Towards a Value Factory in Ten Steps

1.

From an economic to a culture zone – Thirty years ago, Yuan Geng got a chance to set up a socio-economic experiment, establishing in Shekou the first industrial park in China while pursuing social and political reforms. The Guangdong Glass Factory in particular belongs to this earliest moment in Chinese modernity. Therefore, this is an important place of history.
Now, once again, Shekou can become a laboratory for future change in the Pearl River Delta and China. And this time it is not industry but creativity as the main driver for change. Welcome to Shenzhen's Special Culture Zone.

2.

From sponsor to investor – The factory is property of China Merchants Group, a company with a long history. They pride themselves on being a pioneering force for China. This company was supposed to be a sponsor of this Biennale. But why would the owner just support financially, if they can also invest and be the first to make a Value Factory for real? So the sponsor became an investor.

3.

From background to foreground – When it comes to biennales and other festivals, very often venues are there to provide a background for the program people come for. It is the facility. This time the container has become content itself. To cherish existing qualities, to provide a wonderful architectural tour, to re-set and re-charge an almost timeless construction, can be seen as a key component of the show.

4.

Doing almost nothing – To put a building at the forefront does not mean that the entire repertoire of architecture needs to be deployed. On the contrary. When you find so many existing qualities, one shouldn't do much to capitalize on it. What you will explore is a piece of industrial heritage at its best. Its timeless qualities are kept in their glorious presence. A low budget could nicely coincide with an ambition to celebrate what is already good.

5.

Value Factory match-making – Doing almost nothing as an individual designer can very easily be seen as a sign of laziness or aesthetic minimalism. Therefore, we did 'almost nothing' together, with a group of about fifteen young international architects, who were able to dissolve their desire to leave their personal mark and merged their skills in a collective creativity of all sorts. *

6.

Value Factory program partners – Once the glass factory had been preserved and its qualities celebrated, time had come to find the proper 'residents'. We found them by selecting a few international institutions, all with clear ambitions to transcend their brands by doing new things in China: museums, architecture centers, design labels and design offices – all keen on substantiating the factory itself, by making value on the spot. As a group they demonstrate how this Value Factory in the future can be repositioned.

7.

Value Factory Studio – To direct this Biennale implies meeting many challenges: a remote and derelict place; a very short lead time; a fierce competition; and still a desire to present something substantial for Shenzhen, for the neighborhood, for the design disciplines. It is creativity unfolding, and so it will do in the future. There we set up a Value Factory Studio as its latest guise, ready to take your questions and work for you. We want to run the Value Factory as a true demonstration of times to come.

8.

Value Factory Academy – From preserving unknown beauty and turning it into a new experience to producing exciting new forms; from pondering Shenzhen's future to focusing on technical details and meeting people face to face, this project provides a unique learning experience in creative leadership. It is an experience we want to share with many. Therefore we founded the Value Factory Academy.

9.

Value Factory public program – You can change a building, set up new institutional roles and start a school and an office, but first and foremost you need a public program to make sure people will get the proof of the pudding. Countless events including performances, seminars, dance events, fashion shows, speeches, plays, and harvest parties give witness of the factory's vitality.

10.

Connecting Road – Nine steps towards a Value Factory, clearly recognizable while exploring the Value Factory campus. But to get there, one has to travel along the Connecting Road from city to urban border, through the Shekou Industry Park and its potential future sites of change. As the Value Factory has revived the power of architecture by re-animating its machine hall, its warehouse, its silo, and its outdoor green, its visitors will find on the road towards it, how much more is waiting for ideas and courage to follow suit.

This fifth UABB is The Value Factory's first window. Let it be its demo version. Let it be its reality check.

Ole Bouman, Creative Director

* The design group consisted of: Zetao Chen, Anssi Lassila, Pedro Rivera, Lua Nitsche, Jianxiang He, Ying Jiang, Doreen Liu, Milena Zaklanovic, Marc Maurer, Teemu Hirvilammi, Shantanu Pored.

Uneven Growth, Tactical Urbanisms for Expanding Megacities
Museum of Modern Art

In 2030, the world's population will be a staggering eight billion people. Of these, two thirds will live in cities. Most will be poor. This profoundly unbalanced growth will be one of the greatest challenges to be faced by societies ever more connected across the globe. Assuming the need to expand the responsibility of leading art institutions to new understandings of impending cultural change, Uneven Growth, the third iteration of MoMA's Issues in Contemporary Architecture series, invited architects to reflect on how emergent forms of tactical urbanism can address rapid and uneven urban growth.

International teams of researchers and practitioners located on five different continents have been paired to seek and produce projects that, through design scenarios, disclose this debate to a wider audience, while they will suggest changes in the roles that architects and urban designers may assume in the near future vis-à-vis the evolution of cities. As such, participating 'collaboratives' were invited to Shenzhen to expand on their ongoing work, to challenge current assumptions about how to design for the inhabitants of major urban enclaves, and respond with a tailor-made proposal that reinvents our ways of thinking about the relationships between formal and informal, bottom-up and top-down, everyday or specialized takes on urban development.

Curator: Pedro Gadanho
*Participants: Adekunle Adeyemi of NLÉ; Antón García-Abril Ruiz –
Poplab; Constantin Petcu of Atelier d'architecture Autogérée;
Bradley Samuels of Situ Studio; Gregers Tang Thomsen of Superpool;
Juan Dafydd Jones Alenar of Inteligencias Colectivas; Kazys Varnelis
of Network Architecture Lab; Miguel Robles-Durán of Cohstra;
Pedro Rivera of Rua Arquitetos; Rahul Srivastava of URBZ; Rainer Hehl
of Mas Urban Design ETH; Valérie Portefaix of Map Office*

Contributors

Stefan Al is a Dutch architect, urban designer, and Associate Professor of Urban Design at the University of Pennsylvania.
Adrian Blackwell is an artist and urban designer. Together with Jane Hutton he contributed a project to the Land/Slide: possible futures exhibition at the Canadian pavilion of the UABB.
Ole Bouman is the former director of the Netherlands Architecture Institute. Prior to joining the NAi he was the editor-in-chief of Volume.
Stefan Canham is a photographer based in Hamburg, Germany. He focuses on the representation of alternative spaces – islands of untidiness – where small communities resist cultural hegemony.
Chen Zetao is an architect at FCHA, a Shenzhen-based architecture firm.
Yonatan Cohen is Cambridge-based architect and urbanist. He is currently a researcher at the Social Computing group in MIT's Media Lab.
Droog is an Amsterdam-based design company that creates cutting edge products, projects and events around the world in collaboration with designers, clients, and partners.
Corinna Gardner is Curator of Contemporary Product Design at the Victoria and Albert Museum, London.
Joseph Grima and **Tamar Shafrir** lead Space Caviar in Genoa – a design research collaborative operating at the intersection of architecture, technology, politics and the public realm.
Harry den Hartog is the founder of Urban Language and Assistant Professor of Urban Design at Tongji University, Shanghai.
Huang Weiwen is the director of Shenzhen Center for Public Art and Shenzhen Center for Design. He is also the chief executive officer of the Shenzhen Biennale of Urbanism\Architecture organizing committee.
Michiel Hulshof is partner at Tertium, an Amsterdam-based office for strategic communication. **Daan Roggeveen** is the founder of MORE Architecture and curator at University of Hong Kong/Shanghai Study Centre. Together they the lead the Go West Project.
Jeffrey Johnson is an architecture professor at Columbia University and founding director of the China Megacities Lab. He is co-founding principal of SLAB architecture based in New York City.
Chris Lai is a Dutch-Chinese architect. In 2006 he co-founded DOFFICE in Rotterdam, and since 2007 has moved his office to Shenzhen.
Li Xiangning is a professor in history, theory and criticism at Tongji University College of Architecture and Urban Planning. He is also guest editor of Time+Architecture.
Doreen Heng Lui is principal at NODE architecture and urbanism, a small design firm in the Pearl River Delta region in China.
Liu Guangyun is a Chinese visual artist who was born in 1962. He has had several gallery and museum exhibitions, including at the Himalayas Art Museum and at the National Art Museum of China.
Ni Weihua is a photographer living and working in Shanghai, China.
Mary Ann O'Donnell is an anthropologist by training, who contributes to projects that re-envision Shenzhen and its urban possibilities.
Rafi Segal leads a practice that encompasses design and research on both the architectural and urban scale. Segal has taught architecture and urbanism at MIT, Harvard, Columbia, and the Cooper Union.
TD Architects was founded by Theo Deutinger – an architect, writer, and designer of socio-cultural maps. His work has been published in various magazines including Wired, Domus, and Mark Magazine.
Jeremy Till is an architect, educator and writer. He is Head of Central Saint Martins and Pro Vice-Chancellor, University of the Arts London.
Linda Vlassenrood is Programme Director at the International New Town Institute. Linda worked as a curator at the Netherlands Architecture Institute (NAI) from 2000, serving as Chief Curator from 2008 to 2011.
Rufina Wu is a Vancouver-based architect and researcher with a passion for documenting the informal in contemporary cities.
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Zhang Yuxing is Department Chief of the Urban Design Division at the Urban Planning, Land & Resources Commission of Shenzhen Municipality
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Zhang Xiaojing and **Chen Zhou** are artists living and practicing in Guangzhou.