for dwelling or other activities in people’s daily life. Some of the houses are occupied by small shops, restaurants, etc. They not only enrich the diversity of the programs within an area, but also interact with the dwellings. The street is where the interaction happens. This also helps local people extend their daily life to the streets. It is not hard to imagine that if the street is full of programs that only relate to the modern urban space outside the Hutong, such as office buildings, then the street would simply be a circulation space without much vitality. Without the strong connections among the programmatic spaces within an area, no matter how much public space there is, its function would be monotonous.

Residents may expand their own houses by occupying a certain part of a courtyard. Their belongings are stored in parts of the courtyard near their houses, which further expands their living space. Some facilities, like water taps in the courtyard are shared by all families living there. Sometimes people from different families grow plants in the same plot of field in the shared space between the houses. Thus, a courtyard is not an empty space but an expansion of people’s living space. A courtyard belongs to all the residents living around it. The streets are also used by shops, vendors and restaurants to expand the limited indoor space. Furniture and goods are the functional expansion of the programmatic spaces they belong to. (Fig. 2.5) Different people would understand the streets in different ways. Residents may use them as their living room, shopper and vendors make it a market space, and diners of a restaurant enjoy their meals and chat within a certain invisible range. Thus, the definition of public space in a Hutong is
unclear and varies from person to person. The ambiguity of the subordination of public space evokes people’s subjective consciousness which is important for bringing about the diversity of events.

Fig. 2.4 Diagram of the spatial features of the current Hutong area
Fig. 2.5 Extracting the items from the public space
2.2 Design

Similar vitality can be found in some other areas elsewhere around the world. A famous example is Torre de David, an unfinished skyscraper, located in Caracas, Venezuela. In October 2007, more than 200 families invaded the tower. They established an informal community, claiming the tower as their new home. A total of 5,000 people eventually occupied 28 levels of Torre de David, building walls and rooms by themselves. Informal shops, barbers, and even sports fields emerged in the tower. They used different parts of the space in their own ways and created borderless public spaces. Due the extremely poor living conditions, obviously, this vertical slum was not a paradise. However, the vitality of in the community is valuable for future urban design.

Generally, this kind of vitality usually exists in slums or poor dense residential areas while it is rare in newly constructed urban areas. Therefore, an approach that can translate the spatial features of such lively areas into methods of urban design is needed to bring real vitality to modern metropolises. (Fig. 2.6)
Fig. 2.6 Comparison between the ambiguous spaces in the Hutong and the inflexible spaces in the city
2.2.1 Problems of the Site

Ironically, along the borders of the Hutong areas, spatial separation is usually the most serious where they border on surrounding modern buildings and urban spaces. In most cases, the surrounding new urban areas are spatially and functionally disconnected to the Hutong areas. Each of the Hutong areas is an island in the city. The vitality within the Hutong areas never extends beyond their borders, and the developed material and spiritual life in areas outside the Hutongs could rarely be seen inside the Hutongs. Even if modern buildings are located right next to a Hutong area, they only aim to serve the urban life outside the Hutongs showing no concern for the life inside. For example, there is a clear separation between the NCPA and the preserved Hutong area on its west. The NCPA represents the national image of China, while the vivid Hutong life is enclosed within the boundary of the Hutong area by the boulevards, and can hardly be perceived from where the NCPA stands. (Fig. 2.7)

![Image](http://www.panoramio.com/photo/63965548)

**Fig. 2.7** Seeing the NCPA from the Hutong on its west

(Source: http://www.panoramio.com/photo/63965548)

The NCPA, located to the west of the Tiananmen Square which sits on the original central line of the city, was built in July 2007 as the first national theater of China, vested with profound political meanings. (Fig. 2.8) This is reflected not only by the fact that many of the performances staged there serve political purposes, but also in architectural design of the building and the landscape it forms. Firstly, the symmetrical form of the whole site brings a sense of solemnity and independence. It responds neither to the Tiananmen Square to its east, nor to the Hutong area in the west. Instead, it creates an independent block
which only shows a compelling image which can be perceived only from the streets in the front and back of the block. Even though there is a large open space around the theater, the symmetrical composition gives a strong sense of domination to the area which partly results in the absence of vitality within the block. In terms of the composition, the open space is centered on the main building. When compared to its relation to the theater, the connection with the public space and the Hutong area around it is so weak that it can almost be ignored. It is only a place for people to gather around the building and move along a linear path, which caused the lack of variety in activities.

In the center, there is a 46 meters-high ellipsoid titanium-accented dome which presents an iconic image. Its simple and shiny appearance and enormous scale strongly challenge its surrounding architectural environment. What is more, the artificial lake around it further isolates it by keeping people away as if the building is an exhibit in a museum which can only be appreciated from a afar. Within the dome, there are three major performance halls. The arrangement of the three halls also follows the symmetrical composition. Although they are covered within a “shell”, they are functionally separate from one another. The theater hall, seating in the middle, is the biggest one among the three. It is used for operas. On its sides are the concert hall and the opera hall which are designed for concerts and Peking Opera performances. The
space between them is only used as circulation and waiting areas. Only by the entrance which is a hallway on the north side underneath the lake is accessible from the outside. Therefore, the space within the dome is like an epitome of the urban space in Beijing where the buildings are divided based on their functions with circulation spaces in between. The events within each of the buildings are constrained to the interior spaces and could hardly reach out to the public spaces.

In conclusion, the public space on the site of the National Centre for the Performing Arts is separated from its surrounding Hutong areas due to its centered composition and disconnection to the Hutongs. Each part of the spaces on the site clearly belongs to the theater. The radial form of the public space around the theater emphasizes the subordination of the open space. The space in the dome between the three halls has a lot of potential of being shared by the halls and the public space outside the dome even outside the site. It could be where all kinds of events are mixed to generate endless vitality. However, now it is only empty spaces in the “shell”. Also, the NCPA and the Hutong area are clearly disconnected in terms of functions. The art-related events held in the halls can never be connected to the residents outside the dome in the Hutongs. The audience who comes into the dome to appreciate performing art could hardly perceive the vivid life in the surrounding areas. This is against the purpose of art popularization which is necessary for a developed society. The isolation of the NCPA, the disconnection and separation between it and the Hutong area are harmful to the vitality of this area where the diversity of programs has already existed.

2.2.2 Design Concept

The project is going to deal with the issue of separation between the National Centre for the Performing Arts and the Hutong area. The deeper meaning of the project lies in that it would bridge the high art with local people’s daily life to bring about more vitality in the urban area.

First of all, the public spaces on the two sides need to be connected. On one side in the Hutong area, the public spaces are the streets and the courtyards. On the other side, they consist of the open space around the dome and the space between the three halls in the dome of the NCPA which is potentially public space. Rather than establishing connections between all of these public spaces, the project only bridges the streets in the Hutong area and the empty space in the dome. Because on the one hand, the courtyards are still places of privacy and it is inappropriate to directly connect them with outer urban spaces. On the other hand, the open space around the theater subordinates to the center space. Therefore, if the space inside the dome is linked to the Hutong area, then the surrounding public spaces would be more related to local people’s daily life.
Secondly, the connection between the two should be enhanced by more programmatic interaction. Since it would be inappropriate to directly link the formal theater and the informal programs along the streets in the Hutong area, the project would contain some new programs which are related to either the NCPA or the Hutong area. If the programs closely related to the Hutong areas are referred to as Type-A programs and the ones that are more associated with the NCPA or targeted more to visitors than to local residents are referred to as Type-B programs, then Type A and Type B would coexist on each side. Near the dome, Type-A programs would attract people from the Hutong area to the theater, while Type-B programs can break the isolation of the theater as its expansion. On the other side, Type A and Type B switch their roles. Type A expands the street spaces, and Type B brings visitors and high art into the Hutong area. As a result, the diversity of events on each side would be enhanced.

Finally, the public space should be used as an expansion of the programmatic spaces. What’s more, the belongingness of the public space should be ambiguous which means it is spatially or functionally related to more than one programmatic space. So, the public space in this project belongs to both Type A and Type B programmatic spaces at the same time. Instead of being an integral space or the ancillary space of a programmatic space, the public space is where the two types of spaces overlap. Therefore, the meaning of the public spaces would be enriched and blurred. Different people can have their own understandings of the space based on their own identity and needs. Then people’s subjective consciousness would play an important role in generating vitality in the spaces. A variety of activities or events are expected to co-exist in the public spaces, just as the diverse ordinary incidents happen in the Hutong area.

2.2.3 Detailed Design

In this project, what is extending the NCPA is a school of performing art, which, on the one hand, would add educational value to the NCPA; and on the other hand, could make better use of the three halls and their affiliated facilities. (Fig. 2.9) The school is added to the front hall of the theater, and expands to the north of the axis of the site. The first floor of the school can be accessed from the void space in the dome of the theater, so as to establish close functional connection between the school and the theater. The overlapping part of the two turns to be an open space cutting through both the school and the dome. Although it is changed into a different kind of space, visually, the open space still belongs to both the school and the theater. It becomes the threshold space of the two. What’s more, by breaking the integrity of the dome, the original void space between the three halls now turns into an open public space. It is open to the surrounding landscaping space. Meanwhile, the middle level of the school is carved to create a contiguous void space which suits different kinds of informal student performances, like instrumental concerts, dramas and Peking Opera performances, while the lower level is used for rehearsals and the top level is occupied.
by class rooms. (Fig. 2.10, 2.11) Thus, a functionally and spatially connected public space is created between the school and the three performance halls.

Fig. 2.9 Site plan
Fig. 2.10  The first level plan of the school of performing arts.
Fig. 2.11 Exploded axon
After expanding the theater with a school, a Type-A program, market, is brought into the threshold space between them on the new second level. The original elevator in the front hall can be extended to reach this level. In the Hutong area, there is no formal market space. Food and daily necessities may be sold on the streets. Although this has brought about some vitality, it may also result in poor hygienic conditions. Therefore, a normal market close to the Hutong area is needed. This market would build a functional connection between its surrounding public space and the Hutongs. The threshold space now subordinates to the three of the theater, the school and the Hutong area at the same time.

In the Hutongs, along part of the streets, a corridor is built overhead and can be accessed from the ground. It extends out of the Hutongs and across the street between the Hutongs and the NCPA to reach the market. Then the street, the corridor, the outdoor performing space of the school, the void space in the dome and the threshold space between the school and the theater are combined into a contiguous public space. The corridor is not only a connection, but also a public space that contains a variety of programs, such as art gallery, recreational space and library. (Fig. 2.12) The gallery would attract visitors from the theater while the other programs enrich local residents’ daily life. Most of the gallery space is embedded into the first level of the corridor since gallery spaces are flowing spaces. The other programs are distributed in fragmented spaces on the upper levels where people can stay without much disturbance. These programs vertically expand the Hutong area while the gallery is an addition to the theater. So, the whole corridor space is the overlapping space of the Hutong area and the theater.
Fig. 2.12  Exploded axon
In the whole project, visitors, students and local residents are going to be mixed in the new public space created, so as to generate the diversity of events not only within the project, but also in the Hutong area and on the site of the NCPA. The separation of the two is broken and the “inner dimension” would start to work to inject vigour into the two areas. (Fig. 2.13)

Fig. 2.13  Axonometric drawing
CHAPTER 3

CONCLUSION

After learning from the Hutongs which is an example of a two-dimensional city, this project tries to develop the spatial diversity within a certain area that includes a Hutong area and the National Centre for the Performing Arts by transforming the current one-dimensional planning. The serious separation between the two dramatically suppresses the the vitality in this area. The project connects them based on the three design principles which are obtained from the analysis of the Hutong. This kind of project or urban design could rarely exist in modern cities because the one-dimensional planning process has been in dominance in urban planning. In the future, the appearance of new methods of urban planning may result in a revolution of architectural design. By that time, separate projects may disappear. All buildings may be combined into one system and its subsystems. The three principles may be applied and the events within a certain urban space would be far more diverse than they are today.


