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■ BASIC INFO OF 2019 UABB

Theme: Urban Interactions

Main Venue: Futian Railway Station and surrounding area

Time: December, 2019 - March, 2020 (TBD)

Sub-Venues: Sha Tau Kok Bonded Zone of Yantian District, Longwangmiao Industrial Zone of Bao'an District, Bao'an International Art Design Center, Software Town of Shenzhen Universiade of Longgang District, the historical Guanlan Market of Longhua District, Shangwei Art Village of Longhua District, Guangming Cloud Valley, Dapeng Fortress and Qianhai free trade zone

First Press Conference of 2019 Bi-City Biennale of Urbanism \ Architecture (Shenzhen) Held in Shenzhen

April 1, 2019, Shenzhen - On the afternoon of April 1, 2019, the first press conference of 2019 Bi-City Biennale of Urbanism\Architecture (Shenzhen) [UABB (Shenzhen)] was held at the press conference room of Shenzhen Municipal Government. Xu Songming, Deputy Director of the Organizing Committee and Deputy Secretary General of Shenzhen Municipal Government, Ding Qiang, Secretary General of the Organizing Committee and Deputy Director General of Planning and Natural Resources Bureau of Shenzhen Municipality, Dong Shan, Director General of Futian District Bureau of Culture, Radio, Television, Tourism and Sports, the Curatorial Team as well as representatives of the Organizing Committee members were present at the press conference.

The press conference officially announced that the theme of 2019 UABB (Shenzhen) is **"Urban Interactions"**. The team of Chief Curators includes Architect and Director of MIT Senseable City Lab Carlo Ratti, CAE Academician Meng Jianmin and famous curator and art critic Fabio Cavallucci. The exhibition consists of two sections, namely "Eyes of the City" and "Ascending City", which will explore the evolving relationship between urban space and technological innovation from different

perspectives. The exhibition is scheduled to open at the Futian Railway Station and the surrounding areas, the Main Venue, in Shenzhen in December 2019. At the same time, several sub-venues will be set up in other districts of the city to interconnect with the Main Venue, completing an organically interactive network throughout the city.

"Urban Interactions": Opening up the Infinite Possibilities of Future Cities

With the development of intensified global connectivity and regional integration, cities can no longer remain isolated or develop in one-single direction. On the contrary, the interactions and engagements between cities, city and inhabitant, and between urban dwellers become common phenomena. The significance of such interactions lies not only in its innovative application value, but also in the fact that it has triggered multilevel philosophical reflection. The city itself is a huge and complex interactive system. With the introduction of new technologies such as ultra-high-speed inter-city railway, big data, cloud computing, Internet of things, AI, etc., more and more unprecedented issues are popping up. The new relationships derived from virtual-real space, HCI and cross-

regional mega-city community will certainly turn into a new forefront that human beings are to face in the future.

As a pair of the most interesting "interactive cities" within Guangdong-Hong Kong-Macao Greater Bay Area (GBA), what kind of new relationship will be iterated between Shenzhen and Hong Kong? This is one of the questions to be studied in this exhibition. Starting from GBA, it can be further extended to the global cyberspace, asking how technological innovation and urban space are going to deeply entangle with each other. However, we are curious about the unexpected life scenarios to be generated from such new interactions between cities. This edition of UABB, coincided with the important stage of implementing GBA strategy in an all-round way, exactly echoes the current focus of urban development in terms of the theme and venues.

Two Paralleling Sections: Initiate Cross-disciplinary Interaction through Science and Technology

The "Eyes of the City" section is jointly curated by Carlo Ratti and the South China - Torino Lab (formed by South China University of Technology and Politecnico di Torino). It aims to investigate how Artificial Intelligence is going to impact architecture as well as people's daily life in the city. Thanks to the most recent advances in digital technologies, deep learning and imaging, we are about to reach an unprecedented scenario. Architectural space is acquiring the full ability to "see", with any room, street or shop in the city being potentially able to autonomously respond to one's presence.

The exhibition will collect design hypotheses and suggestions – imaginative, ironic, practical,

visionary – so as to reflect on what kind of digitally-augmented city we want to build tomorrow.

The show will explore how the "Eyes of the City" scenario also brings us to a new understanding of issues such as the distinction between private and public space, the relation between creativity and increasing automation, the role of Big Data, and the ways in which technology can be re-appropriated by individuals and communities. Following the principle of an "open-source curatorship", Carlo Ratti and the South China-Torino Lab team are involving a group of Foundational Contributors to start a public discussion on the future of the digitally-augmented City. Among the confirmed guests there are authoritative architects, designers and thinkers such as Yung-Ho Chang, Vicente Guallart, Mitchell Joachim, Ying Long, Geoff Manaugh, Antoine Picon, Daan Roosegaarde, Liam Young, Philip F. Yuan. The core exhibition of this section will include projects selected through an international Open Call targeted at three groups of participants: architects, designers and artists; research centers and universities; writers, philosophers and scholars. The Open Call starts on April 1st and will last until May 31st, 2019. *

The "Ascending City" section is curated by the team headed by Meng Jianmin and Fabio Cavallucci, bringing together a number of prestige architects, artists, filmmakers, writers and museum advisors, as well as interdisciplinary professionals.

Dimensional ascent and descent, concepts in science fiction, were adopted by the curatorial team as a very important methodology. Here, cities are more than the physical facilities of high-rise buildings; their basic forms are ascending to higher dimensions. After this dimensional ascent, cities will become more intelligent, humanistic, inclusive, convenient and reliable.

"Ascending City" section consists of 3 sub-sections, "Empowering Citizens in Progressive Cities", "Urban Alchemists" and "Daily Sci-Fi", corresponding to the viewpoints of the city's users, creators and visionary thinkers respectively. The first perspective is that of ordinary inhabitants, a bottom-up view; the second perspective is a macro-vision of a city, a top-down view; the third perspective tries to integrate the real and virtual worlds so as to maximize the application of advanced technologies. Liu Cixin, a sci-fi writer and author of *The Three-Body Problem*, Cai Guo-Qiang, a contemporary artist, and Wlodek Goldkorn, a Polish writer, served as academic consultants and will be specially involved in 2019 UABB (Shenzhen).

In addition, the curatorial team will present a series of programs, such as a Virtual Biennale, a Future City Fantasy, a Future City Interview Documentary, Architectural Sci-Tech Explorers, a Sci-Fi Art Exhibition, and Magic Art Cube, to fully and comprehensively explore the themes in *Ascending City*.

Main Venue: A Hub Connecting Two Super Cities

Main venue of this UABB is located in Futian Railway Station and surrounding area. Futian Railway Station is the first integrated underground project in China that introduces high-speed railway into the city center, and also an underground railway station with the fastest train speed in the world. It is the most important transportation hub connecting Shenzhen and Hong Kong. With the Hong Kong section of Guangzhou-Shenzhen-Hong Kong High-speed Railway inaugurated in September 2018, the distance between the two super urban centers, i.e., Futian and West Kowloon, has been shortened to less than 15 minutes.

Futian CBD, where the high-speed railway station is located, served as the main venue for the 3rd and 4th editions of UABB (Shenzhen) in 2009 and 2011 respectively. Nowadays when it is about to host a third Biennale, the latter is no longer a mere art event that means to activate some specific physical spaces, but a brainstorming that inspires more possibilities and creativity for future cities and sets free people's imagination. The space in and around the station will be re-designed and transformed according to the theme of "Urban Interactions," to make the venue a hub connecting urban central areas. The positive synergy and connectivity resulting from venue transformation will also continue after the Biennale. With UABB, we look forward to introducing some urban experience at Futian Railway Station, the hinterland of the city. Thanks to the convenient high-speed railway transportation of Shenzhen and Hong Kong, Futian will give full play to its leading role as a central urban area, tap the potential of cooperation in the GBA, and facilitate more frequent interactions and exchanges in the bay area.

Sub-venues:

City-wide Interaction with Site-specific Features

As an extension of this Biennale, sub-venues will present local practices and are organized by district governments with reference to the framework and operation mode of the main exhibition. They will reflect the main theme of this Biennale, facilitate exchanges and showcase the typical local features of the district. 2017 UABB (Shenzhen) cultivated 5 sub-venues, and with growing significance, so far this UABB has nailed down 9 sub-venues in districts of Yantian, Bao'an, Longgang, Longhua, Guangming, Dapeng New District and Qianhai Free Trade Zone respectively.

Yantian Sub-venue is located in Sha Tau Kok Bonded Zone, the earliest bonded zone in China. With a history of nearly 28 years, the Bonded Zone is now in urgent need of transformation and upgrading. As a sub-venue of this UABB, it will be activated for reuse and attract more innovative industries. Given its history and the impact of modern S&T, it will focus on "Bonded +" industry to promote the revitalization of new S&T industries in the region.

Bao'an will set 2 Sub-venues in Longwangmiao Industrial Zone and Bao'an International Art Design Center. Longwangmiao Industrial Zone, with generous exhibition space, will be the main sub-venue for permanent use upon completion. It will interact with "Airport + Exhibition Center" as a new cultural engine of the district. The International Art Design Center, with a wide variety of functions, can be interconnected to the International Art Design Center and Bay Area Design Academy as they share the same location.

Longgang Sub-venue is located in Software Town of Shenzhen Universiade. Themed on "Leading innovative development of the Bay Area", the sub-venue will utilize the open outdoor square of the Software Town and link up 8 fun interior exhibition halls of 200 to 300 square meters into an innovative development axis in Longgang District, showcasing the strength of Longgang District in S&T innovation.

Longhua Sub-venue also has 2 sub-venues, in the historical Guanlan Market and Shangwei Art Village respectively. The curator of Guanlan Market will, with reference to the macro context of this Biennale and the Guanlan Market Renewal Plan, will invite renowned local and international academic institutions, scholars and artists to conduct focused

studies on such historical remains as the Hakka stilt house with wooden-eave corridor, wood and brick constructed arcade, Hakka watchtower, ancient temple, warehouse and market, etc., presenting both local context and international vision through a combined approach of historical literature and S&T and artistic innovation. Shangwei Village, one of the few existing ancient villages in Shenzhen, will be the sub-venue of the Biennale for a second time. The Biennale will help make the art events part of the villagers' daily life and shape up an international art community that further integrates local and global cultures.

Guangming Sub-venue is located in Guangming Cloud Valley. Based on the existing green and ecological urban development concept of the District, the Sub-venue is to analyze the future development of global cities and relevant models, summarizes experience of the on-going national science center, i.e., Guangming Science City, Shenzhen, and connect the district's urban construction with future cities. The goal is to offer intellectual support for the district to become an example of new urban center in the bay area in the future.

Dapeng Sub-venue is located in Dapeng Fortress. Established in the 27th year of the Hongwu Reign during the Ming Dynasty (1394 A.D.), Dapeng Fortress has a history of more than 600 years. Well preserved to this day, it is the historical site of largest area and highest class in Shenzhen. Representatives of well-known architects, planners, artists and designers will be invited to explore into the public and cultural spaces in Dapeng Fortress by using or upgrading the public building and landscape spaces in view of the local culture, thus realize connectivity and interaction.

Qianhai Sub-venue starts from Qianhai Stone Park and extends to the public spaces of Kerry Center and Qianhai Shenzhen-Hong Kong Dreamworks etc. The sub-venue will center on synergy in the bay area, cooperation between Shenzhen and Hong Kong, dynamism and diversity. Architects, artists, creative professionals, and business representatives from Qianhai will be invited to participate in the exhibition. The Sub-venue is expected to further contribute to the Shenzhen-Hong Kong cultural exchanges and cooperation platform and accelerate the urban space research and S&T innovation in Qianhai.

UABB School: An Urban Classroom for the People

During the nearly three-month exhibition period, UABB's featured public learning brand UABB School will offer citizens a series of fascinating free courses and activities based on the theme of "Urban Interactions", including forums, lectures, workshops, dramas, musical performances and market fairs etc. This unconventional cross-disciplinary learning platform will enable an alternative way of participation, learning, understanding and communication. It re-interprets the abstract theories and concepts, attracting people of different age and background. Anyone, regardless of their professions as architects, planners, artists or culture-focused creative professionals, S&T innovators, colleges teachers and students, families or ordinary people, will find something meaningful to learn and enjoy themselves. These activities will enable them to re-think about the past, present and future of the city they live in.

The curatorial team will also continue their reflection on the exhibition through UABB School. It is worth mentioning that the project named GAB

Academy, curated by Polytechnic Institute of Milan, will be incorporated as part of 2019 UABB School. In the project, domestic and international scholars and teachers and students from major colleges and universities of architecture will be gathered to participate in a series of seminars and workshops. Centering on the context of urban clusters in GBA, they will highlight the integration and interaction of information and communication technology with traditional cultural identity, and work out more solutions to address issues arising from globalization.

Interaction, as an important methodology of this Biennale, is profoundly embodied in the concept, composition and presentation of the exhibition. Compared with the previous editions, this Biennale will mark a pivotal point in UABB's history, as it involves the widest scope of disciplines and the most diverse perspectives; and for the first time ever, architecture, urban planning, S&T, art, science fiction and literature etc. are integrated into a platform where practice and imagination join hands, reality and the virtual world overlap, and present and future are interconnected. This Biennale is expected to embrace a burst of future-oriented innovative power inherently rooted in itself. Let's meet in this December for 2019 UABB (Shenzhen) which aims to explore new forms for people to interact with spaces, technologies and cities, propel the urban space research into a broader S&T innovation field and inspire infinite exploration and imagination about future cities and life!

* For details of the "Eyes of the City" Open Call please visit
www.eyesofthecity.net
www.szhkbiennale.org



城市交互

Urban Interactions

城市之眼
Eyes of the City

城市升维
Ascending City

城市交互

Urban Interactions

In the deepening process of global spatial connectivity and regional integration, Urban Interactions have become a universal topic featuring both philosophical significance and valuable innovative application. Urban interactions involve interactions between cities, between city and people, and between people in cities. In a sense, the city itself is a giant and complicated outcome of “system interactions”. With the emergence of more and more new interaction technologies (such as high-speed inter-city railway, big data and cloud computing, IoT, and AI recognition technology), from virtual space to daily life, physical urban interface to human society organization, and global production-consumption system to large urban clusters across regions, more and more unprecedented phenomena like “super city”, “super species” and “super society” will emerge. New relations including urban interactions, human-computer interactions, social interactions are gradually shaping and forming a new domain that humanity is about to face in the near future.

Shenzhen and Hong Kong are a typical pair of the most interesting interactive cities in the

Guangdong-Hong Kong-Macao Greater Bay Area. What new relations will the two develop and iterate? This may be a question this UABB will probe into. The selection of Futian underground high-speed railway station, the most important transport hub connecting Shenzhen and Hong Kong, as Main Venue of this UABB may suggest an intriguing clue: what would happen when the distance between the two giant super urban centers is reduced to less than 15 minutes. Moreover, from the context of Guangdong-Hong Kong-Macao Greater Bay Area to the networked global space, it can be foreseen that S&T innovation will be intricately integrated with urban spaces, and new urban interactions will also bring about many unexpected and amazing scenes of future life.

Under the theme of Urban Interactions there are two sections: “Eyes of the City” and “Ascending City”.

■ SECTIONS

“城市之眼” 板块

Eyes of the City Section

1. SECTION THEME & CONCEPT

1.1 Curatorial Statement: “EYES OF THE CITY” Section

Observing people's presence in physical space and deciphering their movements and flows have always been critical actions to designers, planners and anyone else who has an interest in exploring how cities work. It was in 1961 that Jane Jacobs, in her seminal book *The Death and Life of Great American Cities*, coined a famous expression to encapsulate a characteristically relational aspect of this observational activity. According to Jacobs, “the natural proprietors” of a certain part of the metropolis – these may be the people who live or work or just spend a substantial amount of time there – become the “eyes on the street.” Their collective, distributed, decentralized gaze becomes the prerequisite to establishing “a marvelous order for maintaining the safety of the streets and the freedom of the city.”

Almost half a century later, we find ourselves at

the inception of a new chapter in the relationship between the city and digital technologies, which calls for a reexamination of the old idea of the “eyes on the street.” In the next few years, thanks to the most recent advances in Artificial Intelligence, deep learning and imaging, we are about to reach an unprecedented scenario, the most radical development in the evolution of the Internet-of-Things: architectural space is acquiring the full ability to “see.” Imagine that any room, street or shop in our city can recognize you, and autonomously respond to your presence. With the “eyes on the street,” it was people who looked at other people or the city and interpreted its mechanisms. In this new scenario, it will not be just people but also buildings and streets themselves that acquire the ability to observe and react as urban life unfolds in front of them. After the “eyes on the street,” we are now entering the era of the “Eyes of the City.”

In her original conceptualization, Jacobs used the “eyes of the street” as a tool to dissect a series of key spatial concepts – from the distinction

between private and public space, to the limits of urban anonymity, to how borders are expressed and constructed, to the value of safety and the sense of belonging. Tomorrow's "Eyes of the City," fueled by historical breakthroughs in AI, from facial recognition to natural language processing, compels us to challenge all of these concepts, while also addressing novel issues – factors like the ethics of technological agency, the meaning of urban observation and design by proxy, the power of data ownership, and the ways in which technology can be re-appropriated by individuals and communities.

What can the consequences of the "Eyes of the City" scenario be on the built environment and on the way people live it? The "Eyes of the City" exhibition at UABB will ask exhibitors to tackle these themes, while focusing on two parallel relationships: the one between space and users and the one between space and design practices, as the latter change under the pressure of technological advancement.

- **How will the new technological scenario change people's behavior in the city? How will this articulate the relation between human body and urban space?**
- **How can communities interact with and re-appropriate new technology?**
- **How do design practices evolve in this context? What is the relation between creativity and increasing automation?**
- **What are the most relevant spatial, social and ethical consequences of innovation processes driven by AI?**
- **How can designers and citizens harness the power of real-time data in novel ways –**

especially to foster architecture's ability to respond to people's needs?

1.2 Interpret the section theme from the perspective of the sites

The main venue of the exhibition, Futian railway station in the city of Shenzhen, acts as a clear counterpart to the wider implications of the curatorial approach – the exhibition design and the location itself will be symbolically connected to the curatorial theme of the section, "Eyes of the City."

Railway stations are historically associated with the ultimate anonymity of the urban experience, places in which people experience a characteristic set of feelings: isolation and loss of identity, but also freedom that stems from indifference, and even a degree of moral freedom. In other words, railway stations have a long-time association with the archetypes of the flâneur, the urban wanderer, the mercurial stranger. With new technologies and AI in particular, this might change. Railway stations, as urban gateways, at national borders, might soon become places where the ability of the built environment to respond to one's presence is showcased in the most powerful way.

The exhibition will reflect on this concept, setting the stage for a series of experiences that explore some scenarios of the digitally-augmented city. The area within and around the main venue will be redesigned so as to foster new relations between people and urban space. The general aim of the exhibition is to improve connections with the city while at the same time allowing new interactions to flourish in this logistic non-lieu. The positive effect of such a broader web of synergy and connectivity will start with the Biennale but ideally last even after its conclusion.

1.3 Curatorial Mode, Curatorial Philosophy of the Section

“We, as designers engaged in futurecraft, aim to spark informed discussions. We do not intend to create an agenda but a framework for actions that may have a transformative impact on cities worldwide. Design, as an act of futurecraft, can function as a mechanism for crowdsourcing the future – designers produce mutations, and the public engages in debate, selection, variation, and implementation. By soliciting ideas, response, and action from citizens we hope that design can move society toward the most desirable outcome, a futur souhaité.”

Futurecraft is not about fixing the present (an overwhelming task) or predicting the future (a disappointingly futile activity) but influencing development positively. Designers must not force their ideas into the world – in fact, whether or not an idea is realized is largely irrelevant. By virtue of being stated, explored, and debated, a concept will necessarily make an impact. A designer may work to create an adverse vision that warns of a possible future to come – and, in so doing, steer our subsequent decision-making away from that outcome. Provocation is a better metric than certainty, for ideas both positive and negative. Shying away from a dystopian project for the sake of decency is a disservice, precluding the possibility of avoiding that future.”

From Carlo Ratti, Matthew Claudel, “The City of Tomorrow. Sensors, Networks, Hackers, and the Future of Urban Life” (New Haven, Yale University Press, 2016)

Our team’s work for UABB will respond to the principle of an “Open-source curatorship.”

We understand a Biennale on Urbanism and Architecture to be a moment of public discussion that proposes scenarios for the future – in coherence with the conviction that nobody holds a definitive answer on the future of the digitally-augmented city. Our objective is to implement a critical review of the relationship between technology and the contemporary metropolis, encouraging a participatory approach that sees citizens as the primary subjects that should determine the future of the city. At the same time, we believe that a discussion on the future of the city and its relationship with new technologies can be better explored from a cross-disciplinary stance, gathering contributions not just from architects, designers, and computer scientists, but from a wider group of experts in disciplines such as sociology, mathematics, and philosophy. Overall, the UABB will cater to multiple international audiences, matching academic research with a communication strategy able to adapt to different publics.

The process of collection of contributions will proceed through a series of phases that will unfold in parallel to the media’s narration. The structure is explored in details in the following chapters.

2. OPEN CURATORSHIP

2.1 Application of curatorial mode

In continuity with the philosophy of the curatorial mode as explained in the previous section, we have selected an interdisciplinary body of interlocutors to the Biennale, whose work around the issue of the relationship between new technology and contemporary city informs our position as curators. These interlocutors work as a landscape of strong multi-disciplinary positions from which

our statement needs to emerge, a vibrant state-of-the-art that is in continuous and fluid evolution. These interlocutors will be invited to participate in the phase of the media partnership and set a background for the production of further research and work.

2.2 Mode of Selection

As part of the Open Source mode of curatorship, we propose a mode of selection that is centered around an Open Call. This allows us to give a strong curatorial imprint through the writing of the call, while allowing for an opening up of the results through the reception of contributions.

The main advantages of this model are that:

- It is consistent with the theme of the Biennale. New Technologies are, by definition, open, and offer the opportunity to make more visible inner workings and procedures.
- It is more inclusive. Depending on the level and depth of the submission, contributors of all degrees of notoriety and all geographical areas can participate to the exhibition.
- It adds to the visibility of the Biennale. By promoting the open call and sharing it on disciplinary and extradisciplinary media, the biennale will gain in visibility and resonance.

To this end, the Open Call will be accompanied by a Media Partnership which will add to the visibility of the debate. A number of relevant names will write periodically for the whole duration of the Open Call in order to give it more resonance. Once the Call is closed and the selection process begins, selected

participants will write on the same media channel to give a preview of the work that is being developed for the Biennale and polarize attention towards the production of the material that will be exhibited. In the months that precede the opening the exhibition, once again renowned people will be asked to write to renew the public's attention and publicize the opening of the Biennale.

2.3 Curatorial model through open call

While the list of interlocutors as specified in section 2.1 will be involved throughout all phases of the preparation, and is a result of a specific research carried out by the curators, the Open Call will allow to open up the process to the outside and exploit a more inclusive approach.

The Call will accept submissions from three categories of contributors:

- Architects, designers, artists, to contribute with designed installations;
- Research centers and Universities, to contribute with research proposals and research installations;
- Writers, philosophers, academics, to contribute with written pieces to be included in the catalogue.

Through the Open Call, the exhibition will feature three categories of objects:

- Installations of data visualization: these are stand-alone installations that answer a set of specific research questions expressed in the call.

- Installations of user experience: these are stand-alone objects that answer one or more of the issues raised in the call and are designed by contributors belonging to category 2 (architects, designers, artists).
- Book of copies: this is a collection of selected essays by contributors belonging to category 3

During the selection process, the curators will, if they deem it appropriate and useful in the larger scope of the exhibit, cross-breed the three sections in order to foster productive collaborations between the different categories of contributors and objects.

OPEN CALL

The Open Call has a triple structure, as applicants can choose between three different types of contribution proposals:

1. Call for Design Projects
2. Call for Research Projects
3. Call for Papers

Applicants can submit material for one or more types of contributions (Call for Design Projects, Call for Research Projects, Call for Papers), though they are strongly encouraged to choose only one of the three.

1. Call for Design Projects

We call on independent designers, architects, architectural offices and practitioners to propose a design project for exhibition at the 2019 UABB in Shenzhen. The proposal should be closely related

to the UABB's main theme, ideally answering one or more of the main questions posed in the "Eyes of the City" curatorial statement, and focusing on user experience. All design projects must have a clear visual and spatial impact while also fostering interactions with visitors and passer-by.

We challenge participants to conceive performative design projects that demonstrate an experimental approach in tackling the "Eyes of the City" topic while promoting a highly interactive relationship with the visitors of the Biennale, who will actively experience and take part in the spatial environment.

We welcome installations specifically designed for the UABB 2019 and capable of dealing with the main venue. Since its earliest editions, the UABB has aimed at leaving behind a significant cultural and tangible message to the city of Shenzhen: contributors are thus strongly encouraged to think of their proposals as lasting longer than the duration of the Biennale itself, considering them rather as part of a future Biennale legacy.

In the framework of a highly collaborative and cross-disciplinary exhibition, we invite contributors to create multidisciplinary teams, involving researchers as well as innovative companies open to responding to and further exploring the exhibition's main topics.

2. Call for Research Projects

We call on independent researchers, research clusters, research-based practices, universities, research centres and the like, operating in and around the design disciplines, to tackle one or more of the five main questions in the "Eyes of the City" curatorial statement, with a special focus

relationship between space and design practices.

We are looking for innovative research projects that aim at exploring the potential of the design practice as a mediating tool at the intersection between the digital and physical spaces of the city. We strongly encourage proposals that envision the UABB as a laboratory for the development of cutting-edge research, using the biennale format not just as a display space but rather as a testing ground for new methods of research and practice that can be potentially applied to broader contexts worldwide; as well as proposals that focus on the specific case study of the city of Shenzhen and the Greater Bay Area as instances of the global urban condition described by the concept “Eyes of the City.”

The core purpose of the Call for Research Projects is to open new perspectives on the future of the design practice, focusing on the legacy that the UABB 2019 will leave on the international scientific and professional communities in terms of research methods and outcomes for understanding and transforming future urban spaces.

3. Call for Papers

We call on independent researchers, scholars, critics, professionals, philosophers, historians, thinkers and the like, operating in and around the design disciplines, to explore one or more of the five main questions in the “Eyes of the City” curatorial statement, with a focus both on the relationship between space and users and between space and design practices.

We are looking for ground-breaking, critical stances that can unfold and stimulate new perspectives on the suggested topics. We aim at gathering insightful

thoughts that ambitiously foster debate around the theme proposed by the curatorial statement, delving into the issues with the goal of creating a critical mass of cross-disciplinary contributions that can ignite further modes of theoretical exploration of the relationship between cities and technologies.

The Open Call starts on April 1st and will last until May 31st, 2019. For details please visit:

<http://eyesofthecity.net>

<http://szhkbiennele.org/>

■ SECTIONS

“城市升维”板块 *Ascending City Section*

1. The debate on architecture exhibition models, the context in which the methodology of “Ascending City” originated

Architecture exhibitions and large scale architecture biennials are undergoing a moment of semantic and operational renewal. The need to follow comprehensible paths even for an audience of non-professionals is bringing architecture biennials closer to those of art not just in terms of the typology of pieces exhibited—much emphasis is put on the creation of installations, environments, immersive spaces and “situations” rather than on showing traditional maquettes or plans, but also in terms of the methodology employed to realize them.

On these occasions, architects are often asked not to show real projects, buildings or structures that they are actually building, but to be as creative as possible, considering the Biennale as the meeting point of different creative ideas even those that can hardly be realized in reality. Therefore Biennials become the laboratory of the most challenging architectural ideas.

This hybridization is allowing fields of knowledge that have never interacted with each other to become communicating elements.

Being an international team deeply rooted both in the local and global spheres, and which can count on the know-how of professionals acting in different fields spanning from architecture to contemporary art, from science fiction to philosophy, from academic research to writing, we embrace the challenge faced by biennials all over the world and hope to intervene in the international debate on the methodology employed by architecture biennials in a significantly new way. Therefore, “Ascending City” section departs from necessity to mix genres and to reflect on architecture also through the eyes of other disciplines that contribute to shaping architecture itself and at the same time are shaped by it.

Our project sees architecture and urban development through the eyes of those who observe them, such as sociologists, economists, writers, technologists, rather than merely from the point of view of architecture and urbanism. That is because

we believe that a city is a complex entity created by different components. Architecture and urbanism are certainly fundamental but not the only elements.

“Ascending City” is structured as a path made of diverse yet cohesive contributions, a journey that develops from the perspective of the citizen and stretches to the bird’s eye view of architects and urban planners, up to the most immaterial, philosophical, imaginative, speculative even spiritual realms.

The curatorial methodology employed makes full use of each of the team members’ different professional backgrounds and is mainly based on the principle of participation of the guests upon invitation, even though in some cases the open call model may also apply. Given the cross-cultural nature of the team itself, transnational and cross disciplinary cooperations between artists, architects, filmmakers, writers, researchers, and others, are an integral part of the methodology employed.

In order to guarantee the wide scope of research, acclaimed Chinese and international advisors have been involved in the selection process. Among them:

- Science fiction writer, Liu Cixin
- Contemporary artist, Cai Guo-Qiang
- Writer and journalist, Wlodek Goldkorn
- North Africa and Islamic countries (Architecture): Morad Montazami, Former research Curator at Tate Modern, London
- North America (Architecture): Troy Conrad Therrien, Curator of Architecture and Digital Initiatives at The Solomon R. Guggenheim Museum,

New York

- South America (Architecture): Guilherme Wisnik, Architect, Professor at the faculty of Architecture at the University of São Paulo, Curator of the São Paulo Architecture Biennale in 2013, Brazil
- Australia (Architecture): Ewan McEoin, Senior Curator of Architecture and Design at The National Gallery of Victoria, Melbourne
- Europe (Design and Architecture): Fabrizio Bertero Projects (Milan), Designer, Architect, Professor at IED, Milan
- Europe (Design and Architecture): Rory Hyde, Curator of contemporary architecture and urbanism, V&A Museum, London
- Women and Architecture: Office for Research on Women Architects, Warsaw
- Architecture Film and Documentary: Sofia Mourato, Director of “Arquitecturas Film Festival”, Lisbon

2. Concept of “Ascending City”

If we view the city as a product of human civilization, then the city at once embodies human material civilization as well as human spiritual civilization. Cities have always been developing, situated within the process of the modernization of human society. In a sense, the modernization of cities is the modernization of humanity. The concept of “industry 4.0,” proposed in 2013 at the industry fair Hannover Messe, marks the beginning of the fourth industrial revolution, touching off a global competition in industrial transformation. Human industrial civilization has entered into the “era of intelligence,” implying that in the near future, humanity will enter into the next phase of history - the futurization of cities and human society. “Ascending City” is an idea

that has arisen against this backdrop.

The concept of the “Ascending City” as we conceive it discloses two layers of meaning: one related to the intellectual sphere, the other to the operational one. Hereby ascending refers to a broad reflection on human civilization, but it is also the pragmatic extension of this reflection, and becomes a choice.

“Ascending” stands for a mode of thought that is constantly evolving the dimensions of our understanding of the cities we inhabit and therefore is broadening the scope of urban development. It is at once a reflection on the dimensions of our understanding of the object (the city), and about new levels and dimensions of our own development as subjects within the city. This mode of thought invites us to observe the development of our present society from new perspectives in order to adapt to the challenges of the future. Each and every one of us clearly knows that we are now striding toward the future. This is exciting and terrifying; we are facing the impact of a technological future, and we stand at the crossroads between the known and the unknown. Perhaps it is a multidimensional wisdom that could help to determine where we come from and where we are going.

The “Ascending City” is also synonymous with a structural choice: after choosing the emancipation of our thinking on urban development, we choose to ascend to another dimension in our practical recognition of the city, and when we do so, more possibilities for urban development unfold before our eyes.

“Ascending City” nurtures our thinking about cities, to view them through the lens of a development model for multi-dimensional change, rather than

just being a set of facilities or high towers. The ascending process cities undergo is aimed at filling them with even more wisdom and human warmth, making them more tolerant, convenient, and reliable so that citizens once again interact with the cities in which they have lived for so long.

In this process of ascension, technology plays a leading yet ambiguous role. It is true that technological innovation facilitates certain practices: it makes things easier, it creates opportunities for dialogue and exchange; but at certain degrees, it may also lead to hindering the development of creativity, to isolation and alienation, to an overall situation in which the individual feels subservient, object instead of a subject.

“Ascending City” is therefore an attempt to overcome without hiding the conflictual nature of technological innovation applied to large scale urban environments, and enhance a feeling of awareness and belonging, both spatial and personal.

3. Exhibition Conceptual Guidelines

The section theme is divided into three areas of exploration: “Empowering Citizens in Progressive Cities”, “Urban Alchemists” and “Daily Sci-Fi.”

The first sub-section employs the point of view of the user, of the citizen at the center of the great technological changes of our times. The second sub-section employs the point of view of the creators, the ones who have the duty to develop technologies in the urban realm: architects, urbanists, technologists, politicians. The third sub-section employs the point of view of those thinkers that just apparently are less rational than the first ones, because they are not linked to any practical

or contingent thought: philosophers, sci-fi writers, artists. Their contribution consists of imagining a future that can become an ideal city, the realm of utopia, but also and sadly the realm of dystopia.

“Ascending City” is therefore an ascension towards more and more visions of potential futures, which may appear impossible but can still help to shed some light on our present. Despite this fact, ascending is hereby not simply referred to a technological and structural progression which knows no pause, but it embodies a way of thinking according to which ascending means maximizing what we already have rather than just rushing towards something else. Ascending is related to the quality of mental thinking and feeling, it may imply pauses.

If on one hand the city seems static and eternal, in the way that its streets and buildings resist in time, on the other hand the city renews all the time, being able to face the technological challenges aimed at speeding up people’s activities. When electricity was brought to Paris the City became *The Ville Lumière*, when the subway was brought to London, the first subway under the ground became known as the Tube. Today, walls seem to resist, but cities are being changed radically: they become made of sensors, cameras, automated transport systems, waves of different frequency. In this way they are more organized and clever than ever. These are the interactions with which “Ascending City” section wants to dialogue: the interactions between the old and the new, result of the new digital revolution applied to urbanism. “Ascending City” section will look at this from a particular angle.

The point of view of the first section is mainly from the bottom up, since it tries to show the city from

the point of view of its inhabitants, of its citizens, the city as seen from one’s house, office, street. The second point of view is a bird’s eye view, or better, a drone’s eye view: maquettes, projects, overall urban visions. The third part tends to mix real and virtual, fact and fiction, making use of the most advanced technologies, like virtual reality and augmented reality.

Responding to the idea at the basis of the main topic of the Biennale “Urban Interactions,” through multifaceted research and exchange, indiscriminating exploration, multidimensional, multidisciplinary clashes and exchanges of ideas, design and anti-design, praise and criticism, we engage in a global brainstorm. We trust that these efforts will surely bear fruit and provide inspiration, and when integrated with the actual situation of Shenzhen, will inspire new understandings of urban development.

3.1 Empowering Citizens in Progressive Cities

“The city is an expression of society.” Sociologist and Urban Planning Researcher Manuel Castells says.

This sub-section adopts the point of view of the citizen, the one who in some ways both passively experiences technological radical changes and has the opportunity to become an active element, by pushing technological changes towards positive directions that give more value to the quality of life, both individual and social. This is possible only if there is awareness and knowledge. What we mean by an empowered citizen is an acculturated citizen who has the opportunity to see deeper into the processes he is involved in and therefore understands them better.

Therefore this sub-section reflects on relations with new technologies and the huge changes they produce on issues related to individual citizenship and individual identity. It investigates how technology and its usage in architecture has impacted the lives of citizens by exploring the tensions between inclusion and emancipation (how technology and architecture can enhance the feeling of belonging to one's community, to one's urban environment, to one's time), while also giving rise to exclusion and control (how technology and architecture can heighten feelings of alienation toward one's community, to one's urban environment, to one's time). It examines the emancipatory potential of technology at the level of citizenship practices but also as a tool that enslaves the individual and makes him a servomechanism of a complex system.

This will include comparative research of different cities, as well as inspiring examples of films, documentaries, video interviews and other materials. It will incorporate both macro and micro, individual and social dimensions, personal positions and collective experiments.

4.2 Urban Alchemists

This sub-section will document and reflect on changes in cities from the point of view of those who work with the tools that produce them: architects, artists and urbanists. Their works - those mainly of actual research in the real laboratories of urban life, create new environments and new ways of experiencing the city through the use of innovative materials, technologies and ways of working. This section deals with transformations and the great mutations of the city from the microscopic world (creation of new materials and nanotechnologies) to the macroscopic sphere (planning and

implementation of large urban infrastructures). As envisioned here, Alchemists not only amalgamate digital data with the physical world, creating new materials and deploying the latest technologies, but also rediscover materials overlooked by the majority of people but for which are still imbued with potential. They intervene in large areas with actions that radically change the use of the site, producing new entities and new autonomous organisms.

4.3 Daily Sci-fi

Pushing the boundaries of imagination even further can open up new scenarios in the real world or can dramatically make issues more visible. The third sub-section of the exhibition will act as a bridge to push the boundaries between the tangible and the intangible, the real and the ideal, the existing and the imaginable dimensions. The distance between virtual reality and new cities on Mars is minimal and there is a mutual influence between these two worlds. This sub-section will be the meeting point between the desire to shape futuristic aesthetics embodied by cities projected and created in outer space and higher dimensions, and the images of cities as portrayed in science fiction. In this sub-section, "Ascending" is seen as the place for utopia, far from daily problems, shaping an ideal city that will never be realized. Yet, the realm of utopia can also shed some light on the real world, helping us to understand the problems we meet in our daily life and to solve them through adoption of different points of view.

Futian Railway Station and Surrounding Area

Main venue of this UABB is located in Futian Railway Station and surrounding area. Futian Railway Station is the first underground railway station located in a central city area of China and the second largest of its kind in Asia, and also an underground railway station with the fastest train speed in the world.

The gross floor area of the station is 147,000 square meters, equivalent to the size of 21 football pitches. It consists of three underground layers. The first layer is for passenger transfers between vehicles or subways, the second layer is where the ticket hall

and waiting hall are located, and the third layer is where the trains stop for passengers to board and disembark.

Futian Railway Station serves as an interchange station between the Guangzhou–Shenzhen–Hong Kong Express Rail Link and Line 2, Line 3 and Line 11 of the Shenzhen Metro. High-speed trains provide regional service linking the Futian Central Business District with Kowloon, Hong Kong. It reduced travel time to only 15 minutes, quicker than the 45-minute journey via the Hong Kong MTR.



■ CURATORIAL TEAM OF 2019 UABB

Theme: Urban Interactions

Chief Curators: Carlo Ratti, Meng Jianmin, Fabio Cavallucci

Academic Curator: South China-Torino Lab (SCUT - Sun Yimin, Politecnico di Torino - Michele Bonino)

Co-Curator: Science and Human Imagination Center of Southern University of Science and Technology (Wu Yan)

Executive Curators: Daniele Belleri [CRA], Edoardo Bruno, Chen Qiufan, Manuela Lietti, Wang Kuan, Xu Haohao, Zhang Li

Curator of GBA Academy: Politecnico di Milano (Adalberto Del Bo)

Eyes of The City Section

Chief Curator: Carlo Ratti

Academic Curator: South China - Torino Lab (SCUT - Sun Yimin, Politecnico di Torino - Michele Bonino)

Executive Curators: Daniele Belleri [CRA], Edoardo Bruno, Xu Haohao

Curator of GBA Academy: Politecnico di Milano (Adalberto Del Bo)

Ascending City Section

Chief Curators: Meng Jianmin, Fabio Cavallucci

Co-Curator: Science and Human Imagination Center of Southern University of Science and Technology (Wu Yan)

Executive Curators: Chen Qiufan, Manuela Lietti, Wang Kuan, Zhang Li



■ CHIEF CURATOR

Carlo Ratti

An architect and engineer by training, Professor Carlo Ratti teaches at MIT, where he directs the Senseable City Laboratory, and is a founding partner of the international design and innovation practice Carlo Ratti Associati. A leading voice in the debate on new technologies' impact on urban life, his work has been exhibited in several venues worldwide, including the Venice Biennale, New York's MoMA, London's Science Museum, and Barcelona's Design Museum. Two of his projects – the Digital Water Pavilion and the Copenhagen Wheel – were hailed by Time Magazine as 'Best Inventions of the

Year'. He has been included in Wired Magazine's 'Smart List: 50 people who will change the world'. He is currently serving as co-chair of the World Economic Forum's Global Future Council on Cities and Urbanization, and as special advisor on Urban Innovation to the European Commission.

For further information visit
www.carloratti.com and senseable.mit.edu



■ CHIEF CURATOR

Meng Jianmin

Meng Jianmin is member of the Chinese Academy of Engineering, Chinese Architectural Design Master, Vice Chairman of ASC and Chief Architect of Shenzhen General Institute of Architectural Design Research Co. Ltd. He graduated from the Southeast University with a Ph.D. degree, he is now a Distinguished Professor of Shenzhen University and City University of Macau, and Vice Chairman of the Architectural Society of China (ASC). Meng Jianmin is one of the representative figures of architectural creation in China since the Reform and Opening-up. He has long been engaged in architectural design and theoretical research. He has presided hundreds of projects, won over 80 awards, and summed

up the "Primitive (Benyuan) Design" theory. His publications include Primitive (Benyuan) Design, Implementation of Innovative Healthcare Design, Zero Gravity and many other works. He has a unique perspective on urban macro research, and was an early pioneer to advocate and explore smart city/ architecture in China, with a series of research and practical achievements. He published On "Singular Architecture"; proposed a forward-looking theory of "Beyond Architecture" this year; and also led key national project New Methods and Tools of Goal and Effect Oriented Green Building Design.



■ CHIEF CURATOR

Fabio Cavallucci

Fabio Cavallucci is one of the most important contemporary art critics and curators. He is based in Milan, Italy. From 2001 to 2008, he directed the Galleria Civica of Contemporary Art of Trento. He coordinated Manifesta 7: The European Biennial of Contemporary Art (2008); he directed the 14th edition of the International Sculpture Biennale of Carrara (2010) and the Polish-Ukrainian section of the 1st Biennale of Kyiv (2012). From 2010 to 2014, he oversaw the Contemporary Art Centre of Ujazdowski Castle (Warsaw); he directed the Luigi Pecci Center for Contemporary Art in Prato from 2014 to 2017, and he re-opened with the large exhibition *The End of the World* after the realization

of an extension in 2016. He worked with many of the most important international artists and architects, among them Cai Guo-Qiang, Maurizio Cattelan, Paul McCarthy, Mario Merz, Zaha Hadid.

■ **EYES OF THE CITY SECTION | ACADEMIC CURATOR**

South China - Torino Lab

South China University of Technology + Politecnico di Torino



Sun Yimin

South China University of Technology

Sun Yimin, the dean and doctoral supervisor of School of Architecture, South China University of Technology, has been awarded the Changjiang Scholar Distinguished Professor, the National Distinguished Teacher, the National Person of New Century Talents Project, the National Outstanding Mid-aged Expert, the first Guangdong Master of Engineering Survey & Design, and the State Council Expert for Special Allowance. Concurrently he is also the Deputy Director of the State Key Laboratory of the Subtropical Building Science, the

Executive Committee of ASC (the Architectural Society of China), the Deputy Director of the Sports Architecture Committee of the China Sports Science Society, and a Member of the Urban Design Expert Committee of the Housing and Urban-Rural Development Ministry. In 1992, he gained a Ph.D. degree from the School of Architecture, Harbin Institute of Technology. From 1995 to 1997, he was a senior visiting scholar at the Massachusetts Institute of Technology and served in SASAKI Associates Inc. in America.



Michele Bonino

Politecnico di Torino

Michele Bonino, architect and PhD in History of Architecture, is Associate Professor of Architecture and Urban Design and Vice-Rector for Relations with China at the Politecnico di Torino. He was Visiting Scholar at the Massachusetts Institute of Technology (MIT, Boston 2016) and Visiting Professor at Tsinghua University (Beijing 2013 and 2014). He is the Politecnico di Torino's coordinator for the international project "Transition toward Urban Sustainability through Socially Integrative Cities in the

EU and in China" (financed by the Horizon 2020 research program), and he is leading the design of the "Olympic Experience" building in Shougang for the XXIV Olympic Winter Games in Beijing. Among his recent books are The City after Chinese New Towns (Birkhäuser 2019, with F. Governa, M.P. Repellino, A. Sampieri) and Beijing Danwei. Industrial Heritage and the Contemporary City (Jovis 2015, with F. De Pieri).

For further information visit chinaroom.polito.it

■ EYES OF THE CITY SECTION | EXECUTIVE CURATORS



Daniele Belleri [CRA]



Edoardo Bruno



Xu Haohao

■ EYES OF THE CITY SECTION | CURATOR OF GBA ACADEMY

Politecnico di Milano



Adalberto Del Bo

Adalberto Del Bo has a degree in Architecture from the Politecnico di Milano and has taught in Pescara, Venice and Milano, where he is currently full Professor in Architectural and Urban Composition, teaching Architectural and Urban Design at the School of Architecture Urban Planning Construction Engineering, for which he has also served as Deputy Dean. A member of the Politecnico di Milano Administrative Board in the '90s, he has also been a board member of the Fondazione

Politecnico di Milano and a delegate for South-Central Asia relationships. From 2014 to 2017 he was Vice-President of the EAAE (European Association for Architectural Education). Adalberto Del Bo has lectured in many countries and has contributed to numerous public buildings, architectural projects and studies on theoretical and practical aspects of architectural and urban design, issues on which he has also organized exhibitions and chaired international conferences.

■ **ASCENDING CITY SECTION | CO-CURATOR**

Science and Human Imagination Center of Southern University of Science and Technology

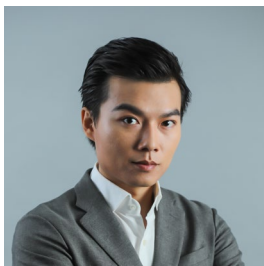


Wu Yan

Chinese science fiction writer, Professor in the Humanities Center and Director of the Research Center of Sciences and Human Imagination of Southern University of Science and Technology in China, vice Chairman of the China Science Writers' association, cofounder of the World Chinese Science Fiction Association and the Chinese Nebula Awards. Publishing science fiction since 1979, he has written several novels including Xin Ling Tan

Xian (The Adventure of the Heart) and Sheng Si Di Liu Tian (Life and Death on the Sixth Day). He is the only doctorate tutor in China on science fiction and published a systematic analysis of this genre. He also served as the creative consultant of several Chinese TV series. With writings winning multiple awards in China and his role as editor-in-chief for many science fiction series, he has been invited to talk in many countries all around the globe.

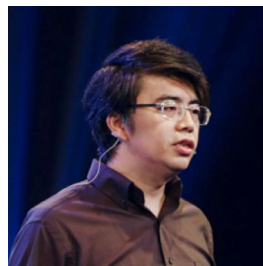
■ **ASCENDING CITY SECTION | EXECUTIVE CURATORS**



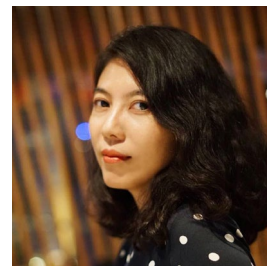
Chen Qiufan



Manuela Lietti



Wang Kuan



Zhang Li



■ ABOUT UABB

Bi-City Biennale of Urbanism\Architecture (UABB) is currently the only biennial exhibition in the world that is based exclusively on the set themes of URBANISM AND URBANIZATION. Co-organized by the two neighboring and closely interacting cities of Shenzhen and Hong Kong, UABB situates itself within the regional context of the rapidly urbanizing Pearl River Delta, concerns itself with globally common urban issues, extensively communicates and interacts with the wider public, is presented using expressions of contemporary visual culture, and engages in international and avant-garde dimensions as well as discourses of public interest.

ORGANIZER

Shenzhen Municipal People's Government

EXECUTIVE ORGANIZER

Shenzhen Public Art Center

OFFICIAL WEBSITE

www.szhkbiennale.org

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