

# CITY PORTRAITS: SHAGHAI 上海

**ritratti di città**

**26 > 28.05.2015  
aula Tafuri  
palazzo Badoer  
San Polo 2468  
Venezia**



international conference

curated by  
Maria Francesca Piazzoni  
Matteo Basso

OUTLINE

Tuesday May 26

16 projection of  
*Street Angel*, 馬路  
*Mālù tianshí*,  
1937, by **YUAN MUZHI**  
*Queen of Sports*, 体育皇后  
*Tīyù Huáng hòu*  
1934, by **SUN YU**

Wednesday May 27

9.30 greetings  
**ALBERTO FERLENGA**,  
director of Luav School  
of Doctorate Studies

9.40 opening  
**MATTEO BASSO**,  
**MARIA FRANCESCA PIAZZONI**,  
Università Luav di Venezia  
Introducing

10 **LEO OU-FAN LEE**, Chinese  
University of Hong Kong  
*Shanghai Past and Present:  
Some Cultural Reflections*

10.30 **CHRISTIAN HENRIOT**,  
University of Lyon  
*Re-envisioning Shanghai:  
Urban DNA and the digital lens*

11 **MARCO CERESA**, Ca' Foscari  
University of Venice  
*Shanghaied into the Future:  
the Asianization of Future  
Metropolis in post-Blade Runner  
Cinema*

11.30 **XIANGNING LI**, Tongji University,  
Shanghai  
*Building Shanghai:  
Transformation of a Modern City*

12>12.30 Q&A

12.30>13.45 Lunch Break

13.45 opening  
**MARGHERITA TURVANI**,  
**MARIA CHIARA TOSI**, Università  
luav di Venezia

14.10 **XIANGMING CHEN**, Trinity  
College, Hartford Commercial  
*Development from Below:  
A Portrait of Shanghai Through  
the Tianzifang Shopping Area*

14.40 **LAURA DE GIORGI**, Ca' Foscari  
University of Venice  
*From Aliens to Neighbours:  
Foreigners in Shanghai Society*

15.10 **LAN WANG**, Tongji University,  
Shanghai  
*Urban Regeneration  
in Shanghai as a Global City*

15.40 **CARLO GIORDANETTI**,  
Swatch Ltd. Bern  
*Shanghai through Faces  
& Traces: the Swatch Art Peace  
Hotel experience*

16 > 16.10 Q&A

16.10 > 16.20 Break

16.20 **PIETRO PEYRON**, Kokai Studios,  
Shanghai  
*Conservation, renovation,  
innovation: ten years  
in Shanghai*

16.40 **SERGE SALAT**, Urban  
Morphology Institute, Paris  
*Becoming a Global City  
in 2050. Reshaping Shanghai  
Spatial Structure to Connect  
People through Scales*

17.10 **PAOLO MAGAGNIN**, Ca' Foscari  
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*A Shanghai that never Existed:  
How Xiao Bai Reshapes  
the 1931 Urban Scenario*

17.40>17.50 Q&A

17.50>18 Conclusions

Thursday May 28

Graduate Symposium

10 opening  
**MATTEO BASSO**,  
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10.15 **QIAOQIAO ZHENG**, Tongji  
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*Transition and Anxiety:  
A Case Study on Historic Spatial  
Evolution of "the Socialistic  
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(社会主义工人新村)  
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10.40 **ANGELA MORIGGI**, Ca' Foscari  
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*Shanghai at a Sustainability  
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and Methodological Approaches  
to Assess Urban Sustainability*

11.05 **GARFIELD WAYNE HUNTER**,  
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*Demystifying Smart City  
Development in Shanghai:  
Fact or Fallacy?*

11.30 **CLAUDIO BEORCHIA**, Università  
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*Artist in residence in Shanghai:  
an experience*

11.50 **LUDOVICO CENTIS**, Università  
luav di Venezia  
*Shanghai: the narrative  
construction of a metropolis*

12.15 **ALEX PELLIZZER**, Università  
luav di Venezia  
*Lessons Learnt From the Street:  
the Case of Caoyang Village  
Public Spaces*

12.35>12.45 Q&A

12.45 Lunch

# **City portraits: Shanghai 上海**

**26 > 28 maggio 2015  
Badoer, aula Tafuri  
San Polo 2468  
Venezia**

I      Università Iuav di Venezia  
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UNIVERSITÀ  
CA' FOSCARI  
DI VENEZIA  
DIPARTIMENTO  
DI STUDI SULL'ASIA  
E SULL'AFRICA  
MEDITERRANEA

Istituto Confucio  
presso l'Università  
Ca' Foscari Venezia



威尼斯大学孔子学院

*curated by*

Maria Francesca Piazzoni  
Matteo Basso

*in collaboration with*

Claudio Beorchia  
Caterina Villani

### **City portraits: Shanghai**

26 > 28 May 2015  
Università Iuav di Venezia  
Badoer, aula Tafuri

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*a cura del*

Servizio Comunicazione Iuav – Venezia

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## Abstracts

Leo Ou-Fan Lee Chinese University of Hong Kong  
Christian Henriot University of Lyon  
Marco Ceresa Ca' Foscari University of Venice  
Xiangning Li Tongji University, Shanghai  
Xiangming Chen Trinity College, Hartford  
Laura De Giorgi Ca' Foscari University of Venice  
Lan Wang Tongji University, Shanghai  
Carlo Giordanetti Swatch Ltd. Bern  
Pietro Peyron Kokai Studios, Shanghai  
Serge Salat Urban Morphology Institute, Paris  
Paolo Magagnin Ca' Foscari University of Venice  
Zheng Qiaoqiao Tongji University, Shanghai  
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Claudio Beorchia Università Iuav di Venezia  
Ludovico Centis Università Iuav di Venezia  
Alex Pellizer Università Iuav di Venezia

MAY 27TH, 2015

**LEO OU-FAN LEE**

### **Shanghai Past and Present: Some Cultural Reflections**

Fifteen years since my book, *Shanghai Modern*, was first published (1999), I find myself a somewhat alienated stranger in the city I wrote about. The new Shanghai has "incorporated" the old Shanghai in a dizzying drive for global "super-modernism". What has exactly happened? What does all this mean for a cultural historian and critic now residing in Hong Kong?

My reflections are based on several recent trips to Shanghai, where I toured the "old sites" as well as the newly developed areas in Pudong. I have talked with local scholars and architects and read a number of their works in the hope of forming an overall impression (if not theory). In this keynote speech I plan to offer my personal reflections on a number of new or renovated urban sites (the bridges and buildings on the Bund, the Xintiandi, the new Pudong skyscrapers, the "Massenet Cultural district" etc.) in order to gauge the cultural implications of this new urban profile: Is Shanghai indeed becoming a "global city"? Is cultural nostalgia on its way out or serves merely as an excuse for building a global metropolis? What considerations lay behind the architectural designs of these new and huge buildings by international architectural firms in the name of honoring "Chinese culture"? How do Shanghai residents themselves think of such changes in the "self-portrait" of their city? If so, what does all this mean for Hong Kong as the "Other" city in this much retold "Tale of Two Cities"?

Wherever relevant, I shall also draw upon the writings of famous cultural theorists and architects (Koolhaas, Richard Rogers, Herzog and de Meuron) and the examples of other Asian and European cities (Seoul, Singapore, Berlin) for comparison.

**CHRISTIAN HENRIOT**

### **Re-envisioning Shanghai: Urban DNA and the digital lens**

What's in a name? Defining Shanghai is a challenge. Nowadays, the sheer evocation of the name generates among most people a set of images, clichés, and myths. All 'global cities' have been creating around them a halo of representations. New York, London or Paris also triggers their own set of evolving images. What makes Shanghai distinct is the dual process of image-building and the extent to which myth overrides whatever reality ran through the veins – waterways, canals, long gone – of the city. The multiplicity of 'tags' that apply to Shanghai reflects this dual process in which both Chinese and foreigners engaged (and still do) to define 'Shanghai'.

Shanghai was, like New York, an immigrant city, yet one in which each major group – Westerners vs. Chinese – created its own vision of the city. These parallel, sometimes competing, visions still infuse much of Shanghai's 'identity'



today, an identity gripped between a nostalgic view of the past and a futuristic vision of the present. From this perspective, this paper will seek to revisit the urban trajectory of Shanghai and to examine what modernity brought into play in the way the city transformed over 160 years. It will argue, albeit provocatively, that Shanghai is unique not just by its own myths, but in the way the metropolis of today is the product of a process based on erasing its roots, creating itself anew, and to some extent negating the past.

To proceed with this exploration of Shanghai's historical layers, this paper will enable magnifying digital lenses to probe into the elements embedded in the urban DNA of the city.

#### **MARCO CERESA**

##### **Shanghaied into the Future: the Asianization of Future Metropolis in post-Blade Runner Cinema**

Ridley Scott's dystopian film *Blade Runner*, which takes places in a 2019 Los Angeles, was released in 1982. It has since become a turning point in the history of 'filming the future', and the benchmark against which all cinematic future metropolises are measured. In Ridley Scott's own words, he drew on the landscape of "Hong Kong on a very bad day".

The aim of this paper is to analyze the filmic representation of world future cities of the past 30 years as heavily Asianized (and obviously inspired by Shanghai, Tokyo or Seoul), both in terms of visual and material culture. At the same time, I will discuss the possible link between Asianization and retrofitted future, and its implications in terms of cultural hegemony.

#### **XIANGNING LI**

##### **Building Shanghai: Transformation of a Modern City**

During the history of Shanghai, the urban center shifted extraordinarily for many times. This phenomenon illustrated the contest of urban spatial domination among different social groups and political power, especially between Chinese and Western societies.

From the Feudal Regime of Qing Dynasty, to foreign concessions, KuoMinTang Shanghai Municipal government, Japanese administration during its occupation, until Chinese Communist Party took over in 1949, each political power abandoned earlier urban center to erect a new one.

This presentation tries to examine Shanghai's urban space, which was divided and contested by different cultures, as a tool of embodiment of spatial control and urban-social transformation. This part of history is also reflected in the built cultural forms in contemporary urban Shanghai.

## **XIANGMING CHEN**

### **Commercial Development from Below: A Portrait of Shanghai Through the Tianzifang Shopping Area**

As a global city with a cosmopolitan history and driven by powerful state planning, Shanghai's rapid transformation over the last three decades is both complex and contentious. While any way of looking at this complexity and contention will end up with an incomplete view, I offer a rare portrait of Shanghai through a bottom-up lens on the intersected space of commercial and social activities in a quasi-planned but more spontaneously developed shopping area named Tianzifang.

This portrait of Shanghai is constructed from a deep ethnographic study I have conducted in collaboration with Shanghai-based scholars, which is part of a transnational collaborative project on two local shopping streets in each of six global cities. (A book based on this project entitled *Global Cities, Local Streets*, edited by Sharon Zukin, Philip Kasinitz, and Xiangming Chen, will be published by Routledge in July 2015.) In presenting this distinctive portrait of Shanghai, I use two complementary types of information: 1) a documentary video shot in the Tianzifang area and narrated by a key local researcher, and 2) a set of in-depth interview narratives by select shop owners. I show globalization, migration (both international and domestic), and the role of the (local) state are experienced and embodied by shopkeepers, customers, and passersby in the bounded and intimate small spaces of everyday life and diversity.

I focus on how the contact and tension between the global and the local, between the state and the market, between the "exotic" and the "authentic," between cultural innovation and mass commerce, and between newcomers and longtime residents play out through the daily routine of commercial transactions and social interactions in this area.

The ultimate purpose of this portrait is to counter the prevailing image and narrative of Shanghai being transformed by powerful global capital, large-scale state planning, and sweeping urban redevelopment. By focusing on the origin and evolution of the Tianzifang shopping area, I document the resurgence of commercial development from below based on the resilience of local shops as a distinctive character in a time of rapid urban change.

## **LAURA DE GIORGI**

### **From aliens to neighbours: foreigners in Shanghai society**

From a historical perspective and a contemporary one as well, the distinctive feature of Shanghai's image as "the" international metropolis of China is foreign presence. If after in 1949-1950 the foreign presence in the city was strictly limited for almost forty years as a consequence of the Chinese Communist Party's economic strategy and political and ideological attitude towards the world, from 1978 the "open door" policy has reversed the case. In the last thirty years

Shanghai has seen an increasing flow of foreigners coming from Asia, the West and all the world to work and live in the city. Currently, “expatriates” living in Shanghai are more or less just 1% of the overall population of the Shanghai area. At any rate, Shanghai hosts the greatest foreign community among Chinese urban centers, with the exception of Hong Kong. If the most numerous communities are Asian (Taiwanese, Japanese and Korean), Western presence is also quite significant. Foreigners in Shanghai have stimulated the attention of some Western researchers interested in exploring their experience of the metropolis, also in relation to its colonial past and memory. But their lifestyle and their relations with local society are also a topic of an increasing attention of Shanghai local media, as actors of the making of Shanghai’s self-portrait as a global metropolis. Moreover, local authorities have been engaged in managing this increasing foreign presence in the city and the complex relationship between expats and local community in the framework of an unresolved tension between segregation and integration.

Drawing from academic and media sources, this paper offers a short investigation of foreigners’ contradictory place in Shanghai society, considered as a mirror of the many challenges that a new social and cultural pluralism is placing to urban government in China.

**LAN WANG**

### **Urban Regeneration in Shanghai as a Global City**

Shanghai Master Plan (1999-2020) approved by the State Council of China in 2001, identifies the overall development objective of Shanghai as “Four Centers (Economic, Financial, Trading and Shipping Center)” and an international metropolis, which has played a crucial role in guiding the economic and social development of Shanghai. Based on that, Shanghai will endeavor to become a global city with international competitiveness and influence in the new version of Shanghai Master Plan. A transition of economic development model and land use pattern put on the agenda. The “Guidance for Developing New Version of Shanghai Master Plan” requires a strict control of expansion of farmland to achieve “zero” growth of the total urban built area.

The Plan calls for improving the existing land inventory, increasing the efficiency of land circulation and land use. Under the new circumstances, urban regeneration becomes even more significant and necessary. This lecture will discuss the policy and institutional context of urban regeneration in Shanghai. It is followed by neighborhood redevelopment cases to illustrate the evolution of urban regeneration in Shanghai. Industrial park transition cases will also be presented to discuss the new trend of urban regeneration when Shanghai towards a global city, especially focusing on international influence of technical innovation. The lecture will be concluded with challenges and possible improvements in urban regeneration with planning as an important public policy.

## **CARLO GIORDANETTI**

### **Shanghai through Faces & Traces: the Swatch Art Peace Hotel experience**

The Swatch Art Peace Hotel was born from the need and wish to open up a space for free expression in the heart of the booming, dynamic metropolis of Shanghai, China. The hotel hosts artists-in-residence in studios and living quarters on the 2nd and 3rd floors. Artists live and work as guests of Swatch for periods from 3 to 6 months in an environment that encourages them to experiment, exchange, and express themselves.

They work in total freedom, part of a group of 18 artists who come and go at different times, which multiplies the opportunities to meet many different people during their stay. When the artists leave, Swatch asks them to leave a "trace" of their work—a work of art or other memento of their time in the Hotel. Since opening the hotel in 2011, Swatch has welcomed some 150 artists from more than 39 countries to this unique center for contemporary art in China's most vibrant and fascinating city. The building itself began life as the Palace Hotel, which opened in 1909 on the corner of the Bund and the Nanjing Road. Lovingly restored by the Swatch Group, today the historic structure enjoys protected status as a cultural landmark. With its artist-in-residence program the Swatch Art Peace Hotel is both a convincing expression of Swatch's commitment to supporting artists and their work and an ideal bridge between the past, present and future.

The remarkable success of the Swatch artist-in-residence program is due in large part to the principles that guide it: creativity, collaboration, community and challenge. Abundant evidence of the power of these "4 C's" was provided in November 2014, when the hotel celebrated its third anniversary with the opening of a fascinating art exhibition, "Faces & Traces". On display throughout the hotel were the "traces" of 139 artists-in-residence – evidence that spoke eloquently of the Shanghai experience through the eyes, art and words of the artists themselves.

In the course of the exhibition's four-month run in Shanghai, thousands of visitors viewed work representing an exceptional variety of disciplines and practices in the contemporary arts. Along with paintings, sculptures, drawings, photographs and videos, the artists left traces in the form of a musical score, written texts and recorded sound as well as performances of songs, dance and theater. Visitors to the hotel continue to discover the amazing diversity of the arts today. From the main exhibition hall to the library, workshops and artist living quarters, to the exclusive 4th floor suites and 5th floor conference center, art is everywhere in this exceptional cradle of creative expression.

From Shanghai to Venice. As main partner to la Biennale Arte, Swatch is present at both the Giardini and Arsenale venues with Swatch Faces 2015. A special exhibition at the Arsenale presents recent work by contemporary artists, including many artists-in-residence from The Swatch Art Peace Hotel.

Photographic portraits and traces of their work – from sound art to videos, paintings, sculptures and live performance art – offer an open door to the world, to the artists and their Shanghai experience.

#### **PIETRO PEYRON**

##### **Conservation, renovation, innovation: ten years in Shanghai**

A selection of projects illustrates different areas of Shanghai and together different stages of the extraordinary transformation the city underwent in the recent years, as experienced as a professional active in China for over ten years, involved in the design of newly built architecture as well as in conservation and renovation of heritage buildings.

In Shanghai, like in many other cities in China, the phenomenal growth of the last three decades has collided with the necessity of preservation of its heritage and historical background. In a very short time, under the huge pressure of an extraordinary economical expansion, the city, through the interplay of its different public and private actors, had to decide what was worth preserving and what could be sacrificed of hundreds, often thousands, years of history.

The general perception of the importance of 'preserving the past' went growing as a fundamental component in the general process of construction of a sense of identity both at national and at local scale, if not for reasons of pure economical pragmatism. At the same time the very notion of what was worth preserving went broadening, from monuments only to portions of residential urban fabric, Shanghai's characteristic 'Lilongs' or 'Sikumen', and more recently to buildings testimony of the colonial industrial heritage.

Methodologies and techniques went evolving too, unfortunately not in a linear way: the very notion of conservation remains nowadays controversial and very much depending of the specificities of each situation rather than on a clear political agenda or legislative framework. Based on the fortuitous case to case interaction between developer, national and local authorities and designers, the process could equally lead to the careful preservation of a relic in its original material essence, as well as its demolition and reconstruction (more typical of the eastern tradition due to the intrinsically ephemeral nature of its architecture often made out of wood) if not complete arbitrary reinvention.

Besides the instances of conservation of the historical heritage, specifically colonial in the case of Shanghai, urban regeneration has gained relevance and momentum in the recent years, due to the transition to a significantly slower paced economical growth: decades of reckless 'explosive growth' pushed major cities to reach critical extremes in their internal equilibrium and in the relation with the natural environment necessary to their sustainment.

The public awareness and unease toward the flip side of progress has risen dramatically and so has the economical possibility to start facing it and study solutions. If issues like air and water pollution, traffic congestion, poor food

quality and social unrest have infamously gained the world's attention, lesser known or considered instead is the fact that the entire built environment of the last three decades in Asia is already obsolete and extremely underperforming in terms of technological and energetic behavior, with evolved esthetical expectations and new program requirements complicating the problem: renovation and adaptive reuse are increasingly proving more viable interventions than demolition and reconstruction.

## **SERGE SALAT**

### **Becoming a global city in 2050. Reshaping Shanghai spatial structure to connect people to people through scales**

Shanghai is likely to enter the top 2 or 3 global urban economies in the wake of the rise of China to top global economy. Today 6 cities (Tokyo, New York, Los Angeles, Seoul, London, and Paris) concentrate about 8 percent of the world GDP. Tokyo has the same economic size as Australia. New York and London, control 40 percent of the world financial transactions. Los Angeles, New York, Seoul, Tokyo are at the forefront of high tech creativity.

To enter this elite of super global cities, size and growth will not be enough. Shanghai will have to reshape its urban and economic structure towards maximizing interactions and connecting people to people. Connectivity at all scales and high levels of economic concentration are necessary to create the agglomeration economies between innovative people necessary for advanced service provider economies to thrive. The square mile of City of London concentrates in less than 1% of its surface 29% of Inner London office space and has been growing by 30% in jobs density during the last 10 years to reach today 155,000 jobs per km<sup>2</sup>, delivering, on 2.9 km<sup>2</sup>, 8.5 % of UK GDP. 7.5 million New Yorkers can reach Manhattan in less than 30 minutes by transit. Investment in new subway and HSR lines in London aims at increasing the connectivity to these super spiky central nodes of economic density. Billions of pounds are invested in urban regeneration of the center city blending 19th century industrial building heritage, high tech buildings, landscaping, creation of new streets and plazas, enhancement of public realm with a strong identity and image.

Building on ongoing work to advise Shanghai mayor on the city strategy for 2050, the lecture will look at Shanghai from the perspective of 8 spatial planning principles that are key for urban competitiveness:

- connect and link seamlessly physical and informational networks through all scales from local to the world;
- concentrate urban growth and investment in the most connected nodes;
- concentrate jobs density in "spikes" to reap maximum agglomeration economies;
- connect the urban fabric with dense street patterns;

- articulate density with integration of transportation and land use and match node value (strategic network location) and place value to reap maximum market benefits and capture value;
  - enhance city livability and image with place making and public realm while blending the heritage and the high tech to create places with a strong identity;
  - diversify and mix land uses with a very fine grain and ensure flexibility of uses and adaptation to market and technological change;
  - set simple rules and let the city evolve bottom up as a complex systems creating constantly new structures in an emerging unpredictable manner.
- The lecture will look at how Shanghai can embrace these 8 principles to reach the top of global cities within the next decades.

#### **PAOLO MAGAGNIN**

#### **A Shanghai that never Existed: How Xiao Bai Reshapes the 1931 Urban Scenario**

This paper aims to give an account of the innovative, postmodern operation carried out by the Chinese contemporary author Xiao Bai, both at the stylistic and narrative level, in recreating the Shanghai urban reality in his novel *Zujie* (The Concession).

Upon its publication, in 2011, *Zujie* was critically praised as a unique achievement in contemporary Chinese historical crime fiction and welcomed as a literary 'third type' crossing the boundaries between genre fiction (*leixing xiaoshuo*) and pure literature (*chun wenxue*). Set in the semi-colonial Shanghai of the early 30's, inspired by real historical facts and supported by painstaking archival research, *Zujie* incorporates a variety of Chinese and foreign, past and contemporary literary models, narrative techniques, sources, genres, and themes. From the perspective of such hybridity, one of the most interesting operations carried out by Xiao Bai in the novel is precisely the recreation of the urban scenario of 1931 Shanghai.

At the stylistic level, the description of the city draw heavily on the works of Chinese urban literature of the 20's to the 40's, from Mao Dun to the 'New Sensationists' (*xin ganjue pai*), from Ding Ling to Eileen Chang.

Moreover, through the amalgamation of actual details drawn from historical documents (newspapers, maps, photographs, foreign residents' accounts, diplomatic correspondence, etc.) and fictional elements, the city is depicted in a way that is likely to trigger both a set of familiar associations in the Western readership and a distancing effect in the Chinese one.

The use and re-elaboration of hybrid sources, techniques and perspectives in the depiction of old Shanghai in the novel will be described and commented upon by resorting to significant textual examples, in order to highlight the nature and features of this specific literary operation.

MAY 28TH, 2015

**ZENG QIAOQIAO**

### **Transition and Anxiety: A Case Study on Historic Spatial Evolution**

#### **of "the Socialistic Worker`s Village" in ( 社会主义工人新村 ) Shanghai**

The Socialistic "Worker`s Village", as a typically ideological symbol of specific historic period in China, has been produced by mass customization and individualized configuration with simple patterns and models since the 1950s to 1980s of 20th Centries.

The "Worker`s Village" is a type of residence for the "Working-Class". As an "image" of specific period of China, it is usually characterized by large scale and vivid socialism identifies, which has occupied and reshaped the urban spaces. Fundamentally, the "Worker`s Village" is more like a self-projection of culture than a socialistic urban image.

Instead of the "Shi Ku Men" or megalopolis scene of "Pudong Avenue" which were the urban images of excessive consumption or misreading urually, this study focuses on the Socialistic "Worker`s Village" in Shanghai. It is intended to conceived the spaces anxiety, which is caused by the modernity transition and breakdown of history in Shanghai, by retrospect the process of historic spacial evolution of "Worker`s Village". Meanwhile, this study also is aimed to represent the dramatically conflicts and struggles under the change of urban and social spaces by describing the everydayness of the "Worker`s Village" diachronically. Moreover, this study is also designed to present the economics, politics and ideological power of Shanghai since 1990s, and urban space change between the modern and tradition with the alienation, conflict and apposition, and thus for the sake of mapping the contemporary Chinese social change discourse.

**ANGELA MORIGGI**

### **Shanghai at a Sustainability Turning Point. Theoretical**

#### **and Methodological Approaches to Assess Urban Sustainability**

According to the 2013 China Urban Sustainability Index (USI), Shanghai is today positioned at a sustainability turning point, where its potential for growth is hindered by an existing model of development that the city cannot longer afford to pursue.

USI provides an assessment of several cities' performances based on a number of indicators, measuring four categories: economy, society, resources and environment. Shanghai is known all over the world for its level of economic maturity, but imbalances have emerged between the economy and the social and environmental aspects, posing great risks to the city' sustainable progress. An assertive pursuit of economic growth, population expansion, an increase in population density have caused great stress on Shanghai's institutional capacity. The city is in urgent need to design a number of policy options to address these



issues. This is crucial also because sustainable cities, while facing many challenges, have also the potential to act as catalyzers and fertilizers of innovation and prosperity, contributing to shape and display China's global image. This presentation will seek to place Shanghai's case in a broader discussion on sustainable urbanization, fostering the debate over the concept of sustainability itself, what it means and what it entails. In fact, rhetorical efforts are not always coupled by a throughout understanding of sustainability; also, sustainable urbanization is often measured only through the lens of 'green' technological development. Against this background, the following three main policy approaches will be offered:

- 1) to embrace an holistic approach in the definition of policy solutions, one where the three dimensions of sustainability are effectively appraised through suitable metrics, adapted to local social, environmental, economic and cultural contexts. As put by Nobel laureate in economics J. Stiglitz, "what we measure affects what we do. If we have the wrong measures, we will strive for the wrong things";
- 2) to evaluate past and future policy options through multidisciplinary methodologies, such as sustainability impact assessment tools, offering the possibility to assess the feasibility of different policy scenarios;
- 3) to place the human dimension at the center, through the institution of participatory practices, that integrate different stakeholders' visions and values concerning sustainability and urban development.

#### **GARFIELD WAYNE HUNTER**

##### **Demystifying Smart City Development in Shanghai: Fact or Fallacy?**

As the world becomes more urbanized – with 50% of the globe's population living in just 0.4 percent of the Earth's surface, and 70% projected by the year 2050 – cities have evolved into one of our most impressive and complex artifacts.

The challenges facing the future of the world's urban metropolitan areas are immense, and at a first glance many even appear to be insurmountable. The 20th and 21st centuries' unprecedented migration to urban centres from rural areas has placed continuous and increasing pressure upon infrastructure, residential and commercial properties, and social communities (the very definition of which changes as population densities continue to grow).

Although the progression into the "information age" has helped to harness computing resources unthinkable a generation ago, the problems these resources are requested to solve are themselves becoming ever more convoluted. Moreover, as urban sensor technology, digital media and electronic Identification become more prevalent, the sheer scope of data that an urban metropolitan area provides for analysis is both difficult to handle and hard to incorporate into the logistical problems the current century's computing power is being asked to solve.

Fortunately, efforts are currently underway in China from industry, academia and governments to not only address today's challenges, but also to help plan for the alleviation of the future problems on the horizon.

China's central government has prioritized the development of smart city technology and projects a key national policy, through the 12th Five-Year Plan. This has resulted in a plethora of urban cities such as Shanghai, trying to retrofit its urban development strategies and infrastructures to incorporate smart cities development planning policies and aspire to become smart. So much so that in 2011 the Shanghai Municipal Commission of Economy and Information has created a large pilot project of "smart community development".

Shanghai Municipal Government released plan of action for promoting the construction of smart city 2014-2016. It purported that Shanghai will strive to implement intelligence-led "vital Shanghai five-application action", strengthening the information infrastructure, information technology and network security which can introduce 50 key projects.

However, with millions of rural migrants arriving to Shanghai every year and environmental and economic pressures mounting, one vital question remains to be answered, are smart city projects really a solution—or just the latest policy buzzword? To date these systems have mostly been installed independently of each other. But multinational companies, including several from Shanghai, are now in a race to develop and deploy smart city platforms in which disparate systems communicate and share information.

These efforts are the focus of this presentation, which will seek to examine the components of smart cities in Shanghai, how it is being deployed through planning. The research will also scrutinize smart city implementation through the Shanghai expo held in 2013 and the creation of the Shanghai Pudong New Area, which the latter was commissioned as the Shanghai smart city pilot project area. It is anticipated that this presentation will provide a platform (theoretical base) for further discussing smart strategies about developing smart city, creating smart industrial environment and the application of smart living technology to advance people quality of life and enhance economic and environmental development.

## **CLAUDIO BEORCHIA**

### **Artist in residence in Shanghai: an experience**

From August to October 2013 I had the opportunity to stay in Shanghai, host of Swatch Group at Swatch Art Peace Hotel, located in the heart of the Bund.

The Swatch Art Peace Hotel is a residence for artists (visual artists, designers, musicians, film-makers, photographers...) from around the world, invited by Swatch to live and work in a dynamic and complex city as Shanghai.

My artistic practice is strongly connected to the cultural and social context in which I live.

So, the residence program in S.A.P.H. has been a precious opportunity to create new artistic projects, which investigate and reflect the Chinese metropolis.

#### **LUDOVICO CENTIS**

##### **Shanghai: the narrative construction of a metropolis**

During the last decades in the People's Republic of China administrators and planners have made relevant use of concepts and tools, as the narrative construction of the image of the metropolis, that have been imported from the Western tradition, and have been declined and implemented in an original way. These practices have brought to a pragmatic and sometimes ruthless reduction of complexity, and to the adaptation to the Chinese political system of these same instruments, fundamental to allow the radical transformation of enormous areas and to control the production processes in a relatively short period. Narration, and the subsequent production of tales in the field of urban planning developed between the 1990's and the early 2000's in the PRC, have therefore become key elements in the complex tangle between marketing and urban planning, in particular in Shanghai.

The Chinese megalopolis along the Huangpu river is playing a global game on different fronts to become again a world city. Massive urban transformations and economic growth are the two most evident outcomes, but a third one should not be underestimated: the construction of the collective imaginary and the continuous redefinition of the image of the metropolis.

This is not a completely new phenomenon: Shanghai during the centuries has always been a laboratory for the construction and modification of the image of the city itself, through different voices, media and technologies: from the shuo shu (storytellers), active around hundred years ago, passing through the New Perceptionist writers of the glittering 1930's, the Communist writers yiku sitian in the 1950's, to contemporary authors as J.G. Ballard, or the Chinese Mian Mian and Zhou Weihui, as well as recent tv serials, or movies as 'Shanghai Triad' by Zhang Yimou.

It can be often observed that the support or refusal of a specific narration finds reason in a complex mixture of rational and emotive elements, of objective datas and stereotypes, knowledge and misinformation. Looking at what has happened in Shanghai, in particular between 1984 and 2010, one could consider that an effective narration in the field of urban planning can contribute in a decisive way to the rapid transformation on an impressive scale of wide metropolitan areas. A more careful reading however reveals that the brutal dismissal of conceptual nodes and concrete issues and complex problems that has been operated, has in turn produced weak effects on the side of the construction of a shared collective imaginary.

Specialized publications, magazines, masterplans, novels, city explorations, discussion with the actors involved in different forms in the transformation pro-

cesses, have all equally contributed to the development of this essay, which is focused in particular on the decade that came before the inauguration of Expo 2010, the climax of a long era of intense transformation of the Chinese metropolis. The informations, materials and reflections have mainly been collected during a three months fellowship in Shanghai during Spring 2007, thanks to the "Research Abroad" program instituted by Venice International University and Tongji University.

## **ALEX PELLIZER**

### **Lessons learnt from the street. The case of Caoyang Village public spaces**

Shanghai is a charming city.

During the last ten years, five hundred thousand people moved permanently in Shanghai's districts. Shanghai is also a hypothetically endlessly-growing metropolis. For these reasons, Shanghai is a shining example of a hyper-city, perfect for analysis: we can study how the internal links in the metropolitan's large and important functions influence very specific aspects of the inhabitant's lives.

In regard to Shanghai's quick growth, it is very important to design a citizen oriented city with an appropriate public space system, capable of facilitating human's activities without spatial limitations.

It is important to mention that my work focused on the Caoyang village, located in the Putuo district. Caoyang village is one of the first planned urban development for Shanghaiese workers, designed and built in the Fifties. These typical villages were an attempt to create a new model town. Today, the municipality is searching for the perfect urban layout: there are a lot of new towns under construction in the surrounding areas of Shanghai.

My observations attempt to analyse the existing public realm in Shanghai, the activities of its inhabitants and also the relations between buildings and infrastructures. Following this, I will try to find some actions and strategies for urban development that can easily adopted all over Shanghai.

The starting point was an international workshop called "Public Realm as City Welfare – Citizen Wellbeing".

The workshop took place in Shanghai during September 2014 and was the result of a cooperation between Tongji University of Shanghai and Iuav University of Venice.

We had the opportunity to study the typologies of public spaces in China through surveys, field observations and data collections. At the end we were able to have an insightful vision of the public space in China and to underline its powerful strong points and various critical situations.

The main purpose of the workshop was to define the main issues that had to be faced, subsequently, appropriate observations were made using hypothetical scenarios. During the construction of the scenarios, we were able to find appropriate strategies and to lay the foundation for a public space's design

which meets the local needs. Our target, instead of devising a simple master plan, was to define a series of bottom-up strategies, in order to create a flexible and organic urbanistic system able to support and contain continuous changes and constant alteration of the hyper-city.

This work tries to make the link of invisible relations and evanescent connections tangible, as this often escapes from analysis.

In conclusion, it is possible to concretely empower the inner structure of the contemporary hyper-city and accordingly, the everyday human life within it. This is achieved through an appropriate urban project for the public spaces which is capable of intercepting these imaginary but strategical hidden urban relations.

## Biographies

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**MATTEO BASSO**

Matteo Basso (1986) is an urban and regional planner. He received a Ph.D in Regional Planning and Public Policy from the Luav University of Venice in 2015. His main research interests are spatial analysis, multi-level governance and local development. For the doctoral thesis he focused extensively on issues of governance related to the organization of mega-events in London (2012 Olympics), Milan (2015 World Expo) and Shanghai (2010 World Expo). On this occasion, he spent 6 months as visiting scholar at Westminster University (London) in 2013, and 2 months at Tongji University (Shanghai) in 2014.

**CLAUDIO BEORCHIA**

Claudio Beorchia (Vercelli, 1979 – lives near Venice) is a visual artist. He studied Design and Visual Arts at Luav University of Venice and at the Academy of Fine Arts in Milan. He obtained his Ph.D. in Design Sciences at the Doctoral School of Luav University.

His artworks have been displayed in numerous exhibitions in Italy and abroad (Argentina, Armenia, China, Croatia, France, Morocco, Russia, Slovakia, Uruguay). He has been artist in residence in Italy (Turin, Sardinia, Molise, Sicily), China and Denmark.

**LUDOVICO CENTIS**

Ludovico Centis is an architect, and founder and editor of the architecture magazine San Rocco. He has been a partner at the architectural office Salottobuono from 2007 to 2012.

He is currently a doctoral candidate in urbanism at Luav University in Venice (Italy). He has lectured widely, at institutions such as the Università Luav di Venezia (Venice), the Politecnico in Milan, the Hong Kong & Shenzhen Biennale of Urbanism, the Architectural Association School of Architecture (London), Cornell University (Ithaca, NY).

Centis has been the 2013-14 Peter Reyner Banham Fellow at the University at Buffalo-SUNY. During the spring of 2015 he has been at the Center for Land Use Interpretation as a participant in the Wendover Residence Program.

**MARCO CERESA**

Marco Ceresa is Professor of Chinese Literature and Cultural Studies in East Asia at Ca' Foscari University of Venice, where he is also appointed as the Rector's Delegate for International Affairs (Asia, from 2009 to 2014), and the Director of the Confucius Institute.

He holds a PhD in Far Eastern Studies from the Istituto Universitario Orientale of Naples, and a Master's degree with honors in Chinese Language and Literature from Ca' Foscari University of Venice.

**XIANGMING CHEN**

Xiangming Chen is the dean and director of the Center for Urban and Global Studies and Paul E. Raether Distinguished Professor of Global Urban Studies and Sociology at Trinity College in Hartford, Connecticut.

He is also a distinguished guest professor in the School of Social Development and Public Policy at Fudan University in Shanghai.

His (co)authored and co-edited books include *As Borders Bend: Transnational Spaces on the Pacific Rim*, *Shanghai Rising: State Power and Local Transformations in a Global Megacity*, and *Rethinking Global Urbanism: Comparative Insights from Secondary Cities*.

**LAURA DE GIORGI**

Laura De Giorgi (Ph.D) is Associate Professor in History of Modern and Contemporary China at Ca' Foscari University of Venice. Her researches focus on communication and propaganda in modern and contemporary China and the history of Sino-Italian relations in the Twentieth-Century.

Among her most recent publications: *Lontane, vicine. Cina e Italia nel Novecento*, Roma, 2011 (with Guido Samarani), *La Via dell'Oppio. Europa e Cina nel periodo dei trattati ineguali*, Genova, Il Portolano, 2013; "Rethinking the distance, reframing the exotic: Italian tales of Shanghai through the Republican and early Maoist eras", in *Italy's Encounters with Modern China. Imperial Dreams, Strategic Ambitions*, edited by Maurizio Marinelli and Giovanni Andornino, New York, Palgrave MacMillan, 2014, pp. 67-88.

**CARLO GIORDANETTI**

Carlo Giordanetti was named Creative Director of Swatch Ltd.

In October 2012, responsible for a unified brand identity across product, communications and store design.

He is also charged with developing The Swatch Art Peace Hotel in Shanghai as a strategic element of the overall brand program. He comes to Swatch from Montblanc (2007-2012), where he served as Creative Director for all product groups and achieved notable success.

Previously, as Co-Founder and Creative Director of Brand DNA (2000-2007), he specialized in the development of branding concepts and brand (re)positioning in the luxury goods market.

Mr. Giordanetti also brings extensive experience at Swatch to his new role. For ten years (1987-1992 and 1995-2000) he served in a variety of positions, including Vice President, Marketing, contributing actively to numerous projects involving art, brand-building events, new product development and the Atlanta 1996 Olympic Games. He was also a member of the team that founded both the Milan and New York design labs of Swatch.

From 1992-1995 Mr. Giordanetti worked at Piaggio, makers of Vespa scooters,



where he established a new retail concept and directed the company's first international communications campaign.

Mr. Giordanetti is fluent in several European languages and has lived and worked in Milan, Florence, New York, Paris, Hamburg and Zurich. He earned a degree in business from Bocconi University in Milan.

#### **CHRISTIAN HENRIOT**

Christian Henriot is Professor of Chinese history at the University of Lyon (Lyon 2). He is the author and editor of several books on modern Chinese history, including *Prostitution and Sexuality in Shanghai. A Social History, 1849-1949* (Cambridge UP, 2001), *In the Shadow of the Rising Sun. Shanghai under Japanese Occupation* (Cambridge UP, 2004) and *Visualizing China* (Brill, 2013), and a digital platform on Shanghai history (<http://virtualshanghai.net>).

#### **GARFIELD WAYNE HUNTER**

Garfield Hunter is a Chinese Government Scholar (2013-2017) and currently a Ph.D. Student at the Tongji University in Shanghai, China in the Department of Urban and Rural Planning.

His research seeks to mainstream urban planning considerations for integrating sustainable energy technologies in the built environment, as well as, exploring urban development strategies such as smart cities deployment and financing. At present (2015-2016), Garfield is on a one year Visiting PhD Research Fellowship at the European Research Academy (EURAC), Institute of Renewable Energy-Italy. He completed the Masters Degree in Planning, specializing in Environmental Planning at the School of Planning and Architecture in New Delhi, India and also the Bachelors of Science Degree at the University of Technology, Jamaica in Urban and Regional Planning.

He has garnered industry experience, working in Kingston, Jamaica as the Environmental Manager at the Norman Manley International Airport between 2010 and 2011, and an Urban and Regional Planner at the Urban Development Corporation between 2011- 2013, spearheading re/development plan for a tourism eco-city. Garfield is an AVID sports enthusiast (especially Track and Field) and manages to attend competitions in his free time.

He is currently learning Chinese Mandarin which he believes will be relevant to his professional and personal development in the future.

#### **XIANGNING LI**

Xiangning Li is deputy dean and full professor in history, theory and criticism at Tongji University College of Architecture and Urban Planning.

He is a member of CICA (Comité International des Critiques d'Architecture), and has published widely on contemporary Chinese architecture and urbanism in international architectural magazines including *Architectural Review*, *A+U*,

*Architectural Record*, *Arquitectura Viva*, *Space*, *Domus*, and *Volume*. He was a visiting scholar at MIT, teaching a course in the year of 2006. In 2009 Dr. Li was the UFI Fellow at MAK Center of Art and Architecture in Los Angeles, and Erasmus Mundus visiting professor at TU Darmstadt. He lectured in universities and institutes including Harvard University Princeton University University of Southern California, Chalmers University, Tokyo Institute of Technology, and Canadian Center for Architecture. He is co-curator of 2011 Chendu Biennale, 2011 Shenzhen Biennale, and academic director and curator of 2013 Shenzhen/Hong Kong Bi-city Biennale, and Westbund 2013 Biennale. He has been jury to many international awards and competitions including Spanish International Architectural Award, and Mies van der Rohe Award the European Union Prize for Contemporary Architecture. His recent books include *The Real and the Imagined: A Study of Value in Contemporary Urban Theory* (2009), *Updating China: Projects for a Sustainable Future* (2010) *Made in Shanghai* (2014) and *Total China* (forthcoming 2015).

#### **PAOLO MAGAGNIN**

I am an assistant professor at the Università Ca' Foscari Venezia and a corresponding member of the IrAsia (CNRS/Aix-Marseille Université) research group. My fields of research include modern and contemporary Chinese literature, translation studies, and Chinese political discourse. Besides my research, I am also the Italian translator of fiction works by contemporary Chinese writers Zhu Wen, Xiao Bai, Xu Zechen, and Cao Wenxuan.

#### **ANGELA MORIGGI**

Angela Moriggi is Research Fellow at the University Ca' Foscari of Venice. Her research focuses on public participation in environmental decision-making and on the gender dimension of climate change policies in the PRC. She is Project Manager of the EU FP-7 Marie Curie IRSES programme 'Global Partners in Contaminated Land Management' (GLOCOM). She has spent extended periods of time in China, as Marie Curie IRSES Fellow at the Chinese Research Academy of Environmental Sciences (CRAES) and Beijing Normal University (BNU), as intern at the Science, Technology and Environment Section of the EU Delegation in China, and as exchange student at CASS. Prior to joining Ca' Foscari, she was Research Fellow at Istituto Universitario di Studi Europei (IUSE), and Project Manager at the UK-based think-tank gLAWcal. She holds a MA in International and Diplomatic Sciences and a BA in Oriental History, Cultures and Civilization from Bologna University.

#### **LEO OU-FAN LEE**

Leo Ou-fan Lee is currently the Sin Wai Kin Professor of Chinese Culture at the Chinese University of Hong Kong.

Born in China, he was brought up in Taiwan and went to the United States for graduate education where he received his Ph. D. degree from Harvard in 1970. He has taught at Harvard, UCLA, Chicago, Indiana, and Princeton Universities in the United States, as well as the University of Hong Kong and the Hong Kong University of Science and Technology.

His scholarly publications in English include: *Shanghai Modern: The Flowering of a New Form of Urban Culture, 1930-1945* (Harvard University Press, 1999), *Voices from the Iron House: A Study of Lu Xun* (Indiana University Press, 1987), *The Romantic Generation of Modern Chinese Writers* (Harvard, 1973), *City between Worlds: My Hong Kong* (Harvard University Press, 2008), and *Musings: Reading Hong Kong, China and the World* (Hong Kong: Muse Books, 2011).

In Hong Kong, he is known as both a scholar and cultural critic and has published more than 20 books in Chinese across a wide spectrum of subjects: literature, Hong Kong culture, film, classic music, and architecture.

#### **ALEX PELLIZER**

Alex Pellizer, born in 1988, is a master's degree student in architecture at Luav Venice University.

In 2014 he participated at the International Workshop "Public Realm as City Welfare – Citizen Wellbeing" in Shanghai, a joint collaboration between Tongji University of Shanghai and lUniversità luav di Venezia.

#### **PIETRO PEYRON**

Architect. He studied Architecture at the Kungliga Tekniska Högskolan (Royal Institute of Technology, in Stockholm), and at the Istituto Universitario di Architettura di Venezia (Luav), where he graduated in 2001. Grown up professionally in Barcelona, with b720 Arquitectos he collaborated to projects in partnership with David Chipperfield (City of Justice), Jean Nouvel (Agbar Tower), Toyo Ito (Torres Fira).

In 2006 he moved to China. In Beijing he joined Steven Holl Architects (Vanke Center, Chengdu Raffles City) and in 2009 worked for SOHO China as Chief Architect. Since 2010 he coordinates, as Associate Architect Manager, the architecture department of Kokasitudios, in Shanghai.

#### **MARIA FRANCESCA PIAZZONI**

Maria Francesca holds a Ph.D in Architecture and Urbanism from Luav, University of Venice, and a M.Arch in Preservation with honors from Sapienza, University of Rome.

She is broadly interested in spaces of identity; her work focuses on the construction and exploitation of authenticity in the production of space, and its relevance in occasioning place attachment.

Maria Francesca conducted fieldwork in Los Angeles, where she served over

a year as researcher for the Urban Humanities (Mellon) Initiative at UCLA, in Shanghai, where she worked at the Tongji Urban Planning Design Institute, and in Vilnius, where she joined the Gedimino Technical University. Starting September 2015, Maria Francesca will be enrolled in the Urban Planning PhD program at University of Southern California.

#### **ZENG QIAOQIAO**

My name is Zeng Qiaoqiao, I am a doctoral candidate of Tongji University in Shanghai of China. My academic research is architectural history and theory of contemporary Chinese architecture.

My dissertation is study on "China Architectural Idea Evolution in 1980s: Base on the Architectural Journals Text Discourse Analysis", It is focus on the inner of architectural hot topics in 1980s of China, and analysis the "debating" discourse in architectural media.

#### **SERGE SALAT**

Architect, artist and urban planner, Serge Salat is a pioneer in urban morphology studies and in complexity theory of cities. He is a leading expert in the field of spatial planning, land use, urban energy and transportation, urban finance and complex systems management. He advises IPCC, United Nations, the World Bank, the Chinese government and the municipality of Shanghai. He has published 20 books. He holds a master in Sciences, a master in Public Affairs, a PhD in Architecture, a PhD in Economics and a PhD in History of Art.

#### **MARIA CHIARA TOSI**

Maria Chiara is Associate Professor of Urbanism at Luav University of Venice, where she also serves as an active member of the faculty board of the PhD school. She is broadly interested in how welfare state policies affect both the physical and the socio-economic aspects of urban environments.

Specifically, her research is mainly – but not only – focused on the dispersion of settlements in the Veneto region.

She has been part of numerous Italian and international research projects on the study of the evolution of urban settlements.

She has extensively lectured and published on public space; her recent books include *Welfare Spaces. On the Role of Welfare State Policies in the Construction of the Contemporary City*, and *Toward an Atlas of European Delta Landscape*. She is in charge of the relationship among Luav and various international institutions, and she was Visiting Researcher at the College of Environmental Design at UC Berkeley. Maria Chiara received a PhD in Urbanism from Sapienza University of Rome, and a Master's in Urban Planning with honors from Luav University of Venice.

**MARGHERITA TURVANI**

Margherita Emma Turvani teaches Political Economy in the University Iuav of Venice, Department of Planning & Design in Complex Systems.

Being responsible for a number of national and international research collaboration and projects, her main research interests are in Sustainability & Economics, focusing on Land and Urban Sustainability; in the past she contributed to several research areas such as Labor Market Studies, New Institutional Economics, Economics of Innovation & Industrial Organization.

**CATERINA VILLANI**

Born in Italy, Caterina studied Architecture at Iuav, in Venice, where she received a Bachelor's degree in Architecture in 2013. She is currently completing a Master's degree in Architectural Design at the same university. While studying for her degree she attended several workshops relating to the urban requalification of Venice and environs, taught by national and international professors: Francesco Venezia (2011), Benjamin Nesbeitt (2012), Mathias Klotz (2013).

In 2014 as an intern, she worked for Metrostudio UK in London, on landscape projects as Shenzhen Prince Plaza, Bao'an District Park and Haikou City square. As a visiting student, she attended a semester at McGill University, in Montreal, focusing her research on the comparison between Chinese and North American structure of the cities.

She has been accepted by Tongji University in Shanghai as an exchange student for the academic year 2015-2016.

**LAN WANG**

Prof. Wang holds Bachelor and Master degrees in Urban Planning and Design from Tongji University.

She attended University of Chicago at Illinois for her PhD in Urban Planning and Policy. She has been the Assistant Dean of College of Architecture and Urban Planning in Tongji University since Jul. 2014, and the Secretary General of National Steering Committee of China Urban and Rural Planning Education since 2010.

She is both a Senior Urban Development Specialist for Asian Development Bank (ADB) and Urban Regeneration Consultant for World Bank, and also services as the Deputy Director of ADB-Tongji University Urban Knowledge Hub. Prof. Wang has conducted comparative studies of urban planning and development in global cities in different countries, including China, India, and United States etc. She secured funding from the National Nature Science Foundation for a study on the impact of high-speed train stations on the urbanization of surrounding areas and cities. Her current research interest includes urban regeneration, new town development and strategic planning in globalizing cities.

