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Space of Appearance

By

Yumeng An

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APPROVED, THESIS COMMITTEE

Mark Wamble
Thesis Advisor

Dawn Finley
Committee Chair

Reto Geiser
Committee Member

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Yumeng An
Master of Architecture
Rice School of Architecture
This thesis proposes an urban intervention to create a new type of public space in the city of Shanghai. It investigates the historical evolution of the public spaces in the city, and concludes that a new type of public space without prescribed functions and boundary restrictions should be introduced. The Space of Appearance is a prototype of such that is designed for the people to appear to each other, rather than to the physical space. In this prototype, a collection of nine follies, with a nine-point organization, is inserted into a selected urban field. The dispersed yet organized nature of the nine follies brings the dynamic formation of the crowds. A temporal dimension is embedded in the completeness of the nine follies, allowing for an ever-changing definition of the space given by the people.
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Introduction

The concept of “public space” in a traditional Chinese village is simple — a tree for shade, an open ground to inhabit, and a purpose to encounter (Fig. 1-4). The rapid urbanization taking place across the country in the last thirty years, however, has accelerated the gradual disappearance of the traditional villages and uprooted the spontaneity of this secular encountering scenario. With property lines clearly delineated across towns and cities, the public spaces — where people meet each other and participate in public activities — often become an ornament of a master plan. Specific locations and prescribed functions of these public spaces have decided where the crowds should be expected and for what purposes they should gather. While certain activities can be held in these prescribed public spaces, other events that are daily and spontaneous tend to unfold on urban fields more extensively. Sometimes, when large-scale gathering is demanded by social events, even infrastructural spaces are appropriated because of their capacity to accommodate large numbers of people and to seize attention (Fig. 5). It is often criticized that such appropriation of infrastructural spaces disrupts the normal operation of the city. Nevertheless, this phenomenon repeatedly challenges the traditional definition of public space in a city, questioning for what purposes it should be established, in what context it should be situated, in which form it should appear to the public, and most importantly, in which manner it should engage with people.

Fig 1 - 4. Paintings depicting public gatherings in traditional Chinese villages.
From top-left to bottom-right:
1. Villagers gathering during lunch time
2. Outdoor Movie Theater at night
3. Vendors selling snacks and toys when New Year is coming
4. Vendors making popcorn with traditional equipment, attracting children to watch
In response to these questions, this thesis focuses on experimenting architectural interventions in the public realm to re-evaluate the definition of public spaces in a contemporary Chinese urban context. The experimentation is conducted in the city of Shanghai, where the course of a fishing village growing into a metropolis takes place only within the last one hundred fifty years. The study begins with observing the historical evolution of the public spaces in the city and proceeds with a design proposal, the Space of Appearance, as a prototype for an urban space intervention. An inner-city neighborhood composed of blocks of mid-rise residential towers is selected as a generic context for the experimentation of the Space of Appearance. A classic nine-point organization strategy is combined with the concept of “follies” to complete its architectural expression. With a collection of nine follies distributed across the site, the Space of Appearance provides a public territory whose boundary is determined by the gathering of the crowds, rather than the delineated property lines. The dynamic formation of the crowds in the Space of Appearance gives a fourth dimension — time — to this urban field, which will accommodate the spontaneity of public events and encourage the citizens to discover their urban identities in public life.

Fig. 5, The Hong Kong protest in 2019 suggests the crowds’ appropriation of infrastructural spaces during public events.
2.0
Historical Evolution of the Public Spaces in the City of Shanghai

Fig. 6, Overview of the city of Shanghai showing areas of the city under different development stages.
Located in the middle of the eastern coastline, Shanghai is the most populous urban area in China as of 2019. Originally a fishing village and market town, it grew into a metropolis over the last one hundred fifty years. Since the city’s opening up as a treaty port in the 1850s, foreign influences pervade in daily life practices, as much as in its urban construction. During different historical periods, methodologies of different ideological origins have been adopted to develop its urban environment, including the public spaces. The concept of public space, both as a type and a model in the western sense, was first introduced with the advance of the foreign settlers and then adapted to the eastern scenario. As the urban territory continues to extend, this imported idea has become an indispensable component of the urban structure. Moreover, the planning of public spaces has been integrated into the city’s infrastructural construction in its various senses, including municipal, political, economic, and cultural development. Historically, in the city’s public space construction, more emphasis was put on achieving basic functionality (Fig. 7) or creating grandeur urban images. The demand for public spaces serving the purpose of social interactions in people’s daily life was often neglected.

Fig. 7. A pedestrian bridge built in the 1980s in the central town became both a piece of infrastructure and an urban space for public gathering.
That negligence is clearly sensed especially in recent years when various public activities are conducted both in the public spaces of conventional models such as parks and squares (Fig. 8), and on streets, bridges, and other infrastructural spaces in the city. The occurrence of these events is spontaneous and improvised, ignoring the physical norms of the spaces.

This section studies the city’s public spaces evolution through chronological investigation. It reflects on various urban planning methodologies’ impact on the relationship between the public spaces and the citizens, in seeking of a contextualized background study for the intervention of the Space of Appearance.

Fig. 8. On weekends, the open space in a public park is converted to a matchmaking corner — a meeting place for the seniors to share information, in hope of finding the ideal partners for their unmarried children.
The treaty of Nanjing, which in 1842 brought the First Opium War to an end, designated Shanghai one of the five Chinese ports to be opened up to Western trade. The arrival and establishment of the foreigners in the concessions — certain territory beyond the native town that was conceded to foreign settlements — forced the city’s modernization. The concessions acquired autonomy within their own settlements due to the privileges granted by the treaties. In the settlement construction, the British planned a dense, grid system for the efficiency of commercial practices, whereas the French stressed on the pleasantness of the living environment with a low building density. At this moment, conventional public spaces of different western styles were inserted into the urban fabric, although they were mostly constructed for the enjoyment of the foreign residents.

1. Concession Period: 1850s - 1930s

The native city of Shanghai before 1850s, an old walled town located in the middle of the eastern coastline of China.

The distribution and expansion of the foreign concessions from 1850s to 1930s.

Left column:
Fig. 11 - 12, The commercial street, Nanjing Road (top), in the British concession and the public park (bottom) in front of the British consulate building.

Right column:
Fig. 13 - 14, The residential neighborhood (top) and the public park (bottom) in the French concession.
The revolution that overthrew the imperial regime in 1911 brought Shanghai into a new historical stage. The walls surrounding the native town were demolished as to suggest the city’s determination in advancing on the path of modernization and democracy. However, the legacy of this short-lived bourgeois revolution was soon appropriated by the newly established Nationalist regime. In 1927, the Nationalist Government of the Republic of China founded the Special Municipality of Shanghai, exercising its authority in the Chinese quarter of city as well as the Greater Shanghai area.

The Greater Shanghai Plan was proposed by the Nationalist government, aiming to asserts its local autonomy against the foreign administration. A civic center (Fig. 15) was created in the outer northern suburbs allocated for the new city center. A city hall (Fig. 16) and several institutional projects including a museum, a library, a hospital, and a sports stadium were planned and partially realized until the fall of Shanghai to the Japanese in 1937. The planning was inspired by European and American models but combined elements of national architecture. Areas for public events such as plazas and green spaces were integrated into the plan, however, it was more of a symbolic and infrastructural incorporation for the power regime.
Once the communist party came to power in 1949, the city lost its position as a financial and commercial center. Following the Soviet model, the city put emphasis on developing industry while limiting urban development to reduce infrastructural cost. Industrial units were redistributed to the periphery of the suburbs, combined with the satellite town program that was inspired by the Soviet example as a decentralization strategy (Fig. 17).

The aim of the program was to provide communal housing, employment and amenities around the peripheral industry units, thus to resolve the issue of housing shortage in the central city. However, insufficient funding and bad management cut the program short. Moreover, it failed to attract enough population due to inadequate social services and means of transport, and few employment options resulting from the specialized production units. The lack of concerns in human needs was revealed in the design of public spaces as well. The inhumane scale of the public spaces around the residential towers served more as a grandeur image than a field for diverse public activities (Fig. 18-19).

The urban structure development of the city decelerated during the period of the cultural revolution (1966-1976) and remained inactive throughout the following decade because of the country’s economic stagnancy. Housing shortage was acute within the town center. However, the municipality was either ignoring the issue, in favor of industrial development to cater for the central power in Beijing, or was struggled with the meager financial resources allotted to the nonproductive investments. With the urban area confined to the west side of the Huangpu River (Fig. 20), limited public spaces were developed, mostly for infrastructural purposes (Fig. 7). The needs of the city’s population were sacrificed to political agendas (Fig. 21).
4. Urban Redevelopment: 1990s

The city resumed its rapid development in the 1990s as the Chinese economic reform started implementing market-oriented policies in real estate development. The expansion of residential and industrial quarters towards the east side of the Huangpu River, the Pudong area, was regarded as a way both to create a new financial center and to resolve the serious town-planning problems. Economical effectiveness became the driving factor for determining the city’s land use policy. Property speculation was not only adopted in the Pudong area, but applied to the center town as well. Granted by the Land Administration Law amended in 1987, the local municipalities were able to lease the urban land to real estate developers in exchange for higher revenue. Among the newly developed districts, construction of public spaces was often combined with activation of commercial activities. However, renovation of public spaces was seldom seen in the lower-middle class neighborhood.

Fig. 22. The proposed land use map of Shanghai, 1999. The development of the Pudong area elevated the city’s expansion scale.

Fig. 23. The redevelopment strategy for the Xintiandi area in the central city features preservation of the historic residential buildings by converting them to retail and restaurants, establishment of commercial districts, and construction of high-end residential neighborhood.
5. Urban Diversity: 2000-2020

In many of the contemporary cases, public spaces in the city not only refer to the conventional models such as parks and squares, but also to the infrastructural spaces such as streets, bridges, etc. Moreover, such public spaces have been frequently repurposed for spontaneous events beyond their prescribed functional limitation. For instance, a corner in a city park was selected as a meeting spot for parental match making activities, which eventually became a popular place for the seniors to meet and communicate (Fig. 24-25). Similar scenarios were observed in the infrastructural spaces. A street was converted into a night market, providing snacks and cheap items for the residents (Fig. 24). It was eventually canceled due to hygiene issues and the daily disruption of the normal traffic (Fig. 25). At a larger scale, demonstrators marched through the main traffic road for one week to protest the plan for a chemical plant in Jinshan, the working-class suburb of Shanghai, which urged the government to make a response (Fig. 28-29).

On the one hand, these phenomena testify to the city’s public space development strategy, which has been highly integrated to its infrastructural construction with fixed approaches; on the other hand, people’s growing tendency to redefine the public spaces through human engagement suggests current public spaces’ failure to provide sufficient support to achieve the publicness the citizens’ desire.
The conventional models’ singular functions, sprawling locations and restrict regulations limit their capacity to generate various contexts for public events, while the temporary appropriation of the streets, bridges and other infrastructural components in the city would not be permanently effective without disrupting normal operation order. In contemporary circumstances, social media becomes another non-negligible factor. As digital platforms facilitate social assembly through establishing virtual connections among people, spontaneous gathering becomes convenient and ubiquitous. Therefore, a new type of public space beyond the infrastructural indication is demanded, for the realization of a dynamic relationship between the citizen and the public territory in the city.

Hannah Arendt refers to the space of appearance as the space required by political actions to claim the rights of assembly and free speech. In her words, the space of appearance is “wherever men are together in the manner of speech and action” and “where I appear to others as others appear to me, where men exist not merely like other living or inanimate things, but to make their appearance explicitly”. In Arendt’s politicized and gendered definition of the space of appearance, the space becomes alive when men’s bodies are assembled and actions are collected, which suggests the possibility of human engagement expanding the dimension of the physical world. Reflecting on this potential, this thesis tests the idea of the space of appearance by situating it in an ungendered, socially mediated context, and focusing on encouraging people to make “explicit appearance” not only to express their political advocacy, but also to practice social interactions based on their needs and shared interests.

Fig. 30. The street installation, the Envision Pavilion by Sou Fujimoto, becomes a popular site for the citizens to visit and share images through digital platform.

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3.0
The Space of Appearance

Fig. 31, The Space of Appearance on site.
The Urban Fields

The Space of Appearance proposes a prototype of urban intervention that will provide a new type of public space for dynamic social interactions. In the early studies, six sites with a wide spectrum of population and building density are chosen for experimentation. Different spatial patterns and organization strategies of the six sites reflect the legacies inherited from different historical periods. The six sites are:

(a) A residential district in the previous Chinese quarter during the concession period, featuring typical low-rise housing units with deteriorated living environment and dense population;

(b) A residential district in the previous French concession, featuring single-family houses with low building density and great portion of greenery coverage;

(c) A housing complex at the outskirt of the city center, featuring mid-rise residential towers built in the 1980s to alleviate housing shortage;

(d) A riverside area within the previous precinct of the international concession, featuring mixed building types including traditional housing units, high-rise residential towers, office towers, and green belt landscaping along the river;

(e) A commercial thoroughfare linking the previous international and French concession, featuring office towers and retail services developed in the 1990s; and

(f) A suburb water town at the outer ring of the city, featuring open fields and low density habitation.
Left: Fig. 33 - 38, Site (a) - (f) arranged in the density order.
Right: Fig. 39 - 44, Images showing the site conditions respectively.
This thesis chooses Site (c) as an experimental field to develop the prototype of the Space of Appearance. The site represents the city's typical housing development strategy in the 1980s. While construction of mid-rise residential towers was cost effective in accommodating the growing population, neighborhood became estranged because of the vertical and individual setting. Besides, the homogeneous context results in less creative public activities held in the neighborhood.
2. Nine-point Organization & Reflectivity

The Space of Appearance on this site consists of nine follies organized by a deformed 3 x 3 grid overlaying on top of the existing residential field. Not intended to align with the grid, the nine follies operate as individual nuclei of the potential crowds on each specific location.

The nine-point organization borrows the hierarchical characteristics of the 3 x 3 grid to set up interconnections. By attaching reflective surfaces to each folly at specific angles and situating them at the intersections of visual corridors on site, the collection of nine follies become visually connected through reflection. People in the Space of Appearance will discover the follies through their reflections on the other ones, and finally be directed to central folly, where the rest of the peripheral ones become visible. The completeness of the nine points is achieved through accumulation of momentary experience, not a geometrical planning strategy. Choosing specific locations and applying reflectivity to the follies promise a shared moment and stage for people engaged in the Space of Appearance.
3. Horizontal Landscaping

The horizontal landscaping is combined with the vertical presence of the follies on each local site. Indifferent to the boundaries of the residential field, the ground landscaping enhances the reconnection between different neighborhoods that are previously isolated from each other. In addition, the landscaping is designed to incorporate different types of activities that were not available in the neighborhood before. Meanwhile, it gives enough flexibility for the residents to engage with the local site in pursuit of their own interest.
3.2 Crowd Dynamics

An animated drawing* shows the possible movement patterns of the crowds in the Space of Appearance. The discovery process is spontaneous and contingent, resulting in a dynamic flow of the crowds that changes over time. Depending on whether there are special events held on site or not, the collection of follies switches between one single urban space and nine individual fixtures embedded within each neighborhood.

* See the attached video “Crowd Dynamics.”
The nine follies are developed in three scales: the **Tower** — to provide an elevated view of the entire site, the **Pavilion** — to engage the canopy, and the **Platform** — to accommodate crowd activities on the ground.

Similar formal and structural principles are applied to the three models. As levels change, the floors are offset and enlarged. The offset is generated by a 2-degree angle between the reflective surfaces and the normal, which enables the reflective surfaces to reveal both the ground conditions and the distant follies.

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**Fig. 58. Elevations of the three models.**
Fig. 61. Section of the tower model showing connection detail of the staggered structural frame and the panel's attachment to the main structure.
Compared to the Tower in which the interior space is compressed to minimum, the Pavilion covers a larger footprint to accommodate interior activities.

The sides to attach reflective surfaces vary case by case, depending on the folly’s location and its relations to the other follies. The size and height of the Pavilions correspond to the local context to initiate interactions with people at different levels.
The Platform is located at the center of the Space of Appearance. The torus form generates an open plaza in the center, and the structure itself provides both seating features on the ground and an elevated panoramic platform that can be reached from a ramp and two stairs. The tilted panels are attached at the inner side of the structure, infinitively reflecting the vibrancy of the Space of Appearance.
3.4 The Path

The Space of Appearance can be approached from different locations on the site. This section will present two proposed paths for visitors to explore the Space of Appearance. After entering from the main roads circulating the site and discovering the follies one after the other, visitors will eventually realize the collection of the nine follies as one single urban space.

Fig. 67, Diagram showing the potential of exploring different paths to approach the Space of Appearance.
Remaining silent when undiscovered, Folly No.3, a tower, will be spotted first once entering from the southeast edge of the site. A curvilinear landscaping creates both a passageway leading towards the tower and several free-form open grounds at the neglected area of the neighborhood. Along the passageway, outdoor exercising facilities are freely installed on the open grounds. The tower sits at the intersection of two paths that are in the precincts of two separate neighborhoods respectively. With the boundary between the two neighborhoods dissolved by the curvilinear landscaping, the two separate paths are reconnected. The tower on this site becomes a signal to indicate the reconnection.
Fig. 70. The reflection of the ground landscape contouring extends the current path and directs the view towards another tower.
On the way to Folly No.3, people will see Folly No. 6, a pavilion, through the neighborhood path on their left. Sitting next to the entrance of an elementary school, the pavilion is combined with a small garden for teaching and recreation. The garden recomposes the original courtyard and extends the boundary to the school entrance. The pavilion and the garden together create an inviting playground for students’ casual encounter beyond class time.
Fig. 73. The three-story Pavilion becomes a stage for children to step up. Meanwhile, the reflectivity and transparency of the attached panels initiate dialogues between the inside and outside.
Path 1: South Entrance

Folly No.3 - No.6 - No.9

The reflection on Folly No.3 refers to Folly No.9, a tower, sitting next to the sports field of the elementary school. Facing towards the open ground, the folly becomes an observation tower for an extensive view and a landmark for the field that could accommodate various activities for the surrounding neighborhoods. The triangular zone across the sports field is converted to a pocket garden covered by canopies. Situated between the school's sports field and the residential neighborhood, the pocket garden provides an intermediate zone that both the students and the residents could benefit from it.
Fig. 76. During nighttime, the lit-up follies become light sculptures to activate night-time events in the neighborhood.
Path 1: South Entrance

Folly No. 3 - No. 6 - No. 9 - No. 8

From the tower on the sports field, Folly No. 8, a pavilion, will be seen from a distance. The original open space between the residential buildings is converted into a skate park with two skate grounds linked by the pavilion. This pavilion provides a station for people to get shade and rest in the active field. The skate park is introduced to boost diversity in community activities as it will become a popular meeting place for residents and visitors of different age groups.

Left: Fig. 76, Site Plan of Folly No.8.
Right: Fig. 78, Path to Folly No.8.
Fig. 79 The pavilion is enclosed by two reflective surfaces, facing downwards to the two skate grounds. The reflection of the center folly will be seen on both surfaces from certain locations on the ground.
Path 2: North Entrance

**Folly No.7**

If entering from the north, both Folly No.8 on the left and Folly No.7 on the right will be spotted from the main road. Folly No.7 is a tower sitting next to a reflection pond that is specifically designed to capture the verticality of the tower structure. The linear pond stretches across a passageway and reorients passersby’s perspective when they are on the bridge. Taking the traditional Chinese gardening as a design reference, the pond embraces the idea of water to extend the spatial depth of the narrow site. The asymmetrical organization framed by the bridge amplifies the extension idea as passersby’s view is captured by the tower on the short end and then guided towards the longer section through the reflective panels. With the pond inserted, the narrow space between residential buildings becomes a hidden spot for leisure and meditation.
Fig. 8. The perforated quality of the reflective panels gives certain transparency to the structure, depending on the light conditions. The translucent effect further enhances the relations between the inside and outside, the ground and the elevated level.
Path 2: North Entrance

Folly No. 7 - No. 4

Looking towards the reflective surface from the pond, people will notice Folly No. 4, a ground pavilion, residing in the neighborhood at a distance. The pavilion sits in the middle of the visual corridor, indifferent to the normal path. A diverted passageway and a circular grass land complete the presence of the pavilion as a station for crowds gathering.
Fig. 85. Facing down to the open ground next to the residential towers, the horizontal reflective surface frames a backdrop of a stage where both the performers and the audience could share their appearance to each other through projecting their reflection onto the surface.
Path 2: North Entrance

Folly No. 7 - No. 4 - **No. 1** - **No. 2**

Folly No. 3, a tower, sits behind a grand canopy to the south of the previous pavilion. It is linked with another tower, Folly No. 2, through a walkway of cherry trees that expands across three residential neighborhoods. These two towers will also be firstly spotted if visitors enter from the southwest side. In this scenario, reflections of Folly No. 4 and No. 5 could be noticed sequentially.
Fig. 88, During the blossom season in April, residents and visitors will come and enjoy the brightness of the spring under the canopy of cherry trees.
Path 2: North Entrance

Folly No.7 - No.4 - No.1 - No.2 - No.5

During the journey, the central platform, Folly No.5, has been reflected multiple times from the previous pavilions and towers. Eventually, through Folly No.6, No.8, No.4 and No.2, people will be directed to the platform in the center, where people will realize the completeness of the Space of Appearance. The interior plaza becomes the main stage, where the appearance of people is amplified by multiple reflective panels facing inward to the center. The ground lines on the plaza indicate the trace of the visual corridors associated with the central platform, suggesting the clues to uncover the entire Space of Appearance.
Fig 94. The light structure allows the crowds to permeate through the ring corridor and engage with the site visually and physically. Locations of the reflective panels correspond to the site openings to let visitors be aware of the activities happening on the plaza when they observe from a distance.
3.5
The Scroll

Experiencing the Space of Appearance is a dynamic process. It is perceived through the movement of people among the nine follies. This section experiments with a different representation method — a digital scroll painting* — to introduce the Space of Appearance through the lens of a moving camera, revealing the human engagement in the time dimension.

* See the attached video “Digital Scroll Painting”.
A traditional Chinese handscroll, the Night Revels of Han Xizai, informs this representation technique. In the painting, the painter recorded five activities happening on Han’s night banquet in a time sequence. From right to left, each scene is composed of the main character, Han Xizai, his guests and servants as the supporting roles and a few pieces of furniture to set up the background and make spatial transitions.

The two dimensional representation of the banquet spaces is given by parallel projection, which liberates the space to expand and transform. The painter is smart in selecting limited pieces of furniture to set up the backdrop and thus omits unnecessary information. The main character and the story surfaces from the spared blank space and proceeds through the timeline that is framed by physical objects. Spatial and temporal transitions are achieved harmoniously, which inspires the construction of a scroll painting for the Space of Appearance.

Fig. 97. *The Night Revels of Han Xizai*, Gu Hongzhong, 10th Century. 12.3 in × 132 in (31.7 cm × 335.5 cm)
Fig. 98 - 102. Enlarged five sections of the handscroll with the main figure highlighted.
This thesis constructs a digital scroll painting through the lens of a moving camera. In this digital scroll, the camera records a matchmaking event held in the Space of Appearance on the weekend. The main character, Kai, a single father who lives in the neighborhood, is attracted by the event. Following the presence of Kai on several sites, the moving camera stitches each scenario together as a holistic image, as the way suggested by the follies of the Space of Appearance. Like the furniture in the handscroll painting, the follies and the landscaping together provide contexts for the various scenarios. The gray-tone residential buildings is adopted to set up the backdrop and frame the spatial transitions.
The following spreads provide the storyline behind the video. In the late morning, before sending his son to school, Kai goes downstairs to pick up some convenient breakfast for his son from a food truck near his apartment. After seeing his kid off, Kai runs into a delivery guy who was lost. Kai points him to the right direction by using the folly as the indicator. Since it's a beautiful day, Kai decides to take a walk around the neighborhood, and soon he notices a crowd around a folly. He learns from the brochure that there is a matchmaking event held around several follies right now. He is interested, so he wanders to the next folly. Kai is attracted to this place where participants of the matchmaking event are playing games and performing. Meanwhile, seeing through the reflective surface, Kai discovers another matchmaking venue at the central ground. On his way to the central folly, Kai meets with some senior people who are talking about the event as well. Upon seeing more of them on the central site, Kai realizes that they are helping their unmarried sons and daughters to find ideal partners. Information pamphlets of candidates are hanging between the structure of the folly. Out of curiosity, Kai goes on to the inside of the folly, ready to participate. Looking around the plaza, he surprisingly spots his high school crush standing on the circular platform. He never thought of meeting her again after graduation. Eventually, Kai waves to her across the crowd, and she waves back.
4.0
Epilogue

The intervention of the Space of Appearance is in seeking of a balanced condition between the prescribed nature of the conventional public spaces and the disruptive situation brought by the appropriation of the infrastructural spaces.

In organizing the nine follies, instead of imposing a rigid grid to an open landscape as in the Parc de la Villette, the Space of Appearance deliberately selects adequate locations to fit each folly into the local context. The intention is not to bluntly disrupt the existing urban fabric, but rather to incorporate with it to generate new relations. The composition of the deformed nine-square grid eventually stitches various site conditions together and creates a diverse and holistic urban space. The design of the follies corresponds to this relation-oriented strategy as well. The follies touch the ground lightly, minimizing the disruption to the physical environment. Nevertheless, the follies' prismatic shapes and bright color have declared their organization autonomy.

The Space of Appearance constructs a physical stage for an in-person experience, which holds even more significant values today in people's social life. The convenience of everyone being virtually connected through the digital platform does not diminish the necessity for people to meet each other in person; it only enhances it to be more time and site specific, and to become a unique experience. In the physical world, the Space of Appearance appears itself in engaging with people, and takes different appearances that are shaped by the crowds.
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3. Bergère, 139.
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Photographic Credits

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