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CHINESE EXPERIENCE IN EXHIBITION INTERIORS DESIGN BASED ON THE RENOVATION OF POST- INDUSTRIAL BUILDINGS

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Based on the study of the experience in the development and formation of interior design, the practice of adaptive reuse of industrial buildings in China is revealed. Examples of interior design for exhibition spaces based on the renovation of post-industrial buildings from the late 20th century to the first quarter of the 21st century are considered. Examples of the renovation of post-industrial buildings demonstrate various innovative, modern artistic-aesthetic, and architectural-planning trends in organizing the design of exhibition space interiors. It is determined that in each individual case, an approach to interior design must be developed individually during the renovation of a post-industrial building for a new exhibition function. The scientific research presented in this work is dedicated to the socio-economic, cultural-artistic, and design aspects of the renovation of post-industrial buildings in China.

Key words: Chinese culture, interior design, architectural renovation, adaptive reuse, industrial buildings, exhibition spaces.

INTRODUCTION

The adaptive reuse of industrial buildings for cultural functions extends beyond mere structural adaptation, necessitating the deliberate construction of artistic spatial identities. The central task in this process is to create the new by preserving the old. Through a comparative analysis of selected projects from China, this article deciphers the tectonic language of the post-industrial formation of exhibition interior design [1].

PURPOSE

The aim of the research is to identify the existing key tactics in the design of exhibition space interiors based on the renovation of post-industrial buildings, based on the analysis of China's experience.

RESULTS AND DISCUSSION

A large number of industrial enterprises in the manufacturing sector are gradually being replaced by more modern and technologically advanced complexes, while the territories of such enterprises are no longer used for their original purpose, remaining vacant and falling into decay. Such phenomena are characteristic of



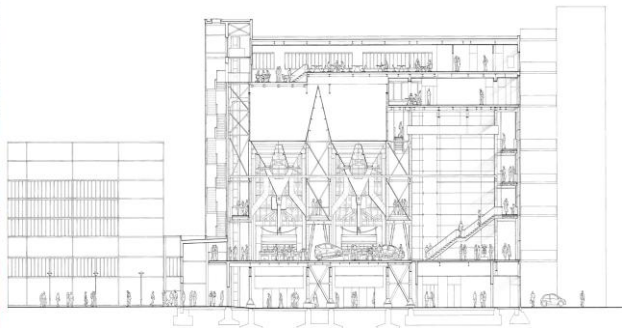
contemporary global society; over the past decade, the vacancy rate of industrial buildings worldwide has risen to an unprecedented level.

In China, this issue is becoming increasingly relevant and widespread. Many interesting examples of exhibition complex interior designs have already been created based on the renovation of post-industrial buildings [2].

The Red Dot Design Museum at Zeche Zollverein (Essen, Germany) demonstrates the fundamental characteristics of the Dominant Heritage strategy. The Red Dot Design Museum currently houses around 2,000 international design objects in the former boiler house of the Zeche Zollverein Coal Mine Industrial Complex. The preserved coal mining infrastructure, including steel structures and conveyor systems, holds primary spatial dominance. These industrial elements are not merely background features but function as core exhibition components, with visitor circulation paths strictly organized around the original machine tracks that form the central axis of the hall. The suspended glass walkways (Fig.1.b) maintain a non-intrusive relationship with the historical equipment below, preserving visual continuity while allowing unobstructed views of the machinery. Strategic spotlighting reinforces the spatial hierarchy by directing attention to key industrial elements (Fig.1.).



a



b

Fig.1. The Red Dot Design Museum, arch. Foster + Partners, Essen, 2008:
a - Interior; b - Sectional View

Similar to the reconstruction of gas holders in Vienna, the renovation of aviation fuel tanks into art galleries and exhibition spaces was carried out in Shanghai (Fig. 2.a). Tank Shanghai Art Center exemplifies the layering of contemporary design qualities through systematic intervention. This stratification manifests through material, spatial, and temporal dimensions: stainless steel



cladding overlays original concrete textures while maintaining their legibility. The five oil tanks on site are independent of each other, connected through newly added spaces, forming a complete circulation path. According to requirements, functional spaces are divided inside each tank. The adaptive reuse process stacks new spatial experiences onto industrial shells, prioritizing functional requirements through contemporary insertions that avoid historical mimicry. Crucially, the strategy achieves continuity not through preservation fidelity, but via the calibrated accumulation of new design strata [3, 4].

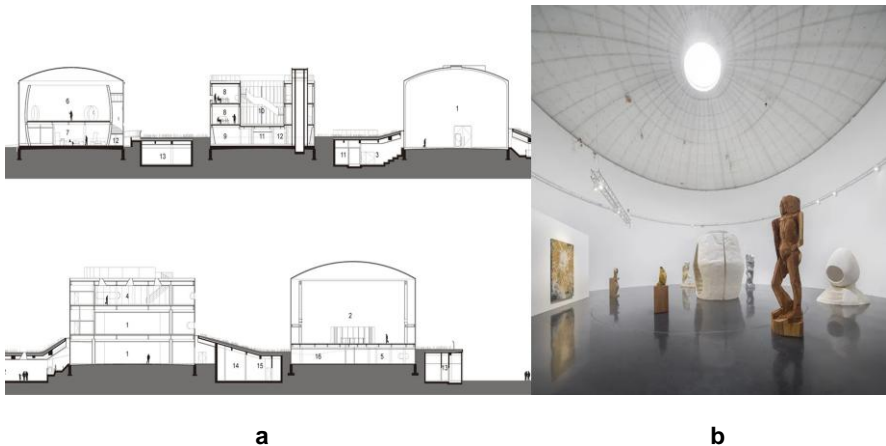


Fig.2. Tank Shanghai Art Center & Park, arch. OPEN Architecture, Shanghai, 2019: a - Sectional View, b - Interior

CONCLUSIONS

It has been established that the development of the interior design of an exhibition complex based on the renovation of a post-industrial building is a meticulous process that requires the coordinated work of specialists from various fields, including architects, engineers, art historians, and interior designers. Interior design serves as the final stage in the renovation process.

Based on the analysis of the experience in designing exhibition complex interiors through the renovation of industrial buildings in China, it has been determined that this process depends on the following factors: the location of the former industrial building within the urban structure (its localization); the condition of the industrial building—whether it allows for redevelopment using existing structures or requires additional construction; the historical and heritage status of the renovation project; the solar exposure of the space; the selection of exhibits for the exhibition, and more.

It has been established that such renovation contributes to the preservation of national architectural and industrial heritage, extends the average lifespan of industrial buildings, and increases the number of spaces available for showcasing



cultural assets.

This study shows that there are several trends in repurposing industrial buildings interiors in China. Firstly, market and economic issues still matter, while preservation of culture and environment is taking a more important role. Secondly, saving the spaces individuality and basic characteristics of old industrial buildings with the integration of exhibition spaces modern elements are important to ensure sustainable development. Thirdly, modern technologies are more popular than before. Lastly, the original spatial, structural and external features of abandoned and destroyed industrial buildings are preserved at maximum to be converted into new exhibition functions.

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КИТАЙСЬКИЙ ДОСВІД ДИЗАЙНУ ВИСТАВКОВИХ ПРОСТОРІВ НА ОСНОВІ РЕНОВАЦІЇ НЕФУНКЦІОНУЮЧИХ ПРОМИСЛОВИХ БУДІВЕЛЬ

На підставі вивчення досвіду розробки і формування дизайну інтер'єрів, розкрита практика адаптивного повторного використання промислових будівель в Китаї. Розглянуто приклади дизайну інтер'єрів виставкових просторів на основі реновації нефункціонуючих промислових будівель кінця XX ст. – першої чверті XXI століть. Розглянуті приклади реновації нефункціонуючих промислових будівель, розкривають різноманітні інноваційні, сучасні художньо-естетичні, архітектурно-планувальні тенденції до організації дизайну інтер'єрів виставкових просторів. Визначено, що в кожному окремому випадку має бути індивідуально розроблений підхід до дизайну інтер'єру в процесі реновації нефункціонуючої промислової будівлі під нову виставкову та експозиційну функції. Опрацьовані наукові дослідження у даній роботі, присвячені соціально-економічним, культурно-мистецьким та дизайнерським аспектам реновації нефункціонуючих промислових будівель в Китаї.

Ключові слова: китайська культура, дизайн інтер'єру, реновація, повторне використання, промислові будівлі, виставкові простори.