

List of Figures and Tables

Figure 1 Street view in Caochangdi. On the left side, the mixed-use residential area; On the right side, the gallery compound named “the red courtyard no.1.” (Photo by Xiaoxue Gao, November 2013, Caochangdi, Beijing, China).....	25
Figure 2 View from within the “the Red Courtyard No.1.” (Photo by Xiaoxue Gao, November 2013, Caochangdi, Beijing, China).....	26
Figure 3 An Iceberg Metaphor for CR ontology. (Adapted from Amber J. Fletcher (2016), Applying critical realism in qualitative research: methodology meets method, <i>International Journal of Social Research Methodology</i> , 20:2, 181-194, fig. 1)	33
Figure 4 Bhaskar’s illustration on the distinction between constructivism and the transformational models of Society/Person Connection. (Bhaskar, Roy. The possibility of naturalism: A philosophical critique of the contemporary human sciences. Routledge, 2014., 35-40)	36
Table 1 Deduction, Induction and Abduction – the informal structures of inference (Adapted from Danermark, Berth, Mats Ekström, and Karlsson Jan Ch. 2005 [1997]. <i>Explaining Society: Critical Realism in the Social Sciences</i> . Critical realism: interventions. London, New York: Routledge, 90, table 3)	41
.....	43
Table 2 The Epistemic Frames of Absolute, Relative and Relational Space	56
Figure 5 Plan of the site of the ritual complex built by Wang Mang as a reconstruction of ‘Ming Tang’ from antiquity. (Illustration from Wang, Aihe. 2000. <i>Cosmology and Political Culture in Early China</i> . Cambridge studies in Chinese history, literature, and institutions. Cambridge: Cambridge University Press, 170, fig. 4.1)	114
Table 3 The five elements/phases (wuxing) categorization system, entailing symbolic correlations among both social and natural things. (Needham, Joseph. 2005 [1956]. <i>Science and Civilisation in China: History of Scientific Thought 2</i> . Cambridge: Cambridge University Press, 263, table 12)	116
Figure 6 The number of funded research projects entailing ‘national new-type urbanization’ sponsored by NSFC, 2008-2018. (calculated by Xiaoxue Gao).....	129
Figure 7 China’s territorial administrative system in 2002. (Illustration from Ma, Laurence J.C. 2005. “Urban Administrative Restructuring, Changing Scale Relations and Local Economic Development in China.” <i>Political Geography</i> 24 (4): 477-97, 479, fig. 1)	139

Figure 8 Narratives of studios, by a few established contemporary Chinese artists, at a group exhibition titled 'The Studios.' (Photo by Xiaoxue Gao, 2016.10. Qiao Space Gallery, Shanghai, China).	202
Figure 9 A studio called Iowa in Caochangdi, transformed from a greenhouse by inhabited artists. (Photo courtesy, artist Zhang Ruo and Zeng Yilan, 2014. Caochangdi, Beijing, China)	203
Figure 10 Typical self-restructured 'loft' studio in Heiqiao village, Beijing. (Photo by Guzidao (2016), retrieved in October 2016 from https://mp.weixin.qq.com/s/YYa bG2yNCp-EZFx3AYxMxQ)	205
Figure 11 A 'loft' studio in Songzhuang village, Tongzhou, Beijing. (Photo retrieved in September 2018, from Basha art (2018), https://www.94477.com/article/1959014.html .)	206
Figure 12 Map of Caochangdi village's built-up entities in 2007. (Adapted based on a map released by Caochangdi's village committee (2011), retrieved in November 2014, http://ccd.grwh.cn/)	220
Figure 13 Local villagers' residential housing on the northern area of the site (homestead land) in 2007, before widespread self-initiated housing densification processes. (Photo retrieved from the Caochangdi village archive (2007), preface page).	221
Figure 14 Informal housing on the northern side of Caochangdi. The photo was taken under the fifth ring road of Beijing, towards one of Caochangdi's entrance. (Photo by Xiaoxue Gao, Jan 2014, Beijing, China)	222
Figure 15, Life rhythms observed in different areas and at different times in Caochangdi. On the left, from top to bottom: Street views in the northern residential side, in the regular mornings and late afternoons, at time of political inspection (during the 'two conferences'). On the right, from top to bottom: Street views outside art spaces, in regular mornings and afternoons; inside the red courtyard during exhibition openings. (Photo by Xiaoxue Gao, 2015.10-2019.3, Caochangdi, Beijing, China)	230
Figure 16 The bricklayers at work, constructing the red brick galleries in the red courtyard, March 19, 2007. (Photo from Eduard Kögel, ed. Ai Weiwei Beijing. Fake Design in the Village. Berlin, Germany: AedesLand. 2008, 54).	237
Figure 17 Top: Representation of the art institutions in Caochangdi as a collective during the Caochangdi Art Festival (2012). Down: Representation of Caochangdi as 'community' during Beijing Design Week (2014). (Illustration retrieved in October 2017, from http://2017.bjdww.org/bjdws/FHC/FHC201719.html)	240
Figure 18: A scene from regular weekend party organized by artists living and working in Iowa studio compound in Caochangdi village. It opens to spontaneous guests. (Photo courtesy: artist Zhang Ruo and Zeng Yilan, Caochangdi, Beijing, China)	241