

Lead Partner 首席合作伙伴



2019 Art and Design Education:

Future Lab

致辞

艺术之道和营商之道息息相通，既要立意高远，又需匠心灌溉，既要挥洒自如，又需精妙细画。同时艺术也不只是阳春白雪，她更需要深入民众，为下一代点亮心灵，启迪方向。这也是为什么大华银行多年来一直坚持在艺术、儿童及教育领域回馈社会，造福大众。

艺术与设计给人们打开一扇想象的大门，也衍生出无限精彩的可能。大华银行多年来也秉承“进取”和“担当”的价值观，扶植艺术人才发展和艺术的创新。我们通过艺术比赛，发掘艺术人才。我们也鼓励艺术家不断融入环保、可持续发展、数字多媒体等多元议题及呈现手段。同时我们也通过与大院校及艺术机构的合作，推动年轻一代探索更多艺术的可能。

FutureLab 是国内首个研究和讨论艺术、设计和教育的大型博览会。大华银行很荣幸能够作为首届 FutureLab 的首席合作伙伴，与西岸共同推动跨文化交流和艺术分享。同时，我们也在 N1 展厅为观众们带来近 200 平米的多功能空间。这里将为观众呈现十数场与国内外顶尖艺术家、知名大学教育家和专业人士的跨界对话和艺术活动；同时您也可以在这里了解大华银行在艺术、教育及综合金融领域的多元项目。

我们在 FutureLab 的活动，也是 11 月拉开帷幕的“大华银行艺术季”的重要组成部分之一。“大华银行艺术季”包含一系列精彩活动，以期让公众了解艺术，让艺术走进公众。当前，在位于陆家嘴的大华银行艺术画廊，就正在展出当代艺术家郑重宾先生的“正在成为什么样的空间”多媒体装置及水墨艺术展。作为一名卓有成就的先锋水墨艺术家，郑重宾先生创造出了融汇东西的艺术作品，展示他独立的探索与思考。我们也邀请公众莅临画廊，一起走进郑重宾的艺术世界，体验不一样的水墨空间。

最后，预祝 FutureLab 圆满成功，也希望每一位到场嘉宾及观众都收获满满！

大华银行大中华区行政总裁叶杨诗明
2019 年 11 月



We believe business takes commitment, like art. It is borne of passion and planning. It is from both the heart and the head. It is knowing when to use a fine touch and when to act in bold strokes. We also believe that art should be accessible to everyone, because it has the power to transform lives and build the society for the long term. As such, UOB has been steadily bonding the community through our efforts in supporting art, children and education.

Art and design open a door of possibilities. Guided by our values of Enterprising and Committed, UOB is steadfast in nurturing young artists and inspiring new art innovation. We draw out talents through our art competitions. We also encourage the artists to incorporate environmental-friendly, sustainable, digital and multimedia approaches to push their creativity boundaries. We also extend our outreach through partnership with schools, universities and art institutions to open the eyes of the young generation to the creative possibilities of art.

FutureLab is China's first art and design education event. UOB is delighted to join hands with FutureLab as the lead partner to promote multicultural exchange of ideas and expressions. We also brought a close to 200-square metre UOB Art Space to the exhibition. There will be a dozen of interactive workshops to share and discuss art and design ideas, methods and practices alongside some of the most outstanding artists, educators and professionals from China and around the world. We will also be showcasing the diversified art, community and financial programmes of UOB.

Our partnership with FutureLab is also a part of 2019 UOB Art Season launched this November. UOB Art Season presents a series of activities to connect the community through art. Currently, we are hosting a multimedia ink art exhibition What the Space Wants to be featuring the contemporary artist Mr Zheng Chongbin at UOB Art Gallery at Lujiazui. As an established ink artist, Mr Zheng has created many intriguing art pieces blending the East and West and demonstrating his unique perspective. We also invite you to join us to explore his art realm and experimental ink art scene.

Lastly, we wish FutureLab a success and wish you a fruitful and enjoyable visit.

Mrs Christine Ip, Chief Executive Officer, Greater China, UOB
November 2019

扫描右侧二维码，了解大华银行
艺术画廊及郑重宾先生画展
Scan the QR code to learn more
about UOB Art Gallery and Zheng
Chongbin's solo exhibition



大华银行与艺术

UOB and Art

多年来，大华银行一直在业务所触及的社区公益中扮演着重要角色，尤其是在艺术领域长期不懈地耕耘。

大华银行对艺术的支持始于 1973 年。自彼时，该行已开始收集亚洲地区艺术家的作品，目前收藏的艺术作品已经超过 2,500 幅。1982 年，大华银行首次在新加坡举办其标志性艺术项目“大华银行年度绘画比赛”（POY），并此后将其推广到泰国、马来西亚及印度尼西亚。至今这一赛事已举办 38 届，并成为东南亚最具影响的艺术赛事之一。

在中国香港，大华银行成立了「艺·坊」，通过艺术外展活动、展览及艺术比赛，将艺术推广至社会公众、培育本地艺术家，并推动艺术的跨文化交流。为了弘扬东方水墨艺术，并让本地艺术家有机会一展才华，大华银行也推出了“年度水墨艺术大奖”。该行也是连续三年 Art Central 的首席合作伙伴。

2018 年大华银行艺术画廊在上海陆家嘴新兴艺术片区正式揭幕。该画廊是首个由外资银行所开辟的永久性的独立艺术空间。大华银行定期在这里展示东南亚以及大中华区的艺术家创作，并开展包括“驻地艺术家”项目 and 艺术疗愈项目在内的社区艺术活动和对话。

大华银行还在中国西部山区设立了“民间艺术特长班”，资助当地学生拓展一技之长，发扬和传承中国的“非物质文化遗产”。目前该项目资助的艺术项目包括：四川凉山州的彝族漆器特长班、四川甘孜州的藏族唐卡特长班以及云南昭通市的毛毡特长班。

For decades, UOB has been playing an active role in communities across the region, most notably through its long-term commitment to art.

The Bank's involvement in art started in 1973 with its collection of paintings by Asian artists. Today, the UOB Art Collection has more than 2,500 artworks. UOB's flagship art programme the Painting of the Year Competition (POY) was started in 1982 in Singapore and later extended to Indonesia, Malaysia and Thailand. The POY, now in its 38TH year, is one of Southeast Asia's most prestigious annual art awards.

In China Hong Kong, the Bank has also established the UOB Art Academy. It provides a platform to make art more accessible to the community, nurture talented artists and promote cross-cultural dialogues through art outreach programmes, exhibitions and art competitions. To foster greater appreciation for ink art and to offer local artists opportunities to showcase their artworks, UOB launched the UOB Art in Ink Awards. The Bank has also been the Lead Partner of Art Central since 2017.

In Shanghai, UOB officially launched the UOB Art Gallery in the centre of Lujiazui Financial City, the emerging art space of Shanghai. It serves as a hub to connect UOB with the local community through art by showcasing UOB's regional art collection, Greater China art works, hosting art-related events and facilitating cross-cultural dialogues with regional artists.

UOB has also been sponsoring students in the remote mountainous area in West China to learn folk art for the preservation of traditional art forms. Bank have been sponsoring students in three schools to learn Yi Minority lacquerware painting, Tibetan thangka painting and Yunnan wool felting.



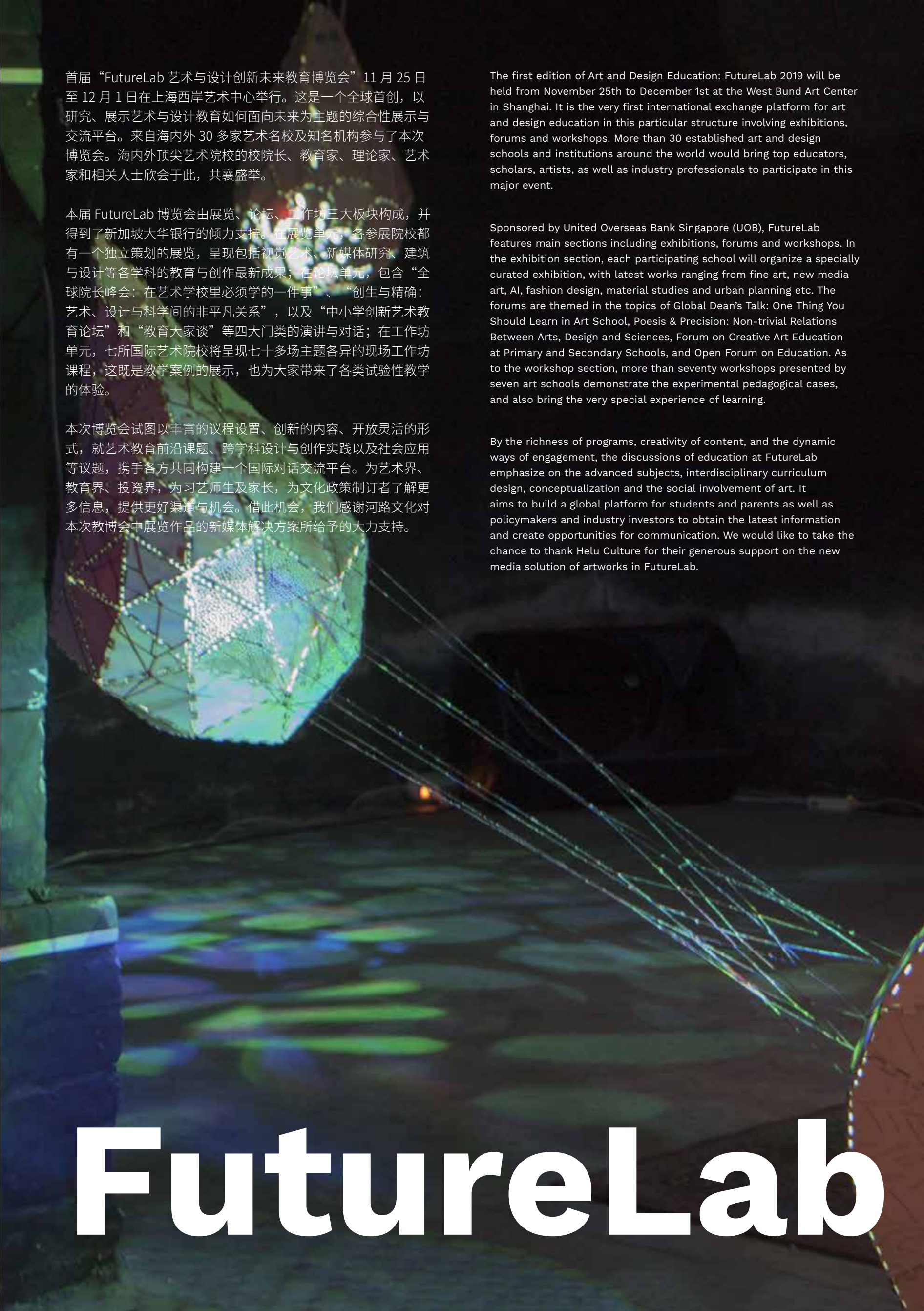
2019 “大华银行年度绘画大赛”获奖者们与新加坡文化、社区及青年部长傅海燕女士，大华银行副主席兼集团总裁黄一宗先生合影。Winners of 2019 UOB Painting of the Year with Ms Grace Fu, Minister of Culture, Community and Youth and Mr Wee Ee Cheong, Deputy Chairman and Group CEO, UOB.



大华银行作为艺术展览会 Art Central 首席合作伙伴带来多场精彩活动 UOB hosted multiple interesting activities at Art Central as the Leading Partner



大华银行艺术画廊正在展出当代艺术家郑重宾“正在成为什么样的空间”多媒体装置及水墨艺术展 UOB Art Gallery at Shanghai is presenting Zheng Chongbin's solo exhibition What the Space Wants to be



首届“FutureLab 艺术与设计创新未来教育博览会”11月25日至12月1日在上海西岸艺术中心举行。这是一个全球首创，以研究、展示艺术与设计教育如何面向未来为主题的综合性展示与交流平台。来自海内外30多家艺术名校及知名机构参与了本次博览会。海内外顶尖艺术院校的校长、教育家、理论家、艺术家和相关人士欣会于此，共襄盛举。

本届FutureLab博览会由展览、论坛、工作坊三大板块构成，并得到了新加坡大华银行的倾力支持。在展览单元，各参展院校都有一个独立策划的展览，呈现包括视觉艺术、新媒体研究、建筑与设计等各学科的教育与创作最新成果；在论坛单元，包含“全球院长峰会：在艺术学校里必须学的一件事”、“创生与精确：艺术、设计与科学间的非平凡关系”，以及“中小学创新艺术教育论坛”和“教育大家谈”等四大门类的演讲与对话；在工作坊单元，七所国际艺术院校将呈现七十多场主题各异的现场工作坊课程，这既是教学案例的展示，也为大家带来了各类试验性教学的体验。

本次博览会试图以丰富的议程设置、创新的内容、开放灵活的形式，就艺术教育前沿课题、跨学科设计与创作实践以及社会应用等议题，携手各方共同构建一个国际对话交流平台。为艺术界、教育界、投资界，为习艺师生及家长，为文化政策制订者了解更多信息，提供更好渠道与机会。借此机会，我们感谢河路文化对本次教博会中展览作品的新媒体解决方案所给予的大力支持。

The first edition of Art and Design Education: FutureLab 2019 will be held from November 25th to December 1st at the West Bund Art Center in Shanghai. It is the very first international exchange platform for art and design education in this particular structure involving exhibitions, forums and workshops. More than 30 established art and design schools and institutions around the world would bring top educators, scholars, artists, as well as industry professionals to participate in this major event.

Sponsored by United Overseas Bank Singapore (UOB), FutureLab features main sections including exhibitions, forums and workshops. In the exhibition section, each participating school will organize a specially curated exhibition, with latest works ranging from fine art, new media art, AI, fashion design, material studies and urban planning etc. The forums are themed in the topics of Global Dean's Talk: One Thing You Should Learn in Art School, Poesis & Precision: Non-trivial Relations Between Arts, Design and Sciences, Forum on Creative Art Education at Primary and Secondary Schools, and Open Forum on Education. As to the workshop section, more than seventy workshops presented by seven art schools demonstrate the experimental pedagogical cases, and also bring the very special experience of learning.

By the richness of programs, creativity of content, and the dynamic ways of engagement, the discussions of education at FutureLab emphasize on the advanced subjects, interdisciplinary curriculum design, conceptualization and the social involvement of art. It aims to build a global platform for students and parents as well as policymakers and industry investors to obtain the latest information and create opportunities for communication. We would like to take the chance to thank Helu Culture for their generous support on the new media solution of artworks in FutureLab.

FutureLab

FutureLab Global Deans' Talk: One Thing You Should Learn in Art Schools

FutureLab 全球院长峰会： 在艺术学校里必须学的一件事

“全球院长论坛”是“艺术与设计创新未来教育博览会”的开幕活动之一。来自于国内外 10 位重要的艺术学院的院长将以“在艺术学校里必须学的一件事”为主题，与听众分享他们在长期的艺术教育实践中所积累的经验 and 思考。

在院长们的发言中我们发现，他们很少会讨论传统概念下艺术本身的问题；换个角度而言，在这些院长的视野里，艺术本身已经扩展为一种社会实践的行动，思维或适应能力，再或者是一种独立、开放而弹性的意识和态度。院长们所提及的这“一件事”可能是一个具体的技巧和知识，也可能是单独的理念和能力，但这其中所体现出的学生的角色，不再是单纯的学习知识和修炼技能的人；他们应该是主动的探索者，在实践和创造中成长，并在提升自己对外部世界的敏锐感知和理解能力的同时，去培养自我的修养，探索自己的表达。

本次论坛的主题设定为“在艺术学校里必须学的一件事”，是希望发言者能从特定的话题切入，展开更为具体的讨论。但这些发言不仅给出了一系列作为当代艺术学生应该意识到并思考的问题，同时也反映出艺术在当代社会中角色的变化。更重要的是，我们从中看到这些世界范围内最重要的艺术教育的引领者的雄心，即他们的工作关系着每个个体的完善和整体社会的美好。他们的精彩发言对于学生的指导意义，不仅是在艺术学习上的，也是对于他们未来的人生旅程的。同时这些演讲也将给艺术教师、家长和其他艺术实践者和研究者带来启发。

The “Global Deans’ Talk” is one of the opening events of “Art & Design Education: FutureLab.” Under the theme of “One Thing You Should Learn in Art Schools”, ten deans from leading academies are invited to share their experiences and thoughts on the long-term practice of art education.

In the talk, there is hardly any discussion on art under the traditional framework of art; in other words, for the deans what are substantial in the concept of contemporary art have been the thinking and adapting capability, the independent, open and flexible mindset and attitude, and the way of social practice. The quintessential "one thing" here could be a specific piece of knowledge, a set of skills, certain ideology or methodology, though behind these “things”, the role of students has been no longer the ones learning and practicing knowledge or skills. In today’s education they are supposed to be the active explorers, growing while creating works, self-cultivating and forming the expression while enhancing the perception and understanding of the outside world.

By focusing on “One Thing You Should Learn in Art Schools”, the speakers are expected to develop the presentations in specific themes and concrete discussions. Though the topics raised here reflect the changes of the role of art in today’s society, which should also be aware and considered by contemporary art students. Meanwhile, we see the ambitious vision by these leaders of art educators from all over the world that the mission of their work is about the improvement of the society and the accomplishment of the individuals. The speeches are of great significance to students in their future art or life journey, and also inspire the arts educators, parents and students, as well as other art practitioners and researchers.

演讲嘉宾

Guest Speakers



Naren Barfield

英国皇家艺术学院副校长兼教务长
Deputy Vice Chancellor and Provost,
Royal College of Art, UK



Stuart Bennett

爱丁堡艺术学院副院长
Deputy Principal of Edinburgh College
of Art



高世名 Gao Shiming

中国美术学院 副院长
Vice President of China Academy of Art



Saija Hollmén

芬兰阿尔托大学，艺术设计与建筑学院 副院长
Vice Dean, School of Arts, Design
and Architecture, Aalto University



娄永琪 Lou Yongqi

同济大学设计创意学院 院长
Dean of the College of Design and
Innovation, Tongji University



邱志杰 Qiu Zhijie

中央美术学院实验艺术学院 院长
Dean of the School of Experimental
Art, Central Academy of Fine Arts



Wato Tsereteli

格鲁吉亚第比利斯当代艺术中心 创始人
Founder of Center of Contemporary
Art – Tbilisi



Meena Vari

印度 Srishti 艺术、设计与技术学院，媒体
艺术与科学学院 院长
Dean of the School of Media, Arts
and Sciences, Srishti Institute of Art,
Design and Technology



Allan Walker

英国索尔福德大学，艺术与传媒学院 院长
Dean of the School of Arts and Media,
University of Salford



魏劭农 Wei Shaonong

华东师范大学设计学院 院长
Dean of the School of Design, East
China Normal University

联合主办：复旦大学哲学学院
Co-organised: School of Philosophy Fudan University

Poesis & Precision: Forum on Non-trivial Relations Between Arts, Design & Sciences

创生与精确：
艺术、设计和科学间的非平凡关系

当我们在上海 FutureLab 语境下谈论艺术与设计这一主题时，其实我们谈及的是一系列受科学和技术影响的艺术设计理论及实践。而科学和工程学领域的实验性，也与艺术和设计的创新思维精神不谋而合。在这样的前提下，我们有必要聚在一起共同思考和强调艺术、设计及科学跨领域研究的重要性。

更重要的是，我们需要重新整理这两种截然不同领域的关联。例如，当我们只谈论艺术与设计领域里的创作灵感和过程，我们就不需要任何的科学了。我们需要的是诗意的科学，能激发诗意思考的科学。我们需要的科学需要有设计性，科学实验的形式本身就应该有它自己的诗意。

在这个学科交叉的研究中，我们所需要的是一个中间媒介，一个可以连接艺术设计领域和科学世界的媒介 --- 而在 FutureLab 的实验，就是这样的一个实验性媒介。实验性的文化氛围与实验性艺术是互相依存的关系，他们在当今重视创新的社会中占据着越来越重要的地位。

这样的实验急需发生在一个不会将跨学科创作与思考视作繁琐的累赘，而是一种具有生产力的实践的地方。在欧洲的前现代社会，这样的地方被称为炼金术实验室。只有那些富有的王子，皇后与国王才能有机会接触，他们形成了拥有知识的社会最精英阶层。而即将于 2019 年十一月份在上海西岸艺术中心举办的 FutureLab 则反其道而行，这里将会以最慷慨的方式展开一场开放式对话。参与这场对话的人所带来的观点和立场越不同，我们越能在这个实验室中得到令人愉快的收获。

西格弗里德·齐林斯基 | 文

When we speak of art & design in this special Shanghai FutureLab, we are referring to a theory and praxis that as a matter of principle is affected by science and technology. And when we speak of sciences or engineering and their especial ability to experiment, we envisage a concept that is porous and exhibits a marked curiosity about the arts & design. If these prerequisites are not given, there is no point at all in reflecting on the importance of research for the arts, design and sciences and their interdependencies.

Moreover, non-trivial relations between those heterogenous fields of thinking and making demand for an epistemic re-condition: If our focus is on the arts & design, then we do not need just any kind of science. We need science with the capacity to think and act poietically; we need science that is capable of imagining Gestaltung, science that can even take on experimental forms itself which might be characterised as a variant of poiesis.

Within such a system of coordinates research can assume the status of a third, and in the true sense of the word be a medium - more precise: the process that mediates between the worlds of arts and design and the world of sciences. The experiment is the practical expression of such research. The culture of experiment and experimental art are mutually dependent. In societies which understand themselves more and more as test departments they become even more important. On the present battleground of cognition speculative reason is becoming an intellectual and artistic attraction again.

Investigative praxis of such kind has urgent need of places where the activities of making (poiesis) and thinking (speculation), taking apart and reassembling, are not regarded as sabotage but as especially productive. In pre-modern times in Europe such places were called alchemists' laboratories. Only wealthy princes, queens, or other emperors could afford them. They constituted elitist circles of knowledge. The FutureLab that Westbund Art Centre is offering in Shanghai in November 2019 will be the opposite. It is offering in the most generous way an open forum for unconditioned dialogues. The more diverse our ideas and positions are, the more we will enjoy working in this laboratory and the more we will all profit from this unique situation.

策划 Curated By

演讲嘉宾 Guest Speakers



Siegfried Zielinski

柏林艺术大学媒体理论教授 / 瑞士欧洲研究院 (EGS) 媒体考古学与技术文化 专题之米歇尔·福柯讲席教授

Professor of Media Theory at the University of Arts Berlin; Michel Foucault Professor of Media Archaeology and Techno-Culture at the European Graduate School



Monica Bello

瑞士核子研究组织 CERN 艺术部门负责人、策展人

Curator and Head of Arts at CERN, Geneva, Switzerland



Florian Cramer

荷兰鹿特丹应用技术大学威廉·德库宁学院 21 世纪视觉文化专业教授

Reader in 21st Century Visual Culture/ Autonomous Practices at Willem de Kooning Academy and Piet Zwart Institute, Rotterdam



刘闯 Liu Chuang

复旦大学哲学学院特聘教授

Distinguished Professor, School of Philosophy at Fudan University



Marcella Lista

蓬皮杜艺术中心新媒体馆藏部门主管

Chief Curator of the New Media Collection at the National Museum of Modern Art - Centre Pompidou



Jose-Carlos Mariategui

秘鲁 Alta Tecnologia Andina 机构策展人、负责人

Curator and Director of Alta Tecnologia Andina, Lima, Peru



Irini Papadimitriou

伦敦 FutureEverything 创意总监

Creative Director, FutureEverything (London)



Rodrigo Perez-Garcia

马克思普朗克胶体和界面研究所

Max Planck Institute for Colloids and Interface



向帆 Xiang Fan

清华大学美术学院视觉传达设计系副教授

Associate Professor of the Academy of Art and Design at Tsinghua University

现场连线嘉宾 Special guest



Peter Weibel

德国 ZKM 艺术中心 CEO 兼主席
Chairman and CEO of ZKM

联合主办：大华银行（中国）
Co-organised: United Overseas Bank (China)

FutureLab Open Forum on Education

FutureLab 教育大家谈

“FutureLab 教育大家谈”是一场贯穿“艺术与设计的未来教育博览会”（FutureLab）整个过程的开放讨论平台。论坛将邀请艺术及其他相关领域的资深人士，从他们的自身经历出发就教育在今天的社会角色、它所面临的问题，以及未来的可能性发表他们的见解。我们希望由此进一步拓展关于艺术与设计教育考察的视野，展开更为深入的理念上的分享和交流。

在过去近一百年的时间里，艺术教育一直在突破传统的由创作和欣赏所构成的框架，从美术技能到美育理想，从当代艺术在观念上的探索，再到今天的技术和社会创新，艺术教育及其影响已经完全融入了当代社会实践。而我们对于艺术教育的期待也不再局限于简单的技能和趣味，重要的是艺术教育将为我们的社会塑造更为完善的个体，就这一点来说，艺术教育的目标从未如此完美地契合教育本身的人文主义使命，它从根本来说是关于感知、思想和创新的教育。FutureLab 关于艺术教育的讨论，事实上就是关于教育本身的讨论。

本次论坛的嘉宾并非全都来自于艺术行业，但其工作大多与文化艺术或创意产业相关，并且在各自领域取得了卓越的成就。他们将为老师、家长、学生和每一个关心教育的听众分享自己成长的经历，以及平时在工作中所看到的现象和产生的思考。让我们更好地理解今天的教育应怎样更好地面对社会以及各个行业所提出的要求，并能帮助大家对自己的未来做出更好的展望和规划。在此也感谢新加坡大华银行对本次论坛的倾力支持。

FutureLab Open Forum on Education is a platform for various discussions on education by a diversity of speakers throughout the entire week of FutureLab. The forum invites the speakers who have achieved great establishment in the art and the other fields. The speakers will share with the audience about their personal experience of the long professional or academic career, and their deepened thoughts on the role of education, and the challenges and possibilities it is facing in the future. The forum expands the vision of the discussion that has been developing in all other related events in the FutureLab.

Since early 20th century, art education has been breaking through the constraint of tradition that was based on object making and art appreciation. From skill training to aesthetic idealization, to the conceptualization in contemporary art and the technology and social creativity, art education and its influence have been continuously integrating into contemporary cultural movements and social reformation. What has been expected on art education has also been beyond the skill and taste, instead it is about the accomplishment of the individuals, and the improvement of the society; in this extent, the target of art education has never been more aligned with the humanist mission of the education itself. Fundamentally, art education is the education of perception, thinking, expression and creativity.

The invited speakers of the forum are not only from the art and education field, though most of them are related with cultural and creative industries. They are presenting how today's education can be more responsive to the demands from the society and the industries, and bring inspirations to the teachers, students and parents, and help them to reach a better understanding and prospect planning for our future. We would also like to express our great appreciation to United Overseas Bank Singapore, for their generous support for this forum.

演讲嘉宾

Guest Speakers



Juan Cruz

爱丁堡艺术学院院长
Principal of Edinburgh College of Art



胡介鸣 Hu Jieming

上海视觉艺术学院新媒体艺术学院院长
Dean of School of New Media Art,
Shanghai Institute of Visual Arts



刘昊 Liu Hao

嘉德教育中心高级课程主管
Senior Program Coordinator of
Guardian Education



倪志琪 Ni Zhiqi

艺术家，华东师范大学设计学院教授
Artist/Artistic Director, Professor of
East China Normal University



王受之 Wang Shouzhi

上海科技大学创意与艺术学院副院长
Vice Dean of School of Creativity
and Art, ShanghaiTech University



魏泽楷 Wei Zekai

艺术家
Artist



张培力 Zhang Peili

艺术家
Artist



祝羽捷 Zhu Yujie

艺术类作家
Writer

主办单位：上海市美术教育教学研究基地
Organizer: Shanghai Research Center
for Art Education

Shanghai Primary and Secondary School Student Artwork Show

上海市中小学美术教学作品交流展

上海市美术教育教学研究基地成立以来，一直致力于提升上海市中小学美术教师的教学水平和研究能力。我们在上海市的中小学设立了 60 所基地的试验学校进行项目协同研究工作，同时还长期开展中小学美术教师的培训工作。我们希望通过教师的能力提升带动上海市中小学美术教学水平的提升。本次展览的作品有的来自基地试验学校，有的来自参加了上海市师资培训的学校，也有很多愿意参加作品交流的其他上海市的中小学。这次展览既是一次教学成果展示，也是一次对教师教学能力提升的成果验证。

更为重要的是，这次展览其实是创设了一种场景，拓展了时间和空间，让来自不同国家、不同身份群体的美术教育工作者一起，从各自不同的视角共同更加具体的探讨如何更好地开发孩子们的创造力和想象力。

本次展览还对上海市美术教育教学研究基地近年来举办技能培训的部分教师作品作了展示。

Since the establishment of the Shanghai Research Center for Art Education, it has been working to improve the teaching and research capabilities of Shanghai primary and secondary school art teachers. We have set up 60 pilot schools in primary and secondary schools in Shanghai to conduct collaborative research projects. We also work with the Shanghai Education Commission and the Shanghai Teacher Training Center to carry out training for primary and secondary art teachers. We hope that through the improvement of teachers' ability, the level of art teaching in primary and secondary schools in Shanghai will be improved. Some of the works in this exhibition come from base test schools, some from schools that have participated in Shanghai teacher training, and many other primary and secondary schools in Shanghai who are willing to participate in the exchange of works. This exhibition is not only a demonstration of the results of teaching, but also a verification of the results of the improvement of teachers' teaching ability.

More importantly, this exhibition actually created a scene that expanded the time and space, allowing art educators from different countries and different identities to work together to explore more specifically from different perspectives. Develop children's creativity and imagination.

This exhibition also showed the teachers' works of the Shanghai Art Education and Research Base in recent years.



www.manamana.net

the marketplace for uploading and discovering
art × technology × design

MANA APP



MANA is the short video platform and industrial media for art, technology and design, consisting of website(manamana.net), APP(mana), social media and off-line events(date).

MANA是全球艺术、科技与设计类内容的短视频分享平台及行业媒体, 由线上的网站、APP、自媒体和线下活动平台date组成。

艺术是不可以教的，但可以学

—— 耿建翌



展览

Exhibitions

阿尔托大学 | 芬兰

Aalto University | Finland

www.aalto.fi/en



Kalle Kataila and Mikko Raskinen/Finnish, *IN TRANSITION – Mathematics and Art photos*, 2019.
Courtesy of Aalto University.

数学与艺术

Math and Arts

阿尔托艺术大学的艺术、设计和建筑学院特别选择了“数学与艺术”专业作为其展览的内容。自阿尔托大学于 2010 年成立后，数学与艺术之间发生更紧密的互动和联系成为了一种可能，最好的例证便是“镜厅的水晶花：数学相遇艺术与建筑”课程在经过了近两年的规划和准备后，于 2013 年起正式开设。具体而言，图形和结构、对称性和变换，揭示了我们环境和实践的各个方面，而这都可以通过现代数学语言来呈现，研究和开发。这门课程的系统方法是直观地介绍各种几何和拓扑现象，并同时结合视觉艺术的实践。课程内容也为 CAD、3D 打印、游戏设计和 VR 等数字技术的应用奠定了理想的基础。

本届 FutureLab 教博会的展览共包含三个部分，让观众更为全面地了解“数学与艺术”专业及“镜厅的水晶花”这门课程的发展。“过去”部分通过视频、海报、图片以及教学模型等形式来全面展现“数学与艺术”项目的发展历史。“现在”部分则通过可互动的视频及新型纺织品面料实物，让观众了解该教学项目的最新发展。这些展品皆来自于展览“转变中：数学与艺术”的实际成果。而在“未来”部分呈现的是在本次教博会前夕，由“数学与艺术”专业与同济黄浦中学的学生共同实施的工作坊的成果——一个大型的模型装置，由此传达其未来的教学理念。

School of Arts, Design and Architecture, Aalto University presents an exhibition with a focus on its' interdisciplinary program “Math and Arts”, especially by introducing the course “Crystal Flowers in Halls of Mirrors” to the audience. Enhancing interaction between mathematics and arts became possible in Finland after Aalto University was founded 2010. A concrete opening was the first implementation of the course Crystal Flowers in Halls of Mirrors: Mathematics meet Art and Architecture in spring 2013 after almost two years of planning and practical preparation.

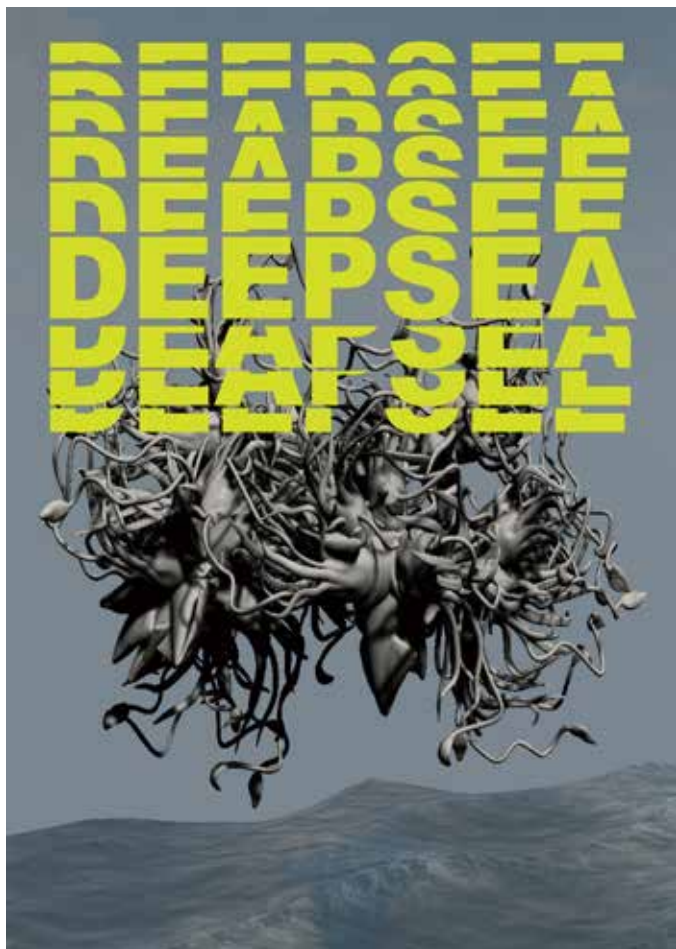
Patterns and structures, symmetries and transformations reveal aspects of our environment and practices which can be presented, studied and developed using the language of modern mathematics. Systematic approaches of the courses are intuitive introduction to various geometric and topological phenomena in balance with practices in visual arts. The contents of the courses set up an ideal foundation for applications in digital technologies such as CAD, 3D printing, game design and VR.

In FutureLab, the exhibition conceived by School of Arts, Design and Architecture, Aalto University consists of three sections, showcasing the development of its “Math & Arts” program as well as the course “Crystal Flowers in Halls of Mirrors”: Past- tells the story of the Aalto Math & Arts program through videos, posters, graphical info material, hands on pedagogical models and activities related to surface design; Present- continues the story by showing the latest course outcomes from the exhibition *IN TRANSITION – Mathematics and Art* via an interactive virtual exhibition and textiles; Future- communicates the pedagogical ideas implemented with students of Tongji-Huangpu School of Design & Innovation and showcases a large scale model built together with the students.

柏林艺术大学 | 德国

Berlin University of the Arts | Germany

www.udk-berlin.de/en



Deep Sea 展览海报及此前展出现场。
S4NTP- Udk Berlin | 图片提供

深海生物

Deep Sea Creations

想象一下在海平面之下几千英尺深的环境中，氧气极为稀薄，唯一的光源来自于深海发光生物。在我们的认知中，仅有少数物种能够在那样的环境下生存，其中之一便是吸血乌贼。这一生物也成为了文化理论家、哲学家 Vilém Flusser (1920–1991) 的灵感来源。在其哲学小说《幽灵蛸》（意为“来自地狱的吸血鬼”）中，Flusser 将我们带入这种从人类视角看来是一种终极“他者”的动物的日常生活，从而对人类生活中的现象事件进行分析。

根据 Flusser 的这一概念，柏林艺术大学计算机 / 生成艺术专业的师生包括 Anita Jóri、Alberto de Campo 以及 Hannes Hoelzl 对一系列与深海相关的哲学性问题进行了思考，如沉浸性、动物性、他性、抽离以及海洋塑料污染等。

来自计算机生成艺术课的老师、学生所组成的 The Society for Nontrivial Pursuits 共同展示了一群假想中深海生物形象的作品。这些“生物”形成了一个物种（人工个体）截然不同的关系网，但同时这些个体也有一定的方法通过某种集体规范来决定自己的行动。展览由此形成一个自治的，没有中心的决定系统——所有的成员都享有同等的权利。这些“生物”在环境中所展开的协商机制，也是一种对生物进化选择过程的模仿。

Imagine the circumstances of the deep sea, several thousand feet beneath the surface. The only sources of light are bioluminescent creatures, and the level of oxygen is extremely low.

As far as we humans know, only a few species can survive there. One of them is the vampire squid that also inspired the cultural theorist and philosopher Vilém Flusser (1920–1991). Flusser’s book *VAMPYROTEUTHIS INFERNALIS* is a philosophical fiction that brings us into the everyday life of this animal – as the ultimate “other” from a human perspective – and analyses different phenomenological events of human life.

Based on Flusser’s ideas and organized by Anita Jóri, Alberto de Campo and Hannes Hoelzl, the students of Studium Generale and Computational/Generative Art reflected on deep sea-related philosophical questions such as immersion, animality, otherness, distancing and ocean plastics pollution.

The Society for Nontrivial Pursuits (students, teachers, alumni and friends of the Computational Art class) presented a group work, an ensemble of hypothetical deep sea creatures. They constitute a network of very divergent specimens (artificial individualism) which nonetheless have ways of deciding about behaviors they want to share via coded collectivity. In this way, a model of autonomous, acephalous decision-making is created – all creatures have equal influence, and the negotiation processes they initiate may resemble evolutionary selection processes.

中央美术学院 | 中国

Central Academy of Fine Art | China

www.cafa.edu.cn



左：迟世林，《赎罪场》，2019。

右上：高美琳，《离婚纪念照》，2019。

右下：罗爽，《无需之余》，2019。中央美术学院 | 图片提供。



实验艺术学院的使命 / 现场教学

The Mission of SEA / Teaching On-Site

实验艺术在经历改革开放三十多年的探索之后，逐渐形成了自己独特的面貌，并且在中国的专业领域和大众中获得认同。结束了过去那种被误解、被质疑的时代，被视为改革开放的精神成果。我们的实验艺术学院，应该是为了应对中国文化复兴局面和人工智能的到来的技术前景而存在。

作为一家学院，培养人才是题中应有之意。而实验艺术学院所培养之人才，应是熟知国际当代艺术之全局和百年来中国艺术家之探索，自觉地传承探索者的精神与命题而再出发。这样的学院所出的，应是充满社会关怀、人文情感、对传统的深情的对未来新事物充满好奇的积极的实践者。

中央美院实验艺术学院包含了实验艺术、科技艺术、社会性艺术三大教学方向。其中实验艺术方向保持了学科的最初内涵，研究传统与当代的继承、发展与创新，下设传统语言课程体系与物质化呈现课程体系。科技艺术以人工智能、生物科技、人机交互、数字媒体、新型材料等高新科技为全新方向，是具有广泛社会需求和巨大创新能力的艺术、科技交叉的领域。而社会性艺术方向注重艺术实践与社会公共空间相结合，在社会激流中完成实验和创新，引导学生超越小我，在社会历练中获得大我，实现自己的价值。

在本次教博会中，实验艺术学院将基于上述三个方向，邀请中央美院的老师，以及艺术家和行业资深人士作为客座教师，在展区中专设三个教室的展开现场教学，以呈现央美实验艺术学院的教学方式和理念。

（摘编自“实验艺术学院的使命”一文，作者为中央美院实验艺术学院院长邱志杰。）

The experimental art has been acknowledged by the art community and the public after three decades exploration in China. It is seen as a result of the opening and reforming era, and finally relieved from the extensive misunderstanding and skepticism towards it. We the School of Experimental Art (SEA) exists for echoing to a time of renaissance of the Chinese culture and the arrival of AI and new technologies.

As an academy, it is first of all committed to foster talents; and the talents that are trained by SEA ought to understand the international contemporary art scene and one hundred year history of Chinese art. Meanwhile they are prepared to start the new adventure with the consciousness of the spirit and the propositions of the predecessors. The students from SEA are with deep concern of the society and the humanistic sensibilities; they are active practitioners with affection to the tradition, as well as the strong curiosity to the new world.

SEA of Central Academy of Fine Arts (CAFA) has three majors, Experimental Art, Science and Technology Art, and Social Art. The Experimental Art has direct connection to the core of the discipline by studying the traditional and contemporary practice. It has two curriculum systems, the traditional language courses and the courses of materialization of presentation. The Science and Technology Art focuses on the new technology fields as AI, biotech, human-computer interaction, digital media, and new material. It is a realm with interaction between art and science, and with great potential of social need and creativity. The Social Art concerns more on the connection between art practice and the public space. The students are encouraged to exceed their ego and reach the larger self by social practice, accomplish their experimental and creative work in the waves of the society, and eventually fulfill their self-worth.

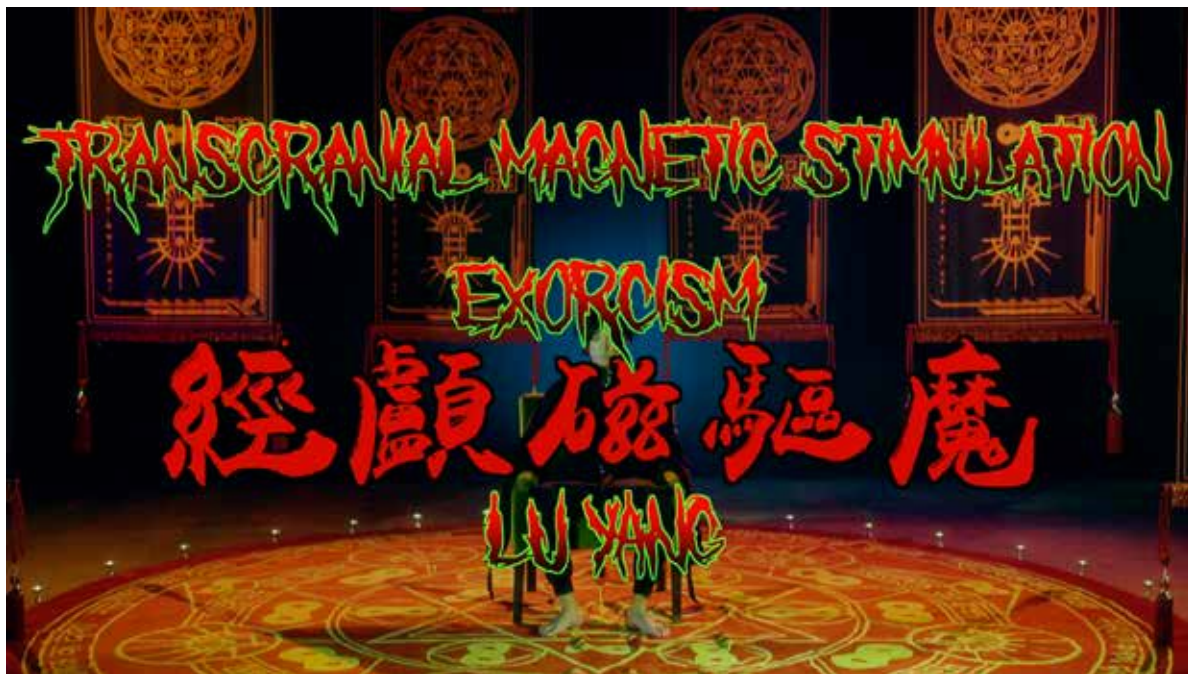
As a presentation at FutureLab, SEA builds three classrooms in the exhibition hall according to the above majors. The teachers from CAFA, and the artists and other practitioners in the art fields are invited to give on-site lectures and workshops to the public. By this way, we hope to demonstrate the pedagogical methodologies and ideas of SEA.

(This text is extracted and edited on the article “The Mission of SEA” by Qiu Zhijie, the Dean of School of Experimental Art at CAFA.)

中国美术学院 | 中国

China Academy of Art | China

m.caa.edu.cn



左：陆扬，《经颅磁驱魔》，2017。
右：冯晨，《光的背面：影》，2018。
下：刘国强，《平行 1#》，2018。中国美术学院 | 图片提供。

张培力、耿建翌与他们的学生们

Zhang Peili, Geng Jianyi and Their Students

张培力和耿建翌作为当代艺术领域中做出开拓性历史贡献的艺术家也开创了在学院背景下进行当代艺术教学的历史。成立于 2001 年的新媒体艺术中心，及之后的新媒体系是中国第一个新媒体艺术教学机构。该机构的成立深刻影响了中国艺术教育的格局，也在实践中摸索出自己独特的观念和方法。张培力教授提出了以创作带动教学，将技术和创作有机地融合在一起。学生通过遭遇创作中的问题，反思技术。媒介不再是简单的技术和工具，如何构建学生自己独特的艺术语言是教学的核心。耿建翌教授提出的“艺术不可以教”，看似是艺术教学的悖论，但背后所蕴含的是同样的教学思想。他们注重在实验中寻找可能性，转换学生的习惯性思维，在不断的否定与重构中，进入到“玩”的状态，并鼓励学生在创作中做出及时的镜像观察分析。

该展览包含了这两位教授和他们教学生涯中 13 位优秀学生的作品，可以说是对中国美术学院新媒体教学的一个阶段性的回望

Zhang Peili and Geng Jianyi, who have made pioneering historical contributions in the field of contemporary art, have also made a history of teaching contemporary art in colleges. The New Media Art Center, established in 2001, and then the New Media Department were among the first its likes in China. The establishment of this institution has profoundly affected the pattern of Chinese art education, and also explored its own unique concepts and methods in practice. Professor Zhang Peili proposed to stimulate teaching via creativity and integrate technology and creation organically. Students should reflect on the technology itself based on problems they encounter during the creation. The medium is no longer a simple technology or tool. How to construct a student's own unique artistic language is the core of teaching. Professor Geng Jianyi's notion "Art can't teach" seems to be the paradox of art teaching, but in fact shares the same concept with Professor Zhang's. Both of them focus on finding possibilities from experiments, transforming students' inertial thinking, entering the state of "playing" in constant negation and reconstruction, and encouraging students to make timely mirror image observation.

The exhibition brings together the works of these two professors and 13 outstanding students in their teaching career, which is also an important retrospective on the certain period in new media teaching of the China Academy of Art.

同济大学创意设计学院 | 中国

College of Design and Innovation, Tongji University | China

tjdi.tongji.edu.cn



“火星玩家”展览现场
同济大学设计创意学院 | 图片提供

火星玩家

Mars Players

探索未知是人类文明的永恒主题，火星从古至今就是人类想象与研究的热点。对火星的探索即是对人类未来的投资，也是对历史文明的反思。在一个全新的星球，我们应该如何应对陌生而充满挑战的生存环境，如何建立起新的社会和文明，如何构建更公平的秩序、更可持续的发展？

针对火星登陆的设计议题就是这样一个有关人类未来星际文明构建的新道场。“火星玩家”展则是同济大学设计创意学院 2017 级工业设计方向的同学们在这一道场下的设计研究与探索的成果展示。借助“火星”这个对人类既熟悉又陌生的设计背景，来自 D&I 的年轻设计师们尝试回答一系列富有挑战的设计命题，例如：如何基于数据抓取构建认知未来的信息链条；如何梳理行为活动与功能造型间的因果关系等有关在火星移动、探索和生存的重要问题。

展览将火星探索分为探索生存、开拓延展和创造文明三个阶段。十三件展品在此情境下分别从火星探测所面临的地形、气候、人类文明发展等角度提出了各自的概念设计。

Exploring the unknown is one of the ever-lasting topics of human civilization. Mars has long been the place of human imagination and research for understanding our universe since ancient times. The exploration of Mars is an investment in the future of mankind and a reflection on our current civilization. On a different planet, what could we learn from our earth civilization, how to face survival challenges, how to build up a new civilization, and how to develop more sustainably?

Designing for Mars exploration is such an experimental ground for thinking about our future civilizations. The exhibition, Mars Players, is composed by research and design outcomes from students' works at College of Design and Innovation, Tongji University. With the both familiar and unfamiliar design background of Mars, young designers from D&I try to answer a series of challenging design propositions related to the mobility, exploration and survival on Mars.

The exhibition consists of three stages: Exploration, Expansion, Colonization. Thirteen exhibits have presented their own thinking and exploration from the perspectives of terrain, climate, and civilization development.

爱丁堡艺术学院 | 英国

Edinburgh College of Art | UK

www.eca.ed.ac.uk



Cat & Éiméar McClay, *You couldn't tell the difference between a snowflake and a star*, 2019. Part of Trading Zone 2019
摄影 | Sally Jubb
Courtesy of Talbot Rice Gallery.

交易区

Trading Zone Shanghai

“交易区上海”展示来自爱丁堡艺术学院和爱丁堡大学不同学院的学生作品，全都从学院知名的塔尔伯特·莱斯画廊（Talbot Rice Gallery）策展团队所策划的系列展览中精选展出。

这一系列涵盖了建筑、设计、媒介、艺术、空间与自然等广泛议题：Amelia Tan 的作品引发人们对构成了现代世界居住行为的关注；Neslihan Tepehan 的装置作品通过移动的词汇和舞者身体将一次设计实践具像化呈现；Gabrielle Gillott 的作品反映了由新自由主义意识形态带来的政治现实；Cat & Éiméar McClay 则在作品中对当代社会中碎片化的身体图像和数字巫术进行了思考；Daphne Jiyeon Jang 通过对盘踞欧洲众多城市的雕像进行动画化处理来重新构想社会等级；还有的作品探索如何使用 LiDAR 成像来捕获破坏性时刻，例如卡特里娜飓风（Asad Khan）。

“交易区”项目给予了这些相关的族群们便利地互相交流有关知识，并进行实践的可能性之一。在 FutureLab 的背景下，我们期待着参与进一步的国际对话，以便继续发展艺术教育模式，从而认识到当代环境的复杂性，以及参与各种知识领域的必要性，并做出自己的贡献。

——爱丁堡艺术学院院长 Juan Cruz 教授

Trading Zone Shanghai presents student artworks from across the diverse schools of Edinburgh College of Art and the University of Edinburgh. It is selected from an exhibition series developed by the curatorial team of ECA's internationally-acclaimed Talbot Rice Gallery. This selection spans Architecture, Design, Intermedia, Fine Art and Art, Space & Nature while the works draw attention to the actions that comprise our habitation of the modern the world (Amelia Tan); use a vocabulary of movements and dancers to evolve an embodied design practice (Neslihan Tepehan); reflect political realities brought forth through neo-liberal ideologies (Gabrielle Gillott); consider the contemporary fragmentation of body image and digital witchcraft (Cat & Éiméar McClay); reimagine social hierarchies by animating the kinds of statues that hold up many European cities (Daphne Jiyeon Jang); explore the use of LiDAR imaging to capture moments of destruction, such as Hurricane Katrina (Asad Khan).

Trading Zone is a project that provides one of many possible perspectives on what is facilitated by intersecting communities of knowledge and practice. In the context of FutureLab we look forward to engaging in further International dialogues in order to continue developing models of education in the arts that recognize the complexities of the contemporary context and the urgent need to engage with diverse fields of knowledge as well as contributing to our own.

——Professor Juan Cruz, Principal of Edinburgh College of Art

上海纽约大学 | 中国

New York University Shanghai | China

shanghai.nyu.edu



王梓荧，《店面》(Maya Wang, Storefronts), 摄影
23 cm x 30.5 cm, 颜料墨水打印
上海纽约大学 | 图片提供

互动媒体艺术及视觉艺术学生作品展

Students Works from Interactive Media Arts and Visual Arts

互动媒体艺术（IMA）鼓励学生探索新兴媒体的表现力。我们的学生面临将实践与理论相结合，将技术技能与历史知识，文化理解和概念性思维相结合的挑战。我们的课程，团体和积极的学习环境有助于学生获得理念性观点和实践技能，鼓励我们的学生探索自己的个人兴趣，同时批判性地和创造性地使用新技术，新技术在我们的生活中发挥着越来越重要的作用。

视觉艺术（Visual Arts）专业则以动手实践和严谨的学术知识为学生提供技术和思维方面的激励型课程。作为全球人文学科机构的一部分，我们鼓励通过创造性和文化知识的视角与世界进行艺术和批判性的互动。相信艺术在人类的发展中起着至关重要的作用，视觉艺术营造了一种涵盖本地、区域、国家和国际话语的跨学科的实验环境。

本次参展学生作品来自以下于 2018-19 以及 2019-20 学期开设的课程：

交互媒体专业：数据编码，交互实验室，交互式安装，视频艺术安装，身体和动作传感器，解码自然，动态艺术，机器人入门，创建沉浸式世界，编码的本质

视觉艺术专业：工作室艺术概论：艺术的诠释、扩展领域的版画、移动图像 I、摄影 I、记号制作：从基础绘画技巧到绘画的当代途径。

Interactive Media Arts (IMA) encourages students to explore the expressive possibilities of emerging media. Our students are challenged to combine practice and theory, connecting technical skills with historical knowledge, cultural understanding, and conceptual thinking. Our curriculum, community and active learning environment facilitate student acquisition of both conceptual insights and practical skills, encouraging our students to explore their personal interests whilst engaging both critically and creatively with new technologies, which play an increasingly important role in our lives.

Visual Arts provide students with technically and intellectually stimulating courses informed by hands-on instruction and academic rigor. As part of a global liberal arts institution, we encourage artistic and critical engagement with the world through the lens of creative and cultural knowledge. Committed to the belief that the Arts play a crucial role in developing global citizens, Visual Arts foster an environment of cross- and inter-disciplinary experimentation encompassing local, regional, national and international discourses.

The student works exhibited here were made in the following courses from 2018-19 and 2019-20.

IMA: Data Code It Make It, Interaction Lab, Interactive Installation, Video Art Installation, Sensors Body and Motion, Decoding Nature, Kinetic Light, Intro to Robotics, Creating Immersive Worlds, Nature of Code.

Visual Arts: Introduction to Studio Art: Art in Translation, Printmaking in an Expanded Field, Moving Images I, Photography I, Mark Making: From Basic Drawing Skills to Contemporary Approaches to Drawing.

米兰理工大学 | 意大利

The School of Design of Politecnico di Milano | Italy

www.design.polimi.it



“Harv” 设计师：卢卡·卡特拉美，柯西莫·费德里，琳达·萨瓦托利，马里亚诺·匹罗。
米兰理工大学 | 图片提供

思考，由未来驱动的设计

Reflection, design driven by the future

整条展览路线呈现了过去 3 年内 150 名“未来设计师”在 SMART Design (智能设计) 实验课程中开发出的各项设计总览。这一课程由博朗公司 (Braun)、米兰理工大学设计学院 (Politecnico di Milano) 整合产品设计研究生项目以及 Habits 设计工作室联合组织，也展现了具有优秀历史传统的经典品牌在创新道路上的勇敢探索。

这些实验室的最终成果向我们描述了一个新的自然维度，以及在一个由领先科技组成的家庭环境中用户和产品之间尚未进行探索的关系。在这种情况下，“智能”一词有了不同的含义：产品之所以“智能”，并不只是因为其强加了技术的支持，更是因为用户的需求被放在了至关重要的位置。

本次展览聚焦于为 150 多名未来年轻设计师打造的未来愿景，同时他们也是这一过程的参与者。这些设计方案分为六个小板块，分别代表了与饮食、衣物护理等主要生活场景息息相关的新趋势，展现了一系列有趣的精选设计。

The exhibition path presents a summary of the projects developed in the last 3 years by 150 future designers in an experimental laboratory course called SMART Design, organized by Braun together with the School of Design of Politecnico di Milano, MSc in Integrated Product Design, and Habits design studio: an experience that demonstrates the courage of a historical brand with a great tradition, to explore innovation.

The outcomes of the laboratory describe a new natural dimension and an unexplored relationship between users and objects in a technologically advanced domestic environment. In this context, the term Smart is used with a different meaning: a product is smart not because it imposes technology but because it focuses on the needs of the user.

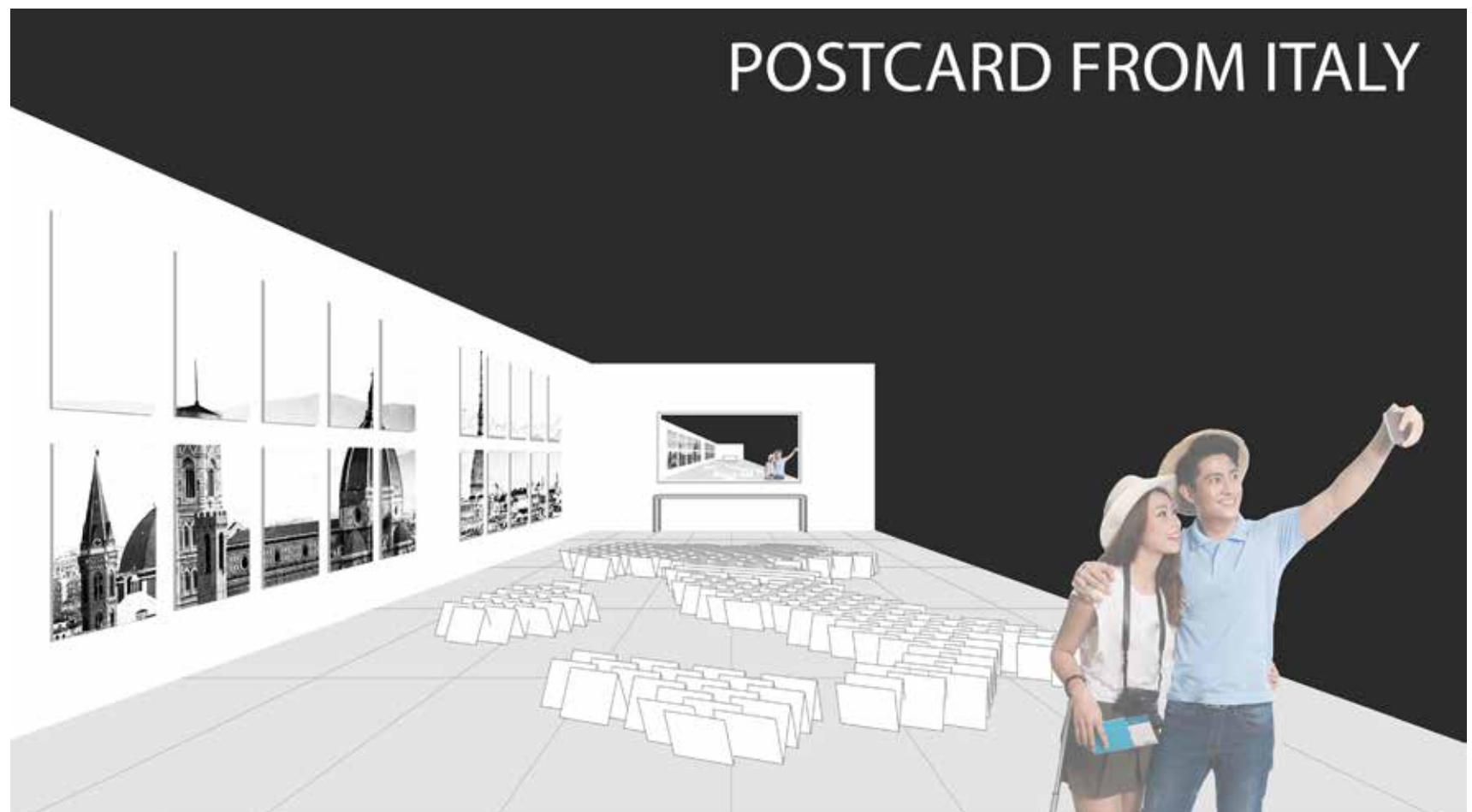
This exhibition focuses on the vision developed for and with over 150 young future designers. The design proposals are organized in six micro areas and represent an interesting transversal selection of new trends that relate to primary themes - such as eating, drinking and clothes care.

都灵理工大学建筑与设计学院 | 意大利

DAD, Department of Architecture and Design, Politecnico di Torino | Italy
www.polito.it

佛罗伦萨大学建筑学院 | 意大利

DIDA, Department of Architecture, Università di Firenze | Italy
www.unifi.it



“来自意大利的明信片”效果图

从意大利来的明信片 Postcard from Italy

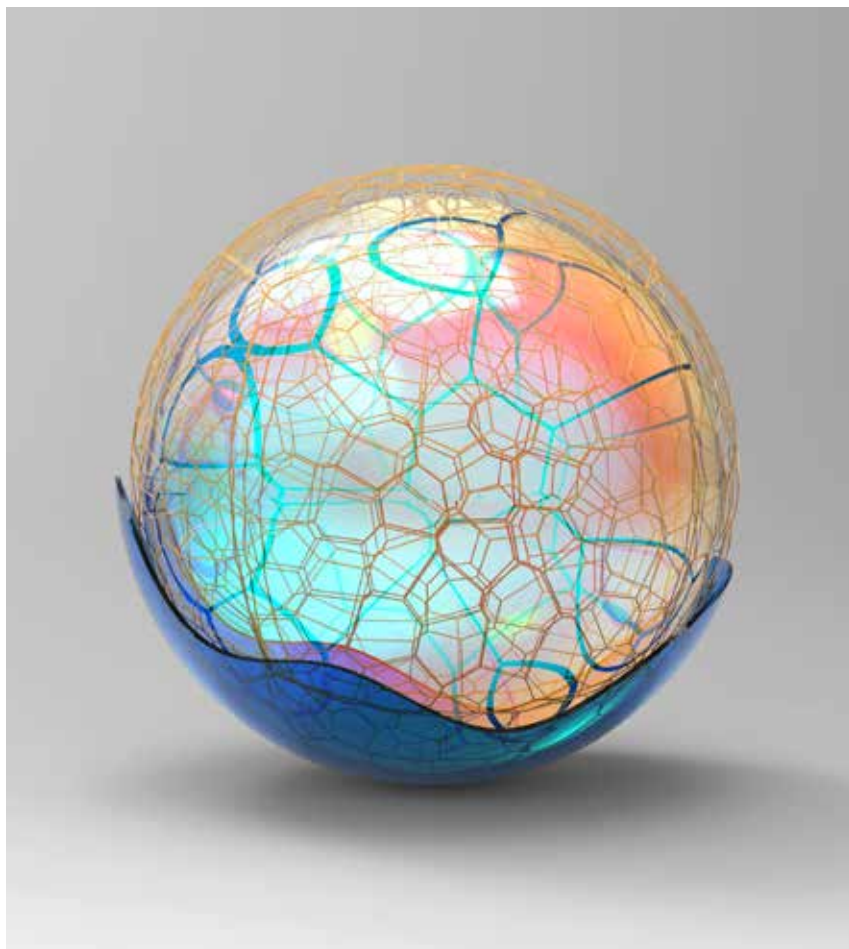
“从意大利来的明信片”装置由意大利佛罗伦萨大学建筑学院和意大利都灵理工大学建筑与设计学院联合构想，也是“联合设计工作室（Joint Design Studio）”的研究和创作成果。该工作室一直致力于对 2010 年上海世博会意大利馆项目以及上述两所学院的各项研究成果进行再利用和再设计。联合设计工作室由同济大学建筑与城市规划学院和意大利帕威亚大学 IEA 合作构成。“从意大利来的明信片”装置在现场邀请观众参与，与意大利团队共同建造一个三维和视觉叙事的建筑。同时，学生们也在展览现场为观众介绍该作品的主要特点。

The installation Postcard from Italy is conceived by DIDA Department of Architecture, Università di Firenze and DAD, Department of Architecture and Design, Politecnico di Torino. The installation will introduce the results of the Joint Design Studio dedicated to the reuse & redesign project of the former Italian Pavilion at Shanghai Expo 2010 and the different researches developed in the two Architecture Schools. The Design Joint Studio is organized in partnership with CAUP, Tongji University and IEA, University of Pavia. The students will work on the project during the exhibition, explaining to the public the main features of the proposal.

英国皇家艺术学院 | 英国

Royal College of Art | UK

www.rca.ac.uk



左：Amogh Lux, Eviatar Toker, Kypriani Bartzoka, Rime Cherai, Selin Zileli, *Aer (I)*, installation, 2019。
右上：Kyung Hwa Shon, *Walk with Eyes Closed*, 墙面作品，2019。
右下：Roc H Biel, Diana Daoud, Sne Tak, Nikhil Tupe, *Curio*, 装置，2019。

英国皇家艺术学院是国际知名的艺术与设计大学，为其学生提供了无与伦比的研究资源和创意环境，以促进学生们改变世界的艺术追求和设计创意。英国皇家艺术学院是一所位于伦敦市中心的专业研究密集型的研究型艺术学院，作为一所具有国际声誉的大学，皇家艺术学院也是快节奏环境中的激进的传统主义者。学院的教育理念建立在这样一个前提上：艺术、设计创意思维、科学、工程和技术需要相互合作来解决当下全球范围的挑战。

英国皇家艺术学院聘请了约 1000 名来自世界各地的专业人士——教授、研究人员、艺术和设计从业者、顾问和访问讲师——在 30 个学术项目中授课和指导学生，并鼓励学生以实验的方式去接触并探索新知识领域。学生通过跨越科学和技术维度、超越既定的边界的理念指导，寻求解决现实问题的方法和路径。

本届 FutureLab 教博会中，建筑学院、设计学院、艺术人文学院以及传播学院将各自带来不同的学生作品展示。其中，建筑学院将展出有关设计和机器学习实验室的影片；传播学院的作品则会呈现动画专业学生的创作；艺术人文学院的八位艺术家将带来他们基于实践的研究项目及与之相关的艺术作品；而设计学院则把与英国航空公司合作的设计项目“未来飞行”带到了上海与观众分享。

The Royal College of Art, the internationally renowned art and design university, provides students with unrivalled opportunities to deliver art and design projects that transform the world. A small, specialist and research-intensive postgraduate university based in the heart of London, the RCA is a high performing institution, a radical traditionalist in a fast-paced world. The RCA's approach is founded on the premise that art, design creative thinking, science, engineering and technology must all collaborate to solve today's global challenges.

The College employs around 1,000 professionals from around the world – professors, researchers, art and design practitioners, advisers and visiting lecturers – to teach and develop students in 30 academic programmes. RCA students are exposed to new knowledge in a way that encourages them to experiment. Working across scientific and technical canvases and beyond set boundaries, RCA students seek to solve real-world problems.

In FutureLab 2019, RCA will present an excerpt of student works from School of Communication, School of Architecture, School of Design and School of Arts & Humanities. SoA will be showing a new film about their Laboratory for Design & Machine Learning; SoC will bring films from their Animation programme; SoAH will present eight artists' works associated with their research and practice-based projects; SoD will be exhibiting work from their Flight of the Future project with British Airways.

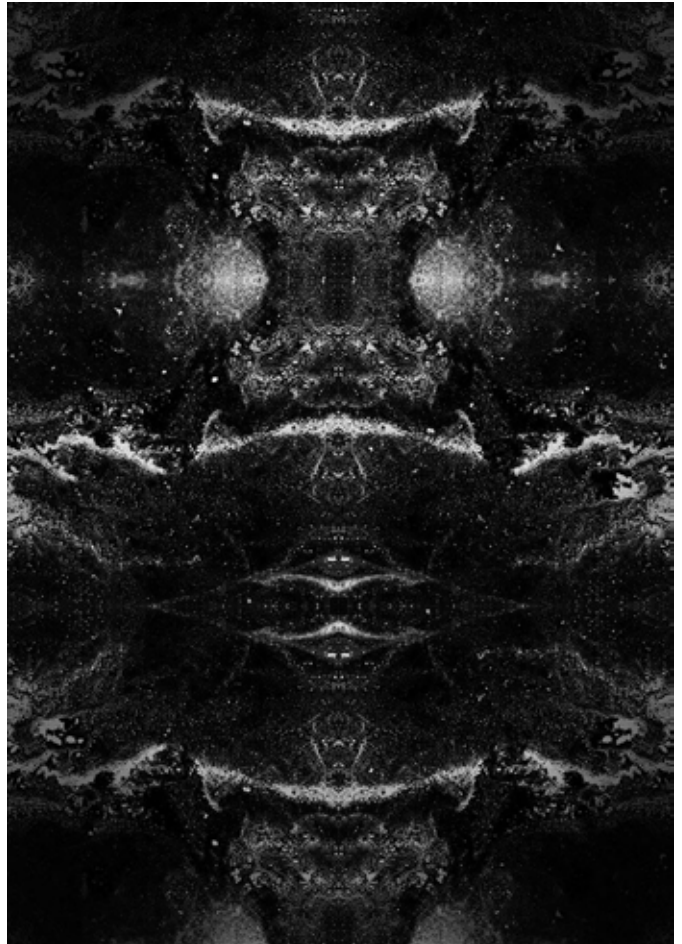
丹麦皇家艺术学院 | 丹麦

The Royal Danish Academy of Fine Arts | Denmark

kunstakademiet.dk



左 : Nanna Debois Buhl, *Cloud behavior*, 2018. Courtesy of The Royal Danish Academy of Fine Arts.



右 : Anu Ramdas, *GEOMETRY SIGNIFIES A WORLD OF MEANING*, 2018. Courtesy of The Royal Danish Academy of Fine Arts.

丹麦皇家艺术学院视觉艺术系是全丹麦唯一一所视觉艺术领域内的高等教育学院，因此他们的职责在于多方面地树立起专业权威性，代表并推动当今艺术实践的研究。其中的研究机构之一，艺术、写作及理论研究所建立在艺术实践的基础上，展开基于理论、历史和研究出发的教学和研究行为。研究所并没有专注于实践与理论之间的区分，而是以两者的知识点为前提，增强艺术实践中的理论成分。

在本次 FutureLab 教博会上，丹麦皇家艺术学院艺术、写作及理论研究所将展现一系列教师的作品，从多个方面呈现他们在结合实践和理论方面所取得的成果。参展艺术家包括 Nanna Debois Buhl, Anu Ramdas, Rikke Luther, Jenny Graf Sheppard, Katrine Dirckinck-Holmfeld。其中，Rikke Luther 的作品探讨了环境危机所产生的各种事物和事件间的新关系，包括自然风景、语言、政治、金融化、生物学、经济等，而研究的成果则最终通过绘画图像、摄影、影像和教学等形式呈现；Katrine Dirckinck-Holmfeld 的影像作品则通过与一家酒吧 / 文化场所中与众人的交流，对影响、时间以及物质性等概念进行了探索

The Royal Danish Academy of Fine Arts, Schools of Visual Arts is the only higher education institution within the visual arts in Denmark and thus have a duty with a broad faceted profile and a professional sovereignty to represent and develop today's artistic practices and research nationally and at an international level. Situated among laboratories, studios and auditoriums within the spaces of art making itself makes a crucial point for the Institute of Art, Writing and Research. Artistic practice is the place from which the school's theoretical, historical and research-based teachings and investigations take place. Instead of focusing on a separation between practice and theory, the institute is founded on the knowledge that they presuppose one another and our task is to help making the theoretical components strong within the artistic practice.

For the FutureLab, the school will present an excerpt of art works by faculty that in different ways work with artistic research, including works from Nanna Debois Buhl, Anu Ramdas, Rikke Luther, Jenny Graf Sheppard and Katrine Dirckinck-Holmfeld. Rikke Luther's current work explores the new interrelations created by environmental crisis as they relate to landscape, language, politics, financialisation, law, biology and economy, expressed in drawn images, photography, film, and pedagogical strategies. Dirckinck-Holmfeld's *Zamakan* (SpaceTime) explores notions of affect, time and materiality through a collective engagement with the bar & cultural venue *Sorte Firkant*, which she co-founded in 2016.

华东师范大学设计学院 | 中国

School of Design of East China Normal University | China

www.design.ecnu.edu.cn



郁单滢，肖美，《散个步》，2019
华东师范大学设计学院 | 图片提供

华东师范大学设计学院成立于2004年9月，现设有视觉传达设计、产品设计、环境设计、公共艺术四个本科专业。学院以人文设计为基本办学理念，将产学研结合和国际化办学作为基本办学方向，注重与一流企业和一流国际院校的合作。学院与欧美多所一流院校合作，成立国际艺术院校大学联盟（GADA-Global Art and Design Academy）。学院学生作品多次入选包括威尼斯双年展和米兰三年展等国际顶级展事，时尚设计专业学生作品多次走秀米兰，获得意大利时尚及时尚教育界的一致好评。学院师生共同完成了包括学院承担的世博会主题场馆城市足迹馆、上海河口科技馆、西班牙阿维莱斯、法国里昂城市旧区改造等一系列国内外重大设计项目。

School of Design ECNU was founded in September 2004. Currently, School of Design ECNU has 4 majors: Visual Communication, Product Design, Environmental Design, Public Art. With humanistic design as its fundamental teaching philosophy, the School values the combination of production, teaching, research and education, brands internationalization as its fundamental teaching orientation, and focuses on its cooperation with the first-rate enterprises and the world-class international colleges. School of Design collaborates with many first-rate universities and colleges from European countries and America to establish a GADA -Global Art and Design Academy. Students works have been presented in the most prestigious art and design exhibitions worldwide such as Triennale di Milano, Biennale de Venice, etc. Our students from Fashion Design hold multiple fashion shows in Milan and received the appreciation from Italian fashion and education industries. Our lecturers and students have worked together and accomplished a series of major design projects both in China and in the world: the Expo 2010 Shanghai Pavilion of Footprint (one of the Theme Pavilions), the Estuary Science and Technology Museum Yangzi River Shanghai, and the renovation plan for old districts in Aviles, Spain and Lyon, France.

上海视觉艺术学院 | 中国

Shanghai Institute of Visual Art | China

www.siva.edu.cn



胡介鸣,《水平状态 3.0》, 2016 – 2019
上海视觉艺术学院 | 图片提供

有机体

Organism

“有机体”是上海视觉艺术学院对其教学和研究的理念及成果的一次专题呈现。该展览由师生作品共同组成。各件作品之间以数字技术建立信息联动，实现实时的交互关系。展览力图去呈现教学中所贯彻的当代艺术观念与科技相结合的方法，以及由此达成的成果，同时还有数字信息化时代的“教”与“学”关系的实验性探索。上海视觉艺术学院一直坚持教学相长、师生互动的教学原则，“有机体”正是对这一原则的生动表现。

“Organism” is a special presentation of the concept and achievements of the Shanghai Institute of Visual Art on its teaching and research. The exhibition is composed of teachers and students. The digital technology establishes information linkage between each piece of work to realize real-time interaction. The exhibition seeks to present the methods of combining contemporary art concepts and technologies implemented in teaching, and the results achieved, as well as the experimental exploration of the relationship between “teaching” and “learning” in the digital information age. Shanghai Institute of Visual Art has always adhered to the teaching principles of teaching and learning, teacher-student interaction, and “organism” is a vivid expression of this principle.

东华大学上海国际时尚创意学院 | 中国

Shanghai International College of Fashion and Innovation, Donghua University | China

scf.dhu.edu.cn



SCF 东华大学 | 图片提供

可持续、跨学科、创新设计展

Sustainable, Interdisciplinary and Innovative Design

东华大学上海国际时尚创意学院由东华大学与英国爱丁堡大学携手创建，致力于引进国际一流艺术设计学院办学模式，通过与国际知名院校合作，本土与国际交融，理论实践并重，探索中外合作办学新模式和体制机制，引进国际一流教育体系、汇聚国际一流师资、缔造国际一流时尚创意学科，培养国际一流时尚创意人才。

学院坚持跨文化、跨学科的时尚创新教学理念，突破传统设计专业的专业边界，以可持续设计为教学特色。致力培养具备国际视野、跨文化沟通能力、社会责任感以及设计与创新思维能力的时尚创意人才，构建更美好的人类命运共同体。

本次展览的展品来自于服装创意设计、时尚室内设计专业的项目制课程作品、毕业设计作品和上海市文教结合项目支持的跨专业创新作品——科技旗袍。突破传统时尚行业的边际，挑战现有设计规则，以“可持续、跨学科、创新”的方式来让时尚设计与科技、商业、文化进行交融，SCF 学院以多元文化交融来塑造未来更美好的时尚。

Donghua University Shanghai International Fashion and Creative College (referred as SFC) was founded by Donghua University and the University of Edinburgh of United Kingdom. SFC is committed to introducing the mode of first-class art and design school in the world by collaborating with world renowned institutions, adopting domestic and international approaches and focusing on both theoretical and practical trainings. SFC also explored the new model and institutional mechanism for running a Sino-foreign school, introduced a world-class education system, recruited international first-class teachers in order to forge a world-class fashion and creativity discipline, and cultivates first-class talents for fashion and creative industries.

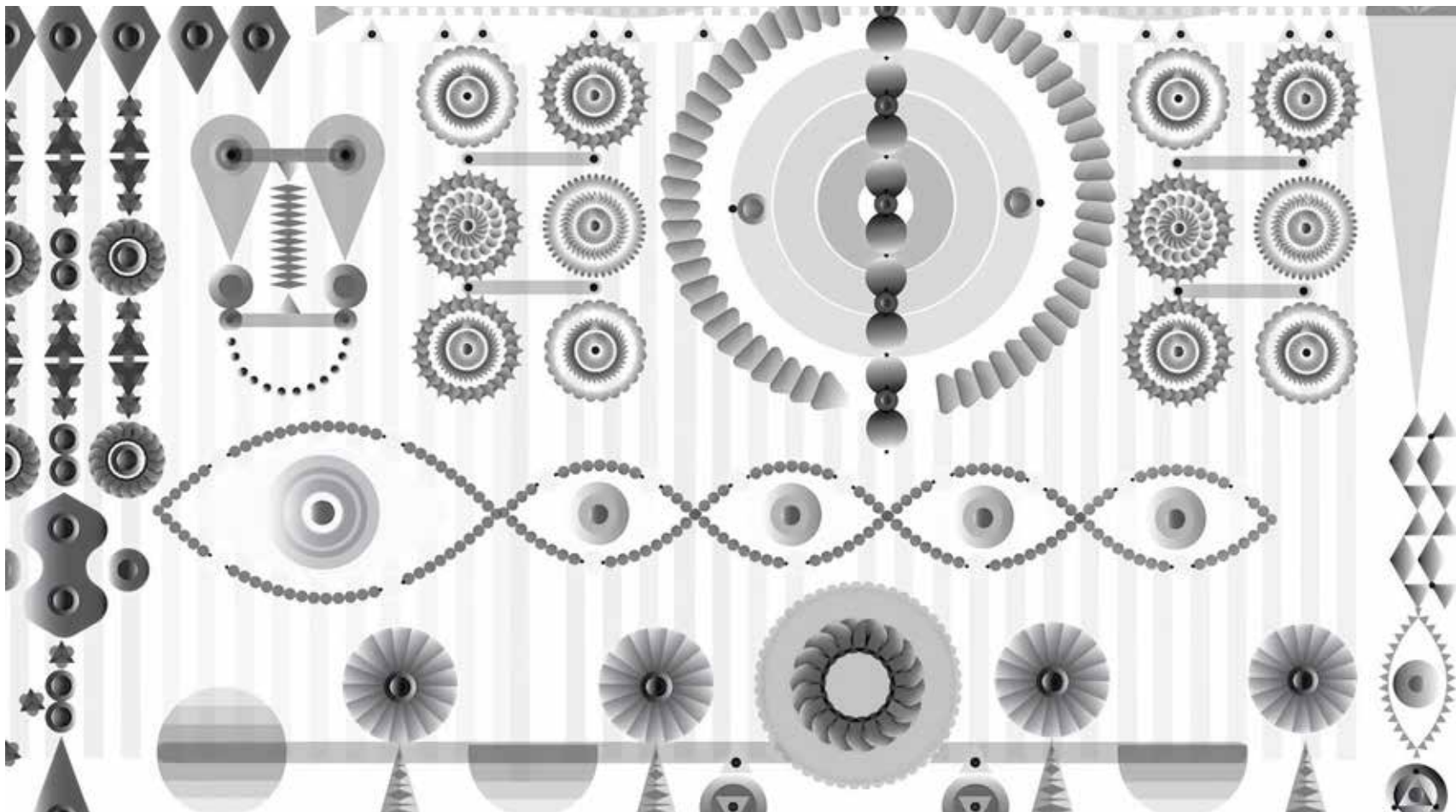
The college adheres to the cross-cultural and interdisciplinary fashion innovation teaching concept, breaks through the professional boundaries of traditional design majors, and takes sustainable design as its teaching feature. We are committed to cultivating students with fashion creative talents with international vision, cross-cultural communication skills, social responsibility and design and innovative thinking skills to build a better community with shared future of mankind.

The exhibits of this exhibition come from the creative design of the clothing, the interior design of the fashion interior design project, the graduation design works and the cross-professional innovative work — high-tech cheongsam which was supported by the Shanghai Culture and Education Project. Breaking through the margins of the traditional fashion industry, challenging the existing design regulation, and integrating fashion design with technology, commerce, and culture in a “sustainable, interdisciplinary, and innovative way”, SCF Academy use multicultural blend to shape a better future fashion.

伦敦大学学院 | 英国

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艺术家：Brigitta Zics，伦敦大学学院知识实验室担任数字媒体副教授，匈牙利艺术设计大学客座教授

弹珠机

Pachinko Machine

来自伦敦大学学院知识实验室的 Brigitta Zics 博士在本次 FutureLab 教博会上呈现了多媒体装置作品《弹珠机》（Pachinko Machine）。弹珠机作为一个垂直型的弹球游戏机，在日本甚是风靡，而这件数字版本的自主学习弹珠机则透过屏幕向观众展现了一个高度细节化的动态模拟画面。这个虚拟弹珠机无需玩家操作，只根据艺术家的预先设置自动玩游戏。通过机器学习算法，虚拟弹珠机的弹球线路将不断优化变得逐渐精确，并随着时间的推移表现更为精准。优化过程中，阻碍机器完成自我学习循环的因素已经超出机器的可控范围，而是受到了另一个埋置在虚拟弹珠机里的智能算法混淆了机器的优化过程。艺术家试图以这件作品表现人生的发展轨迹，在掌控自己生活的同时又总是有各种机遇让我们背离原本的路径。

艺术家 Brigitta Zics 是一名研究者也是实践者，她致力于探索艺术和科学中沉浸式媒体呈现的可能性。目前她担任伦敦大学学院 UCL 知识实验室数字媒体副教授，同时也是匈牙利艺术大学访问教授。UCL 知识实验与公共、私人领域的各重要人士进行合作，对数字世界中数字创新、研究学习及社会实践进行设计和衡量。

Pachinko Machine is presented by Dr. Brigitta Zics from UCL Knowledge Lab at University College London. The Pachinko Machine is a vertical pinball machine (or pachinko) played by large number of people in Japan. This digital version is a self-learning pachinko displayed on a screen with a highly detailed kinetic graphics simulation. The machine plays the game by itself in an automated setup. Through machine learning algorithms the pachinko will become increasingly accurate in achieving the winning result. During the period of the exhibition the machine optimizes its own performance and improves its results hour after hour. The only obstruction to fulfil the complete learning cycle is beyond the machines' control; there is a second intelligence embedded within the machine that aims to obstruct and obfuscate. The work aims to represent the walk of life and although we may be able to control some part it, there is always an element of chance that may destruct and encourages us to stray from our original path.

Dr Brigitta Zics is a practitioner and researcher who explores the potential of immersive media for arts and sciences, and she is an Associate Professor of Digital Media at UCL Knowledge Lab, University College London, and Visiting Professor at Hungarian University of Fine Arts. UCL Knowledge Lab designs and evaluates digital innovations and research learning and social practice in the digital world with stakeholders across the public and private sector.

第比利斯当代艺术中心 | 格鲁吉亚

Center of Contemporary Art – Tbilisi | Georgia



CCA-Tbilisi | 图片提供

矩阵、乘法及维持

Matrix, Multiplication & Maintenance

本次展览从 3 个不同的维度出发，展示教育方面具有远见性的一些想法。

矩阵（Matrix）是这个展示系统的二维部分，是一个 9 个月的日历。可以说它是“创造性协调方法”（Creative Mediation）这一独立研究项目的拟剧化表现，也可以看作是项目进行的 9 个月中点点滴滴的记载。展示空间的墙面也将成为一个涵盖 30 多个课程故事的时间轨道。Matrix 将会是一个墙绘艺术、印刷物、影像和各种装置艺术的组合体。

乘法（Multiplication）是空间中的三维装置部分，展示了多个“创造性协调方法”（Creative Mediation）的课程项目成果，这些项目开发了新型的社会结构和新型动力。其中 10 个顶尖案例涉到了学员们对现有社会模式的创新式反思和对现存模式的挑战，并且使用沉浸式的展示让观众身历其境，这些都将以装置雕塑的展现方式在空间中展出。

维持（Maintenance）是项目的现场执行部分，将在预定课程的展台上进行实际授课，为的是反映创造性协调方法在教育方面的可操作性。讲座内容将与展示空间中装置相关，也可以说，雕塑装置将成为我们的授课的重要平台。

The exhibition Matrix, Multiplication & Maintenance is a project manifesting visionary ideas on education in 3 different dimensions.

Matrix is a 2D part of the installation, that is unfolding on the walls of the booth as a 9 month calendar, dramaturgy of independent study program titled Creative Mediation. The walls of the booth will become timeline and overview of over 30 Courses and their synchronism. Matrix will be a combination of wall painting, printed media, video and assemblage.

Multiplication is a 3D installation part of the exhibition showing several projects of Creative Mediation Alumni, that developed innovative social structures and new dynamics. Those best cases involving creative rethinking of existing social formats, challenging them with immersive moves and participation will be presented in the booth as individual sculptural units.

Maintenance is performative part of the project that will be actual lecturing in the booth on scheduled program, reflecting alternative educative profile of Creative Mediation. The lectures will be related to the installations in the show and on the other hand sculptural installations will form ‘platforms’ for lecturing.

索尔福德大学 | 英国

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Courtesy of University of Salford

i4 跨学科，交互，国际化，与产教联系

i4: Interdisciplinary, Interactive, International and Industry-connected

i4 展览的策展人是索尔福德大学的博士研究员王轶冰，她的研究调查了数字策展与艺术学院教育新方向之间的联系。它展示了艺术与传媒学院最近的作品，包括与中国美术学院上海设计学院的合作成果。王是这一合作关系的催化剂，她认识到改变这两所大学课程的相似利益。i4 展览名副其实，并包括一些教学方法的例子，这些方法是国际上关注的，与创意产业和工业 4.0 密切相关，在它所展示的教学概念、工具和媒体方面是跨学科的和交互性的。

策展人选择了一些例子，这些例子反映了在美术、设计、技术、媒体、音乐和建立在表演之上的学科的预科、本科、研究生和研究级别的教学和学习的跨学科发展。其中一些工作是通过人工智能的创造性技术原型的使用，特别是在交互式的基于云的平台，这些工作通常通过与行业合作伙伴的创新协作通过信息检索，基于对象的媒体和数字策展。

The i4 exhibition has been curated by Yibing Wang, a Salford PhD researcher, whose research examines the links between digital curation and new directions in art school education. It showcases recent work produced by the School of Arts and Media and includes projects in collaboration with the Department of Digital Media Design at the China Academy of Arts. Wang has been the catalyst in this partnership, having recognized similar interests transforming the curricula of both institutions. The i4 exhibition lives up to its title and includes examples of pedagogy which are internationally focused, closely related to the creative industries and Industry 4.0 and which are both interdisciplinary and interactive in the pedagogical concepts, tools and media which it showcases.

Wang has selected examples which reflect recent interdisciplinary developments in teaching and learning at foundation, undergraduate, postgraduate and research levels in fine art, design, technology, media, music and performance-based subjects. Some of the work is informed by creative technology prototyping in the use of AI and specifically in interactive cloud-based platforms; these apply and extend the possibilities of authorship through creative collaboration, often with industry partners, via information retrieval, object-based media and digital curation.



工作坊

Workshops

上海纽约大学
NYU Shanghai

DIY 可循环利用垃圾袋

DIY Plastic Bags Recycling



导师 | Instructor

Marcela Godoy

上海纽约大学艺术学教学指导教师
Clinical Instructor of Art at Interactive Media Arts,
NYU Shanghai

每年，全世界大约会使用 5000 亿到 1 万亿个塑料袋。一次性塑料袋既方便又便宜，但现在它们已经成为了世界上最主要的污染源之一，并残害野生动植物。在此活动中，你将学到如何回收循环使用塑料袋，并使用简单的工具把可回收塑料制作成一个零钱包，或其他美观而耐用的家用物品。参与者可以带来一些废弃的塑料袋，我们也会现场提供工具和材料供大家一起使用。

Every year we use between 500 billion and a trillion plastic bags around the world. Disposable plastic bags could be convenient and inexpensive, but nowadays they are a major source of waste in the world. In this workshop you will learn how you can recycle your plastic bags and turn them into fabric at home. We will use this fabric to create a coin purse, just to give you an idea of some beautiful and durable products that you can create using simple tools to recycle plastic. Bring some plastic bags with you, but don't worry if you don't have any.

上海纽约大学
NYU Shanghai

制作机器人艺术

Create Robot Art



导师 | Instructor

Rodolfo Cossovich

上海纽约大学艺术学教学指导教师
Clinical Instructor at Interactive Media Arts, NYU
Shanghai

我们将探索机械装置和玩具的工作原理和材料，思考它们的设计方式和创作意图，挑战其功能性。我们将主要以远程无线电控制汽车作为对象，使用简单的工具亲手制作一辆无线电遥控汽车。在此过程中，将会用到电烙铁、热熔胶、万用表等工具。最终参与者将演示作品，并和大家展开讨论。

We will re-discover how mechanisms and simple toys work, rethinking how they are designed and the functions they are designed for. We will challenge their functionality by exploring artistic intents by repurposing materials commonly used in electrical mechanisms. We will have a hands on approach to understand how remote radio controlled cars work and will use simple tools to build one. For this process we will have to use soldering irons, hot glue, multimeters, among other tools. The workshop will finish with a fun activity where all the creations will be exhibited and a discussion will follow.

上海纽约大学
NYU Shanghai

使用人工智能进行创作

Create with Artificial Intelligence



导师 | Instructor

周乐 Aven Le Zhou

上海纽约大学新媒体交互系讲师
Adjunct Instructor at Interactive Media Arts, NYU
Shanghai

用 AI 来创作艺术最早的尝试之一是通过深度神经网络重新生成和混合各类艺术风格。工作坊的前半部分（Neural Artistic Styles）将梳理神经网络艺术风格和算法等知识点和时间线，并进行实践或互动演示。而为了超越模仿，必须建立创造者和 AI 间的协作关系，让机器学习算法创建。因此，工作坊第二部分（GANenerative Arts）将探讨生成神经网络在艺术创作中的应用，着重于如何在人类和 AI 间发展互动协作关系。

It has been a long history of researchers utilizing AI to create art. The first half of the workshop - Neural Artistic Styles, will present a chronicle view of neural artistic style and algorithms and follow with hands-on practices/ interactive demos. And for further developments, human creators should be more actively involved in the artwork creating process and create with the machine-learning algorithms rather than let the algorithm work on its own. The second half of the workshop - GANenerative Arts will cover more recent breakthrough applying generative neural networks for art creation and focus on how to develop an interactive and collaborative relationship between human and AI.

上海纽约大学
NYU Shanghai

如何教授艺术学生创意编程

How to Teach Creative Coding to Art School Students



导师 | Instructor

Young Chung

上海纽约大学新媒体交互系驻留研究员
Resident Research Fellow at Interactive Media Arts,
NYU Shanghai

活动将探讨教授创意编码的各项技术，以最大化地增强课堂的参与性和有效性。其中包括实时编码、结对编程，或根据之前的课程对学生的编码进行重构。这些编程相关的教学方法将能够与其他非编程的课程有机结合。

We will discuss techniques how to teach creative coding for maximizing class engagement and effectiveness such as live coding, pair-programming, connecting with previous classes, live refactoring of students' code, providing advanced tasks. Based on practical active learning techniques and researches. The techniques could be integrated into other (non-programming) courses.

普利茅斯艺术学院
Plymouth College of Art

与材料对话

Let's Communicate!



导师 | Instructor

Stephen Felmingham

普利茅斯艺术学院批判与文化研究学院院长
Head of School of Critical and Cultural Studies at
Plymouth College of Art

老师将带领学生用模板和绘画来理解普利茅斯艺术学院的 10 个创办公念中的关键词和元素。我们以不同的方式处理文字，但在创作图像时的语言是想通的。这个“用材料来对话”的结果将在教博会期间放在各个展位区域。学员们将通过协作绘画对一些词汇、电影或具体问题做出回应。他们可能会用扫帚画画，用牙签标记，并在彼此的画上做新的加工，他们以此形成新的对话和表达。

Stephen Felmingham will be using stencils /painting /drawing to understand key words and elements found in the 10 starting propositions from PCA. Using collaborative drawing and painting , focusing around a response to the stencilled words, film or a question, the students are encouraged to look at scale and different ways of perceiving everyday tools, and paint with sweeping brushes or mark making with toothpicks, but working on a large roll of paper and diverse materials across each other's drawings, which will enable them to encounter a new way of dialogue and expression. The results of this 'dialogue with materials' will become visible as it populates various areas of the stands throughout the week.

普利茅斯艺术学院
Plymouth College of Art

餐桌

Coming to the Table



导师 | Instructor

Caroline Wilkins

普利茅斯艺术学院讲师
Lecturer, Plymouth College of Art



Sarah Packer

普利茅斯艺术学院数字媒体负责人
Digital Content Officer, Plymouth College of Art

卡罗琳·威尔金斯（Caroline Wilkins）将与学员们一起使用油刻板版画印刷术在食物块上创作图像，并印织物桌布上，以此就食物，家庭和社区展开讨论。利用跨文化的食物和餐桌摆设，探索文化和社会的共同脉络，并使文化上的异同变得生动可见。这些包含了不同的材料以及手绘的作品最终将被悬挂展示在工作坊区域。

Working with linocut printed-blocks of food to stamp fabric tablecloths, Caroline Wilkins will be working with the students to explore food, family and community. Using cross-cultural food and the setting of a table, to explore cultural and social common threads, will make the similarities and differences alive and visible. These material conversations will be added to with freehand drawing and painting and will be hung in the workshop areas.

普利茅斯艺术学院
Plymouth College of Art

迷我的我

MINI-MEs



导师 | Instructor

Natalia Earnstman

普利茅斯艺术学院资深讲师
Senior Lecturer, Plymouth College of Art

在纳塔利娅·埃恩斯特曼（Natalia Earnstman）主持的这个工作坊中，学生将用粘土制作自己的微型雕塑。老师将指导他们闭上眼睛展开工作。这是一个反思和感受的过程，使他们能够专注于体会自己身体的形状和感觉，消除他们无法创作出完美的自己的恐惧。最后这些“微型的我”将放在一起，构成一个保存着每位参与学院痕迹的集体雕塑。

In this workshop run by Natalia Earnstman students will be creating miniature sculptures of themselves out of clay. A reflective process will guide them through sculpting with their eyes closed. This will enable them to concentrate on the shape and sensation of their body, and suspend the fear to fail to create a perfect representation of themselves. Placed together the mini-me's will form a collective sculptural trace of every student that participated.

普利茅斯艺术学院
Plymouth College of Art

蜂巢学习

Honeycomb of Learning



导师 | Instructor

Selby Thomas

艺术家
Artist

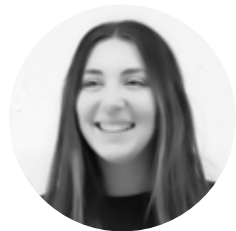
艺术家塞尔比·托马斯将带领学员用艺术拼贴创造一个沉浸式的体验。学员们将被邀请从六个不同的观察角度，在半透明的六边形的纸上，用文字 / 记号 / 绘画 / 和行为痕迹来记录自己的一天。然后将它们缝合在一起，做成一个巨型的“学习的蜂巢”，悬挂在展位内，作为对于新的认知的大型的描绘方式。

A workshop led by Selby Thomas to digest and assimilate the encounter with this immersive art collage experience. As a way to look from 6 angles, students will be invited to record their day with words/marks/ drawings/gestures on almost translucent paper hexagons. These will then be stitched together to produce a honeycomb of learning, to be hung, as a giant illustration of new understanding, within the pavilion. We will offer a place for arriving/ landing that will be familiar and creative. The schools will be asked for the students to make a name tag, which they will bring and on arrival, put into a PCA lanyard.

普利茅斯艺术学院
Plymouth College of Art

我们的家

Our Home



导师 | Instructor
Florence Newsome
普利茅斯艺术学院讲师
Lecturer, Plymouth College of Art

该工作坊的主题关系到城市、家庭以及庇护地等。孩子们将使用包装材料所制成的卡片来搭建纸板房子，表达他们对于家的想法。卡片材料由普利茅斯艺术学院的学生做初步处理，以方便年纪较小的学生能用胶带，胶水或线将它们粘起来或缝起来。年龄较大的学员可试着以建筑技术来设计房屋。他们还将讨论公共和民用建筑及城市规划等。希望学员们自带一些包装纸。

Florence Newsome will work with ideas of city, home and shelter. Using a set of three card templates made from UK food packaging, each child will make a cardboard house decorated to represent their ideas of home. This will be sourced and pre-manufactured to allow the younger students to tape, glue or stitch their house together. The older students will have the option to use the construction technique to design custom homes, adapt the template or add other features, the opportunity to explore communal and civic buildings and town planning will be possible as the week progresses. We ask participating students to bring cardboard packaging from their home.

英国皇家艺术学院
Royal College of Art

谱写未来创意的设计叙事

Design Narratives that Design Future Innovation



导师 | Instructor
Laura Ferrarello
RCA 研究项目及设计学院设计途径领头人
研究项目代理负责人
Acting Head of the RCA MRes Programme and MRes Design Pathway Leader in the School of Design

本次工作坊将教授参与者们一种以叙事为基础的方法论，帮助大家认识到各种机会如何可能成为创造性的问题解决方案。在这次的工作坊中，参与者们首先将会学习从绘图练习开始的叙述方法，把影响一个成功创新案例的各种因素（局限性和机遇）——视觉化，包括其中的关键性参与者、因素和相互作用等。这两项行动将通过背景描述及其主要互动，来引导工作坊的参与者们打造一个创新生态系统。同时，参与者将通过以未来场景为背景，进行叙述故事的练习，来发展创新思想。

This workshop trains participants to develop a narrative based approach that helps understand how opportunities can be innovative solutions. The workshop will offer participants methods to generate narratives starting from a mapping exercise which visualises key players, factors and interactions that impact the success of an innovation (both limits and opportunities). Two activities will guide participants in the construction of an innovation ecosystem through the narration of the context and its key interactions. Participants will be able to develop innovative ideas through storytelling future scenarios.

英国皇家艺术学院
Royal College of Art

书写图像

Writing Images



导师 | Instructor
Chantal Faust
英国皇家艺术学院艺术与人文学院学术项目负责人，资深研究导师
Senior Research Tutor and Academic Curriculum Lead in the School of Arts & Humanities at the Royal College of Art, UK

“书写”图像意味着什么？加入艺术家、作家、伦敦皇家艺术学院艺术人文学院高级研究导师 Chantal Faust 博士的“书写图像”工作坊一探究竟吧。在实际操作环节中，我们将探讨浏览、研读等概念。我们也将分析图像与文本，可见与可读之间的关系。在这个读写工作坊中，我们将根据图像书写一系列小文章，以期扩大视觉分析的概念，并尝试不同的艺术写作方式。

What does it mean to “write” an image? Join Dr Chantal Faust, artist, writer and Senior Research Tutor at the Royal College of Art for a workshop on Writing Images. During this practical session, we will be exploring ideas relating to scanning, close reading, and the relationship between the visual and the textual – or between what can be seen and what can be said. During this reading and writing workshop, we will be producing a series of short texts in response to images with a look towards broadening conceptions of visual analysis and experimenting with different modes of art-writing.

英国皇家艺术学院
Royal College of Art

创意灵感课程

Creative Schools of Thought



导师 | Instructor
Gary Clough
英国皇家艺术学院高级导师和研究生文凭课程学术带头人
Senior Tutor Graduate Diploma, Royal College of Art

创造力可以教吗？“灵感创意课堂”是对这个重要问题的回答，答案是否定的。人类本身就拥有创造力，应该通过技能和知识的理解来释放。2-3 个小时的沉浸式课程中小朋友们将跟着老师了解一些艺术媒介的基本知识，着重于激发小朋友对周围事物的好奇心和感知理解，最终让他们学会使用“速写本”这一方法，将自主性的艺术与创作融入未来成长。

Can creativity be taught? The answer is no, though it can and should be unlocked through both skill based and knowledge base understanding. In this two hour workshop, students will engage through a range of creative approaches, for example colour, form, tone and or composition in both three dimensional and two-dimensional approaches. And they will examine the potential of skills to develop and create new responses, and a collective environment and landscape, combined with their own contemporary experience with responses through a range of media.

索尔福德大学
University of Salford

字体：结构与设计的探索

Typography: Exploring Structure and Design



导师 | Instructor

Tim Isherwood

索尔福德大学艺术与设计硕士项目负责人
Programme Leader for MA Art & Design courses/
Lecturer in Graphic Design, University of Salford

该工作坊将就字体的结构和设计展开实验。字体是内在于西方书面交流文化中的重要部分。活动开始于一个简短的关于书面交流历史的讲座，介绍字体在语言历史中的作用。然后，学员们通过身体动作来探索字母形态的潜力。最后，根据简单的日常设计原则，将一组传统字体改编并创建成新的字形，形成新的独特的字体。这些字体将在工作坊结束时展示，然后数字化并赋予实际的功能。

This workshop experiments with typographic form, inherently part of Western written communication. We will briefly examine the history of written communication to understand more about the role of typography in language throughout history, followed by examining this further by creating experimental letterforms in a physical exercise designed to help you re-examine the potential for reinventing shapes. Using simple, everyday design principles, we will individually adapt and create a series of new letterforms from a set of traditional typefaces that will allow us to develop a brand new collaborative ones that will be then digitised afterwards to return to delegates as a functioning typeface.

索尔福德大学
University of Salford

馆藏作为学习和协作的催化剂

Using a Collection as a catalyst for learning and collaboration



导师 | Instructor

Lindsay Taylor

索尔福德大学艺术收藏馆馆长
Curator, University of Salford Art Collection



Tim Isherwood

索尔福德大学艺术与设计硕士项目负责人
Programme Leader for MA Art & Design courses/ Lecturer in Graphic Design, University of Salford

本次研讨包含三到四场演讲和之后的圆桌讨论，主题是如何利用博物馆藏品作为教学和与业界合作的催化剂。演讲者包括 Lindsay Taylor 和 Tim Isherwood，以及两位本地的资深人士。索尔福德大学艺术收藏馆馆长 Taylor 将介绍她如何以独特的当代艺术收藏向未来几代人讲述现在的故事。Isherwood 将介绍学校的艺术与设计硕士专业如何与相关行业展开合作。

This is a seminar composed of three/four presentations, followed by a roundtable discussion or Q&A on the theme of how museum collections can be used as a catalyst for teaching and learning, and for collaboration with industry. The presentations will be given by Lindsay Taylor, Tim Isherwood and two local experienced museum staff. Lindsay Taylor, Curator, University of Salford Art Collection will discuss her approach to developing a distinctive collection of contemporary art that aims to tell a story of now to future generations. Tim Isherwood will present the MA in Fine Art and Design including the collaborations with industry partners.

索尔福德大学
University of Salford

服装设计：公共时尚的形成

Fashion Design: Public Fashion Formation



导师 | Instructor

Bashir Aswat

索尔福德大学时装设计项目负责人
Fashion Design Programme Leader, University of Salford

这个中外合作工作坊会就时装设计做一个整体的介绍。索尔福德大学时装设计项目的师生将带领大家一起在 12 套服装上用喷雾剂、颜料等材料，来尝试服装设计中图案、颜色和图像的运用。它涉及到版型的制作以及切割和成形的过程，对艺术史图像的挪用，例如草间弥生、村上隆、班克西、罗伊·李奇斯坦等艺术家。最后 12 个模特将穿上这些现场创作的作品。

This collaborative and international workshop provides an introduction to the principles of designing for fashion. It explores the use of pattern, colour and image in dress design for a series of 12 dresses using a range of supplied materials including sprays and paints. It involves the making of stencils and processes of cut and shaping. It will include examination of examples of images from the art history which have been appropriated and used for design purposes, for example the work of Kusama, Murakami, Banksy, Lichtenstein. Production during the day will result in a display in which 12 live models will wear the creations made during the workshop.

索尔福德大学
University of Salford

抽象与非线性叙事：Zine 的制作

Abstraction & Non-Linear Narratives: Zine Making



导师 | Instructor

Fiona Cashell

索尔福德大学艺术与设计讲师
Lecturer in Art & Design, University of Salford



Tim Isherwood

索尔福德大学艺术与设计硕士项目负责人
Programme Leader for MA Art & Design courses/ Lecturer in Graphic Design, University of Salford

Zine 起源于 30 年代，流行于 70 年代，是“DIY”自出版革命的催化剂：增强不同社区之间的表达和交流。在工作坊中，参与者将围绕一定的主题创作并海报和杂志，并一起探讨线性和非线性叙事、概念化的方法、风格、字体、色彩和布局等。同时还涉及材料、折页和打印技术。参与者可携带自己的原创内容，如照片、数码艺术、绘画等。

Zines originate back to the 1930's, gained popularity in the 1970's. They were the catalyst for the “DIY” self-publishing revolution: empowering expression and communication among various communities. Each participant will create a poster and zine, focused around certain themes. They will explore linear and non-linear narrative, conceptualization, style, typography, colour and layout. Paper, material and folding techniques with a variety of approaches to print production will also be discussed. Participants are encouraged to bring their own original content for inclusion in their zines, such as photos, digital art, drawings, etc.

索尔福德大学
University of Salford

素描，雕刻，飞溅，滑动： 声音艺术教学的数字方法

Sketch, Sculpt, Splash, Swipe: Digital Approaches to Teaching Sound Art



导师 | Instructor
Adam Hart
索尔福德大学音乐技术讲师
Lecturer in Music Technology, University of Salford

该工作坊将聚焦于声音艺术和作曲的方法。活动将以 2019 年的两个项目为例：一个是索尔福德的一所小学在两门课程中为 BBC 爱乐乐团创作的项目。另一个是中国美院的学生通过数字资源学习声音艺术，并发挥了学生们在视觉艺术上的技能。工作坊中学员们还将了解录音，编辑和修正数字音频，以及输出的原理。

This workshop presents approaches to sound art and composition. Examples will be given from two projects in 2019: the first involves two classes from a primary school in Salford writing music for the BBC Philharmonic Orchestra. The second is a series of workshops, in which students from the China Academy of Art learned approaches to sound art through digital resources which drew upon their visual art skills. The workshop will demonstrate principles of recording, manipulating and arranging digital audio, and output.

索尔福德大学
University of Salford

共生与协同：表演和纯艺中的交互与合作

Symbiotic Synergies: Interactivity and Collaboration in Performance and Art Practice



导师 | Instructor
Manoli Moriaty
索尔福德大学音乐和戏剧表演助理讲师
Associate Lecturer in Music and Theatre
Performance, University of Salford

该工作坊通过分析创作者、媒介和文化三者间不同的互动模式，来考察音乐和舞蹈之间的关系。生物现象中的共生关系是我们用以展开考察的手段，它对物种的进化具有重要意义，而其相关研究对社会组织体系也有着文化上的影响。学员将探索在数字声音和身体动作间展开互动的创造性方法。

This workshop focuses on the relationship between music and dance by investigating the different modes of interaction between practitioners, media, and cultures. The event is conducted through a conceptual debate with the biological phenomenon of symbiotic relationships. We will discuss symbiosis in nature, its significance towards the evolution, and the cultural impact its research has had in the systems of social organisation. We will also examine examples of practitioners utilising technologies and approaches in creating interaction between digital sound and physical movement.

索尔福德大学
University of Salford

通过趣味互动了解历史和文化

Engaging with History and Culture Through Playful Interactions



导师 | Instructor
Juan Hiriart
索尔福德大学互动媒体艺术与设计高级讲师
Senior Lecturer in Interactive Media Arts and
Design, University of Salford

游戏和新技术已被纳入考古实践，以及相关的遗产和历史领域。这种源于新媒体的灵感和技术提供了审视过去的新方法，在博物馆网站和教育活动中传播历史和文化。工作坊第一天中参与者就遗产、文物或特定对象展开分析，转化为有趣的游戏语言。第二天则将发展出可操作的系统，通过反复游戏、评估和改进，由此增进对界面设计和遗产展示的理解。

Gaming and playful technologies have been incorporated into many aspects of archaeological practice and related heritage and historical fields. The particular affordances of this new media offer new ways of examination engaging with the past and communicating historical and cultural meanings in museums, websites, and educational environments. In the first day, a heritage site, artifact or event of interest will be analyzed and translated into the expressive language of play. In the second, the project will be concretized into a functional experimental artifact. Through iterative cycles of play, evaluation, and refinement, participants will gain a better understanding of the inherent problems of designing ludic interfaces for heritage installations.

索尔福德大学
University of Salford

通过创造性的实践产生新知识

Generating New Knowledge through Creative Practice



导师 | Instructor
Adam Hart
索尔福德大学音乐技术讲师
Lecturer in Music
Technology,
University of Salford



Juan Hiriart
索尔福德大学互动媒体艺术与设计高级讲师
Senior Lecturer in
Interactive Media
Arts and Design,
University of Salford



Manoli Moriaty
索尔福德大学音乐和戏剧表演助理讲师
Associate Lecturer in Music and Theatre Performance,
University of Salford

此工作坊将讨论以实践为基础的研究型博士专业的话题，参与者将从中了解到这种同时具备实践者和研究者双重身份的项目的工作方法。活动将聚焦于新兴的依赖于数字技术的互动艺术领域，其中包括两个部分。首先是如何设计和实现所涉及的技术，这些技术通常是完全创新的；其次是观众对互动体验的反应。

This workshop presents approaches to the new field of Practice as Research PhD projects. You will become familiar with methodologies and the dual role of practitioner/researcher. The workshop focus on the field of interactive arts, an emerging art form that increasingly depends on digital technology. Research in this area falls into two areas: first, research on how to design and implement the technologies involved; and second, research about understanding how audiences respond to the interactive experience.

密歇根大学 Stamps 艺术与设计学院
University of Michigan

话语设计：失调和散播

Discursive Design: Dissonance & Dissemination



导师 | Instructor

Bruce Tharp

密歇根大学 Stamps 艺术与设计学院
Associate Professor in Art & Design, Stamps School of
Art & Design, University of Michigan

“话语设计”是从 21 世纪初开始被提出并实践的设计思维模式和工作方式。它的目的是对思维能力的挑战，激发使用者的自我反思和想象力。它也不再是以功能、美学或商业价值为导向，而是一种思想催化剂。本活动将为参与者介绍话语设计实践的主要框架和工作元素，并以“失调”和“散播”，这两个话语设计中至关重要的维度为框架展开。

With increasing interest in an expanded field of industrial/product design, this workshop introduces key language and frameworks around the topic of discursive design (critical design, speculative design, design fiction, etc.). Participants will understand contemporary examples of how this work is used as forms of social engagement; practical, problem-solving instruments; and as applied research with, for example corporate strategic foresight. Participants will gain greater understanding of how and why discursive design is created by working on a set of design problems surrounding substantive sociocultural issues.

布鲁塞尔自由大学
Brussels Diplomatic Academy

杜尚和受他影响的艺术家们

Marcel Duchamp and Artists Influenced by Him



导师 | Instructor

Hans Maria de Wolf

布鲁塞尔自由大学现当代艺术专业教授
Art historian, Brussels Diplomatic Academy

对于杜尚的艺术实践和思想，以及他究竟以怎样的方式、在多大程度上影响了当代艺术的发展，依然值得我们去深入探讨。本次工作坊由杜尚研究专家，布鲁塞尔自由大学艺术史学者 Hans Maria de Wolf 教授执教，分三场展开。第一场细致分析杜尚的艺术实践。后两场将分别介绍十多位国内外重要艺术家，以及他们的艺术实践与杜尚及其思想的关系。

It is still worth a deepened investigation on Marcel Duchamp's practice and ideas, and by which ways and to what extent he has greatly influenced the artists of the later generations. This seminar will be led by the expert on Duchamp studies, Hans Maria de Wolf, who will provide a three day lecture on this topic. The first day will be dedicated to the artist and his oeuvre. For the next two days, we are going to look into those satellite projects and a group of very prominent artists and into their connections to the work of Duchamp.

丹麦皇家艺术学院
Royal Danish Academy of Fine Arts

关注未来：塑造世界的创作型研究项目

Future Matter(s): Artistic Research as World-Making



导师 | Instructor

Katrine Dirckinck-Holmfeld

丹麦皇家艺术学院博士后研究员，丹麦皇家艺术学院 艺术、研究和写作学院负责人
Doctoral Researcher, Head of Institute for Art, Research and Writing, Royal Danish Academy of Fine Arts

在本次工作坊中，Dirckinck-Holmfeld 博士将为参与者介绍一系列来自丹麦皇家美院的研究型的创作项目。这是一些充满着丰富想象的、以艺术创作为基础的研究。在活动中我们将共同思考这种类型的实践对于世界的塑造，以及对于我们寻求多样化的未来具有着怎样的帮助。

In this workshop, Dr. Dirckinck-Holmfeld will be sharing a series of research based art projects from the Royal Danish Academy of Fine Arts. This workshop will explore how artistic research, by engaging the imaginary, contributes to world-making and the creation of alternative futures.

WeChat ID: ade-futurelab
Website: ade-futurelab.com



官方网站
Official Website



微信公众号
Wechat Official Account



时间的形态 The Shape of Time

蓬皮杜中心典藏展

Highlights of the Centre Pompidou Collection

2019
11/08
—
2020
05/09

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西岸美术馆
Hall 2&3
2600 Longteng Ave.
West Bund Museum

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ZHOU Tao. *Fán Dòng (The Worldly Cave)*, 2017 / Don des Amis du Centre Pompidou, Cercle International, 2018
Collection Centre Pompidou, Paris / Musée national d'art moderne - Centre de création industrielle

Photo © Courtesy of the artist and Vitamin Creative Space

观察 OBSERVATIONS

蓬皮杜中心新媒体典藏展

HIGHLIGHTS OF THE CENTRE POMPIDOU NEW MEDIA COLLECTION

西岸美术馆与
蓬皮杜中心
五年展陈合作项目
Centre Pompidou ×
West Bund Museum Project
2019-2024

2019
11.08
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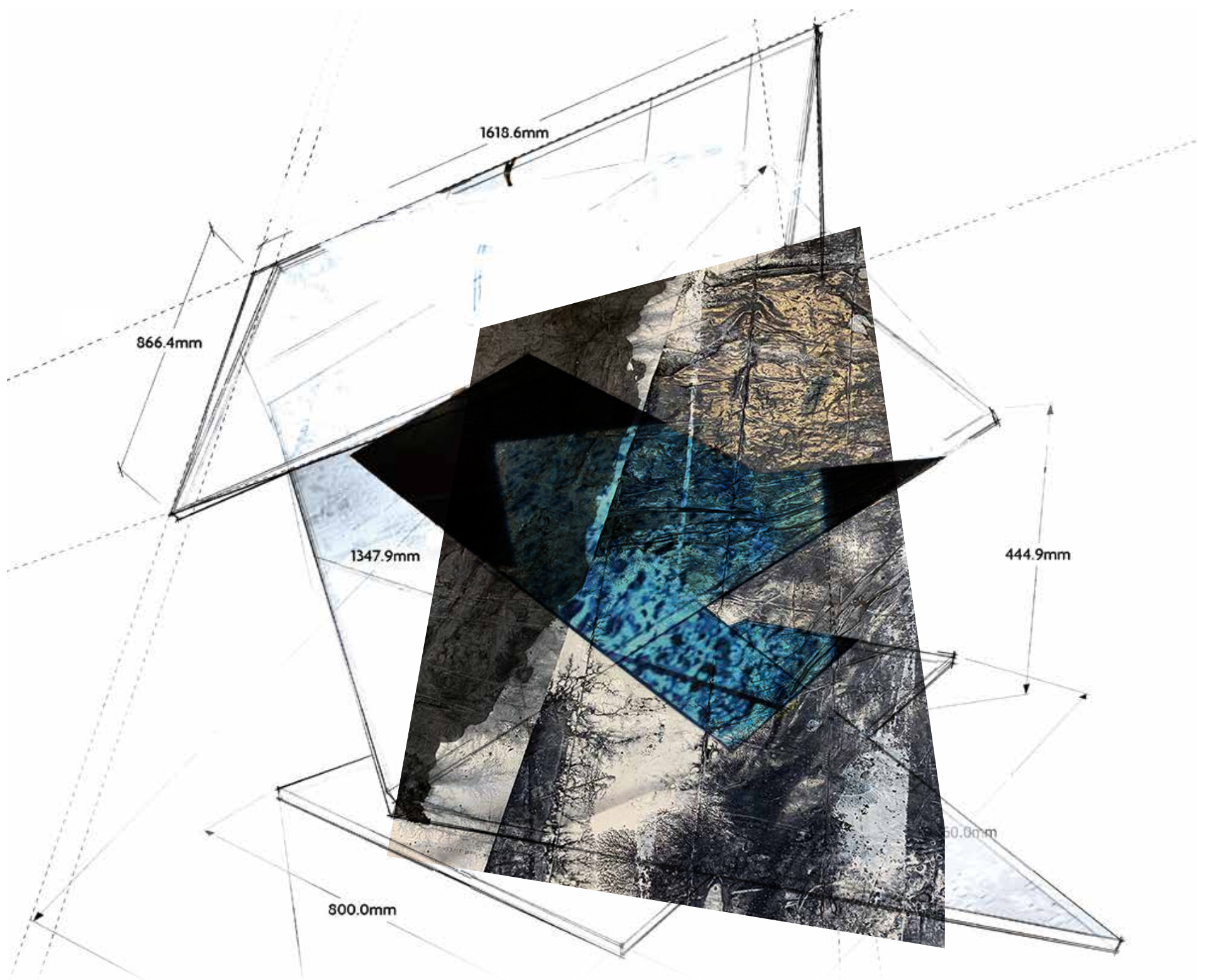
08 11 2019 - 18 02 2020

开放时间 Opening time: 09:30 - 17:30 周二(Tue) - 周日(Sun)

地点 Venue: 大华银行艺术画廊 UOB Art Gallery

地址 Address: 上海市浦东新区银城路116号、128号大华银行大厦一层

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