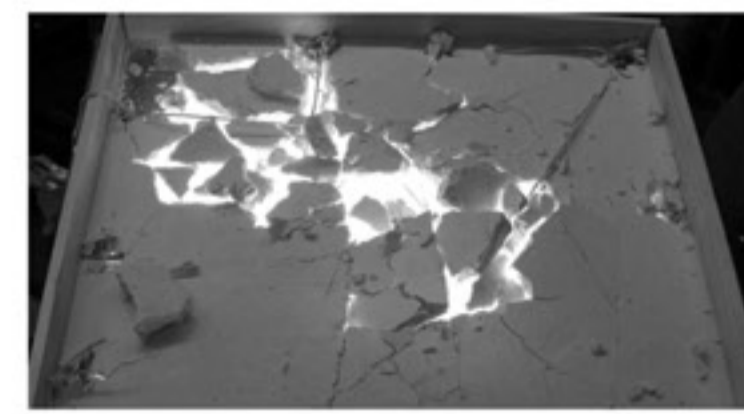
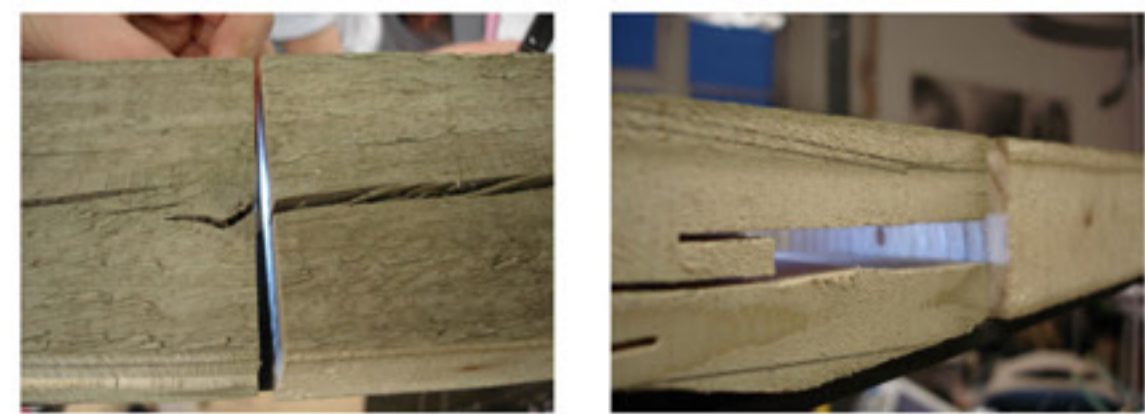
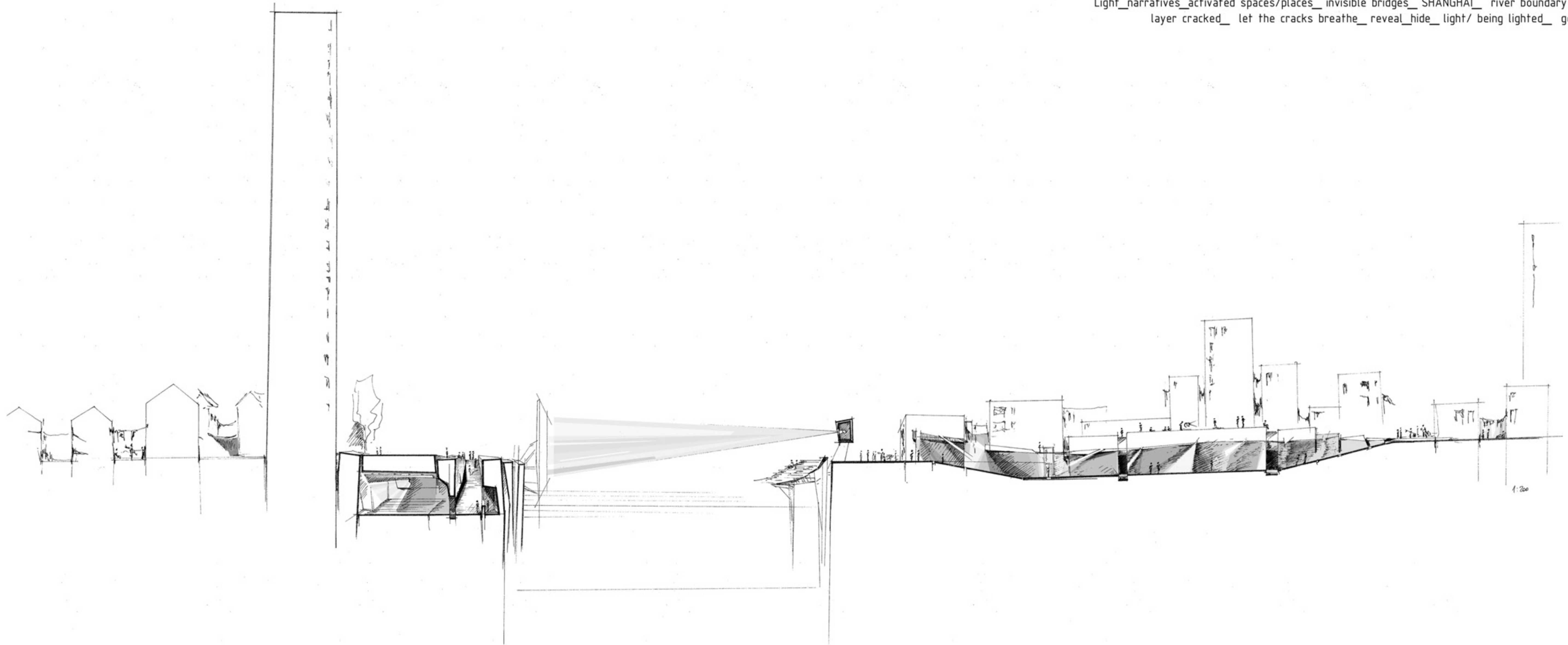
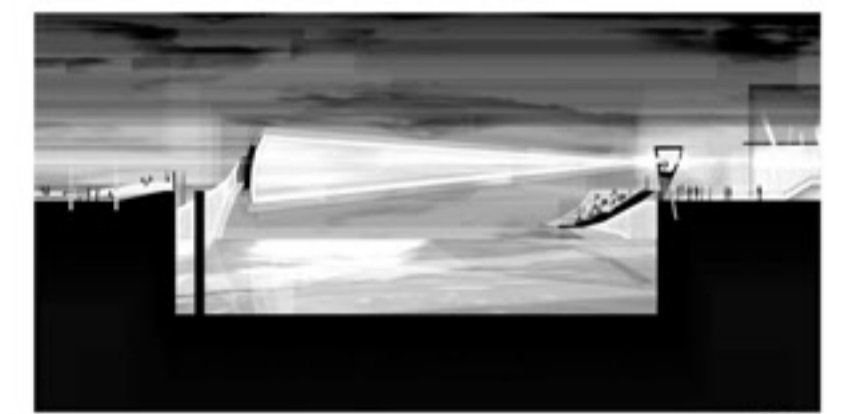
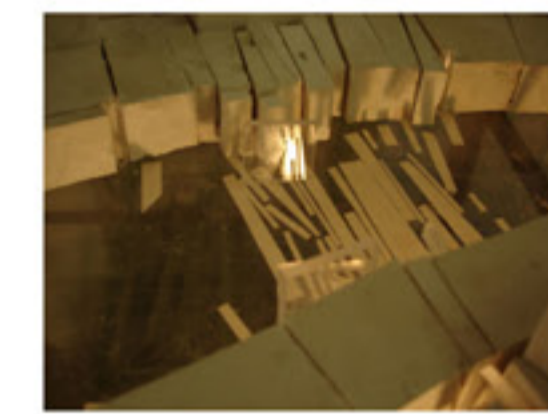


Light_narratives_activated spaces/places_invisible bridges_SHANGHAI_river boundary "cracked"_city layer cracked_ let the cracks breathe_reveal_hide_light/ being lighted_ get inhabited_



Open cinema screen "hanging" on one side of the river- seats on the other. In daytime- a half made bridge. a dis_connection. At night-time a "light bridge". The projection light in the dark is the element (visible/invisible.) that makes the bridging. The light activates the architectural synthesis of this space- The "bridge" gets activated by the lightening conditions- and by the event this creates- the film viewing. [the cinema-light-bridge_ takes you (a) to other places and times (imaginatively through the film) and (b) to the other side of the river (imaginatively-conceptually- through the "pointing to" direction.) Past-present-history-memory_ it sets questions having to do with the history of that place. It used to be a boundary you couldn't cross between the american and the british settlements. Bridges had been built and destroyed in different periods of time... It points out the "trembling" boundary/ void/ space between the 2 sides.



Underground cinema and cinema studios/school_ a hidden underground place_invisible architecture... revealed through some fissures on the ground that let light out (at night time) or let light in (during the day). So the fissures are either dark or light, depending on the direction of the light (daylight/ artificial light), that goes either down or upwards. Shanghai is interpreted as a cracked surface_(because of the displacements of people, of migrants, of activities, of buildings,... that are so rapid and intense)_ Through the (light) cracks you can see traces of the past, of the movements, displacements, routes and hidden connections- you can see fragments of the "rhizomic" system of the city. The light cracks (invisible bridge) connects the above ground space with the underground (hidden traces and connection lines). It questions the relationship between the visible and the invisible (hidden/connections/past/unknown/...).



Phoneboxes_invisible bridges-lighthouses-landmarks-windows-heterotopias_ Along Suzhou river there is a concrete wall, quite high, so you cannot see the river-water. This wall is being used as a "back" for several activities like commerce, outdoors cooking,... and it has been also protecting the road and the houses from the floods. So, I propose to keep the solid continuous wall in most of the parts of the riverside, and open some "windows"- light landmarks_ making a visual connection between the road and the river-water (and the other side of the river), and also to other parts of the city (or the world) through the phones. The phoneboxes have different kinds of openings- the light and the view are controlled and directed to create interesting narravites.. and connections. According to the design of the light, you can view without being viewed, or being viewed without being able to view, etc... It is the light again that releases the qualities of these small spaces and functions. The light (artificial or day-light- light fissures or shadows- light coming in or coming out.) activates these spaces as an interpretation of this urban landscape.