



**Holding Time**  
October 15th 2017 — January 1st 2018

**Opening Hours**  
10:30–17:00 on Tuesday–Sunday  
Closed on Mondays (Except national holidays)  
**Last Entry at 16:30**

**Address**  
No.3 Minsheng Road

**Host**  
Shanghai Sculpture Committee

**Organizer**  
Shanghai Municipal Bureau of Planning & Land Resources  
Shanghai Municipal Administration of Culture, Radio, Film & TV  
People's Government of Pudong New Area



Website: [www.susas.com.cn](http://www.susas.com.cn)  
Wechat: 上海城市空间艺术季

Main Exhibition  
**Shanghai Urban Space Art Season  
Guide Book**



**10.15.2017–  
01.15.2018**

## P—R—E—F—A—C—E

Shanghai Urban Space Art Season (SUSAS) is a major urban space art exhibition event held every two years.

Adhering to the concept of “Culture Enriches City, Art Enlightens Space”, SUSAS is designed to establish a brand in urban space art events that features “internationality, publicity, and practicality”, and in turn improves the quality of urban spaces and elevate the city’s appeal. Exhibitions and sites are interconnected where the urban construction sites are introduced into exhibitions, and the achievements of exhibition are applied into the practice. The aim of each SUSAS is to boost a cultural hot spot, accumulate a treasure of masterpieces by artists around the world, and beautify a number of urban public spaces.

SUSAS 2017 is hosted by Shanghai Urban Sculptures Committee, and organized by Shanghai Municipal Bureau of Planning and Land Resources, Shanghai Municipal Administration of Culture, Radio Film&TV, and People’s Government of Pudong New Area. The main venue is the silo of 80,000 tons at Minsheng Port, Pudong New Area and surrounding open spaces. The event lasts three months from 15 October, 2017 to 15 January, 2018. The theme of main exhibition is **“thisCONNECTION: Sharing a Future Public Space”**. The primary curators are Stefano Boeri, Li Xiangning and Fang Zhenning. The main exhibition contains four theme exhibitions and twelve special pavilions involving more than two hundred items and nearly two hundred domestic or overseas planners, architects, artists. Besides, eight site projects and six joint exhibitions are held all over the city. Over a hundred USAS academic activities and other public activities are planned during the three months.

## C—O—N—T—E—N—T—S

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Topology

t\_\_\_\_\_OPOLOGY\_\_\_\_\_

h\_\_\_\_\_ETEROGENEITY\_\_\_\_\_

Heterogeneity

H

For the 2017 Shanghai Urban Space Art Season (SUSAS), a close attention to the “connection and disconnection” in the process of contemporary society of Shanghai City is proposed. “thisCONNECTION” is a production and reflection based on the disconnection of Shanghai City, which will involve a variation of “disconnection” no matter in spatial issue or humanity concerns; and also arise the challenge and opportunities of urban renewal. With the aim of waking vitality of Minsheng port, “thisCONNECTION” would like to introduce a platform between Huangpu River and Minsheng Port by a development of waterfront area with recreation, and look forward to more possibilities of future public space made by these specific “connections”.



I

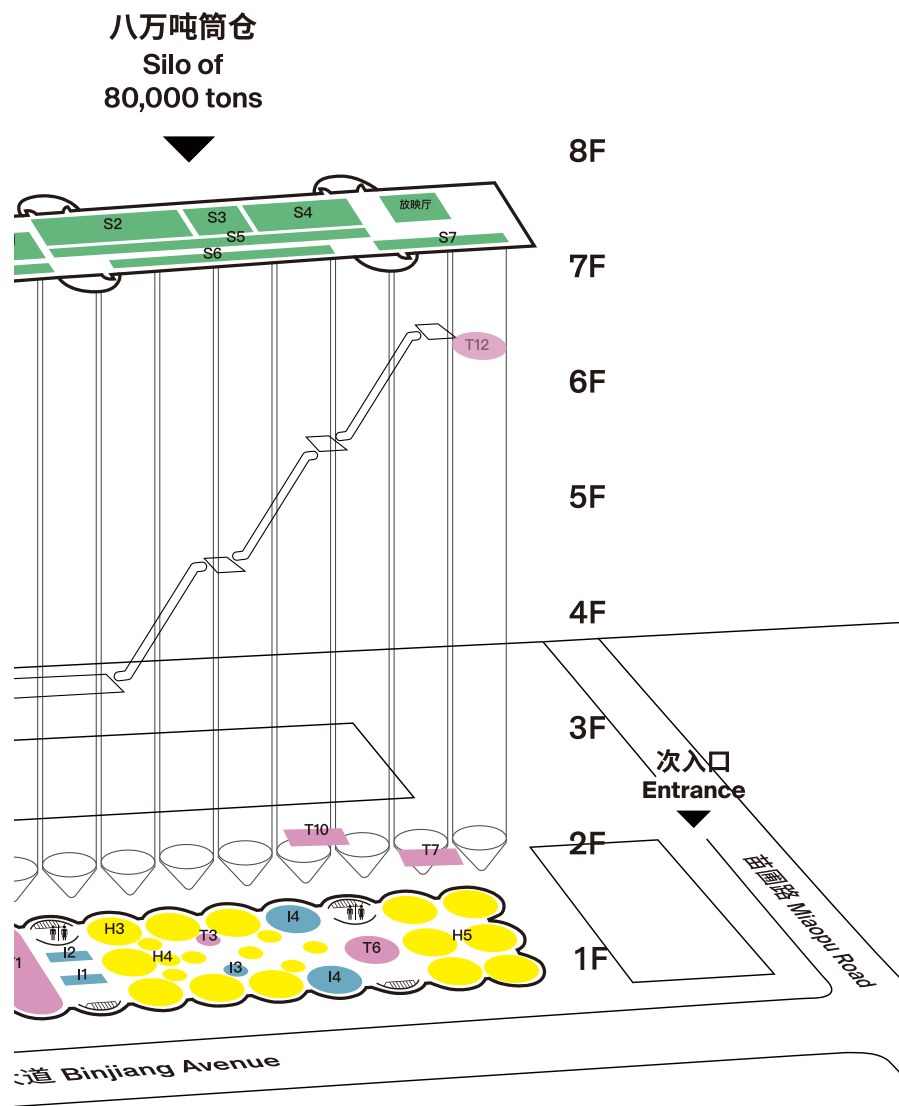
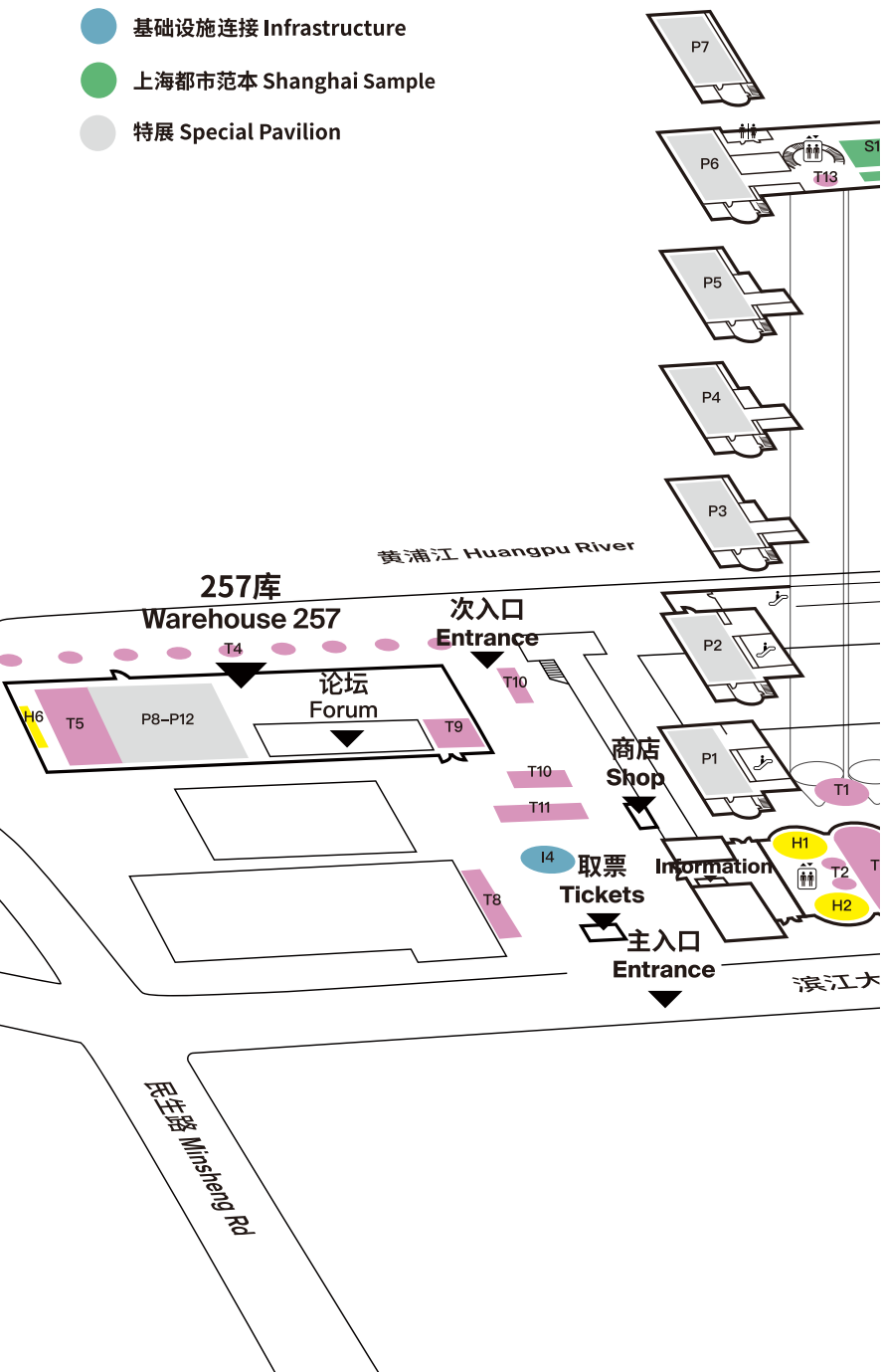
Infrastructure

i\_\_\_\_\_NFRASCTURE\_\_\_\_\_

s\_\_\_\_\_HANGHAI\_\_\_\_\_SAMPLE Shanghai Sample

S

- 公共空间形态 Topology
- 社会文化多样 Heterogeneity
- 基础设施连接 Infrastructure
- 上海都市范本 Shanghai Sample
- 特展 Special Pavilion



005  
CURATORS

006



**Stefano Boeri**  
Chief Curators

Well-known architect, critic, educator and curator. He is now a professor of urban design at Politecnico di Milano, and he has ever given courses and lectures at Harvard University Graduate School of Design, Columbia University, MIT and other architectural institutes.



**Guo Xiaoyan**  
Joint Curators

Vice-director of Beijing Minsheng Art Museum and chief operating officer of Minsheng Research Institute of Contemporary Art.



**Li Xiangning**  
Chief Curators

Vice dean, professor and doctoral supervisor of School of Architecture and Urban Planning, Tongji University. He is a member of International Committee of architectural critic, and has served as the 2013 Shenzhen Biennale and the academic director, the Westbund Shanghai Biennale curator, as well as jury member of Spain International Architecture Award, Mies van der Rohe award the European Union Prize for contemporary architecture and other International Architecture Awards.



**Feng Lu**  
Joint Curators

Well-known architect, scholar and curator. Principal architect of Wuyang Architecture. PhD in architecture at University of Sheffield.



**Fang Zhenning**  
Chief Curators

Independent curator, professor, art critic, and independent scholar in the fields of art and architecture. Curator of China Pavilion in the 13th Venice Architecture Biennale 2012, exhibitor of the 14th Venice Architecture Biennale 2014, and a member of curatorial committee of China Artists Association.



**Zhang Li**  
Joint Curators

Associate dean, professor and doctoral supervisor of School of Architecture, Tsinghua University. Chief editor of the magazine World Architecture. Founder of TeamMinus architecture office.



**Zhi Wenjun**  
Joint Curators

Chief editor of Time + Architecture. Professor of architectural faculty, Tongji University. Committee of The Architectural Society of China. Executive director of the Shanghai Institute of Architecture.



**Dai Chun**  
Joint Curators

Founder of Urban Humble-Space Regeneration Plan and Let's Talk academic forum. Managing editor and chief operating officer of Time + Architecture. Archiepos studio founder and principal.



**Tommaso Sacchi**  
Joint Curators

Well-known Italian curator, professor and consultant in cultural and curatorial strategies fields. Head of the Cultural Department Secretariat of the City of Florence.



**Yao Weiwei**  
Assistant Curators

Design teacher and researcher, PhD candidate of college of architecture and urban planning, Tongji University. She was assistant curator of 2013 Westbund Shanghai Biennale, 2013 Bi-city Biennale of Urbanism and architecture and also in the curator team of 2016 Harvard Contemporary Chinese architectural exhibition.



**Tian Weijia**  
Assistant Curators

Assistant professor of College of Architecture and Urban Planning, Tongji University, PhD of Polytechnic University of Catalonia and Master of Politecnico di Milano.



**Mo Wanli**  
Assistant Curators

PhD candidate of College of Architecture and Urban Planning, Tongji University, Master of Architecture, Yale University.



**Mao Tiantian**  
Assistant Curators

Graduated from the school of architecture, China Central Academy of Fine Arts, assistant curator of FANGmedia, assistant curator of China Pavilion, Curitiba Biennale 2017.



**Wang Shu**  
Assistant Curators

Master of Fine Arts of Southwest Jiao Tong University.



**Xu Yibo**  
Assistant Curators

National first class registered architect, PhD of Politecnico di Milano, and coordinator of Future City Lab of Tongji University.



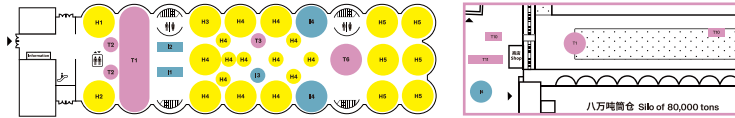
**Gao Changjun**  
Assistant Curators

Master of college of architecture and urban planning, Tongji University.

# 011 TOPOLOGY

Today, the development of public space is pre-senting new features because of new media, Internet and digital technologies and changes of lifestyle. Combination of new and tradition-al public spaces will be the direction for future development. By applying topological chang-es to the silo space as an elementary unity, we will study spatial changeability, and explore and express various forms of public space via diver-sified ways of modes of spatial organizational construction.





Outdoor / 1F

## Radura

Curator: Stefano Boeri

Inside forests clearings play a key role. As voids carved into a mass, they represent the condition for the proliferation and multiplication of biodiversity.

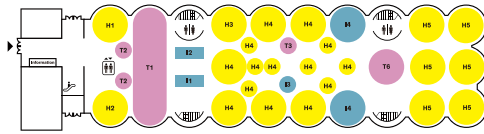
Inside the urban environment RADURA – the installation made up of a circle of 350 cylindrical wooden columns, by Stefano Boeri Architetti – has the same meaning: it is the prototype of a public space for decongestion within metropolitan flows. It represents the opportunity to slow down from the hectic lives the metropolis pushes us to live while creating a hybrid space where man and women, children and animals can reconnect with themselves and with the others.

Thanks to its hybrid nature, represents an opportunity to create a strong spatial and symbolic connection between the natural and the anthropic environment. As the clearings in the forests foster biodiversity by creating a vacuum that multiplies life, in the same way RADURA in cities creates a suspension space in which to stop, rest, wait within a generative and regenerative space. But to better understand the meaning of a space as RADURA we need to take a step back and observe our planet from a geological point of view.



Participant: Stefano Boeri





1F



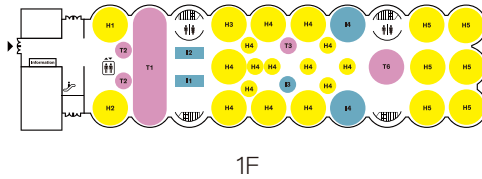
Participant: Mies van der Rohe Foundation

## 2017 The EU Mies Award and 2016 “Fear of Columns”

Curators: Xiangning Li/Changjun Gao

This exhibition presents the results of the 2017 EU Mies Award and the intervention ‘Fear of Columns’ carried out on the occasion of the 30th anniversary of the reconstruction of the Pavilion. The EU Mies Award 2017 part shows the 5 works in the finalists, including the winner, which very concerned about public space. “Fear of Columns” part shows the reinterpretation for the 8 Ionic columns in front of Barcelona Pavilion, which is a new dimension of time connection.





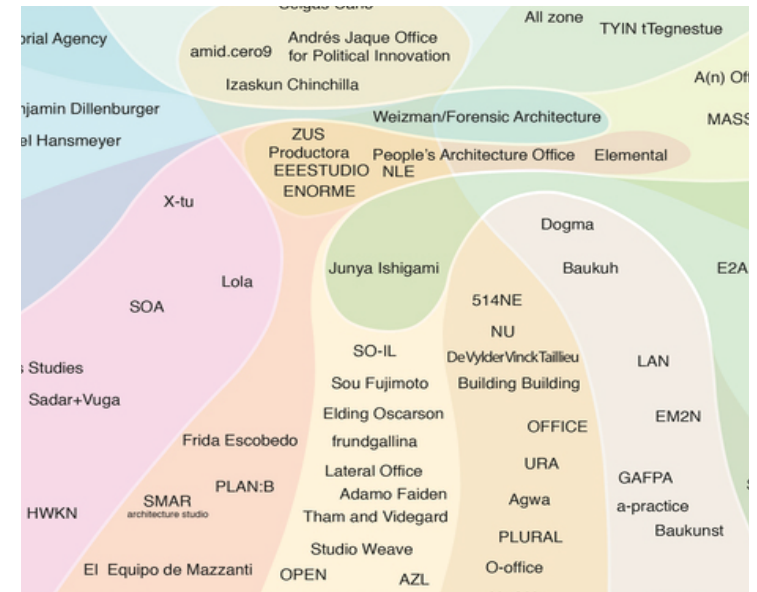
# Architecture's "Political Compass": A Taxonomy of Emerging Architecture

Curators: Alejandro Zaera-Polo/G.Femadenz

The research project outlines a 21st-century taxonomy of architecture, attempting to define and categorize the various new forms of practice that have grown in popularity in the years since—and as a political response to—the economic crisis. “Global Architectural Political Events” are a series of public debates that continue the investigation about the political re-engagement of the discipline. Challenging the outlined categories, their relationships and their featured protagonists, the expected outcome of the series is a new iteration of the diagram. The discussions will take place across different cities and institutions, include AA, ETH and etc, around the world throughout 2017 with the participation of several of the offices featured in the map.



Participants: Alejandro Zaera-Polo, G.Femadenz





Outdoor



Participant: Cristobal Gabarron Foundation

## The Mysteries of Columbus Cristobal

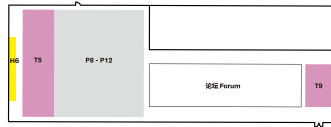
Curator: Cristobal Gabarron Foundation

Under the title "The Mysteries of Columbus", it is presented the creation of a sculptured work composed by 10 original sculptures, allegoric to the figure, talent, passion and magic of one of the greatest celebrities of the universal history. These sculptured works have been basically created essentially in the major essential mystery that involves the personality of the discoverer.





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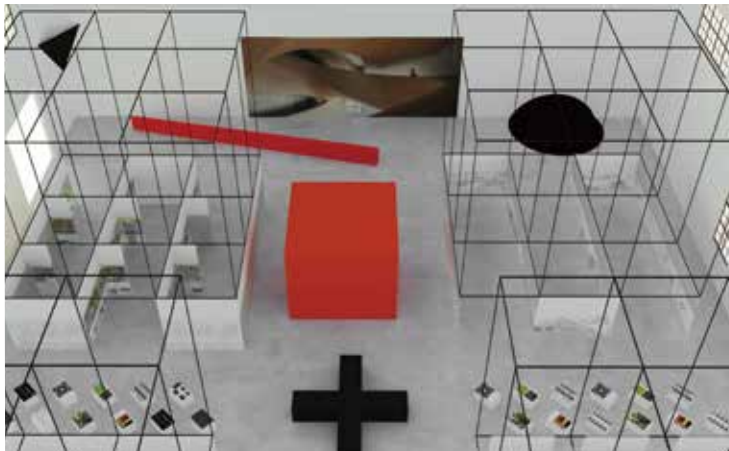


Warehouse257

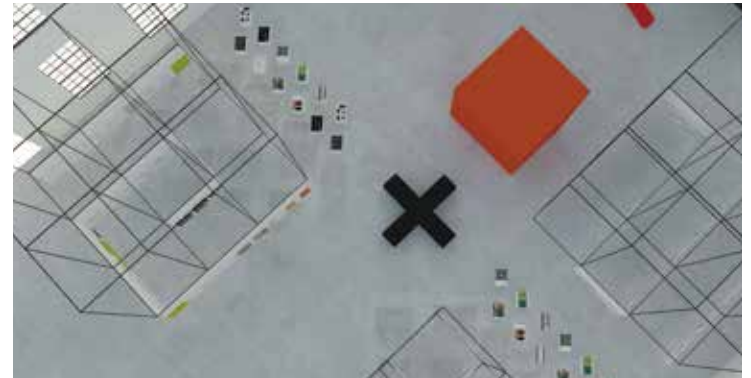
## Cohesion

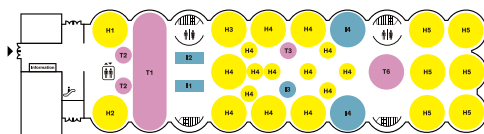
Curator: FANG Zhenning

By using of the rest space of the special exhibitions in the 257 Factory, the work through painting those immovable indoor facilities to change these obstacles into a piece of installation, as an art piece in indoor public Space. As the most important revolution in art history in the twentieth century as also as an important part of Cubism we use geometric shapes as language to express the space. The concept of "Cohesion" is a contemporary version to show respect to supermatism, which is composed of irregular cube, circle, Triangular prism, cross and triangle.



Participant: FANG Zhenning



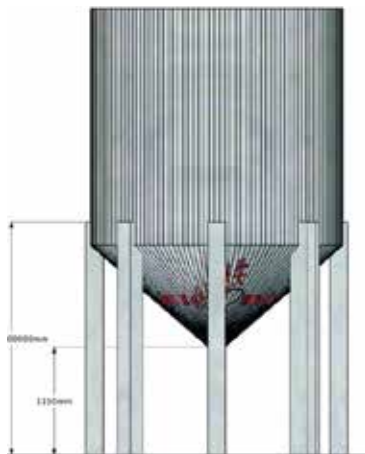


1F

## LOST IN A SHUFFLE

Curator: FANG Zhenning, Mai 36 Galerie

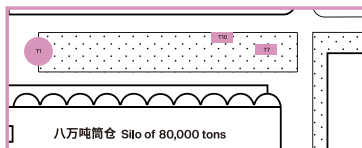
THE EXPRESSION LOST IN A SHUFFLE IS A SAYING IN THE ENGLISH LANGUAGE THAT CAN BE USED WHEN ONE IS EITHER OVERWHELMED IN A SITUATION OR IF ONE INTENTIONALLY EXPOSES THEMSELVES TO AN EXPERIENCE OR SITUATION THAT MAY CARRY THEM AWAY — IN THE LITERAL OR METAPHORICAL SENSE. THE CIRCULAR MOTION IS A GRAPHIC GESTURE AND AN IMAGERY OF THE TEXTUAL CONTENT, COMPLIMENTING THE ESSENTIAL CIRCULAR MOVEMENT OF THE ACT OF SHUFFLING. IN THIS MANNER, WEINER SUGGESTS A RELATIONSHIP BETWEEN TEXT AND IMAGERY. ALL PHRASES IN WEINER'S STATEMENTS ARE CAREFULLY CHOSEN AND ARE PRESENTED SEEMINGLY OUT OF CONTEXT AS THEIR MEANING WILL BE PERCEIVED INDIVIDUALLY BY THE BEHOLDER.



Participant: Lawrence Weiner

LOST IN 混乱中迷失 A SHUFFLE



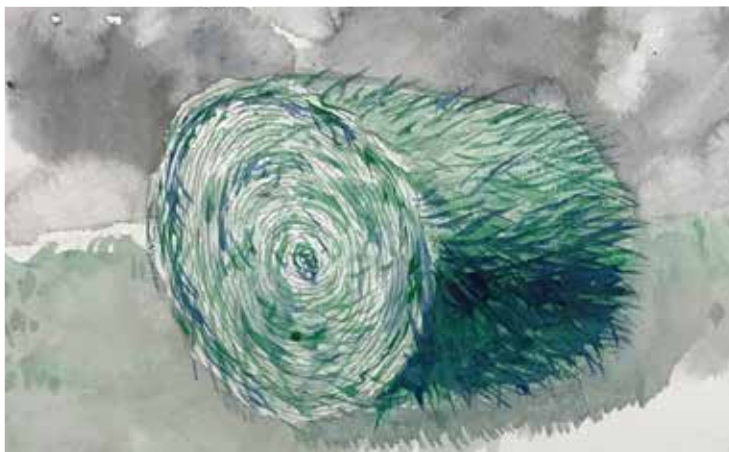


Outdoor

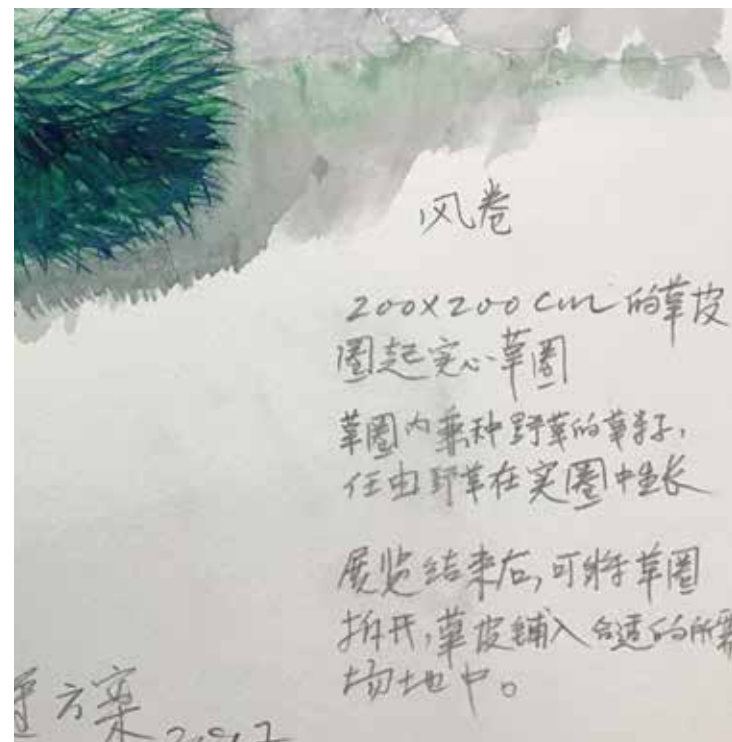
## Rolling Wind

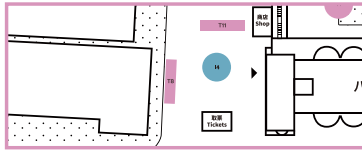
Curator: FANG Zhenning

The lawns and landscaping vegetation are all specially manicured in the city. This kind of large grass volume is usually growing on the outskirts, which are full of wild sense. It is difficult to see the grass volume naturally growing and withering in a well regulated public view, similar as the outlanders surviving in a curled environment, who are being abandoned or trimmed by the manager of the city, and will be mosaiced in the corner of a city crowd in the end.



Participant: Mai Wang





Outdoor

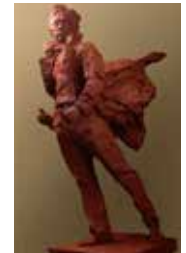
## Chinese Freestyle Scholars' Sculpture Park

Curator: FANG Zhenning

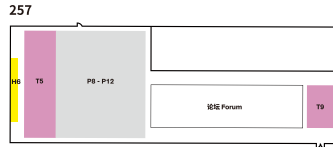
Wu Weishan has long been tapping into and drawing on the rich traditional Chinese culture and committed to expressing the spirit of Chinese culture through his sculptures. With such belief, he has created a large number of influential works which were then exhibited worldwide and collected by many key museums. One of his sculpture collections, which consist of a host of historical figures of China, is hailed as "Image Maker of the Time" by the prestigious scholar Ji Xianlin and is regarded as "representing the spirit of a new China" by the international critics. His most representative sculptures, "Confucius" and "Asking for the Way", can be found in various countries and overseas offices of China, like the Chinese Cultural Centers in Paris, Brussels, Denmark and Singapore and the Chinese embassy in Italy.



Participant: Weishan Wu







Warehouse257

## Introspective Cavity

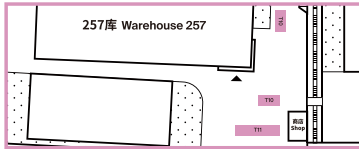
Curator: Xiaoyan Guo

The uterus is the starting point of our lives. Although we have been so close to her, we do not have any visual and perceived memory for it, she has always existed in our deep hearts. We are eager to return to that matrix, returning back to the warm, quiet, serene state. I use the clothes collected by the different people to create a space for the birth of life, so that we have the opportunity to return to the matrix. Hope these people can return to this state, to do the self-reflection and self-examination. "Introspection" is a self-observation, is the observation of their own subjective experience and their changes; is the observation of the psychological phenomenon left by the "initial memory"; is the inspection of their own thoughts or feelings; is the inspection of the sensory and perceptual experience of them under controlled conditions. People are easily getting lost, losing judgment in modern society. They do not know what they really need. Back to the start, people will be invited to examine their heart, to explore the individual's memory, fantasy and desire. And temporarily away from the reinforced concrete, complicated and tense urban landscape. When people are busy as a robot, they often forget themselves. We need to stop and take a break. But we can not really return to the start, the quiet illusion of the land is still to be disturbed by disturbance projected by outer world, so that this organ space full of different people's experience, dyed the social attributes.



Participant: Xiuzhen Yin



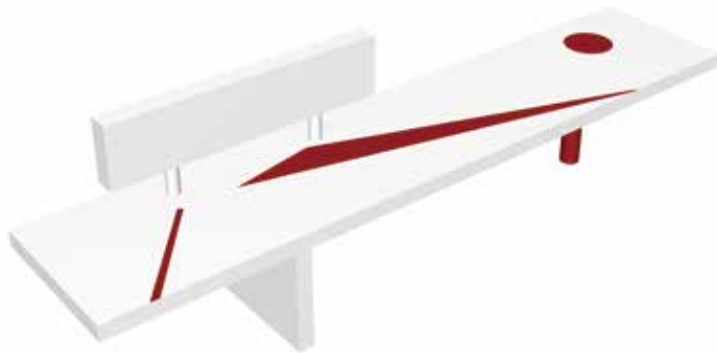


Outdoor

## Design Bench

Curator: FANG Zhenning

The six works are especially designed for SUSAS Shanghai and they match the exhibition concept of art in public spaces. The objects are benches meant for practical use. The basic idea of the benches comes from their constructivist form and in themselves everyday object and piece of art become one. Through their function and practical use the distance between the art object and the public/viewer is reduced and consequently an important hub for exchange and communication between public space, art and the viewer can be established.



Participant: Lie Jin





Outdoor

## Rhythm of Wind

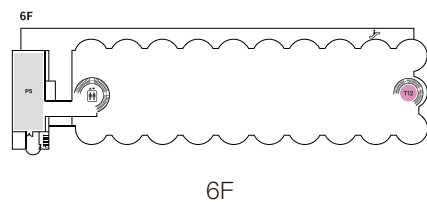
Curator: Xiangning Li

Rhythm of Wind is a Land Art piece utilizing repurposed metal material. The rods are erected in a curvilinear formation in the vast environment, suggesting the flow and cadence of wind patterns. The work seeks to imbue characteristics of nature into man-made materials, as a reminder of our part and place in the larger scope of the environment. The urban construction, nature and people who live in this land to make this connection with Rhythm of Wind to create a sense of place.



Participant: Shanshan Sheng





## Cang Sheng·Pin

Curator: Xiangning Li

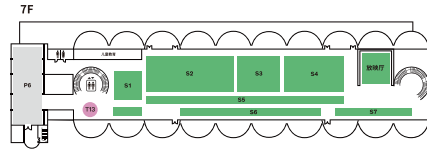
1000 solar energy sound players, 1000 different vessels and a unique space combine to form a contagious sound field. The combination of characteristic space and dinning vessels break the vagueness of music, but lead each other to give birth to new meanings. The sound begins to tell its story with light, and this space, which was used as granary in the past will be transformed to be sound machine of spirits.



Participants: Dan Su, Jian Zhang, Ning Wang







7F

## 2340 Holes

Curator: Xiangning Li

The humans' civilization comes from caves. Human beings' exploration to the nature rules is only a little piece of a whole. The humans' brain is just like a micro universe with infinite potential and possibility, which have immeasurable imagination and creativity. Its complexity is still mysterious. Each storey has 3 columns which symbolizes universe, Earth and Terrance. The three stacks and crosses, which consists a 4D space together with time. 39 columns have 2340 holes in all. The holes and the interspace of the columns make up an infinite multi-relation space, implying the unknown multi-dimensions world which changes in geometric series continuously.



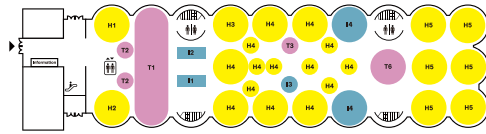
Participant: Xingze Yu



# 039 HETEROGENEITY

040

The attributes of urban space are closely related to the social and cultural environment where it belongs. Whether it's a metropolis or a local city, urban space can be attractive with its unique social and cultural gene. The former benefits from the mutual stimulation of diversified cultures whereas the latter gains its identity from unique local resources. We will arrange for demonstration areas on the squares for various types of concepts and international cultural expression, turning the place into a presentation platform of diversified social cultures, so as to motivate active thinking in the process of Shanghai's global-local urban construction.



1F

## The Echo from Society: Architecture and Contemporary Challenges Out of Established Agendas

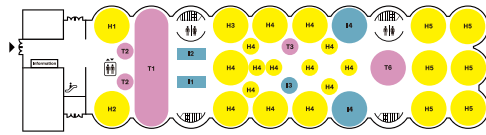
Curators: Placido Gonzalez Martinez Weijia Tian

The relationship between architecture and society has been recurrent since the Industrial Revolution and the beginning of the modern city. Architecture has since then offered the framework for the construction of the public realm, and at the same time has provided protection, safeness and identity to the individual human being, facing the immensity of the metropolis. The dialectic between society and community, originally defined by Tönnies, Simmel, Park and Wirth among others, has evolved towards a complex debate in the 21st century, imbricated with the postcolonial discourse as well as of gender, race and age and the outstanding figures of Castells, Sassen, and Bhabha among others. The 'Architecture and Society' section aims to encompass this wide range of topics, which we consider to be representative of the contemporary challenges of the discipline in order to achieve the final goal of creating places. The selection incorporates the works of architects and urban planners currently engaged in this production, building a narrative that explores a response —an echo— to the current needs of local communities in the framework of global societies; among them Francis Kéré, Ecosistema Urbano, Jorge Raedó, Rural Urban Framework, Andrés Jaque, Wang Zigeng and Instituto Pedra.



Participants: Francis Kéré, Ecosistema Urbano,  
Jorge Raedó, Rural Urban Framework, Andrés Jaque,  
Zigeng Wang, Instituto Pedra





1F

## Memory Project of the Nanjing Yangtze River Bridge

Curator: Andong Lu

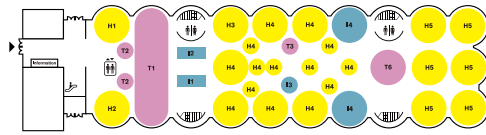
Memory boxes are memorial installation that corporates with people's memory collection work. The box will display the Bridge's memory to the public. The carriers of memory may be an old picture, an old thing, a piece of voice, a historical data, a component of the Bridge and an art work. These memory data and information are also stored in the network, so visitors can scan the QR code on each box by the mobile terminal. They will know a piece of memory, or see a video clip, or other visitors' words to the Bridge. Meanwhile, the box that stores the memory will be designed to form a landscape installation in the pavilion, presenting a collective and individual memory. Just as the Bridge was formed by the force of cohesion, the landscape will witness the great power of human together once again. In addition, the memory boxes can be built in the exhibition hall of the bridge park as the exhibition platform, which can also undertake public interactive activities. They will also be placed in the renovated bridgehead vertical museum as a long-term exhibit for visitors. As collective memory containers and mobile display cases, the memory boxes can appear in more different urban public spaces.



Participant: LanD Studio







1F

## Setouchi Triennale

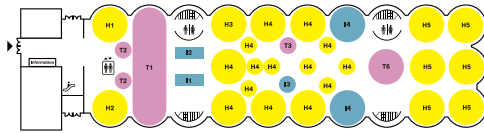
Curator: Fram Kitagawa

Setouchi Triennale is a contemporary art festival held every three years. It was first held in 2010 and the next Triennale will take place in 2019. Fram Kitagawa has been the general director of the Triennale. There are also various activities called Art Setouchi outside the period of the Triennale. The 3rd edition of the Triennale in 2016 continued to pursue the theme of Restoration of the Sea. It was held over three sessions, spring, summer and autumn, for a total of 108 days on the 12 islands of the Seto In-land Sea, as well as in the ports of Takamatsu and Uno. In today's globalizing world, with increasing homogenization and streamlining, the islands were losing their unique characteristics because of the aging and decreasing of the population on the islands. The Setouchi Triennale is held with the aim of returning vitality to the islands, and seeks to make the Seto Inland Sea a "Sea of Hope" for all of the regions of the world. The installation "Beyond the Border-Tide" by Lin Shuen Long were exhibited along the beach of Shodoshima at the Setouchi Triennale 2016. A total of 196 figures of children made of sand represents the number of countries recognized by Japan. Exposed to the sun, wind and rain, the figures slowly disintegrated, returning to sand, a symbol of the vulnerable children of the world who wander in search of home, tossed about by the cruelty of adults and warring nations. At the center of this booth, sand sculptures of this installation are replicated.



Participant: Shunlong Lin "Beyond the Border-Tide"





1F

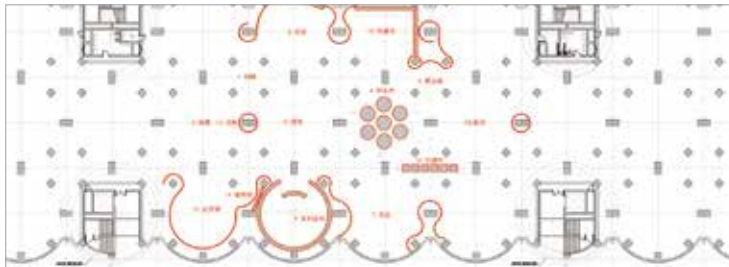
## Connection: Space Movement

Curator: Xiaoyan Guo

Artworks from fifteen prominent Chinese and foreign artists are gathered for the exhibition “Connection: Space Movement”, which is managed to interpret the complicated relationship between art, city and space in diversified multi-view and build a temporary narration. These artworks are connected with the present space as videos, photography, devices, Concept Art, sculpture and so on.

These artworks, which are the thinking about the circumstances around the artists or the profound doubts about the current situation and issues, have intimate relationship with space, which is expressed as the intense experience and the appetite to discuss existence in the works. The artists gathered the ineffable perception and feedback around the society in a rebuilt mental space, a fantastic coagulation, to create a narration in space which is seem to be faintly familiar as well as inexperienced. Otherwise, the artworks are the construction of another dimension, a descriptive style set up by parole and time, not originating from any objective shape. These artworks are the multiple pattern dialogue with space.

“Connection: Space Movement” gathered varieties of spatial narration forms and interpreted our world via the unique angles of view from the artists. Participating artists take the cities’ social culture as the start point, exploring and rethinking the circumstances around the world and rising up artistic experience for multi-culture and parole pattern.



Participants: Wei Liu, Yuan Shen, Zhijie Qiu, Zhen Xu, Yongping Huang, An He, Yuyang Wang, Olafur Eliasson, Jianhua Liu, Ran Cheng, Hans op de Beeck, Dominique Gonzalez-Foerster, Fabien Giraud



## Enigma



Participant: Wei Liu



## Metal Language



Participant: Zhen Xu



## Your Chance Encounter



Participant: Olafur Eliasson



## Diary of a Madman



Participant: Ran Cheng



## The Third World



Participant: An He



## Double Wing



Participant: Yongping Huang



## Filled



Participant: Jianhua Liu



## Flame





Spree、  
Trailing Light、  
Regression、Draft、  
Stalactite、  
Sculpting in Time、  
Book Burning Edict



Participant: Zhijie Qiu



Straight Edge



Participant: Fabien Giraud



## Without Wall



Participant: Yuan Shen



## Determination



Participant: Hans op de Beeck





## Riyo



Participant:  
Dominique Gonzalez-Foerster

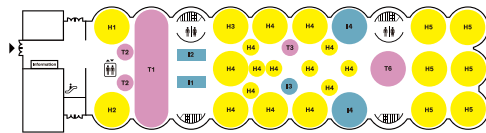


## Untitled



Participant: Yuyang Wang





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## The Frontier of Space

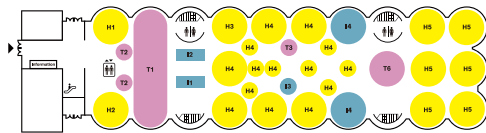
Curator: FANG Zhenning

This work is the concentrated presentation of space operation and expansion of space field concept and physical design made by the participating architect Wang Yun for many years. The frontier of space is subjected to overall exploration, and the exhibition consists of seven parts, including: Music and Architecture, Calligraphy and Architecture, Settlement and Architecture, Garden and Architecture, Tou-Kung and Architecture, and Architecture, Junk and Architecture, Nature and Architecture. And actual projects of 21 space buildings, including: a small city of 60 square meters, ShanMei Office Building Foyer, Baiziwan Kindergarten, Baiziwan Middle School, Lushi Mountain Villa, the Clubhouse of Lushi Mountain Villa, the Shijingshan Bureau of Finance Training Center, Xixi Wetland-cube space, Xixi Wetland-plum blossom, Xixi Wetland-trumpet, Xixi Wetland-chimney, Xixi Wetland-oval residence, Xixi Wetland-bridge house, Xixi Wetland-long house, Xixi Wetland-cuboid, Xixi Wetland-water float, Xixi Wetland-frame stage, Erik Satie's Home, kindergarten of Wujiachang, A1 apartment of Wujiachang etc., showing the thinking of the architect himself about the design. The result from such connections in different areas constitutes the frontier of space.



Curator: FANG Zhenning





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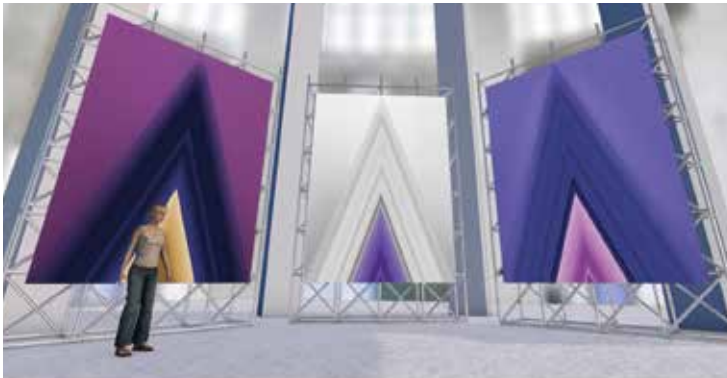
## You Are So Tender, Fantasy Speed

Curator: FANG Zhenning

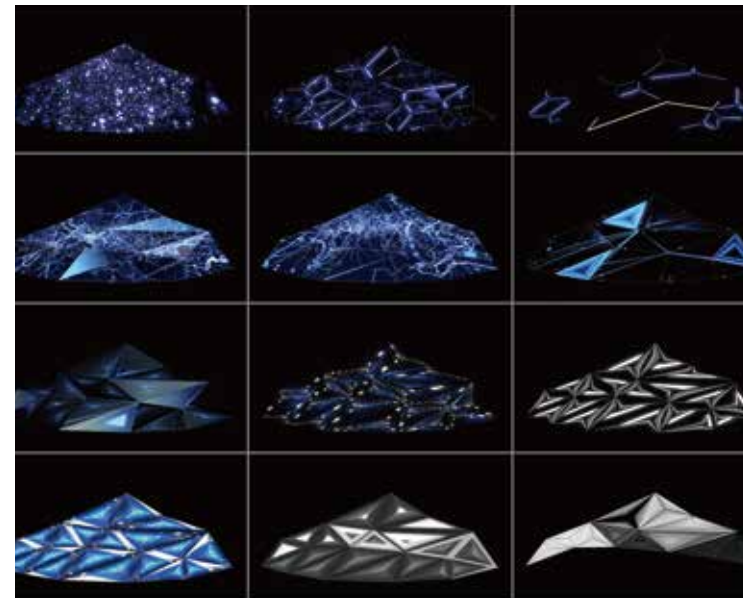
We often have difficulty distinguishing between fictions and realities in the complex real world. I am fascinated in the blurry terrain between fiction and reality. We can transform the virtual form into the entity that can be touched and perceived, extend it to the realistic environment. This kind of activities is the interference that leads to the breakthrough. A new virtual-reality united space will come out with the same and different characteristics and influence the future.

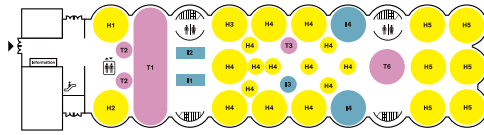
To decode and encode the photos through computer programs which were shot during journeys, the artist attempt to search the subtle and indescribable connection among memory, perception and environment in the digital paintings "you are so tender". The installation "Fantasy Speed" came from feeling of speed in driving experience, which the artist paraphrased and recoded in digital way. The artist wants to explore mutual relationships in deeper level such as, the real and virtual, fragment and mutualism, memory and forgetting, acceleration and alienation, etc.

The installations connect with individual and collective memory and future, to form a field communication between history and imagination.



Participant: Ying Huang





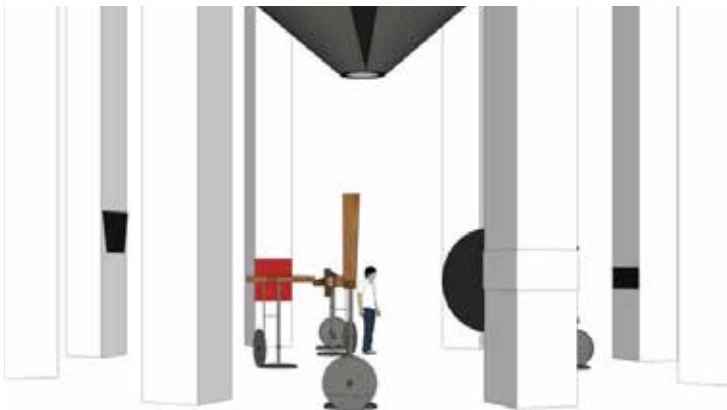
1F

## Malevich Finders

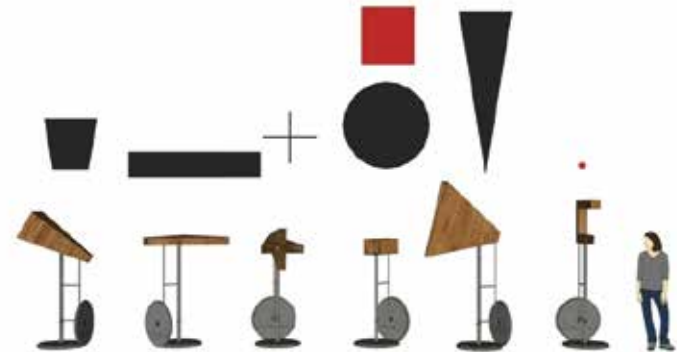
Curator: FANG Zhenning

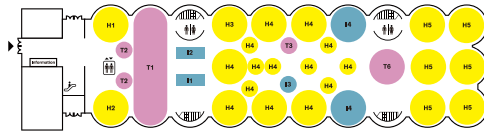
Six devices, composed of rotatable bases and distinct apertures to capture views, are named View-Finders. Since there are targets of geometric figures in the space to be viewed at, these devices can also be called Form-Finders.

The correspondence between the Form-Finders and the geometric figures is not straight-forward. The image of the geometric figures would be distorted due to the position and viewing-angle of the Form-Finders due to perspective. For this reason we have adjusted the geometric figures. For instance by looking up through a square shaped Form-Finder would only find it to coincide with a trapezoid shaped target. Another example would be due to long distance perspective, viewing through a bar shaped Form-Finder would sense the coincidence of its aperture with a bar shape that is extended onto three columns. Similar experiences can be drawn from other Form-Finders as well. At the same time, while looking through the devices, the viewers would perceive a deeper understanding and awareness of the site.



Participant: Yonghe Zhang





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## Cosmos

Curator: FANG Zhenning

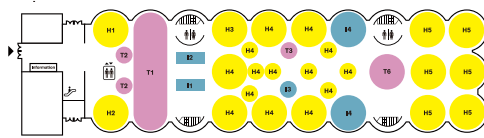
All Rootless  
 Fanatical anxiety  
 Is scattered over  
 Wherever is damp.  
 God's web  
 Cannot capture all the fulfilling desire.  
 Passion  
 Generates tenderness in strikes.  
 Day and night,  
 It sets off fireworks  
 And throws confetti in return,  
 Filling the whole sky,  
 And covering up the boundless earth,  
 All rootless.



Participant: Lei Li







1F

## Madame Butterfly

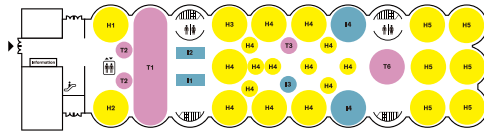
Curator: FANG Zhenning

In this work, the fashion artist chooses printed blue calico to interact with fabric-made butterflies and creates the silhouette of bouffant gown like a birdcage. Meanwhile, the fashion artist creatively matches a female chef's apron with a ball gown. The work is also accompanied by several different eras of chi-pao. There are some opposites in the work: Masters and servants; lady and female chef; freedom and imprisonment; Chinese hand-woven cloth with Western crinoline; hand dyeing and laser engraving; plane and three dimensional; past and present; yin and yang; fiction and reality. These seemingly irrelevant opposites show the harmony between each other. And the co-existence between the opposites has been the main theme that author desperately wishes to express through the works.



Participant: Yue Lv



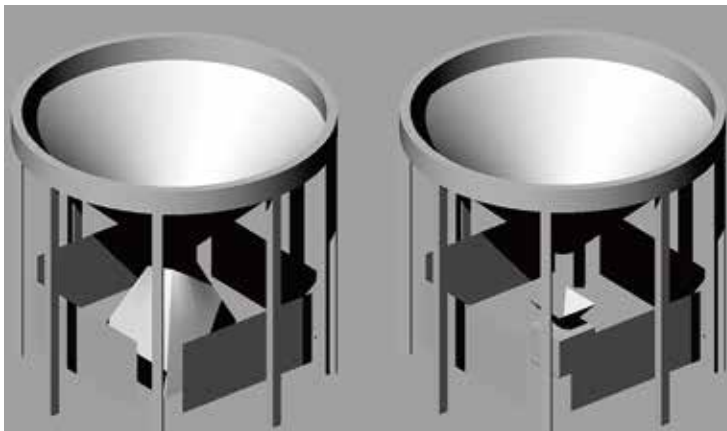


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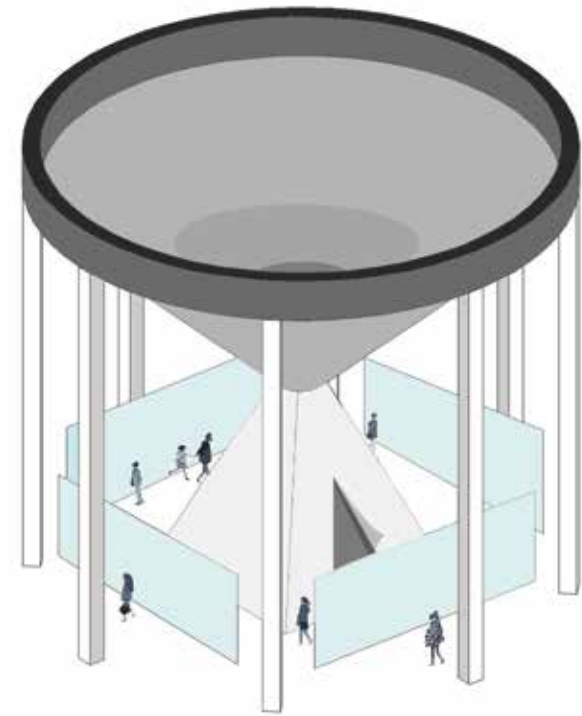
## Future Metropolitan of AI Era

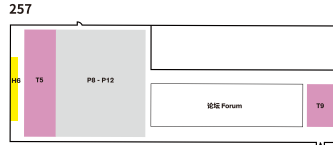
Curator: FANG Zhenning

In the Fourth Industrial Revolution, mankind is on the verge of singularity, society is experiencing overspeed development and change. Disruptive new technologies such as AI, Big Data, Block Chain, Cloud Computing, VR, AR, Drone, Auto piloting and Robot arise and mature in the Revolution. These technologies represent borderless imagination and future opportunities in various verticals. But, is our urban area ready to embrace new technologies? We would like to overlap AI intelligent design, AR and Big Data on scenarios of urban villages, introducing applications of new technologies in daily urban life, and revealing infiltration of new technologies into every corner of the city. Furthermore, we would like to propose how technologies will help lagged area overtake premium area in different dimensions. By presenting our ideas and innovations in this exhibition, we would like to suggest our understandings of future picture and practical feasibility of new technologies.



Participant: Xkool





Warehouse257

## Inner Space

Curator: FANG Zhenning

To some extent, architecture and dance, are a kind of language that with the purpose to express. Respectively as top iconic figures for their own industries, Ma Yansong and Shen Wei collaborated on this 6min 50 seconds movie "INNERSPACE," where their talents met, crossed-over and further explored.

The 2015 completed Harbin Opera House, was designed in response to the force and spirit of the northern city's untamed wilderness and frigid climate. It is a cultural center of the future — a tremendous performance venue, as well as a dramatic public space that embodies the integration of human, art and the city identity, while synergistically blending with the surrounding nature. After the Harbin Opera House was introduced to the world, it has been named and awarded as "Building of the year – Culture", "the world's best concert halls", "the best performing space." CNN claims it as "move over Sydney, a work of art."

Architecture, can be seen as art pieces in the city. The interaction between the dancer and the opera house — the choreography inspired by the architecture, and the more distinct identity of the architecture through the presentation of the dancer — further activates the diverse characters. Through the dancer's stretch and fluid movement, the movie hope audiences can feel the interaction between the dancer's tension and the surrounding space. It expressed a new kind of imagination, that exceed the limitation of bodies, as well as exceeds the outline of space.



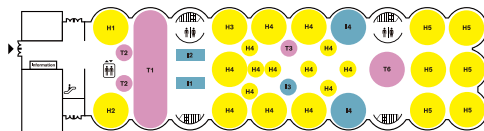
Participants: Yansong Ma, Wei Shen





# 077 INFRASTRUCTURE

078  
New technological facilities are not only physical, but also program-based. New ways of utilizing traditional roadways and bridges, along with new transportation network and Internet-based technologies, have brought about fresh experience in the connection of space and time. In addition, we will also be demonstrating how today's architecture has surpassed traditional mode of infrastructure in its understanding of space connection. Such superiority lies not only in innovation itself, but also in the attention paid to public and community activities, as well as to people's physical experience. Architecture has become the infrastructure serving the production of urban cultural space.



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## Bridge

Curators: Xiangning Li/Weiwei Yao/Xueqing Xie

Bridge is a basic type of physical space connection.

The bridge designed by architect is not only the most basic embodiment of infrastructure connection, but also incorporates architect's multi-level thinking about city public space, architecture, landscape and art. Architects design bridge with multiple functions to provide people with a public space to stay in, and design bridge as a landscape per se to invigorate the space. Bridge structure is not only the basis of construction, but also a way of expression with function and form. Presenting different site characteristic and social significance in different geographical environment, bridge persistently bears passenger flows as a place with enriched memory for pass and stay.

The special exhibition of bridge aims to showcase architects' diverse thinking about bridge in a broader context, and explore in depth the multiple possibilities of infrastructure construction in positively shaping urban public space. In this connection experiment, from specific location connection to public space centralization, further to social culture dialogue, bridge has broken through its inherent form and connotation and extends in line with the invisible and vivid mindset.



PARTICIPANTS: ATELIER DESHAUS,  
WU ZHI QIAO (BRIDGE TO CHINA) CHARITABLE FOUNDATION,  
ATELIER FCJZ, HEATHERWICK STUDIO,  
JAMES CORNER FIELD OPERATIONS,  
UNIVERSIDAD EUROPEA DE MADRID



非常建筑



## Rihui Port Bridge



PARTICIPANT: Atelier Deshaus



## Maoergu Bridge

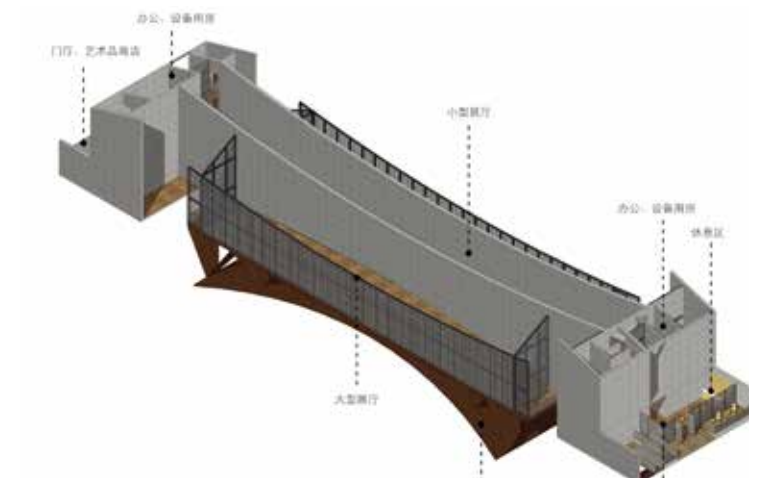
PARTICIPANT:  
Wu Zhi Qiao (Bridge to China)  
Charitable Foundation



## Jishou Art Museum Bridge



PARTICIPANT: Atelier FCJZ



## Dishui Lake Green Belt 7 Landscape Bridges



PARTICIPANT:  
Universidad Europea de Madrid



## Rolling Bridge Garden Bridge



PARTICIPANT:  
Heatherwick studio



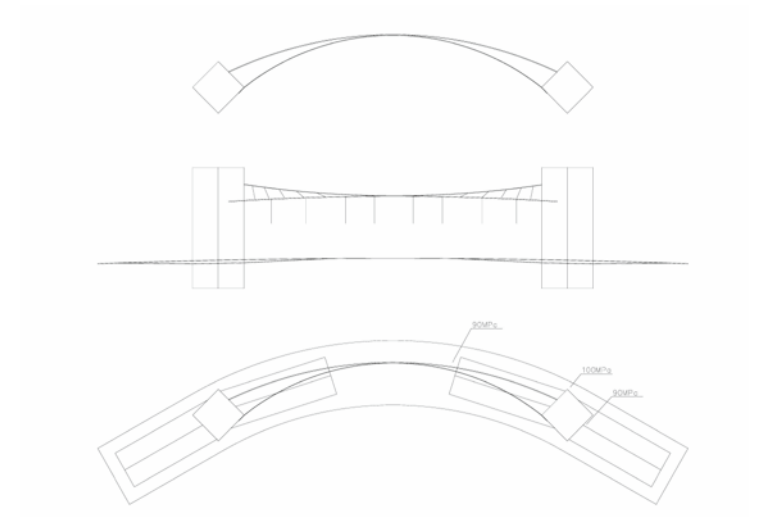
## Highline Park

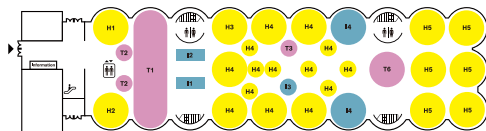


PARTICIPANT: JAMES CORNER  
FIELD OPERATIONS



## Exhibition Table Design





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## Interconnected in Production

Curator: Fab—Union

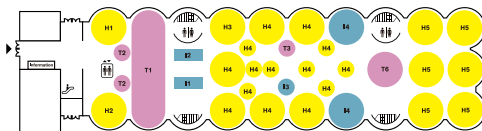
“Interconnected in Production” is a research in view of the emerging production status in contemporary China. By observation and analysis of the production patterns in Yangtse Delta region, this section depicts how urban space is reshaped by the new relationship of production with mass production and customization develop side by side, objects, spaces and labor, therefore, are interconnected.



Participants: Fab—Union, Atelier YeAS







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## Hyperloop TT Experience

Curator: Xiangning Li /Yuanye Deng

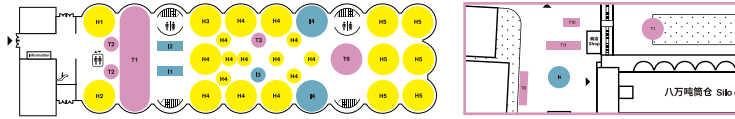
We focus on the vision study of Hyperloop from the three major keywords. Mobility, sustainability and connectivity. Most current mass transport is outdated, overburdened and costly to maintain. Too many cities are plagued by traffic congestion and poor air quality. The need for greener, more efficient transportation has never been greater. At its core, Hyperloop™ is a tube-based inter and intra-city transportation system for passengers and cargo. Drastic reduction of air in the tube along with magnetic levitation and propulsion allows capsules to move through the tube with nearly zero friction and safely accelerate to airplane speeds. And this is all powered by a combination of alternative energy and energy conservation systems. We are building Hyperloop to produce as much or more energy than it uses. We are engineers and scientists and creators each with highly specialized backgrounds, from both the private and public sector. We have grown to over 800 professionals working across 38 countries.



**HYPERLOOP**  
TRANSPORTATION TECHNOLOGIES

Participant: Hyperloop Transportation Technologies





Outdoor / 1F

## Digital Fabrication

Curator: Philip F. Yuan

Digital Metal is a space frame structure with non-repetitive custom metal joints which are casted through 3d printed moulds. Shaping metal through 3d printed molds allows the fabrication of bespoke structural building parts from metal with complex inner and outer features as well as highly detailed surface. Digital Metal space frame consists of over 200 customized joints. Specific algorithms are developed to generate the space frame structure and its joints under consideration of structural and fabrication constraints. The over 400 meters of off-shelf aluminum profiles could be cut to precise length with a simple robotic setup, helping to increase the level of automation of the fabrication of the pavilion.

This is the first architectural structure made of hybrid cast metal and 3d printed molds. It offers a unique way of thinking about digital tools, their implication, application and meaning for architecture and real-world projects.



一造科技  
FAB-UNION

Participants: Mania Aghaei Meibodi, Benjamin Dillenburger,  
ETH Zurich Digital Building Technologies

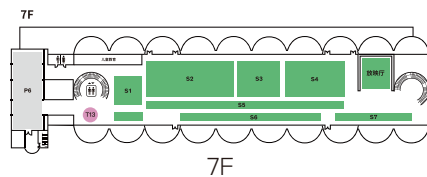


# SHANGHAI SAMPLE

Curators: Wenjun Zhi/Chun Dai/Lu Feng

What is the logic of today's "Shanghai Sample"? When the urban development model changes from "denotative" to "connotative", city regeneration is undergoing a transition from the existing paradigm to a new one – a model combining top-down and bottom-up, instead of the traditional "top-down". There comes the Waterfront Connection Program, promoted by the government, attempts to sew up the long-segregated urban space from the macro view of the entire city, also there are micro-regeneration attempts spring up from architects and citizens, intending to repair the network of community space through some more subtle breakpoints, by means of smallscale, low impact interventions. The renewal of urban

space reflects changes in people's lifestyle and urban development model. As long as the city exists, urban renewal is always in the process.



## Shanghai Practice

Curators: Wenjun Zhi/Chun Dai

The government initiated urban renewal initiative is to adjust the development of urban space from top-down, thus creating a harmonious living environment. The adjustment of direction and small-scale interventions form a close gear- pushing the Shanghai city's development process more steadily forward. At the same time, for the city, urban regeneration itself is a kind of "connection", bridging the past, present and future. The researches of New Villages and the Shanghai Urban are focused on areas that are gradually losing vitality within the development of Shanghai, following the birth and disappearance of history with the current perspective, so as to observe the past and practice, rethinking real architecture and urban issues emerging constantly under the bright vision of urban regeneration.



Participant: Shanghai Municipal Bureau of Planning and Land Resources

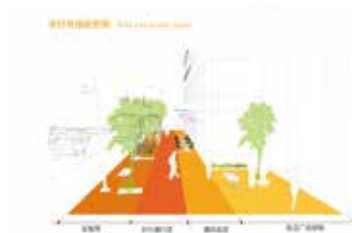
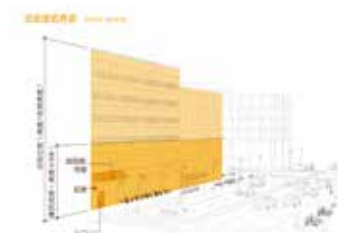




## Shanghai Historic Preservation

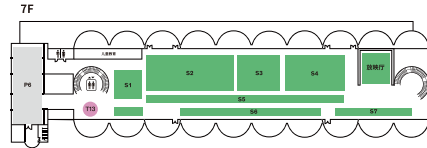


## Shanghai Street Design Guidelines



## Shanghai Planning Guidance of 15-minute Community-Life Circle





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## Urban Humble–Space Regeneration

Curators: Chun Dai/Ting Yu

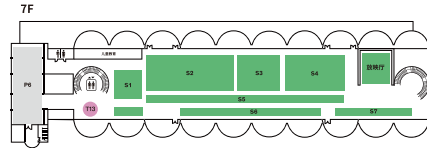
Since 2010, Shanghai has entered a steadily expanding and gradually regeneration stage. At this point, the collaboration of the government and the community begin to play a greater role. The construction of a harmonious social network is also becoming the most important part of urban regeneration. In addition to the top-down macro adjustment, bottom-up "micro-regeneration" is also an integral part. In 2015, Yu Ting & Dai Chun, co-founder of Let's talk academic forum, launched the "Urban Humble–Space Regeneration Plan", calling the designers to examine their neighborhood space and carry out micro-regeneration practices. The exhibition shows some examples of the practices, presenting a new understanding of the method of urban regeneration.



Participants: Let's talk Academic Forum, Yan Wang, Yichun Liu, Shanghai Urban Planning & Design Research Institute, Ting Yu, Yanbo Li, Atelier Archmixing, Ming Tong, JWDA, Wenlei Xi, Fablab O





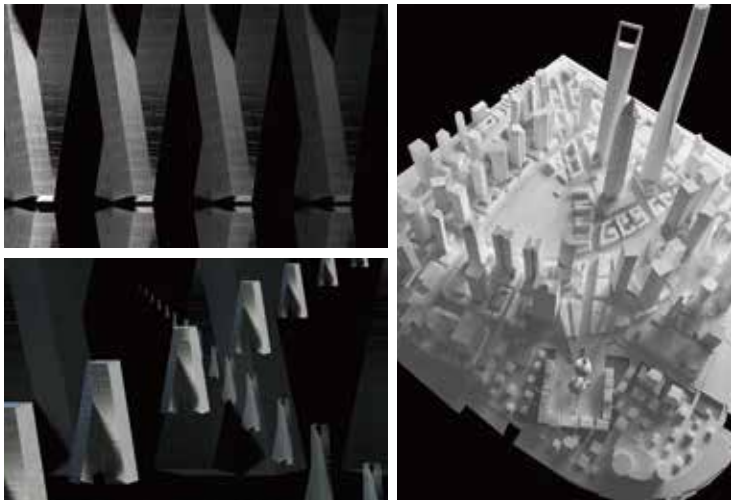


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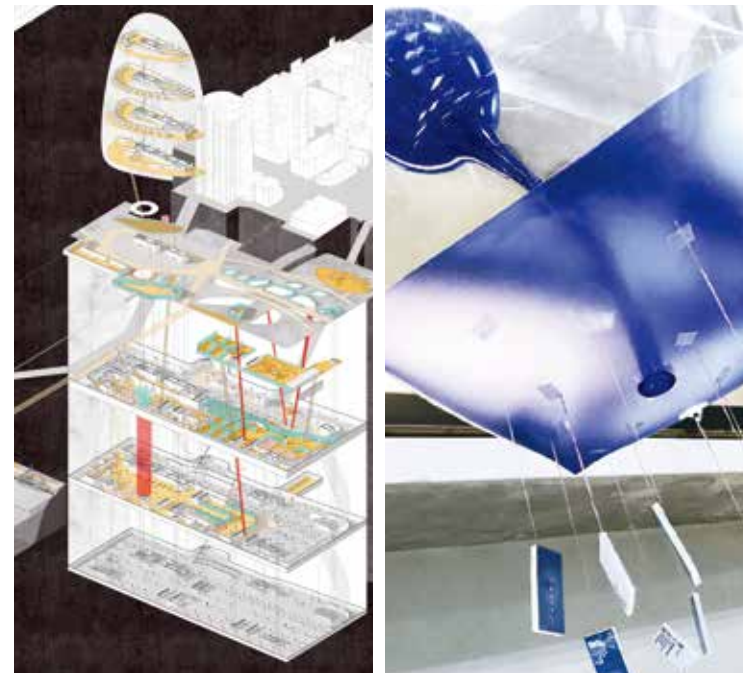
## Shanghai Urban-Space Research

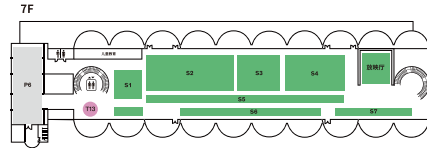
Curators: Chun Dai/Lu Feng

Shanghai Urban-Space Research brings together a number of different angles and new experiments on urban space. Cycling@Shanghai section intends to provide better riding environment for the future of Shanghai by redistribution of public space and concept; Hongkou District waterfront infrastructure renewal plan chooses four typical sections along Hongkou waterfront to explore infrastructure regeneration using "landscape planning" concept, basic methods of Landscape Urbanism, to propose renewal strategy of public space formed by infrastructure; These explorations and experiments have expanded the possibility of urban spatial development and constructed a vibrant image of the city future.



Participants: Zhuoer Wang, Yongjie Cai, Jiajing Zhang,  
Zheng Tan, Tongji University Press





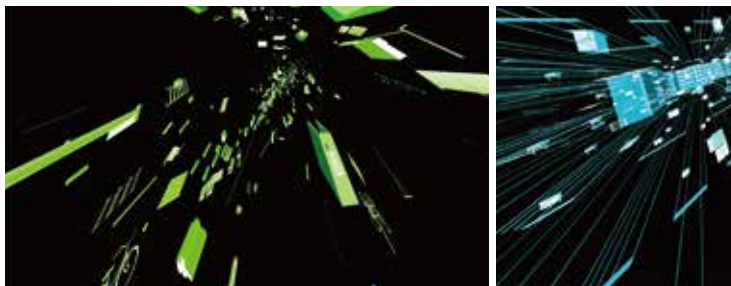
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## Study of New Villages

Curator: Lu Feng

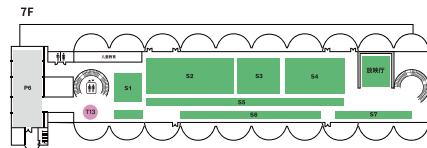
The cases of Study of New Villages include Shanghai Project (SHP) series and Xinjing New Villages. Shanghai Project is a research project began in the first half of 2014, which was a long-term plan cosponsored by four architects: Feng Lu, Zhang Bin, Zhuang Shen and Fan Wenbing, intending to discover and understand the architectural and urban issues we are facing in the contemporary era by research and rethinking on daily urban space in Shanghai. The case of Xinjing New Villages is studied by Atelier YeAS.

Workers' New Village is a significant content of Shanghai urban spaces. After the founding of the People's Republic of China in 1949, Shanghai became an important industrial city and solving the problem of housing for large groups of workers became an important mission of urban development. Workers' New Villages, built in 1950s–1970s, is the specialization of the production and organization of social collectivism. With the change of Shanghai's economy and society after the 90s, the original collective units were gradually disintegrated or moved. Meanwhile, Workers' New Villages had been transferred from a kind of collective space to the common space and city community. The investigation and illustration of the spatial condition of the Workers' New Villages has become a meaningful job, and the organic regeneration of the old city can provide valuable knowledge, thinking and documentation.



Participants: Wuyang Architecture, Atelier Z+, Atelier Archmixing,  
Department of Architecture of Shanghai Jiaotong University,  
YeArch Studio





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## Waterfront Connection

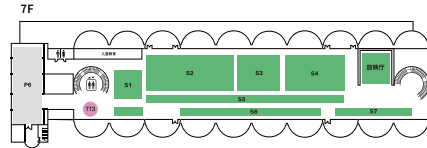
Curator: Chun Dai

In the regeneration of physical space, we play the role of user and creator at the same time: instinctively creating space to meet the needs of mankind. Huangpu River as the mother river of Shanghai, endlessly records the footsteps of the city. In the past, there were many breakpoints along the waterfront of Shanghai. In order to make more continuous and open, reachable and comfortable high-quality public space, new actions are carried out to connect these breakpoints shaping the beautiful landscape and presenting a variety of historical feature; creating a waterfront, pleasant, green shoreline for all citizens, meanwhile truly enhance the potential value on both banks of the Huangpu River. We are sure that through the intertwined interaction of urban life and Riverside space, for present and future, closely linking better urban living spaces together.几点



Participants: Shanghai Municipal Bureau of Planning and Land Resources, Yangpu District, Pudong New Area, Hongkou District, Huangpu District, Xuhui District





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## Culture Enlightens the City

Curators: Wenjun Zhi/Chun Dai

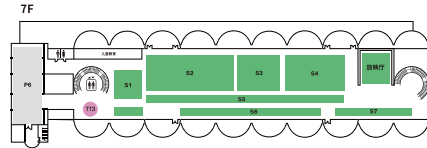
Today's society demands more humanity in cities. Changing the emphasis on economic value to cultural values, the government is responding to the innate demand of the public. The city is not only a collection of physical spaces, but also a spiritual paradise of mankind. With the theme "Culture Enlightens the City", the constructions of cultural facilities in Pudong, intent to suture the city cultural network, so that the cultural sites on both banks can simultaneously provide multi-faceted, multi-angled services to fulfill the spiritual needs of the people of Shanghai. New cultural buildings can provide the public with a shared platform which is more concentrated while inclusive, at the same time, deliver to the world a metropolitan image of Shanghai with economic leaps and charm of culture.



Participants: Pudong New Area Bureau of Planning and Land Resources;  
Shanghai Municipal Ad of Culture, Radio, Film and TV;  
Schmidt Hammer Lassen Architects; David Chipperfield Architects;  
Rurban Studio, Tongji Architectural Design (Group) Co., Ltd.;  
Atelier Li Xinggang, China Architecture Design &  
Research Group Co., Ltd.;  
Snøhetta; O' Donnell + Tuomey Architects; ATELIERS JEAN NOUVEL;  
Scenic Architecture Office; Original Design, Tongji Architectural  
Design (Group) Co., Ltd.; MVRDV







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## Renew Shanghai

Curator: Chun Dai

Urban regeneration, as a keyword for urban development in Shanghai, has become the core of the city's urban development, innovation and transformation. To meet the citizens' growing need of life, to achieve livable city and the development target of sustained prosperity, the city of Shanghai is bind to implementing effective regeneration on existing space/land. In the top-down urban regeneration process, the state-owned construction enterprises have played an important role: Shanghai Land Group carried out a series of renewal practices responding to the overall work plan of the Shanghai municipal government; Shanghai East Coast Investment Group conducted constructions along the east bank of the Huangpu River based on the city planning focus on Pudong Area; Tongji planning and design institutes focused their research and practices around the city. All these have shown the innovation and exploration effort made in this urban regeneration progress by state-owned enterprises.



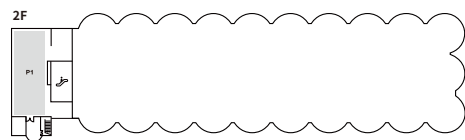
Participants: Shanghai Land (Group) Co., Ltd; Shanghai East Bank Investment (Group) Co., Ltd; Tongji Planning and Design



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PAVILION

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2F

## Constructing Contemporary Cultural Landscape

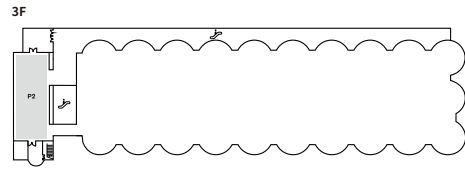
Curators: Xiangning Li/Changjun Gao

Based on a critical review of the current epoch, emerging cultural architecture promotes itself to the connection of historical heritage and modern civilization, of the pure creation of spirit and the redundant mass-production. Drenched in the conflicts of disenchantment and Re-enchantment, autonomy and mainstreaming, contemporary practice in architecture has developed various strategies in both cultural production and criticism. With about 30 projects including museums, exhibition halls, galleries, public activity centers, creative parks, this exhibition is assigned to present the vast potentials within the interaction of space and humanity. Selected projects come from all around the country, and serve as a specific review of the prosperous contemporary cultural landscape, in which further studies, with resilient responses and detoured trajectory in practice and independence and critical role in theory, are made and expressed.



Participants: Atelier FCJZ and other 27 architects





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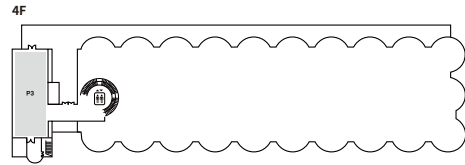
## Barcelona, Metropolis of Cities

Curators: Joan Busquets/Dingliang Yang/Eulalia Gomez Escoda

It is an exhibition of the Barcelona metropolitan territory, and its recent transformations. It was organized by Àrea Metropolitana de Barcelona and presented in Barcelona early 2015 and gets a new format at Graduate School of Design, Harvard University in fall 2016.

Barcelona: Metropolis of Cities presents a series of critical urban developments since the 1980s that created new ambition for Barcelona and the metropolitan cities surrounding it. At the same time it cast new light on current European developments and provides examples of urban projects and strategies that engage contemporary challenges from a wide host of cities. The Exhibition opens up the debate to highlight the extent to which twenty-first-century ecological, economic, and social issues are giving shape to new urban forms. Concerns for the environment, energy, sustainable mobility, and social equity (among others) characterize new urban strategies in many different contexts around the world that enable cities to function more efficiently and effectively.





4F

## Las Vegas Studio – Images from the Archives of Robert Venturi und Denise Scott Brown

Curators: Martino Stierli / Hilar Stadler / Xiaotian Duan

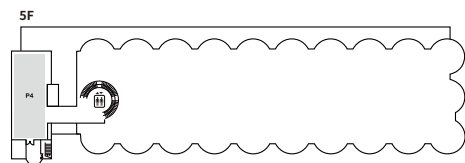
Learning from Las Vegas, a treatise on architectural theory published in 1972, captivates us primarily through its engaging visual discourse developed during Robert Venturi and Denise Scott Brown's 1968 research and design studio course at Yale. We removed the pictures from their original analytical context and present them as photographic sensations. Our project returns to a point before the theory formation and refers directly to the photographic material itself. Our selection focuses largely on secondary aspects and side products of the research project, without losing sight of the iconic images. It thereby shifts to the forefront previously unknown images. We believe that the true interest in Venturi's and Scott Brown's approach to Las Vegas becomes clear precisely in these "unconscious" moments.

"Las Vegas Studio" established a relationship between architectural photography, urbanism, theory and the commercial vernacular. The methodology developed in this project resonates with the contemporary urbanism of Shanghai, allowing for a fruitful and meaningful dialogue across space and time.



**MUSEUM IM BELLPARK**  
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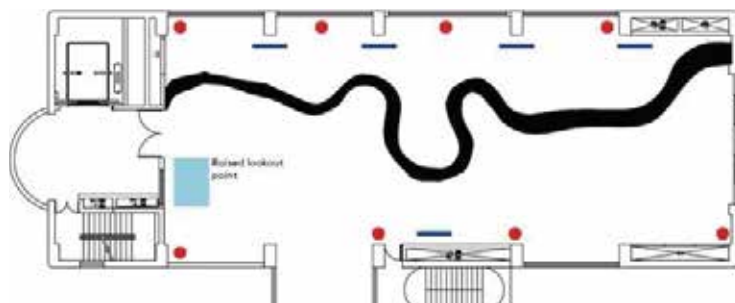
5F

## "LIQUID HISTORIES The Thames between imaginary and reality"

Curators: David Chambers/Jeremy Till/Martyn Ware

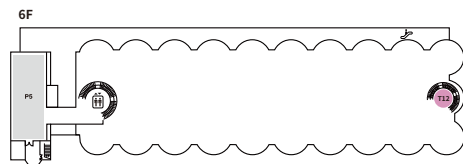
The title of the installation refers to the way that history can be told through multiple viewpoints and methods, lending history a fluidity that washes away the fixity of a list of facts. The histories of the Thames are diverse and overlapping: they are liquid. From the personal narratives of individuals to the grand histories of nationhood, with everything from the mythical histories of poets to the false histories of estate agents in between.

The installation presents these liquid histories of the Thames by exploring the tension between the Thames as imaginary and reality. It reflects on the river as a public space of the imagination and the denial of that space through the codes and economies of recent developments. A bench traces the route and shape of the Thames from Blackfriars to Dagenham.



Participant: Central Saint Martins with Illustrious





6F

## Diverse Practices in Contemporary Chinese Architecture

Curators: Xiangning Li/Changjun Gao

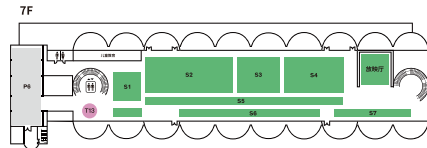
Contemporary architects are confronted with the more diverse background of the era and the tougher reality. Now challenges and opportunities coexist. Facing with such issues as history, rural problem, habitation, new technology, contemporary Chinese architects get involved with practice in multi approaches. From Make-shift to pragmatism, from experimental architecture to fabrica loci, from cultural assimilation to Retour à tradition, contemporary Chinese architecture has arrived at the threshold to review the practice in the past decades. Looking into the coming further, this exhibition presents the most significant projects, covering fields like architecture renovation, rural construction, housing, digital design. These 30 projects form a parade of the diverse contemporary Chinese architecture and a bird's-eye view of the profession and general social condition.



Participants: Shu Wang and other 33 architects







7F

## Living with Water: World Extraordinary Waterfront Space Cases

Curators: Xiangning Li/Wanli Mo/Ziyue Zhang/Yuanye Deng

Living with Water: World Outstanding Waterfront Space Case Exhibition discusses multiple possibilities of making waterfront space a place for the happening of public lives. By demonstrating several world outstanding waterfront cases, the exhibition focuses on the revitalization of post-industrial waterfront and the design of resilient waterfront in response to climate change. As Shanghai's Continuous Waterfront project is about to finish, the exhibition chooses several world-class waterfront space as cases for comparison and outlook. These cases include responsive strategy and creative design proposals by IUAV, Università IUAV di Venezia and Bjarke Ingels Group, as well as design projects by James Corner Field Operation, Jerde Partnership, SASAKI, WEISS/MANFREDI Architecture/Landscape/Urbanism, West 8 and a critical reading of existing urban waterfront space developed by BAUM Architects. By putting them together, the exhibition hopes to offer visitors a variety of vision of future urban waterfront space.



Participants: Università IUAV di Venezia, SASAKI, James Corner/Field Operation, Guy Nodordenson, Bjarke Ingels Group, West 8, BAUM architects, JERDE, Weiss+Manfredi





## MOSE Project



Participant: Università IUAV di Venezia



## Ripple Effect



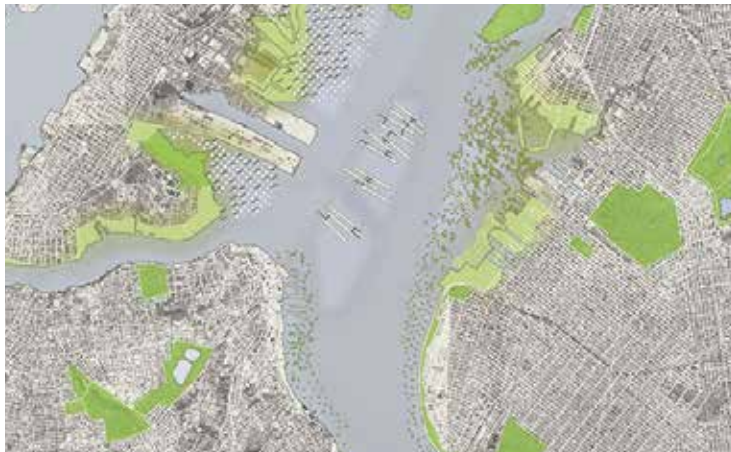
Participant: SASAKI



## Navy Pier, Chicago

### JAMES CORNER FIELD OPERATIONS

PARTICIPANT:  
James Corner/Filed Operation



## Climate Change Waterfront Resiliency



Participant:  
Guy Nodordenson



## The BIG U



Participant:  
Bjarke Ingels Group



## Madrid Rio



Participant: West 8



## Skopje Study



Participant: BAUM architects



## Waterfront Projects by Jerde

**JERDE**

Participant: JERDE



## Olympic Sculpture Park & Cornell Campus

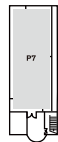


Participant: Weiss+Manfredi





8F



8F

## Social View: Iconography from City

Curator: Jiangbo Jin

It is one of exhibition sections of "Shanghai Urban Space Art Season 2017". Most participating artists are also actively engaged in various important exhibition activities at home and abroad. With abundant visual experience and cultural tours, they try to discuss the relation between contemporary photography and realistic cities through keen camera lens in an avant-garde artistic pose.

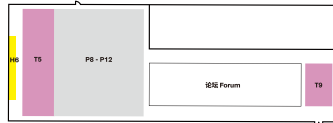
The artworks which manifest unique visual models in the social process in the contemporary China as example of artists' position are to construct observational dimensions and discuss social spectacles during urbanization under iconographic perspective. The artists and their works have transcended the journalism and documentary nature of image with unique artistry. Unveiling images, they expect viewers can focus on various relations between time, people, space and scene, and also exploit the neglected connotation and essence in cultural environment. Meanwhile, they remind viewers to take initiative to inspect different orientations of cities and re-think where urban civilization heads forward.



Participants: Guoxing Ao, Jianyong Dai, Mengbo Feng, Chongyue He, Jiangbo Jin, Jim Speers, Xiaofei Li, Zhenyu Li, Liang Ma, Weihua Ni, Nancy Royal, Yan Qu, Shaomin Shen, Wenhuan Shao, Chuan Wang, Qingsong Wang, Tan Xu, Yongliang Yang, Hongli Zhao, Li Zeng



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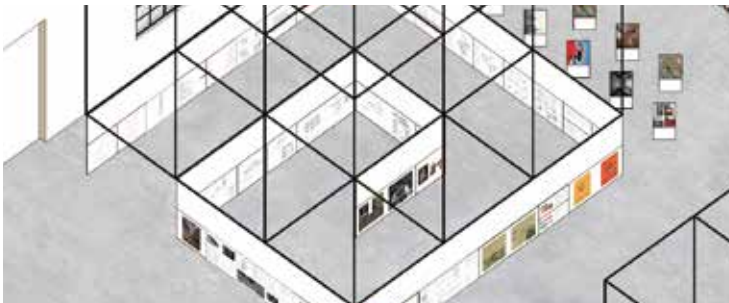
## Wooden Structures and Smart Structures

Curator: FANG Zhenning

“Wooden structures” are structures made of wood, “Smart Structures” are structures made of intelligent systems. By placing “wooden structures” and “smart structures” in parallel discourse, we investigate the relationship between wooden structures in traditional architecture and modern smart systems. We discovered that modular systems were already invented in Chinese architecture several thousands of years ago. The essence of wooden structures lies in prefabrication: each component in a wooden structure is like an element in an ancient Chinese pictogram, it is the sum of these parts that creates the framework for architecture.

I was invited by Mr. Rem Koolhaas, the Chief Curator of the 14th Venice Biennale International Architecture Exhibition to participate in the part of “Architectural Elements” in the OMA Workshop: a research conducted for “Yingzao Fashi” The main part of the report has been presented at the Biennale and this time I will have an extended interpretation base on it.

Why do we study Yingzao Fashi, a Chinese architectural treatise published 900 years ago? Not only is it an architectural classic produced at the height of an era flourishing with architectural advancements, more importantly, it is a historical guidebook harboring potential knowledge for modern application.

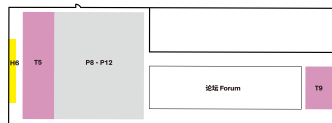


Participants: FANG Zhenning , LIN Fanyu





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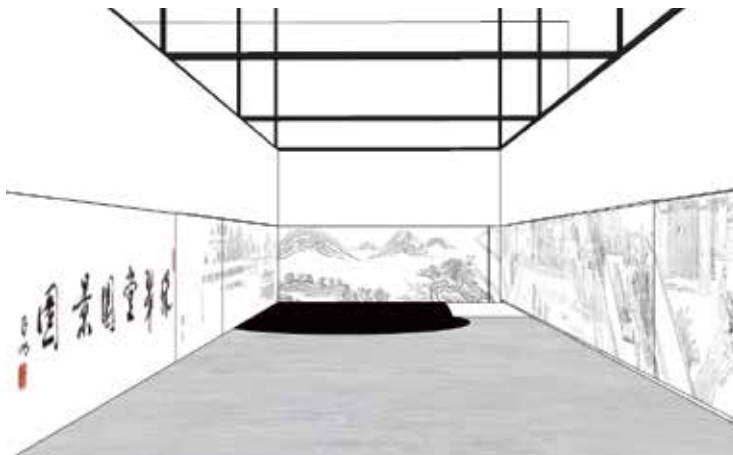


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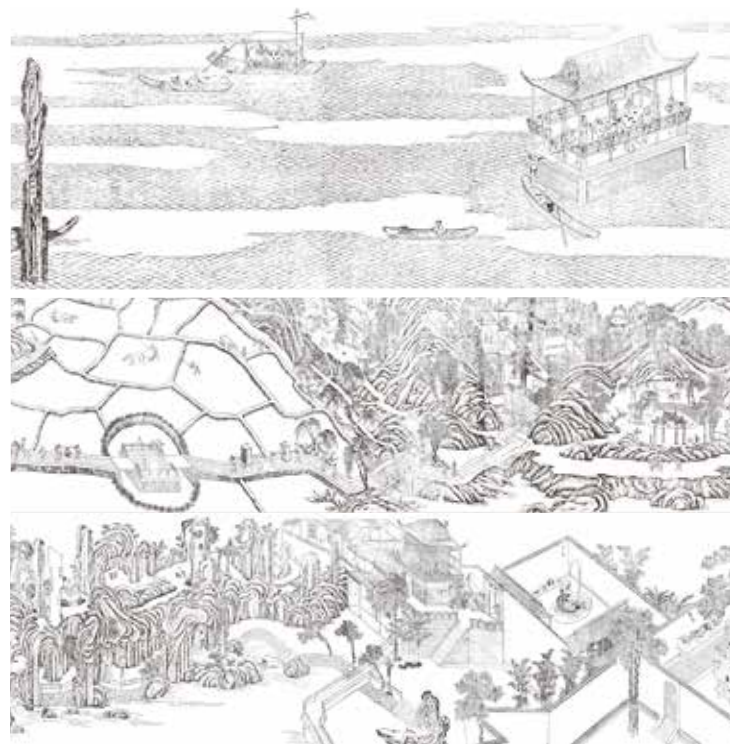
## Stroll in HuanCuiTang

Curator: FANG Zhenning

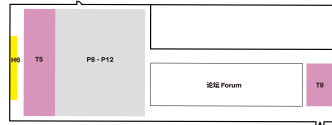
HuiCuiTang landscape is one of the most famous masterpieces in the Ming dynasty with Hui Style. It is also another special and valuable long scroll after Along the river during the Ching-ming Festival. By using Romantic, free and idealized artistic expression, the artist show us a fascinating classical landscape architecture in Ming dynasty. This is a long scroll woodcut printmaking. No matter the landscape, the figures or the architectures are drawn delicately and lively. Through the work, we can find the economic prosperity of the six provinces in south China and the peak status of classical landscape architecture reached. We enlarge the scale of the printmaking from 24 x 1400 cm to 120x10, 800 cm in order to create an environment where makes people to feel like Stroll in HuanCuiTang.



Participant: FANG Zhenning



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## Malevich Visual Chronology

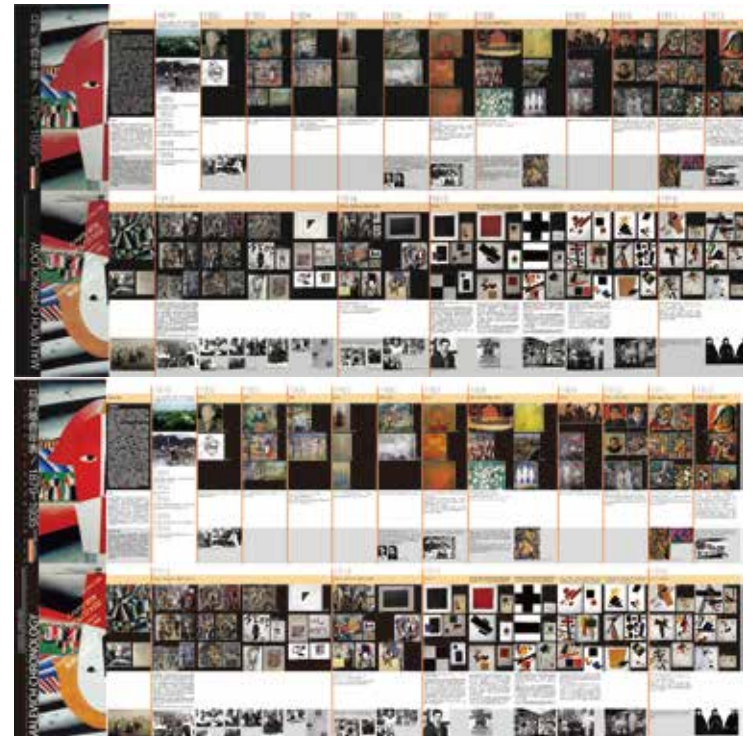
Curator: FANG Zhenning

Kazimir Malevich (1879—1935), as one of the most important artists in 20th and also as the creator of the Suprematism, has a great impact on international art society in 20th Century, which is show up after the deep study of the contemporary art. Why does Malevich have such great influence among so many Avant-Grade artists in the same period? The reason why his works be seem as the treasure both in Russia and in the world is due to the innovation and the spirituality from his works. The editor has been collected and researched information on Malevich for around thirty years. Malevich Visual Chronology is base on big data analysis. It is also the first systematic summary and the analysis of Malevich's supremacist works in Chinese academic community.

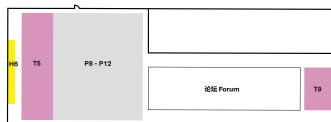
This chronology is a revised version based on the first version which is composed for the one hundredth anniversary of Malevich Suprematism Statement in 2014.



Participant: FANG Zhenning



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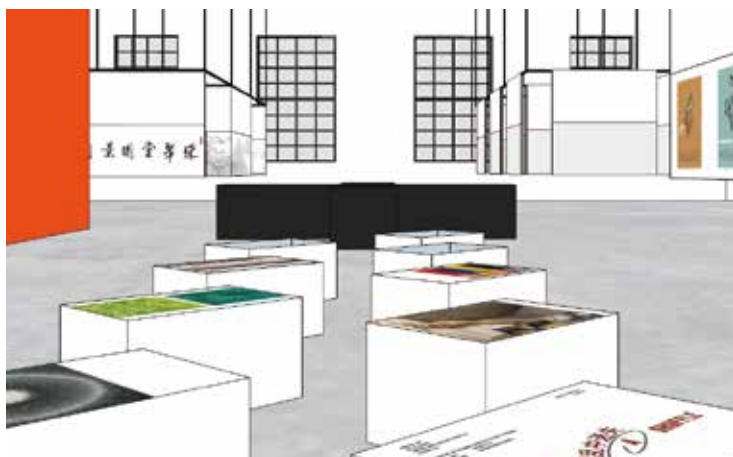


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## Wanxiang

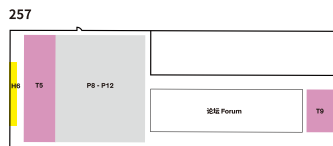
Curator: FANG Zhenning

In the name of Wanxiang, which means variety, this exhibition provides 20 artists, architects and publishers an opportunity to interact with the audience. The interaction way is quite simple. Each artist will be given an opportunity to publish their works, which will be printed on 10,000 of paper (the size will be 635x965 cm) Then these paper will be presented in order at the exhibition so that the visitors can take their favourite one according to their own taste. This is what we value as a special way of communication and it can also be treated as a gallery on paper.



Participants: Hongjun Zhao, Wenjue He, Lie Jin, Xin Wang, Yansong Ma, Yun Wang, Luding Meng, Di Li, Lei Li, Zhenning Fang, Wenling Chen, Yue Lv, Zhaohui Zhang, FANGmedia





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## A Sharing Conservation Approach: Kulangsu, a Historic International Settlement

Curator: FANG Zhenning

Xiamen Kulangsu Scenic Area Administrative Committee is the local administrative authority of Kulangsu; Cultural Heritage Conservation Center of Beijing Guowenyan CO.,LTD and Tsinghua University-National Heritage Center, are agencies that provided full technical support for Kulangsu's inscription nomination.



Participants: Cultural Heritage Conservation Center of Beijing Guowenyan CO.,LTD, Tsinghua University-National Heritage Center, Xiamen Kulangsu Scenic Area Administrative Committee

