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## TEXTS & HIGH RES IMAGE DOWNLOAD

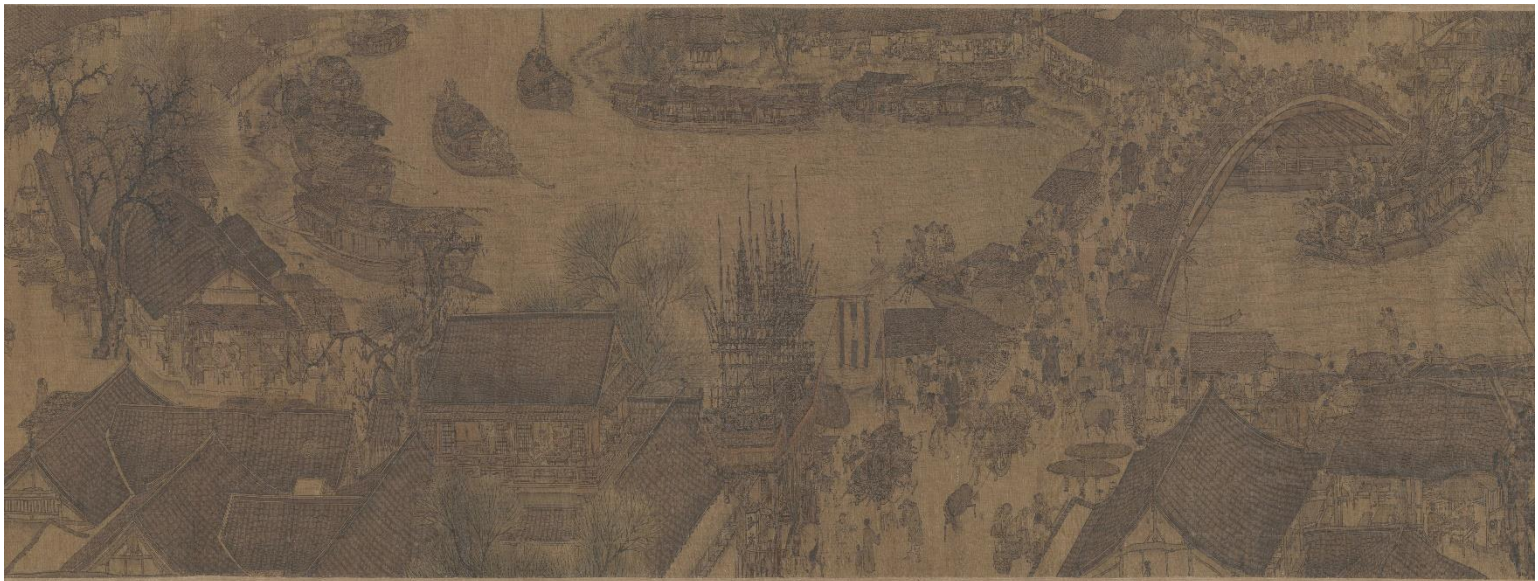
At the link you will find relevant folders as per the above list with high-res images and press releases.

### DOWNLOAD

If you have any question about the contents, request for materials and interviews with the curator or the designers, please don't hesitate to contact us at B/Side Design.

**Sarah Orlando | B/Side Design | [www.bside.design](http://www.bside.design)**

[info@bside.design](mailto:info@bside.design)



Central section of *Springtime Along the River*, the Rainbow Bridge and the River, Collection of The Palace Museum (Beijing), 2019.



## 1. Overview | Structure and Location Map

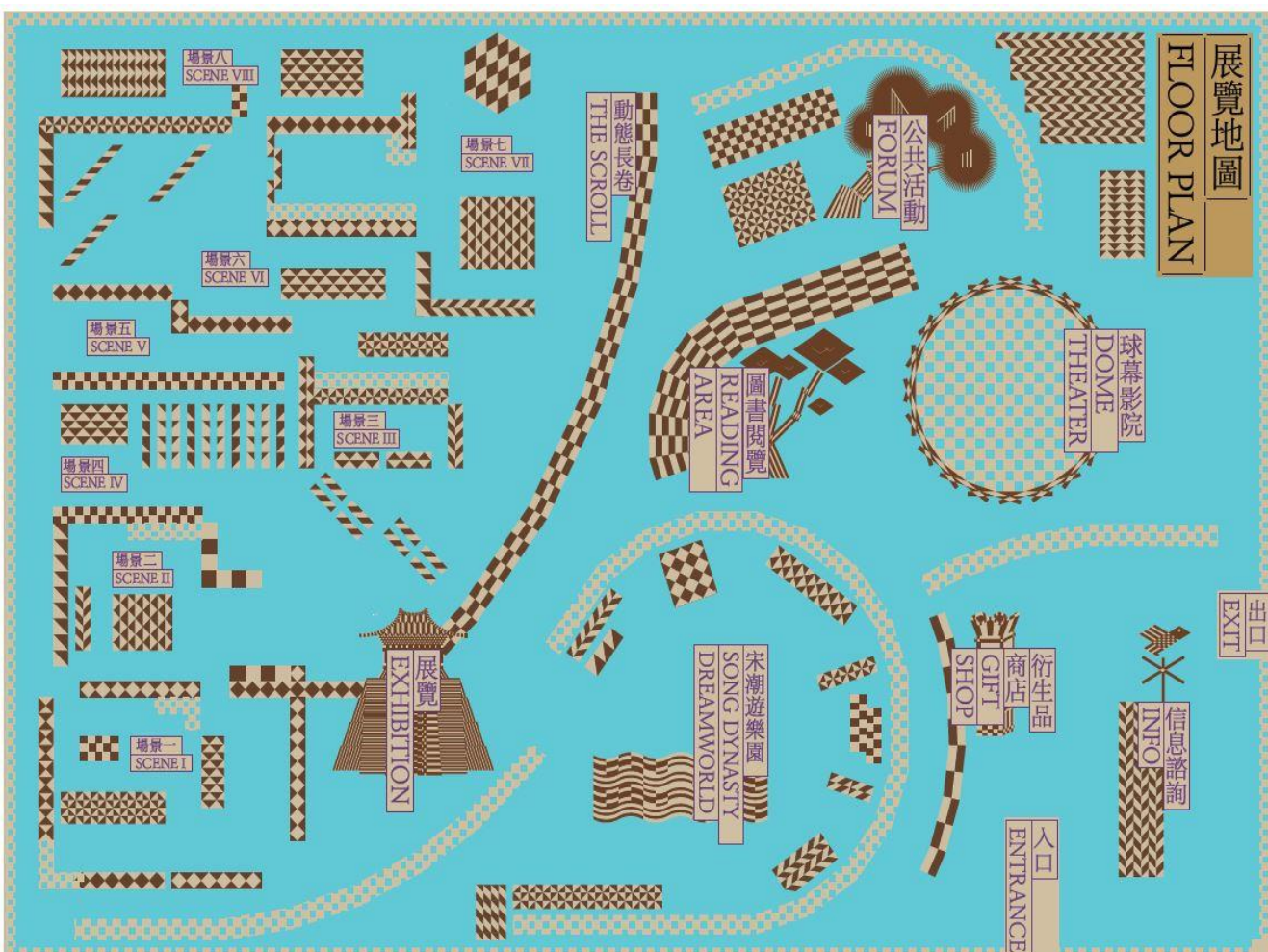
**Springtime Along the River** is one of the most iconic works in world art history preserved in the collection of the Palace Museum in Beijing’s Forbidden City, a hand-scroll painting attributed to the artist Zhang Zeduan and completed around the beginning of the 11<sup>th</sup> century. A masterpiece of literary and visual depiction measuring 5.28m in length and 24.8 cm in height, “Springtime Along The River” is a repository of situated historical knowledge around the cultural, economic and social ecologies of a large metropolis in the 11th century, i.e. Dongjing, the capital of the Northern Song Dynasty that is today Kaifeng city.

Co-organized by **The Palace Museum (Beijing)** and **Phoenix TV** with **Bank of China (HK)** as chief charity partner, the project is hosted in a 4000sqm hall at the Asian World Expo, where the unprecedented exhibition *A Day in An Open City* together with a relevant *Library* section curated by **Beatrice Leanza** accompanies the monumental *Hayday Scroll* a 2.5 digital animation of the painting presented on a 5m high and 30m long ultra-high-definition projection previously shown in Beijing, and a 180-degree *Dome Theatre* that allows visitors to experience a virtual boat ride on the Bian river, both developed by **Phoenix Digital Technology**.

The space also hosts an events area that will feature programs on various topics relevant to the paintings and Song Dynasty, an area for kids dubbed *Song Dynasty Park* and a gift shop with newly designed items.

These offer audiences less familiar with the history and background of this historical masterpiece, a meticulously researched panorama of the prodigious achievements and unprecedented cultural richness that characterized Song China and therefore the context of the painting’s creation.

### LOCATION – SPACE FUNCTIONS



## 2. Exhibition | A Day in an Open City – A Journey Through Springtime Along the River

### “Making of” & 8 Chapters | Contents Maps

The main exhibition *A Day in an Open City – A Journey Through Springtime Along the River* covers 1500sqm and is composed of two main parts.

The first dedicated to revealing the “**making of**” process of the digital animation together with an introduction to the historical background of the painting,

The second and main body of the show instead is organized according to the spatio-temporal narrative present in the scroll, letting visitors explore the phantasmagoria of its author’s imagination while delving into the historical and cultural facts that surrounded its creation.

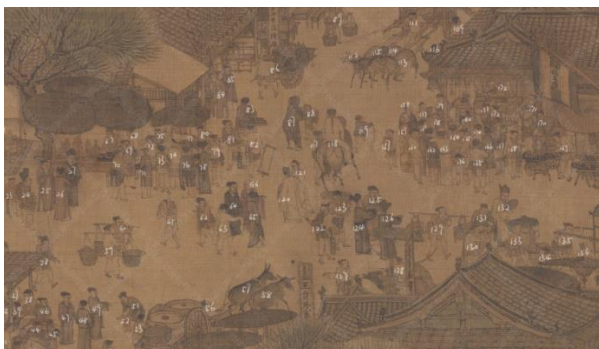
**Eight core scenes**, sections of the scroll itself, function as key content frameworks each composed of newly produced exhibits covering a breadth of research subjects contextualizing the political economic, cultural and social history of Song times. Each subject takes inspiration from details that can be observed in the painting itself. These range from figures of historical importance including *emperors, court painters and politicians, master builders and philosophers*, to presentations diving into the *design of the built environment, architecture, furniture, civil and naval engineering, the material culture of Song porcelain, fashion* and the unique history of its commercial prosperity and global expansion.

A highlight of the show are the ten installations commissioned and newly produced especially for this exhibition by ten of the most talented designers active in China today. They are **ATLAS, BenWu Studio, FIELD, HVN Studio, LAVA Beijing, MAT Office, MAX Office, Pinwu Design Studio, Weestar Studio, Nod Young**.

Product of months of research, each of these works focuses on a particular aspect of Song history and culture to offer audiences unique ways to experience more broadly the importance and relation of said subjects to contemporary urban life and visual culture.

### THE “MAKING OF”

The *Making Of* process is presented in a multi-media gallery of videos and documentaries especially created for the show, they explore the various stages from research through testing and drawing that took to complete the work in more than a year and a half. By summing up hours of all the production stages, it took a total of 1220 days.







A JOURNEY THROUGH SPRINGTIME ALONG THE RIVER 3.0

A DAY IN AN OPEN CITY

開放之城

THE 8 CHAPTERS

SCENE 1 | A Capital in the 11th Century: Origins of a Modern Metropolis

SCENE 2 | The Ecologies of 11th Century Civilization: Reforms and Popular culture

SCENE 3 | Geographies of a Medieval City: Waterways and Maritime Trade

SCENE 4 | Naval Engineering

SCENE 5 | Streetscape: Urban Transformation and Commercial Ecosystem

SCENE 6 | The Production and Distribution of Knowledge: The Built Environment as Thought-System

SCENE 7 | Urban Society & Material Culture

SCENE 8 | The Architecture of Everyday Life

開放之城  
清明上河圖<sup>3.0</sup>  
A DAY IN AN OPEN CITY  
A Journey Through Springtime  
Along The River<sup>3.0</sup>

VI STANDARDIZED

STUDIO  
NA. EO

章目標題與圖形搭配 / 漢儀文鼎 + 方正字庫字體設計

CENTINQ.

第一章



現代城的起源

ORIGINS OF A MODERN METROPOLIS

第二章



改革 & 通俗文化

REFORMS AND POPULAR CULTURE

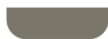
第三章



水路和海上貿易

WATERWAYS AND MARITIME TRADE

第四章



海事工程

NAVAL ENGINEERING

第六章



商業生態系統

COMMERCIAL ECOSYSTEM

第六章



建造環境作為思想體系

THE BUILT ENVIRONMENT  
AS THOUGHT-SYSTEM

第七章



城市社會 & 物質文化

URBAN SOCIETY & MATERIAL CULTURE

第八章



日常生活中的建築

THE ARCHITECTURE OF EVERYDAY LIFE



A JOURNEY THROUGH SPRINGTIME ALONG THE RIVER 3.0

A DAY IN AN OPEN CITY 開放之城

## SCENE 1 | A Capital in the 11th Century: Origins of a Modern Metropolis

### 1. The Northern Song – New Statecraft

Technological Progress and Its Visual Representation

Reforming Education

Social Mobility and Economic Activism

Urban Transformation - The Birth of the Open City

### 2. Origins of The Ideal City by Li Luke

### 3. Emperor Huizong

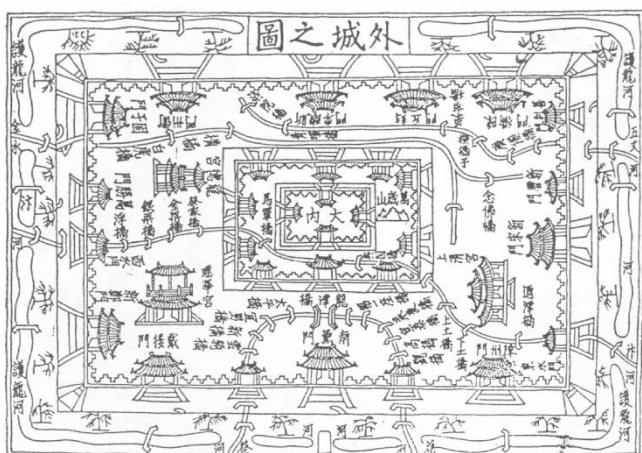
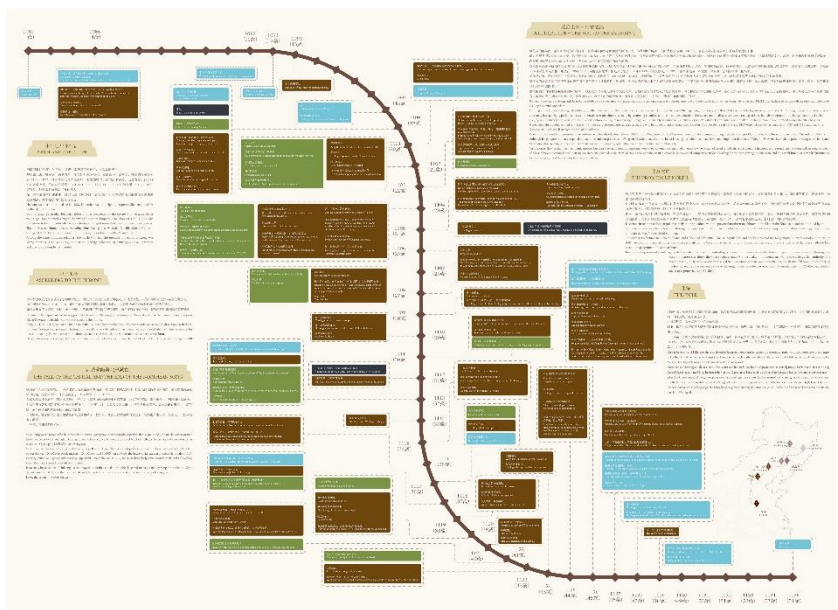
Personal, Political and Artistic Life

### 4. Songti – Language and Typography in Chinese History by Zhu Zhiwei

### 5. Seals & Postscripts in Springtime Along The River

### 6. Animals in Springtime Along The River

Special Installation: Jiaozi: The History of Money from Song Times by Wei Xingyu | Weestar Studio







## SCENE 2 | The Ecologies of 11th Century Civilization: Reforms and Popular culture

### 1. Wang Anshi

Life

The New Polices

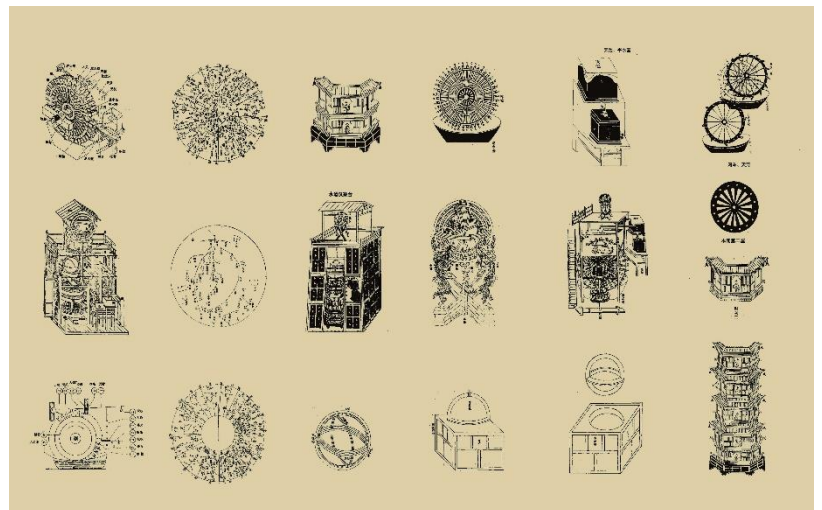
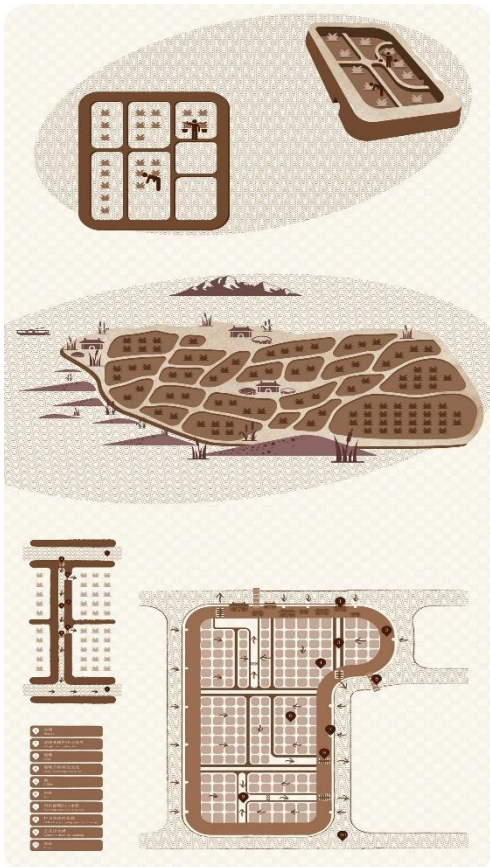
### 2. Song China – An Agriculture Revolution?

Literature on Agriculture

### 3. Popular Customs and Folklore – Qinning Festival, Divination and Fortune-telling

### 4. Forms of Transport During the Song Dynasty

Special Installation: Willow: As the Day Unfolds by Henny Van Nistelrooy | Studio HVN



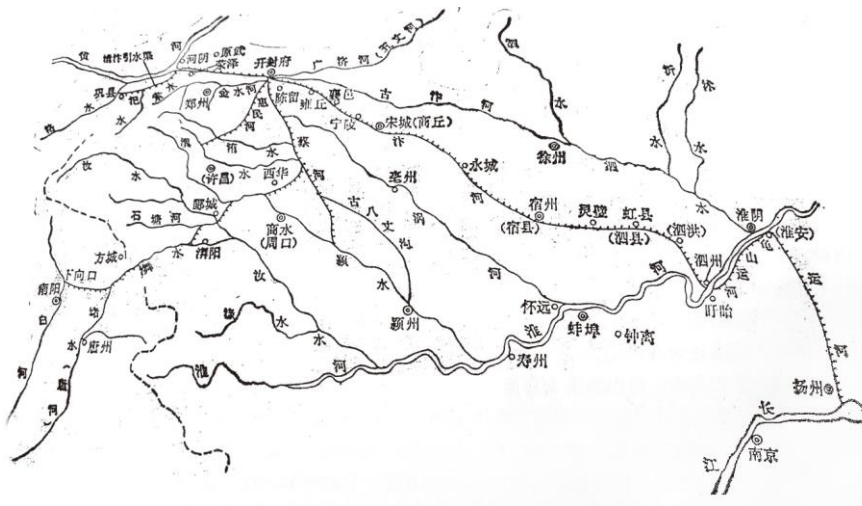


### SCENE 3 | Geographies of a Medieval City: Waterways, Maritime Trade & Drinking Culture

- 1. Kaifeng – Water City
- 2. Drinking Culture and Wine Production in the Song Dynasty

Classical Literature on Wine and Its Making  
 Bars, Inns and Wine Shops  
 Advertising  
 Wine Vessels  
 Drinking & Literary Production in Song Times

#### Special Installation: Drunk Heroes by LAVA Beijing







## SCENE 4 | Naval Engineering

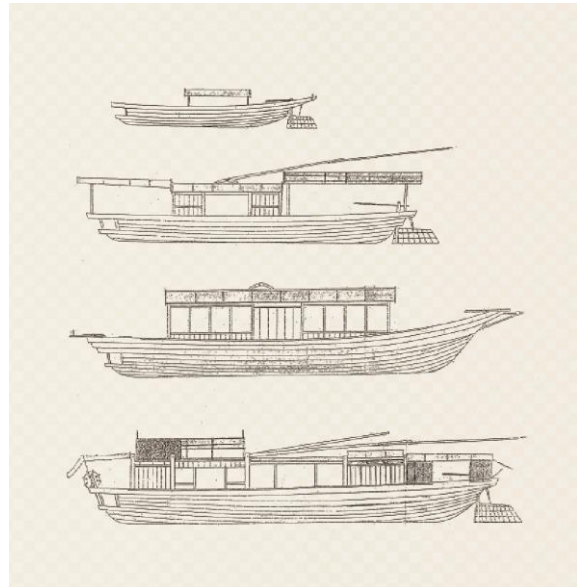
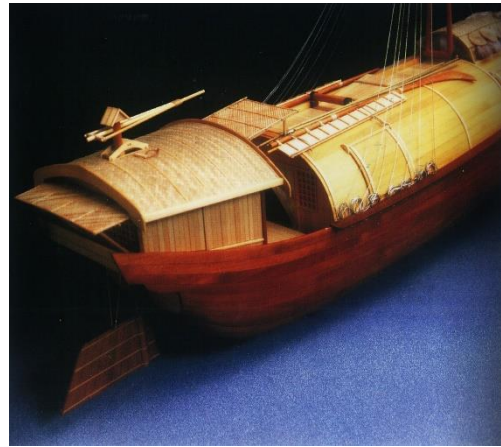
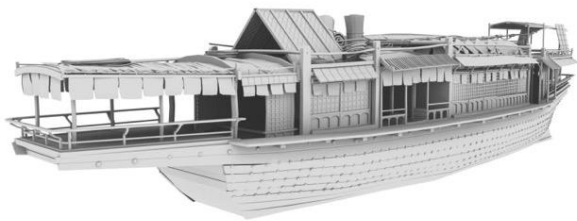
### 1. Shipbuilding

Types of Boats as seen in Springtime Along the River

Construction and Designs

Common Features of River-transport Boats

### Special Installation: Paper Garden by Pinwu Design Studio





### SCENE 5 | Streetscape: Urban Transformation and Commercial Ecosystem

#### 1. Streetscape & Urban Transformation

The “Lifang” System

Streets & Alleys

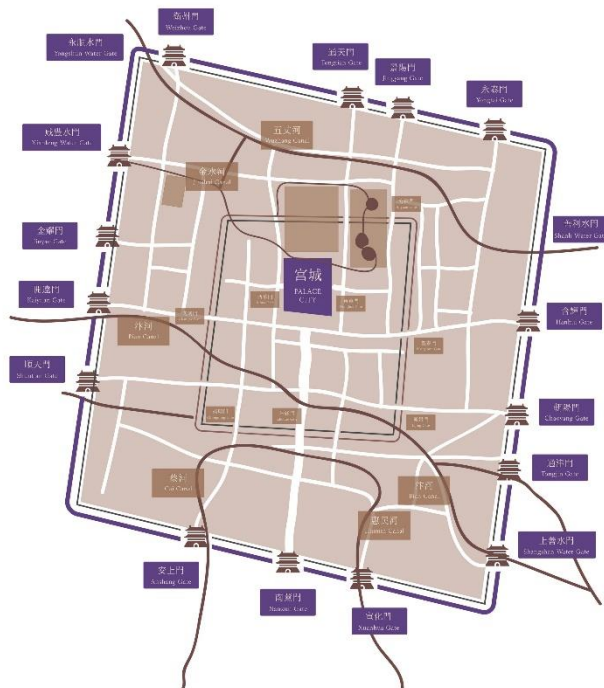
Prosperity of an Urban Centre

#### 2. Civil Engineering – The Bridge

#### 3. Informal Architecture as Seen in Springtime Along the River

Add-on Structures, Shopfronts and Mobile Retailers

### Special Installation: The Street as Livingroom – The Evolution of Publicness by MAT Office



西水街门牌  
Exhibition Street (Xishui Street) - Gate Details

门牌	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
名称	101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
用途	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅	住宅
面积	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100
高度	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10	10
层数	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
朝向	南	南	南	南	南	南	南	南	南	南	南	南	南	南	南	南	南	南	南	南
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西水街门牌  
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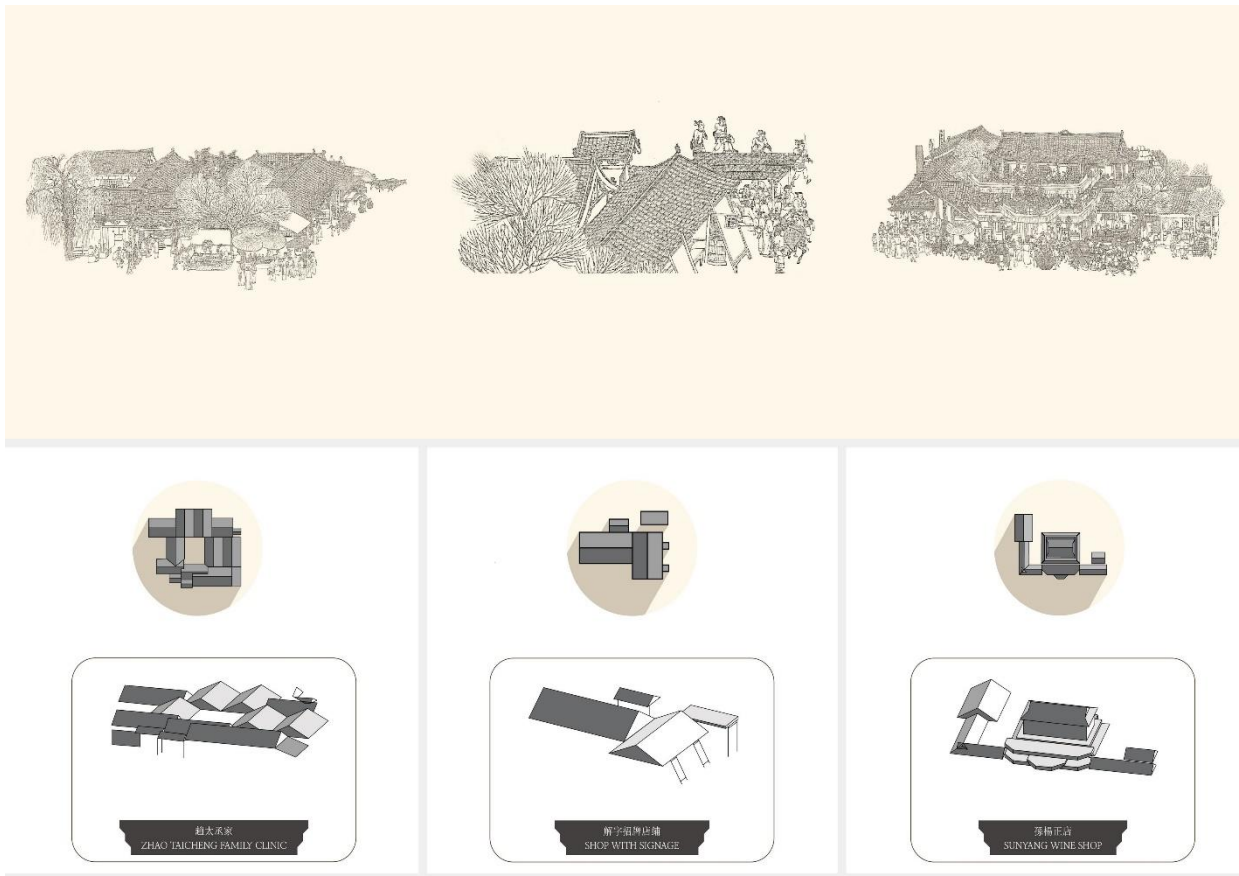
西水街门牌  
Exhibition Street (Xishui Street) - Gate Details



SCENE 6 | The Production and Distribution of Knowledge: The Built Environment as Thought-System

1. Bianliang/Dongjiing/Kaifeng – Evolution of a City
2. “Building Standards” (Yinzao Fashi) – Construction Techniques & Building Canons by Li Luke
3. Building Typologies in Springtime Along the River

Special Installation: The Networks of Song Knowledge – Production & Distribution by Zhang Shoupin | MAX Office





### SCENE 7 | Urban Society & Material Culture

#### 1. Song Porcelain – Art & Production

Decoration Typologies

The “5 Great Kilns”

Shapes & Functions

#### 2. Fashion & Song Society

Typologies and Marks of Social Distinctions

#### 3. The City Gate as seen in Springtime Along the River

#### Special Installation:

Incense Culture & the Philosophy of Smell by Catherine McMahon and Jenny Chou | ATLAS studio

Urban Matrix | The Fan – An Object of Time and Space by Nod Young | A Black Cover Design studio







### SCENE 8 | The Architecture of Everyday Life

#### 1. Song Furniture & Interiors

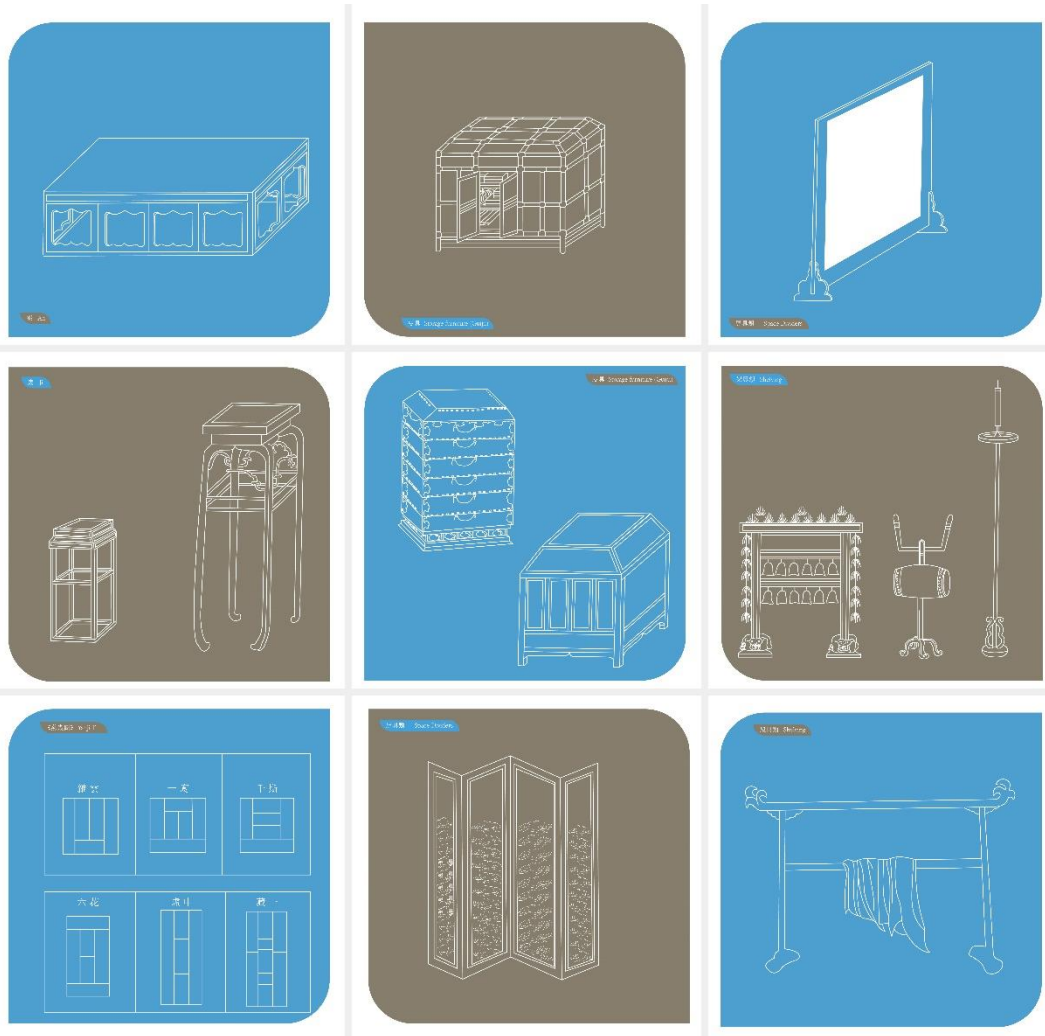
Typologies and Functions

#### 2. Building Language & Typologies as Seen in Springtime Along the River

Special Installation:

Contemporary Mortise & Tenon – A Furniture Collection by Benwu Studio

Made in Bianjing: Social Space – From Historical Wisdom to Future Systems by Zhao Liqun | FIELD

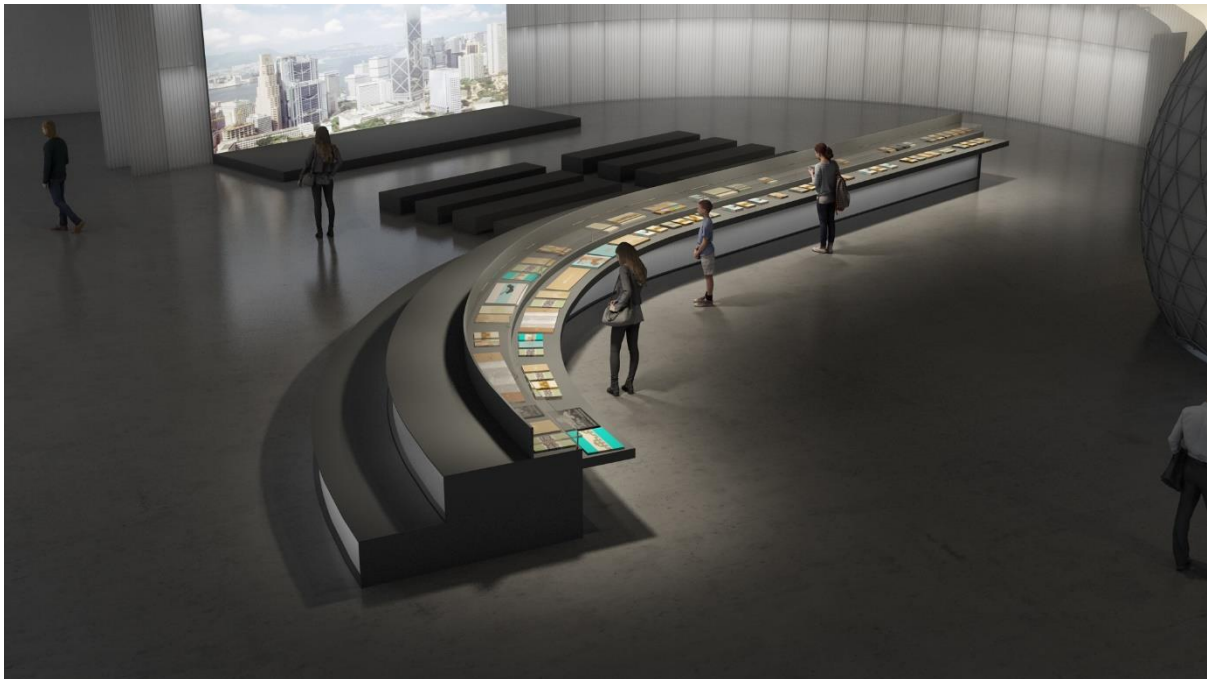


## 2.1. Reference Library

The exhibition is accompanied by a Reading Area – a table of over 20m - where more 80 books are presented in categorized sections mirroring the various research subjects and contents presented in the show.

The books, all in Chinese language, represent a fraction of the literature that was utilized to develop the exhibition by both the curator and the research team as well as by the designers.

Categories cover from Chinese traditional painting and calligraphy to architecture, incense culture, porcelain, scholarship about ‘Springtime Along the River’ and urban studies among others, to precious catalogues offered by the Publishing House of The Palace Museum (Beijing).





### 3. 10 Installations | Designers and Works

#### JIAOZI: THE HISTORY OF MONEY FROM THE SONG DYNASTY

In this installation the designer and artist Wei Xingyu has focused on researching a critical aspect of Song social and economic development, that is its monetary system and the appearance of the first paper currency ever issued worldwide – the jiaozi.

With a prosperous manufacturing industry of handcraft production, textiles, ceramics and intense commercial trades expanding to neighbouring states and regions, consumerism was a distinctive phenomenon of the Song dynasty that defined social relations and came to shape new urban lifestyles as much as taste. Through an analysis of selected common objects and everyday items relevant to both past and present, we learn in comparative analysis what the value and cost of life was in the proto-modern society of Song times. An accompanying video animation shows the evolution of the monetary system from copper coins to the issuing of the first paper currency, and their implications in the larger set up of financial institutions in the 11th century.

A hybrid between infographic and data design, in this installation Wei Xingyu has developed an educational set of tools with a distinctive visual identity and a communicative appeal around a complex and very relevant subject for contemporary society at large.

Work by:

魏星宇 Wei Xingyu | Weestar Studio

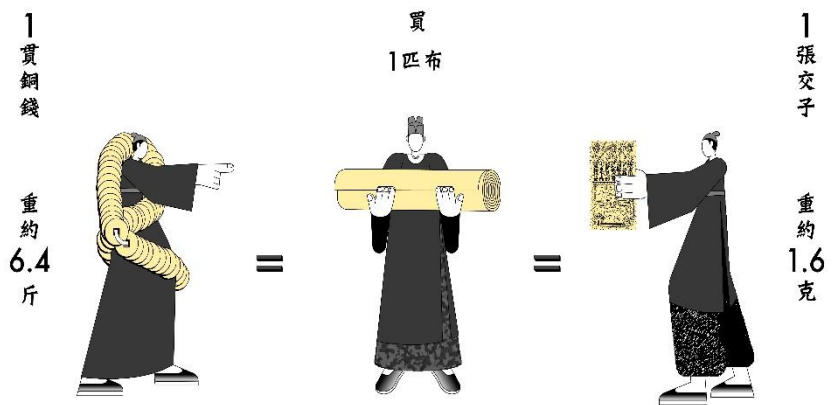
Creative Director: 魏星宇 / Wei Xingyu

Design: 袁小浪 / Yuan Xiaolang \ Design assistant: 李金玲 / Jessica Jin

Editor: 邢倩茜 / Xing Qianqian

Illustration Design: 秋岭 / Qiu Ling

Animation: 林哲 / Lin Zhe \ Animation Production: 赵源源 / Zhao Yuanyuan



1 string of copper coins (1000pcs) weigh 3200g

1 pc Jiaozi weigh 1.6g





## WILLOW: AS THE DAY UNFOLDS

As a product and interior designer, Henny Van Nistelrooy has over the years developed works that differently explore the haptic and visual nature of textiles. This piece unique ceremoniously titled “Willow” pays homage to the ancient tree which is prominently featured in *Springtime Along the River*.

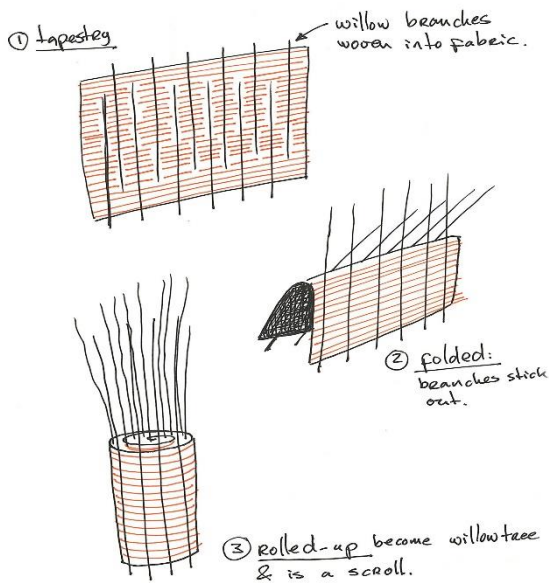
Willows are both naturally robust and potent in their symbolism as carriers of good fortune and longevity, their use extending from ancient forms of engineering for the reinforcement of riverbanks – as seen in the painting too, to applications in the weaving of durable everyday objects, from basketry to garment fibres.

The two pieces of tapestry are handwoven with natural wool and willow branches of different thickness and gradients of colours which endow the object with a double functionality as both wall piece and standing rolled-up scroll – a textile sculpture referencing the original painting and the tree. This transfer of meaning between the physical quality of the material, its sturdiness and flexibility, and its use as a narrative element in the textile pattern, pays homage to the enduring presence of this symbol in Chinese culture and traditional customs, which honour nature and its resourcefulness.

The installation includes sample materials and tests made during the production process, a documentary video and relevant images.

Work by:

Henny van Nistelrooy | Studio HVN





A JOURNEY  
THROUGH  
SPRINGTIME  
ALONG  
THE RIVER

清明  
上河圖  
3.0  
A DAY  
IN AN  
OPEN  
CITY

開放  
之城

## DRUNK HEROES

As wine production, distribution and consumption increased exponentially during the Song Dynasty, the work by the graphic design studio Lava Beijing, explores its cultural dimension.

Chinese folklore and mythology are filled with stories of sublimation around the empowering effects of alcohol inebriation, the potency of “too much drinking” becoming both an attribute of valence and doom. The drunk adventures of these temperamental and bizarre heroes have survived through centuries, still living into the contemporary culture of mangas, cartoons and videogames among others. These are characters like Wu Song, Xu Zhu, Duan Yu and Lu Zhishen.

Yet alcohol consumption during the Song fuelled another significant stream of culture that both celebrated the mellowness of drinking and gave rise to a literary genre of its own produced under its effects. Literature of this kind survives in an immense repository of poems written by some of the most famed literati of the time.

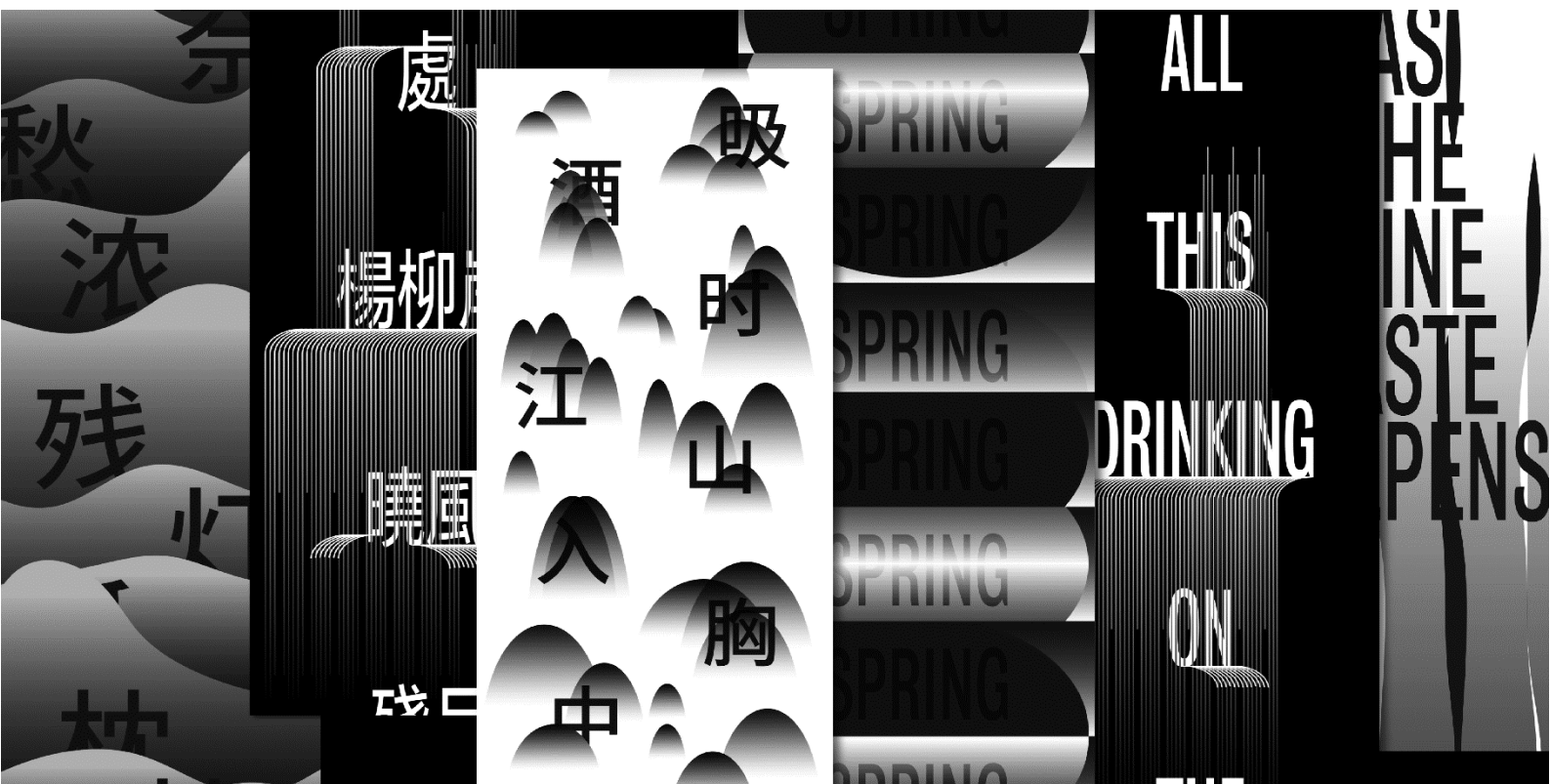
The 8 pieces of black and white motion graphics developed by Lava Beijing each takes a poem from Song times to humorously create visual and typographic renditions of the described contents. These 3meter long scrolls are both an homage to their eminent authors and a cunning take on the narrative quality of traditional hand-scrolls, here transferred to a digital alter ego in ‘dizzying’ motion.

Work by

Lava Beijing / Lava 北京

Design: Céline Lamée, He Hui 何汇, Sasha Fominskaya

English Translations: Heather Mowbray







## PAPER GARDEN

Designers from Pinwu Design Studio have championed a practice versed in the research and revitalization of Chinese traditional crafts and grassroots culture, with a profound understanding of their material and intellectual underpinnings. For this exhibition they have chosen to work with paper cutting and employ its unique quality as a narrative medium, one that resonates with the intrinsic character of *Springtime Along the River*.

The installation consists of a “garden” path made of 25 individual sheets of paper each measuring 3.5m in height which, layered in a sequence, create an immersive, walk-through tunnel. Like in Chinese traditional gardens, the installation embodies a journey experienced by way of wandering throughout its “vistas”, here rendered in a storyboarded set of scenes each cut onto the individual sheets. The story is site-specifically positioned and thematically drawn to connect the exhibition contents adjacent to the installation. The journey thus begins from the boats on the riverbanks, crosses the river, traversing the bridge, to take us onto the other side in a mysterious building.

Paper Garden has been realized with the collaboration of local craftsmen and craftswomen from the southern village of Yuhang, Hangzhou, where the designers live and work.

Work by

Pinwu Design Studio





## THE STREET AS LIVINGROOM – THE EVOLUTION OF PUBLICNESS

The architecture practice of MAT Office focuses on urban spaces where sociality and communal values can be produced and exercised, an aspect of city life that is prominently depicted all throughout *Springtime Along the River*.

For the exhibition they have ventured into a form of urban archaeology using the visual data provided by the painting as a repository of knowledge around the evolution of city space in the critical cusp of the Song Dynasty. This was a moment of major transformation, from ancient planning towards the emergence of a proto-modern urban settlement – that is the demise of the orthogonal grid and the rise of the public street, where top down planning and bottom up forces become entangled into the making of a new spatial construct, the open city.

The installation includes a meticulous analysis of the city plan as seen in an aerial view of the painting - its buildings, the social spaces of add-on structures, the temporary architectures of markets, the cluttering of extruding shopfronts and mobile stalls, all in all a spatial manifestation of publicness.

This is presented in layered drawings and illustrations that show how this evolution is visible from within the scenarios of *Springtime Along the River*. The historical analysis is housed in a 1:1 architectural installation that takes inspiration from the building grid of one of the most visible pieces of “public architecture” in the painting that is the *cailou huaimen* (彩楼欢门). These were ante litteram advertising contraptions used by shop owners to attract customers. The installation is built according to a traditional construction system of wooden logs in use at the time, and lets visitors physically experience the density of an alley in 11<sup>th</sup> century Dongjing.

Work by:

Tang Kangshuo and Zhang Miao | MAT Office

唐康硕 & 张淼 | 超级建筑



## THE NETWORKS OF SONG KNOWLEDGE – PRODUCTION & DISTRIBUTION

The technological progress that characterised the Song Dynasty had major implications in both the development of economic productive capacity as much as the social empowering of larger sectors of the population from rural to urban contexts, to partake in and benefit from said progress.

These systemic relations find their basis in one key area of innovation that is the evolution of large-scale printing, which allowed for a massive output in terms of knowledge production and therefore its wide distribution. This unprecedented phenomenon is of particular relevance in the context of urban and architecture making, as the *Building Standards*, the treatise and manual of world historical importance penned by master builder Li Jie, originated back then.

In this installation designer Zhang Shoupin and his team at MAX Office have painstakingly researched the relational webs of production and distribution systems taking the *Building Standards* as a case study. The installation is composed of three layers of system analysis and information design namely ‘Song Book Production’, ‘Song (Architectural) Knowledge Production’ and ‘Song (Architectural) Knowledge Distribution’.

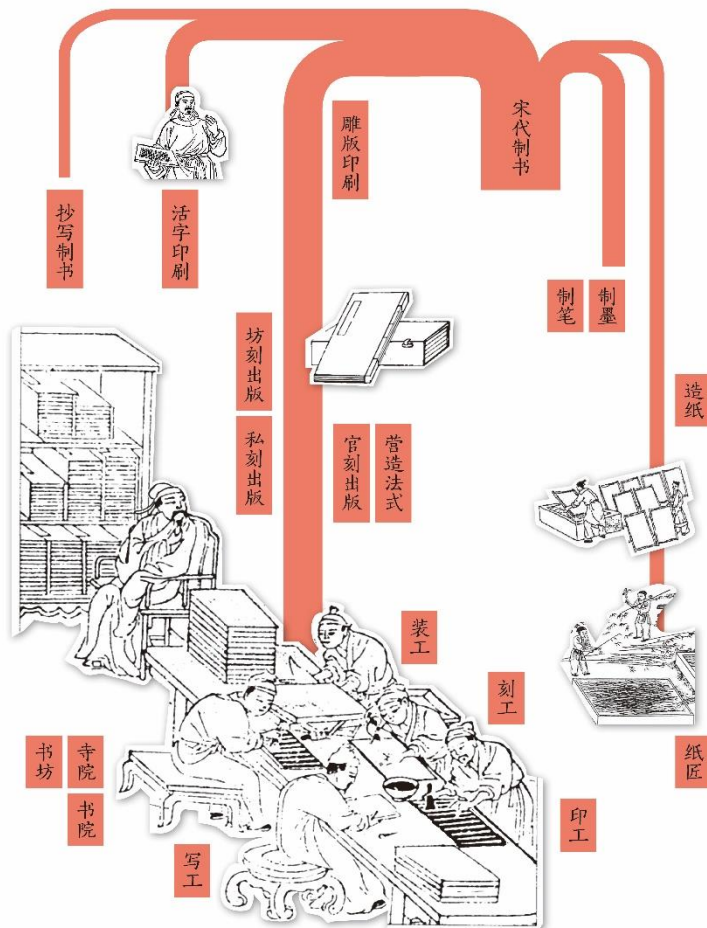
Each is presented in visual and object-based timelines where systemic connections are explored, and their hidden dependencies made visible. Furthermore, they are each accompanied by a short explicatory animation assembled with original imagery that provides visual historical evidence to these physical and intangible networks of progress and their relevance to our contemporary culture of information making and sharing.

Work by:

MAX Office

Research & Design: 章寿品 Zhang Shoupin, 孔令潼 Kong Litong, 何婉莹 He Wanying

Animation Design: 朱蘊 Zhu Yun





## INCENSE CULTURE & THE PHILOSOPHY OF SMELL

In this multi-layered and pluri-faceted research, designers from ATLAS studio have excavated data of economic, social and cultural relevance to historically contextualize the function of incense and the less tangible aspects of its wide production and circulation in Song times. Incense culture is an area of knowledge that encompasses a vast system of philosophical and ritual canons directly connected to its material and sensorial composition.

The installation explores the complexity of incense as both material *and* process to unpack the subtending economic and social implications around its trade, ritualistic use and its mediating function as a meditative tool for creation and imagination.

The installation includes an abridged historiography of commercial trade routes that unprecedentedly connected the Song to far lands in the southeast and west, places which many of the rare and expensive natural ingredients used to make incense come from. These geopolitical entanglements and their anthropological connotations – the lure of the exotic, the want for access to unordinary realms for “experiencing” the world – all contribute to locate incense culture in an intermediate terrain between aesthetic and holistic practice.

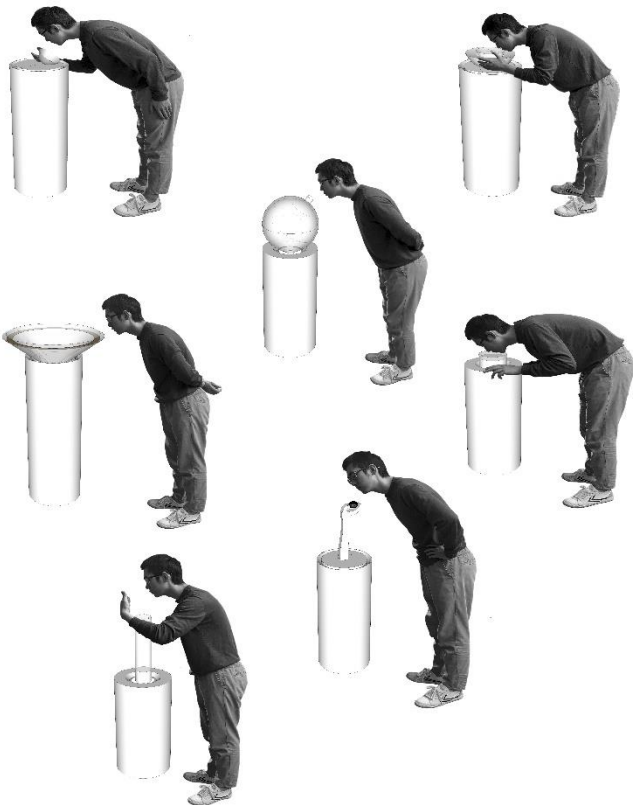
A video that investigates the process of incense burning and its olfactory ritual accompanies the core of this sensory installation which features a selection of key ingredients that compose incense in its purest form augmented by sonic and textual components explaining their texture, nature and provenience.

### Work by:

Catherine McMahon and Jenny Chou | ATLAS studio

Design Team: Troy Lee 李立丞, Jenny Chou 周贞徽, Catherine McMahon, Bruce Park 朴永, Liu Xinru 刘心如, Wu Qingru 吴清如

Consultants: Li Shiliang 李时亮, Liu Jing Min 刘静敏, Daniel Chen 陈纪仁, Xiao Mu 肖沐





## URBAN SKY MATRIX | THE FAN – AN OBJECT OF TIME AND SPACE

This installation by visual designer Nod Young engages both the utilitarian and aesthetic qualities of one of the most common among traditional items in Chinese material culture - the fan.

Since antiquity, fans were unique social objects whose function was not limited to relieving oneself from uncomfortable heat. As recorded in classics like *The Book of the Han* among others, fans were also referred to as “bianmian” – literally convenient face – a tool to shield one’s face in public contexts to avoid being seen or greeting people inadvertently met. Many of these, in a round shape, can be seen depicted in *Springtime Along the River*, as used by different figures including women, literati, commoners of no distinctive trait, or sold by street vendors. As a performative item the fan was a portable surface that was also used as a medium for artistic expression, as many examples can be found in the history of Chinese art.

Nod Young’s work plays out a form of visual storytelling, very much like the one employed in the hand-scroll, with references to both its temporal and spatial features. 56 round shaped fans, all hand crafted, are displayed on a basic grid system on an x and y axis, each bearing a different picture of the sky. These have in fact been taken over the span time of eight hours from morning to evening, the same time covered in the story of *Springtime Along the River*, in seven Chinese metropolises, namely Beijing, Shanghai, Guangzhou, Hangzhou, Xi’an, Nanjing and Kaifeng.

The seemingly identical photographs embody a sense of the subtle yet relentless passing of time and pay homage to the dauntingly minimal and sophisticated simplicity of Song aesthetics.

**Work by:**

**Nod Young | A Black Cover Design**





A JOURNEY THROUGH  
SPRINGTIME  
ALONG  
THE RIVER

清明  
上海  
圖  
3.0

A DAY IN AN  
OPEN CITY  
開放之城

## CONTEMPORARY MORTISE & TENON – A FURNITURE COLLECTION

Designers of Benwu Studio have long been interested in exploring Chinese traditional fabrication techniques with the aim to both preserve and revive their use in contemporary creations for the design industry.

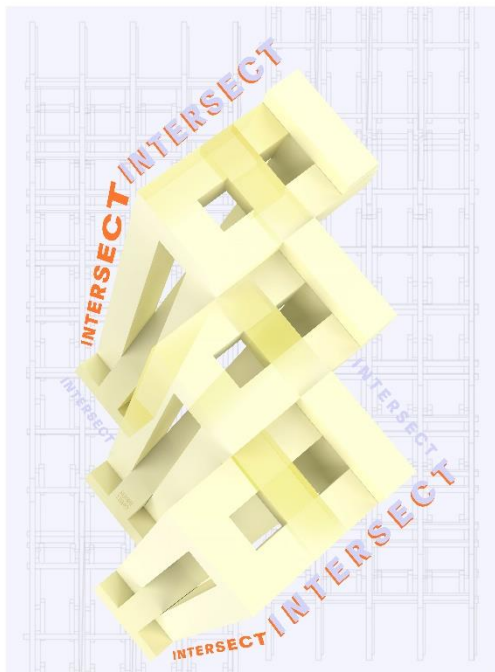
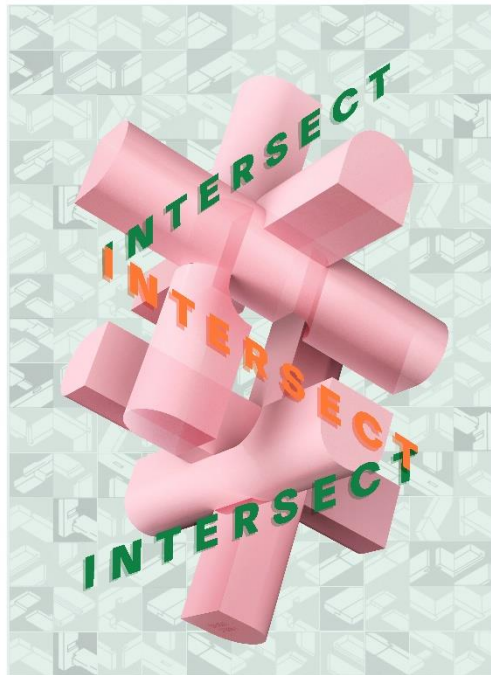
The mortise and tenon technique, otherwise known in Chinese as *sunmao*, is, in the most direct sense, a building technology made of interlocked wooden joints that require no additional parts, materials or components to be held together. On a lesser known level, *sunmao* is part of an ancient engineering system of unparalleled complexity, that allowed craftsmen and master builders to quite literally fabricate anything from the simplest of objects like a box to the edification of temples, palaces and bridges.

*Sunmao* encompasses dozens types of joints each applicable to specific needs of which furniture sports among the most fascinating renditions. The technique makes any joinery invisible, hidden within the very structures it assembles; its potential application today could reduce transport volumes (flat-packing) and polluting materials while keeping in use and divulging this form of historical knowledge among younger urbanites.

This furniture collection is so realized to demonstrate the potentiality of *sunmao* in different scales and types of objects, while celebrating its timeless beauty in everyday use – today as it was a thousand years ago during the Song Dynasty.

Work by:

Benwu Studio



## MADE IN BIANJING: SOCIAL SPACE – FROM HISTORICAL WISDOM TO FUTURE SYSTEMS

*Made in Bianjing* is an installation moved by an archival impetus in the attempt to bring the architectural knowledge preserved in *Springtime Along the River* into relevance for the tactics of spatial appropriation that still govern the social rituals of urban making nowadays. The point of departure of this architectural installation is an analysis of the elemental building language of spaces that although misaligning from the ruled practice of traditional architecture – as prescribed by the canonical *Building Standards* (Yinzao Fashi) by Li Jie – represent adaptive variations of its key structural features, namely the sloping roof and the supporting columns.

Having analysed the entire scroll looking for these architectural aberrations, the designers have compiled an alternative compendium of socially constructed spaces, defining a catalogue of typologies thereof generated and thus enucleating the characteristic functionalities that in their haphazard, DIY nature still bear relevance to the contemporary practice of bottom-up urban making.

The resulting book ‘*Made in Bianjing*’ encompasses 31 typologies, each accompanied by a technical sheet describing its key features, potential application and use, each of which is reproduced in a catalogue of models placed in a walk-through installation which embodies their key performative feature in being a threshold, a rite of social passage. The research and installation aim to render visible the enduring relevance of traditional architecture knowledge and spatial practice to the making of contemporary and future cities.

### Work by

Zhao Liqun 赵力群 | FIELD





#### 4. Curator

##### BEATRICE LEANZA 毕月 | B/Side Design

Beatrice Leanza is a curator, critic and cultural strategist based in Beijing since 2002. She earned an MA in Asian studies from Ca' Foscari University (Venice) specializing in the history of Asian and contemporary Chinese art. She is the former creative director of *Beijing Design Week* (2013-2016) and *Baitasi Remade* (2015/2016), the urban revitalization program of the historic hutong area of Baitasi in central Beijing.

Having started her career as a curator at CAAW (China Art Archives and Warehouse), the historical alternative art space founded by artist Ai Weiwei in the late 1990s, she later founded the research practice BAO Atelier, a unique China-based think-tank fostering encounters across the visual arts, design and architecture, active across Europe and Asia. She is chief curator of the ongoing research program *Across Chinese Cities* featured at the Venice Architecture Biennale in 2014, 2016 and 2018, and is a member of the international advisory board of Design Trust (Hong Kong). In 2016 she published the book 'Ideas in Action – Critical Design Practice in China'.

She lectures regularly at events and institutions internationally, and her writings and projects have appeared in publications such as Artforum, Abitare, CNN Style, Domus, Dezeen, Disegno magazine, Frieze, Flash Art Intl, Blueprint Magazine, Metropolis, T Magazine (The NYTimes), IDEAT, The Good Life, among many others. In 2016 she published the book *Ideas in Action – Critical Design Practice in China*.

In 2017 she co-founded *B/Side Design* an international organization behind the establishment of China's first independent institute for design and creative research - **The Global School**.

Personal website: [www.baoatelier.com](http://www.baoatelier.com) | Ongoing Project: [www.acrosschinesecities.org](http://www.acrosschinesecities.org)  
B/side Design & The Global School: [www.bside.design](http://www.bside.design)



Image: photo portrait by Nicola Longobardi



## 5. Space Design | Concept and Credits

The exhibition design is developed by **reMIX Studio** in a series of connected structures where visual transparencies and materials juxtapositions highlight the three core spatial sections (Rural Scape – City Outskirts – Inner City) with the eight content chapters each bearing its own visual character, within a conceptual rendering of the overall exhibition as an *entanglement of urban alleys inspired by the urban matrix present in the painting Springtime Along the River*.

The main structures, like in the rest of the space, are realized with semi-transparent polycarbonate sheets with textual and visual contents applied to create dynamic tableau each color-coded according to the main VI design.

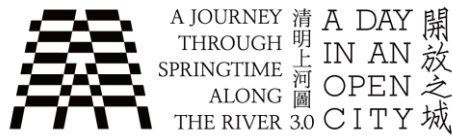
The overall space of this project has been drawn with reference to the aerial view of Springtime Along the River and core space function distributed in an abstract mountain scape resembling those normally found in traditional Chinese paintings. Visitors are drawn to wander in the space and discover its contents as if strolling in a natural scape.

**Design: reMIX studio**

Design team: Nicola Saladino, Wang Yiren / reMIX studio with Zhai Xinrui / Phoenix Digital Technology



Image: concept of exhibition design by reMIX studio



## 6. Graphic Design | Concept and Credits

The graphic design project is by **Studio NA.EO** of designer **Liu Zhizhi**, who has developed an iconized visual system referencing key details in the scroll – such as willow trees, ships, mountains and waters, the city gate, the decorated archways, the bridge. The colour coding system has been determined by an analysis of those actually used in paintings and porcelain of Song times, they are in all 19 and they are differently employed to mark the sections of the show.

Icons are also applied as key graphic elements distinctive for each scene contents, thus creating an immediate visual navigation system that differentiates them.

### Illustrations and Diagrams

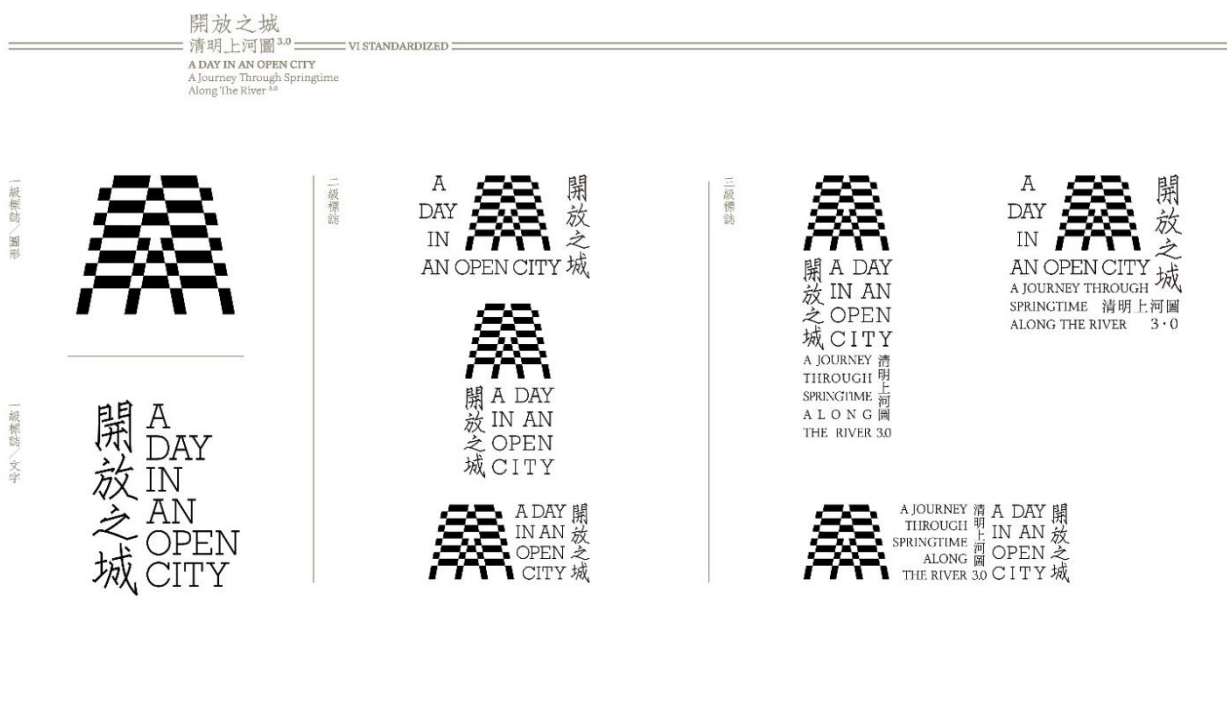
All illustrations and diagrams have been specifically designed for the exhibition by **Yang Longchao**. These include portraits of various historical figures from emperors to painters and poets, to timelines and content diagrams like the Life of Huizong (all pictured hereunder) among many others.

VI Design: Studio NA.EO | <http://www.studionaео.com>

Graphic Design Team: Yang Longchao, Wu Jiaqi (assistant) / Phoenix Digital Technology

Original Illustrations & Drawings: Yang Longchao

### Logo Design







A JOURNEY THROUGH  
SPRINGTIME  
ALONG  
THE RIVER 3.0

清明上河圖  
A DAY IN AN OPEN CITY  
A Journey Through Springtime  
Along The River 3.0

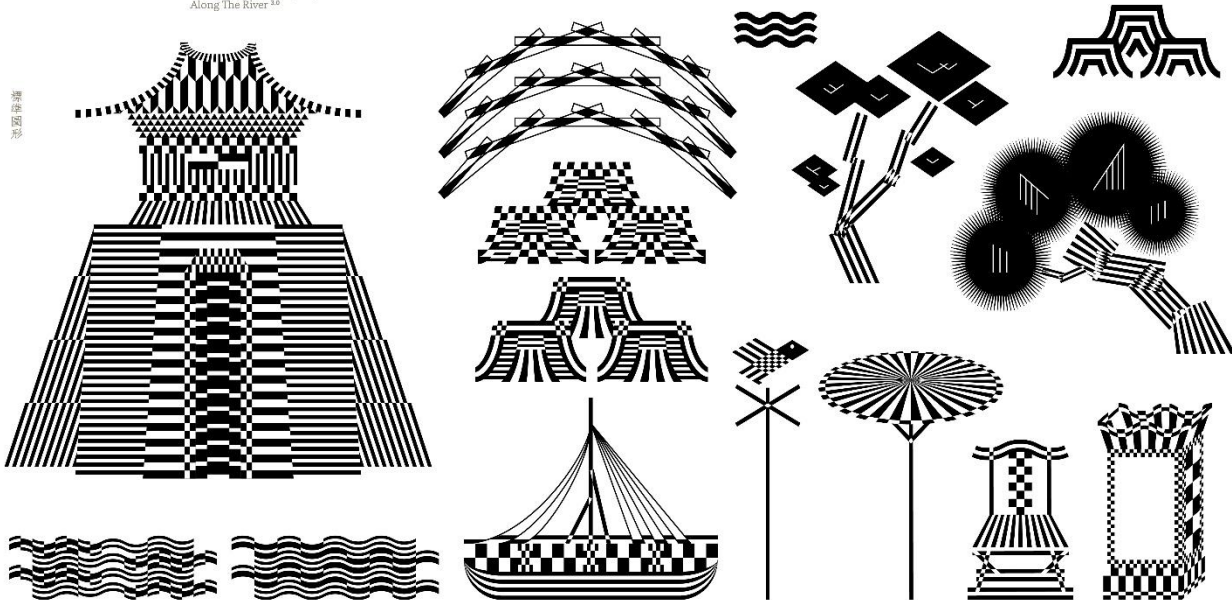
開放之城

Icon System

開放之城  
清明上河圖<sup>3.0</sup>  
A DAY IN AN OPEN CITY  
A Journey Through Springtime  
Along The River<sup>3.0</sup>

VI STANDARDIZED

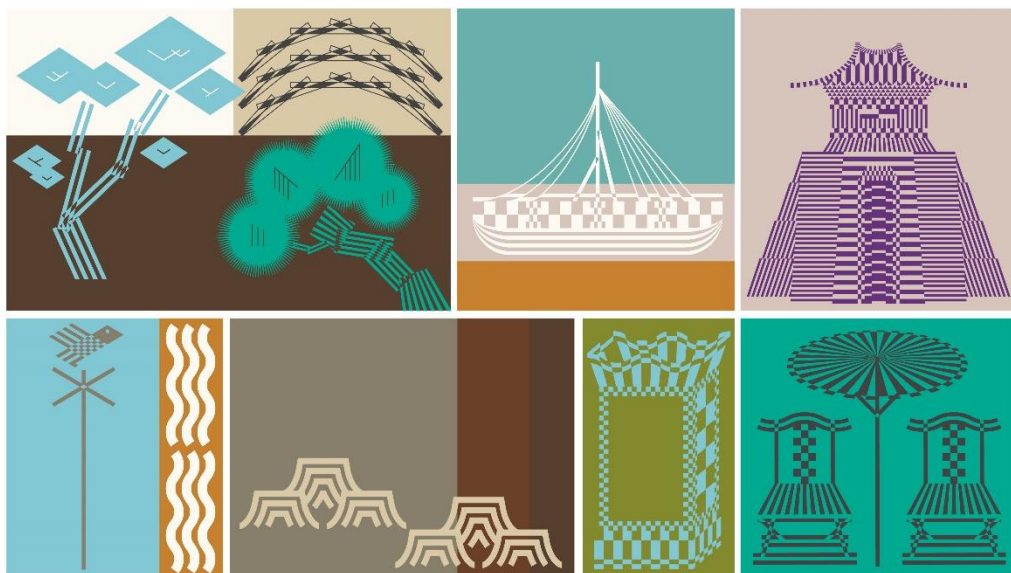
黑白圖案



開放之城  
清明上河圖<sup>3.0</sup>  
A DAY IN AN OPEN CITY  
A Journey Through Springtime  
Along The River<sup>3.0</sup>

VI STANDARDIZED

色彩應用 / 指標二



## 7. Credits List

**Organizers:** The Palace Museum, Phoenix TV

**Chief Charity Partner:** Bank of China (Hong Kong)

**Supported by:** Home Affairs Bureau

**Promotion Support:** Hong Kong Tourism Board

**Venue Support:** Asia World Expo

**Executive Organizer:** Phoenix Digital Technology, The Forbidden City Publishing House

**Co-organizer:** Phoenix Exhibitions

### EXHIBITION CONTENTS - CREDITS

**Chief Curator:** Beatrice Leanza – B/Side Design | [www.bside.design](http://www.bside.design)

**Space & Exhibition Design:** Remix Studio | [www.remixstudio.org](http://www.remixstudio.org)

Design Team: Nicola Saladino & Wang Yiren / reMIX Studio, Zhai Xinrui / Phoenix Digital Technology

**VI Design:** Studio NA.EO | <http://www.studionaeo.com>

Graphic Design Team: Yang Longchao, Wu Jiaqi (assistant) / Phoenix Digital Technology

Original Illustrations & Drawings: Yang Longchao

**Research Assistants:** Yu Wenwen, Chen Jianghong, Quan Lianglin / Phoenix Digital Technology

**Font Design / Xuansong:** Zhu Zhiwei

**Video Interviews and Production:** Liu Xiaobin / Phoenix Digital Technology

**Exhibition Animation Drawings:** Wu Zhenan / Phoenix Digital Technology

**Special Installations:**

ATLAS / BenWu Studio / FIELD / HVN Studio / LAVA Beijing / MAT Office / MAX Office / Pinwu Design Studio / Weestar Studio / Nod Young

**Consultants:**

Li Luke (Tsinghua University) / History of Chinese Urbanism and Ancient Architecture

Zhu Zhiwei (Hanyi Foundry) / History of Chinese Typography

Yu Hui (The Palace Museum) / Song Art & Culture History and History of Springtime Along the River

Xu Jianhua (The Palace Museum) / Traditional Chinese Art Restoration



A JOURNEY THROUGH SPRINGTIME ALONG THE RIVER 3.0

A DAY IN AN OPEN CITY 開放之城

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特邀設計機構	reMIX Studio / 立入禁止	Participating Design Studios	reMIX Studio / Studio NA.EO
特別裝置	Atlas Studio / Benwu Studio / FIELD / HVN Studio LAVA Beijing / Nod Young / MAT Office / MAX Office / Pinwu Design Studio / Weestar Studio	Installations	Atlas Studio / Benwu Studio / FIELD / HVN Studio / LAVA Beijing / Nod Young / MAT Office / MAX Office / Pinwu Design Studio / Weestar Studio
特邀藝術家	徐冰	Guest Artist	Bing Xu
特邀學術顧問	朱志偉、李路珂	Academic Adviser	Zhiwei Zhu, Luke Li
特別鳴謝	故宮博物院院辦公室 故宮博物院外事處 故宮博物院文保科技部 故宮博物院資料信息部 鳳凰衛視行政總裁辦公室 鳳凰衛視中文台 鳳凰衛視資訊台 鳳凰衛視公關部 鳳凰網 鳳凰秀 鳳凰衛視財務部 鳳凰衛視法律部 漢儀字庫 馬克華菲 駱駝牌 奇良海德 聚和文化 香港青年協會 上海鼎世 全翔聯運 天丞數字科技 明卡文化傳媒 三思電子 榮創科技 鴻合科技	Special Thanks	The Director's Office, The Palace Museum Foreign Affairs Department, The Palace Museum Department of Conservation Science, The Palace Museum Department of IT, Imaging, and Digital Media, The Palace Museum Phoenix CEO's Office Phoenix Chinese Channel Phoenix InfoNews Channel Department of Public Relations, Phoenix Satellite Television IFENG FENGSHOWS Department of Finance, Phoenix Satellite Television Department of Legal Affairs, Phoenix Satellite Television Hanyi Fonts Mark Fairwhale CAMEL QL-ART  The Hong Kong Federation of Youth Groups DEOSIN AIF Global Logistics Tiancheng Digital Technology MINKA Studio Shanghai Sansi Electronic Engineering Rongchuang Creative (Beijing) Technology Hitevision