

Productive & Creative Dalang

towards a strategic framework to integrate urban migrants into industrial upgrading in Dalang.

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PART I INTRODUCTION

Motivated by the poor living condition of urban migrants in Shenzhen, who have been working in traditional manufacture for 30 years and facing a new era of industrialization now, this thesis starts by reviewing the process of industrialization and urbanization, along with the planning system on different scales, then lead to problem statement on the conflicts between vision and reality.

1 Motivation

The history of Chinese industrialization and globalization is accompanied by its rapid urbanisation since market-opening towards overseas investment. Shenzhen has been playing a crucial role as "laboratory", taking advantage of its position towards HongKong. After, the launch of ‘The Law of Transfer of Land-Use Right’ in Shenzhen in 1989 unleashed the speculative real-estate development, which had further accelerated an economy deregulation process. (Great Leap Forward 2002)

It was this deregulation or "disembeddedness" as so called by Karl Polanyi that boomed the prosperity, and dominated wealth accumulation and flow in the city. However, what concerned me at the first beginning is the fact behind the successful economy, that most of the "citizens"--urban migrants -- are excluded from the process of wealth accumulation. There have been many reports and articles concerning to living dilemma of urban migrants and bringing out the social justice issue. On the other hand, the pursuit of continuously improving global competitiveness of the city lead to our focus shifting towards knowledge and innovation, towards human capital, and towards well-being, without considering

the possibility to integrate the majority of the inhabitants -- urban migrants -- into the process. From this point of view, I am wondering that, to what extent, an urbanist, can contribute to reducing imbalance and inequality. How we can bring out possibility of bridging the people living in the dark side to the city's future, and how we can facilitate the way of "re-embeddedness" of economic activity into non-economic institutions .(Polanyi, K.1968)

2 Context

2.1 Rapid Industrialization since 1980

Since the opening-up reform of China in 1980s, Shenzhen has been growing miraculously in the way of urbanisation and industrialization. Benefiting from location towards HongKong, Shenzhen has been focusing on ‘the three-processing and one compensation’-assembling with supplied parts, processing with supplied materials and samples, and compensation trade -- to provide products to global market, resulting in the functional position of ‘world factory’ within the structure of ‘front store(HK) and back factory(Shenzhen)’.

2.2 New Vision for Pearl River Delta Region

In After being the ‘world factory’ for 30 years, Shenzhen, even the Pearl River Delta, is going on a new phase of industrialization as well as urbanisation, which can be briefly summed up as, relocation of industry, advancement of manufacturing, integration of planning on metropolitan scale(Fig1.). The new trends of relocation, upgrading and integration came to call for spatial, economic and institutional reform. For instance, more comprehensive and sophisticated infrastructure networks (Fig2.) are being constructed to reinforce regional cooperation, loosening of ‘hukou’ system has been put in the governmental agenda and various industrial clusters are planned to functionally complement each other in the whole region.

Within the regional cooperation framework, Shenzhen is defined as an "international creative center"(Fig3.), by the developmental plans, focusing on knowledge-intensive industries such as high services, cultural and creative industry. According to the "11th five year plan" of China, there is so called double shift which means low-end manufacturing shift from coastal area towards inland and high-skilled and intellectual labour force shift from inland towards coastal area in PDR(Fig.4).

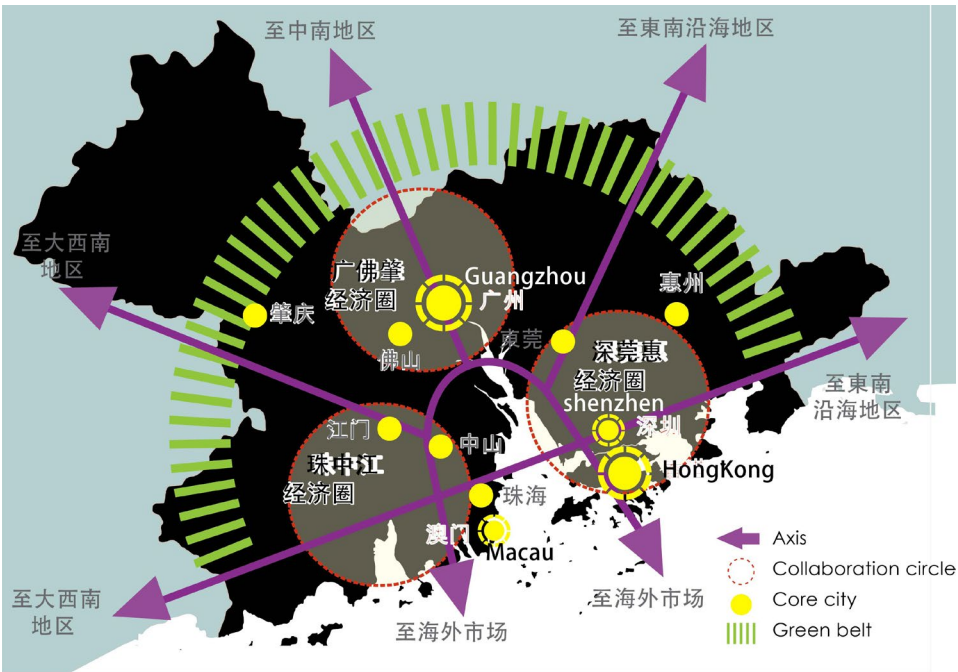
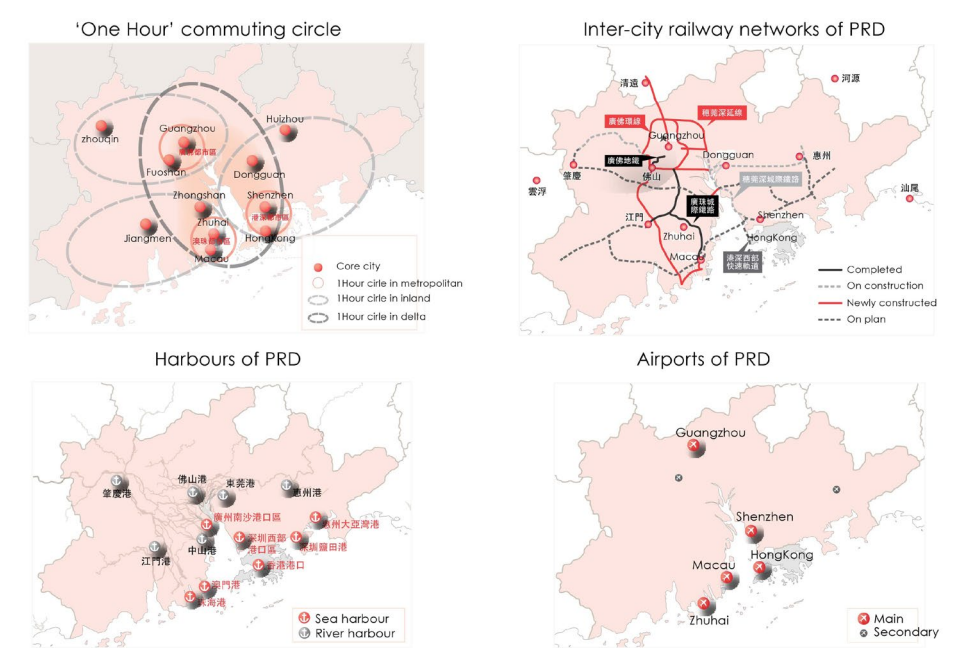


Fig1.regional integration structure

Fig2.regional infrastructure networks



▲ re-made by author, source: Pearl River Delta Reginal Plan

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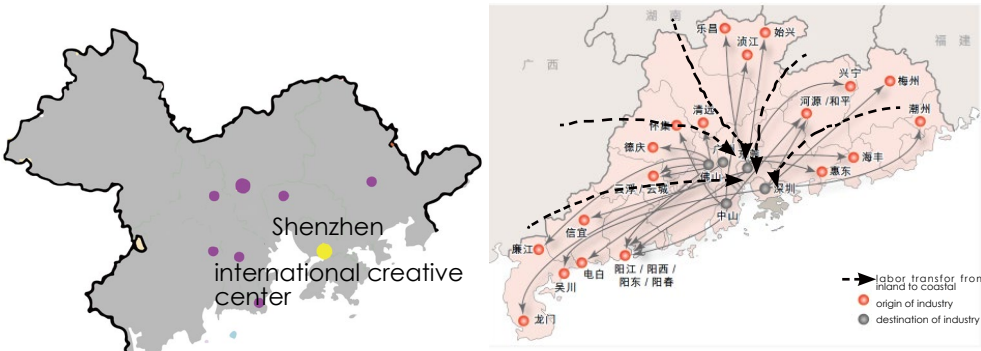


Fig3.regional position

Fig4. industrial transfer &labor transfer

2.3 Duality in Shenzhen Metropolitan
2.3.1 Duality between the center and the periphery

Along with the industrilization, Shenzhen experience its rapid urbanlization in 30 years, both of them are supported by another significant phenomenon -- urban migration – basically as a response to the transition of surplus labour from rural to urban area. The urban migrants are seen as an important driving force other than a simple result of the whole development process of Shenzhen. (Chen,B., and Y.Yumin.2012). According to demographic data, the amount of population grew from 300 thousand to more than 10 million in 30 years, among which the growth of 'non-citizen'-- urban migrants were far more than that of 'citizen'(Fig5.). By 2014, 73% of the whole population are urban migrants, which are generlly working on the manufacturing or low-end service.Thus there is a certain spatial pattern of their location corresponding to the aggregation of industry(Fig6.). Briefly speaking, urban migrants are mostly employed in the periphery of Shenzhen(Fig7.).

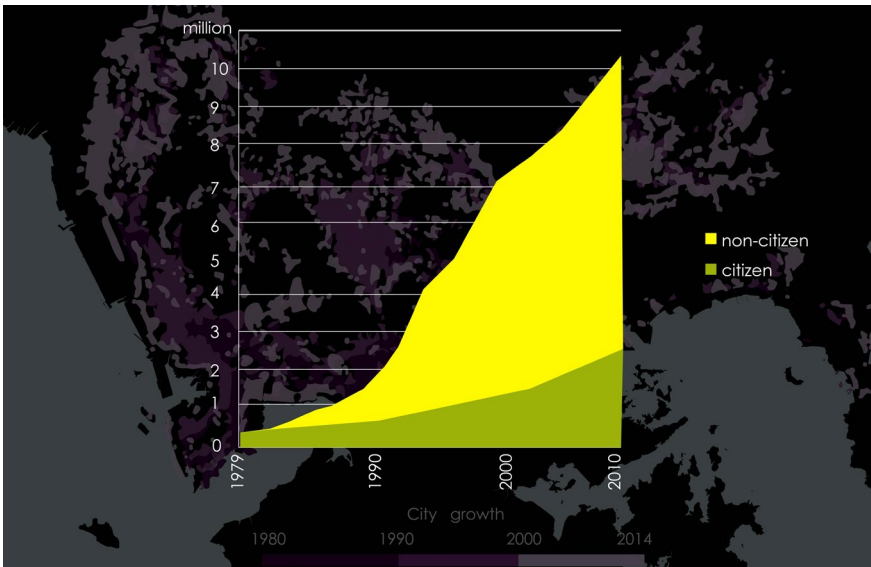


Fig5.growth of 'non-citizen' ▲ re-made by author, source: Shenzhen Comprehensive Plan

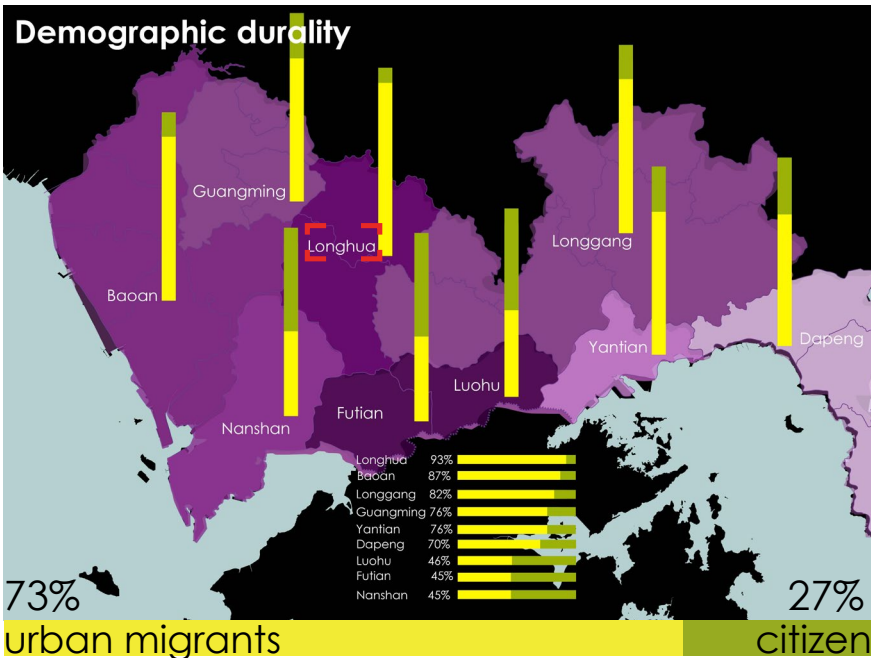


Fig6. Location of urban migrants ▲ re-made by author, source: Shenzhen Comprehensive Plan ▼

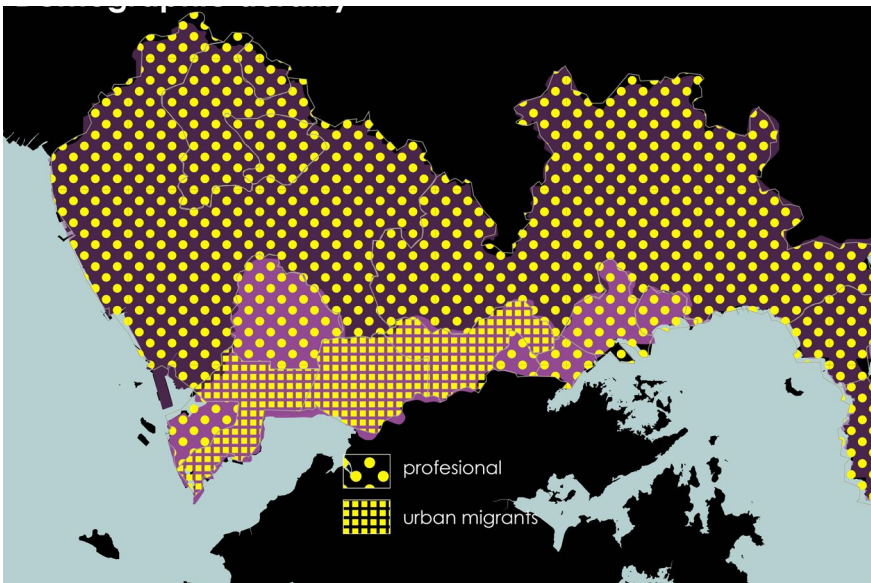


Fig7. Location of urban migrants

Rapid urbanisation has been happening especially after land- marketization in 1989, in different ways inside and outside former SEZ boarder. Obviously, there has been formal pattern under urban planning control inside, while urbanisation spontaneously happening outside. After recognition of such fast development, Chinese urban planner broadened the scope of their consideration again and again, whilst administrative scope was widened step by step and eventually covering the whole city(Fig8.). Still, social and morphological duality between the center and the periphery can be easily recognized. One of the indications is the spatial distribution of the urban village(Fig9.). So, my research of urban migrants' integration into economic transformation will focus on the peripheral areas.

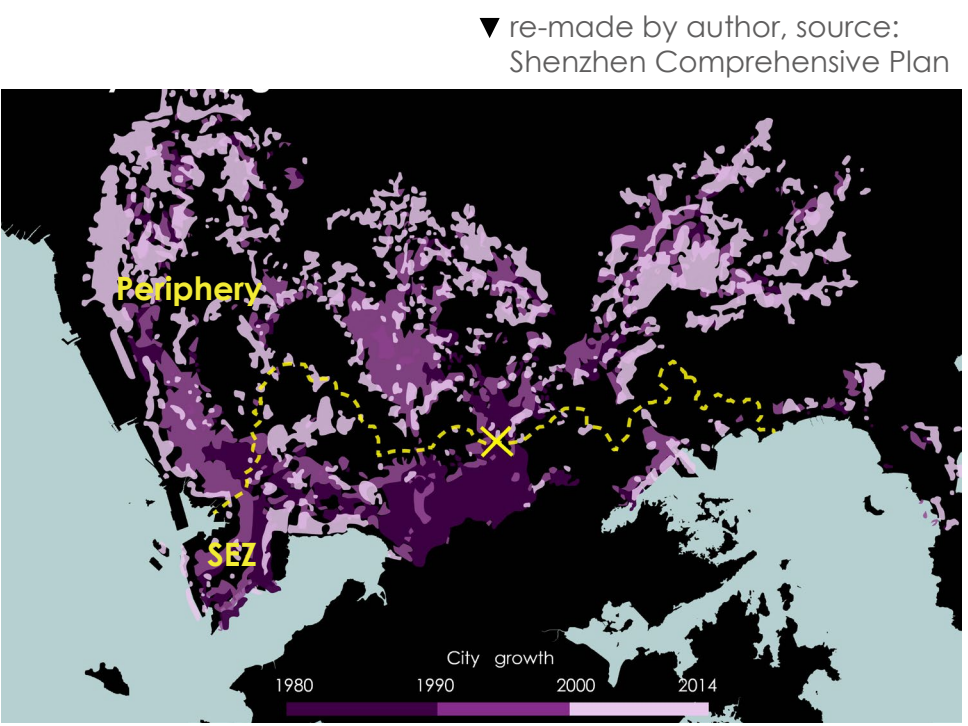
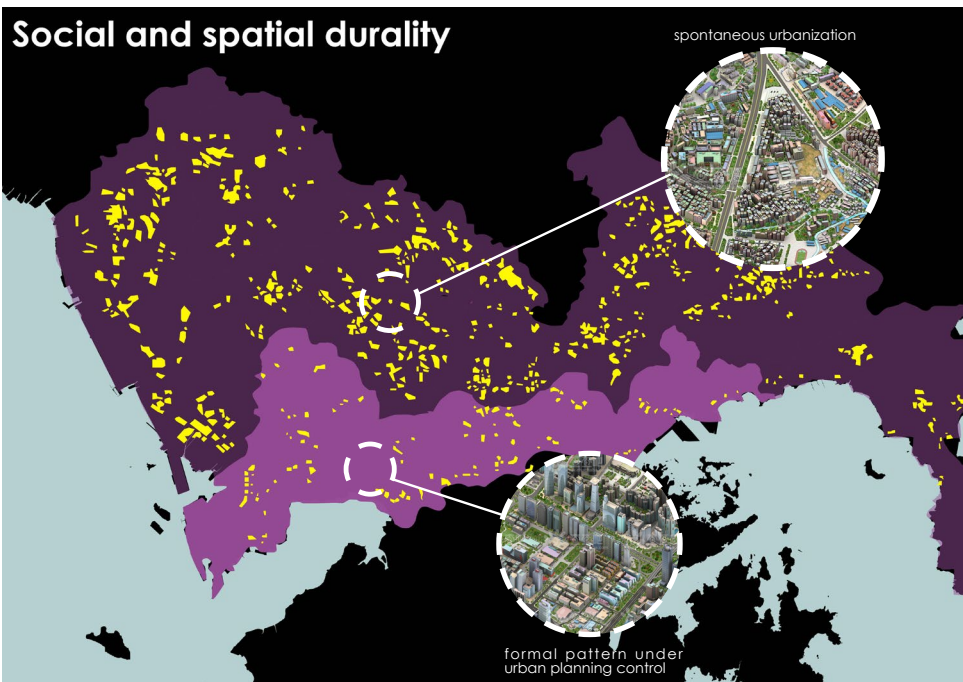


Fig8.regional integration structure

Fig9. spatial distribution of the urban village



▲ re-made by author, source: Shenzhen Comprehensive Plan

2.3.2 Urban Village as 'Arrival City'

It is a very unique phenomenon of China that under the socialist context, government implement two different land system upon urban land and rural land. When irresistibly rapid urbanisation gobbled up agricultural land and left villages as enclaves inside urban area, the duality of land system and the rocketing land price gave farmers living there enough incentives to make speculation on their land -- build high-density urban villages offering affordable housing to urban migrants as so called 'Arrival City'. Nowadays, most of urban villages in the center have been replaced by new development while there are still many of them being in periphery (Fig5.).(Zhao,J.,andY. Xiaopei.2012)

Shenzhen city center

▼ source: internet



Shenzhen Periphery

▼ taken by author



▲ taken by author

3 Problem Statement

3.1 From 'Creative City' to 'Post-Productive City'

It is not until 2002 that Shenzhen government extended the SEZ to cover up the whole city, economically and politically, and integrate the peripheral area--used to belonging to Baoan county-- into its urban planning and management. Following that, another apparent phenomenon is that the proportion land selling take up in the revenue become much less than it used to be,attention is on integrating the periphery and responding because available land is being used up. The new to industrial upgrading, through 'big projects' -- extending infrastructure and locating industrial parks(Fig10.,Fig11.). In the former SEZ where the potentiality of industrial upgrading has been

Fig10. development by infrastructure ▼ re-made by author, source: Shenzhen Comprehensive Plan

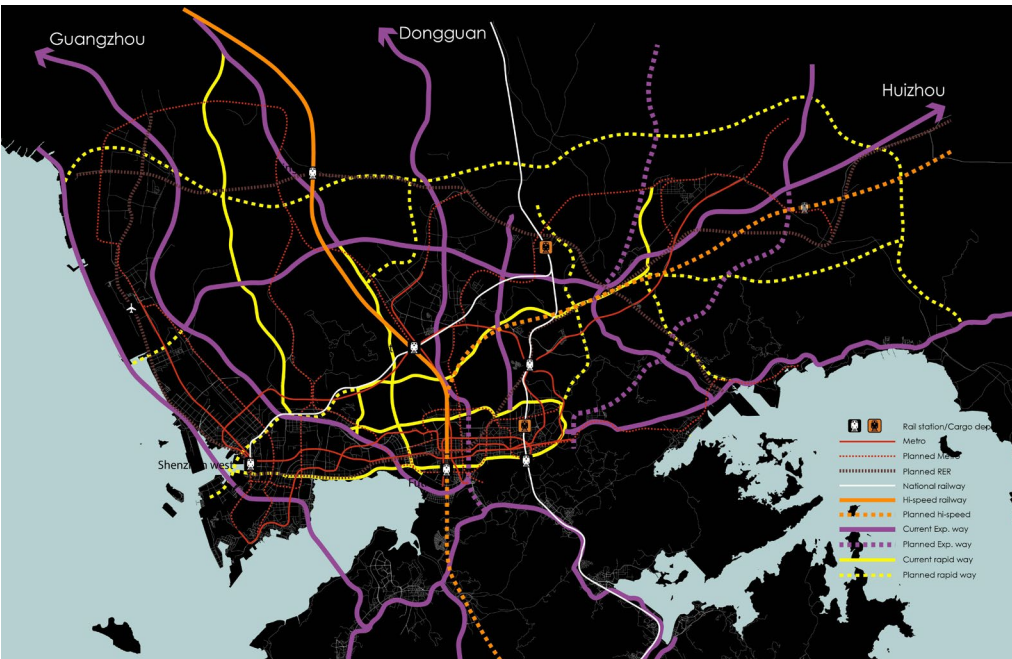
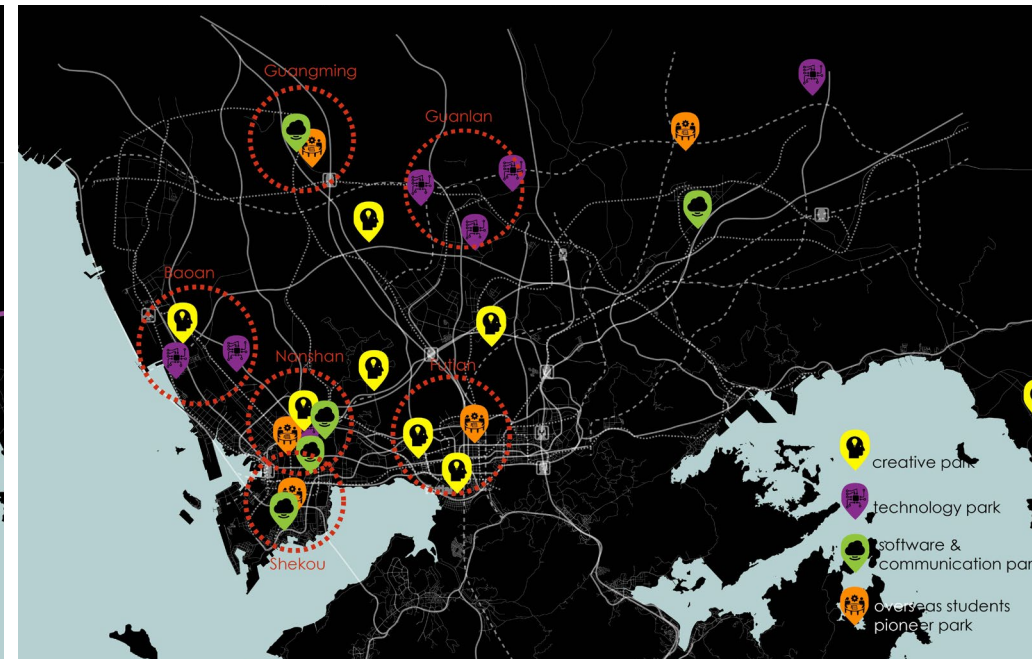


Fig11. development by industrial park ▼ re-made by author, source: Shenzhen Comprehensive Plan



exploited for a long time, there are hi-tech industrial parks, creative industrial parks and modern service centre, redeveloped from the old factories and urban villages. In this sense, I defined the center as 'Creative City' , in contrast,the periphery where manufacture dominate, is 'Productive City'.

However, the rocketing land price leads to nearly one hundred times higher price of those safe, well-equipped and well-designed commercial housing than annual income of normal white-collar workers, not to mention low-skilled urban migrants, and even the supply of housing in urban villages became far behind the demand. On the other hand, accompanying the improvement of basic infrastructure and public service and the process of urban renewal, there are housing in modest condition



Fig12. 3 layers

▲ made by author

acceptable for white-collars taking place in the 'closest periphery'. Thus, it was this 'pull and push force' giving rise to the phenomenon of living inside and working outside.

Besides, constantly happening urban renewal projects brings more and more creative industries to here, standing next to those. The co-location of creative industry and residual manufacturing industry, low-skilled urban migrants and creative class, commercial buildings and urban villages spontaneously generate a mixed-up, vibrant, but temporal status. It can be seen as interacting between the 'Creative City' and the 'Productive

City'. To sum up, resulting from the spill-over of function and employees from the 'Creative City', there come an inbetween layer -- 'Post-Productive City'(Fig12.).

Fig13. industrial distribution ▼ re-made by author, source: Shenzhen Comprehensive Plan



Fig12. industrial distribution plan of Shenzhen

3.2 Two trends
3.2.1 Creative Parks

In light of almost finished infrastructure and spill-over of employees, the 'Post-Productive City' is seeking to be a new 'creative city' ,by following those notably successful examples of urban renewal projects in city center. They are transforming old factory buildings to creative parks , looking forwards to “social and environmental benefits and externalities through realising ‘hope values’ (land and labour markets, innovation and skills), trickle-down effects and improved quality of life—and their manifestation at a local level.”(Evans, 2009).

Spatial interventions of those projects include: keeping the buildings and re-decorating their facade and interior, opening up the fence lying between the factory buildings and re-designing the open space as a whole. Except for the spaces , developers also offer other services to attract creative companies, including offering exchange and trade platform, training service and financial service, or in some cases, creating incubators to accommodate start-ups. Most importantly, they always introduce commercials which fit to consumption pattern of middle-class, or precisely, creative class.

Among the all cases, NH@COOL and OCT LOFT(Fig14.) are the most stunning ones that provide fancy open spaces reflecting certain design styles and living taste. Their success is not only about the creative industry any more but represents a pursuing of highly-civilized and free atmosphere and consumerism in a modern city.



▲ source: internet



Fig14.design of OCT-LOFT ▲source: OCT park urban renewal design

case of Tianmian village

In addition, it worth mentioning that there are different cases such as the case of redevelopment of Tianmian village, that the village collectives as developer themselves to renew their properties as a whole. In this case, village collectives renewed their attached factories to be a creative park containing a group of design companies along with reintegrating them with the residential buildings, through transforming part of the village to commercial housing and redesign the rest as a whole(Fig15). This integral approach did generate surprisingly good result in the village, where urban migrants living in villages, residents living in commercial housing and employees of creative companies share the streets, commercials, public services and all the open spaces, making the community very lively and vibrant. I suggest, there are some values in this case that worth being considered carefully.



In conclusion, as Thiel said, there is an 'inherent uncertainty' of creative industry that are often ignore by people, and city has the capacity to compensate through its sound industrial chain.(Thiel,2015) It is this compensation mechanism make sure innovation can be applied quickly and in lower cost. Small producers can respond to any changes of the market in and adapt themselves quickly, which significantly reduce the risk.



Fig15. the case of Tianmian village

▲ made by author

In other word, it is the production system, to some degree, that drives the prosperously coming out of creativities and innovations, and the destruction of production will endanger the whole industrial system, not only for the periphery but for the whole city.

3.2.1 Industrial Islands

While the thriving of ‘creative city’ in the centre and the replication of the creative parks in ‘post-productive city’, specific change is also witnessed in the ‘productive city’. Due to the lack of urban plan when it was constructed and the complexity of land ownership, here has alway been in very complex morphology, where enormous amount of factories squeezed with urban villages(Fig15). Most of those factories

were actually constructed by nearby village collectives and rent by small companies, leading to the fact that those industry areas tightly dependent on surrounding urban villages for housing and commercial.

Nowadays, based on the production advantages here and new policy guide, big manufacturers started to seek for upgrading themselves by integrating researching, designing, producing and marketing function all together in their comprehensive production base.

This type of big independent production base is gradually replacing the old collective industrial parks with multi-ownership and only manufacturing function. Those new production base are so eager to attract those high-educated

research and management professionals, but being impeded by the poor quality of surrounding urban environments and housing. The dilemma makes them have to create fully equipped and gated industrial ‘kingdom’, which offer not only space for producing, researching and marketing, but also organized housing, entertainment and other facilities. This trend seems imperative with few alternatives for those enterprises.

case of Huawei Base

For example, Huawei—the biggest smart phone manufacturer built its Base located in the western Longgang district, in light of the 'Huawei Hi-tech City Planning' from the city government. The Huawei Base occupies about 21.9km2 in 10 super plots. There are factories, training center, management center, housing and research & design center. The buildings are fancy modern architecture with sound facilities and

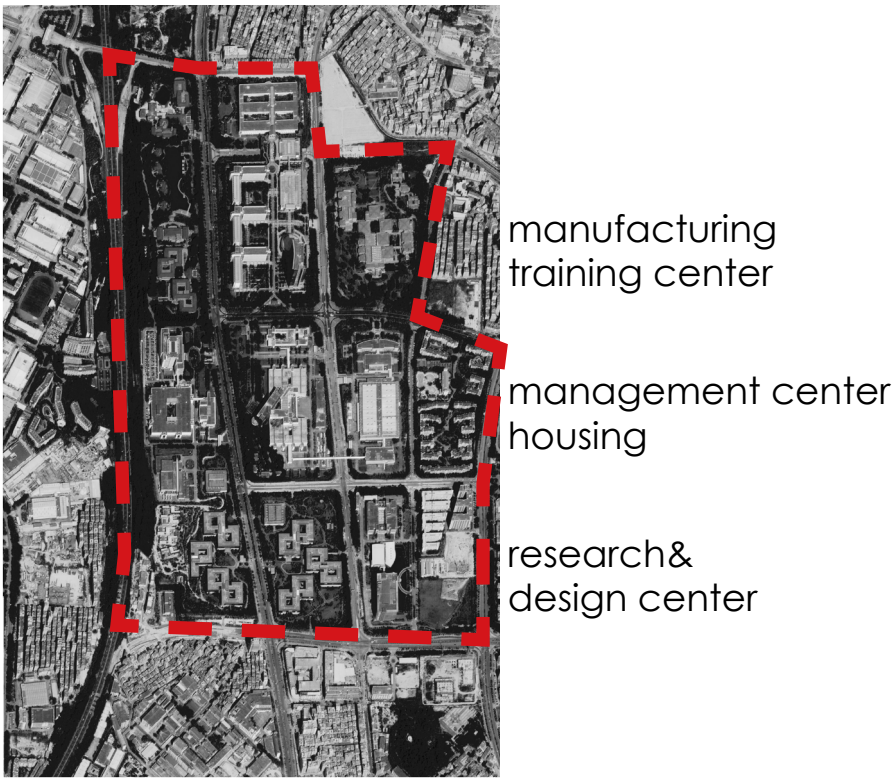


Fig16. the case of Huawei Basa

sophisticated access control system. Even the urban roads – they are even named after some worldwide famous scientists -- around it got benefits to be clean and beautiful, making the place seem like somewhere in the city centre. Although the surrounding environment still stays in the appearance of the

Fig15. urban morphology in periphery



▲source: Shenzhen 3D map



▼made by author

underdeveloped urban fringe. (Fig16.) The production base truly brought huge economic growth to the area as well as a gated industrial island which refuse to be connected to its surrounding urban environment.

This model seems an expedient way of renewal. Those companies, at the same time, urgently look forward to new projects bringing real-estate development to improve the overall physical environment and commercial activity, or precisely, suitable 'consumption pattern' for creative class. Otherwise it is hard to eventually retain the talents. With the benefits of very efficient industrial upgrading and significant economic growth, government are always enthusiastic for installing these big projects from the

level of comprehensive planning to stimulate market responding on following development.

However, in the predictable future, under rising pressure of economic profits, more and more old factories and urban villages will be replaced by expensive and modular housing and original property owners will get out of their traditional social structure to high-rises with compensation. The low-incomed urban migrants engaged to production space will have to leave the city because it is not affordable anymore. This phenomenon will, in turn, lead to a 'hollowed-out' creative city. As described by Pratt, "along with the international mode of economic production notably mobilized via outsourcing or remote manufacturing,

cities lose their own manufacturing jobs and potentially seek to compete to attract new ones". (Pratt,2008) On the other hand, as Thiel said, there is an 'inherent uncertainty' of creative industry that are often ignore by people, and city has the capacity to compensate through its sound industrial chain.(Thiel,2015)

Dalang,where another big project – Dalang Fashion Valley—are located, is going on a similar path, except that instead of one super company, it is occupied by a group of big garment enterprises. They are all building up their base with high spirits and expectation upon the future, since knowing it is a crucial project for the area and it is highly supported by local government for sure.

In conclusion, both of the two trends are

facing risk in the future if we do not re-think the how peripheral areas should do to maintain the crucial productive function for itself and the creative cores of the whole city. (Fig16.)

Dalang Fashion Valley



▲taken by author

Dalang Fashion Valley



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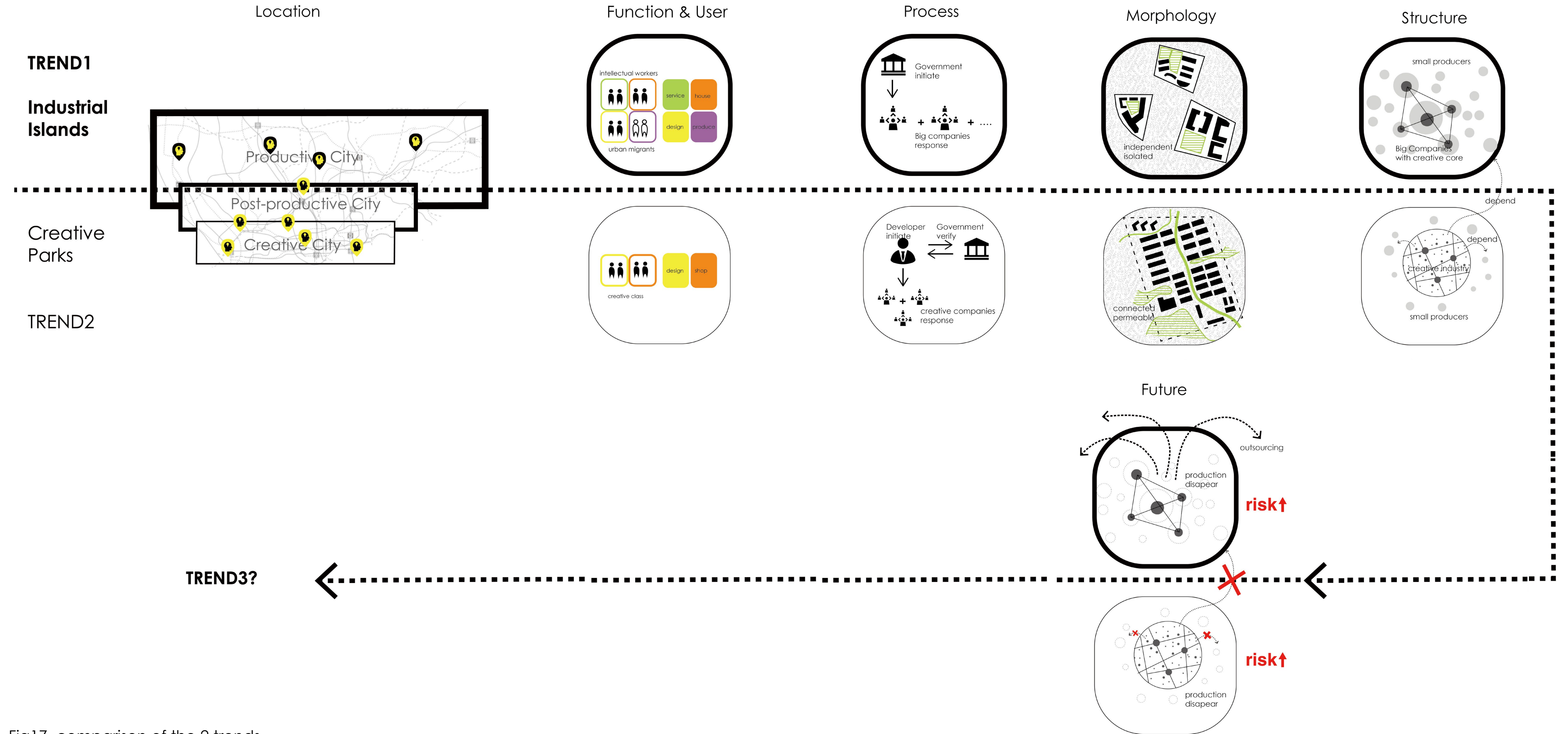


Fig17. comparison of the 2 trends

3.3 Urban Renewal as the Instrument and the Missing Are-based Approach

Chinese urban renewal model is a property-based instrument taht operated within a centralized, hierarchical and top-down planning system, so as to realize large scale planning and to put the post-industrialization model on the ground.

The government identify urban renewal units and give a plan to the whole, in terms of criteria to apply to different locations, such as the proportion of social housing and innovative industry. Then, detailed restrictions are imposed upon urban renewal units in 4 categories. The categorization is elaborated by density of development, responsibility of relevant stakeholders, change of function and ownership.(Fig18.)

On the one hand, urban renewal units are mostly imposed on two typologies -- urban village and abandoned factory. On the other hand, aim to push the process of industrial upgrading, the government is giving guidelines on function to encourage transformation towards "innovative industry". However, most of the projects are initiated by profit-driven developers. Lots of urban villages, especially at good locations, have witnessed total demolishment and

reconstruction, leading to huge amount of compensation for property owners and results on losing of affordable housing for urban migrants. Besides, due to developers' short-sighted interest, most of the developments are residential and commercial oriented, without doing enough on industrial upgrading. It is absolutely a stakeholders' game that exclude the role of urban migrants. (Fig19.)

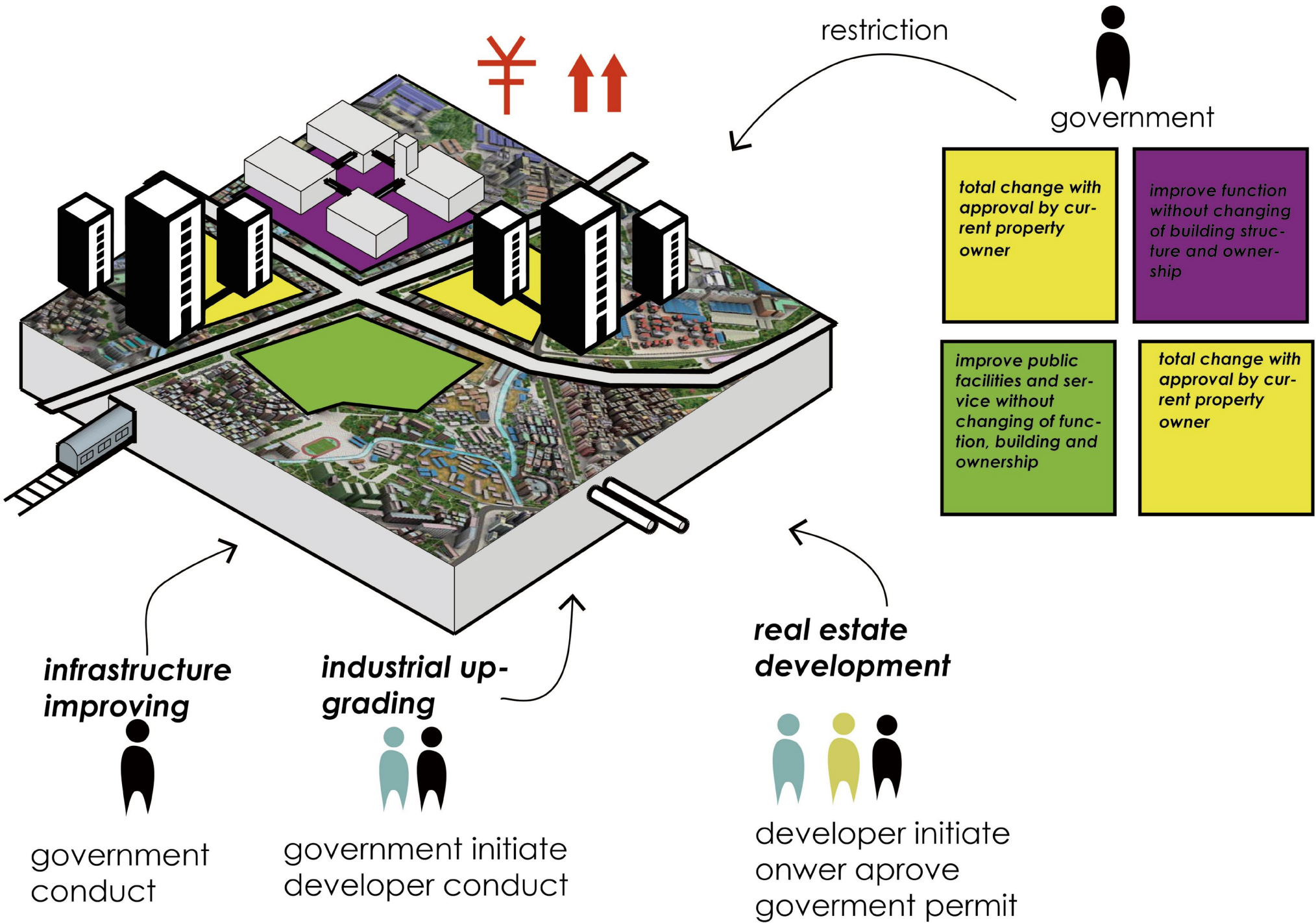
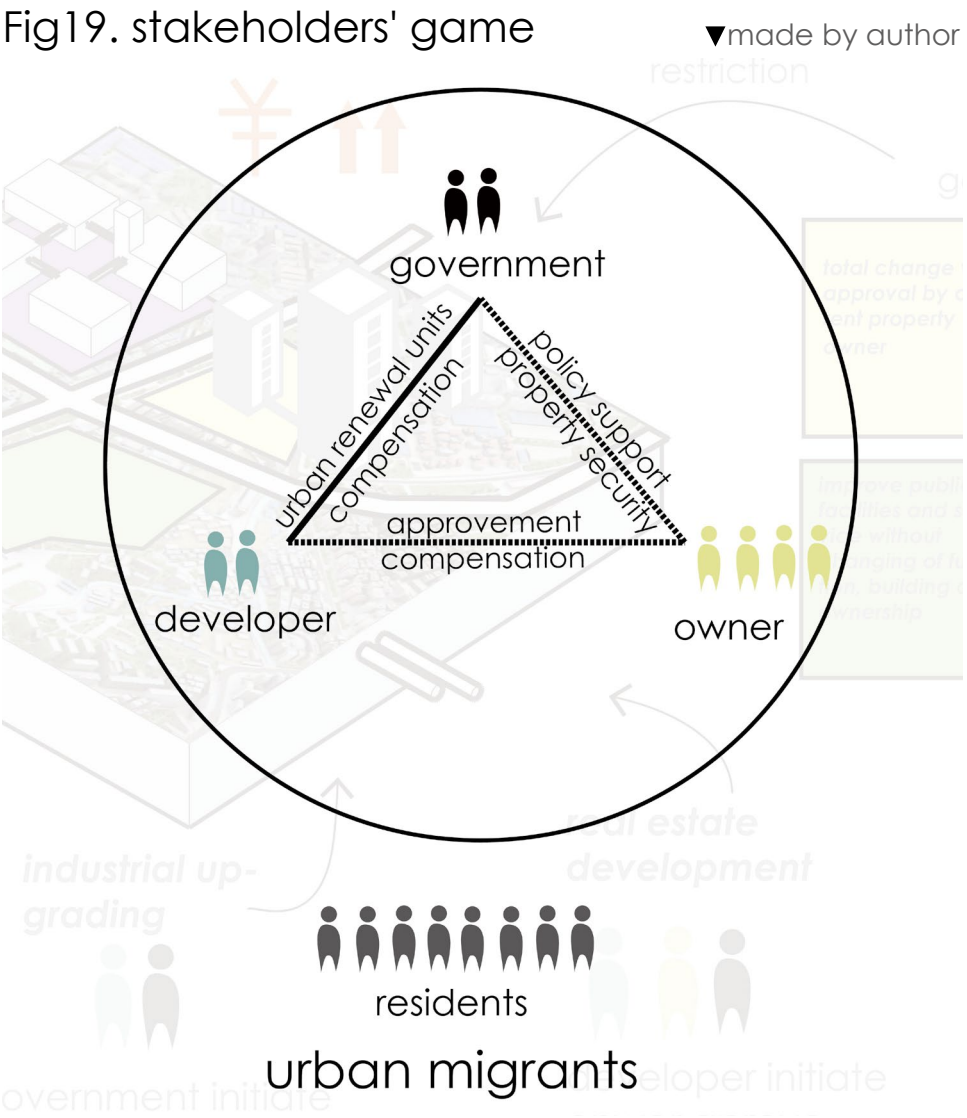


Fig18. urban renewal process

▲made by author, source: Shenzhen Urban Renewal Plan

it is very typical way of developing in China that relying on the driving force of huge strategic project. Highly-centralized political system empowers the central authority with absolute decision-making power. However, the lens through which policy is being assessed

by central government is primarily an economic development one, and the district government only plays the role of executor who perform according to a detailed 'manual book' ('the urban renewal management regulations') and let markets take initiatives to design the property-based renewal projects.

Thus in the existing framework, there is a missing of area-based approach (Fig.20) that take a carefully consideration on the specialties of the area. In this sense, developers possess too much freedom. From those stunningly successfully projects, we can always find talented and responsible decision-makers behind. Even this kind of case becomes more and more, which is creating a favorable atmosphere, we are not supposed to dependent the justice and sustainability of our city upon morality and ability of entrepreneurs. In fact, we see far more greedy and short-sighted merchants in most cases.

3.4 the Dilemma and Potentiality of Urban Migrants
With the vision of transforming "the world factory" towards a "global city", with the imperative way of industrial upgrading and transformation, with the top-down way of urban renewal and market-initiated way of redevelopment, we hardly observe any clear connection between urban migrants and the "development vision", or any approach to reinforce this weak connection. We are depending on influx of highly-educated and intellectual people to participate in and stimulate the knowledge-intensive industries, to realize a future as we want

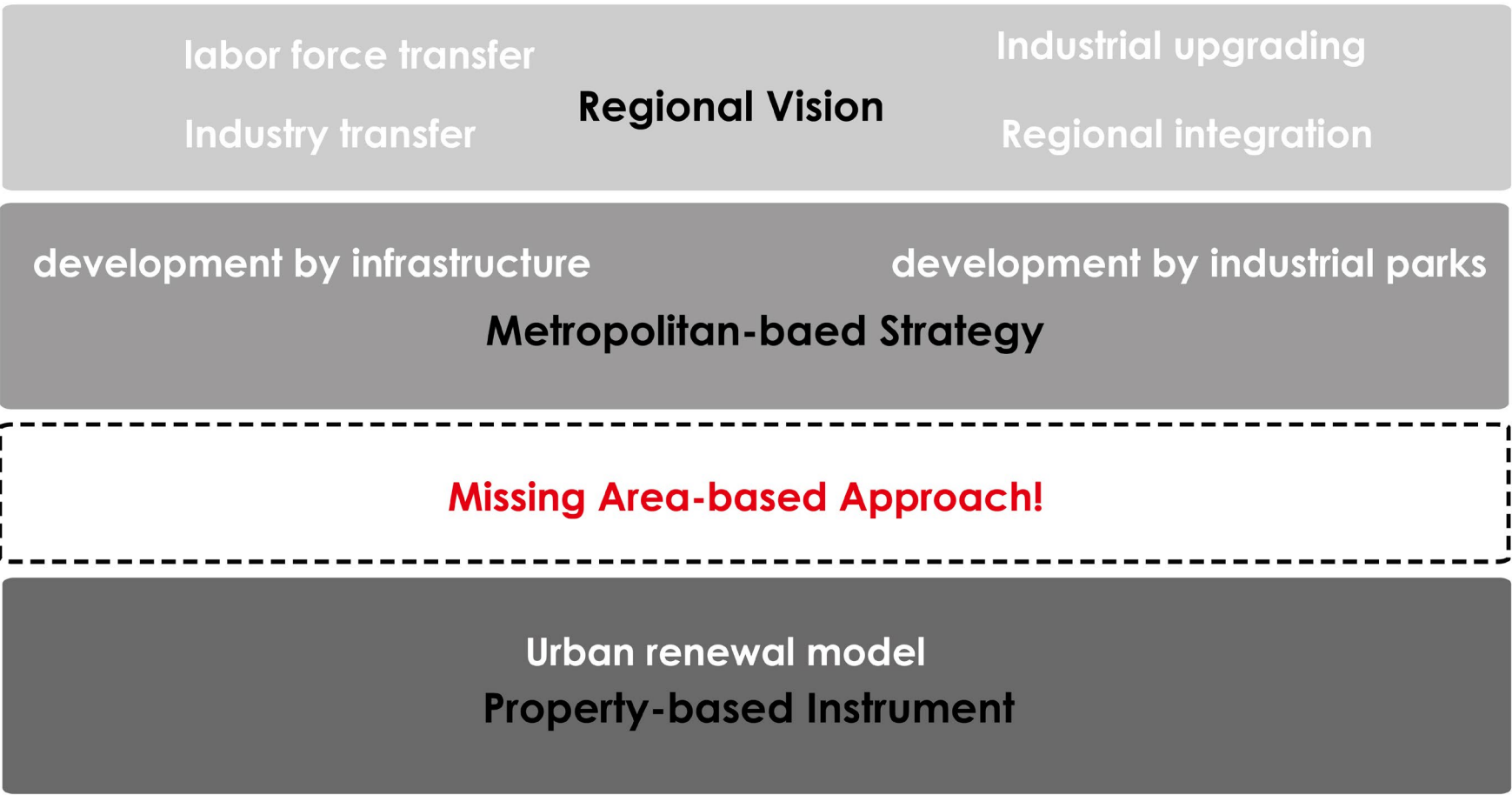
in the city. At the same time, low-skilled urban migrants are being pushed out of the cities with disappearing low-end manufacturing capacity, as well with its own contribution to the city. It is neither an efficient nor sustainable way of approaching to a stable and balanced future in a long term and on a large scale.

into the process of industrial upgrading not only lead to increasingly huge socio-economic segregation for this group of people, but also impede an efficient and sustainable way of upgrading the urban system as a whole.

Regardless of the fact that it is hard to change the political climate, this thesis aim to discuss how to fill up the missing area-based approach and to generate a new framework exploiting local potential and benefitting for multi-actors' collaboration.

Fig 20. missing area-based approach

▼made by author



As discussed before, the fact is that the peripheral areas in Shenzhen still contain most of the existing manufacturing and a large number of urban migrants supporting the whole production chain, on the other hand, it is facing new trends of industrilization -- 'industrial island' and 'creative parks'-- that makes the area on a crucial position for the industrial system of Shenzhen. However, pressures from real-estate development are gradually coming to the peripheral areas, thus threatening the existing production function of the area as well as low-skilled urban migrants.

Overall, the problem statement is that in the peripheral area of Shenzhen , under the current property-based urban renewal model,without area-based approach that can consider the area's role into the whole industrial system, urban migrants are vulnerable against occupation of global capital and real estate. Becoming a disintegrated group

PART2 THEORETICAL FRAMEWORK

Shenzhen has been defined as the creative and research center in the Pearl River Delta Regional Plan and aim to perform economic transformation in the next decade.

The purpose of this literature review is to interpretate the development of creative industry from different perspectives and to connect the concept of creative city with the reality of Shenzhen.

CREATIVE CITY INTO URBAN REGENERATION

1 Flaws

1.1 Basic idea of Richard Florida and criticisms

It was not until Richard Florida's claim about 'creative class' that the concept of creative city generated fierce academic debate. Florida believed that, in the trend of new economy, the 'formerly marginalized social groups and individuals' have been systematically integrated 'into the value creation process' (Florida, 2002). Consequently, development of cities closely rely upon its ability to attract specific labour force – 'creative' class by 3Ts – Technology, Talent and Tolerance. In turn, Hi-tech industries, which put more emphasis on access to intellectual labour force rather than resource and transportation as traditional manufacture does, will be attracted towards where the particular labour force concentrate. However, there was criticism argued that Florida take city as places of 'culture consumption' (Pratt, 2004) which provide certain consumption patterns to satisfy the demand of 'creative class', without accomodating the intrinsic value of city (Pratt 2000), the complexity of culture

and creative production in cities (Pratt 2004).

"The model is in essence composed of two elements only: creative individuals and the urban environment. There are no intermediate structures: no organizations (apart from those reflected in anecdotal catchwords such as 'no-collar workplaces', 'soft control' and 'the caring company'); no labour markets (apart from the 'horizontal' one through which individuals cheerfully navigate); no infrastructures and institutions (apart from those providing the lifestyle amenities requested by the members of the creative class)."

1.2 Creative industry is not panacea for urban regeneration

In the cases of redevelopment of former industrial zones, it seems very favourable to utilize the 'creative city' model—installing a creative hub/park and make investment in large-scale facilities and infrastructure that are targeted at elite consumers -- as a panacea to save those declining communities. This way of regeneration, in some degree, represents how eager we are to attract 'creative class' in an approach of creating 'consumption pattern', as Florida suggested. Plenty of

public subsidy and intervention are being applied in creative economy and "given the expansive spread of the creative industries" with 'hope valued' attached. It is expected that by utilizing this solution, social and environmental benefits and externalities will be achieved -- 'extremely powerful vehicle of job creation and growth' (Scott, 1996: 319), trickledown effects of improving quality of life (Evans 2009), while the evidence on this is rather thin, as illustrated by the paradigmatic case: Bilbao (Plaza 2000). However, as Pratt argued, "this trend to sell cities using public money" is very consumption-driven version of development but not a socially articulated one. (Pratt 2008).

There is another argument line questioning the panacea status of creative economy that focus on its inherent tensions, frictions and uncertainties. This inherent uncertainty--Richard Caves (2000) defined as 'nobody knows-property' -- is illustrated by the fact that "almost by default it embraces failure; it has to deal with structural conflicts and with critique; and it needs to connect different and essentially incompatible worlds." (Thiel 2015) And it is the feature of uncertainty that give rise to thousands of failure behind the one amazing success. As Robert Kloostermann (2010) said "behind the front of the famous and successful cases

there lurks a whole army of workers and sweatshop firms struggling to survive."

In some European cases, for example, in the UK, the Netherlands and the US (DCMS, 2005; MEA, 2006; Americans for the Arts, 2005), the growth of creative industry was not indicated a growth of overall employment, or even Job losses in creative occupations amongst the footloose creative class (GLA, 2006). In some other cases where rapid expansion through property-led projects, China as a representative, "look to fast-tracking cultural districts and industrial parks without a substantive creative element or direction, this has led to a rash of unplanned spaces with spray-on creative facades; [where] very little innovation occurs because the development is driven by real estate speculation." (Keane, 2008). On the other hand, the mobility of creative industry itself also means risk for the city. It is apparent that ideas can be replicated and relocated more easily than heavy plants, specifically under the era of internet.

1.3 inequality

According to Sharon Zukin's work (2008), it is notable in many creative cities that the phenomenon of cultural gentrification and that the creative economy is highly associated with levels

of economic and social inequality. City replaces its manufacture with creative industry that target to highly-skilled labour force from outside -- what Saxenian refers to as the 'brain gain'-- while leave local residents unemployed, because it is always assumed that their skill and cultural capital base have little or nothing to offer these sectors. Besides, increasing demand raises the land price as well, which makes life even harder for them to stay in a creative city any more. This will, in turn, drive the process of gentrification into an evil cycle on which the cities have to outgrow its creative core, with creative workers and artists are moving out to cheaper properties (Evans, 2006). In this sense, local interest actually conflicts with a global one, and "Public-sector interventions to encourage economic development and growth are therefore not contributing to the social regeneration objectives." (Bagwell, 2008).

2 Suggestions

2.1 Reintegrate production with service

Based on the trend of manufacturing relocation and creative economy, Pratt argued that the success of creative economy or knowledge economy in a city is closely related to its education

foundation. With advantages from past investment, some cities are more likely to do better than the others. However, their approaches are not always applicable to those developing cities which have less cultural assets. It is suggested for developing economies to take their lower-cost advantages in cultural goods production, such as textiles, electronic components and printing, and exploit their own creative assets and indigenous heritage (Evans 2009).

Besides, even for those former industrial cities that have been successfully refilled by new industry, losing manufacturing jobs make them put the hope of growth on 'mobile fairy dust'. Thus He critically pointed out "the fact that place-based competition for mobile investment is a zero-sum game." and "being creative in a vacuum is not productive" (Pratt, 2008). He claimed that the model of knowledge economy simply interpret the creative economy as a higher form of industry, or the next stop in a linear process of development. Against focusing on consumption pattern for satisfying creative class, he pointed out that instead of separating manufacturing components out of the service sector, we should take service industries and manufacturing as an integral whole. Based on observations in some creative cities where even creative actors are forced to move out from

the creative core due to the negative effects of gentrification, he pointed out that implementing only a consumption-based approach is actually corrosive to the regeneration process. Thus, he suggested that we should "appreciate the interrelationships of the whole production chain and its way that it is variously embedded in space", and make approaches that re-integrate the production parts with creative economy, including interactions between creative actors and non-creative actors. (Pratt 2008)

2.2 Interaction with urban environment

As pointed out by Thiel, creative economy holds its intrinsic feature of uncertainty and vulnerability. However, He also mentioned that city possess ability of compensating for the uncertainty. This compensation mechanism is described as a positive feedback between size and diversity which helps facilitate subsistence through, for example, the support of 'smallness' and market niches (Jacobs, 1961), the existence of cheap housing in aged buildings (Jacobs, 1961), and the presence of 'like-minded supportive communities' (Currid, 2008: 458). Being critical of Florida's ignoring the role of city itself, Thiel insisted that there is a reflexive interaction between creative economy and its underlying production

system as well as other urban systems, such as housing, labour, markets, etc. He categorized the types of interaction into 4 interdependent levels. They are: 'interaction of actors' referring to the different players with certain responsibility and potentiality in terms of their position in the system. Portrayed by Lash and Urry (1994), there are small actors that generate innovations and creativities, on the other hand, there are also big players that take responsibility for training, financing projects and connecting with global markets;

interacting with 'production system as a whole' focusing on the "interdependence inside the creative networks". The network is defined by Chris Bilton (2007) as a hierarchically structured network that consists of large conglomerations and a myriad of small players, including both firms and individuals. The big players exploit the small ones' innovation economically as their resource and catalyst, while the small ones also depend on the economic potential brought by the big ones;

taking 'civil society as context of the production system' pointing out that, as Ann Markusen (2010) presented in the concept 'regional arts ecology', "the overall system of cultural production and consumption depends to a large degree

upon processes of mutual exchange between private sector production and its non-profit civil-societal background or in and through public institutions” ;

interaction between the creative economy and the ‘society’s system of value’ referring that the creative economy offer people opportunities of ‘liberation’, that can be translated as new patterns of working and living in contrast to the old work practices in mass production.

Overall, Thiel suggested that, it is very important to address fundamental relationship between the creative system and the cities. He consider the role of city as an environment providing ‘resources’, such as “actors, institutions, networks, places, milieus and scenes– which both feed cultural production and help engender the consumption of cultural goods” (Currid, 2007). On the other hand, cities translated creative economy into other markets, particularly, real estate. (Thiel,2015)

3 Interventions

3.1 cluster-based approach

Scholars associated with the cultural industries model claimed that, creative

production system is characterized by interconnected systems or agglomerations of firms and workers. The size, density and sectoral features of these agglomerations vary enormously from one case to another in terms of the size, density and other sectoral features, according to certain industrial milieu. What’s more, influenced by those agglomerations, other social and spatial changes will take place, thus arousing new economic activities and restructuring the whole industrial system. Basically, “the urban economy as a whole is a multifaceted phenomenon that incorporates not only grids of specialized and complementary firms, but many other elements, such as skilled and unskilled labor, social networks, institutions of collective order, and so on, and it could not, indeed, survive without them.” (Storper and Scott, 2009)

In practice, cultural industries model works on building labor markets and training opportunities, the promotion of social and institutional networking, promoting innovation and minimizing risk, developing appropriate infrastructure, and the marketing and distribution of content, through policy interventions. (Carl,2013)

3.2 On the local scale

WIn terms of interventions on the local scale, culture planning model gives out framework and suggestions upon neighbourhood-based development within creative city. (Grams and Warr, 2003; Evans and Foord, 2008).

Cultural planning model is one of the tools that focus on community upgrading by exploiting local assets, heritage and culture. It mainly focus on identifying and assessing cultural assets in communities in an inclusive process so as to enhance potential of local innovation and creativity. In practice, it makes effort on cultivation of grassroots organizations, small firms, cultural workers, especially in lower-income neighbourhoods (Grams and Warr, 2003). Instead of focusing on cultural facilities or creative districts, this model taking its position from individual person to the collaboration between communities. It holds the point that, even small, those creative clusters inside communities are the entrance for individual to a higher level system.

PART3 PROJECT OVERVIEW

According to literature review, the instability of creative industry and the crucial role that urban migrants play in the industrial system have been clarified and suggestions on urban planning have been given .

In This part, research questions will focus on how to translate these suggestions into spatial programme and how to consider the needs of urban migrants under a urban renewal framework.

1 Research Question

1.1 Main Question

In order to align economic transformation to social spatial integration, how can an area-based approach be made at periphery of Shenzhen to complemet existing property-based urban renewal model, so as to facilitate interaction between local producers with global ones, between manufacture and service, between low-skilled urban migrants with high-service workers?

1.2 Sub-Question

a. How can global producers help to improve local producers' capacity by providing them spatial and material support, and in return, local producers offer creative resource and labor resource?

b. What spatial and social program can be made to improve connectivity within industrial area(including collective factories and industrial island) and public service and other urban amenities(mostly in urban villages)?

c. What are the different and common spatial demands of low-skilled urban migrants and high-service workers in community?

d. How can urban village renewal project be designed and operated to improve living quality overall, while maintain its vitality and affordability?

2 Relevance

2.1 Scientific Relevance

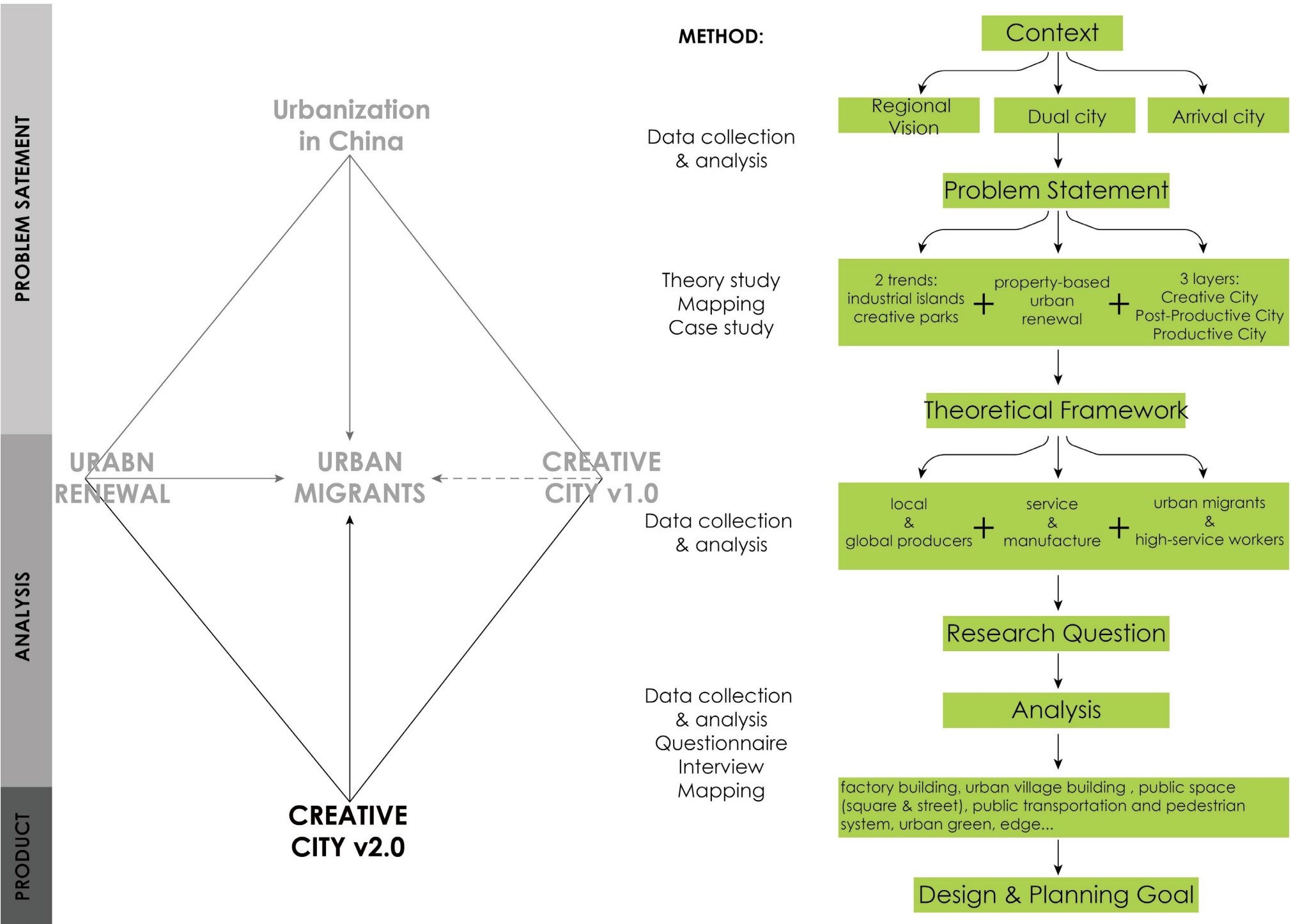
When it comes to the trend of transition from a manufacturing-based economy to high services-based economy, many debates have been made upon the formation and the effects of creative city and creative industry after Florida's book, but few of them have made a theoretical interpretation upon spatial integration of mass production with creative industry. Hence, this thesis is aimed to fill in this academic gap, by putting a concrete project on the special environment of Shenzhen and treating this transition from a more inclusive perspective.

2.2 Social Relevance

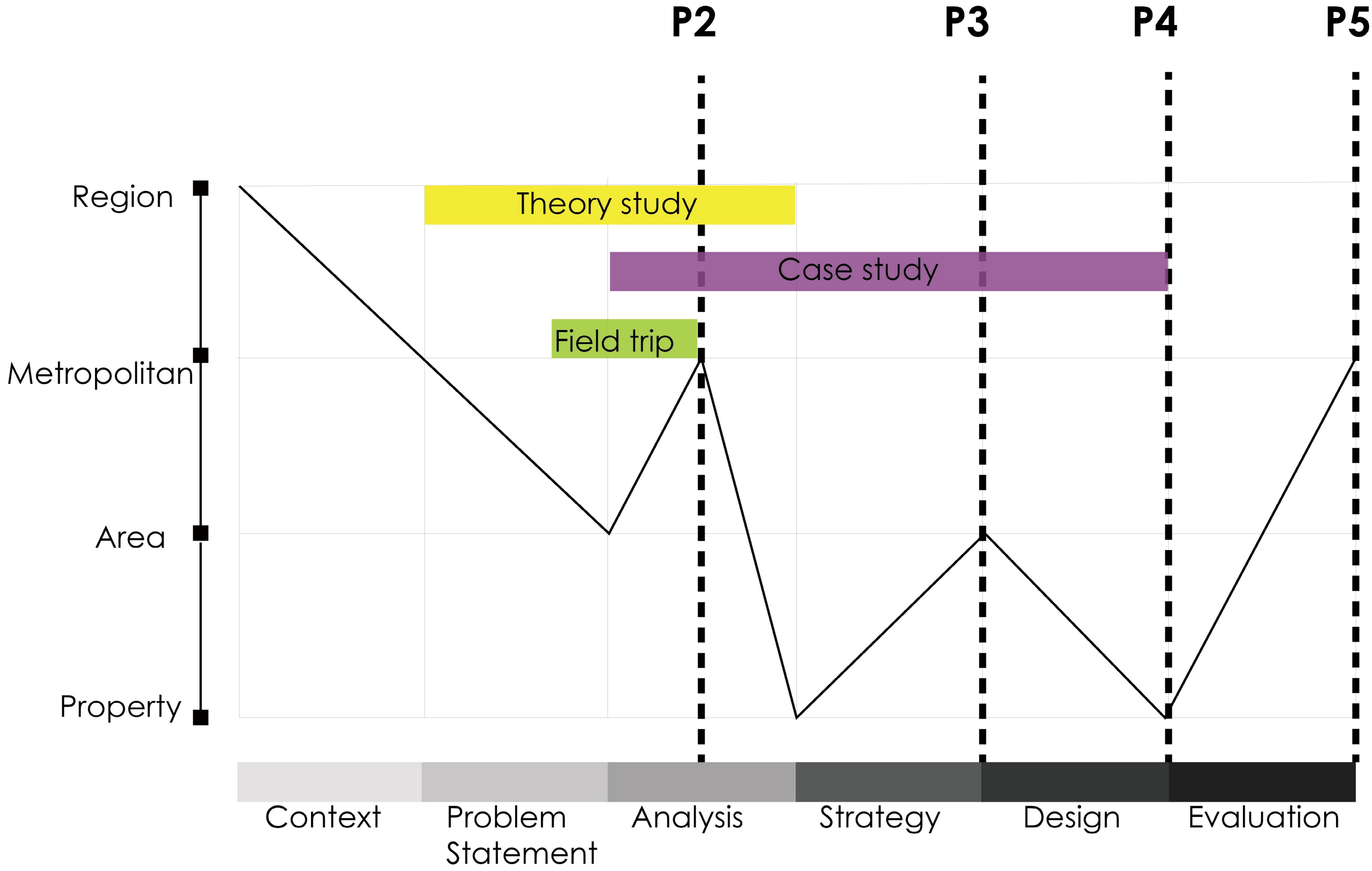
Firstly, it is clearly contribute to reduce imbalance and inequality and to facilitate socio-spatial integration in the city and its associated systems. Besides, exploring the local value and assets of poor urban inhabitants responds not only towards the requirement of social justice but also towards the need of maintaining

diversity and complexity during urban development.Lastly, by integrating demands and potentialities of a broader set of stakeholder can facilitate and improve the spatial planning performance in a more sustainable and long term perspective.

3 Methodology

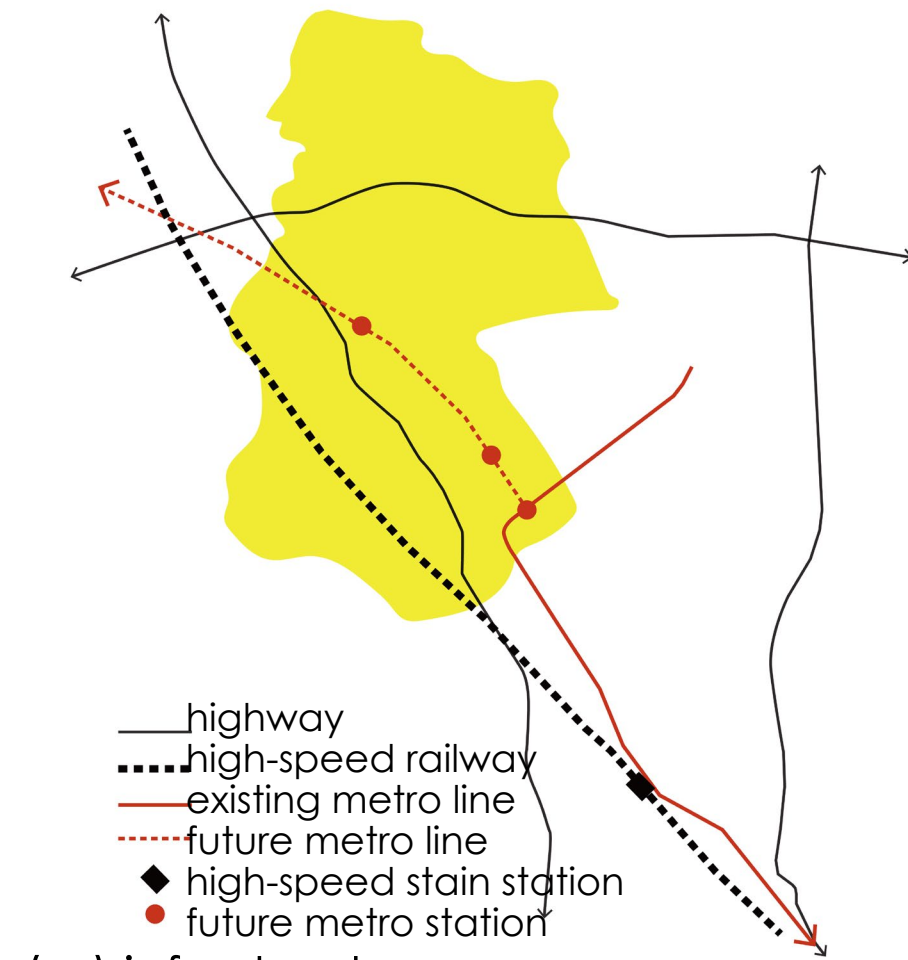


4 Time Table



PART4 DISTRICT ANALYSIS & STRATEGY

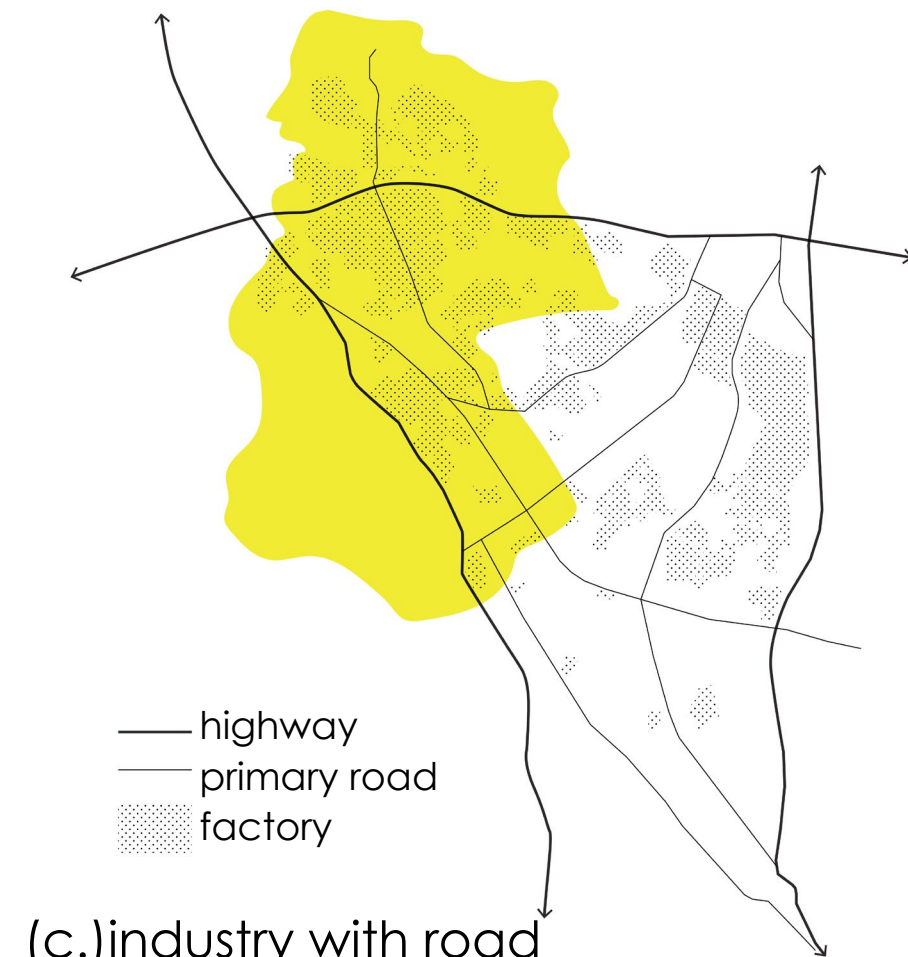
In this part, spatial analysis on morphology, infrastructure and public space will be made to review Dalang as a whole. According to the diagnosis, planning principles and strategies will be given. This part does not include concrete intervention or design but suggestions on district scale. It create foundation of analysis on zone scale and will be evaluated by particular projects on zone scale.



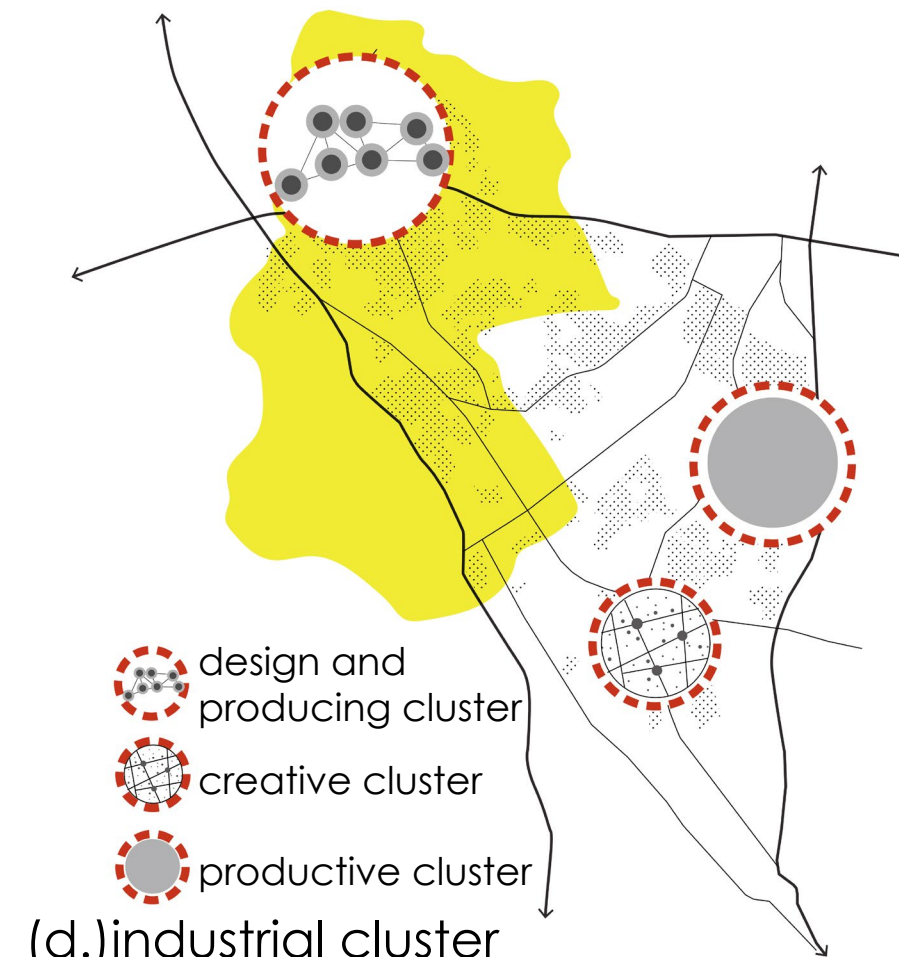
(a.) infrastructure



(b.) development with metro



(c.) industry with road



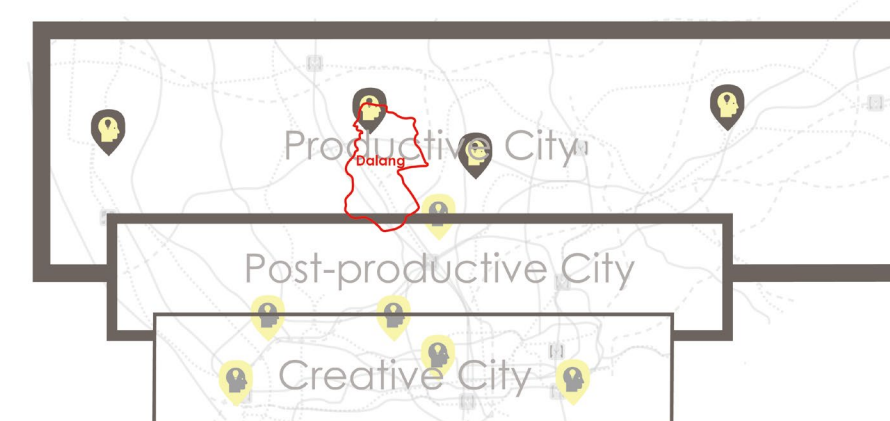
(d.) industrial cluster

1 Context

1.1 Metropolitan

Dalang is a sub-district belonging to Longhua district. Longhua is the most important industrial area for Shenzhen, where 93% of the population are urban migrants. On the other hand, being influenced by new infrastructure and industrial upgrading, the area in the south of Dalang is experiencing leaving of manufacture and coming of creative industry. This particular location put Dalang in a strategic position to the future of industrialization. In order to understand the area as a whole, it is important to discuss different industrial elements and spatial qualities inside and nearby Dalang.

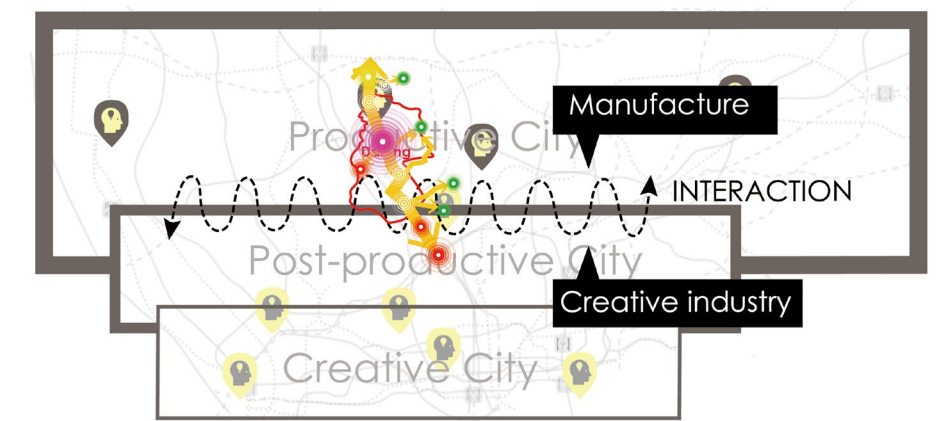
position of Dalang



1.2 Area

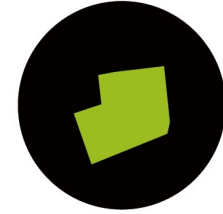
As showed below on the left, along with the existing metro line, some commercial housing and modern service buildings have taken place in the south. And a new metro line that goes through Dalang will come in 2017, which gives momentum for future development as well as risk of being gentrified. In (c), I map all factories in and near Dalang. It is apparent that, depending on mobility provided by infrastructure, there are 2 main concentrations. The one locating in the north is 'Dalang fashion Valley'. As one of the 'Industrial Island', it consists of a group of big clothing companies which have their own creative core. The other one is the production base of Foxconn, producing electronic components for global companies. The third circle is a very thriving creative industry cluster, representing the consumption-based development and its spatial features.

strategic goal

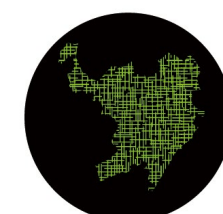




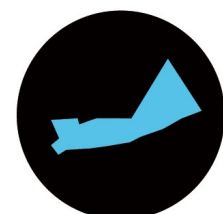
city parks



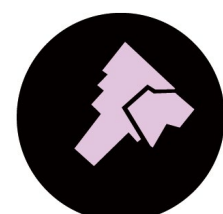
community parks



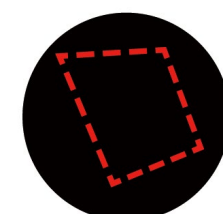
un-used green



un-developed land



abandoned building



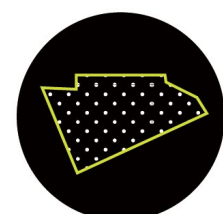
commercial center

2 Morphology

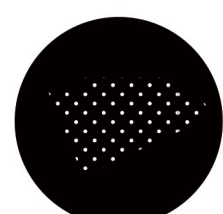
As showed on the left , there are 9 types of land on Dalang scale. There are green space that are clearly-defined and maintained for leisure activity and some are naturally-growing and un-used. There are urban land haven't been developed and buildings have been abandoned because of leaving of traditional manufacture or blind and unwise development. Except for those, the 3 types of morphology are 'industrial island', 'collective factories' and 'urban villages'. Industrial islands that are located on the north of Dalang is introverted and highly closed morphology. Collective factories and urban villages are always intermingled with and interdependent on each other.

Detailed Analysis on the morphology will be presented below.

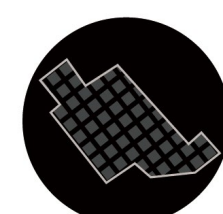
3 Main Morphology



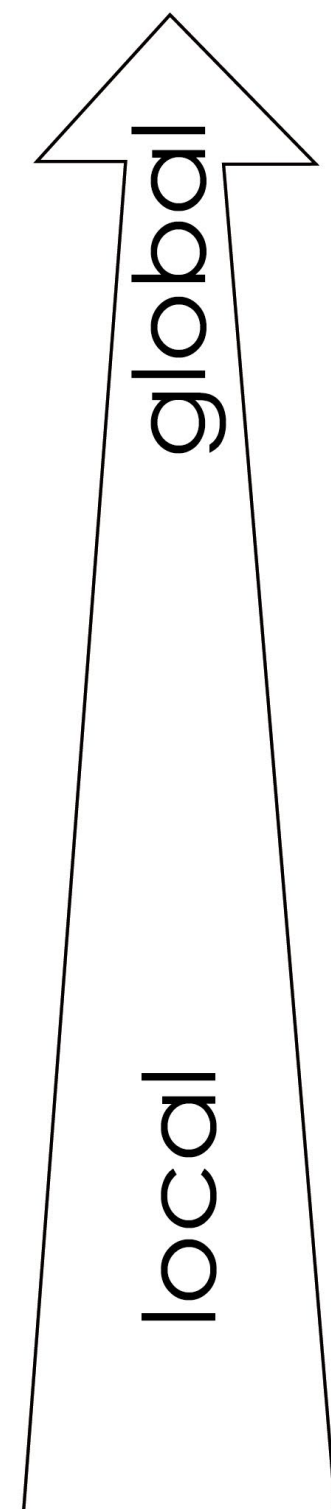
industrial islands



collective factories



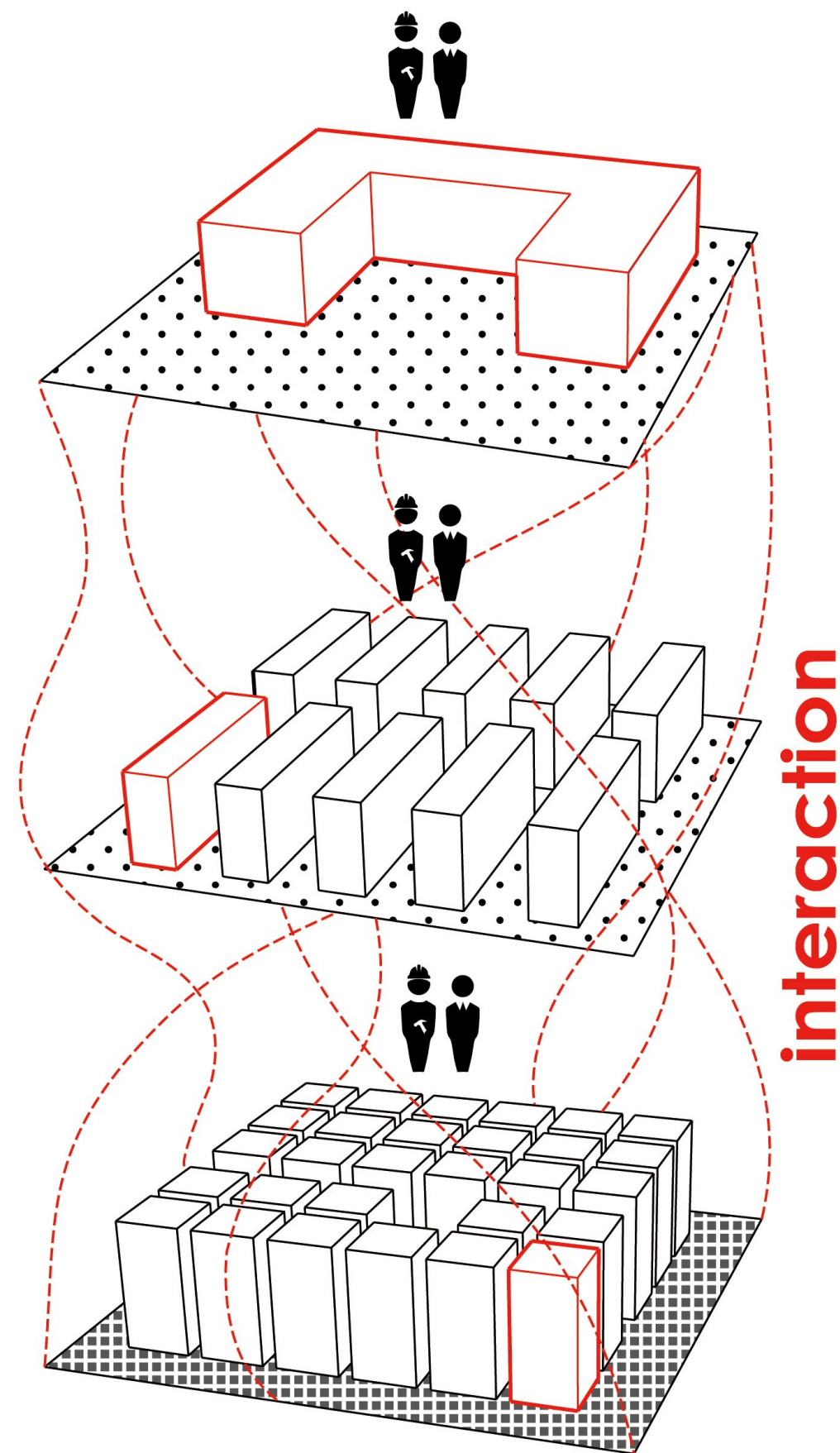
urban village



industrial island
“Dalang fashion Valley”

collective
factories

urban villages



▲taken by author

Dalang fashion valley is composed of several big companies and plots. Each of them built their factories, office buildings and dormitories. They have their access control and all facilities and space inside are exclusive.



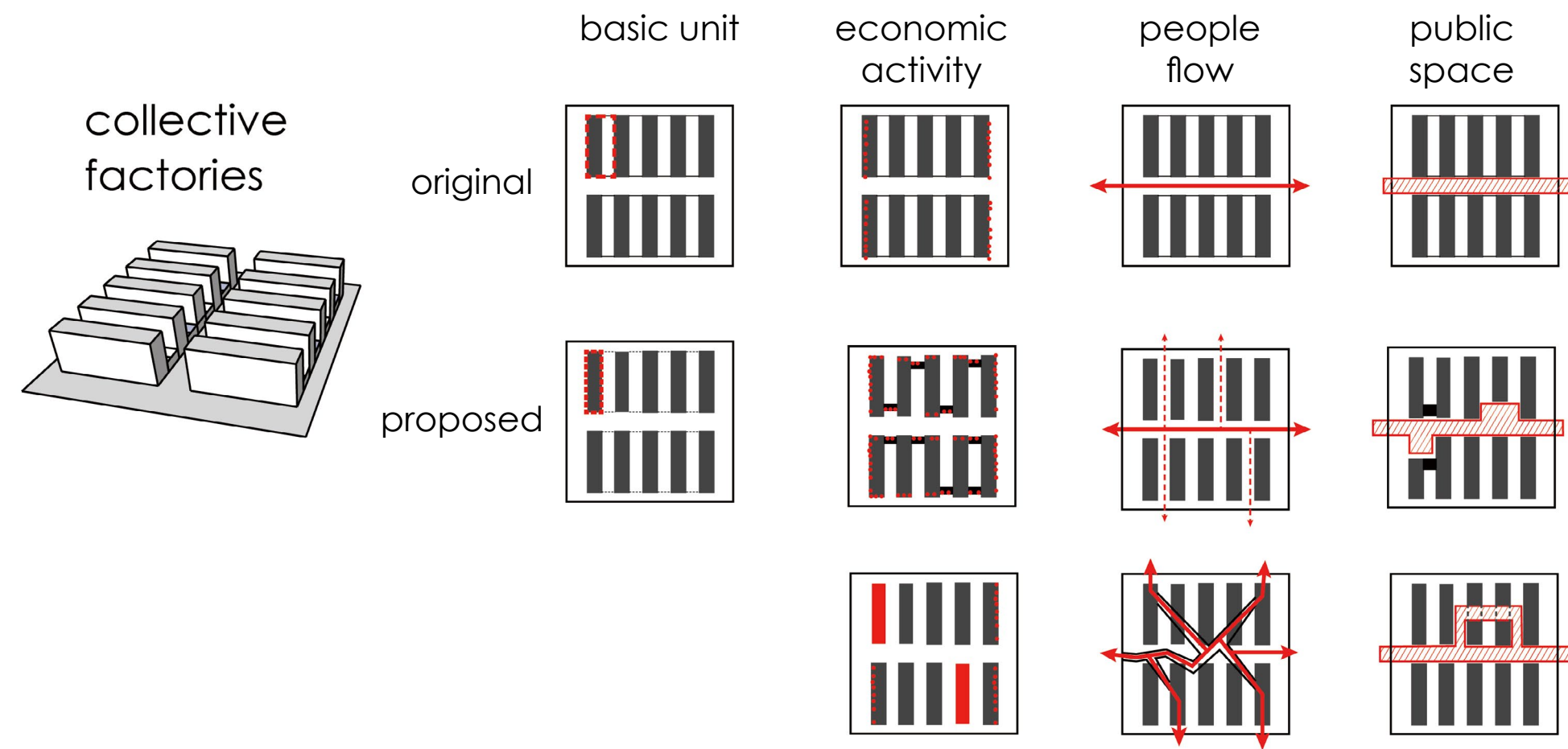
▲taken by author

Collective factories are always occupied by multiple small producers, each of which owned one building and the courtyard in front of it. Most of those factories were developed by the village collectives, and the land ownership are still belong to them.



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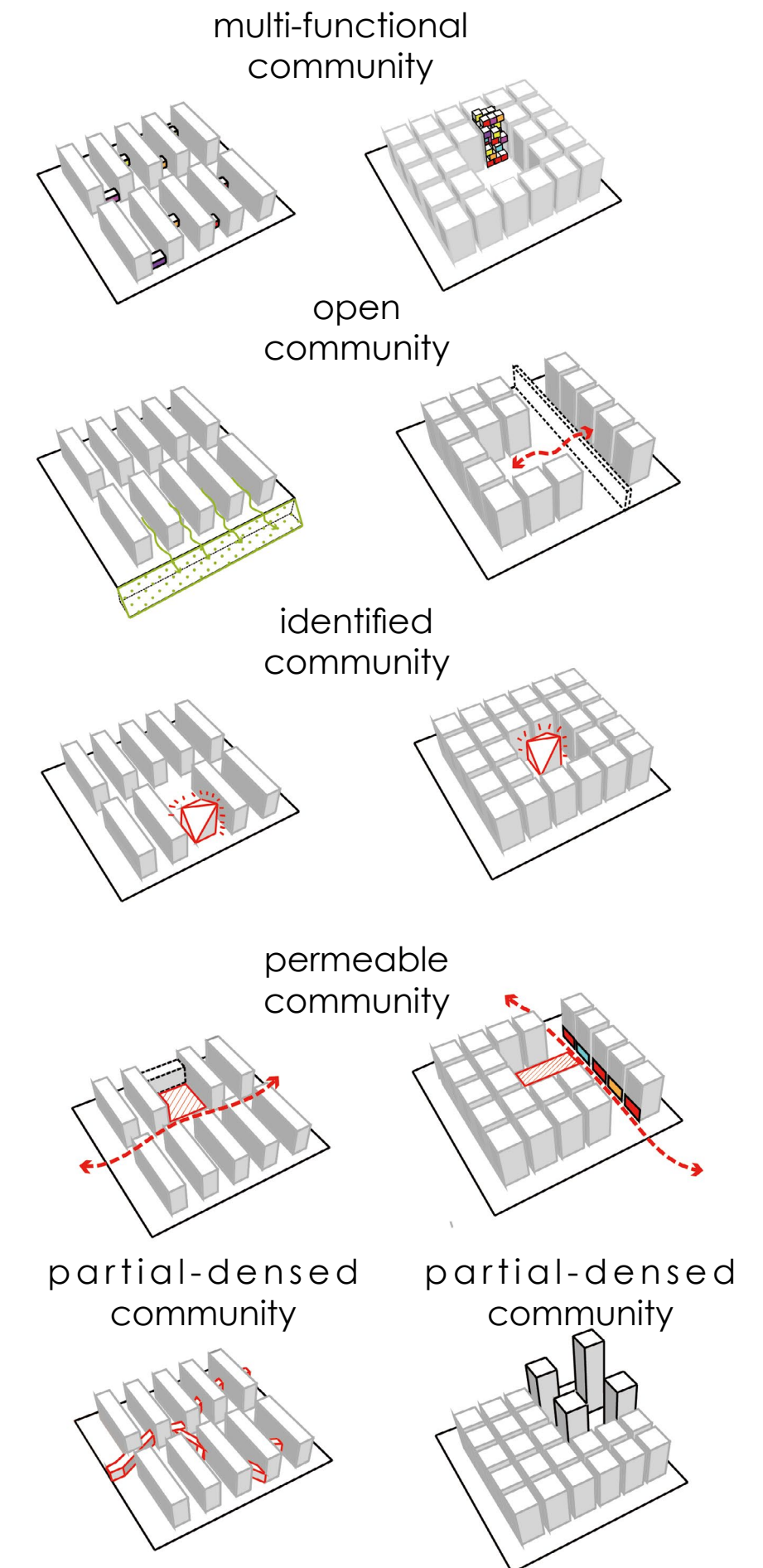
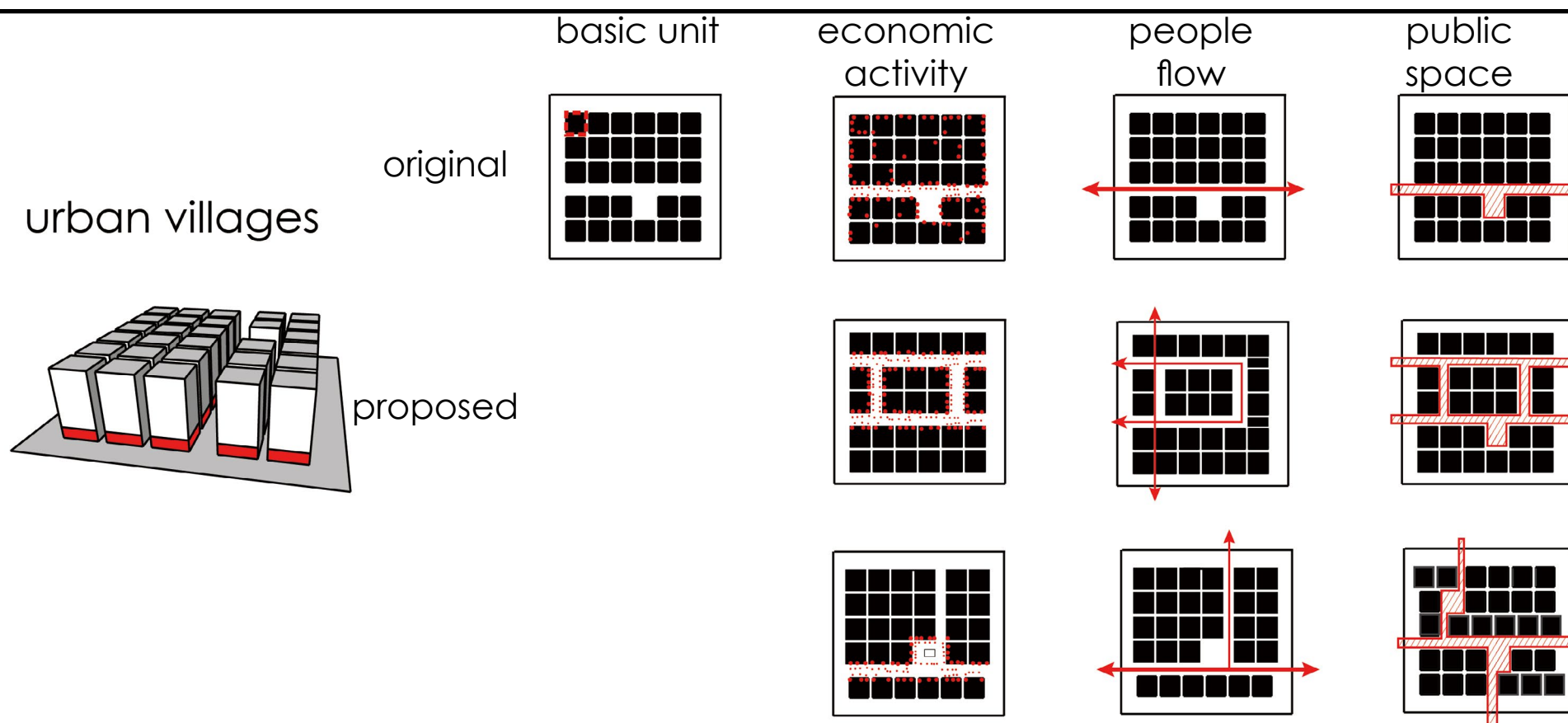
Urban villages are composed of intense grid and highly-density buildings. They provide residence for urban migrants and basic facilities, commerce and other service for people on the ground floor. Urban villages are the containers of local economies.



The collective factory as a whole is open. However, except for the stores facing towards urban streets, there are no more public space and functions in collective factories. Collective factories are mono-functional and the architectural form and open space is homogeneous. Besides, there are always walls prevent people flow from urban villages and collective factories.

Urban villages are the container of urban life and activities. It is composed of intense grid and highly-density buildings. Streets life in urban villages is far more vibrant than other urban streets. They also provide plenty of space for prosperity of local economy. Firstly, urban villages are very open and connected with urban structure. Secondly, they are multi-functional and mix-used. Thirdly, there are public space and green space inside urban village but most are small and not well-defined.

To conclude, urban villages and collective factories are essential morphologies that provide different types of space for local producers and small business. Given the fact that urban villages play the most important role in urban life and local economy and collective factories are the main container of small companies, it is crucial to explore morphological value from them to empower urban migrants, to and integrate them into industrial upgrading.





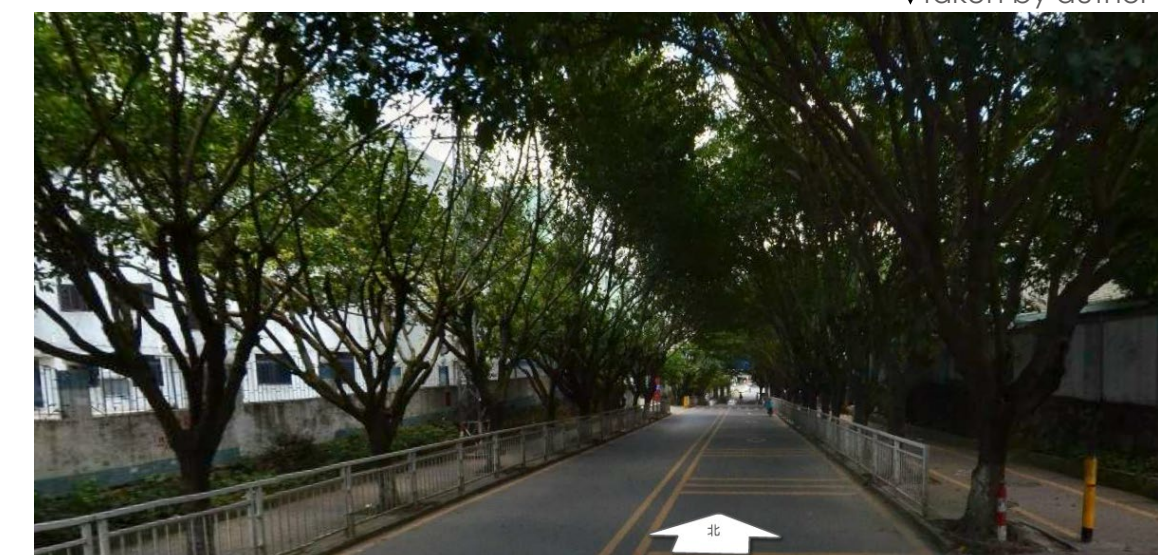
road without pedestrian system

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infrastructure & negative space

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roads without function

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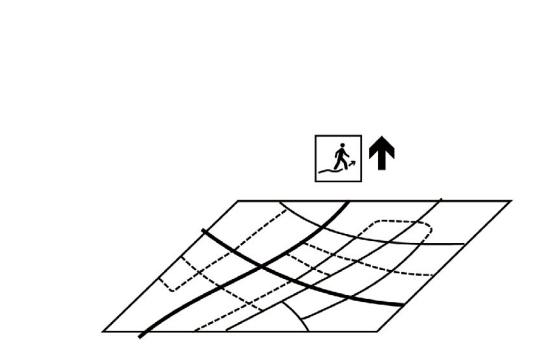
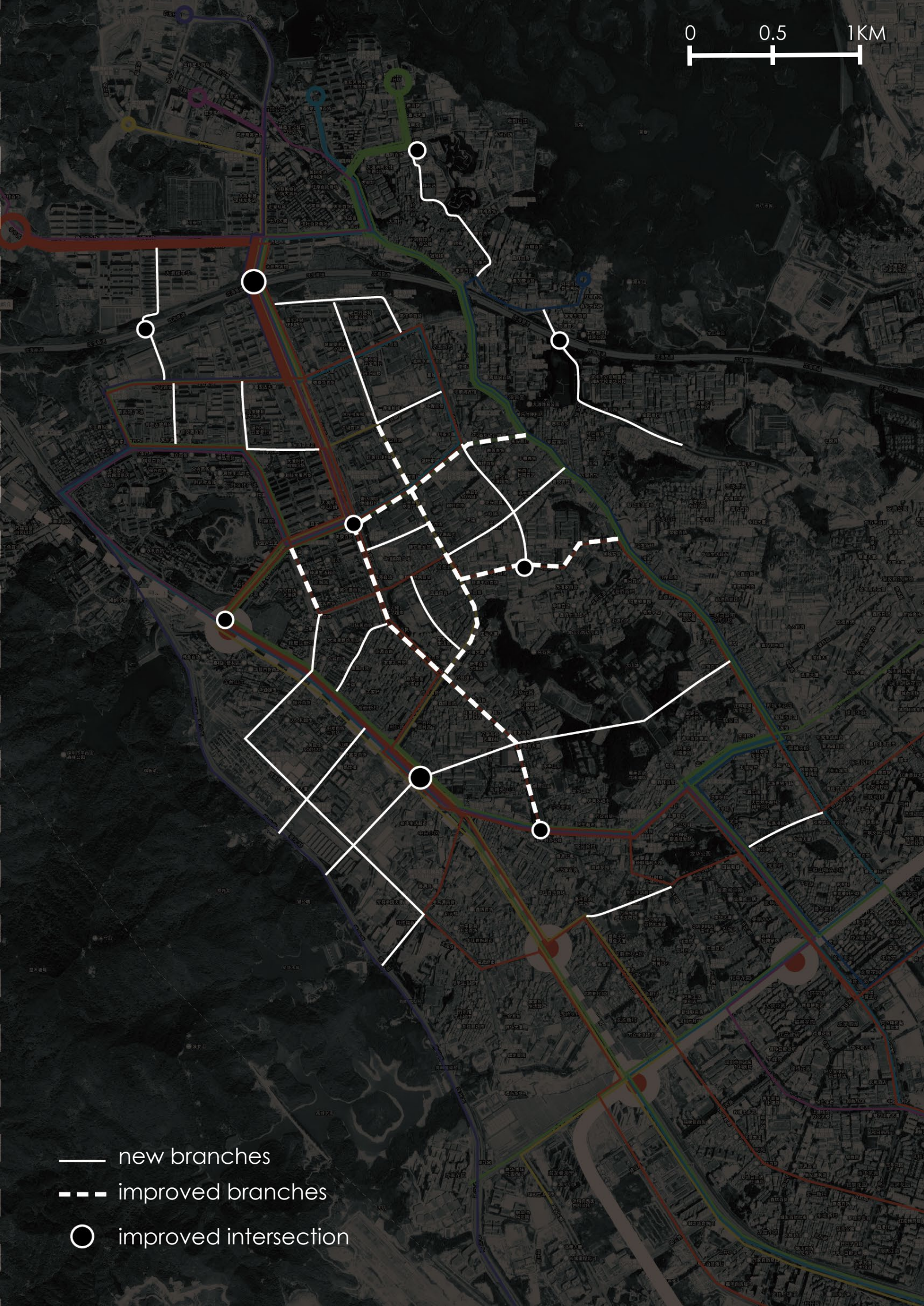
3 Mobility Infrastructure

Infrastructure network link different function and morphology in urban system, to what degree it is well-conducted and well-operated indicate mobility of urban residents. Due to long time spontaneous development, Dalang, same as other peripheral districts of Shenzhen, presents high level of complexity and randomness. Except for wide primary roads taking most of traffic volume, most of branches are fragmented and unconnected. Many roads are lack of necessary pedestrian system and slow-traffic system, and public transportation networks are in low density.

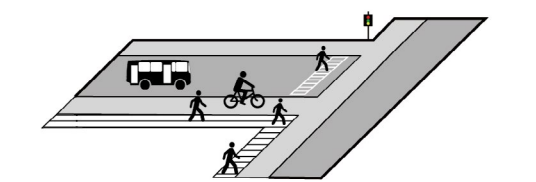
Besides, there are plenty of bottle-necks existing on infrastructure networks, which lead to partial congestion and exert bad impact on the efficiency of the whole system. On the other hand, highly-efficient transportation with large capacity is sprawling towards Dalang. Newly planned metro line 6 is going to connect Shenzhen city center and Guangming district and one of the station will be located on the south of Dalang. This plan brings new prospect to the Whole Dalang in terms of economic development but also potential pressure of gentrification. There are questions in the future we need to think about, for

example how to grasp opportunities to conduct ‘Transit Oriented Development’, and how to created better transfer hub to improve connection with new metro station.

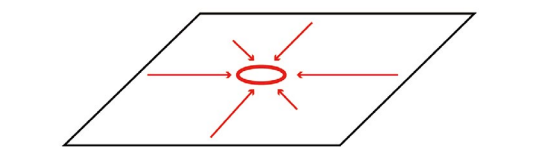
Based on field research and mapping of existing infrastructure, there are diagnosis onto weak points and inefficiency, improvement suggestion are given below to enhance accessibility and connection on the district level.



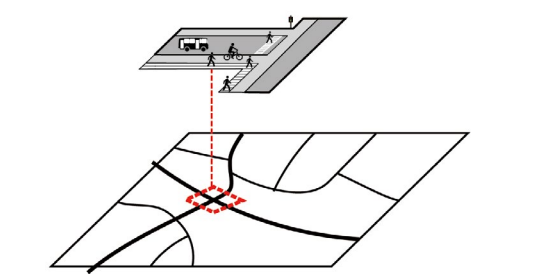
1.Enhance the density of public transportation networks



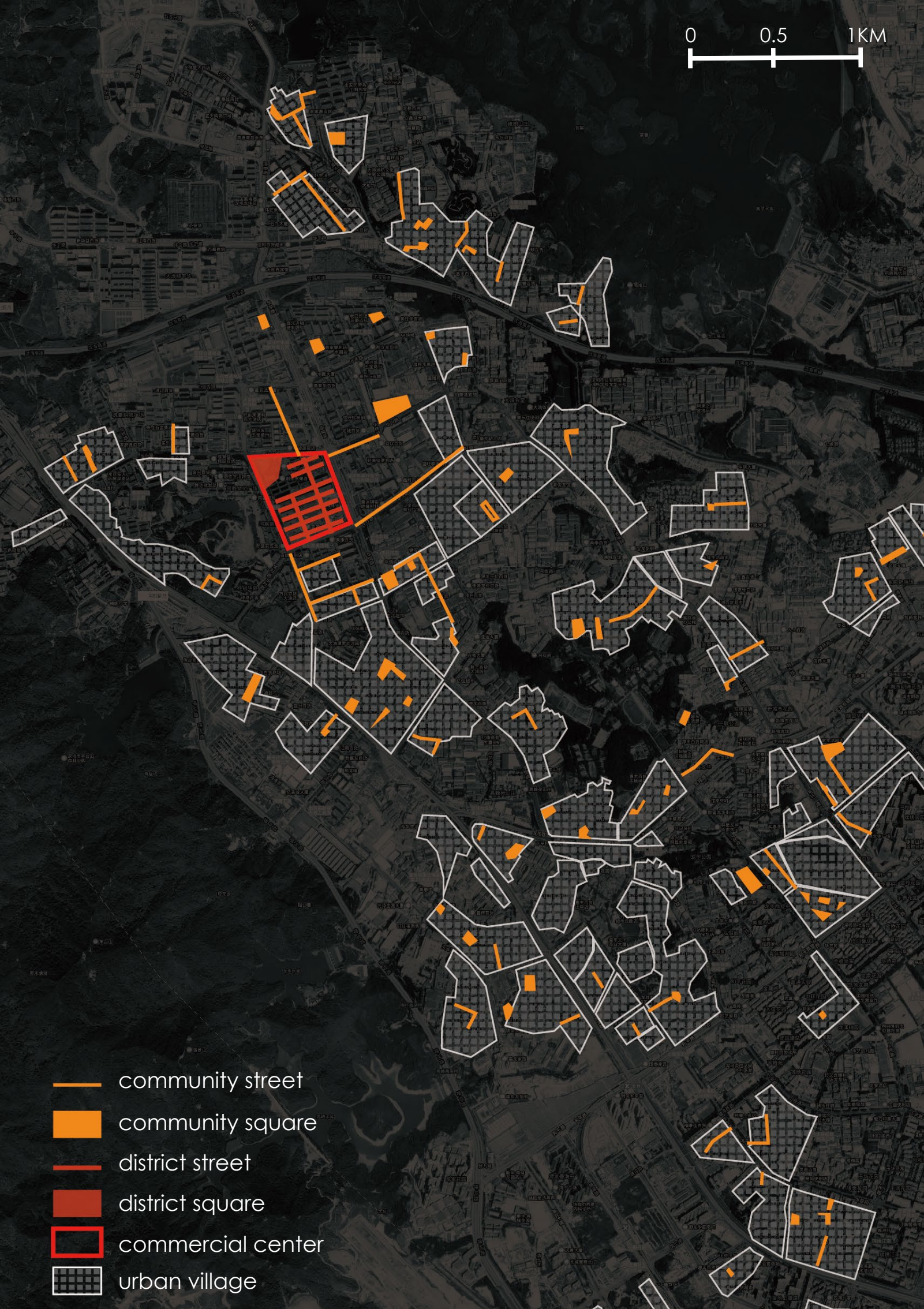
2.Improve slow-traffic facility on primary infrastructure



3.Improve connectivity towards transfer point



4.Intervention on bottlenecks



4 Public Space

Except for infrastructure, public space is another linkage that communicate different urban functions and social groups. Urban public space is the container of most of social activities, such as leisure, gathering, communication, exchanging information and learning from each other. In this case, public space is categorized into square and streets. In Dalang, most public space are located in urban villages. There are pocket space and linear streets (only the streets where commercial and social activities concentrate are included rather than all branches in urban villages). In addition, the only large square working on district scale is Dalang labour square in Dalang commercial center. Besides, due to the complexity of urban villages, those pocket space are serving in very limited scope and scale, with low capacity and low accessibility. Thus, for the whole Dalang, public space is lack of quantity, quality and diversity.

On the other hand, according to interview to local socialists and designers, I was informed of such an observation that empty open space in community are far more used by well-defined and designed public space. This phenomenon brings out the question that if the processes of definition and

design have fully considered the true needs of local residents and if new way of public participation can be devised to answer the question.

To conclude, diversity of public space is highly associated with the diversity of social life, and systematic public space is necessary for social-spatial cohesion. Except for the physical form, the process of designing and administration and public participation behind is crucial to be discussed. On the base of these analysis and diagnosis, strategies are given below to make improvement.



commercial streets in urban village

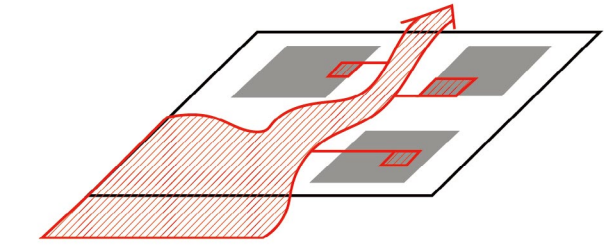


Firstly, structurizing public space is a possible way to improve accessibility and connecton. Based on mapping of existing public space and urban vitality, I diagnose the potential space to be transformed and improved. Besides, the improvement is progressive process which need to be considered in long term and be conducted and supported by multi-actors. Starting from extension of original networks in community scale and by a bottom-up way, potential streets that have been diagnosed need to be transformed and improved by district government, so as to create more leisure space and more comfortable pedestrian experience. In addition, particular interventions on crucial points are necessary to complete a sound and continuous pedestrian network.

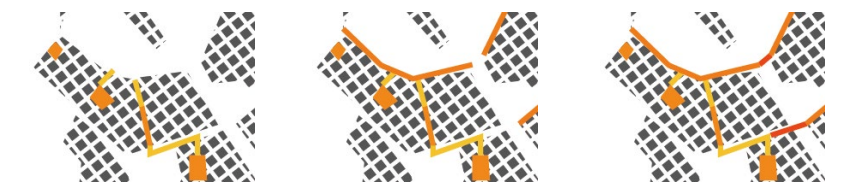
Secondly, diversity of public space is highly associated with the diversity of social life. However, the feature of low diversity not only strongly limit residents' diverse needs in Dalang, but also decrease opportunities of self-improvement for urban migrants. Thus, the strategy is to diversify public space according to particular needs of local residents.

Thirdly, since Dalang is lack of public space that work on the district scale, strategy 3 is to improve serving scope

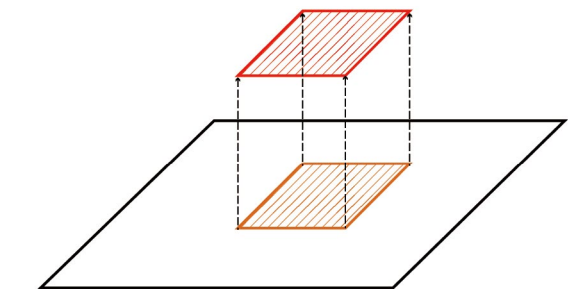
and scale of certain public space that near district commercial center.



1. Progressively **structurize public space network**



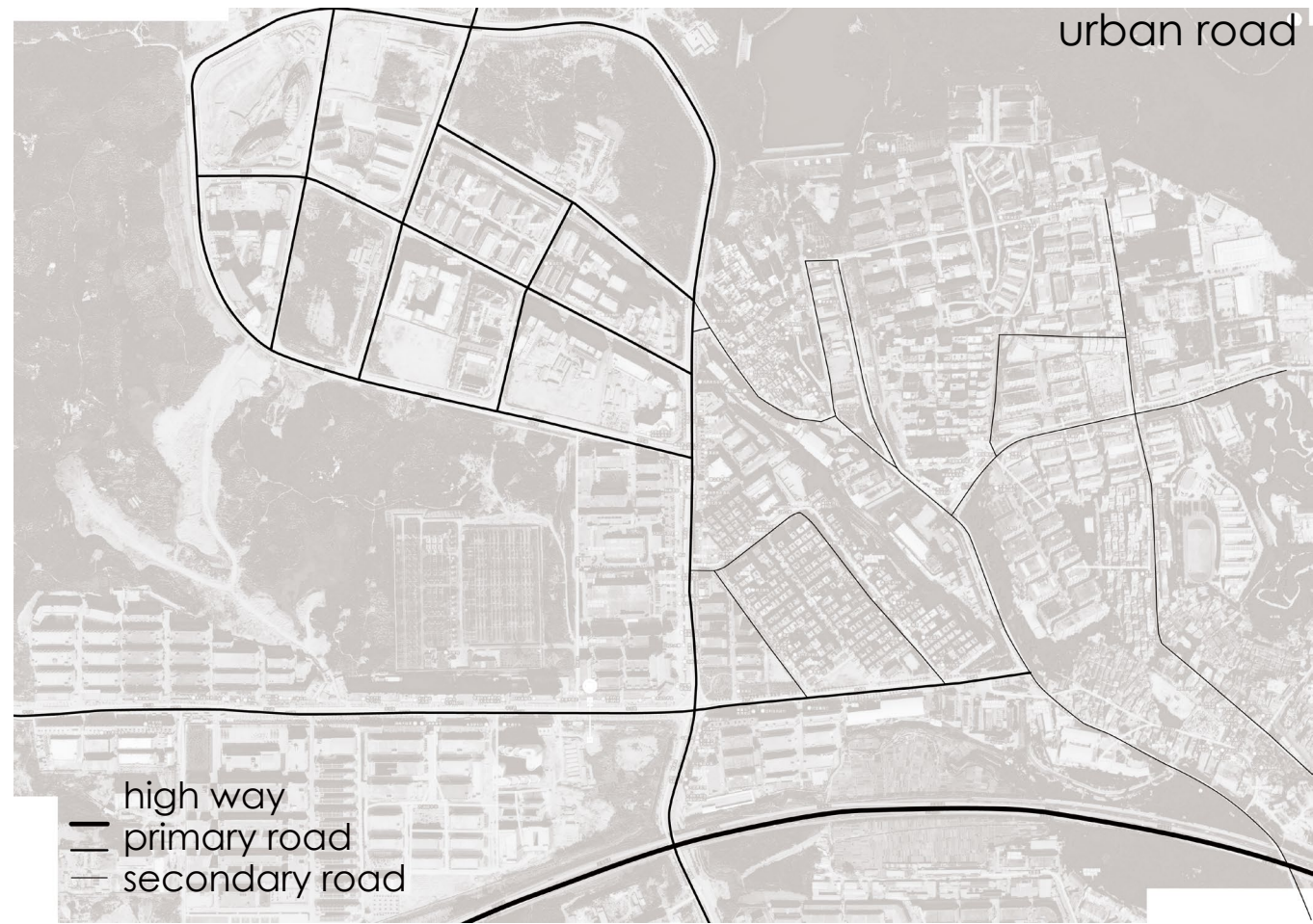
> extension > transformation > connecting



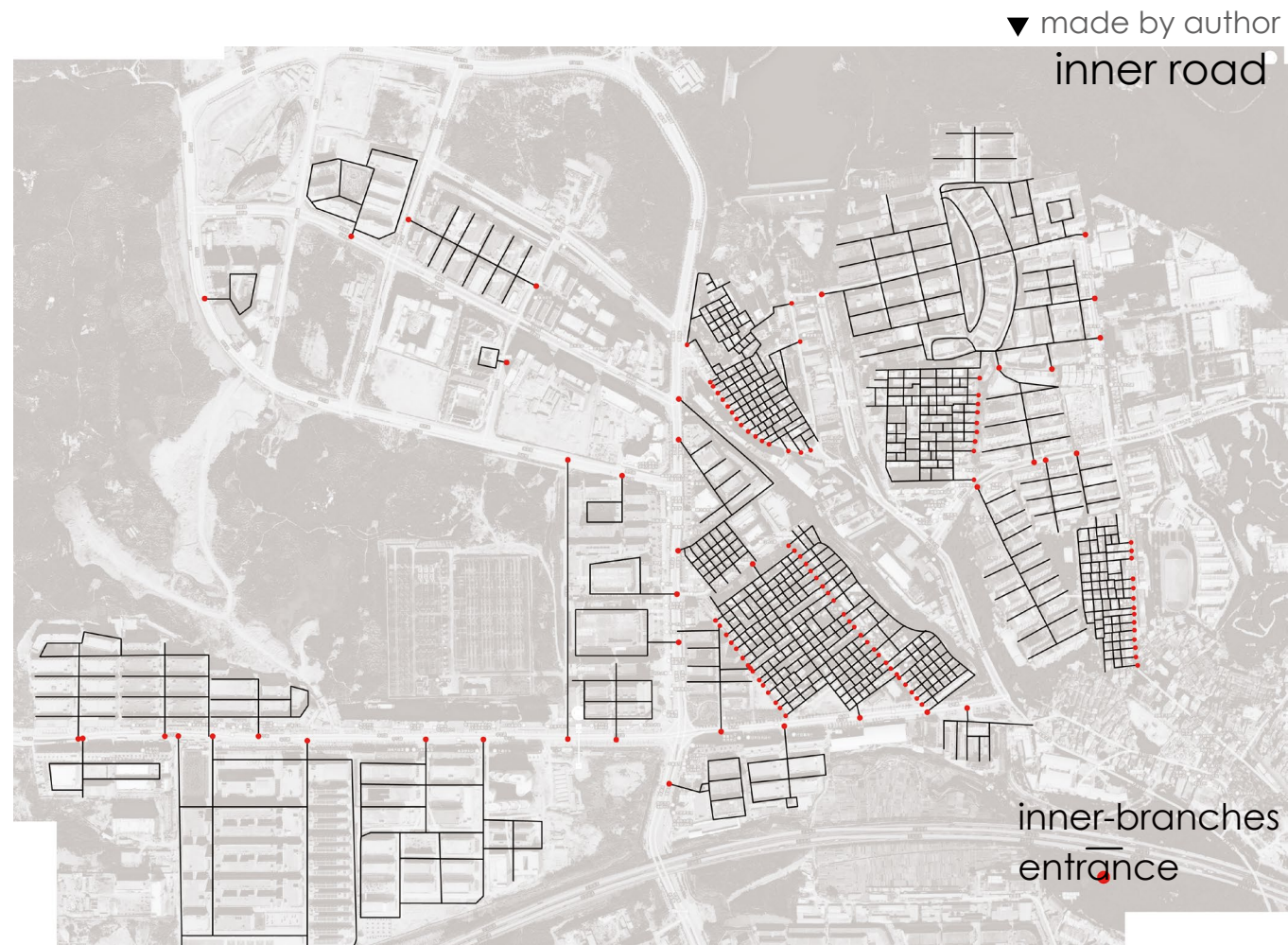
2. **Scale-up strategic public space**

PART5 ZONE ANALYSIS & PROPOSAL

In this part, spatial analysis on morphology, infrastructure, public space and economic activity will be made on the north of Dalang around Dalang Fashion Valley. According to the diagnosis, strategies and design projects will be given.



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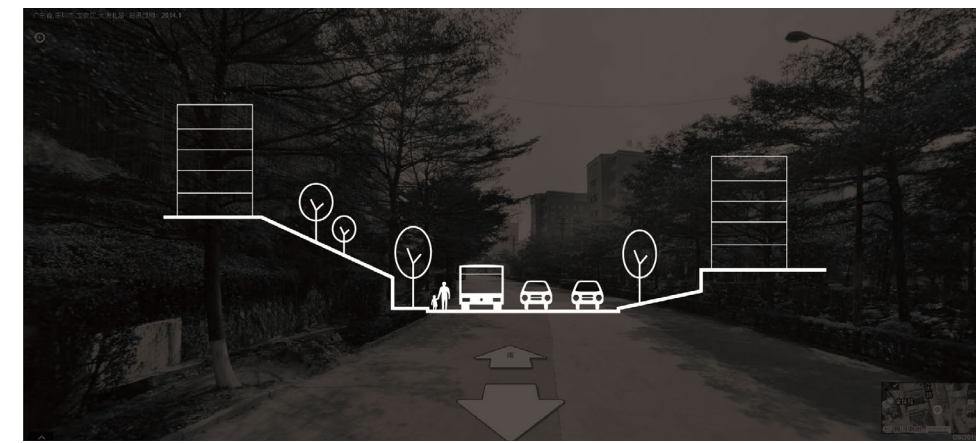
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inner road

inner-branches entrance

1 Mobility infrastructure

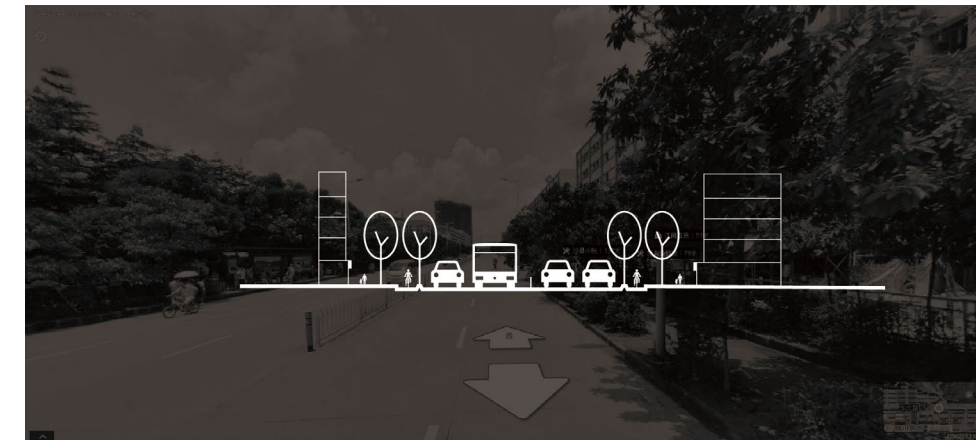
On the west, industrial islands are mainly Fashion Valley and other global producers. Infrastructures were newly planned and well-organized. However, the roads are too wide to have vital street life but only transit capacity. Seeing from map on the left, inner-roads in industrial islands are mainly circular and closed towards people except for internal workers. The structure of urban villages is intense and closely connected with urban structure with plenty of entrances, while collective factory have one or two entrance but open to public. Due to the complexity on the east, urban structure is in bad condition in terms of continuity. Most roads have no cycle path, some of which have very poor or even no pedestrian path.



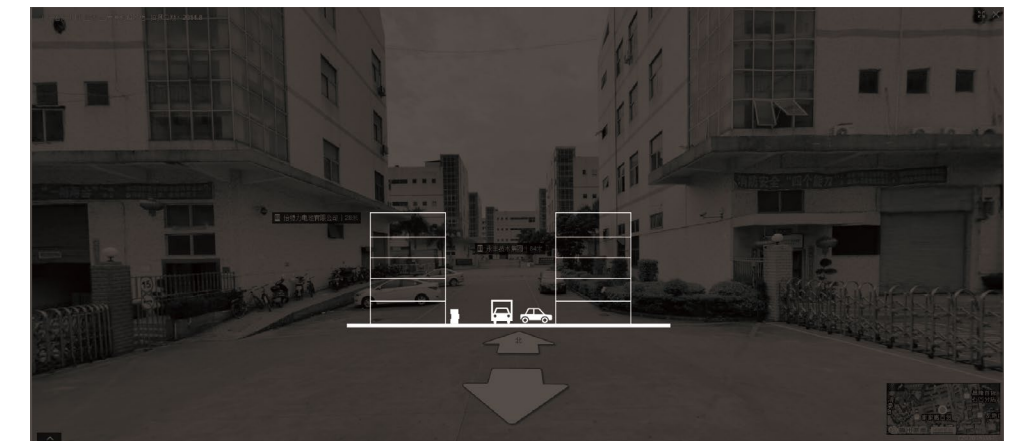
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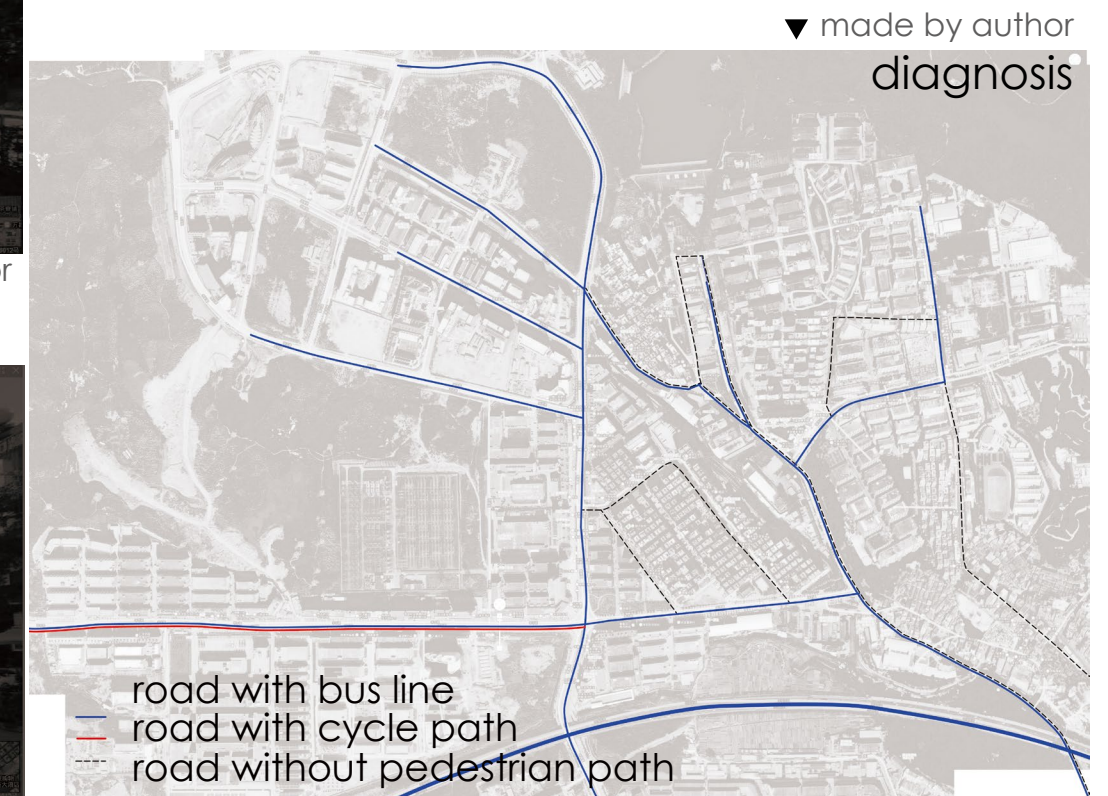
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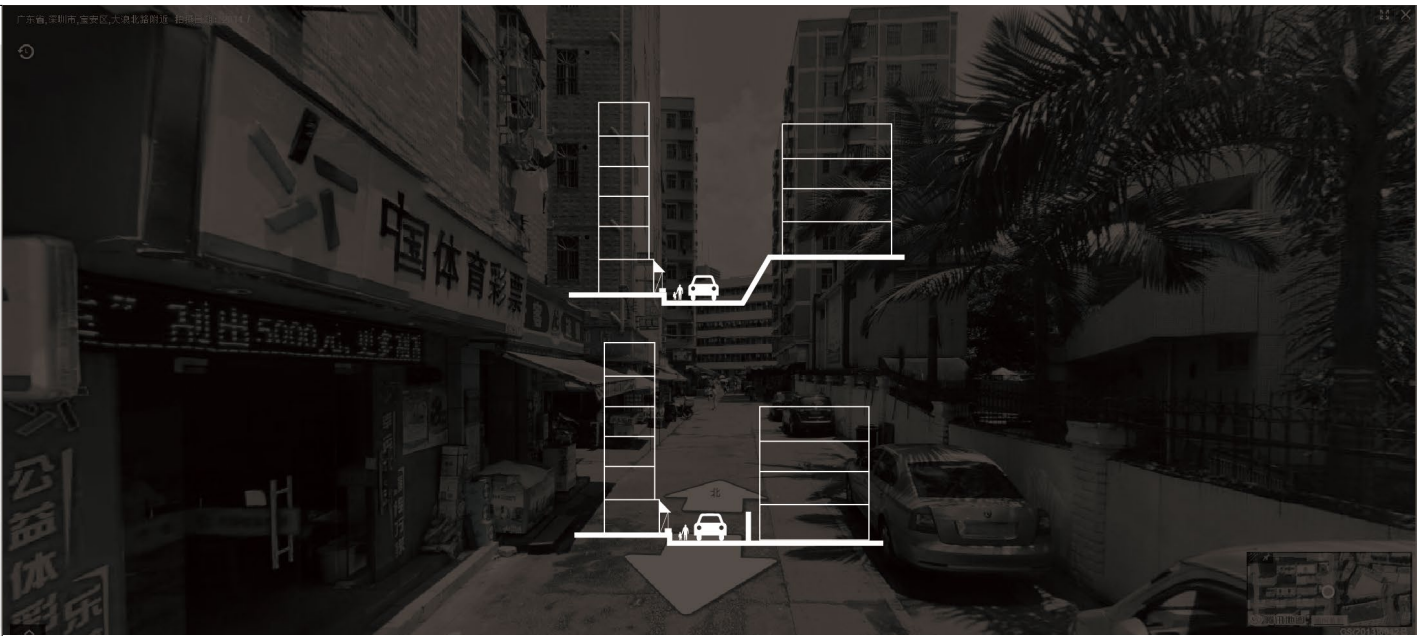
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diagnosis



2 Edge

There are 3 types of edge in Dalang – A. wall as edge, B. height as edge, C. road as edge. Wall and height are usually created on purpose to separate lands in different function and ownership that always in-between urban village and collective factory. This kind of edge is a necessary spatial element around closed traditional factory. On the other hand, road is unconsciously made as edge that impede people flow because its improper width and typology. Along with upgradation of traditional industry, more continuous and more permeable open space is needed for creative industry, and the close type of factory would not accommodate new needs. Thus the first thing facing spatial transformation is the edge in-between working and living space



3 Public Space and Green Space

This map shows that community squares and parks exist in urban villages, while exclusive squares and green in industrial islands. Most of the public space and green space are serving in a limited scope and scale and some are not functioning well due to lack of accessibility and diverse function. So that the strategy is to structurize existing public space and green space to be a continuous networks and integrate them into the urban structure. In addition, there are plenty of abandoned buildings and un-used green which could be considered as possibilities for new public space and urban facilities.



▲ taken by author



4 Economic Activity

Economic activities are basically in two category, big commercial building and shops on streets. Except for shops on some primary road, most of local shops and vendors locate in inner-streets of urban village. Obviously, urban villages provide plenty of affordable space for development of local economy, which mostly on the ground floor of the village buildings, leading to extremely



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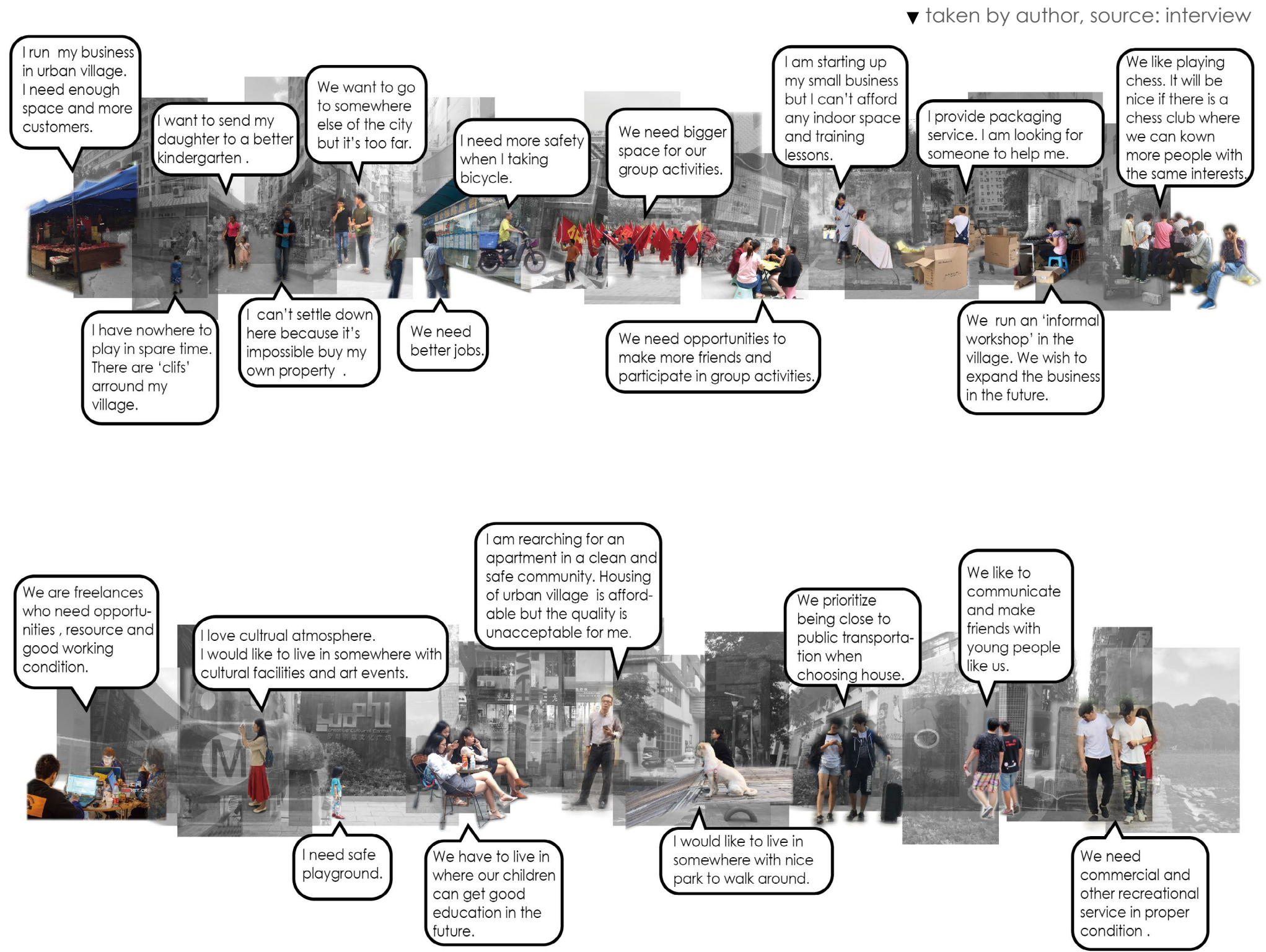


vibrant commercial phenomenon of urban villages. For large commercial building, which serve on a higher scale, crucial spots with better accessibility are more preferable. Besides, small producers can also rent space in village building to have their informal workshops. As the map show, these workshops happen in clusters on the fringe of urban village and tend to be adjacent to factories, in order to get cheaper rent and take advantage from the connection with medium and big producers.

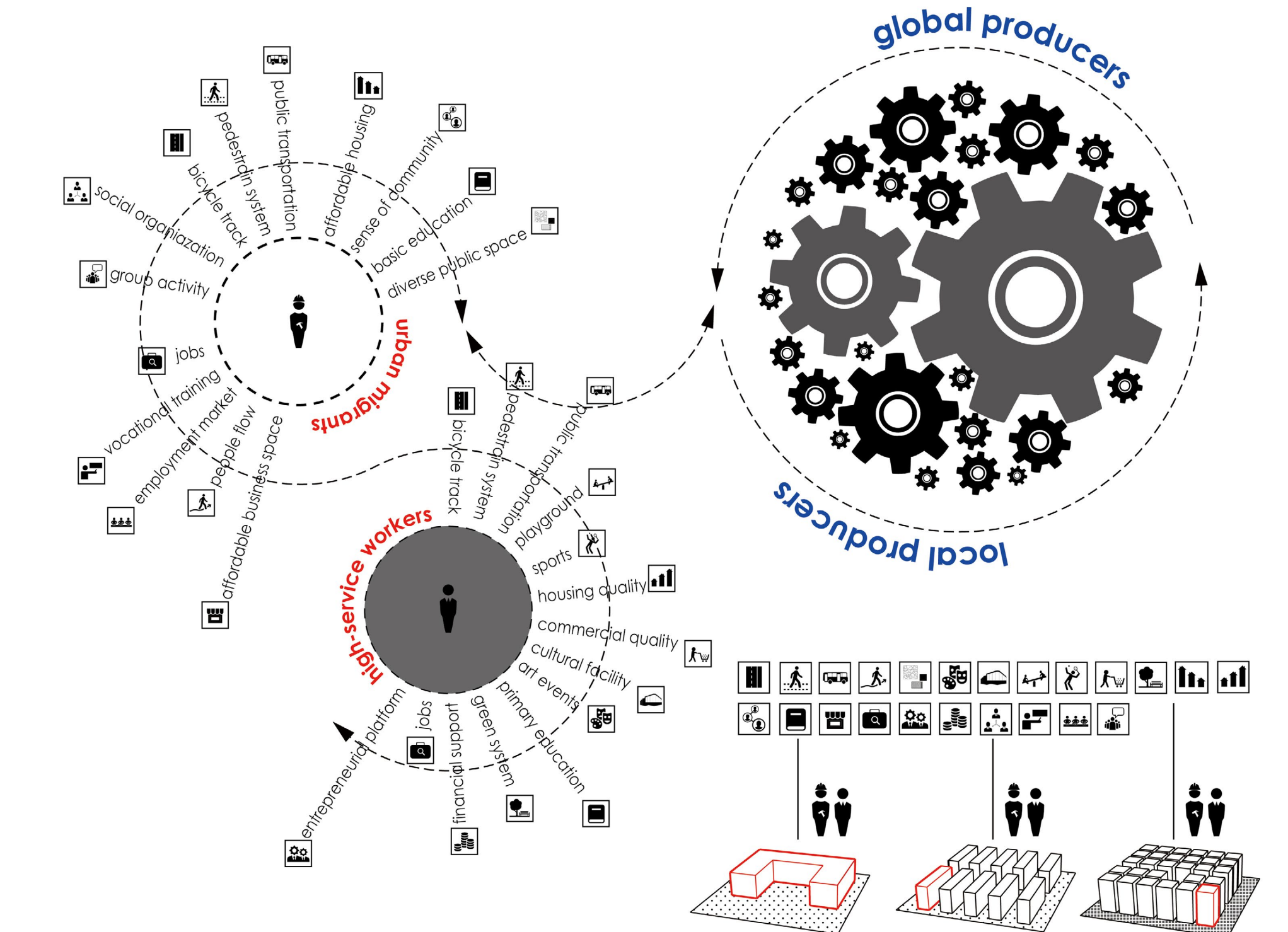


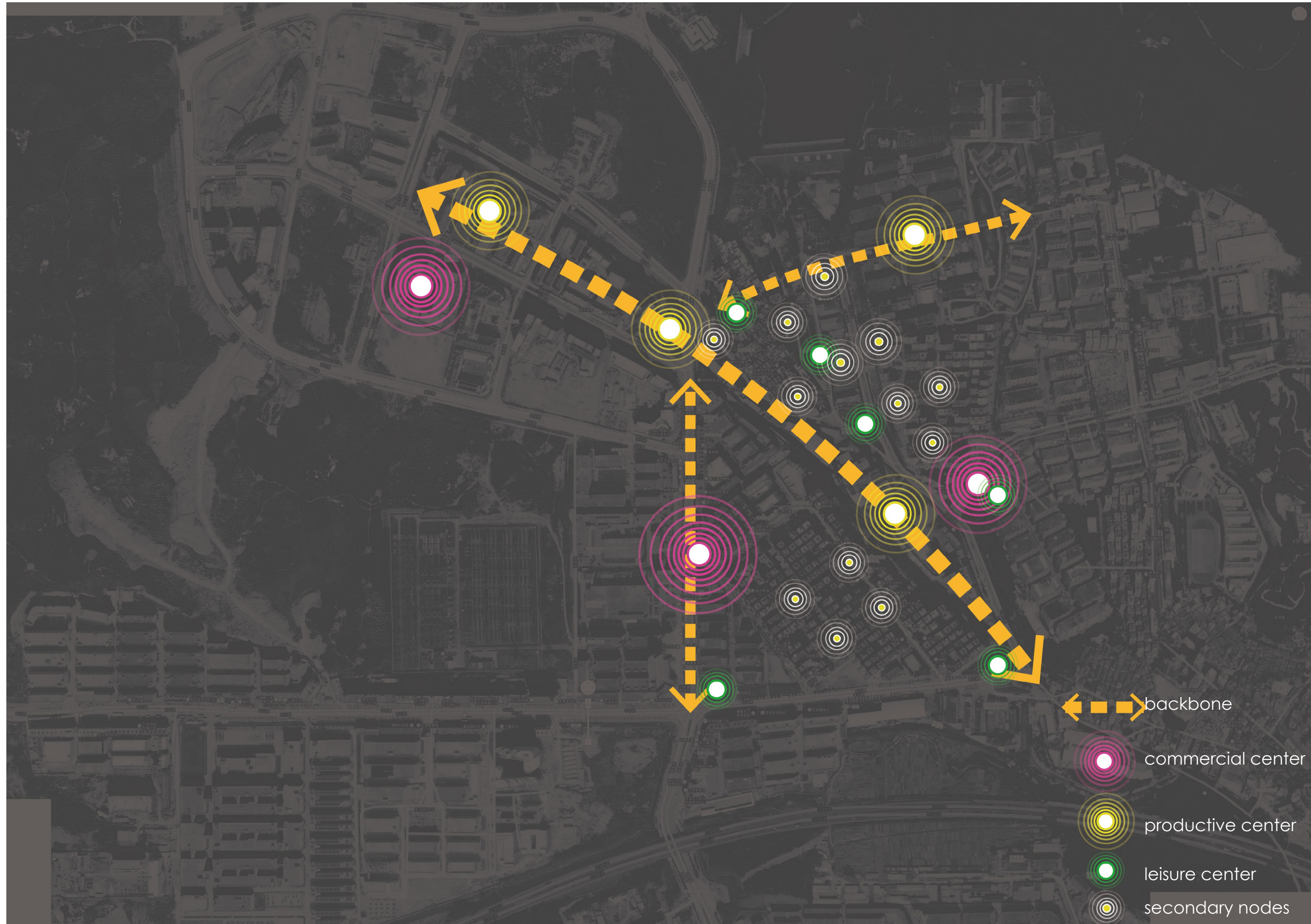
5 Need of different groups

Even though residents of Dalang are mainly urban migrants working in traditional manufacture, the need of attracting high-service workers is becoming more and more intense for global producers, because of the tendency of industrial upgrading. This can be proved by the phenomenon that industrial islands are always built with exclusive facilities in good quality. Along with more and more urban renewal projects being conducted, developer will bring residence and service so to satisfy the needs



of 'welcomed new group'—high-service workers, but also trends of gentrification that are risky for urban migrants and local producers. However, this thesis is not to prevent the coming of the new group but to find alternative ways that balance the needs of both groups and aim to a reinforced interaction between global producers and local producers. Thus I collect data from interview with the two groups to clarify their needs in common and in difference, on which projects and programs will be based.





6 Proposal

The proposal is to create a complex urban network composed of several projects and programmes. Firstly, the project is to progressively integrate community public space into a completed network and spatial interventions on entrances to urban structure. Secondly, re-define the linear land to be a green corridor including a slow traffic route and other leisure function. Thirdly, re-use abandoned buildings and un-used land to be commercial, production and cultural center that function on the district and serve for both local producers and global producers, as a collaboration platform of different economies and groups. Finally, the project of improving mobility infrastructure is aiming towards a pedestrian-friendly urban structure.

Certain strategies imposed on these renewal projects and the involved actors in process of renewal will be elaborated on below.

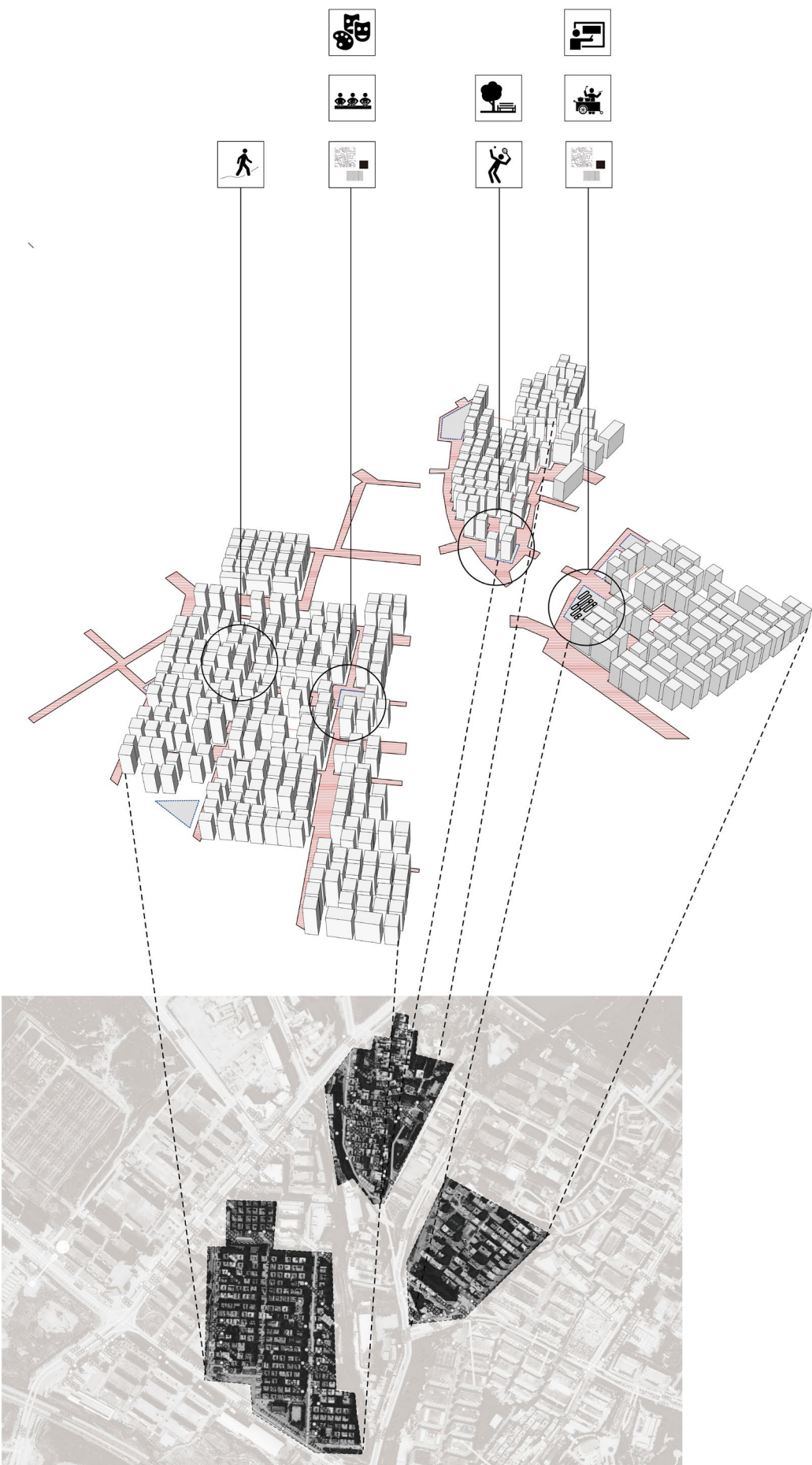


- ① Dalang Vocational platform
Office complex
- ② Employment market
- ③ Creative incubator
- ④ Temporal market
- ⑤ Exhibition square
- ⑥ Training center
- ⑦ Green corridor
- ⑧ Cultural center
- ⑨ Entrepreneurial platform
- ⑩ Temporal market
- ⑪ Community center
- ⑫ Meeting square

- Ⓐ Section A
- Ⓑ Section B
- Ⓒ Section C
- Ⓓ Section D
- Ⓔ Section E
- Ⓕ Section F
- Ⓖ Section G
- Ⓗ Section H

6.1 Public Space Network

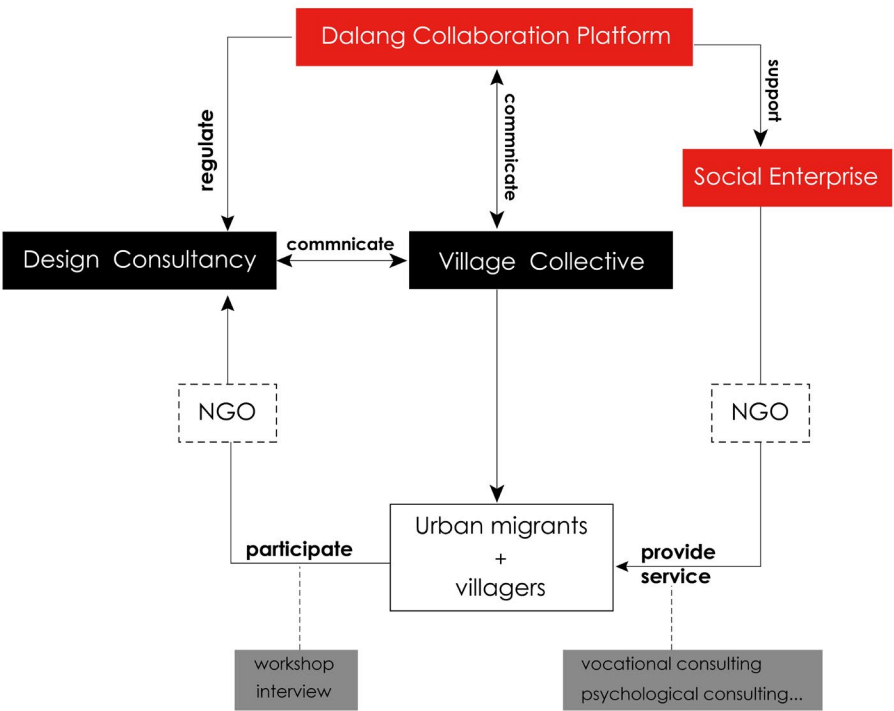
Multi-function



Strategy

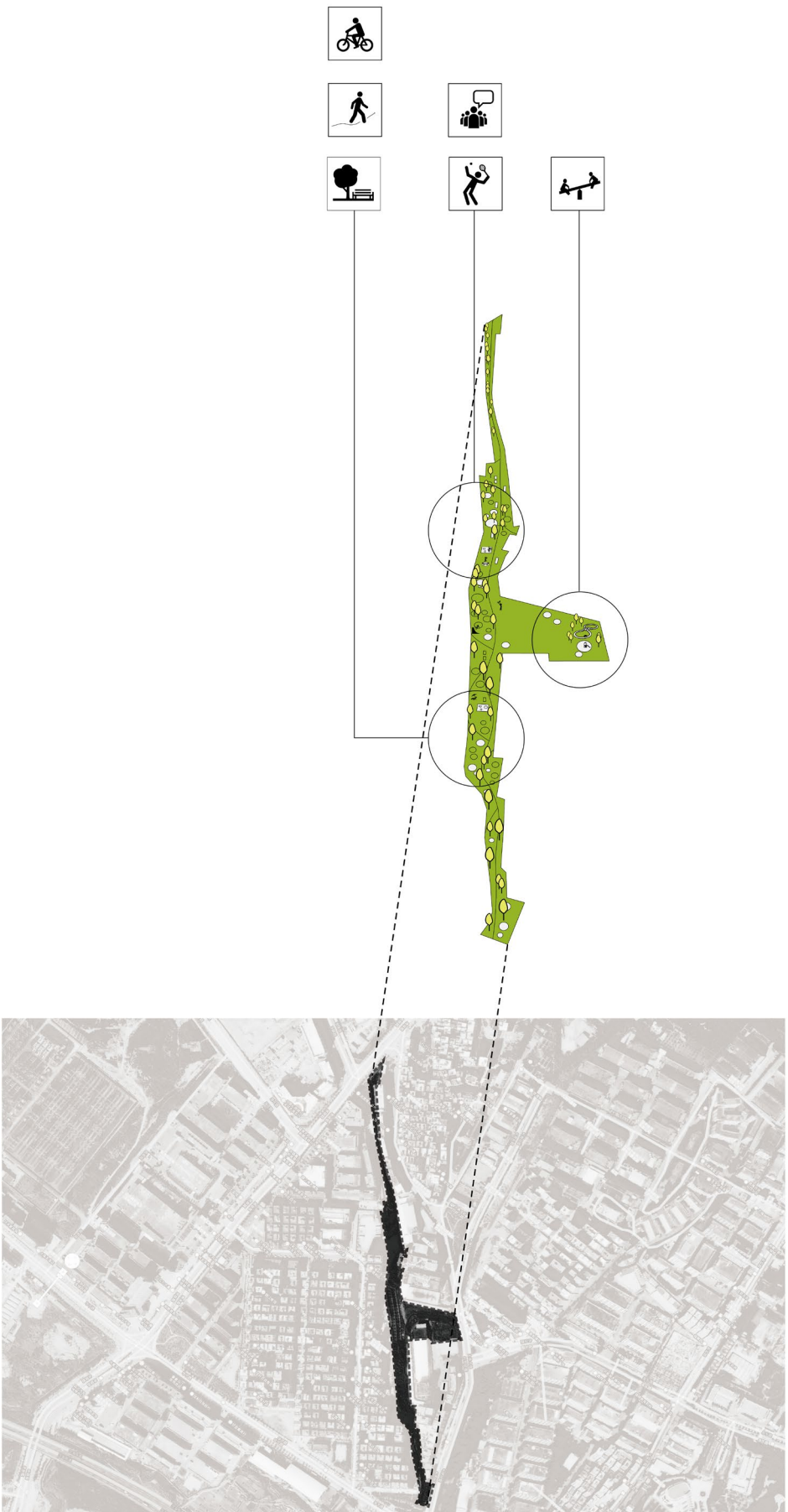


Actors & Process

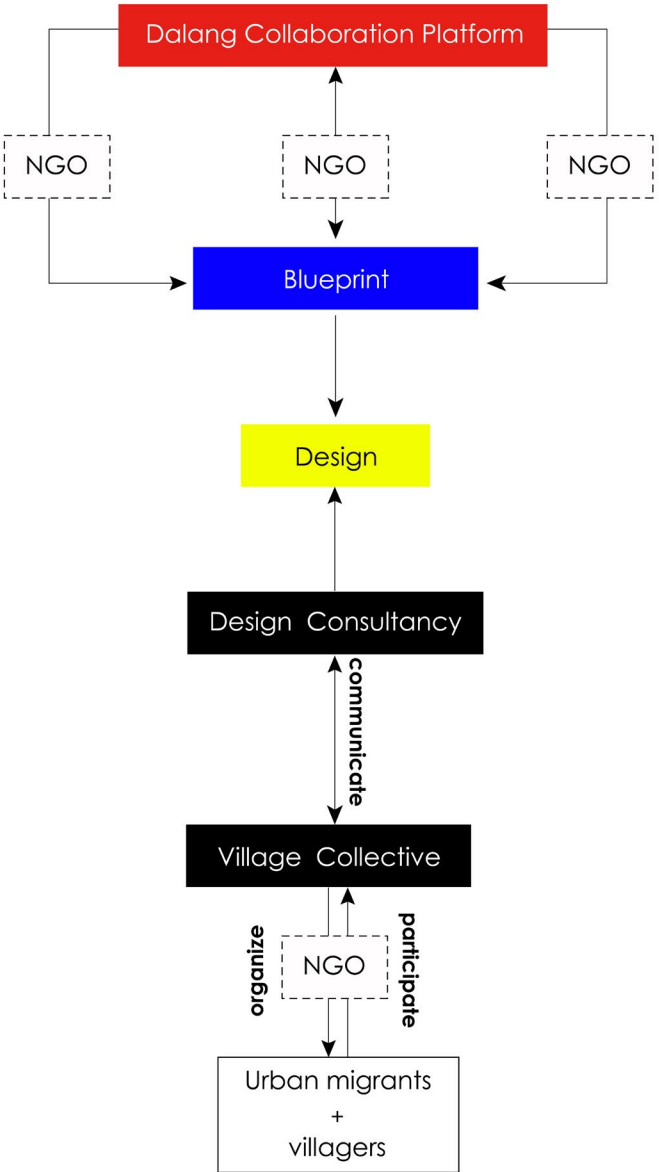


6.2 Green Corridor

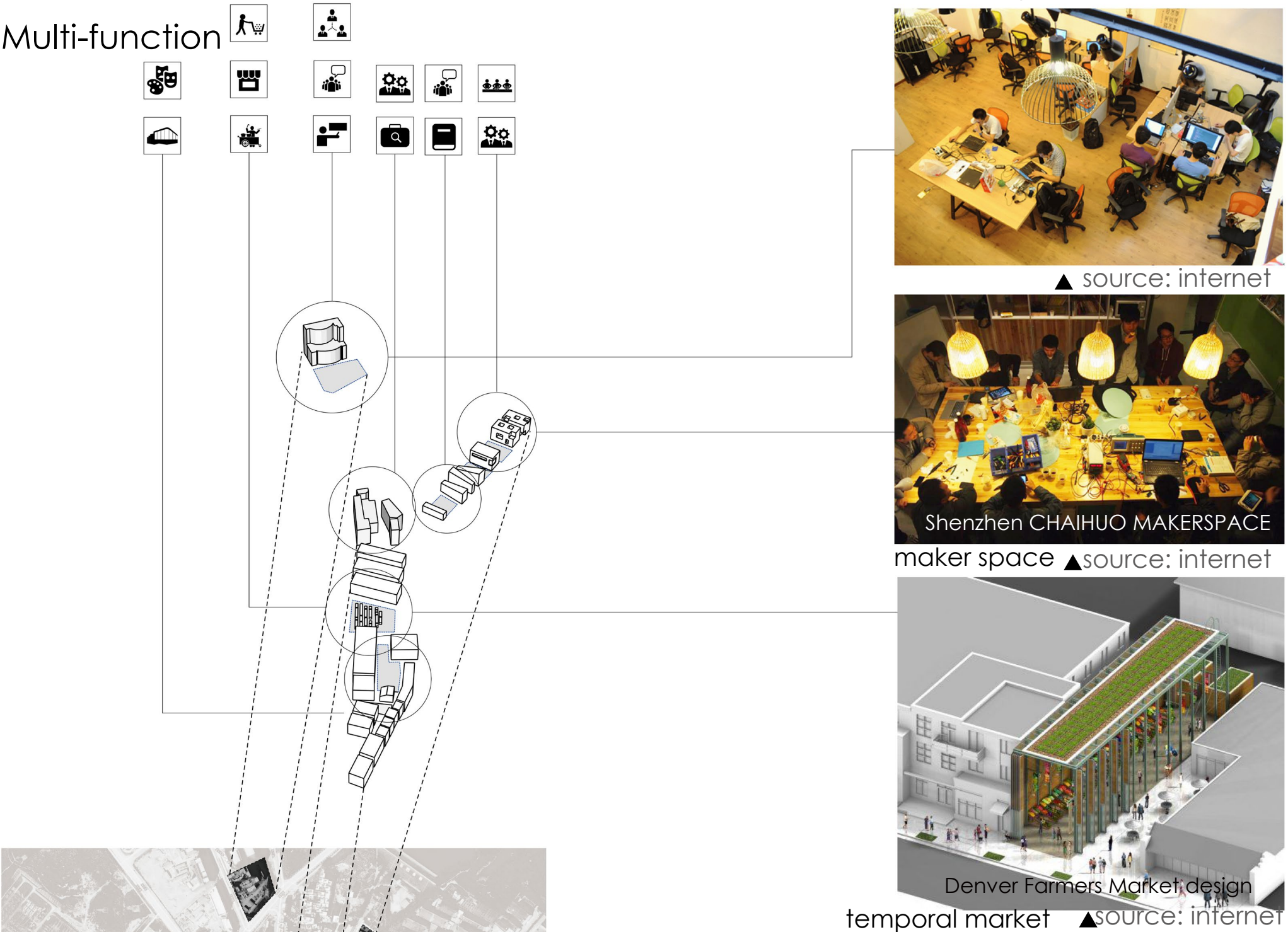
Multi-function



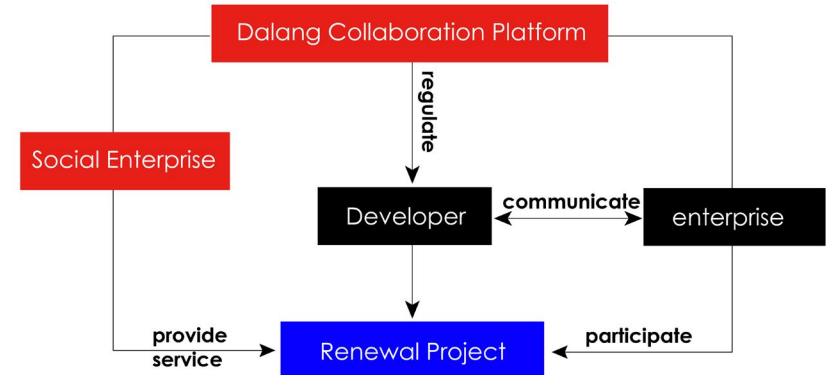
Actors & Process



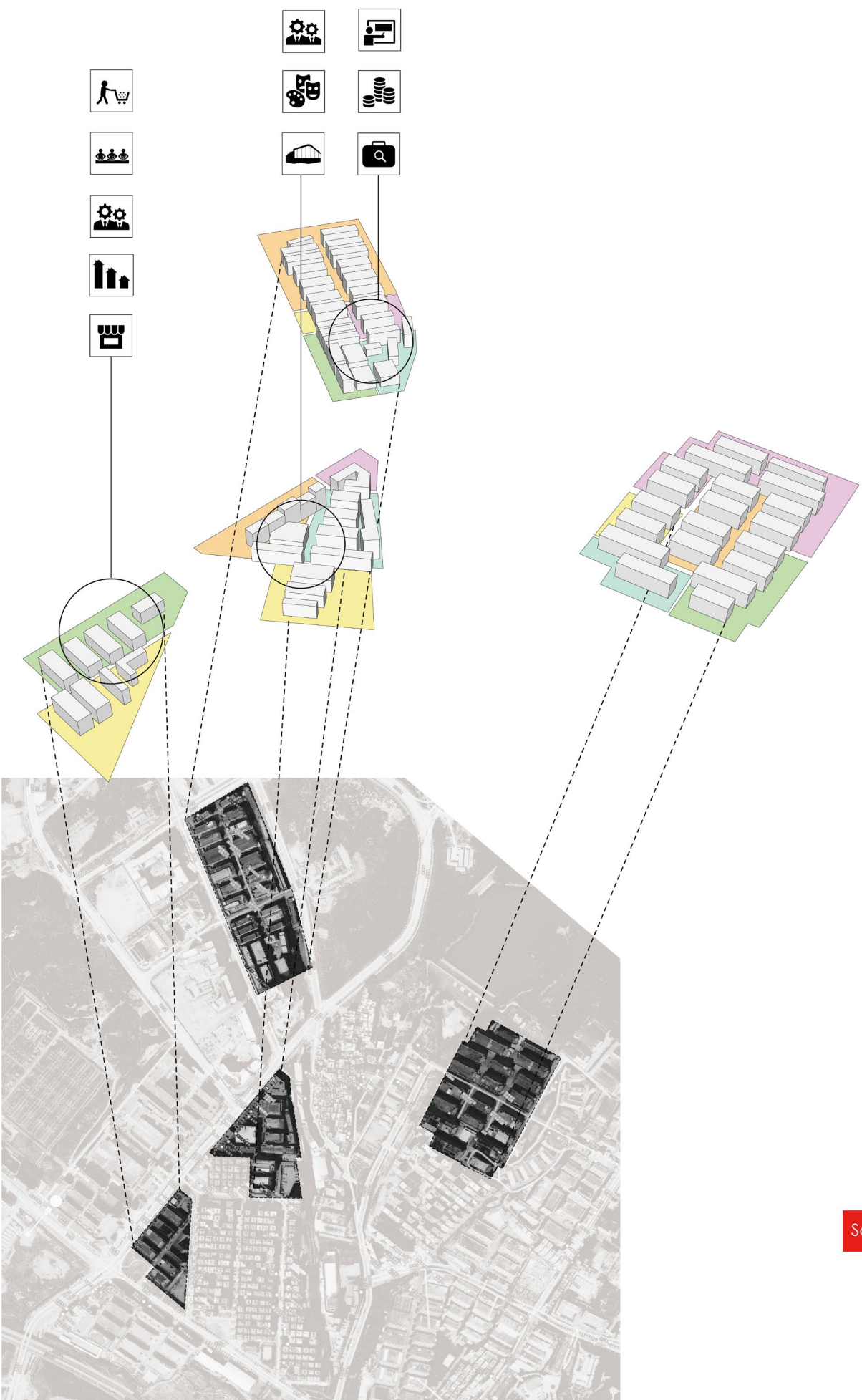
6.3 Re-use abandoned building



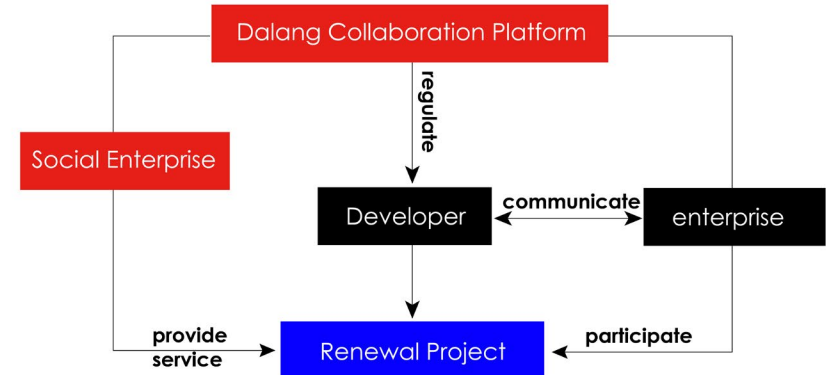
Actors & Process



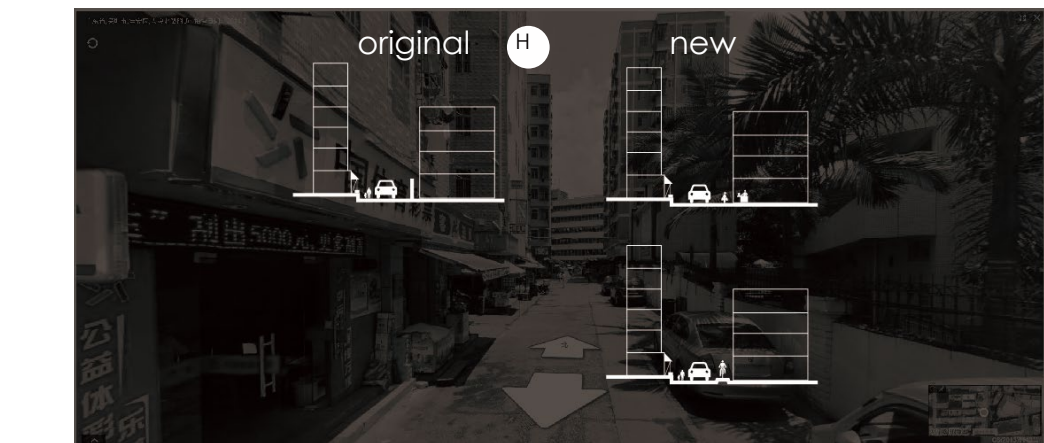
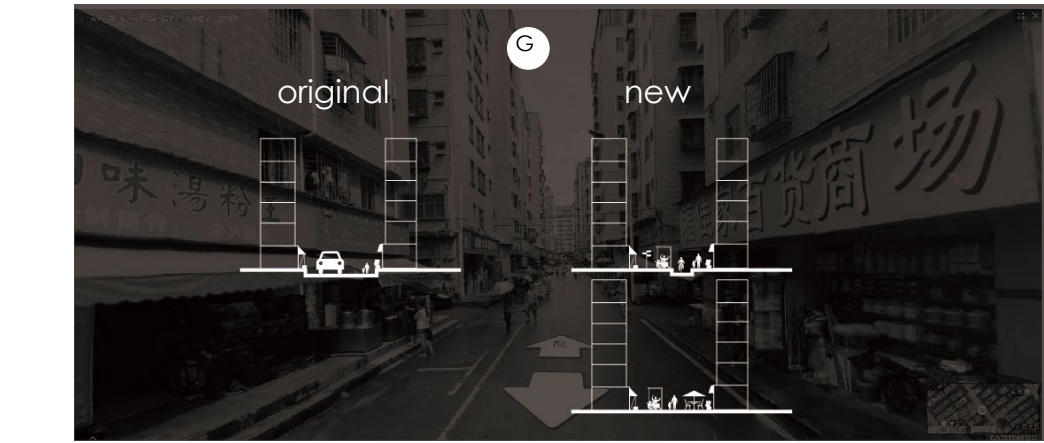
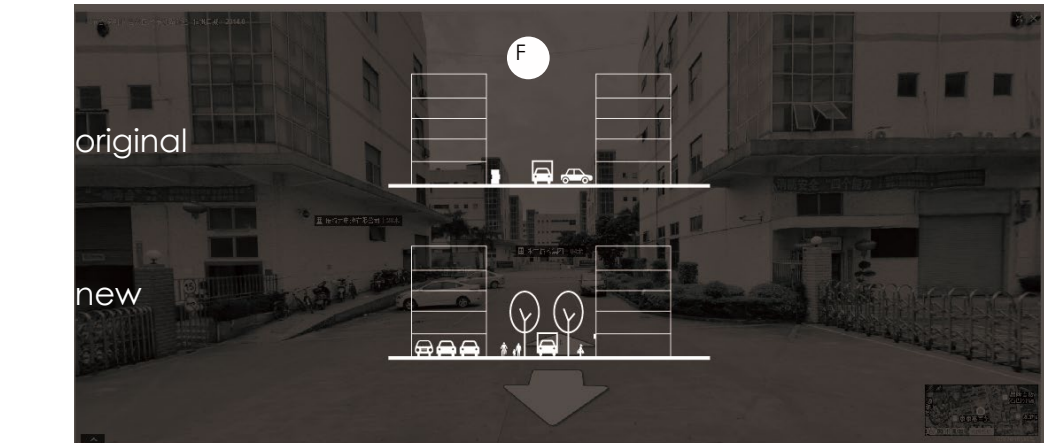
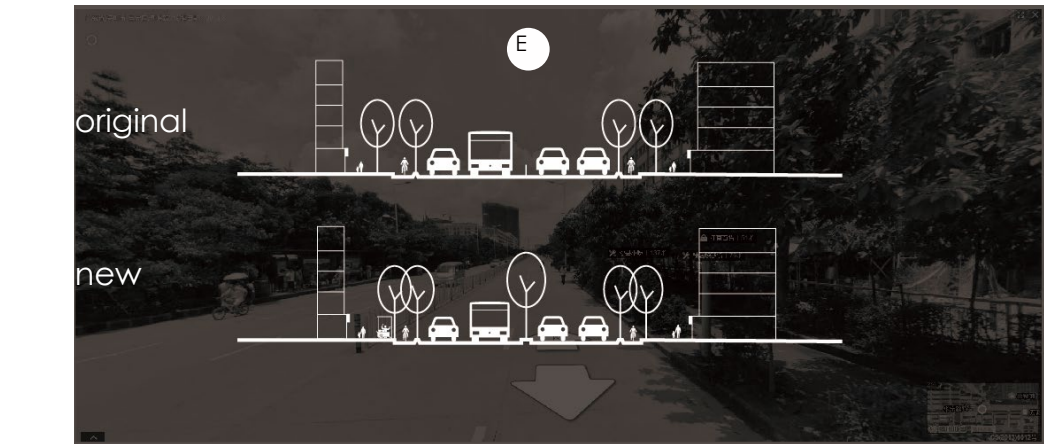
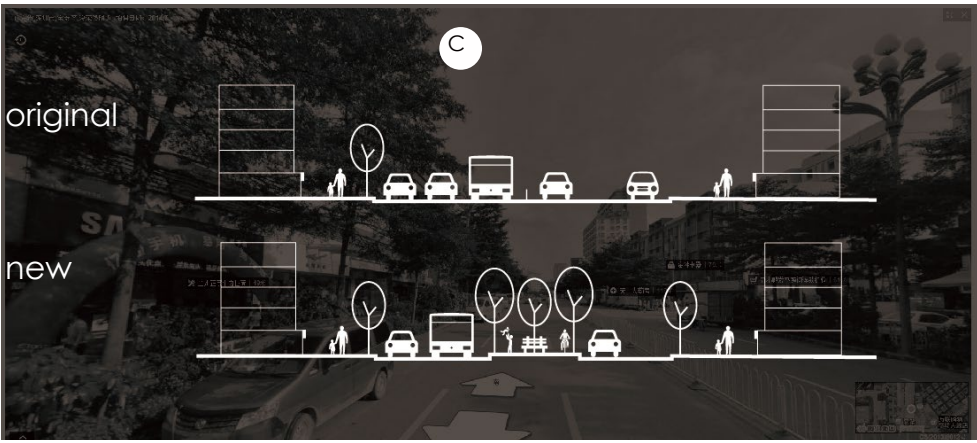
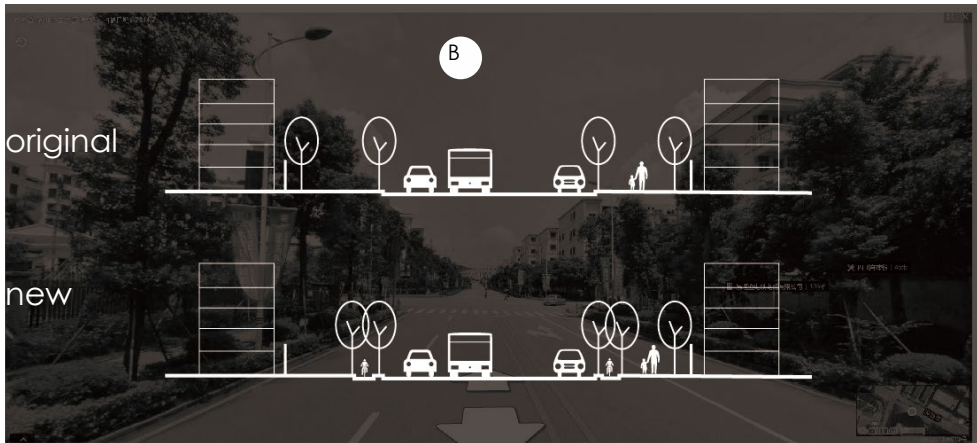
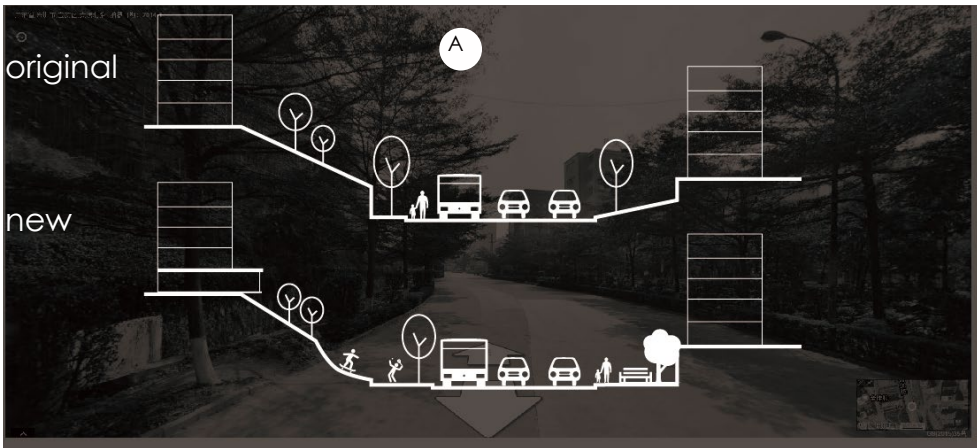
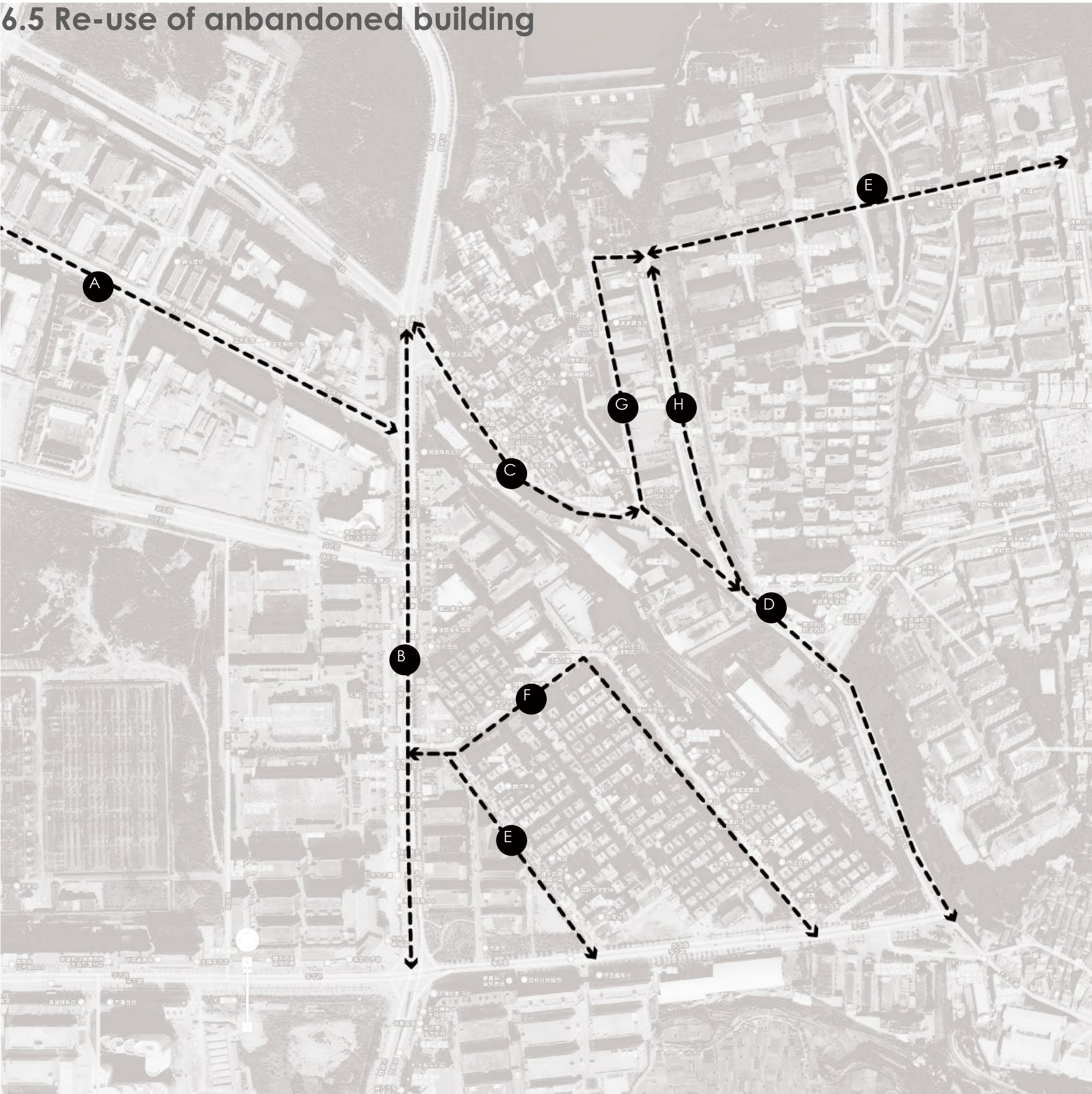
6.4 Renew collective factory



Actors & Process



6.5 Re-use of abandoned building



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