



第六届天津国际设计周  
6th Tianjin International  
Design Week

创意:源于城市发展城市  
Creativity for city  
City of creativity



TDW 2019  
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主办单位 / Hosts  
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Tianjin Science and Technology  
Commission  
天津市河北区人民政府  
Tianjin Hebei District Municipal  
Government  
—  
承办单位 / co-organizers  
河北区人才工作引导小组办公室  
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Association of Hebei District  
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河北区合作交流办  
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Exchange Office  
天津市福莱特投资管理集团有限  
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有限公司  
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Tianjin Environmental  
Decoration Association  
意大利之家  
Casa Italia  
意大利罗马建筑师协会  
Ordine Degli Architetti di Roma

2019天津国际设计周参与人员名单  
TDW 2019 Credits  
—  
2019年天津国际设计周设计竞赛  
TDW 2019 Design Competition评  
审团 Jury  
黑川雅之 Masayuki Kurokawa  
保罗·柯兰多尼 Paolo Colantuoni  
宋涛 Song Tao

—  
中国展览 / Chinese exhibitions  
curated by  
王爱军 Wang Aijun  
张华 Zhang Hua  
申江海 Shen Jianghai  
任军 Ren Jun  
王求安 Wang Qiuan  
卜骁骏 Bu Xiaojun  
张继元 Zhang Jiyuan  
陈天泽 Chen Tianze  
陈慧佳 Chen Huijia  
杨波 Yang Bo  
关英健 Guan Yingjian  
甄明扬 Zhen Mingyang  
韩文强 Han Wenqiang  
狄韶华 Di Shaohua  
张东光 Zhang Dongguang  
赵劲松 Zhao Jinsong  
刘恒谦 Liu Hengqian  
杨葳 Yang Wei  
汪丽君 Wang Lijun  
李昕泽 Li Xinze  
张周捷 Zhang Zhoujie

国际展览 / International  
exhibitions curated by  
意大利 / Italy  
Alberto Bassi  
Stefano Munarino  
Gianluca Zucconelli  
Lucilla Calogero  
Luca Velo  
Marina Parente  
Francesco Zurlo  
Alice Colantuoni  
Giovanni Aurino,  
Massimiliano Campi  
Paolo Colantuoni  
Bruno Discepolo  
Alessandra Fasanaro  
Benedetta Gargullo Morelli  
Cristiana Pacchiarotti  
Elena Boni

论坛演讲嘉宾 / Forum Guest  
Speakers  
Marina Parente  
Germana De Michelis  
Stefano Munarino  
Alfredo Calosci  
Loredana Di Lucchio  
Niccolò Ceccarelli  
Cristiana Pacchiarotti  
Benedetta Garguilo Morelli  
Franceso Rossini  
Marcial Jesus  
Javier Gonzalez  
Mario Ferrara  
Robert Herman  
Viviana Rasulo

视觉传达设计  
Visual Communication &  
International Exhibitions  
Graphic Design  
Paolo Altieri  
—  
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TDW 2019 Organizing Committee  
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徐雅楠 Xu Yanan  
刘梦薇 Liu Mengwei  
孙一琨 Sun Yikun  
孟晓萌 Meng Xiaomeng  
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崔津冀 Cui Jinji  
张一弛 Zhang Yichi  
张富春 Zhang Fuchun  
刘彤 Liu Tong  
刘鹤 Liu He  
郎荔 Lang Li  
李雅丹 Li Yadan  
靳晓东 Jin Xiaodong  
李春静 Li Chunjing  
郭翔 Guo Xiang  
张兰合 Zhang Lanhe  
王闰军 Wang Yanjun  
Rossella Feraudo  
Davide Francesco Larghi

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郭翔 Guo Xiang  
张兰合 Zhang Lanhe  
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2019天津国际设计周大师班  
TDW2019 Masterclass  
组委会 / Organising Committee  
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Rossella Feraudo

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Niccolò Ceccarelli  
Sabrina Mells  
Daniele Murgia  
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目录 / Catalogue Credits  
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南门: 天津市河北区中山北路门1号  
北门: 天津市河北区育红路  
South entrance: 1 Zhongshan  
North Road, Hebei District  
North entrance: Yuhong Road,  
Hebei District  
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天津市河北区四马路158号  
158 Si Malu, Hebei District



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第六届天津国际设计周于2019年5月10-15日在天津市河北区北宁文化创意中心举行，共持续6天。本届设计周分为主题设计展览、国际设计竞赛、中意校际联盟实验班、天津论坛、招商引资活动、设计之都活动等几大主题内容。主题设计展：青年建筑师展、当代艺术展、设计竞赛展、艺术家个人展等。设计竞赛，主题为“创意：源于城市 发展城市”，面向社会及各大高校征集工业设计、建筑设计、平面设计等各个领域的创意作品，之后由黑川雅之、Paolo Colantuoni、宋涛三位国际设计大师担任评委，并在开幕式当天进行颁奖。中意校际联盟实验班围绕“城市空间的视觉创造力”、“用数据可视化叙述我们的时间”、“多媒体设计—多科学的设计方案”为主题进行课程的开展，旨在激发学生对于未来设计的思考。天津论坛，围绕本届设计周主题“创意：源于城市 发展城市”，组委会特邀13位来自国际知名设计师、评论家为演讲嘉宾，每人进行20分钟以“创意：源于城市 发展城市”为主题的演讲。招商引资活动包含企业对接和政策资源宣讲活动，搭建了招商引资桥梁，帮助国内外企业、机构了解我区招商政策、条件等。

The 6th Tianjin International Design Week will be held at Beining Cultural and Creativity Center in Hebei District, Tianjin City in May 10, 2019 for six days. The Design Week has several themes, namely, design exhibition, design competition, Sino-Italian experimental class, Tianjin forum, Business and investment attraction and City of Design Dialogue. Theme design exhibition includes exhibition of young architects, contemporary art exhibition, design competition exhibition, individual exhibition of artists, etc. Design competition, with the theme of "Creativity for city City of creativity", the competition collects innovative works in various fields such as industrial design, architectural design and graphic design from the society and various universities. Three International designers, namely, Masayuki Kurokawa, Paolo Colantuoni, Song tao will be the judges and give the awards to the winners on opening ceremony. Sino-Italian experimental class hold classes with the theme of "Visual creativity in urban spaces" "Narrating our own time with data visualization" "Multi-design: a multidisciplinary approach to design", aiming to provoke the students' thoughts on future design. Tianjin Forum, centered on the theme of this Design Week "Creativity for city City of creativity", the organizing committee specially invited eight world-famous designers and critics to give speeches with the theme of "Creativity for city City of creativity" for 20 minutes each. Business and investment attraction aims to integrate with enterprises, publicize policy resources, build a bridge for business and investment attraction, help domestic and foreign enterprises and organizations to understand the business attraction policies and conditions of the district.





## 保罗 柯兰多尼 Paolo Colantuoni



2019年，第六届天津设计周再一次顺利开幕，它所展现出的创新活力和愈加鲜明的特色吸引着更多人的目光，本届设计周围绕着时代性等主题展开了一系列的讨论。

今年，天津设计周以城市未来为出发点。到本世纪末，预计将有四分之三的人群在城市定居。如今，城市处于不断的变革之中，受到全球化、移民和经济危机等现象的不断冲击。此外，互联网和流媒体等新技术让人类可以以分散的形式生活，使整个生物圈变得可居住。尽管如此，城市依然被认为是可以实现社会化和分享思想的地方，与此同时也强化了这样一种观点，即城市与古老的市集别无二致，公共空间仍然是民主对抗和对话的空间。

一直以来，我们追求的最重要目标是建造一个足以改善生活品质的栖息地，这样做能够满足所有公民的需求，即生活在一个更加宜居的空间，之所以宜居是因为它是根据人们的需求量身打造的。

因此，创造性行为成为改变现状的强大战略工具，通过创造新产品、新服务和新工具，达到调整现状和改善生活品质的目的。一种新的人文主义理念大行其道，促使人们重新重视诸如创造力，想象力和主观感受等人类技能，这些高级技能为人类所独有，再复杂的机器也无法掌握。

The 6th Tianjin International Design Week opened in 2019, attracting more people due to its innovative energy and increasingly distinct features. Participants of this session of Design Week developed a series of discussions on contemporary themes.

Tianjin Design Week of this year took the future of cities as the starting point. It is estimated that about three quarters of people will settle down in cities at the end of this century. Cities are in constant changes today, impacted by phenomena such as globalization, immigrant and economic crisis. In addition, new technologies such as Internet and streaming media make people live in a scattered way, to make the whole biosphere habitable. However, cities are still regarded as some places to realize socialization and share ideas. At the same time, such an opinion is strengthened; i.e., there is no difference between cities and old fairs, and public space is still the space for democratic confrontation and dialogues.

The most important target we are always pursuing for all the time is a habitate which improves life quality, to meet demands of all citizens, so as to provide them with a more livable space, which is customized as demanded by people. Therefore, innovative behaviors become powerful strategic tools to change the current conditions, so as to adjust current conditions and improve life quality by creating new products, services and tools. A new humanism theory becomes popular, to promote people to pay attention to human skills such as creativity, imagination and subjective feelings. Such advanced skills are owned by people only, which cannot be mastered by even the most complicated machine.

这种人文主义将“以对方为主体”作为要义之一，促进了互惠文化的产生，它十分了解如何激活人类身上强大的创造力储备和促成关键事件的发生。随着城市概念的不断扩展，设计也在不断发展和变革，以应对人类生活新场景的需求，设计的发展故事也成为我们集体历史中的一部分。

以今时今日的视角来看，设计不断地让不同思想之间展开对话，它渐渐成为不同学科领域的交汇点，将政治、经济和科技等多个领域的内容融于一体。与此同时，它也在重新思考本身应发挥的作用。

今天，设计不再局限于生产商品和提供服务，它作为社会变革和良性行为的催化剂，帮助我们理解我们所生活的这个时代的复杂性，激励我们以一种更积极的态度去应对环境与人的交叉需求。

我们从过去走来，经历现在所发生的一切，但是更为重要的是我们对于未来的愿景。我希望每个人可以意识到自身的局限性，摒弃无所不能的想法，更好地掌控被赋予的自由。

Such humanism regards “taking the opposite side as the subject” as one of the essences, to promote generation of mutual culture. It tells how to activate the powerful creativity reservation of people and how to facilitate occurrence of key events.

With constant expansion of the concept of cities, design is developed and changed, so as to meet demands of new scenes for people, and the story for development of design is one of the collective history.

On the perspective of today, design facilities dialogues among different minds, and becomes the interseciton among differnet subjects and fields, which integratew with contents of politics, economy and science. At the same time, it is rethinking its own roles. Today, design is not limited to providing of products and services, and it is a catalyst for social reforms and good behaviors, helping us understand the complexity of the times we are living in, and motivating us to face to crossed demands of environments and people.

Walking from the past, we are experiencing everything that is going on; however, our vision to the future is more important. It is expected that everyone can realize his limitations and abandon idea of being omnipotent, to master the endowed freedom in a better way.





## 宋琨 Song Kun

天津地处河海要冲，因驻兵而置卫，因漕运而兴商，到近代深受多元文化的影响，工商业已经相当发达，在中国城市发展史中占有特殊地位。纵观历史，多元文化是天津发展的原动力之一，它塑造了天津独特的城市文化与性格。

当面对新时代，这种多元文化该是什么？或者说创意（城市发展动力）该是什么？我想我们应该从新问题、新技术和新文化中去寻求答案，它们包括，如何应对环境与气候的变化、如何应对信息化与人工智能技术、如何面对本土历史文化的传承与转译等。

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Tianjin is located at communications center of Haihe river. It is defended because of its troops stationed in the city and prospers in business because of water transport of grain to the capital. In modern times, it was deeply influenced by multi-cultures. Industry and commerce have developed quite well and occupy a special position in the development history of Chinese cities. Throughout history, multiculturalism is one of the development driving force in Tianjin. It has shaped the unique urban culture and character of Tianjin.

When facing the new era, what should this multi-culture be? Or what should creativity (the driving force of urban development) be? I think we should seek answers from new questions, new technologies and new cultures, including how to deal with changes in the environment and climate, how to deal with information and artificial intelligence technologies, and how to face the inheritance and translation of local history and culture.



## 宋涛 Song Tao

城市是人类文明发展的结晶,城市的兴衰见证了人类文明的发展历史。创意城市离不开创意产业,对于创意产业而言,城市更是其组织发展的基本单位。

罗伯特·彼得斯Robert L.Peters说过:‘设计创造文化,文化塑造价值,价值决定未来’。

对有些人来说。创意和艺术设计是紧密相关的,而对另外一些人来说,创意是形容一个人适应新的环境和遇见未来发展的才智。显然在城市发展中有无数的问题需要用或多或少的创造力去处理和解决,因此创意城市是一个不断努力改善居民生活质量,吸聚投资和商业、游客、会议及活动主办方的城市。

创意产业迅猛发展,设计开始逐渐被认为不仅对商业发展有推动作用,同时更有益于整体经济的发展。中国正致力通过专注于成为设计引领者,完成“从中国制造到中国创造”的态度转变。近十年来,越来越多城市都在实施创造艺术、设计和创新园区的计划。特别是这两年政府和投资人以及艺术家设计师都在文化基础设施上做出了大量的投资,包括创建博物馆,来帮助激发创造力,创造艺术和设计的消费受众,推动设计创新,加快中国创意经济的发展。

Cities are the crystallization of human civilization development. The rise and fall of cities have witnessed the development history of human civilization. Creative city cannot be separated from creative industry. For creative industry, city is the basic unit of its organizational development. Robert Peters said that design creates culture, culture shapes value, and value determines the future. For some people, creativity is closely related with artistic design, while for some others, they use creativity to describe a person's ability to adapt to a new environment and meet future development. Obviously, there are countless problems in urban development that need to be solved with more or less creativity. Therefore, creative city is a city that continuously strives to improve the life quality of residents, attracts investment and sponsors of businesses, tourists, conferences and events. With the rapid development of creative industries, design has gradually been considered as not only promoting business development, but also beneficial to the overall economic development. China is committed to changing its attitude from “Made in China to Created in China” by focusing on becoming a design leader. In the past ten years, more and more cities are implementing plans of art, design and innovation parks. In particular, over the past two years, the government, investors and artists and designers have made a lot of investments in cultural infrastructure, including the creation of museums to stimulate creativity, create consumer audiences for art and design, promote design innovation and accelerate the development of China's creative economy.





**活动&展览安排**  
**2019年5月**  
**10日至15日**  
programme  
& exhibitions  
10—15 may  
2019

**北宁公园**  
**Beining Park**

开馆时间 / Opening Hours  
5月10-15日 / Friday  
10-Wednesday 15 May  
09:00-17:00

**北宁文化创意中心**  
**Beining Cultural**  
**and Creative Center**

展览 Exhibitions

**A座 Pavilion A**

1楼 / 1 Floor

**阿拉善的云**  
**Clouds in Alashan**

**B座 Pavilion B**

1楼 / 1 Floor

**创意城市**  
**城市空间中的创造力与想象力**  
**Creativi(ci)ty**  
**Creativity and Imagination in**  
**Urban Space**

2楼 / 2 Floor

**【人类空间】四个摄影视角**  
**陈荣辉|马里奥·费拉拉|罗伯特·赫尔曼**  
**|薇薇安娜·罗思乐**  
**Human spaces. Four Visions in**  
**Photography**  
**Chen Ronghui, Mario Ferrara,**  
**Robert Herman, Viviana Rasulo**

**5+5 / 设计的未来是什么**  
**5+5 / What's next in design?**

**C座 Pavilion C**

1楼 / 1 Floor  
**汇流 / Confluence**

咖啡厅 / Coffee Shop

2楼 / 2 Floor  
**汇流 / Confluence**

**D座 Pavilion D**

D1 - 1楼 / D1 - 1 Floor  
**INSIDE — 城市间的创造力及其反**  
**思 / Creativity and Introspection**  
**in-between the City**

D1 - 2楼 / D1 - 2 Floor  
媒体中心 Media Center

D2 - 2楼 / D2 - 2 Floor  
1教室 / ROOM 1

中意校际联盟大师班1  
Sino-italian Masterclass 1  
**用数据可视化叙述我们的时间**  
**Narrating our own time with data**  
**visualization**  
5月7-10日 / 7-10 May

D2 - 2楼 / D2 - 2 Floor  
2教室 / ROOM 2

中意校际联盟大师班2  
Sino-italian Masterclass 2  
**多媒体设计——多学科的设计方法 /**  
**Multi-design: a multidisciplinary**  
**approach to design**  
5月7-10日 / 7-10 May

D3  
会见室 / Audience Room

D5 - 1楼 / D5 - 1 Floor

**罗马设计记忆 / Roman**  
**Design Memories**

**爱斯奎利诺山的自述-太平洋上的城市**  
**2.0 / The Esquiline**  
**is told. City Atlas 2.0**

D6  
**2019TDW 设计竞赛作品展**  
**2019TDW Design Award**  
**Exhibition**

**E座 / Pavilion E**

E1  
中国馆 / Chinese Pavilion  
**常设展馆 / Permanent Exhibition**

E2  
日本馆 / Japanese Pavilion  
**常设展馆 / Permanent Exhibition**

E3  
**米兰城市设计:创造力与社会革新 /**  
**Civic design for Milan: creativity**  
**and social innovation**

E4 - 1楼 / E4 - 1Floor  
**荷兰集合住宅展**  
**Dutch Complex Housing**  
**Traveling Exhibition**

E5 - 1楼 / E5 - 1 Floor  
**威尼斯城市设计——大学与当地组织**  
**的协同合作 / Designing for Venice**  
**territory — A university and local**  
**clusters collaborazion**

E6  
中意校际联盟大师班3  
Sino-italian Masterclass 3  
**城市空间的视觉创造力**  
**Visual Creativity In Urban Spaces**  
5月11-13日 / 11-13 May

**H座 / Pavilion H**

**设计之都青少年主题艺术活动**  
**Youth-Oriented Art Activities —**  
**City of Design**

**K座 / Pavilion K**

**无垠 / No Limit**

**巷肆创意产业园**  
**Xiangsi Creative**  
**Industrial Park**

开馆时间 / Opening Hours  
5月10-15日 / Friday 10-Wednesday  
15 May  
9:00-17:00

**巷肆美术馆 / Art Gallery**

**活动 Events**

**北宁公园 Beining Park**

**北宁文化创意中心**  
**Beining Cultural**  
**and Creative Center**

广场 / Square

**天津国际设计周启动仪式暨设计竞**  
**赛颁奖仪式 / Opening and Award**  
**Ceremony**  
5月10日 / Friday 10 May / 18:30

**灯光秀 / Light Show**  
5月10日 / Friday 10 May / 19:30

**A座 / Pavilion A**

2楼 / 2 Floor

**天津论坛 Tianjin Forum**  
5月11日 / Saturday 11 May / 9:00 -  
12:00 / 14:00 - 18:00

**“遇见河北、遇见不凡”暨 2019年河**  
**北区京津冀协同发展商大会**  
**Meet Hebei and wonder:**  
**2019 Hebei Investment**  
**Promotion Activity of Beijing -**  
**Tianjin - Hebei coordinated**  
**development**  
5月13日 / Monday 13 May / 9:00-  
12:00

**望海楼.“金融+产业”主题高端峰**  
**会 7 Wanghailou. The High-end**  
**Finance+Industry Summit**  
5月13日 / Monday 13 May / 15:00 -  
17:30

**巷肆创意产业园**  
**Xiangsi Creative**  
**Industrial Park**  
**“创意城市网络”高端论坛**  
**Creative Cities Network Forum**  
5月10日 / Friday 10 May / 9:00-12:00

**天津陈塘科技商务区服务中心三楼**  
**多功能厅 / Multifunctional Hall,**  
**Tianjin Chentang Self Innovation**  
**Demonstration District / Level 3**

**分会场 \ Branch Venues**  
**“生态引领,绿色设计”高峰论坛**  
**Ecological Orientation, Green**  
**Design Summit**  
5月8日上午 9:00 - 12:00  
8 May 9:00 - 12:00

**河北工业大学红桥校区**  
**Hebei University of Technology**

**“汇流”论坛**  
**Confluence Forum**  
5月11号 9:00 - 17:30  
Saturday 11 May 9:00 - 17:30

**天津市市政工程研究设计总院**  
**Tianjin Municipal Engineering**  
**Design & Research Institute**

**影像——一场穿越历史的设计之旅**  
**ICONS – a journey through the**  
**history of design**  
5月10-15日 9:00-17:00  
10-15 May 9:00 -17:00

**天津和平大悦城、天津民园体育场、天**  
**津艺点意创科技有限公司**  
**Tianjin Joy City,Tianjin Minyuan**  
**Stadium, Yi Point**

**影像宣传 Icons**  
5月10 - 15日  
10 - 15 May







# 阿拉善的云 Clouds in Alashan

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北宁公园 / BeiNing Park  
A座 / Pavilion A  
1楼/1 Floor

策展人 / Curator  
王爱君 / Wang Aijun

阿拉善蒙语意为“五彩斑斓之地”，被誉为“苍天圣地阿拉善”，广袤的戈壁大地封藏着丰富多彩的戈壁奇石。作品是以阿拉善的几万颗玉石组合出一个神奇的世界，一种自然的力量，艺术家王爱君将最特别的阿拉善的玉变成了大型的装置作品，同时点缀着阿拉善地区那梦幻般的风景。这种的装置作品追寻一种人类与自然界的平衡。

The word "Alashan" means "a colorful place" and is known as "the holy place of the heavens". The vast Gobi land is encased in colorful Gobi stones. The work is a combination of tens of thousands of jade stones from Alashan, a magical world, a natural force. The artist Wang Aijun turned the most special Alashan jade into a large installation, while embellishing the fantastic scenery of the Alashan region. This type of installation works to find a balance between humans and nature.





# 创意城市现代空间中的创造力和想象力 / Creativi(ci)ty Creativity and imagination in urban space



创造力代表着“实验，重写规则的能力，产生新思想和解决问题的能力，打破传统，发现看起来完全不同的事物之间的共同特征，以及灵活地看待事实。”展览将体现通过简单的行动和快速，大多为可逆性的，原创的，动态的解决方案达到干预的目标（绿化，坐，艺术，绘画，步行，探索，互动），精准地通过创造力满足城市用户的需求和愿望，

北宁公园 / BeiNing Park  
A座 / Pavilion B  
1楼/1 Floor

策展人 / Curator  
Giovanni Aurino  
Massimiliano Campi  
Paolo Colantuoni  
Bruno Discepolo  
Alessandra Fasanaro

绿化：城市应该鼓励重新鉴定废弃的大型基础设施及其再生，去除沥青，修建供人们休息和社交的小绿地，建立便携式花园和其他具体的干预措施。

坐：城市中设计了可以坐下的地方代表着让人们有机会停下来休息。而且最重要的是，人们之间可以建立联系，交换一些东西，互相沟通。

Creativity means " experimentation, ability to rewrite the rules, to product new ideas and solutions, to be not conventional, to discover common traits between things that look absolutely different, to look at situations with flexibility."

The exhibition will show interventions (Greening, Sitting, Art.ing, Painting, Walking, Exploring, Interacting ) realized through simple actions and fast, often reversible, original, dynamic solutions which give answer to the needs and the desires of city users, precisely through creativity.

GREENING: Cities should encourage the requalification and regeneration of large infrastructures in disuse, the removal of asphalt in favour of small green areas where people can rest and socialize, the creation of portable gardens and other specific interventions.

SITTING: In a city, designing a place to sit means offering people the chance to pause and rest. But also, and most importantly, to connect with each other, to exchange something, to establish relations.



艺术：艺术改变，发展和改变已经从画廊走出，走向城镇，广场，花园，废弃的工厂和公共空间。

绘画：通过颜色，风格和图形，以及如此多的含义，从游戏和装饰到信息和公开谴责，作家可以与城市空间建立强有力的对话，为创造出适合每个人的艺术品。

步行：步行是最自然的人类活动。步行意味着向世界敞开胸怀，和他人碰面，与其他人建立联系。但是仅仅设立人行道区域是不够的，这个区域还要足够有吸引力，实用，开放的，而且要以给人惊喜，使人参与为目标。

探索：今天，城市比以往任何时候都更充满着灵感和实验，创造力和个人兴趣相结合，创造了集体的幸福生活。我们选择了三个城市，探索了三种不同利用公共空间和创造力的方式：上海，以其丰富多彩，有趣的空间，激发了创造性和想象力的用途；伦敦，通过赋予居民创造力和创造力的新空间来丰富其绿色遗产；那不勒斯的城市艺术，从临时装置到地下艺术站，作家的干预，表演，表演，街头食品。

互动：Francesco Rossini表示，7.6平方米是新加坡的人均公共空间，与其他亚洲城市相比，这已经相当慷慨。这种临时城市设计干预的概念旨在将城市的通用开放空间转变为对社区有意义的东西。

ART.ING: Art changes, develops and transforms the towns going out from the galleries to spread, in the squares, the gardens, the abandoned factories, and the public spaces.

PAINTING: Through colours, styles and graphics, as well as through meanings, from play and decoration to messages and denouncements, writers can establish a strong dialogue with urban spaces creating an art disposable for everybody.

WALKING: Walking is the most natural of human activities. Walking means to be opened to the world, meeting others, create a bound with people. But pedestrianize a space is not enough, as the space needs also to be attractive, useful, hosting and aimed to surprise and involve.

EXPLORING: Today, more than ever, cities are places of inspiration and experimentation, where creativity and individual interests merge to create collective well-being. We chose three cities that have explored three different ways of using public space with creativity: Shanghai, with its colorful, playful spaces that invite and stimulate creative and imaginative uses; London, that increases its green heritage with new spaces entrusted to the inventiveness and creativity of citizens; Naples, with its urban art that goes from temporary installations to underground art stations, writers' interventions, shows, performances, street food.

INTERACTING: 7.6 m2 is the amount of public space per person in Singapore by Francesco Rossini, which compared to other Asian cities is quite generous. The concept of this temporary urban design intervention has the aim to transform a generic open space of the city in something meaningful for the community.











罗伯特·赫尔曼 Robert Herman

# 人类空间四个摄影视角。 / Human Spaces. Four Visions in Photography

陈荣辉

Chen Ronghui

马里奥·费拉拉

Mario Ferrara

罗伯特·赫尔曼

Robert Herman

维维安娜·罗思乐

Viviana Rasulo

通过摄影媒介探索人与空间的关系，从一个所谓的独立视角 - 建筑和人类学摄影，到社会报告文学和街头摄影。来自中国、美国和意大利的四位艺术家向您呈现有关拍摄地、居民和摄影风格之间的对话。

什么是人居环境？它不是房屋，也不是建筑。它不是城镇，也不是建筑的配套设施。人居环境涉及到人类生活在地球上而使用的所有技术。

人居环境同时也涉及到人与其他生物以及人与人之间。一边是国家，另一边是城市，二者是有机的一体。

一个生态系统（人与其他物种之间）和一个社会系统（人与同类之间）都要遵循均衡的法则。如果一种均衡被打乱，生态系统就会发生变化，有时候甚至会自我毁灭，而处于不平衡状态的社会系统也是如此。

北宁公园 / BeiNing Park

B座 / Pavilion B

2楼 / 2 Floor

策展人 / Curator

爱丽丝·可兰托尼 是

Alice Colantuoni

——Yona Friedman. 如何居住在这片土地上, 1976

An exploration of the relationship between humans and space through the photographic medium, progressing from a supposedly detached perspective—architecture and anthropological photography—to social reportage and street photography. A dialogue between places, inhabitants, and photographic styles including four artists from China, Europe, and the USA.

"What is human settlement? It is not the buildings, it is not the architecture. It is not the town, it is not the disposition of buildings. Human settlement concerns all techniques man uses in order to live on earth. [...] Human settlement concerns at the same time man among other organisms and man among other people. One is the country, the other is the city. The one and the other cannot be separated. [...] An ecosystem (man among other species) and a social system (man among his peers) are both submitted to the laws of equilibrium. If an equilibrium gets disrupted, ecosystems transform, even sometimes destroy themselves, and social systems getting in disequilibrium do the same"

Yona Friedman. Comment habiter la terre / How to Settle on Earth, 1976.



马里奥·费拉拉 Mario Ferrara

什么是城市？城市为何而建？首先，城市是  
有利于人类互动的空间；在这里，互动比其  
他任何地方都更有可能。城市是互联的地  
方。我们假想一个没有人的城市，我们  
就会看到一个旨在促进人际关系轻松与频  
繁的结构。而在城市之外，人们沉浸在一个  
更广阔的环境中；从视觉上看，人类存在的  
密度降低，人类活动经常发生在高速运动  
的火车和汽车上，并且人与人之间的接触也  
相应减少。

门连接着独立的房间，窗户连接着建筑与  
外部，地铁连接着不同社区，人们聚集在公  
共空间，他们分享着共同的故事—建筑结构  
影响着人类生活。建筑物和基础设施会减  
少或促进人与人之间的联系，并对平衡的  
生活环境负责。在城市里，人类创造了他们  
赖以生活的结构。建筑常常被描述为人文  
主义的一种形式，因为它可能彰显出创建  
者在更大的环境中以及在同行中的地位。

摄影是一种能够探索人与空间关系的媒介  
吗？众所周知，摄影研究的是结构、形式、  
空间、人、人类空间。在「人类空间」—  
建筑学、人类学、社会学、街头摄影等不  
同的摄影风格以各自的方式展现出来，捕  
捉并叙述了人类社区与空间之间，在城  
市和农村环境中，空间中个体之间的联系。  
在展出的作品中，空间是人的空间，即使  
人在画面之外。

What is a city? What is its purpose? Primarily, a city  
is a space favoring interaction between humans;  
where interaction is more likely than it is in rural  
spaces. A city is a place of interconnection. If for  
a moment we imagined a city without people, we  
would see a structure conceived to foster the ease  
and frequency of human relations. Outside the city,  
people are immersed in a wider environment; visually,  
their presence is rarefied, and contact with other  
people is less frequent, often occurring in high-speed  
movements, on trains and cars.

Doors connect separate rooms, windows interface  
buildings and the outside, subway trains link  
neighborhoods, public spaces gather people who  
share common narratives—architectural structures  
impact human life. Buildings and infrastructures  
diminish or facilitate the possibility of humans  
connecting, and are responsible for a balanced living  
environment. Within a city, humans have created the  
structures in which they live. Architecture has often  
been described as a form of humanism because it may  
reflect the creators' sense of their position within their  
larger environment and among their peers.

Is photography a medium capable of exploring the  
relationship between humanity and space? It is  
commonly known that photography investigates  
structures, forms, spaces, people, spaces and people  
together. The different photographic styles exhibited  
in Human Spaces—architecture, anthropology, social  
reportage, street photography—each in their own  
way capture and narrate the connections between  
human communities and space and among individuals  
in space, both in urban and rural environments. In the  
works exhibited, space remains human even when  
humans are not in the frame.



当你凝视这些视觉影像联想到什么？你会看到人类分散在一个空旷的空间（一个远在天边的自然景观），自发得像星座一样排列。（Ferrara）。你会看到建筑内部和建筑景观很明显地与人类情感产生共鸣。（陈）。你会看到建筑对于美、装饰和功能性很个体的表现；从不同的文化特征中产生的建筑（Rasulo）。最后，你会更近距离地看到人类自己。人们开心玩乐，人们承受重压，人们埋头工作、人们无所事事、思考、等待、寻找。你会看到人们按照城市空间的共同居民所能获得的物质和情感空间生活。这些城市人性的一瞥叠加在城市景观上，并融入其中，创造出诗意的一体（Herman）。

然而，「人类空间」展品已经超越了人、建筑和风景。它不仅是冰，海岸，沥青，也不仅是对于至幻至美的瞬间记录，甚至不仅仅是艺术。身临其境环顾这些作品，清晰的视觉呈现出来，比现实更为清晰。那是一种思维方式。正如赫尔曼自己所说：“摄影可以让你更清楚地表达你的想法，这是促使你进步的外在因素。我们希望这里所说的“你的”，指的是我们所有人，人类社区空间的共同居民。环顾这些摄影作品，我们不由得开始思索和探究人类文明的进程。

维维安娜·罗思乐 Viviana Rasulo



What will arise from your contemplation of these photographic visions? You'll see humans scattered across an empty space, a natural landscape from a distance, arranging themselves into spontaneous constellations (Ferrara). You'll see interiors and landscapes that clearly resonate with human emotion (Chen). You'll see buildings with individual expressions of beauty, décor, and functionality; buildings that emerge from different cultural identities (Rasulo). Finally, you'll see more closely humans themselves. People having fun, people bearing the weight of the world, people working, doing nothing, thinking, waiting, looking. You'll see people who live according to the physical and emotional space available to co-inhabitants of urban space. These glimpses of urban humanity are superimposed on and merge into urban landscapes, creating poetic juxtapositions (Herman). The collection in Human Spaces, however, comprises more than people, buildings, landscapes. It is not only ice, shores, asphalt. It is not only stunningly beautiful historical recordings, and it's not even just art. Perceived together, these photographs are a clear vision, something clearer than reality. They are a means of thinking. As Herman himself has stated: «Photography shows you how clearly or not you're thinking. It's an externalization of your progress». We would like the adjective yours to refer to all of us, co-inhabitants of spaces within the human community. As we take in these pictures, it is our own progress we begin to question.



陈荣辉 Chen Ronghui





# 5 + 5 / 设计的未来是什么? / What's next in design?



设计通过社会的变化和新的生活方式, 渗透入我们的日常生活和我们本身。设计总在应对突发场景, 尝试新鲜材料, 打破固有模式, 创设新颖视角, 进而改变我们的日常生活习惯。

点亮我们生活环境的产品所发生的外观和技术革新向我们展现了改变、发展和新的行为方式, 同时, 也重塑了我们的周边环境, 创造出前所未有的视觉宇宙。这些产品解读自身的岁月, 改变自己, 从而改变世界的形象。

倘若设计总在应对人类生活的新场景, 那么设计的历史也就是人类本身的历史。设计的发展史, 也就是人类集体的发展史。

5+5展示了十件设计品。第一部分的五件红极一时的展品向我们讲述了审美、技术和外观的变迁。从Eileen Gray的E1027可调节桌(革命性地使用管钢)到Castiglioni兄弟的“猫”灯(采用茧形, 创造出全新造型), 都曾是设计史上的弄潮儿。

Design is intertwined with our lives as we progress through social changes and new lifestyles. Design confronts unexpected scenarios, tries new materials, renovates common aesthetics, invents and adopts original perspectives that renew our daily habits.

The evolution of the objects that populate our environment speak of the changes, the transformations and the new behaviors in our society. These transformations, both aesthetic and technological, have over time revolutionized the space around us and created brand new visual universes. Objects are highly significant of their own time, and their evolution changes the appearance of the world.

If design evolves to confront the new scenarios of modern life, then the history of design and its transformations is also part of our collective history as humans.

"5 + 5" displays ten design pieces. In the first part of the exhibition, five iconic objects tell us about the ethical, technological and aesthetic revolution they brought about in the history of design, from the adjustable table E1027 by Eileen Gray, with its innovative use of tubular steel, to the Gatto lamp by Castiglioni brothers, using cocoon materials to create shapes never seen before.

北宁公园 / BeiNing Park  
B座 / Pavilion B  
2楼 / 2 Floor

策展人 / Curator  
Giovanni Aurino  
Massimiliano Campi  
Paolo Colantuoni  
Bruno Discepolo  
Alessandra Fasanaro



那么现在,设计正在朝哪个方向、向什么样的前景进发呢?展览的第二个部分中,五件标志性展品帮助我们了解设计最新的发展趋势,再次着眼于当下变革的场景和全新的未来。

在当今全球市场愈发生机勃勃和文化多元的大背景下,设计也在重新思考自身的定位。今时今日,设计是多重秩序联结的纽带,它让政治、经济和技术进行更加开放的对话。

在继续创造产品和服务的基础上,今天的设计更是成为社会变革和善举的催化剂——它让我们更加理解我们所生活的时代的复杂性,它让我们更加负责地应对环境和人类双方的需求。

消费量少而质高,享受奢侈而不放纵。新的消费观开始流行,这种消费观同时关注商品的使用寿命和维护保养。

不同于曾经的摇摆不定,人们开始重新将时间和经验视为生活财富。技术也将更加人性化;可感知、可触感的便携设备将把新技术带入千万家。

What about today? What new direction is design taking and which horizons is it now facing? In the second part of the exhibition, five emblematic objects accompany us in understanding the most recent evolutionary trends of design, underlining once again its connection with social changes.

The actual scenario sees an increasingly dynamic and multicultural global market, which led design to rethink its role. Today, design is the meeting point among several disciplines, merging politics, economy and technology and trying to foster an open dialogue among them.

Rather than producing goods and services, design acts today as a catalyst for changes in society and for virtuous behaviors: it questions us to understand the complexity of the time we live in and to adopt more conscious attitudes towards environmental and human needs.

Buy less and of quality, enjoy luxury without excess. A new idea of consumption, also attentive to the durability and maintenance of goods, slowly makes its way into our life.

Time, experience, less convulsive rhythms begin to be recognized as a value for life. Technology itself is progressively humanized and will soon enter our homes with less invasive devices, also bringing an enjoyable sensory and tactile dimension.







可持续发展、生物制造、有机物、“软技术”和对情绪的关注，是设计在未来的主流发展趋势。设计更加关注新型生产系统、社会活力，甚至超越了关注产品本身。

环境最终被视为一种宝贵资源，而不是被掠夺的对象。通过释放大自然的力量，生物制造成为一种前所未有的材料制造手段——正如Gavin Munro所作的Full Grown椅子或者Mogu所产的菌丝衍生生物物质材料。产品靠的不再是生产，而是培育。

过去和现在，尤其是未来——从生物工程到创造再循环，从游牧迁徙到新手工，这些产品所开启的新场景也成为人们解码现实的新途径。

Sustainability, bio-fabrication, organicism, soft technology, inclusivity, are among the most recent and important design trends. Henceforth, design focuses on new production systems and on the social dynamics they set in motion rather than on the mere objects themselves.

Most importantly, environment is finally seen as a resource, not as something to be plundered. By unlocking the power of nature, bio-fabrication represents a fundamentally new approach to constructing materials. Full Grown chairs by Gavin Munro or mycelium-produced biomaterials by Mogu are just examples of products that will no longer be manufactured, but naturally grown.

Past and future visions: bioengineering, creative recycling, nomad, new handicraft. The new scenarios disclosed by the exhibited objects are also a way of decoding our present.







# 米兰城市规划：创意和 社会创新 / Civic design for Milan: creativity and social innovation

北宁公园 / BeiNing Park  
E3座 / Pavilion E3  
1楼/1 Floor

策展人 / Curator  
玛丽娜·帕伦特 / Marina  
Parente  
弗朗西斯科·祖洛 / Francesco  
Zurlo

米兰理工大学设计系  
设计学校+ 设计部+ 理工大学  
设计系  
米兰理工大学  
POLIMI DESIGN SYSTEM  
Design School + Design  
Department + POLI.design  
Politecnico di Milano

近年来米兰市变化很大，2015年世博会在很大程度上加快了城市创新过程。随着新型产业和创新企业的兴起，城市产业群也愈加丰富。随着保护环境的敏感度提升，以及在可持续发展观的推动下，促进生活方式和消费观变革的新颖设计持续孕育。对市民自觉程序的关注度以及对薄弱环节的社会包容性，也有所提高。与巩固文化遗产和当地社会传承有关的新兴经济和企业不断涌现，为发展城市新型旅游业提供了支持。

自2017年起，米兰被联合国教科文组织命名为“文学之城”，但该座城市也因时装和设计业而闻名于世；今天，米兰已成为社会结构生机勃勃的一座城市，新颖生活方式已开始改变各个城区、社区及商业门店。虽然此类倡议活动都是由当地居民自发的，但仍然深深扎根于这片全球社会、文化和技术发展趋势的热土。

In recent years, the city of Milan has changed a lot, also due to the Expo 2015 event that accelerated some innovation processes. The urban productive fabric has been enriched with the rise of new activities and creative enterprises. The sensitivity towards the environment has improved, continuing to design for change behaviours and consumption by a sustainability perspective. Attention to processes of active citizenship and social inclusion of the weaker categories has increased. New economies and enterprises linked to the enhancement of cultural heritage and local identity are emerging, supporting new forms of urban tourism.

Milan is a UNESCO Creative City for Literature since 2017, but it is also well known for fashion and design; today it is a city with a very lively social fabric, where new ways of doing are starting to change places, communities and businesses. Though locally driven, these initiatives are deeply rooted in global social, cultural and technological trends.

In these innovative processes, design feeds new visions and carries on interdisciplinary experimental research projects, for a creative urban future, more accessible, sustainable, supportive and integrated. A new field that we call Civic Design.



各类创新产业中,设计业为跨学科试点研究项目提供了新的前景并推动其发展,从而打造创新城市的未来,使交通更为便利,并在各方合力支持下,实现综合可持续发展。我们将这一新兴领域称为城市规划。

本届博览会中,我们推出了由米兰理工学院设计系会同合作机构和公立、私营社会团体所开发的六个项目。妹城市共同开展的一个联合研究项目。“米兰制造”一节主要论述了由联合工作室、农舍、实验室/工棚、孵化器、集体组织、社团和工匠们所创造的复杂生态系统的研究和规划。

长寿。通过步行运动,让老年人融入社会项目,是一项有关促进长寿和未来城市发展的研究项目,为解决城市人口逐渐老龄化及社会包容性问题提供支持。

米兰记忆。创新文化城市纪念活动是由米兰各大博物馆举办的系列教育项目,有助于强化这座城市的文化特色、吸引力及文化景点。

创新夏令营是以创造力和信息通讯技术为主题,旨在开发创新经营理念的欧洲夏令营网络,蕴含创业思路竞赛,为投资方、天使投资人和创业人士提供了密切衔接的纽带。

新型图书馆。公共图书馆新挑战项目,为图书馆成为城市社会生活和社会服务的新场所给予了诠释。

绿色出行- 移动交通博览会,为小学搭建了可持续交通的专题教育桥梁。

In this exhibition we present six projects developed by the Design System of Politecnico di Milano with institutional partners and public or private associations.

Made in Milan/Made in Chicago. Widespread creativity and new economies is a joint research between the two sister cities of Milan and Chicago. The “Made in Milan” section dealt with the study and mapping of the complex ecosystem created by coworking spaces, farmhouses, fablabs/maker spaces, incubators, collectives, associations and artisans.

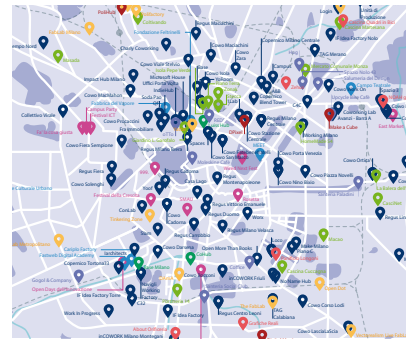
Longevity. Social Inclusion for the Elderly through Walkability is a research project on longevity and cities of the future, to support social inclusion and active aging of the population in urban contexts.

Souvenirs for Milan. Memories for a creative and cultural city are some didactic projects for the museums of Milan that contribute to strengthening the identity and attractiveness of the city and its cultural places.

CREA Summer Academies is a European network for the development of innovative business ideas focused on creativity and ICT and a business idea contest to bring closer investors, business angels and start-ups.

NEW LIB. New Challenges for Public Libraries interprets libraries as new places of urban social life and social services.

GO.GREEN — VIA.VA proposes an educational path for primary schools dedicated to sustainable mobility.







# 荷兰集合住宅展览 / Dutch Collective Housing Exhibition

北宁公园 / BeiNing Park  
E4座 / Pavilion E4  
1楼 / 1 Floor

策展人 / Curator  
Julia W Robinson / 刘恒谦 / 杨  
威 / 汪丽君 / 李昕泽  
Julia W Robinson / Liu Heng  
Qian / Yang Wei / Wang Li  
Jun / Li Xin Ze

本次展览是美国明尼苏达大学戈登斯坦设计博物馆根据Julia Robinson2017年出版的同名著作制作而成，展出内容集中探讨了荷兰住宅中对出于海平面之下城市规划的研究、对城市居住作为一种人权的维护以及出于对居住密度的考虑而采纳复合单元集合住宅的方式方法。

展览分四个部分：

- 荷兰集合住宅简介
  - 集合住宅形态和设计方法的简介
  - 八个案例的分析研究
  - 该类型集合住宅形成的普遍原则
- 其结论部分提出了该设计原则对其他地区和住宅发展可能的借鉴作用。

Developed by the University of Minnesota's Goldstein Museum of Design, Dutch Complex Housing is based on Robinson's book *Complex Housing: Designing for Density* (2017, Routledge Press). The exhibition explores factors that led to the Dutch approach to housing such as the need for thoughtful planning on land below sea level, a commitment to housing as a right of citizenship, and the acceptance of multi-family housing due to the population density of the Netherlands. Dutch Complex Housing presents this content in four parts:

- An introduction to housing in the Netherlands
  - An introduction to typological methodology used to study housing
  - The eight case studies
  - Principles that generate this type of housing.
- The conclusion presents design principles embodied in this housing form and the implications for replicating it elsewhere.





**Julia W. Robinson**  
美国明尼苏达大学终生教授/美国注册建筑师 / 美国建筑师协会荣誉会员，

**刘恒谦**  
美国注册建筑师 / 美国建筑师协会会员

**杨威**  
天津大学建筑学院教授 / 建筑系副主任

**汪丽君**  
天津大学建筑学院教授

**李昕泽**  
天津大学建筑学院讲师

**Julia W. Robinson**  
Professor of Life at the University of Minnesota/Registered Architect of the United States / Honorary Member of the American Institute of Architects,

**Liu Heng Qian**  
American Registered Architects/ Member of the American Architects Association

**Yang Wei**  
Professor / Deputy Director, Department of Architecture, Tianjin University

**Wang Li Jun**  
Professor, School of Architecture, Tianjin University

**Li Xin Ze**  
Lecturer, School of Architecture, Tianjin University







# 专为威尼斯地区设计。由一所大学及当地社会资源协作开发。 / Designing for Venice territory. A university and local clusters collaboration

北宁公园 / BeiNing Park  
E5座 / Pavilion E5  
1楼/1 Floor

策展人 / Curator  
威尼斯建筑学院 / Università  
luav di Venezia  
阿尔伯特·巴斯、鲁西拉、卡洛  
吉若、斯特凡诺·穆纳林、卢卡·  
韦洛 / Alberto Bassi, Lucilla  
Calogero, Stefano Munarin,  
Luca Velo

本展厅推出威尼斯建筑学院的展品。这是一家以设计为主题的大学，致力于生活空间和环境（建筑物、城市、地貌和地区）设计，以及日常用品、时尚元素及视觉设计的教育、研究和实践。

该学院为天津国际设计周带来了跨越教学法、设计和制作的工作室体验，反映了意大利威尼斯地区产业群所特有的深厚传统文化和革新。

在引导性地展示该学院所处环境的区域背景，及其与当地企业和制造业社区之间的关联后，展品被划分为两大部分，生动展现以下主题：城市、建筑和规划、室内设计、产品和视觉设计。

The exhibition presents the Università luav di Venezia which is a design-themed university focusing on the teaching, research and practice in the design of living spaces and environments (buildings, cities, landscapes and territory) and in the design of everyday use objects, of fashion and of graphics. For TDW luav presents experiences of workshops that straddle didactics, design and production, reflecting the link with the dimension of tradition and innovation typical of the industrial clusters of the Italian territory around Venice.

After an introductory section that places the luav institution in the territory and in its link with local enterprises and production districts, the exhibition is divided into sections that illustrate the following themes: City, Architecture and Planning; Interior Design; Product and Visual Design.

威尼斯建筑学院  
Università luav di Venezia

Alberto Bassi 副教授, 研究历史设计评鉴; 担任室内设计课程  
**Alberto Bassi**  
Professore associato, si occupa di storia e critica del design; è coordinatore del curriculum di Interior Design.

Lucilla Calogero 设计科学博士, 研究员和助教, 研究交互式数字系统和数据可视化设计

**Lucilla Calogero**  
PhD in Scienze del Design, ricercatrice e collaboratrice alla didattica. Si occupa di progettazione di sistemi digitali interattivi e data visualization.

Stefano Munarin 副教授, 研究当代领土, 城市规划福利国家政策与城市建设之间的关系转型

**Stefano Munarin**  
Professore associato, si occupa dei processi di trasformazione del territorio contemporaneo, di progettazione urbanistica, del rapporto tra le politiche di welfare state e la costruzione della città.

Luca Velo 城市规划博士, 城市规划讲师和研究员, 研究处理与城市转型项目相关生态社会和景观的问题

**Luca Velo**  
PhD in Urbanistica, docente e ricercatore in Urbanistica, si occupa di temi ecologici, sociali e paesaggistici in relazione al progetto di trasformazione urbana.







# INSIDE / 城市之间的创意与内省 / Creativity and Introspection in-between the City.



INSIDE项目是旨在对城市空间条件进行重新思考和重建的多学科作品的结晶。

INSIDE项目在一号大厅的展品：克里斯蒂安娜·巴葛亚洛蒂 (Cristiana Pacchiarotti) 的“绿色粘土-原始之地” (Green Clay - Terra Cruda) 体现了建筑与艺术之间的界限。置身砖块构造，观众可切身感知艺术和建筑之间的界限。它让人不禁要问：建筑是否与艺术类似？建筑内部的艺术元素是否会影响到空间的功能性？

整个作品由绿色的粘土砖地板和干燥的浮雕图案组成，灵感来源于艺术家对祖母创造的婚戒的记忆。该项目最初诞生于罗马省费伦蒂诺 (Ferentino) 古老的熔炉。它是拉齐奥 (Lazio) 地区最古老的熔炉之一，可以追溯到1735年。每块砖都是由艺术家现场手工制作而成。

The project INSIDE is the result of merging multi-disciplinary works that rethink and recreate the spatial conditions of the City.

Cristiana Pacchiarotti's installation "Green Clay - Terra Cruda" manifests the border between Architecture and Art. Inside the brick installation, the spectator has the distinct perception in-between Art and Architecture. It will question if Architecture is analogous to Art or if it is the artistic element inside Architecture which influences and compromises the functionality of the space?

The overall work consists of a floor in green clay bricks with an embossed dry part representing the memory of the artist's bridal set created by her grandmother. The project was originally produced in the ancient furnace in Ferentino, in the province of Rome. It is amongst the oldest furnaces in Lazio territory dating back to 1735. Each brick has been manually crafted by the artist on-site.

北宁公园 / BeiNing Park  
D1座 / Pavilion D1  
1楼/1 Floor

策展人 / Curators  
Cristiana Pacchiarotti,  
Benedetta Gargiulo Morelli  
Elena Boni

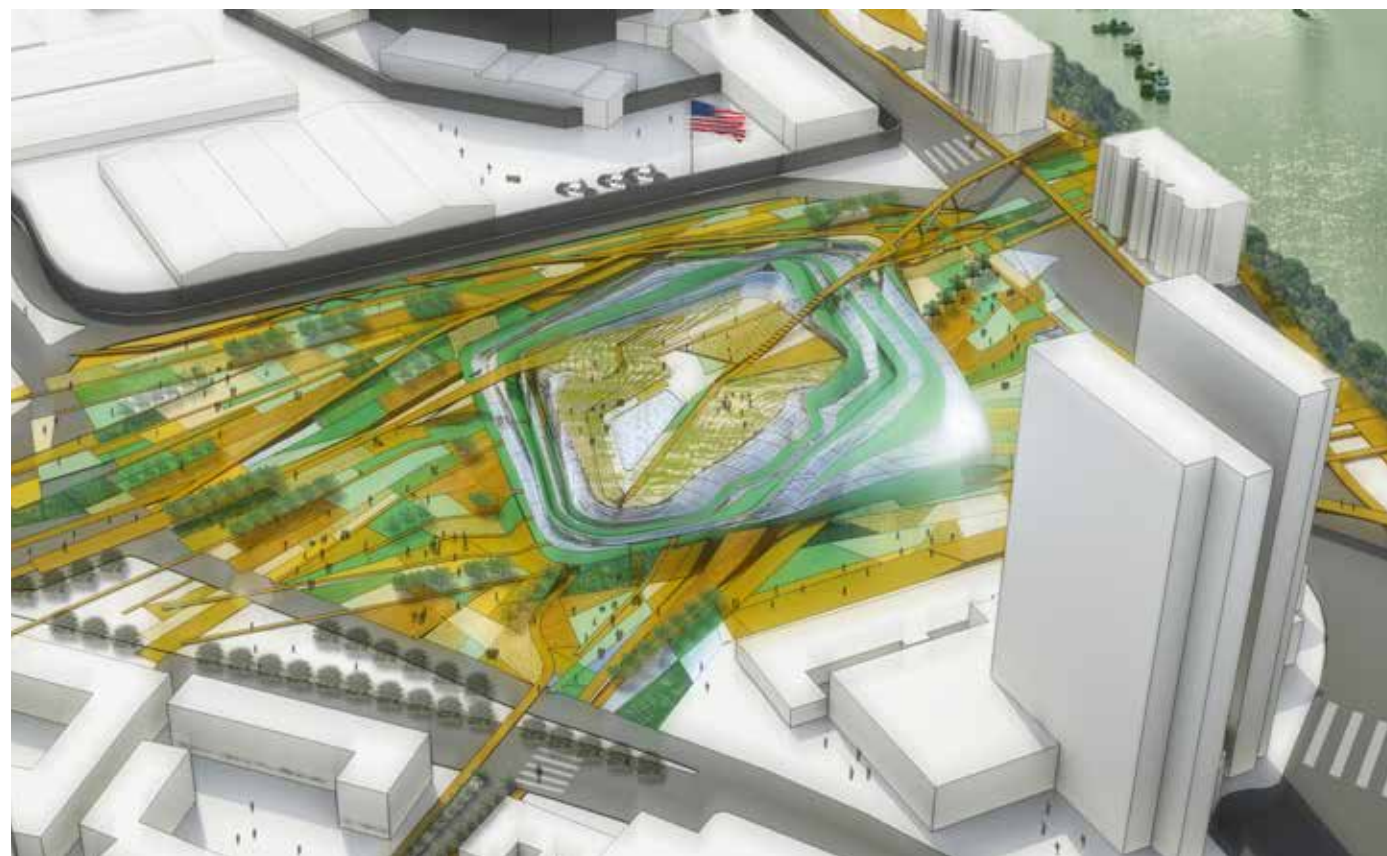




INSIDE项目在二号大厅的展品：伯纳德塔·伽吉罗·莫雷利 (Benedetta Gargiulo Morelli) 的“第三自然使馆”提出了一个新的多气候社会空间。该作品的宗旨是在每个大都市中心重新恢复人类与大自然的联系。大都市的人们来自世界各地，特定的气候带将他们划分在各自泾渭分明的自然王国。因此，这个使馆是多气候的，让每个人都能在其中找到自己的自然归属地。作为以“创意：源于城市/发展城市”为主题的一个设计，该项目将城市的地域和社会野心结合，通过在世界各地的复制创造出一个新的公共空间概念。一走进大厅，即可感受到由世界各地的独特气候和文化组成的综合体，它们构成一个多气候环境，具有极强的社会互动性。

该项目已在“福斯特建筑事务所——伦敦总部”的国际建筑工作室展出过，并且已被提名角逐著名国际大奖“建筑协会与福斯特+福斯特建筑事务所可持续发展奖”。它同时也被英国皇家植物园邱园 (Royal Kew Gardens) 和芝加哥出版社选中作为生物气候温室技术手册出版。

Benedetta Gargiulo Morelli's installation "The Embassy of Third Nature" proposes a new social multi-climatic territory. The raison d'être of the installation is to reestablish the lost contact between mankind to nature in the heart of every metropolis. People come from all over the world and all belong to particular climatic zones, hence to explicit natural kingdoms. For this reason, the Embassy is multi-climatic, so each person will find its natural place of belonging inside it. As a design response to "Creativity for city / City of creativity" the project combines urban ambitions, both territorial and social, which can be replicated around the world creating a new conception of the public space. The spectator by walking inside the hall will feel the union of separate climates and cultures from around the world, generating a multi-climatic environment enhancing social interaction. The project has been exhibited in the International Architecture Studio "Foster and Partners - London Headquarters" and it has been nominated for the prestigious international prize "Architectural Association & Foster + Partners Sustainability Award". It has also been selected by Royal Kew Gardens and Chicago Press to be published and become a technical manual on bioclimatic greenhouses.



克里斯提娜·帕卡罗蒂 意大利  
建筑师, 艺术家&设计师  
**Cristiana Pacchiarotti**  
Architect, Artist & Designer  
o/m architetti / Italy

贝纳戴达·卡尔珠罗·莫来丽 意大利  
建筑师&室内设计师, NOS设计公司  
**Benedetta Gargiulo Morelli**  
Architect & Interior Designer,  
NOS Design / Italy



INSIDE项目在三号大厅的展品: 埃琳娜·博尼 (Elena Boni) 的项目要求在专门用于“艺术和设计”模块的其中一个房间内放置两个秋千和一个模型。秋千是作品的精髓。这个不断运动的悬浮物可以看作是对意大利和中国之间开放对话的邀请——只有通过变革和交流才能实现的对话。同时, 虽然这是一个由意大利设计元素定义的空间, 但它在中国也呼吁人们关注内部空间与文化/地理环境之间的关系, 并指出二者之间的张力和相互依存性。

大厅本身布满了艺术家的图纸装饰, 秋千的周围也都是图纸。这种浓厚的、令人身临其境的环境本身就是一次旅程, 它突出“航行”的主题, 将各种元素融入一个连贯的作品中, 是对普通空间的一次变革。围绕“创意: 源于城市/发展城市”这一主题, 这个具有“在地性”项目的灵感来自于透过中国传统哲学(能量、游戏、流动)的镜头探索当代意大利美学价值(色彩、创造力、活力)。

Elena Boni's project calls for two swings and an installation to be presented in one of the rooms dedicated to Art and Design. The swing is central to the work. A suspended object that's in constant movement, it serves as an invitation to open dialogue between Italy and China, which can only be made possible through change and exchange. Simultaneously, by creating a space defined by Italian design elements, but within China, the work also draws attention to the relationship between internal space and cultural/geographic context, pointing up their tension and codependence.

The hall itself will be decorated with drawings by the artist, which envelope the swings. This enhancing and immersive environment is a journey in-and-of-itself, departing from ordinary space in a way that highlights the theme of the 'voyage' and combing the elements into a single, coherent work. This 'site-specific' project is also inspired by a desire to explore contemporary Italian aesthetic values (color, creativity, dynamism) through the lens of traditional Chinese philosophy (energy, play, flow) as a design response to "Creativity for city / City of creativity".

埃琳娜·波尼  
艺术家和室内设计师  
Elena Boni  
Artist and interior designer / Italy







# 罗马设计记忆对文化遗产的创意探索 / Roman design memories. A creative discovery of cultural heritage



北宁公园 / BeiNing Park  
D5座 / Pavilion D5  
1楼/1 Floor

策展人 / Curators  
Loredana di Lucchio

“罗马设计记忆”是一项设计驱动的项目，旨在对城市文化遗产进行当代重新诠释。罗马是全球重要旅游城市，每年接待千万以上国际游客，这些游客大部分都是来欣赏意大利和欧洲历经三千年累积下来的重要历史和艺术遗产。另一方面，从二十世纪中期开始，意大利设计师创造了数不尽的设计品牌，这些品牌也或多或少受到该国丰富的艺术财富的启发。

但在今天，在这个充斥着无数图像的时代，我们是否还能将文化遗产看做设计灵感的重要来源？设计应当怎样做才能维持文化遗产与不断变化的审美感受之间的相关性？设计是否能振兴一个城市有形和无形的文化遗产，是否能让市民和观光者从被动和表面的赞美中转变到对城市更加深刻的理解和更加真实的关系当中？

The project Roman Design Memories is a design-driven, contemporary reinterpretation of the city's cultural heritage. Rome is a major city of tourism in the world with more than ten million international visits per year, mainly driven by the historic and artistic heritage accumulated in three millennia of cultural importance in Italy and in Europe. On the other hand, since the middle of the twentieth century Italian designers has created countless well-known product design icons, which are at least partially inspired by the artistic richness of the country.

But today, in the age of an unlimited abundance of images, can we still see cultural heritage as a significant source of design inspiration? And what can Design do to maintain the relevance of cultural heritage amid the continuously shifting aesthetic sensibilities? Can design revitalize the tangible and intangible cultural heritage of a city, shifting citizens and tourists away from passive and superficial admiration and towards a deeper understanding and more lively relationship with the city?

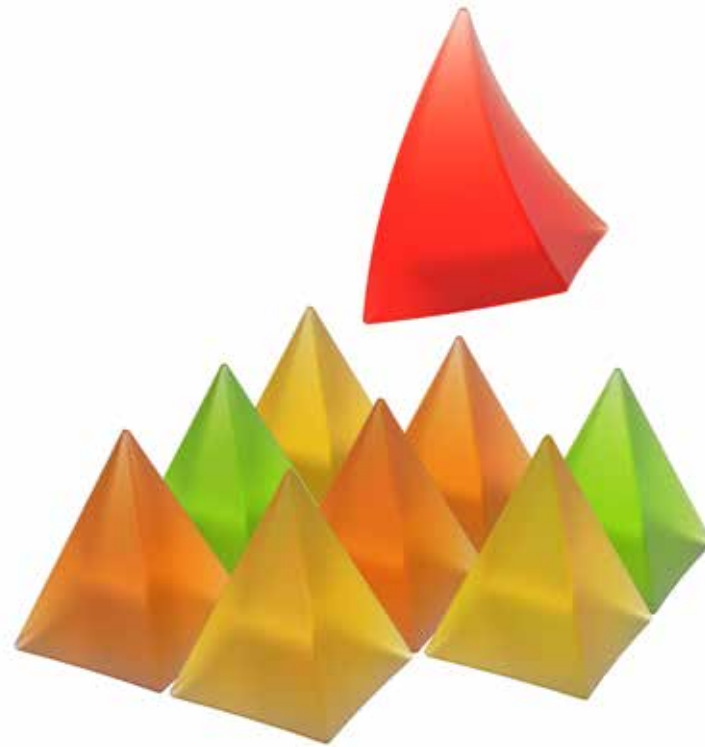


罗马设计记忆项目诞生于罗马大学,由80名来自全球不同学科的学生组成的国际团队创建。他们一起创作了22件设计作品,分别代表22个历史街区中的一个,这些街区被称为罗马老区。这些创造性的重新诠释超越了对城市的视觉重现,还将一系列纪念品、艺术品、传说和市井生活的非物质文化遗产变为现实。

这些年轻的设计师们从意大利设计文化的经典中汲取灵感,分析历史和当代大师们的设计思路。项目产出22个现代纪念品,与城市中知名度或高或低的地点、事物及传统建立了一个小型而充满乐趣的叙述关系,因此不仅是(设计优秀的)纪念品,也是整个地区营销和重新定位的工具。

The Roman Design Memories project was born at Sapienza University of Rome with an international group of 80 students coming from various disciplines and from all around the globe. Together they imagined 22 design souvenirs, one for each of the 22 historic quarters - these-called rioni - of Rome. These creative reinterpretations go beyond the simple imitation of visual clues from the city, actualizing a selection of monuments, artworks, legends and the intangible heritage of the street life.

The young designers drew inspiration from classics of the Italian design culture, analyzing the design thinking of historic as well as contemporary masters. The course resulted 22 modern souvenirs that establish a smart and often playful relation with more or less known places, things and traditions of the city, thus becoming not only (well-designed) objects of memory, but also tools for the marketing and re-positioning of the entire territory.



#### 罗马设计记忆对文化遗产的创造性探索

**Roman Design Memories**  
A creative discovery of cultural heritage

student works from  
Master of Science in Product Design  
Sapienza University of Rome |  
Faculty of Architecture

professors  
Viktor Malakuczi  
Michele Russo

scientific coordination  
Loredana di Lucchio

photography  
Amin Fazelinaki

in collaboration with  
Sapienza Design Research  
interdepartmental centre

website  
romandesignmemories.it





# 艾斯奎林传说罗马 城市地图册2.0 / The Esquilino Tales. City Atlases of Rome 2.0

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北宁公园 / BeiNing Park  
D5座 / Pavilion D5  
1楼/1 Floor

策展人 / Curators  
Loredana di Lucchio

2020年,罗马将作为意大利重新统一后的新首都庆祝建都150周年。“艾斯奎林传说罗马地图册2.0”项目将会借这次机会发起。该项目将使用两个风格迥异但目的相同的图形/交流产品来描述和展示艾斯奎林地区的丰富经历。事实上,该地区始建于1870年并开始转变为城市,成为意大利的新首都之初,这里整个地区的居民只有20万多一点。这是一个令人震惊的城市复兴项目,代表性建筑物、政府办公楼和白领的办公场所拔地而起,宽阔的街道和广场涌现出来。

In 2020, Rome will celebrate its 150th anniversary as the new capital of the (then) just reunited Italy. This occasion has given rise to the project The Esquilino Tales. City Atlases of Rome 2.0 to describe and represent the complexity of the Esquilino district via two graphical/communicational products that are very different but united by their shared goal. It was here, in fact, that building began in 1870 on an entire neighbourhood to adapt the city, which then had little more than 200,000 residents, to its new role as a capital. This was an impressive urban renewal project, with the construction of representative buildings, housing for government officials and white-collar workers in the new administration, and broad avenues and squares.



Sapienza展览大厅的这一部分着重展示游客和当地居民都最为熟悉的罗马市中心部分。这块领土上保留着“永恒之城”三千年来的重要历史记忆和现代意大利最近的历史。罗马是一个多面的城市，她知道如何在历史中调整，以适应成长和变迁，再适应人们的移居和全球化，各式各样的建筑空间和居住在这里的人们标志着罗马：不仅是一个城市，而是一个多重城市。

这种情况及其复杂，不是从一个视角便能描述得尽的。这也是为何该项目要建立一个展示系统来探索整个艾斯奎林广场，探索包括从前也包括现在，有悠久的历史也有近代历史，探索这里的生活和众多文化，这里的本地化和全球化，这里所包容的和排斥的，这里的建筑风格和空间不确定性。这次展示的组织形式像一个地图集，因为地图集是可以用于分解现实、重配现实，以记忆碎片来平行传达的分析/配置工具。

因此，“艾斯奎林传说罗马地图册2.0”是一个“思考工具”，它旨在通过提供一系列艾斯奎林地区可能的景象重新构建一个可想象但有形的、同时又承载着记忆和未来的城市面貌。今天，要欣赏一个城市及其文化和遗产，仍必须找到能代表这个城市的相关形式，来展示其文化身份和独特的经历。因此，该展览提供了发现和再次发现这个城市及其中意义的方法和途径。

This part of the Sapienza exhibition hall focuses on a neighbourhood which, while at the centre of Rome, is mostly unknown, not only by tourists, but also by the inhabitants of Rome. It is a sort of enclave that houses important historical remains from the three millennia history of the 'Eternal City' and the more recent history of modern Italy. Rome is a multi-layered city that has known how to reconfigure itself throughout history to adapt to growth and physical transformation and then migration and globalization, marked by a variety of built spaces and the people living there: a multitude of cities rather than just one city.

This situation is too complex to be described from a single point of view, and this is why the project proposes a system of representations to begin to explore the Esquilino quarter, mixing past and present, monumental memories and recent history, life in Rome and its many cultures, local and global, inclusion and exclusion, architectural style and spatial indeterminacy. The representations are organized like an atlas, because atlases are an analytical/cognitive tool used to deconstruct reality, reconfigure it, and communicate it as the juxtaposition of fragments of memory.

The Esquilino Tales. City Atlases of Rome 2.0 is therefore a 'thinking tool' that aims to reconstruct the topography of an imaginable but tangible city that holds memory and future together by offering a set of possible views of the Esquilino district. To appreciate a city and its culture and heritage today, it is still necessary to find pertinent forms that can represent the city, showing both its cultural identity and individual experience. Hence, the exhibition proposes paths and itineraries of meaning in the discovery and rediscovery of our city.



艾斯奎林传说罗马城市地图册2.0 /  
**The Esquilino Tales.**  
**City Atlases of Rome 2.0**

student works from  
Master of Science in Design,  
Visual and Multimedia  
Communication (DCVM),  
Master in Communication of  
Cultural Heritage (MCBeC),  
Sapienza University of Rome  
| Faculty of Architecture | a.y.  
2018-2019

in collaboration with  
Department of History,  
Representation and  
Conservation of Architecture  
Sapienza Design Research  
interdepartmental centre

professors  
Elena Ippoliti  
Andrea Casale  
Leonardo Paris

tutors  
Stefano Volante  
Emiliano Quaresima  
Talin Talin

exhibition design  
Carlo Settimio Battisti  
Beatrice Caciotti  
Marco Villari

website  
esquilinotales.it





# 梭·影——天津城市记忆 与青年创意 / Shadow.zip ——Tianjin City memory and youth creativity

北宁公园 / BeiNing Park  
H座 / Pavilion H

策展人 / Curator  
策展人: 鞠高雅 / Ju Gaoya

艺术作为一种文化载体,是艺术家与创作者个人心路历程的小结,更是一个时代文明、历史环境的体现,它见证着人与时间、空间的密不可分。

“丹青争艳,翰墨飘香;光影变幻,色彩斑斓。”古今相较、中西对比在这里并存,时间的连缀、感情的过渡也在这里体现。对立与联系交相辉映,激荡着人们的心灵。步入展厅,光与影的视觉效果给予观者以巨大冲击;中山装、旗袍引领我们步入那个民俗时代;再回首,西服、领带牵引我们越入另一个想象的时空。斑驳的虚影模糊却足以让人们体会当下,城市的脉络涌动而创意的灵感不绝。

当今天的人们贴近作品时,扑面而来的是对时代差异的惊奇和对时间飞逝的感叹,在传承与创新中努力寻求平衡的中点。本次展览以创意、青年、城市为策展元素,包含着对城市过去的文化记忆,也充满着对城市未来的美好憧憬。展览的展品主要出自天津美术学院的青年学生之手,呈现在作品上的风格虽然稚嫩,但更多的是青年人面对时代的审视、感受以及年轻思绪里的跃动。

Carried with its original culture artworks annotate much more than creative mind of artists but also historical environment and civilization of times. Witnessing the inseparability of people, time and space, this SHADOW.zip exhibition adopts multi materials and art forms, strings tradition and modern livings, temporal attachment and spatial connection together.

Walking into this compressed space, the calling of splitting between the left and right may lead audiences to an imaginary aesthetic foreground. Blurry light and shadow here display mutual distinction and interrelation between the past and future—we wonder how we came here yesterday, curious about what may happen tomorrow however, knows nothing about where we stand.

All artworks in this exhibition are made by students of Tianjin Academy of Fine Arts. Taking creativity, youth and city as their main theme these works are burst with passion, sentiment and outlooks under which their tenderness and juvenility could be compromised.

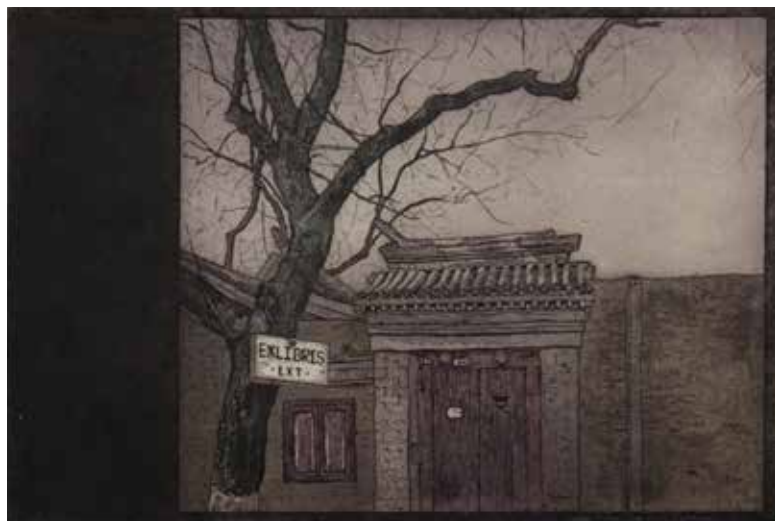


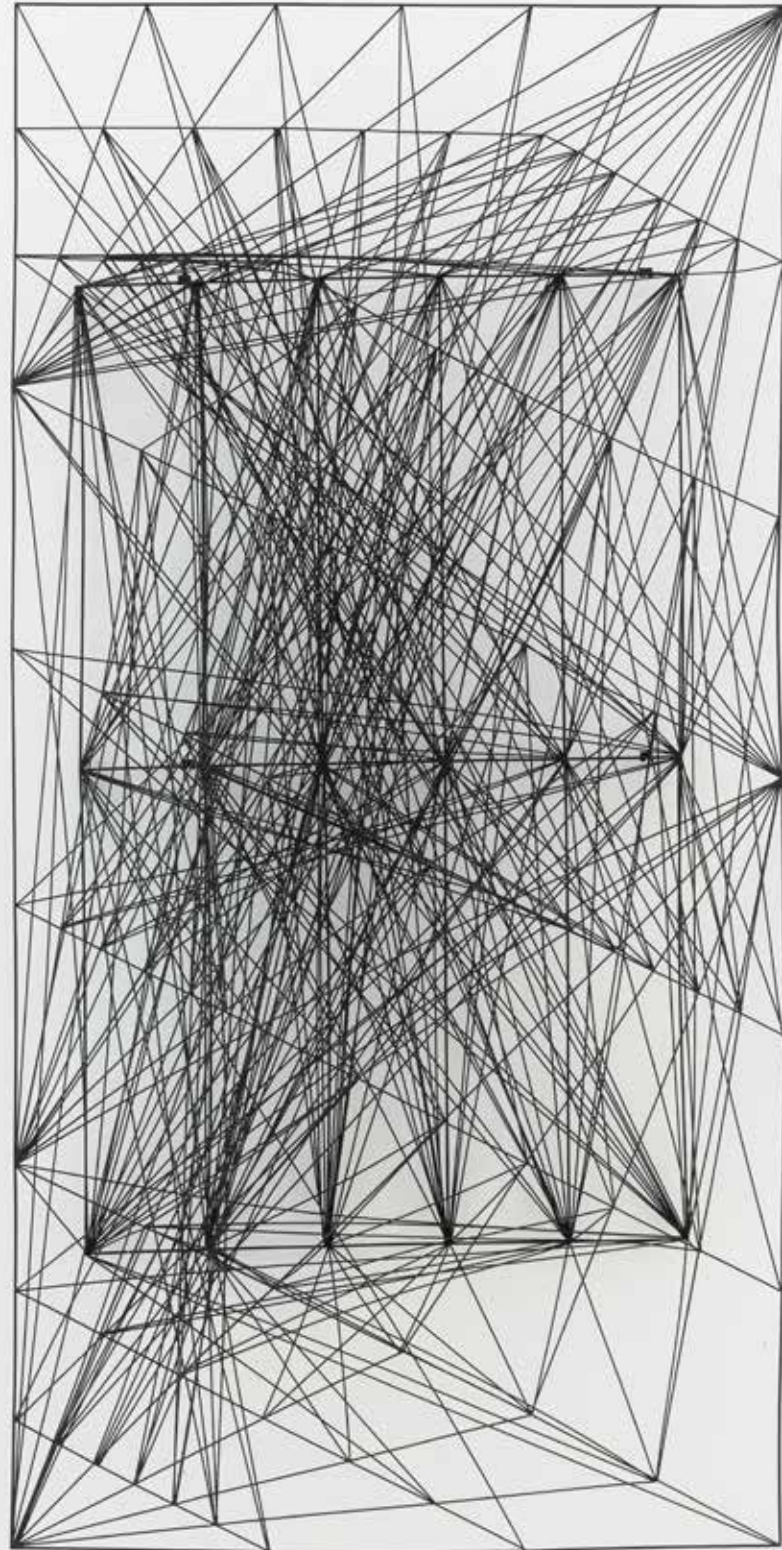
**鞠高雅**

鞠高雅，天津美术学院讲师，北京大学艺术学博士。致力于对当代文化艺术、经济管理和大众传播的研究。《梭·影》，采用更具活力的思路模式，以团队领袖的身份带给人崭新感受。

**Ju Gaoya**

Dr. Gaoya JU lecturer of Tianjin Academy of Fine Arts, Doctor in Art Management and Cultural Industries, Peking University. JU's researches are mainly in art market and management, inter-cultural communication, and art theories. This Shadow. zip exhibition adopts a team-curation pattern, role of curator is much like a team leader rather than curator.





# Triangulation series



展览场馆：  
巷肆创意产业园  
Exhibition venues:  
Xiangsi Creative  
Industrial Park

策展人 / Curator  
张周捷 / Zhang Zhoujie

本次展览是张周捷在数字媒体艺术领域中的又一次新的探知。艺术家张周捷通过四、五年的经验累积，以计算机的点和线为媒介，追溯了点在圆里、点在方里、点在空间里所呈现的变化。张周捷设计了一个富有逻辑性的脉络走向呈现给观众，表面看似简洁、毫无关联的点、线、方块体所组成的图形却有着千变万化，难以分割的联系，昭示着事物发展形成的可能性、连续性，主题视为有点关系，这也正是艺术家借用“点”来表达关系（逻辑）于数字空间的重要意义。

This exhibition presents Zhang Zhoujie's new explorations in the field of digital and media art. Having accumulated experiences over the last four to five years, artist Zhang Zhoujie takes the point and line from computer technology as his medium, to trace the transformations of a point in a sphere, cube and space. the logical trajectory Zhang Zhoujie has designed, that those seemingly clean and unrelated points, lines, cubes conjure into myriads of shapes and forms, and their inseparable relationships herald the possibility and continuity in the development of things.

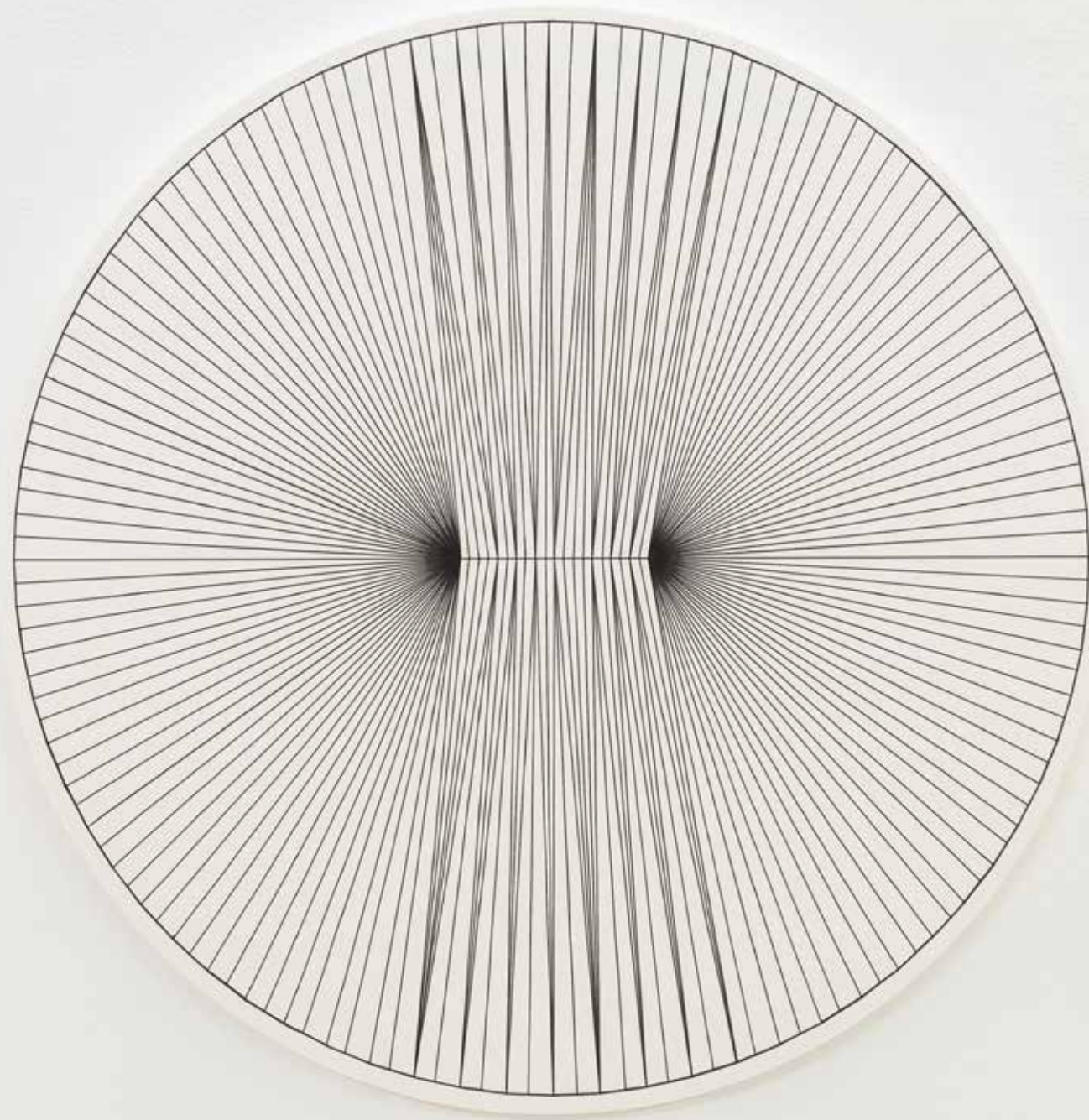
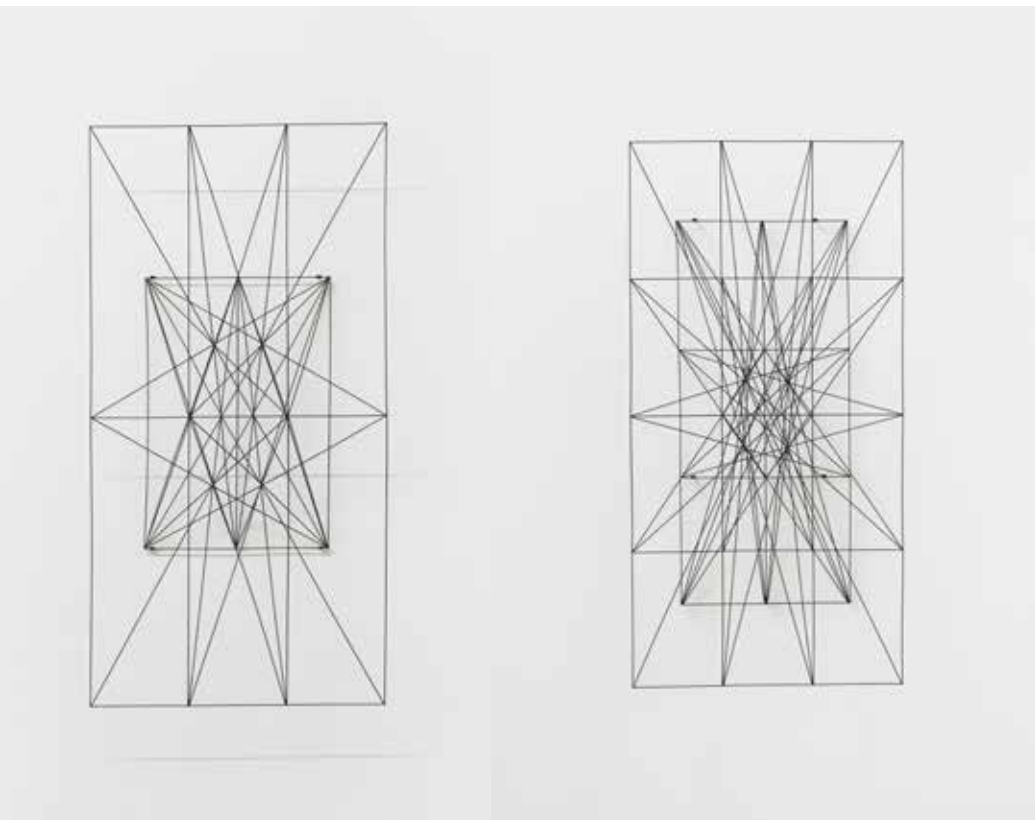


**张周捷**

1984年生于浙江宁波，独立设计师、数字艺术家、张周捷数字实验室创始人，毕业于英国中央圣马丁艺术与设计学院，系英国建筑史协会访问研究员。归国后，自2010年创立张周捷数字实验室以来，一直是数字创作领域的先锋实践者，其代表作为Triangulation Series。他的作品带有鲜明的独立性、实验性和未来性，探索数字形态的演化及制造，并在世界范围内广泛展出，被众多博物馆、画廊及私人收藏。

**Zhang Zhoujie**

born in 1984, in Ningbo, Hangzhou Province, is an independent designer, and digital artist, as well as, the founder of Zhang Zhoujie Digital Lab. He graduated from the Central St. Martin Art and Design Institute in the U.K, and was a visiting researcher at the Architectural Association in the U.K. Since his return to China and the founding of the Zhang Zhoujie Digital Lab in 2010, he has been a pioneer in the field of digital creative industry, and is known for the representative series, Triangulation. His works demonstrate distinctive and independent thinking, experimental spirit and futuristic outlook that explore the evolution and creation of digital forms. His works are presented world wide, and are acquired by many museums, art galleries and private collections.









# 透明胡同 / Transparent Hutong

北宁公园 / BeiNing Park  
C座 / Pavilion C  
1楼/1 Floor

策展人 / Curator  
申江海 / Shen Jianghai

胡同改造，一直都是大观研究与实践的课题，我们与胡同中的居民交流、甚至共同生活，能够感同身受的了解他们对于生活空间的需求，也真切的感受到他们对于胡同文化的热爱、对于历史记忆的珍惜。近两年来，大观建筑在胡同旧房改造方面做了很多尝试，在提升业主生活品质的同时，也在局促的小空间获得更丰富独特的空间体验。这种尝试的核心目的是致力于寻找现代与传统的平衡点，它的意义并不仅在当下，更多的是着眼于未来，对于新老结合方式可能性的探索。

Hutong renovation has always been the study and practice subject of DAGA Architects . We communicate with residents in hutong, and even live together with them. We can truly understand their needs for living space. In the past two years, DAGA Architects has made many attempts in the renovation of old houses in Hutong, aiming in finding a balance between modern and traditional. While improving the life quality of the owners, they can also get more abundant and unique experience in the cramped small space. In addition to present effect, it focuses more on exploration of the possibilities of integration on classic and new styles. The renovation project is located in the Hutong of Dongsu North Street in Dongcheng District. The primary problem of the transformation is to leave privacy in the narrow space where many people lives. In fact, this is the inadaptability to the new life demands which was caused by the old buildings. The first step of the transformation is to rearrange the original space and organize the sequence relationships between both public and private spaces. However, the ancient Beijing Hutong mostly are adopted by public toilets, which are obviously inconvenient for peoples today. Therefore, the second step in the transformation is to solve the problems of public toilets.





我们将“玻璃盒子”的概念植入老建筑内，通透的玻璃幕墙能保证住宅全天候的充足采光，这不仅大大提升小空间的采光效率，还能够最大程度的削弱小空间带来的压抑感。同时，大面积的落地窗能够最大程度的发挥古城胡同建筑作为景观的价值感。玻璃盒子的引入，打破了封闭隔阂的同时将给不同属性的空间带来更多的可能性。从材质属性上来看，光滑剔透的玻璃盒子与古老厚重的青砖灰瓦形成强烈的新老对比，从而隐喻了历史与现代的冲突与共生。玻璃自身的透明特性不会遮挡减损原有建筑物，不仅符合对阳光的追求，更能够从视觉上以及空间原理上使得原有的古建筑不会被削弱，采用玻璃盒子的形式，再加上光线和人的运动，使得整个空间被赋予了活力。当阳光穿过通透的玻璃倾泻到住宅内，给室内的带来温暖和灵动之感。

The concept of “glass boxes” is embedded in the old buildings, the transparent glass curtain walls ensure adequate lighting throughout the day, therefore lighting efficiency of small space is greatly improved. At the same time, large windows can maximize the landscape value of the ancient Hutong buildings. The using of glass box will break the barrier and bring more possibilities to different attributes of spaces. Base on the characteristics of the glass, the box forms a strong contrast with the old bricks, thus metaphorizing the conflict and symbiosis between the historical and modern era.

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**申江海**

DAGA大观建筑设计事务所创始合伙人, AD国际艺术教育创始人, 电视栏目《暖暖的新家》明星设计师。英国威斯敏斯特大学建筑系, 获硕士学位。曾工作于伦敦扎哈·哈迪德事务所, 伦敦杨经文事务所, 万科地产, 远洋地产, 参与项目遍及中国、英国、中东、印度等地, 并多次在国内外获奖。DAGA大观建筑专注于城市更新下项目, 并且在中国15个城市都有实践项目。

**Shen Jianghai**

Founding partner of DAGA Architects, founder of AD International Art Education Renovation TV show "The Warm New Home" star designer. Master's degree in Department of Architecture in the University of Westminster, UK. He has worked in Zaha Hadid Architects in London, Ken YEANG Office in London and Largest develop in the world-Vanke in Beijing. He has participated in many projects which are located in China, the United Kingdom, the Middle East, India and other places, and has won many awards both in China and abroad. DAGA Architects focuses on urban renewal and renovation projects, practiced in about 15 cities in China.



目前, 大观已经在北京的胡同内实践了3座透明胡同: “透明胡同1号”——西打磨厂共享际; “透明胡同2号”——大小九之家; “透明胡同3号”——东四胡同改造。这三个项目都得到了国内外广大媒体的报道与认可。未来, 我们也会继续探索现代与传统的结合性问题, 着眼于未来, 创造更多空间上的可能性。

At present, DAGA has practiced three transparent hutong works in Beijing's hutong area. Transparent Hutong No.1 Grinding Factory; Transparent Hutong No.2 Twins' house; Transparent Hutong No.3 Dongs House Renovation. These three projects have been published by the media both in China and abroad. In the future, we will continue to explore the combination of modern and traditional buildings, to create more space possibilities.







# 小米醋博物馆 / 于 庆成美术馆 — Millet Vinegar Museum / Yu Qingcheng Gallery



北宁公园 / BeiNing Park  
C座 / Pavilion C  
1楼/1 Floor

策展人 / Curator  
张华 / Zhang Hua

## 小米醋博物馆

醋的古老历史和坛子、罐子等古朴的容器给予设计者最初的设计灵感。建筑的形体总体上是个简单的立方体，老子说“大象无形、大音希声”。建筑立面的纹理犹如地质学上的断层剖面，使得建筑犹如从地下生长出来一般，而立面上的凹槽则是埋在地底的古代容器印在立方体上的痕迹。

## Millet Vinegar Museum

The shape of the ancient history of vinegar and jars, cans and other containers gives designer the initial design inspiration. The overall shape of the building is a simple cube. Laozi said "Genuine music that is hardly audible and true image that is nearly invisible". The texture of the building facade is like a geological fault section, making the building grow out of the ground, while the grooves on the vertical surface are the marks of the buried ancient containers printed on the cube.



## 于庆成美术馆

建筑不是一个结果而是一个过程，一个不断流动变化的空间形体，一个从静态到动态的过程，一个时空演变的过程。一个机体生长的过程，一个没有焦点的建筑，一个包含有从线性到非线性变化的几何构成，兼具拓扑与分形的特征。

于庆成美术馆建筑形体空间具有十一个变化；

- 1数学---曲率从零到正
- 2微分---形式从直到曲
- 3层级---分块从大到小
- 4光学---颜色从深到浅
- 5测量---面层从厚到薄
- 6计量---缝隙从宽到窄
- 7物理---质感从粗到细
- 8维数---空间从二维到三维
- 9性状---气质从刚到柔
- 10哲学---属性从阴到阳
- 11力学---体态从静到动

## Yu Qingcheng Gallery

Architecture is not a result, but a process, a continuous flowing and changing physical space, a process from static to dynamic, a temporal spatial evolution process. a body growing process, a non-focus building, a geometrical composition from linear to nonlinear changes with both topology and fractal characteristics.

Physical space of this gallery has eleven changes:

1. Mathematics ... curvature goes from zero to positive
2. Differential ... line from straight to curve
3. Level ... block from large to small
4. Optics ... color from dark to light
5. Measurement ... surface layer from thick to thin
6. Meterage ... gap of each face brick from broad to narrow
7. Physical ... texture from coarse to smooth
8. Dimension ... space from two-dimensional to three-dimensional
9. Character ... temperament from rough to soft
10. Philosophy ... attributes from Yin to yang
11. Mechanics ... the shape from static to dynamic



**张华**  
天津大学建筑设计研究院总建筑师  
兼张华工作室总监，研究员，天津大学  
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**Zhang Hua**  
Chief architect of Tianjin  
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registered architect, Member of  
Architectural Society of China.





# 再创历史 / Reconstruct history



北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼 / 2 Floor

策展人 / Curator  
卜骁骏 / Xiaojun Bu  
张继元 / Yingfan Zhang

再创历史 - 时境建筑的历史观图景  
经过近年的建筑市场理性化的过程，中国建筑不再像10年前一样展示出对英雄主义的新建筑的依赖；激烈的市场竞争促使更加理性化的建筑思考，带来了对现有建筑的更新改造设计的巨量需求。身处在这个洪流当中，作为建筑实践者的时境建筑没有脱离整个大环境，而是积极参与并思考这种特殊的物质条件。

After the rationalization of the construction market in recent years, Chinese architecture no longer shows its dependence on the heroic new architecture as it did 10 years ago. Fierce market competition promotes more rational architectural thinking and brings huge demand for the renovation design of existing buildings. In the midst of this flood, as a practitioner of architecture, Atelier Alter's work is not isolated from the overall environment, but actively participates in and thinks about this special physical condition.



相对于欧洲等地区，中国有其不同的建筑条件，比如过去的建筑的质量并没有特别理想或者历史文脉特征，而是以一种比较便宜的、快速搭建的形态出现；比如由于土地政策的问题，很难拆掉后重新再现新的情况；有些是由于现有的结构依然可以使用仅做外部更新即可。但这中间往往是掺杂着对功能的重新构建，时境建筑面对这些问题也会需要考虑如何处理多方面的不同需求。

时境建筑在中国的9年实践当中，建筑改造类的项目从开始的20%上升到近年来的50%甚至60%。面对这个重大的建筑课题我们该采取怎样的态度对待历史、对待既有的物理环境呢？对于情况非常好的、结构质量保存完好的改造对象来说，我们是修旧如旧还是自命不凡对其爆改呢？

Compared with Europe and other regions, China has different construction conditions. For example, the quality of buildings in the past was not ideal or featured by historical context. Or, because of the problem of land policy, it is difficult to rebuild the new situation after demolition; Some of this is because existing structures can still be used for external updates only. However, this is often mixed with the re-construction of program. When faced with these problems, Atelier Alter also needs to consider how to deal with various needs.

In the 9 years of practice in China, Atelier Alter's renovation projects have increased from 20% at the beginning to 50% or even 60% in recent years. What attitude should we take towards history and existing physical environment in the aspect of this significant architectural issue? For those in good structural quality, do we repair the old as before or change everything?



时境建筑坚持对每一个建筑的既有条件进行分析的态度，既不墨守成规，又不完全割裂历史。我们认为对待历史应该拥有设计者自己的创新思想，产生新的建筑语言的同时要尊重历史。

经过对过去工作的整理，形成了在5个层面上的不同力度的设计点，功能、结构、流线、材料和细部。通过这些整理自然形成了一张针对历史进行物理操作的宏观图景，在这个图景下开启了我们重构历史的思考，展示了时境的历史观的力量。

Atelier Alter holds the attitude of studying the existing conditions of each building, which neither sticks to conventions nor completely separated from its history. We believe that architects should have their own challenging ideas in dealing with history and respect history while generating new architectural syntaxes.

After archiving the past works, we have formed the language in five levels, with different emphasis, which are programs, structures, circulations, materials and details. Through these arrangements, a macroscopic picture of physical operation of history is naturally formed. Under this atlas, we start to think about the reconstruction of history and demonstrate the power of historical view of circumstances.



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# 天拖故事 Tiantuo Story

北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼 / 2 Floor

策展人 / Curator  
陈天泽 / Chen Tianze  
刘慧佳 / Liu Huijia  
杨波 / Yang Bo  
关英健 / Guan Yingjian  
甄明扬 / Zhen Mingyang

天津拖拉机制造厂是我国第一辆汽车及第一批中马力轮式拖拉机诞生地。党和国家领导人曾多次来到天拖视察。天拖原址厂房数量多，保存状况大部分良好。有鲜明的时代标语、工业厂房排架结构、红砖立面等特色工业遗产风貌。



Tianjin tractor factory is the birthplace of China's first automobile and the first batch of medium-horsepower wheeled tractors. Party and state leaders had come to Tiantuo many times. Tiantuo original site has lots of factories, which are most in good preservation conditions. There are distinctive era slogan, industrial plant frame structure, red brick facade and other characteristics of the industrial heritage.



2012至2013年,由规划部门牵头,天津市建筑设计院、天津市岩土建筑设计有限公司协同工作对天拖地区进行城市设计及工业遗产更新专项规划。规划将天拖地区建设成集时尚消费、科贸创意、生态宜居为一体,体现天津工业历史风貌的区域中心,依托地块内保留的生态树林,以及对所保留的厂房改造和相关配套的补充构建起城市新的公共活力中心。

对于保留历史建筑的修补、加固、更新全部利用拆除建筑所余的红砖,做到废物利用,环保、绿色。新建建筑以及保留历史建筑共存,同一地块内,相互联系又彼此区分,体现厚重历史感的同时,更能表现天津高速发展的新形象。

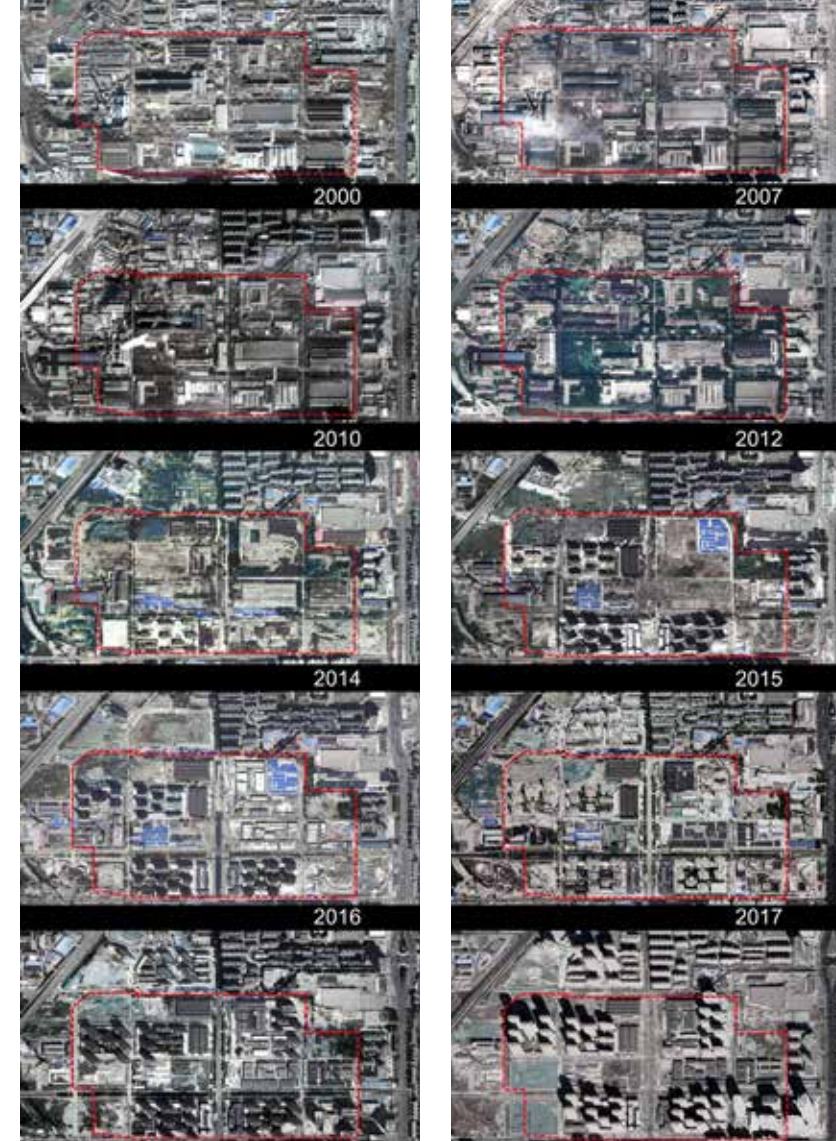
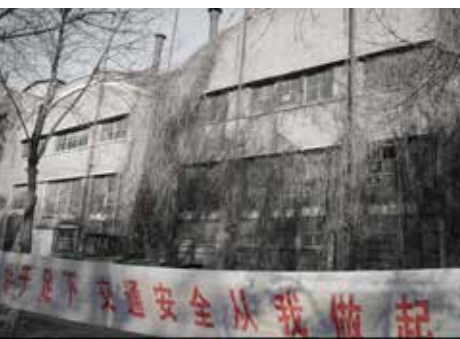
设计单位:天津市建筑设计院

合作单位:天津市岩土建筑设计有限公司

From 2012 to 2013, led by the planning department, Tianjin architectural design institute and Tianjin Archiland architectural design co., Ltd. worked together to carry out urban design and special planning for industrial heritage renewal in Tiantuo area. It is planned to build the Tiantuo area into a regional center that integrates fashion consumption, science and trade creativity, ecological livability, and reflects the historical features of Tianjin industry. Relying on the ecological forest preserved in the plot, and the transformation of the reserved factories and the supplement of related supporting facilities, the new public vitality center of the city will be built. For the repair, reinforcement and renewal of the historic building, all the red bricks left after the demolition are utilized for waste utilization and environmental protection. New buildings and historical buildings coexist within the same plot, which are connected and distinguished from each other, reflecting the profound sense of history and the new image of Tianjin's rapid development.

Design Unit: Tianjin architectural design institute

Cooperation Unit: Tianjin Archiland architectural design co., LTD



陈天泽, 刘慧佳、杨波、关英健, 甄明扬

陈天泽, 天津市建筑设计院副总建筑师、设计二院院长。2002年毕业于天津大学建筑学专业。作为一名建筑设计师, 陈天泽带领团队设计并完成了滨海文化中心、国家海洋博物馆、大悲院商贸区、南开中学滨海分校、新八大里六合大厦、天津国际贸易与航运服务中心、侯台城市公园展示中心等重点工程。  
关英健, 天津市建筑设计院设计二院方案所副所长。  
杨波, 天津市建筑设计院设计二院方案所副所长、教育建筑研究中心副主任。刘慧佳, 天津市建筑设计院市场运营管理部副部长、设计二院建筑研究所副所长。  
甄明扬, 天津市建筑设计院设计二院方案所主创建筑师。

Chen Tianze, Liu Huijia, Yang Bo, Guan Yingjian, Zhen Mingyang

Chen Tianze is the deputy chief architect of Tianjin Architecture Design Institute and director of Second Branch Institute. He graduated from Tianjin University architecture in 2002. As an architectural designer, Chen Tianze led the team design and complete projects as the Binhai Cultural Center, the National Maritime Museum, the Dabei Temple Business District, Binhai Campus of Nankai Middle School, Liu He Building in the new Badali, Tianjin International Trade and Shipping Service Center, Houtai City Park Exhibition center and so on.  
Guan Yingjian is the deputy director of design dept of Second Branch Institute of Tianjin Architecture Design Institute.  
Yang Bo is the deputy director of Education Architecture Research Center and deputy director of design dept of Second Branch Institute of Tianjin Architecture Design Institute.  
Liu Huijia is the deputy director of Market Operation Management Department of Tianjin Architectural Design Institute and deputy director of Architectural Research Institute of Second Branch Institute of Tianjin Architecture Design Institute.  
Zhen Mingyang is the architect of design dept of Second Branch Institute of Tianjin Architecture Design Institute.







# 微连接 Micro connection



北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼/2 Floor

策展人/ Curator  
韩文强 / Han Wenqiang

建筑营工作室这次参加展览的建筑作品总共有5件, 包含北京旧城胡同更新和乡村新建筑两部分。

北京旧城胡同更新包括曲廊院、扭院儿、叠院儿、折叠院四个项目, 设计意图是结合新型业态和场景体验激发旧城活力, 空间成为连接新与旧、内与外、不同社群之间的媒介。

Arch Studio has a total of 5 architectural works participating in the exhibition. It includes Organic Farm, Curvy corridor courtyard, Layering Courtyard, Twisting Courtyard and Overlapping Courtyard. The design intention is to inspire the vitality of the old city in combination with the new format and scene experience. The space becomes a new and old, internal and external, different. The medium between the communities.



曲廊院在旧有建筑的屋檐下加入一个扁平的“曲廊”将分散的建筑合为一体，创造新旧交替、内外穿越的环境感受。扭院儿尝试改变原本四合院的庄重、刻板的印象，营造开放、活跃的院落生活氛围。基于已有院落格局，利用起伏的地面连接室内外高差并延伸至房屋内部扭曲成为墙和顶，让内外空间产生新的动态关联。叠院儿受到“叠合院落”的启发，将原本的内合院改变为“三进院”，以此适应从公共到私密逐级过渡的功能使用模式，并利用院落的逐层过渡在喧闹的胡同街区之中营造出宁静、自然的诗意场景。折叠院是一处平屋顶建筑改造。设计最大程度的保留现有建筑的肌理，同时利用连续起伏的楼梯将平屋顶与地面相互串联，成为一条可通达赏玩的立体折叠的景观环线，让建筑的内与外、上与下、新与旧产生新的互动。

有机农场项目位于唐山古冶城区边缘的一片农田之中，周边零散分布着村落和房屋。用地是一块长方形平地，占地面积约6000平米。受到了传统合院建筑的启发，设计创造了一个放大的四合院，营造充满自然氛围和灵活性的工作场所，并自成一体的与周围广阔平坦的田野产生对应性关系。



Curvy corridor courtyard. The new environment demands comfort requirements that the previous architecture cannot sustain. For the building to be temperature resistant as required, it will have to be completely closed. Consequently, I have streamlined the visualized structure of the building, with a flat “curvy corridor” that creates a smooth transition from the past to the present.

The design of Twisting Courtyard aims at getting rid of the solemn and stereotyped impression given by Siheyuan, and creating an open and active living atmosphere. Based on the existing layout of the courtyard, the undulated floor is used to connect indoor and outdoor spaces of different height. And it is extended to the inside of the house, twisting into walls and roof, thus creating dynamic connection between inside and outside space.

The design of Layering Courtyard was inspired by “multiple layering courtyard” in traditional spaces, thus the previous inner courtyard was changed into a “three-layered courtyard” in order to adapt to the transition from the public spaces to private spaces step by step, besides, the designers took advantage of the yard’s layering structure to create a quiet, natural and poetic scene in a noisy Hutong neighborhood.

Overlapping Courtyard design retains the texture of the existing building to the utmost extent, and uses the continuous undulating stairs to connect the flat roof and the ground in series to form a three-dimensional folded landscape loop that allows access to the interior and exterior, up and down, New and old create new interactions.

The design of Organic Farm is located in the farmland on the fringe area of Guye district, Tangshan. Villages and houses are scattered around. The site is a rectangular flat land covers an area of 6000. The project is inspired by traditional courtyard building, the initial idea is to build a magnified courtyard house, a workplace full of natural atmosphere and flexibility, a workplace which is self-contained and forms a corresponding relation with the surrounding broad and flat field.



#### 韩文强

韩文强，中央美术学院建筑学院副教授，建筑营设计工作室创始人。其设计致力于让空间成为人、自然、社会交流的媒介，创造宜居生活。主要作品包括曲廊院、水岸佛堂、唐山有机农场等。2015年建筑营获评美国《建筑实录》全球十佳设计先锋，作品曾获美国Architizer A+年度建筑奖、2017、2018archdaily全球年度建筑奖、LEAF欧洲杰出建筑奖等。作品获邀参加多个展览，包括哈佛当代中国建筑展、韩国光州设计双年展、UED十年百名建筑师展等。

#### Han Wenqiang

Han Wenqiang is an associate professor of Architecture School of Central Academy of Fine Arts in China, combing his teaching, he founded ARCHSTUDIO. He devotes to making the space to be the communication medium between people, nature and the society, so as to create a livable life. His major projects include Curvy Corridor Courtyard, Waterside Buddhist Shrine, Organic Farm, etc.. ARCHSTUDIO was named 2015 Design Vanguard by the Architectural Record, and his works have won 2018 Architizer A+ Awards Project of the Year, Archdaily 2017 and 2018 Building of The Year, LEAF Awards, etc.. His works have also been invited to many exhibitions, such as Contemporary Architecture in China, Harvard, The Gwangju Design Biennale in South Korea, 10x100 - An Exhibition of 100 Architects for the 10th Anniversary of UED, etc..





# 绿色乡村——从低能耗到零能耗 / Green Countryside—From low energy consumption to zero energy consumption



北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼/2 Floor

策展人 / Curator  
任军 / Ren Jun

乡村农宅：从低能耗到零能耗  
从大兴半壁店村的两个乡居案例，“陋居”和“零舍”，探索乡村居住建筑的绿色策略。“陋居”以零煤耗为出发点，从能源形式、室内舒适、乡土材料几方面尝试了低能耗乡居。“零舍”结合“近零能耗国家标准”，以性能化设计方法将被动式超低能耗与太阳能光伏瓦、光伏玻璃相结合，用装配式模块创造出乡村零能耗居住产品。



Rural Farmhouse: From Low Energy Consumption to Zero Energy Consumption

This paper explores the green strategy of rural residential buildings through two cases of farmhouse in Banbidian, Daxing District, which are "The Burrow" and "Zero Cottage".

Starting from zero coal consumption, "The burrow" tries low-energy rural residence from the aspects of energy form, indoor comfort and local materials. Combining with the "Technical Standard for Nearly Zero Energy Building", "zero Cottage" combines passive ultra-low energy consumption with solar photovoltaic tiles and photovoltaic glass by performance design method, and creates rural zero-energy residential products with prefabricated modules.

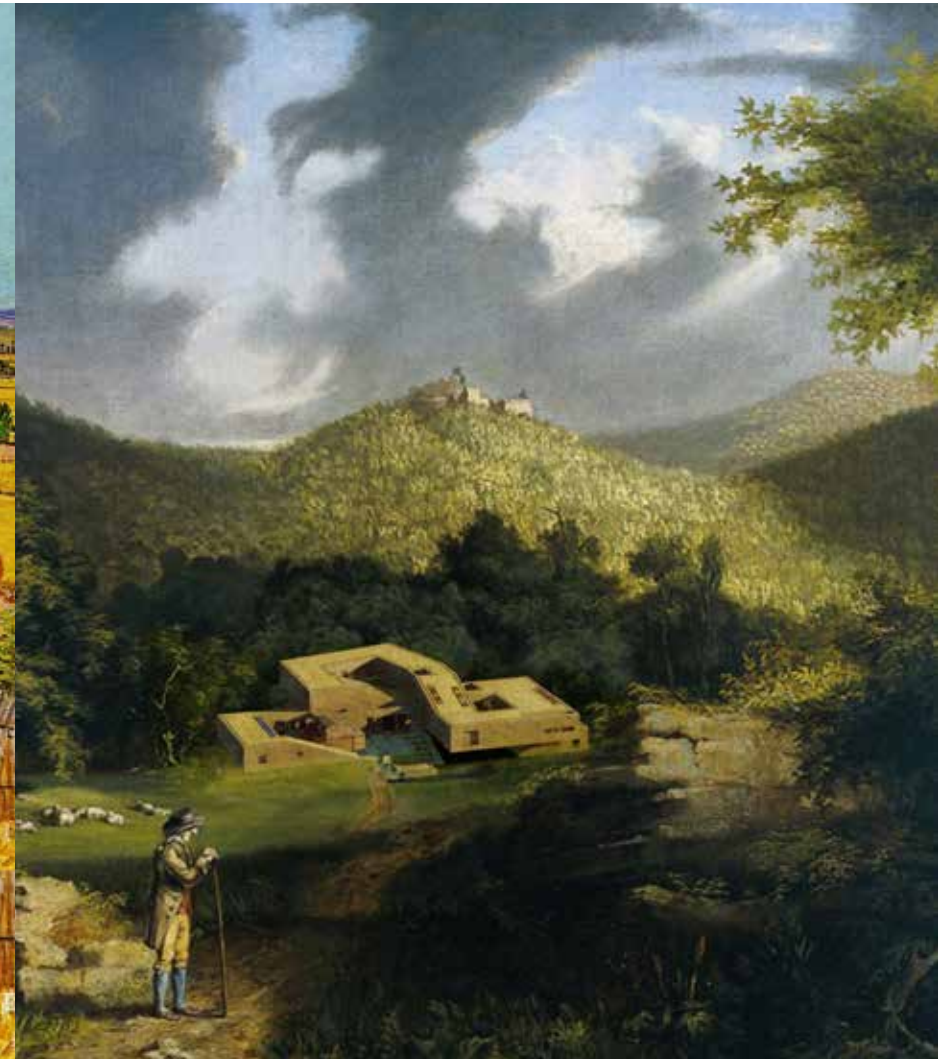
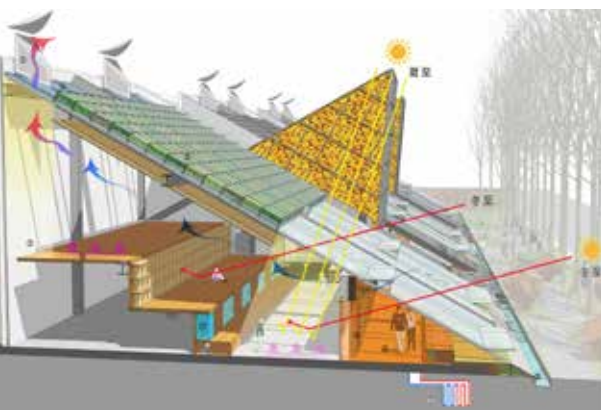
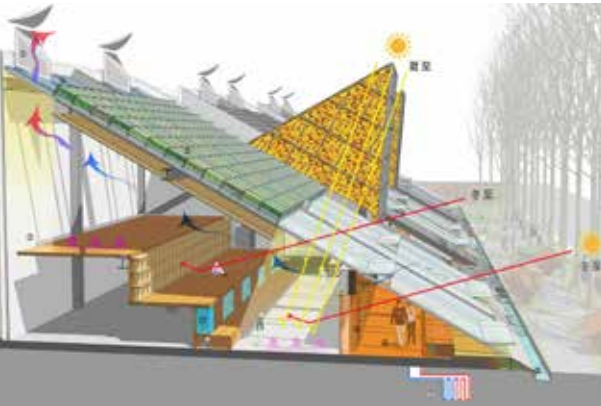


乡村产业：从三产文创到多产院落  
在大兴半壁店引入了泰迪熊IP，将文创产业引入乡村。以被动式太阳房为原型的泰迪熊博物馆屋顶种满了当地的月季花，并以玉米遮阳幕墙向孩子们彰显乡村特色。而在昌黎葡萄沟的山村，用循环的建筑空间将一产种植，二产加工，三产消费融合在一起，实现微影响与零排放。

Rural Industry: From cultural and creative industry to Multi-industry Courtyard  
Introducing Teddy Bear IP into Daxing Banbidian and introducing the Cultural and Creative Industry into the countryside. The teddy bear museum, based on a passive solar house, has a roof covered with local Chinese roses and a corn sunshade wall to show children the countryside. In Changli Putaogou, the recycling architectural space integrates the primary industry, secondary industry and tertiary industry to achieve micro impact and Zero carbon emissions

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天津市天友建筑设计股份有限公司/  
任军工作室主持建筑师

Ren Jun  
Chief Architect Tenio Tianjin  
Architecture and Engineering  
Co., Ltd







# 当地, 当下; 在地全域城 乡实践 / Local, present; practice in urban and rural areas

北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼 / 2 Floor

策展人 / Curator  
王求安 / QiuAn Wang

自学完成建筑学后即进入实践工作, 主要以乡村项目为主。经历了新农村、美丽乡村、乡村振兴三个阶段, 在一线深感建筑师有责任做好乡村营造的正确引导。乡村中单个建筑解决的问题有限, 村民更关注是与自己收入与生活相关的整村的推进改善。整村推进项目主要分为改造提升与拆迁整合两种主要模式。目前已在湖南、湖北、河北、贵州、江西、山东等地落地完成二十多个整村推进乡村项目, 六十多个村部等。每个项目大约要经历两年以上的周期, 前半年主要是大量的调研与沟通, 与当地政府、村民建立了友好的互动关系和信任。

I entered practical work, after self-study architecture. And it's mainly based on rural projects. It has experienced three stages: new countryside, beautiful villages and rural revitalization. Through work in the first line, I have the feeling about the architect is responsible for the correct guidance of the village construction. The problems solved by individual buildings in the village are limited, and the villagers are more concerned about the improvement of the whole village related to their income and life. The whole village promotion project is mainly divided into two main modes: transformation promotion and demolition integration. At present, Hunan, Hubei, Hebei, Guizhou, Jiangxi, Shandong etc., have been completed more than 20 rural projects and more than 60 villages. Each project period more than two years. The first half of the year is mainly through a large amount of research and communication to establish friendly interaction and trust with local governments and villagers.

在整村实践过程中发现政府或企业重金打造的单个乡村项目也是解决不了问题，产业需要与周边乡村与城镇联动打造才能正常运转。所以目前主要工作重心是全域城乡落地实践，通过长期驻场，深度介入当地城乡融合实践，乡村振兴+城市更新全域实践。

In the whole village practice process, it is found that a single rural project created by the government or enterprises can not solve the problem. The industry needs to be linked with the surrounding villages and towns to build it and run it. Therefore, the main focus of work at present is the practice of urban and rural areas. Through long-term lingering, deep involvement in local urban-rural integration practices, rural revitalization + urban renewal global practice.



王求安  
北京安哲建筑设计有限公司创始人，  
主持建筑师

QiuAn Wang  
Founder of Beijing Anzhe  
Architectural Design Co. Ltd.,  
presided architect







# “少即是多”的当代实践 / “Less Is More” — A Contemporary Praxis

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北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼 / 2 Floor

策展人 / Curator  
狄韶华 / Di Shaohua

早期现代主义大师密斯·凡德罗提出“少即是多”，距今已将近一百年。“简约设计”是“少即是多”这一思想的形式体现，其本质是提出了一种形式策略，赞美和适应工业革命后的生产力，因机器化生产而使建造成本大幅度降低。然而在当今，产生这种审美的外部动力已不复存在，因此“简约主义”在当代已失去其核心精神。当简约反而与昂贵结合在一起，简约就仅仅只剩下风格。第一实践工作室成立以后，建成项目大多位于中国快速的城市化进程中，正规开发介入之前的城市和城市周边的特殊地块上，造价通常只有正常项目一半左右。用尽可能少的节省的形式，承载尽可能多的内容和精神：第一实践尝试探索“少即是多”这一早期现代主义思想在当代建筑实践中的真实体现。

It has been nearly a century since Mies van der Rohe brought about the idea of “less is more”, in which Minimalism is a formal representation. The idea was to celebrate the outcome of Industrialization which considerably reduced the building construction cost. In the contemporary era, however, the revolution that fostered the idea no longer exists, and minimalist forms, especially when coming out with expensiveness, has recessed to a mere style. With extremely stringent project construction budgets, PRAXIS d'ARCHITECTURE's projects seek to practise the true meaning of “less is more” in the contemporary context under the fast paced Chinese urbanization.



#### 狄韶华

天津大学建筑设计学士，麻省理工学院建筑设计硕士（MArch II），  
建筑和城市理科硕士（SMArchS）。  
获麻省理工学院 Francis Ward  
Chandler 建筑设计成就奖。她曾就  
职于帕金斯威尔建筑事务所和北京  
前门23号改造项目。曾任2007年及  
2016年中央美院建筑系客座讲评。  
在设计中，她追求通过对项目基址  
人文和物理环境特质的认知，使建  
筑与环境巧妙地融合在一起。利用  
经济、环保、本地易获得的材料和建  
造技术，创造出不寻常的建筑空间体  
验。不论项目尺度的大小，最大程  
度地赋予建筑以实用性和精神性，并  
实现精益建造。

#### Di Shaohua

Shaohua graduated from Tianjin  
University with a B.Arch and  
Massachusetts Institute of  
Technology with a professional  
degree of M.Arch and post  
professional degree of S.M.Arch.S  
in Urbanism. In 2003, she  
received Frances Ward Chandler  
Prize from MIT. She has been  
studio critic for architecture  
department in China Central  
Academy of Fine Arts. Before  
establishing her own practice,  
she worked for Perkins+Will and  
Qian Men 23 renovation project  
in Beijing. Shaohua adopts an  
ingenious and harmonious  
approach to integrate  
architecture and its surroundings  
based on her understandings of  
the site's cultural and physical  
contexts. She strives to create  
extraordinary spatial experiences  
by using economic, eco-  
friendly and local materials and  
available means of construction.  
Regardless of project scale,  
she seeks to fully realize  
architecture's practical values  
while fulfilling it with spirit, and to  
create clean details.







# 观著建微 / macro-vision & micro-practice



北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼 / 2 Floor

策展人 / Curator  
张东光 / Dongguang Zhang  
刘文娟 / Wenjuan Liu

置身于一个传媒视觉化的时代，建筑师的实践成果通常以图像的方式被传播、被消费，而生成建筑作品的动机、策略、方法，及其背后的社会意义，相较而言容易被忽视。某种程度上，建筑师应该保持批判性的思考。

建筑师的设计工作需要综合远超出专业范畴的知识，并基于对社会、对环境、对城市、对乡村的观察，从自己的视角发现或者提出问题，以实践的方式回应与探讨；唯有此才能产生立足当下具有根本性的创新设计。

本次展览所呈现的四个微型项目，从建筑学的基本问题出发，延伸并触及到了一些更为宏大的议题，乡村居住条件、物料资源、生态环境等。

In an era of media visualization, architects' practical achievements are usually disseminated and consumed in the form of images, while the motives, strategies, methods and social significance that revolve around the creation of architectural works are relatively easy to be ignored. To some extent, architects should maintain critical thinking.

Architects' design process involves finding and raising questions from their perspective by synthesizing knowledge far beyond professional scope, in addition to the observation of society, the environment, the city and the countryside, and accordingly, to respond and discuss in a practical way. Only in this way can we produce radical innovative design based on the current situation.

In accordance with the basic requirements of architecture, the four micro-projects presented in this exhibition further focuses on some major issues, such as rural living conditions, material resources, ecological environment, etc.

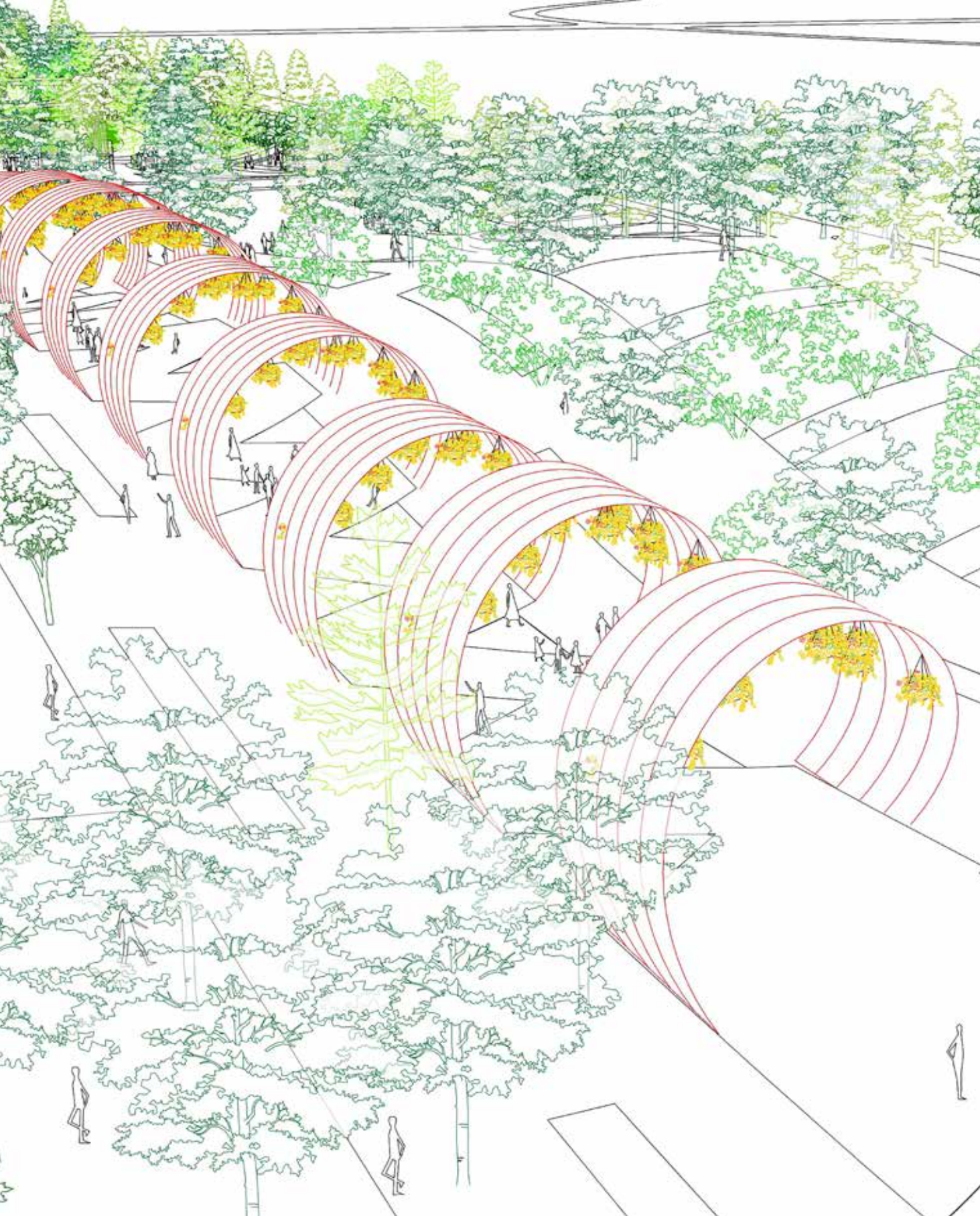




**张东光**  
合木建筑工作室 (Atelier Heimat) 联合创始人及主持建筑师。南京大学建筑学硕士。2014年获得WA中国建筑奖设计实验奖之佳作奖和居住贡献奖之佳作奖。

**Dongguang Zhang**  
Co-founder & Principal Architect of Atelier Heimat. Master degree of Architecture from NJU. Award-winner in WA Housing Award – Highly Commended and WA Design Experiment Award – Highly Commended from WAACA 2014.





# 此处乐, 不思乡 Homesickness Healer

北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼 / 2 Floor

策展人 / Curator  
赵劲松 / Zaho Jinsong

——一个奇葩校园的奇葩改造  
本项目为山东农业大学改扩建工程。我们希望通过一系列围绕农业的奇葩操作,能够将其改造成史上最“农”的校园,从而重新塑造人们对“农”的固有看法,激发师生对“农”的自信认同,唤醒“农”所蕴藏时尚潜力,让新的校园与“农”一起放下包袱,面向未来。

A campus reconstruction plan beyond your imagination

This project is the reconstruction and expansion plan of Shandong Agricultural University. We hope that the university will become one of the most agricultural universities in the future through our series of creative architectural design methods for agriculture. On the one hand, this plan will redefine people's views on agriculture and inspire teachers and students to be more confident and identify with agricultural universities. On the other hand, it will awaken the hidden fashion potential in agriculture and make the new campus better adapt to the future, together with the fashionable agriculture.



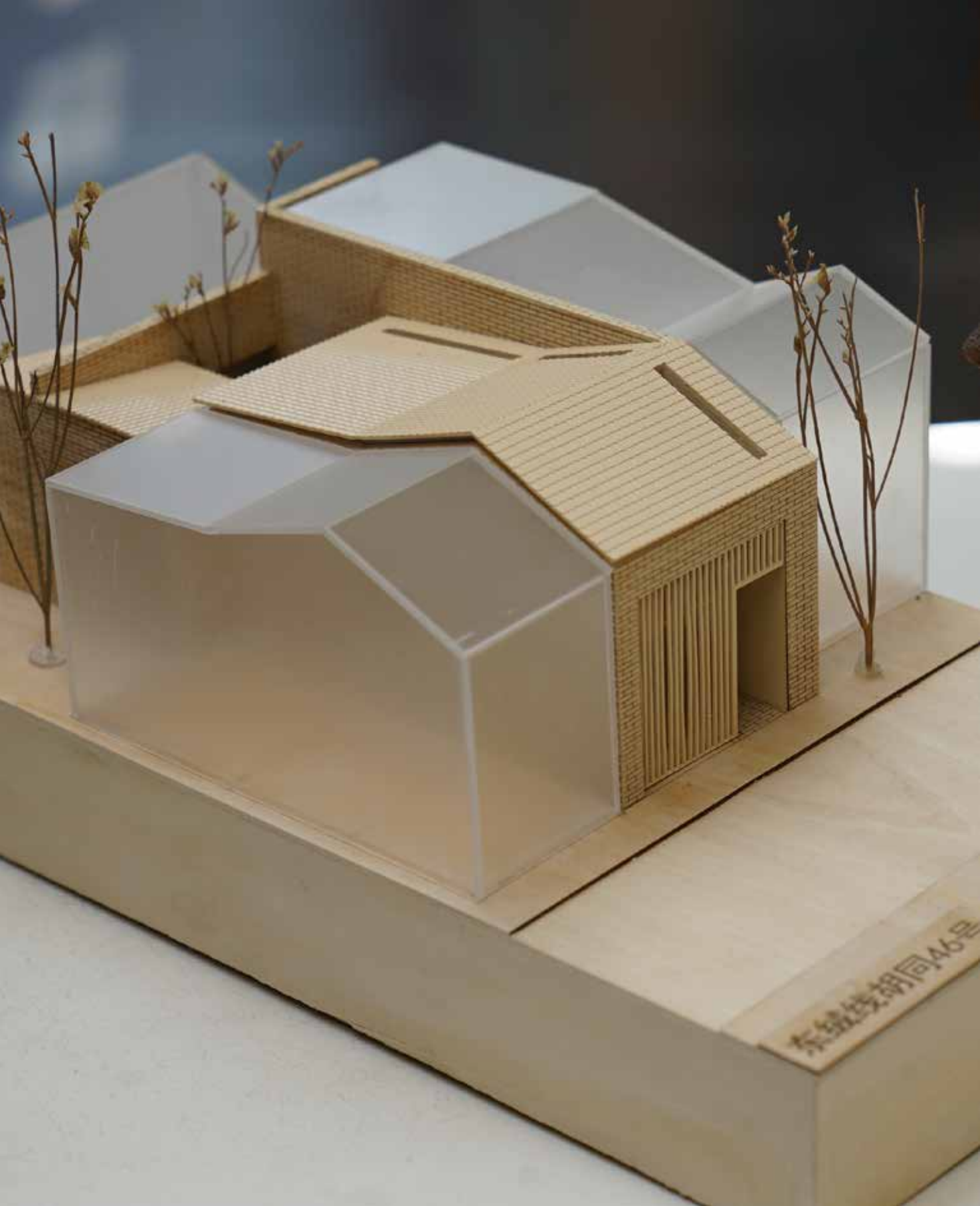


赵劲松  
策展人摘要  
天津大学建筑学院教授，非标准建筑工作室主持人

Zaho Jinsong  
Professor of School of  
Architecture, Tianjin University,  
China; Chief designer of non-  
standard architectural studio.







# 院子中的土法

## Addition and subtraction for courtyard



北宁公园 / BeiNing Park  
C座 / Pavilion C  
2楼 / 2 Floor

策展人 / Curator  
张曙辉 / Zhang Shuhui  
王淼 / Wangmiao

轮廓——2018年的院子改造中，很明显的一个要求是原建筑轮廓不得突破和变动（估计规划手续不容易办）。

院子——反过来，也可以认为非建筑的部分——院子，也不得突破和变动。

家庭——中国人用“家庭”这个词汇表达非常重要的意义，强调的不仅是家人，还有家人生活的场所——“院子”。

疑问——然而“院子”对于现代人似乎又是陌生的。因为杂院兴许根本不算院子。

尝试——或许院子对我们就是没有屋盖的房子。

土——人生无非两种境界：由简到繁，再由繁到简。

——《人生加减法》

Outline——The original building outline should not be broken through and changed in Yard renovation of 2018 (Planning procedures are not easy)

Courtyard——On the other hand, non-architectural part, the courtyard should not be broken through or changed too.

Family - Chinese people use the word "family" (families and yard) to express the very important meaning, emphasizing not only the family, but also the place where the family lives - "courtyard".

Question -- "courtyard" seems strange to modern people. Because the miscellaneous courtyard may not be the courtyard at all.

Try - maybe the courtyard is a house without a roof for us

There are only two realms in life: from simplicity to complexity, and then from complexity to simplicity.

—— (Addition and subtraction of life)





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**张曙辉**  
八作建筑设计事务所创始合伙人、  
主持建筑师

**王淼**  
八作建筑设计事务所创始合伙人、  
主持建筑师

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**Zhang Shuhui**  
Founder, Chief Architect of  
BAZUO Architecture Studio Ltd.

**Wangmiao**  
Founder, Chief Architect of  
BAZUO Architecture Studio Ltd.











**玛丽娜·巴兰特 意大利**  
**Marina Parente**

米兰理工建筑系教授  
Associate Professor at the Design  
Department of Politecnico di Milano  
Italy

**演讲题目：米兰城市设计：创造力与社会革新**  
**Civic design for Milan: creativity and social innovation**

2015年世博盛会之后，米兰在更便捷、可持续、有帮助且综合的创造性城市未来的道路上继续前进。

在这个过程中，设计带来了新的愿景并参与了跨学科实验。

这些年里，米兰理工大学设计系的教授和研究人员与机构合作伙伴或公共或私人协会展开合作开展实验和项目，其主题涉及创新产业、社会创新与包容，新城市经济生态系统、可持续发展的文化和教育设计。

开展了六个项目来应对城市使用者与米兰的空间、人、城市经济之间相关方式的挑战性问题

和转型迹象。  
- “做出改变。在米兰推广创新和新经济。”是与芝加哥伊利诺伊理工学院设计研究所合作开展的一项研究。“米兰制造”部分应对共享空间、农舍、个人实验室和制造空间、孵化器、合作社、协会和工匠创建的复杂生态系统的研究和绘图。

- “CREA”是一个欧洲夏季学院网络，旨在开发专注于创造力和信息通信技术的创新商业理念及商业创意竞赛，以吸引投资者、创业天使和初创企业。

- “长寿：通过行走能力让老年人融入社会”是一项关于长寿和城市未来的研究项目，旨在支持社会融合性和城市环境人口的积极老龄化。

- “新图书馆：针对公共图书馆的新挑战”项目将图书馆作为城市社交生活和社交服务的新场所。

- “米兰创意和文化记忆”是米兰博物馆的高端回忆型项目，目的在于强化城市和文化场所的个性和吸引力。

-最后，“绿色出行”项目是针对小学的可持续交通的教育途径。

After the great event of Expo 2015, the city of Milan continues its evolutionary path towards a creative urban future, more accessible, sustainable, supportive and integrated.

In this process, design feeds new visions and participates in interdisciplinary experiments.

During these years, professors and researchers of the Design Department of Politecnico di Milano are conducting research and projects, with institutional partners and public or private associations, on the themes of creative industries, social innovation and inclusion, new urban economic ecosystems, design for culture and education for sustainability.

Six projects will be presented that deal with challenging questions or signs of transformation of the ways in which city users relate to the spaces, people and urban economies of Milan.

- “Making the difference. Widespread creativity and new economies in Milan” is a research developed with the Institute of Design of the Illinois Institute of Technology in Chicago.

The “Made in Milan” section dealt with the study and mapping of the complex ecosystem created by coworking spaces, farmhouses, fablabs and maker spaces, incubators, collectives, associations and artisans.

- “CREA” is a European network of summer academies for the development of innovative business ideas focused on creativity and ICT and a business idea contest to bring closer investors, business angels and start-ups.



## 杰玛娜·德·米凯莱丝 意大利 Germana De Michelis

米兰新美术学院设计系教授，建筑师，平面设计师  
Architect, graphic designer  
and professor of Design at NABA  
Italy

### 演讲题目：创意：源于城市 发展城市 / Creativity for City, City of Creativity

定义创意，我们从Bruno Munari 哪里寻求帮助：要从幻想开始，发明和想象。幻想就是那些不曾存在过的，甚至不实际，发明是那些从实用角度曾经未实现的，想象是将两者结合起来的你的所见。

因此，创意是过去不存在，但可实现并且发展为根本性和全球化的！

创意 – 在设计的世界 - 是设计的一种，如幻想般自由，不仅如发明般实用，也包含以下各元素：

\*心理\* 社交\* 经济\* 人文\*

创意的表达即你将已了解的事物之间用新的关系联系起来。因此我们了解得越多，能够建立起的联系越多，我们就能够更有创意！

在城市中怎样表达？

在欧洲，自90年代至今，运用了许多大型的重塑和发展的手段，包括公共的和私有的，但这并不是一条唯一的道路。更多的介入是微型的，精准的，使居民在熟悉的环境中拉近彼此的距离，为重建人与环境的和谐丰富城市生活的基本精神理念：创意。

!!!! 理解城市的视角比城市本身更现实！有些元素在我们的世界上仍缺失，这是我们寻找空间或人们的城市创意的灵感。

To define creativity we look for help from Bruno Munari: we must start by defining Fantasy, Invention and Imagination.

Fantasia is all that didn't exist before even unobtainable, invention is all that was not there before but only because of practical point of view, imagination is what makes you see in the first two!

So creativity is everything that was not there before but that is achievable in an essential and global way!

Creativity - in the field of Design - is a way of designing, as free as imagination, not just as a function of invention and which also considers these aspects:

\* psychological \* social \* economic \* human \*

Creativity is expressed when relations are triggered by one thought using what are already known. So the more we know and the more we can connect, the more we can be creative!

And how is it expressed in our cities?

In Europe, there has been a huge number of public and private development and redevelopment interventions since the 1990s, but it is not necessarily the only way to go. There are many examples that focus on micro, punctual interventions, which can also generate an approach of the inhabitants to their own context, nourishing the spirit of fundamental citizenship to re-establish harmony between man and the environment: creativity.

!!! The perception of the city is more actual than the city itself !!!

Some examples scattered all over the world will accompany us in this story in search of urban creativity generated by spaces and or by people.



## 斯代法诺·穆纳林 意大利 Stefano Munarin

威尼斯建筑大学城市规划副教授  
associate professor in Urban Planning  
at the Università luav di Venezia  
Italy

### 演讲题目：M9. 二十世纪的未来 / M9. The future for the XX century

2018年12月1日，M9博物馆在美斯特作为“文化区”揭幕。这个全新的区由来自柏林的建筑事务所Sauerbruch Hutton的标志性建筑组成。该区致力于XX世纪文化，但也是城市空间综合系统的成果（M9博物馆、临时展览厅、会议中心、酒吧、餐厅和商业区）。事实上博物馆本身已成为一个工具和一个契机，启动城市复兴进程，并使其成为城市的重要部分。

我们的整个工作过程（走访和办公室工作）旨在宣传和展示这个“M9博物馆区”，及其各具特色的不同空间，从各种假设出发，强调美斯特现代城市和威尼斯历史古城周围环境之间所有可能性和本质之间的联系。

1. 新城区特有博物馆色彩斑斓的墙面，像陨石一样，能释放出更多能量。它将与城市中已有的其他民俗文化（威尼斯博物馆和文化宫、剧院、马格拉堡垒、电影院、图书馆和社交聚会场所）产生联系（在现实中合作）。
2. XX世纪博物馆位于美斯特，而非威尼斯岛，因为美斯特本身就是一个露天XX世纪博物馆。事实上，美斯特对于整个意大利来说就是XX世纪的成果，正因如此，游客们认为在进入博物馆之前，直接在这个空间里找到、看到或者研究真实的历史元素更加有趣。
3. 与上一点相关，还可以重绘城市空间，以配合从城市交通枢纽（火车站、电车或公交站）或城市一般区域来到博物馆的游客，尤其是步行而非开车的游客。例如，容纳数千名旅客的新酒店和车站附近能从容步行（15分钟）至博物馆和市中心的酒店，还有在威尼斯劳顿一天之后可享用的可口晚餐或饮品。
4. 最后，值得“展示”的不仅是博物馆，还有其与城市、地区、国家以及全世界之间真实的关系和理想的协同。

到此即为M9主题。XX世纪的未来，因为文化区和M9博物馆本身就是一个重新开始的“契机”，让我们对未来、对整个城市重新开始产生新的见解，我们已经并且必须保持努力尝试和展望未来。

In Mestre on first December 2018 the M9 Museum has been inaugurated as a “cultural district”. The brand new district is made of the iconic building from Sauerbruch Hutton, a Berlin based architectural office. The district is dedicated to the XX century culture, but it is also the result of a complex system of urban spaces (The M9 Museum, the temporary exhibition hall, conference center, bars, restaurants and commercial spaces). In fact the Museum itself became a tool and an occasion to implement the urban regeneration process on a broad and important part of the city.

Through our work (walks, interviews and workshop) we aimed at telling and displaying this “M9 Museum district”, and its different spaces with its features, highlighting over all the possible and essential links between the modern city of Mestre and the historical city of Venice with their surroundings starting from some hypothesis.

1. The new urban district, featured by the multicolor facade of the museum, as a meteorite, will emit the more energy it will be linked (physically and cooperatively) with other institution and cultural activity already in the city (the Venetian Museums and cultural places, the theaters, The Marghera Fortress, cinemas, libraries and social meeting places).





**阿弗莱多·卡洛西 意大利**  
**Alfredo Calosci**

萨萨里大学建筑学博士  
PhD. Candidate, Dept. of Architecture,  
Design and Planning, University of  
Sassari  
Italy

**演讲主题: 不仅是视觉, 不一定是数字: 有形比喻, 物理界面和新的互动空间 / Not just visual, not necessarily digital: tangible metaphors, physical interfaces and new spaces for interaction.**

阿尔弗雷多 卡洛西  
萨萨里大学建筑设计规划系博士生

不仅是视觉, 无需数字化: 真实的比拟、现实的交流和交互新空间。

创造性编码、正式语言源操作的可能性和数字格式媒体, 无可争议地成为当前通信设计领域中最生动的领域之一。

实时访问数据、多种传感器和执行器之间整合可能性的提升, 通俗来讲, 就是“物联网”组成设备之间对话的可能性提升, 为“真实交流”的推广做出了决定性的贡献。而“真实的交流”正是连通参展设计和概念艺术装置世界的桥梁。

通过一些新近案例研究, 我们将详细审查一些有趣的新兴趋势。这些新兴趋势似乎通过简单的类比机制基础利用支持交互的表达潜力克服了最复杂的技术。

Not just visual, not necessarily digital: tangible metaphors, physical interfaces and new spaces for interaction. Creative coding, the possibility to manipulate through formal languages resources and media available in digital format, is indisputably emerging as one of the most vivid fields in the current landscape of communication design. Real-time access to data, the increasing possibility of integrating a variety of sensors and actuators and, in more general terms, the possibilities for dialogue between the devices that shape the “Internet of Things” have contributed decisively to the dissemination of tangible interfaces that allow to bridge the worlds of exhibiting design and of conceptual art installations. Through a selection of recent case studies we will take under scrutiny some interesting emerging trends that seem to overcome the most sophisticated technologies in favor of the expressive potential of interactions based on the simplest analogical mechanisms.



**罗莱达娜·迪·卢齐欧 意大利**  
**Loredana Di Lucchio**

罗马第一大学设计系教授  
Full Professor of Design,  
“Sapienza” University of Rome  
Italy

**演讲主题: 文化设计体验---罗马设计记忆 / Designing for Cultural Experience. Roman Design Memories.**

当代社会正处在一个充斥着海量图像的时代中, 我们是否还能将文化遗产作为设计灵感的重要来源? 怎样的设计才能让文化传承在不断变化的审美情感中维持相关性? 设计是否够再次振兴一个城市有形和无形的文化遗产, 是否能让市民和观光者从被动和表面的赞美转变为对城市更加深刻的理解和更加真实的关系中?

带着这样的问题, 罗马大学产品设计理学硕士专业与设计工程实验室 (Sapienza Design Factory Lab) 和设计研究跨部门中心 (the Interdepartmental Centre Sapienza Design Research) 合作开展了实验项目“罗马设计记忆”。

演讲介绍了这项体验, 并着重强调了设计方法中有趣的演进, 讲述了激励重建对城市发展的文化作用。

In our contemporary society, in an age of an unlimited abundance of images, can we still see cultural heritage as a significant source of design inspiration? And what can Design do to maintain the relevance of cultural heritage amid the continuously shifting aesthetic sensibilities? Can design revitalize the tangible and intangible cultural heritage of a city, shifting citizens and tourists away from passive and superficial admiration and towards a deeper understanding and more lively relationship with the city? These have been some of the question that informed the experimental project “Roman Design Memories” developed within the Master of Science in Product Design of Sapienza University of Rome In collaboration with the Sapienza Design Factory Lab. and the Interdepartmental Centre Sapienza Design Research.

The speech reports this experience highlighting the most interesting evolution in the Design approach and offering stimulus to re-thing the role of the culture for the city development.



**尼可洛·查卡莱力 意大利**  
**Niccolò Ceccarelli**

萨萨里大学建筑系副教授  
Associate Professor. Department of  
Architecture, Design and Planning,  
University of Sassari  
Italy

**演讲主题: 信息空间的编排——  
扩展环境中的运动图像 / A  
choreography of informative  
space: expanding the moving  
image in the environment**

在米兰2015年世博会的撒丁岛馆和2017年城市设计周米兰三年展馆“过去未来工艺设计巡展”中的“Artijanas”多屏装置这两项大型公共展览中,我们的研究团队展示了两个项目。这让我们开始调查视觉设计向沟通工具的转变。

在“多媒体”技术早期,在前数字技术的高成本和庞大的技术负担下,蕾和查尔斯·伊姆斯这样的大师在1959年莫斯科举办的世界级展会中设计了“美国一瞥”;罗曼·克·罗托1967年在蒙特利尔世博会中设计了“迷宫中”,或是威尔·柏丁的“细胞”(The Cell)等UpJohns步行展,让视觉体验领域保持在视觉艺术的边缘。今天,数字技术带来的相对低廉的价格、近乎无限的屏幕以及控制、交互、便捷、连接性以及计算能力为创造性试验的新方向铺平了道路。尽管规格、内容和结构不同,我们在米兰世博会和三年项目中的展出让我们能够基于视觉设计与动画、展览设计和空间互动集成的设计策略,沿着多媒体道路追寻美妙遗产的踪迹,展示我们生活和工作的神奇、多样而美丽的岛屿——撒丁岛。

Two projects carried out by our research team in the event of two large public exhibitions: the Sardinia Pavilion at Milan's 2015 EXPO and the "Artijanas" multi-screen installation for the Past Future craft design exhibit satellite event at Milan's Triennale during the city's 2017 design week, have allowed us to start an investigation on the transformations affecting visual design as a communication tool.

In the early days of 'multimedia' technology, the high costs and cumbersome technical burdens of pre-digital technology kept the explorations of Masters such as Ray and Charles Eames with their 1959 Glimpses of the USA for the Moscow World's Fair; Roman Kroitor's in the Labyrinth, for Montreal's 1967 Expo, or Will Burtin's UpJohns walk-through exhibits such as The Cell, kept this domain of visual experimentation on the fringes of the visual arts. Today, the availability of relatively inexpensive, almost unlimited screen surface, and the control, interactivity, accessibility, connectivity, computability offered by digital technology, opens the way to promising new directions of creative experimentation.

Despite their diversity in size, context and structure, our involvement in Milan's Expo and Triennale projects made it possible for us to follow the tracks of such amazing legacy, along a multi-media approach based on an integrated hybrid design strategy that inter-plays with visual design and animation, exhibit design and space, and while displaying the magic, variety and beauty of Sardinia, the island where we live and work.



**克里斯提娜·帕卡罗蒂 意大利**  
**Cristiana Pacchiarotti**

建筑师, 艺术家&设计师  
Architect, Artist & Designer  
o/m architetti  
Italy

**演讲主题: 艺术与建筑间的对话  
/ Dialogue between Art and  
Architecture**

我的工作正在于艺术与建筑之间那条共同的边界线。艺术与建筑之间相互的浸染可以追溯到很久以前。历史上有很多兼备艺术家和建筑师特长与技能的人。一个很重要的人物就是米开朗基罗。像米开朗基罗这样的人,在那个时代非常常见。事实上,艺术家在画肖像和进行雕刻的同时也经常设计建筑物、公共空间、花园。绘画是艺术家/建筑师表达自我的不同方式。这种表达的影响力跨越了语言的障碍。艺术和文化研究已经预见到了设计和建筑世界。艺术与建筑之间的感觉引发讨论: 主要话题在于建筑与艺术是否类似, 或者建筑中的艺术元素是否影响到和妥协于空间的功能性。事实上这两个主题之间的边界模糊而脆弱, 两主题会相互渗透。今天, 对于我来说, 这两方面之间的对话非常重要。事实上, 建筑的创新时常是艺术与建筑共同产生的结果。

我将在本次会议上展示我自己的部分作品:  
意大利-罗马- MACRO (当代艺术) 博物馆: A.Pirri的陈列展  
意大利-罗马-14号公寓: 东方游戏  
设计表: 更少  
意大利-罗马-MAAM 博物馆: 家庭移动花园  
设计雕塑: 在树上  
设计地面: 绿砖

My work is a fine line between Art and Architecture. The contamination between Art and Architecture is very ancient. In the past there were many examples of people combining both Artists and Architects features and skill. The most important person is Michelangelo Buonarroti. The personalities like Buonarroti, were common at that time. In fact the artists often projected buildings, public spaces, gardens and at the same time they painted portraits and made sculptures. As you can see, they were projectors, architects, painters and sculptures. The drawing is the subject through which the Artist/Architect express him self in different ways. The representations often go through the influence of various languages. The artistic and cultural research, has anticipated the design and architecture world. The feeling between Art and Architecture, produces discussion: the main matter is if Architecture is similar to Art or if the artistic element in the Architecture influences and compromises the functional part of the space. In fact the borderline between two subjects is very thin, breakable and permeable.

Today, for me, the dialogue between these aspects is important. In fact the innovation in Architecture is often, the result between Art and Architecture. In this conference I will show some examples of my work:  
ITALY- ROME – MACRO Museum: set-up exhibition by A.Pirri  
ITALY - ROME – Apartment int.14 : Oriental games  
DESIGN table: less  
ITALY – ROME – MAAM Museum: domestic mobile gardens  
DESIGN sculpture: on the tree  
DESIGN ground: green brick





贝纳戴达·卡尔珠罗·莫来丽 意大利

**Benedetta Gargiulo Morelli**

建筑师&室内设计师, NOS 设计公司  
Architect & Interior Designer,  
NOS Design  
Italy

演讲主题: 第三性质的大使——  
一个关于宇宙公共空间的概念 /  
**The Embassy of Third Nature:  
the conception of a universal  
public space**

B博纳德塔·吉罗·莫雷利的“第三自然大使馆”项目提出了一个全新的社会多气候领地。目的在于在每个大都市的中心重新建立人类与自然之间早已遗失的联系。人们来自世界各地,属于各种特定的气候带,也就是各个自然王国。因此,大使馆是多气候的,每个人都能在其中找到属于某个气候的自然之地。作为“城市设计/设计之城”的设计回应,该项目结合了城市在地域和社会两方面的宏伟目标。它可以被复制到世界上任何地方,开创了全新公共空间的概念。该演示将展现全世界独立的气候和文化统一起来可能产生出加强社交互动的多气候环境。这可能会成为天津在环境城市结构中采用的新模式。该项目曾在国际建筑工作室“Foster and Partners (福特与合伙人)——伦敦总部”展出,并获得享誉全球的“建筑联盟学院& Foster + Partners可持续奖”提名。该项目还被Royal Kew Gardens (皇家邱园)和芝加哥媒体选中进行报道,成为生物气候温室技术手册。

Benedetta Gargiulo Morelli's project "The Embassy of Third Nature" proposes a new social multi-climatic territory. The raison d'être is to reestablish the lost contact between mankind to nature in the heart of every metropolis. People come from all over the world and all belong to particular climatic zones, hence to explicit natural kingdoms. For this reason, the Embassy is multi-climatic, so each person will find its natural place of belonging inside it. As a design response to "Creativity for city / City of creativity" the project combines urban ambitions, both territorial and social, which can be replicated around the world creating a new conception of the public space. The presentation will demonstrate how the union of separate climates and cultures from around the world, may generate a multi-climatic environment enhancing social interaction. This may be a new model that the Municipality of Tianjin may adopt in its environmental urban fabric. The project has been exhibited in the International Architecture Studio "Foster and Partners - London Headquarters" and it has been nominated for the prestigious international prize "Architectural Association & Foster + Partners Sustainability Award". It has also been selected by Royal Kew Gardens and Chicago Press to be published and become a technical manual on bioclimatic greenhouses.



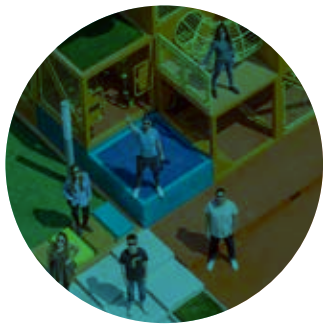
富朗切斯科·罗西尼 意大利  
**Francesco Rossini**

建筑师, 香港中文大学建筑学院助理教授  
Architect, and Assistant Professor at  
the Chinese University of Hong Kong  
(CUHK)  
Italy

演讲主题: 建筑和公共空间的种子-亚洲城市场所营造的干预机制 / **Seeds of Architecture and Public Spaces: Placemaking Interventions in Asian Cities**

城市是由一系列多元化空间和社会条件所构成的复杂有机体。各异的城市形态衍生出不同的城市空间,为人类提供了丰富多彩的活动场所。诺利(1748年)所设计的著名罗马市规划图,刻画了这座城市的城市结构,运用图形化场地标识法,展现了建筑物与公共空间之间的共生关系。广场、街道和公园构成公共生活发展的关键元素,但二十世纪九十年代及更早时期的城镇变革运动,衍生出以消费文化为核心的新型公共空间。现如今,购物中心、酒店大堂和屋顶露台逐渐成为当代社会的集体空间。这一说法旨在公开反映城市内部的公共空间状况,对于亚洲国家尤其如此,因为当地城市结构的快速变化正在逐步转变公共空间的城市和社会维度。下文将以试点工程的形式论述三大城市设计项目,探讨如何将普通城市空间转变为更有意义的活动场所,以促进社会交往和市民参与。

Cities are complex organisms constituted by a diverse range of spatial and social conditions. Their specific urban forms generate different urban spaces that provide the scenarios for a great variety of human activities. The famous plan of Rome by Nolli (1748) illustrates the urban structure of the city using a figure ground representation which shows the symbiotic relationship of buildings and public spaces. Squares, streets and parks constitute crucial elements for the development of the public life, however urban transformation initiatives in the 1990s and even earlier, generated new types of public spaces focused on the consumption culture. Nowadays shopping centres, hotel lobbies, and rooftop terraces are becoming the collective spaces of the contemporary society. This talk aims to open a reflection on the condition of the public space in the city, especially in the Asian context, where the rapid change of the urban structure is transforming the urban and social dimension of public spaces. Three urban design projects will be described as experimental processes to transform generic urban spaces in meaningful places in order to facilitate social interaction and civic engagement.



**马歇尔·杰祖斯 智利**  
**Marcial Jesus / Chile**  
**杰威尔·宫泽来 西班牙**  
**Javier Gonzalez Spain**  
 上海100 architects建筑师事务所合伙人



**演讲主题: 街道建筑与城市干预**  
**Street Architecture and Urban Interventions**

100 architects 专注于街道建筑和城市干预, 工作对象既包括临时建筑也有永久建筑, 鼓励发展社会动态和独特体验, 创造人文性质地标。  
 在100, 我们相信在公共空间工作是一种特权。我们的动力来自对探索公共空间未来可能性的热情。  
 我们的独有愿景: 我们设计吸引人且鼓励社交互动的建筑。  
 我们的公共空间项目旨在提供色彩斑斓的景观和错综复杂的地形, 刺激用户以更亲密的方式与建筑和空间产生互动。在这里, 用户可以跳跃、闲坐、攀爬、平躺, 以及自拍等等。  
 我们的项目针对公共使用, 通过提供即时功能和体验邀请用户进行互动, 鼓励社会动态成果。

100 architects specializes in street architecture and urban interventions, architectural objects both ephemeral and permanent, which encourage the occurrence of social dynamics and unique experiences, creating human scale landmarks.  
 At 100, we believe that working in the public space is a privilege. We are driven by the passion of exploring the possibilities of the public spaces of tomorrow.  
 We possess a singular vision: we design architectural objects that attract people and encourage social interaction.  
 Our projects in public spaces seek to stimulate the user by providing colorful landscapes and intricate topographies that allow the user to interact in a much closer way with the objects and the space. It invites the user to jump, to sit, to climb, to lie down, and to take a selfie and much more.  
 Our projects are meant for public use, and invite the users to interact by offering instant functions and experiences, encouraging the production of social dynamics



**马里奥·费拉拉 意大利**  
**Mario Ferrara / Italy**  
**罗伯特·赫曼 美国**  
**Robert Herman / USA**  
**薇薇安娜·拉苏洛 意大利**  
**Viviana Rasulo / Italy**

摄影家  
 Photographer



**演讲主题: 摄影, 创意, 人类社会: 与四位摄影家的对话**  
**/ Photography, creativity, communities: a conversation with Mario Ferrara, Robert Herman, Viviana Rasulo**

chair / 主持:  
**爱丽丝·康兰多尼, 研究员, 策展人, 意大利**  
**Alice Colantuoni**  
 researcher, curator of Human Spaces, Italy

来自中国, 欧洲和美国的四位艺术家, 他们各自代表不同类型的摄影种类 - 从建筑到人类学, 街头摄影和社会报道 -, 分享他们对创造力和叙述能力的观点和经验, 讲述他们记录的城市和乡村环境中的社会。艺术是否在使我们了解自己, 我们的社区和邻居, 承认人类状况, 以及最终在全球和本土阐述我们的问题的新观点方面发挥积极作用? 创造力如何影响社会; 它能否有效地刺激社会进化? 今年天津国际设计周的艺术嘉宾在由“人类空间”摄影展策展人Alice Colantuoni的主持下, 展开公开对话, 分享其对这些问题的看法。

Four artists from China, Europe, and America, each practicing different genres of photography –from architecture to anthropology, street photography and social reportage–, share their views and experiences of the impact of creativity and story-telling on the communities they documented, both in urban and rural environments. Does art play an active role in making us know ourselves, our communities and neighbors, in acknowledging the human condition, and finally, in elaborating new perspectives of our problems, globally and locally? How does creativity influence society; is it capable of effectively stimulating social evolution? This year's artist guests of the TDW share their responses to these and other questions in an open conversation chaired by the curator of the exhibition Human Spaces, Alice Colantuoni.





一等奖  
First Prize

于山水间-方圆旅社  
**Walking among the  
misty mountain  
paths and streams -  
Fangyuan hotel**

于洋 / Yu Yang

民宿的情怀,一言以蔽之,就是让那些被工业化、大规模化、高科技化淹没的人性回归本源,让我们找到的回家的路。正如一位专栏作家所说“我理想中的民宿,有人、有温度、有风景、有温情”。未来的民宿应该少一些冰冷的装潢,贴近自然不要让它无奈的成为一具华丽的木乃伊,多一些脉脉地温情,让它真正成为行走途中的“游民”安放身体与心灵的温馨港湾和乐于栖息的“归宿”。

In a word, the feelings of home stay are to let the humanity submerged by industrialization, scale and high technology return to its original source and let us find our way home. As one columnist put it, "my ideal b&b has people, temperature, scenery and warmth." The future home stay should be less cold decoration, close to nature do not let it helplessly become a gorgeous mummy, more tender, let it really become walking on the way to put the body and the heart of the warm harbor and happy to rest "home".





二等奖  
Second Prize

聚乙烯制·心中的城  
The City in the heart  
of polyethylene

郭宇婷 / Guo Yuting

中国山水画是中国人情思中最为厚重的沉淀。我们游山玩水，有以山为德，以水为性的内在修为意识。山水素然就是中国人内心深处的“城”。而现在的城市确实让人窒息，一层层的聚乙烯温柔的抚摸着我心里深处的“城”，隐隐作痛。看似现在人们向往的世外桃源、山林之乐，其实在侵蚀着人。我们的创意城市未来会变成什么？青山？绿水？青色的、绿色的、鲜红色的、甚至黑色的聚乙烯？

Chinese landscape painting is the thickest precipitation in the feelings of the Chinese people. We travel mountains and rivers, there are mountains as virtue, Take water as the inner practice of sex as consciousness. The landscape is simply the "city" in the heart of the Chinese people. And now the city is really suffocating, layers of polyethylene gently stroking my heart of the "city", dull pain. It seems that the paradise that people yearn for now, the joy of the mountains and forests, is actually eroding people. What will our creative city become in the future? Castle Peak? Green water? Cyan, green, bright red, or even black polyethylene?



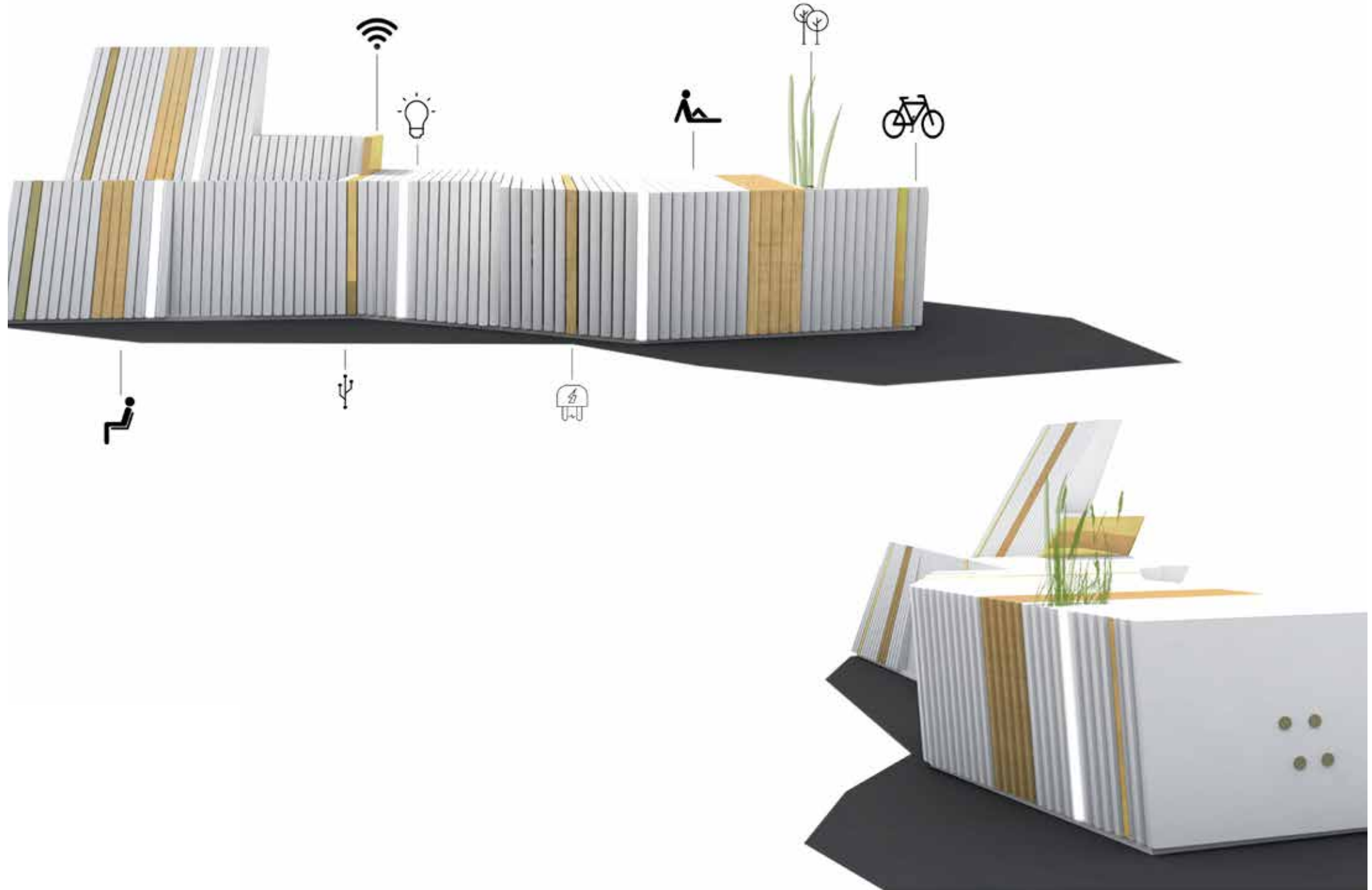
二等奖  
Second Prize

城市条纹  
Urban Stripes

Lycourgos  
Lambrinopoulos

今天作为城市对象的替补席成为我们习以为常的正常狂热活动的休息和中断的同义词。“urbanstripes”工作台的概念构思源于主要材料,紧凑型回收蛋白石聚碳酸酯及其加工和管理方法。每个骨料元件在功能和座椅使用方面都具有精确的特征,增加了与精确组合在一起的不同材料的特性,具有相同的截面比例和相同的机械技术特征。

The bench as an urban object today becomes synonymous with rest and interruption of the normal frenetic activity to which we are accustomed. The concept idea of the “urbanstripes” bench takes shape from the primary material, the compact recycled opal polycarbonate, and its processing and management methods. Each aggregate element assumes a precise feature both in function and in terms of use of the seat, increasing its identity with different materials that come together in a precise manner, with the same section proportions and the same mechanical technical features.





三等奖  
Third Prize

消逝的笔迹  
Vanished  
Handwriting

田佳 / Tian Jia

电脑时代的来临, 我们的汉字书写能力也正在退化, 很多人日常生活工作中很少或是根本不再书写.....  
据调查结果显示:  
37%的人经常提笔忘字;  
22%的人想写东西时总想找电脑而不是笔;  
16%的人觉得除了名字写得还行, 其他字基本没法看;  
13%的人去外面听课或者开会, 最怕的就是记笔记.....

With the advent of the computer age, our ability to write Chinese characters is also deteriorating. Many people rarely or never write in their daily work...  
According to the survey results:  
Thirty-seven percent of people often write and forget words.  
Twenty-two percent of people always look for a computer instead of a pen when they want to write.  
Sixteen percent of the respondents felt that they could not read other words except their names.  
Thirteen percent of people go out to attend classes or meetings, and the worst thing they fear is taking notes...



三等奖  
Third Prize

削笔刀  
Pencil sharpener

卢迪 / Lu Di

这是一款浴室置物框的再设计。设计者从笔屑中产生灵感，将笔屑的出口处做了特别的设计，使笔屑在产生过程中随着铅笔的转动逐渐生成一朵美丽独特的花，环状卷曲的花瓣正是平时被我们丢弃的铅笔屑，缤纷的色彩从花心一层层地向外辐射，让人在不知不觉中感受到渐进的美和细腻的浪漫。

削笔后产生的美丽铅笔屑花停留再削笔刀上，与手柄一起形成了一个独特的小花器，让人赏心悦目，使枯燥的削笔过程变得情趣盎然。

从产品的造型功效上来看，不同于传统的简易削笔刀，它不仅能接住削出来的铅笔屑，而且还可以将其集中起来方便倾倒。工作学习中经常丢弃的铅笔屑也可以被展示进而成为桌面上独特而美丽的景观，这提示我们要细心的留意生活中身边每一个微不足道的事物并发现它们独特的美。

The designer gets inspiration from the crumbs, and makes a special design for the outlet of the crumbs. In the process of producing the crumbs, with the rotation of the pencil, a beautiful and unique flower is gradually generated. The ring curly petals are the pencil crumbs that we discarded at ordinary times. The colorful colors are radiated from the heart of flower to the outside, so that people can feel the gradual beauty and delicate romance unconsciously.

The beautiful pencil crumbs produced after the sharpening stay on the pencil sharpener, and with the handle to form a unique small flower device. It is not only pleasant to the eyes but also makes the boring process of sharpening fun.

Pencil scraps that are often discarded during work and study can also be displayed to become a unique and beautiful landscape on the desktop.

This reminds us to pay close attention to every trivial thing in life and discover their unique beauty.





三等奖  
Third Prize

创造你的城市  
Create your City

Erika Orlandi  
Alessandro Cascone

我们相信创造力来源于积极的互动，而公共空间则是这一切开始的地方。为了适应城市不断的变化，我们创建了一座互动性极强的建筑。创造你的城市”是动态的，模块化的，可适应的。“创造你的城市”与传统、科技、活力密切相关。

We believe that creativity is the result of strong interactions and the public space is where everything starts. "Create your city" is a dynamic, modular, transformable and adaptable urban space. It adapts to people needs but at the same time it stimulate interactions from which creativity arise and grow. Recalling the forms and atmospheres of the Zen garden, Create your city combines tradition, technology and dynamism within a simple system of infinite possible configurations.



入围

Be Selected

脚踏行李箱

Luggage with pedal

乔泽斌 / Qiao Zebin

在现实生活中，公交车或者地铁会突然刹车，用户未能拿好行李箱而摔倒，行李箱滑走碰伤他人。因此该设计将带有折叠踏板的行李箱可以将脚踩在上面，防止乘车时行李箱的滑动，方便使用者在乘坐地铁或公交车时解放双手——在一支手握扶手时，另一支使用手机或进行其他工作。

踏板内部有磁铁块使其吸附在行李箱上，当人们想放下踏板时，需要先踢踏板下沿使其与箱体分离，踏板完全落下即可踩踏使用。这样就可以用脚控制行李箱，防止因列车的急停导致的行李箱滑走。不使用时用脚闭合踏板。

使用过程中，脚踩行李箱踏板也是一种无意识的体现，使用操作方便。

In real life, the bus or the subway may suddenly brake, so people fails to hold the suitcase and falls, and the suitcase slips and hurts others. Therefore, this is a design that a suitcase with a folding pedal for foot to step on preventing the luggage from slipping, so the user can free their hands when riding the subway or the bus: when one hand holding the handrail, another one using mobile phone or doing other work. There is a magnet block inside the pedal to keep it attach to the suitcase. When people want to put down the pedal, they need to kick the lower edge of the pedal to separate it from the box. When the pedal is completely dropped, it can be stepped on. In this way, the luggage can be controlled with the foot to prevent the luggage from slipping due to the emergency stop of the train. Close the pedal with your foot when not in use.

During using process, the footrest pedal is an unconscious embodiment, easy to use and operate.





入围  
Be Selected

## 智能听诊器 Intelligent stethoscope

沈极丰 / Shen Jifeng

传统听诊器在医疗上存在诸多不便,成为了一个痛点。智能听诊器属于电子智能化设计,通过智能听诊器滚轮与电子资料分析,改变传统听诊器功能单一与不便携带等问题,让医生更好的使用设备,并且方便存档患者电子病例中。

智能听诊器:无线耳机

智慧磁控开关设计,采用霍尔传感器磁吸控制技术。吸附,即关机收纳;分开,即开机播放。离耳设计,无耳塞,不入耳,喇叭设计在耳道较近的位置,声音集中放大。

智能听诊器:滚轮装置功能

滚轮装置对采集的音讯可以根据医生需要调节音讯节点,反复重播音讯方便医生精确分析听诊资料。

智能听诊器:蓝牙功能

智能听诊器采用蓝牙4.2模组,提升了续航能力与传送速率。听诊器采集到的音波振幅频率通过蓝牙传输电脑实现可视化资料分析对心率、肺音的诊断,并存储于患者个人电子病例中。

智能听诊:恒温模组

智能听诊器启动后,恒温模组能在短时间内自动调节到人体适宜的温度。

恒温模组改变了以往传统听诊器材质使人感到冰冷问题,避免了在听诊过程中材质使人的皮肤产生不适。

Traditional stethoscopes have many inconveniences for medical use. The intelligent stethoscope is designed according to intelligent electronic concept. The intelligent stethoscope's wheel design and its electronic data analysis have greatly improved the traditional stethoscope's single function and inconvenience which it carries. While intelligent stethoscope can help doctors to make better use the device and conveniently archive the patient's electronic case. Wireless headset / The intelligent magnetic switch control design adopts Hall sensor magnetic absorption control technology. Adsorption triggers the turning off of the device and separate triggers the play mode. No ear plugs, the speaker is closer to the ear canal. The sound is concentrated and enhanced. Wheel function / The rolling wheel device can adjust the audio node according to the doctor's needs in order to collect audio data, and repeatedly plays back the audio to facilitate the doctor to accurately analyze the auscultation data.

Bluetooth function / The intelligent stethoscope uses the Bluetooth 4.2 module to improve its endurance and its transmission speed. The amplitude of the sound wave which collected by the stethoscope is transmitted to the computer via Bluetooth; then it immediately offers a visual data analysis for the diagnosis such as the heart rate and lung sound. The device will automatically store in the patient's personal cases electronically. Thermostat module / After the intelligent stethoscope is switched on, the thermostat module will automatically adjust to the appropriate temperature of the user's body temperature in a instance.

The thermostat module has revolutionized the traditional stethoscope's material which usually causes users feeling chilled, and the new model avoids the material to make people's skin feel uncomfortable during auscultation.



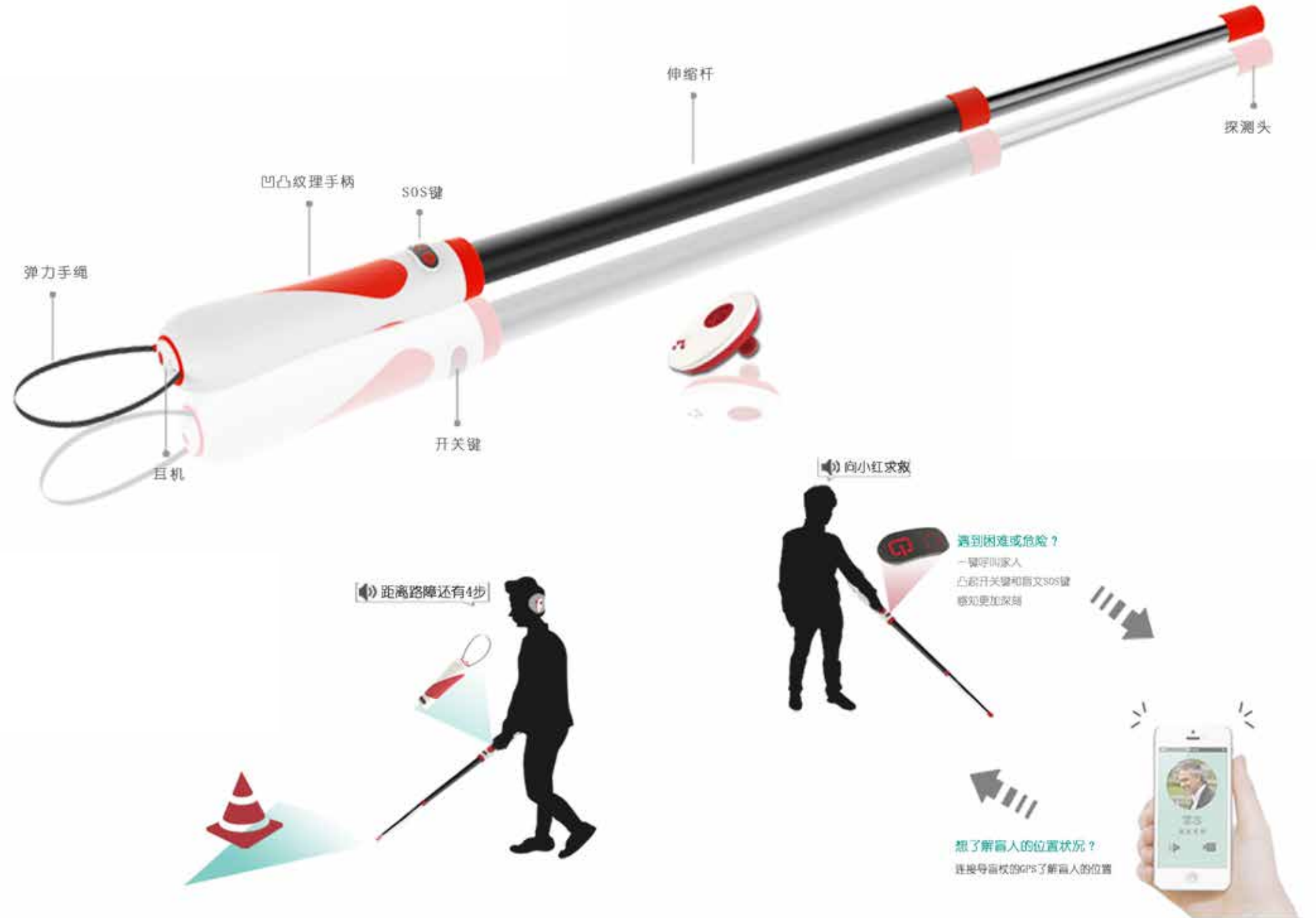
入围  
Be Selected

几步之遥  
智能导盲杖设计  
Design of smart guide  
blind stick

李潇 / Li Xiao

这是一款关于盲人智能导盲杖的设计，由导盲杖和耳机两部分组成。由于盲人对具体距离概念模糊，因此作者从用户角度出发，先从大数据中得到用户的步距，当导盲杖检测到障碍物时，提醒用户距离障碍物还剩多少步；此外导盲杖内置盲文SOS求救键，当用户遇到意外时可向紧急联系人发出救助。

This is a design of a blind intelligent guide rod, consisting of a guide rod and a headset. Since the concept of specific distance for the blind is vague, the author first gets the user's stride from the user's point of view. When the guide stick detects obstacles, remind the user how many steps are left from the obstacles; In addition, the Braille SOS SOS button guides the blind staff to send assistance to emergency contacts when the user encounters an accident.





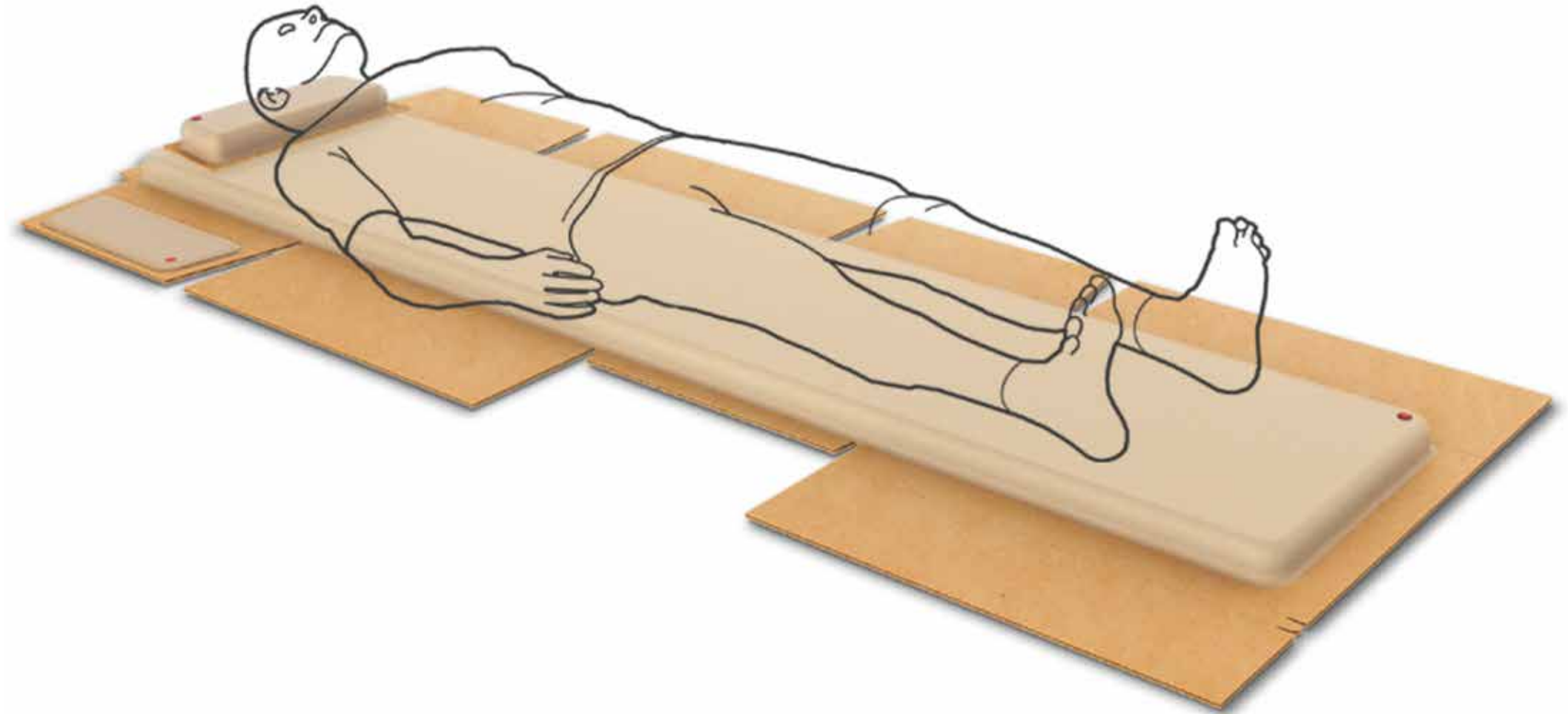
入围  
Be Selected

## Green Rescue Carton

李明 / Li Ming

绿色救援纸箱是一种多用型绿色纸箱,专为受灾和贫困国家或地区设计。受灾后,生活物资极度缺乏,人们面临着各种生活困难,其中“住”的问题是受灾人群面临的最大的问题。绿色救援纸箱装载的救援物资到达灾区后,人们可以将纸箱展开拔出进气塞,内部处于真空状态的高回弹海绵吸入空气后恢复到长方体形状。待高回弹海绵恢复原状后,人们将进气塞拧紧。同时人们还可以将侧部头枕部分充气,增加休息时的舒适度。纸箱表面附有防水层,可以起到防潮防寒的作用。

Green Rescue Carton is a multi-purpose green carton designed for disaster-affected and developing countries or regions. Living materials were extremely scarce, and people also faced various difficulties in life. The problem of "how to living" is the biggest problem faced by the affected people. After the rescue materials loaded in the green rescue carton arrive at the disaster area, people can unpack the carton and pull out the air intake plug, the high resilience sponge inside the vacuum returns to its original shape after taking in the air. People tighten the air intake plug after the high rebound sponge is restored to its original shape. At the same time, people can also inflate the side headrests to increase the comfort during rest. A waterproof layer is attached to the surface of the carton to protect against moisture.

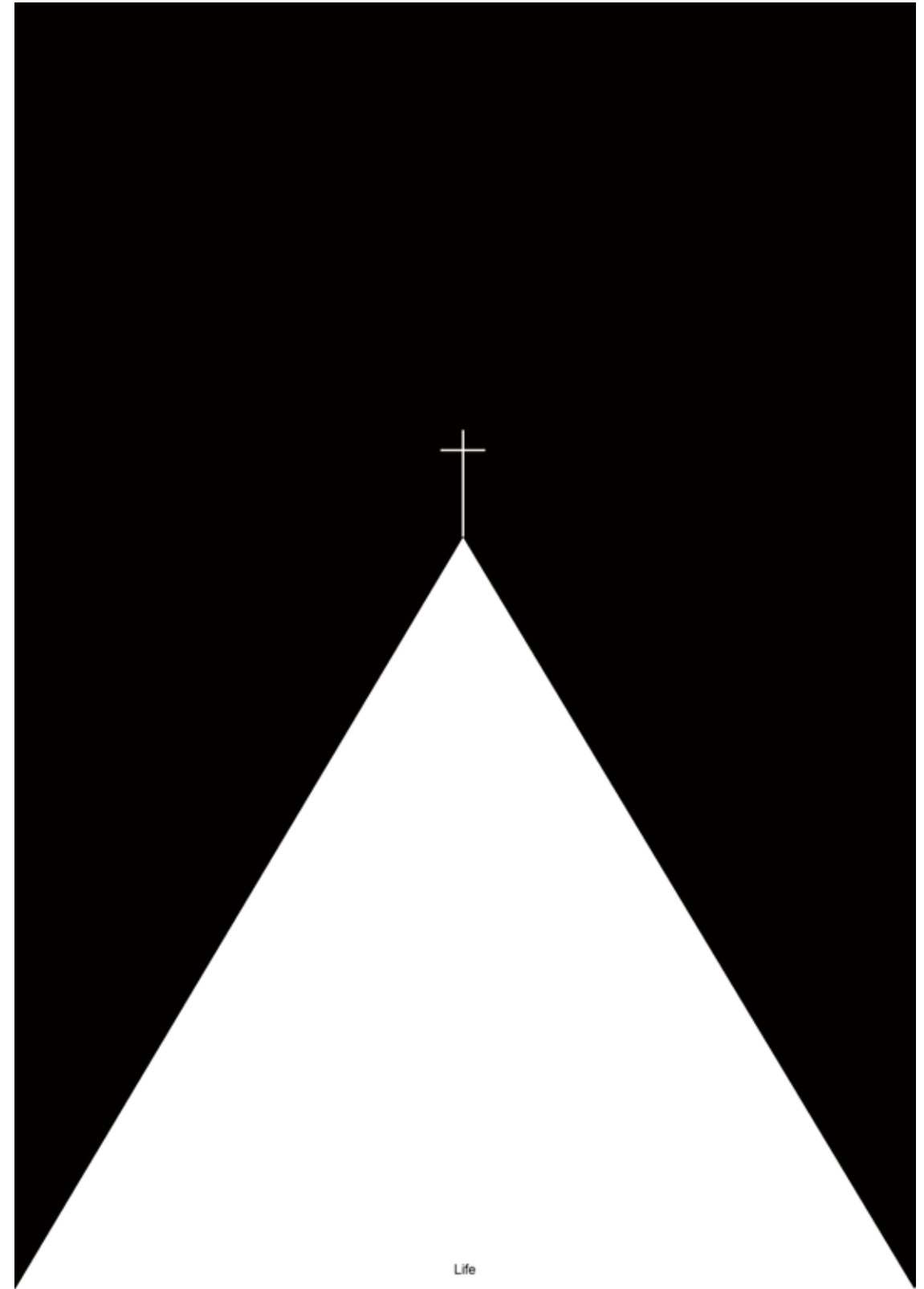


入围  
Be Selected

人生的最后的终点。  
The end of life.

生活  
Life

聂兆耸 / Nie Zhaosong





入围  
Be Selected

爱的循环  
Circle of Love

郭建峰 / Guo Jianfeng

塑料给我们生活带来了方便,为了科学技术等各个领域的发展做出了应有的贡献,然而,把利用后的塑料随意丢弃,会造成环境的严重污染。本海报是通过塑料瓶的图形与爱的手势图形进行创意组合成一个全新的塑料回收图标,从而引起我们人类必须重视对废旧塑料的处理和再利用。

Plastics have brought convenience to our lives and made due contributions to the development of science and technology. However, discarding the disposable plastics will cause serious environmental pollution. This poster is a combination of plastic bottle graphics and love gesture graphics to create a brand new plastic recycling icon, which causes us to pay attention to the disposal and reuse of waste plastics.

LOVE CYCLE



A major measure to reduce urban, rural and farmland, solid waste in water, and prevent environmental pollution is also a way to use renewable resources.

爱的循环

CREATIVITY FOR CITY  
CITY OF CREATIVITY

入围  
Be Selected

东湖跳泉步桥  
**2x100 suspension  
bridge**

夏家喜 / Xia Jiayi

2x100弧形悬步桥横跨大金溪,是宁德东湖慢行道的基础设施的组成部分,将大门山公园和南岸公园联系起来。

设计灵感来自跳泉,桥梁犹如跳跃的泉水一般灵动欢快,在东湖的水面上欢跃,在空中画出两道抛物线。

在环绕东湖的途中,这座大桥在东湖的跳跃景观成为一座引人入胜的雕塑。大桥连接各重要节点场所,成为更广泛的宁德东湖湿地公园总体规划中不可或缺的联系纽带,从形式上把东湖与蕉城的城市肌理融为一体。

The 2x100 arc-shaped suspension bridge, which spans the dajinxi river, is part of the infrastructure of the east lake slow lane in ningde, linking the daemun mountain park with the south bank park.

The design inspiration comes from the spring jump. The bridge is as lively and cheerful as the spring jump, jumping on the water surface of the east lake and drawing two parabolas in the air.

On its way around the east lake, the bridge becomes a spectacular sculpture of the lake's leaping landscape. The bridge connects all important node sites and becomes an indispensable link in the overall planning of ningde east lake wetland park, formally integrating the east lake and the urban fabric of jiaocheng.





优秀奖  
Honorable prize

观心自在  
Guanxin cup

黄志鹏 / Huang  
Zhipeng

这是一款以和尚诵经的木鱼为原型的组合旅行茶具。茶具收起时是一个木鱼的形态，打开时是两个观心杯和一个如意棒。如意棒的滤球有如意镂空雕花，用于滤茶，泡茶时先将茶叶装进如意棒中，再将它放在装好开水的观心杯中搅拌冲泡，即可品尝到一杯热茶。如意棒的新概念简化了繁琐的泡茶工序，从而节省了不少空间和时间，同时方便更换茶叶和清洗，更加符合旅行者的需要。创新的组合方式便于携带和使用，不外出也可以当作艺术品摆放欣赏，颇有茶禅的意境。

This is a combination of travel tea sets inspired by wooden fish. The tea set is in the form of a wooden fish when it is put away, and it is opened with two Guanxin cups and a Ruyi stick. Ruyi rod filter ball is like a hollowed-out carved flower, used for filtering tea. when making tea, put the tea into the Ruyi rod first, then stir it in a Guanxin cup filled with boiling water, and you can taste a cup of hot tea immediately. Ruyi stick's new concept simplifies the tedious tea making process, thus saving a lot of space and time, while facilitating the replacement of tea and cleaning, more in line with the needs of travelers. Innovative combination is easy to carry and use, do not go out can also be placed as a work of art appreciation, there is the artistic conception of tea Zen.



觀心杯

禪茶一味，茶在靜心

优秀奖  
Honorable prize

纪念之家  
House of Memory

高海伦 / Gao Hailun

2018年7月,泰国普吉海域发生游船倾覆。遇难者有18人为浙江海宁某家具公司员工及其子女,海宁庆云村三户家庭因此仅留下年迈老人。纪念之家选址于该村村头,由纪念之廊与住宅组成。计划为其提供一处可纪念逝去的亲人并抱团养老的晚年住所。同时考虑出租其原住宅为民宿,以补贴家用。墙上镂空刻着亲人的名字在阳光照射下变成透光纱布上模糊的光点,用手触摸时变得清晰。正如埋藏在日常之下的思念,平日里朦胧宁静,仔细回想触动人心。

In July 2018, two cruise ships overturned in Phuket sea area, Thailand. Eighteen victims were the employees and their children of a furniture company in Haining, Zhejiang. The three families in Qingyun Village are broken, leaving only the elderly. HOUSE of MEMORY is located in the end of Qingyun Village, providing these three elderly people with a place to commemorate their deceased relatives and to support their old age. HOUSE of MEMORY consists of a memorial hall and a residence with four rooms. The names of the relatives engraved on the wall become a blurred light spot beneath the light-transparent gauze, which become clear only by a touch. Just as the thoughts buried under the daily life are peace and quiet on normal days. Only when recalling them, can they touch people's hearts.





优秀奖  
Honorable prize

新富春山居图  
New Fuchun Mountain  
Residence Map

田佳 / Tian Jia

二维码组成的新富春山居图,提醒人们在体验现代化生活中,越来越多的接受新的生活方式,也应该多关注一下我们自己的传统文化。

New Fuchun Mountain Residence Map, which is composed of two-dimensional codes, reminds people that in experiencing modern life, more and more people are accepting new lifestyles, and we should pay more attention to our own traditional culture.





优秀奖  
Honorable prize

发现美好  
Find the good

翟文祯 / Zhai Wenzhen

每个有孩子的家里都会有这种情况，每个家里的墙上都有被乱涂乱画的部分，这种画既是童年美好的回忆，但是又会影响家庭墙面的整洁。这款相框采用脱浆纸质，环保并且方便使用。使用时选择值得保留的部分框起来形成一个家居艺术品，既可以满足孩子的绘画需求，又可以激发孩子的绘画创作能力。

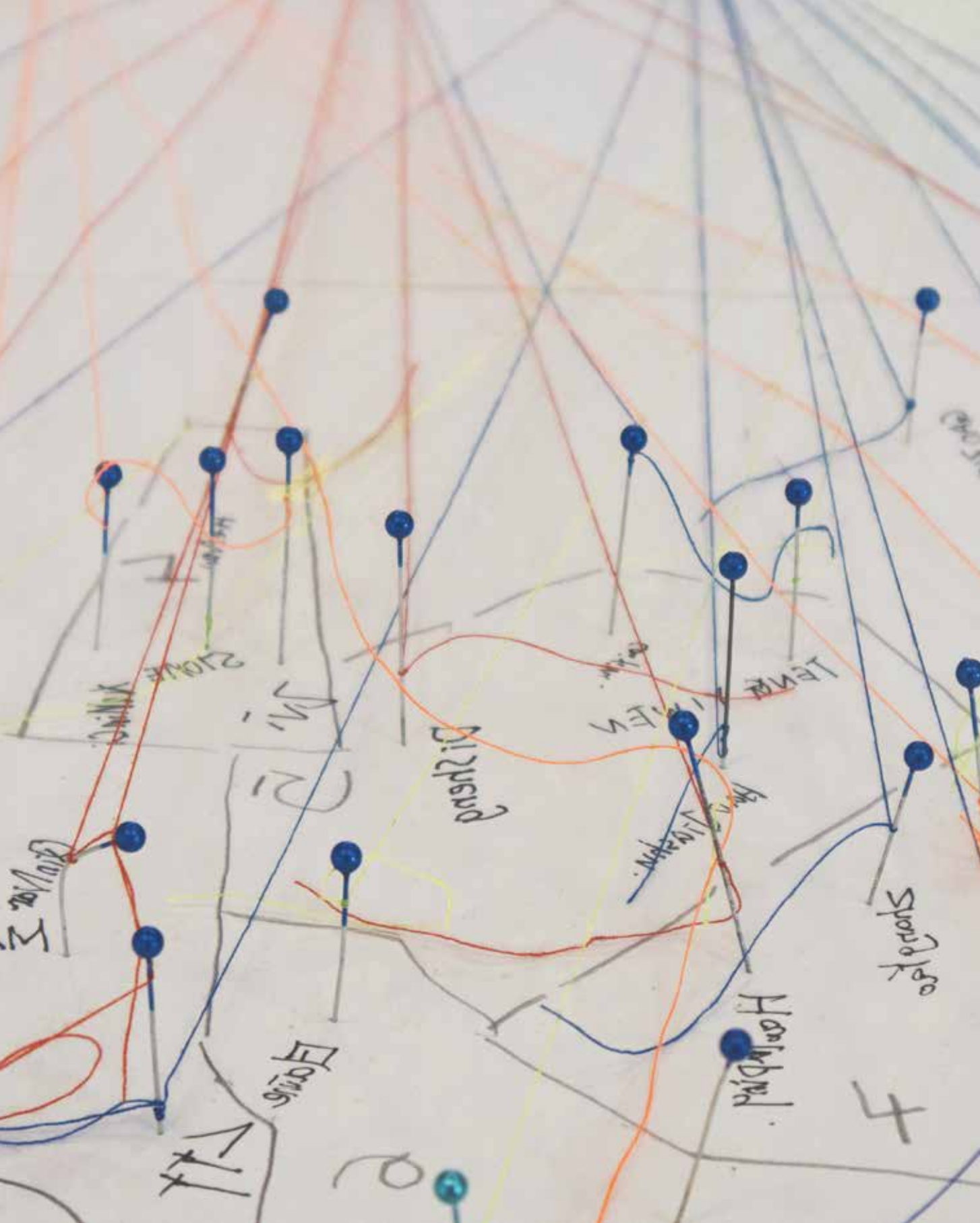
Every family with children will have this situation. Every family wall has a scribbled part. This kind of painting is not only a good memory of childhood, but also affects the neatness of the family wall. This photo frame is made of depulped paper, environmentally friendly and easy to use. Choosing the parts worth reserving when using to form a home art can not only meet the children's painting needs, but also stimulate the children's painting creation ability.







# 用数据可视化叙述我们的时间 / Narrating our own time with data visualization



大师班 Masterclass / 1

2019年5月7-10日  
地点 D2 二层教室 1

用数据可视化叙述我们的时间  
Narrating our own time  
with data visualization

—  
**Nicolò Ceccarelli**  
**Alfredo Calosci**

—  
意大利萨萨里大学  
Università di Sassari  
Italy

The increasing availability of data and information has recently highlighted a new grand task for design: data visualization.

Despite its long and well established historical development, the idea of making accessible abstract information by combining seemingly disconnected data through fascinating graphic constructions, has long remained a minor activity in the field of visual communication.

In an increasingly complex and specialized world, in which data circulates at growing speed, the space, time and attention span we are left with to interpret this information – taking decisions of often great importance – have in a few years been drastically reduced.

Data visualization has therefore rapidly made space for itself as one of the emerging branches of communication design, growing in relevance and developing an increasingly sophisticated theoretical basis. Starting from an overview on the discipline's evolution and on relevant case studies on some emerging trends, the workshop aims to present the current prevailing positions in the field. Starting from two seemingly opposed

sides: the one primarily focused on methods to develop graphic solutions – exhaustive and sophisticated but at times excessively cerebral – and therefore distant from the public understanding; and the one that considers the narrative dimensions more effective in order to transmit to the public, often through its emotional involvement, the general meaning of information, although at the cost of losing its details.

In both cases, as often happens for design and communication, the most effective solutions are often smart re-adaptations of ancient techniques and solutions. The workshop aims at presenting an updated picture of the state of the art, highlighting its prevailing approaches and engaging the participants in a direct design experience.

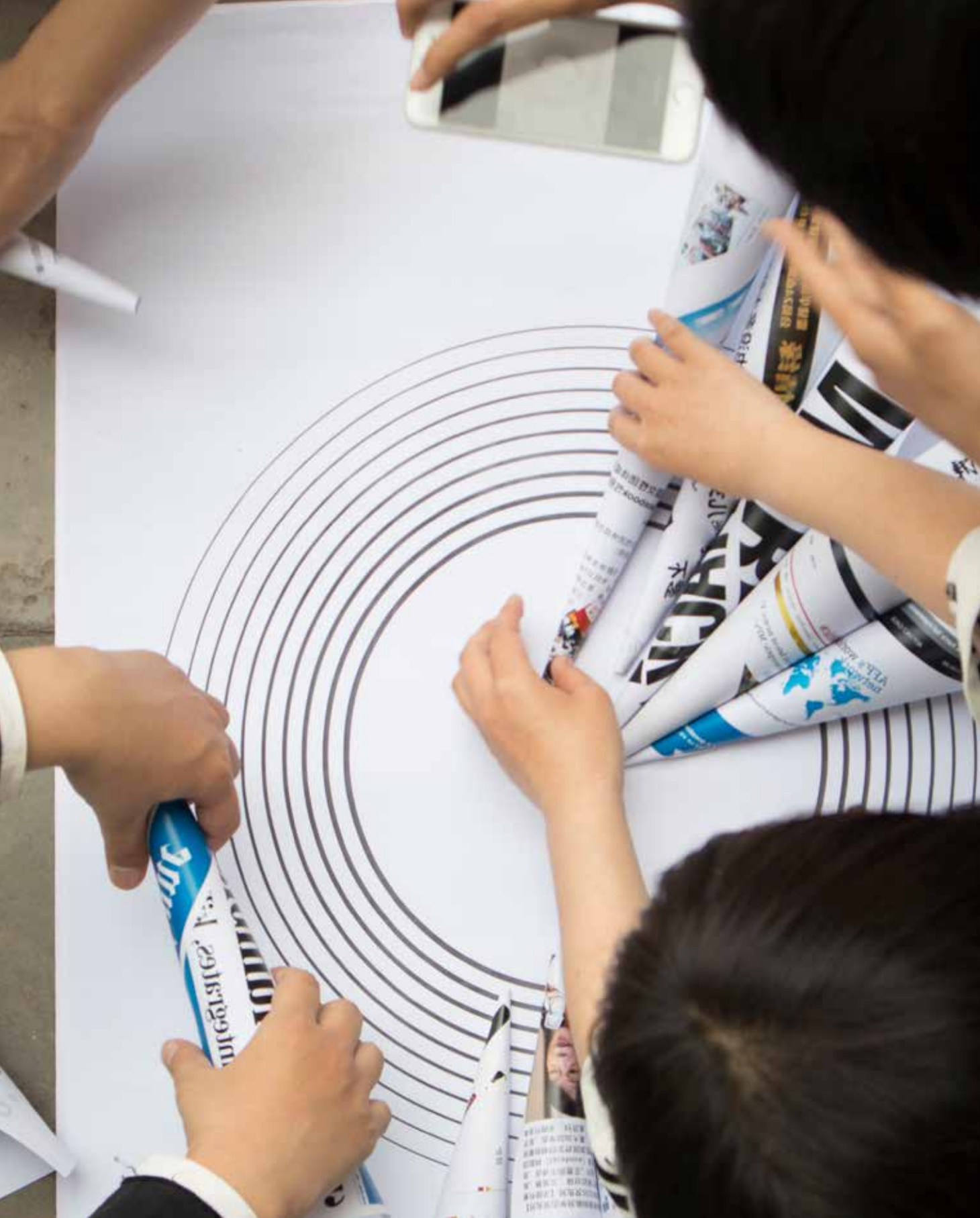
The design workshop will involve the direct involvement of the participants, whose contribution will be at the same time to provide data and developing them by exploring the many possibilities of data visualization, working in small groups to design 'informative objects' that present the temporal organization of a typical week.







# 多媒体设计—多 学科的设计方法 / Multi-design: a multidisciplinary approach to design



大师班 Masterclass / 2

2019年5月7-10日  
地点 D2 二层教室 2

多媒体设计—多学科的设计方法  
Multi-design: a multidisciplinary  
approach to design

—  
**Sabrina Melis**  
**Daniele Murgia**  
**Antonio Orru**

—  
意大利萨萨里大学  
Università di Sassari  
Italy

Is it possible to generate and transform a sound through a visual experience? Moreover, how do you come to reinvent a musical instrument, creating forms that give rise to new experiences? The laboratory aims to present the collaboration between interdisciplinary experiences, through the experiment of designing an object-artifact-musical instrument, in order to highlight the type of transversal knowledge increasingly requested to the contemporary designers. The project is designed to offer students the tools to explore new ways of interaction, starting from the analysis of case studies and developing a design experience.

The graphic language will be the leitmotif of the path, along which it will be possible to design and customize their artifacts.

The goal is to stimulate the ability of individual students to work independently, combining an educational experience based on design methodologies and learning by doing. The themes of sound synthesis and graphic design will be dealt with, analyzing both traditional scenarios and new methods of realization.

The participants in the workshop will be asked to develop analog interfaces with which to assemble a modular musical synthesizer composed of two parts: the 'cards', ie the visual interface, and a sound generator. The generator is composed of a microcontroller, specifically made for the workshop, and it will be provided to each participant ready to use. The cards instead, which represent the interface of the synthesizer, must be designed and implemented by the students. Each card has the function of controlling a parameter related to the generator: different cards generate different sounds.

Once the participants have learned the basic concepts of sound synthesis, they will have to provide a personal graphic representation of the parameters that control the synthesis. This through various practical experiences, which involve the use of different techniques. Students will use one or more, chosen from those proposed. Once the result is achieved, the cards will be screen-printed, using conductive ink.





筹办方  
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CISI中意校际联盟  
CISI - Sino Italian  
Interuniversity Consortium

那不勒斯费德里克二世大学  
University of Sassari



**Nicolò Ceccarelli**

associate professor. department of  
architecture, design and planning  
UNISS

Over the years he has oriented his research work towards the interactions between design and digital technology, exploring research fields such as 3D modeling, design visualization, heritage valorization and making information accessible through design. He is the driving force behind the international design conference and platform 2CO COmmunicating Complexity. In his research laboratory 'animazionedesign' he carries on an investigation on the neo-local design dimension. Recent projects include the Sardinia 2015 Expo Pavilion, an on-line platform for UNISS's scientific museum, a multi-screen installation at Milan's Triennale.

He has recently completed a new dissemination project on the 'Statuti Sassaresi' a codex from the beginning of the 14th century.



**Alfredo Calosci**

PhD. from Department of Architecture,  
Design and Planning, University of  
Sassari.

Is currently Lecturer of "infographic and data visualization" for the graduate program in Design at the Faculty of Fine Arts - Universidad Complutense Madrid and in "Physical computing" for the Master of Interaction Design at the "Escuela Superior de Diseño".

He works in Madrid as a freelance visual and interaction Designer and collaborates in the research activities of the AnimazioneDesign Lab at the University of Sassari.



**Sabrina Melis**

designer

She holds a bachelor's degree in Industrial Design, a master's degree in Communication Design for Sustainability, both from the University of Sassari, and a master's degree in Multimedia Arts of the Cinema and Video from the Academy of Fine Arts of Brera.

From 2014 she is a scholarship holder at the DADU of Alghero, University of Sassari, and her research interests are mainly focused on multimedia languages.

Besides her research activities, she deals with visual communication through animation and video.



**Daniele Murgia**

interaction designer / sound designer

He holds a SAE diploma in Sound Engineering and a bachelor's degree in Music Technologies from the Conservatory of Cagliari. He's currently a master's degree student in Interaction Design at the University of San Marino. Over the years, thanks to several work experiences and a multidisciplinary course of studies, he acquired skills in the design of interfaces both for digital and physical artifacts.

He deals with experimental and multidisciplinary activities, with the aim of ensuring a simple and effective interaction through a balanced use of technology.



**Antonio Orrù**

Electronic Engineer/Sound Engineer

He holds a BS in Electronic Engineering from the University of Cagliari and a master's degree in Sound Engineering and Entertainment from the University of Rome "Tor Vergata". He's currently a MS student in Music and Acoustic Engineering at the Polytechnic University of Milan.

Both as a scholarship holder and as a freelance developer, he worked on rapid prototyping, using CNC machines and micro-controllers, focusing his interest on multimedia devices. His professional skills also cover audio signal processing and synthesis, both analog and digital.





# 城市空间的视觉创造力 / Visual creativity in urban spaces

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大师班 Masterclass / 3

2019年5月11-13日

地点 E6

城市空间的视觉创造力  
Visual creativity in urban spaces

—  
**Massimiliano Campi**  
**Mario Ferrara**

—  
意大利那不勒斯费德里克二世大学  
Università di Napoli Federico II  
Italy

Visuality is the dimension for architecture and design. Every expression of the world of figurative arts comes to life and becomes part of our reality by taking shape in a visual mode. Visuality is the language by which the creative people can talk each other and spread their thoughts to the human beings. It is the sixth sense that give us the power of communicate to different levels: emotional, emphatic, extra sensorial, subliminal. Photography is to give to reality a personal vision, empowering the force of images with a personal structure of thoughts. This means that we offer by photography a personal view, an intimate one, of how we perceive the world that surrounds us. It is to offer a gift of our unconscious and personal layers to other people, who can in that way to learn more about us and about

themselves. In this sense, it is very near to the act of drawing, which takes reality into another level, unveiling new hidden codes that eyes cannot see. In some cases photography translates in a clear way the realities we cannot completely understand. The 6th edition of Workshop of TDW wants to teach and talks about how we can communicate architecture and design, urban spaces, and habitat where it visible the human expression, by using photography, expressing not only the concrete form, but telling more about the hidden sense of objects and spaces, showing how creativity can give strength and energy to encourage to built better spaces that related to a common identity.







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那不勒斯费德里克二世大学  
University of Naples FEDERICO II



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Italian Institute of Culture Beijing



**Massimiliano Campi**  
architect / full professor

Member of the five components  
National Committee for Professor  
qualification (ASN) for 2018-2020 /  
Rector Delegated for Asia, University  
of Naples Federico II / Director of the  
Interdepartmental Research Center  
Urban/Eco of University of Naples  
FEDERICO II / Director of CISI, Sino  
Italian Interuniversity Consortium  
/ Member of Scientific Committee  
of National Cluster / "MinIt Made  
in Italy" of MIUR Italian Ministry of  
Education, University and Research /  
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**Mario Ferrara**  
architects and photographer

Born in Caserta in 1972, Ferrara  
graduated in 1998 at the Faculty of  
Architecture of the University of Naples  
Federico II. In 2002, he obtained an MD  
at La Sapienza University in Rome with  
the dissertation "The photographic  
representation of architecture and  
the environment". He devotes himself  
to architecture photography and to  
photography teaching for public and  
private institutions. Since the academic  
year 2016-2017, he holds courses in  
Photography of Architecture at the  
University of Naples Federico II. He has  
published in magazines and books and  
was exhibited in various Italian cities.  
In 2012, he collaborated with Nikon  
Italy as a contributor to nikonschool.it.  
Since 2011, he is among the speakers  
of Photoarchitetti, an Italian didactic  
project dedicated to the theory,  
technique and digital post-production  
of architecture photography.



# 照亮我的设计 / light my design

北宁公园 / BeiNing Park  
E3座 / Pavilion E3  
1楼/1 Floor

建模与数字化原型课程  
University of Naples  
Federico II / 3D Modeling  
and Digital Prototyping  
Course - 3D

策展人 / Curators  
Marika Falcone  
Emanuela Lanzara

设计世界是多层次，多维度，富有创意和跨越文化的。展览希望展示来自世界各地的不同的学生为了同一目标加入和参与到同一项目当中：建立一个外观个性功能良好的设计，以几何和图像作为产生创意和控制想法可行性的主要平台，通过当代计算机和3D打印技术将想法转为现实。来自中国、意大利、巴西、墨西哥、加纳、德国、叙利亚、西班牙等多文化背景的学生于意大利那不勒斯费德里科二世大学 (FEDERICO II) 相聚，并享受创作带来的愉悦。

DBE Master (建筑环境设计硕士研究生) 旨在培养能够管理产品和系统创新的专业设计师，能够在设计应用的所有领域，以及对高级设计技能有需求的新兴领域，支持项目的战略目标，在工业生产、工艺演变、室内、城市空间及舞台设计等方面为文化遗产的提升做出贡献。

3D建模和数字原型 (DBE课程) 探索创新制造过程的潜力：他的主要目标是展示几何作为优化整个设计过程不可替代的指导作用，例如与3D打印机尺寸或材料 (PLA) 相关的限制

The world of Design is multi layer, multi dimensional, hyper creative and cross cultural. The exhibition wants to show how different students, from all around the world, can join and participate to the same goal and project: to build a design that comes from a personal vision of shapes and function, to become reality simply using contemporary technologies as computers and 3D printers. Geometry and representation becomes the main platform to generate creativity and control feasibility of the ideas. The project is shared by students with multicultural background, China, Italy, Brazil, Mexico, Ghana, Germany, Syria, Spain, who met University of Naples FEDERICO II (Italy) and joined the pleasure to invent their own vision of Design.

DBE Master aims to train professionals designers capable of managing the innovation of products and systems.

3D Modeling and Digital Prototyping course explores the potential of an innovative manufacturing process: the main goal is to demonstrate the role of Geometry as an irreplaceable guide to optimize the entire design process, such as limits related to the 3D printer size or material (PLA).





