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简介

以短期或长期使用为目的进行未用空间开发，或对工业遗产进行再利用，都不再是例行公事。无论是自上而下还是自下而上的方式均已不足以满足要求。不再有一个可预测的方法能供城市规划师或建筑师采用。技术创新不仅为我们提供了新的数字化仪器，还提供了安排城市进程的新方式。

我们选用新媒体、未用空间和工业遗产作为主体内容来阐释这种新的方式。我们想要探索媒体及数字化仪器在空置工业遗产再利用方面的潜力。例如，数字技术可让人们体验到某个空间的现状，保持对某个空间的鲜活回忆，对不久的未来进行想象，对问题及其解决方案进行可视化，并可使居民参与其中。这些工具可将市民汇集起来，并让深圳市民能够参与寻找原广东浮法玻璃厂的新用途。

新研究所邀请荷兰研究团队“移动城市”队长，Martijn de Waal 与 Michiel de Lange，以及荷兰艺术家与媒体制作人 Nikki Smit, Sander Veenhof 和 Mark van der Net 在该后工业化背景下建立对话，创建互动干预活动。这些创意人应邀参加为期六个月的活动，运用其技能和创作手法，

Introduction

Developing a vacant space for short or long-term use or repurposing an industrial heritage site is no longer a straightforward process. Neither a simple top-down approach nor a bottom-up one suffices. There is no longer one predictable method the urban planner or architect can use. Technological innovation provides new digital instruments but also new ways of organising urban processes.

For our contribution to the Shenzhen Bi-City Biennale of Urbanism\Architecture we have chosen new media, vacancy and industrial heritage as our main points of entry for addressing part of this issue. We wanted to explore the potential uses of media and digital instruments in imagining possible new purposes for vacant industrial sites. Digital technologies can help people to experience the current state of a site, to maintain living memories of it, to imagine its near futures, to visualise problems and solutions, and to involve a site's inhabitants in its repurposing. These tools can bring citizens together and allow the people of Shenzhen to participate in the finding of new uses for the former Guangdong Float Glass Factory.

参与到关于空地、互动、工业遗产和建筑的对话中来。该活动的地点包括北京、阿姆斯特丹、鹿特丹和深圳，活动汇聚了来自世界各地的城市规划者、建筑师、媒体制作人、策展人及优秀学子。活动成果在此展示。网址为 www.themobilecity.nl/madebyus

Floor van Spaendonck

新研究所研发经理

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新研究所成立于2013年1月1日，于第三次工业革命的大背景下应运而生，正值经济、科技和社会事务处理方式大变革之际。在这一背景下，我们使用设计和创新原理，与建筑师、设计师、开发商、学者和合作伙伴机构一同反映社会，以网络式方式协作。我们期待着对这些社会交叠进行进一步研究，并找到空地处理、参与和创新的新方式。

Het Nieuwe Instituut invited Martijn de Waal and Michiel de Lange, the curators of Dutch research group The Mobile City, and the Dutch artists and media makers Niki Smit, Sander Veenhof and Mark van der Net to orchestrate a dialogue with stakeholders and subsequently create interactive interventions in the post-industrial environment of the glass factory. They were invited to deploy their skills and tactics in a discussion of vacancy, participation, industrial heritage and architecture. In the six-month process, they travelled to Beijing, Amsterdam, Rotterdam and Shenzhen and brought together urban planners, architects, media makers, curators and bright students from all over the world. The project's outcomes are now presented in Shenzhen and at the website: www.themobilecity.nl/madebyus.

Floor van Spaendonck
Manager, Research & Development,
Het Nieuwe Instituut

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Het Nieuwe Instituut was founded on 1 January 2013, in an age dominated by the third industrial revolution, which entails a shift in the way we deal with economics, technology and social matters. In this context, we use principles of design and innovation to reflect on society, collaborating with architects, designers, developers, scholars and partner institutes via a networked approach. We look forward to continuing such boundary-crossing research and to finding new ways of approaching vacancy, participation and innovation.

我们制造 利用数字技术进行 “城市创建”

“我们制造”对数字技术在“城市创建”中的作用进行探讨——“城市创建”是各机构、建筑师、设计师和市民创建城市的复杂过程。三位荷兰设计师以广东浮法玻璃厂为背景，创造了一个媒体装置，邀请人们前来探索该场地的未来发展可能性，或以新方式体验该空间。

因此，这些装置探究了数字技术在工业遗址再利用中所发挥的作用。诸如数据可视化、城市博弈和增强现实技术等数字技术可为该过程带来何种价值——经济、社会抑或文化价值？

在此展示的作品不仅仅是反映这些问题的艺术文物。这3件作品均被视为公开的平台，吸引使用者成为该前工厂厂址重建的积极参与者。这是一个由“我们制造”的城市。

Made By Us: “City-Making” with Digital Technologies

Made By Us explores the role digital technologies can play in “city-making” – the complex process by which institutions, architects, designers and citizens bring their cities into being. In the context of the Guangdong Float Glass Factory, three Dutch designers have created media installations that invite people to probe possible futures for the site and experience the space in new ways.

These installations inquire into ways digital technologies can contribute to the reactivation of industrial heritage sites. What kinds of economic, social and cultural value can technologies such as data visualisation, urban gaming and augmented reality add to this process?

The works presented at the Shenzhen Bi-City Biennale of Urbanism\Architecture are not merely artistic artefacts serving to reflect on these questions. All three have been conceived as open platforms that invite visitors to actively participate in remaking this former factory site – part of a city “Made By Us”.

Engineers of Worlds: City-Making as World-Making

In the mid-1990s, the Council of Europe commissioned the eminent French philosopher Pierre Lévy to investigate a new technology that – as it foresaw at the time – would without a doubt have a major cultural impact: the Internet. Lévy reported back to the council by means of the book *Cyberculture*, a seminal work that has shaped thinking about the Internet ever since.

At the time, the term “cyberspace” was still in vogue as a name for the activities of the pioneers who had recently started exploring the new medium. Cyberspace was envisioned as a new frontier, a digital realm separate from our everyday lives. “Netizens” – the people who used it – gathered in “virtual communities” and “digital cities”. According to Lévy, the canonical genre of cyberculture was the “virtual world”, which for him didn’t just mean the 3D fantasy worlds of computer games and online

arenas such as Second Life (concocted much later) but also the worlds of information and databases being presented on the emerging World Wide Web.

According to Lévy, these new virtual worlds needed a new kind of place-maker: the “engineer of worlds”. The engineers of worlds would be “the major artists of the 21st century”, Lévy predicted. They would make the world of data inhabitable for us. Whereas architects and planners engineer our physical worlds, cyberspace would be the domain of information architects who would shape our networks into attractive places to hang out, linger and discover things, meet up with others, or just explore for ourselves.

In the 15 years since Lévy wrote his book, something remarkable has happened: the digital world of cyberculture and our everyday life-worlds in physical space have become more and

more intertwined. Nowadays, some speak of the mobile phone as a “membrane”: the thin layer of our electronic screen allows us to pull in those elements of the data world that are relevant for the physical sites we find ourselves in. In turn, this membrane also lets us upload our experiences from physical space to the data world, so that they become available to others, as when we update our status in social networks.

Others have called smartphones “territory devices”, because we use them and other digital media tools as compasses or dowsing rods: they help us to carve out a space for ourselves, guide us to relevant locations, and enable us to learn about the temporary functions of particular physical sites. The “program” of the city is effectively moving up into the digital world, where a layer of software and interfaces sorts out the physical city for us. We learn what is happening where in the city through listings on websites, updates on social networks, recommendations through specialised apps and direct messages from friends. Moreover, these territory devices allow us to temporarily change the functions of

the physical place. Thanks to network technologies and on-line listings and marketplaces, wi-fi-equipped parks become offices; homes become restaurants; apartments become hotel rooms. Community groups meet in empty office buildings, and artists use flash-mobs to reclaim the streets.

This shift has consequences for the professionals Lévy called the “engineers of worlds”. It’s hard to maintain separation between the worlds of architecture and data design.

With Lévy, we maintain that the engineers of worlds are the cultural place-makers of the present day. Yet they no longer operate solely in cyberspace but design data worlds that allow us to operate in the real, physical world. Similarly, architects are becoming more and more aware of the power of these digital worlds to extend the experience of the physical worlds they engineer.

We have invited three engineers of worlds to participate in Made By Us. They operate at the interface of the digital and the physical and explore what the linkage between those worlds can mean for city-making – the complex process in

which institutions, designers and citizens bring the city to life. These engineers work in three different disciplines. The first, augmented reality, is a technology that literally and visually adds layers of meaning to the user's physical surroundings. The second, data visualisation, is an aesthetic practice that allows us to use data we produce in our everyday urban lives to better understand temporal and spatial developments and incorporate them into our designs for and uses of the city. Finally, urban gaming temporarily alters the cultural and social logic of a physical site, allowing us to explore it in new, playful ways.

The three "worlds" presented as part of Made By Us echo another insight of Lévy's. He argues that virtual worlds are open systems – platforms, not finished artefacts. The works presented here are more than just artistic objects created by three Dutch auteurs. Each of them invites users to take up the platform and use it to create their own worlds. "The artistic artefacts of cyberculture," Lévy wrote, "are works of flow, process and incident that do not lend themselves to archiving and conservation."

His "engineers" may create all kinds of virtual worlds, but ultimately it is the users who populate it, fill it with their data, and (re-)make it into their own. This is the kind of open platforms that can contribute to a city that is indeed "Made By Us".

The Mobile City

Revitalising Industrial Heritage

In this essay, we explore how new technologies can be used to create new value for vacant industrial spaces in a Chinese context. In China, the challenge of meaningfully repurposing former factories is perhaps even more pressing than elsewhere. This is not only because of the sheer number and tremendous scale of China's heavy and manual industrial plants but also the fluctuating demands of the international economy, stricter work and environmental regulations, high internal labour mobility, and the rise of an urban middle class with its own culture, lifestyle and spatial patterns.

At the same time, in China, as elsewhere, we see the ubiquitous presence of all kinds of digital technologies in the urban realm, including mobile phones, wireless networks, casual mobile games, geo-locative data, and so on. And in China too, consortia of local governments and technology companies are trying to lever-

age the potential of these digital technologies to efficiently manage urban processes and flows. Such "smart city" policies attempt to create a better life for citizens. Yet citizens are rarely actively involved as co-creators of their cities. What roles might digital technologies play in making the repurposing of postindustrial heritage sites more meaningful for citizens? Can we create more awareness among the public of the functional, aesthetic and sociocultural qualities of these places? And, more importantly, can we design temporary or longer-term new-media interventions that involve people as makers and owners instead of mere spectators?

One such postindustrial location is the former Guangdong Float Glass Factory in Shenzhen's Shekou area, one of the two designated locations for the 2013 Shenzhen Bi-City Biennale of Urbanism\Architecture. Shenzhen, in the Pearl River Delta, is one of the most rapidly

developing metropolises in the world, growing from an estimated population of just over 300,000 in 1980 to an official figure of over 10 million in 2010. Today city is attempting to transform from an industrial manufacturing centre to a postindustrial innovation hub, where information and knowledge will be the new productive resources. Shenzhen is a very young city, with an average age of 30 in 2006, according to the government's census and statistics department. Many of its young people come from rural areas and are employed in high-tech production. In their free time, they convene in specific locations to network and play, creating a new urban youth culture.

Ownership as value creation

We want to contribute to smart-city debates in China and elsewhere by focusing on *ownership* as a design perspective and approach for vacant former industrial sites. We use the notion of ownership not in an exclusive sense (that of proprietorship) but in an inclusive sense, to mean the extent to which city dwellers feel a

sense of responsibility for and involvement with their surroundings, their fellow citizens and changing urban conditions. This notion of ownership offers a potential approach to the use of digital technologies to create value for vacant industrial spaces. Ownership highlights five crucial conditions for such value creation:

First, new media can be employed to *bring out collective issues* in new ways. Data research can both shed new light on existing issues and reveal previously hidden ones. It becomes truly powerful when data are used to tell appealing stories and people are allowed to connect to these narratives and become part of them through their own interactions with the data.

Second, digital media allow for new ways of *organising publics* around collective issues. "Networked publics" are groups of people who are not necessarily organised around local places or situations and do not necessarily belong to the same social category, two traditional foundations for collective action. Instead, they use digital networks to convene – sometimes temporarily – around

particular shared interests and derive a sense of identification from that.

Third, digital media provide new tools for *pooling resources*. The notion of ownership as non-exclusive responsibility and stewardship implies that individuals should contribute to the collective. That can mean supplying money, time, space, knowledge, social networks, tools, skills, materials, ideas, management or leadership. When many people and organisations pool their resources, they establish complementary types of capital. It is crucial that others can see what each member is contributing to the collective in order to prevent the free-rider problem of people who only take and do not provide. A sustainable business model must also be developed to provide stakeholders who share resources a return on their investments. How do digital technologies allow for reciprocity and mutualism between stakeholders engaged in sharing?

Fourth, new technologies of representation and interaction afford new ways of *engaging citizens* with communal issues. People usually need an initial

trigger in order to relate to an issue and feel like co-owners of it. First, they need to be told about the issue (communication); then, a spark is needed to set them in motion (activation). How can digital technologies move people to get involved in something and keep participating? The visual power of data aesthetics can provide the initial spark. Digital storytelling tools can involve people for longer periods. Play, too, can engage audiences in new ways.

Fifth and last, new media can deliver *a horizon for action* by serving as tools for directly acting upon an issue. Complex issues are sometimes abstract and may appear irresolvable. People need to feel that their involvement and actions matter. This often means interventions must have a situation-specific component. At this scale, people can see and understand their own actions and those of others. It is equally important to provide rapid feedback loops. People need to quickly see the results of what they do through interactive interfaces. Prototyping is a way of testing initial concepts with the public, allowing results to quickly emerge, and making adaptations if needed.

Three media artists,
many possible factories

For Made By Us, three Dutch media artists were invited to create new-media interventions that would open our imaginations to the possibilities present in former factory sites. Each has brought with him a particular technology and way of engaging in dialogue with Chinese partners. The media artist Sander Veenhof explores how new publics can be encouraged to engage with architectural heritage through augmented reality (AR) technology. AR overlays everyday reality with layers of visual information, affording many new opportunities for presenting and visualising information in an urban context. Using AR in festival events can help to engage new publics not just as consumers of information but also as active contributors of living memories. Niki Smit of the game studio Monobanda conceives innovative uses of play in the urban domain. His playful interventions could help to create a sense of place in postindustrial neighbourhoods and involve people with the issue of repurposing vacant spaces. In addition to being fun, playful interventions

create a safe space for experimenting with potential alternatives and trying on the roles of other stakeholders as well as motivating and rewarding people for participation. Mark van der Net is an information visualisation creative who works to find meaningful uses for digital data and information. His data research brings out collective issues and helps people to take informed action based on real-time information. By presenting possible futures for the factory, all three makers open up spaces without necessarily filling them in.

A factory
made by us

We have raised the question of how digital technologies might be used to create new kinds of value for postindustrial sites in China. Some concluding points can be made:

1.

Value is defined here not so much in financial terms but more in cultural terms. Post-industrial urban life revolves around experiences. There is great value in culture, as many creative-city pundits have shown. The most important

question in all of our city-making efforts is how to create liveable and lively cities for the people who inhabit them.

2.

Technologies themselves, however smart they might be, do not provide solutions. What matters is how they are used in a larger process. This is why we like to put forward the notion of ownership: it shifts the focus from technologically driven functionalism to the conditions needed to create value and change.

3.

In connection with point 2, the proposed direction is less about the technologies than about a culture and attitude of ownership. It is through this notion that we explore how successful ways of creating value online in a spirit of do-it-yourself, collaboration, open source, participation and so on can be ported to urban settings.

4.

Last but not least, in imagining new possible futures for the postindustrial factory, we observe an interesting parallel with current discussions in the digital media world about the

rise of a new maker culture. Digital tools, distribution platforms, business models and collaborations are said to be contributing to a postindustrial revival of makership. This type of makership, the argument goes, is neither Fordist standardised production (“Choose any colour car as long as it’s black”) nor the globalised, placeless, just-in-time outsourced production mode of post-Fordism but a revival of craftsmanship, a return with a difference.

The three media interventions of Made By Us do precisely this: they entail a reevaluation of situated work, show an appreciation for materiality, and are time- and site-specific; they always seek value in the uniqueness and difference of the intervention; they open our imaginations to *virtual worlds* in the sense of potential futures; and they seek to address people as active co-creators and owners of their environment.

The Mobile City

Cloud Factory

Mark van der Net



→ fig.

p26-27

In Cloud Factory, we see huge amounts of data floating through the former industrial spaces of the Guangdong Float Glass Factory in Shenzhen. First, bits and pieces of information representing urban life in Shenzhen move chaotically across the walls, resembling the multifaceted dynamism of urban life itself. Yet, just as in cities, the versatile actions of millions of individual entities eventually coalesce into the recognizable patterns and rhythms that make urban life manageable. Every now and then, the floating data particles in Cloud Factory fuse into a coherent configuration.

The maps that result in these moments of crystallisation are not just meant to be

Cloud Factory explores this new kind of value creation by enabling the public to interact with the data in search of new insights. It gives us a peek into a not-so-distant future in which we will be able to interface with the Web in new ways, not just consuming endless pieces of content and supply simple feedback but actively using its peripherals to tap into its knowledge and empower ourselves to be more conscientious and creative.

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Mark van der Net studied electrical engineering and architecture and urban planning at the Eindhoven University of Technology. He operates

pretty pictures. They can be understood as “action maps” offering a glimpse of opportunities for redevelopment that are consonant with local social and economic trends. Many of these conditions might be invisible to the human eye and even elude the sensory capacity of scientific and bureaucratic measuring and classification instruments. They only become visible once we tap into the dynamic data streams that ordinary citizens and institutions alike leave behind, often unconsciously, when they surf, tweet, track, record, check in, like, buy, call, receive, ping, store, connect, search, build, plan, invite and play.

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There is an interesting link between this new production of value and the old industrial kind that once ruled the Guangdong Float Glass Factory site. Both “big data” and large empty factories are the remnants, by-products and loose ends of large-scale processes of economic production and urban life. In the case of big data, this “waste” turns out to be a treasure trove of knowledge and an open source of valuable insights and creative material.

at the interface of technology and culture, exploring the ways in which science and technology challenge existing cultural structures while those structures in turn shape the development of technologies and science.

In 2013, Van der Net created the free online platform OSCity.nl with support from Het Nieuwe Instituut and the Creative Industries Fund NL. This open data platform invites everyone to discover the potential of cutting-edge information technology for serving the common good. What would happen if spatial planning worked more like the open-source movement? In answering this question, OSCity explores how we can generate value by sharing insights, designs, feedback and methods of optimisation.

www.oscity.nl

3RD Monobanda



→ fig.

p29-30

The installation 3RD gradually unfolds itself to its audience. At first it looks like a sculptural decoration: an ensemble of five angular, iceberg-like structures floats in space. On closer inspection, these turn out to be helmets that fully cover the wearer's head and eyes. When a user puts on a helmet, 3RD turns into a media installation, as his or her natural field of vision is replaced by a small screen on the helmet's visor. You see yourself on this screen from a distance, your movements captured and broadcast by a camera surveying the exhibition space. Now the users become players. They see themselves walking around from a third-person perspective and become their own alter egos, experiencing their own actions

The 3RD installation is also an exercise in open-source place-making. The entire game uses hardware and software that is publicly available and downloadable for free, and a pattern for constructing the helmet is accessible online as well. Thus, users can create their own game set and even their own rules. An additional layer is revealed: the concept of an open platform that allows local audiences to appropriate urban spaces in playful new ways.

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Monobanda aims to explore and expand the boundaries of games and interaction. Working on both commissioned projects and their own independent

as if they were avatars in a game world. The experience of the physical world and the online, virtual enactment of it blur into one. This change of perspective creates a new spatial experience and invites users into playful interactions with each other, creating a surreal sensation at the moment the anonymity of the screen meets the thrill of real physical contact.

As such, 3RD embodies the design philosophy of Monobanda. For them, play is “the most important thing in the world”. They see it as an empowering force, as it is about taking action, doing something because it feels good to do it. At the same time, it creates a context for sharing experiences with other people.

In addition, play can transform spaces in a social way. A vacant patch of grass can become a football pitch, an empty swimming pool the place for skateboard tricks. In other words, play imposes a new spatial logic as well as a different mindset that allows users to temporarily suspend social conventions, creating the conditions for trying new things without fear of failure.

projects, they focus heavily on researching and developing new forms of play and meaningful interactivity. Their prototypes push boundaries and trigger discussion around the world.

Monobanda’s core aesthetic is ‘play’. Inspired by the social interactions that are found on a playground or in a sandbox, where creativity and imagination run free, they then use these principles to create meaningful and engaging projects. Their projects have been shown both nationally and internationally and have won various awards.

Monobanda created 3RD in close cooperation with Amsterdam-based DUS Architects. DUS builds “public architecture”: design that consciously influences our daily lives. Social significance is visible at all levels of DUS’s work, which ranges from large-scale urban strategies to designs for outdoor breakfasts. DUS sees architecture as a craft and combines research and design with a hands-on approach and a unique use of materials.

The project was developed in collaboration with raaijkrijnen.nl and Rezone Playful Interventions, SEMdesign.nl

www.monobanda.eu
www.dusarchitects.com

Portable Festival App

Sander Veenhof



→ fig.

p31-32

During the Bi-City Biennale of Urbanism\ Architecture, the former Guangdong Float Glass Factory will act as a testing ground for a new kind of city-making. With the aid of the Portable Festival App, users are invited to organise imaginary festivals on the factory site according to their own tastes. You can give your festival a title, a theme, an event to be celebrated and even a set of rituals to be performed. Checklists and multiple-choice selectors make it easy to configure aspects such as duration, timing and location.

The app also allows the user to visually style his or her festival using augmented reality. Hang 1,000 Chinese lanterns in the sky or put an image of the festival's celebrity on a

Thus, it's not just a visualisation tool for decorating urban spaces with festive ornaments. It's also a tool for socially organising citizens around a common theme. Beyond the festival metaphor, the app empowers anyone to organise an instant event anywhere. The concept of a festival should be interpreted in a very broad way, as a mechanism that helps to open a territory that's new for many people – a world in which material boundaries no longer define what's real and what's not.

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Sander Veenhof is a Dutch visual artist and designer with a background in computer science. He

public billboard – when visitors view their surroundings through their smartphone screens, all these elements will become visible in an extra visual layer mapped onto the physical world.

The Portable Festival App builds upon a broader trend of cities being increasingly inhabited by numerous data layers. Over the last few years, phones have evolved into tools that make this parallel universe visible. Numerous apps have emerged that use input from the data universe to help us experience the real world.

Ironically, this has come at the cost of being able to see our surroundings. Swamped by an overload of apps and opportunities to connect, many of us keep our eyes glued to our smartphones. Apps have started to address this issue: WeChat provides a scanner that detects like-minded people and friends nearby. But what to do when you meet? That's where the Portable Festival App intends to take over; it allows users to add meaning to an instant gathering of strangers by providing the context of a festival.

couples a fascination with the endless opportunities afforded by digital technologies with the skills to program. Best known for organising – uninvited – an augmented reality exhibition at the Museum of Modern Art in New York, Veenhof applies a hands-on research style in reflecting on the impact of the ongoing digitisation of daily life and public and private space, treating the whole world as a programmable environment. His interactive experiments can be seen as prototypes of the semi-digital world of the future, in which data, space and people will be fully interconnected.

portablefestival.com
sanderveenhof.com

Colophon

Made By Us is an exhibition and research project initiated by Het Nieuwe Instituut in cooperation with The Mobile City.

More information:
www.themobilecity.nl/madebyus
www.hetnieuweinstituut.nl/madebyus

Het Nieuwe Instituut was founded on the 1st of January 2013 and is the result of a merger process with the Dutch Architecture Institute (NAi) the design institute Premsele and Virtueel Platform, the institute for digital & electronic arts & culture stimulating innovation in the arts. All Het Nieuwe Instituut's activities are grounded in the principles of design and innovation - two concepts bound up with changing value systems. Het Nieuwe Instituut organises exhibitions, lectures and fellowships, carries out research and development projects, and publishes outcomes within three multiyear programmes, Landscape and Interior, Things and Materials, and annual themes (2014 WOI, 2015 World's Fairs).

www.hetnieuweinstituut.nl

The Mobile City is an independent research group founded by Martijn de Waal and Michiel de Lange. The Mobile City investigates the influence of digital media technologies on urban life, and the implications for urban design. We like to collaborate with institutions, organisations and individuals from various disciplines who share our interest in these issues. www.themobilecity.nl

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Rotterdam, 2013

The Mobile City
Mobile Media & Urban Design



creative industries fund NL

programme
Landscape and Interior

file
cross-disciplinary
approach

category
International

event
exhibition and research

Het Nieuwe Instituut

The exhibition 'Made By Us' explores the role digital media technologies can play in the redevelopment of industrial heritage. Three Dutch designers address the question: what value can digital media add in the process of reactivating these former factories? The exhibition shows that the city can indeed be 'made by us', when inviting citizens, designers and institutions to collaboratively remake the city. The exhibition opens during the 5th Shenzhen Bi-City Biennale of Urbanism/Architecture in China this year.

design
Lars Fischer & Lu Liang



Cloud Factory / Mark van der Net
In Cloud Factory the visualization of data scraped from the internet changes our understanding of the city, and introduces us to various new design-opportunities.

我们制造

我们制造
荷兰新研究所
深港城市\建筑双年展
二零一三

