

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, Luo Nitsche, Jianxiang He, Ying Jiang, Doreen Liu, Milena Zaklanovic, Marc Maurer, Teemu Hirvilammi, Shantanu Poredi.



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 Inteligencia Colectiva; Kazys Varnelis of Network Architecture Lab; Miguel Robles-Durán of Cohstra; Pedro Rivera of Rua Arquitectos; Rahul Srivastava of URBZ; Rainer Hehl of Mas Urban Design ETH; Valérie Portefaix of Map Office

Colophon Volume 39

VOLUME Independent quarterly for architecture to go beyond itself

Editor-in-chief Arjen Oosterman

Contributing editors Ole Bouman, Rem Koolhaas, Mark Wigley

Feature editor Jeffrey Inaba

VOLUME is a project by ARCHIS + AMO + C-Lab + ...

ARCHIS Lilet Breddels, Brendan Cormier, Jeroen Beekmans, Joop de Boer, Merve Bedir, René Boer, Anais Massot, Kai Vöckler – **Archis advisers** Ethel Baraona Pohl, Thomas Daniell, Joos van den Dool, Christian Ernsten, Edwin Gardner, Bart Goldhoorn, Rory Hyde, César Reyes Nájera, Vincent Schipper

AMO Reinier de Graaf, James Westcott

C-Lab Jeffrey Inaba, Benedict Clouette, Maria Broymann, Sean Connelly, Helen-Rose Condon, Jillian Crandall, Phillip Denny, Aditya Ghosh, Mana Ikebe, Julia Kim, Brigitte Lucey, Yutaro Muraji, Katharine Okamoto, Hugo Olivera, Corinne Quin, Frédéric Schnee, Susan Surface, Brandon Wagner – **C-Lab advisers** Barry Bergdoll, Gary Hattem, Jiang Jun, John S. Johnson, Lewis H. Lapham.

Materialized by Irma Boom and Sonja Haller

VOLUME's protagonists are

ARCHIS, magazine for Architecture, City and Visual Culture and its predecessors since 1929. Archis – Publishers, Tools, Interventions – is an experimental think tank devoted to the process of real-time spatial and cultural reflexivity. www.archis.org

AMO, a research and design studio that applies architectural thinking to disciplines beyond the borders of architecture and urbanism.

AMO operates in tandem with its companion company the Office for Metropolitan Architecture, Rotterdam, the Netherlands. www.oma.eu

C-Lab, The Columbia Laboratory for Architectural Broadcasting is an experimental research unit devoted to the development of new forms of communication in architecture, set up as a semi-autonomous think and action tank at the Graduate School of Architecture, Planning and Preservation of Columbia University. c-lab.columbia.edu

VOLUME is published by Stichting Archis, the Netherlands and printed by Die Keure, Belgium.

Editorial office PO Box 14702, 1001 LE Amsterdam, The Netherlands
T +31 (0)20 320 3926, F +31 (0)20 320 3927, E info@archis.org,
W www.archis.org

Subscriptions Bruil & Van de Staaij, Postbus 75, 7940 AB Meppel, The Netherlands, T +31 (0)522 261 303, F +31 (0)522 257 827, E volume@bruil.info, W www.bruil.info/volume

Subscription rates 4 issues: €75 Netherlands, €91 World, \$99 USA, Student subscription rates: €60 Netherlands, €73 World, Prices excl. VAT

Cancellations policy Cancellation of subscription to be confirmed in writing one month before the end of the subscription period. Subscriptions not cancelled on time will be automatically extended for one year.

Back issues Back issues of VOLUME and forerunner Archis (NL and E) are available through Bruil & van de Staaij

Advertising pr@archis.org, For rates and details see: www.volumeproject.org/advertise/

C-Lab administrative coordination Margel Nusbaumer

General distribution Idea Books, Nieuwe Herengracht 11, 1011 RK Amsterdam, The Netherlands, T +31 (0)20 622 6154, F +31 (0)20 620 9299, idea@ideabook.nl

For North American Distribution: Disticor Magazine Distribution Services, 695 Westney Road South, Suite 14 Ajax, Ontario, L1S 6M9, Canada, T +1 905-619-6565, F +1 905-619-2903, W www.disticor.com

ISSN 1574-9401, ISBN 9789077966396

Contributors

Stefan AI 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 Shafir** 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 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.

Yang Xiaodi and **Yin Yujun** are co-founders of Projective Architecture Office. They are currently based in Shenzhen, China.

Zhang Yuxing is Department Chief of the Urban Design Division at the Urban Planning, Land & Resources Commission of Shenzhen Municipality

Zheng Yulong is the general manager of the Land, Economy, Planning and Development Department of China Merchants Shekou Industrial Zone Co., Ltd.

Zhang Xiaojing and **Chen Zhou** are artists living and practicing in Guangzhou.