

Introduction to the Special Issue

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Shanghai is among the most dynamic global cities of both the 20th and 21st centuries. The city is China's gateway to the world and its aspirations for the future. With more than 24 million people, 40 percent of whom are migrants, it is a global crossroads and one of the most multicultural cities in the world. It has more skyscrapers than New York and a public transport system that overtakes most global cities. Shanghai is a trading city, an entrepot of commodities. It exports electronic information products, automobiles, petrochemicals, fine steel, equipment, and biomedicine. It has the highest GDP of any city in China's mainland and has become one of the leading financial sectors in East Asia, with major Western banks flocking to its new financial centre. With well over 500 multinational companies, the city attracts more foreign investment flows than most developing countries. Along with them has come a highly-skilled workforce from all over the world. Shanghai's urban middle-class has fuelled China's consumer revolution and a property boom. Sleek skyscrapers and glamorous malls, its brilliant skyline, dominate the global image of Shanghai and beckon tourists to its shores.

Most analyses of Shanghai see this phenomenon as 'new' and Shanghai as a surprising 'rising star' in the contemporary global city constellation. However, Shanghai has long been a 'global crossroads,' as its cultural vivacity has long attested. It has always been a restless cosmopolitan metropolis entangled in global forces that have dramatically transformed its urban life. This special issue of *Built Heritage* explores Shanghai as a global city. It examines the global features, the networks and exchanges that have shaped its landscape and been such a source of creativity. It considers Shanghai from a historical perspective as well as in comparison to other global cities. With so much emphasis on Shanghai's recent transformation, it is easy to overlook the city's heritage as a global gateway. The goal of this special issue is to remedy this gap. The focus is on Shanghai's 20th-century urban history and culture, and the heritage these have left on the cityscape. The famous 'Shanghai style' is an amalgam of influences that have

shaped the city's cultural imaginary. The articles in this issue explore the intersection between the domestic and the foreign, and the fusion of cultural legacies Shanghai is known for. What qualities are distinctive to Shanghai and what heritage features does it share with other global capitals? How has the built heritage of Shanghai changed as a result of its spectacular growth and modernisation? How have both tangible and intangible heritage been incorporated into the urban narrative of Shanghai's identity?

In part, this special issue is a response to the 'global turn' in urban scholarship and the challenge of grappling with the multifaceted implications of globalisation. Our objective is to open a critical perspective on global cities and ask questions about the cross-cultural influences on the built environment. From this perspective, the city is less a place of origin than a meeting point—less a point on a map than a crossroads. The articles in this special issue assess Shanghai's urban fabric at this intersection between the local and the global. They examine the city's built environment as a multiform cultural production and amalgam of inspirations. The articles open a dialogue between the east and the west as well between local place and globalisation. In this sense they ask how heritage works across urban cultures. Ultimately our purpose is to more fully understand the relationship between past heritage and the urban future, and the ways in which conservation can be a path forward in the aspirations for development. These objectives require jumping across the theoretical and analytical boundaries between conventional disciplines and creating new lines of multidisciplinary inquiry. The contributors come from a variety of disciplines—from architecture, urban planning, and sociology to history and geography. The topics range from the legacy of urban planning and architecture, to the social and cultural history woven into the urban fabric, to ephemeral spaces as heritage. Built heritage is examined as an amalgam of practices and traditions. Shanghai as a global crossroads take us to Manila, Mumbai, New York, and Tokyo. Each case examines how historical heritage is defined and broadens its meaning as a cultural construction.

Shanghai's unique 20th-century built heritage is explored in articles devoted to the array of architects and international styles that made the city's urban fabric. Álvaro Leonardo Pérez examines the architectural legacy of Abelardo Lafuente in early 20th-century Shanghai. Leonardo Pérez casts long-needed light on Lafuente's eclectic architectural style that combined elements of Spanish, neo-classical, and modernist patinas. Andrew Field explores the spaces of ballrooms and night clubs built in Shanghai during the jazz age of the 1920s and 1930s. Ballrooms were a dream environment where people could meet, mix, and mingle, and were among the city's most iconic cultural spaces. My own article investigates the cultural exchanges between Shanghai and New York and the groundbreaking Art Deco movement that was the emblematic symbol of these modern forces and the cosmopolitan spirit of both cities. Mark Frazier continues our global perspective with an examination of the 'mill district' as central to the identity and memory of generations of textile workers in Shanghai and Mumbai. The demise of the textile industry in the 1980s and 1990s sparked debates over what to preserve in the textile landscape of Shanghai and Mumbai as developers repurposed mill lands as high-end commercial real estate and sites of consumption and leisure.

The challenge of 20th-century heritage and its historic preservation is particularly controversial when applied to structures associated with Western imperialism. Control by the foreign concessions lasted from 1843 to 1943. With the founding of the People's Republic of China, the buildings in the former foreign settlements were little valued. 'Shanghai Style' and its cosmopolitan built heritage were a sign of Western colonial domination. Yongyi Lu assesses changing perceptions about historic preservation after the Cultural Revolution, as Shanghai's Western architectural heritage has gradually been protected. Her article examines the process of nomination and interpretation of architectural heritage as part of the ongoing dialogue about the city's modern history and identity, and its cosmopolitan qualities. The former foreign settlements are also located in Shanghai's central districts where the pressures of development are relentless. Many of the 20th-century heritage sites have been demolished or have fallen into disrepair—victims of short-term economic interests. At the same time, city officials are increasingly aware of the brand value in preserving the city's heritage buildings. In their surveys of Shanghai's singular architectural fabric, Alvaro Leonardo Pérez and Andrew Field call for the historic conservation of ballrooms as exemplary design and urban space. In another perspective on the

city's built legacy, James Farrer examines the 'grimy heritage' in Shanghai and Tokyo that harbours commercial sex, drinking cultures, and migrant nightlife. He addresses the contribution of this grubby, seedy side of Shanghai to its authentic social life, as well as to place-making and urban identity. Here as well, the concept of heritage is teased out and broadened to include a multiplicity of viewpoints.