



10 Works from Atelier Li Xinggang

LI Xinggang

Li Xinggang was born in Tangshan, and received his Doctor of Engineering degree from Tianjin University and founded the Atelier Li Xinggang in 2003. He is chief architect of China Architecture Design & Research Group, visiting professor of Tianjin University and design tutor at the School of Architecture, Tsinghua University.

His architectural practice and research focus on the idea of "Integrated Geometry and Poetic Scenery", emphasizing the cultural depth and aesthetic affection in the close reaction of architecture to nature and human-beings. His main works include Museum for Site of Xanadu, Jixi Museum, Gymnasium of the New Campus of Tianjin University, The "Third Space" in Tangshan, Renovation of No.28 Dayuan Hu Tong, Beijing 2022 Olympic Winter Games Yanqing Zone, etc.

Li Xinggang's practice was honored with design awards including the Gold Award of ARCASIA Awards for Architecture, the WA Chinese Architecture Awards, and Gold and Silver awards of the National Excellent Engineering Investigation and Design Awards, etc. He received the Liang Sicheng Architectue Prize(2020), the China Youth Science and Technology Award(2007) and the esteemed National Engineering Survey and Design Master Award(2016). He took part in major architecture exhibitions in China and abroad, including Venice Architecture Biennale(2008), etc., and held his architecture solo exhibition "Integrated Geometry and Poetic Scenery" in Beijing(2013/2020).

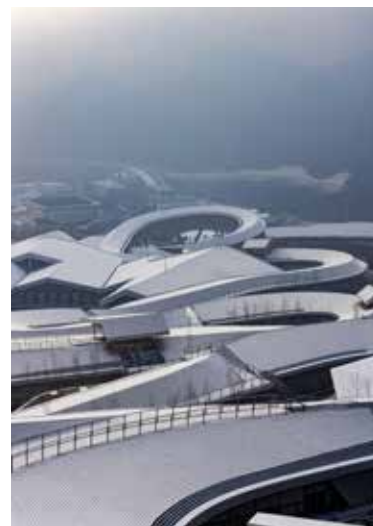


Beijing 2022 Olympic Winter Games Yanqing Zone



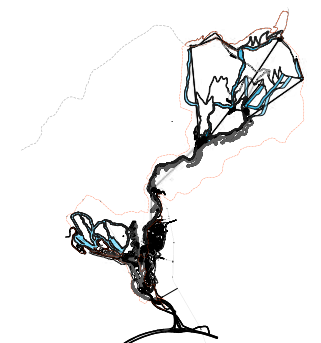
Beijing 2022 Olympic & Paralympic Winter Games Yanqing Zone and its main venues embody the planning and design concept of "Mountain Forest Venues, Ecological Winter Olympics." It has realized the high integration of sports tracks, venue configuration and construction methods, with terrain utilization, climate control, low-carbon consumption and environmental protection of the mountains and forests. It has created a cultural scene of symbiosis between sports and ecology, manufactured and nature in the super-large Olympic venues and has been certified and appraised as "the world's leading venues of alpine ski center and sliding center" by the international individual sports federations.

The Yanqing Winter Olympic Village and National Sliding Center to the south of the competition zone face each other from east to west across the valley, over a dammed river and pond in between; The north area of the competition zone is the National Alpine Ski Center. The downhill and slalom competition and training courses take advantage of Xiaohaituo Mountain's terrain, which meanders from the top of the mountain and into the valley.

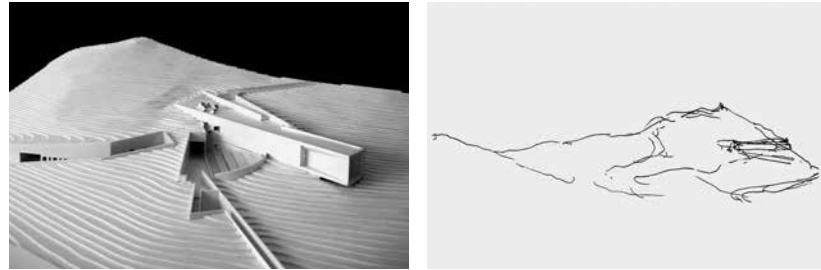


1. Upper view of Yanqing Zone
2. National Sliding Center
3. Panorama of National Alpine Skiing Center
4. Panorama of National Sliding Center
5. Peak Departure Area of National Alpine Skiing Center
6. Distant View of Yanqing Winter Olympic Village from the South
7. Upper View of Yanqing Zone
8. Site Plan of Yanqing Zone

Location: Beijing
 GFA: 224,289 m²
 Site Area: 269,000 m²
 Design Time: 2016
 Completion time: 2021
 Design Team:
 Architecture: Li Xinggang, Tan Zeyang, Liang Xu, Qiu Jianbing, Zhang Yuting, Zhang Yinxuan, Zhang Zhe, Liu Ziqi, Zhang Siteng, Liang Yixiao, Liu Zhen, Wan Ziang, Xu Naitian, Huang Wei, Jia Yuqi, Qiu Wenzhe etc.
 Planning, Masterplan, Transportation and Landscape: Sheng Kuang, Wang Meng, Cui Zhiming, Wang Xiang, Gao Zhi, Liu Xiaolin, Hao Wenwen, Hong Yuliang, Ye Pingyi, Shi Lixiu, Guan Wujun, Wang Chendong, Liu Peng, Zhuo Xinlun, Cao Li, etc.
 Interior and Lighting: Cao Yang, Wang Qiang, etc.
 Structure: Ren Qingying, Liu Wenting, Wang Lei, Zhou Yilun, Ding Weilun, Zhu Bingyin, Yang Songlin, Wu Peihong, Zhang Rong, Zhang Xiaomeng etc.
 MEP: Shen Jing, Zhu Xiujuan, Wang Xu, Cao Lei, Yang Xiaoyu, Yao Sikun, Huang Xiaomei, Cai Zuming, He Xiaomei, Yan Han etc.



Museum for Site of Xanadu



Five kilometers south of the Ancient Capital of Yuan Dynasty Site, a peak rising from the flat grassland named Wulantai. The museum facing the ruins is located halfway up the hill, on the east side of Wulantai. The museum previously hidden in the hill suddenly appears, surprising visitors.

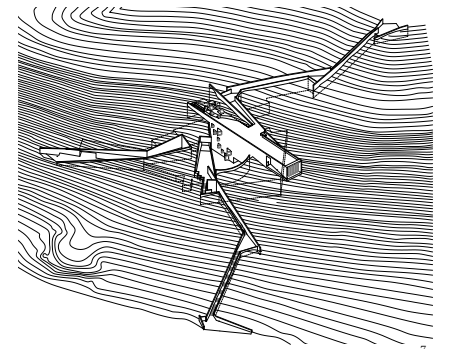
The main body of the museum was embedded into an existing abandoned mining site, repairing the hill damaged by the mining. Following the principle of minimal intervention to preserve the integrity of the environment of cultural heritage, a majority of the building is hidden into the hill with only a small long strip exposed. It functions as a metaphor for wall ruins. Pointing to the starting point - Mingde Gate on the central axis of the capital city site, the building has an ideal perspective towards and axial relation with the site. Viewed from Mingde Gate, the building is reduced to a subtle point, reflecting the respect for the environmental integrity of the site and the proper intention of dialogue and coordination between man and nature. To echo the meaning of wulantai in the Mongolian language - the main building are made of bare concrete mixed with iron oxide aggregates. It presents a vast and desolate temperament.



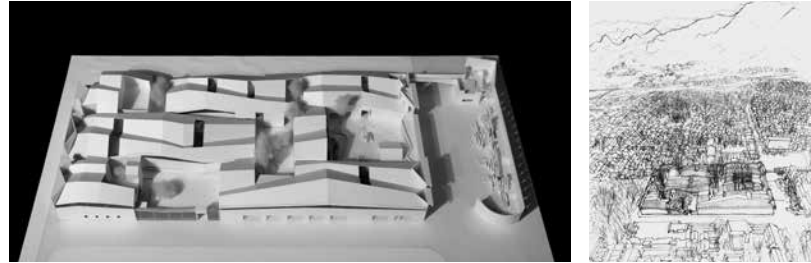
1. Semi aerial view from southwest
2-3. Distant View of Wulantai and Museum from Northwest Side
4. Distant View from East Side
5-6. Sunken courtyard
7. The axonometric drawing



Location: Inner Mongolia
GFA: 4,997 m²
Site Area: 6,747 m²
Design Time: 2009
Completion time: 2015
Design Team:
Architecture: Li Xinggang, Tan Zeyang, Zhao Xiaoyu
Structure: Wang Libo, Gao Yinying, Zhang Jiantao
MEP: Liu Hai, He Meng, Li Chaoying, Xiang Bo, Zhen Yi



Jixi Museum



Jixi Museum is a contemporary reinterpretation of the Hui-style spatial layout. The design strategy of “preserving trees as courtyards, folding roofs as mountains” makes the coexistence of the interior and exterior spaces and forms of the building integrate with the life, style, landscape, and trees of the ancient town, creating a scenic situation of history and lifetime.

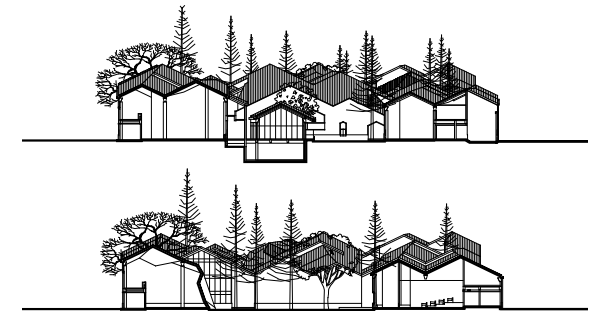
The entire building is covered under a continuous roof. The undulating roof contour and texture resembles the mountain ridges and water system, and is naturally integrated with the entire urban form. In order to preserve the existing trees on the site as much as possible, the building has multiple courtyards, patios and alleys; The triangular roof truss units are arranged in regular combination, and adapts to the continuous undulating form; While adopting modern construction techniques, it flexibly uses common local traditional building materials, and tries to make it present a contemporary sense. The museum systematically echoes and solves the problems of protection, renewal and activation of the old city, reflects the elegant cultural attitude of small towns, and lays out and enhances the cultural and historical quality and confidence of local Chinese cities with a regional attitude.



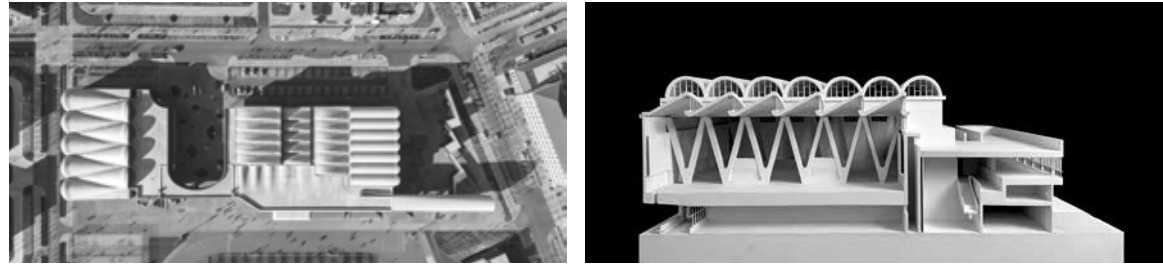
1. Aerial night view
2. Aerial view of the roof
3. View of the main courtyard
4. View of the roof, the courtyards and distant mountains
5. View of the bridge in the main courtyard leading to the next
6. View of the third courtyard and the ancient locust tree
7. Section



Location: Anhui
 GFA: 10,003 m²
 Site Area: 9,500 m²
 Design Time: 2009
 Completion time: 2013
 Design Team:
 Architecture: Li Xinggang, Zhang Yinxuan, Zhang Zhe, Xing Di, Zhang Yiting, Yi Lingjie, Zhong Manlin
 Structure: Yang Wei, Liang Wei
 Landscape: Li Li, Yu Chao
 MEP: He Meng, Li Jingsha, Zhang Qian, Li Junmin, Ding Zhiqiang



The Gymnasium of New Campus of Tianjin University



A linear public space was designed to connect different sports venues in accordance with each activity's rules regarding court size, spatial boundaries, and equipment. A series of structural units, including cylindrical arches, ruled surfaces, and coned concrete arches, were integrated to support the ceiling and serve as the building's exterior walls. Using this combination of shapes and forms, we were able to create a vast indoor space for athletic activities, provide unobtrusive lighting from above, and regulate ventilation using the heat-press method. The result is a perfectly unified structure of space and function. This more logical and geometric application and expression of architectural structures establishes a sense of place for the building that generates a dialogue with its disjointed and indistinguishable natural surroundings caused by the rapid construction. Green building strategies such as natural ventilation, allowing for sunlight, and natural drainage are used systematically to save energy effectively while generating noteworthy economic and social benefits.

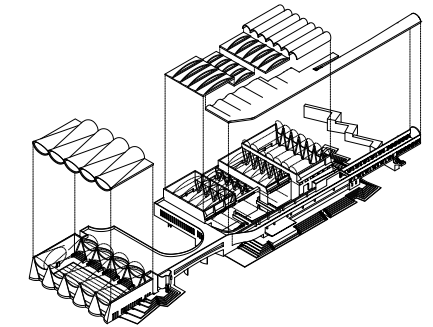
The gymnasium highlights the beauty of tectonics and strength of exposed concrete. It presents a calm, subtle, rhythmic, and poetic space.



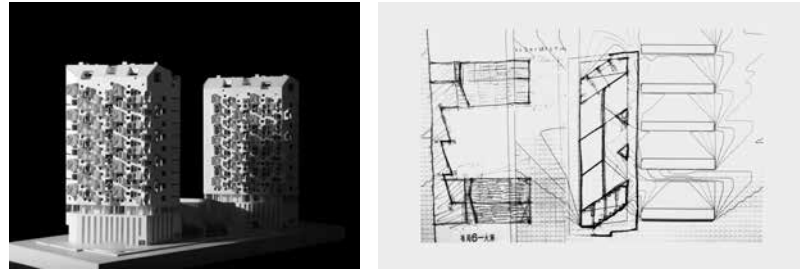
1. Aerial view of roof
2. The Y-shaped columns of the gymnasium
3. The ruled-surfaced roof and clerestory of the gymnasium
4. Interior view
5. Interior view of the entrance hall on the second floor
6. Interior of natatorium
7. The barrel-vault roof (northward interior view)
8. Interior view
9. The axonometric drawing



Location: Tianjin
 GFA: 18,798 m²
 Site Area: 33,950 m²
 Design Time: 2011
 Completion time: 2015
 Design Team:
 Architecture: Li Xinggang, Zhang Yinxuan, Yan Yu, Li Lingjie, Liang Xu
 Structure: Ren Qingying, Zhang Fukui, Li Sen
 MEP: Zhao Xin, Li Jianye, Wang Weiwei, Tang Yanbin, Wang Xu



The "THIRD SPACE" In Tangshan



To the site's east are several rows of workers' houses aligned north to south in parallel. The complex's direction, layout, the tower's volume and the podium's shape are nearly all determined by the calculation of sunlight in order to fulfill the rigorous sunlight standard. We rotated the two parallel, 100-meter tall slab-type buildings along a south-east orientation to accommodate the direction of the incoming southwest sunlight. The roof of the podium was cut into a zigzag shape. A ribbon-shaped garden is created in the east side.

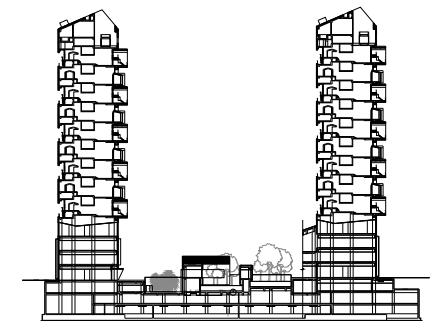
Different from the "parallel city" appearance constructed by a large number of residential buildings in Tangshan, "Third Space" reinterprets "high-rise" and "settlement": a three-dimensional city settlement with 76 vertical stacked villas extending to the sky. In the middle of the uniform, post-earthquake houses, the "Third Space" tries to find another possibility in addition to the existing affordable housing and suburban single-family homes. Filling this residential gap, the "Third Space" shows that housing can be unique, utilitarian, and built quickly. Amidst the monotonous apartments surrounding it, the "Third Space" explored the possibility that high-rise living could be personalized.



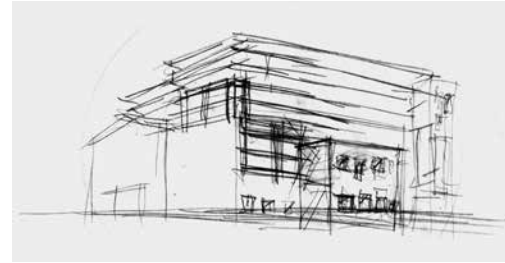
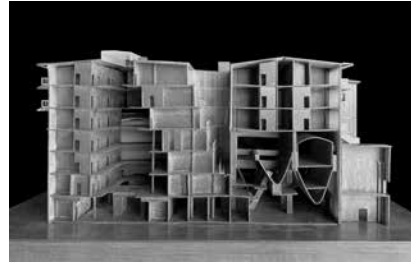
1. East airview
2. Northwest Street View
3. Southwest Street View
4. The portion of the facade
5. View towards south tower from the cantilevered pavilion of north tower
6. Watching the east residential area from the cantilevered pavilion
7. Section



Location: Hebei
 GFA: 88,011 m²
 Site Area: 12,852 m²
 Design Time: 2009
 Completion time: 2015
 Design Team:
 Architecture: Li Xinggang, Fu Bangbao, Sun Peng, Zhao Xiaoyu, Tan Zeyang, Zhang Yiting
 Structure: Zhang Fukui, Kong Wenhua
 MEP: Zhao Xin, Li Jianye, Hu Jianli, Wang Weiwei, Xu Dongmei



"Silo pavilion", holiday inn express beijing shougang

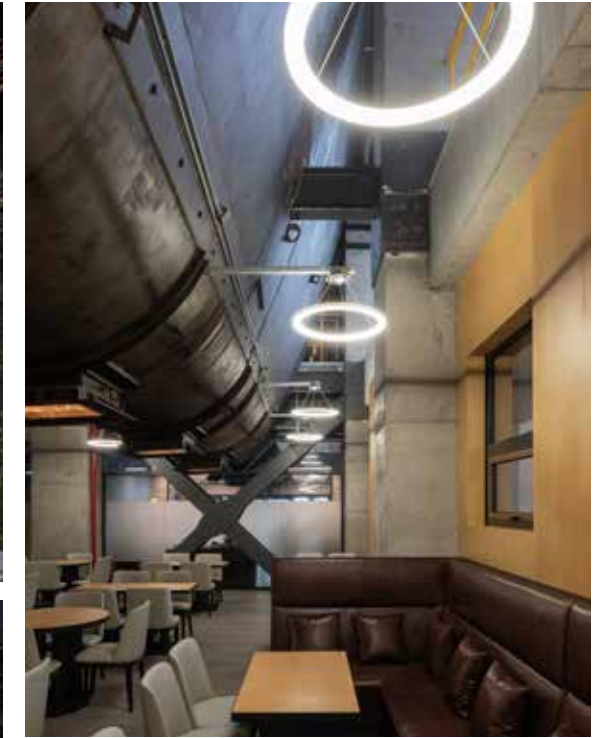


The "Silo Pavilion" Holiday Inn Express Beijing Shougang adopts the strategy of "cherishing protection, superimposing old and new" taking the abandoned industrial heritage as the carrier of social and spatio-temporal memory as well as the environmental gene of "humanistic nature." The old warehouse and machine station that is protected and utilized are integrated with the new pavilions of the guest room superimposed on them, making the project a sample project for the rejuvenation of the Shougang Park and even the city of Beijing.

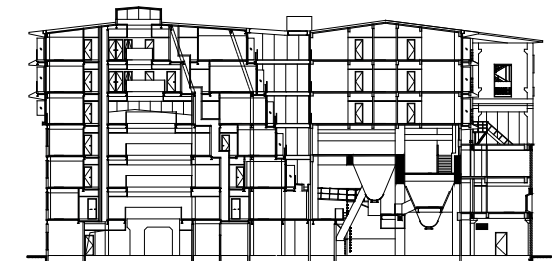
Previously abandoned and designated for demolition, these industrial buildings were now to be preserved to the utmost extent—retaining their spatial, structural, and exterior features. New structures would be constructed within them and stacked into several layers to accommodate future use. The lower space or "Silo" would be used for public space. The guest rooms would be installed in the "Pavilion", which floats above the original factory building. The juxtaposition of "Silo" and "Pavilion" forms a strong contrast between old and new. During the design process, a comprehensive structural inspection of the original building and particle jet technology was used to clean and preserve the exterior coating wall.



1. Aerial view from the northeast
2. Interior of the entrance hall
3. View from the southwest
4. Interior view of the dining hall
5. View from the west
6. Interior view of the bar gallery transformed by the metal hopper
7. Section



Location: Beijing
 GFA: 9,890 m²
 Site Area: 2,100 m²
 Design Time: 2015
 Completion time: 2018
 Design Team:
 Architecture: Li Xinggang, Jing Quan, Li Liang, Zheng Xuhang, Tu Jiahuan
 Structure: Wang Shule, Guo Junjie
 MEP: Shen Jing, Hao Jie, Zhu Xiujuan, Gao Xuewen
 Interior: Cao Yang

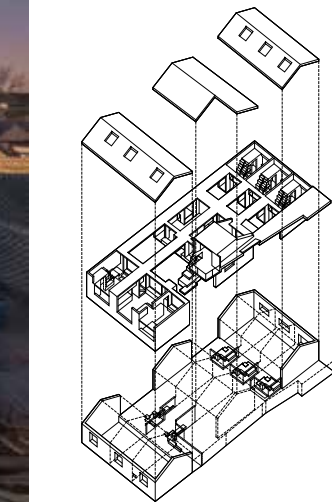


"Miniature Beijing"—Renovation of NO. 28 Dayuan Hutong

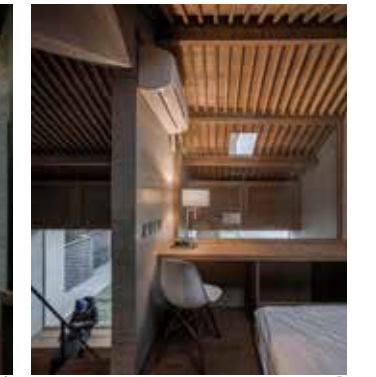


Turning from the noisy urban commercial streets into the peaceful and leisurely Hutong district, then through the outside main Hutong to a semi-external alleyway and a further smaller lane, one may see five courtyard apartments. Several linear concrete form the spatial elements within the entire courtyard complex. Each contains a courtyard that is varied in size and shape. Walking further, visitors can climb the elevated platform of the pavilion above the courtyard via a set of concrete steps.

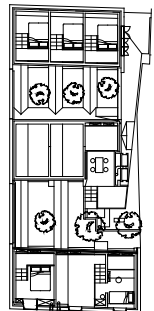
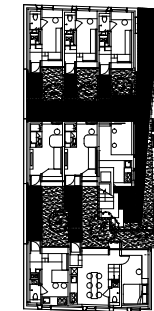
This small experimental project was a design practice that combined historical urban renewal, courtyard renovation and the unique opportunity to research Beijing's development as a "compound" city. Based on the study of Beijing's traditional, yet complex urban structure, along with an understanding and utilizing of its extended and densified structure, the crowded courtyard house was transformed into a collection of small courtyard dwellings. Through spatial guidance, the poetry of daily life and the urban environment are integrated into the ideal living environment. The individual case addresses issues when rejuvenating Beijing's ancient urban plan: population density, quality of urban life, and historical preservation.



1. Aerial night view from the south
2. Axonometric
3. View from the roof pavilion to the west
4. View of the lane
5. View of the roof pavilion and the leading steps Olympic Village from the South
6. View from the dining room to the courtyard
7. View of the bedroom
8. Plan

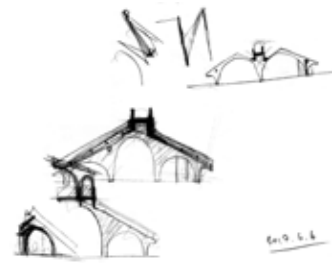


Location: Beijing
 GFA: 214 m²
 Site Area: 262 m²
 Design Time: 2016
 Completion time: 2017
 Design Team:
 Architecture: Li Xinggang, Tan Zeyang, Zhu Lingli, Hou Xinjue, Zhang Haoping, Tan Zhou
 Structure: Wang Shule, Li Bo
 MEP: Liu Dongyang, Dong Yuanjun, Chang Liqiang



安仁大匠之門文化中心

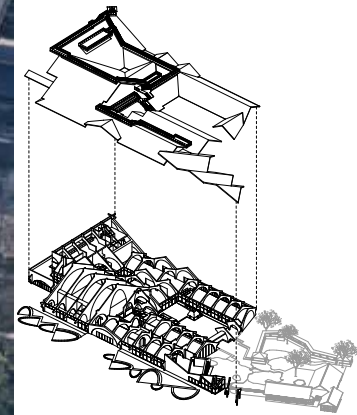
Anren Culture Center for Sect of Great Craftsman



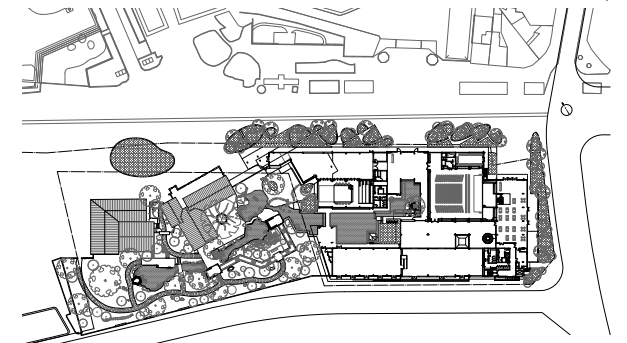
Taking the unique mansion building type of Anren Ancient Town as a historical reference, the building has created a group of sloping roofs that gradually rise from west to east, relying on the forms of "house", and taking the "house" as the "mountain".

From the courtyard on the south side of the old house, it extends to the east along with the building, forming an endless and far-reaching center courtyard. A plank road system is set up from the courtyard to the roof for tourists to climb, or between the rockery, or in the roof valley, or above the roof ridge, strengthening the intention of the roof group as "mountains," and forming the experience of roaming in "mountains." When visitors reach the top pavilion at the commanding heights, they can overlook the cascading roofs, the old houses, and old streets, echoing the commanding heights of the water tower and connecting the entire ancient town of Anren through sight. The building volume and roof form are constantly changing, like rolling hills.

The eclectic style of the entrance or gable of Anren Town and the combination of Chinese and Western decorations are abstracted as concrete arch structures. The roof construction is completed with wooden roof trusses.

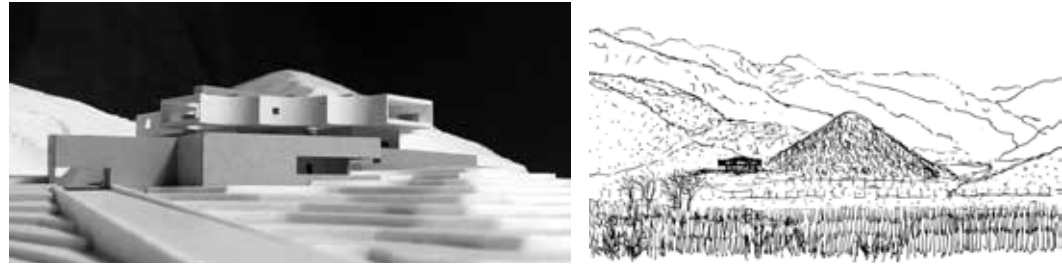


1. Aerial view from northwest
2. Axonometric
3. Plank roads shuttle through the sloping roof
4. View from architecture courtyard from
5. Aerial view from southwest
6. "Ya Ting"
7. Multifunction Room lounge (temporary exhibition)
8. Plan



Location: Sichuan
 GFA: 7,441 m²
 Site Area: 12,806 m²
 Design Time: 2017
 Design Team:
 Architecture (schematic design of Interior and Landscape): Li Xinggang, Liu Zhen, Chen Yimin, Guo Wenjia, Wang Han
 Masterplan: Gao Zhi, Zhou Qingzhao
 Structure: He Xiangyu, Chen Xiaoqing
 Structure consultation: Dong Yue
 MEP: Liu Dongyang, Zhu Ling, Tang Yanbin, Wang Chunhua, Duan Sinan, Chang Liqiang, Pu Yu, Wang Hao, Yang Jun
 Green Building Consulting: Cao Ying, Zhai Jianyu
 Landscape: Li Li, Kong Weiyi, Cao Lei, Zhang Li, Li Jia, Zhang Yubin
 Interior Design and Construction Document: Zhongshe Truebond (Beijing) Architecture design& research institute
 AtelierZhang Mingjie
 Acoustics and Performance Consulting: Wang Junwei, Yu Hengli
 Lighting Consulting: Zhangxin Lighting Studio
 Timber Structure Consulting: Crownhomes CO.,LTD

"Chongtai" — The Winter Olympics Prince City Exhibition Hall



"Chongtai" — The Winter Olympics Prince City Exhibition Hall is located in the Chongli Prince City area, surrounded by mountains. It is renovated from an unfinished existing building. The design concept is "Chongtai," that is, the platform of Chongli and the platform of Zongshan (Taking the mountain as the ancestor).

The building comprises a dark gray base part and a white horizontal cantilever part. The base is anchored in the mountain environment, and the "suspended" landscape platform is opened horizontally to cope with the extraordinary site characteristics and reduce the pressure of the building entity on the environment.

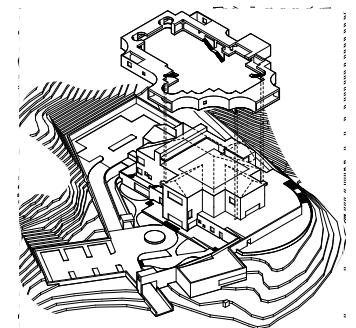
It not only endows the building with the image characteristics of a "platform" embedded in the mountains but also provides people with a continuous public viewing space in the mountains. Visitors can not only enter the building to view the exhibition but also reach the roof landscape platform through the external walking system. The inside and outside tour system is connected both on the ground and the roof, making the building part of the Winter Olympics-themed Mountain ice and snow sports park.



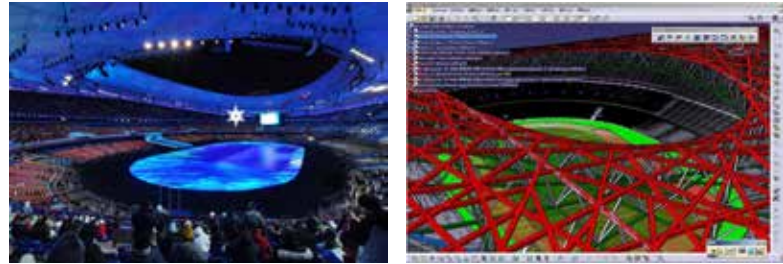
1. Bird View
2. View from Winter Olympic Village to the Building
3. Foundation and the Cantilevered viewing volume
4. View from the West Entrance Courtyard
5. East of the Cantilevered viewing volume
6. North of the Cantilevered viewing volume
7. Axonometric



Location: Hebei
 GFA: 6,371 m²
 Site Area: 11,401 m²
 Design Time: 2018
 Completion time: 2021
 Design Team:
 Architecture: Li Xinggang, Yuan Zhimin
 Masterplan: Qi Haijuan, Jin Shang
 Structure: Sun Hailin, Sun Qingtang
 MEP: Zhang Qingkang, Li Bin, Quan Wei, Wang Binquan, Yu Zheng, Yue Shiguang
 Green Building Consulting: Zhai Jianyu
 Interior and Exhibit: Wang Guobin, Yu Shenhong

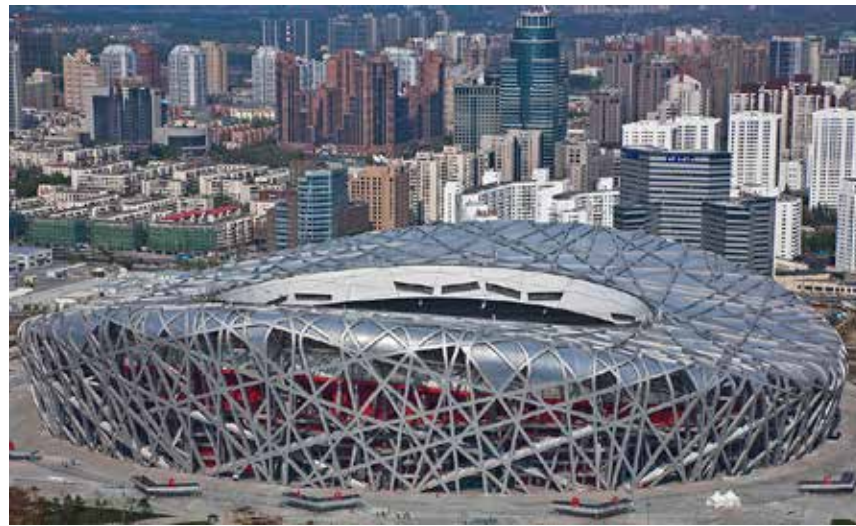


National Stadium — the main stadium for the 2008 Olympic Games



The National Stadium - "Bird's Nest" is initially designed in March 2003, completed and put into use in June 2008. As the main stadium for the Beijing 2008 Olympic Games, and also served as the venue for the opening and closing ceremonies of the Beijing 2022 Winter Olympics and Paralympics, the stadium has a construction area of 258,000 square meters, with 91,000 seats during the game and 80,000 seats after the game. It has become a contemporary landmark and tourist destination for Beijing and China.

The design reflects the following concepts: backtracking sports (competition and watching) oriented stadium design; integration of structure and facade; integration of landscape and architecture. At the same time, it used the high-precision and parametric BIM technology in China to complete the accurate design, positioning and implementation of the geometric configuration of the super-large and complex space. The series of key technological achievements including the membrane structure, the stadium microclimate, the roof rainwater organization and reuse and the performance-based fire protection design etc.



1. Bird View from the West
2. Site Plan
3. Night View from the Southeast
4. View of the Main Entrance from the West
5. View of the Concourse Hall
6. Grid and Hollow of External Structure
7. Section



Location: Beijing
 GFA: 258,000 m²
 Site Area: 204,124 m²
 Design Time: 2003
 Completion time: 2008
 Design Team:
 Architecture: Pierre de Meuron, Jacque Herzog, Li Xingang, Tan Zeyang, Qiu Jianbing, An Peng, Zhang Junying
 Structure: Arup, Fan Zhong, You Tianzhi, Hu Chunyang, Tang Jie, Wang Daqing
 MEP: Ding Gao, Guo Ruyan, Liu Peng, Hu Jianli, Wang Yuqing, Wang Jian
 Interior: Tan Xinghuo
 Economic: Zhao Hong

